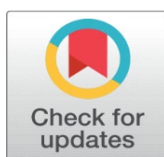


CONTRIBUTION OF WOMEN ARTISTS TO THE WASH PAINTING TRADITION IN UTTAR PRADESH

Kirti Verma ¹✉ , Arvind Chauhan ²✉ , Saurabh Tripathi ³✉ , Siddharth Singh ⁴✉ , Dr. Abhijit Saha ⁵✉, Dr. Robin Verma ⁶✉ 

- ¹ Assistant Professor, Institute of Fine Arts, CSJM University Kanpur, India
² Assistant Professor, School of Hotel Management, CSJM University Kanpur, India
³ Assistant Professor, School of Hotel Management, CSJM University Kanpur, India
⁴ Assistant Professor, School of Hotel Management, CSJM University Kanpur, India
⁵ Assistant Professor, Department of Sanskrit, School of languages, CSJM University Kanpur, India
⁶ Assistant Professor, School of Hotel Management, CSJM University Kanpur, India



Received 23 February 2026
Accepted 25 April 2026
Published 11 May 2026

Corresponding Author

Kirti Verma,
artistkirtiverma@gmail.com

DOI
[10.29121/shodhkosh.v7.i8s.2026.7715](https://doi.org/10.29121/shodhkosh.v7.i8s.2026.7715)

Funding: This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

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ABSTRACT

Wash style is an essential and delicate painting tradition in Indian painting, effectively conveying nuances of emotion, light and shadow, and atmosphere through incomplete layers of watercolor. This style holds a special place for its soft color scheme, lyricism, and emotional expression. Uttar Pradesh has been a major center of Indian art traditions, where rich traditions of Mughal, Rajput, and folk painting have developed diverse forms of painting. It is within this cultural landscape that the wash style has firmly established itself and expanded over time.

The primary objective of this research paper is to study and analyze the contributions of women artists to the wash style painting tradition in Uttar Pradesh. Through the wash style, women artists have effectively expressed their life experiences, social environment, understanding of nature, and the sensibilities of women's lives. Their paintings clearly demonstrate soft color combinations, nuanced lineage, emotional depth, and a sense of belonging, further enhancing the essence of the style.

This study examines the artistic contributions of women artists based on their works and establishes their crucial role in the preservation, development, and dissemination of the Washoe Style. This research is a valuable attempt to understand the Washoe Style tradition from a new perspective.

Keywords: Wash Style, Women Artists, Uttar Pradesh, Watercolor Painting

1. INTRODUCTION

The tradition of Indian painting is ancient, diverse, and rich. Over time, numerous styles and techniques have evolved, including the wash style. The wash style is a form of watercolor painting that uses light, transparent, and delicate

colors. In this style, layers of color are applied gradually, creating depth, softness, and emotional impact. The wash style is not limited to external beauty; it also expresses the artist's inner feelings and emotions. Uttar Pradesh has been a major center of Indian art and culture. Historically, the state is considered a confluence of Mughal, Rajput, folk, and modern art traditions. Cities like Lucknow, Prayagraj, Varanasi, Agra, and Mathura have not only been religiously and culturally significant, but have also witnessed a continuous development of art. With the establishment of art schools and institutes during the British period, watercolor and the wash style gained academic recognition. During this time, many artists in Uttar Pradesh adopted the wash style and made it their medium of expression.

“It was unthinkable for women to do anything, even ‘art’, at a professional level,” sculptor Amina Kar wrote in art historian Partha Mitter’s book, *The Triumph of Modernism: India’s Artists and the Avant-Garde*.

Social restrictions, family obligations, and limited opportunities prevented many women artists from showcasing their work on a wider platform. Despite this, many women artists have distinguished themselves through the wash style and enriched the tradition. Their paintings offer a natural depiction of women's lives, nature, domestic environments, social realities, and emotional experiences. When considering the role of women artists in the historical context of the wash style, the name of **Sunayani Devi** is particularly noteworthy. Sunaini Devi was the sister of the renowned artist Abanindranath Tagore and was influenced by the Bengal School of Art. Although her field of work was primarily confined to Bengal, her works in the wash style became an inspiration for women artists in North India. Sunaini Devi's paintings are clearly marked by the use of limited colors, simple lines, and emotional depth. Her works demonstrate that the wash style is not merely the result of technical skill, but also a reflection of the artist's sensitive vision.

Speaking of contemporary women wash artists in Uttar Pradesh, **Dr. Stuti Singhal's** contribution is considered extremely significant. In addition to being an artist, she is also an educator. She not only promoted the wash style through her paintings but also brought it to a new generation through teaching and research. Her paintings display a balanced and gentle depiction of nature, architecture, river banks, and human emotions. The transparency and restraint of color are striking. Experimentation is a key feature of his work.

In this vein, the work of **Shikha Pandey**, who expresses contemporary life experiences through the wash style, is also noteworthy. Her paintings display a soft color scheme, simple composition, and emotional depth. Shikha Pandey's works reflect a balanced blend of nature and the environment. She has proven that the wash style is as relevant in modern times as it was in traditional times.

Sushma Paul has made significant contributions to the development of the wash style. The primary theme of her paintings is the Buddha and the spiritual realm associated with Buddhist philosophy. Through the wash technique, she creates a serene, meditative, and compassionate atmosphere. Her paintings are particularly marked by transparent layers of watercolor, soft color combinations, and controlled brushwork. In depicting Buddha, she emphasizes inner peace and spiritual experience rather than external details. The softness of color and simplicity of composition are distinctive hallmarks of her work. These women artists have not only adopted the wash style but have also incorporated their own personal experiences and perspectives.

The works of all these women artists make it clear that the development of the wash style in Uttar Pradesh was not limited to a technical level; it also became a powerful medium of emotional and social expression. Women artists brought sensitivity, tenderness, and depth to this style. Their paintings naturally reflect small life experiences, serene scenes of nature, and the emotions of a woman's heart. Thus, the contribution of women artists to the wash style painting tradition in Uttar Pradesh has been extremely significant. This research paper, focusing on this contribution, attempts to understand how women artists have enriched Indian painting through the wash style. This study not only underlines the need for the preservation of the wash style but also strives to give women artists their due place in art history.

2. RESEARCH OBJECTIVES

- To study the evolution of the wash painting tradition in Uttar Pradesh, and the role of women artists in it.
- To analyze the contributions of Sunaini Devi and Dr. Stuti Singhal to wash painting.
- To study the themes, color schemes, and technical approaches employed by women artists in the wash painting tradition.
- To understand the importance of the contribution of women artists in preserving and promoting the wash painting tradition.

3. LITERATURE REVIEW

Books, research texts, and articles on the history of Indian painting have recognized the wash style as an important and sensitive technique in watercolor painting. Art historians have characterized it as a style characterized by transparency of color, light tones, and soft effects. These studies have demonstrated that the wash style allows for the simple expression of depth, atmosphere, and emotional beauty in paintings. The use of thin layers of watercolor and the precise handling of the paper surface are key factors in this style's distinctive identity. Much of the art literature has focused on the technical aspects of the wash style.

Such as the proportions of colors to be mixed with water, how to use the brush, and the order in which layers of color should be applied. Some books also discuss light and shade, tone value, and compositional balance. These technical analyses help to understand the wash style, but these studies present the style solely as a technique. Relatively little attention has been paid in the art literature to the social background, ideological thinking, and personal experiences of wash style artists. In particular, there is very limited literature on the contributions of women artists, their subject matter, and their perspectives. Most books provide information only in the context of male artists and major institutions. Thus, a study of the available literature makes it clear that while technical information on the wash style is sufficient, there is a need for detailed study of the role and creative contributions of artists, especially women artists. This need makes this research paper important.

Uttar Pradesh has been a highly prosperous region in terms of Indian art and culture. Its painting tradition has continuously evolved from ancient times to modern times. The available literature on the art of Uttar Pradesh specifically highlights the historical, cultural, and social significance of this region. Various art historians and scholars have acknowledged Uttar Pradesh as a major land of Indian painting in their works. The painting styles that developed here were not limited to artistic expression but also reflected social life, religious beliefs, and cultural values. Books on Uttar Pradesh's painting first mention ancient and medieval art traditions.

Water color is mentioned numerous times in the literature on Uttar Pradesh painting. Some art historians have considered watercolor a light, spontaneous, and emotional medium. These studies have shown that watercolor can effectively depict nature, architecture, and daily life. Although the term wash style is used sparingly in these texts, the wash effect is implicitly discussed within the watercolor technique. Many books and articles present cities like Lucknow, Prayagraj, and Varanasi as centers of modern painting. The role of art educational institutions, exhibition venues, and artist groups in these cities is highlighted. Some scholars have also pointed out that in the modern period, artists in Uttar Pradesh incorporated traditional themes as well as contemporary life into their paintings. Watercolor and the wash style were used to present these subjects in a delicate and emotional manner. Although the literature on Uttar Pradesh painting is extensive, specific studies on the independent development of the wash style appear to be very limited. Most texts present the wash style as a general watercolor technique. Its historical development, regional characteristics, and stylistic identity are not discussed in detail. In particular, it is not clear how the wash style developed its distinct identity in Uttar Pradesh.

The available literature on women artists is even more limited. Most studies on Uttar Pradesh painting have focused on male artists, major institutions, and movements. While the contributions of women artists are occasionally mentioned briefly, in-depth analyses of their work have been rare. The role of women artists in the Wash Style has been largely neglected. Some modern research articles acknowledge that women artists have brought emotional depth and sensitivity to Uttar Pradesh painting. However, this acknowledgement is made in general terms, not specifically in the Wash Style. This makes it clear that a significant gap exists in the literature that needs to be filled. Thus, while the available literature on Uttar Pradesh painting proves that the state has been extremely rich in art, there is a clear lack of studies focusing on the independent development of the Wash Style and the contributions of women artists. This gap makes this research necessary and relevant. This research attempts to understand the Wash Style painting tradition in Uttar Pradesh and highlight the role of women artists within it.

A study of available art literature and research texts clearly reveals that the wash-style painting tradition in Uttar Pradesh has been discussed to some extent. These books explain how watercolor is used in the wash style, how to create transparency of color, and how to convey emotion through light tones. However, these studies do not address the roles played by artists, especially women artists, in advancing this style. Uttar Pradesh has been an important center of Indian art. It showcases a synthesis of Mughal, Rajput, folk, and modern art traditions. Numerous books and research articles

on painting in this region are available, mentioning art centers such as Lucknow, Prayagraj, Varanasi, and Agra. These studies have focused more on art institutions, male artists, and art movements. Women artists are mentioned briefly here, but their work lacks independent and detailed analysis. This situation becomes even more pronounced in the context of the wash style. Most literature has treated the wash style as a generic watercolor technique. It doesn't address how women artists who adopted this style expressed their sensitive vision, experiences, and emotions through their paintings. The tenderness, emotional depth, and social perspective evident in the works of women artists have received little discussion in the literature. Art history writing has long been dominated by male artists. This has resulted in the contributions of women artists being overlooked. Many women artists worked in the field of art despite difficult social circumstances, family obligations, and limited opportunities, but their work has not received the recognition it deserves. A similar situation is observed in Uttar Pradesh. Here, women artists created significant works using the wash style, but their mention in art literature is very limited. Available research has also shown that the contributions of women artists have often been presented in general terms. It has been said that women bring sensitivity and emotionality to art, but it remains unclear what subjects they chose through the wash style, what techniques they adopted, and what their relationship to society was. Comparative studies of the works of early and contemporary women wash artists are also virtually nonexistent in the literature. In the context of Uttar Pradesh, the lack of studies focused on women wash artists is particularly felt. While some names are well-known in the art world, there has been little effort to view, understand, and analyze their works collectively. There is neither sufficient discussion of the subject matter of their paintings nor their stylistic characteristics. This clearly demonstrates the immense potential for research in this area. A study of the available literature also reveals that the contributions of women artists have often been marginalized. In art history, they have been viewed in a supporting role, rather than as independent and powerful artists. The contribution of women artists in a delicate and expressive style like the wash style is particularly significant, as it demands a sensitive vision and subtle expression. Despite this, there is a lack of serious research on this topic. In this context, this research becomes significant. This research attempts to study the contributions of women artists to the wash-style painting tradition in Uttar Pradesh, focusing on the contributions of women artists. Its objective is not merely to list the names of women artists, but also to understand their works, subject matter, technique, and social context. This research attempts to fill the gaps that exist in the existing literature. This study also attempts to clarify how women artists enriched the wash-style with their sensibilities and experiences. The expression of nature, women's lives, social environment, and inner emotions in their paintings gives the wash-style a new identity. This research has attempted to highlight these aspects. Thus, it can be said that there is a clear lack of research focused on the contributions of women artists to the wash-style painting tradition in Uttar Pradesh in the available literature. This lack proves the necessity and relevance of this research. This research not only highlights the contributions of women artists, but also marks an important step towards making the history of Indian painting more balanced and richer.

3.1. A DISTINCTIVE FEMININE VISION OF EMOTIONAL EXPRESSION IN THE WASH STYLE

Sunayani Devi Among the women artists who distinguished themselves in the early phase of Indian modern art, Sunayani Devi holds a significant place. She was not merely a painter, but a unique artist who expressed Indian tradition, devotion, emotional sensitivity, and feminine experience through the wash style. Sunayani Devi pursued her art at a time when it was difficult for women to actively and independently emerge in the field of painting. Despite this, she shaped Indian modern art with her self-confidence, sensitive vision, and original style. Sunayani Devi was born in 1875 into the prestigious Tagore family of Bengal. She was the sister of Abanindranath Tagore, but her art was not limited to family influence. She developed her own style. Initially, she avoided formal art education, but the ideological background of the Indian miniature painting tradition, Buddhist painting, the Ajanta murals, and the Bengal School deepened her artistic vision. She assimilated the wash technique and made it a medium for her emotional expression. Sunayani Devi's paintings are primarily centered on Indian cultural and spiritual themes. Her paintings prominently feature Radha-Krishna, goddesses, lovelorn heroines, motherhood, women's lives, and devotion. She doesn't present subjects in a grand or dramatic way, but rather infuses them with a calm, gentle, and intimate spirit. This characteristic distinguishes her art.

Similarly, her works based on the painting of "**Viraha**" express the deep emotions of a woman's mind. The heroine, standing or sitting in a state of separation, gazes out into the horizon, reflecting the emotional conflict within. There is no intense expression here, but rather a silent anguish that touches the viewer deeply. The soft blue, brown, and yellow colors used in the wash style further deepen this emotion.



Sunayani Devi - painting 'Viraha' (wash)

Sunayani Devi's Goddess painting series, especially "Lakshmi," articulates her spiritual perspective. She depicts Lakshmi not as a goddess of opulence, but as an embodiment of peace, dignity, and compassion. The gentle expression on her face, the steady gaze of her eyes, and the steady posture of her hands create a spiritual balance in her paintings. The layers of color in her wash technique are so light that the figures seem to dissolve in light. Technically, Sunayani Devi's wash paintings are highly controlled and balanced. She used limited colors, but created depth through the varied tones of those colors. In her paintings, line and color do not compete with each other, but complement each other. The background is often simple, allowing the main figure to stand out more. The feminine perspective is particularly important in Sunayani Devi's art. She does not depict women merely as objects of beauty, but rather as sensitive, thoughtful, and emotional entities. Emotions such as motherhood, longing, devotion, and self-surrender are expressed through the feminine experience in her paintings. This is why her art remains relevant even today. Sunayani Devi's contribution to the development of Indian modern art is also significant because she presented traditional themes with a modern sensibility. She neither remained completely bound by tradition nor was swept away by Western influences. Her art is like a bridge, connecting the past and the present. For her, the wash style was not just a technique, but a means of expressing emotion and feeling. It can be said that Sunayani Devi gave a new identity to Indian wash painting. Her works still prove that art can be made timeless through simplicity, sensitivity, and depth. Sunayani Devi is an inspiration among Indian women artists, whose art not only enriches aesthetics but also empowers Indian cultural consciousness.



Sunayani Devi – Painting of 'Lakshmi' (wash)

Sunayani Devi's famous work, "**Ardhanarishvara**" (1920), is studied. While Sunayani Devi is generally considered a folk-inspired modernist, the softness, transparency, and soft toning of the colors in this painting reveal a strong connection with the wash technique. The combined form of Lord Shiva and Parvati is presented in a simple and effective manner. By dividing the face into two parts, the artist has emphasized the unity of the feminine and masculine elements. A close look at the color scheme reveals layers of light, thin, and transparent colors, a hallmark of the wash technique. The light splatter of color in the background gives the painting a gentle and atmospheric depth. The lineation is straightforward, controlled, and natural, clearly bringing out the serene expression of the figure. The half-closed eyes create a spiritual and meditative feeling in the painting. The artist has avoided unnecessary embellishment and conveyed profound expression with very limited resources. This work effectively brings out Sunayani Devi's sensitive vision along with the soft colour scheme, transparent layers and emotional expression of the wash style.



Sunnayani Devi – Painting “Ardhanarishvara”(wash)
Dr. Stuti Singhal: Contribution to Wash Painting

Dr. Stuti Singhal is a leading wash-style artist, educator, and art practitioner from Uttar Pradesh. Born on December 19, 1956, in Prayagraj, Uttar Pradesh, she has been passionate about both study and creation since her childhood. She graduated from Lucknow University with a degree in Sanskrit in 1975 and a degree in 1977. This background in Indian classical literature deepened her artistic vision, a influence evident in her later paintings. She received her initial education in the field of art from Kanpur University with a Master of Fine Arts (Painting) in 1985 and a PhD in Painting in 1992. Thus, her artistic practice is not only practical but also rooted in research and theory. Dr. Stuti Singhal's wash paintings are characterized by a balanced use of contrasting colors, soft tones, and controlled brushstrokes. Her works evoke the essence of nature, architecture, spirituality, and a serene atmosphere. Through the wash technique, she presents scenes in a gentle, emotional, yet unobtrusive form. The color lines in her paintings are extremely subtle, creating depth and rhythm. She has also provided a wide platform for her art through exhibitions. Her solo exhibitions were held at the Kala Srot Art Gallery in Lucknow in 2019, at the Karnataka Chitrakala Parishad in Bengaluru in 2012, and in Jaipur and Bareilly in 2011, highlighting her creative evolution. Additionally, her participation in group exhibitions such as the All India Art Exhibition (93rd and 94th) and the Bharatiya Kala Pradarshini (Indian Art Exhibition) highlights her national-level contributions. Dr. Stuti Singhal has received numerous honors for her outstanding artistic skills. In 1989–90, she was awarded a scholarship by the Greek government to the Athens School of Art, highlighting her internationally recognized artistic skills. In 2021, she was also awarded the Bharat Muni Teachers' Award. Her contributions as an educator are significant. She regularly teaches wash painting under the Kala Bharati Trust. Through workshops held at various institutions and public venues, she has brought the wash painting style to the general public and young artists. Through workshops organized in memory of Prof. Sukhvir Singhal, she has worked to keep the art tradition alive. Dr. Stuti Singhal's contributions extend beyond her mere artist status; she also plays a significant role as a patron, educator, and promoter of the wash painting style. Her contribution to the continuation and prosperity of the wash painting style in Uttar Pradesh is particularly noteworthy. Shameem et al. (2025)

She is established as a powerful and important female artist in the contemporary wash painting tradition of Uttar Pradesh. Her wash paintings are not only examples of technical prowess but also offer a profound expression of social, emotional, and human experiences. A balanced synthesis of classical intellect, academic discipline, and a sensitive approach is clearly visible in her work. Thematically, rural life, family relationships, the female experience, aging, motherhood, and social memory are prominent themes in her paintings. The collective presence of an elderly woman and children in one painting suggests the Indian family structure, the emotional connection between generations, and cultural continuity. This visual presentation, while narrative, places the female experience at the center. Dr. Stuti Singhal's wash technique is highly refined and controlled. The transparent layers of color, the limited yet effective color scheme, and the ease of her brushstrokes attest to her technical prowess. By using light, soft, and washed-out tones instead of dark colors, she creates a serenity, silence, and emotional depth in the atmosphere. The subtle use of light and shadow provides a visual rhythm to the paintings, reflecting the essence of the wash style. The depiction of female figures is a significant aspect of her paintings. These figures are not limited to any aesthetic ideal, but rather embody social reality and spiritual experience. The paintings of women sitting on swings depict the pace, joy, and collectivity of life, while the paintings of elderly figures reveal a sense of time, memory, and introspection. Thus, the female gaze emerges in her art in a sensitive and powerful form. From a compositional perspective, her paintings demonstrate a meaningful use of space. This not only maintains visual balance but also provides the viewer with space for emotional interaction. The lines of the figures are flowing rather than rigid, maintaining a softness and spontaneity in the paintings. Overall, Dr. Stuti Singhal's contribution to the wash style in Uttar Pradesh combines academic depth, social concern, and feminine sensitivity. Her paintings provide a vibrant, thoughtful, and contemporary context for the wash style. It would not be unfair to say that her work strongly establishes the presence of women artists in the wash tradition of Uttar Pradesh and provides an important foundation for future research. She not only embraced wash painting in her own work but also continuously strived to promote it through teaching and workshops.

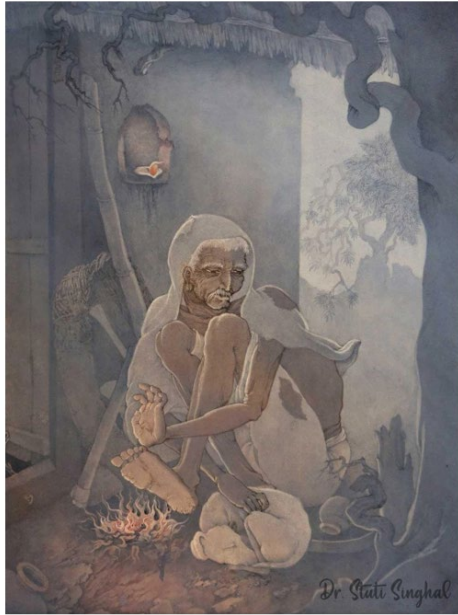
Dr. Stuti Singhal's wash-style painting, "**Motherly Affection**," captures the delicate emotions of Indian family life in a simple and effective way. In this work, an elderly woman is seen holding a baby in her lap, while the woman standing in front appears to lean towards her with affection and care. The posture of the girl sitting below further enhances the intimacy and intergenerational connections in the scene. The painting demonstrates a balanced and sensitive use of the wash technique. Layers of light, transparent colors create both gentleness and depth in the atmosphere. The restrained use of brown, pink, and light blue makes the painting calm and emotional. The lineation is soft and controlled, making the figures appear natural and flowing. "Motherly Affection" successfully expresses motherhood, service, and familial intimacy with the characteristic tenderness of the wash style.



Dr. Stuti Singhal – Painting "Motherly Affection"

Dr. Stuti Singhal's wash-style painting "**Tapasya**" sensitively depicts the serene, solitary, and spiritual life of a monk. The painting depicts an elderly monk sitting near a fire in a meditative posture. His bent body, serious facial expression, and shrunken posture convey a state of deep detachment and introspection. The wash technique is used very effectively in this work. Translucent layers of gray, brown, and soft blue colors create a sense of ambiguity and spiritual peace throughout the environment. The subtle balance of light and shadow highlights the monk's facial and body structure.

The lineation is soft yet controlled, giving the figure both vitality and depth. "Tapasya" successfully conveys renunciation, solitude, and spiritual contemplation with the characteristic gentleness and emotionality of the wash style.



Dr. Stuti Singhal - Painting "Tapasya"

Dr. Stuti Singhal's wash-and-butter work, "**Mamta,**" delicately captures the family affection and intimacy of Indian domestic life. The painting depicts an elderly woman in a loving moment with four young children, while a woman sitting nearby observes the scene with a loving gaze. The children's playful gestures and the elderly woman's gentle smile bring the scene to life. The wash technique is used with great balance. Translucent layers of brown, pale yellow, and light orange create a warmth and homely feeling in the atmosphere. The light source appears to be a lamp placed on the right, creating a beautiful light-shadow effect and adding depth to the figures. The lineation is soft and controlled, making the figures appear natural. Through the gentleness of the wash-and-butter style, the artist has sensitively conveyed the emotional closeness and maternal touch of the Indian family.



Dr. Stuti Singhal - painting "Mamata"

In this painting, "**A Moment of Waiting**," Dr. Stuti Singhal beautifully captures the tenderness and emotional depth of the wash style. The painting depicts two female figures under a tree—one lying semi-relaxed on a swing, while the other swings her, gazing upward. The overall composition evokes a sense of separation, anticipation, and inner sadness. The use of light, transparent colors and soft tones is a hallmark of the wash style. The blurred trees and cloud-like textures in the background lend a dreamlike atmosphere to the painting. The lineation is soft, and the figures' postures are expressive, giving the scene a sense of emotional calm rather than drama. The simple composition, gentle color scheme, and emotional presentation make this painting a beautiful example of the effectiveness of the wash style.



Dr. Stuti Singhal – painting "The Moment of Waiting"

3.2. SUNAINI DEVI'S CONTRIBUTION TO THE WASH STYLE

Sunaini Devi is a significant figure among the early women artists of Indian painting. She was the sister of the renowned artist Abanindranath Tagore, but she established her identity not through any other name, but through her own work. Sunaini Devi naturally gravitated towards the wash style because it allows for the simple expression of emotions and inner feelings. The subject matter in her wash paintings is very simple and serene. She focused on religious themes, mythology, female figures, and spiritual experiences. The use of color in her paintings is limited, yet extremely effective. Through light and transparent colors, she creates a serene and spiritual atmosphere. Sunaini Devi's wash technique reflects emotional depth rather than superficial decoration. The lines in her paintings are soft, and the layers of color are used very lightly. It is clear that she viewed the wash style not merely as a technique, but as a medium of self-expression. Sunayani Devi's contribution has been crucial in giving the wash style a sensitive and emotional dimension. She paved the way for women artists to work in this style.

3.2.1. A BRIEF MENTION OF OTHER WOMEN ARTISTS

Shikha Pandey

Shikha Pandey is a contemporary woman artist working in the wash style. Her paintings feature soft color schemes and simple composition. Through this style, she expresses themes related to women's lives and nature.



Samudr kee Gaharaee, water color (wash)



Prakrti ka Vistaar, water color (wash)

Sushma Paul

Sushma Paul is an artist working in the wash style. Her paintings use soft colors and calm emotions. She expresses human emotions through this style. Sushma Paul has made significant contributions to the development of the wash style. The primary theme of her paintings is the spiritual landscape related to Buddha and Buddhist philosophy., Sushma Pandey's works combine traditional wash painting styles with Buddhist themes, imparting a contemporary sensibility.



Buddh Chetana, Water Color (wash)



Arpan, Water Color (wash)

4. RESEARCH METHODOLOGY

This research employed descriptive and analytical research methods. Both primary and secondary sources were used for the study. Primary sources included direct observation of the paintings of selected women wash artists, while secondary sources included art history books, research papers, journals, and exhibition catalogues. The research conducted a comparative analysis of the works, subject matter, and technical characteristics of women artists associated with the wash style of Uttar Pradesh. Conclusions are presented based on the collected material.

To achieve the objective of this research, the study was conducted in various stages. First, available books, research articles, and journals related to the painting tradition and wash style of Uttar Pradesh were studied to understand how the wash style developed. This provided insight into how watercolor and wash techniques were incorporated into the art tradition of Uttar Pradesh and the changes that have occurred over time. Following this, women wash artists from

Uttar Pradesh were identified. The lives, art education, and works of the selected women artists were studied. Their paintings were examined to see how they used the wash style and what themes they addressed. This revealed that women artists advanced the wash style through their sensitive vision and experiences. To achieve this objective, the subject matter, color scheme, and technical characteristics of the women artists' paintings were analyzed. Furthermore, their contributions to the available art literature were compared to determine the extent to which their works were featured in the literature. This process clearly illustrated the role of women artists in the development of the wash style. Thus, through literature study, observation of paintings, and analysis, the research objective was successfully accomplished.

To address the second objective of this research, a systematic study of the wash painting works of Sunaini Devi and Dr. Stuti Singhal was conducted. First, information was collected about the biographies, education, and artistic backgrounds of these women artists to understand their artistic development. Next, their wash paintings were studied. Special attention was paid to technical aspects such as the transparency of colors used in the paintings, light tones, brush technique, and compositional balance. Furthermore, the themes these artists chose to explore through the wash painting style, such as nature, women's lives, social environment, and inner emotions, were examined. To achieve this objective, material was collected from available books, research articles, exhibition catalogs, and digital sources. Based on this, a comparative study of each artist's work was conducted to elucidate their individual contributions and stylistic characteristics. Finally, the contributions of each artist were analyzed within the context of the wash painting tradition of Uttar Pradesh. This process revealed how these women artists enriched wash painting and played a significant role in redefining it.

To achieve this objective, a thorough study was conducted of the combined themes, color schemes, and technical aspects of the wash style presented by women artists. First, wash paintings by selected women artists were collected and examined to understand common themes used in their paintings. This study revealed that most artists prioritized themes such as nature, women's lives, social settings, inner emotions, and serene environments. The color schemes used in the paintings were then analyzed. Special attention was paid to the use of light, transparent, and soft colors, characteristic of the wash style. It was observed how the women artists expressed emotional balance, tenderness, and sensitivity through color. The technical study analyzed aspects such as brush movements, color layers, water and color balance, and paper use. Both similarities and differences in each artist's technique were identified. Ultimately, by studying all these aspects—subject matter, color scheme, and technique—together, it was clear that women artists have given the wash style a shared sensual identity. Through this process, an attempt was made to understand the collective contribution of women artists to the wash style.

To achieve this objective, the role of women artists in preserving and promoting the Wash Style was studied. The primary objective was to understand the various mediums used by women artists to keep the Wash Style alive. This included studying their painting work, art education, workshops, exhibition participation, and art awareness efforts. The study found that women artists have maintained the softness, transparency, and emotional depth of the Wash Style through their paintings. This has made the style accessible to a new generation of artists and audiences. Many women artists have introduced students to Wash Style techniques through teaching at art educational institutions, thereby facilitating the preservation of this tradition. Additionally, art exhibitions, workshops, and seminars organized and participated by women artists were studied. Through these activities, the Wash Style gained a public platform and was promoted. Some artists also highlighted the importance of this style through writing and research. Ultimately, by analyzing all these efforts, it was clear that women artists not only practiced the wash style but also played a significant role in its preservation and propagation. Through this process, an attempt has been made to understand the continuity and relevance of the wash style.

5. CHALLENGES

Studying the contributions of women artists to the wash style painting tradition in Uttar Pradesh faces several challenges. The biggest challenge is the limited literature available on this subject. While there are some studies on the wash style in general, research focusing on the contributions of women artists is very rare, making it difficult to gather research material. Another challenge is the lack of authentic information related to historical women artists. The works of many women artists are either confined to private collections or have been destroyed over time. Documents related to their lives and art are also not systematically available, making it difficult to properly evaluate their contributions. The third challenge relates to social and family limitations. For a long time, women artists in traditional societies faced

numerous obstacles in pursuing art as a career. These circumstances impacted their artistic production and public recognition, preventing their contributions from being adequately documented. Furthermore, the preservation of the wash style poses a significant challenge. The increasing influence of modern technologies and new mediums has limited the practice of traditional wash art. Art education institutions also lack adequate attention to this style. Ultimately, drawing conclusions based on oral sources, exhibitions, and limited visual material has been challenging for the researcher. Despite these challenges, this research attempts to highlight the contributions of women artists.

6. CONCLUSION

This research attempts to understand and highlight the contributions of women artists within the wash-style painting tradition in Uttar Pradesh. The study reveals that the wash-style is a delicate and sensitive tradition of Indian painting, in which emotions, light, shadow, and atmosphere are effortlessly expressed through watercolor. Uttar Pradesh has been an important region for the development of this style. The research found that women artists such as Sunaini Devi, Dr. Stuti Singhal, Shikha Pandey, Sita Vishwakarma, and Sushma Pandey not only adopted the wash-style but also enriched it through their personal experiences, social milieu, and female perspectives. Their paintings clearly display a soft color scheme, transparency, and emotional depth. The study also demonstrates that women artists have played a significant role in preserving and promoting the wash-style, whether through illustration, teaching, or exhibition. Despite this, research focusing on their contributions remains limited.

Ultimately, it can be concluded that the contributions of women artists to the Wash style tradition of Uttar Pradesh, while significant, have not been adequately documented. This research is a meaningful attempt to fill that gap and provides a basis for future, more detailed studies.

CONFLICT OF INTERESTS

None.

ACKNOWLEDGMENTS

None.

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