Introduction to the Modern Art of Assam and Allegoristic Artworks of Kishor Kumar Das - An analytical Study

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ABSTRACT

The allegorical movement emerged in France during the late nineteenth Century and got spread to Russia, Belgium towards the first decades of Twentieth Century. The ideal flourished in the western countries flowed to the east within a very short period. This cultural and literary movement brought Neoism in the Indian art and literature. Prior to that, there was a certain way of expressing a subject through sign or symbols. Off course, there was no rigid philosophy or disciplined trend. In due course of time, the traditional allegorical form got turned into serious allegorical discipline. In art, the allegorical artists formed a strong base which attracted the art admirers within no time. This group of artists tried to use the familiar objects by imposing new meaning and sense to them. It was also reflected in literature. It started to spread to and influence the art culture of different margins. Assam, the North Eastern State of India was no exception. In this case, the Indian artists had acted as the midway. The modern Assamese artists such as Mukti Nath Bardoloi, Tarun Duwara, Ashu Dev, Sobha Brahma, Hemant Mishra, Benu Mishra, Nilpawan Barua, Gauri Barman, Samiran Barua, Nani Barpujari etc. had adopted the new allegorical trend. As a result, later on, the other artists got a base to work with the allegorical language. Among them, Kishor Kumar Das is one of the prominent artists. Starting in the 80s of the Twentieth Century, he has stepped into receiving National recognition by the Lalit Kala Academy. He has completed his art education from the Faculty of Fine Art, M.S. University, Baroda. His paintings are engulfed with socio-political and environmental concerns. There is often seen use of certain key symbols in his most of the paintings. They include Scissors, Iron Machine, Bird, Sewing Machine, Compass etc. Such common objects used in day to day life have been used by the artist as the symbol to social problems, political issues, environmental degradation, murder, violence, intolerance etc. It has not only captured the eye of the art admirers from the different parts of the world but also enriched the Assamese art culture. In this proposed research paper, the allegorical characteristics in the paintings of Kishor Kumar Das will be analyzed along with brief epilogue to the Indian art.

Key Words: Symbolism, Art Culture of Assam, Conceptual art, Kishor Kumar Das.

Introduction

0.1. CONCEPT:

In the last century, a sense of growing awareness for experimentation and new thoughts emerged in the art and paintings of Assam, especially since the 60's decade. The western Art movements such as symbolism, expressionism, Dadaism, magic realism etc. had started to influence the art culture of Assam during the 80s and 90s decades. In this period varied dimensions of immense emotional symbolic meanings got reflected in the art and paintings of Assam. For this, the ground was built up in the 60s decade by the eminent artists Sobha Brahma, Benu Mishra, Nilpawan Barua, Ashudev, Mukunda Devnath, Hemant Mishra, Samiran Barua, Rajen Hazarika, Nani Barpujari, Naren Das, Ajit sil, Devanand Ulup, Rajkumar Majindar and many other legendary artists where later on Lutfu Akhtar, Utpal Barua, Munindra Narayan Bhattacharya, Genesh Gonhia, Kishor Kr. Das, Maneswar Brahma, Divij Sharma, Minakshee Chaliha, Sobhakar Laskar, Parikhit Barua and many other artists contributed in introducing new trends through their own experimental works. In the very first phase, experimentations were conducted on the symbolic expression of local structures through the traditional Indian art and European modern art forms. The echo of challenging the traditional forms, started in the very first decades of the 20th Century in Europe had greatly impacted artists of Assam as well as India. The recent trend of art movements i.e. the Post-Modernist form is traceable in the paintings of Kishor Kr. Das whose works started gain attraction towards the last decades of the same Century. Kishor Kr. Das is one of among those artists who are well crafted in searching the reality through the eye of worldly curiosity along with metaphors. His works present some sub-detailed figures of the physical world and sometimes expression of an imagery work. He crafts particular concepts of the visual world. In doing so, sometimes he has adapted satirical mood which contains deep meaning behind its veil. Scissors, sewing machine, iron machine, safety pin etc. common objects has found space in his paintings in a unique way. It is evident from his works such as 'Creator', 'Violence', 'Once Upon a Time There Was a River', 'Hidden Power' etc. These paintings depict the brilliant social attitude and self-analytical feature of the artist. In this proposed research paper, the meaning and significance of the various key symbols used in his paintings will be analyzed.

0.2 NEED OF THE STUDY:

In the age-old journey of getting shaped as modern art, the Assamese art culture has been enriched in different ways. Greek literature states that, painting is silent poetry and poetry is painting that speaks. But it seems that discussion and criticism of art has not gained attention as gained by that of literature. Today, art of Assam is recognized in the national as well as international platform.
Either it is in the influence of European modern art movements or enthusiasm for self practice, but the modern and the latest post modern art have captured attention. If it is limited to the visual satisfaction and adorning walls of drawing rooms; then the real objective of the art will get disrupted. There is very need of studying the texture of the art works through artistic analysis. If we look at the works of Kishor Kr. Das, those post modern works will provide us statements instead of aristocratic satisfaction. Analysis of those paintings will shower light on many curtailed aspects of artist's works.

0.3 METHODOLOGY:
In preparing this research paper, analytical method is adopted. For primary source of data, books and magazines on art and the selected paintings of KishorKr. Das are taken into account. For secondary source of data, information available on internet along with personal interviews are used. The selected paintings are collected from the artist itself.

0.4 SCOPE OF THE STUDY:
In the context of analysis of allegory in the paintings of KishorKr. Das, the history of Indian art, its development and evolution, impacts of western art movements and their derivations in the art of Assam will be encompassed in this study. Along with the detailed analysis of the art works of Kishor Kr. Das, the key symbols used by him such as scissors, safety pin, iron machines etc. will be discussed.

0.5 REVIEWS OF RELATED LITERATURE:
In Assamese language, eminent poet, art critic Nilmani Phukan has authored three books on art. They are - "Loka Kalpa Drishti"(1987), "Rupa Varma Vaka"(1988), "Silpakalar Upalabdi aru Ananda"(2013). After him, available materials and scripts are limited to Ankur Deka's "Asamar Chitirakala"(2006), Pradip Nath's "Silpa Bhasha"(2007), Mousumi Kandali's "Asamar Adhunik Silpakala" (2011) and Rajkumar Majindar's "Silpakar Aitihya aru Adhunikata" (2017). Apart from these, few articles are published in Assamese as well as in English daily newspapers and journals. The renowned Assamese magazine 'Satsari' had published its March 2016 issue as special on the art culture. It included articles penned down by each of Dr. Rajkumar Majindar, Mousumi Kandali, Rupanjali Barua, Dr. Ranjit Gagoi, Ankur Deka, Jyotishman Das, Dilip Kr. Sarmah. Some other articles are found published in 'Purvachal', 'Sadin', 'Sambhar' etc.

0.6 HYPOTHESIS:
Tracing from the ancient period, art is found to be stepped into the post modern era passing across the modern period. Some of these aspects have been discussed in different times by different scholars. In this study, the post modern forms and current trends are analyzed with special reference to the selected paintings of Kishor Kr. Das along with allegorical synopsis.

0.7 OBJECTIVES:
• To analyze the background of Assamese art.
• Detailed analysis of art and paintings of KishorKr. Das
• To find out the modern characteristics in the paintings of KishorKr. Das
• To analyze the allegorical essence of the art works of Kishor Kr. Das

1.0 INTRODUCTION TO INDIAN ART:
The history of art takes back to the history of evolution of human civilization. Primitive men gradually acquired the structured artistic forms by exploration starting from the cave age. Once there was a period when those cave arts were meant for symbolization of the needs and demands of life. That’s for what art culture is regarded as more ancient than scripts. The cave paintings were spaced for animals, birds, hunting, fighting and primitive weapons chiefly.

In India also many such cave arts have been discovered which bear immense pre-historic value. In the book 'SilpaBhasha', the author Pradip Nath has stated that, “According to the scholars the arts discovered in some of the caves Kaimur mountain range of middle India are the oldest cave art of India.”
After the commencement of the social settlement of human civilization, art culture has grown through various phases of expression in form in the different periods of Harappa, Mohenjo-Daro, Mouriya, Kushan, Gupt reigns. In the view of critic Ankur Deka, "Actually the Ajanta Cave paintings are the evident of the golden era of art.”

After the caves, booklets appeared as the medium. The arts portrayed on Tal leaves, Sachi leaves, different cloth sheets and wooden blocks were chiefly found to be descriptive. Here, presentation of the intended subject in a descriptive manner was the matter of concern. There are found enough evidences from the religious and functional booklets with figure centered forms of art. For instance when the Ahom reign in Assam amidst the North Eastern India. During the era of Sankardeva, art had acquired its unique form. In the supervision of royal order, the clinical book 'HastiVidyarnava' was adorned with attractive descriptive art. The Ahom kings had also made efforts to import artists from Delhi, Punjab and other neighbor kingdoms. Therefore, the art during the last stage of this era contains Mughal influences. In 1826, British became the ruler of Assam by dint of the Yandabu Treaty and the sun of Ahom kingdom got set which led to the end of the Ahom art period and introduced a new era. During the British rule, western thoughts had influenced the Indians mostly in the fields of education, communication, art and literature. As a result, varied accumulated forms and trends had emerged. Innovations in printing machine and media had greatly contributed. The first Assamese magazine 'Arunodoi' published by the American Baptist missionaries had also facilitated the art practice. Particularly, the way of using wooden blocks stamp for printing had been started. This bulletin has also contributed in the rise of a new art trend. Critic Dr. Rajkumar Majindar has viewed that —— ‘The illustrated art of wooden block printing in Arunodoi had introduced the wood block printing as a new medium in the history of the art of Assam.”

From this period, Indian art as well as Assamese art culture headed towards the path of modernism. Raja Ravi Varma is one of the legends who had introduced new thoughts in the overall Indian art. His works reflect a mixed texture of eastern and western
trends. In the modern Indian art, Kaviraj Rahulrath Tagore has also proved himself as one of the pioneering figures. At first, he used to draw line arts. In spite of being well acquainted with the traditional way of art, he was a bit anti traditional. Another artist from Kolkata was Avanindra Nath. He and his disciple Nandlal Basu had played a great role in turning the wave of Indian art toward modernism. Yamin Roy, Ram Kinkar Beiz, Amrita Shergil, M.F. Hussain, Somnath Hor, Ganesh Paine, Yogen choudhury were some of those pioneers who had sowed seeds of new trends in the traditional Indian art forms. Their works with own form, own concept had introduced a new path enlightened by intellectual touch.

Art critic Ankur Deka has written, “The lean stream of Indian art started to wide up gradually from the 20th C by dint of the efforts of sister Nivedita, Avanindra Nath Thakur and others. In the works of Rabindra Nath, Yamin Roy, Gaganendra Nath and Amrita Shergil, new forms started to dazzle. Their insight had crossed the eastern margins and started to absorb western raw ideas. It led to the creation of new forms. Thus, modernism was introduced in the Indian Art.”

Off course, eminent poet, critic Nilmani Phukan has stated in his book ‘Rup-Varna-Vak’ that--” Though modernism was introduced and got reflect in the works of Gaganendra Nath, Rabindra Nath and Amrita Shergil, but Indian art had not acquired a literal modernistic form as a whole for the next fifty years. The universal features of modern art such as artistic expression, sculpture, structural analysis, deep emotional expression etc. had been depicted meaningfully and creatively in Indian art in the 50s decade.

1.1 Art of Assam in the light of Indian Art:

As a result of the aspirations for modernistic forms in Indian art, the art of Assam also got influenced. It was during the early decades of the 20th C. According to eminent fiction writer, art critic Mousumi Kandali, “Actually, publishing of ‘Awahan’ had introduced the era of the Modern art of Assam.

British had established art schools in Kolkata, Lahore, Madras and many other places which transformed art into academic discipline. It facilitated a large number of youths of the country to receive art education and training. During the early days of the 20th C, Mukundin Bardoloi, Lakshmi Ram Barua, Suren Bardoloi, Jagat Singh Kachari, Pratap Baruah and later on, Birendratal Bhowmik, Bhavesh Sannyal, Sashidhar Saikia, Robin Bhattacharya, Tarun Duwara were enrolled for art education in Kolkata, Lahore etc.

Nilmani Phukon has considered Mukundin Bardoloi as the first assamese artist who carried the modernistic elements. His notable art work includes ‘Jakiya Soali’, ‘Kani Khola’. The art of modern Assam had emerged through the works – Pratap Barua’s ‘Aapel’ (APPLE), Tarun Duwara’s ‘Asamiya Sipini’(Assamese Weavers) etc. Ratneswar Baruah, Suren Bardoloi, Chitra Sen Barua, Jiwsesar Barua, Hemchandra Barua, Gajen Barua, Prakash Barua, Chitra Ranjan Barua, Bishnu Prasad Rabha, Jugal Das, Sashidhar Saikia, Robin Bhattacharya whose work had modern elements in the pre-independent period. The post independent period mostly includes artists like Tarun Duwara, Ashudev, Sobha Brahman and Hemant Mishra. Ashudev and Hemant Mishra had concentrated on local art forms in the light of western modernistic art movements.

In the 50s of 20th C. many art organizations were established which facilitated many youth artists. It includes Jubilee School (1948) by Jiwsesar Barua, 'Government Art and Craft School'(1961) which is now upgraded to college, ‘Assam Art and Craft Council’(1971) by Nilpawan Barua, Sonaram Nath and Rajeswar Sarma; ‘Guwahati Artists Guild’(1976) by Benu Mishra. This was the phase of emergence of modern art through the art works of Sobha Brahman, Benu Mishra, Nilpawan Barua, Prawan Barua, Gauri Barman, Pulak, Hemangini Bardoloi, Prasenjit Duwara etc. Here, Samiran Barua and Nani Barpujari deserves special mention. They have immense contributions for the modern era of art of Assam. After them, those artists who are contributing till date are- Ajit Sil, Dilip Tamuli, Champak Barabara, Munin Bhattacharya, Madhusudan Das, Ganesh Gohain, Nikhil Barua, Santana Gohai, Munin Rajbansi, Utpal Barua, Rajkumar Majindar, Kishor Kr. Das, Maneswar Brahman, Lutfa Akhtar, Nilima Thakuria Haq, Ratul Gogoi, Dadul Chalilah, Sobhakar Laskar, Sanchita Gagoi, Devanand Ulup, Devjit Sarma, Parikshit Barua, Jogen Basumatary, Sabita Pegu, Dipankar Bania, Manika Devee, Aditi Chakravarti, Minakshi Bargonah, Paran Banti Devee, Manoj Chakravarty, Pradip Nath etc. (Kandali Mousumi: Assamar Adhunik Silpakala)

In this emerging trend with varied dimensions, structural stratification and desire to see the world with the experimentalist curiosity, art has gained a new definition.

2.0 ABOUT OF KISHUR KUMAR DAS:

Kishor Kumar Das is an Indian visual artist. He mainly works in conceptual painting. His paintings highlight socio political issues. Eco criticism is also a subject of his paintings. He has painted not only a number of paintings but also illustration art. He was born in 1970 in Kamrup, Assam. He has completed his art education from Faculty of Fine Arts, M.S. University Baroda. He received the prestigious National Award from Lalit Kala Academy in the year 2004-2005. He has also been the General Secretary of Guwahati Artists’ Guild. Apart from that, he has been the State Member of North East Zone Cultural Centre, Dimapur; General Council member of Lalit Kala Academy and President of Association of Visual Artists Assam.

3.0 Art of Kishor Kumar Das

Kishor Kr. Das is one of those artists who, in the last decade of the 20th C had stepped into the post modernist insight through structural experimentalations. His works centered around political satire and degradation of social life. There is seen great efforts for framing abstract ideas in his works which leads to a place of dramatic illusions, self expressionistic style dazzled with symbolic colorization. His works contain socio political thoughts to a large extent. His paintings have spaced for the unstable social life, terrorism, violence, murder, environmental degradation of his contemporary Assam. In the view of art critic Dr. Raj Kr. Majindar, ’His paintings echo the post modernist trend which he peeped into the Indian art movement. By looking at his paintings, it is spontaneously felt that somewhere there is similarity between the world of dream and nightmare. He is profound in crafting thoughtful forms through metaphor, imagery and symbolism.'
Birds are often noticeable in his paintings, specially the crows. Here, birds have become one kind of key to the loneliness of the internal world of individual as well as nameless sadness and aloofness. Especially, why often the crows? Crows, the cleaner of city looks ugly, untouchable for the other birds. In the painting ‘Hidden Power’, a blue skinned man is looking nearby. Dark sky is hanging over the green earth where a bunch of crows are flying here and there making hustle and bustle. It reminds us the crows of Vincent Venn Gogh’s ‘Crows Over the Wheat Field’. The hustles of the crows seem to echo the silent hustles of humans’ internal world.

The reference of crows is encountered in six of his paintings.

Another element of his paintings is environmental concerns. The painting ‘Man at Work’, adoring the sight of carrying trees on a truck stands for the deadness of destroying of forest. At the front of the painting, a nest with bird is hanged over an iron bar. In the dark margin, the hill is visible in the light of thunder. There is not a single tree on the hill. The red cross bar seems to be the cross of Jesus’s death cross. It stands for death, murder as well as decay of humanity. In another painting, a hill is portrayed with forest and parts of a river on a stretcher in a hospital cabin where two oxygen cylinder above the hill are supporting it life and beside a blood tube is injected. The same content is depicted in the painting 'Nature under Treatment' indicating a dreadful future. In one painting, chaos of chicks coming out of a giant egg broken by a bulldoggler is portrayed. In another nature related painting, a tree with few leaves is bearing two oxygen cylinders. This black tree appears to be a tea-garden worker woman. It is describing the danger of future caused by global warming. In the painting ‘Once Upon a Time There Was a River’ a streaming river is cut by a scissor. The title reminds us the poem 'Eyat ekhon Nadi Asil'(Here was a river) by Nabakanta Barua. What does this river stand in the painting for? Though the answer is not clear, but it is undoubtedly stressing on two possible concepts. It is either the sorrow for a lost, dead river or sorrow of the death of that stream which used to flow from heart to heart.

His works convey social message, terrorism of Assam as well as of contemporary India and inter violent politics. Dr. Raj Kr. Majindar has stated that,’ In his recent works, he has used satirical imageries on the current socio-economic unstable conditions and events of Assan and India instead of gloomy self curiosity and symbolic journey towards past.’

In the same reference, Mousumi Kandali has stated, ‘To hold up the conflict and chaos of his contemporary society, the Tandav dimension of Shiva has been allegorically used in the recent works applying the strategy of calendar art so that the destructive violent activities of the terrorists can be depicted. The Shiv holding gun is the symbol of terror; not the known lord.’

In the painting ‘Politician’, some maps are hanged by clips on a rope and electric wires over the roof of a building beside an open field. Those are the maps of Assam. Above the maps, a helicopter is seen amidst smokes. It signified the Central government's perspective towards Assam. The WWW.Assam.com also portrays the same content. A scene of cartridges coming out of gun is presented here. The ‘Power’ presents a military person with gun inside an iron-machine on a colorful cloth. In some of the paintings, Shiv and Mahatma Gandhi are portrayed together. A painting of Hanuman holding a mountain is also encountered. Dr. Mousumi Deka has considered it as the reflection of the issues of Bodoland of Assam.

In portraying the social, political and environmental issues through satire, Kishor Kr. Das has intelligently balanced among satire, environmental issues and socio-political events. In the journal ‘Melang’, Rupanjali Barua has written that, ‘KishorKr. Das explores the harmony between socio political commentary and satire through his art works.’

It seems that whenever the artist stands before the canvass, he enters into an illusionary mystic world. His ‘Night Dream’ is unique example which encompasses enormous ideas as well as tales altogether. Some of his paintings also depict molestation and suppression of women and echo the urge for their freedom and equality. His ‘Right to Woman’ expresses feminist view. To describe the of women’s entry to the Vaishnava religious institution Barpeta KirtanGhar, he has portrayed two door shaped safety pin in the both side of the KirtanGhar in that painting. The painting ‘Boundary’ has two parts. On the upper part some girls are showing different activities like yoga, dance, sleep as if all are the free birds of own world. But the bottom part describes a very ironic set. There is a circle drawn by a compass inside which a nude woman with wings is lying like a caged bird. The upper part is reddish which is consciously done to signify the rise of women revolution. The dark green of the imprisoned woman makes the art more melancholic in mood.

Here, it is mentionable that there us found clear impact of Salvador Dali on one of the paintings of Kishor Kr. Das. In this painting, keeping aside the part where Shiv and Gandhi are interacting, the rest of the painting reminds Dali’s ‘Soft Construction with Boiled Beans’.

3.1Discussion on the Selected Paintings:

One of the amazing features of the paintings of Kishor Kr. Das is that he portrays common and daily used objects in an unique way with the shades of symbolism and allegory. Regarding this symbolism, Mousumi Kandali has rightly observed that, ‘In case of structuring the narratives by Kishor Kr. Das who has accepted the post modernist weaving style, two features are particularly noticed. In his forms of the artworks of first phase, multidimensional frames can be noticed with presentation of very keys on different grounds. Those are connected through some straightly drawn motives or some wide symbols’.

Though they seem to be very simple, but without deep insight and intellectual concern, their hidden meaning can not be unveiled. In his paintings, scissors, iron machine, safety pin, Sewing machine etc. has found space either objectively or by chance.

Scissors:

In the painting ‘Violence”, a huge scissor is portrayed on a red ground. The scissor is unbounded. It looks like ineffective. On its back, lots of black scissors are lying. They are also unbounded but looks very functional. They lead us to a dreadful time lap of murder, violence and intolerance. The dark cruel faces hide behind the colored masks. These scissors stand for murder and violence.

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That’s why it is titled as ‘Violence’. It is that flow of violent attitudes which is drying the flow of human values and tolerance of each other. Therefore, the colored scissor has turned into a boomerang.

In the painting ‘Once Upon a Time There Was a River’, a river is cut down by a scissor. The river mentioned in the poem of Nabakanta Baruah may be a lost river in real or not; but in this painting the river is a symbol. It reflects the stream of affection, tolerance, motherly feelings, and empathy from heart to heart. Unfortunately this river ‘Was' there; now it is desert. Here, the scissor is signifying the factors contributing to the degradation of human values.

Parts of scissors are also seen in the painting ‘Friday Market’.

Sewing Machine:

Das has presented Sewing machine in different experimental manners in different times. One of his famous painting ‘Creator’ was recognized with national award in the Luknow exhibition organized by Lalit Kala Academy in 2014. This is an oil pastel led painting. In this work, an abandoned sewing machine, some shirts and pieces of teared clothes are lying. Two arrow in distinct way are indicating an uncertain circle. Here, the sewing machine is symbolizing divided unity where everything is non connected.

In most of the paintings of Kishor Kr. Das, written words are encountered. In ‘Creator’ also, the word Creator is also visible on the plate of the machine in the lower middle part. It is indicating to the creator of clothes. Life is also like that. The transcendental world also seems like the same. The lying machine and the pieces of clothes around it has depicted a sense of poetic loneliness and memory.

Kishor Kr. Das has conducted many experiments with the sewing machine. He has used it in installation, one if the inseparable elements of post modernism. It is represented in his paintings such as 'An Essence of Unifying Vision', 'Ceremony of Sacred Thread' etc. In the later one, a red sewing machine on a wooden box is presented with electric wires surrounding it in a bohemian manner. Here, the question arises why the sewing machine actually is? Why it is made referent again and again? It is actually shouting up a connection, a medium of unity. At the same time the electric wires are screaming of the artificiality of human values, relations and togetherness.

Iron Machine:

Often, the reference of iron machine is noticed in the art works of Kishor Kr. Das. Till date, we find his six paintings spacing for iron machine. In 'Power', a black iron machine is placed over a delightful cloth. Wonderfully, a military holding a gun is portrayed inside the iron machine as if the machine is tempted with terror whereas violence is going to burn the beauty of the cloth. The symbolic use of color depicts the black iron machine along with the military holding the gun as the dark world.

In ‘Hidden Power’, a blue skinned man is looking near by. The gloomy sky is hanging over the green earth where a bunch of crows are making hustles and bustles. Their screaming represents the internal silent screams of human being.

In 'Migration', an iron machine is used as cover for a green vase. The green vase resembles the earth globe. This painting speaks of the issue of foreign migration.

In some of his other paintings, iron machines can be observed along with multi dimensionally framed symbols of different groups.

Safety Pin

Regarding the use of safety pin in his paintings, Dr. Mousumi Deka has articulated in ‘Purvachal’ - “The Painting titled as 'Right to Women' depicts the issues of women’s entry into the Barpeta KirtanGhar. The middle part of the painting presents the Namghar with two safety pins on its both sides in a door like style. Here, the two safety pins symbolize women."

In ‘Untitled’ is placed inside an open hot water bag. This painting may be considered from feminist view. Analyzing the context it is found that hot water bag is used to get relief of pain. But it will become harmful if it is pinned anywhere upon. Similarly, women are also like a caged land which bears volcanos under it. They may become furious and destroy all the limitations put on their rights.

In some of his other paintings also, safety pins are noticed.

Symbolism is one of the elements of modern art forms. Particularly, the figure based artists have been emphasizing on making a concept, an idea more meaningful through the use of key symbols. Kishor Kr. Das is one of those artists of this trend. In presenting the objects of the familiar world around him, he searches for symbolic meaning. In doing so, Das has been undoubtedly successful.

4.0 CONCLUSION:

In the development of Indian art, the contributions of the artists of Assam can not be over looked. Counting from Mukthinath Bardoloi to the contemporary period, various reforms have been made. These art works bear the essence of its land. Those works express the diversity of Assamese culture. But the artists have been facing lots of challenges. Once Kishor Kr. Das had himself written in the bulletin ‘Amar Assam’ - "One of the burning problems of the artists of Assam is lack of art critics. To reach the masses, art critics are needed. Even the chief reason of not understanding the paintings by a common man is the same."
Off course, some art critics have been trying to reduce this issue and they have become successful to some extent. But, criticism of the younger generation has been far yet. Hence, the art works of KishorKr. Das were selected for study. Off course, this is not the end as it is simple analysis only.

5.0 DECISIONS:
1. Assamese art has a diverse history which is encompassed by the changing trends from period to period. The art works under the spirit of Royal family got nourishments from western art movements and caught up eyes of global viewers.
2. Assamese art started to head towards modernism during the early periods of 20th C.
3. During the last period of the last decade, Kishor Kr. Das had stepped into the world of art. His paintings clearly depict the latest post-modernist trend of art-literature movement.
4. Presentation in satirical mood is one of the key features of his works.
5. He uses different symbols to express the content through different familiar objects.
6. Very often, scissors, sewing machine, iron machine, safety pin, crows etc. are used as key symbols in most of his paintings

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4. Nath Pradip: Silpabhasha; P119
5. Deka Ankur: Chitrakala; P2
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7. Kandali Mousumi: Asamar Adhunik Silpakala; P6
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9. “ “ P161
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Research Related Artworks:

HIDDEN POWER

VIOLENCE

ONES OPONA TIME THERE WAS A RIVER
UNTITLED

BOUNDARY