



# LAST MINUTE PRELIMS RECKONER 2025

**ART & CULTURE**

**PAINTINGS**

## PAINTINGS

## MURAL PAINTINGS

- ✓ Indian Mural Paintings are paintings made on walls of caves and palaces.
- ✓ The earliest evidence of murals is the beautiful frescoes painted on the caves of Ajanta and Ellora, also on the Bagh caves and Sittanvasal.

PAINTINGS	REGION	IMPORTANT PAINTINGS	THEME
<b>Ajanta Paintings</b>	Aurangabad, Maharashtra	<ul style="list-style-type: none"> <li>✓ Bodhisattva Padmapani</li> <li>✓ Avalokitesvara</li> <li>✓ Reclining Buddha</li> <li>✓ Dying Princess</li> </ul>	<ul style="list-style-type: none"> <li>• The first Buddhist cave monuments at Ajanta date from the 2nd and 1st centuries B.C., to the period of the <b>Mahayana sect</b> of Buddhism.</li> <li>• During the <b>Gupta period</b> (5th and 6th centuries A.D.), many more richly decorated caves were added.</li> <li>• The themes of most of these paintings revolve around the life and teachings of Lord Buddha.</li> <li>• This includes the Jataka stories related to the various lives and incarnations of Buddha.</li> <li>• UNESCO World Heritage Site</li> </ul>
<b>Ellora Paintings</b>	In Chamadari Hills, of Aurangabad, Maharashtra	<ul style="list-style-type: none"> <li>✓ Lord Vishnu and Goddess Lakshmi</li> <li>✓ Lord Shiva</li> <li>✓ Apsaras</li> </ul>	<ul style="list-style-type: none"> <li>• Dating back to the 6th and 10th century, these are a group of <b>Hindu, Buddhist and Jain caves</b>.</li> <li>• These stunning man-made monolithic cave temples were carved during the rule of <b>Kalachuri, Rashtrakuta and Chalukya dynasties</b>.</li> <li>• Paintings can be found in five caves. However, all of them are today <b>preserved only in the Kailasa temple</b>.</li> <li>• UNESCO World Heritage Site</li> </ul>
<b>Bagh Paintings</b>	Madhya Pradesh	<ul style="list-style-type: none"> <li>✓ Jataka Tales</li> </ul>	<ul style="list-style-type: none"> <li>• The Bagh Caves were quarried in the 5th - 6th century AD, in the very late stages of Buddhism in India</li> <li>• They are believed to have been built by <b>Satavahana</b> dynasty during the 5-7th century.</li> </ul>

<b>Sittanavasal Paintings</b>	Trichy, Tamil Nadu	✓ Samava Sharana	<ul style="list-style-type: none"> <li>The monument is a rock-cut monastery or temple created by <b>Jains</b></li> <li>The monastery is known for housing some of the most exquisite <b>frescoes</b> in a rock cave.</li> <li>Most of these cave paintings are based on the <b>Pandyan period</b> of the 9th century.</li> <li>The themes include animals, fish, ducks, people collecting lotuses from a pond and two dancing figures.</li> <li>One can also find inscriptions dating back to the 9th and 10th century.</li> <li>The ceiling of the Ardhamandapam is adorned with murals from the 7th century.</li> </ul>
<b>Lepakshi Paintings</b>	Anantpur, Andhra Pradesh		<ul style="list-style-type: none"> <li>It is the location of shrines dedicated to Shiva, Vishnu and Veerabhadra which were built during the <b>Vijayanagara Kings'</b> period (1336–1646).</li> <li>The temples have of mural paintings of the Vijayanagara kings and <b>Kannada inscriptions</b>.</li> <li>The paintings are pressed within broad friezes and illustrate Saivaite and secular themes.</li> </ul>

## MINIATURE PAINTING

- ✓ As the name suggests, miniature paintings are colourful handmade paintings very small in size.
- ✓ One of the outstanding features of these paintings is the intricate brushwork which contributes to their unique identity.
- ✓ The **colours used in the paintings are derived from various natural sources** like vegetables, indigo, precious stones, gold and silver.
- ✓ While artists all around the world convey their respective theme through their paintings, the most common theme used in the miniature paintings of India comprises of the Ragas or a pattern of musical notes, and religious and mythological stories.
- ✓ These are executed on materials such as **paper and cloth**.
- ✓ The **Palas of Bengal are considered the pioneers of miniature painting** in India, but the art form **reached its zenith during the Mughal rule**.
- ✓ The tradition of miniature paintings was further taken forward by the artists of various Rajasthani schools of painting, including the **Kishangarh, Bundi Jaipur, Mewar and Marwar**.

PAINTINGS	REGION	THEME
<b>Pala School</b>	Bihar- West Bengal Region	<ul style="list-style-type: none"> <li>The earliest Indian miniature paintings are related to the Pala School dating back to the 8th century A.D.</li> <li>This school of painting emphasized on the symbolic use of colors and the themes were often taken from the <b>Buddhist tantric rituals</b>.</li> <li>Images of Buddha and other deities were <b>portrayed on palm leaves</b> and were often displayed in Buddhist monasteries, such as Nalanda, Somapura Mahavihara, Odantapuri and Vikramasila.</li> </ul>
<b>Jain School</b>		<ul style="list-style-type: none"> <li>The Jain School of painting gained prominence in the 11th century A.D when religious texts like '<b>Kalpa Sutra</b>' and '<b>Kalkacharya Katha</b>' were portrayed in the form of miniature paintings.</li> <li>Jain School displayed its art works on palm leaves, but started using paper from the late 12th century.</li> <li><b>Natural colors including gold and silver</b> were used to depict the stories.</li> <li>Some of the exclusive features of these paintings include portrayal of enlarged eyes, square shaped hands and portrayal of stylish figures.</li> <li>The paintings often <b>displayed male figures and goddesses of the Tirthankara</b>.</li> </ul>
<b>Mughal School</b>	North India	<ul style="list-style-type: none"> <li>Mughal painting reflects an exclusive <b>combination of Indian, Persian and Islamic styles</b>.</li> <li>As the name suggests, these paintings evolved as well as developed during the rule of Mughal Emperors in India, between 16th century and 19th century.</li> <li>The Mughal paintings of India revolved around themes, like battles, court scenes, receptions, legendary stories, hunting scenes, wildlife, portraits, etc.</li> </ul>

Mughal Ruler	Growth of Painting
Humayun	<ul style="list-style-type: none"> <li>The Mughal paintings of India developed during the reign of Humayun.</li> <li>When he returned to India from his exile, he brought with him to great Persian artists; <b>Abd-us- samad and Mir-Sayyid Ali</b>.</li> </ul>
Akbar	<ul style="list-style-type: none"> <li>The reign of Akbar is known for the initial works of Mughal School done by Mir Sayyed Ali and Abdus Samad Khan. These two artists were originally employed by Humayun.</li> <li>Since Akbar was interested in tales, the paintings of his period are based on <b>Ramayana, Mahabharata and Persian epics</b>.</li> <li>Mughal paintings demonstrated <b>raised naturalism</b> which are accompanied by animal tales, portraits, landscapes, etc.</li> <li>The two most celebrated works accomplished during the times of Akbar was <b>Tuti- nama and Hamza Nama</b>.</li> <li>Famous Painters of this time includes: Daswant, Basawan and Kesu</li> </ul>
Jahangir	<ul style="list-style-type: none"> <li>Under Jahangir, the Mughal school paintings acquired greater charm, refinement and dignity.</li> <li>The emperor Jahangir had a great fascination for nature and took delight in the <b>portraiture</b> of birds, animals and flowers.</li> <li>The best example of this period is the portrait of Jahangir himself, who is shown holding a picture of the Virgin Mary in his right hand.</li> <li>Some other illustrated manuscripts of Jahangir's time are animal fable book titled <b>Ayar-i- Danish, Anwar-i-sunavli</b>.</li> <li>Most of the paintings created during the time of Jahangir depict the durbar scenes, portraits, bird, animal and flower studies.</li> <li>One of the most famous artists during his time was <b>Ustad Mansur</b></li> </ul>
Shah Jahan	<ul style="list-style-type: none"> <li>The refined quality of the Mughal School was maintained under the reign of Shah Jahan.</li> <li>Importance was given to <b>portraiture</b>.</li> <li>There is a profusion of court scenes and a <b>lavish use of gold</b>.</li> <li>The colours of the paintings became more decorative and gold was more frequently used for embellishment.</li> </ul>
Aurangzeb	<ul style="list-style-type: none"> <li>Aurangzeb <b>did not encourage art</b> and thus much of the quality of the Mughal painting was lost.</li> <li>This was the time of mass migration of court artists to provinces.</li> <li>Later, Bahadur shah tried to revive the art, but after him, the school became lifeless and worthless much like the later Mughals.</li> </ul>

PAINTINGS	REGION	THEME
<b>Rajasthani School</b>	North West India	<ul style="list-style-type: none"> <li>The decline of the Mughal miniature paintings resulted in the rise of the Rajasthani School.</li> <li>The Rajput rulers gave their patronage to miniature paintings.</li> <li>The <b>Mewar School, Marwar School, Hadoti School, Dhundar School, Kangra and Kullu Schools of art</b> are all part of Rajasthani School of painting.</li> <li>Apart from depicting stories from the Ramayana and the royal lifestyle of kings and queens, Rajasthani miniature paintings often portrayed the <b>legacy of present and past rulers</b>.</li> <li>They also portrayed social values and the changes introduced by kings for the betterment of society.</li> <li>The background of the paintings formed a special feature of the Rajasthani school. Colors used were often bold and contrasting in nature.</li> <li>Natural colors, extracted from plants, minerals, shells, gold, silver and precious stones, were used.</li> </ul>
School Of Painting		Features
<b>Malwa style</b>		<ul style="list-style-type: none"> <li>The art of painting in Malwa continued till the end of the 17th century A.D.</li> <li>The typical characteristics of the painting are the use of contrasting colours, refinement of drawing due to the influence of the Mughal painting and ornaments and costumes consisting of black tassels and striped skirts.</li> </ul>
<b>Mewar painting</b>		<ul style="list-style-type: none"> <li>The Mewar style as a distinct school emerged only by the end of 16th century.</li> <li>In these paintings, bright and brilliant red, orange, green, bright-blue colours have been profusely used.</li> <li>Male and female figures have long noses, oval shaped faces, elongated fish-like eyes.</li> <li>The female figures have been drawn relatively smaller than the male.</li> <li>The males use loose fitting garments embroidered Patka and Turbans and the females use loose long skirts, choli and transparent odhnis (veils).</li> <li>The paintings of the birds, animals and trees are ornate, the flowers drawn in bunches, and the Hills and Mountains depicted in Persian style. Small hillocks and mounds have been inserted into the paintings.</li> <li>The oldest manuscripts of Mewar painting include the <b>'Supasanachariyam' and 'Suparsanatham'</b> painted in about 1423 AD.</li> <li>These show the traces of Apabhramsa style, which can be identified with projecting eyes.</li> </ul>



<b>Bundi style</b>	<ul style="list-style-type: none"> <li>The Bundi style of painting is very close to the Mewar style, but the former excels the latter in quality.</li> <li>Painting in Bundi started as early as circa 1625 A.D.</li> <li>Bundi style developed during the times of <b>Rao Surjan Singh</b>. The location of Bundi was such that it favoured immigration of the artists from all sides.</li> <li>These paintings exhibit pointed nose, thick chubby cheeks, small stature and use of brilliant red and yellow colors.</li> <li>The main subjects of these paintings are Krishna Leela, Rama Leela, Baramasa, hunting scenes, scenes of court, festivals, elephant, horses, battle scenes, horse race, flowers, trees etc.</li> <li>The best example of Bundi paintings is the <b>Chitrashala</b> made during the times of Maharao Ummed Singh.</li> </ul>
<b>Kotah Style</b>	<ul style="list-style-type: none"> <li>A style of painting very much akin to the Bundi style also prevailed in Kotah a place near Bundi, during the late 18th and 19th centuries.</li> <li>Themes of tiger and bear hunt were very popular at Kotah.</li> <li>In Kotah paintings, most of the space is occupied by the hilly jungle which has been rendered with a unique charm.</li> </ul>
<b>Jaipur style</b>	<ul style="list-style-type: none"> <li>It is generally believed that a school of painting originated at Amber, the old capital of the Amber State, in early 17th century.</li> <li>The subject matters are <b>Ragamala, Bhagvat Puran, Durga Mahatmya etc.</b></li> <li>There is a fairly large number of portraits of the Jaipur rulers and miniatures on other subjects which can definitely be assigned to the Jaipur School.</li> </ul>
<b>Bikaner</b>	<ul style="list-style-type: none"> <li>Some of the Mughal artists during the later half of the 17th century were given patronage by the Bikaner court and were responsible for the introduction of a new style of painting having much similarity with the Mughal and the Deccani styles.</li> <li>One important artist <b>Ali Raza</b> "the Ustad (master) of Delhi", was employed by Raja Karan Singh of Bikaner in about 1650 A.D.</li> <li>Some other noteworthy artists who worked at the Bikaner court were Ruknuddin and his son Shahadin.</li> <li>The subject matters are portraits, baramasa, Ragamala, Bhagwapt Purana and Krishnalilas.</li> </ul>
<b>Kishengarh</b>	<ul style="list-style-type: none"> <li>During the second quarter of the 18th century, there developed the most charming school of Rajasthani painting in Kishengarh <b>under the patronage of Raja Savant Singh</b> (1748-1757 A.D.) who wrote devotional poetry in praise of Krishna, under the <b>assumed name of Nagari Das</b>.</li> </ul>

<b>Kishengarh</b>	<ul style="list-style-type: none"> <li>Over fifty books including the 'Rasachandrika', 'Bihari Chandrika', 'Utsavmala', 'Padamuktavali' and 'Rasik Ratnavali' are some of the literary works accomplished by Nagari Das aka. Sawant Singh.</li> <li>Most of the miniatures are believed to have been done by the master painter <b>Nihal Chand</b></li> <li>Subject matter of Kishangarh school includes hunting scenes, Court scenes, Portraits of Kings, Nawabs, Emperors and Saints.</li> <li>The romantic life of Radha and Krishna, influenced by the Geet-Govinda of Jaydev is one of favourite subjects of the Kishangarh painters.</li> <li>The chief attraction of Kishangarh School is the depiction of women. The faces are soft without being heavy and dry. Their faces are long with high and sloping foreheads, pointed long nose, bulging out well-cut-lips and long chins.</li> <li>The <b>eyes have a special place in Kishangarh School</b>. A <b>lock of hair hanging near the ear</b> is specially found in Kishangarh style only.</li> </ul>
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PAINTINGS	REGION	THEME
<b>The Pahari schools (17th to 19th centuries)</b>	Himachal Pradesh, some adjoining areas of the Punjab, the area of union territory of Jammu and Garhwal in Uttar Pradesh	<ul style="list-style-type: none"> <li>The whole of this area was divided into small states ruled by the Rajput princes and were often engaged in welfare. These states were centres of great artistic activity from the latter half of the 17th to nearly the middle of the 19th century.</li> <li>Some of the most important schools under Pahari school were <b>Basohli School and Kangra School</b>.</li> <li>Each and every style of painting has its distinct features, but the <b>portrayal of gods and goddesses</b> is one of the most common features of the Pahari School of miniature painting.</li> <li>The <b>scenic beauty of the Himalayas</b> was also often depicted in these paintings.</li> <li>While usage of bold and contrasting colors shows the influence of Rajasthani School of miniature paintings, <b>heavily decorated frames and borders</b> exhibits the influence of the Mughal School.</li> </ul>
<b>Basohli School</b>		<ul style="list-style-type: none"> <li>The earliest centre of painting in the Pahari region was Basohli where under the <b>patronage of Raja Kripal Pal</b>, an artist named <b>Devidasa</b> executed miniatures in the form of the Rasamanjari illustrations in 1694 A.D.</li> <li>The Basohli style of painting is characterised by vigorous and bold line and strong glowing colours. The Basohli style spread to the various neighbouring states and continued till the middle of the 18th century.</li> </ul>



	<ul style="list-style-type: none"> <li>There is a change in the facial type which becomes a little heavier and also in the tree forms which assume a somewhat naturalistic character, which may be due to the influence of the Mughal painting.</li> <li>Otherwise, the general features of the Basohli style like the use of strong and contrasting colours, monochrome background, large eyes, bold drawing, use of beetle wings for showing diamonds in ornaments, narrow sky and the red border are observable in this miniature also.</li> </ul>
<b>Kangra School</b>	<ul style="list-style-type: none"> <li>The Kangra style possesses characteristics like the delicacy of drawing and quality of naturalism.</li> <li>The name Kangra style is given to this group of painting for the reason that they are identical in style to the portraits of Raja Sansar Chand of Kangra.</li> <li>In these paintings, the faces of women in profile have the nose almost in line with the forehead, the eyes are long and narrow and the chin is sharp.</li> <li>There is, however, no modelling of figures and hair is treated as a flat mass.</li> <li>Paintings of the Kangra style are attributed mainly to the <b>Nainsukh family</b>.</li> <li>Some of the Pahari painters found patronage in the Punjab under <b>Maharaja Ranjit Singh</b> and the Sikh nobility in the beginning of the 19th century and executed portraits and other miniatures in a modified version of the Kangra style which continued till the middle of the 19th century.</li> </ul>

PAINTINGS	REGION	THEME
<b>Deccan School</b>	Ahmednagar, Golconda, Tanjore, Mysore, Hyderabad and Bijapur	<ul style="list-style-type: none"> <li>The miniature painting style, which flourished initially in the <b>Bahmani court and later in the courts of Ahmadnagar, Bijapur and Golkonda</b>, is popularly known as the Deccan school of Painting.</li> <li>The Deccani painting initially absorbed influences of the northern tradition of the pre-Mughal painting of Malwa, and of the southern tradition of the Vijayanagar School of painting</li> <li>These influences are evident in the treatment of female types and costumes in the earliest deccani paintings.</li> <li><b>The colors of the Deccani schools' paintings are rich and brilliant</b> and are different from those of the northern painting.</li> </ul>

		<ul style="list-style-type: none"> <li>• Influence of the Mughal painters who migrated to the Deccan during the period of Aurangzeb was responsible for the development of various other centres of paintings in Deccan such as Hyderabad.</li> </ul>
<b>Tanjore Paintings</b>		<ul style="list-style-type: none"> <li>• The patrons of this art were the <b>Nayakas of Tanjore</b>.</li> <li>• This school was an offshoot of the Vijayanagar School and is known for vibrant colors, opulent surface and <b>immense use of gold foils</b>.</li> <li>• The dominant themes are Hindu gods, goddesses, and saints.</li> <li>• These paintings are <b>created on wooden plank</b>, so also known as <b>palagai padam</b> (palagai-wooden plank, padam-picture) in local parlance.</li> </ul>
<b>Mysore paintings</b>	Mysore, Karnataka	<ul style="list-style-type: none"> <li>• Mysore paintings generally depict the Hindu gods and goddesses and scenes from Hindu mythology.</li> <li>• This style is also known for the <b>Gesso Work</b>. Gesso refers to a paste of white lead powder, gamboge and glue and is used as an embossing material covered with <b>gold foils</b>.</li> <li>• Gesso work is found in both the Mysore as well as the Tanjore paintings.</li> <li>• In Mysore paintings, the work is low in relief and intricate, while in Tanjore school, the Gesso work is little thicker</li> </ul>

## FOLK PAINTINGS OF INDIA

- ✓ Folk Paintings are pictorial expressions of village painters which are marked by the subjects chosen from the epics like Ramayana and Mahabharata, Bhagvata Purana as well as daily village life, birds and animals and natural objects like sun, moon, plants and trees.

PAINTINGS	REGION	THEME
<b>Madhubani Paintings</b>	Bihar	<ul style="list-style-type: none"> <li>In this style of folk painting, the <b>scenes of Ramayana</b> and the images Hindu God-Goddesses are depicted on the canvas.</li> <li>In this painting, the Kohbar (traditional room of the married couple) in the folklore of Bihar region are drawn as painting.</li> <li>Initially, the women folk of the village drew the paintings on the walls of their home, as an illustration of their thoughts, hopes and dreams.</li> <li>They are <b>produced by village women</b> who make three dimensional images using vegetable colour with few earthen colours and finished in black lines on cow dung treated paper.</li> </ul>
<b>Kalamkari Paintings</b>	Andhra Pradesh	<ul style="list-style-type: none"> <li>The literal meaning of Kalamkari is a <b>painting done by kalam (pen)</b>.</li> <li>It is <b>hand painted as well as block printing</b> with vegetable dyes applied on cloth.</li> <li>This art is mainly related to decorating temple interiors with painted cloth panels, which was developed in the fifteenth century under the Patronage of Vijaynagar rulers.</li> </ul>
<b>Phad Paintings</b>	Rajasthan	<ul style="list-style-type: none"> <li>Phad is a type of <b>scroll painting</b>.</li> <li>Phad painting depicts the heroic deeds or a heroic figure, the daily life of a peasant, rural life, animals and birds, flora and fauna.</li> <li>These paintings are created using bright colours and subtle colours. The outlines of the paintings are first drawn in black and later filled with colours.</li> <li>The main themes of the Phad paintings <b>depict the deities and their legends</b> and the stories of erstwhile Maharajas.</li> <li>Raw colours are used for these paintings.</li> </ul>

Warli Paintings	Maharashtra	<ul style="list-style-type: none"> <li>Warli painting derives its name from a <b>small tribe inhabiting the remote, tribal regions of Maharashtra</b></li> <li>These are decorative paintings on floors and walls of 'gond' and 'kol' tribes' homes and places of worship.</li> <li>Trees, birds, men and women, collaborate to create a composite whole in a Warli painting.</li> <li>These paintings are <b>made mostly by the women as part of their routine at auspicious celebrations.</b></li> </ul>
Kalighat painting	Kolkata	<ul style="list-style-type: none"> <li>Derives its name from its place of origin Kalighat in Kolkata.</li> <li>These paintings on paper made with water colours comprise clear sweeping line drawings using bright colours and a clear background.</li> <li>Subjects are images of Kali, Lakshmi, Krishna, Ganesha, Shiva, and other gods and goddesses in this process artists developed a unique new form of expression, and effectively, portray a wide range of subjects commenting on the <b>social life of Bengal.</b></li> </ul>
Pithora Painting	Gujarat	<ul style="list-style-type: none"> <li>It is the folk painting of <b>Rathvas and Bhilalas tribes</b> of Gujarati It is more than ritual rather than art form.</li> </ul>
Thangka Paintings	Tibetan	<ul style="list-style-type: none"> <li>It is Tibetan folk painting.</li> <li>In this art form, images of <b>Buddha paintings</b> are made on the cotton or silk cloth.</li> <li>It is categorised into three types- Tibetan Buddhist wall painting; glimpse of Buddhist lifestyle; and rituals and practices of daily life.</li> </ul>
Pattachitra Art	Orissa	<ul style="list-style-type: none"> <li>One of the oldest forms of artwork, Patachitra depicts Hindu mythological tales and wonders.</li> <li>Primarily based on these stories from the past, Patachitra art is vibrant, unique and is a fine display of dexterous Indian craftsmanship at its best.</li> </ul>
Aipan	Uttarakhand	<ul style="list-style-type: none"> <li>It is a traditional folk art in the state of Uttarakhand.</li> <li>It is the traditional <b>terracotta and white motifs</b> drawn on floors and walls on ceremonial occasions.</li> <li>It consists of <b>rhythmic geometrical patterns</b> on a terracotta painted base.</li> <li>A tiny organisation is trying to revive the domestic interest in this traditional folk art.</li> </ul>

Patua	West Bengal	<ul style="list-style-type: none"> <li>The Patua is a community found in West Bengal.</li> <li>Some Patuas are Hindus, while others are Muslims and Buddhists.</li> <li>The paintings tradition of Patuas was started as a village tradition as painters of scrolls or pats telling the popular mangal stories of the gods and goddesses.</li> </ul>
Cheriyal Scroll	Telangana	<ul style="list-style-type: none"> <li>Cheriyal Scroll Painting is a stylized version of <b>Nakashi art</b>, rich in the local motifs peculiar to the Telangana.</li> <li>A rich scheme of colours is used to depict the scrolls of narrative format from <b>mythology and folklore</b>.</li> <li>Women doing chores in the kitchen, working in the paddy fields, festival scenes are so endearingly depicted.</li> </ul>
Manjusha Paintings	Bihar	<ul style="list-style-type: none"> <li>It is believed that Manjusha art originated in Anga Mahajanapada, it is also known as <b>Angika Art</b>.</li> <li>It was <b>used in Bihula-Vishahri Pooja</b>, a festival dedicated to Snake God, Celebrated in Bhagalpur (Bihar) in the month of August.</li> <li>It is often referred to as <b>Snake Paintings</b> by foreigners as swirling snakes in the art depict the central character Bihula's tale of love and sacrifice</li> </ul>
Saura	Odisha	<ul style="list-style-type: none"> <li>Saura tribal painting is a style of wall mural paintings associated with the Sauda tribals of the state of Odisha</li> <li>These paintings, <b>also called ikons</b> are visually similar to Warli paintings and hold religious significance for the Sauras.</li> </ul>