

Growth of Visual Arts and Artists in India

Dr G O Shivakumar

Prof. Department of Applied Art

College of Fine Arts, Karnataka Chitrakala Parishath

Kumarakrupa road

Bangalore 560060

Date of Submission: 28-03-2022

Date of acceptance: 09-04-2022

Paintings and Sculptures are one of the most delicate forms of art giving expression to human thoughts and feelings through the media of line and colour. Many thousands of years before the dawn of history, when man was only a cave dweller, he painted his rock shelters to satisfy his aesthetic sensitivity and creative urge. Among Indians, the love of colour and design is so deeply ingrained that from the earliest times they created paintings and drawings even during the periods of history for which we have no direct evidence.

Nandalal Bose 3 December 1882 – 16 April 1966 was one of the pioneers of modern Indian art and a key figure of Contextual Modernism. Nandalal Bose is regarded as the most distinguished pupil of Abanindranath Tagore **Abanindranath Tagore**; 7 August 1871 – 5 December 1951 was the principal artist and creator of the "Indian Society ... and his influence was considerable on more than one generation of artists. In the painting of a woman in the act of doing 'Pranam', one sees both simplicity and directness of his pictorialism as also a significant impact on his work of the vitality of folk art. Kshitindranath Majumdar 1891-1975 was a stalwart of the Bengal School. A student of Abanindranath Tagore and a contemporary of other luminaries such as Nandalal Bose and Asit Kumar Haldar, Kshitindranath's work embodied his lifelong commitment to the original esthetics of the Bengal School was also a renowned pupil of Abanindranath. The beautiful picture of Spring owes its inspiration to the Indian miniatures. Kshitindranath was known for his soft palette and the grace and lyrical quality of his drawing. He is almost unique in this respect. Jamini Roy **Jamini Roy** 11 April 1887 – 24 April 1972 was an Indian painter. He was honoured with the State award of Padma Bhushan in 1954. He was one of the most famous pupils of Abanindranath Tagore, whose artistic originality and contribution to the emergence of art in India remains unquestionable. was a contemporary of the artists mentioned above, but he, more than anyone else, sought an entirely different path of expression, which had a tremendous impact on subsequent painters, deeply inspired by the Bengal folk tradition. His images and ideas as in this painting of 'Pujarinis' are direct, singularly stylised, and conceived in emphatic flat spaces and strong lines. **Gaganendranath Tagore** 17 September 1867 – 14 February 1938^[1] was an Indian painter and cartoonist of the Bengal school. Along with his brother **Abanindranath Tagore**, he was counted as one of the earliest modern artists in India. shared very much with the painters of the Indian Renaissance but, he, like the distinguished poet-painter Rabindranath, was an individualist of an extraordinary order. His paintings have something considerably common with the cubistic approach as in this fantastic magician study. His paintings are distinguished for his individualistic, highly dramatic concept of light and shadow. Painting: 'Pujarins' by Jamini Roy,

Abdur Rahman Chughtai 21 September 1897- 17 January 1975, was a painter artist and intellectual from Pakistan, who created his own unique, distinctive painting style influenced by Mughal art, miniature painting, Art Nouveau and Islamic art traditions. was greatly inspired by the Bengal School. But he was equally influenced by Persian thought and art, and with these two he developed a style of his own romantic and poetic with flowing lines and a palette to match his nostalgic mood. The study of a Head is an example of the work of Rabindranath Tagore who took to painting in his late years under an irrepressible urge. His images come forth from the subconscious regions, from dream and fantasy and have an archetypal quality. **K Sreenivasulu** was born in 1923, and died in 1995, in Madras, He received Diploma in Fine Arts from the Government School of Arts & Crafts, like **Jamini Roy**, was greatly moved by folk art and rural life. By the directness, decorative effects and stylisation, his work should be understood along with Jamini Roy's. Sreenivasulu drew much inspiration from the artistic heritage of South India, particularly from the mural tradition of Tanjavur and Lepakshi. With A.A. Almelkar **Abdulrahim Appabhai Almelkar** 10th October 1920- 12th December 1982 was born in Ahmedabad, Gujarat. He joined Sir JJ School of Art, Mumbai and graduated in 1948. In the early days of learning, he was influenced by the works of Bendre and Langhammer. We enter a different phase of contemporary Indian painting. It is still largely inspired, both in technique and figurative, by Indian miniature

and mural tradition. But one can see the very individualistic approach to the compositional problems which had marked a departure ideologically. What is said above is exemplified remarkably in this simple painting by K.K. Hebbar. [Kattingeri Krishna Hebbar] 15 June 1911 – 26 March 1996 better known as **K.K. Hebbar** was a celebrated artist known for his India themed artworks. The graphic symbolism of the bride and bridegroom, the large use of white, and the panel of musicians at the bottom point altogether strongly the new concept of structural organisation. We see the full realisation of this concept and a glimpse of its enormous possibilities in **Laxman Pai's** ' 21 January 1926 – 14 March 2021 was an **Indian artist and painter**. He was a principal of the Goa College of Art, a post he held from 1977 to 1987 Autumn'. In Pai's vision, man and nature are inseparable, two aspects of man and nature into a fantastic amalgam admirably. The image is elementary but highly suggestive. Paintings from the sixties by **Jagdish Swaminathan** commonly known as **J. Swaminathan** 21 June 1928 – 1994 was an Indian artist, painter, poet and writer.^[1] He played a role in the establishment of the Bharat Bhawan, a multi-art complex in Bhopal, in 1982, and served as the director of its Roopankar Art Museum till 1990. He discovered **Jangarh Singh Shyam** (1962–2001) was a pioneering contemporary Indian artist credited with being the creator of a new school of Indian art called **Jangarh Kalam**. His work has been exhibited widely the world over including in Bhopal, Delhi, Tokyo and New York. His most notable exhibitions include the Terre in Paris (1989), a Gond tribal artist of Madhya Pradesh. He was a member of the Communist Party of India. belong to a phase of contemporary Indian painting wherein one sees sprouts from the Vrindavan against a symmetrical pair of conical rocks is one kind of such a resultant image on which **Swaminathan** has achieved very substantial and individualistic imagery. The radiating, iridescent concept of light by **Biren De** (1926–2011) was an Indian painter of modern art, known for his paintings with tantric influences.^[1] His paintings were characterized by symmetrical patterns of geometry and the presence of tantric symbols such as mandala, phallus and vagina, reportedly representing masculine and feminine energies of the universe.^[2] The Government of India awarded him the fourth highest civilian honour of the Padma Shri in 1992 is another such effort. Biren De achieves a vision of spiritual light, a primeval, self-emanating concept of light. The dark centre and the concentric effulgence emphasise this vision admirably. Painting: 'June 70' by Biren De The concept. of the human figure and the landscape has undergone a veritable transformation in the hands of the contemporary artist. A painting by **Sailoz Mookherjea** (1906–1960) was an Indian painter. He is one of the early modernists who showed a flair for simplification of forms, vigorous lines and dynamic movement. He is on the 1979 list of Nine Masters of Archaeological Survey of India.^[2] His work was deeply inspired by people and the environment. India Post released a stamp, The Mosque, with his painting on it, of a mother and children, is an early work. The emphasis is on the composition and the concern with the basic formal concept of the figures as a whole rather than on the details. The picture of Kathakali dancers doing their make-up by S.D. Chavda exemplifies his meticulous draughtsmanship. The strong sinewy bodies of the dancers, their postures, are very ably achieved. The rendering of the figure is unerring and the various elements of the picture are soundly distributed. **Kalpathi Ganpathi "K.G." Subramanyan** 1924 – 29 June 2016 was an Indian artist. He was awarded the Padma Vibhushan in 2012. K.G. Subramanyan's cock-seller carries abstraction of the figure further, and in a way acquires much expressive power. The prancing cocks, the attenuated man and the cart which carries cocks and the vertical complex of houses, all this is deliberately so conceived. In 'Two Figures' Husain reduces the figures to a purely orchestrated concept of colour, in mutual contrast. The physiognomy is further abstracted with the barest of details. Husain has ever been deeply moved by Indian life and people, particularly by the rustic and picturesque rural life. Husain has built up a remarkably personal iconography over years. In an early picture of the '50s, **Satish Gujral** 25 December 1925 – 26 March 2020 was an Indian painter, sculptor, muralist and writer of the post-independent era.^[2] He was awarded the Padma Vibhushan, the second-highest civilian award of the Republic of India, in 1999. His elder brother, Inder Kumar Gujral, was the Prime Minister of India between 1997 and 1998 expresses the idea of desolation beautifully through semi-surrealistic imagery. The gaping emptiness in the background, the suggestion of a man in a state of utter collapse and the noose, are all part of this weird imagery. Painting: 'Cock Seller' by K.G. Subramanyam **Ganesh Pyne** 11 June 1937 – 12 March 2013 was an Indian painter and draughtsman, born in Kolkata, West Bengal. Pyne is one of the most notable contemporary artists of the Bengal School of Art, who had also developed his own style of "poetic surrealism", fantasy and dark imagery, around the themes of Bengali folklore and mythology 'Mother and Child' is not as simple. as it seems. It has an air of fantasy and this is true of his paintings in general. The way the mother and child confront the viewer and the intent stare of the eyes emphasise the inherent mystery of the painting. A collage is an organisation of an assortment of materials, both conventional and unconventional to produce an integrated pictorial concept. Pirani Sagara uses dismembered odds and bits of old wood and carvings together with pieces of metal and paint. The result is paradoxically both modern and traditional. The work relates to a legend about the sun. A painting of F.N. Souza, of a landscape of a sprawling complex of buildings. It is highly individualised to suit the artist's structural consideration. It is familiar but has an element of strangeness about it. **Avinash Chandra** was an Indian painter, who lived and worked in the United Kingdom. He was born on 28 August 1931 in Shimla, India, and was brought up there and in Delhi. His father was the manager of the Cecil hotel in Delhi. He attended, and later taught at, Delhi Polytechnic. 'Orchard' goes very

much further in the same direction, almost into the realm of fantasy. The sun-like entities floating in the sky, the shape of the trees, and the rhythmic cluster of patterns that inter-play, are part of this fantasy. There are houses and houses. Most of them are nondescript. But some have character. And here is a house by **Narayan Shridhar Bendre** 21 August 1910 – 19 February 1992, was a 20th-century Indian artist and one of the founder members of Baroda Group Narayan Shridhar Bendre was born in Indore. He made a name for himself as a landscape artist. In 1992 he was awarded the Padma Bhushan., which has a remarkable character, is a portrait in itself. Bendre works minutely emphasising every detail to achieve the essential spirit of this strange house. For more than a decade and a half, Shanti Dave has been painting in a deceptively abstract style, such as one called 'Snow Shade'. It is no doubt a pronouncedly non-objective appearance that is brought about by diligent hard work and by the unconventional use of materials, like wax and encaustic, along with time-honoured oil paint. He uses a script, blocks with folk figures etc. to animate the surface and create the texture. Finally what one feels is a world that is both old and new. One of **Vasudeo S. Gaitonde (V.S. Gaitonde)** (1924–2001) was regarded as one of India's foremost abstract painters. He received the Padma Shri Award in 1971. early works is unequivocally non-objective. The wide space in which the strips of red and other coloured areas float has no meaning, symbolical or explicitly. The dimension is purely plastic in this work, although in his recent work one notices a positive metaphysical element creeping in. Sculpture, "Triumph of labour" by **Devi Prasad Roy Choudhury** 1899–1975 was an Indian sculptor, painter and the founder chairman of the Lalit Kala Akademi. He was known for his bronze sculptures, including Triumph of Labour and Martyr's Memorial, and is rated by many as one among the major artists of modern Indian art.^[2] He was a fellow of the Lalit Kala Akademi, selected in 1962. The Government of India awarded him the third highest civilian honour of the Padma Bhushan, in 1958, for his contributions to Art., Delhi Ramkumar has painted a lively abstract landscape in subtle grey and green. The rhythm of the tones and the criss-cross lines more than suggest the basic idea of flight. Ramkumar was a figurative painter, to begin with, then went to landscape seriously from which he now distills these abstracted, unpeopled flights into the realm of non-objectivity. An important monumental work by the renowned sculptor, D.P. Roy Chowdhury, is called the 'Triumph of Labour'. The strong muscular bodies of the men hauling the work, and their very animated postures make this an extremely expressive work. It may be said that Mr Roy Chowdhury belongs to the expressionistic school. All together in a different vein, but an equally expressive work is a bust of a buoyant young woman by **Ramkinkar Baij** 25 May 1906 – 2 August 1980 was an Indian sculptor and painter, one of the pioneers of modern Indian sculpture and a key figure of Contextual Modernism.. The radiant, youthful face and the ample bosom typify vitality. Sculpturally speaking the texture is highly expressive and full of energy. The interpretation of a philosopher by B. Vithal Born in Maharashtra in 1935, B Vithal studied at the Sir J.J. School of Art, Mumbai. He was an artist who was a **master sculptor and painter**. While his sculptural works were known for their monumentality his paintings captured the personal and intimate is of a head which is everything and Vithal resorts to an accentuation of all physiognomic details, such as the nose, the half-open eyes, the long ear lobes, etc. to convey the basic idea. The sculptor, **Sankho Chaudhuri** 25 February 1916 – 28 August 2006 was an Indian sculptor, a noted figure in the art scene of India. Although named Naranarain in due family tradition, he was more widely known by his pet-name Sankho. Ram Kinker Baij was his teacher. He began close to cubism and then was influenced by István Beöthy, whom he had met in Paris. His themes have included the female figure and wildlife. He had worked in a wide range of media, and has produced both large-scale reliefs and mobiles. **Chaudhuri** completed his Bachelor of Arts and Diploma in Fine Arts from Kala Bhavan, Santiniketan in 1939. In 1945, he earned a Diploma in Fine Art with Distinction in Sculpture, from Kala Bhavan, Santiniketan. He taught Fine Arts at the University of Dar-e-Salam Tanzania and also represented the country at the International Conferences in UNESCO, Paris and Venice. He was a recipient of Padma Shri in 1971; National Award and Fellow of the Lalit Kala Akademi, New Delhi, 1956 & 1982; D.Litt. (Honoris Causa) by the Centro Escolar University, Philippines, 1974; Aban-Gohan Award by Visva Bharati University, 1981. He was the Ist Honorary Joint Secretary, Indian Sculptors Association, Mumbai. He was Chairman of Lalit Kala Akademi, New Delhi in the late 1980s. A Retrospective was held of his works at the NGMA in 1997.emphasises the physical attributes most vitally in the sculpture of a woman preening herself. The raised arms, the flowing lines, and the rounded graceful form add up to the image of Youth again. Quite often, in the case of sculpture, the material determines the fundamental formal concept as in his bull by **Raghav Kaneria**. He is a **sculptor** whom was born in 1936. He got his diploma in sculpture from the M.S. University of BarodaFull of energy and brute strength, the bull is poised to charge. The contours emphasise movement. An elongated sculpture of 'A Man' by Adi **Davierwala** was born in 1922 in Mumbai. He was educated in Mumbai and qualified as a pharmaceutical chemist. Drawn towards sculpting, carries the concept of the figure in sculpture to an altogether different level. The animated face and raised arms to give it a weird, unearthly character. There is an attempt to reduce the essentials to the minimum. The character of the metal is emphasised. Mahendra Pandya Born in Indore district of Bharuch, Gujarat in 1926. **Pandya** studied B.A (fine) **Sculpture** from Maharaja Sayajirao University, Vadodara conceives in a sculpture of the stone as a solid mass with the barest suggestion of the two figures, just enough. The emphasis, as it should be in the case of stone, is on mass and volume in this upright sculpture. A simple, pastoral scene of a couple of angling by the

riverside is an early work by **Harendra Narayan Das** 1 February 1921 – 31 January 1993, better known as **Haren Das**, was a highly respected artist in India who worked almost exclusively in printmaking mediums. His work included engravings, linocuts, etchings, and lithographs, though he is most remembered for the technical skill of his woodcuts and wood engravings which is rather conventional, unambiguous Sunirmal Chatterji's and expressively illustrative. A very competent work in its style. 'Manali Village' is a straightforward, conventional landscape. It exploits, within limitations, the specific characters of the texture of the woodcut medium. **Somnath Hore** 1921-2006) was an **Indian sculptor and printmaker**. 'Birth' springs out of a dream. Therefore, the emphasis is on the combination of unusual pictorial elements. The rose itself is the most prominent. It is an etching and the artist exploits all the possibilities of the medium suitable to his theme. In 'Study-3' Dipak Banerji makes the etching medium yield even more specific effects in this principally non-objective work. The sharp line, the variegated texture, the incision, the relief, have all the excellence of an etching,

Conclusion;

The academic study of Indian paintings and Sculptures started in the 20th century, conception of Indian painting has been further coloured by the widespread construction of Indian Culture, a critical comparative analysis of the concepts of Indian painting with their interpretations and applications by Painters and Sculptors with descriptions of their own characteristics, especially auspicious and inauspicious marks. These descriptions in particular emphasise the importance of fundamental concepts such as measurement, proportion and colours.

Bibliography:

- [1]. Randhawa, M S. Roop- Lekha, vol. L 1, nos 1 & 2, Dr W G Archer Memorial Number, All India Fine Arts and Crafts Society, New Delhi
- [2]. Mukhopadhyay, A. 'The Art Situation before 1940', Lalit Kala Contemporary , (1985).
- [3]. Sinha, Ajai. 'Contemporary Indian Art: A Question of Method', Art Journal , (1999).
- [4]. Garimella, Annpurna, ed. Mulk Raj Anand Shaping the Indian Modern, Mumbai: Marg Publications, 2005.