CHAPTER - 3

Historical Background of Post Independence Indian Painting 1947-93
Chapter 3

In India independence came with the partition chaos and communal rights which resulted in the migration and insecure social and political condition, it was indeed a dark period for any creative activity. However, after the Indian Independence and partition in 1947, some art activity could be noticed.

During migration some artists came to Delhi from Punjab, among them were B.C. Sanyal, Amarnath Sehaga, P.N Mago, K.C. Aryan, Kanwal Krishna and Satish Gugral. Artists such as Sailoz Mookherjea, N.S. Bendre, K.K. Bebbar, K.H. Ara, Shivax Chavda, Gopal Ghosh, K.K. Sen, Sushil Sen, M.M. Roy, Dhanraj Bhagat and Vajubhai Bhagat became the source of inspiration to the younger generation artists through imparting their spirit of joy de vivre during this transition, creating the theme of oneness with nature and rural serenity.
In their expression the joy of lyrical nature of the line and an outburst of warm colours shared its rhythms with music and dance. All these senior group artists gradually disseminated in different parts of the country and contributed in forming different groups, discipline and ideology.

As soon as the political situation became comparatively normal and stabilized, the artistic activities were revitalized and accelerated on the base formed by the pioneers of Indian modernist Rabindranath Tagore, Gaganendranath Tagore, Nand Lal Bose and Amrita Sher-Gil. Though Indian artists found many impediments on the way to developing a modern visual idiom, the torch was already lighted some where in Bengal renaissance to give a guide line.

In the process of gradual study of art activity after independence the idea to establish the Lalit Kala Akadami should be mentioned as the earliest initiative taken by the first education minister Maulana Abul Kalam Azad, to promote and disseminate the cause of artistic activities in the country. The most important event in the happenings of art activities at the moment was the comprehensive exhibition of Indian Art, held in London from November, 1947, for three months under the auspices of the Royal Academy of Art, where many unknown master pieces and significant specimens of Indian Art were displayed and the reaction came as:
"There is certainly something in its extraordinary blending of an uninhibited sensuousness with the extremes of spirituality and abstraction to explain why it was so long before it won serious attention in the West."

At home the first Prime Minister Pandit Jawahar Lal Nehru played a serious role in the development of art and culture. Nehru in his attempt to resurrect the nation following the physical and psychological devastation of partition and Gandhiji's death, used art as a symbolic balm to heal the fragmented society, and a way to commemorate India's freedom. At the Presidential Palace, Nehru held an exhibition of ancient Indian art. Even in the five year plan, the development of artistic activity was stressed. Nehru himself emphasised the modern approach in Indian art and initiated a series of steps towards the creation of the National Gallery of Modern Art, the Lalit Kala Akadami and other institutions.

The setting up of All-India Association of Fine Arts on 25th March 1947 also heralded a new infrastructure for the future art scenario along with already formed AIFACS, B.A.S. and Calcutta Art society (C.A.S.).

The formation of Delhi Silpi Chakra in 1949 by a group of artists as Bhabesh Sanyal, Kanwal Krishna, Dinkar Kowshik, Jaya Appasamy, Prannath Mago, Hari Krishna Lal and Damianti Batra was an attempt at social reconstruction. Most of these displaced artists from the newly created Pakistan faced the central issue of how to pursue formal
aesthetic exploration in a society beleaguered by mass hunger, class conflict, and through destitution. The group questioned the very meaning of art to whom should it appeal? What kind of massage could it carry? What response would it command? with their new ideals and programmes they attracted many local intelligentsia and artists seeking change and progress. Though their approach was social they looked their environment critically yet sympathetically specially towards the brutalities of man.

Ram Kumar among the young artists tried to define himself through his art during the Delhi Silpi Chakra region. One artist who helped create the patina of New Delhi artistic history was Sailoz Mukerjee who's reform came with the hint provided by the French master Matisse when he suggested you came from the land of Nataraja and I have nothing to teach you. Mukerjee received a kind of guru mantra and fused Matissonian form the Mughal colours, bringing modern Indian art closer to the International art scenario. Satish Gujral as a New Delhi artist made a remarkable impression with his expressionistic approach towards tackling the issues of brutality and the mass genocide of partition head-on. In his work, one notices a collective sorrow and sense of looming pathos. He used the forced migration of Hindus and Muslims to create an art of social protest. India's First private art gallery, the Dhoomimal Gallery formed in 1939 at Cannaught Place played an important role in promoting all these artists.
Calcutta also to some extend came into the grip of partition trouble because of the emergence of East Pakistan in Bengal. Therefore, the difference between the expressionist values of the Calcutta group and Delhi group were mainly based on social and natural conditions governing at that time. Children with swollen bellies and skeletal human figures with mask-like faces were a powerful subject, but the member of the Calcutta Group (1943-53) artists wanted to create art for art's sake to bring progress. The group formed by Raithin Moitra, Gopal Ghose, Nirode Mazumadar, Paritosh Sen, Krishna Pal, Sunil Madhave Sen, Prodosh Dasgupta, Bansi Chandragupta, Subho Tagore and Pran Krishna pal presented their manifesto, Art should be international and interdependent, displayed a similar sense of excitement of Bombay Progressives about the modern world claiming that the Paris of Sartre, Stravinsky and Picasso is the centre of the day.

However, a group of independent artists, including Chittraprasad, Somenath Hore, Ramkinkar Baij, Benode Behari Mukherjee and Zainul Abedin, picked up this very subject of Human suffering and produced powerful images in expressionist language dealing directly with issues of human agony and aspiration. Red, black and grays were the dominating colours of the palate of both of the group which suited well to their subject.

On the contrary, the Bombay, Madras, Hyderabad and Baroda
had no breakage of social or natural atrocities and therefore elements of human suffering are absent in the exposition of these groups. The 'Bombay Progressive Artists Group' emerged between 1948-56 consisting of F.N. Sauza, S.H. Raza, H.A. Gade, S.K. Bakre, M.F. Husain and K.H. Ara. "The Group was founded on the belief that true life of art lay in its formal vocabulary, and that existing pictorial vocabularies had run dry. Some where hidden in all this was our implicit belief in the eternal low of change." The group was quite open-ended. Each artist followed his own aesthetic horizon. As Sadanandji Bakre recalls "The only ism we had in common was 'individualism'. We shared a desire to get out of the mould, to free ourselves and our work." His desire for freedom came as Exploded Atom (1966) which reflects the Young and mesmerizing spirit of the year 1947, exemplifies his desire to lose himself emotionally free. The determination to shut out the misery of reality infuses the heavy brushstrokes of this painting with a sense of pleasure, and renders the entire canvas of celebration.

Raza's approach towards abstraction reflects in his marine Drive, K.H. Ara's desire to break the forms to its most basic origin received perfection in his still life's. Husain's Zameen reflected the very soil of his origin. F.N. Souza's self portrait bring about a revolutionary visual reality to cultivate his viewers habit to experience what they were not accustomed. His confident ability to transform his erotic - religious feelings in to a wild - discipline of expressionist drawing and pigment
handling, brought him significant international acclaim by the 1950.

The new conceptual freedom was emphasized in all these artist's use of colour also allowing it to express their individual pent up emotions, desperate to break with the past orthodoxies. The green the blues, the yellows with a little bit of red for the use of contrast were the main colours which dominated the palette of the artists. The expressionism of Reuault, Van Gogh, Klee, Mordiqliani in vogue in Paris during the 1940s formed the inspirational basis of these artistic thrust. As F.N Souza, S.H. Raza, S.K. Bakre and M.F. Husain crossed the boundary of India for quite some time, artists like V.S. Gaitonde, Krishen Khanna, and Mohan Samant joined the progressive Artists Group in 1950.

Cubism which was dominating the 40s artist along with Paritosh Sen, J. Sabavala, Satish Gujral and Ram Kumar helped them to shed their hesitation to adopt abstract form in later years.

The trend in Madras art world was either iconographic or realistic in this decade. Though many artists later adopted idioms of the modern Art folk experiences in art and craft were still alive in their environment.

In August 1949 at Calcutta, an all India conference on Arts, was held, presided over by the minister of education, to invite expert opinion in promoting the visual art and culture of Fine Art in independent India. The most important items discussed were:
1. The scope of Traditional Indian Art in relation to modern development;

2. the role of Art in general education including,
   (a) - art teaching in general schools and
   (b) - at the University stage;

3. The place of Art in
   (a) - Industry and
   (b) - commerce;

4. Art schools and their syllabuses;

5. Ways and means of promoting social education through art;

6. The place of Museums and Art Galleries in education;

7. The desirability of establishing a central institute of art;

8. The formation of a central organization to coordinate art activities;

The most important resolution was the recommendation that the culture of the visual art should find a place in all stages of education, beginning from the primary education stage.4

With the establishment of foreign missions in New Delhi and their sub-offices in regional centers at Bombay, Calcutta and Madras, and
with the signing of Cultural Exchange Programmes, a group of promising Indian artists from various regional centres went abroad to study. A couple of them had the opportunity for exposure at important centers such as \textit{Ecole des Beaux Arts}, Paris, Students Arts league, New York etc. visiting Paris with its international artistic atmosphere became the dream of most Indian artists. Pandit Nehru in \textit{Discovery of India} puts it this way "we in India do not go abroad in search of the past ... we go to foreign countries in search of the present. That search is necessary, for isolation from it means backwardness and decay..." Through this process a new phase of Indian contemporary Art came in to a new form. The adoption and importation of new aesthetic ideology at par with Internationalism gave birth to an eclecticism.

Various art associations and art societies started establishing in the country during 50s, some of which were very active in organizing periodical exhibition of art. Among new societies an important one was \textit{Rupa Rasika Sabha, the society for the connoisseur of Beauty} founded in Calcutta in 1950.

The Jehangir Gallery in Bombay was established in 1952, essentially with the patronage of Sir Cowasji Jehangir and the Parsi community with its democratic values. With the Government's First Five Year Plan (1951-56), Lalit Kala Akadami and the National Gallery of Modern Art in New Delhi were established in 1954, and later Lalit Kala Akadami held its First National Exhibition in 1955. While in Baroda the
establishment of M.S. University, devoted to Arts, in 1950 was devotional move of Markhand Bhatt, Hansa Mehta, N.S. Bendre and Sanko Chaudhri. The team was joined later by K.G. Subramanayn in 1951. The M.S. University soon became a leading academic institution for the arts in India.

This was the time when two very clear approaches were visible on the art scene in India in the form of Representational versus Non-representational art along with Nationalistic approach versus Internationalistic one. At the same time it was realized by a group of artists that the artist is neither a commentator nor a social reformer. As such, sticking to an idea, theme or philosophy was of no value.

The representational group of Delhi and Calcutta accepted the philosophy of aesthetic and Indian principle of Iconography. For them Indian tradition and religious belief is formed on a positive shape which gives a way to even abstract feelings and deities, therefore abstraction was fundamentally obliterated for them.

But as by the mid-1950s, the modern Western abstract idiom had filtered into the contemporary Indian Art. This rigid attitude was perceived differently when the Non-representational group of Bombay etc. formed a new ideology with a belief that abstraction has been long rooted in Indian art tradition and the authenticity of Indian contemporary abstraction comes from a philosophical idealism. Some
artist chose a very different connotation having the concept that while Indian artist should not adopt western traditions, should not also repeat the old Indian traditions of the Buddhist, Mughal, or Rajput Schools, but have no prejudice against the assimilation of the latest phases of the European paintings of the post impressionists, Abstract and Cubists, without dominating the basic Indian national manner of expression.

To vitalize and strengthen the best phase of modern non-representational art of the modernistic French Schools, some of that artists like Bendre, Hebbar, Sailoz Mokherjee, without abandoning figurative art, tended a flat plane on which colour was laid in such a way as to create an interesting surface, pallet knife became more important instrument to acquire the textural quality. They took folk theme, street scene, daily routine, the women, the toilet, cattle and the field etc. M.F. Husain became the most influential and popular painter, an epitome of India’s intuitive creative energy. He possessed a sense of the Basohli spirit of colours and spontaneous brushstroke, tempered within a calligraphic discipline, and ability to fuse the innocence of folk art forms, music, dance, popular cinema & Indian sculpture.

The first post - Independence Indian artists to sustain the international abstract idiom were Raza, V.S. Gaitonde, Biren De, G.R. Santosh, later followed by certain members of the Group 1890 such as Ambdas, J. Swaminathan and Jeram Patel among others. Ram Kumar
from their own soil and cherish a revivalist cult of the past. The more broad point of view were presented to co-relate science and technology with art by some contemporary artists and critics.

The urges of contemporary art of 60s belong to the climate of modern world, its metaphysical question marks, its restlessness and anxiety, its disillusionment and confusion. The artist, in the solitude of an isolated existence amidst (to him) unmeaningful political and social demands, was under an intolerable necessity to express himself in a new realism, and a new objectivity created the peculiar icons for its tensioned expression. The symbolic values of the reality, his own conception, exploration of his own troubled soul, or the mysteries of sub-conscious, to reveal a new dimension of the mind was a flight from earlier simplified expression. The philosophical concept to get the bottom of the thing whether evolution of innerself or the outer reality expressed in semi-abstraction and abstraction.

On August 25, 1962, a group of artist called Group 1890 issued a manifesto referring "art for us is not born out of a pre-occupation with the human condition, we do not sing of man, nor are we his messiah. The function or art is not to interpret and annotate, comprehend and guide, such attitudinising may seem heroic in an age where man, caught up in the mesh of his own civilization hunger for vindication." The group declared "art is neither conforming to reality nor flight from it; it is reality itself."
Swaminathan as a spokesperson of the Group 1890 says - "the artist does not communicate an experience or an idea. The act of painting is itself experience to him. The viewer has to look for communication, he has to be in communion with the work of art. I then becomes ... a thing of wonder, as when a child first open its eyes to its surroundings." The instinctive creative impulses, which Swaminathan had wished to express, slowly transformed themselves into a compulsion. To recreate the very aura and myth of ritual which the American Abstract expressionists had set themselves was being done with authenticity by someone like him.

Art for them did not need to be representational or abstract, figurative or non-figurative, it defined its own space, delineation, colour and pattern it was neither the translation of an experience, feeling or idea nor the objective realization of form in space, the criteria of perspective, harmony and dimension being objective, were foreign to it.

The Group 1890 was membered by Jyoti Bhatt, Himmat Shah, Jeram Patel, Rajesh Mehra, J. Swaminathan, G. M. Sheikh, Ambadas, Balkrishna Patel, Eric Browen and Reddappa Naidu.

In general abstract idiom were being practice moderately and was receiving attention of critics as well. "His work is an art for those who see rather than read, it aims to be a kind of visual music." Says Jaya Appasamy about abstract artists. She discriminates abstraction in tow
categories - planer abstraction and variation on colour field abstraction, Ram kumar's later work which are different from his previous figurative, extended to abstraction in Landscapes. Surya Prakash indulge in machine and metal than to nature. Textural quality, broken edges, glazed smooth grading contrasting but more favoured in this decade, signify the first category. In the second she keeps Gaitonde and Nareen Nath. "The colours are limited and quite and often consist of hues of the same colour ... There is a certain sense of mystery in these painting. The artists of gestural abstraction paints in an expressionist way."

In February 1964 K.G. Subramanyan, K.C.S. Paniker, N.S. Bendre and others established the Cholamandal Artists village, near Mahablipuram in Baroda. Their ideology was expressed in their first journal Artrend in 1961 as “Life in India today seems to provoke her artists to begin to think more pertinently of their aesthetic requirements, and to evolve in their own minds a cleaner picture of what they are looking for in the art of their time. They fairly accept that what passes for modern Indian art in many quarters here, is, at best, and almost sterile Indian version of a European way of art expression. It still lacks vital Indian inspiration, which alone can ultimately fuse the apparent contradictions into an acceptable pattern...” The existential feeling at that level which agitate the drawing all through, was the true contemporary experience, they clarified.

Their drawing broke structure, spread itself out and patterned out the agitation. K.G. Subramanyan who was earlier full of his slade
school experience with abstraction soon returned to media closer to
his local roots, but with in an evolving universal vision.

The breakthrough was based by K.C.S Paniker of Madras in South
India who created a unique direction and imagery for himself and his
students. The central idea advanced in his paintings and in those of his
associates was that of patterning. Since the grammar of patterning has
nothing to do with laws of nature, the rules of realistic representation
can not hold at all, and one can picture freely.

By the mid-1960s a number of talented artist were working in an
atmosphere of urgent inner search, focusing on the use of the line,
within an idiom which respected the traditional south Indian
craftsmanship, especially its decorative aspect, hand in hand with a
conceptual and spiritual rigor. Painters attempted this by conjugating
symbolically, colours and shapes in to primordial patterns and fields.

The erotic imagery was produced by Souza, Avinash Chandra,
Himmat Shah and Vivan Sundram. Satish Gujral, Sultan Ali and Biren
De used sex themes. On the other hand Bhupen Khakkar, Mansram and
Vian Sundram worked to create Pop Art by using symbols of Pan shop,
picture of Durga, photographs of the Khajuraho mmithuna couples,
crude folk art toys, plastic scorpions and other things.

During the 60s most artist became self taught. In Calcutta a new
generation artists were tempted to surrealism way in their socio-political
comment. The society for contemporary Artists, established in 1960 was founded by Nikhil Biswas, Bijan Chawdhry, Shyamal Dutta Ray, Sanl Kar, Ganesh Holoi and others, contributed in sustaining many artistic journey. Sunil Das’s brilliant spanish inspired Bull & Matador series in charcoal best reflects the mood of the time. In total the realisation to re-created Indian identity with something fresh with a guideline of modern 'isms' became the motivation of the late 60s.

The contemporary art of 70s shows a kind of return towards its culture, tradition and religion, with more sensitive perception of world around. Indian artists also tried to harmonize colours, shapes and volumes clothed in their tradition. Symbolism and tantra concepts had been used frequently both in religious theme and self exertion. Biren De and K.C. S. Paniker represent these tendencies at their best.

K.C.S. Paniker’s words & symbols series represents an abrupt break from his earlier work. The importance is given to the geometric as a means of creating the decorative center, was partially inspired by Tantric symbolism. Biren De was the first artist to be seen as a tantric inspired artist who shared many characteristic with tantric philosophy, such as pursuing an understanding of the male-female unity and the nature of human energy. His Genesis-1 and 2 represents New - Tantric inspired modern art. G.R. Santosh also has uncompromisingly sustained the New - Tantric idiom. By 1971, the international awareness regarding
Tantra was at its peak with the first international exhibition on Tantric Art at the Hayward Gallery in London. It provided contemporary art a chance to create an original and abstract idiom upon which to construct an artistic Indianness.

Triennale - India, first opened in 1968 broaden the vision of Indian art scene and made a platform for India in the art map of the world, while mar. 74 exhibition of National Gallery showed exhilaratingly adventurous experimentalism. The conflict between traditional and abstract still continued. Some artist chose in between way of semi-abstraction like Rekha Rao, Lalita lagmi, Charan sharma, Chavda etc. Thus, by the 70s renewed urban sense of social awareness began to inspire the international artistic vision. In India, many Calcutta based artist continued to reflect an artistic sense of social responsibility, for Bengal once again bore the brunt of extreme violence with the Bangladesh war (1971-72) and naxalite movements.

Bikash Bhattacharjee shifted to realism. The theme of women and the injustice done against them became his focus by the late 1970s. 1970 represents the emergence of many Indian women artist with a great self-confidence. Artists such as the brilliant Ira Roy, Arkita singh, veena Bhargave, Kishori Kaul, Madhvi Parekh, suruchi Chand, Arhawaz Vasudev, Navjot and others, held their first solo or group shows during 1971-73. Nalini Malani also worked on women series during the early
1970s. Nasreen Mohammed, Anjali Ela Menon and Gogi Saroj Pal are other prominent women artist.

During the 1970s a range of post-independence second generation artists such as A. Ramachandran, G.M. Shaikh, Grieve Patel, Rameshwar Broota, Vivan Sundram, S. Patwardhan among others, best expressed another perspective of urban pain and protest in cities such as Bombay and New Delhi. Their work highlighted the shift in emphasis towards a greater urban art consciousness, with its willingness to comment on social political issues, contextualising the figurative idiom. One such group came together in the *Pace for People* exhibition (Nov-Dec. 1981) at the Jehangir Gallery, Bombay, Rabindra Bhavan, New Delhi.

"When cultural conflicts are setup, things will emerge in open awareness, one begins to believe (specially in art) that one we do what we please. At such moment artistic individuality is claimed to an absolute degree - just anything is thought possible, and deemed self - justifying." This statement supports the individualism mostly adopted by the 80s artists referring to the developments of the 80s one may notice a strongly demarketed vision of modernistic and traditionalistic trends, and the controversy which was still on. The first section comprises those who pursue a fusion of content and form, through an on going exploration of images, the second consists of those who are modern in concept. 1980s artist represents many art style and technique - figurative, non-
figurative, objective, non-objective, faddists, charlatans, etc. It became a phenomenon, a curious mixture of socio-political and cultural aspects, also of personal fantasy. There are some who draw their imagery from the world of dreams, lyricism and poetic fantasy to express their volatile emotions through a personal idiom and exploration.

Although accepting internationalism, the Indian artist also became conscious of not getting merged into it. Indian paintings during this period reached its formative stage, had though cleared some of its pitfalls. “The modern age has gifted the human mind with a keen sense of curiosity.”

The Madras artists like S. Dhanapal K.Srinivasula and P. L. Narasimhamarthy remained totally unaffected by the new influences, Artist like K.C.S. Painiker and others felt the urge to move into the world stream of art. A Alphonso, K.M. Adimoolam, R. B Bhaskaran, S.G. Vasudev, C. Dakshinamoorthy, P. Gopinath and S. Nandgopal constitute the core of the modern generation of artists in Tamil Nadu, involved in experimentation and creativity without losing their Indianness. The most innovative and dynamic name in Indian art world is Satish Gujral who has not been content with one medium, but experimented in several.

The popularity of Tantric art, Folk art and Tribal art increased in this decade, Biren De, K.C.S. Paniker & G.R. Santosh continued these
trends. The Madras Chola Mandal artist Gopinath inspired by Madhubani paintings of Northern India expresses himself in *Ritual Memories*. J. Sultan Ali combined the bright colors and bold lines of folk paintings, Sunil Das of Calcutta used rhythm and energy in his forms, Bhupen Khakhar looks into the future, criticises the society used the manner of Mughal miniatures. Jahangir Sabavva returned to his human after a long landscape period. Manu Parekh's work is akin to a hallucination. Tyeb Mehta's despair, agony of the helpless, reached to icon of alkali. The agonising fear of the fugitive is repealed by the ferocity of the proclaimed outside in Souza. Akbar Padamsee has experimented with art films, did figures in gray which irradiated states of eternal suspense of sorrow.

The two contemporary Indian art exhibitions in Tate Gallery of Britain and Oxford showed the work of almost all the prominent artists during 1982. In the continuation the two Triennial 1982 and 1986 brings the world art at home, and the east-west visual arts encounter organized by NCPA during 1985 aimed to reflect modern art specially in contest of the antagonism between individual creativity and experimentation versus communication in art, which appeared as a major problem for the whole world artists who preferred individual expressionism.

In this decade art patronage was wide spread. The art galleries
came up to boost awareness among the people, though sophisticated, highly professional galleries had yet to emerge - a gallery conforming to the highest or international standards. Many Academies in all the major cities both at the national and regional levels, started playing a pivotal role in promoting art and artists through publications, productions, seminars, direct purchases, cultural exchanges etc. Similarly the national gallery of Modern art, AIFACS and the Indian Council for cultural relation actively involved in art promotion.

The contemporary art scene of 90s is more mature and more aware and is like a lush forest of unique fruits with different taste. The mature and establish artists continue with a big bunch of new talents, emerging of the art scene, experimental art is one of the major perspective among the young artists of 90s. Mixed medium is more popular in self expression. Some artists have worked with glass as Giridhar Gowd, some with copper as Sujata Bajaj. Sound and light gave a new dimension to painting. Terrycot canvases are used with thick layers of paint to bring painting closer to sculpture. Vivan Sundaram used engine oil and charcoal on paper, Acrylic is used more comfortably. Sunil Gawde used roller technique, producing poetic motions. Among Calcutta artist most of the artists’ work border on the abstracts. Some artists say that they generally chose their subjects subconsciously, the choice may be the result of people they may have met or incidents that might have taken place in childhood or even long ago in history, that have left an
indelible impression on their mind.

Rameshwar broota Switches over a variety of subject. Bombay based artist Jehangir Jani's characters in painting are deliberately faceless. Naina Konodia, Arul Raj, Sivanesan, Neeraj Goswami, Mona Rai, Dilip Tamuly and Brij Raj Goel all are more close to social and human conditions, always looking forwards with new experiments. The helpless condition of human being specially of women is depicted in this decade also by many artists including female artists as Imtiaz Dharkar’s Purdah Series’.

Arun Goswami's style of smooth colour blending, realistic brush work with sketchy, rough and emotive strokes evoking a dreamscape peapled with bizarre characters, grotesque birds, tense look. While Calcutta artist Abhijit Mitra’s woman, is distorted figuration.

1990 ends with a new sensational form of art computer painting. A mixed response was received, an enthusiastic expression of Husain shows his approval “I envision a time when, sitting here, I will be able to do a mural in Tokyc… we need a push - button speed now - to capture the speed of thought.”

A number of important group shows came up during early 90s like sparrow show, and Journeys within Landscape. At Gallery masterpiece in Delhi three important shows were done during mar. 1992. First black and white drawing by Gaitonde, second Ganesh Pyne show of again
brilliant black and white drawing, third was of Manish Kamal Biswas's acrylic on papers.

Group shows and auctions, acquaintance with commercialisation of art increases during early 90s though it is, some time, used for fund raising. In Sep. 90 Husain's birthday auction money was collected for the gulf evacuees. Nov. 90s Ashish Balaram Nagpal auctioned Manjit Bawa’s paintings of animals for animal hospitals in Delhi. Many auctions were done to help the organization like CRY, Help Age India. Bombay Art Society and others actively involved in social welfare. The motive was also to help the young artists to come up, as 1991 Help Age auction selected the paintings from all parts of India including Atul Dodiya, Amitava Das, Arpita Singh, Bikash Bhattacharjee, C. Budikins, C. Doughlas, Reddappa, Naidu, Jehangir Sabavala, Rekha Rodwitty, K.G. subramanyan, Shamshad Husain, Thotaa Tharani and Yusuf Arakkal.

The Homage auction of 12 Sep. of Bikash Bhattacharya's canvases at Victoria memoriel in Calcutta during 1992 was conceived as a special project to remember some of the great sons of Bengal who are integral to story of Calcutta.

According to Lakshmi Lal "the art market is a whole network of circumstances, such as rising levels of awareness, an accelerating gallery movement and increased art activity. Besides, auctions have brought a lot of
international attention to contemporary Indian Art."^{12}

While an accelerated art activity marked the early 90s, an evil business attitude crawled out to fetch money out of art talent. A handful well established and popular artist's work fetched very high rates as M.F. Husain, Satish Gujral, Anjolie Ela Menon and fellow artists, comparatively to the younger generation artist which created a knife of Havoc and dissatisfaction among new emerging talents.

There are several factors that influence art tangible among the fellow artists, buyers, gallery owners and critics. At times, these proved to be hurdles in the artists growth or rather, his evolution. Since he has to whether unconsciously or not, resort to compromise, or stay within certain parameters that are defined by the above mentioned factors.

To combat the damages done by the commercialization of art Showtambani of M.F. Husain in 1992 was an appreciable symbolic gesture, which was followed by the erosion of his six paintings in Calcutta at Tate centre. Along with M.F. Husain many artist including Navjot preferred atmospheric art which hampers the buying and selling art. This art form could be classified as kinetic art, which was long time back practiced all over the world for one more, among other reasons to expand the possibilities of new art invention and take out art from all the four corners of any canvas in support of freedom of mind, freedom of expression and freedom of space.
REFERENCES - 3


8. Ibid. P. 63-64.

