

## Heritage of Nilgiris Tribal Art Converted into Threads

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### ABSTRACT

Kurumba paintings explain the aspects of the ethnic tribal folk art of the Nilgiri Kurumbas. This ethnic tribal art expresses folk life and symbolic of a harmonious blend of nature and human. Using herbal extracts and fruit juices, the Kurumbas paint the walls of their huts with themes from their everyday life. Kurumba painting would reveal a lot about the evolution of tribal art and the elegance of tribal life. The tribal communities being unable to work in institutional settings. This study increases livelihood opportunities through skill training and in the end contributes to the local tribal community of Nilgiris.

It has taken efforts to develop and improve the livelihoods of tribals, this traditional art converted into block and screen printing form into the textiles. It helps to encourage, promote youth to take up the art into the textiles. This is focusing on enhancing the standards of the tribes in the Nilgiris by providing and creating awareness of the art and converted into textiles and primarily focusing on building confidence of tribes, imparting knowledge about different career options, training them in employable skills, continuing education. It's dedicated for upliftment of tribes, helpful and believes all these efforts collectively help the tribal community to lift up from extreme poverty. In modern times, these tribes are living a healthy life in the top of nature. The only reason of the miseries is lack of essential infrastructure to provide healthcare, education and employment.

**KEYWORDS:** Kurumba Tribes, Paintings

### Origin of Tribal Art:

Kurumba art is a unique tribal art form found in the Nilgiris. It's a simple rectangular art. This ancient tribal art is at its brink of extinction a couple of decades ago. The Kurumba, an indigenous Nilgiris tribe, are forest dwellers and are also known for their healing powers. Kurumba art shares similarities with the ancient tribal art of Warlis. The origin of the paintings has a very fascinating legend associated with it.

Earlier the Kurumbas only painted temples, house walls, windows and pots. The aalam veer was preferred. This painting used only natural colors procured from leaves and tree resins, mixed with mud of different varieties. The natural colors we produce from the leaves and tree resins are fast colors. But it is limited to traditional yellow, brown and black, besides dark and light green.

### Life style set in art:



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### Material used:

Kurumba art does bring the Warli tribal paintings to mind because of the stick-like limbs, but the similarity ends there. Natural pigments such as terracotta black, the yellow sap of vengai tree, the green extracts of katta chedi leaves, white from thumba plant etc. Traditionally the drawings were done with burnt twigs upon the temple walls of the houses of holy men, and the color palette was limited to the basic colors of red and white obtained from minerals in the soil, green from plant leaves and black from oxidized bark extracts.

### Main theme of Tribal Art:

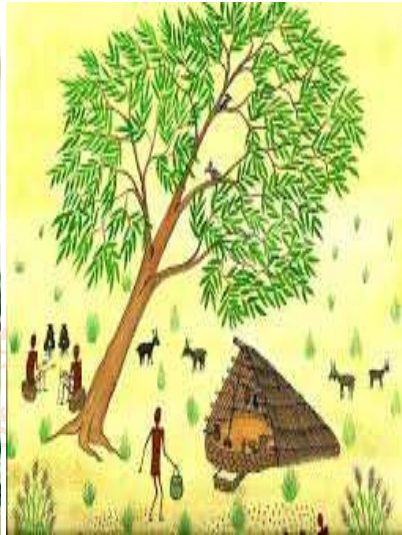
The main theme of these paintings includes worship, nature, honey gathering, wildlife and forests. For this art use only natural colors they produce from the leaves and tree resins are fast colors. But the colors are limited to traditional yellow, brown and black, besides dark and light green.



**Kurumba Art Revival**



**Annual Festival**



The tree or the house is drawn in the center is painted in a lot of details. Each leaf is painted separately. The texture of the bark of the trees is also painted beautifully. If the house and the tree is drawn together, they are almost centered along the same lines. There are also bushes and shrubs drawn at regular intervals to show the natural beauty around the village. These paintings look more like village sceneries. In most of the paintings, there is a hut or a tree in the center and all the activities and actions are happening around the tree. As these tribes are hunters we also see tree houses in their paintings.

### **Kurumba Women**



## Tribal & Cultural Heritage



## R. Krishna, Kurumba Tribal



### Slow death of the tribal Art:

Kurumba art is dying a slow death. There are low takers for this traditional art form which was once passed from generation to generation among the tribal's of Nilgiris. Lack of interest and awareness among the Kurumba youth has diminished its recognition as art form. Over the past two decades no one in their community showed much interest in learning the art. People are interested in generating sufficient income for their livelihood. Hence the art took a back seat. However a few people are desperately trying to preserve this tradition R. Krishna, 41, a Kurumba tribal, who learned the art form this grandfather, has been trying to keep interest in kurumba art alive. Tribal Co-operative

Marketing Development Federation of India Limited is an organization under Ministry of Tribal Affairs, Govt. of India, is engaged in marketing development of tribal products including tribal art.

### Conclusion:

This study makes me privilege, these tribes who live in the natural healthy environment with employment. I hope this knot will provide continuous demand without risk of violating the innocence of tribes. This healthy art can be built only its roots are refined towards development. Education and employment is the premise of progress, for

each individual, family and society. Kurumba tribes have many beliefs and values which they still follow and want the younger generation to carry forward with pride. I am glad to have gotten the chance to know them and their culture. The youth has massive energy and capacity to do a lot of things and it could be clearly seen in the growth of the film industries. But if this energy direction could be molded towards solving such things through the kind of art we make and hence consume and which can make the poor to reach the multiples. That would be a huge growth for the whole country. I wish and hope that these art create some kind of opportunities for the tribes and help them weave their lives

for themselves and explore possibilities of setting up tribal art to contribute towards sustainable livelihoods.

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