



Picture Courtesy: Pierre Dimech

In addition to her exceptional way of using colour, she incorporates a unique element to her artworks — handmade paper, which is a work of art in itself. She prepares these papers herself, using things found in nature and this helps her portray a grounded impression of her artworks. Paper or canvas is often just used as a base for art, but Anju Di has been successful in bringing the paper she uses to the forefront of her artworks. Hence, the paper becomes the soul of her artworks, it's almost like art is impossible without the intricately crafted paper. Her artworks evoke a rhythmic passion that is found in both Occidental and Oriental classical music. While getting to know the artist and her art alike, I am reminded of those heartening lines from Tagore's Bhanusingeri Padabali.

মহুচিরি ময় সাধ সাধ
 মধুসূত্রী কীট গাওঁতে,
 চঞ্চল মধুচিরি বাব
 কুড়ি, গাভা গুড়োড়া
 অঞ্চলী হৈছে উজ্জ্বল সৌন্দর্যে
 স্বদেশে পূর্ণ ভূমিমাগি
 সুসুত্রিত স্বরূপে কুড়ি ভবন
 গল্প পলিমে চানিমা
 মধিবিন্দু চতোরি বিনী
 কুমুদে উজ্জ্বল বাসিন্দা,
 গাভা মধি, গাভা জুড়ি,
 গাভা স্বরূপে মধিবিন্দা
 (জ্যোতিময় ব্ৰহ্মচর্য-মধুকী)

Sahitriani Sab Naaach Naach,
 Madhura Geet Ga-o-re,
 Chanchala Manjir Rabba
 Kurnja Gagan Cha-o-re.
 Sajni Ab Ujar Madira
 Kanak Deep Jyaliya,
 Suravi Karacha Kurni Bhavan
 Gorchha Sali Dholiya.
 Malika Chameet Beli,
 Kusuma Tulah Balka,
 Ganitha Juthi, Ganitha Jali,
 Ganitha Bakula Malika.

(*Sajni sajni madhika is *Padabali by Bhanusingeri, Rabindranath Tagore)

These lines of Tagore are the only way I can describe the artworks of Anju Chaudhuri. Like Tagore's words, the artist's artworks transcend more than just mere aesthetics; they embody the joy of human life and the unifying power of art and culture that brings people together. She captures the essence of shared experiences and hence celebrates the universality of art. The different blooms in her paintings represent different cultures, which come together to form a beautiful flower garland, depicting the convergence of different civilizations. One feels those same emotions when one observes Anju Di's ineffable paintings as they invoke a feeling of oneness, which travels through the streets of bustling Kolkata, rests in a quaint Bengali village and flows with the river Seine in Paris. The weaving of these diverse cultures and identities has given birth to this exhibition.

-Jyotirmoy Bhattacharya



Hayter's Note

Stanley William Hayter



In the 19th century, people used to make what was called nature prints. Dried plants, seaweed, or such were indented into a piece of soft lead which was then printed in intaglio with the appropriate colour.

The prints of Anju Chaudhuri for some reason remind me of these artefacts as they are so clearly of and about plants, organic forms. Somewhat like the sort of plants in the sea that turn out to be animals with fancy names like holothorida, foraminifera, gaeteropodia, dendrites, crinoids, sea urchins, and anemones.

Not that her images are copied from these biological specimens nor is the undersea colour of her space studied from actual marine observation, but our own memory of such things associates and recognises her forms as part of our subliminal experience.

Hayter

-Stanley William Hayter