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A STUDY ON NON FIGURATIVE CONTEMPORARY ART SCENE IN
INDIA

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INTRODUCTION

Chapter 1

Art that does not depict recognizable object, but made up of forms and colors that exists of there on expressive interest. Decorative art can be describe as abstract but normally the term refers to modern paintings that abandon the traditional European conceptual art as the simulation of nature and make little or no recognition to the external visual world.

Abstract art was achieved its classifiable identity in the second decade of the 20th century and as played a major Part in modern art .explore into many different language forms cool geometric precision to bola tie spontaneity .some exponents of such art dislike the abstract art but they prefer to call it easily clumsy, motive non-figurative ,non-representational and non-objective art .the basic aesthetic assumption of abstract art – those formal qualities can been seen long before the 20th century.

By the early years of the 20th century various changes of theory and practice had created background from which abstract art emerged out, and developed more or less in various countries. The date 1910 as often been given as round figure the birth of abstract art, perhaps it was another two years before artist produce works that were totally abstract in the sense of external subject being abandoned. The other artist who started creating abstract paintings at the same time was Kandinsky, František Kupka , Arthur dove and Augusto Giacometti.

Abstract groups and movements had been followed the individual initiators - groups among the First were or Orphism and synchronism in France, both were expanded concisely before the first World-War. With some artists, abstraction represented passing face in their careers, for others it was vacation or even mission. Religious excitement of some of the early Russian abstractionists was matched by the members of country the De Stijl group in Holland which was founded in 1917. For such kind of artist abstraction was not a matter of style but find a visual language so that they could be capable of expression their deep thoughts, ideas and vision of the future. For

Example Piet Mondrian, believed that art of clarity and balanced would lead to a society in which life would be governed by a universal visual harmony.

The period between the two world wars, the sternly geometrical style of De Stijl and the technology oriented constructivism were the most influential flows in abstraction. The main centre of abstract art was Paris at that time, We can say that because partly this attracted so many refugee artists from Germany and Russia. Abstract art was banned in Germany and Russia in 1930 under Hitler and Stalin. There was also strong element in surrealism, which was born in Paris. The first group exhibition dedicated to abstract art was held there Cercle d'Art in 1930, and its successor, the Abstraction – Creation Association, founded in 1931, brought large number of abstract artists together of various types provided a focus for their activities. However, at the time of interwar period figurative art was dominant and abstract art won little public acceptance.

After the second world war, however abstract art moved centre stage –indeed the huge success abstract expressionist in the U.S.A and its European equivalent art informal made abstraction for a time virtually the dominant orthodoxy in western art abstract art no longer seemed to need the philosophical justification of the kind by Kandinsky and Mondrian, in fact abstraction was sometimes inducted with amoral dimension as a shape of western freedom of thought in contrast with the totalitarians that have banned the avant-garde art in the Nazi Germany and Soviet Russia thus, particularly in U.S.A support for abstract art could be regarded as the form of patriotic abstract expressionism represented of great landmark in art like cubism 40 years or so earlier, for the whole generation of artist it became point of and the later developments were evolutions from it or reaction against it. Later developments included revival of figuration, particularly in the forms of pop art, but also new types of abstraction, post – painterly abstraction, op art and minimal art, all of which flourished in the 1960 “with the development of new styles abstract art has also merged with other modes of other manners of expression, for example land art and light art.

Abstract art announced the arrival of spring in modernism abstract art flourished during the middle decades of the 20th century, also saw the shift of international art hub from Europe to

U.S.A. Because of the political changes in European country must migration of the intellectuals' scientists and artist to America had led, which in turn helped the United States reconstruct its talent reservoir America provided a fertile land for cherishing and nourishing intellectual freedom to the for the migrated artist and home grown artists t the time of post world war 2 . When America recovered from economics depression of the warrior America had already sent the message loud and clear that it was now the world leader and they have developed an art style or even a movement for the world sit up, watch and follow.

This style of art was called abstract expressionism and with Clement Greenberg and Harold Rosenberg as the high priest of this movement, America flaunted its artist like Jackson Pollock. Abstract expressionism also setup the theoretical ground for high modernism was a state of history in which the artist experimented on form and style and also searched deep into the existential issue pertaining to human life, modernism was the face of intellectuals who ultimately celebrated the human freedom. Art was the only medium expressing their freedom and joy. Abstract expressionism was a purest form of apolitical art of 20th century. Early 20th century western art had shown the tendencies of art moving towards abstraction which the artists thought to be closer to the purest of forms of art like music. Kandinsky was one of the early exponents of abstract art. The Palette of fauves was closer to abstraction but did not explore into a major art form due to lack of presentation and patronage. Most of the post war artists of the west were looking towards the east in order to find a spiritual anchor the peace of eastern religions and the color pallet of the eastern art might have guided them into the paths of abstract art. The origin growth and development of Indian modern abstract art should be seen against the international backdrop. Abstract art became a huge moment in Indian art during the period of 1960 to 1970. Till them Indian artist were over taken between the debates of European academicism and indigenous art practices. By the middle decades of 20th century Indian artist and started themselves into the modernist movements of west. The major schools of abstract art of India: one led by Jagdish Swaminathn and other led by K.C.S Paniker .

Indian Abstract art also has several other variants which range from pure tantric forms to the pure play of colors and textures. J. Swaminath moved towards abstraction he was searching for purity of existence and works were the solemnization of simple colors. Swaminath experimented with flat colors and basic forms and he was inspired by landscapes of Indian. Abstraction for him was not true the classic of solid forms works of Swaminathan are full of celebration of freedom as seen in the works of abstract artists, but the only difference is paintings of Swaminath are not as gestural and performative those of the western aesthetics. Works of Swaminath one known for their purity of form pure colors, flat surfaces, and the philosophical, overtones attached to them.

Abstract art is a language itself, it needed another linguistic structure for its laittance perhaps, this became very handy those artists who were less gifted than Swaminathan, and many artists took these abstract language to foreign shores where abstract language was considered authentic.

K.C.S Paniker was principle of madras art college once , he also experimented with painterly language in order to establish an authentic and endemic art language or Paniker and Swaminathan there work was political in nature, reasons for establishing a new art language was considered to be an attempt to sustain the endemic identity of Indian art Paniker was more interested in the impressionism and post impressionism style during his formative years ,he moved towards abstract language of pure form and colors , he mainly search for established a political narrative of the nation through indigenously styled art.

For Paniker traditional spiritual and mathematical tables were an exciting as the features of urban modernism he has a potential of the words and symbols evoke a sense of past and its dedication to the present. His abstraction was not like J. Swaminathan. He was inspired by the western artist Paul Klee, he found the potential of Indian tantric philosophy. Paniker was not attempting to relieve a traditional tantric diagrammatic language in art, it was seen in the falsified histories. He used some symbols and words from traditional texts and an artist his interest was in there values, not in there textual narratives. Paniker influenced a generation of artists, most of them experimented extensively with the abstract language they inherited from Paniker and later improvised by themselves.

Paul Cezanne

1839-1906

He observed **lack of structure and form** in Impressionist works.

Studied nature analytically and declared,

“ I want to make of Impressionism something solid and durable like the art of the museums. ” (PAUL CEZZANE)

He understood that the **visual properties** (hue, saturation and value) of different colours varied and thus created volume and special depth in works

Cézanne's initial work is regularly worried about the figure in the scene and incorporates numerous sketches of gatherings of vast, overwhelming figures in the scene, innovatively painted. Later in his profession, he turned out to be more intrigued by working from coordinate perception and progressively built up a light, vaporous painting style. All things considered, in Cézanne's development of work there is the advancement of a set, practically design style of painting. For the duration of his life he attempted to build up a genuine perception of the seen world by the most precise technique for speaking to it in paint that he could discover. To this end, he fundamentally requested whatever he saw into basic structures and shading planes. His announcement "I need to make of impressionism something strong and enduring like the craftsmanship in the museums", and his dispute that he was reproducing Poussin "after nature" underscored his want to join perception of nature with the changelessness of established synthesis .

The development was spearheaded by Georges Braque and Pablo Picasso, joined by Andre Lhote, Jean Metzinger, Albert Gleizes, Robert Delaunay, Henri Le Fauconnier, Fernand Léger and Juan Gris. One essential impact that prompted Cubism was the portrayal of three-dimensional frame in the late works of Paul Cézanne.

artist like Braque Metzinger and Picasso himself all said that work of Cezanne affected them.



The Basket of Apples ,c.1893

The depiction that gave Cubism its name is specifically associated with Cézanne, first through its title, as Cézanne frequently painted the little town called L'Estaque in the south of France, and after that through its lines and hues, which unequivocally bring out Cézanne's work.

Cezanne's Geometricizing the organic forms of nature, abandonment of scientific perspective, rendering of multiple views and emphasis on 2D surface. Universality (beyond time and culture) of the **African masks, Oceanic and Iberian sculptures**; which were rough and simplified with angular features.



Girl with a mandolin by Pablo Picasso



Kandinsky's first abstraction, watercolor ,1910

Kandinsky is the inventor of abstraction art according to the field of art, critics and art historians , he worked with pure forms,he believed abstraction in whole is offered the possibility for profound and transcendental expression as well as that imitation from nature .



Plate 7, Temple Cubistic, 1925, water colour

The first abstraction artist in India is Gaganendranath Tagore, he became influenced with cubism style and introduced it in India,

Objectives

- 1: To explore the birth of non figurative art in India through several artists and their works .
2. To articulate the current Scenario of concept behind Worldwide non figurative art.
3. To Improve my own style of paintings through the abstraction, distortion of Non figurative painting .
- 4 .To understand the color balance and forms of non figurative art.

Literature review

The statement of artist Prabhakar kolte:

After leaving J.J school of art i thought that I should achieve something unique in my artworks after seeing the works of some Indian artist and foreign artists in the books. I thought every artist has his/her own identity, I too wish to gain the same individual personification whatever i had done in the previous art studies, I was only practicing. Then I thought I have to extend my work somehow it took me fifteen years to reach. It is not necessary that everyone has to understand my work immediately because it is not my aim as an artist. My work is not imitation or not interpretation. Art work is just an art work and this is how I believe in my works. I am an individual artist. I don't have any concern with the outer world; but I am concerned for my inner pleasure what I get while the body of work is in process. I paint what I like, there is no subject in my paintings and I just enjoy the process instead. I usually don't know what will be the result while I am working, whatever the final work comes out that is the result. Painting is a process for me and my paintings are just like me.

If you see trees of mango, all are different from each other and structure of the leaves is also different. God is the greatest artist who has made every creature different from each other on the whole universe.

I want myself to work continuously till the end; I can take a break when I need. Painting is not vehicle so we can't run it or drive it randomly. I met with current students who are presently in art practices, they are well exposed with techniques but they don't understand how to express their inner emotions through the techniques. We should more focus on them. They should watch productive movies and listen to nice music.

Vasodeo s giatonde , conversation with S.V Vasudev . Rpt. In Dnyaneshwar Nadkarni's Gaitonde. New Delhi: LKA 1983

My entire outlook changed when I came to know that the Chinese have no epics to boast of - for the simple reason that and epic covers a long period of time and it is basically wrong to say , for instance that any age can be heroic. Any abstract feeling love courage etc , can be valid only for a given moment . one is not in love eternally , even if the feeling is there stretched over a long period .''

SCOPE OF STUDY

Abstraction is always mysterious; one cannot recognize a non figurative painting easily. It makes people curious. They start interpreting while seeing a painting if its non figurative. But it is always interesting for artist and spectator both because it is not a direct representation of some object rather than it emerges with an intellect cognition which is absolutely free and entirely up to the viewer's thinking. But sometimes common people cannot connect with this kind of paintings because they do not understand and this is how their interest decreases from non figurative art. So I have chosen this topic to work more on it and to make people understand whether they are connoisseurs or just simple viewers. Through my own art works and other famous master pieces I would like to showcase non figurative paintings towards art field as well as art lovers.

MYTHODOLOGY

1. Going through books and article on the progress of non figurative art in India

2. By interviewing some contemporary Indian artist like Vijay Saraf Meenaghe, EX principle and (H.O.D) of Institute of music and fine arts college , Dr Sunil Khosa ex H.O.D Department of history of art and aesthetics.
3. Going through conversation with fine arts students from India who are studying in abroad right now.
4. By travelling few experimental grounds of arts such as Shantineketan, Baroda.
5. by researching the non figurative painting of Indian contemporary eminent artist Vasodeo S Giatonde, S.h Raza ,G.R Santosh , Prabhakar kolte.

CHAPTER 2

ABTRACTION ART BY VARIOUS ARTISTS

BIOGRAPHY

Vasudeo S. Gaitonde was conceived in Maharashtra in 1924 and got his recognition from the Sir J. J. School of Art in 1948. He was welcome to join the Progressive Artists Group and effectively took an interest in its exercises. He had a few solo presentations in India and abroad and took part in assemble demonstrates like the Indian workmanship display which visited East European nations in 1956 and other gathering shows at Graham Gallery in New York in 1959 and Gallery 63 in New York in 1963.

One of the India's chief abstractionist, Gaitonde's works are spoken to in a few Indian and remote accumulations including the Museum of Modern Art, New York. He was granted the primary prize at the Young Asian Artists Exhibition. Tokyo in 1957 and the Rockefeller Fellowship in 1964. He was granted the Padma Shri in 1971.

Extensive, planar surfaces refined with inconspicuous layers of paint make a reflective quiet in Gaitonde's work. His theoretical sketches with their translucent light emissions allude to nothing other than themselves and summon subliminal profundities.

Vasodeo s Giatonde was one of the painters working in a small studio. often in the afternoons one would find seated on a bench in the beautiful garden lawn, his arms crossed silent and lost in contemplation.

Gaitonde lives and works in New Delhi.

WORK

During all these successive phases, which must have occupied just a few years . Giatonde was also experimenting with painting itself. the creation of texture in an unconventional way ,the use of thick lugubrious pigment, the evocation of light and finally, the subtle balancing of the image on canvas as if it were undulating on water and gradually surfacing in the light all these are attainments of a time when the individual canvases themselves may not be far too distinctive. the need to establish a meaningful relationship between line and painted surface remains with giatonde for quite some time before his art takes the first turn towards the period of his major achievement.

Most commentators on giatonde's work of the fifties mention paul klee as a dominant influence. but it seems to me that giatonde was affected by one phase of klee's career rather than by his entire. variegated/ oeuvre .the thin,some what mischievous ,line and the peculiarly lyrical play of colours giatonde must have derived from klee .

one of the works which giatonde showed at the bombay group exhibition is a moving little painting called "prayer before birth"-it os moving for many reasons; not only for its epigrammatic quality but also for the emotion suggested by the title. in retrospect it appears to me a highly significant painting.

working with the palette knife, giatonde paints with a full consciousness of the role that light would play in the interaction of colors' on his canvas sometimes this appears to work as an obsession. at least when one now looks at giatonde canvases of the early non-objective phase they seem to be more explicit than they should be. Perhaps , that elusive moment of revelation had not struck him. to achieve something on the physical plane, with paint and texture and light ,and simultaneously to sound something imperceptible beyond - it was some time before he was to realise automatically the significance of such a process. Reviewing his work in 1959 ,

Richard Bartholomew calls him ' a quite man and a painter of a quiet Reach of the imagination.' Giatonde during this period , is fast learning his craft , so to say . if in some canvases , the shapes which cross the painting horizontally convey the appearance of a fence- often a barbed wire fence full of pointed spikes -it is ,indeed the evocation of an apt image .what would have appeared like so much paint spilt on the canvas area controlled with supreme force. in the large ,flat areas of colors (which may be called a thematic statement) one finds floating recurring forms which the artist has conceived spontaneously while organizing his colours. as they run through the canvas, these forms are knit together by a very strong logic which works two ways ;confirming an internal relationship endowed with a spinal quality an managing a confrontation with the are of pure paint.

it is worth emphasizing that giatonde is gradually eschewing the accidental element in his work .the play of colour is always in control , with the vertebral forms serving as a disciplining factor. there is an evocative power in these painting which operates on more than one level: there is a sense of atmosphere ,there is an approximation of music and, what is 1st important, there is a throbbing mystery about the very process of viewing and responding as if one is sucked into some still centre of hitherto unknown experience. at this stage , Giatonde was awarded the rock feller fellowship and he could expose himself to contemporary art in Europe and the U.S. at a point in his career when such acquaintance would be broadly useful: Giatonde has already exposed himself to a highly sophisticated intellectual routine . he was both him self a mature painter and was in a receptive mood. he absorbed this experience with a detachment characteristic of his attitude to life and art .what he saw did not create any trauma for him ; the road he had already taken and, one may say ,itching to get back to work . in the middle sixties we find him already poised for the most meaningful achievements of his career . in every way it was a decisively revolutionary thrust forward.

Progress towards nonfigurative art

Gaitonde is a standout amongst the most unmistakable figures in the historical backdrop of current Indian workmanship to paint in a non-authentic expression. He didn't begin off with "non-objective" works or theoretical paintings. In his initial works, he painted stylised figures and step by step made a progress to the non-authentic frame accomplishing the ethereal lyricism

and verse for which his works are known today. Plain, extensive surfaces with paint layered unobtrusively portray his work.

In *Two Faces* the craftsman's progress from the non-literal to the non-illustrative work is clear. The nonappearance of clear unmistakable structures and in addition the nearness of minimal non-literal structures exhibits the battle amongst theoretical and metaphorical portrayal.



Two Faces 1957 oil on canvas

HE GAVE FORM PENCHANT OVER MEDIUM

For Gaitonde, painting was a trial instead of a story process. No composition can be restricted to a solitary edge or finish in and of itself. He was known for his demanding measures and one reason why such few finished works remain is on the grounds that he devastated all that he wasn't happy with. The subject of his artistic creations does not appear a piece of the account and are somewhat tries different things with surface, light, line and frame. The hues utilized are constrained and regularly comprise of shades and degrees of a similar shading. They have a nature of being open, expansive and stretching out past the canvas looking like an immense sea or a fanciful skyline.



Untitled, oil on canvas

TECHNIQUE OF DISSEMBLE AND DIVULGE

Gaitonde's canvases splendidly show the craftsman's control over texture, form and structure of the composition. His fastidious procedure concentrates on accuracy and control. Through careful application of layers of shade took after by its expulsion at first glance by a palette cut, his artworks change non specific components by hiding and in the meantime noteworthy structures and hues on the canvas., his works have a start and additionally the control, however they also live their very own existence which connects .



Untitled 1971

IMPLEMENTATION MODERNISM EXPERIMENTING WITH LIGHT AND SPACE

Gaitonde was a piece of the craftsman gate The Bombay Progressive Artists' Group that assumed a prime part in producing innovation in post-freedom Indian workmanship. Getting his motivation from Post-War artists like Klee, Kandinsky and Joan Miro which he experienced amid his couple of months going in the United States on a Rockefeller Foundation Fellowship, Gaitonde started his arrangement of experimentation with frame and light disavowing the portrayal of unmistakable shape on canvas. He is known for his monochromes portraying his authority over light and profundity and was a firm adherent to non-traditionalism. His works express his self-reflective and withdrawn nature.



Untitled oil on canvas

INCORPORATION OF TEXT ON THE CANVAS

Gaitonde's work is impacted by Zen reasoning and antiquated calligraphy. His canvases have a visual dialect of quiet that evocatively affects the watcher . He regularly utilizes calligraphic and hieroglyphic markings alongside shading and surface in his monochromes that serve an elaborate capacity as well as underscores the transaction between light, space and surface. In this untitled work from 1978, Gaitonde has skillfully rendered the portrayal of light and shade by toying with the developmental part of heir graphics content. They are unrecognizable yet outwardly engaging with an inquisitive radiance exuding from them.



Untitled 1978 oil on canvas

PRABHAKAR KOLTE

BIOGRAPHY

Prabhakar Kolte was conceived in 1946 and gotten his recognition from the Sir J.J. School of Workmanship in 1968. In the vicinity of 1972 and 1994 he educated at the School of Workmanship. He has had a few solo shows and took part in imperative gathering presentations like 'Workmanship Mosaic-festival of Calcutta's Tercentenary, Calcutta and Mumbai, 1990; 'Injuries' CIMA Exhibition, Calcutta, 1993; 'Parallel Discernments' Sakshi, Display, Mumbai, 1993 and 94 and 'Bombay-A Tribute To The City' sorted out by RPG Endeavors, Mumbai, 1995. Kolte has likewise displayed at 'Six Indian Painters' curated by Geeta Kapur at Toto graduate, Yugoslavia, Ankara and Istanbul, 1985, 'Three Specialists' Hong Kong, 1995 and Galerie Establishment for Indian Craftsmen, Amsterdam, 1996.

Kolte's conceptual layering with paint resound cityscapes where the signs and surfaces uncover his pioneer awareness. Groups of shading compared against each other make strong risings and retreats.

Kolte lives and works in Mumbai.

WORKS

Kolte ' s Paintings are mostly part of nature ,not to imitate it

His works show an uncommon sense of duty regarding the innovator figure of speech despite current patterns and forms. His works frequently take a wonderful symbolism, speaking to nature in its most extreme shape and trusting that everything starts and finishes in nature. Everything starts with one spot/seed, goes up against horde shapes lastly perishes into the unimportance that it started from. This voyage is the thing that he endeavors to depict through his specialty. He states "Nature isn't what you see, yet what you don't see; what you see is just the result, for nature has officially proceeded onward"



Mountain, 2002, watercolour on mount board, 29 x 44”

He trusts that each of his works is an individual translation of the changed appearances of nature in its own perfect way. Therefore he doesn't title any of his fills in as he wishes not to space the subject into thin or restricted definitions.

His Works are distinguish by bangs of vivid colors and abstract forms

Kolte's prior works show a trace of Paul Klee's strategy of weathering the more grounded hues with touches of white to age the impact of a generally strong tone. His prior works were

portrayed by a solitary, overwhelming shading out of sight, overlaid with lighter and more intricate geometric and natural structures. Be that as it may, the current works have a glossier, completed way to deal with his initial subjects with more dreamy fields of shading.



Untitled , 2006 acrylic on mount board

Kolte's works show burly influence of paul klee.

Prabhakar Kolte's prior conceptual works demonstrate the solid impact of the Swiss craftsman, Paul Klee, whose virtuous figures negate the advancement of his luxuriously finished surfaces. The unique layers of paint resound cityscapes where the signs and surfaces declare his pioneer awareness.

Kolte's way to deal with painting is neither agent nor interpretative, neither expressive nor illustrative. It conveys through groups of shading compared against each other, and intense shape, endeavoring to be a piece of nature. His works mirror a tasteful vision wherein the subject isn't vital as the experience of unique joy and elated epiphany that his depictions try to bring out.



Untitled, 1997, watercolour on paper , pasted on board

Kolte has experimented with several Mediums

In the mid 80s, Kolte started trying different things with establishment and execution craftsmanship pieces. In one piece, he secured an auto with daily paper; in another, he painted a volunteer dark and entitled him "A man Without Shadow". Having utilized all mediums as the years progressed, watercolors and acrylics, he states, are an expansion of his inward being. The smoothness of these mediums enable him to best express his inclination.



Untitled, Experiment on mount board

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