ABSTRACT

This paper will present the Traditional Hand painted art practices of Rickshaw art in Andhra Pradesh streets of India. Beginning of 1950s these techniques and manual approaches were practiced. Each of the men and boys pedaling the rickshaws of India are also touring a mobile exhibition. Individual artist have their own style and favorite subjects, but themes tend to move with the times. Over the period of time lot of political and social influence brought changes in these practices. This vibrant and expressive art form surely must survive to enrich the living culture of the people of India. Through this paper, exploring the contemporary cultural existence through the hand painted rickshaw art and its survival, in the era of digital print making process.

Keywords: rickshaw art, hand painted rickshaw, art culture

INTRODUCTION

The rickshaw is the most common and popular means of transport in India. It is a human-powered, passenger-carrying tricycle. Andhra Pradesh’s rickshaws have already garnered worldwide appreciation, not only for their environmentally responsive design features but also for their displays of artistic expression and splendid decorations. The rickshaw is not an object; rather, it is a pure form of art that is celebrated in shapes and forms, colors and patterns, designs and crafts. Rickshaw decoration represents a local folk art that is clearly true in expression and rich in experience.

The art on moving wheels were done using very bold, bright and raw colors, like fluorescent green, dark red and so on. The blaze of colors also helps to make them long lasting.

Author Joanna Kirkpatrick states her definition of rickshaw art:

I consider it “peoples’ art”. It is not necessary to force it into a unitary category as it combines folkloric, movie, political and commercial imagery and techniques. It serves the expression of heart's desires of the man in the street for women, power, wealth, as well as for religious devotion. Rickshaw art also serves prestige and economic functions for the people who make, use and enjoy it.
The distinction between ‘Pop Art Popular Cultures in India’ is important to understand. ‘Kitsch’ art mass produced art & artifacts unsuccessfully aping the aesthetics standards of elite culture. The boundary of the culture associates with the word kitsch is Aesthetic. The needs, attitudes, etc. which are results in the commodities of today, we are surrounded by which we see & live with. “Substitution” this differs from each class of society. If a middle class person goes for deckle a sheets for the look of classical with a lower economy which substitutes teak wood (with its effects) it is termed kitsch. similarly a man of better class compared to the above mentioned, goes for a furniture that tries very consciously to imitate the cupids of the great masters along with the decorative motifs, However the material here not being substituted, but the images which are imitated, at times like this, strongly manipulates as kitsch but slightly of a higher class. Hence the point here is that substitution plays a strong role in manipulating many things as kitsch like the Rexene which substitutes the leather, foam for sponges, etc. It relays on a particular class of the society ‘the whole aspects of consumer, economy & industrialization is interlinked with the taste of the middle class in society. The approach or the intention of dealing the subject is mainly into — “the process involved in resulting as kitsch” & the major factors contributing the substitution of the classical which involves mechanization.

PARTS OF A RICKSHAW

A rickshaw consists of several key sections. They are mainly made from recycled materials such as

**Handle bars**: Often decorated with tassels, bells, plastic flowers, tinsel and sparkling fabrics

**Frame**: Decorated with painted details and patterns

**Seat**: These are stuffed with coconut husks and covered with painted vinyl fabrics, metal collaring and plastic appliqué from the seat pad down to the floor where passengers place their feet

**Hood**: Luggage like suitcases can be stored here, or additional passengers; they can be pushed up to create a shade for passengers, pushed down, or detached and are decorated with paint or appliqué; the backs are particularly elaborate

**Back plate**: This is the main section where the rickshaw painting is seen

TYPOLOGY OF RICKSHAW ART

The rickshaw art of Andhra Pradesh has gone through many changes in the subjects portrayed. In a very colourful journey of almost 65 years, this artwork has traced a wide range of natural landscapes and socio-cultural issues on the back plates of rickshaws. This study has attempted to document some rickshaw paintings found during fieldwork and in various publications with respect to certain subject categories:
1. Cinema Posters: Heroes and Heroines
2. Religious Inspiration: Events, Gods and Goddesses
3. Important National and International
4. Landscapes of Villages
5. Local Cultural Events
6. Birds, Animals, and Animals with People
7. Famous Architecture, Monuments, and Urban Landscape
8. Vehicles: Cars, Trains, Airplanes and Ships
9. Human Figures: Famous People
10. Folktales
11. Abstract Compositions

CONCLUSION

At present in Andhra Pradesh though this art forms these are vanishing slowly, as it is occurring in bits and pieces. They may not match up to the standards of the modern. But the practices still have quality of their own. Since the modern art forms involves all kind of images are seen and unseen, this vehicle art can too be a course for inspiration for academic artist as well many practicing artist, which have also started already, with these forms in different mold. Among them are Anjole Ela Menon, Atul Dodiya, Ravinder Reddy, Bharathi Kher, Natraj Sharma, Baba Anand, Birenendra Pani and others, also merging with and, try to imitate this vehicles art forms which when observe, may appear like the mirror images, as reflected in their original works. The presentation and expression, thus becoming more powerful and thereby keep on changing with changing time as the years pass on. As there is an increase in advertisements, such as hoardings, wall papers or posters which are now being replaced in vehicle art.

REFERENCES

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