CHAPTER - IV

IMPORTANCE OF RAMKINKAR'S OPEN AIR SCULPTURE IN
THE CONTEMPORARY ART SCENARIO

4.1 INTRODUCTION

Indian sculpture has passed a long way through evolution and it has stepped on the borderline of modernity. But the success and recognition has become a reality only at the cost of lifelong contribution of a number of ingenious artists. Indian sculpture had a special respect for his reached ancient tradition, but it got a little direction towards modernity when the British came to rule in India. New trends of Indian sculpture during the pre-independence period emerged out of the influence of European academic realism. The period of modernization of India is coeval with two hundred years of colonial rule. Thus, the history of British colonialism is a part of the history of Indian modernism too. It was during the late 1920's that Indian sculpture could find a new point of departure from the existing stereotype and it was Ramkinkar Baij, the modern maestro of Indian sculpture, who brought in a new age in Indian Sculpture. He was not bonded with in any limitation of thought or working process. He made his own way of creation which was purely his personal. He was influenced by the tradition but his working style and techniques were totally modern and he had some elements which crossed the boundary of modernity also.

In the contemporary Indian sculpture, the synthesis of traditional and modern values has played an important role. In this perspective, it has to be mentioned that Ramkinkar paved the way to modernity in Indian sculpture, and also was able to inspire the other sculptors to find a new direction of modern sculpture by generating the Indian values. It was not so easy to break the influence of the West. Many of them opines that this is not the wealth of a particular country or a particular community, it is the right of every one to be a part of the global art and to follow and art trends whatever one likes or not. Moreover, if an art form is lacking behind to generate and identify of a community or race and if it is unable to present the echo of contemporary society then it is not being treated as a true form of artwork. Many of the Sculptors are working, and they are trying to create a new form of style which would be completely free from traditional values as well as not directly inspired form.
Western art (Ghosh : 1995). The importance of Ramkinkar lies in this point, the Indian Sculpture has reached a new height of traditional Indian modernity. In contemporary Sculpture the idea of Indian abstraction was used widely by many people. Primitivism became a major source for many artists. Some of them are taking from folk sources also. In that way a process of synthesis is going along with the trend which is influenced by Western art. And these creative processes are responsible for the manifestation of Ramkinkar as well as Meera Mukherjee for the creative outburst as sculptor.

4.2 THE OPEN AIR SCULPTURE OF RAMKINKAR- THE NEW VISION IN INDIAN ART

The Three generation of Indian Sculpture, till Debi Prasad Roy Choudhury had acquired the tremendous knowledge about the academic realism in sculpture. Their creation is not limited within the boundaries of human portraiture but it has expanded to the various dimension of Indian life. But unfortunately they were unable to capture the root of the Nation. Here the question arise what do we mean by modernity. In the field of art Abanindranath Tagore is known as the pioneer of modern art, because, he was the first person who gave emphasis on the inner feeling of an artist. It means the entire freedom of an artist to represent his felling, his views in to his work. The artist would be supreme one to take the necessary decision regarding his work. Before that, situation was completely different where the patron played a dominant role, the topic of an art work and its medium; everything was decided by a patron. Therefore, the artist had no other choice but to fulfill the desire of a patron. It is because of Abanindranath Tagore the artist got control over his work. At least he is now free to express his felling through his work. This freedom of expression was the first step towards the new horizon of modernity. Secondly, the traditional identity of a community is also reflected in the work during the period of Abanindranath Tagore. Moreover, the ethos of a society, the inner vision of a society that is also captured, and the true equation of modernity runs around these three major characteristics ; that is, the personality of an artist, the traditional identity of a community and finally the value or the inner vision of a society. And the amalgamation of these three ideas gives birth to modernity.

From the perspective of Indian Sculpture, it is in the period of Ramkinkar we got a perfect mixture of these characteristics. For this reason Ramkinkar can be
considered amongst the first artist who gave a new direction of modernity in the field of Indian Sculpture. Santiniketan is a renowned organization, for the development of art activities during the days of pre independence but still the facility was very limited for the promotion of Sculptural development. During those days two sculptor from abroad visited Shantineketan. The company of those Sculptor and the exchange of Sculptural knowledge helped Ramkinkar to develop his own ideas (Das Gupta : 2006).

Besides this he had an interest to know the current trends of sculpture from various countries by reading related books of sculpture. The natural atmosphere is another major factor of Ramkinkar's work. The Nature allows his inborn talent to grow as a Sculptor. Especially his open air Sculpture brings a new light in the field of Indian Sculpture to give a unique identity of boldness and rhythmic gesture. In the year of 1935, Ramkinkar made Sculpture with cement and concrete. Later on Nandalal Bose gave its title as Sujata, an elongated figure of a young woman who stands in the midst of long eucalyptus tree. The figure looks as emerged from tree and creates an atmosphere of rhythmic balance and aesthetic pleasure. It represents the inner sense of Indian life as well as the fusion of modern western influence. The syntheses of these two styles give rise to an entire, independent style of modernity of Indian Sculpture. After a long year of struggle finally Indian Sculpture got the essence of modernity in Sujata is one of the renowned Sculpture of Ramkinkar. And it becomes a trade mark of modernity. A number of Sculptures was made before this in the open air but those are basically the portraiture of human figures. Although they were placed in open air but lacked of rhythmic gesture of nature. But Sujata it becomes a part of nature, as it emerged from nature, and leads toward the supreme level of aesthetic pleasure. Among the other contemporary sculptor of Ramkinkar the major problem was to break out from the mould of naturalistic representation of human figure and the eligibility to establish itself to measure the identity of a nation. It is quite natural that they would be inspired from the rich sculptural heritage of traditional and folk level and on that basis they will be able to reflect the mirror of that society. The aim was to make a bridge between traditional and modern. In that dark period of Indian sculpture especially when the sculptors were so eager to give a new dimension in the Indian sculpture Ramkinkar came as a pioneer of modern Indian sculpture. Specially his open air sculpture will be able to open up a way new for the future generation (Appaswami : 1991).
Art historian Sovon Som said in an interview (2010), “The sculptural development in the field of art were absent during the days of Muslim period in India. Basically there was no as such a possibility to create a favorable environment for sculpture. In 1803 during the period of British rule in India, the Britishers first established the statue of Lord Cornwallis to glorify the power and reputation. Because Cornwallis played a significant role for the settlement of Britishers in India. He took initial role to establish the plan and policy of British Government over Indians. The Statue of Cornwallis was set up with a purpose to pay a tribute to this great administrator of British Government in 1803.

After this for a long period we believed that sculpture meant to glorify renowned persons. We did not have any idea that the sculpture can be represent in a conceptual way. Here I tried to mention the two sculpture of Ramkinkar — The ‘Santhal Family’, when Ramkinkar visited Santiniketan in the year of 1925, there was a famine in the Santhal district of Bihar. Due to this large number of landless labourer migrated from their native place and turn towards the way of Burdwan to find a job to continue their livelihood. Nandalal made a painting on the theme of migrated famine victims ‘Bolpurer Pathe’. Ramkinkar also create a sculpture on this same theme, in clay. It is in small size. This small size sculpture in clay is known as “Santhal Parivar”. Later on the year 1935 according to direction of Nandalal Bose he made it in huge scale. The major point is, this is the first time in our country there is a conceptual sculpture, which is free from to glorifying the identity of a person. The sculpture is based on a social theme that is the migration of labour. Secondly, before the Mughal period, whatever the sculptural development we noticed in India that is in the same place, most of the time the sculpture was prepared in studio, some of the time it was imported from some other countries. But Ramkinkar’s sculptures were site specific. That means the sculpture were prepared in a particular site which suites the surrounding environment. When he makes the sculpture of ‘Santhal Family’ the trees were small and the houses were first floor only. The road which leads near the ‘sculpture’ gives is a view, an idea of village road. Before that the statue were placed on pedestal. But the Ramkinkar sculpture looks as if walking on the village road. Here the emphasis was given on simple working class people. They are one of us and have a relation to this soil.

The next thing is that Ramkinkar did not have money to buy stone to create sculpture. So he took up the natural resources whatever is locally available. Like
stone, sand, cement and mixed them together and made this sculpture of ‘Santhal Family’. These give a unique character to this sculpture as if emerged from this soil and have a close relation to this soil. In spite of sand, stone and cement if he had prepared it on stone or some other medium perhaps he would never be able to maintain this relationship with soil. So it means a site specific sculpture, which is based on a particular situation and creates an atmosphere which relates the theme towards the surrounding nature and obviously have a concept. Moreover, whenever he filled the necessity he modeled it with the help of chisel which gives a rough texture, and matches to worlds the roughly surrounded natural environment of Birbhum. In this sense Ramkinkar is able to give a breakthrough in the field of sculpture. He proved that there can be a concept in sculpture. With the help of his sculptures he was able to set up a mile stone of modern Indian sculpture” (Som : 2010).

An artist is always an artist. His creativity never ends. It just goes on and on till the end of life. As a hereditary right, the rich heritage of past gave him the power, independence, and confidence to create till the last day of his life. He is eager to capture the various colours of life.

In true sense, Ramkinkar, had acquired the knowledge of sculpture from the rich heritage of past. He realized it from the bottom of his hearts. He has understood the nature with his tremendous sensitivity. The motion of life, the variety of nature has captured by him. On the basis of his inborn talent he crates his own world of modernity; his open air sculpture reveals so. The artist is very much close to nature, and guided by life, and this togetherness leads him towards the height of aesthetic satisfaction. His sculpture like Santhal Family, Sujata etc. reveals these facts. Ramkinkar has conveys the massage that it is not sufficient to take inspiration from nature but also have to create a sculpture as if it emerges from nature and one should be hypnotized by the blend of the nature and the will be quite difficult to make a distinguish between these two, otherwise the artwork will be incomplete. So we can say that the open air sculpture of Ramkinkar not only gives us a new idea of modernity, but also lead us toward a new world.
4.3 RAMKINKAR AND CONTEMPORARY SCULPTURE

It is already established that nature is the main source of creation. Regarding this Rodin advised future generations artist that stay yourself away from coping the ancestors. But try to give importance of those components that is the love and devotion toward nature. This would be available among all the great talented person. They are all worshipper of nature. This obedience towards nature gives you the key which will make you free from the bondage of conventional ideas. The traditional knowledge will allow you to examine the reality & keep you away from the blindly coping of any master.

All the creation of the earth is beautiful in the eyes of an artist. Because, his insight discovers the inner characteristic of a person or an object whatever is true, it is beautiful. So devote yourself in search of truth and entire a world of beauty. Knowingly or unknowingly Ramkinkar has follow this views of Rodin. He not only creates the outer form of an object but tried to reflect the inner sense to create a combination of truth and beauty.

Rodin also told to be honest to one’s feelings, whatever one feels, one just represent it without any confusion. You have to stand against the trend or rules of the society. Simplicity like a child is necessary. The most important matter is now the art of love, to know the spirit of life to love the life. Before an artist you have to prepare yourself as good human beings. So devote oneself for the sake of love. That is the most wonderful emotion of the world (Basu : 2010).

Ramkinkar was a very simple man. He has stand against the prevailing trends for the sake of art, to give it a new dimension. He has relished the deep relation with life. And prepared lots of art work which reflect the journey of life, an example if it is his Santhal Family, which reflects a relation of men and nature. The combination of nature and life always creates a new identity. That independence is present in the open air sculpture of Ramkinkar which has a separate identity. New ideas, unique thought were there in the work of Ramkikar. If nature is the source of art, then the artist will be always inspired by nature. From the evidence of past we relies that the major civilization has always based on the sources of nature. In future also artist have to emphasis the importance of nature for the development of creativity, otherwise their art will be just a representation of uprooted form. On that point of view Ramkinkar’s open air sculpture would be a course of inspiration for the younger
generation of artist, whose works reflect the spirit of life, deep sincerity, the love & care for nature.

At present, the student of art education are involved and engaged in to create the abstract forms in their beginning. As a result they lose their artistic self identity and creativity, this is the reason Ramkinkar never allows any of his student to create the abstract form in the early days of this education. He told his student to learn the basic form of every object from nature and then developed it in your work, not to hurry for abstraction. He was a very dedicated person towards his work. If he finds any faults he immediately demolished it. And start from the beginnings. For the creation of good Sculpture he always reads good books related to art, make sketch, and studied the natural surroundings, as nature is the prime source of all good creation. The Mother Nature will always allow you to explore the new dimension and help you to be a good artist. In Indian contemporary sculpture various experiments are going on. Lots of new medium and theme has been explored. But the pioneer is Ramkinkar. He told to his student; ‘don’t be afraid to do experiments. If you find faults in your work break it, and starts from beginning’ (Dharmani : 1991).

The world of Ramkinkar became a source of inspiration for the younger generation to explore the new world. The experiments on various techniques which were started by the French artist like Cezanne, Monet, etc are broken into various branches in a different social environment. But the power and the aesthetic quality whatever we find in the work of the great master it is just sometimes missing in the work of the artist, who belonged to contemporary society (Dutta : 1968). Here Ramkinkar is completely different. His art never cross the boundaries of human feeling and emotion. The sample Santhal Family of Santiniketan easily understands the meaning of his work.

Sculptor Tapas Dutta quoted, - “We know that, art and artist cannot survive without the support of patron. Who are those patron and how are they supporting for the survived of so-called modern art. The general people are not able to understand the meaning of that art. Even they are not interested also. They didn’t have any necessity. The wealthy classes of the society are responsible for the survival of art & artist of contemporary world. The values of an incomprehensible painting are measured in lacs.

The main purpose of art is to help people to lead a better life. From early civilization to till today whatever is beautiful, every creation gives people the mantra
for their better tomorrow. The art has taught people to live life with aesthetic pleasure. And human beings are the best creation because they can taste the rasa of art. The early people create paintings on the surface of the cave walls, perhaps these is the first artwork by human beings. Later on the best creation of every civilization like Pyramid, Temple, Tomb, etc came in front of our eyes as a symbol of human effect and reflects the story of devotion towards the beauty of life. But the distortion of form in modern art leads people towards disappointment in life where there is no hope and life become stagnant. The creativity loses its language. Man becomes a machine. Where society becomes blind. Because machine can not sing the song of creation. It is completely a human affair and a matter of emotion’ ( Dutta : 1968 ). In this perspective, work of Ramkinkar depicts the joy of life and a symbol of social commitment. His style, technique of working has attained a higher stage. He never devotes himself for the unnecessary distortion of form. His painting, sculpture etc. reflects only the motion of life, joy, feeling and emotion. Especially his open air sculpture is related to nature and society. It is difficult to separate one from another. Here he is a successful to represent himself as a true sculptor.

Without Ramkinkar the contemporary sculpture of modern Indian art is incomplete. The development of modernity whatever is happened in the works of his master Nandalal that has reached its height in the work of Ramkinkar. Time never stopped him. The materialistic happiness never attracts him. By nature he was a man completely devoted to his work only. No money, no fame, not even the facilities of life; nothing was important to him. He finds peace and the taste of liberation into his work. His sculptures are not a subject of aesthetic pleasure only, but it has an identity of his self and personal feeling. Comparatively his sculptures are much more spontaneous, powerful. He had made a conscious effort to combine nature, environment and the feelings of human being in to his own sphere of creativity. That is the only reason, that Ramkinkar is known as a pioneer of modern Indian Sculpture. (Mandal : 1991).

Ramkinkar’s works are able to communicate with real life. He has understood the Truth of life from the inner core of his heart. Art is no just a matter of colour, brush, cement, and plaster for him. It is a reflection of a divine relation of his soul along with nature and that feelings and emotions become the prime source of creation for every artist.
Ramkinkar once told that there may be a flower blossomed in the midst of forest, perhaps no body can see it but still, the work of flower is to blossom. In the same way he made sculpture and paintings, and less bothered about their durability. This air, sky, soil, the six seasons etc are engaged for the blossoming of a flower, because, the nature of flower is to blossom so what if it will dry one day. Similarly an artist is free from the matter of profit and loss. This world is a huge museum and every creation of god can be a major source for an artist to explore his creative ideas. This moment of creation become divine moment, when he devoted himself entirely in the depth of creation (Choudhury : 1991).

A discuss upon the contemporary art scenario is a necessary at this point. Because the huge area of contemporary art world is running blind behind money, name and fame. For the achievement of materialistic pleasure they are ready to sacrifice their self-respect. Here the thoughts of Ramkinkar give a ray of hope. In that content it is necessary for every artist to understand the inner meanings of Ramkinkar’s work. He was a man of simplicity, and his living style was free from complexity. He led a life as pure as nature, in that matter he was very close to nature.

Ramkinkar was very much enthusiastic and free towards new medium, new technique and subject content. He never had any rigid academic bent of over mind and matter. He took anything and everything that was required for his creative endavour and left what was not necessary. This he revealed in a very innocent manner. According to him, his creative journey offers to various influences from different sources. "What is meant by influence? I have seen the works of this country and in same way the works of the foreign lands. Few I have taken. But how much taken is not possible to say. I took because it felt good and few come unknowingly which I would never know, not only by me. But all there who would view my work. Whatever I have eaten they got digested. And in art there are so many influences and addition. We are taking from the Greeks, China and Japan took from us and again Europe is taking from Japan. It is giving birth to modern art. This giving and taking process is always there and would continue forever. Now your hand can reach Paris. One cannot go on receiving things, but he has to digest. One needs strength to digest. Indigestion is bad for health. It is for more worse in the context of art" (Bondopadhyay : 1991).

To Ramkinkar, what the eye sees and the mind receive is very important. If it comes naturally then it is good, nobody will know. But, when one is receiving, he
should know why he is doing that and what is the need for it, then after only he should find out whether the very things one has received has relation or not in his creativity. Whether it contains the artist’s identity or not must reflect the creation. Otherwise, in the art work one will vision a ‘Matisse’ and a ‘Cezanne’ and many more loosing original identity of the artist who has created the art work. Ramkinkar said, “There is a story from the land of Arab. A winter night, a camel extends his neck inside the tent and after a little allowance slowly he comes inside the tent and ultimately throws away his own owner out of the tent. This is the danger. In many works therefore I see the artist is cornered. One has to understand that whether the picture is good or bad, it is his. There, one has to stand over Cezanne and Matisse. Because when you take from someone or something it has to be blended with yourself. Actually art is not a cut out portion mended on a Baul’s gown. When one artist glorifies himself by showing that similar cutout portion of his picture, it becomes a laughable stock. It is also very sad” (Bandopadhyay : 2006).

The present contemporary art scenario has somewhat changed with the growing economic upsurge taking place in the society at large and specially with the corporate houses, private collectors and galleries with more financial backup and market strategy seems to purchase art in a refined and sophisticated manner keeping aware and fore seeing the future of art in the country today. Thereby, making the artists more concerned toward art market which not only may sustain them in the long run and also build a trust worthy relationship with the galleries and collectors. We see an analytical procedure involved to keep the entire process of creation and consumption running thereby making it a very measured and calculated effort on the whole. At the same time we find, the artist as an individual is also acquiring fame, wealth and recognition in a short span of time that may appear as a dream for the earlier artists who struggled in severe manner particularly for his finances. But, Ramkinkar on the other side was quite different. For him, his creation and creativity was the only obsession he had and not beyond that. According to him, if an individual have, skill and strength to voice his own expression, then, fame would come, on its own, his simple life was devoid of cheap popularity and artificial glamour. And it can be said that he was a man of philosophy who believed in simple living and high think. Ramkinkar is therefore an all inspiring and influential figure in the world of Indian art.
Ramkinkar has said, "Look, I have never thought of fame, wealth and recognition. It is difficult to work if anyone thinks of them. Many things have come in later times and also were gone. I couldn't hold back the money. What would have been the use, if I had held them? A high storied flat in Kolkata? But then, how do I get freedom? I do not much desire. Whatever sculpture I did in various places of Santiniketan, their finances were being made by the authorities. I have not taken any money. I haven't sold my works. I believe art is not a product for sale. I was never questioned by myself nor was thoughtful regarding the young artists who were making fame and money. I never thought about the preservation of my work and I didn't get any time as well. Few suggested to make the Black house, a museum, by removing the post graduate hostel from the place, what is the use of it. It is better to remain the place like that for those who will generate life instead of making a dead museum. After all life is important. I think after making sculpture or a painting my responsibility is over. It may not be necessary to think of any publicity. But then again art is but a mystery and Maya. This makes the life more precious. In the world of art if an artist works in a truly good manner, people will certainly remember him" (Chattopadhyay : 1991).

Ramkinkar started teaching in Santiniketan, with the quest for a bond of a teacher and the taught, and had no greed for any materialistic needs. Without keeping in mind the financial loss or gain, the teachers on ideological ground got together in Santiniketan to teach. It was a boon in disguise, because at that time the schools did not have to follow any strict norms, there were no rules or condition laid down by the rigid academic system, Ramkinkar could do his experimental sculptures with freeness and ease. He could therefore do something extraordinary which none other could have the courage to think. Mainly he wanted to satisfy his mind and knowledge by conceiving to his sculptures. Portrait and open air sculptures are his most significant creations.

There is a duel nature of his work. Through structural depth and organic quality, the form seems to dance in the very rhythm of life. Secondly the expressionistic character of his work. Compared with the contemporary sculpture of his time his works are more vibrant and joyous. There one can find the song of celebration life, youthfulness and nature. It was more a play for him rather than work. One can feel the joyous spirit of life through the variety of his works. In his works, one can also feel the peace and silence of the open air, the breathing in and out of
space along with pleasure of once soul. The work seems to enjoy the playful happy mood similar to those of flowers, which seems to have each day with innocent smile and heart fullness which can be seen in the process of his works. Through repeated chiseling and carving, and injuring the surface, to build rough coarse and grainy textures, Ramkinkar used to make a textured surface which is almost opposite to the smooth surface of the academic manner of training in colonial art schools. Ramkinkar’s sculpture has a tremendous relation with the primitive aspect of nature. The dream and theatricality played by the light and shade, the movement, swirling action, the dynamic thrust to move forward the spaces echoing at different, corners of the work all, add to a splendid scenario gleaming with eternal life (Appaswami: 1991).

Ramkinkar belongs to a period of unrest and struggle that was sweeping the nation from all around for independence. A considerable influence could be seen in his work as well as on him. From the very childhood, he was involved in the freedom struggle. The felling and emotion for his country was no less in him. In his early life he worked relentlessly and was involved of his in the freedom struggle of his country. But later, in his life, as an artist he was never influenced by politics. Rather he was irritated by the negative aspects of politics. But, social disturbances and problems created certain reactions inside him. This reaction wounded his sensitive mind. Based on these, realities, he created his painting and sculptures. This is the reason why many consider him as a Social realist in the history of art. In the context Ramkinkar himself commented: “I have never done politics actively. So, I don’t understand how much an artist should participate and how much not. I had many artist friends who were involved in politics. Out of them many left everything and many remained where they were. While many acquired a post and designation with. I didn’t understand real politics it changes its face so quickly. But as an artist one has certain responsibility for the society.

One who creates art is also a human being - a social being. And his subject navigates around such thing – his realistic and intuitive feelings. So riots, partition, famine and war–whatever insults human civilization faces would certainly create reactionary attitude to one artist. Like Tagore was moved several times and likewise any great artist would be moved. So it is the duty of an artist to speak about the light as well as of the suffering of life in a decayed society that is caused by man himself” (Bhattacharjee: 1991).
Jaya Appaswami, expressed that during the independence of India, few artists were born out of their own need and understanding; Ramkinkar was one of them. One cannot categories him and compartment him with any ‘ism’. And he himself denied such classifications, because he was multitalented and versatile. Ramkinkar was born at a time when artists were under different groups, schools and ideologies. He remained outside of it. He could be called self-individuality and self-independent. Though he was involved in his own time, surrounding and tradition, still he went beyond them all. Mainly the tradition under which he was nourished, the one that helped him to experience life, he went on to create, a bigger and richer tradition. With his own style and formal innovation along with imagination he created a more refined and developed language of art. He created a new life form is his contemporary sculpture by getting away from the dead academic practice of his time (Das : 1991).

Ramkinkar, in the overall scenario of contemporary art stands with mystery, and can be considered as the founder of modern art in sculpture. With his life and philosophy of art, and his strong backbone to resurface and emerge continuously in a journey so severe and harsh, that he tried to being a positive light to other artist as well. Through creative inspiration, he tried to shower vibrancy and attitude in the dry and empty mind of others. He seemed to be a leader, that appears by his name ‘Ram’ but never become ‘Kinkar’ meaning slave. Because he knew that a true artist never meets any demand and never become a slave to any authority and also never controlled by middle class attitude. That is why; he walks continuously, laboriously in his journey. Uncompromising attitude along with the freedom to create could be seen in his long journey of creative practices. His works justifies how, his life, self and creative aspirations blended together in to one creative force and struggle. Ramkinkar – a rare combination of personality and creative genius is a name that hypnotizes art enthusiasts, critics, practitioners and art lover with love and respects.

People from distant lands comes every day in Santikatan. The open surroundings of the rural environment, the greenery, the red soil and Ramkinkar’s open air sculptures alongside the road bring awe and astonishment to the people who visit them. Those who have seen Ramkinkar engrossed in his work, and may have heard him amidst cheerful conversations and also seen him laugh loudly and with spirit, to these people Ramkinkar is a giant force, as well as a highly spirited person, of joy and cheerfulness. Those who have come little closer to him, sometimes saw him in a different mood – depressed and serious, self contemplated, closed, and
involved within himself. Those who did not come under his guidance, particularly the present students and the practitioners of art, to them Ramkinkar's creation stands most precious at heart. Without keeping in mind, any kind of gain and loss he wanted, his works, not to be caged in the sophisticated showcase of any art enthusiast, as a status symbol. Rather in the open air of Santiniketen, these works would remain friendly, with the rural people, and in turn take part in long run for survival. In the name of preservation his sculpture were surrounded by fences and hence were restricted the movement and speed. Still through these immortal creations, the pulsating liveliness could be realized by art lover, for time eternal. By exceeding all kind of limitations the way he has shown the path to modern sculpture, it can be concluded that he is the fonder as well as of the greatest sculpture to have lived in India. In spite of his depth to traditional Indian sculpture, Ramkinkar is avant garde and original in his work and personality. World art and its movements swept across his heart. By standing still on his own soil, he collected few and dispersed and gifted the Nation more. In India, he courageously worked with abstraction and showed a new way before which it was never seen, in the subcontinent. Anything out of life or reality during the process of abstraction was discarded by him. It was because; his artist mind was acquired by life. His priority was the true meaning for the search for 'life' which has conveyed the expression of life and nature, both in its severity and joyfulness that would enrich the whole of mankind. As a torch bearer he will inspire the new generation artist to search the subject matter through the life world which enveloped them. It is through his footsteps that students would find a new opening and new directions and new concepts that would glorify Indian art of sculpture.

CONCLUSION

In the perspective of contemporary sculpture, through the efforts of Ramkinkar modern Indian sculpture was born and enlightened itself and resulting in the advance of Indian sculptural tradition to enter the realm of modernism. The open air sculptures of Ramkinkar led a new way towards technique, style and treatment of the subject content and opened a bright horizon in art in India, which was previously unexplored. As a result of this the new generation of sculptures could make their own way which might to an extant be a never ending journey of time. For, Ramkinkar, has shown that nature is the ultimate truth to reality as well as aesthetics. There is a deep relation of sculpture with nature which leads to the development of aesthetic pleasure.
in art. He also showed that imitating tradition or following it blindly would not bring freedom of expression. It is only by new path, nation's identity and contemporary reality that would glorify art and its aesthetics.

His greatest contribution is the open air sculptures in Santiniketan. He gave birth to new principle and thoughts by his sculpture, *Sujata* and the *Santhal Family*. Though there was a definite line of traditions in sculpture which almost had an end during the Mughal rule. Later, during the British colonial rule in India, a new wave of sculpture began to be introduced in the Indian soil. But there purpose was to glorify individuals of higher rank and caliber, especially of British origin and culture. Sculpture was *not* treated in terms of concept or an idea. Ramkinkar broke this monotony. *Santhal Family* was born and it did not praise and celebrated any individual or authority. The sculpture is subject oriented and dealt with migration of labour. This subject was never dealt before in the context of Indian sculpture and it was the first of its kind. Before the *Santhal Family*, he sculpted *Sujata* and tried to bring out the relationship of nature. Whatever sculpture done during the colonial period were imported from foreign lands. But his open air sculptures were site specific. He made them on the exact location. In the field of contemporary art this was a turning point.

On the other hand the works before Ramkinkar were placed on high pedestals. Their gaze remained high above the common man. But his open air sculptures like *Santhal Family*, *Call of the Mill* seemed to walk on the ground below. No glorification could be seen here on the part of any individual but only the struggle and effort of common man was realized. The materials used are found materials like stone, sand and cement. It seems that these sculptures comes to life and are part of the common people in the social surrounding. The organic texture of his sculpture seemed to create a harmony with the harsh reality of rural life. In all respect his works led to the opening of new direction to contemporary sculpture.

How certain innate characteristics of Indianness should be there in a work of art was also shown by him. So in his work there is a blend of classical thoughts and celebration of dynamic rhythm of primitive life. In his work one finds the controlled self, the pulse of tradition and the emotive quality of reality. Therefore, his discovery of modernism could be explained as the modernism of Indian tart. He showed contemporary sculpture, the importance of emotive feeling that resides inside a form instead of creating a real form. Achievement can be found in the truth and beauty of.
the inner spirit that in term beautifies art. His works are for common man, easy and simple to comprehend. His works are expressionistic, structured and organic; one can also see life, youthfulness and joyous tune of nature.

In his work one can also find, the link with general pulsating life. He realized life in all his own way in a deeper manner. So art was the reflection of his relation to nature. He also showed the way to various experiments in the practice of his sculpture. He was never bounded by a school or tradition but opened a new world based on his own experience. He never saw wealth, fame and popularity more important than his creation. Ramkinkar thus, can be an inspiring personality who in his constant effort spoke about life and painted the light towards which humanity would move in full blossom. Contemporary reality always created the very spark in him, in his mind and in his works.
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