CHAPTER -7
SIGNIFICANCE OF INDIVIDUALS IN ART

G.R. Santosh

Gulam Rasool Santosh, poet and painter, born in a lower middle class family of Srinagar in 1929 starting painting at the age of eight. He matriculated with drawing as a subject in 1945.

In the early years age he had taken the burden as the head of the family which led to his stopping of his further studies and the taking up of a government job in the Food Control Department at the age of 15 getting Rs. 20/- per month. He lost the job in 1947 and joined a commercial art firm, where he painted lorries wrote signboards and did white washing of walls. Pakistani raids resulted in general uncertainty and slackness in business and this became a reason for him to work on handloom silk weaving factory and getting four annas per yard. When the conditions improved he again went on to do signboard painting. He joined the ‘progressive Artists Association’ due to his being attracted by the manner of the work of some of the members of the association. These used to hold weekly meetings in which self-criticism and mutual criticism was encouraged, this helped a good deal to clear up his doubts and gave him better understanding of the problems of content and form. His painting career started as an experimentalist, and which aspect was clearly seen in most of the exhibition of the Association.
In 1952, he shifted over to a den of paper machine workers as an apprentice and here he learnt the techniques and mastered the designs particularly – the polo design”. This was to escape the influence of signboard writing. In September 1953, he took to painting as a whole time profession with his first one man show in Srinagar. Soon after Aug 1953, he became known as a painter and a poet, it was the time when the movement following the cultural convention and which led to the foundation of the all state cultural conference in November, with the Kashmir Artists’ Group as one of the constituent units. He was elected secretary of the group in Oct 1954.

Santosh was impressed by the exhibition of Indian contemporaries which was organized jointly by the All India Fine Arts and Crafts Society, Delhi and the Kashmir Artists’ Group in Srinagar in 1954. He was excited by the themes and geometric treatment in M.F. Hussain’s paintings. He developed a weakness for the black-mosaic and stained glass effects.

At the age of 25 Santosh received a Govt. of India cultural scholarship for studying under an expert for two years, saw immense possibilities in the Murky houses and lanes of Srinagar and saved some of the local artist from the allegation of them eternally painting only houses, boats and nothing else.
For two years from 1954 to 1956, he went to Baroda University on the Government of India Cultural Scholarship to study under Prof. N.N. Bendre. He was awarded Padma Shree in 1977 and in 1978 he published a selection of poems in Kashmiri. From 1963 – 66 he gave exhibitions of his paintings in New York, Kabul, Tel Aviv, Los Angeles. In 1952 he had participated in a group exhibition of Indian artists in Eastern Europe. In 1959 he went to Canada, Zurich, Atlanta, Japan, South Florida, New Orleans, San Francisco, Honolulu, Hong Kong, Singapore, Cannes, Bulgaria, Germany and many other foreign cities and countries.

G.R. Santosh’s tantric doctrine is anti-ascetic. In his own words, “My inclination is to go through the phenomenal world which in any case no one can avoid. Then, why not accept it with equanimity, this world of Maya, and try to sublimate some aspect of the experience of life. I am convinced that pleasure is no sin. In fact, contentment is bliss. Sex is an act of life and regard it as a symbol of all desire – sex and desire are never regarded as an end in themselves but a means of self realization. (It is a question of knowing and knowing before transcending its hold).
BANSI PARIMOO

Bansi Parimoo was a noted Kashmiri artist and a leading figure in the State’s cultural movement. Born in Srinagar in May 1933, Parimoo started painting at a very young age. He was also a leading sculptor. Apart from the above two, he worked as an ace photographer and correspondent of the English weekly “Criterion”. Bansi had come up in life the hard way. He had seen and suffered injustice and discrimination. He started to paint regularly in 1952 when he was about 20 years old. Among other cities, he exhibited his paintings in Delhi, Bombay and Calcutta. Apart from being a man fond of colours and canvasses, flowers and fountains, environment and environmental beauty, he was practical and worldly wise too. Everybody agreed his paintings were eye catching, he enjoyed mastery over colours and he had a distinct, powerful and convincing style.
Kishori Kaul born in Srinagar in 1939. She studied in Annie Besant School, Srinagar. Initially she learned painting from S.N.Bhat and in 1959 she joined M.S. University, Baroda. In 1953, Kishori already had a penchant for painting. Nature her inspirational source. Nature is the vast reservoir of colour and beauty which provided her much inspiration. Her landscapes, though instinctively of to Kashmir, yet go beyond the topography of the valley to become the contemplation of the varying moods of nature.

She cannot be classed in any one particular group. She has her own individual style. There are three main characteristics in Kishori’s paintings. One, of them being the pictures of her childhood in Srinagar. These are etched in her mind, and that by a magical trick. She can associate the present with the past images. She appears to have a mental camera in which are found reflected the images of her earlier life. Presently she has painted portraits, which are free from any resemblance of meneimitation.
MOHAN RAINA

Mohan Raina was an outstanding artist of J & K. A son of the drawing Master Pt. Shiv Nath Raina. He got his training from technical Institute, Srinagar. During his studentship he was influenced by the oils of Pt. Sat Pal Kampasi and sketching techniques from Shri Mohiudin.

He had the belief that perfection in drawing should be basic for any art training, whether it be traditional or modern. This aspect dominated his paintings. He painted in all the media, but water being his most favourite.

He started his career as an artist with the text book adversary board of J&K Govt. He did a lot of illustrations for Govt. publication. He died at the early age of 54. In Sheikh Mohammad Abdullah’s time he designed the first state emblem as the university emblem, and many other logos and monograms.
DEV DASS

Dev Dass, a commercial painter of Jammu, has grown his family to a full fledged institution, each one contributing to the art of painting in his or her own way.

While his brother, Madan Gopal Anand has followed the legacy of portrait painting, Dev Das has no formal training in art. Dev Dass inherits the legacy of the artists Master Sansar Chand. Master Sansar Chand and Chandu Lal who chiseled his talent in the early stages. He devoted his attention to portraits and earned laurels in this field.

Making a humble beginning in early 50’s Dev Das took to being a commercial painter later on. He would paint sceneries on commercial vehicles and form a popular duo along with the commercial sign board painter, the late Jio. Later Dev Dass took up the profession seriously and started a studio at Pacca Danga in early 60’s.

In early 60’s, for some years, Dev Dass migrated to Mumbai to try his luck on a wider horizon but soon to came back to his native place.
VIJAY GUPTA

Art is the product of the highest wisdom and every art form is destined to become a reality in itself – particularly when the artist behind such creation is sincere in his intuitive vision and expression. Vijay Gupta was one among such sincere artists who achieve maturity in order to make their intuitive reality acceptable through their distinct style of expression.

Born in 1943, Gupta had an aptitude for painting from an early age while still a boy studying in Sri Pratap High School, Jammu. After his matriculation, he joined the Vishwa Bharti University, Shanti-Niketan for the study of painting. In 1966 he completed five years course from Shanti Niketan, and joined the M.S. University, Baroda to study under K.G. Subramanyam as a scholar for the Post Diploma in painting. He was under the tutelage of veteran artist K.G. Subramanyam.

Vijay Gupta joined the Institute as an Instructor during 1968-69 and later he became Principal. During the years of his service his contribution as an art teacher has been remarkable for he inspired and trained a number of talented youth such as Vijay Saraf. Most of Vijay Gupta’s works are abstractions.
As an artist, Gupta participated in several major art exhibitions, within and outside the state, organized by the State Cultural Academy, the Lalit Kala Academy, the National Exhibitions of 1973 and 1976, the VI Triennale India 1986, and Exhibitions organized by the Academy of Fine Arts and Crafts Calcutta in 1963, 1964, 1965 and 1968. He also had a few solo shows, a number of group shows and several amends to his credit including those of Fine Arts, Calcutta in 1963, 1964, 1965 and 1968. He also participated in many and camps at the state or the national level.

Vijay Gupta unfortunately died on 1st July, 1986.
V.R. KHAJURIA

Born in 1934 in a Brahmin family. The eminent sculptor V.R. Khajuria hailed from the village “Gurha Salathia” District Jammu. His impressive and outstanding personality shows the picture of struggle and patience. He always considered it fortunate that he had a special interest in art from his very childhood although he belonged to a family with an army background.

Under the able guidance of Master Sansar Chand, he perfected himself in portraiture and landscape painting.

In 1956 he joined the Agriculture department at Srinagar in 1956. He worked there for a couple of years. In 1961 he was appointed as a curator in the Dogra Art Gallery at Jammu. Till joining Baroda he actively painted water colours. Suddenly, he shifted from painting to sculptor when he realized that he derived more creative satisfaction from sculpture. It was in 1966 in Baroda University in the Department of Sculpture, he turned into a modern sculptor under the guidance of Prof. Sankho Choudhary. Abstractions in ‘Torsos’ and ‘Busts’ suited his temperament. The rest of his life he continued to work on the feminine abstract forms. His compositions often displayed a balance between the convex and concave surface.
His search for pure form as an expression of the inner or spiritual truth beyond the tangible, recognizable world of everyday reality led him to create biomorphic forms having no representational reference or purpose but constitute a world of their own; a world of harmony, of balance between negative and positive spaces this was an aesthetics of transcendence opined the scholar Lalit Gupta.

He said that, “I believe that every element in the universe is guided by an inherent order – more rhythmic the order, more vibrant the creative form.

S.I.Clerk also commented “charming combination of hollows and solid forms sensitive sweeping curves and angles”

He imparted training to the trainees in the Institute of Music and Fine Arts Jammu in 1970 till he died in 1990.
GAYOOR HASSAN

Gayoor Hassan born in 1939 Srinagar. In 1970 he did B.F.A in Sculpture from M.S. University Baroda and the same year joined Institute of Music & Fine Arts, Srinagar. In 1971 he became Founder member of Kashmir Artists Guild. For many years he was HOD in sculpture. From 1990’s on he headed as the Institute as Principal for eight years in Srinagar.

He was of the view that the artist becomes a painter or a sculptor because the visible world and the materials of art craft (paint, colour, stone, metal, volume), are the things that move on an artist to express himself creatively. According to him abstraction is a device much used in art because in it the shapes are not derived from a particular subject but are put together directly from the artists stock of experiences and his understanding of the effects of the relationships of shapes and colours. Abstraction is, however, only a method, not the inspiration.

According to the artist art is a communication but just that it is also means of expression of a special kind. Keeping these two points in mind, Gayoor sculpts so as to express through the media of art. His approach to sculpture is through the many drawings that he explored, reality accordingly as he calls himself a sculptor, a painter and teacher, to some extent. Each drawing for him has it own beginning, its own
expression – an idea which grows and lives with each stroke of pen such new expression is not the result of any simple movement, but actually lives even as he moves his pen. Lines, planes and shapes develop a new life within themselves. The new creation crystallises itself into true meaning. His approach is a process of exploring sculptural form by the freedom of movement as wall on crystallise into an idea. These ideas and sketches are only mental notes that serve to describe the physical attitude and general design of the subject, in hand The interpretation of the subject in three dimensions is accomplished during actual construction. The idea which best expresses his conception of its meaning is then developed into a sculptural form of its own.

Hassan thought calligraphy the highest art form because he has been fascinated by the art of calligraphy. After a thorough study of calligraphic art, he found that Arabic calligraphy has synthetic patterns, with an aesthetic beauty and artistic flexibility with which an artist can create numerous forms of art, it is a sort of vehicle through which the truth manifests and merges with the sound, and creates ecstasy in silence and delight.

Hassan is highly inspired by the Koranic themes, through which he tried to express his inner world by way of creating the sculptures of mystic sounds as to convey the message of truth through works of art.
The concept of his sculptures are essentially Koranic. Therefore, the choice of fourteen cryptic Arabic letters which keep certain chapters of the Koran. These mystic words which are the vehicle through which his works travel and are represented intact form of environmental sculptures while keeping tact in their own interpretations:

NON, QAF, SAD, ALIF LAM MIM, ALIF LAM RA, ALIF LAM MIM RA, ALIF LAM MIM SAD, YA SIN, TASIN, TA HA TA SIN MIM, HA MIM, AIN SIN QAF, KAF HA YA AIN SAD.
T.S. BATRA

T.S. Batra was born on Jan 14 in 1944 in Jammu. In his early
culthood he lost his mother, so both the roles of parenting were taken up
by his father. He completed his studies upto 10th std. in Ranbir High
School, Jammu. After completing these, he took up a job in 1962, even
though he had the ambition of only becoming an artist. He left the job
finally when he was 18 years old (1963). This was the period when he
came into contact with Chandu Lal. He joined ITI in 1963 when he was
19 years of age. After completing ITI, he was offered a job in ITI itself
as an Instructor, by the Govt., but he refused. Instead he joined Delhi
College of Art in 1964. There he found the atmosphere totally different
and had a lot of valuable exposure. There stress was on total
professionalism. In College of Art, he was under the tutelage of P.C.
Sain, Kamal Sain, Narinder Srivastava and Jagmohan Chopra. Som Nath
Chopra, Vinod Das Gupta and R.S.Bhatnagar.

At base Batra was always inclined towards portrait painting. In
1968, he had his first solo show (sketches figure drawing from South
Indian Temples). In 1971 he joined IMFA which conducted hobby
classes, (but which is a full fledged Institute now). He contributed a lot
to this very college, and indeed he was the one who established the
Applied Dept. in IMFA.
SHUJAH SULTAN

Born in 1947, done MA in Pol. Science, he started painting from childhood and was initially guided by Bansi Parimoo and afterwards G.R. Santosh.

In 1968-69 he developed interest in Urdu Poetry. He was founder member of the Kashmir Artists Association.

He joined Institute of Music & Fine Arts Srinagar in 1965. Sultan was a poet, painter, radio and TV presenter and art critic while he exhibited in major art centres of the country in group shows and won several awards, his poetry appears regularly in Urdu literary magazines of the sub continent. He has written for Art Heritage New Delhi and also on individuals artists from the state. His approach always remained surrealistic.
GOUL DEMBI

Gokul Dembi, born in Srinagar 1939, completed National Diploma course in drawing and painting in the year 1963 from Delhi Polytechnic. After obtaining National diploma he worked as a freelance artist for two years. He joined Lucknow school of art for further training on Govt. of India scholarship. Also, he worked under the guidance of Prof. D.R. Kaushik during the scholarship period upto 1967, he also learned print making. Both the painting and print making were done simultaneously but he specialized in print making. He joined college in 70’s and was the founder member to the visionaries in Srinagar. He participated in group shows in Delhi, Madras of all India level including the National Exhibitions. He introduced different techniques of print making in the IMFA, Jammu.
BHUSHAN KOUL

Transformation in the field of visual art, whether it may be two dimensional or 3D can be regarded as a mirror image of an artist. In this behalf transformation envelops creative experience, skill, wider perspective, and vision as well. Undoubtedly the oeuvres by Bhushan Koul possess all these qualities. Transformation in his composition encompasses all aspects of life, an authentic realm in which he has lived, even though his figurative approach is characterized by semi-realistic and the semi abstract genres. Soft rendering comes to the fore as a whole; a format as if woven in one because of using less contrasts of colours splendours of bountiful nature. The human realm, is the essence of his creativity.

His displacement from his roots in. Kashmir is reflected in the form of agony and a melancholic expression marked by forlorn faces as if being of suppressed and oppressed entitles – The stark simplicity of his human figure directly reminds us of the Egyptian way of presentation where one can witness only frontal and profile faces so as to create one and the same plane of surface such as Bushan Koul's mental perception.

In this regard I am quoting his statement published in the daily Excelsior dated Jan 28, by Rohit Verma.
He served as a key which unravelloed the mysteries of creativity in a large number of inspiring artists.

Being the first professional and qualified artist from Baroda, he joined Institute of Music & Fine Arts, Srinagar. In that period Prof. Nilamber Dev Sharma was Secretary J&K Cultural Academy. Then both institutes in Srinagar and Jammu were running hobby classes.

Contribution to the establishment of IMFA “My role turned fruitful and credit goes to affiliated institutions under the University”, he added. When asked how he feels after serving the State for a long time says he, “My role in art education in J&K State has been same as that of N.S Bendre of Maharashtra. I am proud of the fact that I am leaving a tradition behind.”
K. KHOSA

K. Khosa born in 1940 and a “National Awardee 1981 and recipient of President of India’s Silver Plaque in 1974 has been working as a professional painter since 1962. He has held solo exhibitions of his paintings at across the major cities of the country. Kohsa’s¹ work could be divided into three decades – namely 1975 to 2005. The first decade belonged to the genre where the subject of the painting was important. The colours and forms were only instrumental here. The conviction used to be that one of the main functions of art was to help free mankind from the tyranny of transient emotions, the bondage of base desires. Well, all this used to be expressed through a technique, layering of pigments on images much removed from the naturalistic, but which nevertheless did not take them into esoteric field as the monumental images sculpted in stone.

The second decade went on to reflect the storms of emotions or passions. Here the lines that were flowing were sinuous and tense. The paintings used to hover between figuration, abstraction and representation – the gentle ambiguities of each blurring into each other mutually, enhancing their feel of recondite or not so recondite yearnings.

The third decade that is the present phase belongs to someone who looks outwards, even when he learns to twin his gaze inwards to become aware of a secret life that is, the larger life buried within. to trace his
growth as an artist, his painting can be found in the significant collections of the National Gallery of Modern Art, Lalit Kala Allademi and numerous private collections in India, America, Canada, Dubai, Hong Kong and Europe.
RAJENDER TIKU

Rajender Tiku is a most prolific sculptor of the state who contributed a lot in respective fields by setting aside conventional notion of form and material. He earned a successful recognition at the national level as doing noticeable work on the International level.

Born in 1953, in the village Wardwan (Kashmir) joined IMFA Srinagar in the year 1973 which was in addition to his science and law degrees from Kashmir University.

Although Tiku has tried to explore local possibilities vis-à-vis material and though a dramatic visual language by as a of sculptor, the artist always has a clear and unambiguous grammar running parallel to his interpretation. He is apt in the use of various sized pegs. His play of the sutures is as if to hold a works parts together, Calligraphic graffiti, the use of colour etc. have by now become some distinctive marks of his style. It seems that in Tiku is weird and wonderful sculptures one notices painstakingly rendered fusion of emotional. His work attains a quality that induces in us a desire to associate with it and yet draws us beyond the obvious.

Although his sculptures involve geometrical shapes, ultimately we look at them as naturally processed objects. At a number of times, his
work depicts an apparent painterly treatment to explain that he says: “I try to make my sculpture more expressive by the use of colour. Because colour is part and parcel of our visual psyche.”

Tiku emphasizes that men made shapes attract me much more than the natural signs especially those which in one of the other way depict traces and signs of transition of time right on their surfaces. Be it a well used agricultural implement or an ordinary, kitchen knife showing wear and tear. All such things act as a visual stimulating of nostalgia. Therefore, in formation of my objects I have used stone terracotta, ceramics, metal scrap and their combinations and the forms that emerges are ambiguous metamorphic, symbolic or scared generating their own space he states. He joined IMF Jammu in 1979. Ever since, his primary effort as a teacher has been to inculcate in his students a sense of affinity for their surroundings and transformation of the same to a sculptural idiom, which has a global identity and yet the essential individual character.

His persistent efforts and his work won him some prestigious awards such as International award in 8th Triennale India for sculpture, National Award for sculpture in 1993 senior fellowship by Ministry of H.R.D. Government of India Deptt. of culture. He has been nominated by Eminent Artist by Lalit Kala Academy New Delhi 1999.
It goes to the credit of Rajender Tiku that his students also carved their well niche at national or international level.

He stated that his primary effort has been to inculcate in my students a sense of affinity for their surroundings and transforms the same into a sculptural idiom, which has a global identity and yet the essential individual.
VIJAY SARAF

Presently H.O.D Painting Department IMFA Vijay Saraf is a noted abstract painter of Jammu & Kashmir.

He studied painting at the Institute of Music & Fine Arts, Jammu under the guidance of Late Vijay Gupta.

Vijay Saraf is an experimental painter and work alcoholic as an artist. All his paintings attain an impromptu approach. Although he has considerable expertise in realistic art coupled with forceful hyet bold drawings rely upon abstract. Multi-hues and varied texture without preconceived notion and sense of handling the surface with an air of spontaneity is the hallmark of the artist.

Indeed unmatched colour pallete shows dexterity in handling the colour terms. Vijay, as colourist is par excellence.

He is carrying forward, the legacy of modern art in J & K and propagating it to the full. His pictorial format unfolds the vibrant expressions of artists out of an unseen realm.
BHUSHAN KESAR

Bhushan Kesar was born and brought up in Jammu in 1948. He had his early education in Govt. Lady Noyce School, New Delhi from 1956 to 1965, and he received a Diploma in Applied Art also in Delhi.

He was to serve as Studio incharge for a few years in print making in the painting department. He participated in so many important exhibitions including the one of Indian contemporary Art, Nicosia, Cyprus organized by the Lalit Kala Akademi. He contributed a lot for society as he introduced art to common people by opening a private art institute in Exhibition Grounds Accomodable efforts virtually there is no art education in primary and middle classes particularly in Govt. schools. As Bhushan Kesar himself quoted.

I have been regularly working as a professional painter over the past thirty years. All through this time my work has especially been in acrylic and water colours and which mainly tended to become more and more abstract and expressionistic. The World of sound is enclosed in me forever. This is why visual images around me generate a more intense response. This exalted response makes me avoid a direct expression of what I see. May be so, as I tend to compensate the sound, which actually I never heard, my visual images gain movement. Also as a result I arrive at
work which is more of an echo of silence as is part and parcel of my innermost being.
BISHAMBER MEHTA

Born in Kathua, Jammu region, he did his early schooling in Kathua and after that he joined the institute of Music and fine arts. He did his graduation in sculpture from the University of Jammu and joined MFA (Master of Fine Arts) in Ceramic Sculpture from M.S. University, Baroda. He participated in various exhibitions and group shows in India and as also in various all India sculpture camps.

Before joining the institute, he worked in Gujrat, but when he joined institute of Music and Fine arts Jammu as the faculty he actively participated in various art activities. He graduated under tutelage of V.R.Khajuria.

He experiments in varied media but his most favourite medium is ceramic but generally he works in stone and wood. His early works were figurative. He also does commission work.

He stated that for me art of sculpture is not a profession, but a mean of pure expression of inner feelings. In my abstract human and natural forms. For the narration of human forms, I always have tried to explore the material and its creation through three dimensional form.
Recently, he opened the ceramic studio. He introduces ceramic art to those who don’t belong to the art colleges.
HARSH VARDHAN


He bagged Lalit Kala Research grant for Painting, 1991-92, J&K State Awards by JKAACL in 1992, 1993, 1994, 1995. As per discussed about his works in OCTAVE. “The images in his paintings are invoked out of his inner reservoir – personal symbols abstracted from the sights, sounds and scents of the artist’s much-travelled life of vicissitudes. His expressionism has steadily evolved in its abstract orientation; lately, his emotive full-bodied colours, the textural friction of his surfaces, the terse energies of his brushing – are what have congealed to ‘form’ on his canvases and sometimes also constituted what form there is. The pattern of life has gradually been revealing itself to him as being a composite of fills and intervals, noise and silence, movement and stillness, upheaval and tranquility; a unity of integrated opposites holding each other together. In giving visual shape to this, Harsh has once again ‘constructed’ expressions in eloquent permutations. Yet, unlike the artist’s previous two-dimensional pictorial constructions, this time his concept has broken free of the constraints of the wall to include the gallery floor as well. In his installation ‘Metamorphosis of Memories’,
the artist has split his visual along two axes; the construction of fragments on the vertical wall and the ‘reflection’ of this fabric of life – which is our memories formed of value-imprints by personal association, on the horizontal floor”.
VEER MUNSHI

Veer Munshi born in Srinagar, Kashmir (1955), an alumni of M.S.U. Baroda. He is honoured with “National Award” from Lalit Kala Akademi New Delhi in 2002 and “State Award” from Jammu and Kashmir Academy of Art, Culture and Languages in the year of 2001. He has held his solo exhibitions and participants in workshops in India and abroad. Munshi has also been designing tableaux of J&K State for Republic Day Parade at New Delhi.

His work has been inspired not only from the political and social situation in India but also his own real life experiences. He has the ability to transform real life experience as an exiled refugee in the language of paintings. Munshi’s is able to show to the world through his canvas, the suffering and pain of an exiled community. His paintings and installations, articulating his own experience of leaving his home.
RAVINDER JAMWAL

Born in 1960, Ravinder Jamwal did BFA (Sculpture) from Jammu University and then did Post Graduation (Portraiture) from M.S. University, Baroda 1986.

A recipient of National Award from Lalit Kala Akademi Award, New Delhi 1996 also got All India Fine Arts & Crafts Society, New Delhi 1995-96, All India Exhibition of Art Amritsar 1996.


As far as his work are concerned, Ravinder stated that “My present work is based on an artisti’s response to his immediate surroundings. I have shown some ‘Lifescape’ wherein human being in different psycho-physical situation are shown caught up in circular triangular, rectangular forms symbolic landscape elements. My works express the yearning loss of Arcadia, of one’s natural habitat. The material like wood, terracotta, resin, metal and wires that I have used to create sculptures that are marked by a distinct quality. In most of my works the difference between
the base and the main body. I have given lower of portions of this works
to become integral components by embedding coloured shapes, etching
with shadows, typing with wires etc”.

His contribution is he did commission works of historical heroes for the
society also.
MASOOD HUSSAIN

Sh Masood Hussain born in 1953, did his schooling in Kashmir. Then he went on to do the five year Diploma in Commercial Arts from Sir J.J. School of Arts in Applied Art, Mumbai.

The entire decade of the late 90’s in Kashmir was a rage of killing, protest demonstration and all manner of violent incidents. A strange metamorphosis seemed to be taking place. This sense of socio political failure and of deep fear is represented in his work, of January 1, 2004. This arose out of a fatal car accident in which Hussain and his family were involved as they crossed the Banihal tunnel. In this strange work the malevolent intentions of evil doers the artists own deep rooted phobias, and as well as strong compulsion’s of artistic expression come together to reflect the problematical issues of isolation and partition.
GOVIND KOUR

A modern women Sculptor of the state Govind Kour has an innate penchant for graphics too. Her inclination towards graphics came into existence a decade almost.

An exhibition of her work was conducted by Fine Arts and Crafts society in collaboration with J&K Cultural Academy, in 2002, and where she got an award for wood cut print graphics. There was no looking back now since and she has been continuously working in this stream as still another medium of expression, besides sculpture.

Govind Kour learned sculpture from Vidya Rattan Khajuria. She was trained as sculptor after completing five years degree course. She has been on the faculty of music and fine arts till now. Stone, is the main medium for her sculptures.
SHAIQA MOHI

Shaiqa Mohi, born in Kashmir, did her in National Diploma in Fine Arts, in Srinagar. According to Shaiqa her art transcends the boundaries of decoration. For her a stone or any other solid material contains artistic elements which have just to be brought out with the delicate strokes of chisels. Geometry plays a vital role in bringing out these aesthetic forms, which carry enormous meaning when closely studied but at first glance appears the ordinary play of concave and convex. Her wish is to go down deep into the roots of humanity. She wants her sculptures to be close to the human eye, which can perceive its inherent meaning. She did not go beyond to other media, but stuck to her favourite medium, stone, which is readily available in the valley and has tremendous possibilities as a medium of expression. Her very intimate effort in artistic expression which has nothing to do with technological advancement.
AFTAB AHMAD

Aftab Ahmad born and brought up in Srinagar, graduated in Science and did his Five years Diploma in painting. Presently he is HOD of painting in IMFA Srinagar.

He mostly uses calligraphy in his works. Sh Ahmed painted the turmoil in the valley in a symbolic, yet direct, manner. In his works one comes across bewildered faces emerging from behind a foliage of banning Chinar trees whose stems are entangled in twisted curves and lines. A dead bird adds pathos to the ominous red patches that spread across the surface of his canvas reflecting a mind wounded by the scars of time.
SUMAN GUPTA

Born in Jammu in 1964, he did his LL.B from University of Jammu. Despite having no formal training in Fine Arts, he became an outstanding artist.

A glimpse at his painting broadens the visions and widens the mindscape. One of his contributions is that brought his realistic works to the level of tangible reality by virtue of his impeccable technical virtuosity. Most of his works are to some extent arfe reminiscent of the colour palette of Rembrandt.

One finds the roots of Guptas work in our cultural legacy, and so it has made a great contribution towards society. He is preserving the life of the folk in his works, he uses mostly uses static figures. The depiction of more breathing space in his pictorial format connotes his love for solitude which brings out evocative imageries of Jammu. His chosen elements stimulate the onlooker to go beyond his format. Eventually, his canvases yet attain artistic balance, All of his indigenous works reveal a stark simplicity stated Rohit Verma in Kashmir Times.
SHAHI CHAMAN

Born in Srinagar. Graduate from Institute of Music & Fine Arts. According to him “justifying an oft-repeated triangular form in his paintings”, he says he is preoccupied with the mysteries of the celestial triangle which he attempts to decipher in his work. He says, a trimorphic activity tends to dominate each aspect of life. He, as a part of one such triangle, silently observes the present phenomenon in which a predator and his prey are engaged in a hide and seek game for survival. In The Essential Triangle, Ananthnag and Beyond all Telling, the triangle becomes a ubiquitous presence. It occurs in diverse situations along side motifs directly derived from nature. His canvases are invariably linear in character and all the elements appear, more or less, on a single pictorial plane. This attitude corresponds to the Eastern painting traditions. Such settings not only define life as we live it but as also help bring to the surface conflicting images that swirl in our minds stated by him. One senses a spiritual consciousness permeating chamans works.
SHABIR MIRZA

Born in Srinagar is a Science graduate from Kashmir University, and has a diploma in sculpture from the Institute of Music and Fine arts Srinagar and joined as Instructor Sculptor. He headed the same institute as Principal.

Explored local media for sculpture. He treated space according to his own needs. In his sculpture subtle structures of geometrical shapes can be seen as elements of struggle within and between the main form and its environment. 3D forms are somewhere immersed or sometimes embedded amid lighter or darker areas to create the stillness of the depths. He participated in many national and international artists camps and also State Award Recipient and exhibited his work in India and Abroad.
ROHIT VERMA

Born in Udhampur J & K. He did his schooling from Udhampur. After completing schooling he joined Institute of Music and Fine Arts, Jammu and Graduated from Jammu University with Gold Medal and jointed MFA (Master of Fine Arts) College of Arts and Craft Lucknow in painting. Participated in various Art Exhibition and Annual Exhibition in State and Rest of the country. He also got awarded for junior fellowship from Ministry of HRD Govt. of India.

About Rohit’s works abounds in introspection and sell – realization as well. In a bid to evolve the idiom of his work. He try to create and objective relationship between apparently unrelated things. It sometimes appears to be challenging to do so as human beings are not ready to accept such relationships. Elements configurations are world in its self and there soulful union makes the universe on it’s on. In his canvas each object appears to be full of life because of its description in pictorial language. Contrary elements bridge the gap of personal experiences and motions. His compositions ultimately generate soothing and meaningful effect onlookers. His pictorial format speaks of multi perspective and multi hues together. There is a blending of scientific and original perspective on similar planes. His composition serves as a mediator
between sensual and metaphysical world. Characteristically rosy rendering on multi hues generate visual music and content reveals poetic gravity in the form of lyrical symbolism and intrinsic rhythm.
VIKAS KHAJURIA

Jammu Born he did his schooling from that and then very joined the Institute of Music and Fine Arts Jammu after graduating from it. He joined P.G. Diploma in sculpture from M.S University Baroda and as also he did his MFA (Master of Fine Arts) from B.R. Ambedkar University of Agra, Agra. Alongwith a six month certificate course from the National Museum New Delhi. At presently working as a freelance artist.

The apparent forms in his composition are the essences of nature a achieving vital force. His stress on the chaste transformation of the content into the 3-D objectivity has lead to an aesthetic yet private work of his own. Keeping in view the sanctity of art as universal language he tries his best to justify it professionally stated by him.

Vikas reconciles the dual attraction of art and reality with skill. He cannot therefore be accused of replacing the poetry of invention with the prose of fact. In this way his work is a bridge between words of the past and present. To elaborate the above a fraction more, the sculptor shuttles between the earlier art of affect, and that of the exactitudes of the physical eye, such as the academic represented . This distinction may well be expressed in terms of what may be called the subjective or objective artistic intellect. The ‘objective’ intellect being one which is eminently impersonal, and the ‘subjective’, equally personal. The former
disengaging itself as much as possible from its own prepossessions and striving to represent objects as they exist; the other viewing all objects in light of feelings and preconceptions. Of course, it it needless to add that no artistic mind can be exclusively ‘objective’ nor exclusively ‘subjective’. This sculptor holds his balance to complete satisfaction.

(from facts to values, catalogue, 2012)
Sukhjeet Kukkal was born in 1973 in Jammu. He obtained BFA Degree from Institute of Music and Fine Arts, Jammu in 1998. In 2001 he did a two years Degree in Creative Sculpture from Delhi College of Arts. He received training in sculpture under Rajendra Tiku in IMFA. Initially he used motifs from landscape in his work and his art was sensitive. He is the recipient of so many prestigious awards including National Award from Lalit Kala Academy in the year 2001. Before joining the job in IMFA, he was continuously working in ceramics in ‘Gahri Studio’. Lot of work was done during this period.

In his own words, “My work is the manifestation of awakening towards the unknown and unseen forces of nature which with all their subtlety and strength control whatever we perceive and try to give shape so that perhaps, why the shapes in my work come together as combination of pieces and bits in clay and modeling in metal.

At present he is a faculty member of IMFA Srinagar as also an instructor in the Sculpture Department. He has mastery over ceramics and produces sophisticated works in silver.
SAT PAUL DEOL

Hailing from Jammu Deol stepped into IMFA and went on to do BFA (Painting) under senior artist Bhushan Kaul and Vijay Saraf in the 1994. Now he is serving as Artist cum Photographer in Sher-e-Kashmir University, Jammu.

Semi figurative and semi-realistic works dominated the psyche of artist almost a decade. Now he dwells on a pure abstract expression. Apparently his fresh works are contrary to earlier ones but never to loose their characteristic temperament. Then newer works are marked by a free and flexible approach of hues laden with an aesthetic sensibility. He stated that my inner landscape in its pictorial connotation speaks of spontaneity. It is some who an expression to the emphatic relationship with the manmade objects as well as those in the nature. My work comes to the fore by setting aside prejudices and preconceived formal nations. Justaposing space, and form with subdued hues to evolve a harmonious oneness in my primary concern. Flux of pigments over static forms imparts a lively description to emotions tings of bright colors out of dark shades is the hall mark of my genre that unfolds optism out of the gloom around with my work. I find a continuous possibility to express my emotions and empathies the relationships.
BRIJ PAL ANAND

Brij Pal Anand is born in Jammu is an alumni of Institute of Music and Fine Arts and Delhi College of Arts. He was under the tutelage of Rajender Tiku and Bishember Mehta, while his studentship in IMFA Jammu is the recipient of HRD Junior Fellowship and National Scholarship from New Delhi.

He participated in All India Artists Sculptors Camps. His working in Handicraft Department as an Designer Artist, recently his installed Public Sculpture of Maharaja Hari Singh in Jammu. In his own words “My work is based on the organic and metaphysical concerns of my own being. I have evolved simple forms with textural sensitivity. These forms interpret the temperament and, often give visual delight”.
RAKESH KUMAR

Rakesh Kumar was born in Udhampur in 1977 he completed his schooling in Udhampur and after that he joined Institute of Music & Fine Arts Jammu in 2001 and did a BFA in painting. He also did MFA in painting from Sir J.J.School of Arts Mumbai in 2004. He is the recipient of many awards including J&K State Award. He participated in several camps and workshops. He held his first solo show in 2008. He was the student of Vijay Saraf. In his words, “Spontaneity allows the creator to release energy that is exactly what, I am assimilating on the surface of my work. The process of references is organic cum geometrical. These forms grow through the over lapping of colours and consistent rendering over and again the connect beholder towards some sort of contention, obviously the metric redica in terms of paintings having district world. Under perceptive level it sub ducts of a world yet to be born. Naturally the beholder may be delighted of which come out canvas or with frames. In so far as intuitive level, there is no need to hesitate or hamper the visual aspect of visualization. The net experience that I gained as come to realize that visuals have life of its own. Beholder is one who activates and halts at the point of contention, but I take flight into new risk. The whole process satiates on that is why creativity broke no barriers and limitation, creativity indeed transcends obvious barrier.
VINAY KHAJURIA

Vinay Khajuria, born in Jammu, he is an alumni of Institute of Music and Fine Arts Jammu. Graduating from there he did his MFA (Master of Fine Arts) in paintings from the painting Govt. College of Arts and Crafts Lucknow University. Participated in various exhibitions in Jammu and the rest of India.

He received Lalit Kala Scholarship, New Delhi. There are also various awards in his hats feather such as the Camlin Award the State Art Exhibition award by J & K Cultural Academy, the All India Art Exhibition by AIFACS New Delhi. He participated in numerous camps in J & K and other parts of India. His collection of works are with Lalit Kala Akademi, New Delhi, and as also AIFACS New Delhi.

His works very simply but very expressively. The day to day relationships are his main inspiration and there its force behind his work. The colour strident but yet simple, all in all and very forceful. The relation of nature with the humans can be easily seen in his works of simplified forms.
Chander Parkash who hails from Udhampur District of Jammu province famous for the “Spring Art”. He did his graduation from Institute of Music and Fine Arts Jammu and Post-diploma from M.S. University Baroda. For a considerable time he kept himself pre-occupied with such themes as the never-ending struggle of the common people for the barest necessities of life, the miserable plight of pavement dwellers and the indignities inflicted on women. But the conviction that human faith and self-respect can survive the worst disasters inflicted by nature or man brought to Parkash’s creative vision elements of myth and legend. To achieve this he uses a variety of materials like wood, stone, terracotta and metal. Interview with Late Shuja Sultan about his work.

Recipient of International Award for ‘Best Wood Sculpture’, Switzerland 2007, International Award for ‘Stone Sculpture Symposium’ Israel 2006, AIFACS Award and Jammu & Kashmir Academy of Art, Culture and Languages, “State Award” etc. participated in many state national and international level camps and symposium and held many exhibitions in India and abroad.
SONU AGGARWAL

Born in 29th March, 1976, Jammu. B.F.A. Sculpture from Jammu University, MFA Sculpture from Kala Bhawan Shantinikatan. She is a recipient of so many awards, including Junior fellowship awarded from H.R.D. New Delhi, it’s a very prestigious award given by U.K. for South Africa in 2003.

“I have been trying to apply in my work a visual data, which has been isolated and summed up from my immediate surroundings. This process of locating the visual data actually under takes the process of combinational of various aspects of such visual data in my mind.”

My work deals solid form and is seemingly comprehensive also.

So for as its materialization is concerned, the diaspora of objects surrounding me has always worked as a stimulating factor in response to which I feel reasonably easy to conceive, formulate and ultimate realize my work.

I am naturally drawn towards the aspect of relationships. They are potentially generative and result into something new and interesting at times are even disturbing sometimes. This interest over the year has been showing up in my work expressly. Consequently these may be apparently unrelated elements woven into a composition which ultimately exhibits a
totality of its own, far driven from such elements which actually contribute to the formation of such a work. It rather transcends into a form which comes close to a clearly comprehensive but symbolic identify. No matter my work at times may look as only an exercise into playful as an evocative symbol; though it doesn’t picturise the generative impulse, yet reminds of it strongly.

CONCLUSION

By the turn of 20th Century the story of modern art in Jammu and Kashmir starts with the opening of technical schools. These schools established to promote and revitalize local craft, imparted training in floral design, drawing, painting and clay modeling along with other. Subject like smithy, willow work etc. here local trainees were introduced
to the tool of western realism like drawing from models, nature studies in water colours. Oil paintings etc. the works of Master Sansar Chand, Sat Pal Khuru, S.N. Khosa, D.N. Walli, Dost Mohammad, R.C. Wantu, M.N. Dhar etc., mainly consisted of landscapes and portraits, oscillating between that of Visual realist and romantic naturalist approach in a decadent Victorian style. And where an effort to comment on living environment was made they ended up in allegories.

Till the closure of these technical institutes in 1951 many of the trained students became either teachers in these institutes or drawing teachers in various local schools and these teachers influenced some of the younger generation. Who later on became artists by profession.

In the 50’s there was tremendous development in the Industrial field. As also progress and development as a whole. Which resulted that some of the artist like Triloke Kaul and Rattan Parmoo acclaimed of national and international frame. All of them remained a constant reference not only in Jammu but the contemporary art in India also. G.R. Santosh was inspired by the Shavism, which transforms into his tantric way of paintings which acclaimed him as national and international figure in tantric art. But Dr. Rattan Parimoo choose to stay at Baroda and joined as Art History / Aesthetics Teacher in faculty of Fine Arts M.S. University of Baroda, where from he retired as Prof. H.O.D. Art History / Dean faculty of Fine Arts. He is author of several books on art and
aesthetics and wrote numerous essays and articles an art for leading journals of the country.

In 1960’s the establishment of Academy of Art, Culture and Language established two Institutes of Music Fine Arts in the state one in Srinagar and another in Jammu gave the much needed Impetus to the art movement in the J&K State.

During the decade of 70’s local artists like Vijay Gupta, V.R. Khajuria, Gayoor Hassan, Bhushan Kaul, Gokal Dembi, Rajinder Patwari, B.K. Kaul, T.S. Batra, Masood Hassan, received education from different reputed institutions of the country like M.S. University, Delhi College of Art, Lucknow college of Art and Craft, J.J. School of Art, Bombay under the guidance of National and International reputed artists, art teachers such as Prof. N.S. Bendre, Prof. Shanku Choudhari, Prof. K.G. Subramaniam, Prof. B.C. Sanyal, Prof. P.N. Magoo and Prof. K.S. Kulkarni etc. Besides a mentioned students their Dev Dass, O.P. Sharma, V.R. Khajuria, Bodh Raj, Chandu Lal all students of Master Sansar Chand either became commercial artist or painted landscapes and portraits.

In Kashmir S.N. Bhat, Triloke Kaul, P.N. Kachru all these three known for the western cubist and impressionist style of painting. Ghulam Rasool Santosh, he is known for the tantric art. Nisar Aziz. P.N.
Kachroo, Pran Kishore, Bansi Parimoo, Mohan Raina etc. trained in academic realism practiced the same in their formative years.

The exposure to the western modern art with a universal pictorial vocabulary opened, a new world of visual possibilities of expression for artists like P.N. Kachru, S.N. Bhat, Triloke Kaul, Ghulam Rasool Santosh, who played a pivotal role by launching groups like progressive painters and cultural front etc.

The art works (mainly painting, as modern sculpture was introduced in 70’s only) created during 50’s and 60’s range from factual academicism, poetic simplification, linear calligraphy with cubist structures were obviously the result of experimentation to fined a suitable individual expression.

In Late Fifties Kashmiri students in pursuit of artistic knowledge in fine arts (painting) went outside the state for the first time. They received education from country’s prestigious institution like M.S. University of Baroda, G.R. Santosh contemporary budding artists A.K. Raina, Mohd. Sadiq continued to be self taught but M.K. Bhat, A.R. John M.A. Mehboob, Shujah Sultan, Rajender Tiku, Govind Kour, Vijay Saraf, Bodh Raj, Shiqua Mohi, Shabir Mirza later joined the institutes of Music and Fine Arts their education from Jammu as well as Kashmir. They are all known for their own individual style but the most common thing in their works is the elements of the surroundings (Landscape).
In 90’s the Institutes have trained 3rd generation of students in the field of fine arts viz; painting, sculpture and applied art. Meritorious students opted for higher academic pursuits in different universities of the country.

They all initially trained by Rajender Tiku, Bhushan Kaul, Masood Hussain, Harsh Vardhan. Few of them joined N.I.D and they got jobs in multinational companies. Some of them joined the institutes after their post graduation and very few of them continued their practices in Metropolitan cities as a designer.

In nutshell, the artists of the state today like their contemporaries elsewhere inside and outside the country share the totality of human thoughts, beliefs, accomplishments and their creations (i.e. sculpture, paintings, graphics etc.)

BIBLIOGRAPHY

