



Original research

Exploring the Scribbling & Doodling Practice of Jogen

Chowdhury: Analytical Study of Spontaneity and Expression

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Abstract

The analysis of Jogen Chowdhury's sketching and scribbling techniques will be the main focus of this study. The study seeks to uncover the ideas that underlie his scrawls, methods of execution, and philosophies that characterize his work by examining his informal art practices, primarily emphasizing how his artistic creations are based on these impromptu scribbles, thereby shedding light on his vast career. Through dialogue with the Artist, this paper revealed his approach to Scribbling, moods, and outcomes of this process. He is a master of unbroken lines and a modern expressionist by nature. This study also explores his practice of Scribbling and Doodling, which offers a powerful example of the intersection of spontaneity and deliberation. Powerful creative lines in his doodle show a long journey of his creative process. A long practice of sketching makes muscle memory of lines. Through the automatic expression of his creative ideas, he has developed a unique visual language. As an artist, politician, and educator, his journey is highly diverse, which makes his scribbling more generous and dynamic. By exploring Jogen's Scribbling, this research aims to provide a comprehensive understanding of doodling and scribbling as multifaceted, nuanced art forms.

Keywords: Jogen Chowdhury, Doodling, Scribbling, Contemporary Art practices.

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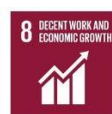
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1. Introduction

"While I sit to work, I continue to think about art and the problems of art in our society, regarding various issues related to creativity and my personal involvement in the art of painting. Whenever an idea or thought came to my subconscious mind, I instantly put it down on the back pages of my preparatory sketch book."¹ Jogen Chowdhury writes about their practice in a book. In the same book, he has scribbled his thoughts and ideas as notes and sketches. One full chapter focuses on his diaries from different phases of his Life.

Jogen Chowdhury's artworks show unintended traces of Freudian psychology. Thus, completed later, grounded in dream and super-realism. He affirms, *"My memories, my dreams, my thoughts, my environment- they could all become subjects of my Life."*². Academically, his work was designed to reflect the physical body of objects, not to reflect upon the internal depths of the self as his sensibility would demand. So, he needed to transform it into a personal idiom through which the self could seep through. This he did by transforming conventional hatching into a tracery of interlaced lines that wove the images into a tenuous existence. While such intricate webs in pen and Ink, softened by a veneer of color, which was his means of expression - until he recently turned to oils - suggest an improvisational deviation that resists categorizing his work into drawing or painting. The subtle co-inherence of naivety and distortion in the relaxed contours of his forms suggests a deep-seated vulnerability. Their existence in tandem is as revealing as his repertoire of motifs.

In his early works, pen-and-ink images of snakes, fishes, flowers, and, occasionally, human fragments float against a dream-screen of undefined darkness, and a pale wash of color gives them a dream-distance. In the work that followed, the hatching became visually less mimetic and more multisensory and tactile. The way fabric, cushions, sofas, and the human body interact creates a strange world of altered fullness and softness. Clearly, the human body is central to his imagination. Every motif in his repertoire is metonymically related to the body, and the body is always experienced from the blinding proximity of a child pressed against its mother or of a lover exploring the body of his partner. The boneless expansive amplitude of flesh/surface privileges the infantile experience, suggests the displacement of the lover's experience with that of the child, or their intermingling in the corridors of memory. Reminiscential displacements and personal associations add to the symbolic ambivalence of his motifs. And this makes his images come closer to inexplicable experiences than to explicit signs. His art appears surrealistic, but it is more a presentation of riddles about what is apprehended than a spontaneous self-revelation, and the elements of fantasy and poetry woven into it are simultaneously evocative and distancing. The images do not always originate in the inner world; they imbibe the voice of interiority. The rich, enigmatic *Tiger in the Moonlight* was born of a newspaper advertisement for a circus. The

¹ Publication: Jogen Chowdhury - *Reverie and Reality* - Curated by Ranjit Hoskote. (n.d.). Emami Art.

<https://www.emamiart.com/publications/6/>

² *Criticalcollective.in.* (n.d.-a). https://criticalcollective.in/CC_ArchiveInner2.aspx?Aid=172&Eid=148#Essay_Title172

immediate impulse for *Nati Binodini* was to perform a play about her, and the Ganesha is a take-off on a popular icon.

In this research on the practice of Doodling & Scribbling, we explore the interests behind the esteemed Artist Jogen Choudhury's creative practice, as well as the Artist's sensitivity in interpreting his thoughts. With that, we also explore his sacred practice and ritualistic approach to creating free-flowing compositions or self-generative artworks. In this research paper, we will analyze the mesmerizing process of Doodling & Scribbling and the resulting forms that represent his thoughts.

Before we delve into this practice, we will explore the journey of the artist Jogen Chowdhury. From the beginning, including migration, establishment, the incubation of his creative passion, and inspiration, that journey has enriched him and made him a stalwart of modern Indian art. His artistic journey spans decades of experimentation and innovation. Diving deeper into the artist's creative journey, we examine his practice of doodling and scribbling, which remains less explored than his oil and acrylic paintings. This informal practice brought his abstract visions to life and carries intrinsic value. It also provides an opportunity to explore his creative psyche.

Jogen Chowdhury's creative expression uncovers the significance of his Doodling and Scribbling on paper, unbroken lines to evoke emotions, and the written text around that guides the viewer through a sketchbook's enigmatic narrative. Art historian, Kochhar said, "*We believe every artwork begins as a spark — an idea brought to Life through lines and textures. In this process, sketches are the Artist's first dialogue with their imagination: raw yet powerful, fragile yet enduring.*"³

Many renowned art historians and critics have written about his holistic approach to doodling or scribbling practice and his creation, which enables him to discover what is not there or uncommon through his behavior. This has evoked arguments that are inculcated by how things work around him, consciously and subconsciously, present and absent, physically and abstractly, and inside and out.

R Shiva Kumar (Art Historian and Curator) has often contextualized Chowdhury's works, which appear surrealistic, as more a presentation of riddles about what is apprehended than a spontaneous self-revelation; his works show spontaneous yet controlled Doodling. They imbibe the voice of interiority and psychological intensity.⁴

Ranjit Hoskote (Art Critic & Curator) has written about how Jogen Chowdhury invites us to speculate about the inner lives of his protagonists: the concupiscent or estranged couple, the tonsured monk, the dreaming boy, the aging libertine, and the courtesan whose limbs have lost their tautness. His doodles transcend mere spontaneity and function as a sophisticated form of

³ Subhadrika Sen. (2024, December 25). Every sketch tells a story at this New Delhi exhibition. Indulgexpress. <https://www.indulgexpress.com/culture/art/2024/Dec/25/every-sketch-tells-a-story-at-this-new-delhi-exhibition>

⁴ Sivakumar, R. (n.d.). Images of Experience: An interview with Jogen Chowdhury. Jogen Chowdhuri Special Issue, 57–60.

storytelling. His approach is often compared to surrealist automatism, where subconscious imagery emerges through intuitive line work.⁵

K. G. Subramanyam (Artist & Scholar, Former Professor at Kala Bhawan): Has confessed that I am partial to Jogen's works, particularly their kind of eroticism. It shows he has invested himself in the process. That's why his sketch-like doodles move like an overlay of languor, not tension that would carry deeper social and political meanings—a strange fusion of graphic sophistication and naivete, weird or voluptuous figuration, and an awkward libido.⁶

Uma Nair (Senior Art Critic): She said the Artist has traveled his own path, sometimes crossing the bounds of realistic representation to let them imagination take over. Figures distorted or exaggerated because his drawing behaves like a fluid; it must flow to convey intimate yet unsettling stories. She counts his Doodling or Scribbling as a language of angst and irony.⁷

Finally, we explore the significance of the Artist Jogen Chowdhury's informal drawing practice. Beyond his popular arts, discover the deeper meaning behind his scribbling practices, and how it will resonate with his conscious and cognitive memories.

2. A brief Biography of the Artist

Jogen Chowdhury is one of India's most distinguished contemporary artists, famous for his drawings in which lines behave like a fluid. He is known for successfully marrying traditional imagery with the spirit of contemporary painting. He was born on February 16, 1939, in Daharpara, a Precinct of the village of Kotlipara in the Faridpur district of British India's East Bengal Province. The partition of 1947 compelled Chowdhury's family to shift to Kolkata, while his subsequent stay in a refugee colony in the Metropolis exposed him to social and political adversity. The experience of partition in his boyhood left Jogen with a sense of displacement. He carried an inevitable isolation, and he could translate it into an artistic language from his student days. One needs to see his works deeply to feel his displacement.

Jogen Chowdhury completed his BFA (Bachelor of Fine Arts) from the Government College of Art and Craft, Calcutta, in 1960. While there, he was involved with several literary, artistic, and cultural activities; during these formative years, he wrote poems and articles, started a literary club, and published a magazine. More importantly, Chowdhury visited the Sealdah railway station to sketch refugees, a phase that inspired him and provided fodder for his future drawings and paintings. He

⁵ Anjum, N. (n.d.). Jogen Chowdhury: The Enchantment of the Everyday. <https://thepunchmagazine.com/.https://thepunchmagazine.com/arts/art-design/jogen-chowdhury-the-enchantment-of-the-everyday>

⁶ Subramanyan, K. G. (2002). Speaking of Jogen. https://cdn.aaa.org.hk/_source/digital_collection/fedora_extracted/42116.pdf#:~:text=Speaking%20of%20Jogen,with%20clean%20hands%2C%20soiled%20as

<https://iccr.gov.in/sites/default/files/EXHIBITION/ecat/Jogen%20chowdhury.pdf>

⁷ <https://iccr.gov.in/sites/default/files/EXHIBITION/ecat/Jogen%20chowdhury.pdf>

has started making drawings in black Ink using the crosshatching technique, mostly on newsprint paper and coated pastel board. According to him, the black-and-white crisscrossing of lines became part of his work primarily because of the lack of electricity in the refugee colony; they used hurricane lanterns for daily use. Lack of proper light was a factor in using black-colored Ink to draw. There were three brothers and sisters, of whom he was the youngest. The elder brother was a member of the Communist Party. As a result, many books and magazines used to come to their house. He used to read all those books and magazines, but never got the opportunity to become a member of the Communist Party. According to him, " *Calcutta is basically a city of strugglers, and Bombay is the city of achievers or successful persons. Struggle is a kind of a plus point for an artist.*"⁸

After completing his graduation in arts, he joined Howrah Jila School as a teacher to support his family and his art practice. Before going to Paris for higher art education, he worked as a designer at the Handloom Board in Calcutta. After returning, he joined the Handloom Board, Chennai, as a textile designer. During his short stay in Paris, the Artist saw original artworks by Western masters, and his style changed completely afterward. He said, "You cannot live through a time and not be influenced by it." Therefore, after returning, he started writing essays & poetry and did doodling & Scribbling, but left painting for a long time. Jogen Chowdhury seriously questioned the fixed forms of academic art and the settled cultural skill. In a way, he understood his exiled status within linear European modernism while in Paris, and after returning to India, he produced works that were far removed from bourgeois taste. As a result, his art practice reached new heights. His famous crosshatching style somehow stemmed from his practice as a textile designer.

The scholarly examination of Jogen Chowdhury's art practice. A rigorous investigation into the specific linguistic choices employed to describe the Artist's linear methodology. The central part of the inquiry involves determining the characteristics of doodling and scribbling evident in Jogen Chowdhury's artworks and art practices. Upon an exhaustive review of the available documents, it is established that no preeminent art critics or curators have used the terms 'doodle/doodling' or 'scribble/scribbling' to define Jogen Chowdhury's artistic journey. Instead, they construct a complex, high modernist lexicon that defines his line-based works as a deliberate, "intricately marked" morphology characterized by "rhythmic calligraphy," "incisive contours," and "virtuoso" execution.

Many art critics analyzed the physical and psychic act of Jogen Chowdhury's drawing process. The following analysis explores the technical, historical, and theoretical dimensions of Chowdhury's practice as presented in the uploaded material, contrasting his "virtuoso contour" with the more spontaneous "doodling" practices attributed to other masters in the broader context of Indian modernism.

⁸ MAYA ART SPACE. (2020, May 17). 'ARTALK' - Ep 1 : Jogen Chowdhury – presented by MAYA ART SPACE [Video]. YouTube.<https://www.youtube.com/watch?v=XWrS3Pr74qY>

The Socio-Political Narrative: From Refugee to Babu

Table 1: Evolution of style techniques and thematic concerns

Time Period	Important stages of Life	Nature of Practice	Important Artworks
1955 to 1960	Academic Training at Kala Bhavan	Figurative and technical drawing,	Academic artworks and Urban sketches
1950 to 1960	Sealdah Station's Sketch practices/ Refugee status	Black pastel sketch of a refugee on newsprint/ leftist leanings.	Drawing and Sketching
1965 to 1967	Foreign Exposure/Western Modernism: Paris & London	Expressionist oil painting, search for autonomy	Representative from hell
1968 to 1972	Professional Textile Designer in Madras	Crosshatching, Ink and wash. Reflections of a dream, loneliness,	Reminiscences of a Dream series.
1972 to 1987	Work as an Art Curator in Delhi	Satire, Corrupt leaders, mixed media	Man on Safa and Nati Binodini
1987 to 1997	Academic Job/ Santiniketan	Savage and Misshapen figures. Large oil painting	The Blue Sari,
2014-2020	Member of Parliament	Naive Simplicity, Rhythmic Calligraphy, Doodling, and Scribbling	Untitled, bold sketches, Poetry

3. Doodling & Scribbling practice in India

Doodles and scribbles remain the most basic forms of self-expression, spanning from prehistoric times to the present. Where "cave doodles" give us hope about the communication power of ancient people, the same "Google doodle" reminds us of the world's glorious history. As we know, previously, researchers have kept presenting Doodling as an unfocused drawing, aimless scribble, or daydreamer's shit. But this does not reduce its value. They also have both abstract and concrete representational meanings, and their spontaneous nature makes them unique. An all-time-famous artist, architect, scientist, mechanical engineer, and sculptor – Leonardo Da Vinci took doodling and scribbling to a whole new level. The 500-year journey of Leonardo da Vinci's notebook doodling, from the Renaissance to now, provides many clues about scientific experiments.

In Indian art, artists challenge the boundaries, ideology, and notions. Similarly, Doodling or Scribbling has also challenged art's grammar rules at times. Everywhere in the world, artists react to what they see or feel in their own way and make their own statements. Different art forms have distinct principles, approaches, and perspectives. This group includes doodles. It captures what transpires between the Artist and the item. Sometimes closer to the Artist, sometimes closer to the object, but always somewhere in between the two. The memory or remembrance of this tension. When lines, stripes, spots, stamps, and dots are utilized to replicate an object, it develops a rhythm. and become an object in itself. Artists sometimes keep to the essentials; other times, they let them loose and assign them duties. Begin a narrative. can transport a person to new levels of experience. This displays a fresh image. So this nonstop Doodling unravels what is, then reinvents itself as new composites. There are numerous sides to this that we do not perceive or understand. Today, we believe we know everything, but tomorrow, many fresh details will emerge, revealing its various components. As a result, we must recognize that people sense the presence of an object differently, using different signals at different points.

Rabindranath Tagore's works contain the earliest examples of doodling in post-independence Indian art, but around the 1990s, their participation became more active. Young creative minds began to experiment with new techniques and forms of expression, including Doodling. However, doodle art was met with strong animosity from a portion of the art community, and it still sparks intense debate over its applicability and whether it is art or design. But younger generations of artists show great enthusiasm for Doodling, as it offers a broader scope for addressing concerns ranging from personal to psychological. Doodling is celebrated as a new medium that offers greater freedom and can convey a contemporary experience. Definition of "doodle": "doodles" are purposeless Scribbling, drawing, or sketching. But Rabindranath Tagore's scribbles are not without purpose: an orderly and luxurious appearance, an escape from the chaos. This command gave him a pleasant feeling.

4. Jogen Chowdhury's approach

Jogen Chowdhury is a painter of human acts and passions. He had every opportunity to become a skillful academic artist, and instead, he chose to discover new "expressions" to suit his marginal status. He is a highly self-absorbed painter who belongs inalienably to the place and culture he was born into. They have fine-tuned his sensibility and responses to the level of individuality. The pulse and rhythm of his art come from this filial affinity to nature and milieu. This gives his oeuvre a pervading unity, outwardly expressed through the individual idiom he has shaped and nurtured over the last 25 years. In most of his work until a certain period, Jogen Choudhury's proclivity for Doodling and marking brings an inimitable quality to his drawings of figures, vegetation, and even objects. In their Doodling, the line became more pulsating, and the spacing began to suggest the tension between forms, and they felt inclined to introduce a sense of fantasy into their work. He calls his approach nearly absent-minded. *"I lose track of my tools when I start working. I only use*

whatever I can find nearby, such as a pencil or a black pen"⁹. Chowdhury attributed his approach to Tagore, who created art spontaneously and without much planning. *"I try to draw doodles and include unusual forms, he claims... When I sketch, I look for fresh forms. As a Parliamentarian, has been quietly at work, seated in the back rows of the opposition benches and Doodling"*¹⁰. He plans to publish his collection as a Rajya Sabha Diary. The compilation is likely to be a unique documentation of contemporary politics.

The enchanting yet potent lines of "Jogen Chowdhury" captivate the reader and can convey even the smallest detail of his chosen topics, particularly those depicting men and women sitting or reclining in contemplative, melancholy moods. Their features and body folds disclose their skeletal systems, highlighting the bones of limbs stretched or folded in dramatic stances, and each line crisscrosses the folds, bringing out the unspoken sorrows of Life's rigors. His keen observation has immortalized the average people—housewives, shopkeepers, peasants, laborers, and ordinary men and women wearing traditional Bengali cotton sarees and dhotis. Their faces stare into the empty spaces, and their captivating manner invites the observer to share their ideas and reflections. He has frequently added a hint of sensuality and low-grade eroticism to the nude bodies in his drawings, which at times have very moving, evocative, and emotional meaning. He can compose the people in a way that uses dark backgrounds to enhance the work's depth. These individuals talk evocatively to bystanders and occasionally seem lost in their enigmatic insights and dreamlike trances. One would be shocked to learn that this great master of painting employed crow quills, readily available fountain pens with Indian Ink and fountain pen ink, and very basic, ordinary wrapping paper for his superb drawings. However, his stylization is painstaking and labor-intensive, and several of his pieces resemble aquatints and dry point etchings. In his amazing drawings, he has included fish and lotuses. The rushing water currents are made more charming by the fish's fins, the lyrical lotuses and their stems, and people's faces gazing at one another inquisitively, possibly conversing silently about the deeper meaning of Life.

Jogen's words in his sketchbook give us insight into his surge of intensity and his passion for people. Above all, there is the sweeping sense of solitude he infuses into the humans, through his sinuous, sculptural, stone-clad, labyrinthine tenor, which neatly embodies Jogen's ambition to "modernize the ancient". According to Jogen, sketching is about cultivating the body and the spirit; it is not just about creating attractive images. Working with a person's fundamental essence is a hallmark of my work, and I find inspiration in the inherent features of people's faces. It's actually like combining an open-plan design, where you can view down onto our four floors from the tallest level, with private treatment spaces. The architecture of a man's body offers me more intriguing options than a face. They must be designed with consideration for the perceptual challenge that a human subject presents.

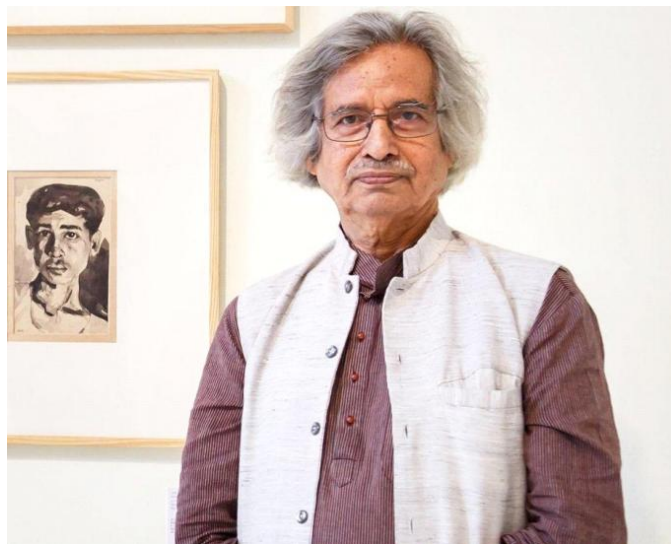
⁹ http://criticalcollective.in/CC_ArchiveInner2.aspx?Aid=172&Eid=345#Essay_Title172 *thoughts about everything-and self-consciousness*

¹⁰ <https://scroll.in/article/697103/an-artist-mp-sketches-an-insiders-view-of-parliament-and-its-anarchy>

Jogen softens contours with undulating strokes covered in simple lines, pushing into the fleshy outer edges of anatomical appeal and capturing his simple principles of nature and charm. In this sense, watching the lavish body unfold can be described as an artist's stay in the hidden human world. He has a genuine sense of presence and artistry, in a way that is quainter and quietly quixotic, and his frequently overdone yet strong style—which is typically less controlled and more eclectic than that of other artists—sets his works apart with a wholly fresh approach.

Jogen has sketched and doodled for six decades, filling a school-sized sketchbook as a colorful teenager through to the present, while also practicing pastel and ink drawings of little people from his twenties until now. He painted in various ways with different materials, and in the last years of his life, he did abstract pencil and crayon drawings as research for multimedia works. The majority of the sketchbook images are simply pen and ink drawings that depict a world in black and white, occasionally with misplaced sketches suggested on their colored sides; some are loose, while others are polished; some have messy, irregular lines; some are aftermarket designs, while others are nearly lifelike; their edges are blurry, as if wet. Some pictures are representational, some are abstract, and some are submitted to modern graphic novelists.

An overview of his many works, studies, and still lifes reveals the main distinction between what feels alive and what does not. *"The contour becomes the metaphor for life; it is as if the fountainhead of all creation,"* says Jogen.¹¹



Source: retrieved from <https://www.thechakkar.com/home/jogenchowdhury>

Fig 1. Portrait of Jogen Chowdhury.

5. Methodology

The official website of the renowned Artist Jogen Chowdhury, <https://Jogenchowdhury.net>, was launched in February 2016 to document all his works, writings, and life milestones. The Interface

¹¹ Singh, K. METAMORPHOSIS OF MIND, MATTER AND LINES.

of his official website provides extensive information about his works and Life. The website offers a comprehensive overview of the Artist's Life and work. In the section work, all of his artworks are organized chronologically, including 1955-60 academic artworks, Foreign visit 1965-68, Staying in Madras 1968-72, Moved to New Delhi 1972-87, and, lastly, artworks created during his stay in Santiniketan. The "Thoughts" section offers a glimpse of his rare linkage between his poetry and his artworks. It's revealed that art practice is both a biological necessity and a transcendental pursuit, as a researcher examines the cognitive and emotional aspects of Jogen Chowdhury's visual language. Use Google Lens to transcribe in real time and decode text written in his scribbled pages.¹² A. Maury and A. Kumar (2023) said that Google Lens is an Artificial Intelligence-powered technology with tremendous possibilities. Researchers can use these tools to analyze data with some limited processing. Therefore, using this existing technology, translate the written text on his visual notes (plate 2.1) from Bangla to English. It shows that a visible, reclining, elongated male figure is drawn subconsciously during note-taking. All written texts, at first glance, appear to be a daily agenda; there is no direct relation to the figure drawn beneath the written notes. The strokes of this drawing are powerful, showing it was done subconsciously by a hard practitioner who has been sketching or drawing rigorously since his academic years.



Source: <https://jogenchowdhury.net/show-big-thoughts.php?page=11>

Fig 2: Jogen Chowdhury's Doodling & Scribbling on paper

¹² Maurya, A., Kumar, A., & Alimohammadi, D. (2023). Application of Google Lens to promote information services beyond the traditional techniques. *Qualitative and Quantitative Methods in Libraries*, 12(1), 111-136.

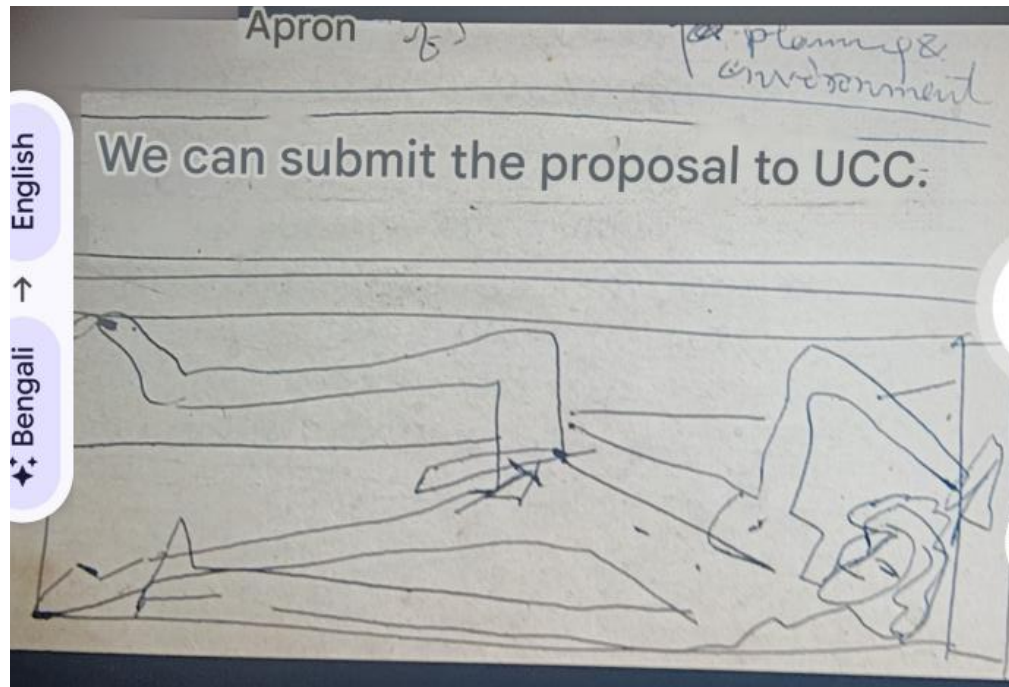
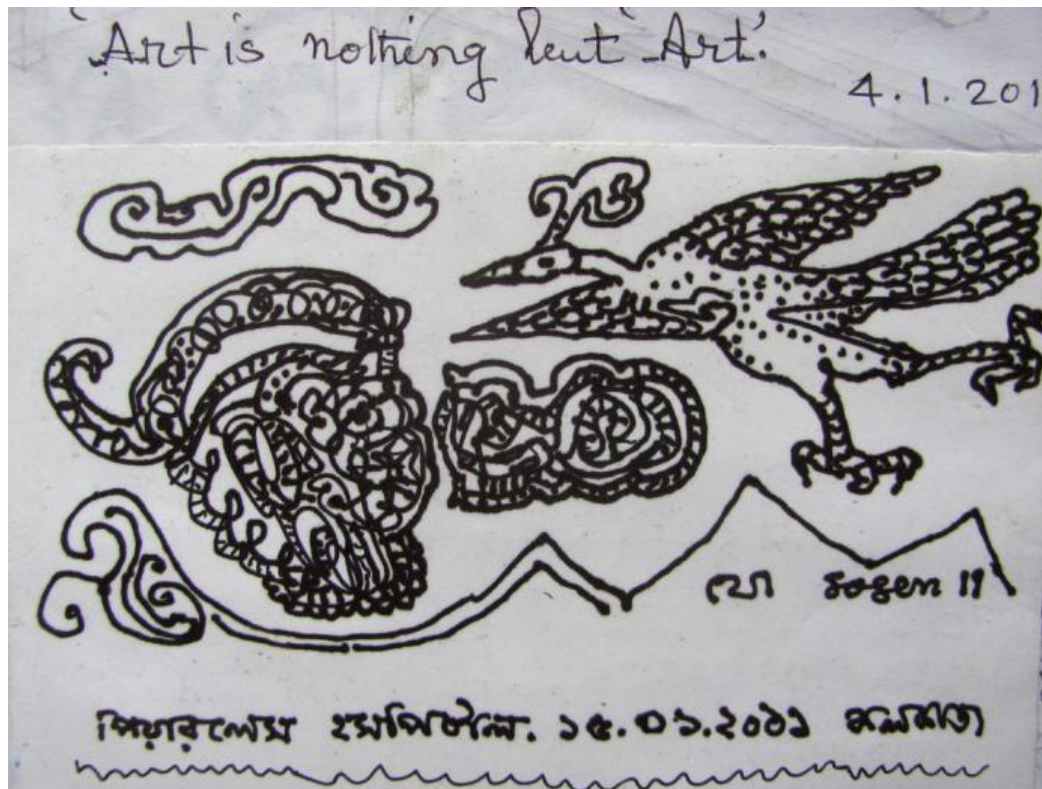


Fig 2.1: Screenshot of transcript done through Google Lens

The other scribbled visual thoughts of Jogen Chowdhury, presented here in pictures 3 and 4, which resemble a scribbled creature, are reminiscent of the creature created by Indian pioneer artist Rabindranath Tagore. He started modifying words through bold lines that took shape into symbolic forms, patterns, or grotesque creatures; it's basically a process of writing, correcting, and constantly modifying their thoughts. Through the freehand drawing process, he linked these covered areas and created a beautiful pattern. In this pattern, he sometimes adds grotesque human faces, birds, and animals. Their poetic imagination and spontaneous invention help them create certain underlying forms when they are in an unselfconscious novelty stage. The status of these forms is uncertain. But it's the beginning of visual expression, like cave paintings. Their black creature looks fascinating and rhythmic. That interaction between poetry and doodling places them in the same row as eminent Western artists William Blake and D. G. Rossetti.



Source:<https://jogenchowdhury.net/show-big-thoughts.php?page=7>

Fig 3: Jogen Chowdhury's Doodling & Scribbling on paper

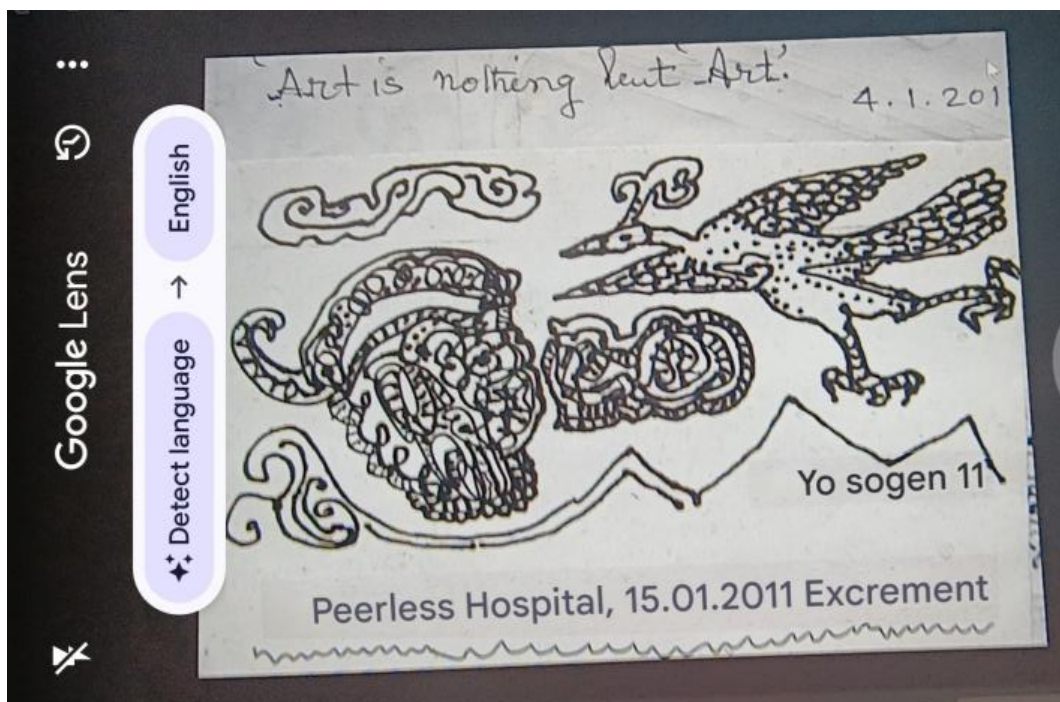
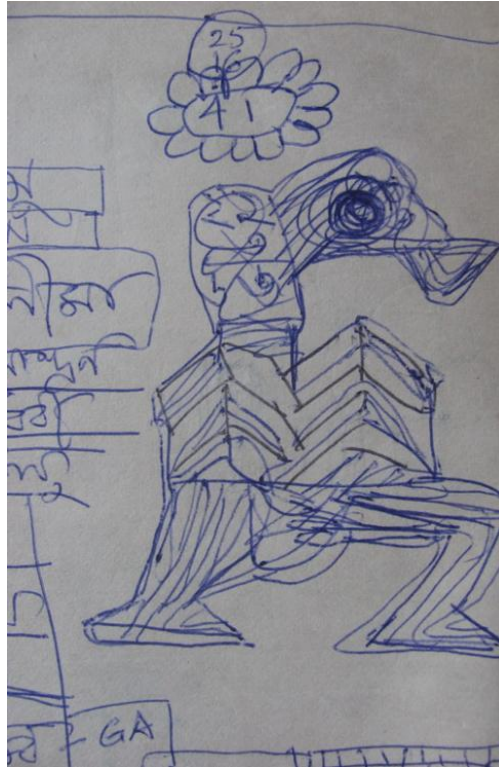


Fig 3.1: Screenshot of transcript done through Google Lens



Source: <https://jogenchowdhury.net/show-big-thoughts.php?page=4>

Fig 4: Jogen Chowdhury's Doodling & Scribbling on paper

6. Findings:

When a line meets another line, intersects and flows together, crisscrosses one line and demands another, and so on, there is fusion and charge. This is the power of producing a flowing line without it being redundant. A "dead line" breaks the flow and results in a dead end. Understanding the phrase "Brahma Rekha" is crucial. Everybody's movements follow the key line's rhythmic arrangement. Spontaneity will occur when the tips of the fingers and the pen come into contact. Artists are always aware of whether the artwork stands when they pause their practice.

Because the beginning and the end of the line are very important, like music, where each note matters, Ink flowing like blood flowing through the tip of the pen, it feels like a river flowing. Jogen Chowdhury is fascinated by the complexity and sensitivity; therefore, he has been able to add a dramatic element to his art. He employed different subjects, styles, and mediums in his art. He was fascinated by the way of Life, the details of his surroundings, and the overall "drama of life" that was taking place all around him. These visual ideas are more than just preliminary sketches; they are dynamic, flowing, and full of the production's spirit. It reflects his evolving vision of his art practice. Where boundaries of creativity are expanded and explored, his diaries, visual notes, and sketchbooks serve as a space for experimentation, where his raw thoughts take shape. It

contains fragmented ideas and complicated studies, which give a glimpse of his doodling or scribbling practices.

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