

ART NEWS



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // September, 2014

Celebrating Indigenous Printmaking

Special exhibition of graphic prints from the collection of NGMA





V R Patel 'Untitled, 1997' Lino on paper 30 X 22 cms.

Celebrating Indigenous Printmaking

Courtesy: NGMA

National Gallery of Modern Art, New Delhi, Ministry of Culture, Government of India was pleased to mount the exhibition- Celebrating Indigenous Printmaking-Special exhibition of Graphic Prints from the collection of NGMA. It is for the first time that such an extensive show on printmaking was on view from the rich collection of NGMA, New Delhi, including many prints that have rarely been displayed before.

The exhibition was inaugurated by Hon'ble Shri Shripad Naik, Minister of State (Independent Charge) Culture and Tourism in the presence of Shri Ravindra Singh, Secretary, Ministry of



Jaghmohan Chopra 'Composition "A"' Mixed Media print on paper 39.5 X 49.5 cms.

Culture, Government of India on Thursday, 18th September 2014 at 6:00 pm at the National Gallery of Modern Art, New Delhi.

Prints are works of art which allow multiples in almost identical forms of the initial image. The history of printmaking in India from 1556 may be outlined as an era for this form of art gaining prominence with the Portuguese bringing in the printing press to Goa. If seen in the international context, this form of art started making its mark in India almost a century after Gutenberg's Bible. Noted artists such as Thomas Daniell (1749-1840) and William Daniell (1769-1837) made six volume series of aquatints titled as Oriental Scenery in India. In 1786, the Daniells published an album of their monochrome etchings, Twelve Views of Calcutta. This was the first time that the



Dhanraj Bhagat (1917-1988) 'Birds No.II, 1981' Silk screen on paper 75.5 X 49 cms.

possibilities of single sheet printing were explored on a large scale in India. The first lithographic single sheet print was printed in 1822 by a French artist, De Savignac.

The demand for printed images for calendars, books and other publications grew in the 1870s which resulted in the increased popularity of single sheet display prints. Eventually, several art studios and printmaking presses flourished throughout India. Bat-tala, in the Shova Bazaar and Chitpur areas of Kolkata may be viewed as prominent centers for printmaking in the 19th century. Munshi Newal Kishore founded the first press in Lucknow called Newal Kishore Press and Book Depot in 1858. It is recognised as one of the oldest printing and publishing establishments in Asia where the newspapers and books were often printed with stone blocks. Apart from these, the other major centers were set up in Ghatkopar, Mumbai with Raja Ravi Varma, establishing a lithographic press towards the end of the 19th century. The Ravi Varma Press gained prominence with him copying many of his religious and secular paintings and printing them as oleographs for mass consumption.

During the second decade of the 20th century, a transformation of the role of printing as a creative medium was established by Abanindranath Tagore, Gaganendranath Tagore and Samarendranath Tagore. They collectively formulated the Bichitra Club to explore new forms of painting and printmaking with woodcuts and lithography. Another prominent student of this club was Mukul Chandra Dey, who was taken to America by Rabindranath Tagore in 1916 to learn the technique of etching from James Blinding Slone.

Printmaking became popular in India during 1921 with Nandalal Bose introducing it to Kala Bhavan in Santiniketan. From his visit to China and Japan in 1924, he brought back Chinese rubbings and Japanese colour woodcut prints. Owing to this, the students of Kala Bhavana thus established a direct contact with original prints of the Far East. Benodebehari Mukherjee and Ramkinkar Baij experimented with this medium from the 1930s to 1940. Chittaprosad and Somnath Hore used linocuts and woodcuts to

disseminate leftist ideologies, reformist concerns and socio-political critique of events like the Bengal Famine of 1943 and the Tebhaga movement.

Somnath Hore joined Santiniketan as the head of the department of graphic arts in the year 1969. With experimentation of diverse forms in this medium, the department became further enriched in the later years with the expertise of Sanat Kar, Lalu Prasad Shaw, Pulak Dutta, Nirmalendu Das, Ajit Seal, and Salil Sahani. Similarly in Delhi, Jagmohan Chopra (founder of the Group 8), J Swaminathan, Anupam Sud, Paramjeet Singh, Manjit Bawa and Krishan Ahuja also made sizeable contributions to this field. With the establishment of printing press by Kanwal Krishna and Devyani Krishna in 1955, a renewed energy was instilled in Delhi, outlining techniques of multi-coloured intaglio and collagraphy. Several young printmakers visited Paris to learn the technique of multi-coloured intaglio under the guidance of William Hayter (founder of the Atelier 17) and Krishna Reddy in early 1950.

K.G. Subramanyan effortlessly incorporated lithography, etching and serigraphy in his art practice. He transformed them into children's book illustrations which were published during his stint as a teacher at the Maharaja Sayajirao University in Baroda. Other prominent artists like N B Joglekar, Jyoti Bhatt, Jeram Patel, Shanti Dave, V R Patel, and P D Dhumal also made their important contributions in this field. After studying in Italy and at the Pratt Graphic Centre in New York, Jyoti Bhatt joined the art faculty in Baroda in the 1960s, encouraging young printmakers to experiment in this area of visual expression.

From 1970 onwards, iconic printmakers such as Laxma Goud, Devraj Dakoji and D L N Reddy in Hyderabad, R M Palaniappan and R B Bhaskaran in Chennai and Chittaprosad Bhattacharya, Atin Basak and Amitava Banerjee in Kolkata have made a significant mark in this area. The techniques of intaglio influenced painters and sculptors in Baroda during this time including Dattatray Apte, Naina Dalal, Jayant Parikh, Vijay Bagodi, Walter D'souza and Rini Dhumal to name a few.

The works created by Robert Rauschenberg in Ahmedabad and the comprehensive collection of prints at NGMA, New Delhi reflect the diverse practices adopted by the printmakers all over the world, rendering it as one of the richest repositories of prints. Printmaking was rekindled with the establishment of the Indian Printmakers Guild in the 1990s with members including Ananda Moy Banerji, Dattatraya Apte, Jayant Gajera, K.R. Subbanna, Bula Bhattacharya, Kavita Nayar, Kanchan Chander, Moti Zharotia, Sushanta Guha, Sukhvinder Singh, Subba Ghosh, and Shukla Sawant.

The introduction of digital technology and mechanised softwares led to a significant transformation in the field of printmaking. In its experimental form, interesting visual vocabulary created by Jyoti Bhatt, Nataraj Sharma, Ravi Kashi, Gulammohammed Sheikh, Ranbir Kaleka, Baiju Parthan, Pushpamala N., Akbar Padamsee, Rameshwar Broota and Gogi Saroj Pal, to name a few has also been realised in this exhibition.

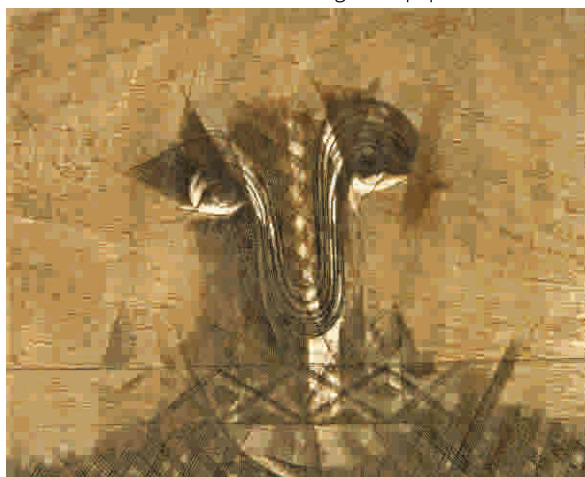
Mapping this exhibition, Prof Rajeev Lochan, Director, NGMA, New Delhi mentioned, "I am extremely delighted to present this extensive exhibition outlining the journey of printmaking in India from the repository of National Gallery of Modern Art, New Delhi. It showcases over 200 iconic prints of more than 100 eminent artists mapping the history of printmaking from the colonial period till the contemporary times. A special section has been dedicated to International prints from our own collection which were made in India by the respective artists. This exhibition along with its accompanying texts, journals and printmaking tools on display will benefit students, researchers and scholars to get an intimate understanding of printmaking practices, techniques and developments of the last two centuries in India. We would also be organising the printmaking workshops under the guidance of noted printmakers of India along with regular screenings of documentary films on the art of printmaking in India. I am extremely proud of the entire team of National Gallery of Modern Art, New Delhi for realising such an extensive and distinguished show.

"I am extremely pleased to inaugurate this exhibition, Celebrating Indigenous Printmaking- Special exhibition of Graphic Prints from the

collection of NGMA. It would be for the first time that such an extensive show on printmaking will be savoured by the public from the rich collection of NGMA, New Delhi. I would like to emphasize that NGMA was established with the objective of promoting modern and contemporary art in the country with an aim to acquire and preserve works of art from 1857 onwards. The art collection of the NGMA is vast and eclectic with more than 17,000 works, including a major collection of prints by iconic Indian printmakers. These testify to a rich and resplendent past even as they pay tribute to the present. With its accent on acquisition of paintings, sculptures, graphics, photographs and other forms of visual arts, the NGMA has collated a superior repository of critical importance. In its continuation with a distinctive character showcasing facets of modern and contemporary Indian art, this exhibition affirms itself as a milestone in documenting the journey of printmaking in India", mentioned Hon'ble Shri Shripad Naik, Minister of State (Independent Charge) Culture and Tourism, Government of India.

This exhibition was accompanied with the release of a set of three portfolios showcasing the prints of some of the iconic masters among other memorabilia produced by NGMA, New Delhi. It was also accompanied with the screening of a documentary film made by the noted filmmaker, Bikram Singh at the NGMA auditorium daily at 11.00 am and 3.00 pm.

Sanat Kar 'Darvesh' Wood intaglio on paper 58 X 47.5



Of Dreams & Realities...

Amrita Ghosh and Subrata Mete held an exhibition of paintings in the gallery of Lalit Kala Akademi, New Delhi from 21 to 27 September 2014.

Amrita Ghosh has done her post graduation in History of Art from Kala Bhavan, Vishva-Bharati University, Santiniketan. She is influenced by the environment and dreams. Small objects around influenced her imagination. In dreams she floats in the past and trying to remember and draw the objects and varied shapes which make a well knit composition of overlapping objects. Her dreams has surrealistic approach which features unexpected elements of surprise. Though surrealists painted subjects with photographic excellency, created strange objects and creatures but Amrita's works narrate their own stories with modern idioms. Amrita has experimented with different images like vase and different materials like pasting gauge on canvas and created soft and soothing tones and textures. These experiments will lead

her to maturity of certain level.

Subrata Mete has done his Bachelor of Arts and Masters of Arts in painting from Kala-Bhavan, Vishva-Bharati University, Santiniketan.

His works are figurative with stocky structures of male figures. He has observed the living style of his native area- Bengal. He painted all his male figures in trousers but the female figures are in their traditional dresses. He is trying to develop a relation between humans by bringing closer to each other. They may be trying to communicate with each other in a very silent atmosphere. Subrata may not be influenced by any kind of works but these proportions of human bodies can be seen around any where and in paintings of many eras. His works have narrative touch with no elements attached in the surroundings. Sitting together in different postures and different moods reflect the socioeconomic situation of the people painted.

"Togetherness" and "Sitting Together" in different postures and different moods relaxes the atmosphere. "Couple I" and "Couple II" are sensitive works with eye to eye contact deeply developing strong bonding.

"The trap is ready" 2009 charcoal and water colour on paper 21" X 30"



"Lady in Red Saree" 2013 acrylic on canvas 24" X 36"



Liveism

A group show of paintings and sculptures was held in the gallery of All India Fine Arts & Crafts Society, New Delhi from 3 to 9 September, 2014.

Kanchan Jana painted symbolic concepts where human relationship is brought through the elements placed in a formal composition.

Sukanta Pal sculpted compositions in wood.

Rhythmic lines form a movement which goes around. There is growth which goes upwards and form a living entity.

Rikta Majumdar tried to express through pen and ink drawings. She tried to associate elements from nature and form a composition with identified living beings.

Rinku Saha creates space on her canvases which are blocked in a frame like border around. The

floating elements create attraction towards the centre.

Sumit Kr. Bera painted abstract landscapes to create exclusive spaces in the environment. Bold strokes and treatment create contrast of spaces.

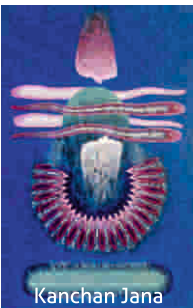
Moumita Paul tried to give a satirical social comment through her canvases. Her laughing clowns narrate the full story.

Partha Sakha Das is more concerned with the environment. He makes aware through his paintings about the life in nature.

Pradipta Biswas paints the lighter side of life with his dancing figures with a rhythmic tone. The action depicts a reasonable relation.

Mahitosh Mondal's compositions are simple divisions of canvas. It leaves a strong comments of relation ship with nature.

Debu Payen is a bird watcher sees beauty in a bird with the musical notes. He paints them in the medium of water colour for spontaneity.



Kanchan Jana



Mahitosh Mondal



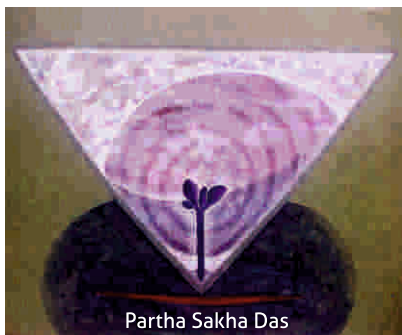
Rikta Majumdar



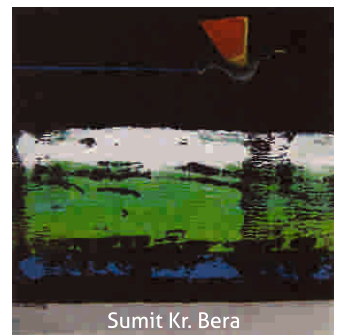
Sukanta Pal



Debu Payen



Partha Sakha Das



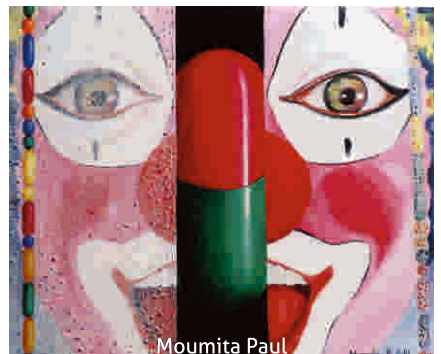
Sumit Kr. Bera



Rinku saha



Pradipta Biswas



Moumita Paul

Mystic Beauty

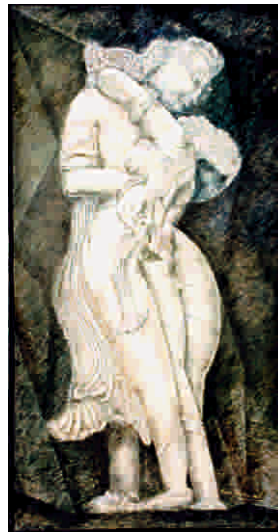
An exhibition of paintings by Gauri Shanker Soni on beauty of Khajuraho and Ajanta was held in the gallery of All India Fine Arts & Crafts Society from 4 to 9 September 2014.

Soni says, "My paintings are creations of my heart, not of my mind. Mind falls silent, heart assumes my fingers to express beauty in minute details."

In this exhibition Soni exhibited most of the paintings referring sculptures from Khajuraho. Khajuraho temples complex is unique in Indian temple Architecture. It is certain however, that the temples represent the expression of a highly matured civilization. Khajuraho, a wonderful place located in Madhya Pradesh having an array of exemplary sculpture temples. Therefore, this marvelous place needs no special introduction and it has been honoured by UNESCO as world heritage.

Sculptures of khajuraho attract attention of people from all over the world. But artists, dancers and musicians have very special place in their life. It is a source of inspiration for many artists. Soni is one of them who is inspired by the sculptures of Khajuraho that he could paint a huge number of paintings out of which few were exhibited.

The sculptural embellishments include, parivara, devatas, apsaras and sur sunderies which are



admired for their delicate, youthful female figures of great beauty. The ornamentation adds to the grace and charm. The depiction of love and sentiments in the form of erotic images are admired by the scholars and public at large. This 11th century A D temples sculptures are put on canvases by Soni. He could experience the attire and decorative elements in these sculptures.

Brush strokes on canvas are put with all the sensitivity that could add to the postures he painted. Some of the works are giving the feeling as if done with pencil or contee.

The figures are taken from Khajuraho but he arranged his compositions to project the best.



Chaturanga

Chaturanga is a collage, born of effort of twelve distinct individuals

4th group exhibition of paintings and sculptures was held in the gallery of All India Fine Arts & Crafts Society from 17 to 23 September 2014.

Amit Saha conceptualized his works through people presenting themselves as Third gender. Relation of certain type is shown. His figures are well presented which are influenced by the western concept.

Anupam Bera presented popular objects like car painted with sculptures from Khjuraho. Relation between these two periods may not relate but attracts attention.

Gour Gopal Bhowmik is a sculptor with wood carvings. His wood is root of a bamboo tree which spreads in all direction. He carved it as a group of portraits like a family.

Koushik has presented popular objects in a group form with modern objects like different colour bottles illuminating in various moods.

Kishore Kunal's mixed media has exhibited his collages presenting animals. He has established relationship and the modern days colour patterns coming out of the shadow of a dog.

Maheswar Mondal has worked in the mixed media- pencil and crayon drawings with realistic

portrait of a person. There is a tomato in his hand which symbolizes energy in old age. This also establishes a relationship between them.

Narayan Kumar Das tries to give a social comment on relationship. A lonely figure of a girl child has been attracted by some unidentified males with horns on their head denotes beastly attitude.

Panchu evaluates through his paintings the situations created in his works. a huge eagle staring down and observes certain things with curiosity. a well executed work.

Partha Pratim Roy is another group member who presented unfinished portrait in pencil. Old age wrinkles are the centre point in his work. Treatment and execution is like an academic study.

Rima Roy established a relation between the baby doll and the modern environment. The fallen doll from a heavy chair with a broken arm is part of neglect. The dark chair and images of cars, windows and division balance the composition.

Sarban Chowdhury is a ceramist. His skillful hands have created the works by rolling clay slabs as if these are paper rolls.

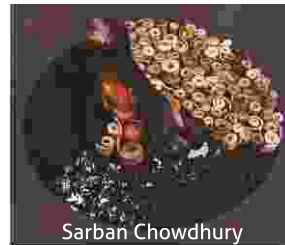
Sumanta Dey showed his water colours. His subjects are from around his surroundings. He painted ships and boats from a dock yard.



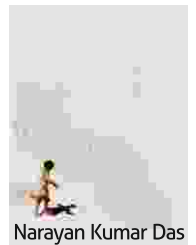
Gour Gopal Bhowmik



Partha Pratim Roy



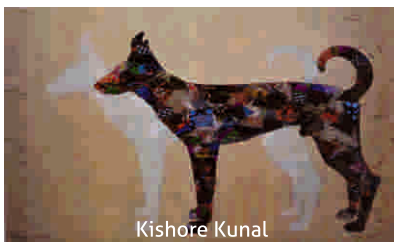
Sarban Chowdhury



Narayan Kumar Das



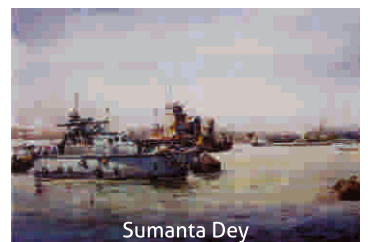
Amit Saha



Kishore Kunal



Panchu



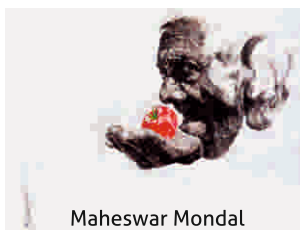
Sumanta Dey



Anupam Bera



Rima Roy



Maheswar Mondal



Koushik

Savanna Miracles

An exhibition of photographs by Ghazanfar Zaidi was held in M F Husain Art Gallery, Jamia Millia Islamia, University campus, New Delhi from 15 to 20 September 2014.

Zaidi has taught and was dean of the Faculty of Fine Arts, Jamia Millia Islamia University. He has over two decades of experience in teaching photography and designing. As a professional photographer he has been working in the field of wild life, nature and various hues around our environment.

This exhibition of photographs of wild life of African Savanna has been shot in Kenya, Masai Mara National Reserve and lake Naivasha of National Park of Nairobi. The African savanna covers an area through the middle of the African continent. This is a thornbush Savanna, which has many types of plants like umbrella thorn acacia and various types of grass. There are animals

such as lions, African wild cats, Warthog, wild boar, wild dogs, Common Eland, Cheetah, Hyena, Gazelle, Wildebeest, Elephants, Antelopes, Buffalos, Zebras, Rhinoceros, giraffe, Ostriches and many more.

Zaidi had an opportunity to capture most of the animals and birds in its natural environment. Photographers from all over the world visit these Savanna grass land to capture wild life in its habitat. So is Zaidi. But capturing the moments and making a beautiful composition needs different kind of trained eyes. Being a designer he has made the best use. His photograph of elephant in a life size prints has its amazing visual impact. The detail of the roughness of the skin made it a masterpiece. Lion has his king's posture which may impress the lioness. A sequence of the action of the lion and lioness in a number of frames brought the feeling of real actions of a lion. A herd of Wildebeest with elephants in the background shows the relationship and harmonious living in the open land. All his photographs are true to the very natural behavior and individuality.



A R T I T U D E

An exhibition of paintings by a group of four artists was held in the gallery of All India Fine Art & Crafts Society from 17 to 23 September 2014. organised by an NGO, Apne Aap, Women worldwide which works to empower girls and women to resist and end sex trafficking by organizing marginalized women and girls into small self empowerment groups, where they work collectively to access their legal , social, economic and political rights.

V Dakshinamurthy is an artists who digs out stories from the huge treasury of myths. His paintings has multiple layers of ideas. Visually these give an impression of frescos matured with time. Dancing figures are similar to the proportions of such murals. Similarly a God like figure from any ancient works. It reflects spirituality and metaphor with deep conceptual forms.

Kalpana Yuvarraaj has done her post graduation from Madurai Kamaraj University and pursuing

Doctorate in Social Entrepreneurship. She has conducted and participated in many group shows and solo shows as well.

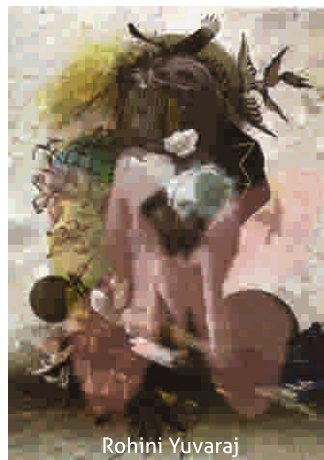
Kalpana works on landscapes and tried to explore mysteries of nature. Her landscapes speak of the serenity. Waves of mountains also give some vibrations.

Carmelita Roy graduated from Stella Maris , Chennai. She has portrayed female figure in stylized form. Her figures give a strong social statement. They are in an environment of different layers of spaces decorated in various motifs. Whether single or in a group, they feel isolation.

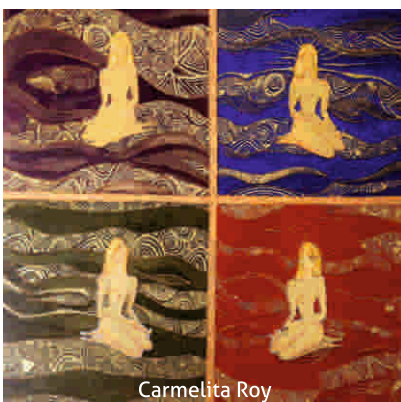
Rohini Yuvaraj has done Diploma in visual arts Management at Nanyang Academy of Fine Arts in Singapore. She has created fantasy in her paintings. The concept of works include the story of Italian author Italo Calvino, titled 'Invisible cities' to make viewer to have a glimpse of cities in a fantasy world.



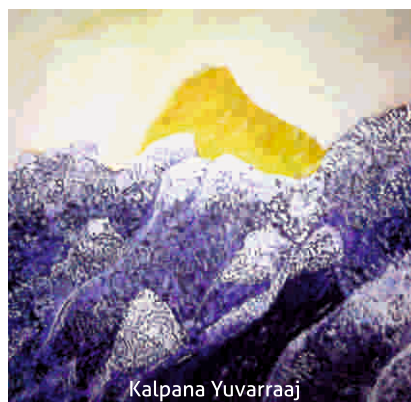
V Dakshinamurthy



Rohini Yuvaraj



Carmelita Roy



Kalpana Yuvarraaj

Rural Gujarat

An exhibition of photographs of rural Gujarat by Anand Patel was held at Shridharani gallery, Triveni Kala Sangam, New Delhi from 20 to 29 September 2014.

From pinhole camera to the digital image camera it fascinated human being. These two hundred years brought great development in the camera. The development of computer based digital cameras revolutionized photography in the first decade of 21st century. Very few photographers preferred traditional film-based photochemical method now. New technology is preferred and the image quality has been improving continuously. Photographers of present time has been recording the events, and places through digital cameras. After the invention of photography people all over the world documented events, places, cultures, flora and fauna and are available in many of the collections all over the world.

Anand Patel is one of the photographers who carries the task of documenting the rural and tribal

Gujarat. He could catch the essence of the place. The simplicity and ignorance are still part of their life. The life style of people could be important factor in that environment. Through the lense he could capture the social event- marriage.

Dresses of women folk as well as of men have unique Kachchy applique and amla designing. Bright dominating red and black and other colours create contrast with surroundings and it comes out of frame area of photographs. The heavy jewelry with intricate designing makes the personality dominating.

Big toran with heavy designing on the entrance door and a girl behind with similar kind of colour scheme harmonised the situation. An old man sitting in front of a decorative door caught the age and experience of both. 'Innocent and curious' shows the shyness and curiosity to see the camera man. Gay-Gauri festival is equally celebrated in the photographs, highly decorated bulls are participating in the festival. 'Who are we' is a strong composition. Daily chore is seen in 'The journey goes on', 'My home', series of 'In search of Water' & 'Contented old shopkeeper'.

'Bride'



'Heritage'



Recent Paintings of Pankaj Kumar Singh

Pankaj Kumar exhibited his recent paintings in the gallery of Dhoomimal Art Centre from 24 September to 15 October 2014.

He has done his graduation and post graduation from Banaras Hindu University, Varanasi. He has won many awards including one from Annual All India Art Exhibition of All India Fine Arts & Crafts Society. Pankaj exhibited his abstract compositions. Though strong strokes and floating elements created stability. The reason may be that he has cut his canvases, left some space and stitched them with thread. Illusion is created by seeing black through the removed portion of the canvas. Shadows of canvas give dimension to the composition. Elements from nature inspired him and his experience of expression converted into abstraction.

His paintings have decorative and design elements as well, textures and brush strokes create different planes.

Aruna Bhowmick, author of the catalogue of Pankaj Kumar Singh writes, "Going through his canvases one by one underlines the belief that aesthetic experience cannot be reduced to pleasure in the sense of mere distracting amusement. While at their most powerful, artworks may provide a haven for the emotions, they do contain a certain realm of unbridled truth nevertheless, for clearly, his whole function of representing/interpreting nature seems to oscillate between its significance as a total realm of being outside or beyond human intentions and its status as a series of perceived environments outside the self, where particular entities evolve within explicit nonhuman contexts. On this premise does he proceed to build each of his works layer by layer, technique, of faceting, transparency and juxtapositions. Texture and dependable sense of informal design remain his unarguable strongholds for now."

