



Narrative Approaches In Indian Contemporary Painting

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ABSTRACT

In this research, an analytical strategy was given the greatest weight above a descriptive one. It includes all the necessary components that made it possible to carry out the research. It also includes going to museums, libraries, galleries, and talks with relevant artists. This research examines the narrative works of a wide range of artists who have explored the narrative genre in their own unique ways and via a wide variety of media. Beginning with some of the earliest known examples, such as those at Altamira and Lascaux in France and Spain and the world-famous Ajanta mural, the research embraced the time period beginning with the Bagh caves and continuing forward. They put out their ideas in works like "Know me! Familiar with my family history, my phobias, the things I've read, seen, and heard, the art of storytelling has deep roots in Indian culture, and modern Indian artists continue to find inspiration in the need to tell a story.

Keywords: Art, Arts and Humanities, Arts and Recreation, Indian art, Indian mural painting and decoration, Indian painting, Painting.

INTRODUCTION

Works of art that evoke or depict a narrative. Some examples of narrative artwork are genre films and historical paintings. Genre paintings represent typical scenes from daily life, whereas historical paintings focus on pivotal moments in time. Churches and royal courts in India have always patronized the arts, producing works such as the delicate Mughal or Rajput album paintings and the great Chola bronzes. These days, it's the average Joe or Jane that buys artwork for their collection. The new stories in contemporary art are written with this sophisticated group in mind. The curator sees the artist, the audience, and the institution as being in a triangle relationship. American museums have, until recently, shied away from acquiring and/or showing Indian modern art. The critical discourse on modern and contemporary Indian art has been mired in a cycle of ethnocentric self-assessment. Western museum professionals lack the expertise and terminology to place India's cultural developments in historical context. The terms modern and contemporary art are sometimes used interchangeably, and the word "derivative" has been thrown about to describe both.

Western art institutions have mostly disregarded recent developments in Indian contemporary art. What is novel about these stories? Should the fact that they were created by Indian artists even matter? Is the art global but the narrative Indian, or vice versa? Orientalist assumptions have long clouded Westerners' understanding of Indian art. The Western world has always sought Indian art to "look Indian," but most modern Indian artists have abandoned this goal after realising that "Indianness" is not an end in itself. They are essentially asking, "Get to know me!" Be familiar with my family history, my anxieties, the things I've read, seen, and heard, Traditional Indian culture places a premium on storytelling, and modern Indian artists continue to find inspiration in the need to tell a story.

Narrative refers to the "art of describing and expressing stories that convey some events," whether such events come from the author's own life, from history, from mythology, from pictures, etc. Narrative art is that which conveys a sense of a tale or plot. Genre and historical painting are considered to be examples of narrative art. True, genre paintings show commonplace scenes, whereas historical paintings show pivotal moments from the past. To put it simply, we say, "Narrative painting is painting that at least tells a story." It should more often show scenes from the worlds of faith, myth, history, literature, and daily life. This technique of seamlessly connecting scenes was widely adopted in the 20th century, spawning mediums such as newspapers, comic strips, and comic books.

The more we delve into the nature of narrative, the more we see that it is a process that unfolds through time and space. "In narrative art, the artist decides how the story is told, how the setting is depicted, and how time is structured within the work" [Petersen, 2010]. It's common knowledge that modes and styles are significant classifications of Narrative art. There are numerous facets to a character or circumstance that make up a work of art, and it's not just one scene. We may remark that "the artwork itself may consist of some parts that depict separate types of narrative events," and that "a narrative type may consist of the artwork as a whole." For your convenience, we've included a list of a few of them here. There's no doubt we could portray an activity there that would imply a context. Without really showing the city of Troy, let's assume a specific location and manner in which the Trojan War took place. Without accurately illustrating the walls of Troy, we may be showing Achilles carrying Hector's corpse throughout the city. Without a doubt, the concept that each action is restricted to a certain location may still apply, since the Trojan War did take place at Troy and Achilles did drag Hector's corpse throughout the city.

LITERATURE REVIEW

Khanwalkar, Seema. (2014). The semiotic significance of modern Indian art is explored in this essay. Its key argument is that India's conceptual reaction to modern art (painting and visual art) shouldn't be analysed just in terms of its

intended meaning or where it could go in the future. The paper goes on to stress the need of interpreting these new forms of expression via the lens of Peirce's concept of the "Interpretant," in light of the well-established fact that they are conceptually and methodologically separate from conventional art practises. The substantial changes, continuity, and discontinuity in Indian art since 'modernism' provide the drive for this perspective. The formal procedures that lead to an experienced "object" of change and ananda (joy) were elaborated upon in great detail in traditional Indian ideas. The goal is to advocate for the analytical frameworks that semiotic theory may bring to bear on the works of Indian artists who have "ontologically progressed beyond the initial appeal of Modernism and the attendant desire to use acknowledged Western idioms." They care about politics and social justice more than anything else, and their actions reflect that. Wherever there is a story, there is tradition.

Shobha (2018). This article focuses on the semiotic evaluation of modern art from India. Its central stance is that India's deliberate response to modern art (painting and visual art) should be evaluated on the basis of its potential to advance understandings rather than only on the basis of what it indicates its probable major purpose is. The paper also emphasises the need of understanding these new articulations in relation to Peirce's concept of the 'Interpretant,' in light of the established fact that they are typically distinguishable from conventional art practises in terms of objective and rationale.

Asmita sarkar (2020) Modern painting is a multifaceted art form that draws from a wide range of historical and cultural sources and mediums. South and Southeast Asian diasporic contemporary painters are just as unique as any other group. This study makes an effort to examine the paintings of many living artists via the lens of phenomenological philosophy. We have utilised Merleau-Ponty's (1993, 2004, 2008) theory of embodiment and phenomenology of perception to illustrate how painting emerges from the synthesis of material investigation, embodied engagement with the lived world, and familiarity with art-historical and current trends. It was also shown that the aforementioned painters are skilled at fusing cultural and sensory elements in their work, resulting in pieces with universal appeal. It was believed that new avenues of inquiry may be uncovered by using a theory that gives more weight to art's tangible and sensuous qualities.

Porwal, tina. (2019). Primitive people used coal to draw their first pictures in caves. The passage of time has brought forth the hues of man and has started to progressively wind up the colours of nature even in colours. Subsequently, substance colours (chemical colours) began to replace natural colours in the art world. The artist has not stopped using the computer for his illustrations, even though he has evolved through time. The artist community is one of the most peculiar and out-there parts of society. The globe has both allure and dread, and it always seems to have a neglected corner. Even though humans have already been

to the moon, technological advancements have shrunk the planet. The whole community is now a theatre thanks to Ground Flood. And now that consumerism and marketism have dragged out the art and formed a vast canvas, it is appropriate to assess how the ordinary man's and the artist's perspective on art has evolved. The danger comes from the increasing commercialization of art. The artist comes from a middle-class culture that, inspired by the market, makes an immediate effort to better its economic situation. Some artists would be destroyed in such a circumstance, while others would be saved, and those that were saved would contribute to art in some way.

Mohsina aaftab (2017) The current research examines the changing roles of women in contemporary art in India during the last two decades. Women have always played an important part in Indian society. She has multiple identities: wife, mother, lover, and caretaker at home. The most well-known Ajanta paintings also include large, rounded depictions of women, whose fecundity is emphasised. The tendency of depicting women as the Yogini is developed further throughout the Mauryan and Buddhist periods. Khajuraho sculptures depict female known as Apsaras and Surasundaris, doing a wide range of tasks. In this culture, women who expose their bodies do so as a fertility charm. Miniature portraits of women were very uncommon in Mughal art. Artists in Rajsthani miniature painting often used a female character called the Heroine (nayika) to represent shifting emotions (bhawa). The ladies in Raja Ravi Verma's paintings reflected their heavenly nature. The most well-known Indian female artist, Amrita Shergil, is also a feminist who created feminist works. Women were also M.F. Hussain's go-to themes for his paintings. It's obvious that the representation of women is the main focus here.

DEVELOPMENT OF NARRATIVE APPROACHES IN INDIAN CONTEMPORARY PAINTING

Spread and Impact of Latest Techniques and Knowledge

From 1950 forward, the world's cultural hubs and communities were suddenly deluged with novel concepts as a result of the widespread dissemination of cutting-edge technologies. Many artists of the time were eligible for grants and scholarships to travel around Europe and the United States. On the more distant future, several artists planned to display their wares there. Native American musicians and artists gained a fresh perspective from this novel and enlightening encounter. The state and national libraries were flooded with revolutionary articles, books, and memoirs, which were invaluable resources for artists of all ages. The younger generation was utterly awed by all of these experimental artistic techniques. Surely, they must now go for what was rightfully theirs.

They embarked on some very revolutionary artistic undertakings. One might discern a certain grotesque beauty in the works of artists like "A.Padamsee, M.F.

Husain, and F.N. Souza, who were striving for inner beauty and more skill than aiming to create exterior patterns or shapes. The pieces of art they created were multilayered, inviting the observer to delve deeper into the meaning of life than what first met the eye. Jean Bhowanagary's films and a talk with film editor Leela Lakshmanan in Paris provide light on how people saw India at the time and highlight the value of reflecting on the past and embracing the concept of social responsibility. While the profound psychology of middle class expression is explored by Akbar Padamsee, the concept of post-independence Indian culture and aspiration is found in the work of Jean Bhowanagary. In addition to adjusting to a newfound sense of freedom, they also had to figure out who they were in the face of profound changes at home. Exciting and controversial Paris was the centre of the art world at the time, but the city's intensity posed its own problems for artists looking for fresh inspiration.

Falling Figures of Tyeb Mehta: A Broad Vision

In 1969 Tyeb Mehta used the visual diagonal to animate his representations of the "falling figure" Like other painters, he eventually gave up the expressionist impasto techniques that had earned him the First Triennial Award (1968). In its stead, a technique of applying colour that did not rely on texture and looked unrelated to the picture emerged. Because of this self-control, emotional distress was relegated to the background while displays of extravagance were taken seriously. This allows viewers to explore the picture at their own pace by stepping within it. Tyeb Mehta's work exemplified this capacity to channel inner turmoil into productive artistic discipline. Tyeb Mehta has created a prototypical picture of disintegration via the union of his flawed forms and the pictorial diagonal. His figurative tipping-over demonstrates he is indeed living on the brink. In the midst of this whirlwind of chaos, only creativity and its purity can keep you sane. Born in Kapadvanj, Gujarat and raised in Bombay, Tyeb Mehta (1925-2009) originally worked as an assistant to a film editor before enrolling at the J. J. School of Art (1947-1952). Being a member of a religious minority, his family and friends were directly affected by the violence that ensued after the partition of the nation, and the image of a man having his skull bashed in by a crowd will forever haunt him and serve as the conceptual foundation of his work. Although "the use of formalist elements, the pictorial discipline, and the balance established between the figurative and the abstract have traditionally dominated discussions of Mehta's work" [Citron, B. 2009], the subject matter and context of his paintings — including violence against humans and animals, the plight of the poor in India, and the internal struggle between good and evil — have recently begun to receive more attention. Mehta has made a deliberate decision to abandon storytelling, and the years of refinement and simplification have given his figures an iconic quality. The trussed bull being led to slaughter, the human figure plunging into an abyss as a victim of violence, the rickshaw puller as a disadvantaged group, and the famous Kali, Durga, and

Mahishasura are all representations of the victimised and the marginalised that populate his work. Mehta's invented symbols have a wealth of legendary and historical connotations. [Mehta, T. (2014)].

New Wave of Courageous Women Artists

Nasreen Mohammedi (1937-1990) is another artist whose introspective works were rendered in a mathematically controlled abstract manner. Anjolie Ela Menon and Gogi Saroj Pal (born 1940) were unable to completely abandon the human form, in contrast to Devyani and Nasreen. Anjolie's early exposure to Byzantine iconography and fresco painting shaped her development as a person. In the 1970s, she moved away from the expressionistic passion of her younger years as a result of her experiences as a woman, including coming to grips with her independence and the subsequent duties of marriage and parenthood. Anjolie Ela Menon, like Amrita Sher-Gil, was one of the few female painters of her day who could concentrate on the feminine nude while also evoking a leisurely and 98 timeless tone. In his early figurative paintings, Gogi Saroj Pal explored the lonely and depressed side of the human condition. By the 1980s, however, she would have processed this trauma, and her artwork showed the maturation of a self-aware, compassionate person who is comfortable with both her weaknesses and her talents. Like the spontaneous art of Madhvi Parekh, her later works relied upon classic stories for modern relevance, with an emphasis on the coexistence of humans and nonhumans. Madhvi Parekh's ability to tap into the village and folk roots of her vision allowed her to harness the naive and fantastical into an evolving language where the relationship between gods, humans, and animals is revealed and eventually dissolves into a continuous Lila that is both playful and aware of the lurking violence just beyond the surface.

Big Cities and Big Dreams with Personal Narratives

India joined globalised, postmodern networks in the mid-1990s, rapidly reshaping the roles and interactions between the country's villages, cities, and larger metropolitan areas. This research lends credence to the idea that, between those two dates, urban life and environment played a crucial role in shaping and defining contemporary Indian social and cultural identity. To be clear, although I argue that this study's "urban" focus is warranted and feasible, I do not want to ignore the role that national politics and concerns play in many of the topics we'll be discussing. Bombay In the early twenty-first century, as much as at any earlier moment, Bombay holds a unique place in the Indian — and, increasingly, global — imagination as a site of unlimited aspirations, for its oldest citizens and the many anonymous migrants who arrive 99 in the city every day and year from all over India. When people think of "urban India," they often see Bombay, as noted critic and curator Geeta Kapur puts it.

Pop Art norms of merging the popular and elite

Artists like Bhupen Khakhar shared Broota's interest in social satire from his previous work. In the 1970s, Bhupen's attention shifted to his Trade Series and themes that addressed the everyday struggles of middle-class people. The distinct aesthetic is reflected in works like "Janata Watch Repairer" (1972), "Deluxe Tailor" (1974), and "Man eating Jellabi" (1976). One impetus at the time was the Pop Art trend of fusing the mass market with the highbrow, the brash with the sophisticated. When compassion replaces a worn-out sense of hierarchy, he understood, the gap between vulgarity and beauty might be rather little. Bhupen's creativity is powered by the dispassionate empathy with which it is observed and maintained. The fact that the distinction was always mostly fictitious lends credibility to Bhupen's work. For instance, one might say that "Khakhar arrived at a hybrid idiom, in which Rousseau, Hockney, Sieneese Pedellas, the oleographs of the Bazaar the temple maps of Nathdwara' and the awkward observations of 'Company' painters, are somehow fused together" in his late thirties. While the author of "And with this idiom a new world opened, which no painter had ever dealt with before; the vast expanses of half-Westernized modern, urban India" correctly identifies many of the visible parts of Bhupen's painting, the process of fusing the ingredients is not well understood. The idea of opposites may not have been there in Bhupen Khakhar's mind at first.

Subversive Potential of Painting by Khakhar

Khakhar's men have "vulnerable, tender, at times withdrawn and at other times reeling with pain, aware of their mortality" bodies. Their weightless, boneless figures in his paintings are eerily disconcerting. His latter paintings, painted in thick impasto, feature mutilated corpses ravaged by sickness, murder, and the horror of war. Khakhar, one of India's most provocative painters of the time, bolstered painting's subversive potential at a time when the rest of the art world had declared it obsolete. His work unsettled established canons and confronted the world with its bold ideas and unrestrained imagery. Despite Khakhar's doubts about his art's place in the developing world, his transgressive works have had a significant impact on Indian artists. His early paintings' bold hues were inspired by the Indian palette he found so alluring in miniature art. It is interesting to see how he incorporated the lush groves (under the shade of which lovers often meet in Rajput miniatures), painting them in the style of Henri Rousseau (also self-taught and admired by him). Pictorial tactics, such as altering scale, shrinking figures/characters in the overall composition, and toying with the impression of closeness and distance, are also used to imply spatial depth in the earliest works. Invoking the God or Goddess In the 1980s, renowned and unique Indian painters T. Mehta and KG Subramanyan turned to depictions of the goddess (Devi) Despite the fact that "Mehta and Subramanyan represented different strands of Indian modernism," they had both previously focused mostly on secular themes.

Using Edward Said's concept of late style, this article explains the importance of their goddess turn. The secularism that Said said was the source of late style is criticised, along with the stubbornness, anachronism, and negative interference that are celebrated in these works. Mehta and Subramanyan stepped in when modernism in Indian art was threatened by a new school of narrative painters championed by critic Geeta Kapur. In Kapur's famous account of post-colonial Indian art history, the older painters' embracing of the religious motif seemed out of place.

ISSUE OF CULTURAL ROOTS OF A PERSON AND PSYCHE OF AN ONLOOKER

It's generally accepted that there are several ways in which other cultures' identities may be represented and expressed. All styles and forms from all civilizations express and share the same underlying beliefs, assumptions, and symbols. Recognising the importance of value systems in determining how a culture presents itself is crucial. One definition of value is as a set of principles that individuals use to direct their actions. According to [Smircich, L. 2017]. "Every subculture has its own unique set of actions or lifestyle choices that might be offensive to others. Cultural Problems has its origins here. Problems emerge when one group thinks another is doing something wrong because "we don't know what healthy behaviours are for that culture." Wood (R. T.) (2003). People are able to coexist in families, groups, and communities because they share a common culture that includes a body of knowledge, behavioural standards, values, and beliefs. Behaviour and social conventions vary from one culture to the next. Therefore, what is considered appropriate in one culture may not be appropriate in another. This might lead to confusion when communicating with persons from other cultures. It's important that we learn about the many ways in which individuals in the same location may express themselves creatively via art.

The problems stem from a person's upbringing and cultural background. Religious themes may be found at the heart of many well-known artworks and sculptures. This method of discussing religious ideas has a long and storied history. Reenactments of pivotal religious events and portraits of revered leaders or deities serve to illustrate the faith's origin tale. These reenactments let worshippers feel more closer to their sacred subjects. The beauty of the art may serve as a physical reminder of their faith [Nagappan, R. 2011]. central one as well. Different hopes and drives in life eventually lead to independence. It's wonderful that you have such a varied and interesting perspective on the lives of other people. When you become involved, you start to identify with the character and act on their impulses. If left unchecked, each person's projection interferes with and distorts the other's. However, remoteness also contributes to a more in-depth comprehension of someone else's life. That other person's autonomy must be respected in order for this to work" [Nagappan, R. 2011]. As a result, the other person is likely to back down. Although "there is the need to keep alive within myself the vigour of both

extremes, and to objectify each separately when necessary, and together when possible," someone must do this. Both impulses are operating under the surface, but in different directions. They take in the form of characters both close and remote in my art.

Rummana Hussain's Poetic Expressions and Evocations

Painting and poetry both emerged separately and together in the world of art. The pictures came from all different eras and blended into one another. A lot of them just sprang out of nowhere, in the form of scribbles, sketches, and poems, while others had roots in real life or a sense of belonging to another planet or age. Because of the interconnectedness and diversity of various realms, I feel at home in each of them. Attempts to pin down the nature of this event have only left me with a sense of disquiet and unrest. I've been troubled by the absence of rejected universes all along" [Sinha, G. 2019]. Among these creators, Rummana stands out for the contentious social and political problems she portrays in her works. Furthermore, there are only a handful of 106 installations in the artist's estate, so showings of her work are quite unusual and significant. Contemporary Art from Mumbai's Rummana (1952–1999) was born into a wealthy political family in the city of Lucknow. Through research into contemporary Indian art, we learn that as artists have played around with different techniques and approaches throughout the years, their subject matter has broadened from the intimate to the cosmic. "Concern for the social reality and the human situation has been a very important involvement. Several prominent contemporary Indian artists, including M. F. Husain Tyeb Mehta, Arpita Singh, Nalini Malani, and Sheba Chhachhi, have revisited themes that draw from "traditional associations present reflections on contemporary conditions" [Nagappan, R. 2011]. These works bridge the gap between the present and the past by expressing a concern for the mundane and daily via the lens of history, folklore, and myth.

CONTEMPORARY NARRATIVE TENDENCIES AMONG YOUNGER GENERATION OF ARTISTS.

After this, a number of prominent Indian artists' careers are examined in chronological order. "[T]his study moves between visual analyses of art works, narrations of specific issues in each artist's professional life, and developments in the art worlds and urban contexts in which each artist was working" [Sinha, A. J. 1999]. These chapters discuss the various obstacles that Indian artists have had to overcome in developing a secular art culture and in its reception both at home and abroad, as well as the fertile creative and intellectual ground in independent India upon which contemporary art might grow. This dissertation demonstrates how several generations beginning in the 1960s shaped new and nuanced roles, opportunities, and identities for contemporary art and artists in Indian society by constructing a narrative of transformative artworks, issues, and moments during

what I argue is a "critical and historically distinct, yet under-recognized, period" [Sinha, A. J. 1999]. By centering my research on changes taking place in India's largest cities, I am roughly following the "urban turn" in South Asian studies that has been described by authors like Beth Citron, for whom the megalopolis rather than the nation or the rural village is the preferred scale and entry point for analysis. From the fight for independence in the early to mid-twentieth century to the current day, Citron notes a rise in academic interest in the role of the city in Indian modernity. The city provides an excellent context for this time period, since before to 1947 and just following, India was driven by its desire for independence.

Meaning and shape: Challenges in Narrative Orchestration Artists that specialise in telling stories often focus on creating realistic depictions of their stories' environments so that the "depicted incident or story" may be understood by the audience. Storytelling is a primary purpose of many forms of visual art. Even non-representational modern and contemporary art may have narrative substance. 'The study and the novel, the concept and the form, are the needle and thread, and I never heard of a guild of tailors who suggest the use of the thread without the needle, or needle without the thread' (James 1986: 178), Henry James writes in *The Art of Fiction*. This is a citation for the work of [Williams, M. A. 2009]. James admits the presence of a difference between the tale and the novel (as text), but in the greater context of his observations, he focuses on the ambiguity and allusiveness of the idea of tale. Therefore, storytelling is still used by modern artists today. The term "narrative" has been used much too often in recent scholarly writing. Since then, it has evolved to denote "meaning, definition, or 'purpose rather than plotted storytelling" [Greeson, J. R. 2003]. So many works by today's artists tell a narrative, whether it follows the traditional Aristotelian structure of an introduction, body, and conclusion or relies on the audience to fill in the gaps. Stories, whether based on reality, fantasy, or somewhere in between. Indian modernists have abandoned the abandonment of plot advocated by the Modernists in favour of a renewed emphasis on visual storytelling in their New Narratives. "There are new stories to tell and there are new ways to tell them" [Turner, C. 2017]. Orientalist assumptions have long clouded Westerners' understanding of Indian art. The "West has desired art from India to 'look Indian,'" but "most modern Indian artists have come to realise that "Indianness is not in itself an aesthetic endeavour" [Sister Nivedita, 1967] [Emphasis in original]. They've deviated from what was expected of them. They are essentially asking, "Get to know me!" Learn about my family history, my worries, my interests, and my experiences. Put aside your limiting assumptions about me based on my supposed Oriental heritage. Reference: [Sinha, A. J. 1999]. Indian contemporary artists are global citizens who just so happen to call India home.

Recognising the Narrative in a Work of Art

Narrative is implied via the usage of alphabets, whether in the form of cohesive text or random writing fragments. The one and only "usage of text prompts readers. Arpita Singh uses alphabets to hint to a story, which is then developed via the use of visual symbols. Hema Hirani Upadhyay writes in the style of an intimate letter. By carefully scorching each word on a triptych of mirrors, artist Jitish Kallat brings back Swami Vivekananda's momentous speech. By placing Allama Prabhu's altruistic poetry from the eleventh century next to forceful emblems of inhumanity, Atul Dodiya reconfigures its meaning [Sheikh, G. M., & Sinha, G. 2002]. Valay Shende grafts the narrative of a modern ethnic conflict onto the ancient conflict between the envious cousins of the Mahabharata. N. S. Harsha stages satirical depictions of government officials. Trompe l'oeil banners with flamboyant titles. Shilpa Gupta uses a cyber-text menu to put the spectator in charge of a war game against terror. And Gulammohammed Sheikh emphasises his narrative aim by shedding light on his life's journey in the form of a book.

Place for People Exhibition, Delhi, Bombay, 1981

Place for People (Bombay and New Delhi, 1981) created a striking juncture between Pictorial Space and the display of Indian art during the Festival of India in Britain. In her introduction to the collection, Geeta Kapur sets forth the recently established framework: "The Indian art situation can now sustain a number of options which cut across the conventional polarities of Indian and western." We may now bring these new possibilities of sensibility and ideology-into focus instead of becoming tangled up in the identification dilemma. Many different routes of 'sensibility and ideology' manifestation were uncovered. The rising federalism of India in the 1970s inspired artists to create work that is uniquely regional, taking inspiration from different aesthetic and literary canons throughout the country. From the 1970s through the 1980s, important connections were established between art and Indian social policy, and a search for numerous inspired sources was underway. It also signalled a sudden shift in thinking away from a widespread distrust of globalism.

IMPORTANT CONTEMPORARY NARRATIVE PAINTERS OF INDIA

K. G. SUBRAMANYAM

KG Subramanyam, better known by his nickname, Mani Da, is one of the most seasoned modern artists in terms of storytelling. He started off studying economics at Presidency College in Madras after being "born in Kuthuparamba in Kerala, India, in 1924. He was a prominent figure during the liberation movement, and his Gandhian philosophy earned him widespread recognition. During the time when the British were in control of the country, he was imprisoned and afterwards denied entry to any government universities. When he went to Visva Bharati University's art school, Kala Bhavan, in Santiniketan in 1944, his life changed

forever. Subramanyan studied there till 1948 with contemporary Indian art trailblazers including Nandalal Bose, Benode Behari Mukherjee, and Ramkinkar Baij

Childhood, Early Inspirations and Education

Kalpathi Ganpathi KG Subramanyan, popularly known as Manida, was a notable artist, professor, designer, author, and art philosophy. Raised as a Tamil Brahmin in the northern Kerala town of Kuthuparambu. His paternal grandfather, Ganapati Iyer, worked as a revenue department surveyor, and he, like many in his community, appreciated Carnatic music. He brought little Subramanyan to performances, and there was a time when he believed his son would follow in his footsteps and become a performer. Subramanyan regularly took his mother, Alamellu, to see harikatha singers and itinerant theatrical groups' performances since she enjoyed them as much as he did. Subramanyan "was irresistibly drawn to art objects and events" as a youngster, even though he didn't yet understand what he was experiencing. I enjoyed looking at the artwork in temples, temple chariots, and temple homes; I was awestruck by the elaborate costumes worn by ritual dancers; and I found beauty in the ceremonial art and accoutrements. The painted reliefs from a nearby temple were one example of the kind of thing that was always around him. In response to these influences, he dabbled in many creative pursuits without really considering a career in art, including painting, making little lateritic sculptures, and so forth. However, they had a profound influence on him.

Personalised Post-Cubist Idiom

K. G. Subramanyan has a reputation for being one of our most adaptable painters. His ability to adapt stems from both the variety of media he employs and the fluidity and depth of his visual language. The latter enables him to switch effortlessly and without losing his unique voice from one range of communication or degree of emotion to another. The seemingly effortless with which he does this now is the result of extensive investigation into the syntactical patterns of visual standards throughout the course of his career as an artist. This fascination with visual language may be traced back to his education at Santiniketan under instructors like Nandalal Bose and Benode Behari Mukherjee. However, if we look at his own body of work, we can see that this interest first emerged in a series of still life he painted in the early 1960s.

GHULAM MOHAMMED SHEIKH'S

A multitalented artist, poet, and well-known thinker Artist, poet, and critic Ghulam Mohammed Sheikh (born February 16, 1937) is from the Indian state of Gujarat. For his work in the arts, he received the Padmashri in 1983 and the Padma

bhushan in 2014. Sheikh was born on February 16, 1937, in Surendranagar, Gujarat, India (now part of the Saurashtra region). In 1955, he entered high school. At the Maharaja Sayajirao University of Baroda's Faculty of Fine Arts, he earned a Bachelor of Arts in 1959 and a Master of Arts in 1961. In 1966, he graduated with an ARCA from London's Royal College of Art.

Ghulam Mohammed Sheikh's Philosophy

Gulam Mohammed Sheikh's academic achievements have been on par with his creative prowess. Also, he has earned a name for himself as a notable poet in the Gujarati language. There is a deep connection between writing and art, he argues. It permeates our whole canon of historical art. However, we have just created a purist's mode that isolates the two. It's like telling someone to cover their ears when they hear something and their eyes when they see something. Actually, no. No, you can't. The connection between the senses is obvious to those who have studied perception. According to him, no art student in today's secular and liberal art school would ever dream of creating a religious painting. You'd never create a picture of something you really believed in. Someone has to address the issue of artists juggling too many topics. Very few things in life are good enough to be the topic of art" [Kumar, R. S. 1999]. "one that takes on the task of narrating, and thus recreating the world," Chaitanya Sambrani is quoted as stating. This story is inextricably linked to the act of cartography, which enables the narrator to claim the globe as his or her own. Recent Sheikh work includes the "Mappa Mundi" series, in which he defines new frontiers and wonders where he fits. Sheikh builds up these individual worlds with enthusiasm from the little shrines, encouraging the audience to create their own Mappa Mund.

Artistic Journey

Khakhar's application of icon concepts stands in stark contrast to those of his longtime mentor and friend, Gulammohammed Sheikh. Khakhar's "Portraits of my Mother and my Father going to Yatra" (1971) and Sheikh's thematically comparable "Returning Home After a Long Absence" (1969-1973) mark the end of the 153 parallels between their works. Sheikh typically paints from above, adopting a perspective that takes in not just vast swaths of space but also other cultures, centuries of art, and visual metaphor.

CONCLUSION

A descriptive research strategy was assumed, and an analytical strategy was given the greatest weight, in this investigation. It has all the necessary components that allowed this investigation to be carried out without a hitch. It also includes going to museums, galleries, and libraries to see shows and talk to artists about their concerns. In the interim, let's talk about the aesthetic principles that Beity Seid

argues have been accepted by several modern artists. They valued independence above all else, and they found it in the aesthetic forms and emotional expressions of the earliest societies in Africa, Asia, the Americas, and Oceania. I have argued that globalisation and religious extremism are exerting enormous strains on modern Indian culture. The politicisation of religious and ethnic group membership and the resulting violations of cultural values and human rights in Indian politics have pushed a number of artists away from traditional art practise more than any reason inherent to art itself. Artists, starting in the early 1990s, started to challenge the closed address of gallery-based practise by experimenting with video and installation art's interaction and play of many signifiers.

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