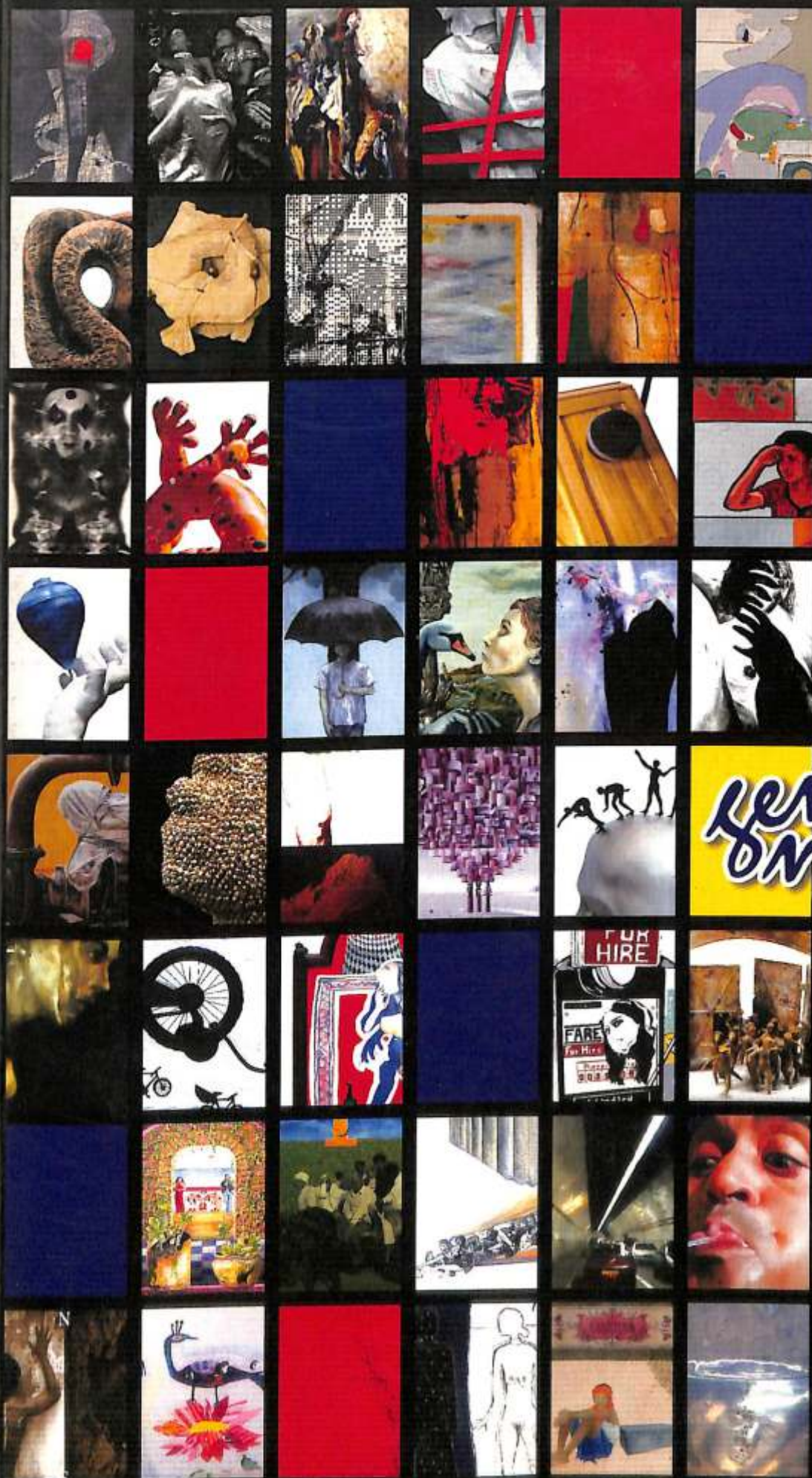




Aakriti
Art Gallery
presents

fernext III

October 1 – 15, 2008

Auction of
Contemporary Modern
Indian Art



Barun Chowdhury



Debraj Goswami



Jayanta Roy



Birendra Panj



Farhad Hussain

All of them were part of GenNext

Online bidding starts on November 3, 2008 and culminates with a floor auction on November 8, 2008. For details, visit www.emamichisel.com

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Amit Kalla
Anirban Mahapatra
Asim Amjad (Pakistan)
Ashraful Hasan (Bangladesh)
Banatanwi Das Mahapatra
Bhabotosh Sutar
Chandan Bhandari
Dionne Simpson (Jamaica)
Gregory Chenu Vidal (France)
Hem Raj
IV Toshain (Austria)
Jayanta Bhattacharya
Joarez Filho (Brazil)
Justin Tyler Tate (Canada)
K. Prasun Roy
Ketan N. Amin
Korou KH
Maciej Gador (Poland)
Mathew Tom (USA)
Moutushi Chakraborty
Muktinath Mondal
Nantu Behari Das
P. Bardhan
Prandeep Kalita
Prithwiraj Mali
Priyanka Lahiri
Rajen Mondal
Sanhita Banerjee
Sanhita Ghosh
Sanjoy Das
Santosh D. Andrade
Saptarshi Naskar
Serena Scapagnini (Italy)
Sian Amoy (USA)
Snehashish Maity
Suman Kabiraj
Sutanuka Giri
Tisha Mondal
Tushar Waghela
Vijay D. Kadam

Aakriti
Art Gallery
presents

GenNext III

October 1 – 15th, 2008

The bell has gone for the celebration of the third anniversary of Aakriti Art Gallery but this year the fervor of the event has been refurbished with a new tempo. GenNext III encapsulates a panoramic vision to build up and bring together a global generation who will be the leaders next to give novel direction to the art world.

Last year, it was a pan-Indian endeavour that was showcased in GenNext II. And this year the show blooms into an expedition in the exploration of dynamism in thoughts, plurality of ideas, vivacious nature of concepts and their explicit trend of execution. Forty young artists below forty years of age from different corners of the world have been selected to deliver their creative potentiality on the same platform. Artists from Austria, USA, Canada, France, Poland, Italy, Bangladesh and Pakistan come together with Indian young contemporaries and are ready to initiate a new discourse that will set up the fresh geographical contour of the world art map.

Again GenNext III is not limited only as a fortnight show. It has been exuberantly sewed with workshops and open interactive sessions to form a complete vista of creative journey. As Benjamin Franklin had once said, "All mankind is divided into three classes: those that are immovable, those that are movable, and those that move" GenNext III is the making of that 'move' and with the words of Norman Augustine, "Motivation will almost always beat mere talent", let's get it clear at the first point that GenNext is not just the hunt for fresh talents but it is a conscientious attempt to instigate that stimulus where talents can rejuvenate and enlighten the whole world with their creative revelation.

Vikram Bachhawat

SPECTACULAR VERSION OF CREATIVE VENTURE FROM YOUNG SOULS ON A GLOBAL DAIS

'GenNext' is a revolution in the art world. It is a novel discourse that has opened a fresh chapter in the world art history.

It was a couple of years ago when the idea of a show called 'GenNext' was conceptualized with the sole initiative and commitment to give an exuberant platform to the young contemporary artists where they could showcase their creative expressions and ingenious skill and experience their turn to come in front of the world. It was at that state a vision for Aakriti Art Gallery that transformed into a mission in its second step and now in its third year, it's an ambition for the young generation artists across the globe to be a part of this creative expedition. Artists below forty strive hard to make through in this most-coveted show and get entry only after facing the rigorous process of selection.

GenNext III is ready to onset the panorama of creative carnival by giving it the shape of a global phenomenon. It is inducing a new facet in the discovery of the new generation artists. This year, forty artists have been selected, among whom eleven are foreign artists. Moreover, this time the exhibition is not only showcasing paintings, sculptures, textile and fine prints but also has included photography and video installations, thus expanding the boundary of the conventional faculties of visual arts.

The journey onsets on September 30, 2008 with an interactive session between GenNext participants, Art Experts and Media representatives at Aakriti Art Gallery and then there will be the formal inauguration of the show on October 1, 2008. The show will simultaneously be accompanied by a workshop between the GenNext participants and a few established artists at Emami Chisel Arts, Kolkata on October 2-3, 2008.

Thus it's a gamut of events behind the making of the GenNext III show. And let us take our turn to witness the creative ventures of these forty young minds, experience the freshness in their works and also get to know about their ideas, concepts, the way they devise the content and the experiments they bring about through the use of forms and above all how do they interact on this discursive platform with the similarities and differences in their thinking as they come from different corners of the world. How realities and experiences both meet and deviate with contextual changes is quite interesting to confront through a comparative analysis that shapes the heart of GenNext III.

When **Sanhita Banerjee** from India evokes a pun through the very concept she develops in her sculptures that at the primordial point gets associated with human desires and existential predicament, **IV Toshain** from Austria goes through a series of experience to decipher the hidden truth behind the very phenomenon, 'existence' and finally discovers it to be camouflaged and represents in her works that range from paintings to photography, drawings and use of objects. Toshain develops a symbiotic and muted species belonging to an environment that mirrors the social codes with stereotypes, consumerism, brain drain, power exertion, frivolity and a material life. But for Sanhita, she punches subtle satirical elements in her work. The collage she develops out of the masterpieces of established artists apparently reflects the desire to be able to touch that zenith that remains in embryonic state in every young artist, but what she lays beneath the layers is a mocking comment that states, simply by copying the old masters without any originality of idea and perception, one cannot climb the ladder under any circumstance. And all such pangs and yearnings actually signify to nothing and the existential crisis that grows out of it is quite vague and leads to nowhere.

Life and death, birth and existence have been quintessential content in the sculptures of **Bhabotosh Sutar** and **Vijay D. Kadam**. Vijay has made fibre casting of a 66"x18"x18" male figure with the thread-game symbolizing the game of life. A series of similar puzzle of mind-game has been created in oil by **Snehashish Maity** who has invoked the existential quest through his photo-realistic works. But Bhabotosh attempts to create a metaphoric space to show the process of procreation through a wooden plough with sharp metallic end penetrating harder within the stone chamber to reach out to the womb.

Tisha Mondal breaks away from conventional mode of sculpturing and makes use of mixed media (dominantly quilt medium) to sew her utopian world of green birds and gives it the shape of installation. Tisha's works resolve that she is a great wanderer with her feminine instincts; **Sutanuka Giri** transforms this wandering process from mundane to a dream plane where she allows each element from pillow to the parrot, flower vase to the peacock tail, lamp shade to the wavy clouds to float freely on this picture plane and spell magic. Her paintings bear the indigenous quality of pata-paintings maintaining the two dimensional plane yet very original in her very way of execution of thoughts and use of forms. **Sanhita Ghosh** through her graphic prints mainly serigraphy and woodcut leads to a face-to-face identification with the urban life where through the colourful sunglass, the back glass of a private bus caught in a traffic jam, the reading glass of the conventional meter-reader of a private taxi, we can see the face of a young woman in various moods who actually bears the identity of the 'self' and symbolizes one of us. Interestingly three of these young painters belong to the same school as they come from Kala Bhavana, Santiniketan.

Looking the minute and the microscopic in an expanded form and lifting the trivial to the level of importance is precisely the idea of **Jayanta Bhattacharya's** sculptures with materials like fibre glass, paint, painted gloves. **Nantu Behari Das** also gives shape and significance to the petty through his experiments with the waste material. His works are very conceptual that relate to specific psychological associations and moves away from conventional mechanism of executing sculptures. While Nantu and Jayanta are from India, **Ashraful Hasan** from Bangladesh also works on the same track but makes it more emotive and essentialized. He attempts to depict the modern capitalist society through newspaper which he gives shape of the modern man who's in fact a bulk of information but suffering from severe fragility of existence as newspapers are. They are basically manhandled while being read and dumped after their purpose is over. At the same time, **Prandeep Kalita**, another Indian painter invokes a similar pattern of existential turmoil where man is actually entrapped in the rat-race of what apparently seems to be the progress of civilization. He too depicts leading newspapers in his paintings instead of making direct use and introduces a mock element in his presentation called 'Sublime object of imagined reality'. The title itself indicates towards the making of a critical statement.

Justin Tyler Tate, a young sculptor from Canada is obsessed with skeletal structures, be it a paw or a nail of an animal or a bird that he specifies as specimen or be it a full skeleton of a dinosaur or any other extinct species. Justin revives the lost world but **Prithwiraj Mali**, an Indian sculptor interrogates with the process of evolution and creates a confrontation with the dichotomy of life and death that he signifies as basic realizations through the human head made of fibre and the aluminium tiny figures dancing on it.

Maciej Gador from Poland invites the viewer with some charismatic feel. The realistic image floats on a surreal plane thereby elevating the space from the mundane setup though each and every element on the picture plane are very much a part of our common life. **Korou KH**, the youngest in the crew of GenNext III from India pricks the essence of realization through the disintegration and distortion he creates in the male figure swinging upside down carrying the note of pangs both with agony and the fervor of ecstasy. Korou is also to an extent surreal in his approach. Where as **Rajen Mondal**, an Indian printmaker uses the mundane elements like a sofa-set, a chair, a glass bottle etc as signifier where the final connotation creates a psychological warfare in the form of signified in his recently worked out etchings. In the interplay of signifier and signified, he subtly makes the statement on the complex nature of modern urban living. But **Muktinath Mondal**, another Indian painter explores the romanticism in the mundane structure and somewhere hints with skepticism that how long will the purity of nature going to remain. The broken mud pots and the distorted scarecrow are indicating to such insecurity in his current oil paintings. **Santosh D. Andrade** on the other hand rediscovers the Indian miniature and scroll painting style in mixed media dividing the space on canvas with as much contemporary content as he makes use of the decorative patterns quite similar to the medieval indigenous forms. In the blend of these unique patterns he too reconciles the lost time. But does his central protagonist in modern attire on the canvas somewhere lament on the present situation or is it left open to be addressed by you and me?

K Prasun Roy is much interested in working on huge canvases of 8'x5' and so on dominantly in acrylic medium. He

has picked up the visual language of bill-boards and intriguingly devised it in his own way. He dwells with self-reflection from various perspectives and creates puns with the self images. He too somewhere identifies with the crisis of the present day man. Imagination through non-representational art form reaches an ethereal state in **Amit Kalla's** oil paintings where the sun and the tree, the bird and the bee, the boat and the hut - all modulate the rhythm of life. Fantasy is triggered in the core of the abstract forms. Where Amit creates a soothing pulse in his paintings with the use of matt colours, **Hem Raj** who too mystifies abstraction makes it more loud and bold through the use of crimson red, yellow ochre and prussian blue in their direct tones without dilution. Impressive abstract forms also hold central instinct of **Joarez Filho's** works and he is from Brazil. It really will give pleasure to the vibrant viewers when the intermingling of Latin American art and Indian art will strike the walls of Aakriti Art Gallery.

Tushar Waghela's works are very reflexive and automated with strong statements. How the 'self' of a peasant is brutally raped and killed is symbolically devised in his paintings as a fifty rupee stamp paper against land that has been actually seized from the farmer. The voice of protest on industrialization by ruining agriculture - a common plight of rural India gets a vivid portrayal in Tushar's works.

Moutushi Chakraborty has made a creative journey in projecting her ideas and thoughts without restricting herself to a single medium. It has been human experiences that she lays bare sometimes through the notion of body and sometimes through some camouflaged creatures and sometimes through the self images. But each time she has something very innate to share yet with a new discourse be it in screen print, digital, acrylic, pencil drawing or in the form of installation. Exploring abstract forms with meaningful deliberation through the textile medium is **Banatanwi Das Mahapatra's** area of creative venture. Her works though in textile medium carry an invariable painting quality and reflects freedom of expression. **Serena Scapagnini** from Italy initiates a journey within in her work 'On Olive tree's branches' where in monochromatic shade of grey, black and white invariable forms are put together that peep through when opened by two robust palms. The symbolic depiction of the subconscious mind that is always gathered with endless desires can be read as an impression in Serena's works. And such interesting interplay of various human desires also forms the nucleus of **Priyanka Lahiri's** paintings. **Dionne Simpson**, a young Jamaican painter juxtaposes human existence with his/her immediate presence and deconstructs each and every element to instigate a sense of frivolity at apparent vision. Yet deep within Dionne confronts and counters the paradigm of this social and man-made construction that is present in the form of tall buildings all around in her work. Is she trying to reflect the threat to the entire ecology in the whirlpool she creates? This is of course something Dionne leaves open for us to think.

Chandan Bhandari has an incredible style to play with size and redefined dimensions of objects that he sculpts with complete liberty of imagination. The playfulness in his works which is attained through the dimensional virtue attracts one to move around the sculptures more than once. And **Ketan N. Amin** makes this dimension multi-layered with more than one representation. Ketan basically works with the form 'hand'; more precisely it is the human palm with five fingers that the sculptor poses as human anatomy of a stout male figure holding the globe which is in the form of a rotating top. The irony of human existence is intensely shaken from within when one comes face-to-face with Ketan's works.

Video art is being introduced for the first time in the GenNext show this year. As the medium offers dynamic possibilities breaking conventional norms and modes of execution, both **Suman Kabiraj** from Kolkata and **Sian Amoy** from USA have explored exclusive ideas and expressed with pulsating tones through this genre. And **Anirban Mahapatra**, a photographer associated with an Indian daily has made an aesthetical journey clicking around issues on art and culture, customs and rituals, ethnicity and tradition in a documentary style. His works are a must-watch in the GenNext III show.

Art has always been an individual expression but day-by-day it has attained the crux of individualistic idiosyncrasy. Through the creation of unusual symbols and their depiction to arouse certain meanings are being practiced by artists working with different mediums all around the globe. GenNext III is becoming a unanimous and an unparallel

platform to bring together these individualistic perceptions, discernments and sensitivity of the young minds from different continents with diverse contextual realities. **Asim Amjad** from Pakistan, **Mathew Tom** from USA, **Gregory Chenu Vidal** from France, **P Bardhan** from Baroda, **Sanjoy Kumar Das** from Kolkata and **Saptarshi Naskar** from Noida - all painters have something in common yet distinct and unique to initiate an innovative discourse through their art.

This was in a nutshell the most precise way to give an overview of the ideas, experiences and experimentations that the forty young participating artists from different corners of the world are coming together to ignite the most popular and promising show for the rising talents, GenNext III.

An art movement evolves without understanding the barrier of boundaries. Though inferences are drawn on the basis of cultural contouring yet these differences can suggest to a unifying whole where Brazil can come close to Bangladesh, Pakistan can unite with India, Austria can rub shoulder with America and Poland can become quite alike Canada, France or Italy. So it's time to enunciate another art movement purely voicing the mindscapes of the generation to lead next and give direction to the art world. A big round of applause for all the participants who have made through this final journey with spectacular creative venture to be a part of this gala event – GenNext III.

Sarmistha Maiti
Kolkata, 2008



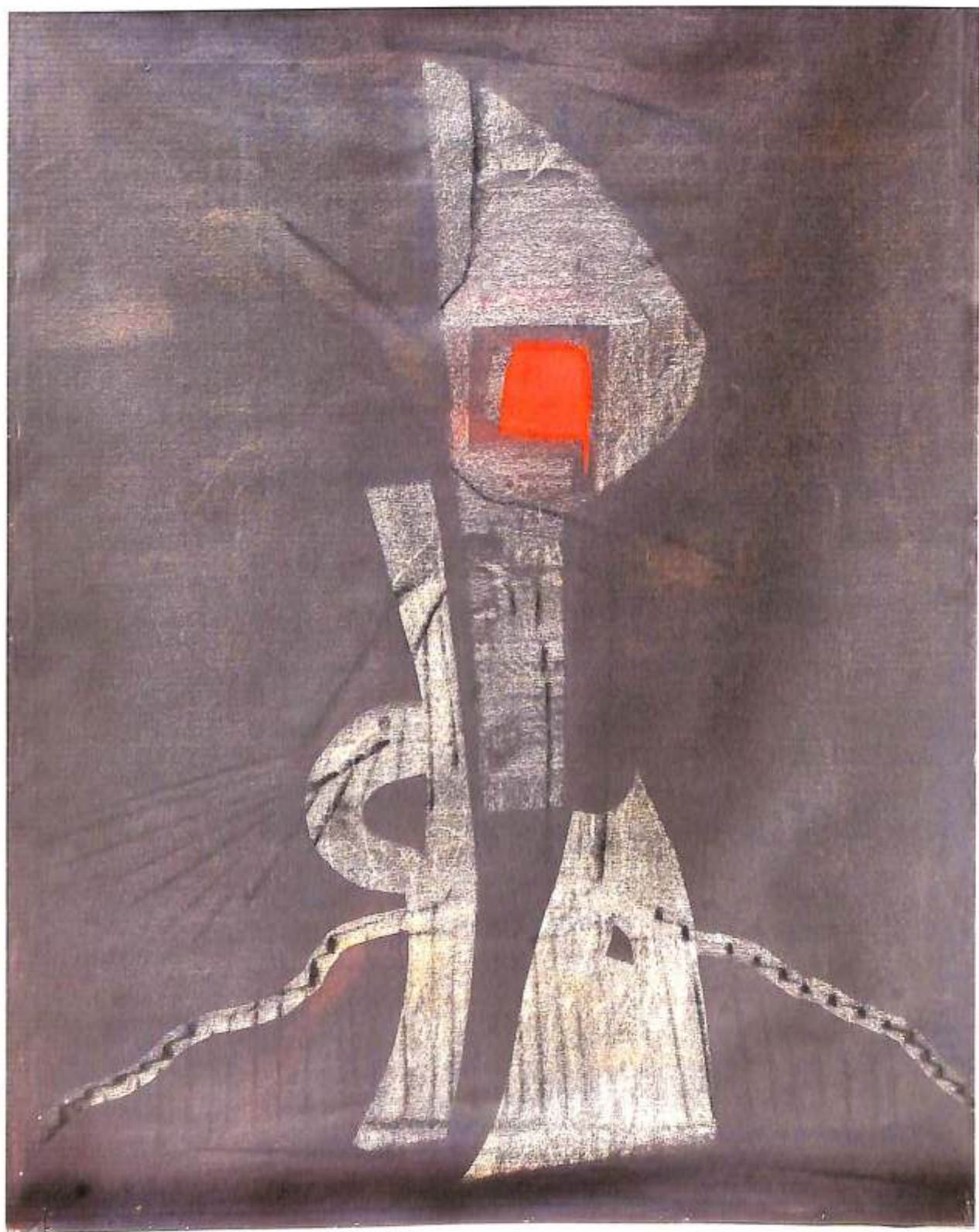


"Arohan-Avarohan". Oil (high gloss) on canvas, 59" x 46"



Amit Kalla, born 1980, Jaipur

Amit has done masters in art & aesthetics from Jawaharlal Nehru University, New Delhi. He has been regularly exhibiting his works through solo and group shows. His recent solo shows in 2008 were held at the Canvas Art Gallery, New Delhi and Sudarshan Art Gallery, Bikaner. This year he has also participated in the group shows held at the Russian Centre, New Delhi and the show titled "Aspiration" at the Studio Vasant, New Delhi. He has participated in the Young artist camp, Bhimtal organized by Roy Foundation, New Delhi, 2007 and All India painters' camp residency Allahabad University, 2006. He has worked in the International Art Exhibition, Japan and has keen interest in ancient Indian art & culture - visual, performance & literary sources. He has been awarded Jhanwar Smriti Puraskar 2007 for paintings and Bhartiya Jnanpith Navlekhan Puraskar, 2007 for Collection of Poems - *Hone Nig Hone Se Pyar*.



Bhuvan Nether: This Not That Oil on canvas 46 x48

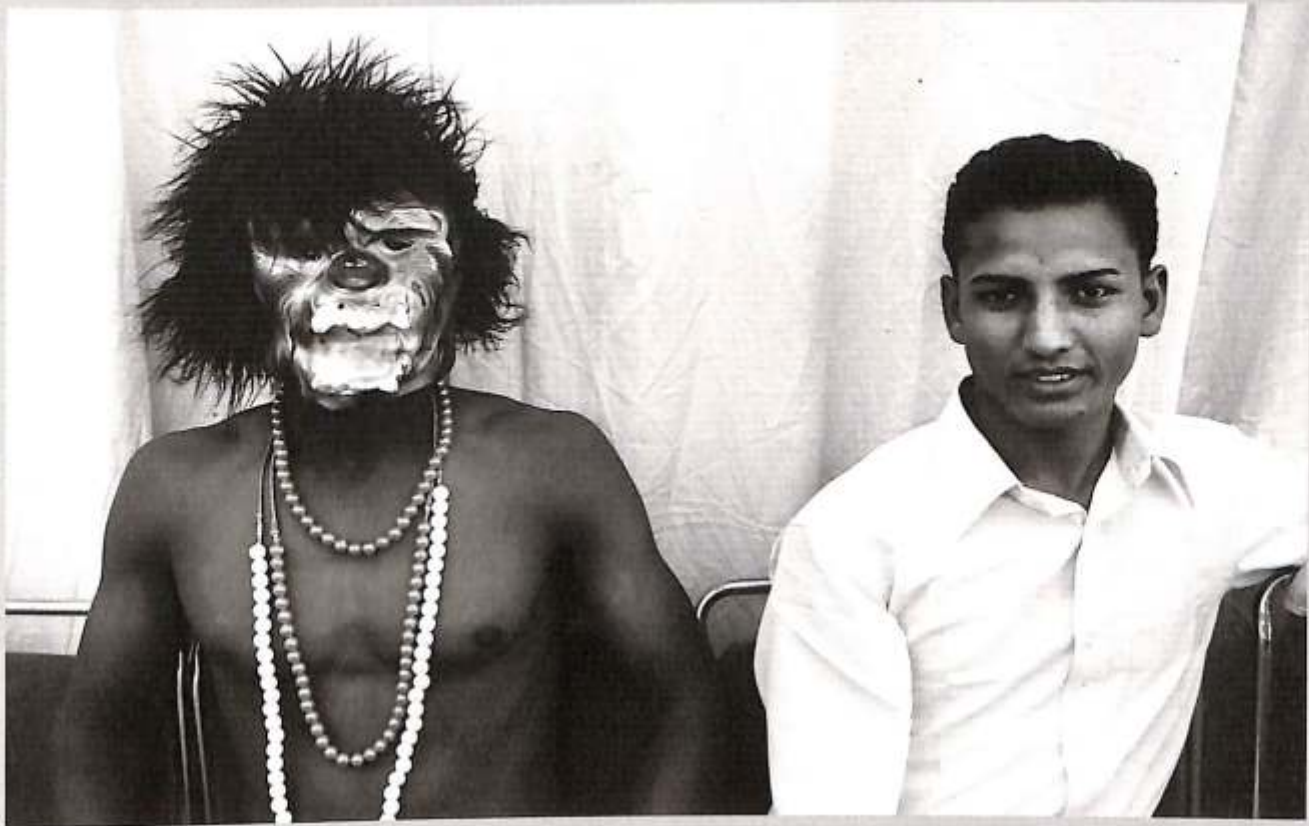


"Ramleela 1", Inkjet print on archival paper, 17"x24"



Anirban Mahapatra, born 1978, New Delhi

Capturing snippets of life and giving them a blend of aesthetics, Anirban is a photojournalist by profession and right now working as the principal correspondent of *The Telegraph*, New Delhi bureau. A post graduate in English literature from Visva Bharati, Santiniketan, he started his career as a sub-editor of *The Statesman*, Kolkata, 2003. He has a passion to explore issues on art and culture, customs and rituals, ethnicity and tradition in a documentary style and has been working on a photographic and documentary project on "Less explored palaces of India". As a visual artist, he strongly believes photography to be an artistic exercise. One of his major works is the photographic essay in the "Salt workers of the Little Rann of Kutch, Gujarat" for the Lonely Planet Publications, Australia.



"Ramleela 2", Inkjet print on archival paper, 17"x24"



"Lights Out", Oil on board, 18" x 24"



Asim Amjad, born 1968, Pakistan

Asim Amjad is certified in fine arts from Brookdale College NJ (USA), Pakistan National Council of Arts (PNCA) and Lahore Arts Council (LAC). He has also done M.Sc. in Psychology with specialization in art therapist and psycho dramatist and is in charge of the art & drama unit at Fountain House in Lahore. Amjad has done seven solos till now both in Pakistan and USA. He did his first solo in the Kims Art Gallery-Avon at Lahore, 1996. It was followed by the One Man Show at Knits of Columbus, Islin, NJ in USA, 2000. His next solo was at the Al Hamra Art Gallery, Lahore, 2001 followed by Studio 542, Islamabad and Hamail Art Gallery, 2002, Co-Lahore (GCU), 2004. This year he has participated in a Group Show Paintings at Ijaz Art at Alliance Francaise Gallery (French Center Library), 1997.



'Cutting Me Off' Oil on board, 18" x 24"



"Red Ribbon-02", Acrylic on canvas, 54" x 42"

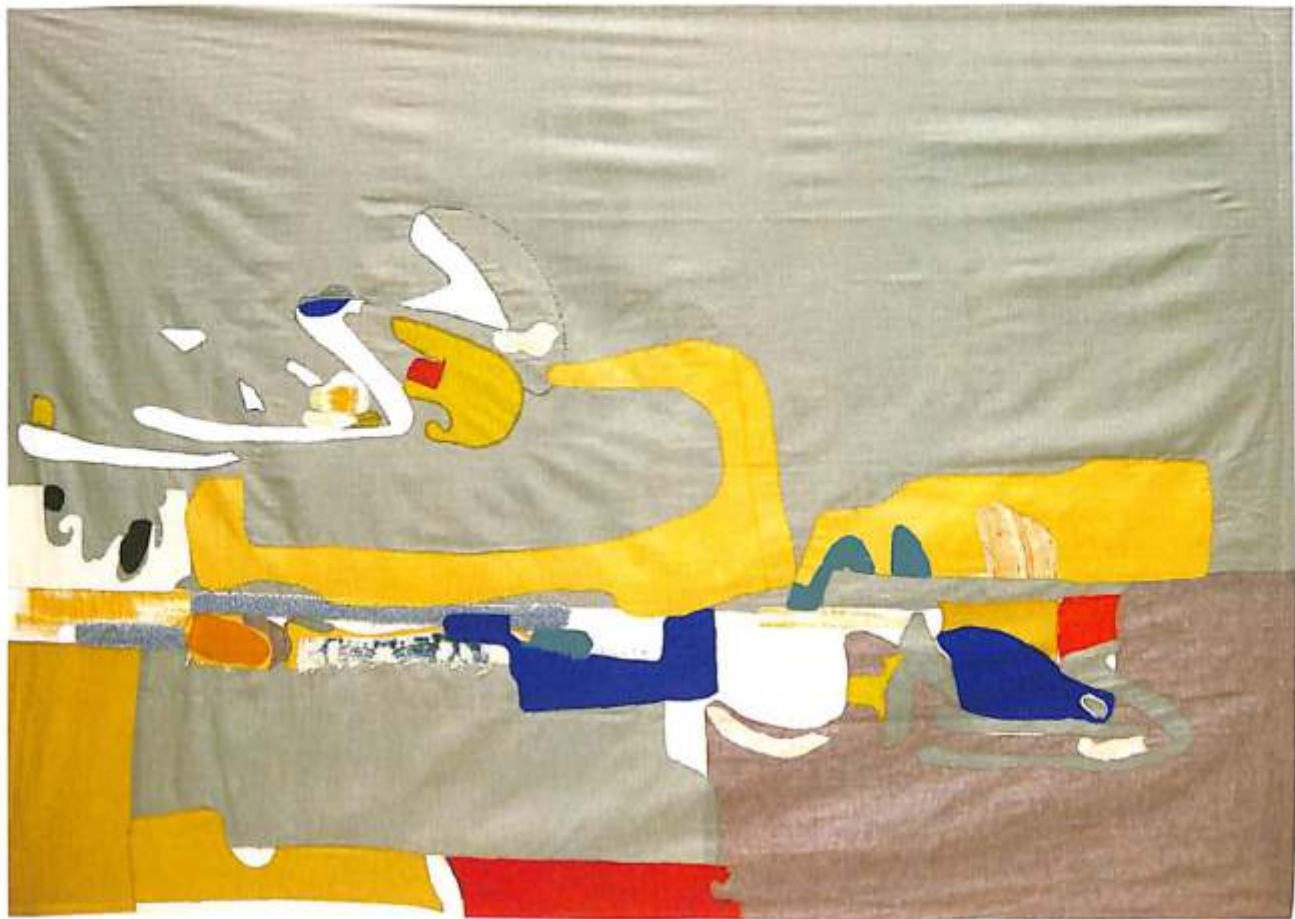


Ashrafur Hasan, born 1977, Bangladesh

Ashrafur is a post-graduate in fine arts with specialization in painting from the University of Chittagong, Bangladesh. A solo show of his paintings was organized by the Alliance Française De Chittagong & Dhaka, Bangladesh. He has participated in several group shows in Dhaka like the Spring Art Festival, 2008 and Contemporary Art Exhibition, 2007 organized by Samatata Art Gallery, National Art Exhibitions and 12th Asian Art Biennale Bangladesh organized by Bangladesh Shilpakala Academy. He has a list accolades to his name. The Honorable Mention Award at the 17th National Art Exhibition, 2007 and the Best Painterly Award in the 15th Young Artist Art Exhibition 2004 organized by the Bangladesh Shilpakala Academy was given to him. Ashrafur has also received the Shilpakalpa Zang-e-Afshan Memorial Award from the Chittagong University in 2005.



"Red Ribbon -03", Acrylic on canvas, 54" x 42"



"Silence in Void", Applique on cloth, 51" x 72"



Banatanwi Das Mahapatra, born 1984, Kharagpur

Banatanwi is an exponent of Kala Bhavana, Santiniketan doing M.F.A. in textile design. She is a recipient of the Indian Government Scholarship from the Ministry of Culture in 2007 and also the merit scholarship of Kala Bhavana, Santiniketan from 2002-2006. She has participated in group shows held at the Birla Academy of Art & Culture, Kolkata including the 49th National Art Exhibition organized by the same. She is a regular participant of group shows held at the Nandan Art Gallery, Santiniketan. She has also attended major workshops like the Creative Batik Painting workshop, 2008 organized by the Government College of Art & Craft, Kolkata, the Dokro and Jacquard Workshops at Kala Bhavana, Santiniketan and also participated in the 21st All India Art contest organized by the Ministry of Culture, Govt. of India.



An Intense Julia Appoque on cloth 73 x 54.5



"With my Family". Wood, 46" x 20" x 17"



Bhabotosh Sutar, born 1974, Kolkata

Bhabotosh graduated from the Government College of Art & Craft, Kolkata. His works have been regularly exhibited at different galleries in Kolkata, New Delhi and Mumbai. He has participated in the group show organized by the High Commission of India in Dhaka, Bangladesh where young artists from both the nations displayed their works on the same platform.

He is the recipient of the Best Sculpture Award 2008 at the Annual Show of the Birla Academy of Art & Culture, Kolkata. Among the other distinguished accolades, he has received the Academy Award and Sukumar Das Award at Annual Exhibition of Academy of Fine Arts for painting, Best painting award of Paschim Banga Rajya Chaiyaka Pradarshani, Kolkata. He was given the scholarship from the National Academy of Art, Lalit Kala Akademi, New Delhi in 2002. His works are in collection at a wide range both in India and abroad.



"Formal Informal" Wood, Brass, Steel, 72" x 48" x 48"



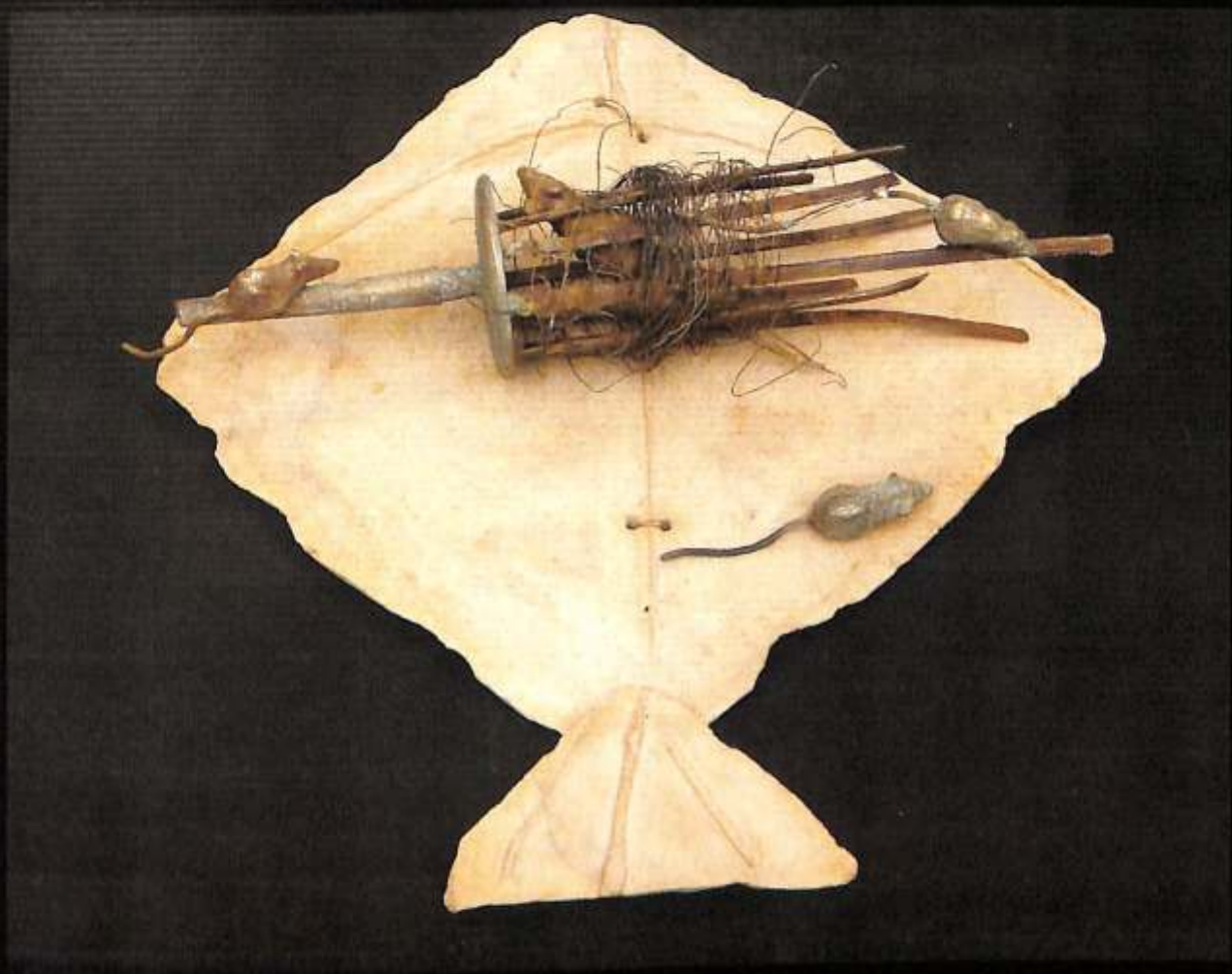
"Mailing List", Stone & Metal, 14" x 24" x 4"



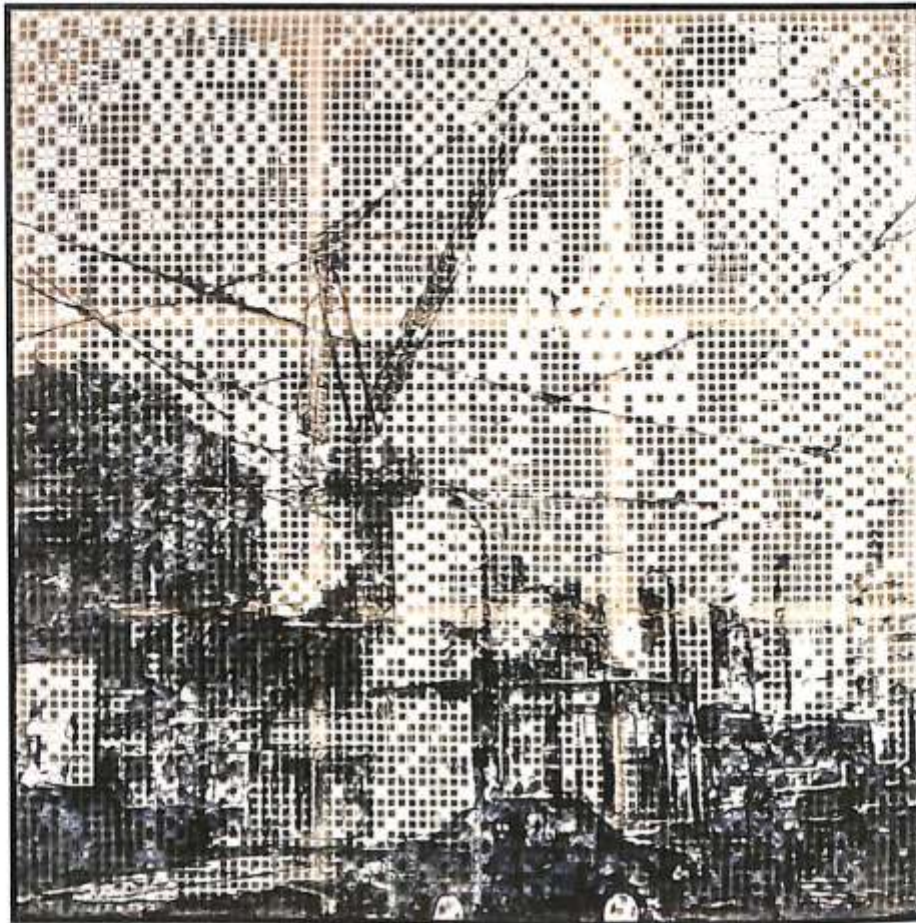
Chandan Bhandari, born 1973, Kolkata

Chandan has done MFA in sculpture from I.K.S.V.V. (Khairagarh), Chattisgarh. He has participated in the state level exhibition of AIFACS, New Delhi, at Kolkata along with the annual shows of the Academy of Fine Arts and the Birla Academy of Art & Culture, Kolkata, Jahangir Art Gallery, Mumbai, Karnataka Chitrakala Parishad, Bangalore, Lalit Kala Akademi, New Delhi. He has also attended different camps, workshops and art fairs across the country. Among the major ones are the "Tradition of Modernity in Bengal" held at Mumbai, Bangalore and Kala Mela in Kolkata, Young Faces in Contemporary Art organized by the Birla Academy of Art & Culture, Kolkata, Harmony Show, Mumbai and "Yesterday, Today, Tomorrow" organized by Govt. College of Art & Craft, Kolkata and the Times of India group, All India Doka Camp and Wood curving camps in Kolkata and Nagaland.

Chandan was also a participant in the Gen Next II at Aakriti Art Gallery, Kolkata in 2007.



"Childhood", Stone & Metal, 24" x 24" x 10"



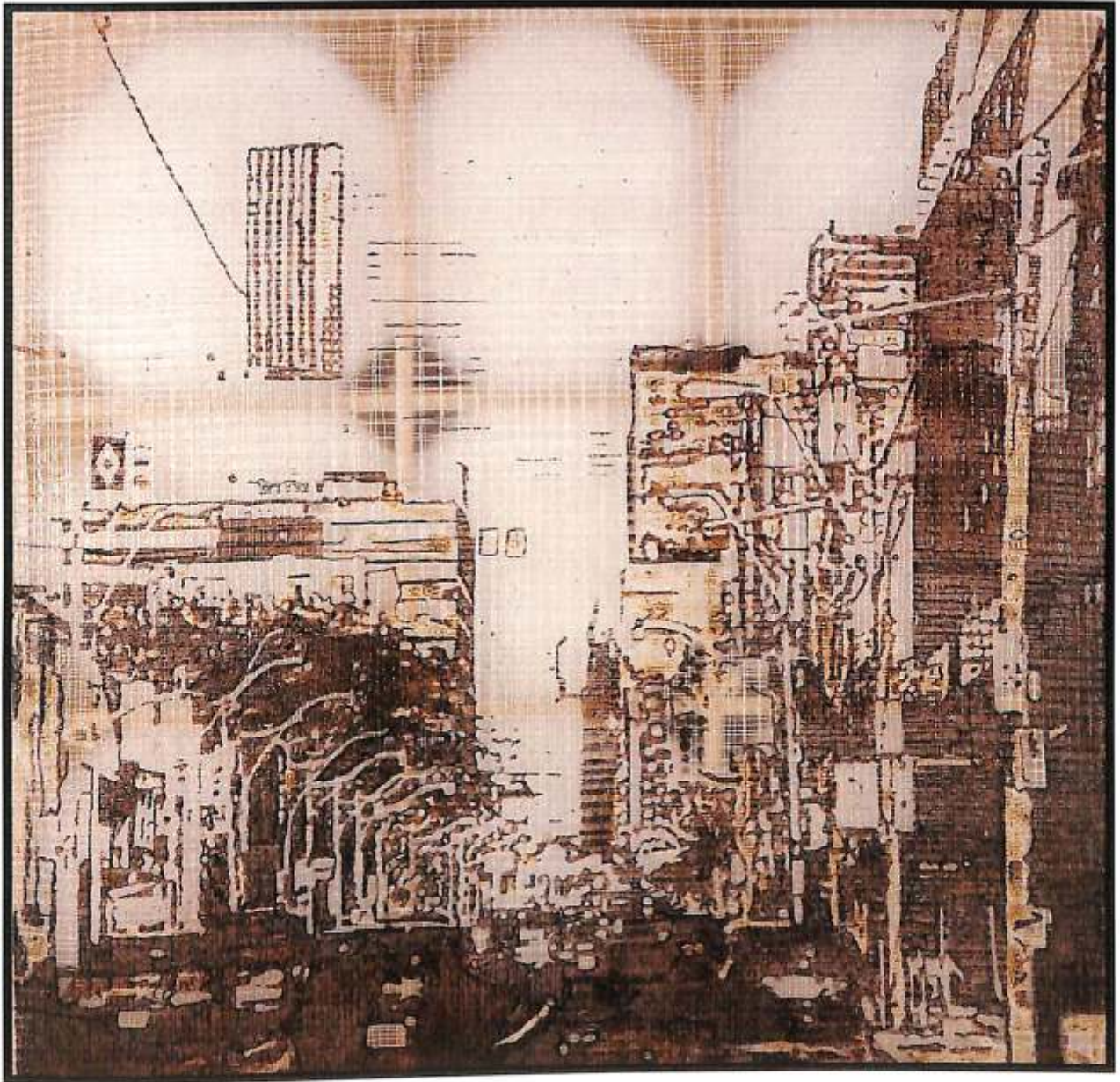
"Urban e_Scape 41". Mixed Media, Jamican soil on burnt delineated canvas, 48" x 48"

Dionne Simpson, born 1972 , Jamaica

Dionne has completed her basic education in art from the Ontario College of Art & Design in Toronto and the Cooper Union for Advancement of Art and Science, New York. She has already held fourteen solo shows between 1999 and 2007 at the Moore Gallery, Toronto, Art Interiors, Toronto, Art Gallery of Peel, Ontario, The Latham Gallery, Ontario, Department of Canadian Heritage, Ontario, Roy Thompson Hall, Ontario, Kabat-Wrobel Gallery, Ontario, Artcore Gallery, Ontario, Harry Rosen, Ontario, A.W.O.L. Gallery, Ontario, Gallery 401, Ontario, Visual Art Centre In Clarington, Ontario all in Canada and Cultural Foundation of Corsica, France and Cooper Union Gallery, New York, U.S.A. She has an inexhaustible list of group shows and art fairs at Alberta, Canada, Dubai, Miami, U.S.A, St. Petersburg, Russia, Ontario, Canada. She was also selected at the Finalist at the Museum of Contemporary Canadian Art - New Canadian Painting Prize, Ontario. She has attended the Arte America Galerie Bourbon Lally, Miami, U.S.A and National Black Fine Art Show (2004 - present) - Galerie Bourbon Lally, New York in 2008. In 2006 she was a participant at the National Biennial Exhibition at Kingston, Jamaica and Toronto International Art Fair at Bjornson Kajwara Gallery, Vancouver, Canada.

Dionne has received grants from the Canada Council for the Arts, Ontario Art Council and is the National Award winner at the RBC New Canadian Painting Competition and The Power of Expression Award of Excellence in 2003.







"Fentre - hiver", Oil & Gold leaf on canvas, 24" x 20"



Gregory Chenu Vidal, born 1968, France

Gregory has done Masters in Computer Designing from Rene Descartes University in Paris. He was one of the auction artists in the Couvre de Murville in 2007. The same year he has participated in a group show at the Mayor's Office in Paris with a social agenda to campaign against AIDS. His works have also been selected for charitable auction and a mobile group show in 2007 along with selection in the Contemporary Art held at Drouault.

Gregory has been awarded the fourth position in the Photography Exhibition titled 'Reflection' held in Paris this year. He was also a participant in the seminar on contemporary art at Teheran, Iran in 2008 and also in a collective project Hijack at Beijing in Gallery Shangh Art Beijing with a collection of photographs.



"Paysage-de-campagne", Oil & Gold leaf varnish, pigment on canvas, 39.25" x 28"



"Untitled", Oil on linen, 59" x 59"

Hem Raj, born 1968, New Delhi



Hem Raj has done MFA in painting from the College of Art, New Delhi. He has done three solo shows in Germany and seven in India. His last two solos were held at the Galeria Muller and Plate in Germany, 2004, 2005. In 2003, he had a one man show at the Blue Moon, Germany. His other solos were held at the Delhi Art Gallery, Shridharani Art Gallery, Delhi, Son Et Lumiere, Mumbai, Shridharani Art Gallery, Alliance Francaise de Delhi, Jehangir Art Gallery, Dhoomimal Gallery in between 1993 and 2001. Apart from participating in group shows in the major galleries of India, Hem Raj has participated in quite a number of group shows in South Korea, Germany, Denmark and Belgium. He was a participant in a group show at the Shanti Art Gallery and Jung Art Gallery in South Korea in 2007. His works were selected in the Indian Painting Exhibition at Galeria Barowski held in Germany and International Miniatures Print Exhibition, Belgium. In New Delhi he has exhibited his works at the Lalit Kala Akademi, Dhoomimal Gallery, Delhi Art Gallery, Vadhwa Art Gallery, AIFAC S, Art Alive Gallery and Gallery Espace to name a few and in Kolkata his works were showcased quite a number of times in the Birla Academy of Art & Culture and the Nandan Art Gallery.



"Untitled" Oil on linen, 71" x 59"



"Camouflage Species", Mixed Media, 11.5" x 8.25"



IV Toshain, born 1980, Austria

Toshain has done post-graduation from the Academy Brera of Milano and graduated from the Academy of Fine Arts, Vienna. She began her artistic career with exhibitions in Vienna as well as Bulgaria, Romania, Turkey, Mexico, and USA. In 2006, Toshain became the finalist of the "Diesel new Art Award" in Vienna. Her work ranges from paintings to photography, drawings and different objects she moulds as she requires them to be used. Her concepts are dealing with life and death and have a strong visual appeal. Presently she is working on a series called, "Camouflage Predator Species" where she intends to represent which direction the future is leading to. In her works, she has attempted to build up a symbiosis between plants, human, animal parts, glamour and inferno. And she looks forward to spread this series of works round the globe.



"Diablo Camouflage", Mixed Media, 11.5" x 8.25"



"Change Your Shape Now", Fibre glass, Paint, 24.75" x 16.5" x 16.5"

Jayanta Bhattacharya, born 1974, Kolkata



Jayanta is a post-graduate with specialization in sculpture from the Government College of Art & Craft, Kolkata. His works were selected in the international show 'Exhibition of Indian Contemporary Art' under provisions of cultural exchange programme at National Art Gallery, Colombo, Sri Lanka and contemporary art exhibition titled 'Hybrid trend' at Seoul Art Center, Korea, 2006. In 2007 he has participated in the 1st International Affordable Art Mela organized by the Art Border Foundation India at Gallery Yapan Chitra, Kolkata. Apart from these shows, he has regularly been selected in the National Exhibition conducted by the Lalit Kala Akademi, New Delhi, AIFACS, New Delhi, Annual shows of the Academy of Fine Arts and Birla Academy of Art & Culture in Kolkata.

Jayanta is the recipient of the National Award in the 47th National Exhibition of Art-2004 by the Lalit Kala Akademi, Award for best sculpture by 'AIFACS' in W.B. State art exhibition, 2004, Gold medal by "Agnipath" all India art competition and exhibition held at Delhi, 2005 and honorable mention in 24th all India annual art exhibition by Tulika Kalekar Parishad, Udaipur, 2002.



"Play with Pin" Fibre glass, Metal & Paint, 29" x 29" x 29"



"The Great Victory", Acrylic on canvas, 50" x 40"



Joarez Filho, born 1973, Brazil

Filho has attended drawing classes in the School of Design & Arts at São Paulo, Brazil when he was a young boy and had a remarkable creative aptitude since childhood. Among the major exhibitions in both the American continents and Europe, Filho has been participating profusely. He was a participant at the Art Express, Miami in USA and Touch of Art Gallery at Walbrzych in Poland and in a show at the Abaporu Gallery, São Paulo, Brazil, 2008. He was among the invited artists at the grand opening of Jonny Del'Art Studio Lounge and the Artist partner with Player for Peace Foundation at Florida, USA in the year 2007. In 2006, he has participated in different shows at Paradise Art, Fort Lauderdale, West Bay Fine Art, Missouri City, Gemini Fine Art, Las Olas, Fort Lauderdale, Metro Art Gallery, Boca Raton and Doho Galleries, Hollywood-FL, USA.



Crown Acrylic on canvas 48" x 36"



"Receiver Crate". Wood, Electronics, 5" x 4" x 5"



Justin Tyler Tate, born 1984, Canada

Justin has done graduation in Fine Arts with areas of specialization in sculpture, installation, performance, metal-smith including art history from NSCAD University. In 2008, he has already participated in three shows namely, 'Ordinary People' presented by the Eye Level Gallery, 'S.A.G.S.R.I. Forum', The Khyber ICA in Halifax NS and 'Justin Tyler Tate & Tara Nicholson' at Jeffery Boone Gallery, Vancouver BC, Canada. His works have also been selected in the 2007 Space Mission, McCleave Gallery, Dawson City YK, Canada, also in shows like 'Here it is!', Anna Leonowens Gallery, Halifax NS, 'Art: to Ease Crappy Conversation', Loop Gallery, Toronto ON and 'What Is Sculpture?', Anna Leonowens Gallery, Halifax NS, Canada. He had a solo show titled 'See Tetris', Anna Leonowens Gallery at Halifax NS, Canada, 2006.

Justin has received from the Balcone Art Society as a Featured artist and grant from Art in the Park: Confederation Centre Art Gallery in conjuncture with Parks Canada artist residency program.



Transmitter Crate Wood Electronics 7" x 7" x 3.5"

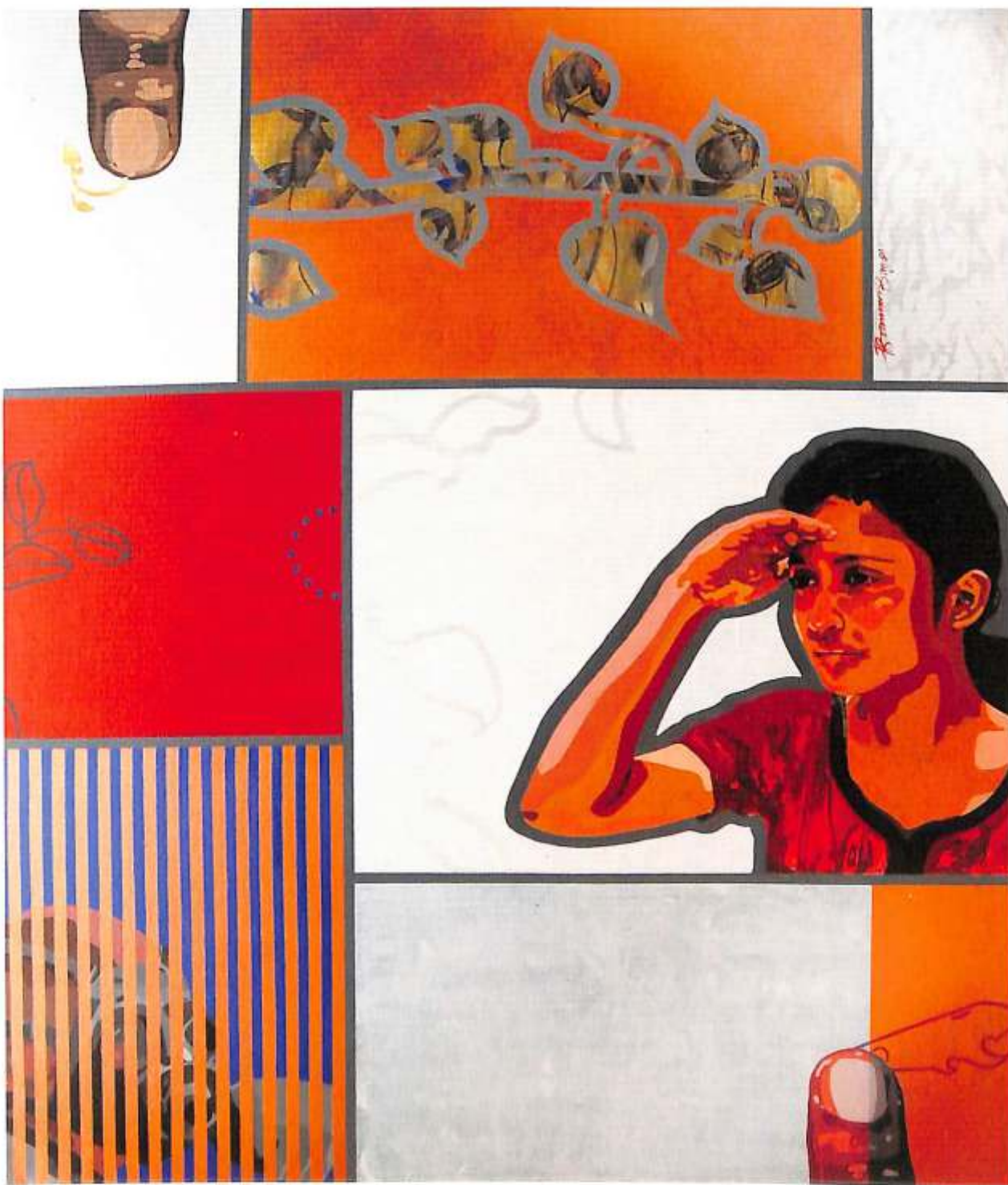


"Untitled", Acrylic & rubber relief on canvas, 60" x 48"



K. Prasun Roy, born 1971, Kolkata

Prasun has done M.F.A. from Kala Bhavana, Santiniketan and has already held two solo shows this year - one at the Jehangir Art Gallery, Mumbai and the other at the Mon Art Gallerie in Kolkata. His works have been showcased in a group show organized by the Mon Art Gallerie, 2007. He has been selected in the annual show of the Birla academy of Art & Culture, Kolkata, 2005 and 2006, AIFACS annual exhibition, 2001, Visva Bharati Classmate Exhibition at the Lalit Kala Akademi, Delhi, 2003 and the joint exhibition sponsored by Disha at Varanasi, 1997. Prasun has attended the Mono-print workshop with Anjali Ela Menon at Visva Bharati and Birla Kala Mela, 2002, Art Camp at Pondicherry Aurovil, 1997 and Dokra Art Camp at Jadavpur University, Kolkata, 1998. He is also the recipient of the Merit Scholarship, 2002-03 from Kala Bhavana, Santiniketan. He has also done a few commissioned projects in mural art in Kolkata, scroll painting in Varanasi and Haryana. His works are both in private and gallery collections in India and abroad.



"Untitled". Acrylic & rubber relief on canvas. 60" x 48"



"Stragglings". Fibre glass & paint. 30.25" x 20.5" x 21.5



Ketan Amin, born 1975, Baroda

Ketan has done Post-graduate Diploma in visual arts with specialization in sculpture from the Maharaja, Sayajirao University, Baroda. He has been selected twice in the National Exhibitions, 2007 and 2008 and also the Gujarat Lalit Kala Akademi, 2005. He has participated in the Baroda Festival on the occasion of Sir Sayajirao Centenary Year, 2006. Ketan's works were exhibited in a group show of Aakriti Art Gallery in Kolkata earlier this year and also twice in the Art Element, New Delhi, 2007. He has participated in the James Harvey Wood Workshop and Stone Sculpture organized by the Faculty of Fine Arts, Baroda in the year 2005. Among the other notable workshops, Ketan has attended the workshop by a French Artist in Baroda at the Faculty of Fine Arts, 2005, Stone Carving Camp and Wood Carving camp both at Baroda, 2005 and 2006 and finally the Stainless Steel Workshop organized by the Haver Standard India Pvt. Ltd. at Halol, 2007.



"Global", Fibre glass & paint, 46" x 19" x 32"



"On Waiting for the Paper Boat", Acrylic & ink on canvas, 48" x 72"



Korou KH, born 1985, Manipur

Korou is originally from Manipur but his journey in the professional art world initiated in New Delhi when he got into the graduation course in Fine Arts at the College of Art, Delhi. He bears a very experimental instinct that evokes through his works that are very procreative in nature bearing different shades of mind of which none can be constant or assumed.

Korou has participated in the Montana WOW Grand Finale 2007 and the annual shows of the College of Art, New Delhi. He is a life member of the Art Society of Manipur and is also the trustee of Khundrakpam Brajchand Memorial Trust.



"The Rooted Ones". Acrylic canvas, 36" x 48"

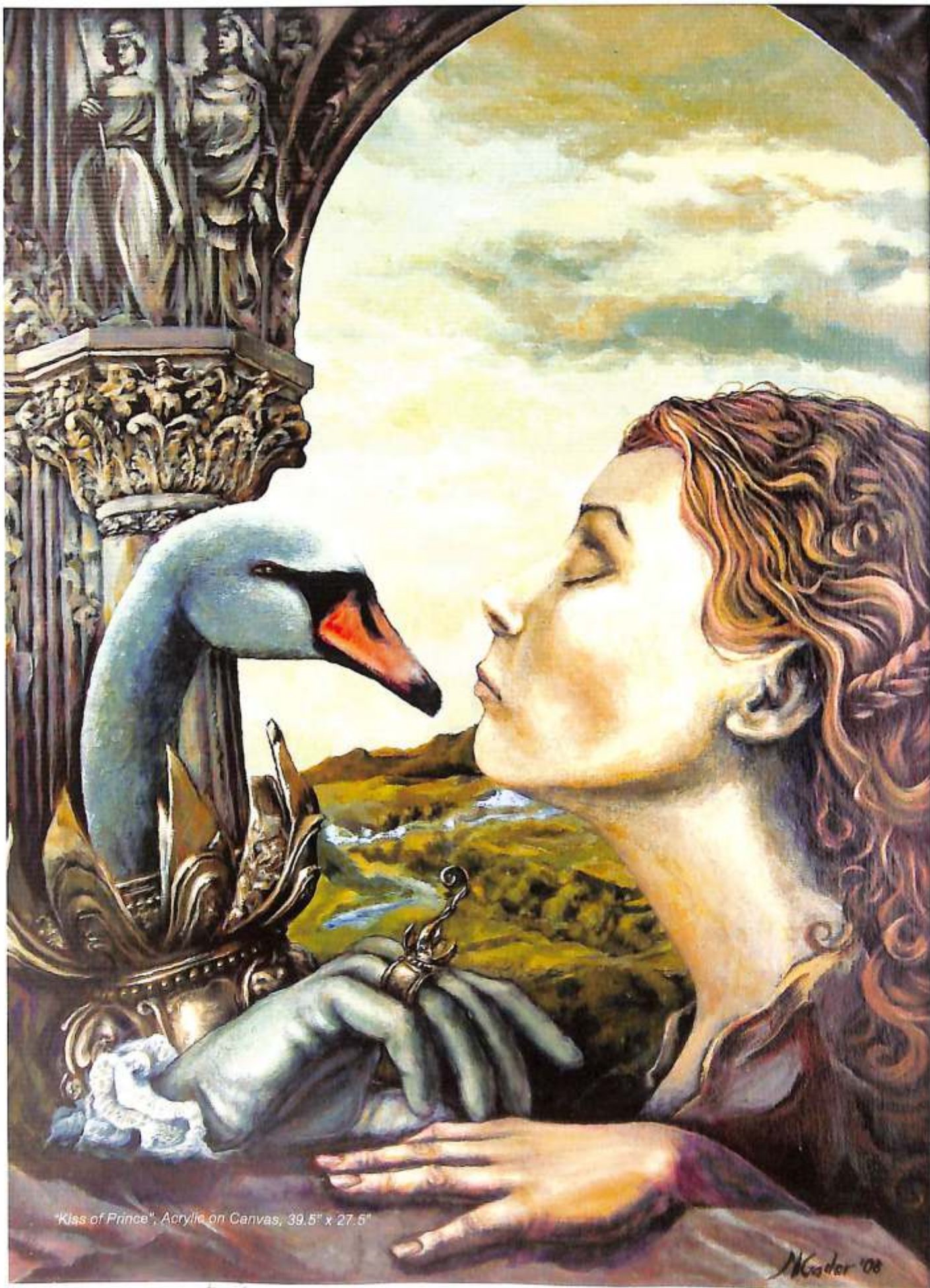


"Sower of Trees", Giclee on artistic paper, 42.5" x 30.75"



Maciej Gador, born 1972, Poland

Gador loves to experiment with the experiences he has been constantly coming across since childhood through the language of visual arts. He got his basic education in Art from the Institute of Bringing Artistic UMCS in Lublin. He has participated in worldwide shows like the Acquasparta (Italy) event of Green Lion and Marziart Gallery (Hamburg) in 2008, "Stichting Culturele Droomwevers" AB-CD boek 2006-2008, Directory of Print 2003 Cracow Triennial Society (linocut "Remembrance") and in V International Triennial of Graphic Art Bitola 2006. He has worked at the Cracow Unit of S.G Stained glass. "elenski in Cracow, 2002-2005 and worked in the original projects of stained glass at Geneva, Cracow, Warsaw, Zary, Kalnica. His one-man shows were held between 1994-96 in Pulawy (POK 'House of the Chemist'), Lublin, Gallery of the NN Theatre and Chelm (KMPiK).



"Kiss of Prince", Acrylic on Canvas, 39.5" x 27.5"



The artist wrote, "I'm a crocodile!" in a crude attempt at humor. However, as a native of Florida, he was fully aware that the animal depicted was an alligator, not a crocodile.

"I'm a Crocodile", Acrylic on Canvas, 40" x 31"



Mathew Tom, born 1984, USA

Tom has completed Post -Baccalaureate Certificate in painting from the School of the Art Institute of Chicago and BFA from University of Central Florida, Orlando. His works have been exhibited widely both in Orlando and Chicago since 2006. He has participated in SAIC MFA show at G2 Gallery, *Lucky 13 Exhibition* at Gene Siskel Film Centre and *Paper Love*, Dan Devening in Chicago. *Exposed*, *UCF BFA Exhibition*, *UCF Student Circle Exhibition* were the major shows where Tom has participated in Orlando. Tom has received SAIC Incentive Scholarship, UCF Scholars Award, Florida Bright Futures Medallion Scholarship, Citizen's Scholarship, Foundation Scholarship, and Retired Officers' Club Scholarship.



While the painting is strangely both mesmerizing and terrifying, the artist's garish use of color and amateurish handling of materials lead to its failure as an art piece.

"This is a Masterpiece", Oil & Acrylic on Canvas, 52" x 32"



"The Beginning -1", Digital photography, 18" x 33"

Moutushi Chakraborty *nee Banerjee*, born 1975, Bangalore



Moutushi has done M.A. in printmaking both from Wimbledon School of Art, London and M.S. University, Baroda, India. She has participated in various exhibitions across the country and has also curated shows. Among the major shows where her works were exhibited are "Footprints", an exhibition of prints by 30 women printmakers from India and abroad, at Colab Gallery, Bangalore and Chemould, Mumbai and "Nostalgia", a joint show at Rightlines Art Gallery, Bangalore, 2006, "Heavenly Bodies", a group show at the A Gallery, Wimbledon, London and "Identity Conundrums", a joint show at Cymroza Art Gallery, Mumbai, 2005. She had a Solo Show at Nehru Center, Indian High Commission, London, 2002. She has also participated in different shows of AIFACS, New Delhi, Birla Academy of Art & Culture, Kolkata and Academy of Art & Literature, New Delhi.

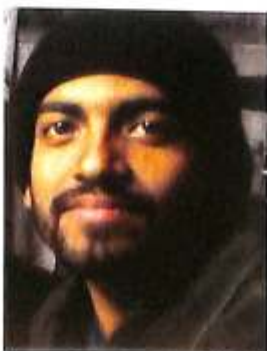
Moutushi is the recipient of the Commonwealth Fellowship for Arts and Crafts, UK in 2001-02, Charles Wallace India Trust Award for Visual Arts, British Council, UK in 2001-02 and Lalit Kala Academy scholarship in 2000-01.



"Shameful Venus". Lithography, 22" x 30"



"Well-tubed". Oil on canvas, 48" x 60"



Muktinath Mondal, born 1982, Baroda

Muktinath has done M.F.A. from the University of Hyderabad. Among the shows where his works were selected, the significant ones are the 13th Harmony show, 2008 in Mumbai, 21st All India Art Contest, Nagpur, 2007, 49th National Exhibition of Art, Bhopal, 20th All India Art Contest, Nagpur and Camlin Art Exhibition, Lalit Kala Academy, Chennai, 2006. He has also participated in the group shows like 'Freshly Squeezed' at Suchitra Arts, Mumbai and 'Mindscape, Magic & Mystery' at the Academy of fine Arts, Kolkata, 2008, 'World is a Collage and 'Fresh Face' in Hyderabad in the year 2006. He has attended many workshops in Hyderabad, Bhopal and Kolkata namely the International workshop on natural dye, Hyderabad, 2006, Workshop on carpet and Painting at the University of Hyderabad, Senior student's multi art workshop, Bharat Bhavan, Bhopal and Workshop on painting organized by Rajya Charukala Parishad, Kolkata. Muktinath is also the recipient of the Merit Scholarship from the University of Hyderabad.



"Face off", Oil on canvas, 48" x 48"



"Untitled", Brass & Fibre Glass, 24" x 21" x 18"



Nantu Behari Das, born 1977, Kolkata

Nantu has done MVA in sculpture from the Rabindra Bharati University, Kolkata. His works have been regularly selected in the annual art Exhibitions of the academy of Fine Arts, Kolkata (2000-2006). He has participated in the Annual shows of the West Bengal State Academy of Dance, Drama, Music and Visual Arts from 1997 to 2006, the Nandanik Annual art exhibition, 2000 and the Annual show of the Metropolitan Art Salon in 2004. Nantu's works were also selected in the show 'Young Contemporaries' curated by Jogen Chowdhury, 2007 at the Aakriti Art Gallery, Kolkata. He has been awarded several times by the State Academy and the Academy of Fine Arts, Kolkata for the best exhibit in Sculpture. His works have also been selected at the national level in Delhi and highly appreciated for his experimentation with waste material. His works are very conceptual that relate to specific psychological associations and moves away from conventional mechanism of executing sculptures.



"Untitled". Brass & Fibre Glass. 72" x 23" x 15"



"New Day", Acrylic on canvas, 42" x 42"



P Bardhan, born 1975, Baroda

After completion of MFA with specialization in graphics from the M.S. University, Baroda, Bardhan has remained associated with the Lalit Kala Kendra, Kolkata which is his main workstation. Bardhan has participated in the A.I.F.A.C.S. Annual National Level Exhibition in drawing and A.I.F.A.C.S. Annual State Level Exhibition of West Bengal in drawing and also received the award at the A.I.F.A.C.S. Annual State Level exhibition in drawing (2002 in West Bengal). Bardhan has regularly participated in the annual shows of the Academy of Fine arts, Kolkata, State Academy annual exhibitions and Kolkata Information Annual Exhibitions. He has done group shows at the Jahangir Art Gallery, Bombay, 2003 and Rabindra Bhavan, New Delhi in 2001. Stain Glass workshop held in 1999 was also attended by him.



"Crystal Knife". Acrylic on canvas, 42" x 54"



"Encounter", Acrylic on canvas, 36" x 48"



Prandeep Kalita, born 1980, Guwahati

Prandeep has joined for Ph.D. in art history & aesthetics under UGC Junior Research Fellowship in 2005 after completing M.F.A. from M.S. University, Baroda. He is also the recipient of the Merit Scholarship from the Government College of Arts & Craft, Guwahati from where he pursued his B.F.A. He has recently participated in two group shows called 'Imagined reality' in Red Earth Gallery, Baroda and 'Imagist' in Sridharani art gallery, New Delhi. His works were also exhibited in the Aura art group show in Nehru center, Mumbai in 2008. He had a solo show, 2002 at Gallery Earth Song in Guwahati. He also participated in the show titled 'Modus Operandi' in Red Earth Gallery, Baroda, 2006.



"I dreamt building hiding the Sun". Acrylic on canvas, 36" x 48"



"After death realize the life", Allumineum, Coloured Velvet, Paint, 48" x 24" x 34"

Prithwiraj Mali, born 1978, Baroda



Prithwiraj was the artist in residence at Berllanden Sculpture Workshop, Wales, UK, 2006 and has done M.A. (Sculpture) from the Faculty of Fine Arts, M.S. University, Baroda, India. He has an inexhaustible list of exhibitions, awards and accolades in his short span of career graph. He has participated in the International Art Fest (Transforming Indian Contemporary Art) Nehru Centre in Mumbai, Group Show at Cymroza Art Gallery, Mumbai and Group Show at Gallery with Deference, Kolkata in 2008. His works were also showcased in the Berllanden Sculpture workshop show at Wales in UK and The Makers Guild in Wales at the Bay, UK and Group Show Khajuraho Art Festival in Khajuraho (Organized by Ustad Alaaddin Khan Sangeet Evam Kala Academy Madhya Pradesh Sanskriti Parishad, Bhopal) in 2006. Apart from these he has held shows at the Jahangir Art Gallery, Mumbai, Contemporary Art Gallery in Ahmedabad, Art Core Art Gallery at Baroda, Prakrit Art Gallery in Chennai, Birla Academy Art and Culture, Kolkata. His works have also been selected in the National Exhibition organized by the Lalit Kala Akademi, Delhi and Platinum Jubilee All India Art Exhibition State level (AIAE S.T) in Ahmedabad in 2002.



"The Half Truth Life", Fibre Glass & Allumineum, 28" x 16" x 12"



"Agony-I", Mixed Media on canvas, 48" x 54"



Priyanka Lahiri, born 1980, Howrah

Priyanka has done MVA in painting from the Government College of Art & Craft, Kolkata and is also the recipient of the Biman Bihari Das Scholarship (2006 & 2007) from the college. She has participated in the shows titled 'Golden Brush 2008' organized by The Eye Within, Continuity presented by Verandahart at the Birla Academy of Art & Culture, Kolkata and 'Bengal Creation' at the Gallery Yapan Chitra, Kolkata this year. She was also one of the participants in the show 'Young Contemporaries 2007' curated by Jogen Chowdhury at the Aakriti Art Gallery, Kolkata. Her works are regularly selected in the Annual shows of the academy of Fine Arts, Birla academy of Art & Culture, Camlin Art Foundation annual exhibitions and Charukala Utsav organized by the West Bengal Government here in Kolkata.



"Agony-II", Mixed Media on canvas, 45" x 42.2"



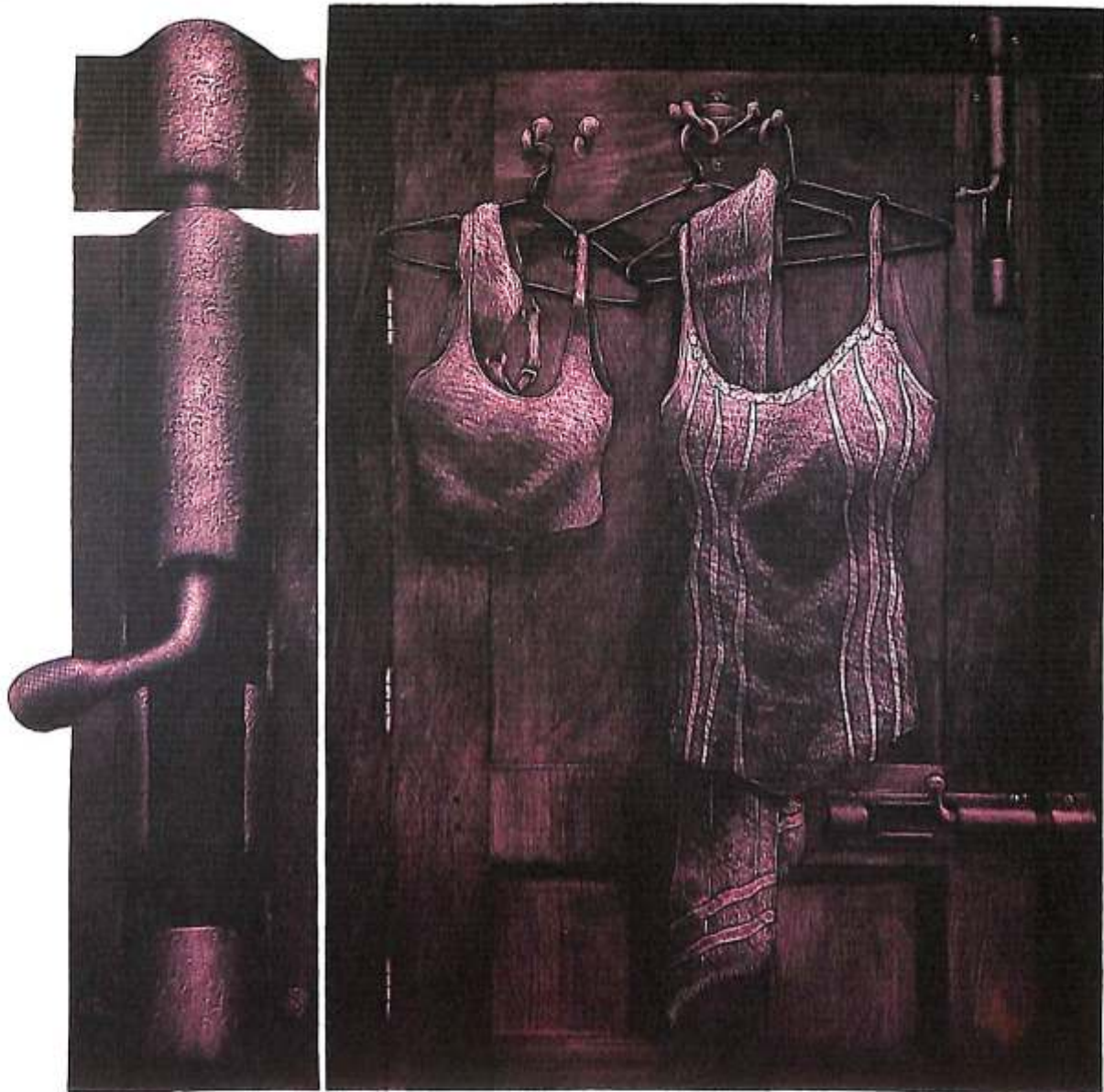
Accept of Fall III : Etching print on paper, 19 x 24



Rajen Mondal, born 1978, Kolkata

Rajen has done MVA in graphics (Printmaking) from the Government College of Art & Craft, Kolkata. His works were exhibited at the 50th National Exhibition held in Chandigarh this year. He was also a participant at the Signature Art Fest, Kolkata 2008 and in the show 'Inscriptions' organized by the Kanvas Art Gallery. Rajen's works are regularly selected at the annual shows of the Birla Academy of Art & Culture, Kolkata and the Academy of Fine Arts, Kolkata. Reflection of another day presented a show titled 'Confluence', 2006 where Rajen's works got the opportunity to be showcased.

Rajen has been awarded the Haren Das Award, 2003, Birla Academy Award, 2004, Shyama Datta Memorial Exhibition (Certificate of Merit), 2007 and 2008 and also the Academy of Fine Arts Certificate of Merit, 2002.



"Acceptance of pain - IV", Etching print on paper, 19" x 19."



"He loves me...loves me not", Available scrap, Fibre Glass, Paint, Electronics, 46.5" x 22" x 20"



Sanhita Banerjee, born 1980, Chandannagar

A post-graduate in Fine Arts with specialization in Sculpture, Sanhita has explored various mediums of visual arts through her active participation in different workshops and projects. She has worked as an intern with video artist, Sonia Khurana quite recently and works actively in KHOJ projects both in Delhi and Kolkata. She was a participant of the installation project at KHOJ students' residency organized by KHOJ (Delhi), 2005 as well as the project KHOJ had done in collaboration with Bal Bharati at the Birla Science Museum, Kolkata, 2007.

Sanhita is the recipient of the Visva-Bharati Scholarship from 1998-2003, Delhi University Scholarship from 2003-2005 and National Scholarship from 2004-2008.



"Samay Apna Apna". Wood, Glass, Acrylic, print on canvas & Electronics. 66.5" x 46" x 10"



"Yatra", Woodcut & Serigraphon paper, 30" x 40"



Sanhita Ghosh, born 1983, Kolkata

Sanhita is presently pursuing M.F.A. in printmaking from Kala Bhavana, Santiniketan. She has participated in the 72nd All India Annual Exhibition of the Academy of Fine Arts, Kolkata, 2007, State Academy Annual Exhibition at Kolkata, 2006, Youth Festival, 2006 in Shillong, 40th Annual Exhibition of Birla Academy of Art and Culture, Kolkata, 2008 and Students Annual Exposition of Rabindra Bharati University, Kolkata from 2003-07. Her works have also been selected in the Group Exhibition at Nandan Art Gallery, Kalabhavana, Shantiniketan and Annual Exhibition of Society of Oriental Art in Kolkata this year. She has attended the National Workshop at Kalabhavana, Santiniketan, 2008 and Workshop of Khoj Academy at Birla Industrial and Technological Museum at Kolkata, 2007.

Sanhita is the recipient of the Award for her work, "Pandora's Box" at Society of Oriental Art's Annual show in Kolkata this year. She has also received the Award in Print Making, 2006 at Students' Annual Exposition, Rabindra Bharati University in Kolkata.



"At Evaluation". Serigraph on paper, 15" x 20"



'End of the Day', Bronze, 17" x 13.5" x 16"

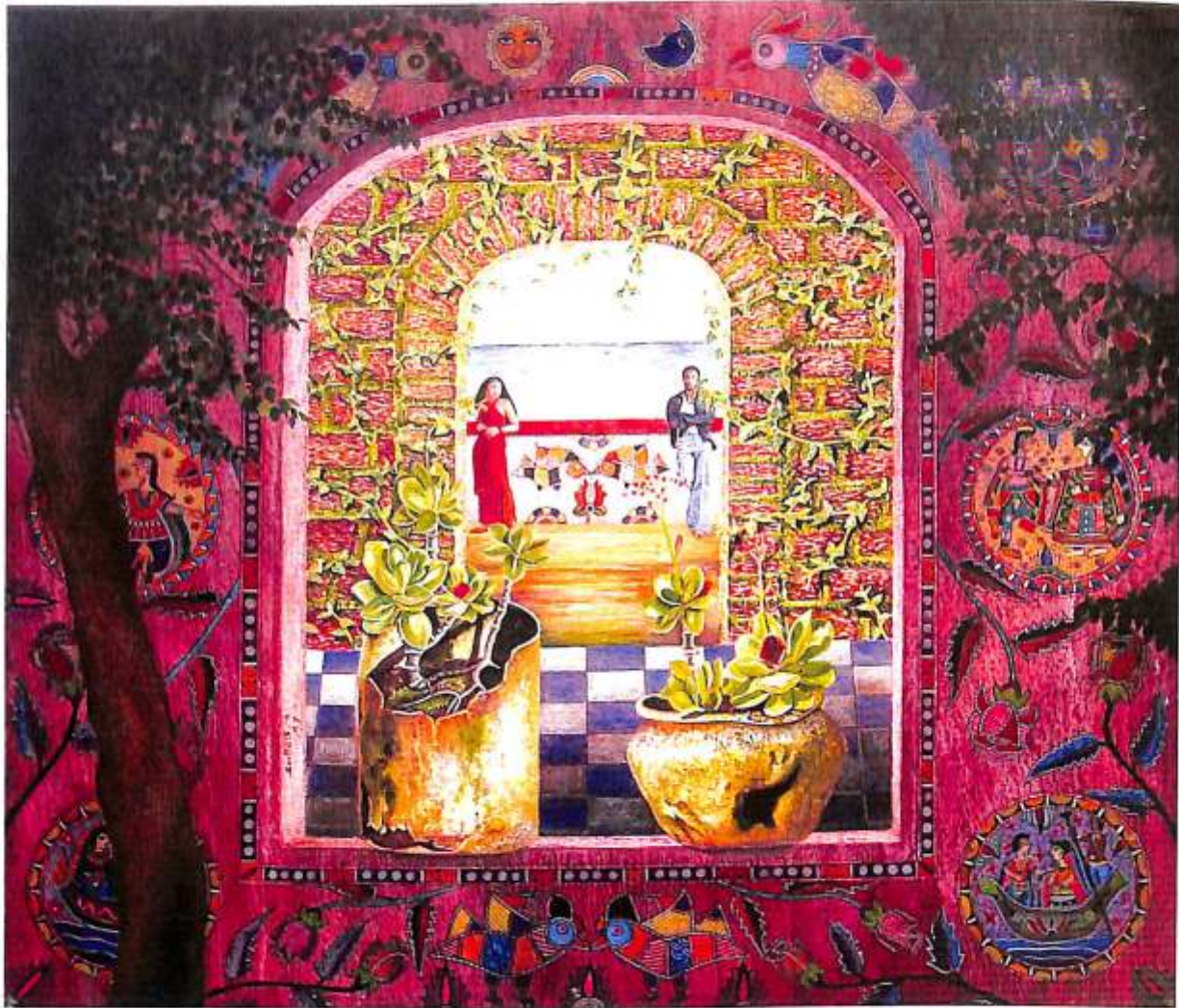


Sanjoy Kumar Das, born 1972, Kolkata

Sanjoy has done MVA in sculpture from the Government College of Art & Craft, Kolkata and has participated in the College Annual Exhibition regularly from 1995 till 2000. In 1998, Sanjoy received the Dhoomimal Gallery Annual Exhibition Award and in the same year his works were also selected in the State Academy Exhibition. He has recently participated in the Birla Academy Annual show 2007, Kolkata. He is also the recipient of the Ravi Jain Memorial Fellowship, New Delhi. He has been regularly attending workshops among which the Dokra Workshop and the Chou Mask Making workshops held in the Government College of Art & Craft, Kolkata are significant.



"The Club". Bronze, 14" x 7" x 13"



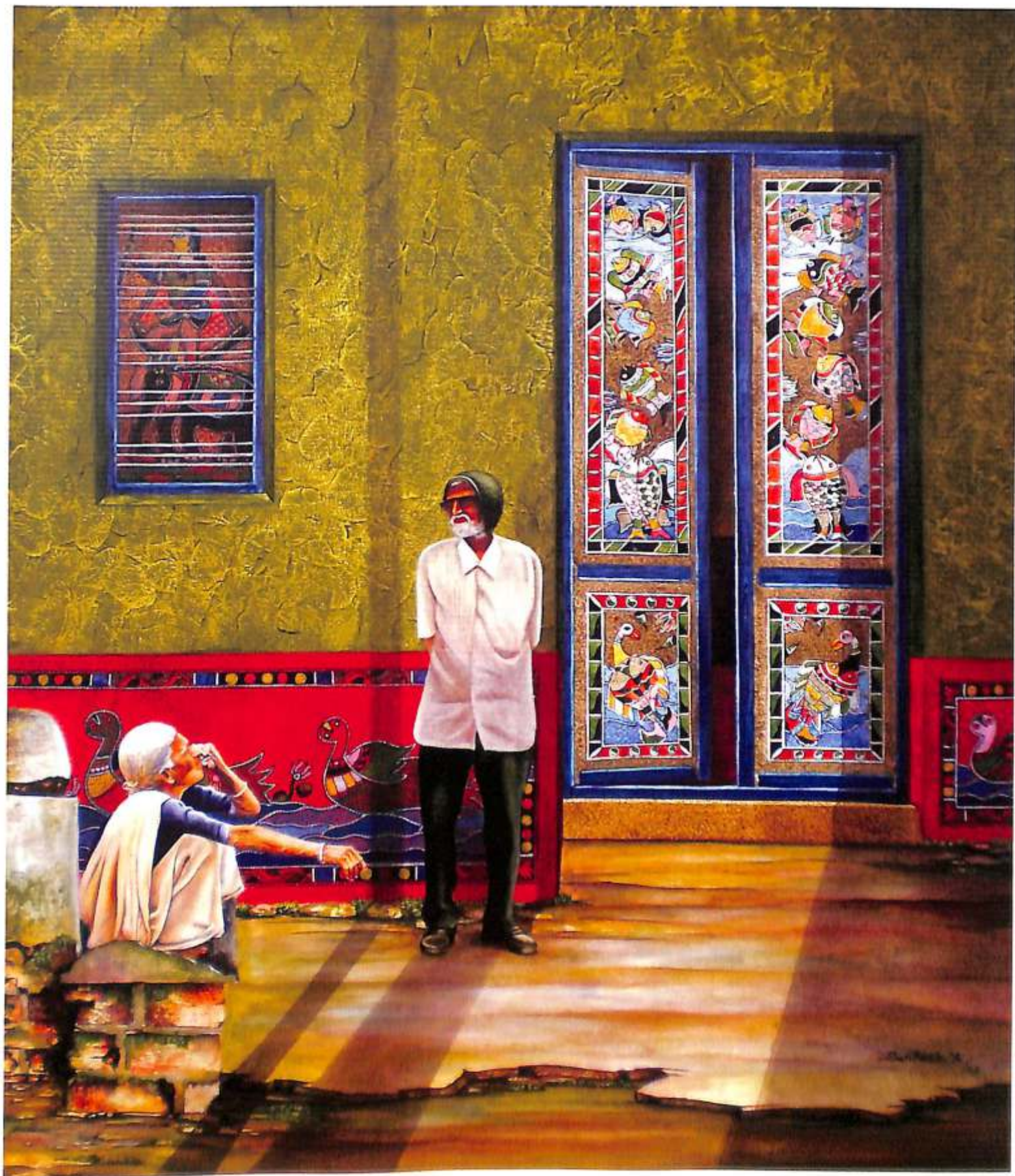
"Made for Each Other". Acrylic on canvas, 34" x 30.25"

Santhosh D. Andrade, born 1980, Bangalore

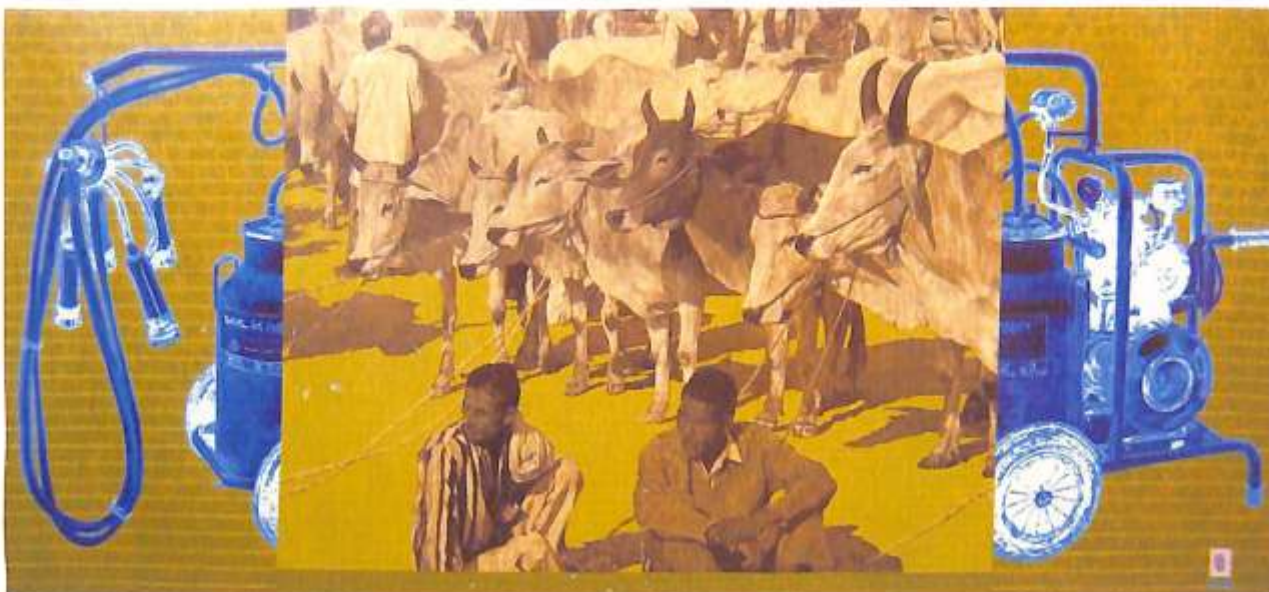


Santhosh is a Diploma holder in applied art from the Mahalasa School of Art, Mangalore. His works have been selected in the Indian Royal Academy Gulbarga, 2008, twice in the Karnataka Lalitha Kala Academy, 2007 and also in the Southern Region Art Exhibition of Camlin from 2003-2007. Apart from these selections, he has done group shows at Prasad Art Gallery, Bharathiya Vidya Bhavan, Mahalasa Art Gallery, Mangalore, and Scribble Art Exhibition at State Art Gallery, Hyderabad & Chitrokala Parishath, Bangalore. Santhosh has also attended several camps since 2002. The major camps, workshops and festivals were National Art Festival "Rashtriya Kala Sanket Sangam" Manav Sanket Academy at Ujjain - 2005, Kinnala Traditional Art Camp at Mangalore 2003-04 and Art Impact National Level Artist Camp held at Gurukula Public School, Kundapur, 2007.

Santhosh is the recipient of the 36th Karnataka Lalithakala Academy Award at Bangalore, 2007, 7th Southern Region Camlin Art Foundation Award Bangalore, 2005. He has been thrice awarded the "Varnika" National Merit Certificate organised by Manav Sanketh Academy, Ujjain.



"Talk of Minds" Oil & Acrylic on canvas, 36.5" x 30.25"



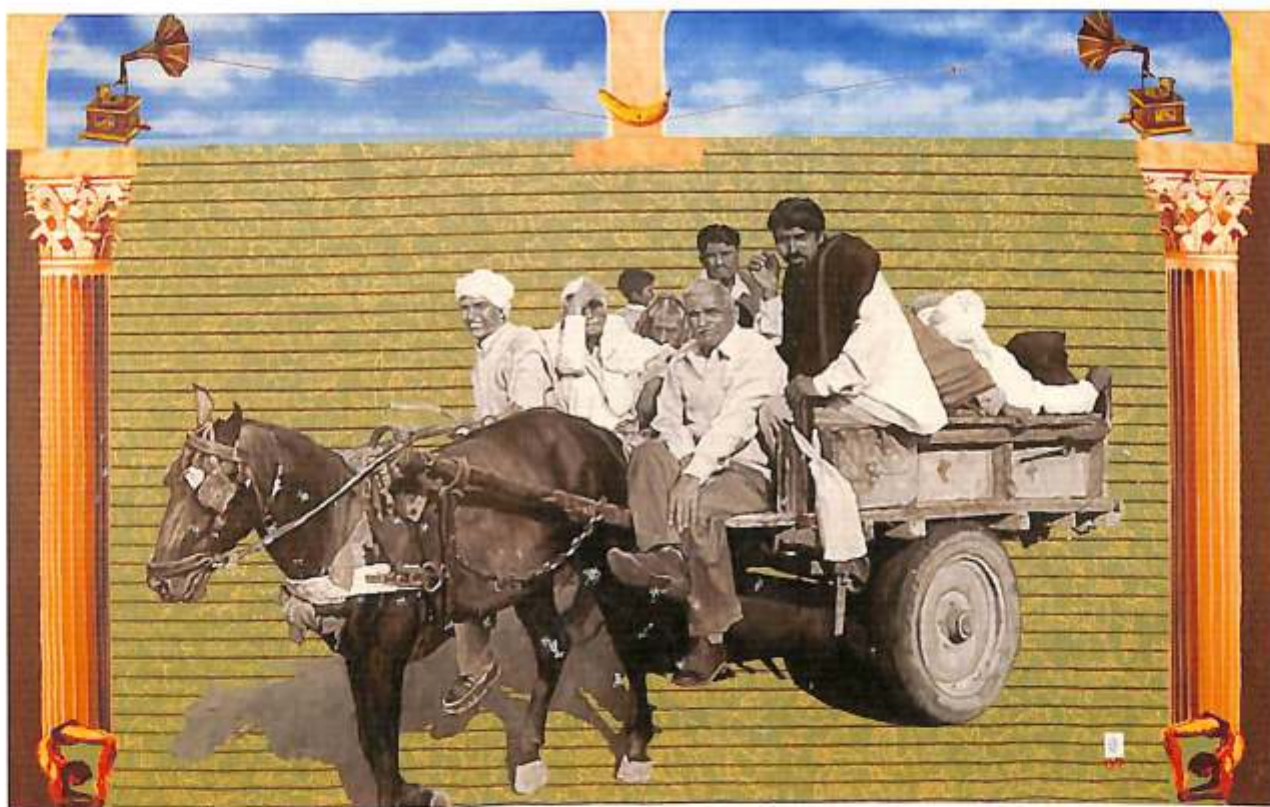
"You can't be a Good Boy... if You don't drink Milk", Oil on canvas, 37" x 80"

Saptarshi Naskar, Born 1979, Noida

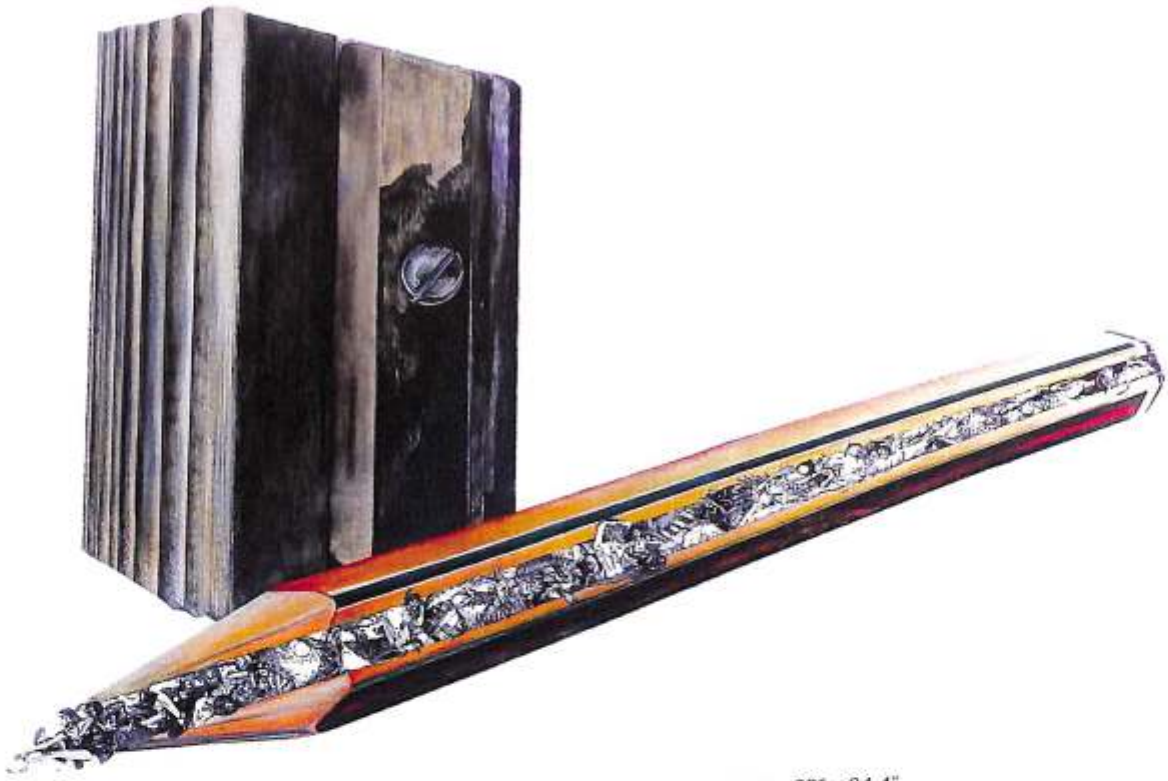


Saptarshi is a post-graduate in fine arts with specialization in painting from Kala Bhavana, Santiniketan. He has done a solo show at the Triveni Kala Sangam, New Delhi, presented by Krishna Art Gallery, 2005 and a couple of two-men shows, 2006. Both were showcased by the Krishna Art Gallery at the Indian Habitat Center and Triveni Kala Sangam in New Delhi. His works have been showcased in Singapore for the last two years both in the 'Singapore Art Fair' organized by Kenigma Art Gallery and in the 'India Splendor' presented by Habart Foundation. He has also participated in the shows titled, 'Harvest show' and 'Sixth Sense' presented by Arushi Arts, New Delhi, 2008 and Art Fair India, 2007 presented by Habart Foundation and www.mattersofart.com jointly. His works have been widely showcased in Lalit Kala Akademi, New Delhi, Triveni Kala Sangam, New Delhi, Academy of Fine Arts and Birla Academy of Art & Culture, Kolkata, Contemporary art Gallery, Ahmedabad.

Saptarshi has received the 'Atul Bose' Award from Govt. College of Art & Craft, Kolkata, 2003, Silver Medal from Avantika Regional Art Exhibition, Kolkata, 2002 and Merit Scholarship from Kala Bhavana, Santiniketan, 2004.



"Song of a Little Road". Oil on canvas, 46" x 72"



"Dafne's Silence", China Ink & Oil on paper, on canvas, 32" x 24.4"

Serena Scapagnini, born 1983, Italy

Serena Scapagnini can be precisely recognized as a one-man team experimenting sturdily with different faculties of visual arts. She is a painter, a photographer and a filmmaker at the same time. Art history is her area of concentration at the master degree level though she did her graduation in philosophy and religion history from *La Sapienza University*, Rome. She attended the basic studies in fine arts from Paris and New York and presently she lives and works between Siena and Rome.

"On Olive Tree Branches" is her eminent work that has been selected at for the V-Day event a global movement of consciousness-raising events to end violence against women through public performances, education, networking and art works this year at New Orleans Superdome. She has done a mixed media program including painting at School of Visual Arts Exhibition in New York in 2007. *Mario Moderni National Art Award*, Rome awarded her opera "Cerc(HI)ando" in 2006. Since 2001 she has worked on several art plates for Italian books (*Il Cubo*, *Blue Eyes*, *Il Caffè Illustrato*) and participated in group shows held in Italy. Her latest area of passion has been filmmaking and video photography that she has been religiously doing for the last four years for cinematographic and theatrical production.





"On Olive Tree's Branches". Pencil, Charcoal & China Ink on paper on canvas, 124.8" x 60"



Sian Amoy, born 1970, USA

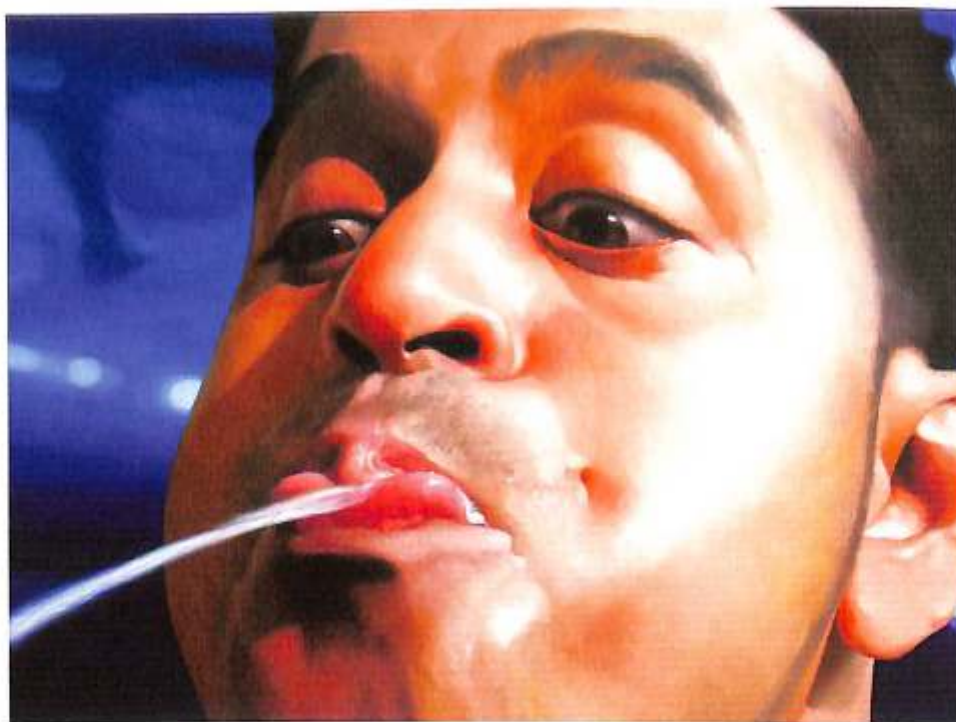
Sian is presently pursuing M.A. in design for Interactive Media from the Middlesex University, London, UK. She is a graduate from the New York University in film and television. Among the notable exhibitions and screenings where her works on video art were selected in 2008 are 'Stomper!' at JUNO, London, 'Women and Feminism' screened on ArtFem.tv Online Gallery and Media Portal, Austria, 'Streaming Festival'- an Online Video Festival, 'First Fridays Video Screening Event' at the Gallery Lambton, Sarnia, Ontario, 'April Festival' at VIP Art Gallery, Student Cultural Center Belgrade, Serbia, 'Season One Prologue' at the Outcast Moving Image Gallery, Wales, UK, 'March Project Screening' at the Another Roadside Attraction Gallery, London, UK. In 2007 she had also elaborately screened and showcased her projects at different galleries like the 'Online Screening 00310' at Gallery Helsinki, Finland, 'May Monthly Project Screening' at the Another Roadside Attraction Gallery, London, UK 2007 and 'Open Screening' at White Chapel Gallery London in the United Kingdom.



"Line of Beauty", Video Art, 7.40min.



"Vanishing Point - Part I", Video Art, 3.51min.

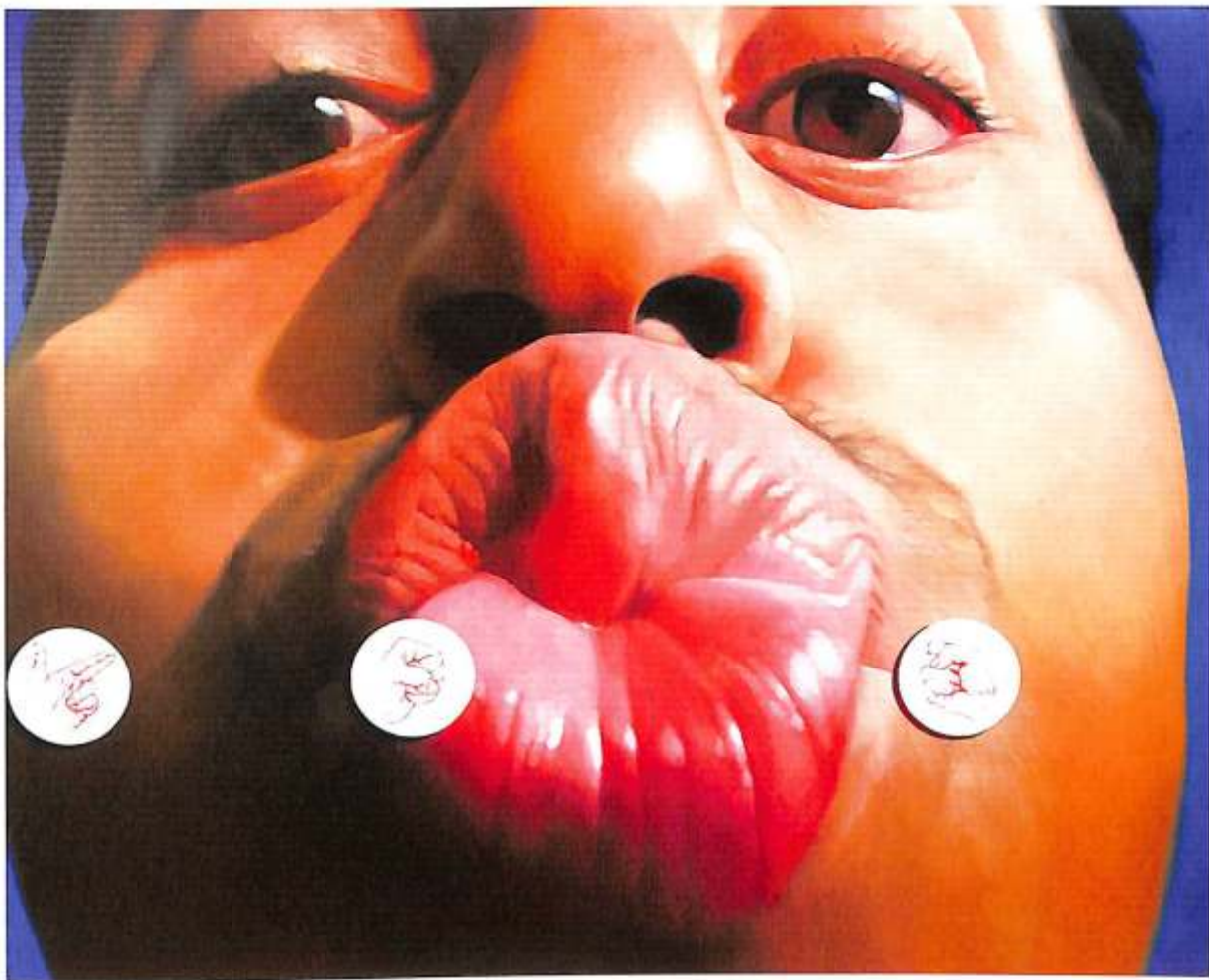


"Squirting". Oil on canvas, 48" x 60"

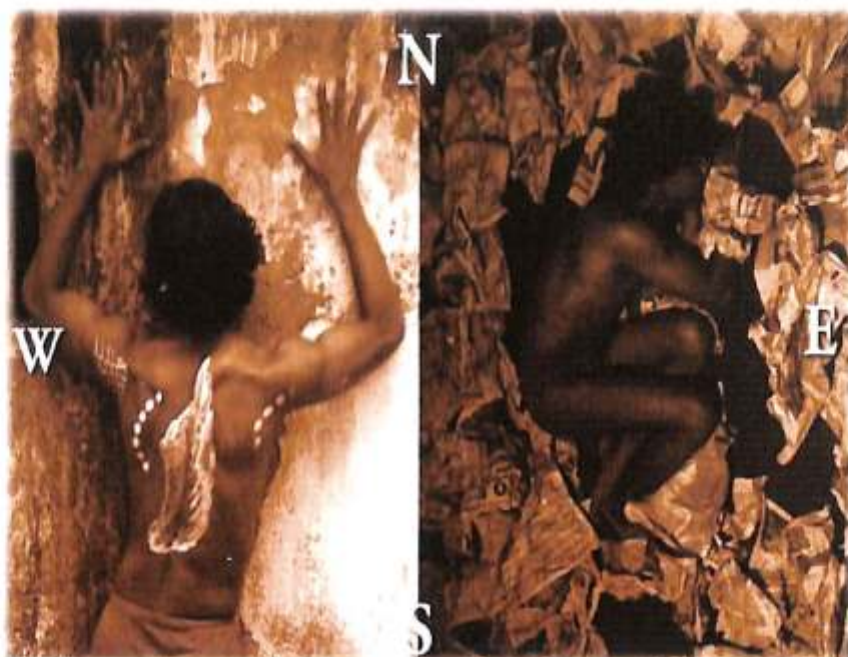
Snehashish Maity, born 1970, Kolkata

Snehashish has done M.F.A. from the M.S. University, Baroda. He has participated in major group shows both in India and abroad. He also has done four solos: two in 2007 titled 'Mind Game' sponsored by Arushi Arts, New Delhi and 'Knock Out' sponsored by Katayun Art Gallery, Kolkata. In 2005, he did a solo show at the Gallery Art World, Chennai and in 2001 it was in Alternative Art Gallery, Kolkata. Apart from these shows his works have been regularly exhibited in the Harmony shows held in Mumbai, in the Annual shows of AIFACS, in different exhibitions conducted by the Lalit Kala Akademi throughout India and the Bombay Art Society. Snehashish is the recipient of the scholarship from Elizabeth Green Shield Foundation, Canada on outstanding work in 1995, National Scholarship from Ministry of Human Resources, Govt. of India from 1996 to 1998 and the Punjab state AIFACS Award held in Amritsar in 1998 among his major accomplishments. Recently he has participated in three important workshops- Camp, tour to Vietnam and Cambodia organized by Renesna Art initiative, Baroda, Workshop sponsored by Art World and Art camp with fifteen eminent artists of India in Bombay organized by CEAT India. His works are in wide collection both in India and abroad.





"Embarrassing". Oil on canvas. 40" x 48"

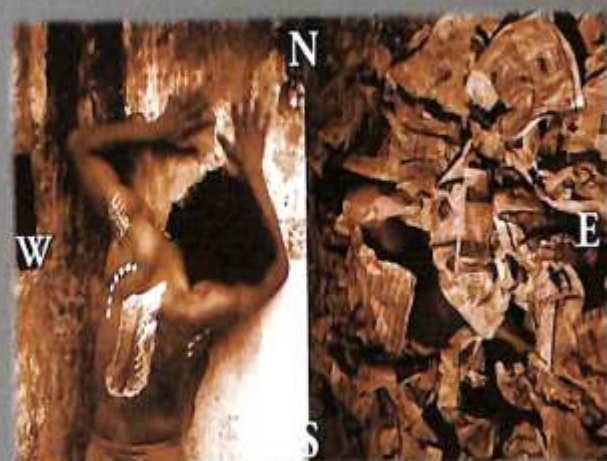
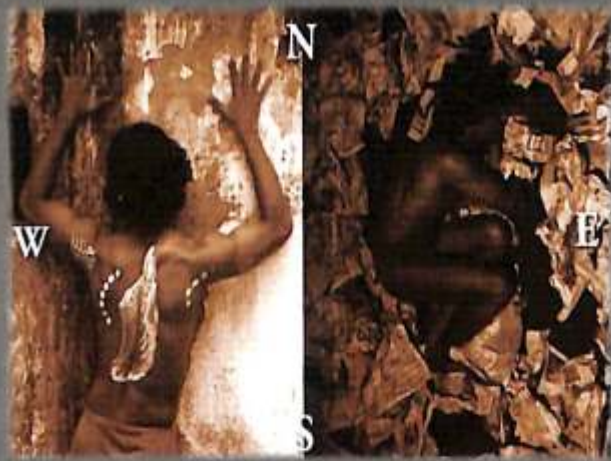
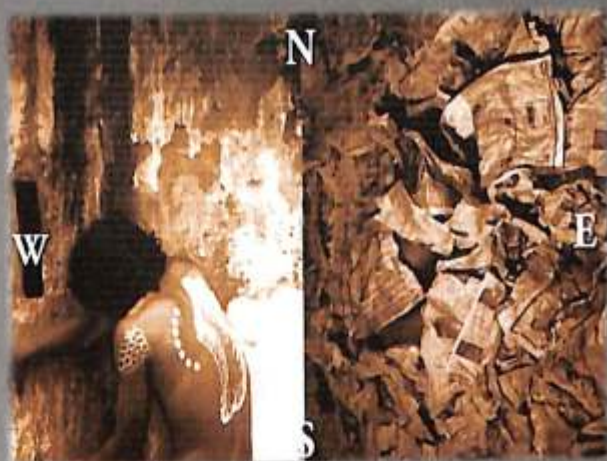


Suman Kabiraj, Born 1982, Kolkata

Suman has done MVA in painting from the Government College of Art & Craft, Kolkata. It has been just a couple of years that he has stepped out of the premises of the college and within this short span of time; his works have gained wide appreciation. He was also one of the participants in the show 'Young Contemporaries' curated by Jagen Chowdhury and organized by the Aakriti Art Gallery, Kolkata, 2007. The same year his works were selected in 'Painters Delight' organized by the Birla Academy of Art & Culture, Kolkata and in the Annual Exhibition of AIFACS, New Delhi. 'Art Watch'- Trends and Talents of India today, a group show by Gallerie 88 in 2006 also showcased Suman's works.

A National Award recipient at the 5th Camlin Art Exhibition, Suman has been rewarded various scholarships at different phases of his career. He is also the winner of the Governor's Gold Medal in the Annual Show 2004 of the Government College of Art & Craft, Kolkata. He has attended several art workshops both in India and abroad. In 2005 he had a one-man show titled, 'A Journey through Images' at the Academy of Fine Arts, Kolkata. His works are in the collection of many galleries in the major metropolises of the country as well as in Canada and London.





"Time & Space", Video Art, 3.46min.



"Flowy Zebra Crossing", Printed cloth, Rice paper & Acrylic on canvas, 24" x 36"

Sutanuka Giri, born 1975, Kolkata

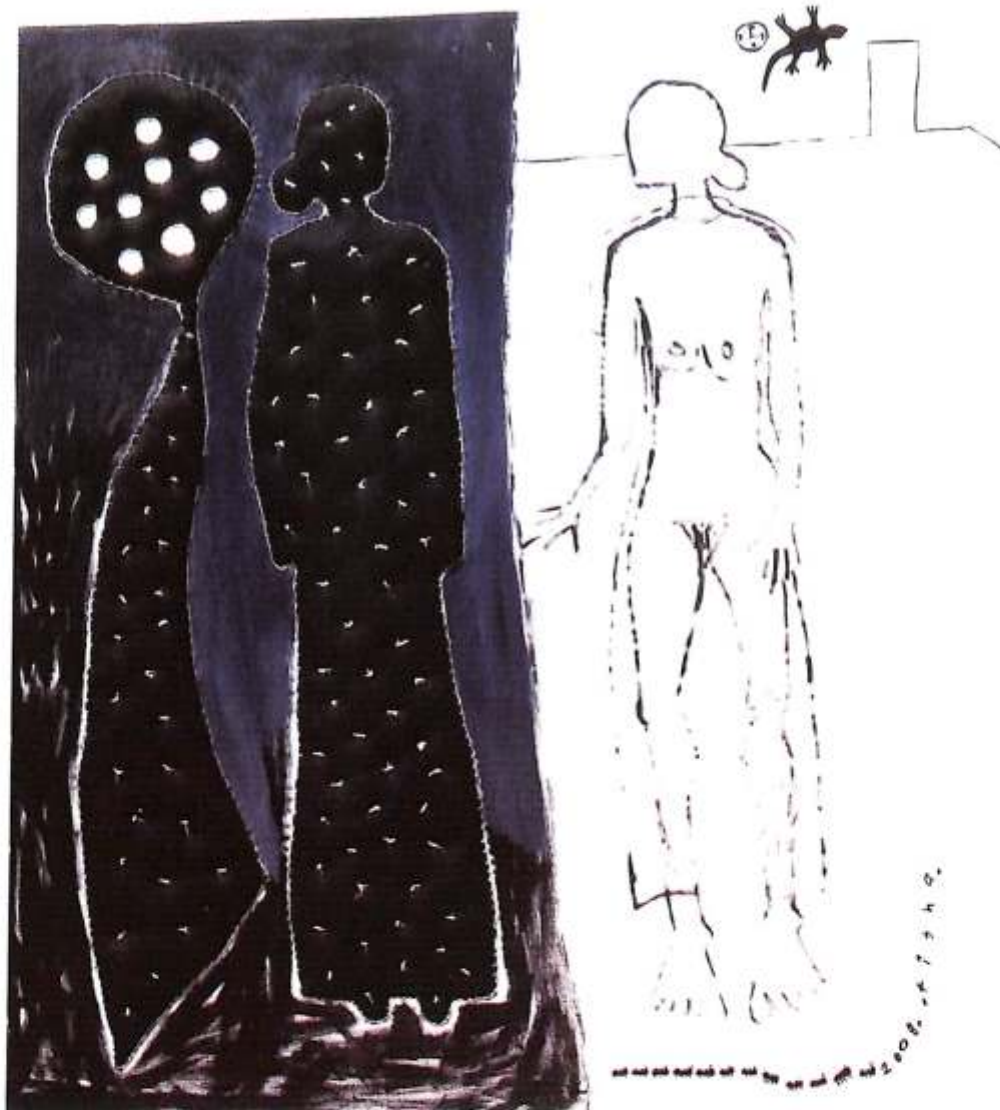


Sutanuka has done M.F.A. in painting from Kala Bhavana, Santiniketan and she has recently participated in the workshop organized by Ruia group and Santiniketan Society of Visual Arts and Design at Santiniketan. She has done exhibitions at Gallery Romain Rolland and Visual Arts Gallery in New Delhi in the year 2007. She was also an award-winner at the show titled, 'Aranya' presented by the Samakal Art Gallery, Kolkata in 2004. Sutanuka has participated in group shows at the Birla Academy of Art & Culture, 2002 and 2004 and at the Nandan Art Gallery, Santiniketan, 2000 and 2001. Her works were selected in a show of young artists at the Dhoomimal Art Gallery, New Delhi, 2000.

Sutanuka has attended workshops on "Vegetable Dye" and "Paper making" organized by Birla Academy of Art & Culture, Kolkata, 2003 and 2002 respectively. She has also participated in a workshop of young Artists', organized by Paschim Banga Rajya Charukala Parshad, 2002 and a workshop on "enamel painting", at Kala Bhavana, Santiniketan, Visva-Bharati University, 1999.



"The Pin". Printed cloth, Rice paper & Acrylic on canvas, 48" x 36"



"Venerable Self and Immune Self", Mixed Media on canvas, 42" x 48"



Tisha Mandal, born 1982, kalkata

Tisha has done BFA in sculpture from Kala Bhavana, Santiniketan and presently doing MFA in the same specialization from Santiniketan itself. She explores the 'self' not as an isolated entity but through the realizations of mundane living even in its most trivial aspect in her works. Tisha has regularly participated in the Annual exhibitions of Kala Bhavan, group shows of the Department of Sculpture at the Nandan Art Gallery and ALCHA, Santiniketan for the last five years.

Theatre is another greatest passion of Tisha. She has attended regular theatre workshops both at Kala Bhavana and New Delhi since 1999. She is also a regular performer with the group of Pranab Mukherjee and Sanchayan Ghosh in Kala Bhavan and closely associated with the 'Jajabar Goshthi' in New Delhi. Apart from sculpture and theatre, she also takes initiative to organize art camps for children.



"The Powerful Sell", Mixed Media on canvas, 59" x 47"



"Untitled", Oil & Acrylic on canvas, 33" x 47"



Tushar Waghela, born 1975, Durg

Tushar is a post-graduate in philosophy from Pt. Ravishankar University, Raipur. It was completely his creative instinct that drove him to join the field of fine arts and execute his innovative ideas through paintings. He has already made four solo shows and the last one in 2005 was held in Galerie Cupillard, Grenoble, France. The other solos were held in the Jehangir Art Gallery and Bajaj Art Gallery in Mumbai, 2002 and 1999 respectively and one was also held in the Mahakaushal Art Gallery, Raipur, 1997. Tushar has also participated in several group and annual shows since 1997. In 2008 he has a record of participation in eight group shows - 'Indian Escapades' at Sunjin Galleries, Singapore, 'Mystique' India Habitat centre, New Delhi, Larasati Auctioneer: Pictures of Asia fine art auction Modern & Contemporary art' Singapore, 'Fusion', Travancore Gallery, New Delhi, 'Indian Kaleidoscope', Ki Gallery (Gallery Archana), Kuala Lumpur, Malaysia, 'Aspirations', The Epicentre at Gurgaon, 'Rainbow in the Sun' at Lalit Kala Akademi, New Delhi and Suchitra Arts, Mumbai. Besides these he has also participated in the 12th International print biennial Varna, Bulgaria, 2003, 'Find Your Home' - a show organized by Aorta Cultural Association, Germany, 2002 and many other shows across the country.



"Untitled", Oil & Acrylic on canvas, 48" x 33"



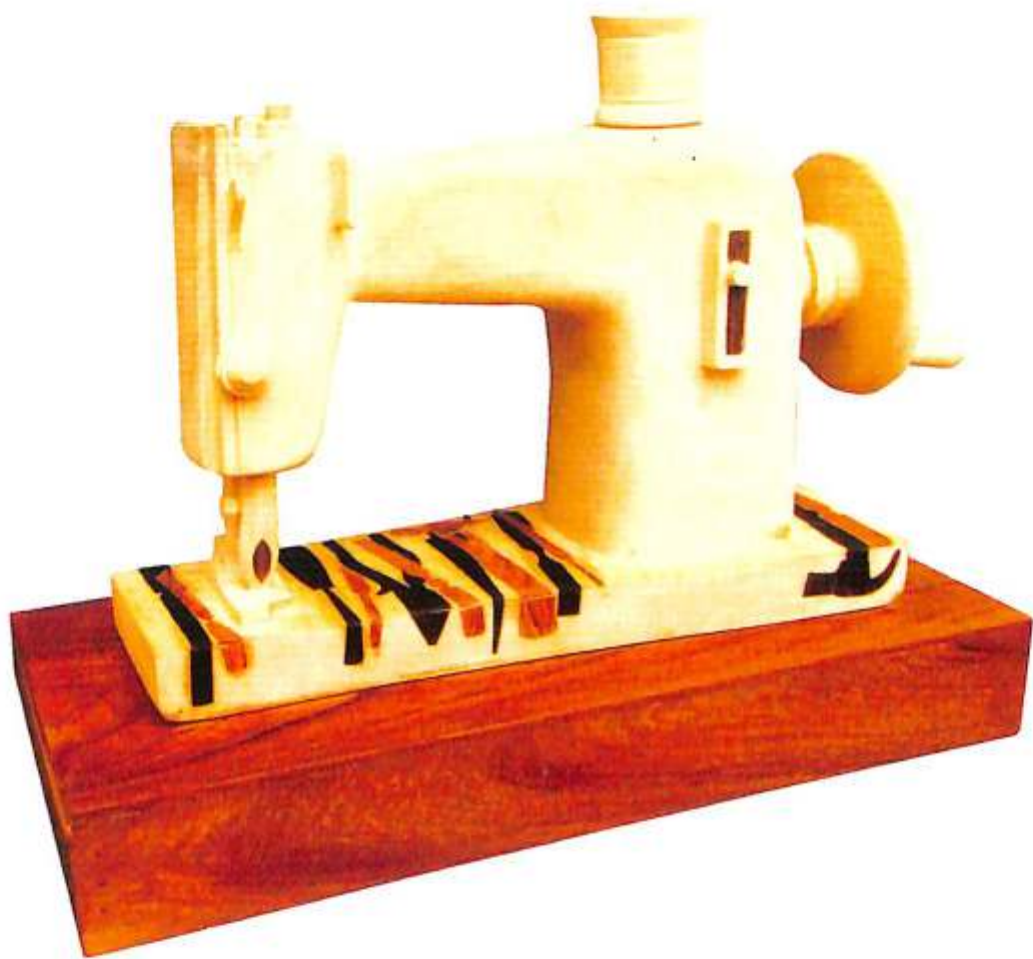
"Untitled", Transparent Fibre Glass, 15" x 11" x 11"



Vijay Kadam, born 1975, Baroda

Vijay has done PG Diploma in creative sculpture from M.S. University, Baroda and graduation from Sir J.J. School of Art, Mumbai. His works have been widely showcased in Mumbai, Baroda and Cochin. In 2007 he has participated in three major shows, titled 'The Obscure Objects of Desire' at Gallery OED, Cochin, '6 of 07PG390' a group show at Gallery Beyond in Mumbai and 'First Look' at Gallery Project 88 in Mumbai. He has also attended the Site Specific workshop with SANDARBH at M.S.U. Baroda the same year. Stone carving workshops and woodcarving workshop in Mumbai and Baroda have been regularly attended by him.

Vijay was awarded the 'First Prize' at the State Art Exhibition, 'Gold Medal' and the 'Late Smt. Shanbagh Memorial Prize' for the Annual show at Sir J.J. School of Art, Mumbai, 2000-2001 and an year before he was the recipient of the 'M.P. Khanvillkar Award' for the annual show of J.J. School of Art, Mumbai.



"Untitled". Wood & Paint. 20" x 9" x 17"

GENNEXT ART

The term, gennext, a shortened compound of 'generation next' first got its currency in Britain in 2006. That year the BBC World Service and BBC Television simultaneously ran a weeklong broadcast titled gennext. The aim was stated to be an understanding and exploring the world-view of those under eighteen. Earlier in 2004 a group of wrestlers consisting of four members, no doubt very young in age but physical heavyweights had called themselves Generation Next whether or not they wrestled against an old world view in order to forge a new one.

In India too, probably following the BBC broadcasts, gennext, both the signifier and its still imprecisely fluid signified, has been getting highlighted in diverse cultural arenas of art, sports and entertainment industry. Even new apartment houses are being designed and built with gennext interior décor and outdoor setting. New faces in the gallery circuit are being branded as gennext artists. They are young painters and sculptors definitely not under eighteen who have been showcasing images since around the turn of the century, or from a little earlier, which in many instances may seem to have engaging freshness of content and construction.

India's gennext art scenario (sounds a little flamboyant, no doubt!), appears to have been largely dominated by a generation of artists, on an average under/ around thirty, led by their immediate seniors, mostly those based in Bombay and often trained in Baroda. But in this article I prefer to keep in view generally those very young artists who have featured in the Gennext or Young Contemporaries shows very recently mounted by Aakriti and the new

faces seen in other Calcutta galleries.



Do the gennext artists swell the ranks of those crowding the contemporary art scene or, are they the artists of upcoming generation on the threshold of tomorrow's contemporary? Are they tomorrow's news today?

Let me pause here before I go on detailing my perceptions of this new event in India's current art scenario. I know that, call it by any name, a rose is a rose. But a name is nevertheless very important for me in my system of

discourse. A name serves as an anchor point to which I keep returning so that my sorties and sallies do not go beyond a reasonable limit. Recently I wrote a catalogue intro for a large group show mounted for the inaugural of a new gallery. The show included a wide range of signature works by artists from all the generations since the 40s of the last century. The title I gave to the show was Modern to Contemporary. The stylistic and conceptual identity of artworks branded modern has ceased to be blurred in outlines, nor does it refer any more to a specific historical time frame, though a temporal context is not altogether excluded. Whereas contemporary has a temporal specificity but leaves stylistic branding fairly open-ended.

The term contemporary began to qualify art after 1950 in the West probably because western artworks of the post

war decades, especially those showcased in the five yearly Documenta in Kassel, Germany, spawned such bewildering diversity in terms of style and genre that marking them contemporary was the most appropriate way out of the state of resultant confusion. A contemporary artwork sports a certain uncertainty about how it is to be allotted a stylistic category. Sometimes a work registers the presence of the absence to apply a Derridean jargon of something of that has gone before and of something yet to come. Lodged in a neither-nor framework (another deconstructionist jargon! The next generation artists have neither arrived, nor not-arrived !), it is better to be given an omnibus tag, contemporary, rather than late-modern, post modern etc.

But though gennext artists here, not necessarily only those hosted by Aakriti in the three shows including the current one, occupy only a segment of the contemporary art scene, they employ strategies of image-making which have been familiar to western art-watchers since the sixties onward. In the last two Aakriti shows the exhibits clearly belonged to two categories two dimensional and three dimensional in plainer terms, painting and sculpture. The current show of course includes works such as video art, which like all other techno-based art forms has already earned the credit for upstaging modernism.

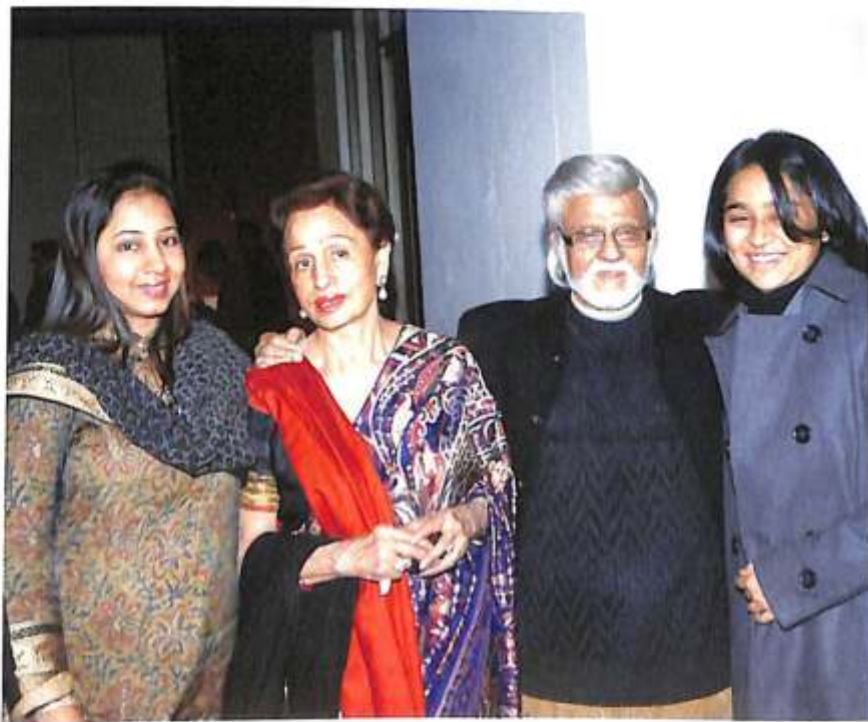
In these shows of the next/new generation artists one is struck by the abundance of figurative art. Ranging from realistic imagery of digital sharpness to those comprising free form figures, figurative art seems to have bounced back with a violence after a spell of abstraction practiced with ardour by the senior artists since the generation of the sixties. Bengal came late to it. Only by the end of the seventies did abstraction make an impactful appearance in the works of artists like Chitravanu Majumder and Bandhan Das, though Bengal art never strayed from its century old figurative mooring. The artists of the sixties, though not all of them, indulged occasionally or over a period in abstraction but soon reverted to the figurative. All India art scene, however, is still today dominated by towering personalities of abstractionist art. The new crop of figurative imagery seen in the works of these young artists, whether neo-realist or neo-expressionist, might recall the Stuckists but they do not practice figurative art in revolt against Conceptual art. This figuratism nevertheless comes from the West (think of pop figurative or figurative narrative of the sixties in the West) even though via Baroda.



Certainly works such as those by taken at random Barun Chowdhury, Birendra Pani, Debashis Barui, Fashad Hussain, Avijit Gupta, Anasuya Chakraborty, Supam Adhikary, Muktinath Mandal, Tushar Waghela, Saptarshi Naskar, Snehasish Maity, Justin Tyler, Prandeep Kalita etc. have all the tropes of Postmodern imagery. The strategies of making these images can't be missed. In many instances the figurative motifs are evoked often digitally synthesized and manipulated and placed on a pictorial space of no specific semantic dimensions and without any apparent syntactical interlink. The overall finesse in some cases, as regards figuration, chromatic handling, textural and tonal works, linear elements, appears to have the tidiness of computer graphics even when it is partly or wholly a high quality technical execution by the artist himself. In other frames these unrelated forms and figures include visual quotes from, or references to, photography, pre-modern art, such as Kalighat pat, miniature painting, ad

visuals etc. often as a major component of or as a clue to the meaning. The result may be pastiche-like imagery collaging, juxtaposing or yoking together seemingly mismatched motifs or multiple ideas. Nevertheless, the interface of these disparate figurative elements adds up to a charged visual strongly gesturing to generate a meaningful content of the obvious or oblique ironic critiques or comments addressed to contemporary issues diversely related to life and social reality. The viewer's response might begin as one to an engaging visual puzzle but if he is ready to be intrigued, teased out of thought and yet capable of a writerly approach to these strong-veined pictorial constructs he might relish in them a visually consumable intellectual feed.

One cannot entirely be unaware of their strong genealogical link with modernism. In fact the terms late-modern or postmodern, nebulous as they are, might hover in the air around these works as one watches them but the only thing the viewer has to make certain is the presence or absence of the modern in them. Does this new figurative completely delink itself from the modernist tradition that survived residually even among the Baroda artists who revived the figurative practice? Is there nothing beyond what has already been described and defined as Postmodern? If the answer in either case is simply a no, then there is nothing more to be expected from Gennext art. In that case art of the Gennext has arrived ending the uncertainty the not-arrived part of their status quo. We can't keep them any more in the contemporary category but straight away brand their art as postmodern. But there is a big if - if what I have mentioned above as their strategies of image-making fits their art like a glove.



This glove is a free size item created not by the artists but by the critics whose job is branding a new art practice and formulate its principal features such as those I have done above to characterise the new figurative, even though very sketchily. The most operative term is strategy. Any new art practice that rebels against an exhausted tradition is spurred by the young artist's may be a GenNext artist's new experience, new sensibility, his opening up of a new vista of art. He doesn't think in terms of a new strategy of image-making. He wants to mate his experience with expression, he needs, and creates a new form for a new content neither of which is an exclusive independent entity like a hand and a glove tailored to fit the hand.

In the early stage of a new art movement, a new art practice, the artist depends entirely on his own resources of experience and fresh vision, which he defines exclusively by the practice of his art, unaided by the perceptions of the viewer or the theoretical discourse of the critic. This is a period of art history when a paradigmatic shift threatens to break upon the art scene of the day which thrives on the outdated but unchallenged values. The art audience and art critics are still uncertain about the impacts of the new art practice and yet to come to terms with it. This is the moment of art's pure creativity. The artist turns out work which has yet to be labelled, yet to be theorised and greeted with perceptive critiques. But all this is to happen very soon. For new art needs appreciative criticism, new practice

founded on the solid base of new theories to reach to the art public grown over the years on traditional aesthetic and generally averse to be shocked into a new concept of art.

As critiques and theories come to the aid of it, the new art movement gathers momentum but it has by now crossed the early stage of creative purity. For, now the critics get the upper hand or it is the glove they tailor of theories, of aesthetics, of what they formulate as the strategies of making radical images which becomes the most visible part of new art, not the hand inside. True, theories do not precede practice and are definitely informed by the latter. But once new art comes into vogue, much due to the service rendered by the critics, theories inform not only art viewing but also art practice. They enable viewers to penetrate the surface of new art in vogue, often opaque and obscure. Also the artists, after the first flush is over, or those who come later to follow the elders, often create images by mastering the formulated strategies of image-making. Then one can choose to do an art already labelled, not art that awaits or defies labelling or be given the status quo, call it contemporary ; or GenNext when the artists are very young.

Manasij Majumder



BETWEEN GEN NEXT II & III ART ACTIVITIES AT KOLKATA AND 'AAKRITI'

The third anniversary of 'Aakriti' to mark the beginning of fourth year of the gallery is being celebrated in October 2008. On this occasion like the previous two years an exhibition of the works of young talents throughout the country and abroad titled 'GenNext III' is being held. Like the previous year this year too we take this occasion to look back at the activities of 'Aakriti' in the context of art scenario of Kolkata.

The art field of Kolkata is growing constantly. Spread of art galleries is a mark of that progress. Last year we could mention active presence of 33 galleries. Some new ones have come up during the last one-year. These new galleries and a few not mentioned in the write up of the last year are: Anant Art Gallery, Gallery with a Difference, Ganges, The Address, Bose Pacia, Yapan Chitra, Weavers Studio, The gallery of Emami Chisel Art at Emami Tower, Rabindranath Tagore Centre at ICCR, Tejas Art Gallery, Gallery Karma, Art Folio, Art Line, Masters Collection Art Gallery, The Halo Heritage Gallery, Sunil Art Gallery, Domus Art Gallery, Gallery Strokes, Gallery Arti Visual and Photographers' Gallery. All together there are now 53 art galleries at Kolkata. The galleries of Emami Chisel and ICCR are likely to fulfill the long standing void of the absence of international standard exhibition space in Kolkata.

Before coming to the activities of 'Aakriti' we will make a short survey of the important exhibitions held at Kolkata during last one year.

To celebrate 88th birth day of Paritosh Sen Gallery 88 hosted an exhibition of the master featuring 88 of his paintings. It started in last week of September 2007 and continued till October 15. Artspace India of 7 Deodar Street presented



recent paintings of Sukanta Basu till October 9. This senior artist coming to lime light during 1960-s is well known as an art restorer also. He was one of the pioneers of the sixties to work consistently on abstract painting. We could see how absorbing was his transformation of nature towards abstraction. Along with this abstract show Kolkata could enjoy recent developments in abstraction in other three exhibitions held simultaneously. Ganges Art Gallery presented till October 15 abstract works by 13 painters from all over India titled 'Surface and Texture'. The artists were Kishore Shinde, Dattatreya Apte, Mona Rai, Rooshika Patel, Manjari Chakraborty, Mekhla Bahl, Mithu Sen, Ranjit Raman, Neha Turakia, Shobha Broota, Yashwant Deshmukh, Yogesh Rawal and Tapati Chowdhury.

Seagull Art and Media Resource Center presented works of a young artist from Chennai, Jacob Jebaraj. Within the abstract textures Jebaraj presented subtle fragments of figurative forms to make the abstraction vibrant. These three shows along with the fourth one at Mon Art Gallery titled 'Three Amigos' by the trio from Goa: Deviprasad C Rao, Suhas Shilkar and Swati Nair presented multiple views of contemporary abstractions. Genesis Art Gallery presented from October 1 to 7 an exhibition of traditional Rajasthani phad paintings. Phad art is the depiction of the valour of folk deities and heroes done on cloth. Till October 12 Gandhara Gallery presented solo of the young and promising painter Kazi Nasir. Till October 17 Gallery Yapanchitra presented Written Images, a solo by Hiran Mitra. Birla Academy presented from last week of September till October 14 an exhibition titled Vyakta-Avyakta, featuring West Zone Artists' Painted Realisations. To celebrate autumn festival CIMA presented Art In Life till October 17 featuring exquisite collection of tribal painting, bronzes and terracotta along with other items of decorative art.

One of the most important shows of November was Paula Sengupta's installation project 'No. 8, Short Bazar / Short Street' held at Akar Prakar gallery till November 10. Here Paula tried to recreate the history of a bygone era with special focus on the domestic periphery and the feminine gaze based on a particular location. Nanak Ganguly curated an exhibition at Samakal Gallery titled 'Crosscurrents, Crosstalk: The Politics of Location' featuring paintings of Anita Chakraborty, Krishnapriyo Dasgupta, Kayas Saha, Robin Roy, Partha Roy Tom, Rajarshi Chatterjee, Siddhartha

Ghosh, Nabonita Chakraborty, Santanu mitra, Sanjoy Bose, Soumitra Sengupta, Sukumar Bhattachacharjee, Tanmoy Biswas, Tanmay Santra and Timir Brahma. Gallery 88 presented till November 17 paperworks by Anupam Chakraborty titled 'Layers'. These were not images painted on paper as support. Chakraborty converted the craft of paper making into a unique art form. Weavers Studio hosted its inaugural show 'Colour in Crystal', an exhibition of hand blown glass works by Srila Mukherjee. It continued till November 9. Gallery k2 presented till November 30 abstracted landscapes of Banaras by Tapas Ghosal. Abstracted nature was also the theme of Sohini Dhar in her solo at Gallery Kanishka titled 'Nature: Vision Vivified'. Nature was presented in all its glory and engaging subtle beauty in the works of the celebrated artist Gopal Ghosh at Ganges Art Gallery, which continued till November 30. 'Unwanted' was the title of the abstracted landscapes of Ganesh Haloi at Gallery Sanskriti that continued till December 8. In his water colours titled 'Chariot of Civilisation' at Birla Academy Pradip Moitra painted the nostalgic images of vigorous locomotive steam engines, which are on the verge of extinction. Gandhara Gallery presented 'Fire Some Where', a solo exhibition of water colour and collages by Amritah Sen. The members of the renowned group Calcutta Painters presented their drawings at Academy of Fine Arts and paintings at Mon Art Gallery. Annual show of Painters Orchestra was held at Academy of Fine Arts. Akar Prakar presented their annual show 'Synchro 4'.

On 6 December 1992 Babri Mosque of Ayodhya was demolished. To condole on 15th anniversary of that sad incident Samakal Gallery mounted an exhibition of paintings and sculptures from 6 to 20 December titled 'Art Addressing Violence' to have a glimpse of how contemporary artists response to such expressions of violence. Participating artists were Paritosh Sen, Shankar Ghosh, Jogen Chowdhury, Partha Pratim Deb, Tapan Ghosh, Shubhaprasanna, Janak Jhankar Narjary, Arunima Chowdhury, Parag Roy, Partha Dasgupta, Prasun Ghosh, Anindya Pandit, Eleena Banik, Jayanta Roy, Nantu Behari Das and Sumana Ghosh. Throughout December (till 29) CIMA mounted an exhibition of drawings, paintings, sculptures and photographs by Paresch Maity. Lalit Kala Akademi hosted 'Confluence', a regional Kala Mela, where different groups of artists from West Bengal and north-east India participated. Gallery Kolkata presented till December 12 'Flow Freeze Focus', an exhibition of paintings by Prasanta Sahu, Birendra Pani, Pampa Panwar, Pratul Dash and Sajal Sarkar. 'Drops of Silence' was the title of an exhibition of paintings by Suhas Roy at Akar Prakar till 24th and 'Last Sanctuary' that of Vasudevan Akkitham at Ganges till January 2. Water colours of Badri Narayan were shown at Mon from December 17 to January 7. Finnish painter Soile YliMayry was presented by Sanskriti till 22. Gallery 88 presented 'Pursuit Sculpture', the products of a sculpture workshop till 29. Participating artists were Adip



Dutta, Alex Mathew, Biman Bihari Das, Goutam Paul, K. Laxma Goud, NN Rimzon, Nagji Patel, PS Ladi, PR Daroz, Partha Pratim Deb, Rajendra Tikku, Shyamal Roy, Thomas John Kovoov and Valsan koorma Koller. Anant Gallery presented till January 4 abstract paintings of Jeram Patel and Amitava. Gallery Kolkata hosted a solo show of Kartick Chandra Pyne till January 5. The young painter Ritwij Bhowmik presented his first solo show at Birla Academy from 25 to 30 December. But above all December was glorious with a grand show of the celebrated artist-scholar-teacher KG Subramanyan at Seagull. Titled 'The Magic of Making' this show enthralled the city from 5 December to 5 January.

The most important show of January 2008 was 'Ramkinkar in focus Through the eyes of Devi Prasad' at Anant Gallery till 31. It was curated by Naman P. Ahuja. Devi Prasad was disciple of Ramkinkar at Kala-Bhavana, Santiniketan. He documented through photographs all most all the works of the master. Some of these photographs and a few original paintings showcased in this well documented exhibition could reveal the greatness of the artist. Another photography show also attracted attention. Bose Pacia presented 'Ladies of Calcutta' an exhibition of photographs by Dayanita Singh. Birla Academy's 41st annual exhibition from 9 to 31 focused like other years on the general trend of the art activity going on in this region. Chitrakoot hosted a show Kishore Chatterjee's recent paintings. Gallery 88 presented 'Citing the City', an exhibition of recent paintings of renowned Mumbai-based artist

Sudhir Patwardhan. His naturalistic works based on the city of Mumbai reveals the tragic reality of contemporary life. Sharmila Roy's graphic paintings and drawings titled 'The Pastoral Two' were exhibited at Artspace India. A contemplative sobriety was the essence of her works showing life in nature. To celebrate sixty years of Indian independence CIMA presented a brilliant exhibition from January 18 to February 16 titled 'Freedom: Sixty Years After Indian Independence' featuring paintings and sculptures of renowned and upcoming artists. In the retrospective show of Lalu Prasad Shaw at Sanskriti his early works on graphic prints proved his great talent. Siddhartha and Shibani Sengupta presented their paintings at Academy of Fine Arts from 22 to 29.

One of the most intriguing exhibitions of February was 'Nature Symphonique' by Anju Chowdhury at Sanskriti. This Paris based Bengali artist has made important contribution in fine prints. This show consisted both of her paintings and prints. She took nature as a point of departure and recreated it in her own way to arrive at an abstract symphony. Kanvas Gallery mounted an enchanting show of expressionist paintings till 16 titled 'Figure in the Mind'. Participating artists were Alope Sardar, Chayan Roy, Habibur Rahman, Prabhat Basu, Sandhyakar Kayal, Tapan Bhattacharya and Tarun Ghosh. Solo of paintings by Sekhar Kar was held at Yapan Chitra till 12. Ganges presented till 20 a solo show of Paris-based artist Shahabuddin Ahmed. 'Nihshabda' was the title of the show consisting of the abstract paintings by Siraj Saxena held at Anant till 27. 'In Search of the Abyss' was also the title of another abstract show by Manoj Kachangal held at Mon till 29. The young graphic artist Atanu Bhattacharya held his first solo of paintings titled 'Symphony' at the gallery of Society of Contemporary Artists till 22. Seagull presented till 23 the New York based painter NN Mohandas. Dhiraj Chowdhury's paintings titled 'A New Fulfillment' were shown at Gallery K2 till March 2 at Gallery K2. Ranadip Mukherjee exhibited his paintings at Birla Academy from 21 to 26 under title 'Windows on the World'. A show curated by Prashanta Daw titled 'Art of Neo-Bengal School Today' was held at



Samakal Gallery till March 2. Birla Academy sponsored a very sensitive show of paintings and sculptures titled 'The Art Spectrum' till March 4 featuring works of Sunil Kumar Pal, Ramananda Banerjee, Krishna Banerjee, Janak Jhankar Narzari, Biswarup Dutta, Nandadulal Mukherjee, Manas Roy, Pinaki Barua, Falguni Mukherjee, Ketaki Roy Chowdhury and Pankaj Panwar.

March started with an unusual poster exhibition at Seagull. Titled 'Poster Woman'. It was a collection of over 1200 posters highlighting crucial women's issues and problems that remain sadly relevant to this day. Zubaan, a New-Delhi based publishing house organized the show in

association with seagull from 1 to 10 March. On March 3 four important shows started. Akar Prakar presented recent paintings of Eleena Banik till 15. Gandhara presented 'Gaze Within Gaze Without' featuring art works by eminent contemporary artists: Bose Krishnamachari, Chandra Bhattacharya, Chandrima Bhattacharya, Chhatrapati Dutta, Debraj Goswami, Jaya Ganguly, Rajarshi Biswas, Riyas Komu and Saaji Sarkar. It continued till 11. Gallery Sanskriti presented till 19 an exhibition titled 'Smile of the hearth' featuring enchanting beauty of life in the works by mother daughter pair Paris based artists Maite Delteil and Maya Burman. Weavers Studio hosted 'Quest For Life' featuring works of six young artists from Bangladesh. From 6 to 14 March Chitrakoot presented 'The Untamed', an exhibition of coloured paper works by Nikhil Biswas. Mon gallery presented 'Dimensions and Directions': works of contemporary Orissan artists from 7 to 31. Ramendra Nath Kastha presented his graphics at Laha Gallery from 10 to 17. Gallery K2 presented 'A Million Lines', an exhibition of drawings and installation by Partha Pratim Deb. It started in March and continued till April 5. Chitrakoot presented a fine exhibition of sculptures in bronze featuring works of Bipin Goswami, Shankar Ghosh, Niranjana Pradhan, Surojit Das, Tapas Sarkar, Bimal Kundu, Anil Sen, Somnath

Chakraborty, Banamali B. Sharma, Ruma B. Sharma, Saurabh Majumder, Sudarshan Pal, Chinmoy Karmakar and Chandan Roy. CIMA presented paintings of Sumitro Basak titled 'On The Verge' from 19 March to 8 April. Akar Prakar hosted a retrospective show of paintings and graphics by Amitabha Banerjee from 19 March to 2 April. A book on the artist written by Manasij Mazumder was published on the first day of the exhibition. Jyoti Bhatt is an important artist of 1960-s from Baroda. He is a very sensitive photographer also. Through his camera he records the rich, often neglected heritage of our country. A set of such photographs taken between 1959 and 1994 were shown at Gallery Rasa till 30. Another show of photograph by Johann Rousselot titled 'India Shining, India crying A Tale of Contemporary India' was held at Bose Pacia till April 19. On March 31 an exhibition abstract paintings titled 'The butterfly Effect' started at Ganges Gallery featuring works of Kalicharan Gupta, Kazi Ghiasuddin, Kishor Shinde, Partha Shaw, Pradip Rakshit, Shambhavi Gattani, Sunil Das and Yusuf. It continued till April 22.

April was colourful primarily with three exhibitions: Somnath Hore at Seagull, drawings of Dilip Ranade at Gallery 88 and photographs of 'Chitpur Road and Its Neighbourhood' at CIMA. On 11 April, 87th birthday of Somnath Hore, Seagull launched a show of drawings done in different phases of his life. There were some early drawings and graphics of Tebhaga period. Other bunches of drawings of 1971 and 1981 were most exciting. There was only one bronze of 1997 done compassionately as a protest against Gujarat violence. Three isolated heads and a lone hand were placed together in a dim dark mysterious light. The chiaroscuro enhanced the tragic mystery. The show continued till May 25. Dilip Ranade is a Mumbai based artist. A collection of his 150 drawings was shown between 11 and 28 April. His mode of transformation of reality into fantasy was really exciting. It may be stated justly quoting from the write-up of the exhibition that 'His is a speculative and philosophically informed imagination, one that regards normality merely as a skin, which must be scalped away to expose the strangeness that lies beneath.'

CIMA's show included the results of the Kolkata Heritage Photo Project executed in November 2006 by Peter Bialobrzewski and 21 of his students from University of Arts Bremen, Germany. The mysterious amalgamation of past and present ingrained in visual reality of Kolkata was very meticulously represented in these photographs. Another important event was launch of a book 'Art Now A Glimpse: Collectors series I' at Emami Chisel Art containing paintings of ten artists. A show of their works was also held from 23 April to 7 May. The artists included were Partha Pratim Deb, Tapas Konar, Aditya



Basak, Jayashree Chakravarty, Sekhar Roy, Amitabha Dhar, Chandra Bhattacharya, Chhatrapati Dutta, Sunil De and Samindranath Majumdar. A sculpture show of Manjushri Chakraborty and Some Kumar Deb at Academy of Fine Arts from 1 to 7 needs to be mentioned. The ceramics of Manjushri were really exciting. Recent works of Prasun Roy were presented at Mon till 10. Weavers Studio hosted a show of Paresh Hazra titled 'Medini Matir Kanna' till 11. Pranabranjan Roy curated a show at Gallery Kolkata on the theme 'Images of One's Self'. The watercolours of Sekhar Baran Karmakar at Gandhara indicated enormous possibility of this young talent from Santiniketan. A retrospective of Tarun Dey was held at Yapanchitra. Sanskriti presented 'The Street', an exhibition of paintings by Yusuf Arrakal. Three days' Signature Art Festival held at newly built Avani Signature Building of Park Street was an important event in the art environment of Kolkata. Various galleries and artists group joined it to make it jubilant and colourful.

Meera Mukherjee enthralled Kolkata during the month of May. Gallery 88 presented a show of her sculptures and

drawings from 10 May to 7 June. The bronzes exhibited revealed how she approached towards building up a new indigenous identity in modernity of our sculpture. A set of 12 etchings by Suhas Roy was shown at Gallery Rasa till 23. Jayashree Chakravarty curated a show of installation, photograph and video art at Ganges Art Gallery. It started in May and continued till July 31. These sight specific executions were titled 'To All Whom It May Concern'. Participating artists were Jayashree herself, Aditya Basak, Chhatrapati data, Paula Sengupta, Sanjeet Chowdhury, Debnath Basu, Tapati Chowdhury and Adip Dutta. Most of the works had some social and political comments and were rebellious in nature. Summer show of CIMA opened on 21 May and continued till 5 July. With some senior artists it displayed works of many talented upcoming artists to highlight the present art trends. Summer show of Akar Prokar featured works of Suhas Roy, Samir Roy and Samit Dey. 'Exploring the Unexplored, Artists of 20th Century Bengal' was the title of annual show of Ramkrishna Mission Institute of Culture. It featured the works of the artists who despite their life long devotion were little known in the greater field of art. Works of some important woman artists made the exhibition significant.

During June art field slightly lacked lustre. Number of important shows starting in June was limited. Among them Samir Saha at Academy of Fine Arts from 17 to 23 attracted attention. Through structure and texture he transformed the external angst into introspective meditateness in his powered pigment and printing ink executions. A tension between romantic agony and classical serenity positing a kind of tranquil beauty appeared to be the inner content of his paintings. Akar Prakar presented abstract paintings of Susmit Biswas till 17, and then during the rest of the month the gallery mounted 'Faces of Feminine Expressions from Bangladesh'. The artists included were Nazlee Laila Mansur, Nasreen Begum, Rokeya Sultana, Dilara Begum Jolly, Murshida Arzu Alpana, Kanak Champa Chakma, Tayeba Begum Lipi, Atia Islam Anne, Farida Zaman and Sulekha Chowdhury. Samakal Gallery hosted 36th group show of



Painters '80. Participating artists were Alik Das, Amit Chakraborty, Amitava Dhar, Bhabatosh Sutar, Dipankar Dutta, Debashis Chakraborty, Pradosh Paul, Tarun Dey and Tanmoy Biswas. Shilpi Art Gallery presented paintings of Sumana Ghosh and Suman Dey from 20 to 30. Transparent water colours of Shyamal Sen and naturalist portraits and still lifes in acrylic by Chhanda Singh were shown at Gallery 79. Gallery K2 presented 'Art and Industry', an exhibition of works by artists from Bengal, Bihar, Orissa and Jharkhand.

July should be remembered for an exhibition of contemporary Italian artists titled 'Springs in White' at Nandalal Basu Gallery of ICCR from 2 to 15 July. All the twelve artists included in the show curated by Vittoria Biasi worked with painting, video installation and other conceptual renderings stressing on the colour white, as the curatorial note commented: 'The idea of white, extending the unrest of the avant-garde into the new millennium, continues to be the place of encounter among physical, psychological and virtual space rewritten in new languages.' The artists included were, Matteo Basile, Carlo Bernardini, Massimiliano Bomba, Casaluze-Geiger, Fabrizio Corneli, Andrea Granchi, Franco Ionda, Rita Mele, Dino Pedriali, Roberto Pietrosanti, Paolo Radi and Ivana Spinelli. 'Magic of Monochrome' was the title of another exhibition held at Gandhar from 5 to 18 on the theme of same white. It featured works in black and white by fourteen Indian artists. Emami Chisel Art sponsored 'Whispered Legacy', a retrospective of paintings and drawings by Abani Sen (1905-1972), one of the significant artists coming to lime light during 1930-s and 40-s, who was included in Calcutta Group in 1947. He is very little known at present. From that point of view this exhibition curated by Ina Puri was a very significant venture. Seagull hosted three separate photographic shows featuring works of Paris based Martin Franck, London based Tim Hall and Indian Swapna Nayak. The photographs were a kind of humanitarian reportage on the subaltern life. Anant Gallery presented 'Hybrid', an exhibition of

paintings and sculptures of the young artist Rajesh Ram. The contradiction of local and global perspective of living in Indian context was the theme of his works. CIMA presented recent collages of Shakila from July 22 to August 16.

This was a glimpse of the art environment of Kolkata from October 2007 to July 2008. Within this context we may now look at the activities of Aakriti. The third year of the gallery started with the exhibition: 'GenNext II' from 2 to 15 October 2007 featuring paintings and sculptures of 40 young artists below the age of 40. Most of the works were beyond the contemporary conventional trends. The artists interpreted the world and life with new outlook and fresh sensibility. New interpretation of tradition and assimilating it with global ethos to arrive at a new identity was the essence of the show.

During November from 3 to 14 two solo shows were held simultaneously: painting of Sekhar Roy and sculpture of Niranjana Pradhan. Sekhar's paintings were basically naturalistic with post-cubistic distortions that analysed the predicament of man in this contemporary globalised socio-temporal reality. His continuous endeavor since the beginning of 1980-s to perfect his forms through intermingling of reality and fantasy has given rise to a very original mode of expression that was revealed in this 11th solo exposition of his works. Niranjana Pradhan's sculptures revealed the search for rhythmic harmony of life. He is always committed to nature and life, which are the source of his inspiration and storehouse of his creativity. He transforms these vitalistic elements into formal structures. Nature gets liberated into form. In the works presented in this show also he has gone beyond physical attributes of life and resurrected the vitalistic elements of nature towards pure beauty.

December (8 to 18) in Aakriti shined with a show on 'Indian Surrealism' curated by Prof. Sovon Som. 38 artists from all over India were invited to participate. The expressions of the artists revealed how fantasy got generated from reality to reveal its inner intrinsic dilemma. There were senior artists like Hemanta Misra (1917), Paritosh Sen (1918), Haku Shah (1934), Ratan Parimoo (1936) et al. and young artists like Swapan Kumar Mallick (1970), Partha Shaw (1971), Norman Tagore (1981), Ajay Kumar Sharma (1986). The concept of the show as revealed from the curator's note was: "According to the Indian psyche creation in art does not mean a copy of the external world, but an enrichment of the artistic image with the contributions of the mind that sees beyond physical reality and ushers in images which would have remained unseen but for art." This vision beyond reality made the show enchanting.



From 27 February to 9 March two exhibitions continued simultaneously. One titled 'Diversified Fantasy' featured paintings of four artists: Katick Chandra Pyne, Amal Nath Chakladar, Partha Pratim Deb and Suchibrata Deb. They belong to more or less the same generation of 1960-s. Though there is some paradigmatic unity in their mode of expressions owing to their sojourn through the same socio-temporal field, yet each of them is obviously unique in their originality to create a very personal formal structure. There was another point of unity in their expressions. They transformed reality, distorted and disintegrated it towards fantasy. Various modes of such fantasy made the show revealing.

The second was titled 'Four Generations of Contemporary Sculpture'. The works of sixteen sculptors presented in the show brought out a brief outline of formal evolution of our contemporary sculpture from 1960-s to the present time. Fourteen sculptors were from Bengal. Only two came from other region. Surendra Pandeya (1935) was from Lucknow and Ketan Amin (1975) was from Baroda. The other artists were Uma Siddhanta (1933), Shankar Ghosh (1934), Manik Talukdar (1944), Asim Basu (1947), Sunil Kumar Das (1952), Bimal Kundu (1954), Sandip Chakraborty (1961), Sujit Kumar Karan (1968), Subrata Biswas (1972), Tapas Biswas (1972), Chandan Bhandari (1973), Nantu Behari Das (1977), Tarun Maity (1977) and Arya Oraw (1981).

April too was compact with another pair of painting and sculpture show. From 5 to 20 simultaneously two exhibitions continued: paintings of Barun Chowdhury and a group show of sculpture curated by Sandip Sarkar. The young painter Barun Chowdhury (1971) graduated from Government College Art and Craft, Kolkata and post graduation in print making from Baroda. From immaculate depiction of photographic naturalism Barun tries to bring out the tragic void ingrained in reality. In a few of the works of this show he has quoted from great painters like Picasso or Dali and transformed their social comments to suit his own feelings about contemporary reality. His colourful, exuberant, rebellious images were ingrained with his artistic commitment and were therefore very much poignantly moving.

The theme of the sculpture show was 'Edangered Earth'. The ten artists participated were Partha Pratim Deb, Bimal Kundu, Asis Ghosh, Mukulendu Pathak, Partha Dasgupta, Tanmay Banerjee, Akhil Chandra Das, Sutanu Chatterjee, Pallab Das and Pradip Mandal. The curator himself also contributed a work. Everybody in their works have shown the danger that the human kind is facing or has to face due to pollution of environment. The curatorial note concludes with the words: "the participant sculptors in their own fashion have shown how deeply concerned they feel. Through use of visual sculptural metaphors, allegories, parables and tragedy, they have silently said: Beware or face the consequence. Let us now listen and pay heed to these poignant voices of silence." In the process we have got some exceedingly unique forms of sculpture.

In August 2008 again from 6 to 16 there was another pair of painting and sculpture show. Asit Mandal's solo painting exhibition was titled 'Pulsating Decorativeness'. Through assimilation of various diverse elements Mondal tries to build up an indigenous yet original identity of his paintings, but at the same time endeavors to come out of a fixed pattern of execution that can be termed as a 'trade mark' of the artist. While his linear constructional executions suggest the presence of pulsating decorativeness, his broad-brush freehanded broad-stroked works indicate

emancipation of human emotions. Within this diversity of expression his commitment stands fixed towards a divine beauty that our rooted existence exudes, where various global currents are continuously merging. His decorativeness always pulsates with the jubilant life around him.

Subrata Biswas was presented in his solo sculpture show titled 'Constructing Innocence'. The bronzes of this young sculptor are the expressions of an enlightened dream. To form that dream he assimilates some of the essential qualities of painting within the three-dimensional volumes. This assimilation makes his forms unique. To explore this quality he delves deeper into our traditional sculpture, both classical and folk. Exploration of tradition and myth to add new value to the



contemporary setting has made his works really outstanding.

During September there was an exhibition of abstract works by Akhilesh, Amitava Dhar, Manish Pushkale, Samindranath Majumdar, Sunil De & Yogendra Tripathi. After that the new year of Aakriti starts in October with 'GenNext III'.

Mrinal Ghosh

27 July 2008

THIRD GENNEXT & THIRD AAKRITI ANNIVERSARY

With the Third and more ambitiously enlarged edition of the annual GenNext exhibition, from 1 October 2008, Aakriti Art Gallery of Kolkata, is celebrating the third anniversary of its establishment. When Aakriti held its first GenNext exhibition, it was a new gallery with a tradition and a vision for the future. With a tradition of art collection, to start with, it was only very natural that Aakriti would try to remember, recapitulate and re-present the worthwhile of forgotten art traditions. Much more challenging, however, has been its perusal of mission as a new entity in art circuit. As a new entity, it took as its mission the task of presenting the worthwhile of the new in current art, to the discerning spectators and collectors. With some amount of trepidation, due to uncertainties involved, Aakriti took the responsibility of scouting for hitherto undiscovered talents and presenting the worthwhile of the currently practiced art. In this search, Aakriti has been less guided by fashions and trends and more by intrinsic worth of works. Feeling amply rewarded, in its endeavours, by the two previous expositions, Aakriti not only is confidently holding the Third GenNext, but also vowing to hold ever newly and more grandly planned GenNexts, as the prime annual festival of new art in (and, not, of) Calcutta. The intention is to make this Calcutta art festival, the most important art event of the East, for the new in art.

GenNext was conceived when for the first time Aakriti decided to have it in the very first year of the gallery's existence, as a curated show of path-seeking works preferably by first time exhibitors. Strictly speaking it was not possible. But works mostly by newcomers, who had still had not exhibited much, were projected. The more or less satisfactory policy was continued in presenting the GenNext II. As it was found that not many first time exhibitors with path-seeking works were being found, the organizers decided to change the selection process of exhibits. By public notice artists were asked to submit reproductions of their current work, with CV. There has been a



tremendous response. Eight hundred artists, and many from other countries abroad, submitted their reproductions. After an initial in-house short listing of around three hundred names, the reproductions, without the names of the artists, were submitted to a panel of senior experts who finally asked some forty to exhibit their selected works in this Third GenNext. Aakriti and the selectors are happy that about seventy percent of the young artists (below forty) in the show are first time exhibitors. The participants from abroad too are new exhibitors, not only in India but also in from where they have come. Aakriti vows to continue this policy of welcoming foreign participation, especially from Afro-Asian countries, in future. This, we feel, India as an

aspiring leader of the postcolonial developing world should have done much earlier.

Another motive of organizing the GenNext was expanding the quantitative base of appreciative art collectors. As, from 2004-05 the prices of art by established artists were skyrocketing and such works were going out of reach of even of the reasonably rich collectors, the quantum of super-rich collectors showed signs of shrinking. Responding to those signs, Aakriti planned to organize GenNext as an exhibition of affordable art, with the assurance that the works the collectors would be collecting from the show were of quality and with potential velocity of circulation, and that they were by artists of the future. Standing on the threshold of the Third GenNext, with which Aakriti is celebrating its third anniversary, the gallery happily notes that:

Aakriti has not only been able to convince the seasoned old collectors not to stop buying but to shift interest towards worthwhile works of new artists. Secondly, what is much more significant is that Aakriti has been able to create many first time collectors who are developing the habit of regular art collection.

And lastly, and more significantly, Aakriti takes tremendous pleasure in saying, that through GenNext, it has helped quite a few young artists to gain footholds in the art scenario of the country. Enthused by all these, Aakriti is celebrating the third anniversary with GenNext III, planned more as a festival.

Pranabranjan Ray

Kolkata 1 September, 2008

GALLERY WITH DISTINCTION

Creative people impart their realization into others through their medium of expression. For instance at the dawn of civilization even before invention of scripts, man conveying his understanding by depicting their paintings on the cave walls with mastery of their highest standard. Altamira to Ajanta stands for example for this. This unbound urge of painting as a means of communication spread gradually and the artists felt a need for a showroom where their art work could be displayed for common people. Hence the concept of gallery came into existence. And gallery has thus become the most important dais to the artist for presentation of their creativity all world over.

But unfortunately Kolkata had no gallery during colonial period when only a few European and Indian art patrons came together and established the "Brush Club" in 1830. Initially as a part of their activity they had in mind to make arrangements for their exhibition. But as there was no gallery in Kolkata the paintings were showcased in historical Town Hall on 1st February 1831. "Brush Club" was the first of its kind in the city of Kolkata.

Later many art groups and societies in different times with various aims and objectives have cropped up but continued only for a short span of time, such as society for the improvement of original painting and sculpture, Calcutta Art Society (1889), The Indian Association for profession of fine arts and National gallery (1892), Bangiya Kala Sangsad (1905), Indian Academy of Art (1920), Young Artist Union (1931), Artist Rebel Centre (1933) and so on. Only exception was the Indian Society of Oriental Art Foundation in 1907 which has just completed hundred years of its glorious journey.



Besides art groups and societies many private art galleries have spread their wings since 1990 when commercial art market in West Bengal started exhilarating. At present there are more or less 35 commercial art galleries besides Academy of Fine Arts, Birla Academy of Art and Culture and Ashutosh Birth Centenary Hall of Indian Museum managed by Government of India. Amongst recent emerging galleries Aakriti Art Gallery founded in October 2005 is the most prominent for its vibrant and outstanding art activities. During its short journey it has

presented its viewers with some notable thought provoking solo and group shows.

Amongst the one man show held by the gallery, the birth centenary retrospective exhibition of Gobordhan Ash and Kartick Chandra Pyne were remarkable. Senior painter Kartick Chandra Pyne although continuously engaged in painting since the beginning of his artistic career, could not get the appropriate opportunity to exhibit his works in a proper platform till Aakriti Art Gallery mounted a big show of his works which was highly acclaimed. The names of two other artists worth mentioning are Partha Pratim Deb and P. R. Narvekar who inspite of doing aesthetically elegant art works were not recognized. However, their art attracted the attention of Mr. Vikram Bachhawat, the Director of Aakriti Gallery and art connoisseur put up an exhibition of their works. Their paintings received appreciation.

Group shows initiated by gallery are always theme based revealing a varied range of contemporary styles and subject matters. Most of the well conceived exhibition was curated by the eminent artists, art critics and art historians. Amongst the curated shows, on their own, Indigenous Modernity- various trends, Landscapes of

Bengal, Freedom: What it means to me, Young Contemporaries, Indian Surrealism, Endangered Earth are deeply thoughtful and worthy.

As we know, in the field of visual art, India is widely known for its magnificent sculptures and till today many sculptors of the country have produced excellent sculptures. But unfortunately the sculpture shows are few and far in between compared to painting exhibition. And for obvious reasons most of the art galleries prefer to stage painting shows for its increasing commercial viability, making the scope for sculpture display even more limited. In this modern sculpture gallery in the same premises adjacent to the painting show room .the same venue subsequently held the one man sculpture show of Gopal Prasad Mondal, Niranjana Pradhan , Subrata Biswas and group shows successfully.

In recent times many art enterprise bring together the creation of renowned painters and sculptors under one roof keeping eyes on sales. As a result of which opportunities to the young generation has become limited. At this juncture Aakriti Art Gallery has put lot of emphasis on promoting young generation artists and their projects get carefully monitored on a regular basis. Every year they organized shows featuring young talented artists' works on selective basis under the title "GenNext" which has becoming widely popular. This encouragement motivated many blooming artists to stand in good stead and establish themselves. It is reported that this year entries are registered across the country as well as from abroad. It has been truly an exciting response to Aakriti endeavour.

Another attractive part of Aakriti's function is publication of beautiful catalogues on the eve of every exhibition containing analytical text, related information alongwith good prints of the exhibits.



As we all know a commercial art gallery cannot survive without earning profit like any other business house. Keeping this idea in mind Vikram Bachhawat started exploring for a handful of conscious onlookers and prospective buyers, which resulted in a high flown art promotion. Their other vital movement in this regard is the tie up with the Emami Group and Chisel Craft, the parent body of Aakriti Art Gallery, which came into existence as Emami Chisel Art Pvt. Ltd. arranged an art auction which received overwhelming response. Later it also performed a series of art oriented programme and saw lot of success.

My working experience with this gallery is not only satisfactory but also enjoyable. Fortunately on invitation from Vikram Bachhawat I had the privilege of curating their two group shows. During my venture I have received enormous support from them in every step. The infrastructure provided has also allowed me to do my work with full freedom.

I have expressed here only a brief account of this gallery and its performances. However, in last three years in their short and eventful journey Aakriti Art Gallery has already achieved their goal and further continue to walk a long way to a brighter future.

Prasanta Daw

LOOKING FORWARD TO A NEW LOOK

Generation Next has annually become an endearing feature of the Aakriti. And I look forward every year to its showcasing with enthusiasm. From across the country young talents are presented in a planned manner, creating an expectant ambience. In an ever-evolving art scene one is richly rewarded by the works, which are generally evocative, wondrous, full of intent, and have a visual appeal to remember. The sheer range of emotive images is enough to engage one's mind and heart. A freshness, and creative energy, pervades the mounted show, and one becomes aware of the newer and meaningful explorations of the young artists. In terms of the materials employed, and in terms of pictorial language, most of the artists seem to be breaking certain new grounds. This is important, as the complex realities of our times, need to be addressed, and grasped, in a manner, which is not only convincing, but also invigorating.

Since its inception Aakriti has earned my appreciation for the warmth it generates, and where viewing of the artworks is also sharing of one's feelings and responses; as Vikram, Priya and Supportive staff, are there to carefully listen to all your queries and comments, and enthusiastically provide the information one may require. For what purpose a pedestal has been especially made, and why a 'special' display treatment has been given to a painting, all such information enlivens the discussion, which may follow. With two separate galleries for showcasing paintings and sculptures, Aakriti has demonstrated its interest and enthusiasm for both the mediums, in equal measure, and has become the first gallery of our country, to present many painters and sculptors of different generations, simultaneously. And has significantly contributed in 'locating' the works, which need to be viewed, and discussed. This is the third year of Gen Next, and I am quite sure it is going to present before us, once again certain newer explorations made by our young talents.



It is heartening to note that Aakriti is not just 'locating' the work of significance, it is also taking proper care in mounting them. The sculptures done in various materials, from the very strong ones, to the fragile, need special handling, and space, to 'breathe' and to open up their intent. And here in the gallery has played another vital role. Aakriti not only takes the proper care of art works; with alacrity, it also has a feel for the nuances and subtleties of an artwork.

Our younger artists have a daring approach towards the palette and we find that in sculptures (and installations) as well, the colour per se plays a very important part. Thus not only forms, or signs or symbols in various hues have started

communicating to us with energy and urgency, the colours used in constructing them on the whole, have become intently more eloquent, and emotive. While showcasing the works, one has to become more responsive to them. Aakriti in an exemplary way has shown a deep understanding of presenting the works in their true colours, not only on walls or floors, but also on its well-designed catalogues, and other publications, creating a truly enchanting ambience, for all its activities.

This year with inclusion of fine prints, photo-images, and installations, along with paintings and sculptures, Aakriti has initiated a new chapter in GenNext. And with International participation of art works, and by organizing Seminars, and discussions on Art related issues, it has widened the scope of its annual event. Art lovers, young talents and collectors are all going to benefit from this. One looks forward to the 'New Look' of GenNext, and more.

14th September 2008
Prayag Shukla
New Delhi

NEW GENERATION ARTISTS AT AAKRITI

Aakriti Art Gallery has tried to project through an annual exhibition works of artists who are less than forty years of age. Artists from all over India send their CDs of their work along with their bio-data to the gallery. From this selection is made after careful scrutiny. This year, not only artists of India, but the whole of the sub-continent and few from other parts of the world, have sent in their visual documents. Previously sculptors, painters and printmakers participated. This year's exhibition has included installation and video art.

The diverse expression of these media cannot be accommodated within even large spaces of Aakriti's own galleries. They will be exposed in a carnival type large area. It is hoped the show will attract large number of viewers and onlookers from all walks of life.

Generation of artists in the age group 65-95 is going older by the day. The established artists are all senior citizens. Their name, work and even signature evoke nostalgia or reverence. Most of them bask in the sunlight of their fame, wallow in money and have things in plenty that wealth can provide. They are seen participating in art camps in the world of tourist destination spots. They however suffer from maladies inflicted by old age. Some of them are darlings of gallery owners while others have their self organized ways of selling their works from home. The auction houses also help. Flowers bloom and wither. Blossoms fall in the dust and mix with dirt. The fragrance of yesteryears vanishes in the air. Waves in the azure sea rise up and try to touch the sky and fall with forth in the mouth like a drunken sailor and disappear. Other waves rise to replace them.

Previously art movements had their Shivalik range, the middle Himalayas and then the range of peaks. Great and major artists dotted cities. Once, not very long ago, during, in between and after the World War II, France had



Picasso, Matisse, Braque and a host of other greats. Leave alone the rest of India, once Kolkata could boast the three Tagores and Jamini Roy. Now mediocrity prevails throughout the world major figures in today's art world, are like a golden harvest that will be soon mowed down. Now cities have serious artists and mediocrity fighting among themselves for a place in the sun.

In this situation, false prophets are there to whitewash writings on the walls. They speak with authority: 'Anyone can be an artist. There is no need for art training. Art institutions should be closed

down. It is an age of media hype. Harold Robins type of authors are best seller and Michael Jackson becomes a celebrity while Pavarotti remains relatively less known.

As painting becomes carpet design to match the interior décor of the new rich class and sculpture is by-passed, as it were, for installation, Aakriti keeps trying sincerely to make sense in this chaotic situation. Famous 20th century artists are ageing. Their following generation is in their fifties. Desperately Vikram Bachhawat is trying to locate new talented artists of the new century. He is on the look out for the artists who are in the stages of an unsure beginner. He wants to nurse them from the silkworm stage until they become butterflies. This is a big experiment and is highly commendable.

Sandip Sarkar

GENNEXT 2008 : THE HISTORY REPLAYED

It is unfortunate that an event of importance in the development of modern Indian art has slipped from our memory. The centenary of the Indian Society of Oriental Art founded in December 1907 passed away silently though it deserved a formal celebration and a looking back into history. There was a time when even the educated Indians believed that there was nothing in the country that could merit as fine arts. The serene visage of the Gupta Buddha was likened to that of suet pudding and we were taught not to expect to find anything in this vast country that could aesthetically appeal to the mind or evoke deep feeling. While the arts of the past had been set aside as monstrous creations, contemporary visual art endeavours were equally ignored. The new generation Indian artists that emerged during the early years of the twentieth century needed a forum to interface the world at large as well as to ensure their place in the time-space context. To combat the situation, the Tagore artists, Gaganendranath and Abanindranath envisaged the Indian Society of Oriental Art as a forum for the new generation artists in view to sustain E.B.Havell's appreciatory essay on contemporary Indian art in London's Studio magazine that was applauded as a revelation by the European artist community. Havell's was a single-man crusade in favour of Indian art whose cudgel was taken up by Ananda Coomaraswamy. Coomaraswamy was of all help to the Society whose powerful writings vindicated the unfavourable comments on Indian art made by George Birdwood, Robert Baden Powell, John Ruskin, Vincent Smith, John Irwin and company.

The society's annual exhibitions since early January 1908 became one of the most glitzy cultural events of the time. Artists from Asian countries including Japan and China participated in the exhibitions. Besides contemporary painting and sculpture, collections of ancient and mediaeval Indian and Asian arts were also showcased as treasures of the rich legacy of the East. The second annual was held in Shimla and the fourth in Allahabad. The seventh annual in



1914 was held in Europe. This exhibition opened in the galleries of the Grand Palace of Paris was christened by the critics as Ecole de Calcutta who likened Abanindranath's gentle mistiness with those of Eugene Carrier's. Under the aegis of the Society, contemporary Indian art was shown in Europe for the first time during the heyday of Cubism and Futurism. The annual of the Society became a touring event and the local enthusiasts hosted the shows in Lahore, Madras and other cities. In 1922 the exhibition was held in Berlin, and in exchange, the host country sent an exhibition of the Bauhaus artists to Calcutta. Till then, the names of Wassily Kandinsky, Paul Klee and other German moderns who participated in the Calcutta-show, were not known beyond the frontiers of Germany. It was the first show of the Bauhaus abroad arranged in the galleries of the Society at the Samavay Mansion on Corporation Street. Thus the Society had gone global much before the advent of the Lalit Kala Academy. The forays the Society made into the fields of visual arts that put contemporary Indian to the global context, hosted exhibitions from Germany, Japan and China, set a standard in publication on art and created

a forum for the moderns of the day, remained unsung during its centenary year. Lalit Kala Academy established in 1954 failed to come up to the expectations and has no role to play in the current gallerycentric art environment.

It is heartening to learn that the ensuing GenNext 2008 has gone global. Artists from Bangladesh, Pakistan, Italy, Jamaica, Brazil, Poland, France, Austria & USA sharing the exhibition space with the Indian new generation artists. Thus by opening up its frontiers to the world, this GenNext will be replaying history in the context of the Society's centenary year. Gallery Aakriti will be following the footsteps of the Tagores of Calcutta who did not believe in geographical segmentation of art.

I give Aakriti a big hand in its new endeavour.

Professor Sovon Som, D.Lit
Kolkata, September 17, 2008



GenNext-I – Participants

Akhil Chandra Das, Barun Chowdhury, Birendra Pani, Biswajit Mukherjee, Debanjan Roy, Debasish Barui, Debraj Goswami, Dipak Kundu, Dipendranath Pal, Farhad Hussain, Jayanta Paul, Jayanta Kumar Paul, Jayanta Roy, Nobina Gupta, Prasun Ghosh, Rajesh Bhowmik, Rajesh Deb, Ritendra Roy, Sandip Daptari, Somit Gupta, Soumen Das, Sourav Jana, Subrata Biswas, Sujit Kumar Karan, Supam Adhikary, Sutanu Chatterjee & Tapas Biswas.

GenNext-II – Participants

Abdul Salam, Akhil Chandra Das, Amlan Dutta, Anasuya Chakraborty, Ankur Khare, Apu Dasgupta, Arya Oraw, Ashish Ghosh, Avijit Dutta, Balaka Bhattacharjee, Chandan Bhandari, Chandan Das, Debasish Barui, Dipak Kundu, Jayanta Kumar Paul, Krishna Sardar, Madhuri Kathe, Mithun Dasgupta, Nobina Gupta, Pallab Das, Pradip Mondal, Rajesh Bhowmik, Rishav Gandhar Narzary, Rupal Dave, S. Gopinath, Sandip Daptari, Shantanu Mitra, Shyamal Roy Chowdhury, Somit Gupta, Somnath Adhikary, Sourav Jana, Subrata Biswas, Sujit Kumar Karan, Suman Choudhury, Suman Ghosh, Supam Adhikary, Sujit Samanta, Tapas Biswas, Tarun Maity & Vivek Sharma.



GenNext hosted by Aakriti Art Gallery is the platform for the young contemporary artist. Here, painters, sculptors and graphic artists are encouraged to put up their works, showcase their skills and their ability to negotiate complex modern issues through their medium of choice. GenNext is a show to appreciate the creative sparks of the young generation artists, who will eventually inspire contemporary art to influence creative endeavours in the global arena.



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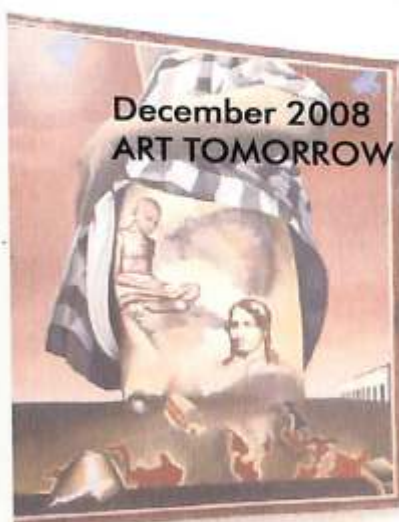
If you are an aspiring contemporary artist, under 40 years of age and wish to participate in the next show, you may send a CD containing your recent works along with your detailed profile/ bio-data

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Phone : +91 33 22895041/22893027

Forthcoming Shows at Aakriti Art Gallery

November 2008
SIX BANGLADESHI ARTISTS
with Bengal Gallery of Fine Arts,
Dhaka, Bangladesh
Curated by Prof. Abul Mansur

December 2008 ART TOMORROW



Auction of
Contemporary Modern
 Indian Art



Partha Pratim Deb



Chintan Upadhyay



Subodh Gupta



Rameswar Broto



Sudarshan Shetty



Bose Krishnamachari

Online bidding starts on November 3, 2008 and culminates with a floor auction on November 8, 2008. For details, visit www.emamichisel.com

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