

Abdul Rahim Appabhai Almelkar Had Deep Faith in The Roots of Indian Art

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ABSTRACT :

Almelkar compete a vital role within the history of Indian Art. His sort of paintings. depicting rural and social group life and culture, created his work distinctive and distinctive. ornamental components dominated his works and created the composition terribly numerous, innovative and ingenious. His works were influenced by the cultural ingredients prevailing within the Indian art world throughout the primary half the 20th century. the employment of texture and also the artificial sleek lines were the soul of his paintings. His works conjointly reveal an easy modest art with sensible regular fluid lines, native colors, individuals and landscapes that were preponderantly a visible documentation of western Bharat. A A Almelkar has created Associate in Nursing huge contribution to up to date Indian Art for over 3 decades. Almelkar has evolved vogue for himself, individualistic in perception however pronto considerable by all.

Introduction :

A A Almelkar is one among the foremost charming and pleasant skills amongst little cluster of young painters United Nations agency have, evolved a characteristically Indian and nonetheless fashionable sort of painting for several years before the last war Almelkar United Nations agency graduated from the J J faculty of Art throughout the Forties, was related to an academic establishment that had compete a huge half in difining the terms by that art was mentioned throughout Indian over the previous 0.5 century. On the one hand categories were accessible to show the illusionist techniques of educational realism that needed students to render landscapes and anatomical likenesses per western art instruction prevailing in Victorian European country. On the opposite, there functioned a really totally different aesthetic Endeavour within the sort of the mural painting department.

At a similar time that the assembly of art was subject to competitory methodologies, thus too was the theoretical discourse around those design. This was a amount within which art became a prepared tool to construct argument in favor of, and opposing the dominant philosophic position in society, most clearly expressed through Occidentalism and specialist world-views. The more and more pressing incorporate

independence brought forth art of a nationalist bent (especially visible within the work of artists related to the geographical area faculty).

A A Almelkar (1920-1982)

The paintings of legendary painter once United Nations agency lived in very little city of Almel in Bijapur currently Vijayapura in Karnataka, Abdul Rahim Appabhai Almelkar popularly referred to as (A.A. Almelkar).

Almelkar was born on Gregorian calendar month ten, 1920 in Ahmedabad, Gujarat. per him his ancestors were 'devout brahmins'. one among his ancestors Tatyasaheb had four wives however no kid. someone suggested him to pay a visit to Dargah of Sufi 'Ghalibshahid Saheb' and pray for a toddler. Tatyasaheb followed the recommendation devotedly and as if by miracle his 3 wives became pregnant at intervals six month. Tatyasaheb was thus happy that he vowed that if he gets even one son from any of his wives he would convert himself and settle for Islam as a faith. Eventually 1 of his mate gave birth to girl and different 2 wives gave birth to 2 sons. Tatyasaheb named his sons as Ghalib and Shahid and born-again to Islam in an exceedingly ceremony command at the mosque of Sufi Saifan Muluk of Hydera in Maharashtra. He began painting at the young age of seven. Between 1935-40 he completed Art Education in Nutan Kala Mandir in urban center and commands the post of principal in same school. In 1948 he did certification in Drawing and Painting at Sir J. J. faculty of Arts, Mumbai.

Almelkar created his paintings by creating a skillful use of lambent colors and ornamental components in an exceedingly form of compositions preferring khaki mountboard to canvas. over and over he applied colors together with his fingers rather than brush. Texture created by jute, comb and rags was the hallmark of Almelkar's vogue. His paintings were completed when shaping the contours with lyrical and tender black lines. Almelkar, United Nations agency was doing landscapes in emotional colors, was drawn to Indian miniatures by 1945. He started doing paintings supported kings and consorts, heroes and heroines and Raga-Raginis of the Hindustani music. Later he was lured into the primitive world of adivasis. The Indian villages choked with diversity and made culture at the side of nature, birds and animals established to be an extra inspiration for Almelkar to color footage. It is evident from his paintings that he was attracted towards the beautiful and dynamic side of the adivasi life and expressed it, but never dealt with the reality of adivasi life in remote places full of misery, poverty and exploitation. May be because Almelkar felt that, only 'the enjoyment and happiness in life should be shared with each other'; he painted his pictures in typical 'Almelkar style' throughout his life. It remained his strength and also his weakness.

Almelkar himself writes "In daily life, we have a tendency to follow daily routines like tub, prayers, eating, shopping, to enjoyment of life... equally, I do 5 sketches on a daily basis. This has become my routine for the last thirty years. I actually have created thousands of drawings,

representational process rural and social group lifetime of Asian country, their wear, hairstyle, farming, market places additionally as dance and music. I even have several drawings associated with Malaya, Indonesia, Singapore, Bali, Kingdom of Thailand and port from Far East. Once you understand the enjoyment of sketching, you'd ne'er feel to repeat from the book or a painting of supposed creative person. If you wish to line associate degree example for others of your foundation, your approach of life, your billet for art, your reflections and convictions then your skills in drawing should be of exclusive quality. we have a tendency to belong to "figurative" creative person cluster, flowing and lyrical lines square measure supported our paintings, then solely or paintings would look appealing to the viewers. it's become a part of our life. I don't have my meal unless I do sketching".

He won twenty gold medals and twenty four silver medals across Asian country as well as the Governor's award at metropolis Art Society exhibition in 1948 and trophy of metropolis Art Society in 1954. He received a money prize of Rs. 1,000, from the hands of Dr. Rajendra Prasad, President of Asian country at the Second National exposition, Lalit Kala Akademi, Indian capital in 1955. he's the sole creative person from state to urge national award early. Almelkar was happy that his third female offspring Zahida had set to require admission at Sir J.J. college of Art and was following in his footsteps. in this happy mood Almelkar set to go to the adivasi space the Baiga tribe located at Balaghat forest close to Amarkantak, the first supply of Narmada watercourse.

Air Asian country Mural

In 1976 Almelkar was commissioned to try and do an enormous 6'x28' mural painting for Air India's Nariman purpose workplace supported the agricultural theme of Rajasthani villagers getting to market. Almelkar pored over many sketches he had created once he had been to Rajasthan and began to try and do preliminary sketches for composition. The composition he finalized was replete with all the peculiarities of Rajasthani life. It pictured a family during a bullock cart on the thanks to the market with young ladies adorning ornaments and a young man glancing at them in appreciation. Almelkar ready the sketch and derived it on 5 full size sheets of

paper. The canvas was fastened on a stretcher in 2 elements on the wall of Nootan Kala Mandir. The Dean of Sir J J college of Art, Prof V.V. Manjarekar, renowned for his sculptures exhausted metropolis gopeler college vogue, was specially invited to inaugurate the start of the work. different academics and student additionally attended him. Students of Nootan Kala Mandir were gift there. Almelkar invited Gurjar and brought him from his studio with respect. The ceremony of associate degree auspicious starting for the work was performed. Snacks and sweets were offered.

Tragedy associate degree unfortunate incident occurred on January sixteen, 1954. The building close to the Victoria Terminus currently (CST) train depot in city wherever Almelkar lived along with his family on the primary floor and wherever he had his studio, caught fireplace. Almelkar was busy in his work, painting once the disaster stuck. There was panic and beside his mate and youngsters Almelkar came running down the steps. The studio and his house were burnt to ashes beside his paintings and precious medals as well as the trophy of metropolis Art Society. Almelkar unable to help watched the raging fireplace destroying all their possessions. it had been the most important blow fate had brought upon him. The metropolis Art Society, Art Society of Asian country, English and Sanskrit language press and personal establishments came forward to assist Almelkar to come back out of his tragedy boosting his morale. The honorable Governor of metropolis province Girijashankar Bajapeyi offered him a residence at 103 Ali Umar Street in city. His schoolfellow Mukund Kirloskar from U.S. wrote a letter, "Your brushes might have burnt however fingers square measure sound and safe. you'll apply paint with those fingers". Almelkar rose from the ashes with the assistance of others and along with his own resolve. inside 10 months he had associate degree exhibition of forty new paintings, that were painted on cardboard applying colors with fingers rather than mistreatment brushes. He had created wondrous textures out of mistreatment jute, cotton rags, discarded combs and tooth brushes for applying colors and had finished his paintings with fine define of black waterproof ink. a brand new 'Almelkar style' had evolved. Almelkar remained trustworthy to the current vogue until the tip of his life. This show was titled, 'From Ashes to Life' control at Jehangir picture gallery, that

was inaugurated by academic. director Langhammer, stage director of 'Times of India' on Dec twenty, 1954 same in his speech that "Almelkar is one among the foremost charming and pleasant abilities amongst a little cluster of young painters WHO have, inside the last 10 years, evolved a characteristically Indian and nevertheless trendy sort of painting". an honest variety of paintings were sold-out and also the metropolis Art group provide a trophy to situ which was one that lost within fireplace. The press topped him as 'The Phoenix of the Art World'.

Indian Style Paintings in Indonesia

Dr Sukarno, President of state had come back to Mumbai on a politician visit in 1955. He expressed his want to shop for paintings by Indian artists. A show of paintings by established Indian artists in Mumbai was in haste organized at dominion Bhavan by the govt officers. however Dr statesman was a small amount foiled. He said, "I need Indian paintings the approach my artists paint with identity of their own land." solely Almelkar's 3 paintings were therein class and Dr statesman instantly bought them, congratulated Almelkar and invited him to go to Indonasia.

within the starting of 1955 Almelkar accomplished that rural culture of Republic of India is filled with style of significant type and hues and determined to travel. He left for Kathiawad with simply 5 rupees in pocket. With the assistance of villagers his Kathiawad visit was an excellent success. once arriving from Kathiawad Almelkar visited Malabar and had exhibition in Mumbai in Gregorian calendar month 1956.

Successful Exhibitions

Almelkar had twenty four exhibitions up to now to his credit and he control his twenty fifth exhibition titled 'Bhava Darshan' at Jehangir gallery in Nov 1968. Paintings like 'Tribal Chief,' Tribal Priest, Drummer, Malabar Maiden, and Garden of Allah were displayed. a list was written. One of the acclaimed critic S V Vasudev World Health Organization wrote underneath the name S V V Praised Almelkar's reminiscent of sense of color, style and pattern and his ability to rise higher than the normal. 'Silver Jubilee' as main title of canopy page. The

exhibition was an excellent success and lots of paintings were sold .

Almelkar was happy that his third girl Zahida had determined to require admission at Sir J J college of Art and was following in his footsteps. Therein happy mood Almelkar determined to go to the adivasi space of the Baiga Tribe settled at Balaghat forest close to Amarkantak, the first supply of Narmada watercourse. Almelkar in conjunction with 3 creator friends visited Jabalpur initial and so ventured move into search of Baiga adivasi.

He has forty four solo exhibitions at his credit that control not solely in Republic of India however in Asian country. In youth of learning he was influenced by works of N.S. Bendre and Walter Langhammer. He passed away on Dec twelve, 1982 of coronary failure in Pune.

In 1976 Almelkar was commissioned to try to an enormous 6'x28' mural painting for Air India's Nariman purpose workplace supported the agricultural theme of Rajasthan villagers progressing to market. Voltas Company commissioned him to organize twelve paintings for his or her calendar on the topic 'Indian life of Animals' that were wide appreciated.

On the Island of Emeralds Almelkar had been drawn to South-East Asian destinations like Asian country, Indonesia, and island right from his childhood days, because the walls of Haribhai Devkisan college in Solapur wherever he studied had photos of such exotic wanting places.

In 1955, some eminent political leaders from Asian country and state, on a visit to Republic of India, bought Almelkar's paintings. after, in 1960, the Malayan Federation Art Council invited Almelkar to carry associate degree exhibition in their country, giving the creator his initial likelihood to go to a rustic overseas. He spent concerning four months during this picturesque region. He cosmopolitan extensively throughout his visit, soaking within the great thing about nature and perceptive the culture of state, frequently creating fast sketches and paintings. He came back to Republic of India with thousands of sketches that impressed him to color on South East Asian themes that were sold quickly in exhibitions back home.

Almelkar reached Asian country on twenty eighth Nov 1961. His initial stop was on the Minang Island popularly referred to as 'Heaven of the East' He conjointly visited Epo town notable for its rubber trade controlled by Chinese traders. whereas on the approach from Minang to epo one

had to pay duty on the acquisition of products. once Almelkar's bag checked at the duty post, he was asked to pay duty tax on girls wear since it had been the casual dress of Malayan girls.

Almelkar made sketches about the process of producing rubber along with the rubber trees and women workers. He went to the Buddhist caves which have frescoes. As per the custom every visiting artist was asked to paint a picture on the wall. Many Chinese and Japanese artists had already painted pictures on the wall. Almelkar painted a 15'x8' sized huge image of Buddha and signed at the bottom. The director of the caves was pleased to have a painting at Bantu caves for the first time done by an Indian artist. Almelkar's next destination was Fishing Island where Chinese and Malayan fishermen lived. Chinese fishermen used a mile long net and Malayan fishermen used bamboo nets for catching fish. The Chinese lived in wooden homes while Malaysians used bamboo mats and toddy leaves to construct their homes built on a pedestal. Almelkar lived in a hut of a Chinese fisherman for five days. Language was no barrier as gestures and pictures helped to communicate. Almelkar enjoyed the atmosphere as it provided lot of opportunities to sketch. The editor of Kirloskar and Manohar magazines Shankarrao Kirloskar asked Almelkar to write about the experiences of his visits to this country which were published as two articles in subsequent magazine issues in 1962.

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