ABSTRACT

M.F. Husain's (b. 1915) education, either academic or art, was minimal, he came from a lower middle class family of Indore. He secured a gold medal in an art exhibition in 1932, studied for a little while under Bendre at the Indore State Art School, and a little later, for a short time, he was at the J. J. School, Bombay. In 1937, he migrated to Bombay, and settled down into a hard life as a signboard and hoarding painter. From 1941 to 1948, he worked in at furniture and toy shop. He participated in a group show of the Progressive Artists in 1947, was admitted as a member of the PAG in 1948, accepted F. N. Souza as his mentor, and visited Delhi with him to see an exhibition of the Mathura sculptures in the Presidential Palace.

From 1948, he became a professional easel painter, and after the emigration of Souza to London in 1949, he held his first one-man show in 1950. He won an award at the Venice Biennale in 1954, at the first Lalit Kala Exhibition in 1955, at the Tokyo Biennale in 1959, all three for his paintings, and for his documentary film made in Rajasthan entitled Through the Eyes of a Painter, he won an award for short films at the Berlin Film Festival of 1967. A retrospective exhibition of his works was held in Bombay in 1969. He was awarded a Padmashri by the Government of India in 1966 and was further elevated to Padmabhushan in 1973.
Anjolie Ela Menon was born in 1940 in India of mixed Bengal and American parentage. She went to school in Lovedale in the Nilgiri Hills, Tamil Nadu and thereafter had a brief spell at the JJ. School of art in Bombay.

Subsequently she earned a degree of English Literature from Delhi University.

After holding also Exhibitions in Bombay and Delhi in late 1950s as a teenager, Menon worked and studied in Paris at the Ecole des Beaux Arts in 1961-62 on a French Government scholarship. Before returning home, she traveled extensively in Europe and West Asia studying Romanesque and Byzantine art. Since then she has lived and worked in India, in England, the U.S.A., Germany and the erstwhile USSR. She had over thirty solo shows.

It’s a reflection of a five-decade career interspersed with experimentation that paved way for trends. "Back in 1960, as a student in Atelier Fresque, Ecole des Beaux Arts, Paris, when everyone was embracing modernism I did the maverick thing of being inspired by 15th century Christian art" she recalls. In 2000, she was the first Indian artist to work with computers.

Whenever she goes there, Menon makes sure to visit her surgeon father Amarendra Krishna Deb's ancestral house in Shova Bazaar. Menon is restoring it with help from TNTACH. "It's a palatial house now occupied by over 30 families. It has verandas, big arches, paintings
and some chandeliers that still haven't been looted," says Menon, wanting to bring back its lost glory. There are other things too to do, including spending time at the Divya Chhaya Trust, the NGO she founded for poor children. The trust also runs a small school in Nizamuddin Basti where children study during the day, while their mothers learn sewing in the evening. “Realize that throwing money isn’t good enough,” she says. I resolve to spend more time in the future because I know I could make a difference to the lives of some youngsters who need just that little extra encouragement.”

On October 2, the school was celebrating Gandhi’s birthday. Before the morning class began, Maqbool had completed a portrait of Gandhi on the blackboard Abbas Taiyabji libed what he saw.

Motherless Maqbool, Fida Husain empty of the memory of her face. Perhaps it was a joke played on him by somebody up there, when he was one and a half years old, when he was just about to touch the outline of her presence. She died the child's eyes were robbed of the glimmer of his mother. The eyes could never seen her, feel her, love her.

The boy reminded M.F. Husain of their grandpa's room in Indore. The boy reminded him of the room which faced theirs. Under a roof, the brothers passionately rendered the story of Aala Udal which their blind mother placed before them after lighting the evening lamp.

Addressing his childhood, M.F. Husain said, "I am blessed. I can
still see you distinctly even if you have kept your distance. It's been an age since we've talked of the good old days. I long to hold you close to my heart and remember how you used to be I long to rekindle the memories of Pandharpur, the mischievous moments of Indore. I long to return to grandpas corner shop where the ground must still be wet with the oil spilt from the lamps. I long to return to dada's room where you and I lived. Remember the window from where we began to recognize the outside world?

Husain's Art education subject as it was to his own and his father's whims, was entirely haphazard. Since he paid scant attention to his studies, he was at me paint taken off the school rolls and apprenticed to a toilor. He was always drawing. "Husain remembers pictures he begged, borrowed at-fore out on the sly from magazines, newspapers and books, at neighbour's places and newspaper stalls. What attracted him the most were faces.

And his father though he might make a good cutter in a tailor's establishment when at the age of 17, Husain was a gold medal at the annual art show at Indore. The father was persuaded to let him attend evening classes at the college in Indore.

After two years of evening classes Husain become a full time art student for a year where, incidentally, Bendre was then a young teacher. By this time he was already well set to become a painter.

After three years of this training he was ready to go to the J.J.
School of Art, in Bombay.

At the time Husain started his career, there was a great dearth of usual material pertaining to modern western art available to the Indian Artist. The production of Art Books was in any case now here so lavish as it is now. As an enclave of British culture, India was hopelessly impoverished even in what was available of Europe an art as the British art scene was largely academic, with only a few tame and tardy modernists. Husain who began painting in the provincial town of Indore, had until 1947 concentrated as land-scraper and portraits.

Taking Picasso as the starting point, one is tempted to place Husain in the broad stream of Expressionism. However, Husain's Expressionism derives more from environment in which he started serious painting then from his temperament or convictions. It was Souza, a foreshadowed Expressionist, who picked him out and told him what to look and what to read, and how to release his native energy.

Husain's first visit to Egypt in 1953 had left a deep influence on Husain. "For the next few years I consciously tried to incorporate the two dimensional structure of Egyptian art in my painting." The decasualized, primal Feminine form.

Sixty years age when few books were published and fewer still were available in a place like Indore, Husain succeeded in finding reproductions of chughtai, Abanindra Nath Tagore, Nandlal Bose, as well as the English and Flemish masters. While at the boarding school
in Baroda he regularly visited the museum which housed are of the best collections of Flemish Painters. Every morning he copied Indian painters, followed by two original works in the oriental style.

As Husain continued to devote more time towards painting and less to his studies his formal schooling come to a grinding halt. He practiced tennis for hours. Now, what he needed the most was his approval for giving up school and plunging into painting, painting alone.

Husain had also accompanied Bendre on many sketching trips. He had watched with a feeling of deep and respect of over powering grandeur fear and respect a we and admiration while Bendre painted his painting. "The Vogabond" His full blooded brush working vigorously an canvases. One day Bendre come to his house and told to his father "He is extraordinary talented. Please let him concentrate on painting."

Soon afterwards he came to know souza and Raza and the other handful of art students who were to make their mark in the coming years. When souza initiated the Progressive Artist's Group, he brought in Husain as one of the six founder members. Some Important Exhibitions and National International awards received by M.F. Husain:

**ART THEMES, SUBJECT MATTER, TECHNIQUES AND STYLE OF ANJOLIE ELA MENON'S WORK.**

Anjolie had now emerged from the shadowy, moody water-colours and the soft Madonna like figures of the mid 1960's that
appeared almost to he bathed in blood, toward the end of the 1960s beginning with the Russian exhibition. Anjolie started to use blue great effect. She abandoned the opaque blues of her early work, as in Portrait, so moved to translucent layers of ultramarine and Prussian blue.

Those colour were applied sometimes in a dense manner so at others rubbed to reveal the under white so create contrasts of light and shade, an almost monochromatic handling that revealed Anjolie's intense intuition with colour. The resulting blue haze was often accentuated by opaque Fruit or ornament in bright primary colours, the thread retained in the kite or toy of a later period. The pale, pensive nudes of the early 1970s, by their very coloration or lack of it, exuded a kind of innocence, and purity that; were almost a denial of sexuality. The skin was ethereally white, sometimes bathed in a blue light, different from the earthy nudes of the early year's or those of the late 1970's from the Kamatipura series which became far more sexual so bold. These bleached asexual ivory nudes were often seated on green benches; the suggestion of a distant horizon stretching out to wilderness or sea heightens the sense of mystery so desertion that soon become a hallmark of her style. As a kind of counter point, the benign mother and child compositions over lapped her own experience of motherhood, Anjolie insist that her rate as mother and wife are integral to her growth as an artist.
ANJOLIE'S NEW COLLECTION OF GLASS ART

It is not precision but emotions. Passions and spirituality that mark the art of Anjolie Ela Menon. This time she is not in the news for her canvasses. Once again she has managed to surprise art circles by doing something out of the ordinary creating glass sculptures and painting them. Anjole Ela Menon's new collection of Murano glass sculptures of Lingams, Ganeshas and Balagopals has received rave reviews in London, San Francisco, Mumbai and Delhi.

In true karmayogi style she works ceaselessly without caring for results. Age sits lightly on her as India's greatest living woman painter goes about her work with precision and energy. Her stunning collection titled “The Sacred Prism” is on Murano glass from Italy. The idea of working on this concept struck the artist when an art lover asked her to sketch on glasswork. “I told her that do sketches only if I make these glass sculptures myself,” says Anjolie.

Ela Menon has been honoured with a six month solo at the Museum featuring her large triptych entitled Yatra- the exhibition opens on the 20th of May 2006.

This large work is inspired by the annual march of the Kavadiyas to the holy sites on the Ganga, where they gather in their millions each year during Shravan to collect water in pots to carry back to their village shrines for the worship of Shiva, sometimes walking barefoot 500 miles.
A simultaneous exhibition of her work will be held at Gallery Artsindia, Palo Alto. Menon who has been awarded the Padmashree is amongst the most important artists in the current scene in contemporary Indian art.

Isana Murti writes in the portfolio published by Lalit Kala Akademi in 2006 'Anjolie Ela Menon, one of India's best known artists' had her first solo exhibition in 1958 where renowned critic Richard Barthlomew wrote, I have no doubt that before long this gifted young woman will be joining the ranks of our very best painters'. These words have been truly prophetic and Menon's trajectory over the last five decades is testimony to the evolution of an artist who has defied easy classification and who has broken fresh ground with confident panache.
CONCLUSION

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.

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.

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.

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 series of
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 diseurs two distinct rents agents
which stern frame his duel 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 direct films
successfully. He has wrote 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 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 peruses 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 Viveka 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 some what 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 off view and a unique way of seeing are inherent in M.F. Husain and Anjolie Ela Menon’s art work.

Thus we can say that a vision on a specific point off 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 into 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 and 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 become 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.
Out of the four leaders M. Gandhi is decapitated and Hitler is naked. Husain hates Hitler and has said in an interview 8 years ago that he has depicted Hitler naked to humiliate him and as he deserves it! How come Hitler's nudity cause humiliation when in Husain's own statement nudity in art depicts purity and is in fact an honour! This shows Husain's perversion and hypocrisy.

MF Hussain

"Anjolie Ela Menon:"