



UNEVEN REFLEX
Joseph Roy

A solo show of paintings by Joseph Roy was held in the galleries of the Society from 15th to 21st May 2010.

This is an attempt to reflect his views on human behaviour when it comes to what we give and what we get. It is also a reflex of bright hues which is viewed as rays of hope for colourless lives.

Joseph Roy is a hobby painter working in the airforce but his creative mind has given him a different vision which he experiences through his Paintings. What he sees and feels, is tried to depict in his paintings. That may be the reason that from the beauty of a women to the misery of the group or family all are his subjects. He has been fascinated by the colours, moods of the nature. Thus created landscapes.



Kala Ki Pukar

KANCHAN BAGARI

Held her solo exhibition of paintings in the Gallery of All India Fine Arts and Crafts Society, New Delhi from 22nd to 28th May 2010.

Kanchan Bagari got her concept from the traditional sculptures from temples of Rajasthan. Kanchan says, "Since childhood I have been visiting the Chittorgarh in my state. It is the favorite holiday destination for many tourists. I am particularly attracted by the exquisite sculptures. Though the artisans have done brilliant work, and remained unknown. I am concerned about the insensitive attitude of some visitors who have mutilated these sculptures in the temples".

All India Fine Arts and Crafts Society

1, Rafi Marg, New Delhi -110001, Phone: 23711315, Fax:23715366
e-mail: aifacsarts@yahoo.co.in Website: aifacs.org.in



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // June, 2010

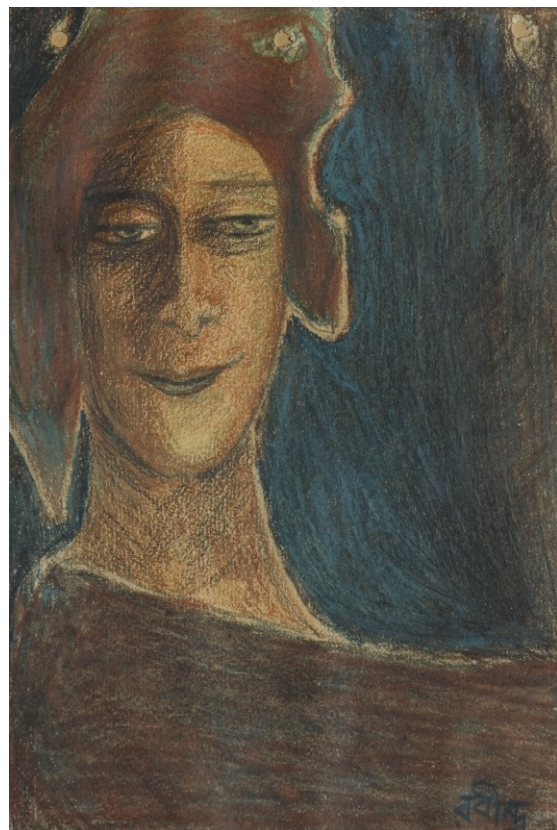
Commemorating the 150th Year of
RABINDRANATH TAGORE
National Gallery of Modern Art, New Delhi

Woman Face, Ink on Paper, 50.8 x 53 cms.



The Master's Strokes : Art of *Rabindranath Tagore*

Rabindranath Tagore, a multifaceted, versatile, multitalented was a remarkable human being: a poet, dramatist, novelist, short story writer, song composer, painter, philosopher, educationist, Rabindranath was born to an affluent and educated family of Bengal in 1861. He received the Nobel prize for literature in 1913, the first Indian to achieve this honour. Most well known as a poet of repute, lesser known is that Tagore was also a painter of distinction.



Head Study, Crayon Drawing, 17.3 x 25 cms.

Rabindranath Tagore began painting very late in his life, when he was well into his 60's. Though he had hardly any formal training in art, he developed a highly perceptive and spontaneous visual vocabulary, enhanced by a sound understanding of diverse art practices. Rabindranath's career as a painter flourished in

the first half of the 1920's, and he continued to paint until his death in 1941. Writing in 1928 to Rani Mahalanobis, Tagore explained the process he followed in his artistic creation:

“First, there is the hint of a line, and then the line becomes a form. The more pronounced the form becomes the clearer becomes the picture of my conception ... The only training which I had from my younger days was training in rhythm in thought, the rhythm in sound. I had come to know that rhythm gives reality to which is desultory, insignificant in itself.”

The first public and international exhibition of Tagore's paintings was held in Paris in May 1930, at the "Galerie Pigalle". The exhibition was later held in different countries across Europe the same year, however, in India and his home town Calcutta the exhibition was hosted a year later in 1931. Both Indian and Western critics were surprised with the immense honesty, which lent to his work uniqueness and distinctiveness and set it apart from the rest of Indian or Western Art. His work stemmed not from tradition, but was truly original.

Tagore believed art and aesthetics to be a vital part of the self, acting as a catalyst facilitating the appreciation of beauty in all aspects of life and hence becoming the key to the vision of human harmony. The key to Tagore's artistic vision was the idea of personality and harmony where beauty could exist in individual human perception; art being the bridge that connected the individual with the world.

Rabindranath's drawings and paintings began as a subconscious process, when the doodles and erasures in his manuscripts assumed fantastic forms. Later, Tagore gradually produced a variety of images including mysterious heads, beasts, masks, mystic landscapes and whimsical birds and flowers. His work displays a superb sense of fantasy, rhythm and vitality. A powerful imagination added an inexplicable strangeness to his work that is sometimes experienced as eerie and evocative.



Head Study, Ink on Silk, 42 x 53 cms.

Tagore celebrated creative freedom in his Technique; he never hesitated to daub and smear colored ink on paper to give life to his disquieting range of subjects. His drawings and ink paintings are freely executed with brush, rag, cotton wool and even fingers. A modernist, Tagore completely belonged to the world of his time particularly in the realm of art.

Upward thrusting geometric shapes, protruding beaks, and pointed triangles were also a key ingredient of Tagore's work attempting to fulfill his fascination for geometric shapes. In his later works, there is an intense sense of gloom and distortion, an aspect that is brought out in the numerous mask paintings, often possessing violent and cruel ghost like faces.

Tagore's paintings and doodles number close to three thousand, of which most are preserved at his archives in Santiniketan. Some are in private collections in India and abroad. His works have been exhibited across India, Europe and Asia. Tagore continued to paint until his death.

Courtesy
Prof. Rajeev Lochan
Director
National Gallery of Modern Art, New Delhi



Head Study, Ink on Paper, 17.5 x 25 cms.

Revelation of what he thought about his own art:

“When God created man he endow with a little beauty of form and grace of features. After His work was done, said He: Thus far and no further. Art is nothing other than man's ceaseless endeavour to reach perfection. Creation is not repetition, or correspondence in every particular between the object and its artistic presentation. The world of reality is all around us. When I look at this phenomena with my artist's eye, things are revealed in a different light which I try and recapture in my pictures-call them realistic or not. There is a world of dreams and fantasies which exists only in man's imagination. If I can depict this in my pictures, I can beat the creator at his own game: even He was not able to make place for these figments of imagination in the world of his creation.”

May 25, 1941

Puducherry Blue

AN ARTISTS' CAMP FOR SOUTH ASIAN COUNTRIES

After the spectacular success of "Jaisalmer Yellow" in 2007 and subsequent exhibitions in all the capital cities of SAARC countries, ICCR and Seher came together yet another art venture. This time artists from Myanmar joined those from the eight SAARC nations at what was named The South Asian Artists' camp.

The venue of such a camp had to be more than a physical space to paint. It had to allow for interaction and participation in a shared creative process. It had to inspire. Puducherry was that venue-its easy air and the warm blue colour of its skies and waters providing a rare experience, particularly for artists from landlocked countries such as Afghanistan and Bhutan. That experience was called Puducherry Blue.

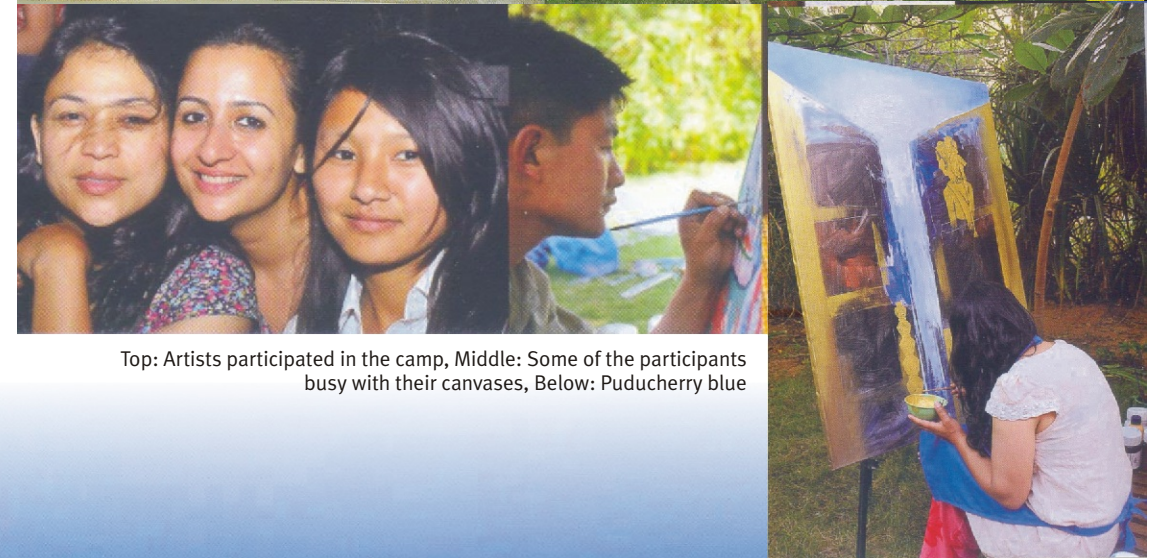
An artists camp for south Asian countries was organised by Indian Council for Cultural Relation and Seher from 3rd to 9th March 2010. The exhibition of the works produced in this artists camp were displayed in the Hotel The Lalit, Barakhamba Avenue, Connaught Place, New Delhi on 8th of May 2010. The exhibition was inaugurated by Dr. Karan Singh, President, ICCR.

Thirty two artists from nine countries converged on serene dune Eco Beach Resort on the East Coast highway. That set the stage for a unique interaction between highly charged minds from varied backgrounds, styles and schools of thoughts. As at most other Seher camps, the painters were not only interacting with visual artists from other countries: they also saw and heard classical dancers and eminent vocalists.

The artists participated were Ajay Rajgarhia-India, Alokesh Ghosh-Bangladesh, Amber Ahmmad-Pakistan, Amitava Das-India, Birendra Pratap Singh-Nepal, Chandraguptha Thenuwara-Srilanka, Debnath Basu-India, Enayatulla Niazi-Afghanistan, Erina Tamrakar-Nepal, Farhad Hussain-India, Jin sook Shinde-India, John Tun Sein-India, Karma Zangmo-Bhutan, Kota Neelima-india, Kyaw Shein-Myanmar, Latifa Meeran-Afghanistan, Mahreen Zuberi-Pakistan, Mariyum Omar-Maldives, Masooma Syed-India, Mona Rai-India, Niladri Paul-India, Parvathi Nayar-India, Prabhakar Kolte-India, R Bala-India, Rafiqun Nabi-Bangladesh, Sanjeeva Kumara-Srilanka, Sumedh Rajendran-India, Tshewang Tenzin-Bhutan, V Ramesh India, Vanita Gupta-India, Vilas Shinde-India and Zakkir Hussain-India.

It was as if South Asian art had become a single canvas with 32 artists' painting it in the colours of diversity and harmony. It is the experience that the camp achieved so memorably and effortlessly that is its real gain. For ICCR and Seher, the canvases and exhibitions are, of course, the tangible outcome of such interaction. But far more significant is the recognition of creative minds as emissaries of their countries. The time thus spent will no doubt add to their art. But we hope a dash of Puducherry Blue will also warm their hearts and those of their peoples - much needed for the sake of unity in this region and beyond.

Courtesy
Sanjeev Bhargava
"SEHER"



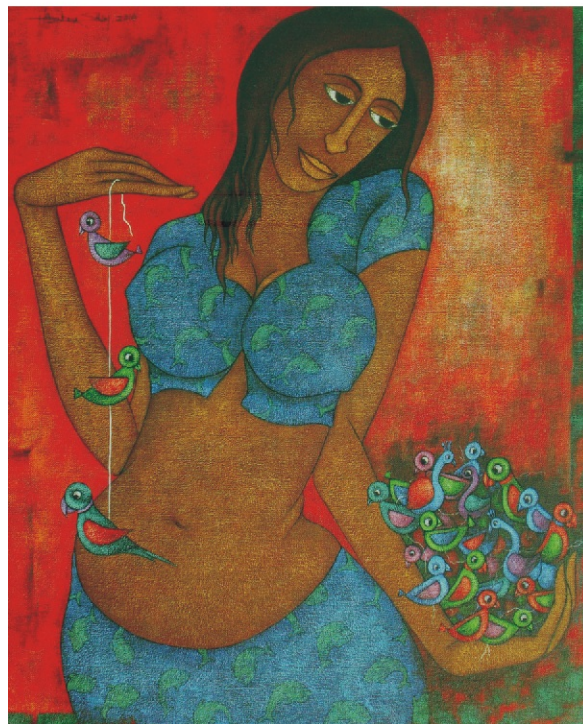
Top: Artists participated in the camp, Middle: Some of the participants busy with their canvases, Below: Puducherry blue



GODS ON THE ROADS

Is the title of the exhibition of Hitendra Singh Bhati which was held at Shridharani Gallery, New Delhi from 3rd May to 12th May 2010. Now Bhati is a known painter in Delhi art scene. He is identified by his fluid figures from very common places on streets of any city of the Country.

Keshav Malik, an eminent art critic has rightly said, "Hitendra Singh Bhati is prolific, to go by earlier showing. And in them invariably, or often enough, the artist is glued to the lot of what is the common humanity of or down and under. So that countries like India provide him much expressive material. The waifs that he pointedly paints are everyday sight but usually ignored by the passerby. Here the artist as a sensitive being tries his best to provoke thought and feeling in the indifferent citizen. Not that Bhati is didactic, rather he is ironic. And this irony is welcome in the repertoire art, which is not only about 'beauty' as popularly understood, but with the atrophy of the human heart even in the so-called high living."



A Toy Seller (acrylic on canvas)



Exhibition of Paintings and Sculptures



done in the Junior Artists and Senior Artists camps

Organised by

All India Fine Arts and Crafts Society, New Delhi

will be held in the Galleries of the Society

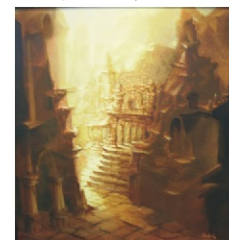
1, Rafi Marg New Delhi

from 22-28 June 2010 11 am to 7 pm daily

ALL ARE INVITED

DIFFERENT MINDS

Four painters and one sculptor from Kolkata had their group show at the gallery of All India Fine Arts and Crafts Society, New Delhi from 8th May to 14th May, 2010.



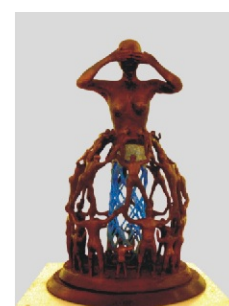
Ranadip Das

Ranadip Das has been creating cityscapes with mystic streets and lanes. His cityscapes are very different from the streets of Kolkata which fascinate every young artist of that region.



Dipankar Chanda

Taken the faces of female which create a kind of silence and noises also. Different moods also influence the composition. These moods tell the story of that figure which dominates the picture area.



Pradipta Saha

A graduate from Government College of Art, Kolkata is the only sculptor in this group. He has created his sculpture keeping city life and human relation. Every work tries to point towards upward and create some energy with well balanced compositions.



Dewashish Das

A graduate from Rabindra Bharati University, Kolkata is believing more in a mystic life. His serene compositions more of meditation than exploring the worldly desires.



Binit Kumar Sinha

A graduate from Government Art College, Kolkata is exploring the female figure, its elasticity and beauty by superimposing textures and playing with high contrast light and shade.



Recent Water Colours

BHEEM MALHOTRA

Exhibited his water colours in Shridharani Art Gallery, New Delhi from 13 to 23 May 2010. He had his earlier show of water colours in the same gallery. He has created his own identity by a distinct style which is neither a Bengal School nor a Bombay school water colour. Similarly his subjects are also very distinct. Day to day happenings, remains of the city life rotting in the corner, curse of the technology has compelled artist to react. Tea stalls has fascinated almost all the artists of the country. The experience of this moment remains for life time. Bheem Malhotra is also not left behind, He has also painted the sensitivity of the surroundings in the images of flowers leaves around rhythmic lines of stems. His works leave a deep impression, which will remain in the mind, as scattered remains of development.

