



CLASS: XII  
PAINTING (049) & SCULPTURE (051)  
WORKSHEET No. 19

## Unit – III (C) - The Modern Trends in Indian Art-SCULPTURE

### (C) Sculpture

1	Triumph of Labour	Devi Prasad Roy Chawdhary	Bronze and Cement	
2	Santhal Family	Ramkinker Baij	Cement and Concrete	
3	Cries Un - heard	Amarnath Sehgal	Bronze	
4	Ganesha	P. V. Janaki Ram	Oxidiced Copper, Tin (zinc) and Wires	Etching and Aquatint

### WORKSHEET No. 19 (A)

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

## Triumph of Labour

Artist: Devi Prasad Roy Chawdhary  
Period: Modern  
Circa: 1954 A. D.

Medium: Bronze and Cement  
Collection: : National Gallery of  
Modern Art, New Delhi



**Description:** 'Triumph of Labour' would ever an unparalleled example of sculpture. The four figures in the group engaged in the formidable task of moving a massive rock with the help of wooden logs are perfect anatomical studies of men engaged in a herculean task requiring maximum physical effort. They are muscular labourers insufficiently dressed in lion-cloth, covering their heads as protection against the heat of the summer sun.

The straining semi-nude figures reveal this news and muscles of their magnificent bodies win universal acclaim. The labour they put in is symbolical of the progress of man. The sculptor has put in a masterly fashion, the difficult reverse movement which is a unique feature of the sculpture. The sculpture shows a rare quality of dynamic mobility. Deviprasad was greatly influenced by the French master sculptor Auguste Rene Rodin.



## WORKSHEET No. 19 (B)

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

### Santhal Family

**Artist:** Ramkinker Baij

**Period:** Modern

**Circa:** 1938 A.D.

**Medium:** Cement and Concrete

**Collection:** Shanti Niketan, West Bengal



**Description:** ‘Santhal family’ is a complex composition with two figures standing side by side, a dog, a child sitting in a basket hanging from a pole. The woman is walking beside the man. She has a load on her head. A dog accompanies them. It is an entire family in migration. It symbolizes labour migration. This is a harsh real picture of a family forced to leave their land by hunger.

The sculpture follows no set style but the style of the rough textured land of gravel and red clay of Shantiniketan. The roadside composition carries the dynamism of the road. Ramkinker’s sculptures reflect his concern and feeling for the life of those simple people around him. None of his outdoor sculptures is placed on a pedestal to establish their close earthy connections.



**WORKSHEET No. 19 (C)**

**Unit – III (C) Modern Trends in Indian Art (sculpture) / Study of Sculpture**

**Cries Unheard**

**Artist: Amarnath Sehgal**

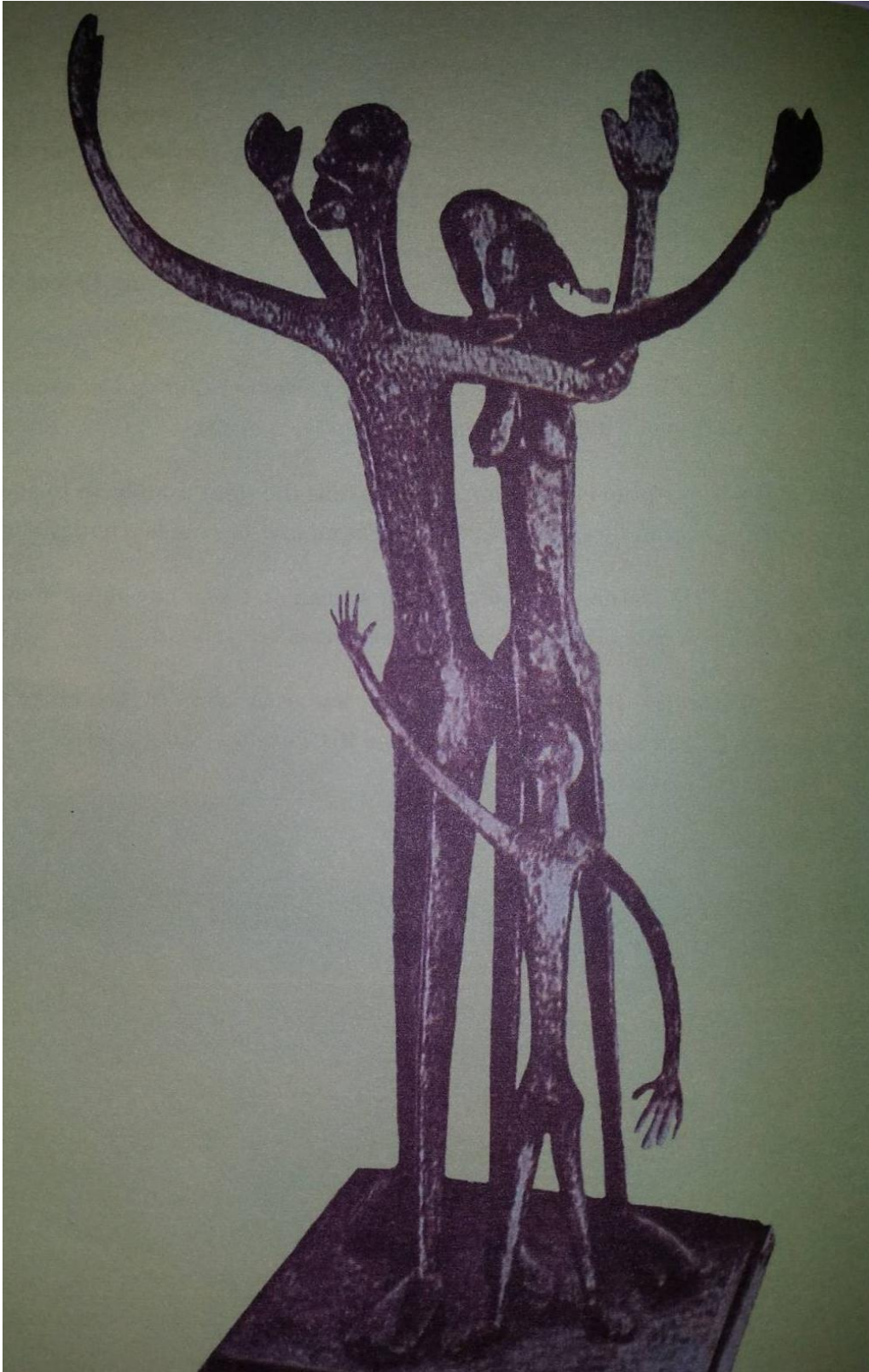
**Medium: Bronze**

**Period: Modern**

**Collection: National Gallery of Modern**

**Circa: 1958 A.D.**

**Art, New Delhi**



**Description:** The Widely known bronze casting entitled ‘**Cries Unheard**’ by Amar Nath Sehgal won him the presidents golden plaque award in 1958. It is a symbolic creation of a family of three figures, the parents and their child expressing, deep anguish of the sculptor at the injustice prevalent in society. The tall elongated figure with hollow distorted faces and hands raised towards the sky is shouting to the world how through the ages they have been victims of political and social injustice with no one to hear to their protest.

The masks like faces of the victim seem to suggest they have been suffering in permissivity at the hands of unjust people in society, who have been exploiting them. Sehgal believes that it is the responsibility of the artist to make the cries downtrodden and victimized people heard by society. The distortion of the figure presents the social evil and the distorted view of society which has



## WORKSHEET No. 19 (D)

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

### Ganesha

**Artist:** P. V. Janaki Ram

**Period:** Modern

**Circa:** 1970-80 A.D.

**Medium:** Oxidized Copper, Tin (zinc) and Wires

**Technique:** Etching and Aquatint

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



**Description:** Aesthetically P.V. Jankiram's 'Ganesha' in oxidized copper preserved in the N.G.M.A. is one of the finest creations of the sculpture. It's an example of 'Repose' work consisted of hammering concave surfaces into the metal to serve the style. It has been termed as frontal sculpture or two-dimensional sculptures.

The six-handed dancing figure of Ganesha using the lower two hands to hold the Veena and playing it, while four other holds the traditional Shankha-Chakra-Gada Padma to bear the look of deity in the incarnation. The sculpture shows some unique feature of the plasticity of form, frontality, continuity and smoothness of the surface and exquisite ornamentation as there is a conscious effort to revive the folk art of the south. The placing of the Sankha-Chakra and Gada helps the sculptor move closure to the original of the traditional imagery. The form is not static but gives a hint of movement in his dancing posture.