Conclusion
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As time passes and the thinking of the world is changing non-objective art has caught the minds of artists and it has become a trend in its own. This change is not only imaginary but it is positive and challenging.

As time has changed. Art has also changed "The majority of on lookers do relate their own, visual experience in appreciation to the work of art, and when they find a vacuum in their mind then only the false expression comes; they claim it is abstract art and can not understood it.

The art as generally understood is the "use of the imagination to make things of aesthetic significance". The proposed thesis will deal with both theory and technique involved in figurative art-form. It has rightly been pointed out that art is the only effective language that has ever been invented. As one savant has said without the help of a translator the thoughts of the philosophers and poets of other lands are barred to us because of their foreign tongues, and even when translated they need extensive explanatory comment. But the creation of the artists on the other hand are readily available for our aesthetic enjoyment.

The history of art or more correctly the history of figurative art can be traced back to the time immemorial from primitive age to modern times. The figurative art is the most vehement from of expression by means of metaphoric language.
The proposed thesis intends to deal with creative works of the world-renowned contemporary Indian figurative artists, in fact the works of the artists contemplated in the present work represent the spirit of Indian ethos. They are pioneers in many regards. They include such men of international repute as: M.F. Husain & Anjolie Ela Menon.

As I concluded in my research work all together I found that in these days contemporary modern art has made its special mark in India. There are many artist in India, but few artists who made a special mark it and among few artist Husain look like a tower of modern art.

Indeed Husain is the artist who has something of the same appeal as a film star in India. His fans like their come from different sections of society even the simple fact that his name is known amongst the middle and lower middle classes in a matter of unusual credit in a situation where the horizons of modern art restricted to the bourgeoisie comprising level bureaucrats top traveling foreigners.

Husain devoted his whole life towards art. He made many of series paintings, huge murals and other art works.

There are two undercurrents running through Husain personality one which has a prooing mood, expressive of deep unrest. his paintings speak of the mysteries of silences that which is born in man and pass questions about man's journey on earth. That journey where each one is entirely alone wrapped only in the silence chiselled by countries the other observes life on the surface,
Here Husain paints in bright luminescent colours the iconography well tuned to the joy. In such paintings men and women are partners in running the wheel of life, involved in their day to day activities representing an unchanging rural milies part of the collective consciousness.

In Husain depiction of women too, one discerns two distinct agents which stem from his dual attitude women as a form and function earthy and prolific, and women as a powerful presence which changes man's world and his perceptions.

Versatile Husain is not only active in the field of art he also directs films successfully. He has written many poems! We can say he is all rounder personality. In background and chosen life style M.F. Husain in the proverbial casting directors, ideal for the artist and for the painter. Who struggled through advertising to attain the ultimate heights of fame. His long snow white hairs, flowing beard, gaunt face and lanky body give him a particular identification.

I feel Husain's life style, as much as his physical appearance in wealthy get chooses to stun the trappings of the affluent much in demand at social gatherings yet renowned for his unpredictability, frequently failing to show up for the opening for exhibitions or simply vanishing from parties the own in his honour.

A mercurial character Husain not only pursues a wondering life, constantly flitting from one Indian city to another he also grooms an image of being the ultimate jester delighting in shocking people. Especially the city sophisticates with outrageous gimmicks such as in one of his painting shows
that his car all own with nude gopis and Krishna. "I love gimmicks" he says "If I had been in Europe, I would have been more gimmicky than salvandor Dali."

Maqbool Fida Husain is a fascinating enigmed and probably his personality as present overshadows his art. But unfeasibly he has provided a bridge linking an Indian tradition of painting with the present day while at the same time talking universal language about man's predicament.

During the 1930s and '40s, a number of communist groups were active in the cultural arena in India. Along with theater professionals and writers, visual artists joined together under the banner of "progressive" and identified with Marxism. In Bombay in 1947, Francis Newton Souza (1924-2002), Maqbool Fida Husain (born 1915), and others formed the Progressive Artists' Group. They had leftist leanings, rejected the nationalist art of the Bengal School, and embraced international modern art practices. Over the years, Souza gained international notoriety for his erotic and religious paintings that were informed by a variety of styles, including Expressionism, Surrealism, Cubism, and Primitivism. Husain has also worked in a number of international painting modes; he was exposed to the art of Europeans including Emil Nolde and Oskar Kokoschka through the Progressive Artists' Group. His work, however, retains traces of indigenous traditions; in particular, he has had an ongoing interest in Indian cinema. Husain first supported himself as an artist by painting cinema billboards; more recently, he has directed films and depicted contemporary film stars in his paintings.
He has painted several Hindu Goddesses nude many extremists claimed that it offended and it caused quite unrest among certain section Hindu society even they burnt several of his paintings as a result the opponents of the 92 year old artist a number of petitions were submitted in Delhi. High Court Bandharpur in Maharastra to the Patiala House courts and other. Justice kishan Kaul has taken care of legal aspect of the case and gave such a judgment that is a landmark and disserves, Indian attention of every thinking Indians. He rejected the tendency of maliciously motivated, people across the country who claim to be offended by Husain artistic work. This is a simple opinion of the Judge that don’t look at the painting if it offends you. But don’t prevent the artist from enjoying his constitutionally, protected freedom of expression and look at the work of art from artists own point of view.

Sex is an integral part of life the importance of this aspects of life has never been overlooked in older it is times presented every where in caves. And walls of temple the judge wisely cited Swami Vveka Nandas words in defense of his approach. We tend to reduce every one own mental universe and begin privileging our own ethics, morality, sence of duty and even our sence of utility. All religious conflicts a rose from this tendency to judge others we must not judge the observations and ideas of others through the prism of our own standards.

A perfect art or creative product is undoubtedly a result of the best imagination though. In this way the ideal or consciousness accompanying art is simple the form of all perfect thought. And it is also a fact that in order to
reach, with the work of art and to all spiritual life, one must mentally discount this movement and fix one’s attention on its starting point but for Hussain, the case is somewhat different for him it is also essential to have perfect thought for best creative products. No doubt M.F. Husain is a very brilliant artist and did a lot in the field of figurative composition. His scheme of things and the theme of figurative composition as well as his abstractions are well appreciated around the world.

The central concern of Hussain’s figurative art or abstraction and its dominant motive is women man, in Husain’s view, is dynamic only in heroism. He is diminished by confusion and broken by belief, and these are in heroic and a sense of the birth and death of things. In Husain’s work, ‘women’ has the gift of eagerness often expressed in wide open and stylized eyes those in ancient Jain paintings and an inward attentive as if she was listening to the coursing with in her. No doubt woman becomes the recent subject matter of Husain’s painting and other art forms, but it is also a fact that there are other non human objects which his central attention of works become ‘Hoarse’ for example, has continuously been a ‘source’ and ‘force’ of his imaginative world ‘Lion’ was another ‘force’ which represents the sophistic strength in the existential person. In the similar way in recent times if ‘women’ become the central theme of his creative activities’ it is also because of his powerful abstract as he is always projecting the weak, anguished and exploited human being, which is struggling and still maintaining the order of the day, system of better living, serving and sacrificing its totality for the cause of humanity.
Thus we can say that a vision on a specific point of view and a unique way of seeing are inherent in M.F. Husain and Anjolie Ela menon’s art work.

**ANJOLIE ELA MENON** is one of the greatest artist of contemporary Indian art. Variously described as 'magical', 'enigmatic', or 'mysterious', Menon's paintings often evoke extraordinary empathy in their viewers, an empathy that an occasion approaches the mystical.

In this, thesis I wanted to show as I found while standing apart and considered by many to be a maverick in her field, Menon is nevertheless, and perhaps paradoxically, strongly representative of Indian art in the 1990s and the creativity that infuses it. This period has been marked by great dynamism and variety, and by a shading of the self conscious mannerisms of the post Independence 1950s. Instead, today thousands of Indian artists have with evident self-confidence and maturity, matched an understanding of global trends with their own visions, creating works of considerable individuality and consequence. The recent emergence of a real market for such art has added to the intensity of the activity and the diversity of the movements and schools that have taken from ranging from the traditionalist to the international avant-grade. Menon belongs to none of them; her has always eluded categorization, yet her achievement is both definitive and emphatic.

Now Anjolie is moving away from the obsessive, subjective introspection of the main body of her work which often had little or no reference to contemporarily.
In the early 1990s Anjolie introduced two new elements in her paintings. The serpent, which had appeared only insidiously in the past, enters many works as a strong presence she also began to embroider the bared bodies of Sadhu like figures with the fine stigmata of ritual tattoos, often using this essentially Hindu device to chant a compelling visual litany of both Ram and Rahim, no doubt reacting to the prevailing religious turbulence in India over emotive issues such as the Mandir and the Masjid. We also note that for the first time Anjolie reacts to the symbolism of Hindu iconography. In the powerful triptych entitled ‘Shakti’. She interprets mythology in her own manner, depicting Ganesha in the form of blue body elephant sitting in the lap of Durga, the female principle. In like fashion, Lakshmi is lotus-headed and Saraswati is not just the goddess with the lute but champion of modern science and the plastic arts as well. There are no doubt many rough edges that need to be smoothened but her foray in to this area augurs well and may mark a new synthesis. Anjolie with her western upbringing, deep Indian roots, a progressive Brahma Samaj family ambience, Muslim and Christian cousins, marriage into the south and an empathy with both the traditional end modern has many strands to weave. It will be interesting to see what path she forges at a time when art, religion and politics have became intertwined in India and artists approach the twenty first century, carrying the accumulated detritus of the past. An Anjolie Ela Menon began painting in the mid 1950s. Her alchemy is the complex blend of the pensive and passionate, its imagery excavated from the deepest recesses of her subconscious. An aesthetic consistency
characterizes a large body of her work, which swims against the tide, given the correct tendency to defy the ugly, the angry and the grotesque in a milieu where an indiscriminate iconoclasm attacks almost any genre that smacks of tradition.

Anjolie’s work reveals that many of the qualities and notions that are now being ascribed to her have their genesis in the paintings of the early years basically in the 1950s. In these years, Anjolie Ela Menon painted with strong intuitive conviction but little formal schooling which was to come later. An endearing energy and enthusiasm characterize & the oil she did as a teenager. Anjolie seems to have applied paint with palette knife, vigorous and bold strokes with some large unfinished areas. This technique is in sharp contrast to the highly finished quality and the immaculate glistening surface now associated with her signature.

Two years in the U.S.A, reinforced the artist’s interest in Byzantine and Romanesque art and gave rise to dark, brooding Christ. Like male figures which also resemble her now bearded husband, Raja. As a kind of counter point, the benign mother and child compositions overlapped her own experience of motherhood. Anjolie insists that her role as mother and wife are integral to her growth as an artist.

In her latest paintings such as Visarjan and Journey to Bangkok, Subjective intervention is reduced to the bare minimum. From plumbing the depth of her sub-conscious in the early years, Anjolie’s whole approach in the 1990s has shifted to a new plane. For the first time she assumes the role of
observer and commentator, as in wounds. However in her use of archetypal symbols whether drawn from Christian ritual or from an essentially Hindu world, she continues to imbue her paintings with luminous aura. In the ultimate analysis, her strength lies not in the virtuosity for that she continues to transcend it. However, it remains a paradox that the very poignancy of Anjolies configuration lies in the fact that the final direction of her creative compulsion is held in abeyance and remains unresolved.