

PRESS NOTE

Galerie 88 presents

Somnath Hore (1921 – 2006) : Impressions

Opening reception on Saturday, 14 March 2020 at 6 pm

Sir Pranab Ranjan Ray and Prof. Raman Sivakumar will be in conversation with Prof. Soumik Nandy Majumdar on Tuesday 14 April 2020 at 6pm

Exhibition on view till Thursday, 14 May 2020

Does an art establishment – a museum or a dealer's gallery etc. – have a social responsibility, at least to those concerned with the visual arts? A difficult question. But when a gallery like Galerie 88 takes upon itself the task of reminding the visual arts cognoscente - a year from the centenary of his birth – the importance of Somnath Hore (1921 – 2006) in modern Indian art, through a sample exhibition of his fine-prints, in various media, from its collection, it has to be applauded.

Somnath Hore has primarily been a printmaker who from being a brilliant adoptive maker, graduated to an improviser, to being an innovator of highest order in so far as making prints were concerned. Among the Indian printmakers he has been the most versatile – making prints in almost all matrix materials and impression – taking processes. In consonance with the history of printmaking he began his journey with woodcut and wood engraved matrices with impression in cameo, thereafter to etchings and engravings on metals – taking intaglio impressions. Phonographic impression from lithographs came next. The crowning innovation, however has been the paper-pulp impressions, which can be regarded as a bridge between Somnath the printmaker and Somnath the sculpture.

However great has been his personal achievement in transforming learnt skills and techniques, these cannot claim precedence over the personal idiom he has devised for his imagery. The ramifications of his imagery can be seen as densifications of his experience and using on the lives of the deprived and done with the state of affairs which once again is defining our contemporary existence, makes Somnath a more relevant artist now.

Pranab Ranjan Ray