



Monthly News Letter// All India Fine Arts and Crafts society, New Delhi // December, 2013

## A Festival of Print Making



Chief guest Shri Keshav Malik lighting the ceremonial lamp



Shri Mohamad Yasin, who was honoured, lighting the ceremonial lamp

# A Festival of Print Making

A festival of print artists of India was held in the galleries of the Society from 22 to 30 November, 2013. This exhibition of prints was dedicated to Shri Jagmohan Chopra, ex-principal of Government College of Art, Chandigarh, a pioneer print Maker of India. Shri Mohamad Yasin, a Veteran Artist, teacher and print maker was honoured for his life time achievements. This exhibition was sponsored by All India Fine Arts & Crafts Society in collaboration with MULTIPLE ENCOUNTERS whose executive members are Anandmoy Banerji, Duttatreya Apte, Kavita Nayar, K R Subbanna and Sushanta Guha. This exhibition was compiled by the recommendation of regional curators to propose names of serious young print makers working in their regions. They were Anant Nikam for Mumbai, Chippa Sudhakar for Hyderabad, Nirmalendu Das for Santiniketan, Hanuman Kambli for Goa, Jayakumar G for Bangaluru & Hyderabad, Mahesh Prajapati for Chandigarh, Parag Roy for Kolkata, Rm. Palaniappan for Chennai, Rajan Shripad Fuleri for Delhi & Goa, Rakesh Bani for Kurukshetra, Ramendra Nath Kastha for Kolkata, Subroto Mondal for Jaipur, V Nagdas for Khairagarh, Vijay Bagodi for Vadodara, Yusuf for Bhopal and Viraj Nayak, Walter D Souza.

Curatorial note of the executive members of Multiple Encounters Says, "The history and development of print-making is inextricably linked to the spread of ideas and records of the changing ways of the world as has been perceived by artists. Prints provide a mirror, reflecting the artist's engagement with technology in spite of its simplicities, complexities and associated limitations, to

produce multiple images that emanate and diffuse finding their way into a variety of spaces. Artists have at their disposal earlier techniques together with modern digital technology, from which they select and integrate into their practice. Print-making in India has grown rapidly in the last about fifty years and has earned popularity due to the efforts made by the institutions and individuals. It has become one of the most popular streams of visual art and has grown in to creative expression by the younger generation. Despite this the same has not got its due recognition from the art loving fraternity and connoisseurs of art only because of commercial interest. However, the institutions are instrumental to train them in printmaking. Young promising print makers who pass out every year from colleges having a taste for creative and artistic expression are in search of appropriate platform. Therefore we thought it fit to build a dais through this festival of printmaking.

The people at the helm of affairs at the All India Fine Arts and Crafts society have a passion for prints. This is the only institution in India that has been organizing annual print shows over the years and we have grown participating in it as young print makers. We approached the All India Fine Arts and Crafts society with the proposal of the print exhibition of young print makers of India. They were very enthusiastic about the proposal and graciously agreed to host the show at their venue. We would fail in our duty if we do not express our sincere gratitude not in the capacity of curators but more as committed print makers wanting to create awareness on prints and print-making." There was a special section of Ex-libris prints from the collection of Paramjeet Singh, he says,







"It's a diamond on a book".

In the mediaeval times in Europe, the book acquired the form which still has today. Gutenberg invented the moveable types printing press in the middle of fifteenth century. The earlier books were manuscripts. The single book printing was a time consuming job. Vellum, the cured skin of sheep, goat or calves was the best material for writing, and was developed around 150 BC. Just to produce a book as Alcuin Bible, about 210 sheep skins were needed. Therefore the books were the most valuable possessions. Paper, the cheaper alternative was first produced outside China in Samarkand and was imported into Europe until the first paper produced in the twelfth century. Even after Gutenberg's time, an expensive operation, these were possessed by the Church and powerful princes. A library was a key to the pride and power. Important manuscripts had their owner's coat of arms painted on them as identification and to prevent theft.

By the end of fifteen century, printing spread all over Europe and established printing presses. With this the availability of books multiplied. The owners of these libraries wanted all his volumes to be marked as their property. Since

having each book decorated with a hand painted ex-libris was too costly, artists were engaged to make a wood or metal engraving with the owner's coat-of-arms, which could be pasted on each volume. The earliest example of such ex-libris date from around 1470.

In Europe, the wooden stamp ex-libris was sometimes used as far as the mid-sixteenth century, a successor, a modern rubber stamp, is a cheaper substitute for a printed Ex-libris, often used in the last 150 years. In Japan the book seal (zoshō-in) with its beautiful calligraphy appeared practically all at the same time as the first published European Ex-libris. Thus the oriental Ex-libris tradition is in parallel with the occidental one. Western printed Ex-libris appeared in Japan and China as late as in the early twentieth century and are in wide use today.

Germany was the birthplace of European Ex-libris. The initial flourishing was due to Albrecht Durer (1538) and a remarkable group of artists as "Little Masters" by the format of the works, not by their artistic talent. Their Ex-libris had an elegance of style and an aesthetic perfection rarely equaled in subsequent five hundred years. In France first Ex-libris appeared in 1525, In Britain 1574 was the date of the book plate marking on books gifted to Cambridge university.



The first Portuguese Ex-libris dated 1587, the first Spanish one appeared in 1588, although Spanish supralibros date back to 1549. The first Italian Ex-libris appeared in late sixteenth century. Fifteen to Eighteenth century most Ex-libris designs had heraldic designs. These designs are of individual family marks easily recognised even by persons who could not read. With the time more and more people could read and write and had libraries and designs turned out to pictorial subjects. In nineteenth century this was popularized in Britain by development of wood-engraving and new techniques for multiplying images. The collecting of Ex-libris became popular in the last quarter of the nineteenth century and with it came great renaissance interest in and use of bookplates. In the beginning of the twentieth century first collector's association was founded, the Ex Libris Society.

Many techniques and mediums are used in creation of ex-libris, bookplates. Some include the woodcut, engraving on metal, silkscreen, etching or pen and ink drawings. This, along with the fact that the work is all done in small scale, plays an important part in the execution of these works. Also, utilizing the finest in papers, with hand printing in many examples.

Bookplates exlibris have been designed by artists and engravers such as Albrecht Dürer, Thomas Bewick, Paul Revere, Kate Greenaway, Aubrey Beardsley, Marc Chagall, M.C. Escher, Rockwell Kent, Leonard Baskin, Barry Moser, and others.

The function has changed. Now people order

Ex-libris prints to have a small original art work by famous artists and these small prints include the name of the person who ordered these art works. These prints are not glued any more into the books, but they are matter of collector's exchange activities. These collectors use to organise meetings, seminars etc. where Ex-libris are exchanged and during such meetings exhibitions are held to provide the history of Ex-libris or thematic Ex-libris exhibitions.

Ex-libris enthusiasts have created an international network for the purposes of attaining designs by establishing societies in forty-one countries. Through participation in these societies worldwide friendships can grow. Every two years an International Ex Libris Congress is held in a different country inviting members of the world bookplate societies to attend. Under the auspices of the Federation International des Societes d'Amateurs d'Ex Libris (FISAE) one enjoys lectures, slide presentations, exhibitions and sufficient time is allowed for socializing and trading bookplates. This provides endless opportunities for artists and collectors to acquaint themselves with the interest and enthusiasm for this art form in other countries.

Among Asian countries only Japan and China has been actively producing Ex-libris prints. India has got less knowledge about the Ex-libris designing and exchanges. The young print makers can start this goodwill venture for a global peace and harmony.

Ex-libris print from Czech Republic





# Reflections - Faces & Places

Photography exhibition of three photographers Ioulia Chvetsova from Russia, Johnette Iris Stubbs from America and Melinda Ruck from Hungary was held in the gallery of All India Fine Arts & Crafts Society from 15 to 21 November, 2013.

This collection reflects their travels through Africa, The Americas, Asia, Europe & South Asia capturing aspects of life in cities, in villages during rituals & ordinary moments.

**Ioulia Chvetsova** does street photography using colour images of movements and emotions to reflect the moment. Her travels in places where she could get the photographs of local events she has covered the world famed Pushkar fair covering all aspects like- Camels, people, life style of local people. Besides this she exhibited village lanes and children playing. In her photographs shadows play special role to enhance and give new dimension to the frame. If we go through these photographs of different places and different people, it covers wider spectrum of cultures, colours, rituals, landscapes and habitats of the world. She has been photographing Indian subjects for few years and understood the country in a way that brings excellency in photography. Her photos are seen in photojournalists networks

**Johnette Iris Stubbs** focuses on portraits, children and many social problems around the world..

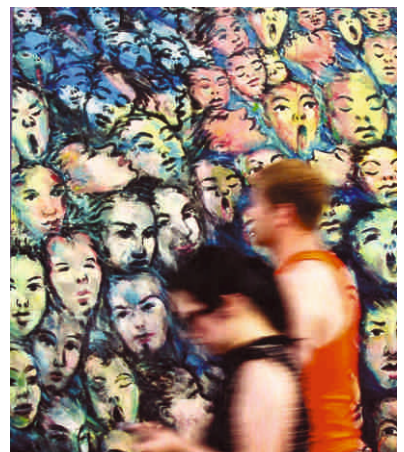
Johnette is a photographer and writer focusing on social and cultural crisis throughout the world. She works extensively in developing nations and most recently covered the sex trades in Cuba and Mexico, AIDS and family planning in Asia and cultural traditions in Northeast Brazil. Over the coming year, she will be covering the humanitarian crisis caused by war, children in armed conflict, female reproductive health in Africa as well as traditions and wedding rituals in the Americas. Her clients include magazines, UN agencies, international organizations and individuals. She held a number of shows around the world in many countries.

This social cause and photography make the venture fruitful.

**Melinda Ruck** works mixed black & white as well as colour images blending portraiture and street photography.

She has been covering all the festivals of India, rituals, life, portraits are her subjects of interest. All the three photographers are taking photos around the world but they are different in approach to common subjects. Her observation of common subjects and graffiti makes meaningful photograph. Scream is one kind of graffiti which attracts attention.

Melinda's other graffiti, which are seen all over the countries of Europe are social and political statements which attract people, creative artists as well as photographers. Social photos of Melinda tell tales of traditions and social bonding through festivals & rituals are communicating across the globe. A great task taken by Melinda and others.



# Indo-Korean Art Exhibition

An exhibition of Paintings and sculptures was held in the galleries of All India Fine Arts & Crafts Society from 1 to 7 December 2013. This exhibition of paintings & sculptures was organised by Face India International, an organisation spreads awareness in society about art, culture, education etc.. Twenty-two Korean artists participated along with 163 Indian artists and made a show which strengthened the relation between these two countries. This was also the occasion of the 40 years of diplomatic relations of both the countries.

Director of the Art Festival Viren Kardam says, "Art was the first language of human being to express themselves and store the memories. Here also we are going to civilization time concept and asking everybody to participate in this project. FIIF 2013 has joined hands together with the Korean Culture Centre to become a guest country of the exhibition at All India Fine Arts & Crafts Society's galleries and the focus of this Indo-Korean visual art exhibition FIIF 2013 to become a bridge between India and Korea to give a new dimension of its art and cultural relations. These paintings displayed on the walls of AIFACS are not merely images hung on the walls. They all communicate and send the messages of friendship to both the countries. Every artist meditates while in the process of conceptualization and visualization. The vibrations of high order of artists of both the countries intermingle and produce harmony and beauty which a human can develop. The interaction of the purest form enlightens all. Here every artist presented has the potential to bring such results for strengthening the bond. Korean artists painted the landscape of their country, characters and contemporary thoughts but the traditional strokes are not forgotten. A huge installation was also displayed in the eastern lawn of the Society.

Similarly Indian painters, though in big number were having the similar thoughts and subject matters. Nature played a big role in creating works of both the countries.



Director of the festival assures and says, "We'll meet you again with new concept of FACE FESTIVAL OF ART, CULTURE & ENVIRONMENT next winter



Mr. Chung tai-in Minister Embassy of the Republic of Korea giving inaugural speech



Catalogue of the exhibition being released



Mr. Chung Tai-In, Minister, Embassy of the Republic of Korea lighting the ceremonial candles in the exhibition along with Mr. Kim Kum Pyong, Director KCC, Mr Ram Sutar, President AIFACS and Mr Paramjeet Singh, Chairman, AIFACS.



# Sarda Charan Ukil - the Visionary Artist



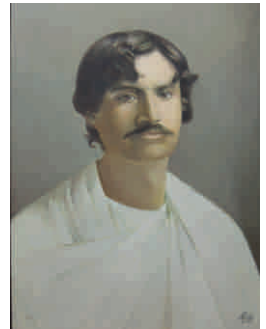
## C. R. Pakrashi

When I first came to Delhi to join an art related job in the Government of India immediately after World War II in 1945 the capital city did not have much to offer in the field of arts. There was of course the All India Fine Arts and Crafts Society the solitary art promoting organization and I became its member in 1948. The

AlFACS, then, did not even have its own building and used to work from a rented house in the Parliament Street with its Secretary-Anil Roy Chowdhury, Chairman-Barada Ukil, and President Sir Usha Nath Sen and rest of the office bearers. In 1952 AlFACS got this magnificent building ready at No.1 Rafi Marg, very close to the parliament of India and other Government of India office buildings and started working for promotion of arts in all India basis.

The genesis of this organization which gradually got unfolded to me is quite interesting. For that we have to go back to early twentieth century when a young man of a well to do Zaminder family-Sarda Charan Ukil (born on 14 November, 1888) aspiring to become an architect, completed his diploma in Draftsman ship from the Government School of Arts and Crafts, Calcutta and was drawn to the Bengal School under Abanindra Nath Tagore and a galaxy of his disciples like Nanda Lal Bose, Ashit Halder, Surendra Nath Ganguli, Samarendra Nath Gupta etc. and soon became proficient and a well known figure in Fine Arts in this country and abroad. In 1914 his painting-'Fire Ordial of Sita' was selected for display at the International Art Exhibition in Paris. Around this time while on a sightseeing tour to Mussourie Sarada met the well to do businessman of Delhi, Sultan Singh who was holidaying there and became very close to each other. Sultan Singh was a man of progressive ideas and knowing Sarada's calibre and artistic talent requested him to settle in Delhi and bring about an atmosphere of art there in collaboration with his son Raghuvir Singh who was also a renowned personality in Delhi. Sarada decided to settle in Delhi and came here in 1918. Well built, personable and also proficient in art Sarada Ukil used to draw Delhi elites including Sardar Bhahdur Mohan Singh (Indian Advisor to the Secretary of state for India) for regular interaction. When his two brothers Barada and Randa also joined him, it resulted in creation of two art organizations in Delhi. For art training of aspiring young students he set up an art institution named after himself-Sarada Ukil School of Art at Queensway (now Janpath) in 1926. He then thought of a meeting place of the artists for interchange of ideas for the benefit of artist's community and for holding periodical exhibitions. For that an organization named All India Fine Arts and Crafts Society (AlFACS) was established on 25th April 1928.

Amidst those activities his brush did not stop producing masterpieces one after the other which were displayed in various Exhibitions in India and Abroad. Regarding several of his paintings exhibited at the Bombay Art Society, Times of India remarked....."An excellent proof was found in the fascinating water colour exhibits of sarada Ukil. The people of Bombay recognized Mr. Ukil's merit, he painted poems." Regarding the exhibition of Indian artists held in 1929 at the Imperial Gallery of Arts, London William Rothenstien remarked-"the sensitive and disciplined work of.... Sarda Ukil has something common with the lyrical poetry of Rabindranath Tagore, refined and pensive" His 'Krishna lila' drawn on 5'x4' Silk was awarded the Viceroy's cup in the All India Exhibition held in Delhi in 1930. 35 water colour paintings and 52 brush drawings created a stir at the exhibition held again at London in 1932. Then on being commissioned by the Maharaja of Bilaspur he completed 31 large size egg tempera murals in addition to a number of paintings depicting daily life of Indian People. His "Eternal Lover Radha and Krishna" drawn on silk could be seen with equal grandeur from the back side also. This painting, the last one of his innumerable creations was adjudged the best painting in the All India Exhibition organized by All India Fine Arts and Crafts Society in 1940. Sadly enough the legendary artist Sarada Ukil expired in 1940 at his residence-cum-Art School at 66, Queensway ending a glorious chapter of a great Indian artist.



Sarda Charan Ukil

# Nature on Canvas

An exhibition of paintings and sculptures was held in the Greenwood Art Gallery, Chatarpur, New Delhi from 8 to 18 December, 2013.

Though it is called Rainbow Group but twenty artists exhibited their works.

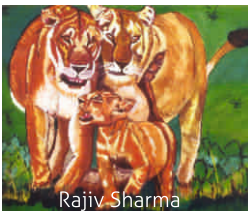
As the title of the exhibition is given, most of the artists are inspired by nature. Some of them tried to expose the human misery.

Gigi jacob painted landscapes which is seen through the window. Joel Gill has created the deep meditated figures with inseparable relationship. Jyotee Sateeja created a mother and child relation under strong texture. Krishna Rajendra Kumar convey the message through floating messages across the painting. Mansi Gupta symbolizes the present situation on atrocities in society, Harpal Singh Chauhan showed a landscape rather mountain scape painted with full freedom. John Luis Dias has created a human and bird relation or may be behavior in a dream like situation of fish flying

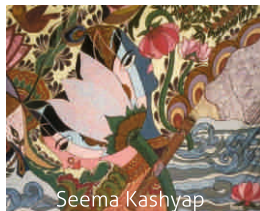
around him. K G Lingadevaru's paintings are searching for a relationship among humans. His floating figures experience the human touch. Latika Ratwal is very close to nature and expressing through birds in the safest place-home. Minakshi Singh has taken freedom to express the self in a bolder way. Strokes are creating hidden energy. Niladri Shekhar Das opens up the window with many hopes and makes things visible. Rajesh Mishra sculpts a high relief intimate relation, a sensitive work. Rajashree Patra depicts scenes from great epic- Mahabharat. Seema Kashyap is highly decorative in showing the emotions and relationship. Sunita Lamba works in bronze to bring out graceful human relation. Prakash Das Khandey showing life and death a part of life with sensitive touch. Rajiv Sharma loves wild life and strong relation of mother and cub highlighted. Rozy Goel is exploring the sensitivity of water colour. tried some floral studies. Soni simplifies human figures to better freedom through line and vast space and Virendra Kumar's night scapes of city takes to a new height.



Sunita Lamba



Rajiv Sharma



Seema Kashyap



Prakash Das Khandey



Virendra Kumar



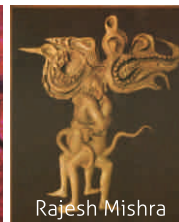
Joel Gill



Latika Ratwal



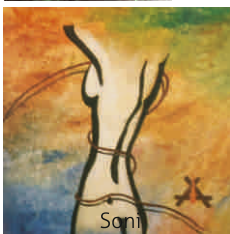
K G Lingadevaru



Rajesh Mishra



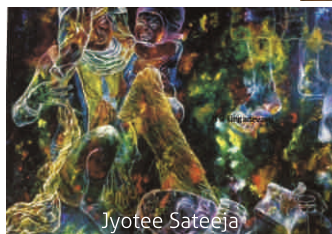
Niladri Shekhar Das



Soni



John Luis Dias



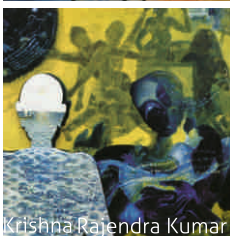
Jyotee Sateeja



Gigi jacob



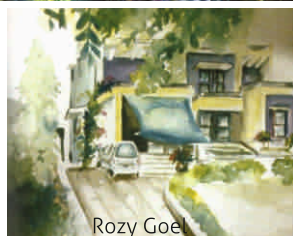
Harpal Singh Chauhan



Krishna Rajendra Kumar



Rajashree Patra



Rozy Goel



Minakshi Singh



Mansi Gupta



# Ranjeet Singh's unforgettable

Rangroop group was started by late Ram Singh, father of Ranjeet Singh and late Babu Singh. This group made a school of very exclusive style of painting. This was also expanded to other cities like Dalhausie, Tamilnadu, Mumbai, Kolkata and Simla. This particular style has been carried forward by Prithvi Soni, Vijay Singh, Ranjeet Singh, Ved Prakash, R K Sharma, K C Prakash. Next generation artist Ranjeet Singh also trained Poonam and Anamika Singh. They also exhibited their works in the gallery of AIFACS.

This exhibition of Paintings of Ranjeet Singh was held in the gallery of All India Fine Arts & Crafts Society from 1 to 7 December 2013. Ranjeet's paintings follow the same style which

may be termed as same school of popular and calender art. If we say that Raja Ravi Verma painted popular themes of Indian mythology and social subjects and became calender art used for calenders, packages, labels etc.. and now it has become valuable for collectors. In the contemporary scenario this particular style of Rangroop is having its place in the art field. Ranjeet Singh has created paintings with highly decorative elements which we have accepted on our mythological images of gods and goddesses. His highly skilled technique can be used in super realistic works with modern subjects of socio economic problems of the society to document the present for the future. Well worked compositions in these formats.



An exhibition of prints by **Raymond Pereira** was held in the gallery of Lalit Kala Akademi, New Delhi from 20 to 26 December. Born and brought up in Goa. Graduated from Goa

College of Art and did post- graduation in print making from Kala Bhavan,Vishva Bharati University, Santiniketan.

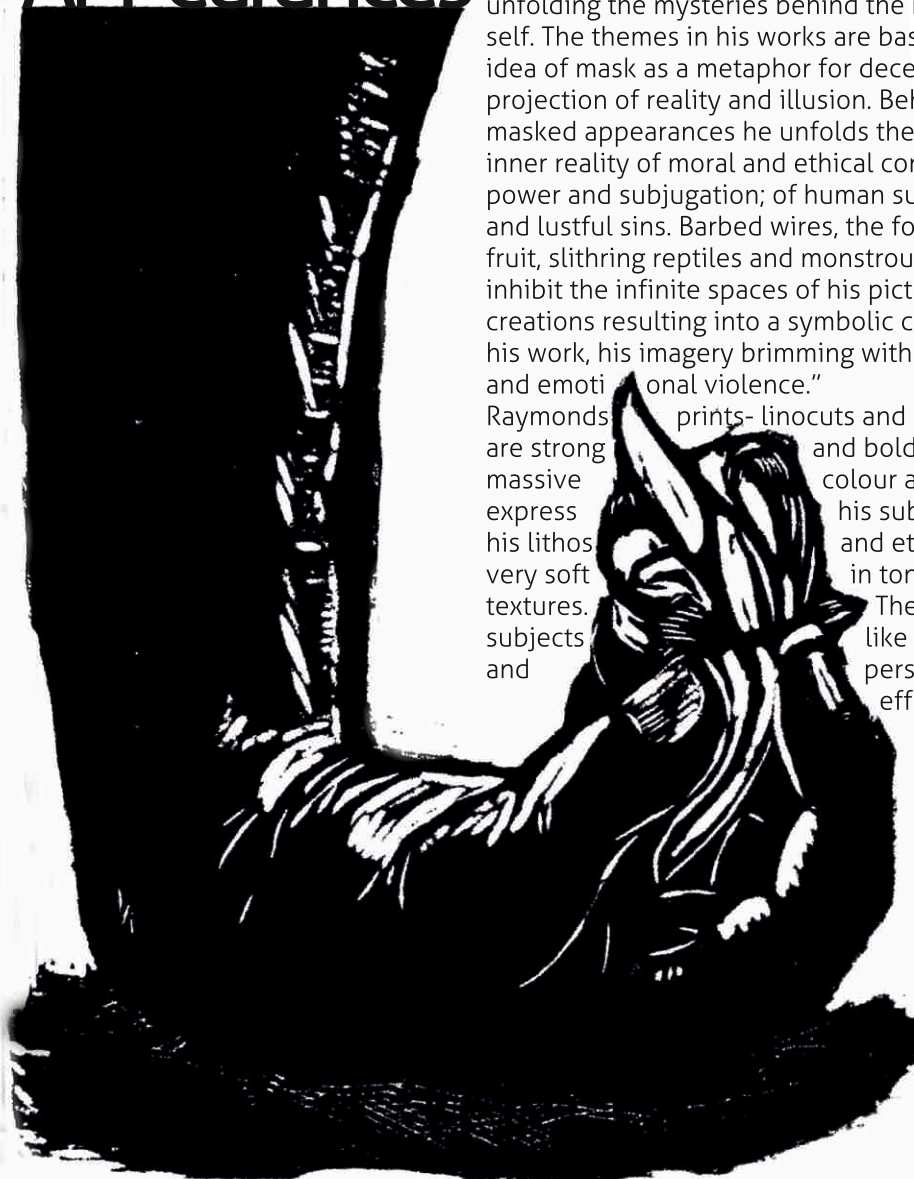
He set up his own workshop "Ray's Atelier" in Goa and works from his atelier. This atelier provides space for artists and work there in Etching and Lithography.

Though he wants to work in a peaceful place on sea beach under the cool sea breeze but he is effected intensely by the environment which disturbs him. He finally broke the silence by expressing through linos, etchings and lithographs.

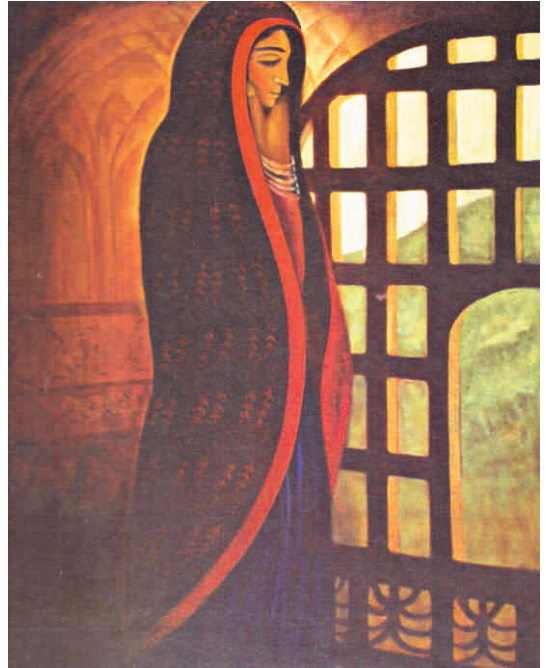
OmPrakash, writer of his catalogue says, "In the recent past Raymond is preoccupied in unfolding the mysteries behind the masked-self. The themes in his works are based on the idea of mask as a metaphor for deceptive projection of reality and illusion. Behind the masked appearances he unfolds the drama of inner reality of moral and ethical conflicts; of power and subjugation; of human suppressions and lustful sins. Barbed wires, the forbidden fruit, slithring reptiles and monstrous creatures inhibit the infinite spaces of his pictorial creations resulting into a symbolic construct in his work, his imagery brimming with a physical and emotional violence."

Raymonds prints- linocuts and woodcuts are strong and bold with massive colour areas to express his subject. But his lithos and etchings are very soft in tones and textures. They reveal subjects like passion and persuasion effectively.

# Reality beyond Appearances







# Raza Zaidi

1937 - 21 October 2013

Raza Zaidi, a life member and veteran artist of All India Fine Arts & Crafts Society, expired on 21 October, 2013 at his residence in Jamia Nagar, New Delhi.

He got his art education with the Diploma in Art teaching from Jamia Milia Islamia University and National Diploma in Fine arts from Collage of Art, New Delhi in 1969

He was awarded a fellowship to study painting in Holland.

He traveled extensively in Holland, Paris, London, Germany, Belgium, Iran, Iraq, Saudi Arabia, Pakistan, Syria, UAE, Mauritius and Nepal. Visited art galleries and museums of these countries.

He held 28 solo shows and participated in 36 group shows in India and Abroad. He was honoured as veteran artist by AIFACS in 1999.

His works aimed at evoking various 'rasas' or moods which are essential parts of human existence. The inherent serenity of village women and the resilient fortitude with which they face the problems of their life can offer them hope and joy in simple things of life.

He also had deep and abiding interest in Persian, Arabic and Urdu calligraphy.

He retired as professor and Head of the Department of Fine Arts & Art Education, Faculty of Education, Jamia Milia Islamia University, New Delhi.

The members and staff of the Society condoled the death of a long time associated artist, a friend and a well known painter. We all prayed for the peaceful journey of the departed soul to heavenly abode. We also shared the loss with bereaved family.

# Upanishads a visual imagery

An exhibition of paintings by Bala Dutt Pandey was held in the gallery of Lalit Kala Akademi, New Delhi from 10 to 16 November 2013.

He did his masters from Lucknow .

His paintings are influenced by the philosophies of upanishads.

The meaning of the word upanishad is to sitting down near or sitting close to and listening to the spiritual and mystic doctrines of a guru. It points to a period when group of pupils sat near the guru and learned from him the secret teachings in an isolated ashram or hermitage.

Shri Aurobindo described as " the supreme work of Indian mind."

We find all the fundamental teachings of

Karma, Samsara, Moksha, Atma and Absolute Almighty. It also teaches the concepts of self-realization, meditation and yoga. They give us spiritual vision.

Bala Dutt Pandey says, "In the present exhibition of paintings an effort has been made to visualize the spiritual aspect of the knowledge of the absolute. The painter here is enamored of the manifestation of Divine. He is deeply wedded to our cultural heritage. "

"In the contemporary art and on the basis of the wisdom of the Upanishads his work is an humble attempt and perhaps, it may add a new dimension to art. "

If one goes through the paintings hung in the exhibition hall, one can come across a huge number of elements representing certain thought based on our upanishads. These elements are taken from nature, in paintings titled "Peepal Tree", "Key to all senses." etc..

Over all, each painting is worth more than thousand words.

Vamadeva

oil on canvas

78 X 100 cms.

