CHAPTER- I

INTRODUCTION

1.1 BACKGROUND

In order to criticise the contemporary art practice of Bengal, in its social context, one needs to define what is meant by the term 'satire'. While explaining satire, Ajit kumar Ghosh has opined that, a smile which does not make us happy rather makes us sad, the smile which instead of cheering one up brings the person down, strikes him/her hard is a sarcastic smile. The satirist is very harsh and mercilessly exposes the vices and follies of human beings. The satirist derives an utmost pleasure in doing so. This smile is the satirist's alone. The ring of his/her laughter never reaches out to the listener or the audience. Even in humour and wit there exist an element of sarcasm, but in such cases the lightness of the laughter waters down the sharp jibes. But in case of satire there is a strong presence of sharp ridicule. The word satire derives from 'satura' which means mixture. A satirist's purpose is to criticise the society by ridiculing it, to refine its vices and moral corruption through his/her sharp sarcasm. The satirist through his searching eyes exposes the wrongs, the shortcomings of the society and ridicules them. Things which we want to forget, ignore, to forgive at times, the satirist fixes his/her gaze on those aspects. The person keeping oneself above and over everyone, it seems, attains a tremendous joy out of the sheer helplessness of the people who are at the end of his/her lampooning. However, there exists a difference between a good and a bad satire. When sarcasm crosses over to humiliate someone, bring about disgraceful lampooning on a personal level, they are poorest instances of satire. But there remains an impersonal justice in a great satirical writing. The weakness and drawback of others easily reflects in his eyes and he enjoys a by ridiculing (or mocking) those faults and weakness. (Ghosh: 2002)

In order to explore satire in the field of art, we should not restrict ourselves to any one particular field of study. The different stages of fun (such

as) i.e. satire, wit, humour, irony came along with joke, jest, jeer, sarcasm, Repartee etc. Fun is one thing but satire is different. Satire is a hard/tough form where a great fun (satire) arises, if it. In the satirical writings the help of 'wit' has been taken other than 'fun'. Many times wit has been presented by to which it is called is 'juggling of words'. (Adhikari:2003) But it is not so much applicable in the field of art as is in literature or drama. The language of Art is totally different from the medium of other creations. Though he/she is not a cartoonist, still there remains a satire in an artist's creation. Only a cartoonist does not make fun on his own time, it can be seen in a painter or sculptor's work. Actually, when an artist draws (or paints) something, his mental thoughts or ideas came out on that. Paul Klee had said, 'I think as an artist I can take my viewers at the same direction where I'm going.' An artist's aim is to (acquire) reach at that same power point said Paul Klee. In a painting line is measurement, colour is quality and layer is weight. That means the areas of beauty can be separated by lines. The quality on the character can be expressed by colour and the roundness, mass of an object can be shown by the layers of colour. Before drawing anything the canvas on the paper that means the painting surface remain blank or indifferent (neutral). The artist creates different forms on that blank surface with the help of those elements. The forms of his painting are the constructive unit like the bricks to a mason. The idea (or thinking) of an artist is his own, but he expresses that idea through his painting for many (masses). Each and every person stands on the background of his time and space, without that the person is rootless. That time and space directs his quality of language. (Som:1986) Following this reference it is said that the satirical expression of an artist’s work is that of his own. So, the laughing quality, which remains in an artist's work, becomes humour, sometimes wit, sometimes satire or fun. These differences can be noticed easily in literature and drama which cannot be in the field of art. So in this field it depends mostly on the viewers how they are accepting (on judging) the creations of an artist. The space, time and period will be expressed through the works of an artist. That is natural. And to reveal the naturalness an artist can express his work through satire. In that matter the artist's mental thinking reveal (expose) easily, on the other side the artist's composition becomes to the viewers.

A great satire uses humour as the medium to express his opinion but to in order to make someone laugh he never hesitates to strike. Ronald Knox has said 'satire borrows its weapons from the humourist. Yet the laughter which satire provokes has malice in it always.' (Chakraborty:1978) The expression of art has been done on the canvas or paper through colour paints and brush. In that case how the viewers accepting the art work of an artist that is very important. Abanindranath has said that writing is a collective production of three ink, pen and mind. In the case of an artist, the work of an art can be done successfully by the union of hands, mind and tools. In case of painting with the help of different techniques sometimes it becomes landscape, sometimes portrait, again sometime caricature. (Tagore: 1366) About this discussion Abanindranath Tagore has said another important thing that-The artist stands at one side who works (acts) with different equipments for giving happiness, on the other side one also derives happiness by doing his artistic works and the other person becomes happy by enjoying those wonderful works. (Tagore: 1366)

The study intends to explore how the artists in Bengal, have produced a social critique of the contemporary society in the light of satire. The study used the term ‘contemporary visual art’ in the title of the thesis. The term ‘visual arts’ can be explained as following- “ Visual arts are art forms that create works that are primarily visual in nature, such as ceramics, drawing, paintings, sculpture, print-making, design, crafts, photography, video, film making and architecture.” (Wikipedia:2014) Again Encyclopaedia Britannica defines visual arts as “a visual object or experience consciously created through an expression of skill and imagination. The term art encompasses diverse media such as painting, sculpture, print making, drawing, decorative arts, photography and installation. (Britannica: 2014) However, painting, sculpture, dance, music are called fine arts at times. The thesis has kept painting and sculpture under the category of visual arts.

While explaining what is satirical art one tends to talk about cartoon. But apparently what we mean by cartoon is political cartoon. Cartoon is one of the significant developments in the field of visual arts and political cartoon is merely a part of it. Cartoon emerged in Europe in the 18th century. The

pioneer of emergence of cartoon in the west is William Hogarth (1697-1764).Even in India; we have a long antecedent of cartoon which dates back to earlier centuries. But it is not the objective here to narrate a history of cartoon. Rather, the study attempts to explore how the form of satire gets expressed in other forms of arts apart from cartoon and how satirical art successfully writes a critique of the society. Researcher Biswadeb Gangopadhyay writes that ancient Assyria, Egypt, Greece and Rome had a tradition of caricature. Instances of such caricature can be found from papyrus of Egypt, or from the pictures painted on ancient Greek potteries. Ancient Roman ruins in Herculaneum and Pompeii also provide us with evidence of caricatures. A painted papyrus belonging to 1000 B.C kept on display at the British Museum depicts a lion and a deer engrossed in a game of chess. In all probability, it can be drawn from the picture that the deer had put a bet on his own life for the game, which reflects the power of the winner of the vanquished. This is considered to be the very first instance of a caricature (Plate 1.7) (Plate 1.8) and (Plate 1.9). A similar evidence of a humorous painting has also been found on the walls of a pyramid, which shows a drunken revelry, where an inebriated man is being carried away by other people. Such instances of caricatures can also be traced back to Athens of 4th century B.C. Celebrated Greek philosopher Aristotle, writes about it his famous work 'Poetics' and later also we find such evidences in the writings of another Greek, Aristophanes. Not only in Greece traces of the existence of such satirical art can be found in the roman civilisation. Famous roman philosopher Pliny in his 'Historia Naturalis' refers to many contemporary sculptors of the time who erected caricatures of notable personalities. Once, it is said, such a caricature sculpture was made of famous Greek poet Hyponex. 15th century AD was the age of European renaissance. There was flourishing development in every aspect of science, philosophy, literature, painting, sculpture, music. Naturally it had an effect on the development of satirical art. 15th century saw rise of Protestantism by Martin Luther. It was a response against the corruption of the Church. As a result, on one hand, while Luther was able to mobilise and build up a consensus against the Church, on the other hand, the Pope could easily denounce Luther as a heretic. While building up the protest against the Church, Luther took help of the

contemporary artists who, across the cities and towns, painted and drew many satirical images depicting the corruption of the Pope and the Church. The Pope also, in a similar manner, with the help of artists, produced many caricatures of Luther depicting him as an Anti-Christ. Lucas Cranach, a follower of Luther in a book drew a satirical image of the Pope depicting him as a donkey and a calf. The book was called 'The passionate of christ and anti-christ' written by Phillips Melancthon and it was widely circulated. The section against Luther also took turns to lampoon Luther. In one such drawing, Luther was depicted as a kind of a bagpipe, his nose was like a flute that was being played by the devil. The message of the image was clear. Luther was being depicted as an anti-Christ. But Luther gained tremendous support form he rulers of Italy and Germany for they too were suffering under the dominance of pope and the church. As the fifteenth century progressed, the tendency of usage of distortion in paintings increased. Art became the means by which the angst against the evil and vices of the society came to be reflected.

A certain sense of humour can also be found in celebrated painter Leonardo da Vinci's work as well. Along with his anatomical drawings and paintings, Vinci also pursued an interest in producing satirical images, few of which can still be seen today in the Windsor castle. One can also find numerous instances of satirical paintings in works of the famous artists of the Flemish school Hieronymus Bosch and Bruegel(Plate 1.10) . One of the greatest artists of the contemporary time, Raphael also painted numerous satirical portraits on request of the then Pope X. these were against those who were against the Pope. Until now the way the satirical paintings were produced and being developed, these were more akin to caricatures and not cartoon. Artists of the Flemish group, Bosch and Bruegel also made satirical masks which were profusely used when Greek tragedies were enacted. This was a different way that satirical art was being used. In the European tradition, the next artist whose name features as a notable satirical artist was that of a Greek, named, Giambattista della Porta. He was not only a painter, but also a scientist and a writer. In his paintings he drew similarities between the face of humans and animals (Plate 1.11). In all probability, he might have

intended to show the similarities between the anatomical structures of human are face with that of an animal. Towards the end of 15th century Europe saw emergence of a range of painters who contributed significantly to the progress and improvement of the satirist paintings. One of the most notable painters among them was the French artist, Jacques Callot. There are many more artists in whose work we can find the intention of unraveling the society's face in guise of satire. (Gangopadhyay:1420) The western world champions in assertion of individualism. They doo not take anyone to be absolute, not even the king's. They strive to attain a better society through criticism and hence art like many becomes the medium of voicing the protest, the disgust, and the complaints against the society. Artists pick up brushes, use litho prints and various medium to express them and convey their support to people in their deplorable times. One such Spanish painter was Fransisco Goya (1746-1828). His paintings portray the pain and suffering of the people laboring under various atrocities of the state (Plate 1.12). At the age of 62, he was caught amidst the trouble of Spanish state. It was 1808, Napoleon was the French emperor and he attacked Spain. King of Spain Ferdinand VII submitted to the might of Napoleon. During this time of crisis Goya produced a plethora of satirical work providing much impetus to the Spanish people. He started to lampoon the coward king and the courtiers and people gaining motivation started to revolt. Hence began the civil war and the French army was compelled to leave France. Goya's greatest satirical work is 'Los caprichos'. Such a strong impulse of satire can also be found in works of many other artists like Brueghel of 16th century, Hogarth of 18th century, Daumier of 19th century (Plate 1.13). Apart from them, names of George Grosz (Plate 1.14) and Otto Dix (Plate 1.15) are worth mentioning. In this context, art writer Abhay Sardesai has written- The satirical impulse in art already had a long history stretching back to various traditions: Hogarth and his vivid depictions of excesses in the 18th century and even Brueghel and his panoptical townscapes peopled by 'characters' in the 16th century, for instance, come readily to mind. The changing modes of capturing and producing visuality brought about by brought about by photography and the cinema; the influence of the graphic arts (comic-books which took off in Europe in the 19th century and the presence of influential graphic-caricaturists

like Daumier, for instance); arts of Asian and African vintage, which had different conventions of figuration; and socio-economic alienations produced by the Industrial revolution and the 1st World War, all together and separately influenced the modern imperatives to remodel the human figure. More than many others, the satirical modes of addressing the image, of undressing and redressing it as well, (with their determining principles anchored in tropes like irony and sarcasm) became some of the more attractive and convincing modes to capture and question life, to inspire mockery and provoke contemplative laughter at the expense of a world that was changing dangerously and disturbingly. These modes, in many ways generated critiques of the idealized condition of normality. In their production therefore, they managed to foreground the abnormality to trait and feature as an operational ethic. The anomalous and the aberrant could at the same time be perceived as comical and grotesque. In fact, the grotesque itself could be delivered through the agencies of the comical. As the façade of civilisational propriety crumbled all around, the caricatural modes afforded some of the more creative options for artists who strove to critique the grotesque charade that modern life had itself turned into. Though the visual environment of the cartoon and the painting are quite distinct, the function of the caricatural enthusiasm in both is not very dissimilar. Verism, an art movement in Germany, for instance, sought to 'hold a mirror to the ugliness of society', by using the creative energies of caricatural practices to discuss the contaminations that had overtaken public life. The caricatural register, as used by artists like George Grosz (1893-1959) and Otto Dix (1891-1969) thus satirised with stunning efficacy the compromises that hypocritical public figures, bloated on their own self-importance, made to protect their own selfish interests. (Sardesai:2003) In this context, Sumit Ghosh has written- Many have experimented with satirical images. Like cartoon has emerged from fine arts, fine arts too have developed from the influence of cartoons. Say for example, Edward Munch's celebrated work 'Scream' which shows a man's scream in despair (Plate 1.16). 'Scream' is a work of oil painting but also available in lithograph prints. According to researcher Ghosh, Munch had used distortion in the form of portraits in 'Scream'. Munch being an expressionist painter shows in Scream how a human expresses when he

screams in absolute despair. He shows not only the man's face shrivels up but his entire body expresses the angst. Munch has not only moved away from the form but he brought in the use of distortion. Munch clarifies in a society replete with immorality and evils, it is not possible to paint for pleasure or to provide pleasure. Expressionist painters like Munch were often heavily criticized and ridiculed by orthodox painters of the age. In spite of all digs, another painter Henry Matisse, like Munch brought distortion to his canvas. One of the most celebrated artist of twentieth century, Pablo Picasso brought a different perspective to his painting. One of his most famous works 'Guernica' stands to be the best example of his kind of work (Plate 1.17). Sumit Ghosh draws a similarity between Picasso's Guernica and cartoon. He opines that, like a cartoon which echoes the anger, disgust and protest of people, this painting too voices similar sentiments. Also like a cartoon, Guernica has a political context form which it has emerged. Picasso had used some significant totems and symbols in his picture to depict the horror like a horse, a bull, a bird, a man, some figures of women distorted in fear. We know Picasso hailed from Spain. Guernica was small town in Spain. After the First World War, rule of monarchy in Spain came to an end. Soon a civil feud broke out in between the right-wing and left-wing to occupy control over the state. At last, the left were voted to power. But the leader of right wing General Franco summoned Hitler's help. Hitler bombed the city of Guernica. Although the painting is a named after the place it transcends the socio-temporal space. Its appeal remains universal. (Ghosh:2013) The painting although makes a sharp commentary on the state of politics there is a sharp satire involved. Looking at artist Marcel Duchamp's work one can find a sense of satire. In his most famous work, 'Fountain' Marcel lampoons the society (Plate 1.18). In the 'Fountain' the artist places an everyday object-a urinal-and transposes them as art objects. This was a remarkable instance of how an object of utility, an everyday object, industrial object was transformed into an art object by the artist. In doing so Marcel took a bold step against the norms of the bourgeois society. Another notable work of Duchamp is 'L.H.O.O.Q' where he had taken the image of da Vinci's Monalisa and drew moustache on her (Plate 1.19). This was not only to break away from the norm and rules of art. He believed that in order to express himself/herself to the greatest extent an artist need

not be reliant on any forms, rather should take the route of his own faith on the art form. Duchamp tried to break the monotony of rule and norm and challenge it by creating new language through satire. (Ghosh: 2005) In this work of Duchamp one can find the traces of emergence of post modernism in art. In here, we must make mention of Richard Hamilton (1922-2011). In one of his works, a photo mural titled 'Just what is it that makes today's houses so different, so appealing.' A composition of 10x9 inches, the image shows an interior of a room (Plate 1.20). A certain kind of setting has been build up by using specific photographs. The photograph creates various imagery of desires of the middle class and brings forth successfully a picture of the contemporary society. Pop art always tries to bring art closer to everyday life. It attempts to bring bridge the gulf that exists between the ordinary life and art and in doing so it often takes refuge of satire. It tends give a jolt to prod people to think and in here art proceeds to take up the post modern ethos. It is relevant here to talk about another artist David Hockney (b.1937). David had created portraits of himself or of his friends by using objects used by them. This creates a kind of symbolic and humourous reference which itself becomes a social critique.

The study has narrated how the western artists have expressed satire, humour, wit in their work. All of their work carries a message of protest. It reveals the emptiness of the modern society, its deplorable condition. Now the study will turn attention towards the Indian scenario to find out how this new language of art developed in here. Artists in ancient India were proficient to draw images of god and goddesses. Society and it condition was hardly reflected in their drawings. Art produced was out of pleasure and beauty. The upheavals of the time never left an imprint on the works of art of the time. This continued till a long time and things started to change from 19th century onwards. The style of kalighat painting brought a change. Satire has been a part of traditional culture in Bengal since a long time. The various traditional practises like *bolan* in rahr Bengal, *gombhir*a of north Bengal, *jhumur* incorporated in their performances an element of satire. Composing ballads and rhymes based on contemporary events and incidents and presenting them in a satirical manner was a common practice. This was also true of the

community of the *patuas* from the rural areas. These *patuas* on coming to Calcutta settled around the Kalighat temple. As a temple Kalighat was considered to be very sacred and attracted a great number of pilgrims .these people on their way back from visit to the temple often used to buy these *pats* that had images of gods and goddesses drawn on them. These groups of artists realised this as a prospective opportunity to sell their artworks and came down, settling around the temple premises permanently. Once they had settled themselves in the city, their technique of painting saw a gradual change. Many of the English officials who came to Calcutta during that time used to paint and draw in their pastime. They were often seen on holidays, lazing around the bank of the Ganges and painting landscape. They mostly painted in watercolours employing the 'wash' technique. This was something new. The *patachitra* artists by keenly observing the artists readily picked up the new technique of painting and employed it in drawing their *patas.* inspite of following a sophisticated technique thee paintings had a certain rough edge which gave them a uniqueness. The *patuas*, apart from drawing the usual images of gods and goddesses at times also painted images depicting various social events or occurrences in a satirical manner. These were mainly intended for the English buyers, who would it was thought be attracted by the satirical representations of various regular events like the fight between two woman over a man , women being beaten up by her mother in law or the other way round. Events which often occurred regularly like a drunkard *babu* being beaten up by a prostitute featured in their drawings. These drawings were not drawn merely in a realistic manner rather it was a hint of satire, a dig was attempted at the various incidents and scandals that were at rife in the contemporary social order. The English found these quite enjoyable and often bought these. This encouraged the artists and they started regularly to paint such satirical images. *Patachitras,* had an exclusive position in the world of art in Bengal and had a significant contribution in the development of modern art of Bengal. In keeping with time, art in Bengal saw a gradual evolution in style. Beginning from the early 19th century it continued till 1920s and 1930s. Later the study will see, post independence, many artists inspired by the folk art used such styles in their own composition.

1860s and 1870s onwards, there was another development of wood cut print in the *Battala* region of Kolkata. From 1830 onwards, printing press began to emerge in the areas of north Calcutta like Shobhabajar, Darjitola, Ahiritola, Goranhata, Simulai, Bagbajar. Print maker artist got involved in these presses and produced images out of wood carving blocks. The block allowed producing several copies of the same painting. Battala's wood cut engraving is considered to be a separate genre of art nowadays. Since numerous copies could be replicated these were available to people at much lower price and hence these sold more than the kalighat pats. Battala print brought a blend of folk style and urban form. (Ghosh:2005) many satirical images of people, humourous images of animals and birds were also printed. Satirical images were also published in almanacs (*panjika*). Images like a huge wrestler after having a certain potion was now able to lift elephant, solutions for prevention of hairfall, etc, were usually published along with advertisements. For these reasons, battala wood cut print had a significant position in pre modern art. From these humourous images emerged new satirical magazines and journals. Most important of these were 'Basanatak', 'Horbola Bhar' etc. these magazines aimed at criticising the society by publishing various satirical painting. Many daily events have been published in these magazines which inspired many modern artists of later times. *Pata* painting soon started to lose its charm. It came to be repetitive. The artist had limitations in developing and failed to evolve the art with time. One must mention here name of Gaganendranath Tagore. Gaganendranath is the artist who can be called as the pioneer in whose work caricature had a constant presence. Gaganendranath's composition reflected had a universal appeal. Gaganendranath's satirical images were sharp critique of the contemporary society. It astonishes how certain vices of society against which Gaganendranath picked up his brush still exists in the society at present. Gaganedranath's style catapulted Indian style of art to greater and newer heights. While there were certain indigenous features that were developing owing to the patchitra, battala style, there was also a synthesis of the western and eastern style. While some artists consciously moved away from it, some came closer and used certain elements of western school to create a newer style. In the contemporary period, the attempts of criticising the society with

help of satirical drawings saw a change. Moving from kalighat style to battala to Gaganendranath, satirical drawings saw a transformation. Many of the contemporary artists were aware of the various forms of western art and effectively could draw inspiration from it or even could make a departure from it. Moving through all of these, the art of Bengal as well as that of India could develop itself. In this respect the study needs to speak about two artists of the 1970s- Dharmanarayan Dasgupta and Parthapratim Deb.

These artists underwent an evolution in their lifetime and the changing time reflected not only in their making as artists but also their art style. In their way of evolution they have seen the upheavals of the seventies as well as the rise of nationalism. It was a complex braid of nationalist spirit on one hand and the dilemmas of modernity. These complex yet contradictory strands in fact helped to give rise to a new style of art which was an amalgamation of west and east. There was a new modern style that was essentially Indian. In order to understand the complexities of this new style one needs to understand the work of these artists in greater details. The end of the 1960s and the early 1970s was a moment of political transition in Bengal. It soon spread to areas of Bihar and Andhra Pradesh. Soon rose a reign of terror and it was clamped down with iron hand. There was the force of police and the state to crush the movement. All of these created a situation which was of terror and anarchy. The *Naxalite* movement and its associated violence, the economic situation and the pressure generated thereby, as well as the imposition of the Emergency with its characteristics of censorship of public voices and the media (newspapers, magazines etc) generated the ground for protest-movements. Coupled with the contemporary socio-political disturbances, and a gradual fading through temporal distance from the pre-colonial and colonial memories, was an intense feeling of loss and rootlessness within individuals who had immigrated to this side of the border in Bengal from East Pakistan; their uprooted status created an atmosphere of aimlessness on the one hand, and a desperation on the other, to ensure a mere minimum of subsistence. The sum-total of this socio-cultural situation may well be presumed to have structured the response patterns in the responsive artists. The gloom that characterized the situation continued into

and through the 1970s, and reached a peak with the imposition of political Emergency in mid 1970s; even more severely, individuality and voices of freedom found them threatened and was put at stake. The visual artist, as part of the same ambience, was obviously extremely unhappy with the turn of events, but saw no immediate way out of the ensuing turmoil and violence. Amidst such a bleak circumstance the visual artist's search for a new language of protest found expression through the modes of formal distortion, satire and pun, in a way that the art of the post-60s was characterized by changes that focused more on the regional identity. Such upheavals of the time naturally influenced the artists and they brought about newer styles. The study has discussed two artists broadly but there were many more whose work showcased a sense of satire and ridicule. The fifties and sixties saw rise of many artists who showcases such in their work, they are important as well for the thesis. Art writer Mrinal Ghosh writes about Dharmanarayan that, "*he had produced a plethora images cantering around the onslaught of naxalite movement and the uncertain times. The affect that the events of 1969-70 had produced led Dharmanarayan to draw a series with a kurta drenched in blood. The kurta was hanging by a nail from the wall and blood was dripping from the kurta. Few crows were having the blood that was trickling down. Another composition depicted a blood stained kurta lying forlorn on a terrace it seems as if it is a dead body. Not only violence, but his compositions narrated a crisis of identity. While on one hand Dasgupta has represented the reality in few of his compositions, in some he has taken the flight of fantasy being inspired by the tradition of Indian miniature style of painting*." (Ghosh:1999) Dasgupta's work reflects the time in which he was living. Also his work represents an interesting mix of the Indian-ness that characterised the Miniature paintings as well as the urban style of the kalighat painting. The chief content of the pictures were of satirical in nature. These satire were at times were of wistful nature. There was prevalence of babu culture in the nineteenth century. Dasgupta using the style painted newer compositions based on contemporary situations of life. In this manner one could find in his work a strand of protest which criticises the society with help of humour. This dig at the society is ruthless .Dasgupta towards 1980s and 90s produced some of the best work of his life. He loved to experiment gathering new experiences and applying it in

his work. If one goes through the entire oeuvre of Dasgupta's work it just might see inconsistent as the artist constantly experimented with his work. He had a distinct individual style which one could easily identify, and in that he never was inconsistent. Arun Ghosh writes, the world of fantasy that Dharmanarayan creates in his compositions, the surrealist world of his creation actually voices the reality of the contemporary time. One can find many hidden elements in his paintings. In one of his compositions, there is a man holding a *Ganesha* idol in his hand. . The man's head is detached from the body. Up in the sky was a floating chest of drawers with wings. The severed head wants to fly away to the chest. It is to be noted how the artist in creating a surreal ethos successfully narrates the society replete with greed and lust for capital. The man holding a *Ganesha* indicates he is a businessman. His greed for unending profit is represented by the flying chest. The horror of such greed is overemphasised by the severed head's desire to move towards the head. (Ghosh:1997) Be it fantasy or surreal, Dharamanarayan's composition always had a satirical take of the society.

Another artist of the same time, Partha pratim Deb expressed himself differently. Starting from the 70s the artist has changed over the time and expressed himself differently. The way the artist used to express himself in the 70s was quite similar to that of the established artists of the earlier decade. His representations were more naturalistic. But gradually breaking away from the mould he progressed to take up cubist and post cubist style. Fantasy along with folk elements also becomes an important part in his work. He blended folk elements with certain western style and moved to work with abstraction as well. Partha pratim could build up a new style, akin to pop art by creating 2D or 3D models using trash and unused objects. In the mid 70s, Partha pratim rose to be one of the significant artists unearthing a new form. (Ghosh: 2005) Not only pop art but Partha pratim was closely influenced by Dadaism. Dadaism could voice his desire to express satire in a very surreptious manner. In the mean while we know, pop art successfully build itself up as a movement in New York- London. It was a new idea to play with form. Cezanne's painted apple if was a form, then a bottle of Coca Cola would also be another form. Cocacola was the foremost example of an urban

civilisation and Partha pratim, readily used such objects to create art. Using objects like bottles, toothpaste, glasses, old clothes, stove, pressure cooker, the artist creates 2D or 3D installations. An art critic from *Ananda Bazaar Patrika* had written that although Partha pratim belonged to 70s generation he had moved ahead and away from the general and dominant trends of art from the time. Pop art is one of the characteristic features of his work. He has taken fantasy close to grotesque. Fun and satire in his work has increased the appeal. (Ananda Bazaar Patrika: 2010) Talking of his work "The Big Bazaar" Partha pratim had made twenty small drawings of man, woman, birds, frog etc on small paper bags. This was dig at the consumer driven lifestyle and thought of people. His art is self referential, having a visual language of his own. No one needs to know a history of art and myths and legends to decipher his work and is creations can be contextualised easily. Hence the viewers very easily gets accustomed with his work.(Som:2004)The artist efficiently plays along with various medium,objects, paper-pencil-colours and brushes, entering into spaces of life and time with humour or at times with a sadness. This is his speciality as an artist. In doing so the way the artist has experimented with alternative art and fantasy which is highly commendable. It will be right to say in here that the artist's entire language of art is found on basis of satire, which the study has tried to uphold in entire thesis.

In case of art, it will be unwise and unreasonable to think that the modernity of western art and that of Indian art will be the same. From the time of new wave in Indian art there has been a development of a modernity that was Indian. It was deeply infused with a sense of tradition. Even though with time it has evolved but the affinity towards tradition has remained which is evident in works of various artists. Artists like Partha pratim and Dharmanarayan are no exception. They have maintained a fine balance between in imbibing what is traditional Indian practises and what is western. This is precisely what the study has tried to show in the thesis.

1.1.1 A Brief Note on 20th Century Bengal Art

Till recent past, in the art history of our country, the inseparable continuity of tradition, which was in force, was coming at the low ebb, from the

beginning of colonial age. A thoughtful and vehement effort was started to plant an unknown foreign cultural tree, eradicating our culture and seeing the interest of colonialism. In this situation what happened inevitably, was a clash and protest of two different cultures and their selfishness. Age of indigenousness came and touched every sphere of our life. Under the leadership of Abanindranath Tagore an exploration of indigenous art started and the base for it were 'Pahari' and Mughal miniature. With this he mixed Japanese 'wash technique'. Due to his brilliance and originality, his paintings became so fundamental that within a short time it was introduced as 'Bengal School' and it has spread throughout India by his competent disciples but transformation occurred in the hands of Nandalal Bose (1882 to 1966), the chief disciple of Abanindranath Tagore (1871 to 1951) specially when he joined Santiniketan, *Kala Bhavana* and became a permanent resident there following the invitation from Rabindranath Tagore. On one side, there were Nandalal Bose and his two prominent students, Ramkinkar Baiz (1906 to 1980) and Benode Behari Mukhopadhya(1904 to 1980) and on the other side Rabindranath Tagore himself. Union of these four artists is held as a great incident in contemporary Indian art. Here in pre independence period, Indian art got enriched with modern. In Rabindranath Tagore's process of thought, especially influence of his global consciousness, reflected among the said artists. They got profited as they got acquainted with the sense of value of oriental and occidental art. Here we should remember that a very big library was made at Santiniketan provided with books of classical and modern art of the world under the effort of Rabindranath Tagore. In addition he arranged lectures of Stella Kramrisch (1898 to 1993) and other art critics on modern European art. According to some art historians, period of modernism started from the time of Amrita Shergil (1913 to 1941). Many were not aware that at that time the works of Santinekatan were different, leading and guide to an open road that the works of artists of the 'Bengal School'. Regarding this Paritosh Sen has said in his book 'Freedom: the art of painting', the artists of western and northern India were completely ignorant of the works of Ram kinkar and Benode Behari, till two to three decades ago. Prof. K. G. Subramanyan of *Kala Bhavana* arranged a seminar where Geeta Kapur, Ghulam Sheikh, Akbar Padamsee, Vivan Sundaram, Mulk Raj Anand. They

all were surprised to see the collection of paintings of Rabindranath Tagore, sculptures of Ram Kinkar and murals of Benode Behari Mukhopadhya at Hindi Bhavan. The eminent men who came at the seminar had no idea about their works, which were so original, of high quality and modern. They were acquainted with their names only. It is a matter of joy that the writings, lectures of ex student of *Kala Bhavana*, like Subramanyan and Jaya Appaswamy. It has been truly and universally admitted that Santiniketan is the foundation ground of modern Indian art (Sen: 2002)

From Rabindranath Tagore till Ram Kinkar Baiz or K. G. Subramanyan, this flow of modernism, though born out of neo Indianness from many sides, is entirely different. Some researchers, especially K.G. Subramanyan and art historian R. Siva kumar, described this as 'contextual modernism'. The relevance meant here are nation, world, time and flow of life pertinence. Neo Indian style once became detached from the flow of time, life and world. Even Rabindranath Tagore was anxious about this matter. To bring in this relevance, experiments were done with *Kala Bhavana* and he also started practice of his own paintings. This relevance does not belong to any specific style. The style of work of Rabindranath Tagore, Nandalal Bose, Benode Behari Mukhopadhya is separate. But each artist has captured the time in their works and made synthesis of internal tradition and international modernism which made the works of the artist lively. Synthesis of this idea of nation and internationality sprung from Santiniketan and influenced all over India.

Two main artist of the study are Dharmanarayan Dasgupta and Partha pratim Deb, both products of Santiniketan. They were students in the 60s. In this decade, the situation of art practice in India had changed. About the art practice in this decade Paritosh Sen had written in his essay 'Swadhinata: Chitrakala', "Indian art in 60s and 70s had taken a remarkable bent. Many thought that the type of narrative art that came from Baroda was treated as a step towards rear, as the main mantra of 20th century art was that it should be devoid of history or description and form and expression should be the main focus. In our country, tales in classical art and descriptive style of art was in practice from the Gupta period to the Mughal period. This effort born out of

M.S. University, Baroda, on one side, can be said as an extension of Mughal style of art, as they wanted to create to relation between art and surrounding life. Mughal artists established this relationship successfully. On one side, we see in their paintings, scene of luxurious life of the emperors and on the other, peculiar paintings of daily life of the common people. Artists of Baroda were introduced into this philosophy. Among them were Bhupen Khakhar, Ghulam Sheikh, Nilima Sheikh, Nalini Malani, Vivan Sundaram, Gieve Patel, etc. (Sen: 2002) But the artist Paritosh Sen thought that Bhupen Khakkar (1934 - 2003) was a man of genius among them. Here, there is no doubt about this endowed artist. What the study want to seek that through art a revelation of satire/ humour and to criticize the society and through it and which is available in Bhupen Khakkar. On the works of Bhupen Khakkar, colonialism or modernism born out of colonialism, which created a middle class and dangers that has come into their lives due to self separation, is noticed in Bhpen Khakkar through his expression. From this side, the characters of his paintings, protest and analyse society. The modernism of his own style, which can be said, hybridity or modernism tinged with low type cultural modernism is seen in him. This we can say is one of the contributions of Baroda in Indian modernism. (Ghosh:2005)

To discuss the art of Bengal, the contribution of Bengal's art teachers is necessary to mention. During the first half of 20th century, the selection of opening of art institution by Bengali artist had been excellent. In this sphere, where for the whole of 20th century, the artists of Bengal exhibited their credits. Maharaja School of Art, Jaipur, Govt. Art school, Chennai, The National Art School at Machhalipatnam, Andhra, Mayo Art School, at Lahore, Pakistan, Allahabad University, Nizam Art School, Hyderabad, Ananda College of Colombo, Srilanka, etc in all the above mentioned art schools the proficient Bengal artists were selected as principals or vice principals. Among them, Upendranath Sen, Asit Kumar Haldar, Sailendranath Dey, Mukul Chandra Dey, Debi Prasad Roy Chowdhury, Promod Kumar Chattopadhyay, Samerendranath Gupta, Bhabesh Chandra Sanyal, Khitindranath Majumdar, Manindra Bhusan Gupta, etc came out to take initiatives in art education of 20th century India. (Som:2001) Abandrinath Tagore, mainly wanted his

disciples to spread all over India. This work was finely done by his eminent students, Nandalal Bose and Asit Kumar Haldar. Abanindranath Tagore, too, changed himself with time. Instead of confining himself in the genre of romanticism, his paintings had the use of metaphor of social reality. It is difficult to definitely place Abanindranath Tagore's paintings in the scheme of time. Most of his paintings do not have date of composition. To understand the continuity of his work, the book of "A Chronology of Abanindranath Tagore's Paintings" by Benode Behari Mukhopadhya, is an important document. We see that his works till 'Krishna Lila', 'Arabian Nights Series', 'Annada Mangal', 'Krishna Mangal' do not match with his earlier paintings. A rise can be understood from his pictures. The pictures in the 'Arabian Nights series' is filled with images of slum houses at Jorasanko, signboard of Tagore company, his self portrait, parties of the British, etc. In this context, K. G. Subramanyan in his book 'Moving Focus' says "It is this pulsating authenticity that gives Abanindranath Tagore's work its special character and sets it apart from the puppetry of most of his followers'. (Subramanyan: 1978) Again during Second World War, Abanindranath Tagore drew 17 paintings of little Krishna killing demons (Plate 1.2). He drew all these in bold lines and in transparent water colour. In this time, he stopped painting for about ten years. Around 1941, he again started painting. In this time, his creation 'Kutum-Katam' was made. During this period, there was fun in his work (Plate 1.6) and (Plate 1.5). There was effort to seek something new, which was quite humorous. Art writer Ghosh writes, during 1920 1930, his paintings went through various ways. Some special gestures were noticed in his paintings of animals and birds drawn during 1925. A type of humour and elegance was revealed in his paintings of deer, cat, monkey, goat, bulbul, pigeon, etc. (Plate 1.1) In 'Mask Series', painted during 1929, another side of his genius was revealed. Sense of humour was always there in Abanindranath Tagore. Proper revealation of this sense of humour was seen in these pictures. (Ghosh: 2005) With an intention of getting joy unconditionally, he kept his practice of art lively. In his works of mask or *Kutum-Katam*, this intention properly expressed. In the journal, 'Paschimbanga', Jogen Chowdhury, had told in an interview, "many paintings of Abanindranath Tagore were drawn fluently. For example in a painting (Plate 1.4), a girl was seen lying on the bed

and a cat was lying under it. The kittens were playing around. In this painting, there was sense and humour. The colour is attractive. In this painting, there was a child like transparency and delight" (Bhattacharya:1996) Jogen Chowdhury also said, "portrait, miniature, landscape, mask, *Kutum-Katam*, wherever we see, almost all his paintings were related to life. In Arabian Night series, I see a relation of returning back to his artistic life. In these pictures, there is humour, group temperament, fantasy" (Bhattacharya: 1996) Therefore, it can be concluded, except the works of his first period, and then in many other paintings spontaneity is noticed. It bears a reference to humour. He has practiced art throughout life, accepting indigenous sources and mixing with it his own feelings and fantasy (Plate 1.3). He has introduced modern Indian art. Neo Indian art has been formed through the practice of his students and followers. Abanindranath Tagore helped all his disciples to unlock their own genius. The wave of patriotism, which was in vogue at that time, gave rise to a national consciousness, unbiased of western ideas. In this situation we received multi visionary artists, like Nandalal Bose and at the same time there were other artists also, who dropped the Indian nationality into stereo typed style. In this context, many art writer thinks, that the artists of 40s wanted to be aloof from Abanindranath Tagore and also the idealism of neo Indian style. Many artists wanted to step forward in the way of modernism away from this sense idealism. In the 60s, Abanindranath Tagore was discovered in a new level. New artists of the 60s, after completely internalizing him, discovered a unique Indian modernity. We have also seen that the rise of belief of post modernism too had its seed in Abanindranath Tagore. (Ghosh:2005)

At the same period we get Rabindranath Tagore too in a different way. When he had started his drawings with great interest, even then he was not fully aware about the importance or value of his creations—which we get from his words (writings). At first it was like a bit of embroidery work. He had done doodles when he was doing corrections in his manuscripts of Rabindranath Tagore. And through these works of Rabindranath Tagore a funny or satirical side has emerged (Plate 1.60). He has drawn many and various portraits. Among them there are some which seem the masks of ancient Egyptian

priests. Few portraits are so natural that it seems he had the facial expressions of his known people (Plate 1.57) (Plate 1.58) and (Plate 1.59). Again he had drawn such (satirical) portraits which appeared to us as satirical facial expression (or cartoons) (Plate 1.56). When the Poet was trying to establish or to prove himself as an artist at that time he had written in 'Shesher Kavita'- '*Anilam Aparichiter nam dharanite*
Parichito janatar saranite
Ami aguntuk
Ami jonogonesher prochondo koutuk.'(Shesher Kavita)

(have brought an unknown's name in this world, among the known people. I'm a stranger; I'm a big of public). That means his sense of humour we get from his writings and in the field of arts that humour had been expressed through doodles. Art historian Sovon Som has written though most of his portraits are distorted but he tried to keep self individuality (or selfness) very much in his self portrait. Perhaps a hindrance came from the artists own work to distort his own portrait. He has drawn portraits of many people who were known to him as Mussolini, Rajshekhar Basu, Pupe etc. In Rajsekhar Basu's portrait there is smiley expression is his face (a smiley expression is noticeable) though his facial similarity has no caught in the portrait but a witty (humorous) person's expression (individually) has present there. Again, the deconstructions and reformations of form had been done in the masks drawn by him. Perhaps Rabindranath Tagore's (imaginary) imaginative world has been expressed comparatively mostly in the drawings of birds and animals. Three logged bird, peculiar (strange) physic animal through all these his artistic imagination had been carried away in a different way, to which we can say one type of Grotesque is there. (Som:1985) The word 'grotesque' is families in English literature since pre-nineteenth century. The word 'grotesque' was used in case of any peculiar imaginary behavior or any unbelievable character. Sometimes grotesque has been used (served) as allegory/metaphor. (Chakrabarty: 1978) Tapan Bhattacharya has written—a tendency has been noted in Rabindranath Tagore to draw figures of different forms. For example, he had the propensity to draw caricature continuously. While drawing distorted faces he started to draw mask. Among the members of Tagore family mainly Gaganendranath

Tagore, even sometimes Abanindranath Tagore also draw caricatures. Gaganendranath Tagore had added socio-economic and political background in his caricatures. Sometimes Abanindranath Tagore also had done this but very silently. But in case of Rabindranath Tagore, (from the caricatures) different unrealistic animals, birds, women, men merged from his subconscious mind through these caricatures. Those mere so humorous at the same time wonderful too. So, there is satire in Gaganendranath Tagore's caricature and humour in Rabindranath Tagore's.(Bhattacharya:2007) Bhattacharya has also written in his book, Rabindranath Tagore was very much interested in caricature (Caricature was very much interesting subject for Rabindranath Tagore). He had continuously drawn such caricatures which has changed the (physical) practical world to drastic humour. Because those caricatures are the proofs how Rabindranath Tagore (used to) detached himself from the events of national movements but again came back to them. Rabindranath Tagore easily detached himself from the events of national movements but again he came back to them, his caricatures are the proofs of it. (Bhattacharya:2007) Perhaps the main connection of Rabindranath Tagore's paintings was hidden in his conflicted relation with the whole western thinking (outlook/philosophy) for that reason he was a great exception in his paintings. His paintings were such personal and that was of modernism. Apparently it seems there is no social basis of his paintings. As art historian Sovon Som writes about Tagore's painting, "one has to implore to think whether his paintings at all have any kind of significant social value. His thoughts on literature and his ideas about education had a reflection about the society. His paintings too, especially in terms of their forms are devoid of any social worth.''(Som:1985) Even if Tagore's painting do not convey any social messages but it still has a life to it which can help one to face and overcome no matter how deplorable the situation is.

The study has said earlier, that the modernism, formed at Santiniketan giving relevance to nation and time, enlightened the whole country. It can be noticed, that in the same year 1919, when *Kala Bhavana* was established at Santiniketan, the 'Bauhaus'School too started at Germany. An oath was taken there also to unite life and time. Following this idealism, M. S. University,

Baroda was opened in our country in the year 1950. Earlier, i.e. 1940s was a time of change of scenario in our cultural sphere. Art historian , Sovon Som writes, that in this time during Second World War, the largest man made famine happened in Bengal. In the same year, in spite of maximum production, the crops were kept in store for the necessity of war. To resist the conquest of Bengal by the Japanese, the naval transport of Bengal was kept inactive. At that time, artists like Nandalal Bose, Ram Kinkar Baiz and Atul Chnadra Bose protested against the compound blow of war and famine. In addition to that two parallel incidents occurred at that time. On one side, to protest against this famine, individual artists like Zainul Abedin and Chittaprosad came forward with a strong protest. On the other hand, first organization, 'Calcutta Group' of young artists was born being united to collectively protest, on perspective of world's total situation. (Som:2001) Holding the hands of young artists of this generation of 40s, social reality and a sense of responsibility were awakened in art. There was no doubt about it that the social movement of the time moved the artists and in this movement, the artists got inspired to unite reality with art. The main characteristics of the contemporary art of that age were the expression or image of protest. It had a compilation of reality of society, distortion of figures and folk art, which created minute satire or fantasy at times. (Ghosh: 2001) On the other hand, the most surprising matter was that the expression of thought of young artists was seen in the works of senior artist in another way. For example, Abanindranath Tagore made a *kutum-katam* named 'Khuda' with dry root, Nandalal Bose painted a dancing emaciated beggar, 'Shiva in front of Annapurna' (Plate 1.42). Perhaps, there is a hidden satire in it. At that time, Ram Kinkar Baiz (Plate 1.61) painted many pictures of *Santhal* peasants. (Som: 2001)

On the other hand, while evaluating the works of 'Calcutta Group', some suspicion have aroused in the minds of many artists. As K. G. Subramanyan wrote, " infact among the artists of 40s, one notices a strange absence of direction or perspective." (Subramanyan: 1987) Basically, the intention of 'Calcutta Group' was to free art from the grasps of old habit and to make it 'contemporary'. Their idea was to make an art language by the co existence of a sense of society with western modernism and folk art.

(Bhattacharya: 1994) Sense of society is noticed among the some artists of this group. Actually, satire is born in response to society, which cannot be noticed in the works of the artists of this group. Much later in the works of artist Paritosh Sen, the social reality gets a different look. The reflection of social decadence and humour becomes the language of his work. By the side of the artists of 'Calcutta Group', there were Zainul, Chittaprosad, Debabrata Mukhopadhyay and Somnath Hore, who were of a different class. In their works, the contemporary incidents were drawn like documentation. Among them, the artsist Chittaprosad did not ever engage himself in the practice of ideal classical Indianness. Politics and reality of society has controlled him and also his art. He painted that reality but that that reality did not exhaust only in the outward sphere. In it life, inner mystery of art had been embedded from another source and this was the ideal inheritance of Indianness. Chiitaprosad in 1941 painted the history of tribal peasant revolt. In the composition were shown the bare body of the peasant, the noose of rope on the throat, chains in hand all familiar signs of exploitation. He has drawn the extortioners as foreign ruler, indigenous king, official armed forces and landlords. In the painting the peasant was shown as oppressed. The rebellious peasant, breaking the chains of his hand and keeping the axe by the side, extended his hands near weapons. The artist has drawn the peasants half way on the surface of the canvas in an enlarged proportion. The lino cut, done in black and white, bears reference to the society of the time (Plate 1.23). (Dasgupta: 2012) The satire, which criticized the society of that time, was all over this work. The artist has drawn the peasant on the surface of the entire composition in another work of black and white. He was kept in a lying condition, bound by his hands and legs. The peasant being fastened of hand and leg by rope was confined to a pole. Upon his body a military outpost, thermal station, workshops and airports were built. The land of farmer was surrounded by barbed wire. On the face of the farmer, there was anger and agony; with folded hands the artist painted him in a larger size. Compared to him the attackers were drawn in a smaller dimension. The artist projected the time of foreign ruler, drawn in 1946 through satire. Various constructions are in process on the farmer's land. The farmer wants to save his lost land. This is the main highlight of this work (Plate 1.26). (Dasgupta:2012)

Dasgupta writes on Chittaprosad, of whatever human misery he saw and when he felt that these need be represented, he presented those incidents. The time when he did this work, had passed. But we can understand, seeing his work that such incidents had happened at a time. Again, there will be no change in these incidents at the later period too. In his works there are human documents. (Dasgupta: 2012) In his another work (Plate 1.25), artist Chittaprosad has drawn characters. In his work in 1947, he has shown a steam roller being driven by national and foreign capitalist. There was a newspaper in their hands, which read 'Towards a Richer Life'. The capitalists, sitting on the steam roller, are running over the common people. There we see man, woman and child being under the roller. The posters in their hands read demands for food, clothes and shelter. In another poster it was written that 'Keep your Election Promises'. (Dasgupta: 2012) The social attachment, which the whole work bears, is also applicable at the context of this present time also. In the expressions of the characters drawn in his works, there is both protest and humour and which bear a satirical response till end and criticize the then society. Chittaprosad, in another work, has painted a labour in larger scale. In his right hand there is a hammer and a torch in the left hand. Tearing the fastened chain in his leg, he is coming out. Several figures are stumbling by the side of his leg. The words viz. 'Congress', capitalist, landlord, warmonger, imperialist, etc. are written on their body. On one side, this picture expresses humanism and on the other hand, introduces caricatural form and satire.

In another picture (Plate 1.21) of the artist we see, half way on the canvas the labourers or farmers are saving their lands standing firmly in a queue. The appearance of protesting farmers are shown in such a larger size, that the villages in the background of the scene look like a Lilliput in size. In another picture (Plate 1.24), a leader is shown, whose body or dress, though like a human being, was actually a crocodile. It had a Nehru cap on its head and a little jacket, as the leaders use over *dhoti* and *punjabi*. The caricatural form of the entire picture shows satire. Art historian Sanjoy Kumar Mallik writes on Chittaprosad, 'he had an innate ability towards the language of caricature; this natural propensity is evident in four small variations of the

politician as an anthropomorphised crocodile. The *dhoti-kurta* attire, and above all the short jacket coupled with the typical cap appear to hint a specific political group as the object of ridicule.'(Mallik:2011)

In the first half of 20th century, the question of simple national thought, that arose in 40s, was extended and took a complicated shape in 50s and 60s. But it was not so that the outcome of years of modern ideas had all become irrelevant. Partha Chatterjee says that quest of post colonial modernism, since its birth was tied for a clash against modernism. (Chatterjee: 1997) Again Geeta Kapur said, Indian modernism has been formed without any Avant-garde. (Kapur: 2000/2001) During colonialism, self discovery or the effort for pursuit of self reality was noticed. In this effort was noticed a tendency to classify our spiritual and social manifestation into two compartments. The spokesmen of modernism were eager to accept the technology and to gain knowledge without any hesitation from British/Europe on social, political and external affairs. This was an easy and excellent way of manifestation of modernism. On the other side, ground for self introduction of the Indian was built through our religion, spiritualism and culture.

Partha Chatterjee has marked three specialties of our manifestation of modernity. The first was the appropriation of the popular, the second was classicization of tradition and the third was allegiance towards western power in state and social perspective. In the first half of 20th century, the first two models were accepted for revelation of modern art. We see its revelation in neo Indian style. The clash occurred on the question of national and international issue. We know of many disputes between neo Indian style and British academic method. Today, when we are evaluating modernity of Indian art, on the perspective of globalization, then we are not merging Indianness or nationality as in order to merge these two, we are creating a crisis of modernism. Though there is no avant-garde in our modernism, but it does not mean that our modernity is rootless. That question arises from the very beginning of revelation of modernism. The limitations of nationality were noticed after the 60s. The character of consciousness of nationality, which was once attributed from first world to third world, became uncovered gradually. This nationality once controlled the European modernism and

extended colonialism. On the question of imperialism, the third world became the ground of enjoyment for the first world. After two heated world wars, we have seen the heap of ash of nationality in the long cold war. Today, in reaction to it, we see the revelation of internationalism.

During 1950s 60s the famous artists tried to give full fletched structure to this modernism. But it is incorrect to say that till the earlier generation, the learning's from modernism have been completely discarded. Rather, on the basis of reality of society, mixing the various traditions of one's own nation and world, they have tried to make a separate identity of modernism. In 60s some groups of artists were organized in Bengal, of which some were temporary and some long standing. In 1960 'society of contemporary Artists' was established and in 1964 'Calcutta painters'. An artists' group named 'Artist Circle' was remarkable among them. In the 50s and 60s, the joint organizations of the artists have a special role for the revelation of art of Bengal and so of Calcutta. Almost all young artists of that time came from either middle class or below that. Their economic condition was not so well to do. Earning by painting was beyond expectation. Thus to continue with their exhibition and art practice, they had no other option, but to get united. This was the main agenda for getting united and not for the sake of any idealism or approach. But this union was controlled by an indirect socially aware political consciousness. (Ghosh: 2005) But it can be said that in the works of this group it was noticed, efforts to gain integrity through self possession of different gestures of Indian art starting from west. Time and social reality are the prime controllers of this history. Satire is seen in the works of many artists of this group. In the works of many artists of this group, there was a spatio temporal modern consciousness. The tug of war between time and reality was the main controller of their work. The reflection of that reaction is different among the artists due to their separate individual entity. As a result of this consciousness of time and motherland, proneness towards expressionism, clamorous protest or silent protests can be noticed in their work. A type of caricature can be born from this social protest and that is to be observed by the study.

The main characteristics of the artists of 60-70s are consciousness of time and country. The artists of neo Indian style were in search of an idealized form of reality. Artists of 'Calcutta Group' and of 40s, though giving importance to reality, were searching for their separate identity bonding the formation of western modernism and folk art of motherland. To the artists of 60s-70s, reality was the main source of creation. Many of them at that time, giving importance to the acquisition of neo Indian style, endowed modernism in oriental art consciousness. Through this possessed formation, a separate place was made for the identity of contemporary art of Bengal. Being influenced by the ideals of traditional Bengal art since the 19th century, many artists of this time have tried to bring out the lack of coordination of humour and sympathy in their works. The mode of this act was social satire. The study will try to project this idealized form through discussion of works of some artist, who enjoyed the top position of creativity for some subsequent decades. It can also be said that they are providing a new direction in the subsequent decades in the practice of modern art in Bengal and India.

1.1.2 Individual Artists and Their Works Through Satire

The history of modern art is actually the story of art getting mass oriented. It is applicable not only for western art, but also in this country. But, modernism had come in western traditional art breaking the norms of customary 'academic' art form. However, in India it is absolutely opposite. Modernism in art has come based upon academic art. During British rule, some cities in this country got their own art schools. This trend of education of art gradually got a shape of its own, as discussed earlier. Every artist is dependent on his/her worldly and out worldly experiences. Among thousands of experiences, some are kept in the depth of his/her mind and he/she wants to make them permanent through his/her works. However, there may not be any similarity between the content of the work of art with the actual experience. Tradition, surroundings, and consciousness of time provide inspiration to the mind of the artist. It also helps the artist to form the values of his/her life. Immediately, it creates his/her sensibilities and helps to make his/her manifestations vibrant. In a way an artist's eyes get the special vision to see the world. Compared to others, he/she gets individuality. (Sen: 2002)

An artist draws a picture and the spectator sees it. There is no answer to why an artist creates. People have come up with different opinions. Some say it is to give pleasure. Some say art is a weapon to change society. For some, it is only a search for beauty. Some wants to be a parallel to the Almighty through their creation. Some wants to see the manifestation of freedom in their creation. He/she wants to build his/her own self identity. Perhaps it is true in all respects. But one thing must be said that an artist cannot live without a viewer. An artist creates for the viewer. Perfection of art depends on both artist and spectator. When an art is created, it is not for the artist alone, it is for all. Merit and demerit of an artwork is dependent on the public, how they appreciate and view it. There may be social reality in art. There can be humour or satire. Everything is dependent on public response, and their acceptance.

In words of Annada Shankar Ray where science can't proceed further, where intellect cannot find an explanation, intuition of an artist can penetrate the mystery behind it. The vision of an artist is not an outer one. With the outer one, there lies an equal inner vision of the artist. This introspection is not like a hermit or *yogi*, because to keep liaison with the outer world, eye and ears of an artist always remain open. (Ray: 1967) This is because an artist has to adopt the elements of his creation from this outer world. Thus, it can be said that art springs from life. Several great men of the world have tried to unite practice of academics, knowledge and art with life. If art is deviated from life, then neither art nor life has any freedom. In modern India, it is Tagore who first tried to unite art with life. Nandalal gave a perfect shape to Tagore's dream during his practice of art. In Santiniketan, he was able to make a prototype where art was inlaid with life; it also was an inseparable part of daily life. Nandalal, Benode Behari and Ramkinkar have spent their whole life working with this inspiration. There is a close relation between the deliverance of art and social revolution. Rabindranath himself brought about a social revolt. Gandhiji hoped for a society where there would be a union between truth and beauty. It was Nandalal who converted this emancipation of life into art. Similarly, we saw a new type of social and political upheaval during the 1940s. As a result, British colonisation, famine, partition etc took

place. Life and art were merged with politics. Along with Zainul, Chittaprosad, Ramkinkar and Somnath Hore, the young artists of that time, found out their expression/language of art from social agitation. During the 1940s a revolutionary transition occurred in art like we saw in society and politics. The gradual erosion which spread in indigenous society and politics was due to reaction of international atmosphere and this belief became deeper. To set up this reality, acceptance of European modernism became unavoidable. With the mixture of folk and western modernism, a new form developed. The theme of art had to be drawn from passing time or reality. The artists of 1940s while reaching 1950 spread the wings of this tradition. For the next two decades, the artists were driven by this.

The Bengal of 1970, i.e. the time when we started this work was important like the earlier decades. Art historian Sovon Som has written that we used to measure the advancements or retreat of a time by observing either the earlier era or next one. It is essential while analysing this history. The activities, creations, environment, society, time and mentality of men are interconnected. Any incident or creation cannot be judged impersonally separated from men, environment, society and time. As a work of creation, art acts as an invaluable historical document. With the help of this special document, we can judge the cause and effect and significance of art of a particular time. The period of 1970 was an unprecedented one to us from various sides, as the entire decade was restless. Even the times of 1940 was also termed restless. But, its background and problems were of different type, as the administration of the country was then under the British. Group agitation in this country was seen in 1940 through the “Calcutta Group”. Anti-fascist group of political and cultural movements greeted them. Instead of overindulging in imagination, nostalgia and aversion to contemporarity, this group wanted rehabilitation of people in art. They wanted a spiritual attachment with the consciousness of modern age and world art. This dissolved during 1950. But, with their inspiration, movement of modern art started in several parts of India. During the decade of 1960, again proneness was observed among the groups in Calcutta and all over India. In the 70s this proneness became violent. (Acharya: without date/year)

We have seen some groups have been formed in 1960 as discussed earlier. In the first half of 1970 situation is West Bengal became rampant due to *Naxalite* movement. It had spread also in Bihar and Andhra Pradesh. The reign of terror started within India. But, this activity was rigidly controlled. On one side, call for termination of the land-owners, police and class enemy, and on the other side, adoption of stringent policies against the agitator- with all these an environment of terror was created for the initial years of the 1970s. There was a call for emancipation of age during the decade of 1970. But, it was not materialised. This agitation moved the whole country. On one side, fight for liberation in Bangladesh created a large number of refugees who entered this country for shelter. The influence of all these social incidents stirred literature and art in many ways. Art writer Mrinal Ghosh says- "*The social and political events have brought a deep blow in art and painting of 70s. The reality of deep shadow has spread in 70s in the works of honourable artists of 50s and 60s. Even the artists of 40s were moved by reality as those in the 70s. Poritosh Sen and Somnath Hore are the glaring example*." (Ghosh: 2005) As a result, the realists of the 50s and 60s have become matured and worked with sincerity and self-belief. The entire society was moved by the ideals of the youth of 70s for their self sacrifice. The *Naxalbari* movement became the perfect symbol of social and political responsibility. The artists collected the materials from this movement. The responsibility of the artist was controlled by the political and social consciousness-oriented agitation. At that time, the artists did not search for the intangible, avoiding death, destruction and torture. The artists of 70s started with a belief. The reality of this age revived in them some new thoughts during the expansion of this belief. The oath which echoed to emancipate the decade came from the contemporary deep reality. This reality has brought the artist nearer to ground and the artists, touching the traditional life, collected the materials for their language of art from this stirred reality.(Ghosh:2005) Coming to the age of 1980, the expansion of commerce had spread in art of Bengal. The control of art gallery upon the artists increased. In some cases, the patronization of art galleries controlled the works of the artists. As a result, many artists could not come out of their individual signature style. In the early period of 1990s, free economy and commerce devoured our country. Due to revolutionary

expansion of information technology, waves of globalization had spread in India. As a result, India was divided into two parts. One is the ancient India, which is still full superstition and the other is modern India. Due to this globalised consciousness, there is no difference between Delhi, Calcutta, London and New York. One of the signs of this intervening difference is terrorism. To understand the art of this time, the globalised reality cannot be ignored. The artists of this age are shouting in protest against worldwide terrorism. These types of artists are avoiding the stereotyped way. They are trying to create a new art language. A radical change has come in the medium of art. Mixtures of many mediums are happening in photography, computer graphics, video and sound etc. The radical expansion of technology is moving life and its reflection is also seen in art. (Ghosh:2004) We are seeing its spread criticism in two decades after 1990. A type of oppositeness is noticeable, which were present in life, society, nature and environment. The artists of Bengal were not free from this influence. Actually, the artists analyzed this at times out of jest, at time in ridicule and intensity of protest through this globalised structure. Through the study, we will show how in some works of the artists of Bengal, satire and humor have come about, which sometimes carry a social attachment and sometimes criticize the society.

Among the discussed artists, Paritosh Sen (1918 – 2008) was the oldest. He started practice of art in the environment of neo Indian style. It was in early 1940s when the country was rampant with the freedom movement. It was also stirred by the World War II. During this time, famine of Bengal moved the consciousness of art of the artists. These artists realized that the reality cannot be materialized through the neo Indian style. They started to seek a new way. Modernism of western art enlightened them. During the time a group of artists of Bengal established the “Calcutta Group”. Paritosh Sen was one of the members of this group. Another member of this group, Pradosh Dasgupta, wrote in his book – “Smriti Katha Shilpa Katha” – we have tried to assess man from the perspective of his merits and demerits and seen art from an overall social angle. In This context I still remember a picture of Paritosh Sen- a poor boy standing by the streets eating watermelon in a half

naked condition with heart's content(Plate 1.54). From an outward perspective, the boy is given a taller dimension compared to the usual standards through cubism. He was able to give the flavour of art to the art critic while the boy was enjoying watermelon juice. (Dasgupta: 1986) With this, we can understand that Paritosh had a tendency or proneness towards presenting men in a distorted form, and it carries a lighter context.

Pradosh Dasgupta has written in another part of this book that Paritosh's residence was at Dhaka (now at Bangladesh). He was from a joint family. He started in a narrow dark lane of Dhaka in an old house. But even in this lane there was a variety of life. In the days of his youth, he got introduced to humour. This humour was the life force which helped him to fight in face of obstacles. (Dasgupta: 1986) Another picture in this book is "Kite Flying" (Plate 1.53). A group of boys was flying kites. The artist drew the face of the boys in a flabby style, where lies the humour. This picture carries the familiarity of the artist's humorous side. Another picture in this book is '*Babu*'(Plate 1.52). The artist has drawn this *Babu* of 19th century with humor. The impression of fun was distinct in *Babu*'s face while smoking. Pradosh Dasgupta wrote- it can be said that this picture resembles an old Bengali culture. The *Babu* was smoking sitting on a chair, laid on a carpet. The art of sitting with folded legs, palm shoe in feet, bulky appearance and the hairstyle- with all these the complexion of *Babu Moshai* indicate a familiar identity of his face. (Dasgupta: 1986)

This feeling of inquisitiveness developed during the course of the artist's maturity. Art writer Ghosh has written that- "*Social reality has inspired him. The context of protest was the main feature of his expression. Gradually enlightened and witty humour brought a new dimension in his picture. Sometimes he became a character in his humorous pictures and many a times through self portrait, reflection of social decadence has come*." (Ghosh: 2005) Arun Ghosh has written- style of pictures of Paritosh Sen has been changed many a times. In his pictures we see structural geometry like Picasso and typical tradition of fauvist colour and as such influence of indigenous and western ideas were noticed in him in several gestures. Afterwards, Sen created the idea of simplicity of *pat* in his paintings. But his

pictures were always dependent on intense oblique comment with the description of painted matter. He painted a butcher of the market who cuts the head of hens easily and in cruel skill (Plate 1.48). By showing this skill of butchering he wanted to portray the picture of a larger atrocity. This was the demonstration of today's show of muscle power under the shelter of political patronage. Through the style easy and fresh drawing like *pat* and the guise of humour the artist painted the dark sides of urban life. Instead of formal structure, success of his pictures was more dependent on the intensity of painted jests. (Ghosh: 1997) But, the elements are not equal in all type of jests. If the spectators do not understand it then the contemporareity of the jest will lose. In the 80s, artists painted a picture of hen butchering. The face of the butcher, the beastly cruelty was spread in the face of the butcher and in his bloody eyes. Attaching the paper cutting, the artist painted the dress of the butcher. The paper had the details of the massacres of Assam. Image of this type of political-minded direct protest is a special feature of his painting. (Ghosh: 2004) The title of another picture of the same artist was 'portrait of a Mafia Don' (Plate 1.55). Here, the artist drew a picture of mafia don. The distorted face of the don amazed the spectator. The sturdy physique of the don had five rings in his five fingers. Some dogs were present with the don. The perversion of his face and the mobility of the dogs are the major discussing points of the picture.

Researcher Subhendu Dasgupta writes- since the 60s, till the times of Paritosh Sen, cruelty is everywhere. In the said picture, cruelty of men in power is ridiculed. Here, in the background of the don power was shown as a metaphor. In the said book, the version of Paritosh Sen was quoted in a 'Desh'(journal) edition on literature, 1399, where artists say that the 'sick world is poisonous due to cruelty, injustice and torture. I cannot relieve myself from this thought. Indirectly it was reflected in my art. Both satire and humour were accommodated in my pictures.' Dasgupta has referred to the book 'Paritosh Sen, Mini Retrospective', which was published in 2001 by Birla Academy of Art and Culture. In this book Monosij Majumdar, the art critic stated- the specialty of the picture of Paritosh Sen was a hidden ridicule. (Dasgupta: 2012)

It is not easy to ridicule one. Paritosh Sen has done this in many of his works. The artist himself became a character in his own pictures. The reflection of social decadence came through self portrait. One work like this is 'Hasya Rasa or comic sentiment' where the old artist presented himself (Plate 1.45). In the backdrop a girl was clad with sleeveless *blouse*. From behind she embraced the old artist and covered his eyes with her two hands. Another work entitled, 'Man trying to hop into ladies special' (Plate 1.50). Here the artist painted himself as running to catch a bus, while the ladies from the bus looked out. In their face an anxiety prevailed whether he will be able to catch the bus. Various caricatures we have seen in him through self portraits. In different times, the artist has drawn his pictures. The proneness to ridicule himself bears artists' appreciation. The continuous flow of time, distressed tragic consciousness, absurdity, all have got shape in his expressive deconstruction. In his presentation of women, too, the reflection of social reality becomes evident. His picture can be described as the satirical representation of the moral degradation of modern society. In another work called "Isabelle before the Mirror" (Plate 1.47), Isabelle, a courtesan or prostitute, is seeing herself in the mirror over the basin in the bathroom before her performance. Grief, compassion and humour were prominent on her face. Another picture in this context is "The Intruder" (Plate 1.49). Here a woman in her night gown, half-laid on her bed, is conversing over the telephone with a pet dog near her legs. The artist has painted the picture in three segments. In another segment, a stranger is opening the doors and entering the woman's room. In the third segment, a man is seen leaving the room. He might have been with the woman a while back. The entire picture is filled with mystery and the postures have humour, the humour that speaks about the society. In the 'Ramakrishna Series' painting (Plate 1.44), the artist has presented the '*babu*' of 19th century. In this picture the comic gesture is prominent. A quest for larger philosophical belief was prominent in this picture involving reality. In the picture 'Lady with scissors' (Plate 1.46), we see the lady with telephone on one hand and scissor on the other hand. The lines of the figure of the lady were prominent. The artists used the two objects i.e. telephone and scissor as allegory. The jest was distinct in the face of the girl.

In this way, manifestations of minute details of reality have found expression in Paritosh's work. For this reason, the presentation of men and women in his pictures has a quality of primitiveness or archetypal. For this reason, reality sometimes creates pathos or fun in his pictures. Ghosh writes "a hidden sense of jest is always present in him. Humour and satire became an inseparable part of his pictures. Through enlightened jest and social reality, a protesting consciousness became an inseparable feature." (Ghosh: 2004) For this feature, in contemporary art, he was a great artist of Bengal as well as in India.

The next artist of this discussion is Shyamal Dutta Ray (1934-2005). In his work, humour and satire are presented separately. His special contribution in contemporary art is to experiment with water colour and an effort to build indigenous self identity through flow of reciprocity. Art writer Arun Ghosh has written that in paintings of Shyamal Dutta Roy concern for society has come out with deep affection. The artist through his skill of creation of symbol made his creation timeless. In the face of city scape, 'Broken bowl of the beggar' or 'Broken leg of the Throne' are the symbols which indicate that these symbols are not confined to a place or a age. In his paintings, romanticism of style and colour is mixed with music of sharpened satire. (Ghosh: 1997) At first, let us discuss the picture 'Centry' of 1988(Plate 1.65). The remnant of an old palace is seen. The existence no existence of palace and the grand entrance gate is only standing. It is like the gates that we have seen in many palaces of the landlords. Over the entrance of the gate the lion is still standing with heroic velour. On the back side, near and far from off from the entrance, we see some pieces of the destruction scattered. A dog is there in the front on the middle of the surface of the painting. The dog with his skeletal body seems running or moving. And it seems, he is barking. The artist has created a silent melancholy in the entire environment. The moving posture of the dog and the barking gesture of his face have created a stir in the otherwise poised environment. He has made the stillness lively. Shyamal Dutta Roy used to say, that in his pictures neither beast nor man is healthy. The artist passed his childhood and adolescence through the harsh realities of Bengal and India of poverty and famine. Due to this the artist has carried this inevitable

impression throughout his life. In front of the dog there was a broken plate. Perhaps, there was no direct logical connection with the complete scenario of the work. But the presence of the plate in this work shows the artist's complete sense of life and also establishes a link with the world. (Ghosh: 1999) The effort to unite past and present is noticeable in the complete picture, which also create a feel of sympathetic ridicule.

The next picture to be discussed is 'War and Peace' (Plate 1.63). Here the artist has presented the eternal conflict between war and peace. In the backdrop of a soldier equipped with armours, is presented the image of Lord Buddha in the forefront. The popular light smile of Buddha is ridiculed with a slight caricature. As a result, a kind of mockery can be seen on the face. The union of time and life is the main point of discussion of this picture, where there is a touch of satire. The next picture to be discussed is 'Teacher' (Plate 1.66). The scene is inside a classroom, with a tattered map of India hanging above the blackboard. There is a broken chair. Beside it, the teacher is seen in a distressed face. The teacher has turned and is looking at the map. The pathetic satire of social reality makes sarcasm of the education system. Sometime artist's mockery towards religion, society etc. is expressed through this picture. In another picture (Plate 1.68), the artist has drawn a warrior, with a sword and shield in hand. There is a mask on the warrior's face. He is seen fighting. Though he is covered from head to toe, but there is hollowness within. It seems darkness has grasped him. It seems the artist has painted a shadow fight. This shadow fight is always present in society. In this picture too, there is a kind of social mockery, which reflects the past and present.

The next work is 'Entertainer' (Plate 1.64), where a joker is seen showing tricks in a circus. With a cap on his head, he has a smile on his face. The perversion on his face is remarkable. To some extent it is a type of caricature. From the professional angle, too, it is his job to entertain people by making caricatures. In between all these, the artist has added a touch of sarcasm or ridicule in the joker's face. It reflects society, time and period. Even when the entertainment goes on, we forget the poverty behind it. Perhaps, the artist has tried to hit this factor. Passing through the reality of personal sorrow and dejection of the Calcutta of 50s and 60s as well as India,

he felt that there can be no other intention of creation of art without direct conversation with life and the language of art is the reflection of the passing time. Its root will be planted into the depths of our racial integrity. So to raise the time, the artist has to create an art language that was time specific. Shyamal Dutta Roy created the world of his pictures. From the conflicts of reality and dejection, he draws the themes for his pictures, where mockery and jest take a secondary role. From this he has created the continuous flow of Bengal Art. That is why; he deserves first preference in the contemporary art.

The next artist in our discussion is K. G. Subramanyan (b. 1924). We have seen that just after independence, the question of national identity in the field of art had surfaced in a new way and this question got government support too. National identity comes naturally when the artists were not only nourished by water, air, colour and smell, but also from the sense of value of national tradition and culture. However, if that gets mixed with western culture, there is no fault to it, but only if we can own it in the right spirit. (Sen: 2002) In case of Subramanyan, this assimilation happened properly, because at Santiniketan he got Nandalal Bose, Benode Behari Mukhopadhya and Ramkinkar Baiz as teacher. Education at Santiniketan and previously involvement with the freedom struggle, the bonding with rural life in childhood days had planted within him a seed of national consciousness and these gradually developed and transformed in the international area also. Later, the artist has combined his learning from the Slade School of Art, western modernism and academic style. His vision of the world became refined through the equation of these two different philosophies. He was highly influenced by Benode Behari's art and thoughts. Post cubistic fantasy or Matisse or the works of Paul Klee have influenced his works. In his works, he controlled emotion with art. Art writer Mrinal Ghosh writes 'in his work, a speciality is noticed and that is presentation of jest and simplicity. In this simplicity, presence of folk is also realized. (Ghosh:2004)

In the artist's picture 'Bush Blair Still Life' (Plate 1.40), we can easily feel the clash of international politics of the contemporary time. The use of fun filled faces of the leaders of the two countries and the flags of the two nations

are very significant. The picture seems like an urban *pat*, whose primary feature is comedy. The next picture is titled 'Uneasy Morning' (Plate 1.41), where the personal realm of love is getting shattered by the cries of the jostling crowd who enter from outside. There is caricature in the expression of every face. It seems as if it hits at the most personal confidential room of man. In today's age of facebook, twitter, there is no scope for man to stay solitariness. Every time the crowd of men and faces strike at the solitariness of man. The artist ridicules this social situation. The next picture is titled 'Birth of Mahavira'(Plate 1.39). Here too, there is crowd of many faces and these faces have melancholy, joy and ridicule. Though it is a painting about Mahavira's birth, but the artist has presented the flow of life. In this way, the artist has gradually created an individual model of Indian modernism through his works. In the works of his matured days, he has overcome the exterior level of reality and had tried to reveal the truth of the passing tradition (Plate 1.38). So, every scene in his work has alternative presences and through this equation his world of imagination becomes a world of fairly tales with a tinge of reality. We can notice primitiveness in the linear division of the surface of his works and use of colour. His work shows that life is a never ending evolutionary process. As there is no end to inherent nature and possibility, so variety of expression too is endless.

The next artist of discussion is Jogen Chowdhury (b. 1939). Social consciousness is noticeable in his pictures. The society and the people that are captured in his works are all familiar to us, like the Brahmin with a tuft in his hair, a political leader, man resting on a mattress, peculiar gesture of husband and wife are the various characters of contemporary life who are a parasite in society and a sucker. They are the target of ridicule in the artist's works. At the same time they are weapons of social criticism. Since artists, too, are like the rest of us in society, so it is not unusual for them to opt for a special social attitude. There is no doubt that this style will influence his style of art and content. In this case, the created work of the artist, instead of being a picture of direct protest, can be a mix of jest. Jogen Chowdhury's paintings not only have a touch of wit and humour, but also have signs of absurdity, which is allowed only in dreams. (Sen: 2002) The works of the artist ranges

over some stages. He has spent time overseas and after returning back, he went to Chennai, Delhi before finally settling at Santiniketan. Arun Ghosh writes, a form, which comes out in his pictures after minute and several alterations of pen and ink, has incorporeal expressions. It normally comes in creation of forms of structure less body and this is his individual discovery. In this part, Manjit Bawa or Gogi Saroj Pal became famous following the path of Jogen. With this, the artist has mixed satire. In creation of timeless matter like unfulfilled sexual love of an inexperienced old man, the artist's selection of timeless matter, his formal structure comes to use. Recently some transitional thoughts are noticed in his works, after mastering the style for many years. Leaving Calcutta, Delhi and Madras, staying and teaching at Santiniketan helped him abate his intense satire in a larger way. Colour comes back in his paintings. The effort to search indigenous tradition has become more dominant than complex theme of works. (Ghosh: 1997) But, it is right that Jogen's castigation of the society is seen largely in his Delhi periods. In many pictures of his Delhi periods and from the subject matter, he has a sarcastic attitude towards the contemporary life, society and politics, like the portraits of political leaders (most of the time imaginary portraits). Actually, he has a drawn a series of twenty paintings of persons who were involved in politics. There political leaders, statesman and ministers are all present. Among these, there was a picture called, 'Kneeling Face', where sarcasm is at top. This type of sarcastic attitude was also seen in his other works. In the painting called 'Ganapati'(Plate 1.32), there is idolatry and ruthless banter of the community of businessmen. On the issue of religious darkness, Jogen has displeasure. So there was a mixture of ridicule and fun. (Sen: 2007) In the image entitled 'Ganapati', the artist has given to breasts in his presentation of *Ganesh*. As a result, the images of *Ganesh* no longer remain childlike or cuddling type. Rather we can see, by adding several gesture and distortion, an unseen *Ganesh*, who is haughty with red eyes, but idle. To reveal the inclination of nausea of the modern life, Jogen has discovered tradition in a new way. Sometimes, over the face of *Ganesh*, a small crown is noticed. This is the symbol of strayed power and in the physique we a see a phallic presence. (Bhattacharya: 2007)

Incidentally, his picture ‘Intellectual’ can be mentioned (Plate 1.33). The picture is totally aggressive. The entire canvas of the picture, there is a large grey pumpkin. It symbolizes, how the intellectuals, like a pumpkin, only occupy space, but is of no use. Here, the artist has presented images through satire, which ridiculed the time and society. (Sen: 2007) Another remarkable picture of this period is ’Tiger in Moonlight’. The picture is allegorical(Plate 1.37). The picture is sarcastic in the context of emergency, during 1970. In the entire canvas, there is a ferocious tiger with stripes. Below it is a helpless woman is sleeping naked with massaged breasts. On its side, there is an arch of half moon. The background is black without any whole. Jogen has told that during Emergency of Indira Gandhi’s time was meaningless to him. The tiger becomes the symbol of emergency. But that was a false tiger only on paper, floating with a smiling face. Under it is the body of a lady in disarray, which symbolizes India. (Dasgupta: 2012)

The sarcasm of the society is the main point of discussion. In addition to this, Jogen has painted many pictures of men and women. Even in these, revelation of sarcasm is there. Paritosh Sen has written that in figures, gesture and specially in indigenous female figures or it can be said unadulterated Bengali women is full of beauty in Jogen’s pictures. In portraying the qualities of woman, he is an authority with an appreciative mind. Be it man or woman, from the angle of form, neither can be called realistic. The artist has adopted enough freedom in case of presentation of face and parts of body (Plate 1.28) and (Plate 1.29) and (Plate 1.30). The hands and legs, in the presentation of the artist, are elongated, though without bones, they seem strong enough. (Sen: 2002) The images of body, in the artist’s pictures, seem to stand between tragic and caricature. Most of the figures, drawn by him, seem grotesque. (Bhattacharya: 2007)

While seeing the sarcastic pictures of relation between men and women, it reminds of the Kalighat paintings. Art writer Arun Sen has written that in Jogen’s work, we have seen that while drawing men in different figures and features, he has revealed grudge and irony at times; sometimes he has seen them in a light sense of fun and sometimes in compassion. It also has a revolution. Sometimes men from the world of politics, business are there in his

pictures. Gradually his subject matters became familiar faces of the world, familiar people, closer people and wanted to show the several faces of their lifestyle through many distortions. (Sen: 2007) Jogen said in an interview- "Kalighat or Battala all relates to the condition that was that was prevalent in Calcutta. Because of the class affiliation we always looked at the *Babu* class with an amount of derision and this included the political leaders as well. Of course there was Kalighat. Apart from that, there was a continuity of the tradition of satire through the *Jatra* (Plate 1.36). In that, there are jesters who appear and make satirical comments. And the weight of the figures and the feeling of modelling and dramatisation are not all from a single source." (Dasgupta: 1999)

There are a number of stages in Jogen's paintings, of which the phase of Delhi is very important in our discussion (Plate 1.34) and (Plate 1.31). During this time, the artist's brush has protested against the social plight. In later stage, social and political beliefs have come in his pictures in a number of ways. The artist while creating his individual art language, takes the help of grotesque, caricature, etc. which carries a reference to sarcasm. In the contemporary time, the 'Wound Series' of the artist is an important creation (Plate 1.27). Against worldwide terrorism, man is bearing the wounds. From the presentation of the wounds on the human body, we see a tendency or proneness to symbolize envy and terrorism in many of his recent works. Jogen has drawn this sore or wound, at times, even as a sexual metaphor. For example, he has drawn the female vagina also with a wound. (Bhattacharya: 2007) For this reason, the touch of wit and humour in Jogen's work has made him one of the most relevant artists of the time.

Through our discussion, the study has seen how contemporary art language can be used to ridicule society. Works of many artists of Bengal have been discussed here. But there are many and some, who are still working, remain outside our discussion. Two main artists of the research are Dharmanarayan Dasgupta and Partha Pratim Deb and the study will see how they have worked in this path. At the same time, with the use of the weapon of social criticism and under the shelter of aesthetic views. Such examples of mockery are not rare in history of art. In the works of Goya, Daumier and

Grosz, etc. such examples can be seen. As artists are social individuals, so it is not unusual for them to have a special social attitude. This is obvious that this outlook will influence the style and content of art of an artist. In this case, the work of art, instead of being a picture of direct protest, can be a mix of humour. There is not much difference in outlook of a cartoonist and an artist, in this regard. The difference is that a cartoon or a political cartoon, no matter how creative it is, will lose its appeal when time passes by. To get the flavour such works then, one has to get a complete knowledge of the contemporary politics and the date and year of that particular news. For this reason, the appeal of political cartoon is temporary and it is here that it gets differentiated from a painting. The appeal of a painting grows with time. Thus, the study tried to seek how the mainstream artists have tried to reach satire through wit and humour.

1.2 OPERATIONAL DEFINATIONS OF THE TERM USED

i) Satire- In the present piece of research, Satire (Synonyms: humour, mockery, ridicule, derision, scorn, caricature, irony, sarcasm) means to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and social circumstances- a subject by making it ridiculous and evoking towards it, an attitude of amusement, contempt, indignation or scorn. It differs from the comic in that comedy evokes laughter mainly, while satire derides, that is, it uses laughter as a weapon.

ii) Social Critique- The term social criticism often refers to a mode of criticism that locates the reasons for malicious conditions in a society considered to be in a flawed social structure. Satire is always a critique of some form of human behaviour, vice, or follies, with the intent of persuading the audience to view it disdainfully and thereby encourage a degree of social change.

iii) Contemporary- (Synonyms: contemporary, contemporaneous, simultaneous, synchronous, concurrent, coincident, concomitant) These adjectives mean existing or occurring at the same time. Contemporary and contemporaneous often refer to historical or in definite time periods, with

contemporary used more often of persons and contemporaneous of events and facts.

iv) Visual arts- The visual arts are art forms such as drawing, painting, sculpture, printmaking, ceramics, design, crafts, photography, video, filmmaking and architecture. Many artistic disciplines (performing arts, conceptual art, textile arts) involve aspects of the visual arts as well as arts of other types.

1.3 STATEMENT OF PROBLEM

Art is a mirror of society. The social realities are often reflected through an artists' work. The artist on his/her part adopts different creative expressions from social incidents. Though there are various media of expressing creativity, painting is a most unique way of artistic expression. Through painting one can portray history and a particular time period characteristically, which when coupled with an artist's creative genius, gets a distinct uniqueness and is always different from another artist's work. An artist will have a different view of seeing things including the society and this difference can be aptly expressed through satire. The tendency to ridicule is dormant in the artist's mind which is eventually expressed through his art and includes his experiences in life. This satire can emerge as a very potential tool of expressing art for the artist. The purpose of the research deals with the source and development of Bengal art and artists, in the context of the entire world, India as well and also more purposely to zoom in particular to two major artists of Bengal Dharmanarayan Dasgupta and Partha pratim Deb. With the passage of time, social themes took center stage for the artist. The painters are keen observers of daily life and history, with a grim sense of humour. Therefore, basing on the above problem the question that is highlighted is as follows:

- Why immediately reminded of cartoon while talking of satire? Cartoons are extensively used in criticizing a society but a painter can use satire in his/her work without it being categorized as a cartoon. Satire often becomes a powerful tool for an artist in chronicling society and in doing so the art becomes a critical document of the society. In such cases

the ability to retain the charm of the painting while being a critical document adds a new dimension to it. In this regard the paintings that have been discussed in this entire discourse are of immense significance. The paintings have been analyzed in the perspective of the time frame in which they were made. This has helped in elucidating the point, ‘art a social critic’.

- How does an artist or a sculptor create something out of passion? In an artist’s creation is reflected his/her opinion of the contemporary society. A work of art also has emotion, passion and dedication. To understand the subtlety of this sphere of creativity, the artist should be assessed properly. In that case the lifestyle, profession, thinking et al should be included in the assessment process. Due to the lack of documentation the works of many potential artists remain undisclosed. This paper has been made keeping in mind the issue of documentation or rather the lack of it.

- Why the context of this discourse is Contemporary Bengal Art? This starts from 1970. This decade is of immense significance to Bengal in particular and India in general. The decade is replete with a host of incidents and that has been reflected in the art work of the artists. The artists of this decade were far removed from the dynamics of art in the post independence era. The artists of this decade were more realistic and down to earth. From the 70s till today a series of social incidents have shaped the path of art and have accelerated its field of expression as a whole giving it an individual identity.

- What did these early works look like? The satiric style of expression in contemporary Bengal art is in vogue for long. We have seen how the art of 19th century is soaked with humour and satire. The contemporary artists are the direct descendents of this tradition. In the art work of present day artists the concept of satire and social analysis are synonymous. The works of the artists were the only resources that were studied in writing the paper. This work is entirely based on thorough assessment of the paintings studied.

- The entire discourse is based on the works of two particular artists (Dharmanarayan Dasgupta and Partha pratim Deb). However, as a context, works of other artists too were included. This is more so because satire has been used as tool for social criticism by many artists. The threat for freedom of expression in the context of modern social theory, globalization and post colonial has been highlighted in the work. Although the artists discussed lived in two different time period their works have been analyzed with respect to the 70s.

1.4 OBJECTIVES

To study methodically on both the historical and aesthetics module of satirical art of Bengal.

- To study about the contemporary Bengal art has been reviewed in a new perspective.

- To study historical and aesthetical development of painting in a new light one has to study the curious mind and the artistic journey of that particular artist, where along with his/her emotions and understanding is his/her social realization. This social understanding gives birth to satire.

- To make a relative analysis of the Cartoon and Painting. This is why the appeal of cartoon is ephemeral. On the other hand the satire used in a painting demands understanding and realization in order to appreciate it and even if one is not aware of the real details it does not affect his enjoyment of the work of art. This is why the main point of my paper is the style of presenting a social critique through the use of satire in art.

- Efforts have been made to throw light on Kalighat Paintings, Battala Prints, and paintings of Gaganendranath Tagore while discussing the point, ‘use of satire in paintings’.

- To find out the essential factors behind shaping contemporary satirical art practices in Bengal.

- To discover the aesthetic value and social understanding of two contemporary artists (Dharmanarayan Dasgupta and Partha Pratim Deb) who are the main subjects of this discourse, it is imperative to throw light on the legacy of satire in Bengal art. References of other artists who have influenced the work of the two artists, the subjects of discussion in the paper, have also been made through citing examples of their works.

1.5 SCOPE OF STUDY

As preferably scope of study, regarding the research work is to focus on two major contemporary artists of Bengal- Dharmanarayan Dasgupta and Partha Pratim Deb. The base line study aims to locate the different ways in which such humour is generated. In the modern times we find that the artists of the first decade of the 20th century (or after independence) continue to experiment with the subject with individual perception, understanding of and reaction to the odds of the society. Sometimes accented with oblique, humorous or satirical social pointers, their works are presented with distinctive creative variations, as we can see in the works of artists like Paritosh Sen, Shyamol Dutta Roy, Jogen Chowdhury, K.G. Subramanyan and in many younger generation artist. In many of their works, we can find a satirical look, associated with a socio-political comment on the activities of people belonging to this society. On the other hand, some of their works show how as an individual they critically estimate their self in the contemporary socio-political space. And their creative effort is comprised of both of these two diverse approaches. They also carry the legacy of Bengal art as well.The study also examines these artists' immense creativity and pioneering role incorporated in the genesis of not only Bengal, but also entire India which may not be similar to other artists as the available information and data of the satirical art in India.

1.6 LIMITATIONS

In the entire work the journey of Bengal and Indian art has been presented from the 20th century perspective, although the crux of the discourse is based on the social standpoint of Bengal in the 70s. Paintings

and prints have been used as the main source of this project. The area of sculpture has remained obscure in most areas. The discussion has been centered on two particular artists (Dharmanarayan Dasgupta and Partha Pratim Deb) and many have remained out of the purview. There was a scope of including many more artists from India in the discourse.

1.7 DESCRIPTION OF RESEARCH METHODOLOGY

Data

The Data includes both primary and secondary sources. The primary sources are original painting, prints, various books, catalogue, brochures for text and visual material of artists. Secondary sources are books, journal, reviews, the internet etc. pertaining to the works of art in general and literatures related to Bengal art. In this study the original work of art and print from artists of various periods will be given special consideration.

Methodology

The methodology for the study includes conducting interviews with individual artists, scholars, art historians, and art critics, to collect necessary data and visuals. This is a descriptive type of research. Since the study is focused on the satirical art in Bengal, so visiting various artists' studio in Santiniketan in Kolkata and in New Delhi has been carried out with documentation of photographs as well as videos.

1.8 REVIEW OF LITERATURE

The entire literature available for the present study is divided into two broad themes- Satire/Humour/social histories in Indian art, artists and other one is miscellaneous studies which relevant to the present studies.

This part of the literature review highlights the secondary source with importance to satire a social critique in contemporary visual art of Bengal and the rest of India.

1.8.1 The Art of Humour and Satire

Tagore (1918) provides an important piece of writing on Gaganendranath Tagore as Preface, 'Birrupa Bajara' which was published in Rooplekha, an art journal published from Calcutta in 1918 which is vital reference for the research.

Archer (1953) discusses advent and development of Bazar painting in Bengal. The publication also provides important information about social history and images of that period which can be vital for the research.

Archer (1971) discusses advent and development of kalighat painting in 19thcentury. The publication also provides important information about social commentaries and proverbs, images of that period which can be vital for the research.

Catalogue (1972) mentions vital information on the Gaganenndranath. Some important essays written by Dineshchandra Sen, Jaya Appasamy, Amina Kar, Mulk Raj Anand and many other art historian.

Osborne (1975) described the essence of humorous art from early civilization to 20th century. But this write-up is very short and makes curiosity for further study.

Chakrabarty (1978) describes origin of satire and various thoughts of humour, wit, and fun with its related history in Bengal. The publication also provides important information on satirical literature which can be vital reference in the study of satire a social critique. But the publication does not give any information on the development of art. The information about Abanindranath and Sukumar Ray's satirical literature are very important part of this book.

Paul (1983) The Kalighat pats were often secular and satirical and their wood engraved counterparts enjoyed, if for different reasons, the same independence. The woodcut artists' enclaves were to be found in that part of Calcutta dubbed by the British as Black Town. Their prints were called Battala prints, named after a giant banyan tree in the Chitpur area of Calcutta where

they were made. Sri Ashit Paul, the editor of Woodcut Prints of Nineteenth Century Calcutta, tells us that a few of their descendants continue to work as artisans in the same area, producing blocks for local publishers and also for posters. I have collected many images of 19th century satirical art from this book.

Dasgupta (1986) describes about the contribution of 'Calcutta group' and their art practices in detail. The publication also provides important information about the satirical art of Paritosh Sen.

Sarkar(1986) discusses on vision and philosophy of Gaganendranath Tagore, a legendary artist of India with his satirical woks. He examine the graphic caricatural mode was employed by him to expose the deformities of sprit so rampant in society. Gaganendranath's three major satirical books also discussed here which can be vital information in the study on satirical art practices in Bengal.

Sen (1989) provides useful information about 19th century Battala print which is relevant to draw the satirical art form of this century. Sen writes about some thematic source, literature and observation about early Bengal, which can be beneficial for critical comparison and case study for the research.

Sen (1991) provides useful information about 19th century Bengali literature which is relevant to draw the satirical art form of this century. Sen writes about some thematic source and observation about early Bengal, which can be beneficial for critical comparison and case study for the research.

Bhattacharya (1991) narrates in detail about history of art during 19th century Kolkata by discussing various movements with proper visual and texts. But satirical art scenario in India and Bengal is not highlighted upon.

Mukhopadhyay (1994) describes in detail about role of Gaganenndranath Tagore in establishing lithography press in his Jorasanko house in 1917 and publishing cartoon album in lithography technique. The publication also provides a comprehensive of caricature in Pre- Independence India which can be vital reference for research.

Chaitanya (1994) provides an analytical view of Company painting, Kalighat painting, Gaganendranath and Contemporary art scene, but mentioning nothing on two major artists of my discussion and contemporary art scenario of Bengal.

Bhattacharya (1994) narrates in detail about art history of Bengal by discussing various movements with proper visual and texts. But satirical art scenario in India and Bengal is not highlighted upon.

Mukhopadhyay (1994) discusses advent and development of kalighat painting and Battala print in 19thcentury. The publication also provides important information about social commentaries and images of that period which can be vital for the research.

Mukhopadhyay (1994) describes in detail about role of Gaganendranath Tagore and publishing cartoon album in lithography technique. The publication also provides a comprehensive of art practices in Pre- Independence India which can be vital reference for research.

Lahiri (1995) examine the history of cartoon or satirical art in European and Indian context. I especially interested on the topic discussed on artist Goya and Daumier, but mentioning nothing on two major artists of my work and contemporary art scenario of Bengal.

Mitra (1996) narrates in detail about history of art during 19th century Bengal by discussing various movements with proper visual and texts. But satirical art scenario in India and Bengal is not highlighted upon.

Desh (1997) analyses critical detail and nuances of contemporary art and aesthetics part in Bengal which will be more persistent in the research on satirical art of Bengal.

Catalogue (1997) explains the art of Dharmanaryan Dasgupta. There have lot of information about the artist. The satirical art form not so much discussed. The catalogue can be a vital reference for the research.

Mitter (1997) looks at how tensions and cultural interchange between Indians and British are conveyed in the imagery of the colonial period. The

publication also mentions the growth of satirical art scenario in India which can be vital data for research.

Jain (1999) Kalighat painting emerged from the changing world of 19th century Calcutta. With old and new images seemingly layered upon one another on a transparent plane. Traditionally inherited techniques, iconography and artistic practices combined with revivalistic Mughal court culture. The book demonstrates how the Kalighat painters became not only the first contemporaries of Indian art, but anticipated the popular culture of the 20th century that was to follow. The satirical approaches of kalighat painting also discussed here which can be really useful reference for research, but mentioning nothing on two major artists of my work and contemporary art scenario of Bengal.

Deb (1999) explains the art of Dharmanaryan Dasgupta and Parthapratim Deb. There have lot of information about the art practice of Tripura. The satirical art form not so much discussed. It can be a vital reference for the research.

Catalogue (2000) two essays written by art critic and art historian Sandip Sarkar and Tapati Guha-Thakurta explain the art of Dharmanaryan Dasgupta. There have lot of information about the artist. But the satirical art form not so much discussed. The catalogue can be a vital reference for research.

Mago(2001) critically examines about contemporary art practices in India. The publication has discussed and makes some important point on contemporary art practices. But satirical art scenario in India and Bengal is not highlighted upon.

Catalogue (2001) critically examines about contemporary art practices in Bengal. The publication has discussed and makes some important point on 19th century art practices, artist Jogen Chowdhury, Dharmanarayan Dasgupta and Partha pratim Deb.

Ghosh (2002) describes origin of satire and various thoughts of humour, wit, and fun with its related history in Bengal. The publication also

provides important information on satirical literature which can be vital reference in the study of satire a social critique. But the publication does not give any information on the development of art.

Sen (2002) Paritosh Sen is not only regarded as a major artist in development of contemporary Indian art but is also well known for his art writings.I am dealing with such essayes like *Amader Slipakala,Swdhinata: chitrakala, Akhono Kolkatai kintu ar kotodin, Banglar Chitrasilpa- Ajke,* Three Contemporary painters,The evolving style of the Bengal School of Art.

Art India (2003) examines the various ways in which humour has been produced and the diverse uses Indian artists put it to. Author tried to locate the different ways in which such humour is generated and to be more inclusive in our approach and have looked at both high art and cartoon art.

Adhikari (2003) mentions in detail on evolution of satire and Humour in Bengali literature, this is a vital reference point for the research. The publication elaborates of the topic of satirical literature in Bengal its origin and its development towards modern ages, but it has no such information on contemporary art activities in Bengal through satire.

Ghosh (2003) describes origin and development of Bengal art and related history in perspectives of India and Europe. The publication elaborates in the detail on the study of contemporary art from both historical and technological point of view, does not say anything about Partha pratim and Dharmanarayan.

Sinha (2003) critically examines about contemporary art practices in Bengal. But the publication has discussed very shortly and makes some important point on artist Paritosh Sen, Jogen Chowdhury and Shaymal Dutta Ray. But it has no information on Dharmanaryan Dasgupta, Parthapratim Deb and satirical art of Bengal.

Nandi Mukh (2003) explains the art of Jogen Chowdhury. There have lot of information about the artist. The satirical art form discussed. The book can be a vital reference for the research.

Desh (2004) critically examines about contemporary art practices in India. But the publication has discussed very shortly and makes some important point on artist Parthapratim Deb.

Lahiri (2004) discusses in detail on art of Gaganendranath Tagore and his contribution in shaping and creating interest in satirical art. The publication provides necessary visuals and text related to Gaganendranath Tagore which can be vital data for research, but mentioning nothing on contemporary art of Bengal.

Ghosh (2005) A detailed introduction on the art scenario in Bengal frames this assessment of major artists of Bengal, viz. Shyamal Dutta Roy, Jogen Chowdhury, Dharmanarayan Dasgupta, Partha pratim Deb. The publication also provides important information about the satirical art of Bengal,which is vital reference for the research.

Dutta (2006) discusses on Pedagogical art practice scenario in Bengal by praising the emergence of powerful band of artists out of a rather unpromising socio-cultural backdrop, in his writing on Parthapratim Deb. But it has no information on Dharmanaryan Dasgupta and satirical art of Bengal.

Catalogue (2006) art historian Sovon Som narrates the works of Parthapratim Deb. But this write up is very short and makes curiosity for further study, but discusses nothing on the contemporary art scenario of Bengal.

Catalogue (2007) critically examines about contemporary art practices in India. But the publication has discussed very shortly and makes some important point on artist Paritosh sen and Jogen Chowdhury.

Bhttacharya (2007) discusses on contemporary art scenario of our country by praising the emergence of powerful band of artists out of a rather unpromising socio-cultural backdrop, in his writing on some aspirant artists. The publication provides comprehensive views on some talented artist of our country as including works of Jogen, Subramanyan and Bhupen Khakkar. But it has no information on other two artists of Bengal Dharmanaryan Dasgupta, Parthapratim Deb.

Sen (2007) explains the art of Jogen Chowdhury. There have lot of information about the artist. The satirical art form discussed. The book can be a vital reference for the research.

Chari (2008) narrates the drawings of Parthapratim Deb. But this write up is very short and makes curiosity for further study, but discusses nothing on the contemporary art scenario of Bengal.

Mallik (2011) explains the art of Chittaprosad. There have lot of information about the artist. The satirical art form also discussed. The book can be a vital reference for the research.

Sinha and Panda (2011) discusses advent and development of kalighat painting in 19thcentury. The publication also provides important information about social commentaries and proverbs, images of that period which can be vital for the research.

Parimoo (2011) writes about some thematic source and observation about Bengal art, which can be beneficial for critical comparison and case study for the research. The critical analysis on Gaganendranath can be vital data for the research.

Dasgupta (2012) discusses in detail about history of satirical art with proper visuals and text. The publication also elaborates in detail on significant artists and cartoonist which can be vital reference for the research.

Chatterjee (2012) discusses on vision and philosophy of Gaganendranath Tagore, a legendary artist of India with his satirical woks. He examine the graphic caricatural mode was employed by him to expose the deformities of sprit so rampant in society. Many unknown facts has reflects in the write up by Purnima Debi and Baridbaran Ghosh.

Sripantha (2013) provides an analytical view of Battala print, also discussed 19th century social condition of Kolkata, but discusses nothing on the contemporary art scenario of Bengal.

Ghosh (2013) discusses in detail with examples of satirical art in western context and Indian context. The history of cartoon glorified in this

book. The publication also provides important information of the comic tradition in Indian art. Writer discusses about Kalighat painting, Basantak and Gaganendranath Tagore.

Biswas,Acharya (2013) the text of this book evokes the influences, images of the Battala print and satirical images on Bengali Panjika, provides some useful definition and detail about satirical printing with historical reference to the development of satirical art in India, which can be really useful reference for research, but mentioning nothing on two major artists of my work.

Catalogue (2013) art critic Pranabranjan Ray explains shortly the source of Parthapratim's work. He makes very important comment that, Parthapratim needs to be celebrated as a pedagogue of the genre of Abanindranath, Nandalal, Benode Behari,Subramanyan and Somnath Hore. I have pointed out this in my thesis.

Bandopadhya (2013) provides an analytical view of kalighat and Battala print, also discussed 19th century social condition of Kolkata, but discusses nothing on the contemporary art scenario of Bengal.

www. artnewsnviews.com (2014) narrates in detail about 1960s Bengal art, which can be vital reference for the research.

Paul (2014) discusses in detail on art of Gaganendranath Tagore and his contribution in shaping and creating interest in satirical art. But it has no information on other two artists of Bengal Dharmanaryan Dasgupta and Parthapratim Deb.

www.artnewsnviews.com (2014) described the essence of humorous art of Dharmanaryan Dasgupta. But this write-up is very short and makes curiosity for further study. The write up can be a vital reference for the research.

www.aicongallery.com (2014) narrates the works of Parthapratim Deb. But this write up is very short and makes curiosity for further study, and discusses nothing on the contemporary art scenario of Bengal.

Paul (2014-15) discusses in detail on art of Dharmanaryan Dasgupta and his contribution as a pioneer artist. But mentioning nothing on contemporary art of Bengal or the satirical approaches in his art.

Sengupta (2015) provides an analytical view of kalighat painting and Battala print, also discussed 19th century social condition of Kolkata, but discusses nothing on the contemporary art scenario of Bengal.

www. artnewsnviews.com (2015) narrates in detail about Gaganenndranath's satirical art, which can be vital reference for the research.

www. chitralekha.org (2015) discusses in detail on art of Gaganendranath Tagore and his contribution in shaping and creating interest in satirical art. The publication provides necessary visuals and text related to Gaganendranath Tagore which can be vital data for research, but mentioning nothing on contemporary art of Bengal.

Paschimbanga (1402) provides an important piece of writing on Abanindranath Tagore which was published from Calcutta information centre which is vital reference for the research.

Gangopadhya (1420) provides analytical view of satirical art in the time of European Renaissance. Beside that satire in Kalighat painting, Battala print and Gaganendranath's work discussed which can be vital information in the study on satirical art practices in Bengal.

Rossi (undated) provides an analytical view of kalighat painting and Battala print, also discussed 19th century social condition of Kolkata, but discusses nothing on the contemporary art scenario of Bengal.

Lahiri (undated) describes origin of satire and various thoughts of Basantak, the early satirical journal of Bengal. I have collected many images of 19th century satirical art from this book. Apart from caricature drawings, Basantak also published humorous poems and plays. The publication also provides important information spoke against the atrocities meted out by the English rulers, protested against existing social evils or even lampooned about certain personalities of the society.

Ghosh (undated) A detailed introduction on the art scenario in Bengal frames this assessment of ten major artists of Bengal, viz. Prokash Karmakar, Shyamal Dutta Roy, Sanat Kar, Ramananda Bandyopadhyay, Ganesh Haloi, Ganesh Pyne, Jogen Chowdhury, Dharmanarayan Dasgupta, Sunil Das, Bikash Bhattacharya. The publication also provides important information about the satirical art of Dharmanarayan Dasgupta.

1.8.2 Miscellaneous Studies

This part of the literature review highlights the secondary source with importance to miscellaneous studies, as for instance Historical Back-ground study of Indian Art & Culture as well as Bengal, Contemporary trend in Indian Art etc.

Gangoli (1922) mentions about early Indian artist and German Bauhaus artists in Calcutta during pre Independence India, but mentioning nothing on satirical art.

Dey (1966) discusses about Indian art and Bengal School during early decades of twentieth century. The publication describes recorded history of hundred years of Government College of Art & Crafts, Calcutta and also some reproduction of works of the teachers and students which can be important for the research.

Subramanyan(1978) wants to express his indebtedness to the writings of various artists and scholars which have increased his understanding of specific questions or supported his view in Indian art. But the writing has no information about the satirical art or major two artists of my discussions, but important for background study.

Archer (1978) the authoritative catalogue of the India office Library‟ s collection of over 500 Indian popular paintings is a pioneering work. The author in his illuminating introduction emphasized both importance and aesthetics of these early forms of popular painting, drawing and prints from Eastern India available till nineteenth century as far, which can be vital information in the study.

Stangos (1981) discusses in detail about concepts of western modernism in visual art of painting and sculpture during twentieth century, but art in India as well is not discussed. The publication included important information about Pop art and the Postmodernism and the Art of identity.

Som (1986) narrates a glimpse of the art and its tradition, rich cultural heritage and earliest literary evidence into the discussion of the contemporary art. But he describes nothing about two important artist of my discussion.

Subramanyan (1987) touches on the natural distinctions between India s folk tradition, and on the attempts of several thinkers and artists to identify an Indian artistic tradition or to deny it altogether in a quest for personal expression or universality. A generous selection of illustrations accompanies the text and greatly contributes to the enjoyment and understanding the discourse. Assesses critically in detail on growth and concepts of modern art in India, nothing but mentioning about two artist Dharmanaryan Dasgupta, Parthapratim Deb.

Ray (1989) analyses critical detail and nuances of art and aesthetics which will be more persistent in the research on satirical art.

Subramanyan(1992) revolves around certain issues relating to modern art, particularly modern Indian art. K. G. Subramanyan draws upon his considerable experience as a practising artist and theoritician to present a series of probing discussions which engage with contemporary art concerns from a modern Indian perspective, nothing but mentioning about two artist Dharmanaryan Dasgupta, Parthapratim Deb.

Guha-Thakurta(1992) moves beyond most existing assumptions and narratives to explore the complexities and diversities of the changes generated by Western contacts and nationalist preoccupations in Bengal art. She examines the shifts both in the forms and practices of painting as well as in the ideas and opinions about Indian art during the late nineteenth and early twentieth century's. But the writing has no information about the satirical art, and important for background study.

Chakrabarty, Siva kumar & Nag (1995) describe how Santiniketan holds a unique position in the cultural history of India. This book focusing especially on the pioneering works by Nandalal, Benode Behari, Subramanyan and Somnath Hore. But the writing has no information about the satirical art of Bengal.

Mitter (1995) study of the history of modern Indian art, this book tells the story of Indian art during the Raj, set against the interplay of colonialism and nationalism. Through a wide range of literary and pictorial sources, Partha Mitter's work balances the study of colonial cultural institutions with the ideologies of the nationalist and intellectual movements that followed. But the writing has no information about the satirical art or major two artists of my discussions, but important for background study.

Jenson (1996) describe early beginning of art history in European context along with evidences, which is very important as a background study. But nothing about contemporary art scenario of India, Bengal as well.

Tuli (1997) describe painting, sculpture, print and mural art of contemporary India. The conversations with the contemporary artists are the very important part of this book. But the writing has no information about the satirical art of Bengal.

Sheikh (1997) critically analyzes uniqueness and contribution towards contemporary art practices in Baroda. The publication provides necessary visuals and text related to Indian modern art which can be vital data for research. The satirical art form not so much discussed.

Banerjee (1998) In two classics of 19th century Bengal literature, there are comments on prostitutes. In Kaliprasanna Sinha's *Hutum Pyanchar Naksha,* time is described to be as fleeting as the youth of a whore. And in Dinabandhu Mitra's farce *Sadhabar Ekadasi*, the rich man's son is called the refuge of the prostitute. These references suggest that prostitutes were an important presence in the ambience that surrounded the world of the rich in Calcutta. But the writing has no information about the satirical art or major two artists of my discussions, but important for background study.

Bose (1999) describes Nandalal Bose creative philosophy and his pedagogical approach in building Kala Bahvana, Santiniketan. Nandalal Bose first mentor of Kala Bhavana, reminds us, European Art moves from the part to the whole, and Oriental Art, starting with the whole, comes to analyse the parts The publication also Nandalal inclination to Okakura's concept of the magnetic triangle of "Nature, Tradition and Originality" and pedagogical step as making a habit of outdoor sketching and drawing a compulsory activity for everybody which can be a vital reference for research as Dharmanaryan Dasgupta and Parthapratim Deb was two alumni of Kala Bhavana.

Kapur (2000) essays divide into three sections. The first two sections ,Artists and Art work and Film/Narratives, raise questions of authorship ,genre, and contemporary features of national culture that materialize into an aesthetic in the Indian content. The last section, Frames of Reference, Formalizes the polemical options developed across the book. The essays here propose resistance to the depoliticization of narratives, and affirm an open-ended engagement with the avant-garde. They explore the possibility of art practice finding its own signifying space that is still a space for radical transformation. But satirical art scenario in India and Bengal is not highlighted upon.

Mitter (2001) The book discusses the nationalist and global concerns of contemporary art. The very particular character of Indian art is set within its cultural and religious milieu, raising important issues about the profound differences between Western and Indian ideas of beauty. But the writing has no information about the satirical art of Bengal.

Catalogue (2001) writes about some thematic source and observation about early Bengal, which can be beneficial for critical comparison and case study for the research. One of the essays on contemporary Bengal art is very important for the study. But the writing has no information about the satirical art.

Panikkar,Mukherjee & Achar (2003) emphasis is on the study of specific visual cultures within the dynamics of historical processes. Examines

the political and social implications of art which important for the study but contemporary art practice of Bengal is not emphasized.

Read (2003) provides a basis for the appreciation of painting, sculpture and art objects of all periods by defining the elements that went into their making.

Jhaveri (2005) concisely introduces many painters, sculptors, photographers, and new media artists in India today. Illustrated many images, provides necessary visuals and text related to contemporary Indian artists which can be vital data for research, but mentioning nothing on satirical art.

Mitter (2007) marking the arrival of European modernism in India. In four broad sections Partha Mitter examines the decline of oriental art and the rise of naturalism as well as that of modernism in the 1920s, and the relationship between primitivism and modernism in Indian art. But the writing has no information about the satirical art or major two artists of my discussions, but important for background study.

Sen (2008) writes about some thematic source and observation about early Bengal, which can be beneficial for critical comparison and case study for the research. But the writing has no information about the satirical art.

Jahan (2008) critically examines about post independence art practices in India. The publication has discussed and makes some important point on art practices. But satirical art scenario in India and Bengal is not highlighted upon.

Brown (2009) explores the emergence of a self-conscious Indian modernism in painting, drawing, sculpture, architecture, film, and photography—in the years between independence and 1980, by which time the Indian art scene had changed significantly and postcolonial discourse had begun to complicate mid-century ideas of nationalism. She explains how the painter Bhupen Khakhar reworked Indian folk idioms and borrowed iconic images from calendar prints in his paintings of urban dwellers. But the writing has no information about the satirical art, and important for background study.

Alfred (2009) narrates on the contribution of Rabindranath Tagore as his pioneering effort of creating modernist senility and awareness among artist fraternity during Pre-Independence India. The publication also emphasizes on the role of Stella Kramrich and her initiative of bring Bauhaus of Germany art works and exhibition held in Calcutta which can be vital reference for research, but mentioning nothing on satirical art.

Sen (2010) encounter between tradition and modernity in colonial Indian society continues to intrigue today's historians, who discover new dimensions in the recorded experiences of that period. He expressed the view that in the socio-cultural milieu of 19th century Bengal, He analyses the debates on Hinduism that animated Calcutta's bhadralok society. But the writing has no information about the satirical art, and important for background study.

Gupta (2011) discusses on works of art of Nandalal Bose and his contribution in shaping Kala Bhavana in Santiniketan to a major art institution in India. The publication also elaborates as discussing creative and pedagogical aspect of their works in shaping modernism in India, but satirical art in Bengal is not highlighted upon.

Singh (2011) discusses on artist Chittaprosad as documenting terrible Bengal famine in detail, but mentioning nothing on satirical art in Bengal.

Datta (2012) discuss the recent paintings by modern and contemporary Indian artists of M F Husain, Tyeb Mehta, Professor K G Subramanyan and A Ramachandran; sculptures by Ramkinkar Baij, Meera Mukherjee and Piloo Pochkhanawala, but contemporary art practice of Bengal as well is not emphasized.

Ahuja (2012) examines Devi Prasad's art along with his role in political activism which, although garnered on Indian soil made him crisscross national borders and assume an important role in the international arena of war resistance. Devi Prasad graduated from Santiniketan in 1944 and we got some important note about art practice scenario of pre independence era.

Majumdar (2012) discusses role of Dinker Kaushik and his contribution in shaping the syllabus of Kala Bhavana of Santiniketan in changing of time.

The publication also discusses in detail on contribution of Kala Bhavana, Santiniketan since its inception but stating nothing on Dharmanaryan Dasgupta, Parthapratim Deb.

Wikipedia (2014) provides important description on Visual art.

Catalogue (undated) discusses role of Nandalal Bose and his contribution in shaping the syllabus of Kala Bhavana of Santiniketan in changing of time. The publication also discusses in detail on contribution of Nandalal as an art teacher at Kala Bhavana, Santiniketan. The publication is a birth centenary issue and very important for my research.

Acharya (undated) narrates in detail about 1970s Bengal art, which can be vital reference for the research.

1.9 ORGANIZATION OF THE THESIS

The research has been divided into six chapters. The first chapter introduces the subject and also discusses about the satirical impulse in art already had a long history stretching back to various traditions. In the western art Hogarth and his vivid depictions of excesses in the 18th century and even Bruegel and his panoptical townscapes peopled by 'characters' in the 16th century, for instance, come readily to mind. The influence of the graphic arts, comic-books which took off in Europe in the 19th century and the presence of influential graphic-caricaturists like Daumier, which had different conventions of figuration; and socio-economic alienations produced by the Industrial revolution and the 1st World War. More than many others artists' works, the satirical modes of addressing the image, of undressing and redressing it as well, (with their determining principles anchored in tropes like irony and sarcasm) became some of the more attractive and convincing modes to capture and question life, to inspire mockery and provoke thoughtful mirth at the expense of a world that was changing at an alarming rate. These modes, in many ways generated critiques of the idealized condition of regularity. In their production therefore, they managed to foreground the abnormality to characteristic and feature as an operational ethic. The anomalous could at the same time be perceived as comical and grotesque. In fact, the grotesque itself

could be delivered through the agencies of the comical. As the façade of civilisational decency crumbled all around, the caricatural modes afforded some of the more imaginative options for artists who strove to critique the grotesque charade that modern life had itself turned into.

Though the visual environment of the cartoon and the painting are quite distinct, the function of the caricatural enthusiasm in both is not very dissimilar. Artists like George Grosz and Otto Dix satirised with stunning efficacy the compromises that hypocritical public figures, bloated on their own self-importance, made to protect their own selfish interests.While speaking of satire we are immediately reminded of cartoon the most powerful way of expressing social satire. Although the political cartoons present a very high quality satire, they lose relevance very quickly. In order to enjoy such a cartoon one needs to be aware of the social and political incidents of that time which gave birth to a particular cartoon and also the new of the eventual years with date and time. This is why the appeal of cartoon is ephemeral. On the other hand the satire used in a painting demands understanding and realization in order to appreciate it and even if one is not aware of the real details it does not affect his enjoyment of the work of art. This is why the main point of the study is the style of presenting a social critique through the use of satire in art.

The basic objectives of research deals with studying methodically the aesthetic, element of satirical painting in India, about the origin and development of art history since post-independence. Studying the essential factors behind shaping the post-1960s modernist art practices in Bengal began to be increasingly marked by subjective concerns. Such subjectivity worked itself through political consciousness, engagement with social issues, as well as a concern for defining identity especially within a regional aspiration however subliminal all of these might appear to be, when anticipated in terms of the immediately evident at the apparently formal level in an art object. The post 1960s generation had spent its childhood, adolescence and following maturity at a time when Bengal as a region was passing through one of the darkest phase in its post-independence history. This refers to the socio-economic disorder caused by several factors and their

after-effects the famine, post-war presence of the associated forces in the city of Kolkata, communal riots in Bengal and in the neighboring East Pakistan consequently leading to large diasporas of the Hindu community shifting over into West Bengal, and so on. The context of this discourse is Contemporary Bengal Art, which starts from 1970. This decade is of immense significance to Bengal in particular and India in general. The decade is replete with a host of incidents and that has been reflected in the art work of the artists. The artists of this decade were far removed from the dynamics of art in the post independence era. The artists of this decade were more realistic and down to earth. From the 70s till today a series of social incidents have shaped the path of art and have accelerated its field of expression whole giving it an individual identity. The visual artist, as part of the same ambience, was obviously extremely unhappy with the turn of events, but saw no immediate way out of the ensuing turmoil and violence. Amidst such a bleak circumstance the visual artist's search for a new language of protest found expression through the modes of formal distortion, satire and pun, in a way that the art of the post-60s was characterized by changes that focused more on the regional identity.

The chapter also brings into focus the scope of study, which focuses on major artists Chittaprosad, Paritosh Sen,Shyamal Dutta Roy, K.G.Subramanyan, Jogen Chowdhury of Bengal and Bhupen Khakhar, Amit Ambalal and many others from the rest of India. The base line of the research also examines these artists' immense creativity and melodious fantasy the paintings build up a grave social critique unmasking the socio-psychological void inherent in our existence.

The research studied contemporary art scenario of Bengal since 1970 as prime vibrating, leading genre of modernist ethos and sensibilities. As preferably scope of study, regarding the research work is to focus on two major contemporary artists of Bengal Dharmanarayan Dasgupta and Partha pratim Deb extensively and their credentials in the field of art which have been identified as pioneering. The study of research has been limited from 1970 to till date.The chapter examines these artists' immense creativity and pioneering role incorporated in the genesis of not only Bengal, but also entire India.

The Data includes both primary and secondary sources. The primary sources are original painting and prints of the artists, various/ book/ catalogue/ brochures for text and visual material of respective artists. Secondary sources are books, journal, reviews, internet etc. In the study the original work of art and print from artists of various periods has taken as special consideration.

The methodology decides on for the study by conducting interviews with the individual artists/ art historian/ art critic/ art gallery, has been visited the actual site to collect necessary data, visuals, internet, art gallery etc. This is a descriptive type of research. Since the study is focused on the satire or humour in painting, stylistic changes and how satirical impulse critique the society through painting in Bengal, India as well, so visiting of various artists studio, gallery in Santiniketan, Kolkata and New Delhi has been done along with proper documentation with photography, as well as video.

The second chapter, **''**Early Phase Of Satirical Art In Bengal'' deals with some essential quarries of origin of satirical impulse in art and activities in 19th century Calcutta, as the market for art started expanding thanks to the processes of urbanisation, the rural folk traditions of *pat* painting transformed in the hands of the migrant artists to produce water-colours (they used gouache and tempera on board earlier) of Hindu gods and goddesses as well as to address the unprecedented diversity of urban life. As a result, many of these Kalighat paintings (as the art-practice came to be known) described, using their signature bold lines and colorations, some of the city's most popular scandals.

Satire has been a part of traditional culture in Bengal since a long time. The various traditional practises like *bolan* in *rahr* Bengal, *gombhira* of north Bengal, *jhumur* incorporated in their performances an element of satire. Composing ballads and rhymes based on contemporary events and incidents and presenting them in a satirical manner was a common practice. The *patuas,* apart from drawing the usual images of gods and goddesses at times also painted images depicting various social events or occurrences in a satirical manner. These were mainly intended for the English buyers, who would it was thought be attracted by the satirical representations of various

regular events like the fight between two woman over a man, women being beaten up by her mother in law or the other way round, drunkard *babu* being beaten up by a prostitute featured in their drawings. These drawings were not drawn merely in a realistic manner, rather it was a hint of satire, a dig was attempted at the various incidents and scandals that were at rife in the contemporary social order. The English found these quite enjoyable and often bought these. This encouraged the artists and they started regularly to paint such satirical images. Ordinary people could easily understand the subjects and the contents of these paintings. Some paintings portrayed a woman beating up a man, while some showed some man trying to get behind a well dressed woman. Some lampooned the impostors showing them being beaten up by women. Irresponsible *babus* being thrashed by the prostitutes were often drawn in *patachitras.* Images of women's lifestyle and their singing were also quite a common subject drawn. The artist picked up and painted various such characters which were visible in the contemporary. These pictures attributed with satire were used as a strong tool for moral upliftment of the society.

The *Battala* prints and wood-cuts also explored the same themes, targeting the lascivious courtesan and the effeminate *Babu* with equal ardour. The *battala* printing techniques began from around nineteenth century. According to Reverend James Long there were only four press in Calcutta that were owned by native. In 1818 Biswanath Deb put up the first *Battala* press. In its early years, the press brought out books mainly of erotica genre. With time there was also change in what kind of books the *battala* published. From religious texts like 'Chaitanya Charitamrita', 'PrahladCharit', 'Kashidas's mahabharat' or 'Krittibas's Ramayan' to many one act plays, books on everyday rituals, the press published a host of various kind of texts. About the same time, the French Company Press in Boubazaar published Bharatchandra's 'Annnadamangal'. It was the first book from *battala* press that had pictures in it. The pictures in such books were not painted or drawn. It was printed on the pages by the method of wooden block. The artists quite laboriously made engravings on the wooden blocks which were then printed. It was the efforts of these numerous unnamed faceless poor artists who

engraved on the wooden blocks that we could see pictures in the pages of the various books.

These images in *battala* books gave much push to the development of satirical images. Pictures of gods and goddesses, ordinary men and women, humorous pictures were published in chronicles and almanacs usually along with advertisements. These images that accompanied the advertisements were hilarious, like one showed, on consuming a certain energy building drug the wrestler now is able to wrestle with lion and elephant with much ease. Few others were on hair growth and remedying baldness or the effects of fertilisers, the use which had led to production of gigantic vegetables.

'Basantak' was a magazine which was brought out by Prannath Dutta in January of 1874. This magazine encouraged the publishing of caricatures which attracted the attention of the readers. The caricatures along with writings that criticised and ridiculed the various kinds of social evils made the magazine quite popular. Publication of *Basantak* was a milestone in the development of satirical impulse in Indian art. According to such researches the magazine had published a series of satirical images criticising the municipal commission. Apart from caricature drawings, *Basantak* also published humorous poems and plays. *Basanatk* deserves much credit in the manner it blatantly spoke against the atrocities meted out by the English rulers, protested against existing social evils or even lampooned about certain personalities of the society. It would be quite relevant and important as well at this stage to discuss some of the famous satirical images which were published in *Basantak*. The research traces the evolution of the satirical impulse in art practices in Bengal. A specific study has been taken to identify those credentials of artists in larger perspectives of Bengal art as well as in our country which are developed towards more creative and humours approach in 19th century art and artists as the nineteenth century saw the birth of a new stylization of painting in our country.

The third chapter, **''**Gaganendranath Tagore: Representing Modern Indian Art'', analysis satirical images of the artist. His works lashed out and scathingly put forth the social deplorability and political unruliness. His

pictures in colour as well as in black and white spoke of the social realities and conditions of the political society. The aggression of westernised lifestyle, depletion of social values, the shoddy education system, the insensitiveness of the affluent towards the deprived, the hypocrisy in garb of religion and all such social issues were addressed equally by the artist through his brush and ink. The existing social evils like the scandalous *babus,* the irresponsible behaviour of the Derozians, the evil of child marriage – Gagaendranath through his caricature criticised and protested against all. The beginning of the 20th century witnessed the rise of the nationalist art movement- there was a marked shift in the aesthetic preferences of the Indian at large, leading to the gradual emergence of a group of painters engaged in evolving neo Indian art (Bengal School). The Tagores of *Jorasanko* have been indispensable in enriching the culture of Bengal. Prince Dwarkanath's love for paintings and other arts was renowned. He was a celebrated collector of unique specimens of art. This orientation of appreciating art trickled down to influence the later generation of Tagores, the eminent figures who had a major role to play in the Bengal renaissance of this century enriched the Tagores.

The chapter also studies Gaganendranath ultimately ended up with "an art form driven by the socially sensitive" (poet Bishnu Dey). This was because he wanted to bring to front the dishonesty-treachery-opportunism of those whom he knew in the social and political circuits. He had also observed the pseudo/quasi-religious from really close. All these experiences had driven him to take recourse in the satirical art form. Gaganendranath's number of political caricature is less than his number of socially satirical drawings. This is not because he preferred to stay away from politics. Hence the number of pun and satirical caricatures about the British rulers was also less in his stock. However we do know that the British shared a cordial and friendly relationship with the *Thakurbari*. That however did not mute their protests against the unjust and unfair policies of the British. Number of famous works of Gaganendranath about the British rulers, the context of the work criticized the society, which has been discussed throughout the chapter.

The fourth chapter, **''**Dharmanaryan Dasgupta (1939-1997): Recounting a Life'' highlights upon the context of Contemporary art scenario

of Bengal and also on the basis of critical study on Dharmanaryan Dasgupta (1939-1997). Dasgupta stands archetypal of the time and the place to which he belonged, and of its distinctive ambience of a regional modernism. The study tries and grasps snatches of this history through the trajectory of his own education, career and artistic evolution. Side by side, with the pictures that chart the course of his work from the 1960s to the 1990s, there is also a life history to reconstruct in each phase. And the study find this individual life history repeatedly opening out to a wider social milieu, reflecting what it entailed to survive as a professional artist for members of non-affluent Bengali middle class during these decades.

The chapter has been discussed as according to some sub chapters as growth to be a legitimate painter as whole, Individual's experience and journey for creative quest, search for newness and perfection to discover the aesthetic value and artistic uniqueness. Dasgupta is inspired by his own heritage. According to the artist, although the world is becoming a smaller place, the geographical features of a country, its people and their culture remains the same. The changes in the political or social environment lead to transformations that are only on the surface, because tradition binds everyone to their roots. He handles his personal experiences and the issues at hand with humour and satire. The characters that inhabit his canvases are a bit bizarre. The figures are distorted, they float in the air, and sometimes they are upside down surveying the world with their legs pointed to the sky. His people he paints are distinctive in style, the ladies are buxom and the men are corpulent. Creatures from mythology, animals such as turtles, insects and tigers occupy space among inanimate objects such as clocks, cars and masks. Dasgupta's canvases are filled with bright colors and show the attention he gives to every detail. Dasgupta's paintings reflect the middle class and their predicament, a class of people who regularly face disappointments and see their dreams crash when faced with reality. Through his canvases, he paints the sorrow, struggles and the injustices of the bourgeois who do not have a secure foot-hold in society which has discussed throughout the chapter.

In the Chapter V analysis, ‘‘Partha pratim Deb: The art of fun’’,the research explores into the context of Contemporary art scenario of Bengal on the basis of critical study on one of the most sincere and hardworking artist of Bengal- Partha pratim Deb(b.1943). Deb is an important figure in Indian contemporary art not only for his artistic output but also for his pedagogical input. Deb completed his education in Fine Arts and Craft from Kala Bhavana, Santiniketan followed by a post diploma from the Faculty of Fine Arts, M.S. University of Baroda. He went on to become the Dean and Professor in painting at the Faculty of Visual Arts, Rabindra Bharati University. Deb needs to be celebrated as a pedagogue of the genre of Abanindranath, Nandalal, Benode Behari, Subramanyan and Somnath Hore, not only by count of number of pupils he has inspired into becoming significant art practitioners, without being followers of his style or schoolmen. His own practice shows how easily and obtrusively he goes into grammatical questions of what to observe in the phenomenal word in tune with one’s personal preference. It’s very difficult to named Debs work, give them whatever name you wish, painted sculptures-like, sculptural assemblages, painted junk, retrieved found objects etc. But these are never toys to be played with, even though these are end objects of play, for these do exude meaning; these speak. Hope, these evocative, provocative objects of joy and their creator get due recognition and are celebrated with festivities. The drawings and paintings give the versatility of the artist.

In the whole chapter Deb’s exceptionality has been discussed as according to some sub chapters as creative voyages as an artist, Deb’s quest for a language: the inherent ability towards human condition and fantasy through satire and fun, individual creative sensibility and inspiration for up-surge younger generation. The Satire in Deb’s work has an anti-orthodox, anti-establishment attitude. In his works the sterilized sanctity of a medium finds no significance. Rather he explores and experiments with the endless repertoire of discards, shifting and recycling them into a pictorial language. Thus he translates his ideas into multiple hybrid forms and interesting metamorphosed images, an approach that often synthesizes the disciplines of painting.

The sixth chapter concludes the study. Efforts have been made to throw light on Kalighat Paintings, *Battala* Prints, and paintings of Gaganendranath Tagore while discussing the point, ‘use of satire in paintings’. While discussing the two contemporary artists who are the main subjects of this discourse, it is imperative to throw light on the legacy of satire in Bengal art. References of other artists who have influenced the work of the two artists, the subjects to discussion in the paper, have also been made through citing examples of their works.This chapter logically summarizes the research findings, conclusions, suggestions and scope for future research. The study brings into light on satire a social critique in contemporary visual art of Bengal. The art works of various artist, which are related to satire or humour have been discussed here.

Plate-1.1 : Abanindranath Tagore, Playmates series Goat & Monkeys, 1915-20 .

Plate-1.2 : Abanindranath Tagore, Krishna kills Chanura, 1938 .

Plate-1.3 : Abanindranath Tagore, The Lost Child .

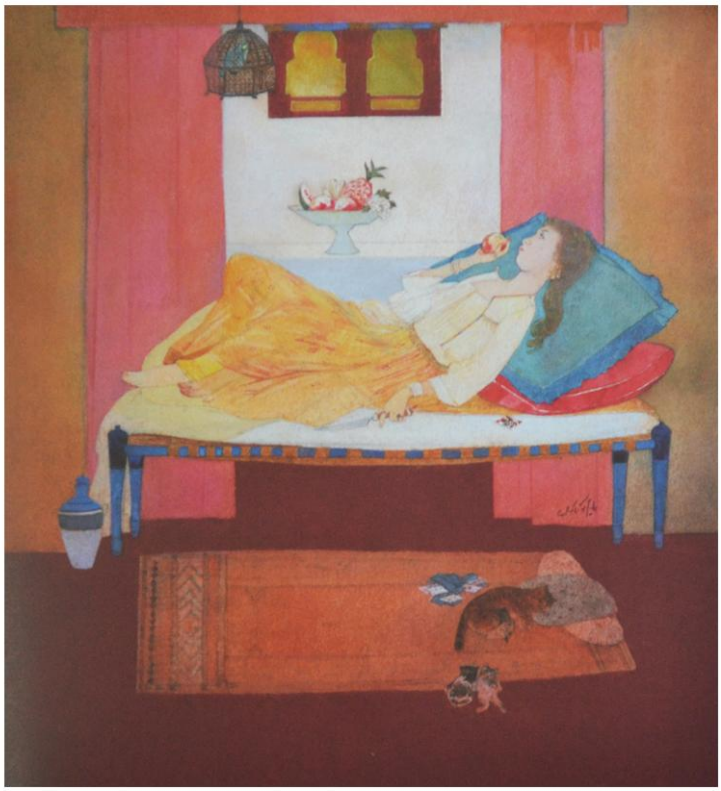

Plate-1.4 : Abanindranath Tagore, The Three Apples, Water Colour, 1930 .

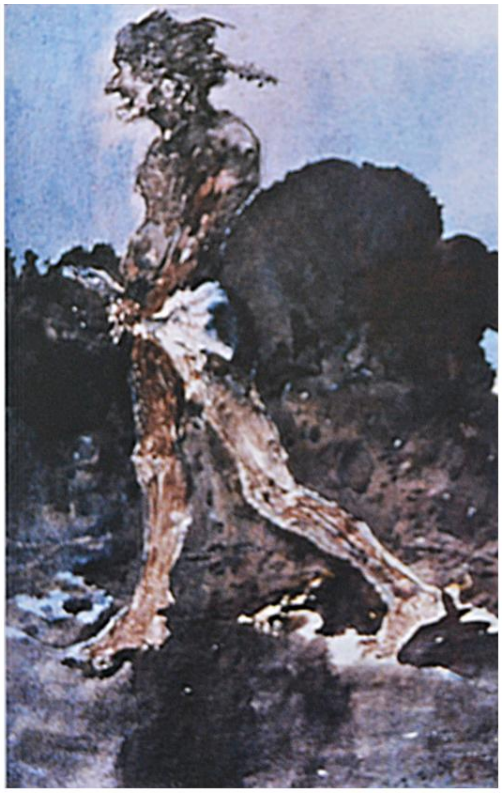

Plate-I.5 : Abanindranath Tagore, Painting based on Kutum Katum motif, 1942

Plate-I.6 : Abanindranath Tagore, Kutum Katum, 1940

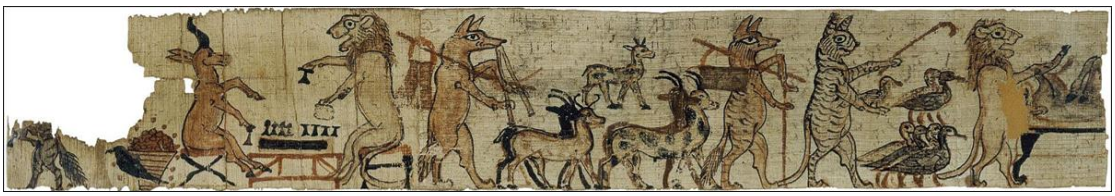

Plate-1.7 : Ancient Egypt, The Satirical Papyrus at the British Museum

Plate-1.8 : Satirical ostraca showing a cat guarding geese, c.1120 B.C, Egypt

Plate-1.9 : Figure ostracon showing a cat waiting on a mouse, Egypt

Plate-1.10 : Bruegel, The blind leading the blind, 34x61 inch, 1568

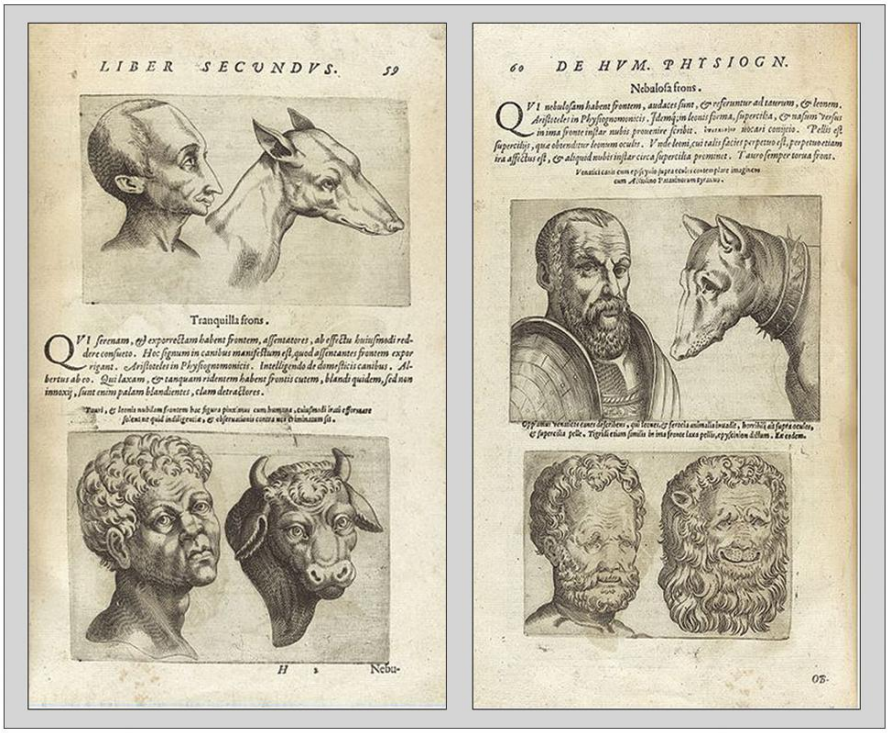

Plate-1.11 : Giambattista D Porta, De humana physiognomonia libri III, 1586

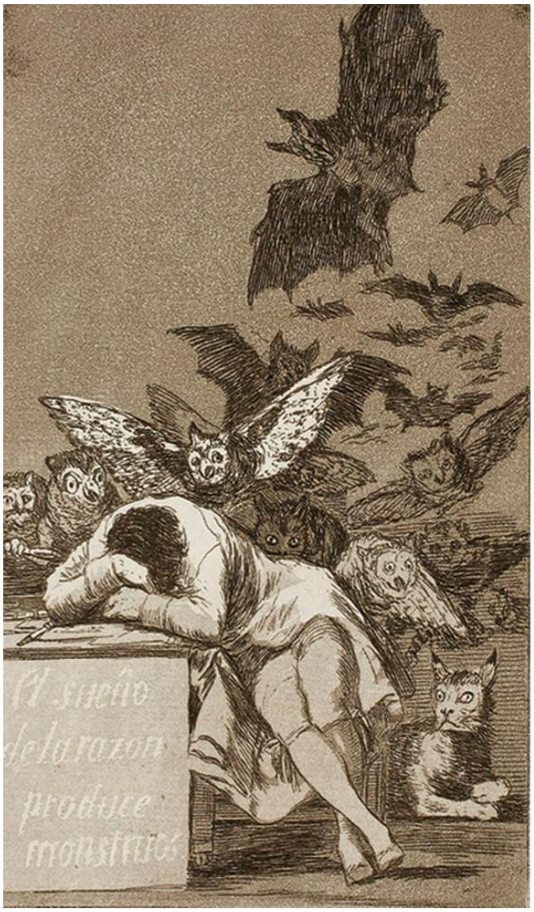

Plate-1.12 : Francisco Goya, 21.5x15 cm, 1799 .

Plate-1.13 : Honore Daumier, Gargantua, 1831

Plate-1.14 : George Grosz, Eclipse of the Sun, 1926

Plate-1.15 : Otto Dix, The Salon-I, 1921

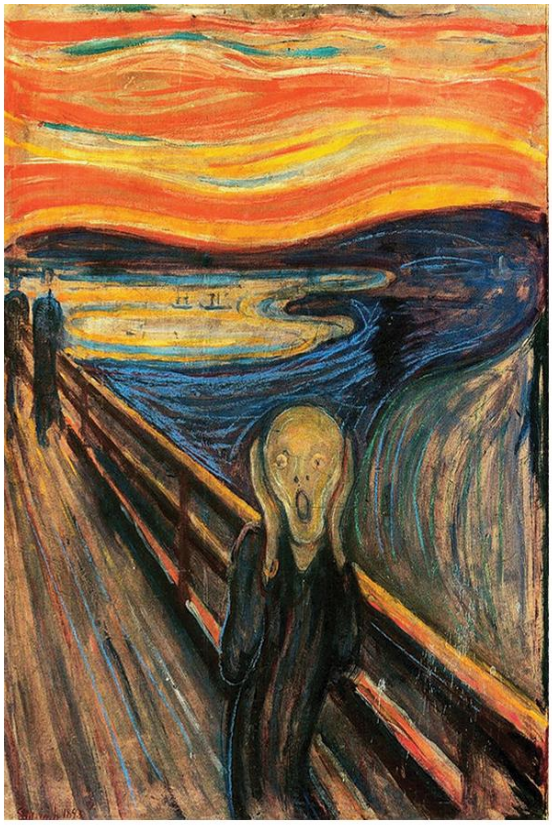

Plate-1.16 : Edvard Munch, The Scream, Oil/ Tempera, 36x28.9 inch, 1893 .

Plate-1.17 : Pablo Picasso, Guernica, oil on canvas, 137.4x305.5 inch, 1937 .

Plate-1.18 : Marcel Duchamp, Fountain, 1917

Plate-1.19 : Marcel Duchamp, L.H.O.O.Q, 1919

Plate-1.20 : Richard Hamilton, Just what is that makes today's homes so different so appealing,collage, 1956

Plate-1.21 : Chittaprosad, War series, Ink on paper,1946 .

Plate-1.22 : Chittaprosad, Crossroads, Ink on paper

Plate-1.23 : Chittaprosad, Untitled, Ink on paper,1946

Plate-1.24 : Chittaprosad, Untitled, Ink on paper

Plate-1.25 : Chittaprosad, Untitled, Ink on paper

Plate-1.26 : Chittaprosad, At the cost of lives, Ink on paper,1946

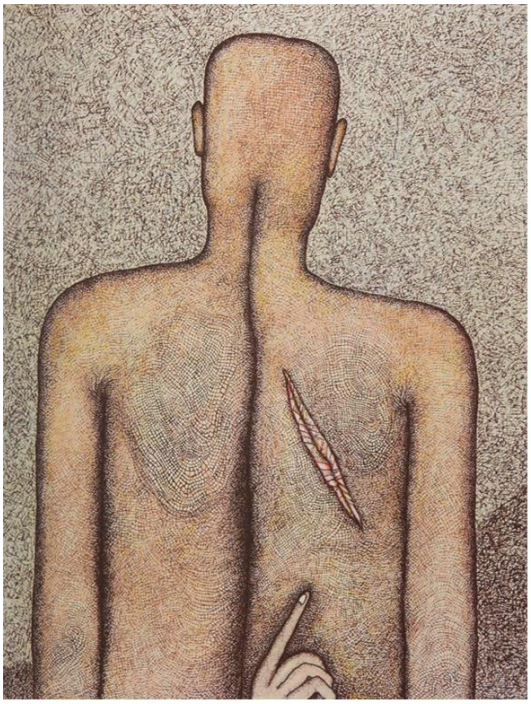

Plate-1.27 : Jogen Chowdhury, Wound, 2001 .

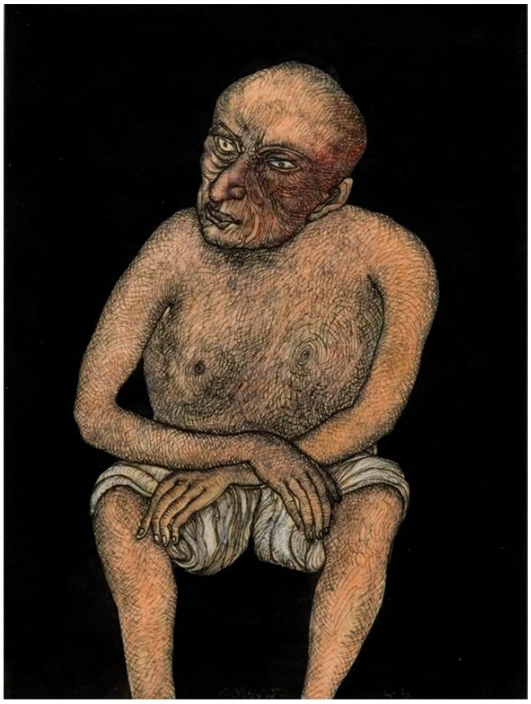

Plate-1.28 : Jogen Chowdhury, Untitled, 37.5 cm x 27.5 cm, Ink & pastel, 1986 .

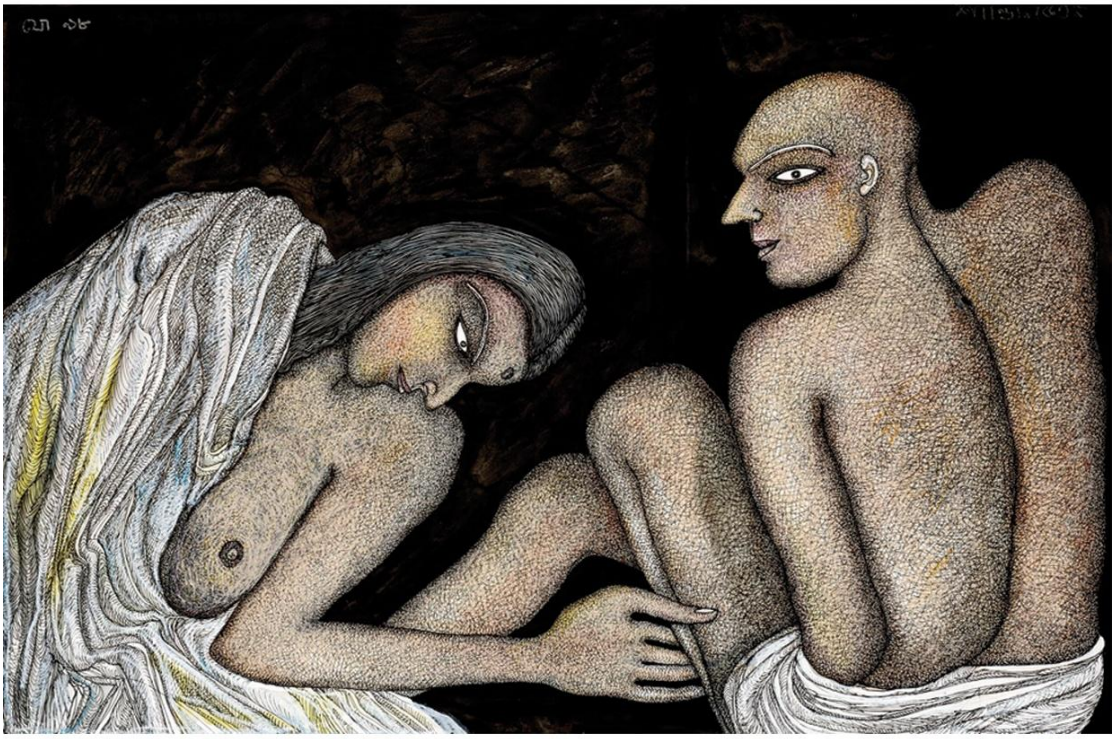

Plate-1.29 : Jogen Chowdhury, Untitled, 58 cm x 88 cm,Ink & pastel, 1998 .

Plate-1.30 : Jogen Chowdhury, Couple, 1965 .

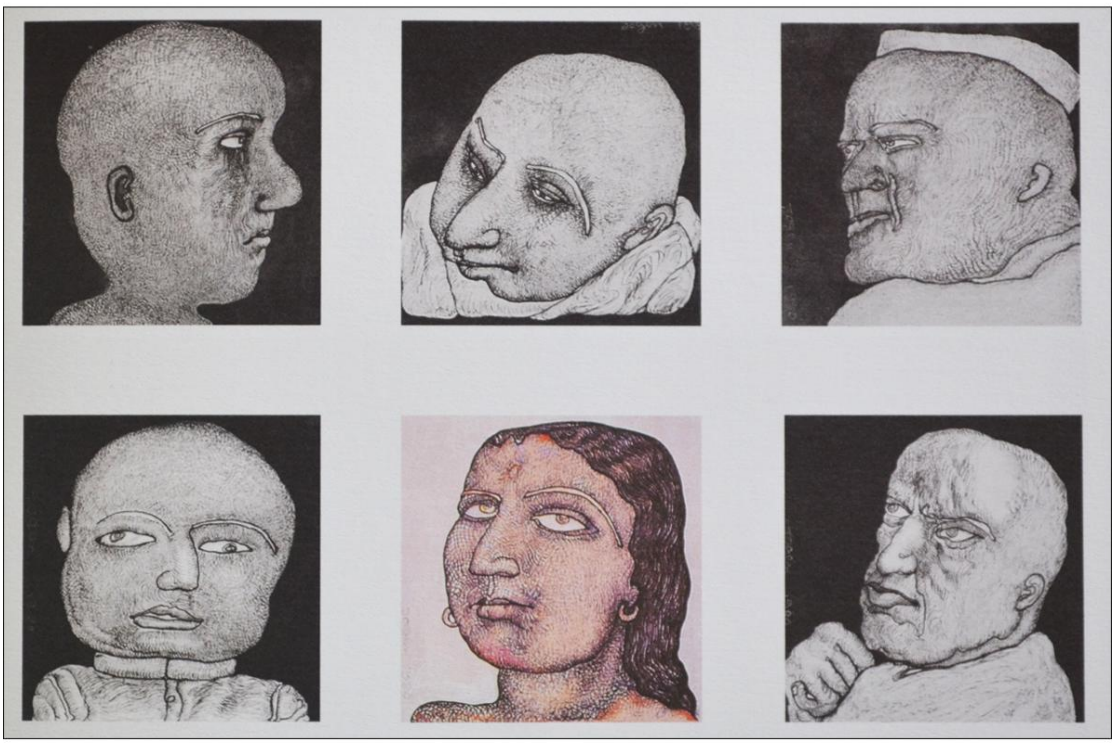

Plate-1.31 : Jogen Chowdhury, Portraits, 1980

Plate-I.32 : Jogen Chowdhury, Ganapati,1976 .

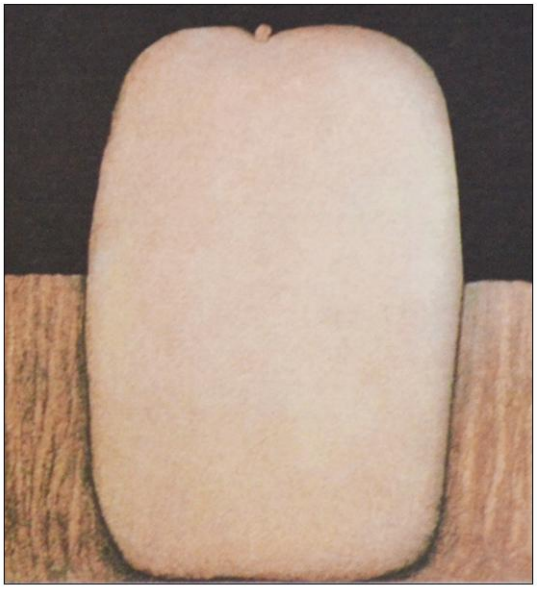

Plate-I.33 : Jogen Chowdhury, Intelectual,1973 .

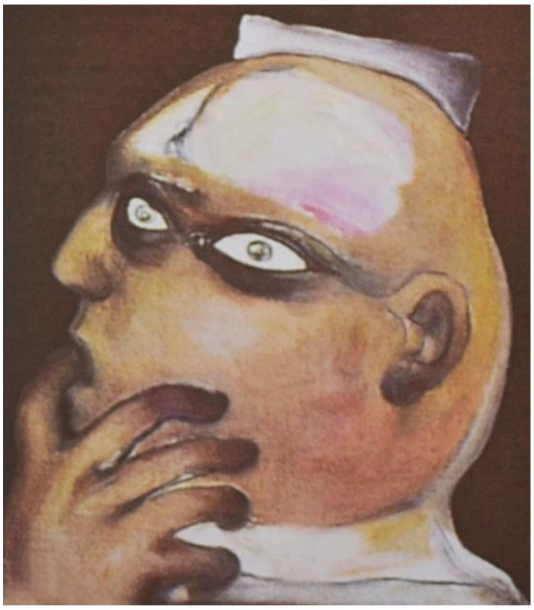

Plate-I.34 : Jogen Chowdhury, Leader, 1974 .

Plate-I.35 : Jogen Chowdhury, Blue sari, Oil, 1995

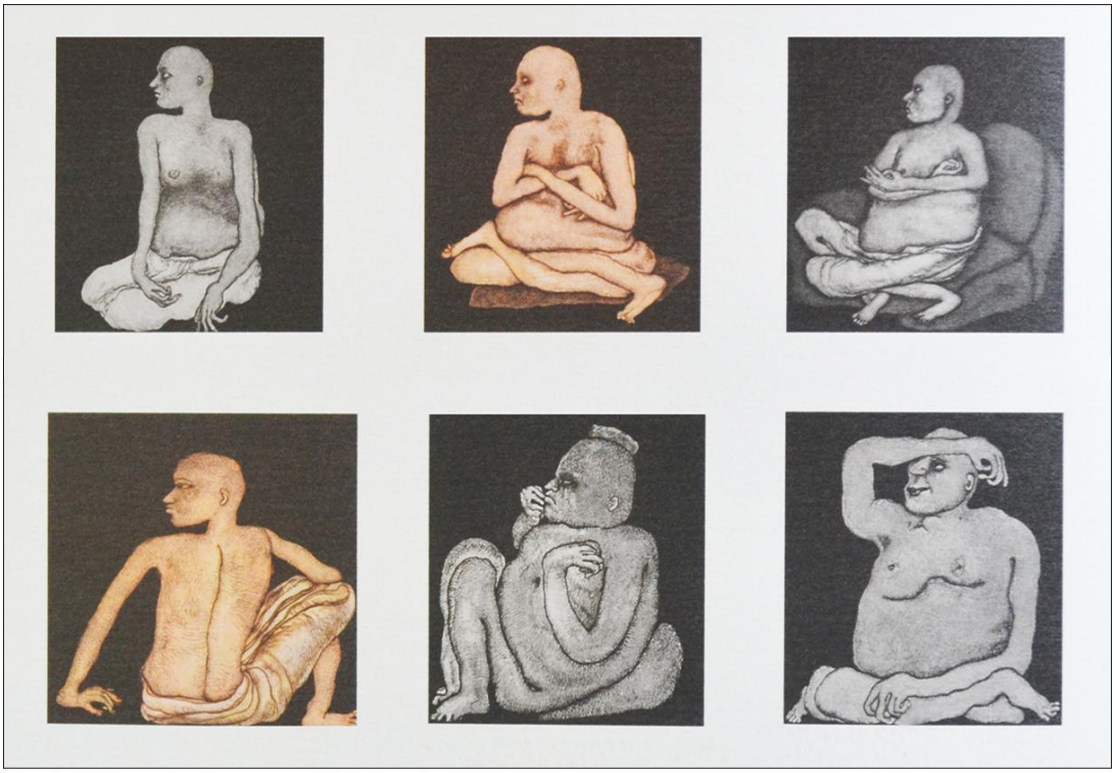

Plate-1.36 : Jogen Chowdhury, Man sitting on various modes,1980-81 .

Plate-1.37 : Jogen Chowdhury, Tiger in a moonlit night, 1978 .

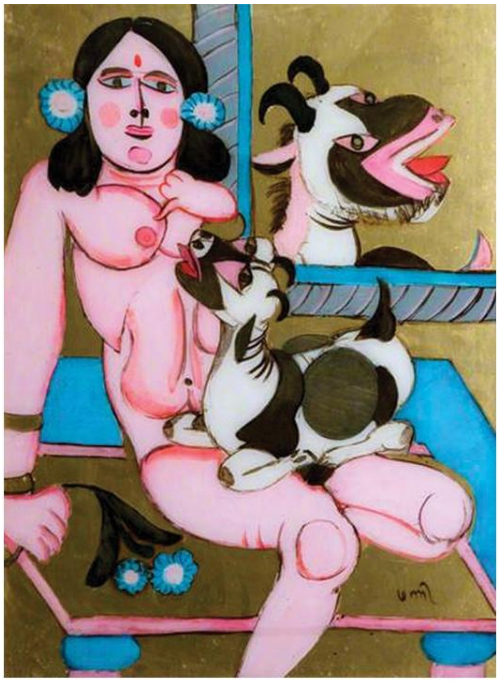

Plate-1.38 : K.G.Subramanyan,Goats & Woman, Oil & water colour on acrylic sheet, 58.7x43.2 cm,1980 .

Plate-1.39 : K.G.Subramanyan, Birth of Mahabir, 137.2x137.2 cm,2002 .

Plate-1.40 : K.G.Subramanyan, Bush-Blair Still -life, 30x21 cm,2003 .

Plate-1.41 : K.G.Subramanyan, uneasy morning, 84x58 cm,2002 .

Plate-1.42 : Nandalal Bose, Annapurna, Wash & tempera on paper,1943 .

Plate-1.43 : Nandalal Bose, collage on paper .

Plate-1.44 : Paritosh Sen, Ramakrishna series, Gouache on board, 100.5x76 cm,1985

Plate-1.45 : Paritosh Sen,The guess Acrylic on paper,1995

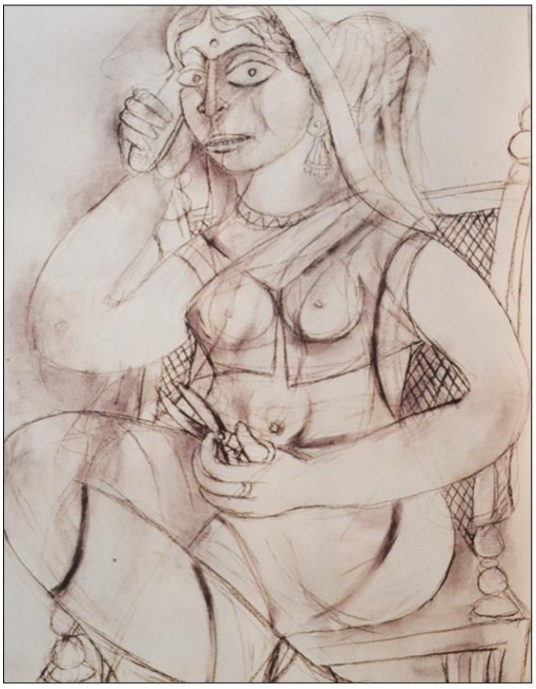

Plate-1.46 : Paritosh Sen, Lady with scissors, charcoal on board, 122x76 cms, 2003

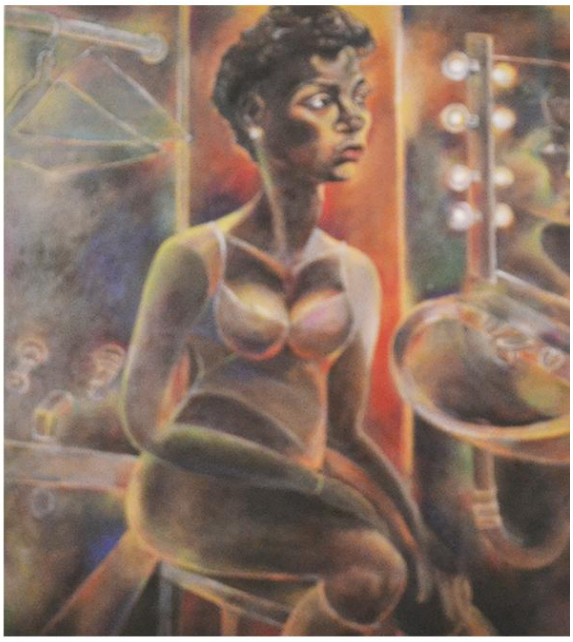

Plate-1.47 : Paritosh Sen, Isabelle before the Acrylic on canvas, 142x134 cms,1982

Plate-I.48 : Paritosh Sen, young boy chopping chicken, Acrylic on paper,39x39 in,1983 .

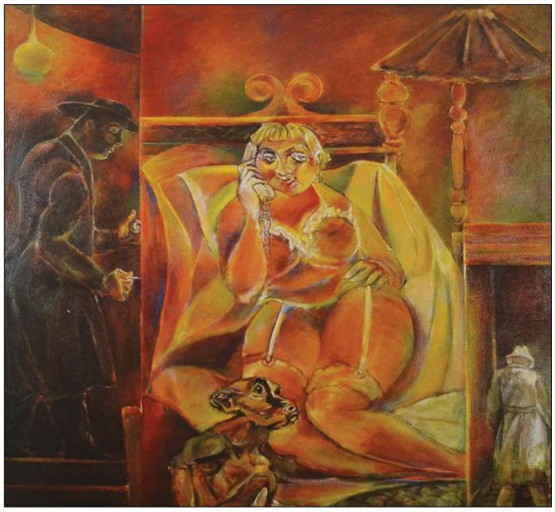

Plate-I.49 : Paritosh Sen, Intruder, Acrylic on canvas, 139.7 x 139.7 cms,1982 .

Plate-I.50 : Paritosh Sen, Man trying to hop into a ladies special, Acrylic on canvas, 60x54 inch,1992 .

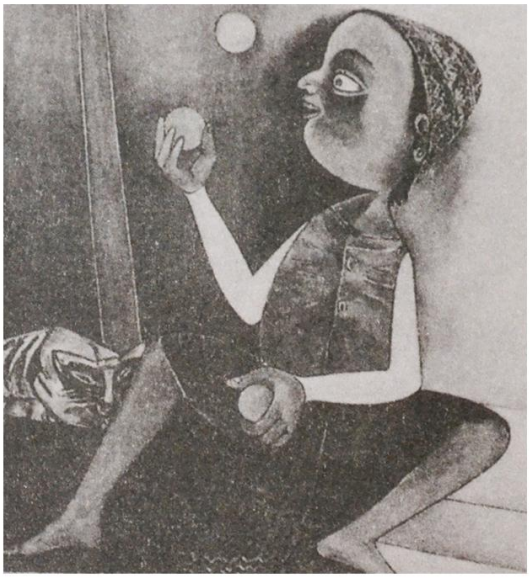

Plate-I.51 : Paritosh Sen, Young Jugler,1993 .

Plate-I.52 : Paritosh Sen, Babu .

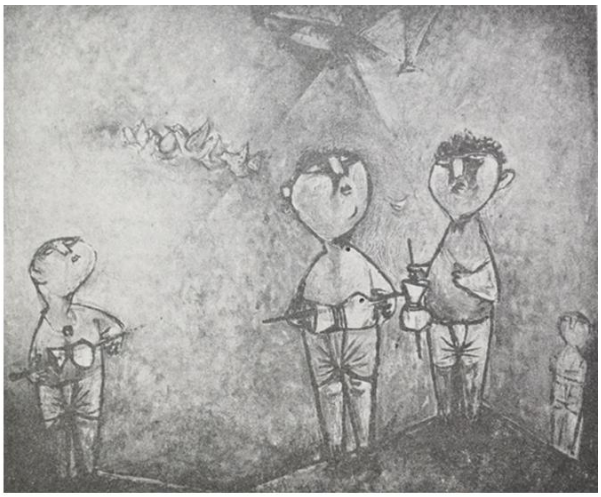

Plate-I.53 : Paritosh Sen, Boy with kites .

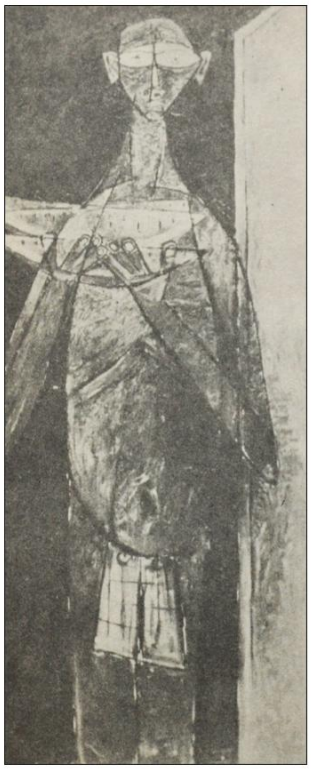

Plate-I.54 : Paritosh Sen, Man eating watermelon .

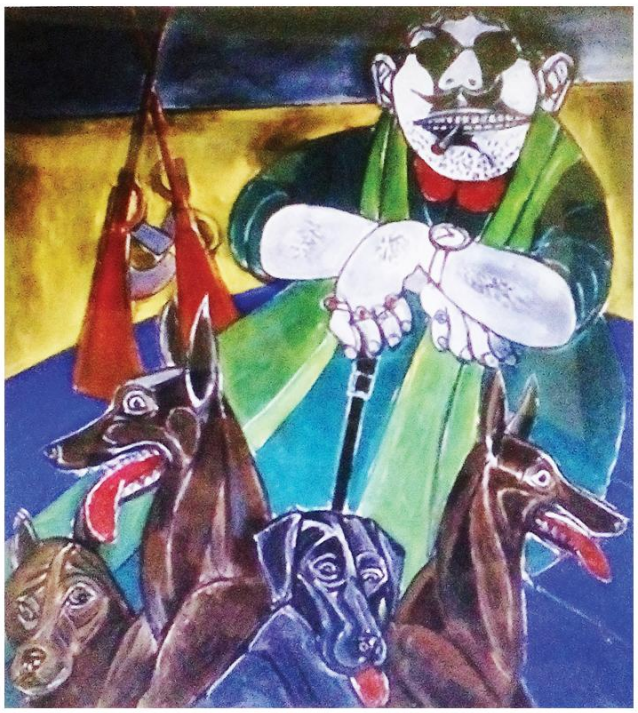

Plate-I.55 : Paritosh Sen, Portrait of a mafia don .

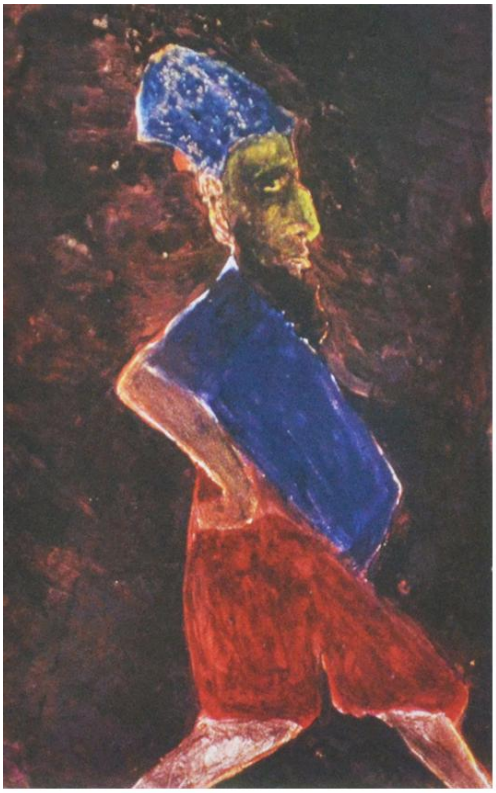

Plate-1.56 : Rabindranath Tagore, Male figure,1930 .

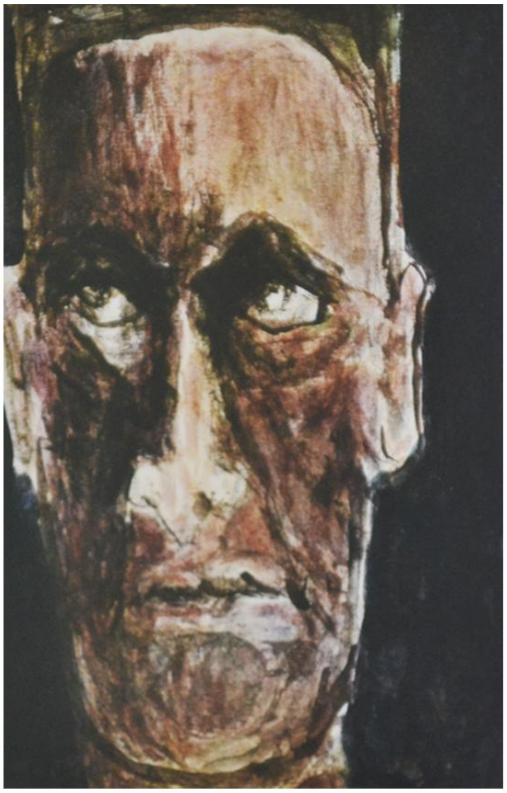

Plate-1.57 : Rabindranath Tagore, Male Head .

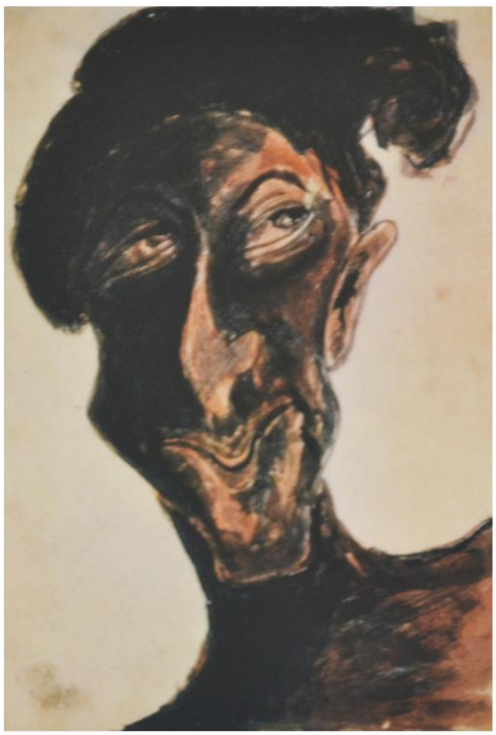

Plate-1.58 : Rabindranath Tagore, Head, sepia ink .

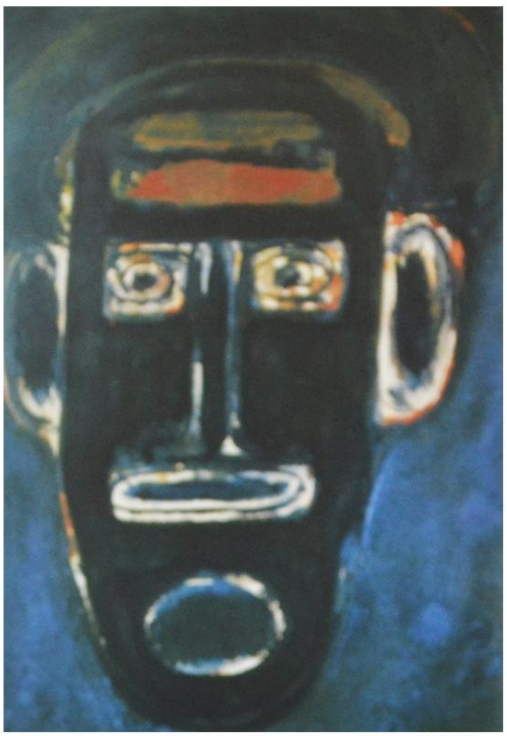

Plate-1.59 : Rabindranath Tagore, Head, 1930.

Plate-1.60 : Rabindranath Tagore, Group of Faces, Pen & ink, 1939

Plate-1.61 : Ramkinkar , pencil sketch during the time of famine

Plate-1.62 : Shyamal Dutta Ray, Cupid, water colour on paper,12x15 in,1999

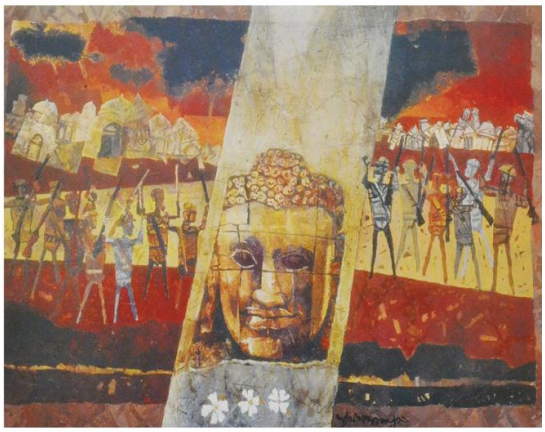

Plate-1.63 : Shyamal Dutta Ray, War and peace, Acrylic on canvas, 92x123 cms, 2003

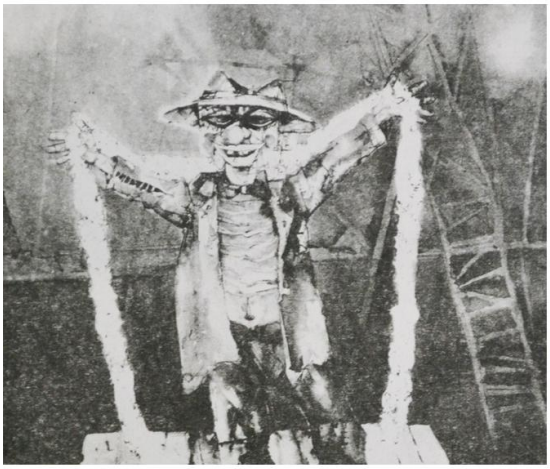

Plate-1.64 : Shyamal Dutta Ray, Entertainer, water colour on paper, 1995 .

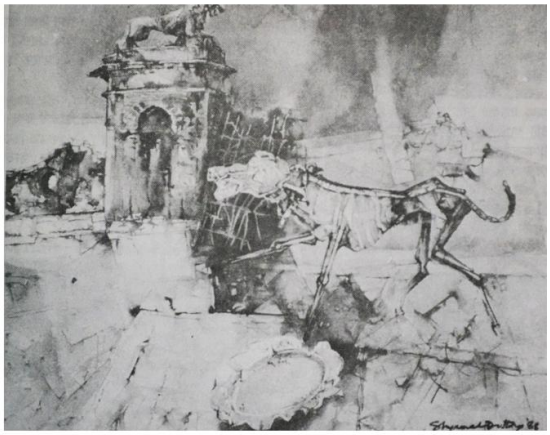

Plate-1.65 : Shyamal Dutta Ray, Centry, water colour on paper, 1998 .

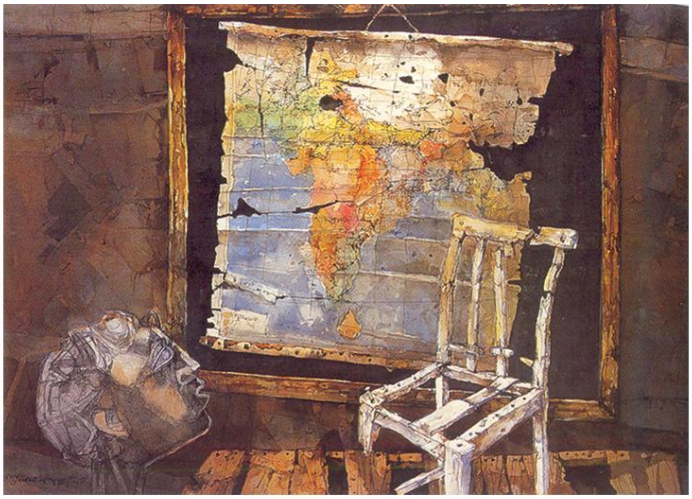

Plate-1.66 : Shyamal Dutta Ray, Teacher, water colour on paper .

Plate-1.67 : Shyamal Dutta Ray,untitled,water colour on paper, 20x26 in,1988 .

Plate-1. 68 : Shyamal Dutta Ray,untitled, 20.3x23.8 in,1991 .