



**THE TRADITION OF BAT-TALA & OTHER
PRACTICES BY THE PRINTMAKERS**





Presents

THE TRADITION OF BAT-TALA & OTHER PRACTICES BY THE PRINTMAKERS

Curated by

Ina Puri

14th September 2024

Kamala Devi Complex, IIC, New Delhi-110003

The show continues of the Art Magnum Gallery 14th-28th September 2024

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Credit@ Art Magnum Team and IIC Team

Front Cover: Dattatraya Apte, Untitled, Woodcut, 13.3 x 11 Inches

Back Cover: Asim Pal, Devi, Woodcut Print, 24.5 x 16.5 Inches

From The Director's Desk

Art Magnum is glad to achieve yet another milestone as we showcase the art of printmaking.

The Asian region has had a long and significant tradition of print making. Be it the mechanical wood block printing from China or the Ukiyo-e (wood-block printing of Japan), print making has always been an important medium for artists to experiment with. Back home Bat-tala was an important and unique technique by which art could be popularized amongst the masses. Bat-tala is a wood print which was often hand coloured. The inclusion of hand colouring gave a different finesse and brought the prints more closer to an actual painting. On the other hand it gave the artist varied perspectives to experiment and explore.

When Ananda Moy Banerji approached us to be part of this important project, we were thrilled to be associated with such a prestigious project. What has been really encouraging, is to see that our months of effort have produced some of the most remarkable artworks. While the senior and masters section were expected to be strong, interestingly some of the works in the emerging artist section also were equally powerful.

Although the gallery continues to remain focused on Asian, Modern & Contemporary Art, it was quite exciting to work on this graphics show. As a young gallery, it has been an immense learning experience working with Ina Puri, Ananda Moy Banerji, Dattatraya Apte & Sushanta Guha.

We wish to continue this endeavour in promoting print making as a medium and constructively contribute to its revival at this critical juncture in the Indian Art ecosystem.

A sincere thanks to Purushottam Public Trust, Akar Prakar, Prabhu Viswanathan and all the participating artists and teams across IIC and Art Magnum.

Saurabh Singhvi

IIC Director's Note

Printmaking is a unique art form that blends creativity and technical skill. It is the process of creating artworks by printing, normally on paper, but also on fabric, wood, metal and other surfaces. The history of printmaking began in Han Dynasty China, from 206 B.C. to 220 A.D. Evidence of this art form goes back thousands of years to many different cultures. Over this time, printmaking has required incredible handiwork and the ingenuity to create visually interesting artwork, and has evolved in the types of techniques used to achieve prints. It offered immense value to society as an art form that allowed images and text to be reproduced, thus making art accessible to ordinary people.

Starting in the 1800s, there was a massive change in how information was circulated in Bengali society, triggered by the introduction of the printing press and the development of a distinct print culture. The introduction of pictures, illustrations and ornamentation in publications is the contribution of Bat-tala. The name 'Bat-tala' originates from a giant banyan tree in the Chitpore area of Calcutta. The artists of this area initially worked under this banyan tree and their work became so popular it came to be known as the Bat-tala school. Gradually, however, it was lost from public memory.

Today, young artists are taking to the medium of printmaking with great enthusiasm. Moreover, they want to introduce it to art collectors who might believe that prints are mere reproductions on paper instead of real works of art. These two parallel exhibitions present the work of master artists, senior artists and emerging artists are extremely timely and a means of 'revisiting' and giving life to this age-old art form.

The exhibition has been enriched by the symposium on the history of this genre, and the workshops. The India International Centre is glad to have partnered with Art Magnum in this venture and its director Saurabh Singhvi has been extremely supportive. The curatorial team led by Ina Puri with Dattatraya Apte, Anandamoy Banerjee and Sushanta Guha must be congratulated for their expert curation.

K.N. Shrivastava

Curator's Note

Revisiting Bat-tala

The relevance of having a show dedicated to printmaking in the present times gains more credence when we consider the enthusiasm with which young artists are taking to the medium. While the tradition of printmaking dates back to another era, artists felt the constant need to promote its cause to those art collectors who assumed that prints were mere reproductions on paper instead of being what they were—actual works of art in editions. Towards this, the distinguished artist Somenath Hore began the first independent graphics department at Indian School of Arts in 1954 as well as the printmaking departments later at Delhi's College of Art and at Viswa Bharati, Shantiniketan. Manjit Bawa set up the printmaking studios at Bharat Bhavan, Bhopal, while other collectives began working in other cities; to name a few, the Shilalekh Group (1957), Society of Contemporary Artists (1960), Group 8 (1968), The Realist Group (1980s and '90s), the Indian Printmakers Guild (1990) and Multiple Encounters (2004).

Despite the more discerning collector's interest in print exhibitions and print biennales, senior artists realised the need to showcase the work of the veterans along with those who were emerging printmakers, given the limited opportunities to showcase their work. There had to be a recurrent leitmotif binding this huge enterprise, and there was complete unison on the theme Revisiting Bat-tala. The idea of exhibiting as a group with widely varied experience was meant to demonstrate how they connected as a world, and also to share knowledge and inherent skills with other practitioners, especially those who were starting out.

For artists in general and printmakers in particular, the Bat-tala school has been perennially, of great interest. Literally meaning under the Banyan tree, the artists of Chitpore initially worked under the shadow of the ubiquitous Bat-tala, and their work soon become so popular that they came to be known as the Bat-tala school. The art and illustrations that emerged spanned a range of subjects, from the religious and mythological to the satirical, commenting on the contemporary social life of the times. Reflecting on that tradition, artists are invited to explore possibilities of hand-painted wood block prints and relate to the technical, conceptual perspectives through the lens of contemporary times. Included herein are traditional and experimental practices, from pure brush painted woodcut to digital improvisation, although for the veterans we will make an exception and include any print that may be available.

What began as a wishful dream project was able to take concrete shape primarily because of the involvement of the co-curators of the exhibition Revisiting Bat-tala, namely, Dattatreya Apte, Anandmoy Banerjee and Sushanta Guha. The exhibition could not have happened without the generous support of IIC and Art Magnum, which we acknowledge with gratitude. Since the project is entirely conceived and executed by the artists, we have an in-depth essay on the process of printmaking from the perspective of the practitioners by Ananadmoy Banerjee, Dattatreya Apte and Sushanta Guha to share the underlying subtext of the exhibition with the viewers. We have an overview on printmaking as a genre by the scholar and academic Dr. Soumik Nandy Majumdar and an essay by Sanjeet Chowdhury, who has been a passionate collector of prints for years and has an archive that is invaluable.

The exhibition will include workshops, symposiums and tours to encourage discourse and dialogue with the participation of educationists, scholars and practitioners alongside the young artists and students.

Ina Puri

Retrospective and New Perspective

Battala woodcut prints are the woodcut relief prints produced in the Battala region of Calcutta, then in the early 19th century. Although woodblock printing on fabrics has been in India for centuries. The paper adaptation of woodblock printing appeared relatively later. Because of the late entry and early exit, due to advent of Lithography/ chromolithography the Battala woodcut printing had a remarkably short run. They made their first impression in the 1820s as book illustrations, which often represented Kalighat paintings. Battala literally means “under the Banyan” and referred to spaces in every Bengali locality, that were used for resting, gathering worship or business. Under one such Battala in the native quarters of chitpur (North Calcutta) this local print industry mushroomed up and thrived. Battala prints were basically Black and White woodblock prints, at times handcoloured.

These are a few lines from History – As a visual artist, and having a practice in the area of Printmaking for fairly a large number of years,” Revisiting Battala” came to us as sweet challenge or rather a sweet continuity.

There was another thing, which was knocking us, for the last a few years, - to extend the parameters of printmaking practices, and also pull this medium of pain and pleasure from the so called clothes of the word “Reproduction”. At the juncture of Multi disciplinary practice, we also thought to extend the challenge of print making practice to all possible fractions of visual art, that is to invite Artists involved in and with various mediums and techniques – let that be – Painters, Sculptors, Ceramic artists, Photographers, Digital artists, Designers and regular Printmakers. So to encompass all under one umbrella, and to do justice to Tactile values, Surface vibration as well to have control over the quality of Print quality, even if one does not engage himself with prints regularly, we thought – of – WOODCUT – for various reasons.

1. Easy to handle for all.
2. Revisiting Battala from contemporary perspective could be very interesting.
3. The hand coloured woodblock prints may ignite a new spirit among the artists.

Ananda Moy Banerji, Dattatreya Apte, and Sushanta Guha , the co curators then we started thinking of giving It a finishing look. Submitted a project to IIC, contacted, Ina Puri - Curator, and Saurabh Singhvi of Art Magnum Gallery for – Gallery support, to make the team look complete from all perspectives to make it a great show. In the beginning only, all fell in love with the possible scope of “Revisiting Battala”. In the coming, through a few meetings, we all could start visualizing the show too.

We are very sure, that the show is going to add a special flavor to Printmaking.

1. The flavor of artists from various branches of Visual Art.
2. The flavor of Veterans and Emerging along with the Mid Career, and Seniors.
3. The flavor of a seminar with very distinguished panelists.
4. The flavor of a workshop conducted by young Print Artists.

Since 1990, through various activities, whether as members of “Indian Printmaker’s Guild” or as present members of “Multiple Encounters” along with Kavita Nayar and Moti Zharotia, we have in various format, scale and directions tried adding another step of feathers to the world of Printmaking.

We are deeply honored to be associated with Mrs. Ina Puri as our Curator, who doesn’t require words of introduction, except the one – that we love working with her, and Saurabh Singhvi of Gallery – Art Magnum, who is not only a friend to us, but, also a sensitive gallerist with a special dream.

How can we put a full stop, without showing our gratitude to a lady – lovingly we call Tettei- Ms. Lalsawmliani Tochwang (Chief – Programme Division) IIC, supported by the President and Director of this esteemed institution. And of course our great thanks to all participating artists, to have added special colour to the Project --- REVISITING BAT TALA.

**Ananda Moy Banerji
Dattatreya Apte
Sushanta Guha**



Salvaging The hybridity, Celebrating The Diversity

Characteristically, Bat-tala woodcuts, at the outset, were rooted in the emerging and rapidly increasing market of popular aesthetics of 19th century Kolkata. The prolific production engaging several local studios, the visual imaginations recalling some of the elements of the folk idiom, and well-practiced indigenous techniques of these woodcuts are unmistakable responses to certain historical demands of a given period that defined mainstream Bengali cultural ethos ingrained in their past and present. In turn, these responses eventually evolved into highly skilled professional practices culminating in a robust visual tradition that captivates the contemporary eyes even today. Simultaneously Bat-tala woodcuts, by virtue of our present perception, jolt the much fashionable and highly academic constructs like the popular-elite and inclusive-exclusive divides, compelling us to revisit Bat-tala with new curiosities and reconsidered parameters. Besides being an amazing visual tradition (based on the textual content) that caught the attention and imagination of 19th-century Kolkata, Bat-tala woodcut tradition in our eyes, is an evolving history, moving from the mere name of a north Kolkata neighbourhood to a specific pictorial tradition, unfolding itself from an astonishing visual history to a remarkable wealth of woodcuts appearing as illustrations, accompanying visuals and reproductions of pre-existing images. To a discerning eye, Bat-tala seems to be claiming, with an undeniable urgency, a critical reassessment of all the prevalent notions, aesthetic and historical, associated with it.

Circumventing the 'refined' stylistic tropes of the so-called 'high art,' and banking on and as well as catering to the neo-urban cultural preferences of the common populace, Bat-tala tradition evidently embodied an enormously significant historical moment in the cultural history of India, amid the colonial firmament, participating in the historical flow of events and yet anticipating a sense of 'resistance,' as it were. Indisputably, this resistance was involuntary at the beginning and was certainly not an explicit agenda of the tradition. Still, Bat-tala can be read as a historical moment holding a counter aesthetic position embracing that visual ethos annulled by the colonial art education and the values it generated. This makes Bat-tala squarely challenging the notions of elite aesthetics limited to a particular upper middle class, neo-rich and the traditionally rich social sections of people. Consequently, the Bat-tala woodcuts were found all over the places, almost literally. The reason behind this phenomenal circulation was of course its affordability for the common

people but equally important factor was the warm familiarity of the visual language in which the Bat-tala woodcuts spoke. Features like humble non-assuming physiognomies, relatable body languages of the figures, flavours of indigenous cultural past and present evident in the visual motifs and elements present in the prints – naturally made the consumers of this art feel a certain intimacy and at-home with the visuals, saving them from the anxiety of looking at something outlandish. This extraordinary reception leading to a widespread dissemination and circulation of Bat-tala prints through various kinds of printed books, almanacs etc could still be a matter of envy for many artists today. What is quite intriguing for the contemporary viewers and artists is a curious absence of individual stylistic marks. Despite the presence of enormously skilled identifiable individuals who played significant and crucial roles in shaping the Bat-tala tradition, individualism, as perceived in the context of modernism seems to have never occupied the front seat of this tradition. Let me reiterate, it is not an anonymous tradition. Yet, on our every visual encounter with Bat-tala, while we appreciate the astute dexterity and aesthetic judgements of specific individual artist-engravers, we cannot but wonder at the shared aesthetics and the collective spirits that run through the entire history of Bat-tala across different productions produced from different studios, overriding any visible trace of a conspicuous individual creative intervention. However, this leaves us with the scope of a serious inquiry into the notion of individualism in the context of Bat-tala, vital to the understanding of the tradition and which may subsequently incite us to reconsider many a 'sacred' modernist paradigm.

It is not surprising therefore that the various responses articulated by the modern printmakers especially who celebrated woodcuts and wood engravings as their most desirable mediums would mostly find Bat-tala an enigmatic historical precedence, unavoidable in every sense of the word. Steeped in a well-definable historical context and originally integral to book productions and reproductions, Bat-tala was a historical obstacle needed to be overcome, as well. This is understandably true for the early modern artists who were able to imagine and explore the possibilities of woodcuts in tune with the aspirations of modernism which privileged individuality over the collective temperament and independent creative ideas over mass/popular aesthetics. It was quite natural that while they acknowledged the important role woodcuts and other print-mediums played in creating the visuals for books often accompanying various texts, they also faced head-on the desperation of the modern printmaking artists to rediscover woodcut and other printmaking

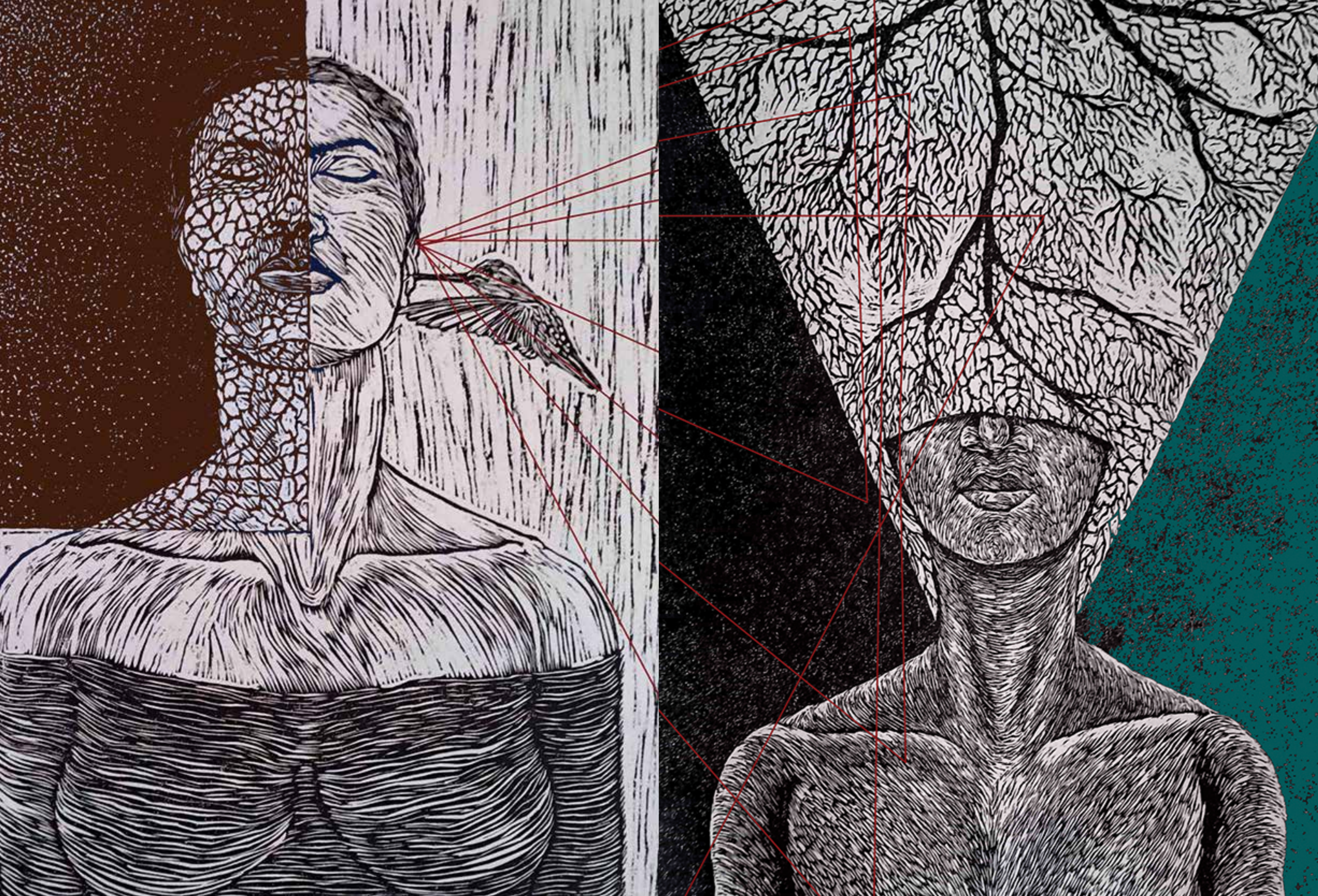
methods as exclusive mediums self-reliantly capable of creating images, expressing individual ideas, themes, and subjects independent of anything else. Thus, from a reproductive method to an autonomous creative medium – this momentous leap or a decisive journey of woodcut was completed at the turn of the twentieth century. Santiniketan artists, followed by others in Kolkata and elsewhere played leading roles in re-establishing printmaking as an independent medium of creative expression, along with other sought-after mediums like intaglio, lithography, linocut, and added later by more innovative mediums like sunmica etching, monoprints, intaglio on board etc. At the hands of the modern artists from the early decades of the last century printmaking in general and woodcut specifically witnessed a long, continuous, arduous, innovative, and thoroughly engaging history, making itself an indelible part of the larger narrative of modern Indian art, replete with diversity and plurality, pertaining to images, intentions, commitments, and technicalities.

The much talked about indirectness of the process of printmaking, compared to the direct methods of modern paintings, was gradually internalized by the printmakers to the extent that works which can retain the sense of urgency and the directness in the printed images are often considered as hallmarks of successful prints. On the one hand, a certain generation of printmakers have steadfastly held meticulously achieved technical excellences – as manifest in the clarity and neatness of the print, evenness of the inking, perfect registration of the multiple impressions – as the highly valued and uncompromisable trademarks of good quality prints. On the other hand, more adventurous and unconventional printmakers would care less about the technical perfections and pay more attention to the image-strength, image-quality and communicative efficacy of the visualizations. This divide for a long time remained a major bone of contention between these two mindsets. A few eminent artists of 1940s famously used woodcuts, and the images produced by that medium and often in not so conducive environment with bare minimum facilities, as tools for political propaganda, and social awareness driven by specific ideological commitments. Regardless of the technical benchmarks, these artists deeply believed in the transformative power of the print-images and democratization of them by making it accessible and available at large for the mass. This was achieved by capitalizing on the possibility of multiple editions of the same image, thus dismantling the uniqueness of a visual image held dear by the creators of inimitable singular pieces of paintings and sculptures. Despite the quest of individual languages evident in the works of several artists, the very practical conditions and requirements of printmaking including the cost of printing press and other paraphernalia, compelled the artist-printmakers to

form printmakers' groups, collectively formed common studios thus inspiring them to work in a shared common space as opposed to individual isolated and dislocated studio spaces. Rise of several such groups and associations of printmakers all over the country implied that the need for such a collective effort was not limited to the Bat-tala tradition only and it continues to be felt as a necessity.

Post-independent artists found themselves immersed in an even more expanding and layered intents and languages of printmaking and the thematic range is astonishingly wide. From definitively topical themes to openly narrative subjects, from overtly expressionist idioms to quiet meditative imageries, from quasi abstract and decorative motifs to hardcore non-descriptive forms, from distinctively personal images to shared experiences of the mundane, from the social concerns to personal memories, from impulsive creative outpours to meticulously pre-visualized images, from hyper modernism to appropriation and referentialities – and all possible and meaningful combinations and layers also found their way. Interestingly, the notion of a pure and uncontaminated printmaking medium also found itself reaching the expiry date at the hands of many a young printmaker and even seniors who shared a similar penchant, to unapologetically deny the singular authorial claim of a particular medium and apply hand painted colour or stick collage materials like printed images or materials. These printmakers are essentially advocating a hybrid medium potentially ready to submit itself to the thoughtful impulses of the artist allowing the bodies of the print to assume the role of a playfield for the so-called alien elements. Art historically speaking, this proclivity to devalue the erstwhile purity of a medium and infect the print, as it were, with unpredictable and usually suspicious ingredients, is preceded by synthetic cubist works way back in the early decade of the last century. But, to reimagine a similar possibility and to inflect the medium of woodcuts with elements outside its conventional domain is also a brilliant sign of productive irreverence and resistance, reclaiming the hybridity of visual language, which was an archetypal character of the Bat-tala. However, what was equally quintessential to Bat-tala was its cultural domain specific to Bengal, its source of sustenance. Today's artistic responses are, quite expectedly, transcultural in nature, strategically transgressing the regional borders, declaiming the original cultural matrix of Bat-tala and championing both, the regional and pan-Indian, foregrounding the cultural plurality, once again.

Soumik Nandy Majumdar



FEATURED EMERGING ARTISTS

ANNU GUPTA

ARUN KUMAR MAURYA

ATTRI CHETAN

DUSHYANT PATEL

GAURANG GARG

HARISH LAL ARYA

JAGDEESH TAMMINENI

JYOTIRMOY DALAPTI

KOUSTAV NAG

KUMARA SWAMY

NAVEEN TUNGANA

NIDHI MISHRA

NITIKSHA DAWAR

PADMA KARMAKAR

PRACHI SAHASRABHUDE

PREETI SINGH

PRIYANKA BATRA

PRIYANSHU CHAURASIA

PRIYOUM TALUKDAR

RAHUL DHIMAN

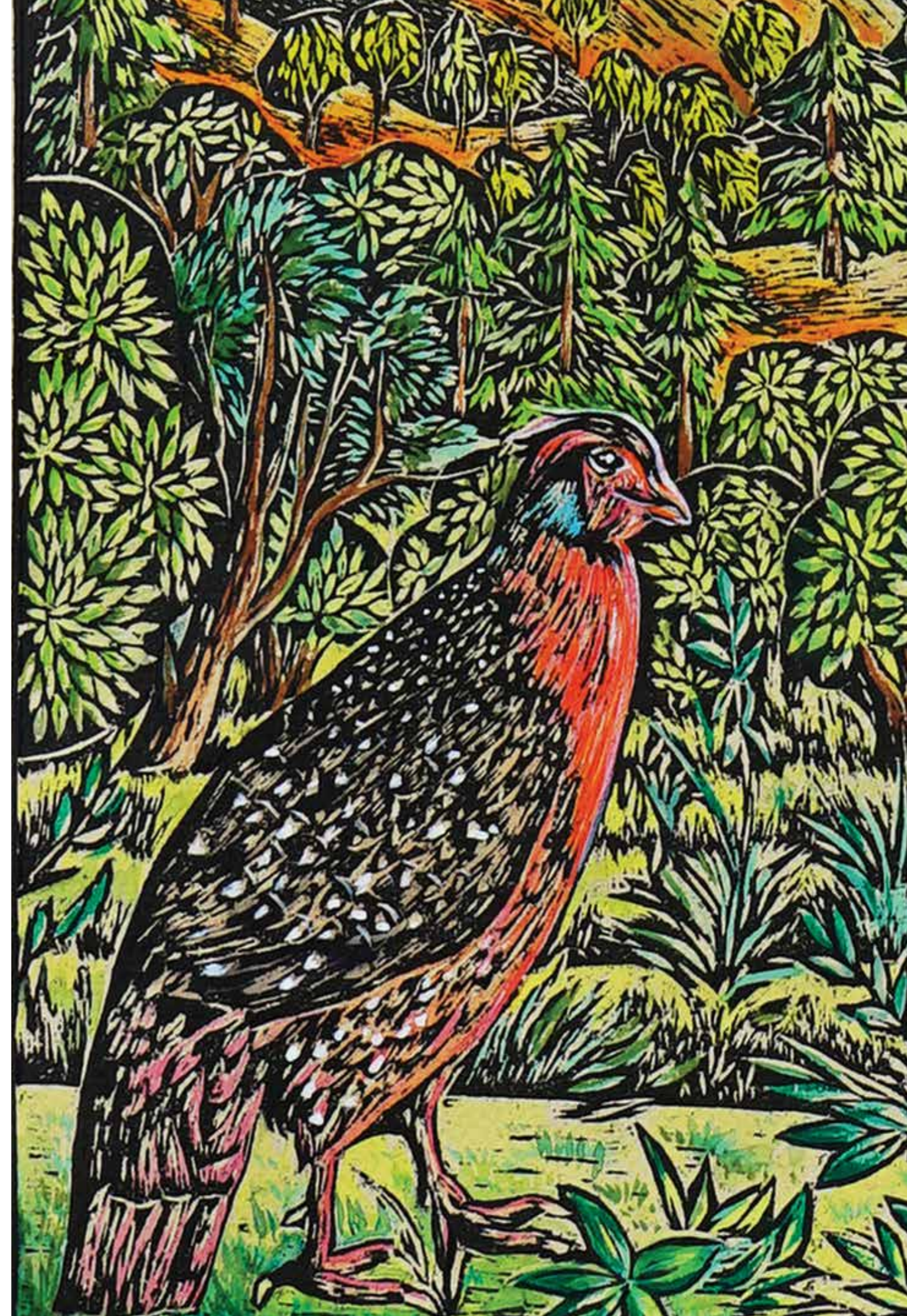
SACHIN NIMBALKAR

SATYARANJAN DAS

SONAM CHAPRANA

SUBHASHISH DUTTA

SWAPNESH VAIGANKAR



FEATURED SENIOR ARTISTS

AJIT SEAL
ANANDA MOY BANERJI
ASIM PAL
BEENU BHATIA
BIRENDRA PANI
BULA BHATTACHARYA
DATTATRAYA APTE
DEBASHISH MUKHERJEE
DURGA KAINTHOLA
GAYATRI APTE
HEMAVATHY GUHA
KANCHAN CHANDER
KAVITA NAYAR
KISHOR CHAKRABORTY
MINI RADHAKRISHNAN
NARESH KAPURIA
POOJA IRANNA
PRASANTA KALITA
PRATUL DASH
R.M. PALANIAPPAN
RAJESH DEB
RAMESH KANDAGIRI
SANJAY DAS
SANTOSH K. VERMA
SHOVIN BHATTACHARJEE
SRIKANTA PAUL
SUBROTO MANDOL
SUDDHASATTWA BASU
SUJAY MUKHERJEE
SURANJAN BASU
SURENDER K. MISHRA
SUSHANTA GUHA
TANDRA BHADRA
VIJAY BAGODI
WALTER D'SOUZA
YUSUF

FEATURED MASTERS ARTISTS

AKBAR PADAMSEE
ANJOLIE ELA MENON
ANUPAM SUD
ARPANA CAUR
BHUPEN KHAKKAR
GULAM MOHAMMED SHEIKH
HAREN DAS
JATIN DAS
JAYASRI BURMAN
JERAM PATEL
JOGEN CHOWDHURY
JYOTI BHATT
K. LAXMA GOUD
K. G. SUBRAMANYAN
LALU PRASAD SHAW
MADHVI PAREKH
MAITE DELTEIL
MANJIT BAWA
MANU PAREKH
NIREN SENGUPTA
P. D. DHUMAL
PARAMJIT SINGH
PIRAJI SAGARA
PREM SINGH
R. B. BHASKARAN
RAMENDRANATH CHAKRAVORTY
RINI DHUMAL
SAILOZ MOOKHERJEA
SANAT KAR
SAKTI BURMAN
SHOBHA BROOTA
SHYAMAL DUTTA RAY
SOMNATH HORE
V. R. PATEL
VASUNDHARA TEWARI BROOTA
VED NAYAR
ZARINA HASHMI

EMERGING ARTIST





ANNU GUPTA

Birds on Threshold
Watercolor on Handmade Woodcut Print
30 x 24 Inches
2024



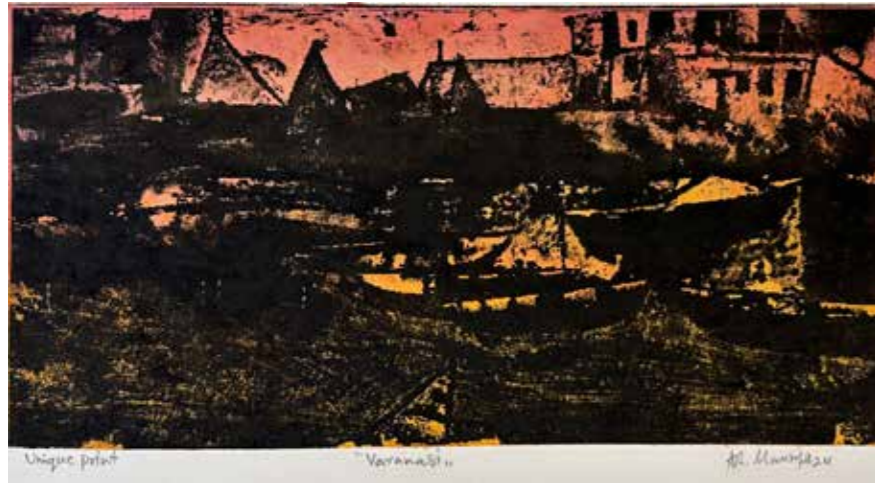
ANNU GUPTA

Birds on Threshold
Watercolor on Handmade Woodcut Print
30 x 24 Inches
2024



ANNU GUPTA

Birds on Threshold
Watercolor on Handmade Woodcut Print
30 x 24 Inches
2024



ARUN KUMAR MAURYA

Varanasi
6 x 12 Inches
2024

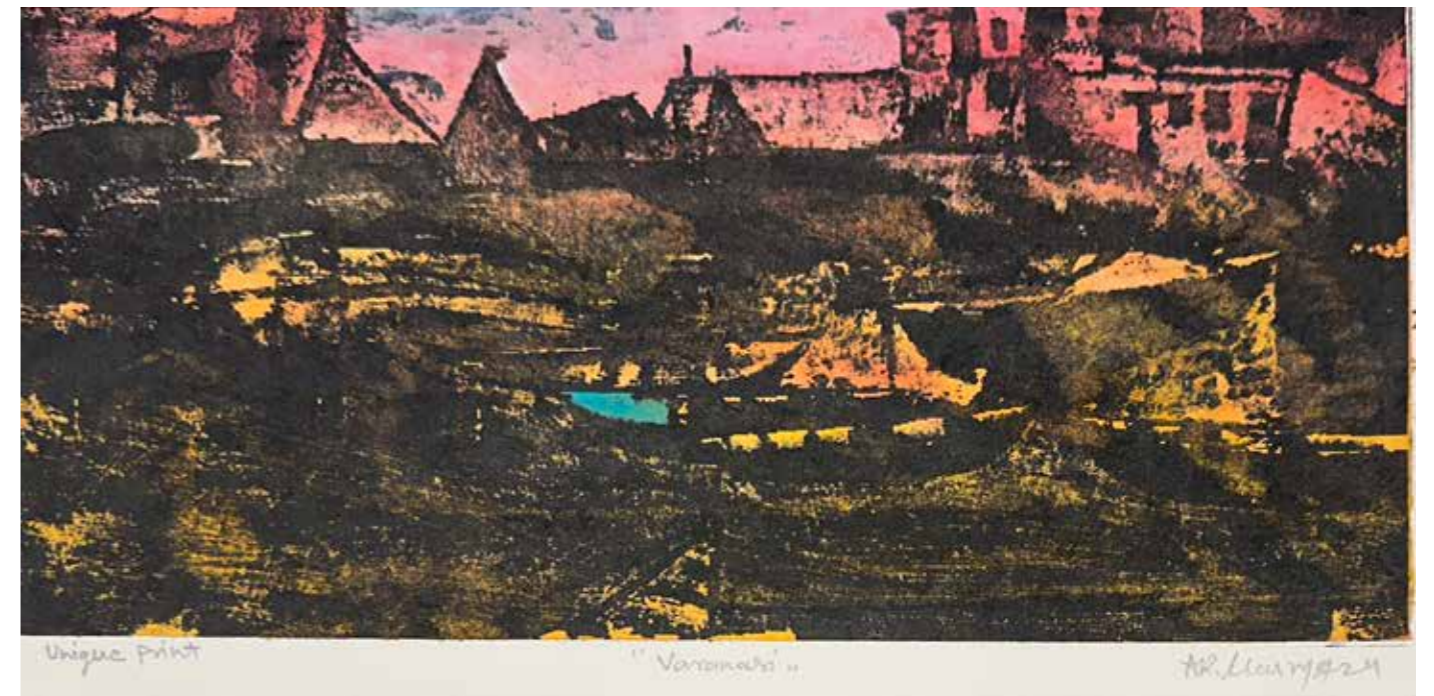
ARUN KUMAR MAURYA

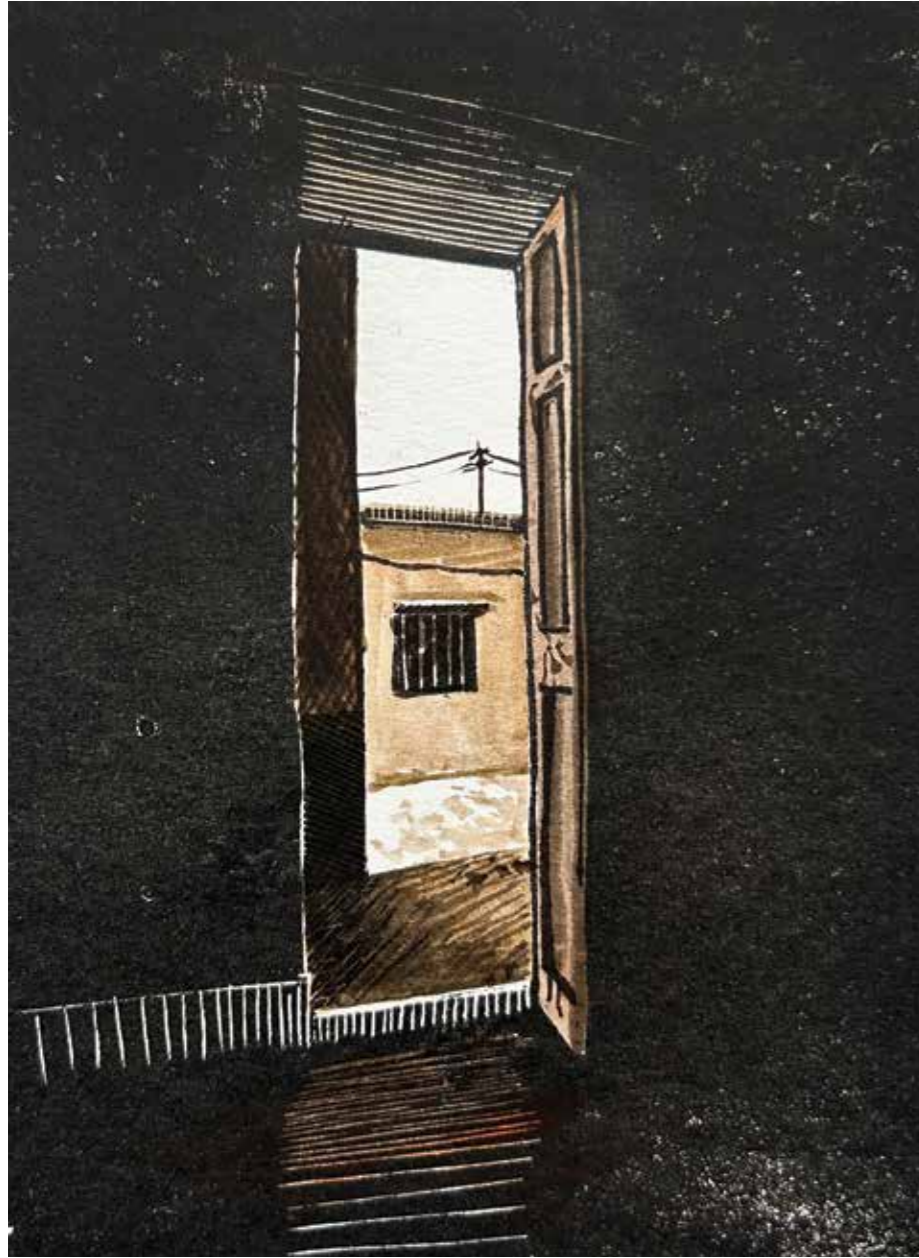
Varanasi
6 x 12 Inches
2024



ARUN KUMAR MAURYA

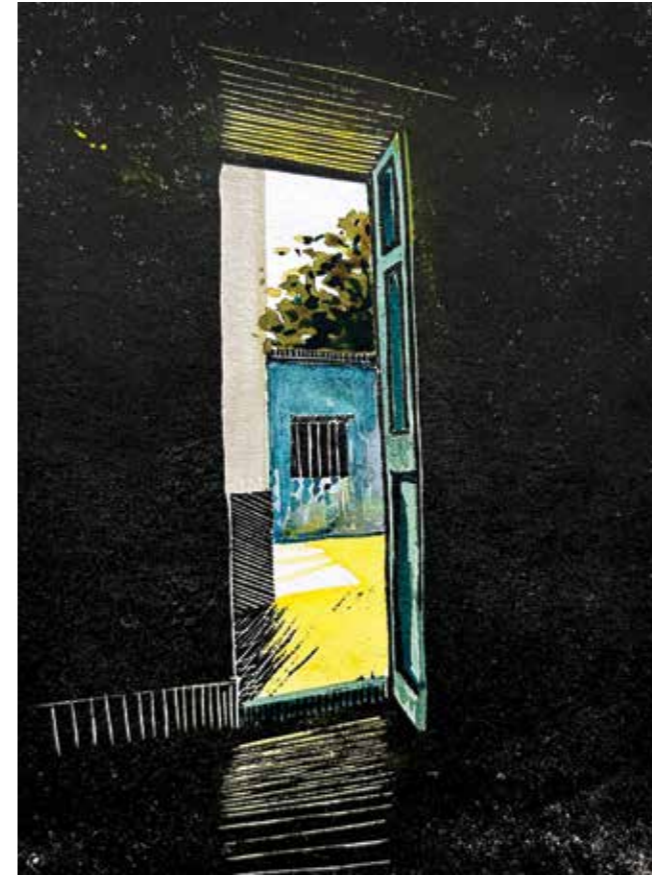
Varanasi
6 x 12 Inches
2024





ATTRI CHETAN

Amtala Boys Hostel-I
Woodcut and Watercolour
8 x 5 Inches



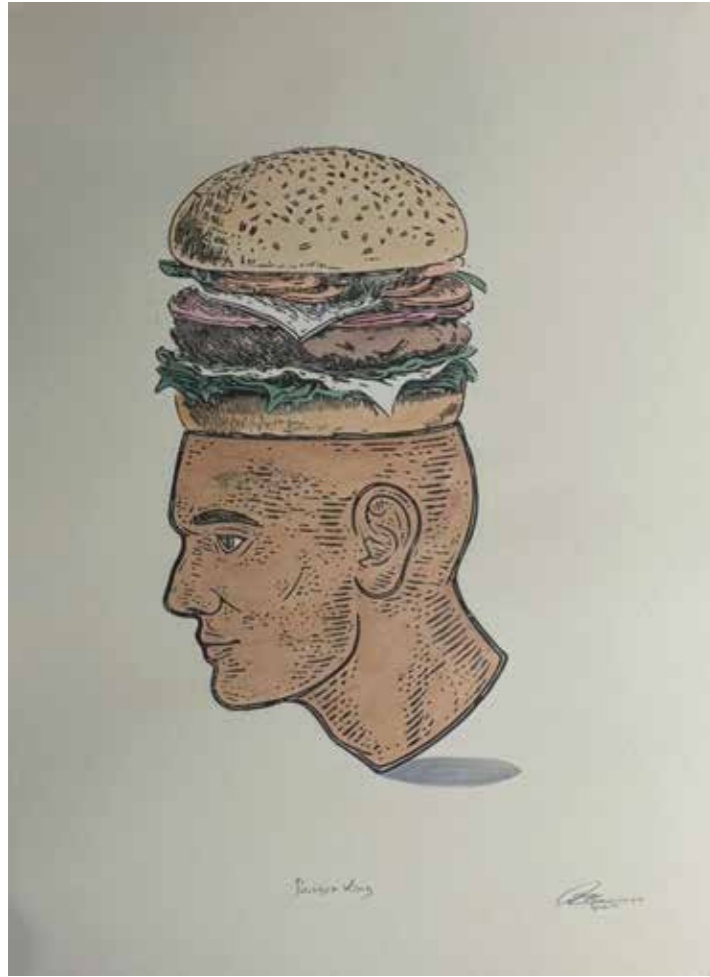
ATTRI CHETAN

Amtala Boys Hostel-III
Woodcut and Watercolour
8 x 5 Inches



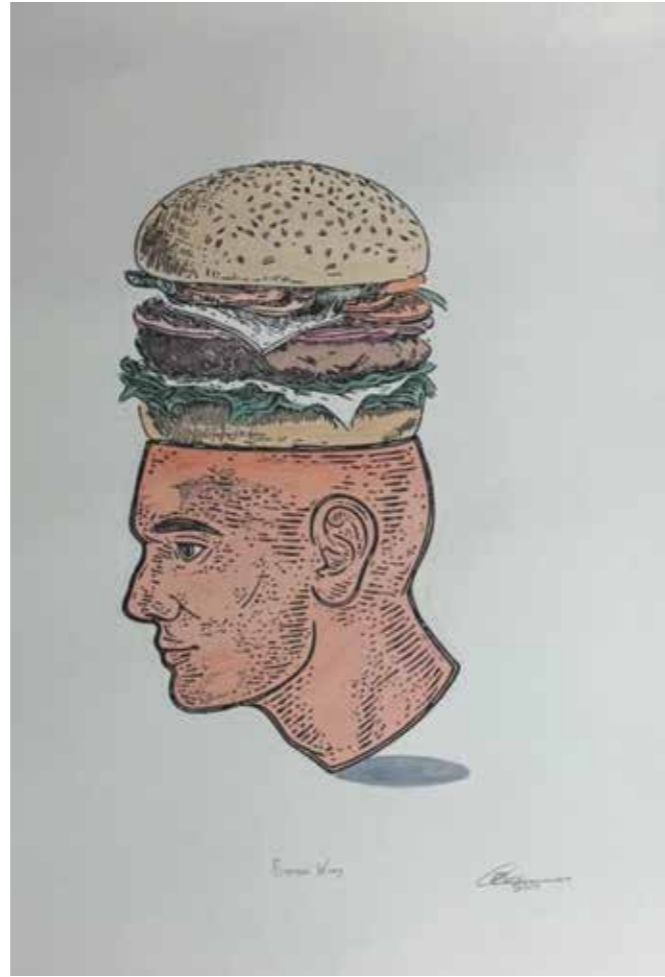
ATTRI CHETAN

Amtala Boys Hostel-II
Woodcut and Watercolour
8 x 5 Inches



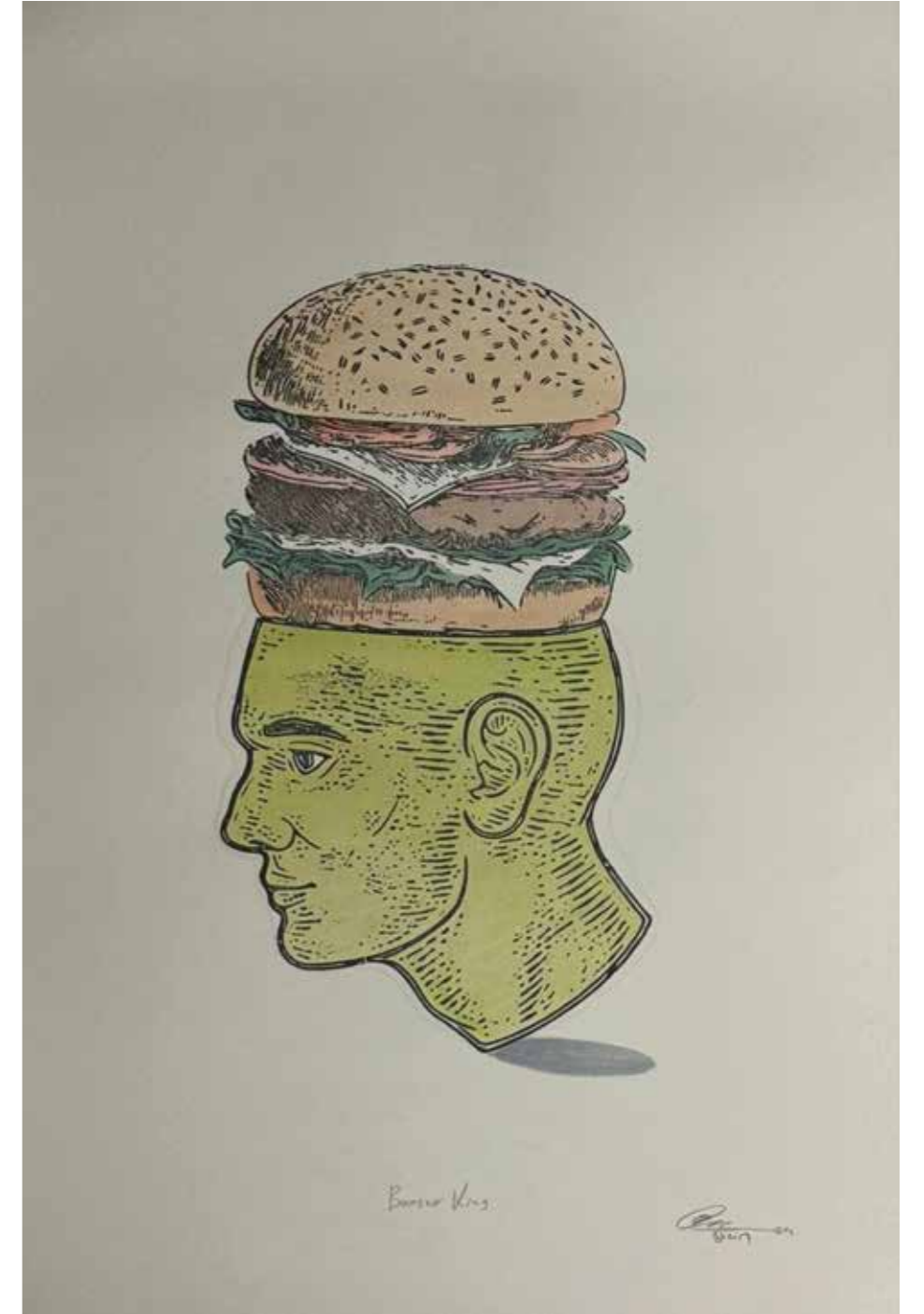
DUSHYANT PATEL

Burger King
Hand Painted Woodblock Print
22 x 15 Inches
2024



DUSHYANT PATEL

Burger King
Hand Painted Woodblock Print
22 x 15 Inches
2024



DUSHYANT PATEL

Burger King
Hand Painted Woodblock Print
22 x 15 Inches
2024

GAURANG GARG

Khajuraho Temple
Hand Print Woodcut Print
18 x 24 Inches
2024



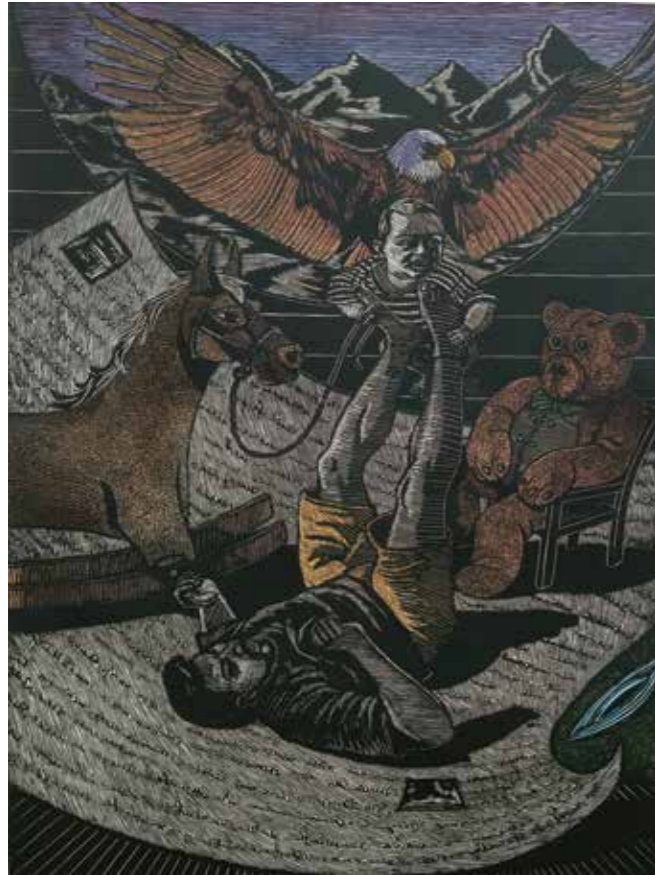
GAURANG GARG

Khajuraho Temple
Hand Print Woodcut Print
18 x 24 Inches
2024



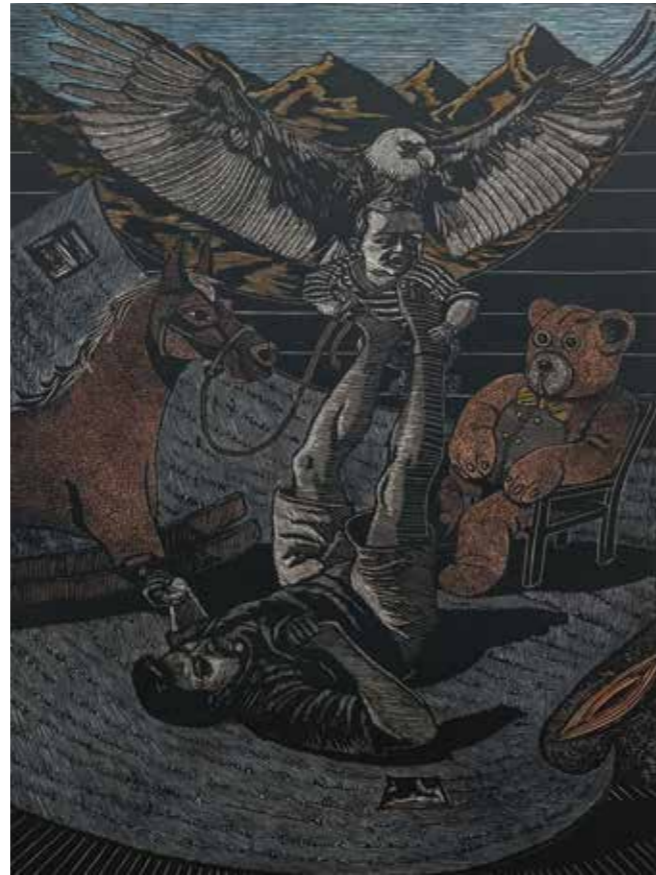
GAURANG GARG

Khajuraho Temple
Hand Print Woodcut Print
18 x 24 Inches
2024



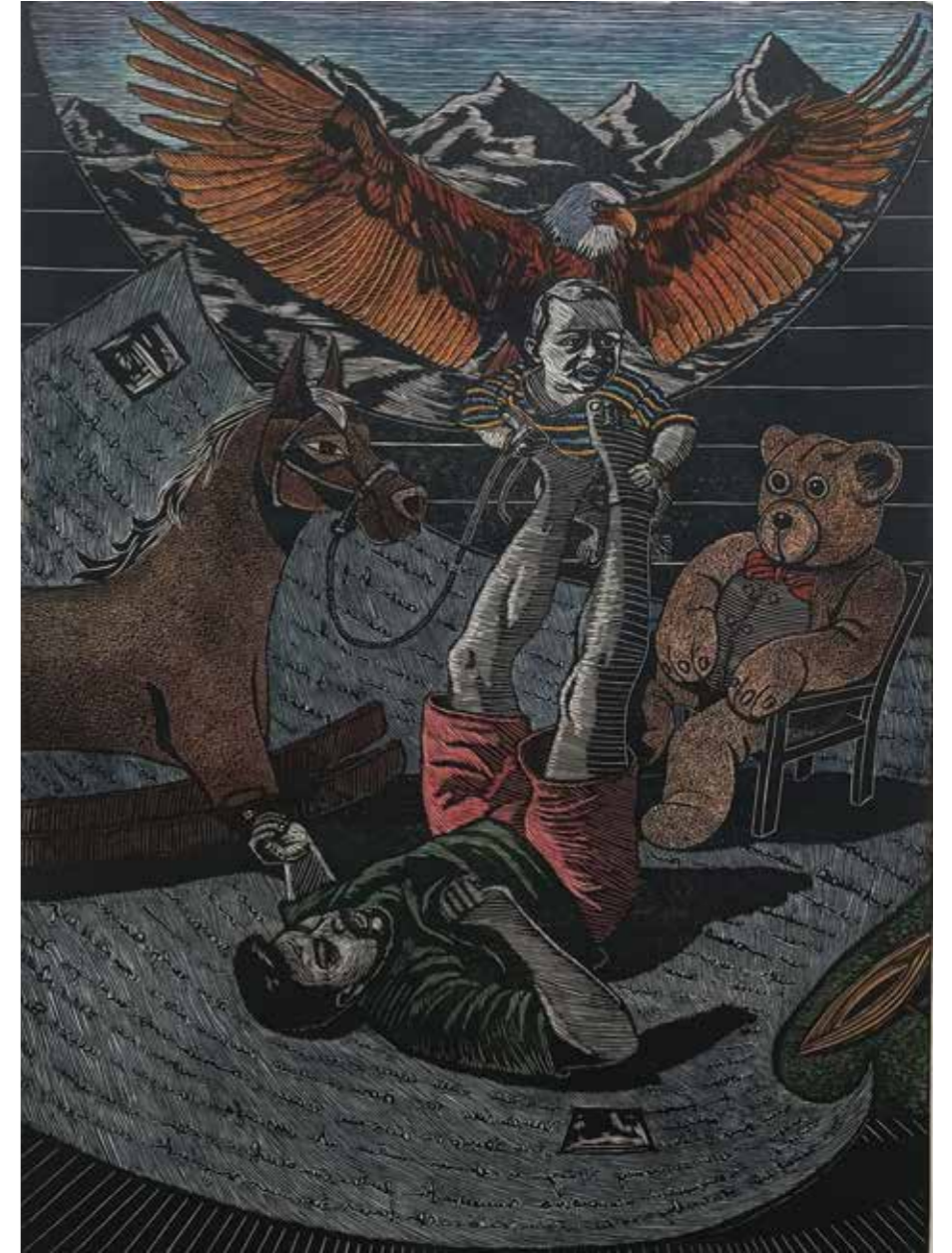
HARISH LAL ARYA

Childhood's Timeless Melody
Woodcut (hand water colour)
23.6 × 35.4 Inches
2024



HARISH LAL ARYA

Childhood's Timeless Melody
Woodcut (hand water colour)
23.6 × 35.4 Inches
2024



HARISH LAL ARYA

Childhood's Timeless Melody
Woodcut (hand water colour)
23.6 × 35.4 Inches
2024

JAGADEESH TAMMINENI

Protest-I
Woodcut Print on Handcoloured
9.4 × 32.2 Inches
2024



JAGADEESH TAMMINENI

Protest-III
Woodcut Print on Handcoloured
9.4 × 32.2 Inches
2024

JAGADEESH TAMMINENI

Protest-II
Woodcut Print on Handcoloured
9.4 × 32.2 Inches
2024





JYOTIRMAY DALAPATI

Selfish
Woodcut
8 x 6.5 Inches
2022



JYOTIRMAY DALAPATI

Selfish
Woodcut
8 x 6.5 Inches
2022



JYOTIRMAY DALAPATI

SELF-FISH

Wood Engraving : 2023

JYOTIRMAY DALAPATI

Selfish
Wood Engraving
8 x 6.5 Inches
2023

KOUSTAV NAG

Remaining Time
30 x 40 Inches
2024



KOUSTAV NAG

Remaining Time
30 x 40 Inches
2024



KOUSTAV NAG

Remaining Time
30 x 40 Inches
2024



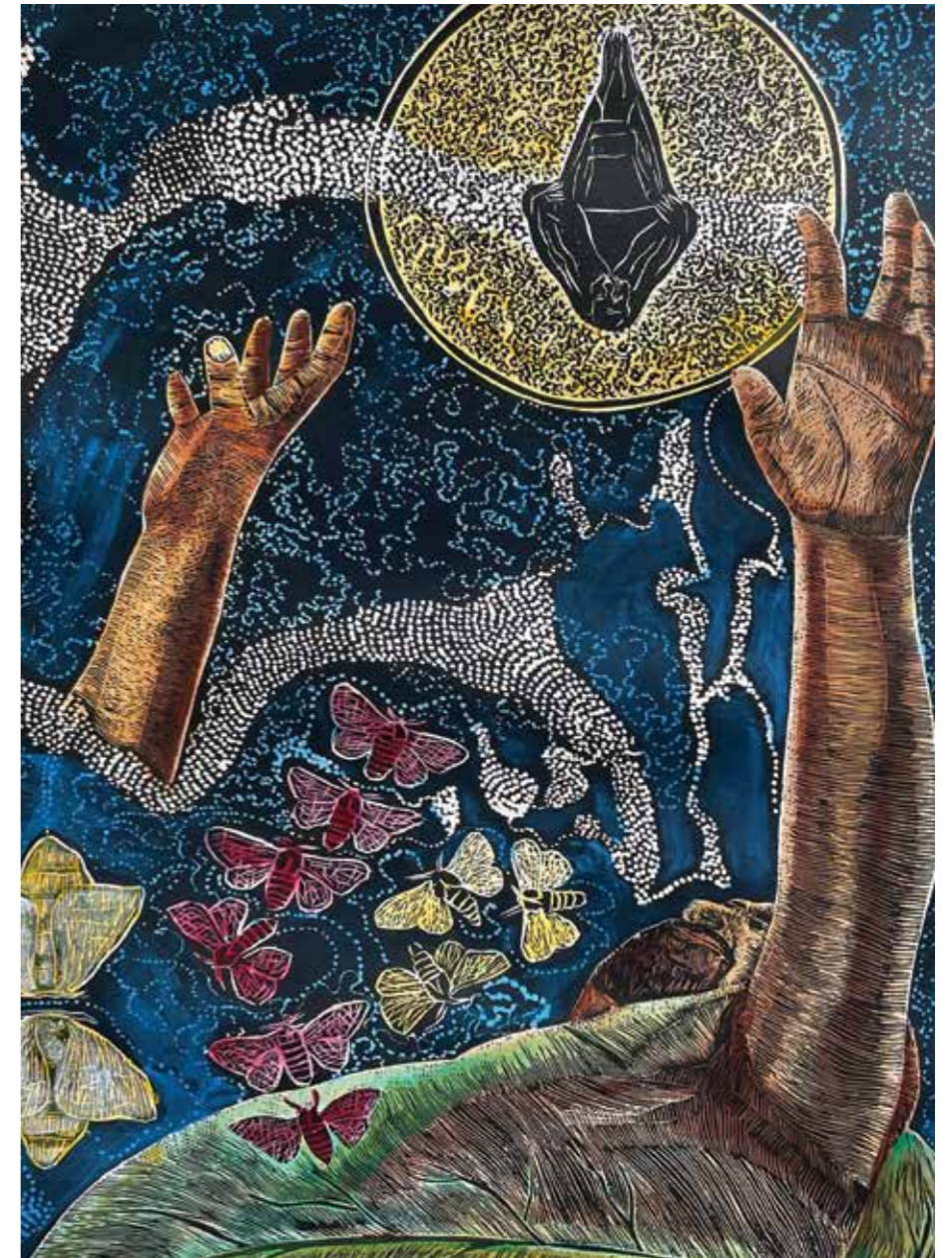
KUMARA SWAMY

Transfiguration - II
Woodcut & Hand Colour
23.6 x 15.7 Inches
2024



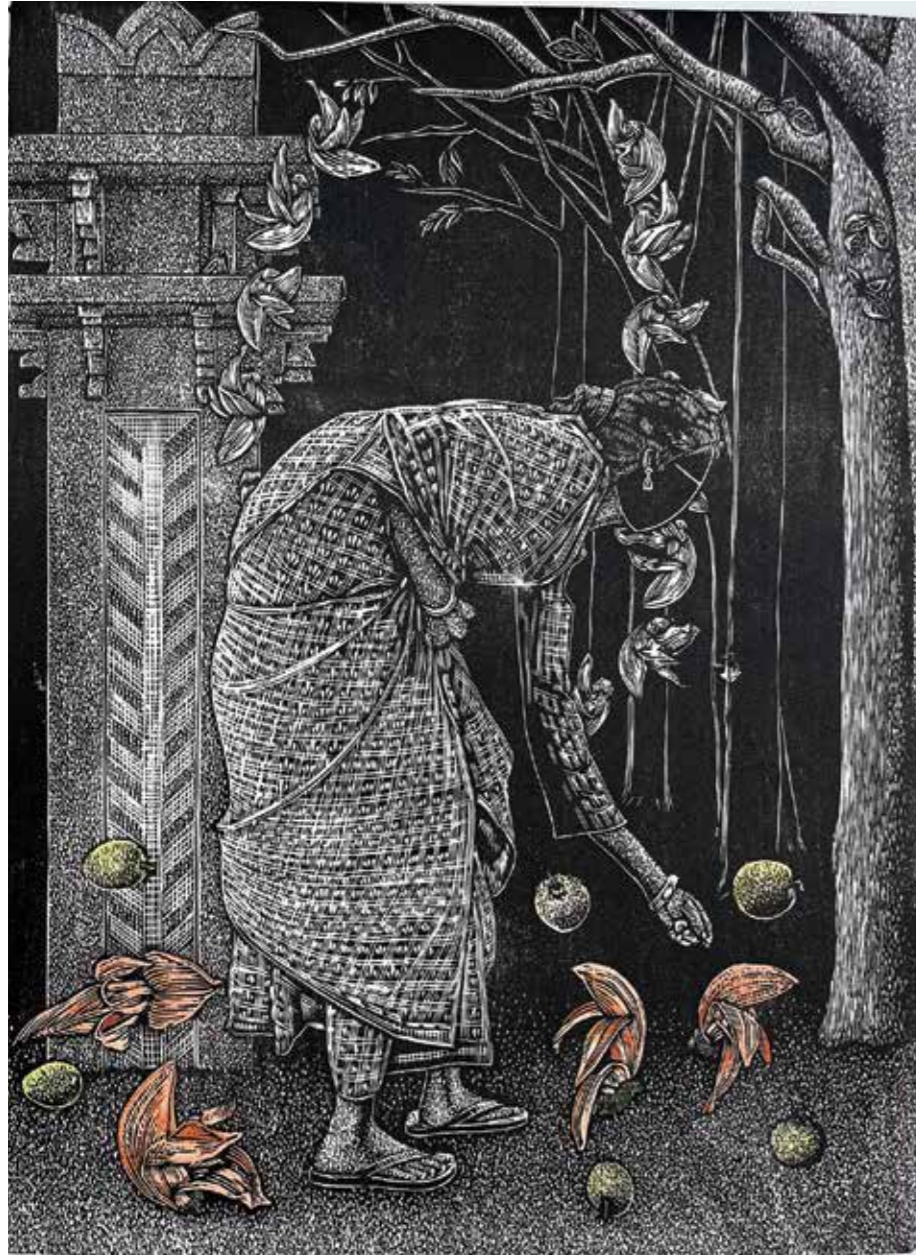
KUMARA SWAMY

Transfiguration - III
Woodcut & Hand Colour
23.6 x 15.7 Inches
2024



KUMARA SWAMY

Transfiguration-I
Woodcut & Hand Colour
23.6 x 15.7 Inches
2024



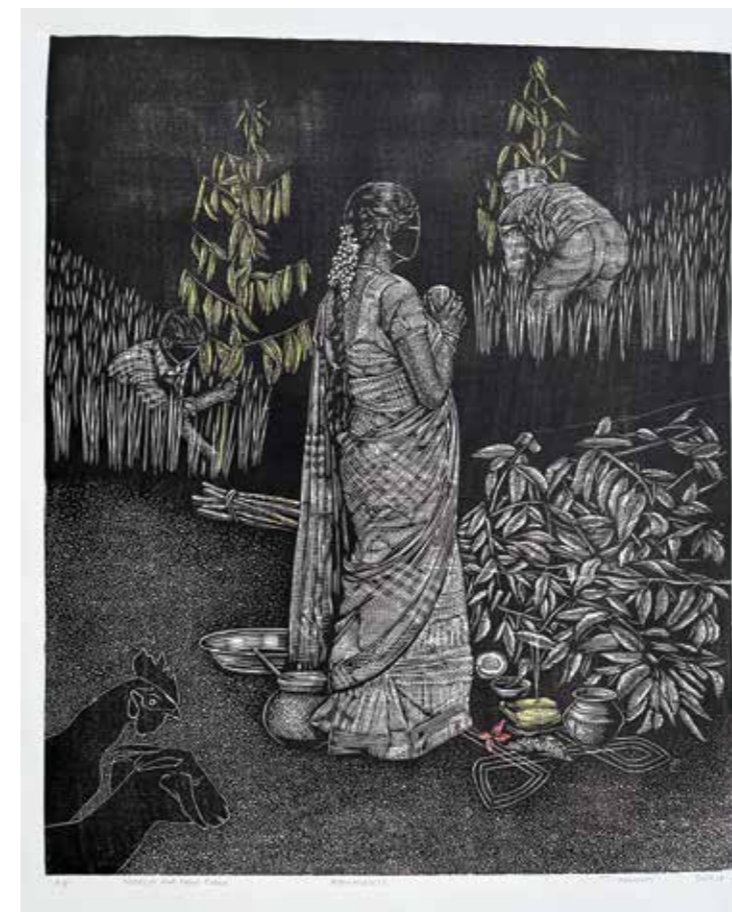
NAVEEN TUNGANA

Love
Woodcut and Hand Colour
13 x18 Inches
2024



NAVEEN TUNGANA

Vision
Woodcut and Hand Colour
24 x 16 Inches
2024

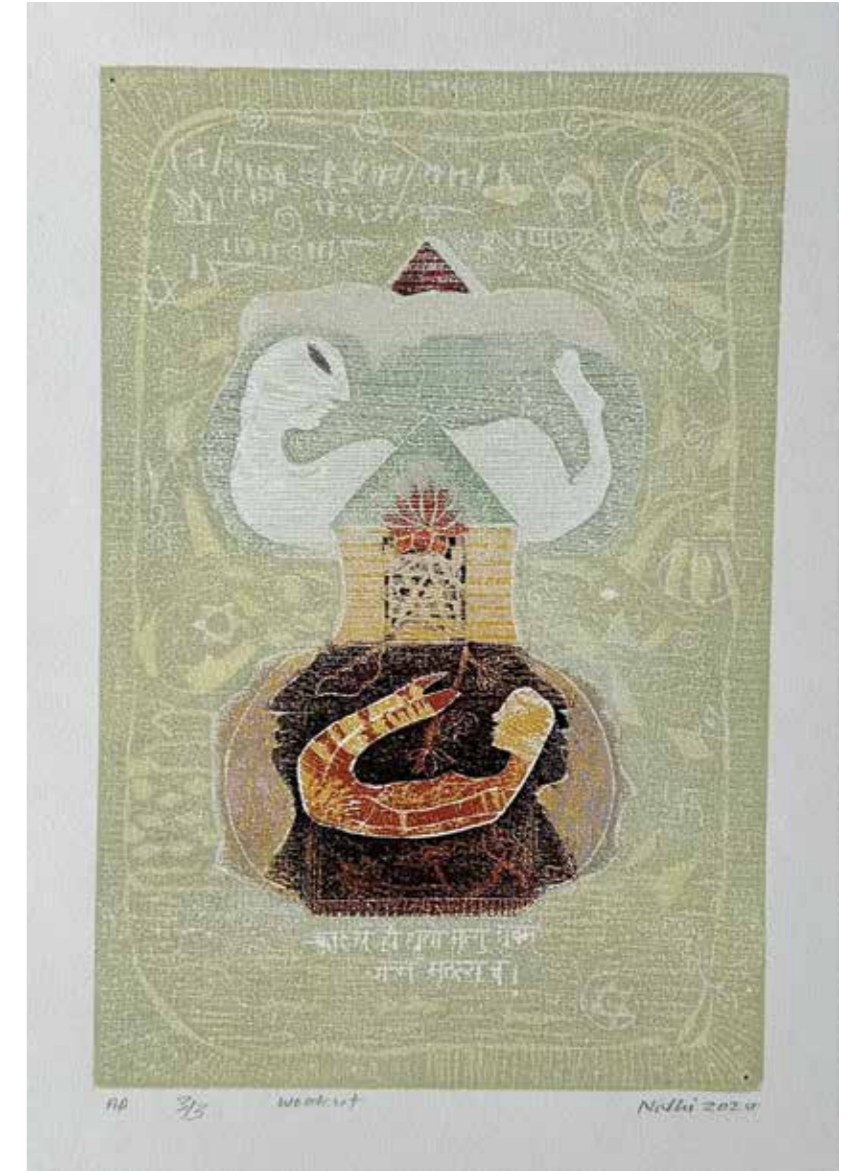


NAVEEN TUNGANA

Kommaleta
Woodcut and Hand Colour
20 x17 Inches
2024

NIDHI MISHRA

Be Extremely Kind
Woodcut on Paper
24 x 36 Inches
2020



NIDHI MISHRA

Restore Life
Woodcut on Paper
12 x 18 Inches
2020



NIDHI MISHRA

Power of Nature
Edition-3/3
Woodcut on Paper
24 x 36 Inches
2023



NITIKSHA DAWAR

Blossom of the Deep
Woodcut with Handpainted
28 x 24 Inches
2024



NITIKSHA DAWAR

Blossom of the Deep
Woodcut with Handpainted
28 x 24 Inches
2024



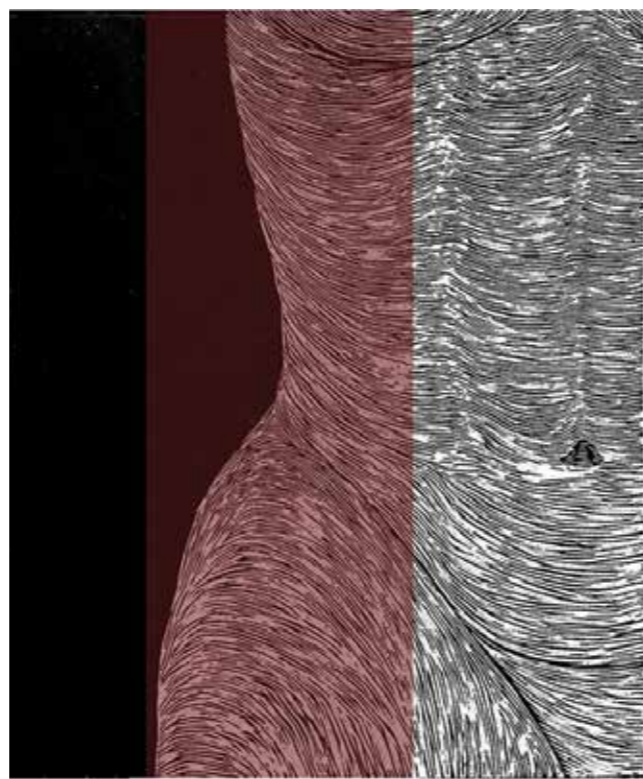
NITIKSHA DAWAR

Blossom of the Deep
Woodcut with Handpainted
28 x 24 Inches
2024



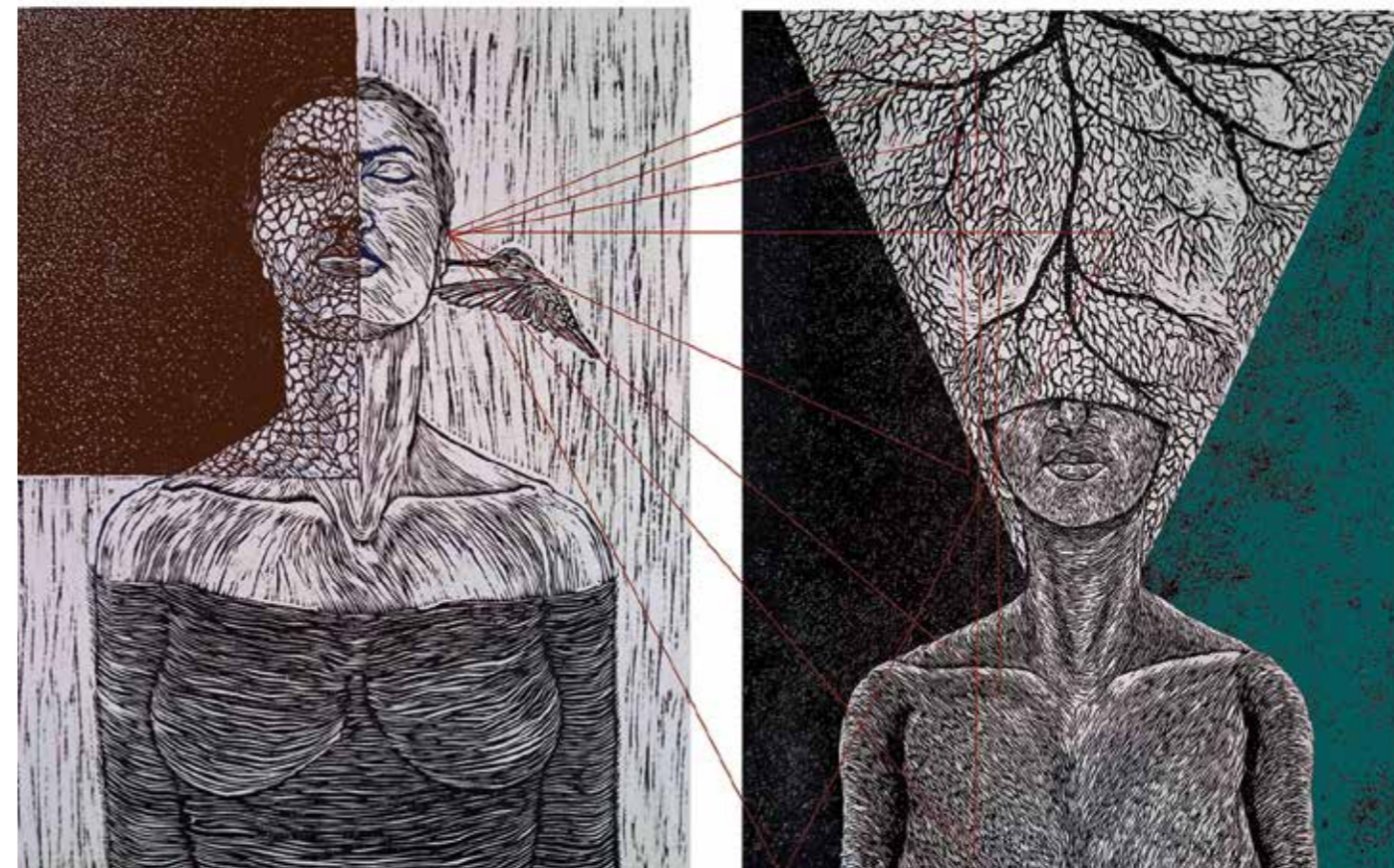
PADMA KARMAKAR

Between Mirrors - 1
Woodcut
18 x 15 Inches
2024



PADMA KARMAKAR

Between Mirrors - 1
Woodcut
15 x 12 Inches
2024



PADMA KARMAKAR

One with Nature
Woodcut
12 x 15 Inches (each)
2022

PRACHI SAHASRABUDHE

On The Way To Home
Hand Painted Woodcut on Rice Paper
7 x 13.3 Inches
2024



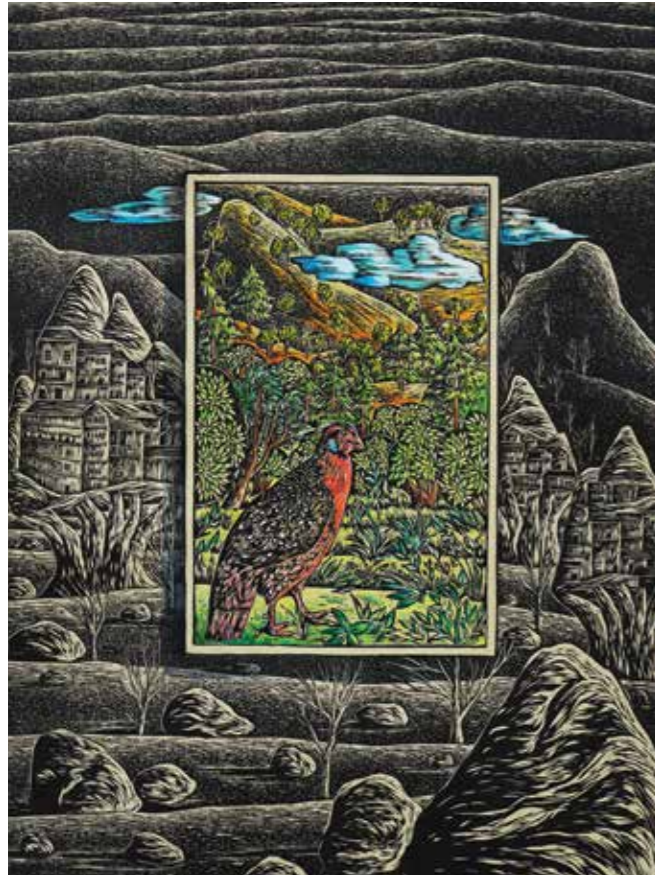
PRACHI SAHASRABUDHE

On The Way To Home
Hand Painted Woodcut on Rice Paper
7 x 13.3 Inches
2024



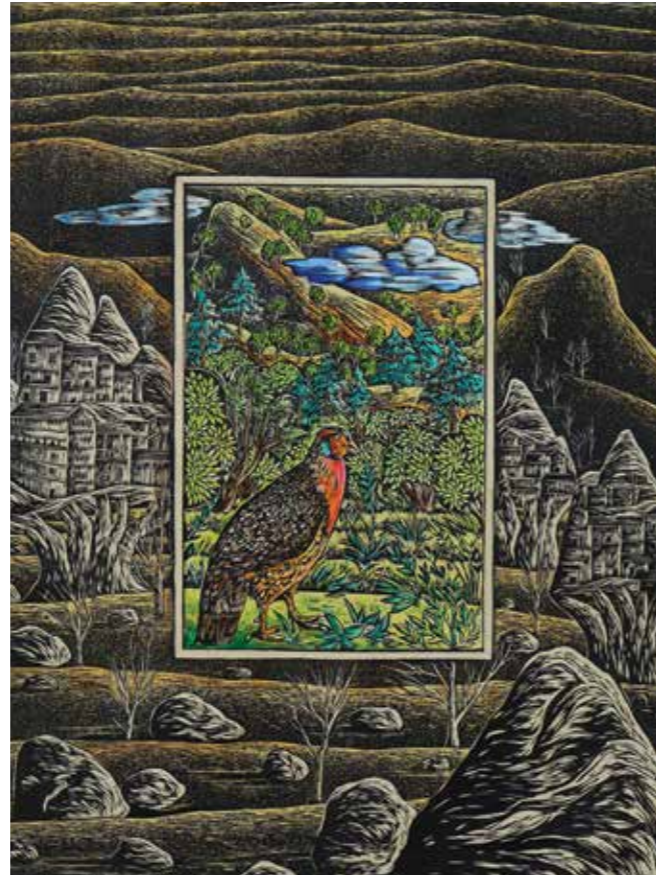
PRACHI SAHASRABUDHE

On The Way To Home
Hand Painted Woodcut on Rice Paper
7 x 13.3 Inches
2024



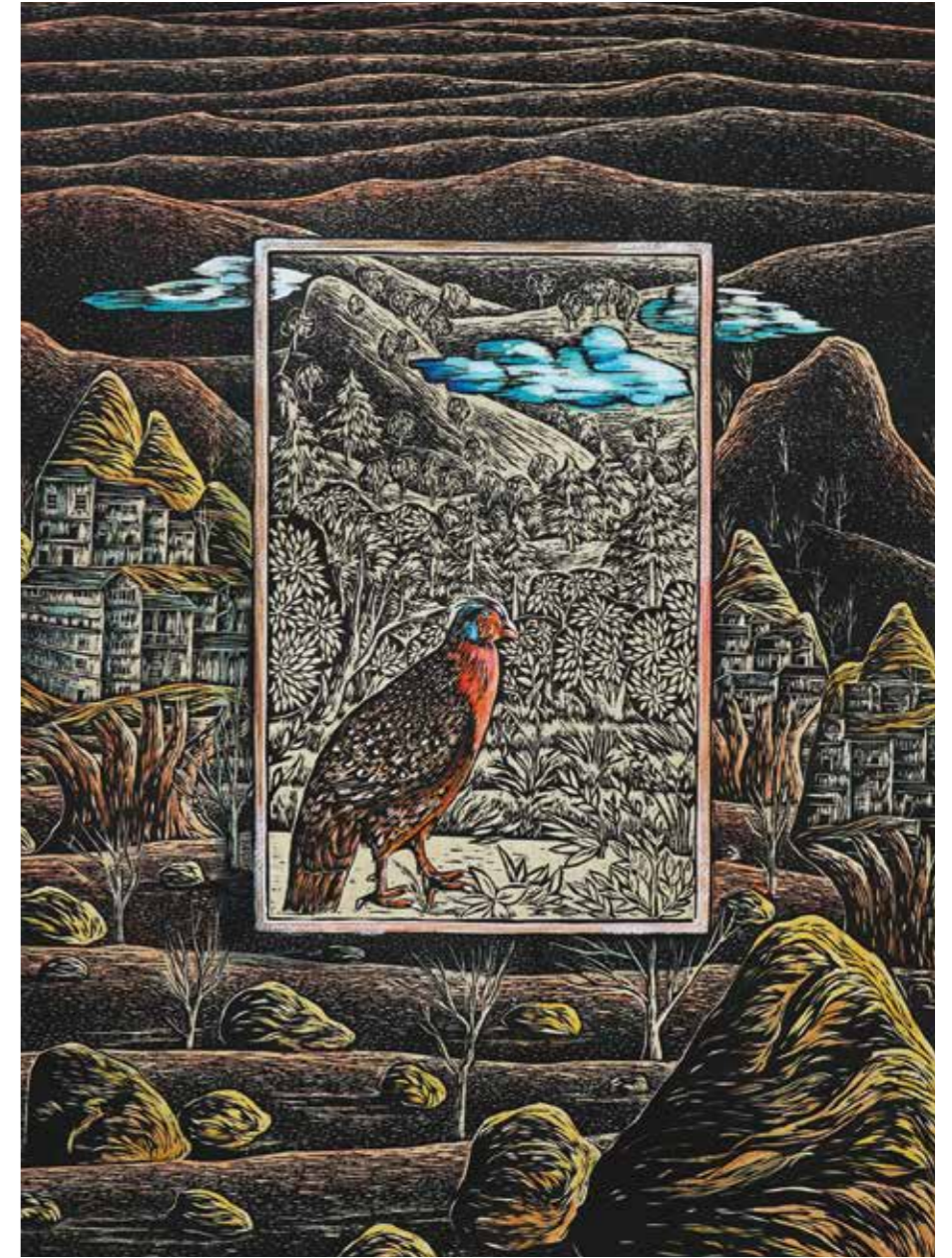
PREETI SINGH

Disappearing Echoes - I
Woodcut & Water Colour
23 x 17.5 Inches
2024



PREETI SINGH

Disappearing Echoes - II
Woodcut & Water Colour
23 x 17.5 Inches
2024



PREETI SINGH

Disappearing Echoes - III
Woodcut & Water Colour
23 x 17.5 Inches
2024



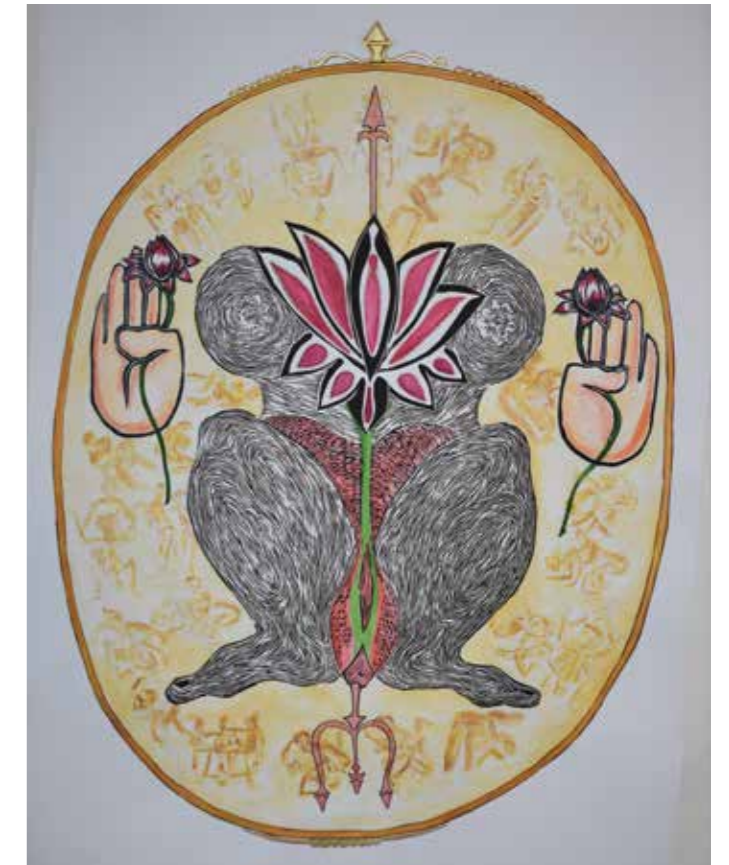
PRIYANKA BATRA

Sacred Embrace-I
Woodcut & Painting
35.4 x 29.5 Inches
2024



PRIYANKA BATRA

Sacred Embrace-II
Woodcut & Painting
35.4 x 29.5 Inches
2024



PRIYANKA BATRA

Sacred Embrace-III
Woodcut & Painting
35.4 x 29.5 Inches
2024



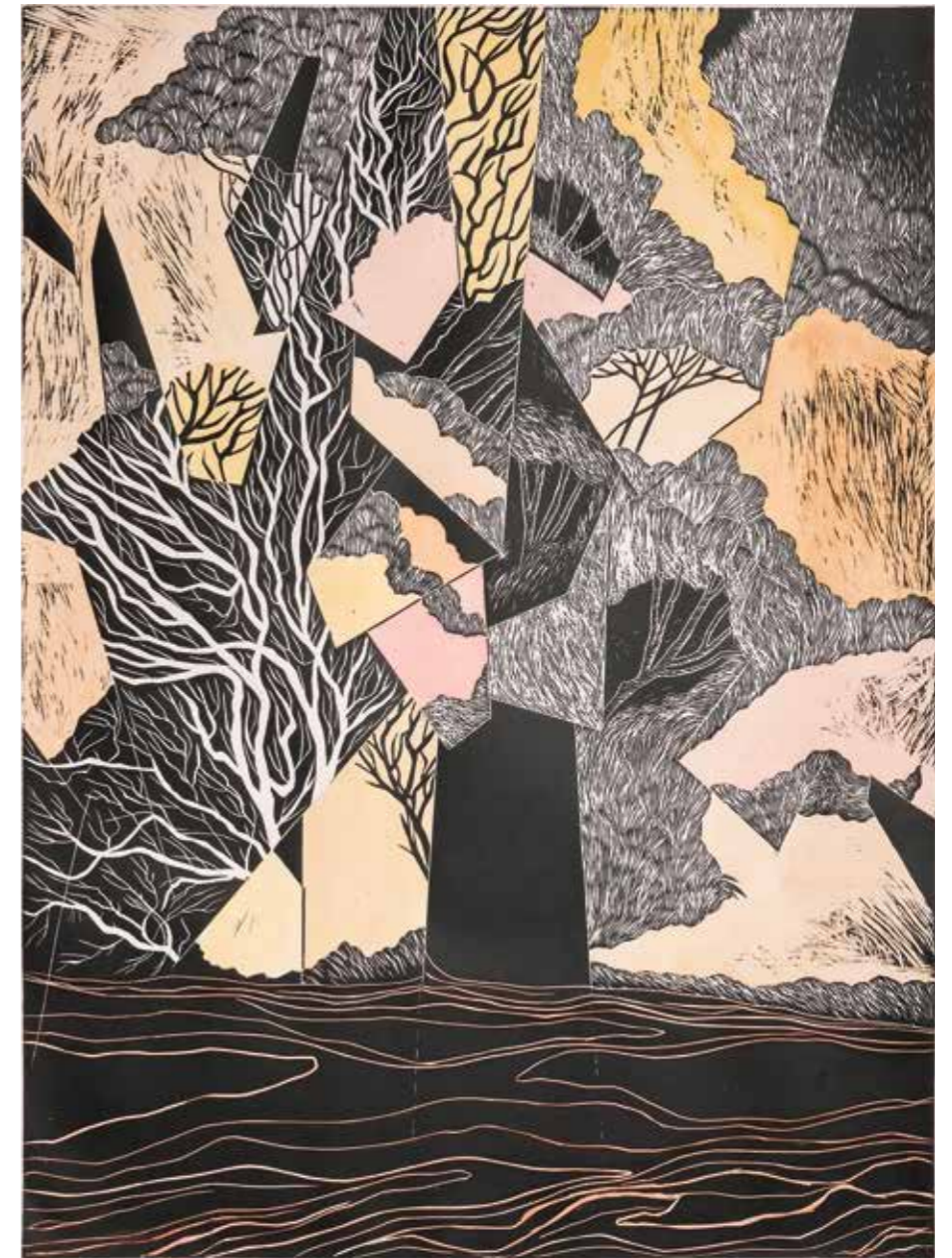
PRIYANSHU CHAURASIA

Nature's Duality
Woodcut Print with Water Colour
24.2 x 36 Inches
2024



PRIYANSHU CHAURASIA

Nature's Duality
Woodcut Print with Water Colour
24.2 x 36 Inches
2024



PRIYANSHU CHAURASIA

Nature's Duality
Woodcut Print with Water Colour
24.2 x 36 Inches
2024



PRIYOUM TALUKDAR

Garun-The Protector
Handtinted Woodcut Print
39.3 x 27.5 Inches
2024



PRIYOUM TALUKDAR

Garun-The Protector
Handtinted Woodcut Print
39.3 x 27.5 Inches
2024



PRIYOUM TALUKDAR

Garun-The Protector
Handtinted Woodcut Print
39.3 x 27.5 Inches
2024



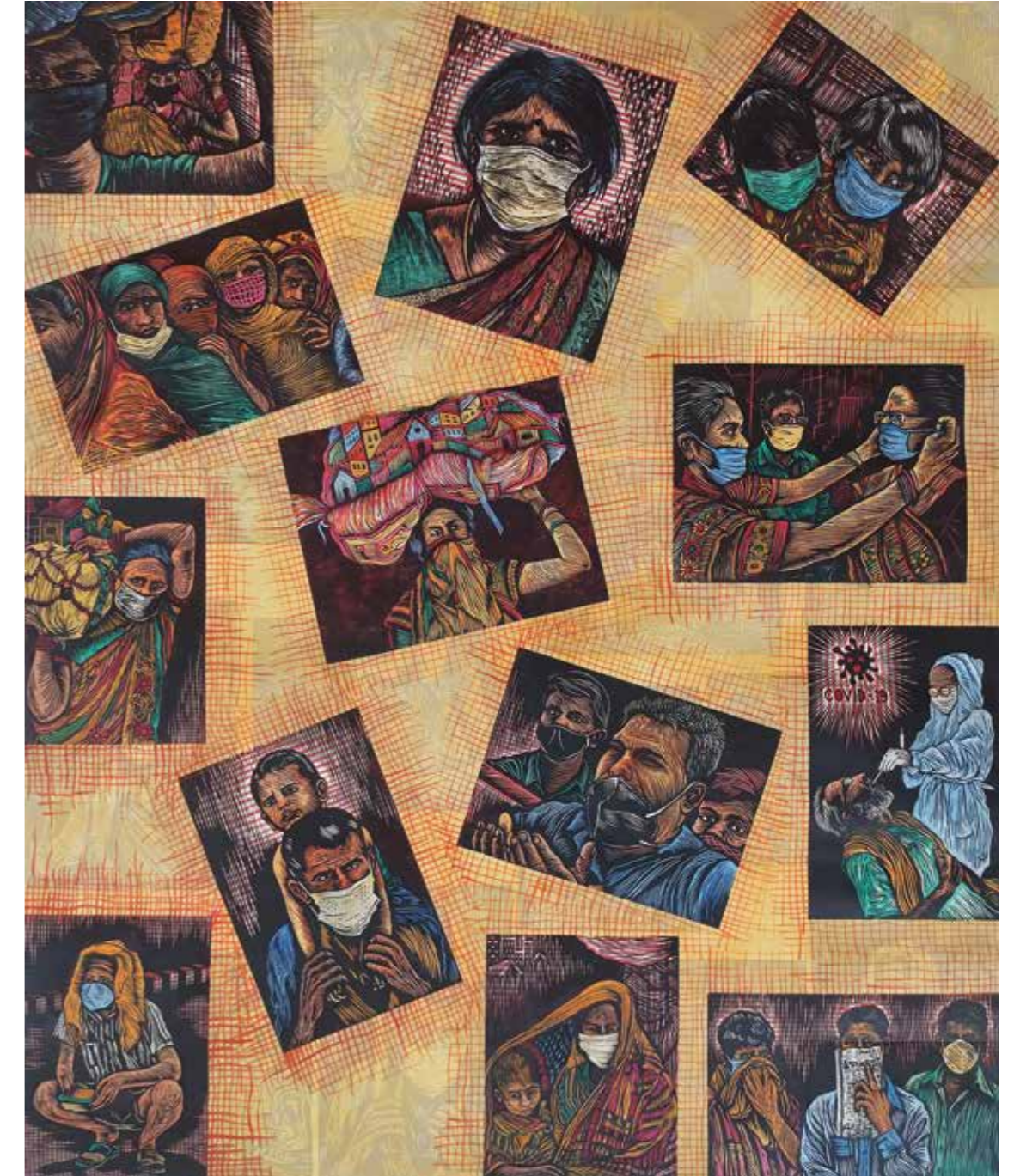
RAHUL DHIMAN

Expression of 2020
24 x 20 Inches
2024



RAHUL DHIMAN

Expression of 2020
24 x 20 Inches
2024



RAHUL DHIMAN

Expression of 2020
24 x 20 Inches
2024

SACHIN NIMBALKAR

Black Cloud
Woodcut Digital Print
18.5 x 26 Inches
2024



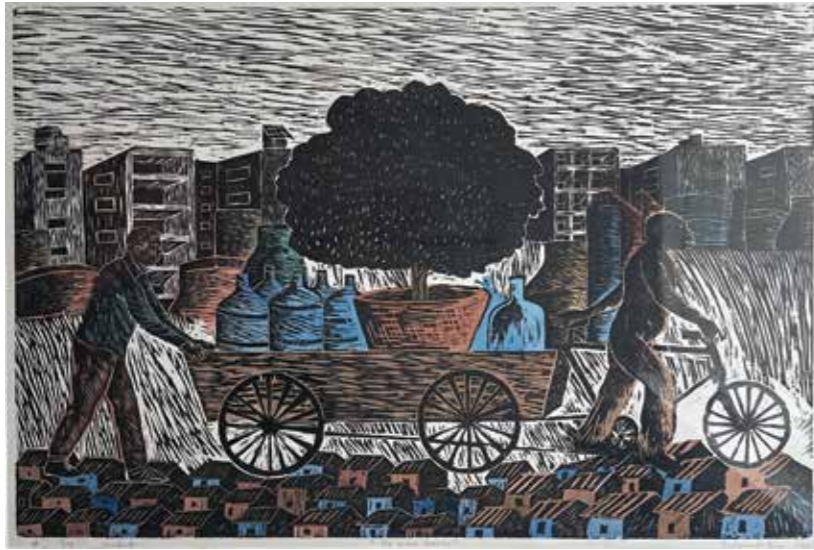
SACHIN NIMBALKAR

Black Cloud
Woodcut Digital Print
18 x 26 Inches
2024



SACHIN NIMBALKAR

Black Cloud
Woodcut Digital Print
18.5 x 26 Inches
2024

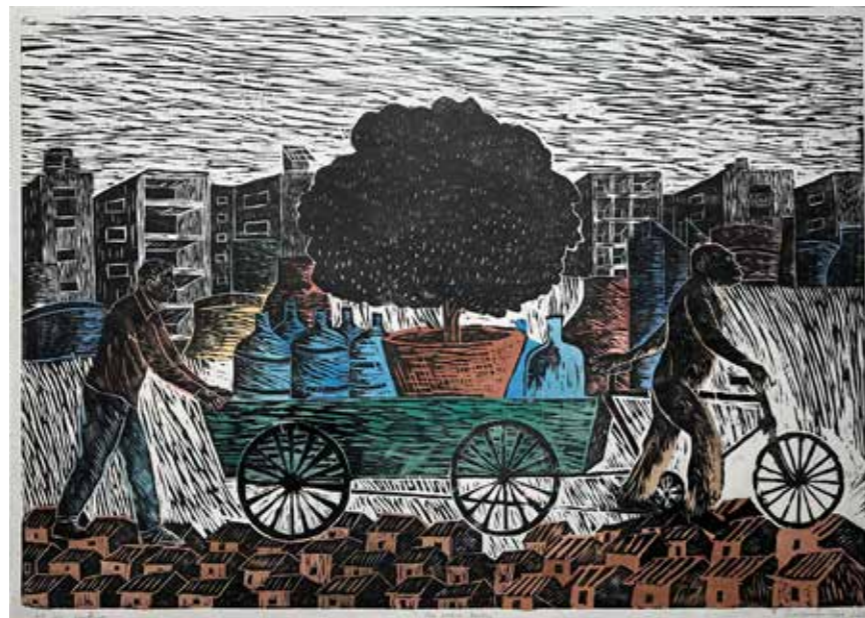


SATYARANJAN DAS

The Unborn Reality
Woodcut
24 x 36 Inches
2024

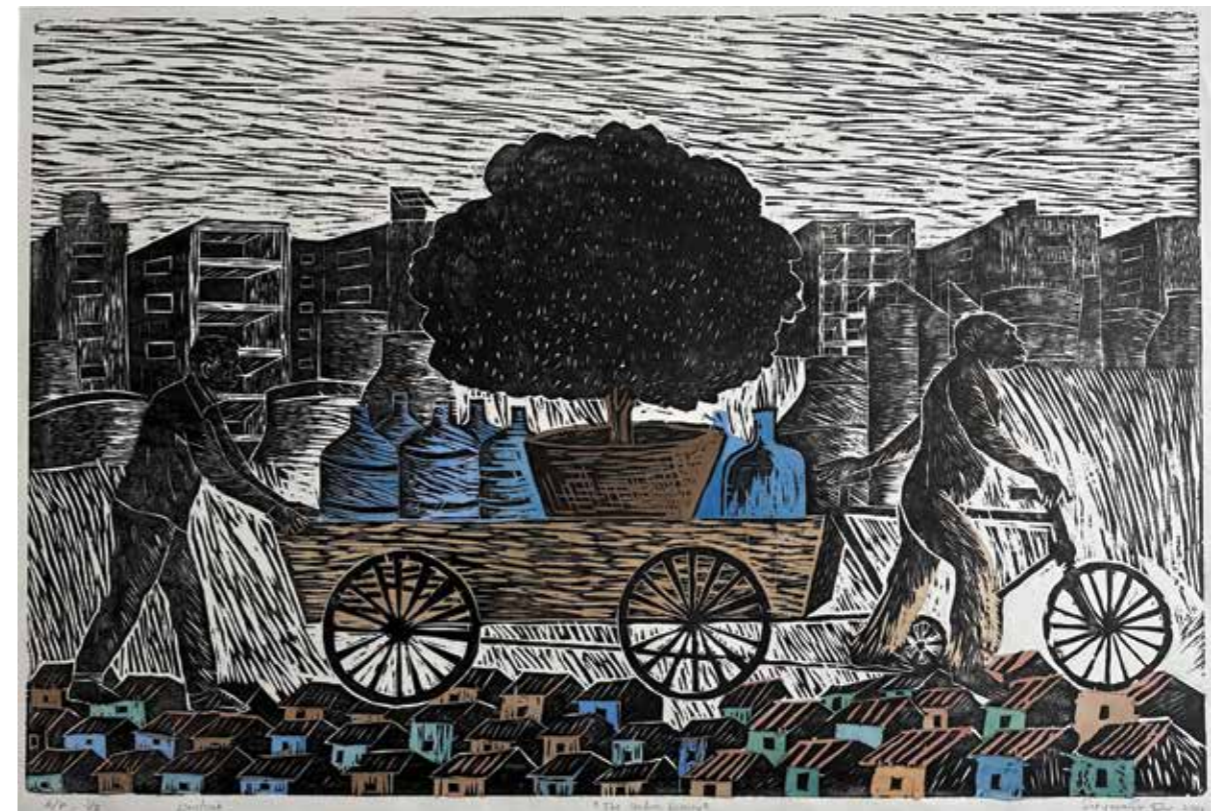
SATYARANJAN DAS

The Unborn Reality
Woodcut
24 x 36 Inches
2024



SATYARANJAN DAS

The Unborn Reality
Woodcut
24 x 36 Inches
2024





SONAM CHAPRANA

Matsyavatarasya Pradurbhavah
(Advent of the Matsyavatarasya)
Unique Woodcut Print Handcoloured with
Pencilcolours on Paper
18 x 24 Inches
2024



SONAM CHAPRANA

Matsyavatarasya Pradurbhavah
(Advent of the Matsyavatarasya)
Unique Woodcut Print Handcoloured with
Pencilcolours on Paper
18 x 24 Inches
2024



SONAM CHAPRANA

Matsyavatarasya Pradurbhavah
(Advent of the Matsyavatarasya)
Unique Woodcut Print Handcoloured with
Pencilcolours on Paper
18 x 24 Inches
2024



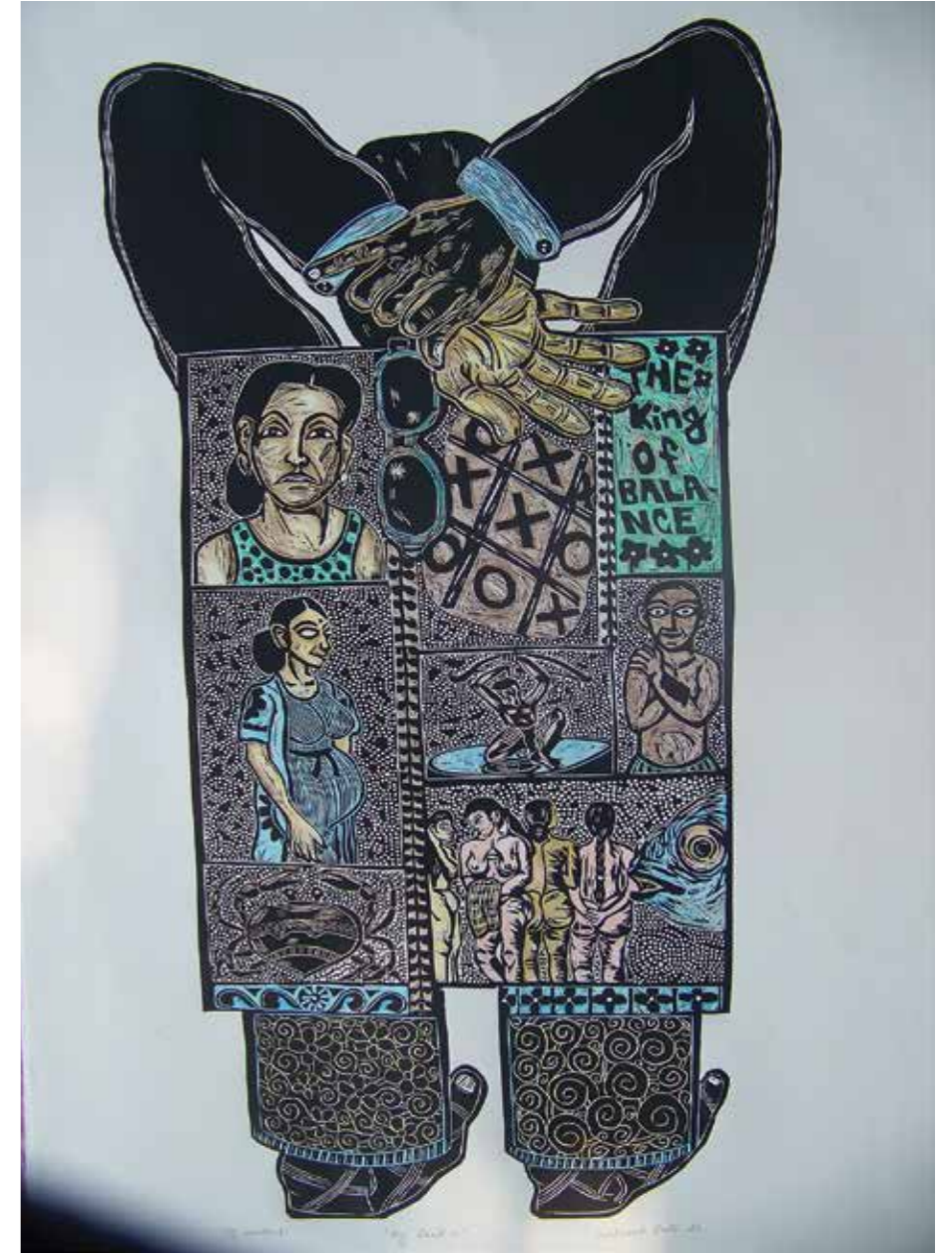
SHUBHASHISH DUTTA

My Back-II
Woodcut
36 x 18 Inches
2024



SHUBHASHISH DUTTA

My Back-II
Woodcut
36 x 18 Inches
2024



SHUBHASHISH DUTTA

My Back-II
Woodcut
36 x 18 Inches
2024

SWAPNESH VAIGANKAR

Heritage 3
Woodcut Watercolour on Paper
27 x 21 Inches
2024



SWAPNESH VAIGANKAR

Heritage 2
Woodcut Watercolour on Paper
27 x 21 Inches
2024

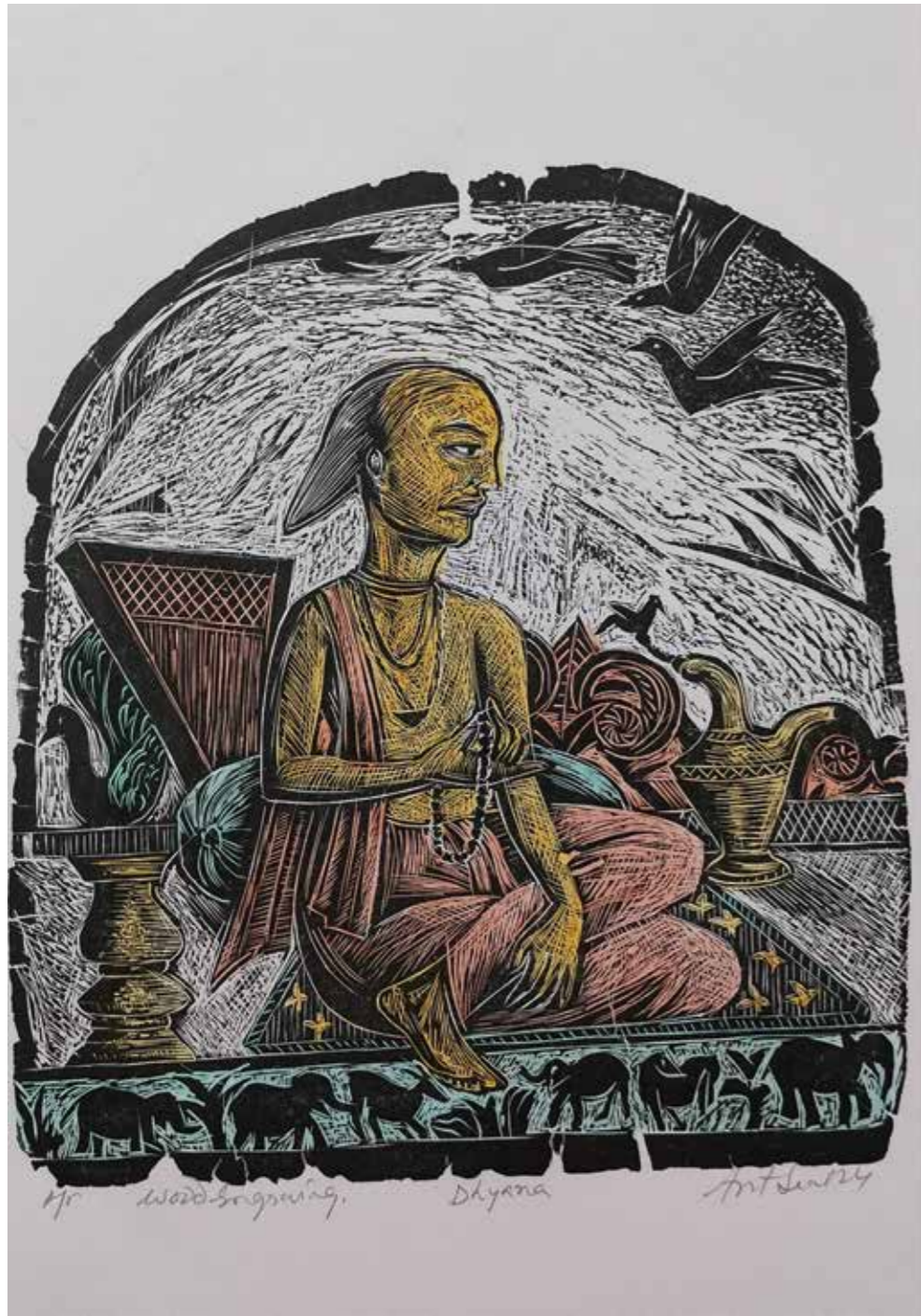
SWAPNESH VAIGANKAR

Heritage 1
Woodcut Watercolour on Paper
27 x 21 Inches
2024



SENIORS





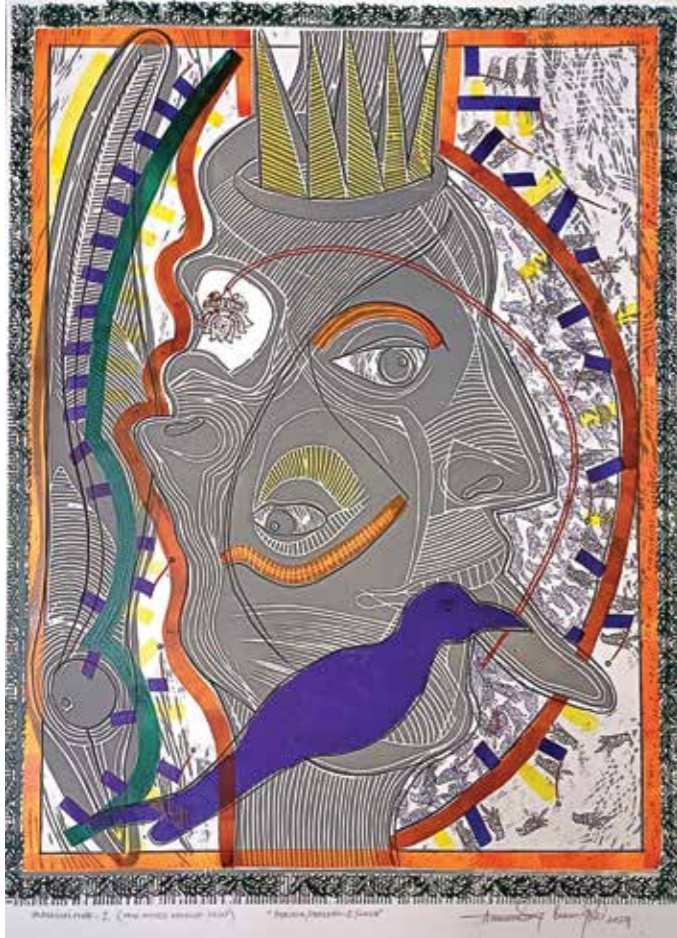
AJIT SEAL

Dhyana
Wood Engraving
14 x 10.8 Inches
2024



AJIT SEAL

Dhyana
Wood Engraving
14 x 10.8 Inches
2024



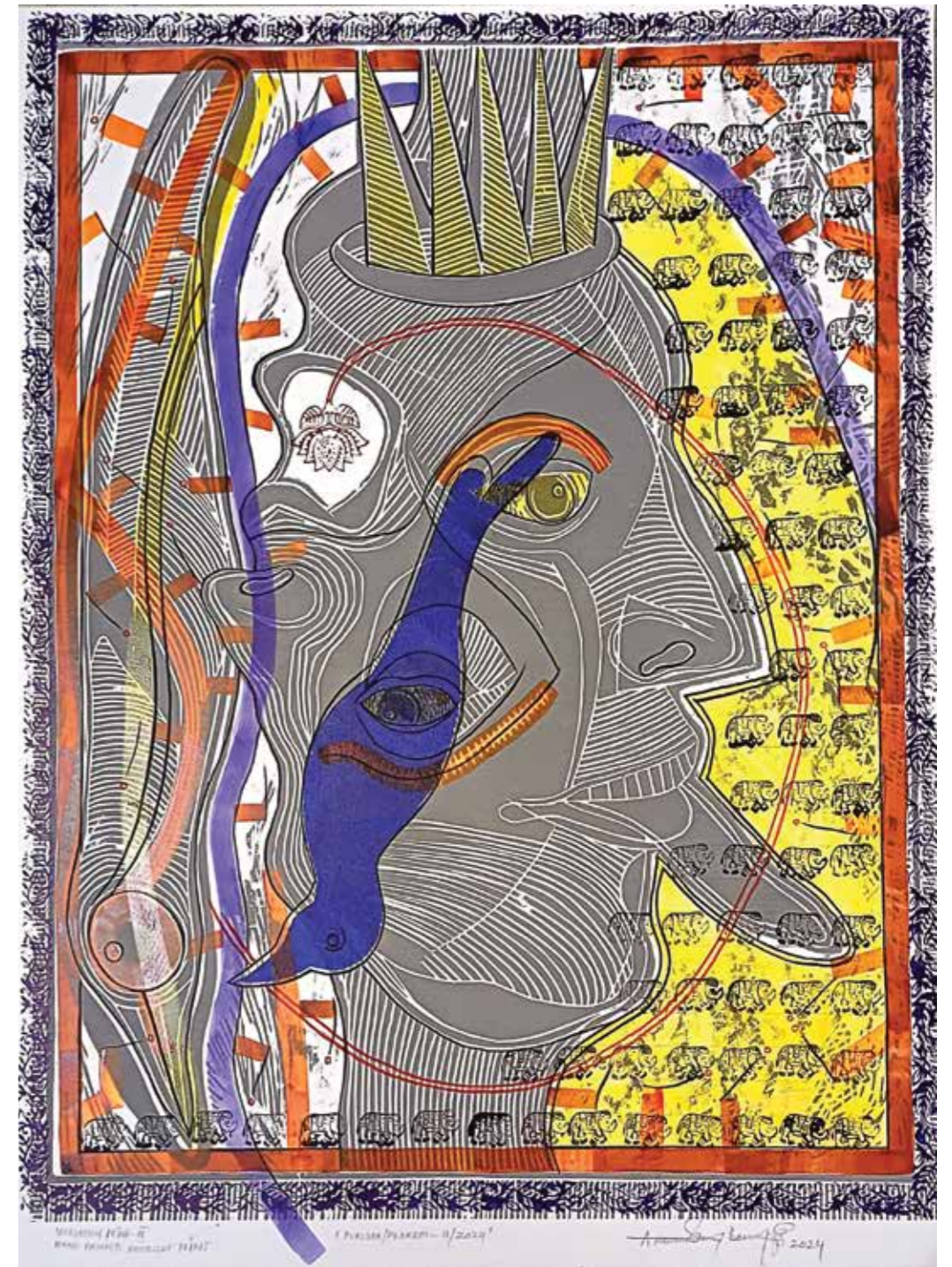
ANANADA MOY BANERJI

Purusha-Prakriti-I
Handpainted Woodcut Print
41 x 29 Inches
2024



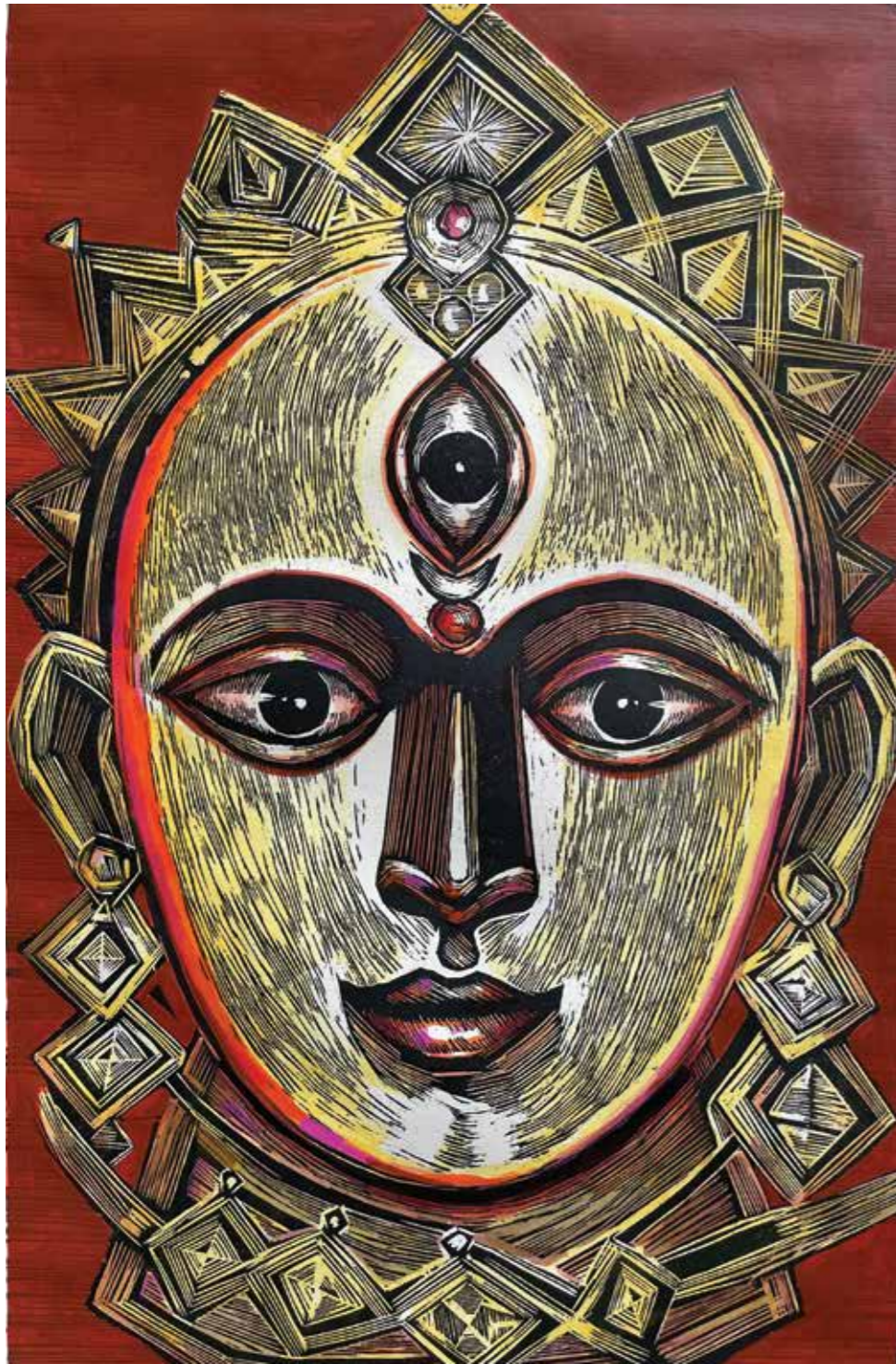
ANANDA MOY BANERJI

Purusha-Prakriti-II
Handpainted Woodcut Print
41 x 29 Inches
2024



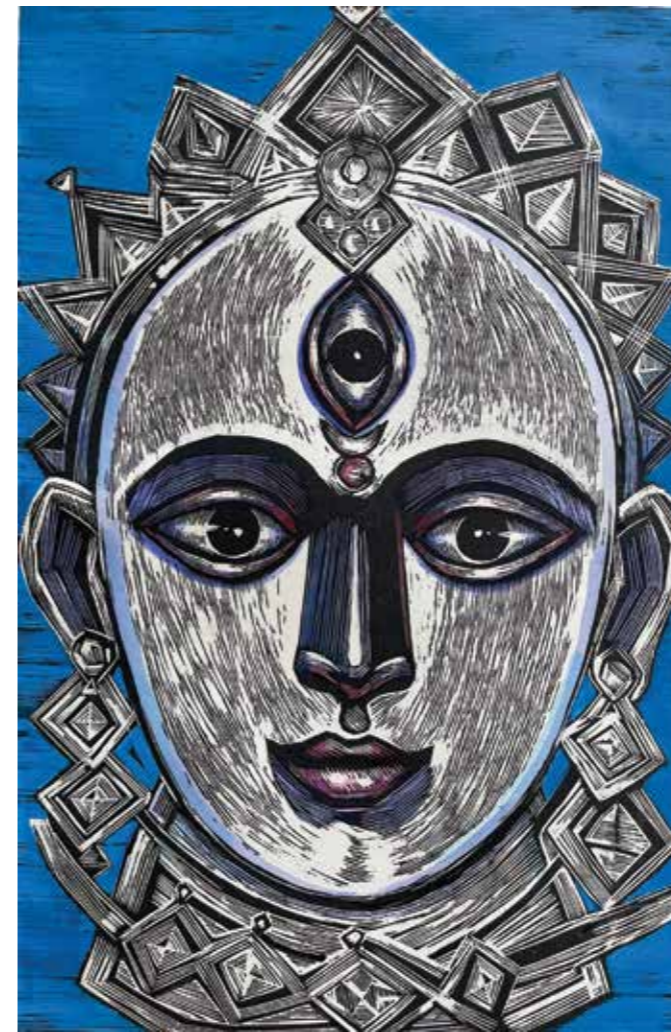
ANANDA MOY BANERJI

Purusha-Prakriti-III
Handpainted Woodcut Print
41 x 29 Inches
2024



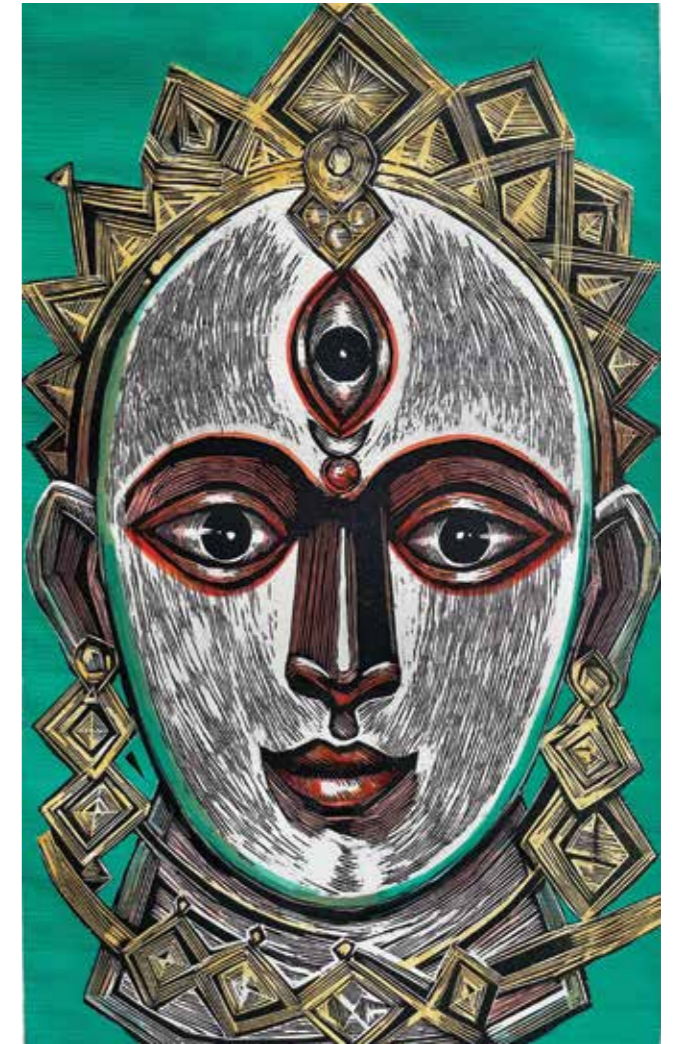
ASIM PAL

Devi
Hand Painted Woodcut Print
24.5 x 16.5 Inches



ASIM PAL

Devi
Hand Painted Woodcut Print
24.5 x 16.5 Inches



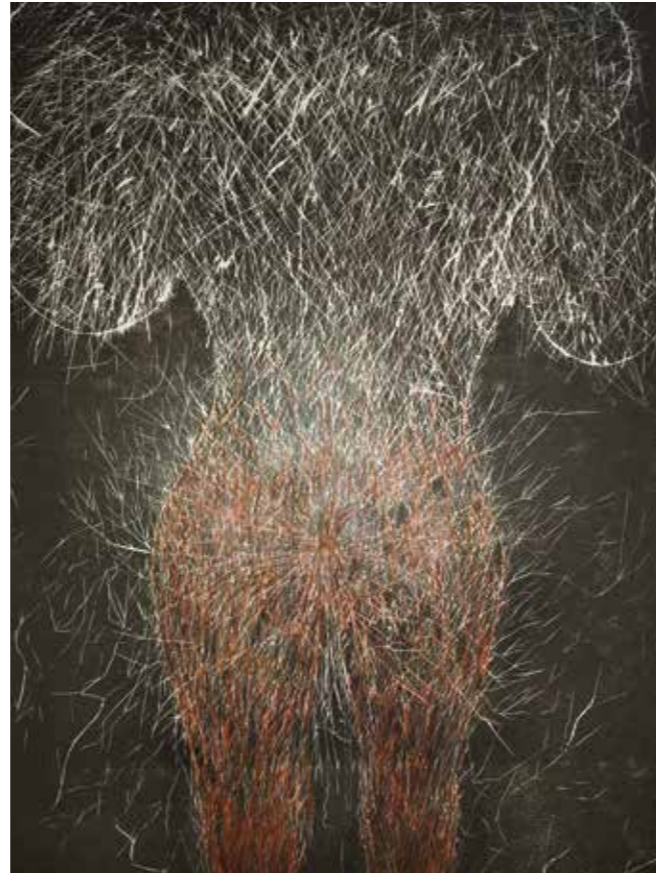
ASIM PAL

Devi
Hand Painted Woodcut Print
24.5 x 16.5 Inches



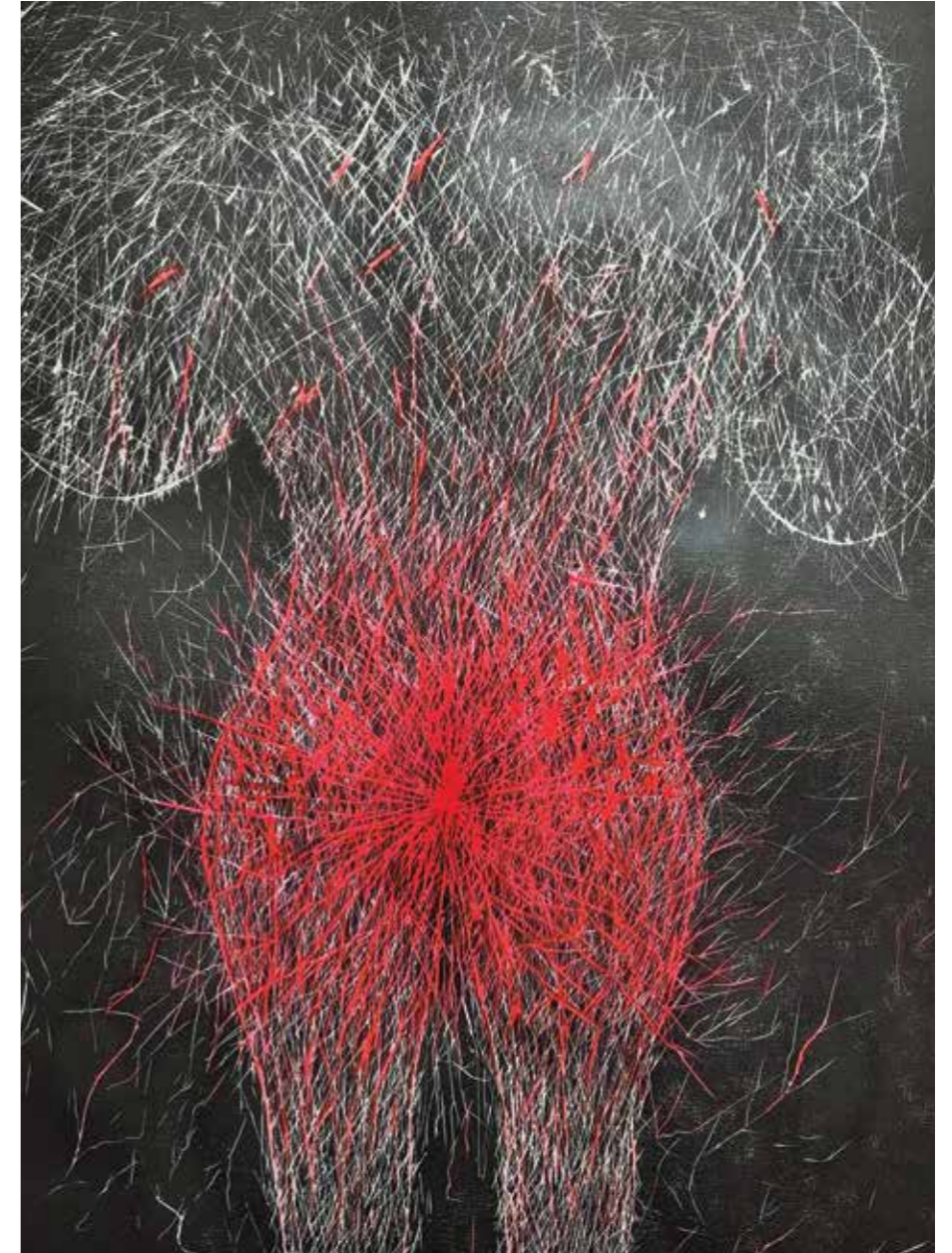
BEENU BHATIA

Utpatti-II
Bat-Tala
24 x 18 Inches
2024



BEENU BHATIA

Utpatti-III
Bat-Tala
24 x 18 Inches
2024



BEENU BHATIA

Utpatti-I
Bat-Tala
24 x 18 Inches
2024



BIRENDRA PANI

Puri Ghaat - 1
Unique Print
20 x 16 Inches
2024



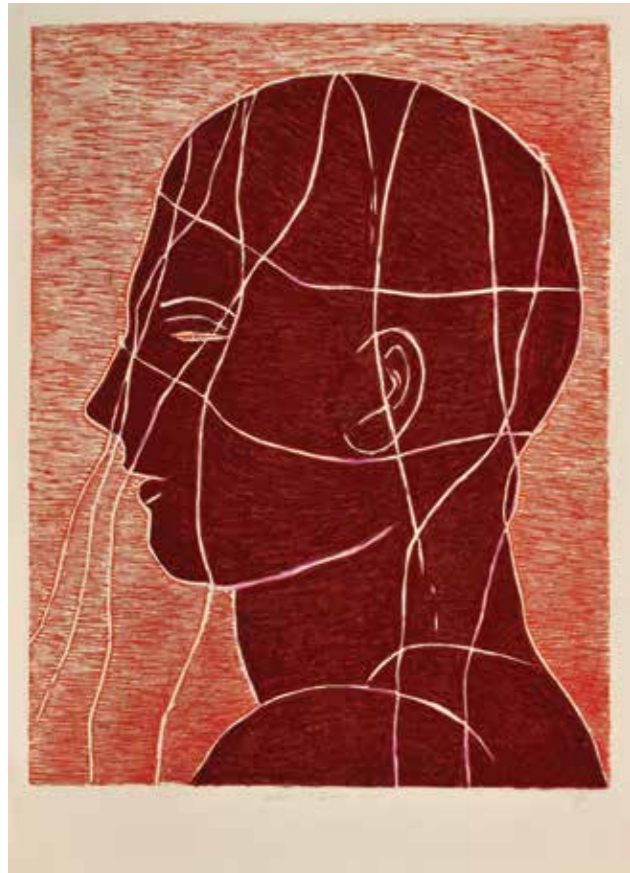
BIRENDRA PANI

Puri Ghaat - 1
Unique Print
20 x 16 Inches
2024



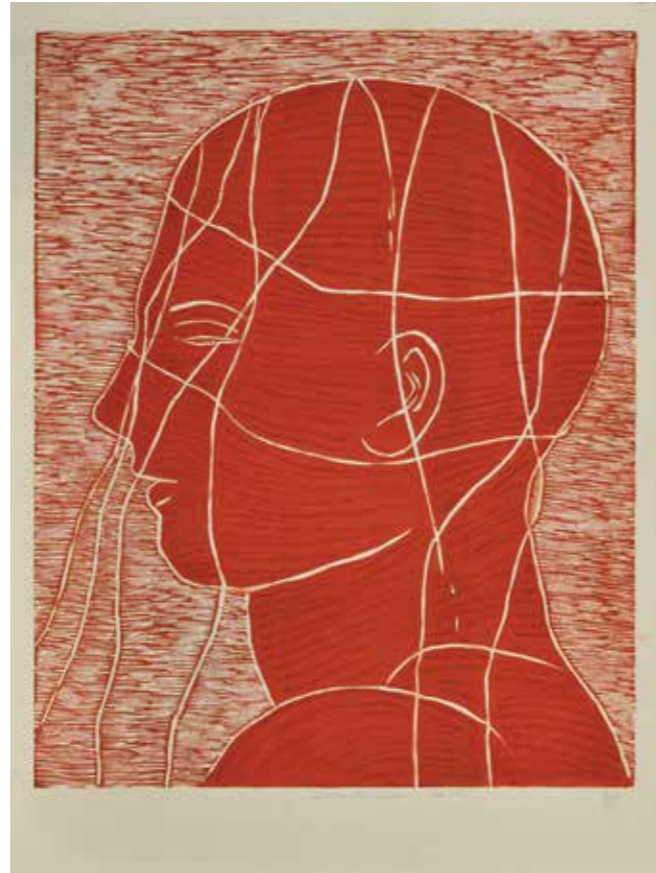
BIRENDRA PANI

Puri Ghaat - 1
Unique Print
20 x 16 Inches
2024



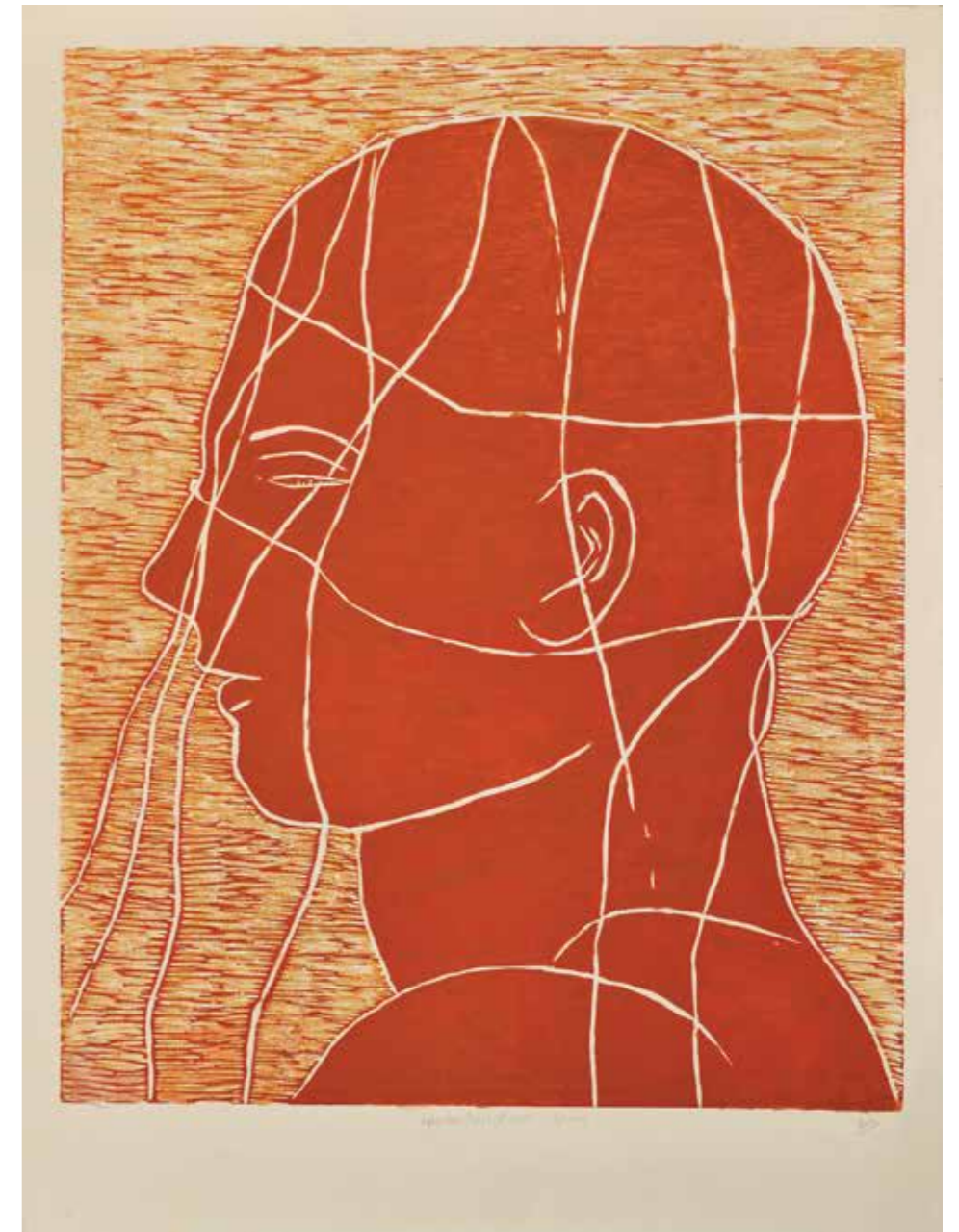
BULA BHATTACHARYA

Inner Life
Handpainted Woodcut Print
30 x 24 Inches
2024



BULA BHATTACHARYA

Inner Life
Handpainted Woodcut Print
30 x 24 Inches
2024



BULA BHATTACHARYA

Inner Life
Handpainted Woodcut Print
30 x 24 Inches
2024



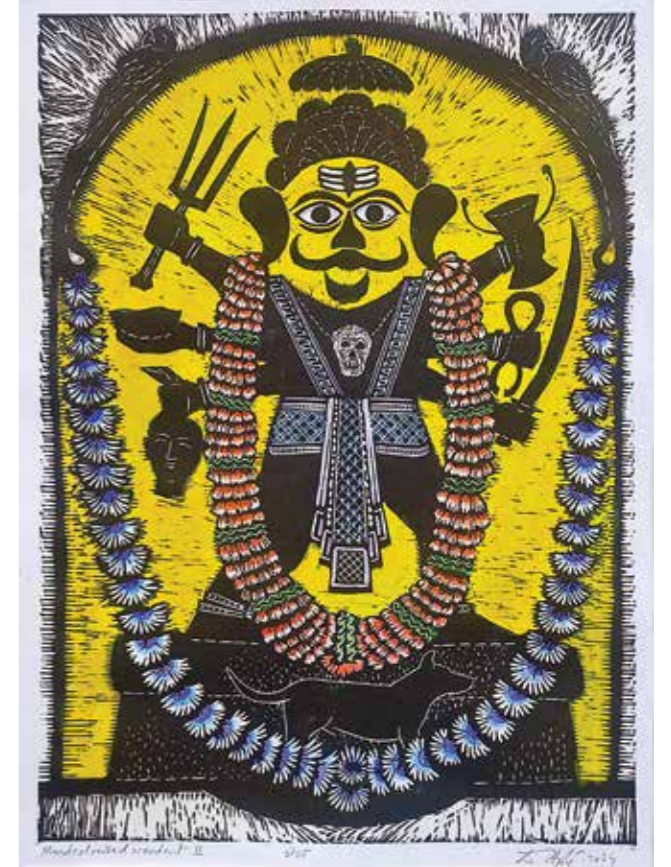
DATTATRAYA APTE

Bhaerav
Handcolored Woodcut-I
30 x 22 Inches
2024



DATTATRAYA APTE

Bhaerav
Handcolored Woodcut-III
30 x 22 Inches
2024



DATTATRAYA APTE

Bhaerav
Handcolored Woodcut-II
30 x 22 Inches
2024



DEBASHISH MUKHEREE

Mirror Land
Handpainted Woodcut Print
39 x 24.5 Inches
2024



DEBASHISH MUKHEREE

Mirror Land
Handpainted Woodcut Print
39 x 24.5 Inches
2024



DEBASHISH MUKHEREE

Mirror Land
Handpainted Woodcut Print
39 x 24.5 Inches
2024



DURGA KAINTHOLA

Bharat Maata
Woodcut on Japanese Rice Paper,
Watercolor, Gold Foil and Sequins
36 x 12 Inches
2024



DURGA KAINTHOLA

Bharat Maata
Woodcut on Japanese Rice Paper,
Watercolor, Gold Foil and Sequins
36 x 12 Inches
2024



DURGA KAINTHOLA

Bharat Maata
Woodcut on Japanese Rice Paper,
Watercolor, Gold Foil and Sequins
36 x 12 Inches
2024



GAYATRI APTE

Samruddhi
Hand Colored Woodcut-III
30 x 22 Inches
2024



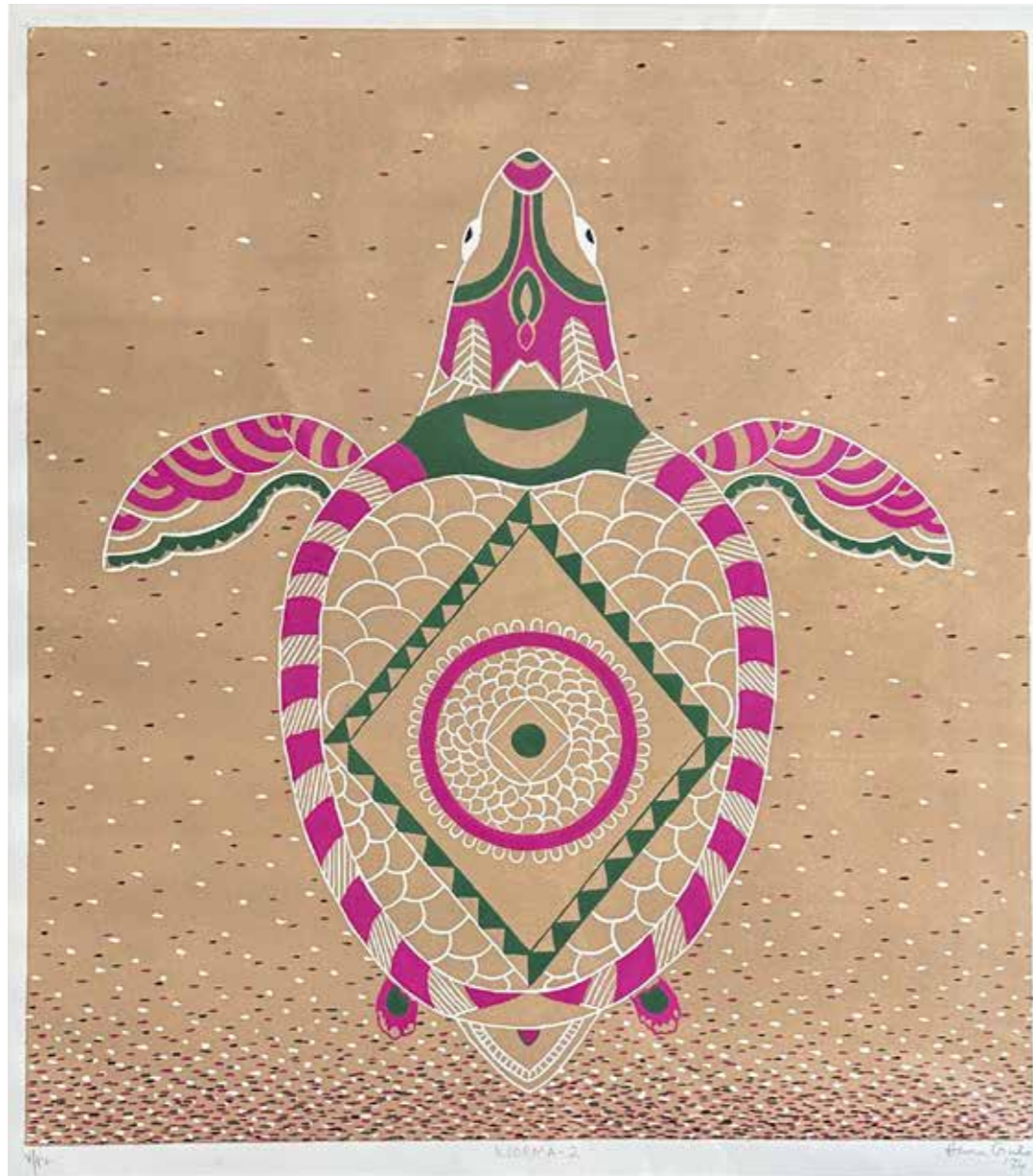
GAYATRI APTE

Samruddhi
Hand Colored Woodcut-I
30 x 22 Inches
2024



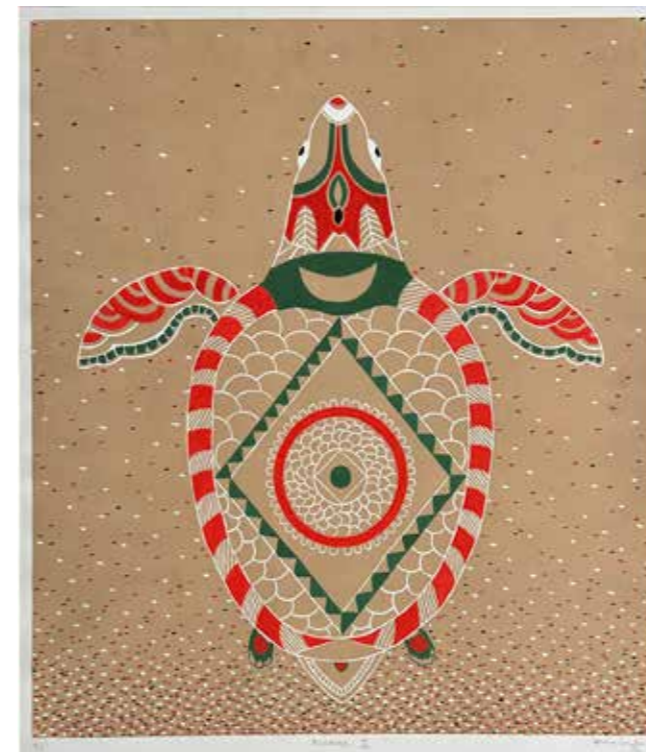
GAYATRI APTE

Samruddhi
Hand Colored Woodcut-II
30 x 22 Inches
2024



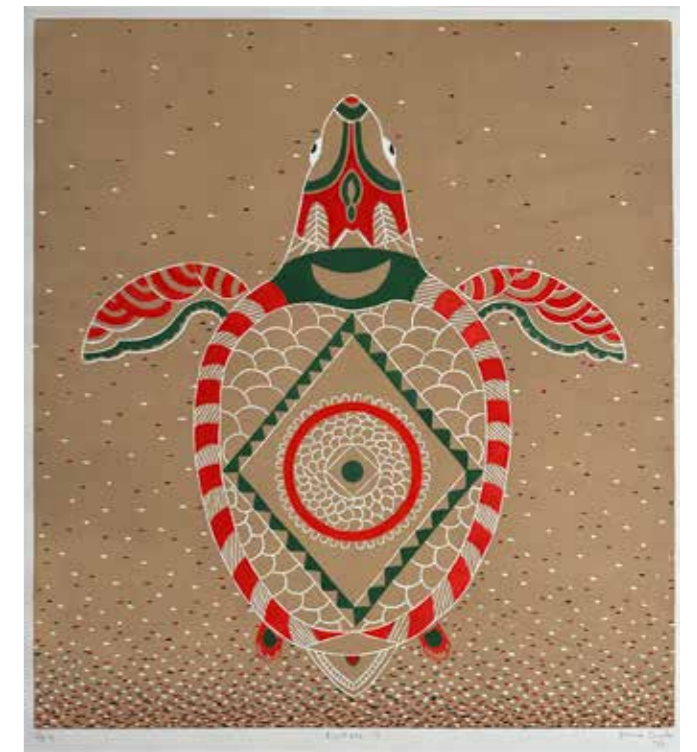
HEMAVATHY GUHA

Koorma -II
 Woodcut & Gouache on Paper
 22 × 19.5 Inches
 2024



HEMAVATHY GUHA

Koorma -I
 Woodcut & Gouache on Paper
 22 × 19.5 Inches
 2024



HEMAVATHY GUHA

Koorma -III
 Woodcut & Gouache on Paper
 22 × 19.5 Inches
 2024



KANCHAN CHANDER

A Woman and Tree
Woodcut
30 x 22 Inches
2024



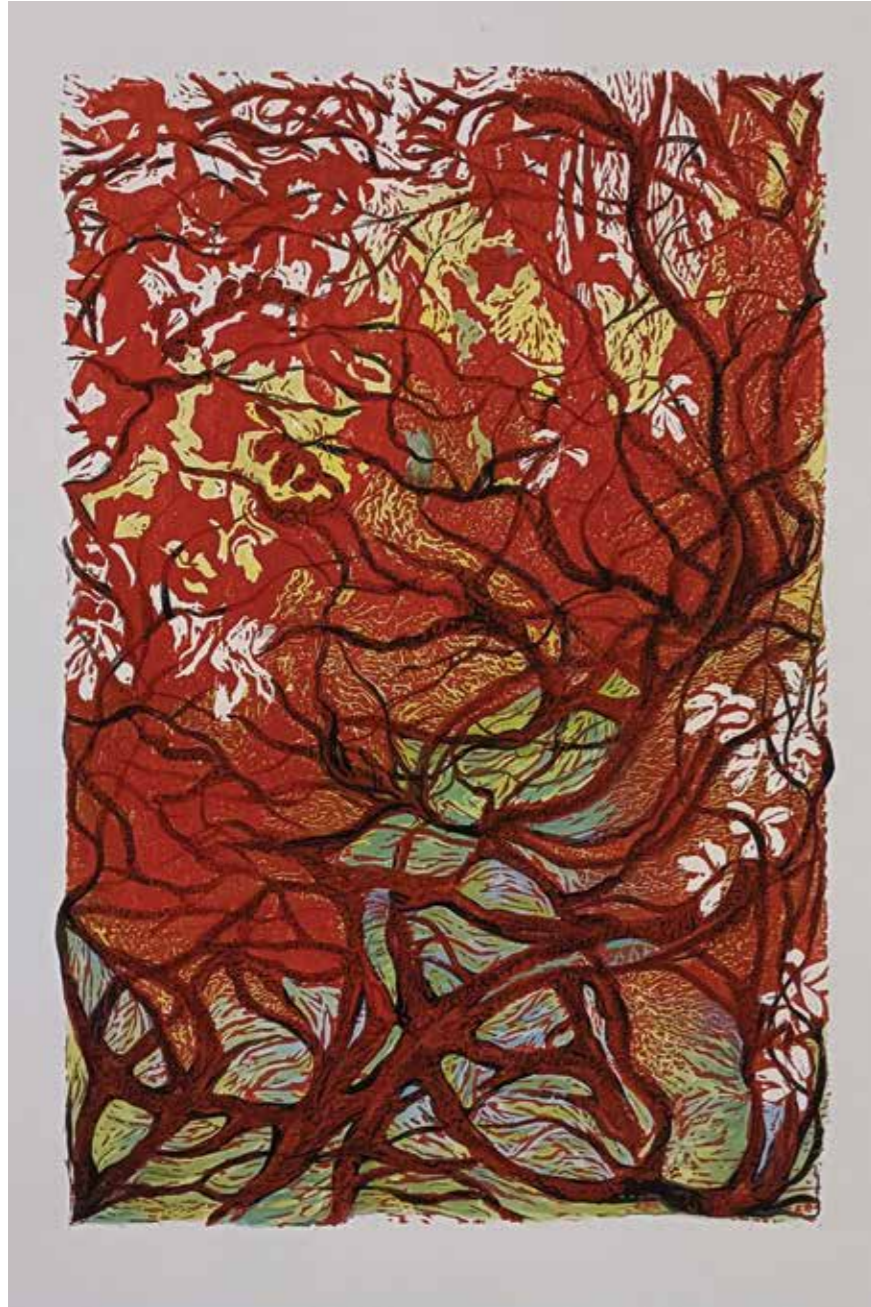
KANCHAN CHANDER

A Woman and Tree
Woodcut
30 x 22 Inches
2024



KANCHAN CHANDER

A Woman and Tree
Woodcut
30 x 22 Inches
2024



KAVITA NAYAR

Blooms of Bliss
Woodcut with Watercolors
17.7 x 11.8 Inches
2024



KAVITA NAYAR

Blooms of Bliss
Woodcut with Watercolors
17.7 x 11.8 Inches
2024



KAVITA NAYAR

Blooms of Bliss
Woodcut with Watercolors
17.7 x 11.8 Inches
2024



KISHORE CHAKRABORTY

Ama Battala-II
 Mixed Medium on Relief Print
 36 x 20 Inches
 2024



KISHORE CHAKRABORTY

Ama Battala-III
 Mixed Medium on Relief Print
 36 x 20 Inches
 2024



KISHORE CHAKRABORTY

Ama Battala-I
 Mixed Medium on Relief Print
 36 x 20 Inches
 2024



MIMI RADHAKRISHNAN

Untitled
Woodcut
14 x 10.5 Inches
2019



Rm. PALANIAPPAN, 'No Matter: Colour or form', Wood Print, Mixed Media Water Colour, 70.5 x 49.5 Cms., 2024

R.M. PALANIPPAN

'No Matter: Color or Form'
Wood Print and Mixed Media Water Color
19.5 x 27.75 Inches
2024



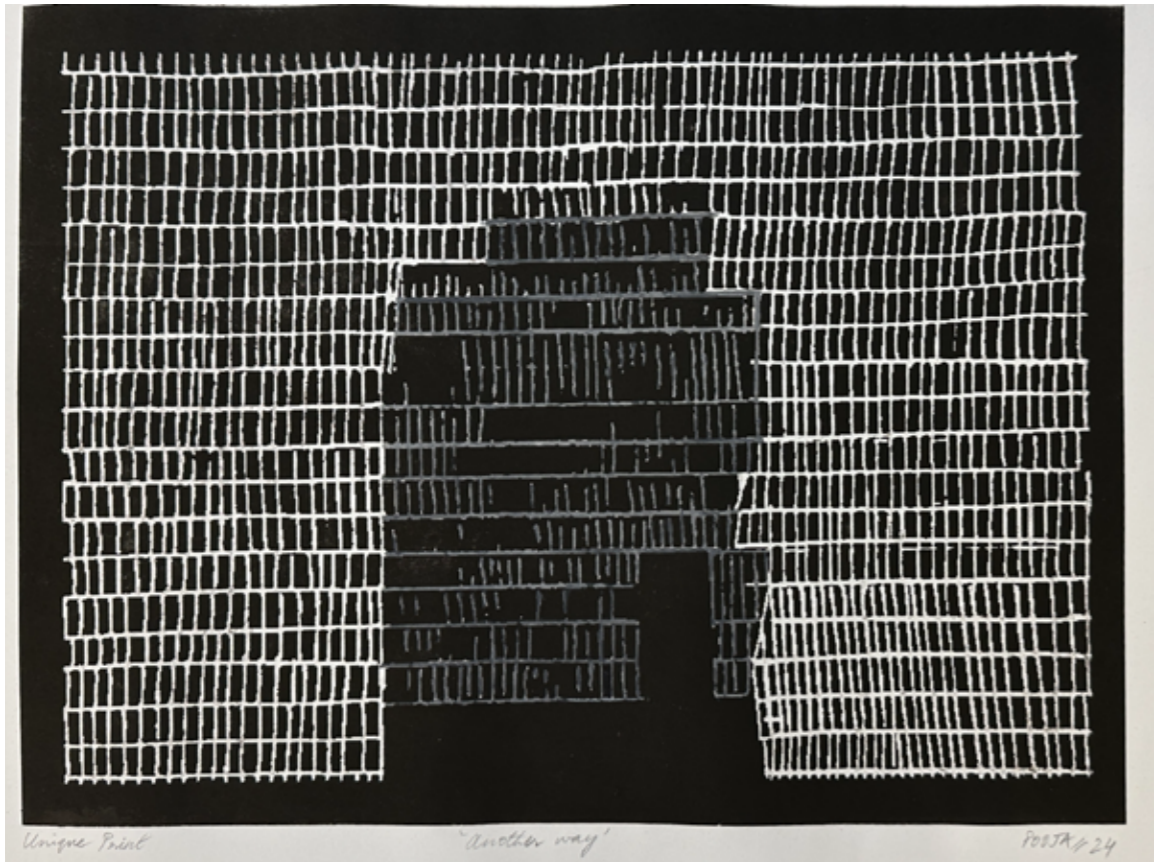
NARESH KAPURIA

Reflections
Woodcut
18 x 15 Inches
1976



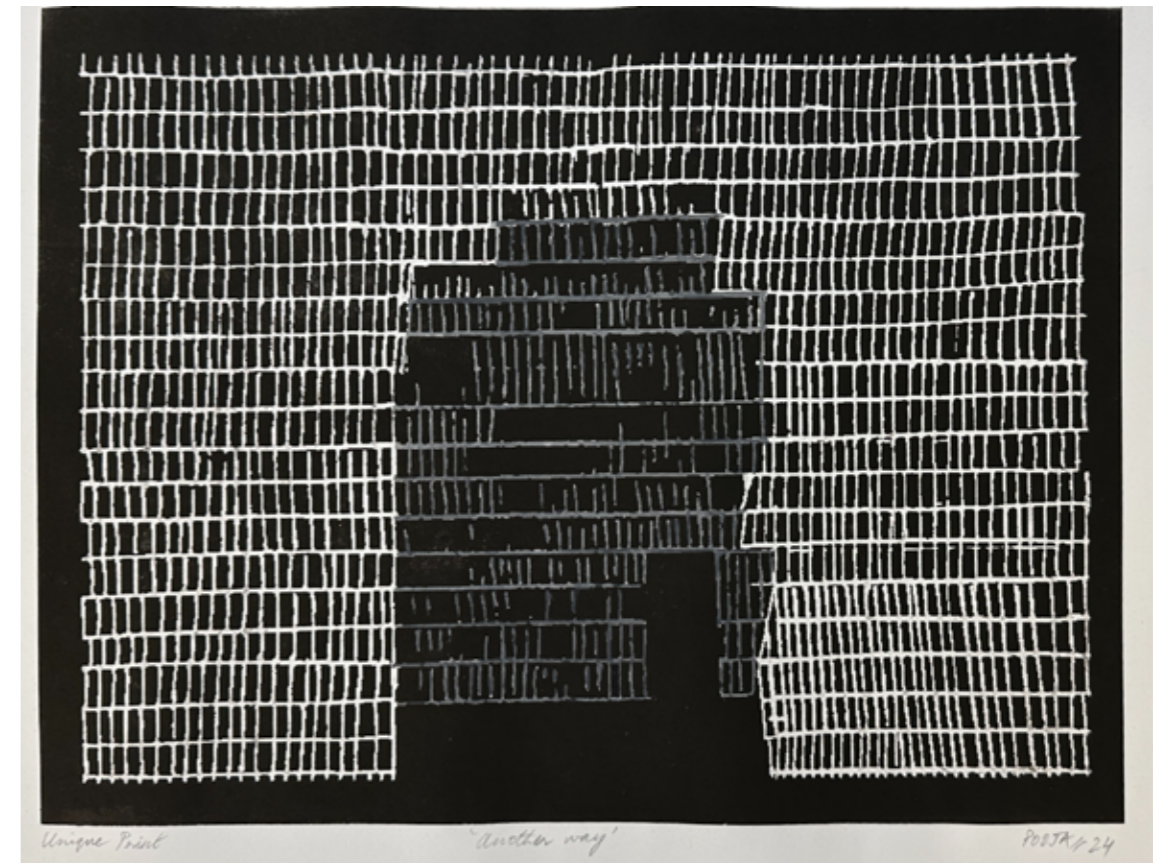
NARESH KAPURIA

Untold Story
Woodcut
13 x 12 Inches
1977



POOJA IRANNA

Another Way
12 × 17 Inches
2024



POOJA IRANNA

Another Way
12 × 17 Inches
2024



PRASANTA KALITA

Untitled
Woodcut and Watercolour on Paper
19.5 x 27.5 Inches
2024



PRASANTA KALITA

Untitled
Woodcut and Watercolour on Paper
19.5 x 27.5 Inches
2024



PRASANTA KALITA

Untitled
Woodcut and Watercolour on Paper
19.5 x 27.5 Inches
2024



PRATUL DASH

Charan Chumbak
Hand Painted Woodcut
11.5 x 8.5 Inches
2024



PRATUL DASH

Charan Chumbak
Hand Painted Woodcut
11.5 x 8.5 Inches
2024



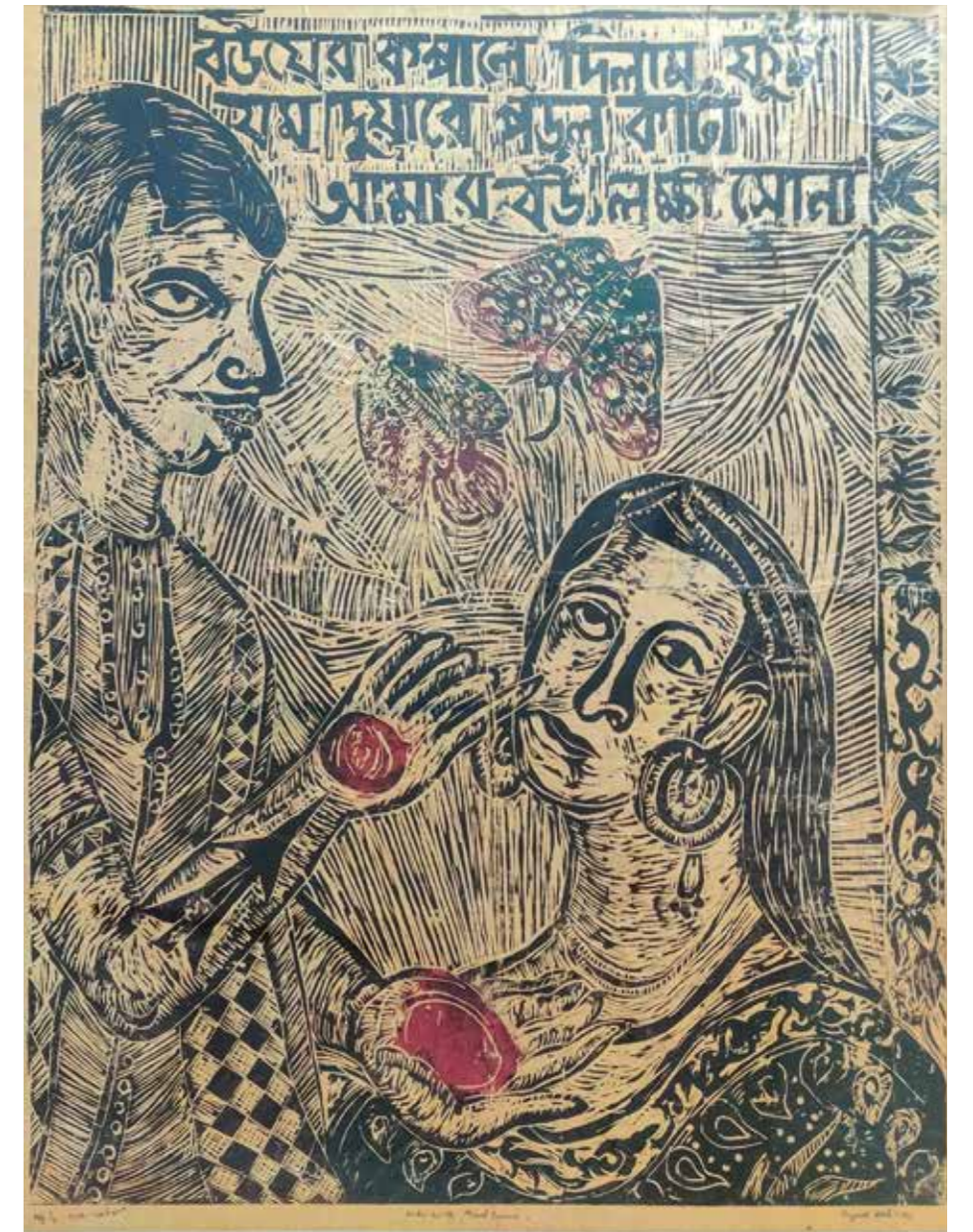
PRATUL DASH

Charan Chumbak
Hand Painted Woodcut
11.5 x 8.5 Inches
2024



RAJESH DEB

Untitled
Woodcut on Canvas with Gold, Silver and Copper Leaf
42 x 31.5 Inches
2024



RAJESH DEB

Untitled
Woodcut on Canvas with Gold, Silver and Copper Leaf
42 x 31.5 Inches
2024



RAMESH KANDAGIRI

Thus Gods Absconded from their
Apparent Sites and Become Occult-II
Woodcut on Mixed Media Collage
29 x 22 Inches
2024



RAMESH KANDAGIRI

Thus Gods Absconded from their
Apparent Sites and Become Occult-II
Woodcut on Mixed Media Collage
29 x 22 Inches
2024



RAMESH KANDAGIRI

Thus Gods Absconded from their
Apparent Sites and Become Occult-II
Woodcut on Mixed Media Collage
29 x 22 Inches
2024



SANJAY DAS

Urban Relic-II
Handpaint on Woodcut Print
24 x 36 Inches
2024

SANJAY DAS

Urban Relic-I
Handpaint on Woodcut Print
24 x 36 Inches
2024



SANJAY DAS

Urban Relic-III
Handpaint on Woodcut Print
24 x 36 Inches
2024



SANTOSH K. VERMA

Untitled-II
Mixed Media Unique Print
18 x 24 Inches
2024



SANTOSH K. VERMA

Untitled-I
Mixed Media Unique Print
18 x 24 Inches
2024



SANTOSH K. VERMA

Untitled-III
Mixed Media Unique Print
18 x 24 Inches
2024



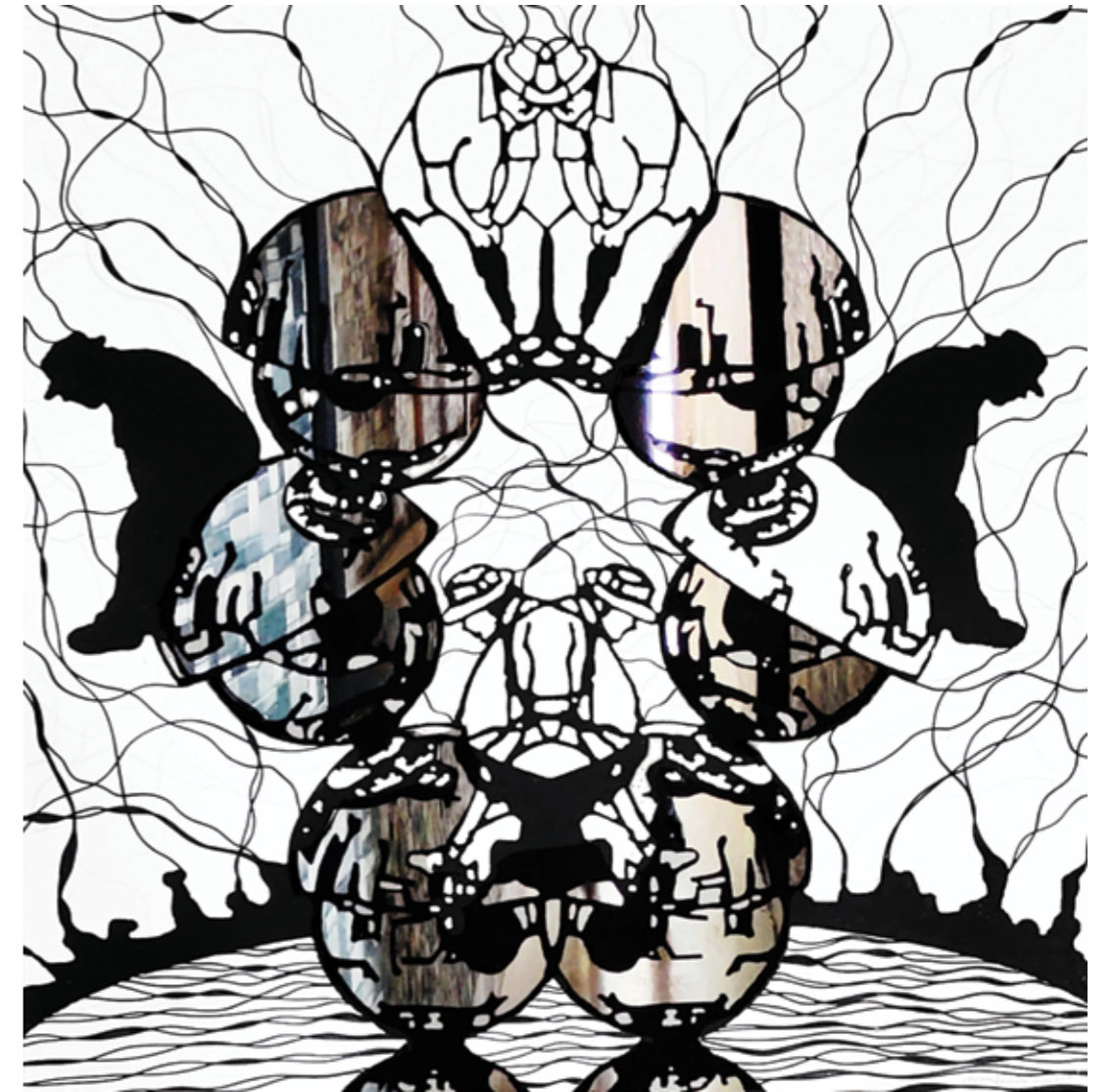
SHOVIN BHATTACHARJEE

Urban Genesis
Block Print on Paper and Mirror
30 x 27 Inches
2024



SHOVIN BHATTACHARJEE

Urban Genesis
Block Print on Paper and Mirror
30 x 27 Inches
2024



SHOVIN BHATTACHARJEE

Urban Genesis
Block Print on Paper and Mirror
30 x 27 Inches
2024



SRIKANTA PAUL

The Parliament Circus
Hand Colored Wood Engraving on
Acid Free Paper
16 x 12.3 Inches
2024



SRIKANTA PAUL

The Parliament Circus
Hand Colored Wood Engraving on
Acid Free Paper
16 x 12.3 Inches
2024



SRIKANTA PAUL

The Parliament Circus
Hand Colored Wood Engraving on
Acid Free Paper
16 x 12.3 Inches
2024



SUBROTO MONDAL

Ped Kahjoor (Bada Bhaiya... Ped Khajoor)
Woodcut
16 x 24 Inches
2024

SUBROTO MONDAL

Ped Kahjoor (Bada Bhaiya... Ped Khajoor)
Woodcut
16 x 24 Inches
2024



SUBROTO MONDAL

Ped Kahjoor (Bada Bhaiya... Ped Khajoor)
Woodcut
16 x 24 Inches
2024





SUDHASATTWA BASU

Garuda-III
Handpainted Woodblock Print
25.5 x 20 Inches
2024



SUDHASATTWA BASU

Garuda-I
Handpainted Woodblock Print
25.5 x 20 Inches
2024



SUDHASATTWA BASU

Garuda-II
Handpainted Woodblock Print
25.5 x 20 Inches
2024



SUJAY MUKHERJEE

Blank Space
Woodcut Print on Paper
12 x 8.3 Inches



SUJAY MUKHERJEE

Sabiuri Satyavan
Woodcut Print on Paper
12 x 8.3 Inches



SUJAY MUKHERJEE

Untitled
Woodcut Print on Paper
12 x 8.3 Inches



SURANJAN BASU

The Other Hand
Woodcut
39 x 26.5 Inches
2000



YUSUF

Untitled
Woodcut
17 x 13 Inches
2024



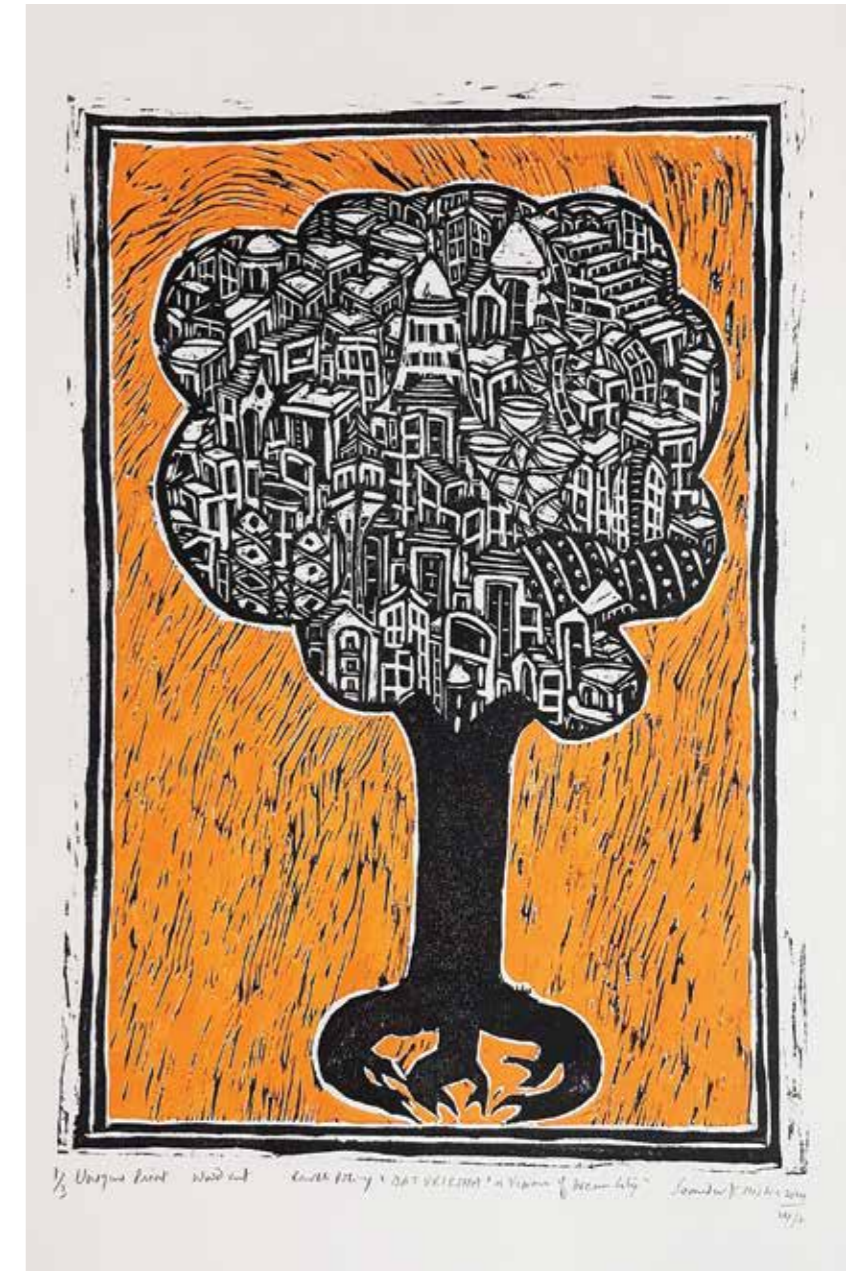
SURENDER K. MISHRA

Earth Policy 'BAT VRIKSHA n Vision of Dream City'
 Woodcut & Acrylic Color
 15.5 x 19.5 Inches
 2024



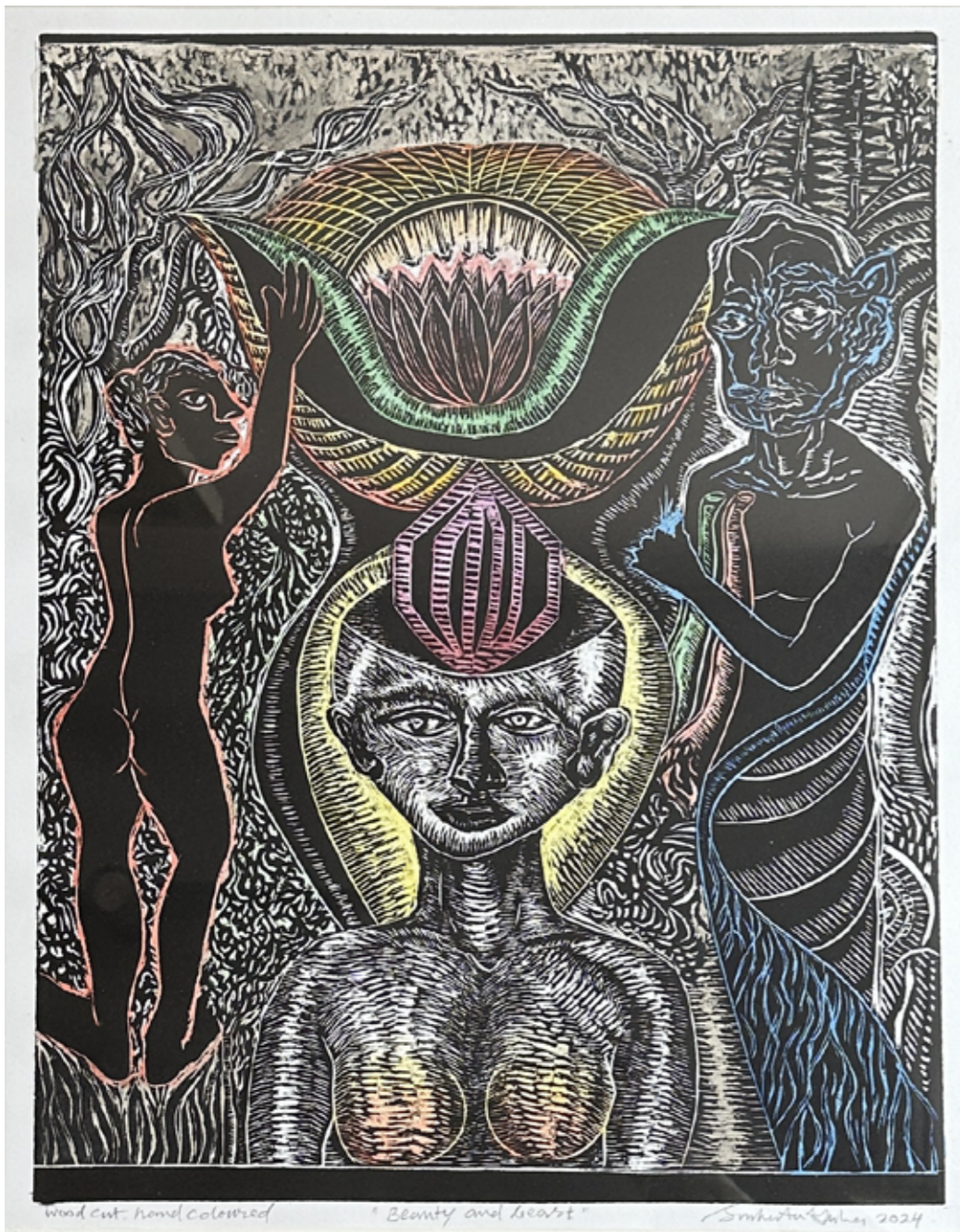
SURENDER K. MISHRA

Earth Policy 'BAT VRIKSHA n Vision of Dream City'
 Woodcut & Acrylic Color
 15.5 x 19.5 Inches
 2024



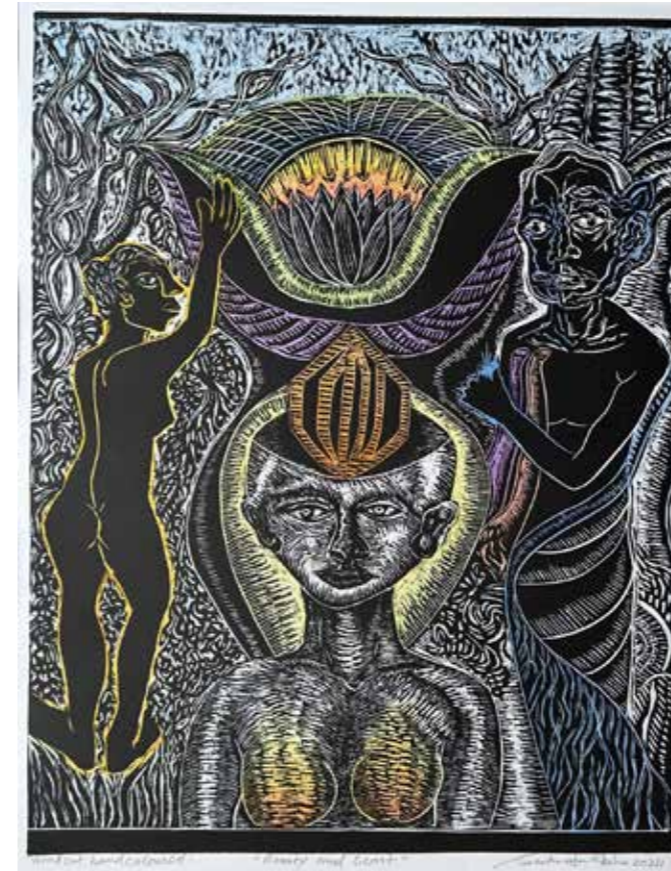
SURENDER K. MISHRA

Earth Policy 'BAT VRIKSHA n Vision of Dream City'
 Woodcut & Acrylic Color
 15.5 x 19.5 Inches
 2024



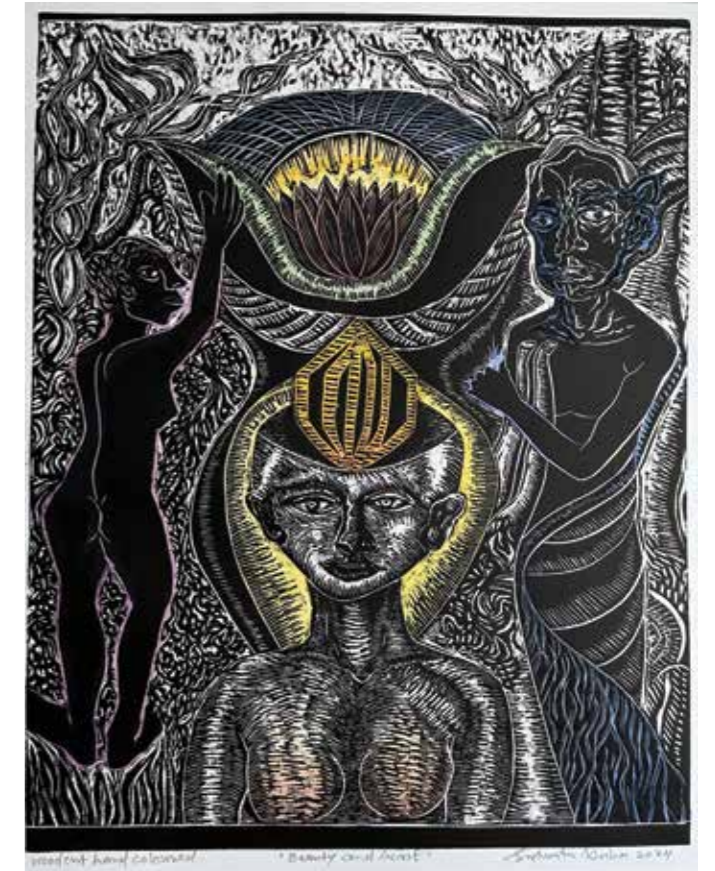
SUSHANTA GUHA

Beauty and Beast
Woodcut Handcolored
20.5 x 15.8 Inches
2024



SUSHANTA GUHA

Beauty and Beast
Woodcut Handcolored
20.5 x 15.8 Inches
2024



SUSHANTA GUHA

Beauty and Beast
Woodcut Handcolored
20.5 x 15.8 Inches
2024



TANDRA BHADRA

Dulhan
Woodcut and Watercolour
24 x 35 Inches
2024



TANDRA BHADRA

Dulhan
Woodcut and Watercolour
24 x 35 Inches
2024



TANDRA BHADRA

Dulhan
Woodcut and Watercolour
24 x 35 Inches
2024

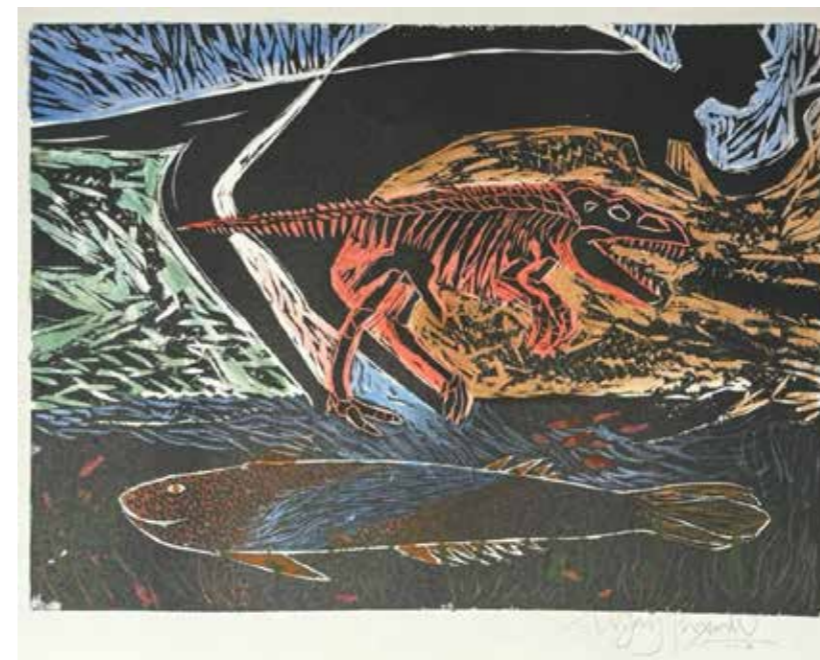
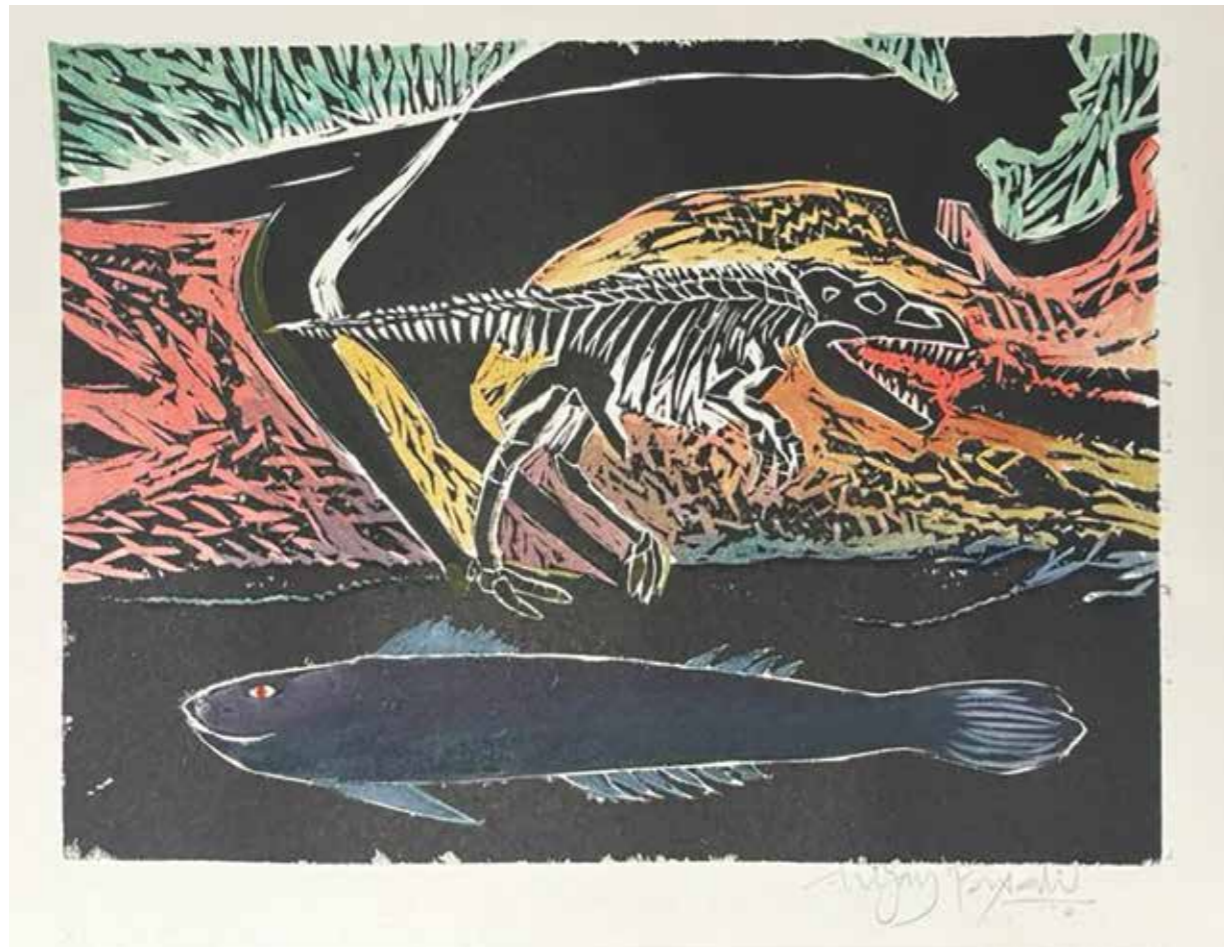
VIJAY BAGODI

Untitled
Hand Colored Unique Woodcut Print
12 x 16 Inches
2024



VIJAY BAGODI

Untitled
Hand Colored Unique Woodcut Print
12 x 16 Inches
2024



VIJAY BAGODI

Untitled
Hand Colored Unique Woodcut Print
12 x 16 Inches
2024



WALTER D'SOUZA

Put Your Story
Woodcut on Paper
30 x 18 Inches
2023



WALTER D'SOUZA

Put Your Story
Woodcut on Paper
30 x 18 Inches
2023



WALTER D'SOUZA

Put Your Story
Woodcut on Paper
30 x 18 Inches
2023

MASTERS





AKBAR PADAMSEE

Untitled
Lithograph on Paper
30 x 22.5 Inches
2008

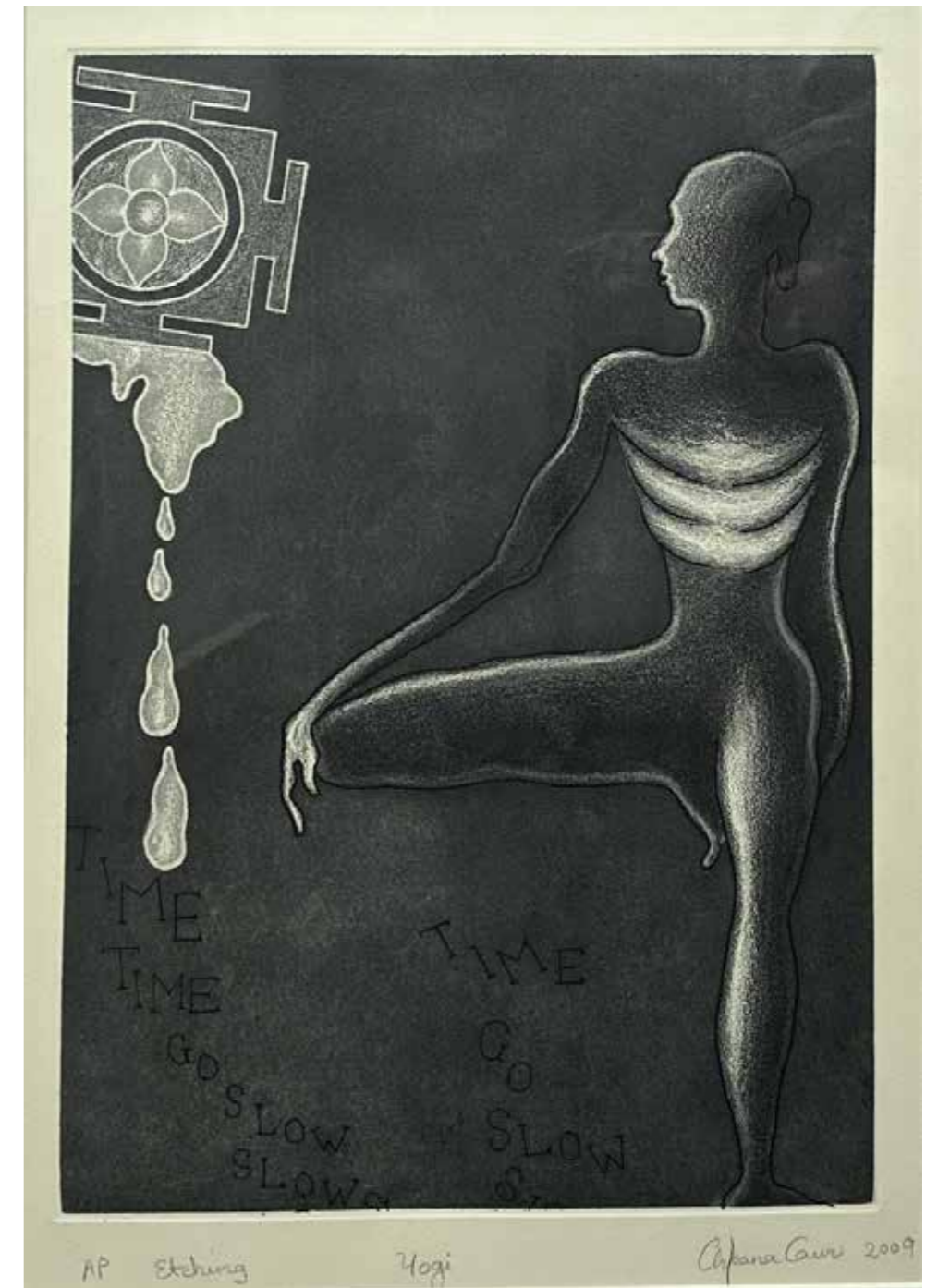
ANJOLIE ELA MENON

Untitled
Edition-21/40
Colored Intaglio on Paper
24 x 19 Inches



ANUPAM SUD

Silent Spectator
Artist Proof
Intaglio on Paper
37.8 x 28.3 Inches
1994



ARPANA CAUR

Yogi
Artist Proof
Etching on Paper
21.5 x 15 Inches
2009



BHPEN KHAKHAR

Jatayu
Edition-20/21
Linocut on Paper
21.5 x 17.5 Inches

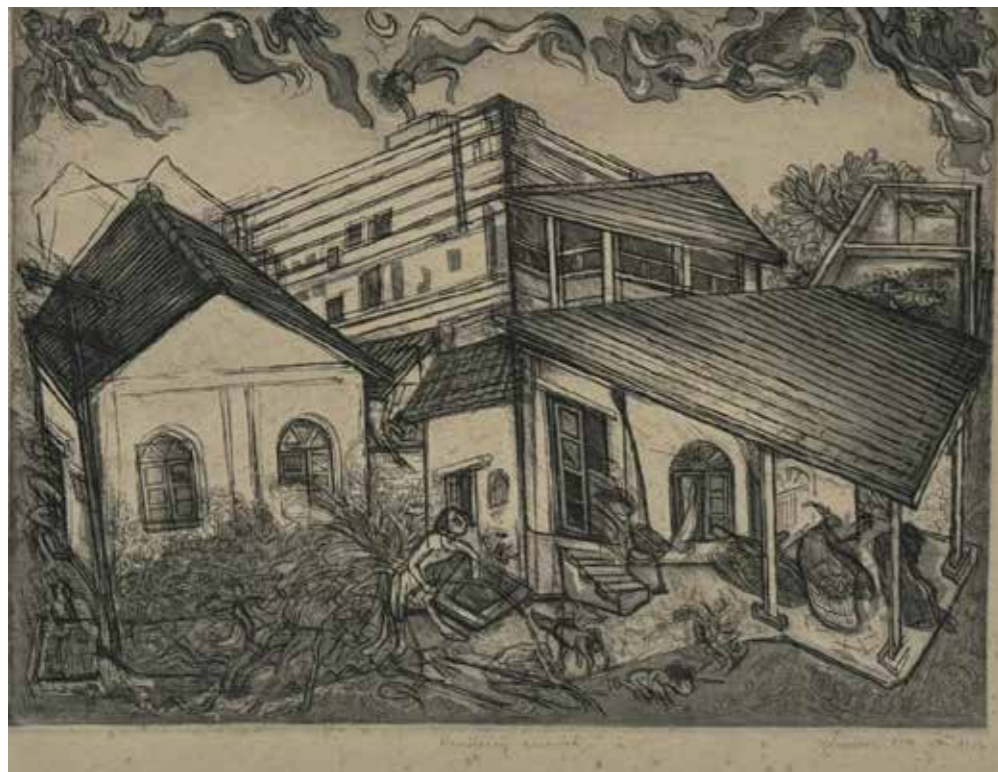


JATIN DAS

Royal Court-Three Figures
Linocut
10 x 22 Inches
1962

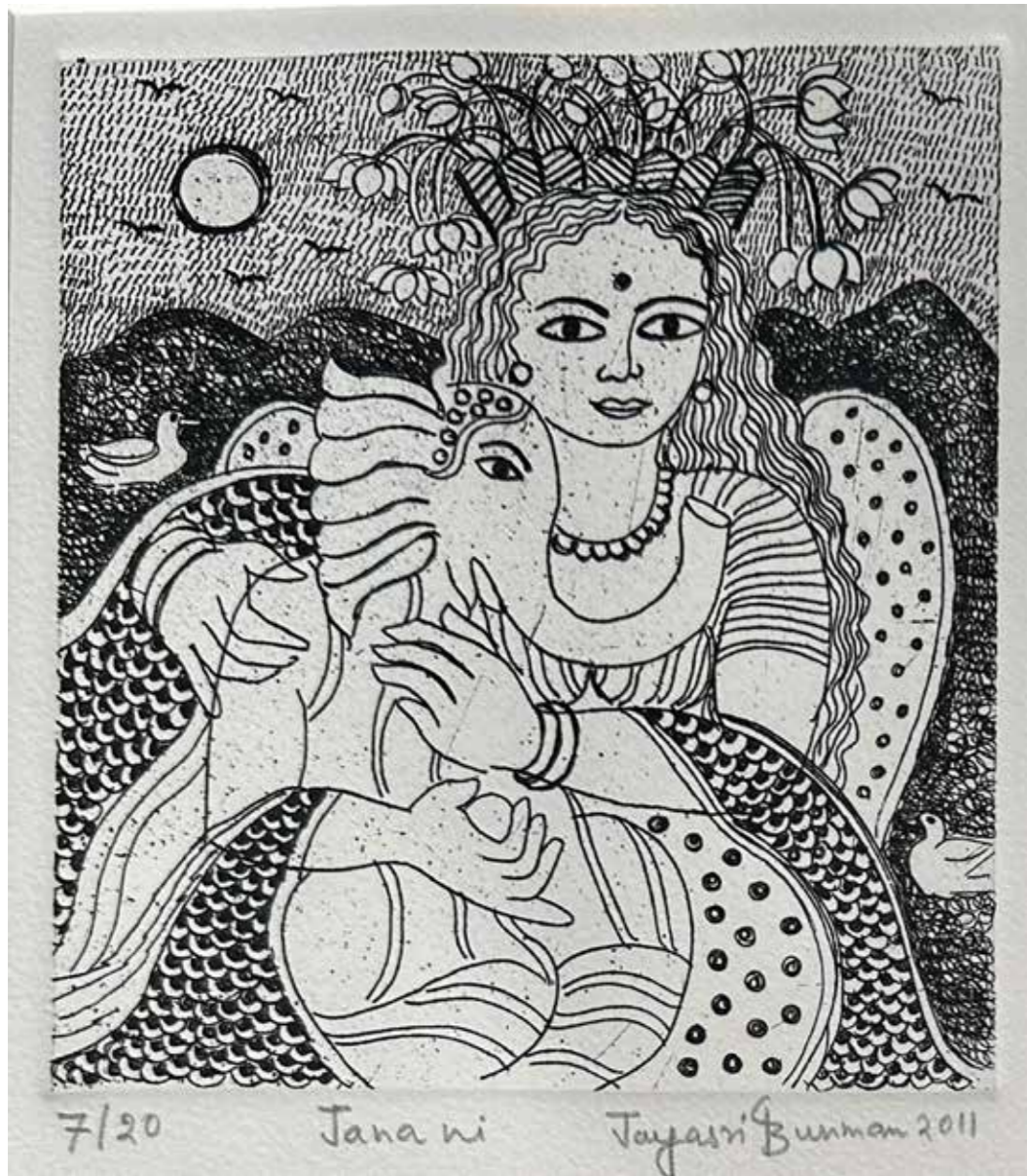
GULAM MOHAMMED SHEIKH

Residency Reversed
Etching on Paper
15 x 22 Inches



HAREN DAS

Untitled
Edition-10/15
Etching on Paper
14 x 16.5 Inches
1984



JAYASRI BURMAN

Janani
Edition-7/20
Etching on Paper
17.5 x 14.5 Inches
2011

JERAM PATEL

Untitled
Etching on Paper
18 x 13 Inches
1983



JOGEN CHOWDHURY

Untitled
Edition-3/5
Woodcut on Paper
10.9 x 7.6 Inches
2019



JYOTI BHATT

Triloka
Edition-21/24
Etching on Paper
30 x 23 Inches
2008



K. LAXMA GOUD

Untitled
Edition-2/10
Intaglio on Paper
25 x 19 Inches

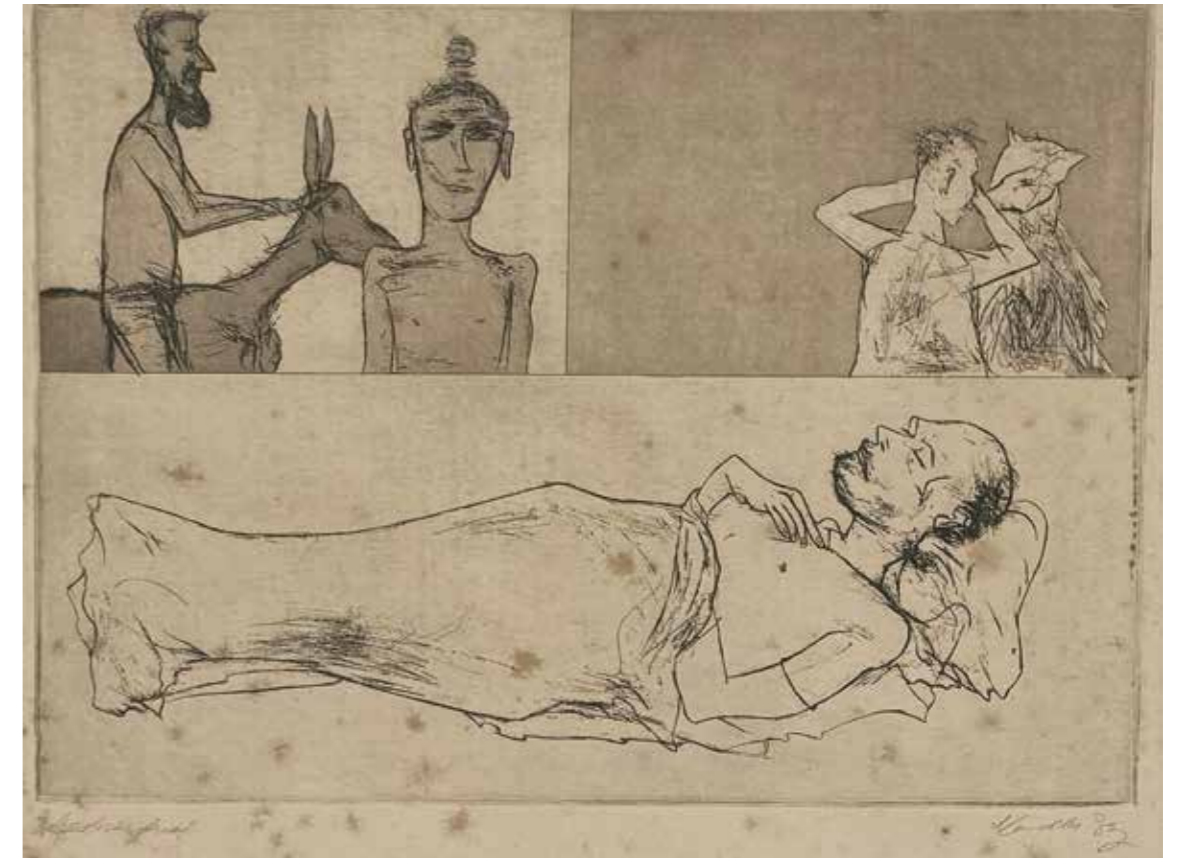
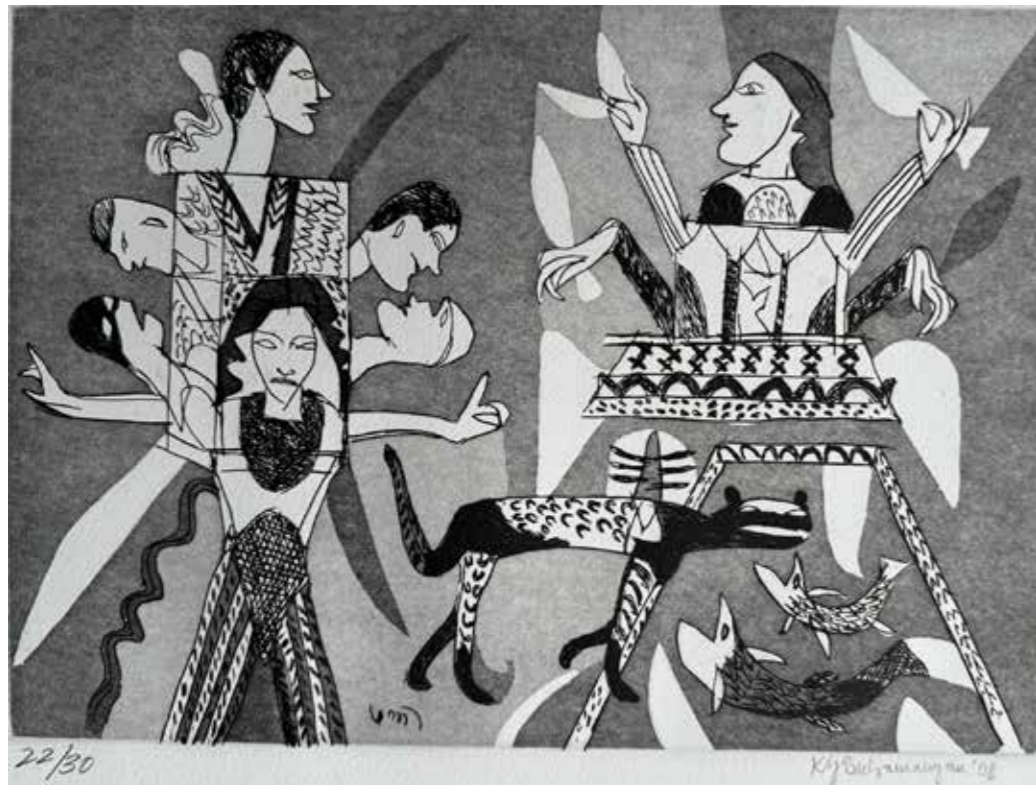


P.D. DHUMAL

The Dead Giant
Edition-2/15
Woodcut on Paper
15 x 19.5 Inches
2013

K. G. SUBRAMANYAN

Untitled
Edition-22/30
Etching on Paper
15 x 17 Inches
2008



LALU PRASAD SHAW

Untitled
Artist Proof
Etching on Paper
25 x 18 Inches
1984



MADHVI PAREKH

Untitled
Artist Proof
Lithograph on Paper
17 x 15 Inches
2019

MAITE DELTEIL

Untitled
Edition-98/175
Lithograph on Paper
26 x 18 Inches



MANJIT BAWA

Untitled
Print on Paper
20.75 x 14 Inches
1990



MANU PAREKH

Untitled
Artist Proof-2/5
Lithograph on Paper
19.5 x 14 Inches
2021



NIREN SENGUPTA

Untitled
Edition-1/5
Linocut on Paper
12 x 12.5 Inches



NIREN SENGUPTA

Untitled
Edition-3/5
Linocut on Paper
12 x 12.5 Inches
1990



NIREN SENGUPTA

Untitled
Edition-4/5
Linocut on Paper
12 x 12.5 Inches
1990



PARAMJIT SINGH

Lady of the Year
Edition- 1/11
Wood cut on Nepali Rice Paper
18 x 12 Inches
2024



PARAMJIT SINGH

Lady of the Year
Edition 10 /11
Wood cut on Nepali Rice Paper
18 x 12 Inches
2024



PARAMJIT SINGH

Lady of the Year
Edition 11/11
Wood cut on Nepali Rice Paper
18 x 12 Inches
2024



SHAKTI BURMAN

Untitled
Edition-73/140
Lithograph on Paper
22.5 x 18 Inches

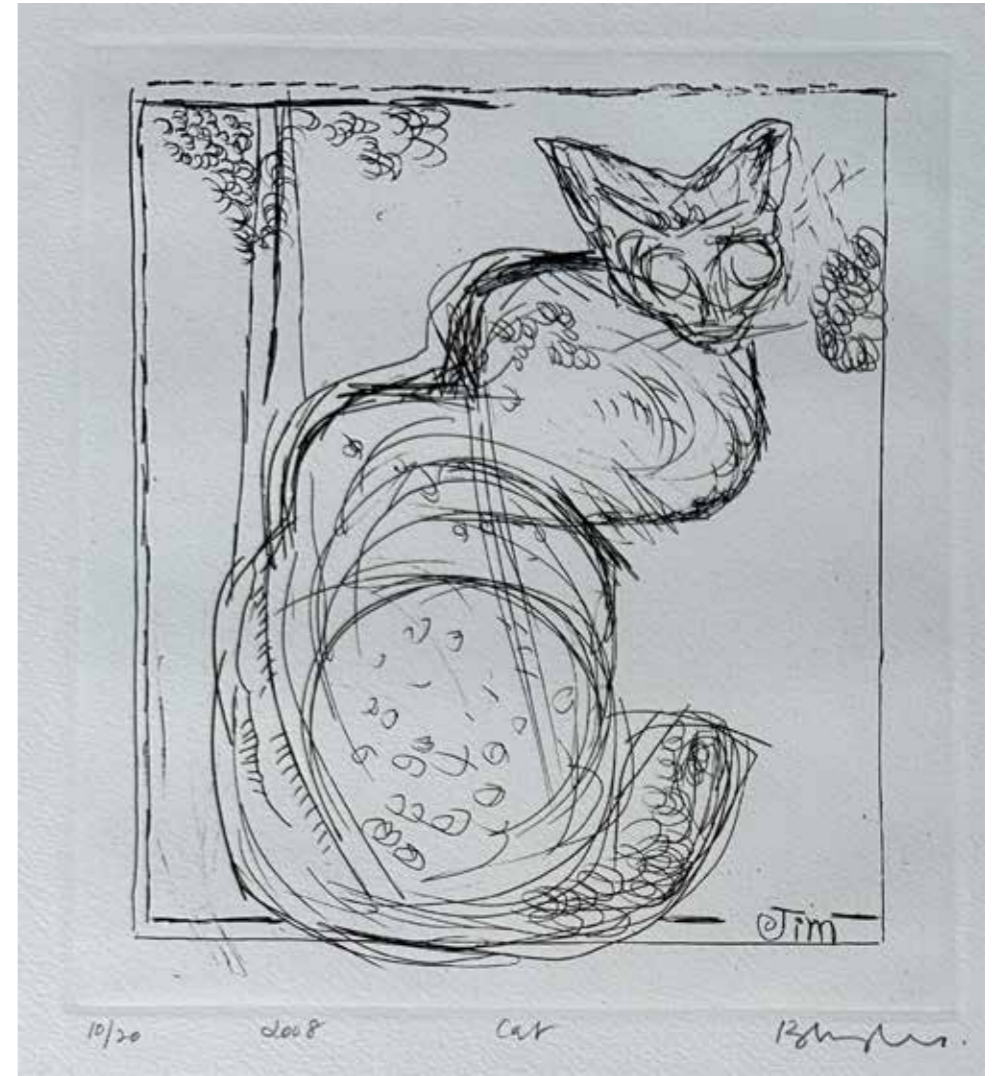
PIRAJI SAGARA

Dialogue
Artist Proof-3
Etching & Aquatint on Paper
14 x 21 Inches
1989



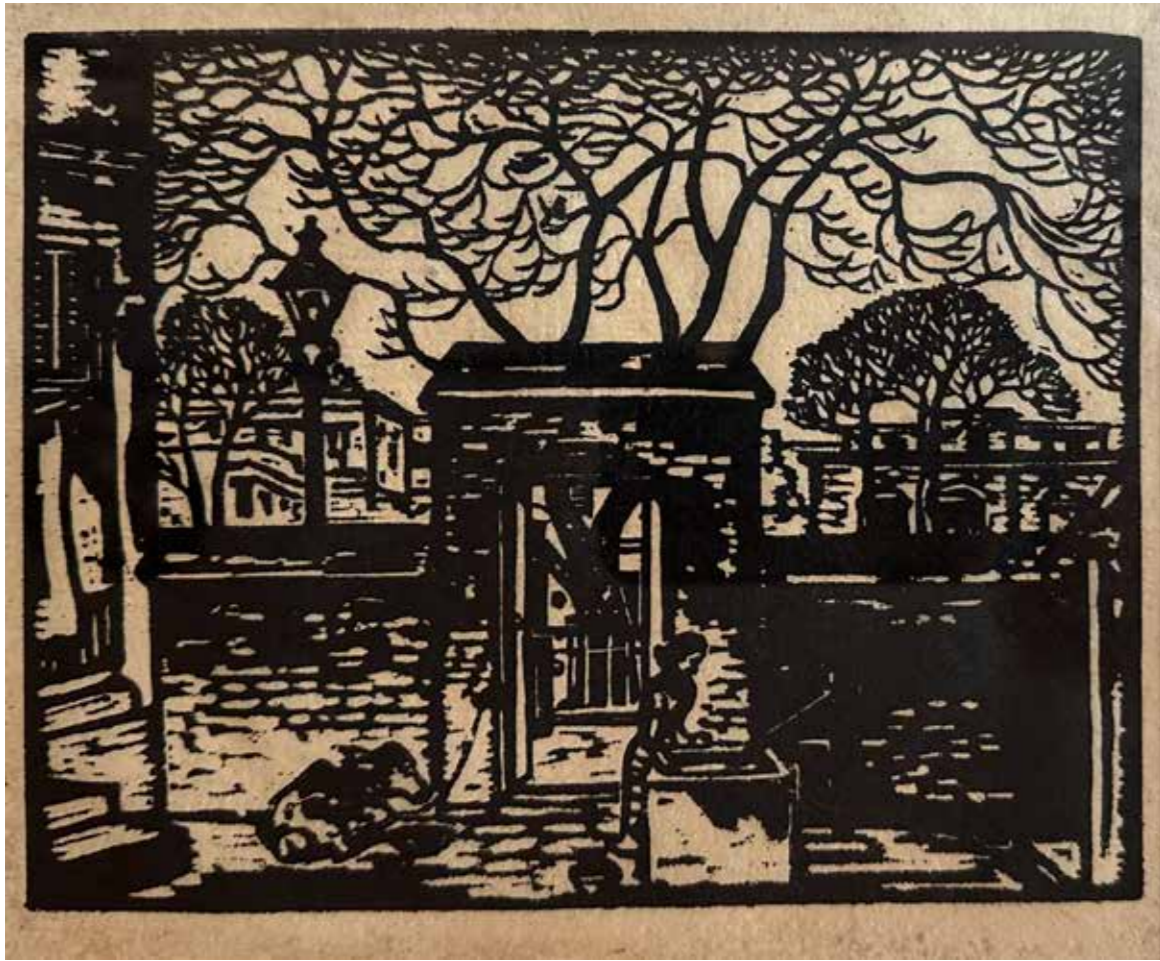
PREM SINGH

Double Faced Man
Woodcut on Paper
18 x 12 Inches
1964-65



R.B. BHASKARAN

Cat
Edition-10/20
Intaglio on Paper
20.5 x 18.5 Inches
2008

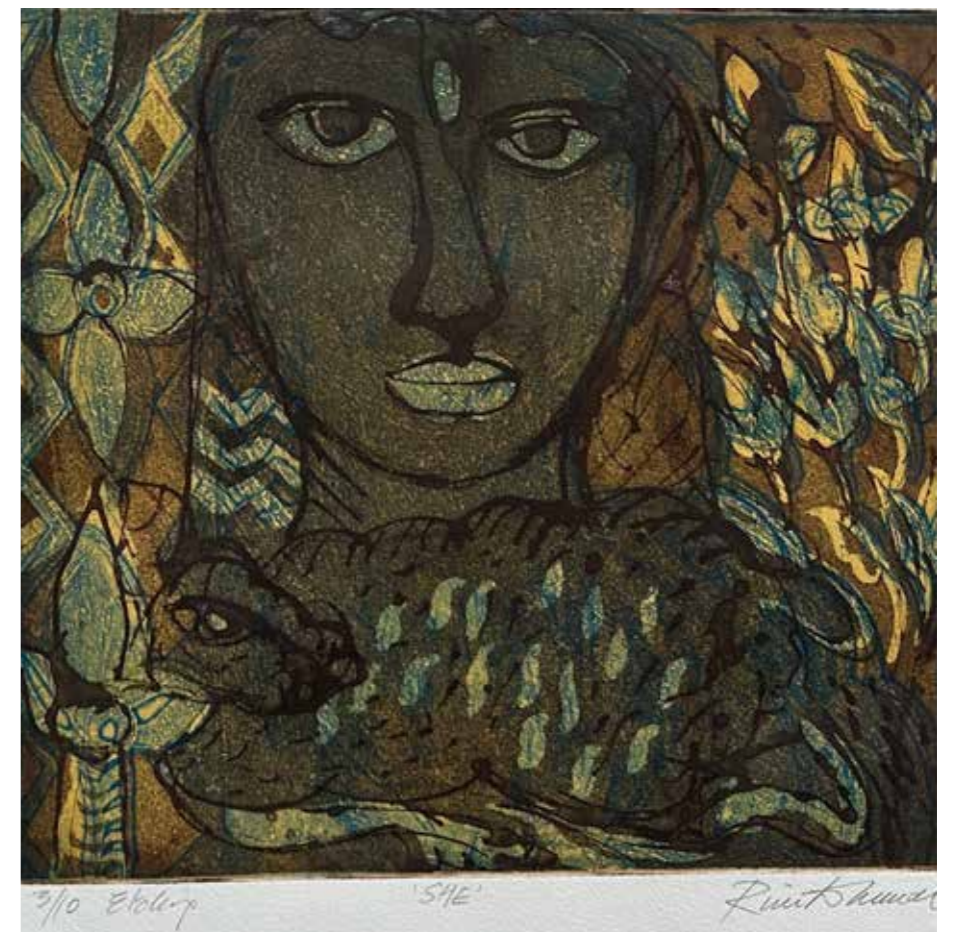


RAMENDRANATH CHAKRAVORTY

Untitled
Woodcut on Paper
7 x 8.5 Inches

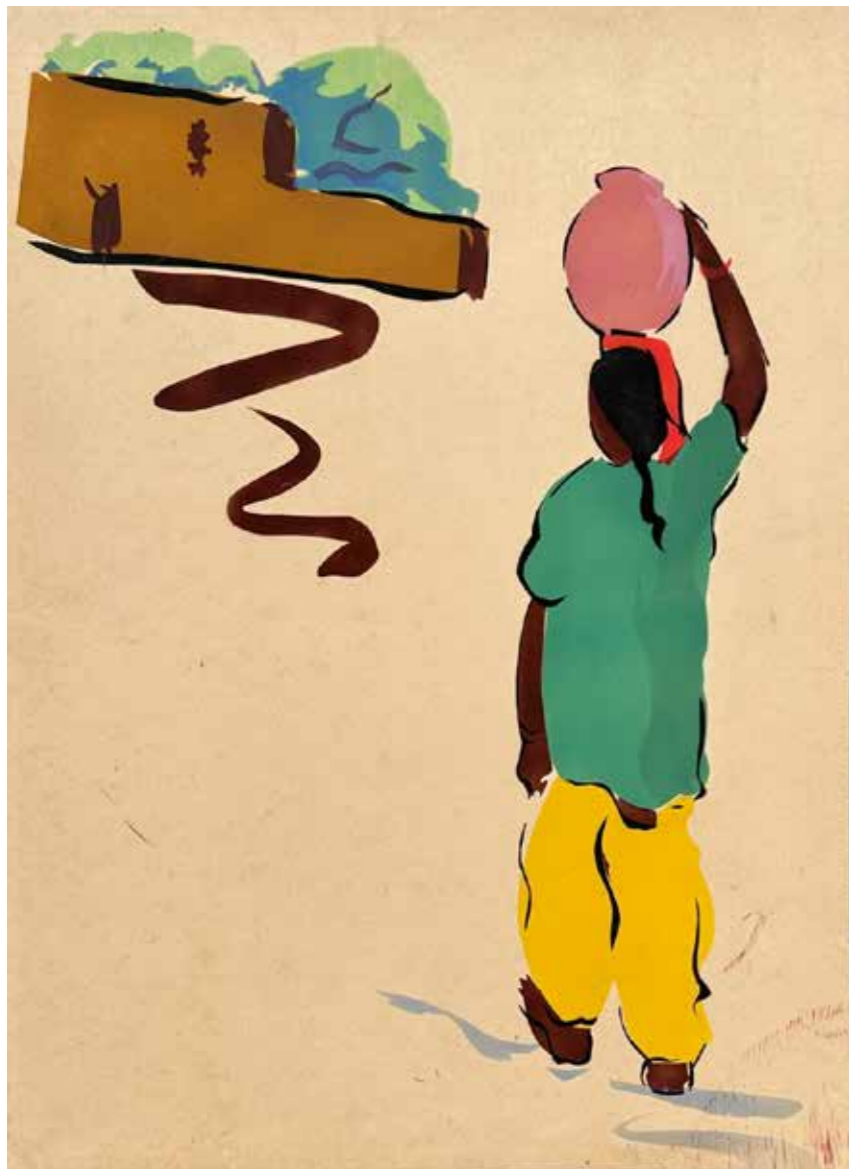
RINI DHUMAL

She
Edition-3/10
Etching on Paper
22 x 24.5 Inches



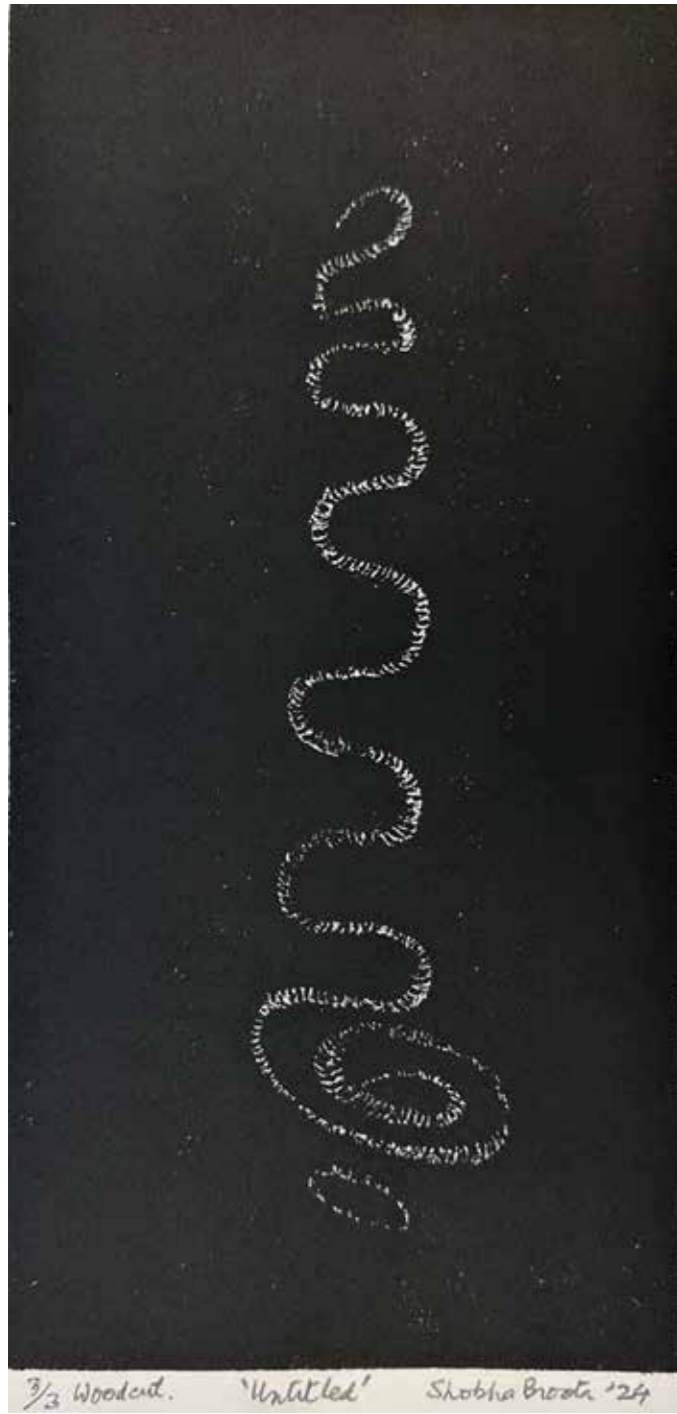
SAILOZ MOOKHERJEA

Untitled
Serigraph
15 x 11 Inches



SANAT KAR

Dreamers Series-107
Artist Proof-5/10
Wood & Intaglio on Paper
24 x 16 Inches
1984-85



3/3 Woodcut. 'Untitled' Shobha Broota '24

SHOBHA BROOTA

Untitled
Edition-3/3
Woodcut on Paper
12 x 6 Inches
2024

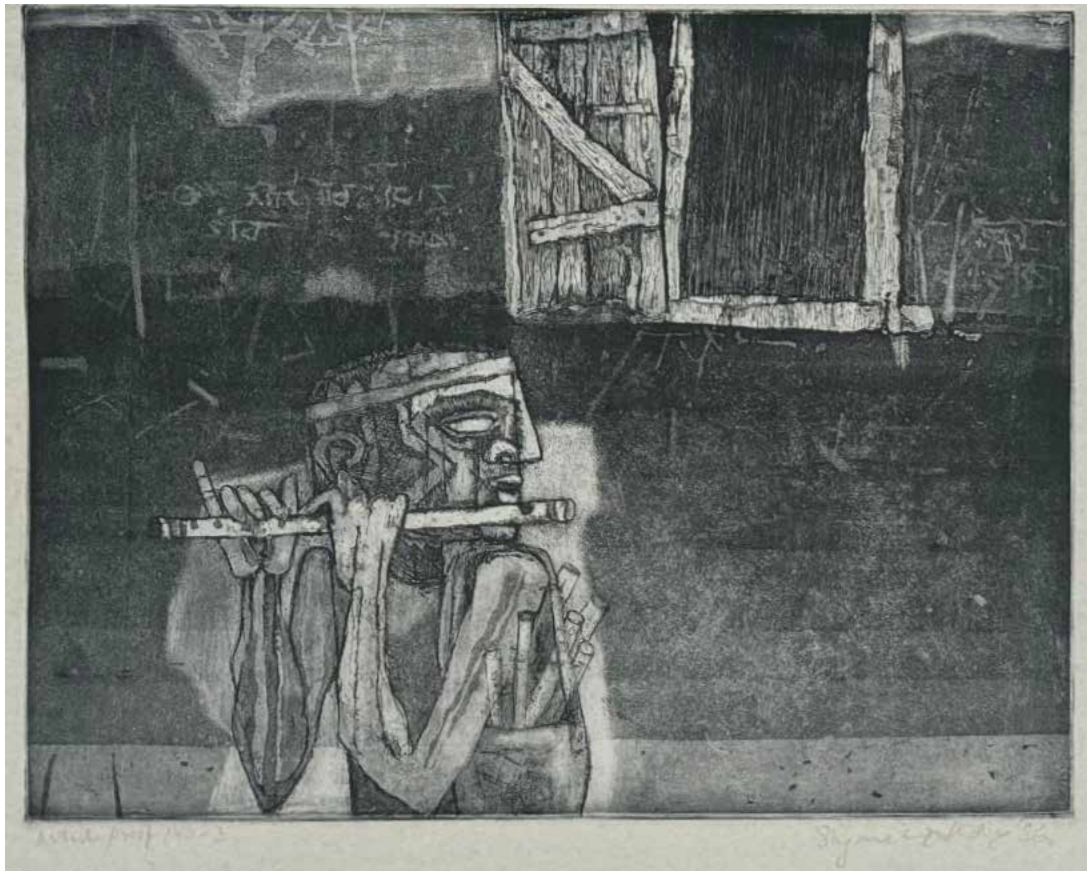
SOMNATH HORE

Fear
Woodcut on Paper
6.8 x 3.3 Inches
C. 1947



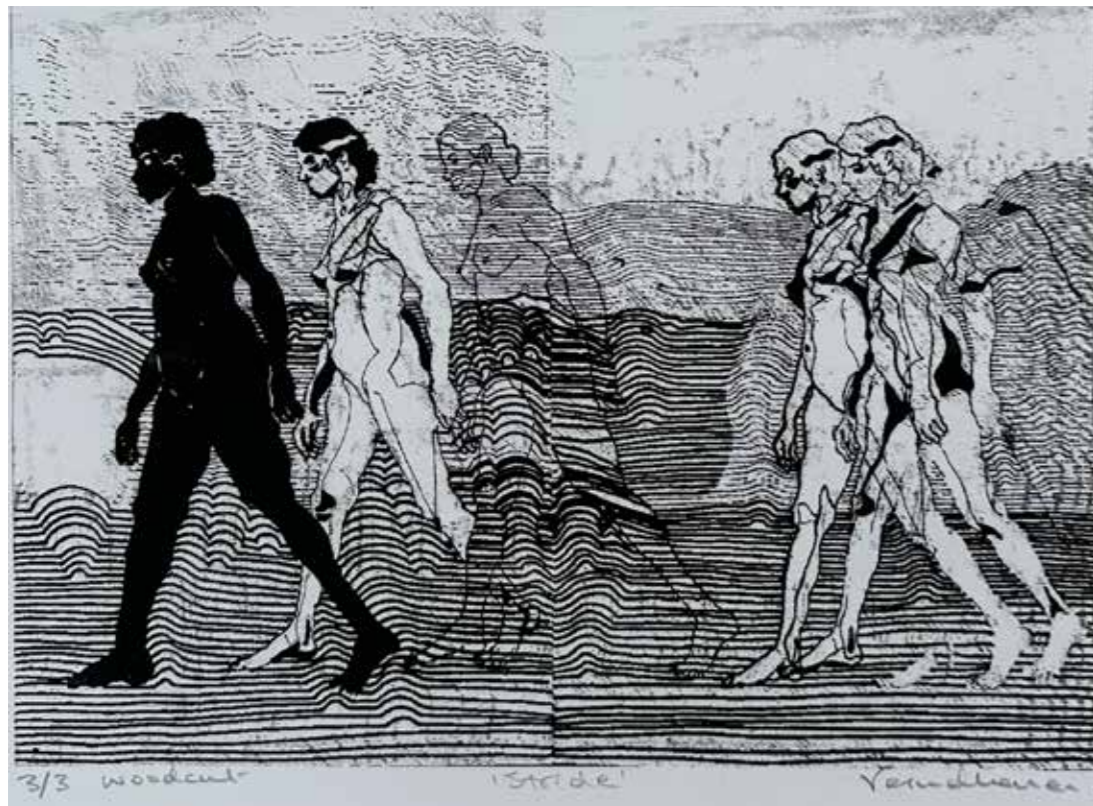
SHYAMAL DUTTA RAY

Untitled
Artist Proof-3
Etching on Paper
14.5 x 21 Inches
1956



V.R. PATEL

Untitled
Edition-10/10
Woodcut on Paper
21.5 x 20.5 Inches
1992



VASUNDHARA TEWARI BROOTA

Stride
Edition-3/3
Woodcut on Paper
8.5 x 12 Inches

ZARINA HASHMI

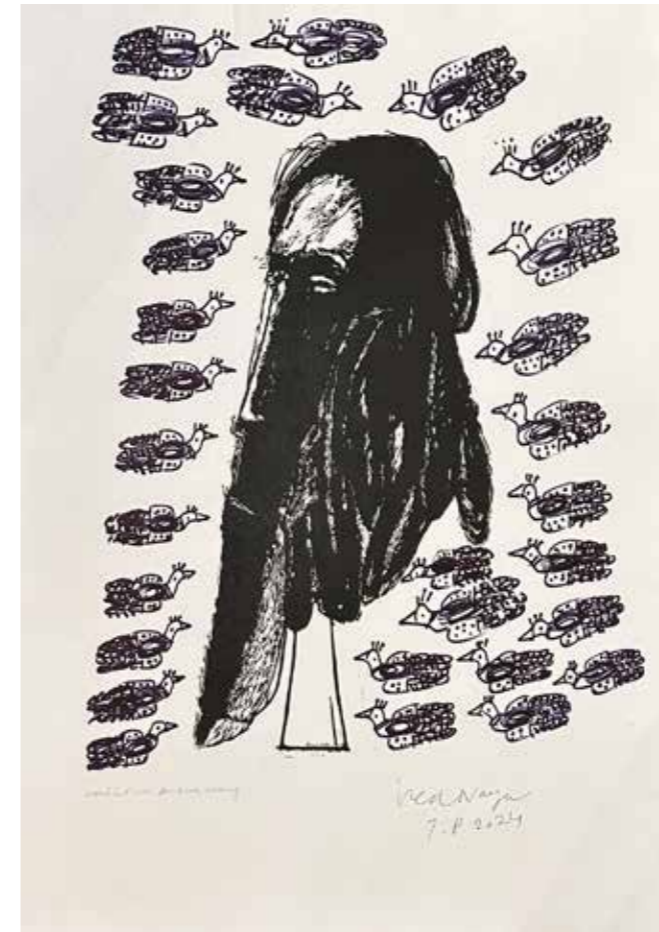
Trees (House with Four Walls Series)
Etching on Paper
8.8 x 8 Inches
1991





VED NAYAR

Untitled
Woodcut with Pen & Ink on Paper
28.9 x 20.9 Inches
2024



VED NAYAR

Untitled
Woodcut with Pen & Ink on Paper
28.9 x 20.9 Inches
2024



VED NAYAR

Untitled
Woodcut with Silver Foil
28.9 x 20.9 Inches
2024







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