

References and Bibliography

References

- [1] Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008; p. 40.
- [2] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 225.
- [3] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 440.
- [4] Brooks, Leonard. *Painting and Understanding Abstract Art- An Approach to Contemporary Methods*. Reinhold Publishing Corporation, 1965; p. 11.
- [5] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 165.
- [6] Croce, Benedetto. *Aesthetic as Science of Expression and General Linguistic*. Translated by Douglas Ainslie. Macmillan and Co, 1909.
- [7] Boas, Franz. *Primitive Art*. Dova Publications, 1927.
- [8] Jenkins, Iredell. Imitation and Expression in Art. *The Journal of Aesthetics and Art Criticism*, **1**(5), 42–52 (1942). <https://doi.org/10.2307/426810>.
- [9] Coomaraswamy, Ananda K. Imitation, Expression, and Participation. *The Journal of Aesthetics and Art Criticism*, **3**, 62–72 (1945). <https://doi.org/10.2307/774289>.
- [10] Dasgupta, Surendranath. *Fundamentals of Indian Art*. Bombay: Bharatiya Vidya Bhavan, 1960.
- [11] Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961). <https://doi.org/10.2307/774289>.
- [12] Mukerjee, Radhakamal. ‘Rasas’ as Springs of Art in Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 91–96 (1965). <https://doi.org/10.2307/428251>.
- [13] Pandey, K. C. A Bird’s-Eye View of Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 59–73 (1965). <https://doi.org/10.2307/428248>.

- [14] Ringbom, Sixten. Art in 'The Epoch of the Great Spiritual': Occult Elements in the Early Theory of Abstract Painting. *Journal of the Warburg and Courtauld Institutes*, **29**, 386–418 (1966). <https://doi.org/10.2307/750725>.
- [15] Hodin, J. P. The Aesthetics of Modern Art. *The Journal of Aesthetics and Art Criticism*, **26**(2), 181–186 (1967). <https://doi.org/10.2307/428453>.
- [16] Osborne, Harold., Editor. *Oxford Companion to Art*. Oxford University Press, 1970.
- [17] Alfert, Max. Relationships between African Tribal Art and Modern Western Art. *Art Journal*, **31**(4), 387–396 (1972). <https://doi.org/10.2307/775542>.
- [18] Rawson, Philip. *The Art of Tantra*. Thames and Hudson, 1973.
- [19] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975.
- [20] Kandinsky, Wassily. *Concerning The Spiritual In Art*. Translated by M.T.H Sadler, Dover Publications, 1977.
- [21] Whittick, Arnold. Mimesis, Abstraction and Perception. *Philosophy*, **52**, 82–89 (1977).
- [22] Vitsyayan, Kapila. *Classical Indian Dance In Literature And The Art*. Sangeet Natak Akademi, 1977.
- [23] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978.
- [24] Brooks, Leonard. *Painting and Understanding Abstract Art*. Van Nostrand Reinhold, 1981.
- [25] Plato. *The Republic of Plato*. Translated by Francis MacDonald Cornford. Oxford University Press, 1982.
- [26] Curtin, Deane W. Varieties of Aesthetic Formalism. *The Journal of Aesthetics and Art Criticism*, **40**, 315–26 (1982). <https://doi.org/10.2307/429689>.
- [27] Whitford, Frank. *Bauhaus*. Thames and Hudson, 1984.
- [28] Hagberg, Garry. Aristotle's 'Mimesis' and Abstract Art. *Philosophy*, **59**, 365–71 (1984).
- [29] Read, Herbert. *A Concise History of Modern Painting*. Thames and Hudson, 1985.
- [30] Dube, Wolf Dieter. *The Expressionists*. Thames and Hudson, 1985.

- [31] Arnason, H.H. *A History of Modern Art*. Thames and Hudson, 1986.
- [32] Narayanan, Gomathi. Shiva Nataraja as a Symbol of Paradox. *Journal of South Asian Literature*, **21**, 208–16 (1986).
- [33] Sheppard, Anne. *Aesthetic: An Introduction to philosophy of Art*. Oxford Press, 1987.
- [34] Kant, Immanuel. *Critique of Judgment*. Translated by Werner S. Pluhar. Hackett Publishing Company, 1987.
- [35] Thomson, Belinda. *Gauguin*. Thames and Hudson, 1987.
- [36] Appasamy, Jaya. *Art's Indigenous sources*. Lalit Kala Contemporary, 1987.
- [37] Purohit, Vinayak. *Art of Transitional India 20th Century*. Prakashan, 1988.
- [38] Tomory, Edith. *A History of Fine Arts in India and the West*. Orient Longman, 1989.
- [39] Gage, John. Color in Western Art: An Issue? *The Art Bulletin*, **72**, 518–41 (1990).
<https://doi.org/10.2307/3045760>.
- [40] Smith, R.R.R. *Hellenistic Sculpture*. Thames & Hudson, 1991.
- [41] Harrison, Charles., Frascina, Francis., Gillian, Perry. *Primitivism, Cubism, Abstraction: The Early Twentieth Century*. Yale University, 1993.
- [42] Ockvirk, Otto., Stinson, Robert., Bone, Robert O., Clayton, David L. & Wigg Philip. *Art Fundamentals- Theory & Practice*. WCB Brown & Benchmark Publishers, 1994.
- [43] Tolstoy, Leo. *What is Art?* Translated by Richard Pevear and Larissa Volokhonsky. Penguin Books, 1995.
- [44] Sambrani, Chaitanya. *Contemporary Indian Art: Post Independence*. Vadehra Art Gallery, 1997.
- [45] Barasch, Moshe. *Modern Theories of Art, 2: From Impressionism to Kandinsky*. New York University Press, 1998.
- [46] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999.
- [47] Khanna, Balraj., and Kurtha, Aziz. *Art of Modern India*. Thames and Hudson., 1999.

- [48] Kaul, Shantiveer. *The Art of G.R. Santosh*. Roli Books, 2000.
- [49] Gaut, Berys., and Lopes, Dominic McIver (Eds.). *The Routledge Companion to Aesthetics*. Routledge, 2001.
- [50] Mago, Pran Nath. *Contemporary Art in India: A Perspective*. National Book Trust, India, 2001.
- [51] Mitter, Partha. *Indian Art*. Oxford University Press, 2001.
- [52] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001.
- [53] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24 (2002). <https://doi.org/10.1086/367996>.
- [54] Smith, Paul., and Wilde, Carolyn (Eds.). *A Companion to Art Theory*. Blackwell Publishers Ltd, 2002.
- [55] Mattick, Paul. *Art in its time: Theory and practices of modern aesthetics*. Routledge, 2003.
- [56] Jhaveri, Amrita. *101: A guide to 101 Modern and Contemporary Indian Artists*. India Book House, 2005.
- [57] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006.
- [58] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, **33**, 31–44 (2006).
- [59] Verdi, Richard. *Cezanne*. London, Thames and Hudson, 2006.
- [60] Mitter, Partha. *The Triumph of Modernism*. Oxford University Press, 2007.
- [61] Pandey, Kanti Chandra. *Comparative Aesthetics: Indian Aesthetics*. Chowkhamba Sanskrit Series Office, 2008.
- [62] Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008.
- [63] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008.
- [64] Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley India, 2008.

- [65] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009.
- [66] Sinha, Suhashini., and Panda, Professor C. *Kalighat Paintings*. V&A Publishing, 2011.
- [67] Friedwald, Boris. *Paul Klee: Life and Work*. Prestel Publishing, 2011.
- [68] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [69] Goswami, Trilokyanath. *Aesthetic Theories: Eastern and Western*. Publication Board Assam, 2012.
- [70] Rawson, Philip. *Tantra: The Indian Cult of Fantasy*. Thames & Hudson, 2012.
- [71] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015.
- [72] Kulkarni, S.G., and Chauhan, Kavita (Eds.). *Art, Aesthetics And Philosophy: Reflections on Coomaraswamy*. Indira Gandhi National Centre For The Arts, 2015.
- [73] Duchting, Hajo. *Kandinsky*. Taschen GmbH, 2015.
- [74] Anfam, David. *Abstract Expressionism*. Thames and Hudson., 2015.
- [75] Rathus, Lois Fichner. *Understanding Art: 11th Edition*. Wadsworth, 2015.
- [76] Zimmer, Heinrich. *Myths And Symbols In Indian Art And Civilization*. Motilal Banarsidas Publishers, 2015.
- [77] Gayford, Martin. *Michelangelo: His Epic Life*. Fig Tree, 2017.
- [78] Mohamad, Haj Mohamad., Hamendi, Nadia. Art for Art's Sake: A Literary Luxury or a Contemporaneous Need? *International Journal of Language and Literature*, **6**, 182-187 (2018).
- [79] Aristotle. *Poetics*. Fingerprint Publishing, 2019.
- [80] Pathloth, Vijyapal. Rasa Prakaranam: The aesthetics of Sentiments and their interpretation in Kuchipudi Dance. *International Journal of Creative Research Thoughts*, **8**, 3659-3681 (2020).

- [81] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 55.
- [82] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 226.
- [83] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 226.
- [84] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 227.
- [85] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 228.
- [86] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 14.
- [87] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 231.
- [88] Plato. *The Republic of Plato*. Translated by Francis MacDonald Cornford. Oxford University Press, 1982; p. 328.
- [89] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 21.
- [90] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 22.
- [91] Plato. *The Republic of Plato*. Translated by Francis MacDonald Cornford. Oxford University Press, 1982; p. 331.
- [92] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 19.
- [93] Richter, David H. *The Critical Tradition, Classic Texts and Contemporary Trends*. St. Martin's Press, 1989; p. 43.
- [94] Dr. Suman, Aristotle's Poetics: Theory of Imitation and Concept of Catharsis. *Notions* 7(2), 1-3 (2016).

- [95] Aristotle. *Poetics*. Fingerprint Publishing, 2019; p. 13.
- [96] Aristotle. *Poetics*. Fingerprint Publishing, 2019; p. 93.
- [97] Richter, David H. *The Critical Tradition, Classic Texts and Contemporary Trends*. St. Martin's Press, 1989; p. 234
- [98] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 14.
- [99] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 236.
- [100] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 239.
- [101] Aristotle. *Poetics*. Fingerprint Publishing, 2019; p. 10.
- [102] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 61.
- [103] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 241.
- [104] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 239.
- [105] Rose, G. B. The Art of the Italian Renaissance. *The Sewanee Review*, 6(2), 129–149 (1898).
- [106] Papi, Renia Liza. *The Aesthetics of Art: Understanding What We See*. 1st Ed, Cognella, 2017.
- [107] Rose, G. B. The Art of the Italian Renaissance. *The Sewanee Review*, 6(2), 129–149 (1898).
- [108] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 110.
- [109] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 284

- [110] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 116.
- [111] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 576.
- [112] Gaiger, Jason. The Aesthetics of Kant and Hegel. In:Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*,(2002), pp. 127-138.
- [113] Gaiger, Jason. The Aesthetics of Kant and Hegel. In:Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*,(2002), pp. 127-138.
- [114] Kant, Immanuel. *Critique of Judgment*. Translated by J.H. Bernard. Hafner Publishing, 1964; p. 38.
- [115] Kant, Immanuel. *Critique of Judgment*. Translated by J.H. Bernard. Hafner Publishing, 1964; p. 39.
- [116] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 336.
- [117] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 336.
- [118] Gaiger, Jason. The Aesthetics of Kant and Hegel. In:Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*,(2002), pp. 127-138.
- [119] Gaiger, Jason. The Aesthetics of Kant and Hegel. In:Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*,(2002), pp. 127-138.
- [120] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 452.
- [121] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 905.
- [122] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 908.

- [123] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 470.
- [124] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 110.
- [125] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 471.
- [126] Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley Blackwell, 2012; p. 357.
- [127] Inwood, Michael. Hegel. In: Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, (2001), pp. 65-74.
- [128] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 398.
- [129] Inwood, Michael. Hegel. In: Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, (2001), pp. 65-74.
- [130] Inwood, Michael. Hegel. In: Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, (2001), pp. 65-74.
- [131] Inwood, Michael. Hegel. In: Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, (2001), pp. 65-74.
- [132] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 400.
- [133] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 401.
- [134] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24, (2002). <https://doi.org/10.1086/367996>.
- [135] Lowry, John. *Painting and Understanding Abstract Art*. London, UK: The Crowood Press, 2010; p. 13.
- [136] Lowry, John. *Painting and Understanding Abstract Art*. London, UK: The Crowood Press, 2010; p. 14.

- [137] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 433.
- [138] Barasch, Moshe. *Modern Theories of Art, 2: From Impressionism to Kandinsky*. New York University Press, 1998; p. 25.
- [139] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 452.
- [140] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 409.
- [141] Inwood, Michael. Hegel. In: Berys Gaut and Dominic McIver Lopes (Eds.), *The Routledge Companion to Aesthetics*, (2001), pp. 65-74.
- [142] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24 (2002). <https://doi.org/10.1086/367996>.
- [143] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24 (2002). <https://doi.org/10.1086/367996>.
- [144] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24 (2002). <https://doi.org/10.1086/367996>.
- [145] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 456.
- [146] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 470.
- [147] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 471.
- [148] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 956.
- [149] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 956.
- [150] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 470.

- [151] Barr, Alfred H. *Paul Klee*. The Museum of Modern Art, 1941; p. 4.
- [152] Barr, Alfred H. *Paul Klee*. The Museum of Modern Art, 1941; p. 5.
- [153] Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24, (2002). <https://doi.org/10.1086/367996>.
- [154] Gaiger, Jason. The Aesthetics of Kant and Hegel. In: Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*, (2002), pp. 127-138.
- [155] Gaiger, Jason. The Aesthetics of Kant and Hegel. In: Paul Smith and Carolyn Wilde (Eds.), *A Companion to Art Theory*, (2002), pp. 127-138.
- [156] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 248.
- [157] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 249.
- [158] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 485.
- [159] Croce, Benedetto. *Aesthetic as Science of Expression and General Linguistic*. Translated by Douglas Ainslie. Macmillan and Co, 1909; p. 8.
- [160] Croce, Benedetto. *Aesthetic as Science of Expression and General Linguistic*. Translated by Douglas Ainslie. Macmillan and Co, 1909; p. 8.
- [161] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 259.
- [162] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 260.
- [163] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 260.
- [164] Croce, Benedetto. *Aesthetic as Science of Expression and General Linguistic*. Translated by Douglas Ainslie. Macmillan and Co, 1909; p. 12.
- [165] Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015; p. 499.
- [166] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 262.

- [167] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 266.
- [168] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 267.
- [169] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 452.
- [170] Mohamad, Haj Mohamad., Hamendi, Nadia. Art for Art's Sake: A Literary Luxury or a Contemporaneous Need? *International Journal of Language and Literature*, 6, 182-187 (2018).
- [171] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 165.
- [172] Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld, 1999; p. 167.
- [173] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, 33, 31–44 (2006).
- [174] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, 33, 31–44 (2006).
- [175] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 187.
- [176] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 187.
- [177] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 187.
- [178] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 195.
- [179] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 195.
- [180] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 195.
- [181] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 198.
- [182] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 197.
- [183] Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978; p. 198.
- [184] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 946.

- [185] Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008; p. 33.
- [186] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 439.
- [187] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 488.
- [188] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 1007.
- [189] Boas, Franz. *Primitive Art*. Dover Publications, 1927; p. 89.
- [190] Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961).
- [191] Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961).
- [192] Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961).
- [193] Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961).
- [194] Gage, John. Color in Western Art: An Issue? *The Art Bulletin*, **72**, 518–541 (1990).
- [195] Gage, John. Color in Western Art: An Issue? *The Art Bulletin*, **72**, 518–541 (1990).
- [196] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [197] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [198] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [199] Ringbom, Sixten. Art in 'The Epoch of the Great Spiritual': Occult Elements in the Early Theory of Abstract Painting. *Journal of the Warburg and Courtauld Institutes*, **29**, 386–418 (1966). <https://doi.org/10.2307/750725>.

- [200] Ringbom, Sixten. Art in 'The Epoch of the Great Spiritual': Occult Elements in the Early Theory of Abstract Painting. *Journal of the Warburg and Courtauld Institutes*, **29**, 386–418 (1966).
- [201] Reynolds, Dee. *Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space*. Cambridge University Press, 1995; p. 117.
- [202] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [203] Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).
- [204] Kandinsky, Wassily. *Concerning The Spiritual In Art*. Translated by M.T.H Sadler, Dover Publications, 1977; p. 8.
- [205] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 451.
- [206] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 479.
- [207] Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006; p. 479.
- [208] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 950.
- [209] Lowry, John. *Painting and Understanding Abstract Art*. London, UK: The Crowood Press, 2010; p. 14.
- [210] Alfert, Max. Relationships between African Tribal Art and Modern Western Art. *Art Journal*, **31**(4), 387–96 (1972). <https://doi.org/10.2307/775542>.
- [211] Savvine, Ivan. *Kazimir Malevich Artist Overview and Analysis*. The Art Story Contributors, 2014. Retrieved from <https://www.theartstory.org/artist/malevich-kasimir/>
- [212] Davies, Penelope J.E., Denny, Walter B., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L *Janson's History of Art: Eighth edition*. Laurence king Publishing, 2009; p. 969.

- [213] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, **33**, 31–44 (2006).
- [214] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, **33**, 31–44 (2006).
- [215] Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, **33**, 31–44 (2006).
- [216] Mukerjee, Radhakamal. 'Rasas' as Springs of Art in Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 91–96 (1965). <https://doi.org/10.2307/428251>.
- [217] Mukerjee, Radhakamal. 'Rasas' as Springs of Art in Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 91–96 (1965). <https://doi.org/10.2307/428251>.
- [218] Mukerjee, Radhakamal. 'Rasas' as Springs of Art in Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 91–96 (1965). <https://doi.org/10.2307/428251>.
- [219] Pathloth, Vijyapal. Rasa Prakaranam: The aesthetics of Sentiments and their interpretation in Kuchipudi Dance. *International Journal of Creative Research Thoughts*, **8**, 3659-3681, (2020).
- [220] Sharma, Mandakini., and Thapliyal, Richa. A Comparative Analysis of Rasa and Dhvani Theory in the Artworks of Male and Female Artists. *Webology*, **18**, 1612-1617 (2021).
- [221] Pathloth, Vijyapal. Rasa Prakaranam: The aesthetics of Sentiments and their interpretation in Kuchipudi Dance. *International Journal of Creative Research Thoughts*, **8**, 3659-3681 (2020).
- [222] Pandey, Manager, and Alka Tyagi. Bhakti Poetry: Its Relevance and Significance. *Indian Literature*, vol. **45**(6), 129–138 (2001).
- [223] Degaonkar, Archana., Ananda Coomaraswamy on Art, Culture and Indianness. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 107-125.
- [224] Kulkarni, S.G., Chauhan, Kavita (Eds.). *Art, Aesthetics And Philosophy: Reflections on Coomaraswamy*. Indira Gandhi National Centre For The Arts, 2015. pp. 5.
- [225] Kulkarni, S.G., Chauhan, Kavita (Eds.). *Art, Aesthetics And Philosophy: Reflections on Coomaraswamy*. Indira Gandhi National Centre For The Arts, 2015. pp. 5.
- [226] Kulkarni, S.G., Chauhan, Kavita (Eds.). *Art, Aesthetics And Philosophy: Reflections on Coomaraswamy*. Indira Gandhi National Centre For The Arts, 2015. pp. 5.

- [227] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.
- [228] Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008; p. 36.
- [229] Rawson, Philip. *The Art of Tantra*. Thames and Hudson, 1973; p. 17.
- [230] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>
- [231] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>
- [232] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>
- [233] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>
- [234] Rawson, Philip. *The Art of Tantra*. Thames and Hudson, 1973; p. 74.
- [235] Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>
- [236] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.
- [237] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.
- [238] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.
- [239] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.
- [240] Deshpande, Sharad. Ananda Coomaraswamy and the Spiritualist Reading of Indian Arts. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 10-38.

- [241] Vatsyayan, Kapila. *Classical Indian Dance In Literature And The Art*. Sangeet Natak Akademi, 1977; p. 262.
- [242] Narayanan, Gomathi. Shiva Nataraja as a Symbol of Paradox. *Journal of South Asian Literature*, **21**, 208–16, (1986).
- [243] Mukherji, Parul Dave. The Two Faces of Ananda Coomaraswamy: Discourses on Modernism and Anti-Modernism. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 39-57.
- [244] Mukherji, Parul Dave. The Two Faces of Ananda Coomaraswamy: Discourses on Modernism and Anti-Modernism. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 39-57.
- [245] Ghosh, Ranjan K. Towards an Understanding of the Aesthetical Philosophy of Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 92-106.
- [246] Ghosh, Ranjan K. Towards an Understanding of the Aesthetical Philosophy of Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 92-106.
- [247] Mohanty, Sachidananda. Polemics of Decolonization: The Art Criticism of Sri Aurobindo and Ananda Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 72- 91.
- [248] Ghosh, Ranjan K. Towards an Understanding of the Aesthetical Philosophy of Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 92-106.
- [249] Ghosh, Ranjan K. Towards an Understanding of the Aesthetical Philosophy of Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 92-106.
- [250] Ghosh, Ranjan K. Towards an Understanding of the Aesthetical Philosophy of Coomaraswamy. In: S.G. Kulkarni, and Kavita Chauhan (Eds.), *Art, Aesthetics and Philosophy: Reflections on Coomaraswamy*, (2015), pp. 92-106.
- [251] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. ix.

- [252] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. x.
- [253] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 1.
- [254] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 2.
- [255] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 7.
- [256] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 8.
- [257] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 9.
- [258] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 10.
- [259] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 11.
- [260] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 12.
- [261] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 14.
- [262] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 15.
- [263] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 208.
- [264] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 212.
- [265] Dasgupta, Surendranath. *Fundamentals of Indian Art*. Bharatiya Vidya Bhavan, 1960; p. 110.
- [266] Pandey, K. C. A Bird's-Eye View of Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 59–73, (1965). <https://doi.org/10.2307/428248>.
- [267] Pandey, K. C. A Bird's-Eye View of Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 59–73, (1965). <https://doi.org/10.2307/428248>.
- [268] Pandey, K. C. A Bird's-Eye View of Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 59–73, (1965). <https://doi.org/10.2307/428248>.

- [269] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 220.
- [270] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 223.
- [271] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 236.
- [272] Nandi, S.K. *Studies in Modern Indian Aesthetics*. Indian Institute of Advanced Study Shimla, 1975; p. 239.
- [273] Gupta, Charu Smita. *Indian Folk and Tribal Painting*. Roli Books, 2008; p. 17.
- [274] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 6.
- [275] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 12.
- [276] Mago, Pran Nath. *Contemporary Art in India: A Perspective*. National Book Trust, India, 2001; p. 35.
- [277] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 16.
- [278] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 19.
- [279] Mago, Pran Nath. *Contemporary Art in India: A Perspective*. National Book Trust, India, 2001; p. 40.
- [280] Gupta, Charu Smita. *Indian Folk and Tribal Painting*. Roli Books, 2008, p. 12.
- [281] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 14.
- [282] Appasamy, Jaya. Jamini Roy: A Homage. Lalit Kala Contemporary, **15**, 43-45 (1972).
- [283] Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008; p. 98.
- [284] Mago, Pran Nath. *Contemporary Art in India: A Perspective*. National Book Trust, India, 2001; p. 181.
- [285] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 23.

- [286] Khanna, Balraj., Kurtha, Aziz. *Art of Modern India*. Thames and Hudson. 1999; p. 28.
- [287] Jhaveri, Amrita. *101: A guide to 101 Modern and Contemporary Indian Artists*. India Book House, 2005; p. 92.
- [288] Jhaveri, Amrita. *101: A guide to 101 Modern and Contemporary Indian Artists*. India Book House, 2005; p. 31.
- [289] Sambrani, Chaitanya. *Contemporary Indian Art: Post Independence*. New Delhi: Vadehra Art Gallery, 1997; p. 137.
- [290] Nadkarni, Dnyaneshwar. Gaitonde. In: V.S. Gaitonde: The Silent Observer, Jehangir Nicholson Art Foundation, (2019), pp. 6-35.
- [291] The master of abstraction. *The Hindu*, 6th May, 2016. Retrieved from <https://www.thehindu.com/news/cities/mumbai/entertainment/the-master-of-abstraction/article8568685.ece>
- [292] Rego, Natasha. *The Silent Observer: Don't miss a stunning retrospective of VS Gaitonde's art*. Hindustan Times, 2nd August, 2019. Retrieved from <https://www.hindustantimes.com/mumbai-news/the-silent-observer-don-t-miss-a-stunning-retrospective-of-vs-gaitonde-s-art/story-Ln0jXslHKKcB20QXTII9ZK.html>
- [293] Dingle, Narendra. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, (2007), pp. 82-99.
- [294] Dingle, Narendra. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, (2007), pp. 82-99.
- [295] Dingle, Narendra. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, (2007), pp. 82-99.
- [296] Dingle, Narendra. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, (2007), pp. 82-99.
- [297] Gaitonde, V.S. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, 2007. pp. 82-99.
- [298] Gaitonde, V.S. Gaitonde- A Painter. In: *An un-stretched canvas*, Bodhana Arts and Research Foundation, 2007. pp. 82-99.
- [299] Nadkarni, Dnyaneshwar. Gaitonde. In: V.S. Gaitonde: The Silent Observer, Jehangir Nicholson Art Foundation, (2019), pp. 6-35.

- [300] Jhaveri, Amrita. *101: A guide to 101 Modern and Contemporary Indian Artists*. India Book House, 2005; p. 49.
- [301] Sambrani, Chaitanya. *Contemporary Indian Art: Post Independence*. New Delhi: Vadehra Art Gallery, 1997; p. 237.
- [302] Lal, Sham. *Between Being And Nothingness*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 15-19.
- [303] Verma, Nirmal. *From Solitude to Salvation*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 20-27.
- [304] Verma, Nirmal. *From Solitude to Salvation*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 20-27.
- [305] Verma, Nirmal. *From Solitude to Salvation*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 20-27.
- [306] Verma, Nirmal. *From Solitude to Salvation*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 20-27.
- [307] Verma, Nirmal. *From Solitude to Salvation*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 20-27.
- [308] Bartholomew, Richard. *The Abstract As A Pictorial Proposition*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 28-35.
- [309] Bartholomew, Richard. *The Abstract As A Pictorial Proposition*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 28-35.
- [310] Bartholomew, Richard. *The Abstract As A Pictorial Proposition*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 28-35.
- [311] Hostoke, Ranjit. *The Poet of the Visionary Landscape*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 36-42.
- [312] Hostoke, Ranjit. *The Poet of the Visionary Landscape*. In: Gagan Gill (Ed.), Ram Kumar: A Journey Within, (1996), pp. 36-42.
- [313] Laxman Shreshtha. *Jehangir Nicholson Art Foundation*. Retrieved from <https://jnaf.org/artist/laxman-shreshtha/>
- [314] Das, Soma. *Being Laxman Shreshtha: The untold story of the legendary abstract artist*. Hindustan Times, 19th August, 2016. Retrieved from https://www.hindustantimes.com/art-and-culture/being-laxman-shreshtha-the-untold-story-of-the-legendary-abstract-artist/story-NLSBoJrHCvWDOXIck1Mll_amp.html

- [315] Hostoke, Ranjit. Pattern and Discontinuity. In : Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 24-37.
- [316] *Laxman Shreshtha Talks Art, Influences And His Search For Solitude*. DNA India Times, 21st August, 2016. Retrieved from <https://www.dnaindia.com/lifestyle/interview-laxman-shreshtha-talks-art-influences-and-his-search-for-solitude-2247299>
- [317] Hostoke, Ranjit. The Infinite Project: Tracing Laxman Shreshtha's Trajectory. In: Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 4-23.
- [318] Hostoke, Ranjit. The Infinite Project: Tracing Laxman Shreshtha's Trajectory. In: Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 4-23.
- [319] Hostoke, Ranjit. Pattern and Discontinuity. In : Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 24-37.
- [320] Hostoke, Ranjit. Pattern and Discontinuity. In : Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 24-37.
- [321] Hostoke, Ranjit. Pattern and Discontinuity. In : Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 24-37.
- [322] Ockvirk, Otto., Stinson, Robert., Bone, Robert O., Clayton, David L. &Wigg Philip. *Art Fundamentals- Theory & Practice*. WCB Brown &Benchmark Publishers, 1994.
- [323] Hostoke, Ranjit. Harmonic Progressions (1997). In: Laxman Shreshtha: The Infinite Project, Jehangir Nicholson Art Foundation, (2016), pp. 38-41.
- [324] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.
- [325] Paniker, K.C.S. "Why Do I Paint." *Paniker*, Artworld- Sarala's Art Centre, (2016), pp. 120-127.
- [326] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.
- [327] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.

- [328] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.
- [329] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.
- [330] Brown, Rebecca. The Writing on the Wall. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 92-103.
- [331] Paniker, K.C.S. Chitram Ezuthu-The Written Picture. In: Paniker, Artworld- Sarala's Art Centre, (2016), pp. 104-105.
- [332] Paniker, K.C.S. "Why Do I Paint." *Paniker*, Artworld- Sarala's Art Centre, (2016), pp. 120-127.
- [333] Paniker, K.C.S. "Why Do I Paint." *Paniker*, Artworld- Sarala's Art Centre, (2016), pp. 120-127.
- [334] Paniker, K.C.S. Contemporary Painters and Metaphysical Elements in the Art of the Past. In: Paniker, Artworld- Sarala's Art Centre , (2016), pp. 134-143.
- [335] Paniker, K.C.S. Contemporary Painters and Metaphysical Elements in the Art of the Past. In: Paniker, Artworld- Sarala's Art Centre , (2016), pp. 134-143.
- [336] Brooks, Leonard. *Painting and Understanding Abstract Art- An Approach to Contemporary Methods*. Reinhold Publishing Corporation, 1965.
- [337] *Art Talk- Prabhakar Kolte (Abstract Artist)*. News X, 17 Sept. 2011. Retrieved from <https://m.youtube.com/watch?v=oTlIGFO4jvI>
- [338] Rau, Rewati. *An Abstractionist Guide to Not Deciphering art*. The New Indian Express, 05th december, 2021. Retrieved from <https://www.indulgexpress.com/culture/art/2021/dec/06/an-abstractionists-guide-to-not-deciphering-art-37559.html>
- [339] Rau, Rewati. *An Abstractionist Guide to Not Deciphering art*. The New Indian Express, 05th december, 2021. Retrieved from <https://www.indulgexpress.com/culture/art/2021/dec/06/an-abstractionists-guide-to-not-deciphering-art-37559.html>

- [340] Nair, Uma. *Prabhakar Kolte's abstract in Delhi*. Times of India, 22nd September, 2021.
- [341] Nair, Uma. *The Mind's Eye*. Treasure Art Gallery, 2021; p. 2.
- [342] Nair, Uma. *The Mind's Eye*. Treasure Art Gallery, 2021; p. 3.
- [343] Nair, Uma. *The Mind's Eye*. Treasure Art Gallery, 2021; p. 4.
- [344] Nair, Uma. *The Mind's Eye*. Treasure Art Gallery, 2021; p. 66.
- [345] Kolte, Prabhakar. *From Art to Art: Essays and Critique by Prabhakar Kolte*. Bodhana Arts Foundation, 2008; p. 34.
- [346] Kolte, Prabhakar. *From Art to Art: Essays and Critique by Prabhakar Kolte*. Bodhana Arts Foundation, 2008; p. 26.
- [347] Kolte, Prabhakar. *From Art to Art: Essays and Critique by Prabhakar Kolte*. Bodhana Arts Foundation, 2008; p. 26.
- [348] Kolte, Prabhakar. *From Art to Art: Essays and Critique by Prabhakar Kolte*. Bodhana Arts Foundation, 2008; p. 26.
- [349] Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008; p. 434

Bibliography

Books

- Adams, L. Schneider. *A History of Western Art*. McGraw-Hill Education, 2006.
- Aristotle. *Poetics*. Fingerprint Publishing, 2019.
- Badt, Kurt. *The Art of Cézanne*. University of California Press, 1965.
- Balaran, Rakhee., Mitter, Partha. *20th Century India Art: Modern, Post-Independence, Contemporary*. Thames & Hudson, 2022.
- Barasch, Moshe. *Modern Theories of Art: From Impressionism to Kandinsky*. New York University Press, 1998
- Barber, Barrington. *Through the Eyes of Leonardo da Vinci: Selected Drawings by the Great Renaissance Master*. Arcturus, 2015.
- Bhattacharya, S.K. *Trends in Modern Indian Art*. M D Publications, 1994.
- Barlingay, S.S. *A Modern Introduction to Indian Aesthetic Theory*. D.K. PrintWorld, 2007.
- Bennett, Andrew., Royle Nicholas. *An Introduction to Literature, Criticism and Theory*. Pearson, 1995.
- Boas, Franz. *Primitive Art*. Dover Publications, 1927.
- Bockemuhl, Michael. *Turner*. Taschen GmbH, 2022.
- Brown, Percy. *Indian Painting*. Forgotten Books, 2017.
- Cady, John F. *South East Asia: Its Historical Development*. Surjeet Publications, 2017.
- Chakravarti, Ranabir. *Exploring Early India*. Primus Books, 2016.
- Chandra, Bipan. *Nationalism and Colonialism in Modern India*. Orient Black Swan, 1981.
- Coomaraswamy, Ananda K. *Introduction to Indian Art*. Munshiram Manoharlal Publishers, 2008.
- Dallapiccola, Anna L. *Indian Painting: The Lesser Known Traditions*. Niyogi Books, 2011.

- Dalmia, Yashodhara. *Contemporary Indian Art: Other Realities*. Marg Publications, 2002.
- Dasgupta, Surendranath. *Fundamentals of Indian Art*. Bharatiya Vidya Bhavan, 1960.
- David, Bruno. *Cave Art*. Thames & Hudson, 2017.
- Davies, Penelope J.E., B. Denny, Walter., Hofrichter, Frima Fox., Jacobs, Joseph., Roberts, Ann M., Simon, David L. *Janson's History of Art: Eighth edition*. Pearson Education, 2009.
- Dayal, Bharti. *Madhubani Art*. Niyogi Books, 2015.
- Dixon, Andrew Graham. *The Definitive Visual Guide: Art*. Dorling Kindersley, 2008.
- Dube, Wolf Dieter. *The Expressionists*. Thames and Hudson, 1985.
- Duchting, Hajo. *Kandinsky*. Taschen GmbH, 2015.
- Duchting, Hajo. *Pablo Picasso*. Prestel, 2013.
- Eimert, Dorothea. *Art of the 20th Century*. Parkstone Press International, 2016.
- Fondation, Riechen. *Kandinsky, Marc, and Der Blaue Reiter*. Hatje Cantz Verlag, 2016.
- Francke, Klaus D. *The Earth as Art: Views from Heaven*. Bucher, 2007.
- Freeland, Cynthia A. *Art Theory: A Very Short Introduction*. Oxford University Press, 2003.
- Gaiger, Jason. *A Companion to Art Theory*. Edited by Paul Smith and Carolyn Wilde, Blackwell Publishers, 2002.
- Gill, Gagan (Ed.). *Ram Kumar: A Journey Within*. Vadehra Art Gallery, 1996.
- Gilot, Françoise., Lake, Carlton. *Life With Picasso*. Andesite Press, 2015.
- Gupta, Charu Smita. *Indian Folk and Tribal Paintings*. Lustre Press, 2008.
- Gupta, Shyamala. *Art, Beauty and Creativity: Indian and Western Aesthetics*. D.K. Printworld(P) Ltd, 1999.
- Guy, John. *Indian Temple Sculpture*. Mapin Publishing, 2009.
- Habib, M.A.R. *A History of Literary Criticism and Theory: From Plato to the Present*. Wiley India, 2008.

- Harrison, C., Frascina, F., Gil, P. *Primitivism, Cubism, Abstraction*. Yale University, 1993.
- Heinrich, Christoph. *Monet*. Taschen GmbH, 2022.
- Hodge, Susie. *Piet Mondrain: Masterpieces of Art*. Flame Tree Illustrated, 2015.
- Howard, Annabel. *This is Kandinsky*. Laurence King Publishing, 2015.
- Humberstone, Dani. *How to Paint Abstracts*. Search Press, 2009.
- Inwood, Michael. *The Routledge Companion to Aesthetics*. Edited by Berys Gaut and Mcleaver Lopes, Routledge, 2001.
- Kulkarni, S.G., Chauhan, Kavita., (Eds.). *Art, Aesthetics And Philosophy: Reflections on Coomaraswamy*. Indira Gandhi National Centre For The Arts, 2015.
- Jahan, Badar. *Abstraction in Indian Painting: Post Independence Era*. Kaveri Books, 2008.
- Jhaveri, Amrita. *101: A guide to 101 Modern and Contemporary Indian Artists*. India Book House, 2005.
- Kandinsky, Wassily. *Concerning The Spiritual In Art*. Translated by M.T.H. Sadler. Dover Publications, Inc., 1977.
- Kuhn, Louis Charles. *German Expressionism and Abstract Art: The Harvard Collections*. Literary Licensing, 2013.
- Lewis, Mary Tompkins. *Critical Readings in Impressionism and Post-Impressionism*. University of California Press, 2007.
- Malchiodi, Cathy A. *Handbook of Art Therapy*. Guilford Press, 2012.
- Metzger, Rainer., Walther, Ingo F. *Van Gogh: The Complete Paintings*. Taschen GmbH, 2015.
- Mitter, Partha. *Indian Art*. Oxford University Press, 2001.
- Mitter Partha. *The Triumph of Modernism*. Oxford University Press, 2007.
- Nair, Uma. *The synthesis and symbolism of KG Subramanyan*. Times of India, 2016.
- O' brian, Patrick. *Picasso: A Biography*. W.W. Norton & Company, 1994.

- Pandey, Kanti Chandra. *Comparative Aesthetics: Indian Aesthetics*. Chowkhamba Sanskrit Series Office, 2008.
- Pandey, Kanti Chandra. *Comparative Aesthetics: Western Aesthetics*. Chowkhamba Sanskrit office, 2015.
- Phillips, Sam. *...isms: Understanding Modern Art*. Universe Pub, 2013.
- Plato. *The Republic*. Maple Press, 2013.
- Read, Herbert. *A Concise History of Modern Painting*. London: Thames and Hudson, 1985.
- Reynolds, Dee. *Symbolist Aesthetics and Early Abstract Art: Sites of Imaginary Space*. Cambridge University Press, 1995.
- Richter, Hans. *Dada: Art and Anti-Art*. Thames & Hudson, 2016.
- Sambrani, Chaitanya. *Contemporary Indian Art: Post Independence*. New Delhi: Vadehra Art Gallery, 1997.
- Seth, Mira. *Indian Painting: The Great Mural Tradition*. Abrams, 2006.
- Schapiro, Meyer. *Modern Art: 19th & 20th century*. George Braziller, 1978.
- Sinha, Gayatri. *Art and Visual Culture in India 1857-2007*. Marg Publication, 2009.
- Sinha, Gayatri., Panda, Professor C. *Kalighat Paintings*. V&A Publishing, 2011.
- Sheppard, Anne. *Aesthetic: An Introduction to philosophy of Art*. Oxford, 1987.
- Smith, Paul., Wilde, Carolyn. *A Companion to Art Theory*, Blackwell Publishers, 2002.
- Smith, R.R.R. *Hellenistic Sculpture*. Thames & Hudson, 1991.
- Sullivan, Michael., Vainker, Shelagh. *The Arts of China*. University of California Press, 2018.
- Terracciano, Emilia. *Art and Emergency: Modernism in Twentieth Century India*. I.B. Tauris & Company, 2017.
- Vasari, Giorgio. *Lives of the Painters, Sculptors and Architects*. Translated by Gaston Du C. De Vere. Everyman's Library, 1996.
- Wallace, William E. *Michelangelo: The Complete, Sculpture, Painting, Architecture*. Universe Publishing, 2009.
- Walther, Ingo F. *Art of the 20th Century*. Taschen GmbH, 2016.

Waugh, Patricia. *Literary Theory and Criticism*. Oxford University, 2006.

Wilson, Kate. *The Artist's Everything Handbook: A New Guide to Drawing and Painting*. Harper Design, 2015.

Zaman, Asifur. *The Tradition of Masks in Indian Culture*. Aryan Books International, 2015.

Zollner, Frank. *Leonardo da Vinci: The Complete Paintings*. Taschen GmbH, 2007.

Journals and Articles

Alderton, Zoe. Colour, Shape, and Music: The Presence of Thought Forms in Abstract Art. *Literature & Aesthetics*, **21**, 236-258 (2011).

Alfert, Max. Relationships between African Tribal Art and Modern Western Art. *Art Journal*, **31**, 387–96, (1972).

Curtin, Deane W. Varieties of Aesthetic Formalism. *The Journal of Aesthetics and Art Criticism*, **40**, 315–26 (1982).

Fingesten, Peter. Spirituality, Mysticism and Non-Objective Art. *Art Journal*, **21**, 2–6 (1961).

Hodin, J. P. The Aesthetics of Modern Art. *The Journal of Aesthetics and Art Criticism*, **26**(2), 181–186 (1967).

Gage, John. Color in Western Art: An Issue? *The Art Bulletin*, **72**, 518–541 (1990).

Mukerjee, Radhakamal. 'Rasas' as Springs of Art in Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 91–96, (1965).

Narayanan, Gomathi. Shiva Nataraja as a Symbol of Paradox. *Journal of South Asian Literature*, **21**, 208–16 (1986).

Pandey, K. C. A Bird's-Eye View of Indian Aesthetics. *The Journal of Aesthetics and Art Criticism*, **24**, 59–73 (1965).

Pathloth, Vijyapal. Rasa Prakaranam: The aesthetics of Sentiments and their interpretation in Kuchipudi Dance. *International Journal of Creative Research Thoughts*, **8**, 3659-3681, (2020).

Pippin, Robert B. What Was Abstract Art? (From the Point of View of Hegel). *Critical Inquiry*, **29**, 1–24, (2002).

Ringbom, Sixten. Art in 'The Epoch of the Great Spiritual': Occult Elements in the Early Theory of Abstract Painting. *Journal of the Warburg and Courtauld Institutes*, **29**, 386–418 (1966).

Tekiner, Deniz. Formalist Art Criticism and the Politics of Meaning. *Social Justice*, **33**, 31–44 (2006).

Internet Sources

Art Talk- Prabhakar Kolte (Abstract Artist). News X, 17 Sept. 2011. Retrieved from <https://m.youtube.com/watch?v=oTllGFO4jvI>

Das, Soma. *Being Laxman Shreshtha: The untold story of the legendary abstract artist*. *Hindustan Times*, 19th August, 2016. Retrieved from https://www.hindustantimes.com/art-and-culture/being-laxman-shreshtha-the-untold-story-of-the-legendary-abstract-artist/story-NLSBoJrHCvWDOXIck1Mll_amp.html

Kumar, Nitin. *Tantra: The Art of Philosophy*. Exotic India Art, 2001. Retrieved from <https://web.stanford.edu/class/history11sc/pdfs/yantra.pdf>

Laxman Shreshtha. *Jehangir Nicholson Art Foundation*. Retrieved from <https://jnaf.org/artist/laxman-shreshtha/>

Laxman Shreshtha Talks Art, Influences And His Search For Solitude. DNA India Times, 21st August, 2016. Retrieved from <https://www.dnaindia.com/lifestyle/interview-laxman-shreshtha-talks-art-influences-and-his-search-for-solitude-2247299>

Nair, Uma. *Prabhakar Kolte's abstract in Delhi*. *Times of India*, 22nd September, 2021. Retrieved from <https://timesofindia.indiatimes.com/blogs/plumage/prabhakar-koltes-abstracts-in-delhi/>

Rau, Rewati. *An Abstractionist Guide to Not Deciphering art*. *The New Indian Express*, 05th december, 2021. Retrieved from <https://www.indulgenceexpress.com/culture/art/2021/dec/06/an-abstractionists-guide-to-not-deciphering-art-37559.html>

Rego, Natasha. *The Silent Observer: Don't miss a stunning retrospective of VS Gaitonde's art*. *Hindustan Times*, 2nd August, 2019. Retrieved from <https://www.hindustantimes.com/mumbai-news/the-silent-observer-don-t-miss-a->

stunning-retrospective-of-vs-gaitonde-s-art/story-
Ln0jXslHKKcB20QXTII9ZK.html

Savvine, Ivan. *Kazimir Malevich Artist Overview and Analysis*. The Art Story Contributors, 2014. Retrieved from <https://www.theartstory.org/artist/malevich-kasimir/>

The master of abstraction. *The Hindu*, 6th May, 2016. Retrieved from <https://www.thehindu.com/news/cities/mumbai/entertainment/the-master-of-abstraction/article8568685.ece>

This page is intentionally left blank

Glossary

Term	Definition
<i>Abhaya</i>	It is the Sanskrit term which is used to denote fearlessness and protection
<i>Abhinaya</i>	It is the expressive techniques used in Indian dance and drama to convey a specific mood or theme which includes certain bodily gestures
<i>Adbhuta</i>	It is one of the rasas which depicts the feeling of wonder, amazement, and astonishment
<i>Alaukika</i>	It is the term which relates to the feeling of sublime which affects one deeply
<i>Ananda</i>	It is the term which denotes the state of extreme bliss and happiness
<i>Bhava</i>	It is the emotion or mood which is conveyed to the spectators by a performer on stage
<i>Bhayanaka</i>	It is one of the rasas which stands for the feeling of fearfulness and horror
<i>Bibhatsa</i>	It is one of the rasas which stands for the feeling of disgust and unpleasantness
<i>Bindu</i>	It is the term used to denote a dot or a point
<i>Bodhisattva</i>	It is the term which relates to one who is on the path of awakening to reach nirvana
<i>Cittasuddhi</i>	It is the purification of consciousness which is equivalent to Aristotle's notion of Catharsis
<i>Dhvani</i>	It is the evocative presentation of certain ideas or actions which evokes a rasa in the spectator
<i>Gopi</i>	It is the term used for the female lovers who dance with Lord Krishna
<i>Haasya</i>	It is one of the rasa which stands for laughter and comedy
<i>Karuna</i>	It is one of the rasas which stands for compassion or sympathy

<i>Maya</i>	It is the Sanskrit term for illusion
<i>Maha Bindu</i>	In tantric ideology it refers to the highest consciousness, representative of Shiva and Shakti
<i>Nataraja</i>	‘Nata’ refers to dance and ‘Raja’ refers to Lord and translated to ‘Lord of Dance’
<i>Natyasastra</i>	It is the texts left behind by sage Bharata Munni which describes the inner essence of performing arts
<i>Patuas</i>	The term refers to folk artists which paints on scrolls
<i>Rajas</i>	It is one of the three gunas which stands for action and passion
<i>Rasa</i>	It is termed used to refer to the aesthetic impression a work of art arouses from a spectator
<i>Raudra</i>	It is one of the rasa which stands for anger and furiousness
<i>Rigveda</i>	It is a collection of ancient texts which contains ritualistic hymns
<i>Sadhanamala</i>	It is collection of ancient texts of Sadhana that contains instructions for various rituals
<i>Samavedha</i>	It is a collection of texts which is contains the Veda of melodies and chants
<i>Satya</i>	It is the term which refers to the essence of truth and righteousness
<i>Sattva</i>	It is one of the three gunas which refers to purity, harmony and knowledge
<i>Shakti</i>	In tantric philosophy, it refers to the divine feminine energy
<i>Shiva</i>	In tantric philosophy, it is refers to the male energy of creation
<i>Silpasatra</i>	It is a term for the collection of various Hindu texts that describe the principles of art, design and craft
<i>Sringara</i>	It is one of the rasas which stands for love
<i>Sundara</i>	The term refers to the essence of the beautiful
<i>Tamas</i>	It is one of the three gunas which refers to laziness and impurity

<i>Veera</i>	It is one of the rasas which stands for courage and heroism
<i>Yajurveda</i>	It is a collection of texts which contains the Veda of mantras for worship rituals
<i>Yantra</i>	It is a tantric diagram used as an aid to meditation

This page is intentionally left blank

List of Publications

1. Singh, Laishram Samson., and Deka, Mousumi. Ram Kumar's Abstract Landscapes: An Aesthetical Reanalysis Through Tolstoy and Croce's Theory of Expression. *Rabindra Bharati Journal of Philosophy*, **XXIII** (7), 96-100 (2022).
2. Singh, Laishram Samson., and Deka, Mousumi. "K.C.S. Paniker's Words and Symbols: A Formalist Approach. *ECS Transactions*, **107**, 8923-8938 (2022)
3. Singh, Laishram Samson. Imitation and Expression: An Exposition of Abstraction in Modern Art. *International Journal of Research and Analytical Reviews*, **8**(2), 975-984 (2021).

**RAM KUMAR'S ABSTRACT LANDSCAPES: AN AESTHETICAL REANALYSIS
THROUGH TOLSTOY AND CROCE'S THEORY OF EXPRESSION**

Laishram Samson Singh Ph.D. Research Scholar, Royal School of Fine Arts, The Assam Royal Global University, Betkuchi, Guwahati, Assam -781035.

Dr. Mousumi Deka Assistant Professor, Royal School of Fine Arts, The Assam Royal Global University, Betkuchi, Guwahati, Assam -781035.

Abstract

The idea of abstraction, distortion and simplification has always been present in Indian art from ancient times as it can be observed from various folk and tribal art along with ancient sculptures. However, the idea of abstraction in the modern sense came to India comparatively late and we find various Indian artists with unique modes of abstraction. Different artists had various influences from Western artists along with a fusion of Indian themes and indigenous sources such as tribal art, folk art and Tantra art. Among the modern abstract painters of India, Ram Kumar was an exceptionally talented and unique artist. He started out with simplified and distorted figures but after his visit to Benaras in the 1960's he never went back to figurative again. His abstract landscapes are full of expressionistic colours and patterns which is evocative of strong personal emotions representing psychological and cultural ideology. This paper aims at reanalyzing the deeper aesthetic values involved in Ram Kumar's abstract landscapes through the theories of expression expounded by Tolstoy and Croce. The dynamics of Modern Indian art has opened up multiple perspectives of reanalysis and reevaluation. Various theories such as Imitation, Representation and Expression works in a combined structure to determine the deeper aesthetic value of Ram Kumar's abstract landscapes. The various Western and Indian influences also become a major factor in understanding the nature of abstraction in his works.

Key Words: Expression, Communication, Emotion, Abstraction, Representation.

Introduction

Abstraction has a wide variety of approach in accordance with the artists' desire whether it be psychological, emotional as well as cultural aspects. The definition of 'Abstraction' or 'Abstract Art' has been discussed in various art encyclopedias, dictionaries, journals and articles. Some of the most common definitions stated by various publications are Abstraction is a term assigned to the visual representation which derive their physical appearance from objects in nature but are distorted and simplified or broken down into simple forms which are rearranged in a way that the artist fancies thereby expressing himself in the process. Abstraction is a progression with changes starting from almost naturalistic representation to semi-abstraction and then pure abstraction where all the forms are completely unrecognizable at this stage. It does not associate the viewer to any kind of natural objects previously experienced. It is entirely imaginative and not a description from anything visually perceived by the artist. The components of the picture plane and the structure are organized and treated entirely in a personalized manner without sticking to the laws of physical objects (Ockvirk et al., 1994).

According to *Painting and Understanding Abstract Art* by John Lowry, abstraction is the opposite of copying. It is the use of imagination to present an image. Also, it is not the opposite of figurative or representative painting, since the source of the subject of the painting can often be recognized without it being truly realistic. Abstraction is a mental process involving either depicting what is seen by the artist but in his own interpretation, or realizing images directly in front of us. It is often easiest to begin with something realistic and then to take it on a process of simplification or exaggeration, and it is up to the artist to stop when the source is still recognizable or it can exaggerated further into complete abstraction where the source object is no longer recognizable (Lowry, 2010).

The definition can be simply summed up as the simplification or breaking down of representational elements into unrecognizable or highly distorted forms which may be exaggerated by unnatural colours, shapes, patterns, etc. The 20th century Western Modern art brought these

K. C.S. Paniker's "Words and Symbols": A Formalist Approach

Laishram Samson Singh, Mousumi Deka

Royal School of Fine Arts, The Assam Royal Global University, Guwahati, Betkuchi,
Guwahati, Assam 781035, India. E-mail: samsonlshrm1@gmail.com

Royal School of Fine Arts, The Assam Royal Global University, Guwahati, Betkuchi,
Guwahati, Assam 781035, India. E-mail: deka.mousumi@gmail.com

Abstract

Formalism developed from the 19th century aesthetic of "Art for Art's sake". The Formalist exponents believed in the evaluation of an artwork solely based on its form, rather than its content. They reacted to an artwork on its formal and aesthetic qualities. Understanding the depth of Formalism is crucial in appreciating modern abstract art both of the West as well Indian. K.C.S. Paniker, being one of the most important figures in the abstractions of post-independence India, had many influences from western artists, although he always maintained his Indian identity in his works. His series of 'Words and Symbols' is one of his most important contribution to modern Indian art in which he was interested in the formal structure of the ancient Indian texts and symbols. Therefore, this paper aims at understanding the more complex nature of Formalism and how that can be used to reassess Paniker's works.

A Background Study on the Various Developments in Western Modern Art and Aesthetics

Two of the most important components of a work of art are its form and the content. The form is the sensuous manifestation of the artwork which is built around the content. The artist may use any kind of medium such as paint and canvas, stone, wood or clay and the artist, by visualizing his feelings, ideas and emotions create the form. When these subjective elements are objectified, they become the content of the artwork. The significance of content in art varies from one culture to the other. For example, in the West, the influence of ancient Greek art has made the western artists too conscious of the formal qualities of the work, which cannot be compromised for the sake of the content whatsoever. However, in ancient Indian art, on the contrary, the sculptural activities had been mostly influenced by the desire to represent spiritual and abstract elements and it is not necessary for the Indian artists to conform to the natural forms strictly and realistically as seen in ancient Greek and Renaissance art. Nevertheless, it would be wrong to conclude that the Indian artists had no sense of value for the formal qualities (1).

Various kinds of art maintain a balance between form and content according to their functional and aesthetic aspects. Visual arts such as architecture mostly give precedence to form over content, meaning that an architectural piece such as a building are admired for its physical beauty, symmetry, use of space and functional aspects and one do not seek or try to find meanings, contemplative thoughts behind an architectural work. They

IMITATION AND EXPRESSION: AN EXPOSITION OF ABSTRACTION IN MODERN ART

Laishram Samson Singh

Ph.D. Research Scholar, Royal School of Fine Arts, The Assam Royal Global University, Guwahati, India

Abstract- Modern art has a varied range of Avant-garde movements which have various unique approaches to the multi-faceted nature of art. Abstraction also happens to be one of the most popular and significant approach to many of the art styles and movements in modern art and each artist also made use of its flexibility in their own unique way. Some took inspiration from their surroundings and distorted the images resulting in a semi-abstract whereas some used it as a way of expressing the super-sensual elements such as emotions, passions and mood. Analysing these multi-faceted nature of abstraction in art would require a perspective from not just one but a combination of the multitude of various aesthetic theories. Therefore, this paper aims at the discussion and exposition of the nature of abstraction in Modern art through the Greek theory of 'Imitation' or 'Mimesis' which include thinkers such as Plato and Aristotle along with comparisons and contrasts with the modern theories of 'Expression' which includes thinkers such as Tolstoy and Croce.

Key words- *Mimesis, Imitation, Representation, Sensuous, Super-sensuous, Expression, Abstraction.*

I. Introduction

Throughout history art has been one of the most dynamic subjects because of its ever changing traditions and facades. Art is influenced by various outside factors such as social, economic and religious factors. All of these factors and the way the society have evolved leads to development of new languages and traditions in art as well. Perhaps, one of the biggest changes in art was with the arrival of the Modern art movement which introduced new radical approaches to art. These new changes also brought about new ways of looking at art, its appreciation and interpretation. Before the dawn of Modern art, right from ancient Greek art and again from the Renaissance to French Realism, art adhered to its representational values by depicting its subject in naturalistic forms and colours, attention to minute details and proper use of perspective and anatomy. But with the coming of new movements such as Impressionism, artists began experimenting with colours and effects of light instead of focusing on the accurate depiction of the subject. Loose and broken brushstrokes became the constituents of the paintings resulting in a rather distorted and sketchy image of the actual objects. Such distortions could be seen in the artworks of artists such as Monet in his works such as the 'Water lily pond' (Figure 1). The painting appears to be a sketchy rendering of the actual landscape with plenty of distortions and thick patches of paint yet viewers could still make out the representation of the foliage and the water lilies. Later developments such as in the works of Post-Impressionist artists like Van Gogh, Cezanne and Gauguin introduced even more distortions in the paintings. The artworks and the application of paints became more expressive rather than careful and precise imitation such as in the works of Van Gogh's 'Starry night' where he used unnatural swirling and vibrant brushstrokes which he painted when he was admitted in a mental asylum (Figure 2). During this phase in modern art, artists started relying heavily on abstraction which resulted in Avant-garde movements such as Cubism, Expressionism, Fauvism, etc. However, even in the works of these movements, though highly abstracted, viewers could still make out recognizable forms and references to the external world. Pure abstraction without any recognizable forms began to emerge with artists such as Kandinsky, a member of *Der Blaue Reiter* group of German Expressionism. Other significant pioneering artists of pure abstraction included artists such as Malevich and Mondrian.

Mimesis or *Imitation* theory is one of the first aesthetic theories introduced to analyse and study the nature of art. Fine art is known to possess its own autonomous values in as much as its product arouses an experience that no product of nature can, unless of course it is looked upon as a work of art. The Imitation theory arose with the fact that artist of that time took objects from nature to imitate it and thereby making it into a work of art. Greek artists, for example used the well-proportioned men and women in their society as their models to represent their Gods. However, according to Socrates, imitation in art does not comprise of pure and simple replication of the exterior of a physical object in nature. The success of imitative art does not lie in the creation of illusion. Socrates was the first to discern the symbolic component in the work of art of