



Vehicular Art Themes: Five Indian Subcontinental Art Forms that Inspire Pakistani Truck Visuals

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Truck art is a significant form of the art practiced in Pakistan mostly define as a decorative artwork on trucks in the painting form. Because of its omnipresence of mediums and styles, themes linked with culture enriched colors, patterns and subject matter, it reaches its peak and has now become an internationally recognized art form. The article will examine the themes, topics and subject matters painted on vehicular art and discuss about the artforms that influenced the themes of truck art through several Indian subcontinent art themes fresco paintings, Indian folk art, Kalighat paintings, company art and the artwork that flourished during the Swadeshi movement.

Key words: *Pakistani Truck Art, Indian subcontinent Art Forms, Vehicular Decoration*

Introduction

Records form excavation revealed that the decoration on the vehicle, i.e. chariots, carts and carriages, had been started from Mesopotamia since ancient times as early as 1900 BC (Tarr, Laszlo 1969). An excavation also found a different form of suspension on chains as a decorative material as well as the leather belts. The contraction, however, is thought to have been used in Rome in the 1st century BC (Garbsch 1986).

However, in recent times the notion of truck decoration has been taken from the old definition of cart decoration. This could possibly be traced back to the 1900s to replace the older means of transport / carriages in 1920 (Gupta, Aishani 2016), i.e. carts, horses, litters and wagons. However, these vehicles were adorned less with visual patterns, as seen on royal carts during the first half of the 17th century.



Being a culturally rich country, Pakistan with a fascinating multicultural history over 5,000 years in South Asia, Pakistan's arts originate from a rich and varied heritage. Truck art, for example, is one of the most common, vibrant, and popular art form in Pakistan, and has an impactful art and cultural history that has enlivened Pakistani roads. The magnificent poetic and complicated designs found on these trucks are typically combined with multicolor palettes that resulted in something vibrant and intricate that represents the richness of Pakistani culture. Truck artists use their own creativity and imagination to create and exhibit art. Thus this paper will explain the common themes and inspirations that could be seen as persistent on most of these trucks by examining the cultural features and visual imagery painted on the truck that highlights the cultural significance by examining – first, by explaining the general themes that could be seen on these trucks and second, by examining what were the local inspirations that can be seen as most pertinent in these renditions.

PARTS OF THE TRUCK AND ITS COMMON THEMES

Before we go on further, it would be important to elucidate the part of the trucks that are usually used to embark on such renditions. The trucks have three main parts i.e. Taj, rear, and sides that are further split into small geometrical (square or rectangle) shaped panels, which is usually used for decoration. The front top of the truck was mainly concerned with the religious themes which indicated the owner's affiliation and reverence for his religion, namely Islam. Such designs are often painted on the truck's front rim, which is usually called the truck's 'taj or 'crown.' Every geometric panel on the truck's sides is normally painted with various different themes. Whereas the rear of trucks typically includes portraits of favorite political figures such as national heroes, celebrities expressing the vehicle owners' interest and/or even the vehicle owner's self-portrait.

Not only are the visible surfaces of trucks decorated, but the interior of the trucks are also completely decorated as well. The driver's cab is lined with decoration relating to the truck's exterior theme colour. Even in most of regional specific truck decorated with “disco gaari” – in which the interior of the truck were embellished with different materials i.e. metal strips, fluorescent reflector tapes and not even a single inch of space remains undecorated.

Each truck has a different art element that is the emblem of a specific area of the country and for each element of the painting, a separate craftsperson is involved as a truck has been embellished and decorated by the group of craft people with distinctive skills.

What we may note is that, in addition to visuals, these trucks often decorated with various types of epigraphy, both religious and non-religious, including poetry verses, humorous phrases, quotes, saints' sayings, first two lines of song phrases often known as Mukhra, Words of wisdom and life lessons of the driver, which not only amuse the readers but also



become a source of information. Such illustrated comments on the trucked also encouraged us to think about the meanings and the life around them.

Typically such calligraphies are represented in the local languages of the region from which the truck owner belong. So it could be in Urdu, Pashto, Sindhi, Balochi and/or Punjabi. In a previous research by Rehman (2013), the percentage of languages written on the trucks were 14% were in Pashto, 10% in Punjabi and only 1% of Sindhi was found. As expected, the National language of Pakistan "Urdu" graced 75% of all the epigraphy on the trucks.

In general, all the themes fall under the category of three themes group i.e. religious themes, political themes, cultural themes, that are further divided into subgroups as folklore depictions, mythological character depictions, natural scenes depictions and figurative depictions.

COMMON THEMES ON THE TRUCK ART

RELIGIOUS THEMES

As previously mentioned, the front section of the trucks called "Taj" is usually adorned with floral and geometric patterns to illustrate in an elaborate way the religious significance. Religious images and iconography such as the illustration of Holy Kaaba, Madina Mosque, Quranic scriptures and Last Prophet's Titles (PBUH) are individually essential and sometimes nuanced artistic frameworks and movements, which could be viewed as some kind of medium for conveying religious concepts that promotes meaningful representations of religious ideas and occasions. Though iconographic visuals were used by all the world's religions, similarly, the religious iconic depiction through presented by truck artist also has symbolical importance. For example, to show the piety of Muslims by starting their works with reciting the name of Allah. Thus, the front top portion of the trucks are adorned with Islamic quotations and Islamic iconography to demonstrate their devotion to God in all regions and areas.

Multiple trucks have different settings for Islamic imagery from different regions, but the main purpose and symbols are very akin to each other. On the taj of trucks from different regions one can see the Holy Kaaba, Roza e Rasool (PBUH) and numerous regional mosques with elegant and beautiful architecture. The aims that inspired such portrayals are primarily to elicit emotions of reverence, devotion, confidence and admiration for religious beliefs.

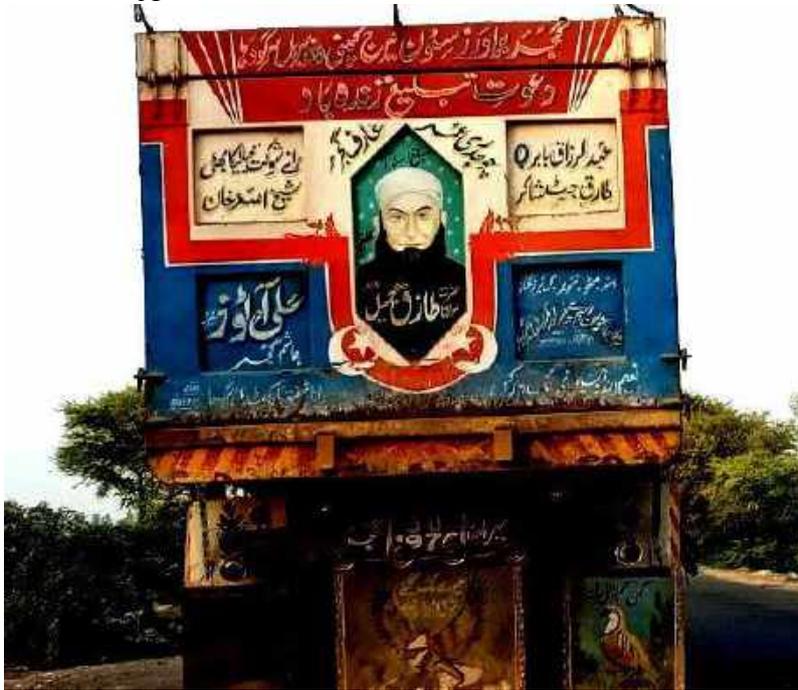
Figure 1 *Holy Kaaba' Visual, a religious icon.* Photograph by the researcher, May 15, 2018. Yateem Khana chock, Lahore, Punjab, PK.



POLITICAL THEMES

Having cultural significance attributed to the transport role of the vehicles, visuals are painted with distinct types of themes including portraits, i.e. national political figures, actors, Sufis and Ulma (religious scholars) and self-portrait of the vehicle owners. The reasons for painting those portraits can be divided into three folds: To illustrate the personality characteristics and the relation between that personality and the zone, and the personal involvement / attachment of the truck owner to that personality. The choice of personality for painting, for example, depends on the quality of his / her contributions to regional or country development. They could be politicians, actors, religious figures, athletes or someone else recognised by group or country for their work.

Figure 2 Tariq Jameel's Portrait, a Religious Scholar. Photograph by researcher, April 10, 2018. Panjgur truck and tanker, Balohistan, PK



Second is the personality connection with the region to which they belong. It could be the portrait of athletes who belong to their region playing at domestic or global level, or a well-known scholar who is known for his or her work in the form of prose, sermons, interpretation or a politician who works in the form of infrastructure or organization to strengthen and develop their area or country etc. All of the above points are based on the sort of relation between the personality and the area.

Figure 3 *Shahid Khan Afridi's Portrait; a National Athlete.* Photograph by researcher, June 11, 2018. Alladeen Adda, Karach, Sindh, PK.



Third, portrayal of themes rely on a choice made by the truck owner. bIf the truck owner is passionate about music, he instructed the painters to paint his favorite artist, and if he is fascinated by literature, he asked for a scholar or literary figure for portrait. So it all depends on his decision of truck owner. Portraits of various characters are frequently drawn on the rear of a vehicle. Because the rear has a big space / area for painting owing to its huge size functions, the painted artwork becomes the back part of the truck's emphasis. It can also create emphasis on any part to make it huge in size. This logic is also clarified by Gestalt's visual weight theory; dominance / emphasis can also be created according to the principle by having the item big and huge compared to the other design element existing in the frame or structure. The truck owner also selects the paintings of the most inspirational celebrities to highlight the features on the back section.

Figure 4 *Allamah Iqbal's Portrait; a National Poet.* Photograph by researcher, May 22, 2018. Yateem Khana Chock, Lahore, Punjab, PK.



CULTURAL THEMES – FOLKLORE DEPICTION

In addition to religious themes, there are several popular folk stories in the different areas of Pakistan that have been modified as particular topic in these truck paintings. These include Heer Rajha 's stories, Mirza Sahiba, Sassi Pannu, and Sohni Mahiwal. Tales may also cross narrative boundaries in the cycle of transmission from one community to another; yet the same story could be a myth for one area, and folk story for another, because the purpose of such folklore is flexible, deceptive, and multicultural. Apart from traditional literature, music, and decorative arts, various artists often paint the forms and texts of folklore on different surfaces, such as trucks.

Folklore can be "old wine in new bottles" and also "new wine in old bottles" It has to move through the channels of oral transmission to the community members over time. Therefore, folklore is people's learning, people's wisdom, people's knowledge and the whole body of people's cultural beliefs and customs. Truck owners, as a cultural representation of Pakistani art, asked for unique themes to be displayed on the truck for two reasons: to display their regional/cultural beauty and to draw the viewers' beauty gaze.

Any territory 's culture integrates all human-made, studied, and conveyed, notably through language, rather than what is naturally inherited. A myth, however, is a tale with a cultural noteworthiness. Visuals from fieldwork obtained revealed that drawings of non-human trait have appeared on the trucks' sides and rear. To build their meanings they rely on the particular associations with the culture. Likewise, by categorizing these images as mythological representation means that these tales are worthy of mention in the culture. In Pakistan, specific non-human beings are associated with various forms of mythological concepts, i.e., fish, horses, teetar, chakoor, eagle, and fairies. Such non-human characters connected to different myths from the particular regions or areas being painted on the trucks serve as a tool to attract the attention of trucks. The reason for these portrayals is to praise and eulogize the distinct existence of the culture.

Figure 5 *Heer Ranjha' Visual, A folktale from the Punjab Region. Photograph by the researcher, May 12, 2018. Siddhar Bypass, Faisalabad, Punjab, PK*





EMBLEMATIC DESIGNS

The unveiled and created designs and compositions on trucks are a mixture of motifs influenced by natural world, culture and traditions, nation, religion and other socially inspiring influences. The appearance of the motifs on the surface of the truck varies as some are built on a large scale while the others are painted in a small or tiny form with attractive colors that complement the design elements or dominance degree of the composition. The influence of the region displayed on the trucks from the Punjab area is mostly floral and vegetal in look. The trucks are adorned with these kinds of motifs. The Sindhi truck, for example, is inspired by geometrical motifs from Sindhi Ajrak. The motifs are typically based on simple geometric shapes (circle, square, rectangle), then the motif is replicated in various ways to create a pattern to decorate the horizontal or vertical panel of the truck's front or rear. Motifs are not only depicted on the trucks but frequently used wood and steel carvings as well as cuttings or reflective florescent tape. The Balochi trucks are the prime example of a truck loaded with neon ribbons. Hence, the motif is the basic unit used to build a pattern structure.

The motifs may be further classified into different forms as geometric, realistic or natural or abstract designs, depending on their presentation. For example, some truck motifs are called typical motifs since these motives also appeared on other regional items and articles. The concept is transferred from one generation to the next because it is deeply affected by the society's religious values, community, climate, history and socio-economic factors. Truck artists also change the traditional design elements of the area to make it more appealing and comfortable. Motifs including flowers, leaves, birds, peacock fish are largely used to cater for the selection and regional ties of truck owners.

Figure 6 Geometrical Motif Visual. Photograph by the researcher, May 13, 2018. Siddhar Bypass, Faisalabad, Punjab, PK.



THE INDO PAK SUBCONTINENT ARTFORMS THAT INSPIRES THE PAKISTANI TRUCK ART

Because of the same geographical area, the cultural traditions of the Indo Pak subcontinent are comparable, except for its cultural and social aspects. Indian music influences, handicrafts and themes are also used in various ways, e.g. *phulkari stitch*, *phool buta* (floral designs) and peacock patterns which are often used to decorate different surfaces and visuals of the pakistani truck art.

The truck image represents the monotony of various forms of art and a convergence of different themes and ideas from colonial period of India (Imdad, Aisha 2016). Such monotonies show a new standpoint for looking at the visuals of truck art and researching them.

India's colonial era accumulated numerous art styles including Indian company art, post-Mughal fresco art, movements of the Swadeshi and Shantiniketan, philosophies in tandem with the Bengal arts school, styles of Calcutta's Kalighat paintings, and last but not least, distinctive resemblance in decorative folk painting patterns with ornamental depictions. The important feature of truck art is likewise its constantly evaluating, as it has the flexibility to examine various styles and subject matters and experiment with unique and modern designs (Schmid 2000). The designs are not limited to the Indo Pak Art styles mentioned above.

However, there seems to be a strong similarity in styles as arabesque, the influence in Islamic geometric and floral sculpture, mythical beings, baroque and rococo ornamentation and animaux depictions.

The Indian subcontinent's art styles as a stimulus for Pakistani truck art. The themes of Pakistani truck art are influenced by different art styles which are practiced and well known in the Indian subcontinent. The inspiration generates only ideas that are further developed on the basis of regional preferences. Five art forms that inspired Pakistan's truck visuals follow:

INSPIRATION FROM FRESCO PAINTING

Fresco artworks in the Indian subcontinent, known as naqasshi, are the art form practiced worldwide. However, these are often attached to walls or ceilings, and are called murals. The Indian subcontinent contains fresco paintings from the 1st century BCE until the 6th and 7th centuries CE. These are Buddhist-era paintings painted in the ancient caves of Ajanta, now in India, Madhya Pradesh. Such frescoes portrayed Gautam Buddha's stories and his preaching. The artist of these frescoes was Buddhist monks who illustrated Jataka Tales ' tales as well.

Figure 7 Fresco paintings in Mandawa Havelies, Rajasthan, India



It is assumed that the fresco paintings specialty in India was more developed than Ajanta's caves and practiced before the Guptas era. In the Mahabharata and Ramayana, the ancient Hindu text nevertheless mentions beautiful wall paintings. Arts and crafts were at their peak during the Muslim era in India, particularly during the Mughal period. The Mughals encouraged and established the arts by granting them royal patronage and appreciation, and so the art flourished. While many Mughal period art pieces can be seen in Lahore Pakistan.

Fresco paintings can be found on the walls of various buildings including the Badshahi mosque, Lahore forte, Shahi Qila, Wazir Khan Mosque, Maryam Zamani Mosque and Shalamar Bagh. As mentioned earlier, the decoration of truck art is influenced by the diverse forms of art that developed in the Indian subcontinent, Thus different themes are built on trucks which are similar to themes of fresco paintings such as architecture, religious scenes, natural views of waterfalls, mountains, landscapes, gardens, human images and folk designs such as animals , birds and hills. The botanical designs representing the Fresco Mughal paintings are significantly the same.

Figure 8 Religious architecture along with floral patterns. Photograph by Researcher, May 12, 2018. Siddhar Bypass, Faisalabad, Punjab, PK.



Here is an example of the religious designs and symbols painted on Fresco-style trucks. The mosque, a masjid in Arabic, is the place where Muslim social, religious gatherings are supplicated. Masjid signifies a place of submission and of veneration. On this truck we can see that the image in the center depicted the outline of Lahore's Badshahi Mosque. This is one of the largest mosques in Pakistan having influenced Mughal architecture. Situated in the middle of the garden town, the Badshahi Mosque is the theme and motif heavily depicted on various objects in pictorial form to bring out its beauty and its manifestations. It also serves as the Jamia mosque. The design, size, and architecture of a mosque can give us important information about Islam as well as the mosque-building era and area. The mosque is the most generally known Islamic theme. They portrayed in particular a building with a varying number of minarets in the Middle Eastern style rising up around an open yard with domed rooftops. While there may be the greater portion of the five daily supplications suggested in Islam anywhere, all males are needed to gather at the mosque for Friday prayers.



INSPIRATION FROM COMPANY ART

Company style is a term used by Indian artists on the Indian subcontinent for the Indo-European style of sketches or paintings, a huge number of which worked for European investors in the British East India Company or various companies in the 18th and 19th centuries.

Europeans would increasingly commission and purchase paintings from Indian artists in India during the eighteenth and the nineteenth century. Many of these Europeans were British East India Company employees, and these paintings were generally described as 'Company School' art for that reason. Company School ' art is loosely defined as a hybrid Indian-European style of representation which evolved through this new form of patronage in India in the 18th and 19th centuries.

The art and architecture of the colonial period of India has become an increasingly popular field of study over the past four decades. Since 1972, when Mildred Archer published her seminal catalog *Company Painting in India*, the term 'Company School' has become a known feature of South Asian art history.

Traditionally, the classification of 'Company School ' art was done in accordance with the style the artist worked in. The geographical area in which the artists were trained is expressed in the styles they used in painting and drawing, and often but not always follows a pre-colonial art tradition. Works developed by North Indian artists are easily distinguished from those made in the South, and it is often possible to further distinguish regional variations of style.

The style fused and incorporated traditional Rajput and Mughal painting components with a more Western point of view, scale, and retreat. The topic of these paintings was usually life-size, representing Indian miniature patterns of plant and leaf composition and birds / winged animals. The Europeans commissioned numerous collections of images portraying festivals and scenes of Indian culture or accumulations showing the various casts and occupations, as well as the compositional forms, plants and creatures of the subcontinent. In addition, these themes have now appeared on the trucks in different styles, which have inspired the company's art onto the trucks. Although most of the artist painted these themes on canvas, the pictures of Mughal monuments and Mughal rulers and their wives featured a frame painted on small ivory plaques. Additionally, this traditional use of Western approaches to handle painting agreed with later adjacent styles of painting like Lucknow, Murshidabad and Delhi in North India and Mysore and Thanjavur in the South. Therefore, the connection between the painting firm and then the provincial work for the local patrons is sometimes blurred.

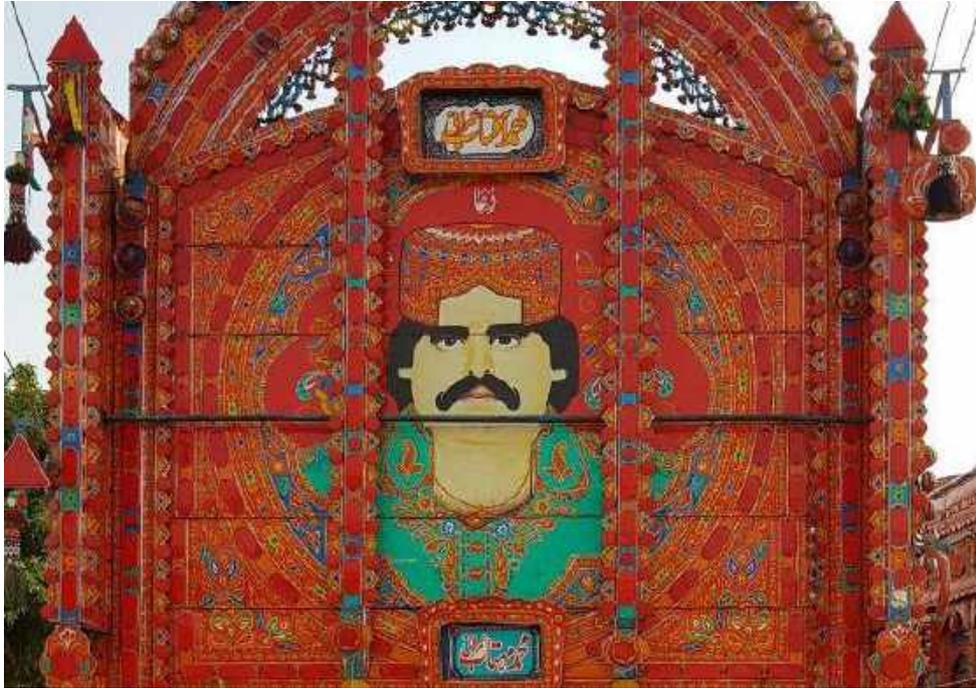
Figure 9 A Green-Winged Macaw, folio, 89.5 x 56.8 cm., from Mary Impey's album of natural history paintings, Attributed by inscription to Shaikh Zain al-Din, Calcutta, about 1780, opaque watercolor on paper.



The demise of this art form began with the advent of photography as a direct blow to the genre, but it continued in the 20th century, perhaps the last influential exponent being Ishwari Prasad of Patna, who expired in 1950. The British founded many other art schools in the late 19th century, where they trained another more Westernized version of the style, and later raced with other styles.

Artform inspired not only the themes, but the techniques as well. Company art style is seen mostly in Punjab region truck visuals. The lines, colors and drapery folds of the blunt brush are identical. Themes are also related to each other, other than this. For example, company art consists mostly of figurative art. The focus of company paintings was mostly the public. In Pakistani truck art, with the blunt brush strokes that give an impression that this art is inspired by company art, figurative art is also seen in the same way.

Figure 10 Portraiture of Muhammad Chandio, Regional singer. Photograph by Researcher June 18, 2018. Larkana Nawab workshop, Sindh, PK.



During fieldwork, interviews show how and why truck owners select the different personalities for the painting on the truck's back. At the back of the truck is the most important part that can show a big painting. In response to the question, the most highlighted thing the interviewee does is that personality choice depends on the nature of their contributions to the development of the state or country. They can be politicians, actors, scholars of religion, or someone else known for their hard work.

INSPIRATION FROM SWADESHI AND SHANTINNIKETAN MOVEMENT

The Swadeshi movement has been examined classically in terms of their social constructiveness and cultural effectiveness. The School of Arts in Bengal plays a crucial role in developing and presenting politically recognizable paintings and considered as an art movement. This movement focuses on paintings from Bengal, for example Kolkatta Shantiniketan, which gained prominence in the 20th century during the British Raj. This movement was often known by various names, such as the 'Indian style of early-day paintings' identified with the Swadeshi movement which the British art administrator often admired. Because of the different appearance and elegance of these paintings it gained popularity in the Shantiniketan movement and became a common art form with enriched themes as India's folk art shows only Indian history, culture, values of traditions and religious ideas of humility. Similarly, this theme of art is seen in Pakistani truck art, with a portrait of one's own culture and people. Because of this it was known as folk art, the most prominent-painted themes were linked with rural life and based on natural beauty scenes.



The advent of Shantiniketan as an idealised, rural Indian Bauhaus in the 1920s confirmed a number of strategies found. Arts school of Rabindranath Tagore highlighted the concept of rural over town, of art as a vocation in opposition to the profession; of depersonalized, 'real' art as opposed to the picture of sensual gratification; of the artist as a spectator rather than a protagonist; Moreover, the artist's inquiries into the human condition, morality and the idealized poor tried to create a new vocabulary, one embedded in the particular pictorial notion of a land and its inhabitants (Imdad 2016).

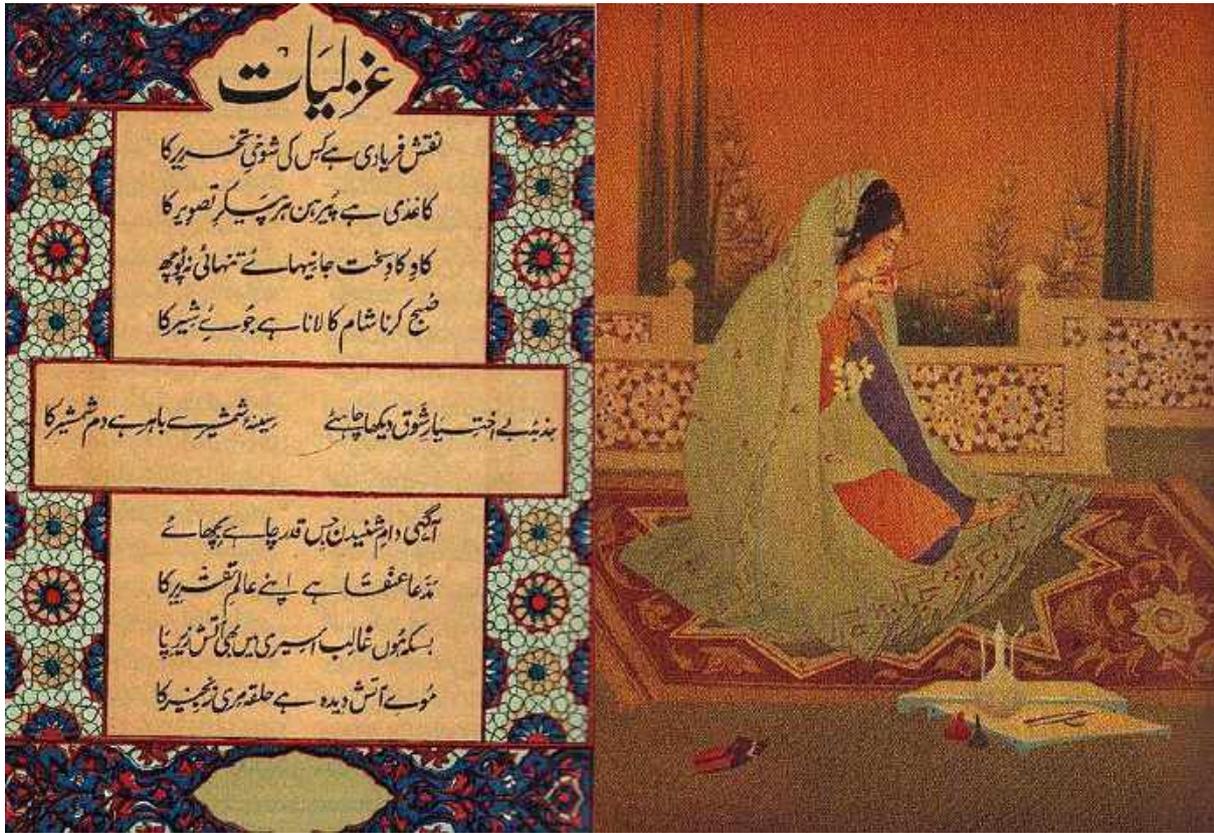
The interest of the Mughal dynasty in traditional art is widely recognized. Its decline, however, also led to traditional arts declining. The British Rule brought traditional art to a slower but inevitable end. The Indian art resurfaced in a different form, as a mixture of Western thoughts combined with Eastern thoughts, but mostly because of self-expression and also as a complement to the nationalist movement to help achieve political goals in an over-suppressed India and mostly Bengal. With the Imperial decision to split Bengal, the Swadeshi movement was ignited.

During this period of time, artists aimed to promote a unique language of modern art which reflected East spirituality as opposed to Western materialism. Began to be seen in a new light of Indian art. The art of the ancient and medieval period inspired the artists of that time, particularly the Ajanta art and the tradition of Mughal miniature painting. Western products such as oils have been discarded in favor of eastern techniques such as Japanese watercolours, pigments, and rinse-paintings.

Swadeshi Art portrayed a theme that was essentially Indian and inspired the Indians who interpreted it. One example of such painting is Shah Jahan's The Passing, by Abanindranath Tagore. The work of art is popular in that it elicited the glorious recent past of Indian history. Also evoked was the grandeur of the Mughal rule, and in this painting Abanindranath paid homage to the miniature Mughal style.

Abdur Rahman Chughtai, another Swadeshi poet, was educated under Abanindranath. He drew his subject from the style of Islamic legends, Folklore and Mughal. He had published Muraqqa-i-Chughtai, a detailed version of the poetry from Ghalib. Such Swadeshi artworks are of tremendous importance to the struggle for Indian Independence because they have played a key role in shattering British cultural hegemony, restoring self-identity and inspiring pride among the indigenous peoples.

Figure 11 Diwan e Ghalib, Muraq e Chughtai, 1927



The new style introduced in the moment of swadesh, is a form in which calligraphy is written to enhance the image. The image can be realistic figurative representation or just impressions and calligraphy emotion is expressed by the colors or abstract floral and geometric form. This type of depiction is clearly seen in Punjabi trucks, where visual calligraphy depiction is also painted to highlight the importance conveyed by calligraphy. For example, Ghalib's poetry is written on the visual's left corner and the poet is painted on the right side. The paintings' color scheme reflects the feelings and emotions expressed by the artwork.

In this visual the Pakistani national poet is depicted. Allama Iqbal is one of Pakistan's founders who pioneered the concept of a separate state of the Indo-Pak subcontinent becoming Pakistan. He is also recognized as Musawwar e Pakistan which means a person who dreams of a separate homeland for Muslims. Iqbal's poetry is a source of strength for Muslims as he personified Muslims as an eagle living in the mountains or hills' top peak.

In this image Iqbal is portrayed with the pencil in his hand in the thought pose. The formation is populated on top by an eagle which illustrates the Iqbal's thinking. The eagle personifies the Muslims because of their sight of focus and intends.

Figure 12 Allamah Iqbal's Portrait, A National Poet. Photograph by researcher, May 22, 2018. Yateem Khana Chock, Lahore, Punjab, PK.



INSPIRATION FROM KALIGHAT PAINTINGS

Kalighat paintings were introduced on the bank of Ganges as the name suggests that *Kali* means 'temple' and *ghat* means bank near south Calcutta. Nevertheless, these paintings are the folk art style that has been practiced in India and is gaining popularity because of its urban transformation in India's modern art. A visual arts revolution occurred at this period when painting on woods became popular, and many folk subjects included folk nature portrayed in the new style to represent the ancient world in modern art. The Kalighat Temple was a place of attraction for the public, pioneers and certain foreigners by the mid-nineteenth century. While many of the artisans and craftsmen flocked to the Kalighat region with the rise of popularity and fame of the goddess Kali to exploit the new market by selling cheaper sacred souvenirs to tourists.

Such themes of these artistic works had a broad variety of themes, i.e. Pantheon of Hindu Gods and Goddess, religious and modern festivals, and gatherings. The Kalighat patuas displayed an enthusiasm for portraying animals that could have had an influence on both Mughal and contemporary British art. Birds, winged animals, prawns / lobsters, fish such as Rui or Shol are the common topics of Kalighat paintings.



The drawing technique was important as Kalighat artworks were produced on papers with a range of water pigments, opaque color palette. Hues such as gray, indigo, purple, green, yellow and carbon dark were used in depictions of Kalighat as these shades were created from natural ingredients i.e. Yellow was extracted from the roots of the turmeric, blue was developed using Aparajita flower petals, and black was created from normal residues by consuming oil light under a container. In addition, colloidal tin was widely used by Kalighat craftsmen as a Silver compensate for the decoration of their works of art and the reproduction of the surface effects of gems and perles. Alongside the hues, the Bel organic product gum or seeds of the squashed tamarind have been used as binder.

The Kalighat paintings painted with the themes of commenting on society and its morals, making a social criticism, making an Indian cultural highlight about its surroundings and its diverse timers' (Imdad 2016). This idea was embraced and as truck art it began to flourish. The trucks also bear, as a cultural symbol, the themes and subject matter that reflect the area's history, custom and aspects. Similarly, Kalighat paintings are the form of painting representing various subjects subject to other religious traditions and non-religious rituals, including representation of symbols in the form of sketches and paintings, literacy descriptions from contemporary novels, and social portrayals. The paintings and genre scenes depicting common proverbs, animals, and birds.

Having the opportunity to paint every day and related subjects, this painting has become a popular art form and has been admired in India and other countries around the world. Truck visuals also incorporates all facets of the environment, history and traditional nature. The truck painting style is very similar to the Kalighat paintings because it incorporates a cultural flow and overlaps in its effects as defined by Karl Wilhelm Friedrich Schlegel, 'Art and art works don't make artist, sense, enthusiasm and instinct do.'

Figure 13 Kalighat, Kolkata. Kalighat Temple and the River, Dimensions 494 x 340 pixel, Adi Ganga, 1887.



INSPIRATION FROM INDIAN SUBCONTINENT FOLK ART

By creating useful but esthetic structures and objects, Folk art is the artistic representation of the human struggle for civilization in a particular setting. Folk artists are generally identified as self-trained individuals who are not overly fascinated by the specialist aspects of art or who do not focus much on the psychological aspects of their art. Folk arts are generally defined as community life in rural, provincial, and residential areas. Therefore, folk art is also used as a catch-all term that incorporates credulous, primitive art practice. The popular art world brings together the 'unconventional' adult, the pastime craftsman, senior residents and detainees under the label of 'folk artists.'. Lippard inclined toward the expression of a 'vernacular artist' instead of a folk artist.

The paintings and art styles of ancient Indian society have been transmitted from generation to generation and are still being drilled in different parts of the nation. The Indian subcontinent was known as the land with its traditional expressions that depicted cultural and traditional vibrancy and artworks.

The two nations now have their own distinct cultural and social cultures after the subcontinent's partition, and these are shown in various types of art that are prevalent there. Every region has its own art style and pattern, known as folk art. There is a further form of

traditional art practiced by many tribes, other than folk art, known as tribal art, or rural population. Indian folk and tribal art are both highly ethnic and simple, but colorful and complex enough to tell a great deal about the nation's rich heritage.

Possibly India's most popular folk painting is Bihar's Madhubani artistic works, Odisha's Patachitra territorial compositions, Andhra Pradesh's Nirmal depictions, and other such folk-art forms. However, folk art is not restricted to paintings, but relates to other forms of art such as pottery, domestic jewelry, jewelry, creating a textile brand, adornments, etc.

Due to its conventional aesthetic awareness and authenticity, folk art has enormous potential in India. India's rural folk paintings display unique, vivid designs that are loaded with magical and spiritual motifs. More specifically, folk paintings have inspired truck art, as folk art paintings are the visual pieces with a great indication of civilisation.

Similar Indian folk-art themes can also be seen on truck art with the distinctive amalgamation of Pakistani cultural elements, depicting birds, livestock, floral designs, rural life and different stylistic modes of design. As Adorno has pointed out, prominence has always mirrored all that has ever been termed folk art.

Figure 14 Peacock motif painted on a truck in Punjab region of Pakistan (2018)





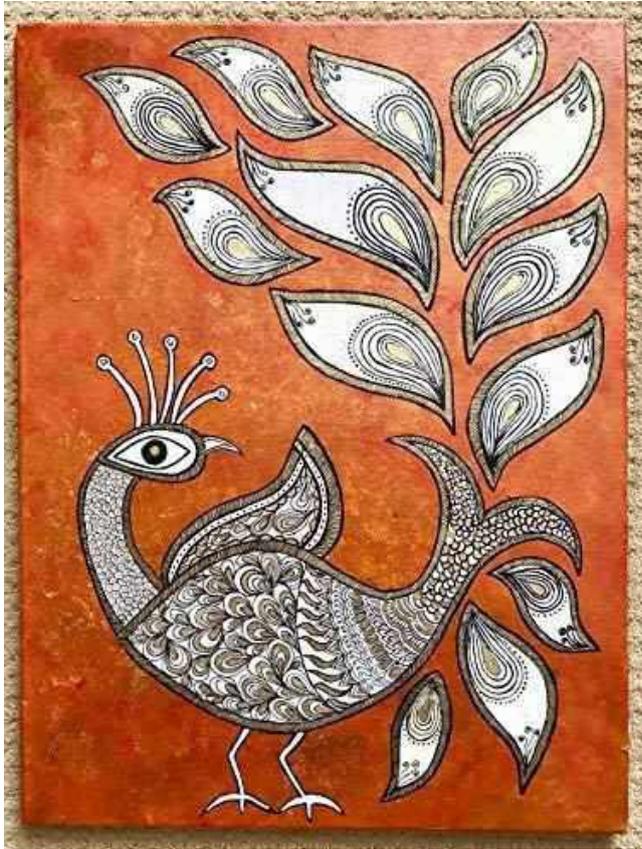
Folk art is often associated with the extinct form of storytelling / folk myths. Truck paintings are used to depict the visual retort in Pakistan 's narrative for each region. The art forms of Punjab, Khyber Pakhtunkhwa (KPK), Baluchistan and Sindh 's cultural beauty tells of the myths and legends of local heroes and inventive characters and creates a kaleidoscope image with a rich heritage and glorious past. Each work is a complete story in itself, offering us a glimpse of the history which the talents and devotions of the truck artists have kept alive. In India's Tanjore paintings this form of inspiration and subject matter was also used primarily for painting the Hindu deities and goddesses.

Originally derived in Tanjavur at the height of cultural evolution accomplished during the reign of the Chola Empire, this art form was developed about 300 km from Chennai. Under the patronage of successive rulers the artistic expression was developed and thrived. The imperial abodes were embellished by these splendid sculptures, which later found their way into the everyday home.

The best definition for Thanjavur paintings is 'Religious works of art with a regal legacy', now also called the *Tanjore* paintings. In addition, Tanjore painting is one of the largest traditional expressions of art for which India is acknowledged throughout the world. Normally, their themes are speculative. These religious designs demonstrate spirituality is the essence of innovative, artistic work.

Peacock motif, which is used as the picture of respectability and magnificence, has been used to embellish, decorate and enhance their appearance in various types of surfaces. The peacock's gorgeously shaded body and dazzling feathered tail, the peafowl species male is considered one of the most beautiful winged animals in the world. Deified in mythology, fiction, and old myths, peacocks form two forms of peafowl: the blue-bodied Indian and green-bodied Burmese, which proved to be the source of inspiration for design in various communities and cultures around the world.

Figure 15. Peacock in Orange and gold - Kalamkaari Painting, An Indian traditional folk art by Shilpi Creative Arts, Size: 18x24, gallery stretched canvas, Oil and Acrylic.



CONCLUSION

Turning to inspirational art is important because it helps to step there instead, to jolt insight into something that may not have been seen before, to the advantage of contrasting the encounter with anything else. It's not just paintings or sculptures that allow the viewer to be taken to another time or place.

In research, for artistic creation and art learning, inspiration has been seen as an important phenomenon. Effective art appreciation encourages individuals and promotes art-making creativity. For example, here, Truck artwork is often one of the most user-friendly tools for shifting perspective, getting into a distinct time or place, and fueling our imaginations. The effect of art on us is sometimes limited, a seed, but once the germ has been exposed it spreads and grows into something that each artist's mind can only produce.

The reason to turn to art for creative inspiration because it represents pure ideas and histories and the mind or memory of the artist. Art signals a pure form of expression, Independent of any express intention or expectation. The best art is the work that makes us



enjoy its content or analyze it. It leads the minds to a certain point in time, a certain place, a story or a different life. When it comes to artistic inspiration, this is what makes art so special and valuable: art offers a image that encourages the viewer to see things differently at any time.

Pakistan 's culture is very complex, a mosaic of influences from India, Persia, Afghanistan, Central Asia, South Asia and West Asia. Pakistan has more than 15 major ethnic groups varying in characteristics, bloodlines, customs, clothes, food, and music. Many of these include Punjabis, Sindhis, Baloch, Pashtuns, Cashmiris, Hazaras, Makranis, and Baltis from places as close to home as the Indus Valley or Africa, or Tibet. Apart from ancient ethnic elements, religious influence of Islam has had a significant effect on Pakistani society since it first arrived in the area in 700 AD.

The Pakistani culture includes generations of art and craftsmanship. These arts and crafts come in a number of designs, materials, and aesthetics. Among the most common skills used in many local buildings and sites, such as copper works, paintings, and wood carvings, is Arabic calligraphy. Typical of Sindh and Multan, pottery is loved all over the world for its look, particularly blue pottery. Naqashi is yet another example of cultural art along with colorful piece of tile, the legacy of Mughal. Pakistani truck production, on the other hand, is the world-famous example of the art and craft.



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