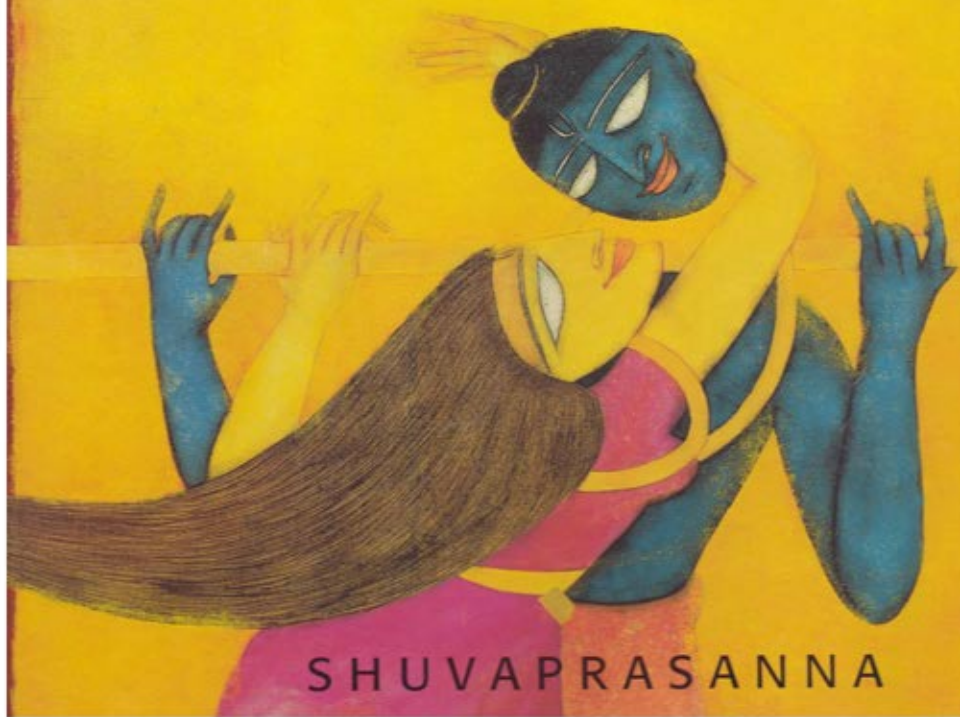


# EVOCATIVE EXPRESSIONS

In Quest of Krishna



SHUVAPRASANNA

Sushma Bahl, an independent arts consultant and curator of cultural projects, headed the British Council's arts strategy, policy and programme for India until April 2003. Some of the important projects she has led on included a major exhibition of Henry Moore's sculptures that toured ten Indian cities and Enduring Image exhibition from the British Museum and its extensive outreach programme. She was co-curator for Wrap the World, Kalam to Computer and Roots en Route art exhibitions and conceived and implemented several collaborative projects in performing arts, cultural management and the Charles Wallace India Trust Arts Fellowship Programme.

More recently, Sushma has conceived and curated a series of group exhibitions including fair & Furious based on the theme of women, Art for Vision and Ways of Seeing both focussing on contemporary art practice and Contemporary Chronicles in Miniature Art from India and Pakistan. She was the co-director for Indian arts at the Gwacheon Hanmadang Festival in South Korea, Guest Director for XI Triennale-India, 2005, and Co-Festival Director for City Stories Katha Asia International Utsav in January 2006. Sushma planned, wrote for and edited the first illustrated book on artist Thota Vaikuntam and curated the retrospective exhibition that accompanied the launch of the book published by Art Alive.

Sushma Bahl also writes for various journals. She is currently involved with a couple of major initiatives in the arts and is on the advisory panel of several cultural and educational institutions in India and abroad.

#### **Credits:**

Quotes from the Interview: Madhurima Sinha

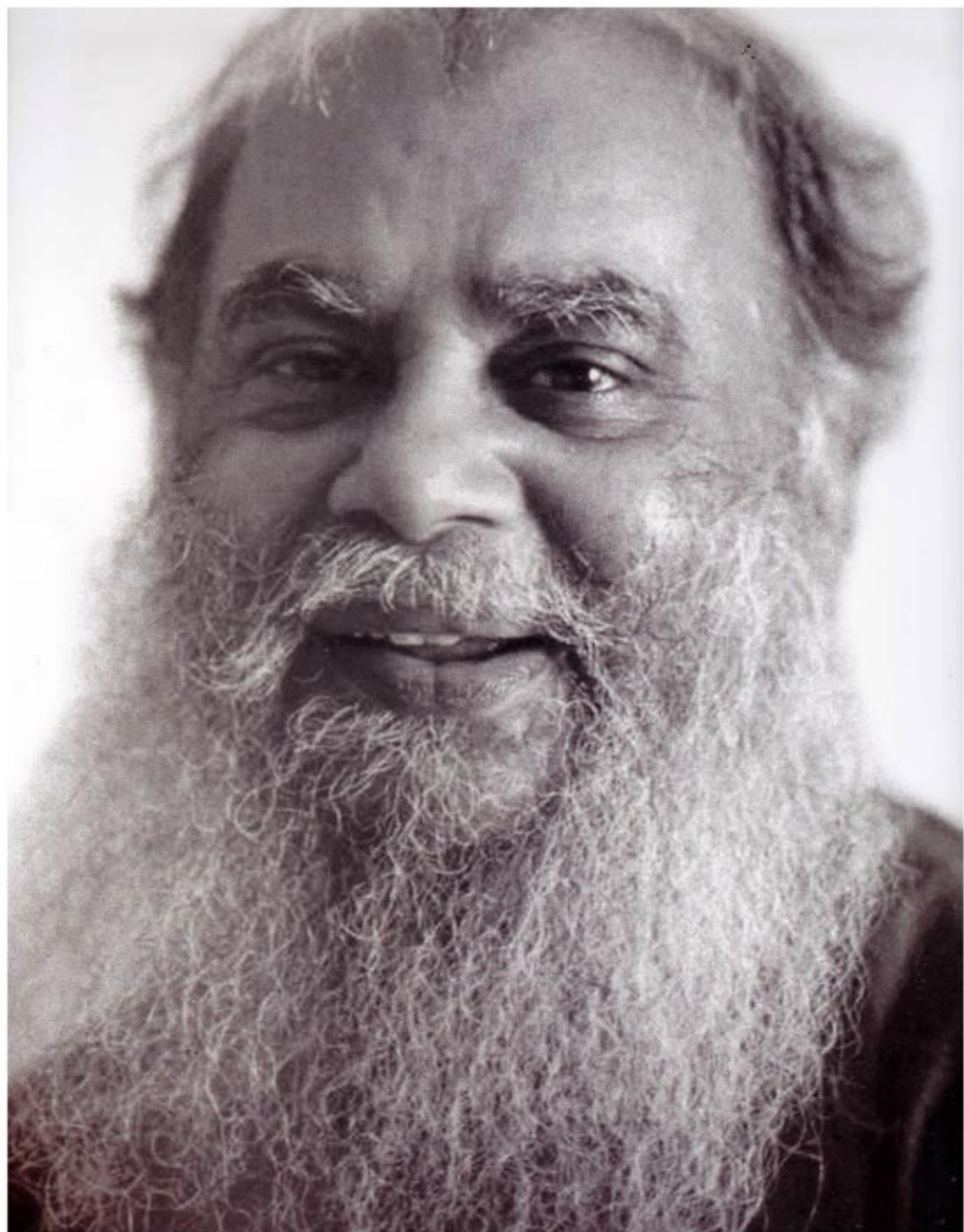
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# EVOCATIVE EXPRESSIONS

In Quest of Krishna

Text by  
Sushma Bahl

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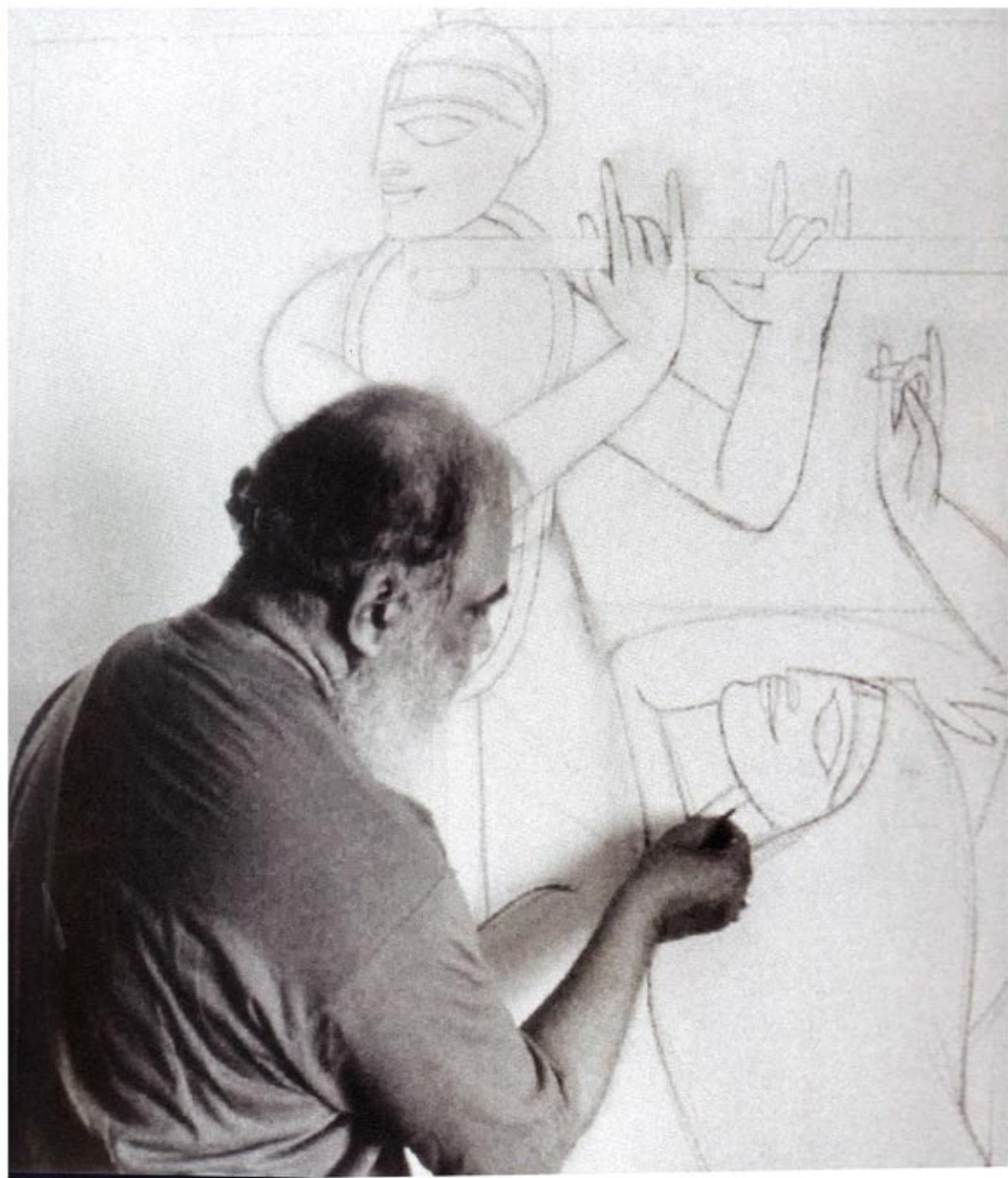
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## Evocative Expressions

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Sushma Bahl

### Shuvaprasanna's Artistic Voyage

The young four year old Shuva, who played around his father's medical clinic watching the sick and suffering come and go, loved en-capturing them in his drawings and portraits, much admired by his elders around. But when this fascination of the young boy turned into a passion as he grew up, and wanted to pursue art for his study and career, the family of medicos and engineers was not too pleased!

Sri Shuvaprasanna Bhattacharjee more popularly and affectionately known as Shuvada by his juniors and Shuva by his contemporaries is a painter by choice. Born in Calcutta in the tumultuous year of 1947, he grew up in a large family as the middle one of eight siblings. Theirs was a conservative tradition bound Brahmin family with religious leanings that moved into the city nearly a hundred years ago from Bhatpara in 24 Parganas of West Bengal. The city of joy has continued to be his home, the source of inspiration and the subject for much of the large body of his remarkable work.



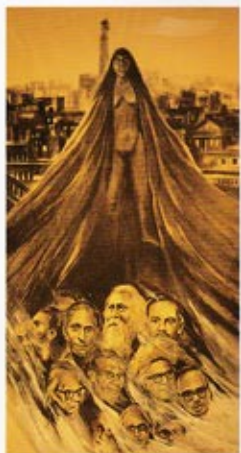




## The Voyage

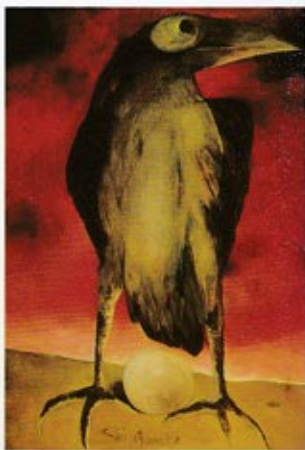
Bearded, tall, large and talkative, Shuva dressed in a long kurta, baggy pants and bright cap, sometimes even in outlandish colours and garbs, is full of life. A fatherly figure on contemporary Indian art circuit, he is hard working and determined, and likes to take things as they come. Trained initially at the Indian Art College, Rabindra Bharati University in Calcutta, Shuva specialized in graphic art and learnt Intaglio and lithography in Germany and New Mexico. He became a member of the Calcutta group in the early 70s and set up his own College of Visual Arts that he ran between 1975 and 90 to help train young artists where he met his wife Shipra, also an artist. He founded Arts Acre in 1983 that was subsequently inaugurated by his friend and mentor GÜNter Grass. A teetotaler, Shuva is a people's person, eager to help others as a comrade in arms. A keen entrepreneur and organizer, his talents extend to include writing both in English and Bengali and editing several books. A man of many parts, he has always tried to support the younger artists, while also making time for his own creative work.

A prolific artist Shuva has had to struggle like most of his contemporaries to get to where he is today. Success did not elude him for very long as his talent got noticed at the age of 24, when he made *Calcutta 71* series of canvases showing the horrors of Bangladesh strife and the resulting agony, which Mrinal Sen found so irresistible that he decided to use it for his film on the subject.



The series he worked on in the 70s included *Touch*, *Dream*, *Illusion* and *Abode* besides *Lament*. There is an expression of dismay with a strange touch of hope in much of his initial work, which is marked by a predominant use of black and burnt amber. The life and squalor of Calcutta is a recurrent feature in his work of this decade for which he used a graphic fusion of symbols and images to create the illusion and image. In his *Time/Clock* series one can notice some affinity with Salvador Dali's work, which Shuva might have come across during one of his European sojourns.

By the beginning of the 80s Shuva's brushwork and compositions began to show maturity with textured hatchings as his themes also widened to include *wrapped*, *amphibious*, *Aves* and *floating*. The central image in much of the work of this period was a bird - crow, pelican, eagle or another specimen. There are b & w headless birds, cranes with elongated necks and twisted bodies, crows, somewhat menacingly struggling for food, disturbing but not gruesome. On his use of birds the artist says, "I use them because they cannot lie. They don't pretend". Several still life works of this period that he calls '*Maya*' or illusion also



include flowers; remarkable for their exquisite beauty with the butterfly or the insect that is sucking at it, suggesting a sexual tension. The resonance of sexuality in the attraction of the opposites and a closer to the reality appearance, with all their natural flaws and lines, rather than as idyllic paintings, make these works come alive.

In the 90s, as Shuva's art began to be appreciated and sold more widely, his colours and images began to be more confident and free flowing as reflected in *Crow* series that several of his writer friends suggested had a great affinity with Ted Hughes' poems. With *Metropolis* that shows the bright side of the city despite its decadence and *Icons* series where he began his search for the metaphysical, the artist seems to have begun his search for rejuvenation and reassurance of life as reflected in the soothing still life images of serene faces, beautiful flowers and fluttering butterflies in bright mauves, bubbly blues and other lively colours appearing on his canvas. *Metropolis* portraits of Calcutta at CIMA in 1994 included references to street performers, acrobats and folk forms, besides the beggars and rag pickers. The stark ambiguities of Calcutta are presented together with the city's spiritedness. Familiar objects and images juxtaposed against a strange background or form to evoke an interesting interplay of mutually unrelated objects in the same canvas; seem to be the predominant features of his compositions of the 90s. There is an expression of satire and a spirit of survival, in these works, which seem more assured and direct.







The surrealistic oeuvre as reflected in much of the disquieting appearance of his work up to the late 90s with images of Calcutta, birds and other animate and inanimate objects, took a new turn at the beginning of the new millennium as his creativity matured further and began to focus more and more on icons and metaphysical themes. Without getting embroiled in any partisan religious factions or leanings he began to immerse himself in rediscovering the legends of Radha and Krishna as his first series on the subject *Icons*, appeared on the art scene in 2000. The myth and magic of Krishna seems to have captivated his imagination as his work takes a visionary leap manifested in the diverse representations of the godly pair and their recurring and varied appearances in numerous incarnations as illustrated in his artistic creations included in this series.

### Some Distinctive Features

If one examines Shuva's work over the last four decades, some distinct features seem to stand out that set his work apart from the rest. Although a fine graphic artist, much of his work is in the form of paintings on canvas. He likes to paint in series as "It allows me to reflect on a passage of time and develop an idea." His work is realistic and connected to the world around his themes and dreams though not a direct representation or photographic reproduction of reality. It is often loaded with Shuva's own take and experiences, evoking a mix of emotions and expressions.

Much of his earlier surrealist work focused on the all pervasive dismay and disillusionment with his native Bengal, but he has steered clear of any direct political leanings or other unnecessary baggage. Shuva finds total abstraction somewhat lifeless and unreal, far removed from a common man's life in crowded Calcutta and there is no place for conceptual art in his scheme of things. He has stayed away from this strand as well as the Naxalite movement and politics of the city, though indirect references can be traced in some of his work. What he creates and the way he does it, seems to be in sync with the artist's personality and his progression in life. The treatment of his images of this era was influenced by the reality of his life and the sense of unease that he has had to face as a struggling artist trying to earn a living by making art in the tough city. Another important feature of his work has been a search for the light at the end of the tunnel. Even when the squalor and decay of Calcutta is his subject, it is drawn and painted with a sense of irony and wit, intertwined with both pathos and hope to make it more balanced and palatable.



A refined sensibility is another characteristic feature of his imaginative and aesthetically designed work. Somewhat elusive and suggestive, his images can be dislocating and provocative but there is also an allowance and scope for some play of visual delight in the work. Sensory pleasure, intellectual component, mood of the image, its technical finesse, colours, composition, lines and design are all carefully planned in Shuva's scheme of things and there is nothing that is totally spontaneous or off the cuff.

Shuva likes to work on large canvases, with a cultivated ruggedness in the texture using techniques that he has developed through a series of experimentations, "I have evolved my own grammar and technique of painting through trial and error over the years". What has occasionally been misjudged as a lack of spontaneity is in fact his 'controlled conception' which seems to be a strong feature of Shuva's meticulously planned work that varies in tune with his theme. His work is narrative and realistic but not replicative of reality. There is a prolific adaptation of themes and images from folk or urban or popular culture to create refined works of art. Oeuvre of the artist includes a wide range of perceptions, sensitivity and techniques from street urchins to the elite, from rural to urban, from humans to flora and fauna, real to imaginary, from life to death. The work spans landscapes, people, city stories, birds, flowers, houses, objects, fish, gods and icons and now more and more of Krishna and Radha. Abstract forms are infused in figurative work to create evocative images.

The artist's method of working is somewhat different. He thinks themes and ideas before starting to draw first in his sketchbook and then on the canvas. As he begins to plan the layout by drawing on the canvas with paint, his images begin to surface. He then pastes a sheet of rice paper over the canvas to get his desired texture and frisson. This is followed by adding further layers of drawing in charcoal, which he finds very pliant for use as 'putty'. Three to four layers of painting in oil and acrylic are used to get a density and a depth in the work. The colour scheme is determined by the theme and different colours are mixed to get the right shades for a visual appeal. The brushwork comes in slow and careful moves rather than sweeping strokes. Shuva's treatment of colour and his use of mix media - acrylic, paper, canvas, oil and charcoal, is his own technique and style that permeates his work with fluidity and an opaque look in an attractive palette. Many of his recent paintings incorporate gold leaf and roller brushwork. It takes him about one week to make one medium sized painting.

For some one who has developed a personal idiom through his search for fine nuances within a given subject, Shuva's artistic creations seem to belong to a world somewhere between dream and reality but human and not abstract. The delicate tenderness of his iconic series presents a major shift from his earlier characteristically stark images in softer colour tones and blacks in complex layers of planes. The paintings in the series present some evocatively pleasurable forms finely etched and drawn in bright colours and perfect harmony.

Shuva, who was projected in 1986 by Ashok Mitra, as someone who is likely to become a significant and serious artist, has proved him right as is illustrated





through the series of his new and evocative works of love smitten godly pair of Radha & Krishna. His fine draftsmanship skills, the strength of his drawing, a delicate - almost lyrical use of colour in his personal idiom and style; is what endows these works with an evocative ambience and feel.

## Krishna Couture

With his roots in a traditional Brahmin family, engrossed in religious and devotional activities, it is not surprising that Durga, Ganesha, Lakshmi, Radha, Krishna and other gods have emerged as some of the recurring images on his canvases that are now replete with evocative colours in glad golds, bright blues, raving reds and other bold shades as well as his favourite black. As his own interest in Vaishnavites developed further, he began to concentrate more and more on the legend of Krishna, rediscovering and rejoicing in its many different hues and aesthetics. There are several images of Radha and Krishna in their various *leelas* (playful performances) and *avatars* (incarnations) in Shuva's Krishna couture.



Most of his figuration is based on detailed studies and researches on the legend of Krishna. Interested in Indian philosophy, Shuva has been inspired by Rabindranath Tagore's *Gitanjali* and an old holy book on *Chandi* (Goddess Durga) that was presented to him by a 'sanyasin' from Rama Krishna Mission. Shuvaprasanna travels to far off places visiting various historical and religious sites. He takes note of the varied manifestations of lord Krishna. Photographs them, makes their sketches, and collects images and tales from classical and folk history, literature and cultures of India that form the inspiration for this genre of his artistic creations. Large Chola Krishna in *asht dhatu* (eight alloys) and small Bishnupura Krishna figurines in terracotta, going as far back as 12th century, that Shuva has found in old family temples around the country as well as Krishna of *Modhubani* and other folk forms and the works of early masters of modern Indian art including Jamini Roy, all seem to have influenced his imagery of Krishna.

The replay of myth in our everyday life and the significance of festivity in our social and community life are central to much of Shuva's work around the legends of Krishna. In line with the practice of decorating the idols of Radha and Krishna during the '*Jhulan*' festival in Bengal and other parts of India, Shuva lends his Krishna imagery a popular ethos by embellishing it with festoons, *Kodamb* flowers and flute surrounded by peacocks and cows and at times on swings or with clouds hanging above. The fervor of rural Bengal's folk and devotional musical genre '*kirtan*' comes through in works where Radha and Krishna are seen dancing to the beats of the *dhol*s (drums).

Traditional symbols such as the sacred thread around the neck or chest, acquire a special function and meaning in Shuva's work as they enjoin his Radha and Krishna in an embrace or put their torsos and faces together. They also seek godly bounty to ward off the evil. The artist uses an interesting combination of his fantasy, faith and fine workmanship in these images, which are marked by fine lines and draftsmanship to make his compassionate compositions come alive.





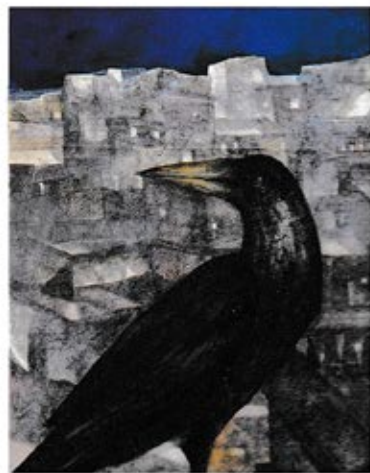
Shiva's figure in Krishna's culture is in a hollow cylindrical body. The head is drawn separately though loosely linked to the rest of the body somewhat like a puppet with a string, to mark *janeu* (a holy thread worn around the body for protection from evil) or garland or girdle that also signifies yogic *shakti* or *kundalini*. The '*mudras*' or posturing of his figures, the positioning of their hands and feet, their gestures and facial expressions, their lips and eyes - fish shaped and open or half closed, the flute and the flowers; the imaging is iconographic, meticulous, stylized, tidy and free floating. The figure is centrally placed, with the rest of the canvas left stark but textured and coloured. There is a fine balance of playful gestures in formal compositions.

A closer study of some of the works draws the viewer to the handsome figure of Krishna in his natural blue or black. Noteworthy is the *pitambar* (yellow) robe in *Awaiting...*, where Krishna is seen sitting cross legged on a tree holding his magical flute. The bird and a handful of leaves and flowers with Krishna's head slightly turned to a side and his hair in a trademark knotted bun all evoke an amazingly tender feel.

In *Under the Golden Tree*, Radha's slender figure can be seen through her bright orange garment while Krishna appears in his favourite yellow *dhoti* as both sit together under the cool shade of a blooming tree with a peacock stuttering about. Their eyes seem to open up in joy as their bodies come closer to one another. The intertwined and partly covered bodies of the love smitten couple are noteworthy in *In Embrace* as is the circular hollow at the neck point on Radha's body where her face is separated to join Krishna's. The play of colours and flute, also add to create a mesmerizing ambience. The magic of love turns not only Radha and Krishna's bodies, hair, hands, eyes and necklaces into twists and turns but also that of the peacock seen in *Ecstasy I*.

There is the savior Krishna turning black in *Krishna Natraj* as he stands dancing on the *shashenag* (snake king) and *Kalo Krishna as Bal Gopal* standing crossed legged on the lotus with a string of flowers above and playing on his flute reminding one of the Nathdwara deity. The colours in shades of yellow, blue, black and red turn this otherwise simple composition into something special. When Krishna is seen with his herd of cows, he turns green to merge with the fields around. The magic of Krishna's flute works as much on his cows of Vrindavan as it does on his consort Radha, in *Magical Moments*. Krishna *On Mount Goverdhan* is seen playing on his flute in solitude.

The twosome sitting on the swing evoke a passion, in *Ecstasy II*. The small whitish patches on the canvas offer a relief and a contrast in the otherwise richly coloured images. The fulsome figure of Radha in *Entangled I* evokes feelings of fertility with an undertone of sexuality as we see the couple enjoying their moment of intimacy enjoined together with a couple of twigs. In *Vastraharan* the episode is beautifully recreated with *gopis* floating in the river pleading with Krishna to return their clothes while he with a naughty smile on his face continues to play with the flute as their garments hang loosely to create a more



evocative and passionate image. The interface of colours in *Ardhanarishwar* or enjoined Radha and Krishna is simply magical, as the two halves appear to merge into each other.

The colours that Shuva uses in these works also have their own stories to tell. Krishna born at midnight on a dark lunar night is naturally blue or black. His avotara Vishnu uses blue. The ocean that he churned is blue. The clouds are blue and of course 'kal' is dark or black! Reds, mauves and yellows denote brightness, sunshine and bhakti. The greens suggest nature and nurturing in Shuva's scheme of things. While white resonates with purity and peace, gold suggests shimmer and preciousness. The colour scheme is carefully planned to integrate it with the image and gain depth in the compositions charged with lines and shades. The missing eye balls and the blank looks of the images are significant features of his iconography that invite and allow the viewers to see the compositions inside out, and take them for what they mean to each.

Shuva's fascination with black can be explained not only in terms of the city's character and its life, its old and crumbling structures, dust and dirt, but also Goddess Kali and Krishna himself. He explains his shift to a greater use of more bright colours in preference to the black as in his earlier work, in terms of his focus on the current happier theme and the changes in his life today, as he feels more secure financially and otherwise. With age and maturity and the comfort and confidence of working in his own studio, the artist seems to have come to terms with himself and the world around. The Krishna couture seems to be a major turning point in his career where the earlier pessimism and struggles turn into celebration and 'bhakti' as expressed in these evocative images oozing out joyous colours.

### Evocative Expressions

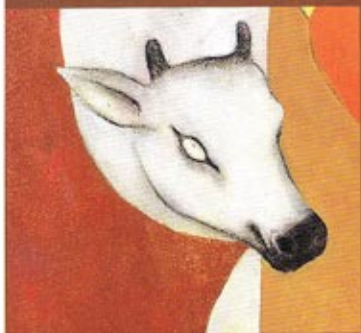
This new series of 20 paintings of Radha and Krishna represent a continuation of Shuvaprasanna's captivation with the myth of Krishna and his fascination for the godly couple; variously reflected in Indian folklore, popular culture and classical literature as well as the arts over the ages, together with his ability to reinvent and represent an image and the world around it in multiple hues and expressions in delightful works of art.

There is a fine combination of sensory pleasure and technical finesse in Shuva's paintings in this series. There are paintings of Radha and Krishna entangled together in playful postures. There is love smitten Radha encasing Krishna in a garland of her arms as in *Embroce* and when the cow herd's favourite animal joins the duo, the trio can be seen together, playing love games to the accompaniment of Krishna's flute as in *Threesome*. The canvases are replete with such evocative imagery lit by glad golds and yellows, bright blues and greens, rich reds and pinks in a balanced and meticulously planned use of other colours, shades and textures.

So what is different in the series from his other earlier work? It is his new open worldview, a refined sensibility and a finesse of the lines and compositions in a new personal idiom. There is a soothing touch as reflected in the serene faces



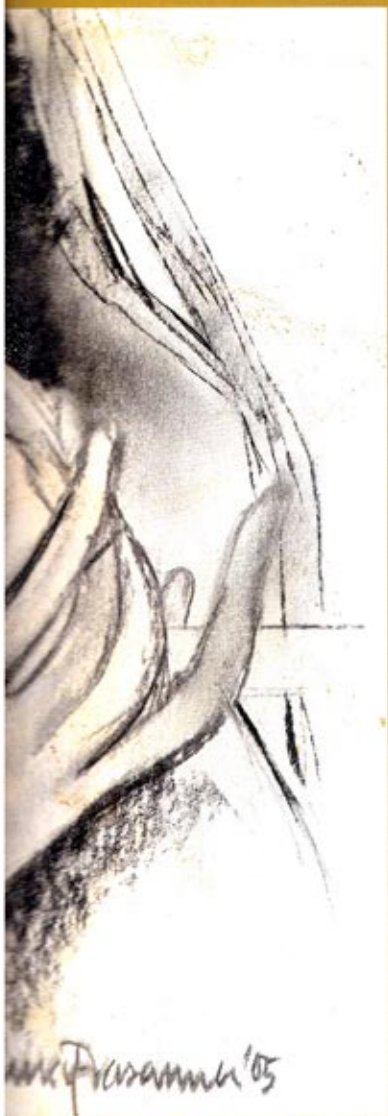
with beautiful fish shaped blank eyes of Radha and Krishna in their various incarnations and the artist's symbolic use of the flute or hillock or cow or peacock to create an illusion through his selective use of line drawings in charcoal, his layered use of transparent colours, the tonal finish of his works, his use of motifs in the compositions and the cosmic resonances that they create. His Krishna couture represents the past and the present, the real and the unreal, the myth as well as the reality. There is a studied craftsmanship combined with a spontaneous expression, to create some stunning and appealing works. The replay of myth in our daily life, religious and social festivities is evocatively expressed in diverse '*mudras*' of his figures, the disconnected heads and torsos loosely linked through a girdle or flute, and other such expressions. The works vibrate and resonate with an undertone of a cosmic pleasure that lifts the soul as well as offers a visual delight as one takes in the aesthetic experience that permeates these evocative expressions.



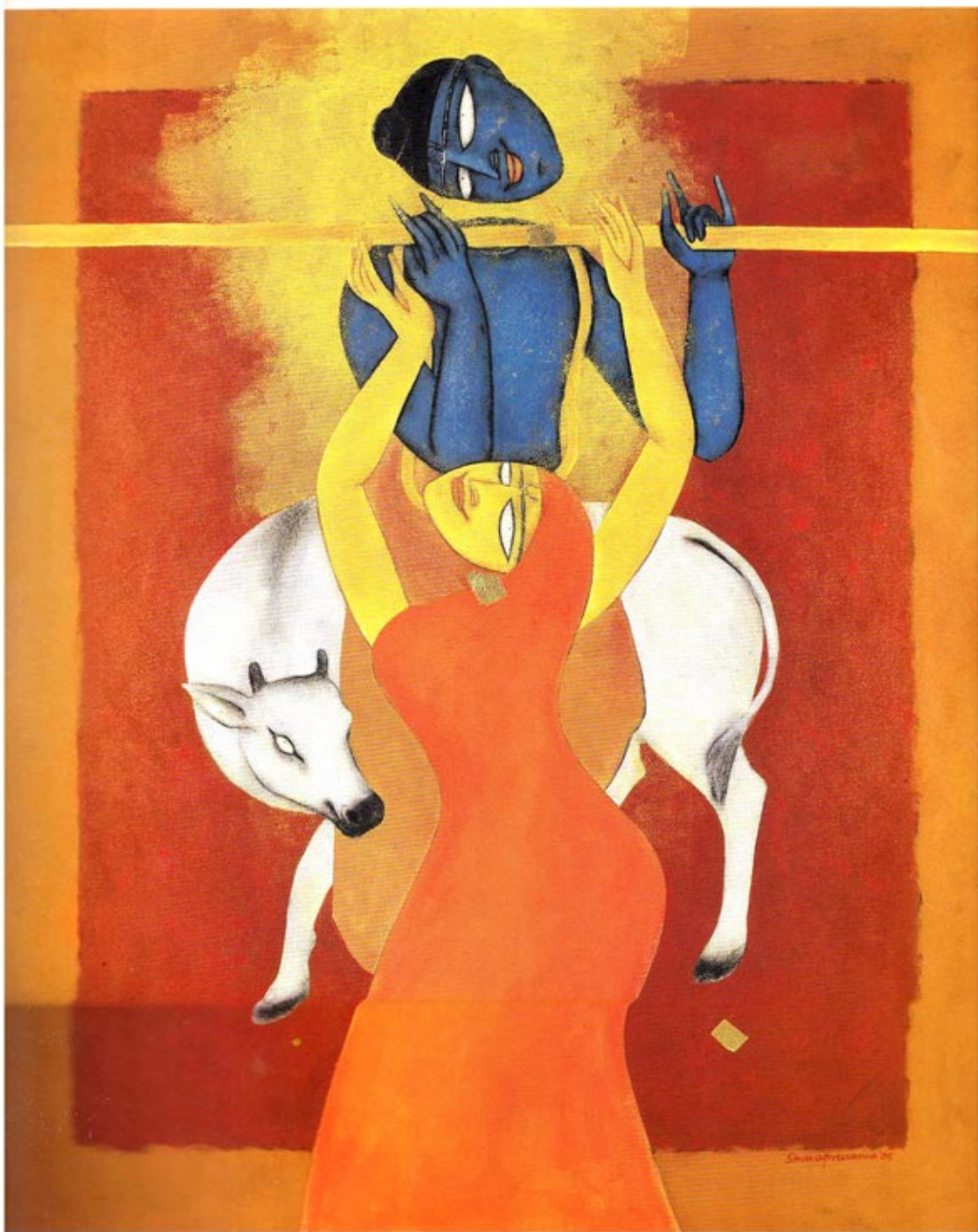






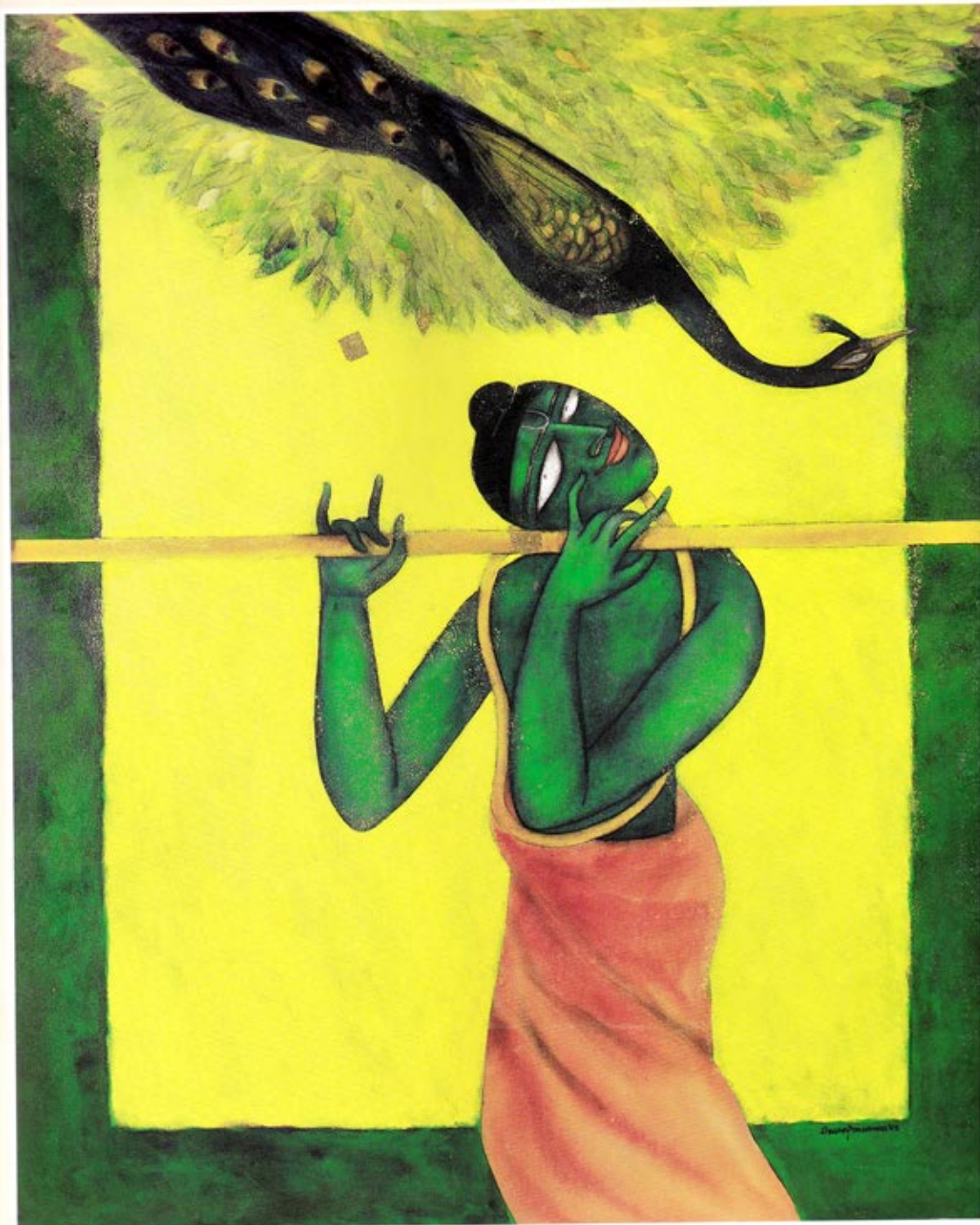


EVOCATIVE EXPRESSIONS...



Threesome Acrylic, Oil & Charcoal on Canvas 55" x 4

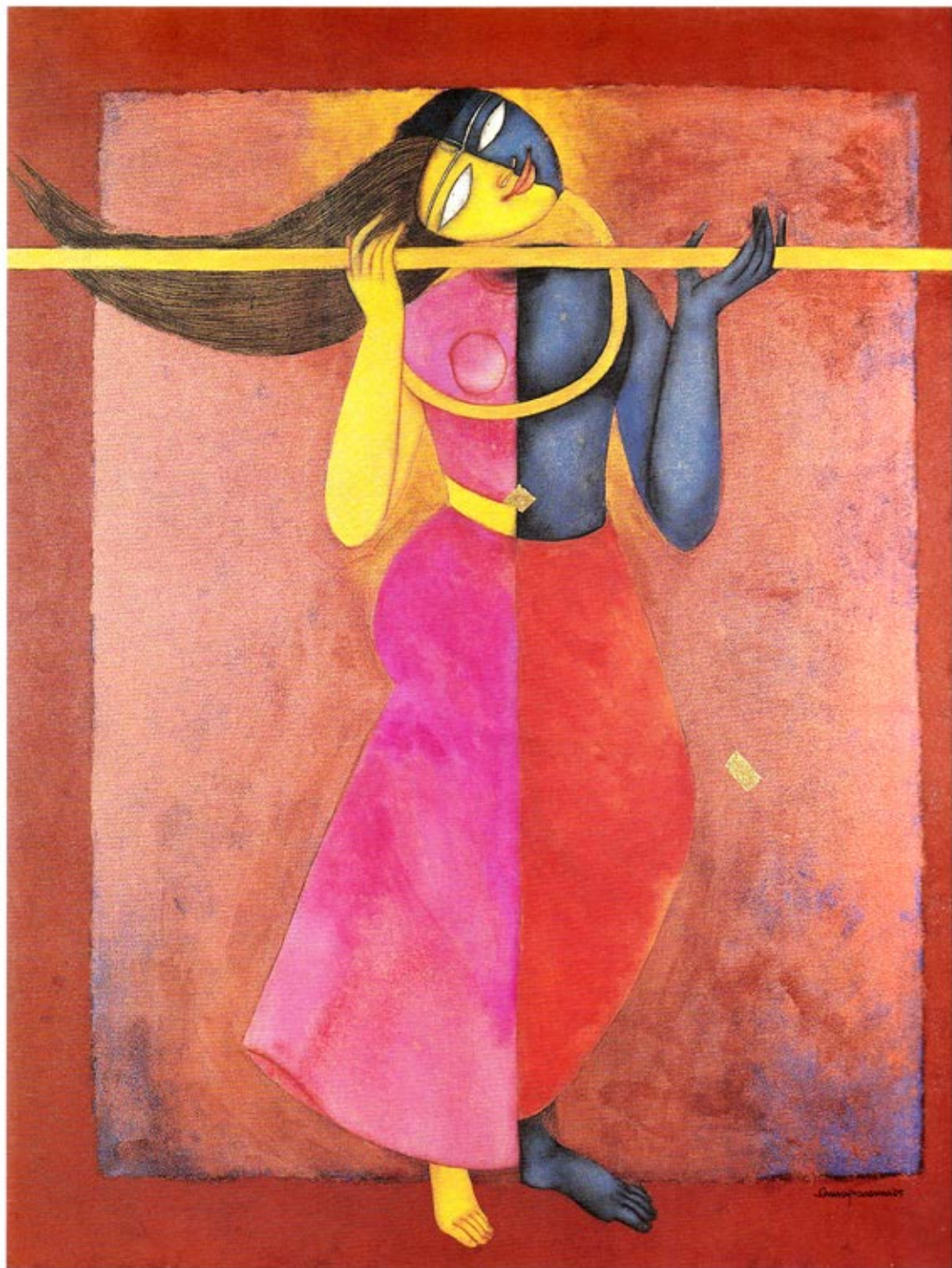




Magical Flute Acrylic, Oil & Charcoal on Canvas 55" x 45"

"The soft yet intense vibrations of the flute attracts all, reaching out far and wide, and nature itself responds. The works are about the rhythm of life, caught in a web of music and colour."









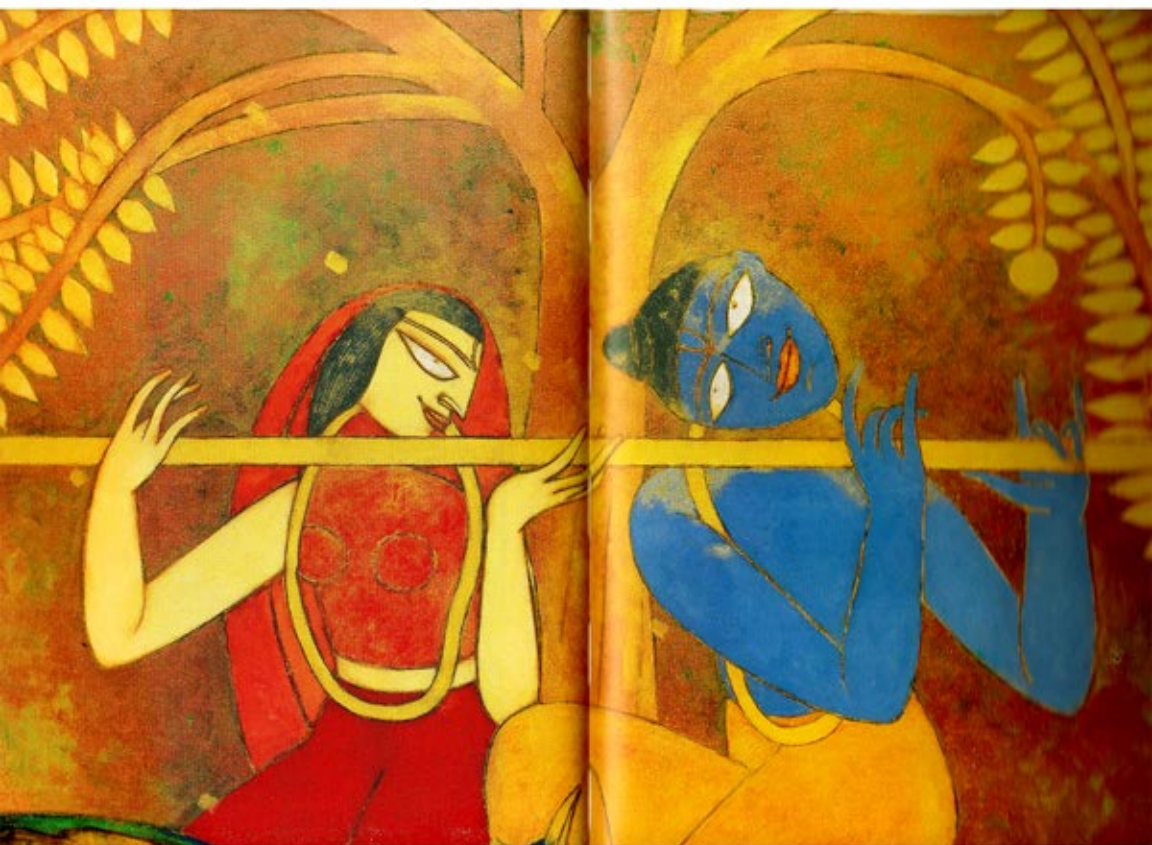


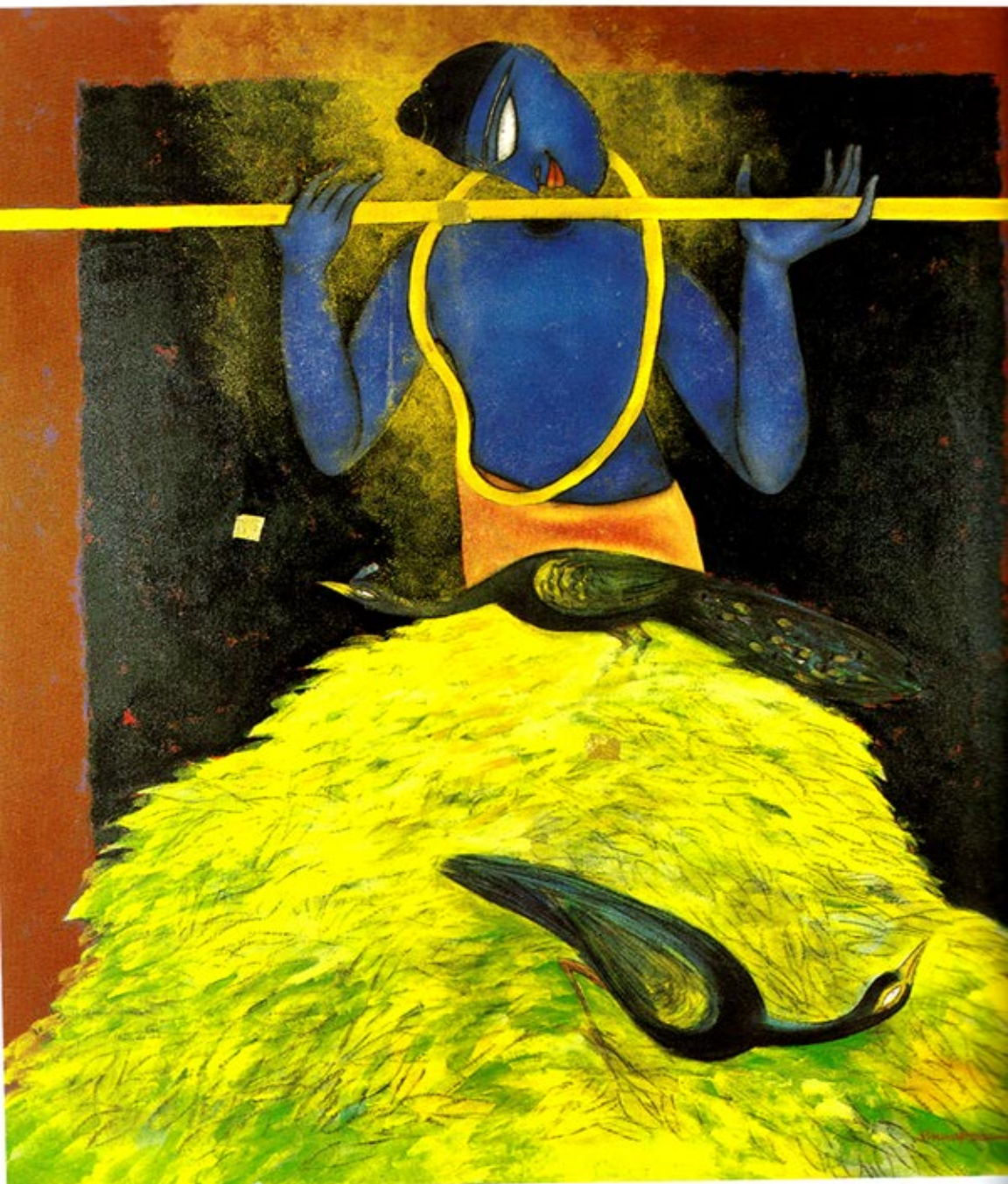




Embrace Acrylic, Oil & Charcoal on Canvas 55" x 45"







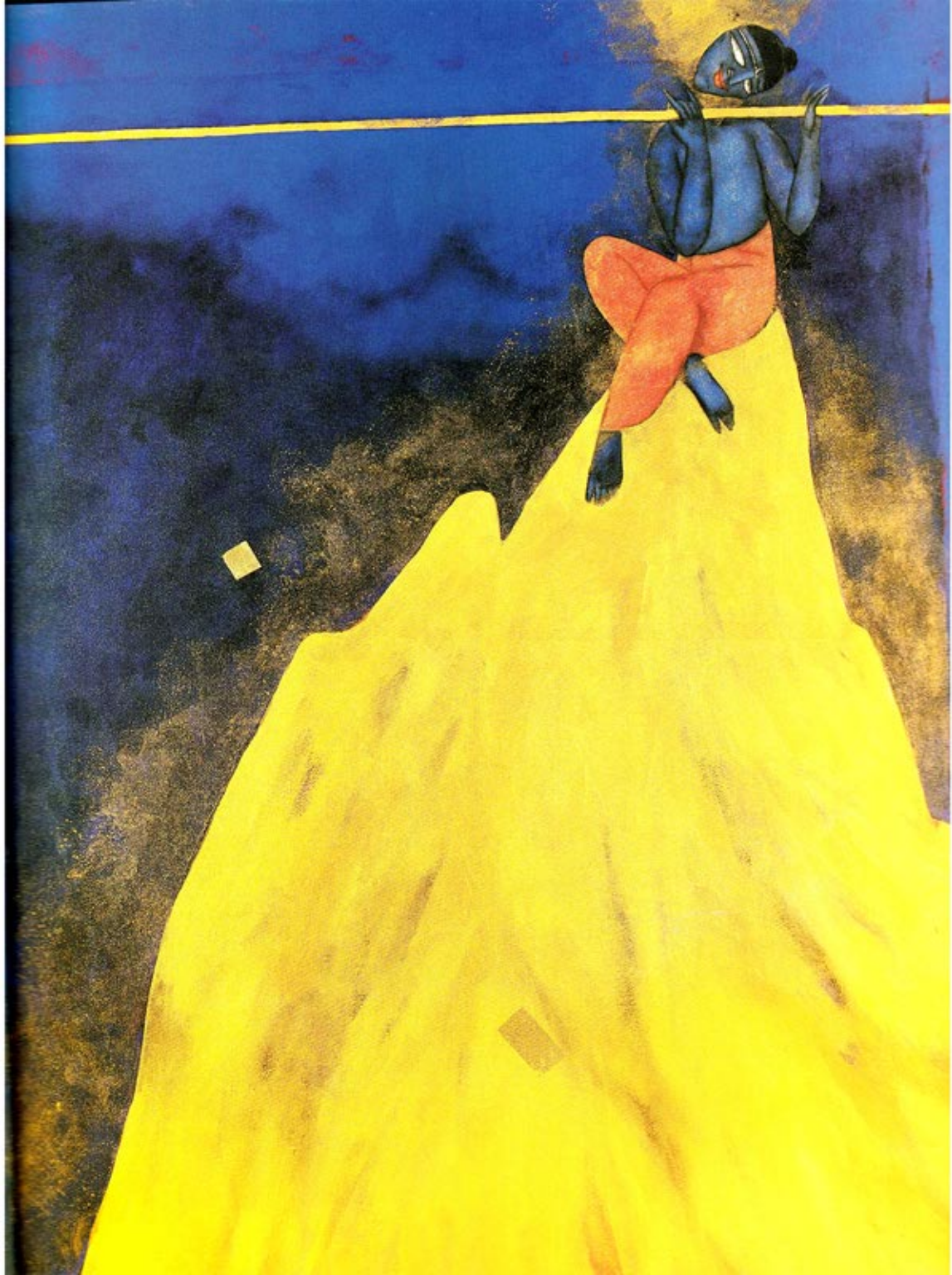
Peacock Play Acrylic, Oil & Charcoal on Canvas 55" x 45"

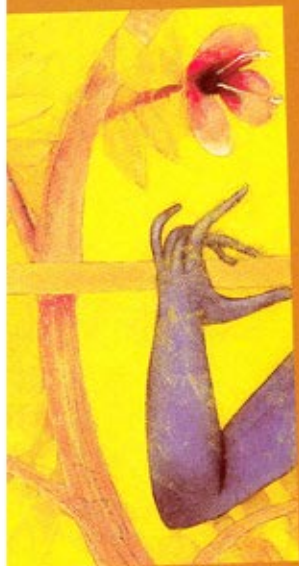


" While I was working on the icon series, I was swept away with the desire to create in blue, and the golden flute series was born"

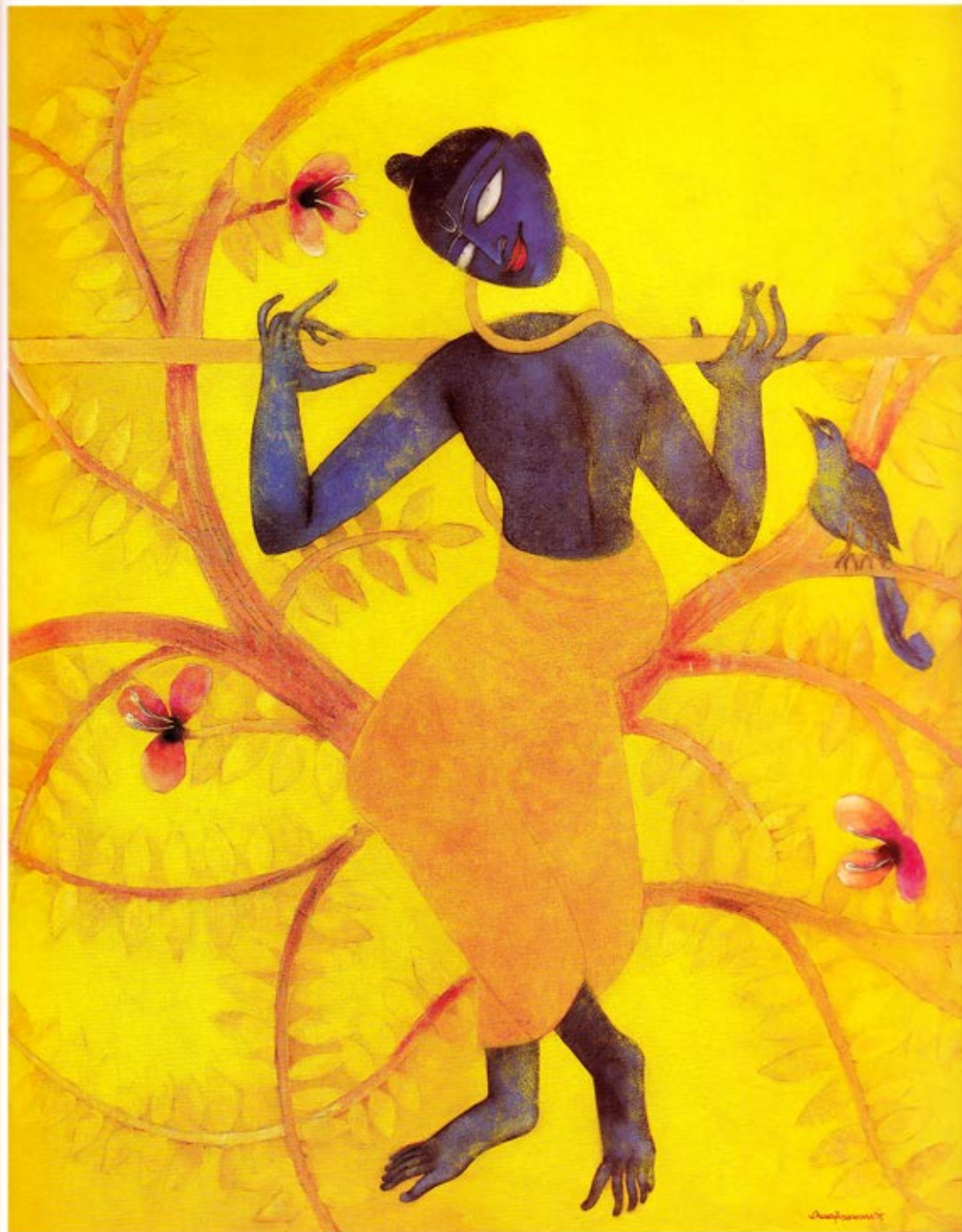










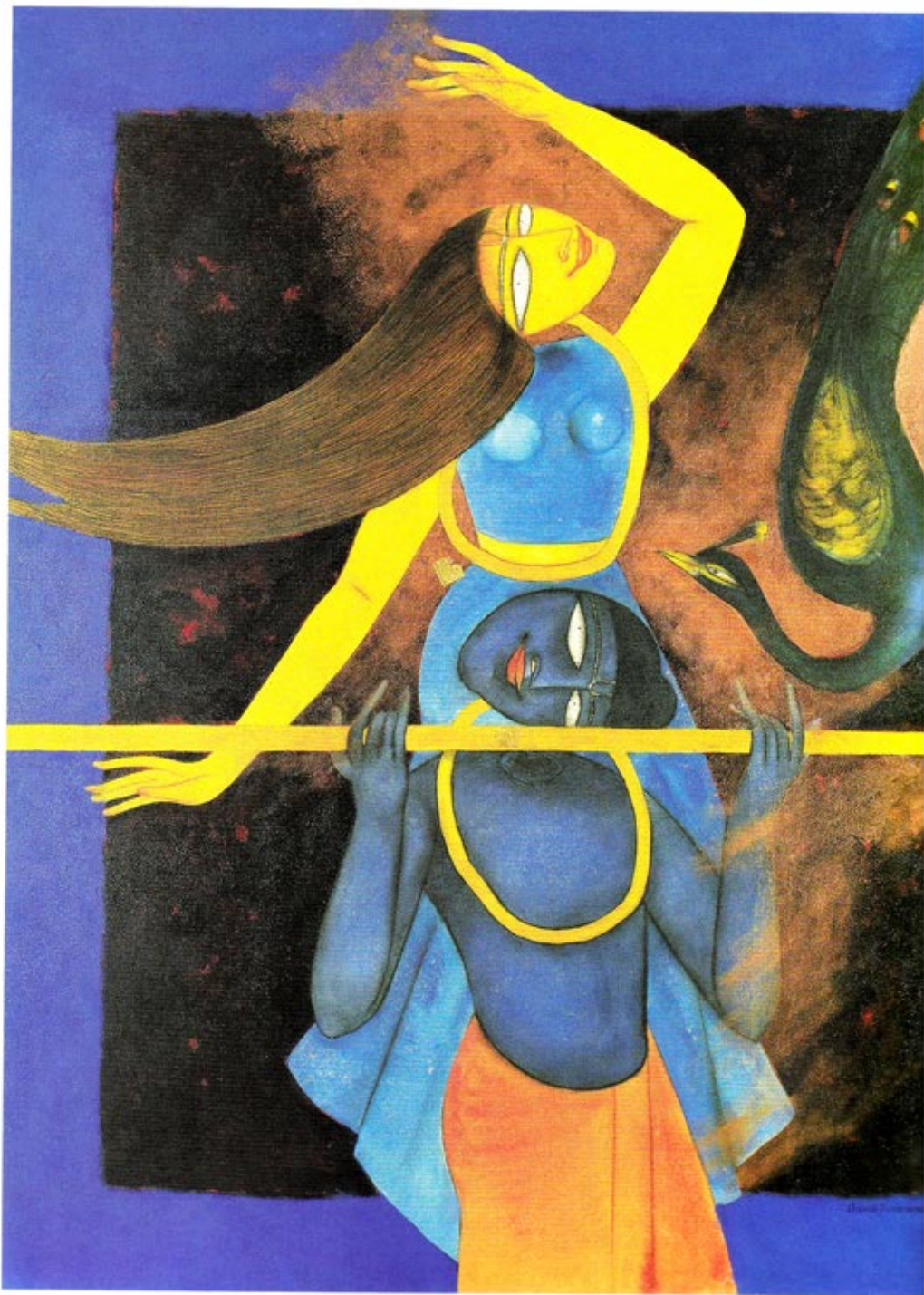


Awaiting... Acrylic, Oil & Charcoal on Canvas



Kshema Natre: Acrylic, Oil & Charcoal on Canvas, 55" x 45"

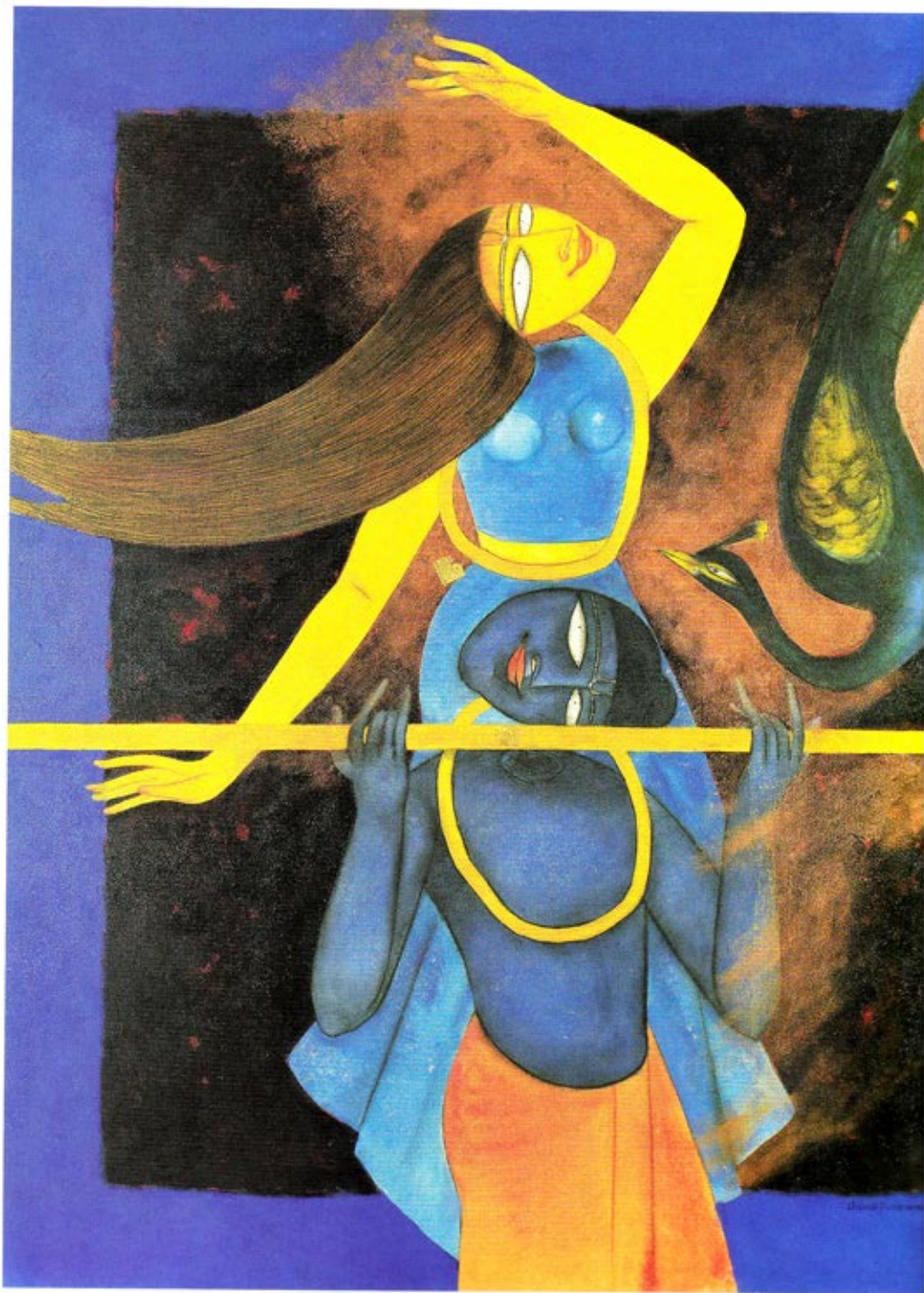




Ecstasy I : Acrylic, Oil & Charcoal on Canvas 55" x 45"







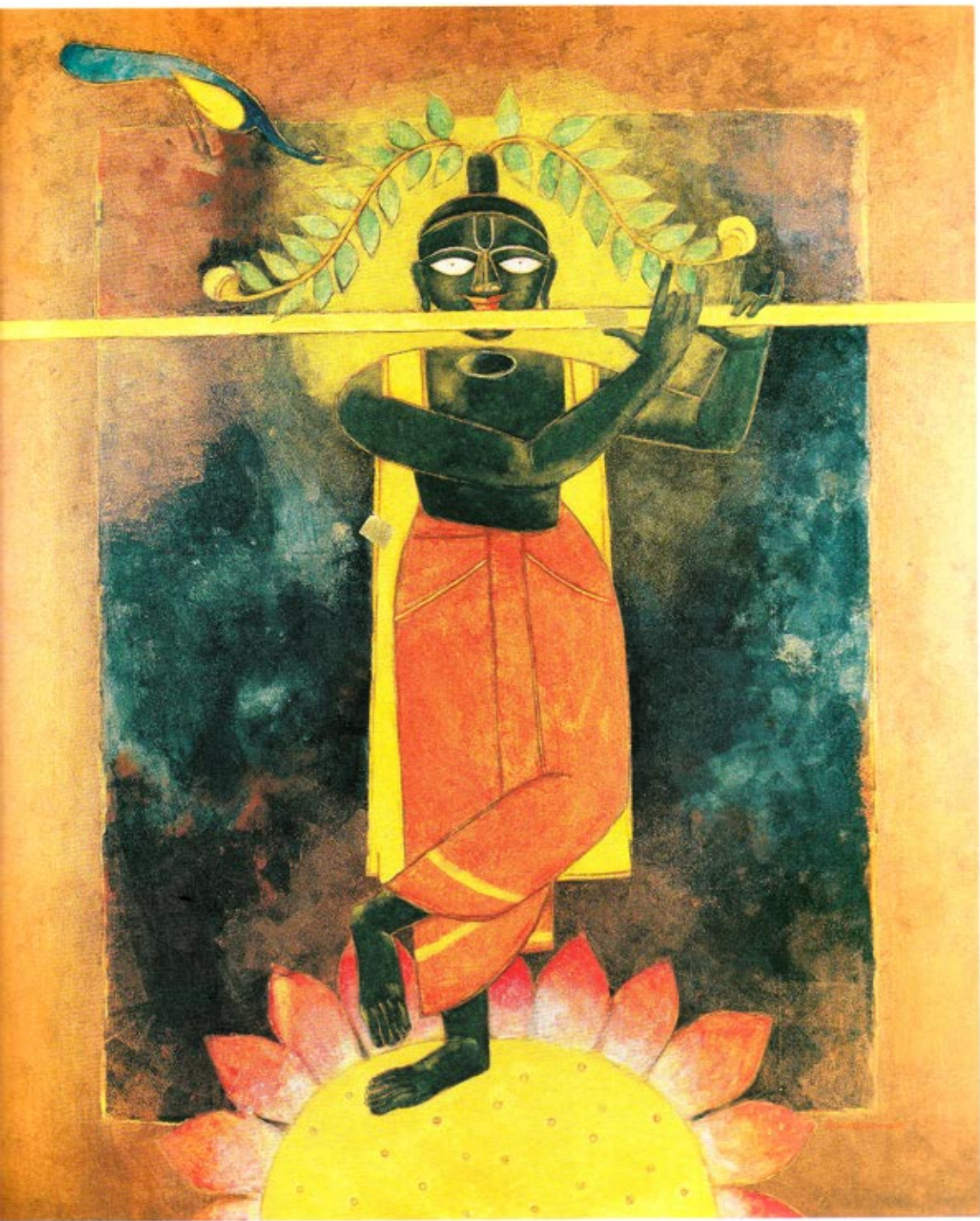
Ecstasy I : Acrylic, Oil & Charcoal on Canvas 55" x 45"



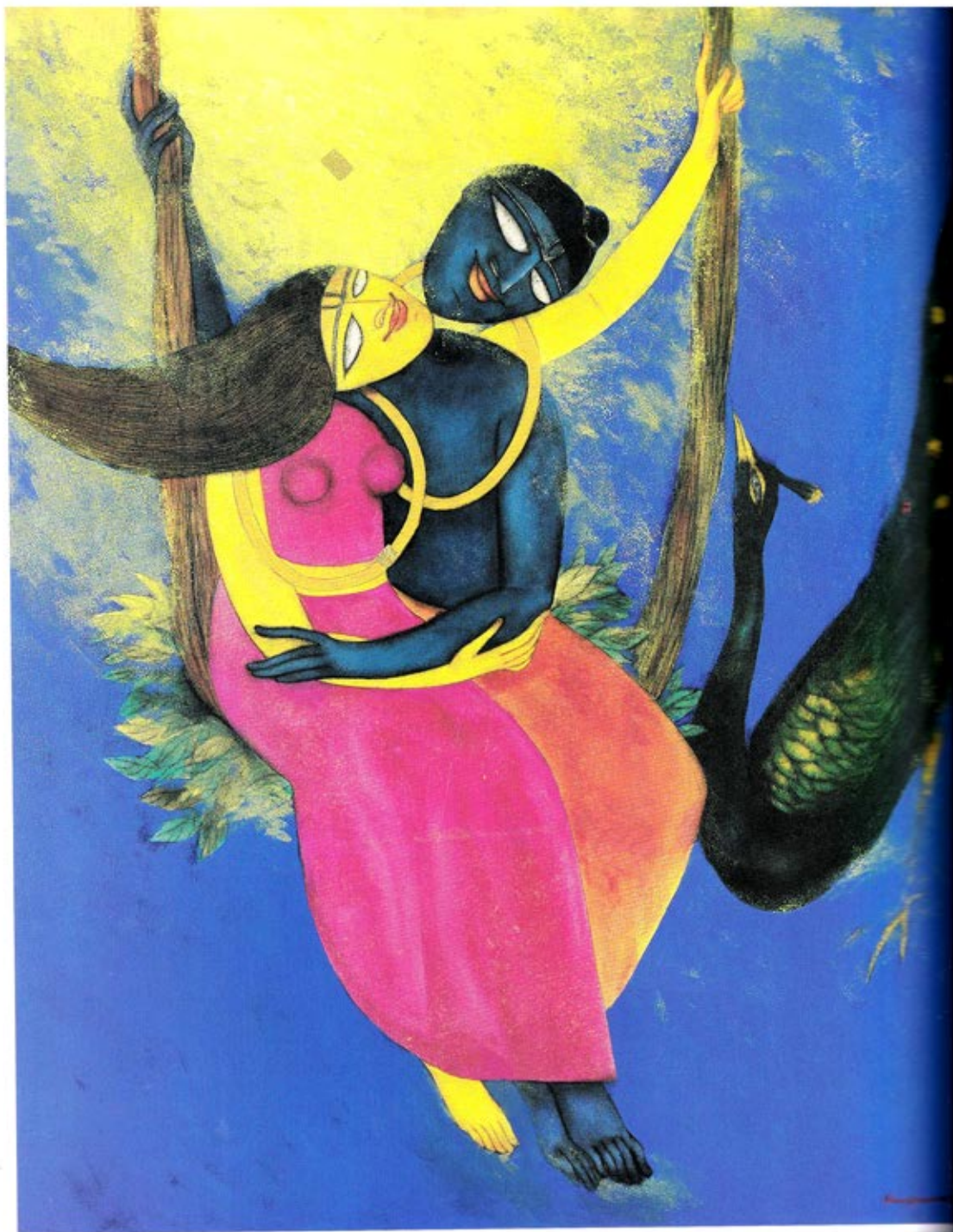




"Krishna is about, love, mysticism, leela, fulfillment. Yet Krishna, is a warrior, politician and more...  
Krishna is beyond religion, a secular symbol, uniting all the elements of nature."





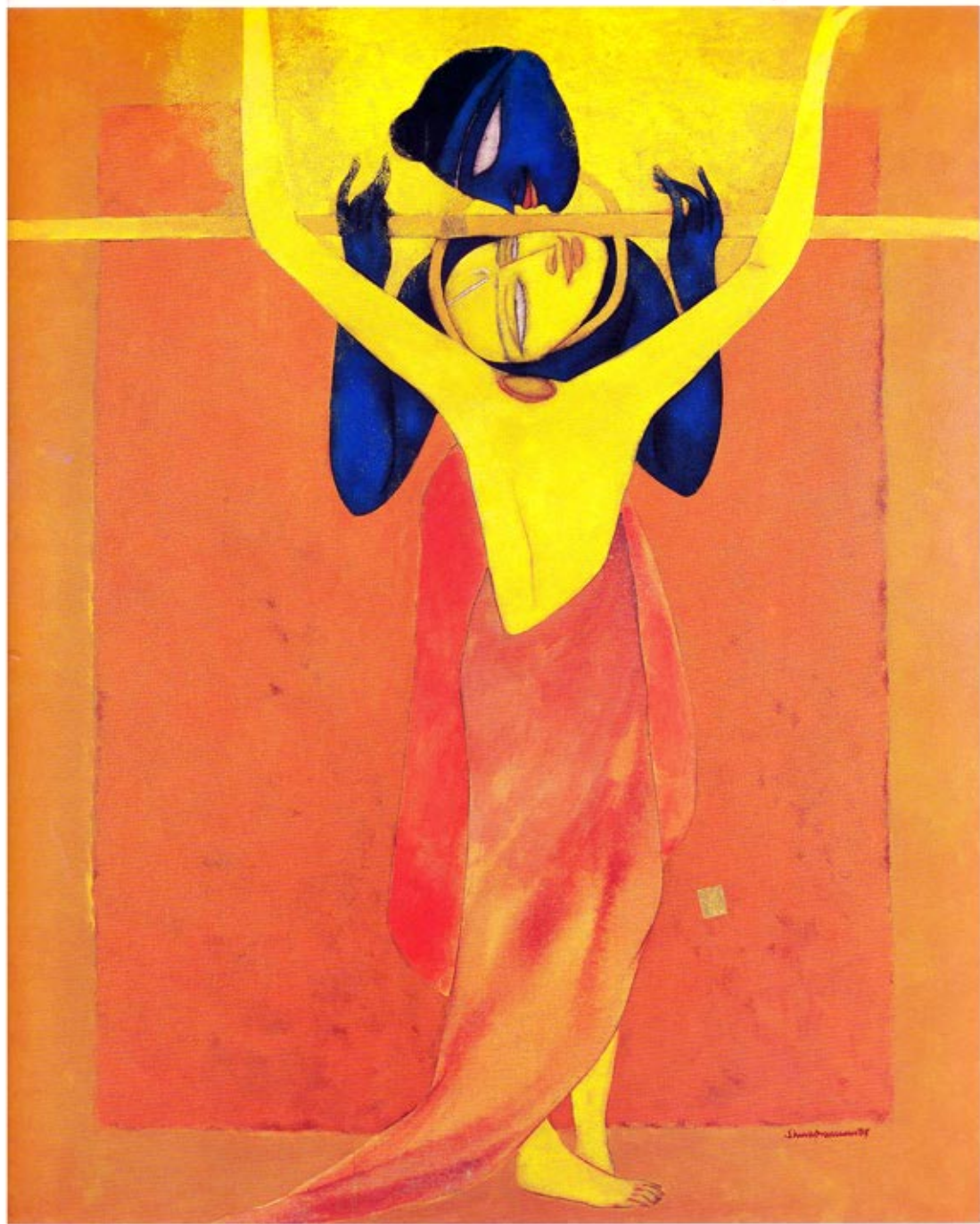


Ecstasy II Acrylic, Oil & Charcoal on Canvas 55" x 45"



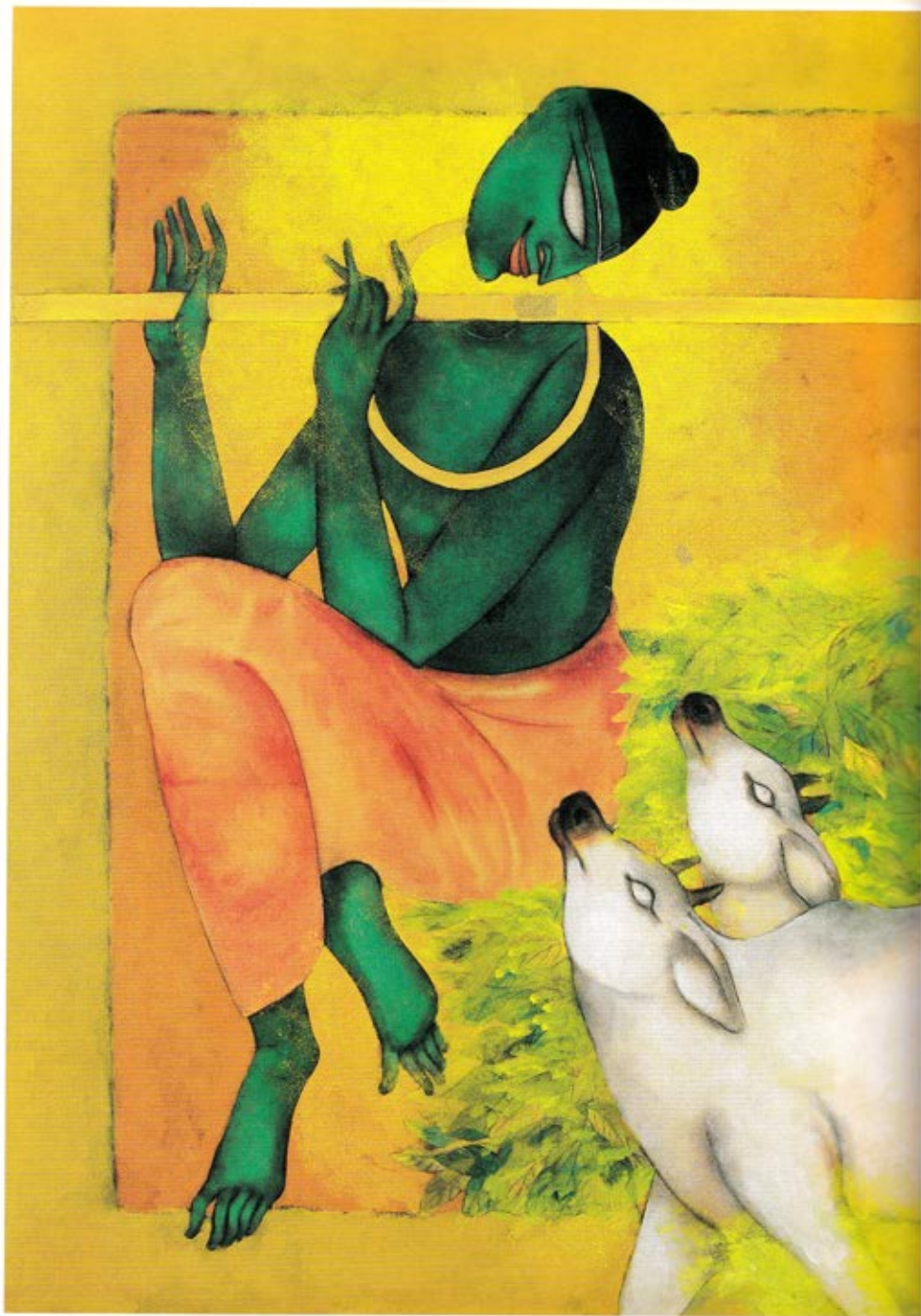
" He is not just the eternal lover. His style lies in evoking passion, intermingling it with tenderness, invoking the lover in all, inspiring madness and abandonment in all, giving birth to desire."





In Embrace Acrylic, Oil & Charcoal on Canvas 55" x 45"





Flute & his Cows Acrylic, Oil & Charcoal on Canvas 55" x 45"











Dancing to the tune Acrylic, Oil & Charcoal on Canvas 55" x 45"

"What attracted me about Krishna is the multifacetedness, the completeness, the perfection. It is my search for perfection, for that which is unattainable, yet desirable, that which is mysterious and elusive, for that moment of perception, that transcends, reality."

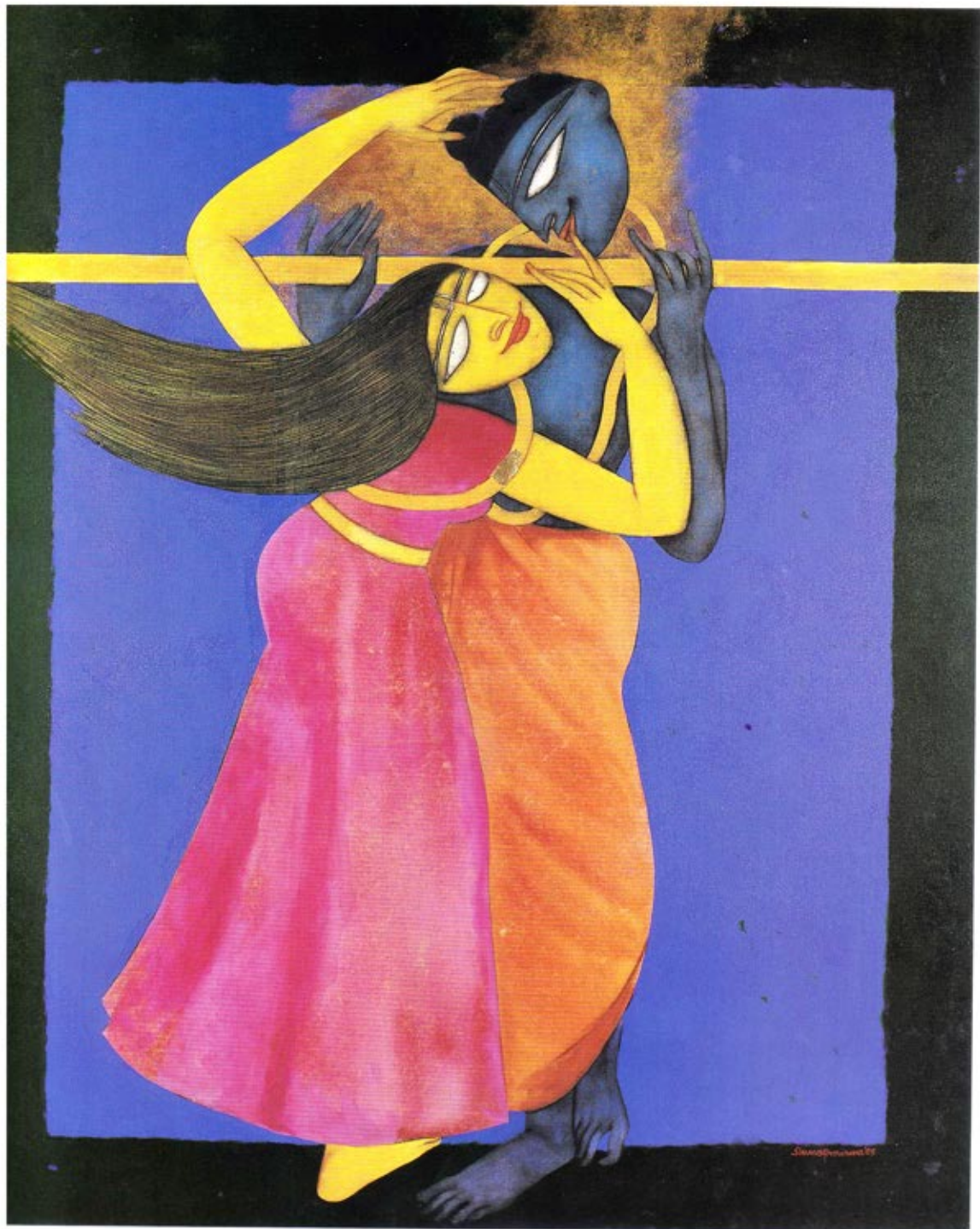




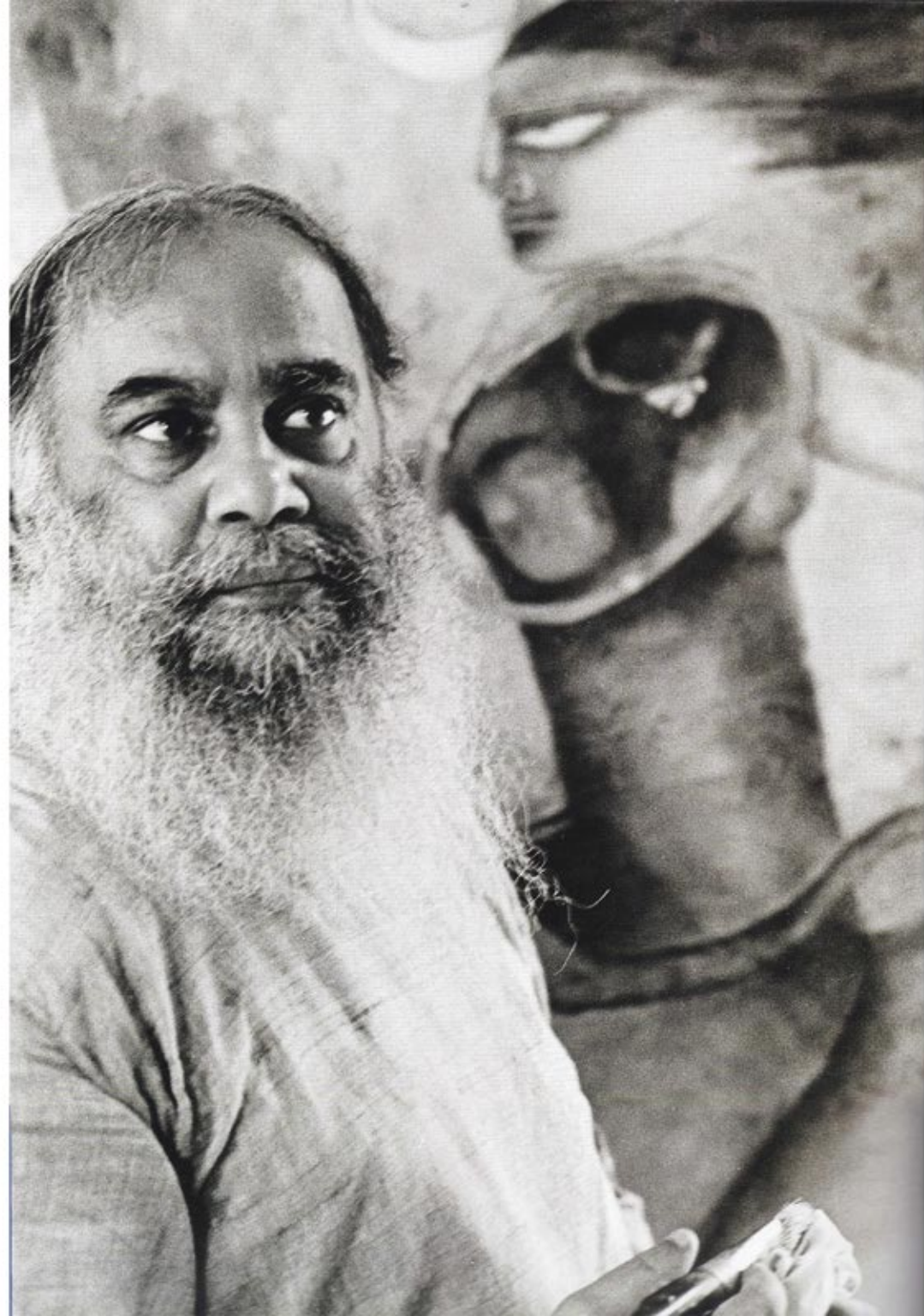
In Vrindavan Acrylic, Oil & Charcoal on Canvas 55" x 45"



"I am obsessed with Krishna. It is my artistic tribute to the legend of love."



Entangled II Acrylic, Oil & Charcoal on Canvas 85" x 48"





- 1947 Born in Calcutta.
- 1969 Graduated from Indian College of Art (R.B. University, Calcutta).

## Solo Exhibitions

- 1972 Birla Academy, Calcutta.
- 1973 Triveni Kala Sangam, New Delhi.
- 1974 Gallery "Les Hirondelles", Geneva, Switzerland.
- 1975 Triveni Kala Sangam, New Delhi; Gallery Atlantis, Aix-En-Provence, France.
- 1976 Gallery Denbarg, Geneva, Switzerland.
- 1977 Dé'e9cor Art Gallery, Calcutta.
- 1978 Triveni Kala Sangam, New Delhi.
- 1979 Walburgischule, Werl, Germany; Max Mueller Bhavan, Calcutta.
- 1980 National Museum, Singapore; Triveni Kala Sangam, New Delhi.
- 1981 Max Mueller Bhavan, Calcutta; Triveni Kala Sangam, New Delhi.
- 1983 Calcutta Art Gallery; Calcutta; Jehangir Art Gallery, Mumbai; Kreissparkasse, Ludwigsburg, Germany; Volkshochschule, Essen, Germany..
- 1985 Painter's Home Gallery,, Calcutta.
- 1987 Birla Academy, Calcutta.
- 1988 IDM Gallery, Munich, Germany; St. Paulus Pastelite, Ludwigsburg, Germany.
- 1989 Jehangir Art Gallery, Mumbai; The Gallery, Chennai.
- 1990 Indian Museum, Calcutta; Jehangir Art Gallery, Mumbai; Sridharani Art Gallery, New Delhi.
- 1991 Art Age Gallery, Calcutta; La Gallerie, Dhaka, Bangladesh.
- 1992 Birla Academy, Calcutta.
- 1993 Kunstverein Ludwigsburg, Germany; Studio Helmi Precther, Augsburg, Germany.
- 1994 "Metropolis": Portraits of Calcutta; CIMA Gallery, Calcutta; ABC Gallery, Benaras.
- 1995 Vadehra Art Gallery, New Delhi; Gallerie Grewal Mohanjeet, Paris, France.
- 1997 Painter's Home Gallery, Calcutta; Gallery Sanskriti, New Delhi.
- 1998 Joint Show with Shipra Bhattacharya, Art Today, New Delhi.
- 1999 An Appreciation of Ted Hughes, Exhibition of Crow Paintings, British Council, Calcutta.; Art Indus, New Delhi
- 2000 'Shuvaprasanna's Icons & Retrospective, Indira Gandhi National Centre for the Arts, organized by Art Indus, New Delhi; Fine Art Company, Mumbai; Gallery Sumukha (Recent & Past) at Bangalore; Artworld, Chennai.; Fine Art Company, Mumbai
- 2002 'Icons and Illusions' organized by Gallery Arts India, New York, 'Madhura' at At Art Indus, New Delhi.
- 2004 'Lila' at Sridharni Art Gallery organized by Art Indus, New Delhi, 'The Golden Flute' at Gallery Arts India, New York.
- 2005 'The Golden Flute' at Cymroza Art Gallery, Mumbai organized by Indian Fine Art & Cymroza Art Gallery.

## Group Exhibitions

- 1961 Arts and Artists, Calcutta
- 1970 Calcutta Painters, Calcutta and Mumbai; Epar Bangla Opar Bangla, Calcutta.
- 1975 Gallery Kunsthau Stuttgart, Germany; Silver Jubilee Exhibition, Lalit Kala Akademy, New Delhi; Inaugural show, Dé'e9cor Art Gallery, Calcutta.
- 1977 Gallery 26, New Delhi

exhibition by Sanskriti Gallery with Taj Group of Hotels at Kolkata, New Delhi, Hyderabad, Mumbai and Colombo.

- 2004 "Strokes for concern" at Oberoi Grand by Concern India Foundation; "Dhaara" at Academy of Fine Arts, presented by Aryan Art Gallery; "Freedom through Education" at Bangalore by Bangalore Round Table 7.
- 2005 'Annual show' at Birla Academy of Art & Culture, Kolkata; "The 10th Harmony Show 2005" organized by Reliance Industries Ltd. at Mumbai, '2005 India- Korea Contemporary Art' at India Habitat Centre, New Delhi organized by Montage Arts; 'Harvest 2005' organized by Arushi Arts, New Delhi; Group show by Gallery Sanskriti; 'Summer Show' organized by Arushi Arts, New Delhi; "Devotion" at India Habitat Centre, new Delhi organized by Gallery Arts Positive; "Art for Concern" at Hyatt Regency by Concern India Foundation, Kolkata; "Banglar Mati Banglar Jal" at Academy of Fine Arts and Aryan Art Gallery, New Delhi; "40th Anniversary year" at Artworld, Chennai; 'Art for God's Shake' by The Art Trust at India Habitat Centre;

### International Exhibitions

- 1985 III Asian Art Biennial, Bangladesh
- 1986 II International Biennial, Havana, Cuba
- 1990 II International Biennial, Ankara, Turkey
- 1991 VII International Triennial India, New Delhi. Visited United States sponsored by USIA and England with support from the British Council.
- 1992 The Museum of Modern Art, Sitomo, Japan; "To Encounter Others", Kassel, Germany.
- 1993 Visited Germany under the sponsorship of Inter Nations.
- 1995 III International Biennial of Prints, Bharat Bhavan, Bhopal.
- 1997 Indian Contemporary Paintings, Christies', London
- 1998 Contemporary Indian Paintings, Sothebys', New York
- 2003 6th EME Triennale Mondiale D'Estampes Petit Format 2003 in France
- 2004 Scenes from a Voyage organized by Art Voyage in association with Art Pilgrim; a group exhibition at Sheraton Hotel, Dhaka, organized by The High Commission of India in Bangladesh and Real Concepts and MAA consortium, Dhaka.
- 2005 Group exhibition at Reflections Art Gallery, Hong Kong.

### Workshops

- 1982 Poster Workshop, British Council, Calcutta.
- 1983 All India Painting Workshop, Max Mueller Bhavan, Calcutta
- 1988 Workshop in Horniman Museum, London.
- 1990 Painting Workshop in Coonoor, Chennai; War and Peace, Indo-German Artists Camp, Max Mueller Bhavan, Calcutta.
- 1991 Advanced Lithography Workshop with Tamarind Institute, USA, and Lalit Kala Akademi, Chennai.
- 1992 Gangotsav Art Camp at Riverside Diamond Harbour, West Bengal.
- 1993 Graphics Workshop in Obergabenpresse, Dresden, Germany; Druck and Publikations GmbH and Kupferdrucker Lothar Becker in Munich, Germany; Painting Workshop of Artists from Bangladesh and West Bengal, at Bangladesh Deputy High Commission, Calcutta.
- 1995 International Workshop - Art and Nature, New Delhi; Graphics Workshop in Obegrabenpresse, Dresden, Germany.
- 1999 Workshop on Contemporary Works of Bengali Artists, Bengal Foundation, Dhaka, Bangladesh.
- 2000 Painting Workshops at Taj Bengal, Calcutta; Taj Palace New Delhi; Taj Coromandel, Chennai, and at Myher, Madhya Pradesh.
- 2001 Art In Nature, Indo-German Workshop in connection with German Festival in India.



Shuvaprasanna willis Günter Grass

- 2002 'Art workshop' organized by Sanghi Industries at Hyderabad
- 2003 'Le Royal Meridian Mumbai Art Camp' organized by Gallery Beyond
- 2004 Kodaikanal Art Camp organized by Artworld, Chennai; Artists workshops organized by Surya Prakash at Hyderabad; Eastern Command HQ; Intex, Dubai, Gandhara Art Gallery, Kolkata; Le Royal Meridian Mumbai and Gallery Beyond
- 2005 Kodaikanal Art Camp organized by Artworld, Chennai. South Africa Art Camp organized by Gallery Nvya, New Delhi.

## **Awards**

- 1979 AIFACS, New Delhi
- 1978 State Lalit Kala Akademi, West Bengal
- 1977 Birla Academy, Calcutta.

## **Art Organizational Work**

- 1969 Founder member, Art and Artists, Calcutta.
- 1970 Joined Calcutta Painters, Calcutta
- 1972 Jt. Secretary, Calcutta Art Fair
- 1974 Member, CIRCA Geneva, Switzerland
- 1976 Founded College of Visual Arts, Calcutta
- 1984 Founded Arts Acre, An Artists' Village, Calcutta.

## **Publications**

- 1976 Edited with Shakti Chattopadhyay, Anarchy and the Blue
- 1977 Published Artist, a Collection of Woodcut Prints
- 1981 Editor Art Today, a journal on movement of contemporary visual arts in India
- 1982 Portfolio The Dream and Reality (a collection of drawings)
- 1983 Portfolio The Eyes of Time (a collection of drawings)
- 1993 Between the Earth and the Sky
- 1995 Wondering Silence (Drawings and Contemporary Bengali Poems)  
Shuttle A Portfolio of Graphics and verses by Obergrabenpresse, Dresden and Calcutta.
- 1998 Bishanna Swadesh (Drawings with Poems of Partha Raha)
- 1999 Ma-Nishad (Drawings with Poems of Jay Goswami)
- 2000 Shuvaprasanna: Vision Reality and beyond by Chitrotpala Mukherjee.
- 2002 "Aamaar Chhelebel" an autobiography of Shuvaprasanna
- 2003 "Swapna, Swapna noy" a Bengali short stories for children's by Shuvaprasanna.; 'Call of the Real- Contemporary Indian Artists of Bengal' published by Mapin.
- 2005 "Onno Nagorik" a collection of proses by Shuvaprasanna.

## **Permanent Collections**

National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Govt. College of Art, New Delhi; UP State Lalit Kala Akademi, Chandigarh Museum; Punjab University; NCERT, New Delhi; Birla Academy, Calcutta; Air India; Taj Group of Hotels; Times of India Group; WHO Geneva; Kratel SA Stuttgart, Germany; Glenberra Art Museum, Japan; HEART, India; Radisson Fort, Raichak, West Bengal; Gujarat Heavy Chemicals, Delhi, Telecom Venture Group, Hong Kong.



