

AN ANALYSIS OF VETERAN INDIAN ARTISTS' CREATIONS; THROUGH VISUAL NARRATION

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ABSTRACT

Indian arts have been deeply connected with roots since ancient times. Art created by Indian artists is profoundly and significantly visualized through visual narrative with various art mediums. This research study provides an introduction of selected veteran Indian artists and examines their creative practices and inspirations as well the research paper analyses selected artists' creations through visual narrations and attempts to give an aesthetic understanding of the language of visuals.

Keywords: Indian Art, Modern Indian Art, Modern Indian Artists, Veteran Indian Artists, Visual Narration, Artwork

1. INTRODUCTION

"Art practice is a unique process that involves creativity and imagination, creativity is an essential aspect in this process" (Rabindra Nath Tagore¹).

Art is the expression of the inner feelings of human beings and it could be any medium of art forms. Art has been a part of human culture since the prehistorical period. The early examples of art include cave paintings, drawings, sculptures, and carvings. A very early example of art was discovered and found in the caves (central

¹ Rabindra Nath Tagore: (1861-1941, Kolkata, India) is famous as a poet, thinker, and painter. He was the first non-European writer awarded the Nobel Prize for Literature in the year 1931. He wrote the national anthem for both India and Bangladesh.

India) around 30000 BC in Bhimbetka at Raisen District of Madhya Pradesh (M.P.), India. These ancient artifacts provide insight into the early human's lives, beliefs, and environments.

Throughout history, Indian paintings have always been at their peak of excellence and enriched with visual elements. The tale of Indian art includes ancient history, medieval periods, progress over the Mughal period, British rule, western art influences, and modern, contemporary Indian art. Undoubtedly, Indian art from every era has its own unique value. The modern art moments and artists carry the legacy of the enriched past of Indian tradition as well as incorporate modern aesthetics and visual aids into their creations, which make the artists both entangled with their cultural roots and also look into the future by adopting modern techniques and visual settings.

Ancient Indian art movements are recognized for portraying the socio-religious meanings of the era they belonged to; however, when examining today's modern and contemporary art scene, these movements are fuelled by cultural and societal influences in India. They serve as a critique of social injustices while also questioning the prevailing artistic norms. The modern and contemporary periods of art have seen changes, in artistic techniques, aesthetics, and subject matters as Indian artists embrace global trends to convey their distinct Indian identities. The beginning of the twentieth century marked the revival of traditional art forms and techniques through the 'Bengal School of Art'. Subsequently, other artists (in Bombay) formed the 'Progressive Artists Group (PAG)' in Bombay (now Mumbai) in the year 1947 to challenge the norms and adopt modernism.

This research study examines and emphasizes the creations of veteran Indian artists such as Maqbool Fida Husain, *A. Ramachandran*, Gulammohammed Sheikh, Anjolie Ela Menon, Manjit Bava, and Arpana Caur, for their engagement with various themes through profoundly and significantly visual narrations.

2. M. F. HUSAIN (1915-2011)

Maqbool Fida Husain (known as M. F. Husain) was born in Pandharpur, Maharashtra, India in 1915. He began his artistic journey by painting hoardings for Indian films in Bombay. He started his initial formal art training at the 'Indore School of Art' (Indore, Madhya Pradesh, India) under artist N. S. Bendre's guidance, where he found his first guru (mentor) N. S. Bendre. After spending a short time at the 'Indore School of Art', without completing his diploma, then he moved to Bombay and enrolled in the pioneer fine art institute 'Sir J. J. School of Arts' in Bombay in 1934, but, due to financial difficulties, he could not resume his study there. In 1936, he finally decided to work as a full-time artist in Bombay. In the beginning, to survive, he started to paint billboards of Indian feature films. During this time, he also explored various kinds of work. His innovative and creative method of enlarging images on billboards quickly gained attention. Later, in 1948, Maqbool Fida Husain joined the 'Progressive Artists Group (PAG)' which was founded by the eminent artist F. N. Souza.

During the mid-twentieth century and after, M. F. Husain started painting with various themes and concepts, and his artistic career shifted to a dynamic movement and transformative period. He painted a lot through different themes, and he got inspiration from rural and tribal lives; this transformation appears in his works through simplicity and adaptability. His distinctive style of work is deeply connected with those people's lives. [Figure 2.](#)

Sunny Chandiramani² says “Maqbool Fida Hussain’s artworks exude a timeless quality which bridges the past and present. His forms honor sacred traditions while also energizing modern life. Hussain’s creations craft a narrative that remains pertinent despite the changing times. As a pivotal figure, he was instrumental in bringing India’s independent art to both national and global attention”.

Maqbool Fida Husain painted diverse themes including Mother Teresa, Mahatma Gandhi, Ramayana, Mahabharata, Horse series, and lives of rural and urban India. He honestly captured the colors and spirit of Indian festivals and the motifs of the Indian’s soul through his artworks. The eminent Indian art writer and curator Sushma K. Bahl³ says “The present work like his most others is colorful and replete with motifs that are uniquely Indian. The archetypal composition presents kaleidoscopic imagery of Indian women in their various avatars, modern and ancient every day, and mythological. There is ‘Mother Teresa’ in her identifiable blue border ‘Sari’, a mother in a yellow ‘Sari’ with a child, and ‘Gopi’ with ‘Lord Krishna’ and his cow, all compressed in a single frame. The composition with faces painted sans any features is typical of his style and as evocative as can be”. [Figure 1](#).

Figure 1



Figure 1 Artist: M. F. Hussain, Title: Mother Teresa, Medium: Oil color on Canvas, Size: 128x233 cm, Year: 1988, (Permanent Collection in the National Gallery of Modern Art (NGMA) New Delhi, India).

Source Author (Picture taken in the National Gallery of Modern Art (NGMA), New Delhi, India in 2023).

² Sunny Chandiramani is the resident modern Indian art specialist at ‘Asta Guru’. She has been working at the auction house since 2013, and she has contributed to over 25 successful auctions since she joined.

³ Sushma K. Bahl; is an eminent independent arts consultant, writer, and curator of cultural projects. She lives and works in New Delhi, the capital of India.

Figure 2

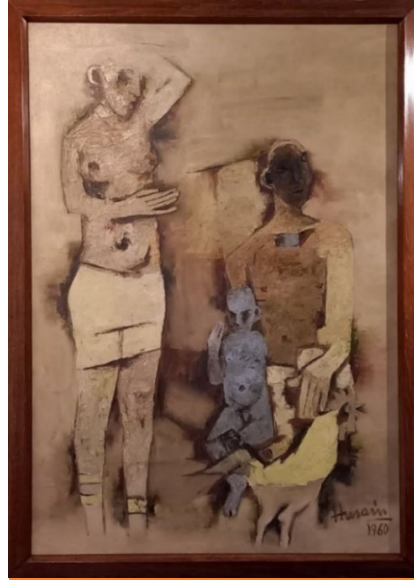


Figure 2 Artist: M. F. Hussain, Title: Farmer's Family, Medium: Oil color on Canvas, Size: 150.5x102.5 cm, Year: 1960, (Permanent Collection in the National Gallery of Modern Art (NGMA) New Delhi, India).

Source Author (Picture taken in the National Gallery of Modern Art (NGMA), New Delhi, India in 2023).

3. A. RAMACHANDRAN (1935-2024)

Achutan Ramachandran Nair, known as A. Ramachandran, is a well-known Indian artist whose works are depictions of visual motifs of Indian classical art. He was born in 1935 in Attingan, Thiruvananthapuram, Kerala (Kerala is a southwestern coastal state of India). He has completed his graduation with a Master's degree from 'Kerala University' with a major in 'Malayalam Literature'. In the year 1958, he moved to 'Shantiniketan' (a place near Kolkata) to pursue his art education at 'Vishva-Bharati University' on a scholarship to study 'Kerala Mural Painting'. During his time in Shantiniketan, he worked which was influenced by the Indian miniatures and Ajanta paintings, and he also took inspiration from local scenes and landscapes. These influences and inspirations can be seen in his works over the years. [Figure 3](#) and [Figure 4](#).

"An important characteristic of artist A. Ramachandran's work is, that he paints himself like a narrative on the canvas so extensively that he creates mythology around his self-portraits. Often there is a witty and mirthful touch to the various roles that he has cast himself into like bird, fish, tortoise, bat, and other natural and foetal forms. This sense of identification with the spirit of nature, with the resurgence of life and its inexorable negation, manifested itself in many of his watercolor, and oil paintings. Embedded in these incarnations of the self is the artist's symbolic use of his person to express his unique world-view without being didactic and it also helps in expressing the diverse moods of the artist. Over the years, A. Ramachandran has created some of the most successful visual motifs to express his vision of paradise as a performer within it and an observer standing in the margins".⁴ (The Guild Art Gallery, Mumbai, India).

⁴ <https://guildindia.com/Ramachandran/Index.htm>.

Artist A. Ramachandran has received the prestigious award of the nation of India's third highest civilian honour 'Padma Bhushan' from the Government of India for his distinctive contributions to the field of visual arts. He was elected a fellow of Lalit Kala Academy New Delhi in 2002 and he was granted an honorary Doctorate by 'Mahatma Gandhi University', Kerala in 2013.

"The decorative elements, dramatic ambiances, and myths have become an integral part of his work along with his powerful lines, and greater and deep understanding of colors and forms".⁵ (Vadehra Art Gallery, New Delhi, India).

Figure 3



Figure 3 Artist: A Ramachandran, Title: Girl on the Swing, Medium: Oil color on Canvas, Size: 162.5x132.5 cm, Year: 1977,

Source www.artoframachandran.com.

Figure 4



Figure 4 Artist: A Ramachandran, Title: Spring Time in Undri Village, Medium: Oil color on Canvas, Size: 195x240 cm, Year: 2018,

Source www.vadehraart.com

⁵ <https://www.vadehraart.com/artists/97-a.-ramachandran>.

4. GULAMMOHAMMED SHEIKH (1937)

Gulam Mohammed Sheikh (G. M. Sheikh) is a renowned painter, art historian, and writer. He was born in Saurashtra, Gujarat (a state in the western part of the country), India in 1937. He earned his Master's degree majoring in 'painting' from the 'Faculty of Fine Arts, Maharaja Sayajirao University' in Baroda (now Vadodara), Gujarat, India in 1961. He was awarded the prestigious 'Commonwealth Scholarship' from the 'Royal College of Arts' in London in the year 1966. Later, he taught art history at the Maharaja Sayajirao University, and subsequently, he became a professor of painting from the year 1982 to 1983.

Gulam Mohammed Sheikh was a 'visiting artist' at the 'School of Art Institute of Chicago' in the United States of America (USA) in 1987, and a 'visiting fellow' at the 'University of Delhi' in New Delhi in 2004. He has also been an 'artist in residence' at the Department of 'South Asia Regional Studies' at the 'University of Pennsylvania' in the year 2000, an 'artist in residence' at the 'Civettella Ranieri Centre', Umbertide, Italy in 1998, and the 'Montolvo Art Centre', California, United States of America in the year 2005.

He was awarded the prestigious art award 'National Award' by the 'Lalit Kala Akademi' in New Delhi, the Indian Government eminent award 'Padma Shri' in the year 1983, and 'Padma Bhushan'⁶ in the year 2014, and other several significant recognitions.

He has actively participated and exhibited in several prominent solo and group exhibitions entire the country and abroad. His artworks are in the collection of famous museums in India and foreign countries including the 'National Gallery of Modern Art (NGMA) and Kiran Nader Museum of Art (KNMA), New Delhi', the 'Peabody Essex Museum, Virginia, USA', the 'Victoria and Albert Museum, London, UK', the 'Fukuoka Asian Art Museum, Fukuoka, Japan' and many more, as well as numerous private collections nationally and internationally.

The literary understanding and sensibility of the artist Gulam Mohammed Sheikh is as fine as his artistic sensibility, for he is also a distinguished Gujarati poet. Gulam Mohammed Sheikh says "There is a very significant meaningful relationship between writing and painting. Our painting tradition has been suffused with it. But now we have developed a purist's mode where we have separated the two. This is like saying that when you see you should shut your ears, while you hear you should shut your eyes. You don't. You can't. Those who have studied perception will realize the correlation between the senses".⁷

Artist Gulam Mohammed Sheikh's works are the depiction of the concept and idea of the dialogue, and narration has been very central in his works that reflect the dynamic qualities of his works. He explains "Sometimes, I put a picture on another picture to show and depict the spiritual journey of the spirit on the landscape of the faces. There is the element of mysticism and at the same time the device of reversal is used in an almost surrealist mode, quizzical and explosive". [Figure 5; A, B](#)).

⁶ Padma Bhushan & Padma Shri; The Padma Awards are one of the highest civilian honors of India which is announced annually on the evening of the Republic Day. The award seeks to recognize high achievements in all fields of activities and disciplines where an element of public service is involved. (www.padmaawards.gov.in).

⁷ <https://www.saffronart.com/artists/g-m-sheikh>.

According to Professor R. Shiva Kumar,⁸ “Gulammohammed Sheikh’s oeuvre grows from a deep immersion into cultural narratives with his mastery of painterly and sculptural forms. His work is rooted in a profound exploration of cultural histories, mythologies, and artistic traditions transcending conventional confines and charting a distinctive trajectory that interweaves heritage and contemporary expression. Being an accomplished artist, poet, and scholar has jointly shaped his work, with the 4 paintings he contributed to the art exhibition ‘Place for People’ (1981) marking a first confluence. In his artworks, he draws on elements from his memory, immediate surroundings, and world art at large to create images that open up the passages between the personal and the social, the present and the past, and the near and the distant. With it, his artworks became, like the world he lived in, a palimpsest of many temporalities and cultures that speak to us in multiple tongues”.

Artist Gulammohammed Sheikh lives and works between New Delhi and Vadodara, India.

Figure 5

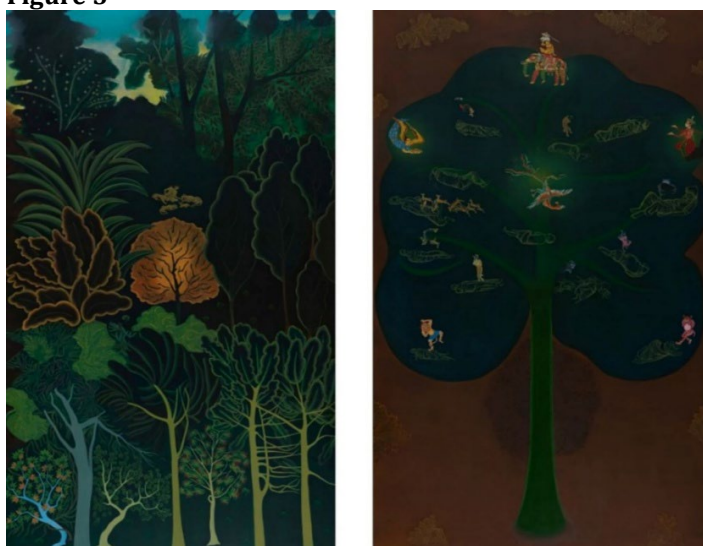


Figure 5 (A, B), Artist: Gulammohammed Sheikh, Title: Majnum in The Forest (Left Figure), Tree of Sleep (Right Figure), Medium: Oil color on Canvas, Source www.vadehraart.com.

5. ANJOLIE ELA MENON (1940)

Artist Anjolie Ela Menon is a renowned Indian painter and muralist, and she is known for her themed work that incorporates various vibrant color palettes and is rendered with a variety of art styles that come from different techniques and processes [Figure 7](#). She was born in the year 1940 in Burnpur, Bengal (now West Bengal), India.

Anjolie Ela Menon graduated from the ‘University of Delhi’ with a major in ‘English Literature’. Her formal art education started at the ‘Sir J. J. School of Arts’⁹ in Bombay and later in Paris. She received a significant scholarship from the French

⁸ R. Siva Kumar (Born 1956); is a well-known art historian, art critic, and curator based in India. He has written over 15 books on modern and contemporary Indian art and curated many outstanding exhibitions. He is a professor of art history at Visva Bharti University, Shantiniketan, West Bengal, India.

⁹ J. J. School of Arts; (Jamsetjee Jeejeebhoy School of Arts) is one of the pioneering institutes of fine arts education in India, established in 1878 in Bombay.

government in the year 1959, and she studied at the 'Ecole Des Beaux Arts'¹⁰ in Paris from the year 1959 to 1961, where Anjolie Ela Menon had exposure to the modern art movement in Europe.

She has represented India at several art biennales in Paris, Algeria, and Sao Paulo, and her artworks hang in the permanent collections in various prominent museums including the 'National Gallery of Modern Art' in New Delhi India, Peabody Essex Museum in Massachusetts, Chandigarh Museum in India, and Asian Art Museum of Fransisco. Anjolie Ela Menon was awarded the country's highest civilian award 'Padma Sri' by the government of India in the year 2000.

Yamini Pathak explains Anjolie Ela Menon's artworks and says "She brings to life her immediate surroundings through her artworks by drawing up instances and objects from daily life. One of India's great modern artists is Anjolie Ela Menon. She has created and painted for almost 60 years of her life. Over the years the style and subjects of her paintings have changed making it difficult to define her art as one particular type. Yet art lovers around the world agree about the beauty of her paintings". (Yamini Pathak¹¹, March, 2017).

According to C. Uday Bhaskar "Anjolie Ela Menon had her first solo art exhibition in the year 1958 in Delhi (New Delhi), at the time renowned art critic Richard Bartholomew¹² (former Secretary of the Lalit Kala Akademi, New Delhi) while reviewing this debut predicted, 'I do not doubt that before long this gifted young woman will be joining the ranks of our very best painters'. These words have been truly prophetic and Anjolie Ela Menon's trajectory over the last five decades is testimony to the evolution of an artist who has defied easy classification and who has broken fresh ground with confident panache".¹³

A renowned curator and art critic Uma Prakash explains Anjolie Ela Menon's latest large-size mural¹⁴ work titled 'Celestial Being' and says "Where the common folks were her protagonists, again. Anjolie Ela Menon has created an image that evokes memories of the 'Last Supper' with men and women seated on a long table, representing different parts of India, as is evident by their attires. The most significant feature is the Hindu 'priest' and a Muslim 'maulvi', who she deftly places at the two heads of the table, making a delicate statement in today's world". (Uma Prakash¹⁵, June 13th, 2020). [Figure 6](#).

Artist Anjolie Ela Menon lives and works in New Delhi, India.

¹⁰ Ecole Des Beaux Arts; is a world-famous school of fine arts in Paris that was founded in the year 1671.

¹¹ Yamini Pathak wrote an article about Anjolie Ela Menon's works in the newspaper called The Hindu (print media, India) in 2017 (<https://www.thehindu.com/children/Lifetime-in-art/article17375902.ece>).

¹² Richard Bartholomew (born in Tavoy, Burma now Myanmar); a renowned art critic, poet, painter, and photographer was known for his several important writings on modern Indian art.

¹³ <https://indianculture.gov.in/paintings/other-portfolio/anjolie-ela-menon>.

¹⁴ Mural; a mural is an ancient form of artwork that consists of painting directly onto a wall, ceiling surface, or surface.

¹⁵ Uma Prakash; is a curator and art critic and is the India correspondent for the Hong Kong-based art magazine 'Asian Art News and World Sculpture News'. She has been associated with the visual and performing arts in India and abroad.

Figure 6



Figure 6 Artist: Anjolie Ela Menon (Artist with her work at her residence in New Delhi), Title: Celestial Being, Medium: Mural, Size: 420x780 cm,
Source www.thepunchmagazine.com.

Figure 7

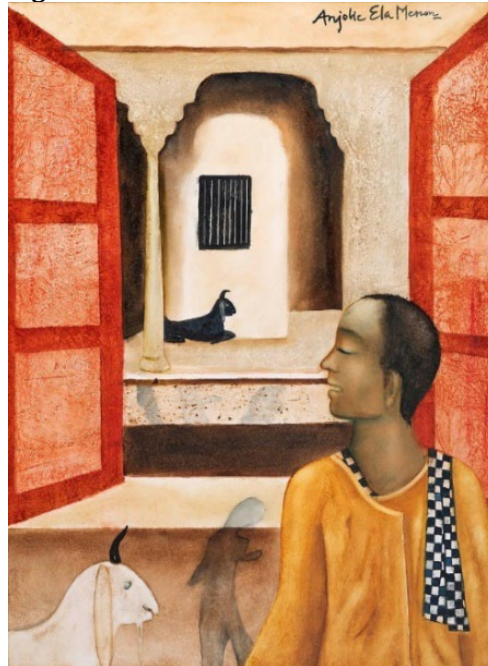


Figure 7 Artist: Anjolie Ela Menon, Title: Haveli, Medium: Oil color on Masonite Board, Size: 120x90 cm, Year: 2020,
Source www.aicon.art.com.

6. MANJIT BAWA (1941-2008)

Artist Manjit Bawa was a modern Indian artist who was well-known and specialized in figurative paintings. He loved and preferred to use the medium of oil color on canvas for his art creations. He was born in 1941 in Dhuri, Punjab, India.

Manjit Bawa did his fine arts degree at the 'College of Arts', New Delhi between 1958-63, and he learned under well-known Indian modern artists such as Somnath Hore¹⁶, BC Sanyal¹⁷, Dhanraj Bhagat¹⁸, Abani Sen¹⁹. After completing his art studies at the 'College of Arts', New Delhi, he went to England to study at 'The London College of Communication' (then known as the London School of Printing), where he deeply studied painting and silkscreen²⁰ printing from the years 1964 to 1971. During his study in London, Manjit Bawa traveled to different countries like Spain and held his first international solo exhibition there and in London too.

Manjit Bawa's work of style shows the influences of 'Rajput'²¹ and 'Pahari' miniatures paintings in the form of the sensibility of his figures and the calmness of the flat background. He uses more and more unusual colors, and the forms he uses are very minimalistic, which leaves a lot of empty spaces in his artworks, which is quite characteristic and a significant part of his works. He created unique and vibrantly colored paintings, as well as drawings, and sketches. [Figure 8](#), [Figure 9](#). An independent art curator and art writer Ina Puri²² describes Manjit Bawa's artworks and says "A modernist master of the figurative genre, Manjit Bawa was one of the few artists who took figuration right from the outset. His focus was always on the expressive nature of paintings; the translation of line and color into poetry and freedom".

Artist Manjit Bawa worked in an important and distinguished post as a commissioner for the 'Bharat Bhawan', Bhopal, Madhya Pradesh, India, and a jury member for prestigious awards such as the 'Sanskriti Awards'²³ and the 'Kalidas Samman'²⁴. His artworks have been exhibited in many important institutions in India and foreign countries including New York USA, London UK, Japan, Singapore, Amsterdam Netherlands, and China.

¹⁶ Somnath Hore (1921-2006); a well-known Indian sculptor and printmaker who was the recipient of the Indian civilian honor Padma Bhushan.

¹⁷ BC Sanyal (1902-2003); BC Sanyal's full name is 'Bhabesh Chandra Sanyal', a famous Indian sculptor and painter who was credited with bringing 'modernism' into Indian art.

¹⁸ Dhanraj Bhagat (1917-1988); famous for his abstract and figurative wood sculptures. He was awarded the Indian civilian honor, Padma Shri.

¹⁹ Abani Sen (1905-1972); an eminent art teacher and master of modern Indian paintings, known for using several mediums including oil and watercolor, crayons, and pencil. Abani Sen firmly believed that Indian folk and traditional art were the powerhouse for art and artists.

²⁰ Silkscreen; is a medium of printing technique that uses stencils for printing with ink or color on the surface.

²¹ Rajput Miniatures; is popular for its lyrical and romantic styles of art, and it developed in the 16th and early 17th century in India.

²² Ina Puri; is a well-known art writer, independent curator, biographer, and art collector based in India.

²³ Sanskriti Award; to honor the Indians who work in the field of art, performance, literature, and social work.

²⁴ Kalidas Samman; is a prestigious award in the field of art that is presented annually by the government of Madhya Pradesh in India.

Figure 8



Figure 8 Artist: Manjit Bawa, Title: Krishna Eating the Fire, Medium: Oil color on Canvas, Size: 180.5x246.5 cm, Year: 1980, (Collection in the Museum of Art & Photography, Bengaluru, Karnataka, India),

Source www.mapacademy.io.

Figure 9



Figure 9 Artist: Manjit Bawa, Title: Untitled (Durga), Medium: Oil color on Canvas, Size: 172.7x205.8 cm, Year: 2004,

Source www.artnet.com.

7. ARPANA CAUR (1954)

Artist Arpana Caur was born in the year 1954 in New Delhi, India. She grew up as a 'Sikh'²⁵ and she was heavily influenced by her Punjabi²⁶ heritage, culture, and her mother's writings, art, and music. Her mother was a prominent author 'Padmasri Ajeet Caur'. Arpana Caur graduated with a master's degree from the 'University of Delhi', New Delhi in the major of 'Literature'.

She was passionate about art when she was young and she was mostly a self-taught artist. At an early young age, she made a painting that was inspired by the creation of artist 'Amrita Sher Gill'²⁷. In the year 1974, Arpana Caur got an

²⁵ Sikh; 'Sikhism', religion and philosophy founded in the Punjab region in the late 15th century, its members are known as Sikhs. According to the Sikh tradition, Sikhism was established by the 'Guru Nanak' (1469-1539). (www.britannica.com/topic/Sikhism).

²⁶ Punjab; is a state (province) of India that is located northwestern part of the country. It has a rich cultural heritage, vibrant traditions, and delicious cuisine.

²⁷ Amrita Sher Gill (1913-1941); is one of India's most celebrated modern artists. Her paintings are depictions of the Indian subjects using traditional methods.

opportunity to exhibit her artworks in some important group exhibitions that were organized by the German embassy with eminent artists J. Swaminathan²⁸, Maqbool Fida Hussain, Paramjeet Singh²⁹, and many other renowned artists. In these exhibitions, her artworks were very appreciated and gave her a lot of self-confidence to keep creating, later in 1975, she started to make her solo exhibitions afterward Arpana Caur kept going forward in her artistic career.

New Delhi-based art writer and art curator Uma Nair³⁰ describes and says about Arpana Caur's artworks "What occurs is a quaint emotion of a tireless tenor, which celebrates the abstracting quality of forms. The material quality of viscosity is worked in to give an emotive assimilation. The discerning eye notes that this artist works on the abacus of a legacy one that pays tribute to traditional art forms, as well as folk idioms. Even if the female figure dominates and determines the essence of her sensibility, this artist has a profound and rare understanding of early 16th- 18th-century miniature paintings. The Pahari tradition specifically serves as a comparison in terms of the construct. However, she subverts the spatial distributions so that the resultant turmoil and strength both exude naturally. Arpana Caur draws you into the throes of cultural identities and iconic impressions".

Artist Arpana Caur's works are the depiction of human lives and narration of tales that are layered with motives, myths, and stories. [Figure 10](#), [Figure 11](#).

An independent art writer Ernst W Koelnspurger says "It seems we realize motifs in Arpana Caur's works seemingly known from classic art. Scissors are a frequently repeated symbol and remind us of the Fates, antique goddesses of destiny, who cut the thread of life when time is due". (Ernst W Koelnspurger³¹, 2004, English Translated by: Dr. Ernst Fuchs³²).

Arpana Caur was quite interested in folk art so she collaborated with 'Worli'³³ and 'Godna'³⁴ artists in the years 1999 to 2000. She is influenced by the 'Pahari Miniatures'³⁵ and 'Punjabi Folk Art' which is reflected in her artworks. The chief curator of the Kiran Nadar Museum of Art (KNMA, New Delhi) Roobina Karode³⁶ describes Arpana Caur's works and says "Pictorially, the large canvases have the night as a shadow chasing the day, with a nuanced contrast of darkness and illumination. Arpana's pictorial strategies mastered over the years employ the saturated black as the ground, while the striking composition uses an economy of visual elements with repetitive figures, simplified iconography, and limited symbols to create an expressive subjectivity. Through its restricted palette, the painting has acquired a serene composure suited to visual contemplation".

²⁸ J. Swaminathan (1928-1994); Jagdish Swaminathan normally known as J. Swaminathan, was a leading Indian artist, painter, poet, and writer, he is one of the most influential artists in India. He was the founder and director of the 'Roopankar Museum, Bharat Bhawan', Bhopal, India (1981-1990).

²⁹ Paramjeet Singh (1935); is a well-known Indian painter, who lives and works in New Delhi, India.

³⁰ Uma Nair; is a renowned art writer and independent curator based in New Delhi, India.

³¹ Ernst W. Koelnspurger; an independent art writer, studied comparative linguistics, literature, and art history, and many texts and articles on contemporary Indian art.

³² Dr. Ernst Fuchs (1930-2015); was a famous Austrian artist and co-founder of the 'School of Fantastic Realism' in Vienna, Austria.

³³ Worli; is an ancient art form that originated from the tribal communities of the state of Maharashtra (western part of India, capital: Mumbai), reflecting the daily lives, rituals, and beliefs.

³⁴ Godna; Godna paintings are a traditional form of local/indigenous art that originated in the state of Chhattisgarh (capital: Raipur) and some regions of the Bihar state (capital: Patna) from the tattooing tradition of the Gond tribes. Godna is the Hindi word that means 'to tattoo' or 'to pick'.

³⁵ Pahari Miniatures; is a style of miniature painting developed in the Himalayas region in India and emerged in the 17th century A.D.

³⁶ Roobina Karode; is known as the curator, art critic, and educator in India. She has been the director and chief curator of the Kiran Nader Museum of Art (KNMA), New Delhi since it opened in 2010.

Arpana Caur was an important member of the advisory committee of the National Gallery of Modern Art (NGMA), Lalit Kala Akademi (LKA), and Sahitya Kala Parishad³⁷, New Delhi in the year 2001. She has received numerous significant and prestigious art awards including the '6th International Triennale Award' in 1986, and the 'Lifetime Achievement Award' at the 'Sikh Art and the Film Foundation' in New York in 2010. Her works are in the collection of eminent museums in India and abroad. She lives and works in New Delhi, India.

Figure 10



Figure 10 Artist: Arpana Caur, Title: Changing Times, Medium: Oil color on Canvas, Size: 147.3x157.5 cm, Year: 2002,
Source www.artnet.com.

Figure 11



Figure 11 Artist: Arpana Caur, Title: Day and Night, Medium: Oil color on Canvas, Size: 270x180 cm, Year: 2011, (Collection in the Kiran Nadar Museum of Art (KNMA), New Delhi, India),
Source www.caurarpana.com.

³⁷ Sahitya Kala Parishad; is the cultural wing of the government of New Delhi that was set up in 1968 for the promotion and propagation of art and culture in New Delhi.

8. CONCLUSION

India is a vast country in art and culture and is deeply connected from east to west and north to south. Throughout history, artists captured human emotions through visual narrations in their creations with diverse mediums and forms.

This research study examines the contribution of Indian veteran artists' creations and how effectively they contributed to taking cultural visions and aesthetics into account in their art creations and creative practices. The research emphasizes the importance of aesthetics in modern and contemporary art practices in India and its impact on visual narratives. The research study addresses artists' creative practices and demonstrates deep respect for their rich cultural roots while simultaneously expanding the boundaries of traditions through visual narrations.

The works created by these selected artists are a testament to the upcoming generations. In the present world, where changes are happening frequently and technological advancement is often dominant, these selected artists' creations remind us of the sustainable power of cultural legacy and their works allow a nuanced perspective and fill the gap between the past and present.

CONFLICT OF INTERESTS

None.

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