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Dance From the dimensions of painting

Author : Maneesha Ratnakar Joshi

Phd Scholar, Sri Sri University, Cuttock

Abstract :

To study any art, knowing the basic elements of that art form is an important step. But in the changing times, the elements of dance education and its presentation are being seen only from the point of view of stage presentation. Because of this, the spiritual meaning and beauty of dance is disappearing

“Dance and music are popular arts in India. It is surprising that the beauty of these arts was not considered” - Shyamala Sharma.

Late Pt. Birju Maharaj Ji has said that dancing is like drawing a picture on a blank canvas. To bring beauty in dance performance and teaching, studying the elements of painting would be helpful. Due to this dance painting will be beautiful.

While teaching dance, it is very important to study the basic elements of painting along with the study of elements found in dance. If the elements of painting are studied one by one while teaching dance, then the dance performance will get a new dimension and shape.

If the elements of painting are used in hand movements, foot movements, expressions of dance, then a beautiful creation will come true. This study holds an important place because it is the study of the interrelationship of the fine arts.

This study of correlation of arts and its elements will help dancers of the new generation to know the foundation of an art, to perform meaningful dance presentations by understanding.

Research Paper :

Kathak is a dance form of the Indian royal dance tradition.

“Katha kahe so kathak kahave”

Kathak was born while telling stories. This dance form is a narrative dance with inherent qualities like ease, beauty, passion, soulfulness, liveliness. In the very early days, storytellers used to tell stories, accompanied by songs. While telling the story, they would make the story flourish with the help of different hasta mudras (hand gestures), mukhaj abhinaya (gestures), and footwork. It seemed as if the story tellers used to paint and draw a story pictorially in front of us through dance.

Classical dances are rooted in temple tradition in different regions of India. Eg - Kathak - Uttar Pradesh, Odissi - Orissa. Kathak dance spread further from different dynasties. Lucknow, Banaras, Jaipur and Raigad are the four major styles of Kathak. Kathak dance is shaped with different characteristics of those families. In earlier times, those who performed Kathakirtan from the temple at Nathdwara in Ayodhya in the north were called Kathiks. While the dancer narrates the stories from Puranas such as Bhagavata, Ramayana, Mahabharata, it seems as if the characters are standing in front of the audience, instead of the narrator. To make these dances more effective, they began to perform Pad Sanchalan (footwork) with the accompaniment of mridanga or pakhawaj.

Kathak then developed a sequence of dance performances like, thata, aamad, toda, Paran, tatkar, Abhinaya, and Padhant. In other words, Kathak dance creates different shapes in space with the help of hand movements, foot movements, etc. Through dancing, a painting is created. While giving an analogy for dance, painting (a fine art) was mentioned. Dance as well as paintings are different expressive arts.

'Inter - Relation in Fine Arts'

While studying Kathak, the subject of inter-relation in fine arts was also studied. "Though there are many arts, the one that has the nature of being easily expressed is the fine arts". Such as theatre, dance, literature, sculpture, architecture, the inspiration behind all these fine arts is to create happiness and create high-quality interest from that expression.



Many of the elements (eg, space, time) in the expression of different fine arts are the same. Their means of expression are different. But the original idea for a piece of art created by them is the same from somewhere.

- The interaction between the connoisseur and the artist in the creation of a fine art is in many ways. He is the one who takes that art forward.
- Space, time, energy, sound are the universal principles that are important in fine art. If we explore all these, we can see how all these fine arts are connected to each other and maintain internal relations with each other. For all these, Guru Pandita Rohinitai Bhate has prepared a scholarly chart.
- Ephemeral experimentation. - music , dance , Drama , movie
- Still life performance art - drawing , sculpture , architectural

Painting and Dance :

While studying the inter- relations of fine arts, if you look at the above table, you will naturally realise that all these arts go hand in hand with each other. Music, literature have a deep connection with dance, but the internal relationship with art felt to be studied in depth.

Both dance and painting are important parts of our culture, because art is an effective part of culture. No culture can be created without any art and no art can be created without any culture. Therefore, preservation, transition and development of culture is impossible without art. Let us study the overall culture and stages of development in painting as in dance

While considering the history, culture and transitions in Indian art, it will be important to trace the transition between religion and power in history. It has to be said that there are no such 'gharanas' in the study of painting as there are gharanas of Kathak. But during the historical period, the kings patronised the painters, Pala style, Mughal style, Rajasthani agriculture

There were different painting styles such as miniature painting. By taking different rituals over the course of time.

Both art, painting and dance were moving forward with their cultural history, elements in the flow of time. Indian visual arts began in the Indus civilization. From the Mauryan period, Khanya Arthani art was born for the spread of Buddhism and the birth of Hindu art invention. Since then, Pal Jains, post-Mughal Rajput Hindus , the traditional Indian visual art flourished till the Maratha style of miniature painting. After the destruction of the Indus civilization, the Aryans started living by imitating the Dravidian civilization in 1400 BC.

By reading the descriptions of the art from the Aryan literature, one can get an idea of the artistic progress of that time. The mentions are important. The Rigveda mentions the painting of the god Agni on skins. The paintings used to be made from the Yajna school. The mentions show that the images of Nisha and Usha as symbolic deities were predominant in them.

Both the epics Ramayana and Mahabharata find references to architecture and painting. The writing of this book began about two and a half thousand years ago.

The word 'Chitrashala' is also found in Valmiki Ramayana. The word Chitrashala means 'Chitrashalagrihani' From the fact that it has been used in many terms, this is the Chitrashala in the Rajmandir, the public Chitrashala

It is estimated that there should be different types. Chitrashala is mentioned in the description of Ravana's palace. Prabhu Ramachandra's Rajprasad had murals.

So if we study the history and origin of painting as a whole, we find evidence of painting in the Stone Age, Neolithic, Prehistoric and Indus Culture. The first fingerprints, frescoes and hunter's tools are found. Further, there are pictures of gods and goddesses, their sciences, and weapons.



All these are mentioned in this ancient book.

- 1) Drama of India Bharatamuni AD. 3 Texts of this century
- 2) Vishnudharmottara Purana - A.D. A treatise from 600, it discusses the organ of painting in the chapter Chitrasutra Gone
- 3) Samarangan Sutradhar, Written by Bhoja Raja of Dharanagari A.D. 1100 which discusses about Vastu Shastra
- 4) Sangeet Ratnakar, by Acharya Sharangdev. A.D. This treatise of 1200 expounds the science of music.

The birth story of the science of painting in Vishnu Dharmottara Purana chapter 35 to 43 tells about the science of painting. The birth story of the painting is also given in it. Indra sent a bunch of nymphs to seduce the Maharishi named Narayan. Seeing those nymphs, the sage took a bark from a tree and drew a picture of a Lavanyavati maiden on the ground and from that picture created a beautiful Lavanyavati living apsara. The same Urvashi saw her beauty and all of them bowed their heads and left. The reason why they felt shame and shame was that I can create a woman more beautiful and beautiful than you, they said, what will tempt me?

Vishnu Dharmottara Purana - Volume III deals with the science of painting. It is called 'Chitra Sutra'. A story has been told. A disciple named Vajra requests Sage Markandeya to teach him the science of making idols of the gods, to which the sage says that sculpture cannot be understood without knowledge of Chitrasutra, the science of painting. Then Vajra requested him to teach Chitrasutra. His knowledge on it will not come without learning 'Nitiasastra'. Then teach it. It is impossible for society to learn from the science of instruments and without the science of music we will not know the science of music. Following this tradition, Markandeya Muni first analyses the literature of music and then gives information about the arts of music, dance, etc., which means that the science of each fine art is dependent on the science of other fine arts.

'Chitrasutra' - Chapter 35 gives the length of the human body and its organs i.e. height. Later in the 36th chapter the breadth, circumference etc. of the organs. Information has been given. The 37th chapter is 'General Proportion'. It is said that there is a difference in the figure and proportions of women compared to the figure of men while taking pictures of women.

Also the Chitrasutra of the VishnuDharmottara Purana has the following sentence about painting -

"Kalana pravaram chitra dharmartha kayamokshadaya"

(Vol. III, Chapter 43, Verse 38)

A painting of great quality is the realisation of dharma, artha, kama and moksha.

On the basis of the study of the origin of painting, the history of dance was also reviewed. In relation to the origin of dance, Bharatamuni's 'Natyashastra' is an important book. Indian dance art is as old as Indian culture. References to the word 'Nritya' are also found in ancient Vedic literature. Dance singing and playing instruments i.e. music was considered as a means of salvation in those days. It is said in the book Dwarka Mahatmya.

"He who dances and laughs with emotions beyond extreme devotion. She burns away sins even after hundreds of births."

It means that whoever dances with a very happy heart and gestures with faith and devotion will be freed from the sin of the birth.

Nritya is a momentary life art while Chitra is a steady life performance art. It understands Colours, lines, shapes create a picture forever on the available canvas. Therefore, if we proceed with both the principles of art and space for both dance and painting, it can be seen that these relationships are not superficial. The relationship between painting and dance is through line drawing, placement of points in space. Through the numerous shapes filled with content, the colours in them represent the form of emotions. The colour and line of painting is the shape of our art created by the subtle and concrete sensations of this medium. Dots, lines, lines, shapes, space, energy, give richness to dance, just as technique in dance is in painting. The choreography (structure) of the dance stands firmly on this detail.



While thinking about dance and its correlation with painting, few basic elements like lines, colours, shapes and forms, texture, were considered..

1) Line :

The line has a unique importance to the aesthetics of the painting. Each line depicts some feeling. Shapes are created with the help of different lines and the inventive lines reveal different emotions. There are different types of lines such as soft lines, rhythmic lines, etc.

Example:

- Horizontal line is used to show calmness, civility
- Vertical line is used to show stability, stillness, and unmoving action.
- Slash line depicts volatility, speed
- Whereas, intersecting lines helps to show war, conflict
- Rhythmic lines show cheerful attitude.

These lines and many other such types of lines express different meanings and shapes. The same idea is applicable to dance. If we create all the above lines through dance, the same meanings and emotions can emerge into the hand movements.

2) Shape :

(Here two-dimensional and three-dimensional forms) Shape means the overall appearance of the actual art in its final state, including the proper arrangement of elements, unity, rhythm, and balance. This is also called poly style. A flat space with length and width is called shape. In dance, it is seen from the point of view of the stage.

3) Colour :

In the shadow division, intense light, medium light, reflected light are the main parts of the shadow light. The light scheme (lights) is used to show different emotions in the dance, for example, white colour is a symbol of purity, lightness, cleanliness, happiness and peace, while black colour is death or mourning or a symbol of sadness, depression etc.

4) Texture :

Actually texture can be seen by touch. It is mentioned in relation to the media used paper or cloth. In dance, it can be expressed in such a way as to share and touch the mind.

It is necessary to present emotions in a dance performance so effectively that it impresses on the minds of the audience and generates interest. Overall, the mood in the dance was in the form of feeling happy or sad, boring, or real. The vibrant colour of the dance adds to the texture of the performance. The audience's experience of a dance performance, reflects the level of impact of the performance.

In this, the principles of choreography are as important as the basic elements of painting.

The principles of this structure are as follows.

- Repetitions
- Variety
- Contrast
- Radiation
- Rhythm
- Balance
- Gradation
- Dominance and subordination
- Transition
- Harmony
- Unity

While drawing a painting, the journey to perfection of the painting is seen by using the variety of line shapes, the rhythm, the variety in the colour scheme, and maintaining the balance of the overall painting by using the above structure or principles.



And, Just like elements of paintings, there are few elements for dance.

2. Principles of dance -

These are used to set up the structure. The dance principles depend on the main elements of space, energy, time.

- Time
 - Pronunciation
 - Metre
 - Speed
 - Rhythm
 - Duration
 - Stillness
 - Space
 - Directions
 - Focus
 - Levels
 - Shape
 - Dimensions
 - Pathways
3. Energy
- Force
 - Light and strong
 - Flow
 - Free and bound
 - Swinging
 - Suspended
 - Sustained
 - Vibratory
 - Collapsing

While including all these, we also have to think about expressive intentions, form and structural tools. That is, the composition of the dance depends on various factors like the concept (theme) or a specific character, the music used for it and its language, its overall speed, the stages in that speed, the movements in the dance are combined accordingly.

If we want to take an example, while putting the tarana in the dance in a group composition, the first thought is what will be the rhythm of the tarana, then how much and how to use the stage space? This is the next consideration when considering the dancer's physical height as well as their span of experience in dance is also considered. The choice of a generally uniform height or some high and some low height also creates a different visual picture in the structure of the dance.

The dance formation is made by standing one by one, on one side of low height and on the other side, and changes are made frequently.

Similar to the tone of the words in the tarana, so will the movements in the dance, eg tadhim tadhim, the low tone words can be shown by hand movements leaning towards the ground. Also the upper vowel word TadaNaDha can be moved from top to bottom. Thus, the repetition of dance movements is avoided by diversifying the movement.

Along with the rhythm of the dance, the total dance is continuously flowing and is drawn like a sketchy picture using different directions in space. The costume of the dancers, their colour scheme should also be balanced with all these. Dance is prepared as if a design has been done.



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A wise application of the above principles even when there is a group composition as well as a solo or duet composition, the dance composition can be created by studying the above principles. Mainly it is difficult to use space on a large scale but space can be used to express positive or negative emotions in the available space.

Also, by using different elements of force, flow and movements in any type of dance structure (solo, duet, group) a good dance can be composed by using the painting elements.

Considering all these principles, dance (an art form) and painting go hand in hand.

By applying both the principles, the intrinsic relationship between the two (dance and painting) can be shown more clearly by studying with scholarly thoughts for both the dance and the painting, while setting up the individual and collective structures of the dance to reveal their stylistic relationship more clearly.

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Footnote :

Name : Maneesha Ratnakar Joshi

Address : 301 Vijay Towers, Railway Lines, Solapur

Number : 9850050519

Email : arpitacademy1@gmail.com