



INDIAN SCHOOL MUSCAT  
SENIOR SECTION  
DEPARTMENT OF FINE ARTS



CLASS: XII  
PAINTING (049) & SCULPTURE (051)  
WORKSHEET No. 17

**Unit – III (C) - The Modern Trends in Indian Art-Painting**

## **The Modern Trends in Indian Art**

### **Introduction**

Indian art during the period 1900-1925 came to be dominated by the Bengal School but the revivalists failed to strike any permanency because of the lack of originality. They will be remembered for their effort to revive the classical Indian tradition based on epic and mythology through their paintings. But they lacked the social consciousness of the classical times of Indian history and indifferent to cotemporary Indian values.

Abanindranath and Nandlal Bose will be remembered as pioneer of a movement which failed. The artists after 1925 refused slavish imitation of the mannerism of the art of the past. They felt that such imitation shackle the imagination of the artists and not liberate it. Such art remained only and illustrative art unable to express the intensity of the times.

Gaganendranath though a contemporary, tried cubistic painting influenced by European cubism. Rabindranath in his painting tried expressionism. A host of other artists like Nirod Mayumdar, Rathin Maitra, Gopal Ghosh, Paritosh Sen attempted a change in their outlook on art.

Figurative drawing has been replaced by abstract painting trying to search beauty in formlessness. Somnath Hore, Jyoti Bhatt, Anupam Sud brought variety in Modern Indian Art by their graphic prints.

### **(A) PAINTINGS**

1	Rama Vanquishing the Pride of the Ocean	Raja Ravi Varma	Oil colours on canvas
2	Mother and child	Jamini Roy	Watercolours on paper - Tempera
3	Haldi Grinders	Amrita Sher-Gil	Oil colours on canvas
4	Mother Teresa	M. F. Hussain	Oil and Acrylic colours on canvas

## WORKSHEET No. 17 (A)

Unit – III (C) Modern Trends in Indian Art (Paintings) / Study of Paintings

### Rama Vanquishing the Pride of the Ocean

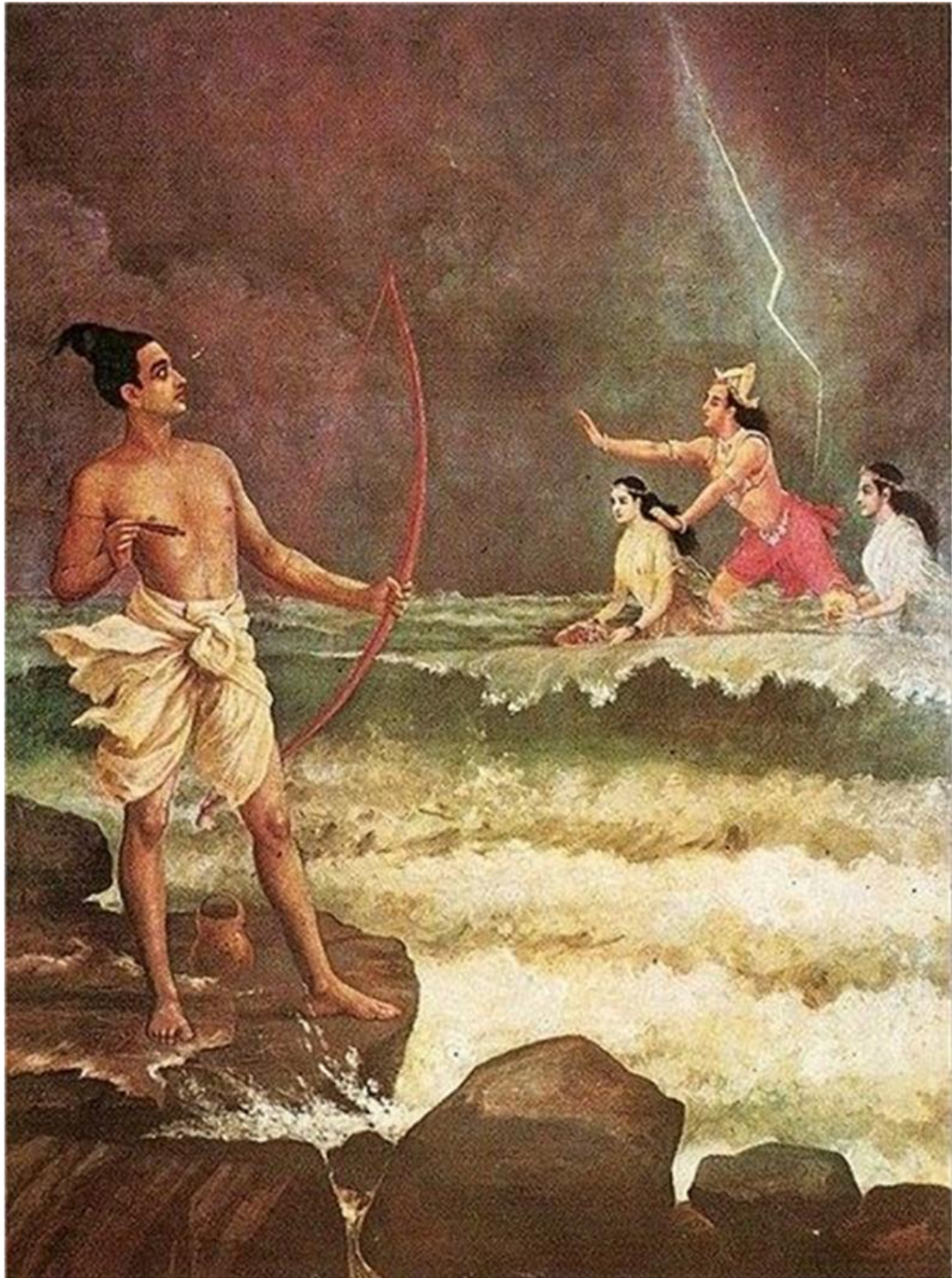
Artist: Raja Ravi Varma

Period: Modern

Circa: Late 19<sup>th</sup> century

Medium: Oil Colours on Canvas

Collection: Chitrashala, Mysore, Karnataka



**Description:** The theme of ‘Rama Vanquishing the Pride of the Ocean’ has been taken from Valmiki’s Ramayan, in which Sri Rama has been shown vanquishing the pride of the ocean. In one of the topics of the Ramayana, Sri Rama, together with his monkey-army, prepares to go to Sri Lanka so that Sita could be got released from the clutches of Ravana. But the huge ocean has blocked their way. Sri Rama requests the ocean to give them way but the ocean does not budge even an inch. Sri Rama, being angered, takes up his bow and warns the ocean to eradicate that.

Raja Ravi Varma’s artist mind gives shape to that moment-Sri Rama has been shown on a rock of the shore near ocean, in angry mood holding a bow in his left hand and an arrow in right hand. His clothes give the feeling of blowing the air.

The waves advancing very swiftly from the ocean towards the shore, striking off the rocks seem to be dispersing like white milk; whereas in the middle of the distant waves have been shown three human figures, in the middle the big shape is the ocean(the god of sea)who has shown lifting both his hands up requesting Sri Rama not to do so, while two small shapes are of the gods of aquatic creatures who are frightened and are entreating Sri Rama for the forgiveness of their creatures.

In background, with the blend of dark colour, has been shown the sky in middle of which has been shown bright flash of lightning. In this painting, the placidity of colours is capable to attract towards it the attention of anyone. This painting manifests the display of light and shadow, the qualities of European style of art and inkling of rhythmicity in linear delineation.

## WORKSHEET No. 17 (B)

Unit – III (C) Modern Trends in Indian Art (Paintings) / Study of Paintings

### Mother and child

**Artist:** Jamini Roy

**Period:** Modern

**Circa:** 1930 A.D.

**Medium:** Water colours on paper

**Technique:** Tempera

**Collection:** National Gallery of Modern Art, New Delhi



**Description:** ‘Mother and child’ is one of the famous paintings immortalizing motherhood by Jamini Roy. The painting symbolizes a soothing calm and tranquility common to eastern philosophy. There is no hint of storm and stress of modern life-giving an effect that both the mother and child have found fulfillment in each other. This gives the painting a quality of timelessness.

Here in this painting, the artist has limited himself to the bare unadorned basic line drawing that goes to the root of painting. He has stripped his work of all superfluous adornment and made the painted lines of curves and ellipses come alive with a statuesque quality. The contour lines brought out the figure with clarity and the dip and the swell of the curves trace the figure with the perfect pose. The moulding of the volume of the figure through tonal gradation is sensitive. The large eyes and the oval face radiate physical coolness and complete peace undisturbed by any stress of modern life.

The look and easy rhythmic contour lines all reveal the rural simplicity of a mother who finds the fulfillment of life in her son. The figures are arranged in a single frontal plane and there is no suggestion of foreground and background.

WORKSHEET No. 17 (C)

Unit – III (C) Modern Trends in Indian Art (Paintings) / Study of Paintings

**Haldi Grinders**

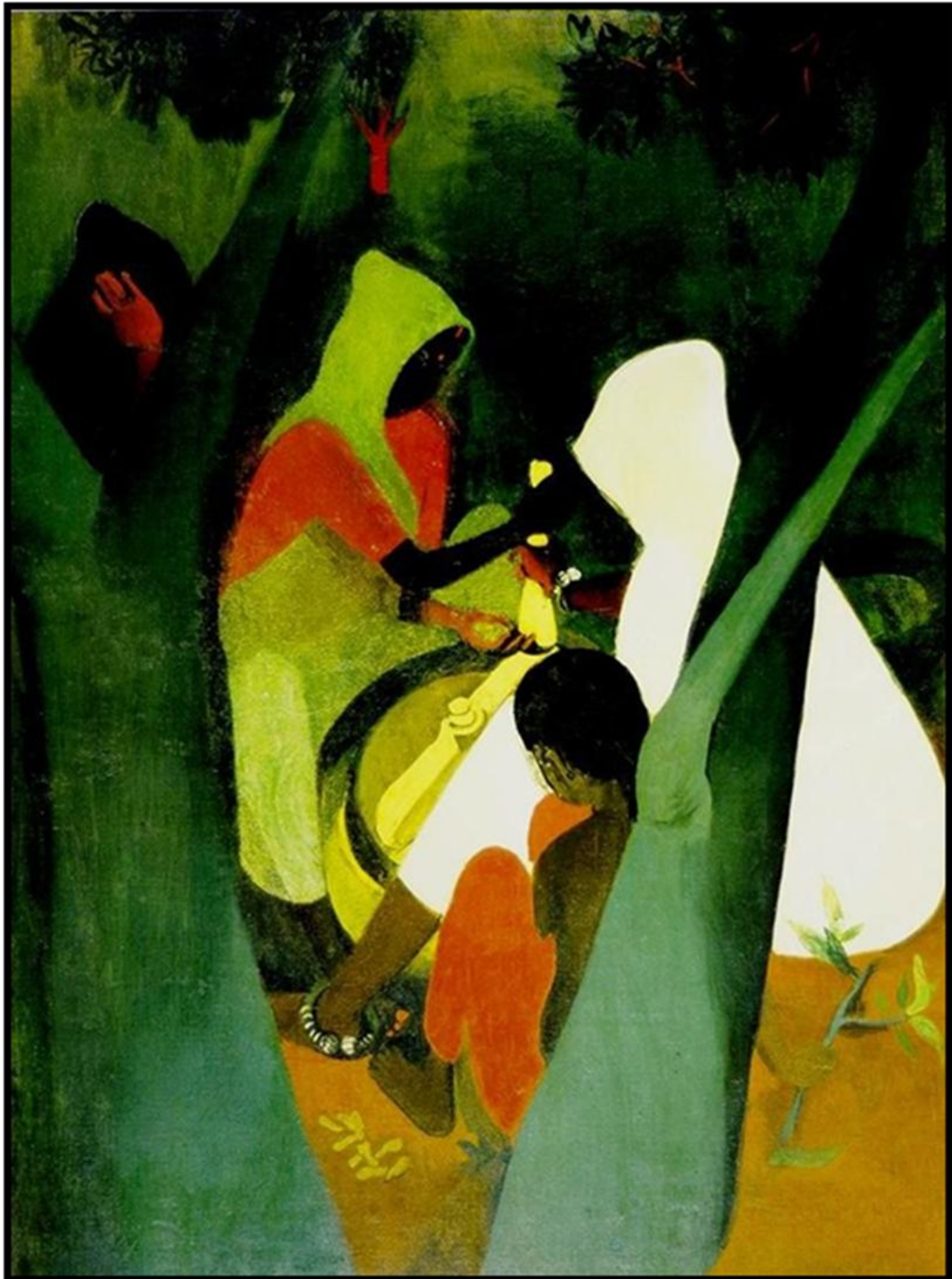
Artist: Amrita Sher-Gil

Period: Modern

Circa: 1940 A.D.

Medium: Oil Colours on Canvas

Collection: National Gallery of Modern Art, New Delhi



**Description:** Amrita Sher-Gil painted this idyllic rural scene in 1940. The focus of this Amrita's painting is intended for a showcase on the burden life of women in India. Her use of bright, saturated pigments is particularly marked in the painting.

Here in this painting three women are portrayed in the centre of the picture plane with yellow, white and red sarees, placed within the background of nature. A dark black and brown portrayal of a woman behind the tree seems to be in rest mood also catch the eyes of the views. Bright colouring on the dress against a blurred and faint brown background with two massive trees provides immense stress on the viewers. Amrita Sher-Gil completed this painting with the very simplified subject matter, and is filled with weak, yet commanding the ordinary females with depth, a strong sense of dignity and massive power on their livelihood.

## WORKSHEET No. 17 (D)

### Unit – III (C) Modern Trends in Indian Art (Paintings) / Study of Paintings

## Mother Teresa

**Artist:** M. F. Hussain

**Period:** Modern

**Circa:** 1979 A.D.

**Medium:** Oil and Acrylic Colours on Canvas

**Collection:** National Gallery of Modern Art,  
New Delhi



**Description:** Amrita Sher-Gil painted this idyllic rural scene in 1940. The focus of this Amrita's painting is intended for a showcase on the burden life of women in India. Her use of bright, saturated pigments is particularly marked in the painting.

Here in this painting three women are portrayed in the centre of the picture plane with yellow, white and red sarees, placed within the background of nature. A dark black and brown portrayal of a woman behind the tree seems to be in rest mood also catch the eyes of the views. Bright colouring on the dress against a blurred and faint brown background with two massive trees provides immense stress on the viewers. Amrita Sher-Gil completed this painting with the very simplified subject matter, and is filled with weak, yet commanding the ordinary females with depth, a strong sense of dignity and massive power on their livelihood.