

## CONTRIBUTION OF ARPITA SINGH IN INDIAN CONTEMPORARY ART

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### **Abstract**

*Indian women artists have challenged traditional representations of women in Indian art, exploring themes like identity, femininity, and social justice. They have pushed the boundaries of traditional Indian art forms, incorporating new mediums and techniques into their work.*

*They have examined Indian culture, history, and mythology, offering fresh perspectives on the country's rich heritage and also tackling pressing social issues like gender inequality, violence, and environmental degradation.*

*So let's discuss one of the great Indian women artists Arpita Singh who was recognized for her storytelling paintings that delve into the realms of womanhood and everyday life."*

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**Arpita Singh** is one of a handful of the ladies craftsmen in India who don't make an ideals of 'woman's rights' as the main rule for creative achievement." Arpita Singh has pushed the visual dictionary of the center matured lady further than practically some other lady craftsman. The oddity between the maturing body and the buildup of want, between the normal also, the heavenly and the danger of the rough motions of the impinging outer world gives her work its intrigue and edge.

Simultaneously she studies the miasma of metropolitan Indian existence with intriguing images of savagery that encroach on the circle of the private, making a tense vulnerability. Her initial canvases were high-contrast abstracts that were made with pen and ink and her most memorable Solo show was at the Chemould Gallery, New Delhi and has been shown routinely ever since. Not long after which she started to mix unique with the non-literal furthermore, achieved the standing as a non-literal craftsman and a pioneer.

Every one of Arpita Singh's drawings, watercolors on paper, and oils on material has a story to tell. To say that this famous craftsman's just's work is a story would be a ridiculous misrepresentation. Beset by the issues that are confronted every single day by ladies in her nation and the world as a rule, Singh paints the scope of feelings that she trades with these subjects from distress to bliss and from enduring to trust giving a perspective on the continuous correspondence she keeps up with them.

Arpita is viewed as the main lady painter in India after Amrita Sher-Gil. Arpita guzzles components from Bengali people's workmanship. Her artworks are respected to be essential for the miniaturist custom. She has been broadly granted, and her canvas sold for 9.6 crores in 2010, 'Wish Dream', a great painting (16-piece; 24-by-13-ft) (Illus.56) by Arpita Singh done in 2000, breaking a couple of records all the while. As it turns out, she turned into the main female craftsman of her age to track down a spot in the top section as of recently overwhelmed by any semblance of S.H Raza, Tyeb Mehta, FN Souza, and MF Husain. It was the most elevated at any point cost for a work by an Indian female craftsman, surpassing Bharti Kher's 'The Skin Speaks a Language Not Its Own' (a fiberglass and bindi elephant mold). Made up of a few dazzling material boards, it took Arpita Singh a year to complete the piece.

'Wish Dream' assisted Singh with bringing the focal point of the workmanship market back to female craftsmen. The work is a great painting that is

set up on sixteen individual material boards of shifting aspects. The craftsman has utilized an assortment of splendid tones, for example, blues, yellows and pinks as well as different items and themes like airplanes and vehicles, weapons, drifting blossoms, numbers, text, and figures. She says “The painting shows the fantasies and wishes of a lady (inside our general public) and how it advances and the way it’s connected with different ladies through customs.” She tracked down the motivation for this canvas from a Tibetan Play, and is perhaps of the biggest composition she has made to date.

She made sense of the complexities of the excursion of her existence with the particular visual language through variety and brush. She investigated the ongoing topic of society with various stories and utilized its characters to upgrade the interest and appeal of artworks. As a productive member of society, she remarked on the current day circumstances of our country and her humanistic materials evoked the unequalled sensation of human circumstance. She lives and works in New Delhi.

### **Style and Characteristics of Arpita’s Work**

Arpita’s water, oil color and drawing are a manifestation of her struggle, existence, displacement, and journey which creates a dialogue of irony. Absorbed with the current strategy, she utilizes ornamental material themes and realistic medicines. Right away, each work is by all accounts a practice in scholarly discussions yet look further and you breathe in the unadulterated richness of presentation and significance. In her oil artistic creations as well as her more modest watercolors, one finds advanced objects like and aero planes furthermore, dates and birds and lines and, surprisingly, a custard apple holding court like formal charms as the dates or letter sets dance inside the edges of the casing. ‘Dates are what we live by, ‘our lives are directed by dates.’ Also, to grasp that inside the mind of the splendor of Arpita’s mind is her obscure and symbolic understanding of life and its unique components delivered in a splendid treats-hued range. Arpita worked in each conceivable medium that happened reflective to her, such as

**Drawing and Sketching:** Her lines are so bold; there is no monotony in the lines. It expresses purpose, struggle, sensation, mood and emotions. There is a rhythm and texture and various lines such as hatched lines, vertical, horizontal, diagonal, circles, wavy lines, spray-print, and impressions of found objects. Before starting any work she draws and sketches to give form to her idea.

**Watercolor:** Her watercolor work is a complicated network of lines, especially in Indian red and indigo-blue colors. These are reflections of subtle feelings of her personal world. Her painting surface is filled with folk art forms like kantha embroidery of Bengal.

These do not have an epic scale. The colors are more soft and simple; she uses orange, yellow, pink, grey, watery green, cerulean blue and brown. She applies color in layer upon layer on thick paper and rubs them with fine sandpaper, rubs the surface with paint and creates the desired textural effects.

She is more comfortable in doing watercolor which is easy to control. She creates fine detail with a thin brush and applies and removes the colours which creates an interesting texture.

**Oil Color:** In her oil painting, she handles the whole composition at another level. These have epic proportions where multiple narratives are depicted. She began to explore contemporary reality which changes into a mythical background with dramatic possibility of the picture surface and complex web of characters. There are also elements of theatre in her oil painting. There are free-floating numbers and objects like teapots, knives, guns, cars, flowers and planes. There are few significant subject matter and individuality in her work style.

**Compositional Arrangement:** The striking part of Arpita's painting is her dramatic stage, where divisions are not preplanned yet communicated through her brush strokes. She metamorphoses the subject from the conventional to timeless by recognizing style in the treatment of male and female forms with deep sensibility.

First she makes a drawing or exercise in view of a visual thought. After that it is finished in water or in an oil medium. Generally her work is self-referential. The surface plays a significant part in her fine art. In a discussion with Roobina Karode, she communicated her advantage in kitchen works like washing utensils, her inclination towards delicate, harsh, granular, or hard surfaces and various types of surfaces. 'For that reason her craftsmanship has forever been process - arranged. It is through the interaction that she faculties, feels, contacts, opposes, savors and makes. For Arpita, the surface is a quick fascination, a powerful experience. The functioning surface is never clear or clean even at its commencement. 'It summons a reaction in a flash, it addresses me and I accept the hints as I go on,' says she. Roobina says regarding her, 'the composition cycle isn't simply a physical sign in any case, for Arpita, a disclosure of the functions of the psyche, with which she rehashes and imagines each day.'

**Elements of Repetition:** The striking aspect of Arpita's art is repetition of figures and motifs. Her deep passion for popular culture and its important elements encouraged her to draw not only letters and numbers but also cut stencils of forms and images and repeat them.

Repetition of warriors, male and female, structures, words, letters, moral stories, birds, blossoms, mists, steps, frameworks, planes and vehicles are executed for the upgrade of the stories. Maps- Different sorts of guides generally resound her

work of art and comprise significant components that intertwine her craftsmanship. She jumps at the chance to utilize old guides, wandering streets, significant milestones, blocks, and structures and her specialty is to think of certain words over them.

**Motifs:** Patterns and Motifs are the striking parts of her craft and are tracked down in overflow for stylish reasons. She expressed, ‘Example of any sort catch of my creative mind - for example, the excellence of the Bharhut and Sanchi emblems complicatedly cut in stone, saris with extravagantly weaved borders, Kantha join appliquéd quilts, all request a visual mindfulness in both physiological and mental terms. Enrichment is never without capability or importance’. Arpita eliminated a wide range of ordered progression in craftsmanship like lower and higher workmanship, and fine and utility craftsmanship. All components are entwined with reiteration to make rhythm.

**Textile Influence:** Arpita draws small dash-like lines in the background that recall the famous Kantha embroidery of Bengal and show the influence of her profession as a textile designer. These kantha-like stitches give her painting a unique impression of stitched quilt. Mary Ann Milford says, ‘theses designs represent a natural intersection of aesthetic sensibilities and cultural values that go beyond mere surface decoration.’



**Letters and Graphic Impacts:** Arpita liked to paint the structure in frames with amazing shape that looks like youngsters’ books or school outlines. She rehearsed a parcel of outlining in her initial days even on composed paper like inventories, papers or diaries because of the absence of cash. Gradually she utilized text, and space and made strokes that seemed to be letters in order.

### **Analysis of Arpita’s Painting**

#### **Child bride(1985)**

#### **Child bride, oil on canvas, 24\*36 inch**

Arpita Singh recreates this painting Child Bride after Amrita Sher Gil by arranging forms and figures like cars, an airplane, a moon, flags, ducks and birds. Singh has painted the naked body of a child bride and showed her sensitive age. She has wandered out into a world where she is like a stranger lost among cars and airplanes and covered women around her yellow ghunghat but not covering her body completely. Her confusion is indicated through violent colors against the dark blues and the red color suggests a dirty night. The surroundings of the painting convey deep emotion in the subject that invokes the traditional approach regarding this issue.

### **My Mother(1993)**

#### **My Mother, Oil on Canvas, 48\*36 inch**

The Bombay mobs of 1992-93, after the Babri Masjid destruction in Ayodhya, set Mumbai city in a burst. The fire of viciousness where large number of individuals were killed, Conflagration, destruction, and individual and public destructiveness were found in different regions like apartment complexes also, ghettos. 'My Mother' is a huge oil painting, a picture of a craftsman mother who is an older widow who steps out cautiously of her home and gets done with her ordinary tasks. The askew portrayal of the street depicts the flares of brutality as dead groups of fighters and whores, broken seats, the flotsam and jetsam of houses and bunches of improved vehicles show the animosity in the public eye. Picture of her mom is a memory of old mother goddess. Through this composition, Arpita remarks on collective uproars in Bombay. Nilima Sheik says regarding this, 'the embroidery is woven on a white twist: white covers, white piece of clothing for a living, white for setting off the wonderful edge of agony, of variety and tissue. There would saints and survivors when a city takes up arms against itself.'



### **Durga (1993)**

#### **Durga, Oil on Canvas, 48\*30 inch**

This painting depicts sheer picture of four-equipped Durga situated before the material, holding a weapon in one hand and bloom in the other. Underneath her a man is resting while she is resting on him strikingly and another man pointing a blade towards her and attempting to hurt her. On the right side, one situated woman is shown welcoming the goddess. According to her, 'The Ananda Bazaar Patrika bunch needed to deliver a schedule with some woman painters' works and they requested that I do a composition for them, so I called it Devi. Also, in her grasp, there are firearms and other things. I think individuals who are truly strict or have their conventional convictions figured it to be extremely bizarre on the grounds that the white sari generally addresses a widow's garments. So that was the debate, however I painted it white since it was simple for me to make that sort of contrast with the red what's more, pinkish foundation. A



figure will be figure, whether it is a woman, or Man or a widow, it isn't significant to me. This painting was made done after the common uproars.

### **Security Check (2003)**

#### **Security check, Watercolor Mounted on Board, 22\*32inch**



Security check documents the shameful experience of a vulnerable pregnant woman at airport security stripped naked with a raised arm and around her men with guns suggesting violence in the society. Arpita uses many codes and symbols with reference to contemporary reality and the themes in her paintings like 'War widows' and 'Women Violated' are related to the present situation of society.

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