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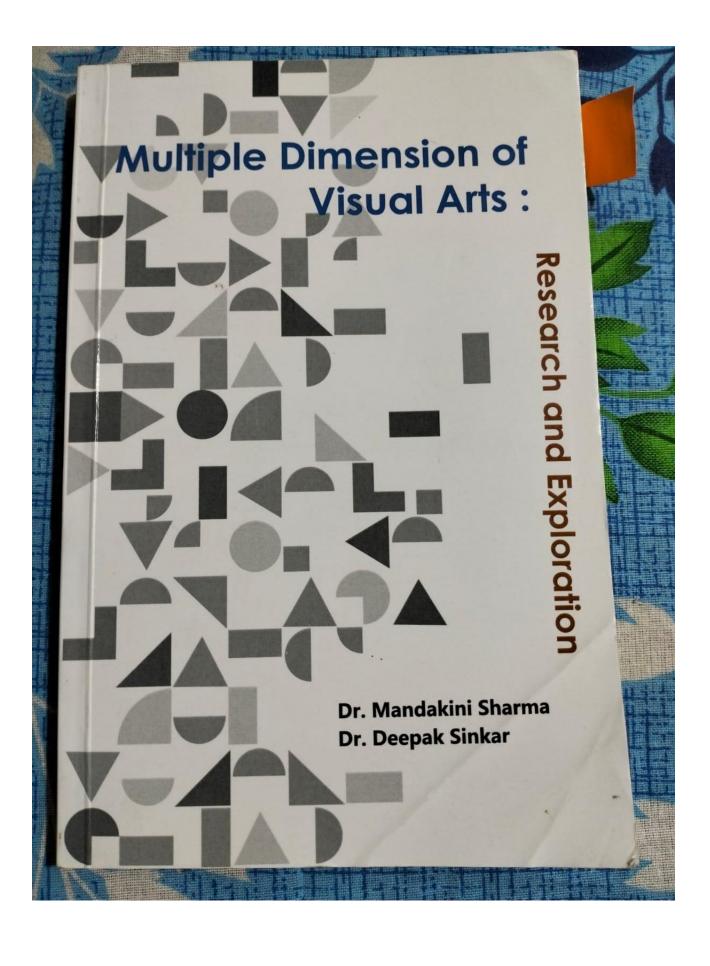
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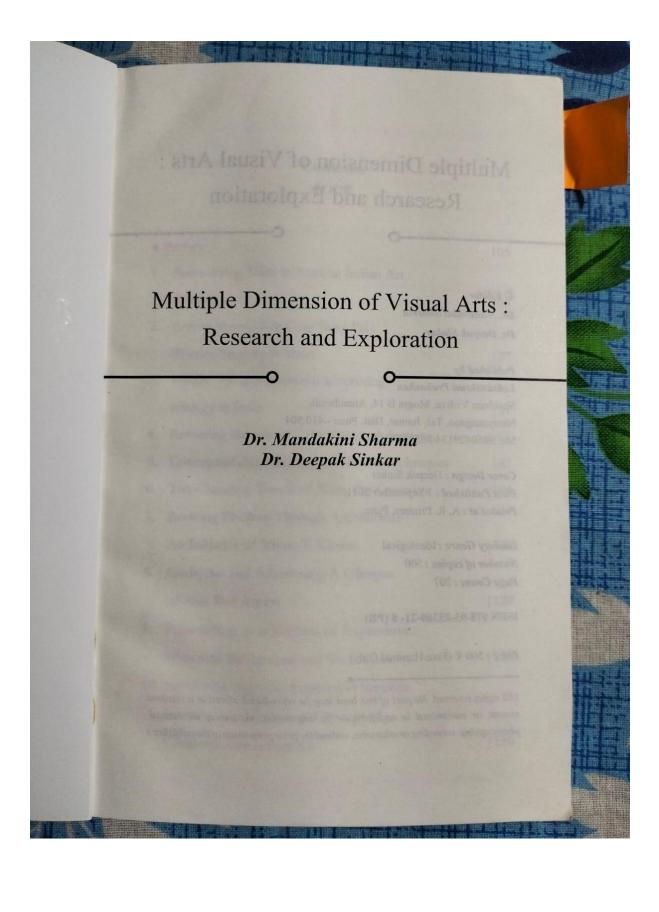
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Tribal Mask and Mural Painting: An Observation In the
Art of Chandwad, Nasik: Maharashtra

Fair and Festivals in India are always associated with the veneration of deity, religious interest and its impact on art production in the tribal area to express through various artwork, manually prepared for retail. The manufacture of such an art object is always associated with the tribal culture in the view of its manufacturer known to be a tribal artist. This Artist's work has multiple layers of an impression of cultural life that simplify the critical concept in a primitive manner. Such a simplified constructive art product not only decorates the colorful events of the urban city but also provides the meaning of Simplicity that nurtures the essence of life. Fairs, festivals are generally organized near the temple site or vacant lands for more than three days according to a season-wise celebration. The purpose of such festivals always convinces the people about the primitive interest laid in aboriginal expressiveness in art. The power of freedom of expression in tribal art form always motivates the nature of the human eye, which seems to shift its interest from the colonial impact to the tribal world in search for the cultural root of his existence. Cultural search not only connects the origin of particular sensibility towards appreciation of art but also merges the human needs of expression associate with a single aspiration toward oneness, i.e., spirituality.

Introduction

In a modern expression of art, the conceptual theory had certain boundaries related to the freedom of expression for the artist belongs to main streams in the process of invention. The high investigation of the invention in art mostly

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Fig. 4: Tribal Mask performer at Usvad , Bhovada Festival. Source 4: https://youtu.be/eOUBNuucjxw

Conclusion

While observing the ten-headed, Ravana image in Ramayana themes, the title 'Seeta Swayamvar', depicts the diagonal position of centrally placed in the picture that convinces the Tribal tradition of Mask making and performing in a portable location. Above the Ravana image the lady riding an elephant step forward to offer a ring of flowering to Lord Rama, whereas on the other side all the ministers in the court's hall seem to be observing the whole sequence of the performer. In the foreground of the painting, three characters are wearing the mask of some animals on their heads, which seem to be the representation of Mask performers in the painting. On the left-hand side, the dressing of the Rama and Laxman are depicted differently from the court attendant. All these narratives indicate that the presence of the tribal performers wearing the Mask appears in the painting with the intention of dramatic performance. Such dramatic performances are frequently occurred in the festival, along with the legacy of their forefather in Nasik District known to be Bhoyada and Akhadi dance festivals. Besides ritual importance, their artistic presentation invites a lot of appreciation on a local level; they are the Gods for the tribal peoples to worship them as the

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analog of their Deities. The greatness of such a profession has immense potential in global art and requires big support of the new technology involved in formulating the artistic taste through Dance, music, painting, and performing art. Their tradition should get some space in literature for its survival. Some sort of training related to modern technology is required to be given to such artists for global exposure.

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