

Dr. Shalini

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मुद्रक

फिलोसोफिकल रिसर्च कौंसिल

प्रकाशक

लोकनाथ पब्लिकेशन

लखनपुर 'मुल्लनपुर

वाराणसी २२११०८

विंशति: पुष्प

Co- Existence of Human, Nature and Religion in the Paintings Of Jahangir Sabavala, Jogen Chowdhury & Manjit Bawa

Shalini Singh*

Art can be defined in short as it is the communication of the human with the sense of existence, the discovering of deep secrets, penetrating to the source of things. The artist is, in this case, a mediator between that source and the receiver. The theme of the art work, technique, style are just the means for communication with the audience. They have been changing throughout history from epoch to epoch, from artist to artist. The artist's only true problem through history was to choose the form of mediation, but most often that form, together with the content, was imposed by the society in which he used to live. Since primitive society it was religion and its institutions, and from the 17th century secular authorities, their philosophy of life and science. But gradually the artist was increasing the space for implementation of his individuality into creation.

Since Renaissance, when painted image became independent from architecture, as an object for itself, the artist gradually moved away from the state's ideologies and becomes more and more individual, what we can see mostly in Romanticism. In the 20th century Modern art the artist is completely independent, and the artwork reaches such autonomy towards reality that it became an object for itself. Now the artist is not communicating with reality through the artwork, but is communicating with his artwork which is a sum of visual and other elements.

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Contemporary art provides a rich field of study because artists are concerned to make viewers aware of how images work. Working in a wide range of **mediums**, contemporary artists often reflect and comment on modern-day society. When engaging with contemporary art, viewers are challenged to set aside questions such as, "Is a work of art good?" or "Is the work aesthetically pleasing?" Instead, viewers consider whether art is "challenging" or "interesting." Contemporary artists may question traditional ideas of how art is defined, what constitutes art, and how art is made, while creating a dialogue with—and in some cases rejecting—the styles and movements that came before them. Contemporary artists working within the **postmodern** movement reject the concept of mainstream art and embrace the notion of "artistic pluralism," the acceptance of a variety of artistic intentions and styles.

Contemporary Indian art matches the cultural and ideological diversity of the nation, and is becoming increasingly visible in the international art world. In 1947, India became independent of British rule. A group of six artists - K. H. Ara, S. K. Bakre, H. A. Gade, M.F. Husain, S.H. Raza and Francis Newton Souza - founded the Bombay Progressive Artists' Group in the year 1952, to establish new ways of expressing India in the post-colonial era. Though the group was dissolved in 1956, it was profoundly influential in changing the idiom of Indian art. Almost all India's major artists in the 1950s were associated with the group. Some of those who are well-known today are Bal Chabda, Manishi Dey, V. S. Gaitonde, Krishen Khanna, Ram Kumar, Tyeb Mehta, K. G. Subramanyan, A. Ramachandran, Devender Singh, Akbar Padamsee, John Wilkins, Himmat Shah and Manjit Bawa. Present-day Indian art is varied as it had been never before. Among the best-known artists of the newer generation include Bose Krishnamachari, Bikash Bhattacharya, Jahangir Sabavala, Jogen Chaudhary and Manjit Bawa.

A recurring theme in Indian art is its engagement at many levels with the natural world and Indian culture. Nature is a key concept in contemporary culture. The artistic representation of nature is closely linked with the social perception of the natural