

## Contemporary Art of India

### 13.0 INTRODUCTION

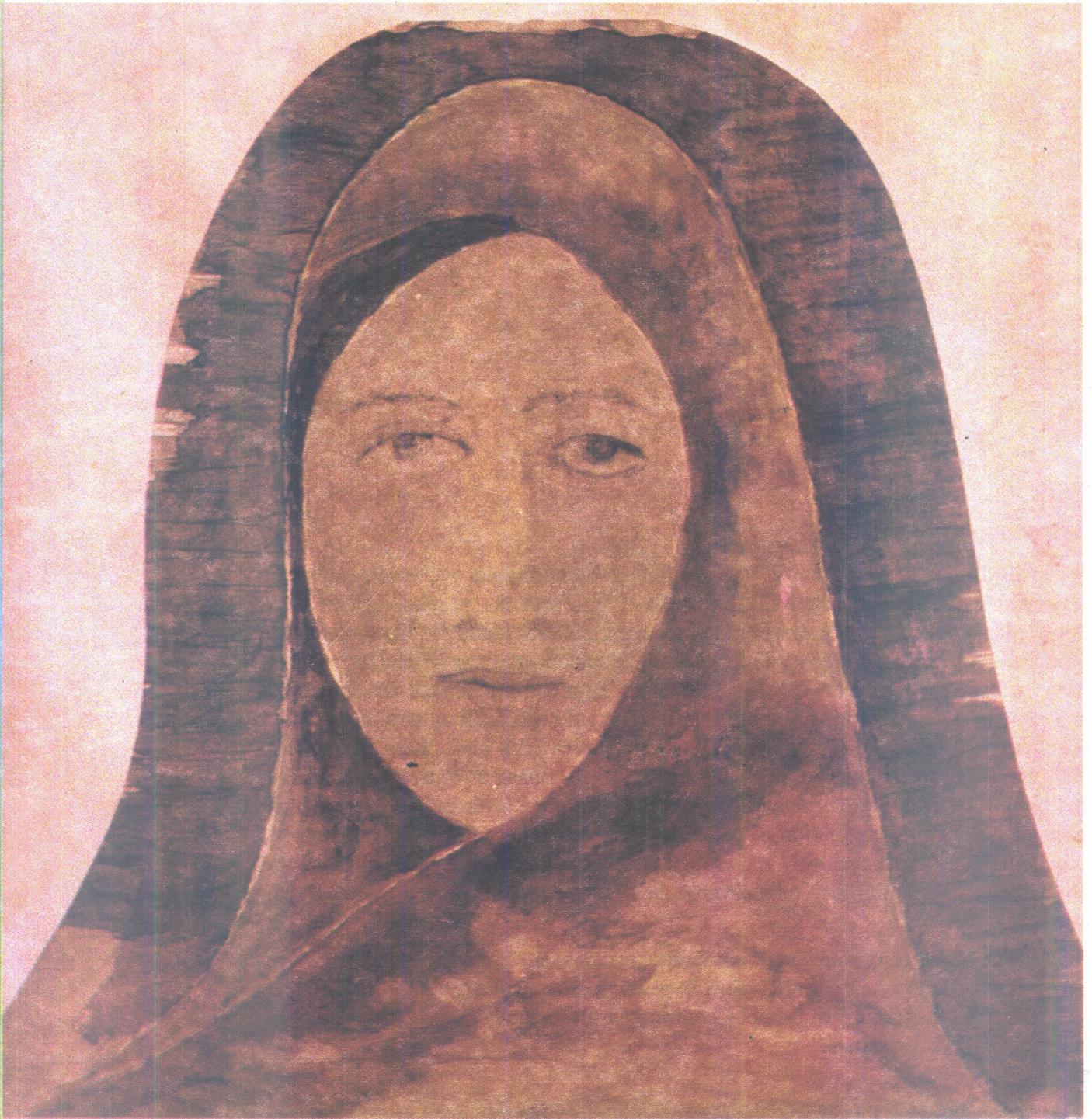
After the decline of Mughal and Pahari paintings and traditional plastic art, there was a vacuum in the field of art in India during the 19<sup>th</sup> C. Government schools of art were founded in the presidency towns to train Indian art students, mainly in European style. Raja Ravi Verma, a self taught painter of South, popularized mythological theme with very realistic style of the west. Abanindranath Tagore from Bengal, developed an indigenous style of painting and built up the Bengal school, along with his worthy disciples like Nandalal Bose, Benode-Behari, Sarada Ukil and others. When this movement was spreading all over India, Amrita Shergil, trained in Paris, appeared in the art scene of India. She combined the western technique with Indian spirit which appealed the young generation of painters. The famous poet Rabindranath Tagore, started painting at the age of 67 and brought the expressionist style in his painting. In the same period, Jamini Roy, rediscovered the beauty of Folk art and redefined it into modern art.

The above-mentioned pioneers of contemporary art were followed by many young artists with different view towards life. The painting of “Calcutta group” of Bengal and “Progressive artist group” of Bombay contributed substantially in the development of contemporary Indian art.

### 13.1 OBJECTIVES

After studying this lesson, the learner should be able to:

- explain the evolution of Modern Art movement;
- identify the works of enlisted Modern (contemporary) artists and sculptors;
- state the name of methods and materials, size, theme and place of enlisted paintings and sculptures;
- tell the title of the enlisted paintings and sculptures.



**Woman Face**

Francis Bacon's 'Woman Face' is a portrait of a woman, possibly a friend or a model, wearing a dark, textured hood or veil. The painting is characterized by its soft, almost ethereal quality, with a focus on the woman's face and eyes. The background is a light, warm tone, possibly a pale pink or peach. The overall style is characteristic of Bacon's work, with a focus on human figures and a sense of psychological depth.

## 13.2 WOMAN FACE

<i>Title</i>	–	<i>Woman Face</i>
<i>Artist</i>	–	<i>Rabindra Nath Tagore</i>
<i>Period</i>	–	<i>1937</i>
<i>Collection</i>	–	<i>National Gallery of Modern Art, New Delhi (ACC 1241)</i>
<i>Size</i>	–	<i>50.5 x 53cm</i>
<i>Medium</i>	–	<i>Ink &amp; Brush on Paper</i>

### General Description

Rabindra Nath Tagore set up 'KALA BHAWAN' in Santiniketan and brought Abanindra Nath Tagore, Nandalal Bose and others. Though a contemporary of Bengal School painters, he did not look for inspiration from the classical Indian Art or the romanticism of Indian Miniatures. His drawings and head studies seem to be from subconscious mind. Rabindra Nath's drawings and colour balances are simple. He used subdued and dark tones of colours. In this painting (woman face) he used light wash of pink and brown ink. The woman's head is covered with her 'saree'. Her lips are drawn in such a way as if she is about to whisper something.

The face of the woman had been rendered in soft, light washes of ink showing pathos and tenderness.

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### INTEXT QUESTIONS (13.2)

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Fill up the blanks

- Rabindranath Tagore was a \_\_\_\_\_ of Bengal school.
  - In his paintings he used \_\_\_\_\_ and brown ink.
  - His drawings are from \_\_\_\_\_ mind.
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*Adornment of Bride*

### 13.3 ADORNMENT OF BRIDE

<i>Title</i>	:	<i>Adornment of Bride</i>
<i>Artist</i>	:	<i>Amrita Shergil</i>
<i>Period</i>	:	<i>1937</i>
<i>Collection</i>	:	<i>National Gallery of Modern Art, New Delhi</i>
<i>Size</i>	:	<i>144.5x86cm</i>
<i>Medium</i>	:	<i>Oil on Canvas</i>

#### General Description

“ADORNMENT OF BRIDE” is a composition with five figures. The colour contrasts of the bodies of the maid and the bride binds the group. The mauve, pinks, greens, whites and browns against her favourite pale green background, makes the painting well balanced and harmonious.

Her aim was always to create an art connected with Soul. The rhythm of the painting ‘Adornment of bride’ was achieved by the use of hand gestures. On the foreground there are two earthen ‘gharas’. One girl is dressing the hairs of the bride and the other girl is holding a pot. The bride’s both palms are painted with red colour which is commonly used during marriage ceremony in India. Most of her compositions are based on simplified forms and colours. She was influenced by Ajanta murals and Rajput miniature painting. She combined the Indian influence with her European technique and style of painting.

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#### INTEXT QUESTIONS (13.3)

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FILL IN THE BLANKS:

- (a) Amrita Shergil used \_\_\_\_\_ medium in her painting.
- (b) Her most of the paintings are \_\_\_\_\_ composition.
- (c) Bride’s both palms are painted with \_\_\_\_\_ colour.
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*Santhal Family*

### 13.4 SANTHAL FAMILY

<i>Title of the Sculpture</i>	–	<i>Santhal Family</i>
<i>Sculptor</i>	–	<i>Ram Kinker Vaij</i>
<i>Period</i>	–	1938
<i>Collection</i>	–	<i>Shantiniketan, West Bengal</i>
<i>Size</i>	–	290x200x315 cm Height
<i>Medium</i>	–	Concrete

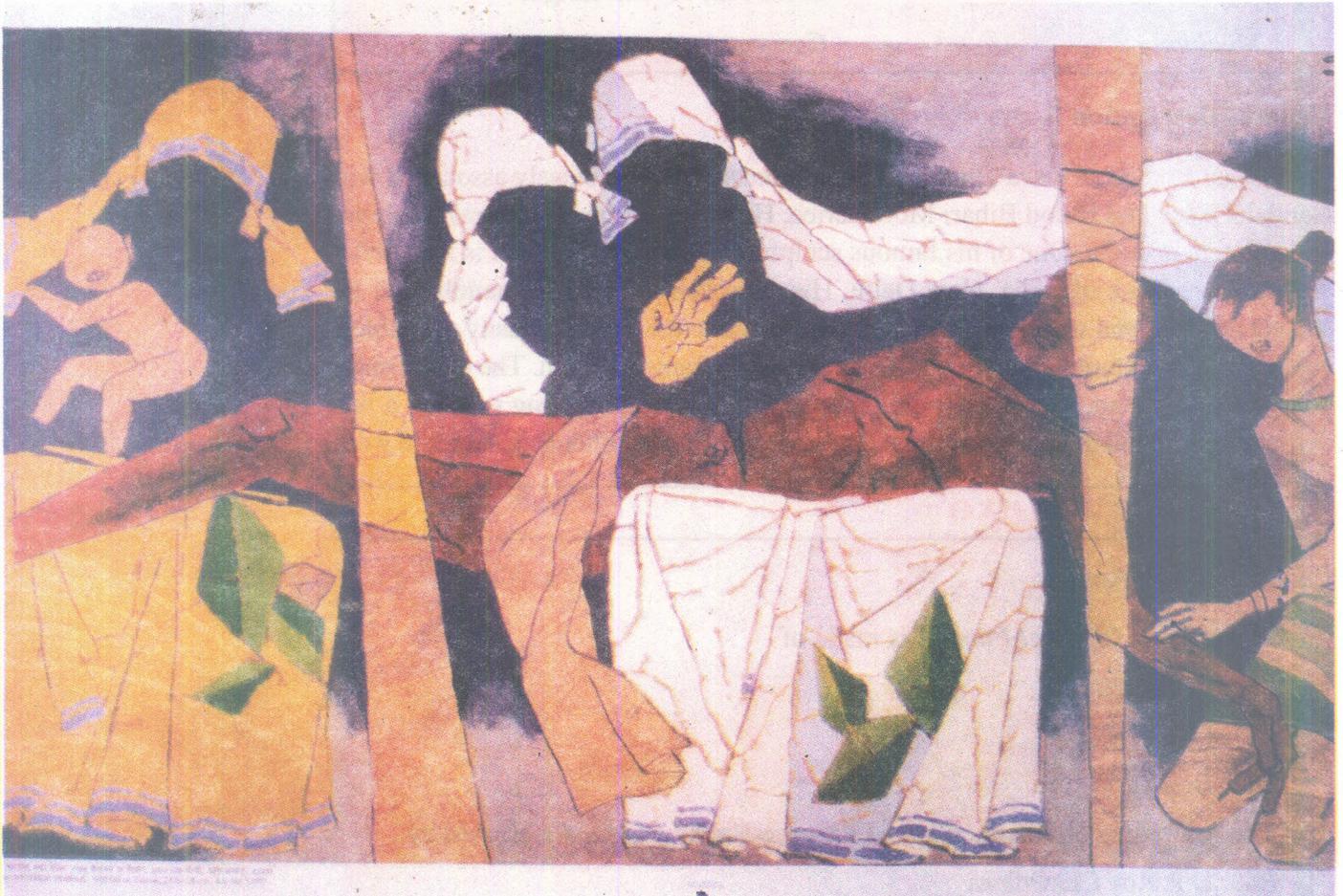
#### General Description

Ramkinkar studied at Visva-Bharati in Shantiniketan and was closely associated with Nandalal Bose and Binod Bihari Mookherjee. He is one of the best known sculptors and painters of India. One of his famous sculptures *Yaksha & Yakshini* is installed at The Reserve Bank of India, New Delhi. His approach towards the handling of the subject and material was bold. He generally used concrete which is easily available to create a rough texture. *Santhal Family* is made of the same medium. The composition comprises of a man, a woman, a child and a dog. They are moving towards a new destination with full of hope and aspiration, leaving behind their home in search of work.

#### INTEXT QUESTIONS (13.4)

Choose the right Answer

- (a) Ramkinkar's '*Santhal Family*' is made of
- Sand Stone
  - Concrete
  - Bronze.
- (b) The sculptures on the doorway of Reserve Bank of India are created by
- D.P. Roy Chawdhuri
  - Ramkinkar
  - Dhanraj Bhagat.
- (c) He was a student of
- Visva Bharati
  - Delhi College of Art
  - J.J.School of Art.



*Mother Teresa*

**14.5 MOTHER TERESA**

<i>Title of the Painting</i>	–	<i>Mother Teresa</i>
<i>Artist</i>	–	<i>Maqbul Fida Hussain</i>
<i>Period</i>	–	<i>1988</i>
<i>Collection</i>	–	<i>National Gallery of Modern Art, New Delhi</i>
<i>Size</i>	–	<i>233X128cm</i>
<i>Medium</i>	–	<i>Oil on Canvas</i>

**General Description**

Hussain revealed the contradictions and inconsistencies of our society pictorially by juxtaposition of masses, colours and symbols. His paintings are synthesis of mythology and modern life. He started his career as a banner painter and that gave him confidence to handle huge spaces of large canvases.

He developed a simple style using strong lines and bold colours after going through rigorous self-discipline in his works. He is essentially an expressive and symbolic painter.

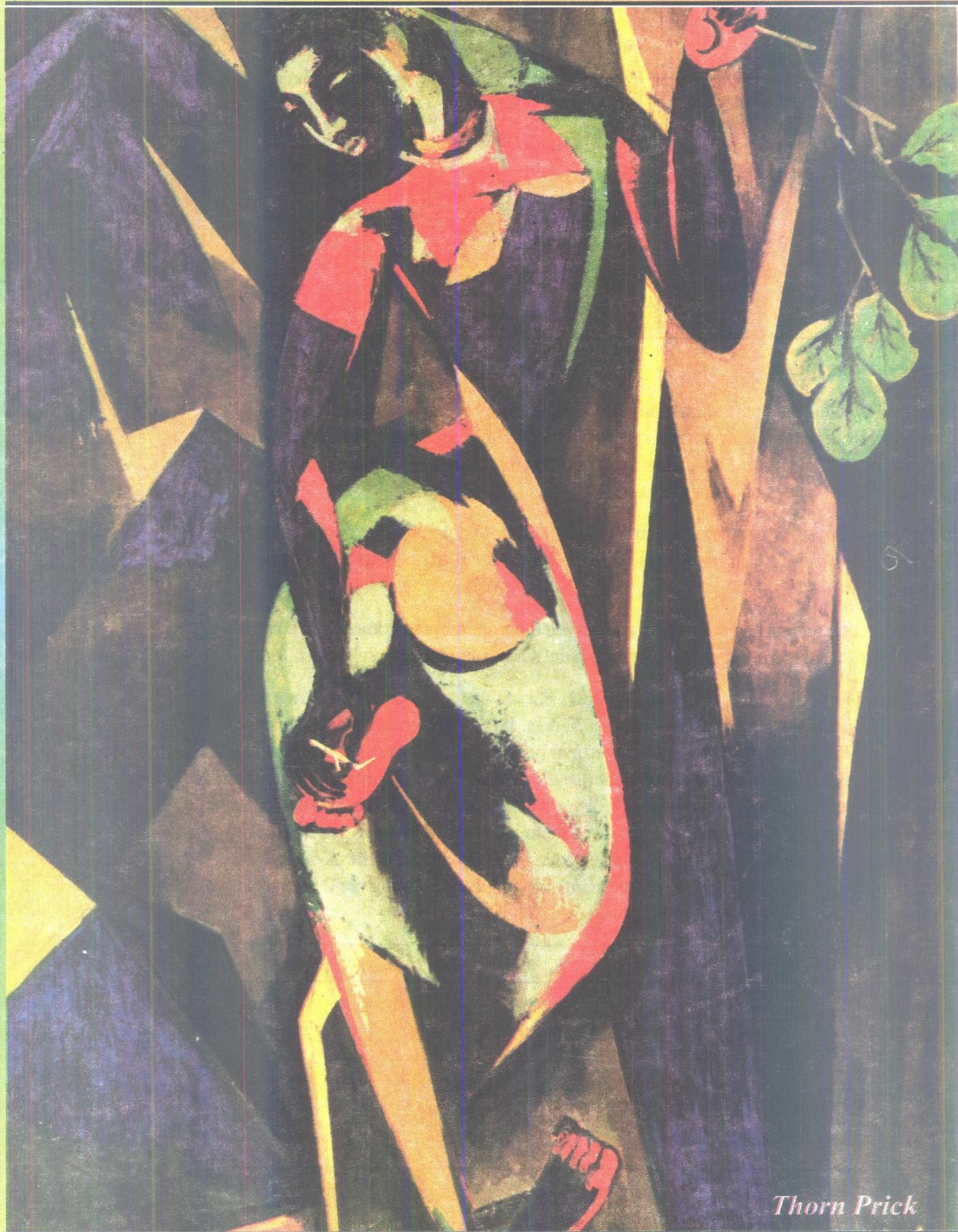
Mother Teresa, who lived in Kolkata and served the poor and the homeless is a world known personality. This inspired Hussain to paint series of paintings on Mother Teresa.

In the painting, Hussain has not shown her face, but left that space dark. The *Saree* with blue border identifies unmistakably Mother Teresa. It is a horizontal composition and divided into three parts by two uneven vertical pillars. The colours of the pillars are yellow and light brown. In the left, Mother is taking care of a child on her lap. In the center there are two Mother-like forms. They are faceless. One raised hand shows the gesture of blessings. The white veil of one of them is extended towards the right. The red reclining figure is covering the whole space from left to the right. A devotee is touching the hand of the figure. The dominant colours of the painting are dark purple, white, red, yellow and green.

**INTEXT QUESTIONS (13.5)**

Fill up the blanks–

- Hussain's painting is synthesis of \_\_\_\_\_ and \_\_\_\_\_.
- Mother Teresa lived in \_\_\_\_\_.
- Hussain started his carrier as a \_\_\_\_\_ painter.



*Thorn Prick*

**13.6 THORN PRICK**

<i>Title</i>	–	<i>Thorn Prick</i>
<i>Artist</i>	–	<i>N.S. Bendre</i>
<i>Period</i>	–	<i>1955</i>
<i>Collection</i>	–	<i>National Gallery of Modern Art, New Delhi.</i>
<i>Size</i>	–	<i>119.3x168 cm</i>
<i>Medium</i>	–	<i>Oil on Board</i>

**General Description**

N.S.BENDRE studied at School of Art, Indore in western style. Later he headed the Fine Art Faculty of M.S.Univeristy Baroda and produced generations of Artists. He is undoubtedly a versatile painter and gradually cultivated his own style of painting. He is descriptive at one side and representative on the other side. His works are naturalistic as well as romantic.

The painting 'THORN PRICK' is a vertical composition which reminds certain compositions of Ajanta paintings. In the centre a woman is pricking a thorn with her right hand holding a branch of a tree with her left hand. There are triangular shaped hills and trees with a few branches and leaves. The painting is based on cubist style. He used dark and contrasting colours - such as blue, brown, red and yellow.

**INTEXT QUESTIONS (13.6)**

Fill up the blanks–

- Bendre was head of the Department of painting in \_\_\_\_\_.
- His works are \_\_\_\_\_ as well as \_\_\_\_\_.
- The painting is based on \_\_\_\_\_ style.

### 13.7 SUMMARY

After the contributions in the development of contemporary Indian art by the pioneers like Raja Ravi Verma, Abanindranath, Rabindranath, Amrita Shergil and Jamini Roy, Indian art was constantly nourished by artists like N.S.Bendre, F.N.Souza, M.F. Hussain, S.H. Raja, Ganesh Ryne Bikash Bhattacharya, Satish Gujral and others. In the South we have artists like Paniker, Srinivasulu and the Cholamandala group of artists.

### 13.8 MODEL QUESTIONS:

1. Write a brief description of the painting "WOMAN FACE"?
2. What type of materials 'RAM KINKAR' used for the sculpture?
3. Describe the composition of the painting 'ADORNMENT OF BRIDE'?
4. Write a paragraph on Hussain's style of painting?

### 13.9 ANSWER OF THE INTEXT QUESTIONS

- 13.2 (a) Contemporary (b) Light wash of pink (c) Subconscious.  
 13.3 (a) Oil colour (b) Simplified forms (c) Red  
 13.4 (a) Concrete (b) Ramkinkar (c) Visva Bharati  
 13.5 (a) Mythology and Modern life (b) Kolkata (c) Banner  
 13.6 (a) M.S. University, Baroda (b) Naturalistic, Romantic (c) Cubist

### 13.10 GLOSSARY

1. AFFILIATION - Attachment.
2. LYRICISM - Using emotional poetical language.
3. SYMBOLS - Not Literal.
4. ASPIRATION - Desire, Ambition.
5. CONTRADICION - Opposite
6. INCONSISTENCIES - Not logical
7. JUXTAPOSITION - Put side by side.
8. DOMINANT - Commanding influence.
9. RIGOROUS - Hard work.
10. MINIATURE - Small details
11. VERSATILE - Using different styles in subjects.
12. CONTRAST - Opposite
13. SCRIBBLE - Draw hurriedly or carelessly.