

odisha
artconclave
2016

Souvenir

Published by

ipca

ILA PANDA CENTRE FOR ARTS
Bhubaneswar

repose

Exhibition of Art 2016



Release of Catalogue,
Exhibition Repose



Exhibition Repose, Prelude to
Odisha Art Conclave 2016



Chief Minister Inaugurating
the first Odisha Conclave 2016



Lighting the ceremonial
lamp, inaugural session



Chief Minister Releases the book - "Mo Jibana Upare
Rupara Prabhaha", along with Guests of Honour



Chief Minister at the Art Display

Views expressed in this book
are necessarily not of IPCA

Souvenir

Published by
Manash Ranjan Jena, Hony. Secretary
IPCA Managing Committee

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on the occasion of
Odisha Art Conclave 2016

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ILA PANDA CENTRE FOR ARTS

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Chief Minister
delivering Odisha
Art Conclave's
inaugural speech



Inaugural Session Odisha
Art Conclave 2016



Guests and Participants at the Inaugural Session



Inaugural Session Odisha Art Conclave 2016

Shri Adwaita Gadanayak shares his views in the presence of Shri Jatin Das



Panelists in discussion, Contemporary Global Art - Odisha Context



Shri Haraprasad Das makes a point during the panel discussion

Shri Dharmendra Pradhan viewing the artwork display



Shri Ranjib Biswal viewing the artwork display along with Smt Paramita Mahapatra



Lighting the lamp, Launching the Art Dialogue





Shri Dharmendra Pradhan
Presenting the Scholarship





Shri Dharmendra Pradhan delivering speech at the Launching of the Art Dialogue



Shri Balan Nambiar presenting Ritual Arts of the West Coast



Shri Manas Ranjan Jena, Hony. Secy., delivering the vote of thanks



Smt Paramita Mahapatra welcoming guests and participants



Moment for the Technical Sessions



Artists listen to the deliberations on Odisha Art Today



Artists at the Launching of the Art Dialogue



Participants and speakers attending the Art Management session



Panelists at the Art and Technology Session



Felicitation Session for Participating Artists and Delegates



Panelists at the Art Management Session



Artwork display, Odisha Art Conclave 2016



Artists participants and team IPCA the concluding session

ILA PANDA CENTER FOR ARTS

A Short Note

The newly found Ila Panda Centre for Arts (IPCA) in the city of Bhubaneswar fulfills a long cherished ambition of the people of Odisha, particularly the artist community living and working in the State. It is as if a dream is come true, IPCA has embraced the responsibility to promote art and artists of Odisha by providing them opportunities for independent art practice and exposure. IPCA promises to showcase best of the artworks not in Odisha alone, but in the national capital, other Indian cities as well as at international venues.

IPCA wishes to be a catalyst for change, a change in the mind-set of art practitioners and viewers of art from “nothing happens in Odisha in the field of Art” to “everything is now possible” with IPCA as the aspiring platform in the contemporary art field. With latest technology and a wider communication network at the disposal of even a common man, it is as good as renting a studio in the New York city or New Delhi or converting one’s home to a studio in one’s native place. With the dawning of new global opportunities, IPCA promises to bring these promotional avenues to the door steps of artists’ home studios.

Since excellence is the only hallmark of artistic success, IPCA wants to make this its objective and set standards for the artists, so that they would be able to accept global challenges and remain in preparedness to face a competitive world.

In the coming years, IPCA will strive to reorient the Capital city, Bhubaneswar having one thousand traditional temples of immaculate artistry as one of the significant contemporary Art Hubs in the country. We have a glorious art heritage and we won’t let it loose its relevance in the contemporary art scenario.

Within this short span of time IPCA has been able to build a sizeable collection of artworks of legendary Odia artists who are no more with us, of veterans as well as young talents.

We are planning to build an Art Centre with modern facilities of a gallery for changing exhibitions, a museum for display of permanent collection, a documentation unit, an archives of photographs, films, videos, an art book shop, cafeteria, individual studios and residing for artists.

But all these ventures of IPCA can only be achieved with support and cooperation of artists, art connoisseurs and patrons.

Then only it will be “ **Easy to Love Art**”.

It is a matter of pleasure and privilege for me to be part of IPCA organizing team that has strived hard to put in place Odisha Art Conclave 2016. I would specially like to thank Ms. Paramita Mahapatra, Trustee, for her keen interest and involvement to take Odia art and artists to an international level.

My pleasure is due to the fact that barring a very few, the rest of the participating artists in the Conclave were my students one and partners in building the BK College of Art and Crafts at Bhubaneswar and rescuing the Odishan art trend from the western and revivalist / hangovers. We together were able to foster a new art that had the aroma of the Odishan soil and the strength of articulation to find a place in the national and international arena. Our struggle is now bearing fruit and when we are attempting to take Odisha art to London, New York, Zurich and Tokyo, IPCA has emerged with full determination to lend a helping hand to us to realise our dreams. IPCA is a not for profit art organisation which strongly believes that art should have wings and Odia artists' struggle for survival should be shared with newer and bolder opportunities. At IPCA, we are trying to build a strong creative and academic base by embarking upon showcasing Odia art and publishing books on art both in Odia and English and fostering dialogue with artists and art lovers to strengthen the Odia art-world.

The text of our traditional art which has a long and enviable heritage is very strong. It has the potency for a visible speech and a style famous as "Kalingan" art world over. This style needs to be reinvented and its global context has to be made contemporary. And its orientation should have the now-ness. This task seems to be extremely urgent.

We are to be self assertive when it comes to our creations and set our parameters high. Excellence should be our hallmark and only then the context could be viable. Like any other or all other human beings, an artist needs money for survival and to up/hold a quality living, but money should not be the end of our artistic journey. It is often said that art is priceless, but art should have a price. At the same time the quality and excellence of art should not be weighed against a price.

On behalf of the Ila Panda Centre for Arts, I extend a hearty welcome to all our guests who have so kindly accepted our invitation to join us in this conclave which is the first ever in Odisha. For most of our participants it is just a home coming and a reunion. Some of our friends suggested to us to christen the event as Great Odisha Art Conclave 2016, but we preferred to be within our sublime premises where we intend to cultivate, friendship, goodwill and art.

I thank our sponsors who are helping IPCA to put up the show and the IPCA team and staff of UMSL for their efforts.

Dr. Dinanath Pathy
Chairman
IPCA Managing Committee



Diaspora and Creative Challenges

Dinanath Pathy

Questions will arise about the very structure of the art conclave, the way two groups of Odia artists, one the diaspora and the other the locals are arrayed. It is presumed that there will be interactions among the artists on the lines of their own art practices and the creative challenges related to their professions. The issues of facilities and opportunities those helped the diaspora to flourish added with their struggle to establish themselves in an alien land and regain their identify will come up for discussion. The diasporas may like to explain actually how green was the meadow on their side of the fence. It is an admissible fact that the local artists have looked upon the diasporas as successful beings. While accepting this scenario to be true to a certain degree, there will be also an analytical overview of the facts and fictions associated with the claim of superiority or success.

A few of the diaspora artists have expressed the view that migration has re-oriented their outlook and opened up immense creative possibilities, still a few others have said that touring south and western parts of Odisha has added primitive vigour to their art. Urban life style has inspired yet a few while the unspoiled beauty of Odisha villages has gone a long way in creating an everlasting impact on others minds. Some believe that there is a built- in component in contemporary art which induces migration. We have learnt from history that migration is a part of human civilizational growth which has resulted in cross-cultural scenario. In the field of art practices cross-cultural influences are a reality and the artists are never averse to such influences. Art does not happen in a vacuum In today's world where technological advances have made globalization a reality, it is not only the diasporas but local artists as well have embraced the nuances of contemporary global art. But this is not without its hazards. Obviously art does not do the same thing epoch after epoch, merely changing its style, its function varies enormously from one society to another. Art has always interacted with the social environment; it is never neutral. It may either reflect, reinforce, transform or repudiate, but it is always in some kind of necessary relation to the social structure. There is always a correlation between society, values, directions and motives and the art it produces. Considering these facts, it is comprehensible that the art produced by diasporas reflect a marked difference than

the local art is its disposition which has remained as a matter of curious investigation with local artists.

In the past there were a few attempts to capture this differential scenario. The one that was organized in New Delhi in 1995 was a group exhibition of Odia artists who were practicing there, titled *Beyond the Shores*. The other event was also a group exhibition of diasporas held at Bhubaneswar under the title *Home Bound We*. However, these two happenings were only exhibitions and the Odisha Art Conclave 2016 being organized by IPCA at Bhubaneswar is broader in its perspective, structure and intent. In fact, there will be two exhibitions, one at the Mayfair Convention centre which will display works of diasporas and the other at the Regional Centre of the central Lalit Kala Akademi in Bhubaneswar showcasing the works of the local artists. Besides there will be dialogues, interactions and exchange of ideas between the two groups.

Many a times, I had thought of documenting diasporas to know their living styles and work. I had imagined their struggle as challenging and wanted to learn from their story of success. However, this has not been possible. A few years back, a former student of mine approached me with a request to accept him as a student for Ph.D. I had asked him to do a study on diaspora artists living in Delhi and devised a questionnaire to elicit information. But in return he told me that the artists he interviewed were not forthcoming with answers and considered his work as an intervention in their private life and art practice. But I still feel that there is potency and purpose in such a documentation proposal and this should be undertaken in the interest of Odia art soon.

I often think that diaspora virtually is a frame of mind, a mental condition or spirit that travels but not necessarily a physical displacement. As one of the participants puts it, 'homelessness or being away from home refers to a state of mind, one could behave like a diaspora while being logged to one's place of birth or country or origin. In a different sense most of us are displaced persons. Displaced or migrated persons tend to form groups and claim for a group identity. The reason for person's migration becomes so intense that even though s/he has already a group affinity, s/he behaves as an individual with a distinctive 'creative' identity. Most of the statements in this collection reinforce this view. Most of the creative persons such as painters, poets or writers behave as persons with aplomb. Such persons are nevertheless criticized by the rest of the group as selfseekers or self centered ones having an inflated ego. It is often seen that the displaced diaspora enters into an ugly competition with his/her fellow beings and his/her professional and material success places him/ her in an enviable position. But when he thinks that "enough is enough" s/he starts romanticizing his/ her relation with the place of origin and gets into a home bound mode. He now thinks of uplifting the condition of his own people

s/he had left behind years ago. These people treat him/her as a messiah. At times it could so happen that the messiah is treated with a disdain and not taken seriously when his/her intent turns out to be self seeking and by then the local artists had amassed enough confidence to be global. The above postulation may seem like a cooked up theory but in reality it is based on lived experiences of diasporas and significant research.

But how such a postulation could explain the unlimited freedom a creative person enjoys in a state of being a diaspora? Does he not forego his/ her identity belonging to the culture of his/ her place and embrace a different identify which is known as national or international? Thus his / her elevation from the status of local to the global widens the scope in terms of newer experiments and applications which eventually brings economic freedom. In today's world the technology is so vastly available and so fast changing that a diaspora feels threatened in the sphere of his/ her creative freedom. Most of the time the facilities those were alluring and had induced migration are now available in the place of origin.

When we try to analyze the work of diasporas we find that they no more use their mother tongue but speak differently tangible to their sponsors in the place of their new sojourns. These sponsors mostly are gallery owners and auction houses which buy and sell works of art. In the process the galley owners gain experience in dealing with art and the way to tap talents and invest in them so that the work of art they acquired could function as a capital investment. Galleries and auction houses appoint art historians and curators who could segregate the good from the bad, excellent from the ordinary and original from the fake as well as the viable from stale. However, such practices are international in nature. Museums also follow such norms but they only acquire and do not dispose of their works through sales or auctions. In the catalogues of famous international auction houses like Sotheby's and Christie's, one will be amazed to see various kinds and styles of art works belonging to different periods of history-Roman, Middle East, Chinese, Japanese, Egypt and Indian. In the Indian Section both Nandalal and Husain are juxtaposed so also J. Saminathan and Dhruv Mistry. There is no definite style which could be specially termed as modern or contemporary from point of sale. Each and every art sells. It depends how the gallery or an auction house projects an artist or his/ her work. It can be said that the glass is half full or half empty. Similarly an artwork can either be (half) good or (half) bad. The galleries engage media houses to rejuvenate a forgotten artist. For example if an artist who once showed promise is suddenly at a stalemate in terms of market activity, an influential dealer in the right position can work on the artist's behalf to regain the market. It does not matter whether the new work by the artist is significant or even good, what is important is that the dealer, like any responsible broker, ensures the status of collector's investments by maintaining the price structure.

There has developed a distinction between art as a significant creative mode of cultural expression and the kind of institutionalized marketing and publicity that exists in relation to it. The latter though not clearly understood is commonly referred to as the “art world”. It is a microcosm that is generally understood as the social, economic and political basis by which new art and emerging artists find support in a diasporic world.

Earlier the art world existed as a community of support, that is artists were central to the art world. It was a community that was generally perceived to be outside the domain of the corporate mentality. In the present age the art world began to rapidly accelerate into a detached though intensely busy net-work, thus matching the software contingent with the times. With this acceleration of a business net-work came a proliferation of social and political concerns. While these concerns were necessary and important as timely vehicles for change within culture, they were accompanied by an unfortunate fragmentation within the art world. The present art conclave aims to clear the dark clouds of fragmentation and mistrust by fostering a dialogue. The dialogue is set to emerge within the diasporic world as well as among the local artists to estimate their positions in togethering the creative efforts to build up Odia art.

This is an extremely challenging situation when the artwork is politicized and wedded to non critical analysis and slogan mongering. To tackle this unfortunate situation we are not averse to accepting the subtle intervention of publicity, management and marketing strategies. We are aware that a large number of artists practicing here in Odisha as well as diasporas are fundamentally empathetic to the issues of market, media and political hegemony. These reasons could be due to their sense of insecurity and the need of survival. When an artist becomes less and less concerned with the creative process and is strongly driven by a compulsion to produce works of art for the market, the distinction between the mentalities of a diaspora and the local merges and becomes one. The style that sells ultimately pins the artist to a particular product manufacturing mental frame and brings ruin to his earlier spontaneity and expressiveness. Throughout the history of modernism, critics and artists have dealt with the end of art or even the end of criticism. I am not going to repeat those claims or advance any new arguments in relation to the end of art as a creative challenge. I do not intend to defend mediocrity as art even though more and more of such kinds flood the market. To have a first-hand knowledge you may visit the Ekamra Haat and Utkalika, government handicrafts emporium where the so called “modern art” is being sold as contemporary craft. Such an attempt although offers a progressive solution to the glorious death of modernism, it also displaces good traditional craft from the market. It seems we are in a labyrinth of terrible confusion with regard to art, craft and creativity.

On the other hand what concerns me the most is the dissolution of art into a cyberspatial notion that exists on the same latitude as any other form of visual culture. Whether it be a sitcom on TV, a website, a digital photograph, a multimedia display, a special-effects thriller or a fashion show. We are in a kind of post-warholian nightmare. Art has become irrelevant to the art world except for the dinners, the parties and the discos. It is a big mindless bash where money talks and no one listens and where even fewer see the art. Warhol could make such events into a scene, and in turn enhance his publicity and ultimately his much deserved reputation. But Warhol was an original and that was part of his allure and attribute that even the critic Harold Rosenberg understood. But in the current atmosphere at the beginning of the twenties at the final to the past century of modernism, the scene surrounding Warhol has become what is always a myth, somewhat like Odia writer Faturamanda's vanishing cow. This is something that both Andy and Faturannada understood all along. The problem today is that few others seem to have understood it.

We claim to live in a contemporary world, where of course modernism or post-modernism has reappeared in a different garb. All the isms seem to have disappeared to emerge again as a free-wheel art. In the name of contemporary, infact, anything and everything sells. One has to be careful of take mediocre and bad art those often pass the scrutiny as original, excellent and the best. But who passes the judgment, who is interested to cultivate a refined taste and who is sensible to art? It seems art as a unique creative expression has lost its value and the aesthetics which are promoted today have no *rasanubhuti* or inner essence to admire and savor. Contemporary is synonymous with pluralism and is a loss of faith in a stylistic mainstream as if the whole history of styles has suddenly come to an end. Pluralism abolishes controls, it gives the impression, that everything is permitted. Meeting with no limitations, the artist is free to express him/ herself in whatever way s/ he wished. Contemporary is much more eclectic, able to assimilate and even plunder, all forms of style and genre and circumstances, and tolerate of multiplicity and conflicting values. Earlier modernism asserted a self represented rebellion by taking a path of active self-sacrificing struggle thereby sought to improve the ethical image of our world, Central to avant-gardism were the concept of alienation and protest and assumption that art must be something more than the production of superflous luxury products. The engagement of modernism, even in its most "alienated" manifestation of art for art's sake or anti-art, always involved a negative attitude towards bourgeois society: refusal for easy success, dissatisfaction with the values of the marketplace, and the permanent revolution waged against the tempting habit of conformity.

However, in the new pluralistic situation, all modes of art can claim equal status, and they do. Many divergent claims to authority have begun by now, to underline and weaken

art's integrity and plausibility, since what pluralism really means is that the lines between what is acceptable as art and what is unacceptable no longer exist. Everything can now be accommodated. When art no longer lays claim to the dignity of the absolute, it loses its charismatic meaning - giving function.

For a tradition to be in place, there have to be some shared standards of excellence; some rules that are already established. These standards and rules cannot be determined by the individual- their authority derives from the fact of being socially determined by the practice. The central attitude of pluralism- that art is various, that whatever artists define as art is acceptable as an "end" to be pursued- breaks down the unity of a narrative history that until now has made art intelligible and sustained its practice - once there is no longer anything to impose constraints - all that pluralism can do is obscure the depths of our conflicts.

Contemporary as a culture reminds us that ours is now a culture without a focus or centre. In this confused arena of openness both the diaspora and the local have their say and they behave in similar fashion. For both of them art has no absolute efficacy of any single style or tradition. Art remains in a perpetual whirl of countervailing and contradictory styles and attitudes. Artists are both transformers and resisters, capable of recognizing themselves both as decentered and reentered subjects. Being an artist is a matter of trying to locate one's position in contemporary culture. It requires an inner-directed sense of reality one that resists the loss or self esteem. The artist's identity is contingent on a functional dialectical means, not a functionalized programming. The challenge for the artist is to rejuvenate the aura in art and thereby to rediscover the transmission of the creative impulse. In contrast to the more utopian aspects of modernism, artists today may become socially and politically involved not within an isolated and paranoid cultism, but with a community of artists willing to question the assumptions wrought by contemporary culture.

Therefore dialogue between artists is essential to the task of identifying the evolving possibilities for art in the future. Certainly the internet is one way of facilitating communication within a globalized context. Yet artists should exercise caution. The digital dialogue is important if it allows experience to be articulated and it further opens the door to a critical discussion on the qualitative standard in art. Quality in art can no longer be dismissed and it can no longer be confused with privilege. It is a matter of a heightened sensory cognition and it is for this reason that the notion of quality will persist.

The experience of art cannot be proven, but it can be communicated. I would like to suggest that to be an artist today means, above all to offer a purposeful and deeply intuitive resistances to the enormous influx of cultural programming that has become an assumed

liability of the informational superhighway. This above should be enough for artists to insist on an independent, yet interactive position in the era of a burgeoning globalization. Artists can still resist, and by resisting they can make the future possible through the determination of their own deeply personal creative efforts.

Co-incidentally about ten artists from *Beyond the Shore*¹ and *Home Bound We*² projects are participating in this Odisha Art Conclave and five / six of the earlier diasporas who in the mean time have left Delhi and settled in Bhubaneswar are displaying their works in *Repose* sending a strong signal to the fellow artists that the category of diaspora is not rigid category, but flexible like art styles.

Diasporas live in two worlds, one the virtual and the other real. But it will be difficult to say when the real becomes virtual or otherwise. Therefore, their mind-set wavers in past and present spaces. After going through the write ups sent by our guest artists, the impression I gained was that of shift, transition, uncertainty and of opportune moments. As the same time the write ups contain a core issue of building Odia art consciously or un-consciously. Most of them though trained in western-modern education have talked of Odishan pata painting, palmleaf paintings, temple sculptures mahanadi and togipua as their source material. To me it seems that they are building up an Odia art as an answer to global modernity. The idea is to re-claim Odia identity which has been lost in transition.

Since a few years I have been toying with the idea that like mother tongue, art can be language specific still being universal in its temperament. Odisha had a style in architecture, sculpture, painting, music, dance and literature in the past and the 'style' can be reinvented. The dialogue is on and let it continue. Message on the wall proclaims that it is possible and 'we can'.

-
1. Anup Chand, Dinanath Pathy, Jagannath Panda, Jyoti Ranjan Panigrahi, Pradosh Kumar Mishra and Sudhansu Bhusan Sutar
 2. Bibhu Patnaik, Birendra Pani, Pratul Dash and Tapan Dash

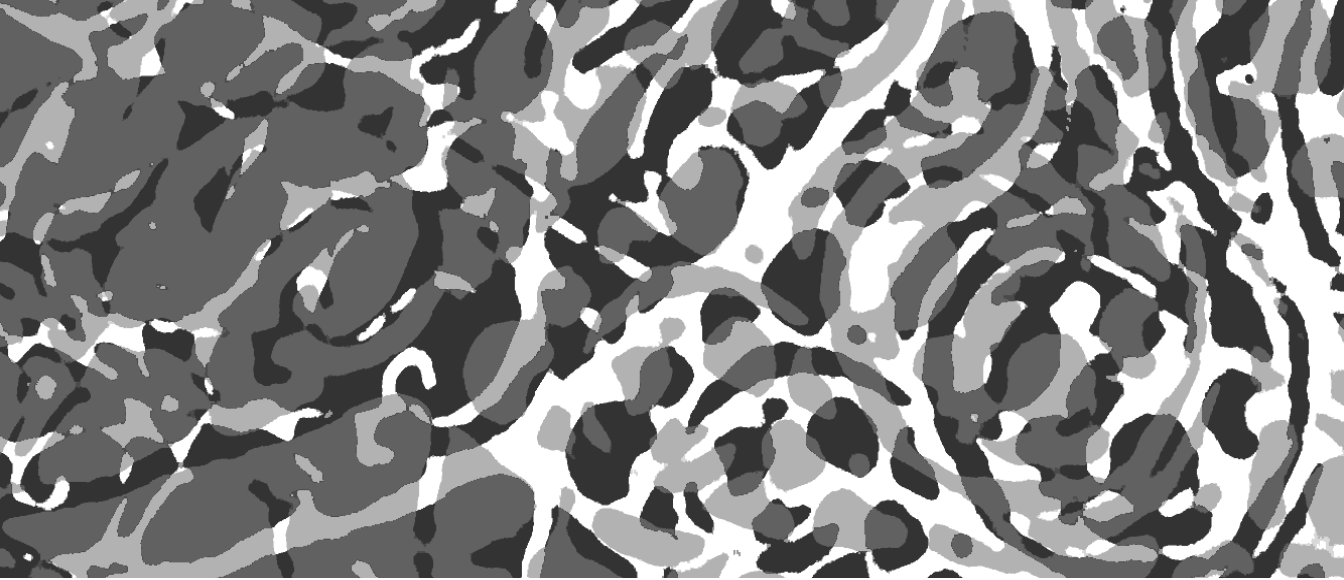


Dossier dispatched from IPCA to Participating artists

Diaspora and Creative Challenges

A few thoughts for the Odisha Art Conclave 2016 are presented here for the consideration of participating artists, critics and scholars. However, a participant is free to go his / her own way and explore his / her ideas and thoughts.

1. Art is generally considered a universal language, but present-day art practices take cognizance of places and peoples, and aim at creating a specific identity.
2. Identity is fundamental to any art practice. It could be individual or a collective one comprising a state, a nation or a people who share a common language and heritage.
3. An artist has unlimited freedom to pursue his / her own course, but s/he is inevitably bound by limitations of social consciousness, cultural specificity and, above all, is expected to respect shared values.
4. Art is not static but responds to its own dynamics of form and content and is eventually a matter of style and this style shapes identities.
5. Globalization has imposed a hegemonic uniformity and tried to reduce art to a commodity in a global market powered by capitalistic aspirations.
6. To defend this intrusive tendency in the realm of art practice the artist tries to assert his/her identity by relating to local cultures, languages and traditions. The artist,



while embracing an international and global outlook, displays creative dispositions which are tempered by societal and political concerns.

7. Nation is a political entity but is also used as a source of cultural identity and could be split into several regional components. Although art practice is said to cut across the barriers of language, religion, region and all man-made boundaries, in reality, art is often a victim of such limiting forces.
8. An artist, wherever s/he is located, carries the baggage of self-affirmation and his/her work reflects the qualities of belongingness and specificity which are threatened by rootless internationalism.
9. Art practice in a country or city away from homeland no doubt allows economic freedom and makes internationalism a reality, it is often felt that it results in a homebound mode tinged with longing for rootedness.
10. This conclave aims at addressing issues of cross-cultural identities, benefits of global markets as well as local aspirations and the challenges of migration and the art stylistic dualism. Since Odisha is seeking to earn a place in the global art forum for both its diaspora and local artists, we at IPCA would like to foster a dialogue among artists, academics, intellectuals and lovers of art which would render Odishan art and artists more visible.

Meru and Myriads

Adwaita Gadanayak

Dictum from the *Bhagavad Gita* proclaims, “I am the centre of the Universe” and this has been my belief. As I am sitting here firm like a meru, creating my own Universe in the middle of Bhubaneswar, it seems I am creating a centre of Art for Odisha and trying to relate it to rest of the country and the world. World to me is not just a physical entity rather the concept propounded by the *Gita*. The idea of India as ingrained in the ancient literature as a microcosm of the world remained with me as the motto of my art. India is a country amalgamated with different cultures, religions and traditions. It has always accepted everyone with all of their ideas and philosophies. We see varied things coexisting with a common belief. This is best reflected in our art and culture. At present when I sit here in a meditative mood with chisel and hammer at KIIT University, it feels as if the whole world manifests before me in myriad forms. KIIT University is an international university, having presence throughout the world. People from different countries visit the place with their ideas of art and culture and this gives me a scope rather it gives a sense of belonging to their country in spirit and convictions not to miss things those of are global. In a sense the world moves around me and I get reflected in myriad images. This is how the Odia art gets contextualised.

Even this was the case in my earlier days; I was born in a village named ‘Neulopoi’ at the Spiritual hub of Mahima Culture, Joranda, Dhenkanal, Odisha. My perspective of looking at Art got reinforced when I joined B.K.College of Art and Crafts, Bhubaneswar. My experience got wider working with Dr. Dinanath Pathy and others, of all the artists whom I had the chance to meet in my college days, Professor Balbir Singh Katt made a special impact on me. His influences on me made me understand stone as the quintessential ingredient of the Earth, strong, stable; in a way unmovable as a medium and it was then that I started working at the granite quarries of Khiching, Odisha, sculpting monumental stone sculptures on my concept of meru. My love for the Oneness made me look for monumentality in a different way. After graduation, I landed at Delhi College of Art and then on a commonwealth scholarship to Slade School of Art, London for further study. This was the time when I met the contemporary/ global artists like Andy Goldsworthy

and Aneesh Kapoor. I got a chance to see them working and interacting with their space. I relate a lot with these two greats, Aneesh's Monumentality and Andy's love for the Naturality.

This was the time I travelled around half of the globe but my ultimate aim was to return back to my country and create sculptures that will leave an imprint for centuries to come. It was my meru concept which appeared in several forms. My studios at Delhi and Mumbai were constantly chiselling, cutting and polishing new works, with equal share of stirring of mental energy.

Still with all this happening around my globe, my heart is alive in my village, kicking. After travelling from Neulopoi to London to Mexico to so many other countries, I realised I am experiencing a sense of belongingness to the art world what I have already envisioned in my village in microcosm. This was amusing and also a hint to start re-looking at my space here and now with more intently. The opportunity came knocking, when Dr.A.Samanta, Founder KIIT & KISS, invited me to join him and set up my studio in the University. It was like re-locating the *meru*. My belief in Indian theology and mythology that the *axis mundi*, that is firmly rooted in the earth holds the sky (the Universe) above me; the entire technological system that was the core of the education at the University; made my concept of *meru* more valid and logical in terms of science. Today, I feel as if the whole world has come to meet me. I have actually become the centre of the Universe.

Inside Out and Upside Down Looking at the past for a vision of the future

Veejayant Kumar Dash

This is the age of fragmentation; artists are fragmented, so is art, the whole societies. The world around us often seems to be in strife because of lack of harmony and coordination. Art is not independent and away from these processes. Writing about Contemporary Odishan art is in fact not possible unless we study the scenario of contemporary Indian art. First and foremost, the question we should be addressing is the relevance of our perspectives of looking at Art, starting with the psychic Diaspora. We in India have been estimating our artworks primarily from a western perspective. The reason for such interpretations of art is due to the fact that the institutional architecture of our educational institutions and their pedagogy is, generally speaking, derivative of the west. We have been taught about Renaissance, French Revolution, Industrial Revolution and we also talk so much about Modernism. But have we ever questioned how these have affected us? Do we even relate as victims or as collaborators? These are mere terms that have been force fed upon us in the context of enhancing our global concept and understanding of global art.

But again we talk about local or regional while discussing our contemporary works. When Renaissance was happening in the European Nations, there was an efflorescence of art in India, especially that of miniatures, after the Mughals invaded India and established their empire. While the west saw Industrial revolution we were busy fighting for our freedom.

The nationalist movement in art which started with the emergence of Shantiniketan, and others that followed, had a sense of reaching out to the world with their indigenous orientation. But after Independence, India saw an upsurge of Europe-trained artists, and with them the emergence of new schools of thought, which, relatively speaking, lacked rigorous engagement with the Indian cultural ethos. Attendant with such a process were hardening divisions between High Art and Low Art, and between Art and Craft. This has turned out to be a major constituent of the confused state of Indian Contemporary

Art today. These are outcomes of the diasporas of that time, that has led us to where we stand today.

Today, Indian art is witnessing exponential growth commercially. Despite the recession of 2008, India is considered as the fourth most buoyant art market in the world. During the last decade when India was making strides and became confident of its bright future, Indian art was making a silent statement across the globe. Over the years, Indian art has seen transitional periods – ancient art of temple and sculptures, art by darbar artists in courts of Kings, Mughal Emperors, and in the British and post-independence periods. It has grown but without a continuous flow, there seems to be fragmented process of growth.

The major problem for the state of contemporary art in India or to be precise Odisha, is the process of globalisation which began in early 1990s, and helped it to move on with more confidence but without any baggage from the past. This change was somewhat abrupt; it was not a gradual awareness. We take pride in the hoary history of artistic traditions in Odisha. But we lack a sense of history of our own immediate past. There are very few books of art history on Odishan art, especially modern art. There are very few places where one can see the art works by modern Odishan masters. We refer to any of these European masters to supplement our views. We desperately move out of the state to places with opportunity. But is the migration worth it?

Odisha has been a melting pot of different cultures. Odishan art has been influenced and yet survived its uniqueness by blending in new influences. It's high time for contemporary Odishan artists to regain and restructure their movement. Returning back to roots and working with the available material than borrowing from neighbours is rather futile. Let the world follow you and come to the space that will be fresh and a unique stand. In this scene we also need to understand that, it is not the artist who is responsible for the situation, it is our art writers and historians. In a larger context, it is our education system which lacks the hunger for research. We still do not know all the relevant aspects of the history of our artistic traditions. We also need to start interrogating received templates of history with rigorous research to regain the plural nature of our artistic practices.

My experiences are quite unique with diaspora. After looking at the whole world for inspiration and experience, I returned to the place that is somewhere within me, though it was also difficult for me to hear the call and attend to it. But after my college days were over, my journey started, more like a wanderer, a bohemian. But today after all these years of travel, when I go to any village in Odisha, I get to learn new ways of living. I question the typical notion of art that is way apart from what we should be doing.

Out of the many villages that I have worked in, one significant example comes from a village named Kokalaba in Ganjam District. The village has a tradition of Baagha Naacha or 'Tiger Dance'. The youth perform it every year in a festival as a religious dance form. My stay in the village over a period helped me develop an affinity with the villagers. My challenge was to perform the dance but in a contemporaneous way. Discussions often resulted in amicable settled arguments.

The final result was my Water Tiger Performance in the village itself, where the tiger was no more yellow (as per tradition), but became blue. The master dancer and painter, himself taught me the nuances of the dance and painted me on the day of performance. This performance was more diasporic for me than performing the same dance at any residency outside the village as it involved modes of travel for me that were both geographic and conceptual.

Another example is from a village named Pottangi again from Ganjam District. Here, a conscious decision was taken to work with the women of under-privileged sections of the society and their right to access of clean and safe water for drinking to household activities. The womenfolk went ahead for the performance with so much enthusiasm that one of the woman went into trance and got possessed. It was surprising, as well as shocking for me because it was no more a mere performance but transcended to a level of belief and spirituality. This mode of engagement with artistic practice is often lacking in the studio practice of most contemporary artists. If art doesn't reach the spiritual space then we are, in fact, countering the basic principles of Indian Aesthetics. This can never be taught in any of the courses of studies that our institutions provide. There are many more examples that can be given, but my focus here is more about the psychological diaspora rather than a physical. Travelling to a village in the hills of Ganjam and working with marginalised villagers there can be more 'diasporic' than shuttling between galleries in New Delhi and New York.

The students of art are the ones who get confused because for them there is immense possibility of getting information about the latest happening in art world. They have the power of the technology to use it to their advantage. But unfortunately technology cannot make them understand or appreciate art. The appreciation comes from knowing our history and making a comparative study with other art forms.

Contemporary Odishan art has developed a high degree of sophistication, which is not an inherent quality. Though artists are willing to experiment but the lack of understanding of the history and theory of art deprives their work of conceptual depth. They are getting

fascinated with different forms like performance art, video art, site-specific installations and social art. They try to see and study these forms with a borrowed vision which is not their own. Although it must be said that the new level of energy that the artists are seen with is in itself quite an interesting and inviting preposition.

Its high time Odishan artists stop looking at the West for inspiration and recognition. Artists are dependent on galleries and our galleries are catering to the demands of the west. We do not have the number of buyers, who in real terms appreciate art. If at all we have some, then they are in the hands of the middlemen who are far away from Art. Most importantly, our government agencies are quite non-functional in the realm of contemporary art. None of these agencies have a sense of our contemporaneity; rather they seem to carry the decade's old burdens. Our agencies like the Odisha Lalit Kala Akademi still functions with its fifty year old by-laws. Whereas within the last half century the ways of looking at Art have become upside down and been changed inside out. Our art colleges' course structure remains very colonial. We still don't want to acknowledge our art to be of high degree. It is looked as if they are so-called vernacular forms that are devoid of aesthetics.

The growing difference between the craft and art is definitely an aspect to be looked into. Odishan or Indian art was always with the people. But now the contemporary art and Artists are premised on their exclusivity. Impatience is growing within the younger generation, which finally is leading to the situation of instability. They are looking for fast outcomes rather than treading a path less travelled to gain or create a philosophy for their works. The time demands for the psychological diaspora to happen more.

I may be sounding traditionalist here but these are questions of importance, which has never been addressed. Odishan artists tend to shy away from these questions with excuses like the contemporary art believes in no boundary and that it has transcended to a level where countries or regions do not matter. But problems exist on the ground, and are seen mostly with the youngsters as they are not capable enough to hide it with relevant excuses. This needs to be addressed and to achieve the desired result there has to be some critical discourses among the learned with some intense and innovative efforts in a systematic and planned manner to intervene in our government and private institutions in a sustained manner over a period of time.

Odisha artists from the 'in-between of different culture'¹

Pradosh Kumar Mishra

We all contextualise our existence in a particular time and space, from a history and culture which is specific. Most of the time, it is constructed through memory, fantasy, narrative and myth. These are elements that are mostly ephemeral in character, leaving behind number of visual traces that we tend to identify with. In Odisha, we have been blessed to have many such references that point to our roots, in our lifestyle and behaviour, in culture and practice that have shaped the artists from the state over a considerable period of time.

Stuart Hall²

Diaspora, as we move ahead in using the term, makes it complex and challenging, for it holds its origin in the dictionary terms used for the Jews communities outside Israel³. While it is not intended to bring the reference in details, it is sufficed to inform here that 'diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference'⁴. I wish to bring in the topic for discussion, 'Diaspora and Creative Challenges' and placing the point 'Since Odisha is seeking to earn a place in the global art forum for both its diaspora and local artists', in to the sequence. Much of it largely lay in the meaning, its identifier and the identified. The art development in Odisha is much of a similar quantitative value, whether we consider Sarat Chandra Debo, Ajit Keshari Ray, Ananta Panda, Binode Routray and others, who laid the foundation stone of history of modern art⁵ in Odisha, or for that matter Jatin Das, Dinanath Pathy, Chandrasekhar Rao, Kalindi Vedana Jena and others who were the mediators⁶ for the dissemination of the modern, or the likes of Jagannath Panda, Sudhansu Sutar, Veejayant Das, Pratul Das, Nityananda Ojha, Adwaita Gadanayak and many more those are the present bearers of the modern⁷. Most of the artists mentioned here, while I don't mention all names because of obvious reasons, have travelled outside Odisha to either learn or practice art. The issue of '*diaspora and local*' become complex in nature

as such. And much here depends upon the ‘position’ of the discussant.

The issue like ‘Globalization has imposed a hegemonic uniformity’ is addressed from a colonial position. The fact of the matter reveals that art has moved ahead into a heterogeneous practice, through concept, medium, material, expression and even presentation and so forth. The best exemplified space for such diversified display is the Biennials⁸, where the creativity is exuberant and informative of the Global art practice. On the contrary, the global fear has began to disappear with the indigenous forms and motifs slowly and steadily making their way into visual narratives, giving rise to new conceptual challenges. And we have examples of Odisha artists like Sujit Mallik and Paribartan Mohanty and others, who have taken the plunge to face the challenges⁹. The imagined ‘hegemonic uniformity’ thus seems losing ground in the ‘globalised’ world.

This brings us to discuss that the artists have remained travellers as they have been changing places to imbibe visual impressions from far and near. We have been engaged in changing places, meeting people, experiencing the un-experienced, exploring the ideas and executing them into art by means of transformation and thereby addressing a constant dialogue with what can be called ‘human’ than ‘territory’. Thus we have become an ‘imagined community’¹⁰ where it can nonetheless call on a range of geographical sites, monuments and symbols to create a powerful visual rhetoric of nationality¹¹. There is a growing sense that we now find ourselves at ‘the in- between of different culture.’

For the contemporary artists, critics and historians concerned with diaspora, the key question thus becomes determining what such polycentric vision look like now, in the past and in the future. The ‘past- present’ becomes part of the necessity, not the nostalgia, of living. From a particular starting point, a cross-cultural image can create multiple visual and intellectual associations both within and beyond the intent of the producer of the image. The cultural identity is based upon constant production and reproduction of the ‘new self’ through transformation and difference. Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent ‘in- between’ space¹², that innovates and interrupts the performance of the present. Odisha artists, in the last one decade that speaks of the upheaval in the art market, have not only survived with passion and contest but also significantly marked a niche in the global art environment. Do we really need to confine these artists, living in the mainland Odisha or outside, as local or diaspora? It needs a serious introspection and validation rather than

branding and disowning artists as a matter of principle. The presentation will propose and discuss the visual elements that advocate a powerful imagery, placing some of the important Odia artists in the context of inter-cultural art and also question the validity of ‘insider-outsider’ debate from a territorial standpoint. Key words: Cultural identity, imagined community, polycentric vision, diaspora

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- 1 The phrase has been borrowed from Stuart Hall
 - 2 Stuart Hall, Cultural Identity and Diaspora, p. 225
 - 3 Refer <http://www.dictionary.com/browse/diaspora>
 - 4 Stuart Hall, Cultural Identity and Diaspora, p. 236
 - 5 If in case we are allowed to agree that Khallikote art college was the basis of modern Odishan art
 - 6 As these names negotiated with modern being within institutional frameworks
 - 7 Many such artists, who are adventurous to dwell within the changing norms of the art world; sometimes being part of the followed and at times being the leader of a considerably neo- art practice.
 - 8 For instance one can follow Kochi Muziris Binnale in India
 - 9 Some artists as such have taken up new curatorial and art practices matching to the expectation of the international audience
 - 10 Benedict Anderson (1992) imagined communities, 2nd edn, London
 - 11 Nicholas Mirzoeff (2010) Visual Culture Reader, Routledge, USA & Canada
 - 12 Homi Bhabha (1994) The location of culture, London and New York: Rutledge

Evolution of Printmaking in Odisha

Ramahari Jena

While I was studying at the Government Art School in Khallikote during 1975-79 of the past century, my idea of printmaking (the term was used much later, it was then known as graphic art) was limited to linocuts and woodcuts. The teachers who were adept with these mediums were Binod Routray, Rabi Narayan Nayak and of course, Ajit Keshary Ray whose wood cuts had modernistic qualities and cubic temperaments. But interestingly enough, all these three teachers belonged to Kala Bhavan at Shantiniketan. It would be proper to mention the name of another teacher Ananta Panda who was doing excellent colour wood cuts during his Santiniketan days.

Outside the Khallikote School, a number of artists were involved in printmaking. They were Muralidhar Tali, Banabihari Parida, Sunamani Samal, Udaya Narayan Jena, Lakshmidhar Das and few others. But in techniques, space division and approach this group of Odia artists was different in making graphic art. They were trained at Calcutta Art School which had a western academic predominance in art practices. Therefore Odisha of mid 20th century in the post independence period had two schools of thoughts with regard to graphic art, one the Kala Bhavan style and the other “The Calcutta School” tradition.

Before the printing press was introduced in Odisha by Missionaries in the early 20th century to print Bible, the art of writing (or production) was limited to palm-leaf etching. It was a manual process and the scribe who used an iron stylus to scratch the surface of palm-leaf was able to produce ten to twelve manuscripts during his life time. Though the art of making palm-leaf manuscripts also embraced illustration as its main artistic stay, this cannot be included in the category of “Print Making” because its intent was not aimed at multiple productions and the tradition was limited to making *Pothis*.

To give a brief history of printing in India, the following may be noted. The mechanical printing was brought to India by the Portuguese Jesuit missionaries in 1556 to propagate Christian ideology through production of books. The *Concluso e Outras Coisas* was the first book, printed in Roman typography in Portuguese language. India’s first language

book was printed in Tamil entitled *Doctrina Christiana of Lingua Malauar* in the year 1578 with the establishment of Government lithographic process in the Presidency cities of India during 1820, a new technique was added to the area of printmaking. The first Lithographic Print was executed in Calcutta in the year 1822 by a visiting French artist who settled in Calcutta. The Tagore family in Calcutta under the leadership of Gagendranath took a special interest to set up a Lithographic Press at Jorasanko and started publishing his album of satirical drawings. On other hand Raja Ravi Verma took the advantage of lithograph to reach the common people. He set up his litho press at Ghatkapore in Bombay.

It was in the period after the First World War and the emergence of middle class as the advocates of a new affordable art, emphasis was given to graphic art and the idea was hinted at mechanical reproduction to have more copies of the same picture using lithograph and etching process. The middle class and the need of mass production for its consumption led the way to a division of activities related to printing. As the technique and practice of mass printing and communication was developed, the hand printing process became more exclusive attracting artists to explore possibilities of reproduction as a form of art. Thereafter when the process was used for mass production in its ordinary sense it was called printing and when used by the artist for creating a limited edition of identical multiple originals, involving artistic expressions, the process was called "Print making". Prior to 1964, all the printed images made for commercial purposes were considered as "Graphic art" and after 1964 a new term was devised and the Print making Council of America structured the definition called 'printmaking' and the terms was accepted globally. Graphic art then was relegated to a secondary position in the art world and was linked to commercial advertising, illustration, designing and applied art. This change over is very significant to understand the subtle difference between the art of printing and print making.

When the British established art schools in Calcutta, Madras and Bombay at the end of the 19th and beginning of the 20th century Graphic art was part of the teaching programme. The first Government Art School in Odisha came into being in 1957 and Graphic art taught in the school was limited to woodcuts and linocuts. Lithograph, etching and serigraphy was unknown in the realm of art although litho process was used to print books, magazines and posters and zinc plate etching was done by hand engraving by Shyam Sundar Pujari at Berhampur.

Though, I was trained in painting from School of Art and Crafts, Khallikote, my love for print making developed initially by my visit to one of my closest friends Ajit Patnaik,

who was then studying at Government School of Art, Calcutta, I got exposed to the litho stones and printmaking techniques from Calcutta. When I received the scholarship to work further in the stream of painting at Calcutta, I tried to change the stream to printmaking as I was fascinated with the medium by then. But with small hiccups and help from Amit da (Amitav Banerjee), Paritosh da (Paritosh Sen) and Sapan Das, who was the studio in-charge of the regional centre, Calcutta, my request to practice printmaking was accepted.

A new chapter in printmaking was opened up in Odisha with the establishment of Regional Centre of the Central Lalit Kala Akademi at Bhubaneswar and the BK College of Art and Craft. The Regional Centre provided facilities for litho, etching and serigraphy. This was the time when I joined the Regional Centre and set up the printmaking studio with the help of Amitav Banerjee, eminent printmaker of Calcutta in 1988. But to my surprise there were no practitioners of Print making in Odisha. With the request of Dr. Dinanath Pathy, the then principal of B.K. College of Art and Craft, a special arrangement was made with the due permission of the authority of Lalit Kala Akademi, New Delhi to take up final year Graphic Department students (Sangram Kar, Binod Behari Kar, Amar Jena, Reena Prusty and Susant Patnaik) to be trained at the Regional Centre under my guidance. After getting trained at the centre their prints were displayed at a print exhibition under the aegis of Sunanda Pathy Foundation. The basic materials required for printmaking like gum arabic, zinc sheets and printing papers were not available in the local market. It became a regular activity to travel to Calcutta to purchase these for the studio.

The Regional Centre thus became a meeting point for artists of Odisha. Excited with the results, a major step was taken up to invite eminent Printmakers of India who came to attend workshops and residency programs, they were like Sanat Kar, Nirmalendu Das, Pinaki Barua, Arpan Mukherjee and Ajit Seal from Shantiniketan, Shyam Sharma from Patna, Jyoti Bhatt from Baroda, Paul koli and Prayag Jha Chillar from Bombay, Deepak Banerjee from Benaras, Professor Rini Dhumal from Baroda, Sapan Das and Siddhartha Ghosh from Kolkatta, Rm. Palaniaapan from Chennai, Ajit Dubey from Bangalore, V. Nagdas from Khairagarh, Bishan Bharadwaj and Kanchan Chamder from New Delhi and many others.

When Dr. Pathy was the Secretary of Lalit Kala Akademi, New Delhi he mooted the idea of Eastern Print Biennale and a Print Bazaar, his argument was based on the premise that the eastern Indian states (barring Calcutta) were weak in print making, which ultimately turned out to be a huge success story.

D.N. Rao, the then graphic lecturer established silkscreen facilities at the BK College

with the support of his Principal Dr. Pathy. Along with this, the students got scope to learn wood block printing on cloth. The Principal sponsored some students to visit Bangalore and Ahmedabad to learn wood block printing. In the context of BK College of Art and Craft's role in the evolution of graphic art. I am reminded of three artists, one Babala Senapati and the other two were Shyam Sharma and Jyoti Bhatt. Babala Senapati was an expert serigrapher who used to print Shyam Ahuja's carpet designs in serigraphy. Shyam Sharma taught how to use large ply boards for woodcuts, Jyoti Bhatt colography on paper and Sapan Das was instrumental in teaching multi colour Wood and Lino prints.

I got the opportunity to visit Glasgow School of Art as a Visiting Artist on a Charles Wallace fellowship and during my stay there I practiced the finer process of offset Lithography. After my return from Glasgow, I along with Dr. Pathy attended a workshop on Waterless Lithography organized by Tamarind Institute of Lithography at Bharat Bhavan, Bhopal. During the Trinnale, India in 1993, the Regional Centre, Bhubaneswar hosted an International Printmaking workshop with convenorship of Dr. Pathy. After working in this centre Dr. Pathy had an exhibition of etching prints styled *Faces known and unknown* in the Museum Rietberg Zurich. We had also implemented a project *Printorissa* by the Silpi Sansad in which about thirty Odia printmakers had lent their prints. This was a major printmaking show in Odisha in 1991.

The Regional Centre, Bhubaneswar has been effective in building a space for artists to explore the possibilities in printmaking. There has been many artists but to name a few they are; Binodini Sathpathy, Chaita Basu Jena, Chitra Patnaik, Banabihari Parida, Ajit Keshari Ray, Chandrasekhar Rao, Sarat Kumar Rath, Bipin Bihari Sahu, Subrat Mallick, Prabodh Sahoo, Bidyutlata Patsani, Aparna Ray, Sangram Moharana, Balkrushna Nanda, Pratul Dash, Tapan Dash, Sajal Patra, Atasi Basu, Gajendra Padhy, Arun Kumar Jena, Dilip Kumar Tripathy, Prasant Das. Srinivas Padihary, Bithika Mohanty, Rashmi Patnaik, Kabita Moharana, Monalisa Biswal, Adwaita Prasad Behera, Trinath Mohanty, Abhijeet Mohanty, Hrushikesh Biswal, Helen Bala Brahma, Tarakanta Parida and Subrat Behera.

Art Writing in Odisha

Dr. Soubhagya Pathy

One of the valid reasons why the Odia contemporary art and artists are not getting adequate attention in the field of art academics is the lack of writing on art. At times the kind of coverage, an average Odia artist gets is pure journalistic and based on information and not analysis. Art writers and art critics are rare in Odisha because all these years no due attention is paid to improve the intellectual temper of the art students in art colleges and even in the university.

As in literature so also in visual art, art writing is considered a non-creative work and less valuable and meritorious compared to doing a painting or a sculpture. There is traditional abhorrence by the practicing painters towards writing. This is the case with eminent artists as well. To convey one instance how much the common discourse flounders, I include the following edited extract from some *Art and Language* symposia that took place in Melbourne and Adelaide, Australia in 1975. The transcripts were edited by Terry Smith, and I quote them at this length because they have the value of contemporary evidence.

HK (a member of the audience): What interests me is the question: what sort of things are you trying to achieve through doing art?...so among your set of aims when you do art are self expression and communication?

Artist-Participant: It is just like jumping off a tram, it's a vehicle for going somewhere. I could ask you why you are sitting on a chair. You are always going why, why, why? I enjoy it, that's all.

HK: But you enjoy lots of things, going to the circus – what is special about your enjoying doing art?

Artist: I agree art should not be put on a pedestal...My aim changes all the time, they are different from drawings to paintings - the lecturers here are always at me because I haven't really got a style, they think I don't know what I'm doing.

HK: How do you recognise when you are doing art as opposed to other activities?

Artist: I don't...Everything is art. There are just different ways of expressing it.

HK: But that's robbing the word of any meaning...

Artist: But art is a special language which doesn't contain words on your sort of level at all. Henry, what do you do? Who are you?

HK: I'm a philosopher of Science, my Ph.D. is in mathematical physics...I am part of the public who is entitled to ask you what you think art is?

Artist: Isn't it better to just go on painting? We are going to finish up with everybody talking and no one painting. This is so boring!

HK: Well, if you don't find it valuable, you can leave. If you aren't enjoying the boredom, why don't you get a paintbrush and paint here?

The above is a kind of conversation that may provide fodder to art writing . Two, three ideas can be derived from such conversation. Firstly any conversation happening centering an artist could be art writing. Secondly any ordinary conversation can lead to a philosophy of art or art practice. It all depends how you perceive things and how seriously the art readers take your writing on art.

However art writing is dialectical and has a progression in history, which deals with the cognitive character of art. The "claim" that art has a progressive history and structure presupposes that the history of art as a system of human interaction with the world, can undergo cognitive development similar to that in individuals. The history of art can be seen to ramify along many different lines of development, however, and is the outcome of several kinds of conditions.

As cultures change, so do the types of personality that are their carriers. The revised self image of artists in post modern or contemporary culture means that art at this point requires some analysis in terms of its relation to contemporary character ideals. We have not arrived at our post modern culture by accident – there is a discernible progression of events that has brought us to the current situation, which has to be uncovered in art writing.

In Odisha the situation of art writing is deplorable so much so on the idea of art writing as well as its basic intent and style. Art writing is placed opposed to art theory or the kind of art theory taught in art colleges that claims to be comprehensive while at the same time is devoid of the spirit of art writing.

My individual journey to art writing stems from literature. All these years I have keenly watched the progression of art writing in Odisha which fortunately or unfortunately centres around a few young man led by an old man that is my father, Dinanath Pathy. I am forced to say this because I do not like to betray the events those proceeded the institutionalisation of art writing in Odisha.

I am tempted to refer to three of his recently published books, *Chitra Chintana*, *Bhagavata Chitrabhasya* and *Punjikayanra Fakira*. These three books as per prevailing

norms of categorisation cannot be labelled as art historical books neither can be taken seriously as literature unless one broadens the scope of literary criticism to include art writing in it.

Such kind of writing aims at bridging the gap between history and literature and makes art writing accessible to the common readers. It further lays emphasis on regional culture which otherwise is left out in national art discourse. This kind of writing is not available on the internet and one cannot buy such kind of art writing for money. This is to emphasise on its involvement to base art writing.

I would like to highlight some of the contents of the above three publications which have bearing on contemporary art practices which we believe to have originated in the west. *Punjikayanra Fakira* is a village poet, installation artist and art performer who lived in the princely town of Badakhemandi in Ganjam district. He wrote on large terracotta pots blackened by black soots by scratching the surface with the help of a stick. After he got the poetry by heart (memorised) he would break it and replace it with another. Such pots are used to prepare par-boiled rice by his wife. His concept of *Ghosts Assembly* and *Jesus Christ* are the best examples of art installation and art performance that was possible in the early part of the 20th century Odisha when even modernism was a distant dream.

Similarly the discussion about the book cover design and the interesting dialogue that ensued between the author and the artist is no less interesting than the conversation recorded in the book *Art and Language* mentioned above. Another essay in the book *Chitra Chintana* narrates the writer's experience at the B.K. Stone Carving Workshop located in Soro, a town in Bhadrak district of Odisha. The narration highlights the various styles of sculptures from colonial to oriental and cubic to conceptual. The materials used to fashion the sculptures vary from plaster of paris, sand stone, khondolite, cement to bronze and fibre glass. It is further amusing to note that the bulk of supply targets the city of Kolkata.

The art writing in these books has a special focus which stems from personal experiences. The language used has a special flavour that has the capacity to carry a narration which finally results in an art historical overview. Language is a significant component in art writing. Practicing artists who believe that art has a language of its own do not lay emphasis on its communicability and more often ignores its value and power of articulation.

I would like to cite three art history books which would read like literature than art history. These are *The Two-Headed Deer: Illustrations of the Ramayana in Orissa*, Berkley, 1996 by Joanna Williams; *Palmleaf Miniatures – Art of Raghunath Prusty*, New Delhi, 1991 by J.P. Das and Joanna Williams; and *Murals for Goddesses and Gods: The Tradition of Osakothi Ritual Painting in Orissa, India*, New Delhi and Zurich, 1996 by Eberhard

Fischer and Dinanath Pathy. These three books explore the work of traditional Odia artists based on art stylistic analyses. Those of us who advocate that art writing is history or theory of art will be baffled by the kind of writing which has literary pursuance and a global view.

Such work on the contemporary art of Odisha is rare. The few books available are authored by Dinanath Pathy. These are *Orissa: Continuity in the Flux*; *Oddiyan: Six Contemporary Artists of Orissa*; and *Let a Thousand Flowers Bloom: Contemporary Art of Orissa*. In these ventures along with Dinanath Pathy, the others associated are Remesh Prasad Panigrahy, Pradosh Kumar Mishra, Dillip Kumar Tripathy and me. The efforts boil down to a chosen few and centres around the artistic personality of Dinanath Pathy. You may take his awarded autobiography *The Drawing Master of Digapahandi* as an art historical book.

Art writing is about understanding the art practices, past and present and its socio-cultural context. It is just not teaching a notified course either in the university and college. It is relocating the essence of the past in the present and reinventing an outlook and mood to accept the change. It needs the courage to understand the change and carry it along. To do this one needs vision, conviction and mastery over the language. This language may be an extension of the art language that is embedded in the work of the art that I term as pictorial language. I have done an exhaustive study in the direction and published a book *Aesthetics of Pictorial Language*. I fully agree with Dr. Dinanath Pathy that each piece of art needs pictorial language or a visible speech to be communicable to others. You may think why I bring in Dinanath's literary works quite often because no other artist has laid such emphasis on the linkages between art and language which eventually leads to art writing and art history. Dinanath's seven art fictions are repository of fact and analysis on art. His fiction *Slokachhanda* based on the painting of his Principal, Sarat Chandra Debo, is a unique art historical book that fictionalizes the creation of Debo's painting of the same title. *Renewal* is his another significant creation which links *Odia Sarala Mahabharata's* Santanu and Ganga episode to the *Kalakunja* tradition.

Art writing in my opinion should be culture specific and Odisha's both ancient and contemporary art have vast potential to feed even an ambitious writer. There are a lot of misunderstanding about art writing. Art writing should be linked to dance, theatre, cinema and most importantly to literature.

I have the pleasure to inform you that keeping the above conviction in mind, I have been publishing a bi-annual journal *Angarag* to cater to an international readership. Significantly the subtitle of the journal announces its intention to cover up "All the Visual Matters." By now 20 issues have been published. You are free to contribute your writes as well as subscribe for obtaining its copies.

Story of Ceramic Pottery in Odisha

Prithviraj Singhdeo

Being born in a royal family has its own advantage and equal share of disadvantages too. When I decided to be an artist, I had to face some question those were relevant for the people to ask. But because my family members were not only connoisseurs of art but were practioners too in different forms, my journey became a little bit smooth.

The basic and the most important questions that I had to face is “being from the royal family, it should be the first duty to serve the empire, is it right to shy away from the duty and lead a life of an artist?” But my answer has always been simple and straight. I am serving the people in my own ways through my art works and reviving the age old traditions of terracotta and ceramic art. My passion has been clay which takes me closer to the material that builds not only empires but humans as well. I find the material to be of utmost importance because it throws different and amusing challenges that makes me evolve as an art work myself. When I am building a pot, it is no less an effort than administrating the empire. The precision in my hands through the command from my mind helps me play with the clay and create something new. As Durant, the historian puts it “Civilisation is social order promoting cultural creation. Four elements constitute it – geographical, economic provision, political organization and the pursuit of art and knowledge.”

My journey in the art field started when I joined the Cuttack College of Art & Craft in the year 1980-81 under the able guidance of Bibhuti Kanungo, M.D. Tali, Sunil Kar and Asit Mukherjee. After the two year course, I went to Banaras Hindu University for my under graduate course, specializing in Ceramic Design. This was a critical period in my career in choosing the right stream to pursue further in life and with the influence of K.V.Jena (ceramic artist) and his ceramic skills, it became easier for me to decide and race ahead. By then I was a Lalit Kala Akademi awardee and went ahead to Japan for a two years research programme at Kyoto City University of Arts, under the guidance of Prof. Akito Kamoto and collaborated with many internationally known potters and sculptors like Ryoji Kole(Japanese) and Peter Voulkos(USA). It was here that I realized the reach

heritage of pottery in Odisha. After the completion of my Research, I returned to Odisha in the year 1995 and was shocked to know that ceramic art was only in the textbooks and no artists were working with high temperature ceramic. In the year 1996, I decide to change the Ceramic scenario in my home state with a small studio at Bhubaneswar and started my practice, with almost three years of continuous practice and interaction with local artists and potters came up with my first solo show Earth Song at Sochana Bhavan (presently the Jaydev Bhawan). This was a trendsetting attempt for not only the common viewers but for people in art fraternity too. With overwhelming response from all, I decided to disseminate intricacies of art-pottery and refresh the traditional pot making. With the help of Monk Kajyo Yoda, I managed to set up a proper studio in the foothills of Dhauligiri, which was later named as 'CLAYWRIGHT'. It was for the first time in Odisha that a high temperature wood kiln was test fired and started functioning. In 2003, collaborating with the state government an All India Potter's Workshop was organised, where potters from all over Odisha were trained to upgrade their skills in developing traditional pottery, while giving them a contemporary look. Eminent academic potters like Professor K.V.Jena and Professor Jyotsna Bhatt participated. This was the time when R. Bhaskaran, the then Chairman of Lalit Kala Akademi, New Delhi offered me the Ceramic Supervisor post at the Regional Centre, Bhubaneswar. I didn't accept the post in a bureaucratic set up but designed the tools and equipments and set up the studio at the Regional Centre, Bhubaneswar.

In 2004-05, I got involved with Indira Gandhi National Open University as a consultant expert and designed a pottery book for diploma-certificate. In 2008, joined as a Consultant at Baroda Ceramic Centre and conducted workshops with contemporary ceramic artists of India. This was also a major period when I got to work with Professor K.G.Subramanyan, Ira Choudhary, Professor Jyoti Bhatt, Professor Jyotsna Bhatt and Late Maharaja of Baroda Ranjit Singh Gaikwad.

But my inquisitiveness to work with indigenuous potters took me to get associated with a Gujarat based NGO at Khamir and trained the traditional potter in Kutch. A same project is in pipeline for the women potters of Hinjilikut in Ganjam District, Odisha.

My latest project is to research and project the Indus Valley Ceramic to be the world's oldest design pottery.

When walls challenged me

Satyabhusan Hota

Looking back at my journey in this field I see my education at the prestigious Sir JJ School of Art, Mumbai as the most profound influence in the build up of my skills, thought process and attitude towards whatever I do. When I was a student gave a lot of emphasis on what I could learn and relearn. And do that with minute details that would eventually be visible in the output of my efforts. The institute where I studied inculcated three things in me: quality of skill, intensity of thought process and finally commitment to work. One should always have respect for the institution where he or she studies. The return is definitely amazing.

The initial days and years were hard convincing people what a mural can do to a space. Not many had the slightest of the idea of it and most are still clueless even today. There were moments when I wanted to pack up and leave for Mumbai. But then I would compose myself and think of gaining ground here instead of fleeing. I would travel about a hundred kilometers a day to convince people that I could transform their walls and spaces and provide them with richer experiences. Most were apprehensive though some trusted the glimmer in my eyes. Each encounter taught me something precious. I did quite a few odd jobs, big and small including teaching visual arts in collages of architecture that kept me afloat. When I started out, there was an acute shortage of skilled helping hands that I would look for every now and then. So, to make things happen, I mostly used non-artists, masons, carpenters and such people to get my work done, making them do what I wanted them to do by literally holding their hands. To produce good results I had to fall back on my designing skills so that the work would come out good. I would never compromise on the quality of work. I had seen the best of quality in Mumbai. I knew what good work was. I would go all the way to get that quality and at times I tried to do better. I always tried to exceed my expectations. Even though it was not financially viable. I thought it was a good investment. That attitude did pay off.

Though the going was hard, I was literally enjoying the process. That is what always mattered the most to me. The process. Believe me, it has always been the most satisfying

experience. The process. It helps you grow. Some ordinary methods, used differently, can produce outstanding results. Some of my teachers and friends back there said to me ‘You did this!’ And that was the biggest reward for me.

When I returned from Mumbai, I had one small work on hand for a relative’s residence. The budget was very low. At the end of the work I didn’t have enough money left with me to print my visiting card. But what I got was a ready work to show people what I could do. It became much easier to build upon, convince the person in front of me. Soon I did another work in a residence and another for LIC. Work started coming in but the budgets would often be low. I was working on almost cost-to-cost basis. Having a few hundred rupees in the pocket was a luxury. But what I was gaining was experience, confidence and trust. I was building a good body of work. Without me realising, people had started recognising me for my work. I had built up a reputation because of the three things taught to me in my institution. Of the three, commitment to work had worked wonders.

Because of the quality many of my clients would boast in front of their guest that they got the work from Mumbai or Delhi. Even in my presence. I learned to cope with it. Some of my works are in public places. There are people who claim those to be their creations. Though I hated it, I learned to cope with it. It doesn’t matter to me now. I love it when people say ‘We know it is your work’. They know my work. That matters to me.

Till now I have worked in many projects of mural making, sculptures and various public arts and tried to use newer methods of working. The path has been quite uphill with dangerous and unforgiving pits. You need a lot of passion to carry on. I need to keep myself relevant and updated in a place where material and technology available are still primitive. I love to explore. That is my forte.

Art in Technology

Alok Bal

Art in technology or shall we say the usage of tools provided by technology also enhance art.

Technology has impacted our lives and ways of being whether it was the discovery of fire, the wheel or the ubiquitous computer. Technology has contributed to a large extent to make our living comfortable, easy, convenient, fearless and sophisticated. The Computer has simplified our lives even more. A lot of work on Artificial Intelligence is already in process and so not far in the future will the computer take over the human intelligence.

Such has been the success of technological developments that they now govern our daily lives ingrained in our routine and so they also affect our emotions and our sensibilities. Though Art is an integral part of our lives, it too has been affected accordingly with time and age.

The Human Brain is a “Bio Computer”. We are born with it but that doesn’t mean that the mind cannot be replaced by a more efficient, more intellect and more comprehensive system.

A line drawn on the paper is Art. The Human hunger for perfection is so much that he has used technology to invent ways to perfect it. So many great creations have been possible because technology has played a major role. Artists too are moving forward with their practices using technology intelligently, creatively to contribute towards society for a proper understanding of its aesthetic. However, can technology influence ways of thinking? Can it negotiate our prejudices?

Wrap and Weft of Reconstructed Investigations

Prasanta Sahu

Prasanta Sahu's perception of the world and his creative output are underlined by his eclectic experiences and knowledge base. Sahu spent the better part of his childhood in Bhadrak where his father, a surveyor with the Odisha Public Works Department had relocated from his ancestral village Chaughari in Balasore district. He went on to do his diploma in electrical engineering from Baripada Engineering College, however his calling lay elsewhere. A chance encounter with artist Rabi Narayan Nayak, a student of Nandalal Bose, gave Sahu an insight into the world of art and he was hooked. For a few years Sahu also co-owned an advertising agency in his hometown which came to an abrupt end with the burning down of his shop during the riots of '91. This made him reassess his life and in the summer of 1993 he finally joined Kala Bhavan as a student at an age when it is normative to have settled down in ones chosen field. The next seven years (five of which were spent in Santiniketan for his Bachelor in Fine Arts degree in Painting and the other two acquiring a master degree from MS University, Vadodara) were crucial in his development as an artist. If Kala Bhavana helped him to find a deep understanding of materials and medium, MS University assured the intellectual and critical appreciation of art. Sahu, as an artist is able to connect most of the important stages of his life within his creative output - whether it is his small town upbringing, his love for his ancestral village, watching his father make survey maps with fascination, the technical experience gained from engineering and advertising training as well as the artistic skill and critical approach learned in art school, or finally the diasporic 'insider-outsider' vision. His experience as a pedagogue (he has been teaching at his alma mater Kala Bhavan since 2001) also adds another layer to the complexity of his practice.

In light of such diverse experiences, how does an artist negotiate his artistic language? The answer, in Sahu's case lies in a conscious repositioning of the idea of self. Quite early on in his career Sahu imbibed the role of an investigator, surveyor and documenter. Mimicking government institutions such as the census department, Sahu painstakingly documents the lives of people hailing from small towns and villages; whether in the context of relocation to urban spaces or with an idea of mapping changes experienced

within the situational context of one's familiar space. In some instances he has connected these to historical and socially relevant documents such as *The Great Indian Middle Class* by Pavan K Verma or *The History of India* by Jawaharlal Nehru. His oeuvre moves fluidly between mediums and whether it is painting, drawing, print-making or sculptural installations Sahu is equally proficient in all, but his approach towards each is negotiated via his role as an objective surveyor.

For several years now Sahu has been engaged in juxtaposing images from dissimilar areas. This execution of contrasting and reworked realities gives his works multi-layered connotations. As such his practice may be viewed as re-constructed investigations of events. In his ongoing series Sahu examines the 'unknown multitude' that serves society in different ways towards the fulfilment of basic human needs and daily survival, but themselves remain unfeted for their contributions. Sahu tries to intervene into these unexposed areas and unrecognised situations and reveal those who are vital to the fabric of any society. The artist's process starts with photo documentation and interviews of the marginalised - such as workers, labourers, villagers, farmers and others. This is then reworked in the studio; the intention being, to not repeat reality as it is, but to present this data in a more sharply contextual manner. Photographs and scanned images appear alongside re-created situations within his works. A constant interplay between the real and imagined, between observation and manifestation creates cross-pollination between concept and the conceived. Another striking trait is the use of data table which enumerates details of the person/persons/group being surveyed. By purposefully replacing the traditionally used artist's signature with the names, age, profession of some unknown labourer or farmer is in itself a subaltern repositioning within the hegemony of power play. Yet Sahu does not take a reactionary position, instead he retains an empathetic outlook at all times. Irrespective of concept, medium or expression, Prasanta Sahu's investigation into the human condition forms the warp and weft of his métier.

The Journey through History Memory and Culture

Birendra Pani

I am Birendra Pani, a contemporary visual artist born in Odisha. I have been freelancing in different parts of India for the last thirty years (1986-2016), working mainly in Bhadrak, Santiniketan, Vadodara, Mumbai and New Delhi. I have exhibited my art in India and abroad in almost two hundred fifty group exhibitions and nine solo shows. I have started my career as a professional artist and embarked upon various mediums like painting, print-making, photography, video art and other old and new forms. During my artistic journey what was more important for me was to engage fully with my own ideas, concepts and artistic concerns rather than I was keen to explore the potential of each medium to its optimum level.

To give a brief sketch about my artistic journey, I would like to mention that I was born in a small village of Bhadrak district in Odisha. From my childhood days, I was inspired by my father Prahallad Pani a sculptor and an interior decorator mainly working in Cuttack and Kolkata. Before traveling to Santiniketan I was also inspired by the art works of my elder brother Rajendra Narayan Ray. Moreover, I was motivated to continue my artistic practice while learning art in art-class conducted by artist Sushant Nayak at Second World Art Studio in Bhadrak. In the later phase, I was influenced by the Odishan tradition of *pata* painting, *Pala*, *Daskathia* and traditional *jatra* - the local theatre and folk dance forms.

During my graduation from Kala Bhavan in Visva Bharati, Santiniketan from 1991-1997, I was deeply motivated by the rich artistic atmosphere as well as literary tradition of Santiniketan. The inspiration and guidance of eminent artists and teachers like Somnath Hore, Jogen Chowdhury, K.G. Subramanyan, Sanat Kar, Suhas Ray, Lalu Pashad Shaw, Suranjan Basu and Pinaki Baruah amongst others were crucially significant for me. In this phase of my career and in later phase as well, my artistic journey was further inspired and shaped by the encouragement. I received from Upendra Nath Biswal, a great art lover and thinker. It was possible for me to continue my artistic career in Mumbai due to his support.

Since Santiniketan days, I had developed a distinct quality in making drawings which was further developed and intensified into an individual style. Earlier, the lyrical quality of Odishan miniature tradition, the Santiniketan schooling of K.G. Subhramanyan and Jogen Chowdhury's style of drawing had deep influence on me. Apart from that I was also inspired by the drawings of Indian artists like Chittaprasad, Zainul Abedin, Somnath Hore and Suranjan Basu and others who embarked upon the idea of art as a form of social consciousness. In the last phase of my student career in Santiniketan (1996-97), I was drawn towards the language of Kerala Radical group and the German expressionists groups like Max Beckman, Kathe Kolwitz, Otto Dix and others.

Later, during my post-graduation at M.S. University in Baroda, I was much influenced by the technical proficiency of Jyoti Bhatt in print-making. Moreover, the idea of 'everydayness', sensuousness, caricature, comic, popular - kitsch art and satire of Bhupen Khakhar's had deep influence on my visual language and drawings in Vadodara. My drawings sometimes evolve as the unconscious art practice and sometimes as the magic of life. I believe that one line can speak volumes. A line is without colour; but there are deep layers of coloured emotions, feelings and experiences embedded in it.

My broader artistic concern is having two strands of thought: one, the 'contemporary material culture and human life' and the other 'the local-national cultural identity in a globalized world'. These two strands sometimes merge and at other times stand distinctly apart in my work. What I feel at this stage of my artistic career, is to explore innovative ideas to stretch my artistic sensibilities to discover new language, space and territories through various mediums.

My Day Dreaming in Baroda series (1997-1999) depict the contemporary material culture and changing values in human life. In this series I had used everyday life-experience and day to day objects like capsules, syringes, blades, body parts like heart and brain and popular culture and kitsch elements. As art historian Dr. Soubhagya Pathy writes in his essay "Birendra Pani: The Painter of Capsulated Emotion", 'Pani consciously depicts the generational change in the class and family relation, social and cultural practices, sexuality and art along with the rapidly changing transport of knowledge, communications and technology'. Similar idiom of my work with predominantly drawing based works and installations were part of my solo exhibition "Soft Subversion" (2012) in Baroda.

My Boy-Dancer: Convergence and Continuum series (2005-2008), was a turning point in my art making and engagement process. This was the first time I directly interacted with *Gotipua* boy dancer community at Raghurajpur in Odisha. I tried to embark upon a new mode of visual- performative engagement with the social, cultural, aesthetic condition of this dance form.

My *Re-vision* work (2009-2011) was an attempt to create a new aesthetic experience by engaging with the vast cultural tradition and landscape of Odishan past. In the words of art historian and curator Dr. Rajashree Biswal, the exhibition *Re-Vision* was an invitation for “re-visiting and re-defining the interrelationships between cultural memory, identity and history in a situation of loss and reinvention of “self” in a globalize and yet localized world.”

As Australian curator Maurice O’ Riordan has written in the catalogue essay of my recent solo exhibition “*Mahanadi: A Journey through History, Memory and Culture*” held at Lalit Kala Akademi, New Delhi recently that my artistic journey “is akin to a river: meandering through place and time; unpredictable; forceful; a continuum...It’s a language which is firmly grounded in the vernacular and every day, in the need to communicate its message loudly and clearly and often laced with satire, much like the *pata* tradition. It’s also a language grounded in the mythic, in the power of symbolism and the belief that art can intercede in our collective myth-making.”

The Ritual Arts of the West Coast of South India

Balan Nambiar

Ritual performances such as Teyyam, Bhuta and such other art forms are living traditions, living in and around homes and villages, with participation from people of every age group, caste and class. The indigenous pre-Aryan cult practices are still preserved in the West Coast of south India despite the onslaught of outside influence. Worship of the Mother Goddess and the practice of fertility cult were in existence in this part of India long before the Aryans came. Worship of mother goddess in her myriad manifestations is the most common practices in this region. Almost all goddesses in Teyyam and Bhuta are Shivite.

Every family has its own *ishtadeivam*, personal deity, every clan-house - *taravatu* - has its *kuladeivam*, the patron deity and every village has its own *gramadevata*, the village goddess. Most of these *ishtadevatas* or *kuladeivams* or *gramadevatas* are manifestations of Kali or Bhadrakali and, in Northern Kerala, they are worshipped as Teyyams. The spirit of those who were killed in battle were deified and worshipped as Teyyams. The narration of the story of these divinities, sung at the beginning of the performances, though glorifying the manifestations, are, in fact, local legends which, in most cases, have no sanction in the Puranas. At the end of the story, the heroine or heroes dies and her or his spirit is identified with the AdiSakti or Shiva.

These are artistic treasures invested by the rural artistes of the past and people like me make use of the interest of the investment of such treasures and recreate contemporary art forms. In this way I have been trying to pay my homage to the rural artistes by doing research to understand the artistic wealth of the region where I come from.

A Rendezvous with the Primitive

Jyoti Ranjan Panigrahi

The coastal area that is famous for the Chilka lake of Odisha, being my birth place, provided me the backdrop which inspired my paintings. After finishing my graduation (B. F. A) in Odisha, I acquired master's degree in fine arts from Karnataka. I came to Delhi in 1995 and initially stayed with Dr. Dinanath Pathy, my former principal and then Secretary, Lalit Kala Akademi and it was in this metropolitan space that significance of my own background and my own roots unfolded in my consciousness and consequently in my art.

I had made up my mind to work on primitive forms quite early. This was not a decision taken in a day rather I had nurtured this idea of using primitive forms in my heart for a very long time before I could manifest it in my work.

I had joined a workshop in Saura country on the art of the Sauras under the mentorship of Dr. Pathy which deepened my experience in the primitive art.

In order to have a first hand experience of primitive forms, I traveled through south- west belt of Odisha and studied the people and their art. During this period I had a chance of witnessing some of the works of our ancestors but the art pices were in a very deplorable condition due to the damage caused due to ravages of time.

In fact this was the time when I really got inspired to make use of primitive forms in my paintings. Now when I started painting with these elements on my canvases, I was induced to travel to other parts of India and abroad to enrich my treasure of experiences.

It was in 1999 that I was awarded the Mexican Scholarship for one year to study in Mexico. During this period I kept on looking for the primitive forms and fortunately I found the place I was in quest of. The place was Chiapas border and Baja California.

To my surprise, the forms of this place were also almost similar to the ones I had seen and experienced in India. This similarity must have been due to the fact that similar circumstances prevailed all over the world in primitive societies. Dependence on hunting

for survival is one glaring common example. The ancient people used these forms as a symbolic language for the generation of their time or the generations to come.

During the course of my journey as an artist, I evolved my own forms and some symbolic scripts in order to create an ambience suitable to the theme that I had undertaken for my paintings. The whole process was marked by some significant nuances of texture, form, symbolic script and my technique of applying them and handling with colour.

In this collection of my work I took to a varied spectrum of colours and brighter shades with minimum use of forms in a simplified way. Here even though my script is ancient my language is modern; my attempt is to reach out to a generation which is disconnected from its roots, in its race against time. With the use of contemporary colour shades I want to establish the cultural similarity which prevails in our modern society.

This is my humble gesture to preserve the prehistoric heritage. I appeal to one and all to save the art forms from destruction.

Still Hope Floats

Rohit Supakar

Art practice for me is a very personal affair and experimenting with forms and colour-application, assemblage, photography, installation etc. reigns my intellect and bring solace to my soul. Restricting myself to a particular genre brings monotony in my art practice. Due to this I shift my focus between various subjects related with socio-political issues and philosophical thoughts which are mostly expressed in a surrealistic and abstract nature in my body of works.

In present-day scenario: humanity is ransacked, social values despoiled and materialism overshadows morality, yet hope floats. Being deep rooted in goodness of God's faith, cultural and moral Virtues, God's own shadow yearns to shed off dust of clouds of dingy feign.

With each dawn a new hope emerges. Each beginning begins with a new conviction-each conviction strengthens the faith that tomorrow will be a better morrow. Though the head and heart seem to present a juxtapositioned scenario, yet the warmth of the Godliness in human one day will clear this mist of utopian cloud of human lust. Caught in the web of life, man today seems to have drowned in the materialistic myriad. Life seems to have lost the true vision of its being and living degenerated to mere existence. Lord's 'Genesis' seems to have reduced to mushroomed heads filled with straw bereft of feeling and compassion.

Man today is busy maneuvering his mones towards a materialistic utopia, and has hence turned away his face from attained humanitarian attitude of benevolence, mercy and togetherness. In this rat race of grabbing more and succeeding others, man has even encroached territory of other species for his gormandizing lust. Still hope floats.

My Perception My Work

Anup Kumar Chand

My artistic journey began with the traditional floor and wall monochromatic drawings and clay idols in my birth places Bhograi and took wings to higher realms of art. My canvas has been home to thoughts, narratives, imaginations, fantasies and realities which are happening around me. My paintings vouch for the creative and aesthetic individualism, I portrayed through realistic and post realistic, conscious and sub-conscious elements. I have always tried to maintain a creative individualism in my paintings.

My paintings have the ability to envelope the viewer in their scale, space and beauty. Their spaces usually contain explosive narratives that has been intricately crafted, slightly off centre. My paintings are the fantasy-shapes, confusing in the impossibility of their probability. Animal and plant forms gain a major part of the content in the space that I envisage.

I crave to create a platform for holding the emergence of the up-growing concepts, conserved in my inner psyche in various time spaces. My conceived images descend on the canvas in a spontaneous way. In most of my paintings, images result in visual validity and became icons dominating the whole scene in a theatrical pattern. My figures are flexible having movements of their own.

My colour palette is vibrant but translates into something very soothing to the eyes. Even the colour used on the elements mingles with the background in a smooth transition. The most appealing are those that stand out because of a high textured 3-D effect that is created with the tricky use of colour on the canvas. The best thing about my paintings is that they ooze spontaneity and playfulness. Although my creation shapes to make a high perception towards the crisis of understanding with a kid and I try to connect it with the present tiring society which have no more time to understand a child. I work for pleasure and make voice to edify the society for love the blooming humanities and create happiness for our future generation.

Recently I presented the flavour of the nine rasas; which reflects the principal human feelings of delight, laughter, sorrow, anger, energy, fear, disgust, heroism, and astonishment, all of which recast in thoughtful form as the various *rasas*: erotic, comic, pathetic, furious, heroic, terrible, odious, marvelous and calmness. These *rasas* comprise the components of aesthetic experience. While there are several combinations and contemporary interpretations for these emotions provided in different texts, according to the original Sanskrit interpretation as well as that interpreted in the different Indian dance form, the myriad emotions spring from basic human sentiments. These are like the constantly rising and falling waves ruled by the winds of change. Literary works testify to the eminence of painting as an art form in the context of rasa. The subject matter is generally religious such as illustrating divinities, myths, and legends and literary illustrating poetry and romances. The styles in paintings are rich and varied; often closely connect with one another and sometimes developing and changing rapidly. In addition, the works also shows a surprising liveliness under strained circumstances, surviving up to the very eve of the contemporary art scenario. The study of various theories and literary allusions will help me to elaborate it properly and give the required strength of mood and atmosphere for the audience, enabling it to get the most out of it.

Tapan Dash's Haunting Iconic Faces

Elizabeth Rogers

In this exhibition of selected recent work by Tapan Dash, haunting iconic faces, reminiscent of Vedic folkloric and mythological characters, encounter the viewer with a subjective yet controlled sensibility. At times somewhat naïf, at others startlingly sophisticated in an adoption of sculptural complexity, so highly expressionist that the human groups are one with nature. Warm tones (soft reds, ochre, burnt sienna, umbers of fields, sand, clay, and earth) with startling turquoises and cerulean colour the backgrounds, suggestive of a continuous universe. Dash articulates his central characters, motifs within this figural illusionism, with textural emblems and organic forms, drawn from an almost mysterious dreamlike embrace of the ritual facets of life.

Similarly of early Christian and Byzantine Madonna and Christ images (from mosaic and ecclesiastical frescoes), his Brahmanic bodies adopt yogic poses as well. Timeless beings, both witness and participant in the ongoing theatre of existence, speaking without verbiage, a sense of sutras inhabit these canvases. Everything in life is a sacred ritual. -a heady mix of mystical and practical currents.

Embracing the Orissan School of painting which has three streams – tribal, folk and classical, Dash's oeuvre attests to a constant interchange of ideas and motifs. No single painting tradition has evolved in isolation; so this body of contemporary work burgeoned from hybrid seeds, incorporating diverse aesthetic influences into an extremely vibrant, mobile genre...at once inspired and original.

Allegorical and surrealist, these works, based on drawing and rhythmic line, reveal the imagination and zeal of the artist's consciousness. There is a freedom of expression, a release from techniques of classic, material traditions of art, resulting in a dynamic dialogue of intersecting and tangential facial features and limbs.

Characteristically, many of his portraits have multiple visages, bringing to mind African masks and sculpture, Cubism and German Expressionism. The figures are never immobile, highly vivid reflecting the intensity of their moods, effected through exaggerated features and body positions. Hands, eyes, all manifest connection - either with their surroundings, other beings, or a meditative centre. Posed in myriad asanas, their soles of feet, curved limbs, and $\frac{3}{4}$ profiles are depicted, and the body wrapped with cords and synergistic veins.

His strident brushwork evokes space and time beyond the pictorial plane.

His compositions unfold in a narrative manner, like cave paintings replete with metaphors of water, human and anthropomorphic figures, and elements of nature (*padma*/lotuses, clouds, fields, assorted flora and verdure). His beings span an identity broaching the mortal and the divine; their heavy-lidded eyes gaze outward, but never directly at the viewer.

Inherent in Dash's panorama of creativity (note he is quite prolific) is the spirit of *adavaita* (non-duality). His figures traverse planar space towards one another and nature and the elements. Others are physically interwoven with ribbons of plants and currents of water... the radii of the chakras are depicted as currents and vortices.

Water plays an important part in the theatre of his artistic vision – life-giving, renewal, feeding, flowing, and never stagnant. A conscious universality without boundaries, a reality of timelessness (*kaala*), of an unbroken thread woven through subtle layers of mind, body, spirit and colour with personal explorations and journeys.

Diaspora – Challenges of Infinite Possibilities

Bibhu Patnaik

I left Odisha in 1996 to pursue my Master's degree at the University of Hyderabad. Now it is twenty years since I am away from Odisha. There is a drastic change I find before and after these long twenty years of time span; the impact is such that I now feel almost an outsider who rediscovers a new Odisha with the curiosity of an outsider.

I now notice that a line divides this shift. Before I left, I was exposed to traditional Indian understanding of art and life. I used to do a lot sketching of temple sculptures. My reading was mostly Odia literature. There was hardly any exposure to an eclectic culture. I have had opportunity listening to Prof. Rajendra Prasad Das, Dr. Dinanath Pathy talking about Indian art. I was lucky to be part of their research team to do temple sketches, *patachitra* drawings, drawings from medieval palmleaf miniatures. In the process I have traveled to Kenduli near Puri, Viranchinarayan Temple at Buguda, temples of Puri and Bhubaneswar for studying the temple sculptures. It was a great exposure for me. From a very early age I was familiar with the works of stalwarts like B.N Goswami, J.P. Das, Joanna Williams, Eberhard Fischer et al. The sole credit goes to Dr. Dinanath Pathy the then principal of our college, because of whom we got the knowledge and exposure on Indian art.

When I enrolled for my Master's of Fine Arts degree at the University of Hyderabad. I was exposed to a methodical study of history of modern art of the West. This exposure brought an added expansion to my horizon.

My observation about Odia artists staying outside Odisha is that except for a few, most are caught in mediocre art practice. This happens with other diaspora persons too. The pure artist is often rare. I feel that the prime job of an art centre should be to discover the rare talents and support their art practices. Many well-known art institutions across the world do this.

The art situation in Odisha is somewhat self centered. There has not been much development. We never try to understand each other and hence we have no mutual respect.

The painting I am preparing for IPCA Art Conclave 2016 is a homage to Srimati Ila Panda. Srimati Panda has a great devotion for Lord Jagannatha of Puri. Often she used to visit Puri to pay a *darshan* to Lord Jagannatha. Who could have done a better work on Puri Temple than our old master Raghunath Prusti of Mundamarai? So I decided to pay my humble tribute to Srimati Panda with a painting inspired by a miniature work done by Prusti a century ago.

My association with Srimati Ila Panda was another chapter of my life. She was my first mentor. It was she who had bought my first painting. I started my professional career with encouragement I received from her. Later I had many occasions to execute *pata* paintings for her. I have done *pata* paintings for the famous IMFA calendars for several years. The making of the calendars was particularly memorable to me because each year she would decide a new theme and then invite me to discuss. Being an artist herself, she used to narrate the details before commissioning the painting. I would home return inspired and then do detailed research on the theme. Those days, there was no internet, and no cell phone. For small things I had to bicycle around the temple city in the hot sun. Nothing was readily available and one had to struggle for everything. However, I used to enjoy the whole process. I did thorough research before I began my work. There was a great advantage since in this process I met many interesting persons like Professor Gouri Kumar Brahma, Pandit Nilamani Mishra, Dr Mahesh Prasad Dash, Pandit Bhagaban Panda, Pandit Dukhishyam Pattanayak, I frequently visited Odisha State Museum, the Odisha State Archives and Soochana Bhawan Libraries as also lots of temples for sketching. I must mention two eminent persons, Professor Rajendra Prasad Das and Dr Dinanath Pathy who always extended their unconditional advice and guidance in the whole process of my execution of the *pata* paintings.

Before I left Odisha, I had a sound understanding of its overall socio-cultural background and to some extent of India too. But theoretically my study of western art remained limited. Those days the availability of art books was very less, rather absent in major libraries of Bhubaneswar. In search of art books I visited Parija Library, State Archives library, State Museum Library and Soochana Bhawan Library but hardly found any relevant books.

If I draw a line between my exposure to art during my stay in and stay out of Odisha, then I should say it was somewhat like local vs global, modern vs post-modern, Indianised vs westernised.

The art of Raghunath Prusti is something very very unique. In the genre of traditional art he brought a flavor of colonial era. I might have seen Prusti's work a hundred times earlier but It was only in the recent years that I have rediscovered him with a completely

fresh vision. I now consider Raghunath Prusti as the pioneer of modern art movement of Odisha. It is the sole job of the artist to have a voice completely different from his contemporary fellow artists. That is the true success of an artist, but not how an artist managed to create a market for his artwork is considered a success. Prusti proves to be different from his fellow artists of the early 20th century Odisha. I have done some works inspired from Prusti's oeuvre.

I believe that an artist must move out of his birth region to broaden his/her horizon. This is essential for the growth of an artist's mind in order to break his confined notion which he/she inherits by birth. In art, destruction is equally as important as construction. The whole process of art making is to move away from the cliché. The cliché that exists within and without needs to be questioned.

My Art World

Kishore Kumar Sahoo

Kishore Sahoo is a graduate of B.K. College of Arts - a prominent government Arts institution in Bhubaneswar, Kishore was brought up in Kendrapara, a small town about 100 km from Bhubaneswar - the capital of Odisha. Kishore has always been interested in drawing making since when young and remembers his childhood as being close to nature - landscapes and animals being his favourite subjects.

After graduation, Kishore came under the influence of Dr. Dinanath Pathy and Ramahari Jena, two prominent Odishan artists, who took him under their wings and became his mentors and furthered his artistic skills.

Kishore won the AIFACS (All India Fine Arts & Crafts Society) State Award in 2003.

Kishore has experimented with many approaches using technique and subject matter to arrive at his own style.

Kishore's forte has been his watercolour paintings where his play with the tonality of sombre hues accented with lines and silhouettes suggests, rather than illustrates. His watercolours represent Kishore at his quintessential best - temple gopurams covered with frenetic squiggles alluding to the riot of decorative sculptures; goats in natural and sensual poses; narrow alleys with jostling traffic of vehicles and humanity, criss-crossed by telegraph wires and poles suggesting pandemonium yet promises the unexplored mystery and decay of the timeless old and make-shift new of the Indian quarters (*Urban Landscape series*).

Kishore, however, has been exploring and developing his acrylic styles and these have produced totally different effects. Dense and intricate application focusing on his subject imposed over light wall-paper like background resulted in distinctive and compelling works of magical beauty.

Kishore's first trip overseas brought him to Malaysia where he presented his first solo exhibition *Temple City* at Sutra Gallery (2009), Kuala Lumpur. This work inspired by the old town of Bhubaneswar where he spent his impressionable days, was a success. Kishore spent his second residency at Aurodhan Gallery (Pondicherry) where he exhibited his impressions of Pondicherry titled *Pondi's Icons* (2010). This successful exhibition was inaugurated by the distinguished patron of arts, Dr Karan Singh then Member of Rajya Sabha and who was also the Chairman of Indian Council for Cultural Relations (ICCR).

Kishore has always found Sutra as a creatively charged playground for him and has provided him the litmus-test for his creativity. Sutra's garden with its abundant fauna

and flora has given him the inspiration for a most rewarding series of works on animals. *Feral Odissi* revealed Kishore's witty sense of humour and proved a favourite with his growing admirers in Kuala Lumpur.

A few notes on two of his exhibitions:

Ravana: The Haunting, art exhibition presented by Sutra Foundation, officiated on May 31, 2013 represents his exploration into the world of myths whereby his rich Odia folk background eventually finds excellent expression. *Ravana: The Haunting* is Kishore's most ambitious work to date, effectively establishing him as an important symbolic figurative young painter from Odisha.

In Ravana - The Haunting, Kishore explores further his creative imagination, both fantasised and romantised, of the myth of Ravana. Ravana, the Darth Vader of The Ramayana is an enigmatic figure in this ancient, powerful, and timeless myth. A central figure in the eternal drama of the confrontation between good and evil, Ravana has always exercised a certain fascination for the artist. Is Ravana really as evil as he was portrayed to be? Or was his rep only a politically expedient projection of a maligned personage whose position in history had been manipulated and distorted to serve the prevailing ruling tribe to perpetuate the status quo?

Kishore declares:

"I am taking full responsibility for the images which I come up with in this exhibition. I am not always referring to the Valmiki's Ramayana where Ravana is absolutely evil and despicable. My Ravana, if you read other sources, happened to be an ardent devotee of Siva, an accomplished musician, and a keen herbalist. In my works for this exhibition, I have connected him with images including the more earthy symbols like serpent, lotus, music, and the Tree of Life. For me, Ravana is associated with our suppressed desire, and his myth is to do with our subconscious. In my paintings you have to interpret the subtext and what are the hidden messages,"

Blessed Garden, Kishore's latest exhibition (presented at Kamaria, Petaling Jaya, Kuala Lumpur, Malaysia on 18th May, 2016) explores his *paradise*, a garden world where mythic tales originated, where flora and fauna spoke a language understood by all. It is a lyrical world where the powerful and meek live in concord – a veritable blessed garden where harmony and balance animate living creatures – an extension of a world inspired by Kamaria when Kishore was resident artist more than six years ago.

Kishore is presently a full time Artist at Artspace, Chennai where he is able to combine both teaching and devoting his time to painting under the tutelage of celebrated South Indian painter A.V. Ilango.

Technology and the Interventionist Art Practices

Pratul Das

In the history of the world, the year 1927 is marked with the technological perfection of television. This was the moment of awareness about the “age of mechanical reproduction”, when TV as a new model of circulation and transmission of images (and objects) that intervened home spaces emerged to stay. On the one hand there was capitalization on the invention to make profit, while on the other visual and audio communication technology transformed the world through the experiences of spectacle¹. For the first time “the moving image”, the new commodity products and the electronic gadgets start becoming a part of the home environment. Live telecasts within home spaces created new spectacular associations. Bold experiments and insights of Namjune Paik, created new spaces for video art at a time when the television was still a home appliance. Namjune Paik questioned the relationship between electronic media and the individual, looking at the television not as an object, but as an artistic language.

In Paik’s possibly most famous video work TV- Buddha 1974, he made an antique Buddha statue, a TV viewer. Paik added a video camera to suggest that the antique Buddha now watched his videotaped image on the screen opposite. In this work, the past and the present gazed upon each other in an encounter between Oriental deity and Western media. In “Projekt ‘74” Paik placed himself in Buddha’s place. Paik was intending to evoke the antithesis between transcendentalism and technology, which profoundly coexisted simultaneously in his personality and art-works.

With the advent of the millennium, the digital revolution provided access to the internet, critically transforming the processes of contemporary art practices. The vastly expanded connective reach through cyberspace accelerated the “local” versus “global” tensions; and engendered traversing of existing physical boundaries. Technology affected the making of critical arts in all the ways.

¹“The spectacle is not a collection of images; rather it is a social relationship between people that is mediated by the images” Guy Debord.

In India the video art emerged as a new medium in the decade of 1970s mostly taken up by artists who worked with feminist consciousness. Navjot Altaf (*Links Destroyed and Rediscovered*, 1994) and Nalini Malani (*Medeaprojekt* a collaboration with performer Alaknanda Samarth, based on a text by Heiner Muller, 1993) preferred to make installations focusing on photography, sound, videos and theatre stage. Since the 1990's most of the women artists who were painters, sculptors or printmakers also chose to work on Representation (of/by women) creating the watershed decade of feminism in India. This allowed diverse discourses on Body, which were so far unaddressed in contemporary Indian Arts. My video works 2003-4 onwards could be viewed in the context of Self-Representation and Body as a Site to locate the angst through self annihilation.

In the video titled *Life of a double at the Hirakud Dam in Burla* year 2005/2006, I had used my *janeu* (the sacred thread) the brahmins wear on their bodies, to torture myself. I tied it tightly round my face, hurting my skin and flesh with it. It left red lines and scars all over my face. These were visible for many hours. I had performed it in Burla, my native town. I treated my body as an element of art and the *janeu* was the rendering tool. The scars were the drawn lines on the canvas of my body. The act communicated, negotiating the violence in our daily lives. It was a kind of self-antagonism that questioned the ongoing injustice and violence around. It was a performance-based video, and I was concerned about day-to-day life of the people, the social system, the judicial and political hypocrisy, and the dual attitude of people around us. With a combination of the performance on one hand at a local site, and screening of the video inside the Palette Gallery on the other, I had combined two separate arts into one single work, i.e. performance and video. In other cases, artists simply do either performance or video.

In the year 2004 I travelled to Italy with INLAKS scholarship and I did video installation. titled *Millennium 2004*, this work is a diary documentation kind of video. I took still images from the Internet and put them in a process, and used as a video. Besides, I used many other objects to show the crisis; the whole video was installed in a dining hall. There was a dining table. Wine, bread, fish, and meat were served. The video was elevated high above on the staircase... People are sensitive to understand the worldly problems. Most of the time the discussion or debate is confined to the dining table or bedroom. Hence, I wanted to create similar ambience. It was also a very political video. Many people gave me their statements. And the second video, *Ek Ravivar* or *A Typical Sunday Morning 2004* (A Sunday), that I shot in Burla is again very political, because Burla is a cosmopolitan place by attitude. Many people come there from outside Orissa for employment. In front of my house is a temple. A priest blows a conch every morning since eternity. He does it before the prayers. I hear the sound every time I wake up. And, there is a butcher's shop

where the butcher cuts a goat every morning like a ritual. So, I tried to put together the two different situations. When the whole of India is enjoying the holiday, the priest and the butcher never have a Sunday. And, they belong to two different communities.

I would like to bring a conclusion to this text by saying that the artist born in the decade of 1970s who started practicing in the late 1990s created works that reflected the new status of art in a society with/in which internet, video, and other new media became deeply integrated in our everyday lives. Video art, which existed only in association with performance or installation art, has now evolved into an independent art form reflecting artists' distinctive perspectives on society and has become an essential pillar of visual culture.

A Woman's Journey - A Different Voice

Challenges I Face and Possibilities I Explore in a Diasporic World

Daina Mohapatra

I do not have a very exceptional or extraordinarily different story of mine in today's world. But what I have, could be shared with many. I have never been that unfortunate like those millions of people who lost their homes in a war. Due to flood, earthquake or any other natural disasters I never had to lose my homeland. I cannot say myself as a victim of the partitions. But still, being away from home can make some similar sort of senses to people of all circumstances.

My birthplace is Balasore in Odisha. I had keen interest in art and other creative expressions and that is why I went to the art school. But the actual study of art started in Dhauli Art Collage under the guidance of my teacher Prabir Dalai. For further studies I went to Delhi where I pursued my Masters in Delhi Collage of Art and currently I am staying and working in Delhi, occasionally moving out for artcamps and art workshops.

Now, going for further studies also meant to me like leaving my own home, leaving my own place. The artistic practices what I am engaged with, create a lot of issues and their effects cause ripples in my surroundings which makes me feel that I have left my own space and living away from home. This might be considered negligible but has brought to me immense difficulties and challenges. But at the same time it has also brought to me a great many possibilities to push me forward.

The home is not only a physical entity, but also a state of mind. Likewise, 'homelessness' or 'being away from home' also refers to a state of mind.

Though I am away from Odisha for the last ten years, the cultural heritage links with Odisha are always stored inside me. Wherever I live, wherever I go I take Odisha with me. When I was in London for a workshop I also used to work with Odishan pata painting. So a physical distance is not everything that way. But at the same time meeting new people every day, encountering new spaces everyday keeps me disturbed, confused and places me in perpetual turmoil. Sometimes the trouble is so deeper that one stoops to think: Who am I, from where I came and where am I going? This restlessness creates a lot of hiccups in everyday life and also keeps one floating all the time. But at the same time it keeps you conscious about your own identity.

When you cannot escape such a the situation, as a human and also as an artist you need to look for solutions. But the good thing is, the sense of 'away from home' also brings you a lot of possibilities mixed with determination and courage. On one hand, it challenges

your inner self to look inside and discover the self in a new way, on the others it also insists to question the situation. This is a kind of provocation, which can be taken as a creative stance and can help in your creative pursuit.

In my work this sense guides me to search for my own visual language. My entire journey with art is based on this particular search. In case of my artistic research – one direction was with mediatic engagements. What would be my medium to express the self in the best possible way? I have earned some skill in water color and oil paintings. I have achieved some experience in rendering photo realism and in representational methods and perceptions. But that was not enough to express the innerself of mine. Thus I had to look at collage and other mixed media treatments. Here using an element from everyday life does not remain just a tool or medium for the artistic creation. It is something else at the same time, something more than a tool. Because every object has a history and thus it brings a lot of stories along with its very existence. When I use a button, a piece of cloth or take any other object- the object brings stories, with the kind of its usage, where it was found and the touches it may have been encountered in its life time. Those stories and histories make a lot of sense to me. The same happens to my thematic concerns. The search for my own existence and identity puts me again and again conscious to the fact that I am a woman. I am not alone and not situated in an isolated place. But I am situated in a place with existing social norms, behavioral systems and urban conditions. As the homelessness created a lot of anxiety within me it also insisted me to question within myself – what creates happiness and pleasure. In that line of enquiries one can see some of my works related to sexualities and loving the self.

Sexuality and eroticism, though a sensitive issue, particularly with women, however, its depiction in art, that to by a woman gives a sense of freedom from conservative setting and liberates her from patriarchal society. Odia artists in the past were extremely bold in depicting sexuality and pleasure in a more artistic way. One can always take the example of *mithuna* sculptures on the temple of Konark. At the core of my work or my inspirations are mine and my women friends' experiences. So I very much try to pay attention to my emotions and my daily life. It occurred to me that many women have been turned into sexual slaves within their partnership. I want to fight against that, against sex without love. I might be targeted as a feminist and might not be accepted in a conservative society as a virgin woman. My work is confrontational but I am sincere to my feelings as a woman and also as a woman artist. I want to go deeper in my research on sexuality in art and relate my work to the global art scenario.

I am happy that many contemporary artists from Odisha are going outside the state and abroad and are doing good work and taking the journey of artistic pursuit in positive directions.

My Work

Gopal Samantray

The subject I deal with is of much concern to every living being on this earth. My prime motto is to let the people be aware of the situation they are knowingly or unknowingly creating in dire thirst of modernization. They always forget the essence and necessity of the things which they are losing in the glitzy infrastructural development. They have forgotten that the world would always survive till you make an appropriate balance between the two opposite forces.

My artworks always express the harnessing problem i.e. global warming, my works are inspired by the idealization of life where I think the way world should act like. An onlooker always tends to stop for a second to think about it but in some sense bound to deal with it. The viewer need not enter into an unnecessary intellectual struggle. The message is quite simple but the texture used in my painting has been achieved after a long struggle and with immense patience.

The Bengal tiger and the zebra always inspire me. The zebra has remained my favourite animal. Because it's visual appeal is universal. But the particular metropolis where animals are standing, make balanced and imaginative use of colours and textures attribute to my canvases - a pictorial vocabulary complete in itself.

The animal figures i use in my works always show the detachment from their homeland or natural space. Most of the works shows how the global warming, urbanization and deforestation has changed the situation and continuously doing so. It implies the unnatural placement of the endangered animal. My other series of works present the same aura with the use of birds and animals of some specific region.

In one of my work 'Iron Forest' I portray a peacock sitting on a half constructed pillar instead of its natural environ or trees depicting my anxiety over global warming and deforestation. In another work titled *Royal place III* I portray a Cheetha sitting in an unusual environ of a museum space showcasing the impending threat of modern life and civilization. Where the Landscape series include various endangered animals like Zebra, Deer, Tiger, elephants, peacock etc in unnatural environ like sitting on the electric

transformer, construction zone, building roof, city streets and deserted areas. In these paintings i use these animals with other elements in a surrealistic approach along with bright colours and texture to portrait my thoughts. I use the animal figures to narrate the story and here also i am fascinated with the tigers showing my support and contribution towards the “Save the Tiger” campaign which the nation has started.

Precisely in all my works i attempt to show that the mankind has crossed the limit of imagination and want to create the environment as per their need and choice. My work primarily brings the issues which we need to really address urgently. I have put forward this visionary thought through these canvases that the way we are ignoring the issue we will see this frame in the future. People are in the mad rush of development and they are ignorantly paying huge cost for this which is in terms of nature.

Concept Note

Nilansubala Sasamal

Almost all of us would agree that the children are the pure ingredients of nature's creation. The pure soul of a child is like a blank canvas where family, society and nature paint upon. And to add flavour the creator has sprinkled every bit of innocence and simplicity in them. Again their simplicity speaks volume of their emotions, expressions, actions and reactions.

Obviously it is better to describe their life as full of energy, anxiety, curiosity and inquisitiveness. They try to explore the elite colours of the nature and exciting freedom of butterflies with greatest endeavours. A fresh and de' novo mind is full of innovative ideas and innocent thoughts.

I have vigilantly observed each and every pulse of their emotion and expressions and tried to capture those valuable moments on my canvas.

I rearranged and realigned those childhood objects and elements until they match images mind from my imaginations. My curiosity grew exponentially to rediscover more & more expressions and emotions of children. It has now become one of my obsessions where I always look for child's expressions, dexterity, nimbleness and fickleness and portrays them through my canvas. If it stirs my curiosity, it finds its way into my work.

Ideas shape identity and identity sharpens idea

Sambit Panda

I am presenting a panoramic view of my performance, passion and perseverance in the field of Art. My work pervades all dimensions ranging from Contemporary Art to video performance. In urban setting my work is focussed on culture, tradition, ritual practice and outdoor. My thought, idea and work centres around tiny insects which influence mankind in all aspects of life. I get thrilled and fascinated to depict changing behaviour of man and animals, ecological upheaval/imbalance within the purview of changing cosmopolitan ethos which happens due to the avid desire for rapid human development.

Human experience gets reflected in one's work in any field such as literature, Art, sculpture. My experience too has influenced my work of art during initial years of struggle and experimentation in Delhi. Giant house flies, acres of dead fish, the corner of a room, breath filthy breath, flies feeding upon the dead fish, hooks targeting their unresponsive mouths, or a landscape teemed with the dead Piscean form- a cold and colourless vista of toxin and greed on the backdrop of endless blue waves of death preoccupied my thoughts and occupied the canvas and the cadavers of Pisces speaks aloud that mother earth is getting deformed and breathless and human civilizations becoming less sentient.

The window is open and the fly gets in. Housefly, an odd domesticated entity is an uninvited undesired intruder in and around a domestic space. A series of work in contrast to the landscape is seen in deep focus; the foreground shows rampant stone lions, emblems of Odishan sculpture of temples, holy cows fuzzily nuzzling one another. All these are so close to the beholder that they seem to press uncomfortably against the picture's surface, as if pushing their way to come out of it and manifest them. Amidst these on the background, which are irrecoverably far away and the characters on the foreground which are too close to comfort, there is no stable ground in between for the viewer to locate himself/herself. In *Sacred Thread* solo project these body of work. The sequence of the ritual is relayed through repeated portraits and drawings of the brahmachari across large diptych canvases and small paper works, their repetition seeming like the slow measured incantation of a mantra. The virtual absence of the full body is striking, for the

transformation is relayed through head and face. Large canvases capture moments before and after the transformation, rendered iconic by their scale.

My journey from Laskhmisagarpara of Junagarh, Kalahandi via temple city Bhubaneswar to Lakshminagar of new Delhi and South Delhi was full of ups and down. My metamorphosis of an artist and endurance for self actualization through Art dates back to my childhood during which the love and passion of my father (Subash Chandra Panda) for art and culture and abilities and talent of an artist in my elder brothers imprinted on my young neurons and an idea of becoming an artist germinated in my mind which got nurtured by My father whose continuous encouragement, motivation inspired me to embrace the field of Arts as my philosophy of my life and foundation stone was laid finally at BK College of Art, Bhubaneswar. Here again, my idea, my aspiration were incubated by none other than the pioneer of modern art Dr. Dinanath Pathy who used to ignite my mind to acquire scholastic literature pertaining to art, history and culture which are prerequisite for any artist to enrich his or idea. I observed him and I was rewarded too. An inner drive and a passion to learn more and more moved me to Delhi to accomplish my Masters' and here again a chance interaction with the young and versatile artist Jagannath Panda and his enlightening ideas; suggestions refined my thoughts and work. He paved the way for me to acquire the skill of visual imagery and articulate piece of Art as a professional. In a positive ambience and fellowship in Delhi I participated in many exhibitions ; Views, reviews, comments and remarks strengthened my ability, refined my thoughts and a sense of confidence, dedication and commitment enabled me to accomplish my solo performance in London Nehru Centre and Tagore centre, Berlin under aegis of ICCR. This opportunity to have an exposure to European Art widened the horizon of knowledge and skill.

At present, nurtured on the lap of cosmopolitan city Delhi, I realize path of life is too long to tread. Many more is yet to acquire. Thousand lives are not enough to feel the eternal bliss. A journey of a little kid from a small habitat of Kalahandi so far is only because of the grace of almighty and patronization of parents, family and society at large. The scholastic ambience and happening culture have been influencing and inspiring me to continue my journey in the World of Art. With all politeness I quote the feelings of Isaac Newton-

“I do not know what I may appear to the world, but to myself I seem to have been only like a boy playing on the seashore, and diverting myself in now and then finding a smoother pebble or a prettier shell than ordinary, whilst the great ocean of truth lay all undiscovered before me.”

United in Love, Dialogue and Debate

Hrushikesh Biswal

‘There is a strange charm that pervades the loving couples,’ Hrushikesh Biswal would answer to your curious queries regarding the predominance of the images of the male and female duos in his paintings. Devoid of the quotidian objects and situations, these couples like the traditional ‘*Mithuna*’ couples seen along the walls of the ancient Indian temple architecture, create a world of their own and remain there as eternally young people in love. There is something romantic about them. At the same time, a deeper look would reveal that they are engaged in a game of power, contest of hierarchies and a debate of genders. The artist skillfully erases the realistic contexts from within these pictorial frames so that everything that happens in their lives could be located and assessed within the ideal and aesthetic context of his creation.

Hailing from Odisha, Hrushikesh instead of falling in love with the idea of love, has fallen in love with the idea of loving couple. His points of reference are the innumerable couples that he sees on a daily basis in the streets, cafes and public gardens of Baroda, where he currently lives and works. According to the artist, even in the deepest of love between a male and female, the microcosmic world of politico-religious and socio-economic struggles manifest in different forms; in a way, a couple in love represents the polarities of a macro world. They represent the male and female principles of the higher philosophical and spiritual forms at the same time. It is in their intense bonding through gestures, words and silence, the possibility of a new world is created. And these paintings assert that the solutions for the world conflicts could be sought in the relationship between the male and female human beings.

Hrushikesh’s is not just a homocentric vision. Despite the absence of other organic forms and the presence of the deliberate conversion of the organic into the mechanical shapes, Hrushikesh attempts to reveal the core values of life acted out by the human beings. On the one hand there is a suggestion that the couples make their lives almost insular and bubble like; they do not allow the external world to make incursions in their lives. On the other hand, they position themselves as the citizens of a divine democracy in which none can

escape the social linkages with the other. It is in the latter positioning, the artist subtly invests his ideas in order to create a critique of the contemporary world, camouflaged by the general celebratory mood.

In his works Hrusikesh presents his protagonists always engaged in some kind of communication. He is inspired by the representations of the Hindu pantheon both in the real and virtual locations including the temple architecture, murals and literature. In their constant communion and communication, their gestures get exaggerated. The growing limbs and the multiplying of bodies, though they could be categorized as 'surreal', in fact come from Hrusikesh's keen interest in the Indian epics and the depictions from it. Surrealism is a core creative factor when it comes to the depiction of Hindu pantheon in various ways. At times, the woman seems to be dominating the man and at other times the other way round as in these mythological depictions. And most of the times, they seem to be facing each other, gazing into their inner worlds.

The context of divine pantheon is a 'surreal' way of Hrusikesh for camouflaging and transcending the ordinary human relationships into a more ideal and ideological plane. Having spent his formative years in Odisha, Hrusikesh has a strong understanding of the pata painting tradition there. In this tradition, the quotidian and the ordinary are depicted, related and debated through the artistic transportation of the same into the scale of an epic. Even the simplest and smallest thing in the daily life becomes a part of a grand narrative. Hrusikesh has not only adopted this narrative technique from this grand tradition of India but also he incorporates the color and design schemes of the traditional paintings. The physical bodies of the protagonists in Hrusikesh's paintings are constructed as per the stylistic details of the pata painting tradition and he painstakingly develops the backgrounds of his paintings through the minute depiction of the intricate traditional design elements.

Hrusikesh's paintings are the ideal meeting points of the contemporary thought process and traditional skills. As an artist, Hrusikesh infuses his art historical knowledge with the traditional narrative techniques. He finds a constant in the variables of man-woman relationship seen all over the world today and finds variables in the same relationship, which has a constant called 'love'. Though apparently these works portray the portions of a serious and grand narrative (in a micro level), Hrusikesh highlights the irony and humor in the relationship between a loving couple. In his works, we get reconfirmed about love's inescapable relationship with conflicts and contests.

As aforementioned, Surrealism is not a modernist technique for Hrusikesh. He brings in the elements of surrealism in his works because he understands the surrealistic imaginations

employed in the creation of narratives, epics and the very notion of love itself. Also, surrealism as a modern art philosophy and movement, has all the capacities to externalize the erotic imaginations of human beings in the most powerful way; the impalpability of the erotic thoughts that drives most of the human beings towards an energetic life, gets palpable forms in surrealistic renderings, with all its extensions and nuances.

Hrusikesh Biswal, in his watercolors, employs a visual technique through which he could depict his 'couple' imagery in fragments and suggestions. These deconstructed images metaphorically suggests how even at the heights of celebrations of relationships things are still brittle and vulnerable. However, Hrusikesh's is not a pessimistic world, where things are always approached with doubt and skepticism. Hrusikesh's world is filled with people who are bonded in love and its trials. And in this constant dialogue through love, they not only survive but flourish in their lives. As Hrusikesh puts it, a couple is a thing of beauty and joy forever.

Cocktail of Art Skill and New Technology

Ashis Pahi

I have always been told by father that its good to do things differently than following what all are doing. And I was facing the heat of it when I was a child in class two when my teacher ordered me to kneel down outside of the class just because I had a hairline on the right side of the head different from rest of the students who had it on their left side. But I told my teacher that my father have said it to me, so I will not do it on left side. I got more punishment from my teacher. But that made me do things more and more different. And when I was in my college during my graduation in art at BJB college I remember I used to draw on all my tables in the classroom with drawings of teacher, boys and girls of my class.

When I joined Fine art course after my graduation it was also a decision against my father who wanted me to become an IAS, IPS or a Bank Manager. I was trying to do very much different in my day to day life and in my art. As a result I tried doing working in unconventional mediums, unique concepts, and unique approaches. But my way of creation was way ahead of time, which was putting me in troubles, may be because of no acceptance or may be not able to understand my thinking by my teachers at that period of time. After two years I almost finished what I was supposed to do in five years and started working on experimentations. In search of learning more, I travelled to Kolkata, New Delhi, Bangalore to see what the art college students were doing more than me. But I found nothing interesting in their work except difference in atmosphere. I carried a pad with some papers and a pencil always on my ear like a carpenter and no matter where ever I went these were with me like parts of my body. It became my identity and many of my colleagues made caricature of me. But the hunger to do things different was in its peak, and there I came across animation film making course started first time in India by ZEE TV group. I took the entrance test and got selected with scholarship. It opened a Pandora's box for me to a place where it encourage what me wanted to do.

In animation I did my first student film *Another Reminder* which made history in its uniqueness it was India's first film which is made out of one short. The animation film was of 150 seconds. It was highly appreciated and showcased in three international film

festivals, Portugal, Japan and in India in 1997. During all these time I was very much keeping a balance between my art skill and new techniques like animation. It was a rare cocktail which helped me making some unique creations in the field of animation. And in my twelve years of animation film making, I ended up doing, India's first animation feature film, first animation advertising film, first multi discipline animation film where use of 2D cell 2D computer and, 3D computer animation . First person in India to work in Apple G5 and work in Hollywood Film 'LORD OF THE RINGS: 2'. Created few new methods in animation like shadow animation which is a combination of animation, physics and art. After doing all this unique projects I got bored of not doing anything unique when the whole animation started following boom of outsourcing. That made me search for new things which is more challenging and more interesting and no one has done in India. I started Kalairvana International Art Center to bring new dimension to art. I feel art is not only to be hung in art galleries and walls of houses and offices or to be sold in big auction houses. It has a much bigger role to play in today's world. It has the power to unite people, bring awareness among people, and bring cultures, races, religions and countries together. This is very much the need of the hour. The concept of Kalairvana originated in quest of achieving all that with creativity. The mission is to use art as a political, social and cultural healer to mankind and to aware artists to understand their role in society as well as know to understand their own value and to feel proud about themselves as creators. The journey has started from 2009 till date and its now have presence in five continents and with more than twenty two organizations all over world and more than 50,000 artists all over world and 30,000+ photographers and still it is increasing every day. We are doing activities in different parts of world and will continue to do so. The attempt is to make different art centers in different parts of the world for better international exchange of ideas, art and culture to make the world a better place with the help of Art.

Psychic Automatism of Pradosh

Seema Pandey

Pradosh's works can be described as psychic automatism in its pure state. His works are expressive and his palette vibrant and gorgeous. Nature is the frequent imagery that we see in his paintings. Sometimes his imagery is outlandish, perplexing and uncanny as it is meant to shake the viewer and make them to think beyond the theories which they have guarded themselves with.

Pradosh's paintings have a surrealistic quality, the imagery is dreamy and mystical and rendering is such as if there is some kind of romance and magic happening amongst the colours in his palette. His paintings are the result of brilliant culminations of feelings and things that are between imagination and reality. They reflect his genuine concern about issues he feels for. He emphasizes on the power of imagination and believes that revelation could be found anywhere....on the streets and in everyday life. Lot of elements that we see in pradosh's paintings also come from his childhood days in Odisha. like the cock, kite or the bioscope. His paintings often take us on a nostalgic ride where we see elements which we were so used to and have now learnt to live without. Whether it is 'Chasing Rainbow Wishfully' or 'Sunday=Holiday' all his paintings show his intimate relationship with nature. As a young boy also he used to enjoy nature study and it became his daily routine to go and sit amongst trees and birds and observe them very closely, which made him gain mastery over water colour medium. I don't see many of his contemporaries creating such fine watercolour paintings as he does. 1997 onwards he became more inclined towards conceptual art and started creating photo realistic paintings with surrealistic approach. His simple approach and fantastic skill have made him achieve a connect with his viewers and a name for himself.

Nature conservation, Global warming, issues related to the life in a big city, migration, societal degradation, lost childhood are the themes that are close to his heart. He uses common elements that we see in our day to day life to convey his feelings and thought which makes his works all the more interesting. His paintings leave the viewer perplexed at the first glance but a deeper look gives the insight into his thoughts that instigate him to create.

In his latest works I see lot of influence of the astrology. He is using zodiac symbols and chakras etc. to depict that all our efforts and struggles are focused towards accumulating

things for our physical comfort and we often forget to reassure our inner self and inner feelings. They have the power of unlocking your imagination and look at you own self from a distant perspective. Through his paintings artist depicts the notion that how our high pace life is making all of us loose that contact from the nature or even with ourselves.

I wish great success to Pradosh and hope that all his distress, worries and messages reach to his viewers and artist can see the world that he wishes for himself and for everyone.



Profiles of Participants



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Adwaita Gadanayak, Born 1963, Dhenkanal, Odisha, BFA in Sculpture from BK College of Art and Crafts, Bhubaneswar, 1989. MFA from College of Art, New Delhi, 1992; Post Graduation in Sculpture, Slade School of Fine Arts, U.C.L, London, 1995; National Award for Sculpture (National Lalit Kala Akademi), 1993; Odisha Lalit Kala Academy Award, 1989; Scottish International Sculpture Award, 1996; Commonwealth Fellowship, British Council, 1994; Senior Fellowship, Department of Culture, Government of India, 2001; National Scholarship, 1990; Delhi University Scholarship, 1991. Participated in International Symposia and Workshops such as: Copenhagen Sculpture Symposium Denmark, 1994; International Scottish Sculpture Workshop, Scotland, U.K., 1995; International Symposium, Gwalior, IIM, 2007; *Tultpec 2008* International, 2008; International Symposium, Tlaxcala, Mexico, 2008; Portland Sculpture Symposium, U.K., 1996; *Art and Soul* International Artist Workshop at Heritage Art Gallery, Colombo, Sri Lanka, 1997; *Harmony* International Indo-Japanese Sculpture Workshop, Millennium Park, New Delhi, India, 2003. National Symposia and Workshops: All India Fine Art Camp, Chandigarh. *Superb Fusion* of Contemporary and Traditional Workshop at Bhadravati (Maharashtra) Ahmedabad (Gujarat), 2001; *Life & Art* National Tribal & Contemporary Artist Workshop at Jharkhand, 2003, Traditional And Contemporary National Granite Symposium, Hampi, Karnataka, 2010; National Granite Symposium Calicut, 2012. Participated in Exhibitions such as: 10th Triennial India at Rabindra Bhavan, Delhi, 2001; Golden Jubilee Celebration, Lalit Kala Akademi, New Delhi, 2004; *Medium & Installation*, Group show of PG students of Slade School of Fine Art, London, 1995; Installation at Sunshine Gallery, London, 1996; *Art and Nature*, Open Air Sculpture Show at Lampsdeen (Aberdeen), U.K., 1995; Art and Science, 2003; Art and Spiritual, 2006; Art, Sound and Music, 2007. He is Advisor on Art and Craft K.V.I.C, Ministry of Rural Development, Government of India. Visiting Lecturer in Bristol College of Arts, U.K. Presently he is the Professor and Director, School of Sculpture, KIIT University, Bhubaneswar.



Alok Bal

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Alok Bal, Born 1969, Odisha, Completed his B.Com in 1989 followed by BFA from the Faculty of Fine Arts, M.S. University of Baroda in 1998 and his Post Diploma in Painting, also from the Faculty of Fine Arts, M.S. University of Baroda in 2001. In 1998, he won the National Scholarship from the Ministry of Human Resource Development, Government of India. The artist has held many solo exhibitions and has been part of several group shows in India and abroad.

The artist lives and works in Baroda.



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Anup Kumar Chand, Born 1973 Bhograi, Balasore, Odisha, BFA from BK College of Art and Crafts, Bhubaneswar 1993, Post Graduation, 1996 and Ph.D. in Visual Art on *Folk Paintings of Coastal Orissa* under the guidance of Dr. Dinanath Pathy, 2004 from Indira Kala Sangeet University, Khairagarh.

Awarded JRF from UGC, 1997; Junior Fellowship from Department of Culture, Government of India, 2003 and All India Award, AIFACS, New Delhi, 2010; State Award, Mohakoshal Kala Parishad, 2002, All India Award, South Central Zone Cultural Center, Nagpur, 2002 and State Youth Award, Government of Odisha, 2000.

Anup has written a book on contemporary art of Chattisgarh and contributed more than thirty articles on art and culture. The art world of Anup titled *Anup Kumar Chand ka Vyaktitwa evam Krititwa* was taken as a topic of Research (M. Phil.) by Deepika Pundir in Vanasthali Vidyapith, Jaipur, Rajasthan in 2013.

Anup has held eight solo exhibitions at New Delhi, Bhubaneswar, Raipur, Bilaspur, Mumbai and participated in more than a hundred group shows all over the country and abroad. He has participated in National, as well as State exhibitions and more than forty Artists' Camps and Workshops.



Ashis Pahi

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Ashis Pahi, Born 1973, Bhubaneswar. After finishing his honors in political science, he got attracted to social work and formed a social organization called *Kartabya* in 1993. He joined BK College of Art and Craft, Bhubaneswar but left the course halfway to join the film school to learn the art of animation. His first animation short film *Another Reminder* was selected in three international film festivals (Portugal, Hiroshima and Mumbai). Ashis has moved with technology, making a fine balance. He worked as Creative Director for Zee Telefilms Mumbai from 1996-2008 and directed India's first animation ad films 2003 (Essel world main rahunga main; ghar nahin jauunga main), animation feature film, *Bhagmati*. Worked in Hollywood film *Lord of the Rings*. Created the logo and Channel packaging for television channels (Zee Premier, Zee Action, Zee Classic, Zee Smile, Zee Music). As Curator and Creative innovator he has founded *Kalanirvana* International Art Center in 2010 and has been working as Director. Participated as guest Curator and artist: Invited as Guest Lecturer: Farleigh Dickinson University, New Jersey, 2012; Hendrix College, Arkansas, USA, 2012; Represented in, International Art Summit, Izmir, Turkey-2012; International Art Colony, Izmir, Turkey, 2012; International art Symposium - Istanbul and Konya (Turkey), 2014; International Art Symposium in Egypt - Cairo and Sharm el sheikh, 2014; guest Curator in Healing Hill art Residency 22 Artists at Morni Hills, Haryana, 2015; Curated International Art Festival: Green Fest: Matheran, 2015; Participated as Co-curator in Ostraka Nile Art Festival at Luxor and Aswan, 2016; TWIN art show in Looking Into Infinity, 2016, Serbia; Participated as an artist in Cultural Art Symposium, Lazarea, Romania, 2016; Curated Assembling the Pieces of the Dreams, a performing art project with famous Korean performing artist, Yongu Shin, 2016; Curated international art project based on Environment, *Panchabhutatism*, Kalote Lake, Maharastra.



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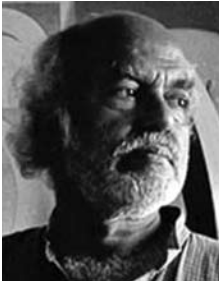
Asit Kumar Patnaik, Born 1968, BFA from Govt College of Art and Crafts at Khallikote, Odisha and Masters from BHU, Varanasi topping the list. A semi realistic painter his narratives revolve around human psyche and interpersonal relationship of people in society. Recipient of several awards including National Scholarship & junior fellowship from MHRD, The Department of Culture, Govt. of India, in the field of Fine Arts. Patnaik's work is part of the private collection of the President of India, and of several other public and private collections in India, USA, UK, South Korea, UAE, Australia, Bangladesh, South Africa and Switzerland. He lives and works from New Delhi.

He has several solo shows like, Chawla Art Gallery, New Delhi, 2002 & 2003; Creation, Gallery Leela Kampinski, Mumbai, 2002; Gallery Art Land, Mumbai, 2005; Chawla Art Gallery, IHC, New Delhi, 2006 and at Saket, New Delhi, 2007, 2011 & 2013; Jehangir Art Gallery, Mumbai, 2008 & 2013; Tulika Art Gallery, Mumbai, 2010; ROA Art Gallery, London, 2012; Global Art Fair Dubai, 2015 & 2016; Art Expo, New York, 2016.

Asit participated many exhibition i.e. 10th Harmony show, Mumbai; India Art Summit, New Delhi, 2009; Florence Biennale, Italy, 2011; India Art Fair, Mumbai, 2012; Art Chennai, 2011 & 2012; Art Bengaluru, 2011 & 2012; India Art Fair, New Delhi, 2012 & 2013; International Art Fair, Singapore, 2014; 'Art Mart' in Khajuraho Dance Festival, 2016; 'Whispers of our Soul', Agra, 2016; Arthamptons, New York, 2016.

His works auctioned at 'India on Canvas-Junior', Embassy of France, New Delhi, 2008 & 2009; Helpage-India, 2008; There is a plan for every child, Pune, 2012; Art Bengaluru, 2011, 2012 & 2013; Charity Auction for Plan India, Pune, 2015.

Participated in Art Camps & Workshops like, All India Artist Camp at Bangkok, 2007; 'Sunrise in Italy' All India Artist Camp, Italy, 2008; All India Artist Camp, China, 2012 and at India House, Nepal, 2014; Sasaran International Art Festival, Malaysia, 2014; International Art Workshop, Bodrum, Turkey, 2015; Yogyakarta International Art Festival, Indonesia, 2015; International Spring Art Camp, Srinagar, 2016.



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Balan Nambiar, Born in Kerala. Diploma in Fine Arts (Sculpture) from the Government College of Arts and Crafts, Madras, in 1971.

He is a painter, an enamellist, a sculptor and a photographer. He is also a research scholar of the ritual performing arts of the west coast of south India.

He has held 35 solo exhibitions, including one of 24 garden sculptures in Bangalore, in 1975 (which was a landmark in his career) and some of jewellery enamel paintings in Germany, Italy and several Indian cities. His exhibition at Art Heritage, New Delhi held during February 2005 was the first ever solo exhibition of stainless steel sculptures held in India. His latest solo exhibition was at Jehangir Art Gallery, Mumbai in January 2016.

He participated at Venice Biennale and Bronzetto di Padova. Five of his metal sculptures and an enamel painting are at the National Gallery of Modern Art, New Delhi. Four government museums in India have his works in their collection. Several of his outdoor sculptures are at public locations. He has executed over 120 outdoor sculptures taller than his height, many of which are in and around Bangalore. His latest commissioned work is a seven meters high stainless steel sculpture for BNPM, Mysore.

His research papers/articles/photographs have been presented at international conferences/seminars and published in journals/books by prestigious institutions in Germany, Switzerland, and Italy, apart from India. He has accumulated an enormous collection of slides and music from the ritual arts. He was the recipient of the state award by Karnataka Lalitha Kala Academy and the National award by the Lalit Kala Akademi, Delhi for his creative works; Senior Fellowship by the Ministry of Culture and the prestigious Nehru Fellowship (1983-85) by the Jawaharlal Nehru Foundation, Delhi for his research. He has also received the Academy Fellowship of Kerala Lalitha Kala Academy and Kalarathna Fellowship of the Kerala Sangitha Nataka Academy. The latest award he received is Raja Ravi Varma Puraskaram from the Kerala Government in 2015.



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Bibhu Patnaik, Born 1973, Brahmapur, Odisha. Two years training on pata painting at the State Institute of Handicrafts Training, Bhubaneswar, 1990; BFA from BK College of Art and Craft, 1995 and Master of Fine Arts in painting and print-making from S. N. School of Fine Arts, Central University, Hyderabad.

His solo show *Fusion* was held at the Academy of Fine Arts and Literature, New Delhi, 2014. He has participated in eighteen group exhibitions. Notable among them are *Celebrating Krishna* at Alliance Francoise de Delhi, 2013; *Yeh hai India darling*, curated by Pia Camilla Copper, XVA Gallery, Dubai, 2011; *Icon in Our Midst*, presented by Ashwini Pai Bahadur of Art Peaks India 2011; *Who has seen Gandhi?* conceptually anchored by Rahul Bhattacharya at Tangerine Art Spur, 2010; *The Monsoon Chapter-5*, New Delhi, 2010; *Lets relive*, Kolkata; *Art Contemplates*, Coimbatore, 2008; *Holi*, 2008 presented by Red Earth, New Delhi; Artexpo India, 2008, Mumbai; *Making History Our Own*, Sahamat, New Delhi; *Tribute to Bhupen Khakhar*, Tao Art Gallery, Mumbai, 2004; *Home Bound We*, Bhubaneswar, 2003, Gallery FIA, Amritsar.

He was selected for Artist-in-Residency at Kavoria Centre for Arts, Ahmedabad. He has participated in *Call of the Wild*, National Painters' Camp at Taptapani in Odisha, 1998; National Artists Camp at Raj Bhawan, Bhubaneswar 2012 and other camps.



Birendra Pani

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Birendra Pani, Born 1969; son of Artist-Sculptor Prahalad Pani, Bhadrak, Odisha, Masters in Fine Arts from Faculty of Fine Arts; M.S. University, Baroda, 1997; BFA from Kala Bhavan, Visva Bharati, Shantiniketan, 1990; Practiced in *2nd World Studio for Fine Arts*, Bhadrak.

Held Solo Exhibitions in India and Abroad. *Mahanadi* curated by Australian curator Maurice O' Riordan at Rabindra Bhavan, New Delhi. *Re-Vision-Relationship Marking the Parallel Visual-Literary engagement* by Birendra Pani and Poet Jayanta Mahapatra and curated by Dr Rajashree Biswal Pani, Ravenshaw University, Cuttack, 2012; *Soft-Subversion* at Red Earth Art Gallery, Baroda, 2011; *Re-Vision* at Aakriti Art Gallery, Kolkata, 2010; Gallery Sumukha, Bangalore, 2009; Gallery Espace New Delhi and R.L. Fine arts, New York, 2007; *Boy Dancer-The Convergence and Continuum*, at Gallery Espace, New Delhi, 2007; Faculty Gallery, M.S. University, Baroda, 2006; *Risk-The Double Edge of Society*, at Gallery Espace, New Delhi, 2005; *Echo* at Kaleidoscope Art Gallery, Baroda.

2013: National Award Odisha Lalit Kala Academy, Bhubaneswar, 2001: Junior Fellowship, Department of Culture, Government of India; 2001: Odisha Lalit Kala Academy Award, Bhubaneswar; 1997: 11th All India Art Contest and Exhibition, South Zone Cultural Centre, (First prize of Professional Category; Graphics Art) Nagpur, Maharashtra; 1997: 50 Years Post-Indian-Independence Art Award at Bhubaneswar; 1994: Odisha Lalit Kala Academy, Bhubaneswar; 1992: *WAA* Summer Show Award, Bhubaneswar, Visva Bharati University Merit Scholarship, 1991-1995, Santiniketan.



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Biswajit Panda, Born 1973 in Odisha, Biswajit graduated in Performing Art (Sitar) from Prachin Kala Kendra, Chandigarh. After that he got higher study under the Guidance of Pt. Biswajit Roy Chaudhary at Sri Ram Bharatiya Kala Kendra, New Delhi.

He got the training in Fine Art under the guidance of Sir S.S. Kukkal (Panjabratan Awardee) from 1998 to 2005 at Noida Stadium. He has held six Solo Exhibition: at Nehru Yuva Kendra Noida, 2007; Sankra Vidya Kendra, Delhi 2009; D.P.S. International School, Delhi, 2012, Lalit Kala Akademi, New Delhi, 2014, selected at Agora Gallery 2016. Besides he participated in a number of Group Exhibitions.

He got first prize in Indo Swiss Competition 2013, Delhi and India Heritage Competition organised by German Embassy in Delhi.



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Daina Mahapatra, Born 1982, Balasore, Odisha. BFA from Dhauli College of Art and Crafts, Bhubaneswar and MFA from Delhi College of Art, New Delhi.

She has undertaken several art projects, significant being *My Secret Seven Days*, a performance based on public interactive art project at Chandipur, Odisha. She has performed in *Multiplied Monologues: Aloud Asides* by the Disposable Theatre at the Ghosts of Shakespeare Festival at GATI Dance and took part in the *Inhabiting the Museum* project at Kiran Nadar-Museum of Art. She has one solo exhibition in the first ever State Kalamela in Bhubaneswar. She has also participated in nine group exhibitions such as *Vama*, Women Artists' Exhibition at New Delhi, 2015 and 2016; *Art Spotting IV* at Gallery Art Positive, Delhi, 2014-2015. *Small is Big* (Largest Contemporary Miniature Art show of India), Art Estate, Kochi, *Holy Now*, 1. Gallery 27, London; *Art Against Aids*, Religary Arts, New Delhi, *Freedom of Expression Movement* Rangarasiya, Mumbai, *Art for Social Change*, New Delhi. She has participated in Odisha Raj Bhawan National Artists' Camp; Mango Festival Painting Workshop, Delhi Tourism; Surajkund Crafts Mela, Haryana Tourism; Installation Workshop of Mexican Artist Felipe Ehrenberg at Sanskriti, New Delhi. She has been awarded in Jaipur Chitrakala Mahotsav, Odisha, 2003. She has two residencies, Art, 1 Mezz, art residency and *The Why Not Place Summer Day*, Art Residency at *Religare Art Initiative*, New Delhi, 2010.



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Dinanath Pathy, Born 1942, Painter, Poet, Scholar, Creative Writer and Designer was brought up in a family of artists and poets in the traditional town of Digapahandi, Ganjam. Studied at Khallikote, Bhubaneswar, Santiniketan and Zurich. Wrote two dissertations on Orissan Painting and awarded Ph.D.s by Utkal University and Visva Bharati. Honorary D. Litt. from Berhampur University. He was the Curator, Art and Crafts in Odisha State Museum (1972-1979); Divisional Manager OTDC (1979-1984). Founder Principal, B.K. College of Art and Crafts (1984-94); Secretary, Lalit Kala Akademi, New Delhi (1994-96); President, Orissa Lalit Kala Akademi (2003-05). Director, Alice Boner Institute, Varanasi (2000-2015). Collaborated with Swiss International Scholar Dr. Eberhard Fischer of the Museum Rietberg, Zurich from 1978-2016. Received President of India Silver Plaque and Kalashree decoration from All India Fine Art and Crafts Society, the oldest art institution in India (1988); A.L. Basham Memorial Award from Institute of Oriental and Orissan Studies (1986); Odisha Sahitya Akademi Award (1993); International, China Art Exposition Award (1998); International Rietberg Award (2014); Prajatantra Vishuva Award (2015), and Living Legend Award (2016). He is the recipient of Jawaharlal Nehru Fellowship (1996-98); Japan Foundation Fellowship (1996); Nehru Trust Victoria and Albert Museum London Fellowship (1993); British Council London Visiting Fellowship (1990); EBF Fellowship, Zurich (1995) and two Senior Fellowships from Department of Culture, Government of India.

State Visualizer and Designer for Government of Odisha for major national and international exhibitions including Kalinga Bali Yatra Festival in Bali, Indonesia (1993); Designer, Curator and Commissioner for Festival of India - Popular Art in Sweden and USSR (1987); Commissioner, Exhibition on Decorative Arts of the Indian Tribe, ICCR in Moscow (1989); Indian Commissioner, 4th Cairo Biennial (1992); Indian Commissioner, 7th Triennial India (1991); Curator, *Stirring Odissi*, International Art Exhibition, Kuala Lumpur, 2008; Consultant for Ganjam-Odissi and Amorous Delight Odissi, Sutra Dance Theatre, Kuala Lumpur (2015 and 2016) International Designer, DMAP, Ministry of Textiles Government of India (2015). Author of more than 35 Solo Exhibitions and a hundred books in English, German, Odia and Hindi.



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Golak Khandual, Born 1959. Bachelors in Architecture, School of Planning and Architecture, New Delhi, 1983. Studied Traditional Architecture in Bhutan. Freelance Architect 1983-86, Makeup Artist with Wendy Freeman on a fifteen hour television serial *The Banyan Tree*, Restoration of Corpus Christi School, Kottayam, originally designed by Laurie Baker, 1987. Worked as makeup designer for *In Which Annie Gives It Those Ones*, a film by Pradip Kishen and Arundhati Ray, 1988. Set-up a Building Centre in Bariaam village in Panchmarhi. Worked on the Natural History Museum for Satpura National Park, 1993-1998. Worked on restoration for AADI. Designed buildings for Timbatu Collective in Andhra Pradesh and Mashobra and Sidhbari, 2002-2004. Taught Visual Communications at the Department of Architectural Conservation at SPA, New Delhi, 2004-2008; worked on various institutional building designs that involved community participation, 2009-2014. Designed the Visitors Centre for Rao Jodha Desert Rock Park in Jodhpur, 2011.

He has lectured at Ranganath College of Architecture, Coimbatore, 2014.

He has held nine solo exhibition in New Delhi, Mumbai and Bengaluru. Organised a private show called Joono in Delhi and Gurgaon with his drawings and paintings of thirty years.



Gopal Samantray

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Gopal Samantray, Born 1976, Kendrapara, Odisha. BFA from BK College of Art and Crafts, Bhubaneswar, 2002 and MFA from Utkal University of Culture, 2004

He has held three solo shows such as: *Dis Mis Placed*, New Delhi, 2010; *Fragmented Earth-the Last Call*, New Delhi, 2012; *The Enigma of a New Landscape*, 2016

Participated in nine group shows such as: *Edelweiss Palatte Art Walk*, 2016; *Urban Symphony*, Bangalore, 2015; *Let Me Live*, Gurgaon, 2015; *Earth Song*, Bangalore, 2015; *What not Like? Art from Then and Now*, Delhi, 2015; *Canvas for Life-2*, Gurgaon, 2014; Jaipur Art Submit 2013, Jaipur, 2013. *Book & Art Show, B Seventy* - an artistic celebration of Mr Amitabh Bachchan's 70th Birthday, Mumbai, 2012; India Art Fair, New Delhi; *Collective Metamorphosis*, New Delhi, 2011. He has been awarded by the Government of Odisha on World Environment Day 5 June 2001,



Gyanesh Mishra

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Gyanesh Mishra's passion for art began after he completed a course in Pata painting at Odisha Handicrafts Training Centre. Eminent artist Jatin Das converted him from a painter to a sculptor with observation that Gyanesh's strength lay in sculpture and pottery. In 1983, he went to Gurucharan Singh's studio to learn Blue Pottery. By 1990, Mishra had mastered quite a lot. He learnt Madhubani at Mithila under Guru Smt. Leela Mishra in the year 1982. In 1983, Mishra landed in Hyderabad to train in Nirmal paintings at Chindal Basti. He trained in Thangka Paintings under Guru Sri Saikia. After going through his advanced training in Ceramics at the Development Commissioner, Handicrafts, Bangalore, he learnt the Old Egg Tempera Painting of French Fresco Tradition at Alliance Francaise de Bangalore during the year 1990. Studied BFA at CAVA Institute in Mysore. His first show was on Pata paintings. He has sculpture shows every now and then, mostly in terracotta. Mishra has never compromise with quality whether it was pottery or bronze. He has bitter experiences how people have cheated him and he had to spend a lot of money on his pursuits and projects. He paints but if you look at his painting none of them look the same. He does not carry a tag. He gets pleasure in doing things anew. He even designed his house door and furniture. So now you can call him also a carpenter. It's the design and concept which are basics but media and material are different. Nothing gives him the pleasure that he gets by fashioning a pot. "Craft is dying" says Mishra. In his leisure times Mishra ventures in to villages to work with potters. He has spent 20 years learning and experimenting. Has has taught crafts at several institutes. He has received Honorary Doctorate from Colombo University Sri Lanka, 2014, for Buddhism in Indian Art and Crafts. Mishra is now planning to set up a Contemporary Craft Design, Research and Production center at his native district Jajpur, Odisha.



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Hrusikesh Biswal, Masters in Visual Arts (M.V.A) at Faculty of Fine Arts, M. S. University of Baroda. Bachelors in Fine Arts (B.F.A) from Dhauli College of Arts & Crafts, Bhubaneswar, Odisha, 2004. Diploma in Terra Cotta, Directorate of Handicrafts & Cottage Industries, Bhubaneswar, Odisha. Awarded with State Level AIFACS Award, Odisha, 2003; Mahua H. K. Kejriwal Young Artist Award, 2010; Junior Fellowship by Government of India, 2011 to 2013. Hrusikesh has several camps to his credit. Mention may be made of: Workshop on Preventive Conservation of Oil Paintings From R.L.K.K., Bhubaneswar, Odisha, 2002; 11th Young Artist Camp in Painting, 2006; ICAC Painting Camp, 2011; Smart Art Hub Painting Camp 2011; ITM Universe Painting Camp 2013. Participations: State Level Art Exhibition AIFACS from R.L.K.A. Bhubaneswar, Odisha, 2001-2002; First State Kalamela, Bhubaneswar. Odisha, 2001-2002; 2nd Kalamela Organization at Dhauli College of Art & Crafts, Bhubaneswar, Odisha, 2001-2002; Workshop on Preventive Conservation of Oil Paintings From R.L.K.K., Bhubaneswar, Odisha, 2001-2002; Camlin Art Foundation Paintings Exhibition, Kolkatta, West Bengal, 2002; Orissa Modern Art Gallery Painting Exhibition Bhubaneswar, Odisha, 2003; Group Exhibition “III BEATIFUL MIND”, Bhubaneswar, Odisha, 2003; 2004 47th National Art Exhibition Lucknow. Uttar Pradesh. Participated in twenty eight Group Shows such as Art Elements, New Delhi, 2007; Kalaghoda Festival, Mumbai, 2008; Divorce Discriminate, Mumbai, 2008; Contour, Baroda, 2008; Bharat Bhawan, Bhopal, 2008; Red Earth, Baroda, 2009; Permanent Marker, New Delhi, 2010; Paper Mache, Mumbai, 2010; Pun Intended, New Delhi, 2010; Big Baroda Show, Baroda, 2010; Portfolio Show, 2011; Bharat Bhavan International Biennial of Print, 2011; 53rd National Exhibition of Art by Lalit Kala, Chennai 2011; Priview, AQ Mumbai, 2011; ICAC Printmaking Show, Mumbai 2013; Baroda March, 2013; AQ Priyashree Display Show 2013; Niv Art, New Delhi, 2014; HGC Cancer Hospital, Baroda, 2016. Worked in Garhi Studio, New Delhi for one year, 2014.



Jagannath Mahapatra

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Jagannath Mahapatra, Born in Bhadrak, Odisha. BFA from Visva Bharati, 1999 and MFA from MS University, Baroda, 2001. He is also a graduate in History from Utkal University and Music from Chandigarh University.

He has held two solo shows such as *The City Lost its Innocence*, Mumbai and *Indian Red* also in Mumbai.

He has participated in more than forty Group shows; mention may be made of *Artexpo*, Mumbai, *HUB-5*, Baroda; *Amdobadni Gufa*, Ahmedabad; *Towards a New Viewership / Audience*, Delhi; *Indian Portraiture*, Mumbai. *Obtuse - acute*, Mumbai, *Garden of Roses*, Baroda; including shows in London. He has twelve Art workshops to his credit at Delhi, Mumbai, Bengaluru, Baroda and Kerala.

He has been awarded with National Scholarship, Merit Scholarship from Visva Bharati, Nandalal Bose Scholarship and Krishna Reddy Scholarship.



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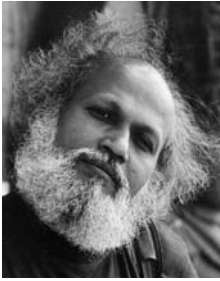
Jagannath Panda, Born 1970, Bhubaneswar, India; BFA from BK College of Art & Crafts, 1991; MFA from M.S University, Baroda, 1994; Visiting Research Fellow, Fukuoka University of Education, Japan, 1997 and M. Fine Sculpture, Royal College of Art, London, 2002

He has received awards from: Centre Prize, C.I.I.C London, 2002; All India Fine Art and Crafts Society, New Delhi, 1996; Lalit Kala Akademi, New Delhi, 1995; Alice Boner Memorial Award, 1991 and Odisha Lalit Kala Academy, 1990

Selected Scholarships/Fellowship: Inlaks Foundation Fellowship, 2000-02; Japan Foundation Fellowship, 1997-98; Research Fellowship, Lalit Kala Akademi, New Delhi, 1995-96; Odisha Lalit Kala Academy Scholarship, 1993.

Selected Art Residency: Khoj International, New Delhi, 2003, International City des' Art, Paris, 2001. He has held eleven Solo Shows; noted ones are: *The Trance Narratives* Halcyon Gallery, London, 2015; *Cult of Serendipity*, Frey Norris Contemporary and Modern, San Francisco, 2012; *Metropolis of Mirage*, Nature Morte, Berlin, 2011; *The Action of Nowhere*, London, 2009; *Nothing is Solid* Mumbai, 2007; Berkeley Square Gallery London, 2006; Nature Morte, New Delhi, 2000; Za moca Foundation Gallery, Tokyo, 1998. He has participated in forty seven Group shows; selected show are: *EXCAVATION / ERUPTION*, New Delhi, 2014-2015; *Re Writing Landscape China/India*, Seoul, 2013; *No-Mad-Ness in No Man's Land*, Taiwan, 2013; *DAIRY* Island, London, 2013

Phantoms of Asia, San Francisco, CA, 2012; *Indian Highway-V*, Rome, 2011; *American Dream*, Rome, 2011; *Inside India*, Italy, 2010; *Transformation*, Tokyo, 2010; *Midnight's Children*, Italy, 2010; *Dialogues*, Singapore, 2010; *INDIAN XIANZAI*, Shanghai, 2009; *Chalo India*, Tokyo, 2009; *Indian Contemporary Art*, France, 2009; *Hear and Now: Young Voices from India*, London, 2007; *Private/ Corporate-iv*, Berlin, 2007; Oslo, Norway, 2004; *Home bound We*, Bhubaneswar, 2003; Hockney gallery, RCA, London, 2002; Dali Universe, London, 2002; Lime tree Grove, London, 2001; *The Sight of Asia*, Fukuoka, Japan, 1997; *Beyond the Shores*, Rabindra Bhawan, New Delhi, 1995.



Jatin Das

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Jatin Das, Born 1941, Mayurbhanj, Odisha. Studied at Sir JJ School of Arts, Bombay. He was conferred Padma Bhushan, by the President of India, 2012. He has executed several murals and sculpture installations, such as ‘The Journey of India: Mohenjo-Daro to Mahatma Gandhi’, oil on canvas, 7ft x 68ft, Parliament House of India, Fresco, Birla Kreedha Kendra, egg tempera, Bombay, 1964, Welded steel installation, Bhilai Steel Plant, 1996. 3 murals, metal sculpture, metal mobile; NCPGR, Delhi 2005. Façade mural, Chelsea Arts Club, London, UK 2009 and mural at International Airport Bangalore, 2014. He has held over 68 one-man shows both in India and abroad and participated in major national and international shows, like Konstforum - Norrköping, Sweden 2012 with Eva Zettervall, 2nd Biennale, Cuba, 1985, 3rd Asian Biennale, Bangladesh 1985, Tokyo Biennale, Japan 1984, VII British International Print Biennale, Bradford, UK 1982, 2nd, 3rd and 4th Triennial India, Delhi 1971, 1976 and 1978, Venice Biennale, Italy 1978, Septième Biennale de Paris, France 1971. He was a Professor of Art at Jamia Milia University. Lectured at several art and architectural colleges and museums in India and abroad; National Institute of Design, Ahmedabad, Victoria & Albert Museum, London; Pit Reverse Museum; Cambridge University, UK; Harvard University, USA; Van Gogh Museum, Amsterdam; Rietberg Museum, Zurich; Stanford University, USA. Conferred D.Litt. (Honoris causa) from Indira Kala Sangeet Vishwavidyalaya, Khairagarh, 2015, Ravenshaw University, 2010 and Utkal University of Culture, 2007. He writes poetry and is a member of the Poetry group ‘Samovar’, 1963 and Poetry Society of India, New Delhi. He has done reconstruction and rehabilitation work in Odisha village, after the super cyclone in 1999 and established JD Centre of Art (www.jdcentreofart.org) at Bhubaneswar. 1997 to house his collection of traditional and contemporary arts and antiquity.

He has an enviable collection of *Pankha*: hand fans (www.indianhandfans.org) which he has exhibited at National Craft Museum, New Delhi; Victoria Memorial, Kolkata; Fan Museum, London; National Art Gallery, Kuala Lumpur; Rietberg Museum, Zurich; National Museum, Manila and National Museum, Philippines. He lives and works in Delhi.



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Jyoti Ranjan Panigrahi, Born 1966, Inginpur, Balugaon. BFA from BK College of Art and Crafts, 1992 and Post Graduation from the College of Visual Art from Gulbarga, Karnataka, 1994. He was a visiting Faculty at La Es Merelta, Mexico in the year 2000. He has held eighteen Solo exhibitions at New Delhi, Mumbai, Mexico, and Bhubaneswar. He has participated in twenty five Group exhibitions in India and abroad. Mention may be made of ART FARRAGO, Gurgaon 2006 and 2007, Gallery Borowski, Germany 2006, National Gallery, Colombo, Sri Lanka, 2002, India Habitat Centre, New Delhi, 2002; Casa Borda, Taxo, Mexico, 1999; Hong Kong Visual Art Centre, Hong Kong, 1996. Beyond the Shores, Lalit Kala Akademi 1995; Sridharini Art Gallery, New Delhi, 1994; All India Exhibitions, Bombay Art Society, 1995; WAA Summer Shows, 1992.

Among the workshops Jyoti has participated in, the following deserve mention. Artist Residency at Patna; 2011 Art in Industry, National Art Camp, Tata Steel, Jamshedpur, 2010; Doon University, Dehradun; Artists Workshop in Barog (Himachal Pradesh); Northern Region Artist Camp, Mansar (Jammu and Kashmir), National Painters' Camp, Goa, 2008; International Painters' Workshop, Habrana, Sri Lanka; International Lithographic Workshop in collaboration with Tamarind Institute, USA at Garhi Artist Studio 1995 and First National Photography Workshop of Lalit Kala Akademi, New Delhi at Damanjodi, Odisha. Awarded at 7th Asian International Biennale, Bangladesh, 1995. He received Mexican Government Scholarship, Mexico, 1999.



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Kishore Kumar Sahoo, Born in Santhapur, Kendrapada, Odisha, BFA from BK College of Art and Crafts, Bhubaneswar. Held several solo exhibitions such as *Temple City* at Sutra Gallery, Kuala Lumpur, 2009; *Pondy, Points of View* at Aurodhan Gallery, Puducherry, 2011, *Impressionistic Expressions* at Tangerine Inn, Chennai, 2012; *Feral Odissi* at Kamaria House, Kuala Lumpur, 2012; *Ravana - The Haunting* at Sutra Gallery, Kuala Lumpur, 2013 and *Blessed Garden*, at Kamaria, Petaling Jaya, 2016.

He has participated in a number of important group exhibition such as *Vision of Odissi*, Chennai; Hari Mampur, Kuala Lumpur, 1st and 2nd South Indian Art Exhibition, Lalit Kala Akademi in Chennai; *Prismatic Bangalore; life in a metro Dissected* at Puducherry; *Qualia* at Bangalore.

He has been given AIFACS (All India Fine Arts and Crafts Society) State level Award in 2003.

Kishore is teaching faculty at Ilago's Artspace, Chennai.



Manash Ranjan Jena

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Manash Ranjan Jena, Born 1968. BFA from BK College of Art and Craft, Bhubaneswar. He has held *One Man Shows* in Switzerland, 1997; Jayadev Bhavan, Bhubaneswar, 2006; Aparna Kaur Art Gallery, New Delhi, 2006; Royal Museum, Jhansi U.P., 2007; Freedom Art Gallery, New Delhi 2008; Triveni Art Gallery, 2008; Group Show at I.F.A.S. 2009; Participated in four Group Show at Queens Art Gallery, Bangkok, 2010; Lalit Kala Akademi, New Delhi 2011; Museum Art Gallery, Mumbai 2011; Organized a National Level Exhibition at Mumbai, sponsored by Shaurya Art Gallery 2015; He has received Awards from Odisha State Lalit Kala Academy, 1997; AIFACS, 2002; GM Association of Indian Universities for Visual Art, Roorkee University, 1990; Association of Indian Universities for Visual Art, Banaras Hindu University and Shilpiguru Bimbadhara Award, 2005. He has participated in the following camps: Living Color Exposition Switzerland, Zurich and Geneva 1997; Swaraj Bhawan, Bhopal, 2005; Royal Museum Jhansi, 2006; State Level Painters' Camp, 2001 at Rourkela; National Level Artists camp at Bhubaneswar, sponsored by Krishna Art Gallery New Delhi, 2007; National Level Artists Camp, Bhubaneswar, sponsored by Dreamz Art Gallery New Delhi, 2007; National Level Artists camp at Bhubaneswar, Anakan Art founded at Mumbai, 2009; National level Artists Camp at Bhubaneswar, TATA STEEL 2010; Artist Camp at Bangkok, Wish Brush, 2010. State Level Artist Camp at Press Club of Odisha, sponsored by *Dharitri* newspaper; Organized a National Level Artist Camp at Mumbai, sponsored by Shaurya Art Gallery 2015. He was recently invited by the Department of Culture, Swedish Government to participate in an international workshop.



M S Murthy

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M S Murthy, Born 1960, Bangalore. Diploma in Fine Arts and Modelling, 1982. He has held 23 solo exhibitions all over India. Has participated in State, National and International exhibitions. In 2003 he won the International Bennial Award from the Iran Academy of Arts, 2006; Karnataka Sahithya Academy Award for his essay collection *Desi Nagu*. In 2010 Government of Karnataka honoured him with “Rajyotsava Award” for his achievement in the field of art. He was the Chief, Academic Council at Jain College of Visual Arts, Bangalore.

His works have been exhibited at Chitrakala Parishat, Venkatappa Art Gallery, Alliance Francaise, Sumuka Gallery, Crimson Art Resources, Time and Space Gallery, Lakshana Art Gallery, Y B Chavan Gallery, Cymroza Gallery, Jehangir Art Gallery, Nehru Centre Mumbai, Harmony show by Reliance Pvt. Ltd. Mumbai, Iran Academy of Arts, Iran, Tamarind Art - New York and Lalit Kala Akademi, New Delhi.

He has presented papers at art seminars, curated art shows and is conducting art workshop - Kalasanskar at his studio Bhoomi - The Centre For Artists, Bangalore. He has recieved *D.Litt* from the Hampi University for his research on *Pictures of Children's Mind*, 2010. His first play in Kannada ‘*Yashodhare Malagiralilla*’, based on Buddha’s Philosophy – 2007, was adjudged as the Best Regional Play by AIR, Bangalore. Recently he published *Drushya* - First Visual Novel, which won the Best Book of the Year Award ‘Pustaka Sogasu’ from the Kannada Book Authority, Government of Karnataka.

At present Dr. M S Murthy is the Chairman of Karnataka Lalithkala Academy, he lives and works at his studio Bhoomi, Bangalore.



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Nilansubala Sasamal, Born 1980, Khandapada, Odisha

BFA from BK College of Art and Crafts, Masters from Utkal University of Culture and Diploma in Multimedia at Bhubaneswar.

Selected Exhibition/Workshops/Camps: Mural Painting at Tirupati Airport, 2016; Group Show, New Delhi; What We Carried Back, a Collaborative Show, Bhubaneswar, 2015; Visual Verses in Open Palm Court, New Delhi; 2014-12 –Social / Community Art Project focusing on Water as a primary need in Odishan villages (like: Banta, Saluapalli, Garagada Pathara, Patrapur, Hinijalkuda, Narayanpur, Manpur, Kerikerijhola, Bagidi, Pattama, Pratapur). Installation at Blue, a contemporary art exhibition to celebrate World Water Day, KIIT University Bhubaneswar, 2013; Public and Site Specific Art Workshop in Bhubaneswar; Timeless Treasures, New Delhi; Public Art in Slums of Bhubaneswar on the occasion of World Water Day, 2012; Art Fusion, Nehru Centre, Mumbai; Creativity-ll a contemporary Art Exhibition of Indian Artists, 2011; Art Workshop with Children organized by Swabhiman. Best Atmospheric Designer Award at 10th Anjali National Childrens' Festival.



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Pradosh Kumar Mishra graduated in Art History from BK College of Art & Crafts and completed his post-graduation from Panjab University, Chandigarh. In the pursuit to understand modern and contemporary art, he completed his thesis titled, *Emerging Trends in the Contemporary Indian Painting from 1991-2004: with reference to Globalisation and National Identity* from Banaras Hindu University. Dr. Pradosh has extensively documented the stone carving workshop tradition in Lalitagiri and recently completed a major project on similar study of Bhubaneswar as a significant cluster.

Dr. Pradosh received Fulbright Nehru lecturing fellowship to teach in University of Connecticut, US for fall semester in 2012 and during the stay in United States, he also studied the American art museums as a centre of academic outreach. He has delivered special lectures at the Yale University, School of Art Institute of Chicago, Lesley University, Boston, Eastern Connecticut State University, Uniondocs, Brooklyn, Gallery 400, College of Architecture and Arts, Chicago, Benton Museum, Department of Music and Fine Arts, University of Connecticut, United States. Pradosh has also participated in international conferences and seminars in and outside India besides organizing a few. Dr. Pradosh has authored many articles on Odia artists and contemporary art situation in Odisha and India.

Dr. Pradosh Kumar Mishra works as Professor of Art History in Banaras Hindu University.



Pradosh Swain

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Pradosh Swain, Born 1972, Odisha. BFA from BK College of Art and Crafts. Diploma in Photography from College of Education and Technology, Bhubaneswar-1989. Certificate Course on Reprography from National Archives of India, New Delhi-2005 Conservation of Art Objects from National Research. Laboratory for Conservation of Cultural Property, Lucknow-2007.

Ka Sanskruti Sammana, 2013; Felicitated by Odisha Governor, 2012; Gold Medal from Association of Indian University, New Delhi, 1992; Silver Medal from Inter University (East), 1992; South Zone Cultural Centre, Nagpur, 1999; State Award, Lalit Kala Academy, 1996. He has participated in sixty exhibitions, significant ones are: *Delhi Uninhibited*, Hyderabad, 2016; *Couple of Strokes*, Bhubaneswar, 2016; *Inner Feelings*, Udaipur, 2015; *The Art of Silence*, New Delhi, 2015; *Symphony*, Noida, 2015; *Manali Magenta*, Manali, 2014; *Signature of Diversity*, New Delhi, 2014; *Nirbhaya-Multiple Expression*, Delhi, 2014; *Small is Big*, Kochi, 2013; *A Vision Ahead*, Bhubaneswar, 2013; *Paint for Justice*, New Delhi, 2012; *Kalpana*, New Delhi, 2012; *The Mute shall Talk*, New Delhi, 2012; *Sovereign*, New Delhi, 2012; *Art Fusion*, Mumbai, 2012; *The Audi Art Show*, Gurgaon, 2012; *Epicentre*, *Art Mart-III*, Gurgaon, 2011; *Love Stories*, Hyderabad, 2011; *Between Imagination and Reality*, Delhi, 2010; *Lets Re-live*, Kolkata, 2010; *Holy Now*, London, 2010; *Sunrise In The East*, Bhubaneswar, 2010; *Vibgyor*, Bangalore, 2009; *Contemporary Orissa*, Mumbai 2009; *YoungTigers*, Singapore, 2008; *Outer Circle-Religare Arts*, 2008; Art Summit New Delhi, 2008; *Next Awakening*, 2008; *Art Expo At World Trade Centre*, Mumbai, 2008; *Kalingana*, Kolkatta, -2006; *Yatra*, Bangalore, 2006 (Solo); *Reminiscence*, Bhubaneswar, 1995.



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Prasanta Sahu, Born 1968, Odisha. Completed Diploma in Electrical Engineering before joining Kala Bhavana, Santiniketan for BFA, 1998. He did his MFA, Painting from MS University, Baroda, 2000. Sahu has participated in numerous National and International shows, camps and workshops, the most recent of which is a solo project titled *Blueprint of a City* with Kalakriti Art Gallery, Hyderabad in July 2016. Few other notable participations are: *Poetic of Pluralities*, ‘Mapping the pedagogy and practice of artists emerging from Kala Bhavana since 1980s’ curated by Ushmita Sahu at gallery Site Art Space, Vadodara, 2016; *Graphic Culture* an exhibition of graphic prints at Sarjan art gallery, Vadodara, 2016; India Fine Arts Exchange Exhibition, Daegu, South Korea, 2015; International Art Programme, Burapha University, Thailand, 2014; *India Today, Copenhagen Tomorrow*, sculpture show at Denmark Embassy, New Delhi, 2013; *Global Peace* - a group show of Thai-Indian at Art Gallery, Silpakorn University, Bangkok, Thailand, 2009; *The Promissory Maze*, Dubai, 1x1 Art Gallery, 2008; *Art for Freedom* exhibition cum auction, London, organized by Tehelka Art and Aicon Gallery, London; *AMAZING* Jehangir art gallery, Mumbai, organized by RPG Enterprises 2008; International Art Fair, Rome, 2007, *VIS (V) A* three person show at AICON Art Gallery, New York, 2008; Prasanta Sahu lives and works in Santiniketan, where he is also a faculty in the Department of Painting, Kala Bhavana, Visva Bharati University since 2001.



Pratul Dash

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Pratul Dash, Born 1974, Burla, Odisha; BFA from BK College of Art and Crafts, Bhubaneswar. Masters in Fine Arts from Delhi College of Art. Held eight solo exhibitions at Metropolitan Matrix, Tamarind Art Gallery, New York, 2010; *Human Spaces*, Sara Khan Contemporary Art, Schaan, Switzerland, 2010; *Proxy Horizon*, Palette Art Gallery, New Delhi, 2008; *Neo-Istoria*, Palette Art Gallery, New Delhi, 2007; Unidee in residency, Cittadelarte, Italy, 2004; Krishna Collections Art Gallery, New Delhi, 2003; Triveni Art Gallery, New Delhi, 2001; Rashtriya Lalit Kala Akademi, Bhubaneswar, 1995.

Participated in eighty four group shows. Mention may be made of the selected group exhibitions such as: *Let Me Live*, The Oberoi, Gurgaon, 2015; Khushi Foundation show, Hyderabad, 2015; Jaipur Art Summit, Jaipur, 2014; *Own an Original, Art and Aesthetic*, New Delhi, 2013; *Art in Cinema*, NGMA, New Delhi, 2012; *Turn of the Tide*, Tangerine Art Space Bangalore, 2011; *Lost in an Urban Maze*, Palette Art Gallery, 2009; *Walk the Line*, Avanthay Contemporary, Zurich, Switzerland, 2008; *Imaging India*, Henry Moor Gallery, Royal College of Art, London, 2007; *Of images and Illusions*, Tamarind Art, New York, 2007; *Shifting Focus*, Air Gallery, London, 2006; *Prof. B.C. Sanyal Centenary* Exhibition organized by IGNA, New Delhi, 2001; *Within and Beyond* installation workshop, Bhubaneswar, Orissa, 1999; *Summer Show* of Working Artist Association, Bhubaneswar. He has been awarded *Inlaks Scholarship*, 2004; Industrial Literature Society, Biella, Italy, 2005.



Prithviraj Singhdeo

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Prithviraj Singhdeo, Born 1961, Kalahandi, Odisha. A graduate and post graduate in Pottery Ceramics from Banaras Hindu University and a Research Fellow at the Kyoto City University of Arts, Japan 1993-95. Specialization for two years (1988-90) as fellow student of Prof. K V Jena. Senior Fellowship Government of India, 2011-13. Received AIFACS, New Delhi Award, 1989 and Odisha Lalit Kala Academy Award, 1982 and 1985.

Attended National Ceramics Workshop at Uttarayan Art Foundation Baroda, 2010. National Workshop, Claywright Bhubaneswar, 2003 and International Workshop, Garhi New Delhi, 1997.

Participated in National Ceramic Exhibition, Bharat Bhavan, Bhopal, 2013; Ceramic Show at International Center, New Delhi, 2007; Ceramic Show Edge of Century, New Delhi, 1999. International Community House, Kyoto Japan, 1995; Foreign Students Exhibition, Kyoto University Japan, 1994. All India Fine Art and Crafts Society, New Delhi and Member Art Exhibition, Bloomsburg Gallery London, 1988.

He has held five solo exhibitions such as *Tribute to Grandparent* Ceramic installation Baroda, 2009; *Earth Songs*, Bhubaneswar, 1999; Beny Art Gallery Japan, 1995; Ceramic shows at Bajaj Art Gallery Mumbai, 1990 and 1991 and Ceramic shows Triveni Art Gallery New Delhi, 1989.



Rakhi Sarkar

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Rakhi Sarkar studied at Presidency College, Calcutta and the Institute of International Relations, Trinidad and Tobago. She initiated a textile design unit in 1974 in Calcutta. Having learnt art from Kamala Roychoudhury (one of the pioneering women artists from India to be educated in Paris in the late 1940's) Sarkar took to privately collecting and studying art. She curated *Visions* in 1986, which was one of the first art exhibitions professionally curated and catalogued, showcasing about 200 artworks of four major artists of Bengal. Subsequently, having traveled and visited most of the institutions and museums of modern contemporary art across the world, she is the Director of CIMA (Centre of International Modern Art) which she set up in 1993.

Since then she has curated and organized more than 120 art exhibitions across India, UK, Singapore and Canada. Has served as Managing Trustee of The Kolkata Museum of Modern Art (KMOMA) for ten years and several government national committees of art and culture and social bodies. She is Honorary General Secretary of ICC Calcutta Foundation and also served as Chairperson of Art Council of FICCI.

Rakhi Sarkar is married with two daughters and lives and works from Calcutta.



Ramahari Jena

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Ramahari Jena, Born 1995, Aska, Odisha; Diploma in Fine Art and Crafts, Government College of Art and Crafts, Khallikote, Odisha. Bachelor in Fine Art, Berhampur University. Research Grant Award in Printmaking, Lalit Kala Akademi, New Delhi; Charles Wallace (India) Trust Award in Printmaking and Study at Glasgow School of Art, Glasgow, U.K. Artist in Residency at Moore Gallery, London; Sutra Gallery, Kuala Lumpur. He has received National Award from Lalit Kala Akademi, New Delhi and State Award Odisha State Lalit Kala Akademi and First Eastern Print Biennial Award. Participated in Exhibitions such as: National Exhibitions of Art of Lalit Kala Akademi, New Delhi; Bharat Bhavan Biennial of Contemporary Indian Art; Bharat Bhavan Biennial of Prints; The Downtrodden and We, New Delhi; National Exhibitions of AIFAC, New Delhi; All India Drawing Exhibition of Lalit Kala Akademi, New Delhi; Annual Exhibition of Bombay Art Society, Mumbai; Birla Academy of Art and Culture, Kolkata; Academy of Fine Arts, Kolkata; Eastern Print Biennial, Bhubaneswar and Kolkata; Human Form and Art, Chennai and *Swarnarekha*-Golden Jubilee celebration of Lalit Kala Akademi, New Delhi; 11th Triennial, Lalit Kala Akademi, New Delhi. Bharat Bhavan Triennial of Graphic Prints; Exhibition De France, Embassy of France, New Delhi; International Independence Exhibition of Prints, Kanagawa, Japan; International Festival of Paintings- Canges-Sur-Mer, France; Three Yearly Exhibitions of Small Size Prints, *Mus Seed*; Art Contemporary of Chamalite *Res*, France; First Egyptian International Print Triennial, Cairo; International Exhibition of Small Graphic Forms, Poland; Fourth Biennial of Graphic Art, Belgrade; Exhibition of Indian Painting, Sculptures and Graphics; National Museum of Damascus, Syria; ARKS Gallery, London; Sutra Gallery, Kuala Lumpur. Taken Part in Art Camps and Workshops. Mention may be made of International Print Workshop, Bharat Bhavan; All India Painters Workshop, Bangalore; All India Printmakers Workshop, Jaipur, Rajsthan; All India Printmaking Camp, New Delhi; All India Printmaking Camp, Bhubaneswar and All India Painters Camp, Bhubaneswar.



Rohit Supakar

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Rohit Supakar, Born 1972, studied graduation at B.K. College of Art and Crafts, Bhubaneswar, and Post Graduation at Indira Kala Sangeet Vishwa Vidyalaya, Khairagarh. Two months of working experience in etching and lithography at the Regional Centre of Lalit Kala Akademi, Bhubaneswar.

Participated in several groupshows at Hotel Crown Plaza, New Delhi; Viber, 2012, Academy of Fine Arts, Kolkata; Triveni Kala Sangam, New Delhi. Gallery Art Mantra Gurgoan, S.V. College Art Gallery, Aligarh; India Habitat Centre, New Delhi, Gallery Jodh, Chandigarh etc. He has been awarded with Netaji Subhas Chandra Bose Youth Cultural Award, 1997; Nature and Wild Life Conservation Society of India and Lions Club in 1993.



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Sambit Panda, Born 1976, Bachelor of Arts from Sambalpur University, 1997. Bachelor of Fine Arts(BFA) from B.K.College of Art and Crafts, Bhubaneswar, 2003 and M.A. in History of Art, National Museum Institute, New Delhi, 2006. He has given video performances and held five solo shows such as *In-sight* 2006 and *Sacred Thread*, 2009. *God's Own World*, ICCR 2010, in Nehru Centre, London 2011 and in Tagore Centre Berlin 2012. He has participated in National Artists Camp at Puri, Odisha Raj Bhavan, and Nilakandara National Artist Camp at Puri, Lalit Kala Akademi, 2014. He has participated in public art project in Jamnagar Coral and Mangrooves Gujrat Ecological Commission, 2012. Public Art Site specific workshop Renewed Intensity Project in Bhubaneswar, 2010. He has participated in Museum Association Seminar, Mehrangarrh Fort, Jodhpur. He has participated in National Seminar on Rewriting Art History at Sahamat Delhi. His Art has two major auction for Charity, Art for Concern, at Taj Palace Mumbai. His prominent group shows are FADA, Los Angeles, Singapore Art exhibition, 2008; Beyond Boundaries, London 2008; Harvest 2008; Does Size Matter?, Delhi and Mumbai, 2007; *Pappirous* in Noida 2006; He has received awards from *Chitranadi Sanman*, Kalahandi 2011. *Yubva Pratibha* Award, 2010. *Chitrasilpi Sanman*, Kalahandi 2009; *Fakir Mohan Senapati* Award. His works have been collected by Adams Smith Institute, UK and JK Group. The Artist presently lives and works in New Delhi.



Sangeeta Juneja

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Sangeeta Juneja is the founder of Jaipur based Juneja Art Gallery since 1994 & Gallery Artchill since 2008 which is a prestigious art space inside famous Amber Fort of Jaipur. Her Galleries are primarily responsible for introducing the concept of Contemporary Art in Rajasthan.

She is a painter herself and twice the winner of Academy State Awards in year 1992 and 1996, she has been also Honored as ‘Jewels of Jaipur’ in 2011 & as ‘Leading Ladies of Jaipur’ in 2009 for her entrepreneurship in the field of Fine Arts.

In 2008 she created unique and vast art corridors inside Amber Fort and established a Museum within, called ‘Eternity’ which showcases National Art Treasures

In last 23 years Artchill has sponsored 122 Art shows, and also showcased Indian art in various International Art events. Artchill exhibits diverse palette of creative and multimedia art by Eminent and awarded artists, supported by documentation.

Artchill launched The First Contemporary 3D Art Book of the World in 2013, titled Mellifluence which carries brilliant art by Akash Choyal.

Gallery is also official Cultural Partner with Le Meridien Jaipur in UNLOCK ART programme with them.

Artchill has held a big Indian show as collateral to Venice Architecture Biennale 2014, in Arsenal Nord, Venice, titled ‘India – The Revealed Mysteries’ curated by Sandro Orlandi.

During 20 years gallery has grown into three branches in Jaipur creating 12000 sq. ft. of total art space. The Gallery is keen to establish Art Exchange Program in order to introduce art across the borders and initiate art exchange between different countries.



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Satyabhusan Hota, Born 1969, Puri, Odisha. BFA from Sir JJ School of Arts, Mumbai, 1993. He has been awarded by Working Artists Association of Orissa (WAA), 1991. He has been freelancing at Bhubaneswar since 1994 and has created more than a hundred murals for government, corporate and private clients in Bhubaneswar, Puri, Cuttack, Paradeep, Berhampur, Baripada and Sambalpur. Here is a glimpse of a chosen few: Life Insurance Corporation of India, State Bank of India, Federal Bank, Institute of Physics, Industrial Development Corporation, Orissa University of Agriculture and Technology, Central Toolroom and Training Centre, Dharma Port, Mayfair Group of Hotels, Hotel The Crown, Hotel Garden Inn, Orissa Stevedors Limited, Sai International School.

He works with natural stone tiles, stone, mosaics in ceramic and glass tiles, metals, fibreglass, cement, ply and boards and various types of paints.



Soubhagya Pathy

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Soubhagya Pathy, Born 1972, Bhubaneswar, Odisha; holds Masters in English, Utkal University, 1996; Ph.D. in Art History, Indira Kala Sangeet Viswavidyalaya, Khairagarh, 2004; BEF, Zurich Scholarship, 1996-1998; Government of India Fellowship, 2003-2004; He has published poetry Anthologies *Beaujolais Nouveau*, 1999 and *Portraying Myself*, 2000; edited *A Millennium Multimedia Manifestation Catalogue*, 1999; *Let A Thousand Flowers Bloom: Contemporary Art of Orissa*, 2001; *Beyond the Canvas*, 2003 and *Odissi 3*, 2006. Authored *Aesthetics of Pictorial Language*, 2006 and *Impressions: Artists Living and Non-living*, 2014. He has also written and published books and monographs in Odia, *Chitrangi*, 2011; *Sarat Chandra Debo*, 2015; *Nrutya Yogi*, 2015; *Alice Bonernka Kala Charcha*; 2005 and Co-edited *Bangmoy Chitrapata Felicitation Volume on Dr. Dinanath Pathy*, 2011; Curated an Odishan Handicrafts Exhibition in Bali, Indonesia on the occasion of Kalinga Bali Yatra, 1993. Exhibited Paintings at Rabindra Bhawan, New Delhi, 1996, Bhubaneswar, 2001, Kuala Lumpur, 2004-5, and Munich, 2004. Convened International Seminar -*Art Practices in India Today*, 2000; Curated shows, *Contemporary Art of Odisha*, at Sutra Foundation Gallery, Kuala Lumpur, 2012; *Sensation*, Bhubaneswar 2012; *Women: The Boon on the Planet*, Bhubaneswar, 2015 and *Netaji Subhash Chandra Bose*, 2016; Bhubaneswar. He was the co-chairperson in the International Seminar on Cultivation of New Audience and Making Odissi Relevant to the 21st Century at Kuala Lumpur, 2008. He edits an international Journal *Angarag: All The Visual Matters* since 2006 and teaches Art History at Utkal University of Culture, Bhubaneswar.



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Soumik Nandy Majumdar, Born 1966; is an Assistant Professor, at the Department of History of Art, Kala Bhavana, Visva Bharati, Santiniketan. He has graduated from Kala Bhavana, Santiniketan in 1990 and completed his Masters with History of Art from Faculty of Fine Arts, M. S. University, Baroda in 1992.

Besides teaching and researching on art and art-history, he has been actively involved in art education and art appreciation as his special areas of interest. Has been particularly working on art-appreciation for children and the uninitiated and has been conducting several workshops on art-awareness and visual-literacy all over the country. He has published several essays in national and international journals, exhibition catalogues and has two books on art-appreciation to his credit. Among his curated shows, the significant ones are (1) *8 Bengal Masters: Miracles Of Existence* at Musee des Arts Asiatiques de Nice, Nice, France, May 2015, (2) *Compelling Presence - a retrospective show of Jogen Choudhury*, NGMA, Bangalore, 2016.

He teaches as visiting faculty at N.I.D (Ahmedabad & Gandhinagar), IIT-Kanpur, FTII, Pune etc. Presently, he is conducting a series of site-specific workshops called *Our History Their Time* on recreating and reimagining history with children at the site of South Park Street Cemetery, Kolkata.



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Sudhanshu Sutar, Born 1969, Kalikapur, Rajkanika, Odisha. BFA from BK College of Art and Crafts, Bhubaneswar. He has held eight Solo Exhibitions. Art Heritage, Triveni Kala Sangam, New Delhi, 2012; The King, Traveling Solo show, American Art expo. USA, 2011; Traveling Solo show, Shanghai Art Fair, China, 2008; Art Musings, Mumbai, 2007; *We want Your Life*, Gallery Alternatives, Gurgaon, 2006; *Fact Beyond Fact*, Lalit Kala Akademi, New Delhi, 1999; Sizoka Art Gallery, Japan, 1996; Pune University, Pune, 1991. He has participated in sixteen Group Exhibitions such as: Art Pilgrim, Gurgaon, 2013; *Angkor Wat: An Indian Perspective*, Mumbai, 2012; *The Lost Sparrow* Gallery Threshold, New Delhi, 2011; Gallery Sumukha, Chennai, 2011; *Who Has Seen Gandhi?*, Tangerine Art Space, Bangalore, 2010; *Indian (Sub)Way*, Vadehra Art Gallery, New Delhi and London, 2010; 1 x 1 Art Gallery, Dubai, 2010; 'Next...', Amelia Johnson Contemporary, Hong Kong, 2010; *Works on Paper*, Saffronart, Mumbai, 2006; *Guru Shishya Parampara Exhibition*, Jurigi Art Gallery, Japan, 1996; *Beyond the Shores*, Rabindra Bhavan, New Delhi, 1996; Punjab Lalit Kala Academy, Chandigarh, 1996.

Award by All India Fine Art and Crafts Society, New Delhi, 2002; State Award by Working Artists Association, Orissa, 1997; Kalinga Charu Kala Award, Orissa, 1993



Tapan Dash

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Tapan Dash, Born 1959, Puri, Odisha, BFA from BK College of Art and Crafts, Bhubaneswar. He has held nine solo exhibitions significant ones being. To Prepare a Face-1, and II, MEC Art Gallery, New Delhi; *Lakiren Aur Rang*, Daira Gallery, Hyderabad; *Aspects of Art*, London.

Tapan has participated in the National Exhibition of Lalit Kala Akademi, New Delhi; All India Millennium Young Artists Camp organised by All India Fine Art and Crafts Society, New Delhi; East Zone Youth Festival at Rewa University, M.P. and State Exhibition organised by INTACH. His works have been exhibited in seventy five group exhibitions. The noted ones are Art for Mehac, New Delhi, 2015; *Vrij Utsav*, Gurgaon, 2014; *Nirvaya*, IGCAC, New Delhi, 2014; *Small is Big*, Trivandrum, 2013; *Art for Life 3*, New Delhi; *A Vision Ahead*, Bhubaneswar, 2012; *The Mute shall Talk*, Alliance Francaise, New Delhi, 2012; *A Music of Moods*, New Delhi, 2012; *One Square Foot Show*, Ahmedabad, 2011; *Realms Go By*, New Delhi, 2008; *Monson Show*, New Delhi, 2007; *Collective Spaces*, New Delhi, 2005; *Magical Moments*, New Delhi, 2001; *A Harvest of Vision*, New Delhi, 2000.

He has attended twenty eight artists camps at New Delhi, Manali, Bengaluru, Jammu and Kashmir, Jamshedpur, Majoram, Switzerland, Singapore, Simla and Gwalior.



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Veejayant Kumar Dash, Born 1977, Bhubaneswar, Odisha. BFA from BK College of Art and Crafts. Freelance artist, visual activist, writer and curator. Symposium *Environment, Justice, Inequity*, Visual Activism Symposium by San Francisco MOMA, 2014. Curatorial Projects: 2016-*Visual Narrative of Odishan History*, a mural painting workshop at KIIT University, 2013. National Exhibition of Contemporary art *BLUe*, 2016; *Understanding and Making of Video Art* at Utkal University of Culture, 2016; *Materials: Understand, Explore, Utilise*, BK College of Art and Crafts, Bhubaneswar, 2014; Workshop on Govt. College of Art and Crafts, Khallikote, 2015; Making and *Unmaking of Images* by JDCA, 2013- *Streams of Contemporary: Public Art Today*: 2014; Public Participatory Performance *Jal Jatra* with 200 women of Hinjalkuda village. 2013; Performed *Water/Blue Tiger (Paani Bagha)* at Kokalaba, 2013; *Jal Sapath* involving the women of Pottangi village, 2013- *Jal Dhar* involving the kids of Jardhar village, 2013- Public Participatory Performance *Jal Bandhan* involving the people of Kalinga Padar village. Exhibitions/Workshops: Solo Show, 2006; A Tribute - II, Collaborative Show, 2015; *What We Carried Back*, Installations, 2015; Installation workshop on Navakalebara of Lord Jagannath, 2014; Art and Ecology: Search for Sustainability, a site specific art exhibition, 2011; *Future of Museum Collection*, Carpe Diem, 2010; *Lets Re-Live 20 Colourful Years of Art*, 2009; *Art for AIDS*, Religare arts i, 2008; *Shifting Focus* at India Habitat Centre- *Space and Place* - 13th Asian Art Biennale, Bangladesh; *Young Tigers of India*, group show by Religare arts i- *Harvest 2008*, *The Next Awakening*, India Habitat Centre- Dimensions And Directions, Space Made, by Lalit Kala Akademi, 2007; National Art Festival: organized at Kohima, Lalit Kala Akademi; *People, Place & Nation: Locating Art and the Self*, National Art Workshop. National Scholarship, Department of Culture Government of India. He has Conceptualized three Picture Books for kids published by One Drop, Canada, Worked as Designer for Mukti, a contemporary theatre group. Worked as Designer for Anjali, National Festival for Children with Disability at Bhubaneswar, 2010, 2011 & 2012.