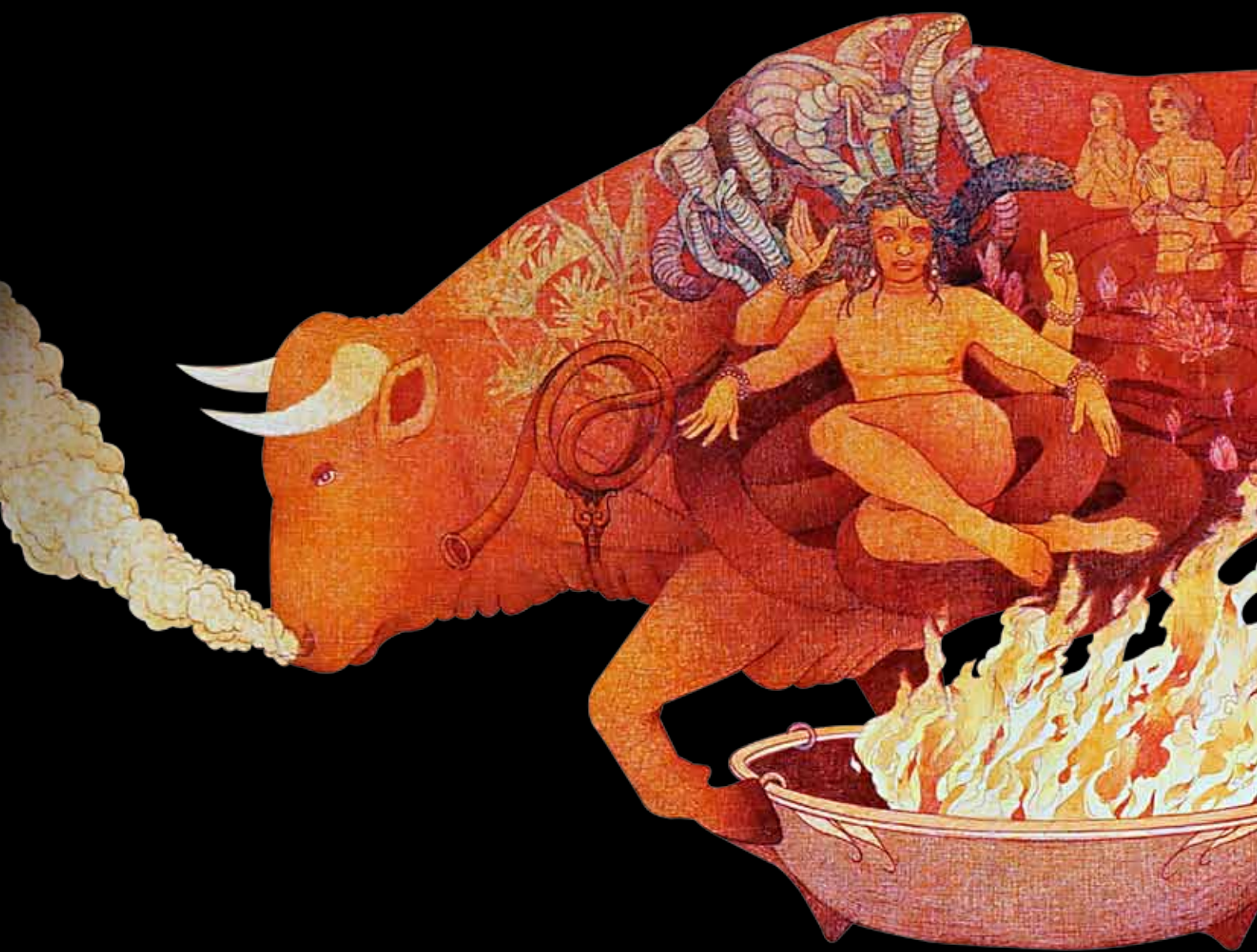


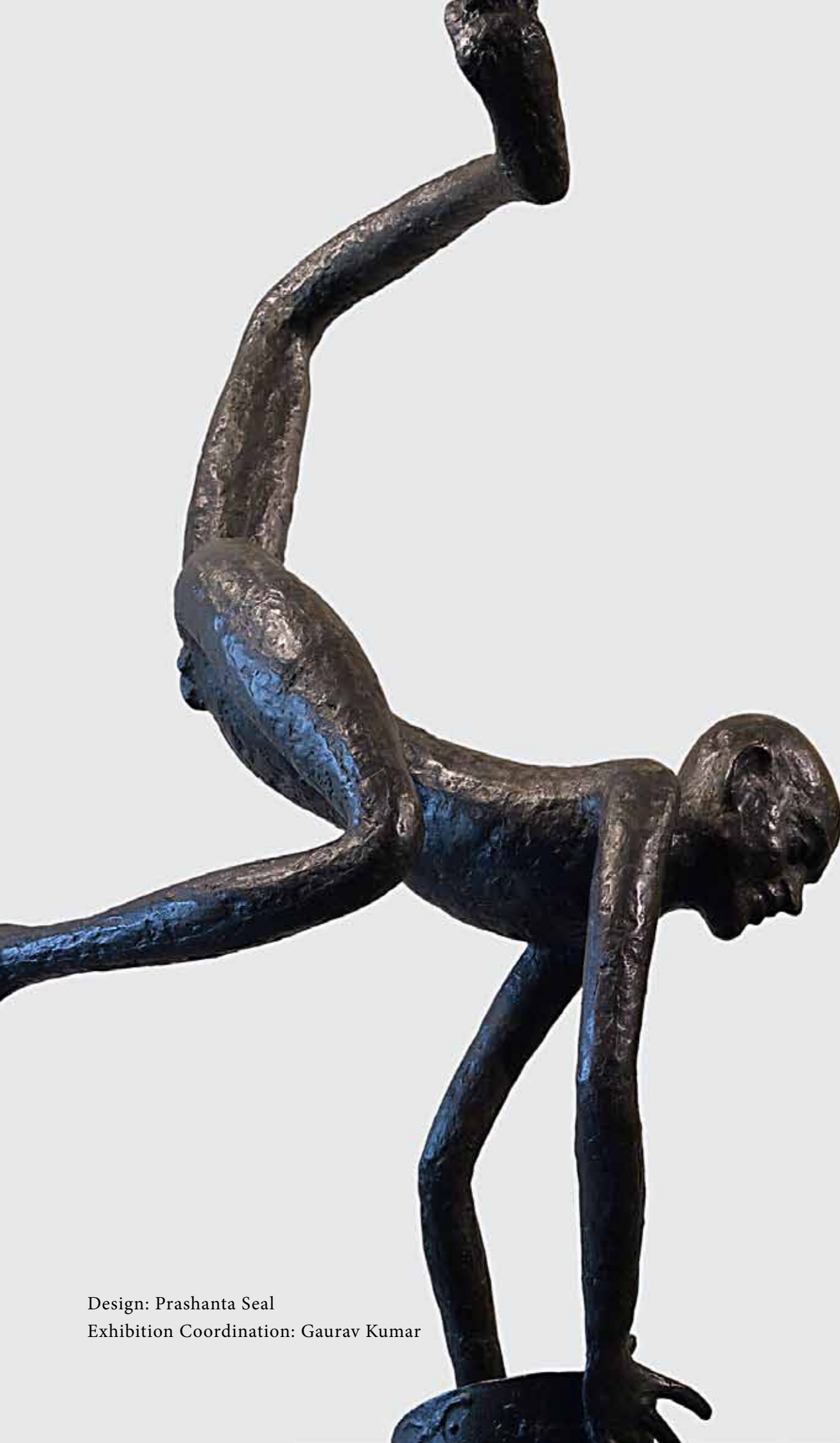
RHYTHMS OF THE SOIL:

Santiniketan's Artistic Roots



CURATED BY

DR MEGHALI GOSWAMI



Design: Prashanta Seal
Exhibition Coordination: Gaurav Kumar



Presents

RHYTHMS OF THE SOIL:

Santiniketan's Artistic Roots

Curated by
DR MEGHALI GOSWAMI

Ajit Seal . Alpana Dawn Seal . Archana Das .
Arpan Mukherjee . Atanu Pramanik .
Bhavna Khajuria Basumatary . Dharitri Boro .
Jogen Chowdhury . K. G. Subramanyan .
K. S. Radhakrishnan . Krishnendu Bag .
Kumar Jasakiya . Lawanshaibha Kharmawlong .
Mahjabin Imam Majumdar . Nandadulal Mukherjee .
Nirmalendu Das . Prabir Kumar Biswas .
Ramkinkar Baij . S K Shahjahan . Sanat Kar .
Sandip Baul . Somnath Hore .



01 - 07 December, 2023

Visual Arts Gallery
India Habitat Centre, New Delhi

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RHYTHMS OF THE SOIL: SANTINIKETAN’S ARTISTIC ROOTS



Ajit Seal, Untitled, Woodcut, 10 x 10 inches, 2023

Situated in the heart of West Bengal, Santiniketan stands as a cradle of artistic expression, rooted in the rich soil of India's cultural heritage. Established by the Nobel laureate Rabindranath Tagore, Santiniketan has evolved into a hub of artistic innovation and experimentation. At the core of Santiniketan's artistic narrative is Rabindranath Tagore, a sage whose creative genius transcended literature and extended into the realms of painting. Tagore's artistic endeavours were deeply intertwined with nature and spirituality, embodying the philosophy that underpinned Santiniketan's ethos. Tagore's influence is not confined to his own artistic output; rather, it permeates the very soil of Santiniketan, inspiring generations of artists to come. Santiniketan emerges as a crucible of creativity, shaped by the hands of visionaries. From Rabindranath Tagore's poetic strokes to Nandalal Bose's harmonious compositions, from Ramkinkar Baij's sculptural vitality to Benode Behari Mukherjee's inner visions, Santiniketan's artistic roots run deep.

As we navigate the artistic landscape of Santiniketan, we find not just a collection of masterpieces but a living testament to the philosophy that art is an integral part of life. The rhythms of the soil, echoing through the strokes of brushes and the chiselling of stone, continue to resonate in the vibrant artworks that emerge from this unique artistic haven. Santiniketan's enduring legacy encourages us to explore and embrace the ever-evolving fabric of

artistic expression, deeply entrenched in the rich soil of India's cultural heritage. This exhibition seeks to celebrate the rich artistic legacy of Santiniketan, paying homage to its founders and exploring the dynamic evolution of artistic expression in this unique cultural enclave. The show aims to highlight the delicate balance between tradition and innovation in Santiniketan's artistic journey. The exhibition strives to showcase the continuum of creativity that defines Santiniketan's art.

Embarking on a journey through artistic evolution, Ajit Seal, a maestro of printmaking, channels his proficiency in lithography and plate lithography into a palette for expressing traditional and spiritual themes. The fluidity of his creative process mirrors the natural flow of thoughts, where ideas gestate gradually or mature through contemplation. Ajit's themes, ranging from human forms to elements inspired by Assamese manuscripts, showcase a profound connection between tradition and contemporary expression.

In a different realm, Alpana Dawn Seal, a versatile artist, transcends boundaries with terracotta, paper pulp, and ceramics. Her exploration of diverse mediums enriches her art, delving into the human experience. Through vibrant and animated works, Alpana captures moments of joy, sorrow, and contemplation, creating a relatable narrative that invites viewers to connect with the universal aspects of the human condition.

Shifting gears, Arpan Mukherjee's art serves as a critical examination of society. His process-based works, utilizing 19th-century photographic techniques, reflect a commitment to exploring discrimination, political landscapes, and economic disparities. His deep fascination with the history of materials and processes contributes to the profound expressions that echo societal challenges. The intersection of art and social commentary finds a compelling voice in Arpan's creations.

Expressing a personal perspective, Archana articulated that art, viewed as a synthesis of imagination, realism, thoughts, emotions, and events, constitutes a profound representation that beautifully captures the inherent diversity in nature. According to her, this inherent diversity imparts a unique richness and grandeur to artistic expressions. Archana emphasized the imperative for artists to skilfully portray this diversity in their creations, contributing to the creation of art that explores novel facets of life.

Continuing the narrative, Atanu Pramanik unveils a fresh approach to depicting contemporary social life. Vivid colors and a lively style characterize his departure from his earlier works. Exploring the relevance of Indian culture and mythology, Pramanik's art becomes a canvas that portrays immersive relationships, emphasizing the duality inherent in human nature. Influenced by Rajput and Mughal miniature paintings, his works create a bridge between tradition and modernity.

Bhavna Khajuria Basumatary's art is a vibrant tapestry woven from worldly experiences and rich cultural encounters. Drawing inspiration from travels, her works transcend realism, inviting viewers on a visual journey. Bhavna's mastery of space and perspective, coupled with bold material experimentation, breathes life into her creations. Each artwork becomes an exploration of cultural narratives, offering viewers a glimpse into the limitless possibilities of artistic expression.

Transitioning to a different perspective, Dharitri Boro's intimate works articulate the existence of an individual, particularly a woman, in social and cultural contexts. Exploring traditional and socio-cultural linkages, her art engages in a collaborative process with indigenous and rural communities. Through dialogical art practices, Dharitri's creations navigate gender, class, and environmental issues, questioning stereotypes and taboos. Her art becomes a powerful tool for societal dialogue on identity and sustainability.

K.G. Subramanyan's artistic legacy is marked by a fusion of traditional Indian art forms with contemporary sensibility. His vibrant paintings, intricate details, and playful use of imagery explore themes of mythology, folklore, and everyday life. Beyond painting, Subramanyan's influence extends to sculpture, printmaking, ceramics, and profound essays on art and aesthetics. His work showcases a deep understanding of Indian art history, pushing artistic boundaries and inspiring generations.

K.S. Radhakrishnan's bronze sculptures, serving as a conduit for human communication through molten bronze, beeswax, and plaster of Paris, capture the tactile essence of the human form. Influenced by luminaries like Ramkinkar Baij, his work reflects a profound commitment to the exploration of communication.

In a different artistic realm, Krishnendu Bag, a virtuoso in textile artistry, seamlessly blends Santiniketan's legacy with the natural surroundings. His creations not only showcase artistic technique but also impart a deep understanding of the symbiotic relationship between art and nature.

Kumar Jasakiya's extensive body motions in creating large canvases reflect a fascination with unintended distortions. His art becomes a play between pleasure and disgust, exploring paradoxes within human existence and the ontological angles of objects and beings.

Transitioning to sculpture, Lawanshaibha Kharmawlong's works harmonize forms and objects, improvising traditional art in a contemporary context. Through material experimentation and creative language use, her sculptures transform thinking processes, creating a combined exploratory and incorporated design.

Shifting to the region of figurative paintings, Mahjabin Imam Majumdar sees art as a space for questioning and speculating. Her paintings delve into the duality of life and death, conformity and contradiction. Her work exists in a twilight zone of sensibility, contesting and renegotiating boundaries in the social and political sphere.

Nanda Dulal Mukherjee's significance within the academic and artistic community of Visva-Bharati University is unparalleled. As a distinguished contributor, Mukherjee has enriched the academic landscape, fostering critical thinking and creative expression, reflecting a keen sensitivity to human experience.

Traversing the realm of graphic art, Printmaker Nirmalendu Das emerges as a prominent figure, engaging with sociopolitical narratives across various mediums. His dedication to the craft of printmaking is unmistakable, highlighted by his establishment of "The Realists," a significant contribution to the continuous discourse between art and society.

Prabir Kumar Biswas's work reflects a profound sensitivity towards the medium of expression, dynamically exploring various ways of perceiving and interpreting surroundings. The gestural brushwork in his paintings constructs configurations conveying a state of inner tumult and external turmoil.

In the grand tapestry of Indian artistic heritage, Ramkinkar Baij emerges as a commanding and innovative figure in the annals of sculpture. Renowned for his groundbreaking contributions to the field, Baij's artistic journey unfolded within the influential precincts of the Santiniketan School of Art, a crucible of creative thought founded by the visionary Rabindranath Tagore. Baij's sculptures, characterized by a dynamic and fluid style, transcend conventional forms, capturing the pulsating energy of the natural world and embodying his profound connection with nature and rural life. Operating at the intersection of tradition and modernity, Baij's oeuvre pulsates with a sense of movement and

rhythm, endowing his creations with a distinctive life force. His enduring legacy reverberates through the rhythmic cadence of his sculptures, providing a timeless testament to his indelible impact on the evolution of Indian sculptural expression. Notably, Baij not only mastered the art of sculpture but also wielded mastery in painting.

Somnath Hore stands as a legendary figure in the realm of Indian art, leaving an indelible mark as a prominent printmaker and sculptor. His profound artistic legacy is defined by a deep commitment to social engagement, as reflected in his poignant works that address the human condition amidst political unrest and societal oppression. Hore's art is not merely an aesthetic endeavor but a powerful medium for social commentary, conveying a strong humanitarian message. Through his prints and sculptures, he masterfully captures the struggles and suffering of the common people, advocating for social justice. Hore's body of work becomes a testament to his unwavering dedication to using art as a catalyst for change, shedding light on the injustices and challenges faced by society. His contributions resonate not only within the artistic sphere but also as a compelling voice advocating for the marginalized and oppressed, cementing his status as a revered figure in the Indian art landscape.

S.K. Sahajahan's artistic vision is a remarkable fusion of imagination and observation, invites viewers into a world transcending the ordinary. Skilfully incorporating elements of fantasy and illusion, his work becomes a celebration of the human spirit, exploring the delicate dance between reality and imagination.

Transitioning to the realm of printmaking, Sanat Kar, a veteran master, exhibited expertise in the use of tempera as a medium of artistic expression. As an experimental artist and dedicated educator, he introduced students to cost-effective mediums, broadening their creative horizons. His imaginative juxtapositions in intaglio artworks delve into a realm of fantasy, forging meaningful connections with symbols and metaphors.

In the land of ceramics, Sandip Baul's creative exploration transforms clay into expressions of creative imagination. Deeply rooted in experimentation, his art becomes a nuanced interplay between form and surface, creating a dynamic body of work that resonates with a wide audience. Through his commitment to pushing the boundaries of ceramic artistry, Baul invites viewers to appreciate the intricate beauty that surrounds us.

The Exhibition ‘Rhythms of the Soil: Santiniketan’s Artistic Roots’ is a testament to the diversity,

innovation, and profound expressions that emerge from Santiniketan's fertile artistic soil. Each artist, with their unique voice, contributes to a symphony that transcends time and resonates with the rhythms of life. The exhibition invites viewers to immerse themselves in the vibrant narratives, explore the nuances of Santiniketan's artistic legacy, and appreciate the enduring impact of these creative endeavours on the canvas of Indian art. The show celebrates not only the individual brilliance of each artist but also the collective symphony that emanates from the soil of Santiniketan. Through this exploration, the exhibition seeks to amplify the harmonious echoes of creativity that continue to resonate within this hallowed artistic enclave. In showcasing the works of both established and emerging artists, the exhibition aspires to inspire the next generation of creators. By providing a glimpse into the artistic roots of Santiniketan, the show aims to encourage young artists to find their voices and contribute to the ever-evolving tapestry of Indian art. The exhibition offers visitors a holistic experience, where they can immerse themselves in the beauty, diversity, and depth of Santiniketan's artistic heritage. The show's aim to honour, celebrate, and perpetuate the artistic legacy of Santiniketan while fostering a vibrant dialogue on the intersection of art, culture, and environmental consciousness.

Dr. Meghali Goswami
Curator

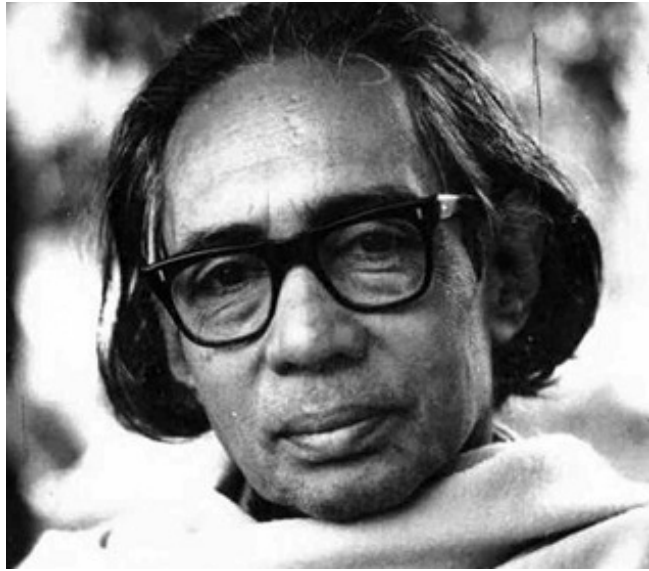


RAMKINKAR BAIJ (1906 – 1980)

Ramkinkar Baij was born in Bankura district, West Bengal. He received his Diploma from Kala Bhawan, Santiniketan and later became Head of the Sculpture Department there. He is most prominently known for his central role in transforming Santiniketan into a seminal center for modern Indian art. His works have been included in several exhibitions such as the Asian Art Exhibition, Tokyo, 1979, Man and Nature: Reflections of Six Artists, Indian National Trust for Art and Cultural Heritage and National Gallery of Modern Art, New Delhi, 1995, a retrospective of his work was held at the NGMA, 1990, etc. Some of his sculptures are preserved and displayed at locations including Kala Bhavana, Santiniketan, Lalit Kala Akademi, New Delhi, NGMA, New Delhi, Reserve Bank of India, New Delhi. Ramkinkar Baij died in 1980.



Untitled
Woodcut
7 x 4.5 inches

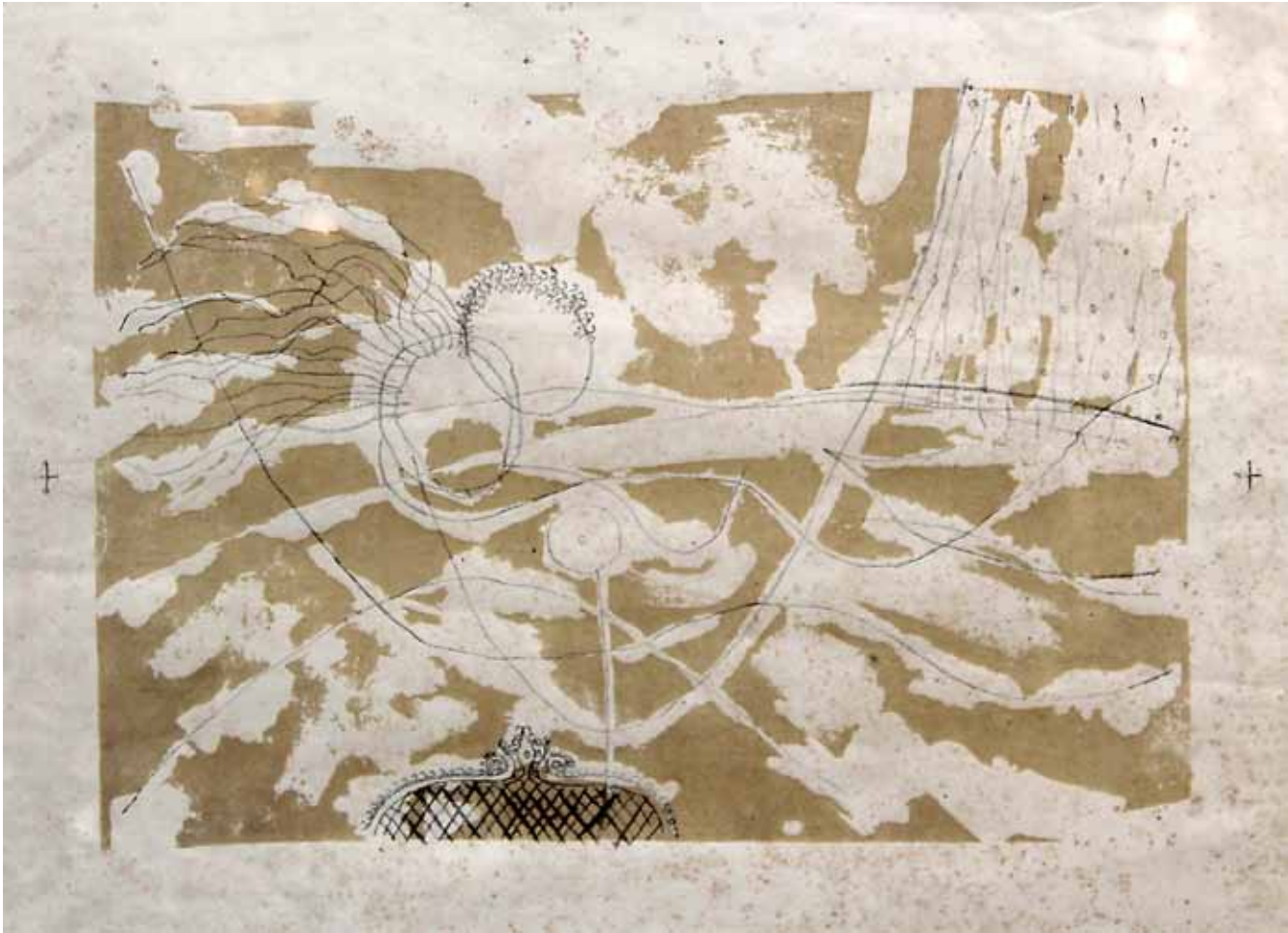


SOMNATH HORE (1921-2006)

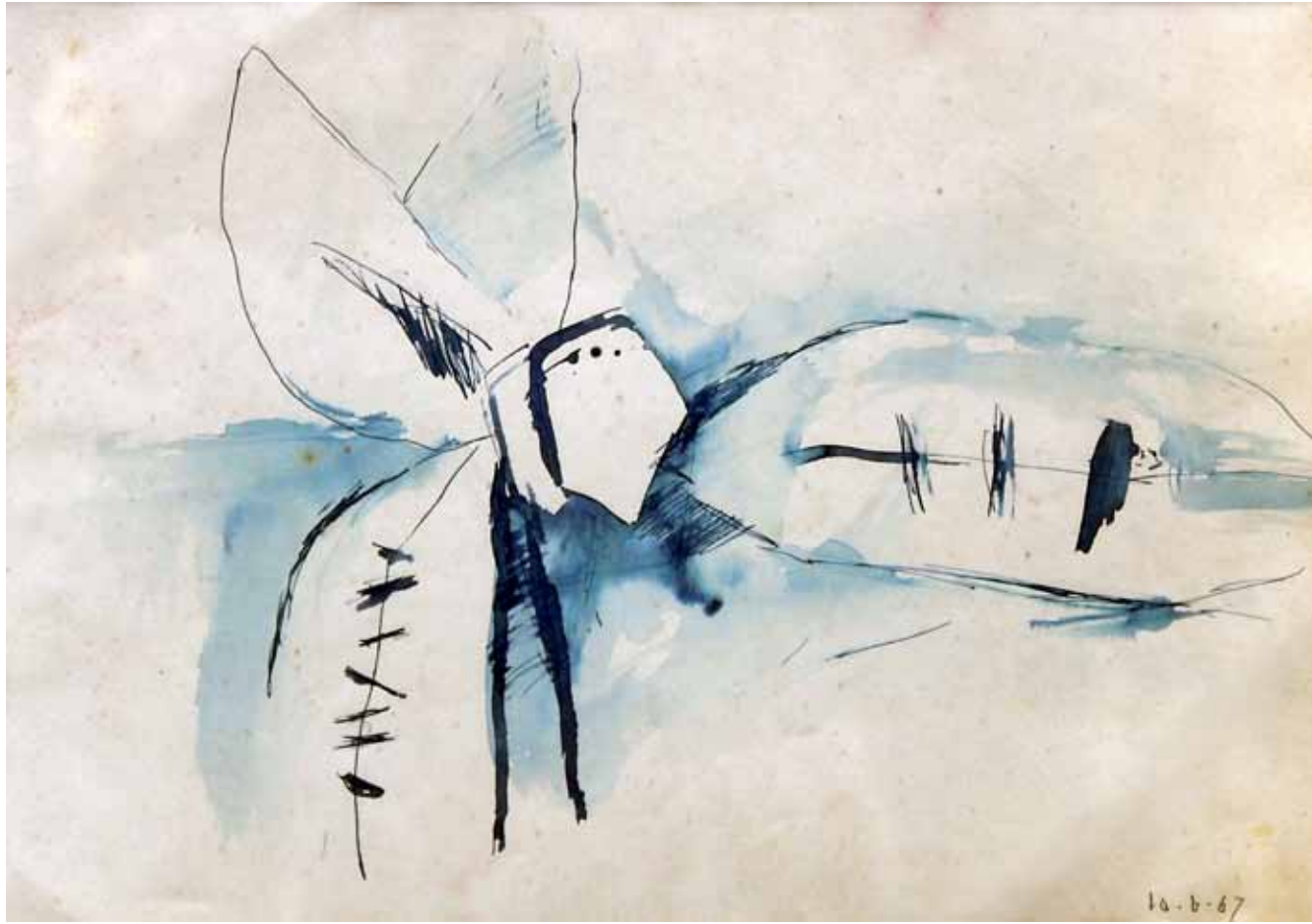
Somnath Hore was born in Barama, Chittagong in present day Bangladesh. At a very young age he started making posters for the Communist party. With the help of the leader of this party he was admitted into the Government College of Art & Craft. Somnath learned the methods and nuances of printmaking at the Government College of Art and Craft, Calcutta. He started experimenting significantly with the printmaking process. From 1954 to 1958 he was a lecturer at the Indian College of Art and Draughtsmanship in Calcutta. Till 1967, he held posts like the in-charge of the Graphic section at the College of Arts, New Delhi, visiting faculty at the M.S. University of Baroda and the Head of the Graphic Art Department, Kala Bhavana, Visva Bharati. In 1960, he became a member of the Society of Contemporary Artists. Somnath died in 2006 in Santiniketan, Kolkata, West Bengal.



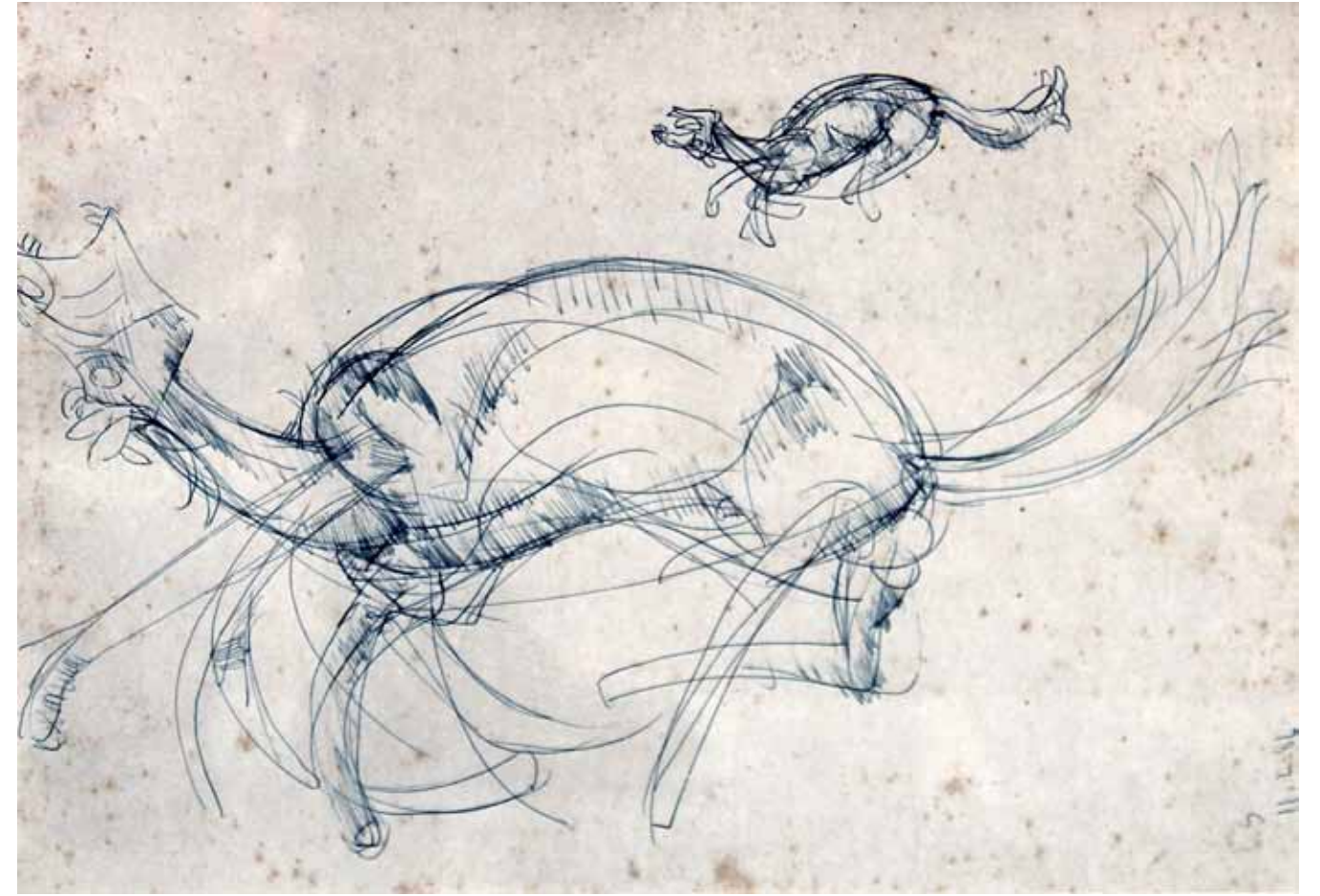
Untitled
Etching
6 x 7 inches, Ed. 1/4



Untitled
Lithograph
14.5 x 20.5 inches



Untitled
Mixed Media on Paper
10 x 14 inches
1967



Untitled
Pen on Paper
10 x 14 inches
1986



K. G. SUBRAMANYAN (1924- 2016)

K.G. Subramanyan was born in a village in north Kerala. The turning point of his life came when he joined Kala Bhawan at Visva Bharati in Santiniketan, 1944. He studied at Kala Bhavana till 1948. Between 1951 and 1959, Subramanyan was a lecturer in painting at the Faculty of Fine Arts, Baroda. During 1955 and 1956, he went to the Slade School of Art in London to study as a British Council research scholar. He came back to Baroda as reader in painting between 1961 and 1965. He has received the Kalidas Samman, 1981, the Padma Shree, 1975, D.Litt. (Honoris Causa) from the Rabindra Bharati University, Calcutta in 1992, etc. and became a Fellow of Kerala Lalit Kala Akademi, 1993. K.G. died in 2016.



Untitled
Lithograph
20.5 x 16 inches
2010



Untitled
Lithograph
24 x 17 inches, Ed. 8/10
2013



Untitled
Etching
20.5 x 12.5 inches, Ed. 12/15
2011



SANAT KAR (1935-2023)

Sanat Kar, born in 1935 in West Bengal, was a distinguished artist, esteemed professor, and a pioneer in the field of printmaking. He completed his education at the Government College of Art & Crafts, Kolkata, graduating in 1959. Kar's illustrious career in education and art culminated in his role as the Principal of Kala Bhavana, Shantiniketan, where he served until his retirement in 1995. As a founding member and Secretary of the Artists' Circle in Calcutta, as well as a member of the Society of Contemporary Artists from 1960 to 1974, Kar played an instrumental role in fostering the artistic community. Renowned for his exceptional talent and proficiency, he revolutionized graphic printing techniques in India. His notable contributions include the development of innovative processes like wood intaglio, cardboard intaglio, and engraving and

on synthetic surfaces. Kar was an active participant in the Kolkata Contemporary Group, further showcasing his deep engagement with the artistic community.



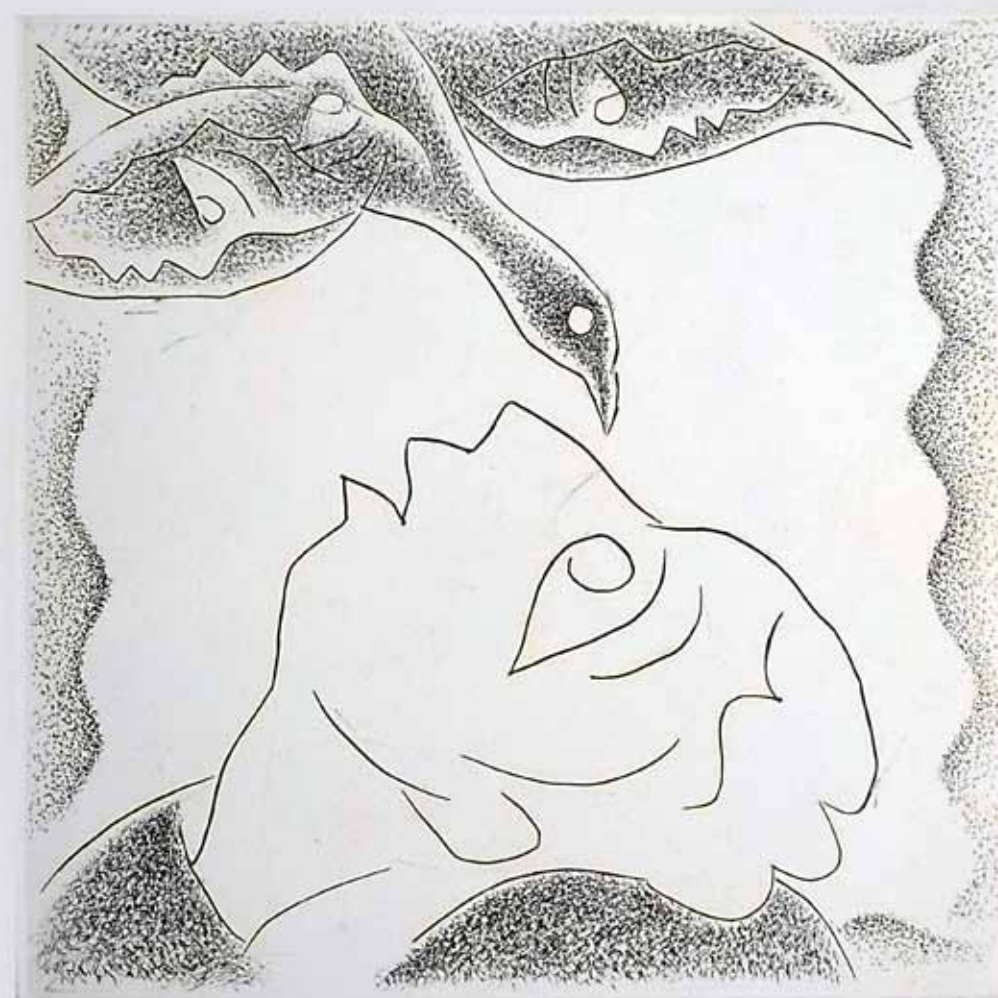
Untitled
Engraving
13.5 x 9.7 inches
2017



Imp. 1/16 engraving

Sanat Kar 2010

Untitled
Engraving
10.5 x 10 inches, Ed. 1/16
2010



A/P engraving

Sanat Kar 2010

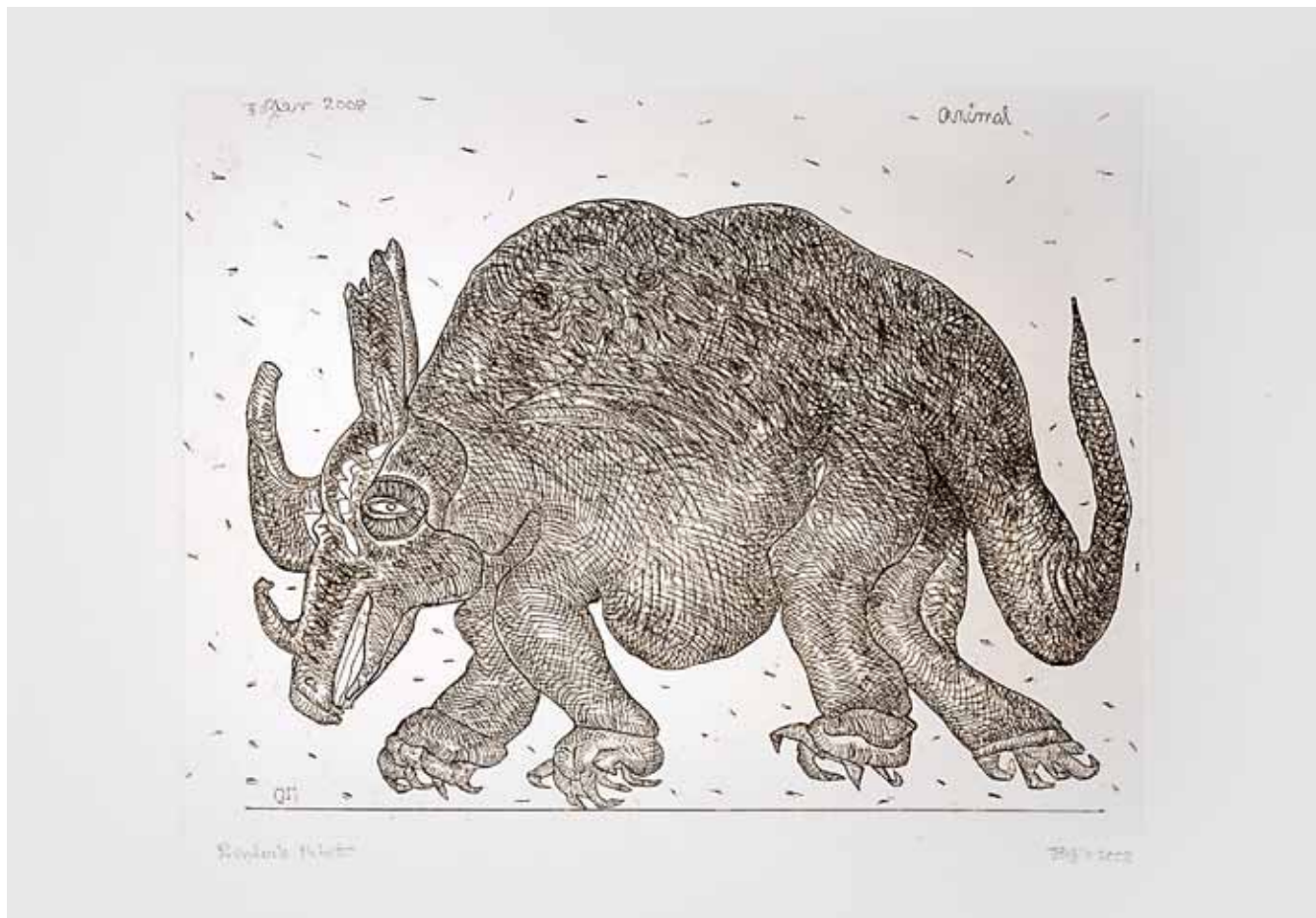
Untitled
Engraving
10.5 x 10 inches, A/P
2010



JOGEN CHOWDHURY (b.1939)

Educated at the Government College of Art & Craft, Calcutta, and subsequently at Ecole Nationale Supérieure des Beaux-Arts, Paris, Jogen is one painter who has inspired young artists of contemporary India, in a significant way.

In 1966, Chowdhury was awarded the Prix le France de la Jeune Peinture in Paris, and, in 1986, received an award at the Second Biennale of Havana, Cuba. He was presented the Kalidas Sanman by the Government of Madhya Pradesh in 2001.



Untitled (Animal)
Etching
16 x 19.5 inches, Printer's Print
2008



Untitled
Etching
10 x 9 inches
2012



PRABIR KUMAR BISWAS (b.1948)

Biographically Prabir Kumar Biswas has two backgrounds, his early life and times in Jalpaiguri, where he was born in a family that was rich with music and art, where he grew to his teens and then arrived at Santiniketan, an institution that allowed him to learn from Ramkinkar Baij, Benode Behari Mukherjee, Dinkar Kaushik, Gauri Bhanja, Kanchan Chakraborty, Suren De, Radha Charan Bagchi A Parimal and Biswaroop Bose.

Education in Santiniketan and especially Kala Bhavana was, in those days free from syllabi, and rigid structuring which gave Prabir Kumar Biswas a much-required knowledge base, unavailable to him in his hometown. Thereafter, Santiniketan became the center of his physical universe for the rest of his life. He joined as a student in Kala Bhavana in 1967, where he specialized in Painting, around the same time he was also engaged with sculpting.

He had an early beginning in his career and a wide exposure at a very early stage of his life, ranging from his interactions with Benode Behari Mukherjee and Prabhash Sen providing him with some confidence and much encouragement at his parent institution (Kala Bhavana). Who encouraged him to take formal education in Ceramics in a course initiated by the All India Handicraft Board for two years, after completing his specialization in Painting at Kala Bhavana. During this course, he was trained under eminent ceramists like Martin Lewis, Prabhash Sen, Ashish Jena, Kalindi Jena, Devi Prasad, and Nirmala Patwardhan.

He then started his career in Ceramics at Sriniketan's Shilpa Sadan from 1974-1980, later joined Kala Bhavana from 1980 to 2014, where he retired as a Professor from the design department his privacy

he kept up the practice of painting, he learned as a student of kala Bhavana. After superannuation, Prabir could no longer keep his muse awaiting and plunged himself in the practice of painting. He earned accolades and admiration; one of the reasons why he is still respected and looked upon as a mentor by almost all his students whom he guided over the years. The few who knew would come in closer contact with him, however, knew how firm and confident he has been with his views and opinion in so far as his area of involvement is concerned.

Artist Statement

Prabir Kumar Biswas is an artist whose work reflects a profound sensitivity towards the medium of expression. His thematic approach is dynamic, always in search of a suitable medium to convey his artistic vision. Biswas's artistic journey is marked by a keen interest in experimenting with various ways of perceiving and interpreting both his immediate surroundings and the broader world. His artistic process is not rigidly fixed; instead, it is influenced by the environment, not only in terms of articulation but also in soliciting perspectives to instigate change.

In his paintings, Biswas employs a distinctive technique characterized by angular, bold brush strokes that create a vivid, textured effect. The pictorial space is meticulously divided and filled, evoking a sense of raw, visceral emotion. The gestural brushwork constructs configurations that convey a state of inner tumult and external turmoil. Within these compositions, there is an underlying sense of personal decision-making, suggesting an intimate dialogue between the artist and his creations. Over time, Prabir Kumar Biswas has actively engaged with the artistic community through workshops and seminars. His dedication to the craft has led him to exhibit his work both in India and internationally. Through his artistic endeavors, Biswas invites viewers to engage with a visual narrative that transcends the canvas, inviting contemplation and introspection into the complexities of human experience and expression.



Hawker
Acrylic on Canvas
30 x 30 inches
2005



Leisure Time
Acrylic on Canvas
30 x 30 inches
2006



NIRMALENDU DAS (b.1951)

Born in West Bengal, Dr. Nirmalendu Das is a former Professor in Graphic Art, at Kala Bhavana, Santiniketan Visva Bharati University. He completed his BFA from Kala Bhavana, Visva Bharati University, and further pursued an MFA in Graphic Art from

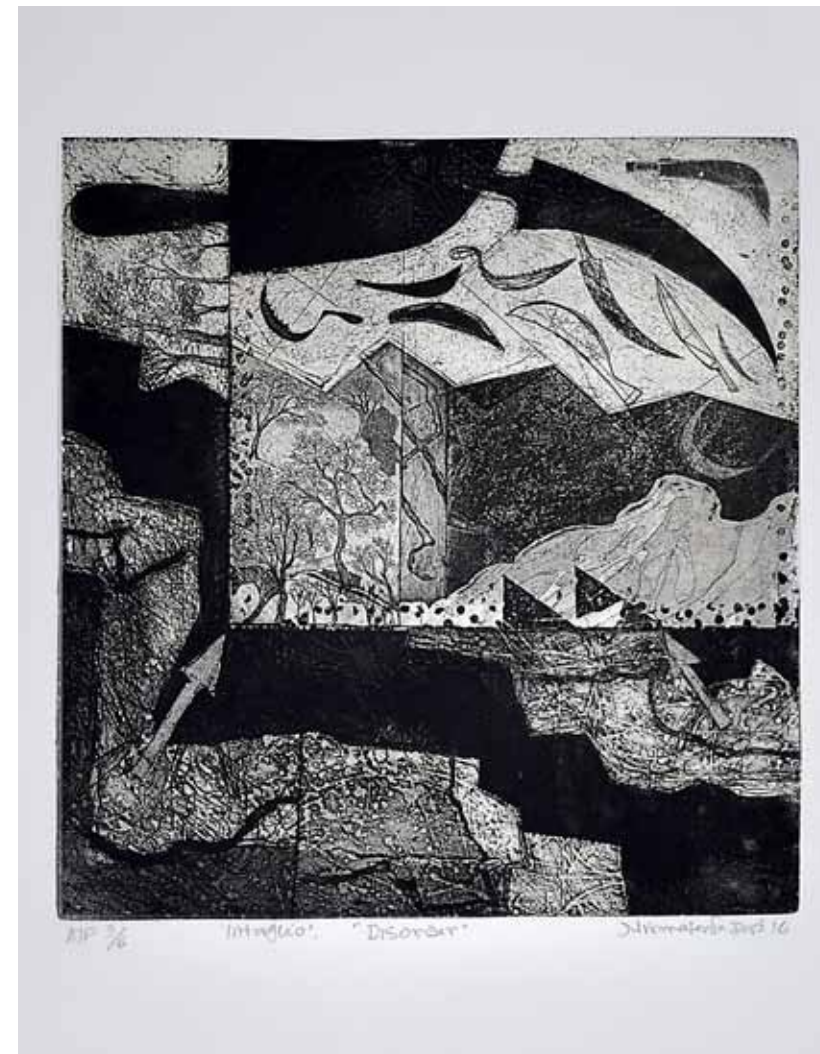
Vadodara, and a Ph.D. in Graphic Art from Visva Bharati University. He is a Founder member of “The Realists”, Santiniketan.

He has had numerous group and solo exhibitions of prints and paintings in India & abroad and participated in several Printmaking workshops/ Demonstrations in India & abroad. Besides this he Delivered illustrated talks/lectures on Indian Printmaking/Pedagogy of Art; in India and abroad and he has published numerous articles on Printmaking. His works adorn the collections of Public and Private Museums & galleries in India and Abroad. In Santiniketan, he works and resides.

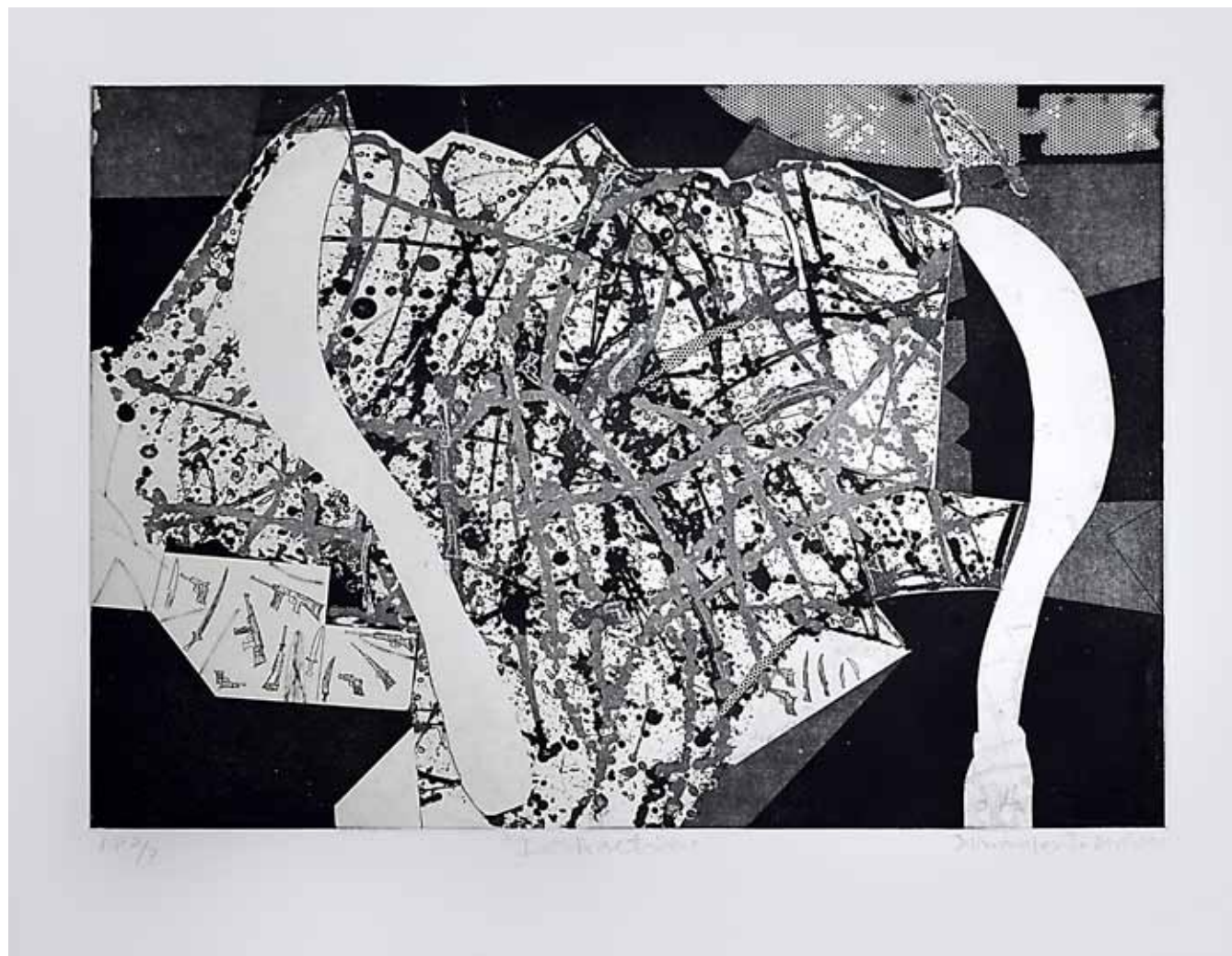
Artist Statement

Printmaker Nirmalendu Das stands as a distinguished figure in the realm of graphic art, having served as a Professor at Kala Bhavana, Santiniketan, within the esteemed Visva Bharati University. Revered for his exceptional contributions to the field, Das holds the distinction of being the first individual in India to attain a Ph.D. in printmaking, a testament to his unparalleled expertise and commitment to the craft. Moreover, he is the visionary founder

member of a collective known as "The Realists." Das's artistic endeavors transcend conventional boundaries, with a pronounced inclination towards addressing pertinent sociopolitical narratives. Through his diverse body of work, he adeptly navigates an array of mediums, thereby fostering a profound dialogue between art and the prevailing societal milieu, thereby solidifying his legacy as a luminary in the annals of Indian printmaking.



Disorder
Intaglio
20 x19 inches, AP 3/6
2016



Destruction
Intaglio
17 x 22.5 inches, AP 2/7
2011



NANDA DULAL MUKHERJEE (b.1952)

Nanda Dulal Mukherjee, born in 1952, is a distinguished artist with a rich educational background. He completed his Bachelor of Fine Arts (BFA) and Master of Fine Arts (MFA) at Kala Bhavana, Visva Bharati University, Santiniketan, from 1971 to 1978. During this period, his exceptional talent was recognized and he was honored with a Cultural Scholarship by the Ministry of Culture from 1976 to 1978. Mukherjee's artistic achievements have garnered significant acclaim. In 1977, he received prestigious awards from both the Academy of Fine Arts, Kolkata, and the Birla Academy of Art and Culture, further solidifying his standing in the art community. Since 1976, he has actively participated in numerous exhibitions, showcasing his work to a wide audience. His commitment to artistic growth and cultural exchange is evident in his participation in various art workshops, both in India and abroad. This global perspective is further enriched by his visits to esteemed museums in the United Kingdom and France, where he undoubtedly drew inspiration from the diverse artistic traditions and cultural heritage on display. Mukherjee's influence extends beyond his artistic practice. He has also served as the Principal of Kala Bhavana, where he undoubtedly contributed to the academic and creative development of students under his guidance. Currently, he resides in the idyllic town of Santiniketan, West Bengal, where the natural beauty and cultural richness continue to inspire his artistic endeavors.

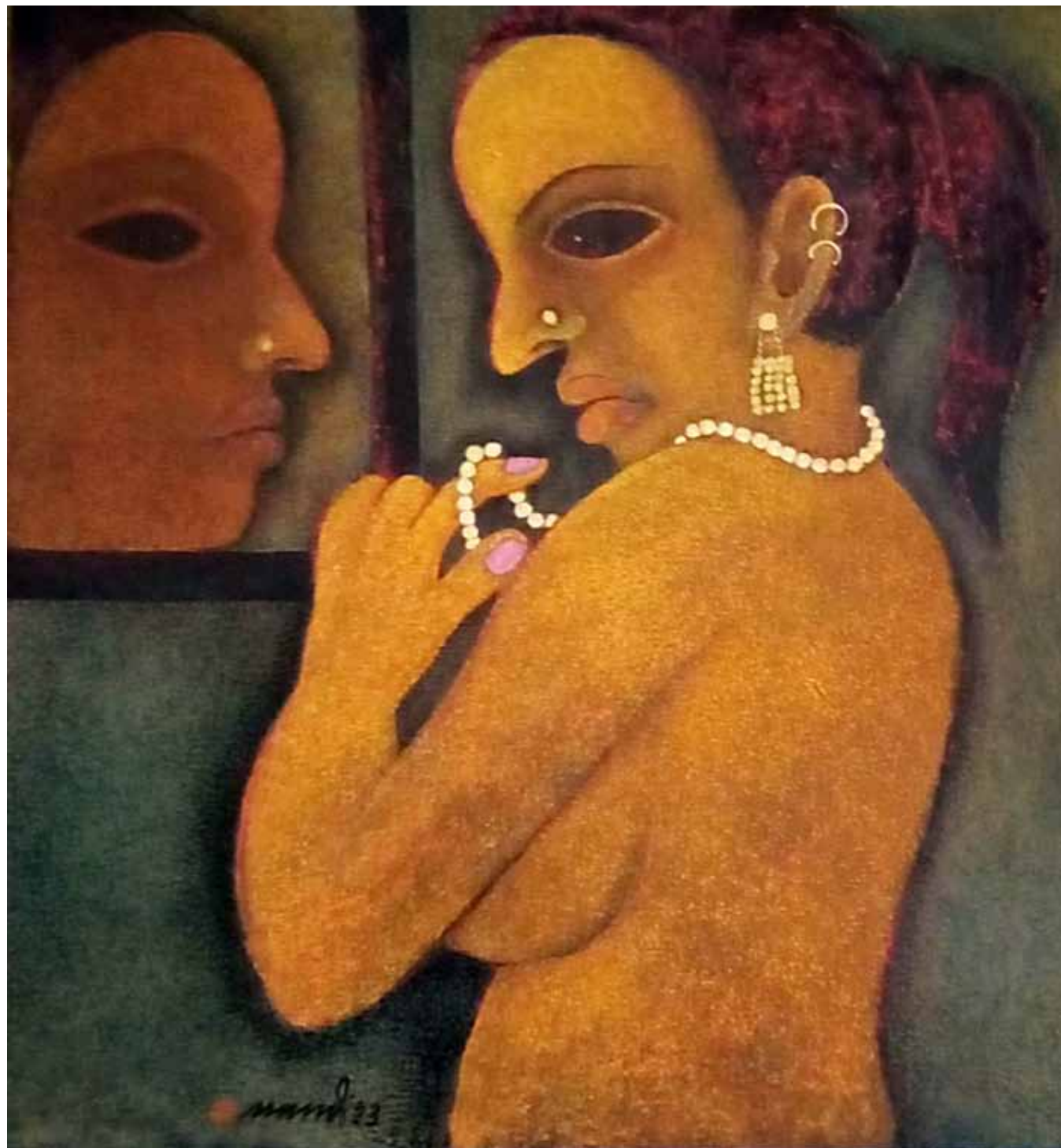
Artist Statement

Nanda Dulal Mukherjee's significance within the academic and artistic community of Visva-Bharati University in Santiniketan, West Bengal, cannot be overstated. As a distinguished professor, Mukherjee has contributed significantly to the intellectual

discourse and pedagogical practices of the institution. His scholarly pursuits have undoubtedly enriched the academic landscape, fostering a culture of critical thinking and creative expression. Mukherjee's prowess as a painter adds another layer of depth to his multidimensional persona. His artistic endeavors are characterized by a remarkable spontaneity and a profound sense of power, reflecting not only the enchanting ambiance of Santiniketan but also his profound connection with humanity at large. Through his paintings, Mukherjee demonstrates a keen sensitivity to the nuances of human experience and a remarkable ability to translate these sentiments onto canvas. Nanda Dulal Mukherjee's contributions to Visva-Bharati University and the world of art are emblematic of a scholar-artist whose intellectual and creative endeavors converge harmoniously. His paintings serve as a testament to the profound impact of environment on artistic expression, while also bearing witness to the enduring and universal aspects of human experience.



Untitled
Tempera on Nepali Paper
18 x 4 inches
2020



Necklet
Tempera on Nepali Paper
12^{1/2} x 11^{1/2} inches
2023



Untitled
Drawing, Ink & Brush
10 x 10 Inches
2018



KRISHNENDU BAG (b.1954)

Krishnendu Bag is a Former faculty of the Department of Design, Kala-Bhavana, Visva-Bharati. Graduated with a BFA from the Department of Design, Kala-Bhavana, in 1984. Major exhibitions and publications include participation in the KSDT (Korea Society of Design Trend) International Invitational Design Exhibition in the consecutive years of 2014, 2015, 2016 and 2017, twice a year. Participated in the International Art workshop at the Art Gallery of Silpakorn University, Bangkok, Thailand, and at the Faculty of Fine and Applied Arts, Burapha University, Thailand for the Thai-India Art and Cultural Exchange

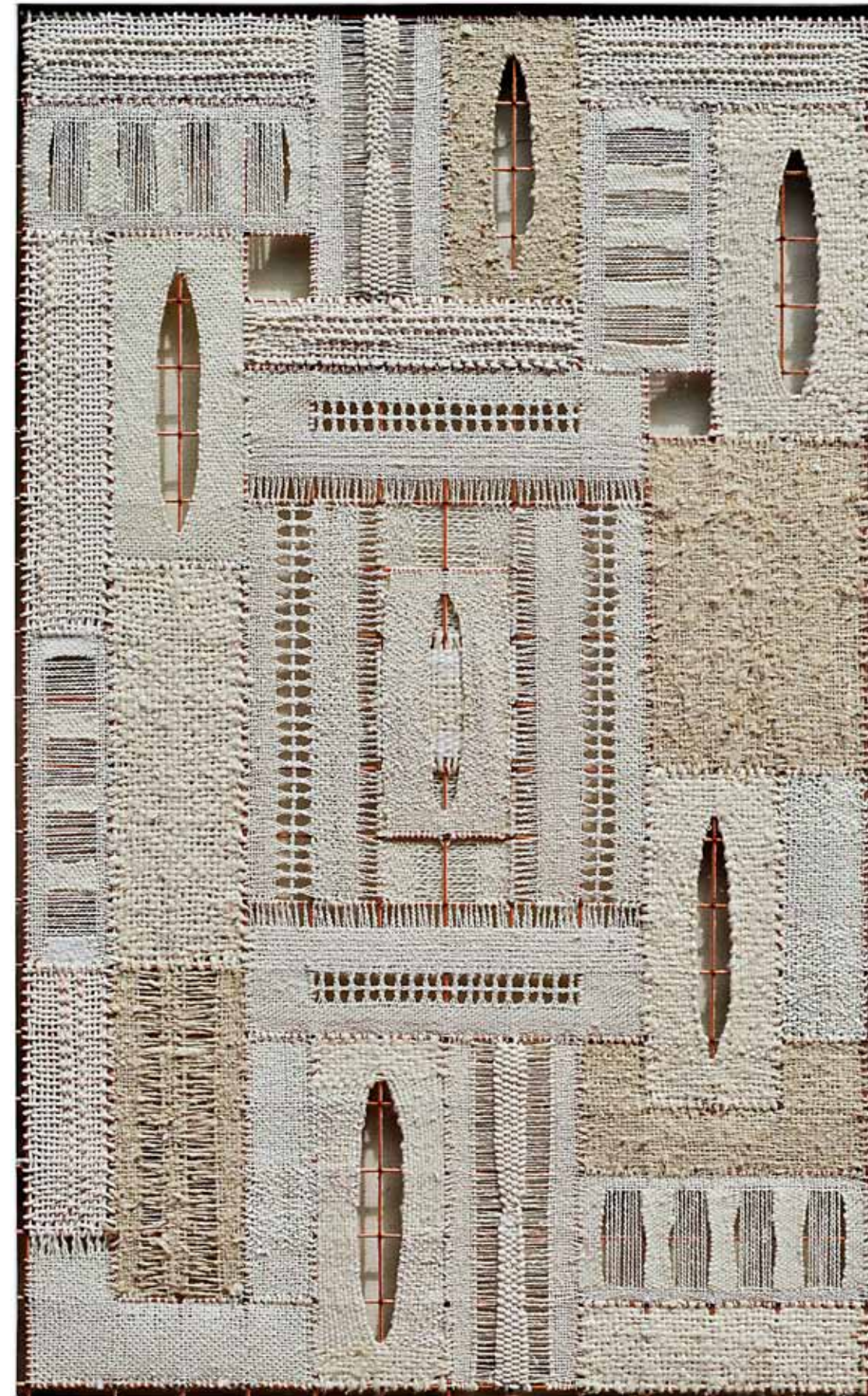
Programme in 2009. Presented a paper named "Frame Fibre Art: Beyond Tapestry" in 2014, on the occasion of a presentation by visiting experts and faculty members, students of KHIO, Oslo, Norway, and Kala-Bhavana and participated in the following workshop. Important contributions and achievements include introducing the advanced Weaving technique, introducing the Vegetable Dyeing technique, and Kalamkari, reviving the Tie-and-Dye technique, and introducing the use of innovative unconventional pens in the Kalamkari technique in the BFA and MFA course to create a productive curriculum. He is Expert in Vegetable Dye application in Textile, Batik, Kalamkari, Tie-&-Dye, Block printing, and Fibre Art, Weaving and his Area of teaching is Vegetable Dye application in Textile, Batik, Kalamkari, Tie-&-Dye, Block printing, Fibre Art, and Weaving.

Artist Statement

Krishnendu Bag is a true virtuoso in the realm of textile artistry, specializing in the application of vegetable dyes. His mastery extends across a diverse range of techniques, including Batik, Kalamkari, tie-&-dye, Block printing, as well as Weaving. Drawing inspiration from the rich legacy of Santiniketan style, his creations bear the hallmark of this venerable tradition, while also seamlessly blending with the natural surroundings. Krishnendu's art is a harmonious fusion of skill and creativity, where he deftly employs natural dyes to breathe life into his canvas. Through his teachings, he imparts not just technique, but also a profound understanding of the symbiotic relationship between art and nature, leaving an indelible mark on the world of textile craftsmanship.



Parallels of Thought, Kalamkari with Natural/Vegetable Colour, 31 x 20 inches, 2019



Different Kinds of Peace Energy
Textile Frame Mural
31x 20 inches



K. S. RADHAKRISHNAN (b.1956)

K. S. Radhakrishnan, a distinguished sculptor hailing from Kottayam, Kerala, embarked on his academic journey at Visva-Bharati University's esteemed Kala Bhavana in 1974, culminating in the attainment of a bachelor's degree in 1979. Notably, he was accorded a national scholarship by the Indian government in 1978 while still a student, underscoring his exceptional promise in the field. Subsequently, in 1981, he further distinguished himself by securing a master's degree from Santiniketan, further solidifying his scholarly trajectory. Among the numerous accolades adorning Radhakrishnan's illustrious career, a pinnacle moment was marked by the receipt of the prestigious award for finest sculpture from the Birla Academy of Art and Culture in Calcutta in 1980. This recognition served as a testament to his consummate mastery of the craft. Additionally, in 1981, he was bestowed with a research grant from Lalit Kala Akademi, affording him the opportunity to immerse himself in creative endeavors at Garhi Studios in New Delhi, a pivotal juncture in his artistic evolution. Radhakrishnan's artistic footprint spans the globe, with a myriad of his sculptures finding their rightful place in prominent locales such as Cotignac (France), London, Denmark, and Chicago. His eminence extends beyond the realm of private collections, as he has been commissioned to craft large-scale installations in significant cultural hubs including Dehradun, Bikaner, New Delhi, Goa, Santiniketan, and his cherished home state of Kerala. It is in the heart of New Delhi that Radhakrishnan currently both labors and resides, continuing to contribute his indelible mark to the world of sculptural artistry.

Artist Statement

Radhakrishnan's artistic oeuvre is characterized by diverse material experimentation, incorporating

molten bronze, beeswax, and plaster of Paris. This tactile engagement with materials underscores the paramount importance attributed to the physical process in his creative practice, a testament to his dedication to the craft. Under the tutelage of distinguished luminaries in the realm of modern Indian art, such as Ramkinkar Baij and Sarbari Roy Choudhary, Radhakrishnan underwent a formative period of mentorship. This influential mentorship played a pivotal role in cultivating a profound comprehension of artistic expression within him.

Radhakrishnan's bronze sculptures, which have garnered acclaim and recognition, serve as a conduit for the fundamental human instinct to communicate. Through the medium of the body's representation and form, his artworks resonate with viewers on a visceral level, offering a profound and evocative means of expression.



Maiya as Sharda
Bronze
37 x 26 x 24 inches
2009



Musui as Liminal Figure
Bronze
57 x 31.5 x 28 inches
2014



Tapasyi Tarangini - 1
Bronze
65 x 26.5 x 19.5 inches
2017



Tapasyi Tarangini - 3
Bronze
81 x 35 x 34 inches
2022



AJIT SEAL (b.1958)

Ajit Seal is a distinguished artist with a rich academic background in the field of visual arts. He completed his diploma in painting from the esteemed Govt. College of Arts & Crafts, Assam, and further pursued a master diploma in Graphics from Kala-Bhavana, Visva Bharati University. Ajit has showcased his artistic prowess in numerous exhibitions, including the 9th International Contemporary Art Exhibition in New Delhi, Graphics 85 at AIFACS, Lalit Kala Akademy, and exhibitions in Lucknow, Aligarh, Kanagawa (Japan), Norway, and Egypt.

Ajit's contributions to the art world have been acknowledged through various prestigious awards, including the Millennium All India Art Exhibition award by AIFACS, the Eastern Region Graphic Exhibition by AIFACS in Assam, and the Bishnu Pradas Rabha Award in 2023, the highest state honor in Assam. He has also actively participated in several art camps, notably the Eastern Region Graphics Workshop in Kolkata, the Graphic Workshop at Bharat Bhavan, Bhopal, and the Garhi Studio.

His exceptional works adorn the collections of prominent institutions such as the Chandigarh Museum, and Raj Bhawan in Assam, as well as in Egypt, Mexico, and various private and public collections in India and abroad. Currently, Ajit resides in Santiniketan and enjoys a well-deserved retirement after serving as an Associate Professor in the Graphic Department at Kala Bhavana, Visva-Bharati University, Santiniketan.

Artist Statement

Ajit Seal is a highly accomplished printmaker known for his distinctive approach to presenting traditional and spiritual themes through visual art. His works

emanate from a personal journey, reflecting a deep-seated quest for meaning and understanding. Ajit has enhanced his skills in various printmaking techniques, with a particular affinity for lithography and plate lithography. These mediums, along with acrylics on canvas and watercolors, serve as the foundation for his artistic expression. His creative process is characterized by a fluidity that aligns with the natural flow of his thoughts. Sometimes, ideas manifest gradually through the tapestry of everyday life. At other times, Ajit engages in prolonged periods of contemplation, allowing his concepts to mature and evolve before he begins to translate them onto his chosen printing surfaces. Ajit's artistic themes encompass a diverse range of subjects, including human forms, subjects inspired by Assamese manuscripts, elements from the natural world like flora and fauna, and abstract concepts. This breadth of inspiration showcases his ability to draw from a wide array of influences, resulting in a rich and varied body of work. In addition to lithography and plate lithography, Ajit also delves into other printmaking techniques, including etching and woodcut prints. This versatility allows him to explore a wide range of visual possibilities, further enhancing the depth and complexity of his artistic output. One notable facet of Ajit's artistic journey is his willingness to experiment with plate lithography. He has undertaken various approaches, particularly focusing on the size and application of multiple colors on the plate. This adventurous spirit and openness to innovation within his chosen medium are emblematic of Ajit's dedication and passion as an artist. His work continues to captivate and inspire, leaving a lasting impression on the world of visual art.



Essence III
Wood Engraving, 10.5 x 10.5 inches, A/P, 2021



The Touch
Wood Engraving
10 x10 inches, 2/10
2023



Talk
Wood Engraving
10 x10 inches, Ed. 1/10
2023



Vipralabdha
Wood Engraving
10.5 x 10.5 inches, A/P
2021



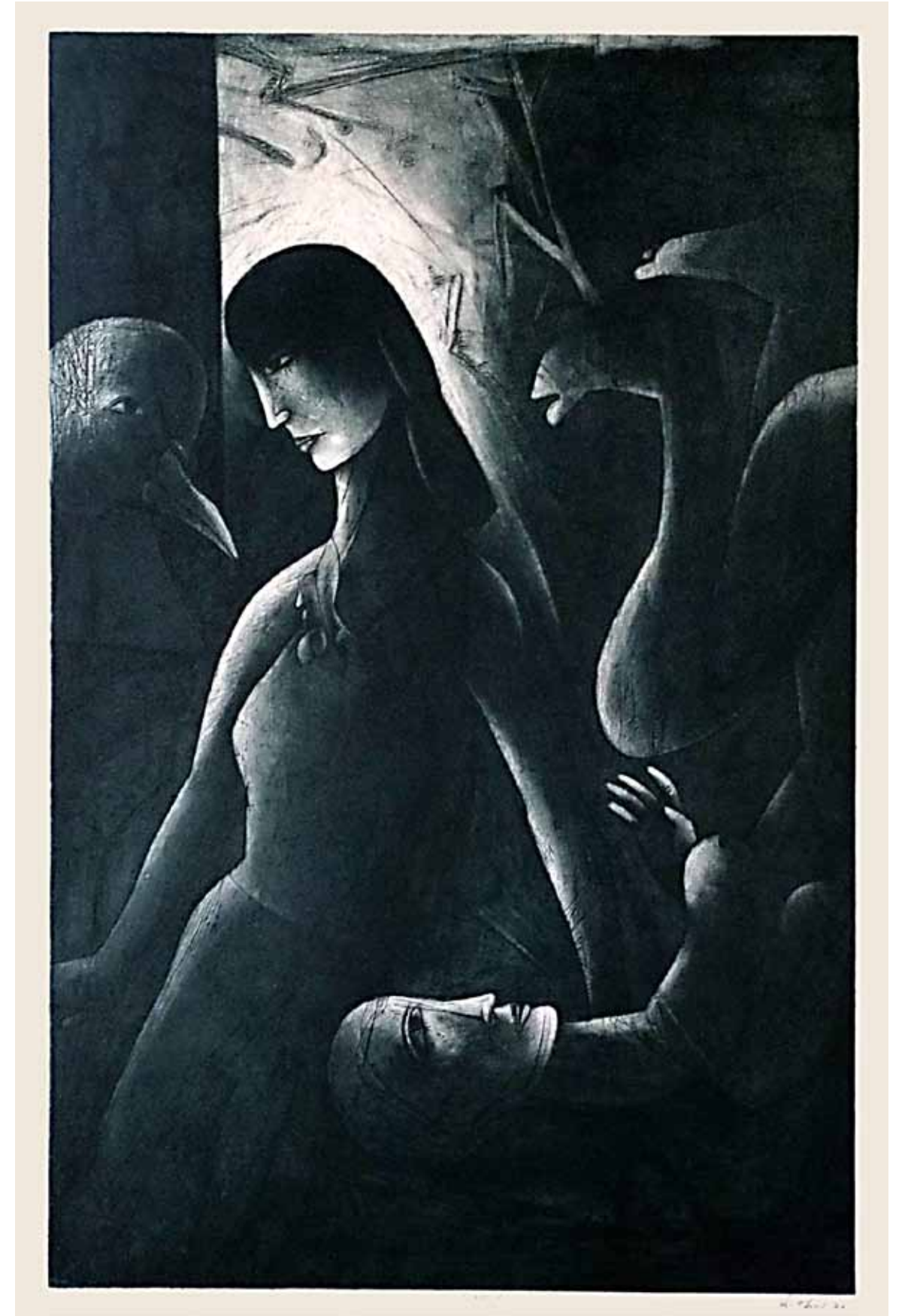
Untitled
Woodcut
9.5 x 9.5 inches
2023



Bud
Wood Engraving
10x10 inches, 2/10
2023



Allegory & Spring
Wood Engraving
10 x 10 inches, A/P
2023



Disguise
Etching
40 x 26 inches, A/P
2022



ALPANA DAWN SEAL (b.1959)

Alpana Dawn Seal, a practicing freelance artist born in Burdwan, West Bengal, has an extensive history of solo and group exhibitions showcasing her talent. In 1982, she participated in the Annual Exhibition of Contemporary Art at the State Academy in Kolkata and the All India Fine Art Exhibition in Kolkata. In 1983, she had a duet exhibition at the Academy of Fine Art in Kolkata and also participated in the 26th National Exhibition of Art at Lalit Kala Academy in New Delhi. In 1984, Alpana was part of the All India Art Exhibition in Raipur and received a national scholarship in pottery from B.H.U from 1984-86. In 1990, she participated in the 7th All India Art Exhibition in Manipur and the 1st Eastern Print Biennial in Bhubaneswar and Kolkata in 1990. Her solo exhibitions include showcases at the State Art Gallery in Guwahati, Assam in 1996, and at the Jahangir Art Gallery in Mumbai in 1997. Additionally, Alpana has been part of various group exhibitions, including those at the Academy of Fine Art in Kolkata in 1998, 2010, and 2014, as well as exhibitions at Rabindra Bhavana in Jamshedpur in 2011. In 2013, she participated in the All-India Women Artists Contemporary Art Exhibition in Chandigarh, and in 2015, she exhibited at the Rabindra Tirtha Gallery in New Town, Kolkata. Alpana's artistic journey also includes participation in a national ceramics camp at Santiniketan in 2017 and group shows in Kolkata in 2017, as well as exhibitions at Dhaka Art Gallery in Bangladesh and Kala Bhavana Praktonik in Kolkata in 2019. Over the years, Alpana has received recognition for her talent, including awards in the Annual Exhibition of Art at Birla Academy, Kolkata in 1982, and at the All India Art Exhibition in Raipur in 1984.

Artist Statement

Alpana Dawn Seal's artistic versatility is evident in her adeptness with various mediums, such as

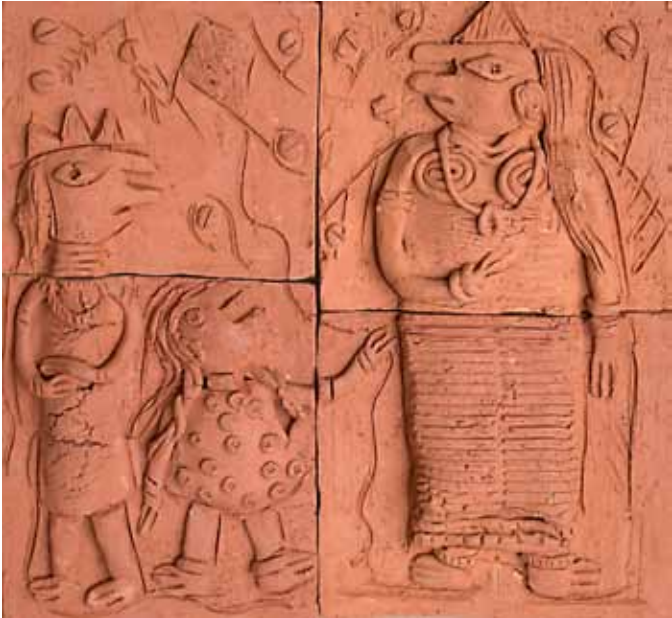
terracotta, paper pulp, and ceramics. This versatility allows her to explore and push the boundaries of artistic expression. By experimenting with different materials, Seal brings a unique and dynamic quality to her work. Central to Seal's artistic exploration is the human experience and the intricate tapestry of emotions that shape our lives. Her art delves into the depths of human existence, capturing moments of joy, sorrow, contemplation, and everything in between. This thematic focus grounds her work in a relatable and resonant context, inviting viewers to connect with the universal aspects of the human condition. One of the defining features of Seal's art is its vibrant and animated quality. Her pieces exude a palpable sense of life and energy, drawing viewers into a lively and engaging visual experience. This dynamism creates a sense of movement within her works, encouraging viewers to actively engage with and interpret the narratives she presents. Through her art, Seal excels at establishing a profound and meaningful connection with her audience. Her pieces transcend the confines of the canvas or sculpture, evoking emotions and thoughts in those who encounter them. This ability to evoke a response is a testament to Seal's mastery of her craft and her deep understanding of the human experience.



[a]



[b]



[c]



[d]

Nagar Darpan: Family Kaleidoscope
(Set of four)
Terracotta
(a) 12 x 10 x 0.5 inches
(b) 10.3 x 10.4 x 0.5 inches
(c) 10.5 x 11x 0.5 inches
(d) 10.5 x 10 x 0.5 inches
2023



[a]



[b]



[c]



[d]

Life World (Set of Four)
Paper Pulp
10 x 10 inches (each)
2017



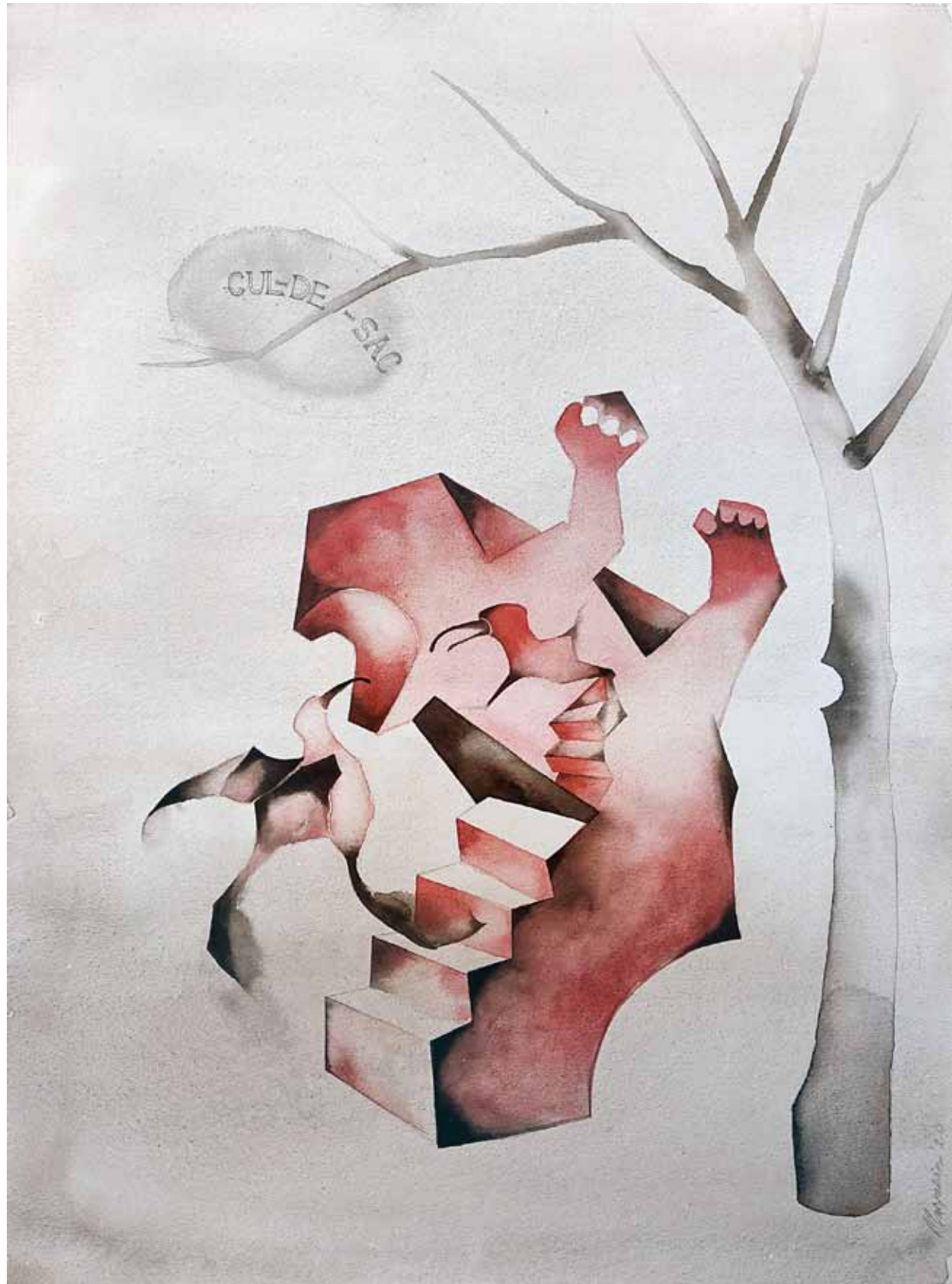
MAHJABIN IMAM MAJUMDAR (b.1970)

Mahjabin Imam Majumdar, born in 1970 in Dhaka, Bangladesh, pursued her Fine Arts education at Kala Bhavana, Santiniketan. Over the years, she has actively participated in various prestigious projects and exhibitions, showcasing her artistic prowess. These include events such as 'Across the Boundaries' at Zainul Gallery, Faculty of Fine Arts in Dhaka, and 'Synchrome' organized by Akar Prakar at Tao Art Gallery in Mumbai. Her work was also featured in the multimedia exhibition 'Khyal: Music and Imagination' organized by Durham University in the UK, as well as 'Land'-Origin: Thereafter, curated by Amit Mukhopadhyay at Art Konsult Gallery in Delhi. Mahjabin Imam Majumdar's artistic journey extends to international platforms, with exhibitions like 'Silt of Sentiment' featuring three women artists in New York, USA, and a group show of Modern & Contemporary Indian art curated by Dr. Rebecca M. Brown at the College of New Jersey Galleries & Oglethorpe University Museum of Art in Atlanta, USA. Notably, her work was also presented at the India Art Fair in Delhi in 2023, represented by Ganges Art Gallery based in Kolkata.

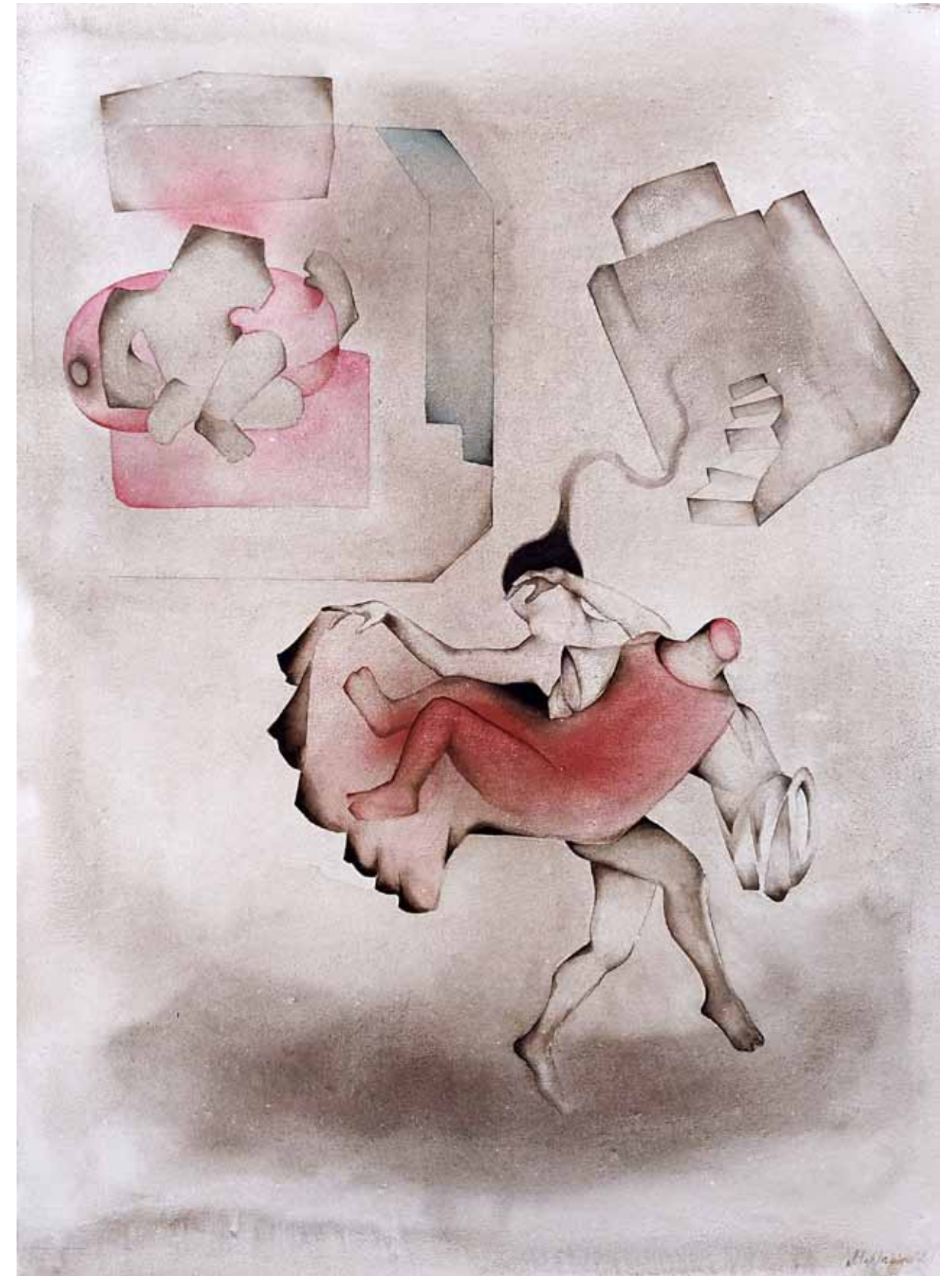
With three solo exhibitions to her credit, Mahjabin has demonstrated her artistic prowess through shows titled "Sound Of Silence," organized by Sarjan Art Gallery in Baroda, and "The Missing Tales" and 'Faltering Repose,' both curated by Ganges Art Gallery in Kolkata. Her artistic contributions have been recognized and her work is now held in esteemed collections at the Rubin Museum in New York, USA, and the Durham University Museum in the UK. Currently, the artist resides and continues to create in the inspiring surroundings of Santiniketan, India.

Artist Statement

According to her, art is not just about representing physical entity of an abstract concept, it is a space where you question, speculate and entice dialogue by using a language of narrative investigation which is not essentially naturalistic in their representation, with her art she try to contest and renegotiate boundaries found in social and political sphere where the underlying thread is an attempt to decipher binary concepts of space. She is essentially a figurative painter; the body as both object and subject has a central place in her work. The organic growth of form, the innermost secrets of their body, be it a human or a bird or an anthropomorphic creature they all deal with the duality of life & death, conformity & contradiction. Obscurity & identity over lap each other within her work space. The desire to create an alternative space where one can belong, can rest, is perhaps born out of her memories & associations with the two places at the same time, the co-existence of her immediate surroundings, what she see, feel, the everyday with the memory & the bitter-sweet sense of loss and dilemma of homeland are caught between the overlapped spaces of estrangement & togetherness, she continue to straddle the two worlds. She want her work to live in such a twilight zone of sensibility.



Tyrant Bird
Water Colour on Paper
30 x 22 inches
2020



Sahir, the Illusionist
Water Colour on Paper
30 x 22 inches
2021



ARCHANA DAS (b.1974)

Archana Das is an Assistant Professor at the Department of Design Ceramics & Glass Kala Bhavana, Visva Bharati Santiniketan. She is a recipient of the Junior Fellowship Ministry of H R

D Department of Culture Govt. of India Lalit Kala Academy Scholarship (Garhi Research Grant) New Delhi. State Scholarship for Higher Education by U.P. State Lalit Kala Academy, Lucknow. Three Time selections in National Exhibition of Art Lalit Kala Academy New Delhi, Second International Beijing Art Biennale China, Ceramist of the Year award India Habitat Center & Delhi Blue Pottery New Delhi, 26th Annual Exhibition of Art State Award Lalit Kala Academy Lucknow.

Artist Statement

Art is a kind of synthesis of imagination, realism, thoughts, emotions, and events that are beautifully found in depiction. She thinks that diversity in nature is a unique specialty and due to this, it looks rich and grand. According to her view, an artist must display this kind of diversity via his or her creations. This results in the creation of art which tries to touch some new aspect of life. In her creations, realism is reflected in abundance. This is like the way the heart interacts which displays beauty and strength and which only tries to seek and interact with beautiful entities.



Untitled-1
Stoneware Ceramic
17.5 x 21 x 3 inches
2023



Untitled-2
Stoneware Ceramic
22 x 13 x 6.5 inches
2023



Untitled -3
Stoneware Ceramic
17.5 x 13 x 9.5 inches
2023



Untitled -4
Stoneware Ceramic
19 x 10 x 6 inches
2023



BHAVNA KHAJURIA BASUMATARY (b.1974)

Art educator, mentor and administrator with 25+ years of experience facilitating learning in the fine arts focusing on ceramic art. Specialist in ceramic art with in-depth knowledge of ceramics, communicating visual ideas through Sculpture and murals as a medium for creating art. Seeking to leverage my passion and expertise as an Assistant Professor & Vice Principal (campus) at Kala-Bhavana, Visva-Bharati University, and earlier as an Art teacher at Mayo College Girls' School, Ajmer, Rajasthan, with experience achieving knowledge of Art education and management. Pursued MFA in Ceramics with a major in Sculpture from the Department of Design at Kala-Bhavana, Visva-Bharati University, Santiniketan. Exhibited extensively over the years at the 63rd National Exhibition of Art, Cultural Centre, Srinagar (J&K). An 'International Art Fair', Murshidabad, Mayo College Ajmer, Birla Academy of Art & Culture, Kolkata, Emami Art, Kolkata, Hyderabad Literary Festival, Kalashetra Guwahati, Academy of Art & Culture, Kolkata, Meghalaya Art festival, Shillong, Nandan Art gallery, Santiniketan, Kalakriti gallery, Hyderabad, Lalitkala Academy, Chennai, Lalit kala Academy, Patna, Indian Council for cultural relations, Kolkata, Lalit Kala Academy, Rabindra Bhavana, New Delhi, Lalit Kala Academy, Jaipur, Jawahar Kala Kendra, Jaipur, Viraj Art Gallery, Jammu and Information Centre, Ajmer Rajasthan. Published papers and participated and presented papers in International and national Webinars, seminars, and symposiums. Attended and conducted/coordinated multiple workshops.

Artist Statement

Bhavna's artistic style is a vibrant tapestry woven from the threads of her worldly experiences and rich cultural encounters. She draws inspiration from her

travels and the diverse tapestry of socio-cultural influences, allowing her works to transcend mere realism and offering a glimpse into a realm where imagination and reality intertwine. Bhavna invites the audience on a visual journey guided by her command of space and perspective, exploring the depths of cultural narratives and the limitless possibilities of artistic expression. Through her keen appreciation for food culture and bold material experimentation, she breathes life into her creations, and each artwork becomes a testament to her ability to blend form and function. This invites viewers to touch, feel, and savor the essence of her art, transcending mere realism with vibrant threads of worldly experiences and cultural encounters.



Untitled
Glazed Stoneware and Dhokra Casting
25 x 10 x 10 inches
2023



Untitled
Glazed White Body
12 x 25x 13 inches
2020



Untitled
Glazed Stoneware
5.5 x 43 x 9.5 inches
2023



S.K. SAHAJAHAN (b.1974)

Sk. Sahajahan is an accomplished artist and currently an Assistant Professor at Kala Bhavana, Visva Bharati, Santiniketan. He completed his education at Visva Bharati, earning a 1st class Diploma in Fine Arts (Painting) in 1997 and a 1st Advanced Diploma in Fine Arts (Painting) in 1999. Since his first solo exhibition in 2004 at the Academy of Fine Arts, Calcutta and Nandan Gallery, Santiniketan, he has showcased his work in numerous exhibitions across India and internationally. One of his recent solo exhibitions, titled 'Wounded Realms: Images of Concern,' was held at Bihar Museum, Patna (29

September-16 October, 2019) and The Harrington Arts Centre, Calcutta (10-21 January 2020), presented by Bihar Museum, Patna, Arthshila; Patna, and The Seagull Foundation for the Arts, Calcutta. Sahajahan has received several accolades, including the Merit Scholarship from Visva Bharati, Santiniketan (1993-1998), the Avanika Award with a Bronze medal (1998), and grants from the Elizabeth Green Shield Foundation, Canada (1998 and 2002). His works have been featured in significant auctions, and he was also part of the documentary film "Pop Art in Kolkata-New Art on the Ganges," which was showcased on Swiss National Television in 2015. Sahajahan resides and creates his art in Santiniketan.

Artist Statement

S.K. Sahajahan's artistic vision is a remarkable fusion of imagination and observation. He skillfully crafts his compositions to invite viewers into a world that transcends the ordinary, inviting them to contemplate the deeper facets of human existence. With meticulous attention to detail, he expertly incorporates elements of fantasy and illusion, imbuing his works with a sense of wonder and intrigue. The natural world serves as both muse and mentor for Shahjahan. He draws from its diverse and ever-changing beauty, weaving its textures, forms, and rhythms into the fabric of his creations. This profound connection to nature lends an organic authenticity to his art, evoking a sense of harmony and balance. Through his work, Shahjahan becomes a storyteller, narrating the complex interplay of forces that shape our world.



Santiniketan Landscape
Mixed media (Reverse Painting)
24 x 48 inches, 2020

His pieces serve as a mirror reflecting the human experience, offering poignant insights into our strengths, vulnerabilities, and the often-delicate equilibrium between the two. Each brushstroke and hue are a deliberate choice, a means by which he conveys his interpretations of the world's myriad conditions. Sahajahan's use of vibrant and dynamic colors is a testament to his mastery of the visual language. These hues pulsate with energy, infusing his compositions with a palpable vitality. They evoke emotions, spark contemplation, and invite viewers to engage with the underlying narratives. In essence, S.K. Sahajahan's art is a celebration of the human spirit, an exploration of the delicate dance between reality and imagination, and a heartfelt commentary on the world we inhabit. His work is an invitation to perceive, reflect, and ultimately, to appreciate the intricate beauty that surrounds us.



Santiniketan Landscape
Mixed media (Reverse Painting)
24 x 48 inches
2020



SANDIP BAUL (b.1976)

Sandip Baul Born in Bokaro (Jharkhand), completed his MFA in Ceramic Design from Kala Bhavana in 2004. Currently, he is a Technical Assistant in Ceramics in Design Department, at Visva Bharati University. He has 12 years of experience and with impeccable aesthetic craftsmanship. He has participated in several national and regional

exhibitions and workshops in India. Recently his Bangladesh art exhibition ended.

Artist Statement

Sandip Baul is an artist whose creative exploration is deeply rooted in the world of ceramics. Through his work, he embarks on a journey of experimentation, delving into various life realms. His artistic process is characterized by a keen focus on texture and color, elements that play a crucial role in shaping his unique artistic vision. Baul's mastery over ceramics enables him to push the boundaries of the medium, transforming clay into expressions of his creative imagination. His art is a testament to the nuanced interplay between form and surface, where textures breathe life into the pieces, evoking a tactile and visual experience for the viewer. In addition to his ceramic endeavors, Baul displays a versatility in his practice, extending beyond ceramics to explore diverse mediums. This multidisciplinary approach allows him to expand the scope of his artistic repertoire, creating a dynamic body of work that resonates with a wide audience. Through his art, His commitment to pushing the boundaries of ceramic artistry and his willingness to explore various mediums underscores his dedication to the craft and his ongoing pursuit of artistic excellence.



If underwater, Ceramics, 15.3 x11.8 inches, 2023



They are friends, Ceramics, 65 x 16.5 inches, 2023



ARPAN MUKHERJEE (b.1977)

Arpan has participated in several international and national-level exhibitions and workshops. He has given lectures and conducted numerous workshops on printmaking and photographic history. Before the pandemic, three different bodies of his works were showcased at the Chennai Photo Biennale, Kolkata International Photo Festival, Lisue Photo Festival, China, and Serendipity Arts Festival. A new body of work from a long-term project was exhibited at Alliance France, New Delhi. Recently, he has been

engaged in research and printing modern albumen and salt prints from 19th-century archaeological photographs in collaboration with the British Library and CSMVS, Mumbai. These works were on display in CSMVS until May 2023.

Arpan has received a BFA & MFA in printmaking and is presently teaching as an associate professor in printmaking at Visva-Bharati University, Santiniketan. He co-founded Studio Goppo, a photography research studio at Santiniketan that specializes in the historical photographic process.

Artist Statement

Arpan's work is deeply rooted in his everyday experiences and his personal interpretations of the world around him. Through research, documentation, and archiving, he critically examines the discrimination, political and economic state of society. His works are process-based, and he often uses the 19th-century photographic process to express his artistic vision.

The history of materials and processes of 19th-century photography fascinates Arpan as an artist. He works and explores the artistic possibility with the 19th-century photomechanical process. He investigates by looking at photographic documentation, history, chemistry, and design. He uses his research and experimentation as a tool for his expression.



Sisir Bindu (The Due Drops)
Silver gelatine glass plate negative, printed on Hahnemuhle Photo, 200gsm, Pigment Based Inkjet
A series of Ten images
11.5 x 11.5 inches (each)
2020 to 2023





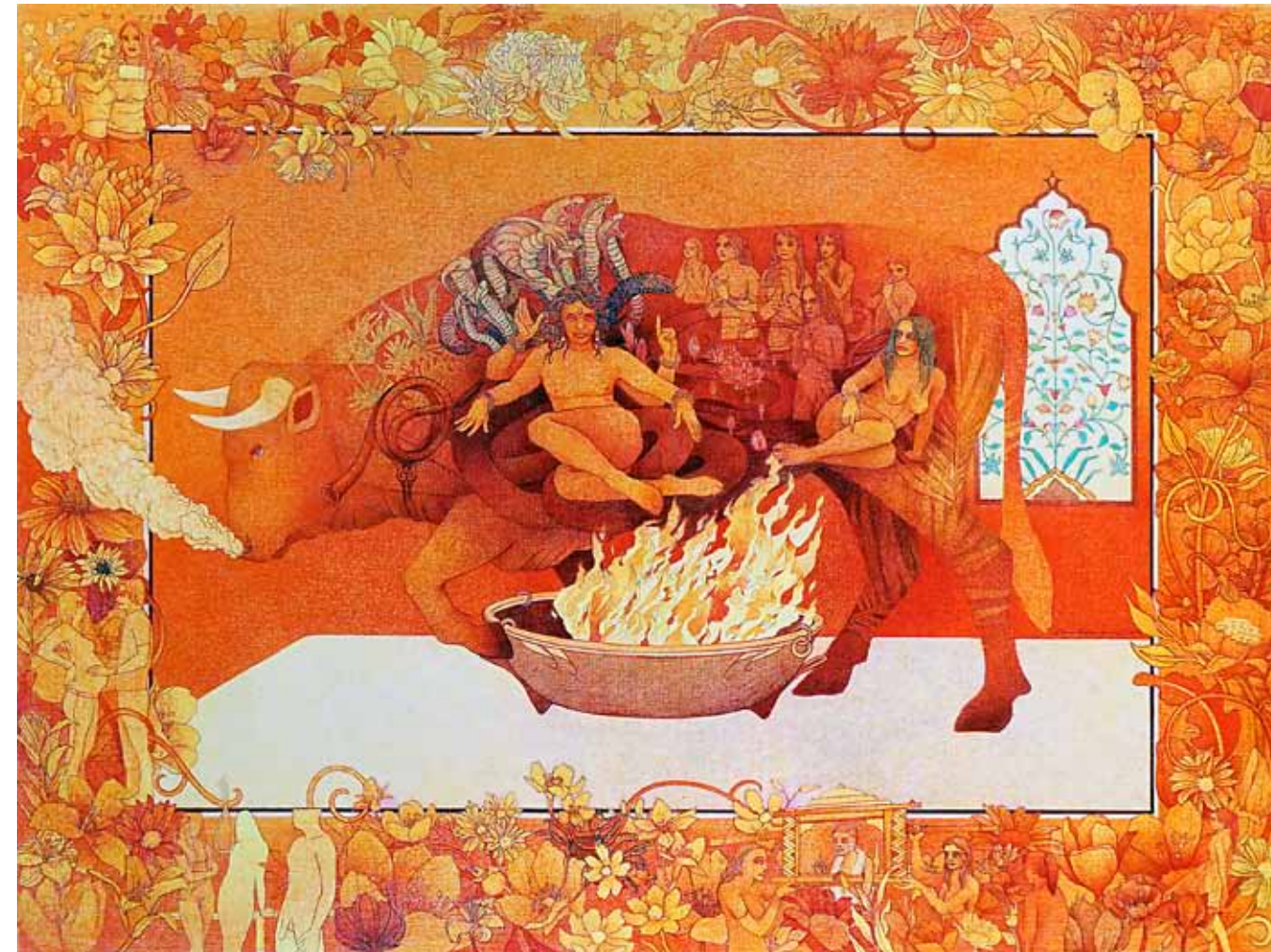
ATANU PRAMANIK (b.1980)

Atanu pursued his graduation & post graduation from Kala Bhavan, Santiniketan, Visva Bharati University. Though his specialized area was printmaking, He has an interest in Painting and sculpture. He received awards from National Scholarship for 2005-2007 given by the Government of India, Ministry of Culture, New Delhi & Merit Scholarship for 1999-2000, 2000-2001, 2001-2002, 2002-2003 given by Visva Bharati University, Santiniketan. He received the Gold Medel Award (East Zone) in the Kalanand Art Contest given by Prafulla Dahanukar Art Foundation in 2016 for sculpture and in 2017

for Printmaking. He also received a Bajaj Auto Ltd. Fellowship for Sculpture & Printmaking in the Kalanand Art Contest of Prafulla Dahanukar Art Foundation in 2016 & 2017. He attended lots of national Printmaking Camps and painting workshops in Chandigarh, Noida, Hyderabad, Rajasthan, New Delhi, and Vishakhapatnam. He took part in several group shows and participated in Chennai, Pune, Hyderabad, Kolkata, New Delhi, Chandigarh, Baroda, Santiniketan, Karnataka also participated in International Print Exhibition, Marmara University, Istambul, Turkey, International Triennial Print Exhibition, Crako, Poland, International Biennial Print Exhibition, Bharat Bhawan, Bhopal and many annual exhibitions in India & abroad. His artworks are displayed in several public and private collections all over the world. Currently, He is living and working in Santiniketan.

Artist Statement

Atanu Pramanik is a renowned artist based in Santiniketan, West Bengal. After a hiatus of ten years, he returned to the art scene with a fresh approach to depict contemporary social life. His works are characterized by vivid colors and a lively style, a departure from his previous oeuvre. Over the past five years, Pramanik has delved into the exploration of Indian culture and mythology's relevance in today's context. His art portrays immersive relationships between individuals, particularly emphasizing the duality inherent in human nature. Pramanik incorporates the faces of Bahurupis, folk performers



from Bengal, as symbolic elements in his works. These performers transform themselves into gods, goddesses, or mythological figures, engaging with their audience through painted faces.

Influenced by Rajput and Mughal miniature paintings, Persian designs, and folk narratives, Pramanik's art combines traditional Indian elements with a universal language. His works convey everyday life in a romantic manner, capturing the duality of human nature. Pramanik consciously arranges layers of images from various historical periods to make his voice accessible on a global scale.

Waiting for Rebirth-II
Ball Pen on Antifungal Canvas
35 x 47 inches
2022



My Garden
Ball Pen on Antifungal Canvas
30 x 60 inches, 2022



specific installation, performance, and community-based projects. She is a Post-Graduate from Dept. of Painting, Faculty of Fine Arts, M.S. University of Baroda, Gujarat, India. She has participated in several art exhibitions, workshops, performances, and seminars in India and abroad including South Korea, the UK, and Bangladesh.

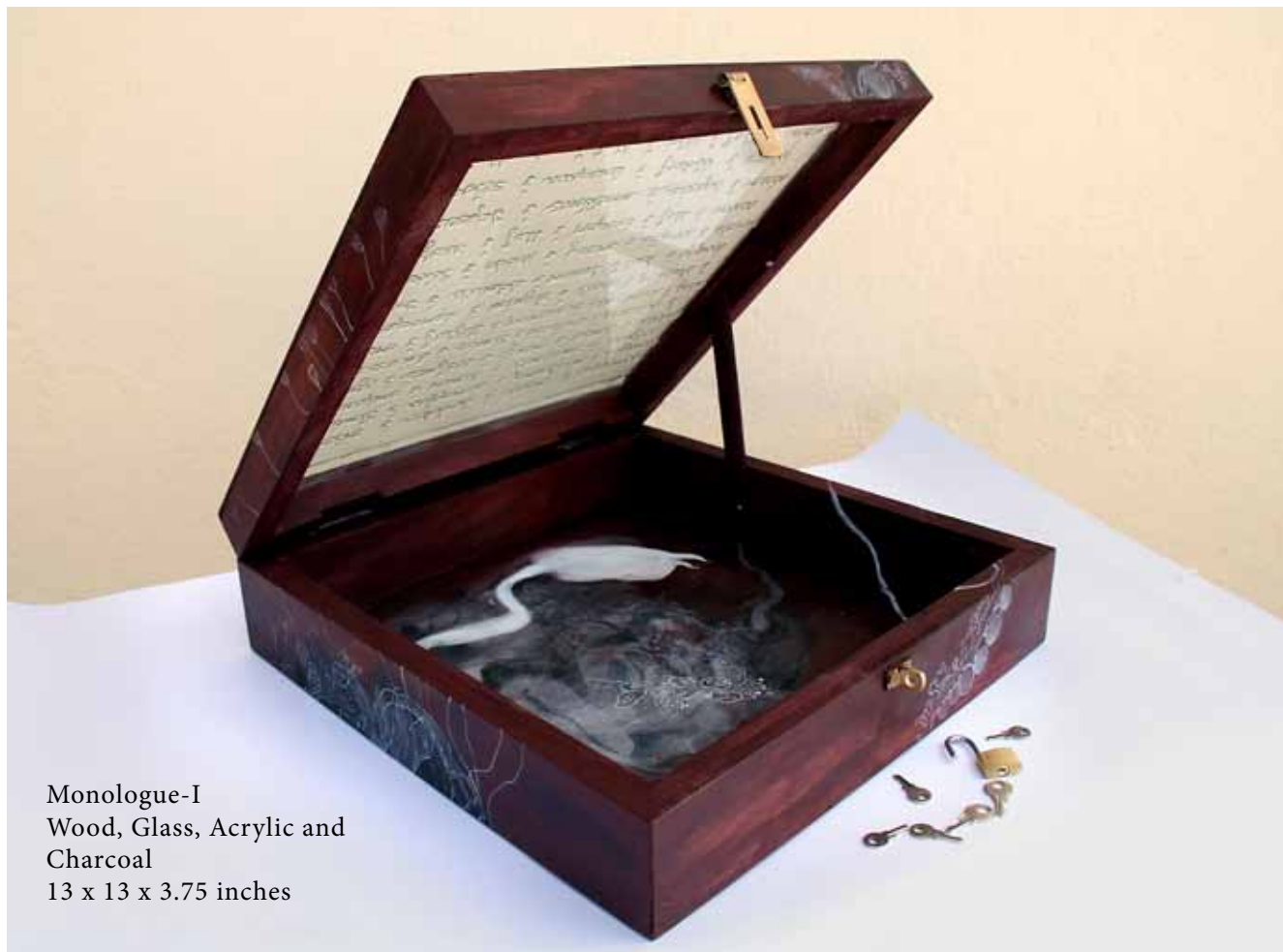
Artist Statement

Dharitri's works are intimate and depict personal experiences and memories that try to articulate the existence of an individual as a woman in social and cultural situations. The work process deals with individual or collective approaches to negotiate the dichotomies of gender, class or individual identity, questioning the stereotype and the taboos around it.

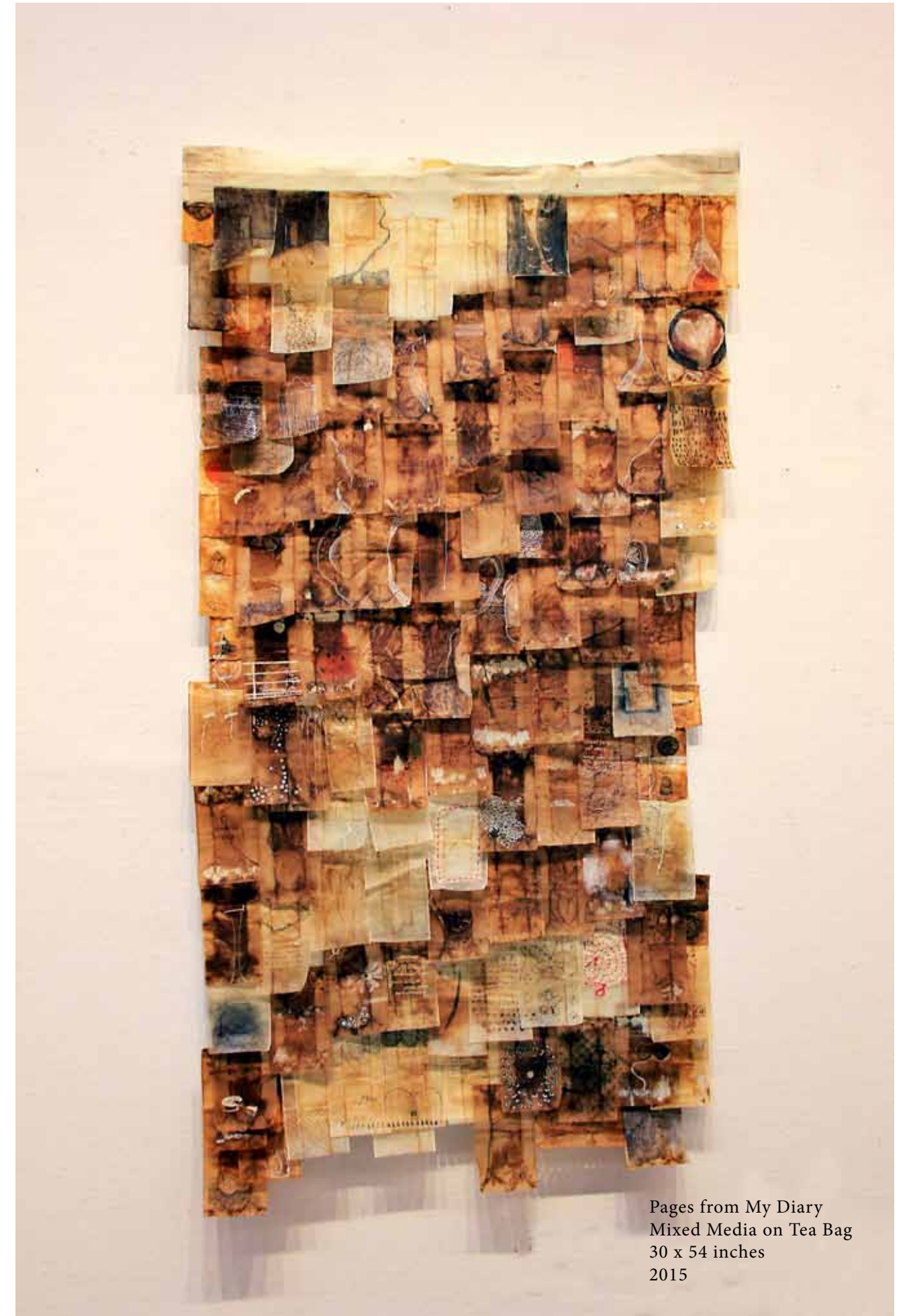
DHARITRI BORO (b.1982)

Dharitri Boro has been working as an Assistant Professor of Painting at Kala-Bhavana, Visva-Bharati University, Santiniketan, West Bengal for the last 10 years and is a practicing artist in the field of Visual Arts. Her work process encompasses different techniques, mediums, and materials and the execution ranges from drawing, and painting to site-

The current engagement of her art practice attempts to explore the traditional and socio-cultural linkages of a community to various issues related to gender, class, and environment through dialogical art practice. Her recent projects try to deal with the collaborative working process with different indigenous and rural communities to create dialogue around sustainability, ecology, socio-cultural and environmental issues, and art.



Monologue-I
Wood, Glass, Acrylic and
Charcoal
13 x 13 x 3.75 inches



Pages from My Diary
Mixed Media on Tea Bag
30 x 54 inches
2015



KUMAR JASAKIYA (b.1985)

At present Kumar Jasakiya is as an Assistant Professor at the Department of Painting, Kala-Bhavana, Visva-Bharati University, Santiniketan, West Bengal. He completed his Bachelor of Visual Arts in Painting (2007) and Master of Visual Arts in Painting (2009) from the Maharaja Sayajirao University of Baroda. He has had numerous group exhibitions at Gujrat, Mumbai, Bangalore, and West Bengal and participated in several workshops/Demonstrations at Delhi, Gujrat, Mumbai, Bangalore, and West Bengal. Kumar's accolades include an award Inlaks Fine Arts National Award cum Scholarship from Inlaks India Foundation, Mumbai in the year 2009, the Harivadan Bhatt Smarak prize for the year 2006-2007, Gold Medal (Bachelor of Visual Arts) awarded by The Maharaja Sayajirao University of Baroda, Vadodara on 56th annual convocation, 2007. Kumar Jasakiya lives and works in Saniniketan.

Artist Statement

The scope of the extensive body motions in the act of making, availed by the larger-scaled Canvases navigated his points of fascination towards reaching out the accidental, erroneous, and spontaneous distortions to the sensory visuals at the rudimentary addressal of his practices. Moreover, the seeking of newer visual forms out of the suffusion and superimposition of the gradual layers of the Tints, Hue, Textures, Strokes and other visual properties led his initial ventures of play toward the sincere array of exploration and experiments.

A phase of his interest spent in reading and writing poetry and exploring/studying the internal parts of human-bodies simultaneously, sailed his to

float upon the tides between the poles of pleasure and the disgust tasted by the human. It led to the juxtaposition of a few poetic terms like 'Dil' (Heart) with its deriving human-organ through direct and tactile encounters, in order to trace out the paradox. The enthralling experiences posed by such experiments and extracted paradoxes, since then, pushed him into a tendency to explore the possible ontological angles of Objects and Beings of his surroundings in his practices of Art at its furtherance.

Nights of 27th December 2008 and 22nd January 2009
Diptych
Acrylic on Canvas
108 x 66 inches
2009





LAWANSHAIBHA KHARMAWLONG (b.1985)

Lawanshaibha Kharmawlong completed his Master of Fine Arts in Sculpture from Kala – Bhavana (Institute of Fine Arts) at Visva Bharati University, Santiniketan. Additionally, he pursued advanced studies at The Doon School in Dehradun. Currently, he holds the position of Assistant Professor at the Department of Sculpture, Kala – Bhavana, Visva Bharati University, in Santiniketan, West Bengal,

India. Kharmawlong has garnered recognition for his sculptural endeavors, receiving notable awards and a National scholarship. His participation in numerous workshops, exhibitions, and seminars attests to his active engagement in the artistic community. Through these endeavors, Kharmawlong has contributed significantly to the discourse and practice of sculpture, both within the academic sphere and the wider artistic landscape.

Artist Statement

The artworks of Lawanshaibha Kharmawlong have been in general harmonizing forms and objects in extraction, building up, and balancing objects combining different materials focusing on the use of material's languages creatively to improvise traditional art in contemporary scenario that transformed thinking process and brings imaginative perception to execute a form and object as sculpture. The language that change to construct new things or unknown meanings, transforming one's current linguistic conceptual world and involving several types of creative thinking, mostly concentrating and studying on the process approach itself, to be able to come up with new ideas that are extra ordinary and perceivable. In the process approach involves several types of thinking to form a combine exploratory and incorporate design.



Untitled
Bronze
9 x 8 x 8 inches





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