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# Conclusion

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## CONCLUSION

This thesis covers the development of numerous trends, directions and works of enlisted artists from the mid nineteenth century till recent times. The landmarks of modern Indian art were created by Raja Ravi Varma, the three Tagores, (Rabindranath, Abanindra Nath and Gaganendra Nath Tagore) and so on. Formation of various progressive artists' groups in the midst of responses to cultural traditions initiated at the beginning of the 20<sup>th</sup> century, various artistic developments and the trends leading to the cult of personal or self-expression, fusion of Indian and Western approaches in the works have been predominant in Indian art. Three primary trends are now being perceived in the practice of fine arts in India; firstly a search for a specific Indian identity continues to dominate artists' minds which often leads to the use of materials and objects which are conspicuously Indian. The second important trend that is being observed is the employment of computer graphics, photography, modern technology and a host of other media in the design of art works. The third trend is the hunt for an individualist language of expression. The most imperative new style that fits this new trend is Pseudo realism, an art-genre which has got instigated exclusively in India. Just after six years of its commencement, Pseudo realism has already received a huge fan following amongst the new generation of India. Its initiator Devajyoti Ray is one of post-liberalisation India's best names in fine arts, but besides Ray, there are other artists like Fawad Tamakant and Shibu Natesan who have performed sound work in the quest of finding newer modes of expressions.

The present analysis of the thesis and the survey related to it come to the point that the art of India is enormous with the huge role and contribution of women artists. Today most of the gallery owners and curators are women. Some of the most successful and innovative women artists from India with their varied practices explore a wide range of themes from identity and memory to domestic life, politics, community, violence, peace, past, present, contemporary culture and much more. This thesis highlights the shades of Indian women artists with their diverse practices, styles, techniques with new visions as well as their participation in Indian Triennale, which has been a common platform where several International and Indian artists have amalgamated thereby displaying their art works with newer techniques, mediums and visions. This thesis work lays emphasis on the experiences of Indian women artists, related to the Triennale event thereby revealing how much beneficial for them this forum has been

and what they have received from their contemporary. It unveils the work they have presented in Triennale with their autobiographical approach to aesthetic vision in their major works in a precise approach.

The Triennale event followed the example set by the Venice, the Sao Paulo, the Paris and the Tokyo Biennales and was the first international event in the region of South Asia. The event provided a common forum to the people for a cultural interaction at an international level and also helped the development of passion, enthusiasm, professionalism and love for art and beauty. It exhorted the people to explore the possibilities of artistic exchange of ideas, techniques, methods, mediums and develop zeal for art and beauty. The Triennale-India was conceived by Dr. Mulk Raj Anand, the then Chairman of the Lalit Kala Akademi and was first organised in New Delhi, inaugurated by the then President of India, Dr. Zakir Hussain on 10<sup>th</sup> February, 1968. The aim of the event has been to make the field of art more widely accessible not only to the professionals & practicing artists but also to the general public as well as the media, both nationally and internationally. The works of art on display comprise graphics, paintings and sculptures. Several awards have been given separately for international and Indian sections. Modern art is an expression of examining and questioning by artists in the midst of challenges which are now facing humanity. Therefore experimentalism is the keynote of present world of art, of which Indian art is a vital part. An international jury comprising of experts from India and elsewhere for each Triennale selects the ten best works for ten awards, each award involves a cash prize together with a souvenir and a certificate, these awards are given for exceptional works by participating artists from India and abroad. The people of India have made art and aesthetics an unassailable part of the national perception. Triennale-India is a mosaic consisting of many textures, hues and colours representing the universal flavour of beauty, this rich mosaic of inventiveness includes various disciplines like graphics, sculptures and paintings embraced within an imperceptible eminence of universalism and is open to public in the premises of the Lalit Kala Akademi, New Delhi. The blending of numerous creative streams joins the river of human brotherhood in search of perpetual ocean of truth and beauty.

These awards provide a competitive edge to the show hosted by the Lalit Kala Akademi. As part of the Triennale-India, the Akademi organises international artists' camps and workshops in various parts of the country for the advantage of artists as

well as the art lovers. It provides an opportunity to have discussions and breed novel sensibilities. The international event has been held to explore the possibilities of artistic exchange of ideas with the miscellaneous latest trends being promoted and pursued in the present day art world as well as showcased throughout the event that can help in networking the arts community across the globe.

Every study of Indian women artists has to face several enthralling questions that arise in feminist art historical discourse. The woman as an artist has experiences in Indian art that are frequently flaunted but do not afford an incessant well-documented ritual. The Mughal period painting (1760s) at Bharat Kala Bhavan, Varanasi, of a woman artist painting a group endorses what writers and commentators have pronounced as painting being one of the accomplishments of Indian women. *Kamasutra* of *Vatsyayana* of second century AD describes writing, drawing, tattooing, fixing stained glass on the floor, picture making, trimming & decorating, carpentry, architecture and making figures & images in clay amongst a woman's sixty four endeavours. In Kalidasa's *Abhignanshakuntalam*, the women of the king's palace please themselves with paintings, and references to women and the arts proliferate in Sanskrit literature.

In 1950s women became a visible presence in art colleges. The institution of the Delhi College of Art in 1942, the fine arts faculty at the M. S. University Baroda in 1950 and schools like the Sarada Ukil School and later Triveni Kala Sangam in Delhi, provided avenues for training. The 1960s witnessed women entering the art field in huge numbers, which was also the time when many women had taken up writing on art like Devayani Krishna, Kekoo Gandhi, Pilloo Pochkanwala and others. Artists like Anjolie Ela Menon, Amina Kar, Arpita Singh and Nilima Sheikh had achieved international fame thereby boosting confidence in more women to take up art as a profession.

Woman artists have asserted the prevalence of their traditional role as *Shakti*, pervading their work with a vigor and power that has brought them appreciation both in India and abroad. It is not a mere accident that their new endeavours concurred with the growth of feminist activism since the late 1970s, raising concerns of dowry deaths, wife beating, *Sati*, female infanticide and women labour.

This thesis aims to accumulate the women artists on one common platform with their different artistic approaches from national to international. Every person is unique in habits and different in skills along with diverse thinking and it does not look feasible

that what one feels should be felt by others also. Every woman artist came in this forum with different style carrying diverse medium and theme. As narrated by Arpana Caur, for her this event became a turning point of her artistic career and she was awarded a gold medal in 6<sup>th</sup> Triennale. Her presentation was sensitive like her other sensitive works, she has been a versatile artist, a woman of intellectual thought. Although she has previously focused on Indian women, capturing the spirit of their day to day activities inspired by social, cultural and spiritual themes, her emphasis has spread to many other aspects of life including the environment, spiritualism, time, life and death, the cohabitation of past and present in India, communal riots, nuclear issues, peace, etc. She told in her interview in 1986 when at 6<sup>th</sup> Triennale, held at India that as she received a gold medal it became a turning point of her life and famed her as an international artist with every newspaper, magazine covering her works. She said in her interview, "I never thought I will get a gold medal, I never thought it even in my dreams". Present thesis also concludes the other participants of Triennale event with their experiences and achievements related to Triennale as well as other national and international forums. Interviews with the artists (face to face as well as telephonic) make this thesis lively with their excellent remarks.

This thesis work has also focused on other women artists who have actively demonstrated new ideas with new methods, techniques and mediums, which compel the viewers to think innovatively. Several contemporary women artists like Nalini Malani, Shilpa Gupta, Bharti Kher, Pushpamala N, Reena Saini Kallat, Hema Upadhyay, Shebha Chhachhi, Anju Dodiya etc. have been working with diverse media, projected animations, shadow plays, videos and films; their approaches are not restricted to few areas of life rather speak about the present situation of India. They dare to raise their voice through their unique medium to convey their message to common people and to the elite world people who are ignorant of various issues. Some of the artists have infused life in their work by relating it with the mythology, orthodoxy, communal violence and disparity of India. India has become a famed nation but still there are lot of things there to be reformed; artists who are known as sensitive by nature, have been taking initiatives to come forward to speak about the things, issues, matters etc. which have been disturbing them. Today almost half of the students in most Indian art schools are women. Besides that women are also entering the art field from various other streams with majority of curators, writers, gallery owners in India today being women.

This thesis is an attempt to explore forgotten event called ‘Triennale India’ and its worth in the world of art as well as its contribution in the development of contemporary Indian artists. Being an international forum it gave several artists a break in the world of art as well as an exposure with international art and artists. This thesis has tried to explore the stylistic approach of Delhi based women artists, with their ability to handle miscellaneous mediums whilst endorsing their works in other. Further the biographies of several Delhi based women artists have been covered in this thesis work. Conversations and interviews were taken from different artists but unfortunately some of them were not able to conduct their interviews due to bad health, busy schedule and unavailability in India.

There are heaps of other aspects for future researchers, to trace the facets which could not be explored by this thesis. Further research can be conducted on female artists based out of Delhi, in India as well as abroad. Several male Indian artists, those who received gold medals for their work in Triennale India like K. G. Subramanyan at first Triennale in 1968 with ‘Serigraph’, Krishan Khanna in 1968 with the theme ‘Rider’, Tyeb Mehta with the theme, ‘Falling Figure’ at second Triennale India 1971, Ishwar Sagara with the theme ‘Hungary Souls’ at third Triennale in 1975, Shanti Dave with the theme ‘Sanskrit Dhawaj’ at fourth Triennale India in 1978, S. Nandgopal with the theme ‘Ritual Image’ at fifth Triennale India in 1982, Brahm Prakash with the theme ‘Painting-82’ etc. as well as international male artists can be explored by future researchers. Nowadays there are loads of national and international forums which give platforms and opportunities to new talent like India Art Summit Meet, Delhi International Art Fair, India Art Fair etc.

This thesis fulfills its aim of exploring the modern trends in Indian arts covering Delhi based women who have actively participated at Triennale events held in India, from 1968 to 2000. Unfortunately after 2005 the Triennale event has not been organised in India although other countries like Japan, Belgium, Italy, Portugal etc. have been incessantly organising and hosting the event successfully. The thesis regrettfully determines that the highly successful event called Triennale India which was India’s biggest International forum in the art world has now become a forgotten subject although it is believed to get restarted in India once again in future that would restore its splendour and shall take the artists to new levels of success and innovation.