ABSTRACT
This research paper is based on the art scenario in Mumbai after independence. The aim of this research paper is to trace analyses various in development of Contemporary Art (painting and sculpture) in India after independence. The period of survey covers mainly the twentieth century country with stress on the decades. This decade is crucial in many ways, as it was during this decade that World War II over. India achieved independence and some of the progressive tendencies began their formative stage. But in order to analyse and explore the factor that were responsible to bring out the change in the course of development, the happening in socio-political and cultural fields in Mumbai since around the 1850 are taken into consideration. The spotlight is on the Mumbai city which became dynamic centre of activities in western India 1950. Different aspect of Mumbai as a cosmopolitan city are studied in order to analyse the reflection of this on the developing trends of Art in Mumbai.

Keywords: Mumbai Art scenario after independence

INTRODUCTION
The background of the development of Mumbai as a cosmopolitan urbane centre, its ever changing atmosphere, the social tendencies of the people of Mumbai of various caste and creeds, their behaviour patterned is tackled. Significance of role of Bombay Art Society chief promoter of the art society in the Mumbai provenance, together with the role of educational programme of Sir J.J.School of Art in analysed in the relation to the development of art and trends as they began during the turn of the previous country. The current and cross current which influenced the art style of Mumbai painters, the relation of the other centres of Western India viz. Pune, Indore, Baroda, Kolhapur, Ahmadabad to Mumbai also discussed subsequently.

The influence was British principal who preside over the educational programme of Sir J.J.School of Art, other British painters exhibiting their painting in India and especially that of the European critics who came to India at the outbreak of the World War II, their impact on the changing art trends. The impression and influences brought back by the Indian painters and sculptures who visited modern art centres in European countries and the repercussion on the art trends of the period is taken into consideration. The chief factor which provides the inspiration for the rapid development of Mumbai was the considerable number generous patrons who came forwarded to encourage and help the promising individual in each branch of knowledge including the Fine Arts. The name of this patrons and their significance in the process of development of art in Mumbai is also noted. Their survey is divided into groups of generation of the artist according to the development of particular style of painting and sculpture which help to analyse to art moments through their various stage.
PROGRESSIVE ARTIST GROUP MOVEMENT AFTER INDEPENDENCE

A collective of some of the most iconic artists of India, the Progressive Artists’ Group (PAG), formed in 1947 in Bombay, transformed the modern art scenario of the country. The founding members were rightly referred to as ‘heralds of a new dawn in the world of Indian art’ by celebrated author Mulk Raj Anand. They challenged the conservative artistic establishments of their times, and espoused a worldly mindset. The result was a beautiful synthesis of Indian art history with modernist styles such as postimpressionism, cubism and expressionism.

The sudden turn which the work of progressive group to the art trends of Mumbai in the year 1949 by their first exhibition, is significant in the since that it established the final break from the academic realism which had been unheard in more than half a century ago. The factor in the other parts of India in Mumbai itself which were responsible for the rise of the progressive artist, the role of the critics like Lang hammer, Schlesinger and Leyden and other cognoscenti, repercussions of their style on the art trends on Mumbai. The evolution in the work of the six founder member of the progressive group viz. Ara, Souza, Raza, Hussain, Gade and Bakre is analysed. The common factor in their individual style and the distinct aspects are taken into consideration to point out the significant of their contribution.

VARIOUS TECHQUINIC, APPROACHABLE STYLE BY PAG

It is hard to club the vast body of work produced by the Progressive Artists’ Group under one category, as each artist was influenced by different movements and styles, and had a unique artistic approach and temper. The PAG members often merged Indian themes and imagery with western artistic techniques such as European modernism, post-impressionism, cubism and expressionism. While K.H. Ara created striking watercolour and gouache paintings that resembled folk and native tribal art styles, F.N. Souza a showcased an unconventional distortion of form and interestingly merged Gonad folk art with western styles such as cubism. In contrast, H.A. Gade is considered among the foremost abstract painters of post-independent India, who often painted themes related to landscapes.

The PAG (initially comprising F. N. Souza, S. H. Raza, M. F. Husain, K.H. Ara, H. A. Gade, and S. K. Bakre) came into being sometime after August 14, 1947 when the partition of India wreaked havoc on humanity, with many losing their lives or being dislocated. The partition is believed to have sowed the seed among the founding members to set new standards in the country, beginning with art. Challenging the conservative art establishment of their times, the Members desired to break away from the revivalist nationalism formed by the Bengal School of Art, and instead, promote a progressive style that was on par with international developments. The basic principle was to come out of the colonial hangover, and espouse a worldly mindset.
BOMBAY GROUP MOVEMENT

After the dispersal of Progressive Group some prominent from Mumbai and remaining of Progressive group came together and formed the ‘Bombay Group’. The work of the painters of this groups the common qualities of their paintings and distinct aspects of their art style and the individuality in their work are analysed. The significance of these group artists in the rapidly changing Art field of Mumbai and their absorption of various ideas and style of their thinking as will in the creative is pointed out.

The achievements of the painters of this group viz. Palsikar, Hebbar, Chavda, Husain, Ara, Samant, Gaitonde, D.G. Kulkarni and those of sculptor Pansare whose development was almost parallel to their thinking are discussed with reference to their prominent works.

OTHER INDEPENDENT ARTIST MOVEMENT

The multidimensional aspects of the paintings as well as sculpture in Western India during the sixty’s and after is discussed in this research. The reflection of this art trends in International field on Indian art today, particularly on such artist who did not belong to the other two groups. This include painters like Akbar Padmase, Tayyab Mehta, Jahangier Sabawala and Badrinathan and sculptor Pillo Pochkanwalla and Adi Devierwalla. Their formative period, development and contribution are analysed with reference to their prominent work.

Art field of Mumbai and their absorption of various idea and style in their thinking as well as in their creative work is pointed out. The achievement of the painters in the group viz. Palshikal, Hebar, Chawda, Husain, Ara, Samant, Gaitonde, D.G. Kulkarni and those of sculpture Pansare whose development was the almost parallel to their thinking are discussed with references to their prominent work.
CONCLUSION

The geographical situation of Mumbai and its emergence as a cosmopolitan urban centre enabled the minds of the Mumbai people to receive and assimilate the influence of the British academic realism, disseminated through the training of Sir J.J. School of Art. It is interesting to see how the talented students of J.J. School absorbed the British inspired art-style thoroughly, so much so that they excelled and proved their ability. Even the English critics admired their works. The eminent sculptor Mhatre was whole heartedly given acclaim not only by the Britshers but even by the critic like Bird wood who was in the beginning reluctant to admit the talent of the Indian students. It is very exciting to trace how from the strong influence of the British academic style, the Indian painters and sculptors, struggling to find their own expression and trying to break from the tendency of the academic style of painting with microscopic details, stepped into the impressionistic phase of the Indore School. A sharp break came with the Progressive Artists Group which made the artists aware of the European trends who were succeeded by the artists of the Bombay Group, many of whom went abroad and returned with various influences in their minds. They successfully attempted to synthesise the elements of Western art with the Indian sensibility and the pictorial tradition. Through such various phases, Indian art-trends during the seventies have arrived at the varied manifestations showing several facets. It’s on these lines that I have studied and compiled the documentation of the art situation in Western India which leads to the following conclusion:

From its state of predominantly British influence during the second half of 19th century, the art in Western India has been developing through a complex blending of various artistic trends, emerging in the present time with multifarious tendencies such as expressionism, tantric-art, surrealism and non-objective art etc. It clearly gives the idea of how modernity has taken its roots in Western India which is one of the major regions of the country. It also enables us to observe the process of how the Indian painters have discovered aspects of the 'Modern Western Art Movements*and responded to them through their experiments in pictorial and plastic media.

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