

Between Technique and Tradition: A Critical Study of Bendre's Pointillism Through Indian Aesthetic Theory

Arun Kumar Ghosh

Assistant Teacher, Dept. of English, Deulpur High School (H.S.), Howrah, WB, India

Abstract—Narayan Sridhar Bendre occupies a pivotal position in the evolution of Indian modernism, negotiating a delicate balance between Western aesthetic techniques and indigenous cultural sensibilities. Among his many contributions, his distinctive engagement with pointillism—adapted from neo-impressionist practices yet rendered through a deeply Indian visual consciousness—offers fertile ground for scholarly inquiry. This paper explores Bendre's pointillist technique through the lens of Indian aesthetic theory, arguing that his visual language performs a unique mediation between technique and tradition. Through a close analysis of four artworks—Gulmarg (1948), Sunset at Udaipur (1950s), The Village Scene (1960s), and The Cowherd (1970s)—the study investigates how colour, texture, and compositional rhythm embody an aesthetic synthesis that transcends the usual binaries of East and West. Methodologically, the paper adopts a visual-analytic approach combining quantitative assessment of chromatic distribution and dot-density patterns with qualitative interpretation grounded in *rasa*, *dhvani*, and phenomenological reception. Findings indicate that Bendre's pointillism neither merely imitates its Western antecedents nor functions solely as visual experimentation. Instead, it becomes a vehicle for expressing cultural memory, spatial intimacy, and a spiritually inflected contemplation of nature. The study argues that Bendre's work constitutes a decolonial artistic strategy—subverting Western technique to articulate indigenous sensibilities. The paper concludes by asserting Bendre's significance as a cultural bridge, whose pointillist interpretations offer new dimensions to Indian modernism and provide fertile ground for future interdisciplinary research in art history, digital humanities, and transcultural aesthetics.

Index Terms—N. S. Bendre, Pointillism in Indian Modernism, Indian Aesthetic Theory (*Rasa*–*Dhvani*), Visual and Textural Analysis, Cross-cultural Art Hybridities, Modern Indian Art History.

I. INTRODUCTION

Narayan Sridhar Bendre (1910–1992) remains one of the most influential figures in the history of Indian modern art. Celebrated for his versatility, intellectual sophistication, and stylistic innovations, Bendre navigated a complex artistic landscape shaped by colonial encounter, nationalist aspiration, and emergent global modernism. His engagement with pointillism—an artistic technique rooted in Western modernist experimentation—was neither derivative nor imitative. Rather, it was marked by a deliberate cultural reorientation in which foreign techniques were absorbed, transformed, and re-contextualised within an Indian aesthetic worldview. This paper examines that reorientation by analysing Bendre's pointillist works through the interpretive frameworks of Indian aesthetic theory.

Indian modernism emerged during a historical moment marked by rapid socio-political transitions, including struggles for independence, negotiations with Western influence, and evolving national identity. As scholars such as Partha Mitter and Geeta Kapur have noted, the challenge for Indian artists of the early and mid-twentieth century lay in asserting creative autonomy while engaging with global artistic trends. Bendre's generation inherited this tension and responded with varied strategies of hybridisation. For Bendre, pointillism became a tool for reclaiming visual agency—an opportunity to incorporate a Western technique while articulating indigenous cultural consciousness.

The foundational work of Georges Seurat and Paul Signac catalysed the pointillist movement in late-nineteenth-century Europe. Their method, grounded in optical science and chromatic precision, sought to

create luminosity through juxtaposition of discrete colour units. Scholarship on Indian art, however, rarely examines how this technique was adapted or reinterpreted outside Europe. Bendre stands nearly alone in Indian art history for adopting pointillism in a sustained and culturally meaningful manner. Art historians acknowledge his technical prowess but rarely discuss the philosophical and aesthetic implications of his adaptation. This gap constitutes the central motivation for the present study.

To understand Bendre's practice, the conceptual vocabulary of Indian aesthetic theory—particularly *rasa* (aesthetic emotion), *dhvani* (suggestion), and *pratibha* (creative intuition)—offers a powerful interpretive framework. These concepts move beyond formalism to emphasise experiential depth, symbolic resonance, and the emotive charge of visual imagery. The Indian landscape, rural life, and lived cultural memory, which dominate Bendre's works, invite interpretation through these indigenous categories of meaning. Pointillism, when filtered through these theoretical lenses, assumes functions beyond optical experimentation: it becomes an expressive device for evoking atmosphere, spiritual cadence, and contemplative quietude.

II. LITERATURE REVIEW

1. Bendre in Indian Art Historical Scholarship

Studies on Bendre—such as those by Rudi von Leyden, Shivarama Karanth, and later Indian art historians—highlight his technical achievements, pedagogical influence, and stylistic evolution. However, the scholarship tends to focus on broad narratives of modernism or provide descriptive commentary on individual works. A sustained

interrogation of his pointillist method and its philosophical underpinnings remain underdeveloped. This absence marks an important research gap.

2. Studies on Pointillism in Global Art History

The literature on pointillism in Western scholarship is extensive, addressing scientific colour theory, Neo-Impressionist aesthetics, and optical perception. Scholars like Robert L. Herbert emphasise the technique's intellectual grounding in nineteenth-century positivism. Yet these frameworks do not fully illuminate how pointillism was culturally translated into non-Western contexts. Literature almost entirely ignores its Indian applications.

3. Indian Aesthetic Theory in Visual Art Interpretation

While Indian aesthetic theory is widely applied in literary studies, its systematic application in modern art analysis remains limited. Scholars such as Kapila Vatsyayan and B. N. Goswamy have appealed to traditional concepts in interpreting Indian classical art, but its potential relevance to modernist practices like Bendre's has received little attention. This presents a significant theoretical gap—one that this study aims to fill.

III. PURPOSE OF THE STUDY

The purpose of this research is to critically examine Bendre's use of pointillism through an Indian aesthetic framework and to demonstrate how his work mediates between modern technique and traditional sensibility. Through close visual analysis of *Gulmarg* (1948), *Sunset at Udaipur* (1950s), *The Village Scene* (1960s), and *The Cowherd* (1970s), the study explores texture, colour, compositional rhythm, and symbolic resonance.



[Courtesy: Google-Painting: The Village Scene]

IV. METHODOLOGY

This research employs an artwork-based visual methodology that integrates quantitative assessment of formal elements with qualitative interpretation grounded in Indian aesthetic theory. The aim is to examine how N. S. Bendre adapts the pointillist technique in ways that express cultural memory, emotional resonance, and indigenous sensibilities. By analysing four artworks—Gulmarg (1948), Sunset at Udaipur (1950s), The Village Scene (1960s), and The Cowherd (1970s)—the methodology seeks to uncover the textural, chromatic, and symbolic layers that constitute Bendre’s unique visual language.

1. Research Hypotheses

Three interrelated hypotheses guide this inquiry:

H1: Bendre’s pointillist marks diverge from Western neo-impressionist precision and instead function as expressive units shaped by Indian cultural and aesthetic values.

H2: Indian aesthetic categories—particularly *rasa* (aesthetic emotion) and *dhvani* (suggestion)—provide an interpretive framework capable of revealing deeper meanings embedded in his pointillist surfaces.

H3: The distribution of colour, texture, and dot density in Bendre’s artworks corresponds to Indian perceptual

modes of experiencing landscape, atmosphere, and emotional mood.

These hypotheses seek to connect material technique with cultural interpretation.

2. Data Collection

The study relies exclusively on visual and archival sources rather than human subjects, making it appropriate for an art-historical methodology.

Primary Data:

High-resolution digital reproductions of four paintings by Bendre were selected based on their strong pointillist components and chronological diversity. These images allowed for close inspection of brushwork, texture, and chromatic patterns. Each artwork was examined multiple times under consistent lighting conditions to ensure accurate visual assessment.

Secondary Data:

Supplementary materials included:

- Exhibition catalogues and retrospective monographs
- Published essays by art historians such as Rudi von Leyden and Geeta Kapur
- Archival commentary, newspaper reviews, and museum records

These secondary sources contextualised each artwork historically and thematically.

The combination of primary and secondary data ensures both visual accuracy and interpretive depth.

3. Quantitative Analytical Framework

Although art-historical analysis is typically qualitative, quantitative techniques were incorporated to examine the structural distribution of colour and texture.

a. Dot-Density Mapping

Each artwork was divided into a grid of equal units. Within each unit, the number of visible pointillist marks or clusters was estimated. This method identifies:

- Zones of high density, where emotional or thematic emphasis may be concentrated
- Transitional zones, where dots fade into blended strokes
- Sparse zones, where the background sets atmospheric tone

Dot-density patterns were then compared across all four paintings to identify recurring compositional tendencies.

b. Chromatic Distribution

Major chromatic categories—warm and cool tones, primaries and secondaries—were visually counted to approximate proportional usage. Although not mathematically exact, this method yields a reliable understanding of Bendre's palette. Heatmap sketches were prepared to trace:

- Dominant hues
- Gradient transitions
- Complementary juxtapositions

These patterns reveal whether colour functions primarily as an optical tool or as an emotional-symbolic medium.

c. Spatial Organisation Metrics

Spatial clustering and pattern repetition were measured informally by mapping how dots rhythmically organise the pictorial field. Particular attention was given to:

- Movement from foreground to background
- Balance between figure and landscape
- Visual pathways guiding the viewer's eye

These metrics help determine whether Bendre's compositions align with Western optical logic or with Indian principles of narrative spatiality.

4. Qualitative Analytical Framework

The qualitative component interprets visual data through aesthetic and cultural theory.

a. Indian Aesthetic Theory

Indian aesthetic principles shape the core interpretive lens. The analysis draws from:

- Rasa: emotional flavour evoked through colour, light, and texture
- Dhvani: suggested meanings, implied moods, and atmospheric nuance
- Pratibha: the artist's innate creative intuition

Applying these frameworks enables interpretations that move beyond form and technique to address experiential depth.

b. Phenomenological Engagement

Each artwork was examined in terms of how its surfaces, textures, and chromatic pulses create a sensory experience:

- How does the eye move across the dots?
- How does colour breathe or vibrate across the canvas?
- What emotions arise in response to spatial rhythm?

This phenomenological approach positions the viewer at the centre of the interpretive process.

c. Contextual-Symbolic Reading

Cultural motifs—landscape, pastoral life, rural labour, twilight atmospheres—were interpreted symbolically. These motifs were cross-referenced with:

- Historical landscapes of Kashmir, Udaipur, and rural Gujarat
- Vernacular visual traditions such as miniature painting and folk art
- Indian philosophical notions of nature, temporality, and spirituality

This dimension reveals how pointillism becomes a vessel for cultural memory.

5. Data Analysis Process

The analysis unfolded in three stages:

Stage 1: Formal Documentation

Visual features (colour, dot size, density, and layering technique) were documented independently for each artwork.

Stage 2: Integrated Interpretation

Quantitative and qualitative data were combined. For example:

- Dot-density peaks were aligned with emotional intensity zones
- Chromatic heatmaps were interpreted through *rasa* theory
- Spatial clustering was read in relation to symbolic meaning

Stage 3: Comparative Synthesis

The four artworks were compared across decades to trace continuity and evolution in Bendre's pointillism.

This synthesis allowed identification of:

- Consistent aesthetic tendencies
- Shifts in emotional emphasis
- Development of cultural symbolism through technique

V. RESULTS/FINDINGS

1. Chromatic Patterns and Emotional Resonance

The chromatic analysis of Bendre's selected artworks reveals a consistent and deliberate orchestration of colour to evoke atmosphere and emotion. In *Gulmarg* (1948), cool tones dominate the canvas, with blues, violets, and soft greens recurring across dot clusters. The quantitative mapping shows that approximately two-thirds of the visible pointillist marks fall within the cool spectrum. This chromatic inclination creates a sensation of visual stillness, aligning with the emotional tenor of *śānta rasa*, the aesthetic mood associated with tranquility, detachment, and spiritual calm. The colours do not merely mimic natural landscapes; rather, they function as emotional carriers, producing an atmospheric quietude characteristic of Himalayan terrains.

In *Sunset at Udaipur*, chromatic choices shift dramatically. The warm palette—rich in ochres, saturated yellows, and vermilion tones—occupies a significant proportion of the canvas, particularly along the upper and middle zones where the sky and reflected water meet. The intensity of warm hues generates an emotive oscillation between gentle melancholy and luminous joy, resonating with both *karuṇa* and *hāsyā rasas*. The visual warmth does not

appear as an optical exercise but reads as an invocation of twilight's transient beauty, a theme deeply embedded in Indian poetic and philosophical traditions.

A different chromatic dynamic emerges in *The Village Scene*. Here earthy browns, dusty greens, and muted yellows dominate. The palette aligns closely with rural Indian environments and cultivates a grounded emotional mood. The colours embody perseverance, resilience, and a sense of collective labor—qualities culturally associated with agrarian life. The painting resonates strongly with *vīra rasa*, a mood characterised by quiet heroism and dignified effort.

Finally, *The Cowherd* (1970s) develops a mixed palette, balancing warm tones in the human figure with cooler, subdued hues in the surrounding landscape. The emotional register is one of gentle intimacy. Warm colours gather around the body of the cowherd, while cool tones soften the background. This interplay suggests an affectionate bond between human and environment, echoing the pastoral serenity prevalent in Indian village iconography.

Across all four works, chromatic distribution supports the hypothesis that colour functions not merely as an optical stimulant but as an aesthetic device deeply rooted in Indian cultural memory and emotional philosophy.

2. Textural Density and Layering Techniques

Analysis of texture reveals that Bendre's pointillism diverges from the rigid, scientifically calibrated patterning of Western neo-impressionists. Instead of uniform, evenly spaced dots, his surfaces exhibit a rich variability in dot size, layering thickness, and brush pressure. In *Gulmarg*, the snowy ridges display densely clustered dots with a thicker application of pigment, creating ridges of tactile texture that mimic the palpable solidity of mountain terrain. The foreground shows looser, lighter touches, producing a vaporous effect that conveys atmospheric depth rather than optical precision.

In *Sunset at Udaipur*, the texture becomes softer and more blended. The dot clusters overlap in a way that allows warm hues to fuse gradually into one another, creating a visual shimmer reminiscent of twilight water reflections. The density is particularly high in the sky and horizon region, where the layering forms a luminous band. The technique follows less the scientific separation of colours seen in neo-

impressionism and more the Indian miniature tradition of subtle tonal gradation.

The Village Scene demonstrates a markedly different textural sensibility. Here the surface is rugged, reflecting the granular texture of rural landscapes. Dot clusters are layered in thick, grainy accumulations around human figures and cattle, creating an almost sculptural effect. The texture reinforces tactile associations with soil, hay, and sun-baked earth. This alignment of surface with thematic content underscores Bendre's intuitive ability to use texture as a narrative tool.

In The Cowherd, texture becomes a medium for emotional suggestion. The layering around the figure is denser, signalling importance, while the surrounding fields have softer, blended textures. The contrast between tactile and atmospheric surfaces evokes a feeling of quiet presence and human significance within pastoral nature.

These observations support the hypothesis that Bendre employs textural density to enhance experiential depth rather than optical accuracy, thereby aligning pointillism with Indian aesthetic principles.

3. Spatial Composition and Visual Rhythm

Spatial analysis reveals that Bendre structures each composition with a rhythmic organisation that guides the viewer's eye toward emotional focal points rather than optical centres. In Gulmarg, the eye is drawn first to the snow-covered ridges where dot density peaks. From there, the composition leads downward into softer, less defined zones, creating a meditative descent that mirrors the contemplative experience of observing a mountain panorama.

In Sunset at Udaipur, the central axis is the meeting line between sky and water. The rhythmic clusters of warm colours across the horizon draw the viewer into the transition between day and night. The spatial progression feels cyclical rather than linear, reflecting the Indian temporal concept of *sandhyā*—a moment of sacred transition.

In The Village Scene, visual rhythm is generated through repetitive clustering around labouring bodies, ploughed fields, and grazing animals. The spatial organisation mirrors the repetitive rhythms of rural life. The composition is decentralised, allowing the eye to wander freely through different narrative micro-spaces. This decentralisation reflects traditional Indian art's tendency to resist singular focal points.

The Cowherd arranges its space around the human figure, yet it avoids isolating the figure hierarchically. Instead, the composition cultivates harmony between the figure and the landscape. The spatial rhythm feels relational and dialogic, suggesting the interconnectedness of humans and environment.

The findings indicate that Bendre's spatial strategies align with Indian conceptions of visual storytelling, where rhythm and relationality often take precedence over geometric precision.

4. Cultural Symbolism and Aesthetic Suggestion

The symbolic dimension of the analysed artworks further underscores the cultural transformation of pointillism under Bendre's hand. Gulmarg represents more than a landscape; it evokes the spiritual associations of Himalayan terrain, long regarded in Indian imagination as a space of enlightenment and austerity. The pointillist surface becomes a means of suggesting not only physical depth but metaphysical resonance.

Sunset at Udaipur is steeped in the symbolic richness of twilight, a liminal moment associated with introspection, transformation, and devotional contemplation. The pointillist technique amplifies the transient quality of light, turning the surface into an aesthetic metaphor for impermanence and beauty.

In The Village Scene, symbolism emerges through representations of agrarian labour and community life. The textured density of the earth and figures suggests the profound link between body, land, and sustenance. The artwork becomes a visual archive of cultural memory.

The Cowherd carries pastoral symbolism deeply rooted in the Indian rural ethos. The central human figure evokes motifs of guardianship, tenderness, and everyday harmony with nature. The dot clusters around the figure enhance the sense of quiet dignity. Collectively, these symbolic interpretations affirm that Bendre's pointillism is not merely stylistic experimentation but a culturally embedded narrative mode.

VI. DISCUSSION

1. Reinterpreting Pointillism beyond its Western Lineage

The findings of this study demonstrate that Bendre's pointillism cannot be read simply as an extension of

Western neo-impressionist methods. While Georges Seurat and Paul Signac approached pointillism through the lens of optical science and chromatic rationality, Bendre's application departs from this analytical foundation. His marks do not seek the rigorous separations of primary colours or the calculative balance of complementary hues that defined the European avant-garde. Instead, his dots are expressive, textural, and emotionally inflected. The technique becomes a conduit for sensorial immersion rather than a scientific experiment in visual perception. This conceptual shift significantly alters the aesthetic function of pointillism. Rather than aiming to "resolve" at a distance through optical blending, Bendre's works invite the viewer to experience the surface at multiple proximities—each revealing distinct emotional and cultural layers. The tactile variability of his dots and their layered density thus mark a departure from optical theory and signal a re-contextualization of pointillism within an Indian artistic consciousness.

2. The Centrality of Indian Aesthetic Theory to Interpretation

The application of Indian aesthetic theory deepens the understanding of Bendre's work by clarifying how *rasa* and *dhvani* operate within his visual language. In each painting, emotions emerge not from figurative content alone but from the interaction of colour, texture, and spatial rhythm. *Gulmarg*, with its cool palette and controlled dot clusters, cultivates *śānta rasa*—a state of stillness and contemplative calm often evoked in depictions of Himalayan landscapes. This mood transcends mere scenic representation and aligns with a broader cultural tradition that views mountains as spaces of spiritual introspection. Similarly, *Sunset at Udaipur* gains interpretive richness when approached through *dhvani*, where suggested meaning surpasses explicit form. The shimmering dots along the horizon imply transience, beauty, and emotional fragility, resonating with the Indian cultural and literary associations of twilight as a moment suspended between worlds. Applying Indian aesthetic frameworks thus reveals a dimension of emotional symbolism that purely formalist or Western art-historical approaches would overlook.

3. The Role of Texture as a Cultural and Phenomenological Experience

Texture emerges as one of the most significant markers of Bendre's divergence from Western pointillism. In Western practices, the dot is primarily a unit of optical function; its physicality is secondary. Bendre reverses this hierarchy by restoring tactility to the painted surface. His dots vary in thickness, saturation, and proximity, generating surfaces that invite a haptic response. This tactile quality resonates strongly with Indian artistic traditions, which historically have emphasised materiality—from the granularity of mural pigments to the layered densities of miniature painting. In *The Village Scene*, for instance, the rugged textures reflect the physicality of rural terrain, allowing the viewer to almost "feel" the earthiness of the environment. This is not a mere visual representation but a phenomenological engagement that connects the viewer to the sensory world of the subjects. Texture thus becomes a site of cultural embodiment, linking material technique with lived experience.

4. Spatial Rhythm and the Indian Conception of Visual Narrative

Another significant finding concerns the spatial organisation of Bendre's compositions. Unlike Western neo-impressionism, which typically emphasises balanced geometry and centralised focus, Bendre's spatial rhythm aligns more closely with traditional Indian modes of visual storytelling. His compositions frequently possess multiple focal areas, encouraging the eye to move fluidly across the canvas rather than anchoring itself to a single dominant point. This narrative rhythm aligns with the spatial logic seen in Indian miniature paintings and folk art, where the viewer's gaze follows a journey through interconnected visual episodes. In *The Village Scene*, for example, the decentralised arrangement mirrors the rhythmic flow of rural life, where daily activities unfold simultaneously within the same visual field. In *The Cowherd*, the harmony between figure and setting rekindles the Indian aesthetic value of relationality—where the environment is not background but an active participant in emotional expression. This spatial relationality reinforces the idea that Bendre's pointillism is embedded within cultural narrative structures rather than Western formalism.

5. Cultural Memory and the Transformation of Technique

Perhaps the most significant insight of this study is the recognition that Bendre transforms pointillism into a vessel for cultural memory. His landscapes—whether the icy serenity of Gulmarg, the golden light of Sunset at Udaipur, or the agrarian intimacy of The Village Scene—all evoke spaces that hold deep resonance in Indian social and cultural life. The pointillist mark, once a symbol of modernist experimentation in Europe, becomes in Bendre's hands a means of articulating familiarity, belonging, and continuity. The technique adapts to Indian climatic atmospheres, environmental textures, and emotional landscapes. Through this adaptation, Bendre undertakes a subtle decolonial gesture: he reclaims a Western technique and reshapes it according to indigenous perceptual and aesthetic sensibilities. In doing so, he asserts artistic agency and contributes to a modernism that is neither imitative nor isolationist but dialogic and transformative.

6. Repositioning Bendre within Global Modernism

The findings collectively challenge the linear narratives that often structure global modernism. Bendre's work shows that artistic influence does not travel in simple unidirectional flows from West to East but undergoes negotiation, reinterpretation, and cultural re-inscription. His pointillism demonstrates that global modernism is a field of hybridities rather than hierarchies. By reworking a European technique through Indian cultural frameworks, Bendre positions himself within a modernism that is expansive, pluralistic, and deeply rooted in local tradition. This positions him not simply as an imitator or adaptor but as a creator of a distinctly Indian visual modernity.

VII. FUTURE SCOPE OF STUDY

The present study opens multiple avenues for future research that can deepen the understanding of Bendre's contribution to Indian modernism and global art history. One significant direction lies in applying digital humanities tools—such as pigment microscopy, algorithmic dot-cluster detection, and chromatic heatmapping—to generate more precise quantitative insights into his pointillist surfaces. Such interdisciplinary techniques can reveal subtleties in layering, brush pressure, and pigment interaction that surpass the limits of manual visual analysis.

Comparative studies also hold considerable promise. Examining Bendre alongside contemporaries such as Ram Kumar, S. H. Raza, or K. G. Subramanyan could illuminate broader patterns in how Indian artists negotiated Western modernist techniques. Furthermore, cross-cultural comparisons with non-Western artists who adapted pointillism in Africa, East Asia, or Latin America may enrich the emerging discourse on transcultural modernism.

Future work can also expand the theoretical framework by integrating environmental aesthetics, cognitive perception studies, or cultural anthropology to analyse how viewers experience Bendre's landscapes across different cultural contexts. Additionally, archival research, including unpublished letters, catalogues, and workshop notes, may shed light on his processes and conceptual intentions. These expanded approaches will strengthen the historical, cultural, and global significance of Bendre's artistic legacy.

VIII. CONCLUSION

The present study set out to examine Narayan Sridhar Bendre's distinctive engagement with pointillism through the analytical lenses of Indian aesthetic theory, visual composition, and cross-cultural modernism. Through detailed examination of Gulmarg (1948), Sunset at Udaipur (1950s), The Village Scene (1960s), and The Cowherd (1970s), the findings demonstrate that Bendre did far more than adopt a Western technique: he transformed pointillism into a uniquely Indian visual and emotional language. His dots do not merely follow the optical logic of Seurat or Signac; instead, they acquire expressive, symbolic, and textural functions rooted in cultural memory, environmental experience, and indigenous aesthetic sensibilities.

The analysis reveals that Bendre's colour choices evoke emotional states deeply resonant with rasa theory, allowing each artwork to communicate moods ranging from serenity to pastoral intimacy. Texture emerges as a central site of innovation, where the dot shifts from an optical unit to a tactile form of storytelling. This tactile surface quality aligns pointillism with the material traditions of Indian painting rather than the scientific precision of its European origins. Spatially, Bendre demonstrates a rhythmic and relational approach that mirrors Indian

visual narrative systems, where the eye moves through multiple focal points and engages with a holistic visual field. These artistic decisions underscore the degree to which his compositions reflect indigenous perceptual habits and cultural philosophies.

The study also highlights Bendre's significant role in shaping a culturally hybrid modernism. His practice challenges linear narratives that position Western modernism as the origin and non-Western adaptations as derivative. Instead, the findings underscore that Bendre's work represents a dialogic movement—absorbing and transforming foreign techniques to articulate local experiences. Through this process, he expands the meaning of pointillism, demonstrating that modernism is not a singular project but a constellation of culturally distinct yet interrelated artistic negotiations.

Furthermore, the interpretation of the artwork through *rasa* and *dhvani* provides insights unavailable through purely Western formal analysis. These frameworks reveal how emotional resonance, atmospheric subtlety, and cultural suggestion animate Bendre's canvases. The findings affirm that Indian aesthetics offers a powerful interpretive vocabulary for understanding how form, colour, and texture create meaning within modern Indian art.

Overall, this study positions Bendre as an innovator who bridged the gap between technique and tradition, embodying the possibilities of a modern Indian visual identity. His work demonstrates that artistic hybridity, far from being a compromise, becomes a site of cultural agency and creative renewal. By transforming pointillism into an instrument of Indian expression, Bendre not only redefined the technique but also contributed to a broader rethinking of global modernism. His legacy invites continued scholarly engagement, reminding us that modern art's richness lies in its openness to adaptation, reinterpretation, and cultural individuality.

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