

## Fragmentation of urban locales in modern Indian art



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### Abstract

*Present paper is concerned with modern Indian artworks inspired from spatial and cultural settings of urban locales. It focuses on outlining the contours of sociological critiques of art and to bring the content of urbanity in art. The critiques of cityspaces or city life are being addressed in their compositions. The discussion clubs together works by Hema Upadhyay, Bhupen Khakhar, Nalini Malini, Gulam Mohammad Sheikh, Ram Kumar, Bikash Bhattacharjee, FN Souza. Adopted mediums range from conventional paintings through installation to video projection & multimedia works. The study is based upon critical evaluation of their artworks. These artists have multidimensional imageries of urban neighbourhoods defined in their visual languages, in terms of geographical mapping, utopian urbanism, alienated experience of a city dweller etc. The paper creates a deeper insight into how cities are re-imagined in different modes by modern artists, sometimes, in an aestheticized manner while as chaotic & claustrophobic subcontinents, the other times. By way of conclusion, various clusters of artistic propensities are identified.*

**Keywords :** Modern Indian Art, installation, video art, migration, urban, urbanity, urban displacement.

### Research Paper

#### Introduction

To be modern is not simply to be one's time, but to recognize time and space by social and political change. Any sort of human habitation that continues to function in time and space, whether it be in the form of a small colony or a large City, can be defined as human settlement. Every mode of settlement narrates human relationship with their respective neighborhoods. 'Rural-Urban dichotomy is one of the most credible categorisations of human settlement.

Since industrialisation, Indian cities are under a rapid process of metamorphic development and hence experienced enormous transformations. The adverse & favorable consequences of urbanization are as substantive for a common man as for the artist community. This period of transformations also brought some remarkable changes in the art world. A plethora of art galleries, with the purpose of displaying artworks for sale, have grown within the

circumference of metropolitan cities in the past few years, which resulted in a huge amount of migration of artists towards cities. Consequently, 'Metropolitan Urbanity' somewhere has been marking a key impact on art practices. (Shukla. 2015). It is crucial to address the content of urbanity in Indian art with respect to the so-called spectacle of modern period, especially when geographical and psychosocial understanding of urban neighborhoods sequentially accumulated in modern Indian art, accompanied by the evolution of contemporary art that we see today.

Novelty in terms of materials and contextual narration of existing neighborhoods received acknowledgement throughout the whole modern era of Indian art. Several artists constraint themselves to conventional medium such as painting while others prefer novelty in large scale installation projects using random found objects, video projection works etc. All the works discussed in this paper draws a paradoxical mapping of urban

locales & shifting geographies, depending upon personal perception of each artist. (Shukla. 2015)

Modern period was a time when rural scenes were no longer purely idyllic, and the formal treatment of the artworks began to reflect the influence of modern society on Art. modern artists Gagnendranath Tagore, Nikolas Rorik, FN Souza, GM Sheikh, Hema Upadhyay, Nalini Malini, Ram Kumar, Gieve Patel, Bikash Bhattacharjee, Bhaupen Khakhar came up with content of urbanity in their art, they expressed the need for a visual language that could reflect the other aspect of *white towns or radiant city*.<sup>[1]</sup>

For the multitude of public, a town or city is habitable only if it suffices adequate space and air, a place that abolishes all the unnecessary blinding glare and dense mobs. Today's cities, which are generated from an organic pattern of growth, equipped with damaged environments and dense population, coincide with a planet of slums. Nevertheless, modern cities offer a platform for cultural heterogeneity and unlock creative possibilities. (Kiran Nadar Museum of Art, 2021). Addressing these creative prospects of postcolonial urban life, this paper reveals a cross section of perceptions that are inspired on a corporal as well as transcendental extent. The framework is agglomerated in various segments.

Hema Upadhyay defines the pictorial mapping of slums of Dharavi in her gigantic installations, that also makes a persuasive satire on pitfalls of Contemporary urban imagination. Ram Kumar's abstracted cityscapes decomposes Banaras city in a melancholic mood. Ghulam Muhammad Shaikh incinerated Ahmedabad as a historical site that turned into ashes by communal riots. A narrative of carnal desire and fantasy is unfolded in Bhupen Khakhar's paintings, while Nalini Malini manifested modern cities as a dark utopia in her video works.

### The Cartography of Thoughts

City is both an abyss and a place of hope for Gulam Mohammed Sheikh. He is fascinated as well as repelled by modern Indian cities. *City for sale, the walled city, Walled City II, Revolving routes, Ahmedabad : the city Gandhi left behind, a city is known by its statues, recurring images, Speaking tree, city of statues* are some of the works by GM Sheikh inspired by environs of city.

'*Ahmedabad : the city Gandhi left behind*' by Gulam Mohammed Sheikh is a bird's eye view of the

melancholic city, painted in the nuanced shades of black and grey that makes for a haunting image. (see figure 1). The bright fiery hue at the center directs the viewer's eye to the image of an auto rickshaw set ablaze, the metaphor for the Gujarat riots. The stark contrast in colour tones unfolds an unsettling narrative of the city that has stood witness to communal polarization and violence in the recent past. The city in narration is believed to be Ahmedabad, that Gandhi left behind, situated on the banks of river Sabarmati and the site of the famous Gandhi Ashram. Five personal objects of daily use which define Gandhi's asceticism; a pair of sandals, pocket watch, plate, bowl and the round spectacles (which Gandhi said gave him the vision to see an independent India) are randomly placed by Sheikh in different poles or housing clusters in the heart of Ahmedabad. The deserted poles make the city look like a city of ghosts, with lone figures carrying on with life and its everyday chores.

An enormous sequence of political conflicts were stirring up in country in the post-independence era. There was the Sarvodaya movement taking shape, there was Gandhism prompting the common masses. At that juncture Emergency imposed by Indira Gandhi turned out as a national collapse for the country. Vivan Sundaram produced *Emergency drawings, Incestuous Bed* where GM Shaikh painted *Speechless City* as a response to all the turmoil happening in the country. (See figure 2). In a satirical manner, the work asks will the entire cities go silent? a town inhabited by people is now solely occupied by cattles & birds.

'*City for Sale*', 'Revolving routes' are other works by GM Sheikh that embody varied experiences of city life, in innumerable contexts; in terms of city structures, in terms of segmentation and in terms of geographical mapping, *City for Sale* depicts the city of Baroda, Gujarat, and the events that took place during the early 1980s. It represents one of the artist's most ambitious paintings of the eighties, where an epic scene is stirred up with the subject of Baroda's communal riots. (Shukla, 2015). In the centre, one can observe a cinema which is showing the film 'Silsila'. (see figure 3). Surrounding the cinema are street scenes of Baroda life. Figures drop from a riot scene over buildings and vegetables spill from a vendor's cart. Narrow alleys beyond the scene are simultaneously escape routes as well as mazes spelling anxiety. The artist depicts a leper, visible on the top right hand side, nearby rioters strip other men to see whether they are Muslims; tiny figures appear trapped into the veil of a vegetable vendor.

*"I am interested in the city, I am an inhabitant of the city and have lived in multiple cities. I am constantly amazed by what is happening around me and at the same time, I feel disturbed. Both sensations are simultaneous."* (Roy, 2017).

In the late 70's early 80, he began to explore the city of Baroda where he made his home. (see figure 4 & 5). Eventually he began to expand the idea of the city into larger spaces and finally as it developed, the map of the city turned into the map of the region and then the map of the world. Shaikh continued to use a physical map of the city constructed through Google Earth and then painted, so in a way the city becomes a map of the world. The personal and the universal go back and forth in all these works. (see figure 6). The 24 feet wide City, 'raised' on a largely recreated grid of Google Earth images of Baroda, with hand-drawn or hand-painted images sourced from hundreds of photographs, suggested a city cleaved in two. The floor panels, akin to an archaeological site, reflected as a part of the city. Sheik calls the geographical mapping in his works as "the geography of thoughts". He says, *"Mapping is a kind of journeying into territories where you are able to enter as well as build spaces of your own to change given geographies. A journey whether planned or unplanned by Nature consists of tantalizing elements which invite you, attract you and tempt you. so maps incorporate memories, dreams and desires."* (Shukla, 2015)

### Pictorial Mapping of Urban Slums

**81 × 121** is an installation occupying a space of 9 sq. meter which portrays claustrophobic slums of Dharavi (Mumbai) and the overly-populated state of the city. The whole schema of this structure is formed upon a bird-eyed view of a closely packed city. 81 x 121 is a hoop, comprising vertical walls and ceilings all made up of abundant found objects collected from actual slums of Dharavi such as; Aluminum sheets, car scraps, baby bottles, tin sheets and other hardware material m-seal, resin, enamel paint, all composed in a manner that indicates towers, streetlights, windows, dome-shaped buildings, haphazard edifices. (see figure 7). The installation signifies the constantly rising population of slum-dwellers in the country and also a counter-attack on slum-proliferation and expulsive patterns of modern urbanization, where slums are being developed organically, in absence of adequate city planning. A city requires infrastructure to run, that is built by workers, but distressfully, this class of laborers and workers are pushed into peripheries of the cities. Since, the contemporary Indian urban

imagination does not accommodate these slum dwellers, therefore they have to find a place to habitat themselves somewhere in the peripheries.

On the occasion of her residency at the Atelier Calder from September 2010 to January 2011, when she was moving from a metropolis like Mumbai to the much smaller town of Saché in central France, she explains in an interview conducted for *Initit Art Magazine* : *"When I came here I realise that my proportions as a human being fit perfectly inside in an interior. Once I am outside in the nature, it was for me to understand my proportions. Nature has its own speed, site growth and process. Comparing that with the manufacturing process of an artist, it's a very different thing. I am confronting this right now. I am given a studio to work in, and I have this big house and the big forest, I can work anywhere. But I feel my proportions are right inside here. The moment when I go outside, it's a complete upheaval for me."* (Stolfi, 2016).

Hema Upadhyay was not confined to only paintings, she was also involved in photography, mixed media sculptural installations. *"So much Chaos in my work actually came from the city"* *"when I work in my studio in Mumbai there are lots of elements of decay, of life, of chaos. it's a double edged condition when you see development in the making you see growth but decay."* (Stolfi, 2016). Her works are not just a linear narration of her neighborhoods, one can observe how slums are aestheticized from very basic found materials collected by her. the predicaments concerned with contemporary Indian urbanity in terms of migration, socio-economic disparity, urban development vs urban decay of Urban ghettos are given a concrete form by Upadhyay. (see figure 8).

Exhibition of Hema's works titled *Fish in a dead landscape* was entirely inspired by a site of fishing beach at Bandra Carter road where rows of dead fishes seemed to be more vigorous than the heap of trash created by urbanites. regarding this event Hema comments *"I think I see my works as a whole, From the physical aspect to the mental aspect and how the urban landscape affects you and what it does to the people."* (Nair, 2015).

### Expression of Disparity & Alienation

Paintings by Bhupen khakar presents a melancholic image of protagonist before the spectator, while the supplementary elements reveal the surrealistic dimension of city life. The quotidian clips derived from local market places of Bombay and Baroda is evidently

not just an influence of his childhood experience at these places but also a refined projection of a myriad of doctrines such as social conflicts, dual city and heterogeneity within a postcolonial city. The cities are being transformed ostentatiously on a daily basis. In the transforming peripheries, there is a significant amount of population which seems to get displaced further and that is how a fissure the class difference gets created even within the narrower boundaries.

About the main character in Bhupen's paintings Geeta Kapoor comments, "*Bhupen finds on his Canvas a place for the insignificant man. A place that is so much like his actual environment that the subject will not feel alien in it and by giving him this place in a work of art, he enthrones the insignificant man in our imagination.*" (Hyman, 1998)

Setting the hero in centre, Khakar intended to draw attention towards middle-class shopkeepers, factory workers and common masses through the juxtaposition of a myriad of mundane narratives which makes his Canvas more coalescent. More often than not the mundane scenes in his pictures are fused with metaphysical dimensions narrating an intuitive and momentary grasp of reality. (Bhatia, 2017).

The paintings *Factory Strike*, *Man eating Jalebi*, *Man with bouquet of Plastic flowers*, *Deluxe Tailors* capture the city as a locus of hopelessness and disparity. (see figure 9 & 10). Also these works proved the appropriateness of such ordinary themes to be employed in Great Art. Khakar glorified the dramatic episode of constant conflict between the labor class and Elite population. Application of colours in attire of both of these communities is purposely intended to highlight the discrimination. Again as observed in most of Bhupen Khakar's paintings, the presence of the main character gazing towards the viewer is remarkable who seems to be belonging to neither of these parties.

The similar contrast is seen in *Man eating Jalebi* where in foreground, there is a scene of a dining restaurant, probably Bombay Eating House, whereas in background, a surrealistic seascape is depicted. The whole picture speaks out the sense of alienation and isolation that a city dweller feels. In *Watch repairing*, *De-luxe Tailors*, Khakar seems to suggest the scenario of homosexuality that is quite frequent in cities, he picks his characters from local neighborhoods of suburbs.

GM Sheikh recognised Guru Jayanti as meeting some of his own aspirations. He states about Khakar "*the way you feel the pulse of the whole city in its private*

*corners, as if the spaces of the city were organized according to the breath*" likewise in a lecture of 1994, he spoke of how Khakar "*moulds the spaces of the city to make us feel the possibility of moving about.*" (Hyman, 1998)

### A Critique of Utopian Urbanism

Utopia is Nalini Malani's first multiple-screen projection work, meant to be exhibited using two film projectors the work is a juxtaposition of two ideas; the Utopian Urbanism brought forth by the modernized elite during the Nehruvian era and debacle of the project in the repressive period of the emergency 1975-1977, most clearly expressed in the slum clearance campaigns of the time. It is an artistic critique of the utopian ambition of the postcolonial modernization project and its violent excesses side by side, suggesting a nightmare realized as well as a dream shattered. (see figure 11).

Dream house (1969) an 8 mm stop motion colour animation, was placed next to Utopia (1976) a black & white 16 mm film and conjured a title for the double screen projection. The film is a result of artistic experiments that began when Malani was a member of the Vision Exchange Workshop (VIEW) initiated by Akbar Padamsee. One of these panels was shot after

Malani moved to a basic apartment building in the suburb of Bombay. A Young woman is shown looking out of a window at the high rise buildings and train tracks leading to a comparatively plush South Bombay. Reversing the film, she superimposed images of the earlier dream houses. As a result a pondering, disillusioned young woman is seen surrounded by floating architectural constructions, gazing at the urban landscape. the film and with a subtle double exposure when the young woman disappears in dream-like clouds.

**City of desires** In 1991 Nalini Malani installed city of desires at the Chemould art gallery above Jahangir Art gallery. The place was a akhada in Nathdwara which had a mural on its facades and on the ceiling was painted raasleela. as this Hindu Heritage work was getting completely damaged she decided to make that ephemeral work 'City of Desires' she printed the walls of the gallery which could be wiped in the next 15 days.(see figure 12). While she was working the gallery space became the studio, there was a small office at the back which had to be vacated and across this she painted a man on two separate walls. On the floor there was the red powder geru which one would unknowingly take away on the soul of one's shoes and the staircase would be marked with red. (Shukla. 2015)

## Neutral cityscapes

Ram Kumar known for his Abstracted Cityscapes, obsessively painted the dense and dilapidating city of Banaras across decades. Views from the river bank overlooking the boats or capturing the crammed human habitation were rendered in expressionist brush work. Often his paintings had remained bereft of any humans but their spectral presences were captured through telling details. The sense of hope and despair, faith and fate add unusual shades to the city's character that has survived the onslaught of time and the deficient spaces.

*The City* (1958) earthy palette of his early years as a painter captures a melancholic mood. On his return from travels across Europe in the 1950s, the city was painted in a modernist cubist abstraction that remained his characteristic edge. The man stands as a sole witness to his alienation and to the morbid human condition. (Figure 13) The solitary Street lamps, lighted notes and obscure corners have the human figure standing still, his appearance signifying his anonymous existence against the backdrop of a pervading city. (Kiran Nadar Museum of Art, 2021)

Ram Kumar has paid almost exclusive attention to primary attributes of art such as form or rhythm, line and colours. The figures and the housescapes faded from his pictorial space ages ago. At his inception as a painter he banked on human figuration, often of a man and his Western Urban or other populated spaces show skill as well as mastery of the medium, he finally came to an idiom call it abstractscape, that is singularly his own and not a borrowed manner. The pattern of his work -- an all quiet interaction of line, colour and form.

Ram's work follows the laws of purest aesthetics of form. Few in the present culture of the metros have a mental eye or an ear for it. The rhythm of his works comes from a selection and emphasis on the individual parts in a given composition. So far as his lines are concerned his lines are of direction or movement or those vital lines of growth and perspective.

Colours in his pictures can be atmospheric but not decorative. If in the very earlier years they could have been at moments naturalistic, in the ripeness of time, they were to become a crucial factor in his maturest compositions. The fact is that he basically expresses his feelings in terms of colour and this has in turn a powerful effect upon the discerning viewer. Ram Kumar Chawla art gallery.

*"Ramkumar's Banaras landscapes lift one out of the toil of the moment into the timeless world of formless memories. What he paints now is not what the eyes see in the ancient city, it is rather the response of the soul to the visual impacts. This impact has released the cityscapes of the artist's inner world, a world built into the emotional psychological complex of the artist's personality."* J.Swaminathan 1961. (Vadhera Art Gallery, 1996).

*"Wandering along the ghats in a vast sea of humanity, I saw faces like mass bearing marks of suffering and pain similar to the blocks, doors and windows jutting out of dilapidated old houses, palaces, temples, the labyrinths of lanes and bylanes of the old city, hundreds of boats- I almost saw a new world, very strange, yet very familiar, very much my own."* Ram Kumar. (Vadhera Art Gallery, 1996).

We find Catholicist Architecture in Cityscapes by FN Souza. In the late 1940s, Souza was primarily painting small-format watercolours of Goan landscapes and illustrating the plight of the Indian poor, though he did experiment with oil on board and canvas, Popular for his erotic nudes, stilllife, These included religious iconography, Goan vistas and architectural spaces with fantastic tubular formations.

In 1967 he moved to New York and returned to brighter colors, applied in a brushy, expressionistic manner, like the wildly exuberant *"Oklahoma City"* (1971), one of several cityscapes and landscapes that reflected his travels around the United States. He also embarked on a series of experimental works in which he used chemicals to dissolve the ink on magazine pages, catalogs or photographs and superimposed new images. Raised as a Roman Catholic in Goa, Souza was initially influenced by the various facets and traditions of the Church and its representatives, its imposing architecture, which is reflected in his art.

Souza's years in America were arguably the most technically innovative of his career. He painted colourful cityscapes and landscapes of the places he visited, such as Oklahoma City, (Figure 15) which embarked on his series of 'Chemical Paintings' and drawings. This contemporary form of expressionism involved painting over or drawing figures onto pages torn from colour magazines, catalogues, printed photographs and newspapers, using chemicals to dissolve and manipulate the printer's ink. The artist continued to travel extensively and paint large-scale works from his small apartment in Manhattan right up until his death in 2002. In his mature years, Souza

revisited the themes and motifs that had preoccupied him in his early career.

Representations of the city by Bikash Bhattacharjee may not immediately make sense to the viewer, but he makes the most mundane subject matter look vivid & surrealistic. The artist grew up in his maternal uncle's house in North Calcutta after his father died while he was still a young child. Bikash Bhattacharjee was inspired by the crumbling ruins of the buildings, narrow lanes and rooftops of the city. (Figure 19). He witnessed partition and independence while he was a young child. This left him with a sense of struggle and empathy for people. The socio-economic changes that were happening in India at that time deeply affected him and his art. Styles, mediums and subject matter did not restrict him as he was truly a multi-faceted artist. His version of surrealism involved a message, a twist, a questioning of the normal realistic image.

*"I see myself as a sort of painter journalist using paint and Canvas as a photo journalist might use his camera."* These words from Bikash Bhattacharjee resonate in his surreal representation of the city. The painting *In June 19, 1976* documents a blurred distinction, between the real and the nightmarish, a gruesome chronicle of the repressive years of the National emergency 1975 to 1977. Violence in the terror struck city and its aftermath is invoked by the human heads, busts and inanimate human anatomy strewn across the road surrounded by smoke laden disintegrating buildings.

## Conclusion

By delving into above artists' approaches to urban visuality and image making, it provides a more complete understanding of their works, complexity and a more accurate assessment of their place in the history of 20th century art. It thus participates in the ongoing critique of conventional accounts of early 20th century modernity, artistic modernism and the concomitant efforts to broaden our understanding of both modern art and modern life.

A conclusion can be drawn in terms of their individual style of depicting social aspect of cities, in terms of schematic construction of artworks and in terms of the outcome of contemporaneous events happening in the country. As Bhupen Kakkar mostly painted people from middle class and lower middle class indicating heterogeneity due to class difference. While Hema Upadhyay and GM Sheikh are more

ambitious to capture aerial view of a claustrophobic city, supplemented with mapping and scaffolding in it. Each one of discussed artists narrates either a positive commentary or a negative commentary, sometimes in a neutral manner. The post-independence period had also a great impact on the modern Indian art scenario as clearly been observed in Nalini Malini's works. Artistic sympathy towards common slum dwellers, communal turmoil and class difference describe a negative commentary of cities. While on the other edge, neutral representation of the cities is observed in Ramkumar, FN Souza and early cityscapes by Bikash Bhattacharjee. Though, a political syllogism and a surrealist essence is reflected in Bhattacharjee's later cityscapes. Hence, we find two entirely opposite extremes in presenting the same theme Urban, one in a positive light and another in a dark obscurity. Political turmoils happening at concurrent times, in specific spatial boundaries, also have a great impact on modern Indian Art. Thus, modern Indian Art is rigorously circumscribed within the realms of time & space. Keeping fixed spaces as urban neighbourhoods, it is observed that artists have been depicting temporal situations in their works. All artists mentioned above, have been highly sensitive towards urban visuality perceived on a concrete level & urban experience perceived on an abstract level.



Figure 1 : GM Sheikh, (2015-16). Ahmedabad: The City Gandhi Left Behind, [casein and pigment on canvas]

Source : <https://www.knma.in/city-tales/>



Figure 2 : GM Sheikh, (1975). Speechless City, [Oil on Canvas].

<https://www.vadehraart.com/news/224-the-art-of-resistance-gulammohammed-sheikhs-speechless-city/>



Figure 3 : GM Sheikh, (1984), City for Sale, oil on canvas  
<https://collections.vam.ac.uk/item/O71784/city-for-sale-painting-sheikh-gulammohammed/>



Figure 4 : GM Sheikh, (2004). Walled City II, [gouache and digital print].  
Source : <http://www.artnet.com/artists/gulam-mohammed-sheikh/walled-city-ii>

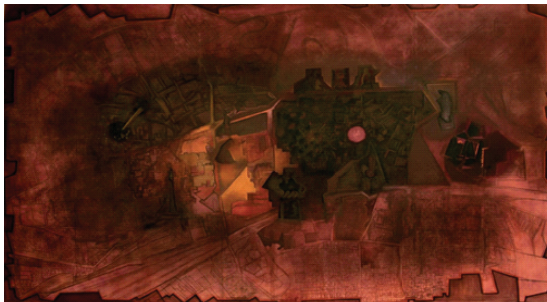


Figure 5 : GM Sheikh, (2011). City of Statues, [casein and soft pastels on canvas]  
Source : <https://www.knma.in/city-tales/>



Figure 6 : GM Sheikh, (2010) City Memory, Dreams, Desire, Statues And Ghosts Raw canvas primed with paper-mache mounted on plywood relief in paper mache Painted in casein with crayon and colour pigments H: 305 cm, W: 732 cm, D: 366 cm

<https://www.vadehraart.com/exhibitions/116-gulammohammed-sheikh-city-kaavad-and-other-works-lalit-kala-academi-new-delhi/works/>



Figure 7 : Hema Upadhyay, (2009). 8l 12', [installation Aluminum sheets, car scrap, enamel paint, plastic sheets, found objects, m-seal, resin and hardware material, dimensions variable].  
Source : <https://artradarjournal.com/the-aesthetics-of-slum-hema-upadhyay-on-urban-displacement/>



Figure 8 : Hema Upadhyay, (2013). Modernization, [site-specific installation Aluminum sheets, car scrap, enamel paint, plastic sheets, found objects, m-seal, resin and hardware material].  
Source: <http://www.artnet.com/artists/hema-upadhyay>



Figure 9 : Bhupen Khakhar, (1980). Factory Strike, [Oil on Canvas].

Source: Beth Citron (2012) Bhupen Khakhar's "Pop" in India, 1970–72, *Art Journal*, 71:2, 44-61, <https://doi.org/10.1080/00043249.2012.10791093>



Figure 10 : Bhupen Khakhar, (1972). Janata Watch Repairing, [oil on canvas].

Source : <https://www.artforum.com/print/201403/bhupen-khakhar-45292>

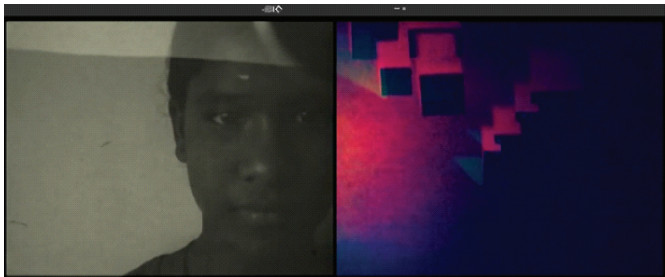


Figure 11 : Nalini Malini, Utopia, 1969/76

Diptych of two film projections, 8mm film animation and 16 mm film transferred to video (black & white and color, sound), duration : 03:44 mins

Source : <https://www.knma.in/city-tales/>



Figure 12 : Nalini Malini, (1991). Lohar Chawl, [Installation].

Source : <https://www.artgallery.nsw.gov.au/collection/works/358.1994.a-hh/>



Figure 13 : Ram Kumar, (1963). Banaras, [Oil on canvas].

Source : <http://www.artnet.com/artists/ram-kumar/banaras-series2>



Figure 14 : Ram Kumar, (1958 ). The City, [Oil on canvas].

Source : <http://www.artnet.com/artists/ram-kumar/banaras-series2>

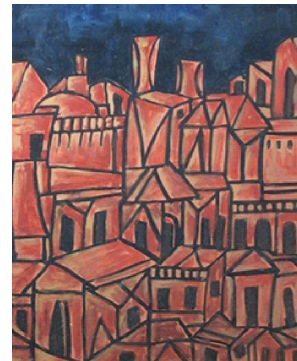


Figure 15 : FN Souza City landscape 1963

Source : <http://www.artnet.com/artists/ram-kumar/banaras-series2>





Figure 16 : FN Souza.Oklahoma city 1971 [Oil on canvas].  
Source:<http://www.artnet.com/artists/ram-kumar/banaras-series2>

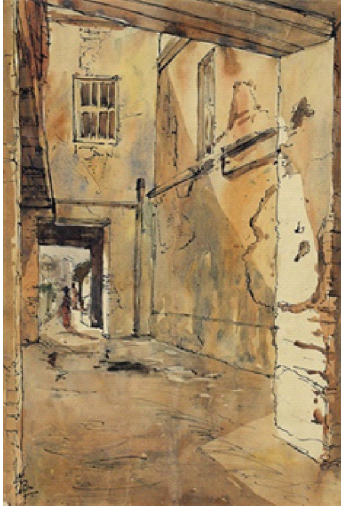


Figure 17 : Bikash Bhattacharjee, *Cityscape*, 1960, Watercolor and ink on paper  
Source:<http://www.artnet.com/artists/bikash-bhattacharjee/cityscape>



Figure 18 : Bikash Bhattacharjee UNTITLED (ROOFTOPS)

Signed and dated 'Bikash' 64-72' lower right  
Oil on canvas 32½ x 68 ⅝ in. (82.8 x 174.3 cm.)



Figure 19 : Bikash Bhattacharjee June19, 1976, mixed media on paper pasted on board

Source: <https://www.mutualart.com/Artwork/In-June-19/99D9BDE25D5C2172>

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