

GALLERY
OF
MODERN INDIAN
PAINTING



Inaugurated by
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On the 3rd March 1972

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IN
THE SALAR JUNG MUSEUM
HYDERABAD-A. P.

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MODERN INDIAN PAINTING GALLERY SALAR JUNG MUSEUM

THE SALAR JUNG MUSEUM, as a National Museum of Art for the Southern Region of the Country, does a duty towards its visitors to show to them not only the past in art field but also the present, for none can afford to live in the past alone. Again, with a view to understand the stages in the evolution of art, one has to study the present trends also.


In order to keep abreast with the different trends in modern Indian pictorial art, prevailing in the country and also in the twin cities of Hyderabad and Secunderabad, this Museum under the restrictions imposed upon it by space available in the said gallery has endeavoured to present here works of some of the modern Indian painters.

The Modern Indian Painting Gallery together with the Indian miniature painting gallery, would give not only glimpses of the evolution of Indian painting through six centuries, but also, provide a deeper insight into the sum-total of Indian experience expressed in colour, form and beauty from time to time.

This humble attempt, it is hoped, would also enable the visitors to this gallery, to realise how our modern artists are thinking and working alike in the field of art as members of one common international brotherhood.

Satyabakash

Director
Salar Jung Museum



INTRODUCTION

The end of nineteenth century witnessed the final stage of degeneration of traditional Indian Painting. The traditional artists no more enjoyed the patronage of ruling dynasties of India and the country yielded to British rule. Further the Indian Painting, which was nurtured in traditional Schools as a collective effort, ceased to give place to emergence of the individual artists with his signed pictures. The strong influence of western painting and the fluctuating tastes of connoisseurs changed the character of Indian Painting in this period. The establishment of Art schools in some of the provincial capitals of the country during this period and headed by principals, who were Englishmen, resulted in the import of an academic art typical of Victorian England. At this juncture came the revival in art in Bengal spearheaded by Abanindranath Tagore of the illustrious Tagore family.

Abanindranath's personal genius, and taste, his use of Western and Japanese formula simultaneously overcoming both the decadence of indigenous schools and the tired representations of western realism brought about a genuine aesthetic revival in the country. However, from the point of view of chronology, the departure from tradition started with Raja Ravi Varma (1848-1906) in South India. Ravi Varma was trained in the Western traditions and painted great deal in oil medium, depicting themes from purely Indian literary sources and Indian subjects with characteristics of perspective, chiaroscuro and colour schemes.

This gallery represents the works of Ravi Varma followed by those of Abanindranath Tagore and several other noteworthy exponents of the Bengal School like Nandalal Bose, Chaitanya, Benode Behari Mukherjee, V. S. Masani, Gopal Ghose and Sudhir Khastagir.

The Bengal School, which had started with a host of followers in other parts of the country, became identified with the Indian National movement, but as the movement gained in numbers, it however, lost its strength becoming weaker and loose. There was a

metamorphosis in Indian art in the early part of the 20th century with the emergence of a few strong but isolated painters, whose distinct and original work stood against the tide of weakening Bengali art. Meanwhile, the daring experiments, conducted by the artists in Western countries, revolutionized the art to such an extent that the art became international in content and concept. It was in the post-independence period of India that the entry of Indian art into the stream of internationalism was greatly marked, and the seeds were sown, for Modern Indian Painting. Now for a genuinely contemporary Indian artist, it has become incumbent on him to depict a new human situation, not experienced in the art of his tradition and to forge a new idiom demanded by radically changing values of life. That idiom has also to be palpably Indian in order that it may remain unique and not be lost in the rootless reaches of today's art in general.

Among the noteworthy experts who have brought forth a new idiom in art, that is unique in contemporary India which has so powerfully influenced the present Indian Painting, we have in this gallery works representing the artists like M. F. Husain, N. S. Bendre, Panicker, K. S. Kulkarni, P. T. Reddy, Pauli Raju, Dinkar Kowshik and many others.

This gallery representing the development of Modern Indian Painting from the pre-independence period to the post independence period of India gives in its humble way the visitor glimpses into the sequence of efforts of individual artists. Some of them are, indeed, poles apart in style, but most of them have contributed to the new idiom in Indian Painting.

1. RAVI VARMA 1848-1906 :

Studied and acquired proficiency in portrait work from Alagiri Nayudu, a painter of the Tanjore school under Maharajah of Travandrum. In 1868 Ravi Varma picked up new elements of technique from Theodore Jensen, an English painter and Ramaswamy Naidu, both of whom were in the court of Maharajah of Travandrum. In the exhibition, held at Madras in 1873, he won the first prize and from that date, his success was assured. His work was acclaimed at the Poona exhibition of 1890 & at exhibitions held in Vienna and Chicago in 1892. His services were commissioned from time to time by the Maharajahs of Baroda and Mysore States. In India his paintings can be studied at the Lakshmi Vilas Palace at Baroda, the Palace at Mysore, the Udipiur Palace the National Gallery of Modern Art at Delhi and at the Salar Jung Museum Hyderabad (although only a few could be displayed in the space available in the Modern Indian Painting Gallery).

2. ABANINDRANATH TAGORE 1871-1951 :

Abanindranath was born in a family where creative activity was natural. He began to draw and paint in his childhood days in his family estate of *champulani*. His formal education consisted of some years spent at Sanskrit College (1881-90), from which stemmed his love and knowledge of Indian classics. Taught by two European masters Mr. Palmer and Signor Gillardi, his early art was in Western technique. In 1905 he became the Vice-Principal of the Calcutta School of Art when E. B. Havell was the principal. He continued to teach there till 1915. Abanindranath also taught at the Indian Society for oriental Art at Calcutta founded in 1907 by both British and Indian enthusiasts. After the establishment of Santiniketan, he started teaching at Kala Bhavan which became a part of Santiniketan from 1919. He had also assimilated the influence of Japanese art and he saw that his pupils were trained by the Japanese artists. Besides being a painter he was a poet and dramatist too. His works can be seen in the prominent museums and art galleries of India and abroad.

3. NANDALAL BOSE 1883-1966 :

Educated at the Government School of Art Calcutta and a pupil of Abanindranath Tagore. Formerly teacher of art at the

Indian Society of Oriental Art, Calcutta; Director of Kalabharan, Santiniketan. He was a member of Lady Herringham's team of artists who copied the Ajanta frescoes (1909-11); painted frescoes in Sir J. C. Bose's Science Institute, Calcutta, accompanied Dr. Rabindranath Tagore in China and Japan (1924). His works are exhibited at Santiniketan and several art galleries and museums both in India and abroad.

4. M. A. R. CHUGHTAI :

Born in 1899, hereditary artist of Persian descent, Chughtai is one of the outstanding Muslim painters of Bengal School. He specialised in water colours and line drawing, and most of his themes are sentimental, chosen and delineated with a poetic intent. Held one man shows in London and Paris. Represented in several important exhibitions in India and abroad. Represented in the National Gallery of Modern Art at Delhi, the Salar Jung Museum and several other private and public collections.

5. N. N. ROY :

An artist of former East Bengal very prominent during the early quarter of the 20th century. His work is represented in the Salar Jung Museum, and elsewhere in the museums and art galleries of India.

6. SARADA UKIL 1891-1940 :

Born in Bengal, Sarada Ukil was one of the illustrious students of the Bengal school under Tagores. In 1920, he chose Delhi for his field of work and soon created a school of his own. Sarada's paintings are delightful imaginative creations and his art, has the rich emotional appeal of a lyric and the religious fervour of a hymn. He loved to paint the supermen of religions, Krishna and Buddha being his favourite subjects. He was internationally known in his time and he became the leader of a new movement and was considered as an outstanding Indian painter with a following of his own. His works are represented in various art galleries and museums of India, including Jagan Mohan Palace Chitralaya at Mysore and the Salar Jung Museum.

7. BENODE BEHARI MUKHERJEE :

Born in 1904. Painter and Graphic Artist. Diploma in Fine Arts, Santiniketan, where he taught painting till 1940 and again

17. A. PAIDIRAJU :

Born in 1920. Diploma in Fine Arts from the Government School of Arts, Madras. Principal, School of Arts and Crafts, Vijayanagaram. His paintings reveal folk influence both in content and style and he has made an excellent use of the simplicity of the traditional motif in the modern context.

18. V. MADHUSUDAN RAO :

Born in 1921. Obtained Diploma in Painting from the Central School of Arts and Crafts, Hyderabad. His paintings have been exhibited all over India and in some exhibitions of Indian Art held abroad. Presently on the staff of the Government College of Fine Arts and Architecture, Hyderabad.

19. SAYEED BIN MOHAMED :

Born in 1921. Obtained a Diploma in painting from the Central School of Arts, Hyderabad. Exhibited paintings in India, Cairo, Afghanistan and Russia. At present on the staff of the Government College of Art and Architecture Hyderabad, he has done interesting experiments in the marble (Abar) technique.

20. M. F. HUSAIN :

Born in 1915. For sometime studied at Indore under the guidance of Deolalikar. Participated in all India and International exhibitions. Recipient of several important awards in India and abroad. Held several one man shows in India. Participated in international and group exhibitions organised abroad. Well known for his originality. Recipient of Padma Shri.

21. VIDYA BHUSHAN :

Born in 1923, Obtained Diploma from the J. J. School of Arts, Bombay and Diploma in Mosaic and Gesso from Yugoslavia. Held one man shows at Belgrade. Exhibited paintings regularly in several All India Art Exhibitions in India and Europe. Won the President's Gold Plaque from the Lalit Kala Akademi New Delhi in 1957 and a Silver Medal in the International Art Exhibitions held at Moscow.

22. G. V. SUBBA RAO :

Born in 1924. Studied at Kala Bhavan Santiniketan in 1951 and Academy of Arts, Rome in Italy in 1957. Participated in some

exhibitions arranged in India and abroad. Got an Award at San-francisco at the India Art Festival. Now Art Director in Telugu films.

23. T. VISWANATHAN :

A prominent South Indian Artist. He has exhibited his paintings in several exhibitions in India and won many prizes.

24. K. SESHAGIRI RAO :

Born in 1924. Obtained Diploma from the Government College of Fine Arts and Architecture, Hyderabad. Studied at Visva Bharati, Santiniketan for one year. He paints in water colours, gouache and oil. Adopts the traditional style of painting to his advantage. His brush strokes reveal Chinese influence and the harmonious blend of Chinese and Indian style, imparts an individuality to his paintings which is rarely found anywhere else these days.

25. K. RAJAJAH :

Born in 1925. Obtained Diploma from the Government College of Fine Arts and Architecture, Hyderabad. At present teaching art at Siddipet in Medak District of Andhra Pradesh. Member of Hyderabad Art Society and A.P. Lalit Kala Akademi. The influence of folk art and rural life of Andhra Pradesh is apparent in his paintings.

26. A. ANJANEYULU :

Born in 1935. Obtained a Diploma in Fine Arts from the Government School of Arts and Crafts, Madras. Participated in several All India Art Exhibitions, since 1956, and won many prizes including an Award at the First exhibition of the Andhra Pradesh Lalit Kala Academy. Held many one man shows.

27. K. C. S. PANICKER :

Born in 1912. Diploma in painting, Government School of Arts and Crafts, Madras. He participated in almost all the major art exhibitions held in India during the last three decades and represented in several exhibitions of contemporary Indian Art, held abroad. Held a number of one-man shows in India and abroad. Travelled

in U.K., France, Switzerland and Italy in 1954. He was the Principal of Madras School of Art till recently.

28. DINKAR KOWSHIK :

Born in 1918. Diploma in Fine Arts, Santiniketan. Also studied at Accademia Belle Arts, Rome. Painter, Graphic Artist. He was a teacher of Fine Arts in the Art Department of the Delhi polytechnic practiced as professional artist at Calcutta and Delhi between 1947-'52. Participated in the National Exhibition of Art and in a number of art exhibitions in India and abroad. Travelled in India on sketching tour and visited Europe for higher studies in Art. Was Principal, Government College of Fine Arts, Lucknow, for sometime and now Director, Kala Bhavan Santiniketan.

LIST OF PAINTINGS DISPLAYED IN THE GALLERY

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|---|----|----------------------------|
| 1. Kerala Beauty | .. | by Ravi Varma |
| 2. Stolen Interview | .. | by Ravi Varma |
| 3. Have you not heard his
silent steps | .. | by Abanindranath Tagore |
| 4. Musicians | .. | by Abanindranath Tagore |
| 5. Vasant | .. | by Nandalal Bose |
| 6. Villagers around fire | .. | by Nandalal Bose |
| 7. Lady and the deer | .. | by Chughtai |
| 8. After the bath | .. | by N. N. Roy |
| 9. Mahanirvan | .. | by Sarada Ukil |
| 10. Banarsem | .. | by Besode Behari Mukherjee |
| 11. Landscape | .. | by V. S. Masoji |
| 12. Lady and parrot | .. | by V. S. Masoji |
| 13. Amaltas | .. | by Sudhir Khastagir |
| 14. Peaceful abode | .. | by Gopal Ghose |
| 15. Holy Hocks | .. | by Kripal Singh Sekhavat |
| 16. Silent Conversation | .. | by K. S. Kulkarni |
| 17. Peacock | .. | by K. K. Hebbar |
| 18. Cow and Calf | .. | by N. S. Bendre |
| 19. Landscape | .. | by P. T. Reddy |
| 20. Mother and child | .. | by Bhagavan Kapoor |
| 21. Harvesting | .. | by Paoli Raju |
| 22. Crossing the canal | .. | by V. Madhusudana Rao |
| 23. Still life | .. | by Sayeed Bin Mohammed |
| 24. Female | .. | by M. F. Husain |
| 25. The landscape | .. | by Vidya Bhushan |
| 26. Woman | .. | by G. V. Subbarao |
| 27. Bird Motif | .. | by Viswanathan |
| 28. Grazing spot | .. | by K. Seshagiri Rao |
| 29. Harvest | .. | by K. Rajaiah |
| 30. Vagrant | .. | by Anjaneyulu |
| 31. Universe | .. | by K. C. S. Panicker |
| 32. Birds and men | .. | by Dinkar Kowshik |

