

The Vulture

Note: This painting is not available at present.

DESCRIPTION

Dr. Kamlesh Dutt Pandey's Vulture painting is the proof of the devil of dowry present in the contemporary modern society in India. The active vulture, ready to snatch the flesh of body without thinking whether the animal would live or die, has a great similarity with the Indian women who are treated as a creature, and have no say in respect of male.

Our male dominating society has made them such a helpless creature that they cannot think even about their life. The dowry system is a slur on our society. We have to abolish this discriminating system to create a new world for women, where they may feel full freedom of life and achieve equality with the male population.

Artist—Dr. Kamlesh Dutt Pandey: Dr. Pandey was an educationist, writer and painter. He was one of the founder members of Samikshawad (an Art movement which was critical of socio-political evils).

In his life time he had many exhibitions to his credit which were organized across the country. He was the author of the following books — *Bhartiya Rooprad* and *Kalaon mein Naari Chitran*. He received 'Author of Millennium Award' in the year 2000.

QUESTION FOR PRACTICE

1. What is shown in the painting 'The Vulture'?
2. What are the achievements of Dr. Kamlesh Dutt Pandey?

**THE FOLLOWING PAINTINGS HAVE BEEN NEWLY ADDED
AS PER THE 2017-18 CBSE SYLLABUS**

Unit 3: The Indian National Flag and the Bengal School of Painting

(ii) Tiller of the Soil - Nandlal Bose

(vi) Arjun Detach From War - Sarada Charan Ukil

Unit 4: The Modern Trends in Indian Art

(a) Paintings

(viii) The Vulture - Kamlesh Dutt

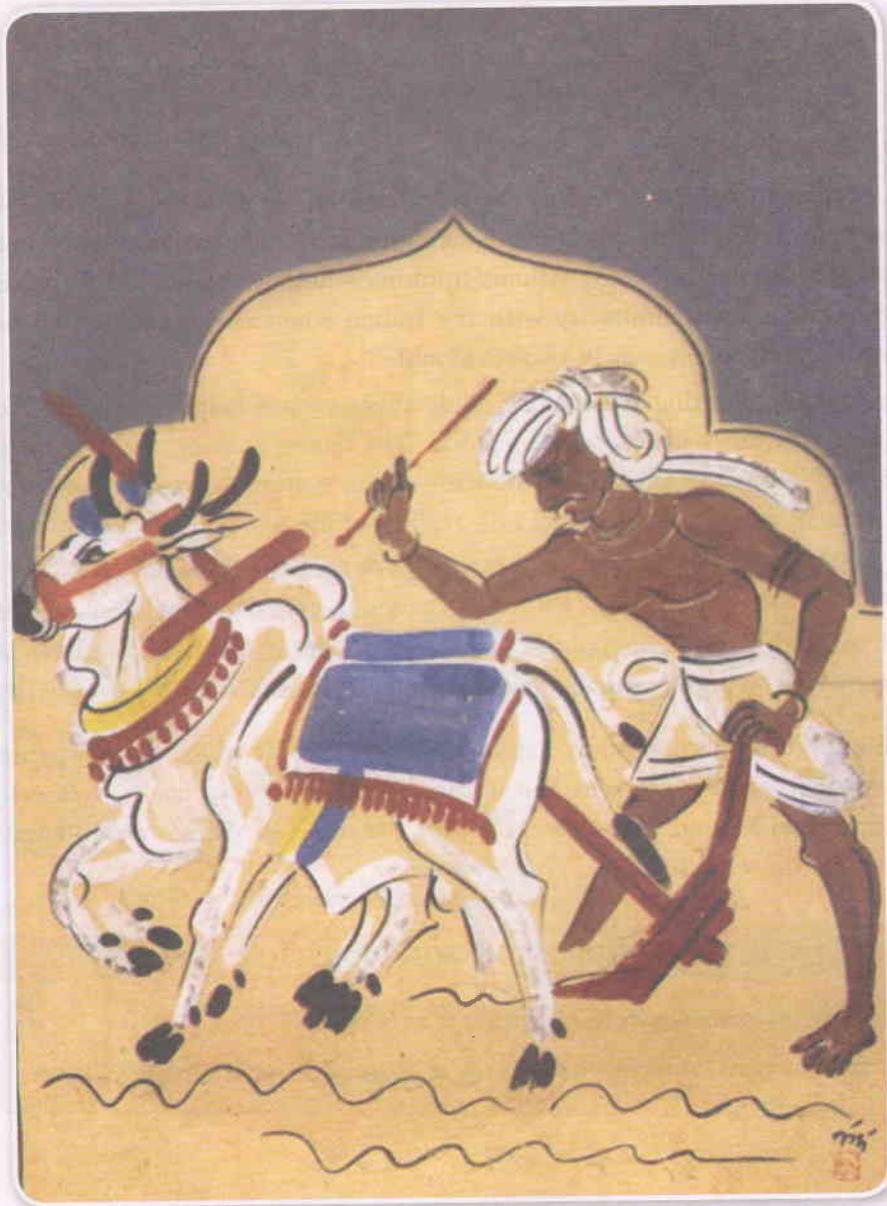
(ix) Words and Symbols - K.C.S. Paniker

(c) Sculptures

(vi) Vanshri - Mrinalini Mukherjee

**THE FOLLOWING PAINTING HAVE BEEN DELETED
AS PER THE 2017-18 CBSE SYLLABUS**

(ii) Shiva and Sati - Nandlal Bose



Tiller of the Soil (Indian Farmer)

Name : Tiller of the Soil (Indian Farmer)

Painter : Nandlal Bose

Period : Modern

Medium : Water colours on paper

Technique : Tempera and wash

Circa : 1938 A.D.

Collection : National Gallery of
Modern Art, New Delhi

Tiller of the Soil (Indian Farmer)

DESCRIPTION

This is merely a part of the special painting painted to decorate the pavilion site of the Congress Session, Haripura in 1938. Artist Nandlal Bose painted it with the best combination of cross-transverse but rhythmic lines, tempera and wash technique of water colours on paper. In this painting, an Indian farmer has been shown tilling the field in traditional method. The artist has displayed the field and method of tilling it through three serpentine lines.

In this entire painting, the artist used black, white, brown, yellow and blue colours to make decoration, shape-structure and lines cross-transverse and thick and thin. The farmer's body has been shown in dark-brown colour and his loin-cloth (dhoti) and turban in white colour. The plough has been shown in brown colour, the bullocks in white colour and clothes on their backs with blue colour.

In the background, the painter has used yellow even colour, whilst, by making arched shape in the foreground, the painter has given the look of whole painting as Jharokha (peep hole).

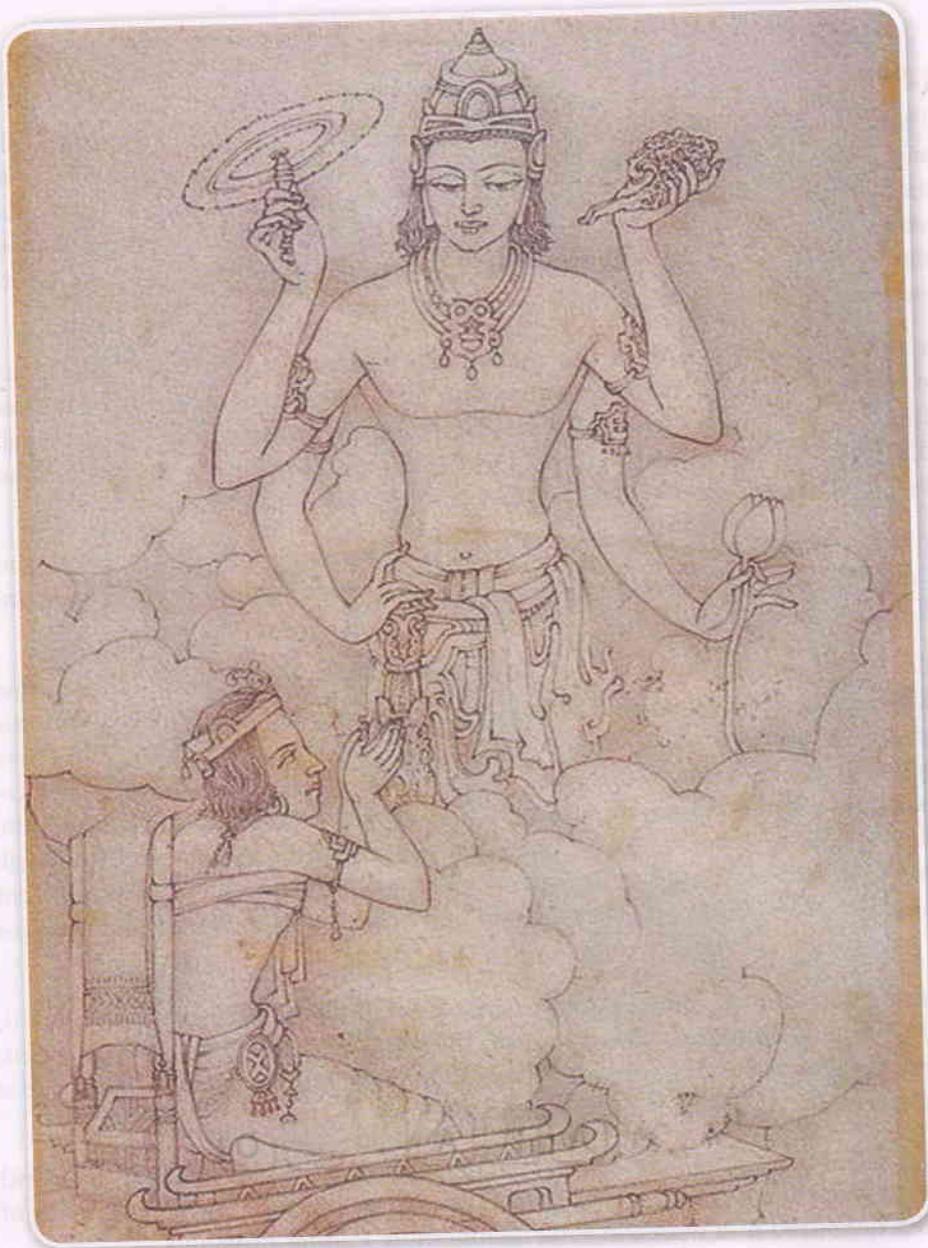
Artist—Nandlal Bose (1883-1966 A.D.). Bose was born at Munger (Kharagpur) on December 3, 1883. While studying at Art College, Kolkata, he was introduced to the Vice-Principal, Abanindranath Tagore, and there he learnt tricks or short formulae of modern Bengal paintings. With the co-operation of Abanindranath, to assist English mural painter Lady Herringham, he was sent to prepare the facsimiles of murals of the Ajanta and the Bagh Caves. In this way he got an opportunity to come into contact with the excellent paintings of Indian art. From this very place came wide maturity and changes in his style.

Among his famous paintings are—Sati, Shiv Drinking Poison, Parthasarthi, Returning of Buddha, Swarnkalash, Shivlok, Sujata, Uma, Veenavadini, Ardhnarishwar, Vriksharopan, Tiller of the Soil, Mother and Child, etc. His linocut made on Dandi March is very famous.

In 1920, he was appointed as the Principal of 'Kala Bhavan'. Several universities honoured him with particular titles. In 1961, the Government of India honoured him with the embellishment of 'Padma Bhushan'.

QUESTION FOR PRACTICE

1. Mention the cause of fame of the painting named 'Tiller of the Soil'.



Arjun Detach from War

Name : Arjun Detach from War

Painter : Sarada Charan Ukil

Medium : Paper

Circa : 1930 A.D.

Period : Modern

Technique : Sketch (draw lines on paper)

Collection : Personal Collection of Artist

Arjun Detach from War

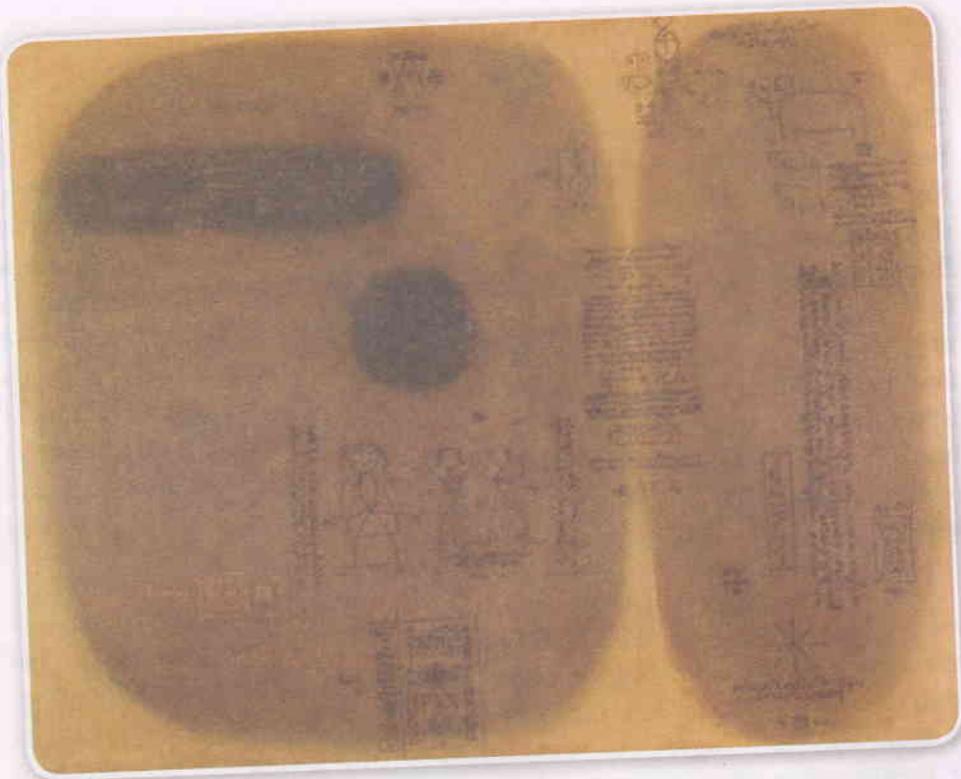
DESCRIPTION

This is the painting delineated in 1930 by Sarada Charan Ukil, an artist of Bengal School of Art, using rhythmic lines of black colour on white paper. Normally, these lines produce an effect just like a painting as oil on canvas. The theme of this painting has been taken from Mahabharat when, Arjun detaches from war in the battle of Kurukshetra to see all his relatives and Gurus in front of his target. To solve his doubts Lord Krishna stood in front of him and appeared his Vishwarupa. The placid form of Lord Krishna is praise worthy, his four arms holding Sudarsana Chakra, Shankh and Lotus while one right hand is kept on griddle side. Arjun is sitting on the chariot keeping his both hands as begging or praying in front of Lord Krishna. Cloudy atmosphere or background is seen around both objects. This is an excellent painting (drawing) which is kept in personal collection of the artist.

Artist—Sarada Charan Ukil (1888-1940 A.D.). Sarada Charan Ukil was born on 14th November, 1888 at Bikrampur, Dhaka, Bangladesh. He got his education as Diploma in Mechanical Draughtmanship and Diploma in Painting, from the Govt. School of Art, Calcutta where he was inspired by the paintings of Abanindra Nath Tagore. He was known as one the pioneers of Bengal School of Painting and New Delhi Art Movement during 1925-1940. In 1927, he founded the Ukil School of Art, in Connaught Place, New Delhi with the help of his brothers. He became a well-recognized personality when his paintings were displayed at the Indian Art Exhibitions held in London in 1922, 1933 and 1935 at India House under the auspices of the India Society. Later on, Dr. J. H. Cousins exhibited his works in Paris, Geneva, The Hague, Dublin and the U.S.A. His last great work was a series of paintings of 31 panels on Krishna Legend for Sri Gopalji Temple, Bilaspur, Himachal Pradesh. Some important artwork are as 'Showing the Id Moon', Sita's Agni Pravesh', 'Cycle of Life', Kunti and Karna, Shiva and Nandi. He played a lead role as a king Shuddhodana in Franz Osten's movie 'The Light of Asia' in 1925. This talented artist passed away on 21st July, 1940.

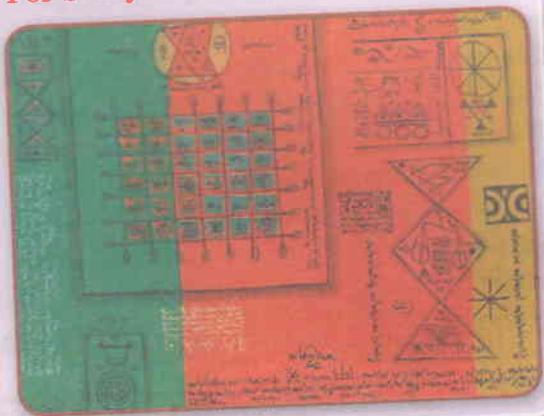
QUESTION FOR PRACTICE

1. Describe about the compositional arrangement of the painting (drawing) delineated by Sarada Charan Ukil named 'Arjun detached from War'.
2. What are the specification of the artwork of Sarada Charan Ukil?



Words and Symbols

For Study



Name : Words and Symbols
Painter : K.C.S. Paniker
Period : Modern
(Contemporary)
Medium : Oil on Board
Circa : 1963 A.D.
Collection : National Gallery of Modern Art, New Delhi

Words and Symbols

DESCRIPTION

K.C.S. Paniker had arrived at his Words and Symbols series of painting after having been convinced about two things and not one. The first being the primordial and almost magical quality of calligraphy on surface, the second was the cultivated quality of linear rhythm which bind the calligraphic marks into a design. Writing about the genesis of his Words and Symbols series of paintings, he wrote to the effect that when he was still engaged in the exploration of calligraphic lines on two-dimensional surface and building of fluid design with linear rhythm, his attention was drawn to the linearly rhythmic design formed by Malayalam script-centric penmanship. It was almost at the same time that he chanced upon some traditional horoscope scrolls, containing both calligraphic writings and carefully crafted geometric signs which functioned as symbols. The calligraphic writings, together with geometrical symbols, sometimes interspersed with linear indicators of figural images, formed grand dynamic designs of great value, in which all distinctions between mark making, sign forming, image conceiving and representing tended to make all divisions between abstraction and empathy irrelevant.

Artist—K.C.S. Paniker (1911–1977 A.D.). He was an artist (painter) who tried to delineate metaphysical and abstract things in his paintings. He made the people of the country familiar with metaphysical and spiritual knowledge through his paintings during the 1960s. This was the time when Indian art and artists were under the influence of the Western painters. But a few Indian artists including Paniker were trying to break out of this influence and establish an idiom and identity of their own. The colours he used in his paintings were bright and sunny. Paniker moved on to use calligraphy and symbols to project a state of metaphysical abstraction.

Paniker was born in Coimbatore and got his education from Kerala and Tamil Nadu. Living in natural environment, he was influenced by colourful landscapes so, he began painting of landscapes in early life. In 1918, he exhibited his annual show at Madras Fine Arts Society. He joined the Government School of Arts and Crafts, Chennai during 1936-40. Since 1941, Paniker has been holding one man shows in Chennai and Delhi. He founded the Progressive Painters' Association (P.P.A), in Chennai in 1944 and in 1954, he got his first international exposure when he held exhibitions at London and Paris. He joined as a principal of the Government College of Fine Arts, Chennai, in 1957. In 1966, he founded the Cholamandal Artists' Village, in Chennai, with his students and a few fellow artists. In 1976, he received the highest award of the Lalit Kala Akademi, India's National Academy of Art.

QUESTION FOR PRACTICE

1. 'The painting words and symbols are based on traditional art but new look appears in it'. Can you explain its features in modern contemporary framework?
2. Do you think that the artwork of Paniker as an artist is different?



Vanshri

Vanshri

Name	: Vanshri	Period	: Modern (Contemporary)
Painter	: Mrinalini Mukherjee	Circa	:
Medium	: Natural Fiber	Technique	: Twisted, knotted and weaved
Circa	: 1994 A.D.		
Collection	: Nature Morte, New Delhi		

DESCRIPTION

This is a unique artifact sculpture prepared through weaving and making knots methods of the multi-coloured ropes which have been prepared with hemp or natural fiber or fibers. Vanshree is known as a goddess of Production. This is in hanging form installed in Nature Morte, New Delhi.

Artist—Mrinalini Mukherjee (1949-2015). Mukherjee was one of the Indian contemporary artists who has created more than ninety works using different mediums like hemp rope, ceramics and bronze over the past four decades. Mukherjee forged herself as a distinct esthetic artist. She tied up the rope in knots. Fashioned out of twisted hemp and rope, these totemic creatures appear grotesque yet magnificent, powerful yet benign. Similarly, her fiber pieces Pakshi, 1985; Devi, 1982; and Vanshri, 1994, are reminiscent of yakshas, or nature spirits, depicted in Asian temple sculptures.

Mrinalini Mukherjee was born in 1949 in Bombay (Mumbai). She studied painting at M.S. University, Baroda during 1965 to 1970. She completed her post Diploma in mural design in 1972 and during this period she started experimenting with natural fibers as a medium. So, she was best known for her sculptures using knotted hemp fibre and cast bronzes. In 1971, she received a British Council Scholarship for sculpture and worked at West Surrey College of Art and Design, U.K.. Mukherjee has participated in many distinguished group show and sole exhibitions. She was invited by the Museum of Modern Art at Oxford to exhibit her sculptures. She has also participated in an International Workshop in Holland in 1996.

QUESTION FOR PRACTICE

1. 'Vanshri' is a sculpture having distinct features. What do you think about it?
2. Mrinalini Mukherjee was a sculptor who used different mediums in her artwork. Explain some artefacts made by her and she used different mediums in it.

Note: Unit 3—Bengal School of Painting: In place of Nandalal Bose's Painting—*Tiller of the Soil*,
Shiva and Sati has been newly added as per the 2016-17 Syllabus.

Shiva and Sati



2. Shiva and Sati

Name	: Shiva and Sati	Period	: Modern
Painter	: Nandalal Bose	Circa	: 1947 A.D.
Medium	: Paper	Size	: 43 × 56 cm
Colour	: Sepia		
Collection	: National Gallery of Modern Art, New Delhi		

DESCRIPTION

In this painting, the artist Nandalal Bose has shown a mythological event of Lord Shiva and his wife Sati (Parvati). This is a dramatic depiction on offset paper using the yellowish, brownish, violet and reddish colours in various shades and tones.

In the background of the picture, the light and dark combination of brownish and yellowish colours have been used to show sky which goes to merge with earth's surface looking undulating shape through violet, brownish and whitish colours.

In the centre of the picture, Lord Shiva and Sati have been depicted prominently in the sad mood. Shiva has been shown in sitting pose looking at the Sati's faded face helplessly and stretching his both arms to support Sati's body which is lying on his left knee in unconscious state wearing necklaces, earrings, armlets, bracelets and light red colour saree to cover Sati's body and sensitive organs.

An aura of light yellow colour has been shown behind Shiva's head. His forehead is looking bright. His hair is tied with bun on the top but it is spreading behind his both shoulders.

He is wearing necklace and a snake around his neck. The torso of Lord Shiva is looking a little bulky. Foreground of the painting is blurred using violet, brownish and whitish colours.

QUESTIONS FOR PRACTICE

1. Who is the artist of the painting 'Shiva and Sati'?
2. Describe the painting 'Shiva and Sati' of Bengal School of Paintings.
3. Discuss the colour combination of the painting 'Shiva and Sati'.
4. Describe the characteristics of the painting 'Shiva and Sati'.
5. Discuss the compositional arrangement of the painting 'Shiva and Sati'.