ABSTRACT

M.F. Husain's (b. 1915) education, either academic or art, was minimal, he came from a lower middle class family of Indore. He secured a gold medal in an art exhibition in 1932, studied for a little while under Bendre at the Indore State Art School, and a little later, for a short time, he was at the J. J. School, Bombay. In 1937, he migrated to Bombay, and settled down into a hard life as a signboard and hoarding painter. From 1941 to 1948, he worked in at furniture and toy shop. He participated in a group show of the Progressive Artists in 1947, was admitted as a member of the PAG in 1948, accepted F. N. Souza as his mentor, and visited Delhi with him to see an exhibition of the Mathura sculptures in the Presidential Palace.

From 1948, he became a professional easel painter, and after the emigration of Souza to London in 1949, he held his first one-man show in 1950. He won an award at the Venice Biennale in 1954, at the first Lalit Kala Exhibition in 1955, at the Tokyo Biennale in 1959, all three for his paintings, and for his documentary film made in Rajasthan entitled Through the Eyes of a Painter, he won an award for short films at the Berlin Film Festival of 1967. A retrospective exhibition of his works was held in Bombay in 1969. He was awarded a Padmashri by the Government of India in 1966 and was further elevated to Padmabhushan in 1973.
Anjolie Ela Menon was born in 1940 in India of mixed Bengal and American parentage. She went to school in Lovedale in the Nilgiri Hills, Tamil Nadu and thereafter had a brief spell at the JJ. School of art in Bombay.

Subsequently she earned a degree of English Literature from Delhi University.

After holding also Exhibitions in Bombay and Delhi in late 1950s as a teenager, Menon worked and studied in Paris at the Ecole des Beaux Arts in 1961-62 on a French Government scholarship. Before returning home, she traveled extensively in Europe and West Asia studying Romanesque and Byzantine art. Since then she has lived and worked in India, in England, the U.S.A., Germany and the erstwhile USSR. She had over thirty solo shows.

It's a reflection of a five-decade career interspersed with experimentation that paved way for trends. "Back in 1960, as a student in Atelier Fresque, Ecole des Beaux Arts, Paris, when everyone was embracing modernism I did the maverick thing of being inspired by 15th century Christian art" she recalls. In 2000, she was the first Indian artist to work with computers.

Whenever she goes there, Menon makes sure to visit her surgeon father Amarendra Krishna Deb's ancestral house in Shova Bazaar. Menon is restoring it with help from TNTACH. "It's a palatial house now occupied by over 30 families. It has verandas, big arches, paintings
and some chandeliers that still haven't been looted," says Menon, wanting to bring back its lost glory. There are other things too to do, including spending time at the Divya Chhaya Trust, the NGO she founded for poor children. The trust also runs a small school in Nizamuddin Basti where children study during the day, while their mothers learn sewing in the evening. “Realize that throwing money isn’t good enough,” she says. I resolve to spend more time in the future because I know I could make a difference to the lives of some youngsters who need just that little extra encouragement.”

On October 2, the school was celebrating Gandhi’s birthday. Before the morning class began, Maqbool had completed a portrait of Gandhi on the blackboard Abbas Taiyabji libed what he saw.

Motherless Maqbool, Fida Husain empty of the memory of her face. Perhaps it was a joke played on him by somebody up there, when he was one and a half years old, when he was just about to touch the outline of her presence. She died the child's eyes were robbed of the glimmer of his mother. The eyes could never seen her, feel her, love her.

The boy reminded M.F. Husain of their grandpa's room in Indore. The boy reminded him of the room which faced theirs. Under a roof, the brothers passionately rendered the story of Aala Udal which their blind mother placed before them after lighting the evening lamp.

Addressing his childhood, M.F. Husain said, "I am blessed. I can
still see you distinctly even if you have kept your distance. It's been an age since we've talked of the good old days. I long to hold you close to my heart and remember how you used to be I long to rekindle the memories of Pandharpur, the mischievous moments of Indore. I long to return to grandpas corner shop where the ground must still be wet with the oil spilt from the lamps. I long to return to dada's room where you and I lived. Remember the window from where we began to recognize the outside world?

Husain's Art education subject as it was to his own and his father’s whims, was entirely haphazard. Since he paid scant attention to his studies, he was at me paint taken off the school rolls and apprenticed to a toilor. He was always drawing. "Husain remembers pictures he begged, borrowed at-fore out on the sly from magazines, newspapers and books, at neighbour’s places and newspaper stalls. What attracted him the most were faces.

And his father though he might make a good cutter in a tailor’s establishment when at the age of 17, Husain was a gold medal at the annual art show at Indore. The father was persuaded to let him attend evening classes at the college in Indore.

After two years of evening classes Husain become a full time art student for a year where, incidentally, Bendre was then a young teacher. By this time he was already well set to become a painter.

After three years of this training he was ready to go to the J.J.
School of Art, in Bombay.

At the time Husain started his career, there was a great dearth of usual material pertaining to modern western art available to the Indian Artist. The production of Art Books was in any case now here so lavish as it is now. As an enclave of British culture, India was hopelessly impoverished even in what was available of Europe an art as the British art scene was largely academic, with only a few tame and tardy modernists. Husain who began painting in the provincial town of Indore, had until 1947 concentrated as land-scaper and portraits.

Taking Picasso as the starting point, one is tempted to place Husain in the broad stream of Expressionism. However, Husain's Expressionism derives more from environment in which he started serious painting then from his temperament or convictions. It was Souza, aforesworn Expressionist, who picked him out and told him what to look and what to read, and how to release his native energy.

Husain's first visit to Egypt in 1953 had left a deep influence on Husain. "For the next few years I consciously tried to incorporate the two dimensional structure of Egyptian art in my painting." The decasualized, primal Feminine form.

Sixty years age when few books were published and fewer still were available in a place like Indore, Husain succeeded in finding reproductions of chughtai, Abanindra Nath Tagore, Nandlal Bose, as well as the English and Flemish masters. While at the boarding school
in Baroda he regularly visited the museum which housed are of the best collections of Flemish Painters. Every morning he copied Indian painters, followed by two original works in the oriental style.

As Husain continued to devote more time towards painting and less to his studies his formal schooling come to a grinding halt. He practiced tennis for hours. Now, what he needed the most was his approval for giving up school and plunging into painting, painting alone.

Husain had also accompanied Bendre on many sketching trips. He had watched with a feeling of deep and respect of over powering grandeur fear and respect a we and admiration while Bendre painted his painting. "The Vogabond" His full blooded brush working vigorously an canvases. One day Bendre come to his house and told to his father "He is extraordinary talented. Please let him concentrate on painting."

Soon afterwards he came to know souza and Raza and the other handful of art students who were to make their mark in the coming years. When souza initiated the Progressive Artist's Group, he brought in Husain as one of the six founder members. Some Important Exhibitions and National International awards received by M.F. Husain:

**ART THEMES, SUBJECT MATTER, TECHNIQUES AND STYLE OF ANJOLIE ELA MENON'S WORK.**

Anjolie had now emerged from the shadowy, moody watercolours and the soft Madonna like figures of the mid 1960's that
appeared almost to be bathed in blood, toward the end of the 1960s beginning with the Russian exhibition. Anjolie started to use blue great effect. She abandoned the opaque blues of her early work, as in Portrait, so moved to translucent layers of ultramarine and Prussian blue.

Those colour were applied sometimes in a dense manner so at others rubbed to reveal the under white so create contrasts of light and shade, an almost monochromatic handling that revealed Anjolie's intense intuition with colour. The resulting blue haze was often accentuated by opaque Fruit or ornament in bright primary colours, the thread retained in the kite or toy of a later period. The pale, pensive nudes of the early 1970s, by their very coloration or lack of it, exuded a kind of innocence, and purity that; were almost a denial of sexuality. The skin was ethereally white, sometimes bathed in a blue light, different from the earthy nudes of the early year's or those of the late 1970's from the Kamatipura series which became far more sexual so bold. These bleached asexual ivory nudes were often seated on green benches; the suggestion of a distant horizon stretching out to wilderness or sea heightens the sense of mystery so desertion that soon become a hallmark of her style. As a kind of counter point, the benign mother and child compositions overlapped her own experience of motherhood, Anjolie insist that her rate as mother and wife are integral to her growth as an artist.
ANJOLIE'S NEW COLLECTION OF GLASS ART

It is not precision but emotions. Passions and spirituality that mark the art of Anjolie Ela Menon. This time she is not in the news for her canvasses. Once again she has managed to surprise art circles by doing something out of the ordinary creating glass sculptures and painting them. Anjole Ela Menon's new collection of Murano glass sculptures of Lingams, Ganeshas and Balagopals has received rave reviews in London, San Francisco, Mumbai and Delhi.

In true karmayogi style she works ceaselessly without caring for results. Age sits lightly on her as India's greatest living woman painter goes about her work with precision and energy. Her stunning collection titled "The Sacred Prism" is on Murano glass from Italy. The idea of working on this concept struck the artist when an art lover asked her to sketch on glasswork. "I told her that do sketches only if I make these glass sculptures myself," says Anjolie.

Ela Menon has been honoured with a six month solo at the Museum featuring her large triptych entitled Yatra- the exhibition opens on the 20th of May 2006.

This large work is inspired by the annual march of the Kavadiyas to the holy sites on the Ganga, where they gather in their millions each year during Shravan to collect water in pots to carry back to their village shrines for the worship of Shiva, sometimes walking barefoot 500 miles.
A simultaneous exhibition of her work will be held at Gallery Artsindia, Palo Alto. Menon who has been awarded the Padmashree is amongst the most important artists in the current scene in contemporary Indian art.

Isana Murti writes in the portfolio published by Lalit Kala Akademi in 2006 'Anjolie Ela Menon, one of India's best known artists' had her first solo exhibition in 1958 where renowned critic Richard Barthlomew wrote, I have no 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 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.
CONCLUSION

As time passes and the thinking of the world is changing non-objective art has caught the minds of artists and it has become a trend in its own. This change is not only imaginary but it is positive and challenging.

As time has changed. Art has also changed "The majority of on lookers do relate their own, visual experience in appreciation to the work of art, and when they find a vacuum in their mind then only the false expression comes; they claim it is abstract art and can not understood it.

As I concluded in my research work all together I found that in these days contemporary modern art has made its special mark in India. There are many artist in India, but few artists who made a special mark it and among few artist Husain look like a tower of modern art.

The art as generally understood is the "use of the imagination to make things of aesthetic significance". The proposed thesis will deal with both theory and technique involved in figurative art-form. It has rightly been pointed out that art is the only effective language that has ever been invented. As one savant has said without the help of a translator the thoughts of the philosophers and poets of other lands are barred to us because of their foreign tongues, and even when translated they need extensive explanatory comment. But the creation of the artists on the other hand are readily available for our aesthetic enjoyment.

Indeed Husain is the artist who has something of the same appeal as a
film star in India. His fans like their come from different sections of society even
the simple fact that his name is known amongst the middle and lower middle
classes in a matter of unusual credit in a situation where the horizons of modern
art restricted to the bourgeoisie comprising level bureaucrats top traveling
foreigners.

Husain devoted his whole life towards art. He made many series of
paintings, huge murals and other art works.

There are two undercurrents running through Husain personality one
which has a prooding mood, expressive of deep unrest. his paintings speak of the
mysteries of silences that which is born in man and pass questions about man's
journey on earth, That journey where each one is entirely alone wrapped only in
the silence chiselled by countries the other observes life on the surface, Here
Husain paints in bright luminescent colours the Iconography well tuned to the
joy. In such paintings men and women are partners in running the wheel of life,
involved in their day to day activities representing an unchanging rural milies
part of the collective consciousness.

In Husain depiction of women too, one diseurs two distinct rents agents
which stern frame his duel attitude women as a form and function earthy and
prolific, and women as a powerful presence which changes man's world and his
perceptions.

Versatile Husain is not only active in the field of art he also direct films
successfully. He has wrote many poems! We can say he is all rounder
personality. In background and chosen life style M.F. Husain in the proverbial
casting directors, Ideal for the artist and for painter. Who struggled through advertising to attain the ultimate heights of fame. His long snow white hairs, flowing beard, gaunt face and lanky body give him a particular identification.

I feel Husain's life style, as much as his physical appearance in wealthy get chooses to stun the trappings of the affluent much in demand at social gatherings yet renowned for his unpredictability, frequently failing to show up for the opening for exhibitions or simply vanishing from parties the own in his honour.

A mercurial character Husain not only peruses a wondering life, constantly flitting from one Indian city to another he also grooms an image of being the ultimate jester delighting in shocking people. Especially the city sophisticates with outrageous gimmicks such as in one of his painting shows that his car all own with nude gopis and Krishna. "I love gimmicks" he says "If I had been in Europe, I would have been more gimmicky than salvandor Dali."

Maqbool Fida Husain is a fascinating enigmed and probably his personality as present overshadows his art. But unfeasibly he has provided a bridge linking an Indian tradition of painting with the present day while at the same time talking universal language about man's predicament.

During the 1930s and '40s, a number of communist groups were active in the cultural arena in India. Along with theater professionals and writers, visual artists joined together under the banner of "progressive" and identified with Marxism. In Bombay in 1947, Francis Newton Souza (1924-2002), Maqbool Fida Husain (born 1915), and others formed the Progressive Artists' Group. They
had leftist leanings, rejected the nationalist art of the Bengal School, and embraced international modern art practices. Over the years, Souza gained international notoriety for his erotic and religious paintings that were informed by a variety of styles, including Expressionism, Surrealism, Cubism, and Primitivism. Husain has also worked in a number of international painting modes; he was exposed to the art of Europeans including Emil Nolde and Oskar Kokoschka through the Progressive Artists' Group. His work, however, retains traces of indigenous traditions; in particular, he has had an ongoing interest in Indian cinema. Husain first supported himself as an artist by painting cinema billboards; more recently, he has directed films and depicted contemporary film stars in his paintings.

He has painted several Hindu Goddesses nude many extremists claimed that it offended and it caused quite unrest among certain section Hindu society even they burnt several of his paintings as a result the opponents of the 92 year old artist a number of petitions were submitted in Delhi. High Court Bandharpur in Maharastra to the Patiala House courts and other. Justice kishan Kaul has taken care of legal aspect of the case and gave such a judgment that is a landmark and disserves, Indian attention of every thinking Indians. He rejected the tendency of maliciously motivated, people across the country who claim to be offended by Husain artistic work. This is a simple opinion of the Judge that don’t look at the painting if it offends you. But don’t prevent the artist from enjoying his constitutionally, protected freedom of expression and look at the work of art from artists own point of view.
Sex is an integral part of life the importance of this aspects of life has never been overlooked in older it is times presented every where in caves. And walls of temple the judge wisely cited Swami Viveka Nandas words in defense of his approach. We tend to reduce every one own mental universe and begin privileging our own ethics, morality, sense of duty and even our sense of utility. All religious conflicts a rose from this tendency to judge others we must not judge the observations and ideas of others through the prism of our own standards.

A perfect art or creative product is undoubtedly a result of the best imagination though. In this way the ideal or consciousness accompanying art is simple the form of all perfect thought. And it is also a fact that in order to reach, with the work of art and to all spiritual life, one must mentally discount this movement and fix one’s attention on its starting point but for Hussain, the case is some what different for him it is also essential to have perfect thought for best creative products. No doubt M.F. Husain is a very brilliant artist and did a lot in the field of figurative composition. His scheme of things and the theme of figurative composition as well as his abstractions are well appreciated around the world.

The central concern of Hussain’s figurative art or abstraction and its dominant motive is women man, in Husain’s view, is dynamic only in heroism. He is diminished by confusion and broken by belief, and these are in heroic and a sense of the birth and death of things. In Husain’s work, ‘women’ has the gift of eagerness often expressed in wide open and stylized eyes those in ancient Jain
paintings and an inward attentive as if she was listening to the coursing with in her. No doubt woman becomes the recent subject matter of Husain’s painting and other art forms, but it is also a fact that there are other non human objects which his central attention of works become ‘Hoarse’ for example, has continuously been a ‘source’ and ‘force’ of his imaginative world ‘Lion’ was another ‘force’ which represents the sophistic strength in the existential person. In the similar way in recent times if ‘women’ become the central theme of his creative activities’ it is also because of his powerful abstract as he is always projecting the weak, anguished and exploited human being, which is struggling and still maintaining the order of the day, system of better living, serving and sacrificing its totality for the cause of humanity.

Thus we can say that a vision on a specific point off view and a unique way of seeing are inherent in M.F. Husain and Anjolie Ela Menon’s art work. Thus we can say that a vision on a specific point off view and a unique way of seeing are inherent in M.F. Husain and Anjolie Ela Menon’s art work.

**ANJOLIE ELA MENON** is one of the greatest artist of contemporary Indian art. Variously described as 'magical', 'enigmatic', or 'mysterious', Menon's paintings often evoke extraordinary empathy in their viewers, an empathy that an occasion approaches the mystical.

In this, thesis I wanted to show as I found while standing apart and considered by many to be a maverick in her field, Menon is nevertheless, and perhaps paradoxically, strongly representative of Indian art in the 1990s and the creativity that infuses it. This period has been marked by great dynamism and
variety, and by a shading of the self conscious mannerisms of the post
Independence 1950s. Instead, today thousands of Indian artists have with evident
self-confidence and maturity, matched an understanding of global trends with
their own visions, creating works of considerable individuality and consequence.
The recent emergence of a real market for such art has added to the intensity of
the activity and the diversity of the movements and schools that have taken from
ranging from the traditionalist to the international avant-grade. Menon belongs
to none of them; her has always eluded categorization, yet her achievement is
both definitive and emphatic.

Now Anjolie is moving away from the obsessive, subjective
introspection of the main body of her work which often had little or no
reference to contemporarily.

In the early 1990s Anjolie introduced two new elements in her paintings.
The serpent, which had appeared only insidiously in the past, enters many works
as a strong presence she also began to embroider the bared bodies of Sadhu like
figures with the fine stigmata of ritual tattoos, often using this essentially Hindu
device to chant a compelling visual litany of both Ram and Rahim, no doubt
reacting to the prevailing religious turbulence in India over emotive issues such
as the Mandir and the Masjid, We also note that for the first time Anjolie reacts
to the symbolism of Hindu iconography. In the powerful triptych entitled
'Shakti'. She interprets mythology in her own manner, depicting Ganesha in the
form of blue body elephant sitting in the lap of Durga, the female principle. In
like fashion, Lakshmi is lotus-headed and Saraswati is not just the goddess with
the lute but champion of modern science and the plastic arts as well. There are no doubt many rough edges that need to be smoothened but her foray into this area augurs well and may mark a new synthesis. Anjolie with her western upbringing, deep Indian roots, a progressive Brahma Samaj family ambience, Muslim and Christian cousins, marriage into the south and an empathy with both the traditional and modern has many strands to weave. It will be interesting to see what path she forges at a time when art, religion and politics have become intertwined in India and artists approach the twenty-first century, carrying the accumulated detritus of the past.

An Anjolie Ela Menon began painting in the mid 1950s. Her alchemy is the complex blend of the pensive and passionate, its imagery excavated from the deepest recesses of her subconscious. An aesthetic consistency characterizes a large body of her work, which swims against the tide, given the correct tendency to defy the ugly, the angry and the grotesque in a milieu where an indiscriminate iconoclasm attacks almost any genre that smacks of tradition.

Anjolie’s work reveals that many of the qualities and notions that are now being ascribed to her have their genesis in the paintings of the early years basically in the 1950s. In these years, Anjolie Ela Menon painted with strong intuitive conviction but little formal schooling which was to come later. An endearing energy and enthusiasm characterize the oil she did as a teenager. Anjolie seems to have applied paint with palette knife, vigorous and bold strokes with some large unfinished areas. This technique is in sharp contrast to the highly finished quality and the immaculate glistening surface now associated
with her signature.

Two years in the U.S.A. reinforced the artist’s interest in Byzantine and Romanesque art and gave rise to dark, brooding Christ. Like male figures which also resemble her now bearded husband, Raja. As a kind of counter point, the benign mother and child compositions overlapped her own experience of motherhood. Anjolie insists that her role as mother and wife are integral to her growth as an artist.

In her latest paintings such as Visarjan and Journey to Bangkoke, Subjective intervention is reduced to the bare minimum. From plumbing the depth of her sub-conscious in the early years, Anjolie’s whole approach in the 1990s has shifted to a new plane. For the first time she assumes the role of observer and commentator, as in wounds. However in her use of archetypal symbols whether drawn from Christian ritual or from an essentially Hindu world, she continues to imbue her paintings with luminous aura. In the ultimate analysis, her strength lies not in the virtuosity for that she continues to transcend it. However, it remains a paradox that the very poignancy of Anjolies configuration lies in the fact that the final direction of her creative compulsion is held in abeyance and remains unresolved.
Naked Lord Hanuman and Goddess Sita sitting on thigh of Ravana

Muslim poets Faiz, Galib are shown well-clothed

Full Clad Muslim King and naked Hindu Brahmin. The above painting clearly indicates Husain’s tendency to paint any Hindu as naked and thus his hatred.

Naked Bharatmata - Husain has shown naked woman with names of states written on different parts of her body. He has used Ashok Chakra, Tri-colour in the painting. By doing this he has violated law & hurt National Pride of Indians. Both these things should be of grave concern to every Indian irrespective of his religion.

Out of the four leaders M. Gandhi is decapitated and Hitler is naked. Husain hates Hitler and has said in an interview 8 years ago that he has depicted Hitler naked to humiliate him and as he deserves it! How come Hitler’s nudity cause humiliation when in Husain's own statement nudity in art depicts purity and is in fact an honour! This shows Husain’s perversion and hypocrisy.

"Anjolie Ela Menon:

MF Hussain
FIGURATIVE COMPOSITION IN CONTEMPORARY INDIAN PAINTINGS WITH SPECIAL REFERENCE TO M.F. HUSAIN AND ANJOLIE ELA MENON "A CRITICAL STUDY"

THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy

IN

FINE ART

Submitted by
ZOYA SHAFIQ

Under the Supervision of
Dr. (Mrs.) Rehana Khusro
Reader

DEPARTMENT OF FINE ART
ALIGARH MUSLIM UNIVERSITY
ALIGARH (INDIA)

2009
This is to certify that Miss. Zoya Shafiq research Scholar in the Department of Fine Arts has completed her Ph.D thesis entitled “Figurative Composition in Contemporary Indian Paintings with Special Reference to M.F. Husain and Anjolie Ela Menon: A Critical Study.”

Under taken my supervision to the best of my knowledge and belief that this research work is based on the investigations, made data collected and analyzed by her and it has not been submitted in any other university or institution for the award of Ph.D. Degree. This is her original work. 

Dr. (Mrs) Rehana Khusro
(Supervisor)
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I will be failing in my duty if I do not express my deep sense of gratitude to Anjolie Ela Menon and Artist of international repute, without whose help and active support the research work could not have been possible. She will ever remain a source of great inspiration and hope for me throughout my life. I will especially remember her for her modesty and kindness which she always ready to help me as and when I needed. I thankful to Shamshad Husain son of M.F. Husain I last but not the least my thanks are also due to A.M.U. Maulana Azad Library of Fine Art section and Deptt. of Fine Art Seminar, Lalit Kala Academy and National gallery of Modern Art in New Delhi who helped me in so many ways. And I also thankful to my family.

(Zoya Shafiq)
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Chapter 1

Introduction & Life Sketch of M.F. Husain & Anjolie Ela Menon's
INTRODUCTION

M.F. Husain's (b. 1915) education, either academic or art, was minimal, as he came from a lower middle class family of Indore. He secured a gold medal in an art exhibition in 1932, studied for a little while under Bendre at the Indore State Art School, and a little later, for a short time, he was at the J. J. School, Bombay. In 1937, he migrated to Bombay, and settled down into a hard life as a signboard and hoarding painter. From 1941 to 1948, he worked in at furniture and toy shop. He participated in a group show of the Progressive Artists in 1947, was admitted as a member of the PAG in 1948, accepted F. N. Souza as his mentor, and visited Delhi with him to see an exhibition of the Mathura sculptures in the Presidential Palace.

From 1948, he became a professional easel painter, and after the emigration of Souza to London in 1949, he held his first one-man show in 1950. He won an award at the Venice Biennale in 1954, at the first Lalit Kala Exhibition in 1955, at the Tokyo Biennale in 1959, all three for his paintings, and for his documentary film made in Rajasthan entitled Through the Eyes of a Painter, he won an award for short films at the Berlin Film Festival of 1967. A retrospective exhibition of his works was held in Bombay in 1969. He was awarded a Padmashri by the Government of India in 1966 and was further elevated to Padmabhushan in 1973.
His career as a member of Indira Gandhi's coterie will be reviewed in the last chapter of this work, in the section entitled "The Emergency and the Arts."

Apart from the minor influence of academism through the art schools of Inaore and Bombay, and through his reading of Ruskin the major early influences on his work were those that reached him through the cinema and through the wood craft-shop. He was an avid film fan and tried to recapture screen images of figures in action in his sketch books. Experience in the toy and furniture making establishment made him re-interpret the human figure in terms of stiff cubistic mechanical movements. His association with the PAG was short-lived. As the group broke up in the early fifties with many members of the Bombay contingent emigrating to the West. He was powerfully affected by the view of Mathura sculpture in Ddhi and by the hybrid French Academic and Ajanta Academic works of Amrita Sher-Gil. Whilst with the Progressivists, he moved forward to learn from German-Expressionism, he also went backwards, as compared to A. Slier-Gil, to the Symbolist Movement which had preceded the Post-Impressionist and Fauvist phase in Parisian art.

We need not single out for citing the colour reproductions in the case of Husain, since a very large number of them are easily available for reference in Shiv Kapur's Husain, 1961, in the L.K.A. Series; in A.S. Peer-boy's Paintings of Husain, 1955; and in Bartholomew and Kapur's Husain, undated but of around 1971 once again the universal characteristic of compradors art strikes us

2. Ibid. pp. 21,27,32,41-51.
that of time lessens. After a period of initial grouping, reflected most clearly in the use of muddy colours, and the end of which may be placed around 1950, there has been no real development in Husain's art. The Banana Seller of 1951 is essentially the same as Moonlanding of 1969, or Unframed Violet of 1968. His Zameen and Indian Village of 1955, are repeated in the Mural for World Health Organisation, 1963, and Village. Life of 1960. The Veena Player Narayanan of 1968 is the same as the veena player of the Green Song or the Ragamalika of 1960. The Blue Night, 1959, Fatima, 1960, Tulsi, 1961, Dhoban, 1963, Hajera, 1964, go on repeating themselves and are no different from the royal portraits of Jawaharia! Nehru of 1964.

But unlike the artists of the last fifteen years, for the sociological reasons which we have noted, Husain's work retains its unmistakable Indian character. We have earlier noticed the same feature in the works of A. Slier-Gil and N.S. Bendre. The last mentioned even, tried abstractionism, for a little while after 1958, but being a child of the thirties and forties, he was not happy with that style and had to revert back to his earlier Indianess. Husain, it must be said to his credit, never wavered and stuck to the personal idiom he had evolved in 1951-56, right through the stridently clamorous years of bureaucratic compradorism which followed from 1967.

As with A. Slier-Gil and N. S. Bendre, M. F. Husain's paintings too possess a great deal of charm. There is a naivete and simplicity about his work that is fetching. The erotic Stalinism of the Progressivists has left its mark upon

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3. Reproduced in Peerbhoy and wrongly attributed to 1952.
him, and his usual symbols the Lamp, the. Cactus and the Rearing Horse or Bull are loudly phallic. His Arjuna of 1962 and Duldul Horse and the Horse That Looked Back of 1967 are 'spirited, though The Sun Pursued by Horses of 1966 and The Fury of 1963 show the dangers of exaggerated and theatrical passion. In our opinion, Husain's best work is built up around the female figure as in Assia, Jhoola and Tulsi of 1961, Nathani of 1962, Fatima of 1960, Blue Night of 1959, all related to the 1956 study, Bet-ween the Spider and the Lamp, and the 1951 Banana Seller. The more ambitious large canvases or murals trying to present a conspectus of village life are superficial touristic impressions that betray the paucity of the artist's intellectual equipment as well as his lack of contact with real village life.

**Anjolie Ela Menon** was born in 1940 in India of mixed Bengal and American parentage. She went to school in Lovedale in the Nilgiri Hills, Tamil Nadu and thereafter had a brief spell at the JJ. School of art in Bombay. Subsequently she earned a degree of English Literature from Delhi University.

After holding also Exhibitions in Bombay and Delhi in late 1950s as a teenager, Menon worked and studied in Paris at the Ecole des Beaux Arts in 1961-62 on a French Government scholarship. Before returning home, she traveled extensively in Europe and West Asia studying Romanesque and Byzantine art. Since then she has lived and worked in India, in England, the U.S.A., Germany and the erstwhile USSR. She had over thirty solo shows
including at Black heath Gallery-London, Gallery Radicke-Bonn. Winston Gallery-Washington, Doma Khudozhinkov-USSR, Rabindra Bhavanand Shridharani Gallery-New Delhi, Academy of Fine Arts-Calcutta, the Gallery Madras, Jehangir Gallery, Chemoutd Gallery, Taj Gallery, Bombay and Maya Gallery at the Museum Annexe. Hong Kong. A retrospective exhibition was held in 1988 in Bombay, Menon has participated in several international or shows in France, Japan, Russia and U.S.A.

In addition to paintings in private and corporate collections, her works have been acquired by museums in India and abroad. She is also a well-known muralist and has represented India at he Algiers Biennale, the Sao Paulo Biennale, Brazil and three triennials in New Delhi. She has been invited by the British Council, the U.S. State Department and the French Ministry of Culture to confer with leading artists in those countries. Menon served on the advisory committee and the art purchase committee of the National Gallery of Modern Art, New Delhi, where she was co-curator with Henri Claude Cousseau for a major exhibition of French Contemporary Art in 1996. Her work recently went under the hammer at the Christie's and Sotheby's auctions of Contemporary Indian Art in London. A book titled "ANJOLIE ELA. MENON: Paintings in private collections has been published on her life and work Menon lives and works in Delhi.

It's a reflection of a five-decade career interspersed with experimentation that paved way for trends. "Back in 1960, as a student in
Atelier Fresque, Ecole des Beaux Arts, Paris, when everyone was embracing modernism I did the maverick thing of being inspired by 15th century Christian art!" she recalls. In 2000, she was the first Indian artist to work with computers. While the Indian preview was received with scepticism, it was a hit in New York. For this she took help from her software engineer son Aditya - his son Veer is a computer geek. "He persuaded me to enjoy technology and not get frightened by it, I am still bad at gadgets and can't even use my mobile properly, but I think the computer is a great tool. It can help you change colours in a flash and make a crow sitting on a chair fly off!" Menon has also resurrected junk and turned it into artifacts art you can sit on, or keep your jams and pickles in. "Art of retrieval is part of the Indian ethos; we do not belong to a throwaway society," says the artist, who also enjoyed a stint with kitsch, in a show titled Kitsch Kitsch Hota Hai, a name inspired aptly by a Hindi movie hit from the time.

"Anjolie is savvy, has great imagination, has done bold experiments in the early 1990s with old Chettinad furniture and digital art," says Madhu Jain, art critic and curator of Kitsch Kitsch Hota Hai. "Of late, however, she hasn't done much soul searching or pushed the envelope of creativity and taken new risks. She needs to go by her gut feeling more often. Her initial work had melancholy in it, but now it seems to come from her palette and not her heart." Mumbai-based Ranjit Hoskote, poet, author, art critic and curator of contemporary Indian art, feels few portray the discreet charm of the bourgeoisie as well as Menon does. Within the terms she sets for herself she's quite credible, in his view, "She is honest and there's no gulf between her stated intent and her work."
However, her work makes no claims on the viewer beyond the painterly and she does not invoke rhetoric to justify her work," says the critic who last year wrote a book on Jehangir Sabavala. Hoskote adds that most criticism that comes Menon's way pertains less to aesthetics, more to avarice about her price.

Typically, Menon is unperturbed. What matters to her currently, she says, is that she can effortlessly transform from grandmother to painter with a ladle in one hand and a brush in the other. Her day begins at 7 am, followed by pranayama and yoga and cooking lunch for her family. She works in the studio from 9 am to 2 pm, returning home to take charge of her grandchildren. Together, they draw, play fish, walk in the park, practice long jump and athletics. Though her diabetic foot restricts some of her prime-time activities with the kids, she likes her life peopled.

"My life is forever hectic," she says. Galleries call to enquire about her next painting, artists invite her to their shows, her students to their weddings, relatives come to stay over, and then there's shopping. "I haven't yet learnt to say 'no' to people," she says helplessly scanning her appointment diary. A couple of years ago, she even attended a three-day course to learn to say 'no' than being Shanghaied into doing things by other people all the time. It hasn't helped, though. The only place where the word comes easy is when someone tries to shift her furniture around, changing the way the house has been set for years. If sons Raja and Aditya, and their wives Vandana and Parveen, want to have it their way, they can do it in their space on the first floor.
Luckily, her family accepts her idiosyncrasies. "Perhaps my daughters-in-law would have expected a different sort of mother-in-law," quips Menon. Her doubts apart, Menon bonds well with her family. Every other weekend, they retire to their farmhouse in Haryana. But she never paints here. "Idyllic places like mountains paralyse me. I need the urban stimulus to work. Her muse is Mumbai Mohammad Ali Road, the rows of windows lining the street and the life behind them. Even in Delhi, Menon looks forward to her weekly nips to raucous INA market seeking fresh crab and fish for her kitchen and ideas for her canvas. "I am quite obsessed with flea markets, losing myself in Ooty’s Toda Jewellery shop, or at Portobello Market on a Saturday if I'm in England."

France's open-air markets, selling hams, mushrooms and cheese, draw her as much as Pearl, an art shop in China Town in New York. With five floors of just art material, it's a pilgrimage for all artists. "I could drool looking at the papers, sprays, acrylics and canvases," she says, but for brushes she feels India is the best. “Maneka [Gandhi] claims they are squirrel hair, so all Indian brashes have gone underground. All our artists get them from a secret shop in Kolkata as it is impossible to paint with nylon brushes."

Whenever she goes there, Menon makes sure to visit her surgeon father Amarendra Krishna Deb's ancestral house in Shova Bazaar. Menon is restoring it with help from TNTACH. "It's a palatial house now occupied by over 30 families. It has verandas, big arches, paintings and some chandeliers that still haven't been looted," says Menon, wanting to bring back its lost glory. There are other things too to do, including spending time at the Divya Chhaya Trust, the
NGO she founded for poor children. The trust also runs a small school in Nizamuddin Basti where children study during the day, while their mothers learn sewing in the evening. “realize that throwing money isn’t good enough,” she says. I resolve to spend more time in the future because I know I could make a difference to the lives of some youngsters who need just that little extra encouragement.”
Ma, the unseen ma
She went away
Went
Away
Where

Cruelly, lovingly, inexplicable, she left no sign for her son to hold close to his heart, to cherish. Perhaps, she thought it more than enough, sufficient you know, to give birth to her son. That was enough, she must have smiled when her love for the child gulped its last breath.

Her eyes has welled over with tears on seeing her child stand jejunely in its father's shoes. She must have nursed so many dreams, so many aspirations for her son she packed them in to a parcel, taking hem away with her.

To date, whenever her son chances upon a Maharashtrian saree lying carelessly, he searches for her in the hundred pleasts of the saree. He imagines the face of the mother, so many dreams for her son must have drowned in her fathomless eyes. He long to open her heart in which she must have locked her child, never to let it go away from her, she would kiss the child on its temples, she would caress the child as if she were afraid of losing him.

Where are those lips? Where are those caresses? Where is her seamless love? Her purity? Where is the fountain the spring well, the gush, the lava of her love crusting from every pore? Perhaps.
The embers of her love remain unextinguished within her child today. He is restless, continues to look for her everywhere. But where, where?

He hopes that she will stop him as if nothing had ever happened and gather him in her arms. The weather, the distances, the barriers. None of these can obstruct him if only he could still retrieve her, belong to her, even if it is for a fraction of minute, a fraction of the remainder of his life. Only when he dies, will she die for him.

It is this undying ember of love that has seen him through the troughs and peaks. The child is what the mother is. Absurdly, on occasion, he wonders whether she is handing herself from him, so that she can still inspire him. She could be amidst the grand sculptures of the goddesses in the Ajanta caves. She could be as timeless as Mohenjodaro.

He has inscribed her name on the scalding sands of the Karbala. He has inquired of her from Nimrod Nefertiti. Maybe she is wandering in an unknown realm. Maybe she is there, in her absence, when he is in the presence of the Parian marble Venus de Milo, Michelangelo's Piela, Leonardo da Vinci's Mona Lisa. He is sure she wouldn't have demurred before looking straight into the eyes of Pablo Picasso's Les Demoiselles D'Avignon in art, many painters have immortalised their mothers on canvas and paper yet the canvases are limned with mystery, with questions that are unanswerable. God created life, by snatching life away he created art,

Whistler painted a portrait of his mother, sitting silently in a corner of a room, dressed in the colour of night. Rembrandt painted a woman carrying a
lamp, she became the mother of his son. Van Gogh would have surely painted countless portraits of his mother seated in the golden, sun-blazing fields but philistines locked him in a lunatic cell.

Motherless Maqbool. Empty of the memory of her face. Perhaps it was a joke played on him by somebody up there, when he was one and a half years old, when he was just about to touch the outline of her presence. She died the child's eyes were robbed of the glimmer of his mother. The eyes could never seen her, feel her, love her.

The boy reminded M.F. Husain of their grandpa's room in Indore. The boy reminded him of the room which faced theirs. Under a roof, the brothers passionately rendered the story of Aala Udal which their blind mother placed before them after lighting the evening lamp.

Addressing his childhood, M.F. Husain said, "I am blessed. I can still see you distinctly even if you have kept your distance. It's been an age since we've talked of the good old days. I long to hold you close to my heart and remember how you used to be I long to rekindle the memories of Pandharpur, the mischievous moments of Indore. I long to return to grandpas corner shop where the ground must still be wet with the oil spilt from the lamps. I long to return to dada's room where you and I lived. Remember the window from where we began to recognize the outside world?

"My friend, my adolescence, we recognized many aspects of life, but we still knew very little of life. We did not know that grandpa was on the cusp of death when he was lying ever so still in bed. You were playing outside. The
rest of the family was grouped around the bed. Someone was reading the chapter of Yaasin from the scriptures someone was trying to force him to swallow a drop of pomegranate juice. Someone said his life is stuck in his throat, he wants to call out to Maqbool go get him immediately, and he must be playing around here or there. You were brought inside and the others were asked to leaved to leave dada's room.

As a tear goes by
The boy is silent
If he could have only said
Allah Haafiz

Boys Has A Blast, At His Father’s Wedding

Laal Khan was quite a character. A pencil wedged at the back of his right ear, his cheeks ballooning with paan, brandishing a measuring tape almost as if it were a machine gun, the tailor master stepped out of his shoes, agilely pushing the footwear to a corner outside the door, and chimed, where is the little prince? I have to take the measurements for his achkan.

When the boy shuffled in, Laal Khan cooed, “Oho, you must be six by now may Allah grant you a long life.”

Although his father was a time keeper the boy couldn't be confined within the dictates of time. Right now the boy was

1. Page. No. 12,13,14,15-35.
thrilled because his father had assented to a second marriage. For the boy, the event meant a long train journey, his first. The train left Indore in the morning, halted at Ratlam, What fun! He wolfed down steaming hot puri bhaaji on the platform of Ratlam railway station. He was lulled to sleep by the mmmm. music of the train speeding through the railway tracks.

On awakening, he saw the orange sun chasing the tram. He saw the green fields tossing and turning restlessly on nature's bed. He saw hills in the distance coming together and separating, he saw a gang of parrots camouflaging themselves amidst the tree branches. He saw the smoke of the steam engine rising and fading in the sky. The train stopped at siddhpur.

The boy's father, the groom, stepped out like some deadly dude onto the railway platform, Sharp in a white coat, shirt and trousers, he slickly straightened the tassles on his Turkish topi and embraced his impending father-in-law with super savoir faire. The boy also adjusted his Turkish topi stylishly but didn't let go of his grandfather's finger.

Even today, the scene in (father's bridal chamber unspools like a reel of film in the boy's mind. Be it the flowered chamber where the bride's sisters and friends were teasing and taunting the young woman and her groom. The tormentors broke into a medley of ribald songs, then they initiated the ticklish game of Ekka bekki. The bride hid tamarind seeds in her fists, a seed in one fist and two in the other. The groom had to force open either fist, the clincher being that his nails should not graze or nick the henna-patterned palm of the bride. If they did, the secret of her chastity would be revealed for all to see.
No glitch, no hitch. The wedding ceremony went off smoothly. It was a ceremony in white. The arrangements and the decor had a twist of sobriety. The groom wore a white achkan. The cotton mats for the festive dinner were white. The priest's headgear was white, ditto his beard. The sleep of childhood is, indeed, so deep that the boy missed the mounting darkness of the night. He saw blazing lights and more lights, a melee of all colours and an incandescent inner glow. The boy had a blast, he was delirious with happiness at his father's wedding.

The engine whistled sweetly like a self-absorbed bulbul. The train, with one of its compartments festooned with jasmines, left Siddhpur station. The boy no longer cared to feast his eyes on the zip-zapping moon, the sun, the villages and the desolate stretches from the compartment's grilled window. His eyes rested on the inert bride's alabaster hands and her feet peeping out of the folds of her blood-red wedding gown. Ho saw her big-big eyes burdened with the weight of sloop. Her face was cast shyly downwards, without so much as a flicker of a gaze. The boy sat opposite her, propped in his grandfather's lap. The boy had never seen a woman for so long and so upfront.

SCHOOL, PRIMARY SCHOOL:
In a khaki uniform
A chowkidar is about
To clang
The school bell
The headmaster's window was wide open a wall clock tick-ticked. At the stroke of one the chowkidar lunged at his job. Clang-tan-tan.

The children bounced like so many balls onto the playground but one of the boys bolted towards the school's backyard. On the dot of two minutes before the lunch recess, grandpa Abdul would wait, his clothes smelling faintly of the lamb and potato saalan in a steel box. Infallibly. Brinjals, ladyfingers, potatoes or mutton, saalan was a must, since the large family could at least dip their roti in the gravy, if noting else.

Every weekday, Abdul lunched with his darling grandson under the shadow of the tamarind tree. Quite often, the grandson popped raw tamarind into his mouth, surreptitiously as if it were forbidden manna from heaven. Grandpa would insert a finger in the boy's mouth, pull the sour tamarind out and toss it away. The grandpa and the boy were inseparable. The boy dreamt of flying like a bird on the wings of his grandpa Shirin. As long as Dada Abdul was alive he lived only for his little grandson. Like the boy, he was absolutely indifferent to the rest of the household.

In a voice quivering with rage, grandpa declared, "The sketches of this boy may be unerasable, he may have drawn all over your books of literature nd
philosophy. I don’t give a damn. All I will say is that no one in this house can
dare to raise his voice or lift a finger on the boy.”

Grabbing the boy by his hand, grandpa stormed out of the house. He
took the boy straight to Salehbhai’s stationery shop in Chhavni Chowk and
bought him a heap of blank sheets of paper, pencils and an eraser.

The day his grandpa died, Maqbool came of age. His father resolved to
send him to a boarding school in Baroda. The boy had retreated into a shell,
closeting himself all day long in his dada’s room. He would sleep in his dada’s
bed, covering himself with the achkan as if he could never ever tear himself
away from his grandpa’s arms. He wouldn’t talk to anyone, he was as silent as
a tomb.

The boy’s father instructed uncle Murad, Take Maqbool to Baroda, he’ll
mingle with kids of his age there he’ll be all right. Besides schooling, he’ll also
learn about his faith there. He’ll learn how to perform namaaz five times a day,
keep Rozas during the months of Ramzan. He’ll be taught the 40 lessons in
piety and the 12 forms of maintaining purity.

Baroda was spanking clean, a city under the tutelage of Maharaja
Siyajirao Gaekwad. The raja was a Maratha, his subjects Gujarati. The
entrance to the city was presided over by a bronze status of his highness astride
a magnificent horse. The status of the raja, his chest puffed up with pride, was
adorned with a replica of a medal bestowed upon him by the empire of
Britannia.
The Hussamiya madrasa, attached to the University, was on Sinhbai Mata Road. The Suleimani boarding school, under the charge of Gujarat's celebrated scholar Gauhar Ali Hakim, was situated at the tip of the city lake. In deference to the strong leanings of Abbas Taiyabji towards the National Congress and the principles of Mahatma Gandhi, the school's students wore khadi kurta-pajamas and Gandhi caps on their clean-shaven heads.

Theologian Maulvi Akbar taught the Koran ad classical Urdu literature. Keshavlal was the Gujarati language teacher, Major Abdullah Pathan the scout master and Gulzama Khan the band master. Chef Gulal baked rotis for the school and his wife Nargis was justly famous for her mutton shorba.

Maqbool was left within the boundaries of the school building. Slowly but surely, he struck up a friendship with some of the other boys.

Maqbool participated in school sports, snagging the first prize in high jump. He was pretty proficient in athletics actually. And when Mohammed Akhtar, the art teacher, asked the students to copy the huge bird drawn with a chalk on the blackboard, Maqbool sketched an exact replica on his slate. It seemed as if the bird had flown over from the blackboard to Maqbool's slate.

On October 2, the school was celebrating Gandhi's birthday. Before the morning class began, Maqbool had completed a portrait of Gandhi on the blackboard. Abbas Taiyabji liked what he saw.
In 1992, he was in Lahore for two months for an exhibition of his work. The unconditional acceptance was gratifying. Maqbool was qabool. He saw in Saba, a graphic artist, an understanding, a sincerity, an instinct to know and learn. Without dogma or instruction, he related to her ail he felt and in his limited way, knew about art. She thanked him without saying a word, her hand cupped into a salaam, she'd leave him before night fell and tongues could orchestrate gossip.

In fact, he hankered for impromptu walks down the streets. One night, on a whim he called up Javed the taxi driver, Maybe he wanted to drive through empty streets, maybe he was restless. He went out to the street, he saw a line by Iqbal, the god of poetry, inscribed on a stone wail. It said, "Na Afghanem, na Turk, na Tatarem..am not an Afghani, Turk or Tartar, 'm just another man who belongs nowhere." ) At a distance, he could see a sentry, flashing a torch. Why this military presence?

The night was still young. Driver Javed asked, “Where to?” A cassette of songs by Faiz played from the taxi’s stereo speakers.

_Tum na aaye to har cheez wohi thi jo hai_

_Aasman hadde nazar, hadde nazar, rehguzar rehguzar._

(Ever since you left, nothing has changed
The skies, the clouds go only to return
Ever since you left, nothing has changed, nothing has changed).
There are poems and there are stories, but there were no more pages left for Kishwar Naheed to end her story. There was only her white dupatta. At the insistence of Ahmed Faraz, Husain painted on that dupatta.

The horses of Zahoor Ikhlaq cantered to the haveli of Raza Kazimi in Gulbarga. There was greenery all around out only one of the windows on the upper storey was open. Apparently, Raza slept at unearthly hours. It was as if his life was stored in four different compartments. One compartment was crammed with law books and the second with tables, tanpuras and raag Lalit. The third compartment teemed with faces and memories.
Chapter -2

(a) M.F. Husain As Modern Indian Artist (A Comparative Study of his Work with Western Art).

(b) An Evaluation of the Art of Anjolie Ela Menon
M.F. HUSAIN AS MODERN INDIAN PAINTER (COMPARATIVE STUDY OF HIS WORK WITH WESTERN ART)

At the time Husain started his career, there was a great dearth of usual material pertaining to modern western art available to the Indian Artist. The production of Art Books was in any case now here so lavish as it is now. As an enclave of British culture, India was hopelessly impoverished even in what was available of Europe an art as the British art scene was largely academic, with only a few tame and tardy modernists. Husain who began painting in the provincial town of Indore, had until 1947 concentrated as landscaper and portraits. And though he knew enough to admire the greatness of Rembrandt, he was fashioning himself on the more modest examples of English Naturalist painters. In 1947, under the influence of his new found artist friends, he took in all sorts of influence in the same breath. On the one hand Picasso, Rouanlt, Beckmann and Nolde, and on the other, Indian sculpture especially the smiling, big breasted laksis of the Kusana period.

M.F. Husain's early paintings are essentially GENRE paintings. The idiom he built upon it in the following years is most readily related with Picasso. The reason for that is not so much Husain's special affinity with him as the over weaning presence of Picasso on the world art scene. With Picasso's staggering ability to invert, overthrow, and fuse different vocabularies of art and lies ability to

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1. A great painter of Holland born in 1606.
2. The most famous artist of the century born in 1881.
3. Husain saw it in 1948 at an exhibition of Indian sculpture.
span any and every style, casting his brilliant shadow upon it. It is obvious why he represented for artists far flung from the centres of modern art the necessary stepping stone towards modernity. Picasso becomes, infect, the common stylistic denominator for painters from all over the world, thus bringing into relationship painters of quite different genius.

Compare the work of Husain with that of the Refino Tamayo⁴, whose work he had seem in the early fifties and the comporisar makes sense, not as a direct influence but in terms of the trajectory of their respective styles which reveals similar inclinations. Both Tamayo and Husain wished to free themselves of an obvious indigenism in art. Let the preoccupation harms them both and they make a sort of compromise painting native symbols and mythologies in a language openly borrowed from the West and specifically from Picasso. In the very richness and flavour of colour and the attenuated contours which arc the attributes of their respective styles are glimpses how, finding a wholly convincing idiom without succumbing to exotic appeal, is indeed, a difficult task for a non Western contemporary.

Taking Picasso as the starting point, one is tempted to place Husain in the broad stream of Expressionism. However, Husain's Expressionism derives more from environment in which he started serious painting then from his temperament or convictions. It was Souza, a foresworn Expressionist, who picked him out and told him what to look and what to read, and how to release his native energy. It

⁴. A well known Mexican Painter.
was Shelesinger, an enigre Jew from Austria and an adnurer and collector of the Virennese Expressionist, Egar Schiele, who was Husain's earliest buyer and patron.

At a more personal level, Husain's adoption of Expressionist vocabulary has something to do with that youthful zest which seeks on identity by breaking down formal, academic structures in the supposedly impulsive manner of the Expressionists. The self Portrait\(^5\) in the footsteps of Van. Gogh\(^6\) is a very early example of Husain's Expressionists mode.

Husain has superimposed many varieties of horses the horses from his visit to China in 1952, the big rumped horses of Paolo Uccello, the horses of Mariano Marini with their phallic necks, the sky, dream horses of Franz Marc. These country vanities resolve themselves with Husain into an image of a wild horse, a beautiful noble creature of vast spaces.

After that Husain borrowed a good deal of his inspiration from George keyt because he liked his voluptuous delination of mythological figures.

Husain and Klee are the once who have found the ability to speak in a private voice in a way which bears all the complex resonances of a public and conflated world. Both are formal innovators in water colour. Klee is like M.F. Husain in that what counts as form for him is highly contextual and complexes. Both Husain and Klee have produced animated organic pictures whose life is like

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\(^5\) Painted in 1950.
\(^6\) Van Gogh was a Dutch painter born in 1853.
nature. Every thing in the work of both is alive and intercasting. Form is a complex of colour, line and figure which grows and diffuses. Background and foreground interact or merge. Both artists are profoundly inspired by music. Husain has drunk deeply of Indian music. Klee was a gifted amateur musician, his father a conductor both add to their formal complexity through potent innovations in the water colour medium.

These artists have managed through such innovations, to make the personal intimacies of water colour speed to the complex psychological insecurities of the modern world through the sense in their pictures of uncertainly. Klee's pictures are inviting, witty, ironical and playful, yet this play conceals a childlike fascination and fear of things large and luminous, things posing a threat. Amidst Klee's complexes of form one is in danger of loosing one's way, just as one way equally find oneself in magical or transfigured place without knowing exactly how one got there. His water colour bring one into an intimate word, call it the soul of the world in which one is not fully sure how to proceed, how to follow the road map, how to avoid danger Husain's soul, born in water colours and graphics, is similarly organic, playful and uncertain. His felt choseness to Klee has to with that imilarity. If Klee's pictures carry the intimacy of childhood, Husain's pictures carry the intimacy of work done.

Husain's first visit to Egypt in 1953 had left a deep influence on Husain. "For the next few years I consciously tried to incorporate the two dimensional
structure of Egyptian art in my painting." The decasualized, primal Feminine form.  

The Western Style:

Like Ravi Varma (1848-1906), who preceded them, several artists chose a painting style developed in the West. They made works with oil paints. Raja Ravi Varma, Rawindarnath Tagore, Gagandarnath Tagore, abanindranath Tagore, Jamini Roy, Amrita Sher-Gil, M.F. Husain, Anjolie Ela Menon, K.K. Hebbar, Satist Gujral, Ram Kumar, V.S. Gai toned, Laxman Pai, Tyeb Mehta, Krishen Khanna, Afpita Singh, Arpana Caur,

An artist of the time who resisted going west in search of fame and torture, yet found both in a more substantial and durable way was the indefatigable Husain. Mining in his cavalier manner the village, the tribe and the town, his work had caught the imagination of the nation from his PAG days and it has remained fascinated by him ever since. While the successful artists of modern times all came from middle class back ground Husain alone hailed from a traditional artisn community in central India his grandfather was a tinsmith, Having lived with his own family for years in object poverty in a Mumbai hovel out house a cottage he had experienced at first hand the irredeemable misery of such lives. A native of the feudal city of Indiore, where he attended art school for six months, Hussain painted film sets, and cinema hoardings in Mumbai for several years.

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7. Indian drawing today by Ram Chaterjee.
If modern Indian art really began life in the year of its independence, 1947 it entered its next and more crucial phase, that of consolidation, in the 1960s as artists, strove to evolve individual styles. The PAG had not truly opened up any new directions nor offered panacea to artists to find their identity.

Natvar Bhavsar's (born 1934) fields of color breathe and throb (1980.227). Although he moved to New York in the 1960s and was a contemporary of Abstract Expressionist painters Indian culture continued to inform the work. Hinduism guided his use of colors, for instance. Nasreen Mohamed (1937-1990) made-minimalist ink drawings. The reverberating lines in her work recall Indian music, and she was influenced by the clean forms of Islamic architecture and design. The figurative work of Arpita Singh (born 1937) is made with pigment and very little oil to form cakes of impasto paint. This patchy quality references the folk art of quilts in India. And Krishna Reddy (born 1925) played with multiple printmaking techniques in Paris during the 1950s. He felt free in this environment in contrast to India, which had just experienced the light of freedom after centuries of foreign rule.

**Modern Indian Painters:**

Indian art is of great vital importance in accordance to its culture and heritage. Art is of various types and it changes its style of expression in the hands of different painters in relation to the changing time. Presently modern and abstract art is in high demand not only in India but abroad also. Modern form of painting is the result of the experimentation that the stalwarts of art had initiated.
Abstract forms on canvases give a liberating spree to the beholder's soul and hook the mind to gauge the meaning. Here lies the enchantment for the mysterious and this gives zest to the devotees of painting. Painters trap the mystery loving quest in the audience and create exalted examples of painting. Know with the help of the following sites about the modern painters of India and their pieces of vision.

Modern art has received good acceptance in both national and international market. Indian modern art is highly acclaimed in the west. Know about the top modern art painters of today through this site. You also get short compressed profiles on these painters through this site.

M.F. Husain is a renowned name in art not only in India but also abroad. This painter of modern art has painting a new form and style. To know about this famous artist of modern art.

Figurative and Abstract Art:

The pace which characterizes the advance of non-objective art, even in India, during recent years, has been astounding. What is significant—perhaps alarming, to those who cannot shake off convention easily, is that this cult of non-objective art appears to have caught the imagination of some of our very gifted artists. This rather sudden, positive shift has created a problem which is both engaging and challenging - not one which is merely imaginary, a passing mist likely to be blown away in course of time, as some people would have us believe.
To discount the more positive aspects and achievement of non-objective art would be as unintelligent and thoughtless as to discredit the more salient aspects of the figurative element in a work of art.

"The majority of onlookers do relate their own visual experience in appreciating a work of art, and when they find a vacuum in their mind, then only the false expression comes; they claim it is abstract art and cannot understand it.

"Figures or any natural form of nature are generally the starting point for an artist. Each form has a shape; it may resemble a human figure, or a tree or a cloud. Even a cloud form may resemble a human figure. The trouble is not of the form but the search to find a resemblance of it, to satisfy individual sensibility.

"Therefore even in so called figurative painting, which might have been started with natural forms in the process of the painting, the artist comes to discard representational character and concentrates on the main elements of the painting, that is the achievement of harmony in a given space, of the forms, lines and colour.

"And this appreciation should be direct and free "This controversy will cease only when is a change in the onlooker's approach towards the appreciation of a painting or any creative work of art.

Laxman Pai:

Sri Pai, indeed, traces the controversy between abstract and figurative art to the titled and preconceived approach of the spectator. It needs no effort to agree with Sri Pai as to the supremacy of form and colour in a work of art. But surely,
even Sri Pai knows that irrespective of this preconditioned approach of the spectator, something more needs to be said to explain the polarity between a Rambrandt and Mondrian.

The same emphasis on the fundamental role of form (and colour) in a work of art is laid by Dr. Charles Fabri, who is astonished that there should be any serious consideration at all whether art should be abstract or figurative.

I am always astonished that people seriously considering art could worry about the problem of whether art should be abstract or figurative.

The simple answer is that Content (or Subject Matter) has nothing to do with art proper. Art is Form, and great creative art can be born, whatever the subject matter of painting or sculpture.

A great painter can create splendid art with some such content as employed by Francis Bacon or Giacometti, not discarding the figure, not to speak of the great masters of yesteryear. Chagall is as modern as any abstractionist, and a fine abstractionist is as good as the Old Masters were. Picasso in many ways father of the new modern movement.

In India, the major artists now working, Mr. M.F. Husain, Mr. Tyeb Mehta, Mr. A. Ramachandran, Mr. J. Sultan Ali, Mr. F. Souza, Mr. Laxman Pai, Mr. Krishen Khanna and many others still retain figurative elements in varying degrees in their very fine arts, and Mr. Bimal Das Gupta and Mr. Swaminathan (to mention only two) have discarded figurative work. It makes no difference.
Historically speaking, standing back and speaking of the centuries, it is the same kind of variety that is offered by past ages. The masterpieces of the 'trecento; of the renaissance, of the mannerism of Michelangelo, of the baroque of Titian and the baroque of Rembrandt, all offer masterpieces. So do Rouault and Douanier Rousseau and Paul Nash and Karel Appel, Subject matter, La matieje litteraire, has nothing to do with great art.

"A great painter can make great art whether he is abstract or figurative."

Alexander Calder:

Figurative Art lived a long undisturbed life from the primitive period until the end of the 19 century. A long life chequered with several evolutionary changes, left unchallenged. But the sensational discoveries of the present era in the field of science and technology widened the vista of the artist and the sense of enquiry within him urged him to search beyond the surface. In this search for inner reality, his intuitional emotional and intellectual faculties came to his aid. In addition to this desire in creative man the change in the political and economical sphere all over the world gave him an opportunity to assert his sense of individuality. This self-acquired freedom of expression opened a new horizon for the creative artist and the various revolutionary changes became effective from the beginning of this century culminating in Nihilism. Between the two extremities a balanced approach is being explored by many a contemporary artist all over the world.
The term "Abstract Art" is generally used for all works of art, be it painting or sculpture, where motives or objects depicted are beyond recognition. Merits of works in this category are judged on the merit of organization of form, colour and space and so, This attitude has broken all the national barriers. Quicker modes of travel invented by modern man and intermingling of peoples have made the various movements and inventions in art common property all over the world. As a consequence daring experiments with ever new techniques and ideas arise. This newly acquired licence in some cases resulted in artists imitating each other and thus lose their identity. The craze for originality often resulted in works beyond the comprehension of the spectator and perhaps of the author himself.

The significance of a work of art, be it figurative or abstract, depends on its elevating qualities and on its values that stand the test of time. Figurative art all over the world lost its vitality during the 18th and 19th centuries, but is seen as a new force in the hands of modern masters like Picasso during the early part of this century. Possibilities of projecting figurative art, intelligible and interesting to the sensibilities of the modern man are being tried by artists everywhere. They of nature form a creative vocabulary. They infuse abstract for example, in a painting with a believe in projecting man to them the human figured or the motifs musician singing the sound, element too is infused in. The expression of an emotion not only depends upon 'the subject matter but also on the juxtaposition of colours and treatment of space together with inventive symbols. The resulting work attains a new reality, for more true than the visible reality and far removed from the so-
called academic or impressionistic work. It is in this middle path. I believe, that there lie immense possibilities of maintaining the artist's individuality and at the same time of creating works which attain universality.

Chintamoni Kar:

One is therefore led to the very tempting, conciliatory proposition that there is no tangible conflict between abstract and figurative art and that the polarity between conventional ideals of art and of the modern is symptomatic of the present age. It is suggested that the non-figurative art forms best express the contradiction, frustration, love and hate of our troubled times.

The terminology 'Abstract and Figurative' is of recent origin, established partly in the process of the simplification following the European Renaissance. I would rather use the word non-figurative to abstract, that is "Figurative and non-figurative Art.

The meaning of 'abstraction', as I see it, is to draw away from a mass of visual impressions, that is to represent its very essence. This trend is evident in the Arts produced in various periods of history. As soon as one starts putting something on the canvas or to build or carve something in sculpture it is quite apart from Nature, from that which is living, moving, growing and all the related organic activity one embarks into the realm of abstraction, however outwardly representative the character of our expressions be. The process of art is always a process of abstraction. It is a matter of interpretation of ideas and feeling-Un a thousand different ways.
However, my own feeling is that there has been plenty of non-figurative art produced throughout the ages. Most of the symbols produced by different civilizations are wonderful examples of non-figurative art. They contain valuable human experience and philosophical significance. Non-figurative art for its own sake, without the element of abstraction, as I have explained, has little meaning for me. The quality of this abstraction depends on one's own capacity to understand, feel, and interpret objective reality.

This is precisely what any artist does, whether contemporary or ancient. There is a basic undercurrent which is common to all arts of different periods. The artist's aesthetic sensibility and his ability to transform the visual world into a work of Art through the materials and means at his disposal marks a unique human process. The ideal is not to achieve 'progress' in Art, but to establish the right kind of relationship between man and universe, releasing his creative urges and establish a harmony within and without.

Having stated my view about abstraction in art, I see that there is no real conflict in art expression, between contemporary or ancient art. What we term 'Abstract or non-figurative Art' today has a great meaning not because it is abstract or non-objective but it is the language of our age.

This is a language of art, which expresses our century and the world in which we express our feeling of love, hate, anger, frustration, etc. through the art form which is evolved out of our present day problems of existence. Our Art has a
specific meaning for us because it" is the language that we speak and which has
the capacity to contain temporary feeling.

K. S. Kulkarni:

"Our world to-day is subject to such immense tensions both national and
international, that in the struggle for existence every facet of the mind, be it
emotional, artistic, or intellectual, vibrates at full pressure. More than ever before
does Art in its varied forms enter our everyday life.

To my mind it is absolutely clear that both Abstract and Figurative Art have
got to co-exist, to the detriment of neither; on the contrary, I believe the
coexistence is towards the enrichment of both.

Abstraction has giver, art a new dimension. It demands of the artist, an
extension of his mind, the intellect being encouraged to soar at will, and probe into
realms that, were held inviolate-by thinking man half a century ago. The
imagination has never been as stimulated as now, when a painting or work of
sculpture is dependant, almost wholly upon colour, texture and a revolutionary use
or material. With its lawlessness and intuitive character Abstraction reflects the
confusions and contradictions of the age.

Having said what I already have in defence of the Abstract idiom, I must
however point out that my own research and predilection as a painter, has led me
to feel and sympathise far more with Figurative Art.

Let us not forget that the many brilliant and revolutionary experiments of
our century, the whole complex edifice of Modern Art, an almost top heavy
superstructure, exists because of the solid and magnificent foundations which have
been rooted in Figurative Art for centuries. The one has led to the other in the very
process of artistic evolution.

I feel keenly that unless Abstraction is clearly understood both emotionally
and intellectually by the artist concerned, before he puts brush to canvas, and then
expertly handled the painter heads down a one-way street to a 'dead end.

This is never so with Figurative Art in which the imaginative significance-
transcends the more depiction of subject matter. The expression of reality, being-
humanistic is infinitely more intuitive, more emotional and intelligent. It may
achieve a truly abstract quality as for example in South Indian Bronzes. I dread the
decorative in a painting and Abstraction so often heads straight for this pitfall with
its constant preoccupation with texture, design, and spatial effects. I find the
monotony and coldness of this idiom limiting, and the possibilities of quackery
infinite.

In my own paintings I feel the need to refer to nature for stimulus. For me it
is the point of departure towards new and limitless horizons.

Jehangir Sabavaua:

Sri Sankho Chaudhuri Emphasised the inevitability of the "figure" in
whatever form, even in an extended form, without which expression is impossible.
He almost suggests the impossibility of pure abstract art.

"The choice between emphasis on the form in content of art has been an
age-old dilemma. Emotion - the main source of man's expression is abstract, but is
always expressed through a concrete recreation in terms of colour, line, and form. A motif or a symbol is the outcome of the concept of the concrete expressed in terms of the abstract or vice versa.

The abstract is an intellectual concept. It has no definite area, time, and space. It is a-value and a truth that is empirical. Man, being an anthropomorphic creature has always used the vehicle of 'the figure' (man) for his expressions from time immemorial in our talk, or- in our writings and in our art, when expression becomes the main preoccupation we tend to generalise; we talk of philosophy and truth, which are abstract. It is the interrelation between the concrete and the abstract - realization of a lofty truth and the struggle for its expression in terms of personal experience that makes a work of art fascinating, and a poignant imprint of the struggle. Truth by itself remains an impersonal cold and lifeless.

Like worship or meditation, man's devotion or desire for spiritual realisation becomes easier through the medium of a deity who is in fact a man-made symbol. So in art Man's innate urge for expression finds an easy vehicle in objects and figures created by man which then became the means to his expression.

Modern abstract art started as an experiment to separate painting from its content, which to the artist was an illustration and merely succeeded in conveying a meaning or telling a story, Identification of an object or theme the artists held; -1 was not necessary for appreciation of a painting as a work of art. The language of art, it was felt, is the creation of forms pleasing to the eye. This lead to theories of
optics and aesthetic sensibility which had so far been beyond the purview of the artist.

Abstract as the non-representational or the non-objective or non-figurative in art is essentially the expression of the cynic and the sophisticated-where truth in the form of principles has resulted in machines which produce power and products possessing greater precision than man's hand could ever achieve.

Sankho Chaudhuri:

Is it then a question of emphasis of certain aspects of human condition, valid in each age? What about the more noticeable part of technique and materials, which is becoming increasingly evident and has become symptomatic of avant garde art? Technique and materials not only produce the essential visual impact of a work of art, but go a long way in creating moods, both tense and pleasurable.

The means at hand for my chosen expression are paint materials. I have colours and brushes, canvas and the mediums required to dilute the party colour material and to use them thinly, thickly, blended and mixed or in any other way suggested while manipulating them, with brushes, rags, palette knives or a printer's roller, I spread the colours mixed with oil mediums on the canvas the way I want them to be laid and placed.

Abstract and other paintings including figurative paintings are made up of such colour manipulations. Abstract paintings in part or as a whole does not represent anything else besides what it is made of. But it is possible for a spectator to impose on it his own readings and meanings for which the artist, its creator,
cannot be held responsible. These 'unities' may even create moods, soothing, pleasant or otherwise in the minds of the spectators.

Other paintings include works which may have a story to tell. The subjects may be a record of a passing glimpse or a more deeply studied view of nature or specially arranged objects. They may be things imagined or dreamt of. These illustrative 'unities' can have various kinds of appeal to the spectator, who may read the story, recognize, the semblance of the original view or object and also participate in the personal dream experience of the artist.

However, the aesthetic considerations behind the laying of coloured forms forming into a 'unity' may be missed by them. Nor should it normally be expected of them to participate in this enjoyment. They may get interested and admire the skills employed by the artist in using colour, in creating illusions. In the acquisition of such skill practice, experience, and knowledge are required.

In abstract painting intense feeling and knowledge of colour matter and its handling to form a unity through possible and desirable juxtaposition is necessary. Abstract painting also offers the possibilities of expressing feelings such as those of disgust, contempt, bewilderment, love and detachment etc.

As for the pleasure derived in the act of painting I would say that abstract painting offers far greater and purer pleasure than the figurative. Apart from the sanction of liberty abstract painting makes its own severe demands, A painter of 'abstracts' has to have his ideas more aesthetically oriented, has to be more conscious of things happening on the canvas, has to be more concerned with the
subtleties of colour sensations, have more feeling for the recordings left by the brush strokes, and of the rubbings, wipings, scratchings, thinnesses and thicknesses of his paint. He is more directly concerned with the material that he uses. If an abstract painting has no aesthetic values it is just to be thrown away. Other paintings do exist and are cared for, for they have other values.

The appeal of Indian classical music, specially of instrumental music, is very much like the visual experience derived from abstract painting. I think it should therefore appeal to Indians. The idea of world brotherhood or 'one world has not been politically possible but it has become possible through abstract art.

J. Sultan Ali:

The emergence of non-figurative art and its phenomenal advance is said to be historically inevitable. Perhaps, it is a result of the relationship of man with the complex, mystery-ridden modern predicament. But, purely from the aesthetic point of view, the lesions learned from abstract art are manifold and undeniably valid, despite the part degeneration and shock tactics.

The inevitability, even the significant need, for non-figurative art seems to be clear from the events in European art history that led upto the first decades of this century. It seems at least in the retrospect that the unfolding of events demanded that art become abstracted, then entirely abstract. The new relationship
of man to the unexplored, unchartered and more ambiguous realms that found expression as it were, 'abstract visuals'.

After about 50 years of abstract art we maybe on the fringes again and seeking new pastures, Every art movement loses its force gradually and new desires begin from within. After an original search into the domain of abstract by some of the most significant 20th century artists, there seems to be an exhaustion, leaving a residue of mannerism. Yet it would be naive to declare any art form 'dead'. The chapters are never really closed: they accumulate in layers generating directions into the future. Thus if we say abstract art has lost its vitality, it is an anticipatory statement, and it refers only to that aspect of it that is the content of 'art history' at this moment. In so far as art is always related to the needs and inspirations of living creative artists, a demand by him to his means (the elements) different from that which has been previously made can yield revolutionary results. An 'organizational' aspect of art, degenerating into the decorative, has been pursued in recent years, due to a series of external and internal reasons. But if the intention and the elements could be apprehended freshly and perhaps if subterranean sources of inspiration could be tapped from different cultures, of different times new windows on abstraction could be opened.

To talk of a 'return to the figure is false because it is almost a truism-there is never a 'return'. Moreover alongside the mainstream of abstract art, figurative art has retained its place. The question then is, can the emphasis shift to the figure; if it does, what kind of figurative art is it likely to be? The answer to the first part of
the question is, quite simply, yes. The very 'sophistication' of recent abstract art makes alternative direction natural, even as early in this century, its reverse was true. Even factually this is so: in the last decade there is almost a vengeful swing of the pendulum by the neo-realists (pop-imagists) who have used clearly defined figures in their work.

**What is Composition:**

In the Visual arts in particular painting graphic design, photography and sculpture Composition is the placement or arrangement of visual.

**Definition of Composition:** The spatial property resulting from the arrangement of parts in relation to each other and to the whole "harmonious composition is essential in a---

Constitution the way in which some one or something is composed.

**Composition (Visual arts):** In the visual arts- in particular painting graphic design photography and sculpture composition is the placement or arrangement of visual elements or ingredients in a work of art. It can also be thought of as the organization of the elements of art according to the principal of art,

'The term composition means putting together and can apply to any work of art, from music to writing that is arranged or put together using conscious thought. In the visual arts, composition is often used inter changeably with various terms, such as design form visual ordering or formal structure. Depending on the contest in graphic design and desktop a publishing, composition in commonly referred to as page layout.
**Contemporary:** Just means "art that has been continues to be created during our life time."
Title: Thread Ceremony thm
Anjolie Ela Menon began her paintings in the mid 1950s. It is said that many of the qualities and motifs that are now ascribed to her can be traced to her paintings of this early period i.e. 1950s. During this period just a teenager she performed her artistic genius under the analyses of instructive vigorous. It was not the result of formal school which was to come later. As a young artist Anjolie applied paint with a palette knife, vigorous and bold strokes with some large unfinished areas. Her paintings during this period shows the influences of Van Gogh and Modigliani, Munch and Roualt and to a lesser some extent Jamini Roy and Amrita Shergil. Her paintings during this early phase of life is devoid of formal upbringing, hence eclectic in nature.

The technique of thick application of paint as in Van Gogh’s work, is evident in Portrait (Plate I), an intuitive approach imples Anjolie here, rather than a conscious awareness of the Dutch painter. Expressionist fervour imbues some of the early work, but latent Indian influences are seen, as in Fisherwomen (Plate 9) where the line of the seated woman is strongly reminiscent of Jamini Roy. During this period of her artistic activity she used heavy colours which resulted in thick, textured quality. She slowly began to gain confidence and strength. The strong black lines used by her painting of early period bears the influence of the great M.F. Husain. A great Pioneer of contemporary Indian painting M.F. Husain’s soon became her ideal and a source of great inspiration. It is evident from her early work that M.F. Husain’s influence played a decisive role in the formative period. The influence of
Shergil is also traceable although to very lesser degree. However, it was during this period that the began to understand the genres and styles in the visual arts under the influence of her art teacher at Lawrance school, Lovedale. She also learnt the basis of western art. She slowly moved towards the visual motifs and spatial arrangement which later on became an integral part of her mature work, an important aspect of her work from the very beginning is that she uses a strong central figure to highlight the central figure intensity (mural) plate 8. There is no maturity in the form and technique during this early period of her life. Yet her painting show intensity and innocence. Beginning with 1960’s her artistic work shows a further evolution.

This is evident in “Refugees” “Mohan as a young boy” During this period she appears as a prolific, using paint. Some times she paints both sides of the canvas and covers every black surface from the wall to doors. At early as 1950’s she was acknowledged as an artist by art circles in Delhi and Bombay. It became clear that Anjolie Ela Menon was going to emerge as a great artist, which proved true.

Richard Batholomew remarked “Anjolie’s work is singularly mature for her years and all the characteristics of an expressionist painter. She is interested in landscape in faces and in figures which are evocative or symbolic. She has a bright palette which is toned down some what in the latest pictures”.

There is also a shift from a marked romantic attitude manifest in her earlier works to a quality of introspection and revelation. This opinion about Anjolie was expressed by Bartholomew when Anjolie was just twenty years
age. It was during this period the M.F. Husain introduced her to art circles in Bombay.

Anjolie in Paris: A period of Transition

During her stay in Paris she went through a new experience. It was a period of transition. She enrolled at the Ecole-de-Beaux Arts in 1959. The life in Paris was hard for the young artist. She had to depend on a modest stipend provided by the French government. The financial problem and a very hard discipline caused a crisis and frustration in her mind. At the same time she found herself for behind the many talented young scientists.

This added to her frustration at the Atelier Fresque. As a result of hard work day and might. She suffered a terrible loss of confidence in the first year in Paris, struggling with the language and her first ever taste of isolation. But imbed with fierce determination and what she now calls the very typically Indian exam syndrome, she preserved, working long hours to compete with local and international students at the Atelier Fresque. For some time in Paris Anjolie shared a studio with a young Mexican painter, Francesco Toledo, whose mythical, translucent drawings bathed in ink washes were to influence her a few years later. Over long weekends and during the summer holidays Anjolie embarked on hitchhiking expeditions which covered Spain, Italy and France, and later Greece and West Asia. Together with her friend, Shama Zaidi, now a film director, she saw every major cathedral in Europe and hundreds of little churches, altars and painted ceilings.

She spent ten days in Exploring the prehistoric cave paintings in
Tarquinia in Italy. This experience has a strong effect on the evolution of her art. At the Louvre, the Jeud' Paume and the Uffizi Galleries had greater influence on her than the beaux Arts. She had British education but her introduction to the great filmmakers Bergman, Anotonioni and Pudovkin Videned her imagination. However her stay in Paris had a great influence on her artistic development.

She spent her winter in Florence. The great work of Giotto, Botticelli, Michel angelo and Leanourdo-da-vinci Captured her mind. The chief characteristic of her work that is loneliness is manifest. The very wide and broad aspects of European art also confused her. The question arises what was the main Aesthetic sense in her art during her stay in Paris. The answer may be spatial separation and an obsession with volume and form. The emphasis was on qualities on solidarity, stability and durability.

In the early 1960s Picasso also was at the peak of his creativity. Most young painters of the time were profoundly influenced by the cubists, and the more avant garde were unabashedly looking to the abstract expressionism of American painters like Rothko; op and Pop were in their infancy and Malevitch had already passed beyond Futurism to the absolute abstraction of the ‘black square’. Yet Anjolie’s work has always run counter to trends and continued to be elusive and temperamental.

She used of undefined areas of colour. This is against geometric form of cubism of the special surfaces of Cezanne or Matisse. Thus Anjolie’s non conformism grew strong in the 1960’s. Anjolie did not follow the ‘School of
Paris” instead she derived from anonymous Romancesque influences.

Post-Paris By the end of 1960 Angolie had completed her studies in Paris and decided to travel once again with her friend Shama Zaidi. They planned to return to India over land. The two friends met in Florence. Anjolie recalls a bleak winter day when they traveled to the grimy docks of Brindisi and onwards to Piraeus in Greece. The Sea-Sick voy Voyagers Spent the night in the cattle-hold of a rusty old tub since both the young women were painfully short of funds. Athens from they went to Spata. An important thing to be noted during this Voyagersis that she filled large sketches books with intense water colours. But only a few photograph these water colour are available which are faded. She reacted to her immediate surrounding rounding by creative her own contrasting word.

Her water colour landscapes contain reach maturity and melancholic quality her recollection of the visual imprint trans figure into reality. From Greece Anjolie went to Beirut through our land Journey. She stayed in the caves of Petra. Her stay in West Asia left a definite impact on her work. She was very much influenced by the Ancient side in Syria. This is clear from Dead Sea. It appears that Anjolie was absorbed into the timelessness of the past through Ancient symbols or architectural motifs.

Anjolie’s artistic work took a change during her stay I Soviet Union. In Vladivostok Exhibition we find a new trend, one of the painting Batushka depicts an orthodox Russian priest with planning eyes, reinforcing a much earlier tendency of the painter to present a full frontal figures. Anjolie had now
emerged from the shadowy moody water-colours and the soft Madonna like figures of the mid-1960 that appeared almost to be bathed in blood.

During this period of her experience she learnt the use of blue colour effectively. The opaque blue of her earlier work as is evident in portrait, was replaced by translucent layers of ultramarine and Prussian blue.

The colours are used to create a contrast of light and shade. Her love of colours is intuitive. The works of early 1970s are expresses pensive view due to the colours used the pensive under expresses innocence. Her two years stay in the U.S.S.R. witness a change her interest Byzantine Romanesque art develop farther. She created dark, Pensive Christ, like male figures, in her art the composition of mother and wife is a very important factor. After return to India from U.S.S.R. and Exhibition was held at the Academy of Fine Art in Calcutta. In this exhibition her composite art was at its best. It was the result of experiments in Paris, New York, England found a Unique interactions.

Desmond Doig

Desmond Doig made-the following comments. There is promise of another Amrita Shergil in the making”. However during the course Anjolie’s own personality in art continued to be evolved. As one writer says. “Anjolie through her multi-layered hoard of memories to evolve her own path and painted in Frenzied bursts amidst her children and the Trivia of domesticity. Along with prophets and Priests the Madonnas wearing crowns of thorns were nudes set against the flora and fauna of dense tropical jungles more Eve than madonna Suggesting a certain shift in her handling of sexuality and repressed
emotion”. According to her own statement “Eve” a work of famous Italian Sculptor Giselbertus, attracted her most. The Eve lies Wide-eyed and full of complicity under the apple tree with a shy, sly smile that was fraught with the knowledge that accompanies the loss of innocence”. This period of Anjolies painting, i.e. the early 1970s is dominated by Eve. There is a full presence of sexuality in almost all the nudes very soon we see six exciting paintings of 1971 dealing with the tragedy of Bangladesh. Along with human skulls and severed limbs there is a symbol of hope i.e. the birth of a new nation. The symbol is represented by flowers. The Exhibition of the mid 1970s saw a change in her work in the sense of use of strong crimsons, blue was not in the tradition of modern Indian art.

By the end of 1970s a new trend emerges in her, from the nude to the window. It was a transition from subjective to literary mode.
Chapter 3

(a) M. F. Husain's Art Education and Inspirations. Some important Exhibition, -(National & International, Awards Received by M. F. Husain).

(b) Art themes, A Subject Matter, Style and Techniques of Anjolie Ela Menon's Work.
Shivaparvati

Noorbibis
To days International famous Artist Maqbool Fida Husain was born in 1915 in the holy city of Pandharpur, Maharashtra, in a community of sulamani Bohras. His childhood and were spent in Indore.

There is a reserve of memories same are blurred, like the death of his own mother and grandfather. Husain mother died when he was one and a half year old and soon he had a young and attractive step mother Husain's grandfather has been a tin smith, Husain's father had matriculated and become a clerk. His relatives were artisans.

During his childhood Husain was sent to his maternal grand father who was the head of a religious, sect in the town of Siddhpur in Gujrat, and he was taken in hand or a course of religious instruction.

Here he learnt to read and write fluent under and thereby gained access to the tradition of Urdu poetry. By the time Husain returned from Siddhpur to Baroda, where his studies had continued at the Darul Talaba.¹

"Maqbool Fida, Husain's father was strict and orthodox in raising his children, Husain still remembers, Novels were absolutely banned, as were short stories. He believed that reading romantic and sentimental material would influence teenagers adversely. In fact, in his entire childhood and adolescence,

¹. Islamic Boarding School.
he do not remember reading or hearing a single story." In his house, there was a discipline and an instinctive understanding.

Husain was rummaging libraries for books on poetry, drama (small shot of spirit) and above all on Art and Artist with his friend Favar Husain, student of Christian college.

Sixty years ago when few books were published and fewer still were available in a place like Indore, Husain succeeded in finding reproductions of chughtai, Rabanindra Nath Tagore, Nandlal Bose, as well as the English and Flemish masters. While at the boarding school in Baroda he regularly visited the museum which housed are of the best collections of Flemish Painters. Every morning he copied Indian painters, followed by two original works in the oriental style.

As Husain continued to devote more time towards painting and less to his studies his formal schooling come to a grinding halt. He practiced tennis for hours. Now, what he needed the most was his approval for giving up school and plunging into painting, painting alone.

Husain had also accompanied Bendre on many sketching trips. He had watched with a feeling of deep and respect of over powering grandeur fear and respect a we and admiration while Bendre painted his painting. "The Vogabond" His full blooded brush working vigorously an canvases. One day Bendre come to his house and told to his father "He is extraordinary talented. Please let him concentrate on painting."

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2. Unfinished portrait of Husain by Ila Pal, p. 34.
3. International Famous Artist.
After this nothing can stop Husain to spend more time towards art. In 1950 Husain seemed all together ungroomed for his future role as a celebrity. He scarcely participated in the vehement discussions of his artist friends. Living with his wife Fasila and their several children in a virtual bohra ghetto in the Badarbagh locality of Bombay, He was more or less a conventional householder, a teetoltaller, and so devout that he would find a corner to pray his five daily prayers no matter where he happen to be.

Compare this life with his present life style, his gypsy life, his glamorous caprices and one can barely reconcile the two images. The tall gaunt man with his jet black beard, who looked like a very shy maulvi in 1950, evidently had a certain shrewdness, an inbuilt resilience, and a capacity for spontaneous improvisation that one usually associates with a performing art.

"With every success Husain has added more colour to his personality and accelerated the pace office itinerant's foot loose and fanciful life, the life of freedom as he obviously regards it to be⁵. There is no place where Husain now resides for more then a week. He maintains modest apartments in Delhi and Bombay where his family members are stationed. A patron's mansion in Hyderabad serves as a refuge and a private museum of his life's work. "Years ago he rented a room in the Naaz hotel, overlooking the junk shops and slaughter house in the Jama Masjid area of Delhi, where his entertained his fashionable friends and prospective buyers." Now he is more likely to rent a room in a five star hotel, but he will walk out barefoot to a proletarian

⁵ Contemporary Indian Artists by Geeta Kapur. P. 122.
restaurant to eat Biryani. From one city in India to another, over the years to Geneva. Milan, Paris, London and New York, Husain cut across classes, cultures, and continents with the apparent ease of the jet set and the style of a start.

**Husain’s Art Education and Inspiration:**

Husain's Art education, subject as it was to his own and his father's whims, was entirely haphazard (of events accruing by chance or illogically rather than by design, his choice as made in a purely haphazard way). Since he paid scant attention to his studies, he was at me paint taken off the school rolls and apprenticed to a tailor. He was always drawing. "Husain remembers pictures he begged, borrowed at-fore out on the sly from magazines, newspapers and books, at neighbour's places and newspaper stalls. What attracted him the most were faces⁶.

And his father thought he might make a good cutter in a tailor's establishment when at the age of 17, Husain was a gold medal at the annual art show at Indore. The father was persuaded to let him attend evening classes at the college in Indore.

After two years of evening classes Husain became a full time art student for a year where, incidentally, Bendre was then a young teacher. By this time he was already well set to become a painter.

After three years of this training he was ready to go to the J.J. School of Art⁷, in Bombay. He got admission and made his departure, but was called

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⁶ Husain by Ramkumar Dharmyug 1967.
⁷ Jamsetjee Jeejeebhoy School of art in Bombay.
back almost immediately. His father had lost his job during the Depression and with the family's straitened circumstances, he was needed at home. But Husain's heart now held fast to the idea of becoming an artist. In 1937 he cut his ties with family and migrated to Bombay, absolute provincial with hardly a penny on him and no contact what so ever in the big city.

To begin with he apprenticed himself to a painter of Cinema hordings. He would paint a colossal image of Sohrab Modi⁸ or some other star.

After his adventurous foray as a poster painter he took up a-steady job with a firm designed and manufactured children's nursery furniture. He did this job for seven years, until 1947, and earned enough money for his family and for his paintings.

Soon afterwards he came to know souza and Raza and the other handful of art students who were to make their mark in the coming years. When souza initiated the Progressive Artist's Group⁹, he brought in Husain as one of the six founder members.

Some Important Exhibitions and National International awards received by M.F. Husain:

Husain's art is truely permeated with this sense of joy and celebration. The nucleus of Indian civilization has always been the village and Husain's spring well of motivation has been the folk and the tribal.

In 1948, Husain exhibited five of his paintings at the Bombay Art Society's annual show, which have a great response. In 1950, at the age of 35,

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⁸. Famous Films Star.
⁹. Souza and Raza got tighter and formed the PAC Group.
he held in Bombay his first one man show in the B.A.S. Salon\textsuperscript{10} though it was a late start, but Husain was the new hope the new genius whose powerfully insistent expression was compiling everyone's attention. Certainly Schlesinger\textsuperscript{11}, brought his paintings for a 50 or a 100 rupees would never have anticipated that his protege would so soon become a national celebrity. By 1955 Husain rocketed to a crucial eminence in the Indian Art scene.

After that, Husain next' one man show at the Foreign Language Institute in Delhi evoked a better response. Among the Visitors was Dr. Zakir Husain, then the Vice-Chancellor of A.M.U. Aligarh.

In 1954, Husain was nominated Eminent Artist Member of the Lalit Kala Academy, which organized the First national Exhibition a year later, In 1955, he got his first national award for his huge painting 'Zameen\textsuperscript{12}'. Now Husain had rocketed to a crucial eminence in the Indian Art scene. When he got his first national award he has been honoured by the Indian government with the Padam Shri, and then in 1973, the Padam Bhushan Since his first trip to Europe in 1953 he has travelled extensively and hold exhibitions all around the globe from Japan to Canada from Brazil to Hongkong from Mascow to New York, and in between practically all the important countries in Europe. He exhibited in the Venice Piennale for the first time in 1955, won an award at the Tokyo Biennale in 1959, and was invited to held a one-man show at the Sao Paulo Biennale in 1971.

\textsuperscript{10} Bombay Art Society.
\textsuperscript{11} Husain’s First Loyal Patron.
\textsuperscript{12} “Zameen” Painted in 1955.
In 1967, Harry Abrams\textsuperscript{13}, from New York brought out a book as Husain. Profusely illustrated with colour and black and white reproductions of Husain's paintings this was the first such book on an Indian painter. His successes in not limited to painting, same year he won the Golden Bear at the International Film Festival at Berlin for his documentary in 1967 he made his first films 'Through the eyes of a painter.' The scale of his success is now truly International.

Husain's interest in cinema has been with him since childhood. He says, I wanted to be a film-maker. When in Indore my father used to let me go only twice a year of films but I was so crazy about cinema. I joined an evening class for painting only because I could go to the cinema. Even in those days I used to see the structure of the images, I was a great fan of John Ford and Frank Capra.\textsuperscript{14}"

And in 1969, Gallery Chemould help a major retrospective of Husain's work at the Jhangir Art Gallery\textsuperscript{15}. And It was a significant show. After this Husain was invited to exhibit along with Pablo picasso as a special Invitee to the Sao Paulo Biennalie. There Husain display his Mahabharat series.

The first time when Husain sold his painting in 1934, he got Rs.10 for each. In 1957, when he came to Bombay he painted his portraits for Rs.20.

At his one man show in 1950, his works were priced in the Rs.50 200 range. By 1955, with growing recognition, his paintings had reached the Rs.800 mark.

\textsuperscript{13} A well known publisher of New York.
\textsuperscript{14} Unfinished portrait of M.F. Husain by Ila Pal.
\textsuperscript{15} Jamini Roy also came to Jahangir art Gallery to see the exhibition.
In 1959. The award at the Tokyo Biennale boosted the price of a Husain to Rs.1200- remaining steady for a decade.

In 1971, after he was invited to participate in the Sao Paulo Biennale along with Picasso, he really entered the high price bracket. Hindustan Lever paid him Rs.30,000 for a 60" X 48" canvas.

M. F. Husain was a special invitee along with Pablo Picasso at the Sao Paulo Biennial in 1971. He has been awarded the Padma Bhushan in 1973 and was nominated to the Rajya Sabha in 1986. He was awarded the Padma Vibhushan in 1991.

1990-Present

Husain went on to become the highest paid painter in India. His single canvases have fetched up to $2 million at a recent Christie's auction.

He has also worked (produced & directed) on few movies, including Gaja Gamini (with his muse Madhuri Dixit who was the subject of a series of his paintings which he signed Fida). The film was intended as a tribute to Ms. Dixit herself. In this film she can be seen portraying various forms and manifestations of womanhood including the muse of Kalidasa, the Mona Lisa, a rebel, and musical euphoria. He went on to make Meenaxi: A Tale of Three Cities (with Tabu). His autobiography is being made into a movie tentatively titled "The Making of the Painter.", starring Shreyas Talpade as the young Husain.

The Peabody Essex Museum (PEM) (USA, Massachusetts) showed a solo exhibition from 4 November 2006 to 3 June 2007. It exhibited Husain's paintings inspired by the Hindu epic, Mahabharata.
At the age of 92 Husain was to be given the prestigious Raja Ravi Varma award by the government of Kerala.
ART THEMES, SUBJECT MATTER, STYLE AND TECHNIQUES WORK OF ANJOLIE ELA MENON'S

Anjolie had now emerged from the shadowy, moody water-colours and the soft Madonna like figures of the mid 1960's that appeared almost to he bathed in blood, toward the end of the 1960s beginning with the Russian exhibition. Anjolie started to use blue great effect. She abandoned the opaque blues of her early work, as in Portrait, so moved to translucent layers of ultramarine and Prussian blue.

Those colour were applied sometimes in a dense manner so at others rubbed to reveal the under white so create contrasts of light and shade, an almost monochromatic handling that revealed Anjolie's intense intuition with colour. The resulting blue haze was often accentuated by opaque Fruit or ornament in bright primary colours, the thread retained in the kite or toy of a later period. The pale, pensive nudes of the early 1970s, by their very coloration or lack of it, exuded a kind of innocence, and purity that; were almost a denial of sexuality. The skin was ethereally white, sometimes bathed in a blue light, different from the earthy nudes of the early year's or those of the late 1970's from the Kamatipura series which became far more sexual so bold. These bleached asexual ivory nudes were often seated on green benches; the suggestion of a distant horizon stretching out to wilderness or sea heightens the sense of mystery so desertion that soon become a hallmark of her style. As a kind of counter point, the benign mother and child compositions over lapped her own experience of motherhood, Anjolie insist that her rate as mother and wife are integral to her growth as an artist.
The predicament of the Indian Women? Only in as much as it reflects on me and she says that I am an Indian woman sometimes I think I am only crypto. Indian and having had the best opportunities - freedom, and indeed, success - I cannot present to identify with the typical Indian woman, especially one who is seen as oppressed or exploited. She says that my world is far more immediate - many of the women I paint are my sisters and aunts, close friends, people who have worked with us, brought us up. There are women whom I respect and have great sympathy for. Then surely, as one grows older one moves from narcissism to nostalgia. I am hardly concerned with events, though I like to lay my people bare - I like to bare them a bit beyond what is decent, sometimes, ripping' open a chest to reveal the heart beating, within. Of course, there are many who have identified with the women I paint especially these who are trapped or sitting along on a chair, or these innocent ones with a newly awakened sensuality, so those who are waiting.

The figures were once again clothed, but in a grab that no one had ever seen before - beggar women in discarded riches cast off by princesses, revealing a full breast or slender thing/ the borders of their vestments winding repent like around nubile bodies. The Freudian under thones are waiting to be interpreted from forgotten sepia photographs, leaving a great deal unspoken and unarticulated even in the furthest reaches of the mind. The lizards and crows that attended them like faithful mascots, mute witnesses to a pitiless human predicament, were often reminiscence. The empty chair
became a powerful manifestation of her mourning. The next phase of my work is full of children, but mainly small boys, with kites flying in the distance or boats on a remote shore. New, for the first time the subjects were visibly Indian.

The broned out of any subjects. This is hard to answer, earlier work was far more autobiographical or subjective and the manifestations of this introspection offer stopped short of 'revelation, keeping the final secrets unrevealed, behind hooded eyes, later figurative work as interpretative impressions, where subjects a little more objectively, particularly with portraits. Later work the eyes begin to open or reveal something, being consciously secretive earlier on. When I view my subjects now it is far easier to be open, to respond to the brilliant colour and light that is ubiquitous it one lives in this country.

I always had a theory that colours are born from the bleak wastes of the desert. I think of Rajasthan or of Ladakh, or the driest parts of Marathwaha and Andhra, This also seems to be true of my work when I look back on it. It was in my moments of greatest despair that the hooded eyes of my subjects opened to let in the light and vivid colours invaded my canvases totally against my better judgment. I think in colour and point lines in reverse. Colour is everything. Its depth or density, translucence or opacity from the nuances of one's whole creative output it with colour that one sings with colour that one plummets to the depths of sorrow and pain. When I dream I see colour, some of it obliterated, some overlaid with yet more
pigment, causing harmonies, discords, syncopation. Slowly, it gets peopled, the emerging still defined by colour as recognition dawns.

The crow? mid 1970s my sole companion during the long days of painting alone in my flat was a crow. He was my regular, he grew friendlier each day till he stepped in to the picture, insinuating himself in to bed nearly every frame during that period. As a child I'd lie in bed fascinated by the dance of house lizard, on the ceiling of our cantonment home. These lizards, too, often appear unexpectedly in some corner ultimately, the crow Is one of the most human of creatures, became a short of alter ego, an observer demanding to be let in and he has been there ever since, though with diminishing frequency.

In the early 1990s Anjolie introduced two new elements in to her paintings. The serpent, which had appeared only insidiously in the past, enters many works as a strong presence. She also began to embroider the bared bodies of Sadhu - like figures with the two elements? Fine stigmata of ritual tattoos, often using this essentially Hindu device to chant a compelling visual litany of both Ram and Rahim, no doubt reacting to the prevailing religious turbulence in India over emotive issues such as the Mandir and Masjid. We also note that for the first time Anjolie reacts to the symbolism of Hindu iconography.

WINDOWS TO A PAINTERS SOUL (AN ARTISTS JOURNEY)
In her new exhibition, Anjolie Menon goes back to her celebrated oils – But there are differences of nuance and imagery:

Daughter of an army officer, wife of a naval officer, Anjolie Ela
Menon could have spent a lifetime in doing voluntary social work, like other women of defence families. Instead, she chose to express her dreams through her paintings. After a decade or so at lively experiments with different mediums and material, the artist is turning full circle. At an exhibition to be mounted by Vadehra Art Gallery at Shridharam Gallery, Delhi (February 20 to March 2) Menon brings for her devoted fan club, a collection of oils on masonite, the earliest medium she used, which established her Signature in the gallery circuit.

A collector's delight, Menon's familiar cast of sad-faced men and women her depiction of bare-bosomed women, her references to Christian mythology, are once again on view. It this then a process of looking back? "No one cannot retrace one's steps completely," she says. There are subtle changes in imagery. In a painting called Ancestor, the figure appears almost like a phantom through which the landscape can be glimpsed.

At the same time, there is supposed to be a preview of her glass sculptures, done over the last two years at Murano. Menon, like many other women the world over, lives and works at many levels.

She is wife, mother, doting grand mother. She is a good friend, fond of an active social life. At the same time, she is a socially responsible citizen. But in the final count, she likes to be”.

“Alone with the black board" before her. She guards the privacy of her studio fiercely, to the point of rejecting even a telephone connection. In the past, several roles were simultaneously played out as she painted from
home.

She remarks, "I lead an extremely peoples life and an steeped in the complex rituals of Indian family life. In the midst of this pandemonium, I live alone I paint."

The urge to paint came very early in life. Early in her teens, self-expression through paint became a compulsion, after the sudden death of her mother. She never overcame the deep sense of loss and sought to compensate the absence through her paintings. The mother and child became a recurrent image. In the pursuit of her art, Menon began to done her visual language. Picking up techniques with great ease. She studied Fresco at the Ecole des Beaux Arts, Paris between 1960 and 1962. The closest she got to painting a Fresco was a mock one she did for the Taj Hotel, Delhi, in 1978.

The same year she started painting her well-known windows. The series, extremely popular with collectors, marked the first step towards using, three dimensional objects as surfaces for painting. Running short canvas, she found a discarded window frame in the garage, spruced it up and painted on it. What was basically an act of house wifely thrift became a hit. By the eighties, Menon's style acquired a recognizable stamp. It was clear that her stay, in Russia and her exposure to the brooding melancholy of the famed Russian icons had coloured her vision. She also says that she has a melancholic personality which she credits as being a "Bengali trait".

Her paintings glow with a rich luminosity of colours. She says, "I am besotted with colours. Even now I am always discovering new ones."
The Nineties brought a period of intense experimentation. A new note of wit and irony asarked off her images. She began with painted objects - Junk furniture and such. Here again there were new takes on icons from popular culture - Rajanikant and Hrithik Roshan engaged viewers from chair backs.

Then followed spell of computer art which she did in her son's home at New York. In 1996, Menon changed course and did a series called Gods and others, she used elements of calendar art and kitsch from street culture. As she says, "We artists have always considered over selves on a pedestal creating our own hierarchies. I wanted to engage with the visual matrix of our times. We can't turn our backs on its."

Menon also did a spate of nonfigurative work inspired by Buddhist metaphors in the mid-Nineties. But the final fling was her collaboration with the Murano glass works. She has created for them phallic symbols of Shivalinga and other semiabstract forms of her experience at the glass works, she writes, "In the furnaces the lava of flowing glass is sensuously beautiful, the jewel-like house so gorgeous that it is difficult to restrain one self.

The elegance of her prose is a refreshing discovery-Does she write? Yes, in the inviolate privacy of her studio, besides painting, she also writes. She writes about her painting, she also writes art-and food. For an artist who revels in sensuousness, this is not surprising. Menon has a reputation of being a fine cook. She gives her father's example as an inspiration. On weekends and holidays, she would buy fish from the market a cook up a
storm with Bengali fish Menon says with a touch of petulance, I have always been ahead of the times with my experiments but none of the critics have given me credit for it. Nevertheless, she has gone ahead. The act of journey is important to me and it gets reflected in my bark.

Just recently she went off with her daughter-in-law to Aihole, Badami in Karnataka. She says, I like being a traveler rather than a tourist. Her own journey is proof enough.

[Newspaper Hindustan Times]
Anjolie’s New Collection of Glass Art

It is not precision but emotions. Passions and spirituality that mark the art of Anjolie Ela Menon. This time she is not in the news for her canvasses. Once again she has managed to surprise art circles by doing something out of the ordinary creating glass sculptures and painting them. Anjole Ela Menon’s new collection of Murano glass sculptures of Lingams, Ganeshas and Balagopals has received rave reviews in London, San Francisco, Mumbai and Delhi.

In true karmayogi style she works ceaselessly without caring for results. Age sits lightly on her as India’s greatest living woman painter goes about her work with precision and energy. Her stunning collection titled “The Sacred Prism” is on Murano glass from Italy. The idea of working on this concept struck the artist when an art lover asked her to sketch on glasswork. “I told her that do sketches only if I make these glass sculptures myself,” says Anjolie. This was the beginning of Anjolie’s journey into another form of art. She went to Murano, a small town near Venice, and started working with the craftsmen who are more commonly known as the Maestri of Murano and are considered the present-day custodians of the renowned Italian glass art. Here she collaborated with Antonio Da Ros, looked upon as the most important artist of Murano glass.

Anjolie’s collection, comprising glass sculptures depicting lingams, Ganeshas, Balagopals, Baby Jesus, Lord Buddha and Madonna & child, has been mostly created in collaboration with Antonio Da Ros, the master himself. “Initially he did not understand the meaning of Lingam and why it is revered by Hindus, But
he was quick to grasp the significance of Lord Ganesha and Balagopal," says Anjolie.

The technique applied was fairly straightforward, Anjolie would do fibre glass models of the Ganeshas and Lingams, then take them down to the furnace where, in her own words, "Burly glassblowers stripped to their vests to withstand the terrible heat would juggle the molten glass with consummate ease they followed my fibre glass models with great accuracy."

What emerged from these two and a naif years of intense labour of love have been 80 works of art mostly symbolizing traditional forms of Indian Iconography. Writes Anjolie about the process, "The flowing glass lava is sensuously beautiful, the jewel-like hues so gorgeous that it is very hard to exercise restraint, to limit each piece to the pre-chosen colours, not to go recklessly overboard."

If it was an experience working with Antonio Da Ros, the master himself says it was extremely stimulating working with Anjolie. Says he, "I shall always cherish the creative process I shared with Anjolie. She possesses, apart from her tremendous talent, a humility and purity of intent that I could relate with. I am deeply thankful for this project which allowed me to explore further the spirituality in arts and the art in prayers."

Expectedly, the results of the collaboration have been stunning. The exhibition has been taken around to London, San Francisco, the National Art Gallery of Mumbai and the Italian Cultural Centre, Delhi. It has received rave reviews wherever it has been put up.
Despite being a wife and a mother Anjolie has crossed her paths and fulfilled her professional and personal obligations. She reveals, “I have to be driven to do something, I must admit, that I have been really driven to paint, in fact it is the only thing that I am driven to do.”

Driven, she certainly has been. After a brief spell at the J.J. School of Art in Mumbai, she did a degree in English literature. She held her first solo exhibition when she was just 18. “Work metamorphoses slowly. There are no-quantum jumps as such. No sudden successes just small milestones at a time,” says Anjolie whose works were exhibited at the fifty years celebration of Indian art at the National Gallery of Modern Art [NGMA].

Anjolie has always believed in keeping in focus. “I remember that first exhibition very fondly. But I also realise that when one is young, one is very arrogant. I had put up all of my 53 paintings in that exhibition. Today I wouldn’t dream of putting up more than 20 pieces, and I’d be very selective.” Despite that, her exhibition was immensely popular.

Born in 1940, Anjolie won a French Government scholarship in 1961 to study at the Ecole Nationale Superieure Des Beaux Arts in Paris. Before returning home, she traveled extensively in Europe and West Asia, studying Romanesque and Byzantine art. Due to her husband's career in the navy, she has also traveled extensively with him.

In the course of her career she has held over 40 solo shows, culminating in a retrospective exhibition, in 1988. She has also participated in several international group shows too. A well-known muralist, she has represented
India at the Biennials of Algiers and San Paolo.

The intense artist reveals that when she is preparing for an exhibition, she can paint for up to 15 hours a day. A punishing schedule for even a person half her age. But for her, it is a part of her creative life. She has been invited by the British Council, the US State Department and the French Ministry of Culture to confer with leading artists in those countries. She is also a trustee of the Indira Gandhi National Centre for the Arts.

“All I can say is that an artist needs to have a vision. My vision is still evolving for the last 48 years since I started to paint. Other than that things have happened as happy accidents with me, “says Anjolie. She narrates one such incident that now it resulted her now famous Painted Objects Exhibition. Once an idea struck her but she had no canvas to paint on so she grabbed a wooden chair and did a sketch of actor Rajnikanth. The Chennai-based Apparao Galleries was so impressed by it that it commissioned more such works. The result was an exhibition of 45 exquisite objects.

Experimentation is a byword with Anjolie. Sometime back she mounted an exhibition titled Mutations in Mumbai and New York, which was a computerized representation of her work in the fifties, sixties and seventies decades.

“No artist should be fatalistic enough to get attached to his or her work. At least I like to move on and expand my horizons. I draw inspiration from a great artist like Picasso who did memorable work in diverse fields of art. I always ask young artists to evolve their own creativity, not to be in a hurry of achieving success and be
persistent."

She feels the younger artists are in a great hurry. They don't wait to define medium of their own or find a style for themselves. "Youngsters who have just come out of college are already asking for and charging exorbitant sums for their work. I don't think any of us ever thought of money until really started to happen to us despite ourselves."
Chapter 4

(a) Brief Discussion of M.F. Husain Techniques at Various Stages.

(Parliamentary Art work of M.F. Husain).

(b) Conversation with Anjali Ela Menon. (Reviews from Newspapers).
BRIEF DISCUSSION OF M.F. HUSAIN TECHNIQUES VARIOUS STAGES

Husain's aim in art has been to find a voice reclaimed from his Indian roots with which to respond to a modernizing India in which cubism and multi-national corporations co-exist with ancient epics and non-modernizing villages.

The struggle has been to find terms of modernization which work. Such an act of discovery and creation cannot take place in a day. One cannot simply know in advance how deep certain traditions penetrate people and situations which traditions can be made to speak again in the light of the present and how. The continuous discovery in art of such terms has been Husain's project since the 1940's.

In 1945, there was one group of painters who thought that they must find their own roots. In those days the dominant style was the academic school of Britain Royal Academy and all that, they revolted against school of painting. They just wanted to find the language, so they adopted the western language and western technique, but not in concept. They have a very definite goal. They must find a bridge between the western technique and the eastern concept.

Husain also did many water colour paintings in the 1940's and 1950's and after a hiatus he returned to the medium in the 1970's again. Husain's soul born in water colour and in graphics, is similarly organic, playful and

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1. P.A.C. Group.
uncertain. His water colour slides from being solidly about daily events into memory and reverie as if the dream work in itself the magic².

Husain display his water colour paintings at Pandola Art Gallery, Bombay on his 15th anniversary. Sufism is the theme of the 30 odd jaintings which are done in vibrant colours. Husain's is also makes use of calligraphy. Says Husain" Calligraphy skill lies not only in the mastery of the individual forms but also in their relationship to the surroundings space. The mlance and the rhythm of form and non-form calligraphy also encompasses the full expressive range of geometrical form." Speaking on Sufism Husain ways, "Darkness and light are its archetypal symbols because they are natural, interate self expression of a root experience of the divinity, some Sufi groups consider numbers the principle of being and the root of all sciences, they express them as the first effusion of the spirit or intellect upon the soul"³. Husain's earliest oil paintings between 1948-52 were important because of their relative Indian art values of that time. They also hold a significant place in Husain's own development. The characters of these paintings were a part of Husain's immediate environment. They freshly apprehended and in their transmutations as pictorial entities, They had a raw expressionistic impact, a quality are often misses in his more chastened, sometimes too sophisticated work of later years.

There are the early, vigorous figures in Husain's paintings for which the ladies from his neighbourhood served as models, a painting such as Marathi

² The water colour series in painting is called 'Raj.
³ The life and time of M.F. Husain by British Nandy.
women" provides an excellent example of this phase and also a link with his most remarkable paintings of the phase between 1955-60. The female colossus in a section of the mural painting, "Indian village" is a sort of archetypal mother with a black child tumbling between her thighs. There are the sturdy women in "Between the spider and the Lamp" and here, Husain's boldness of form and powerful belineation take on a special meaning because they are used to for describing a primitive unself-consciousness. Husain's boldness of form and powerful belineation take on a special meaning because they are used to for describing a primitive unself-consciousness.

There is a another category of what appear to be distinctly muslimwomen such as the one in "Blue Night", "Two Women in Dialogue", "Fatima", and "At the Bridge". They can be identified as muslim by their dress and even more by their ambience, dusky light, a lamp, and prayer book, the evening star and a bleeness of a dream. Husain makes it a point to imphasize the reticence, the refinement the chastity of such a figure by the manner in which the slender body is held and draped.

The majority of Husain's female figures have been thus deliberately unalluring and even grave in their simple, natural beauty. The greater liberty he has taken with the female form in recent years is, therefore very conspicuous. Besides the village belles of the travel posters, complete with costume and coy glances, he has been painting young blithe nudes, often forcibly cast in some mythological role. A self conscious erraticism has surfaced in some of his recent pictures, replacing the austerity of the earlier figures. Since the entire spate of
such images comes at a time when a good deal of Husain's work has acquired haphazard features, it is hard to say whether it is his concept of the woman that was changed or the control over his pictorial elements which has suffered a slack. The next phase beginning from about 1953, often referred to as Husain's 'Folk' period was the result of a rather self conscious search for a style. At a time when Indianress was a recurring issue, Husain partly yielding to such indirect pressures and partly in continuation of his own involvement with the Indian environment, took up a variety of The water colours, wooden toys and murals of this time had verve and charming beet they lacked a deeper aesthetic significance which husain had already expressed in his earlier work. This was an early indication that precedence to pictorial considerations, without a corresponding personal involvement with content tended to leave him with a mannered and decorative residue.

After 1959 the inspiration of his paintings has not come from the sculpture of Mathura. Khajuraho or Konarak but from live dancers who immulate the divine nartakis of stone. Husain has been fascinated by Bharata Natyam and Odissi, with their geometric well-regulated, highly stylized movements. From many years we have never failed to get in every other picture a figure with its slender body arranged in the tribhanga position, or a more exaggerated version of it, with one leg a upraised and bent at the knee, the hand lifted in a gesture, generally that of the "Abhaya Mudra" which characterize the benevolent gods. These are not necessarily paintings about dance. Such a figure has become a stereo type with Husain and appears
everywhere whether it is located on the ghat's of Varansi or in the thick jungles of Kerala.

Once the figure became a full fledged stereotype in Husain's hands, the head and face seemed some how to petrify. We have already mentioned that Husain is the one artist after Amrita Sher-Gill to have developed an enduring, indeed haunting face for his Indian figures. Unlike her, Husain did not depend on either beauty or pathos to create an appealing effect. The faces of his figures have been positively plan, stark and alive. In the last decade or so, the austerity of that face the ruggedness of its lines and the peculiar started expression have had little to do with the rest of the picture, relying upon a variety of themes he now provides a good deal of super fluous drama, but no real or continuing subject matter.

Husain is very much interested in horses 1951, he had painted maxoo husain's' faithful horse duldul, the inspiration came from his active participation in making and painting horses for the Tazia' from the time he was a young boy.

Since around 1954 there has been a great proliferation in Husain's art, both in themes and handling. There are his Ragmala and Nritya series. Theme of these paintings based upon village life.

Series based on his travels to Rajasthan. Banaras, Kashmir, Mysore the Middle east. There are many paintings of Horses priests, and women. There are several self portraits also.

Considering that Husain uses metaphors at every step, one can surmise that he has decided aspirations to a pictorial mythology of his own. It is more
accident that from the very start he has taken up themes and characters from Indian mythology. He does not touch inhibits him in that area. His picturization of Siva and Durga of Hanuman and Ganesa his series of paintings on the Ramayana and the Mahabharata tend to the attractive and flamboyant, but unfortunately on the whole banal. There is one element which gives them illustrative aspects and a lively quirk. Husain has derived the pictorial version of mythology from folk fairs and festivals where the enactment of the epics and Puranic tales in the forms of dance drama is always quiet utterly fantastic there has always been a touch of humour and satire in Husain's work. He done many experiments in his large Art carrier and still active to create something new in Art history.

"Thus in the early 1950's husain had begun to free his art from subject matter and his colour from being restricted or confined with in forms The enclosing lines also became increasingly unnecessary as new lines or edges were obtained by the juxtaposition of one colour with another. These were innovations which helped to liberate his own expression at the same time they advanced new aims. The decrease in the emphais on the subject matter gradually gave way to painterly and abstract norms".

Early of his carrier husain deliberately picked up two or three periods of Indian history to create his own style in Art. One was the classical period of the Guptas. The very sensuous form of the female body. Next, was the Basoli period. The strong colours of the Basoli miniatures. The last was the folk element.
And after this is 1948, Husain exhibited fire of his paintings at the Bombay art societies annual show. On seeing them, Bendre remarked, "You have discovered a new form. In the History of figurative Art." and smiled. It was the smile of a man who had seen Husain grow from a committed enthusiast to a full-fledged painter.

On the verge of a new chapter in his painting, Husain is acquiring a control over different mediums, from brush to pen and pen to charcoal or nail and now paper cuts. His creativity lies in the coordination of hand and mind. In this little attic Husain is creating one of the greatest painting of life. An eighteen feet land mural an canvas in oil entitled, "Village life". The mural in descriptive of a village panorama, sweeping the horizon with its multi-consciousness of life both bizarre and sublime.

In his early works, the colour areas seem close to cubism but are rather something special to Husain. The whole painting is divided into several patches which are then echoed primary colours-red, yellow, green and blue. An instinctive knowledge of natural creation allows him to evolve nature through forms.

Husain has preferred strong colours throughout his career. He choose the lavish Indian palette used by Rajput painters. He also applied colours flat as in Rajput miniatures and it look more attractive through the use of warm colours, more often contrasting then complementary.

Although Husain uses traditional bright colours, he is yet the most modern among contemporary Indian painters because he has invented a full
range of colours juxtapositions and suitable forms for his subjects. It is astonishing to see in the Kala bhawan examples how closely Rajput art and wooden toys are knitted together collaboration to form a completely new pictorial world.

Husain's senility touches outward manifestations and in baking with the traditions of the past, he is only creating new ones, two experience the objects in a mood of contemporary awareness. No attempt is made two burden the painting with a message, the content is a part of the whole scheme as colour is a part of the form.

The form comes to life with line. The deep confident line seeks o enclose reality in search of eternity. He is straving to unfold his complete personality and poor it out into the canvas. Husain has reached a paint in his recent work where he is on the verge of touching something that in beyond himself. Lines are confident and the figure studies a part of the world pattern. There is a interplay of line and colour which simplifies the form and captures the sculptures feeling.

Husain's leading role in this artistic emergence can be illustrated through his use of water colours and graphics. The importance of watercol-our to Husain cannot be overdressed. He did many water colours in his 1940 and 1950's.

Husain's aim in water colour and in his art generally is to plot the return to his roots, while painting in Paris or New York about nuclear war or Picasso or Wimbledon. His recovery of roots in the light of his modern concerns is a
melding, he observes world artistic influences in the light of modern artistic influences and modern Indian life. Such an art of bridges bespeaks our contemporary concern with global communication, but it also aims to bridge the gaps between India's voices between the vibrancy of modern India and its own the traditional roots, its villages, its rich and enduring forms of life. Understanding how Husain achieves his voices in large part consists in following through this dual transpositions of forms from Indian traditions and from the modern west.

Husain's magic in everywhere playful, Hanuman is dressed as superman the English women of the Rajput disarmed figures as if Cheshire cats, visual jokes tricks of hand and erotic innuendi abound. But the magic also forebodes uncertainly. He maps out a territory in which play and uncertainly co-exist, with play half-concealing and half - revealing confusion or threat, one domain of such passage is clearly that of modern India itself whose direction is uncertain and whose myths and symbols are in reformulation.

Another one important experiment husain had done was he want to give to his viewers everything that helps communicate. Epic forms, classical symbols mythology and characters from the puramic lore abound in his paintings. Husain even writes on the canvas. He is obsessed about the viewer grasping the theme about being able to reach Indians at large.

Husain has always painted, along with his figures a variety of metaphors and symbols that are literary scared, eccentric, or merely decorative. The sources of these are varied the bird in cage, the lamp, the sun, and the moon are
literary images as frequent in Sanskrit as in Urdu verse. The snake, which
dwells in the earth and creeps over the ground like a winding river, is an
enbodinent of terrestrial life forces and a symbol of fertility in Hindu
mythology finding a variety of formal manifestations in Indian art. The
imprint of hand which features often in Husain's work, is one of the primordial
symbols, undoutedly one of the first visual expressions of man's consciousness
of his own presence.

In Husain's case, to factors have interposed to give it meaning. Since his
childhood he had seen the panjab depicted in Islamic iconography. At a later
stage the panjab becomes a mudra under the inspiration of Bharatanatyan.

"In Husain tendency to romanticize, Husain in is line with Amrita Sher-
Gill, Jamini Roy and George Keyt for that matter with the Bengali's from
Rabindra Nath Tagore to Sailoz Mukherzia. Though many artist have been
renowned of the life in rural India, It is Ararita Sher-Gill who shaped the most
haunting image of the Indian villages; She lent the villagers her own romantic
consciousness her own melancholy, as a taken perhaps of her sympathy with
them. She made her Indians beautifully dark and emaciated. She should them
immabile; brooding over an ever lasting dream. Husain took Amrita's legacy
further towards a more authentic stage. This villages are not particularly
beautiful but surrounded by their tools, Their animals, Their magic signs and
symbols the appeal more truely alive secure and rooted in their environment."
TEEN MURTI
PRIME MINISTERS
FOR
40 YEARS
राज्य सभा

Dr. Shyamaprasad Mukherjee
Abul Kalam Azad
Imagine me sitting in Rajya Sabha for six years without uttering a word. I was watching the entire sequence as if Fedrico Fellini is conducting one great opera with coloured costume, pomp and bravado. All the silent gesture of characters, swift flow of their heated argument, point of order, perfectly chorographed walk out and walk in theumping of their chest of drawers.

Abrupt adjournment of the house empty seats. Littered thoughts. I begin together the pages of my sketch book the Rajya Sabha Pad.

Not one page could remain blank. Many proceedings and reseedings of the house, more or less recorded, in a language which is not one of the fourteen languages, officially recognized by the government language is visual hieroglyph. That how mankind began communicating with each other by drawing images on the time less sheets of roach cut surfaces.

I think what I have tried to capture in these drawing (mind you not caricature) is not just reportage of events in the life of a Nation, but several voices of tearing turn will and crying cracks of parched earth there comes the Meghraj riding elephants high in the skey, through drenched clouds. Floods of abundance Helps of grain shines like gold GNP Shoots up. Boom bursts into
flame. Bomb blast. Shanty dwellings razed to the ground to Erect the absence high rise structure.

In the midst of such have and cry you hear the distance song of fair weather, not far from where you stand.

Across the river behind the mountain. The house reassembles member return wearing fresh smiles on their faces, Great each other Enters Jaya lalita from Tamilnadu, wearing MGR dark glasses, her screen tested glow of beauty sparkles the house.

The speaker too becomes speeches less for one minute. Another electrifying entry fire brand Renuka Chowdhary from Andhra bearing the stamp of NTR. I tried to sketch her piercing voice which could pass through the hard core roch and can be heard on the other side of the border. The only person whose speech on the floor of the house gripped my attention as if I was listening to a piece of literature. I instantly became his great admire most of the time I preferred to sit which him in the central Hall. Once we were sipping coffee together, a friend shouted from the other end of the hall "Hey Husain you are sitting with the right person who is in the wrong party "That person is Mr. Jaswant Sing. All along my sitting in parliament I continued making hundreds of drawing. My personal observation of things happening to my country and I felt lucky to get a chance to know my land and its people in depth. Many friends and journalists were keen to see what I have been scribbling but like my silence of six years in the house I never showed or released to press any of the sketches done there.
Thus we the gang of four invaded the parties meant unblock, cultural invasion Ravi Shanker with his sita R.K Narayen with his Malgudy days Amrita Pritam her powerful Punjabi poetry and appointer like me.

We all sometime sit to getter in a row like a comic strip looking a bunch of stronger surrounded by dealers in the whole sale politics.

I would like to conceded my *Sansad Upanishad* with a strong yearning wish, I wish more cultural temper should be mixed in day to day dealings of our great Indian parliament rather than any other hot temper ingredient,

Think of the golden era of Ashoka the great nebar -e-Azam.

(Husain 24 Nov. 1993)
Title: Magician's Story
Review from Newspapers and Conversation

Anjolie Ela Menon in San Francisco

The Asian Art Museum in San Francisco is one of the great Museums of the world, Indian artist Anjolie Ela Menon has been honoured with a six month solo at the Museum featuring her large triptych entitled Yatra- the exhibition opens on the 20th of May 2006.

This large work is inspired by the annual march of the Kavadiyas to the holy sites on the Ganga, where they gather in their millions each year during Shravan to collect water in pots to carry back to their village shrines for the worship of Shiva, sometimes walking barefoot 500 miles.

A simultaneous exhibition of her work will be held at Gallery Artsindia, Palo Alto. Menon who has been awarded the Padmashree is amongst the most important artists in the current scene in contemporary Indian art.

Isana Murti writes in the portfolio published by Lalit Kala Akademi in 2006 'Anjolie Ela Menon, one of India's best known artists' had her first solo exhibition in 1958 where renowned critic Richard Barthlomew wrote, I have no 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 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.

Ranjit Hoskote writes 'Menon has always prized what she terms the 'aura' of the paintings. This aura has been achieved in her finest works.'
Gayatri Sinha writes 'Her panoply of figures, as they appear, signify non-space and non-time...Like a wanton fabulist, Menon brings accretion, division, conjunction to play upon the conventional image.... Menon insists on the location of the past in the present. Her painting argues against cultural amnesia,'

"If this exhibition brings some honour to India and creates an awareness about Indian Contemporary Art it will be an important milestone for me"-Menon. In a soul searching interview, Menon reveals all about herself, her inspirations, her evolution and her innermost sensibilities.....

**IM:** Like that of most remarkable artists, your work has evolved over the years. Do you see any particular phases in your evolution? What in your opinion, were the turning points in your development as an artist and what caused them?

**AEM:** I think there have been four phases so far, all connected with stages in my life. First, my earliest work, which had all the vigour and brashness of extreme youth. There was an untrammeled energy, an impatience with technique. It was truly expressionist without any conscious effort or knowledge of formal qualities. I learnt to draw long after I'd begun to paint. I painted in this manner till I was eighteen.

Two years later, in 1960, I went to Paris and studied in the Atelier Fresque at the Ecole des Beaux Arts. In fresco one has to draw because the fresh, wet lime-plaster is applied along the line of the drawing each day, rather like doing one huge piece of a jigsaw puzzle. It also uses a single application of
pigment. There is no over-painting, no rubbing out. This technique brought me to use thinner paint and the picture, insinuating himself into nearly every frame during that period. As a child I'd lie in bed fascinated by the dance of the house lizards on the ceiling of our cantonment, home. These lizards, too, often appear unexpectedly in some corner. Ultimately, the crow, who Is one of the most human of creatures, became a sort of alter-ego, an observer demanding to be let in and he has been there ever since, though with diminishing frequency.

**IM:** Could you comment on the use of symbols in your canvases? The kites, the trailing thread, the scattered cloth...

**AEM:** I think 'symbols' is perhaps too big a word for the small things that insinuate themselves into my canvases. 'Symbol' is a critic's word, surely. The threads, the necklaces, the kites, the little animals or draped cloth, transparent or opaque - these are the accoutrements and trappings that accompany the figure in my work. These are no conscious attempts at symbolism, though much has been written about the optimism of the kites or the sadness of sailing boats and so on. Sometimes it Is mere ornamentation, the essentially feminine need to embellish or embroider, at other times it is the need to accent or to focus on the colour for purely painterly reasons such as perspective or tension.

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**REVIEWS FROM NEWSPAPER:**

**It is a beautifully achieved painting**

Says Ravi Kumar, proud owner of the Hussain Menon Tryhptich

**Art and culture:**

Two buzz words that spell legitimacy for those with money and power. However slipshod his feet and unruly his hair, it is the mystical persona of the person who practices “art culture” whose association rubs off the grime that money by itself confers on any event or object and gives
it a patina of ultimate desirableness.

Such a one is Ravi Kumar, 61, the Paris based publisher of some of the finest books on art concerning India, art collector and just recently the person who bid Rs. 14 Lakh for a beautiful triptych painted jointly by Ajoli Ela Menon and M.F. Hussain. The auction of the painting was the high point of the special, “all white” evening crafted by the ladies of the Umang charitable society at the lawn of Roosevelt House, home of Mr. Frank wisner, the American Ambassador.

About the Menon Hussain tryptich, he say, as far as international contemporary art is concerned, painting a picture together, as Picasso and Braque did in 1910 is a nice tradition in the west I thought it was a good idea for a maestro like Maqbool Fida Hussain to collaborate with a dividely sensitive painter like Anjolie. It is a beautifully achieved painting that has a great deal of sensitivity.”

It is this kind of sensitivity to issues of art that we need in any interface between the world of money and power and that of the artist. From helping the limited aim of Umang (education of under privileged children) to the larger one of protecting heritage for future generations, that is the task cut out for the likes of Ravi Kumar.

Anjolie Ela Menon's family is as exotic as her work. And
a huge but subtle influence. Kaveree Bamzai reports on
how the Grand Central Station that her home has
become allows her to be the great artist she is.
A master copy

Continued from page 4

Santiniketan masters

Confronts Arun Vadehra of Vedanta Art Gallery: "Scores of fakes are coming into the gallery. One has to be very alert. We do try to check on the provenance and get high-value paintings authenticated. Unfortunately, people are unaware of this when dealing with signatures which enjoy a big demand in the market.

A master copy relates an incident when a young couple from Atlalona came to check a work supposed to have been painted by Pyne. They told him that it was not his work, which disturbed the artist. The couple had bought it after certification by a Delhi-based expert. They threatened to sue the expert unless one could stand their apathy, as a Pyne tempera runs into several lakhs of rupees.

The incident came at a time when the market for Santiniketan work was questioning the authenticity of a painting that was put on the block at a recent Bowring's auction in Delhi. The painting, a small oil on board measuring 11 by 8 inches, signed and dated 1982 by Suman Saran, was structurally poor and lacked luminosity. The dates were in conflict with the kind of work Gal was doing at the time. By 1982-83, Gal was entering into his mature phase and did not do oils on board.

Patrick Bowring of Bowring's Fine Auctioneers says, "We are careful about checking the authenticity of works. Often we go for an examination by an experienced expert. If there is any doubt, we would not draw the work into sale." He remembers the hesitance over the Galatides. In the event, the lot was not sold. Bowring also withdrew the Nandalal Bose and Ramkinkar Baij. And it is not just Indian artists. Dead or alive, some artworks have a high resale value at auctions. But even the domestic market is also beset with a view that fakes are making inroads. It is whispered that there are replicas of Kazminis in Kolkatta and Mumbai where the artists are churned out on demand. Pyne suggests that there is no way to counter this except to educate the public. The first step is awareness. There are no short cuts; unless they are prepared to hire expert advice at a price, like the Getty's and the Guggenheim's. The solution lies in the use of a scientific tool symbol or as an investment has its pitfalls.

Close studies of an artist's work during a certain period can easily reveal the discrepancies, Suman says. Ramachandra says that Jogen Chowdhary's 'landscapes' are also being faked. Husain thinks it is an "age-old disease" in all cultures. He quotes Picasso as saying: "I am sorry only those artists who have exceptional abilities are faked. In the real trouble, he explains, "is that there are no serious collectors. When a well-to-do lady from a respected Delhi family bought an untitled oil on canvas by Husain, the artist took a customary measure of having two copies of signed photographs of the work, one to be given to the buyer and one kept by the artist. But such steps cannot always keep up with the pace of resale. It really depends on the collector to familiarise himself with the artist's language, study the stylistic developments in a given period, acquaint himself by visiting exhibitions and reading up published literature, in short be committed to his passion. There are no short cuts, unless you are prepared to hire expert advice at a price, like the Getty's and the Guggenheim's. The solution lies in the use of a scientific tool symbol or as an investment has its pitfalls.

The whole business of faking has been enormously helped by recent advances in technology. Digitalisation and sophisticated photocopying processes have aided the fakers enormously. Pyne recounts the proposal of a lady who wanted to purchase a "Man Seated Under A Soar" by Arjun Ela Menon (below) has started putting thumbprints on her canvasses for authenticity. She bought it after certification by a Delhi-based expert. They threatened to sue the expert unless one could stand their apathy, as a Pyne tempera runs into several lakhs of rupees.

So what's the remedy? Bowring suggests that the whole business of faking has been enormously helped by recent advances in technology. Digitalisation and sophisticated photocopying processes have aided the fakers enormously. Pyne recounts the proposal of a lady who wanted to purchase a "Man Seated Under A Soar" by Arjun Ela Menon (below) has started putting thumbprints on her canvasses for authenticity. She bought it after certification by a Delhi-based expert. They threatened to sue the expert unless one could stand their apathy, as a Pyne tempera runs into several lakhs of rupees.
CLOSE ENCOUNTERS/ VIMMY SAHAY talks to Anjolie Ela Menon about her long wait for a Padma Shree award

‘Among The Emerging Talent, Women Really Stand Out’

The Padma Shree was long overdue for Anjolie Ela Menon. She was set to receive it 10 years ago, but it didn’t come as she didn’t know why. Not that she was holding her breath for it, she laughs, it was just that she was intrigued.

This time, two days before the official announcement, a magistrate came to see her to make sure she had no problem accepting it. The artist, known not just for her paintings but for her secular views and outspokenness, holds forth on the award.

What does getting the Padma Shree mean to you?
Getting the Padma Shree is indeed an honour, so I am naturally very pleased.

Very few women figure in the list every year. Do you feel they are being marginalized?
I am often asked whether there is gender discrimination. And I have always laughed at it, saying all I lacked was a wife. I have not made a note of the gender-based statistics of this award, but yes, it’s possible that more men than women are considered for it.

You’re known to be a fairly secular person and have not shied away from taking on or criticizing the rightist or fundamentalist forces. How does it feel to accept the award from a BJP government?
My secular outlook has nothing to do with party politics. It is because I don’t know any other way. I come from a very mixed family, where my closest relatives are Hindus, Muslims, Catholics, Brahmins, Protestants and Sikhs. With an American grandmother, a British brother-in-law, Malayali husband, French aunt, Muslim uncle, and a Sikh daughter-in-law, I am proud to be an Indian.

I am accepting the award from the Government of India and not from a particular party. If I am vocally secular in my beliefs, it does not detract from the fact that I am and have always been apolitical.

Part of the reason why I voice my views vociferously is that the whole basis of creativity (mine or any other artist’s) rests upon freedom of thought and expression, which I shall always cherish and defend, no matter what government is in power. I am sure no one could accuse me of being motivated by expediency.

After Amrita Shergill, your name crops up as a pioneer among women painters. What do you feel?
I have always been in awe of Amrita Shergill and her brilliant contribution to contemporary Indian art. However, I have always asserted that one cannot judge the contribution of an artist until a considerable body of work has been seen and valued. It’s also true that many women artists of my generation have dropped out halfway through their career. One will soon see the impact of this because amongst the emerging talent, women artists really stand out.

Once you have been an inspiration for a whole generation of women artists, what changes have you noticed since the time you began? Did being a woman make it difficult for you? Do you feel like a trail-blazer?
I do not think of myself as a trail-blazer at all. The need to create was the only motivating force, and I see my career as an artist as a series of little milestones painstakingly created over years of fairly hard work. This search and struggle is to find a unique idiom to express one’s own vision, to establish a signature which doesn’t resemble the signature of any earlier artist. That’s the case which causes sleepless nights, emotional crises, despair, exhilaration, and, on rare occasions, a sense of deep satisfaction. No, women artists don’t find it easier now. But they are much tougher now. They are much more focussed, committed and bold.

You have done several experimental projects, for instance computer morphing. How would you assess your contribution to the art world?
If the experiments I have made continually found followers while I moved on to a new phase, that is a measure of their success. I think we must combine new technologies with the quest for indigenous sources, both ancient and contemporary, rather than look westward for inspiration.

How well has Indian art been doing abroad? The general belief is that it is mainly NRIs who buy Indian art.

The auctions have brought Indian art into focus, and we are at least being recognized as having a significant contemporary art movement. As for sales, the Indian diaspora is immense and I would say constitutes about 65 per cent of the interest in contemporary Indian art worldwide. But true globalization is what is needed to have a permanent presence for Indian art in New York, San Francisco, Tokyo and London, which is supported by some real funds instead of sporadic efforts by government or private galleries. India’s time will come on the global scene in the 21st century.
Chapter 5

(a) Controversial work of M.F. Husain.

(b) My Appreciation of Menon’s Work & her Private Collection.
CONTROVERSIAL WORK OF M.F. HUSAIN

Controversies:- The announcement led to controversy in Kerala and some Sangh Parivar Organizations campaigned against the granting of the award and petitioned the Kerala courts. The Kerala High Court granted an intermin order to stay the granting of the award until the petition had been disposed of. In early 2008, Husain’s Battle of Ganga and Jamuna, Mahabharata 12, a large diptych, from the Hindu epic, fetched $ 1.6 million, setting a world record at Christie’s South Asian Modern and Contemporary Art sale.

In the 1990s some of Husain's works become controversial because of their Portragal of Hindu deities in the nude. The Paintings in question were created in 1970, but did not become on issues until 1996 when they were painted in Vichar Mimansa, a Hindi monthly magazine, which published them in an article headlined "M.F Husain. A Painter of Butcher". In response, eight criminal Complaints were field against Husain. In 2004, Delhi high Court dismissed these complaint of "Promoting enmity between different group by paintings Hindu goddesses Durga and saraswati - in an uncharistable manner hurting the sentiments of Hindus. The controversy escalated to the extent that in 1998 Husain house was attached by Bajrang Dal and art works destroyed. The leadership of Shiv sena endorsed the attack. Twenty six Bajrang Dal activists were arrested by the police protest against Husain also led to the closure of an exhibition in London, England.
In February 2006, Husain charged with hurting sentiments of people because of his nude portraits of Hindu gods and goddesses.

A series of cases were field against him and a court case related to the alleged absence depiction of Hindu goddesses in his paintings resulted in issuing a non bail able warrant against the painter after he failed to respond to summons. There were also reportedly death threats. The artist left the country stating that matters are so legally complicated that I have been advised not to return home. Now living in Dubai and London, he continues to stay away from India, but has expressed a strong desire to return, despite fears that he may be arrested in connection with the cases. A recent Supreme Court order has suspended an arrest warrant for Husain. The law ministry has examined half a dozen works by Husain and told the government that prosecutors would have a strong him for deliberately hurting religious feelings.

Mother India:

In February 6,2006 issue, India Today, a national English weekly published an advertisement titled “Art For Mission Kashmir”. This advertisement contains a painting of Bharatmata (Mother India) as a nude woman posed across a map of India with the names of Indian states on various parts of her body. The exhibition was organized by Nafisa Ali of Action India (NGO) and Apparao art Gallery.

Organizations like Hindu Jagruti Samiti and VHP have protested persistently against Husain displaying the painting on the websites and even in
exhibitions in north Europe. As a result, on February 7, 2006 Husain apologized and promised to withdraw the painting from an auction.

**Meenaxi: A Tale of Three Cities:**

Husain’s film *Meenaxi: A Tale of Three Cities* was pulled out of movie theatres a day after some Muslim organizations raised objections to one of the songs in it. The All-India Ulema Council complained that the Qawwali song Noor-un-Ala-Noor was blasphemous. It argued that the song contained words directly taken from the Quran. The council was supported by Muslim organizations like the Milli Council, All-India Muslim Council, Raza Academy, Jamiat-ul-Ulema-e-Hind and Jamat-e-Islami.

Husain’s son stated that the words were a phrase referring to divine sung by the central character played by Tabu. He said there was no intention to offend.

**February 09, 2006**

**Artist attacked for blasphemy (updated with images).**

I was just reading about a painter whose work was called blasphemous and whose house was attacked by a mob of 90 militants as a result. Then also attacked an art gallery that was showing his paintings and destroyed 28 of his canvasses. Two other painters whose work was displayed with his at a different gallery were also attacked. He has been the subject of repeated police investing actions in the past and was just booked by the police yesterday for offending religious sentiment.
It might surprise you to know that this is not a story of Islamic intolerance. Instead, this is a story about Hindu religious sensibilities offended by the work of one of India's most famous painters.

Muqbool Fida Husain, a man whose paintings were recently auctioned by Christie's for 2 million a Canvas.

Hindu groups objected to Husain's pictures of Saraswati, Durga and Draupadi naked in 1996, when militants noted and are currently objecting to paintings of "Mother India" naked.

Acknowledgement as one of the living legends of Indian art, Maqbool Fida Husain created a public furor by painting Hindu goddesses in the nude in 1996. Husain later apologized and said he had not meant to hurt the sentiments of any religious group. He even expressed his willingness to go before a committee of three persons—an art critic, a lawyer, and a representative of the Vishwa Hindu Parishad—that could scrutinize his entire collection. Husain said he would immediately destroy any things that the committee found objectionable. That suggestion was brushed aside as members of hard-line Hindu organizations ransacked the painter's house in Mumbai and also manhandled artists outside a gallery in Delhi that had Husain's works on display.

The Shiv Sena endorsed the Bajrang Dal's attack on Husain's home. Bal Thakeray said "If Husain can step into Hindustan, what is wrong if I enter his house."
In the October 11, 1996 incident, a group of Bajrang Dal actionists forced their way into the Herwitz Gallery in Ahmedabad's Husain's - Doshi Gufa, the well known art complex, Armed with tridents and wearing saffron scares they intimidated a lone guard and destroyed about 23 tapes try items and 28 paintings which were on display there. The works destroyed included Husain's series on Hanuman a depiction of the last supper and the famous Madhuri Dixit series. 

**Warnings: Thumbnail versions of the offending images below fold, click to see larger versions.**

**The Absence Paintings**

**Paintings 1: Naked Sita on the long tall of Hanuman**

In this paintings Goddess 'Sita' and 'Hanuman' have been depicted in the nude. Sita was never rescued by Hanuman. Further, Sita is the icon of chastity for millions of Hindus all over the world. Here, Husain depicts Hindu Holy figures in violation of Hindu Holy Scriptures.

**Paintings 2: Lord Hanuman with His genitals pointing a woman having sexual Intercourse.** The title of the painting is Hanuman V. it shows a three faced Hanuman, and a nude couple in sexual intercourse. The erect genital of Hanuman is shown bent in the direction of the female.

(Critique of the 'Hunuman V paintings by noted critic, Shyamal Begchi: "While the brave and valiant Hanuman tries to concentrate on his meditation, the naked figures of Rama and Sita can be seen in the foreground."
Paintings 3: Hanuman opposite Sita on the thigh of naked Ravana
These paintings signed as 'Hanuman 13' by Husain shows naked 'Sita', setting on the thigh of naked "Ravena, while naked Hanuman is attacking him.

Painting 4: Naked Goddess Saraswati Hindus regard Saraswati as the Goddess of knowledge, art and wisdom, she is worshipped as the one 'wrapped in white, pure garment'. Showing Her naked is in violation of Hindu Scriptures.

Paintings 5: Bull copulating with Parvati, with Shiva watching
Paintings 6: Durga in Sexual union with tiger.

In this paintings of Goddess 'Durga'. She is not shown astride, but in sexual union with a tiger. Paintings 7; Nacked Goddess Lakshmi on the head of an elephant 'Lakshmi' is also shown naked, perched on the head of an elephant.
Paintings 8: Naked Krishna with His feet and hands cut off Husain's some other denigration paintings of Deities (available for sale or exhibition on the Internet).

A deity is an aspect of God that performs the various function of the Universe. Regardless of religion or culture. If a seeker of God understands that Loard Hanuman is representative of the ultimate or perfect devotee he would be definitely offended. So also Goddess Durga represents that aspect of God that is responsible for the destruction of evil and is the mother principle of the Universe. In his paintings, M.F Husain has drawn his own mother, daughter, the Prophet's daughter, a Muslim lady and even Muslim poets for that matter with clothes. Why does he not extend the same courtesy to Hindu deities? Why does he not feel the need to disrobe his mother, daughter etc. to achieve artistic
perfection? One has to ask what gives a painter such as M.F Husain the creative license to denigrate Hindu deities and yet not be taken to task.

Mr. Russi Modi has supported and given a good review to this book. If M.F Husain has painted nude pictures of symbols of worship of Mr. Modi's religion (Zoroastrianism) would Mr. Russi Modi support the book and give it a good review?

It is gross insensitivity to depict the symbol of worship of millions of people that have passed the test of time and survived for thousand of years. This is totally unexpected from an artist, that too coming from the very land of the rich and ancient culture. We appeal to all viewers to join us in our campaign to curb this obscene and unrighteous act irrespective of their faith or whether they are atheists.

**Recent Protest:- (M.F.Hussain Campaign).**

1. Protest Nomination of M.F. Hussain for Bharat Ratna Award.
2. IIC stopped Hussain exhibition due to HJS protest for a day.
4. ABN Amro with draws credit card with M.F.Husain art.
5. Anti - Hindu M.F Husain's show at Dubai.
8. Protest M.F Husain's exhibition at PEM.

Protest nomination of M.F.Husain for Bharat - Ratna, Award.
HJS Lodges complaint against NDTV:

Mumbai:- NDTV, private news channel has recommended 5 names for Bharat Ratna Award.

In its program called 'Bhart Ratna Poll, the channel has invited Public opinion for final selection of one of the 5 nominees for the said award. The channel has recommended M.F Hussain through its poll for this more prestigious Award.

A complaint was registered to the above effect by member of Hindu Janajaruti Samiti(HJS) at Nirmal Nagar Police station, khar (East) Shri Uday Kakade, a senior police inspector assured that the issue would be brought to the notice of the Government. (HJS) has appealed to all proud Hindu to lodge Complaints at local police station in the matter. Also participate in on line Protest drine by sending automated letter to concerned authorities and voicing your protest.

Anti Hindu Media Reports and Answer to them:

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Its time to stop harassing M.F Husain:- The question of why Husain doesn’t paint Muslim figure in the nude is a red harring. The Islamic tradition is a different one from either the Hindu or the western; what causes offence in
causses offence in another Islam after all, Prohibits any visual depiction of the Prophet, where as visualizing our Gods and goddesses is central to the practice of Hinduism. The emails and messages still haven't stopped coming in on the Husain painting's of unclad Hindu goddess, but I think its time to draw a line under that debate with one last foray. First, through is like to deal with those who've questioned my own record; many have written to ask whether I have spoken out in favor of freedom of expression else where (i have for decades and continue to do so); whether I have publicity defended Salman Rushdie over. The Satanic verses (I have widely, and in writings as well as in person); and whether I have spoken in favour of the Danish Cartoons of the prophet Mohammed (I have not because I considered them a needless provocation). The last line of questioning. I must say, irritated me; those who draw a parallel between Husain art and a bunch of Cartoons have not began to understand the first things about either.

But its time to acknowledge that one category of objection cannot be lightly by dismissed, I wrote a few weeks ago about those readers who, while fully respecting Husain as an artist and with out expressing any of the communal bigotry that I found particularly distasteful about this affairs nonetheless expressed anguish at seeing representation of goddesses in the nude. They wrote of their hurt that images they worshipped should have been so depicted, many asked why Hussain has not depicted figures of other faiths, including his own, undressed. Several added that this was because Hindus are a
push over other; faiths are more robust in their self-defence, where as Hindus like me are all to willings to accept being insulted.

There's lot to be said about all this that one can't fit into a single Sunday column. But some points must be made. First I don't feel insulted by the paintings because (un like the Danish Cartoons) no insult was intended. As i've explained before, Hussain is no Johny - come - lately; he is a major artist, a national treasure, one with a long record of being in pin by Hindu Mythology as a major source of inspiration for his work, His paintings of Goddesses are consistent with 50 years of his paintings of other ironies Hindu images, clad and unclad. I saw the paintings in that context his critics saw judging them out of context (and by some emails received, grossly exaggerated what the paintings depicted a Hindu Delhi Subordinate Services Selection Boardtua website falsely alleges that Husain shows Durga in sexually relation with a tiger, some things it would take a perfervid imagination to see in his picture. Husain saw his paintings as being with a millennial Indian tradition in which nudity has been widely used in art including on temple walls. So did but I accept that's not enough.

Husain as an artist has long used from to suggest ideas beyond form; images in his works are both less and then realist depiction of what they portray. His paintings are full of metaphors and allusions; the body, he has often said, is a representation of something form less illusory (maya). As a Hindu, I did not see his goddesses as literal depictions of the images I worship. I believe in the unpins hadic view that the Divines is essentially knowable and
that all worship consist of human beings stretching out their hands to them which they cannot touch. But since we humans, with our limited minds need something more specific to aid our imaginations, we visualize God in forms that we find more easily recognizable. Hinduism in accepting that need also gives its adherents an infinite variety of choice about how to imagine god that's why there are 333,000 names and depictions of the divine in Hindunism each Hindu may pick the ones he wishes to venerate them.

There's nothing more authentic about a Raja Ravi Verma images of Saraswati then that of a calendar artist, each is imagining the goddess according his own sensibility. As a Hindu I had no difficulty in according Husain the same right.

The question of why Husain doesn’t paint muslin figures in the nude is a red herring. The Islamic tradition is a different one from either the Hindu or the western, what courses offence in another.

Islam, after all prohibits any visual depiction of the prophet, where as visualizing our gods and goddesses is central to the practice of Hindunism, But having said that, one has to accept that people of good faith may well have been offended and if, so its not enough to tell them they should not be Husain himself accepts that if you hurt people un internationally, the right thing to do is to apologize. And he has done so, more than once.

Since when have Hindu become to ungracious that we refuse to accept apologies?
On his current visit to the U.S.A, Husain was asked by a radio interviewer how he felt about the controversy" as a Muslim" The 92 year old master bridled 44I am an Indian and a painter that's all, "he said. As an Indian and a painter he has brought immense honour to our country and our civilization. Is it right that in the tenth decade of his illustrious life, he should live abroad, fearful of beings hounded and harassed if he sets foot in his native land?

I appeal to the very sense of decency that some reader's claim Husain has violated Let us put this matter beyond as, accept his apology, and with draw the multiple cases that have been field against him and which have destroyed his peace of mind. The persecution of Husain does not show. Hindus acting in robust self-defence; it shows us as petty and small minded. What does it say about us a society if, instead of offering our greatest living artist an honored place, we tell him he is not welcome in his own sake as a civilization.

M.F Husain

This article concerns M.F Husain, the Indian artist for the grandson of Prophet Muhammad, see Husaynbin Ali. For the late king of Jordan. M.F Husain, (Bora September 17, 1915 Pandharpur, Maharastra) Popularly known as M.F Hussain is one of India's best known artist. According to Forbes Magazine, he has been called the "Picasso of India"

After a long successful career his work suddenly became controversial in 1996, when he was 81 year old, following the publication of an article about nude images of Hindu dieted painted in the 1970 s.
Husain comes from a Muslim Indian family. His mother died when he was one and a half years old. His father remarried and moved to Indore, where Husain went to school. In 1935, he moved to Bombay and was admitted to the Sir. J.J School of Art. He started of by painting Cinema hoardings.

1940-1965:- Husain first became well known as an artist in the late 1940s. In 1947 he joined the progressive Artist's Group, founded by Francis Newton Souza. This was a clique of young artist's who wished to break by the Bengal School of art and to encourage an Indian avant garde engaged at an international level. In 1952 his first solo exhibition was held at Zurich and over the next few years, his work was widely seen in Europe and U.S In 1955, he was awarded the prestigious Padma Shree prize by the Government of India.

Appreciation M.F. Husain work:

The artistic community has been supportive[25] as well as critical. Krishan Khanna one of Husain's contemporaries, stated that "It's not just Husain's but the entire artist immunity's lives which are at stake. Anybody and everybody can file a case against us now. Anyone can infringe upon our lives". Others who have expressed anger at the "vicious campaigns" against Husain, include filmmaker Saeed Mirza, social activist Nafisa Ali, theatre personality M. K. Raina and a host of other artistes, art critics and art gallery owners. Salil Tripathi, writing in the International Herald Tribune, notes that Hindu goddesses have regularly been portrayed in the nude by Hindu artists. Tripathi asserts that,
“It is hypocritical to place curbs on Husain's artistic freedom. What's more shameful is that a government that claims to be the secular alternative to Hindu nationalists is threatening to prosecute Husain. This does not do India proud; it adds to India's disgrace.”

“Other Indian artists have expressed criticism. Satish Gujral has gone on record to ask him whether he will be bold enough to treat icons of Islam in the same manner. However, Gujral says he deeply regrets the way Husain was treated and forced into an exile because of what he terms "the mob culture". According to a senior Hindu artist and former President, Bombay Art Society, Gopal Adivrekar.”

“Nothing is bad in being creative but the artists should not go for such artwork, which may hurt the sentiments of a segment of the society.”

Writing in The Pioneer, Chandan Mitra wrote,

“As long as such a law exists in the statutes, nobody can be faulted for approaching the courts against Hussain's objectionable paintings, nor can the judiciary be pilloried for ordering action against the artist for his persistent and deliberate refusal to appear before the court.”

“In response to the controversy, Husain's admirers have petitioned the government to grant Husain the Bharat Ratna, India's highest award. According to Shashi Tharoor, who supports the petition, it praises Husain because his "life and work are beginning to serve as an allegory for the changing modalities of the secular in modern India - and the challenges that the narrative of the nation
Nudity isn’t obscenity, it’s just art

It is not often that an individual judge in our country wins the plaudits of the artistic and creative community. But that is what Justice Sanjay Kishan Kaul of the Delhi High Court has just done. His landmark judgement of May 8, upholding a number of petitions submitted by great Indian painter Maqbool Fida Husain, not only ensures that art has been done to an authenticational icon, but contains observations that are both refreshing and true out the role of art in our society—sensations which I hope will guide national discourse on this vexed object in the future.

Readers of my earlier columns on the subject will recall the outrage expressed about the harassment of the 92-year-old Indian artist by mas- sive lawsuits seeking his prosecution for allegedly having offended the titans’ notions of morality by use of nudity in his art, partic- ularly in paintings of Hindu goddesses and in the depiction of the contours India in the shape of a nude female. The piling up of a number of cases—motivated essentially by anti- castism bigotry—had driven Husain to self-imposed exile in Dubai and London and deigned India a national treasure. Justice Kaul’s judgement has now disposed of several of these cases in a learned, closely-argued and meticulously-footnoted rul

Justice Kaul began by quoting Pablo Picasso: “Art is never personal. It ought to be forbidden to ignorant innocents, never allowed into contact with those not sufficiently prepared. Yes, art is dangerous. Where it is childish, it is not art.”

In retaining the Richness of India’s 5,000-year-old culture, the judge adds, “Auc- tioned Indian art has been never devoid of eroticism, where sex worship and graphical representation of the union between man and woman has been a recurring feature. The sculpture on the ear- liest temples of the Mithuars’ image or the erotic couples in Bhubaneshwar, Konark, and Puri in Orissa (105-105 AD); Khaju- raho in Madhya Pradesh (900-1050 AD); and Limbujnatisa temple at Delham (5th century AD); Kogal- hilli Hill, Bellary, Madras; and Nikan- thi temple at Sunner near Baroda (are examples of this). Even the very concept of the lingam of the God Shi- va resting in the centre of the yoni, in a way representation of the act of creation, the union of Prakriti and Pu- rana. The ultimate essence of a work of ancient Indian erotic art has been religious in character and can be enun- ciated as a state of heightened delight or amantra, the kind of bliss that can become semi-conscious.

The judge goes on, “Today Indian art is confidently coming of age. In every form of stylistic expression in the visual arts, from naturalism to abstract expressionism, derived power from the artist’s emotional connection to his perceptual reality.” Describing the mode as a “perennial art subject”, the judge observed that some paintings have been called ‘obscene’, ‘vulgar’, ‘degrading’, ‘prurient’ and ‘immoral’—but it was important to look at the artist’s perspective. As a judge he had to balance “the individ- ual’s right to speech and expression and the frontiers of exercising that obscenity which is offensive to public decency and morality is outside the purview of the protection of free speech and expression... but the for- mer must never come in the way of the latter and should not substantially transgress the latter.” How does one determine standards of public decency? Justice Kaul is clear: “The test for judging a work should be that of an ordinary man of common sense and prudence and not an out of the ordinary or hypersensitive man.” Ob- scenity, he opines, “is treating with sex in a manner appealing to the carnal side of human nature or having posed to dictionary definitions. Definitions of obscenity, something which merely of- fends, repels or disgusts someone but does not tend to deprave or corrupt him or her cannot therefore be said to be obscene.

That is the standard which Justice Kaul has applied to the petitions before him. Husain’s paintings are hard- ly intended to provoke lustful thoughts; in fact, the judge notes, as an artist he “actually celebrates nudity and considers it as the purest form of expression.” In the case of his paintings of “Bharat Mata”, which had offended several petitioners, the judge ruled that “the aesthetic touch to the painting dwarfs the so called obscenity in the form of nudity and renders it so picayune and insignificant that the nudity in the painting can easily be overlooked.” The complaints which had objected to the painting being available on a website could always choose not to look at it, the judge said, adding tartly, “It seems that the complaints are not the types who would go to art galleries or have an interest in contemporary art, because if they did, they would know that there are many other artists who embrace nudity as part of their contempor- ary art.”

Art and authority have never had a difficult relationship until recently. Many artists in their ruling. His judgement goes a long way towards reconciling the two. He also raises larger questions, vital for our free society, to which I will return next week.
Be more tolerant towards creative fields

"Intolerance," Justice Kaul writes, "is utterly incompatible with democratic values. This attitude is totally antithetical to our Indian psyche and tradition." He goes on to warn that the criminal justice system "ought not to be invoked as a convenient recourse to ventilate any and all objections to an artistic work" and be used "as a tool to frustrate the rights of artists."

Justice Kaul is sensitive to the charge that liberal attitudes to art and obscenity reflect the inclinations of a privileged minority and that most Indians might indeed be offended by the kind of art his judgement permits. He writes: "Democracy has wider moral implications than mere majoritarianism. A crude view of democracy gives a distorted picture. A real democracy is one in which the exercise of the power of the many is conditional on respect for the rights of the few. In real democracy, the dissentor must feel at home and ought not to be maliciously looking over his shoulder fearing capricious поп -redaction- and bodily harm or economic and social sanctions for his unconventional or critical views. There should be freedom for the thought we hate. Freedom of speech has no meaning if there is no freedom after speech. The reality of democracy is to be measured by the extent of freedom and accommodation it extends."

These words should give heart not just to M F Husain, but to artists and writers across the country, who in recent years have found themselves the victims of other people's hyper-sensitivity. "Intolerance," Justice Kaul writes, "is utterly incompatible with democratic values. This attitude is totally antithetical to our Indian psyche and tradition." He goes on to warn that the criminal justice system "ought not to be invoked as a convenient recourse to ventilate any and all objections to an artistic work" and be used "as a tool to frustrate the rights of artists. The judge declares that "a magistrate must scrutinise each case in order to prevent vexatious and frivolous cases from being filed and make sure that it is not used as a tool to harass the accused, which will amount to gross abuse of the process of the court... (Apart from the harassment element there would be growing fear and curtailment of the right of the free expression in such creative persons."

He writes "the large number of incidents of such complaints... as artists to the court."

Let us hope his words are heeded and that the remaining cases against Husain — there are still three pending — will also be withdrawn.

In the meantime, Justice Kaul's ruling is a reminder to the creative freedom in India. "I have penned this judgment," he concludes, "with the fervent hope that it is a prelude to a broader thinking and greater tolerance for the creative field."

Sunday Times

June 1, 2008
AFTER HIS BRUSH WITH TROUBLE, M.F. HUSAIN FINALLY ENJOYS A STROKE OF LUCK

COURT QUASHES CRIMINAL CASES

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The Delhi High Court has dismissed criminal proceedings against celeb painter M.F. Husain. The artist, who lives in self-imposed exile in London and Dubai, was accused of hurting public sentiments through some of his paintings. The court ended the judgment on the note that “a painter at 90 deserves to be sitting in his home and painting his canvas.”

In his 74-page judgment, Justice Sanjay Kishan Kaul said all allegations against the 93-year-old painter are baseless. “A painter has his own perspective of looking at things and it cannot be the basis of initiating criminal proceedings against him,” Kaul said in his order.

“In India, new Partitionism is being carried out in the name of cultural purity and a host of ignorant people are vandalising art and pushing us towards a pre-renaissance era,” the court observed. Akhil Sibal, Husain’s counsel, said, “This judgement is historical and prominent. It gives a strong feeling to the fight against intolerance in our country and recognises the importance of debate within legal society rather than misuse of the criminal justice system.”

Husain’s controversial painting Bharatmata. The artist’s paintings of several Hindu deities had also caused public resentment. Right: Husain’s Durga.

Early this year, complainants from across India had filed a petition in Delhi High Court seeking compensation for expenses to come to the Capital and fight their legal cases against Husain. They moved their respective state courts against Husain for allegedly hurting the religious sentiments of Hindus with some of his controversial paintings.

Arya Kumar Nanula from Indore, Raj Kumar Pandey from Bhopal, Illyas Khan from Raipur and others urged the court to provide monetary relief to them as they cannot afford to visit Delhi frequently to pursue the case, which was later dismissed.

In September 2007, a Supreme Court Bench headed by Chief Justice K.G. Balakrishnan directed that a criminal case against Husain would be shifted from a court in Panchgani to the Patiala House Courts here, where two similar cases against him were pending.

Senior advocates Harshil Salve and Mukul Rohatgi, then appearing for the artist, submitted that six criminal cases were pending against him in various courts across the country and it would be appropriate that a general order be passed that, in future, any complaint against his artistic work would be transferred to Delhi.

Do you think the court’s decision is a victory for freedom of expression?

Express your views. Write in and share your opinion with Delhi.

ARTISTS SPEAK

“This is a great judgement. Imagine a person of his stature facing such humiliating allegations.”
— SATISH GUPTA

“If he had painted something, it was his way of expressing it. People should not make a big deal out of it.”
— ILOOSH AHLUWALIA
Naked Lord Hanuman and Goddess Sita sitting on thigh of Ravana

Muslim poets Falz, Galib are shown well-clothed

Full Clad Muslim King and naked Hindu Brahmin. The above painting clearly indicates Husain's tendency to paint any Hindu as naked and thus his hatred.

Naked Bharatmata - Husain has shown naked woman with names of states written on different parts of her body. He has used Ashok Chakra, Tri-colour in the painting. By doing this he has violated law & hurt National Pride of Indians. Both these things should be of grave concern to every Indian irrespective of his religion.

Out of the four leaders M. Gandhi is decapitated and Hitler is naked. Husain hates Hitler and has said in an interview 8 years ago that he has depicted Hitler naked to humiliate him and as he deserves it! How come Hitler's nudity cause humiliation when in Husain's own statement nudity in art depicts purity and is in fact an honour! This shows Husain's perversion and hypocrisy.
Goddess Durga in sexual union with Tiger

Prophet's Daughter Fatima fully clothed

Goddess Lakshmi naked on Shree Ganesh's head

M.F. Husain's Mother fully clothed
Does Husain deserve award or punishment?

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<tr>
<th>Paintings by Raja Ravi Varma</th>
<th>Paintings by MF Husain</th>
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<td>Goddess Lakshmi</td>
<td>Goddess Lakshmi naked on Shree Ganesh's head</td>
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<td>Famous Saraswati Painting</td>
<td>Naked Saraswati</td>
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Ravan, Sita and Jatayu (As per Ramayana)

Naked Lord Hanuman and Goddess Sita sitting on thigh of Ravana
F. Husain loped into our home carrying 10 kilos of his spectacular life in his arms. An exceedingly well-packaged life, complete with a price tag. “Fifty-three lakh,” he announced proudly, placing the monumental tome on my dining table. I thought your life was worth much more I joked, as Raisa Husain, his beloved daughter and occasional muse, slid her father’s magnum opus - 88 Husains in oils - out of its stiff black case. It was definitely a Kodak moment, and I was ready with my idiot-proof camera.

Olympus, Husain’s latest tour de force in this - a sumptuous volume of 88 actual-sized, neatly framed reproductions of his vision. Limited edition 1,500 copies at Rs. 8,888 per copy of course. Husain’s 88th birthday gift to himself and to the world. An energetic, defiant and super-confident answer to his detractors and critics who’ve accused him of not having produced any serious work recently. Husain stuck his chin out, wagged his pigtails in the air, placed a proprietorial hand over the huge book and said, “Ab bolte!” I would love to be around when that happens.

Husain’s work evokes strong, impassioned responses - many of them overly critical. But these 88 canvases will pose a challenge to the harshest critic. As I turned each page, my initial exclamations wobbled into a stunned silence. It was vintage Husain and much more virile, vigorous, vibrant. Astonishing colours and unfaltering lines confront you with an impertinence that’s staggering. Rama Charitra of colours is one way of describing its sheer visual impact. Husain points out the exuberant ochres, greens, reds, blues and says, “The Ramayana could only have been written in India. The Western sensibility could never produce such sensuality.” Eighty-eight oils painted in 88 days, in impersonal suites of hotels in four cities - Paris, Mumbai, Kolkata, Delhi. It’s a feat that defies computation. An artist’s life in pictures! An immortal chronicle of close to nine decades! A unique autobiography? Call it what you wish. Husain has done it. And he’s not being coy about the achievement.

In my case, I’ve never known him to be coy about anything. He can afford not to be. Take his current show yes - the one featuring the 88 oils. Husain has already decided to offer 22 canvases each of 15 throw-handpicked galleries around India. Ten of these paintings will have to be paid for upfront by gallery owners. At Rs. 8,888, each for a canvas no bigger than 2’ X 2’, it makes each3 painting a really, really pricey buy. Besides, gallery owners keen on hosting the exhibition, have to put down Rs. one crore each, before a single painting is seen, much less, sold. The remaining 32 can be exhibited but not flogged. Husain has put a moratorium on the sale for a year. By then, by simply figuring, the huge... around the book will be sufficient to pump up the prices. Good for him. Good for the gallery owner. Good for the artist. Good for the customer. Husain isn’t thinking about creating fresh storage space in his attic. He knows he won’t be needing it. “From now on, I will only sell my work in sets of five and 10 to serious collectors. I’m not interested in selling to someone who merely wants to decorate his/her walls,” he announces bluntly. Similarly, Husain has also decided to restrict conversations to people he can have a meaningful dialogue with. “I don’t want to waste my time with fools,” he declares dismissively. Of late, his most intriguing encounters, not surprisingly, have been with scientists and doctors.

“Naughty talk,” as he puts it. Does he hang with other painters? Not really. Does he admire any younger artist? No, sir!
Mushilkusha
Kajad Hai

MF Husain sends home images of his latest paintings that reflect his deepest longing and dearest wish while exiled in Dubai

HUSAIN'S spiritual connect with Naushad's great music in Mughal-e-Azam, that fuelled his painting fire, like the namesake dancing to the song, grabbed our hands and was domeless a little tip to the same. Now in the Mughal-e-Azam images you sense a very genuine feeling at work. The lines are powerful, purposeful and executed with an almost violent intensity. Anyone with half an eye can make out that the painter has made while in the grip of strong emotion. But let other art critics analyse this series. What we'd like to get across here is Husain's spiritual connect with Naushad's great music in Mughal-e-Azam, that fuelled his painting fire, like the namesake dancing to the song, grabbed our hands and was domeless a little tip to the same. Now in the Mughal-e-Azam images you sense a very genuine feeling at work. The lines are powerful, purposeful and executed with an almost violent intensity. Anyone with half an eye can make out that the painter has made while in the grip of strong emotion. But let other art critics analyse this series. What we'd like to get across here is Husain's spiritual connect with Naushad's great music in Mughal-e-Azam, that fuelled his painting fire, like the namesake dancing to the song, grabbed our hands and was domeless a little tip to the same.

This funny husain He stood by the amphitheatre and I walked up with leaden foot, feeling horribly self-conscious and stopped. "Say maan yaa dhanu mera?" he asked and I said, "Both!" So we sat where the shade began, he in the sun and I in the shadows. I told him upfront of my novice status and so he kindly spoke to me in words of one syllable.

Another Husain moment happened four years ago when he turned 88 and held a huge exhibition of 88 paintings at the Ashok Hotel, New Delhi. These pictures marked an important return for him to oils after 40 years with quick-drying acrylic. You can imagine the rush of celebrities, reporters and TV camera crews around him, the crush I had from pushing into that crush, I thought I'd look at the paintings instead. Suddenly, I found Husain next to me, with Kapil Sibal. He was taking him around and I was bowled along. The hotel was playing old Bollywood music. Husain's favourite thing on the planet after painting. Each destana hai neh came on. The next thing I knew, Husain had grabbed our hands and was domeless a little tip to the same.

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Atrovirens is a form of chocolate that I still can't get enough of. I was a painfully shy free lance, well not even that, just a homelybody who was suddenly asked to write an art story for this big newspaper and hadn't a clue how to do it. So I timidly set up to meet Husain at Triveni Kala Sangam and half an hour ahead, I went into the on-site ShriShani Gallery to look at his new show. This was an installation called Shootersenna. There were sheets and sheets of old newspaper and ghostly drapes of white material, stretching the gallery and meandering up on the roof. This was ART! It looked like Jackson to me and I didn't care who had perpetrated it.

Then it was time to meet HU

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The Raman Effect on Husain
Title: Swami Jogatna
MY APPRECIATION OF MENON'S WORK HER PRIVATE COLLECTIONS

This book is inspired by a very special bond with the work of Anjolie Ela Menon. Some years ago, Anjolie participated in exhibitions of contemporary India painting in New York, sponsored by Art wave U.S.A. As she prepared for each show, half complete paintings lay about my apartment filling it with much more than just the heady fumes of turpentine and pigment. It was the presence of these nascent pictures, which seemed to breathe and come to life in such proximity to me, that made me want to explore the artist's work in greater dept. An added impetus, I soon discovered, was that a book on her oeuvre would be the first of its kind on a major contemporary Indian woman painter since 1945, when a book was published on the legendary Amrita Shergil. The present volume covers thirty-five years of creative work.

It is a romantic assumption that, for easel painting, the artist stands or is perched on a high stool before the canvas. But Anjolie, for one, paints crouched on the floor, surrounded by a clutter of rudimentary tools, brush and sponge, with music at full volume. In those months of exhibitions in New York.

The book is now done. The paintings in it will endure and give pleasure to many more than their immediate owners. I deeply appreciate the generosity of Anjolie's collectors in permitting our photographers to invade their lives and homes at all hours. Many friends, well-wishers/ and my family helped to see this book through to completion, to each of whom I am grateful, I am especially indebted to Naina Kanodia and Amrita Jhaveri in Bombay, Vikram Singh and Rajaraja Menon in Delhi, and Vidur Chandy and John Isaac in New
York for their help in putting this volume together.

Finally, I would like to thank Isana Murti for his perceptive essay on the artist on whom he is an authority, and my co-conspirator - Arun Bhansali of Artwave International, New York without whose contribution it would not have been possible to start or sustain this undertaking.

Blue Nude January 2005 oil on Mesonite

(Indira Dayal)
Eccentric, volatile outspoken, Anjolie Ela Menon's personality makes an impression as strong as her art. Teena Baruah enjoys an intriguing encounter with the first lady of Indian art.

In The past 10 years, P Chidambaram has been the only person to visit Anjolie Ela Menon's studio in Nizamuddin Basti Delhi. In November last year, the finance minister painted a canvas with Menon for a fund-raising event for unprivileged children. He was caught off-guard by a tattered curtain at the entrance, and Menon told him, "This is where the other half [of Anjolie] lives."

A tiny workspace with used and unused canvases and crushed colour tubes, it is her hideaway. No phones, no visiting friends or family. Harmony, though, was allowed in for our cover shoot. The degree of anonymity it enjoys is accentuated by the absence of guards. "Friends in this basti are my best protectors and they allow me a possibility of solitude says Menon. For now, though, security is not an issue - the studio is fairly empty apart from two canvases she painted when she was 15 and some palm-sized faces for her next show.

"I get 10 to 15 calls a day from galleries and auction houses for paintings, but I have nothing to give them. It's impossible to do a solo show, says Menon, 66, whose last big work was a triptych, titled Yatra, which explores religious themes -the Asian Art Museum, New York, acquired it in May 2006- Her recent exhibition at Dhoomimal Art Gallery in Delhi was a group show - with a difference - with her architect son Raja Raja Menon and two young granddaughters (Raja's daughters), Indeera, 8, and Madhavi, 11. Titled
Menon-Ji-Tis (pronounced 'meningitis'; Menon quips art is spreading like a disease in the family), Uma Ravi Jain of Dhoomimal thought of the idea three years ago when she first saw Indeera's and Madhavi's work—the girls were then 5 and 7.

It reminded Menon of her own introduction to art. The artist discovered her passion for paint in the art room of Lawrence School Asansol. Her guru Susheel Mukherjee initiated her into oils when she was 11. By 12, she was sure about her talent—she had won the Shankars national art competition held for schoolchildren every year, and one of her paintings. *Sailing Boats*, had been bought for Rs 100 by Dr Zakir Hussain. Over the years, she saw several artists' works. M F Husain's bold lines and that surfaces but not his subject matter influenced her. And he saw in her a promising artist.

By 17 she had her first solo show, organized by Husain for her in the capital's Lodhi Estate. "Without Susheel [my teacher] and Husain [my mentor], I would have been just another burnt-out child prodigy. "Thankfully she says, she is there to train Indeera and Madhavi, recycling every loose sheet and painting old greeting cards or using them in collage. For *Menon-Ji-Tis*, the girls' simple, happy acrylic sketches nestled close to their father Raja Raja's structural drawings and their *Dadu's* (Anjolie) melancholic figures.

Today, all her works sell out on the first day of a new show, including *Menon-Ji-Tis*. At Christie's and Sotheby's auctions, her work fetches anything between Rs 15 lakh and Rs 70 lakh right now, there's not a single new painting in her studio. And when there is, she is selective about where to, show
and who to sell it to. Menon's biggest collector Dinesh Javeri, who bought 35 of her paintings, passed away recently. He began to buy her work when she was unknown and paid her Rs 3,000 for the first painting he bought. His daughter Amrita inherited his collection. Industrialists Harsh Goenka and Yash Birla and friend Lalita Ramdas are her other collectors. While Birla wants to build on Ms collection, Menon's family is also planning to set up a gallery-cum-art centre of her works. It will be tough, she says, as most of her works are part of private collections.

Menon never believed in preserving for posterity. So she veered from one event to the other, her style as unique as her mentor's. “I have often joked with MAQ [what she calls Husain] that what I lacked most was a long white beard," she says. "MAQ thrives on exhibitionism."

Though she adds that exhibitionism doesn't go down too well with her, Menon herself has never been a wallflower. She wore antique silver jewellery in the 1960s when everyone wore gold; she then switched to a kaftan, to which her children objected. Once, she went to fetch her son from school and left her hair open, only to be dismissed as someone who didn't look like a mother. "And what should a mother look like?" Menon asked him. "Sari, tika, bun."

She continued to wear a kaftan and her hair open, though with a big red bindi on her high forehead.

Ironically, a journalist once wrote that her image of motherliness was very boring. "Much as media might will me to break out I am quite content with the reality of the world I live in," she says, her voice booming with
authority and stubbornness. A rendezvous with Menon is particularly interesting as she rarely camouflages her volatile emotions when Harmony asked her to smile for photographs, she hissed "I never smile while painting, I am not a middle-class housewife smiling at the camera." The only two emotions she guards herself against are envy and anger.

Menon's reality is her style, which is also evident in her home next to Humayun's Tomb in Nizamuddin East. Two flights of stairs bring you in conversation with a wall of paintings, some autographed by Menon. Who needs a nameplate? Once inside, you can't escape the mischief in design. Pillars inside rooms stop prying eyes from seeing too much; corridors lead not to rooms, but walls of paintings like art galleries; and, of course, there are windows that offer no view as they are works of art. As soon as you settle down on the drawing room sofa, notice the eyes. Facing you is a canvas of an eye peeping through a worn fabric. Across the room another eye watches you from a kitschy cupboard and four melancholic faces stare at you from a painted trunk-cum-coffee table by the couch.

**I'M DRIVEN BY SOMETHING STRONGER THAN ME**

**How would you describe your new work?**

It's a departure from my earlier paintings: new technology and materials have freed me from the constraints of canvas and paint. Also, there is an element of chance in the new work which is what Mutation is all about. There is satire and irony in this series. The old imagery reappears in a new form, often mocking itself. It is as though in have distanced myself from these
images but on now remaking them in a new mould, without exercising absolute control on the result.

The title piece of my show is a picture in fine panels. The same woman exists simultaneously on various planes, in altering states of being. In xenobia, if there is an overlapping image of two nudes the painting could be hung in reverse and still read true.

"Is Time Juxtaposed in your paintings rather than Extended in the traditional way of Indian narrative paintings?"

I want there to be no time neither the architecture nor the garments of my protagonists pinpoint an era. In narrative painting you need many figures. My paintings allow only one thing to happen.

"Are you an obsessive painter, seeking to obliterate time?"

I’m not obsessive, but I am driven by something stronger than me. It I don’t paint for a few days, I feel restless and upset. I try to do my riaz every day sometime just put some colour on a blank, white surface. Some times, yes I paint like mad, like in Madras upto 14 hours a day. I was working for the New York exhibition aching all over, exhausted, painting even in my dreams, working at six and getting back to work.

One day seven, I couldn’t even stand. Seeing this large body of my own work looming in front of me; I felt I never wanted to paint again. So, I took off for the beach alone, stood knee deep in the foaming, monsoon sea, trying to erase the visions which swam before my eyes. On day eight, I was back at it. When I returned to Delhi, I slept for three days, as though I was mortally ill.
Little Madhavi, my eight month old grand daughter, sat prying my eyelids open with her tiny fingers, bringing me back to life.

“What about the voices with in?”

It is the voice within, as you put it, that has driven me, and revealed itself in my work it has a volition of its own and manifests itself unexpectedly.

“How do you cope, then?”

Coping with what is within has been a life long struggle. At 56 I have begun learning that the search for love expresses a very strong need in women.

We want to share the inner life but one can’t share the religious life, for example. The ultimate lesson in life is ultimate loneliness.

“You know there is this myth you seem to have created about you that you are an ordinary woman, happy house wife……”

I remember a well-known woman journalist who came to interview me, who tried to provoke me to say I was unhappy, bitter or some thing like that. Finaly she lost her temper and left saying, you know I don’t believe a word of what you know I don’t believe a word of what you’ ve said.

“well, if I believe you, I give you credit for making your life happy, successful, and creative?”

I happen to be married to a good man, have two wonderful sons and now a darling grand daughter! And my daughter-in-law, I must have done something good in my previous life to deserve her! But happiness is another thing, a fragile state, elusive and ephemeral. I some times think it doesn’t depend upon externals at all.
The creative turmoil, which often leads to a state bordering on depression or melancholia, has no reasons, and its cure lies only in the fulfillment of one’s endeavor as an artist. It has nothing to do with relationship; it has only to do with the self. There lies the inherent and ultimate loneliness. In this, the struggle is one’s own. No one can help.
Conclusion
CONCLUSION

As time passes and the thinking of the world is changing non-objective art has caught the minds of artists and it has become a trend in its own. This change is not only imaginary but it is positive and challenging.

As time has changed. Art has also changed "The majority of on lookers do relate their own, visual experience in appreciation to the work of art, and when they find a vacuum in their mind then only the false expression comes; they claim it is abstract art and can not understood it.

The art as generally understood is the "use of the imagination to make things of aesthetic significance". The proposed thesis will deal with both theory and technique involved in figurative art-form. It has rightly been pointed out that art is the only effective language that has ever been invented. As one savant has said without the help of a translator the thoughts of the philosophers and poets of other lands are barred to us because of their foreign tongues, and even when translated they need extensive explanatory comment. But the creation of the artists on the other hand are readily available for our aesthetic enjoyment.

The history of art or more correctly the history of figurative art can be traced back to the time immemorial from primitive age to modern times. The figurative art is the most vehement from of expression by means of metaphoric language.
The proposed thesis intends to deal with creative works of the world-renowned contemporary Indian figurative artists, in fact the works of the artists contemplated in the present work represent the spirit of Indian ethos. They are pioneers in many regards. They include such men of international repute as: M.F. Husain & Anjolie Ela Menon.

As I concluded in my research work all together I found that in these days contemporary modern art has made its special mark in India. There are many artist in India, but few artists who made a special mark it and among few artist Husain look like a tower of modern art.

Indeed Husain is the artist who has something of the same appeal as a film star in India. His fans like their come from different sections of society even the simple fact that his name is known amongst the middle and lower middle classes in a matter of unusual credit in a situation where the horizons of modern art restricted to the bourgeoisie comprising level bureaucrats top traveling foreigners.

Husain devoted his whole life towards art. He made many of series paintings, huge murals and other art works.

There are two undercurrents running through Husain personality one which has a prooding mood, expressive of deep unrest, his paintings speak of the mysteries of silences that which is born in man and pass questions about man's journey on earth. That journey where each one is entirely alone wrapped only in the silence chiselled by countries the other observes life on the surface,
Here Husain paints in bright luminescent colours the iconography well tuned to the joy. In such paintings men and women are partners in running the wheel of life, involved in their day to day activities representing an unchanging rural milies part of the collective consciousness.

In Husain depiction of women too, one diseurs two distinct rents agents which stern fram his duel attitude women as a form and function earthy and prolific, and women as a powerful presence which changes man's world and his perceptions.

Versatile Husain is not only active in the field of art he also direct films successfully. He has wrote many poems! We can say he is all rounder personality. In background and chosen life style M.F. Husain in the proverbial casting directors, Ideal for the artist and for the painter. Who struggled through advertising to attain the ultimate heights of fame. His long snow white hairs, flowing beard, gaunt face and lanky body give him a particular identfication.

I feel Husain's life style, as much as his physical appearance in wealthy get chooses to stun the trappings of the affluent much in demand at social gatherings yet renowned for his unpredictability, frequently failing to show up for the opening for exhibitions or simply vanishing from parties the own in his honour.

A mercurial character Husain not only peruses a wondering life, constantly flitting from one Indian city to another he also grooms an image of being the ultimate jester delighting in shocking people. Especially the city sophisticates with outrageous gimmicks such as in one of his painting shows
that his car all own with nude gopis and Krishna. "I love gimmicks" he says "If I had been in Europe, I would have been more gimmicky than salvandor Dali."

Maqbool Fida Husain is a fascinating enigmed and probably his personality as present overshadows his art. But unfeasibly he has provided a bridge linking an Indian tradition of painting with the present day while at the same time talking universal language about man's predicament.

During the 1930s and '40s, a number of communist groups were active in the cultural arena in India. Along with theater professionals and writers, visual artists joined together under the banner of "progressive" and identified with Marxism. In Bombay in 1947, Francis Newton Souza (1924-2002), Maqbool Fida Husain (born 1915), and others formed the Progressive Artists' Group. They had leftist leanings, rejected the nationalist art of the Bengal School, and embraced international modern art practices. Over the years, Souza gained international notoriety for his erotic and religious paintings that were informed by a variety of styles, including Expressionism, Surrealism, Cubism, and Primitivism. Husain has also worked in a number of international painting modes; he was exposed to the art of Europeans including Emil Nolde and Oskar Kokoschka through the Progressive Artists' Group. His work, however, retains traces of indigenous traditions; in particular, he has had an ongoing interest in Indian cinema. Husain first supported himself as an artist by painting cinema billboards; more recently, he has directed films and depicted contemporary film stars in his paintings.
He has painted several Hindu Goddesses nude many extremists claimed that it offended and it caused quite unrest among certain section Hindu society even they burnt several of his paintings as a result the opponents of the 92 year old artist a number of petitions were submitted in Delhi. High Court Bandharpur in Maharrastra to the Patiala House courts and other. Justice kishan Kaul has taken care of legal aspect of the case and gave such a judgment that is a landmark and disserves, Indian attention of every thinking Indians. He rejected the tendency of maliciously motivated, people across the country who claim to be offended by Husain artistic work. This is a simple opinion of the Judge that don’t look at the painting if it offends you. But don’t prevent the artist from enjoying his constitutionally, protected freedom of expression and look at the work of art from artists own point of view.

Sex is an integral part of life the importance of this aspects of life has never been overlooked in older it is times presented every where in caves. And walls of temple the judge wisely cited Swami Vveka Nandas words in defense of his approach. We tend to reduce every one own mental universe and begin privileging our own ethics, morality, sence of duty and even our sence of utility. All religious conflicts a rose from this tendency to judge others we must not judge the observations and ideas of others through the prism of our own standards.

A perfect art or creative product is undoubtedly a result of the best imagination though. In this way the ideal or consciousness accompanying art is simple the form of all perfect thought. And it is also a fact that in order to
reach, with the work of art and to all spiritual life, one must mentally discount this movement and fix one’s attention on its starting point but for Hussain, the case is somewhat different for him it is also essential to have perfect thought for best creative products. No doubt M.F. Husain is a very brilliant artist and did a lot in the field of figurative composition. His scheme of things and the theme of figurative composition as well as his abstractions are well appreciated around the world.

The central concern of Hussain’s figurative art or abstraction and its dominant motive is women man, in Husain’s view, is dynamic only in heroism. He is diminished by confusion and broken by belief, and these are in heroic and a sense of the birth and death of things. In Husain’s work, ‘women’ has the gift of eagerness often expressed in wide open and stylized eyes those in ancient Jain paintings and an inward attentive as if she was listening to the coursing with in her. No doubt woman becomes the recent subject matter of Husain’s painting and other art forms, but it is also a fact that there are other non human objects which his central attention of works become ‘Hoarse’ for example, has continuously been a ‘source’ and ‘force’ of his imaginative world ‘Lion’ was another ‘force’ which represents the sophistic strength in the existential person. In the similar way in recent times if ‘women’ become the central theme of his creative activities’ it is also because of his powerful abstract as he is always projecting the weak, anguished and exploited human being, which is struggling and still maintaining the order of the day, system of better living, serving and sacrificing its totality for the cause of humanity.
Thus we can say that a vision on a specific point of view and a unique way of seeing are inherent in M.F. Husain and Anjolie Ela menon’s art work.

**ANJOLIE ELA MENON** is one of the greatest artist of contemporary Indian art. Variously described as 'magical', 'enigmatic', or 'mysterious', Menon’s paintings often evoke extraordinary empathy in their viewers, an empathy that an occasion approaches the mystical.

In this, thesis I wanted to show as I found while standing apart and considered by many to be a maverick in her field, Menon is nevertheless, and perhaps paradoxically, strongly representative of Indian art in the 1990s and the creativity that infuses it. This period has been marked by great dynamism and variety, and by a shading of the self conscious mannerisms of the post Independence 1950s. Instead, today thousands of Indian artists have with evident self-confidence and maturity, matched an understanding of global trends with their own visions, creating works of considerable individuality and consequence. The recent emergence of a real market for such art has added to the intensity of the activity and the diversity of the movements and schools that have taken from ranging from the traditionalist to the international avant-grade. Menon belongs to none of them; her has always eluded categorization, yet her achievement is both definitive and emphatic.

Now Anjolie is moving away from the obsessive, subjective introspection of the main body of her work which often had little or no reference to contemporarily.
In the early 1990s Anjolie introduced two new elements in her paintings. The serpent, which had appeared only insidiously in the past, enters many works as a strong presence she also began to embroider the bared bodies of Sadhu like figures with the fine stigmata of ritual tattoos, often using this essentially Hindu device to chant a compelling visual litany of both Ram and Rahim, no doubt reacting to the prevailing religious turbulence in India over emotive issues such as the Mandir and the Masjid, We also note that for the first time Anjolie reacts to the symbolism of Hindu iconography. In the powerful triptych entitled 'Shakti'. She interprets mythology in her own manner, depicting Ganesha in the form of blue body elephant sitting in the lap of Durga, the female principle. In like fashion, Lakshmi is lotus-headed and Saraswati is not just the goddess with the lute but champion of modern science and the plastic arts as well. There are no doubt many rough edges that need to be smoothened but her foray in to this area augurs well and may mark a new synthesis. Anjolie with her western upbringing, deep Indian roots, a progressive Brahma Samaj family ambience, Muslim and Christian cousins, marriage into the south and an empathy with both the traditional end modern has many strands to weave. It will be interesting to see what path she forges at a time when art, religion and politics have became intertwined in India and artists approach the twenty first century, carrying the accumulated detritus of the past. An Anjolie Ela Menon began painting in the mid 1950s. Her alchemy is the complex blend of the pensive and passionate, its imagery excavated from the deepest recesses of her subconscious. An aesthetic consistency
characterizes a large body of her work, which swims against the tide, given the correct tendency to defy the ugly, the angry and the grotesque in a milieu where an indiscriminate iconoclasm attacks almost any genre that smacks of tradition.

Anjolie’s work reveals that many of the qualities and notions that are now being ascribed to her have their genesis in the paintings of the early years basically in the 1950s. In these years, Anjolie Ela Menon painted with strong intuitive conviction but little formal schooling which was to come later. An endearing energy and enthusiasm characterize the oil she did as a teenager. Anjolie seems to have applied paint with palette knife, vigorous and bold strokes with some large unfinished areas. This technique is in sharp contrast to the highly finished quality and the immaculate glistening surface now associated with her signature.

Two years in the U.S.A, reinforced the artist’s interest in Byzantine and Romanesque art and gave rise to dark, brooding Christ. Like male figures which also resemble her now bearded husband, Raja. As a kind of counterpoint, the benign mother and child compositions overlapped her own experience of motherhood. Anjolie insists that her role as mother and wife are integral to her growth as an artist.

In her latest paintings such as Visarjan and Journey to Bangkok, Subjective intervention is reduced to the bare minimum. From plumbing the depth of her sub-conscious in the early years, Anjolie’s whole approach in the 1990s has shifted to a new plane. For the first time she assumes the role of
observer and commentator, as in wounds. However in her use of archetypal symbols whether drawn from Christian ritual or from an essentially Hindu world, she continues to imbue her paintings with luminous aura. In the ultimate analysis, her strength lies not in the virtuosity for that she continues to transcend it. However, it remains a paradox that the very poignancy of Anjolies configuration lies in the fact that the final direction of her creative compulsion is held in abeyance and remains unresolved.
List of Paintings
faiz-III
Jharoka 1985 oil on Canvas 66x60"

Dream 1977 oil on Canvas 36x24"
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M.F. HUSAIN

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