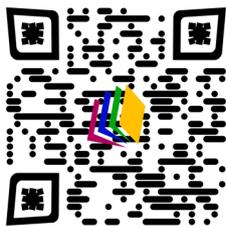


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Art in India: Evidence, Methods and Problems

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ABSTRACT:

This paper believes that rock paintings executed by prehistoric humans form one segment, though rather complex, of the archaeological record. Just like other forms of archaeological data the paintings carry a gamut of meanings and become illuminating only when related to specific interests or supposition. It offers here a very introductory comment on the distributions of some motifs in India and also talks about some of the archaeological issues to which they can relate to. The variability in style of Indian rock art production points towards numerous influences that have shaped its formation. This diversity is a result of various factors, that includes a long period of production and interactivity between groups with different social organizations. Few case studies from different regions within the domestic boundary are used to embellish the diversity of the subcontinent's rock art and describe its relationship to landscape. The long term vision is to help produce methods for looking at paintings as qualified records of prehistoric settlement.

KEY WORDS: Heritage, Distribution, Representation, Symbol, Community.

Introduction

The various branches of creative activity concerned with the production of imaginative designs, sounds or ideas e.g. paintings, music, writing, considered collectively is art. It is the creation of works of beauty.⁸⁰ Art is also a form of social expression, and it inevitably exists along with culture. As an individual is always a creation of society and the child of a culture, art by itself serves social as well as individual needs, interests and demands.

World's greatest works of art, aesthetically strong and spiritually effective imagery are embedded in cultural landscapes and are found at rock art sites. It consists of paintings, drawings, engravings, stencils, prints, bas-relief carvings and figures in rock shelters and caves, on boulders and platforms. Rock art gave a glimpse of mankind's affluent