

**GANDHARA ART GALLERY &  
DHOOMIMAL ART CENTRE  
PRESENT**

# ART: BENGAL NOW



Dhoomimal  
ART CENTRE

**Dhoomimal Art Centre**  
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**Gandhara**  
ART GALLERY

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At **DHOOMIMAL ART CENTRE**

A-8, Level i & ii, Inner circle, Connaught Place, New Delhi, Delhi 110001  
17th Jan. to 7th February, 2020 | Daily from, 10 a.m to 7 p.m  
(Sunday & Holiday closed)

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GANESH HALOI (1936) | LALU PRASAD SHAW (1937) | JOGEN CHOWDHURY (1939)  
PARTHA PRATIM DEB(1943) | GAUTAM CHOWDHURY (1951) | ADITYA BASAK (1953)  
JAYASHREE CHAKRAVARTY (1956) | JAYA GANGULY (1958) | CHANDRA BHATTACHARJEE (1961)  
DEBNATH BASU (1961) | INDRAPRAMIT ROY (1964) | CHHATRAPATI DUTTA (1964)  
SAMINDRANATH MAJUMDAR (1966) | PAULA SENGUPTA (1967) | PRASANTA SAHU(1968)  
ARINDAM CHATTERJEE (1970) | DEBRAJ GOSWAMI (1973) | AMRITAH SEN (1973)  
JAYANTA ROY (1973) | SK SAHAJAHAN (1974) | DEBANJAN ROY (1975)  
PIYALI SADHUKHAN (1979) | PRADIP PATRA (1980) | SAMBARAN DAS (1980)  
MITHUN DAS (1986) | MEENAKSHI SENGUPTA (1987) | JAYETI BHATTACHARYA (1989)



Dhoomimal  
ART CENTRE

Gandhara  
ART GALLERY

Published in 2020 by

Sudipta Sen

For

The logo for Gandhara Art Gallery features the word "Gandhara" in a large, elegant serif font, with "ART GALLERY" in a smaller, all-caps sans-serif font below it.

Gandhara Art Gallery

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I was lucky to be born and raised in Kolkata at the perfect point in history. Growing up, the works of masters belonging to the renowned Bengal School informed my appreciation of art and aesthetics, while my career as a professional gallerist has afforded me direct contact with brilliant contemporary artists over the last twenty-five years.

I conceptualised Art: Bengal Now to showcase incredibly striking artworks by living Bengali talents, ones that I believe meld established traditional styles with the distinctive modern technique of each artist. I am grateful to the artists who have entrusted me with bringing these works to a broader national and international audience.

At first glance, there appears to be no obvious commonality amongst these works: the artists were born anywhere from the 1930s to the 1980s, and their diverse approaches and subjects reflect a spectrum of lived experiences.

However, viewed together, there is an unmistakable cohesion. Each artwork captures the artist's unique creative process while contributing, actively and harmoniously, to the evolution of art in Bengal.

It is my pleasure to share with you the carefully selected artworks of some of the most gifted Bengali artists today.

**SUDIPTA SEN**

Director, Gandhara Art Gallery

Kolkata, India

## ART: BENGAL NOW

I had a dream the other fore-dawn. It was of a monochromatic drawing. Or was it of a sketch perhaps none. It was of an etching print. Torn on its left side. Its yellow cartridge-paper support seemed to have been crumpled once (out of dissatisfaction with the result of effort) for throwing off, and then straightened on second thought. The image on it was of a bespectacled young woman, seen in three-fourth profile, nude from waist-up looking intensely at a framed square, seen in profile. Her raised right-arm-from-the pit cannot be seen because of the tear of the paper; but, the palm, holding either a charcoal stick or an eye-brow pencil comes down from above over her frowning fore-head to give an anxious touch. The craggy delineation strokes connote image of artist in anguish.

The Freudian analysts could, have been interested the dream as an allegory about the predicament of the artist in contemporary Bengal, from around the sixties of the last millennium to the present times. In spite of the wide variations in the visual appearances, so apparent, in the creations of more important artists active now, a close beholder becomes aware of a unifying subterranean drive. The *raison d'être* seems to be an all-enveloping anxiety.

Even the quietude of the seeming abstract reconstructions of Ganesh Haloi are borne of an anxious wish to transcend the existing urban chaos to an imagined tranquil past, in minimalist formal terms; the conceived flight takes one back to placid fluvial terrains connoted by rhythmic arrangement of spatially suspended lines. In appreciating Jogen Chowdhury's extremely telling gestures and postures of human figures on barren pictorial space we often fail to take account of his motivating gaze as a sarcastic critic of human actors in societal space. The grim grey gloom, however, do not deter Partha Pratim Deb from reconstructing small islands of wonder and awe, with broken dreams. Aditya Basak's recent concern centers around illumined death-masks covering impenetrable darkness. Chandra Bhattacharya's common-men, like his self, stand at askance into a confusing societal darkness or is it a fearful natural, void. Do the veteran, Lalu Prasad Shaw's images of indolent self-contended babu's and bibis from leisure-class of yester-years represent a back-gear-wish?

The contemporary arts of Bengal have inherited a significant arthistorical visulinguistic gift from its preceding contextually modern past. It is the use of contrasting darkness-and-light as conjoint signifiers of natural and pictorial space, of nocturnal and diurnal time, and of amorphous and finite space. Although this visulinguistic input is present in the outputs of the artists we have so far discussed, it is of cardinal importance in the works, say of, Indrapramit Roy. In the nocturnal porous vastness of celestial space of Indrapramit's painting little specs of illuminations are like signals of safe arrivals after durations of anxiousness. Samindranath Majumdar's reductionist abstract landscapes too can be read as studies in anxious awaiting, but of a non-human kind, but that too can be interpreted in metaphorical term. A far more committed to nature artist Jayashree Chakravarty is so anxious about both the destruction and the wild cancerous growth of flora and fauna, that she uses the pseudo language of landscape genre only as a metaphor of her anxiety. How would the archaeological remnants of the modern world appear through twilight of the past, in future, asks Debnath Bau. Fragments of mixed human and arms apparitions emerge in Arindam Chatterjee's work as manifestations of the fearful. Opposing kinds of beastialities affect the lonely striding homo sapiens of Mithun Das' imagination. Jaya Ganguly's human characters are pathetically beaten beings. Prasanta Sahu is a minimalist observer of big human action. Sheikh Shajahan would like

to know as to why do the homo sapiens resort to acrobatics like simians. Jayanta Roy has tried to connect fragments of images of disparate wholes to build narratives of something different. Jaeti Bhattacharya has taken long-shot views of select objects to isolate those for intimate viewing. Meenakshi Sengupta constructs bits of unfinished episodes, following seeming stylistics of medieval miniatures, to suggest allegories or musings on female sexuality. Paula Sengupta, on the other hand, will have nothing to do with that. Paula is more concerned with woman's gaze on work and environment, and materials and methods of her work. Amritah Sen takes a gallery side view of the going actions on the public stage, to make her mocking critique of the doings of the vainglorious through funny juxtapositions of images and other means. Sambaran Das adopts a more obvious Popish linguistics to achieve similar effects.

Through a visulinguistic transformation Debajan Roy has made the Pop Art philosophy into his own idiom. His iconology has succeeded in making the greatest uncommon into most common (moking at the China-made tallest statue in India).

Piyali Sadhukhan constructs resistance against mounting insecurity with bits both of sinister and blissful looking objects.

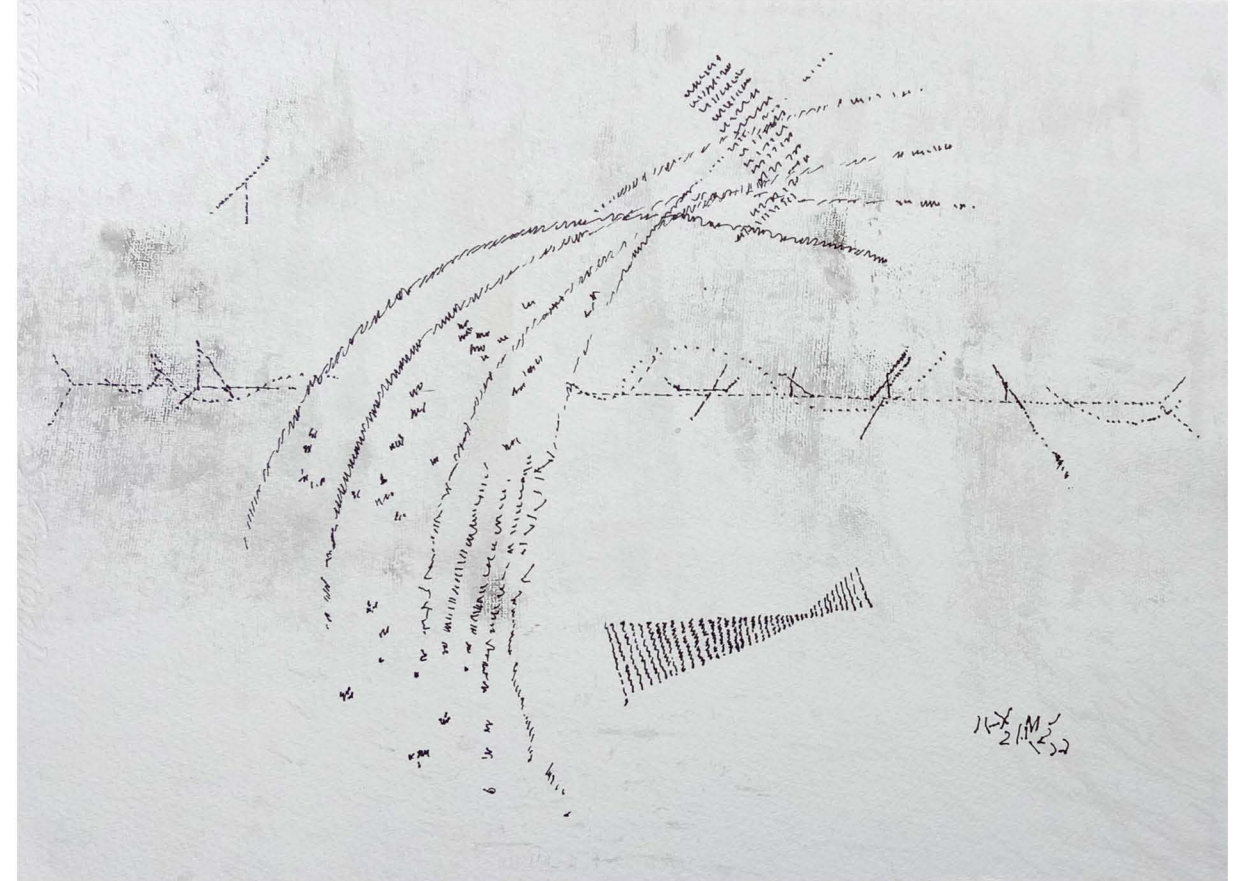
Chhatrapati Dutta has played with the long practice of, enormously relevant, visualization of humanization of the beastly, beastility of the human and various kinds of human-beast combinations in the iconography of various religions. But Chhatrapati's motive, even if mythological, is never iconological. He constructs mythic allegories of the contemporary social man's a-societal wish, in an idiom simulating mythological drawings.

Pranabranjan Ray

**Ganesh Haloi (1936)**



Untitled1, Ink on Paper, 14.7x10.7 inch, 2019



Untitled2, Ink on Paper, 14.7x10.7 inch, 2019

It is a journey from certainty to uncertainty, from known to unknown, from present to absent, from visible to invisible, from here to nowhere.

Lalu Prasad Shaw (1937)



Babu Saheb  
Bronze, 16x13x14 inch (edition of v), 2018

It is common knowledge that my work has been deeply influenced by the ordinary people around me and their daily lives. For some time now, a thought has been germinating in my head-how would it be if I could bring these two-dimensional characters of my work to life by giving them a three-dimensional form and structure?



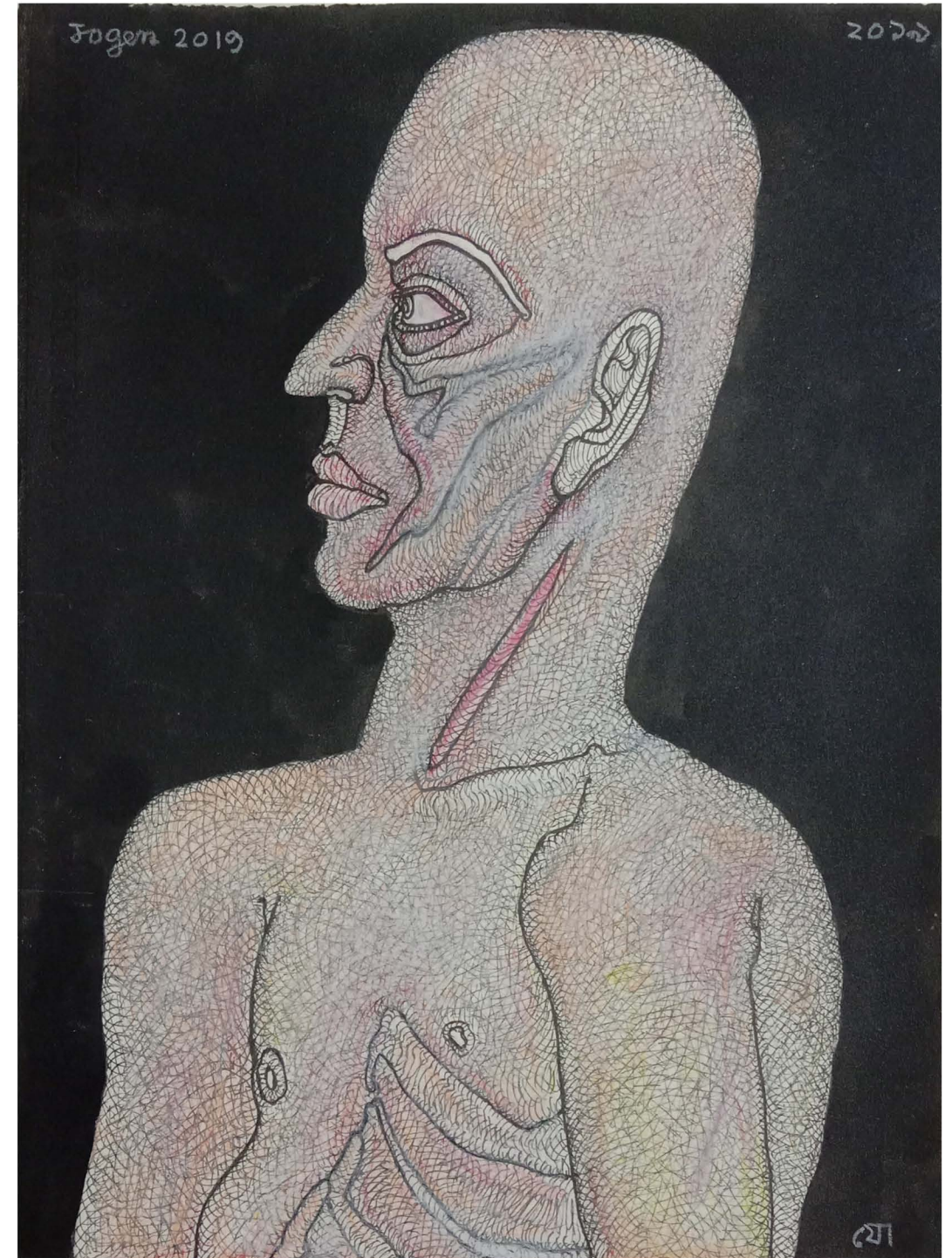
Untitled, Tempera on paper, 15.7x11.8 inch, 1990

Jogen Chowdhury (1939)



"Woman reclining", Black ink with brush on paper, 11x14 inch, 2001

In the present tormented socio-political circumstances humanity is in distress, hurt and deeply wounded. My work represents a physical image of the situation.



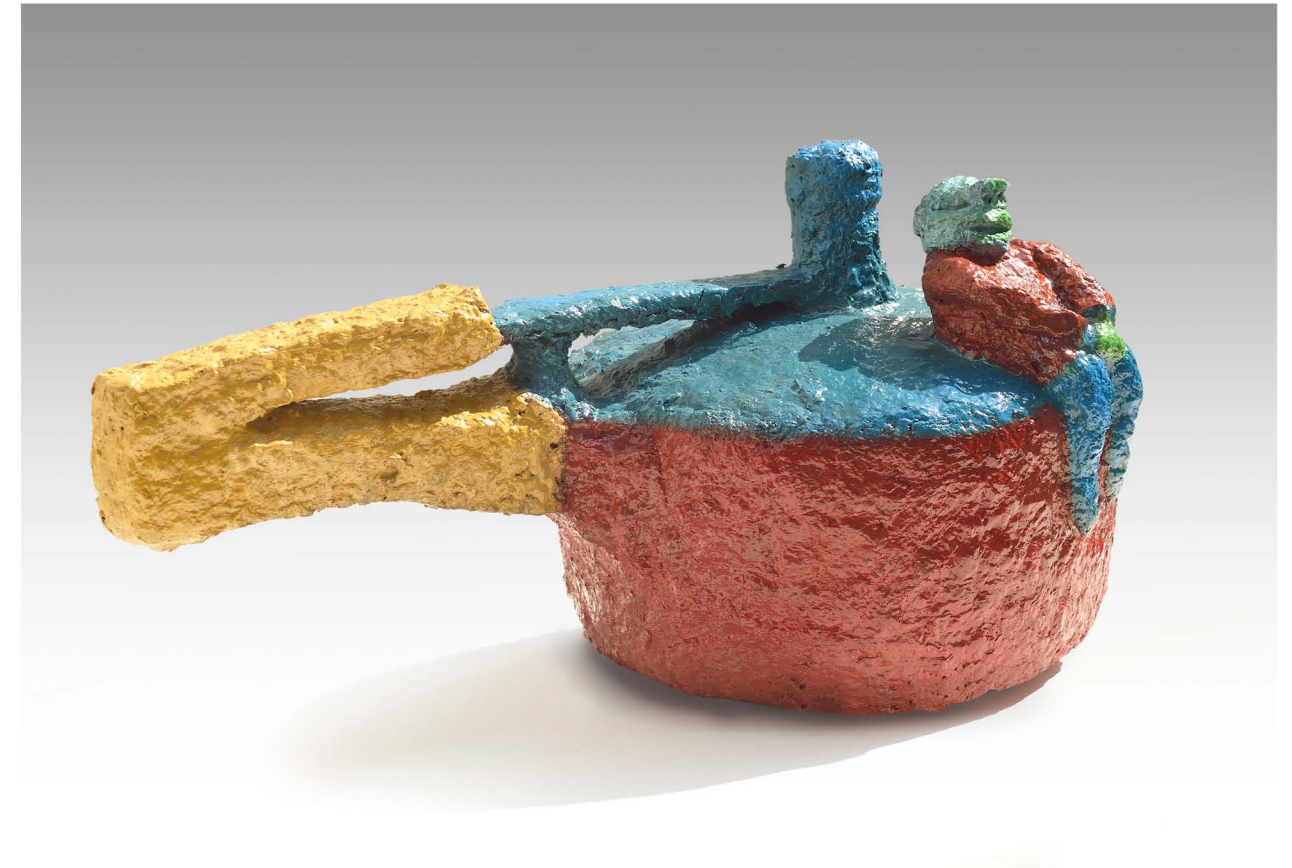
"Wounded Man", Pen & ink with pastel on paper, 14.9x11.1 inch, 2019

Partha Pratim Deb (1943)



Drawing 1-3, Ink on paper, 10.4x8.3inch  
2018

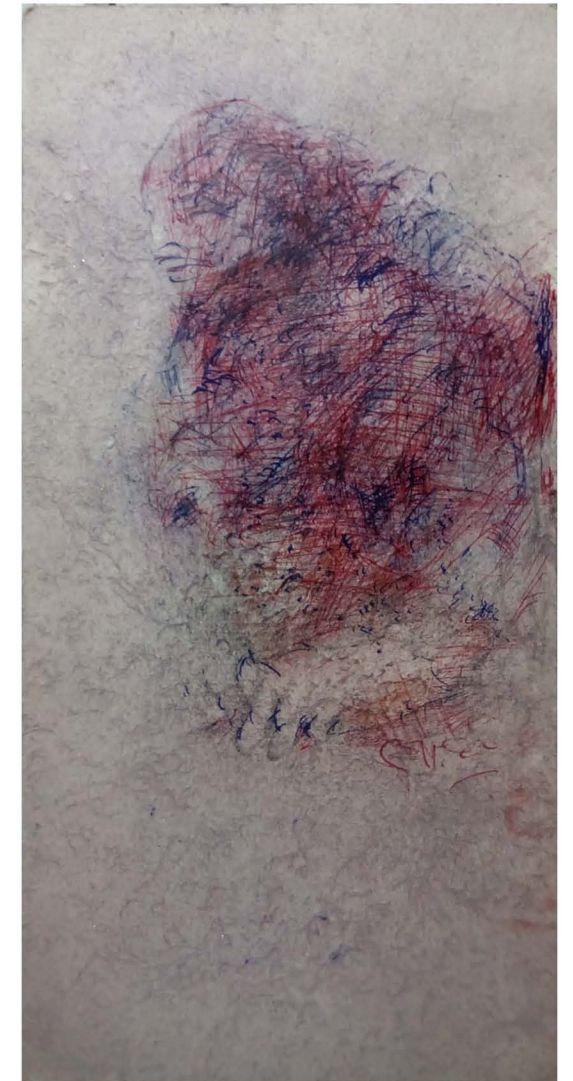
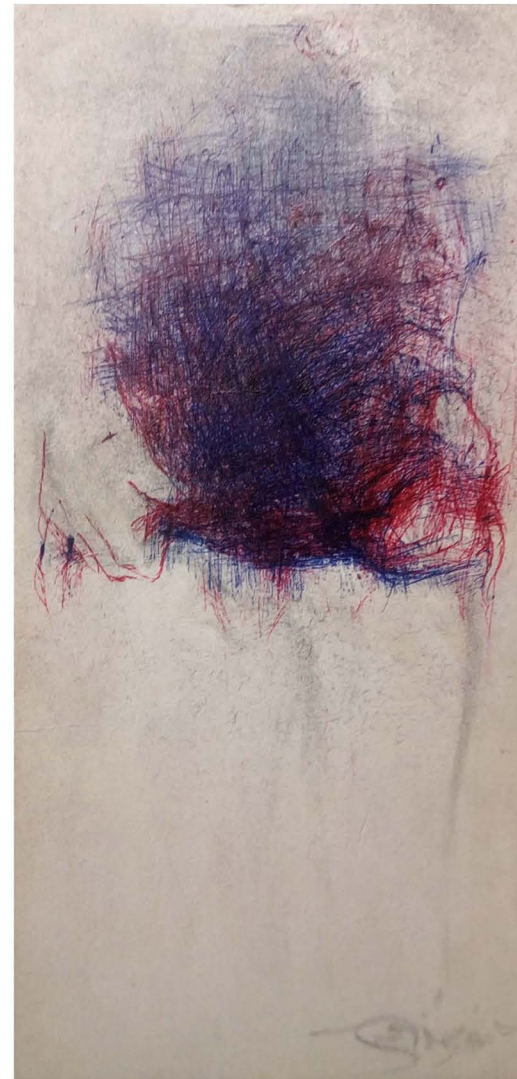
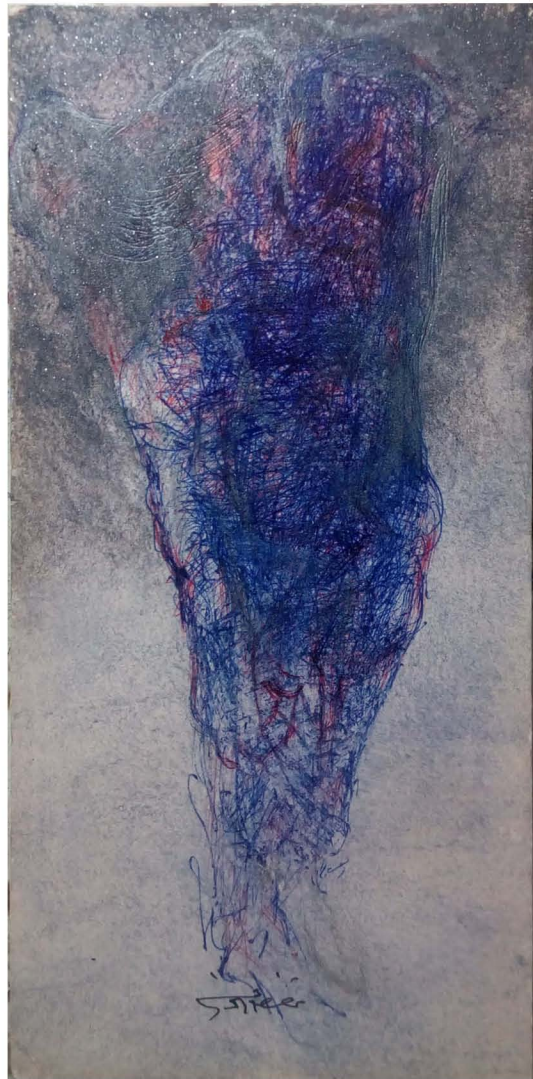
When I do three-dimensional work, I just try to transfer the found object into a dramatic story-oriented subject with different materials to make fun with the viewers. Drawings are also done with mostly human figures in some active mood.



Chairman of the commission, Paper pulp on aluminium and acrylic paint , 14x10x7inch, 2018



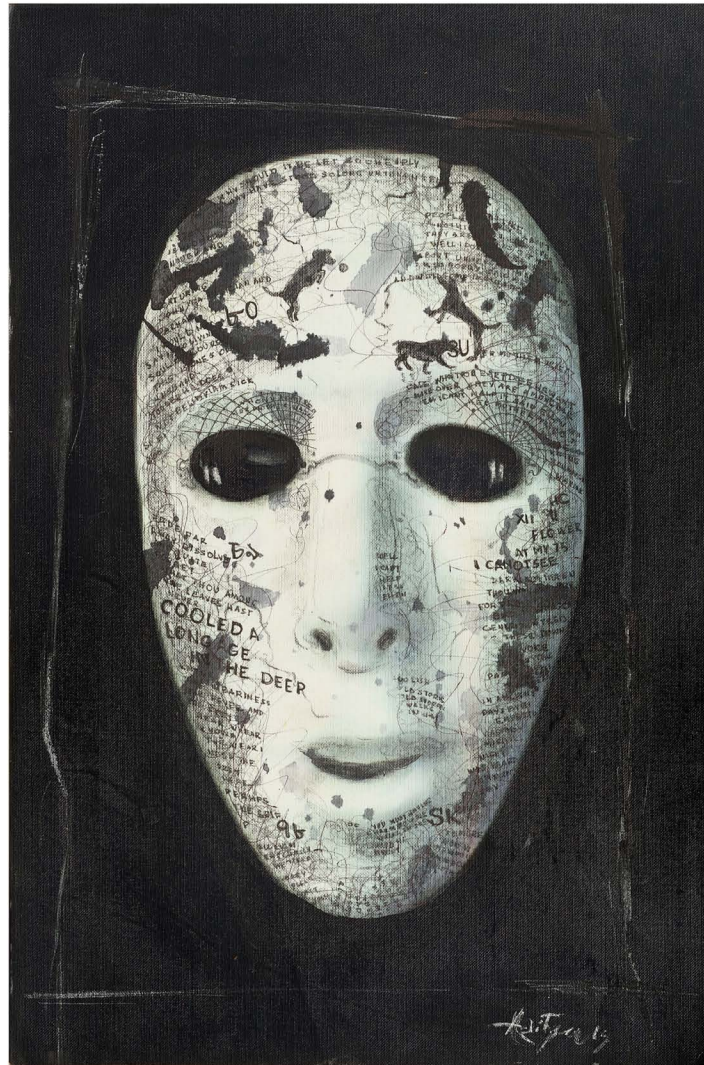
**Gautam Chowdhury (1951)**



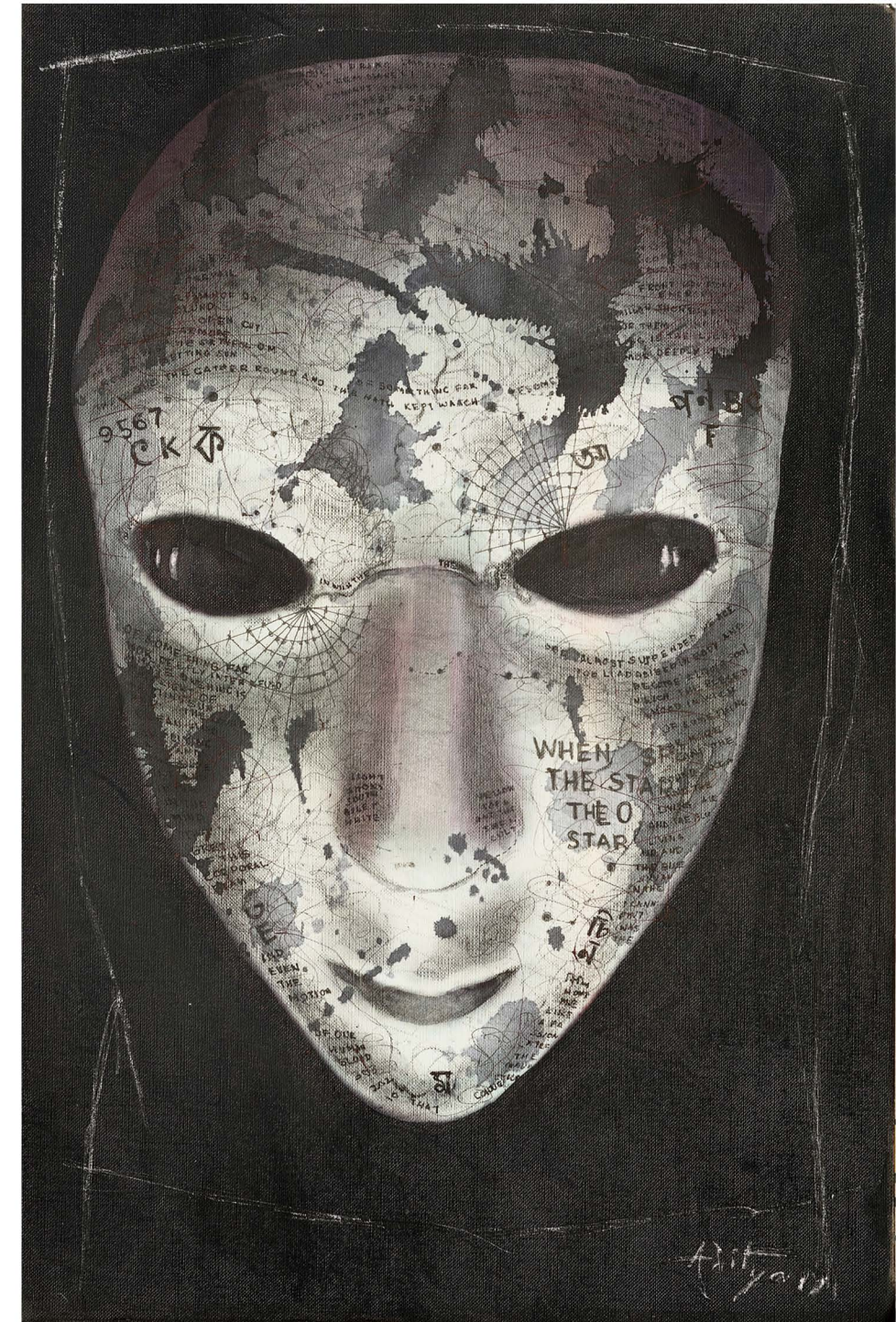
I tend to refuse a face at face value. It is this element of denial which drove me to embark on a relentless search of figure of the self and certainly not self-portrait. This search refutes the idea of similitude, embodies woman, man or any face, no matter whom, as its trope and turns the eyes outside in. These faces or figures are made up of marks, scratches, lines and rubbings followed by their own shadows. The spectre of erasure and continuous defacement looms large at every moment of this search. Touched deeply by the history of life they tend to evoke the conflict zone they are born in. They do not represent but carry the history in their own bodies.

Untitled, Mixed media on paper, 3.5x7.4 inch(set of iv)

Aditya Basak (1953)



Masks conceal identity. For most of the time we wear a mask. We hide our identity. Mask gives us protection, words we hear all day get stuck to the facade. We are alone in this infinite world, our masks keep us company.



Mask, Acrylic on canvas, 12x18 inch (set of ii), 2019

Jayashree Chakravarty (1956)



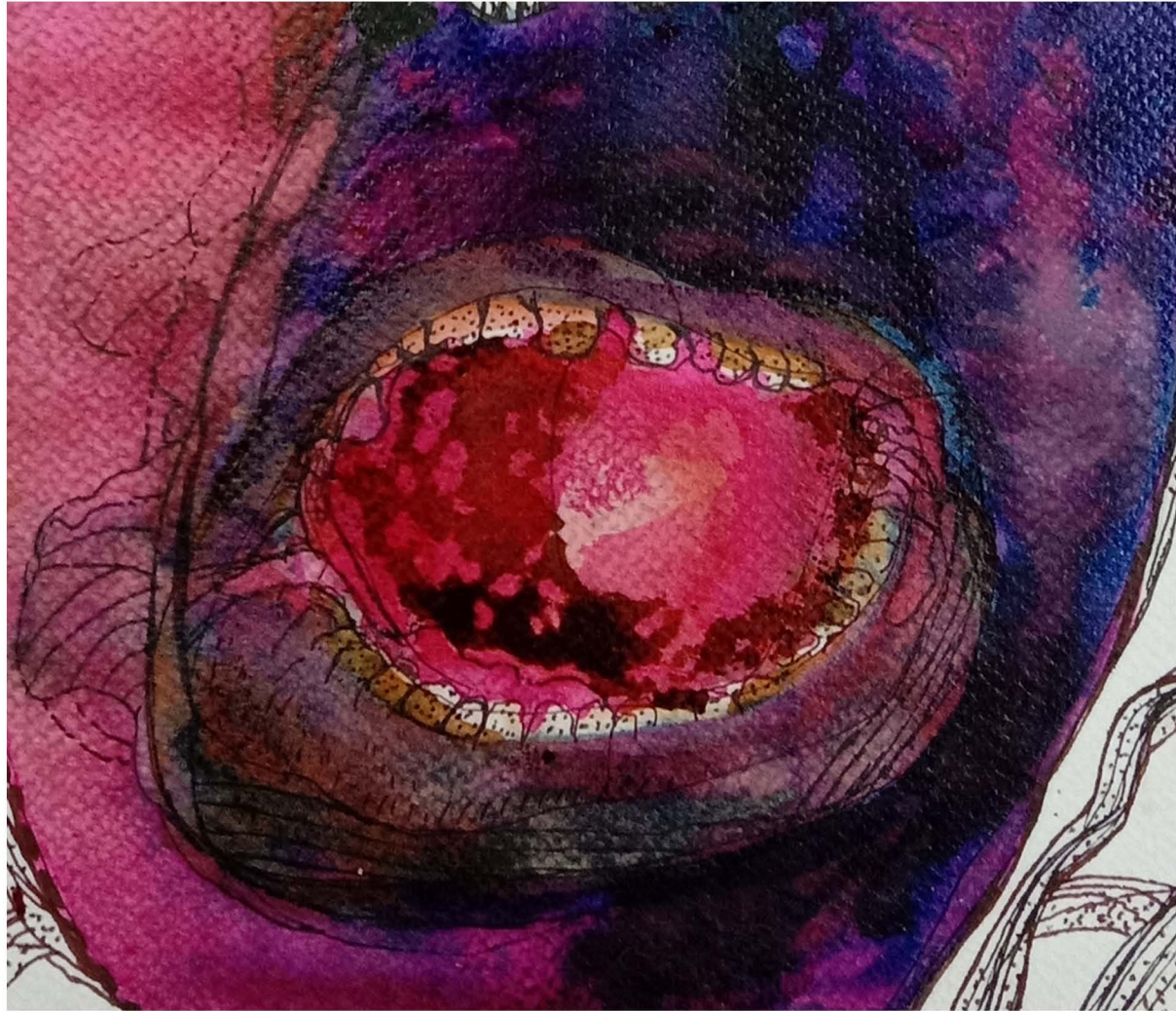
Detail

Jayashree Chakravarty mostly turns to her memories of attachment with nature for her subjects. Being close to nature has been a great source of connecting with her inner-self. Her memories have become "as precious as pearls". Through her work she leaves inspiration. She creates a spiritual bond with sloppy regions, at times dry, at times marshy, the flowers of spring and natural lines. The bond is visible in her work.



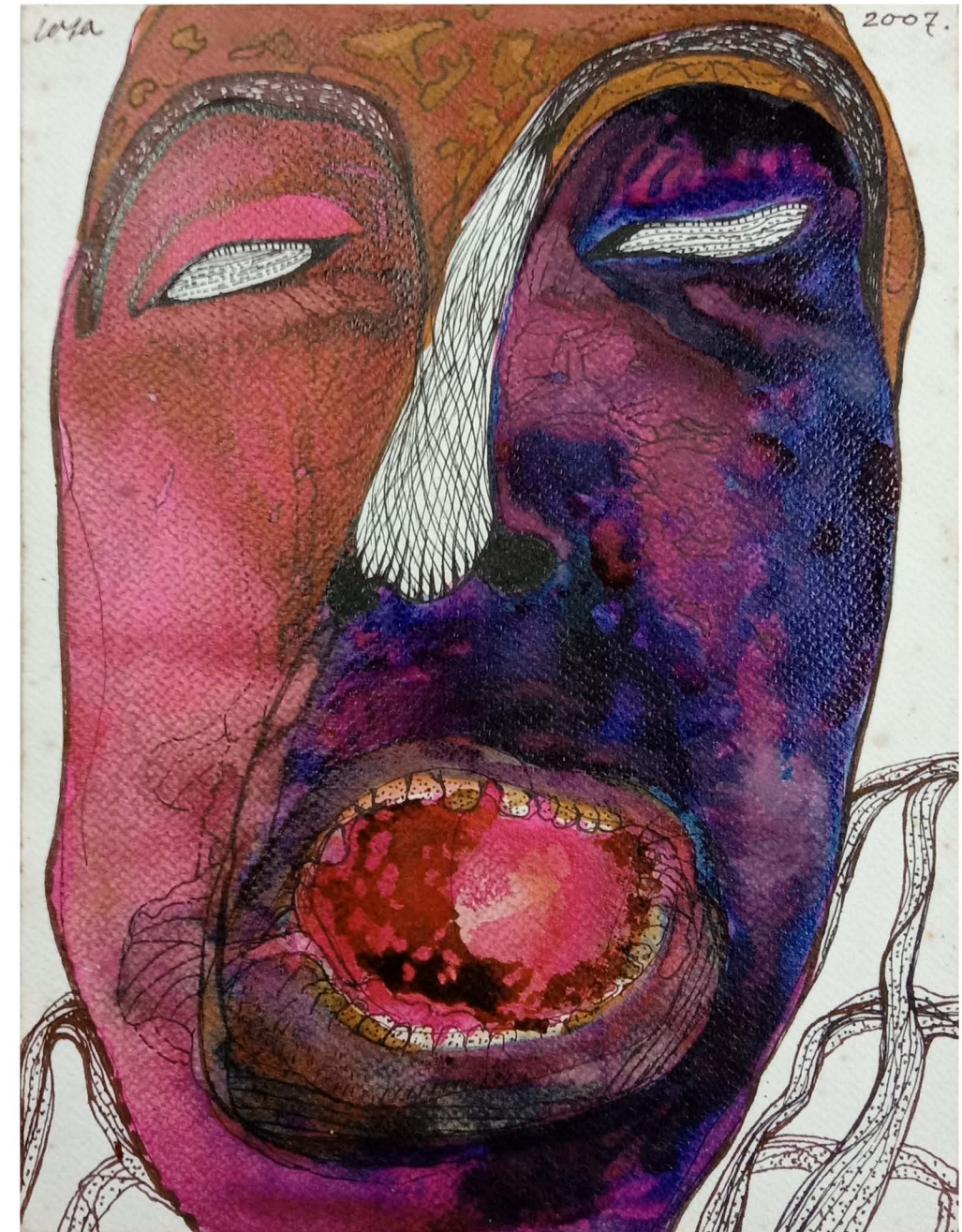
Untitled, Mixed media on paper, 19.75 x 27.75 inch

Jaya Ganguly (1958)



Detail

My work symbolises an inquiry into the 'unspoken' depths that engulf a woman's life like those who have to deal with their orthodox backgrounds or those who have a placid existence. The female body is not just a form, but an embodiment of pain and conflict.



Untitled, Ink on paper, 9x12inch, 2007

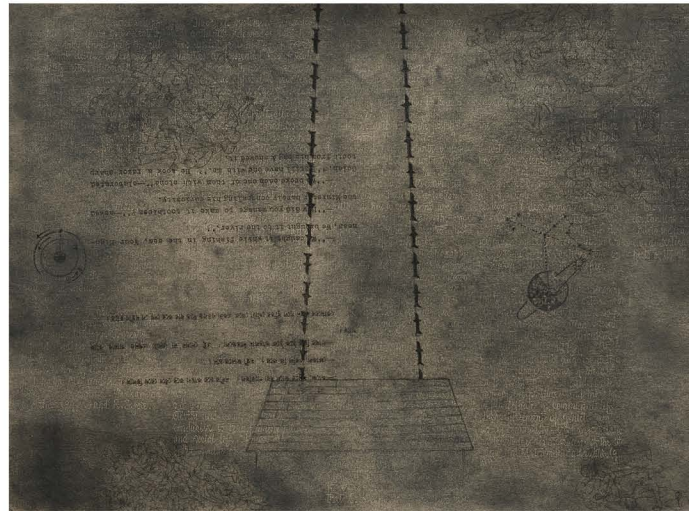
CHANDRA BHATTACHARJEE (1961)



Untitled, 10x13inch (each, set of iv), Watercolour on paper, 2019

My work is about circumstances and the continuous aftermath. The elastic resilience of life forms, their forbearance absorb me. It goes beyond mute animal acceptance. The air and ground that shelter me are strangers now. Known elements mix in ways never imagined by an alchemist. Pretty emanations from a wasteland fire hide dangerous secrets; they imitate fireflies and dance like dandelions. The real dandelions somehow co-exist with their sly cousins. When I ask a friend how they are or they ask me how I am, we often hear, 'I'm pulling along'. ☒☒☒. A seemingly endless momentum takes us onward.

**Debnath Basu (1961)**



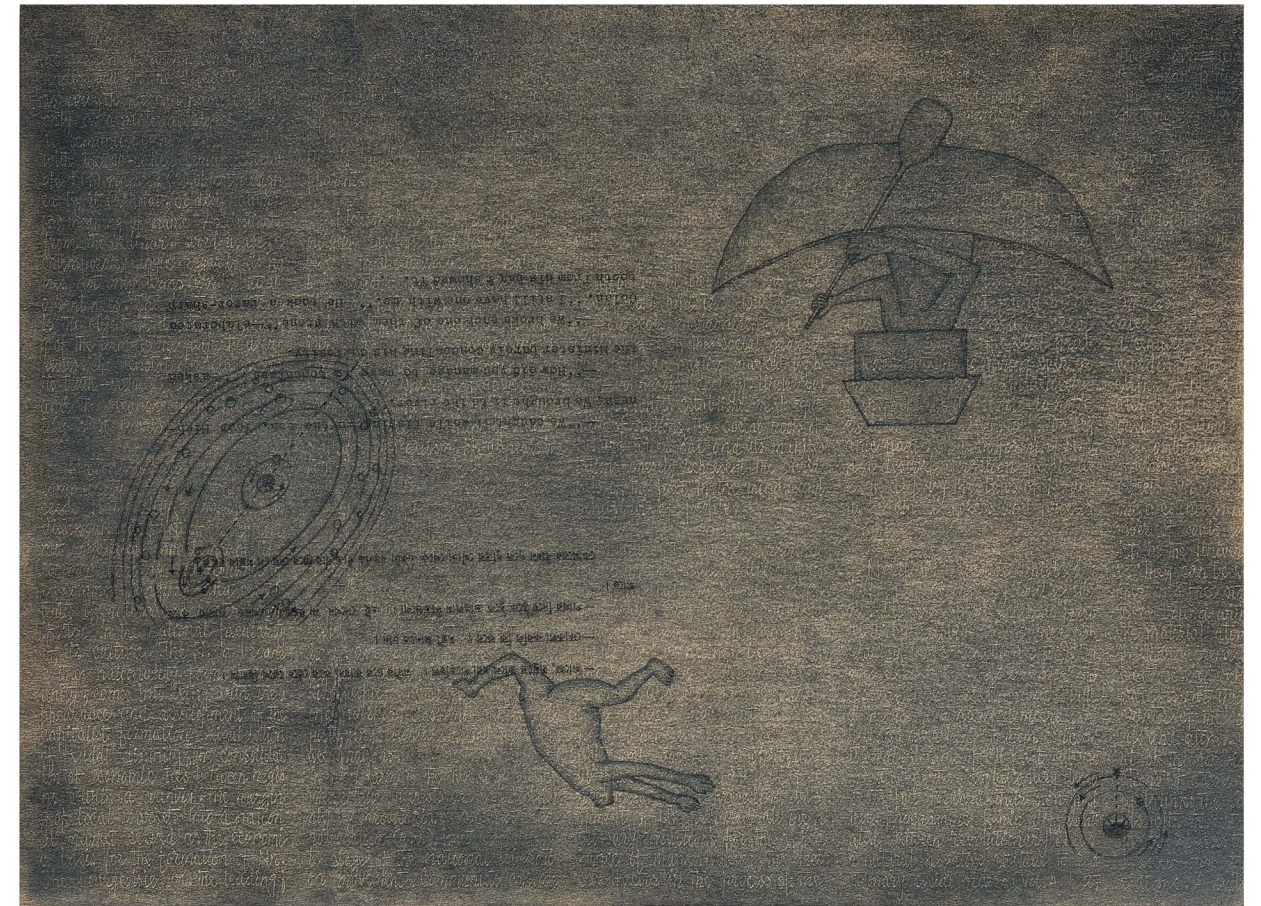
Dissection of Dictionary of Philosophy "T", Graphite and industrial graphite on letter on letter press printed paper, 14.8x10.9inch, 2019

Right from the very beginning, the ideas of my works revolved around the place I grew up in – my neighbourhood, the industrial township environment with a long colonial heritage and its daily hardships with its own atypical dramas and theatrics. My association as an artist and a resident of the place is physical and social, having a great impact on my political and intellectual engagement. I generally use 'satire' as the mode of my expression and idiom of my visual statements in my works.

Alongside the visuals I frequently use text as a part of my works. Texts are culled and quoted from various sources including well-known Bengali literature and popular riddles, and from legal text to philosophical dictionary! Sometimes the texts are readable, sometimes deliberately kept illegible to evoke a sense of textual texture and creating a surface like a physical context with the locale vis-a-vis my works in every possible sense of the term.

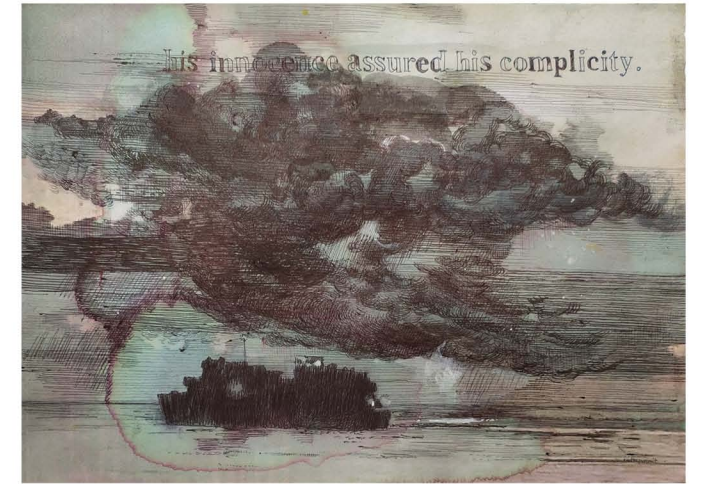
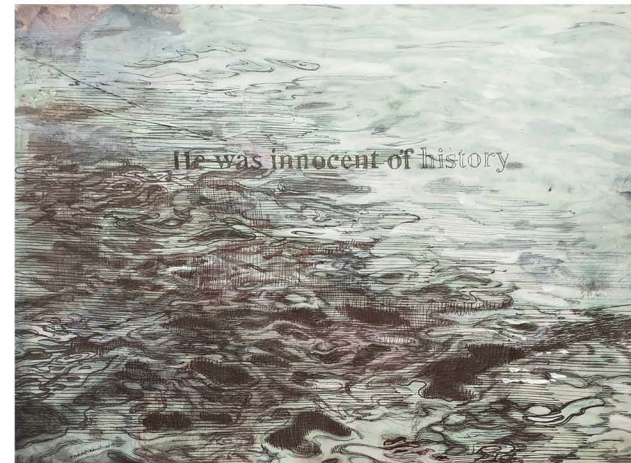
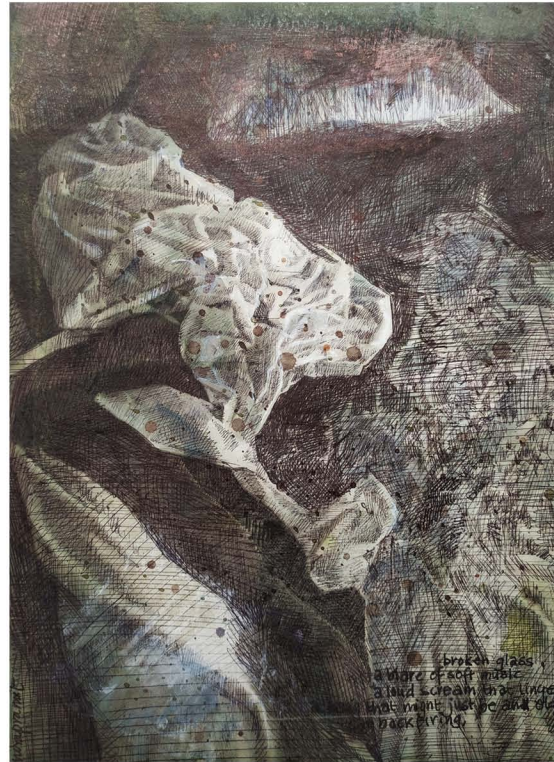
I prefer to use 'Industrial Graphite Powder' on paper in my works. As I live in Howrah (a highly-populated old suburb), which is also known as an industrial hub for a long time, I find the smoky and dusty, yet sparkling, quality of this powder suitable for my works conceptually and metaphorically.

As a whole, in the jungle of figures and in the jungle of words where I live and work and breathe, the word 'satire' transforms into 'satirical irony' in my works!



Dissection of Dictionary of Philosophy "N", Graphite and industrial graphite on letter on letter press printed paper, 14.8x10.9inch, 2019

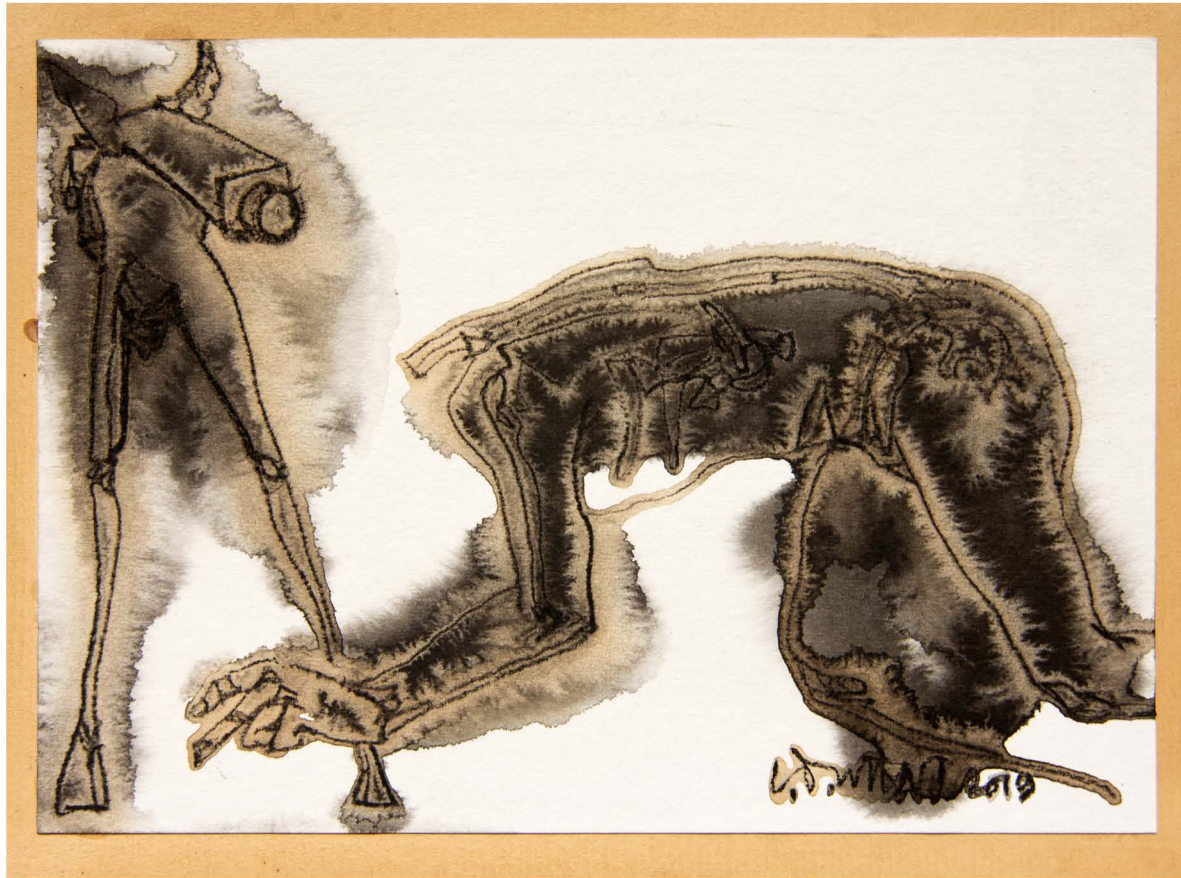
**Indrapramit Roy (1964)**



Innocent Nationalist, Mixed media on paper, 8X11inch(set of iv), 2019

Shifting shadows, crumpled beds, rippling water, the sound of water droplets from a leaky tap falling into the bathroom bucket signify nothing but the time passing, ephemeral time! The image of a ship leaving the harbour for the open seas has obsessed me for quite a while. In the magical light of dusk it is simpler to get into the liminal zone of consciousness. They hide as much as they reveal that we are endlessly alone.

Chhatrapati Dutta (1964)



The Grand Plan & Allied Narratives. Drawing 37. Charcoal, Tea Stain & Water Colour on Paper. 6.5x8.8 inch, 2019



The Grand Plan & Allied Narratives. Drawing 37. Charcoal, Tea Stain & Water Colour on Paper. 7.6x10.8 inch, 2019

The present drawings are intended to be codified / alphabetical images of our vicious time – evocative in linguistic terms rather than in the romantic or expressionistic sense. I would like to see them as corpses who have refused to disappear from our collective memory and continue to haunt us as embodiments of cruelty. These works could be read as a testimony of an artist's frantic and thoughtful challenge to make sense of what is going on around us right now.



**Samindranath Majumdar (1966)**



The rocks are all about history; time is stratified and entrenched within them. Here I have painted a land that is strewn with rocks and some hints of architecture randomly spread around, referring to a situation and a space- a narrative, really, of undefined time which addresses both history and civilization.



Stone, land & civilization, Acrylic on acid free paper, 6x6 inch each (set of viii), 2019

**Paula Sengupta (1967)**



"Run-run!" addresses feminine stereotypes that came to be established and consequently absorbed into our colonial inheritance despite the 19th century reformist preoccupation with the emancipation of women.

The story goes that, one afternoon, egged on by one of the elder cousins, the girls in my mother-in-law's family (all young then) decided to run away from home in rebellion to the strictures that were laid down for them to adhere to. However, the ringleader, unable to part with her precious high-heeled shoes, decided to run in them. They also took with them the Ayah/Nanny, never having been anywhere without her. Needless to say, they didn't get very far – not even beyond the fringes of the "White Town" that alone comprised their 'city'!



"Run-run!", Artists book  
Metal-plate etching, aquatint, & serigraphy on handmade paper, and etching on glass  
13.8x6.10 inch (each, set of VIII), 2006-07

Prasanta Sahu(1968)



Both works are based on the way innocent people suffer and sacrifice their lives for political games and how the way media frames these incidents with a completely different intent. The title is based on Bob Dylan's famous song 'Only a pawn in their game'.

" Only a pawn in their game" -I and II. Acrylic on canvas, 12x12inch (set of ii), 2013

**Arindam Chatterjee(1970)**



Drawing 1, Ink & pastel on paper, 8.3X5.2inch, 2013

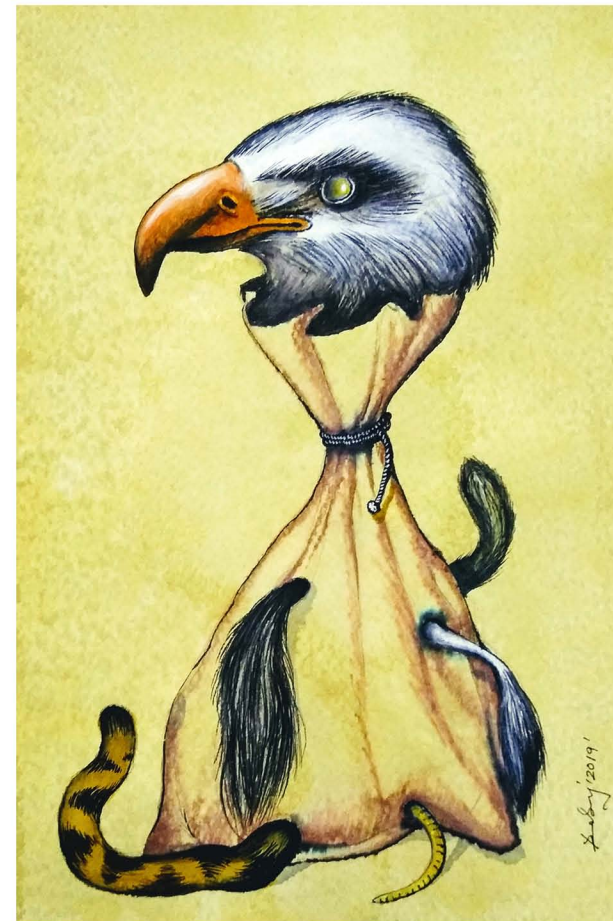
"Arindam Chatterjee proposes a powerfully dystopian vision of the world, and of human-kind's place and destiny within it. Chatterjee's paintings, drawings and mixed-media works are alive with surging currents and eddies of energy that course across the surface, could formation electric with unease, and figures that manifest themselves in various moments of bewilderment, captivity or defiance."

-Ranjit Hoskote



Untitled, Water colour, ink & dry pigments on paper, 19.3x13.5 inch, 2015

Debraj Goswami (1973)



Present set of works can be considered as pages of my personal visual diary. Living in a directionless, confusing time, where different experiences are creating complexities and restlessness, I find the only way-out is in constantly documenting them through my visual language as they appear into my mind. Apparently the images might give an impression of surreal, but actually they are the result of a mysterious time that has to be understood yet.

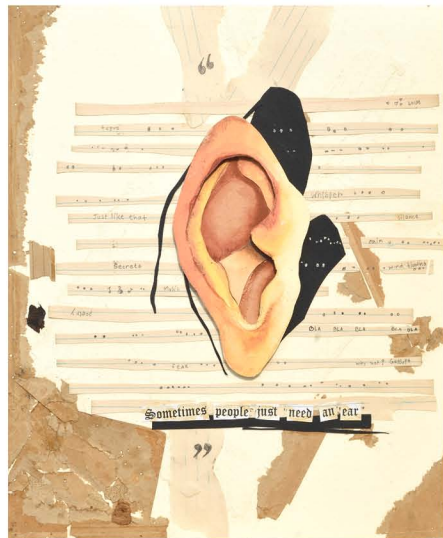
Four secrets of our time (1,2,3,4), Mixed media on paper, 9in X 6 inch (each), 2019

**Amritah Sen (1973)**



**IN MEMORY OF MY LOST ORGANS**

A hand constructed Accordion Book with 5 spreads, Mixed media on Fabriano paper and collage  
11x10x2 inches (folded), 2016



Detail

It is an album, a memoir of all the organs, once precious to us and eventually lost in the way, in the long walk of life.

A spread is dedicated to each of them as a reminder to everyone of us in general, that we gradually forget to see, touch, hear or smell. We keep living in bits and parts, avoiding to be a whole human being.



**PLEASE RETURN, IF FOUND**

A hand constructed Pop-up Book with 7 spreads, Water colour and collage on Fabriano paper  
15x10.5 inch (folded), 2018

Long back in 1975, BishuBabu told Somenath, there are only 3 kinds of roads available for your choice -- Bad, Very Bad, and Very Very Bad.

As this story is about lost roads, or more precisely about people lost on roads, I decided to keep this quotation from 1975 Satyajit Ray movie 'Jana Aranya' as the key resource of my visual story.

The pop-up book containing 7 spreads (of 14.5 x20 inches as spreads) begins with a Pied Piper who leads all roads to one destination, that is, Rome. With him, there are few other characters also, all hidden in different nooks and corners, like a cat who pretends not to see, or a crooked clock depriving time. But more than that, there are few rebels, like they always are, hidden somewhere, who wish to lead their roads on their own way.

The story spreads when most of the rebels are either lost, or trapped, or meet a dead end.

Do all of us get lost midway? How many of us can finally pave our own ways?

The story or the question is rather personal, as we all dwell to find out our own routes.

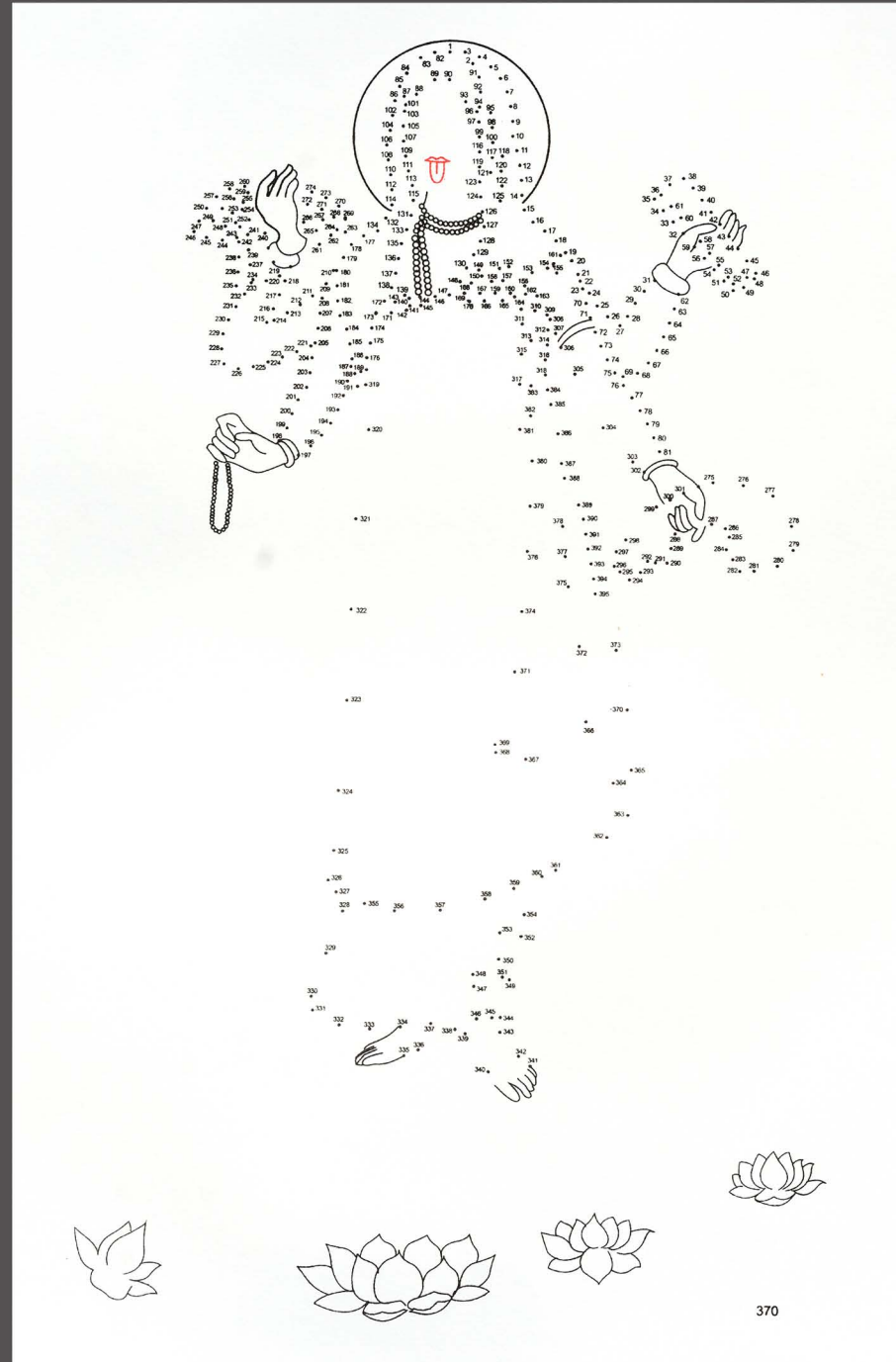
Jayanta Roy (1973)



Expectationist, gouache on paper, 16.5x11.6inch, 2019

The work titled "Joy Mata Di" is a reference to an iconic painting from 1905 called "Bharat-mata" by Abanindranath Tagore. The painting has historical significance in this subcontinent. The image is appropriated to play on the dominant notions of nationhood and patriotism in contemporary Indian politics and society. The figure from Tagore's painting is constructed with 395 dots. This formal strategy is a reference to the game of connecting dots to make an image that is commonly found in children's books, whereas the number 395 alludes to the total number of articles active in the Indian constitution.

"aNaRChy" is a rudimentary drawing of a hut engraved on a tree stump. The work is an oblique comment on such identity concepts as "home", "roots", and "belonging".



"Joy Mata Di", serigraphy, 10x17inch, 2019

SK. Sahajahan (1974)



untitled I, enamel painting, 12x12inch, 2018

My art revolves around a society that is wounded and faces the daily dilemma of psychological problems. The wounded barbarity of a society in facing a crisis is what I attempt to capture, paint, demonstrate. I build my painting composition in a manner that evokes drama, alongside a loose constellation of bits and pieces that reveal themselves in the form of decorative surfaces.



untitled ii, enamel painting, 12x12inch, 2018



**Debanjan Roy (1975)**



Identity, Water colour & tea stain on paper  
20.2x13.2 inch, 2019

Humans are products of situation, but situations are also made by Humans, according to Erich Fromm.

That is a perfect example of present India. We Indian people are making this situation to choose our fate by election and now it is flourishing like full bloom.

Gandhiji tried to give us a lesson through his own life, how to lead a simple and dignified life, but we are not able to understand him or even if we understand we do not want to apply his words or path in our life and for our society.

I have just tried to portray the present Indian situation through my work when we are starting journey for second time for divided India.



Gandhi with shopping bags, Bronze, 17 x 8x 5 inch, 2019

Piyali Sadhukhan (1979)



"Government of the people, by the people, for the people, shall not perish from the Earth". This quote of Abraham Lincoln is a well cherished thought. But, we also know that the violation of fundamental rights of that people is common practice in any power structure. Living in a society where we don't even know, whether we are 'the people', for and by whom the government is formed; the identity of we, the people, is a matter dependent on some meare documents. All arising questions are being roothlessly throttled . We, the people, are under an unfair and undue surveillanc... living in a looming darkness.



BY THE NUMBERS...OF THE NUMBERS...FOR THE NUMBERS...  
Acrylic yarn, threath, iron, cotton, fabric, acrylic, 13x9x9 inch, 2019

**PRADEEP PATRA (1980)**



Detail

In the epic Ramayana, it is written that the mighty Hanuman carried the entire 'Gandhamardan Parbat ' to solve the crisis of his Lord Ram. Such was his strength and his devotion towards the Almighty Shri Ramachandra.

In our life we are carrying the tremendous amount of mental and physical pressure that can be compared with the Epic episode. But the question is, can we sustain this pressure? And if so, how long? And the most important thing is, did we have and will we have a 'RASHTRA' which protects human interest?



Untitled  
Bronze & Concrete  
9x6x28inch  
2019

**SAMBARAN DAS (1980)**



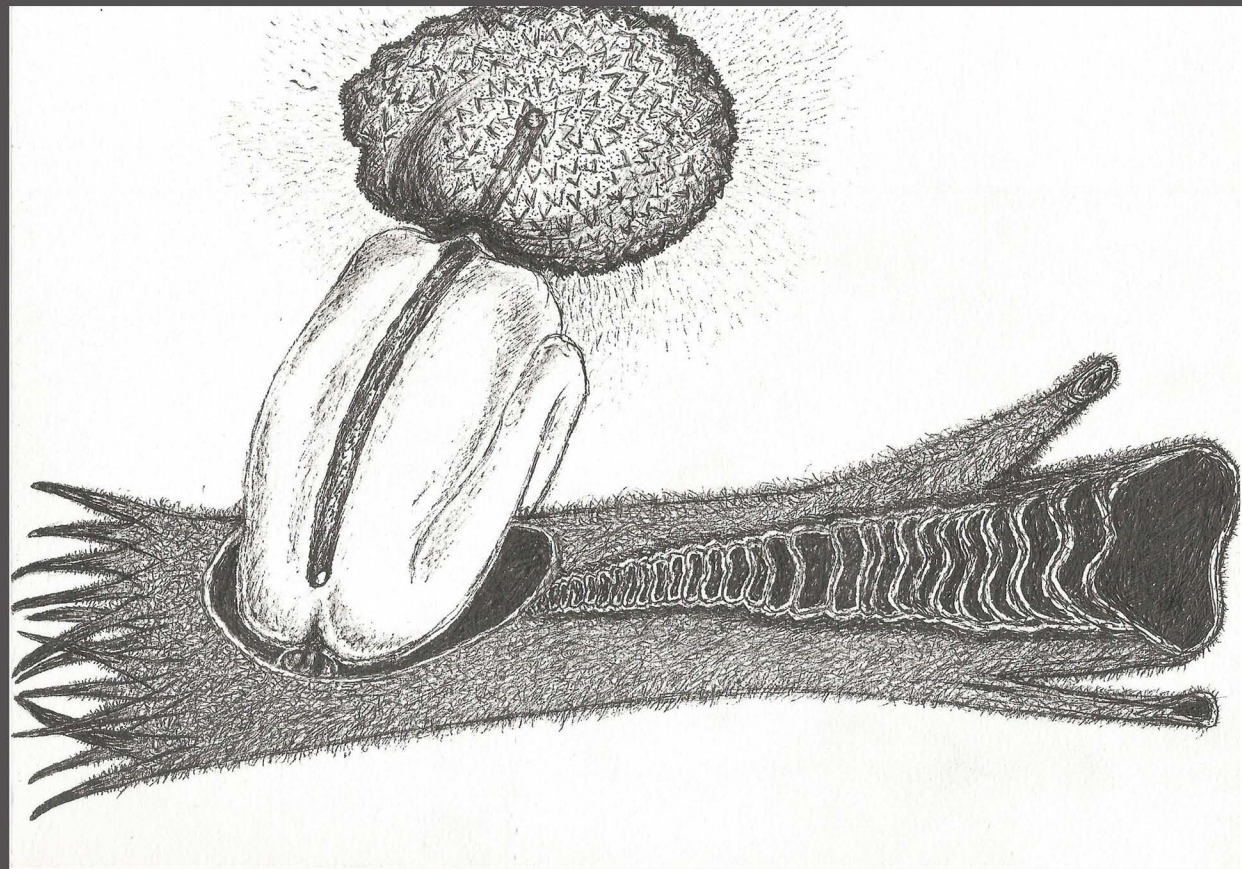
Tulu, 9.10 x 13.10inch, Earth color on paper, 2019

I am an art practitioner based in Kolkata. The shared cosmopolitan urbanity, where I belong, with its decadence and deprivations, inform my art. I take and learn from the polyphony of the hybrid urban visual landscape and its fringe vernacular culture. The tradition of Kalighat pat, Bat-tala prints, calendars, almanacs, signboards, comic books, B grade movie posters, local graffiti of gods, demons and politics, leaflets and handbills, proverbs, and colloquial adages informs my creative language. I am drawn towards the fantastic within the mundane. I record fleeting epiphanies and nightmares of a shared landscape and the body in a sensory and visceral dialog.



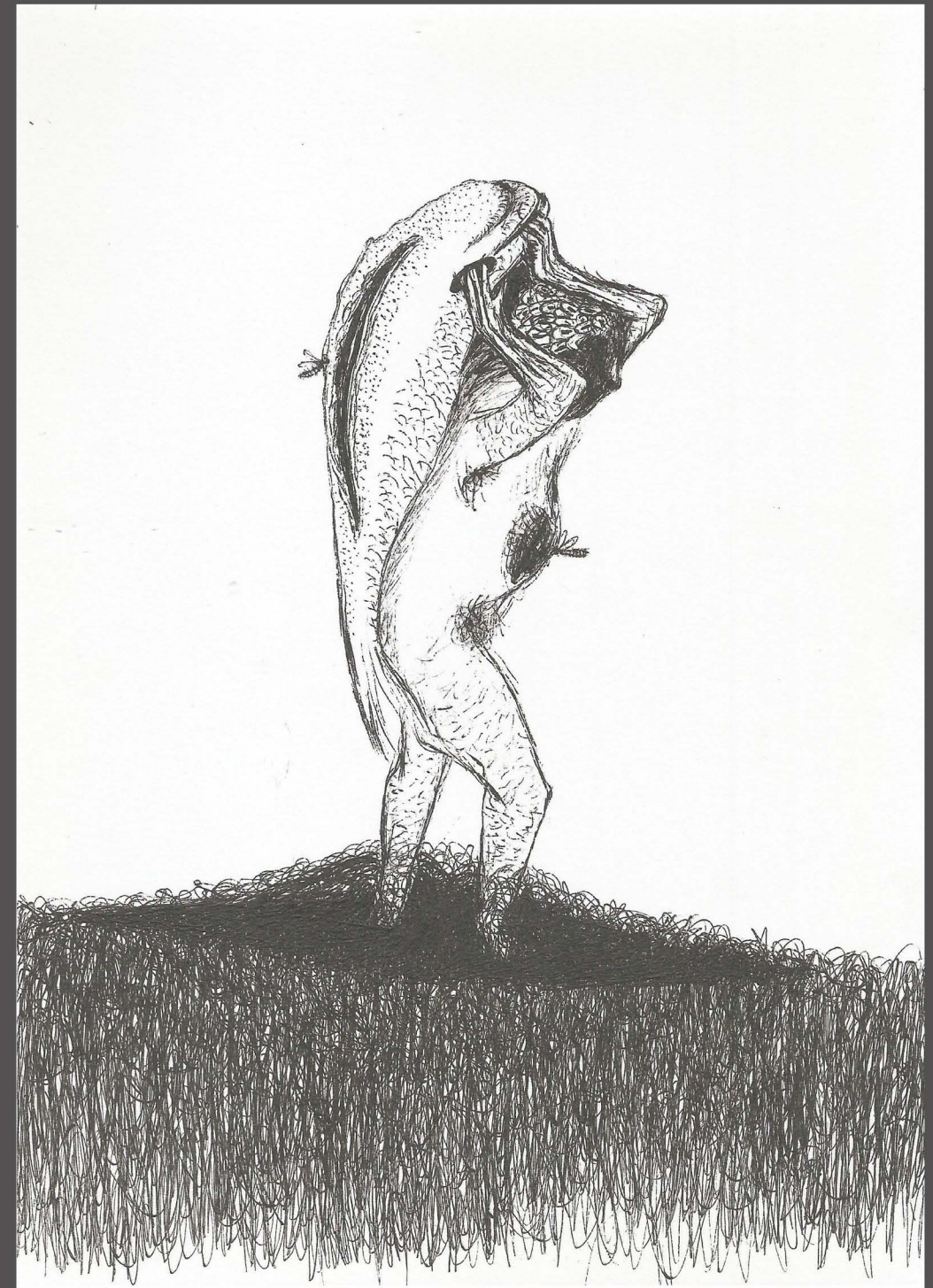
Chiruni ar Ayena, 9.10 x 13.10inch, Earth color on paper, 2019

Mithun Das (1986)



Untitled, Ink on Paper, 8.26x5.8 inch each (set of iv), 2018

My figures, neither dead nor alive, constantly evolve from one form to the other, much like an unidentified metamorphosing creature. Human figures often appear grotesque, ghastly and obese, bearing scars from the past but appear contained with lust and pleasure. They find their presence against the pale impasto-end layer of paint. Their osseous structures are visible from their open wounds. I further exaggerate certain visual sensations by introducing several paraphernalia with the figures. My narratives revolve around the private spaces where I do question and contest my own existence.



Meenakshi Sengupta (1987)



The Second Sex, Gouache on wasli paper, 21x21inch, 2015

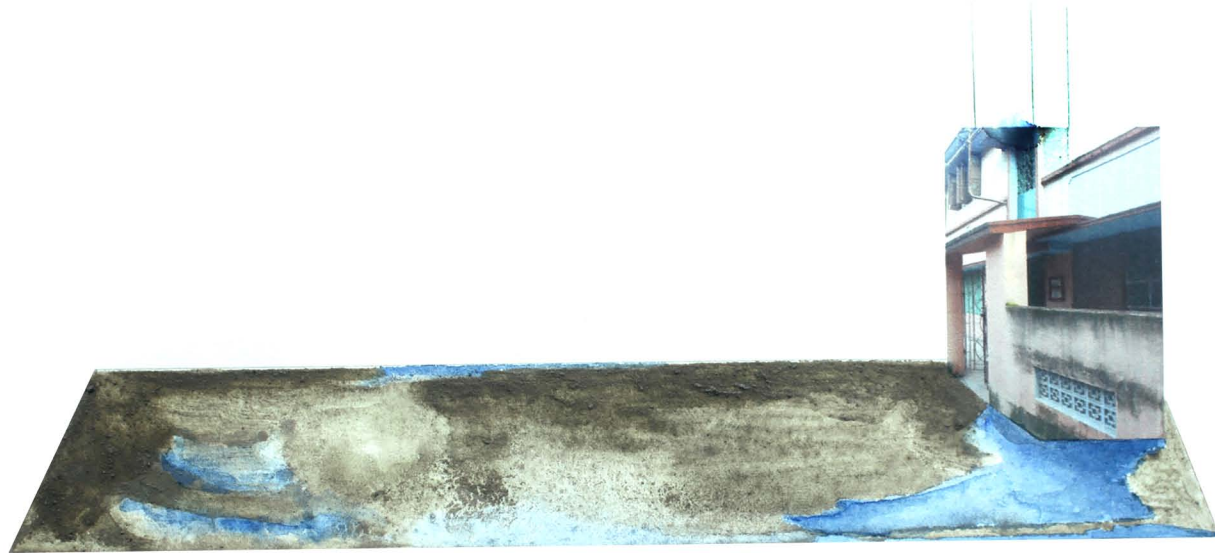
Here I have taken references of representations of woman from various pictorial traditions and recontextualize them in light of contemporary society. Also the title has been taken from a critical writing by simony de Beauvoir's The 'Second Sex'.



Night is Still Young, Gouache on wasli paper, 12x10inch, 2015

It is a 2015 work that draws reference from an early 16th century painting titled "A Grottesque Old Woman", by Flemish artist Quentin Matsys. I rework this satirical portrait of a woman with wrinkled skin and withered breasts, in her trademark Indian miniature style. In doing so, I highlight the representation of women in miniature paintings, by contrasting it with a western work from a similar vintage.

**Jayeti Bhattacharya (1989)**



Severance, Inkjet print, water colour, mud from my garden on Acid free paper  
40x9in(set of iv), 2017

"Is home a place, a space, feeling, practices, and or an active state of being in the world?" I feel it is variously described as conflated with or related to house, family, haven, self, gender, and journeying.

The fragile human life leaves behind many certain sensitivities captive inside the concrete structure of our private space (home). We live in a so-called "concrete" life with structured objects and structured spaces binding our limitations.

The sense of continuous conflict and interference tends to develop the wave of turmoil within us. Being dislocated from the private space and searching for a new land to dwell in and to cope with the harsh reality becomes a strenuous task to deal with. But does the interference stop thereafter?

Embracing the memories and the spaces that hold the origin of my personal identity is reflected in these works. Revisiting the past through the memory lanes and reconstructing the privacy through the world of uncanny imagination seems to be happening over here again.



**GANESH HALOI** was born in 1936 in East Bengal, now, Bangladesh he migrated to Kolkata during the partition. He graduated from Government College of Art & craft Kolkata in 1956. Ganesh Haloi has won several awards including the Late R. N. Chakarborty Memorial (ex principal) Gold Medal from the Government College of Art, Kolkata (1956), the seven silver medals from Kolkata University (1953, 1954, and 1955). Gold medals from the Academy of Fine Arts, Kolkata (1955, 1956, 1957, 1963, 1964, 1966, and 1970).

**Lalu Prasad Shaw** was born in Bengal in 1937, and completed his education in fine arts at the Government College of Arts and Crafts in Kolkata. He has exhibited extensively in India and abroad since 1956. Lalu Prasad Shaw has won several awards including West Bengal State Lalit Kala Academy Award, (1959), National Award in Graphic Art, India, (1971), Birla Academy Award, Kolkata, (1975-1978), All India Graphic and Drawing Exhibition, Chandigarh, (1981).

**Jogen Chowdhury** was born in 1939 in Faridpur of the undivided Bengal and came to Kolkata during the Partition. He studied at the Government College of Art and Crafts, Kolkata, in (1955-60), Studio of Academy of Fine Arts, Kolkata in (1960), Ecole Nationale, Superieure des Beaux -Arts, Paris in (1965-67) on a French Government Scholarship. 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.

**Partha Pratim Deb** was born in 1943 in Sylhet District of the undivided Bengal and came to Tripura during the Partition. Partha Pratim Deb completed his B.A (Fine Art) from Kala Bhavan, Shantiniketan & his M.A (Painting) from the Maharaja Sayajirao University, Baroda. He was initiated into the arts by Ramkinkar Baij & Benode Behari Mukherjee at Shantiniketan. His paintings are to be found in prestigious institutions like- The National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Academy of Fine Arts, Kolkata; Birla Academy of Art & Culture, Kolkata; Museum of Bengal Modern Art, Kolkata; AIFACS, New Delhi; Aicon Gallery, New York; Ajah Gallery, Singapore; Maharaja Sayajirao University, Baroda; Rabindra Bharati University, Kolkata; Kala Bhavan Museum, Shantiniketan.

**Goutam Chowdhury** was born in 1951 in Kolkata. He completed Diploma in Fine Arts from Indian College of Art and Draftsmanship, Kolkata, in (1974). Goutam Chowdhury is a most senior artist from Kolkata. He has had several group shows in India and abroad.

**Aditya Basak** was born in 1953 in Kolkata. He graduated in 1977 from the Govt. College of Art and Craft, Kolkata. Basak is the recipient of National Award of Lalit Kala Akademi, New Delhi and the State Government Award, Calcutta. In (1998), he was awarded senior fellowship in the field of Visual Art by the Ministry of Human Resource Development, Govt. of India. He has held various group and solo exhibitions in India and abroad and his art is part of various well known collections across the country as well as outside it.

**Jayashree Chakravarty** was born in 1953 in Khoai, Tripura. She completed her Bachelors in Fine Arts from Viswa Bharati in the sprawling natural environs of Santiniketan, and then obtained her postgraduate diploma in Fine Arts from the MS University of Baroda. She was an artist in residence in France from (1993-95) at Ecole Nationale, Superieure des Beaux -Arts, Paris. She received the Gujarat Lalit Kala Akademi Award and the Second Bharat Bhavan Biennale Award in 1988. She has also been honoured with Bombay Art Society Award, Mumbai (1980) and Honourable Mention Award, Asian Art Biennial, Dhaka, Bangladesh (1997)

**Jaya Ganguly** was born in 1958 in Kolkata. She graduated from Indian College of Art and Draftsmanship, Kolkata in (1982). Ganguly has had a number of shows in India and Sweden. Ganguly won the Birla Academy of Art and Culture award, Kolkata in (1997). She was awarded at the Bhopal Biennale in (1996) and the Indian College of Arts and Draftsmanship, Kolkata, (1980).

**Chandra Bhattacharjee** was born in 1961 in Patuli, West Bengal. In (1986) he graduated from Indian College of Art and Draftsmanship, Kolkata & Post-Graduate in Fine Arts, Kala Bhavan, Visva-Bharati University, Santiniketan in (1989). He was awarded a gold medal by Rabindra Bharati University in 1986 for excellence in fine arts and received Taj Gaurav award in 2008. He lives and works in Kolkata.

**Debnath Basu** was born in 1961 in Howrah, West Bengal. His Bachelor of Visual Arts in Printmaking, Rabindra Bharati University, Kolkata (1987) and Master of Visual Arts in Printmaking, Rabindra Bharati University, Kolkata (1989) After having his first solo exhibition in Mumbai in 1995, he participated in various group shows in Mumbai in 2000 and 2001, Vienna in 2002 Kolkata in 2003, Delhi in 2005. He has been honoured for his work by Kanoria Centre for Art in (1989-90), received a Junior Fellowship from ministry of HRD, Government of India in 1992-94 and a Fine Arts Fellowship from Vikram Sarabhai Foundation, New Delhi in (1993-95).

**Indrapramit Roy** was born in 1964 in Kolkata. He studied printmaking at Visva-Bharati University of Santiniketan and MFA in Painting at the Faculty of Fine Arts of the M.S. University of Baroda, followed by another Master degree in Painting from the Royal College of Art, London, that included a term each at Cite des Arts, Paris and Hochschule der Kunst, Berlin on Erasmus exchange grant. Honours and fellowships include Kanoria Centre Fellowship (1989-90)/ Inlaks fellowship (1990-92) to study at RCA, London/ Junior Research Fellowship (1993-95) from the Government of India/ the Fulbright fellowship, USA (2004-5) and more recently Artist- in-Residence at The Siena Art Institute (2013).

**Chhatrapati Dutta** was born in 1964 in Bengaluru . He got graduated from Government College of Art and Crafts, Kolkata and went to Greece do to a post-graduation in Visual Arts. Received his Masters Degree from Shantiniketan.

**Samindranath Majumdar** was born in 1966 in West Bengal. Majumdar completed his bachelor's and post graduate in Art history from Rabindra Bharati University, Kolkata. Currently he is a lecturer at Indian college of Art & Draftsmanship, Kolkata. He was awarded Ebrahim Alkaji Endowment Scholarship for research work in (2001-02). Besides, he was awarded the Annual award from Birla Academy of Art & Culture in (1995) and (2001) and also The Annual Award from AIFACS in (2000).



**Paula Sengupta** was born in 1967 in Kolkata. Over the years, she has established herself as an artist, curator and a writer. She is also a trained traditional printmaker. She has worked on broadsheets, books, installations and community art projects. Trained at College of Art, New Delhi and at Kala Bhavana, Santiniketan, she has also achieved a doctorate in Indian printmaking from the Rabindra Bharati University, Kolkata and now works as an Assistant Professor in Printmaking at the same university.

**Prasanta Sahu** was born 1968 in Orissa. Prasanta completed his B.F.A. in Painting from Kala-Bhavana, Visva- Bharati University, Santiniketan in 1993-98 and M.F.A. in Painting from M.S. University, Baroda in 1998-2000. He was awarded the Gold Medal for securing 1st position in Dept. of Painting, M.S. University, Baroda in (2001), Nasreen Mohmudi Trust Award again for securing 1st position in M.F.A. from the same University, in (2000), Camlin Award for securing 1st position at B.F.A. level at Kala- Bhavana, Santiniketan in (1997). He was awarded 1st prize at the Eastern Print Biennale, by Eastern Zonal Cultural Center, Kolkata in (1995). He has also received National Scholarship of the Ministry of Human Resource and Development, Govt. of India in (1996-98).

**Arindam Chatterjee** was born 1970 in Kolkata. Graduated in Fine Arts from the Government College of Art and Craft, Kolkata, and obtained a Diploma from Visva-Bharati, Santiniketan . Recipient of the Silver Prize in the Drawing and Design Exhibition, Kyoto Art College, Japan, the Birla Academy Annual Exhibition Award, the H.K. Kejriwal Memorial Award, the Navonmesha Puraskar, and the National Cultural Scholarship in painting from the Government of India.

**Debraj Goswami** was born in 1973 in Serampore. West Bengal, Goswami studied for his BFA in Graphics at the Rabindra Bharati University in West Bengal and later moved to Baroda where he obtained his MFA in the same from the Faculty of Fine Arts at MS University. Whilst at the MS University, he was awarded the C.R. Dasgupta Memorial Gold Medal for obtaining the highest marks in his finals.

**Amritah Sen** was born in 1973 in Kolkata. Sen completed her Bachelor's degree in Painting from Kala Bhavan, Santiniketan, in 1997, and her Master's degree from the same institution in 1999. In 1996, she was awarded a National Scholarship from the Government of India in the field of Visual Art. The artist's solo shows include 'Hide and Seek' at Project 88, Mumbai, in (2008); 'Fire Somewhere...' at Gandhara Art Gallery, Kolkata, in (2007).

**Jayanta Roy** was born in 1973 in Kolkata. Jayanta completed his BVA in sculpture from Govt College of Art and Craft, Kolkata in 1997. He was participated at London Art Fair with Beers Contemporary Gallery in (2015). In (2014) His Name included '100 Painters of Tomorrow' published by Thames & Hudson. Jayanta Received Pollock-Krasner Grant, USA in (2002).

**Debanjan Roy** was born in 1975 in Kolkata. Debanjan Roy completed his Bachelor's degree in Visual Arts from Rabindra Bharti University, Kolkata, in (1998), and his Master's degree from the same institution in (2000). He received the "Nirman Award" in (2004) and the Lalit Kala Academy Scholarship from (2002 - 2003). He also received a Junior Fellowship from the Ministry of Tourism and Culture for (2002 - 2004) and Best Sculpture Award by West Bengal State Academy and Rabindra Bharati University.

**Piyali Sadhukhan** was born in 1979 in Kolkata. completed her BFA in Paintig from Rabindra Bharati University(2004) in West Bengal and MFA from Kala Bhavana, Visva Bharati University, in (2006). Soon afterward, she received a Junior Research Fellowship from the Government of India (2007-2008).

**SAMBARAN DAS** was born in 1980 in Kolkata. Sambaran completed his Bachelor's degree in Visual Arts from Indian College of Art and Draftsmanship, Kolkata, in (2004), and his Master's degree from Rabindra Bharti University, Kolkata, in (2006). Sambaran is an upcoming artist from Kolkata. He has participated in many group shows in India and abroad.

**Pradeep Patra** was born in 1980 in West Bengal. Pradeep completed his Bachelor's degree in Visual Arts from Midnapur Art College, Indra Kala Sangit Vishwavidyalaya, Khairagarh(C.G.), West Bengal in (2005), and his Master's degree from Kala-Bhavana, Visva- Bharati University, Santiniketan in (2007). Pradeep Patra is an upcoming artist from Kolkata. He has participated in many group shows in India and abroad.

**Mithun Das** was born in 1986 in West Bengal. Mithun completed his Bachelor's degree in Visual Arts from Indian College of Art and Draftsmanship, Kolkata, in (2011), and his Master's degree from Kala-Bhavana, Visva- Bharati University, Santiniketan in (2014). He was awarded Inlaks Fine Arts Award, Mumbai, in (2016) and 46th Annual Birla Academy Art & Culture, Kolkata in (2013).

**Meenakshi Sengupta** was born in 1987 in West Bengal. Meenakshi completed her Bachelor of Visual Arts (painting) from the Govt. College of Art & Craft, Kolkata, in (2011), and her Master's degree (painting) with distinction (Gold Medal), from the M.S. University, Baroda, in(2013). Meenakshi received the Elizabeth Greenshield Foundation Award in (2017) and received the prestigious Nasreen Mohamedi Award from the Faculty of Fine Arts, MSU, in (2010).

**Jayeti Bhattacharya** was born in 1989 in Kolkata. Jayeti completed her Bachelor of Visual Arts (painting) from Indian College of Art and Draftsmanship, Kolkata, in (2012), and her Master's degree from Kala-Bhavana, Visva- Bharati University, Santiniketan in (2014). Jayeti is an emergent artist from Kolkata. He has participated in many group shows in India and abroad.

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