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# ART OF BENGAL

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TODAY

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The image features a large, bold, dark blue outline of the letters "TAG" in a sans-serif font, centered horizontally and vertically. The background consists of a repeating pattern of names in a smaller, dark blue, sans-serif font. The names are arranged in two columns, separated by a vertical gap. The names include: Sanat Kar, Ganesh Haloi, Jogen Chowdhury, Chowdhury, Ashok Bhowmik, Tapas Konar, Amitava Dhar, Pankaj Panwar, Samindra Kar, Sibaprasad Karchaudhuri, Sunil De, Goutam Tarun Dey, Pradip Rakshit, Samir Aich, Majumdar, Debasish Bhattacharyya, and Debasis Bhattacharya. The overall composition is clean and modern, with a monochromatic color scheme.

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# ART OF BENGAL

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TODAY

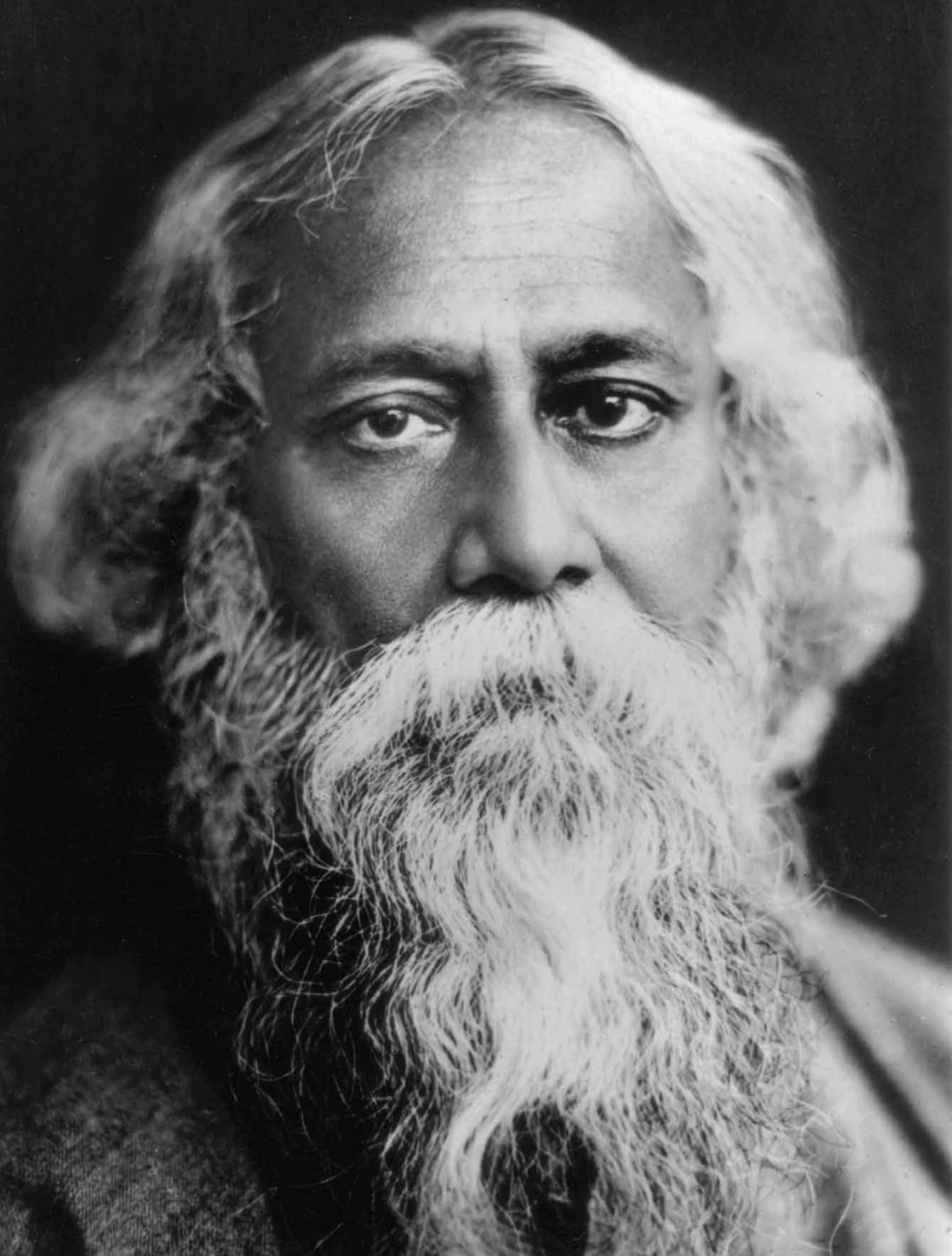
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Published by  
Treasure Art Gallery  
D-24, Defence Colony  
New Delhi 110024, India  
Email: [info@treasureartgallery.com](mailto:info@treasureartgallery.com)  
Website: [www.treasureartgallery.com](http://www.treasureartgallery.com)

Curated by  
**Tina Chandroji**

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Printed in India at  
Archana, [www.archanapress.com](http://www.archanapress.com)



## FEATURING ARTISTS

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Sanat Kar

Ganesh Haloi

Jogen Chowdhury

Sibaprasad Karchaudhuri

Sunil De

Goutam Chowdhury

Ashok Bhowmik

Tapas Konar

Tarun Dey

Pradip Rakshit

Samir Aich

Amitava Dhar

Pankaj Panwar

Samindra Majumdar

Debasish Bhattacharyya



# DIRECTOR’S NOTE

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The History of Indian art is a collection of regional aspirations and reactions to the art of the rest of the world. Bengal art occupies a significant space, in forming the artistic temperament of India. After all, regional modernism in the Indian art scene was inaugurated in Bengal. Through the trials and tribulations of its practitioners, Bengal art has yielded an extraordinary collection of visual narratives over the centuries. Treasure Art Gallery is proud to present the works of 15 renowned artists from Bengal, through our show titled ‘Art of Bengal Today’.

The group exhibition was inspired by the desire to look afresh at these works of art and artists, who contributed greatly towards the uniqueness of Bengal art of the present. It is part of an effort to understand these artworks and their contexts more fully and thus to better appreciate them. These artworks, so diverse in their choice of themes, so varied in their scale of scene, dimensions and size of canvas, possess the power to enchant every admirer of Indian Art and initiate discussions on the aesthetic sensibilities and cultural influence of regional art of Bengal.

We are extremely delighted to present these renowned artists of Today’s Bengal through our gallery. It is our honour to welcome all to this magnificent collective exhibition.

***Tina Chandroji***  
New Delhi

Texts Written by  
***Siddharth Sivakumar***

# INTRODUCTION

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Abanindranath Tagore is widely considered the primary architect of a new Indian art embodying the ideals of nationalism. His iconic image of Bharat Mata, appropriated politically, became synonymous with Indian nationalism. Rabindranath Tagore ushered in a holistic resurgence where a context-sensitive modernism came to challenge hegemonic western modernism and revivalist nationalism in the realm of arts and aesthetics. Nandalal Bose, Ramkinkar Baij and a crop of artists who followed them carried forward the Tagorean vision of modernism that did not shy away from cross-cultural encounters while remaining rooted in histories of place and people. Even as he did so through his works like the iconic image of Gandhiji's Dandi March, the Haripura posters, and illustrations for the Constitution, Nandalal fused art with the political. Ramkinkar did the same with his monumental and radical sculptures like the *Santal Family* (1938) which brought marginalized people onto the centre stage of national life.

Bengal was rocked by a man-made famine in the early 1940s, and this left an indelible mark on its psyche and its art and culture. As a consequence, in the 40s, just as young poets like Sukanta Bhattacharya shunned romanticism and responded to the harsh realities of hunger and human suffering, young artists gathered under the banner of Calcutta Group to do the same. Outside this group, Chittaprosad, Zainul Abedin and a little later Somnath Hore, carried it even further as they documented the harrowing sufferings of the Bengal Famine (1943) that ate away from inside men and women, children and the elderly. As flesh shrunk, the skin could barely hide the bones.

The scars of the famine and war were not erased with the coming of Independence in 1947. The wounds were reopened by partition. Even as India gained her Independence, under the supervision of Sir Cyril Radcliffe, a border was drawn across the Eastern and Western parts of India, splitting the nation into two countries. As a result of this hastily drawn line on a map, a political border was erected on land severing the bonds between friends and families, causing violence, bloodshed and mass migration along religious lines. The partition affected millions of people and forced them to gather their belongings, abandon their homes, and try to build a new home in an alien environment. The people, torn and traumatized in their long journeys, had left behind a piece of themselves in their homes, lost more on the road, and ultimately felt clipped. Like a fully-formed tree that struggles to hold onto new soil, the uprooted people, fragmented and scattered, struggled to adapt to their new surroundings. The partition was not only about the loss of homes. It brought about the loss of a way of life and culture. All one had left of their beloved homeland were stories and memories. As survival itself became the priority, preservation of culture took a back seat. While some have been able to articulate their miseries, some have

kept it to themselves for uttering could open the floodgates of painful memories, exposing wounds that have crusted over to some extent as years swept past. The next generation that grew up in India, often in refugee colonies, felt the weight of the lost world in the excruciating tales of their parents, or sometimes in the absence of their words and the long silences in their utterances. Articulating this loss, in his autobiography *Home in the World: A Memoir* (2021), Prof. Amartya Sen writes, “The communal riots and terrible bloodshed generated continuous sadness. It also meant that we had to move. Dhaka became the capital of a newly born East Pakistan, and my family’s home base had to shift to Santiniketan. I loved Santiniketan, but I greatly missed Dhaka – and Jagat Kutir. The protruding champa tree that made the veranda upstairs so fragrant was no longer a part of my life. I wondered where my old friends in Dhaka were, and who was playing with them now, and what was happening to the jackfruits and mangoes from our garden. I had lost a world. The loss of Dhaka could not be obliterated by the fulfilment – great as it was – of being in Santiniketan. Enjoying a new life, I was rapidly discovering, does not exclude intensely missing the old.”

This sense of loss and brokenness, and an effort to find themselves in its midst marked the work of artists like Jogen Chowdhury, and Ganesh Haloi, whose roots lay in East Bengal. Others like Ganesh Pyne were affected by the experience of pre-partition riots in Calcutta. With the influx of refugees, Calcutta bloated up, becoming chaotic – an ungovernable sea of human indignity and suffering. Remnants of past glory and present decay, indifference and compassion coexisted side by side in its streets and in the minds of its people. The morbid insipidness of the era left marks on the artists as a burning kerosene lamp casts sooty stains on the surrounding globe of glass. The promise of a bright future was anticipated, but only shadows danced around it as the light was swathed by darkness. In this prolonged impasse, the struggles of men and women in the streets and within the four walls of the house took centre stage. The images that artists like Bikash Bhattacharjee or Jogen Chowdhury created were not overtly political or polemic like that of Chittaprosad’s, Somnath Hore’s or Zainul Abedin’s, but their sensibilities were moulded by the reality they inhabited and, influenced a generation of artists that followed.

Before the life-struggles of 1950s and 60s could ease, the rural unrest that was simmering since the days of colonialism and the unresolved, yet significant Permanent Settlement policy led to a violent outburst in the form of extremist armed revolt. While the epicentre of the revolt was in rural Naxalbari, it found resounding reverberations in the cities, especially in Calcutta where the agrarian conflict stirred sympathy and support from the youth. The college students, in a spirit of idealism, joined the struggle. Besides the immediate cause, the movement became an outpouring of the social discontent of two decades. However, efforts for a social change through a violent outrage were met with even disproportionate violence from the state. Subsequent arrests and fake encounters set in motion

a large-scale repressive regime of terror that dealt justice heavy-handedly. The darkness that descended on Bengal in the late 60s and early 70s reeked of hunger and gunpowder, as it slowly seeped into the canvases of the artists of the time. The dream of ‘Amar Sonar Bangla’ (My Golden Bengal) was lost on the artists who were active in West Bengal even as the song was adopted as the aspirational national anthem in neighbouring Bangladesh. Even those who had dreamt of a radical social restructuring earlier were left disconcerted. If some of the earlier artists had taken recourse to nostalgia, memories and wholeness of the past, the younger generation had no such way out. The fragmented life of decay, despair and death triggered an unredeemable alienation that permeates the artworks of Goutam Chowdhury, Tapas Konar, Tarun Dey, Amitava Dhar, and Ashok Bhowmik among others.

As these artists walked in the darkness, in the late 1980s and early 1990s, some discovered light. Two factors contributed to this. Indian art itself was changing by the mid-1980s. While artists in Bengal were wedded to an art committed to social subjects, since the 1940s most of the post-independence Indian artists elsewhere were engaged in exploring formalist modernism and internationalism. This was beginning to change with several of them situated in Baroda, Bombay and Delhi trying to find a place for people in their work. Similarly, India made a decisive shift from the spree of nationalization to a free market economy. For the enterprising, this combined with globalization opened up spaces outside the social collective. Some adapted to it, some searched deep within to find a light that could guide them in the right direction.

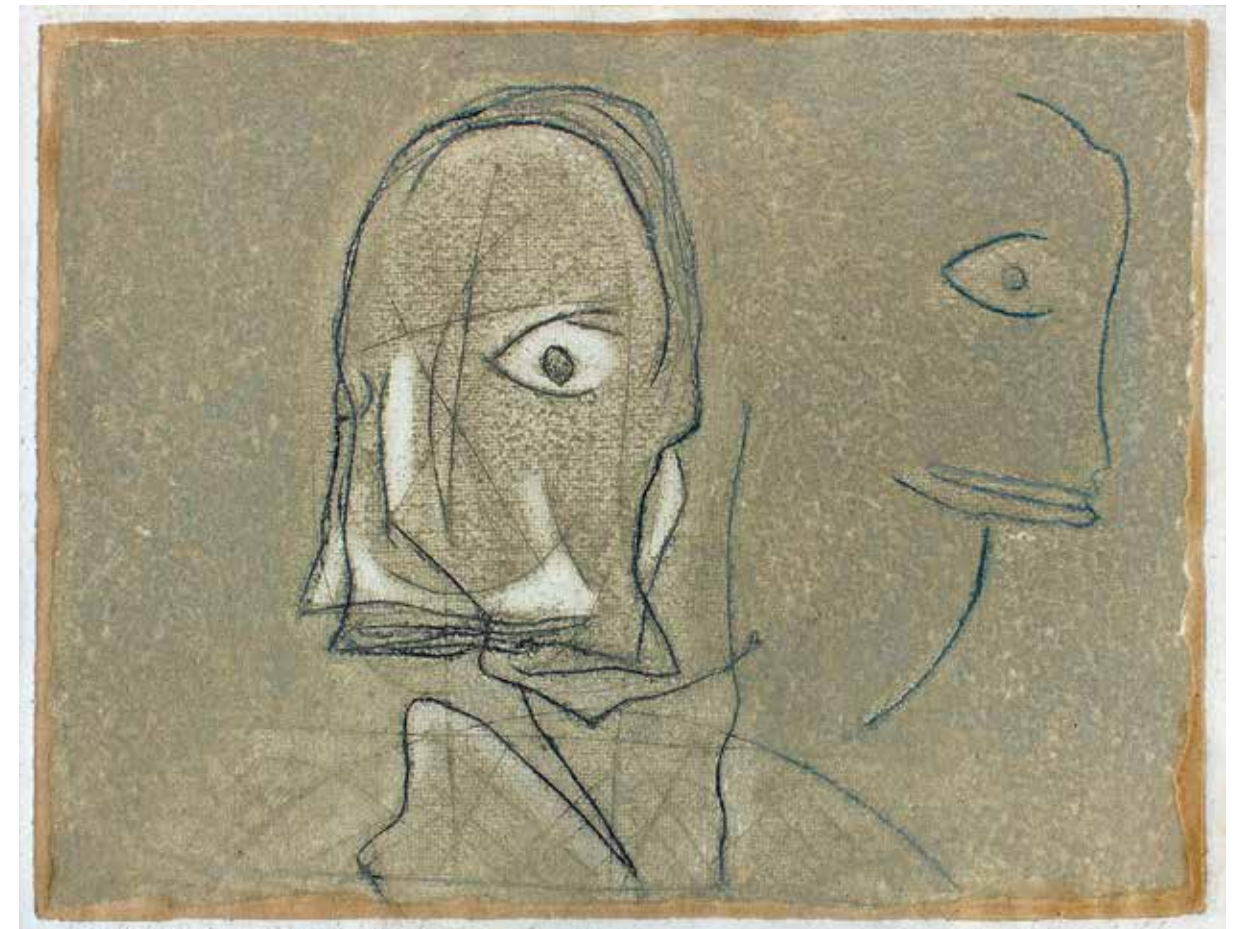
In their long artistic journey since then, the world around them kept evolving. Sometimes for the better, sometimes for the worse, but a little too fast to come up with long term strategies or responses. That made the younger artists interested in their own expeditions. They formed individual traits and creative concerns as they moved ahead. In addition to traces of shared history, agony, the legacy of loss, darkness and drama, one often witnesses in their artworks hard-headed political commentary and dreams that unfold as an imagined alternative. It is not always bleak and monstrous anymore. Brokenness and fragmented reality of the prolonged collective past, of the state and the individual, with all the shrapnels of terror and torment, also find ironic beauty like the bits and pieces of glass within a kaleidoscope, making an image and an experience that is more than the sum of its parts.

## SANAT KAR

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I have a preoccupation with the grotesque because I perceive a certain beauty in the macabre. My works seek to explore and play on the deep, dark recesses of the human mind which lend my canvases a deep brooding quality. Picasso's paintings evoke a similar feeling when one looks at it initially. However, the result is beautiful and shows the love for life that he had. My paintings bear a similar love. I like to evolve consistently. I believe in vertical growth as an artist rather than a horizontal one.

*Sanatkar*



Untitled  
15.2"x 19" | Cardboard In-tag ( co-print ) | 1986

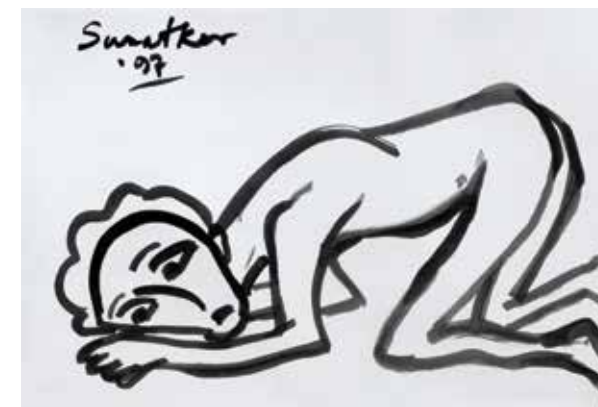
Painter and printmaker, Sanat Kar was also a teacher at Kala Bhavana. Exuding restless energy all through his teaching years, he could be always seen interacting with students or working alongside them in the studio. Large-hearted as a teacher, and experimentalist as a printmaker he made a distinct mark of his own.





Untitled  
22" x 15" | Crayon on Handmade Paper  
2007

Kar's figures characteristically have large eyes like droplets, often laden with some unknown gloom, joy or childlike amusement. Hand-eye coordination is important for visual artists. But it has an added significance in Kar's imageries. In addition to the expressive eyes, the visual idiom emotes through the gestures of the hands. The figures most often are youthful like the artist himself, and are in his world the representatives of the old and the new. Similarly, the individual is often seen as part of a fluid collective, where the boundaries of the self and the other easily trespass and become one. The teacher and the artist, the one and the many coalesce effortlessly.

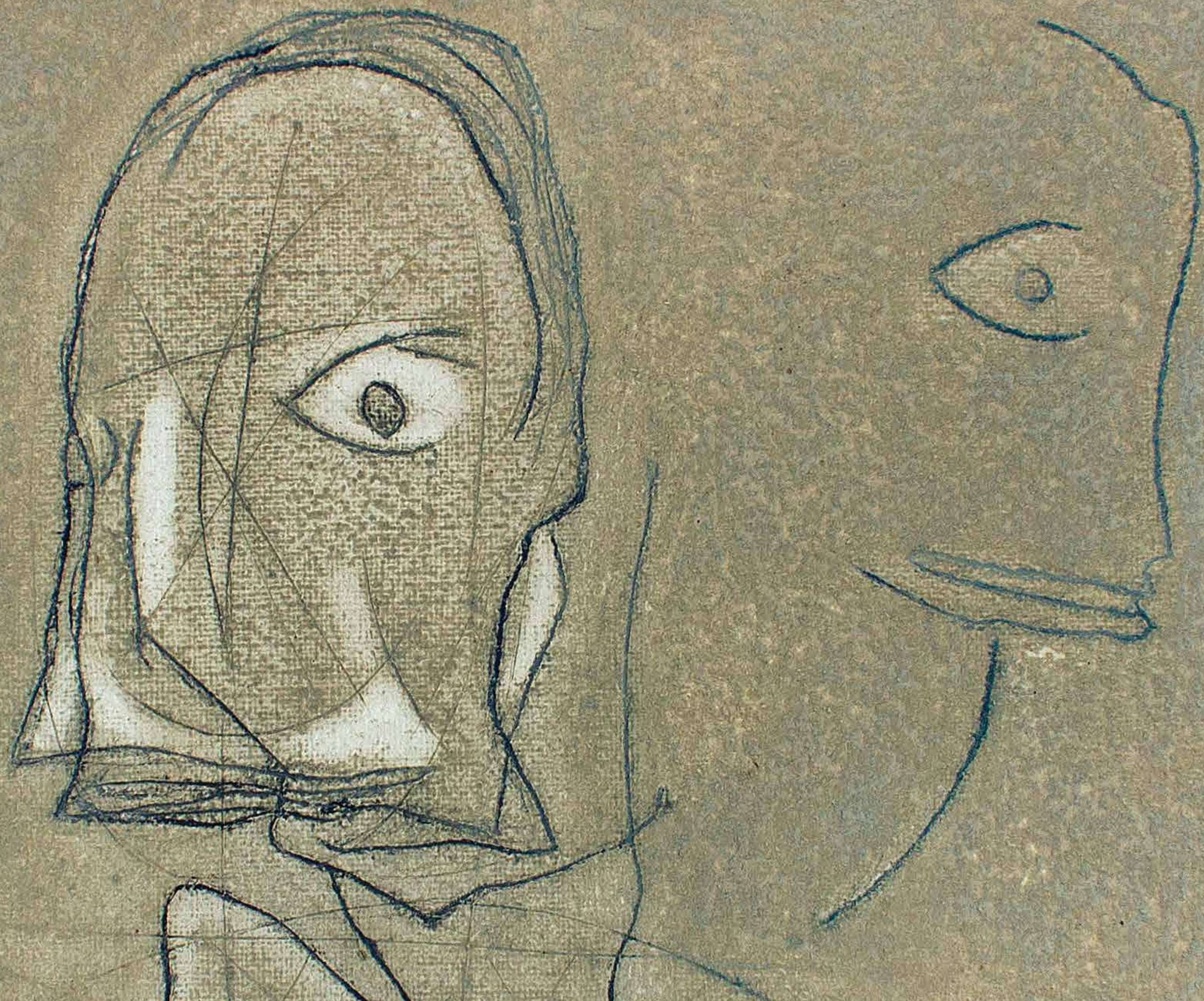


Untitled  
11" x 15" | Ink and Brush on Paper  
1997



Untitled  
15" x 11" | Ink and Brush on Paper  
1997







# GANESH HALOI

When we think of the universe - we think of the whole. In the same way, when we think of nature - we think of an entire creative spirit all around. Nothing is as unnecessary in this beautiful world as our interference. One may not be identical in appearance to another person. However, behind this superficial or apparent identity, there is a hidden soul - which is homogeneous with the completeness, fullness, and wholeness of our life. So when we speak of true art, this is very much responsive to our inner soul. Painting is a response. A kind of response you feel, from the inside. In the primitive ages, people who were inclined towards the arts, they started dancing, moving their body, singing... These come automatically. It is said that philosophy starts from wonder and ends in an understanding; painting starts from an understanding and ends in wonder. It's like that. It's a wonder. You should have your own world, like the poets, Rabindranath Tagore, like Jibanananda Das. Every artist has his own world, they cultivate their own world.

If one looks at my body of work during my formative years in college, 1951-56, it has a stream of consciousness quality in them. I tried to carry the outside world indoors as I painted from multiple memories. Memory has always proven crucial to me and enables me to function during periods of anxiety, torment and pensiveness. My readings and childhood found a way into my works surreptitiously. In the mid-50s, my associational and automatic working procedures intended to echo those being practised by writers and poets at the time in Calcutta, notably Jibanananda Das, Tarashankar and Manik Bandopadhyay. Moreover, I was interested in exploring the

art of the past, Ajanta, Persian and Indian miniatures, early Bengal oil paintings and the Neo-Bengal school, Buddhist philosophy, the history of early India and the affinities it might share with my contemporaries.

For me, abstraction becomes a figure of speech that opens the unconscious mind and allows the truth to emerge and to reestablish a lost connection with the unconscious and the primordial past.

My works can resemble many forms of artwork. It may resemble Ajanta paintings made millennia ago; there is an essence of Kandinsky, a spiritual essence; Paul Klee, Joan Miro. Paul Klee attracted me like a magnet. Jibanananda Das captivates one, and takes them somewhere else, somewhere unknown. I try to establish myself as an archaeologist. One may resemble their father, mother, sister, or brother in gesture, voice, face structuring, but their thought processes can be quite different. One has their own world. They are very alone there. Nobody shares that. The isolation sticks.

When I paint, I reach a space where a kind of shimmering feeling sets in, as if I have created a new land. It is not apparent, it is quite different from what I see, but it is there. I never call these abstractions. I can see these lands. My paintings came from a space of pain in the beginning, joy in the end. Art is not the question, art is not the answer. It is a continuous process. You cannot separate heat from fire in the end.

হাশিম/১৫



Untitled  
19.6"x 22" | Mixed Medium on Paper | 1998

Ganesh Haloi says, 'my paintings came from a space of pain in the beginning, joy in the end'. Born in Jamalpur, Mymensingh, now in Bangladesh, Haloi's early exposure to archaeological sites like the Ajanta caves influences his temperament and practice. Just as the oil lamp that is lit every morning and at dusk is the same, but not entirely, Haloi remains connected to his roots while changing ever so subtly with evolved artistic expressions. Time, space, and tension manifest themselves in signs and significations

In his untitled artwork from 1998, he digs deep into the soul and looks for signs of civilisational values in an age that had very little regard for human dignity and life. Through an artistic distillation process, only focusing on the essential forms and feelings, Haloi creates what appears to be an abstract landscape that is inward-looking just as much as outward. As the painter excavates the unfathomable, shapeless pain that had permeated the decades between 1940 and 1970 as well as touched his own inner life ever since, one comes across broken stairs in an almost cyclical formation that leads to nowhere. One experiences in this painting the joy of getting lost and finding oneself, even though there is no spatial or temporal progress.







# JOGEN CHOWDHURY

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It's not just making figures or clothes, but making the drawing of figures or clothes purposeful. (1980)

Stillness is no end or still.

There is also a tremendous power in the stillness of an object, a force which is no less than apparently a matter in great speed. Stillness is a form of speed while not in force. It has the possibility of a force — in a different form. (1980)

Artists accomplish what God cannot. If all that artists have brought into being in the world is eliminated, the world will be all the poorer for it, devoid of diversity, turned to a void. Our life itself will recede to the pre-historic, the pre-cultural. (1981)

Art is not deep, not serious — art is simple, free and exact. (1989)

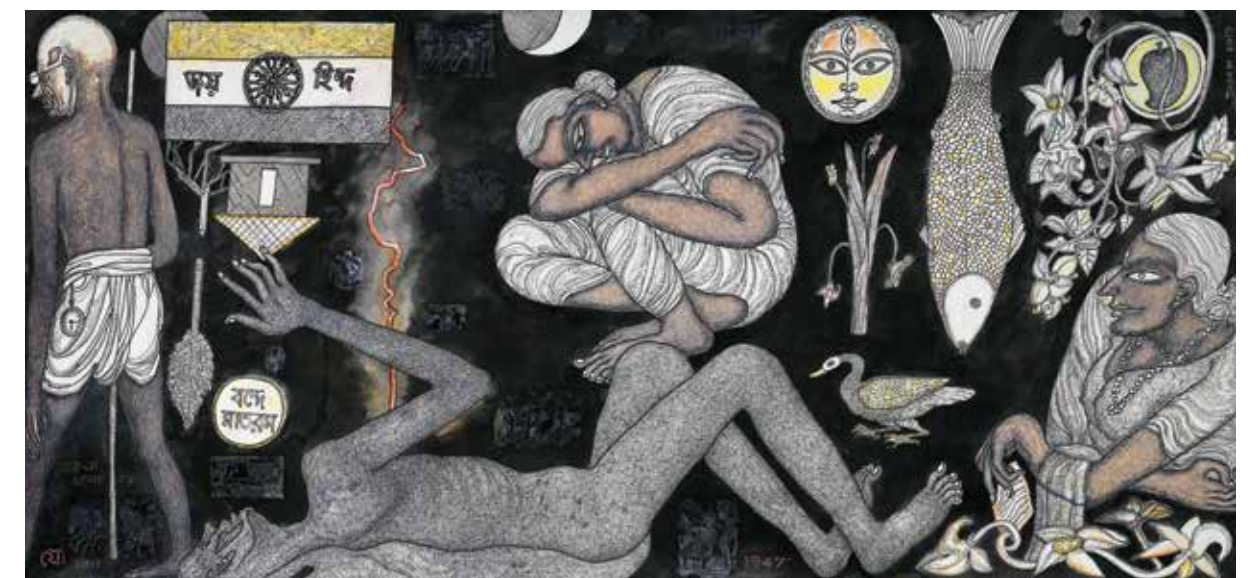
Our pictures become significant only when they become of a kind that seems not to have been possible to paint ever or nor possible to

be painted in the future. The work will thus hold a time and a character all its own. It will be firmly defined. There will be a time when we shall not be there any longer. All that will survive us will be our love, our time and character, as part of our pictures. (1989)

Art is ultimately involved with the manner of living. Hence art cannot manifest itself in its totality until the question of living has been clearly defined at the personal plane and the larger social plane. As long as that is not accomplished, all that we can have is fragmented, undefined expressions. (1991)

I like to paint figures not to tell a definite story, but as they are independently acting/reacting by themselves as if they are just space and forms — but they mean their appearances — gesture and personality. If a meaning is formed, well, that is OK. If not, that too is fine. More important for me is the total effect of the visual forms and visual interactions, of course with the presence of those human forms as objects with all their vigour, complexities and character. (1993).

Jogen Chowdhury



Partition 1947  
40" x 86" | Pen and Ink Mixed Media on Paper | 2017

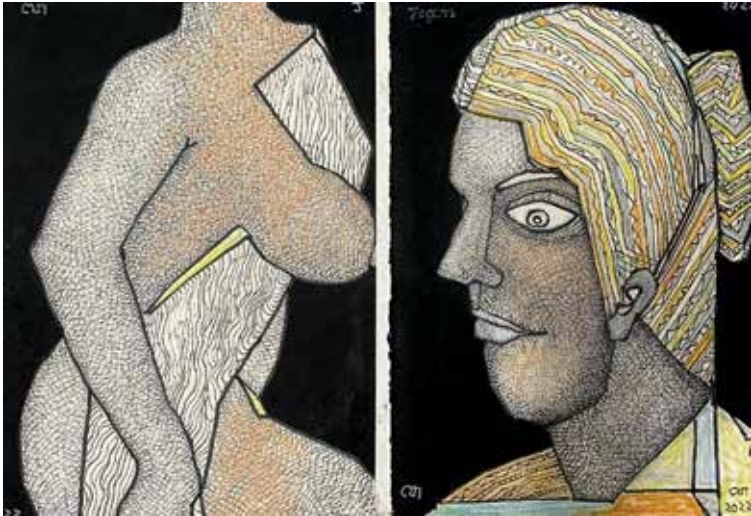


The intense missing of the left-behind 'home' that Amartya Sen talks of in his memoir, *Home in the World: A Memoir* (2021), is the very same missing that made Jogen Chowdhury turn back. In his '*Partition 1947*', the immigrants take a long walk, from 'East Pakistan' to 'Calcutta' as the inscription on the image suggests, in search of a home that promises shelter and safety from violence. Stylistically it is unusual for Chowdhury to paste images into his paintings, but he does so anyway to emphasize the hardship that they had to endure with photographic evidence as it were. Sir Cyril Radcliffe's sore line that created a political border between the Bengalis also divides Chowdhury's painting. The '*Ilish maachh*' (or Hilsa fish) and Durga idol that otherwise appear very much in their natural habitat are forcefully segregated. Like Prof. Sen, Chowdhury misses the 'champa' and the 'mangoes' of a home left behind.

As political chants of 'Bande Mataram' and slogans like 'Jay Hind' are raised at the forefront, the Indian National flag flies high above upside-down houses, and broken uprooted people. 'Amar Sonar Bangla' (My Golden Bengal), the song composed by Rabindranath Tagore during the first partition of Bengal in 1905 and subsequently adopted as the National Anthem of Independent Bangladesh, plays in the backdrop woefully. The other song of Tagore's, quoted in the painting is 'Ekla Chalo Re' (go your own way alone)—a favourite of Gandhiji's, who seems distraught and has turned his back on the unstoppable human tragedy. The song, however, still keeps inspiring Chowdhury and gives hope to the spectators and common citizens.



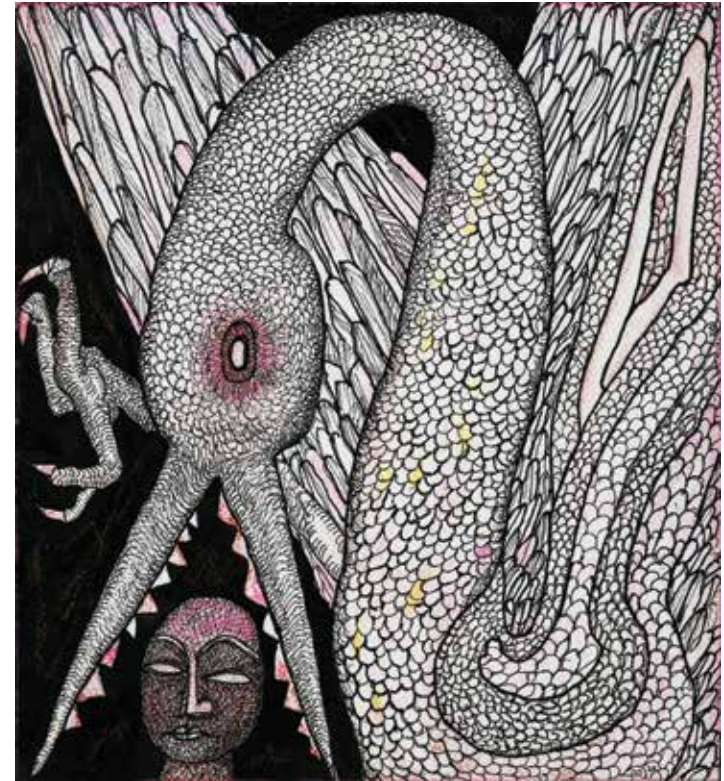
Looking at Each Other  
10.62" x 14.56"  
Ink Drawing on Paper



Untitled  
11.22" x 17.48"  
Ink and Pastel on Paper | 2022



Lonely Man  
7" x 7" | Pen and Ink Mixed Media on Paper | 2020



Blind Terror (Bird)  
11" x 10" | Pen and Ink Dry Pastel on Paper | 2020



If they answer not to thy call walk alone,  
If they are afraid and cower mutely facing the wall,  
O thou unlucky one,  
open thy mind and speak out alone.

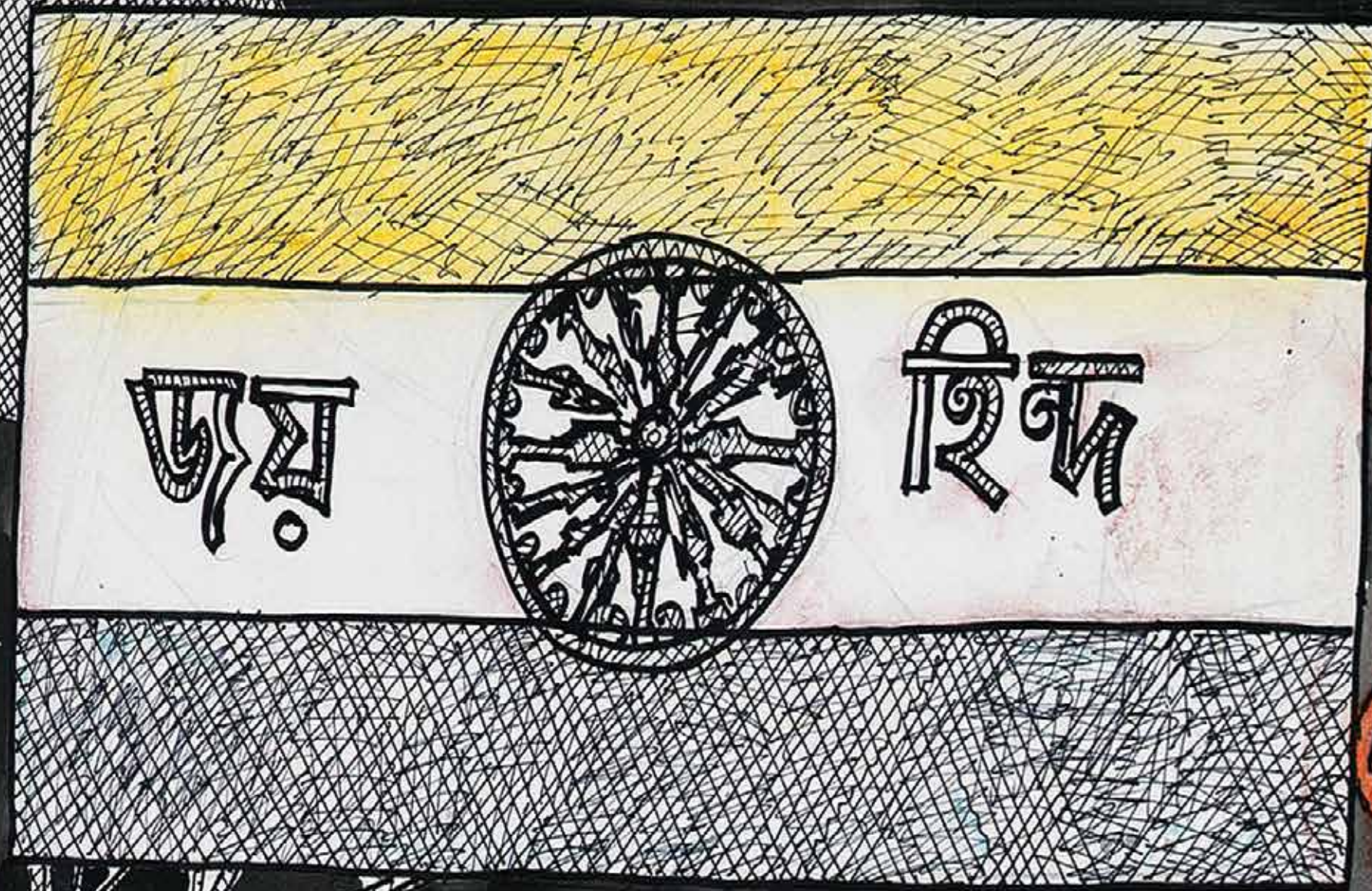
If they turn away, and desert you when crossing the wilderness,  
O thou unlucky one,  
trample the thorns under thy tread,  
and along the blood-lined track travel alone.

If they do not hold up the light when the night is troubled with storm,  
O thou unlucky one,  
with the thunder flame of pain ignite thy own heart  
and let it burn alone.



Untitled  
5" x 5.5" x 3" | Bronze | 2019





EAC



## SIBAPRASAD KARCHAUDHURI

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For several years I have been working with basic geometrical forms: diamonds, triangles and the positive and negative space of their surroundings. The local potter art of Bolpur, Santiniketan, and its vicinity, was also a source of my inspiration. The quick embellishment of the surface of terracotta pots with natural red and white natural colours, revealed a new sense of aesthetic idea which is quite elevated. As I discovered these pattern

designs, I found them quite modern as well as extremely primitive. Initially, I started to explore the inherent charms in them. Though in my works geometry has always remained as the backbone, I allowed my emotions to go beyond the strong geometrical boundaries, which are sometimes visible without much effort on the viewer's part and sometimes they remain implied, buried under the layers.

*Sibaprasad Karchaudhuri*



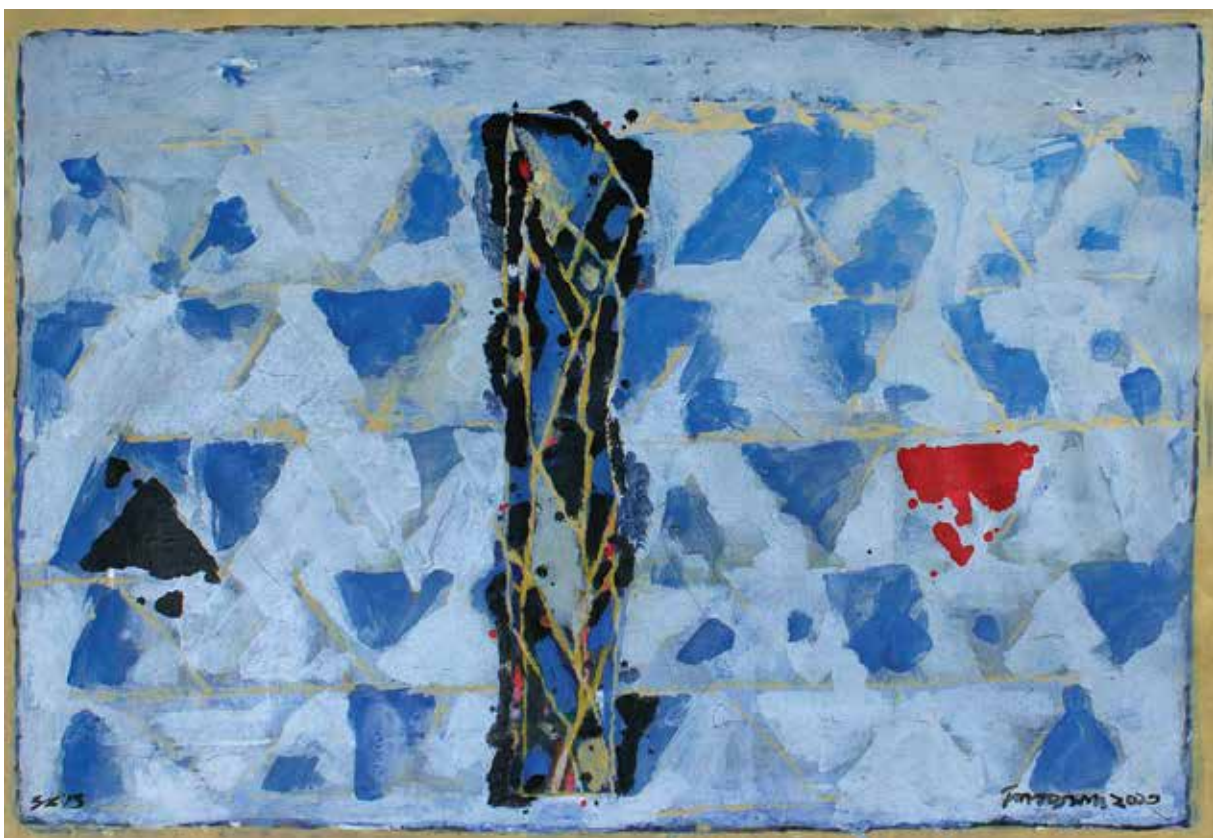
Hide and Seek-2  
21" x 29" | Acrylic on Acid free Paper | 2012

Trained in designing, graphic art, and being a long time faculty of the textile department at Kala Bhavana, Karchaudhuri finds lyricism in lines and geometric forms. Though stationed at the epicentre of one of the most prominent centres of art practice in India, it is the peripheries that inspire him. The application of red and white on clay pots by the nearby potters makes its way into his palette. In his *Hide and Seek* series, one catches the glimpse of yellow architecture with its distinctive motives and curvatures engulfed in greenery. As the waters slithers down the building after a quick cloudburst in the evening, the distilled fragrance of the drenched soil wafts and fills the air. In other images, the slender figures with their playful twists and turns bring to mind the easy folks of the ashrama.





Hide and Seek-3  
21" x 29" | Acrylic on Acid free Paper | 2011



Hide and Seek-7  
21" x 29" | Acrylic on Acid free Paper | 2013





Hide and Seek-1  
21" x 29" | Acrylic on Acid free Paper | 2011



Hide and Seek-5  
21" x 29" | Acrylic on Acid free Paper | 2011







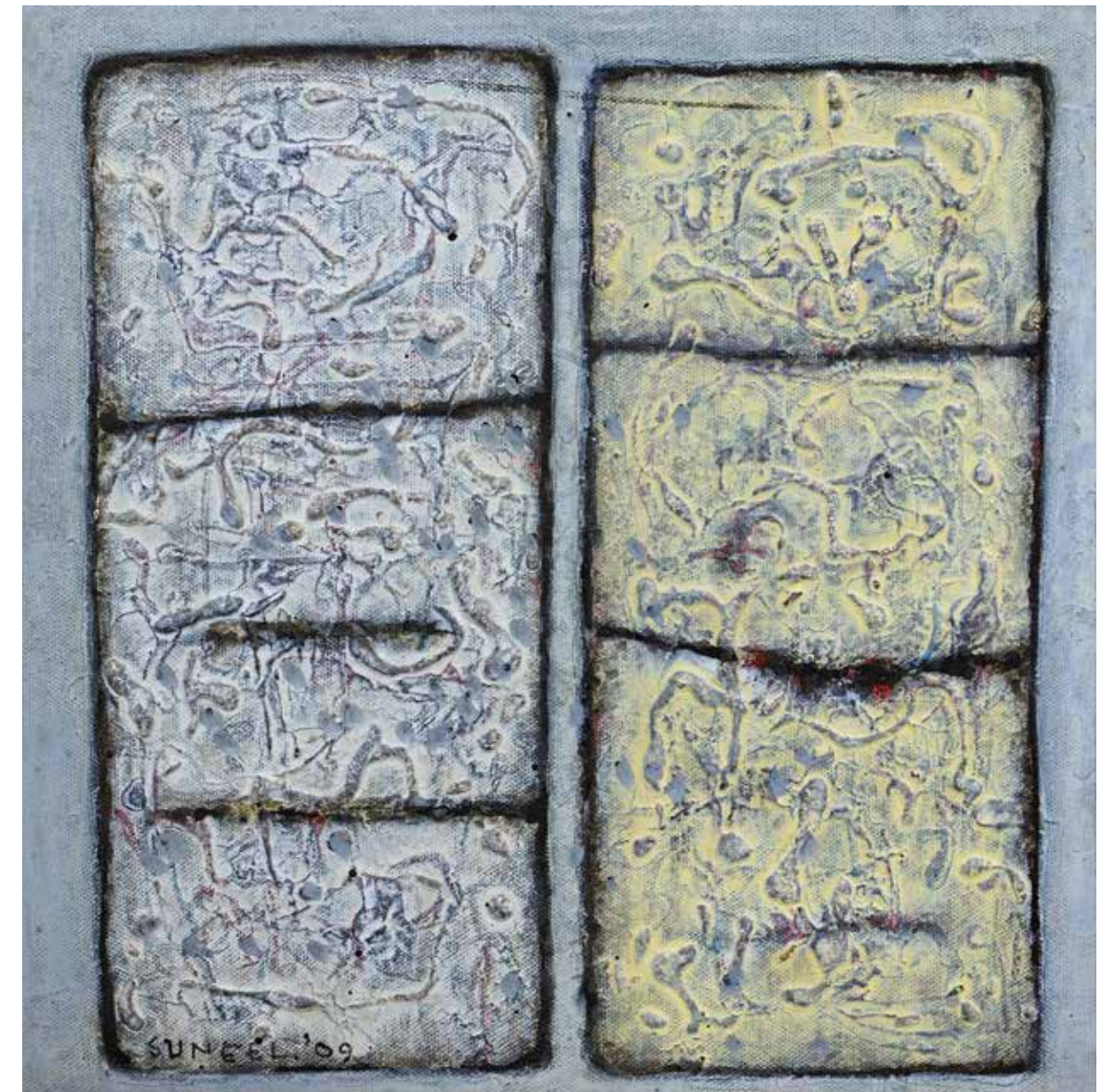
## SUNIL DE

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Painterly engagement for me, continuing for well over five decades, has never been driven by the urge to tell tales. My pictures are, in that sense, mute. Yet in this refusal lies the incantatory truth of visuality. If they refuse to narrate, they breathe a species of pre-verbal meanings.

It is into this zone of inchoate fuzziness that I invite my viewers.

*Sunil De*



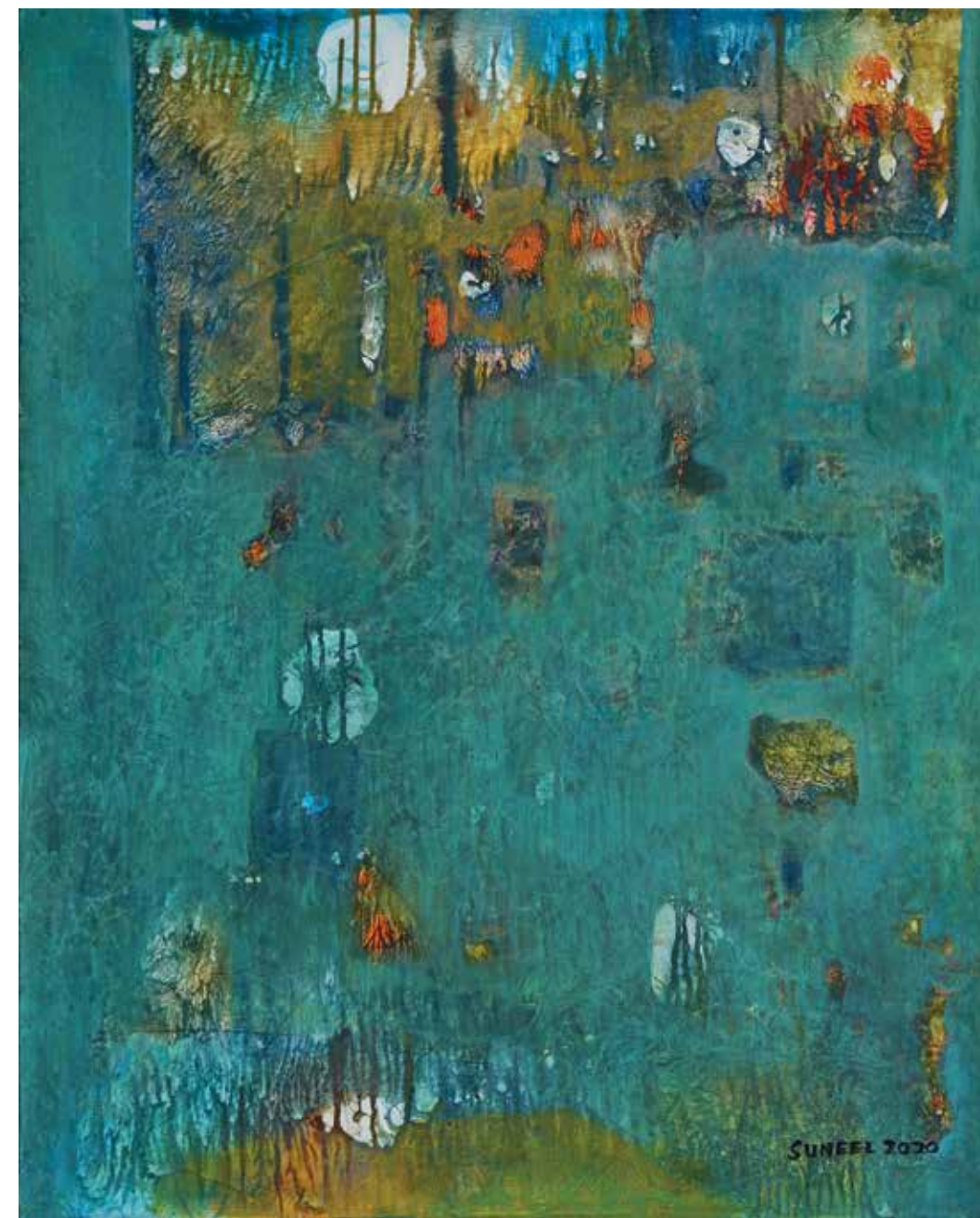
Twin  
12" x 12" | Acrylic on Canvas | 2009

Sunil De's artworks are replete with his 'muted' imageries, but life finds a way to pulsate through them. While in one, an abstract rendering of shrubs in a balmy weather meets their dew-soaked counterpart in what appears to be night-flowering jasmine, in another the moon is seen at the edge of a jungle, reflecting with the same intensity as that of the afternoon sun shining on a sandy desert. This painting also carefully hides within itself Bengali alphabets. Though muted, they communicate – if not in words, through a visual vocabulary of his making.





Untitled  
72" x 60" | Acrylic on Canvas | 2018



Untitled  
36" x 30" | Acrylic on Canvas | 2020





Abstract  
30" x 25" | Acrylic on Canvas | 2022



Untitled  
36" x 30" | Acrylic on Canvas | 2021







## GOUTAM CHOWDHURY

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John Berger, while looking at the self-portraits of Rembrandt, once wrote – ‘He had to see himself as a painter in a way that denied the seeing of a painter.’ It is this element of denial, this sense of refusal, which led me to the relentless search of a figure of the self and not a mere self-portrait. This search refutes the idea of similitude, embodies woman, man or any face whatsoever as its trope and turns the eyes outside in, looking within instead of without. My figures and faces hardly look at

the present or the ‘now’ but they are definitely born now. Paradoxically, they are made up of marks, scratches, lines and rubbings followed by the shadows of the past, present and future. At the same time, the spectre of erasure and continuous defacement looms large at every moment of this search. Touched deeply by the history of life as the conflict zone, my figures and faces are warped by the continuum of time essentially refusing any selective representation.

গৌতম চৌধুরী



Untitled - 2  
17" x 12" | Mixed Media on Handmade Paper | 2022

An influential art teacher in a school known for cultivating bright students with creative sparks, Goutam Chowdhury paints primordial emotions and instincts in a seemingly ephemeral way. His backgrounds– multicoloured, dark, gradients– evoke an interior space that is beyond the prying eye and judgements. Albeit the tight frames around the figures, the space seems sufficient if not abundant. The focus this artistic device lends intensifies the inner worlds of Chowdhury's figures, especially with the dramatic setting. Running dark lines of blue, purple and green, touched by hues that tend to disappear and dissolve with the atmosphere, reveal the figures, electrifying the stillness. Left alone, they indulge in self-reflection and self-discovery. Anxieties of existence, comfort of company, eruptions of anger, bliss in fulfilment, beauty in longing, absence in presence–are all explored in the infinite rooms of intimate existence.





Untitled- 11  
40" x 32" | Mixed Media on Handmade Paper | 2020



Untitled- 12  
41" x 31" | Mixed Media on Handmade Paper | 2021





Untitled - 6  
28" x 22" | Mixed Media on Handmade Paper 2020



Untitled - 5  
27" x 22" | Mixed Media on Handmade Paper 2018



Untitled - 1  
27" x 22" | Mixed Media on Handmade Paper | 2022



Untitled - 3  
17" x 15" | Mixed Media on Handmade Paper | 2022





Untitled - 9  
26" x 11"  
Mixed Media on Paper | 2019



Untitled - 10  
45" x 30" | Mixed Media on Paper | 2019

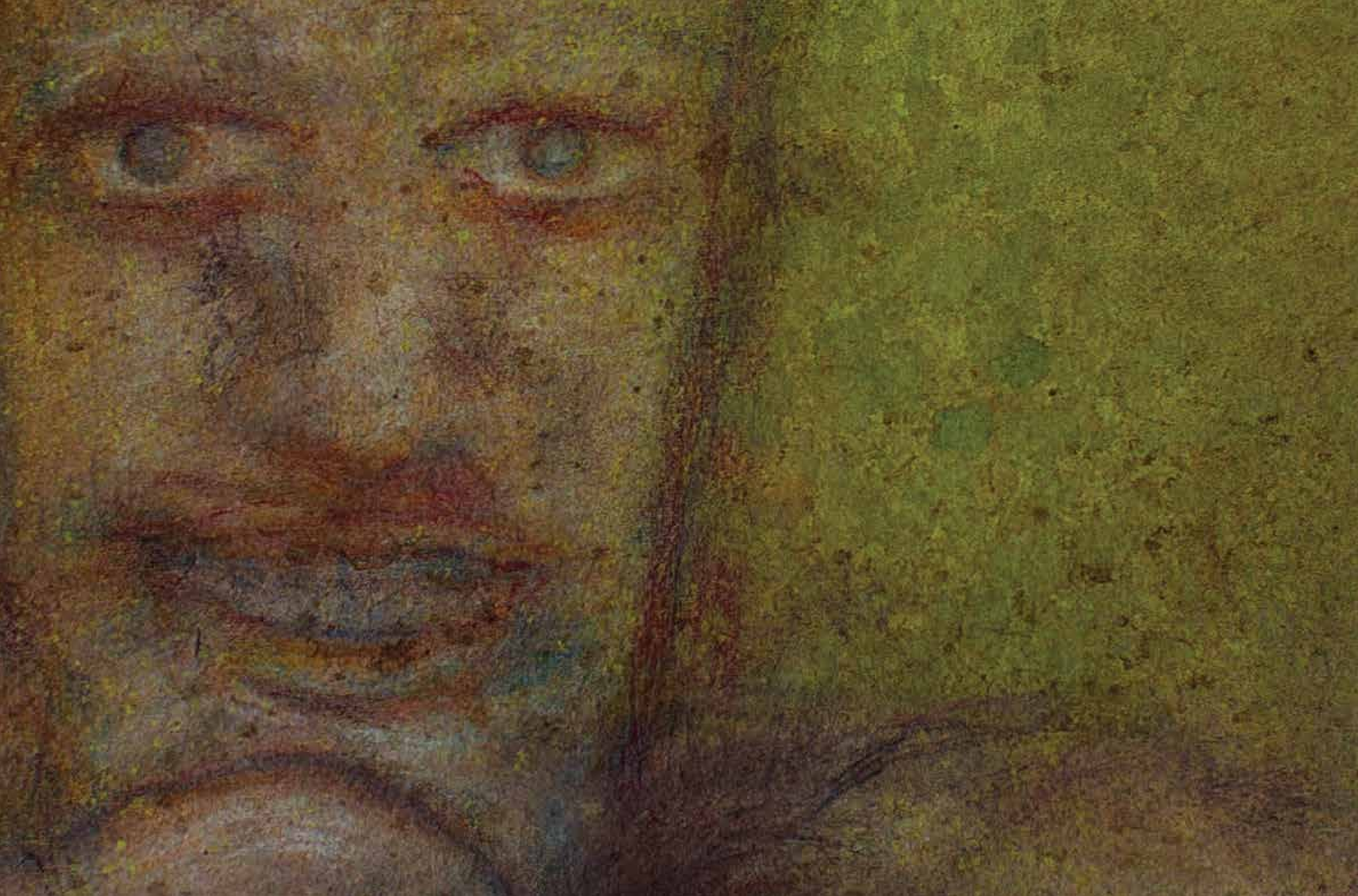


Untitled - 7  
23" x 22" | Mixed Media on Handmade Paper | 2020



Untitled - 8  
22" x 14" | Mixed Media on Cardboard | 2020







# ASHOK BHOWMIK

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In my works, there is a certain dynamism led by organic growth on one end and controlled construction on the other. This has helped me to create a visual language that has thrived on a myriad of different artistic phases. In my works, an ontological sensibility of myself as an artist can be located, who tries to create a visual topography that challenges as well as carries important elements from my own visual repertoire.

'Black' plays a critical role both visually and cerebrally. Apart from its symbolic connotation, black itself becomes a fluid body where different forms and elements are always in an act of fragmented growth. This act in itself makes the whole visual space come alive and become dynamic, transcending into a kind of performance held within and without the space and form. Amidst this push and pull of forms and space, time discreetly enters. Here the works are not mere testimony of time but an endless stream, primordial and existential in nature. Within that flow, my imageries get carved, creating a visual and cerebral conversation with time. The time that my life evolved through, has its presence in the oeuvre as well as in the seasoned psyche of myself as an artist.

The time on one hand is boundless, but at the same time it is also contextual and carries a strong social, political and cultural consciousness for me. My early works of 'Insect Series' (1970s), had certain forms, character and most importantly the consciousness of the time. The arbitrary signs, the mutilated forms, composite figuration and quasi-mechanical forms recall my early exploration of magic, the real, strange, underground world of the Insect series. On one hand, this is humanlike but, on the other hand, represents a dehumanised world, where hope is nowhere to be found and darkness rules over everything. In my current body of work those sensibilities can again be found in the forms, figures or in the haunting presence of the pupil-less eyes of a scavenging dog over a grave, that alarm the viewers, suggesting a dehumanizing time.

It is true that my recent work deals with a sense of anxiety and crisis which is inevitably existential. But unlike the overwhelming darkness of my earlier works, I have played around with light, where my usage of chalky white colour and sometimes translucent background restrict the darkness from spreading. It is not an act of balance but an act of creating visual dilemmas and tensions that enhances the interaction on the pictorial surface.

Ashok Bhowmik



25th December  
60" x 120" | Mixed Media on Canvas | 2017



The horror and anxieties of the late sixties and early seventies with the rise of Naxalite violence left a deep scar on the young artists of the time. Ashok Bhowmik was prominent among them. His works reduced humans, and by extension humanity, to dismembered limbs and an insectile circus. The urban individual marked by spiritual bankruptcy often surfaced in his paintings, disentangled from communal living and uprooted. They drifted in broken parts in a dark night that had witnessed the unthinkable, but in silence. In his artistic journey one notices how with passing years the once black and ominous background of his paintings have metamorphosed into lighter spaces. That said, these pale, often translucent, backdrops are not bereft of forewarning, but provide the spectators with the discernible sight of modern monstrosity. The Jesus that carries a black cross, the poker-faced Madonna, the mechanical beast and its evil machinations all make their appearances on stage. The lights have turned on, and the drama continues. The daylight gives voice to the unheard, and reveals the corrupt.



The Sacred Totem  
60" x 60" | Mixed Media on Canvas | 2017





12/20/20





# TAPAS KONAR

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My journey through art has been defined by the defiance of historical time. In their unsophisticated movements and gestures, the figures from my works often overlap each other, creating enigmatic and myriad imageries. But they are not. Mythical characters with extra-sensory powers, reincarnated and / or hybrid, modern icons/humanoids are certainly flooded in the respective spiritual/historical/modern texts almost to the urgency of the readers. My figures are intrinsic to their environment and together they are living and breathing spaces that evoke a certain dichotomy between the temporal and the eternal, always longing for continuity. From Upanishads and Charyapadas I have learned that this dichotomy is an integral aspect of life in the cosmos. The more a civilization moves towards modern sophistry propelled by scientific advancements and arrogance stemming from it, some are left behind. The sensitive and reticent individuals searching for one's own truth, loss, fear or guilt find asylum in my pictorial reality. The metaphysical in the attitudes to life and the experiential in the events leading to survival is one of the axioms

that have shaped my worldview. And this together with the scribbling of drawings and the practice of painting is what found and shaped my long-lost place called home.

My travel as a practitioner from the 1980s and the burden of the immediate upheavals due to the influx of refugees and the subsequent political and economic crisis in Bengal, Bangladesh war, the Naxalite movement, the leftist Bengal on one hand and the almost unchanged glimmer of my adorable and intimate Parul, a village in the close vicinity of Kolkata, an 'arcadia' where my childhood lay intact and protected, on the other, present once again the very occasion to remember the uncertain, tragic and momentary life of 'apu' whose essential spirit haunts the fictional village of Nischindipur.

I, both as a practitioner and a person, thus stand with the practice and wisdom at the crossroad of the real and what seems to me as more than real—something beyond the visible, beyond the pale.

*Tapas Konar*



'Country side, a moonlit night'  
59.84" x 131.50" (Diptych) | Acrylic on Canvas | 2020



R K Narayanan's Malgudi or Bibhutibhushan Bandyopadhyay's Nischindipur are idyllic fictional villages where people live in harmony, making the most of the simple joys of life, even if times are tough. This life force and simplicity of these villages find a real manifestation in Konar's village, Parul. Besides being the name of a beautiful flower, the word 'Parul' means graceful. In his formative years spent in the village, it is this grace that has seeped into Konar. It helped him to effortlessly remain anchored to humanity during times of turbulence in the political climate as refugees poured in from Bangladesh, or the Naxalite movement took a violent turn.

In the shedding of academic training and its dictums, an organic engagement ensues. The people around him find a stage, an asylum, from the harsh realities and demands of modern life. The background of his paintings does not necessarily reek of doom and darkness. There is light and levity, play and role-playing. The affectionate Shiva of the Bengal Pata tradition, one that often portrays the likeable '*Bhola*' or the 'Gullible', makes an appearance in his work. One observes that the mythical and the contemporary coexist in consonance. Konar, like Matisse, Subramanyan or Tagore, is happy to let loose his figures to make sense of themselves in a setting of their own, unfettered by expectations. However, the role-playing of these otherworldly beings—the semi-humans or demi-gods, the hybrids of Konar's imaginations—stems from the artist's concerns about the society he inhabits and its myriad issues.



Surprise Behind and Before a Design  
11.81" x 8.46" | Gouache on Paper | 2019



No Fear of Snake  
11.81" x 8.46" | Gouache on Paper | 2019

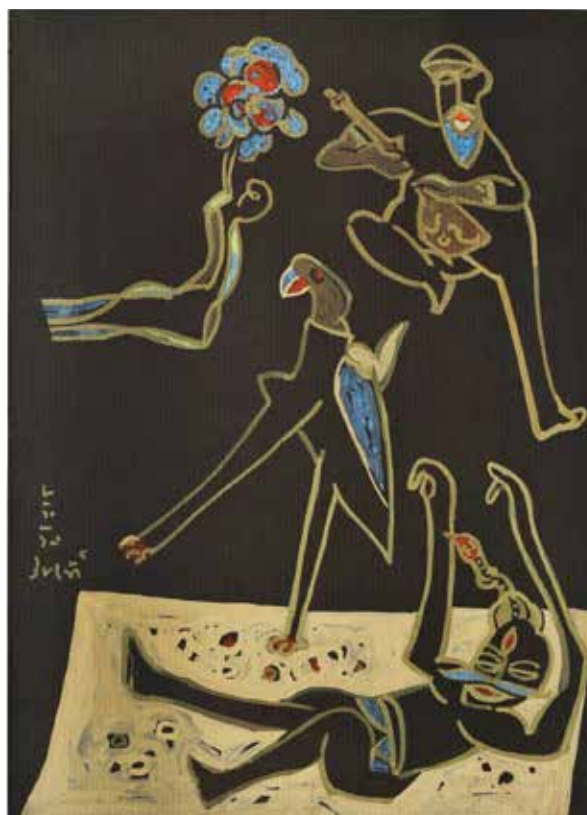


Viswakarma in a Starry Night  
11.81" x 8.46" | Gouache on Paper | 2019

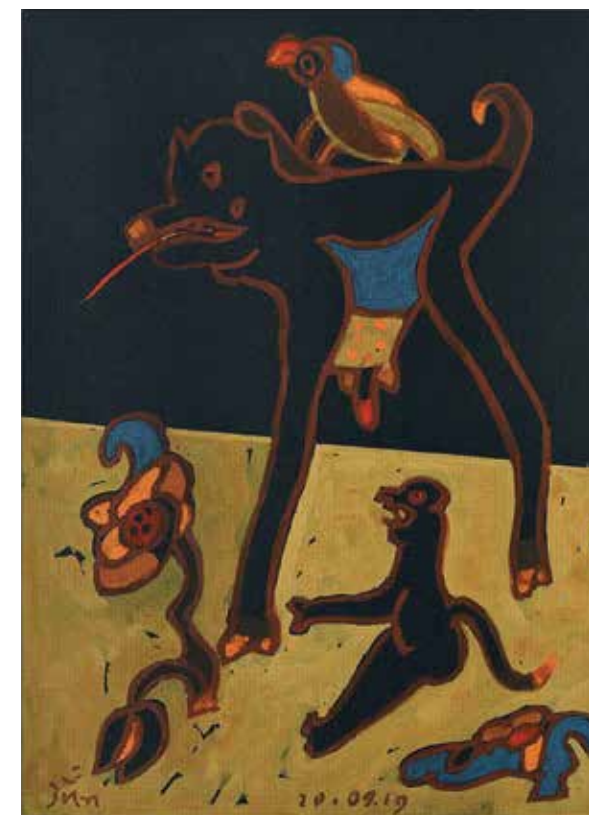


Snakes Cannot Fly  
11.81" x 8.46" | Gouache on Paper | 2019

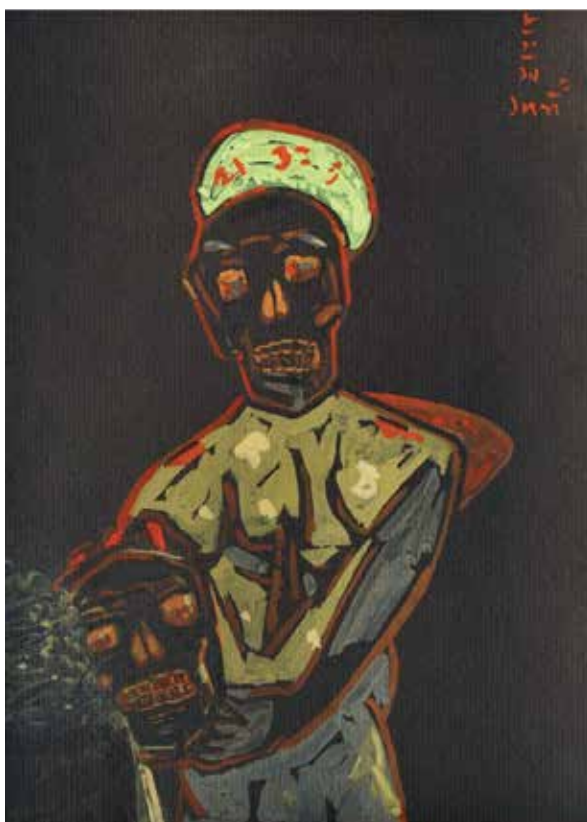




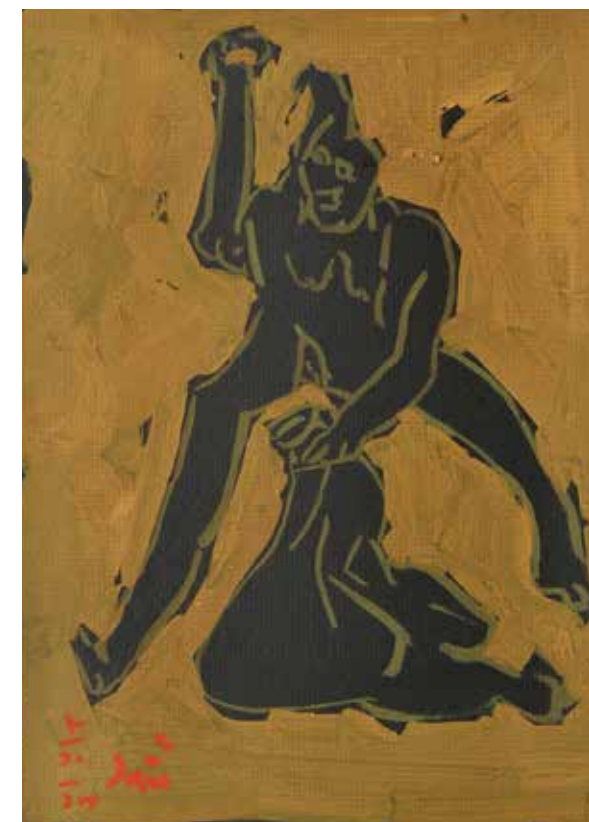
Magic of Drinking Moments  
11.81" x 8.46" | Gouache on Paper | 2019



Colours of Another Silence  
11.81" x 8.46" | Gouache on Paper | 2019



A Skull or a Helmet  
11.81" x 8.46" | Gouache on Paper | 2019



Playing with a Bag of Nonsense  
11.81" x 8.46" | Gouache on Paper | 2019







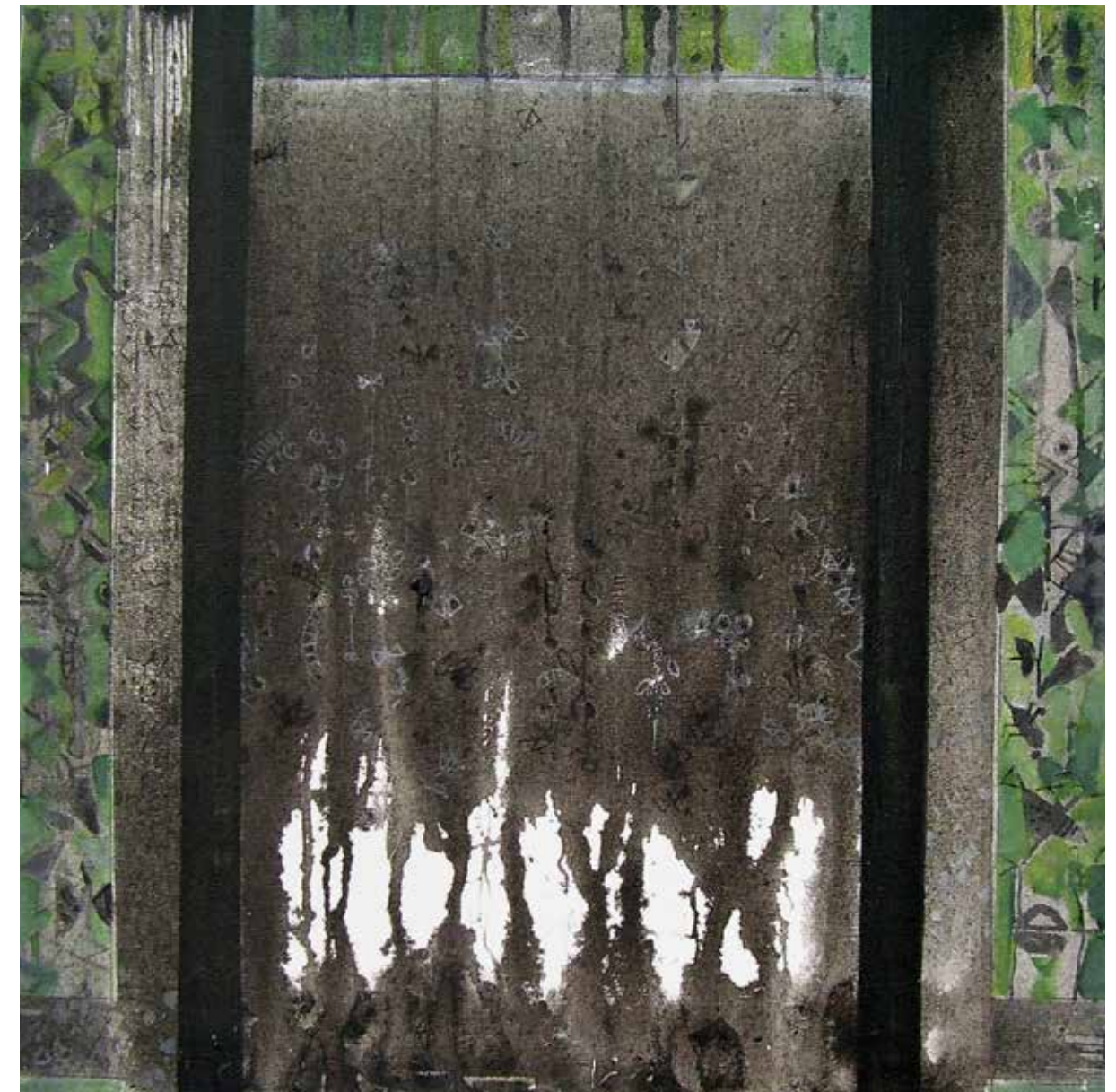
## TARUN DEY

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The evolution and revolution of Earth and the Universe are the cause of the uninterrupted bond of eternal time, space and object. With time, the Earth became the green planet, the playground of Life and Death, from swirling gas to a sphere with life on it. In this evolution, humans evolved as the supreme species and through their creativity and unique relationship with nature, they made the world more vibrant and beautiful. My journey of creating art is to stay on the path of my ancestors and celebrate the wonders of nature.

The chemistry between each and every component of nature, their study and the science behind them inspire me to create and understand. Till today, I am creating art to understand the underlying truth of everything. The beginning of creation makes me think, as well as the continuous contemporary creativity of humankind. Humanity and nature itself are in danger today. Standing against the destruction and with the beauty and truth of creation and to preserve that, I will keep creating art.

*Tarun K. Dey*



Composition 11  
24" x 24" | Acrylic on Canvas | 2017



Tarun Dey looks from a macro level, and acts at a micro level. His philosophy is deep, but engagements are practical, and often take shape on ground, motivating younger artists to build a better, sensitive community with all their collective creative power. Such dualities in him makes his art unique, makes it bold and unapologetic. The friction of the two ways that he nonchalantly carries within him, and generously shares with kindred spirits, make a powerful impression on the canvas. The micro and the macro perspectives, the linear time and the expectations of a better tomorrow, all come together in abstract articulations.



Composition 08  
60" x 36" | Acrylic on Canvas | 2016





Composition 03  
55" x 34" | Acrylic on Canvas | 2006



Composition 02  
70" x 43" | Acrylic on Canvas | 2006







## PRADIP RAKSHIT

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My abstract landscapes are a melange of deep-rooted mysticism and poetry, where my colours effortlessly assume distinct shapes by themselves. A deep contemplation gets reflected in my canvases and I am always driven towards an even deeper cogitation. There's a subtle nuance in each of my works that intensifies as the colours and shapes communicate with each other. Viewers have often described their experience of standing in front of my canvases as a meditative process, which only grows with time until they are

compelled to give themselves up completely to the painting.

Born in Assam, I moved to Kolkata in 1975 to pursue my dream and started studying Fine Arts in Indian Arts College, Kolkata. Seeing the bustling life in Kolkata, the buildings, the traffic, I felt like this is the Mecca of drawing and painting. Gradually I got to meet with eminent artists of that time like Ganesh Pyne, Bikash Bhattacharjee, Bijan Chowdhury and so started my journey of becoming one.

*Pradip Rakshit*



Game of Nature  
24" x 30" | Acrylic on Canvas | 2012



Horizontal lines. The first one is drawn. Another above that, one below it, another line over it, and then another one. Line after line, from one end to the other. Most merge, some stand apart. Some retain their colours, others change theirs. Smaller lines, and smaller interventions, join and straighten the longer ones. One soaks and swallows light, the other reflects and shimmers. The canvas is woven now, bit by bit, meticulously with colour. The spectator suddenly finds herself on a seashore or a river bank. The play is between the artist and the spectator, between the sky above and the gigantic waterbody below, which dances in the sunlight, and moves with the wind all day long. Rakshit transports his viewers from their boxed houses and grilled windows to an expanse of serenity.



Silence  
60" x 66" | Acrylic on Canvas | 2018





Journey to the Infinite way V  
60" x 66" | Acrylic on Canvas | 2016



Silence  
30" x 30" | Acrylic on Canvas | 2011







## SAMIR AICH

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Art is a commitment. Like every other kid, I was into all kinds of activities. But somehow, I always had this urge to paint. Even before enrolling myself into Govt. Art College Kolkata, I started preparing in my own way. It was not like one day I woke up and wanted to be an Artist. I believe it was always in me.

I don't really think that abstract themes exist. I believe there are two classifications: Identified art forms and Unidentified art forms. You might see a painting where a canvas is splashed with numerous shades of colours and you can hardly cast out any form in that painting but there indeed is a certain kind of form. Without form, nobody can visualise. The abstract is nothing but a concept. I try to capture the unidentified form instead of terming it

'abstract'. That's why I call it 'semi-abstract'.

In 1987, I did a series of artworks named *Glow in the Gloom*. In that series, my sole objective was to paint without introducing human figures. I wanted to paint objects by personifying them. That was a novel experience. Art has its own voice. However, our materialistic society judges everything in terms of material gain; in terms of profit and loss. Art needs to be for its own sake.

It is important to learn self-evaluation. An artist must be objective enough to judge his/her own artwork before a viewer judges the same and points out errors. Light can never occur without darkness. Without dark colours, one can never discover light in your painting. One can never exist without the other.

*Samir Aich*



The Journey  
33" x 53" | Mixed Media on Paper | 2022

The darkness and the gloom that had settled on Bengal took the form of a vicious storm, wreaking havoc in Aich's paintings. Men and women were devoured by it as if clawed by a beast. As angels fell, the urban landscape turned to jungle savagery, evil reigned supreme, and predators roamed about freely. Maimed and mutilated bodies, empty beds, and scattered feathers are testament to a cruel time. But the missing Sitas, vanquished Jatayus, helpless Ramas, and the many-headed evil Ravana keep manifesting themselves in newer avatars in newer contexts.

If in Ravi Varma's *Jatayu Vadh* (1895), Varma depicts the moment Ravana had lopped off the mighty Jatayu's wing, Aich captures the aftermath; the stillness, the contemplative moment that inspires courage to resist and act.





Fall of Angel  
34" x 53" | Mixed Media on Paper | 2022



The Storm  
29" x 41" | Mixed Media on Paper | 2022







# AMITAVA DHAR

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I try to address the unseen and discover the uncanny through my works. As someone who finds this risky confrontation with the unfamiliar comforting and thrilling in equal measure, I like to jump into the abyss of the unknown again and again.

I like the stage, but from behind, from the darkness of the backdrop. The stage often features in my artworks where the predator and the victim along with the onlooker come

together to perform. This entire setup becomes the core matrix of most of my canvases.

Violence makes its presence felt, often triggered by childhood memories and contemporary experiences. For instance, a bunch of cats had hunted and killed my beautiful pigeons. And this act of violence, its memory, perhaps coloured and distorted by imagination, has held on to me like a childhood-trauma, influencing my work even today.

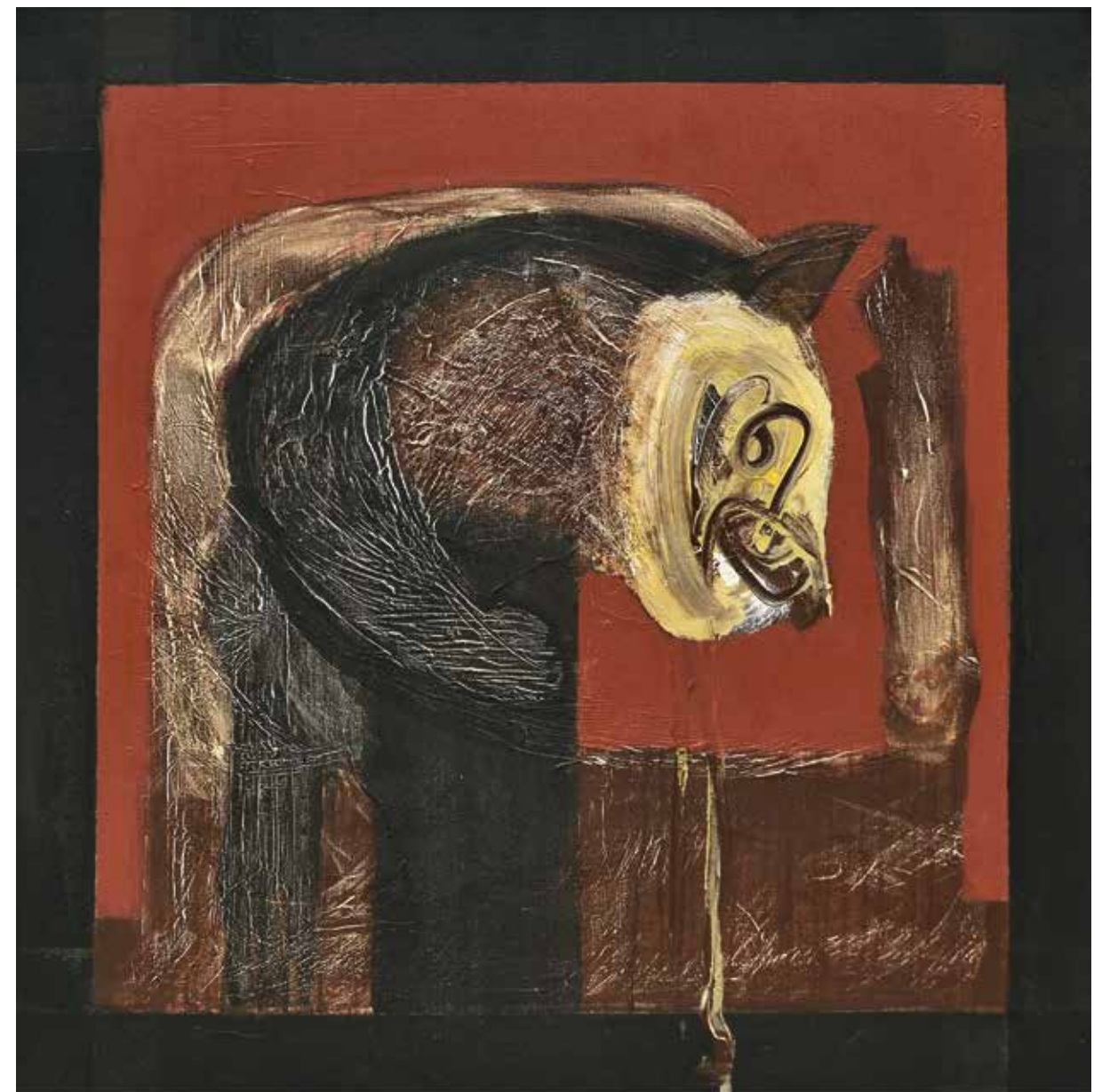
*Amitava Dhar*



On the Stage  
36" x 108" (Triptych) | Oil and Soft Pastel on Canvas | 2013



Amitava Dhar paints chaos with red, black and white running into one another to form abstract animalistic figurations. It becomes difficult to fathom whether the limbs and the souls of the snarling creatures are caught up in the whirlwind of becoming or are unraveling like a loose knot. The feral figures seem to distrust the very atmosphere that has birthed them. However, there is some play, some levity interspersed with the horror. For instance, in *A Game*, one notices how the tail of the larger feline takes the form of a smaller one. In the grim reality of the present day and age, Dhar finds a moment of play and discovers the simple joys of life.



A Game  
32" x 32" | Acrylic and Texture With on Canvas | 2019





On The Terrace-1  
17" x 12" | Texture White and Soft Pastel on Canvas | 2019



And The Bird-1  
24" x 18" | Soft Pastel on Canvas | 2015







## PANKAJ PANWAR

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The journey of my artworks is complex, but spontaneous, playful and intuitive.

It is the process of the search of connecting with one's true self and responding to the world within and outside. Anything from nature, man-made world or social complexities of our times— I am not preoccupied with anything. It's the situation, time, medium, material or opportunity that can trigger an idea in my mind and play its part in creating and shaping an artwork. At the end, strength of the artwork depends on whether it carries freshness and vitality and on its power to engage viewers, leading to experiencing and discovering its multilayered meaning.

*Pankaj Panwar*



Lockdown Diary - 7  
8.26" x 5.51" | Mixed Medium on Paper | 2020

*In The Breaking News... (His Master's Voice)* Panwar illustrates through a sculptural installation the way in which the news industry has become a lapdog to the powerful and a mouthpiece for the reigning political parties. The unfaithfulness of the creature is also highlighted through its easy mobility that the attached wheels ensure. However, the Covid times have brought with it a forced 'nesting' that confined the artists to their homes just like the rest of us. With renewed energy and vibrancy, nature claimed the Deserted landscape devoid of human interference. Metaphorically, while the privileged among us lay golden eggs inside the comforts and security of our homes, lives of the less privileged went on in the open. In Bengal, protected by a mask, Debi Durga, like every other year, made an appearance on Tiger back. As people prayed for credible vaccines, the modern *Sanjeevani*, Panwar depicted the epic flight of Hanuman with the Gandhamardan mountain. Simultaneously, fighter jets flew as skirmishes broke out at the border, signaling the ever rapacious unstoppable greed that motivates and moves the human psyche.





Lockdown Diary - 6  
6.69" x 6.69" | Mixed Medium on Paper  
2020



Lockdown Diary - 13  
5.90" x 5.90" | Mixed Medium on Paper  
2021



Lockdown Diary - 5  
8.26" x 5.31"  
Mixed Medium on Paper  
2020



Lockdown Diary - 8  
8.26" x 5.31"  
Mixed Medium on Paper  
2020



Lockdown Diary - 9  
8.26" x 5.31"  
Mixed Medium on Paper  
2020





Lockdown Diary - 2  
8.26" x 11.22" | Mixed Medium on Paper  
2020



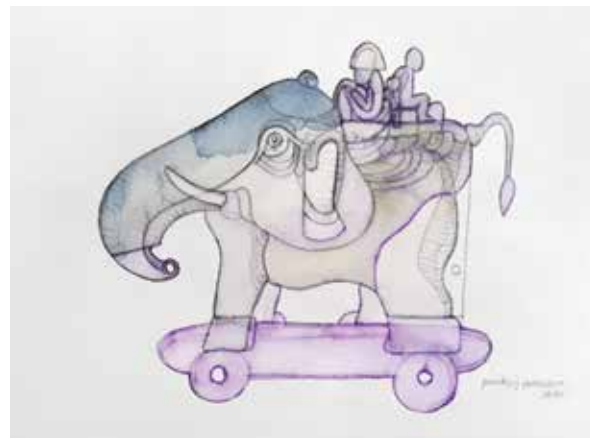
Lockdown Diary - 3  
8.26" x 11.22" | Mixed Medium on Paper  
2020



Lockdown Diary - 10  
5.51" x 8.26" | Mixed Medium on Paper  
2020



Lockdown Diary - 4  
8.26" x 5.31" | Mixed Medium on Paper  
2021



Lockdown Diary - 11  
8.26" x 11.02" | Mixed Medium on Paper  
2020



Lockdown Diary - 12  
8.26" x 11.41" | Mixed Medium on Paper  
2021





Detail Image



Breaking news...(His Master's voice)  
Life Size | Glass Fiber, Iron, Wood etc | 2018





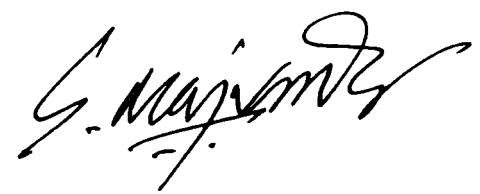


# SAMINDRA MAJUMDAR

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My works begin in an unpremeditated manner. However, in an inexplicable way, these are always inadvertently headed in the direction of landscapes. There is a certain duality about landscapes - they are timeless, and yet, they belong to individual moments of temporal experience. They are, thus, contained within the ambit of time and expand beyond it. I have tried to capture this relation of the timeless landscapes with our circumscribed life in various ways: the marks I make are also markers of rootedness, and often these resemble architecture which are both heavy and crumbling. That which is weathered by time has also witnessed the tempering of history, yet these remain etched within the

landscape almost like moments of residual memory. So in a sense, it is an edifice of time that gets built within the pictorial space, an edifice that combines both creation and dissolution, experience and memory. I explore dark, tight places, heavily terranean- and these often give way to light, airy spaces, fusing the binaries of light and darkness, lightness and weight. There is a sense of the other-worldly too, as what we see is expressed in terms of what we do not see, that which exists in a different dimension. I have always wished to reach this unique plane which is my own reality, yet different from the 'real' as we know it. The ambient light that I have used throughout perhaps underscores this sense of in-betweenness.



Stone of The Mind Within us/ Carried from One Silence to Another (from 'The Museum of Stones' by Carolyn Forche)  
48" x 72" | Acrylic and Charcoal, Rice Paper Pasted on Treated Canvas | 2017

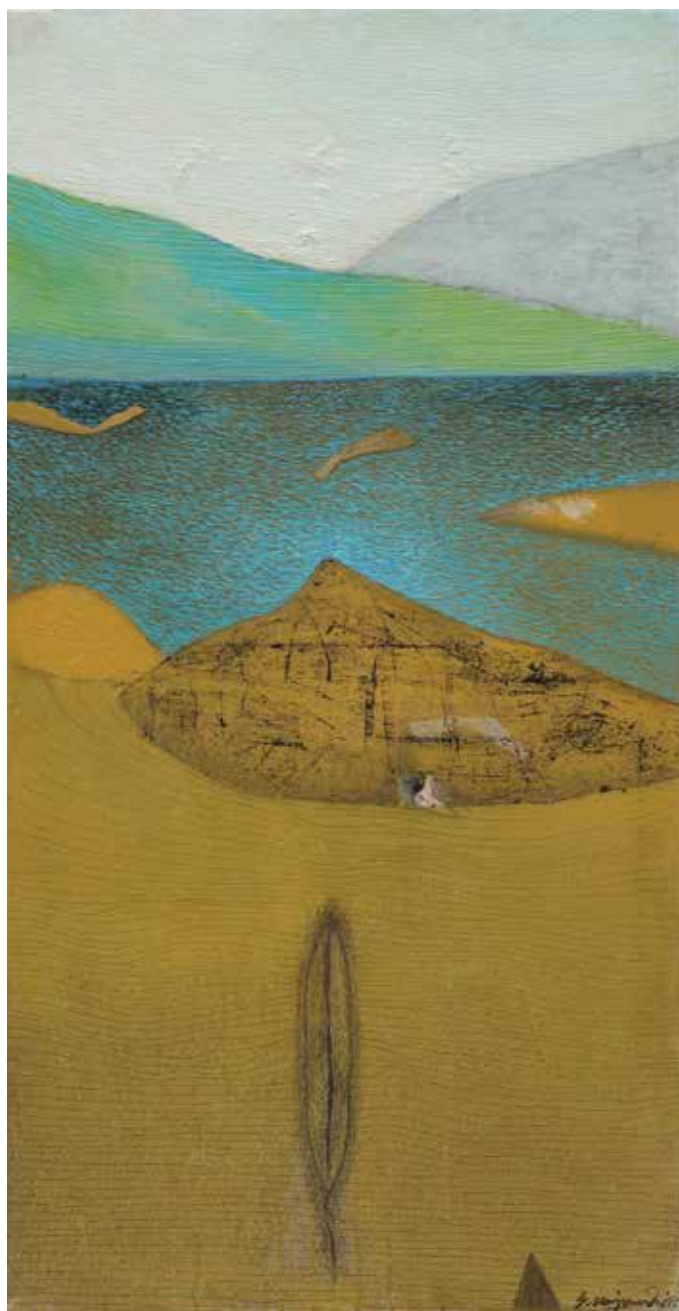


In Samindra's paintings, the vertical and horizontal planes of time and space are marked by individual experiences of grim reality, hope and aspirations. The remnants of the past with relics of a bygone era linger in the present as they find shape, form and meaning in newer contexts. There is still tranquility and discovery in the depths of the ocean bed, calmness in the settling water body that is bloated by a downpour, acceptance and submission of the howling desolation that runs amok in darkness as doom sweeps the heath.



The Lake After Rain  
30" x 54" | Acrylic on Canvas | 2011





The Blue Lake  
47.5" x 23.5" | Acrylic on Canvas | 2015



Resurrection  
47.5" x 23.5" | Acrylic on Canvas | 2015







# DEBASISH BHATTCHARYYA

My engagement with diversity of forms and structures is akin to the approach of an observant architect with a fear of loss. Yet, I chose to deconstruct the known or recognised forms into mere suggestions of the original object. This departure from the original form is rendered using highly refined textural elements and exploring shapes as per the imaginative prowess allows. While at first the works seem to display a certain familiarity, on closer look, they appear ethereal and otherworldly. The works embody this unfamiliarity, capturing an abstract moment of a mundane still life or a known form, introducing it to the realm of universal forms.

*Debasish*



Debasish Bhattacharyya's work is steeped in the process of defamiliarization. Like a father who teaches his daughter to ride a bicycle, he holds and guides us initially only to leave suddenly to paddle and discover on our own the curious world he has created. While Bhattacharyya, like the father, is taken over by the "fear of loss", the reward remains with us, the spectators, as we navigate his art from a familiar terrain to an extraordinary mindscape.

Life Science/With Drawing  
72" x 48" | Powder Coated Iron Box,  
Rope & Woody Plant | 2008





Untitled  
29" x 16" x 12" | Mixed Material | 2003



Perfect Study- Dud Head  
13" x 6" x 7" | Casted in Bronze | 2011





An Object Like Chair  
28" x 16" x 42" | Wood & Clay | 1998

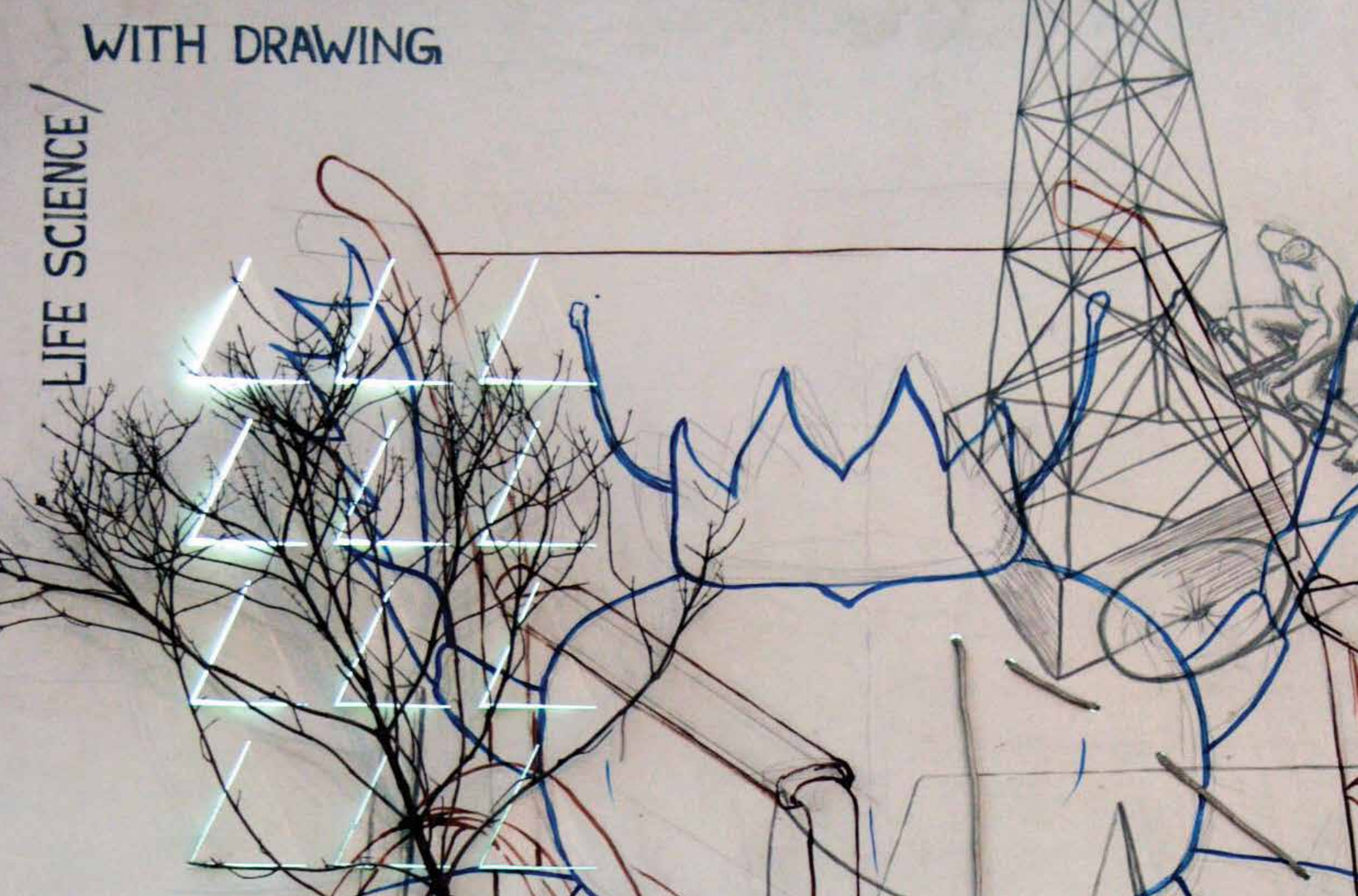


Donkey Rider in Pumpkin Market  
40" high, Other Dimensions are Variable | Multi Material | 2022



WITH DRAWING

LIFE SCIENCE/







# SANAT KAR

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Born in 1935 at Santiniketan, (West Bengal) Kar acquired his diploma in painting from the Government College of Arts and Crafts in Kolkata in 1955.

## EXHIBITION: SOLO

1962, 1967, 1990, 1994 and 2000: Kolkata  
1969, 1972, 1984 and 1991: New Delhi  
1970, 1985, 1989 and 1991: Mumbai  
1975 and 1980: Nandan Gallery, Kala Bhavan, Santiniketan  
1981: Goa  
1979 and 1988: Bangalore  
1985: Sarla Art Gallery, Chennai  
1985: Cymroza and Camlin Gallery, Bombay  
2002-03: 'Retrospective – Bronzes and Prints', Birla Academy of Art and Culture, Kolkata and Mumbai  
2006: 'The Lyrical Mudra', ArtsIndia, New York  
2006: Akar Prakar, Kolkata

## EXHIBITION: GROUP

Several national and international exhibitions since 1951  
25 Years of Indian Art  
Indian Printmaking Today  
1972: Lalit Kala Akademi, New Delhi  
1975 and 1980: Nandan Gallery, Kala Bhavan, Santiniketan  
1983: 'India in Print', Koninklijk Instituut Vorde, Amsterdam  
1985: 'Indian Printmaking Today', Jehangir Art Gallery, Mumbai  
1987: 'Eight Contemporary Artists', Birla Academy Art and Culture, Kolkata  
1988: 'Art for Cry', Mumbai, Kolkata, New Delhi and Bangalore  
1988: 'Festival of India', Takaoka Municipal Museum and Meguro Museum of Art, Japan  
1999: Bengal Foundation, Dhaka  
1990: 'Helpage 1990', Mumbai  
2000: Indian Embassy, Berlin  
2009: 'The Root of Everything', Gallery Mementos, Bangalore  
2010: 'The Living Insignia', Gallery Ensign, New Delhi  
2010: 'Image and Symbol: Painters Perception', Aakriti Art Gallery, Kolkata  
2010: 'The Drawing Lab', Aicon Gallery, New York  
2011-12: 'Reprise 2011', Aicon Gallery, New York





## **PARTICIPATION**

1976: Tokyo Biennale, Tokyo

1984: British International Prints Biennale, UK

1985: 4th International Exhibition of Small Graphic Forms, Polan, Lodz

2003: 'Manifestations', organised by Delhi Art Gallery, World Trade Centre, Mumbai and Delhi Art Gallery, New Delhi

2008: 'Moderns', Royal Cultural Centre, Amman, Jordan organised by Lalit Kala Akademi, New Delhi in collaboration with Embassy of India, Amman, Jordan

2010: 'National Printmaking Portfolio', Marvel Art Gallery, Ahmedabad

## **HONOURS AND AWARDS**

1973: Award, All India Fine Arts and Crafts Society (AIFACS), New Delhi

1978, 1984 and 1992: Award, International Print Exhibition, All India Fine Arts and Crafts Society (AIFACS), New Delhi

1993: West Bengal State Lalit Kala Academy Award, Kolkata

1996: Shiromani Puraskar, Kolkata

1997: Kala Vibhushan

## **COLLECTIONS**

National Gallery of Modern Art, New Delhi.

Lalit Kala Akademi, New Delhi.

Biria Academy of Art & Culture, Kolkata.

Punjab Museum, Chandigarh.

Pratt Graphic Art Center, New York.





# GANESH HALOI

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In 1956, he graduated from the Government College of Art and Craft, Calcutta. He has been a Member of the Society of Contemporary Artists, Calcutta since 1971. From 1957 to 1963, Haloi stayed and worked at Ajanta Caves. In 1964, he joined an art college in Kolkata as a lecturer. Haloi had many solo exhibitions.

**EXHIBITION: SOLO**

- 1962: First Solo Show, Artistry House, Kolkata
- 2000: Gallery Lakeeren, Mumbai
- 2003: 'Works on Paper,' Online Show at Saffronart.com
- 2006: 'An Art Sublime', Aicon Gallery, New York
- 2006: Steps That Seek, Akar Prakar, Kolkata
- 2007: 'Unwanted,' Gallery Sanskriti, Kolkata
- 2007: Organised by Art Musings, Mumbai at Art Musings, Mumbai and Museum Gallery, Mumbai
- 2011: Gallery Art Motif, New Delhi, presented by Akar Prakar, Kolkata and New Delhi
- 2013: 'Ganesh Haloi in Linear Abstraction', Akar Prakar, Kolkata; Bengal Gallery of Fine Arts, Dhaka
- 2016: 'Ganesh Haloi: In Linear Abstraction', Akar Prakar Art Advisory, New Delhi
- 2016: 'Ganesh Haloi: The Feeling Eye', Akar Prakar, Kolkata

**EXHIBITION: GROUP**

- 1980: 'Four Contemporary Artists of West Bengal', Kolkata
- 1987, 1989, 1998: 'Metascapes', Chitrakoot Art Gallery, Kolkata
- 1991: 'Indian Contemporary Artists: Multiculturalism and Internationalism through Art,' Melbourne
- 1992: Alliance Francaise, New Delhi
- 1992: 'Conflict', Chitrakoot Art Gallery, Kolkata
- 1993: Jehangir Art Gallery, Mumbai
- 1993: 'Wounds', Centre for International Modern Art (CIMA), Kolkata and National Gallery of Modern Art (NGMA), New Delhi
- 1994: 'Trends and Images', Centre for International Modern Art (CIMA), Kolkata
- 1994: Indian Contemporary Art, Gallery Maya, Hong Kong
- 1995: Bose Pacia Modern, New York
- 1995: Centre for International Modern Art (CIMA), Kolkata
- 1995: 'Watercolour: A Broad Spectrum – II', with Prabhakar Barwe, C. Douglas, Prabhakar Kolte, M. Rai, Vivan Sundaram, Chitrakoot Art Gallery, Kolkata
- 1996: Centre for International Modern Art (CIMA), Kolkata
- 1996: Gallery Escape, New Delhi
- 1996; Gallery Lakeeren, Mumbai
- 1998: Art World, Chennai
- 1996; Gallery Lakeeren, Mumbai



1998: Art World, Chennai  
1997, 1998, 1999: Chitrakoot Art Gallery, Kolkata  
1999: 'Response', Ganesh Haloi  
2002: 'Uncertainty In Certainty', Chitrakoot Art Gallery, Kolkata  
2002: Ganesh Haloi Uncertainty in Certainty - A Journey, Society Asiatique of Multiple Arts and Artists, Gurgaon  
2003: Chitrakoot Art Gallery, Kolkata  
2005: Drishti / Vision, Indian Contemporary Artists, Valentine Willie Fine Art, Kuala Lumpur  
2005: Abstract Contemporary Indian Art, Gallery Art Motif, New Delhi  
2006: 'Space', Hacienda Art Gallery, Mumbai  
2006: Ambadas, Haloi, Dhawan, Kolte, Tun Sein, Galerie Müller & Plate, Munich  
2007: '12 Artists', organised by Akar Prakar, Kolkata at Jehangir Art Gallery, Mumbai  
2007: Black and White, Gallery Kanishka, Kolkata  
2007: 'Journey 2', A Charity Art Show for Passages, Art and Soul, Mumbai  
2007: 'Art for Concern', The Annual Charity Auction 2007  
2007: Show on Art.indiatimes.com  
2008: 'Spirit of Abstraction', Mahua Art Gallery, Kolkata  
2008: 'Eternal Varanasi', Gallery k2, Kolkata  
2009,10: 'Discerning Form', Aicon Gallery, New York  
2009: 'Tracing Time', Bodhi Art, Mumbai  
2010-11: 'Figure/Landscape: Part Two', Aicon Gallery, London  
2010: 'Above and Beyond', Aicon Gallery, London  
2010: 'Essential, Eclectic,...Ephemeral', The Harrington Mansions, Kolkata  
2011: 'Form and Formlessness', Art Alive Gallery, Gurgaon  
2012: 'Aqua', Gallery Beyond, Mumbai  
2012: 'One Eye Sees, the Other Feels', The Viewing Room, Mumbai

**EXHIBITIONS: JOINT**

1967-1995: Participated in the Exhibition at Birla Academy of Art and Culture, Kolkata and All India Fine Arts and Crafts Society (AIFACS), New Delhi  
1971-1995: Exhibited with the 'Society of Contemporary Artists'  
2008: Shanghai Art Fair, China, presented by Gallery Sanskriti, Kolkata  
2008: 'Modern', Royal Cultural Centre, Amman, Jordan organised by Lalit Kala Akademi, New Delhi in collaboration with the Embassy of India, Amman, Jordan  
2011: 'Manifestations VI', Delhi Art Gallery, New Delhi  
2011: 'Manifestations V', Delhi Art Gallery, New Delhi

**HONOURS AND AWARDS**

The Late R.N. Chakraborty Memorial Gold Medal  
Seven Silver Medals, Calcutta University Institute  
1963-1964 and 1970, Seven Gold Medals, Academy of Fine Arts, Kolkata  
Member of SCA since 1971  
Cash Prize, from Lathan Foundation, USA  
1991: Rabindra Bharati, Government of India  
1991: Siromani Puraskar, Government of India  
Award, Ministry of Health, Government of India

**BOOKS**

Ganesh Haloi  
Ganesh Haloi - "The Feeling Eye"





# JOGEN CHOWDHURY

Born in 1939 at Daharpara, Faridpur, Jogen Chowdhury was educated at the Government College of Art & Craft, Calcutta and subsequently at Ecole Nationale Superieure des Beaux Arts, Paris. He has had numerous shows till date.

## EXHIBITION: SOLO

- 1963: Drawings and Paintings, Academy of Fine Arts, Kolkata
- 1965: Drawings and Paintings, Bangla Sanskriti Sammelan, Kolkata
- 1966: Oil painting, Galerie de Haut Pavé, Paris
- 1968: Drawings and Paintings, Alliance Francaise de Madras, Chennai
- 1970: Ink and Mixed Media Works on Paper, Sarala Art Centre, Chennai
- 1972: Ink and Mixed Media Works in Paper, AIFACS Gallery, New Delhi, inaugurated by Shri V V Giri, President of India
- 1976: Ink and Pastel Works on Paper, Embassy of India, Paris
- 1977: Ink and Pastel Works on Paper, Chanakya Art Gallery, New Delhi
- 1981: Ink and Pastel Works on Paper, Dhoomimal Art Gallery, New Delhi
- 1981: Ink and Pastel Works on Paper, Birla Academy of Art and Culture, Kolkata
- 1982: Watercolour Paintings, Bithi Art Centre, Baroda
- 1983: Watercolour Paintings, Contemporary Art Gallery, Ahmedabad
- 1988: Ink and Pastel Works on Paper, Sista's Art Gallery by Kala Yatra, Bangalore
- 1990: Drawings, Sarala Art Centre, Chennai
- 1992: Drawings with Ink and Pastel on Paper, Nandan, Kala Bhavan, Santiniketan
- 1993: Ink Brush Drawings on Poems by Namita Chowdhury, Little Gallery, Kolkata
- 1994: One Hundred Drawings, Seagull Art Foundation, Sukh Sagar, Kolkata
- 1994: Drawings, Vadehra Art Gallery, New Delhi
- 1994-95: Drawings, Sakshi Gallery, Mumbai
- 1996: Drawings and Paintings, CIMA Gallery, Kolkata
- 1996: Drawings and Paintings, Glenbarra Art Museum, Japan
- 1996: Drawings, Gallarie Foundation for Indian Artists, Amsterdam
- 1997: Drawings with Pastel on Paper, Gallerie Foundation for Indian Artists, Art Fair, Amsterdam
- 1998: Coloured Drawings with Pastel Paper, Foundation for Indian Artists, Amsterdam
- 1998: Drawings and Paintings with Ink and Pastel, Gallerie, Mohnjeet, Paris
- 1999: Paintings with Ink and Pastel on Paper, Fine Art Resources, Berlin
- 2001: Painted Drawings with Ink and Pastel, Gajah Gallery, Singapore
- 2002: Drawings and Paintings with Ink and Pastel on Paper, Bose- Pacia Modern, New York
- 2005: Small format shows at Pundole Art Gallery, Mumbai, Chitrakoot Art Gallery, Kolkata and Vadehra Art Gallery for the release of 'Jogen Chowdhury' - Enigmatic Vision: A Book by Glenbarra Art Museum, Japan
- 2006: Drawings and Paintings with CIMA Kolkata
- 2007: 'Abahaman - Flowing Lines ' curated by Uma Nair, Drawings & Paintings, Vadehra Art Gallery, New Delhi
- 2008: 'Calligraphy of Touch & Gaze' Kalakriti Art Gallery, ICIA, Mumbai



2010: ‘Drawing & Doodles’ Ganges Art Gallery, Kolkata  
2012: India Art Festival, Mumbai  
2013: Drawings and Ink, Kalaviskar Gallery, Mumbai  
2013: Retrospective Exhibition at Kala Bhavana, Visva Bharati, Santiniketan  
2013: Exhibition at Gallery VEDA, Chennai and Cochin  
2014: Exhibition of Photography, Maya Art Space, Kolkata  
2014: Jogen Chowdhury - Formative to Recent’, a retrospective show, CIMA Kolkata  
2016: Jogen Chowdhury Retrospective, 1955-2013’, Kalakriti Art Gallery, Hyderabad  
2016: ‘Compelling Presence’ - a retrospective exhibition organised by the National Gallery of Modern Art, Bangalore, in collaboration with PT Arts

**EXHIBITION: GROUP**

1957: Lalit Kala Akademi, New Delhi on View till 1980  
1965: Indian Painters in France, Nongent le Retrou  
1967: Exhibition of artists-residents from Cite Internationale des Arts, Paris  
1967: Prix le Franc de la Jeune Peinture, Galerie L'Ecole des Beaux Arts, Paris  
1970: Art Today - III, Kunika Chemould Gallery, New Delhi  
1971: Second Triennale India, International Exhibition of Arts, Lalit Kale Akademi, New Delhi  
1975: Third Triennale India, International Exhibition of Arts, Lalit Kala Akademi, New Delhi  
1976: International Exhibition, Cagnes-sur-Mer  
1976: Pictorial Space, Lalit Kala Akademi, New Delhi  
1977: Fourth Triennale India, International Exhibition of Arts, Lalit Kale Akademi, New Delhi  
1978: New Contemporaries, Jehangir Art Gallery, Mumbai  
1978: Fifteenth Sao Paulo Biennale, Brazil  
1979: Asian Art Exhibition, Fukuoka, Japan  
1979: Indian Painting, National Art Academy, Dubai  
1980: Place for the People, Lalit Kala Akademi, New Delhi  
1980: Seven Indian Painters, Worpswed, Hanover, Hamburg, Braunschweig and Bayreuth  
1982: Contemporary Indian Paintings, Hirshhorn Museum, Washington DC  
1982: Contemporary Indian Paintings, Oxford Museum of Modern Art, Oxford  
1982: Contemporary Indian Paintings, Festival of India, Royal Academy of Art, London  
1982: Inaugural Exhibition, Roopankar Museum of Fine Arts, Bhopal  
1984: Contemporary Indian Paintings, Tokyo and other cities in Japan  
1985: Third Anniversary Exhibition, Roopankar Museum of Fine Arts, Bhopal  
1985: Artistes indiens en France, Festival of India, Paris  
1986: International Festival of Art, Baghdad  
1936: Second Biennale in Havana, Cuba and also in Panama, Mexico and Brazil  
1986: Contemporary Indian Painters, Germany and Poland  
1986: First International Asian-European Biennale, Ankara  
1986: Indian Art, Burlington, Worcester, Hanover, Pennsylvania and New York  
1986: Vision, Birla Academy of Art and Culture, Kolkata  
1987: Contemporary Indian Art, Festival of India, Switzerland  
1987: Contemporary Indian Art, Festival of India, Moscow  
1988: Contemporary Indian Art, Festival of India, Japan  
1988: Olympiad of Art, Seoul  
1988: 25 years of Gallery Chemould - Anniversary Show, Jehangir Art Gallery, Mumbai  
1989: 750 Years of Time in India, Chhatrapati Shivaji Terminus (VT Station), Mumbai  
1990: Bombay Art Society Centenary Show, Jehangir Art Gallery, Mumbai

1992: Silver Jubilee Exhibition, Birla Academy of Art and Culture, Kolkata  
1992: Young Contemporary Artists from SAARC Countries, National Gallery of Modern Art, New Delhi and also from Thiruvananthapuram  
1992: Three Men Show, Pundole Art Gallery, Mumbai  
1993: Late Masters and Contemporary Artists, Oberoi Grand, Kolkata  
1993: Wounds, CIMA Gallery, Kolkata, New Delhi  
1993: Trends and Images, CIMA Gallery, Kolkata  
1994: Contemporary Indian Prints, Maltwood Art Museum, Victoria, Canada  
1994: Indian Contemporary Miniatures, CIMA Gallery, Kolkata  
1995: Seven Contemporary Artists, Le Monde del Art, Paris  
1995: Fantasy CIMA Gallery, Kolkata  
1995: International Print Biennale, Bharat Bhavan, Bhopal  
1995: Contemporary Indian Art, Deutsche Bank, Mumbai  
1995: Contemporary Indian Artists, Bose Pacia Modern, New York  
1995: Contemporary Art of India-Korea-Japan, Seoul and Chitrakoot Art Gallery, Kolkata  
1995: Collection of Glenberra Art Museum, Gallery Raku, Kyoto Zoukei Art University, Kyoto  
1995: Autumn Exhibition of Contemporary Indian Art, AIFACS, New Delhi  
1996: Contemporary Indian Paintings (from the Roopankar Museum of Fine Arts, Bhopal)  
1996: Festival of Arts, Moscow  
1996: Chamatkara, Whitley’s Art Gallery, London  
1997: Intuitive Logic, Nehru Centre, Mumbai  
1997: Tryst with Destiny - Art from Modern India (1947-1997), Singapore Art Museum, Singapore, CIMA Kolkata, NGMA, New Delhi  
1997: Image Beyond Image from the collection of Glenberra Art Museum, the National Gallery of Modern Art, New Delhi and Mumbai; Birla Academy of Art and Culture, Kolkata; Chitrakala Parishad, Bangalore  
1998: Search Within, Pernegg and Salzburg and National Gallery of Modern Art, New Delhi and Mumbai  
1990: Multimedia, CIMA Gallery, Kolkata  
1999: Watermark, Jehangir Art Gallery, Mumbai  
1999: Inaugural Exhibition, Gallery Sumukha, Bangalore  
2000: Satabdi, CIMA Gallery, Kolkata and NGMA, Mumbai  
2000: Calcutta Painters, Birla Academy of Art and Culture, Kolkata  
2000: Global View Jehangir Art Gallery, Mumbai  
2000: Distillations, Birla Academy of Art and Culture, Mumbai  
2000: Vilas, Birla Academy of Art and Culture, Mumbai  
2001: Prabhav, Indian Embassy, Berlin  
2001: Art of Bengal-Past & Present NGMA, Mumbai and CIMA Gallery, Kolkata  
2001: Modern Indian Art Pundole Art Gallery, and Saffron Art, Metropolitan Pavilion, New York  
2001: Two Man Show, Jamini Roy and Jogen Chowdhury, Vadehra Art Gallery, New Delhi  
2001: Works on Paper, CIMA Gallery, Kolkata  
2002: Sidewinder, Indo-British artists show, British Council and CIMA Gallery, Kolkata, New Delhi and Mumbai  
2002: Aspects of Modern Indian Painting, Pundole Art Gallery and Saffron Art, Metropolitan Pavilion, New York  
2002: Palette 2002, Contemporary Indian Artists, Palette Art Gallery, India Habitat Centre, New Delhi  
2002: Contemporary Indian Art, Art Musings, Mumbai  
2003: Art of Bengal- A Vision Defined, CIMA Gallery, Kolkata, Lalit Kala Akademi, New Delhi and



CSMVS (formerly Prince of Wales Museum) Mumbai  
2003: Rain, Sakshi Gallery, Mumbai  
2003: Drawing the Line, Gallery Threshold, New Delhi  
2003: Faces, Gandhara Art Gallery, Kolkata  
2003: A Celebration of Colours, Vadehra Art Gallery, New Delhi  
2003: Art of Modern India, The Rye Arts Centre, New York  
2003: Of Memories, Dreams, Reveries, Anant Art Gallery, New Delhi  
2003: Fair and Furious- Feminine Fables, Art Alive Gallery, New Delhi  
2003: Crossing Generations: Diverge- Forty years of Gallery Chemould, NGMA, Mumbai  
2004: Realms of Fantasy, Delhi and Hong Kong Visual Art Centre, Hong Kong  
2004: Portrait of a Decade, CIMA Gallery, Kolkata and Jehangir Art Gallery, Mumbai  
2004: Margi and the Desi, Lalit Kala Akademi Gallery, New Delhi  
2004: Indian Artists for France-2004, The Embassy of France in India, New Delhi  
2004: Harmony Show, Nehru Centre, Mumbai  
2004: After Dark, Sakshi Gallery, Mumbai  
2004: Indian Contemporary Art, Hart Gallery, Beijing  
2006: Indian Artists Show in Los Angeles, USA  
2006: Exhibition at Grosvenor Art Gallery, London by Vadehra Art Gallery, New Delhi  
2006: Sensuality and Perception’ at Delhi and Mumbai  
2010: Image and Symbol Painters Perceptions’- Aakriti Art Gallery, Kolkata  
2010: Drawings, Doodles & Sketches’, Ganges Art gallery, Kolkata  
2010: Pretty Ugly’, Bose Pacia, Kolkata  
2010: ‘Roots’ an exhibition at Sakshi Art Gallery, Mumbai  
2011: Exhibition by Karnataka Chitrakala Parishath, Bangalore  
2012 : Imagery & Imagination in Indian Contemporary Art, Sanchit Art, Agra  
2012: Art for Concern’, Oberoi Grand, Kolkata  
2012: 48th Calcutta Painters Show  
2012: Sanchit Art, Hong Kong & Dubai  
2012: ‘Adbhutam Rasa’ in Indian Art, Curated by Alka Pande & Rakhi Sarkar by CIMA Gallery at Visual Art Gallery, New Delhi  
2013: ‘Kala Sutra: Continuity’, Sanchit Art, Art House, Singapore  
2013: Situationism - Art in India Today’, Sanchit Art, New Delhi & Agra  
2013: Drawing show, CIMA Art Gallery, Kolkata  
2013: When High and Low art Meet’, a group show curated by Rupika Chawla, Art Alive, New Delhi  
2013: Close Impact’ by Indian Contemporary artists at Visual Art Centre, Hong Kong  
2013: ‘Space within Space’ by Maya Art Space, Kolkata  
2013: Exhibition at Sarjan Art Gallery, Vadodara  
2014: 50 years of Kolkata Painters, ICCR, Kolkata  
2014: Touched by Bhupen’ Galerie Michandaini Stienruecke, Mumbai  
2014: Group show by Aakriti Art Gallery, at India Art Fair, New Delhi  
2015: Two Persons Show with S G Vasudev, by Galerie the Art Bangalore  
2015: Group show by Akriti Art gallery, at India Art Fair, New Delhi  
2016: The Santiniketan Inspiration’ exhibition of Santiniketan inspired artists from India & Thailand, Bangkok  
2016: ‘Rabi Chaya’ International Art Exhibition at JDA Perera Gallery, Colombo  
2016: Exhibition at St. Regis, curated by The Art Trust’, Mumbai

**ACTIVITIES AND ACHIEVEMENTS**

1955- 60: Become an active member of local cultural and literary groups and publishes a small literary journal ‘Nandimukh’ with friends  
1970: Becomes a member of Calcutta Painters, a group representing Calcutta Reality  
1972: Joins Rashtrapati Bhavan, New Delhi, as Keeper of Art (1972-87)  
1975: Founder Secretary of Gallery 26, Artists Forum, New Delhi  
1976: Visits France on invitation and participates in the international exhibition of Cagnes-sur-Mer  
1977: Participates in artists’ camp at Kasauli organised by Vivan Sundaram  
1979: Participates in artists’ workshop of the Lalit Kala Akademi, New Delhi  
1981: Founder Joint Editor of the art journal, Art Today along with artist, Suvaprasanna  
1982: Participates in artists workshop of Indian and German Artists in Braunschweig, Germany and Arezzo, Italy  
1982: Participates in Festival of India, U.K  
1983: Participates in artist’s workshop of Indian and German artists at Kasauli  
1985: Participates in the Festival of India, France  
1986: Represents Indian in the first International Festival of Art, Baghdad  
1987: Joins Kala Bhavan, Santiniketan, Visva-Bharati as Reader, Department of Painting  
1990: Jury Member, Biennale Exhibition, Roopankar Museum of Fine Arts, Bhopal  
1990: RPG publishes portfolio of six paintings, released in Kolkata by Jyoti Basu, the then Chief Minister of West Bengal  
1992: Participates in Confluence, Indo-French art camp, Kolkata  
1993: Curator for the exhibition of Contemporary Indian Art, Dhaka organised by the Indian Council of Cultural Relations, New Delhi  
1993: Illustrates a book of poems by Namita Chowdhury (Pratikshan Publications)  
1993: Participates in art camp with other contemporary Indian artists at: Pattaya, Thailand, Diarnona West Bengal, Kolkata and Puri, Orissa  
1995: Auction of Chester Herwitz Collection, Sotheby’s New York  
1995: Christies auction, London  
1996: Member, Advisory Committee, Lalit Kala Akademi, New Delhi (1996-98)  
1996: Visits Glenbarra Museum, Japan  
1996: Commissioner, Sixth Bharat Bhavan Biennale of Contemporary Indian Art, Roopankar Museum of Fine Arts, Bhopal  
1996: Participates in Chamatkara, organised by CIMA Gallery, at Whitley’s Art Gallery, London  
1997: Jury Member for Indian Section of the Triennale, India  
1997: Convener of the seminar, Calcutta Metropolitan Festival of Arts, Kolkata  
1998: Member, Advisory Committee, NGMA, New Delhi (1998-2000)  
1999: Participates in art workshops: of Indian and Bangladeshi artists organised by the Bengal Foundation: Dhaka; at Nathdwara, organised by the Archer Group, Ahmedabad; at Khajuraho, organised by Sehar  
2000: Visits Japan on invitation from Arai Kampo and Tagore Foundation, Ujiie and delivers lecture on the art of Kala Bhavan and its relationship with Japan and Southeast Asia  
2000: Portfolio of Serigraphs prints, Archer Gallery, Ahmedabad, released by Bhupen Khakar  
2000: Participates in the exhibition of Indian Art, Berlin  
2003: Jury Member, Singapore Biennale Exhibition of Art, Singapore  
2004: Participates in art camps in Australia, Thailand, Mumbai organised by RPG Jharkhand and by the Zest Group  
2006: Visits UK, USA & CANADA (including Alaska) for Art Camp & show.  
2007: Art Tour to China with family (Beijing, Xian, Guilin, Shanghai and took a tour of Yangtse)



2010: Established SSVAD Art Centre along with other members of the group  
2014: Become a member of Rajya Sabha, Parliament of India. All India Art Camp at SSVAD, Santiniketan  
2015: All India Art Camp at Arts Acre Foundation, Kolkata  
2015: SBI Art Camp, Karnataka. Art Tour to China (Lijiang, Dali, Kunming) with family/artists. Ganga-Padma Graphic Workshop, SSVAD, Santiniketan  
2016: Visit London, Austria, Hungary, Czech Republic, Slovakia, Bangladesh and Thailand

**AWARDS AND HONOURS**

1958: Best Award: Best Group of Watercolour Paintings, Academy of Fine Arts, Kolkata  
1958: Best Award, Graphic Arts, Calcutta University Institute Exhibition, Kolkata  
1958: Award, Watercolour Painting, Calcutta University Institute, Kolkata  
1959: Gold Medal, Watercolour Painting, Academy of Fine Arts, Kolkata  
1959: Award, Sketching, Calcutta University Institute, Kolkata  
1959: Award, Watercolour Painting, Calcutta University Institute, Kolkata  
1959: Best Award, Watercolour Painting, Government College of Art and Craft, Kolkata  
1960: Award, Oil Painting, Art Exhibition in Sreerampur, West Bengal  
1962: Award, Painting, Youth Festival Exhibition, Kolkata  
1963: Best Award, Modern Art, Academy of Fine Arts, Kolkata  
1966: Prix Le Franc de la Jeune Peinture, Paris  
1972: Award, Painting, Birla Academy of Art and Culture, Kolkata  
1972: Award, Painting, AIFACS, New Delhi  
1974: Award, Painting, AIFACS, New Delhi  
1979: Award, Graphic Arts, All India Exhibition of Prints, Government Museum and Art Gallery, Chandigarh  
1981: Award, Graphic Arts, All India Graphic and Drawing Exhibition (Atul), Ahmedabad  
1986: Award in Second Biennale of Havana, Cuba  
1995: Award (Honourable Mention), International Print Biennale, Bhopal  
1997: ‘Shiromani Award’ for Art, by Asian Paints, Kolkata  
2000: Award from Ganakristi, Kolkata  
2001: ‘Kalidas Samman’, awarded by the Govt. of Madhya Pradesh, Bharat Bhavan, Bhopal  
2007: Honorary D.Litt from Rabindra Bharati University, Kolkata  
2010: ‘Mitra Mandir’ Award as painter, Kolkata  
2011: ‘Life time Achievement Award’ by Mont Blanc in association with the Ministry of Culture, and Times of India  
2012: Banga Bibhusan’ by the Government of West Bengal. ‘Celebrating Kolkata’, Kolkata  
2012: ‘Bharat Nirman Award’, Kolkata  
2016: ‘Sera Bangali’ - ABP Ananda, Kolkata  
2016: Zainul Samanana 2016’, Faculty of Fine Art, Dhaka University, Bangladesh  
2016: ‘Lady Ranu Mukherjee Lifetime Achievement Award’, Academy of Fine Arts Kolkata

**COLLECTIONS**

Birla Academy of Art and Culture, Kolkata.  
Chester and Davida Herwitz Collection, USA.  
Deutsche Bank, Kolkata.  
Galerie de Haut Pavé, Paris, France.  
Glenbarra Art Museum, Himeji, Japan.  
Jehangir Nicholson Collection, Mumbai.  
Kala Bhavan, Visva Bharati Santiniketan.  
Lalit Kala Akademi, New Delhi.  
Madhavan Nair Foundation, Cochin.

Madras State Lalit Kala Akademi, Chennai.  
National Gallery of Modern Art, New Delhi & Bangalore.  
Peabody Essex Museum Salem, MA, USA.  
Punjab State Museum, Chandigarh.  
Punjab University Museum, Chandigarh.  
Rashtrapati Bhavan, New Delhi.  
Roopankar Museum of Fine Arts, Bhopal.  
Sahitya Kala Parishad, New Delhi.  
Singapore Art Museum, Singapore.  
Victoria and Albert Museum, London, UK.  
World Bank, New Delhi.  
Kiran Nadar Museum of Modern Art, New Delhi.  
Delhi Art gallery, New Delhi.  
State Bank of India, Corporate Centre, Mumbai.  
Bengal Foundation, Dhaka.  
Bengal Museum of Modern Art, Kolkata.  
Ananda Bazar Patrika, Kolkata.  
Kasturbhai Lalbhai Museum, Ahmedabad.  
Chitrakala Parishat, Bangalore.  
Perumal Foundation, Mumbai.  
Fukuoka Asian Art Museum, Japan.

**MAJOR PUBLICATIONS**

1981: The Arts of India, by Basil Grey, Phaidon  
1996: Image and Imagination by Geeti Sen, Mapin  
1996: Jogen Chowdhury Chitrakala (Bengali), Arun Sen  
1997: Indian Contemporary Art: Post Independence, Vadehra Art Gallery  
1997: Major Trends in Indian Art, Lalit Kala Akademi  
1997: The Flamed Mosaic, Indian Contemporary Painting by Neville Neville Tuli, HEART  
2000: Dreams 1900-2000, edited by Lynn Gamwell, Cornell University Press  
2000: When Was Modernism, by Geeta Kapur, Tulika  
2001: Indian Art, by Partha Mitter, Oxford  
2002: A Special Issue on Jogen Chowdhury (Bengali), Nandimukh Publication  
2003: Contemporary Art of Bengal, Mapin  
2003: Indian Art: An Overview, edited by Gayatri Sinha, Rupa & Co.  
2003: Ten Contemporary Artists of Bengal (Bengali) Pratikshan  
2006: Jogen Chowdhury: Enigmatic Visions, published by Glenbarra Art Museum, collected works from exhibitions at Pundole Art Gallery, Mumbai, Vadehra Art Gallery, New Delhi, Chitrakoot Art Gallery, Kolkata  
2006: ‘Jogen Chowdhury’ - His life and Times’, CIMA, Kolkata  
2007: ‘Abahoman- Flowing lines’, Vadehra Art gallery, New Delhi  
2007: Jogen Chowdhury Chitra Kala (Revised Edition)’, by Arun Sen, Pratikshan  
2013: ‘Retrospective of Jogen Chowdhury’ at Kala Bhavana, Visva Bharati, Santiniketan  
2014: ‘Jogen Chowdhury- Formative to Recent’, CIMA Gallery, Kolkata  
2016: ‘Jogen Chowdhury - Retrospective 1955-2013’, Kala Kriti Art Gallery, Hyderabad  
2016: ‘Compelling Presence, a retrospective exhibition of Jogen Chowdhury’, NGMA, Bangalore

**FILMS**

1997: A Painter’s Portrait, K. Bikram Singh, produced for Delhi Doordarshan  
Jogen Chowdhury by Gautam Bhowmik, Kolkata Doordarshan.





# SIBAPRASAD KARCHAUDHURI

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Born in 1944, Sibaprasad Karchaudhuri graduated from Govt. Art College of Art and Craft, Kolkata 1966, studied design under Ms. Helena Parhintupa, a Scandinavian Designer at NID, during 1968-69 and Graphic Art under Prof. Geoffrey Bowman at San José State University, California during 1984-85.

## EXHIBITION: SOLO

1969: Kolkata

1673: Kolkata

1985: California, USA

1989: Jehangir Art Gallery, Bombay

1993: Art Age Gallery, Kolkata

1998: Shajahan Art Gallery, New Delhi

## EXHIBITION: GROUP

1970-1980: Participated in the All India Exhibition organised by Academy of Fine Art Kolkata

1970-2001: Participated most of the All India Art Exhibition organised annually by Birla Academy of Art & Culture, Kolkata

1974: Four Artists Group Show, Sponsored by American University Centre

1978: Five Artists Group Show with Drawings at Academy of Fine Arts, Kolkata

1979: 'Selected painters of Kolkata', organised by TATA Centre, Kolkata with M.F. Hussain

1987: Group Show of Six painters

1996: Sixth Bharat Bhavana Biennial of Contemporary Indian Art, Bhopal, M.P.

1997: Artists from Santiniketan organised by La-Maier Art Gallery, Kolkata

1998: Group Show organised by La-Maier Art Gallery, Kolkata

2000: Participated in the millenium Art Show organised by Calcutta Metropolitan Art Organisation, Kolkata

2000: Kala Bhavan Teachers Works at Nandan Art Gallery, Santiniketan, organised by Kala Bhavan

2001: Kala Bhavan Teachers Show organised by HABITAT, at Genesis Art Gallery, Kolkata

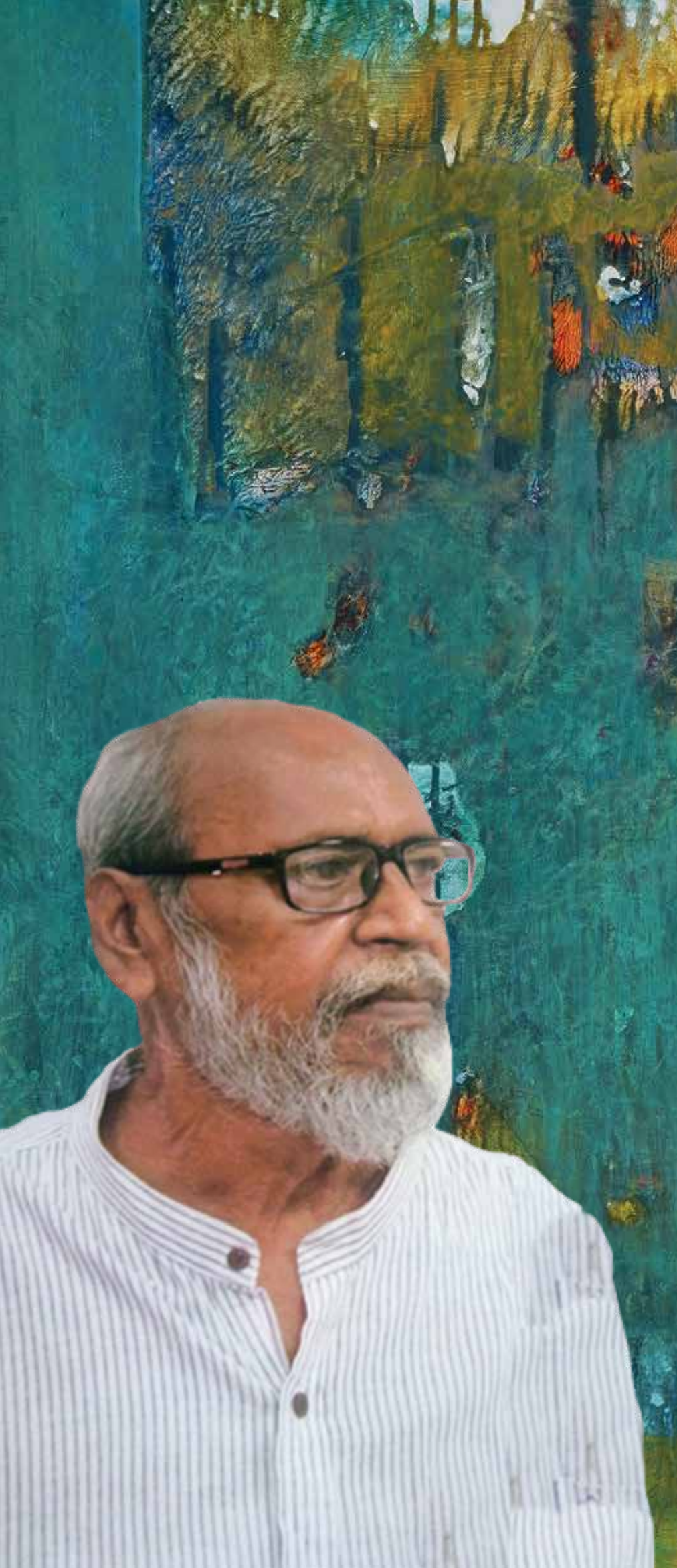
2001: Delhi Selected Teachers works of Four Major Art Colleges of Bengal organised by Birla Academy of Art & Culture, at Kolkata/Delhi

2002: Art of Santiniketan Masters and Emerging Artist. Presented by SA Fine Arts, London

2006: Group show in an exchange program at Dhaka, Bangladesh

He is an active member of art groups like Calcutta Painters and Art Trust.





# SUNIL DE

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Born in 1948, Sunil De graduated from Government College of Arts, Kolkata in 1975. He has had several one man shows and group shows in every major metropolitan cities of India since 1976.

**EXHIBITION: SOLO**

2011: A fleeting World, paintings by Sunil De

**EXHIBITION: GROUP**

2010: Contemporary Indian Art at Gothenburg, Sweden

2015: TIME, PLACE, PEOPLE, Artmosaic Gallery, Exhibition in Paris

**PARTICIPATION**

2006: Singapore Art Festival

2000: The Millennium Art Festival

**AWARDS AND HONOURS**

2014: Received Shilpi Samman from West Bengal government





# GOUTAM CHOWDHURY

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Born in 1951, he received a diploma in fine arts from The Indian Art College in Kolkata in 1974. Chowdhury worked as an art teacher at Patha Bhavan, Kolkata, from 1975 to 2017. He is the Founder member of Bihan – a centre for visual and performing arts.

## EXHIBITION: SOLO

1988-1989: Birla Academy, Kolkata

2020: 'Eclipsed', Gallery Charubasona

## EXHIBITION: GROUP

1990: 'Calcutta 300' Birla Academy, Kolkata and Delhi

1996: 'Biennial' Bharat Bhawan, Bhopal

1996: Gallery 88, Kolkata

1996: Birla Academy, Mumbai

1996 and 1998: Jehangir Art Gallery, Mumbai

2000: 'Probaha, Art Of Bengal 1850 to 1999', Kolkata

2001: 'Art Bengal', CIMA Gallery, Kolkata

2004: 'Indian Contemporary Artist', HART Gallery, Beijing, PR China

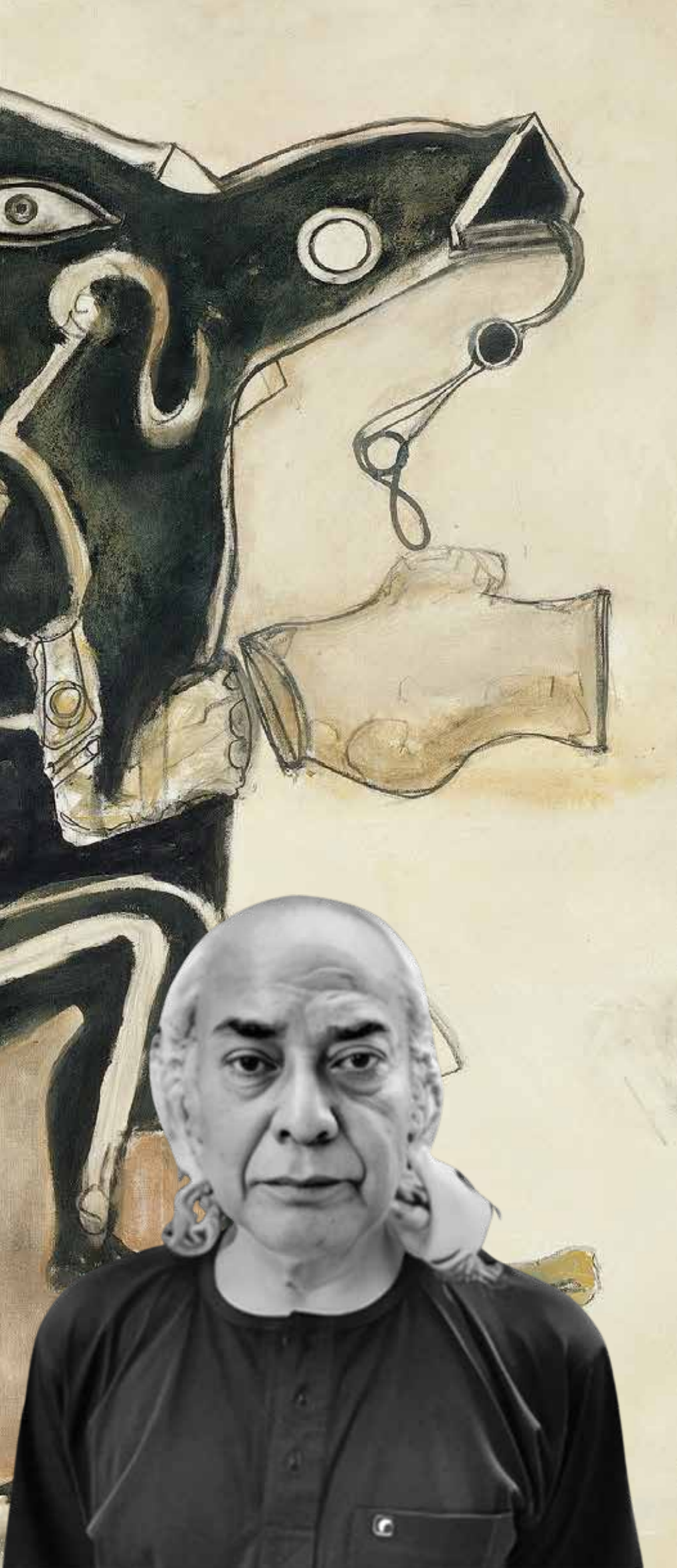
2005: 'Version', by Zest, Kolkata

2020: 'Art Bengal', organised by Gandhara Art Centre and Dhoomimal Art Gallery, Delhi

## AWARDS AND HONOURS

Received "Shilpi Samman" for Lifetime achievement as an artist, by the West Bengal Government.





# ASHOK BHOWMIK

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Born in 1953, at Kolkata, Bhowmik graduated in Western Painting from College of Art & Craft, Kolkata.

## EXHIBITION: SOLO

- 1991: Gallerie 88, Kolkata
- 1994: Sophia Duchesne Art Gallery, Mumbai, Sponsored by Birla Academy
- 1996: Gallerie 88, Kolkata
- 1996: Jehangir Art Gallery, Mumbai
- 1997: Art Today, Delhi
- 2000: Jehangir Art Gallery, Mumbai
- 2006-07: Tao Gallery, Mumbai
- 2006: Gallerie 88, Kolkata
- 2008: Tamarind Art Gallery, New York
- 2009: Birla Academy of Art & Culture, Kolkata
- 2010: Nandan Museum, Kala Bhavana, Visva Bharati (inaugurated by K.G. Subramanyan)
- 2017: Nandan Museum, Kala Bhavana, Visva Bharati, Santiniketan
- 2017: Embodied Black, Academy of Fine Arts, Kolkata
- 2018: Embodied Black, Jehangir Art Gallery, Mumbai

## EXHIBITION: GROUP

- 1976 - 2009: Invited Artist at the Annual Exhibition at Birla Academy
- 1977, 1978, 1979, 1980, 1982: National Exhibition organised by Lalit Kala Academy, New Delhi
- 1978: American University Centre, Kolkata
- 1978: In West Germany sponsored by Indo- German Cultural Society
- 1981: In Holland
- 1985: Exhibition of Paintings organised by Weaver's Service Centre in Kolkata, New Delhi, Mumbai, Chennai
- 1991: Sarala Art Gallery, Chennai
- 1992: Jehangir Art Gallery, Mumbai, sponsored by Art Trust
- 1992-2005: Gallerie 88, Kolkata
- 1994-1999: Centre Art Gallery, Kolkata
- 2013: Kala Bhavana Faculty Exhibition, Lalit Kala, Delhi and Patna

## PARTICIPATION AS INVITEE ARTIST

- 1988: The Guild Art Gallery, Mumbai
- 1988: 'Nehru Birth Centenary' and 40 years of Independence sponsored by the Government of West Bengal
- 1988-99: 'Contemporary Young Faces' by Birla Academy, Kolkata
- 1989: Centenary Exhibition, Jehangir Art Gallery, Mumbai
- 1989: 'Nehru Birth Centenary' and 40 years of Independence sponsored by R. K. Mission
- 1990: 'Bengal Art Today' organised by Gallerie 88, Kolkata
- 1990: 'Kolkata Through the Eyes of Painters' on the Tercentenary of Kolkata, organised by Birla Academy



1993: ‘Art Aid’ organised by Rotary Club of Kolkata at Gallerie 88, Kolkata  
1995: Sixth Biennial at Bharat Bhavan, Bhopal  
1995: ‘Bombay’ at Jehangir Art Gallery organised by R.P.G. Enterprise  
1996-2000: ‘Harmony Show’ at Nehru Centre, Mumbai, organised by Reliance Industries  
1996: ‘Art Trends’, West Bengal in the 90’s, organised by Art Today, Delhi  
1998: Jehangir Art Gallery organised by Gallerie 88, Kolkata  
1999: ‘Small Formats’ by Art Today, Delhi  
1999: ‘Indian Contemporary Paintings’ at National Art Gallery, Kuala Lumpur, Malaysia, organised by Art World Sarala International  
1999: ‘Art for Spastics’, auction conducted by Bohams of London, organised by Taj Coromandel & Art World, Chennai  
1999: Chitra Kala Parisatha, Bangalore, organised by Gandhara Art Gallery, Kolkata  
1999-2001: Impressions of Bengal Art, organised by Surya Art Gallery, Hyderabad  
1999-2002: ‘The Bengal Chapter’ organised by Galleria, Mumbai  
1999-2003: Rabindra Bhavan, Lalit Kala Academy, Delhi, organised by Birla Academy, Kolkata  
2000: Image of a woman organised by Galleria, Mumbai  
2000: ‘Artistree’ organised by Gallery Pegasus, New Delhi, at the Indian Habitat Centre, New Delhi  
2000: ‘Exhibition of Art of Bengal (Prabha) organised by Biswa Banga Sammellan, Millennium Festival  
2002: ‘Ma’ at India Habitat Centre organised by Art Indus  
2003: ‘Indian Spring’ at Hong Kong Visual Arts Centre  
2005: ‘Versions’ at Birla Academy, Kolkata organised by Zest Group  
2007: Art Smart at Nehru Centre Mumbai, organised by Yawedo International  
2007: “Thumbprints In Time” at Cymroza Art Gallery organised by the Cancer Patients Aid Association  
2007: ‘Art Addressing Violence’, curated by Mrinal Ghosh at Samokal Art Gallery, Kolkata  
2007: ‘Darpan’, curated by Uma Nair, Gallery Nvyva, Delhi  
2007: Inaugural Show at Ganges Art Gallery, Kolkata  
2007: “Musings through autumn” at Ati Art Gallery, New Delhi  
2008: ‘Indian Surrealism’ at Akriti Art Gallery, Kolkata, Curated by Prof. (Dr.) Sovon Som  
2009: ‘Golden Jubilee Celebration of the Society of Contemporary Artists, Birla Academy of Art & Culture  
2010: 43rd Annual Exhibition, Birla Academy of Art 7 Culture, Kolkata  
2014: Academy of Fine Arts, organised by Charukala Parshad, Kolkata  
2014: ‘War or Peace?’, Curated by Mrinal Ghosh, Gallery Kolkata, Kolkata  
2015: Journey through Images a Tribute to Badhan Das, Curated by Asis Ghosh, Tulip Hall, P.C. Garden, Kolkata  
2015: ‘The377191 Wall- freedom to Express, freedom to Choose’, Gallery Beyond, Mumbai  
2021: Allegories and Voices – A Contemporary Drawing Exhibition (Online), Curated Tanmay Santra, Hyderabad Literary Festival

CAMPS AND WORKSHOPS

1978 and 1983: All India Artist Workshop at Max Mueller Bhavan, Kolkata  
1992: All Indian Artist Camp in Guwahati sponsored by Lalit Kala Academy, New Delhi

1998: Art Camp, organised by Rotary Club of Kalimpong  
1999, 2000 and 2002: Bangladesh Biennial and Art Workshop at Dhaka, Bangladesh  
2000: All Indian Artist Camp at Raichak at Radisson Fort Hotel organised by Tribal Friends Society  
2000: Art Workshop organised by ‘Bengal Foundation’ at Dhaka, Bangladesh  
2000: National Art Camp organised by Govt. Of Karnataka & MSIL at Chikmagalur, Karnataka  
2002: All Indian Artist Camp organised by ITC at Hotel Marriott, Delhi and Hotel Rajputana, Jaipur  
2002, 2003 and 2007: Art camp in Thailand  
2004: Art Camp in Australia  
2005: Art Camp in Italy  
2006: Art camp in Russia  
2007: Art Camp in China  
2008: Art camp in Japan  
2010: Art Camp in Nainital, organised by Suruchi Art Gallery Delhi

CURATED SHOWS

2011: Rabindranath Tagore An Exhibition of Paintings from The Collection of Kala Bhavana, Visva Bharati to Commemorate his 150th Birth Anniversary’, (Inaugurated by former Hon. President of India Smt. Pratibha Patil), Nandan Gallery, Kala Bhavana, Visva Bharati, Santiniketan.

ILLUSTRATIONS AND COVER DESIGN

Desh Patrika  
Ananda Bazaar  
Sahasradhara Magazine  
Hariner Har, Shamsur Sahaman  
‘The Prophet’, Kahlil Gibran, Bengali Translation by Mandar Mukherjee

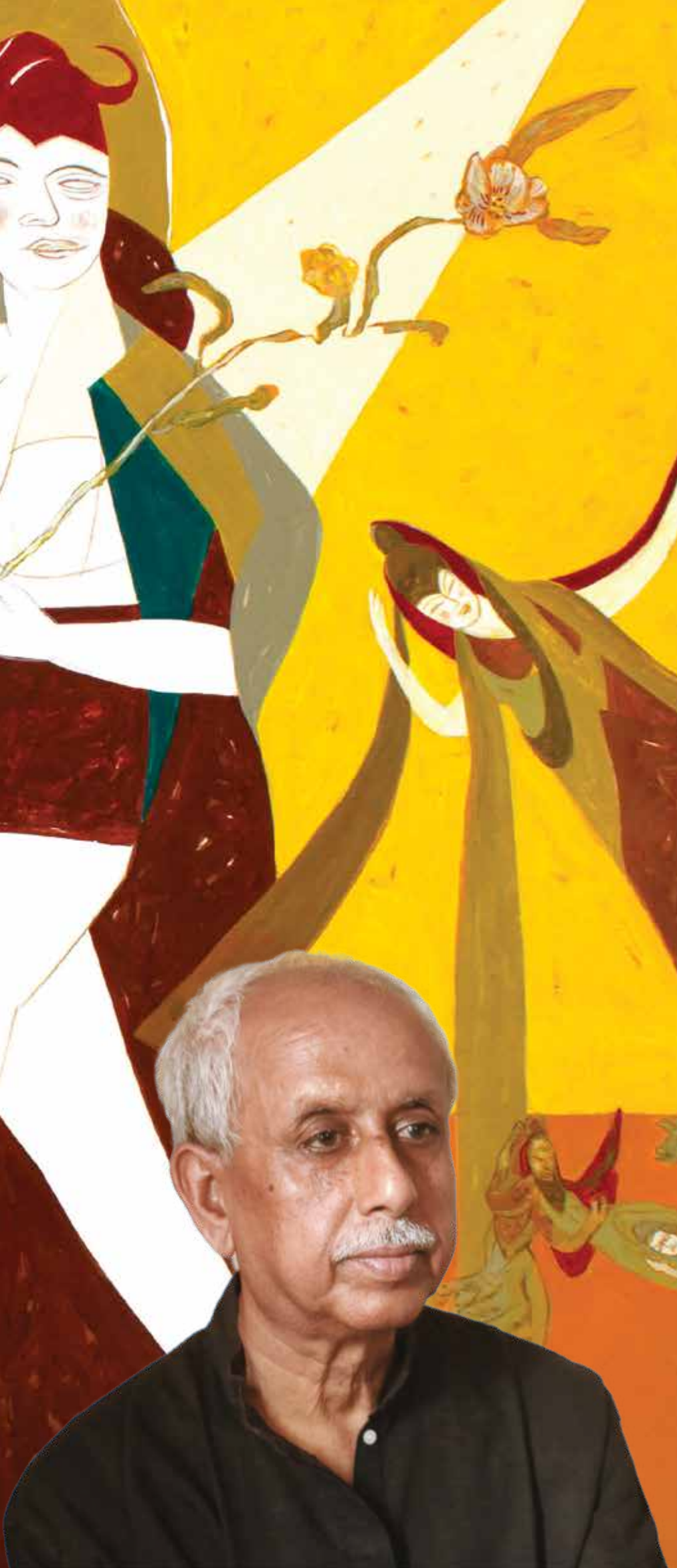
COLLECTIONS

Ulemar Museum, Germany.  
Olivar, Holland.  
Modern Museum, San Francisco.  
Lalit Kala Academy, New Delhi.  
National Gallery of Modern Art, New Delhi.  
Bengal Foundation, Dhaka, Bangladesh.  
Hotel Marriott, Hotel Rajputana, R.P.G. Enterprise collection.  
Birla Academy of Art & Culture, Kolkata.  
Rastrapati Bhavan (Raisena during the period of Honourable President Mr. Pranab Mukherjee, New Delhi.  
Many private & personal collections in India and abroad.

AWARDS AND HONOURS

1973: ‘Certificate of Merit’ in annual exhibition of Govt. College of Art & Draughtsmanship  
1974: Government College of Art & Craft, Kolkata, ‘Governor Award’ from Governor of West Bengal  
1980 and 1981: ‘Academy Awards’ from Academy of Fine Art, Kolkata  
2014: Received ‘Shilpi Samman 2014’ from Ministry of Information and Culture, Government of West Bengal  
2017: Art Award from ‘Vishnu Manchu Art Foundation, Tirupati, Telangana





# TAPAS KONAR

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Born in 1953, Tapas Konar is one of the founders of The Open Window group which was formed in 1997 in Kolkata with the intention of pursuing artistic expressions arising from a mind, free of any bindings or inhibitions.

## EXHIBITION: SOLO

1995: Show with E.M.School's Gallery, Amsterdam, Netherlands

2007: Akar Prakar, Kolkata

## EXHIBITION: GROUP

Participated in more than hundred group exhibitions in Kolkata and other states of India.

1986 and 1996 Bharat Bhavan Biennale, Bhopal

1995: EM School's Art Gallery, Amsterdam, Holland

1997: Oberoi Grand Hotel, Kolkata

1999: LKA, New Delhi

2001: Tao Art Gallery, Mumbai

2002: NEA, LKA, New Delhi

2004: HEART Gallery, Beijing, China

2006: Focus Pa Syda Sien, Copenhagen, Denmark

2006: Who Do You Think I am, An Border Line, London

2007: T3, Time, Trace, Transition, Artmosaic Gallery, Singapore

2008: Visual Rhapsody, Aryan Art Gallery, New Delhi and Hong Kong

## COLLECTIONS

National Gallery of Modern Art, New Delhi.

Birla Academy of Art and Culture, Kolkata.

E M School's collection, Netherlands.

Rajya Charukala Parshad, Govt. of West Bengal.

Artsacre Museum of Bengal Modern Art, Kolkata.

Stuttgart Private Museum, Germany.

Copenhagen, Denmark.

Many private collections in India and abroad.

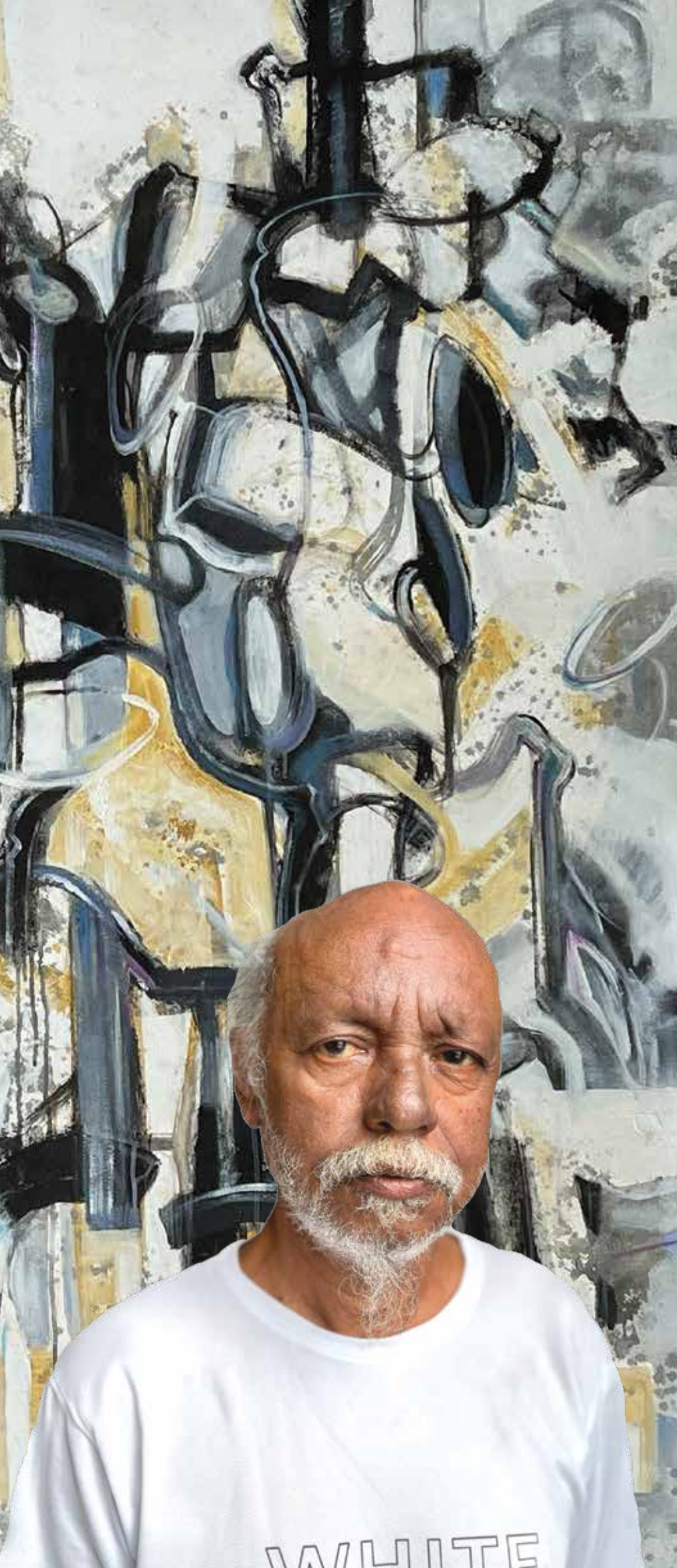
## AWARDS AND HONOURS

1995: Junior Fellowship, HRD, New Delhi

2002: Akademi Award, LKA, New Delhi

2017-2018: A senior fellowship from the Ministry of Culture, Government of India





# TARUN DEY

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Born in 1954, Tarun Dey completed his studies in B.V.A painting from the Government College of Art and Crafts, Kolkata in 1980 and did a second B.V.A in modelling from the same college in 1982.

## EXHIBITION: SOLO

1989, 1992 and 2000: 'Academy of fine arts'

## RETROSPECTIVE

2008: 'Yapan', Kolkata

## EXHIBITION: GROUP

1980-2011: Group show of 'Painters'80', Kolkata

1980, 1998, 2002 and 2003: 'Lalit Kala Academy', Delhi

1992-2011: Group show of 'Environmental Art, Kolkata

1994, 1999, 2008 and 2009: 'Jehangir Art Gallery', Mumbai

1999: Dhaka, Bangladesh

2008: 'Jehangir Art Gallery', Mumbai

2011: Bangalore

## PARTICIPATION

1980-2004: Annual exhibition, 'Academy of Fine Arts'

1982-2011: Annual exhibition, 'Birla Academy of Art and Culture'

1981: L.T.G, New Delhi

1992: 'Young Artist Group Show', Kolkata

1994: 'Young faces in contemporary Indian Art', 'Birla Academy of Art Culture'

1994: 'The Bengal Industrial Fair', 'Netaji Indoor Stadium', Kolkata

1998: 'Kolkata Charukala Parisad'

1998: 'Chalaman Shilpo Prodorsoni'

1999: 'Abstract art in Kolkata', 'Birla Academy of Art and Culture'

## AWARDS AND HONOURS

1976-1980: Scholarship for best performance in college

1979: Principal award in college

1979: Best exhibit (Gold Medal) by DPI in college

1998: Governor award and best exhibit in annual exhibition of 'Academy of Fine Arts'

1999-2000: 'Biswa Banga Sammelan', Kolkata

2001: 'Shilpo sarit', 7th Annual show of contemporary Indian art, 'Academy of Fine Arts'





## CAMPS AND WORKSHOPS

1982: Graphics workshop organised by 'Birla Academy of Art and Culture'

1996: Indo-Bangladesh painting workshop organised by 'Arts Acre' in Kolkata

1980-2010: Painting workshop organised by 'Painters '80' in Kolkata

2005: Art Workshop organised by 'Lalit Kala Academy' in Mizoram

2005: Painting workshop organised by 'Painters '80'

2005: Art workshop at Artland, Kolkata

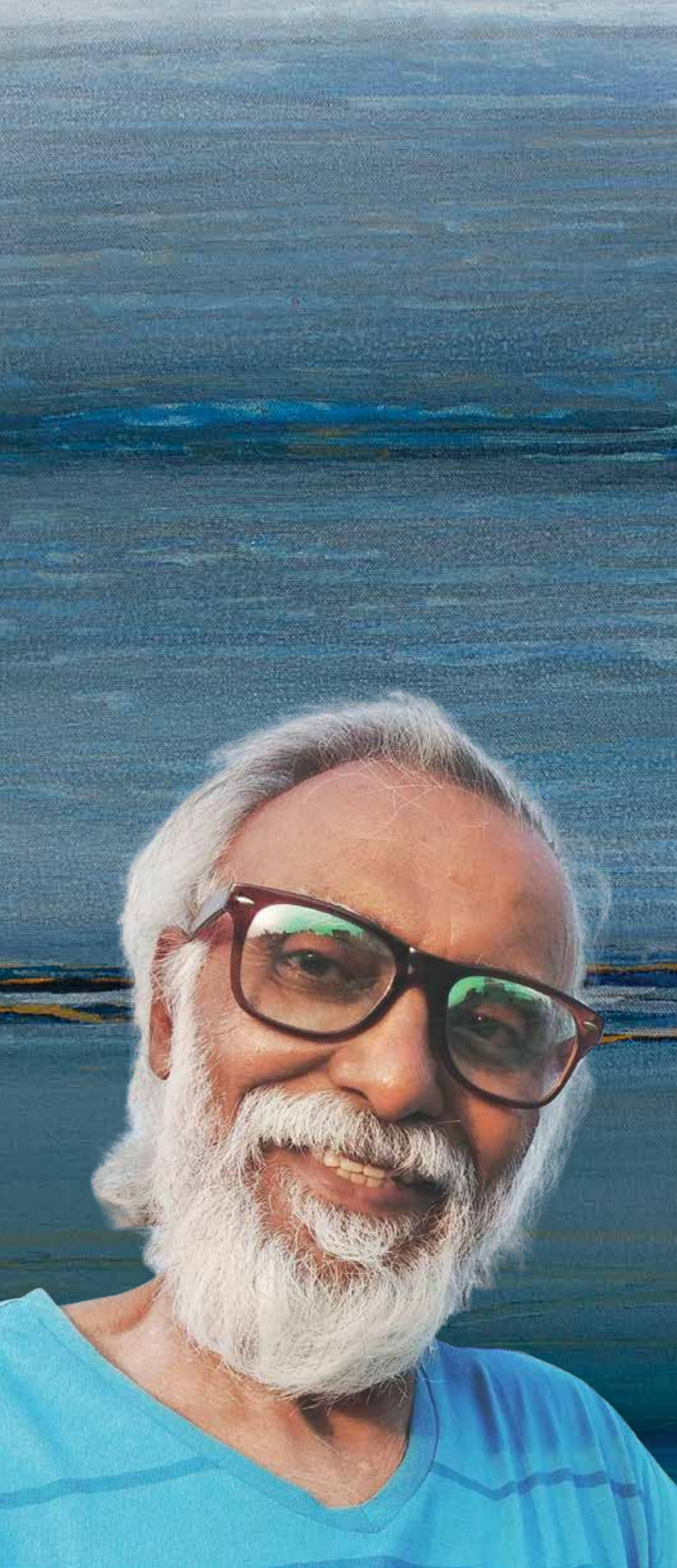
2009: 'All India Art workshop', Gwalior

Member of 'Painters'80' and 'Chander Haat, Kolkata

## COLLECTION

Private collections in India, England, France, Germany, Dubai and Bangladesh.





# PRADIP RAKSHIT

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Born in 1954, at Assam, Pradip moved to Kolkata in 1975 to pursue his dream of becoming an artist and studied Fine Arts in Indian Arts College, Kolkata.

## EXHIBITION: GROUP

- 1984–1986: Academy of Fine Arts, Calcutta
- 1990: Jehangir Art Gallery, Bombay
- 1990: Kala Parisad, Bhopal
- 1982–1995: Annual Exhibition of Academy of Fine Arts, Calcutta
- 1993: Kalamela by Birla Academy, Calcutta
- 1996: Open Air Exhibition organised by Birla Academy
- 1996: Lalit Kala Academy Rabindra Bhawan, Delhi
- since 2000: Annual Exhibition of Birla Academy, Calcutta

## PARTICIPATION

- 1990: 16th International Independent Exhibition of Prints in Japan
- 1990: Postal arts at Santos, Brazil
- 1990–1991: National Exhibition of Art, Lalit Kala Academy, Lucknow
- 1994: All India Graphics Camp at Bharat Bhavan, Bhopal
- 1996: Biennial Exhibition organised by Bharat Bhavan, Bhopal
- 1996: All India Paintings Camp organised by the Member of Lions Club in Kalimpong
- 1997: Exhibition of Contemporary Art organised by the Friends of Humanity Hospital, Oberoi Grand Hotel, Calcutta
- 1997: Calcutta Metropolitan Festival of Art
- 1998: Guest Artist in Birla Academy's Annual Exhibition
- 1999: Biswa Banga Sammelan Millenium Festival, Calcutta
- 2006, 2007 and 2008: Guest Artist in the Annual Exhibition of Birla Academy
- 2008: National Artist's Camp and Seminar organised by Orissa Govt, Bhubaneswar

## AWARDS AND HONOURS

- 1987: Award, State Lalit Kala in Graphics
- 1994-1995: Award, Academy of Fine Arts in Painting

## COLLECTIONS

- Bharat Bhawan Bhopal, Delhi Lalit Kala Academy.
- Birla Academy, Calcutta.
- Orissa Lalit Kala Academy.
- Tourism Department of Jammu & Kashmir.
- Many private collections in India and abroad.





# SAMIR AICH

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Born in 1956, Samir Aich graduated from Government College of Arts and Crafts, Kolkata in 1978. Aich has been exhibiting regularly in Kolkata and across India.

**EXHIBITION: SOLO**

- 1984, 1985, 1988, 1989, 1990, 1991 and 1996: Academy of Fine Arts, Kolkata
- 1986: Jehangir Art Gallery, Mumbai
- 1990: Galerie '88, Kolkata
- 1991: Jehangir Art Gallery, Mumbai
- 1993: Apparao Gallery, Chennai
- 1994: Chitrakoot Art Gallery, Kolkata
- 1999: Biswa Banga Sammelan Millenium Festival, Calcutta
- 2010: 'Nomadic Detours', Centre of International Modern Art (CIMA), Kolkata

**EXHIBITION: GROUP**

- 1980: Academy of Fine Arts, Kolkata
- 1981: Lalit Kala Akademi, New Delhi
- 1983: Academy of Fine Arts, Kolkata
- 1987: All India Youth Art Exhibition, Birla Academy of Art and Culture, Kolkata
- 1988: Young Faces in Contemporary Indian Art, organised by Lalit Kala Akademi, Regional Centre, Kolkata
- 1988: Galerie'88, Kolkata
- 2005: 'Concept and Idea', Center of International Modern Art Gallery (CIMA), Kolkata
- 2006: Tamarind Art Gallery, New York
- 2007: 'Pastiche', Red Earth Gallery, Vadodara
- 2007: 'T3: Time, Trace, Transition', presented by Open Window Group at Artmosaic Gallery, Singapore
- 2010: 'The Living Insignia', Gallery Ensign, New Delhi
- 2010: 'Symbols and Metaphors', Centre of International Modern Art (CIMA), Kolkata
- 2010: 'Beyond Object hood', presented by Gandhara Art Gallery at Nandalal Bose Hall, Indian Council for Cultural Relations (ICCR), Kolkata

**PARTICIPATION**

- 2013 -14: 'Transition', 20th Anniversary Show, Centre of International Modern Art (CIMA), Kolkata





# PANKAJ PANWAR

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Born in 1961, Pankaj Panwar is presently a Professor in the Department of Sculpture in Visva-Bharati. He has a degree of B.F.A. from Kala Bhavana, Visva-Bharati, M.F.A. from M.S. University, Baroda, 1989-90 and a Post Experience Diploma Royal College of Arts, London, U.K.

## EXHIBITION: SOLO

2008: Aicon Gallery, Palo Alto  
Grosvenor Museum, Chester, UK  
R. C. A., London, UK  
Leeds City Art Gallery, Leeds, UK  
Art-Heritage, New Delhi

## EXHIBITION: GROUP

1995: Sculpture – 95, Gallery Espace, New Delhi  
2006: The Human Figure, Gallery Threshold, New Delhi  
2007: Edge of Desire - Idioms of Indian & Italian Contemporary Art, NGMA, Kolkata, Bombay and New Delhi  
2008: Shaptarishee, Sculpture in Steel, organised by Depika Jindal, curated by Alka Pandey, Habitat centre, New Delhi  
2012: Continuity, Disjuncture, Creativity, Akar Prakar, Kolkata  
Entrusted, Charles Wallace Trust, New Delhi  
Tale of Two Cities, Birla Academy, Kolkata and Mumbai  
Hundred and Fifty years of Art of Bengal, CIMA, Kolkata and Mumbai  
MultiMedia Art of the 90's, CIMA, Kolkata  
Aesthetic Redefined, Birla Academy, Mumbai  
Vision Recaptured, British High Commission, New Delhi, Madras and Kolkata

## COLLECTIONS

National Gallery of Modern Art, New Delhi.  
Lalit Kala Academy, New Delhi.  
Art Heritage, New Delhi.  
Bharat Bhavan, Bhopal.  
CIMA, Kolkata.  
Nomura International, London.  
Grosvenor Museum, UK.  
Grizedale Forest & Gallery, UK.  
Galerle School, Amsterdam, Holland.  
Silpakorn University, Bangkok, Thailand.





Gallerie-Kunsthalle Hosp, Austria.

Ecole Superior des Beaux-Arts, Le Mans, France.

### **CAMPS/ WORKSHOPS**

Residency with Harmony International, Mumbai.

Residency with Tata Centre of Excellence, Jamshedpur.

Residency with Queen's Park H.S, Chester, U.K.

International workshop at the Shilpakorn University, Thailand.

Workshop at Macsabab International.

Ceramic Workshop & Symposium, Ankara, Turkey.

International Art Workshop, Shanghai, China.

### **AWARDS AND HONOURS**

1986: National Cultural Scholarship

1986: National Scholarship & Junior Research Fellowship, Govt. of India.

1989: Henry Moore Fellowship U.K.

1990: Charles Wallace Grant U.K.

1990: Nomura Sculpture Award, Nomura International, London.

1999: French Govt. Scholarship.

2000: All India Exhibition Sculpture Award, L.K.A., Lucknow.

2004: National Award for Sculpture, 47th National Exhibition, LKA, New Delhi.

Member of the board of trustees, Kolkata Museum of Modern Art (KMOMA).

Member of the Advisory Committee CIMA – Award, Kolkata.

Member of the Advisory Committee, Chārukālā, (Dept. of fine arts) Govt. of West Bengal.





# AMITAVA DHAR

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Born in 1957, Amitava Dhar graduated from the Government College of Arts & Crafts, Kolkata, after which he did a teacher's course from the same college. Dhar has had solos, duets and three-person shows in major cities in India since 1984.

## EXHIBITION: SOLO

1995: Calcutta Metropolitan Festival of Arts  
2000: Millennium Festival of Arts, Kolkata  
2006: Tamarind Art Gallery, New York  
2006-07: The Gallery, Cork Street, London  
2007: Tamarind Art Gallery, New York  
2007: Gallery in Cork Street, London  
2007: Chawla Art Gallery, New Delhi  
2007: Travancore Art Gallery, New Delhi  
2007: Aakriti Art Gallery, Kolkata  
2007: Samakat Art Gallery, Kolkata

## EXHIBITION: GROUP

1995: Calcutta Metropolitan Festival of Arts  
1996: Bhopal Biennial, Bharat Bhavan, Bhopal  
1998: Lalit Kala Akademi National Exposition, New Delhi  
2000: Millennium Festival of Arts, Kolkata  
2001: International Triennale, New Delhi  
2006: Tamarind Art Gallery, New York  
2006 & 2007: The Gallery, Cork Street, London  
2007: Aakriti Art Gallery, Kolkata  
2007: Samakal Art Gallery, Kolkata  
2007: Chawla Art Gallery, New Delhi  
2008: 'Empty and Full', Aakriti Art Gallery, Kolkata

He has done several all India annual shows.

## HONOURS AND AWARDS

1995: Best Painters Award from Birla Academy of Art and Culture, Mumbai





# SAMINDRA MAJUMDAR

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Born in 1966, Majumdar received his Bachelor's and Master's degrees in Visual Arts from Rabindra Bharti University, Kolkata. The artist has taken part in several solo exhibitions since 1993. He is currently a lecturer at the Indian College of Art and Draughtsmanship, Kolkata.

## EXHIBITION: SOLO

1993: Birla Academy of Art & Culture, Kolkata  
1995: Rabindra Bhavan, Lalit Kala Akademi, New Delhi  
2001: Triveni Art Gallery, New Delhi  
2005: Gandhara Art Gallery, Kolkata  
2005: Gallerie Ganesha, New Delhi  
2006: Akar Prakar, Kolkata  
2013: Marks and Markers, Gallerie Ganesha, New Delhi  
2015: Jehangir Art Gallery, Mumbai

## EXHIBITION: DUO

1996: Birla Academy of Art & Culture, Calcutta  
1998: Art World, Chennai

## EXHIBITION: TRIO

2001: A trio Show organised by Society of Contemporary Artists, Kolkata  
2004: "Tune in tones"- a trio show at Jehangir Art Gallery, Mumbai

## EXHIBITION: GROUP

1992: 'Introduction 92' organised by India International Art Centre at Birla Academy of Art & Culture, Calcutta  
1992: Open Air Exhibition of Birla Academy of Art & Culture  
1995: Exhibition organised by Calcutta Metropolitan Art Festival at Academy of Fine Arts  
1995: Gallery 'La Mere' (Variety), Calcutta  
1995-96: Gallery 'La Mere', Calcutta  
1996: 'Urban Signals - Shifting Images - II' organised by Birla Century Art Gallery, Mumbai  
1997: Calcutta Rowing Club organised by 'Moonlighters', Gallery Staircase, Calcutta  
1997: Award Winners' Exhibition organised by Birla Academy of Art & Culture, Calcutta  
1998: Art Access Week' organised by Birla Century Art Gallery, Mumbai  
1998: 'Tradition & Modernity in Bengal' organised by Birla Academy of Art & Culture at Rabindra Bhavan, New Delhi  
1999: 'Abstract trends' organised by Birla Academy of Art & Culture, Calcutta  
1999: Painters from Bengal organised by 'La Mere' Art Gallery at Mumbai Art Centre, Mumbai  
1999: Prabha - III organised by 'Bishwa Banga Sammelan' at Academy of Fine Arts  
1999-2000: 'Bengal 2000' organised by Birla Academy of Art & Culture at Rabindra Bhavan, New Delhi  
2000: 'Bengal 2000' organised by Birla Academy of Art & Culture at Rabindra Bhavan, New Delhi



2002: Eastern Regional Art Exhibition Organised by Rashtriya Lalit Kala Akademi, CIMA Art Gallery  
2002: Eastern Regional Art Exhibition Organised by Rashtriya Lalit Kala Akademi, Manipur State Museum  
2003: Group Exhibition of four painters organised by Gallery Gandhara, Calcutta  
2004: Sahara India Pariwar presents “Heartscape” A Charity Art Exhibition at Birla Academy of Art & Culture, Calcutta Organised by New Light  
2004: “Who’s Who”- an Exhibition at Birla Academy of Art & Culture, Calcutta

**EXHIBITION: ANNUAL**

1988: Mid-summer Exhibition of Academy of Fine Arts, Annual Exhibition of Birla Academy of Art & Culture and Annual Exhibition of Indian Society of Oriental Art  
1989: W.B. ‘Rajya Charukala Pradarshani’, Mid-summer Exhibition of Academy of Fine Arts and Annual Exhibition of Academy of Fine Arts  
1990: Annual Exhibition of Birla Academy of Art & Culture, W.B. Rajya Charukala Pradarshani, Annual Exhibition of Indian Society of oriental Art, Mid-summer Exhibition of Academy of Fine Arts and Annual Exhibition of W.B. State Akademi  
1991: Annual Exhibition of Rabindra Bharati University and Annual Exhibition of W.B. Sate Akademi  
1992: Annual Exhibition of Society of oriental Art and W.B. ‘Rajya Charukala Pradarshani’  
1993: Annual Exhibition of Birla Academy of Art & Culture  
1994: National Exhibition of Contemporary Art by Lalit Kala Akademi, New Delhi, Annual Exhibition of Academy of Fine Arts and Annual Exhibition of Birla Academy of Art & Culture  
1995: Annual Exhibition of Rabindra Bharati University and Annual Exhibition of W.B. State Akademi and Annual Exhibition of Birla Academy of Art & Culture  
1996: Annual Exhibition of Emerald Isle Gallery and Annual Exhibition of Birla Academy of Art & Culture  
1997: Annual Exhibition of AIFACS, New Delhi and Annual Exhibition of Birla Academy of Art & Culture  
1998: Annual Exhibition of W.B. State Akademi  
1999: W.B. ‘Rajya Charukala Pradarshani’, Annual Exhibition of Birla Academy of Art & Culture, ‘Summer Show’ in Art Today, New Delhi and Annual Exhibition of AIFACS, New Delhi  
2000: Annual Exhibition of Birla Academy of Art & Culture, Summer Exhibition of Bombay Art Society, Mumbai, National Exhibition of Rashtriya Lalit Kala Akademi and Annual Exhibition of Birla Academy of Art and Culture  
2001: National Exhibition of Rashtriya Lalit Kala Akademi, New Delhi  
2002: National Exhibition of Rashtriya Lalit Kala Akademi, New Delhi  
2003: Annual Exhibition of Birla Academy of Art and Culture  
2004: Annual Exhibition of Birla Academy of Art and Culture

**AWARDS AND HONOURS**

1992: Certificate of merit from Society of Oriental Art  
1992: Certificate of Merit from W.B. State Akademi  
1995: Annual Award from Birla Academy of Art & Culture (National level award)  
1995: Annual award from Rabindra Bharati University  
1995: Annual Award from W.B. State Akademi  
1996: Annual Award from Emerald Isle Gallery  
1998: Sunayani Devi Scholarship for Painting from W.B. State Akademi  
1999: Award by Rashtriya Lalit Kala Akademi, New Delhi in W.B. State Akademi Exhibition  
2000: Annual Award from AIFACS, New Delhi  
2001: Annual award from Birla Academy of Art & Culture (National level award)  
2001-02: Ebrahim Alkazi endowment award

**COLLECTIONS**

National Gallery of Modern Art, New Delhi.  
Karnataka Lalit Kala Akademi.  
W.B State Akademy.  
Birla Academy of Art & Culture.  
Northern Zonal Cultural Centre, Govt. of India.  
Eastern Zonal Cultural Centre, Govt. of India.  
Bengal Art Foundation, Bangladesh.  
Bangladesh High commission.  
ITC, Welcomgroup.  
Emami Group.  
RPG Group.  
Lalit Kala Akademi, Regional Centre, Kolkata.  
Many private collections in India and Abroad.

**MAJOR CAMPS AND WORKSHOPS**

1995: National Camp organised by NZCC, Govt. of India, Chandigarh  
1999: Century workshop organised by Birla Academy of Art & Culture  
2000: National Camp at Badami organised by Karnataka Lalit Kala Akademi, Hampi University  
2003: Painting workshop in Delhi and Jaipur organised by Welcomgroup, ITC  
2005: Workshop in Cambodia organised by Gandhara Art Gallery, Kolkata  
2006: Workshop in the UK organised by Seher, New Delhi  
2007: Painting workshop organised by Bhoruka Charitable Trust, Jaipur  
2007: Workshop in Turkey and Egypt organised by Gandhara Art Gallery, Kolkata  
2009: Workshop on “Migration” organised by Emami Chisel Art, Kolkata  
2010: Workshop in Dhaka, Bangladesh organised by Bengal Art Foundation, Bangladesh  
2016: Artist at residence, Mizoram organised by Lalit Kala Academy, New Delhi  
2017: Workshop in Udaipur organised by the Ministry of External Affairs, Govt. of India and Seher

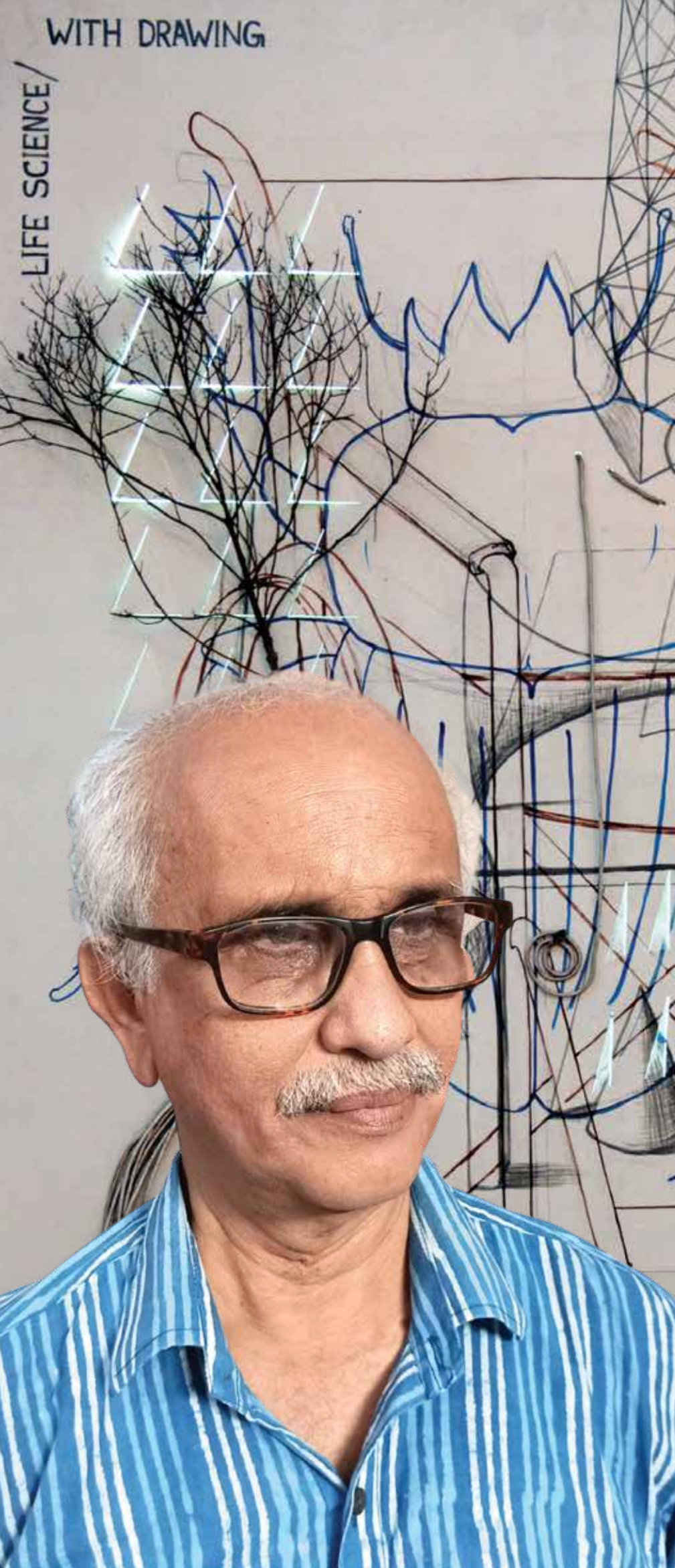
**PUBLICATIONS**

1993: A book of Bengali poems with three other co-authors named ‘ Kothay Kothay Jai’ (Cover to cover illustrated).  
2015: The Great Journey of Shapes: Collages of Nandalal Bose, a book, co-authored.  
1998 to 2017: Published several articles in newspapers and art-magazines.

**RESEARCH EXPERIENCE AND LECTURES**

1997: A dissertation paper on Nihar Ranjan Chowdhury, a forgotten painter.  
2000: Biographical Research on Modern Indian Painters starting from 1920 till date for a website.  
Working on a research project on “Bengal painting since 1940”.  
Worked as one of the scriptwriters in a documentary film on Gobordhan Ash, ‘Bleeding in the Sun’ directed by Nobyendu Chatterjee.  
2002: Invited to deliver a lecture in Manipur State Museum by Lalit Kala Akademi.  
2002: Invited to deliver a lecture in an Art appreciation course organised by Ramakrishna Mission Institute of Culture.  
2003: Invited to deliver a lecture in an Art appreciation course organised by Rajya Charukala Parshad, Govt. of West Bengal.





# DEBASISH BHATTCHARYYA

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Debasish Bhattacharyya is a sculptor born in 1966. He is an alumnus of the Department of Fine Arts, M.S. University Baroda. He has worked as a lecturer at the same college. He is working as an artist & pedagogue, Assistant Professor, dept. of sculpture, Faculty of Visual Arts, Rabindra Bharati University, Kolkata.

## EXHIBITION: SOLO

2003: 'Slightly Out of Coincident', Jehangir Art Gallery, Mumbai

## EXHIBITION: GROUP

1996: The Series 36, young Artists from Baroda at Gallery Art Core

1997: The Fifty Years of Art in Independent India', AIFACS show Ahmedabad

1998: 41st National Exhibition of Art', Rashtriya Lalit Kala Academy

2003 onwards, Regular participation in Rabindra Bharati University annual teachers show

2006: Shilpakriti, A sculpture show curated by Prayag Shukla at Akriti Art Gallery, Kolkata

2006: Bronze, Ram Kinker Baij centenary celebration show at Gallery Espace, New Delhi, curated by Madan Lal edited by Prayag Shukla

2018: Viswaroopa -The Form Of Universe, 50 years celebration show, curated by Johny ML at Birla Academy of Art and Culture, Kolkata

2018: Sister Nivedita - "The Offered One", a commemorative show celebrating the 150th birth anniversary of Sister Nivedita, at Ramakrishna Mission Institute of Culture, Kolkata

## CAMPS/ WORKSHOPS

1996-1997: Worked on a large open air sculpture for Gujarat Refinery IOL

1997: Workshop conducted by Jean Louis Raymond

2001: Attended Art Festival, artist's workshop at Lucknow

2009 and 2016: Lalit kala workshop on metal casting at Kolkata

## AWARDS/ SCHOLARSHIPS

1996-1997: Major C.P. Rajaram Endowment fund Scholarship by Government of Karnataka

1998: Honourable Mention at 41st National Exhibition of Art, Rashtriya Lalit Kala Academy

2000-2002: Junior Fellowship, Ministry of H.R.D. Govt. of India.





## SIDDHARTH SIVAKUMAR

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Siddharth Sivakumar is an arts leader and writer, who regularly writes on visual arts and culture for print and online publications. Siddharth also heads the Visual Arts and Publishing departments at Kolkata Center for Creativity.

Siddharth holds a masters degree in English Literature from Visva Bharati University and has studied Scottish Literature from the University of Edinburgh on a Charles Wallace scholarship. He received further training at the Centre for the Study of Developing Societies (CSDS), Delhi, on 'Researching the Contemporary'.

Before joining KCC, Siddharth has had a short stint at TCS and has served as a creative strategist for a tech start up.



The image features a large, stylized graphic of the letters "TAG" in a dark blue color. The letters are bold and outlined. Behind the letters, there is a repeating pattern of names in a smaller, lighter blue font. The names are arranged in two columns: Sanat Kar, Ganesh Haloi, Jogen Chowdhury, Chowdhury, Ashok Bhowmik, Tapas Konar, Amitava Dhar, Pankaj Panwar, Samindra Kar, Sibaprasad Karchaudhuri, Sunil De, Goutam Tarun Dey, Pradip Rakshit, Samir Aich, Majumdar, Debasish Bhattacharyya.



**T A G**

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