

ABIR KARMAKAR

Yet marriage, the big fat colourful social occasion that it is, is an enduring Indian shibboleth. Abir Karmakar builds up a cinematic illusion to represent, with ironic wit and sentimental kitsch, the peculiar flavour of a wedding celebration in Gujarat, complete with film music. The faces of two male singers, caught at a lens-worthy moment as it were, hold fluid, earnest expressions, befitting the occasion. But the name of the work posits a universal conundrum: the souring of love relationships.

ARPITA SINGH

Arpita Singh's (b.1937) paintings should be viewed from a woman's perspective. In her paintings the inner world of a woman, her home and life around her, looms large. Using a thick textured surface, especially for her oil on canvas paintings, Arpita creates an element of tension, which she says, is a reflection of life around her. Influenced by western masters like Paul Klee and Marc Chagall and Bengali folk art such as the pata paintings and kantha embroidery traditions, Arpita creates a world which is part naive and part real. She uses simple objects like telephones, aeroplanes, bunches of flowers, pots and pans, child-like graffiti on the walls and over-crowded roads, snarled traffic, even guns and violent death as icons of contemporary life. According to Arpita, culture and tradition is handed down from woman to woman, mother to daughter, like the vratas or folk rituals performed by the women in Bengal for the welfare of their family. She claims 'I am a woman, I think as a woman, I see as a woman. My references are always feminine. This is the starting point'.

CHANDAN PANDA

Chandan Panda (b. 1982) completed his graduation and post graduation in textile designing from Government College of Art and Craft, Kolkata. His black and white series ink drawings of bicycles have been very popular.

Chandan describes his cycle series as, "My sub standard series is a series of drawing cycle. Bicycle is a vehicle used mostly by the common people who are tagged as 'Sub -standard' by the elite class of our society although being a harmless, environment friendly carrier who does his own job silently. This cycle garage symbolizes that 'Sub -standard' segment of our society who carries their burden silently."

DEBRAJ GOSWAMI

Born in 1973, Debraj Goswami completed his graduation from Rabindra Bharati Universtiy, Kolkata and his Masters from Faculty of Fine Arts, M.S. University, Baroda. Debraj uses fragments from the much talked about arts of the past as metaphors to conjure up his statement. He embellishes them with a set of archetypal images, like fingers, nails and bulbs. A pointing finger figures in his paintings as a recurrent motif and so is the nail. His enigmatic manner dissolves the borderline between awakening and dreaming. His is a somnambulist's perilous journey through the corridors of the unconscious.

GANESH PYNE

Famous for his small tempera paintings, rich in imagery and symbols, Ganesh Pyne (1937–2013) was one of the giants of Indian painters of modern India. So much so that he was described as "an artist's artist, a philosopher's philosopher and master fantasist of them all." Ganesh Pyne acknowledged the influence of great painters like Abanindranath Tagore, Hals Rembrandt and Paul Klee but he said that his exposure to Walt Disney's cartoons and his own experience as a young animator in Calcutta finally liberated him and helped him develop two important stylistic features—distortion and exaggeration. He used these to explore the deep recesses of his fantastical imagination to create uncanny images of disquieting creatures. The artist drew his inspiration from Bengal's rich storehouse of folklore and mythology, stories that his grandmother told him in his childhood. The painter blended romanticism, fantasy and free form and an inventive play of light and shade to create a world of "poetic surrealism". In the Indian miniature tradition, Pyne's paintings should be savoured deeply and at leisure. Ganesh Pyne has been widely exhibited across the world in London, South America, Europe, Singapore and U.S.A.

GOURISHANKAR SONI

Goruishankar Soni (b. 1980) is an Indian artist who performs painting, film making, print making, photography, and installations. Born and brought up in Jaipur, he is greatly inspired by the rich culture and traditions of Rajasthan. Rajasthan's royal heritage greatly evokes him; emotions like love are

found in every nook and cranny of its beautifully constructed historical monuments like Hawa Mahal. "Culture is the widening of the mind and of the spirit.

Gourishankar Soni has a Diploma in Drawing and Painting (2000) from the Rajasthan School of Art, Jaipur, and an MFA (2003) from the Faculty of Fine Arts, University of Rajasthan, Jaipur. He has participated in numerous group shows across the country.

Gourishankar has won thrice the Annual award as well as the Merit Scholarship from Rajasthan Lalit Kala Academy, Jaipur

KINGSHUK SARKAR

Kingshuk (b.1972) earned his Bachelor's and Master's degrees from Kala Bhavana, Santiniketan, in 1997 and 1999 respectively, and thereafter studied, researched and trained in Japanese-style painting at Kyoto University of Art and Design, Japan. He also mastered techniques of Japanese Calligraphy and Sumi Painting.

According to him, "It becomes interesting when I chat with a person or a group of people with no certain pre-planned intention. It is also most thrilling when I find the same pattern of intention from them. When I enter my bathroom with millions of conscious and subconscious programmes set in my brain; a bucket full of water and a mug hooked on that attracts me to hit the wall with both. I know the play with water on wall is nonsense but it is a sharp release of my hidden energy.

An ordinary, everyday happening with a variety of ingredients and artist's tools becomes a water-filled bucket in a bathroom and a mug hooked on the wall. Perhaps the strength of the practice of art is in transgressing boundaries and creating newer and more evolved forms of overlapping, complementing, and collaborative practices of art."

LALU PRASAD SHAW

Lalu Prasad Shaw (b.1937) is a master of both printmaking as well as tempera. In printmaking, Lalu Prasad expresses his modernity, both in terms of technique and imagery. His imagery is taken from everyday life, depicting simple objects and events. In his small-sized tempera paintings one notices stylistic elements derived from the nineteenth-century Company School paintings and the Kalighat pat painting tradition. His single figures and still life are done in a style that is very indigenous and sophisticated. Brought up in rural Bengal, Lalu Shaw's indigenous sensibilities played a vital role in evolving his works in tempera. He portrays essentially, ordinary folks from everyday life. He has always been fascinated by the middle class Babu culture of 19th and early 20th century Bengal and lot of his male characters resonate that spirit. Lalu Prasad Shaw's works are full of irony and subtle humour. Exhibited across the world and widely in India, Shaw is one of the finest exponents of graphic art and tempera painting, and has played a seminal role in evolving the language of modern Indian art.

MADHVI PAREKH

Madhvi Parekh (b. 1942) paints with the sense of spontaneity.

A self-taught painter, the source of her inspiration was the world she was most familiar with, the world of her idyllic childhood spent in a small village in Gujarat. She remembers the colours, sounds and images; the Holi and Diwali festivals, colourful Rangoli designs on the floor on festive days, the Ramlila performance in the village, Bahurupi Bhavai wandering around the village, assuming the guise of a monkey, or a bird or even a mendicant, and the cattle decorated on special occasions. All these myriad shapes, images and colours began to emerge in Madhvi's paintings, done in a style both naive and sophisticated. These reflected a pantheistic world where nature, man, animals and birds co-existed in complete harmony.

Madhvi's works soon developed a style which could be termed as modernist, with an affinity towards the style of the modern masters like Paul Klee and Joan Miro. But Madhvi has not lost her early exuberance. On the contrary, she has also been able to strike a successful balance between folk art and modern art.

M.F. HUSAIN

The name, Maqbool Fida Husain (1915-2011), is synonymous with India's modern art movement.

Born in 1915 in Pandharpur, Maharashtra, Husain's career as a painter started in Bombay in 1937 as a banner artist, painting large film hoardings for the popular Bombay cinema. This experience along with his early discipline of copying the Koran by hand in fluid calligraphy was to have a major influence on him as a painter. As a founding member of the avant-garde Progressive Artist Group in

Bombay in 1947, Husain like many of that euphoric period of India's independence, was anxious to forge a new vocabulary in Indian art. Husain was in fact one of the first modernist painters who made use of Indian motifs from Indian sources such as temple sculpture and the Indian miniatures and created a style in painting which was a synthesis of tradition and modernity.

A multi-faceted artist, Husain is recognised not only as a great painter but as an artist who was constantly innovating and experimenting with new ideas and mediums, the last of which being cinema using Bollywood superstar Madhuri Dixit and Pop star Madonna as his source of inspiration to create yet another vocabulary in the world of art.

MANISH MOITRA

He draws his reference from the immediate, exterior environment and he bases his narratives on the relationships in public spaces, he is intent on the interaction that the body and its posture convey. Moitra's earlier works of colourful story-telling of market places is now exploring the world of writing through his pen/ink drawings of a darker atmosphere.

Manish Moitra (b. 1978) did his degree for the Bachelor of Visual Arts from Rabindra Bharati University in 2006

MEERA DEVIDAYAL

An infernally dark room with a TV screen aglow, glimpsed through the gap of a door ajar; a claustrophobic kitchen, grey and stained; a wall lined with garish paper; a woman bearing a suitcase above her head: Meera Devidayal's (b.1947) art belches out from the gaseous, stinking underbelly of urban centres unsettling images of underclass life.

Unsettling because these are everyday scenes the middle classes tend not to see. The garish paper, the skewed calendar, the cheap shine of the synthetic sari, the rubber pipe that snakes across a dank floor fetching water from the roadside tap to the home. But the artist forces them on the polite viewer. Not as the strident slogan of the 1960s but with an unforgiving, unsentimental baldness. This is life casually brutalized by harsh, inelegant living; where sensibility is inured to ugliness because taste, a matter of tutoring, is redundant in the ambit of utilitarian, "whatever-works" values.

Her imagery and material—she's lately preferred to paint on recycled metal sheets—have defiantly proclaimed the everyday, the downscale, the urban folk. In fact, Devidayal, who started her art career in the 1970s, after her marriage, anticipated the contemporary trend of sourcing popular kitsch elements in art.

The works on view underline her uniqueness in this respect. The medium becomes the message for the galvanized steel sheets themselves are a metaphor for chawl life, carrying a load of socio-economic meanings. In evoking the cramped clutter of a dingy little room that could be a store or a home in Thane and the oppressive confines of a zari/zardozi workshop in Sadiq, the artist wields a delicate, miniaturist brush. The little details fading in, as it were, amid textured, discoloured metal, are sensitive cameos that resonate in viewers' minds.

PARAMJIT SINGH

Paramjit Singh (b.1935) studied at the Delhi Polytechnic, New Delhi and Atelier Nord, Oslo. Paramjit grew up in Punjab, known for its lush fields of wheat and mustard. It was his chance discovery of a small landscape painting, by the poet Rabindranath Tagore, in his father's library at the age of 13, that inspired Paramjit to become a landscape painter. He was taught by Sailoz Mookherjea to look not merely at the outer reality of nature but the pulsating rhythm within. With the help of the Impressionist technique of handling light and the Expressionist mode of handling colours, Paramjit has, over the years, created his own unique vision and style. He urges viewers to become a part of the landscape depicted. In one of his interviews, Paramjit stated that like the Impressionist painters "I, also, am a painter of light. For me the starting point is the physical elements of a landscape. From it I derive the inspiration to handle pigments in a way one handles language to give expression to one's subtlest thoughts and fanciful feelings. My use of pigments gives them, I feel, a tactile quality. The flexibility of the technique I employ allows me to decipher ever-changing meaning in the wave on the water or the wind that rustles the grass."

PARESH MAITY

Paresh Maity (b.1965) has emerged as one of the most promising young painters of contemporary Indian art. He received his BFA degree from the Government College of Art and Craft, Calcutta and a MFA degree from the Delhi College of Art. Though recognised as a water colourist the young painter

is equally at ease with oil on canvas. He started out as a painter in the academic style, but over the years began to shift towards abstraction. Gradually the imagery and form became more and more abstract until the young painter began to create paintings of great evanescent beauty. The artist's talent as a painter lies in his ability to internalise the Indian experience and express it in a style which is delightfully refreshing. For Maity, life is a celebration. One could very well describe him as a 'romantic' painter who paints not only from his head but also from his heart.

Mr. Maity is one of India's most versatile artists; his reputation as a fine water colourist has been widely established and critically accepted. Maity's talent is in the treatment he uses with the different media – his installations are virtually 3-dimensional paintings and his photography is a digital, watercolour. In both, he proves his inarguable position as one of the finest colourists and painters of young India.

PRASHANT SHASHIKANT PATIL

Prashant Shashikant Patil, is the recipient of the CIMA Awards 2019. Patil earned his B.F.A. from Bharti Vidhyapeeth College of Fine Art, in Katraj, Pune, Maharashtra, and his M.F.A. from Visva-Bharati University, Santiniketan.

"I had been inspired by the painting of Nandalal Bose and sculptures of Ramkinkar Baij," the artist said. "The ambiance of Kala Bhavan (the institute of fine arts at Visva-Bharati) has moulded my thoughts and vision and my guiding force is Gurudev Rabindranath Tagore's philosophy.

RAMANANDA BANDYOPADHYAY (b. 1936)

The renowned painter Ramananda Bandyopadhyay also sculpts for his personal creative joy.

Student of Nandalal Bose, it is questionable to assume Ramananda as being a direct descendant of the Bengal School Gharana. An individualist in spirit, he accepts certain values of the Bengal School namely search for beauty, lyricism, musicality etc. but stands apart in technicality and his robust, figural subject matters. With a superb control and mastery over line drawing, Ramananda exhibits extreme skill and caliber.

He taught for many years at the Ramakrishna Mission School, Purulia, West Bengal, he finally retired as Director of the Museum and Art Gallery at Ramkrishna Mission Institute of Culture. Presently he resides and practices art in Calcutta.

RAMKINKAR BAIJ

Ramkinkar Baij (1910 – 1980) is considered to be one of the most important original sculptors, who worked during the transitory phase of the 1930s and 1940s.

Born in a village of Bengal, Ramkinkar Baij was not traditional or academic. His significance lies in the fact that his body of work was essentially individualistic. This was in an age guided by the Bengal Revivalist spirit. The sculptors and painters of his time belonged to two schools - first, those of the Bengal Revivalist School who had evolved a nationalistic and mystical ideal and secondly, those who adhered to the strict academic traditions of the West. But Ramkinkar's work was pioneering and personal.

His works are characterised by tremendous energy. One can see the almost surging movement of growth, and its figures and forms are dynamic. He used an idiom that was vital and whether representational, stylised or abstract, his works have the quality of surging growth.

SANAT KAR

Painter and printmaker, Professor Sanat Kar (b. 1935) was the head of the Department of Graphics, Kala Bhavan and ended his teaching career as the Principal, Kala Bhavan, Santiniketan in 1995 when he retired.

Educated at the Government College of Art and Crafts (1955-59) he is also the founder member and Secretary of the Artists' Circle, Calcutta, Society of Contemporary Artists (1960-74). Highly talented and skillful Kar has contributed innovative techniques to graphic printing in India. These include the process of wood intaglio, cardboard intaglio and engraving on sunmica and other synthetic surfaces. He is greatly inspired by nature and his works reflect this love through vibrant colours and sensitive lines.

Sanjeev Sonpimpore

Sanjeev Sonpimpore (b.1969) is an artist who seeks to liven up his vocabulary with mixed metaphors:

naturalistic imagery in naturalistic colours together with an imitation of black and white PowerPoint graphics, without the intervening greys of photographs. The viewer has thus to shift gears, so to say, readjusting his sensibility to take in the strange mix of the known and the little known in a new pairing. While his language looks to juxtapose contraries—the classical terms of high art with popular, technologically-generated graphics—the content reveals an uneasy relationship between the city-dweller and the city. A place where the isolated individual may lose his bearing, assailed by a sense of dislocation and violence.

SATISH GUJRAL

Born in Jhelum, Punjab, Satish Gujral (b.1925) is one of the pioneers of Contemporary Indian Art in the post independence era.

Entombed in silence in his early years as a result of his hearing impairment, he would draw and read Urdu literature, and in 1939 joined the Mayo School of Art in Lahore. In 1944 he joined the JJ School of Art in Bombay where he came into contact with the Progressive Artists Group (PAG).

Gujral has been internationally acclaimed for his multi-talents of painting, graphics, sculpture, murals, architecture and interior design. The only non-Belgian Architect ever to win the “Order of The Crown” for designing the Belgian Embassy. The same building was selected by International Jury among 1000 most outstanding buildings built in the 20th Century around the World. He is also honoured by Visva Bharati, Santiniketan with its highest honour “Desikottama”. He was honoured by Mexico’s International Award for “Life Time Achievements” (Da Vinci Award).

His experiments cover almost all spheres that fall under the umbrella of Plastic Art, Graphics, Paintings, Sculpture Murals, Object Design and Architecture. The President of India honoured Satish Gujral in the year 1999 with “Padma Vibhushan”, the second highest honour awarded by the State.

SHAKILA

Shakila (b. 1969) has no formal training in art but the skill with which she finishes her collages is something to marvel at. Shakila does not go in for the textual richness and surface relief which motivated cubists and constructivists to introduce collage into their painting as a technical innovation. Nor is she, like pop artists, interested in the subversion of whole printed images. Her experience of life is reflected in her work and what she tells through her choice of paper, often lead to surprising constructions that, one suspects, are quite conscious and not random at all.

SHREYASI CHATTERJEE

In Shreyasi Chatterjee’s (b.1960) artwork the idiom “a stitch in time, saves nine” takes on a profound metaphorical meaning. Particularly, in the context of a woman’s role as a wife, a mother and a private person. It is usually the woman who patches up things to accept, to mend for security or improvement, thereby getting a layered humanity and sensitivity. She uses stitch to animate the surface and perhaps also suggest the steps of human thought. Says Shreyasi, “At one level I’m trying to appropriate the language of creative craft so that it assumes a metaphorical significance.”

Chatterjee’s work is not only metaphorical, it also has architectural elements of a cityscape. Although Chatterjee’s art pieces are deeply contemplative, they are essentially celebratory and strongly gendered. Educated in Kala Bhavan, Santiniketan and Goldsmiths College, London, Shreyasi is one of the cutting edge artists of India working on serious post-modern issues and experimenting with indigenous art practices.

SUMITRO BASAK

Sumitro Basak (1975 – 2017) completed his BFA in 1997 and MFA in 1999 from Kala Bhavan, Visva Bharati University, Santiniketan. The artist described his work as a “thin world created out of various shapes of varied colours and textures.” Sumitro Basak created an ambiguous world – they are either true ‘false’ realities or false ‘true’ realities. His forms are constructed, collaged out of materials which are in their actual use, meant for celebratory purpose. However, the world the artist created out of them are not about celebration – it is filled with shadows and like fragments of paper suggesting a relationship to a fragment of a memory.

Basak’s ‘people’ are amorphous forms, they change, and shift and activate spaces randomly. Much like children’s art which is, one suspects, the language Basak was inspired by. But his training in formal art, laden his work with rationality and multiple layers of interpretation although apparently simple in expression. There is a tension between what is seen and unseen, a sense of a lurking

presence. In many ways these unfilled areas complete or add to the spatial complexity; he creates this with minimal forms by making the empty spaces a part of the 'picture'.

SUSHEN GHOSH

Professor in the Department of Sculpture, Kala Bhavan, Vishva Bharati, Sushen Ghosh (b. 1940) earned his diploma in fine art and crafts from the same university in 1963. After holding his first solo exhibition at Shantiniketan in 1968, he left for London to join the London University for further studies. The artist acknowledges the influences of Ramkinkar Baij and Benode Behari Mukherjee on his art since he worked under their direct tutelage during his student days. Other inspirations were Brancusi, Piet Mondrian, Le Corbusier and their works and achievements. His love for music and readings on philosophy contributed to his art as well.

VEER MUNSHI

Born in 1955, Veer Munshi completed B.F.A (Painting) from M.S. University, Baroda in 1981. Looking at these paintings by Veer Munshi, one is reminded of essays by Edward Said, on exile, migration and displacement.

Although, Munshi's recent works are now less to do with Kashmir (his origin) and its complexities of territory, the compelling issues of identity are the echoes which remain.

But one does find memories of the valley in his paintings, an essential sense of absence fills his canvas. In many respects, one can describe Munshi's artworks as being political. They are personal commentaries on the fact that alienation is a universal condition of this century. The artist says that the three key words of his recent works are: division/partition/migration.

YUSUF

Born in 1952, in Gwalior, Yusuf completed his National Diploma in Fine Arts (1974) and National Diploma in Sculpture (1978) from Gwalior. He has held several one-man shows across the country, and has exhibited in various group shows in India and abroad. He is honoured with various awards including the QINGDAO International Print Biennial of China & International Asian European Biennial, Turkey. He has been an active participant in several art camps across India. His works are a part of collection with various government institutions and several private collectors from India and abroad.

VENKAT RAMAN SINGH SHYAM

Born in Pradhan Gond family in 1970, is an award winning ethnic painter working from Madhya Pradesh.

SAURAV ROY CHOWDHURY

Born in 1977, Saurav Roy Chowdhury completed his B.F.A. (Sculpture) in 1999 and M.F.A. (Sculpture) in 2001, from Kala Bhavana, Visva-Bharati University, Santiniketan.

Saurav has been one of the finalist is the CIMA Awards Show.

SAMBA PRASAD BISWAS

Born in 1982, Samba Prasad Biswas completed his B.V.A. in 2007 and M.V.A. (Painting) in 2009, from Rabindra Bharati University, Kolkata.

Samba Prasad has been one of the finalist is the CIMA Awards Show.

GANESH DAS

Born in 1982, Ganesh Das completed his B.F.A. (Painting) in 2008 from Govt. College of Art and Craft, Kolkata, and M.F.A. (Painting) in 2011, from Jamia Milia Islamia University, Delhi.

Ganesh Das has been one of the finalist is the CIMA Awards Show.