



INDIAN SCHOOL MUSCAT
SENIOR SECTION
DEPARTMENT OF FINE ARTS



CLASS: XII
PAINTING (049) & SCULPTURE (051)
WORKSHEET No. 16

Unit – III (C) Contribution by the Indian Artists towards National Freedom Movement

- As the glorious tradition of Indian classical art was about to be wiped the advent of the British rule after the mutiny of 1857.
- British Government framed the syllabus of the Indian schools, keeping in mind planned and systematic propaganda.
- The British tried to prove that India had no worthwhile traditional fine arts and Indians were incapable of learning it.
- They did their best to establish the superiority of Western art and culture over the Indians.
- The world of Indian art was confused and suffered from inferiority in comparison to the new generation of English speaking Indians.
- At that time, Bengal movement brought new awareness in Indian minds.
- For encouraging the National Freedom movement, the exponents of Bengal School selected Classic, Mythology and Indian History for their paintings.
- This effort created the wave of patriotism amongst the Indians and re-established the forgotten Indian cultural values. This school stirred the emotions of the nation and inspired the artists.
- ‘Indian Society of Oriental Art’ was established in 1907 with renowned people and art lovers of Bengal. The society held art exhibition every year.
- These paintings were printed in the European journals and spread positive waves in Indian art. It made the Indians proud of themselves.
- So, Bengal School of Painting contributed a lot to the National Freedom Movement and the Indian artists contributed their great efforts for the success of this movement.



Abanindranath was nephew of Rabindranath Tagore and is accepted as the first painter who revitalise the National heritage in the form of art.

Abanindranath Tagore answered to the rising of the 'Swadeshi' sentiments in the form of the painting '**Bharat Mata**'. In this painting, a young woman which four arms seems to be Hindu goddess, holding Vedas, Rice, Mala and a white cloth, implying that it is not just for religious reasons that all must unite for their country but also for the nationalistic purposes. It helped create a nationalistic feeling among the citizens during the struggle for Independence. The painting became so relatable that it encouraged Indians to participate in the Swadeshi Movement.

Gaganendranath Tagore - In 1907, along with his brother Abanindranath, he founded the Indian Society of Oriental Art which later published the influential journal *Rupam*.

Between 1906 and 1910, the artist studied and assimilated Japanese brush techniques and the influence of Far Eastern art into his own work, as demonstrated by his illustrations for Rabindranath Tagore's autobiography *Jeevansmriti* (1912). Gaganendranath Tagore prepared a caricature of Jallianwala massacre – '**Peace declared in Punjab**'

Nandlal Bose – To mark the 1930 occasion of Mahatma Gandhi's arrest for protesting the British tax on salt, Nandlal Bose created a black on white linocut print of Gandhi walking with a staff. It became the iconic image for the non-violence movement. He painted the National Leaders and Swaraj Movement and also decorated the Congress Pandals such as Haripura Pandal.

Amrita Shergill also prepared version of '**Bhart Mata**' with another theme with more realistic eyes, as a poor old lady wearing a worn out saree, with deep sorrow on her face.

Another noted artist, **Shri Purna Ghosh** also painted '**Bharat Mata**' rising from blue water of the sea, wearing a blue saree with red border, holding a sheaf of ripen paddy.