

Exploration of Forms in the Artworks of Gogi Saroj Pal: A Contemporary Female Indian Artist

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ABSTRACT

The most important elements in the variety of artworks are their forms. Female artists have developed the advancement of vision through a fusion of subversion of the already depicted/narrated forms in the encounters of forms. One can detect the search for feminism in the analysis of these forms. Gogi Saroj Pal also investigated many contexts of feminine identity and its subversion, as well as numerous forms of female iconography. Sometimes an artist will return to a well-known subject while denying past forms, forms that have been perpetuated through the construction of gender and politics. The study looks at how these subversive forms are used in Pal's artworks, where the notion of self-discovery serves as a tool to challenge stereotypical ideas.

Keywords:

INTRODUCTION

Gogi Saroj Pal was born in Neoli, Uttar Pradesh, in 1945, and received her education from Lucknow (Uttar Pradesh). She was raised in a liberal family where her father was a freedom fighter and her uncle was a writer. She was a cheerful little girl. Additionally, her grandmother served as a social worker for the state's female residents. Pal has always been observant, which is very plausible in this kind of family. Together with her artistic partner Ved Nayar, she resides in New Delhi. Her talent extends beyond painting to include printmaking, sculpture, installations, studio ceramics, and writing. She works in a variety of media. She has exhibited and is one of the most well-known female artists in India. She is one of the most well-known Indian female artists and has had exhibitions abroad. Her paintings are primarily on Indian women, and there is a blend of traditional and modern elements in her work. Women were frequently portrayed as objects in the paintings and depicted as having sensual displays or acting in other ways to suit the theme. The representation of women in Indian miniature paintings was founded on gender politics, in which the power of man was glorified through the projection of woman. Women have been provided to the audience in countless small artworks through symbolic gestures (Aitken 1998).

Pal's female protagonists are not depicted as being beautiful. They are, nonetheless, infused with poise and grace and are full of feminine force and spirit. Pal's artwork is even more imaginative and contextual thanks to the effective use of colour. Many of her paintings feature unusual pictures of

half-human, half-animal people, and the prevailing mood is one of strangeness in peaceful equilibrium. Her artwork makes us feel detached from the physical world and reminds us of ancient figurines of art that are hybrids of humans and animals and are revered in Hindu mythology as divine. Pal mystifies her feminine subjects and transforms them into superhuman creatures by equating such supernatural entities with everyday terrestrial women. She performed in a number of dramatic roles, including Hat-yogini Shakti (the female yoga performer), Kinnari (how much of a woman you are), Dancing Hoarse, Swaymvaram (an old Hindu custom of choosing the groom by the bride), Aag ka Dariya (the ocean of fire), and Kaamdhenu (wish-fulfilling cow).

Altar for Nirbahya, a rape victim-inspired figure, etc. Thus, the hatred in Pal's paintings undermines social conventions. Thus, we might infer that neither artist intends to produce visually appealing works for the audience. Modern representations of previous figures from Indian mythology and art are used. These characters are changed in a distinctive way to critique earlier conceptions of women that were based on societal hierarchies, gender roles, and political ideologies. The feminine figures in Pal's art defy conventional stereotypes and stand for contemporary problems facing women. As she noted about her feminine symbols, "Indian mythology has a restricted number of nayikas. I always oppose the usual picture of a woman because these shapes belong to beauty and sensuality. I desired to add one of my own. Instead, they want to use conceptual art to encourage introspective thought. Paintings by Pal include "Altar for Nirbhaya," in which the woman is depicted as making a strong statement against rape and societal injustice. In these paintings, Pal has depicted the inner suffering of the rape victim and offered a remedy for such terrible events by using the symbolic meaning of various objects. Pal's "Nirbhaya" series, which is the depiction of a tragedy, has any sense of artistic or physical beauty and instead depicts the social miseries of femininity. In her series "Hat-Yogini Shakti," Gogi Saroj Pal created a wonderful protagonist expression using vivid colours. In Hat-Yogini Shakti, a lady does yoga with vigour and fury. Gogi Saroj Pal created a series of poses using this phrase. It might be said that she drew inspiration from mythology to create the idea of Kali (Kumar, 2008). On the contrary. She is depicted as being naked, but compared to the old Yoginis, her nudity is less alluring because the primary structure of the body has been sketched without any sensuality. The artist specifically steers clear of embellishment and decoration because the protagonist's approach does not objectify women. Like the old Yogini forms that were displayed with voluptuousness, they do not dazzle the viewers through sensuous display or through commercialization. According to her, "I don't want to adorn the surface; I just want to express myself in my own style. I don't even care if the painting is bought or not, or if people enjoy it or not; my work is free from such worries" (Stated during the interview with the researcher).

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The artist completely avoids the tendency toward wrath and rage, which is particularly connected with the imagery of the Goddess. In order to counter the political vision of women that the Goddess has been given through patriarchal rule, Pal reimagined the female protagonist with the tiger. It might be argued that Goddess Kali's origins are tied to the wellbeing of Gods and civilization, and that she exists purely to serve the needs of men. She used to only show up during battles with demons and evil spirits. On the contrary. She is depicted as being naked, but compared to the old Yoginis, her nudity is less alluring because the primary structure of the body has been sketched without any sensuality. The artist specifically steers clear of embellishment and decoration because the protagonist's approach does not objectify women. Like the old Yogini forms that were displayed

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Despite coming from her imaginations, Gogi Saroj Pal's works include elements of Western reality. Her realism provides the lady confidence and power as she embraces her sexuality and independence. Pal examined Indian mythology, religion, and vintage Indian paintings via feminist lenses before bridging the gap with a subjective strategy. She took on the form of her own Nayika, or heroine, whose personality patriarchal art projections had overlooked. She thought about the cow again and likened her predicament to that of the Indian woman. Through her Kinnari series, she questioned the morals of all women in order to make the objectification of women into a strong issue. In his description of aesthetic realism, the legendary American poet, critic, and teacher Eli Siegel notes that: "to see art as making life more sensible it is first required of one that he respects art, know what it is, not make it less than it is. Art, Aesthetic Realism believes, shows reality as it is, deeply: straight. All art does that. The possibilities of reality are a reality. The more we see reality as having order and strangeness, form and wonder, the more reality we are seeing. Art is a way of seeing reality more by seeing it more as it is" (Koppelman & Wilson 2002).

Gogi Saroj Pal has creatively depicted all of the painful situations that women go through in order to raise awareness about gender politics. She has researched many literary works and myths for this and has honed her artistic representational skills. Her use of symbolism in her art makes her true beliefs and virtues clear to see. Her approach is uncomplicated but effective. She focuses on issues that women commonly struggle with and then employs strong female role models to establish new paradigms of force and power (Kumar 2008, Elinor 2011). Pal's main characters exude irony and feminine power. They display their sexuality to bystanders when they are nude and without embarrassment. There are two main approaches in all of her works; the first is the critical representation of society through the weak representation of women. Her caustic portrayals of ancient Indian people are quite inventive and well-considered. She criticizes figures such as Goddess and other previously organized imagery in particular. The mythology of our society, she notes, "has to be reinterpreted; if we don't adapt our mythology as per the situation, the society would die soon." Her strong female figures, such as Hat-Yogini and Nirbhaya, create another perspective on female objectivity and commodification. By challenging women themselves, she confronts the patriarchal system. After offering a solution, she lectures the female observers about the injustice of society's objectification of women. According to the actual experiences of a woman's life, female artists have experimented with a range of genres. In contrast to sensory or moral norms, their canvases have their own aesthetic enjoyment that is derived from intellectual or conceptual principles. The spectators are brought into contact with the reality of women in society through their painted subjects. The female character in the Kinnari series, who has a bird's body, symbolizes the well-known phenomenon of women's lives. This expresses the desire to soar through the air or the desire for wings to enable one to realize their aspirations. Another series, Nayika, is also based on the popular Nayika movement in India, but in this series, the lady is not shown as an object. She is portrayed as a strong topic.

Conclusion

The forms of the various artworks are the most crucial components. Through a fusion of subversion of the already depicted/narrated forms in the encounters of forms, Gogi Saroj Pal created the advancement of vision. In the examination of these forms, feminism may be seen as being sought after. Gogi Saroj Pal also looked into various contexts for the subversion of feminine identity and various kinds of female iconography with the exploration of different roles and episodes. Sometimes a creative person would revisit a well-known theme while rejecting earlier iterations that were maintained through the construction of gender and politics. The study examines the usage of these subversive forms in Pal's artworks, which employ the idea of self-discovery as a weapon to subvert stereotypes. Pal has fought against the pervasive gender injustice in society that was highlighted in Indian art. The female protagonists of Pal are liberated from all social constraints, such as appropriate clothing, decoration, and a proportionate figure. They are enjoying their independence and the energy of the feminine while they are naked, not adjusting any form of offering or seduction. The use of colour helps to reinforce the topic. They are not acting in a nudist fashion to attract attention; rather, they are savouring their sexuality for themselves. The memory of self-interpretation in defiance to the male-dominant culture of society permeates Pal's nudity.

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