



PRESENTS

MADKS

MOTI ZHAROTIA | ANANDA MOY BANERJI | DATTATREYA APTE | KAVITA NAYAR | SUSHANTA GUHA

DATE: *18 September - 8 October* | VENUE: *The Art Route Gallery, Gurugram*

CURATORIAL NOTE

LUBNA SEN

A mark is a perceived anomaly created on a surface, born out of the gestural activity of its maker. These anomalies or impressions are made, not accidentally, but with intention. There is a purposeful attention to regulate the flow of energy and matter to create something. In other words, a mark is not just about its outward appearance, it also holds an inward significance. It bears a distinct personality of its maker and a unique context behind its creation. An artist's journey can be discovered from the "mark" she / he makes – both literally and figuratively.

The group exhibition "MARKS" explores the practices of five contemporary artists through this lens - Moti Zharotia, Ananda Moy Banerji, Dattatreya Apte, Kavita Nayar, and Sushanta Guha. The title, which is also an acronym derived by creatively manoeuvring the artists' first names, fits the theme perfectly. This group, known to the art world as 'Multiple Encounters', has been engaging in many collaborative projects around the world with a singular commitment to create a deeper dialogue in art. The show will give us an opportunity to discover them individually - What differentiates them from the rest? And how have they made their "mark" in the world ?

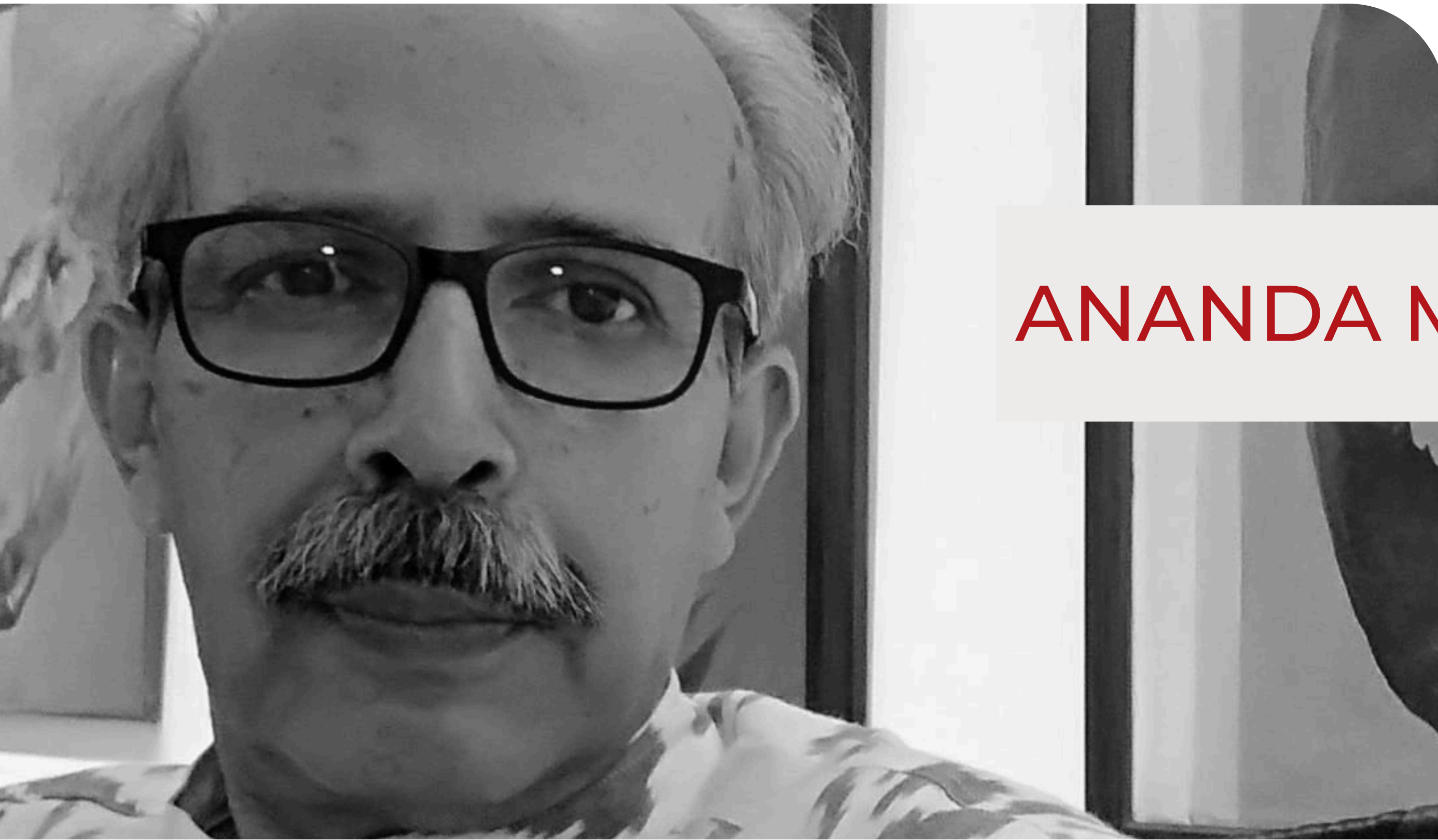
The show can be considered an anthology of mark making, a rich repertoire of expressions arrived through a distinctive array of techniques evolved through three to four decades of individual practices. Though vastly different in style, they converge at one point – their single minded commitment to the evolution of their craft.

While the intricate tonal variations bear the signature style of Moti Zharotia's serigraphy; using the same technique as an overlapping layer over woodcuts and etchings create a variety of interest in the works of Ananda Moy Banerji. In Dattatreya Apte's intaglios, a variety of hatching techniques are used to create chiaroscuro, while the same is achieved in the work of Sushanta Guha through lithography and etching aquatint. Kavita Nayar creates completely different impressions with etchings, which complement the rugged texture of her works on paper in the same theme.

But “MARKS” is not just about the physical impressions created, it is about getting an insight into the life energies behind them. The nuances of life, nature and spirituality is the central idea behind Moti Zharotia's ‘Purush and Prakriti’ and ‘Tree’ series. Dedicated to narrating human landscapes, Ananda Moy Banerji uses the river as a metaphor to depict the rhythm and pace of life in ‘River Sutra’. Dattatreya Apte's ‘Still Life’ and ‘Reflections’ series are quiet contemplations of the unseen and unacknowledged world around us. Kavita Nayar's ‘Pathless Path’ and ‘Mayhem’ series, although seem to be a detour from her usual explorations, are really an extension of her inward journey projected outwards, on the way to the larger issues of mankind. Sushanta Guha's critical commentaries, ‘His Magical World Series’ and ‘Time Traveller’, are a forewarning of the dystopian future that awaits us if we continue with this systematic destruction of human values.

In the end "MARKS" attempts to project an artist as a unitary being, in continuous interaction with the inner and outer world. Through intuitive, but purposeful, impressions created with a set of tools and techniques, an artist strives for inner harmony and balance. It is yet another opportunity for us to appreciate that the history of mark-making is nothing but a tale of human “becoming”.

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ANANDA MOY BANERJI

BIOGRAPHY

After completing his B.F.A in Painting from College of Art, Delhi, and M.F.A in Printmaking from Kala Bhavana in the environs of Shantiniketan, Ananda Moy Banerji has been to Camberwell College of Art and Craft, UK, to complete his research associateship in the area of autographic printmaking. He has worked in various mediums and techniques, and has taken a keen interest as well as participated in major art national/ international activities including - many Annuals, Biennials and Triennials; specially Xth Triennial, India. Banerji's works have been part of all major exhibitions, and festivals through India and also in other countries- like U.S.A, UK, France, Norway, Russia, Germany, Japan, Korea, Nepal, Bangladesh, Egypt and China to name a few. Banerji is a recipient of many awards including, National Academy Award, Lalit Kala Akademi, New Delhi; A.I.F.A.C.S, New Delhi; Charles Wallace India Award and Nagasawa Art Park Project Award. His works are in collection of many major galleries, institutions and museums in various countries including N.G.M.A, New Delhi. He has attended and organized various art camps and workshops including "Mois des L'estampe" in Paris; Lalit Kala Akademi, Indian Printmakers Guild, Multiple Encounters and other organizations. He keenly participates in various seminars, lectures as a speaker on Art and Aesthetics. He is a Founder member of 'Indian Printmakers Guild', & 'Multiple Encounters'. At present Anandamoy Banerji is working as Academic Dean and Vice Principal at South Delhi Polytechnic for Women, New Delhi. He lives and practices art in Delhi-NCR.

CONCEPT NOTE

When thematic concern becomes an important issue for an artist, it manifests itself in the form of an interlinked series of images. The artist's role as an active commentator has inspired me to create works that look closely at structures of the society and the individual. The change from the isolated rural canvas of Shantiniketan to the urban chaos of Delhi, had a direct impact on my work. All of my series – “Today”, “Temptation”, “Performers”, “Reflections”, “Entwined”, “His/Her World” and “River Sutra” - no matter whether they are constructed to be political, social, religious or romantic - are an attempt to explore universal feelings and relations between – “Man and Man”. My latest series “Multiple Encounter” is a conceptual and technical amalgamation, where the word itself is the subject and develops a relation between all forms.

The work River Sutra is, not only a work of art for me, but a journey of life itself. This composition of various forms of figures do suggest that theme. The complete and incomplete forms reflects various phases, and the encircling lines flowing around the complete work (a set of five) represent water or river in one way is our source of life, and on the other hand – this flow only takes us through various stages, levels, experiences too. It also represents the birth and death of all forms of living beings.

“River is the ultimate journey --- river sutra”



RIVER SUTRA SERIES | 2019 | Woodcut and Serigraph on MDF | 60 x 36 in each



RIVER SUTRA - I | 2019 | Woodcut and Serigraph on MDF | 60 x 36 inches



RIVER SUTRA - II | 2019 | Woodcut and Serigraph on MDF | 60 x 36 inches



RIVER SUTRA - III | 2019 | Woodcut and Serigraph on MDF | 60 x 36 inches



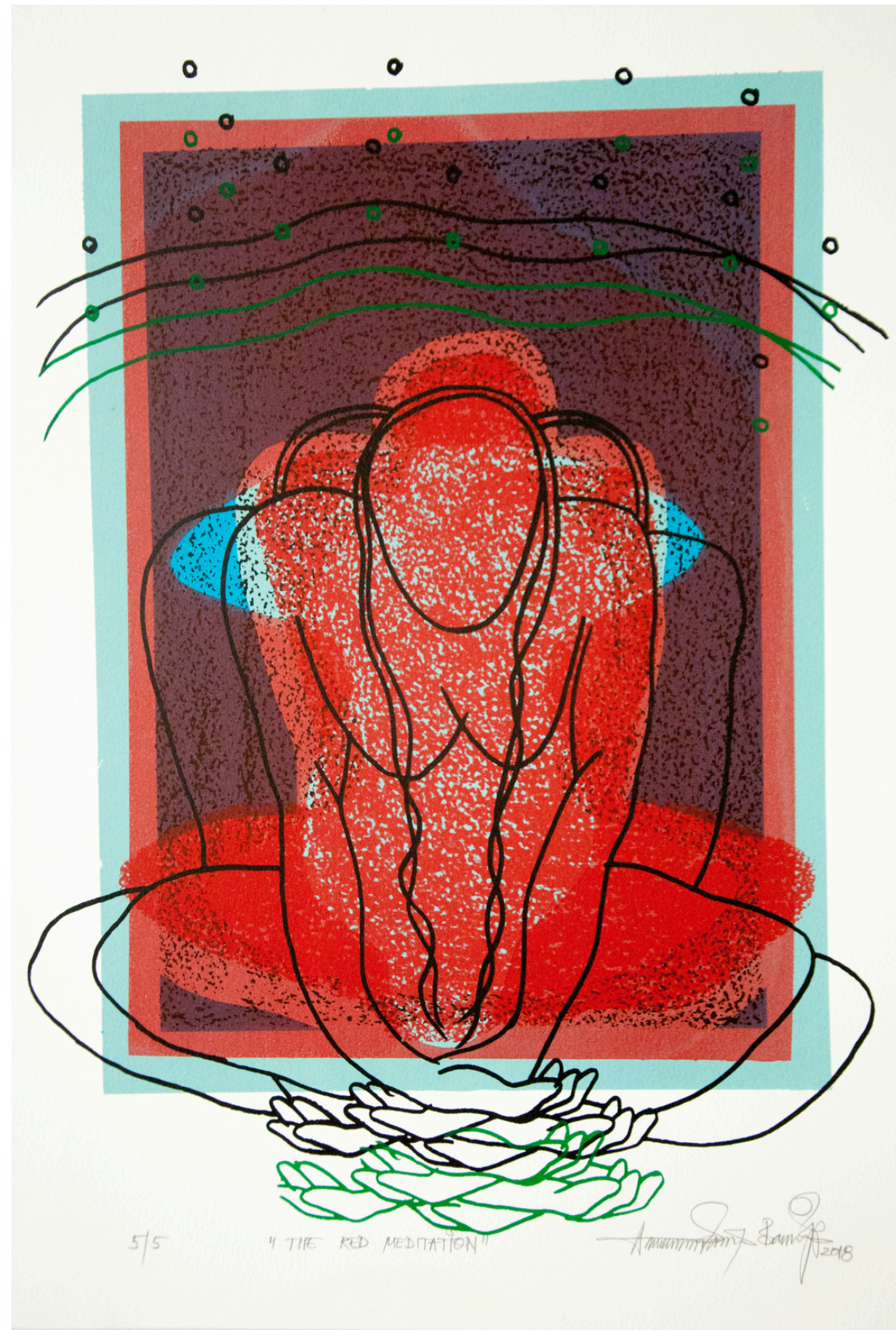
RIVER SUTRA - IV | 2019 | Woodcut and Serigraph on MDF | 60 x 36 inches



RIVER SUTRA - V | 2019 | Woodcut and Serigraph on MDF | 60 x 36 inches



The Orange Moon | 2018 | Serigraphy | 16 x 22 inches



The Red Meditation | 2018 | Serigraphy | 16 x 22 inches

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DATTATREYA APTE

BIOGRAPHY

Dattatreya Apte, born in Sangli, Maharashtra in 1953, studied Drawing & Painting in Pune, 1974, and Printmaking at Faculty of Fine Arts, M S University, Vadodara, 1980. Besides ten one man shows and many national and international participations, he has also received National Academy Award in Printmaking, 2004; Honorary mention at Bharat Bhawan International Print Biennale, Bhopal, India, 2002; Charles Wallace India Trust Award to work under the guidance of Prof. Jacki Parry at Glasgow School of Art, Scotland, UK, 1999; All India Fine Arts and Crafts Society Award, 1996 and Senior Fellowship – Ministry of Human Resources Development, Visual Arts, 1995. Apte has been a founding member of Indian Printmakers Guild from 1990 - 2000, organized workshops and Printmaking Exhibitions in many cities in India and abroad including Indo - American Print Exhibition in India - 2008, 2012; USA - 2008 and Bangladesh - 2017. He is the Founder member of 'Multiple Encounters' from 2008. Dattatreya Apte is a visiting faculty for printmaking at College of Art, Delhi and lives and works in Delhi-NCR.

CONCEPT NOTE

For me creating a print is like recording the happenings around, impressions of changing cities, living with old and new at the same time. The image changes every time I start something new either with medium or the theme/ subjects. The print is at times very intimate expression and at other times for public consumption. The printmaker can play any role he desires.



Colonial Reflections - I | 2019 | Intaglio | 20 x 26 inches



Colonial Reflections - III | 2019 | Intaglio | 20 x 26 inches



Lockdown Reflections - I | 2021 | Intaglio | 20 x 26 inches



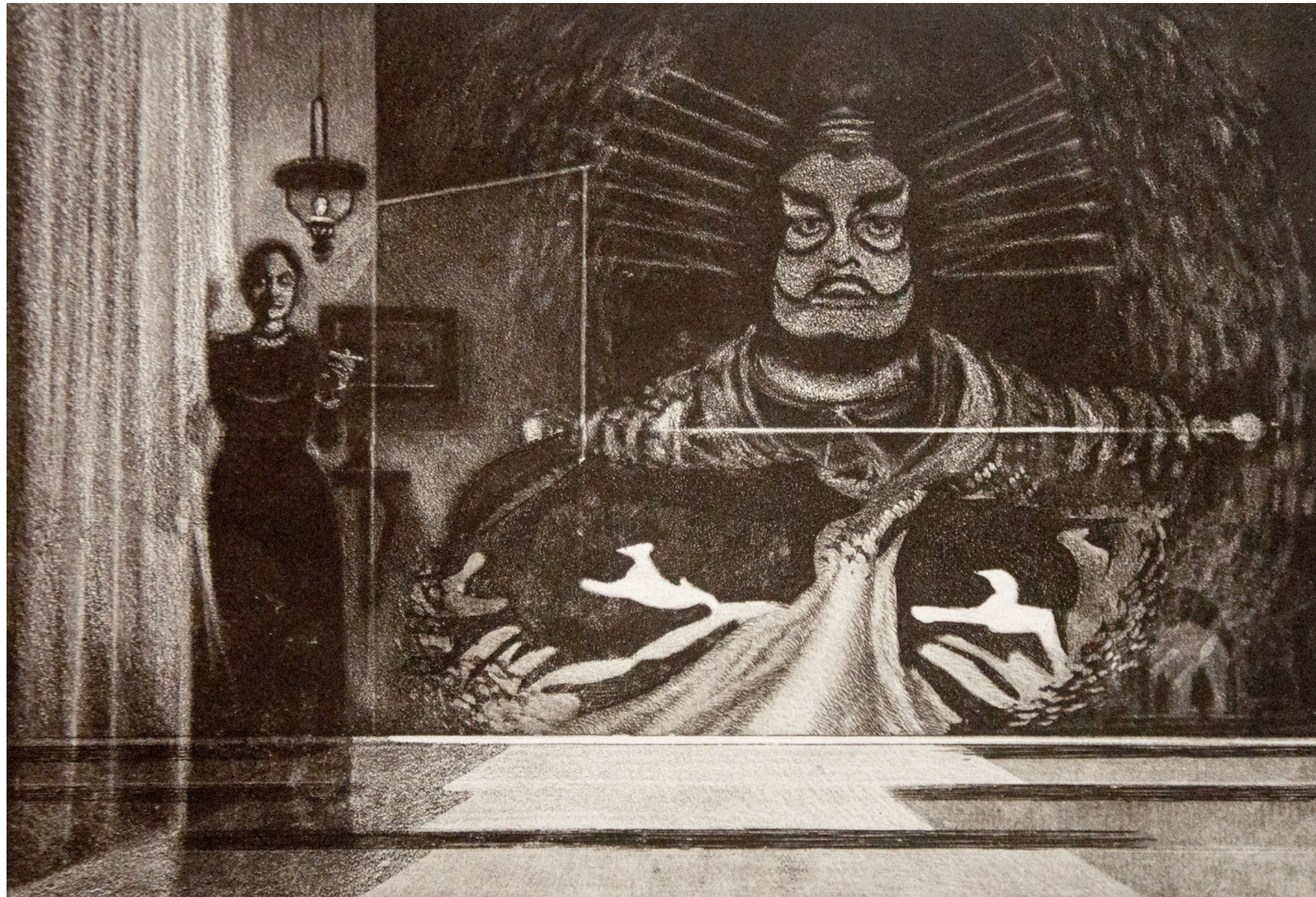
Lockdown Reflections - II | 2021 | Intaglio | 20 x 26 inches



Faith | 2022 | Intaglio | 9.5 x 15 inches



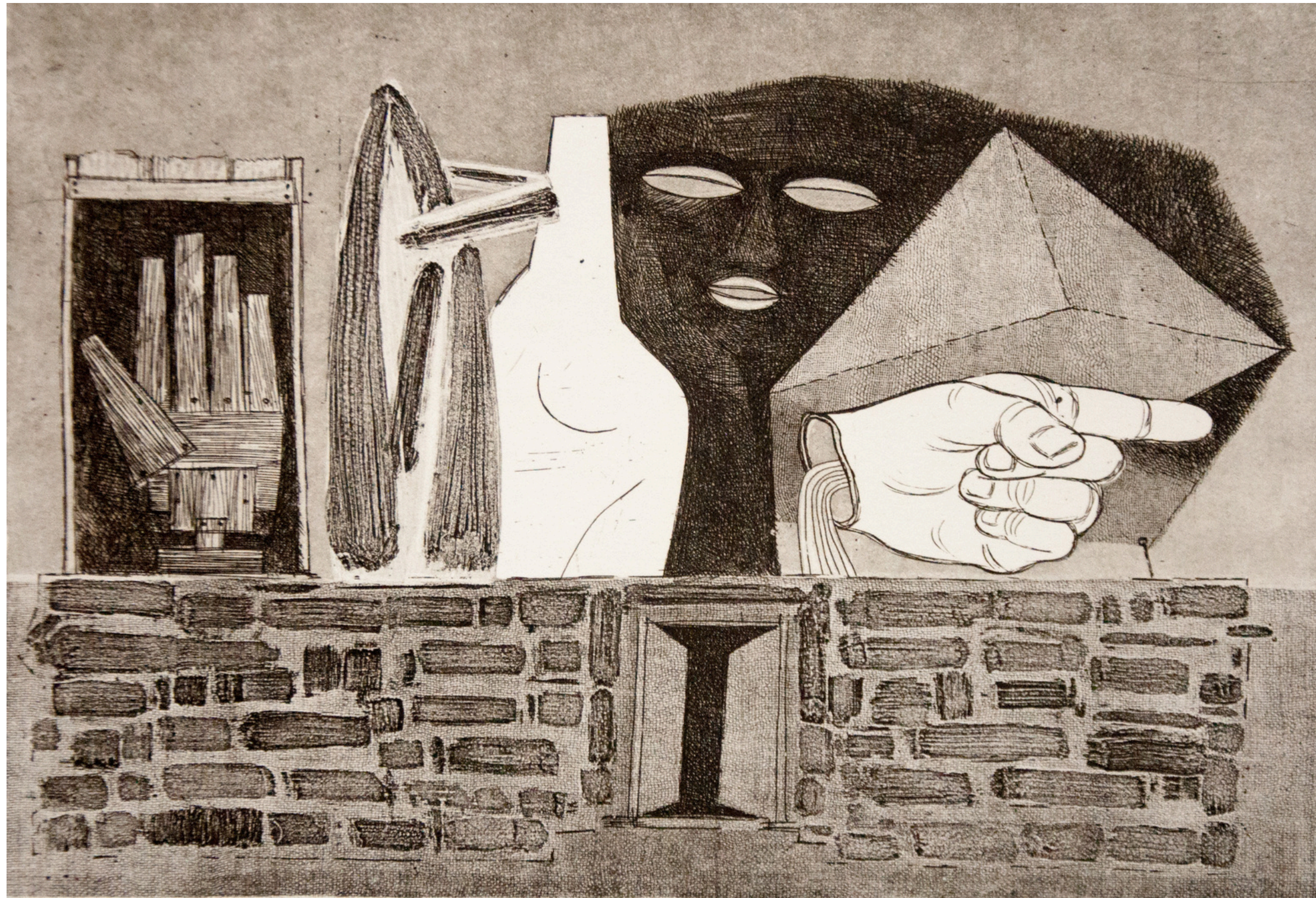
Ghost House | 2022 | Intaglio | 9.5 x 15 inches



Stage | 2022 | Intaglio | 9.5 x 14 inches



Still Life -2018 | 2022 | Intaglio | 9.5 x 14 inches



Still Life - Hands | 2022 | Intaglio | 9.5 x 14 inches



Still Life - Toys | 2022 | Intaglio | 9.5 x 14 inches

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KAVITA NAYAR

BIOGRAPHY

Kavita Nayar obtained her bachelor's degree from Shantiniketan, West Bengal, in Printmaking followed by Masters in Painting from College of Art, New Delhi. She is a recipient of many awards and scholarships like French Government Scholarship in Paris, Charles Wallace India Trust Fellowship in Oxford, Creative Fund Fellowship and residency in Luxembourg for screen printing, Ministry of Culture residency in Gyor, Hungary, Festival of Printmaking, "Mois des L'estampe" in Paris; and a travel grant to Sweden to work in glass. She received Senior and Junior Fellowship from Ministry of HRD, Research Grant from Lalit Kala Akademi, Honourable Mention in the 44th National Exhibition, invited for 10th Triennial of India, AIFACS Award and many more. Nayar has participated in many workshops in India and abroad, given presentations in various universities and museums in France, England, Sweden, Hungary, Luxembourg, Mauritius, USA, China, Korea, Greece, Bhutan and Bangladesh. She has held number of solo exhibitions in India and abroad. Her works are in collection with Prime Minister House, Panchvati Hall, in New Delhi; Ministry of Civil Aviation, New Delhi; National Gallery of Modern Art, Lalit Kala Akademi, New Delhi; National Bibliotheque, Paris; Otterbien University, Ohio, Korea, Bangladesh, Greece and in many important academies and corporate houses in India and abroad. She is one of the Founder member of 'Indian Printmakers Guild' and 'Multiple Encounters'. At present Kavita Nayar is a visiting professor in College of Art, New Delhi and Trustee of an NGO, Kala Sakshi Memorial Trust (www.kalasakshi.org) which is involved in scholarships and mentoring programmes giving platform to young & deserving students of art from across the country.

CONCEPT NOTE

Mixed emotions of sorrow and helplessness in my present series is the outcome of the crisis prevailing among the migrant labourers during the times of pandemic. My heart bled to see and read, on social media, the struggle of the ones who are an inherent part of our metropolitan ecosystem. It was a collective failure on our part that we could not treat them as dignified human beings.

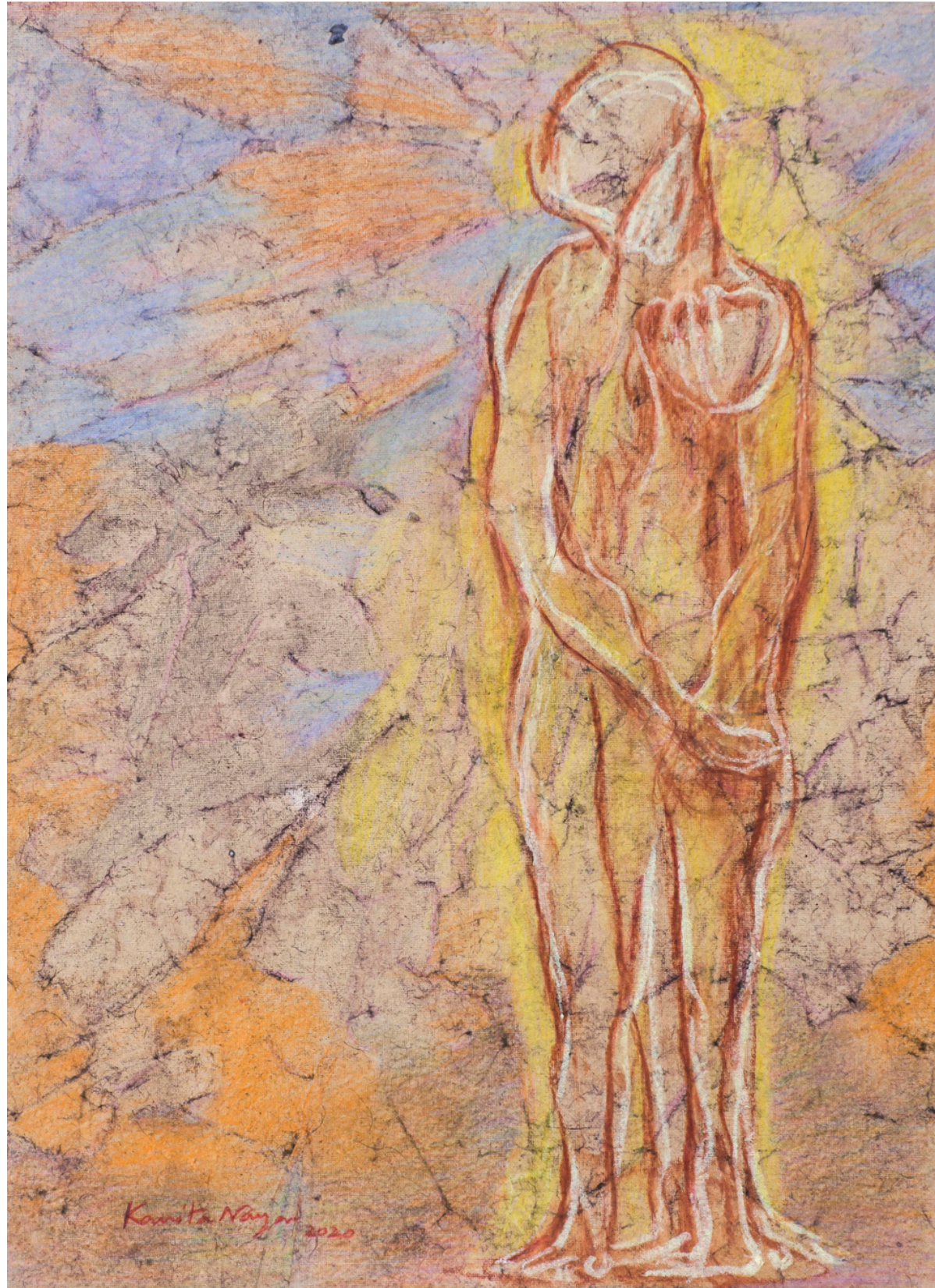
My drawings are an extension of the emotional experience conveyed in an intuitive manner leading to these visuals. The rugged texture of the background and lines infuse a feeling of friction and struggle in my mind ... I tried to capture the emotional realm of real life experience to express my thoughts and feelings. It came as a surprise to me to see how my imagery totally moved away from my present day practice.



Mayhem I | 2020 | Oil, pastel and colour pencil on Textured Paper | 11 x 15 inches



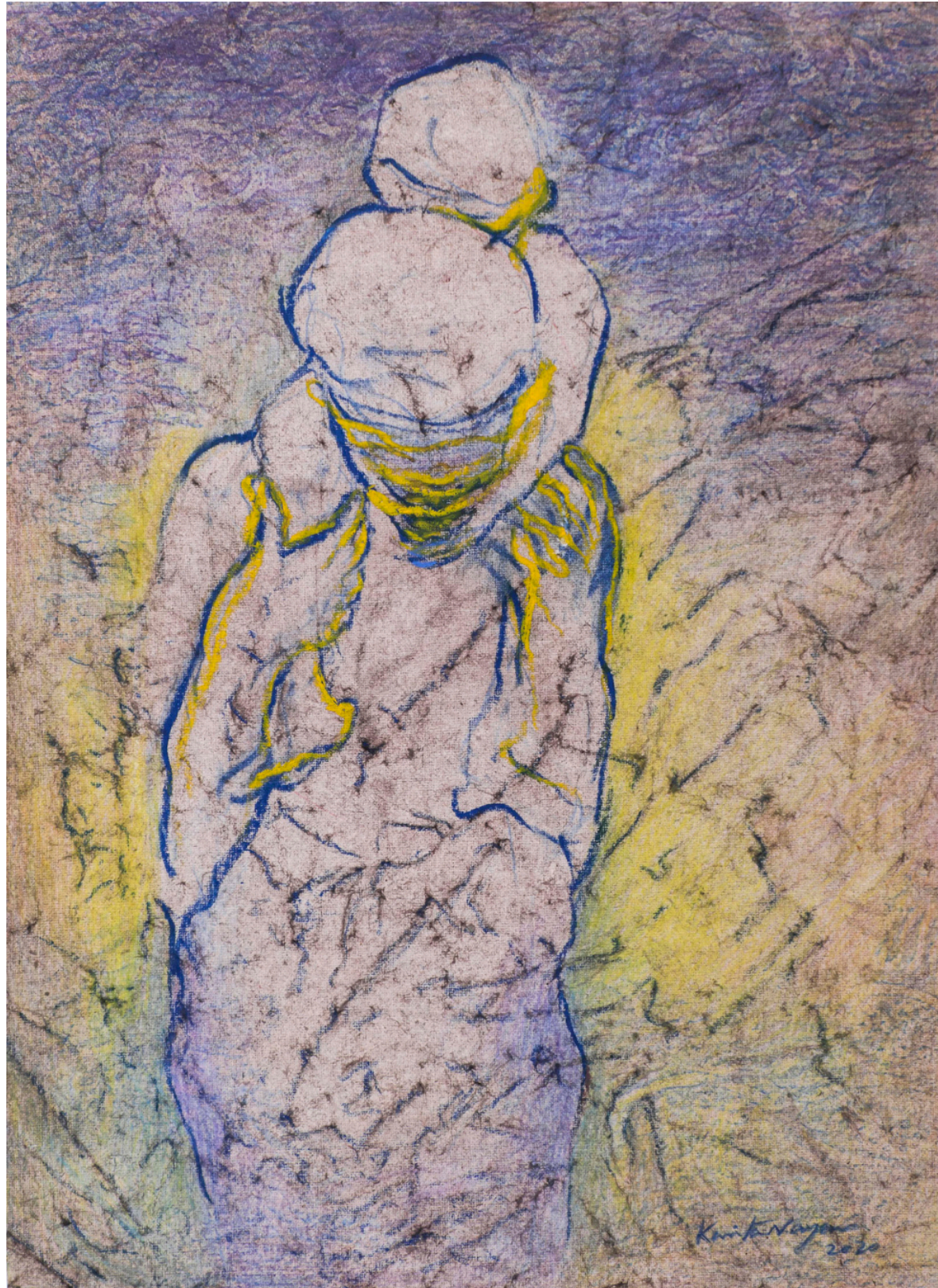
Mayhem II | 2020 | Oil, pastel and colour pencil on Textured Paper | 11 x 15 inches



Mayhem III | 2020 | Oil, pastel and colour pencil on Textured Paper | 11 x 15 inches



Mayhem IV | 2020 | Oil, pastel and colour pencil on Textured Paper | 11 x 15 inches



Mayhem V | 2020 | Oil, pastel and colour pencil on Textured Paper | 11 x 15 inches



Pathless Path I | 2020 | Intaglio | 19 x 13.5 inches



Pathless Path II | 2020 | Intaglio | 19 x 13.5 inches



Pathless Path III | 2020 | Intaglio | 17.5 x 13.5 inches



Reminiscences | 2006 | Oil Pastel on Paper | 58 x 27 inches



Blooms of Love - 1 | 2022 | Etching | 20 x 28 inches



Blooms of Love - 2 | 2022 | Etching | 20 x 28 inches

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A black and white portrait of an elderly man with a white beard and mustache, looking slightly to the right. He is wearing a dark jacket. The background is dark and out of focus.

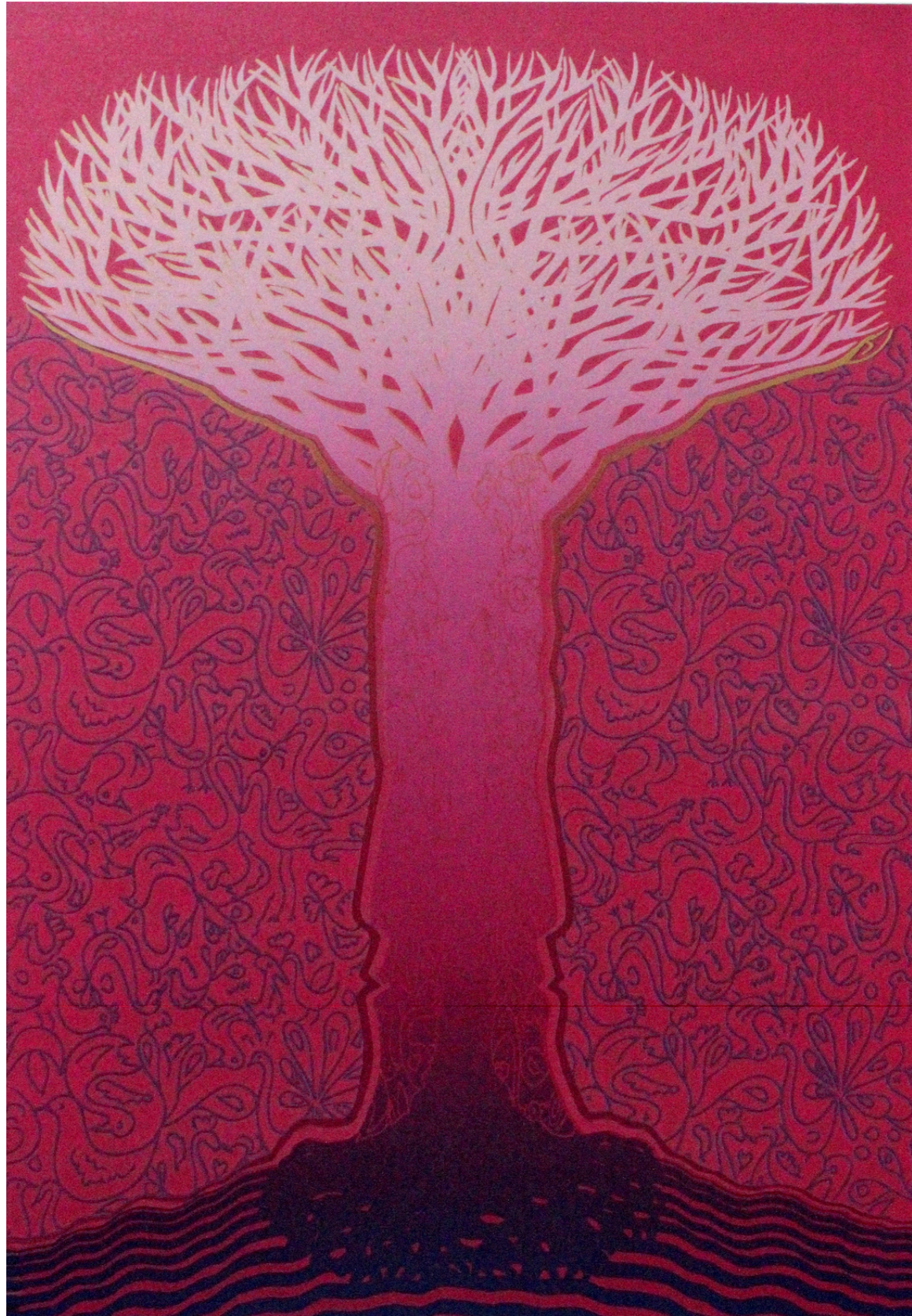
MOTI ZHAROTIA

BIOGRAPHY

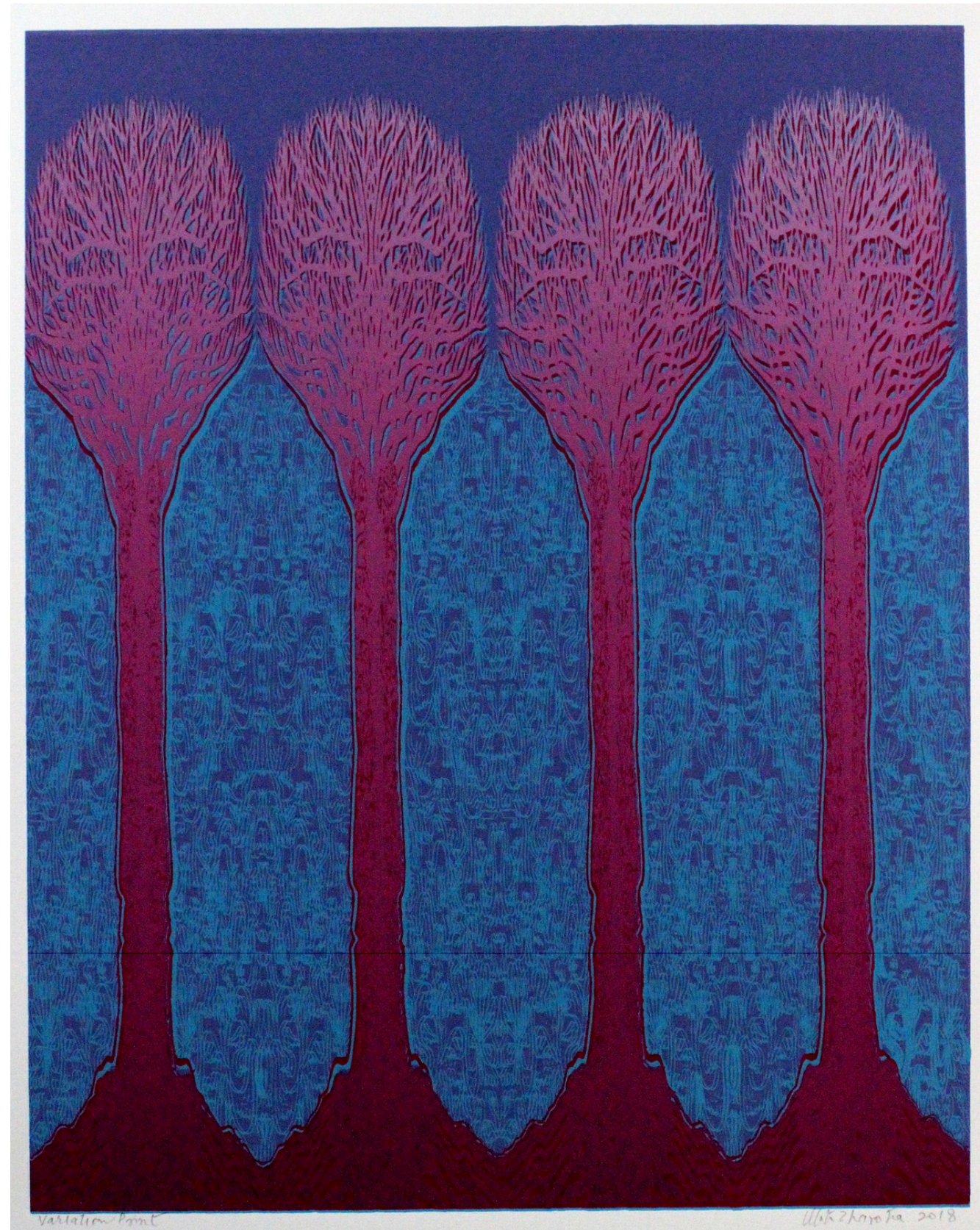
Born in 1953, Moti Zharotia completed his graduation in Political Science Honours and earned another graduate degree in Graphics & Paintings from the Delhi College of Arts, Delhi University in 1979. He has participated in many group-shows and camps at both national and international platforms and some of the significant ones are; 'Indian Contemporaries, Art Russia, 2017; 'Kibriya Art Festival', Bangladesh, 2017; 'Tokyo International Mini Triennial', Tama Art University, Japan and 'Contemporary Prints by 65 Indian Artists, by Shilpkala Academy, Bangladesh, 2017. He is a recipient of prestigious awards like The Golden IKCOON Awards, 2017; Hues Exhibition by Kala Care Foundation and American Center, New Delhi. He has participated in the 'Festival of Print Making' Show in Athens, Greece, in 2018. Zharotia was invited for the first International 'Print Biennale Exhibition' organized by Lalit Kala Akademi, New Delhi, in 2018. He has already accredited two Hindi Poetry Books in his name - "Kacche Dhaage" and "Main Hoon Aas Paas", which were published in the years 2015 and 2017 respectively.

CONCEPT NOTE

My present work is fundamentally based on the theme of 'Purusha & Prakriti'. The central idea resides in the compatibility of the feminine and masculine energies which are harmonized in a way that confirms the continuity of life. This idea is so vast and explorable that the artist can dig into its vivid dimensions and can come up with innumerable possibilities of expressing the same through silkscreen prints.



Tree | 2017 | Serigraphy | 20 × 30 inches



Tree | 2018 | Serigraphy | 20 × 30 inches



Consoling | 2017 | Serigraphy | 20 × 30 inches



Warmth | 2018 | Serigraphy | 20 × 30 inches



Purusha & Prakriti | 2018 | Serigraphy | 20 × 30 inches



Purusha & Prakriti | 2017 | Serigraphy | 20 × 30 inches

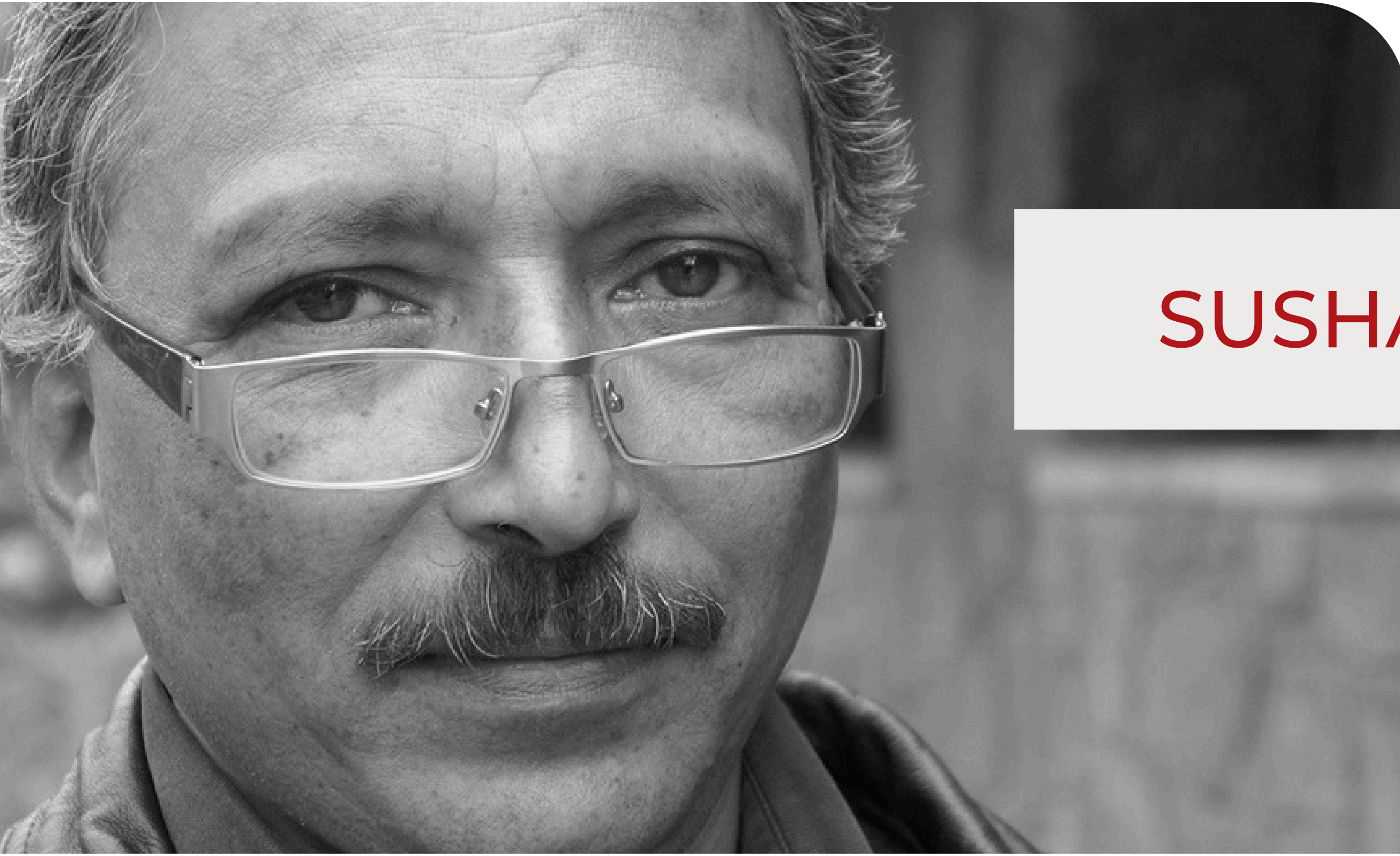


Influence | 2018 | Serigraphy | 20 × 30 inches



Celebration | 2019 | Serigraphy | 20 × 30 inches

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SUSHANTA GUHA

BIOGRAPHY

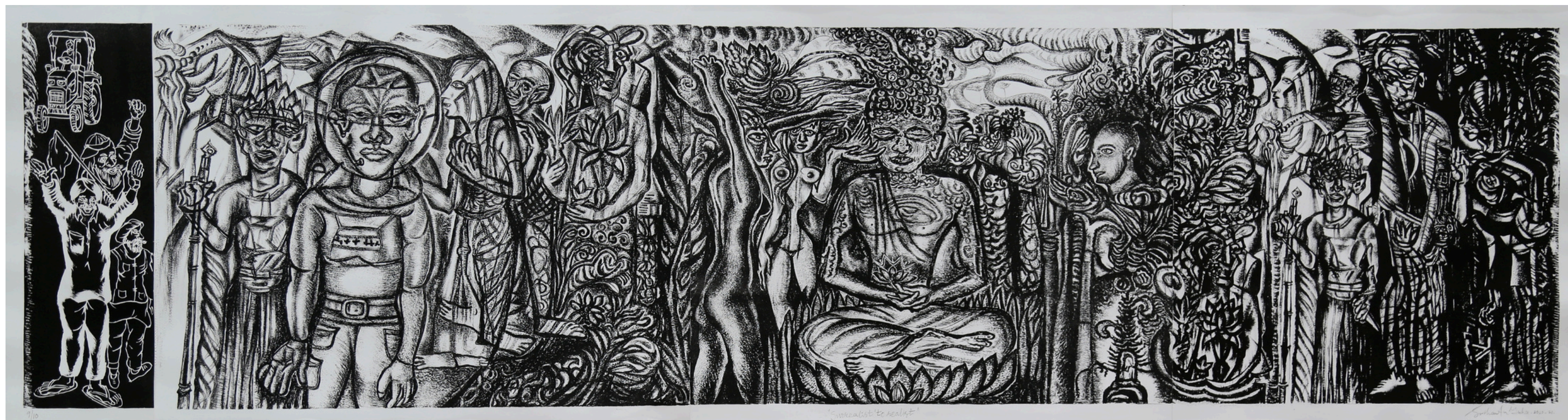
Born in 1960 at Gaya, Bihar, India, Sushanta Guha finished his graduation and post graduation from Kala Bhavan, Shantiniketan in 1982. He further pursued a fellowship by Charles Wallace India Trust Award at Camber Well College, London in 1998, followed by a Fulbright Fellowship at Manhattan Graphic Center, New York in 2003. He had solo exhibitions at Art Consult Gallery and Triveni Kala Sangam, New Delhi. He has participated in important shows in India and abroad like Annual Exhibitions at Birla Academy, Kolkata; Chitra Kala Parishad, Bangalore; AIFCS, Delhi; Bharat Bhavan, Bhopal; 4th International Biennale Caixa, Ourense, Spain, Bapha Varna 97, Bulgaria; Lithuania; Slovenia; Yugoslavia; Pusan City, Korea; Kanagawa, Japan, VII Biennale Internationale de la Gravure D'Ile-d-France and Sharjah, UAE. He has also participated in Multiple Encounter 1& 2, Exhibition of Prints at Chandigarh, Biswa Banga Sammelan Millennium show at Kolkata, Indian Printmakers Guild, Delhi and Edge of the Century Art show New Delhi. An awardee of The National Cultural Scholarship, Junior and Senior Fellowship from The Govt. of India, Guha has received National Academy Award from Lalit Kala Akademi, AIFACS Awards from Delhi and Bendre Hussain Award from Mumbai. Guha has been conducting and participating in several workshops/ camps including those at Govt. College of Art, Chandigarh; Nepal Art's Council, Kathmandu, Latymer School, London; "Aaj" Udaipur, Ramkinkar Baij Centenary workshop at Santiniketan; "Homage to Somnath Hore" at Uttarayan Art Center, Baroda; Charukola, Faculty of Fine Arts, University of Dhaka, Bangladesh; Mejott 18, International Workshop at Siwan, Patna. His works have been held in the collection of NGMA and Lalit Kala Akademi, New Delhi, Leicester Art Council, UK, State Museum Majdenek, Poland, New York Public Library, New York, Delhi Art Gallery (DAG), and several other private collections in India and abroad. Sushanta Guha works in Delhi, Garhi Artist studio of Lalit Kala Akademi.

CONCEPT NOTE

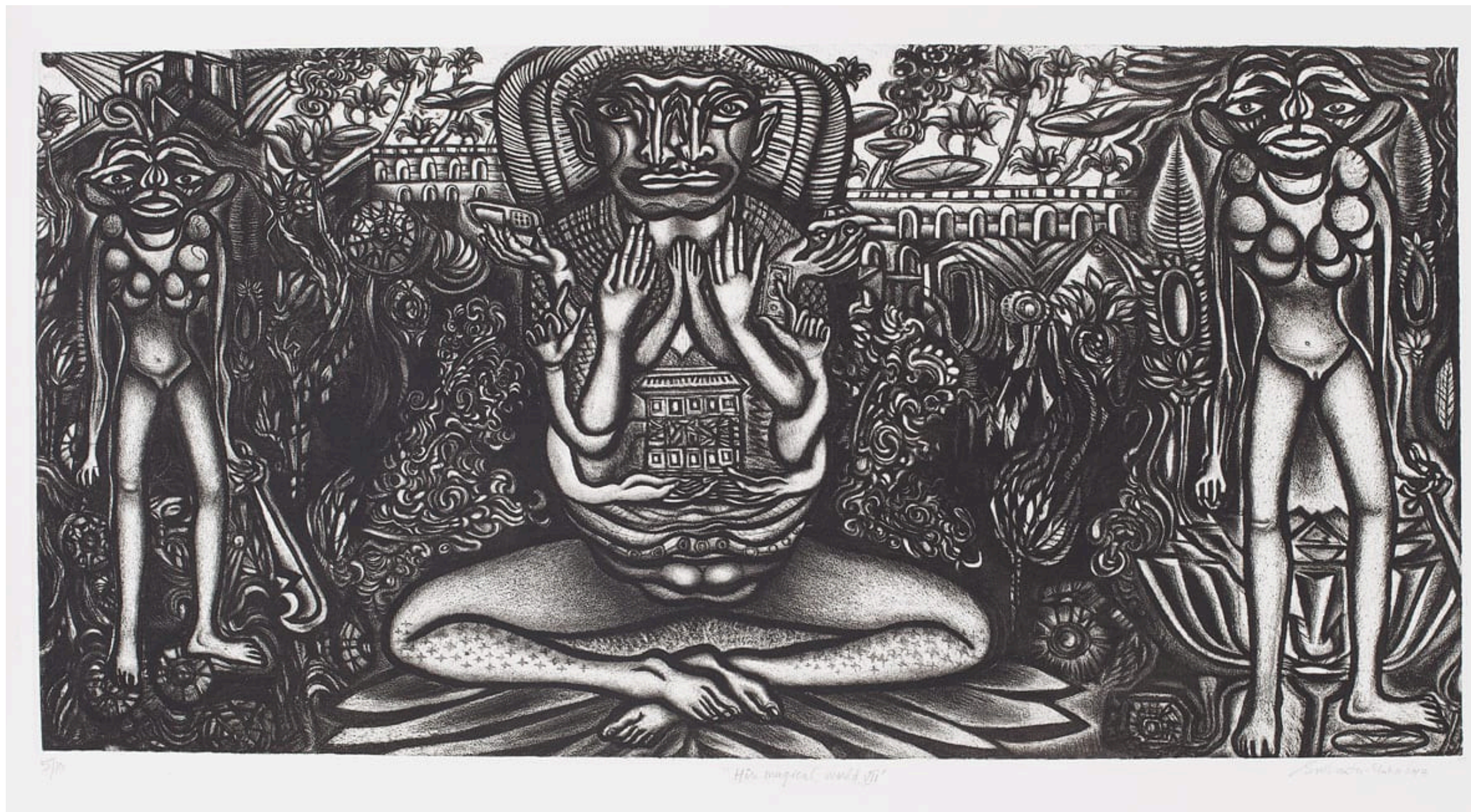
I am working with the issues related to the humanity at a global level. On one hand there is speedy urbanization in the name of development and on the other hand, there is loss of human sensibilities, moral values, increasing individual sufferings and identity crisis. Because of the foreign influences and their effects on our country, surroundings and nature; our environment and culture is getting affected day by day. Like diseases, our society is getting infected more and more.

Disintegration in social values and morals, family bonding and personal feelings are taking place in our mind. Relationships are getting more complicated. In a way we are becoming complex characters slowly. Moreover, urban or suburban life is becoming restless and ruthless and every individual is becoming intolerant. Maybe our rural villages are also changing in the same manner in their characters.

I continue to work with issues related to the people, their problems, health issue and the environment in which they live in. I have observed that several social problems which we face in India are also a global phenomenon. Especially issues like social inequalities, terrorism and war tragedies; along with typical Indian issues like caste and community, religious indifferences, political exploitation, hollow caste of political outcomes and our Indian politicians, common people and their desire. There is an endless human desire of materialistic world and dreams.



Time Traveller | 2021 | Lithograph on Stone | 79 x 57 inches



His Magical World - VII | 2012 | Etching Aquatint on zinc plate | 51 x 33 inches



His Magical World - VIII | 2014 | Etching Aquatint on zinc plate | 51 x 33 inches



Harmony in Nature Series | 2021 | Lithography | 22 x 30 inches

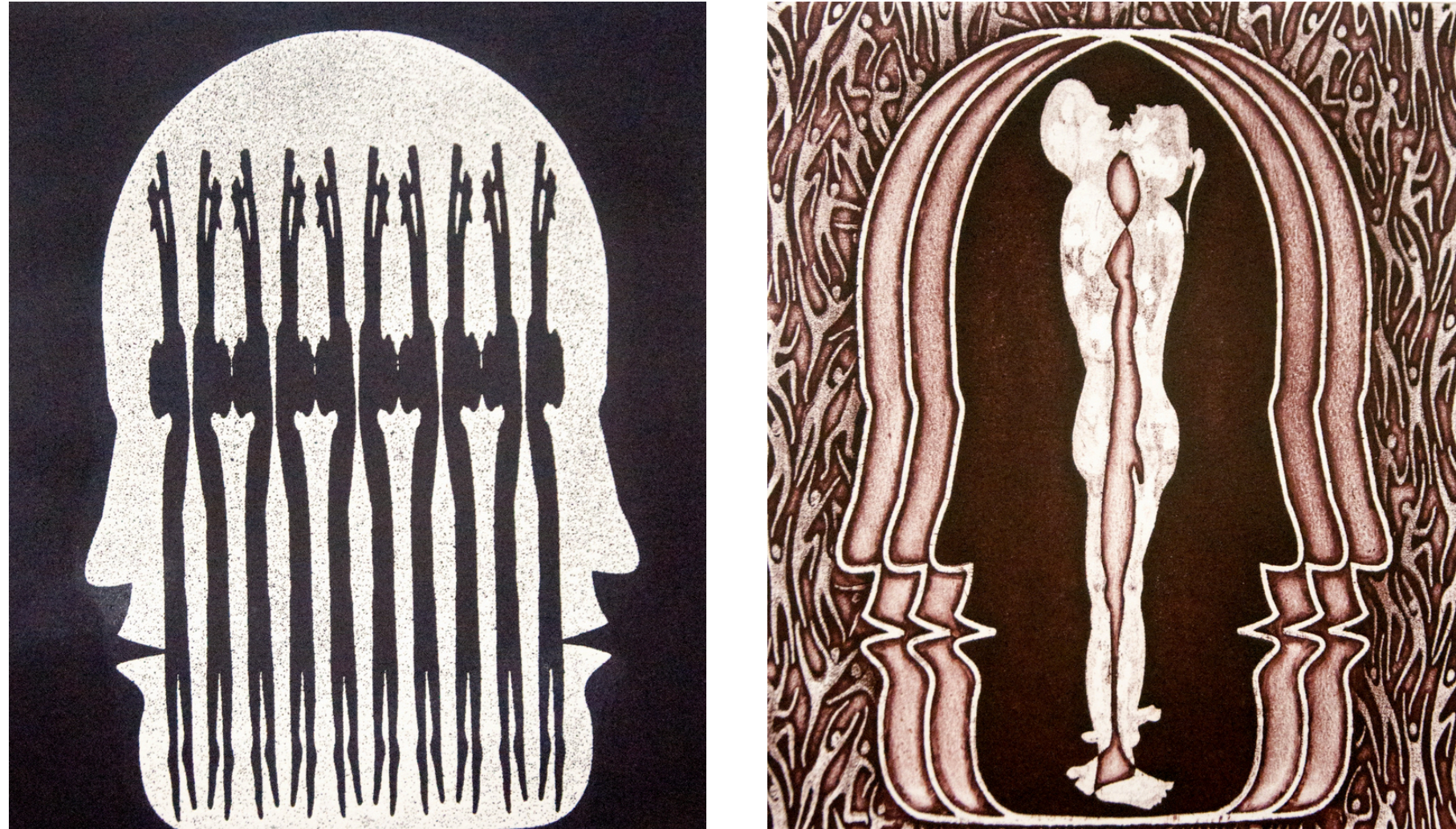


Nature and Humans, I | 2015 | Lithography | 26 x 21 inches

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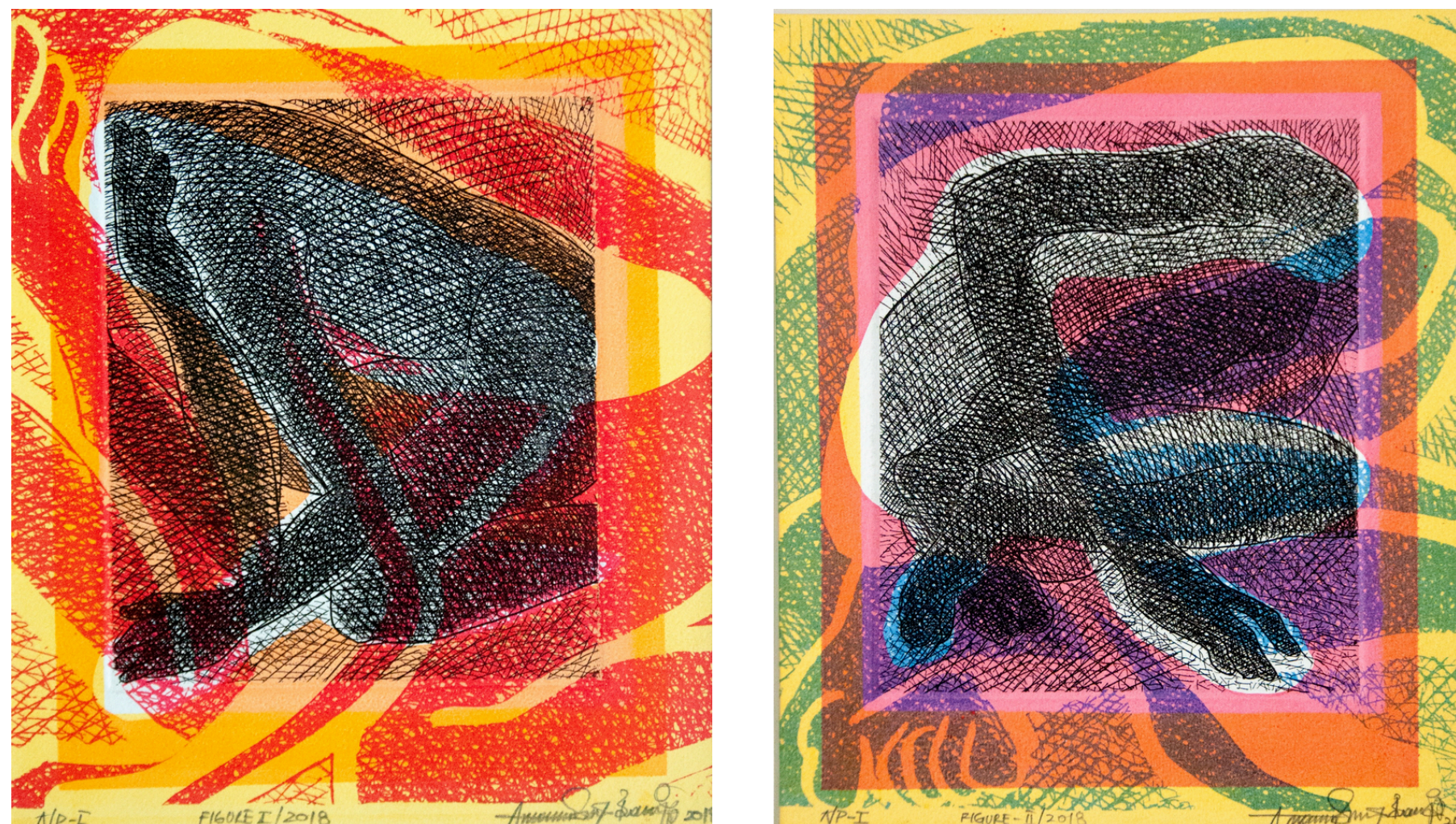
MULTIPLE ENCOUNTERS

Portfolio of Prints



MOTI ZHAROTIA

Purusha & Prakriti Series | 2018 | Serigraphy | 11 x 10 inches



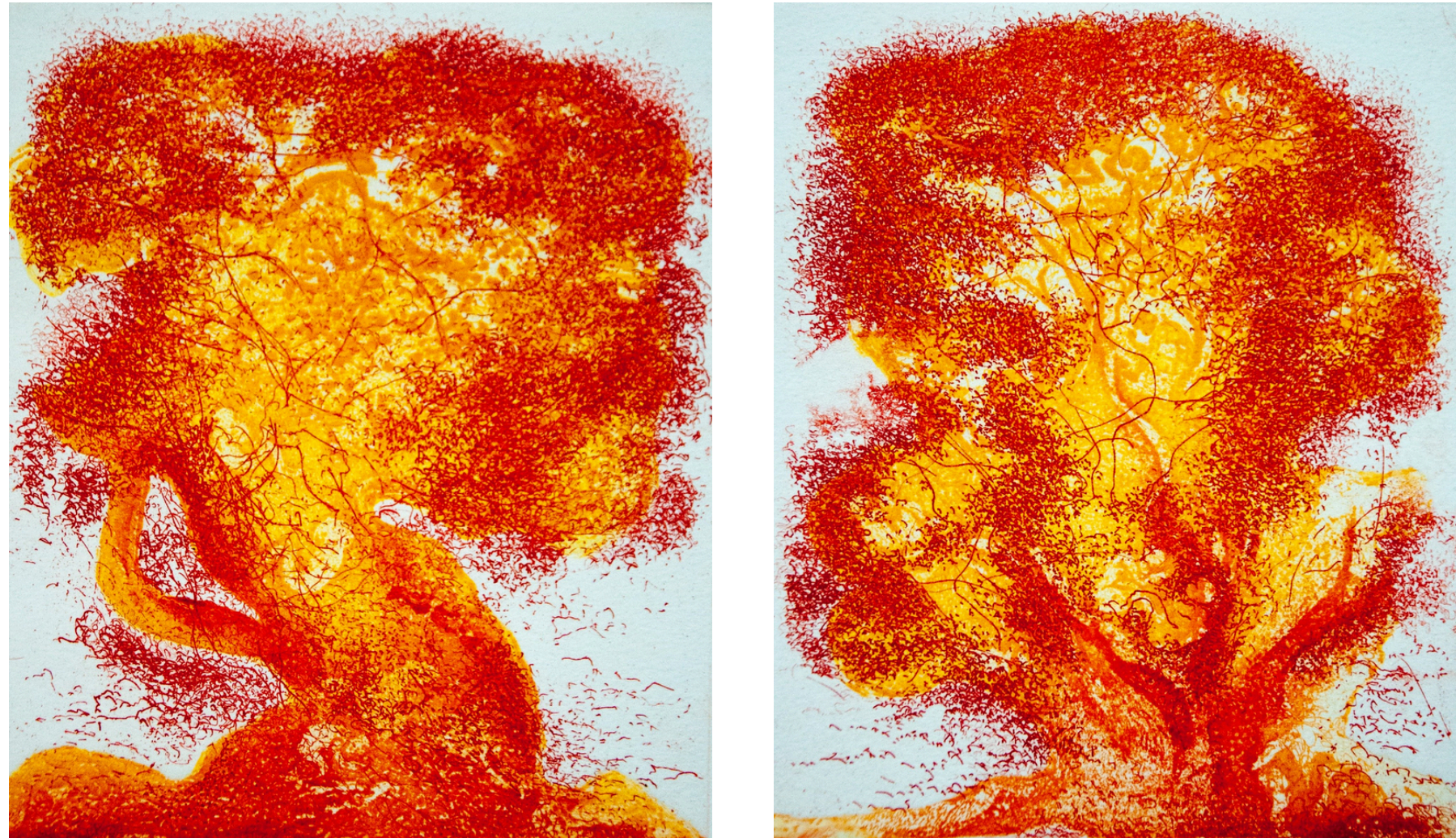
ANANDA MOY BANERJI

Figure - I & II | 2018 | Serigraphy and Etching | 11 x 10 inches



DATTATREYA APTE

White Tiger in the Jungle, Trapped | 2018 | Intaglio | 10 x 11 inches



KAVITA NAYAR

Seeds of Love | 2018 | Etching | 11 x 10 inches



SUSHANTA GUHA

Purple Forest, Purple Lotus | 2018 | Lithography | 11 x 10 inches

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We commission be-spoke site specific works of art which are stand alone pieces or installations



CATALOGUING

We provide research, cataloguing and conservation services for existing art collections for individual collectors



CURATION

We curate art collections for interior designers, architects, home owners and cultural institutions

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DATE: *18 September - 8 October* | VENUE: *The Art Route Gallery, Gurugram*

Curated by
LUBNA SEN

ASSISTANT CURATOR : Pratima Pandey
PROJECT INTERN : Niharika Laskar