

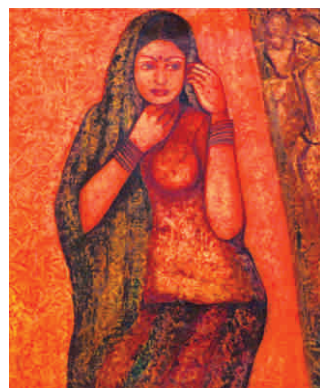


# NEWS



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // February, 2014

## Inside



## 10th All India Photo Exhibition 2014





10<sup>th</sup> All India photo exhibition of All India Fine Arts & Crafts Society was opened from 22 to 30 January 2014 in the galleries of the AIFACS with all its competitive effort by the participants. The exhibition was inaugurated by Padmashree Raghu Rai, an eminent photographer of India. He was a qualified civil engineer but took to photography as his passion as well as career at the age of 23 in 1965. For next ten years he was official chief photographer of 'The Statesman' news paper. After this he took the job of Picture Editor of 'Sunday' - a weekly news magazine from 1977 to 1980 published from Calcutta. Impressed by the exhibition of Raghu Rai at Gallery Delpire of Paris, the legendary photographer Henri Cartier Bresson nominated him to Magnum Photos, the world's most prestigious photographers' cooperative which Rai could start only in 1977. Rai took over as Picture Editor-Visualiser-Photographer of India Today, India's leading news

magazine in its formative years. He worked on special issues and designs, contributing trailblazing picture essays on social, political and cultural themes of the decade (1982 to 1991) which became the talking point of the magazine.

He was awarded the 'Padmashree' in 1972, one of India's important civilian awards ever given to a photographer for the body of works he produced on Bangladesh refugees, the war and the surrender. In 1992 he was awarded "Photographer of the Year" in the United States for the story "Human Management of Wildlife in India" published in National Geographic. In 2009 he was conferred Officer des Arts et des Lettres by French Government.

Photography in the 21st century has taken a big stride to create fantastic moments and effects. It has become the strongest visual power of this time. From Micro photography to the photography of objects in our universe is a remarkable achievement. In the early 21st century, digital camera technology grew at an incredible pace. Whether it is resolution,







zoom power, or LCD size, it grew with new possibilities.

The concept of camera came in the sixteenth century, But in nineteenth century certain compound of silver nitrates was used to preserve an image. The pictures of natural objects such as leaves and insects' wings by putting them on chemically treated paper and exposing them to sun light gave good results. These images lasted for a short time. They needed further chemical treatment to 'fix' them. Twentieth century gave us colour photography. These inventors gave us better opportunity to be more creative and make the best use of photography.

Now camera has become so easily accessible that even a good cell phone can catch a memorable moment of the history. In this exhibition we see that photographers have taken extra effort to shoot subjects of their choice. One can see more or less all the subjects around us and more which we do not care or we do not have eye to see as a subject for photography like streets, animals, theatre, flora & fauna, religions, celebrations and many more.

This year the Society received 638 entries from all over the country, out of which 221 entries by 68 participants were selected. For photography the rules for participation are thae each photographer had to send a portfolio of five photographic prints not less than 12 X 14 inches. The works could be black & white and colour. It is preffered that one portfolio should be either black & white or colour prints. If the jury selects at least three works from one portfolio then only these are selected and placed for awards also.

Solo judge Prof. Rajeev Lochan, Director, National Gallery of Modern Art, New Delhi selected the works and also recommended for awards. Prof. Rajeev Lochan is a practicing artist,

post -graduated from the faculty of Fine Arts, M S University of Baroda with specialization in creative painting. He was a cultural scholar of U P Lalit Kala Akademi in 1987 and National Scholar of Union Ministry of Culture in 1980. He was a recipient of the Japanese Government Research Scholarship from 1985 to 87. He also received Japanese Research Fellowship in 1994 and Senior Fellowship, Ministry of H R D, Dept. of Culture, Government of India in 1997. He has extensively lectured at several important universities and forums in India and Japan. He has been an academican and was on the Faculty of College of Art, Delhi University and Jamia Millia Islamia and Mass Communication and Research Centre CCRT, etc.

He recommended the awards to the portfolios of Ms. Shalini Maheshwari from Delhi, Sh. Patel Asit Bhagwathbhai from Ahmedabad, Ms. Santosh Jain from Delhi, Sh Randeep Singh from Chandigarh, Sh. Sanat Kumar Sinha from Kolkata and Ms. Anupama Kumari from New Delhi.

Besides the award winning works there was a big range of conventional and non-conventional subjects covering various aspects of life. A Cow looking at her own stomach painted the shape of heart by Ghanshyam Kahar titled 'Gaygohri Fair - 3' was creating curiosity. Some of the photographs on superstitions in our country were shot by Bikas Das, Banwari Rajput and Debarshi Sengupta. Birds of different spices are shot by Anand Jaiswal, 'Painted strokes dancing' by Hemendra A Shah, 'Nature to Heaven' by S K Jan Mohammad, 'Mother's affection' by Santosh Kumar Jana and 'Indian Cormorants-5' by Vijay Prajapati. Towards 'Spiritual Realm' by Moumita Das is an interesting composition and divisions are in kind of grid formation. Sky and water played interesting role in few photos this may be the subjects very near to our life. □

# Passion

Bengal Art Foundation held an exhibition of paintings and sculptures in the gallery of All India Fine Arts & Crafts Society, New Delhi from 1 to 7 February 2014.

Participating artists were- Ashoke Roy, Abhijit Bhattacharya, Debjani Dakshit, Joyashree Biswas, Mitrarun Halder, Sukhamoy Banerjee, Sukla Bhattacharyya, Dr. Swan Paul.

Ashoke Roy painted mythological subjects which need not any explanation. with these mythological subjects his figures are having folk influence like many artists of Bengal. With bow in his hands Arjuna is not only sees the eye of the fish but he is also surrounded by fish. Shape and texture of fish specify the variety too.

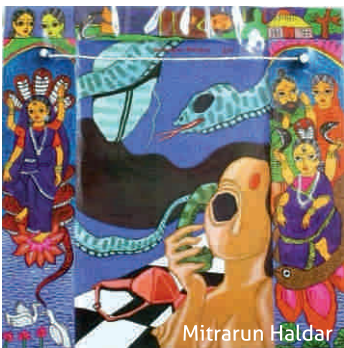
Abhijit Bhattacharya created a kind of texture and the strokes of brush rotate the objects and massive forehead of a man in perspective vibrates the full image. Sometimes it reminds the bold spiral strokes of 'starry night' of Van Gough. Boldness of his images make a point to think. Debjani Dakshit created linear images from our mythology. The image of Durga has some folk influence from Bastar or Madhubani but the composition and treatment brings individuality to her works. Durga in the popular pose of killing the demon painted in red colour is attracting.

Joyashree Biswas has also been influenced by the mythological stories. She is more towards the devotion of Krishna cult. Her female figure has gone into trance and sees the events from the life of Krishna. Her paintings have two different treatments to depict different planes of thoughts. Mitrarun Halder narrated the life of woman in different context. The central story of a woman's life in present scenario and around it Halder has shown women with spiritual power of goddesses in different context. He also gives two different treatments to two different narrations.

Sukhamoy Banerjee's Durga has been presented in a different way. Small pieces of rope were pasted on a flat surface to make it full of linear designs in a folk drawing manner and painted with red colours to give a feeling of a terracotta work.

Sukla Bhattacharya is a sculptor and her works have massive and voluminous feelings. Good patina gives dimension to her works. The surface of the sculptures are well treated to create fineness and excellence. The bird on human figure gives a contact of love and affection. Joy and pleasure has been expressed.

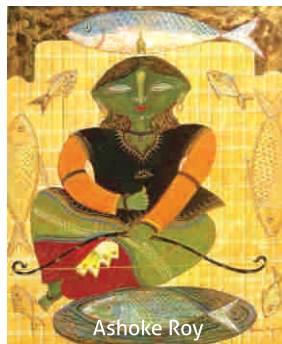
Dr. Swapan Paul is another sculptor in the group. His works are having abstraction to express certain feelings. His composition creates upward force and a rhythm of expression of sculptor's choice. □



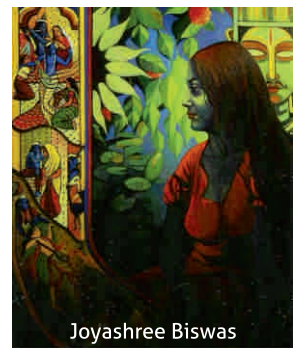
Mitrarun Halder



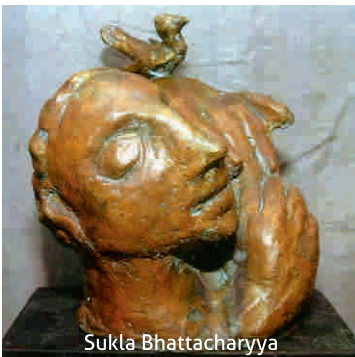
Dr. Swapan Paul



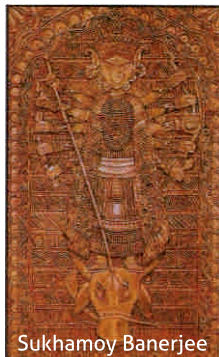
Ashoke Roy



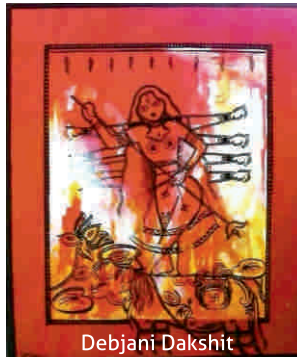
Joyashree Biswas



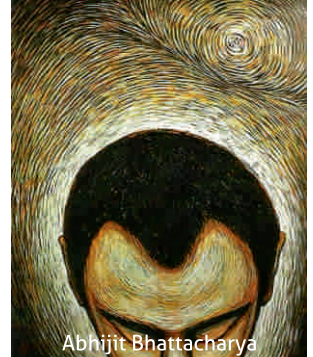
Sukla Bhattacharyya



Sukhamoy Banerjee



Debjani Dakshit



Abhijit Bhattacharya



# Karwan

An exhibition of paintings and sculptures was held in the gallery of All India Fine Arts & Crafts Society, New Delhi from 1 to 7 February 2014. This group consisted of twelve artists.

Abhimanyu Sinha has been participating in many group exhibitions in India and abroad. His paintings are expressing the pleasure one experiences through dreams.

Bhupinder Singh Nanda has participated in more than two hundred group shows and won many awards in India and abroad. He has been creating fantasies in his paintings.

Dharminder Sharma made symbolic paintings. A face identifies Budha which is surrounded by peacock and its feathers. Textures create new dimensions in his paintings.

Dr. Rambali Prajapati did his post graduation from M G Kashi Vidyapith, Varanasi. He Held ten solo shows and participated in many group shows. He presented paintings from his concept 'Udan' where figure and child are flying.

Kulwant Singh Gill, though a portrait painter but his skill is also reflected in his compositions. His paintings narrate a story, folk or modern story. Mangae Ram Sharma is working for more than forty years. Though he is master of miniature paintings but now he exhibited a modern concept of planetary system.

Narinder Singh Showed wood carvings with unique skill. He twisted the wood into spiraling strips.

O P Sharma exhibited some abstract paintings. His colour are like wash painting- soft and soothing. Pratima Singh painted folk motifs. These motifs give the impression as if these are painted on walls. These rituals gives the festive impression. Prerena Behal have five solo shows to her credit. She painted abstract subjects with bold strokes of bright colours.

Shivraj Singh is a regular exhibitor of Delhi. His small sculptures are impressive and depict the

social life of a community.

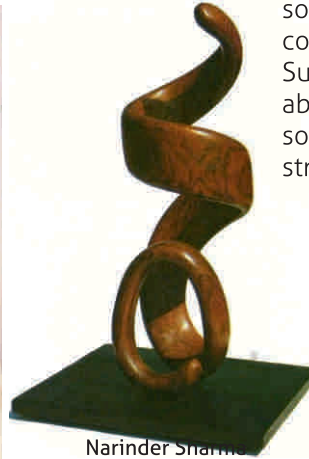
Sukhpal Singh shows abstract works with some identifying strong elements. □



Pratima Singh



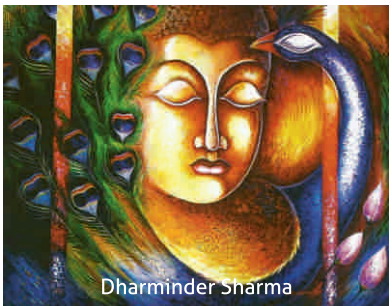
Shivraj Singh



Narinder Singh



Abhimanyu Sinha



Dharminder Sharma



Dr. Rambali Prajapati



Sukhpal Singh



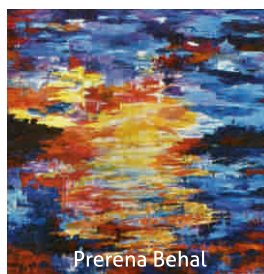
Bhupinder Singh



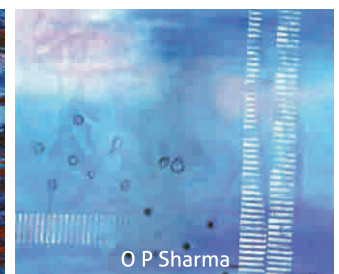
Kulwant Singh Gill



Mangae Ram Sharma



Prerena Behal



O P Sharma

# New Delhi Asian Art Show 2014

From time to time Korean exchange of art shows has been taking place. This Asian art show was held in the galleries of All India Fine Arts & Crafts Society, New Delhi from 17 to 23 February 2014. This exhibition was organized by Magazine Art, Korea and Face India Foundation, India and supported by Korean Culture Centre, India, All India Fine Arts & Crafts Society, New Delhi, Pai Chai University and Gangnam Fine Arts Association.

Being Asian Art show fourteen Indian Artists, two Chinese, four Bangladeshi and eighty five Korean artists participated in this exhibition which was curated by Kalicharan Gupta.

Operating committee chairperson of New Delhi Asian Art Show, Hong, Sung-Kyung wrote in the catalogue, "India has a great history and tradition and is quite a diverse and kaleidoscopic world created by 1.2 billion people where various races, languages and religions coexist. India is also known for cultural and spiritual richness. As the emerging economy and time honoured tradition became the reason that the world's art-lovers take the note of India, the special focus and purpose of 'New Delhi International exhibition' must be the understanding of and communication with various cultures that India is capable of."

"Especially, this show is expected to make a great contribution to the advancement of culture and art by suggesting a vision for an international exhibition, communication with the world





through the special artists of Asia participating in the show, and leading cultural changes and artistic achievements. I hope the show to vitalize and become a turning point for the culture and art of each country by understanding the culture and art of different countries and exchanging with them."

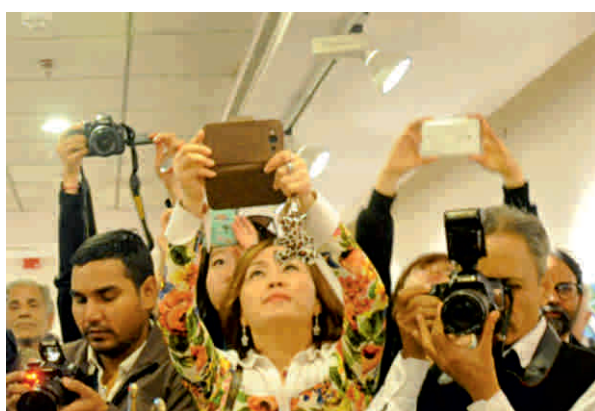
The paintings from different countries had distinctive social and cultural difference was visible. Though they are neighboring countries but the common ingredient was the subject matters and aesthetic quality of the compositions and the applications of colours.

Indian artists who participated were- Vidyasagar upadhyay, Gurcharan Singh, Kalicharan Gupta, Vinod Sharma, Vinay Sharma, Chandan Bez Baruah, Satish Bhaissare, Govind Vishwas, Jagmohan Bangani, Suchishmita Sahoo, Poonam Jain, Harish Ojha, Sonal Varshneya and Sashi

Bharati. From Bangladesh Abdus Salam, Joya Shahrin Huq, Shikh Sabbir Alam and Juton Chandra Roy sent their works.

Out of the eighty five artists from Korea Six of them were traditional painters. The history of Korean painting have primary influence was of Chinese paintings though done with Korean landscapes, facial features, Buddhist topics. Throughout the history of Korean painting there is constant separation of monochromatic work of black ink brush work generally on mulberry paper or silk and the colourful folk art, ritual arts, tomb paintings and festival paintings have extensive use of colour.

Korean painters in the post 1945 period have been influenced by the west. Certain European artists with thick impasto technique captured the Korean interest first because they have been taught those painters in art schools.□



# Colours of women's life

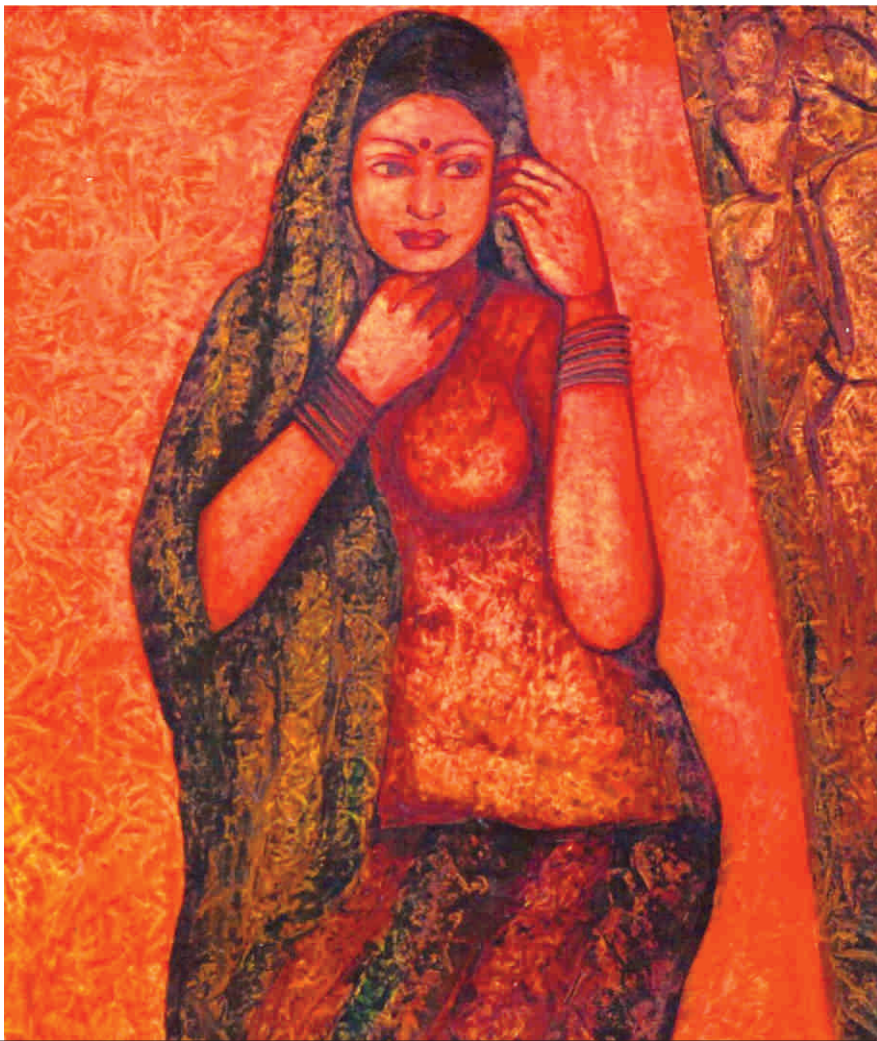
An exhibition of paintings by Kamini Bhagel was held in the gallery of Lalit Kala Akademi from 15 to 21 February 2014. This was her eighth solo show. She has participated in a number of group shows.

Artist and writer Ved Prakash Bhardwaj wrote for her, "Relationship between human as a family or society and relationship with nature plays the great role in life. Artist Kamini Bhagel always exploring that relationship in her paintings; Mother and Child, Man and Woman, Friends all emerge as a symbol of relationship. She paints common women who come from small towns and villages. Simplicity of forms, elegant colours and textures create an attraction in her paintings. Some of her paintings have an abstract quality when she creates abstract or semi abstract figures against the realistic figures and it's creating an illusion and mystery."

Kamini Has understood the inner life of woman

very well and a strong supporter and activist concerning the women's problems. She painted Village woman but the paintings express no class or creed. Woman is a woman, neither their dress code nor style of wearing differs from city woman. Her figures are real feminine, delicate and docile. All his canvases are divided in two parts. One part is having strong and confident figures. They have developed good understanding and strong relationship. The other part is left with unfinished female figures peeping through and some communication has been established.

Kamini's palette is having limited colours Red is dominating which may be symbolising the femininity. Red is assertive, daring, determined, energetic, powerful, enthusiastic, impulsive, exciting, and aggressive colour. Red represents physical energy, lust, passion, and desire. It symbolizes action, confidence, and courage. The color red is linked to the most primitive physical, emotional needs of survival and self-preservation. Kamini's women have all the positive energies. □





# Advait Singh, Rekha Singh and Reva Singh

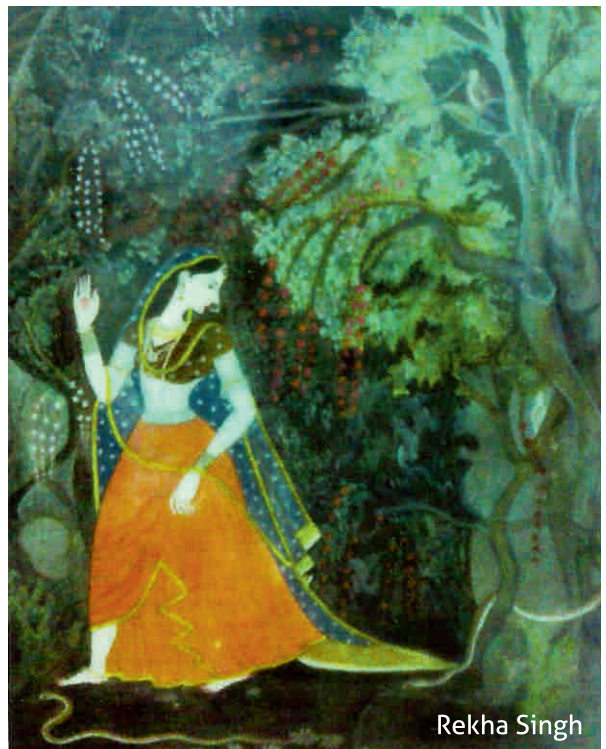
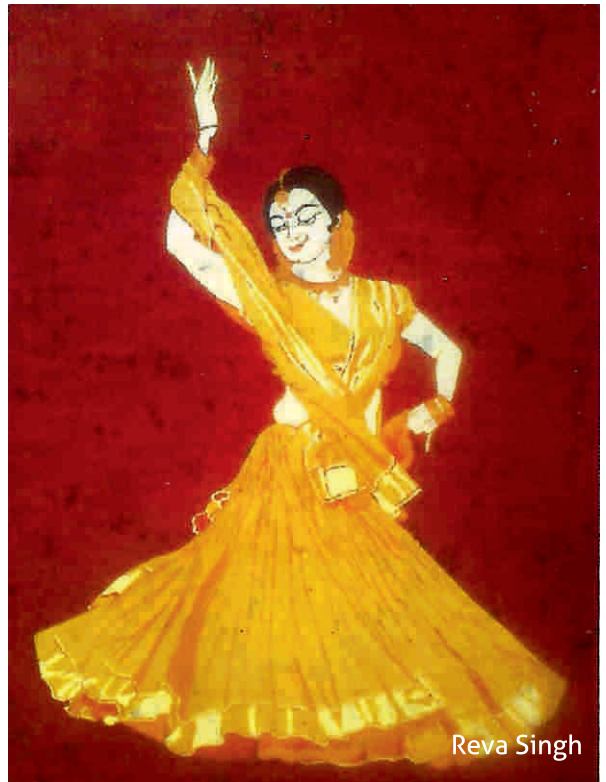
exhibited their works in the gallery of All India Fine Arts & Crafts Society from 8 to 14 February 2014.

Advait Singh is pursuing his Ph D from BHU. He did his M F A from same university in painting. He has specialized in portrait painting but in this exhibition he brought paintings with human figures.

He has been a regular exhibitor of his works in the society's gallery. Though he has been working in all the mediums but his paintings in acrylic and oil are exhibited in this exhibition. His subjects all around him. Common activities or day to day life in the contemporary society gives him new ideas. His canvas is open for working liberally in that available space.

Rekha Singh Has been working In the miniature style of painting but his canvas is bigger. She has been working in wash and tempera technique. Rekha does not have formal training in painting. From just hobby to a regular working in the same miniature style trying to conserve this tradition.

Reva Singh has done his post graduation in textile designing. That may be the reason that she expertised in batik painting. Her subject matter is from classic dances and their costumes. She has good control of the medium that is why she wanted to establish herself as a batik artist.□



# A GROUP EXHIBITION

21 artists and 2 sculptors made a group to hold an exhibition in the gallery of Lalit Kala Akademi from 15 to 21 February 2014.

Curator Priyanka Banerjee exhibited paintings of Manab Banerjee to give respect to the departed soul. His drawings are exhibited in many exhibitions of AIFACS.

Prince Chand's meditating Buddha is in deep meditation. Nilay sarkar has painted some mystic landscapes. Naseem Khan painted abstract circular form which has smaller circular lines orbiting around the centre. Padam Chand made water colour landscapes with bold strokes eliminated many unwanted details but completes the works. Hamlet Shougrakpam is a water colourist and paints street scenes and portraits with freedom. Kamal Nath created the story from Radha Krishna relations and other mythological themes. Rohini Jain ritualizes the elements from a worship place. The dark composition creates

mystery. Harinder Prasad as usual fantasises with identifying elements. Mrinmoy Sani shows boats in high tide in water colour as the subject demands. Meghna Agarwal imitating chimpanzees as human being is a social comment. P Bujingarao has made a narrative painting which tells many folk and modern stories. Sushil Pal makes his objects floating in space. Rajkumar Sangwan has taken the support of some apsara from fresco and created his own composition. Shruti Vij paints abstract landscape with horizontal movement with red and green colours. Rajeev Samwal is a decorative painter tatoo his figures with precision. Navneet Kaur takes the meditating buddha but treats in a very decorative way to create serenity. Saru Sharma is trying to create some relation with birds and leave it to the viewer. Shalini Varshney is painting devotional subjects with some worshipping elements. Vincent philip creates spaces to walk. Sahil Jain created mystic puppets -a social comment. Indu Kushwah goes musical with sculpture. Soman Debnath created two suitcases with wooden logs. □



Naseem Khan



Saru Sharma



Indu Kushwah



Sahil Jain



P Bujingarao



Sushil Pal



Shalini Varshney



Vincent philip



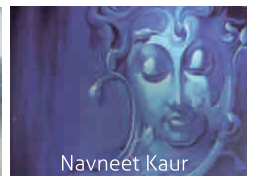
Hamlet Shougrakpam



Manab Banerjee



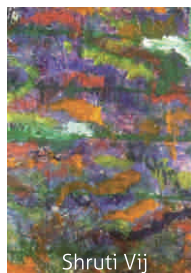
Mrinmoy Sani



Navneet Kaur



Rajeev Samwal



Shruti Vij



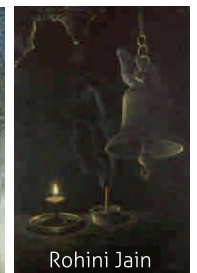
Rajkumar Sangwan



Harinder Prasad



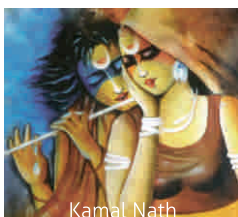
Nilay sarkar



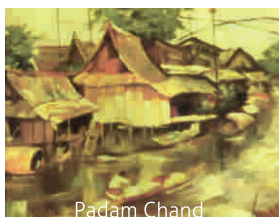
Rohini Jain



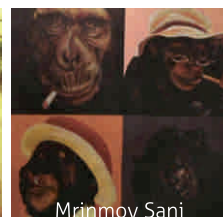
Soman Debnath



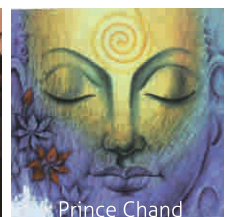
Kamal Nath



Padam Chand



Mrinmoy Sani



Prince Chand



# Frame of Mind

Ritu B Sinha held her solo show of paintings in the gallery of All India Fine Arts & Crafts Society from 1 to 7 February 2014.

State of mind is the concept she presented and stated, "In my paintings the spirit is inspired by expressionists while the treatment is Fauvists".

"In my paintings I have tried to convey emotions ie Empathy rather than reality- charged with an emotional and spiritual vision of the present urban Indian society. In order to express emotion, I often distorted or exaggerated the subjects. At the same time the colours are often vivid and flamboyant. In my paintings there is a freedom of expressions and it is unrestricted by social and artistic convention. My style is inspired by expressionists as well as fauvists in terms of figurative representation and the selection of pallet respectively. My creations are

based on the photographs taken by myself and the pictures from various media. I use my self portraits to replicate the juncture of females in our contemporary society. There is liberal use of colours to achieve harmony and fusion within the painting. I manage to combine drawings with colour."

Ritu B Sinha is truly an open and sincere to her work. She has created her concept with full clarity and sincerity. Her conceptualization of the present Indian Urban Society is her experiences around her environment.

Her bold application of colours and strong and confident strokes may be a kind of fauvists' style but the impressionists quality has been retained. Not to connect with any ism of western concept if these paintings are seen through an individual, may narrate many different concepts and stories seen around through the eye of the painter. Her strong emotions expressed "Is Delhi Safe- I", "Coalgate" and "Make me one with everything- I". □

Make me one with everything - I Acrylic on canvas 46" X 33"



# Parallel Interpretations by Madhukar Maithani

This exhibition of paintings was held at Triveni Gallery, Triveni Kala Sangam, New Delhi from 1 to 11 February 2014.

Madhukar Maithani interprets his 'Parallel Interpretations' as, "Through the inevitable cycle of inherent creative struggles, revelations and discoveries is born something anew, a novel thought, a unique idea, a visual world, a carrier of sublime delights, all germinating into a work of art. Elements created from conscious and subconscious reverberate with silent energy and probing colours and forms at fall into their designated space. Everything seems to be where it is supposed to be. A pure utopian world, unlike the real unforgiving world full of aberrations." Madhukar Maithani's paintings are more of a story telling. It is creating curiosity to go into

each work and explore the inside theme of the visual story.

Simplification brings another dimension to his paintings. Addition and elimination is a process which simplify things and highlight only those elements which are required in the picture frame. Simplify a concept or painting is not a simple thing, however. Painting or drawing a shape is not difficult, but seeing a shape through layers of surface detail and complexity requires a practiced shift in perception — an ability to see things, which is our natural tendency. Simplification is the ultimate perceptual exercise for a painter. It is a process that evolves through conscious observation and practice.

What Madhukar Maithani has created through his perception is the most simple things in the simplistic way. □

