

front cover

Father and Daughter

LAYING DOWN THE LINEWORK
Asit Kumar Haldar and Atasi Barua



CURATED BY DR DEBASHISH BANERJI

inside front cover

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laying down the linework

DEBASHISH BANERJI

ASIT KUMAR HALDAR (1890-1964)

A relative and disciple of Abanindranath Tagore (1871-1951), Asit Kumar Haldar was born in Jorasanko and belonged to the first generation of Bengal School artists. He helped Rabindranath to found the Kala Bhavan at Shantiniketan and served as its first principal from 1911-1923. He was appointed the Principal of the Government School of Arts and Crafts in Lucknow in 1923 and was the first Indian to be elected a Fellow of the Royal Society of Art, London, in 1934.

As an early Bengal School artist, Haldar was involved in the nationalist re-invention of an “Indian style.” This involved a mining of the cultural imaginary in terms of themes and techniques, an effort that progressed in tandem with the establishment of an Indian art history. The Orientalist Indophile founders of this discipline, such as E. B. Havell, Sister Nivedita and Ananda Coomaraswamy, tended towards a stereotypical construction of “Indian culture” based on the “classical” form and style of early India and attempted to guide the course of a “national art” towards this notion. As part of this preparation, Sister Nivedita had arranged for several of Abanindranath’s students, including Asit Haldar, to go to Ajanta for making copies of the frescoes, thereby becoming practiced in the classical form. Abanindranath himself did not go with his students. Though he supported the recovery of an Indian classical spirit in art and culture, he saw it as part of a modern artist’s toolbox, an integration which could be deployed creatively. He did not see these

resources as national stereotypes, retaining the freedom to modify forms, styles and techniques by drawing from individual resources and a world heritage. As a result, often to the dissatisfaction of the art historians, Abanindranath and his students strayed into the peripheries, looking to populate the national imaginary with subjective interpretations of pan-Asian lineages as well as regional and minor traditions. It is true that over time the Bengal School became known for a mannered sentimental style repeating historical themes and color techniques such as the wash, but a fresh viewing of the art of its the first generation dispels that stereotype in favor of the expressions of an experimental creativity working within self-defined limits.

We also have to see these artists not merely as furthering nationalist aspirations, but engaged in an international critique of modernity as participants in networks of what can be thought of as the first cultural creatives¹ of the 20th c. Whether with the source of Pan-Asianism, the Japanese Okakura Kakuzo with his American Boston Brahmin connections, or the circle of Orientalists mentioned above, most of whom came from the Arts and Crafts movement of South Kensington, London, Abanindranath and his students shared a vision of a transformed creative society marked by spiritual idealism drawn from the cultural resources of the world. Yet as cultural nationalists, they believed in porous local and regional adaptations of such societies.² Along with their British Arts and Crafts compatriots, and also as part of *swadeshi* activism, they believed in the cultural agency of images and crafts in modern societies and sought to multiply these through furniture, design, textiles and other objects of household use.

These included custom-printed illustrated books. Asit Haldar produced several such books, which often included his very fine Bengali poetic translations from Sanskrit.³ What we see here is an example of illustrations in such a book project by Asit Haldar undertaken in 1930. These first edition prints are not related to a Sanskrit text, not painted in an Indian classical style and not accompanied by Bengali translations. Here Haldar chooses to illustrate and print images from an Orientalist favorite, the *Rubaiyyat* of Omar Khayyam translated by Edward Fitzgerald in 1859. The illustrations were published by the Indian Press of Allahabad, India and included a highly complimentary Foreward by E. B. Havell. They were presented in the form of twelve colour plates tipped-in as loose mounts on individual thick

1. "Cultural creatives" is a term coined by sociologists Paul H. Ray and Sherry Ruth Anderson in their book *The Cultural Creatives: How 50 Million People are Changing the World* published in 2000.

2. It is as a participant of this same vision that Rabindranath created Vishwa Bharati and its "think globally, act locally" spirit can be seen in the university's motto: *yatra vishvam bhavati eka nidam* (where the world becomes a nest).

3. These include his translation to Bengali and illustration of Kalidasa's *Meghaduta* and *Ritu Samhara*, thirty two scenes from the life of the Buddha, republished recently as *A Panorama of the Life of Lord Buddha* by Karigar, Kolkata and thirty paintings on the history of India.

cardboard sheets with tissue guards bearing the relevant quatrain in red, issued together with a sixteen page ribbon-bound booklet, in a cloth portfolio.

Khayyam's translated quatrains present an Epicurean vision of enjoyment against the inevitability of death. The Rubaiyyat became a favorite of Pre-Raphaelite and Arts and Crafts members and was illustrated by a number of artists before Haldar, including Abanindranath Tagore, in 1910. Abanindranath's illustrations were already a departure from the Orientalist construction of a fin-de- siècle hyper-romantic pessimist and decadent Persia/Asia, focusing instead on pan-Asian homologues of contemplative transcendence. What marks Haldar's illustrations is his deliberate emphasis on culturally situated line explorations of form, posture, nature and architecture. In the case of both these Bengal school artists, it must be remembered that Persia was not a far-away exotic land but an internal periphery, whose culture had been assimilated and was alive in national history. Thus the engagement with the Rubaiyyat must be seen as part of the attempt by Abanindranath and his disciples to set up plural models of a national imaginary, an archive of possibilities for its cultural mindscapes, which were original yet representative.⁴ Haldar's disciplined line-work, with color and brushwork subdued to a minimum, does exactly this – it sets up a one-time style-standard of form, original yet studied in ways intimate to the culture. Through this means one recognizes the Rubaiyyat as a cultural trope, a lens into a form of imagination, rather than the image of an exotic society.

In this series Haldar has selected twelve verses of the Rubaiyyat for illustration. These verses afford him the opportunity to assume a conceptual persona belonging to a lineage of post-Safavid Persian painters. In illustrations to verses XXVII, XXXVIII and XLII, he explores the mystery of interiors and passages that make up the mysticism of architectural space in Persian and Mughal painting; in dealing with verses IV, XIII and LI, he focuses on human form, posture, costume and group composition, while verses XI, XIX, XXIII, XXXII and LXXIV provide him the context for depiction of nature, smoke and cloudscape, that belong to a level and style of naturalism that developed in Persian painting following the Mongol expansion of the 13th c. yet prior to the assimilation of the European Renaissance. In minimizing color, Haldar's paintings draw closer to East Asian canons, while allowing him to draw primary attention to the fine line work,

4. It may be noted that the Rubaiyyat was also illustrated by another artist of the Bengal School, Abdur Rahman Chughtai (1894-1975), subsequent to Haldar, in the 1960s. Chughtai's paintings, though he claimed a greater "Islamic authenticity," as part of a polemical construction of an Islamic identity for Pakistan, are highly mannered in an Art Deco fashion.

necessary as foundation to his invented style. At the same time, the touches of color and ubiquitous use of facial features, costumes, hair styles, headdress and relevant material objects, such as the wine flask, indicate the palette and cultural environment that would accompany this canon. In their individualization, these illustrations stand apart, yet are true to their cultural genre, as noted by E. B. Havell in his Foreword.

On display are also a self-portrait of Asit Kumar Haldar and three other portraits. Haldar's large self-portrait in oil on masonite board shows him in profile at an age of about 60, perhaps a decade before death, in a moment of contemplation during the act of painting. This self-portrait was published in 1990 on the envelope of the first day cover produced by the Indian Posts and Telegraph department in honor of Haldar's birth centenary. The shallow perspective, the flat rectangular patch of red in the background, the stillness of the pose and the classical stylized treatment of the hands accentuate the iconic abstraction of the portrait, a pictorial reduction that makes it seem almost like a cut-out. At the same time, a minimalism of line etches a singularity of individuation through wrinkle and musculature. Various cultural memes, Japanese, Indian and modernist coalesce creatively in this portrait.

The other three portraits are small works, each distinctive. A portrait captures a swift profile likeness of a traditional teacher in ink using a calligraphic pen. An inscription in Bengali reads "Pochkur Pandit Moshai," a reference to the home study of one of his daughters.⁵ The East Asian influence on this rendition is unmistakable. A second small unidentified portrait features the sensitive profile of a young man. The third is a full body seated form of a santhal woman, a theme that Haldar attempted at Ranchi in 1913, at a time when he was principal at Kala Bhavan. The exploration of a located regional identity for Visva Bharati was a preoccupation of the artists of Shantiniketan and Santhal portraiture was an important aspect of that self-relating. Though this portrait was done in Ranchi, the interest in Santhal portraiture is very likely to have been a carry-over of that preoccupation.

5. Personal communication from Kalpita Chakraborty, Atasi Barua's daughter.

ATASI BARUA (1921-2016)

Atasi Barua was the daughter of Asit Kumar Haldar. Watching her father, she turned to sketching and painting from a young age and remained self-taught, except for informal guidance and encouragement by her father. At the age of sixteen, she was married to Dr. Arabinda Barua, a scholar of Buddhism and a barrister, who hailed from a Buddhist family of Chittagong in East Bengal (now Bangladesh). In intimate engagement with her husband's Buddhist scholarship and practice, she turned to vicariously relive the coded metaphysics of Buddhism through painting the life stories of the Buddha. This could be seen as an age-old device of spiritual practice in India, extolled in the Brihadaranyaka Upanishad through the formula "*śravaṇa, manana, nididhyāsana*" or hearing, reflecting, uniting. The imagination of heard events and their representation through art afforded a focused reflection that brought the artist into wordless communion with the subject of contemplation. But apart from such a function, Atasi Debi followed her father and other Bengal School artists in the creative explorations of cultural forms. Though she was yet to be born when her father visited Ajanta to study classical Buddhist art, her observation of his and other Bengal School artists' painting and practice launched her into her own explorations of line, form, posture and environment building on the cultural imaginary. Apart from Buddhist subjects, she turned her hand to idealized female figures (*nāyikās*), no doubt influenced by her father's forays into Sanskrit classical literature. In this exhibition, we feature both these areas of her painterly interest. She worked mostly in water color, but tried her hand also in tempera, crayons and oils. Yet by far the most prolific medium of her work was line drawing in ink, using pen or brush. In this, we see an interest coinciding with her father's – a laying down of line-work, the population of the modern national imaginary with possibilities of idealized form as part of a creative toolbox.

But like her father (and his teacher Abanindranath, as well as several others of his generation), this interest was not a nationalist fetish, and she complemented her idealized explorations with realistic portrait sketches. In the company of her father and as a member of the Tagore family, Atasi Debi met many cultural luminaries of her time, mostly Bengali artists, writers, dramatists, singers and scholars, but also sometimes national or international figures of prominence. Traveling with her husband to international Buddhist conferences in Sri Lanka and Nepal, she came across renowned spiritual personalities and scholars. Proficient in making rapid sketches, Atasi Debi captured the facial likenesses of many of these acquaintances, along with those of family members and domestic helpers. Once completed she would get the subject to sign the portrait, leading to the creation of a portrait gallery similar in quality, scale and importance to that created a century before her by Jyotirindranath Tagore. We are happy to present a sampling of these portraits.

Atasi Debi participated in the 11th Annual exhibition of the Academy of Fine Arts, Calcutta, where her painting *Birth of Siddharta* received a cash award. Following this a few of her paintings were published. Later she became a member of the “Artist’s Society” of Calcutta, through which her works were exhibited in other cities of India as well as centers abroad, such as Colombo, Teheran, Cairo, Bangkok and Tokyo. One of her paintings was acquired for the Peace Memorial at Hiroshima. Atasi Debi’s Buddhist paintings attracted the attention of the Mahabodhi Society of Calcutta, which published a book of her line drawings on the life of Buddha in 1949. Seeing this publication, the director of Calcutta’s Digambar Jain temple located in Belgachia commissioned her to do a series of drawings on the life of the 23rd Tirthankara, Parshvanath, which were transferred to marble relief by a stone craftsman of Jaipur. To arrive at her conception of these drawings, Atasi Debi took the help of C. Sivaramamurti, the eminent scholar of Indian Art, who served as Superintendent to the Archaeological Section of the Indian Museum, Calcutta at the time. Some of these line drawings are being displayed here.

In 1958, Atasi Debi had her first solo exhibition at Artist House in Park Street, Calcutta (now no longer in existence). This exhibition brought her to the limelight of the Calcutta artist’s circles of the time, and she received fulsome praise in reviews by critics such as O. C. Gangooly and Abani C. Banerjee. Another solo exhibition was held at the Birla Mandir, Kolkata in 1971. She gave radio talks on art and spoke on her father’s paintings at the Academy of Fine Arts and the Victoria Memorial, Kolkata. Her paintings were reviewed in the Academy of Fine Arts Bulletin and in the Ceyon Times (1950), and were lectured on in Germany. Her works can be found in collections in India, Sri Lanka, Burma, Iran, Japan and the USA.⁶ Atasi Debi left her body at her long-time residence on Gariahat Road, Kolkata in 2016, at the age of 95.

PORTRAITS

In polar contrast to her explorations of classical form and posture, Atasi Barua’s pencil portraits are marked by a naturalism achieved through economy of line and shading. Each person presents specific features that become animated as physiognomic sites of individuation. We see this for example, in the large nose, ears, walrus moustache and subtle network of wrinkles around small eyes in the case of O. C. Gangooly, the crop of curled hair, thick black-rimmed glasses, pursed lips and creases on both sides of a flaring nose in the case of Suniti Kumar

6. Biographical details courtesy of Gautam Haldar and Pratima Sheth compiled, *Dictionary of Indian Art and Artists*, Mapin, Mumbai, 2007.

Chattopadhyay, the long smooth strands of hair, elongated face with delicate chin, neat eyebrows and long thin lips of Nabanita Deb Sen. Or we see a similar individuation achieved through the inverse means of negative space, such as in the wide expanse of the unmarked sagacious forehead in the case of Kalidas Nag, or the line minimalism of B. R. Ambedkar, artist Rathin Maitra or the Sri Lankan Buddhist delegate. With her self-portrait in crayons, we find the same minimalism creating an iconic presence, with an intensification of slight color around the eyes. One notices Atasi Barua's interests in portraiture moving towards three kinds of subjects – scholars and creative personalities, mostly artists form the largest number of the portraits, then there are several Buddhist dignitaries of various ethnicities, and finally, a few spiritual personalities. A sampling of all these types are being displayed in the exhibition.

LIFE OF BUDDHA

Atasi Barua, like her father, inhabits textual spaces imaginatively to enact her subjectivity through painting. The utilization of classical Indian form and sentiment becomes both a means for relating to a phylum, genealogy or tradition and the exploration of artistic means for performing her relations to self and other. Undoubtedly a carryover of her father's interest and training in Ajanta, this system of conventions works through the parameters of the *śaḍaṅga* or six limbs of Indian painting, on which Abanindranath had written a monograph. Again, as with her father, the foundation for these enactments is line work, the rhythmic line modulating into forms of affect. This is why line drawings constitute the largest body of her work, as may be seen in her rehearsals of the life of the Buddha. Several of the line drawings depicted here formed the basis for her pictorial book published by the Mahabodhi Society.

Following *rūpabheda*, or the distinction of formal types in a way similar to Ajanta, her depictions of Buddha or other divine figures are idealized while that of royalty, courtiers and commoners come appropriately closer to real life. In this canon, *rūpabheda* may be paired with *sādrśya*, or mimetic similitude of natural forms and Atasi Debi's depiction of recognizable individuals such as the fierce murderer Angulimala, the hermits of the forest, the courtesan Amrapalli or Sujata, the widow who nourished the Buddha prior to his nirvana, are characterized by the marks of unique personality, just as are the trees with their varied foliage or other items of the natural environment.

The other pair from the *śaḍaṅga* that is prominent in these paintings is *bhāva* and *lāvanya*. *Lāvanya* is commonly taken to refer to gracefulness of physical appearance, as in form and demeanor, as well as in posture and movement. However, in its

early use, it appears to have been synonymous with *rasa*, “taste” or emotion, the subjective quality of *bhāva* or state of being. These qualities are best suited for the enactment of personal feelings, as for example, devotion in the case of the paintings pertaining to the Buddha. The foundation of such expression is the embodiment of emotional states through attitudes of the body, as captured in line work. Atasi Debi relives the emotions of various characters in the Buddha’s life, such as the monkey or Sujata, offering their gifts, respectively, of honey and rice pudding to the Buddha, or the surrendered prostrations of Amrapalli, Angulimala or the forest hermits. One can sense her vicarious affinity for the female characters mentioned above, as also the women allowed by the Buddha to enter his retinue as *bhikkhunis*.

Proportion as in iconometry and hieratic scaling, *pramāṇani*, and appropriate use of color, *varṇika bhañja*, are the remaining pair of *śaḍaṅga* parameters. As noted, Atasi Barua seems to have privileged linework, but also worked with color through various media, such as watercolor, oil and tempera. Her color sense is always judicious, though she does not follow any symbolic conventions and experiments both with flat colors and washes. Similarly, with proportions, though she modulates between idealism and realism in form, she does not follow any strict conventions of iconometry or scaling, staying within the boundaries of naturalism.

If the Buddhist paintings are focused meditations on single episodes, Atasi Debi’s line drawings related to the life of Parshvanath are occasions for exploring ensembles and settings that seem extensions of the visual vocabulary developed at Sanchi and continued at Ajanta. These large-format multi-person compositions include a great variety of postures organized in terms of narrative logic. Here we display three of these drawings, one a scene from the prenatal life of Parshvanath as Indra, enjoying courtly entertainments and the other two pertaining to the birth of Parshvanath to the Queen of Varanasi, Vamadevi.

NĀYIKĀS

The theme of *nāyikās* or “heroines” makes its first appearance in Bharata’s *Natya Shastra*, where they are classified in terms of the circumstances and moods of erotic love. With variations, they can be traced through a historiography of Sanskrit and vernacular literature, receiving a great expansion around the 16th c. due to assimilation into the *bhakti* theology of Gaudiya Vaishnavism. This braiding of *bhakti* and classical *eros* then turns up in a variety of texts that are depicted in Rajput and Pahari miniatures. Atasi Barua’s treatment of *nāyikās* follows the inhabitation of symbolic frames that we find with the life of the Buddha. The subjectivity she enacts in the case of the Buddha is one of devotional surrender and seeking entry into a transcendental domain through Grace. This may be critiqued as an unquestioning

acceptance of a patriarchal order. With the *nāyikās*, there is the hidden presence of the male lover, sometimes manifest in the form of Krishna, but what is most prominent is feminine agency in love. Thus they form an active counterpart to the feminine subjectivity performed by Atasi Debi in her Buddhist paintings.

The paintings of *nāyikās* can be divided into three – four ink paintings, of which three are silhouettes, four colored paintings, of which three are watercolors, and one line drawing. Another artist who exhibited with the Bengal School, Gaganendranath Tagore, had experimented with silhouettes before Atasi Barua and her silhouettes could have been inspired by his. In both their hands, the dark inverse images take on a character of their own, as of a parallel world of anti-matter where unworldly possibilities enact themselves. These are mostly devotional in nature, where women offer lamps or folded hands to a hidden divine. In one of these, as in the single line drawing, we find the male presence of Krishna.

Among the color paintings, there is an oil painting of a woman's toilet, aided by attendants and a delicate watercolor of a woman in bed seeing herself in a mirror surrounded by attendants. Both of these represent the *nayika* preparing herself for the arrival of her lover, known as *vasakasajjā* in the *Natya Shastra*. Another watercolor shows a standing *nayika* on a moonlit night, walking towards her tryst. This is the *abhisārikā*. Atasi Barua's washed treatment of landscape in this case is evocative of moonlit nights in a misty landscape. The remaining two watercolors depict pensive women remembering their lovers, which may be thought to represent moods of absence or *viraha* (*virahotkanthitā* in Bharata). As recommended by Abanindranath, these women express an interiority full of moody subjectivity or *bhāva*.

OTHER STUDIES

Other themes explored by Atasi Debi through line drawings include dancing figures, such as an exquisite study of the *apsara* Urvashi in Indra's court plus dancers modulated closer to the real life, a poetic rendering of female figures caught in a storm and a group composition of real life figures at a festival, possibly the Paush Mela of Shantiniketan. Atasi Debi also did a number of landscapes based on her travels, usually of sites related to the Buddha or other deities. We feature here some such scenes, one from Ranchi showing Jagannath Hill with its eponymous temple in oil on board, another of a pagoda in Nepal done in crayons and a larger watercolor showing an entourage visiting the stupa at Sanchi.

Asit Kumar Haldar
1890 - 1964



Portrait of traditional pandit, Pen on Paper, 8" x 6.5", undated



Self Portrait, Oil on Paper Board, 34" x 22"



Portrait of santhal coal worker, Ranchi, Wash on Paper, 8" x 6", 1913



IV
Now the New year reviving old Desires,
The thoughtful Soul to solitude retires,
Where the White Hand of Moses on the bough
Puts out, and Jesus from the ground suspires

Offset Print, 10.5" x 6.5"



XXXII

*Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, - and, sans End!*

Offset Print, 10.5" x 7"



XXXII

There was a Door to which I found no Key:

There was a veil past which I could not see:

Some little talk awhile of Me and Thee

There seemed - and then no more of Thee and Me

Offset Print, 10.5" x 7"

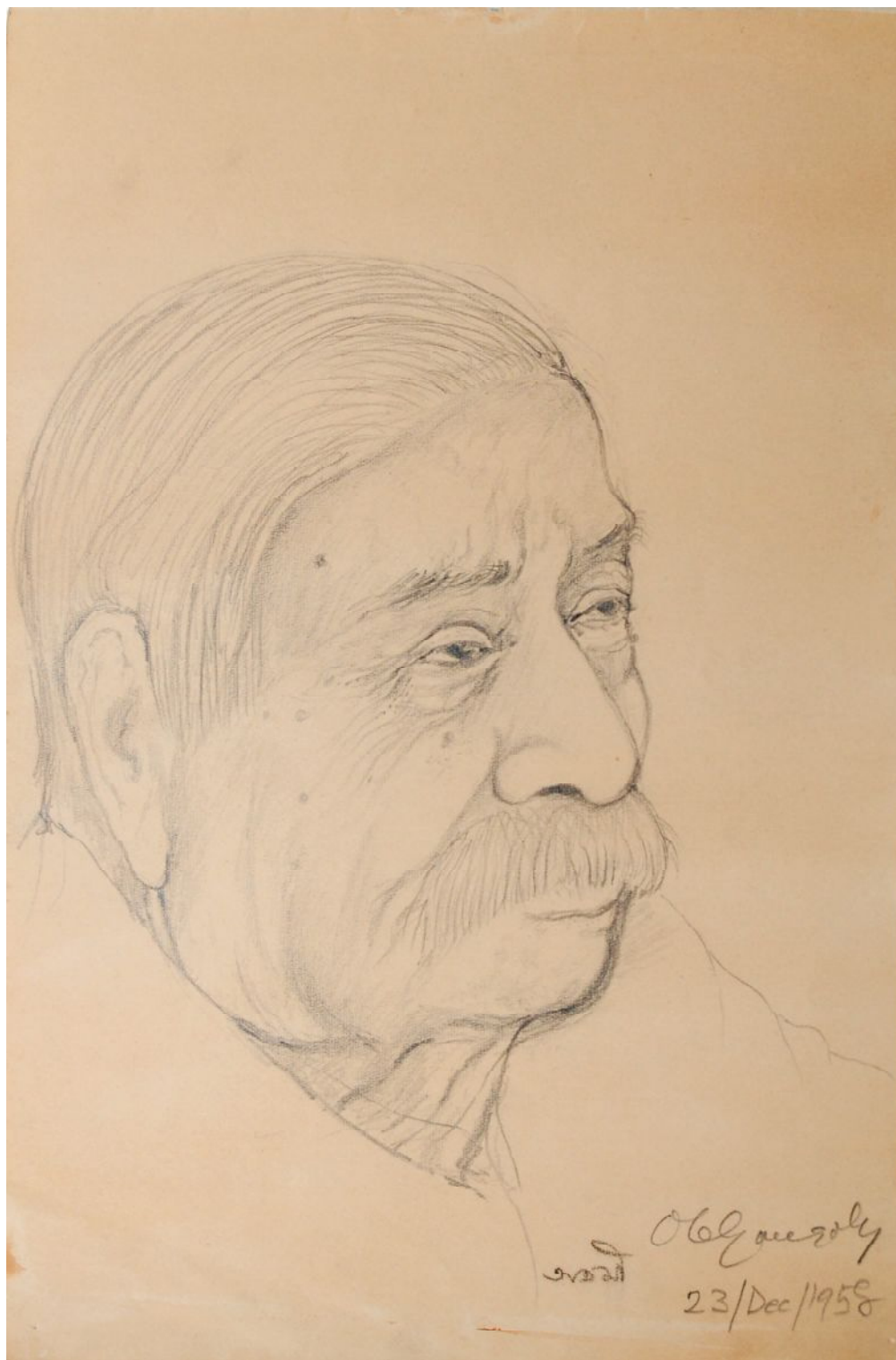


XLII
And lately, by the Tavern Door agape,
Came stealing through the Dusk an Angel Shape
Bearing a vessel on his shoulder; and
He bid me taste of it; and 'twas - the Grape

Offset Print, 10.5" x 7"



Atasi Barua
1921 - 2016



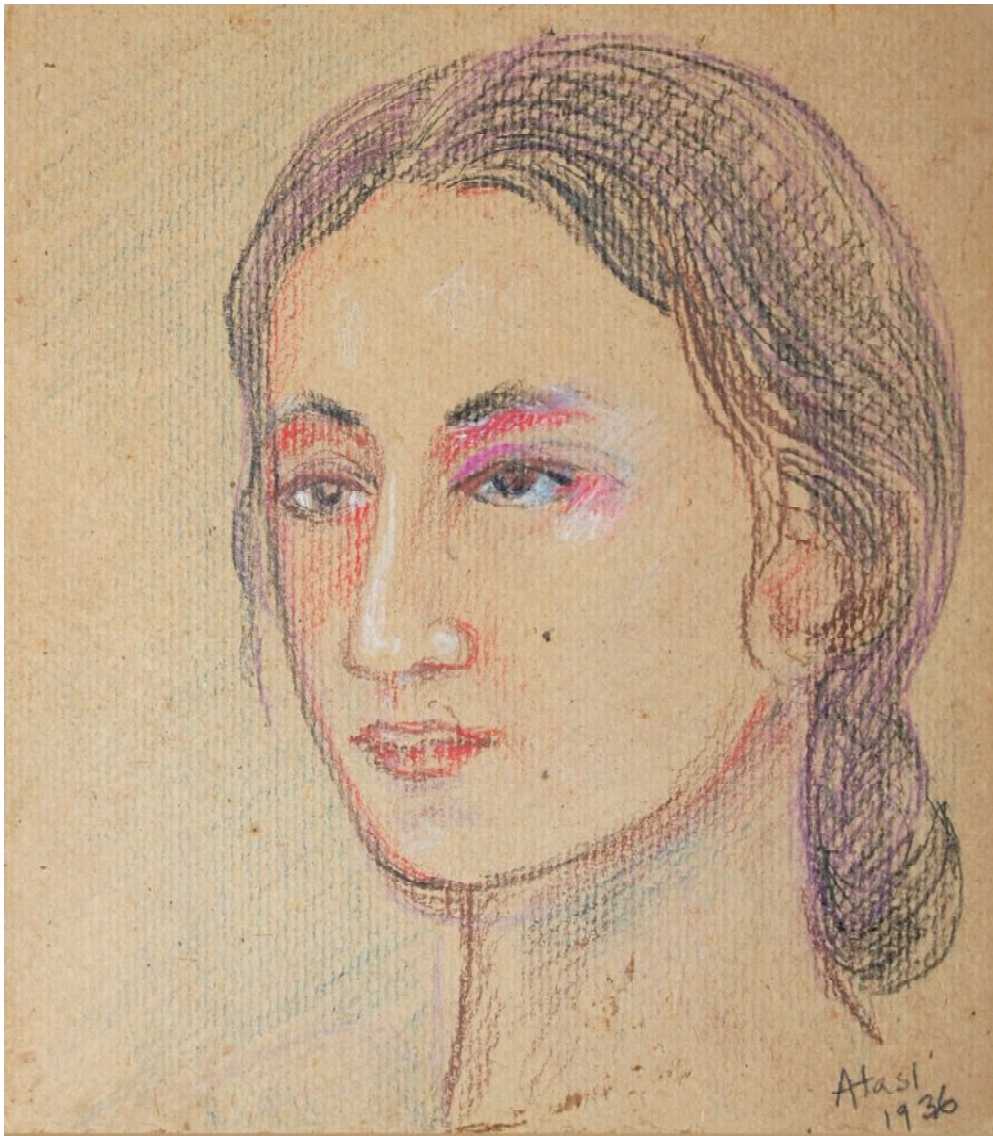
O. C. Gangooly, Pencil on Paper , 9.5" x 7", 1958



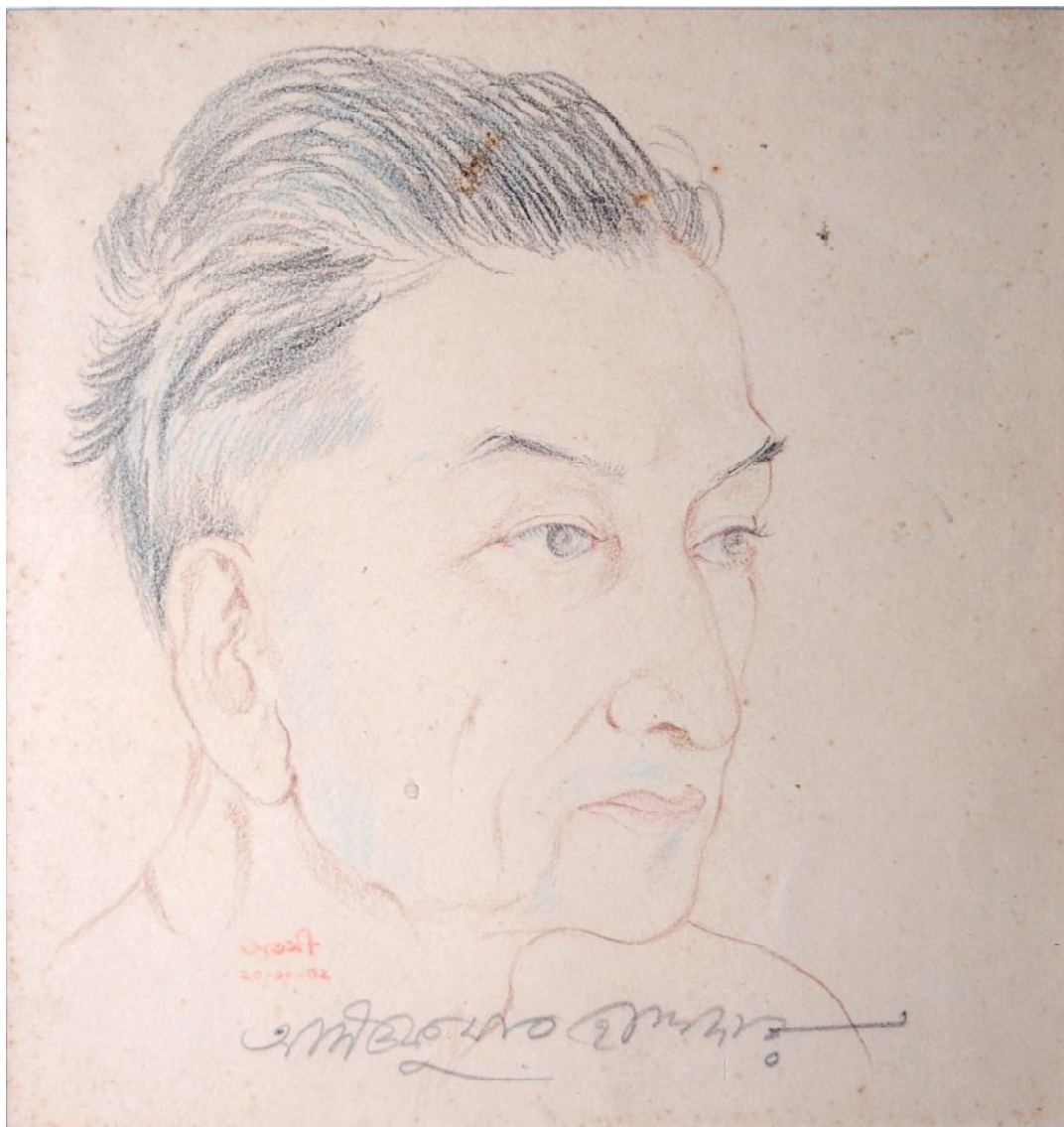
Suchitra Mitra, Pencil on Paper, 9" x 7.5", 1946



Rev. Tenzo Watanabe, Charcoal on Paper , 10" x 8.5" , 1950



Atasi Barua, self-portrait, Crayon on Paper, 7" x 6.5", 1936

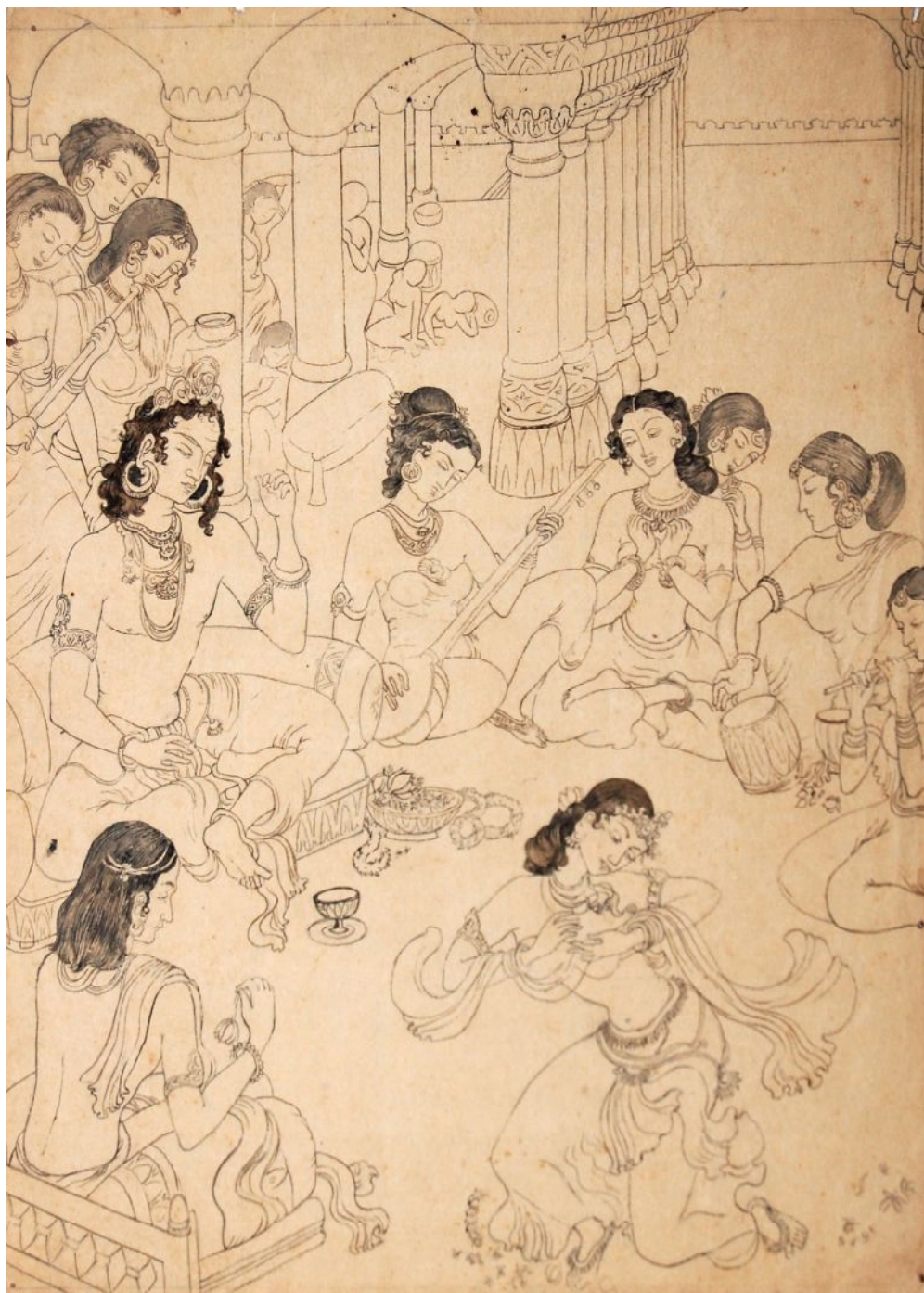


Asit Kumar Haldar, Pencil on Paper , 9" x 9", 1952



Suniti Kumar Chattopadhyay,
Charcoal on Paper, 14" x 10", 1966
Unidentified Sri Lankan Buddhist delegate,
Pencil on Paper, 10" x 8", 1950

Kalidas Nag, Pencil on Paper, 10" x 9", 1964
Nabanita Deb Sen, Charcoal on Paper , 9.5" x 7", 1958



Urvashi Dancing in Indra's Court, Ink on Paper, 12" x 9.5", c. 1960



Angulimala surrenders to the Buddha, Ink on Paper , 14.5" x 10", 1956



Forest Hermits Prostrate to the Buddha, Colour on Paper , 9.5" x 9", 1955



Sujata offers a golden bowl of milk and rice to Gautama before his meditation under the Bodhi Tree
Watercolour on Paper, 11" x 8", 1990



Courtesan Amrapalli Prostrates to the Buddha, Wash on Paper, 11" x 8.5", 1956



Villagers come with offerings to the Buddha, Gouache on Paper, 14" x 9.5", 1956



Gautama offers a wedding ring to Gopa, Tempera on Masonite Board, 30" x 48", 1955

Parinirvana of the Buddha, Gouache on Paper, 9" x 14", Undated



Nayika Vasakasajja preparing to meet her lover, Watercolour on Paper, 10" x 6.5", 1947



Nayika Abhisarika going for a tryst with her lover on a moonlit night, Wash on Paper, 11.5" x 11", undated



Krishna and devotee, Chinese ink on Paper, 14.5" x 10.5", undated

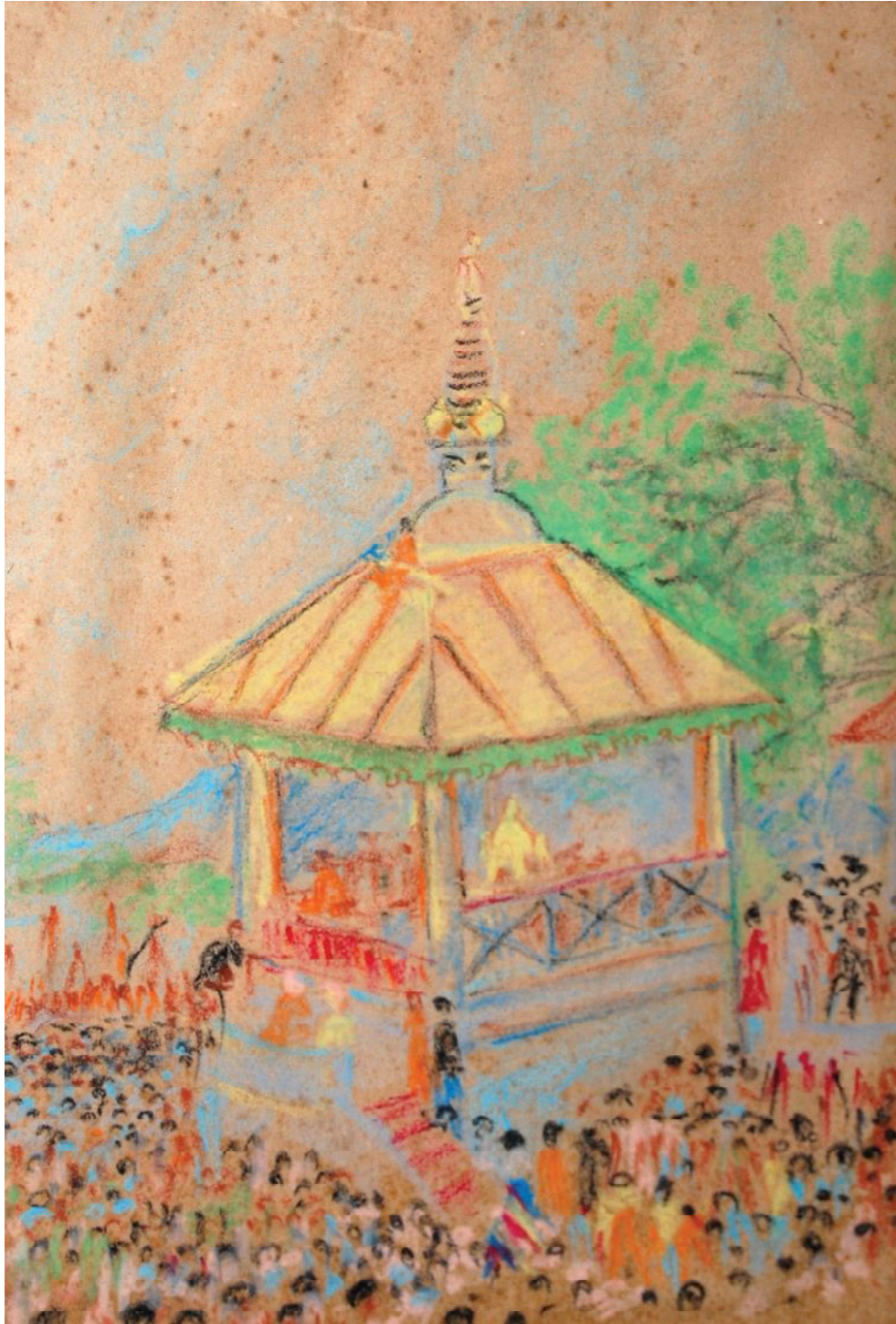
Nayika Vinahini contemplating her absent lover, Chinese ink on Paper, 6" x 4"

Devotees with oil lamps, Chinese ink on Paper, 4.5" x 5"



Queen Vamadevi gives birth to Parshvanath amidst the rejoicing of the people, Ink on Paper, 15" x 27", 1953

Queen Vamadevi hands Parshvanath to his father, King Aswasena, Ink on Paper, 14.5" x 27", 1953



Buddhist pagoda, Nepal, Crayon & Pastel on Paper, 13" x9", 1956



Jagannath Hill with temple, Ranchi, Oil on Paper Board, 12" x 18", 1966

List of Exhibits

ASIR KUMAR HALDAR

1. *Illustration from Rubaiyyat of Omar Khayyam verse IV*, Offset Print, 10.5 x 7.5”
2. *Illustration from Rubaiyyat of Omar Khayyam verse XI*, Offset Print, 10.5 x 7”
3. *Illustration from Rubaiyyat of Omar Khayyam verse XIII*, Offset Print, 10.5 x 7.5”
4. *Illustration from Rubaiyyat of Omar Khayyam verse XVI*, Offset Print, 10.5 x 7”
5. *Illustration from Rubaiyyat of Omar Khayyam verse XIX*, Offset Print, 10.5 x 7”
6. *Illustration from Rubaiyyat of Omar Khayyam verse XXIII*, Offset Print, 10.5 x 6.5”
7. *Illustration from Rubaiyyat of Omar Khayyam verse XXVII*, Offset Print, 10.5 x 7”
8. *Illustration from Rubaiyyat of Omar Khayyam verse XXXII*, Offset Print, 9 x 6”
9. *Illustration from Rubaiyyat of Omar Khayyam verse XXXVIII*, Offset Print, 10.5 x 7”
10. *Illustration from Rubaiyyat of Omar Khayyam verse XLII*, Offset Print, 9 x 6”
11. *Illustration from Rubaiyyat of Omar Khayyam verse LI*, Offset Print, 10.5 x 7”
12. *Illustration from Rubaiyyat of Omar Khayyam verse LXXIV*, Offset Print, 10 x 7”
13. *Self Portrait*, Oil on Paper Board, 34 x 22”
14. *Portrait of santhal coal worker, Ranchi*, 04/06/1913, Wash on Paper, 8 x 6”
15. *Unidentified portrait*, Pencil & ink on Paper, 5x 3.5”, undated
16. *Portrait of traditional pandit*, Pen on Paper, 8 x 6.5”, undated

ATASI BARUA

1. *Atasi Barua, self-portrait*, 1936, Crayon on Paper, 7 x 6.5”
2. *Portrait of Meera Debi, daughter of Rabindranath Tagore*, 14/10/1959, Pencil on Paper, 9.5 x 7”
3. *Portrait of O. C. Gangooly*, 23/12/1958, Pencil on Paper, 9.5 x 7”
4. *Portrait of Nabanita Deb Sen*, 22/12/1958, Charcoal on Paper, 9.5 x 7”
5. *Portrait of Unidentified Sri Lankan Buddhist delegate*, 30/05/1950, Pencil on Paper, 10 x 8”
6. *Portrait of Kalidas Nag*, 07/04/1964, Pencil on Paper, 10 x 9”
7. *Portrait of Jamini Roy*, 28/11/1966, Pencil on Paper, 14 x 10”
8. *Portrait of Suniti Kumar Chattopadhyay*, 10/05/1966, Charcoal on Paper, 14 x 10”
9. *Portrait of Sudhir Kumar Banerji*, 25/04/1963, Charcoal on Paper, 14.5 x 10.5”
10. *Portrait of Swami Ranganathananda*, 23/07/1982, Pen on Paper, 10 x 7”
11. *Portrait of Jogendranath Gupta*, 03/01/1959, Charcoal on Paper, 12 x 9”
12. *Portrait of Nandalal Bose*, 21/12/1968, Pencil on Paper, 9.5 x 7”
13. *Portrait of Soumendranath Tagore*, Bengali 14 Baisakh 1390, Charcoal on Paper, 14 x 10”
14. *Portrait of Asit Kumar Haldar*, 20/10/1952, Pencil on Paper, 9 x 9”
15. *Portrait of Sunayani Debi*, 14/06/1956, Mixed Media on Paper, 10 x 8”
16. *Portrait of Suchitra Mitra*, 23/05/1946, Pencil on Paper, 9 x 7.5”
17. *Portrait of Ho Chi Minh*, 11/02/1958, Pen & Ink on Paper, 8 x 5”
18. *Portrait of Rathin Maitra*, 24/05/1953, Pencil on Paper, 10 x 9”

19. *Portrait of Rev. Tenzo Watanabe*, 1950, Charcoal on Paper, 10 x 8.5"
20. *Portrait of B. R. Ambedkar*, 27/05/1950, Pencil on Paper, 10.5 x 8.5"
21. *Portrait of Radharani Debi*, 22/12/1958, Charcoal on Paper, 10 x 6.5"
22. *Portrait of Narendra Deb*, 30/08/1961, Charcoal on Paper, 10 x 9"
23. *Portrait of Anandamoyee Ma*, 16/11/1969, Charcoal on Paper, 10 x 9"
24. *Soothia offering grass to Bodhisatva Gautama for his seat at Uruvela before his meditation under the Bodhi Tree*, 1950, Colour on Paper, 11 x 8"
25. *Bodhisatva Gautama being implored by the gods to descend on earth*, 1955, Colour on Paper, 11 x 8.5"
26. *Gautama Buddha meditating under the Bodhi Tree*, 1956, Ink on Paper, 16 x 9.5"
27. *Urvasi Dancing in Indra's Court*, c. 1960, Ink on Paper, 12 x 9.5"
28. *Forest Hermits Prostrate to the Buddha*, 1955, Colour on Paper, 9.5 x 9"
29. *Gathering at a Mela*, 1961, Ink on Paper, 10 x 9.5"
30. *Devotees worshipping the Buddha in astral heavens*, c. 1956, Ink on Paper, 11 x 9"
31. *Mayadebi with attendants prior to the birth of Bodhisatva Gautama*, 1964, Colour on Paper, 11 x 9"
32. *Elephant's prostration and monkey's offering of honey to the Buddha at the Pariliya forest*, 1955, Colour on Paper, 11 x 9"
33. *Women in a storm*, 1942, Colour on Paper, 8 x 10"
34. *Nanda follows the Buddha to take initiation on his wedding night, while his bride Alakananda urges him to return*, 1956, Ink on Paper, 11.5 x 10"
35. *Angulimala surrenders to the Buddha*, 1956, Ink on Paper, 14.5 x 10"
36. *Gotami and other female devotees of Kapilavastu are accepted by the Buddha on Ananda's request, becoming the first bhikkhunis*, 1956, Ink on Paper, 15 x 10.5"
37. *Krishna and Radha*, c. 1956, Ink on Paper, 14 x 10.5"
38. *Indra in his court prior to taking birth as Parshvanath*, 1952, Ink on Paper, 14 x 27"
39. *Queen Vamadevi gives birth to Parshvanath amidst the rejoicing of the people*, 1953, Ink on Paper, 15 x 27"
40. *Queen Vamadevi hands Parshvanath to his father, King Aswasena*, 1953, Ink on Paper, 14.5 x 27"
41. *Krishna and devotee*, Chinese ink on Paper, 14.5 x 10.5", undated
42. *Devotee with lamp*, Chinese ink on Paper, 8 x 5", undated
43. *Nayika Virahini contemplating her absent lover*, Chinese ink on Paper, 6 x 4"
44. *Devotees with oil lamps*, Chinese ink on Paper, 4.5 x 5"
45. *Birth of Gautama*, c. 1948, Oil on Canvas, 28 x 20"
46. *Srimati the servant-girl visits princess Shukla before her fatal worship at Buddha's temple, a scene from Tagore's Pujarini*, 1948, Gouache on Paper, 28 x 18"
47. *Gautama offers a wedding ring to Gopa*, c. 1955, Tempera on Masonite Board, 30 x 48"
48. *Nayika Vasakasajja preparing for her meeting with her lover*, 1991, Tempera on Masonite Board, 36 x 48"
49. *Nayika Virahini contemplating her absent lover*, Gouache on Paper, 4 x 3", undated
50. *Sujata offers a golden bowl of milk and rice to Gautama before his meditation under the Bodhi Tree*, 1990, Watercolour on Paper, 11 x 8"
51. *Courtesan Amrapalli Prostrates to the*

- Buddha*, 1956, Wash on Paper, 11 x 8.5”
52. *Gautama on the night of his departure from the court*, 1958, Watercolour on Paper, 11 x 8.5”
53. *Parinirvana of the Buddha*,
Gouache on Paper, 9 x 14”, undated
54. *Villagers come with offerings to the Buddha*,
1956, Gouache on Paper, 14 x 9.5”
55. *Buddhist pagoda, Nepal*,
c. 1956, Crayon & Pastel on Paper, 13 x 9”
56. *Nayika Vasakasajja preparing to meet her lover*, 1947, Watercolour on Paper, 10 x 6.5”
57. *Nayika Abhisarika going for a tryst with her lover on a moonlit night*,
Wash on Paper, 11.5 x 11”, undated
58. *Nayika Virahini contemplating her absent lover*, Gouache on Paper, 10 x 6.5”, undated
59. *Princess with Entourage* (unused),
1991, Gouache on Paper, 16 x 11”
60. *Gotami and other female devotees of Kapilavastu are accepted by the Buddha on Ananda's request, becoming the first bhikkhunis*,
1958, Gouache on Paper, 15 x 10”
61. *Bringing relics to the Sanchi stupa*,
12/06/1947, Watercolour on Paper, 21” x 28”
62. *Devotee prostrating at a stupa*,
1987, Wash on Paper, 11 x 8”
63. *The Buddha pacifying a mad elephant sent to kill him by his cousin Devadatta*,
1956, Wash on Paper, 11 x 8.5”
64. *Buddha meditating under the Bodhi Tree*,
c. 1990, Oil on Masonite Board, 36 x 24”
65. *Jagannath Hill with temple, Ranchi*,
1966, Oil on Paper Board, 12 x 18”

DEBASHISH BANERJI is the Haridas Chaudhuri Professor of Indian Philosophies and Cultures and the Doshi Professor of Asian Art at the California Institute of Integral Studies, San Francisco. He obtained his PhD in Art History from the University of California, Los Angeles, on a study of the critical nationalism and creative agency of Abanindranath Tagore. His interests lie in postmodern and postcolonial approaches to Asian art history and Cultural Philosophy. Banerji has curated a number of exhibitions of Indian and Japanese art. He has edited a book on the Indian poet *Rabindranath Tagore* (Springer, 2015), co-edited one on *Critical Posthumanism and Planetary Futures* (Springer, 2016), and authored two books: *The Alternate Nation of Abanindranath Tagore* (Sage, 2010) and *Seven Quartets of Becoming: A Transformational Yoga Psychology Based on the Diaries of Sri Aurobindo* (DK Printworld and Nalanda International, 2012).

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Galerie88

28B, Shakespeare Sarani, Kolkata 700 017

PHONE +91 (033) 2290 2274 FAX +91 (033) 2283 5394

E-MAIL mail@galerie88.in

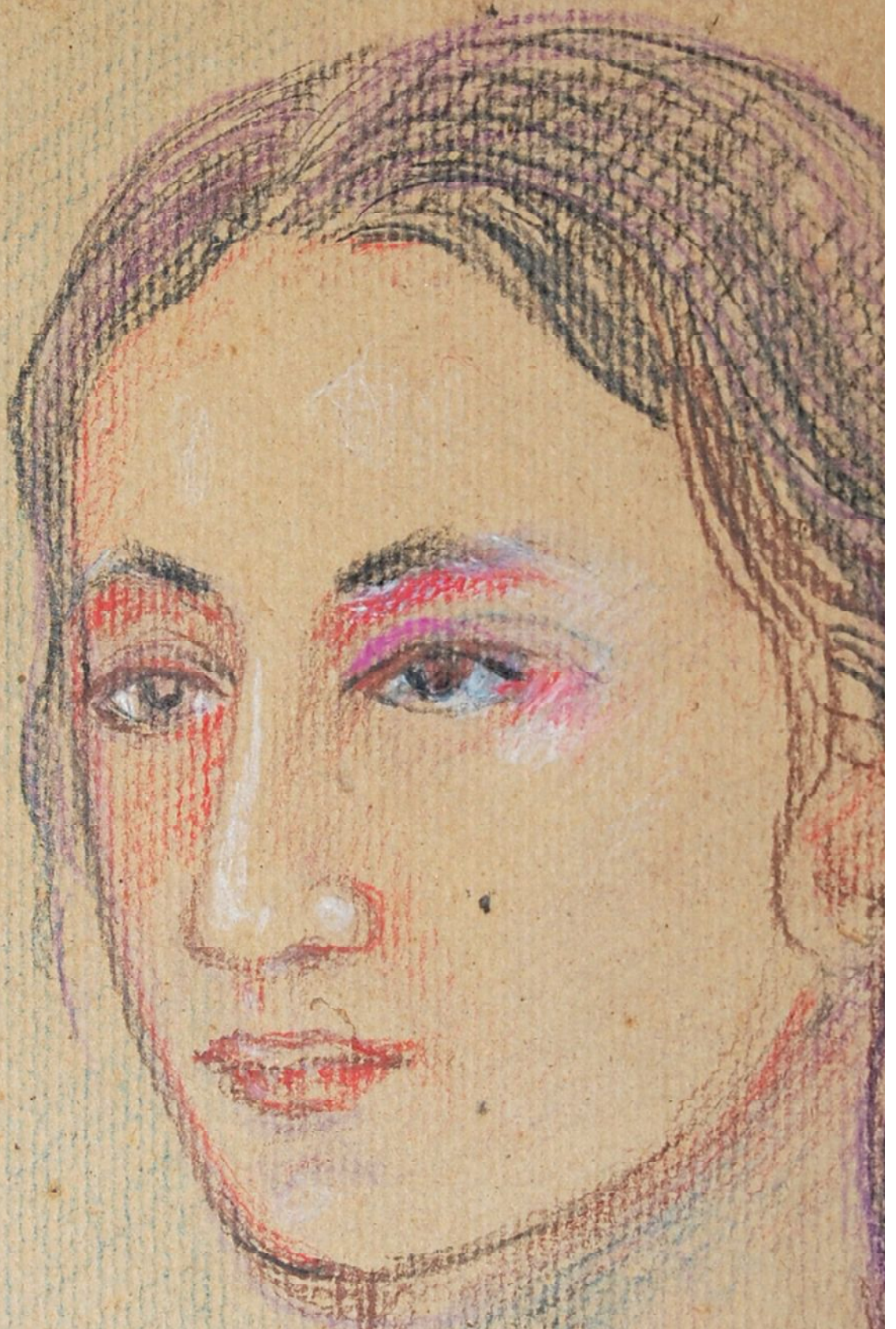
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COVER IMAGE: Detail from *Self Portrait*, Asit Haldar, Oil on canvas, 36 x 20 20 in., 2008

BACK COVER IMAGE: Detail from *Atasi Barua, self-portrait*, Crayon on Paper, 7" x 6.5", 1936



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