



**aspana
cous**

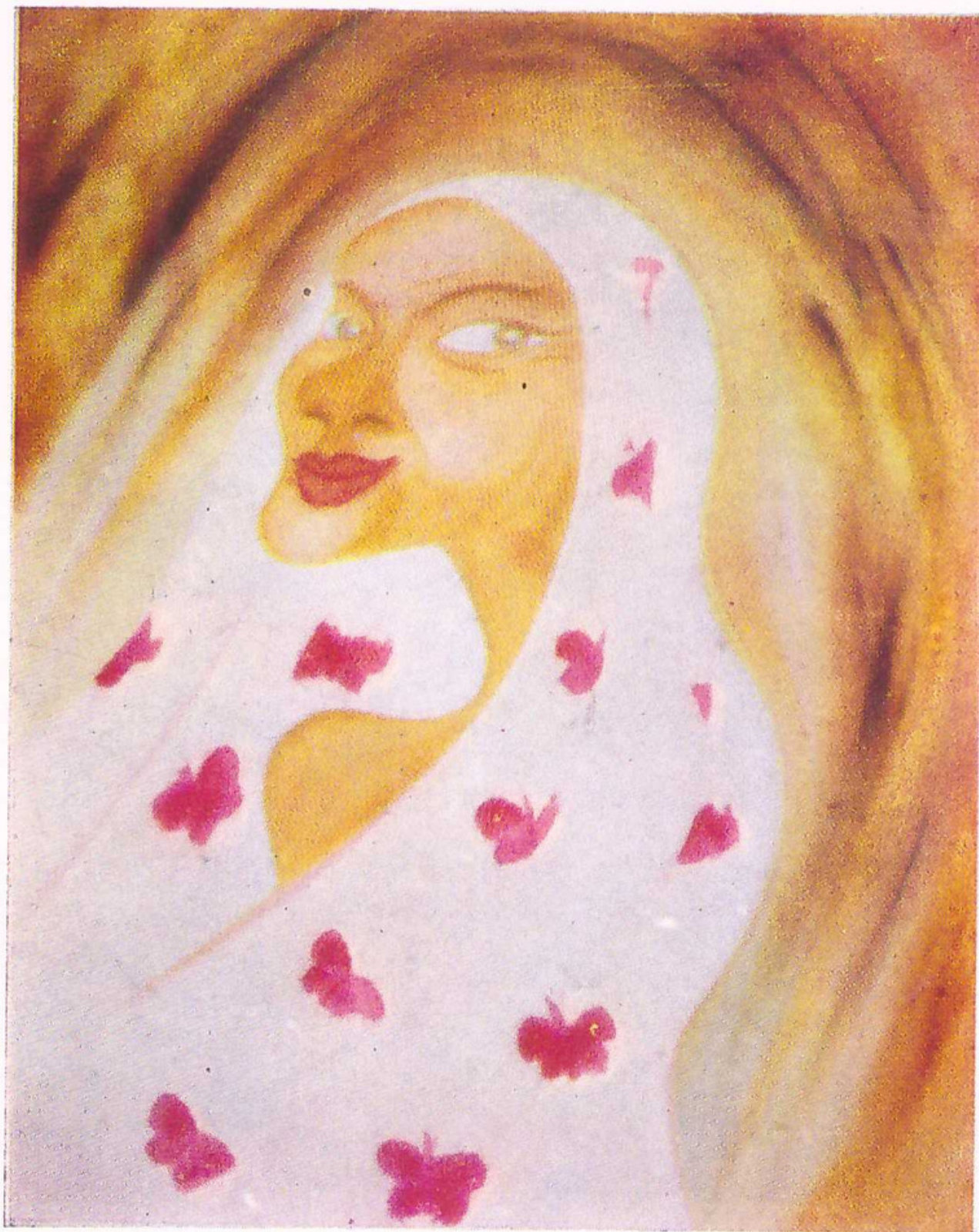
WOMAN

is the theme of my paintings. Because her body, and her mind, is the most complex and exquisitely wrought of organisms upon this earth. So lyrical are the lines of her form, and yet such strength emanates! And her moods, so fluid and mobile and mercurial, are material enough for the painter's palette. . . .

So you have her here in the different hues and textures of her being. The Veiled Woman, whose veil is the mark of her destiny. Yet her whole being explodes out of this enclosing peel of cloth under which she sometimes huddles together with others of her kind, sometimes stands defiantly alone. . . . The old woman with a 'butterfly veil', and a butterfly smile in her eyes that could glow flirtatiously beyond the last milestone... The coquette who beckons with looks or small innocent gestures. . . . Yes, her moods are dynamite! She is never the sensuous contoured decorative thing as depicted by great minds and great traditions over the centuries. She is the woman with undefinable mental contours.

Sometimes there are other images, other figures. Why should there be homogeneity at all—in theme or in style? . . . But all these others are subservient to this one dominant theme—of Woman with a Mind.

—Arpana



COQUETTE-I

1979

3×4 Ft

born sept 4, 1954; postgraduation from delhi university, 1975

exhibitions :

1. solo show of oils, triveni kala sangam, delhi, 1975
2. participated in : rotaract group show, shridharani gallery, delhi, 1974
3. exhibition of contemporary indian art, german embassy, delhi, 1976
4. exhibition of nine painters, triveni kala sangam, 1977
5. rashtriya kala mela, bahawalpur house, delhi, 1978
6. national art fair, all india fine arts and crafts society, delhi, 1978
7. solo exhibition, rabindra bhavan gallery, 1979
8. solo exhibition, gallery 'arts 38', london, 1979

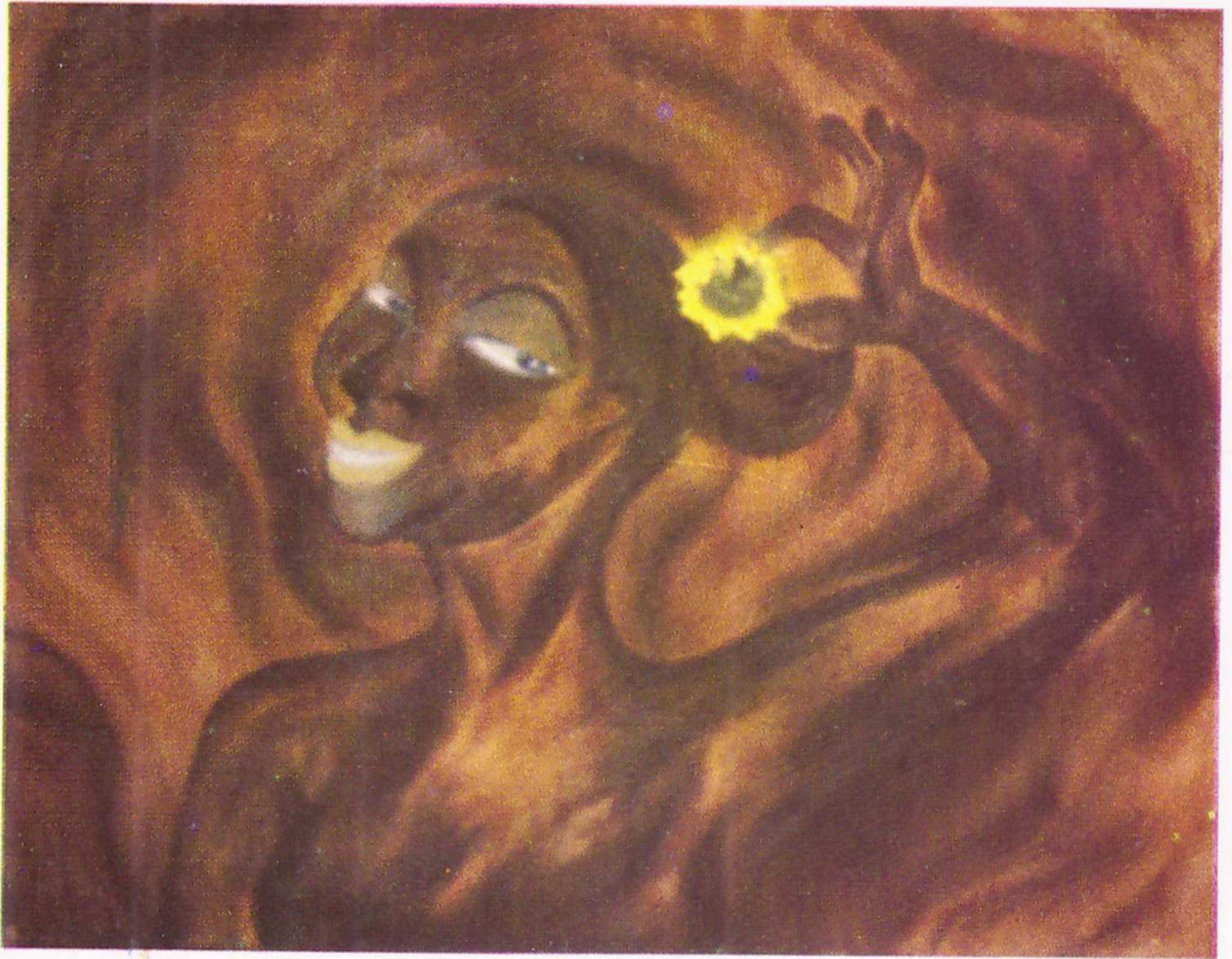
training in ceramics and masks under naresh kapuria

in addition : art columnist, morning echo, delhi, 1975; editor, directory of indian women today, 1975-77; lecturer, desh bandhu college, 1977-79; regular columnist, indian express (punjab edition) since 1977

paintings in several public and private collections in india and abroad

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COQUETTE-II 1979 3×4 Ft

PRESS REVIEWS AND COMMENTS

some excerpts. . . .

Arpana Cour, who exhibited her oil paintings at Rabindra Bhavan Gallery under the auspices of the Academy of Fine Arts and Literature, seems to be a phenomenon. She has had no training in art, is in her twenties and is comparatively a newcomer. One wonders, therefore, how she has been able to do fairly impressive figurative work on big size canvases and irradiate her compositions with harmonies of bright and intense colour gradations. . . .

Her paintings are conceptual in nature with expressionistic overtones. All in all, her works contain the promise of a great future.

—*Times of India*

Arpana Cour is very young but has proved in her exhibition at Triveni that she is very confident both in vision and technique. She has attempted monumental figurations on large canvases and their hieratic grouping gains a timeless quality and apocalyptic intimations. . . .

—*Krishna Chaitanya*
Art Critic
Hindustan Times

Miss Cour is a figurative painter with a pronounced expressionist leaning, a painter of ideas and imagery in terms of man and his situation. . . .

—*The Statesman*

City and its life is another theme that fascinates her. Most of her works revolve around this theme. She portrays the feeling of alienation which most of us, specially artists and writers, get frequently in urban surroundings. In this respect her works are a few of most impressively contemporary pieces viewed in recent years. . . . Her work impresses by its simplicity and has a deep impact despite the economy of lines. It is this last aspect which Arpana emphasises most in her works. . . .

—*Swadesh Arora*
Evening News



PRESS REVIEWS AND COMMENTS

some excerpts. . . .

Arpana, born in a Punjabi family of North India, could be mistaken for an Andalusian Signorita. She paints old women, the desexed ancient females. These hags simper, ogle, invite you with the cunning of prostitutes. They are the eternal old mother lusting for their son, women beyond shame and courtesy, with the experience of age and lines. They are the whores of Pigal, the cunning courtesans of Indian tradition, the international seducers! By their powerful mesmerising faces they hook you.

Arpana in her youth and passion paints these old women or young girls eager to die. These lush girls in the prime of their youth ache for a man, or suicide. Arpana operates on these two polarities of existence. Her old women in browns, greys, and streaks of white and red, give you a sense of the futility of life, and at the same time of eternity.

Arpana does not use many colours in her painting. Colours for her are breathing, glowing, living entities, persons. She hates colours fighting over the canvas. In her creations a single colour varied with shades, in their own search for expression, dominates.

In keeping with this series of old women is the half-naked monster with a red bunch of flowers which she calls 'Picasso'. The bald genius with his sunburnt Spanish body holds the brush between his thighs, loaded with red paint, symbolic of his phallic energy. This is how she sees the great master at work.

—*Balwant Gargi*
Writer and Director

Arpana Cour's deep emotions revealed in anguished forms and figures are almost self-absorbing, heavy with the intimations of momentous happenings. . . .

—*Saroj Jain*
Morning Echo Daily