



GERMINATION

RARE GRAPHICS OF ANUPAM SUD
FROM 60'S TO 90'S



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06-30 OCTOBER, 2021



#1, Basement, Hauz Khas Village,
New Delhi-110016

www.artkonsult.com

ANUPAM SUD: YESTERDAY, TODAY AND TOMORROW

“My print images can never convert into painterly images for the canvas, as the working body itself rebels. When images enter my mind, I see textures that belong either to etching or to painting. I see no easy conversions as the basic temperament of each process varies and so do ways of arriving at the end result.”

Anupam Sud is one of the leading printmakers in the country. Her art reflects her humanistic tendencies, reflecting on nature and people in all of its forms. Her works in social and political consciousness do not reflect revolution, but they do influence a subtle intervention through thought rather than declaration. Her work uses language as a metaphor. Her comprehensive understanding of past artistic traditions, cultural dynamics in the Indian context, and current events become the trigger that sets her imagination ablaze. She engages herself with the sweet-bitter taste of life that occurs in the wider realm of everyday experiences. Manipulation, power and problem, powerlessness and temptation, human fallibility and trappings, and the veiled existence of city dwellers are some of the recurring topics that engage Anupam's cognitive process. When one first encounters her work, one is struck by her 'sensuality of seeing.' Whether it is the person or object, they are shown in all of their corporeality, skin, flesh, and volume. She captures them in the most effective well-defined outlines of the black and white etching. Her hands are guided into the moulding of the physical reality of the objects by her eyes and her acute sense of the 'ocular'.

Born in Hoshiarpur in Punjab in 1944, she spent most of her youth in Shimla in Himachal Pradesh. In an interview with Art & Deal Magazine, she recalls the time when her father's friend told her father to allow her to pursue arts instead of Maths, where she was enrolled. With the permission of her father, she enrolled her name in the College of Art, which became a turning point in her career. She said, “It was not that I did not try enrolling myself in the College of Art before, but it was bound to happen in the other year.” Here, when she saw her seniors involved in the technique of printmaking, she thought, that this would be one genre where she would never put her hand in. However, as she quotes, “There are times when you don't make a choice, but your life makes a choice for you.” She faced challenges but within every challenge she accepted, a new Pandora of possibilities emerged which led her to immerse herself in the technique of Print-making. Her masterpieces as she puts it are not “Accidental”, rather they are from the combination of Supreme invention, hard work and the receptibility and sensibility which made her works the Masterpieces.

She recalls her teacher Mr Jagmohan Chopra, who dedicated his life to his students by shifting his entire drawing-room in his bedroom just to make it a studio where he can put the print machine and teach the different techniques of printmaking. Her career in printmaking started when Group 8 was formed. These works further fetched her a British scholarship because of which she was able to study in the Slade school of fine Arts.

While Studying in the Slades school of Fine Arts, she learnt the traditional method of print making. She noticed the chemicals that were available and sent a list to her teacher Jagmohan Chopra to find a similar composition of the chemicals for the enhancement of the works. Her study was not only based on what she was learning, it was also based on how she can improve these techniques

in India. After returning, she realized her limitation and gave her best in every way possible.

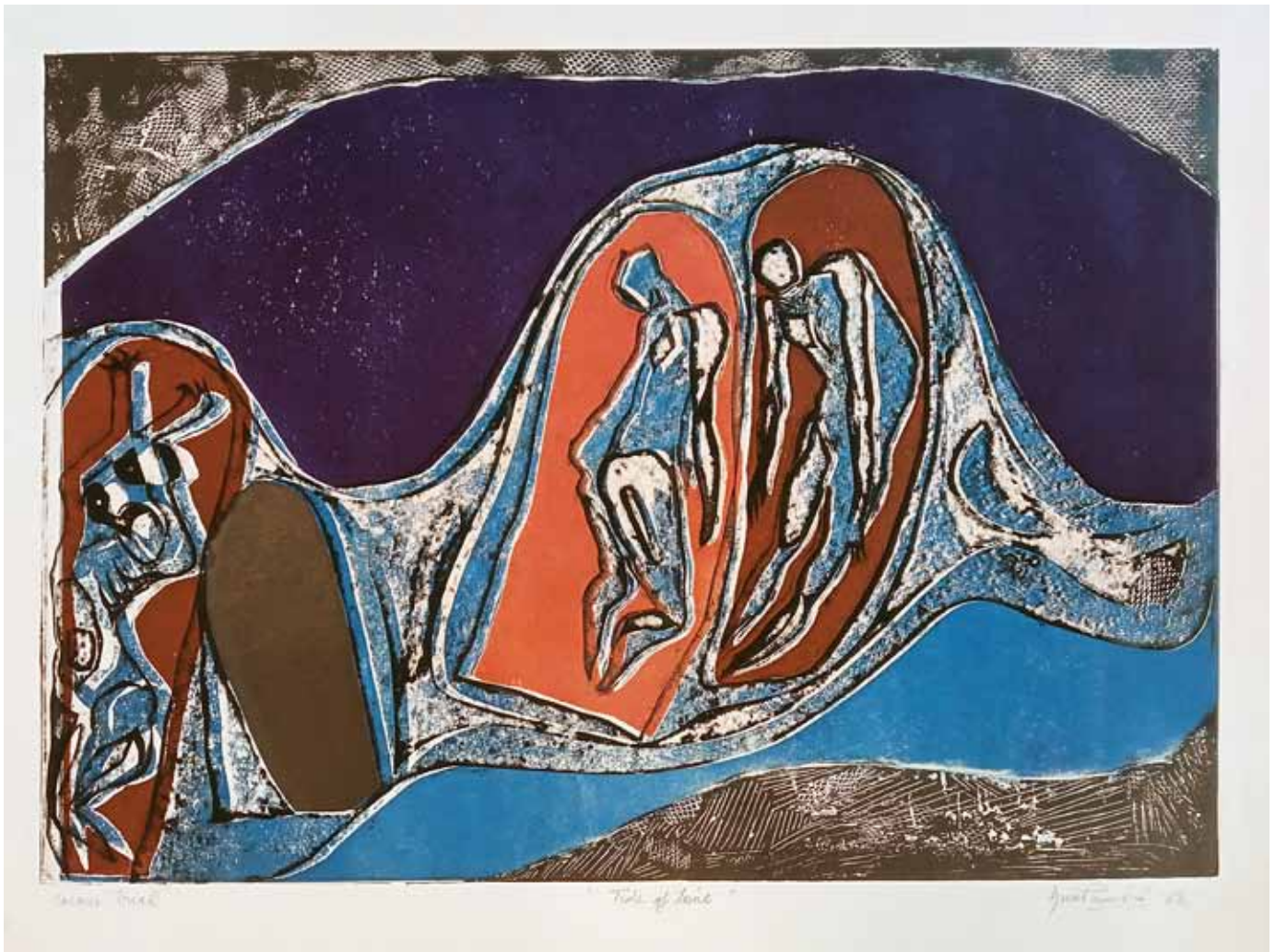
Anupam as an artist does not see art as a tool for social change. It is far from benign as a plain delightful sight to attract and ease the observer, despite not being made defiantly or in intentional confrontation. She works outside the restrictive confines of 'art for the sake of art.' Her fascination with the dual aspect of reality can be seen in her interest in polarised situations. She frequently seeks to rid the human figure of all cultural characteristics - caste, creed, attire, and nationality - in order to depict a universal image, dismissing traditional iconography as inadequate for her expressive ambitions. Her character avoids conflict and direct response, reflecting her own personality. They are set apart from the familiar daily surroundings in self-absorption in order to completely allow the consequences of emotional and visual experience. Anupam's depiction of the world at large is far from utopian, or one that halts the world at some perfect level of resolve—instead, life is perpetually on the verge of fragility for her, nourishing her eternal quest for meaning. Her graphical universe is primarily anthropocentric. Her desire to help people is evident. There's a strong desire to look into 'mandated' human attitudes, which is supported by her oblique manner, which is seductive and cool—yet hard-hitting and unnerving when it lingers with stillness and existential agony. She produces and conceals her images in a carefully articulated space, unfolding the drama with an ambivalent complexity of life experiences, without emotional eruption or the manner of expressionistic wrath, and continuing in the figurative tradition. As a visual artist, Anupam seems to value 'form experience when it comes to emphasising aesthetic attractiveness.

Her work is built on the foundation of drawing, which structures, measures, and modifies the space-form connection. Her lines have the appearance of being drawn with ease (on a zinc plate with a sharp instrument), outlining her characters with incredible precision. The enchantment of chiaroscuro, with its faultless tonal gradations, then brings the nuanced, almost sculptural forms closer to the viewer's attention. There is a genuine commitment to surface treatment, which enriches its sensuality with a diversity of textures, the secrets of which are only disclosed after many years of work. For the characterization of the form, fractures, blisters, sores, relief, blurring, and smoothness of the surface are modified.

Even though she has acquired high levels of technical brilliance, Anupam is an old-fashioned, slow but steady mover who, despite having attained high levels of technical brilliance, continues to earnestly refine her talents at etching after thirty years. Long hours of physical labour, confinement in a studio surrounded by chemicals, machine presses, heavy rollers, metal plates, burners, and uncountable instruments have become a way of life for her - with no substitute. She feels that without perseverance, nothing worthwhile can emerge. She is adamant about her lifelong commitment to printmaking, particularly etching, which has become second nature to her. She enjoys art as a single lady who has found her life's mission. She finds it via her interactions with life and its many hues. Her parents: her father, who loved bodybuilding, read detective stories, and loved Punjabi theatre; her mother, who adored classical music and read the Upanishads; her mentor and teacher, Jagmohan Chopra, who reinforced her strengths and determination as an artist; and the presence of Somnath Hore in Delhi, whose work she closely related to. Anupam Sud's works are not just masterpieces but also one of the gems of Indian Art.

- **Kainaat Fatima**

October, 2021



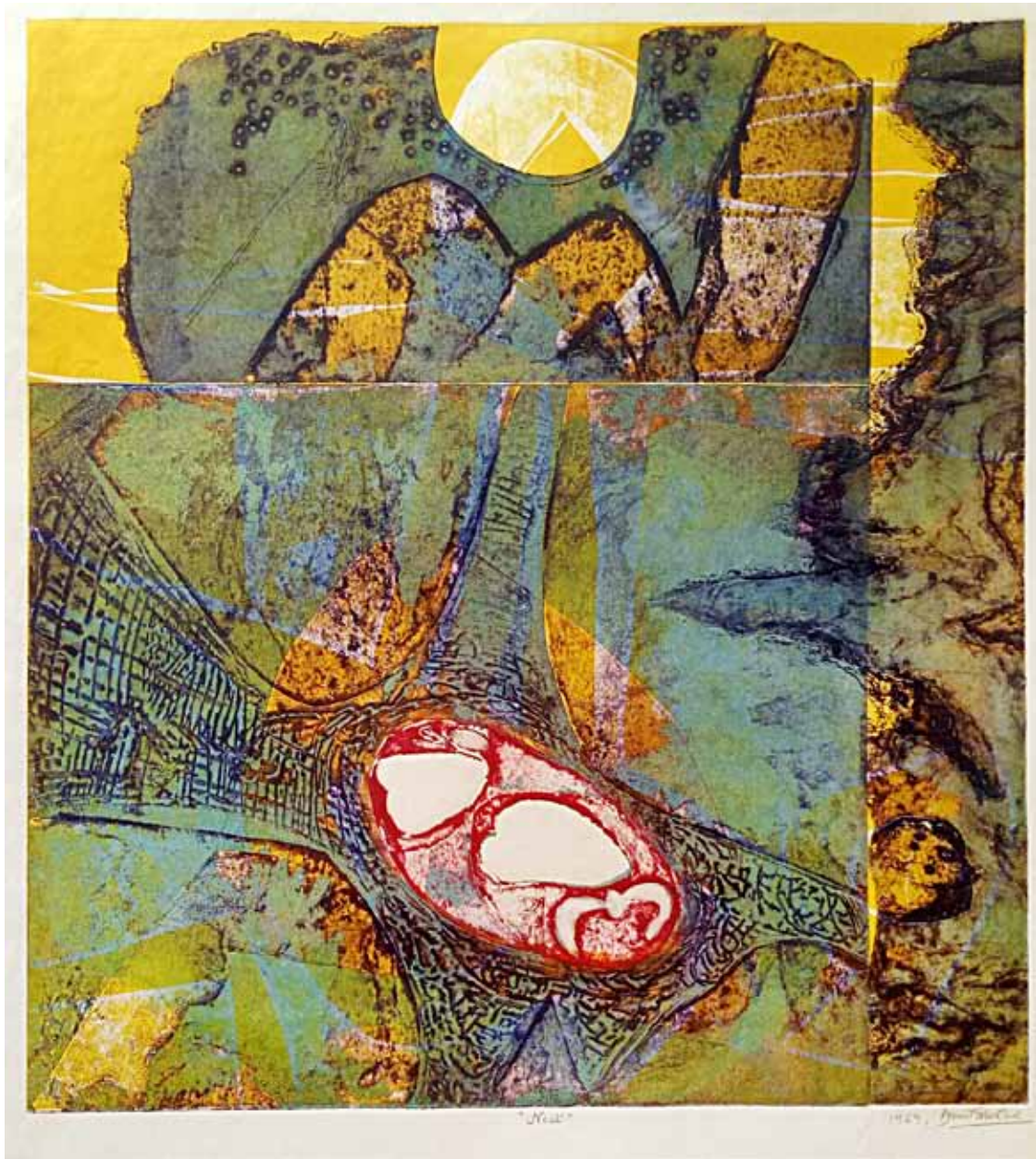
Tide of Time,
Colour Trial,
32.8 x 47.2 cms,
1968



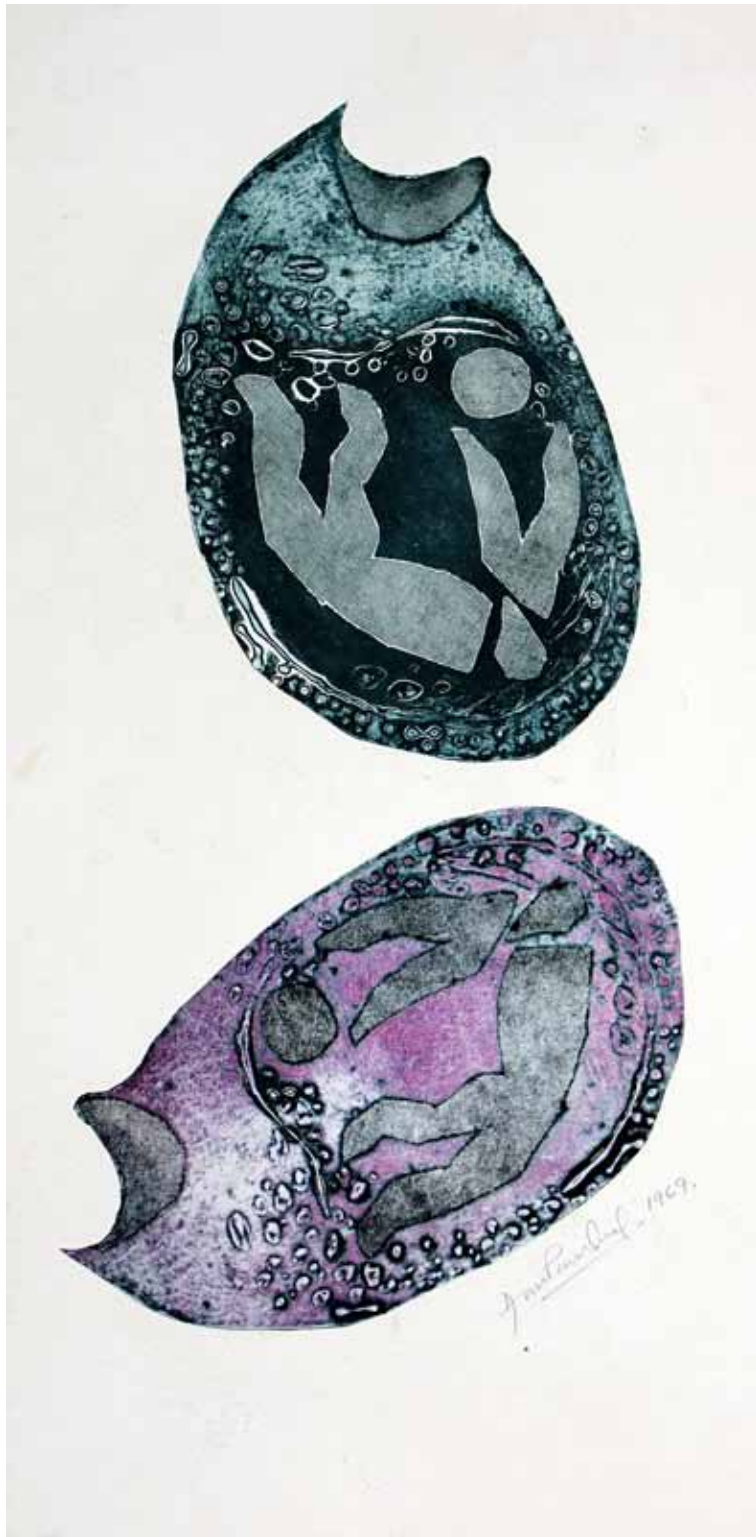
Untitled
Monoprint,
34 x 28.5 cms,
1970



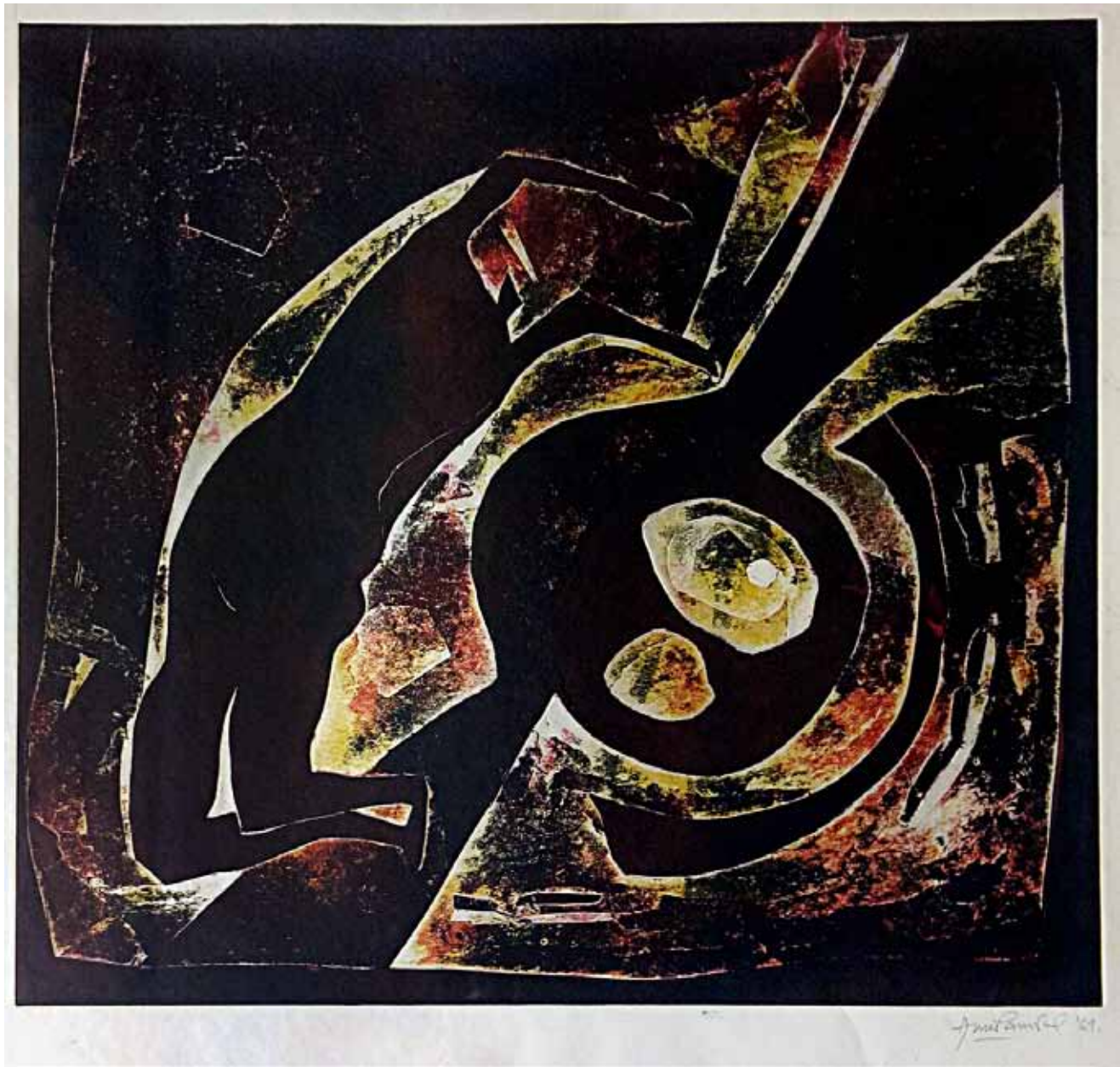
*Untitled,
Intaglio (Texture Trial),
30 x 30 cms,
1968,*



Nest,
Collagraph,
49 x 45 cms,
1969



*Untitled,
Collagraph,
39.5 x 20 cms,
1969*



*Untitled,
Intaglio,
45.5 x 50 cms,
1969*



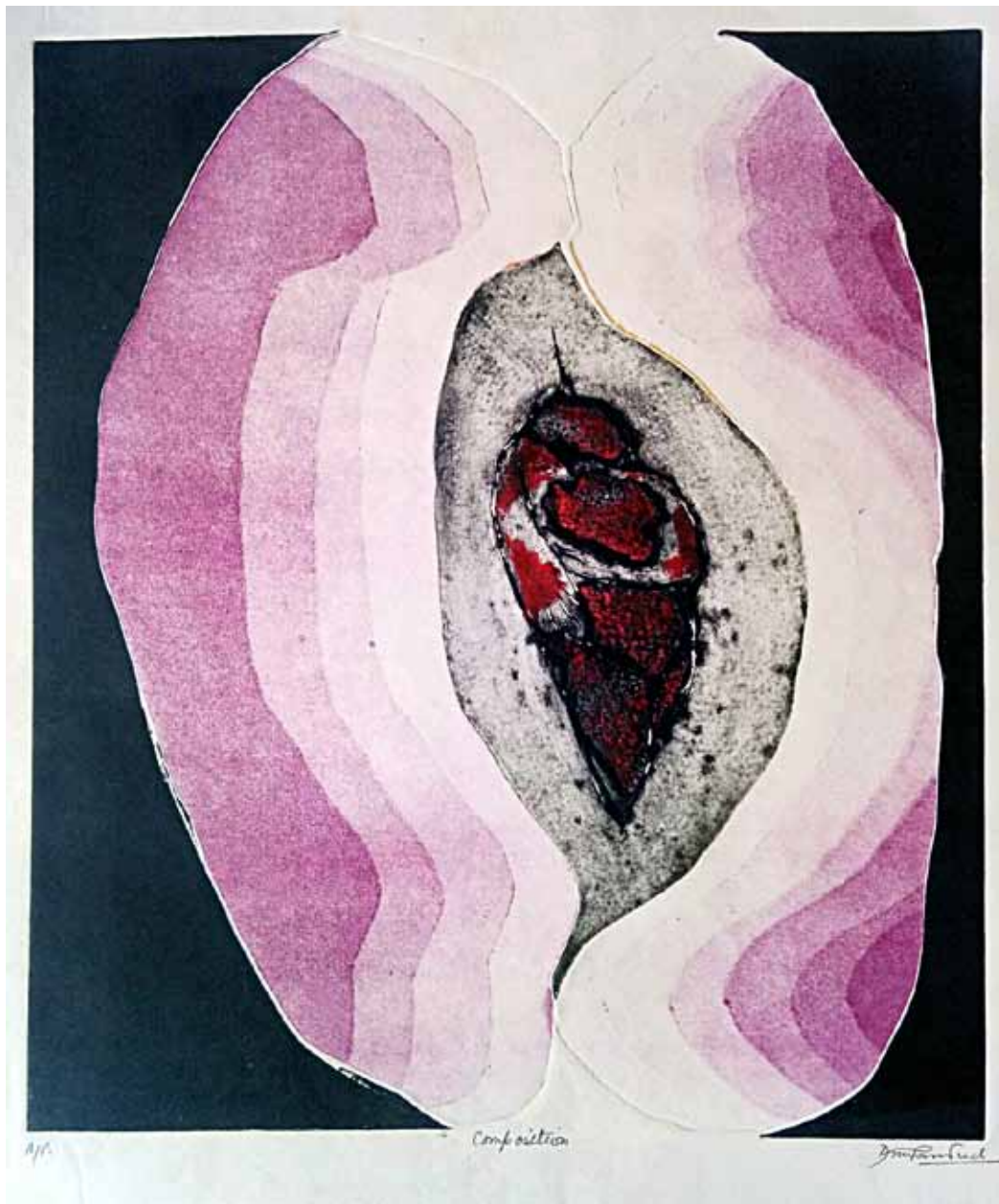
Untitled,
Collagraph, Colour Trial,
32.3 x 36 cms,
1968



Untitled,
Intaglio,
45.5 x 50 cms,
1969



*Composition (Germination),
Collagraph, Variation Trial,
46 x 48 cms,
1969*



*Composition,
Artist Proof,
Intaglio,
37.7 x 32.3 cms*



*Composition,
Variation Print,
Intaglio,
28.5 x 36.2 cms, 1968*



Hans van den Broek

Composition

1966

*Composition,
Etching,
Variation Print,
28 x 41 cms, 1966*



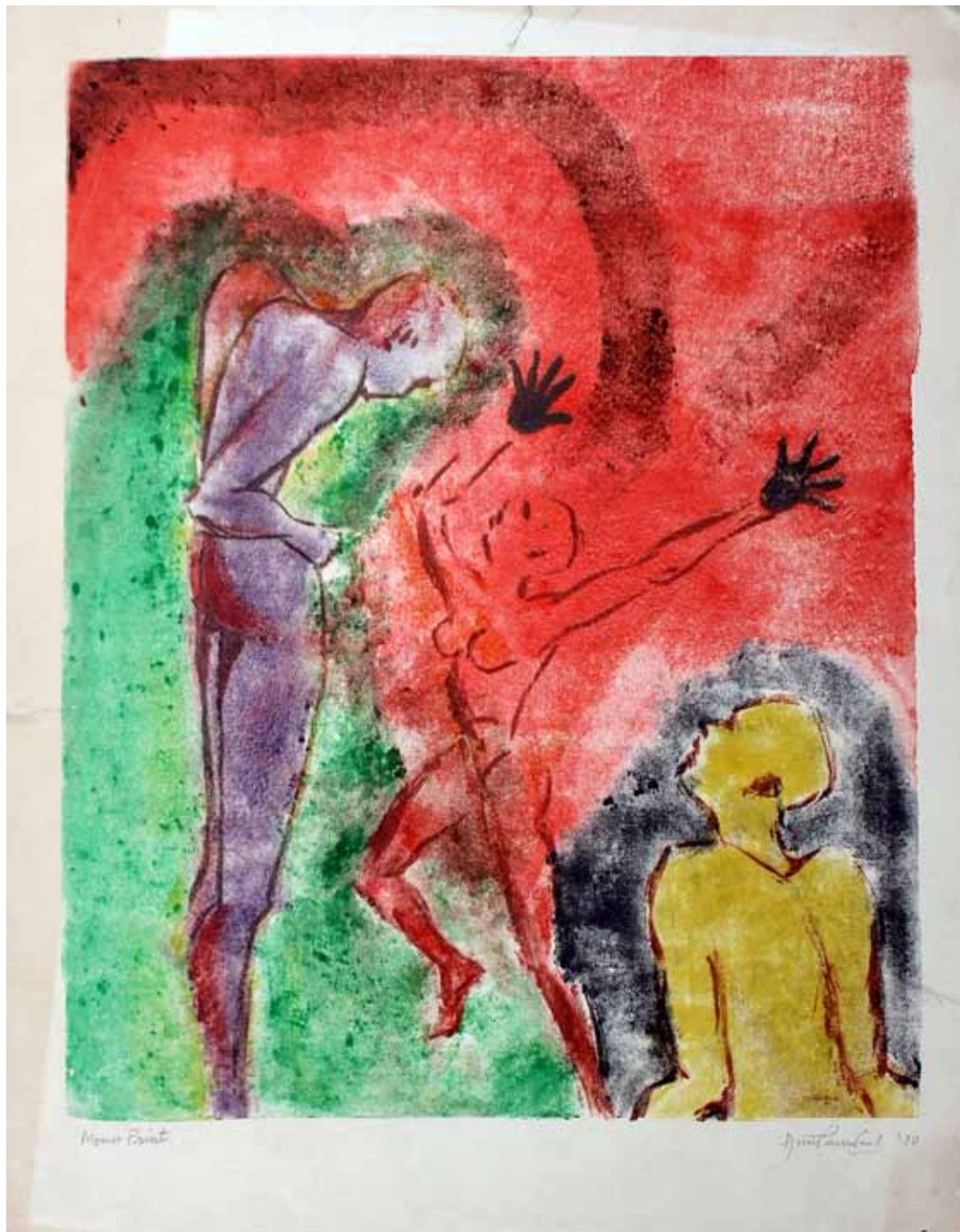
*Composition,
Collagraph,
Trial Proof,
32.5 x 32.5 cms, 1970*



*Germination,
Collagraph,
Proof,
46 x 50 cms, 1967*



Cosmic Eye,
Collagraph,
Proof-1,
39 x 35 cms, 1968



*Untitled,
Mono Print,
48.5 x 40 cms,
1970*



*Untitled,
Collagraph,
Proof,
34 x 35.7 cms, 1968*

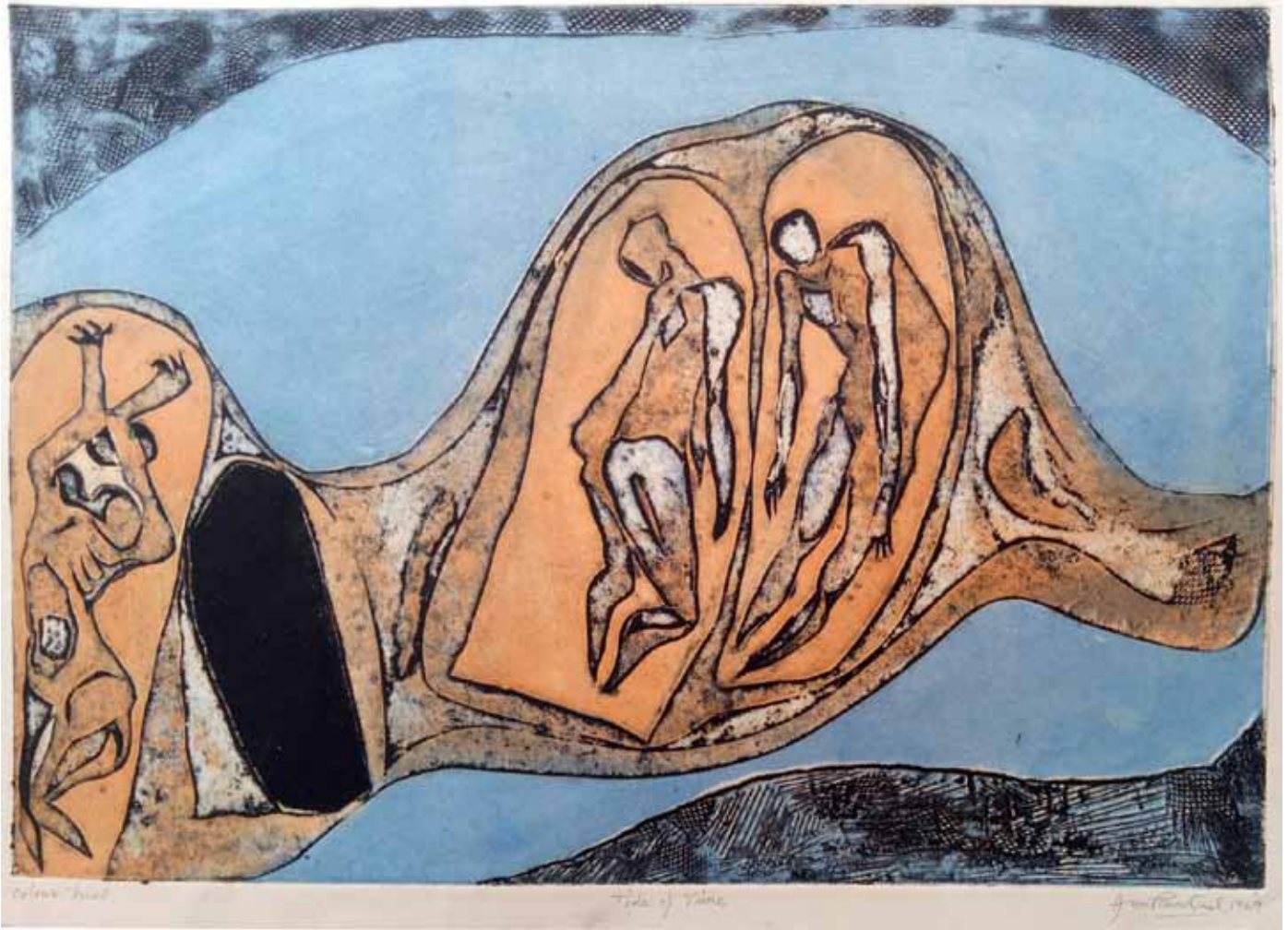


For Rajesh Rana. (colour trial)

Seed

Annette Kiefer

Seed,
Colour Trial,
Collagraph,
24.5 x 32.5 cms, 1968



Tide of Time,
Collagraph,
Colour Trial,
32.8 x 47.2 cms, 1968



'Zebra'

J. M. W. Turner '68

Zebra,
Collagraph,
24 x 33 Cms,
1968



Untitled,
Collagraph,
Trial,
31 x 23.3 cms, 1967



Untitled,
Collagraph,
Trial Variation,
31 x 23.3 cms, 1967



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