

Dinanath's Living Palette



chitrāṅgi
A RETROSPECTIVE



ILA PANDA CENTRE FOR ARTS

ipca
It's Easy to Love Art

Dinanath's Living Palette



chitrāngi
A RETROSPECTIVE

29 August to 3 September 2017





Dr. Bansidhar Panda unveiling IPCA's logo in the presence of Smt. Paramita Mahapatra, Ranjib Biswal and Dr. Dinanath Pathy, January 2016



Dr. Dinanath Pathy, at the inaugural ceremony of Exhibition 'Repose' organised by IPCA, with Smt. Paramita Mahapatra, fellow artists and dignitaries, August 2016

Seasons for a Lifetime

When we got together as a team right after the founding of IPCA, it was a meeting of minds and hearts committed to a shared and long cherished dream - of fostering and nurturing an enabling platform for art and for artists of Odisha. And the journey began; it was as if our dream was bearing fruition. For there was no greater mentor or advocate for the cause of art and artists of the state than the distinguished and dedicated pioneer, Dr. Dinanath Pathy. IPCA had found its visionary captain, and he had found a team of kindred spirit.

Prime mover behind IPCA, his faith and conviction acted substantively in everyday reality, demonstrated in the excitement he wore about him and the time and effort he invested in defining IPCA's mission and mandate. And how he brought in as many like minded people he could, how he mentored and shared his vision for art, Odisha and artists with us all, inculcating the belief, the expansive, all embracing mindset, the minutae, the activities that would shape the path, never for a moment missing out on the rich context of legacies and innate competencies of a deep, old, multi-layered tradition that he helped rejuvenate with such ease. He was the shepherd with incomparable insight, herding his flock find their way home.

He is missed. Deeply. Every day. Yet all that he brought us, all that he gave us - his dreams, vision, his work and wishes, the ethic of inclusiveness and his intense drive to enrich and enhance a platform of collaboration and partnership for the cause of art was the bequeathing of his legacy, now embedded in IPCA's DNA. He remains our inspiration, strength and guiding spirit - ever so.

'Chitrangi' is a celebration, early steps in our journey - for remembrance and commemoration are seasons for a lifetime. And Dinanath Pathy will continue to be that source of indomitable energy powering our way forward. His light is our invaluable beacon, his wish to promote art and Odia artists by helping them on to higher levels is our mantra as we put in one step after the next.

Paramita Mahapatra
Founder Trustee, IPCA

Dinanath Pathy - Getting a Thousand Flowers to Bloom

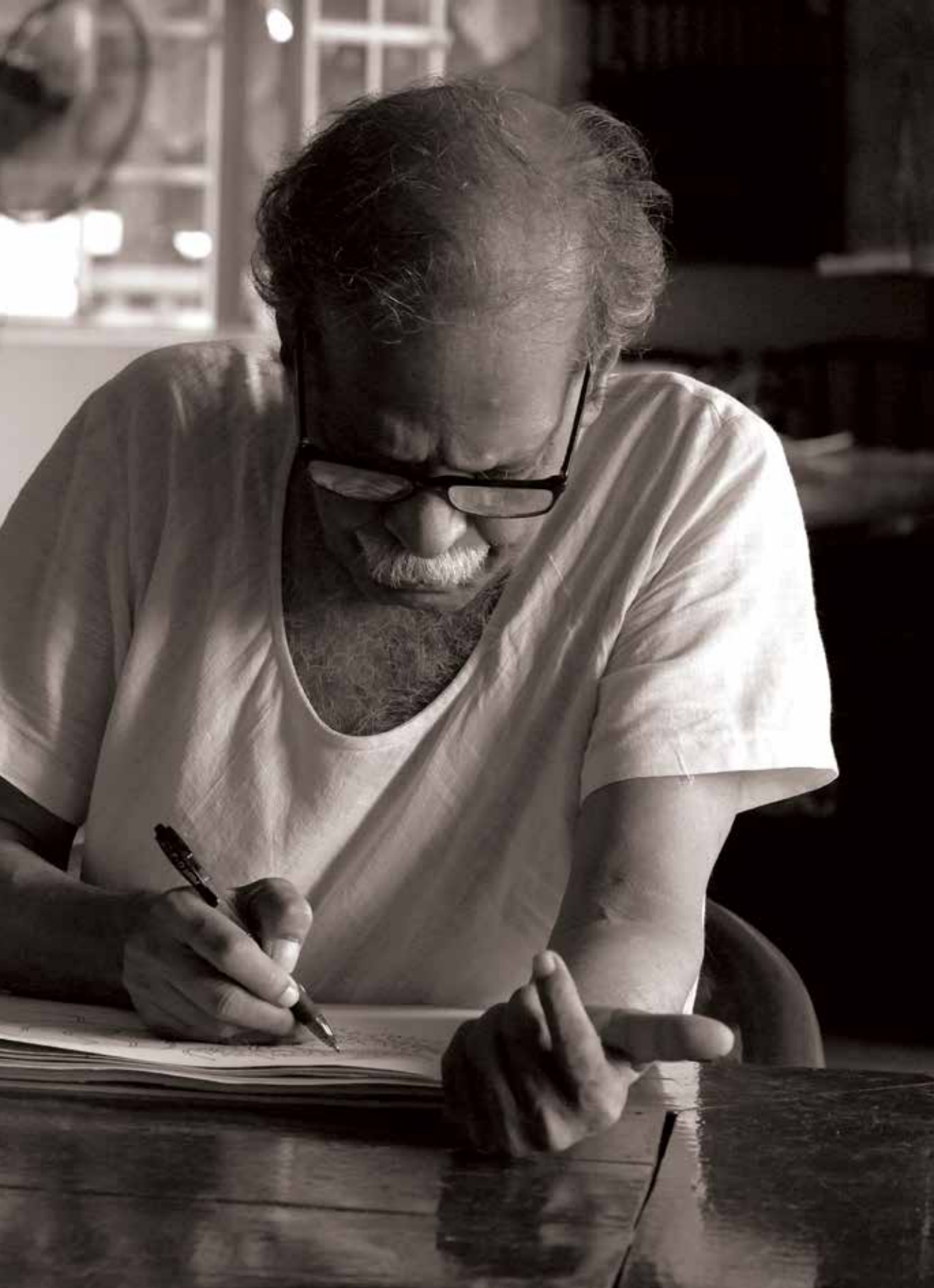
Ramli Ibrahim

Amorous Delight, the last collaboration of the late Dr Dinanath Pathy with Sutra in July 2016, reaffirmed his reputation as a progressive renaissance man of Odisha, epitomising the totality of his vision in integrating and effectively uniting his talents as an artist, theatre designer, dramaturge and littérateur.

While enjoying our latte at a bistro-café near the new Damansara Performing Arts Centre Theatre (DPAC), waiting for our next rehearsal session for the Kuala Lumpur premiere of *Amorous Delight*, Dinanath looked around at the milling crowd of the new mall-complex which also houses DPAC and said, with much sadness, “it should not be impossible for us to have something like this in Bhubaneswar - where patrons and artists can enjoy themselves in a relaxing atmosphere on their outing to a theatre”.

Dinanath was aware that Kuala Lumpur now has a number of these smaller performing arts complexes to cater for its growing urban theatre-goers. I would not share with him my dissatisfaction about the lack of thoughtful facilities, effective designs, and details of these newly built ‘boutique’ performing theatre houses. They have recently mushroomed for the young suburban population of our various satellite towns, who are hungry for a theatre night out. I thought of telling him, but didn’t - that these newly built theatres, constructed more as an afterthought rather than a well-conceived design, could have incorporated practical inputs from the artists themselves before they were built. The prime users - artists - were never or were the last to be consulted, and as such, their real practical needs, technical and comfort-wise, were never fully considered.

By now, Dinanath, who collaborated with us from time to time over a period of 25 years, was familiar with Sutra’s creatively charged working ambience. Viewed from afar, this is an ideal setting. However, it is hardly typical of the general Malaysian environment. In keeping a creative team together and on track, I usually spared him a knowledge of our own struggles and the perennial problem of funding, or the challenges of surviving within the environs of apathetic corporate and



governmental bureaucracies which insist on measuring all endeavours in terms of convenient indexes related to quantity and monetary profits.

Usually, there would be barely any visible grousing whenever Dinanath came to Sutra to collaborate over some project or other. He would inevitably arrive in the midst of a Sutra's happening, and would find us engaged in 'something' - be it a dance class, workshop, performance or exhibition. Or there would be a gathering of artists over tea or dinner. Artists, students, or parents together with Sutra's pets, bustled and milled about absorbed in their own errands and activities - coming and going in their own purposeful flows. Whenever Dinanath would land from Odisha in the midst of these pandemoniums, he would quietly show me his recent publications, and then would simply get to work with whatever needed to be done on his part. He fit into our creative groove like a glove.

This was the Sutra environment he was familiar with and seemed to thrive on. The mise-en-scene was thoroughly democratic - there was no overt reverence to the great man he was. Everyone called him 'Dinanath' and not Dr Dinanath, seldom 'Dinanath Ji', or even 'Sir', unless he was addressed in a formal situation. He was absolutely at ease and at home in this setting.

I do believe that this is similar to his experiences of working with Dr Eberhard Fischer at Rietberg Museum, Switzerland or when they were on their research rounds of Odisha. There was work to be done and time was sacred. And, those times were best and happiest for a genuine artist-scholar such as Dinanath, who relished a world sans the culture of political opportunism and sycophancy.

We miss those irretrievable moments spent with Dinanath: his boisterous laugh which could be heard over breakfast, lunch and dinner as we engaged in

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Dinanath at Eberhard Fischer's office, Zurich 1978



Dinanath with Eberhard Fischer, presenting Orissa Book, published by the Museum Rietberg to Prime Minister Mrs. Indira Gandhi, 1980

discussions at Sutra. I got to listen to many intimate anecdotes and observations, which he shared with me with much pleasure. Dinanath was ever ready with new ideas, writing, editing articles of ours, or drawing an extra illustration, which I seemed to perpetually request of him. I never ever saw him losing his cool, even in the tensest of situations.

But things were very different in Bhubaneswar. I was sometimes a witness to Dinanath's impatience and annoyance during vigorous debates involving art matters that might break into arguments of sorts. On some occasions, I was told: 'Dinanath ought to be more diplomatic and not so outspoken while expressing his views, lest others should be slighted by his overt and severe criticisms and reactions'; 'He might lose friends if he continues in this vein'; 'Of late, he was getting more excited than was good for his health'; or 'He should be more careful!' Dinanath was quite capable of flinging his iconoclastic views like grenades at his challengers. This was his 'other' personality I was told, brought into play when he was in Odisha. Towards the latter part of his life, I grew aware of these two sides of his disposition.

The fact was, Dinanath was a man burdened with self-imposed responsibilities and vision. He was indefatigable and selfless in what he considered his life's mission. Ultimately, that vision, which he was determined to realise for Odia artists and students, concerned the contemporary cultural heritage of Odisha. In immediate hindsight, it may be convenient for us to say that this vision was too unrealistic, too ambitious and too far ahead of our time, beyond the myopic short-sightedness of the prevailing world-view of his milieu - a world-view riddled with labyrinthine bureaucratic and political snags.

But Dinanath never accepted the futility of this utopic vision. Many artists would confirm that, under the present condition, it would be almost impossible to survive with dignity as a creative artist in Odisha. How could artists survive in a state with hardly a gallery or facilities to showcase and promote their works, with hardly any substantial support from industrial houses or corporates to truly champion their aspirations, and having to deal with a government that always functions with depleting arts budgets that was never enough for the vital endorsement of their efforts? Creative contemporary visual artists simply cannot make a living in Odisha, as Dinanath and many others would lament.

Dinanath's efforts (as a scholar-historian-thinker, writer, institution builder, documenter, arts-educator and promoter of Odia artists) would eventually



*With Anant Panda,
D. N. Rao, Sriharsh Mishra and
Raghunath Prasad, Cuttack 1974*



*Receiving the Academy of Fine
Art Award from Jamini Roy in
presence of Asit Haldar and
Ranu Mukherjee, Calcutta 1963*



*With Nandini Satpathy, Chief
Minister of Odisha and fellow artists
during the first Working Artists
Association exhibition, 1973*



*Participating Odia artists of the Working Artists Association exhibition, Bhubaneswar
(from left) Dinanath Pathy, Siba Panigrahi, Debaraj Sahoo, Bipin Bihari Sahoo,
Banaja Chowdhuri, Chandra Sekhar Rao, Baladev Maharatha, Ramahari Jena,
D. N. Rao, Sudhansu Sekhar Satpathy and Kamal Kumari Singh, 1990*

interconnect and coalesce to augment his ultimate vision of providing a dynamic space in engaging artists in nation-building and to fulfil their contemporary cultural destiny and potential, in Odisha first - then nationally and ultimately, internationally. Specifically, his vision firstly concerned the contemporary art movement (which included education) in Odisha. Intensely nationalistic, Dinanath believed that the fabric of contemporary modernity of Odisha must be built on the solid foundation of Odia traditions and the solidification of the Odia identity.

Taking the role of an 'insider', 'facilitator' and 'mediator' who knows the inter-connectedness of all the cultural manifestations in Odisha (performing, visual, literature etc), Dinanath ideally preferred that this contemporary vision had a relevant indigenous context and identity. Throughout his life as an educator, Dinanath espoused the harnessing and integration of the technical know-how of traditional craftsmanship with modern arts-educational technology.

Though the continuing debate on the dichotomy of local vs. global, periphery vs. centre, regional vs. national - as far as Odishan contemporary movement was concerned - would always rage on in contemporary arts discussions, Dinanath, as a visionary, saw a continuum, rather than a stark division of the two seemingly polarised views. For Dinanath, the local must aspire to excellence to be global in order to be recognised; the periphery should feed and inform the Centre. He was concerned with the identity and contextuality of Odia contemporary art and artists. For Dinanath, it was more important that their creative points of reference should have a vibrant indigenous context.

Thus, Dinanath was our man who restored our confidence when things seemed bleak, who fanned the spark of hope to a raging fire of action, the earnest warrior who continued to fight the battle, the motor that gave the initial contemporary movement great momentum, a movement that had been set in motion by pioneers like Sarat Chandra Deb, Muralidhar Tali, Ajit Keshary Ray, Gopal Charan Kanungo and Ananta Panda.

Dinanath's active and driven efforts to promote awareness of contemporary art can be gleaned in the activities of institutions he helped to foster, such as Government School of Art and Crafts, Khallikote, Orissa Lalit Kala Akademi, Shilpi Samsad, Working Artists Association, *Chitrabaramasi*, OTDC and BK College of Art and Crafts, and many others outside Bhubaneswar.



With Brajendranath Goswami, Ram Niwas Mirdha, Karan Singh, and Anand Deb at the book release of 'Abhinandan' by Karal Khandelwal, 1995

When he was Secretary of the Lalit Kala Akademi, New Delhi, Dinanath made sure that opportunities were given to Odia contemporary art and artists, and their existence acknowledged through publications, workshops and exhibitions. When there was little scope for creative survival of Odia artists in Odisha itself or to be known nationally or



With Vishwanath Pratap Singh and British High Commissioner Richard Walker, British Council, 1996

internationally, Dinanath opened all available doors for their talent so that they would be able to flourish and be recognised in the 'centre' of power, that is New Delhi. Otherwise, they would forever languish in the periphery of regional art. Many Odia artists who now don the hallowed cloak of 'internationality' owe their initial breaks to Dinanath. He had talked his walk, and walked his talk, and made Delhi take note of Odia talent and Odisha Contemporary Art movement.

Dinanath was a visionary with great expectations of what Odisha could and ought to be. He carried the heavy burden of angst swimming against the current, taking as he did the challenge of choreographing the cultural potential of Odia artists into a meaningful dance of life. Dinanath wanted that the psychic moorings of



With Hon'ble Chief Minister, Biju Patnaik, Ram Nivas Mirdha and other officials at the opening ceremony of B. K. College of Art & Crafts, Bhubaneswar, 1984

Odisha - based on indigenous traditional values - be transmogrified to the present contemporary modern era functioning as a living and healthy cultural entity.

Dinanath often quoted the dynamic achievements of Odias of yore in the spheres of military warfare, and architectural grandeur, besides that of the Arts. Odisha (especially of Ganjam), he emphasised, had accomplished great things in the past. His mission was to realise this vision during his lifetime, by changing shackled mindsets, and by catalysing and cultivating a critical mass of a new generation of sensitised and dynamic Odia artists. This was his unrelenting *idée fixe* which he selflessly dedicated to the people and the state of Odisha.

But eventually, Dinanath felt disenchanted in his attempts to move the juggernaut of entrenched bureaucratic mindset which allowed the floodgate of uniformity to open for mediocrity to rule the roost. To Dinanath's dismay, sometimes, the very institutions that he conceived or helped to build joined the mongering herd in playing to the power gallery and verily, themselves, became the bureaucratic bastions he disdained.

But there was also another unexpected, even more devastating, onslaught that came as a slow and insidious paradigm shift that swept the world community as well as that of India (Odisha included). It came first as an undercurrent of hyper-capitalism under the guise of modern development. There was the business of politics which artists had to contend with, but the politics of big business would

be beyond the pale of artists. The paradigm shift in how one looked at the world became more confused as one consumed the mis- and dis-information dished out by the global tsunami of the digital era. Humanity, social sciences and related areas of concern such as environmental and cultural biodiversity, together with time-tested cultural values all became submerged flotsam and jetsam of just another extraneous human pursuit - relegated as dispensable commodities like mobile phones and apps, computer screens, and reality shows. They all became mere footnotes of history. The mantra was 'Develop or Perish!' The spectre of development came in the guise of multi-nationals and agenda-ridden CSR programs and big-time tourist festivals.

On a more personal note, Dinanath documented his abject feeling of loss in his book *Drawing Master of Digapahandi*.

Dinanath's muffled voice of protest was the loudest among creative artists who warned against the danger of selling one's soul and values for quick returns and fast results, fast bucks and popularity. Many times, he told me that he had walked out of a dance performance because it had simply become too boring and banal to watch.

In the last few years of his life, Dinanath, battle-weary, became more annoyed and impatient. The futility of explaining a point, which no one seemed to care for anymore, became tiresome. Out of step with the prevailing fashionable code of ethics and values, which were related mainly to quantity and not quality, to profit and rupees rather than to timeless beauty and authenticity, Dinanath found it less stressful to spend time in Malaysia and Switzerland.



Receiving 'Think Odisha Leadership Award' from Shri Naveen Patnaik, Hon'ble Chief Minister of Odisha, 2011



Felicitated by Hon'ble Governor of Odisha, Shri M. C. Bhandare, 2010

I was delighted when the Rietberg Museum awarded him the prestigious Rietberg Award 2014. Always optimistic until the very end, Dinanath still saw a light at the end of the tunnel in the form of the Ila Panda Centre for Arts(IPCA), and worked hard for the ambitious launch of IPCA's Odisha Art Conclave in August 2016. He spoke excitedly about it during the preparation of Sutra's *Amorous Delight* in Kuala Lumpur. Dinanath, the art-warrior to the end, expecting that his dream would finally come to fruition in his life time - that Odia contemporary art and artists would finally have the home and platform they have been waiting for and which was their due - was fated not to have his wish come true in his life time.



Receiving the Third Rietberg Award from Dr. Albert Lutz, Director, Museum Rietberg, Zurich, 2014

With his demise on the very day of the launch of IPCA's Odisha Art Conclave, an era of contemporary modern art of Odisha, an important chapter of its history came to an end.

As I partake breakfast in the mornings, I bask in the benign vibrations emanating from the subtle chromatic colours of a large painting '*Lotus Pond and the Hill*' by Dinanath, which overlooks my dining table. The painting represents a continuous flow of my own sylvan surrounding, an extension of my own expression of beauty and harmony of a 'fantasised' ideal ecosystem. The painting's composition is centrally and symmetrically designed. It speaks of an imaginary fauna-flora utopia, of the Soul of Nature. Supremely balanced in its interconnected existence, Dinanath's ubiquitous 'Blue Mountain', not unlike the '*gunungan*' (mountain-tree-of-life and central puppet entity which opens the Malay-Indonesian shadow play of *wayang kulit*), contains the created world - with monkeys, tigers, deer and foliage - painted in muted earthen terracotta orange-brown, culminating in a luminous yellow sheath



Receiving Honorary D.Litt from Hon'ble Governor of Odisha Dr. S. C. Jarnir at the Berhampur University Convocation, 2015



Leela Venkataraman (dance critic), H.E. Shri T. S. Tirumurti (High Commissioner of India to Malaysia), Ramli Ibrahim, Guru Gajendra Kumar Panda and Jabahar Misra (Flutist) at the GANJAM premiere and launching of "I am from Ganjam and so are the Images", exhibition of paintings by Dr Dinanath Pathy, Istana Budaya (Kuala Lumpur, Malaysia), September 2015



Releasing the book 'Dancing Ganjam' with Ramli Ibrahim, Kuala Lumpur, 2015



Ramli Ibrahim, Meera Das, Jyotiranj Swain, Nikhilesh Chandra Giri (Deputy High Commissioner of India to Malaysia) and Dr. Dinanath Pathy at the opening of Amorous Delight - painting exhibition by Jyotiranj Swain at Kamaria Gallery, Malaysia, July 2016

around its blunt phallic peak. A round pool with swimming fish, wriggling snakes and lotus flowers in bluish green hues represent the elemental world of the waters. Tree trunks and flying birds decorate a dark ominous void of the upper world. The fact that there is no human presence is perfectly okay with me, too.

At night before sleeping, my eyes inevitably rest on my favourite painting '*Mountain Spirits and the Mythical Cow*' by Dinanath - a large canvas depicting the apparition of a monumental bluish figure, with one hand outstretched and the other, concealed at the back. Kamadhenu, the mythic cow of plenty is painted on the path of energy of his outstretched hand - as if to say, "I am the Giver of your dream-requests..." The 'Blue Mountain' with Botticelli-Bottero-like damsels seemingly oblivious of being part of the drama of Life, float about in the silhouette of the 'Blue Mountain', symbolic of the created world. This is Dinanath's interpretation of karmic life's drama of give-and-take; blessing and curse; the gift of beauty and the jinx of misfortune, replete with its checks and balances, which plague human existence.

Dinanath's paintings remind me that life has no absolutes - of his idealistic aspirations as well as the reality of Destiny over which we have no control. As artists, we sense that authentic artists are shamans who paint life as they envisioned, and at the same time are their own actors in the karmic destinies of life. That Dinanath lived life to the full - and thereby fulfilled his destiny - is something that we salute him for. After all, we are beneficiaries of his generosity, vision and creative calling. He has prepared the bed of fertilized earth, sowed the seeds of creativity. I am positive that the fragile seeds he implanted will one day germinate to reaffirm his vision. A thousand flowers will bloom to display their incandescent mosaic colours to sing his praises - and everyone will witness and celebrate that moment of glory.



Looking back in time, one becomes aware that Dr. Dinanath Pathy's unique, multifaceted personality has left an indelible imprint on our minds.

Dinanath was a successful painter and art historian. He was also a prominent novelist, poet, story-teller and essayist. Inspired by the Gandhian philosophy of education, Dinanath shaped many lives as an inspiring and ideal teacher.

Dinanath was the founder of innumerable art institutions, and also the advisor of many other organizations. He brought his international outlook to bear upon his work as a prolific designer and artistic visualizer and a visionary.

Dinanath surely was a huge banyan tree embodying so many aspects of our rich and diverse tradition and culture.

It's indeed a great privilege to organize a Retrospective exhibition of Dinanath Pathy's paintings to commemorate his first death anniversary.

Last year, on 29th August, his sudden and untimely demise left a deep void in the contemporary art scene and in the Odishan cultural landscape, which might not be filled in the near future.

However, at the same time, we feel happy that he has left behind a certain stylization fused with innovation in Odishan school of paintings and murals. His passion for an Odia visual identity, a unique idiom that explores the pictorial tradition as well as its roots in literature, has now become a source of inspiration for his disciples and followers. His love for epics and myths has also created a new ideal for the future generation to follow and incorporate in their work of arts.

In Chitrangi we have tried to exhibit his works of art created in various phases of his life so as to gain a deeper understanding of his ever evolving artistic oeuvre.

I express my deep gratitude to Soubhagya Pathy, son of Dinanath Pathy, who has kindly lent most of the paintings for the Retrospective Exhibition. I thank Datuk Ramli Ibrahim for his critical appreciation of Dinanath. I also thank the trustees of Ila Panda Centre for Arts (IPCA), especially Smt. Paramita Mahapatra for her enthusiastic support to this retrospective, and the members of IPCA Advisory Board and Managing Committee. I also put on record my sincere thanks to the friends who have helped me to curate the Retrospective.

I sincerely believe that artists, art lovers and critics will enjoy Chitrangi.

Ramahari Jena



Thirsty, opaque, 1957 (painting by class X student Dinanath)
(Private Collection)





Still life with Green Coconut, water colour on paper, 51x33 cm, 1961
(Private Collection)



Harvesting Songs, oil on canvas, 80x55 cm, 1962
(Escort Heart Care Centre Collection, New Delhi)



Couple, oil on canvas, 127x86 cm, 1963
(Private Collection, Bhubaneswar)



Happy Family, ink on silk, 140x90 cm, 1986
(NGMA Collection, New Delhi)



Sri Radha, ink on silk, 170x127 cm, 1987
(Odisha Raj Bhawan Collection, Bhubaneswar)



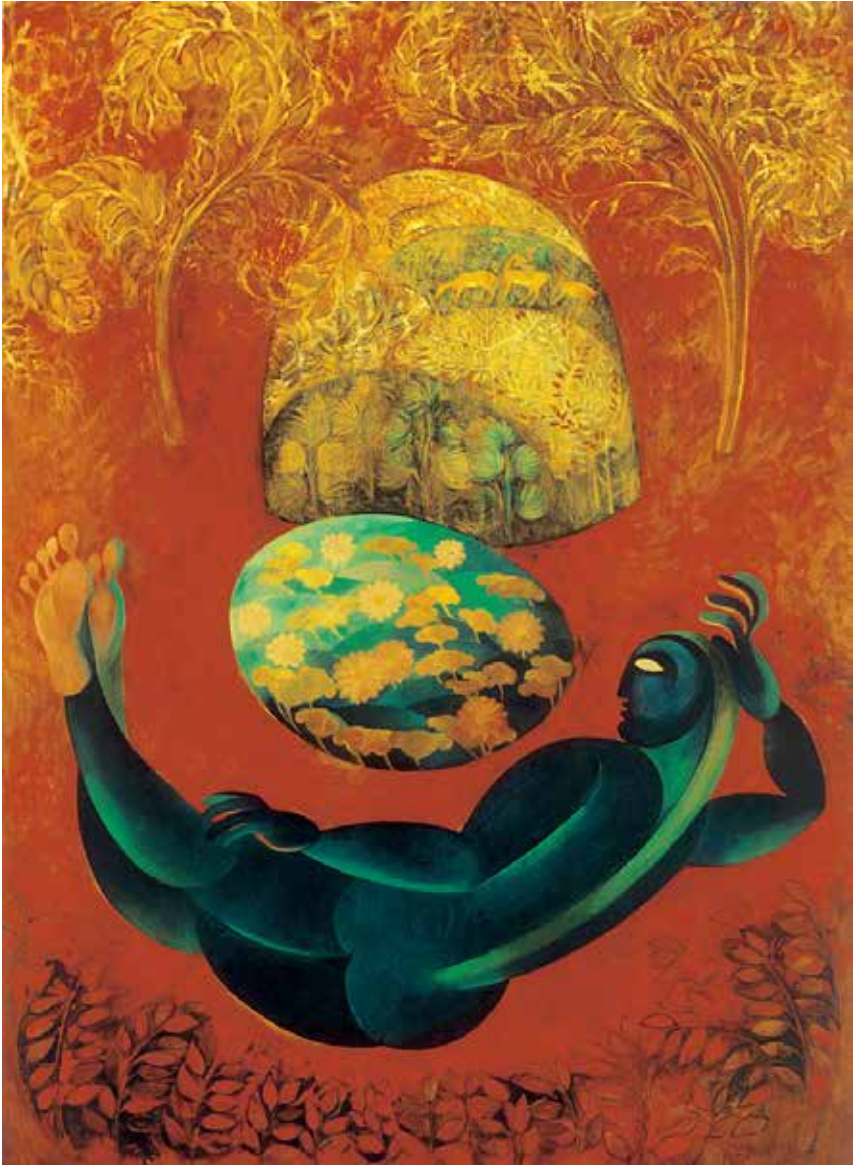
Mangala, ink on silk, 95x116 cm, 1990
(Private Collection, Bali)



Homage to Bhubaneswar, oil on canvas, 175x127 cm, 1990
(National Academy of Art, New Delhi Collection)



Tree Nymphs, oil on canvas, 160x160 cm, 1990
(Private Collection)



Episode from Gita Govinda, oil on canvas, 151×122 cm, 1995
(Private Collection)



Chess Players, oil on canvas, 170x155 cm, 1996
(Artist's Family Collection)



Lovers in Park with Car, oil on canvas, 107x92 cm, 1997
(Barbara and Eberhard Fischer Collection, Zurich)





Lotus pond and the Hill, oil on canvas, 175x127 cm, 1997
(Sutra Gallery Collection, Kuala Lumpur)

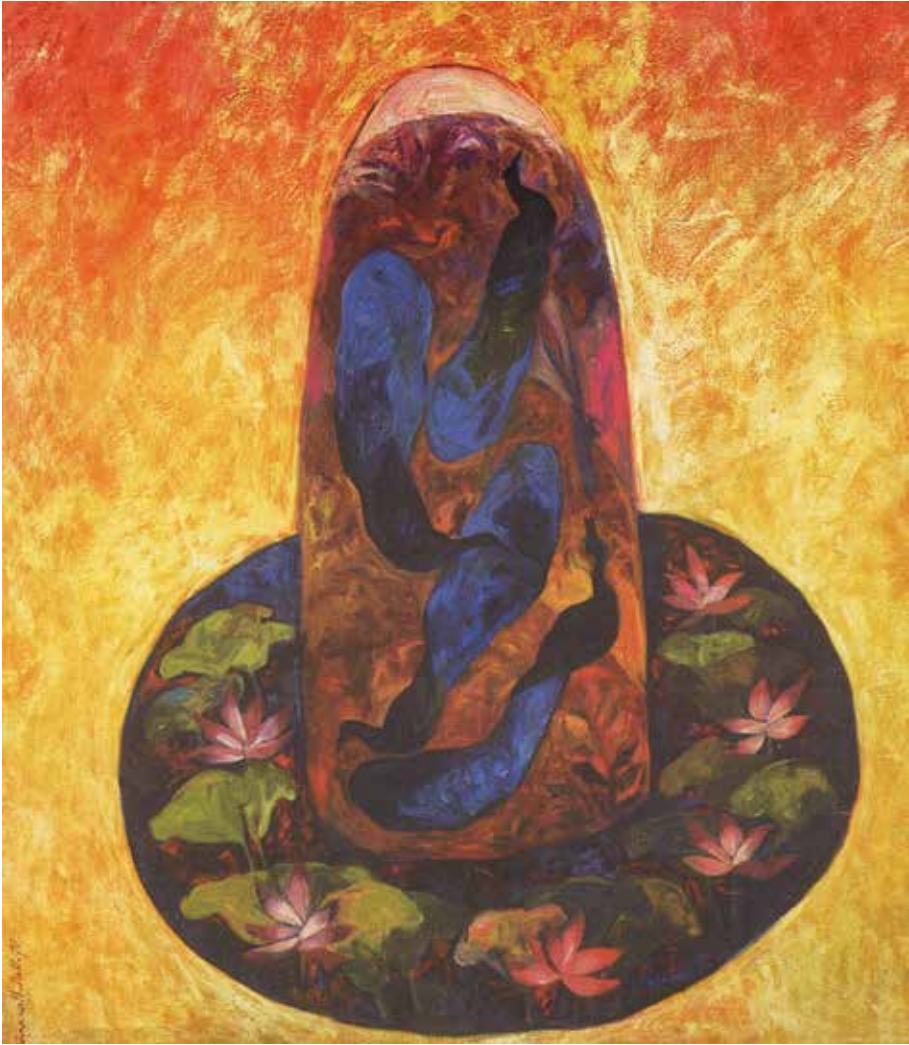


Abhisara-I, oil on canvas, 103x87 cm, 1997
(IPCA Collection, Bhubaneswar)



Abhisara-II, oil on canvas, 90x87 cm, 1997
(PCA Collection, Bhubaneswar)





Meru, oil on canvas, 120x90 cm, 1997
(Private Collection, Beijing)



Car as Devi
oil on canvas,
60x60 cm, 1998
(Private Collection)

My Wife Sleeping by her Car
oil on canvas,
60x60 cm, 1998
(Private Collection)



The Golden Deer, oil on canvas, 120x96 cm, 2000
(Sutra Gallery Collection, Kuala Lumpur)



Changing Souls, acrylic on canvas, 90x90 cm, 2000
(Artist's Family Collection)



Cultural Distancing,
oil on canvas,
60x60 cm, 2000



Shiva Family crossing the river,
mixed media on canvas,
90x90 cm, 2000



Primordial Couple,
acrylic on canvas,
90x90 cm, 2000



Source Eternal,
acrylic on canvas,
90x90 cm, 2000

(Artist's Family Collection)



The Politician and Goat,
oil on canvas,
60x60 cm, 2000

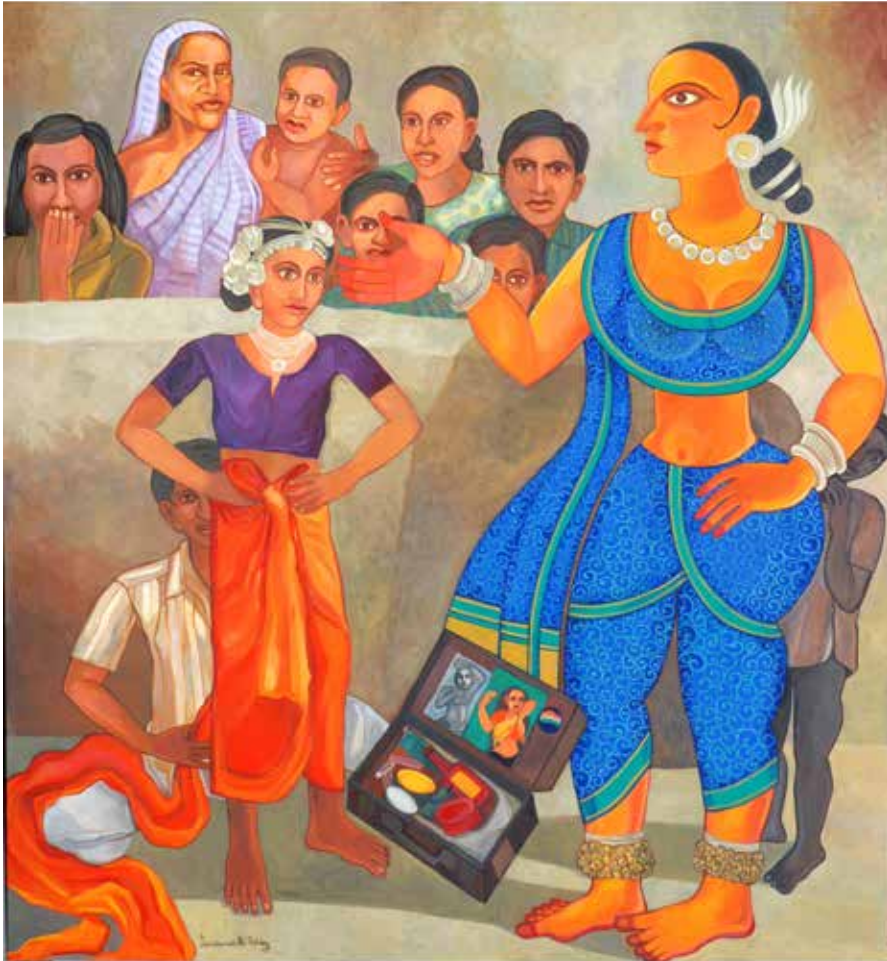
Widows at Banaras,
acrylic on canvas,
60x60 cm, 2000

Painting on Sale,
oil on canvas,
60x60 cm, 2000

At the Ghat,
acrylic on canvas,
60x60 cm, 2000



Homage to Chandralekha, acrylic on canvas, 165×153 cm, 2007
(William Haslink Collection, Washington DC)



Transcending Sexuality, acrylic on canvas, 165x153 cm, 2007
(Debasmita and Satyakam Patnaik Collection, Paris)



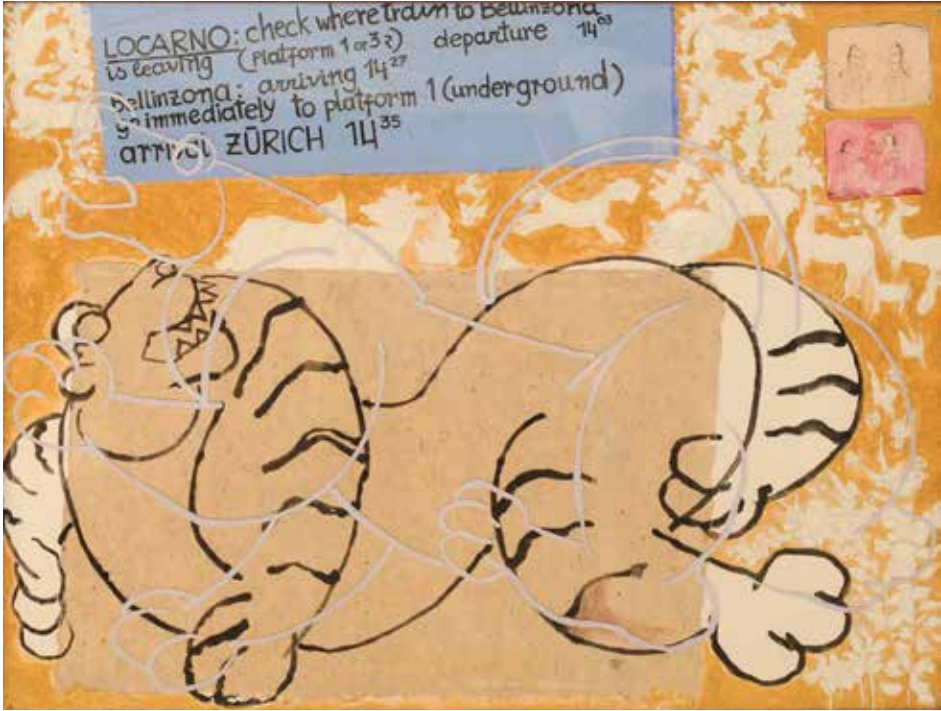
Rethinking Odissi in the USA Destiny Lab, acrylic on canvas, 252x172 cm, 2007
(Artist's Family Collection)



Vintage Odissi, acrylic on canvas, 165x153 cm, 2007
(Artist's Family Collection)



Daughter of a Mahari, acrylic on canvas, 92x92 cm, 2007
(Artist's Family Collection)



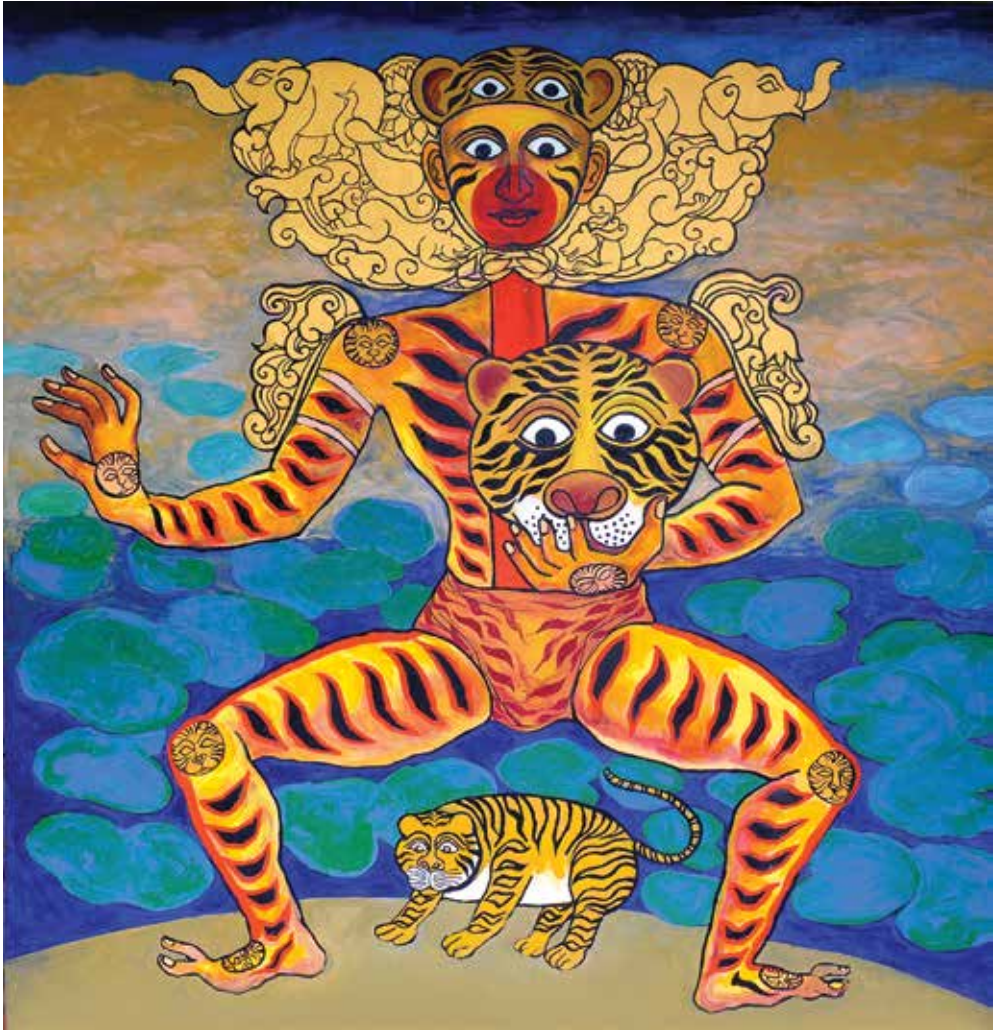


Odissi-I, acrylic on canvas,
90x90 cm, 2012
(Private Collection)



Odissi-II, acrylic on canvas,
90x90 cm, 2012
(Private Collection)





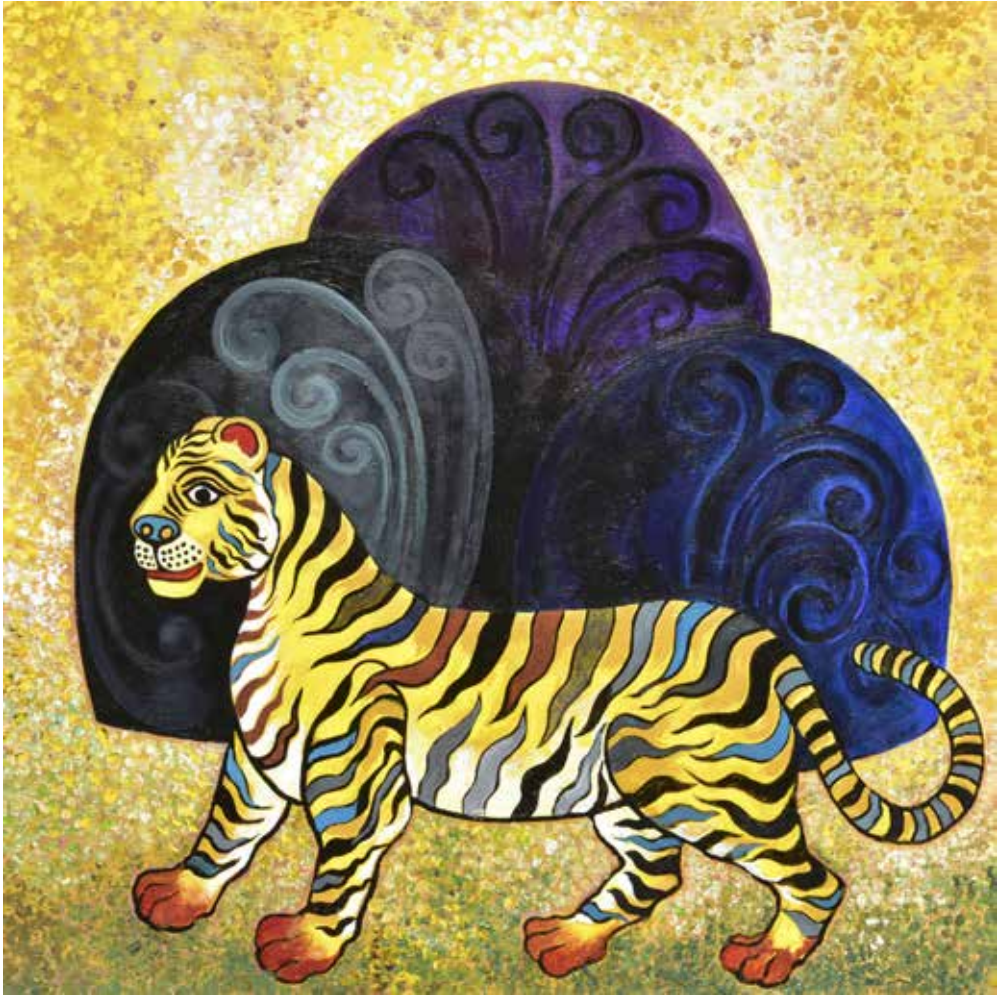
Man dancing as Tiger, acrylic on canvas, 155x155 cm, 2015
(Private Collection, Kuala Lumpur)



Narashimha disemboweling Hiranyakasipu, oil on canvas, 155x155 cm, 2015
(Private Collection, Kuala Lumpur)



Lily Pond in Forest, acrylic on canvas, 89x105 cm, 2015
(IPCA Collection, Bhubaneswar)

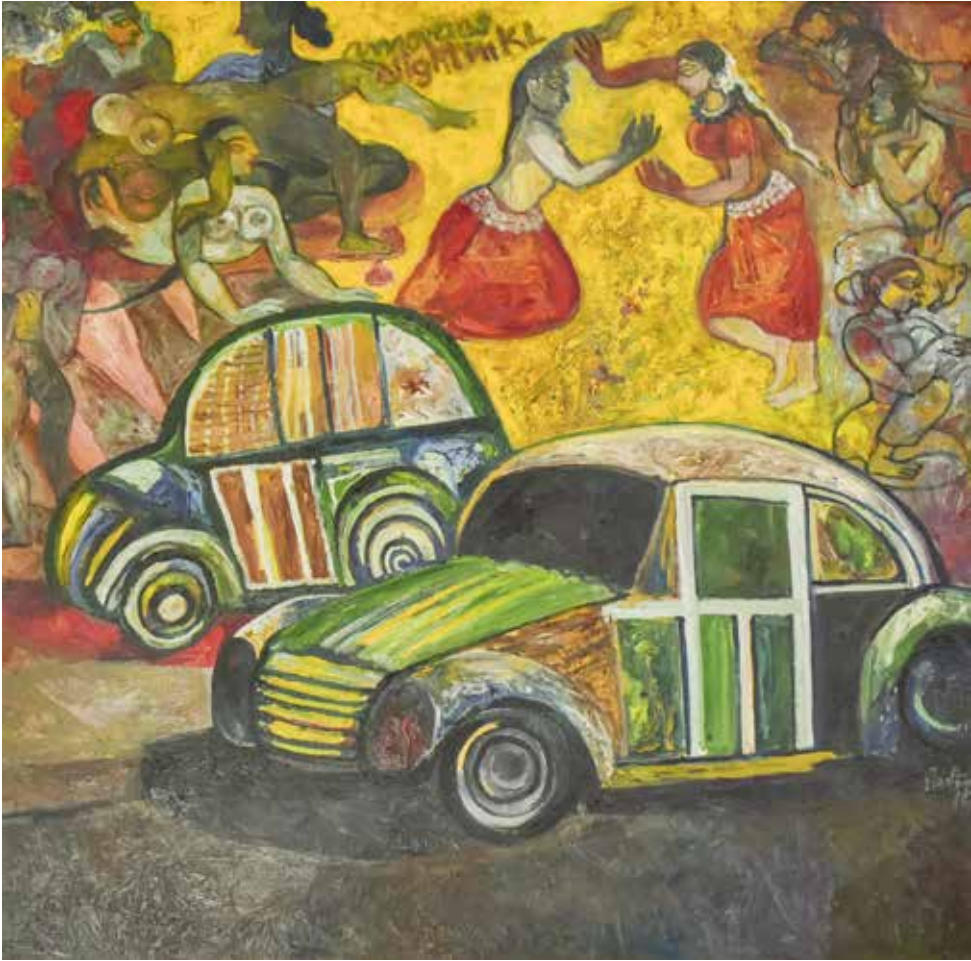




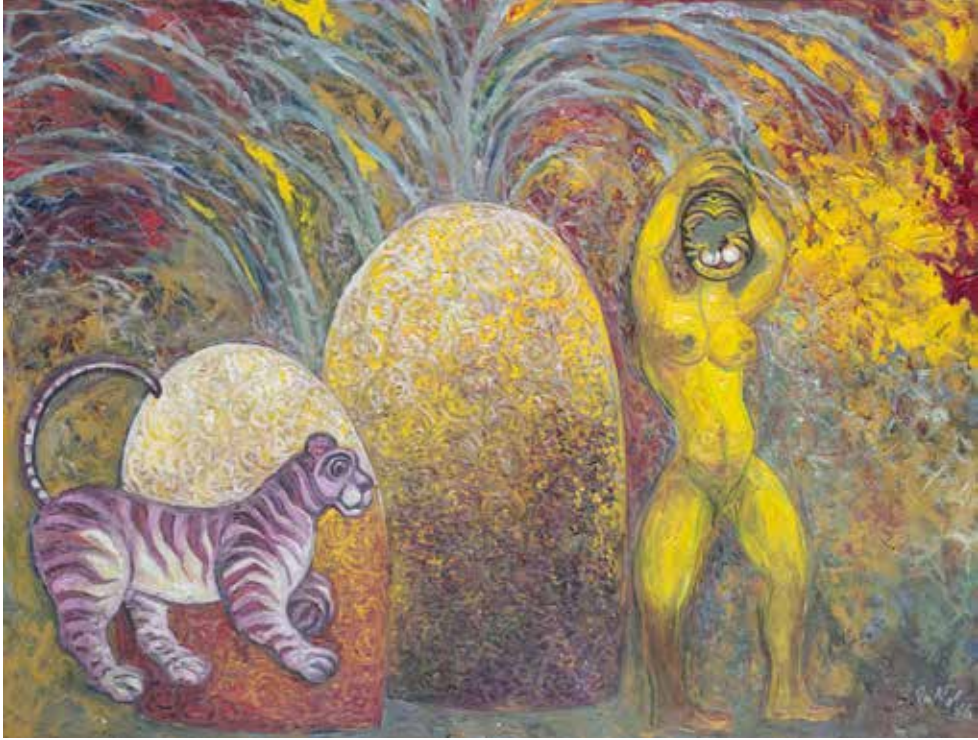
Watchful, acrylic on canvas, 91×120 cm, 2015
(IPCA Collection, Bhubaneswar)



Tiger & Banana Trees, acrylic on canvas, 91x120 cm, 2015
(IPCA Collection, Bhubaneswar)



Amorous Delight in Kuala Lumpur, oil on canvas, 91x91 cm, 2016
(IPCA Collection, Bhubaneswar)





Tiger and Woman, acrylic on canvas, 92x122 cm, 2016
(Artist's Family Collection)

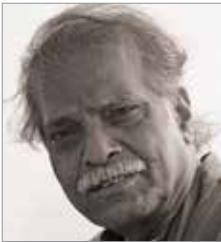




Ravana, acrylic on canvas, 168x153 cm, 2016
(Artist's Family Collection)



d i n a n a t h p a t h y



A distinguished painter, and pioneer of the modern and contemporary art movement of Odisha, Dr. Dinanath Pathy was brought up in a family of artists and poets in the traditional town of Digapahandi, Ganjam in Odisha.

In education and training, he combined both traditional *Guru-Shishya parampara* as well as the modern university system. He studied at Khallikote, Bhubaneswar, Santiniketan and Zurich. He wrote two dissertations: History of Orissan Painting, and Art and Regional Traditions. He was awarded Ph.D. by Utkal University and Visva Bharati University. He was also the recipient of Honorary D. Litt. from Berhampur University.

He undertook a wide range of significant assignments - a range spanning Odisha State Museum to Odisha Tourism, from teaching to art administration and visualization to research. He was the Curator, Art and Crafts in Odisha State Museum (1972-1979); Founder Principal of B. K. College of Art and Crafts under the Department of Culture, Government of Odisha (1984-94); Secretary of the Lalit Kala Akademi, National Academy of Art, New Delhi (1994-96); and President of the Orissa Lalit Kala Akademi (2003-05). He was the Director, Alice Boner Institute, Varanasi (2000-2015). He collaborated with the Museum Rietberg, Zurich, Switzerland from 1978-2015.

His works have been recognized at national and international levels and have earned many awards, fellowships and scholarships like President of India Silver Plaque for Painting from All India Fine Art and Crafts Society (1988); A. L. Basham Memorial Award for Creative Research (1974), Institute of Oriental and Orissan Studies (1986); Odisha Sahitya Akademi Award for Creative Literature (1993); International Award for Painting, China Art Exposition (1998); International Rietberg Award for Research (2014); Prajatantra Vishuva Samman

(2015); Dharmapada Award, Odisha Lalit Kala Akademi (2015) and Ila Panda Chitrakala Samman (2016).

Recipient of Jawaharlal Nehru Fellowship (1997-98), he also received the Japan Foundation Fellowship (1996), Nehru Trust for the Indian Collections at Victoria and Albert Museum, London, Research Fellowship (1992), British Council Visiting Fellowship (1990) and Senior Fellowship, Department of Culture, Government of India.

Dr. Pathy was nominated to several distinguished international and national institutions. He was the State Visualizer and Designer for Government of Odisha for major national and international exhibitions including Kalinga Bali Yatra, Odisha Festival in Bali, Indonesia (1993); Designer, Curator and Commissioner for Festival of India Exhibition – Indian Popular Art in Sweden and USSR (1987); Commissioner, Exhibition on Decorative Arts of the Indian Tribe, ICCR (1989); Indian Commissioner, 4th Cairo Biennial (1992); Indian Commissioner, 7th Triennial India (1991); Curator, “Stirring Odissi,” International Exhibition, Kuala Lumpur (2008); Curator, IPCA Odisha Art Conclave and Exhibition Repose (2016).

His paintings have been exhibited in India and abroad, individually and in groups including at Museum Rietberg, Zurich; V&A Museum, London; Jurigi Gallery, Japan; OSA Convention, Chicago; China Expo, Beijing; Sutra Gallery, Kuala Lumpur; British Council Gallery, Rabindra Bhavan Gallery, India International Centre, New Delhi; Hotel Taj and Jehangir Art Gallery, Mumbai.

His works find place in major public and private collections including National Gallery of Modern Art, Parliament House, Lalit Kala Akademi, New Delhi, Odisha Lalit Kala akademi, Raj Bhawan, Bhubaneswar, India Tourism Development Corporation, Union Public Service Commission, HUDCO, British Council, Max Mueller Bhavan, New Delhi, Sutra Foundation, Kuala Lumpur, Victoria & Albert Museum, London, Anna Vergati Collection, Paris, William Haslink Collection, Washington DC, to name a few.

Dinanath Pathy authored and published more than hundred books which include Art History Volumes, Poetry, Short Story collections, Fiction, Travelogues and Art Catalogues in India and abroad.



Across the Pond, oil on canvas, 95x90 cm, 1997

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