



## Feminist Vision and Imaginative Language: An Analysis Based on Amrita Shergill's Artwork

Lutfunnahar Liza ✉

Assistant Professor, Printmaking Discipline, Khulna University.

### Abstract

Amrita Shergill (1913–1941), a pioneering female Indian artist, used creative language to express her feminist viewpoint in her works of art. Shergill primarily aims to express herself and draw attention to the human condition, especially in her feminism-focused pieces. She was the first woman in the subcontinent to represent herself in her paintings as an artist. On a professional issue, she filled the gap between artists and models. She started to exhibit strange human indications. Her artwork captures the complexity of women while overcoming social conventions and cultural obstacles. Shergill is a talented artist who captures the many facets of the feminine identity. Her work questions conventional wisdom around gender and power dynamics. Everyone has been impacted by her art, no matter their age. Feminist art is used to contextualize Shergill's successor, emphasizing the art's continuing role in challenging social norms and promoting gender equality. Her artwork crosses national borders, providing light on human nature and sparking conversations about feminism, art, and life in general today. This abstract looks at Shergill's new concepts and emphasizes how her work is still helpful in challenging cultural norms and improving gender equality. A qualitative approach is used in this article to analyze the intricate interplay between feminist vision and imaginative language through feminist theoretical frameworks and art criticism; this article explores the connection between feminist vision and imaginative language in 20th-century artist Amrita Shergill's artwork.

**Keywords:** Feminism, Amrita Shergill, Indian modern art, Cultural identity, Creative language.



Gender Equality

---

**Article History:** Received: 25 Jul 2024. Revised: 28 Sep 2024. Accepted: 14 Oct 2024. Published: 31 Dec 2024

**Copyright:** © 2024 by the author/s. License Pine Press, India. Distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

**Citation:** Liza, Lutfunnahar. 2024. Feminist Vision and Imaginative Language: An Analysis Based on Amrita Shergill's Artwork. *Journal of South Asian Exchanges* 1.2 <<https://saexchanges.com/v1n1/v1n217.pdf>>

## 1.1 Introduction

The idea of art is complex and changing, reflecting society's ideals, charges, and difficulties. It is an outlet for ideas, feelings, and cultural identity, and it has the power to rewrite cultural norms and inspire social change, which in effect shapes society. In Indian art, women have been traditionally depicted in diverse roles, showcasing their beauty, grace, strength, and spiritual significance. In ancient Indian art, women were often depicted as goddesses embodying divine qualities and in human form, depicting everyday life, familial bonds, and societal roles. However, these representations have also been influenced by societal norms, often resulting in subservient or objectified depictions.

Amrita Shergill, a well-known 20th-century artist, is renowned for her bold paintings that not only capture the spirit of her era but also provide a deep understanding of the depths of gender, identity, and systems of society. She highlights themes like women's rights, gender equality, and the complex nature of female identity in a society that is changing quickly through the language of art. Despite their skill or subject matter, women artists in India held a submissive role to their male counterparts before the time of Amrita. Contemporary Indian art has seen a shift in women's portrayal, with many artists challenging narratives and offering new perspectives on femininity, gender roles, and societal issues affecting women. Sher-Gil is still regarded as an inspiration by modern Indian artists who utilize their work to draw attention to the socioeconomic problems facing their nation (Mitter, 2007, p. 45).

During the pre-colonial era, Amrita Shergill was one of the artists leading the charge in modernizing Indian art. She was a born artist. In just 28 years of his life, she has created some extraordinary works of art that earned her the reputation as one of the most talented, courageous, humanitarian, and protest artists of India. This artist was born in 1913 in Budapest (Art and Culture: Amria Sher-gill, Indian Painter, 2023). By birth, she was brought up in a cultured family environment, and it was there that she got hands-on with her art. Amrita Shergill, as a woman and feminist artist in the 19th-century Indian social context, was able to create a wonderful combination of nationalism, feminism, and modernism with the psychological issues of women surrendering to social conventions in Indian social reality through her paintings.

Feminism is an ideology and socio-political movement centered on women, aiming for equal utilization of opportunities and limited resources in society for all women. Men and women deserve equal rights when it applies to political thinking, decision-making, positions, and family, based on the feminist concept. It takes the form of several political, social, and artistic groups that work toward granting equal rights to men and women and is considered an attempt to get in society the same opportunities, rights, and respect as adults (Mohajan, 2022, p. 11). Feminist art movements, which emerged in the 1960s and 1970s and center on social justice, gender inequity, and representation, provide a challenge to the male-dominated art canon. Artists challenge stereotypes and challenge the marginalization of female artists in popular art history by employing a range of methods and ideologies (Soken-Huberty, 2022).

Shergill's feminist art challenges conventional norms by giving female subjects agency and autonomy. Through unusual positions and striking color combinations, Shergill presents a complex portrayal of women that goes beyond objectification. This study explores Shergill's artistic vision, revealing the complex characteristics, expressive elements, and symbols that define a profound feminist discourse that transcends historical and geographic boundaries. This

study aims to understand the interdependent relationship between Shergill's creative genius, feminist ideology, and the transformative power of imaginative language through an in-depth study of her artistic oeuvre. To do this, it shows how Shergill's works are still important and resonate in today's debates on gender, identity, and societal paradigms.

### **1.2 Objective:**

This research explores the feminist viewpoint in Amrita Shergill's 20th-century creative work, focusing particular attention on how feminist ideas are represented in her expressive language. The study is propelled by several distinct objectives, each contributing to a comprehensive understanding:

- To analyze how Amrita Shergill uses innovative style as a potent means of expressing and subverting gender-related societal conventions.
- To investigate and evaluate Amrita Shergill's artwork to find the feminist message ingrained in her works of art.
- To analyze within the broader feminist discourse, examining how her vision aligns with or challenges the prevailing feminist ideas of her time.
- To evaluate the analysis as well as the artwork to improve their understanding of feminist viewpoints in language and art.

### **1.3 Significance:**

This study explores Amrita Shergill's work, highlighting its understudied aspect. It explores how visual art can effectively convey feminist messages. The findings could spark further research on the connection between art, feminism, and social change, educating art historians, academics, and individuals about the feminist tapestry within Shergill's art.

### **2.1 Literature Review:**

A movement of women from all walks of life, called feminism, works to remove the forms of female oppression that are practiced by males in our patriarchal society. It regularly fights every form of oppression faced by women. It aims at understanding and developing gender roles and supports the acceptance of women's issues into social systems. It makes an effort to explain the cause of gender inequality. It has to be political to achieve gender equality at all levels of society. Feminists fight for equal individual rights and liberties for men and women. Feminism is a movement and a philosophy also.

According to Merriam-Webster, it's "the theory of the political, economic, and social equality of the sexes" and "organized activity on behalf of women's rights and interests" (Mitchell, 2017).

Feminism is a social, political, and cultural movement advocating for women's rights, equality, and reproductive rights; addressing prejudice and systematic injustices, and promoting gender equality. Women's contributions to sociopolitical movements and ideologies form the basis of feminism and emphasize that "women should share equality in society's opportunities and scarce resources" (Mohajan, 2022, p. 2).

Feminism aims to eliminate patriarchal systems, support women's autonomy, and challenge discriminatory social conventions. It is deeply ingrained in society, particularly in art and the creative sector. The feminist art movement emerged during the postmodernist era, allowing artists new freedom and emphasizing women's experiences. This movement, which flourished in

the 1970s, reshaped the field by deconstructing gender norms and focusing on the performative aspects of femininity. Not all art created by feminists falls under this category, and not all female artists align with the feminist art movement. The movement's influence extends to the art world, influencing artists to deconstruct gender norms and express their perspectives. "To really excel in art, one should live for that alone, is her opinion, though unfortunately, this is, if ever possible, to a woman, who has many calls upon her time and energy and is not often able to give herself up entirely to her career" (Reckitt, 2018).

One such artist who utilized feminism as a means of expression is Amrita Sher-Gil. Her work stands as a testament to the breaking down of established art styles that objectified the female body solely for its beauty or as an object of desire for men. Sher-Gil pioneered a new philosophy of art practice, becoming an Indian pioneer modern female artist (Mandakini Sharma, p.p.Jha, p.254). Her art became a vehicle for expressing freedom, thoughts, and ideologies, challenging the conventional portrayal of the female form in art. She explores various themes in her work, ranging from Indian traditional motifs to nationalism. However, it is the powerful theme of gender justice that has paved a new path for her, compelling society to reconsider entrenched social norms and traditions. Through her art, she challenges preconceptions and encourages a reevaluation of the status quo, fostering a broader dialogue on the need for equality and justice (Singh, 2000, p.167). Amrita presents gender and place as an innovative paradigm, delving into previously overlooked topics. These problems are more about her self-expression than the way they look. According to Wojtilla (1981), Amrita Sher-Gill's description of the feminine can be considered through her writings, She also portrayed such issues, including the "child Bride" (Mandakini, 2017, p.237).

Leading the feminist art movement, Sher-Gil used her creative expression to challenge social norms and represent the struggles and reality that women face. Her paintings, which stand out for their emotional depth and her dedication to capturing the realities of women, connect with the basic values of feminist art even though she is not directly associated with the movement. Her

legacy inspires contemporary artists and is celebrated for impacting the feminist art movement in India and beyond.

These texts paint a picture of Sher-Gil's attempts to build the complex elements of her identity through artwork.

### 3.1 Methodology

A summary that describes the precise steps and methods used to find, choose, organize, and examine data relevant to a certain topic is called the methodology element of a research article. In the context of research, this part provides the reader with an essential lens through which to

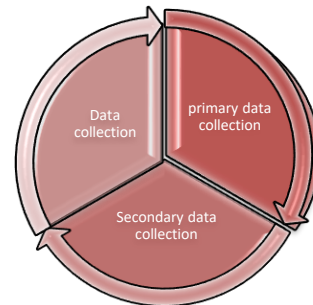


Figure 1: Data collection process

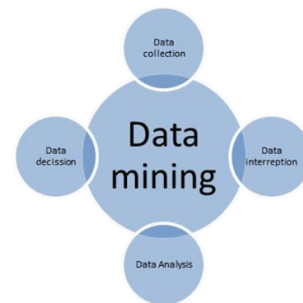
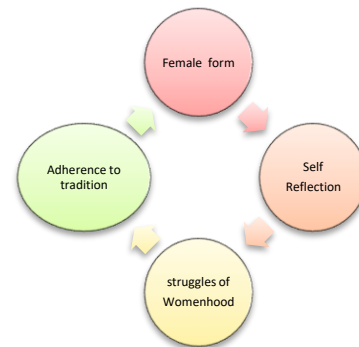


Figure 2: Data mining process

evaluate the study's overall validity, reliability, and reliability. This research uses a qualitative and deconstructive methodology for analyzing Shergill's collection of work, using information from many sources. Primary data will be drawn from a selection of Shergill's paintings, accompanied by an in-depth examination of relevant literature on feminist art theory and cultural studies.

This study also uses a variety of academic resources, books, scholarly articles, dissertations, encyclopedias, newspapers, media coverage, interviews, and criticisms to obtain a thorough knowledge of the planned research objectives. The study carefully examines stories and conversations, using a systematic approach to interpret, evaluate, and classify the numerous concepts and findings. Moreover, this study analyzes Sher-gil's famous works, including "Resting" "Self-portrait as a Tahitian", "Hill Women", and "Torso", using a deconstructive methodology to explore her rebellious, sensual, and sensitive elements, highlighting her interest in feminist issues and Indian women's culture.



**Figure 3: Theme of Amrita Shergills art work**

#### **4.1 Finding and discussion:**

Shergill is a well-known artist who is recognized for her unique style and powerful subjects. Her works provide a rich canvas on which to explore the complex layers of feminism. There have been several findings from the study, which are stated below:

#### **4.2 Exposing Amrita Sher-Gil's turbulent life and themes of feminism**

Influential Indian painter Amrita Sher-Gil was well-known for her unique subject matter and the methods she explored in her works. Her painting subjects were mostly individuals, women especially. She touched on various issues in her work, such as identity politics, multiculturalism, and ethnicity. Her portraits radiated the emotions of her subjects, capturing the essence of their entire beings in a single, vivid snapshot. Being a woman from India, where all ladies were human beings who bore suffering from sexual problems that they never wanted to happen but were made to occur by the nature of life itself, just like any other family enterprise, were some of them victims, most of the time having nothing to do about it that indicted her painting Resting. Another prominent theme in her art was self-portraiture. She, Amrita Sher-Gil, led a very turbulent life, like many women; it was just a struggle after another from childhood to adulthood, a complex personal life in terms of all interpersonal relationships being convoluted.



Every day, the sight of middle-class Indian women during their leisure time, along with the ambiance that surrounds them, vividly reflects the essence of everyday life in India.

**Figure 4: Resting (1940), oil on canvas, size- 102 cm x76.8cm,**

acc:[https://artsandculture.google.com/asset/resting-amrita-sher-gil/IwFBH\\_OCP4nEoQ?hl=en](https://artsandculture.google.com/asset/resting-amrita-sher-gil/IwFBH_OCP4nEoQ?hl=en)

The analysis of the self-portrait series prominently highlights the theme of self-reflection. It's either talking to oneself or a trick sometimes used by artists; these are ways that let an artist show her boldness and behave like an artist, which is quite impossible for any woman at that time.

"I paint self-portraits because I am so often alone because I am the person I know best." - Frida Kahlo (Frida Kahlo and Her Paintings, n.d.).

Like Frida Kahlo, Amrita excessively struggled to deal with the complexities of love. Despite her yearning for genuine love, success in this pursuit eluded her. Amrita garnered attention for infusing her work with a feminist perspective, aiming for a more empathetic and egalitarian appreciation of art.

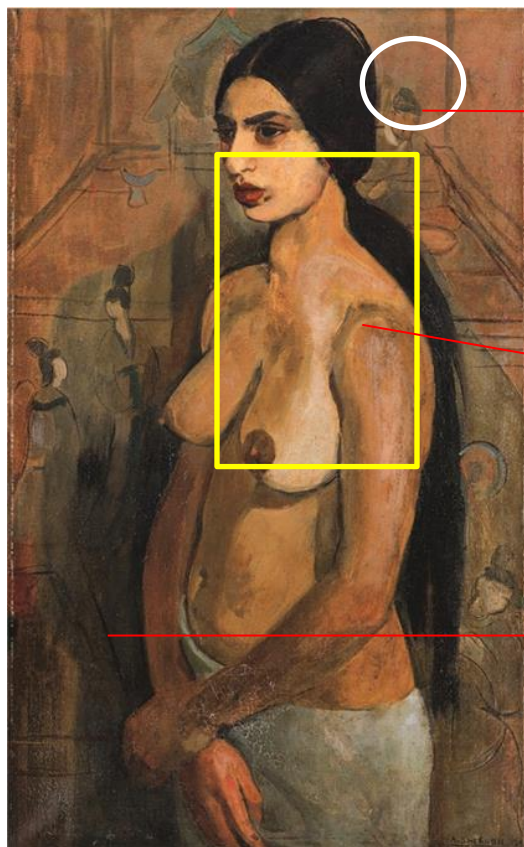
This approach stemmed from her belief that sexuality was an inherent facet of her creativity, expressing sensuality and a profound connection to the creative process. In the artist's words, such emotional entanglements seldom disrupted her equilibrium, as she could detach from one love and seamlessly embrace another, preventing any lasting harm. Those misconceptions about her have been clear in her self-portrait series work, and she won a statement (Doctor, 2002, p.63-73). She believed that the daughter holds the perspective that navigating womanhood can be challenging, as societal recognition of women's achievements was not always forthcoming.

### 4.3 Tradition and feminism blend

With masterful brush strokes, she navigates the delicate dance between honoring ancient rituals and advancing the cause of feminism, creating visual narratives that celebrate the intersectionality of identities. Amrita welcomed the arrival of individuals with intelligence, wit, warmth, and beauty, advocating for a more just and egalitarian system in India. Through her artistic exploration, she sought to delve into the soul of the unborn nation. Amrita drew inspiration from artists like Paul Gauguin, Paul Cezanne, and Van Gogh, and landscapes during her South India journey, challenging the boundaries of Indian imagination. Her passage through

the Indian art scene in the 1930s was marked by contradictions, embodied in her small-boned, bright, and bejeweled appearance.

Amrita Sher-Gil, a modernist painter, is depicted standing with a plain white belt across her hips, revealing her upper body, while her jet-black hair cascades down her back. The canvas portrays her brown skin adorned in various tones of ochre and cinnamon, achieved through layered paint application. With an upright posture and crossed hands, she radiates composure and determination. A characteristic of modernist painting, the spatial depth is purposefully flattened by her monochrome palette of terracotta tones. In dramatic contrast to Gauguin's use of green and yellow to suggest the otherness of Tahitian women, the brown backdrop draws attention to the artist's body. Sher-Gil's intentional incorporation of brown, a color historically associated with colonized bodies and inferiority in Western culture, defines the essence of Indian modernism within this composition. Amrita told it as "India belongs to me" (Amrita Sher-gil, 2007, p. 13).



The background featured a Chinese figure solely for compositional reasons

The skin color and body shape of the Indian figure symbolize her commitment to tradition

Drawing inspiration from a range of artists including Paul Gauguin, Paul Cezanne, and Van Gogh, she pushes the boundaries of Indian imagination.

**Figure 5: Self-Portrait as a Tahitian, (1934), oil on canvas, size- 90cm x 56 cm.**

She successfully rose above the duality of her aristocratic lineage and artistic outsider status, transforming it into a triumphant assertion of ownership with feminine philosophy. In doing so, she became a pioneering and acclaimed artist who blends the traditions and feminine themes introduced in the modern era of art in India. Her artworks consistently enthralled spectators, solidifying her as an emblem of the Indian creative spirit.

#### 4.4 A Renaissance Woman Using Art to Challenge Social Norms

Amrita Sher-Gil, a multilingual artist, traveled extensively between Europe and India, assimilating various art styles and cultures. Sher-Gil was a beautiful, charismatic personality and talented painter with a passion for piano, ballroom dancing, sculpture, cooking, and bridge (Priyanka P., 2022, p. 1-3). Dr Charles Fabri, a noted critic of the time, commented that Sher-gil was "nearer to the renaissance ideal of women universal (universal man) than any other he had ever met" (Singh, 1984, p.177).

Amrita's mid-30s style shifted due to Indian art sleeping with sociocultural issues, focusing on women's complexities, roles, and challenges. Her paintings challenge traditional gender roles, showcasing women's liberation and nuanced representation, reflecting the cultural context of the Indian independence movement and changing gender dynamics. According to Karl Khandalavala, a remarkable biographer of Amrita, *The Art of Amrita Sher-Gil* is the reaction to this decadence and an uncompromising statement that Indian modern art has to move forward along new, deeper ways. When one realizes how few of our fellow beings are capable of serious thinking, one naturally hesitates to single out art as displaying a marked paucity of thought; all too often a band that possesses skill and cunning lacks the mind to guide it. The amalgamation of Hungarian and Indian cultural elements is evident in her paintings, reflecting her struggle with identity and a quest for belonging (Pozdnyakova, 2018, p. 22-23).

Amrita explores societal norms and class dynamics, focusing on Hinduism's believers and lower-class women's lives. To unravel the intricacies of human experiences, she pioneers a novel artistic language named "silence"—an art form serving as a metaphor for unspoken narratives and latent emotions. This unique style, manifested through her visual language and facial expressions, becomes a powerful vehicle for expression. This silent protest of Amrita's feminist ideology aspires to foster a more inclusive environment, especially for women.

In her iconic work, "Hill Woman" (1935), Amrita portrays the poignant loneliness, dissatisfaction, and sorrow experienced by women, using silence as a potent protest language. This innovative approach becomes synonymous with Amrita's artistic signature, encapsulating her feminist ideals and the overarching theme of creating a more equitable environment for all genders, with a primary focus on women. In this painting, three women and a young girl are portrayed. The scene features a woman standing gracefully, holding a brimming pitcher, symbolizing a domestic life. Positioned in the foreground is a teenage girl, while two other women are depicted on the right side of the canvas. The image portrays female characters in a world of silence and conformity, expressing fear of uncertain futures. Amrita's artistic representation reflects authentic life, advocating for women's autonomy and highlighting the complexity of freedom. The Hill woman becomes particularly susceptible to oppressive policies. Amrita perceives these women as ensnared within the confines of a rigid family life, enduring profound suffering. Her art encapsulates diverse facets of the psychological plight of women rendered helpless against societal norms. Through her paintings, Amrita aspires to challenge and alter the perspectives of the general populace to prevailing societal norms (Sharma, 2021, p.2027-2029).





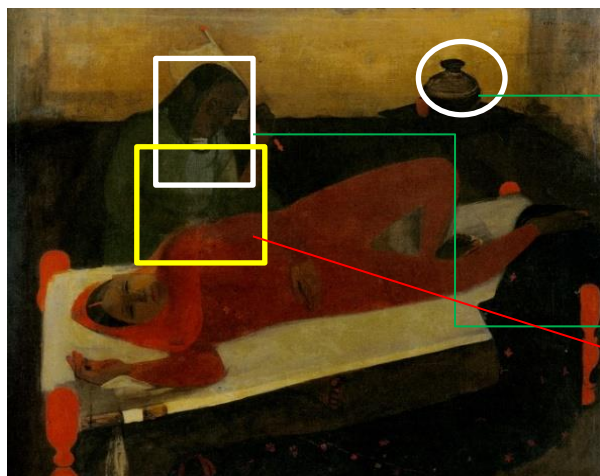
In crafting her facial expressions, she has cultivated an artistic language she calls 'silence,' a means through which she articulates her concerns about an uncertain future. This distinctive approach stands as a quiet defiance against conventional social norms, reflecting her feminine ideology.

**Figure 6: Title: Hill Women, (1935), oil on canvas, size – 89 cm x 147.3 cm,**  
acc: <https://uploads1.wikiart.org/images/amrita-sher-gil/hill-women-1935.jpg>

Amrita's paintings explore women's self-esteem and existential crisis in patriarchal society, reflecting her distress about her intimate life and the aesthetic philosophies of her art.

#### 4.5 Redefining social change and women's roles in society

Amrita's paintings vividly depict the various roles women play in society, including being mothers, workers, and individuals with their aspirations. Amrita's paintings explore the diverse roles women play in society, such as mothers, workers, and individuals with their aspirations. They challenge societal norms of the 1930s, breaking away from male artists' depictions of women as extensions of themselves or highlighting male dominance over femininity. Her painting vividly depicts an intimate household scenario. Geeta Kapur, an art historian, discusses Amrita Sher-Gil's creation of a genre that depicts a feminine society (South Asia Common, 2022). The painting *Woman on Charpai*, 1940 depicts a woman reclining on a rope cot, expressing relaxation and longing for her husband's return home. The painting highlights the class gap in rural society and the deep longing for her husband's return. Amrita's portrayal reflects the incongruity of Indian social norms, where women are taught that their husband's house is the ultimate refuge for girls the painting also features a clay pot and glass on a water fountain, reflecting the incongruity of Indian social norms.



Amrita's deep-rooted connection to her Indian heritage and intrinsic spirit are emphasized by these components.

This composition expresses the diverse roles women play in Indian society. Amrita's artwork is influenced by Mughal miniatures, featuring a reclining woman's body shape.

The vibrant color palette and use of red, associated with marital relationships, highlight her Indian heritage and explore the existential challenges faced by women in male-dominated.

**Figure7: Woman on Charpai, (1940), oil on canvas, size- 74.5 x 87.5 cm.**

Amrita's artwork, influenced by Mughal miniatures, depicts a reclining woman with an elegant body shape and a half-awake gaze, combining grace with a sense of quiet sensuality. The vibrant color palette highlights her connection to her Indian heritage. Amrita uses red, a color associated with marital relationships, to explore the existential challenges faced by women in male-dominated societies, using female characters to illuminate this narrative.



**Figure 8: self-portrait thought**

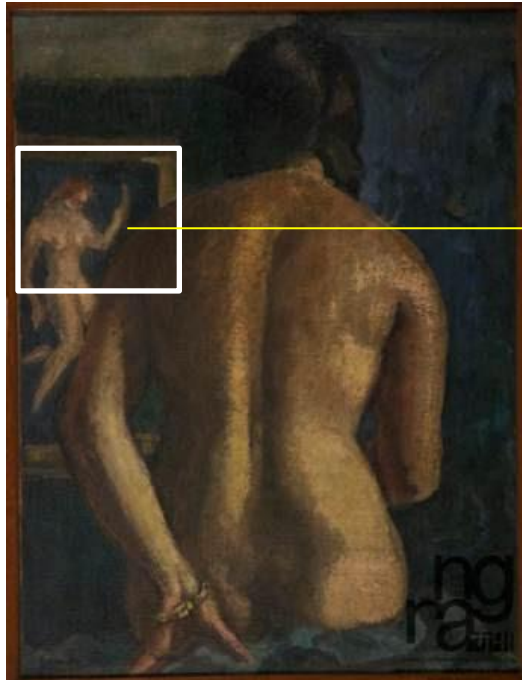
#### **4.6 Artistic Boundaries with Social consciousness and feminist ideals**

Being socially conscious means understanding the impacts of the community, showing empathy, and analyzing society's obstacles. It is essential for creating a society that is equitable, lawful, and caring for others. Amrita's paintings depict her home's intricate environment. Amrita's ideology extends beyond artistic expression, recognizing social consciousness as an ethical duty for artists. She breaks traditional rules to establish new ones, exemplifying this belief through self-portraiture, which serves as reflections of three distinct personal experiences. Her first style reflects her role in an era dominated by male painters, while the second challenges gender, nationality, and artistic identity. Her national identity as an Indian reflects the struggle for Indian identity during her time. Amrita's commitment to these ideals is evident in her defying norms and embracing innovation to contribute to societal narratives.

Her self-portraits are extremely precious and personal vignettes of Sher-Gil's brilliance. In 1937, she published an article summarizing her achievements, and she wrote the following about her years in Paris:

[...] I worked at École des Beaux-Arts for about three years and won the first prize in the annual Portraits and Still-Life competitions each year. In 1932, I exhibited my first picture at the Grand Salon. (By way of explanation to the few who may not know its significance, I will mention that the Grand Salon is the equivalent of the British Royal Academy, but on a somewhat larger and artistically superior scale.) My picture immediately attracted the attention of eminent critics who noted it for its forcefulness and vigor (Sundaram, 2010, pp. 323-325).

In her self-portrait *Torso*, she breaks down the professional and traditional views of the artist, emphasizing the human aspect. Amrita has repeatedly shown that she is unafraid to challenge tradition whenever the subject matter calls for it. Going beyond conventional ideas, humanity is predominant in Amrita's art.



This composition creates the lines of professionalism and bringing forth the notion of equality for the female body from a humanistic perspective. The emphasis on equality and equal rights aligns closely with feminist principles.

**Figure 9: Torso, (1932), oil on canvas, Size- 62 × 94 cm,**

Amrita, an Indian artist, challenged traditional Victorian moral values by depicting the torso figure in her painting "Torso." This bold departure blurred the lines of professionalism and promoted equality for the female body. The painting has become synonymous with feminist ideals, marking a style where humanity and feminism found common ground. Amrita's adventurous step in pushing boundaries and fostering reconciliation is significant.

## 5.1 Conclusion

Amrita Sher-Gil holds an important position in the history of contemporary Indian fine art. Her importance derives from her significant contributions to changing the colonial system and developing revolutionary art movements at a historic moment in Indian art history. This era witnessed the practice of nationalism and feminism from varied perspectives, with a notable inclination toward dismantling traditional norms.

Amrita Sher-Gil, amid this flow, carved out a unique place by establishing an iconic style that delved into the suffering of women within the confines of traditional rules and practices. As the first Indian artist to vocalize concerns about female rights, she seamlessly connected these issues with the broader civil rights discourse. Serving as a bridge between Western and Eastern cultures, her narrative depictions explored everyday life, family bonds, and societal roles.

Sher-Gil's oeuvre challenges conventional wisdom, presenting a distinctive viewpoint that engages with feminist ideologies. Through imaginative language in visual form, she invites viewers to explore a world where women are active agents shaping their narratives rather than passive subjects. Her work facilitates a deep understanding of the intricate interplay between gender dynamics and societal constructs.

A close examination of Amrita's artworks reveals a silent protest against entrenched gender norms, interpreting freedom as the essence of her art. Amrita Sher-Gil strongly upheld feminist

principles throughout her life and focused on promoting women's independence and freedom from the bounds of cultural norms. Her work is an example of hope, providing an alternative to the prevalent sense of powerlessness brought about by the acceptance of women's traditional roles in society. Sher-Gil's artistic creations demand an evaluation of society's norms in addition to praising the strength and resiliency of women. Her work inspires us to envision that status and recognizes the entire range of human potential—a society where equality, variety, and uniqueness are respected.

### **Declaration of Conflicts of Interests:**

I, Lutfunnahar Liza, declare that I have no potential conflicts of interest.

### **References**

- Amrita Sher-gil, U. S.-g. (, 2007). *Amrita Sher-Gil: An Indian Artist Family of the Twentieth Century*. Schirmer/Mosel Verlag GmbH.13
- Britannica. (n.d.). Amrita Sher-Gil. Encyclopedia Britannica. Retrieved January 3, 2025, from <https://www.britannica.com/biography/Amrita-Sher-Gil>
- Doctor, G. (2002). *Amrita Sher Gil: A Painted Life*. New Delhi: Rupa. pp. 63-73
- Sharma, M., Chakma, G., & Thapliyal, R. (2021). The exploration of women in early Indian art: A review. *Webology*, 18(1), 1901. <https://doi.org/10.29121/WEB/V18I4/207>
- Frida Kahlo and her paintings. (n.d.). Retrieved January 23, 2024, from <https://www.fridakahlo.org>
- Khullar, S. (2015). *Worldly Affiliations: Artistic Practice, National Identity, and Modernism in India, 1930-1990*. United States: University of California Press.
- Sharma, Mandakini & Gupta, Ila & Jha, Pashupati. (2017). Gender and Space in the Paintings of Raja Ravi Varma and Amrita Sher-Gill. 10.1007/978-981-10-2138-1\_20.
- Sharma, Mandakini & Gupta, Ila & Jha, Pashupati. (2016). Amrita Sher-Gill's Paintings: A Cultural Evaluation. *THAAP Journal*. 254-265.
- Ministry of Culture. (1940). *Woman on Charpai*. Saraya, India. COI: <https://coilink.org/20.500.12592/zvd2ng>
- Mitchell, P. (2017, December 24). What's the definition of feminism? 12 talks that explain it to you. *Ted-Blog*. Retrieved January 22, 2024, from: <https://blog.ted.com/whats-the-definition-of-feminism-12-talks-that-explain-it-to-you/>
- Mitter, Partha. (2007). *The Triumph of Modernism: India's Artists and the Avant-Garde, 1922-1947*. Oxford University Press.
- Mohajan, Haradhan (2022): An Overview of the Feminism and Its Categories. *Research and Advances in Education*, Vol. 1, No. 3. pp. 11-26.
- Pozdnyakova, V. (2018). Amrita Sher-Gil and Her Revolution in Indian Contemporary Art. *International Journal of Humanities and Natural Sciences*. Vol.3. pp. 22-23
- Soken-Huberty, E. (2022, December 4). What is Feminism? Human Rights Careers. Retrieved January 22, 2024, from <https://www.humanrightscareers.com/issues/what-is-feminism/>
- Reckitt, H. (2018). *Art of Feminism: Images that Shaped the Fight for Equality, 1857-2017 (Art History Books, Feminist Books, Photography Gifts for Women, Women in History Books)*. Chronicle Books.
- Singh, L. (2000). New Visibility of Women Across the Political Spectrum: Success Also Problematic. *Indian Historical Review*,167.
- Singh, N. Iqbal. (1984). *Amrita Sher-Gil: A Biography*. Vikas Publishing House, New Delhi.
- Sundaram, V. (2010). *Amrita Sher-Gil: A Self-Portrait in Letters and Writings*. Tulika Books.323-325

---

Lutfunnahar Liza, a Bangladeshi artist and academic, is also an Assistant Professor at Khulna University, known for her significant contributions to printmaking. Liza, a talented artist, earned her BFA and MFA degrees in Printmaking and Graphic Art from Khulna University and Visva-Bharati University Santiniketan, respectively. Liza, a top-ranking student at Khulna University's Institute of Fine Arts School, was awarded the University Gold Medal for her academic excellence. Liza's artistic talents are showcased in numerous art exhibitions, contributing to the rich tapestry of artistic expression in Bangladesh.

---