



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // January, 2015

## 8th All India Portrait Exhibition 13th All India Traditional Art Exhibition 15th All India Watercolour Exhibition 2015



Dr. K K Chakravarty Chairman Lalit Kala Akademi lighting the lamp to inaugurate the exhibition on 21 January 2015



**8th All India Portrait Exhibition  
13th All India Traditional Art Exhibition  
15th All India Watercolour Exhibition 2015**



In continuation of the tradition of exhibitions by All India Fine Arts & Crafts Society, it has presented its combined 8th All India Portrait Exhibition, 13th All India Traditional Art Exhibition and 15th All India Water colour Exhibition, 2015 from 21 to 27 January 2015. Every alternate year the society holds this exhibition. Artists from all over the country participate in exhibitions of these mediums. The society has been keeping these mediums alive and encourage artists who are specialized and practice these mediums.

These mediums and subjects are practiced since the beginning of human civilizations all over the world. Water colour painting is quite old which may be dated since the paleolithic cave paintings where water based colours were used. It has been used in the manuscript illuminations since the Egyptian times, European Middle Ages and in Renaissance period. Botanical illustrations and illustrations of wild life were the most popular traditions of water colour painting. All the mediums of Indian traditions are done with the medium of water

colours. In modern time these water colours are more vibrant and brighter and of higher quality. Indian miniature paintings are considered from the religious point of view, including illustrations of the Buddhist text and Jain manuscripts. In all regions of India different schools of traditional paintings have painted many popular subjects like Gita Govinda, Bhagvata Purana and Ragmala. Pahari school and Mughal schools created a land mark in the history of miniature paintings. Besides these schools there were many styles and schools in India such as Deccan School, Central and Rajasthani School etc.. Still there are many artists practicing these traditions and producing excellent works of art.

Portrait painting may also be seen in the art of ancient civilizations of Egypt, China, Rome and Greece. In India we can see the portrait of the Emperors, Kings and members of royal families of India and of the Mughal period. In the Company School period during British rule western concept of realism was used by Indian artists. From the portraits of royal families it has come to the common man. There are many portrait painters paint portraits of members of corporate houses, Government dignitaries, religious gurus and common men.

This exhibition presents all these categories in modern concepts and mediums.

The Society received 263 entries by 142 artists for 15th All India Water Colour Exhibition, 115 entries by 68 artists for 13th All India Water Colour Exhibition and 214 entries by

Dr. K K Chakravarty, Chairman Lalit Kala Akademi, addressing the gathering.





123 artists for 8th All India Portrait Exhibition. The jury selected 74 water colours, 68 works in traditional art and 69 works in portrait painting.

For Water colours the Jury recommended the cash award of Rs. 25,000/- to Pintu Sengupta of New Delhi. Amit Kapoor of New Delhi, Sumanta Dey of Kolkata and Tapas Basu of Ghaziabad were awarded Rs. 15,000/- each and Bheem Malhotra of Chandigarh, Vikash Kushwaha of Bulandshahar and Kanthraj N of Bangaluru were awarded Rs. 10,000/-each.

In Traditional art the top prize of Rs. 25,000/- was awarded to Mangae Ram of Delhi. Rashmi Singh of New Delhi, Saurav Pal of Hawrah and Madan Lal of New Delhi were awarded Rs. 15,000/- each. Neelkant Chaudhary from Vadodara, Pradeepta Kishore Das of Jodhpur and Sushma Sitoke of Vadodara were awarded Rs. 10,000/- each.

For Portrait painting the top award of Rs. 25,000/- was given to Chinmaya Panda of Odisha. Sanjay Soni of Delhi, Partha Pratim Roy of Murshidabad and Vinay S Awatare of Kurukshetra were awarded Rs. 15,000/- each. Laxman Kumar of Delhi, Manhar Kapadia of Ahmedabad and Dave Alpesh J of Ahmedabad were awarded Rs. 10,000/- each.

The entries in these three exhibitions combined were highly competitive. Banaras ghat of Pintu Sengupta was looking an imaginative composition with excellency in water colour treatment. Amit Kapoor made a city crossing with a bird's eye view. the perspective of buildings, vehicles and people on street crossing is the job of a perfectionist. Vikas Kushwaha did a super realistic goat with details of hair. Kanthraj produced an excellency in water colour in true sense. The transparency on walls of buildings is telling the story itself. Chandan Pramanik's slice of history is the Victoria Memorial shown in the early foggy morning softness of the atmosphere. Shaheena

Chief guest Dr. K K Chakravarty with Award winners.



Ali made some good bird studies for a book or an article. Surajit Chakraborty Showed a street with minute details of busyness of the daily activity on street where as Santanu Roy did his landscape on a fast track. The strokes tell the quickness and need of the medium.

Mangae Ram Sharma is well known name when it comes to miniature painting. This is not the first time he is awarded for his painting. Highly intricate composition tells the mythological story. Saurav Pal's wash painting created an atmosphere of Godhuli - evening time when all the cows come back home in the evening just before the sun set. Reddish atmosphere with dusty sky created appropriate atmosphere. In this traditional art section we could see all the methods such as; Wash paintings, Madhubani, Worli, Kalamkari, Folk and Tribal etc..

Portraits create new dimensions to this exhibition. Every human being enjoys/react to certain qualities of a portrait. Chinmay Panda painted a photographic detailed work with effect of old age skin with extreme detail. Laxman Kumar's 'Man of Letters' is a portrait of Rabindra Nath Tagore having all the details needed in the composition. Vijender Sharma's M F Hussain has excellency to see it through the magnifying lense.

Chief guest Dr. K K Chakravarty viewing the paintings in the gallery



Chief guest Dr. K K Chakravarty releasing the catalogue



# 1st IWS INDIA Annual Watercolour Exhibition 2014

International Water Colour Society of India held its first Annual Exhibition in the Gallery of All India Fine Arts & Crafts Society from 27 December 2014 to 2 January 2015.

Indian Society has been working under the leadership of Amit Kapoor appointed by the International Watercolour Society to start a chapter in India to promote watercolour medium of art. Their objective is to promote peace by the use of art; the common language of all the people of the world. Our activities involve bringing watercolour artists and art lovers together.

Twenty artists participated in this first watercolour exhibition 2014. Some of the artists also participated in the 15th water colour exhibition of All India Fine Arts & Crafts Society this year and got appreciation. Chandan Pramanik exhibited his water colour of Victoria Memorial of Kolkata with a new angle. It also

symbolises the grandeur of that period by bringing the lion in the foreground. Sankar Thakur made a composition of a street of Rajasthan. The street, busy with people has been surrounded by traditional architecture. Water colour treatment is helping the structures. Rajat Shubhra Bandopadhyay's 'Abandoned' boat tells the tragedy of the time. The handling of water colours brush enhances the wreckage of the wood of boats. Renu Gupta's landscape has spontaneity of water colour strokes. Radhika Surana painted portrait of a Rajasthani youth with red turban. Colours are applied very sensitively. The skin of the face has given life to the portrait. Each and every stroke of brush makes the portrait a piece of realism. Vivek Mehra's 'Bandra waves' looks a quick on the spot study of turbulent sea shore. Reflections on the wet land and water created interest in the landscape. They enhance the figures and objects. Amit Kapoor showed a large size water colour of an interior of a kitchen. The simplicity of walls and some utensils bring dimension to the spaces. Deepak Manjhi's 'Macleodganj', Nirosh Kumar's 'Rickshaw', and Komal Verma's 'Car repair shop in Manali' are worth mentioning.





# Drishtikon of Lal Bahadur Singh

Held a solo show of paintings at the gallery of Lalit Kala Akademi, New Delhi from 5th December 2014 to 20th January 2015.

Lal Bahadur Singh has been carrying his childhood memories of the village life where he spent his innocent years. Cows sitting under a tree and he with some other children playing under the same tree in what ever space left for them has given both children and cows an everlasting relationship which cannot fade out with the time or circumstances. For Lal Bahadur cow has very special place as we give special position in our religious and social structure. His cows are also placed at a sacred platform. worshiping cow as Holy Cow is auspicious. The cow milk is used in many rituals besides its regular consumption. All these experiences of Lal Bahadur gave creative nourishment. He has not painted what he has seen but his intellectual growth brought many concepts to place his cows in appropriate situations.

Lal Bahadur has transfered his cow to a metaphor in modern context. The phase used in India, simple as cow, has been satirically presented to express present situations. Cow with female head and spread wings titled 'Aaj ki Nari' gives freedom to reach any height. Human Eachchha has been transformed in two cows looking up to papaya like fruits. The decorative elements in a symmetrical format create some contrast to see the asymmetrical tree leaves. Another human ambition 'Chahat' is cows looking up to reach or posses worldly objects. The simple cows are personified to express human nature and place them in that situation. Jad shakti is the power of the root to give life to a tree and hold it firm. Cows sitting under the tree are another power which supports human life. 'Gwala' makes a perfect picture of a boy playing a flute and surrounded by ladies in body of cows. Superimposed idea at once reminds of Krishna with Gopis. Cow with a turban holding peacock feathers and flying butterflies may look funny idea but 'Paharan' cow carrying baskets of ladies in the mountain area is symbolizing a sincere effort to express the value of labour. His drawings create modern situations with cows.

'Paharan' oil on canvas 60" X 40" 2013



# Landscapes of Priyadarshi Gautam

He held his solo show of paintings in the gallery of All India Fine Arts & Crafts Society from 26 November to 2 December 2014.

He is a self taught painter and a poet. His paintings are impressionistic, inspired by nature and landscapes. Though he is a law graduate but his expressions are better expressed through paintings.

Priyadarshi's landscapes show considerable excellency aesthetically as well as technically. His compositions give the viewer sublime spectacle. He is an avid traveler. Specially Himalayas has inspired him the most. Himalayas has inspired many artists, photographers, poets, writers etc. which enhanced their creativity. The serenity also invited many for meditation and for spiritual practices. Our religions and mythology made it 'Dev Bhoomi', land of gods. There are many miniature painting schools which were established in this region, such as- Kangra, Basohli, Chamba, Guler etc.

Priyadarshi's inspiration is spread all over the world wherever he visited on the globe. 'The Skier' is a snow landscape with vast open space blocked in the horizon with hard rocky mountains. Each element like snow, trees, mountains in the front and in the far behind with thick dark sky makes the landscape perfect. Lone skier becomes the point of attraction. He has captured the perfect mood of the nature in its perfect timing. 'The Winter view at Sunset' catches the golden light just



'The Skier' oil on canvas 48" X 36"

before the sunset. Trees in bluish tint spread the soft coolness and calmness of winter.

Different mood of the winter evening is captured in 'The Sledge Rider'. The thick atmosphere with heavy dark clouds and some light falling on the top of a huge tree, lower branches bent down with fall of snow on it makes the snow scape poetic. The sledge is pulled by a man instead of a dog or horse makes it a difficult ride.

'The Aspen Grove' highlight the trees with golden leaves as well as falling golden light. Green grassy foreground and snow clad mountains behind with dark cloudy sky makes the landscape mystic.

similarly all his landscapes record the atmosphere perfect according to the environment. He is depicting nature in its reality. His handling of brush is perfect according to the need of that surface. Colour blending softens or hardens as the need be.

Mark Kertzman of USA rightly said, "Priyadarshi's paintings are wonderful, so much detail and beauty. Glad he chose the path he is on. There are enough lawyers in the world!".





# Old & New Prints

Vijay Kumar held an exhibition of his prints in Shridharani Gallery, Triveni Kala Sangam, New Delhi from 16 to 25 December 2014.

He studied art at Triveni Kala Sangam, New Delhi from 1962 to 67. Learned fresco restoration at Studenica Monastery in Yugoslavia from 1967 to 68. He was a print making student and later on assistant at Pratt Graphics Centre NYC. He is a founding member of Manhattan Graphics Center, NYC.

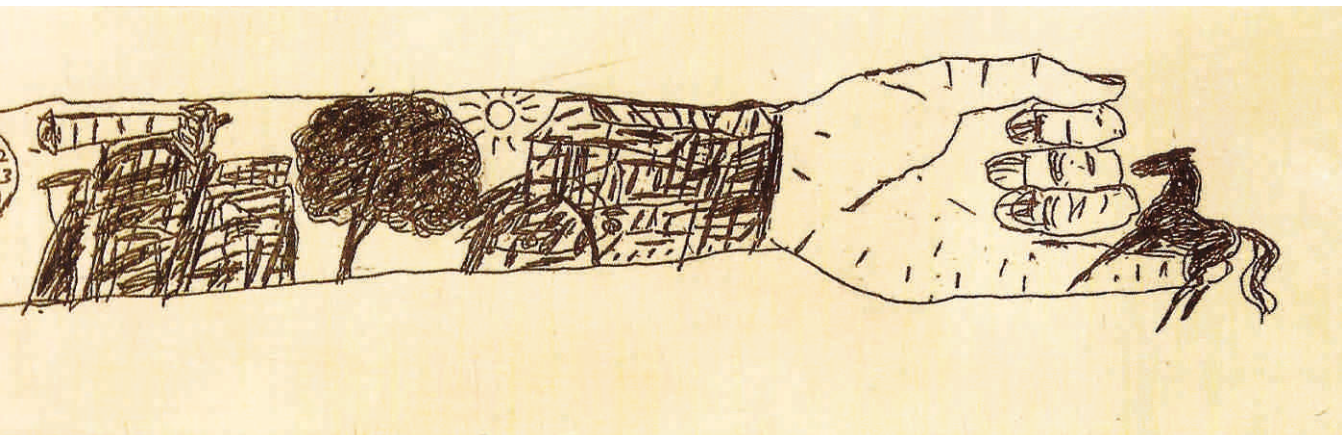
Vijay Kumar has been drawing his favorite subjects - people and animals. After the exposure to big cities he started drawing city buildings. Straight horizontal and vertical lines of buildings and uneven sizes created interest in drawing them. Ignoring the architectural perspective he started drawing lines of the structures, even overlapped. Sensitivity of his lines created interesting structures. His human figures also become part of line drawing composition of urban spaces. Some of the works though architectural, jumble up as stacked buildings. Trees also in the similar manner add to the cityscapes.

Born in Lahore and settled in New York has his experiences of partition. The loss and the hatred he expressed in his works taking the background of news papers' headlines. These are strong social and political comments. Contrary to his linear works of cityscapes with sensitive lines his social and political comments are very strong bold with heavy solid black images. These works are communicating his feelings in louder voice. The images are supported by the head lines or his own lines written as slogans.

Vijay Kumar expressed his life experiences in his catalogue, "I first learned etching at Pennsylvania State University (where I was visiting artist) and realized it was the perfect medium for some one which liked to draw. The only struggle was with the technical part of etching: learning how to etch the plates, do aquatint, and wipe the plates (not as easy as it seems). I found, I really liked etching and, after moving to Manhattan, took classes at Pratt Graphics Center. Now, instead of beginning by just drawing directly on the plate, I found I was planning what I would do in advance. These early etchings reflected my interest in alphabets, calligraphy and especially in hieroglyphics- although I was not particularly conscious of it at that time. The etchings in this show that are less abstract and look more like cursive writing were done much later. While making these newer plates, I always felt I was having a conversation... some times adding animals or human figures to the ongoing narrative... but I never wanted them to actually be readable."

"The etching 'City Night' was kind of a bridge between my old and more recent work. With the photo etching process, I used news paper as the background for that image. While that image has the density and pattern of my early etchings, I saw it mostly as a cityscape in my recent etchings. Again geometry and the arrangement of space guide my work. For my own amusement I sometimes add figures or doodles to these prints."

"The print with the long arm was completed some years ago after my open heart surgery and I see myself in that print, travelling through a chaotic time back into the shelter of childhood.... I have always loved drawing horses."



# Exodus

Gunjan Narain Saxena held her solo show of paintings in the gallery of Indian Council for Cultural Relations, New Delhi from 26 to 31 December 2014.

She graduated from Jamia Millia Islamia University, New Delhi in 1991 and did her Post graduation in Painting from Banaras Hindu University, Varanasi in 1993.

She is more concerned with the migration of people from villages to Metropolitan cities. This exodus is not a new problem of humanity.

the time. It is a thought provoking problem which Gunjan expressed about the after effects. Migrated Arena is a series where the high rise sky scrapers in her paintings with bigger barren area warns of the environmental hazards.

Visually her paintings are divided in different squarish planes. They created different spaces on different planes. Each square or rectangle narrates a story of her concept. The importance of each element placed according to the emphasis in a painting.

'Migrated Arena' emphasized more areas with buildings of fortresses to tell the period which might have caused migration of reasonable size of groups. Modern buildings tell the story of



'Vision 1' oil on canvas 30" X 48"

The history of migration reveals that out of Africa theory shows that homo-sapiens left Africa about two hundred thousand years ago. This spreading all over the globe may be the curiosity to know and get better and better comforts of life. Gunjan has experienced it in her time but human being has the nature to migrate from one place to another in search of better comfort of life. Present day exodus is the economic pressure that leads to go to better place. This is obvious that Gunjan's paintings have many divisions to express this concept. The pressure on land has been expressed by making buildings of different era designed to live in that era. Vast areas indicate the need of

modern time. Positive side always moves with the negative side which also idealize the environment. Her 'Vision' series narrated a comparative thoughts with more open areas with freshness of flowers and happy depended life. The areas full of thick jungles give comfort to the environment.

'Trees can live without man but man can not live without tree'. our dependency on environment is clear in her idealized thoughts. Her landscapes with thick jungles are well executed. Some of them look like etchings of these trees are pasted on the canvas surfaces. Simplification of buildings is just symbolic of the situation.



# Discovering Black

R K Bhatnagar held his solo show of paintings in Shridharani Art Gallery, Triveni Kala Sangam from 6 to 15 January 2015.

Studied at Art Department of Delhi Polytechnic. Awarded Commonwealth Scholarship and studied at Slade School of Art, University College of London.

He taught fine art in the Department of Humanities and Social Sciences at Indian Institute of Technology, Kanpur and retired as professor in Fine Art.

He was Secretary of Lalit Kala Akademi, New Delhi.

Bhatnagar has been working in these abstract thoughts for more than a decade. His visual language has been transformed into lines shapes and colours to create his composition. The repetition of circles triangles and other shapes create harmony with visual pleasure. When you move in the exhibition gallery it gave immense pleasure of a dream garden full of movement of flowery images. Among the brighter colours black played special role to

highlight other colours. May be it is his prerogative to use his own colours but now he has emphasized on black colour. With all colours the shapes and lines with black create reasonable contrast. His 'Symphony in Black' has dominating black shapes with tints of brown in the background to support the richness of black. The lines made with thick paint with brush show the freedom he enjoyed in application of colours on canvas. The opaque colour over the background tints create many layers or planes which gives three dimensional effects. 'Brown and Black' is a painting which gives different mood with some frozen elements. The soft tones of brown and green in the background illuminate the energy of black. This is another experimental exploration to know the energy what black can produce. Though the black generally absorbs all the rays of colours, it may indicate negativity.

His 'Symphony in Black and Grey' is total black and many tones of grey which are giving silver lining to the shapes of black. Massive images are different from his other paintings. It raises the aesthetic level to its highest point. It is truly rediscovering black.

'Discovering Black' Acrylic on canvas 36" X 48" 2014





# Glaciers of Reflection

An exhibition of Paintings by Rekha Jaggi was held in Triveni Art Gallery, Triveni Kala Sangam, New Delhi from 12 to 21 December 2014. She has studied art at Triveni Kala Sangam under the guidance of Rameshwar Broota.

Rekha Jaggi is an artist of various sensibilities. The environment has influenced her creative pursuit. Newly growing city landscape has given her new structures to explore through her paintings. She has worked in different concepts at the same time. There are many parallel ideas with different approach towards the subjects executed.

The cityscapes with high rise buildings around make one feel standing in parallel vertical and horizontal lines of man made structures. Her simplification of these structures to a composition with design quality made the works well balanced. The diagonal lines break the monotony and added to third dimension. Human element added life and

movement in the paintings.

Rekha Jaggi painted a glacier floating in the sea. But we always refer to glaciers as fresh water on earth. These may be found in most of the continents. Himalayan range have many such glaciers. Her mules grazing are from such high altitude. This may be near any glacier. These mules are very important companions of human life especially in the higher ranges. Carrying heavy loads or human in those ranges for ages shows dependency. Her paintings have groups of mules on a rough dry surface, reflect the hardship they bear. The treatment of these paintings with rough edged lines to create these mules is the most appropriate decision. Rekha has imagined and justified by placing them on grass land, a comfort zone. The treatment of line and application of colours have been changed in 'Split Journey' accordingly. In 'Split Journey II' the division with straight and diagonal lines over a group of mules is the amalgamation of cityscape and landscape.

'Urban Mules' oil on canvas 40" X 50" 2010





# Tales of Nature Rang Rashmi

Prof. Manoj Kumar Singh held a solo show of his paintings in the gallery of All India Fine Arts & Crafts Society from 13 to 19 January 2015.

He did his graduation and post-graduation in Fine Art from Banaras Hindu University, Varanasi. He did his Ph D from DDU Gorakhpur University. He was a recipient of the National Cultural Scholarship, Government of India and worked under the guidance of Prof. K S Kulkarni.

Prof. Manoj Kumar Singh Painted first train bogies of Jayanti Janta in Vaishali Folk Style with 84 original paintings

He is a man of many talents besides painting, like- sculpture, mural, architecture and interior design, acting and mono acting.

From his present exhibition he looks very close to the nature which may be natural but he explored it to the maximum. His subject matters are true to the visual experience he gained in the course of time.

His landscapes cover vast area and he prefers to leave these areas open without adding any unwanted element. His 'Sandscape' is the bank of river with sand in the foreground and temples in the horizon at far distance. The silvery colour of sand and treatment of strokes to make sand is quite effective.

Prof. Manoj Kumar Singh has painted many ghats and lanes of Varanasi. 'Assi Ghat' is actually not a ghat, but the river bank, there is lonely tree with the image of shiv linga, two flags and a cow sitting under the tree. The horizon and sky is divided by a line. This vastness of space makes it spiritual and of ritualistic nature. 'Painting on Rock' seems to be an imaginary landscape with some stone age cave paintings on the rocks, takes the viewer to that period.

From this open space of landscapes he also enters narrow lanes of Varanasi. These narrow lanes are busy places with people sitting or busy in their daily work.

All his paintings move around subjects of social and religious concepts. His approach towards his works is true and handled very delicately.

'Painting on Rock' acrylic on canvas 103 X 103 cms



# Damyanti 2014

Damyanti held her solo show of paintings and drawings in water colour at the gallery of Lalit Kala Akademi, New Delhi from 5 to 11 December 2014.

She graduated from College of Art, New Delhi. After illustrating children's books she involved herself in painting and ran a gallery in Delhi. Besides this she curated a number of shows. She also organized a number of fashion shows. Organized workshops for disadvantaged children from NGOs.

Damyanti dreams and they remain in her memories. Dreams one after another interpret ideas, emotions and fantasies. Some are memorable and remain in memory for long. It has connection with unconscious mind. Damyanti painted her memories and experiences. She also took the experiences of environment around her. She is an animal lover and her paintings are surrounded with them too. There are a number of animals rather living beings who are associated with human beings.

'Lilly hoppers in My Dreams' oil on canvas 3' X 4'



These birds, animals and insects are inseparable.

Damtanti has been exploring the human relation, its sensitivity, sensuality and transformed into her canvases. In her painting 'Dream' she developed that relation. The softness of touch is like feather touch shown by touch of feathers of ducks. The flowers spreading the fragrance in the atmosphere is creating the purity of the situation. Similarly her painting 'Lilly hoppers in My Dream' a mask scares the dreamer and lilies and birds are freezing the situation. Crows and cats, common friends of human are coming again and again in varying situations.

Damyanti tells, "I am the lover and loved one. I am the man and the woman and the child. I am the cat and I am the dog yearning affection. I am explorer and I am the philosopher, I am the dreamer, I am the saint I am the sinner and I am the Buddha. I can feel the filth and noise of the city but I process this to paint dream like images instead."

Her water colour flow with photo inks are well executed.

(From Book of Pastels) Pastel on Bamboo paper 11.5" X 16"

