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SANTINIKETAN MURALS



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ABSTRACT :

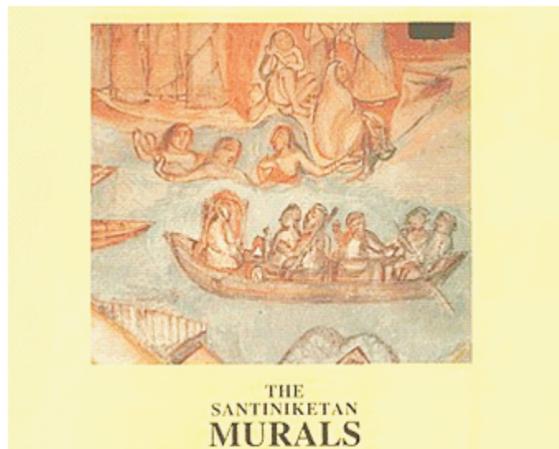
In Santiniketan, paintings and other open craftsmanship tasks were utilized to get instructors and understudies to understudies to participate like people from past associations, going on bits of information and capacities through shows of composed exertion, as strategies for taking workmanship into the normal existence of the gathering. Notwithstanding the way that he every now and again imagined himself as an introvert of a kind, Benodebehari showed an early energy for divider painting. He found in works of art, above everything else, an opportunity to wear down a scale more objective arranged than what folios and materials permitted and to present his vision of the world more comprehensively. The first of his more essential divider artistic creations is a representation of the adjacent scene he painted on the top of a hotel habitation in Santiniketan in 1940. In this divider painting he collects his experience of the area towns in a widely inclusive way and unrolls it around a central lake like a confusing web of pictures that pass on us to the four corners of the rooftop persistently moving perspective and focus to summon the experience of a traveler viewer.

KEYWORD: Santiniketan, paintings ,uses suggestion and mention.

INTRODUCTION:

His next divider painting done two years afterward in Cheena Bhavana is composed like a Japanese screen. It weaves together vignettes of grounds life cunningly analyzed into a gestalt which uses suggestion and mention.

While these two divider sketches welcome a private engagement of viewers his next and most basic painting, considering the lives of the Medieval Saint Poets of India, tackles an all around different parity. Painted some place around 1946 and 1947 (aided by Jitendra Kumar, Leela Mukherjee, Devaki Nandan Sharma and K.G.Subramanyan) the work of art on three dividers of the Hindi Bhavana is around eighty feet long. Navigating the upper part of a room and running over its three dividers like a long after film shot, it shows a fantasy of the Indian past as an unpredictable occasion. Its flooding figures, with diversely adjusted bodies and movements fulfill a throbbing beat by measured developments in focus, its summons of history and interminability, and the various levels of scrutinizing and criticalness. It is apparently, the most longing divider works of art of current India.



HISTORY:

Santiniketan holds a unique position in the cultural history of India, as an embodiment of a concept and ideal which was part of what is largely regarded as a cultural renaissance in the early part of the century. The cultural leaders and artists who committed themselves to Santiniketan felt a need to view all the arts and crafts as a single connected panorama in order to revitalize the roots of their traditions. They wanted to see art as part of daily life, not just in museums, picture galleries or audience halls of the affluent. They also wanted to keep alive the priceless methods and techniques that had contributed to forming the distinct personality of the country's age-old visual tradition of murals. As a result, they turned Santiniketan into a rich open-air museum of modern Indian art with several in situ murals, some of which are landmarks of Indian history. The monograph is an effort to bring these murals before a wider public and to describe their background. It contains a general survey of the murals, detailed description of the major works and their historical background, and brief discussions on technique and themes. It has reproductions in black and white and colour, a catalogue of works, and a bibliography. Altogether it promises to be a useful source book on the early efforts in Santiniketan to relate art to architecture and environment, focusing especially on the pioneering works by Nandalal Bose and Benodbehari Mukherjee. It also presents the few murals done in more recent years by contemporary artists like K. G. Subramanyan and Somnath Hore, which depict their novel image, are in

the same spirit as the earlier ones. K. G. Subramanyan is an eminent painter, muralist, printmaker and writer on art. His books include *Moving Focus*, *The Living Tradition* and *The Creative Circuit*. He is presently Professor Emeritus at Kala Bhavan. Jayanta Chakrabarti is an art historian with a special interest in Indian painting. He is the author of *The Techniques of Indian Painting* and *Kalighat Painting*, and co-author of *Drawings and Paintings of Rabindranath*. He is currently Professor of art history at Kala Bhavan. Arun Kumar Nag is an archaeologist by training and profession. He is currently attached to the Department of Ancient Indian History, Culture and Archaeology, Visva-Bharati. He has also worked as a conservationist and his interests include art, literature, and nineteenth century sculpture. R. Siva Kumar is an art historian with a special interest in modern Indian art. He is a Reader in art history at Kala Bhavan, Visva-Bharati."Article© Jayanta Chakrabarti© Statement ..."

The murals of Santiniketan

The Santiniketan education experiment came as an alternative to both the colonial schools as well as the revivalist/nationalist reform attempts. In Santiniketan, the valuing of tradition was not aimed to culminate in inflexibility, resistance to change, or cultural insularity. Neither was the stress laid on the modern expected to equate with repudiation of antecedents. With the intention to “go to the fundamentals of growth”, wrote K.G. Subramanyan, the Santiniketan experiments “were not just a poet’s dream, they had a solid rationale”

It is in the light of this rationale that we have to comprehend Kala Bhavana, the faculty office in Visva Bharati, as an institution that was originally conceived to go beyond the limiting confines of a professional art school. It was to spill over into a wider context, initiating a broad-based art movement, bridging the east and the west, past and present, into a harmonious encounter, it was expected to develop into a centre of creative activity from where a movement could emerge. While the survey of its own environment led to a modest collection of art works that was to become the Kala Bhavana museum, Rabindranath Tagore’s personal initiative led to a sizeable art library with a diverse collection of books on world art, including the modern, admirably rare for an institution of its time.



The other determining factor behind the distinctive characteristic of Kala Bhavana was Rabindranath Tagore’s firsthand experience of Western art. Although it may be said to have begun with William Rothenstein’s visit to India in 1910, the more direct impact was the poet’s March-April 1913 visit to Chicago. At the Art Institute in Chicago, he saw the famed “Armory show” with its nearly 1600

exhibits comprising a comprehensive spectrum of modern European art. In 1920, after attending a lecture by Stella Kramrisch in London, he invited the art-historian to Santiniketan. She arrived there in 1921 to deliver a series of forty-three lectures spanning Gothic to Dadaism.

It is this air of catholicity and a claim to a world heritage that fostered the artists of Santiniketan. And it is in this context, with the foregoing as the backdrop for Kala Bhavana, that we have to understand its distinctive formulation of the “contextual” modernism in the language of art. It was here, that following the ideal to link art with life and make it part of the daily experience, that the format of the mural became an important vehicle for self-expression. Murals, by definition, belong to walls, and should ideally be integral parts of the whole, which is the building that supports it. The murals of Santiniketan, one must also remember, were not commissioned projects — they were integral parts of the community’s own cultural life. Neither were the murals dictated by strictly political agenda, therefore they carried a different message, if at all. As examples of interrelating art and life, and extending art into the environment — thereby aesthetically transforming the ambience — the early murals of Santiniketan have certain features that place them apart.

“The early Santiniketan murals.....work with, not against, the architecture and contribute to its personality, often transforming the total environment and making the site more exciting, or intimate. They are not just paintings or reliefs on the wall; they generate in the building or its surroundings a new kind of vitality. Their role, therefore, is organic, not ornamental. In return the paintings and reliefs gain a new dimension or physical context from the architecture they did not in themselves possess (except notionally).”

Cheena Bhavana



Life on the Campus, Cheena Bhavana, mural in fresco secco, total length 5.55 meters, 1942

Medieval Saints



Ramanuja (detail), Life of Medieval Saints, Hindi Bhavana

Festival Procession



Nepalese Festival Procession
mural in Jaipur fresco,
each panel approximately
2.36 x 3.29 meters, 1950

Benode Behari Mukherjee

Benode Behari Mukherjee was an understudy of Nandalal Bose, the acclaimed Bengal School painter. Benode Behari cherished nature and its excellence and he construct his artworks in light of that. He learnt the craft of finishing from Japan. He utilized extremely basic and objective lines like the Japanese craftsmen. These lines have nature of Calligraphy. Benode Behari experienced frail visual perception from his youth and turned out to be absolutely visually impaired in the later piece of his life. Neither his poor vision in youthful age and visual deficiency in later age could stop his inventive inclination. Every through howdy life he tried different things with various mediums. Disregarding his visual impairment, he made a colossal painting at Kala Bhavan, Santiniketan. "The Medieval Saints" is one of the paintings which he painted on the mass of Hindi Bhavan in "Fresco Buono" method. It is a strategy for divider painting in which powdered shades hues are blended in water and are connected to wet crisply laid lime mortar ground. In this strategy the shading turns into the part of the divider so that the hues keep going long. "Medieval Saints" is a divider painting (Mural) delineating the Saints of various religions of India. The creation is all around wanted to suit the size and state of the dividers. The tremendous and prolonged types of the human figures masterminded with a stream like streaming development in immaculate amicability and mood. The landmark like nature of these figures help us to remember Sculptures on the Grothic Church divider. The vehement verticality of the organization is pleasantly adjusted by littler figures in level coherence. The vastness of the figures express their profound significance. The littler figures speak to the normal individuals occupied with various exercises of consistently life.



Style

His style was a mind boggling combination of colloquialisms retained from Western advanced craftsmanship and the most profound sense of being of oriental conventions (both Indian and Far-

Eastern). Some of his works demonstrate a checked impact of Far-Eastern conventions, to be specific calligraphy and customary wash systems of China and Japan. He took lessons in calligraphy from voyaging craftsmen from Japan. Amid 1937-38 he spend couple of months in Japan with craftsman, for example, Arai Kampō. Thus he additionally learnt from the Indian small scale painting in the frescoes of Mughal and Rajput periods. Expressions of Western current craftsmanship additionally bore vigorously upon his style, as he is regularly seen to mix Cubist methods, (for example, multi-point of view and faceting of planes) to take care of issues of space. Most importantly, his style was praised and acclaimed due to the concordant mix he accomplished out of all these diverse conventions. His fantastic wall paintings inside the Visva-Bharati grounds are confirmation to that. In 1948 he went to wind up chief of National Museum of Kathmandu, in Nepal. In the later years he went to Doon valley, where he began a workmanship school yet needed to stop due the money related lack.

In 1972 Mukherjee previous understudy at Santiniketan, movie producer Satyajit Ray, made a narrative film on him titled "The Inner Eye". The film is a private examination of Mukherjee's innovative persona and how he adapts to his visual impairment being a visual craftsman.

Carrier

Mukherjee was conceived with serious eye issue, being nearsighted on one eye and visually impaired in the other, he kept on painting and do wall paintings even after he lost his vision totally taking after an unsuccessful eye waterfall operation in 1956. In 1919, he took confirmation in Kala Bhavana, the workmanship workforce of Visva-Bharati University. He was an understudy of another observed Indian craftsman Nandalal Bose, and a companion and close partner of Ramkinkar Baij, the commended artist. In 1925, he joined Kala Bhavan as an individual from the instructing workforce. He motivated numerous splendid understudies throughout the years, remarkable among them are painter Jahar Dasgupta, K.G. Subramanyan , Beohar Rammanohar Sinha, stone worker and printmaker Somnath Hore, fashioner Riten Majumdar and movie producer Satyajit Ray. In 1949, he cleared out Kala Bhavan and joined as a guardian at the Nepal Government Museum in Kathmandu. From 1951-52, he taught at the Banasthali Vidyapith in Rajasthan. In 1952, he alongside his significant other Leela, began a craftsmanship preparing school in Mussoorie. In 1958, he came back to Kala Bhavan, and later turned into its main. In 1979, a gathering of his Bengali compositions, Chitrakar was distributed.

CONCLUSION:

Notwithstanding the way that he as often as possible imagined himself as a maverick of a kind, Benodebehari exhibited an early excitement for divider painting. He found in artistic creations, above everything else, an opportunity to wear down a scale more objective arranged than what folios and materials permitted and to present his vision of the world all the more completely. The first of his more vital divider sketches is a representation of the close-by scene he painted on the top of a cabin habitation in Santiniketan in 1940.

Accordingly, they transformed Santiniketan into a rich outdoors exhibition hall of current Indian craftsmanship with a few in situ wall paintings, some of which are points of interest of Indian history. Jayanta Chakrabarti is a workmanship student of history with a unique enthusiasm for Indian painting. He is the creator of The Techniques of Indian Painting and Kalighat Painting, and co-creator of Drawings and Paintings of Rabindranath. While the review of its own surroundings prompted an unassuming accumulation of works of art that was to end up the Kala Bhavana historical center, Rabindranath Tagores individual activity prompted a sizeable craftsmanship library with a different gathering of books on world workmanship, including the present day, outstandingly uncommon for an organization

of now is the right time. As case of interrelating workmanship and life, and broadening craftsmanship into the earth in this way tastefully changing the feel the early wall paintings of Santiniketan have certain components that spot them separated.

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