

CHAPTER 8

MODERN ART OF RAJASTHAN

MODERN ART OF RAJASTHAN- The beginning of modern art traditions in Indian art begin in early 19th century. The centres and artists of Calcutta, Bombay and Delhi made significant contribution in founding and developing modern painting style. Two different trends were important in the modern art traditions-the first was inspired by the tradition of emulation of Bengal School and the second was the tendency to create Indian classical values in emotive forms according to one's interests. These two trends played an important role in the rise of Modern Art in Rajasthan.

Rajasthan occupies a special place in field of painting. Its tradition of miniature paintings is very rich and glorious. Superior painting style has been an identity of Rajasthan. Many sub styles of Rajasthan, retaining their distinct art values, have an international identity. The traditional styles have maintained their importance in stimulating the modern art of Rajasthan. The Maharaja of Jaipur Sawai Ram Singh established an art institution by the name Madarsa-E-Hunri in the year 1856-57 which is better known as Maharaja School of Art and Craft. During the initial years of establishment, this institution imparted education related to handicrafts. C. S. Valentine who had come from Madras School of Art became the first principle of this institution. He brought many artists from Madras with him. But the healthy tradition of Modern Art began in Rajasthan when many artists under the guidance of Asit Kumar Haldar, Shailendra Nath Dey and K.K. Mukherjee started painting the Indian art forms in Tempera and wash technique in which Ram Gopal Vijayvargiya was the leading painter. On the basis of art values of Bengal Renaissance, Ram Gopal Vijayvargiya lent space to the literary analogies and folk elements in his paintings and forwarded this art journey further. Sri Bhoor Singh Shekhawat and Shiv Narayan Chaugan began their art journey in surrealistic style. Shri Kripal Singh Shekhawat who was a talented painter of Bengal School embraced the Jaipur Fresco style and created a special identity of self.

Devakinandan Sharma was also a pupil of Shailendra Nath Dey. Ramniwas Verma and Govardhan Lal Joshi embraced the traditional folk style in their paintings.

In this way R.V. Sankhalkar, B.S. Gui, Moni Sanyal, P.N. Choyal, Dwarka Prasad Sharma and many other artists forwarded the journey of Modern Art in Rajasthan.

Many trends remained functional in the development of Modern Art in Rajasthan in which the artists of first trend are those who remained connected directly or indirectly with the Bengal School. These artists made Bengal School famous in Rajasthan. There were paintings based on Indian mythological narratives made in tempera and wash technique which many experimentalist artists synthesized with local art techniques and folk elements and established new standards and models painting in which Ram Gopal

Vijayvargiya and Kripal Singh Shekhawat were the chief proficient artists. The second trend included those artists based their works on traditional miniature paintings and conducted modern experiments in Rajasthani painting in which Sumahendra, Kripal Singh Shekhawat and among the later artists Kanhaiya Lal Verma and Nathulal Verma were the chief painters. In the third trend are those artists who worked in surrealistic style and presented modern Rajasthani painting for the delight of the public before them. The leading names among such painters are Shri Bhoor Singh Shekhawat, Shri Shiv Narayan Chaugan, B.C. Gui and Dwarka Prasad Sharma.

Besides these three trends, another trend caught pace which provided new dimensions to creativity in Rajasthani painting. These evolved painters understood and presented the art world with a new perspective. They chose their own motifs and forms and strengthened the modern art trend of Rajasthan. These painters were R. V. Sankhalkar, P. N. Choyal, Devakinandan Sharma, Ram Jaiswal, Om Dutt Upadhyay, Suresh Sharma, C.S. Mehta, and Lakshmi Lal Verma and Bhawani Shankar Sharma etc.

These painters made significant contribution to the development of modern art in Rajasthan and with their traditional values and experimental approach made it popular at National level. During the later period of this modern trend Rajasthan Lalit Kala Academy was founded in 1956/57 which helped in the progress and development of art. Many programmes and events related to art started being organized by the academy. Quite a few talented artists started associating with the modern art world and art began its headway journey to progression.

THE CHIEF PAINTERS OF MODERN ERA

RAMGOPAL VIJAYVARGIYA- (1905-2003) Ram Gopal Vijayvargiya was one of the pillars of modern art world of Rajasthan. He was a strong supporter of Bengal art tradition in Rajasthan. He was born in a small village named Balore at Sawai Madhopur in the year 1905. He was given initial education at home. Despite being a part of prosperous family with a business background, he was always interested in art and this devotion towards art led to him taking admission at Maharaja School of art. Here he received his art education under Shailendra Nath Dey and in 1924 got his diploma in painting.

After getting his diploma he started making paintings for various magazines and seeking inspiration from Bengal school and Ajanta he started painting in Tempera and wash techniques. After 1928 his painting started getting exhibited. Dynamism and rhythmic presentation along with simplicity can be prominently seen in his paintings and the charming colour combinations give life to his paintings. He was a master at painting woman. With the rhythmic poses, well proportioned curvaceous bodies, simple and effusive lines, he has rendered a high class to his paintings. His technique of filling colours after drawing was unique in which areas of importance painted in live colours imposingly and rest of the part was accentuated with soft



PLATE 1- MEGHDOOT

colours and Lines. Vijayvargiya blended wash and Tempera technique and developed his own distinct style. Usually albumin, gum, glycerine etc. were used as mediums with tempera colours. He used gum as an emulsifier.

Gita Govind painting series, *Nikunj Leela*, *Khandita Radha*, *Manini Radha* and *Waiting Radha* are fine examples of this technique.

The folk influence of Rajasthan and effect of Ajanta and Bengal School played a significant role in his style. These influences did not affect his originality but appeared in his art as distinct elements. Paintings based on *Gita Govind*, *Omar Khayyam*, *Meghadoot* (**PLATE 1**), *Ramayana*, *Mahabharata*, *Jataka* stories and *Ragamala* are chief examples of his individual style. The graceful curving bodies, softly smiling faces, half-closed doe-like and soothing eyes, sensuous thin arms and long tapering fingers are the distinct features of his style. Women figures can be predominantly seen in his paintings. He believed that “Woman is the enchanting power of *Brahma*. Krishna is *Brahma* and Radha is *Maya* and the union of the two is *Rasalila*. *Rasa* gives birth to *Rasa* and *Rasa* is *Brahma*.”

Ramgopal vijayvargiya embraced diversity of themes for his paintings. He painted both rural and urban life in his paintings in which village girls, old farmer, labourer, birds and animals, jugglers, balloon vendor, monsoon, *teej* and *gangaur* festivals were popular.

He drew thematic inspiration from Ramayana and Mahabharata epics and painted the Exile of Rama, Rama and Sita Resting, Slaying of Jatayu, Estrangement of Rama, Lakshmana and Suparnkha, Rama with the Vanaras, Dhritrashtra and Gandhari, Descent of Ganga, Arjuna and Urvashi, Four-Armed Vishnu, The Asceticism of Sage for Shiva etc.

Being a poet, he chose subjects from Kalidasa's *Meghadoot*, *Abhigyan Shakuntalam*, *Vikramovanshiya*, *Kumara Sambhava*, *Kadambari*, *Gita Govind*, *Ritu Samhara*, and *Satsai* by Bihari and many other literary works. In the words of Padmashri Vishnu Shridhar Vakankar, “The *Meghdoot* paintings of Vijayvargiya are as emotive as the *Meghdoot* poetry of Kalidas is.”

He also displayed a great talent for literature and poetry. Being a prolific writer, he wrote in every stream of literature such as prose, poetry, collection of stories, reporting, essays, satire etc. His collection of poems titled, *Alkavali*, *Chingaryiyan*, *Chitragitika* are exceptional and very famous. In his collection of stories, *Mehandi Lage Haath*, *Kajal Bhari Aankhe*, his satire “*Shivji Ki America Yatra*” and *Madhyam Marg* are noteworthy.

Ramgopal Vijayvargiya was the Principal of Jaipur School of Art. In 1970, he was awarded the supreme honour “*Kalavid*” by Rajasthan Lalit Kala Academy. In 1984, he was awarded *Padmashri* by the Government of India. In 1989 he was honoured with “*Ratna Sadasyata*” by National Lalit Kala Academy.

He spent his life enriching the world of art and literature. The journey of art which he began since the early years of his life continued till he breathed his last. He was an acclaimed artist for more than 80 years. He died in 2003 at the age of 98. The base that he provided for the blossoming of modern art in Rajasthan is blooming and flourishing today.

B.C. GUI-

Bhavani Charan Gui gained recognition in the art of Rajasthan for his landscape paintings. He worked at Mayo College Ajmer as an art teacher for many years. He was born in a Bengali family at Varanasi in 1910. He got diploma in painting from Lucknow school of art.

Landscape painting was his favourite subject. Attracted by the new experiments in art after

Renaissance, he worked in many mediums. The realistic paintings done in watercolours on the ordinary life of Rajasthan are exceptional from the point of view of composition and pleasant combinations of colours. He painted the different forms of nature with pencil, water colours and oil colours with minutest details. He also painted in patch technique with knife. There was an abundance of nature painting but he painted variety of subjects. He also made many paintings on the lifestyle of Rajasthan and religious subjects in which *Shesh Leela*, *Shakuntala*, *Buddha Nirvana*, *Meera Ka Vishpaan* (Meera Consuming Poison), *Kalidasa*, *Pratiksha*, *Shiva Tandav*, *Radha Krishna*, *Kali* etc. are his famous paintings. **(PLATE 2)**



**PLATE 2
DOWN THE KEDARNATH TEMPLE**

He went to London for higher studies in art where he got training at Royal Society of Arts and Slade School of Central Art and Fellow.

He was awarded for art activities by various States including silver medal by Punjab Government, Fine Arts Society Lahore, Maharaja Mysore, and Academy of Fine Art Calcutta. Bhavani Charan Gui also remained a member of Lalit Kala Academy Delhi and a fellow and Vice President of Rajasthan Lalit Kala Academy. He was also a member of Royal Art society, London. His paintings are in collection of many private museums of various countries including India.

In 1995 a short film was also made by Rajasthan Lalit Kala Academy depicting his art journey.

BHOOR SINGH SHEKHAWAT-

Bhoor Singh was famous as a realistic painter amongst the painters of Rajasthan. His early education took place at Pilani in Rajasthan. For further studies, he went to Mumbai where he received art education at Ketkar Art Institute and 4 year diploma at Sir JJ school of art. After completing his studies at Mumbai he came back to Pilani and started working as a teacher at Birla Teaching Institute and also made many paintings and started tutoring new orders. During his years with Gandhiji, he depicted many episodes of his life. He was a master painter and his heart was driven towards nature. He traveled to mountain regions and painted those experiences in his paintings. **(PLATE-3)** He also



**PLATE 3
WEAVER (BHOOR SINGH SHEKHAWAT)**

worked on a variety of subjects because he believed that the art field is comprehensive and cannot be constrained or restricted. The happy moments of life are as important as sorrow and anguish are.

Bhoor Singh Shekhawat also worked at Birla temple and worked as an Interior Decorator of the Chambers there for which he went to seek inspiration from the temples of Delhi, Gaya, Prayag, Patna etc. He organised exhibitions of his works at Calcutta, Delhi, Allahabad, Ajmer and many other places. He also participated in the annual Exhibition of many art institutes and won awards at National Art Exhibition Delhi,

AIFACS Delhi, Academy of Fine Art Calcutta, Bombay Art Society and Rajasthan Lalit Kala Academy. His popularity and fame can easily be gauged by the fact that many modern artists of Rajasthan have received art education from him and feel proud of introducing him as their mentor.

Despite the diversity of subjects in his paintings, the homogeneity of the cultural and social life of Rajasthan is reflected in his works. He was fond of painting in tempera technique. Realistic presentation in paintings is very impressive and masterly. He had a unique talent for depicting the rural life and even the corners of his paintings appear live and interesting.

There is a dominance of subjects related to rural life in the paintings of Bhoor Singh Shekhawat. For example- Spinning Yarn, Fetching Water, working with the Saw Machine, Cooking Food, Grinding Mill, *Haat Bazaar*, *Julaha* (Weaver), The Farmer Couple, *Gangaur Pujan*, *Mangal Kamna*, *Gadia Luhar*, Camel Chewing Cud, Two Friends, *Vigat Yug Ke Karndhaar* (The Helmsman of Bygone Era), Resting etc. Bhoor Singh Shekhawat was a kind hearted man and was silently devoted to the cause of art. Though he was himself a realistic painter yet he has given the Rajasthan art world many experimental painters.

GOVARDHAN LAL JOSHI-

Famous as "*Bheelon Ka Chitera*" (Painter of Bheels), Govardhan Lal Joshi was also addressed as "Baba". He was born in Kankroli district of Udaipur in the year 1914. Attracted by the wall painting of Dwarkadhish temple of Kankroli and "*Picchwais*", his mind was inclined towards painting and he began painting on his own. Due to this attraction, he came in contact with painter Ghasi Lal of Nathdwara who introduced and taught importance of lines and nature of colours to him and gave him a good practice of mixing colours and sketching which improved the art of Govardhan Lal Joshi.

Impressed by the creative talent of "Baba", Vidya Bhawan Udaipur appointed him as a teacher at the recommendation of educationist Kalu Lal Shrimali. Impressed by his creative bent and artistic dexterity, he suggested him to take up higher education at Shantiniketan which he followed. There he learned different dimensions of art and became skilled at sketching in the company of Abanindranath Tagore and Nandalal Bose. On returning from Shantiniketan he joined Vidya Bhavan as a teacher and continued painting.

Govardhan Lal Joshi was fond of sketching outdoors so he travelled to nearby villages and made innumerable sketches on the life of *Bheels*. Besides Bheels he also sketched Banjaras Dangiya, Gadia Luhar and Gadarias. **(PLATE-4)** Observing his concentration on sketching, the localites started addressing him as "Baba" which became an address for him.

He also made detailed paintings which included *Gangaur Ki Sawari*, *Pannadhahi*, and *Rana Pratap*. He made several paintings on social life, local festivals, celebrations and landscapes or nature related paintings. He used both bright and dull colours in his paintings and the use of mixed colours make his paintings very appealing. He also made many paintings on mythological and literary themes.



PLATE 4
A VIEW OF THE GRAINERY
(GOVERDHANLAL JOSHI)

He was honoured with the title of “Kalavid” by Rajasthan Lalit Kala academy. He received awards from Ratlam exhibition, Mysore Dussheera exhibition and Trivendram art exhibition. He also received Nation Cultural Research Fellowship and award from Rajasthan Lalit Kala Academy which also granted him fellowship. Besides these he was also awarded by AIFACS. His papers and writings were also published and his Akashwani interviews were also aired. His paintings are preserved at many museums. He passed away in the year 1998.

DEVAKINANDAN SHARMA-

Devakinandan Sharma occupies an important place in the art world of Rajasthan. His affectionate demeanour and simple life brought him close to all his fellow artists. He established his identity in the art world due to his logical perspective and painting a variety of birds and animals.

He was born in 1971 in Alwar. In the year 1936 he got his diploma from Maharaja School of Art where he came in contact with Shailendra Nath Dey. He learnt the technicalities of Fresco at Shantiniketan under the guidance of Nandalal Bose and Binod Behari Mukherjee. After completing his studies, he worked as an art teacher at Vanasthali Vidyapeeth.

He reflected the cultural traditions in his paintings. Amongst his famous paintings are Ride of a Bullock Cart, Shepherd Krishna, Dhola-Maroo, Zubenissa, Bath, Pigeon, Chameleon, Crows, Peacocks etc. He has dexterously painted the different poses and forms of peacock (**PLATE-5**). He was given the title “Mor Ka Chitera” (Painter of Peacock) by his fellow artists. He began fresco camps at Vanasthali Vidyapeeth from 1953 where famous artists from the country participated. This tradition still continues which was his effort. The works of great painters of Indian art world can be seen in the form of frescoes at Vanasthali Vidyapeeth even today.



PLATE 5
PEACOCK (DEVAKINANDAN SHARMA)

He was awarded many a times by Rajasthan Lalit Kala Academy. In the year 1981, he was honoured with the title “Kalavid”. He was awarded special fellowship by the Ministry of Education and Culture, Delhi. His paintings are preserved at various art museums in the country. He continued to work till the last days of his life. The art journey that he began during his childhood continued till his death in the year 2000 A.D.

KRIPAL SINGH SHEKHAWAT (1922-2008)

Kripal Singh Shekhawat was born at ShriMadhopur district in the year 1922. His education took place at Pilani and Lucknow. Initially he got classes under Bhoor Singh Shekhawat and received formal art education at Shantiniketan. In the company of Sri benode Behari Mukherjee and Nandalal Bose he got his art diploma in the year 1947 from Shantiniketan and also received diploma from Oriental art, Tokyo.

Kripal Singh Shekhawat occupies an important place in the art history of Rajasthan. Because of his education at Shantiniketan there was an influence of Bengal School in his early years as a result of which he made many paintings in wash technique but also experimented with the Rajasthani miniature painting style incorporating new influences and creating his own distinct style which became unique with his name (**PLATE-6**). He incorporated Rajasthani folk art and Japanese painting in his style. Instead of the prevalent

miniatures, Kripal Singh Shekhawat made large sized paintings. The rhythm and lucidity of lines akin to Ajanta paintings, local regional influence on physical structure, dynamism in the nature and environmental paintings especially in rendering of rocks and trunks of trees and sensitive drawing lend his painting style a form different from that of miniatures.

Kripal Singh Ji also painted on ivory and silk but for medium he was partial to tempera. There has been an interesting depiction of details in his paintings.

He presented many religious themes in his paintings in which Ramayana, Krishna-Yashodhara, Pabuji ki Phad, and *Raga-Ragini* were his favourite subjects.

Kripal Singh Shekhawat earned as much fame for "Blue Pottery" as he did for miniature paintings and established its identity on international level.

He also made wall paintings and murals at many places. His "Life of Gandhi" at Birla House and "Bharata Carrying Rama's Charan Paduka" became very popular. Besides these his paintings are in collection at many places like National Gallery of Modern Art, Delhi, Lalit Kala Academy Delhi, National Museum Delhi, Indira Gandhi Airport, Delhi, Jawahar Kala Kendra, Jaipur, The Museum of the King of Nepal, President House Sri Lanka, World Bank New York, Atomic Energy Institute Japan etc.

He was honoured by the Indian government in 1974 as "Padmashree" and in the year 2002 at "Shilp Guru". Besides these he was also awarded by many institutes like Calcutta art society which in the year 1950 awarded him fellowship. From the years 1957-61 he was awarded by Rajasthan Lalit Kala Academy five times. In 1967 he also received the President's award. In the year 1990 he was honoured by the international craft Council, New York. He also worked as the President of Rajasthan Lalit Kala Academy. Kripal Singh Shekhawat possesses respectful position in the history of Rajasthan. He taught many budding artists and established superior traditions of Art in Rajasthan. In the year 2008 this great painter left for heavenly abode.

DWARKA PRASAD SHARMA-

Dwarka Prasad Sharma did high class realistic paintings in western style in oil colours during his initial years but later on he started painting in modern style. He was born in the year 1922 in Bikaner. The musical background of his father and his maternal parentage being in the colony of *Usta* painters generated a natural inclination in him towards art.

His early art education took place in the guidance of German artist A. H. Mueller who was the state painter of Bikaner and was a master at realistic painting in patch work.

This influence made Dwarka Prasad skilled at sketching and patch work. He was very fond of painting horses.



PLATE-6
RADHA (KRIPAL SINGH SHEKHAWAT)



PLATE 7
HORSE (DWARKA PRASAD SHARMA)

The harmonious and beautiful proportions of his horses are remarkable **(PLATE-7)**.

During his youth he made portraits, worked at temple decoration for a very long time, and later on was appointed to the post of artist at Sawai Mansingh Medical College. He worked here for a long time. Despite being a realistic painter Dwarka Prasad was very interested in modern art traditions and kept experimenting in his paintings. His paintings "Doobi Nauka" (Capsized Boat) and "Yugdarshan" received Academy Award and "Gauripuja" also received award for its traditional style.

Dwarka Prasad kept receiving award from time to time. He was a five time Rajasthan Lalit Kala Academy State Award Winner. AIFACS honoured him as an experienced painter. He was the founder artist of Indian Institute of craft and Design, Jaipur and a member of Rajasthan Lalit Kala Academy and North Central zone and North West Zone Cultural Centre. He died in 2018 due to an illness.

RATNAKAR VINAYAK SAKHALKAR-

Ratnakar Vinayak Sakhalkar was born in Maharashtra in 1918 A.D. at Ratnagiri where he also received his primary education. He did his higher education in law but due to his deep interest in art he got a Masters degree in Arts from JJ School of Art, Mumbai and honour of G. D. (Art) and after completing his M. Ed, started working as professor at Maharshi Dayanand University, Ajmer.

R.V. Sakhalkar had special interest in art history. He added his thoughts and concepts to the art movement in Rajasthan. He analysed the conventional or traditions and introduced the new generation to it. Sakhalkar saw art as divine worship and accepted the aesthetic nature of art as a power bestowed by God. He analysed the art creation with two different approaches. The first approach according to him was based on the genius of the artist that he highlights on the painting surface on basis of the elements of art. The second approach is superimposed on art, which bears subjective similitude. It associates the simple form of art with the unique element and this unique element serves as the basis of expression in art. Sakhalkar established coordination between the two methods and presented an essential analysis of infusing emotions with aesthetics which is necessary for meaningful creation. This consequential form is based on the profound sensitivity and aesthetic sense of an artist **(PLATE-8)**.

R. V. Sakhalkar became famous as the finest analyst and painter. He painted realistically during his earlier years as it impressed him but later he devoted himself to the successive development of art. He was awarded as the best painter by the centre and the state but his distinctive identity is as a teacher, art critic and an expert at art history. He wrote many outstanding books on art history. A special contribution to the art world was highly appreciated. In 1989, Rajasthan Lalit Kala Academy honoured him with the title of "Kalavid".

P. N. CHOYAL-

Parmanand Goyal was born in the year 1924 in Kota. He has a special place in modern art of Rajasthan. His experimentalism gave the development of art of Rajasthan much strength. During his initial years he painted in Bengal School style but embracing the diversity of art, created his identity as an ingenious



PLATE-8
HOPE AND DESPAIR 21ST CENTURY
(R. V. SAKHALKAR)

In the year 1948, he got diploma in painting from Maharaja School of art where he made many paintings in wash and tempera technique under the guidance of Shailendra Nath Dey and Ram Gopal Vijayvargiya who were influenced with the Bengal School style of renaissance. Later on, for higher education he studied art diploma at JJ School of Arts, Mumbai. After getting his diploma in 1953 A.D., there was an expected change in his art and he started painting in Tempera and oil colours. His philosophy of life had influence of Western painter Van Gogh. Instead of realism, he started giving more importance to expressionism. He made a painting similar to "Wheatfield with Crows" by Van Gogh titled "Cottage Crows" and also wrote and directed a play on Van Gogh. By the 60's, he made oil painting his strong medium. The thin and transparent use of oil colours became his speciality and the dynamism and vitality of his brush enlivened his paintings. During this period he made a series of paintings on buffaloes. These paintings received such accolades for drawing and oil painting technique that he got the title "Painter of Buffaloes". In 1960 he received a State award for a painting on buffalo. He also gave importance to women painting. The emotional aspect and anguish of women was presented with his intrinsic sentimental approach. He made many emotional paintings with the theme "Mother and Child".

He went to Slade school of London for a special course on graphic print making and oil painting. There he studied human anatomy with a scientific approach. The descriptive details started emerging forcefully in his works there but he presented the emotional aspect distinctly (PLATE-9).

He blended physical structure with emotional expression to develop his own powerful and unique style.

In order to re-establish the traditional values of Rajasthan he made a series of paintings which were based on the ancient ruins and remains of old *Havelis* and palaces. In these paintings, vultures have replaced crows which are symbols of vacuity in life. He created many painting series which always had a special relevance.

He made a series titled "*Khidki*" (Window) depicting the pain and sorrow of the society in which "*Meri Gali Ke Aas Paas*", "*Udaipur Ki Gali*", "*Chittore*", "*Do Nariyan*" etc. are noteworthy. The series reflects the helpless and painful glimpses of the life of a woman. In another painting series titled "Perception of Udaipur", taking social aspect as the base, he painted the pain and the sentimental aspect of the common people beautifully. He presented composition with a novel approach in his paintings and used oil colours with transparency similar to water colours and gave a new dimension to his paintings. He earned fame on national and international level. He exhibited his works in India and countries like Japan, Russia, Lisbon, Sao Paulo, Cuba, Algeria etc. In 1988 he was given National Award by Lalit Kala Academy Delhi. He was awarded by Rajasthan Lalit Kala Academy six times. In the year 2007, he was awarded the title "Kala Ratna" by Lalit kala academy Delhi.

He worked as a lecturer of art at Mohanlal Sukhadia University, Udaipur for a long time and shaped the art students. He played an important role in the establishment of contemporary art and artists in Rajasthan. He continued to paint even after retirement in the year 1984 and his art journey came to an end with his death in the year 2012.



PLATE-9
(A WORK BY PARMANAND CHOYAL)

SURESH SHARMA-

Suresh Sharma is considered an accomplished abstract painter in modern Rajasthani painting. He was born in 1937 in Kota. Being interested in art since childhood he kept making efforts for art education and got his diploma in Art and Craft from Shantiniketan in 1962. He studied the intricacies of art alongside Nandalal Bose, Ramkinkar Baij and Binod Bihari Mukherjee. He made novel experiments for effective expression in art and attracted by abstract painting started illustrating the emotions with Final details.

Seeing immeasurable prospects of art, he headed towards foreign land where he received art training at Brooklyn Museum of Art School, America and for the study of graphic art; he took admission at **Pratt** International Graphic Centre, New York and studied the methods related to graphics intensely.

Suresh Sharma kept his works "Untitled" and exhibited them. These paintings present geometric patterns and straight lines effectively used to reflect the harmony between infinite experience and profundity beautifully. Usually reflection of blue tone has been present in his paintings and at times green also found expanse. Along with abstract painting he also provided a new verve to print making in Rajasthan. Different mediums were used to present forms and tones in printmaking. He gained special Fame as a print maker (**PLATE-10**).

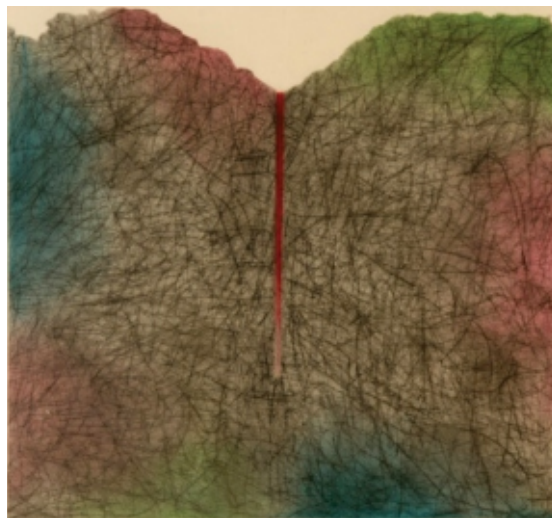


PLATE 10
A WORK OF SURESH SHARMA

He organised a solo show at Rabindra Bhawan, Delhi in the years 1973 and 1979 and in the years 1992, 2006, 2011, 2016, he exhibited his paintings at Shridharani Gallery. In the year 1981 and 1983, he exhibited his paintings in Japan. Rajasthan Lalit Kala Academy also awarded him the state award and honoured him with the title of "Kalavid" in the year 1985. He was also nominated as the member of national Lalit Kala Academy, Delhi in 1984. He also participated in the 4th biennale and in Indo-German Art Camp and exhibited his works at International Contemporary Art Exhibition, Japan. He was honoured with "Kala Ratna" membership by National Lalit Kala Academy in 2012 and lifetime achievement award by Rajasthan Lalit Kala Academy in 2015. He served as a professor at Visual Arts Department of Sukhadia University for a long time and mentored young painters.

RAM JAISWAL-

Simple and kind hearted, accomplished artist Ram Jaiswal was born in Saidabad at Mathura in Uttar Pradesh. After his formal education in painting he joined Government College of Arts and Crafts, Lucknow as an artist. For some time he worked at Meerut University as a professor and in the year 1964 he came to Ajmer and worked as a Professor at Dayanand College. He is still busy energetically with his paintings after retirement.

Ram Jaiswal spent his early years at Lucknow and Meerut. There he had the company of fine artists like Asit Kumar Haldar, Sudhir Ranjan, Khastgir and Sridhar Mahopatra. During this time there was an influence of renaissance era Bengal School in the whole of India. The tradition of wash painting with mythological themes was popular at that time. His art also found Indian expression with its lyrical charm. There is a spiritual and imaginative presentation of traditional themes in his paintings done in wash technique.

His paintings titled "Bandi" (The Captive) and "Viyogi" (The Ascetic) are especially noteworthy. Nature painting exemplifies his remarkable skill. He was especially skilled at painting nature with Wet on Wet (*Alla Prima*) technique in watercolours. "The Shores of Gomti", "Residency" and "Ascetic Shiva" are examples of such paintings (**PLATE-11**).

After his coming to Ajmer there were visible changes in his watercolour paintings. Different seasons and weather, Hills, forests, waterfalls, and scenic lakes were arrestingly depicted in his paintings. Not only water colours but he has painted exceptionally in tempera also in which "Street Singer", "Pranay"(Romance), "Aangan Ki Dopahri"(Afternoon in Courtyard) and "Puja Ka Din" (The Day of worship) are some notable works.

A sensitive artist, Ram Jaiswal is easily perturbed by complexities of life, tragedies and social debilities and one can notice that visibly in his paintings titled "Nitigya", "Avaidh" (Illegitimate) and "Khandit Sanskriti" etc. He is famous not only as an artist but also as a literary figure. He has written a collection of poetries and stories.

CONTEMPORARY ART OF RAJASTHAN-

The leading senior artists gave a direction to the art of Rajasthan and it continued on the path of progress. Many accomplished artists joined this journey. Vidhyasagar Upadhyay, an expert at transferring his abstract ideas in black and white on canvas, Lakshmi Lal Verma in print-making, C.S. Mehta in mural paintings and print-making and Jyoti Swaroop Sharma contributed in abstract painting. Shail Choyal presented the intricacies of painting and structured composition in oil paintings and printmaking with a renewed freshness. In novel compositions based on miniature style, the names of Kanhayia Lal Verma, Nathu Lal Verma and Samandar Singh are noteworthy. Known for their creative endeavours and novel experiments, Mohan Sharma, Shabbir Hasan kazi, Dilip singh Chauhan, R.B. Gautam, Mahendra Kumar Sharma, Lalit Sharma and amongst the women painters, Miss Prabha Shah, Dipika Hazra, Kiran Murdia, Ila Yadav etc. have made valuable contributions to contemporary art.



PLATE 11
VIYOGI SHIVA (RAM JAISWAL)

A few young painters have been successful with their new techniques and layouts in presenting new dimensions in art. They are Sunil Ghildiyal, Ekeshwar Hatwal, Surendra Joshi, Vinay Sharma, Gagan Bihari Dadhich, Rameshwar Singh, Rajiv Garg, Abbas Batliwala, Vishnu Mali, Hemant Dwivedi, Deepak Bharadwaj, Jagmohan Mathodia, Madan Singh Rathore, Vijay Joshi and Deepak Bhatt and in female painters Surjeet Kaur Choyal, Meena Baya, Meenakshi Kasliwal, Veerbala Bhavsar, Meenu Shrivastava, Reeta Pratap, Pushpa Dullar, Indu Singh, Rekha Pancholi, Krishna Mahwar etc are nameworthy.

The art of Rajasthan has made a name for itself at National level. Many contemporary artists of Rajasthan are engaged in painting on national level.

EXERCISE QUESTIONS

VERY SHORT ANSWER TYPE QUESTIONS-

1. Who established Madarsa-E-Hunri in Rajasthan?
2. Who was the first Principal of Maharaja School of Art and Craft?
3. Which teachers were responsible for bringing the influence of Bengal School in Rajasthan?
4. In which medium were the paintings of Bengal School style made?
5. Who made the paintings based on Gandhiji in Birla House, Pilani?
6. Which painter said, “Krishna is Brahma and Raseshwari Radha is Maya”?
7. When and where was Ram Gopal Vijayvargiya born?
8. Who wrote the satire “Shiv ji Ki America Yatra”?
9. From whom did Kripal Singh Shekhawat receive his early education?
10. Who is the representative artist of Blue Pottery making and painting of Rajasthan?
11. In which college of Rajasthan did Ratna Vinayak Sankhalkar teach art?
12. On which painter was a short film made in the year 1995 by Rajasthan Lalit Kala Academy?
13. Where did Devki Nandan Sharma teach as an art teacher?
14. Which artist was famous as “Baba” who was also known as “Bheelon Ka Chitera”?
15. Who painted the series “Perception of Udaipur”?

SHORT ANSWER TYPE QUESTIONS

1. What was the painting technique of Dwarka Prasad Sharma and which medium did he mainly work with?
2. From which Bengali painters did Ram Jaiswal take training during his early years?
3. From where did Suresh Sharma get his higher education in graphic art?
4. Which artists of Bengal School contributed to the development of modern art in Rajasthan?
5. Name any two painters of modern age inspired by the “Miniature Painting Style”?
6. Which trends were important in the rise of modern style of Rajasthan?
7. What were the titles of the main paintings of religious themes of Ramgopal Vijayvargiya?
8. What is Blue Pottery? Name its chief maker.
9. Which subjects were generally sketched by Goverdhan Lal Joshi?
10. Which European painter influenced P. N. Choyal and why?

ESSAY TYPE QUESTIONS

1. State the contribution of Ramgopal Vijayvargiya in the modern art of Rajasthan while critically analysing his art.
2. Review the art of Kripal Singh Shekhawat artistically while describing his character.
3. Describe the characteristics of the art of P.N. Choyal while explaining the themes of his paintings.
4. Throw light on the life and works of B.C. Gui.
5. Elucidate comprehensively the influence of Bengal School on the early modern style of Rajasthan.