

**RESEARCH PAPER**

Evolving Expressions: Modernization of Tribal Wall Paintings in West Bengal and its Adjoining States

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ABSTRACT

This study explores how tribal wall painting traditions are changing in West Bengal and nearby states, focusing on modernisation's effect on these art forms. The captivating area of West Bengal in India is home to forty tribal groups. Their native art shows a deep history, rich culture, and great creativity. They decorate their house walls to celebrate various festivals and events. Using ethnographic techniques, this research examines how global connections, new materials and technologies have an impact on the methods, subjects, and cultural significance of tribal wall art. The research uncovered a move away from old-school methods and themes toward up-to-date styles shaped by outside influences. To preserve tribal wall art, it's essential to grasp the cultural importance and background of the artwork, encourage local artists, and advocate for sustainable methods. This involves presenting art via documentation, exhibitions, and uplifting tribal communities through education and opportunities for income generation.

Keywords: Art, Culture, Tribal, West Bengal, Modernisation

Introduction

Art helps people show creativity and express emotions. India stands out as a place where traditional crafts and arts show off its cultural richness. Its traditions come alive in its various folk art forms, which hold a significant place in its heritage. "Folk art" describes the special designs and patterns that have developed in different parts of India. Though Indian tribal and folk arts may look simple, their bright colours and cultural charm reflect the country's deep-rooted traditions. These paintings play a big role in uniting people and keeping old stories and customs alive. Indian crafts and artwork reveal the amazing diversity of the culture and communities they stem from. Art has been a part of daily life in India for ages and has also been linked to sacred spaces (Prasad, 2018). Traditional folk art includes wooden carved and painted clay dolls, terracotta statues, floor toys, and ritual crafts (Sarkar & Barman, 2018). Every region and state in India applies their own style to the file of traditional folk arts influenced by their own traditions, histories, and beliefs. When expressed fully, these colourful and detailed creations demonstrate the diversity and complexity of India's unique culture. Many of these tribal art craft line will often thematically relate to natural elements, to spirituality and/or connection to community identity. Mago (2017) explains that folk art is manifested as the current of lines and colours that are deeply contextualised to India's creative energy.

Literature Review

The tribal arts of India have a unique beauty that attracts enthusiasts worldwide. Some of the best-known examples are Madhubani from Bihar, Pattachitra from Odisha and West Bengal, Phad art from Rajasthan, and Kalamkari from Andhra Pradesh, and these forms have received acclaim in India and abroad. These art forms have attracted the attention of art enthusiasts and travellers who appreciate the rich cultural history, meaning, and imagery of these art forms (Soni 2020; Gupta 2018). Tribal wall paintings play an important role in the customs of indigenous communities. People rely on these paintings not just to decorate their

homes during festivals and religious gatherings but also to express social themes or highlight ongoing issues in society. This form of art carries the vibrant history of West Bengal shared across generations, with each artist adding their unique style and interpretation throughout the years. It represents the cultural essence that gives these groups their unique identity (Das & Soni, 2024). The artwork styles vary across tribes and often reflect their bond with nature, their shared traditions, and spiritual beliefs.

The Gond tribe is famous for creating art with bold colours. Their intricate designs combine dots and lines, weaving stories about the natural world. Gond paintings show their close connection with nature. Every curve and line seems to hold life's energy, showing how all things are tied together. The Santhal tribe sees their home as a mother figure and feels connected to it. To celebrate this bond and honour her *Aanchal*, they paint the walls of their mud houses with art that is both striking and meaningful (Rani et al, 2015). However, in recent decades, modernisation and urbanisation have brought big changes to tribal lives. These changes have introduced modern tools. Materials and methods used now often alter their traditional artistic ways (Chaudhary 2019).

Tribal art today includes modern tools like phones, computers, and synthetic paints. These tools have helped create a more vibrant cultural expression, but people worry about losing the distinct identity of tribal traditions. The use of synthetic paints and online promotion has changed the original colours and patterns, affecting the traditional ways of creating this art. Global media exposure and many artists moving to cities for jobs have also shifted how tribal art is made and seen. Some artists now adapt their work to match urban preferences, which can weaken the original meaning and value it had (Patel & Sharma, 2020).

The effects of changing sociocultural and economic dynamics on the traditional wall art of tribal communities is an important area of study considering the recent developments of these communities. In the past, tribal wall paintings celebrating communal rituals were highly seasonal and incorporated community events like seasonal festivals. These artworks often depicted themes of nature and spirituality, fertility, or important events such as births, weddings, and harvests. Now, however, customs are integrated with urbanisation and global influences, which result in both symbolic and visual alterations to the artwork. The patterns they observe enable these researchers to work around these changes while still trying to keep the essence of the art, so they retrieve its originality to try to understand the impacts of these transitions (Singh 2021).

In this study, work is done on the tribal wall painting traditions of West Bengal's Santal in Purulia, Lodha in Jhargram, and Bhumij in Paschim Medinipur. Data is collected through ethnographic interviews, direct observation of predominant art forms, and assembled art pieces from these communities. The creative activities of these communities are influenced by urban migration, modernisation, and globalisation, and this research aims to document such phenomena. It examines the current forms and the evolution of the practices and concerns over the evolving themes and styles.

Tribal Wall Art in India

Tribal communities in India create vivid mural paintings which tell stories of their life. These paintings illustrate important aspects of their life, such as flora and fauna. Most tribes make these impressive artworks using materials such as mud, charcoal, and cow dung. This type of custom art is indissolubly bonded with their traditions and customs. Patterns can be simple geometric shapes and intricate representations of cultural activities and narratives. Various Indian tribal styles, such as Warli and Madhubani, now serve as decorative art and are a means of preserving and passing on timeless practices.

Warli Folk Paintings: The tribal people of Maharashtra established Warli art. This Indian folk style stands out as simple yet admired. Artists rely on simple shapes like circles,

triangles, and squares to form intricate patterns on walls. They apply these designs using white rice paste and bamboo sticks over a dark red surface made from mud or natural materials. The paintings capture daily life with scenes of farming, dancing, festivals, or fishing, showing the tribe's connection with nature and their routines. Each shape holds meaning. A square symbolises the Earth, a triangle represents trees or mountains, and a circle reflects the Sun or Moon (Desai, 2016).

Madhubani Art: People also call it Mithila Art, as it came from the Mithila Region in Bihar. Women practised it. In earlier times, they painted these designs on fresh mud walls. Today, artists use materials like Cloth and Paper Instead. The Subjects of these paintings often include religious deities like Shiva, Krishna, Saraswati, Rama, or Durga. Nature Plays A Major Role To Showing Up With Details like Trees, Animals, and Flowers. The art style stands out for having detailed patterns that leave no empty spaces, filling every part with colourful designs. Artists use natural colours made from turmeric, saffron, or indigo. They turn to tools like twigs, brushes, matchsticks, or something with their fingers to paint.

Saura Paintings: The Saura Tribe of Odisha creates the Saura paintings; it is a form of Indian folk art connected to their traditions and spiritual beliefs. These paintings they arranged for occasions like weddings or the birth of a baby. A key element of this art style is the use of red or yellowish-brown as the background, paired with simple designs drawn using bamboo brushes. These paintings feature scenes of daily village life, including farming and hunting, and include animal and deity symbols. While Saura art uses geometric shapes like Warli paintings, it holds a special connection to the customs and values of the tribe. People use this artwork to seek blessings and protection during key milestones in life (Mahapatra 2019).

Bhil Art: Bhil Art is created by the Bhil tribal community. They live in places like Madhya Pradesh, Rajasthan, Gujarat, and Maharashtra. This style of art stands out due to its use of bright shades and dotted designs. It shows parts of nature, Gods, and the Everyday Life of the Bhil People. Their paintings include Images of the Sun, Moon, Animals, and Scenes with forests and rivers. The Bhils create these artworks using natural colours and dyes. They paint on surfaces such as walls, fabric, or paper. Their art serves as a way to tell stories connecting their deep spiritual ties with nature and their gods while sharing stories about their festivals, traditions, and environment (Patel, 2017).

Khovar Art: Women of Jharkhand create Khovar art. It is a unique tribal painting style, during the harvest season. They create these paintings on the walls of married couples' rooms to signify good luck and fertility. To make these, they first coat the walls with black mud and then layer white mud on top. By scratching away the white layer, they reveal patterns that are often inspired by animals. These paintings reflect matriarchal traditions as women create them for significant life events. The animals they depict depend on their surroundings. Forest dwellers may include tigers or snakes in their designs, while those in the plains might choose cows, goats, or pigeons (Rani, 2021).

Tribal wall painting practices in areas like Purulia, Jhargram, Paschim Medinipur, and Bankura of West Bengal come from a long history tied to culture. These traditions among the Santhal and Gond tribes reflect their life, rituals, and beliefs in colourful murals. These tribes, part of the Proto-Australoid groups, have kept this art alive across generations. Women led the creation of these wall paintings, which hold an important place in their communities (Soni 2020).

Historical and Cultural aspects of wall painting

In the past, tribal wall paintings marked key life events like marriage, birth, fertility, harvest, and the worship of gods and ancestors. Tribes made these murals with natural pigments and twigs from the local *sakhua* (*Shorea robusta*) tree, chewing the twig tips to use as brushes on clay walls. The designs, though simple, carried deep meaning and showed the

strong bond between the artists and the natural world around them. Patterns often included shapes, flowers, and depictions of plants and animals like lotus blooms, birds, and other wildlife to show their deep connection to nature (Chaudhary 2019).

In rural India, it's been a tradition to add carvings or artwork to clay walls in small hutments for many years. In Bengal, locals call this wall decoration *Deoal Chitra*, or wall painting (Panda et al, 2023). Among the Santal people, wall painting remains an active tradition even though factors like modernisation and financial issues affect it. Despite such pressures, their paintings still focus on everyday life—things like farming, rituals, harvesting, and community celebrations—but they stick to simple forms. They trust on natural pigments like red ochre, yellow, and white, mixing these with materials such as chalk and soot to preserve their artistic roots. They create these artworks during festivals, including Kali Puja, covering full walls or incorporating specific symbols like geometric patterns or simple figures (Patel & Sharma, 2020). The house wall facing the *kulhi* tends to showcase the most elaborate designs, while the other walls might have more varied styles or less focus on detail (Bharat 2015).

Santal tribal wall painting stands out because it connects to spiritual beliefs. Painters called *Jadu Patuas*, meaning magic painters, make art thought to hold mystical powers. People believe these paintings can guard crops, prevent illness, or show respect to those who have passed away. One example is the *Chakshudaan Pata*. This type of painting, created to help a mourning family, shows the deceased with blank eyes that later get filled with colour. This act symbolises freeing the soul and guiding it to the afterlife (Soni 2020; Rani 2020).

Modernisation and city development make it hard to keep this traditional art alive, even though the wall paintings still hold deep cultural meaning. Natural pigments are being swapped out with synthetic ones, which threaten the authenticity of these artworks. People are working to preserve and teach these traditions, as they play a crucial role in defining the cultural identity of tribal groups in West Bengal (Singh, 2021).

Folk art not only shows beauty but also reflects daily life, reminding people about the original roots of these artistic expressions. With rising commercialisation, these tribal paintings have earned respect in both local and global art markets, opening up new ways to earn money (Nikumbh et al, 2021). Artists now adjust their work to meet customer preferences and market trends. Their creative styles now reflect economic and global changes, adjusting to meet modern demands. This progress allows them to create pieces that remain beautiful and more relevant to the modern age (Pal and Kalam 2023).

To sum up, wall paintings by West Bengal's Santal and Gond tribes represent a vibrant tradition tied to their land, beliefs, and way of life. Over time, these artworks have changed due to shifting lifestyles and economic realities. Despite this, their main themes of togetherness, nature, and rituals stay at the heart of the art. They serve as cultural gems showing the story and values of people connected to their roots.

Material and Methods

We used a mixed-methods cross-sectional design that combined both qualitative and quantitative ways to collect data. The study took place in districts like Jhargram, Purulia, Bankura, and Paschim Midnapur in West Bengal.

We collected primary data using a household survey. This was a quantitative way to find out about the current condition of tribal wall art. It looked at the materials, patterns, and methods that tribal groups use.

Researchers used a mix of methods, like case studies, group discussions, and one-on-one interviews to gather details beyond the survey. They talked to key individuals, including

village leaders—both official and unofficial—and community members directly engaged in wall painting. To learn more about the traditions, they also observed the participants. Through these approaches, they could examine how wall painting traditions in tribal communities are changing. Modernisation, growing cities, and outside influences all seem to play a role in these changes.

Results and Discussion

This part aims to show the cultural richness of tribal wall art in West Bengal and nearby regions. The paper studies different styles like Santal and Lodha. It takes a close look at the symbols found in geometric designs and how they tie to nature, spirituality, and daily community life. It also deliberates the effect of modern changes on these old art forms.



Fig. 1. Smiley on walls

In Fig.1, the rich cultural legacy of the Lodha tribal groups is revealed through the painted tribal walls of a traditional house in Jhargram, West Bengal. These pieces of art show how conventional approaches have been impacted by contemporary developments. These days, tribal artists incorporate emojis—tiny symbols frequently seen on Android phones—with their traditional patterns. Emoji usage in their designs demonstrates how they stay true to their heritage while embracing fresh modes of expression. The use of contemporary symbols by younger people indicates a change in the way they choose to express themselves. The combination of modern and traditional art shows how the two can coexist. This shift in tribal art demonstrates how artists react to outside influences and how these artistic traditions develop while maintaining their essential elements.



Fig. 2. Alpona motifs on the floor

During the farming festival of Bandna, people worship their domestic animals and farm implements. During the Kartik amavasya, or the black moon of the Kartik month, the rural villages commemorate it. Tribes are painting their huts with natural colours and renovating their animals. They honour the part animals play in their daily lives by using *alpona* motifs and clay lamps. Tribes use a basic mixture of rice flour and water to create *alpona* patterns to adorn the flooring. These patterns in Fig. 2, express appreciation for the wealth that cattle bring into houses. *Alpona* motifs have a prominent position in tribal art.



Fig. 3. Motif of local flora

This mural in Fig. 3, demonstrates how West Bengal and the surrounding territories' indigenous wall art traditions have changed throughout time. It demonstrates how these art genres have been impacted by contemporary living. The rich colours and elaborate designs show how the community embraces modern media and city living while clinging to its culture. In addition to celebrating topics like family and the beauty of life, the artwork might allude to how customs and communal values shift as a result of globalisation.



Fig. 4. Rectangular panels featuring floral patterns and vine designs on the wall

The image depicts a tribal home's decorated wall with rectangular panels featuring floral patterns and vine designs, each framed by blue vertical columns. The wall has horizontal stripes of bold colours like pink, brown, and green, which highlight the community's inventiveness. Red flowers and green leaves stand out against a cream-colored background, giving the design a balanced flow.



Fig. 5. Tribal wall art painted on a traditional mud home

Fig. 5 shows colourful tribal wall art painted on a traditional mud home with a thatched roof. A bright green colour covers the main wall, decorated with repeating shapes and flower designs in pink, white, and black. The designs fit into a symmetrical grid pattern. Modern synthetic paints keep the colours bold and lasting, showing how the community uses new methods to keep the art alive. Other nearby houses have similar decorations, showing how the whole community values this type of artistic tradition. Mixing old traditions with modern touches helps keep tribal art alive while holding on to its cultural roots.



Fig. 6. Mythical representations on wall

The artwork in Fig. 6 uses one main colour, black patterns, set against a natural, earthy backdrop. It shows animals, plants, and other shapes in a stylised way. At the centre, there seem to be two crafted animals, which might symbolise something cultural or mythical. They are framed by curving lines and flower-like shapes. The design includes geometric repeated parts, highlighting both the skill and storytelling culture of the artists. The house itself, with its tiled roof and mud walls, represents a classic rural style of building.



Fig. 7. Wall painting to mark the festival of Sohrai

Fig. 7 shows a tribal home decorated with a large wall painting of a patterned animal. At the centre of the painting stands the animal painted with bold orange and black stripes, surrounded by a coiled snake-like form. The design also includes floral shapes and geometric patterns. The earthy tone of the wall makes the bright orange and black lines stand out, giving the artwork a strong visual presence. Artists begin by coating the wall with black earth, followed by a layer of wet, soft cream-coloured clay known as *dudhi mitti*. They carve black designs into the cream surface with fingers or comb pieces. These works also include symbols of fertility to celebrate union and new life created to mark the festival of *Sohrai*.



Fig. 8. Geometric motifs and Floral designs

There are two separate horizontal portions in the artwork of Fig. 8. Geometric motifs with significant triangle patterns in orange, blue, green, and yellow are shown in one part. In a different portion, there are floral designs with red blossoms on a white backdrop with borders of green and yellow. Synthetic paints give the picture a more modern appearance while enhancing its vibrant colours.



Fig. 9. Palace-like appearance through pillar sketches on the walls

In Fig. 9, the front of the house has a palace-like appearance due to the painting's large, pillar-like wall decorations. This gives everyone who sees it a sense of beauty. These pillars with Mughal roots might take inspiration from other sources, such as contemporary historical dramas, which were not a part of their traditional artistic traditions. This technique removes the artwork from its original setting and creates something original by fusing traditional and modern forms.



Fig. 10. A traditional wall art

The Santals' harvest festival, Sohrai, is closely linked to their traditional wall art as is depicted in Fig. 10. A ceremony called Sohrai is held to express gratitude to the cattle that have assisted in the field's cultivation. In keeping with the harvesting season, this celebration is held in January or at the end of October.



Fig. 11. Admixture of traditional and modern motifs

The traditional wall art of the Santals, as in Fig. 11, is most associated with Sohrai, their harvest festival. Sohrai is a festival of thanks for the cattle that have helped to till their fields. This festival is held either at the end of October or in January, corresponding with the harvesting season. Traditionally, Santal women are responsible for creating this wall art.



Fig. 12. Geometric flower designs in contrasting colours

The photograph in Fig. 12 depicts a tribal dwelling with a colourful wall decoration that consists of repeating geometric flower designs in contrasting colours like red, green, yellow, and blue. The designs are displayed in a horizontal band across the centre of the wall, encircled by a plain terracotta-coloured background. The house features a typical mud construction with a terracotta-tiled roofing, and wooden logs project from the top portion of the wall, maybe as functional features or perhaps as ornamental features.



Fig. 13. Motif of lotus in full bloom

Images of birds, flowers, and animals are used in a variety of ways to mimic everyday life. Around the gate and window, a particular pattern of flowers and leaves is used. The painting of trees in Fig. 13, decked with flowers, leaves and creepers, accentuated by floral displays of many colours like a lotus in full bloom, depicts a strong bond and interaction of the artist with nature. This has the biggest influence on this art form. Lotus is one of the most common motifs in the wall paintings of Purulia. It stands as a token of peace, auspiciousness and piousness. In terms of religion, it is the flower that Maa Lakshmi sits on and thus, has a symbolic significance since she is the goddess of wealth.



Fig. 14. Preparing the wall for the art

Fig. 14 depicts the preparation of the wall for the art, making the wall smooth and clean before painting. Mainly, the women of the house help in plastering and painting.



Fig. 15. Vibrant wall painting featuring a repetitive arch-like motif

The image in Fig. 15b displays a traditional tribal house adorned with a vibrant wall painting featuring a repetitive arch-like motif. The design includes a series of white arches outlined in green, arranged horizontally, with bold pink and purple geometric shapes beneath them. Yellow and green rectangular patterns form a base for the design, creating a rhythmic and visually striking composition. The lower portion of the wall is painted in earthy red, providing a strong foundation, while the upper part remains plain, accentuating the painted section. Another common strain that is employed is a geometric pattern. Simple geometric shapes like squares, circles, and triangles are balanced and symmetrical, and their beauty is enhanced by the addition of various colours and the appropriate handling of light and shade. To add a fresh viewpoint, the artist occasionally feels the need to break the symmetry, but other times they also use embossed or three-dimensional illusion forms.



Fig. 16. Sequence of colourful floral patterns

The painting in Fig. 16 is of a tribal hut with an exquisitely decorated wall that has a sequence of colourful floral patterns. The patterns are in a horizontal band, each within octagonal borders with an assortment of flowers and leaves in bold colours of pink, yellow, green, and blue. The frames' backgrounds alternate in contrasting colours to add to the visual beauty. The lower panel of the wall is collared reddish earth colour, and the top part is coloured white, keeping the composition in balance and uncluttered.



Fig. 17. Use of modern inks

Among the tribals, wall painting/art has been a part of many rituals throughout the year. The colours in Fig. 17 are sourced locally; for instance, ink made from soot and red dye, indigo, white chalk, yellow bank, and red ochre are all bought from nearby stores. Additionally, saffron and blue are combined to create the painter's preferred shade of green. Jute-prepared brushes are used to apply paint to the wall, and a torn piece of cloth is wrapped around the finger to complete the finishing touch. The wall is first coated with white chalk to serve as a foundation for drawings that are made according to the plan using various colours.

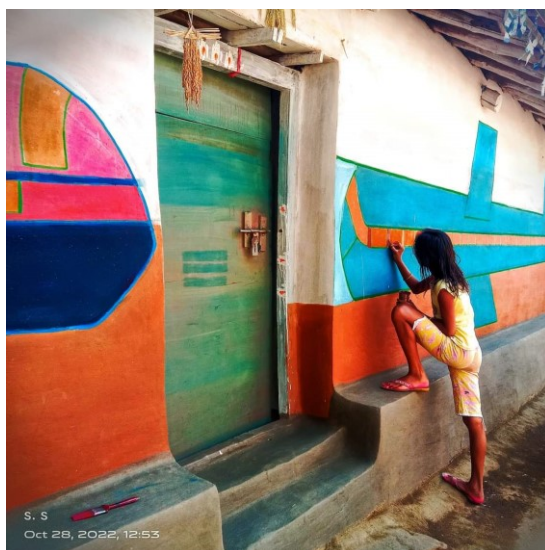


Fig. 18 & 19. Contemporary narrative with a vintage art form

The photograph in Fig(s). 18 & 19, capture a new twist on tribal wall paintings. A woman in a bright green and yellow sari is painting a large aeroplane on a house wall. The aircraft is painted in bold pink, blue, and orange colours. Written above it is a sign reading "Sidhu Kanhu Airport," marrying a contemporary narrative with a vintage art form.



Fig. 20. Decoration on the occasion of Makar Sankranti

Fig. 20 reflects how the Santals decorate their homes during Makar Sankranti, also known as Poush Sankranti, Poush Parbon, or Poush Boron in West Bengal. They do this as a token of appreciation to nature for providing them with a bountiful harvest.

West Bengal's tribal wall painting is a rich cultural expression that keeps up with the fast-paced modern world. It shows a conscious shift toward originality and adaptation, highlighting how the art still fits in with changing times. The observations explore the vivacious cultural legacy of tribal wall art in West Bengal and nearby areas. It shows how this art connects to nature, faith, and everyday community experiences. The discussion sheds light on Lodha, Santal, and other local tribe's wall art styles, examining how modernisation and outside influences have shaped these traditions.

Discussion of the Observations

Significance of Traditional Tribal Art

Tribal art uses symbols including animal shapes, floral themes, and geometric patterns. These symbols represent nature, beliefs and daily life. Natural dyes made from saffron, red ochre and soot are used by tribal artists portraying their deep connection and focus on earthy and organic tones. To mark and celebrate festivals like Bandna, Karam, and Sohrai grandly, the tribal folk of West Bengal decorate their huts and houses, and even the cattle sheds, to demonstrate the intimate connection they have with nature and every element of it. The alpona motifs made with rice flour are commonly used as ritual adornments, which, according to their beliefs, stand for luck and prosperity..

Adapting to Contemporary Methods and Combining Art Forms

a. Tribal wall painters now incorporate the influence of modernisation. They blend contemporary concepts, such as emojis and aeroplanes, into their traditional work.

b. Artists who work with synthetic paints demonstrate a departure from using natural dyes and towards the purchase of materials. This shift provides the colours with a more vibrant appearance and longer life.

c. Architectural changes, such as the inclusion of corrugated metal sheets on roofs, demonstrate how contemporary building techniques are being embraced.

d. Mughal-type pillars and influences from items such as era films indicate outside cultural impacts. These impacts have influenced new mixed styles of artwork.

Artistic Expression and Community Identity

- Tribal art narrates stories. It demonstrates myths, ceremonies, and day-to-day activities through repeated stylised patterns.
- Women play a big part by preparing walls and painting them, showing how tribal art is a shared community effort.
- Communities display aesthetic accuracy by arranging paintings in neat horizontal and vertical lines that mix geometric shapes with floral patterns.
- Different regions show varying tastes. Some go for single-coloured, earthy tones. Others lean toward cheerful and bright multicoloured patterns.

Festivals and Rituals as a Stage to Display Art

1. Key farming festivals like *Bandna*, *Sohrai*, or *Makar Sankranti* (*Poush Parbon*) become times to create art while honouring the ritual importance of wall decorations.
2. Painting on huts and cattle sheds shows how tribal traditions link people with animals and the natural world around them.
3. Purulia wall paintings often include the lotus symbol. It represents peace, good fortune, and the divine presence of Maa Lakshmi.

Keeping Tradition Alive Through Change

1. Tribal artists, even with modernisation around them, protect their traditions by blending old patterns with newer styles.
2. Combining old and modern artistic themes shows an art form that grows and adapts instead of one fading away in today's world.
3. Artists mix contemporary ideas like emojis, aeroplanes, or city-inspired designs with traditional motifs. This mix helps the art stay alive in modern times.

Recommendations

The merging of cultural traditions, along with advancements in technology and the economy, education, and some personal factors, helps continue the ideas and stories behind the history and variety of wall art. Tribal folk keep their wall art practices fresh, creative, and full of life by adapting them to match the present. These forms of art show the social and cultural identity of tribal communities. As commercialisation grows, younger people have started taking an interest in this art form. Many tribal painters and artists now get invitations to events like Durga puja and city exhibitions or fairs. They often decorate pandals, stalls, gates, and even create *alponas* or paint walls during weddings, rice ceremonies, *haldi*, *sangeet*, and other special events hosted by wealthier urban families. Urban influences, globalisation, and modernisation have caused shifts in traditional tribal wall art. Newer tribal paintings may use different colours, ideas, and methods compared to older traditions. Modern gadgets, movies, and music videos play a role in blending modern art styles with tribal art. Regular interaction with the urban community also shapes how indigenous people express themselves through art. Many tribal individuals have moved to cities to find jobs. After seeing city designs, they sometimes paint their homes with a mix of traditional tribal and urban styles. Tribal wall artworks deserve more recognition and proper documentation across the broad spectrum of modern Indian art because they possess a remarkable and distinct charm.

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