**Volume 2 │ Visual Arts**

What constitutes visual art?

Is it only painting, sculpture and drawing or also the inclusion of a wide range of media, including photography, video, the installation, the social project and public art in which artists and audience collaborate to produce a work of art?

The book traces this journey from the 1940s till the current decade, offering an interesting visual story of each decade. This story is not only about artists, but also about critics, theorists, curators, gallerists, collectors and institution-builders, all of whom have played their role in the growth of contemporary Indian art.

Encyclopaedic in its scope and miniaturist in detailing, the volume is a must have for connoisseurs of visual art in India.

**Contents**

1The Artist’s Journey: A Story of Six Decades by **Ranjit Hoskote**

2Sudhir Patwardhan in Conversation with **Ranjit Hoskote**

3Navjot Altaf in Conversation with **Nancy Adajania**

4Profiles

5The Third Field of Indian Art by **Ranjit Hoskote**

**Pathfinders**

* **Benode Behari Mukherjee**, one of the early foundational figures of modern Indian art, was largely responsible for making Shantiniketan the art capital of India in the first two decades after Independence. He arrived in Shantiniketan in 1917 to train with Nandalal Bose and stayed on as a teacher.
* Hailing from rural Karnataka and later based in Bombay, **Kattengeri Krishna Hebbar** was perhaps the only Karnataka artist to have undergone an ‘urban-diasporic’ experience in painting which drew upon memories of rituals from his childhood, his rural hometown and, equally, world events that came to him through the news media.
* **M.F. Husain** is perhaps the only Indian artist to have enjoyed the widespread popularity of a movie star. Husain established himself as the chronicler of Indian public life, between the 1950s and the 1990s, through the electric fluency of his line and his ability to conjure elegantly simple representations of momentous events.
* Born in the Goan village of Saligao in 1924 and raised in the politically turbulent Bombay of the 1940s, **Francis Newton Souza** spent many decades in London and New York before returning to Bombay during his last years. A foundational figure of postcolonial Indian art, he was the ideologue of the Progressive Artists Group. Briefly a student at the Sir Jamsetjee Jejeebhoy (J.J.) School of Art, Bombay, and a member of the Communist Party of India—he was expelled from both for his extreme individualism—Souza co-founded the Group in 1948, modelling its name on the Progressive Writers Movement, which included some of the most accomplished literary figures of the period.
* In his pictorial choices as well as the intellectual culture that he brings to bear on his art, **Akbar Padamsee** embodies a classical strain has long been a distinctive element of postcolonial Indian modernism, that kaleidoscopic array of artistic choices whichemerged over the 1950s and early 1960s. While many viewers associate him with his visionary landscapes, austere nudes and mixed-media heads, Padamsee has often ventured into other media, including film, sculpture and photography.
* **Subodh Gupta** is one of the very few Indian artists to have achieved name-recall status in the global art system. Gupta’s sculptures, paintings, installations, performance-based photography and vid­eos have been acquired by prominent international collectors such as Charles Saatchi and Francois Pinault, and have been shown at major biennales. Gupta makes innovative use of images anchored in India’s everyday life, such as cow dung, milk cans, and stainless steel utensils.