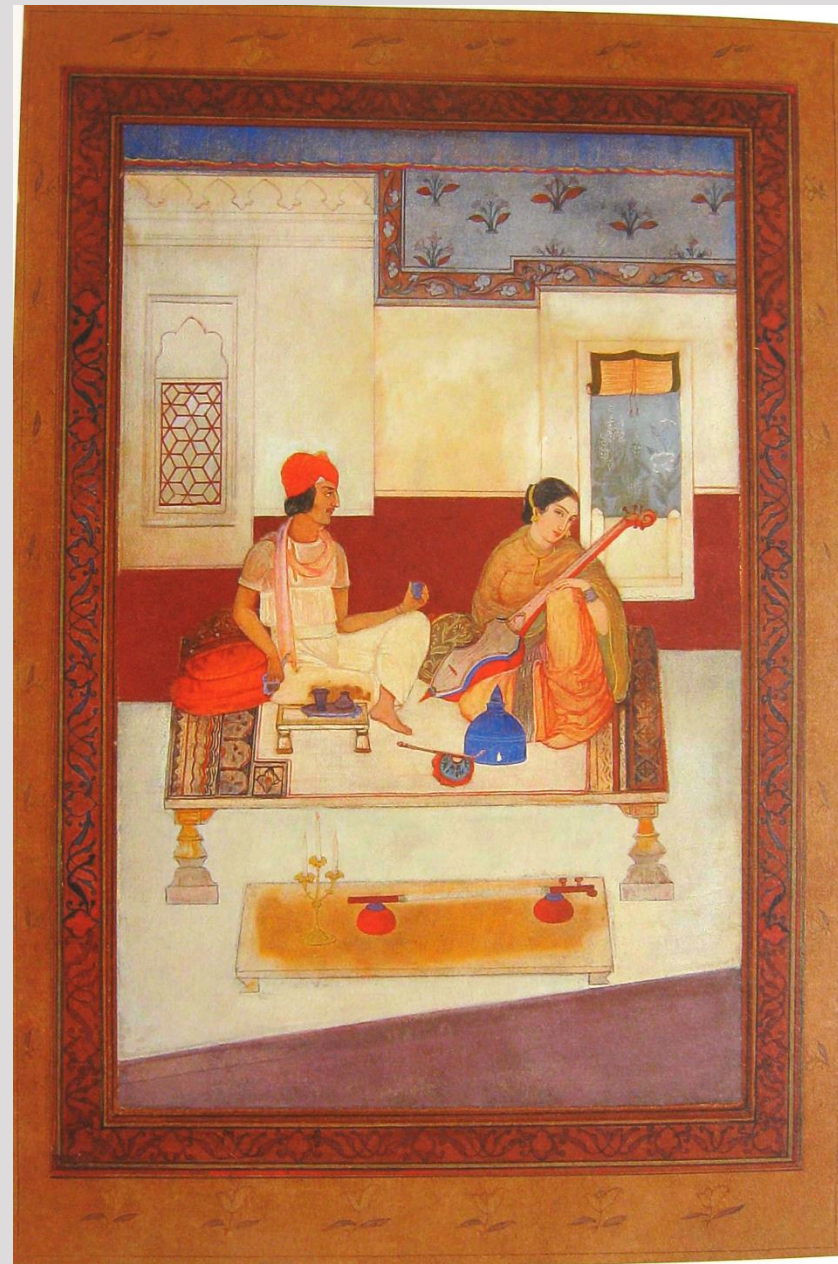


Bengal School and indigenous experiment

Emergence of Bengal School

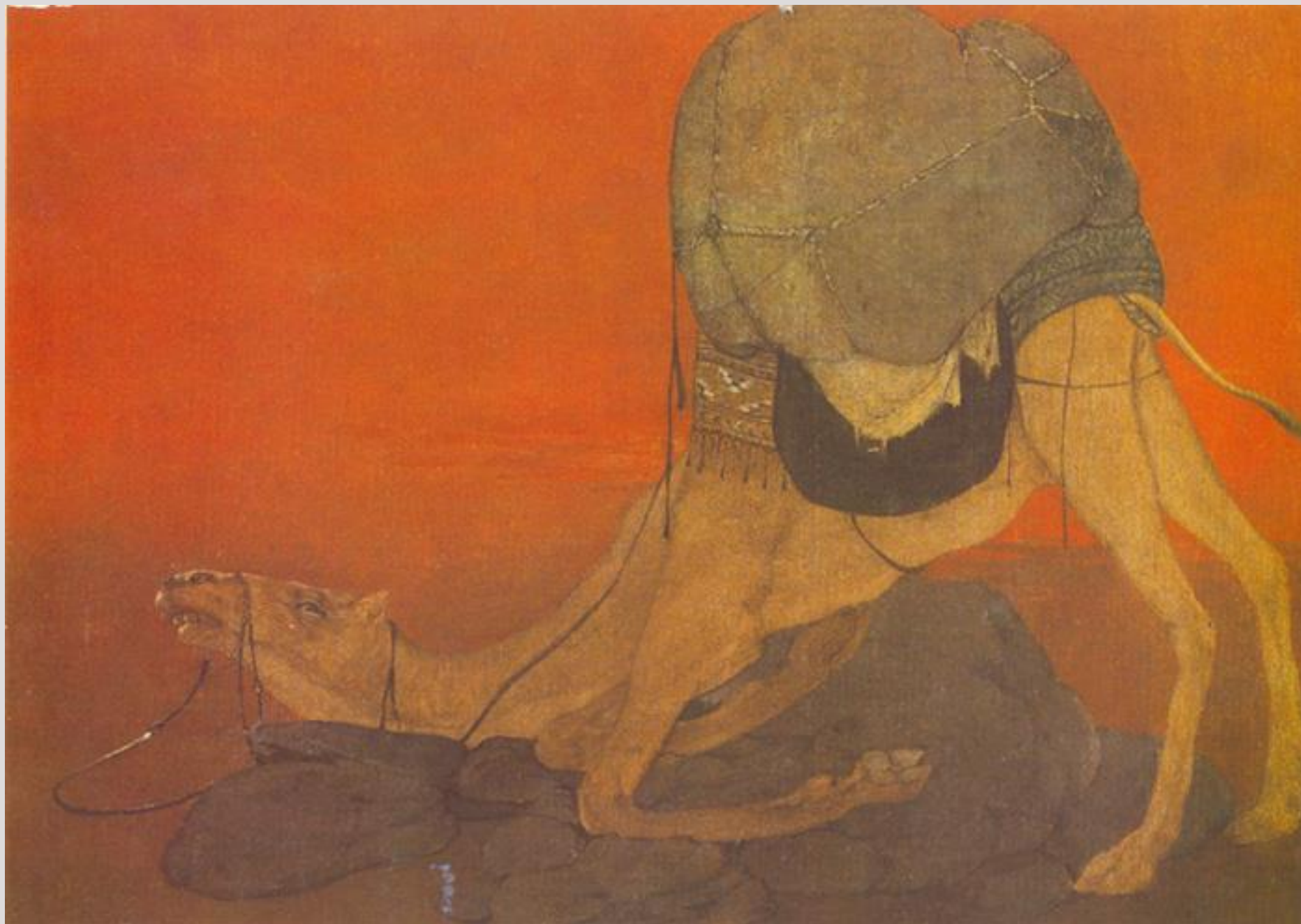
- The Bengal school arose as an avant garde and nationalist movement reacting against the academic art styles previously promoted in India, both by Indian artists such as Raja Ravi Varma and in British art schools.
- Medium (Gouache) and style (Miniature) came to define the difference between the spiritual values of the East/India for the materialist West.
- Following the influence of Indian spiritual ideas in the West, the British art teacher Ernest Binfield Havell attempted to reform the teaching methods at the Calcutta School of Art by encouraging students to imitate Mughal miniatures.



SUMMER, c. 1900. Watercolour. 22.86 x 12.24 cm.

Collection : Indian Museum

Abanindranath Tagore began to incorporate elements of Chinese and Japanese calligraphic traditions into his art, seeking to construct a model for a modern pan-Asian artistic tradition which would merge the common aspects of Eastern spiritual and artistic culture.





THE IDEALS OF
INDIAN ART.

BY E. B. HAVELL *Plat*

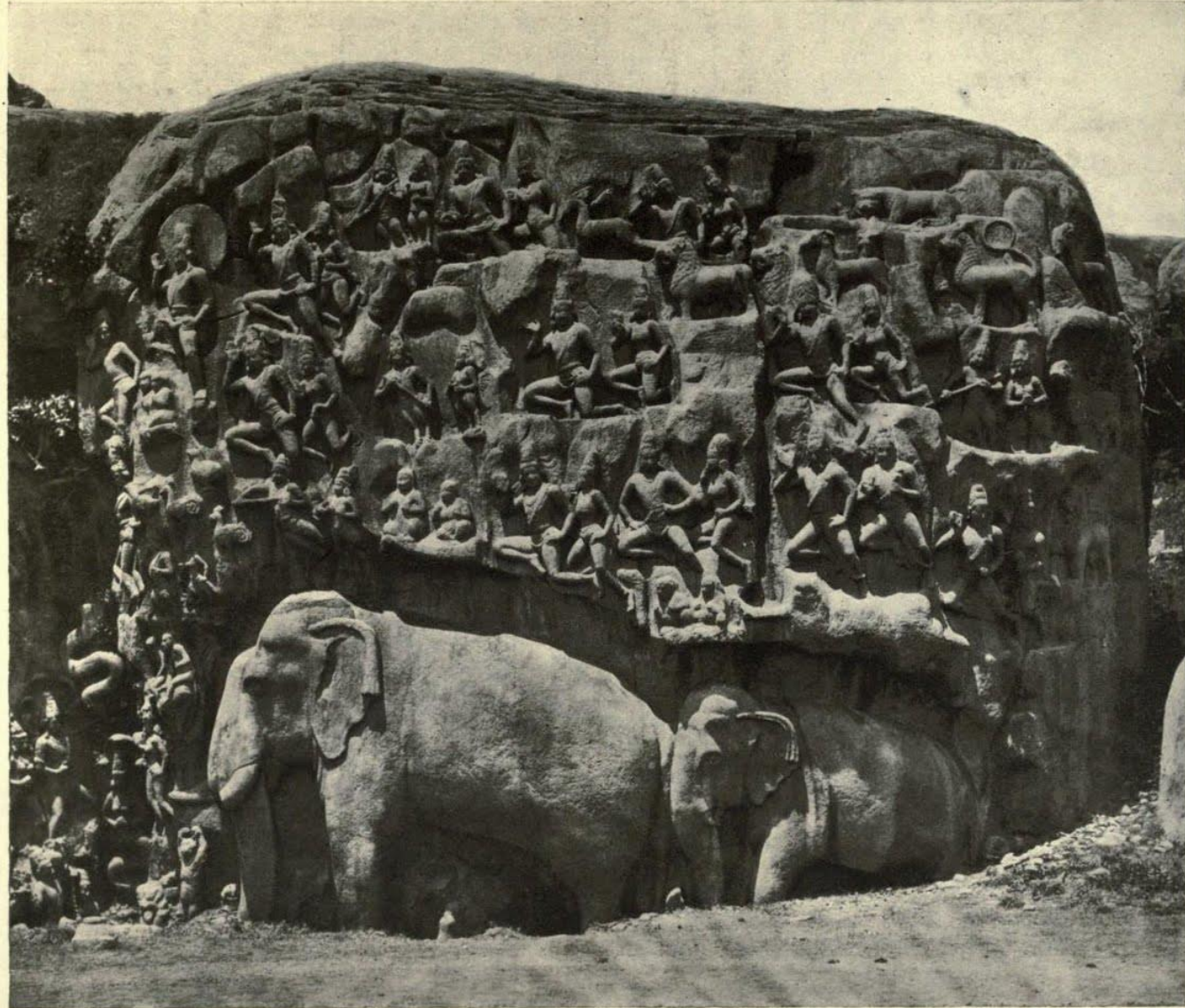
FORMERLY PRINCIPAL OF THE GOVERNMENT SCHOOL OF ART AND KEEPER OF THE ART
GALLERY, CALCUTTA

AUTHOR OF "INDIAN SCULPTURE AND PAINTING," "BENARES, THE SACRED CITY," ETC.

WITH ILLUSTRATIONS

UNIV. OF
CALIFORNIA

NEW YORK
E. P. DUTTON AND COMPANY

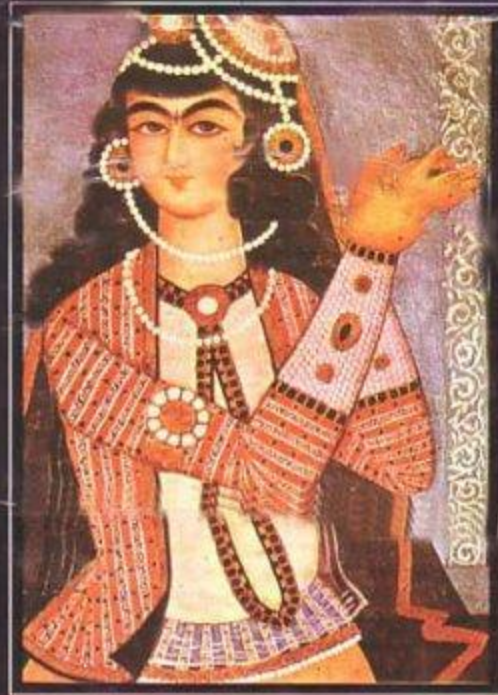


BAS-RELIEF AT MÂMALLAPURAM : RIGHT HALF



QUEEN MÂYÂ AND THE INFANT PRINCE SIDDHARTHA

Indian Sculpture and Painting



E. B. Havell



Myths of the Hindus

Sister Nivedita



Sister Nivedita: Margaret Elizabeth Noble, was a Scots-Irish social worker, author, teacher and disciple of Swami Vivekananda. She met Vivekananda in 1895 in London and travelled to Calcutta, India in 1898. She took active interest in promoting Indian history, culture and science

>*Kali the Mother*. Swan Sonnenschein & Co.,. 1900.

>*The Web of Indian Life*. W. Heinemann. 1904.

>*Cradle Tales of Hinduism*. Longmans,. 1907.

>*An Indian study of love and death*. Longmans, Green & Co.,. 1908.

>*Studies from an Eastern Home*. 1913.

>*Myths of Hindus and Buddhists*. London : George G. Harrap & Co. 1913.

>*Religion and Dharma*. Longmans, Green, and Co.,. 1915.

THE BOOK OF TEA

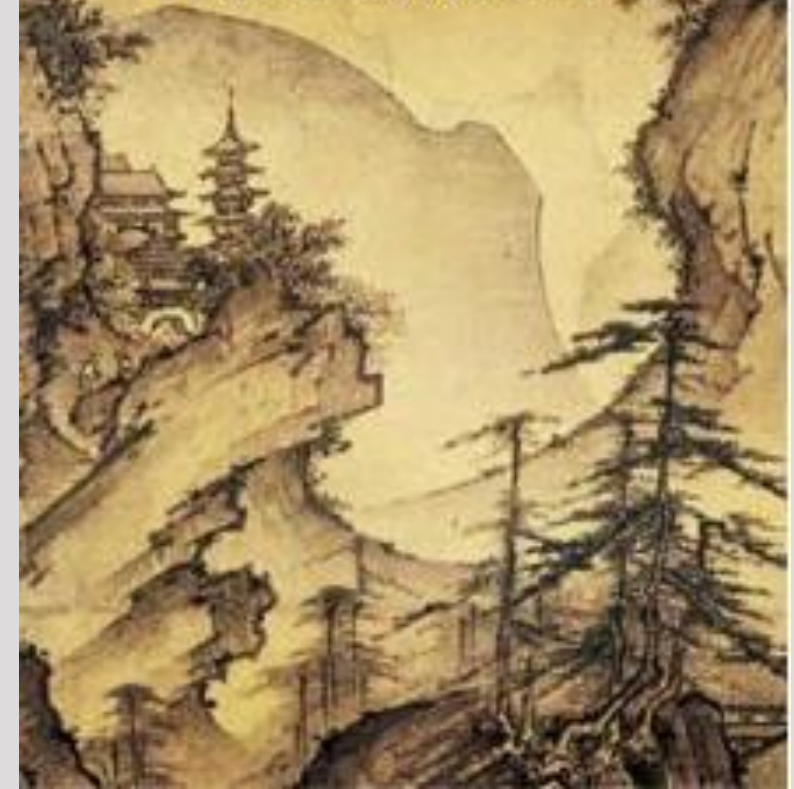
A JAPANESE HARMONY
OF ART, CULTURE AND
THE SIMPLE LIFE

OKAKURA KAKUZO



IDEALS OF
THE EAST

The Spirit of Japanese Art
KAKUZO OKAKURA



The Ideals of the East (London: J. Murray, 1903)

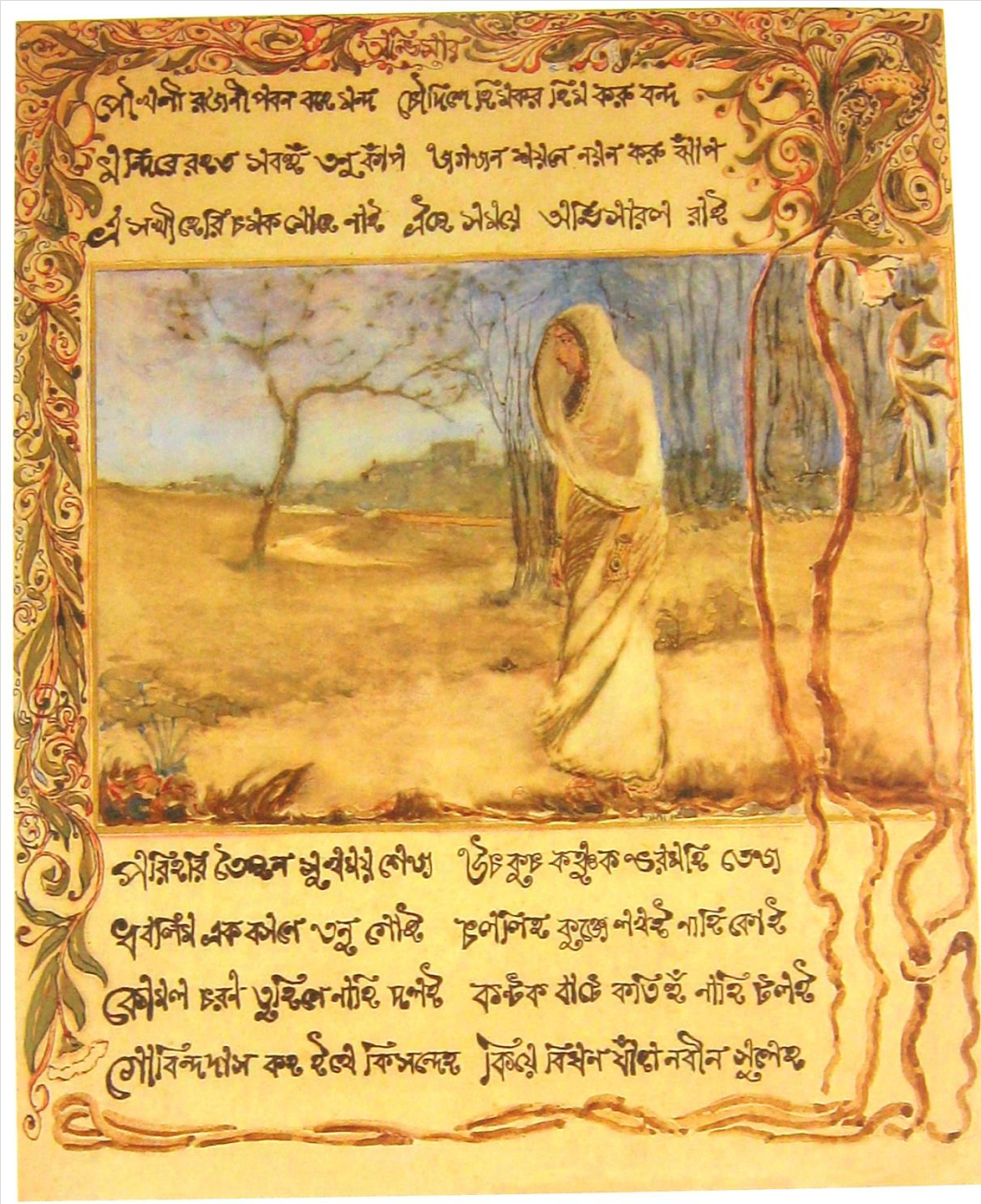
The Awakening of Japan (New York: Century, 1904)

The Book of Tea (New York: Putnam's, 1906)

Okakura Kakuzo argued that Asia is "one" in its humiliation, of falling behind in achieving modernization, and thus being colonized by the Western powers. This was an early expression of Pan-Asianism.
-The Ideals of the East (1904).

In Japan, Okakura, along with Fenollosa, is credited with "saving" *Nihonga*, or painting done with traditional Japanese technique, as it was threatened with replacement by Western-style painting, whose chief advocate was artist Kuroda Seiki.

He was instrumental in modernizing Japanese aesthetics, having recognized the need to preserve Japan's cultural heritage, and thus was one of the major reformers during Japan's period of modernization beginning with the Meiji Restoration



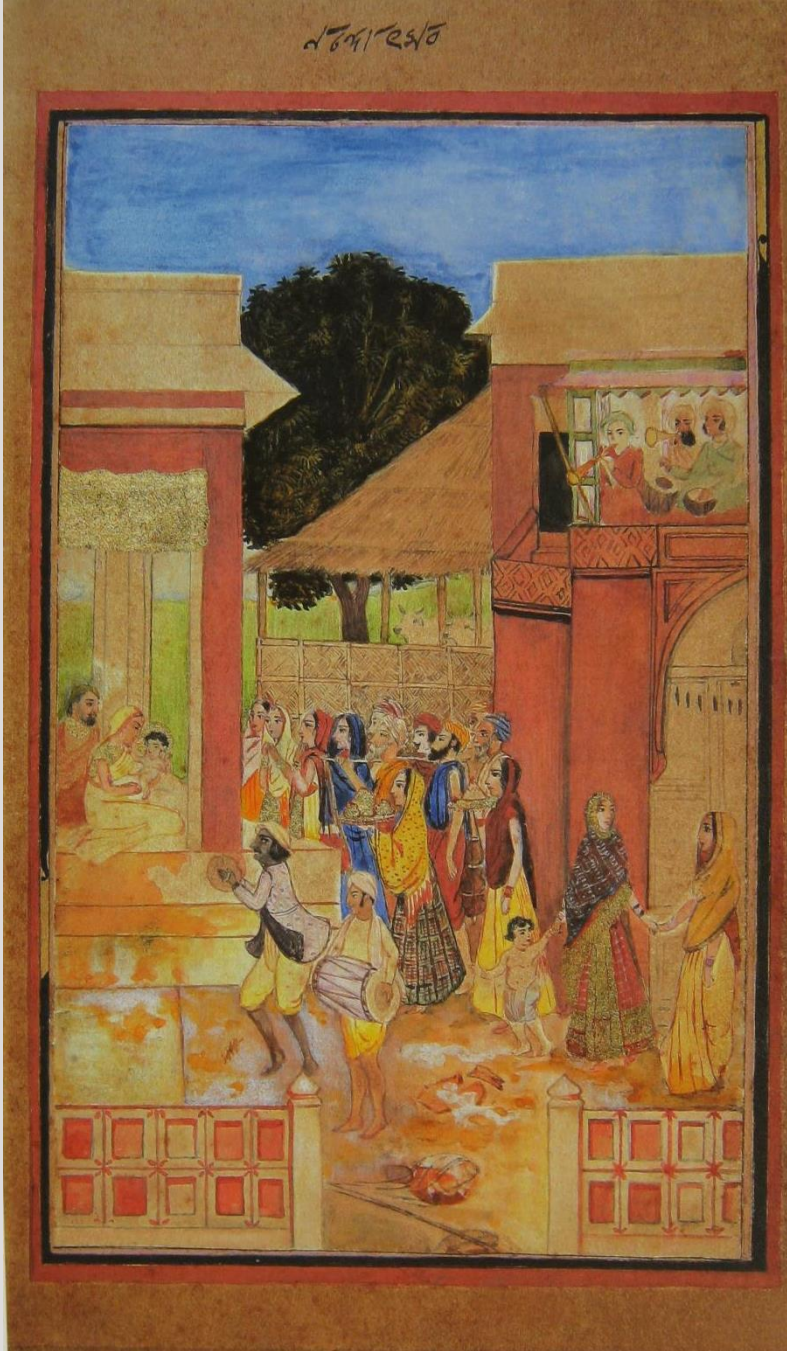
শ্রীমতী
 সৌখিনী রাজনী পবন বলে বন্দ
 সৌখিনী রাজনী পবন বলে বন্দ
 সৌখিনী রাজনী পবন বলে বন্দ
 সৌখিনী রাজনী পবন বলে বন্দ

স্মিতহার তেমন মুখখণ্ড শোভা
 প্রবলিমা এক কালে তনু লৌহি
 কোমল চরনী তুহিলে নাই দর্শই
 গৌবিন্দদাম কহে হৈথে কিসকহে
 কিসকহে কিসকহে কিসকহে
 কিসকহে কিসকহে কিসকহে

Avisar, 1897, w/c

ନବମୀ ୧୨/୪

The Birth of Krishna
1897
20.95x12.7 cm
w/c



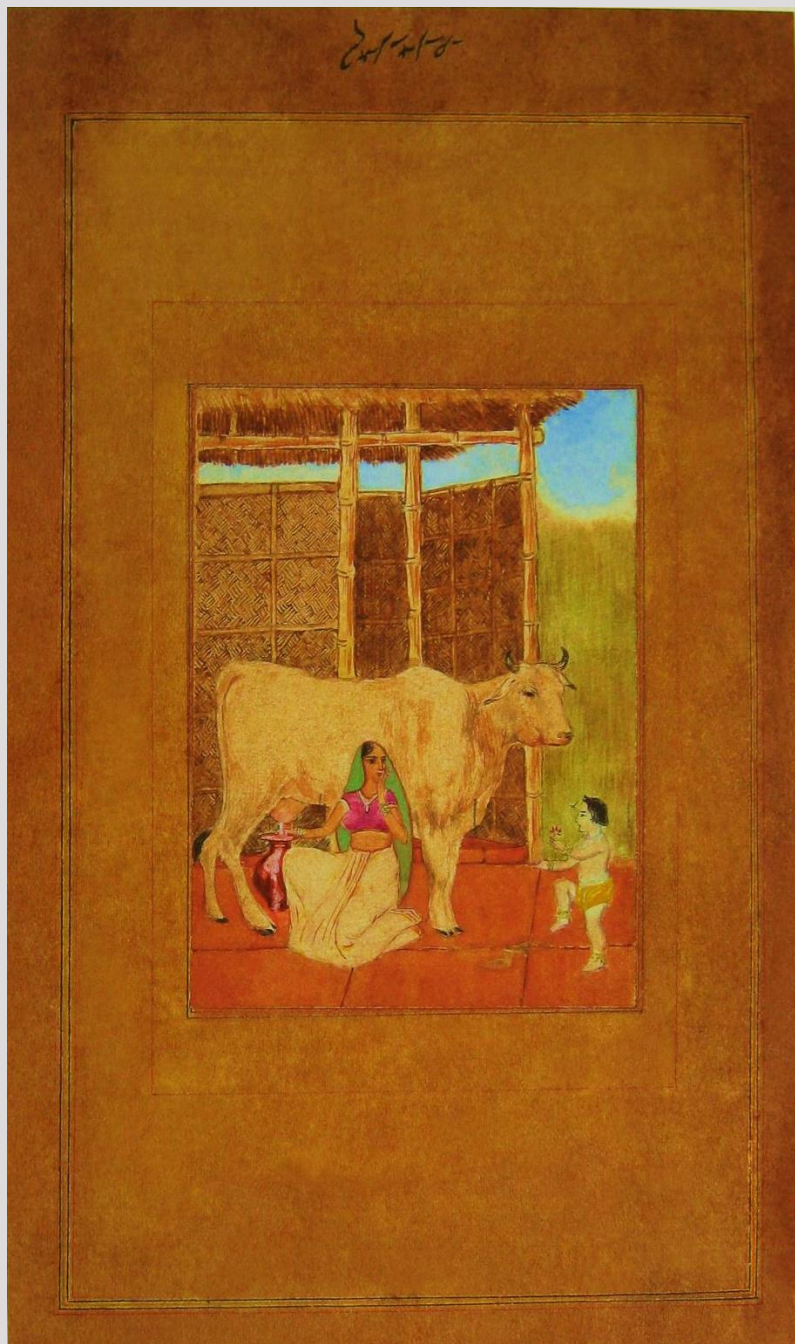
>New Indian Art – emerged in the first decade of 20th C.
Joined Govt school of Art in 1905 at Havell’s invitation
>First Exhibition in Calcutta in 1908.

>It was an attempt to create an indigenous alternative to the Victorian academic realism.

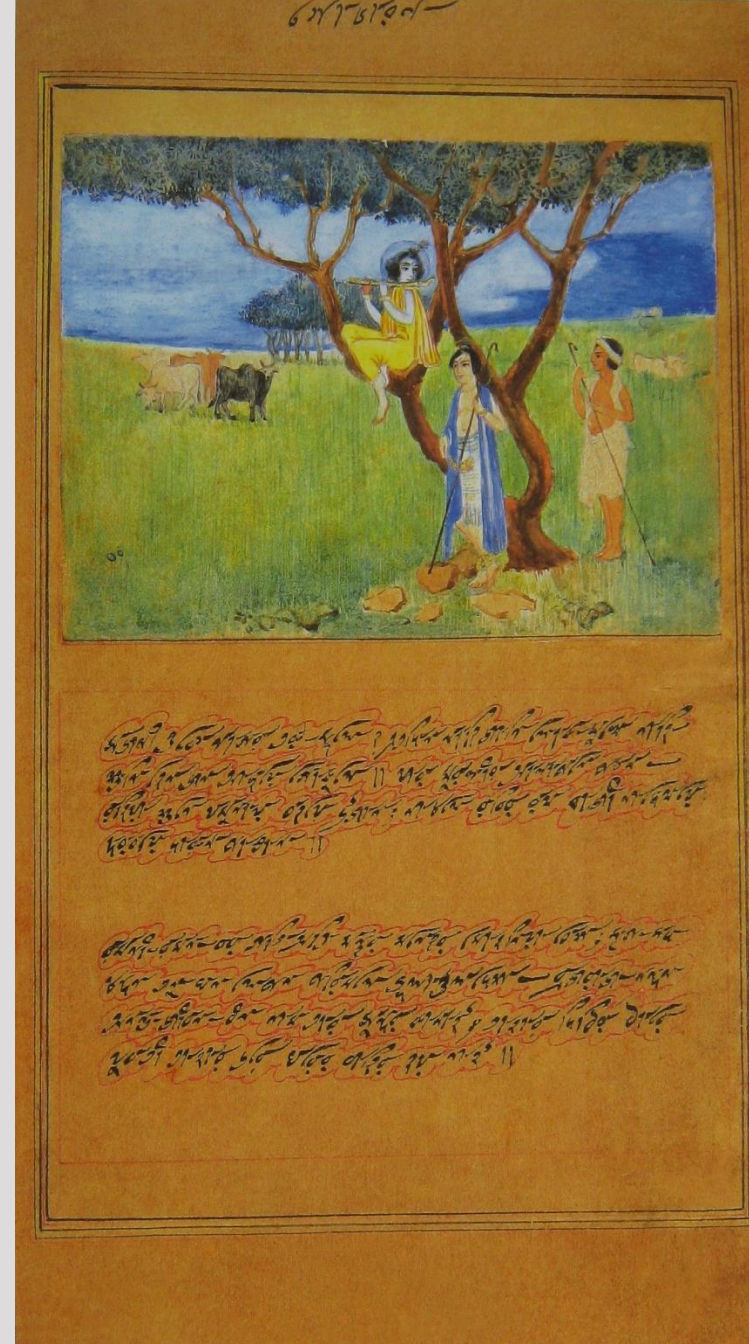
Some artists:

Surendranath Gangopadhyay
Nandalal Bose
Asit Kumar Haldar
Kshitindranath Mazumdar
K. Venkatappa
Samarendranath Gupta
Sailendranath Dey
Hakim Mohmmad Khan and others

1907 – establishment of Indian Society of Oriental Art – it was in a way British Orientalists’ art club, founded under their patronage. It promoted New Indian Art in India and abroad.



Krishna's Childhood, 1897, 24.76x11.43, w/c



Krishna as Cowboy, 1897, 21.59x12.7 cm, w/c

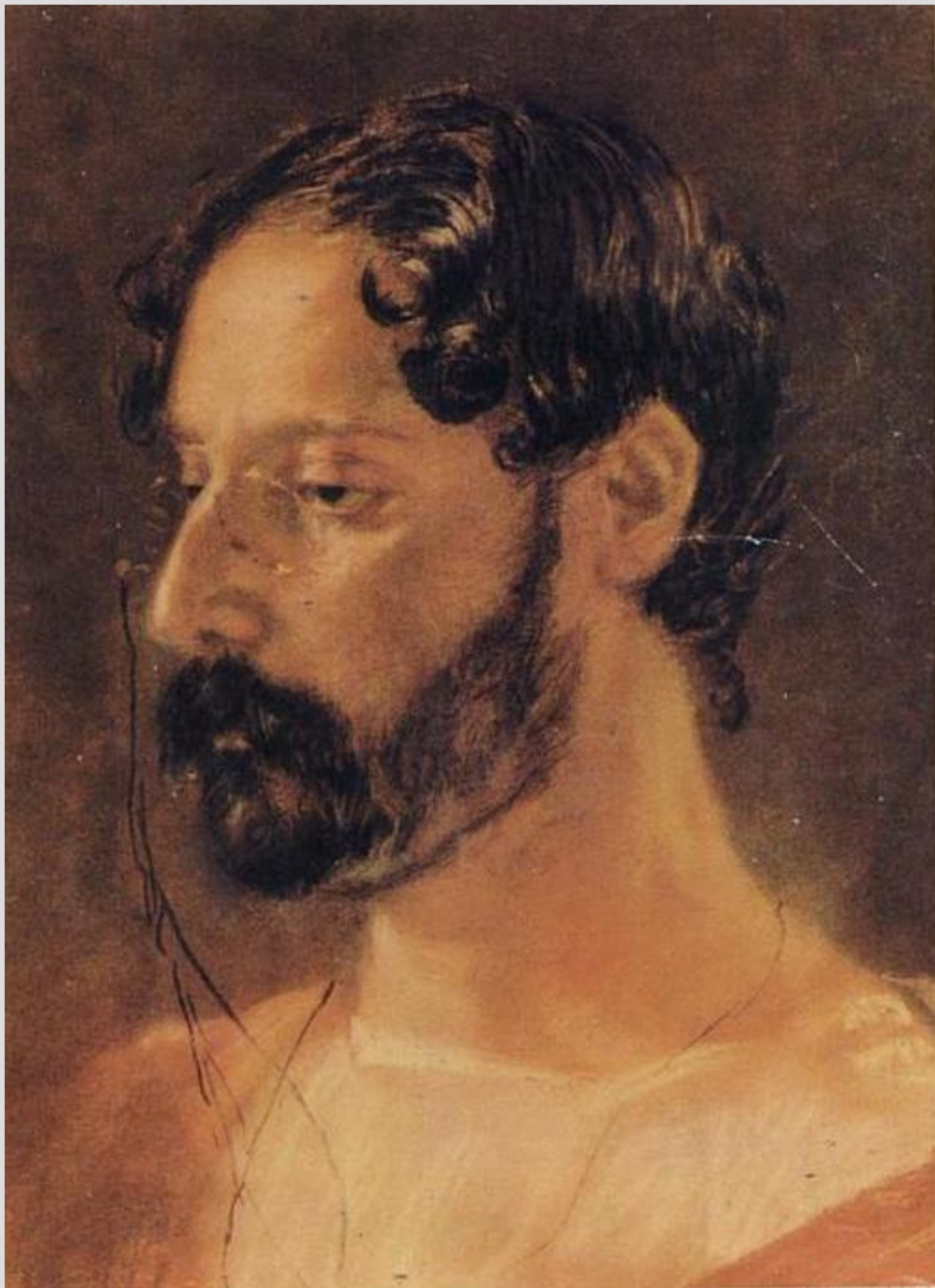
ਮਰਦਾਨਾ-ਵਲੋਕਾ



ਮਰਦਾਨਾ ਦੀ ਚੋਣ ਕਰਨ ਵਾਲੀਆਂ ਤਿੰਨ ਔਰਤਾਂ ਵਿਚੋਂ ਪਹਿਲੀ ਔਰਤ ਨੇ
ਗੁਰਮੁਖੀ ਸ਼ਾਹੀ ਦੇ ਖੂਨੀ ਕੱਚੇ ਚਿੱਠੀ ਪੜ੍ਹੀ ਤੇ ਆਖਿਆ ਕਿ
ਪਤਨੀ ਅਖੀਰੀ ਤੋਂ ਚੁਣੇ ਜਾਵੇਗੀ ਤੇ ਦੂਜੀ ਔਰਤ ਨੇ
ਮੁੜ ਮਰਦਾਨਾ ਨੂੰ ਆਖਿਆ ਕਿ ਮਰਦਾਨਾ ਤੇ ਆਖਿਆ ਕਿ
ਮਰਦਾਨਾ ਤੇ ਆਖਿਆ ॥

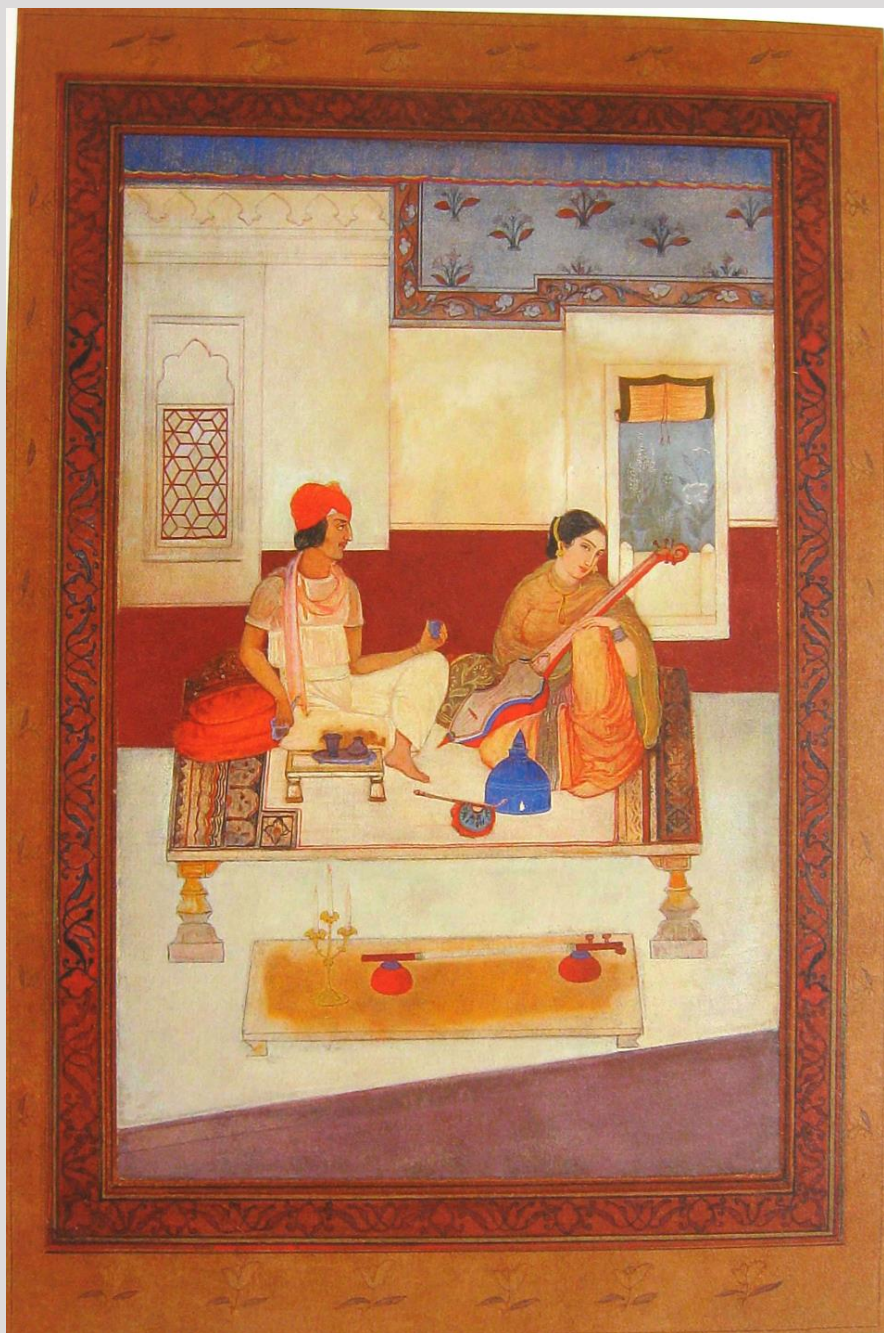
The toll of love.
1897, 20.32x12.7 cm, w/c

- > Abanindranath studied India's traditional Shilpa Sastras, classical literature and Buddhist art traditions.
- > Havell greatly influenced Abanindranath.
- > Coomaraswamy's influence – also lent ideological-theoretical support to Abanindranath = this also led to the redefinition of Indian art as essentially religio-spiritual in nature *vis-à-vis* European academic realism, or materialistic culture.
- > Okakura Kakuzo, his simplified dictum about the progress of art in general 'Tradition – Nature Study – Personal Experience'.
- > Yokoyama Taikan and Hishida Shunso – two Japanese artists of 'Moro-ha school' were sent to Abanindranath's studio by Okakura. This interaction led to 'Wash' technique.



Rabindranath Tagore in his thirties.

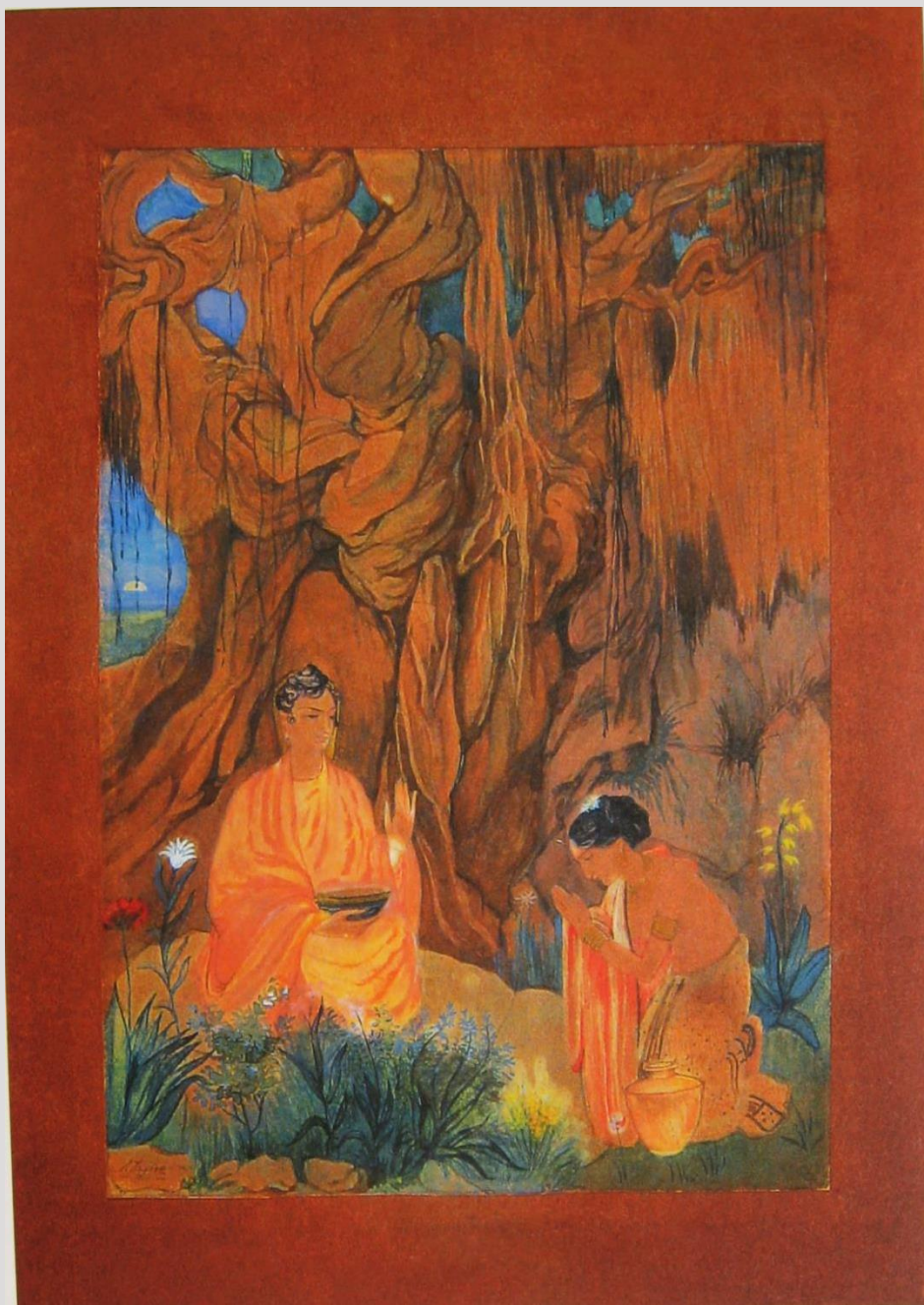
O. Ghilardi



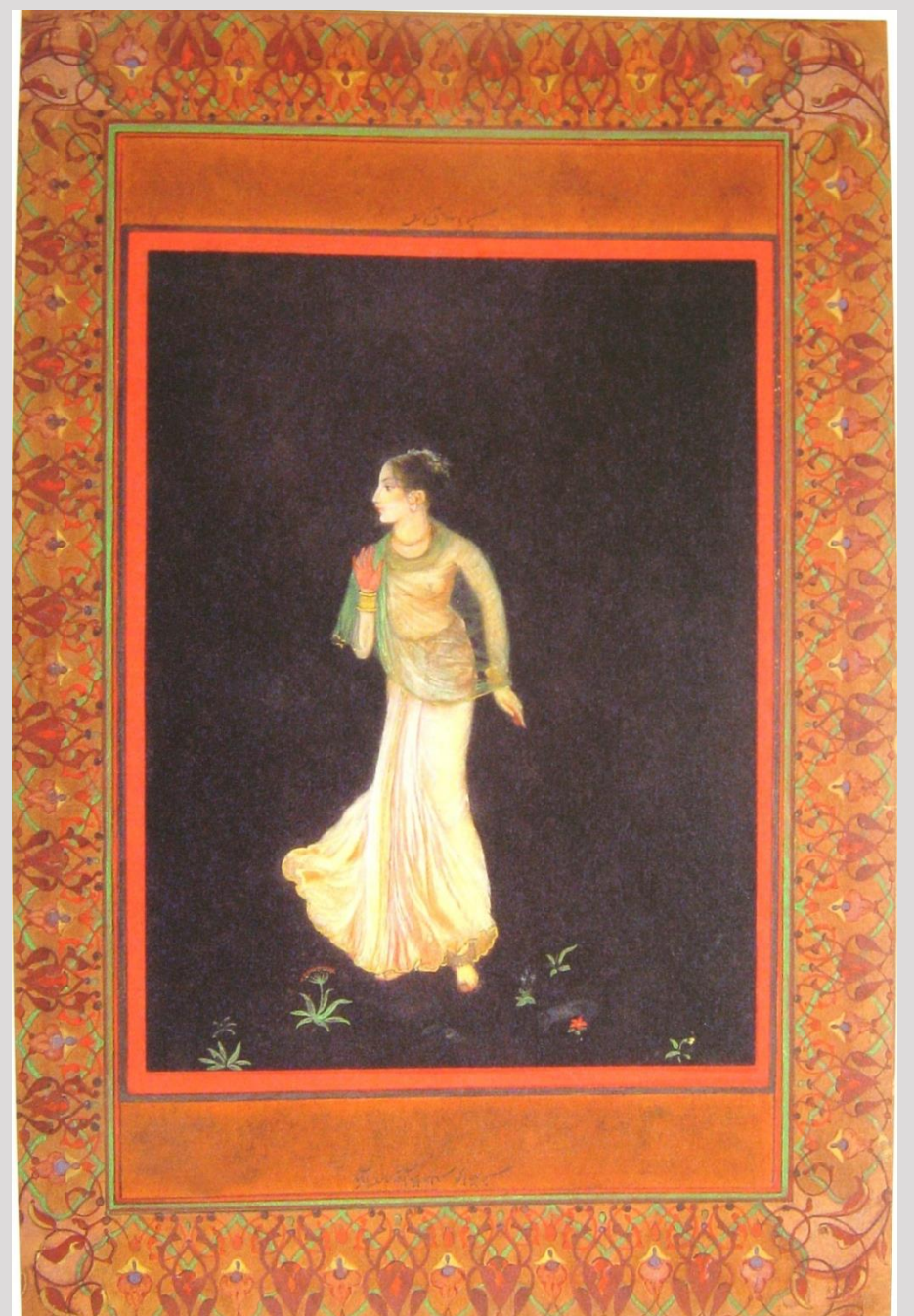
Summer, 1900, 22.86x12.24cm. w/c



The Traveller and the Lotus, 1900, 20.95x13.33cm, w/c

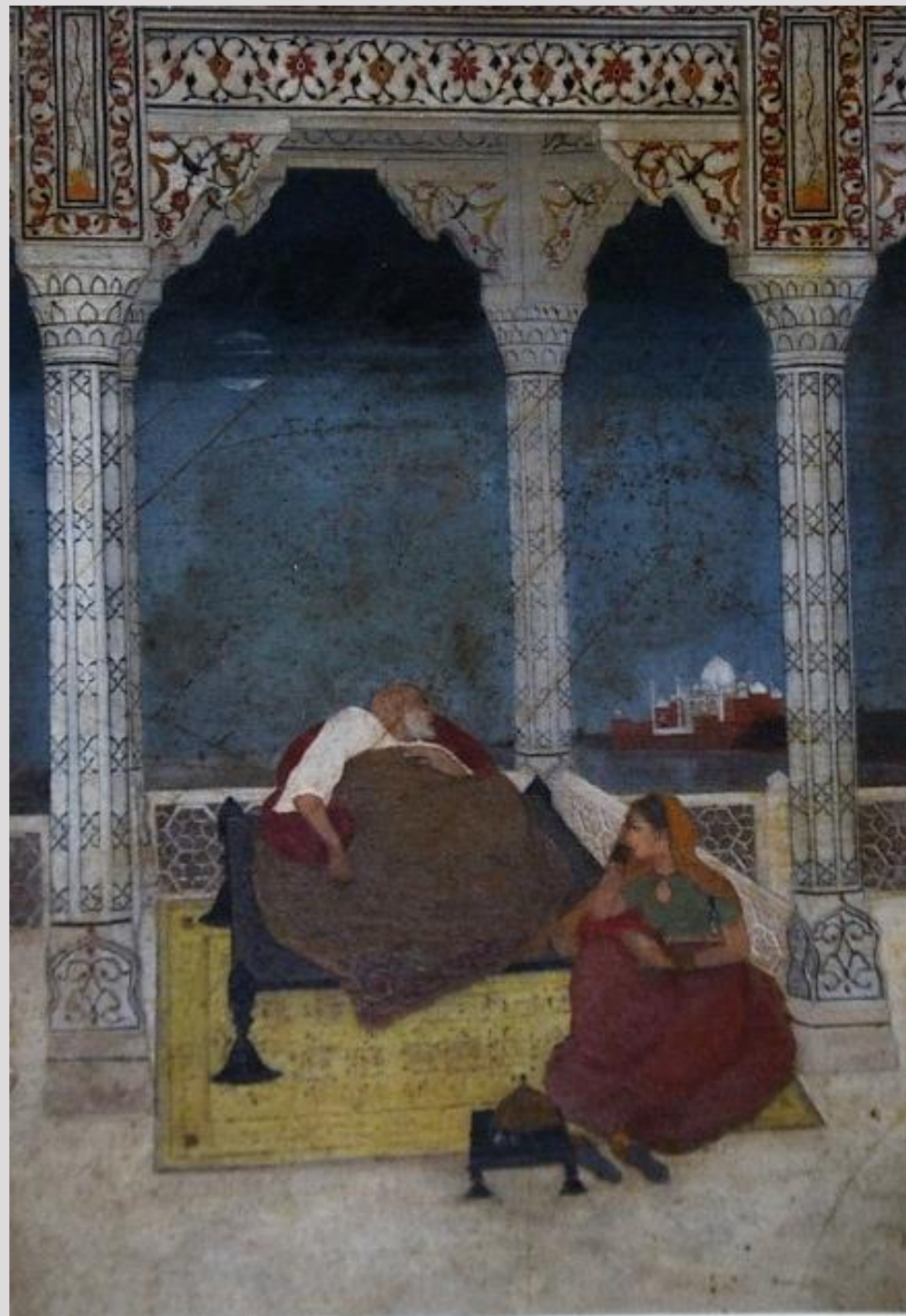


Buddha and Sujata, 1901, 18.1x12.7cm

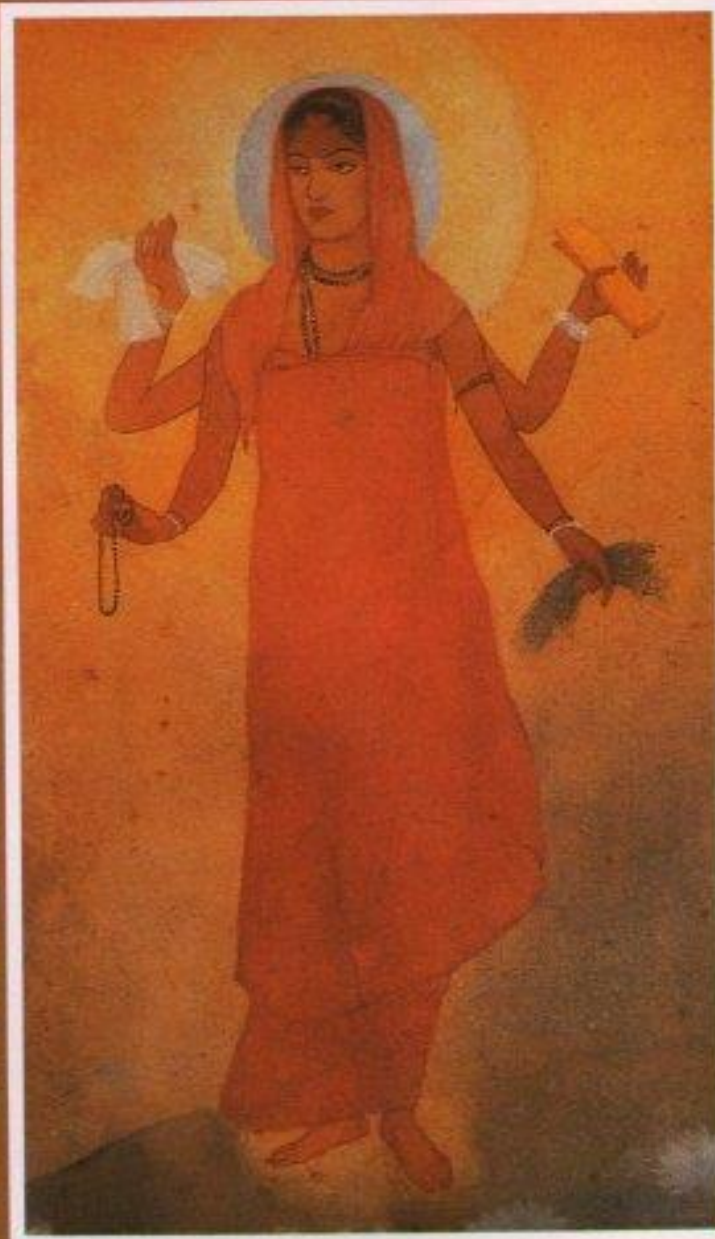


Avisarika, 1901, 24.13x15.87cm

Passing of Shahjahan
1902, Oil on Canvas
35.56x25.4cm

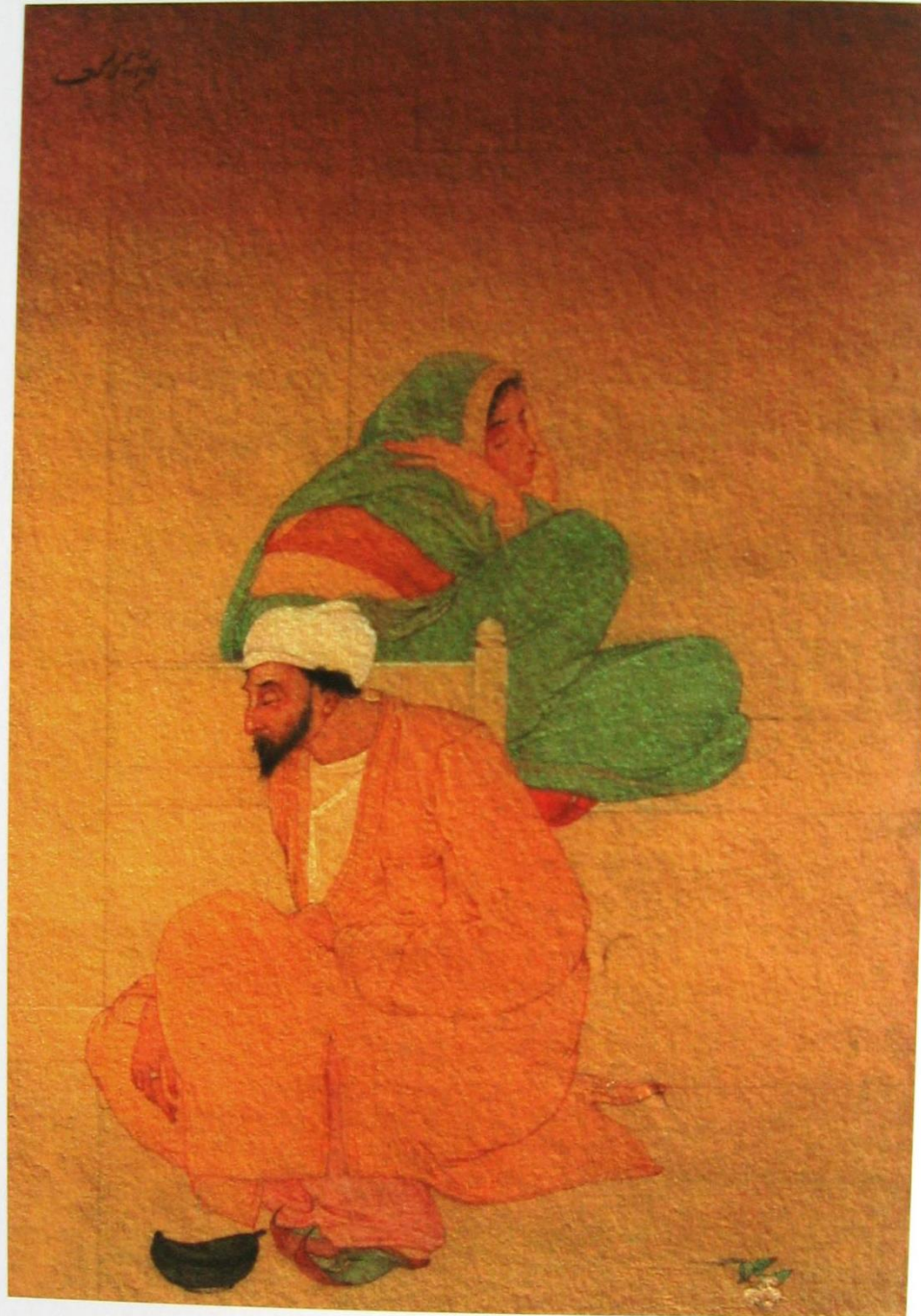


Bharatmata
1905
26.67x15.24cm
w/c



My Mother (1912–13)





RUBAIYAT OF OMAR KHAYYAM VERSE II. c. 1907-09 Watercolour. 23.5 x 16 cm.
Collection : Kala Bhavana

Omar Khayyam Series



The Boat
c. 1927, Watercolour



Office of the Zamindar
c. 1927, Watercolour

Hunchback of the Fishbone
1930, Watercolour





artetc
Sinbad the Sailor, 1930

Asit Kumar Haldar (1890–1964)

Haldar was born in Jorasanko in 1890. His maternal grandmother was the sister of Rabindranath Tagore, making him Tagore's grandnephew.

Government School of Art, Calcutta -in 1904.

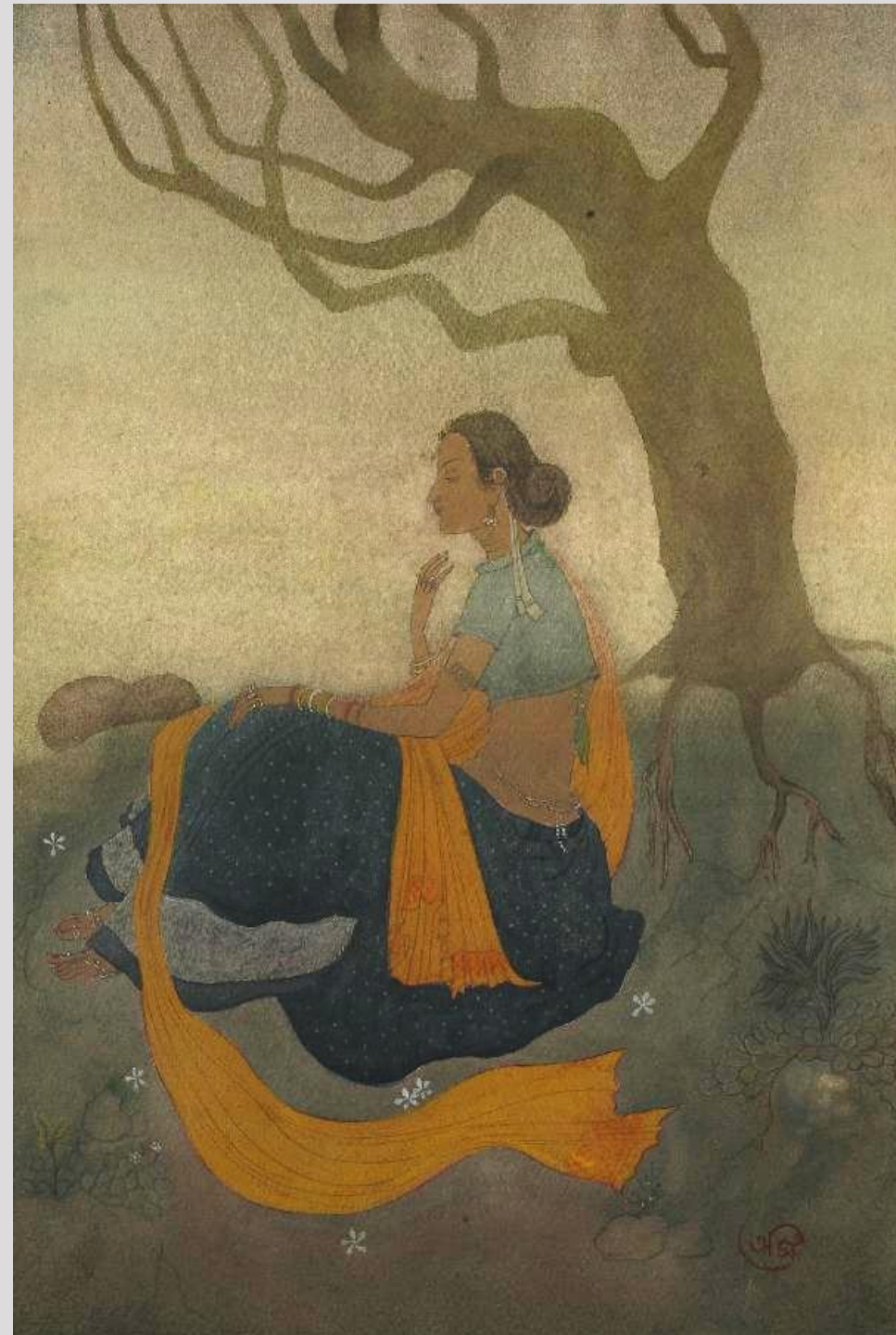
Documentation of Ajanta paintings frescoes - 1909 to 1911 (with Christiana Herringham.)

Bagh Caves expedition – 1921
his reflections on the art there indicate quite a few surrealistic depictions.

Art Teacher at Santiniketan- 1911 to 1923,
became Principal of Kala Bhavana from 1919.

Translated Kalidasa's Meghadoota ("Cloud messenger") and Ritusamhara (Cycle of the seasons) into Bengali from Sanskrit.

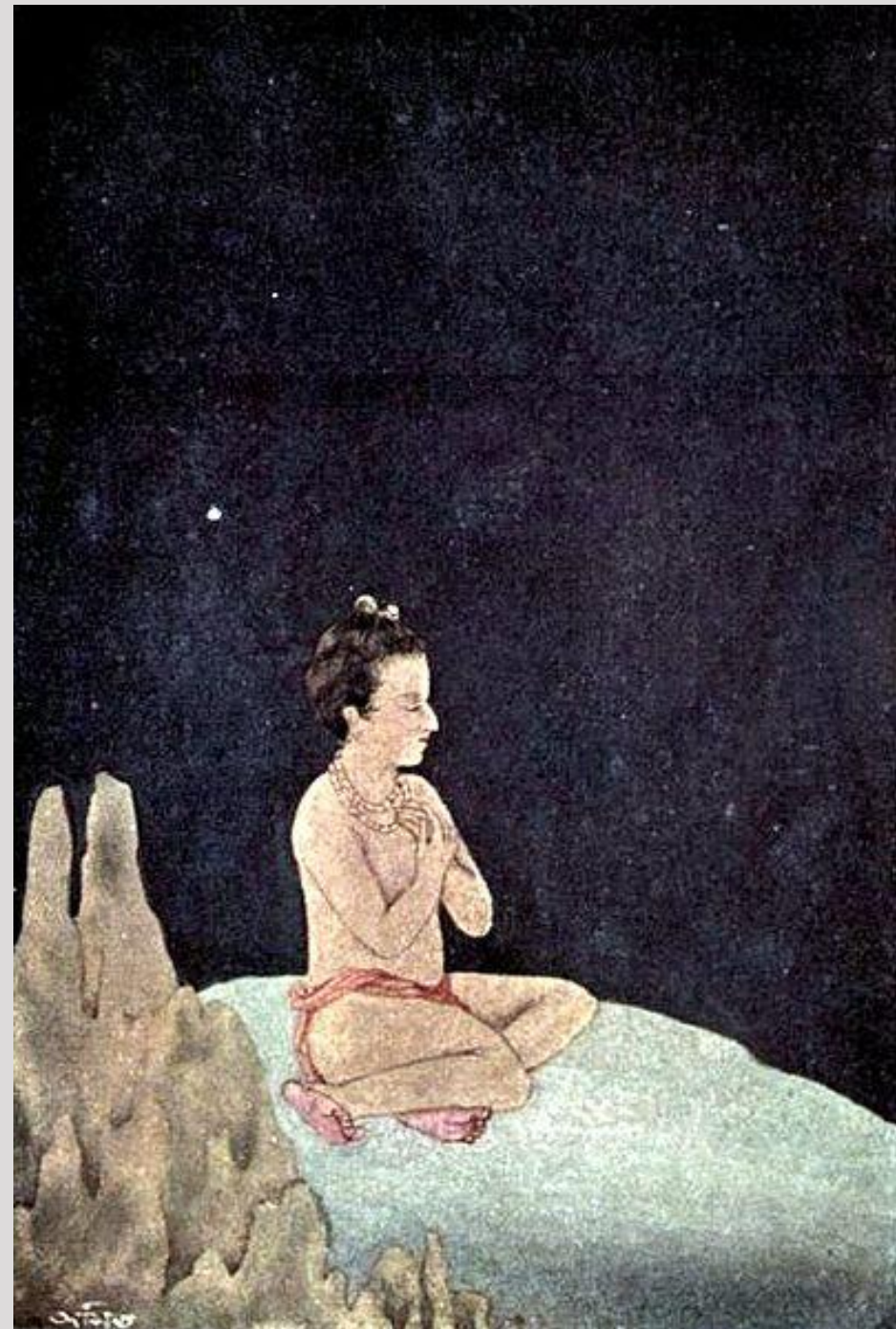
Principal - Maharaja's School of Arts and Crafts in Lucknow/Jaipur

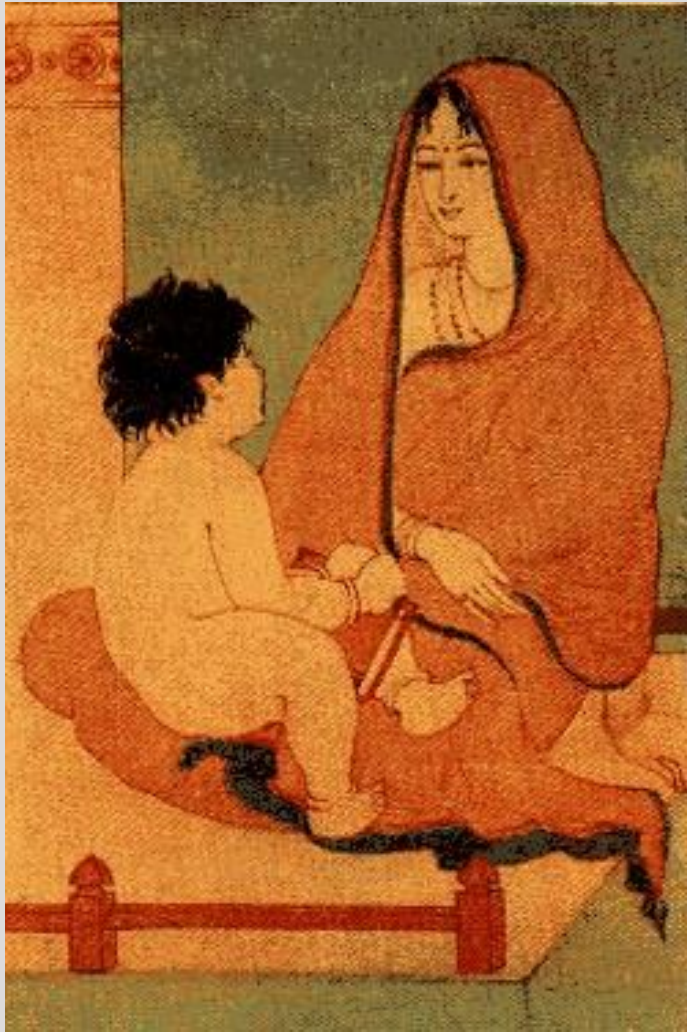


Black princess (study) by
Asit Kumar Haldar



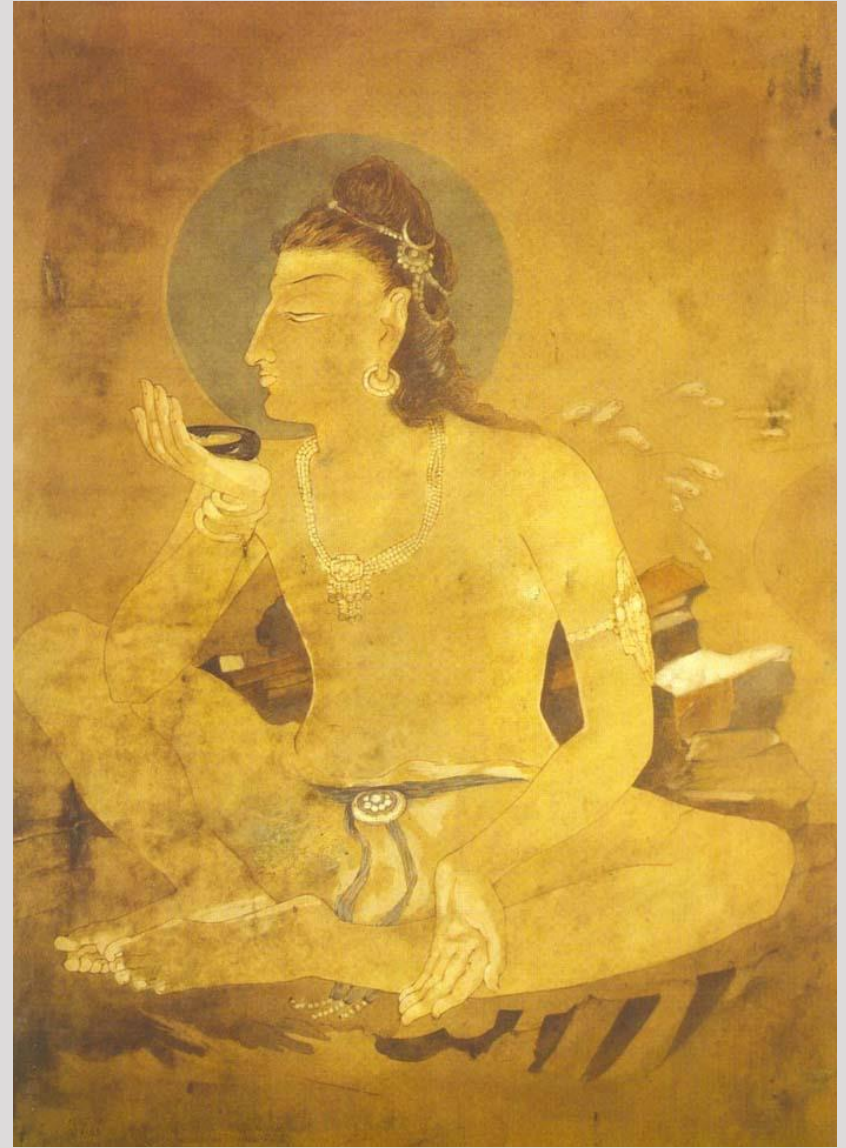
Dhruva,, published in Myths of the Hindus & Buddhists (1914).





Asit Kumar Haldar
1913





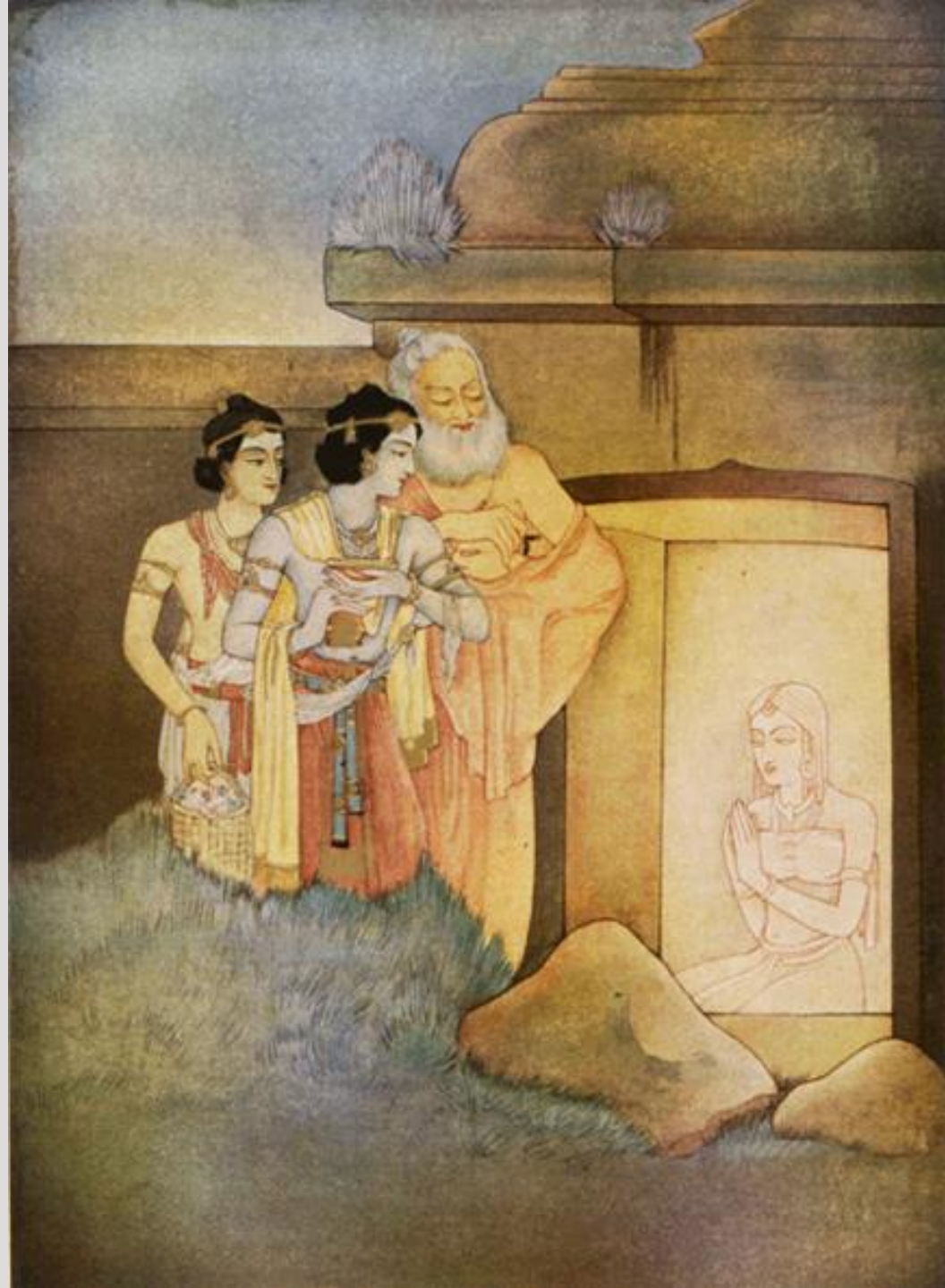
Siva drinking World Poison,
Wash and Tempera, 1933

Nandalal Bose

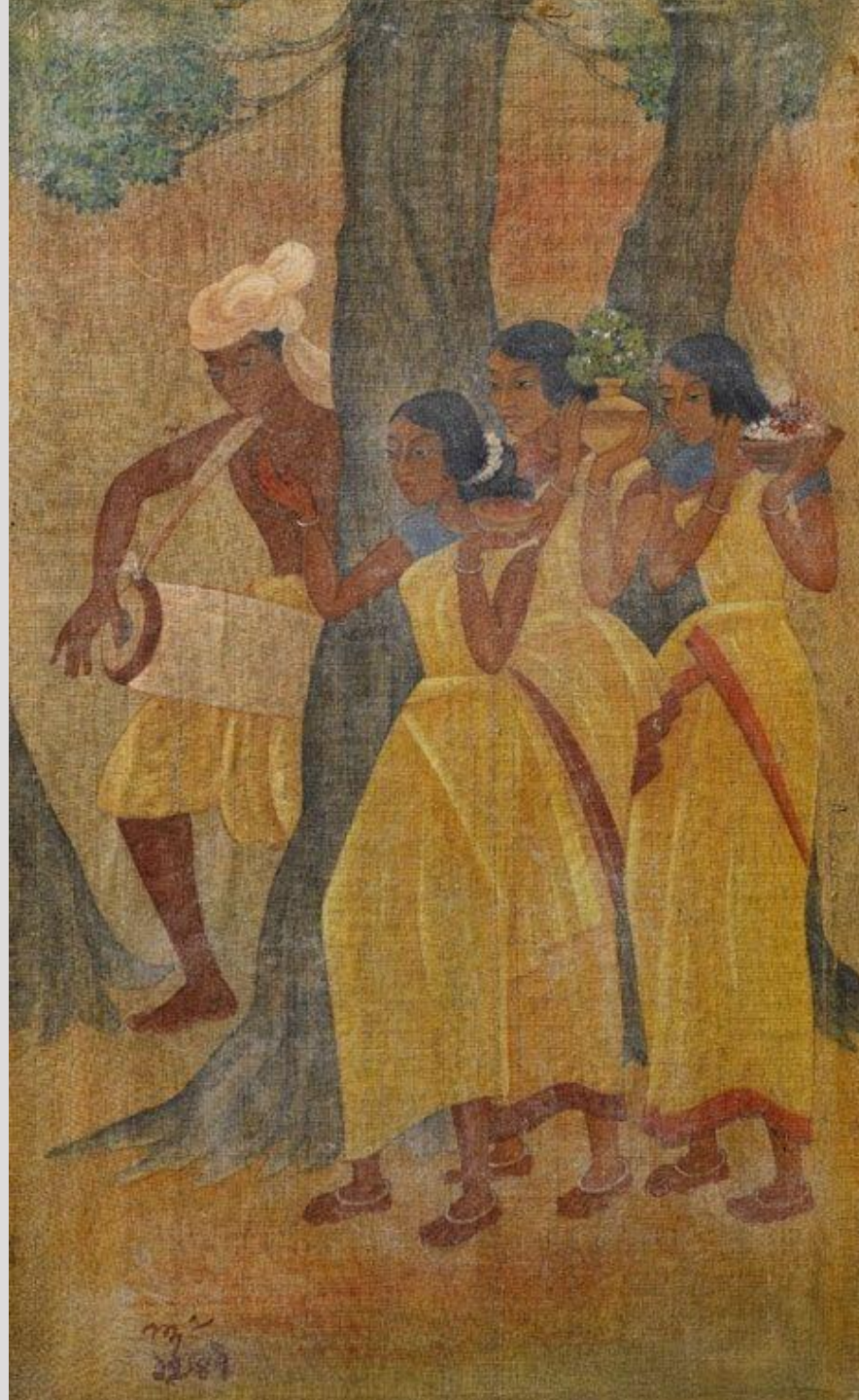
From Bihar, Bose was fifteen when he came to Calcutta

Worked under the guidance of Abanindranath Tagore from 1905-10

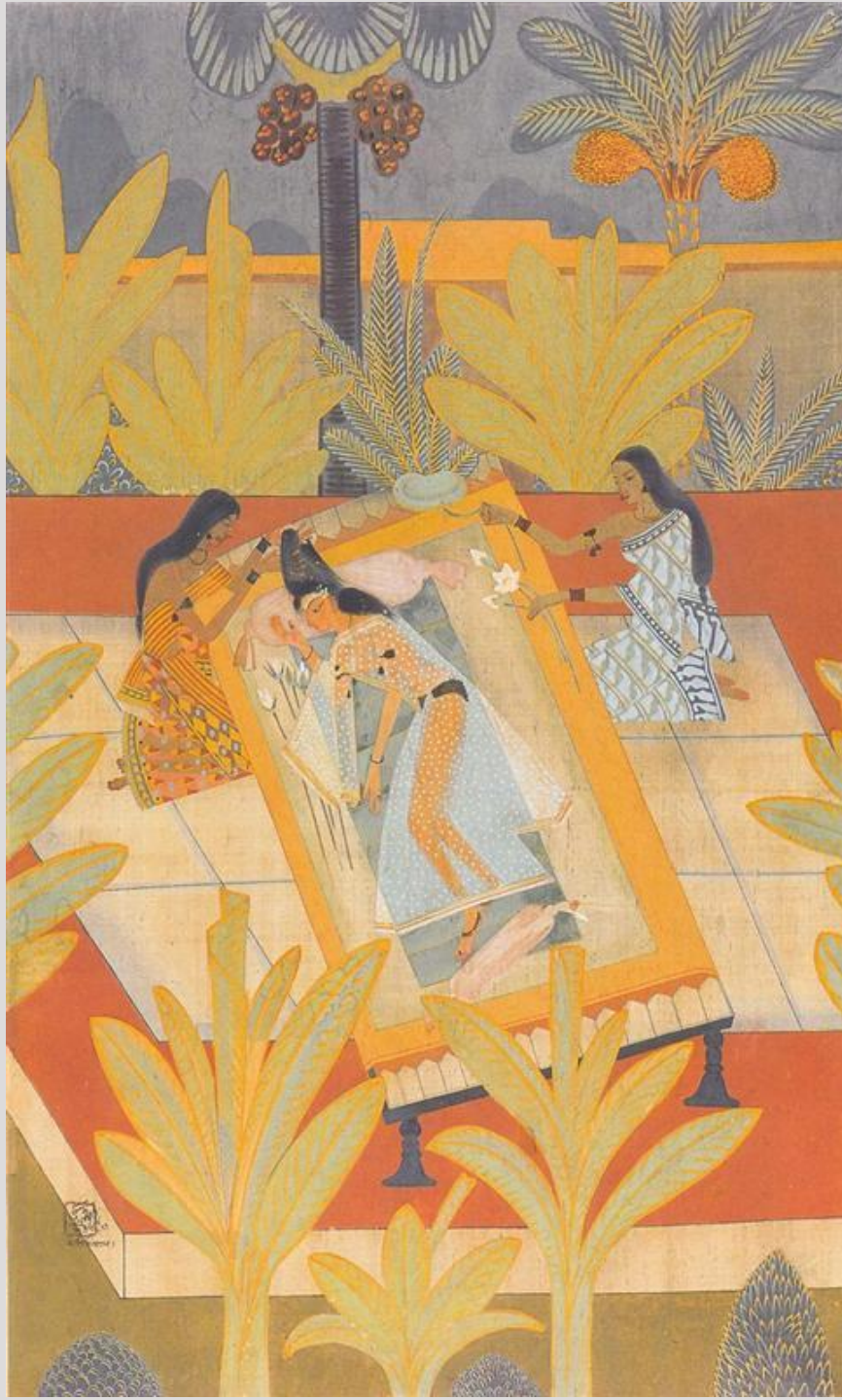
Salvation of Ahalya



Nandalal Bose



Nandalal Bose
Radha's Vihara
Date: 1936





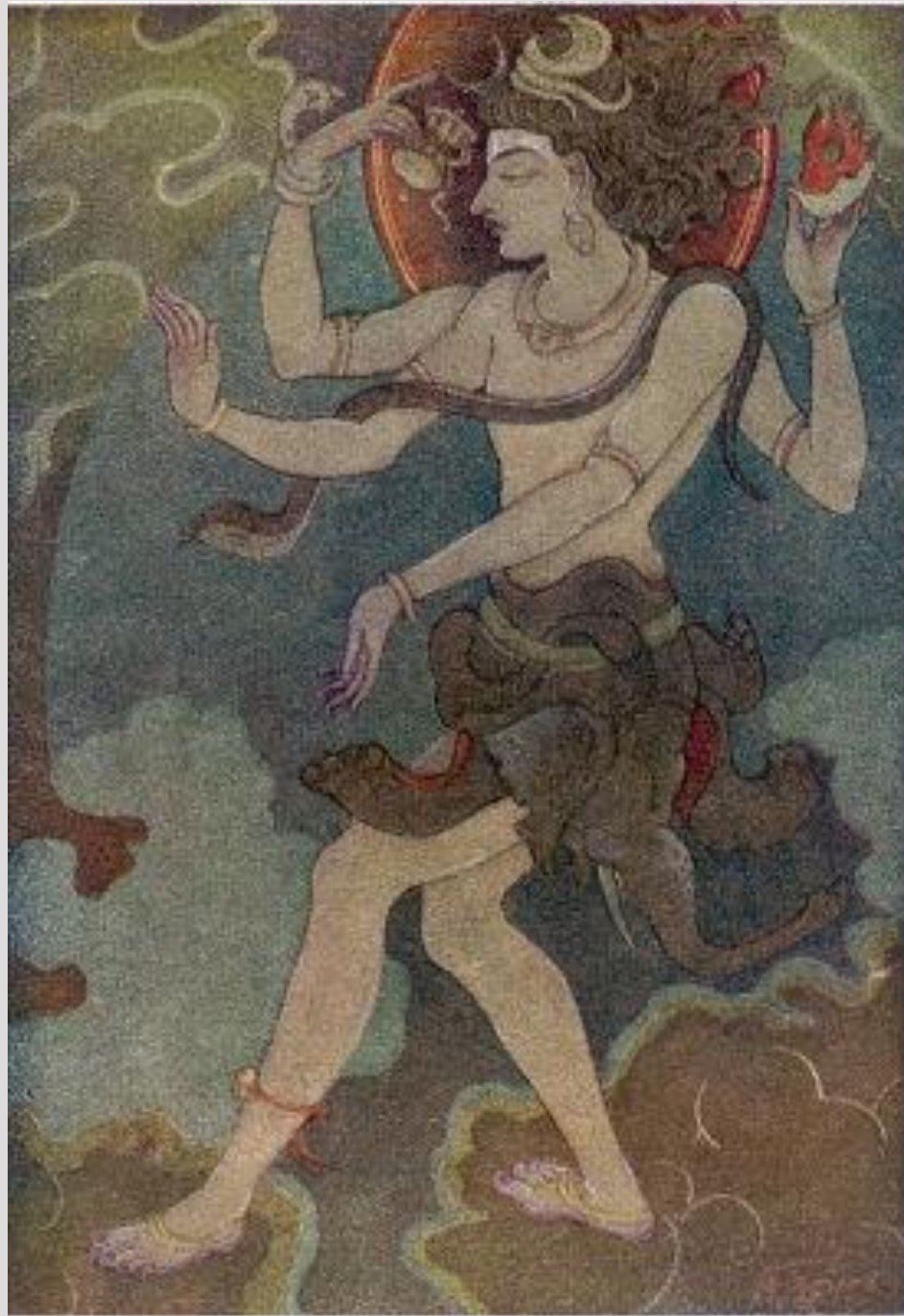
Nandalal Bose
New Clouds
1937

Kshitendranath Mazumdar

Joins Government College of Art,
Calcutta in 1905.
From Murshidabad.

He was strongly influenced by
Sri Chaitanyas Vaisnavism.

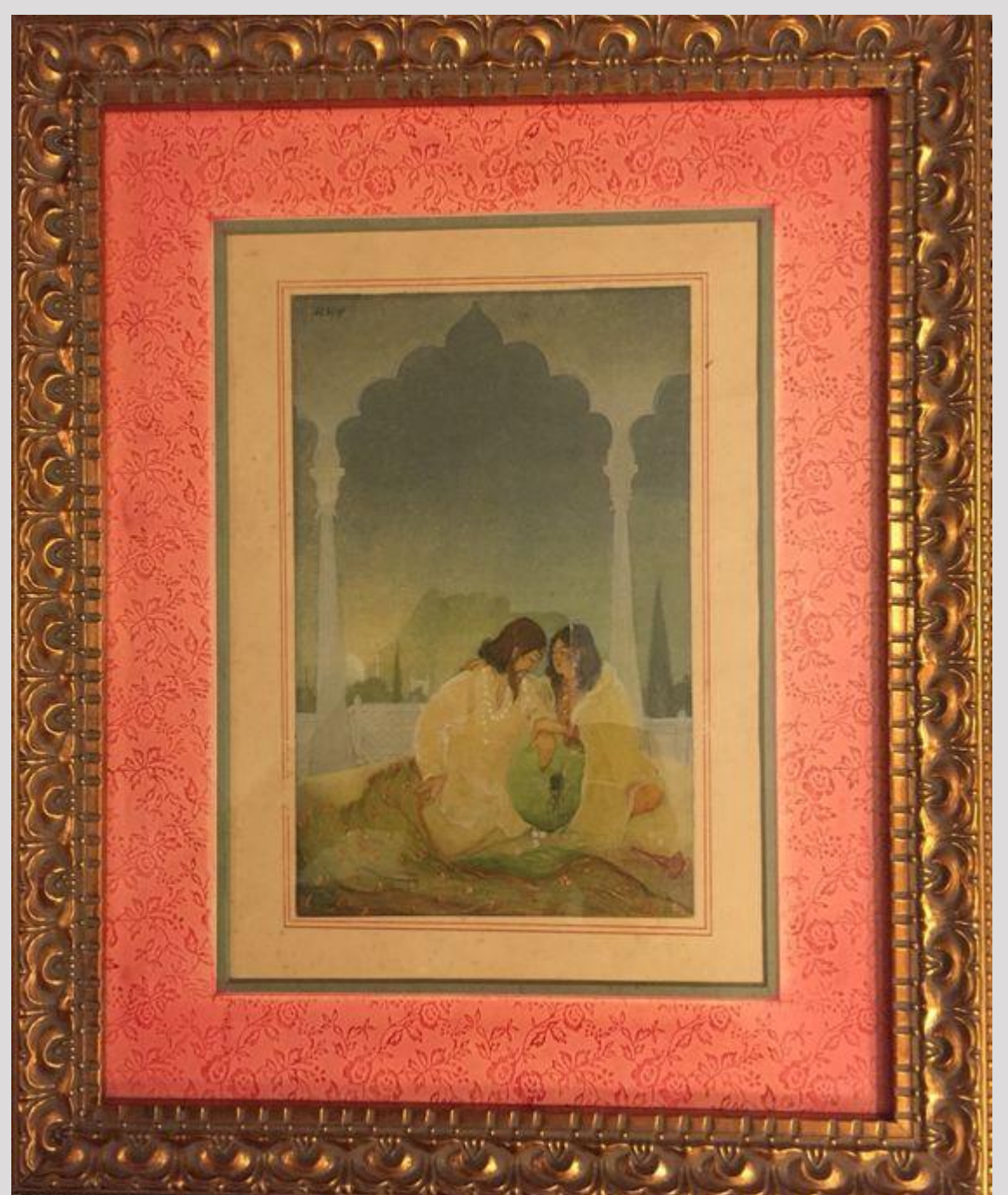


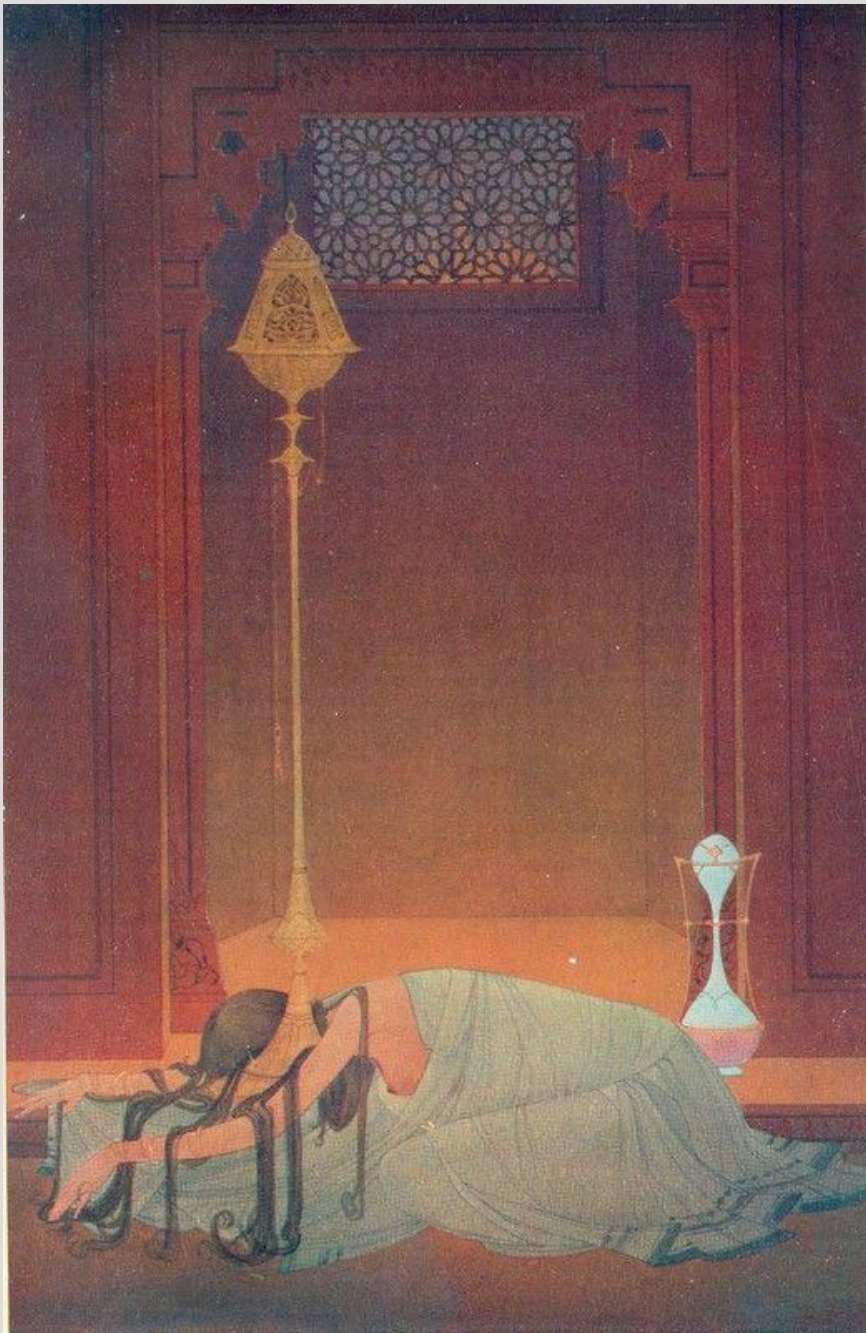


Samarendra Nath Gupta (Ink wash
on card paper)

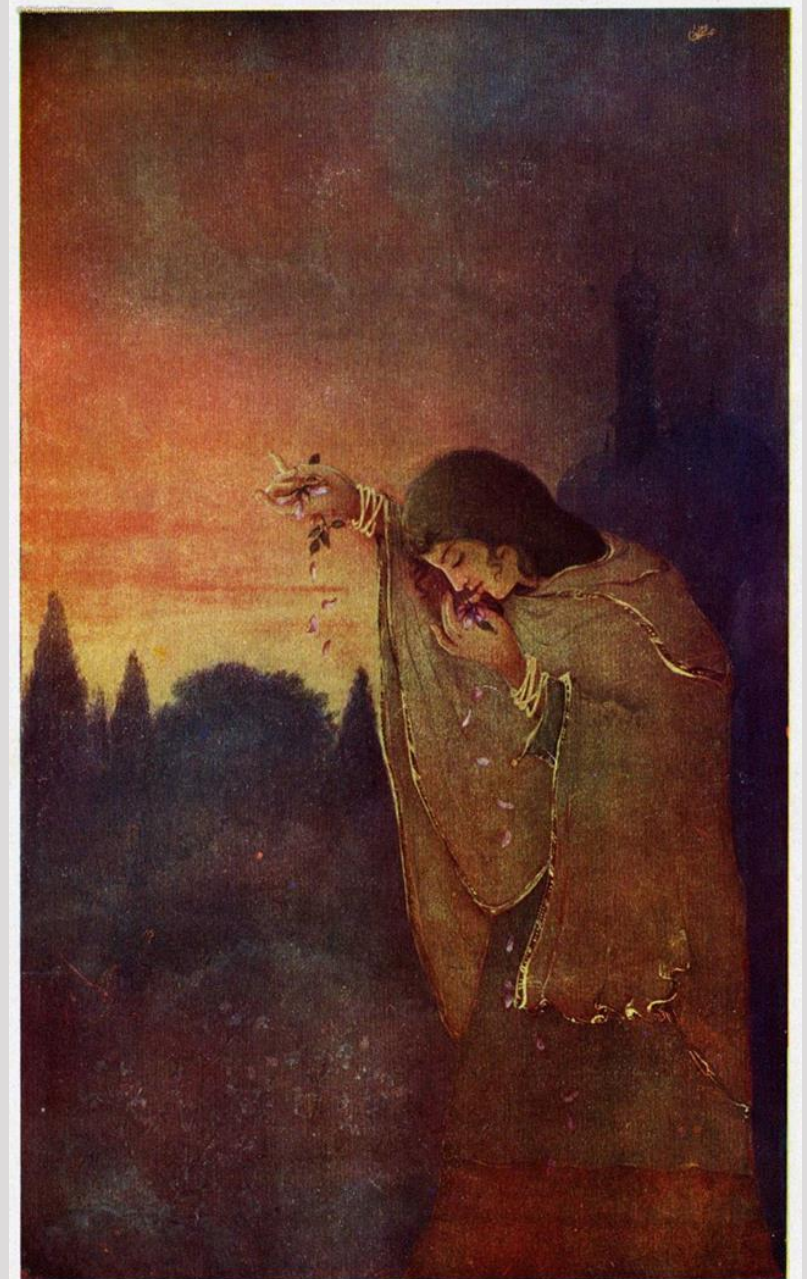


Samarendra Nath Gupta
Omar Khayyam with his Consort
Ink wash on paper





Abdur Rehman Chughtai

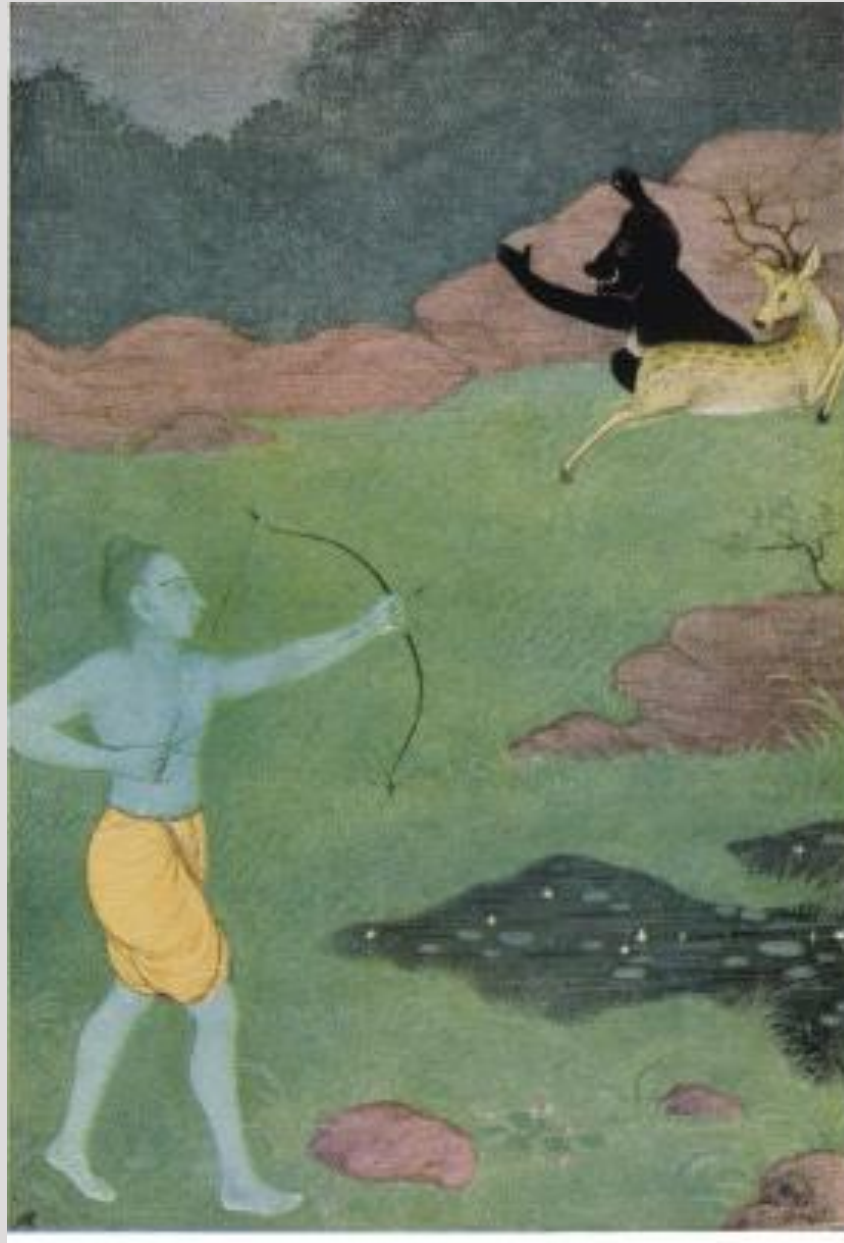


"THE FLOWER THAT HAS ONCE BLOWN FOR EVER DIES"

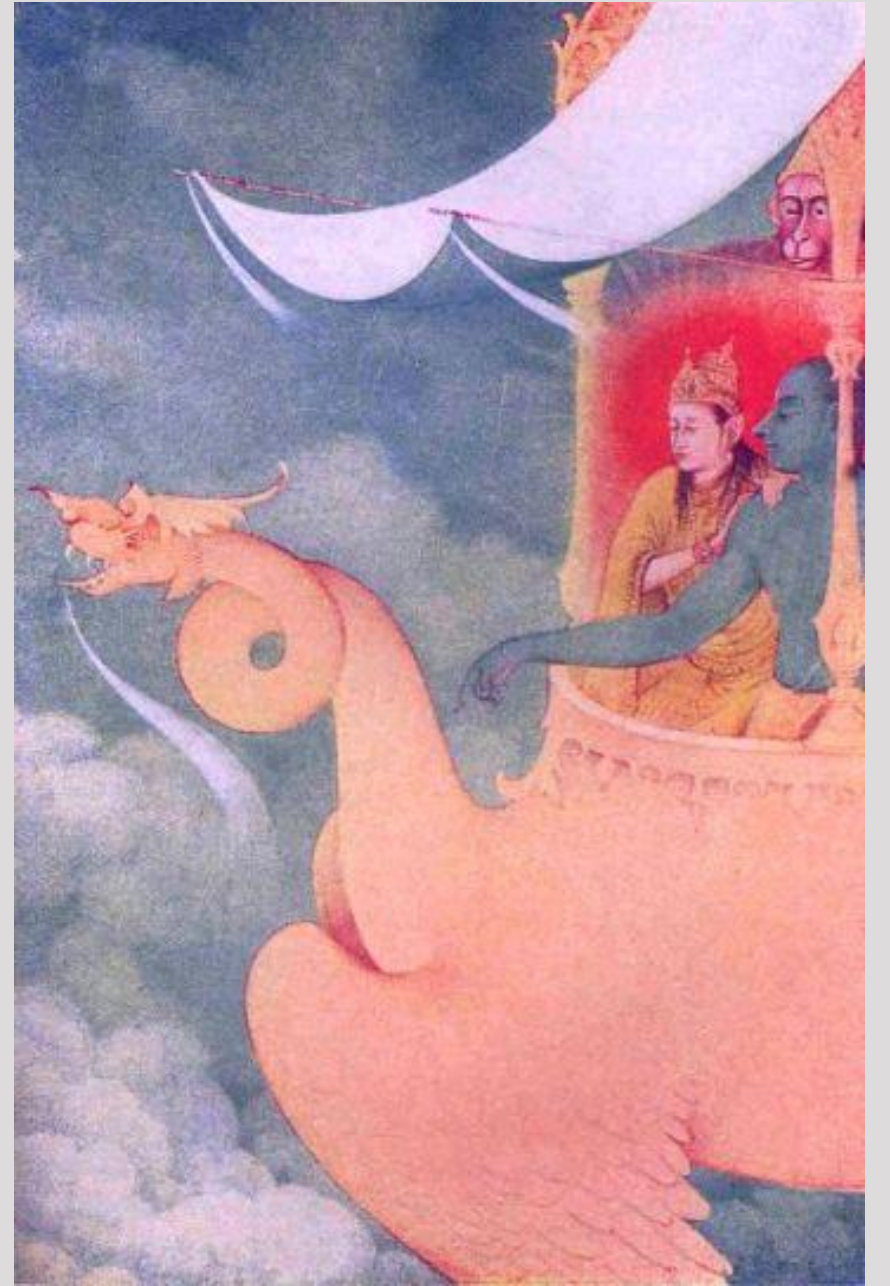
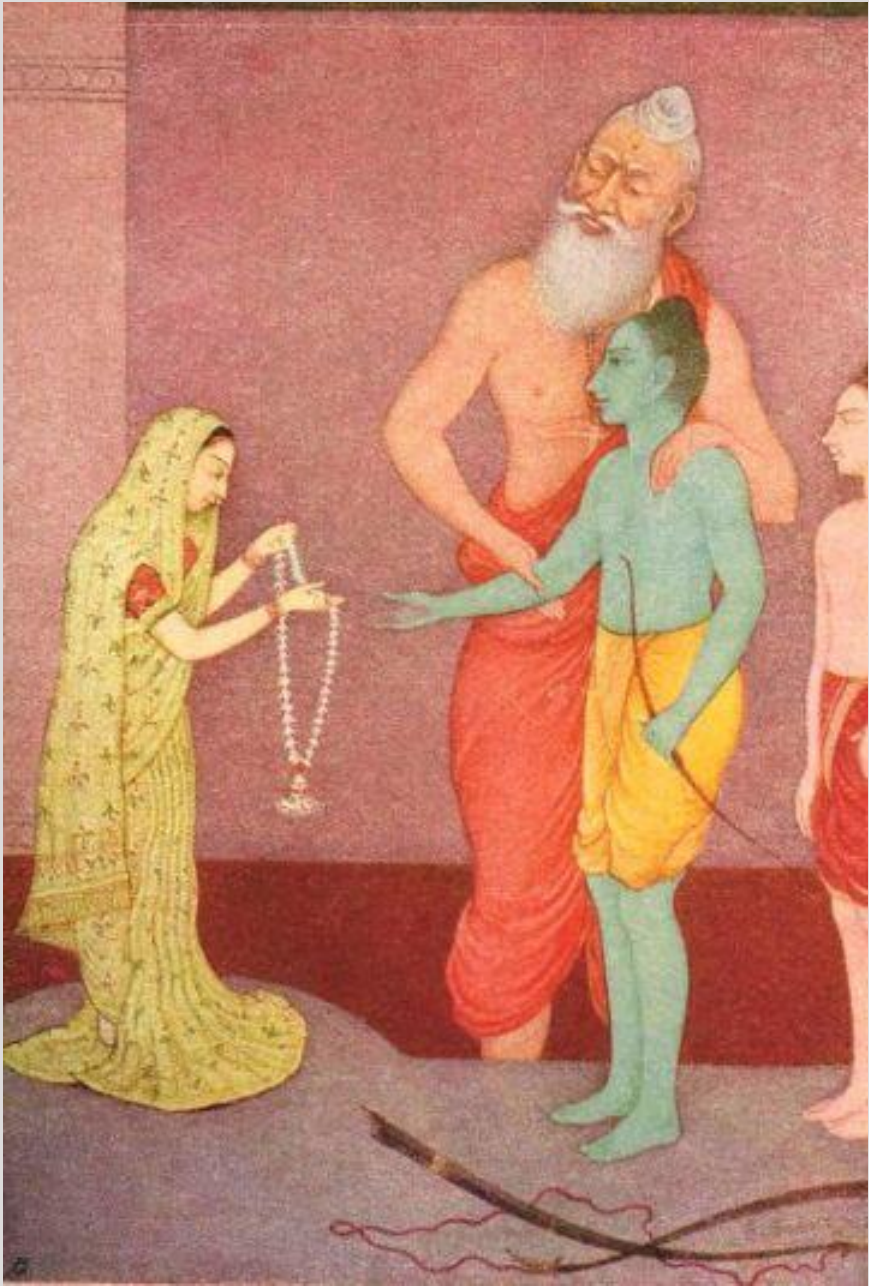
By courtesy of the artist, Mr. Abdur Rahman Chughtai.

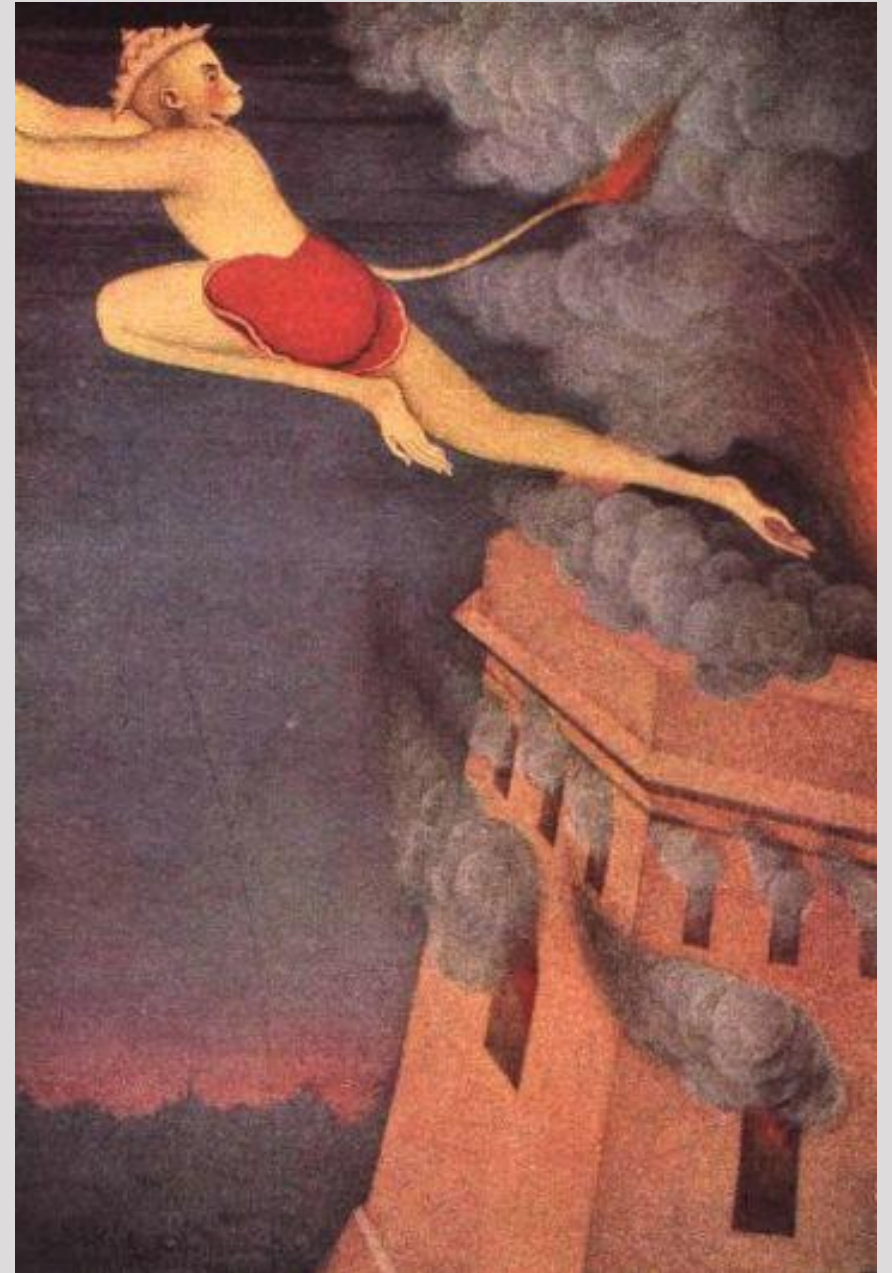
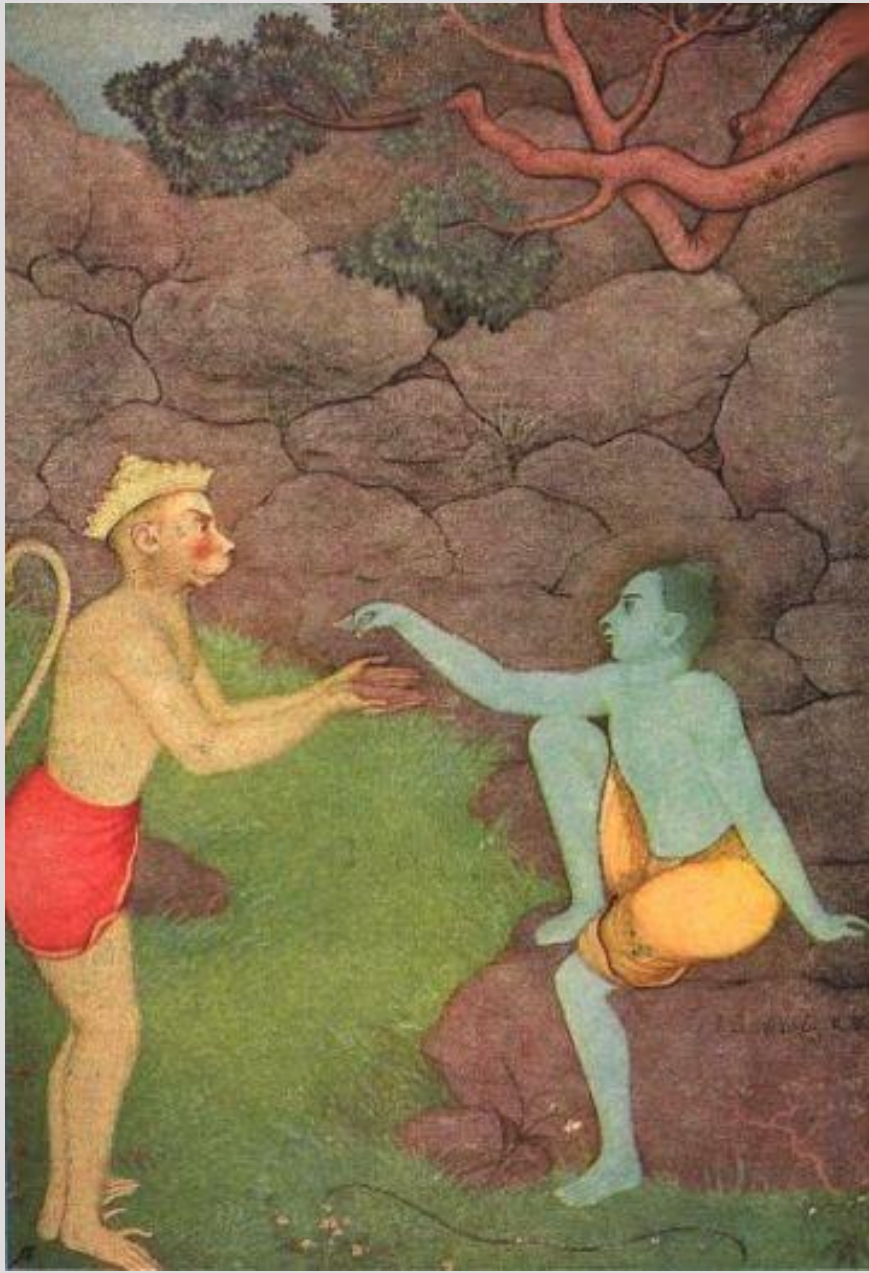
Jahanara and the Taj

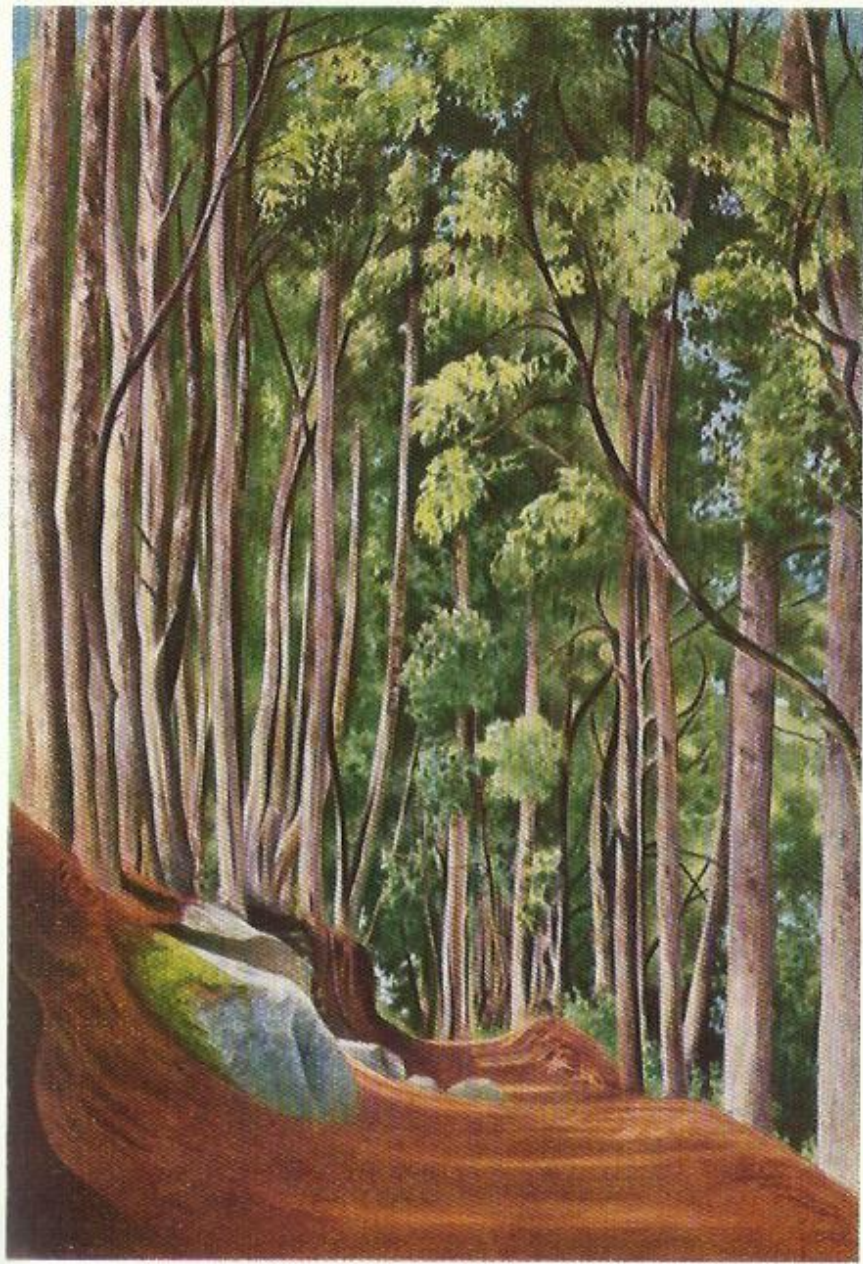




K Venkatappa







Path to Elk Hill, Ooty, watercolour,
41x25.5 cm, 1926



Mad after Vina, watercolour

