

ABSTRACT

This thesis presents, first, an investigation focused on the figure of Amrita Sher-Gil (1913-1941) and her impact on modern painting in India. On the other hand, it aims to offer a comparative study with the work of the author of the research, both in relation to vital and creative processes and their relationship with female artists whose work rides between East and West, but also between the social challenge and the intellectual invisibility. Through biographical and autobiographical analysis, in these pages we will deal with aspects of pictorial creation, emphasizing the spiritual transcendence of the journey, a form of internal development as well as an aesthetic-procedural one, due to the fact that it configures an amalgamation of intercultural experiences between Europe and India.

The case of Amrita Sher-Gil draws a short but intense personal progression, which transports us from the most academic pictorial formulas to a dazzling opening towards abstraction. Her premature death leads us to wonder, how she would have continued her geographical, spiritual and artistic transformation, since, in the case of the author of this thesis, her trajectory is already clearly of an abstract nature. .

The present research work is structured thanks to three large differentiated, although inextricable, themes: the woman, the female painter and the traveler. The first theme, the figure of Amrita Sher-Gil as an Indian-Hungarian woman, will lead us to explore family tensions and cultural traditions, supported with a great life force and courage demonstrated in hierarchical and patriarchal societies. Secondly, Amrita as a creator reveals class and gender differences, but also reveals that her painting ended up being a self-portrait of her inner transformation, as well as a luminous response to the influences that the artistic movements from Europe and the East caused in her. Not surprisingly, the third backbone of the thesis is, then, the physical-geographical journey. We refer to the long-term stays that allow a certain cultural capillarity in the artistic practice of the protagonist and the construction of her pictorial gaze. That is why we wanted to consider her the "mother" of the artistic avant-gardes in India.

In short, the implicit dialogue between the author of the thesis, Eva M^a Pacheco, who lived eight years in Delhi, and her central figure in the studio, Amrita Sher-Gil, who traveled to Paris, constitutes a unique form of "binocular" artistic research. in which biographical studies, the history of civilizations and art, the so-called "gender studies" and the analysis of modern painting between cultures come together.