



REBEL IN FORMS

Somnath Hore Jogen Chowdhury Chhatrapati Dutta Samir Aich

Curator Jyotirmoy Bhattacharya



REBEL IN FORMS

Somnath Hore Jogen Chowdhury Chhatrapati Dutta Samir Aich

Curator Jyotirmoy Bhattacharya



16 - 19 November 2023

ART MUMBAI

BOOTH 54



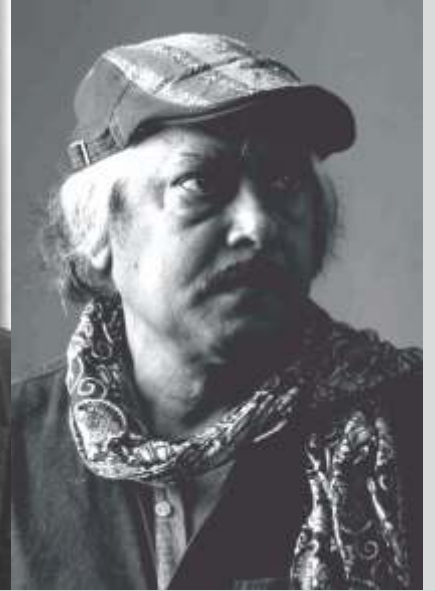
Somnath Hore



Jogen Chowdhury



Chhatrapati Dutta



Samir Aich

Curator's Note

REBEL IN FORMS

The Bengal Modern Art movement, based on strong lines and forms has been observed from time to time through creations of Rabindranath Tagore, Gaganendranath Tagore, Nandalal Bose, Jamini Roy, Binode Behari Mukherjee and so many other legendary artist who have been carried along with the passage of time that are also reflected in the works of Somnath Hore, Jogen Chowdhury and contemporaries - Samir Aich and Chatrapati Dutta.

The flavour of aesthetics through the strong approaches about human tragedies and feelings are well observed in their works. From the light in the furrow of darkness or the characters in artworks narrated through any medium, like sculptures or paintings, liberate us into an untold story that captures by the artist's visualization of society and emotions. These unique and distinguished forms showcase the artist's interpretation of the world around them, which they laid on the canvas. From Figurative to Abstractions, Technique to Innovative Applications, and Simplicity of Lines, all are joined together through this expressive lines and strokes. Even though we have visualised the diversity of styles in each of them, we have traced the great Bengal Art as an inner link.

-Jyotirmoy Bhattacharya

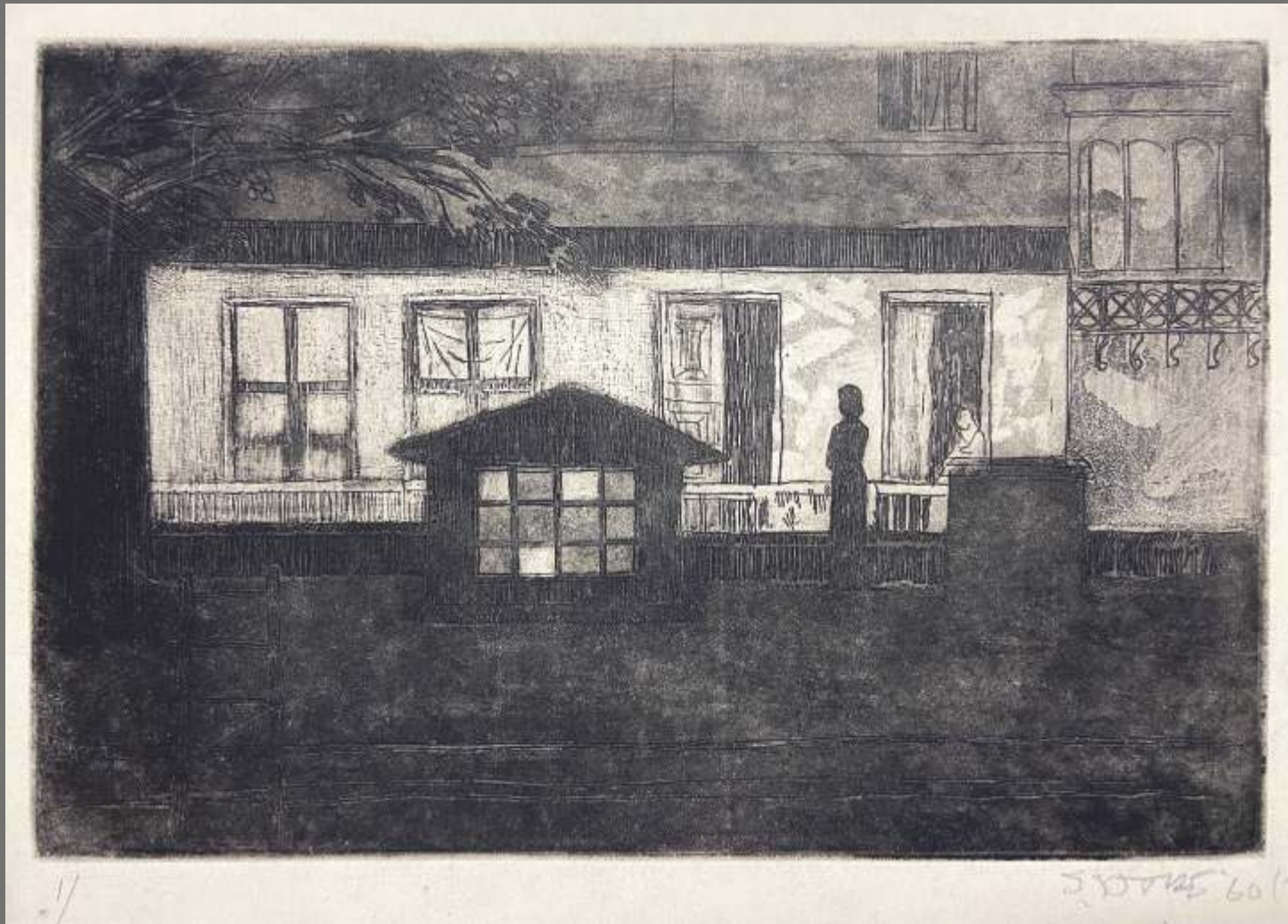
Somnath Hore

"The revolution introduced me to art, and in turn, art introduced me to the revolution"- Albert Einstein. These words of Albert Einstein find a fitting echo in the life and work of Somnath Hore. The human beings portrayed in his work are not mere images or sketches, rather they are human beings of flesh and blood living their lives amid society. They have existed in the past and will continue to do so in the future. The artist himself is part and parcel of this living, breathing mass of humanity and closely identifies himself with each of them. He is one of them not just through his art - his life, personal and social, bears testimony to his real commitment to the cause of those suffering human beings he portrays in his works. His art is a living protest, and an inexorable human document.



Pavement
Bronze
7.5 x 5 x 4.5 inches, 1994





Home
Etching on paper
7.5 x 11 inches, 1960



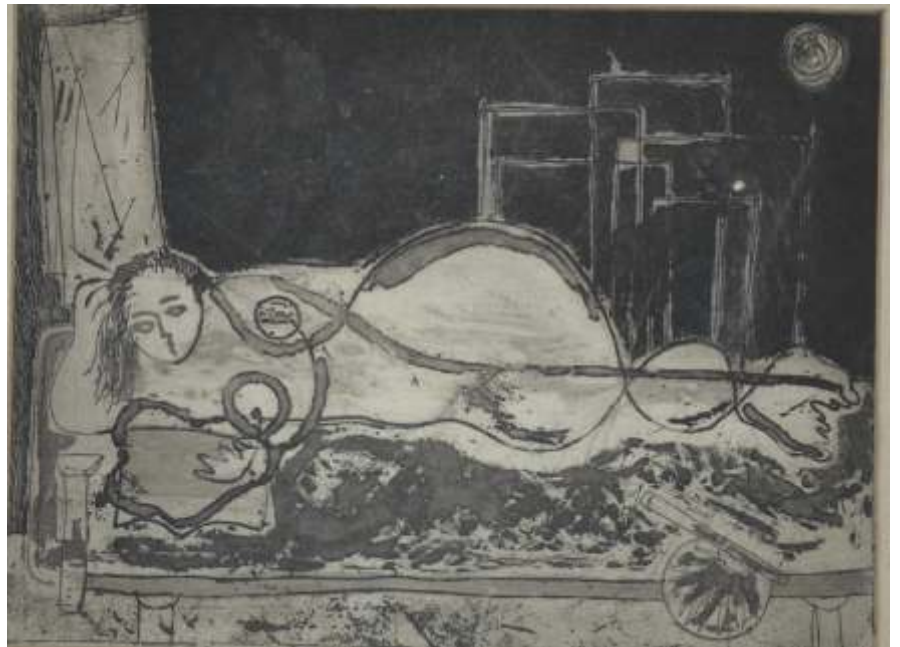
Mithuna
Etching on paper
19.5 x 19.5 inches, 1976
Edition- Artist's Proof - 1/12



Mukti Judhha
7 x 10 inches
Etching and aquatint on paper
Bangladesh, 1995



Nude
Etching and aquatint on paper
4 x 5 inches
Edition: A/P - 13/25
1973



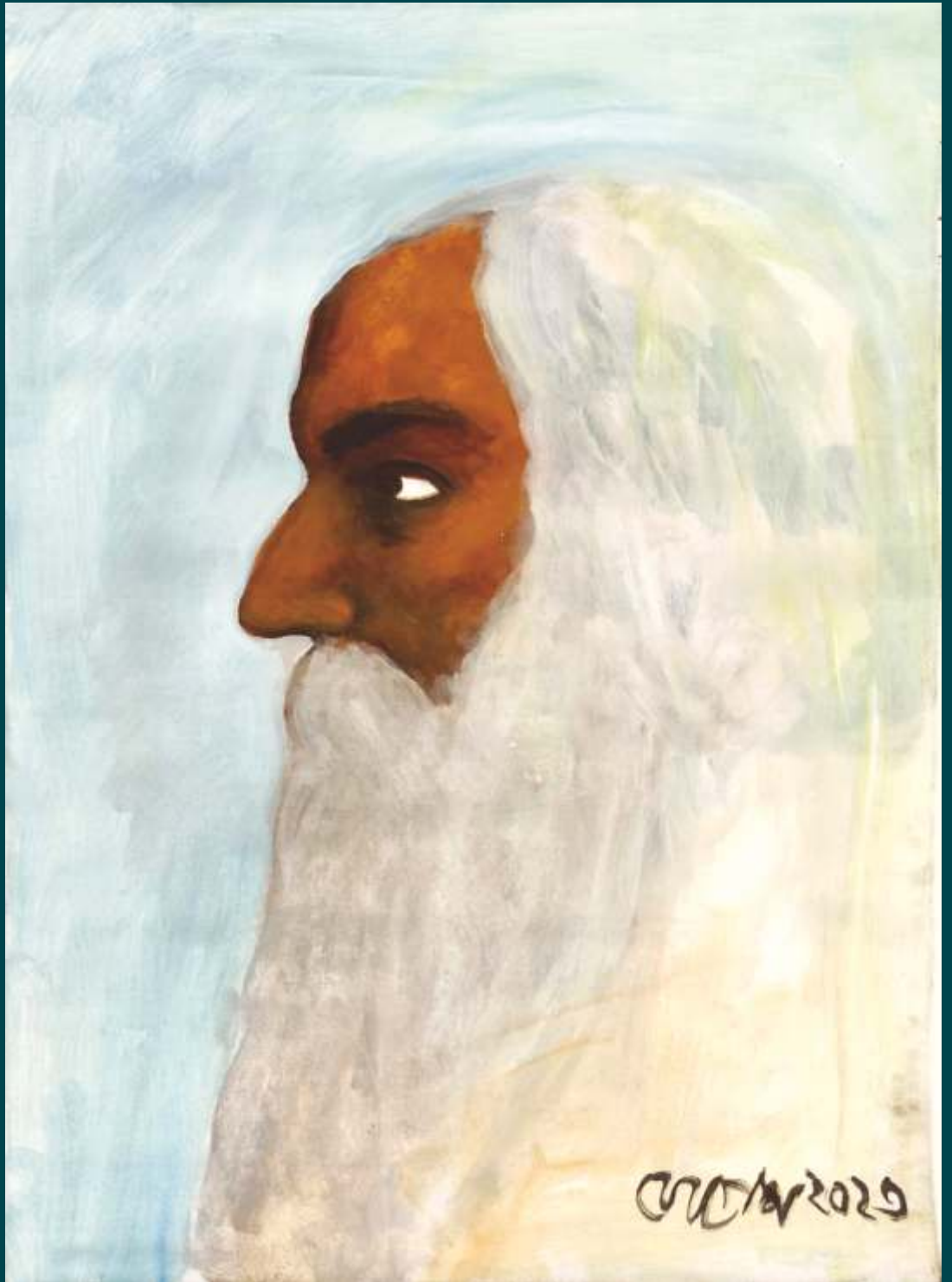
Mother and Child
Etching on paper
7 x 9 inches

Jogen Chowdhury

When reality springs out-woven in an infinitude of black interlocking lines from the faces, bodies, minds, the passage of life around me, from my dreams known or startlingly unknown, I think of Jogen Chowdhury's art. Blossoms, foliage the twisted contours of discarded bodies, or the cusp of lovemaking magically crystallise on sheets of paper or canvas. The images that he glimpsed through the fences of a childhood fraught with the anguish of Partition are his reality even today. The vibrant lines and colours that breathe life into nameless humans conjure the moving caravan of society. Though dense black may dominate his works, the colours, when present, betray the unbridled vivacity of Jogen Chowdhury's youth. Post-Partition, his nomadic life sprawled across Calcutta, Paris, Madras, Delhi, and Santiniketan, his experiences spilling over onto his canvases. Somewhere along the way, the visceral wounds of uncertainty transformed into high art, giving us an understanding of a gritty, socially-conscious outsider-rebel; a different and an unfamiliar Jogen Chowdhury. Engrossed in the Rabindrik school of thought, Jogen Chowdhury's masterful strokes have eternally preserved the anonymous, unknown faces of men and women as silent spectators of the revolution. Through their expression, the artist's consciousness for society and human contribution and suffering emerges mightily. The artist distinguishes himself from everyone else through his unrelenting pursuit rather than his earthly desires. Which is why I'm reminded of the lines of Tagore—'প্রসাদ লাগি কত লোকে আসে ধেয়ে, আমি কিছুই চাইব না তো রইব চেয়ে--- সবার শেষে বাকি যা রয় তাহাই নব তোমার চরণ-ধুলায় ধুলায় ধুসর হব।' -গীতাঞ্জলি, রবীন্দ্রনাথ ঠাকুর, রচনা সংখ্যা ৪৬, রচনাকাল: ১০ পৌষ, ১৩১৬ (খৃষ্টাব্দ: ১৯০৯)

Translation: 'People surge fervidly in search of your kindness, I won't ask for a thing, only gaze through—Merrily accept all that is left over. I'd like to be pallid, smearing dust from your feet.

'Gitanjali, Rabindranath Tagore, composition edition 46, composed on 10th Poush, 1316 (CE: 1909) (verse translation source: Geetabitan.com)

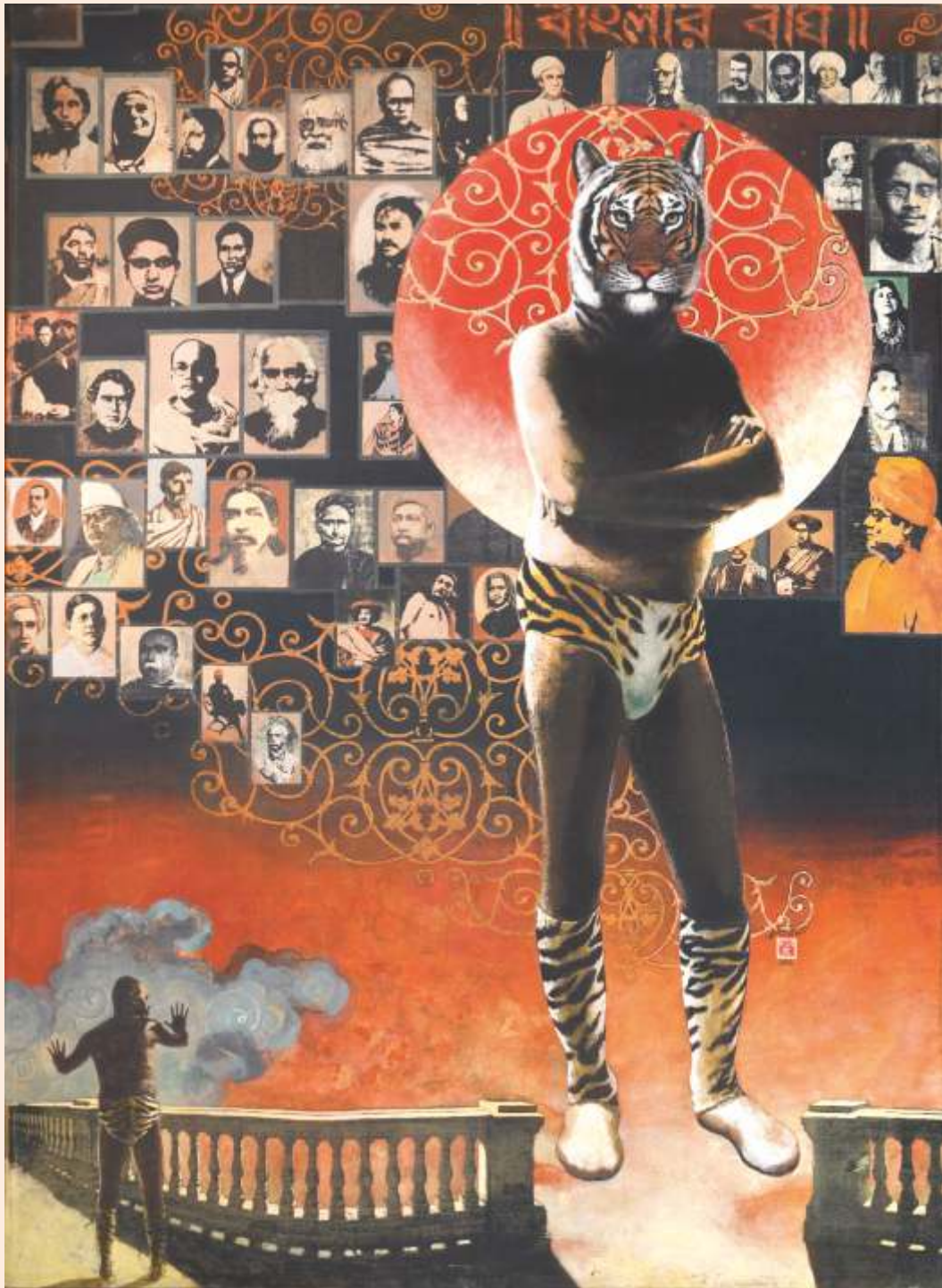


Rabindranath Tagore
Acrylic on Canvas
26 x 24 inches, 2023





She
Bronze
42.5 x 23 x 20 inches, 2022
Edition of 9

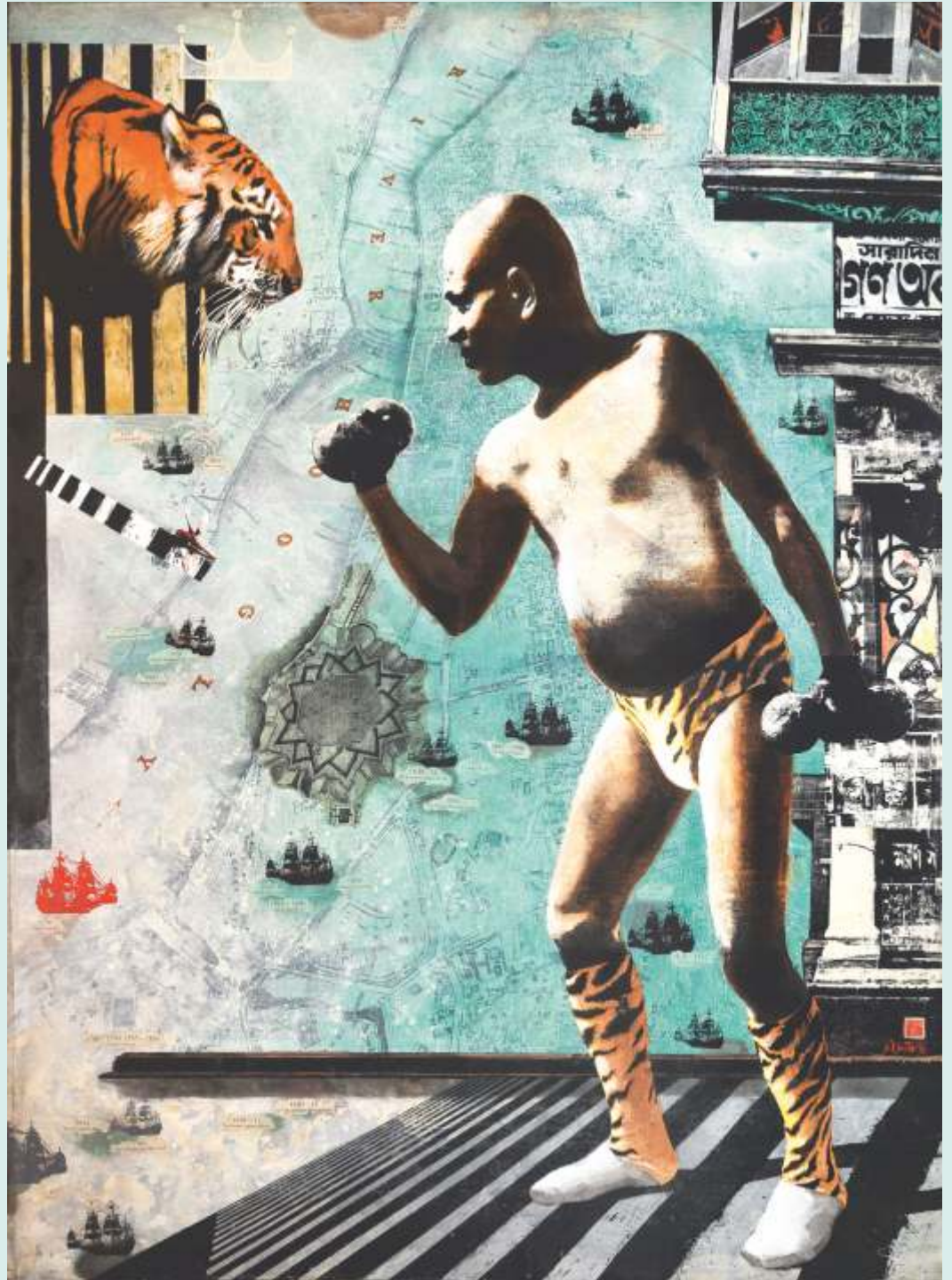


Baanglaar Baag
Mixed media on Canvas
60 x 48 inches, 2016

Chhatrapati Dutta

'Baanglaar Baagh' is a term in Bengali (the language spoken by the people of Bengal) that was most frequently used during and after the freedom movement to refer to the bravado of the freedom fighters in appreciation of the gallantry to fight the mighty British Empire, many daring men were conferred this title by the people in general. Like many others Sir Ashutosh Mukherjee was also popularly referred to as 'Baangla Baagh' for his pride in being an Indian and a Bengalee, his academic excellence, indomitable courage and a general intransigent attitude towards the British government. Just as the people of Punjab revere their great man as 'Sher-E-Punjab' (tiger of Punjab), several regions in India with its multitude of languages have their own equivalents. Sher-E-Hind existed even earlier to exemplify the gallantry of India's great kings. This part of the tiger world often refers to the great beast while telling the tales of bravery and audacity. As in the 'ChhouNaach' (Chhou Dance) of eastern India, the tiger appears as an important character in several folk forms of India. Amongst the urban, folk and migrating street performers, the act of personifying the tiger itself is quite popular.

The works of Chhatrapati Dutta stems from the above premise in the context of a postcolonial dialogue. Based on the popular myth, his Baangla bag investigates the existence of its spirit in today's Bengal / India. Thus, the protagonist here is and is not always the brave revolutionary or a fighter per say. Neither is he always the undaunted protagonist himself, but rather a shadow of the nation. He is often the ordinary clerk or the factory worker, the rickshaw puller or the street vendor, who lives an ordinary life, wherein little actually happens. But he dares to dream. He aspires to be the Baanglaar Baagh. Often unable to face the light of dawn, his aspirations recede back to the world of his dreams. He dreams of being the 'nawab' - 'the Jahangir' while his own back is unclothed. Failing to combat adversaries of his harsh existence, he confronts the tiger himself, which is his own alter ego. He is meek and shy and does not dare to even speak up at times. He is often the betrayer and the betrayed - the ridicular and the ridiculed. He is delinquent and blind, desperate to find the way out of the pettiness of his own life. All this and more happens to the Baanglaar Baagh, even in the absence of the Raj and the Queen who has left, but the shadow of the Empire remains - stark and dark.



Baanglaar Baag
Mixed media on Canvas
60 x 48 inches, 2016



Baanglaar Baagh
Photo Performance, CG, Digital Print, Watercolor & Graphite
19 x 13 inches, 2016



Baanglaar Baagh
Photo Performance, CG, Digital Print, Watercolor & Graphite
19 x 13 inches, 2016



Baanglaar Baagh
Photo Performance, CG, Digital Print, Watercolor & Graphite
19 x 13 inches, 2016



Baanglaar Baagh
Photo Performance, CG, Digital Print, Watercolor & Graphite
19 x 13 inches, 2016

Samir Aich

In this dynamically evolving society, characters change every passing moment. In accepting this carnal truth of how we constantly toil and struggle for a lifetime to prove ourselves worthy enough, the mortality of an artist is also held in prospect with the constant transformation of art. Whenever stagnation stumbles, the quest for diversity can't make its trace on the canvas. However, I have noticed this quest is visible in the life and works of artist Samir Aich. That is why the artist has gone through the continual process of breaking himself, making himself. By sustaining independent Stylisation, the artist has elevated his themes, seeking a new quest into an exemplary level through permutation and combination. The themes of his paintings are notable instances of documentation of life, the story of human civilisation, and feelings. Here, I am reminded of the lines of poet Soumitra Chatterjee, 'কোন কাঠে পোহাবে আগুন/চন্দনে লেগেছে আজ ঘুন ।' (Which wood will burn/ Sandalwood is infested with termites today). Amid this termite-infested hollowed society, tragedy, and passivity, the artworks of Samir Aich immortalise the artistic entity and give a euphoric pleasure with creative aesthetics by breaking the fence of imagination and bringing them into the colourful canvas of reality.



Untitled
Acrylic on Canvas
60 x 60 inches
2023



Untitled
Acrylic on Canvas
24 x 24 inches
2023



Untitled
Acrylic on Canvas
24 x 24 inches
2023



Untitled
Acrylic on Canvas
60 x 60 inches
2023

Upcoming show at DELHI

Suhas

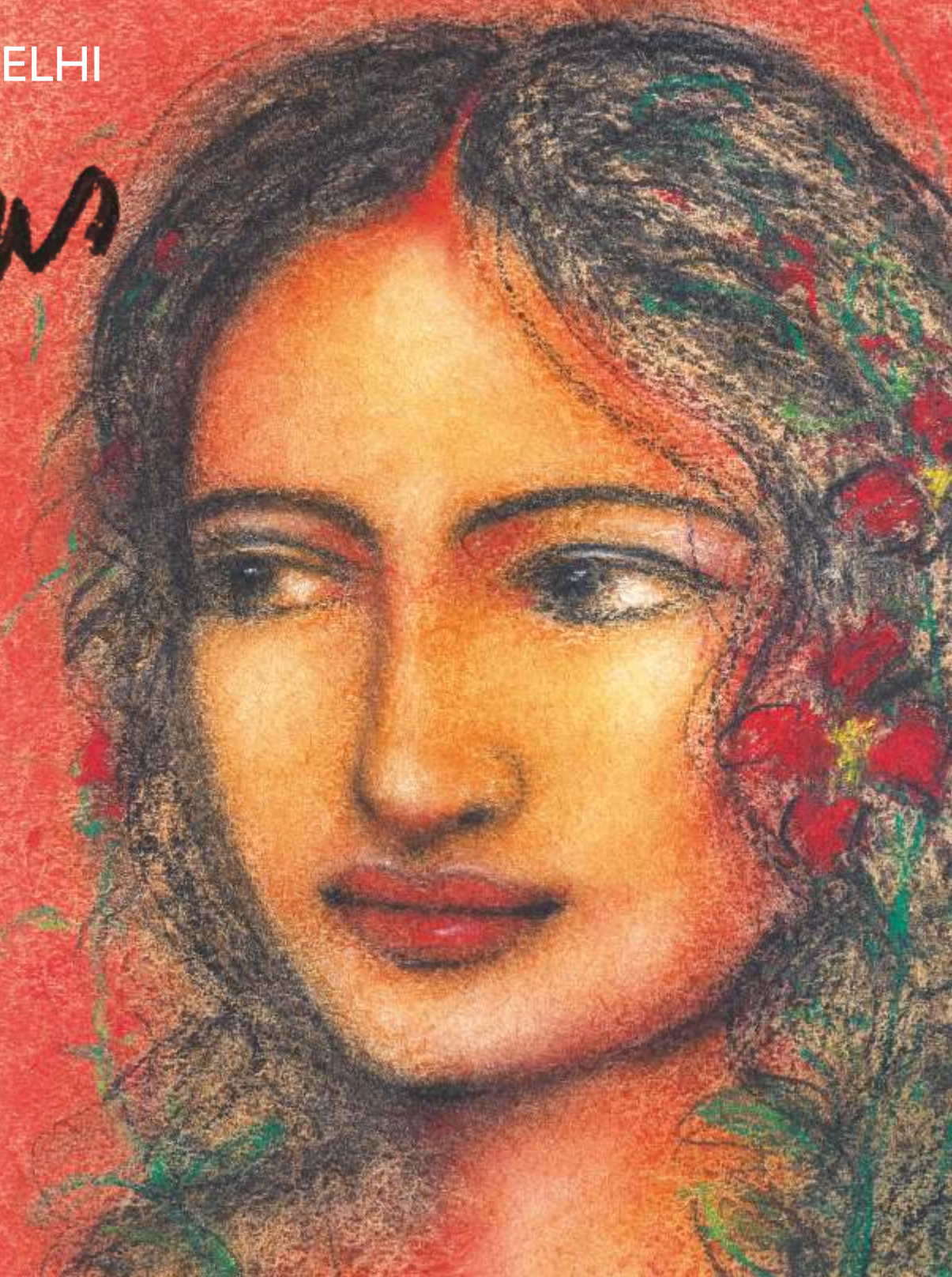


ART OF

SUHAS ROY

2nd Dec 2023

13 Jan 2024



Text Jyotirmoy Bhattacharya
Design Art Alinda, Kolkata
Translation Shrestha Mukherjee
Photography Nepal Bhadra
Publisher Saurabh Shinvi

ART MAGNUM

60/2C Indian Oil Complex
Sri Aurobindo Marg
Yusuf Sarai, New Delhi
Pin - 110016
Ph - 9818003839

ART
MUMBAI

