

# The Journey of Contemporary women artists of India from National to International

ADITI JAIN

Assistant Professor

P.G. Department of Fine Arts, BBK DAV College of Women,

Amritsar (Punjab), India

## ABSTRACT

Following the pioneering works of Hungarian – Indian painter Amrita Shergil – 1913-1941 was a great artist who paved the way for many Indian women in the field of visual arts later on the era was marked by the appearance of a number of female figures on the Indian continent. Nalini Malini, Sheela Gowda or Bharti Kher, each used their own singular perspectives to address the issues of gender and tradition in the context of Indian society. These women artists who changed history and the art world should be celebrated for their fearlessness, courage to speak up for themselves and their commitment to the craft. even though we need several lifetimes to properly pay homage to all the influential women artists who have left a mark on art history. They have defied all social compulsions against them to stay true to their character and their creativity.

## Introduction

Throughout the ancient Indian art, the depiction of women in sculpture and painting has been classified in the categories of Devi, nayika, nagini, yakshini. Such stereotype representation continued until the colonial period in the 1850s. Here was not before Amrita Sher Gill who brought a great change in the stereotyped representation of women in art. The dominant form in her works was the woman - the blend of western and Indian models a much in spired by Ajanta wall paintings and Pahari miniatures. In her works she created "Indian" image which was a transition from an idealized woman to a woman in general. She clearly demonstrated such women through their natural skin tones sitting posture, rough textured clothes etc. Throughout history the documentation on early women artists is quite thin and scanty. The rise of women in the fine arts until 1950s has not been actually recognized of the national level. The Indian Society for oriental Art founded in 1907 held its first exhibition in 1908, but until 1915 no woman artist participated. In 1915 exhibition two women artists could be witnessed include Sunaini Devi a member of the Tagore family. Thereafter women artists began to participate in exhibitions both solo and in teams altogether women became a visible presence in art colleges in the 1950s. The institution of the Delhi college of art in 1942, the fine arts faculty at the M.S. University, Baroda in 1950, and other art school all over India provided avenues for training that decade brought into

limelight certain female artiste - Meera Mukherjee trained in Calcutta and Germany, Nasreen Mohamedi trained in London, Veena Bhargava in Calcutta, Anjolie Ela Menon from the J.J. School of Art in Bombay to name a few. In the 1960s emerged Kishan Lal, Latika Katt, Anupam Sud, Nalini Malani who were almost contemporaries with Ira Roy, Nilima Sheikh, Mrinalini Mukherjee, Gogi, Saroj Pal et. In 1970s and 1980s the women artists flooded with their art production and art creations from national to International. From the early 1970s women artists developed their act through certain Social beliefs, recollection and memory, myth and symbols the process of narrating and depicting personal and collective histories had started, and these women artists proved themselves as intensely creative and inventive. Innumerable subjects have been painted and sculpted by these modern women artists - Hindu mythology, childhood memories, mythical birds and snakes, everyday objects, frisky children, demons, goddesses, friends and family, both dead and living city and its subjects, folk motives, some miniature traditions and forms shifted to modern images, combination of Persian Japanese and Chinese painting techniques etc.

- **Results and discussions** - Indian art as we all know is based on anthropomorphic intent, on metaphoric allusions, on deep morphologies on the temptations of the imagination where icons are enshrined and symbols project the Romanticism of Indian art. Such great Indian women artists are being discussed here on and their journey from minimum to maximum.
- **Nasreen Mohamedi** (1937-90) came up as an artistic figure with an aim to disengage Representational ethics derived from the artists' committed gaze. She replaced the icon with the identical sign that is always determinedly against the symbol as well. She acquainted herself with European art at the age of seventeen and studied in London during 1954-57 and in Paris during 1961-63. She continued to travel throughout of her life, and lived for periods in the desert cities of the Yulf, she visited Turkey, Europe, Japan and North America. She was much influenced by the lyrical mode of Kandinsky and Paul Klee. From the start of 1970 her drawings, etched with precision instruments, came to be strictly ruled. They sometimes formed black mass with diamonds cut into them, they were shot through with shafts of light. These kinds of arts called for an Indian modernism. At the same time, the phase Indian modernism might seem a contradiction in terms, since modernism was supposedly international in its attitude. Nasreen thus worked on a image in total abstraction and followed the bold swatches of color until the middle 1960s. In 1971 Nasreen was witnessed dedicating herself to the form of grid that gave way to an advanced aesthetic working with her own lyricism. She realized that a natural phenomenon may be opened out to reveal its inner matrix just like a course of connection with Mondrian, who despised a logic from nature but took it over a hypothesis about the universe as conceived of with the structure of the mind, she took a firm step towards this formal move and then in 1980s, she undid it with full determination. As later Nasreen preferred movement, lightning and painted quite like Agnes Martin, associated with abstract expression in North America, she now insisted on overlapping forms, working in horizontals and in varying proportions. Her forms were represented with Dots, circles,

arrows leading up and across vertical edges, curves etc. Her forms, thus became complex graphic Conjunctions flying into the constellation They realized an optical perfection - as if seeing through a telescope into stella space and then reflecting back the Cosmos in the eye. She measured land, water and air on the sheet of her paper - the great distances from the ground above to the sky below. Nasreen is therefore within a great lineage of abstraction in a way that no other Indian artist is and also that she is without the tradition, being a woman artist working in India a time when there were very few of her kind Nasreen work has been about the self, her work is about the body .... the mystical body the female body and the body in art, the broken body.

### Arpita Singh

The multiplicity of life in general is manifest in the works of Arpita especially the figurative one. Her paintings seem like an attractive world where objects humans and vegetation all are under a garb of mystical life. There is flaring lyricism in all her forms dissolving into one another - creating a magical relation of each form with the other. In 1980 Singh's works becomes more lucid, bringing many contradictions into limelight. In India, her paintings are quite sombre and the stillness of the humans is contrasted by the highly created space filled up with day-to-day objects. Her works seem to be influenced from the art of Marc Chagale, who specifically worked on Jewish myths, Russian folklore representing optimistic peasant's eye view of reality. Her ability to incorporate ordinary day to day events with a magical life, makes her art soar up high in the so modern world of today. Her works remind us folk forms in the brilliant color, simple figuration, and the wit and humour behind or the meaning hidden behind. Each character in her painting enfolds her own stories, her own experiences since life is a complete web of complex events from childhood to maturity and even beyond very familiar and simple images have been portrayed by her giving them a new meaning, her **child Bride with Swan**, for instance depicts a dazzling streak of yellow in a crowded landscape of cars, peoples, and a aeroplanes swirling around her in a sea of blue and red. Her woman sitting on a Tin Tunk is a desolate Study of woman dressed in bright orange and holding a bouquet of flower, her appearance contrasting with her own expressions. In **Girl Smoking a cigarette**, she depicts a girl smoking while all kinds of aminos mythical figures haver around her. **Women watching a plane** is a significant portrayal a middle-aged woman watching planes flying where there is a strong suggestion a sexual grotificatism. The subjects in many of Arpita Singh's paintings are plucked from different zones. The pictures are often decorated with flares in a folkloric way, similar to the Bengal scroll paintings, while flowers, birds, people to vehicles, guns recurs, recall the embraided quilts (Kantha) of Bengal In the worshipers these motives are combined to enhance the three women in the for ground, who are praying, probably to ensure the wellbeing of their family. In the background, scattered among the flowers are bicycles, automobiles, aircrafts a boxer, men, children, dead bodies, an angel. If the women are the strong, the planes end autos are coming and going, the danger of separation and happiness of reunion, and the fear of death at the end. The artist makes the past and the faraway co-present in the anticipation of separation, by

travel or death. Thus, like much women of India who embroidered their lives making decorative patterns, creating a magical air masks all the paintings of Arpita. Every inch of space is articulated with signs expressing feeling emotion and a story in the background. Though she issues embroidered motifs or female character in her paintings but it is pastina to ask at this point whether she considered herself as a woman painter or not. Probably She says " I am a painter. To call me a woman painter does not have a special meaning who I do is as a woman because I am a woman. Therefore, it seems strange to even say that I am a woman painter I would just like to establish myself as a painter". In most of her paintings she has depicted Kadwai family because she knew the family very well and could articulate whatever she wanted to express, choosing them as her character. For same she could bring into limelight certain Indian contemporary Issues and conflicts in a most expressive manner Ayesha, a Muslim, narrator of the community introducing into the life the conflict between between diverse cultures, generations and the sexes which in are way on the other is the tragedy of most families especially in India. A gun-toting Durga made in October (1993) raised an unseemly controversy clad in a white saree. Durga is depicted holding a gun with a man in dark glasses, and this work brought a lot of criticism and the strained her painting strength. In a large oil painting woman Plucking Flowers, a woman bends to pluck flowers in the end of a lake like garden. The aquamarine surface is broken by brown triangles which interprets the blue like sexual symbols. Her dextran uses of watercolour when translated into oil has not always twined to be much successful as admitted by her. In oils she negotiates the surface with colour rather than with signs and this tuned out to prove her water medium much more impressive than oils. In most of her painting an old woman seems to be a dominant character lending both wisdom and experience as endowed by her age. In a large titled my mother an old woman steps out of the safety of her home to Complete a chore as it seems to be across the street certain intent images and forms are witnessed- dead bodies, Soldiers, prostitutes, broken chairs, and upturned cars. Singh explained that she started painting a portrait of her mother when the Bombay riots erupted. Her mother in the painting Stands for certain confidence and strength within her with a certain hope and possibility of rejuvenation. The woman is quite strong as she represents in her works, the presence of a woman she thinks is a reminder of the archaic mother goddess who with her ancient wisdom ruled the world. A woman stands for an essential creative principle giving her a lot of wisdom and brave. To sum up in the present contemporary world Arapita Singh is not particularly just a woman painter. But one who has worked like figurative painter of day throwing light on the conditions and situations of day-to-day life, the situations, the hopes the fears the tragedies, the realities and also, the courage to overcome such situations. She has made an attempt to evoke the present with certain web of events and has successfully succeeded in doing so like moral contemporary painters of today.

### **Anjolie Ela Menon - 1940 –**

The images in the paintings of Anjolie Ela Menon consists of the lips and downs of day to day life. Her use of themes and motifs depend on their attraction and their visual ability to leave an impact on the onlookers. Anjolie Ela menon. has always evoked a certain reality based on truths and important in the society and to her as well. The style a painting and the

shaping of an image and its execution varies from one perimeter to the other. Both image and technique in her paintings have distressed a long and a meaningful journey. As a student before her departure for Paris in 1960, her paintings were dominated by flat areas of thick bright colours with sharp painted outlines. Here thus she extensively seems to be inspired by Van Gogh, Modigliani Amrita Sher Gill, M. F Hussain While in Paris she met Francesco Toledo, a Mexican painter who introduced her to the concept of fine layered surfaces and tenures, this this method later on became responsible for the surface quality of her paintings later on. Her extensive travels through Europe acquainted her with early Christian and medieval art, to bearded figures and the slight body elongation. All these elements gave a way to her works much influenced by the quality of an earlier classical period, The nude women in her works always incorporated the female principle of various levels - the **Madonna** (purity), the maternal (mother); and the sexual (eroticism). She usually has painted ideal female form full breasted voluptuous and innocent looking. These women are normally painted frontally, large eyes averted, head turned at an angle like Romanesque forms. There is a warm connection between woman, animal and nature in her works. Certain domestic animals have been depicted in her works like - monkey, cat etc. Here Anjolie seems to be Influenced by a Fide Kahlo (1907-54). the Mexican painter who also depicted gentle animals but purpose of such forms. seem to be quite different than as adopted by Anjolie menon. In Kalpana (1985), Devyani (1986), Mariam (1983) Anjolie uses the image the loved one. Obsessing the subject through a portrait on a photograph. The sleek **black crow** entered her paintings during the 1970s. Life in a small Hat in Bombay thus made Crow a symbol of nature a friendly approach. The window sense, of paintings started in late 1970s represented a link between empty lives struggling in the lonely rooms and the active world outside These windows were painted earlier, leading gradually to the use of actual windows created with junk from the Junk shops, Windows formed a gid in the later stages of this series where images could be cut within wooden frames the use of windows actually worked as the idea of observing without being observed. It is seen through the device of a willed woman (mothers 1987), the use of a mask (Girl with marks, 1987), the slit in a certain, or the figure standing in the shadow perhaps behind a wall or curtain or window - and always the eye that watch, Curtains are important devices in her paintings, nor of the times accidents and experiments have also inspired the textural effects on the painted surface. Shoe mark left on a wet canvas by a child resulted subsequently in materials like plastic lace. ring pressed into other wet paint layers. Her protest towards what she himself had represented could be seen in 1992 and afterward she exhibited furniture and objects painted with some of her images. Her choice of household Chairs trunks, cupboard painted in her own style truly proved one of her efforts to remove the painting from its age old pedestal. She believed that any image if used too many times first become a motif, then a symbol and then ends up and becoming a cliché. This is the problem which most of the artiste of today face at some point of time during their Career clichés, whether in the form of technique structure, composition of image proves to be an enemy of many painters. In her case the super technique of Anjolie and applicatism - brought much to the haunting quality of her canvases. The layers of colours - transparent brown olive green with Indian yellow, Prussian blue indigo green or terre-verte used in a definite style lend a mysterious

quality to her images. Anjolie's motifs and images establish themselves first through bright opaque paint which later gets changed in the form of transparent glazes providing the most awe-inspiring surface effects. The clarity of bright opaque paint is very different from dank transparency around it. Anjolie is truly considered to be a colourist, since last few years the artist seems to be struggling for a change in her visual - representation. Though paintings are in much demand still date but the artist desires a change and is searching for new things around her. Recently Anjolie changed her palette from deep intense to light bright shades. More recently changing the medium. She has created **Mutations** (1996), a series of Computer aided images to create per mutation of images which are new yet known and familiar in many respects.

### **Anupam Sud:** (b.1944) –

This artist works essentially on the naked body the work of Anupam Sud becomes a gradual but logical process of uncovering and unmasking the body and self-identity. Since thirty years of her work she has been working on human form. The coloured Viscosity print titled **whirlpool** and the etching in black and white titled **Box** were made during 1971-72 while she studied at the Slade school London. New horizons were opened for her in London. When she began experimenting with the human figure, and also wrote a series of small haiku-like poems titled **windows**. She started with etchings also titled **Windows** (1973). A male **torso** is seen through one window pane, the buttocks of a female through another, a hand stealthily reaches up from the window below. These torsos are headless but fully sculpted with muscles and sinews... on her return from London her figurative work became like the study of still life. The head of the figure, is entirely faceless or cast in shadow. She probably wants to hide the identity of the character who might be prominent remain passive and inactive or often criticized. Her etching titled- **you** (1973) **Biography of a crimes** (1973), and **Homage to mankind** (1977). Each of these compositions are in a way some sense of undisclosed mystery. In 1970 she painted their portraits - of her father, her mother and her mentor Jagmohan Chopra. She truly proved herself a master in realistic studies. As though it seems as if she deliberately chose to work in the graphic medium - a sort of challenge to work in a medium for which there was much little encouragement or professional equipment provided in a country like India. In 1967, when Anupam graduated from the college of Art, a group of eight professional printmakers in Delhi was formed by the initiative of Jagmohan Chopra by the name - "**Group Eight**". Almost thirty years later Anupam still works on the etching plate while head of the department of graphite at the College of Art the difference between oil paintings in colour and etchings in black and white is quite relevant to her sensibility and to her choice of subjects. Black and white pictures according to her possessed an element of the austere, by converting the image into shadow and light - thereby, invoking the values of good and bad, from unreal to real, the focus on prints of the 1980s is on figures in the context of their urban livelihood. Streets, pavements of context broken walls, barbed wire and battered lampposts - begin to form a major element in her

works. These elements bring about a relation between light and shade, between life and death. Some figures are depicted by her seem to be charged with heroism. A rickshaw puller in the etching way to utopia (1980) is an example of superhuman energy and braves taking people from one destination to another becomes a symbol of super humanism. At the same time in 1980s Anupam works on a series titled **Dialogue**. Dialogue (1984) depicts a couple seated before a ramshackle house which is quite away from them by barbed wire. They do not share any intimacy or closeness but they are sharing in an attitude of resignation. Another of the series on Dialogue, she represents a different kind of relationship in men of such works, two men are seated on a bench deeply occupied in discussion and conversation with each other. Anupam represents -my work is not about sexuality; people interpret my etchings and ask me if they are about homosexuality or lesbianism, but I do not judge people on their sexual life. I like the human body when light falls upon it and modulates the form, the tonalities. It stimulates me and inspires me to work. It is not only the woman it is also the man. The male torso is the most perfect form." Equally, perhaps she has represented nude male figures as like those of female forms more so in 1980s, her work pivots around the male nude. In one of her etching titled The Dice, three naked men drawn together as out of some common destiny which binds them yet each represents a different person with a different outlook; one looks for an opportunity, the second gambles away his chance with dice, and the third contemplates the choices open to him. The facial features are sharp and the bodies are strongly built and superbly beautiful. Another factor which argues her works to be close to eroticism is the absence of any Certain plant or any other veil to cover the naked bodies of the forms in her works. Reviewed in retrospect Anupam's t etchings in 1990s become the boldest, and challenging. The subject includes the same woman, possessed of a strength and mobility. There women are very different in their spirit as the States there is some inner eye through which you look at you self, there is the self- and there is the rest of the world. Most people make themselves (see themselves) as innocent, vulnerable fearful. But this would be hypocrisy". These images Concern her now series on mask worn by women and men often shielding themselves from their actuality under a mask which would reveal the reality when removed. A visit to japan had made her reflect upon the appropriateness of the mask to close or disclose identity. She herself observed, " I began to see that life - Composed of wearing a series of mask. At college wore the ident able mask of a devoted teacher at home, I shed that mask to become a devoted daughter, and then I would wear the mask of the artist - I hardly had any time to be just myself. Persona is an outcome of that realization that you change one tole for another one mask for another. In her etching Persona (1988) Anupam depicts a woman naked stands before a mirror holding up to herself a mask to view the wore on the table lies a wig. it is not clear where the woman is going to wear the mask or just removed it but what it is, life is a game of masks. In the mirror a shrunken older shroud of the woman is visible. Anupam through her long journey of painting for thirty years possesses a different approach and development the journey from anonymous embryonic forms to the superb mastery of torsos in the compositions has been marvellously inspiring and creative. The faces throng rant her works have remained immobile passive without revealing much feelings or sentiment but the torso and their gestures have always spoken for themselves. Her work is quite relevant when a relation

between self and other has to be figured in its true sense. She adopted the method of gradual unfolding of identity and the figure treated not as an object but a subject. The mask series by Anupam is a complete realization of the characters in her works through such - compositions she has come close to the painful and staunch truth of the society and a human bring playing a most important role in that particular society. Thus the reality of human form has been unfolded very confidently and expressively. Nilima Sheikh: (b. 1945) - Nilima Sheikh has owned as much to her teacher at the Faculty of Fine Arts, Baroda Professor K. G Subramanyam, as to the artists of Bengal school, Kg G Subramanyam himself train by master Binode Bihari Mukherjee in Santi Niketan, has studied western and Eastern art with great curiousness without any prejudice. Nilima has also received the greater legacy of Santi Niketan, where Abanindra Nath Tagore and E.B. Harvell helped in developing and pointing the academic Studio art of British art schools in India to the richness of Ajanta and Rajasthani, Mughal and Pahari painting. Nilima Sheikh's work is largely against the background of modern Indian art. The word "modern actual was also the beginning results of printing press in India and the prints which reach the public in cheaper prices. This left its transform effect on the handiwork of the traditional paint. The Indian painter of eighteenth century had to face the consequences a lithographic print with European subjects and styles, this situation led to the beginning of a new style altogether and as a result Company painting became quite popular. Thus, in the modern era India art became closely connected with changing identity in Changed circumstances and individual became its important factor. This was the groundwork of Indian modernism or called as contemporary Indian art. Since the Contribution of Bengal school has been manifold -this it carries the similar quality of Nilima Sheikh's art works. Thus, the surprisingly and creatively combined the aesthetic qualities of poetry of the miniature and the mood of Japanese wood cut of Seventeenth century. Her subjects include nature and incidents from everyday life, the drama of the home, the ambiguities of human relationships, animals, children at play, popular Indian legends etc. Some figures which have been often used in her works is that of a woman washing clothes, or scrubbing a metal dish, and other everyday subjects include a child at a sweet shop, occupied a small courtyard or domestic human activities etc. Some of the qualities of the Japanese drawing is also seen in some of her figure renderings as in the illustration showing two women from the series of 1984, when champa grew up., the young girl and the winnowing fan are drawn with poetic attitude. Both figures are drawn with full accuracy revealing their mood and psychology beyond imaginations. Nilima also works on multi-planed perspective of the Indian painter as in wakeful Night where views several rooftops alternative with a peer into a neat, softly like kitchen, the mother feeding infant before two sleepy figures in the Centre, A single frame is divided into panels in which events can be described in continuous and simultaneous manner. Thus, Nilima has transformed an older formula into modern artistic language to easily speak about past and present. Her special feature in painting is the style of depicting foliage and fauna as a source of inspiration taken from Indians and Persian painting as in Samira in Dalhousie where the landscape treated like a painted textile, forms a lush background to the most expressive face of the child. Other forms like wings, a leaf or a piece of paper are conceptualized to create a certain mood. Different types of created textures like dotted areas or dashes of colours spread etc make



the work all the more interesting and creative. Nilima has confidently worked with oil on canvas, tempera both on papers and cloth drawings for children's book, theatre design, paintings on banners and screens. Nilima since more than a decade is creating textual effects with meaningful Compositions in Medieval Indian miniaturist traditional wasli, or hand-prepared poste-board' The method is laborious and time consuming which involves careful laminating of several sheets of handmade paper, coated and covered with whiting in several layers before being painted. The colours are then applied with the help of a fine colours are rendered opaque with use of whiting across a coloured area to suggest partial visibility. Nilima's deep interest in the wasli and its effects is very awe inspiring and appealing. Her use of tempera, and the jewel-like finish of the miniature, speaking on social issues and personal subjects proves the continuous relation between form and content of their attitude. The dramatic series "When Champa Grew up' 'is a most unforgettable example with its subject of the death of a young girl for dowry and the range of emotions shown in expressions ranging from innocence to evil. Nilima's attitude to her work is by no means an isolated experience in India. She has addressed the issues of life, death separation in her to most of the works. she treats her figures with great tenderness, placed before an awesome landscape having a tentative quality and The human figures are depicted with utmost beauty and dignity.

**Gogi Saroj Pal:** (b. 1945) - Her beginning in the world of art was as a graphic artist after her graduation from the college of Art, Vanasthali, Rajasthan in 1961. In 1965 she exhibited many art works at the Lucknow information Centre during this period to the primarily worked on woodcuts, linos, lithographs and monoprints. Due to the scarcity of zine after the Chinese war she concentrated on woodcut intaglio painting. The process of deep embossed impressions fascinated her for the intense effect which was produced Gogi introduced colour on the wooden plates - the engraving was actually relief like. Gogi was much influenced by the muralist Giotto's work St. Francis of Assisi. The simplicity of forms Concept of nature and panoramic view of an almost Indian pastoral scene became her main Concern. She was a good reader, read the works of Tolstoy Tagore, Steinbeck and Hemingway with great interest from where she gathered enough Philosophical Content. The years from 1965 to 1968 she exhibited series of exhibitions at the Lalit Kala Academy in which Gogi showed her skill in all painting. She worked on **figurative compositions** and her figures were quite solid and expressive. In 1970 she gathered her experiences from a solum in old Delhi and ended up painting a series called **Reminiscent**. Experiencing the condition of people at that time she understood the need of Independence in a patriarchal society. Staying in a room in Jama Masjid area she paints into small hours of morning. Her immense patience to sit and paint for hours an end in the Ibadite or playing posture, working vertically are her paintings and displayed a novelty in art. Later they started working on images of women with wistful faces. She looked at a woman in two different ways. A woman was both the subject and object for her. In 1983 she painted a series entitled "**Being a Woman**". She looked at the widows of Banaras, their insecurities but still focusing everything with their self-determination. The woman sometimes became **Kunti** (1966) other times a caring mother, Mother Earth and in 1986 woman played another role as Hailey's comet. She said that her

visit to Bishnupur she saw the figure of Menaka being steered by Kartikeya in medieval terracotta. The image of half horse - half - woman gave her a new subject for future years. Her figures became more expressive with sensuous mouth and suggestive eyes revealing an attitude of self-determination and internal strength required much by woman as in the Indian society, from here she worked on **Naika** series and created and created a strong relation between tradition and Mythology. In 1989 The nayika (heroine) became the protagonist of drama, dance and storyline in classical Indian art. She was at times submissive, diminutive to the male presence which dominated and controlled her in every possible way. Her Nayika was a symbol of womanhood, her moods always being dependent on her lover's presence and absence. She picked up images from her study of Vedas, puranas, and other ancient texts and synthesised them with the staunch realities of today. She worked on the series as "**Home coming**" based on hybrid mythic images. Here she depicted bird figures on huge canvases in lush green landscape. These bird women looked lonely hovering in a dark sky of a forest especially the hills of Himachal Pradesh. Another bird-woman figure she personified womanhood in terms of vision and experience was Kinnari. She recalled the days at Shanti Niketan in the year 1989 hoping to wait for migratory birds. Her experience on looking at the feeling of these birds, when they would enjoy on the surface of the water, dipping deep to feel its depth was overwhelming. She felt as the reality that only birds were the creatures who were actually free to move and their wings symbolised a symbol of freedom. In 1989, *kendhang*, the mythic wish - fulfilling cow, became an emblem of Indian womanhood as for Gogi Saroj Pal. Her thought was based on the fact that how cows were ill-treated and degraded in spite of rendering the best service to the so-called society. The same feeling was associated with the actual ill-treatment of a woman in the society though being the best creation of the universe. To *kamdhenu* she added dancing house an equally obvious symbol of exploitation. Sometimes she placed on top of a house a woman a sinister looking male figure to suggest sexual abuse and exploitation. Her characters projected moods blended with tonality of colours and the texture in which they were rendered. In 1992 she undertook a project "**Swayambran**" in the International Exhibition of Contemporary in Germany. The role of a woman though being a nayika on the stage of life and ironically that role is not acknowledged with such an idea she presented an installation called "Memory wall". The Wall said Gogi contains all those unforgettable and cherished moments of the family are framed and arranged. All the recollected images portraying and symbolically depicting the life cycle and consequently, creating visual images for the onlookers. The figures in her best art repel ornamentation and decoration but are enriched in bright colour and presents a woman in her natural beauty revealing - as she is. Thus, Gogi truly has focussed on female figures and the condition of women in the patriarchal socio-cultural system that prevail even today. Her *ganache* technique imparts sensitivity to her compositions. The women seem to be not merely self-reliant but also convey their sense of abandon moving across and flying into the given space. Gogi has treated the women as mystical beings, but her compositions are not complex instead are lucid and impressive. Some of the mythical women have been painted nude, sometimes draped in transparent *odhnis* or sarees, the images reveal sculptural sensuality and structural complexity. The beasts' and the rump often have a simplified roundness to make

them appear light and airy. who are ready to fly like mythical birds, from painting Gogi in her later years moved to tapestry; wearing into the glorious red and gold threads, tassels and long hair as embellishments. She presented in 1994 an installation "**Red Saryu has Eyes**" for the Indian Triennale, this installation was the outcome of social milieu of contemporary India. In the midst of this phase Gogi had to face the death of her only son during the threshold of his own debut into the art world. The little bird woman came to a tragic half - the wings ceased to open up for flight the eyes sank to the depths of darkness. Her latest works mark contains changes from those of the previous ones. The rough rustic textures and simple images have been replaced by a polished greatly smoothed textures quite appealing and display beauty. As a result of her works and her ideas she is, considered to be a feminist, yet she promises to distance herself both from feminism and politics. she is not an active participant in & either but in a tragic way has become and observer and narrator. Realising the role in religion she says it is the instrument through which man spells out his social system of values.

## CONCLUSION

To conclude it is no surprise that by discussing successful women in art, we are also faced with exposing their vulnerability, their position in society, and the ever- present battle between feminism and sexism. There is no doubt that famous female artists in art history had to be bolder in their demands, going so far as to ask for permission from law enforcement two break out of the female stereotype and to remain single for pursuing her art career. All these women artists have faced different types of obstacles and challenges throughout their lives and have always put a great effort to prove themselves from the aesthetic and creative point of view. Thus we all should be proud of every women artist and her commitment to her work regardless of what style or what medium is being used.

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