

NEWSLETTER

March 2024



PURUSHOTTAM
PUBLIC TRUST



NOTE FROM THE TRUSTEE

Dear Friends of the Purushottam Public Trust,

It is with great pleasure that I reach out to you in this edition of our newsletter. As Trustee of the Purushottam Public Trust, I am continually inspired by the dedication to the art of printmaking that thrives within the art community.

The Purushottam Public Trust has a long and distinguished history of supporting and promoting printmaking. We believe this unique art form, with its rich tapestry of techniques and traditions, offers a powerful means of artistic expression. From the intricate details of an etching to the bold simplicity of a woodcut, printmaking allows artists to tell stories, capture emotions, and explore ideas in a way that resonates deeply.

In the coming months, we are excited to unveil a number of initiatives aimed at furthering our commitment to printmaking, including captivating exhibitions showcasing the works of emerging and established printmakers and workshops led by renowned printmaking masters, offering opportunities for learning and skill development.

We are confident that these programs will not only enrich the artistic landscape but also ignite a passion for printmaking in a wider audience.

We invite you to actively participate in our mission. Visit our upcoming exhibition, attend a workshop, or simply spread the word about the importance of printmaking. Every step taken, every voice raised, helps to ensure the continued growth and vibrancy of this remarkable art form.

Thank you for your ongoing support.

Sincerely,

Rahul Subberwal

Trustee, Purushottam Public Trust

PRINTMAKER'S PARADISE

Think woodcuts and our minds can race either westwards or eastwards. Go West and you recall the odd, enduring power of Albrecht Durer's 'Praying Hands'. This 16th-century sketch became an international symbol for piety—and an inspiration for moments of abject desolation amidst human suffering. Go East and you remember the great woodcut master Hokusai.

"Until the age of 70", he once wrote (self-consciously parodying Confucius) "*nothing that I drew was worthy of notice.*"

At the India Art Fair, in the Booth of institutions stands a printmaker's paradise with works from a premier collective that traverses history and techniques in printmaking amongst Indian masters. The Purushottam Trust unveils a litany of works that echo the haunts of history and take us on a sojourn that brings back references to antiquity as well as contemporary character.

All of 50 prints, woodcuts and linocut works form an ode to processes as well as the passion to execute subjects that range from religious to everyday symbolism.

Woodcuts in tone and tenor

Beginning with a pair of Kalighat woodcuts, the oeuvre moves from classic to contemporary character and the ingenuity of evolution. In tone and tenor these two works with sepia tints create a corollary of sorts. Both these function as milestones in the history of Bengal's printmaking, as it throws light on the fascinating techniques used, reminiscing Battala woodcut prints (the first mass-produced artworks in Bengal), to industrial lithography, as well as oleographs that were produced in Europe known as "German" prints and lithographic stones.

Kalighat Woodcuts
c. early 19th century



A series of charismatic woodcuts and wood engravings became Prof PD Dhumal's leitmotif. The four monochromatic prints with the woodcut engravings present a poignant picture of the process of creation. The engraving is an enchanting process in which the end grain of wood is utilised for fine, detailed lines; and it typically involves engraving with specialised tools.



P D Dhumal
The Great Giant
Woodcut
2019



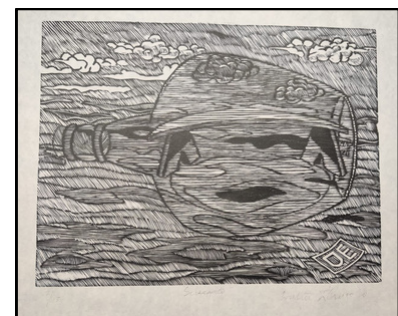
P D Dhumal
The Bull
Wood Engraving
2017



P D Dhumal
Woodcut Stories III
Woodcut
2013

Dhumal recreates his series with both attenuated forms as well as stylised features of the wooden pieces and the flat, linear style of the drawings form the basis of the artist's mature pictorial language, their hieratic simplicity and serene equilibrium resurfacing in his prints that have very clear lines and darkened forms of distinction. From the sounds and rhythms of the forest to subtle erotic elements we see fragments of form in which sometimes he plays with the direct gaze and frontal composition of the figures and sometimes contrasts with the more oblique angles one might associate with the lineage of narrative sequences.

Walter D'Souza, yet another master known for his woodcuts inspired first by Durer, creates *Susegado* more as a landscape of deepened textural terrain and shaded nuances that divide it into two horizontal planes. His handling of the planar proportions have about them a certain finesses and feel for earthy tints. Vijay Bagodi's woodcut gives us a conversation between two women and has its own feminine fervour and flavour. Animated and articulated each woodcut carries its own story and its own mood as it celebrates the eternal world of monochromatic melodies of man and nature.



Walter D'Souza
Susegado
Woodcut
2020



Vijay Bagodi
Couple
Woodcut
2023

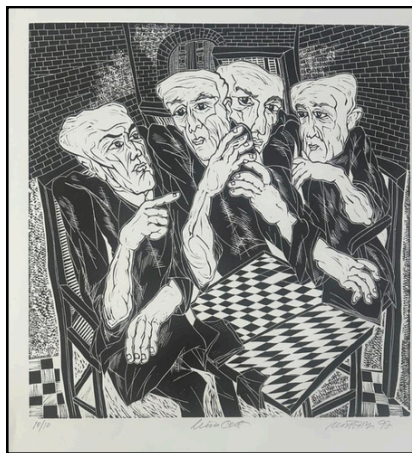
Lithe linocuts

Amongst the number of linocuts we see both monochrome as well as a few coloured prints.

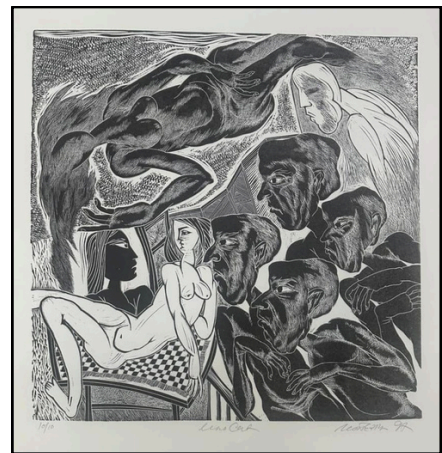
Come to Indian master Bhupen Khakhar's rare linocut print of Jatayu which is not just a turquoise toned wonder but an expressive emotive image that draws the human gaze as it traces the eternal story from the Puranas, while VR Patel's linocuts are a study in form and fervour. Amongst the many works in this printmaker's paradise we see the nuances of exploration that reveal that these practitioners were open to invention and their range of subjects were broad.



Bhupen Khakhar
Jatayu
Linocut



V R Patel
Untitled
Linocut
1992



V R Patel
Untitled
Linocut
1997

Rini Dhumal repertoire

Printmaker and Professor Rini Dhumal worked everyday incessantly to create her own repertoire of linocuts along with other printmaking mediums. These four linocuts (1992) in monochrome and a coloured wonder show her prowess for compositional clarity, and her love for the human form in feminine fables of the goddesses/feminine forms she was devoted to creating.

Her etched elegance lies in the motif of the sculptural heads she created in her linocut compositions, perhaps initially imagined as autonomous, but always composed with full as well as half length figures, both drawn and painted. The lone coloured linocut is a masterpiece in reflective reverie. Rini seeks a perfection of balance. The elements that compose the faces in these textural drawings are based on instinctive indices, the interaction of two minimal curved lines. Compositions like *Lyrical Landscape* and *The Play* show an intuitive intelligence that sought beauty in its simplest, primal forms.



Rini Dhumal
Homage to the Goddess
Linocut
1992



Rini Dhumal
Lyrical Landscape
Linocut
1992



Rini Dhumal
The Play
Linocut
1992

Rini as a printmaker becomes most important because of her pedigree pedagogical mapping. She was trained under two of the world's finest printmakers, William Hayter of Atelier 17 and Somnath Hore of Shantiniketan.

Amongst the many works we see a sculptonic identity and a mooring of great vitality in their love for drawing and concentrating on etched lines in their own grace and gravitas. The Purshottam Trust for Printmaking works with a history of advising some of the most important collectors and museums of printmaking mediums all over the world. These rare prints come from the collection of the Purshottam Trust for Printmaking in Vadodara.



Rini Dhumal
Untitled
Linocut
1992

A long look at the 50 prints in this lexicon of printmakers from India reaffirms the truth of Albert Camus' words from his acceptance speech for the Nobel Prize in Literature, delivered in Oslo, Sweden on 10 December 1957.

"Art obliges the artist not to keep himself apart; it subjects him to the most humble and the most universal truth. That is why true artists scorn nothing..."

This suite of prints carries a curatorial aura and a historical annotation of the finest names in the Indian firmament.

UMA NAIR
CURATOR & CRITIC



INDIA ART FAIR '24

DATE: 1 - 4 February 2024


VENUE: NSIC Grounds in Okhla, New Delhi

The Purushottam Public Trust participated in the India Art Fair 2024. The Fair was held at the NSIC Grounds in Okhla, New Delhi from 01st to 4th of February 2024.

Our theme for this year was "Relief Cuts", showcasing artists such as P.D. Dhumal, Rini Dhumal, Dattatraya Apte, Walter D'Souza and many more.

Relief printmaking, a timeless artistic technique with roots dating back centuries, has transversed through cultures, leaving an indelible mark on the art world. Relief is the oldest form of printmaking, dating back to as early as 9th century China, eventually establishing itself in India during the 16th century.

In the Relief printing process, the artist uses a flat surface or a piece of wood as a matrix to draw an image. The recessed parts of the design are carved out from its original surface, using tools like a chisel, gouge, or knife so that the image stands out as a relief. The surface is then inked evenly using a roller and finally pressed onto a dampened paper, resulting into the end prints. This technique offers a rich precision of image with a striking contrast between the bare grooved and coloured spaces.



**PURUSHOTTAM
PUBLIC TRUST**


presents

RELIEF

A COLLECTION OF WOODCUTS,
WOOD ENGRAVINGS AND LINOCUTS

**INDIA
ART
FAIR 15**

1 — 4 FEB 2024




BOOTH NUMBER: L06

At India Art Fair 2024
1st - 4th February 2024

NSIC Exhibition Ground,
Okhla Phase III,
Okhla Industrial Estate,
New Delhi 110020

<p>Abir Patwardhan Arpan Sadhukhan Asavari Gurav Babu Eshwar Prasad Bhupen Khakhar Dattatreya Apte Gayathri K. G R Iranna Jagadeesh Tammineni Jayant Gajera</p>	<p>Jayanti Rabadia Kanika Shah K S Radhakrishnan P. D. Dhumal Rini Dhumal Suranjan Basu Surender K Mishra Vijay Bagodi V R Patel Walter D'souza</p>
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EXHIBITION: BALLAD OF THE KNOWN AND THE UNKNOWN

BY ASAVARI GURAV


DATE: 24 - 30 November 2023

VENUE: Exhibition Hall, Faculty of Fine Arts, MSU, Vadodara

In collaboration with Purushottam Public Trust

You are cordially invited to

Ballad of the Known and the Unknown



An Exhibition of Works by
Asavari Gurav
Followed by a performance by the artist.


On 24th November, 2023, 6:30 pm
at Art Gallery Annexe, IIC, Delhi


The Show will be on display
till 30th November, 2023

We shall be honoured by your presence.
Organised by India International Centre
ppt.trustmail@gmail.com
Please visit our website <http://www.purushottampublictrust.in>

PROGRAMME

25th Nov, 5 pm Presentation of the artist followed by discussion with the artist about her artistic practice.	28th Nov, 5 pm Instagram Live walk-through with Asavari Gurav
26th Nov, 3 pm - Monotype Workshop Taking unique impression of an image, the participant will learn techniques and unconventional ways of making marks and obtaining magical impressions. This medium will show how to bring in the painterly elements within the print.	29th Nov, 11:30 am Action & Images - A Performance Art Workshop Participants interested in theatre, visual art and performance art are encouraged to apply. There will be a brief introduction to performance art. This workshop will have various exercises related to image theatre as well as performance art activities, learn improvisations and writing techniques.
27th Nov, 5:30 pm - Poetry Reading Recitation of poems written by the artist followed by an interactive session.	30th Nov, 6 pm "How to Draw a Lullaby for the Sun" Performance by Asavari Gurav

 **PURUSHOTTAM PUBLIC TRUST**

 **INDIA INTERNATIONAL CENTRE**

The Purushottam Annual Merit Award was conferred on Ms. Asavari Gurav, for the year 2021 - 2022. She showcased her work at The India International Centre from 24th to the 30th of November 2023

Asavari Gurav is an emerging artist, born in Goa in 1996, and has completed her studies in Fine Arts from M.S. University of Baroda. She draws her inspiration from her immediate surroundings, memories, significant events, literature, Goan Jazz, folktales, theatre, and most profusely from her poetry and imagination. Profusely, she delves into the world of real and imagination through her works. Asavari keeps herself updated by showing her presence on several art platforms.



She has recently participated in Zine making workshop, 'ee in SF' led by Renuka Rajiv at KNMA, Global Film Cultures, Living Bridge by Dr. Nandana Bose, Students' Biennale, 'Annals: A Repository', Display of Goa Open Arts work at Sunaprinta, Goa Centre for the Arts and Goa Open arts Catalyst Grant.



'Ballad of the Known and the Unknown' by Asavari Gurav

'Ballad of the Known and the Unknown' by Asavari Gurav, a Baroda-trained multidisciplinary print artist, featured a range of print methods, incorporating diverse techniques and a variety of subjects. As part of the exhibition, a 'Presentation of the Artist' and a discussion about her artistic practice were organised. It also included A 'Monotype Workshop', 'Poetry Reading', an 'Instagram Live' walk-through, 'Action and Images—A Performance Art Workshop' and the performance 'How to Draw a Lullaby for the Sun' by the artist. It was a collaboration with Purushottam Public Trust.

*Excerpt from
India International Centre
Annual Report 2023-24*



EXHIBITION : EXHIBITION OF WORKS BY ARPAN SADHUKHAN

DATE: 5-10 September 2023


VENUE: Exhibition Hall, Faculty of Fine Arts, MSU, Vadodara


Awarded the Purushottam Annual Merit Award 2020, Arpan Sadhukhan showcased his work at The Gallery, Faculty of Fine Arts, Vadodara from the 05th to the 10th of September, 2023. The exhibition was inaugurated in conjunction with the Award Ceremony for the new year.

Born in 1996, Kolkata, Arpan Sadhukhan did his BFA in graphic printmaking from the Indian College of Arts and Draftsmanship in 2018 and completed his MVA in Graphic from the Faculty of the Fina Arts Maharaja Sayajirao University in 2020.

Hi has participated in a number of group shows and festivals, including the Embark IV by Ark Foundation for the Arts 2023, Behala Art Fest 2023, and more.

He was also awarded the National Scholarship 2018-19 from the Ministry of Culture India (CCRT.)

**PURUSHOTTAM
PUBLIC TRUST**


महाराजा सायजीराव विश्वविद्यालय
वडोदरा

In collaboration with
Department of Graphic Arts, Faculty of Fine Arts
presents

Exhibition of works by Arpan Sadhukhan

**Opening on 5th September 2023, 11.30 am
at Exhibition Hall, Faculty of Fine Arts,
The M.S. University of Baroda, Vadodara.**

**The show will be on display till
10th September, 2023**

Rokesh Patil
is the recipient of Purushottam Annual Merit Award
for Graphic Arts (Printmaking), 2021-2022.

www.purushottampublictrust.in

THE PURUSHOTTAM ANNUAL MERIT AWARD CEREMONY 2023

The Purushottam Annual Merit Award continues to support and propagate new talent in the field of print making. This year, the award was conferred on Mr. Rokesh Patil, by virtue of attaining the highest marks in the Graphic Arts Course (Practical) for the year 2021 - 2022. The award ceremony was organized at the Department of Graphics, Maharaja Sayajirao University of Baroda under the aegis of the Dean, Faculty of Fine Arts and the Head of the Department of Graphics.

Rokesh received a monetary award of Rupees One Lac, and shall be showcasing his work at the end of the award cycle.



Rokesh Patil has mastered all the printmaking techniques such as intaglio, Relief and planography, and he prefers mostly to work with the intaglio and specially the Dry point technique. He belongs to the Koli family, where he has been exposed with the boat, fish and fisherman net and the sea water and waves, as that became his subject for his prime focus to depict his ideas and emotions in his early artistic creations. Where as in Baroda since he is not able to see the sea, and fish. He tries to focus on the elements such as submarine and sea water and his past memories and observations to explore his artistic creations. He has developed his own technique to build up his matrix for printing color intaglio, where one can see his maturity in thoughts and artistic exploration.



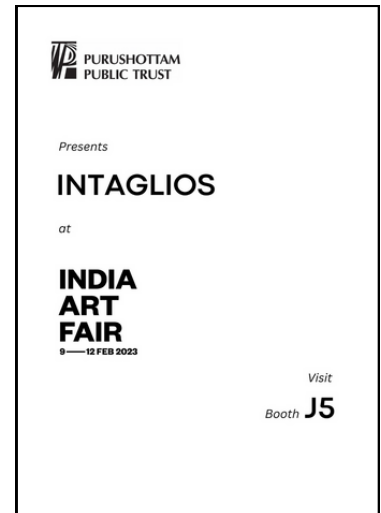
INDIA ART FAIR' 23

The Purushottam Public Trust participated in the India Art Fair 2023, which was held at the NSIC Grounds in Okhla, New Delhi from 09 to 12 February 2023.

The Trust showcased Intaglios. Intaglio prints are made by incising, scoring, or etching an image on a metal plate; rubbing printing ink into these incisions; and wiping off excess ink from the plate's surface. The print is pulled by running the inked plate through a press under a great deal of pressure so that the image gets transferred onto a paper. Intaglio encompasses several different techniques: drypoint, etching, aquatint, mezzotint or engraving, each technique has its unique character and gives distinctive result

The Intaglio technique probably evolved from the craft of metal smiths around early 16th century. Its invention cannot be attributed to any one artist or craftsman as it probably developed in several places in approximately the same time in various forms. However, the mastery of this technique is evident in the works of the German Renaissance artist Albrecht Dürer. Since then there have been many artists through the ages who mastered the technique and made distinctive works.

Rising to popularity in the mid 20th century in India, artists from varied backgrounds have indulged and experimented with this fascinating and sensitive art form. The unique techniques and variations that evolve make the process and the artwork vivid and impacting. Intaglio demands dedicated practice and involvement. Its many nuances can fascinate printmakers to devote months and years to mastering it to express themselves. This technique cannot be rushed; and for printmakers it's this aspect that continues to intrigue them.



WITH SPECIAL GRATITUDE TO

Uma Nair
Art Critic

L.S. Tochhawng
Chief, Programme Division
and Secretary IIC Film Club

K. N. Shrivastava
Director, IIC



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