

10
YEARS

THE
PRINT

GALLERY LATITUDE 28
Presents

MATTER
IN MATRIX

Curated by
Bhavna Kakar | Satyajit Dave

2-11 MARCH
SHRIDHARANI GALLERY
205, Triveni Kala Sangam
New Delhi 110001
2020

ARTISTS

Anupam Sud
Anandajit Ray
Ankit Patel
Arpana Caur
Abhishek Narayan Verma
Avinash Veeraraghavan
Baiju Parthan
Bhupen Khakhar
Chandan Bez Baruah
Chittaprosad Bhattacharya
Dattatraya Apte
Debnath Basu
Devraj Dakoji
Dushyant Patel
Gulammohammed Sheikh
Jagmohan Chopra
Jogen Chowdhury
Jyoti Bhatt
Haren Das
Kanchan Chander

Kavita Shah
K.G. Subramanyan
Ketaki Sarpotdar
Krishna Reddy
Lalu Prasad Shaw
Laxma Goud
Manjunath Kamath
M.F. Husain
Nandalal Bose
Naina Dalal
Niyeti Chadha Kannal
Orijit Sen
Prajwal Choudhury
Prathap Modi
Rajat Gajjar
Ramkinker Baij
Ranbir Kaleka
R.M. Palaniappan
Ryan Abreu
Sanat Kar

Sarasija Subramanian
Sarnath Banerjee
Seema Kohli
S.H. Raza
Shanti Dave
Soghra Khursani
Somnath Hore
Subrat Kumar Behera
Tanuja Rane
T. Venkanna
Viraj Naik
Vijay Bagodi
V. Nagdas
Walter D'Souza
Waswo X Waswo
Yogesh Ramkrishna
Zarina Hashmi

ABHISHEK NARAYAN VERMA

Abhishek Narayan Verma (b.1990) completed his BFA in Painting from the College of Art, New Delhi in 2012 and MVA in Graphics from the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda in 2015. He is a recipient of Jean-Claude Reynal Travel Grant, France which led him to display his works as a solo project at Musée d'aquitaine, Bordeaux, France in 2019. He has participated in several national and international exhibitions which include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020)'; 60th National Exhibition of Art, Lalit Kala Akademi, National Gallery of Modern Art, Mumbai (2019); 'Ascending Roots', Ojas Art, New Delhi (2018); 'Micro-Subversions Playbook', Conflictorium Museum, Ahmedabad (2018); DMZ Pilgrimage International Art Festival, Korea (2017); Kochi-Muziris Student Biennale, Kochi (2014-15). He has also received Prushottam Annual Merit Award for Printmaking in 2015, a scholarship from the Ministry of Culture in 2014.

The imagery in his prints have continuously stemmed from constantly changing and demanding society, its politics and personal insecurities arising out of it. The works revolve around the ideas of dysfunctionality, social conditioning, memory recall which he inject into his characters by using stark contrasts or subtleties with a pinch of absurdity. These settings reflect the mental states, becomes an investigative process through a selection of 'what if's', building the arrangements in reaction to his own image-making.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX

GALLERY LATITUDE 28



DIARY OF AN IDLER

*Gouache and tea toning on
hand bleached inkjet prints*

13 x 9 in each | Series of 4 | 2020

ABHISHEK NARAYAN VERMA

ANANDAJIT RAY

Anandajit Ray (b.1965) completed a BVA and MVA in Painting from the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda in 1989 and 1991 respectively. He was a recipient of the Elizabeth Greenshield award in 1991. He has exhibited extensively in India and abroad. Some of his select exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Ocular Detritus' Pundole Art Gallery, Mumbai (2017); 'Ode to Monumental: Celebration, Visuality, Ideology', presented by Saffronart at Lalit Kala Akademi, New Delhi and Jehangir Art Gallery, Mumbai (2014); 'To Let The World In: Narrative and Beyond in Contemporary Indian Art', curated by Chaitanya Sambrani, Art Chennai, Chennai (2012); 'Indian (Sub)Way', curated by Yashodhara Dalmia, Grosvenor Vadehra, London (2010). He is a recipient of Sanskriti Award in 1999, Elizabeth Greenshields Grant, Canada, 1991 and was also nominated for the Sotheby's Award. He has also illustrated 'Wild Fire', a book of short stories by Bengali author Bonophool.

Anandajit's diverse oeuvre, including miniaturist works in gouache, cut up paintings rearranged as visual puzzles, and large sculptural installations, is animated by a sense of the surreal. There is simultaneous exploration of the mundane and the phantasmal, the ridiculous and the horrific. The seduction and intimacy offered by these works, far from being repellent, actually invite acquisition by providing a perfect frame for private fantasy. Ray calls himself a 'surface painter', subscribing to an enjoyment which does not presume to judge. Incidents of illogical violence scattered over the surface of a painting therefore metamorphose into decorative detailing, finding complete acceptance in our minds.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



USE(R)LESS MANUAL

Photo Etching

12 x 18 in (close) | 12 x 126 in (open) | Edition 1 of 7 | 2019-20

ANANDAJIT RAY

THE PRINT MATTER
IN MATRIX



USE(R)LESS MANUAL

Book Installation

ANANDAJIT RAY

ANKIT PATEL

Ankit Patel (b. 1991) completed his BFA in painting from the Surat School of Fine Art, Surat in 2013 and MFA in Printmaking from the Sarojini Naidu School of Fine Art, University of Hyderabad in 2015. He was a gold medalist and has received the Late Snehal Chowdhary Scholarship for best printmaking and his work was part of the Kochi Student Biennale in 2014. He has participated in several group exhibitions in India, including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020)'. He was part of the Khoj Peers Share program in 2015. He has a deep interest in art and design education and is a visiting faculty at various art and architecture colleges in Gujarat.

In his practice humour, exaggeration and abstraction become ways to process more serious observations and topics. They allow one to bend logic and play with boundaries in order to reflect and interpret. His observations, which could be things he sees around him, dialogues, texts, news, etc. are processed through the lens of visual puns which allow him to make connections and give them new meanings. The use of humour and exaggeration is a way to capture the viewer's attention and make them think about a more serious issue for a longer period of time.

The artist lives and works between Surat and Mumbai.

THE PRINT
MATTER
IN MATRIX



MOMA ANGRI OMA - LANGUAGE COLLABORATION
3D print, cyanotype and digital prints, sculptures
Size Variable I 2019 - 20

ANKIT PATEL

ANUPAM SUD

Anupam Sud (b.1944) did her diploma in Fine Arts from the College of Art, New Delhi in 1967. She specialized in printmaking. With a British Council scholarship, she studied printmaking at the Slade School of Art, London (1971-72). Sud was the youngest member of 'Group 8', an association of artists at the college that was founded by Anupam's teacher Jagmohan Chopra in 1967, and was dedicated to furthering an awareness of printmaking in India. Apart from over a dozen solo shows all over the world, she has participated in many group exhibitions like 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); India Art Fair, Gallery Latitude 28 booth, New Delhi (2015-2012); 'Celebrating Indigenous Printmaking', National Gallery of Modern Art, New Delhi (2014); 'Convergence', The William Benton Museum of Art, University of Connecticut, USA (2013); 'Square is just a Shape' and 'Pipe Dreams' presented by Gallery Latitude 28 and Art Cinnamon; Hong Kong Visual Arts Centre (2013 and 2012); 'Women's, International Exhibition', New York (1975); the Florence Triennial and the Third Triennial, Fourth and Fifth Biennale, Valparaiso, Chile (1979-1981); International Print Biennale, Ljubljana (1981-1983); Fifth Triennial, India and in Switzerland; the Sixth Norwegian Print Biennale (1982); British Print Biennale, Bradford (1985); 'Printmaking in India since 1850', Lalit Kala Akademi, New Delhi (1986); the Eight International Print Biennale, Berlin (1987), International Print Biennale, Bharat Bhavan, Bhopal (1995). She was also part of the solo show, 'Preparatory Assertions: Notes from Sketch Books', presented by

Gallery Latitude 28 in 2011 and curated the 'Mini Print '96' show on behalf of Gallery Espace, New Delhi.

She acknowledges many influences in her life: her father who had a love for bodybuilding, detective stories, Punjabi theatre, and her mother who appreciated classical music and read the Upanishads. Working mainly with intaglio prints, Sud fuses her knowledge of different intaglio processes with lithography and screenprinting. It was after her return from Slade that she developed an intense interest in exploring human figures through the medium of etching. Sud's etchings are made with the use of zinc plates, a difficult medium that requires both patience and precision. In her meticulously executed etchings, she uses the starkness of a black and white palette and the precision of an engraved line reveals an exploratory, fluid, questioning process. She offers us insights into how she has developed her figurative lexicon over the years. Often she weaves her personal experiences into the narratives as a way of fixing memory and feelings. One of Sud's best known bodies of work, the 'Dialogue Series', expresses human communication between people of various sexes through a mood of mature, silent, acceptance. The 'Dialogue Series' emphasises human togetherness as intimate and non-verbal.

The artist lives and works in New Delhi.

THE PRINT MATTER
IN MATRIX



AQUA PURA

Etching

38 x 24 in | Edition 14 of 15 | 1999



DIALOGUE I

Etching

23.5 x 29 in | II Edition | Edition 6 of 10 | 1984 - 90

THE PRINT

A print is an impression made by any method involving transfer from one surface to another. Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface, most often paper. There are instances where artist's have used cloth as well. While traditionally printmaking techniques have included woodcut, etching, engraving, and lithography, modern artists have expanded the medium by incorporating techniques such as screen-print, digital transfer techniques like photogravure and photolithography.

A matrix is essentially a template, and can be made of metal usually copper or zinc plates, woodblocks or woodboards, linoleum sheets, acrylic sheets, etc. The design is created on the matrix by working its flat surface with either tools

or chemicals depending upon the type of the surface and technique. The matrix is then inked in order to transfer it onto the desired surface. To print from a matrix requires the application of controlled pressure, most often achieved by using a printing press, which creates an even impression of the design when it is printed onto the paper.

Techniques such as screenprinting and linocut, do not require a press. In certain cases of woodcut printing, the image is transferred by applying pressure by hand.

The print which is transferred on the paper is usually the mirror image of the original design on the matrix. One of the reasons printmaking techniques are used by artists is the benefit of taking multiple impressions of the same artwork can be taken from a single Matrix.

PROOF

Proof is a printing term applied to all individual impressions made before work on a printing plate or block is completed, in order to check progress of the image. Also referred to as 'trial proof' or 'colour trial proof'. This should not be confused with the terms artist's proof (AP) and printer's proof (PP) which are impressions of the finished print made in addition to the published edition for the artist or printer.

ARPANA CAUR

Arpana Caur (b.1954) has exhibited her works since 1974 in Delhi, Mumbai, Kolkata, Bangalore, Chennai, London, Glasgow, Berlin, Amsterdam, Singapore, Munich, New York. Her works are in many private and public collections in India and abroad including National Gallery of Modern Art, New Delhi; Victoria and Albert Museum, London; Bradford Museum, UK; Kunst Museum, Dusseldorf; Singapore Museum of Modern Art; Philadelphia Museum of Art; Peabody Essex, Boston and the Ethnographic Museum, Stockholm. She was recently part of 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020)'. In 1995, she attended the 'Nature and Environment' workshop jointly organized by the Lalit Kala Akademi, Max Mueller Bhavan and Japan Foundation. In the same year, Arpana executed the commission for doing a large painting for the Hiroshima Museum's permanent collection, on the occasion of the 60th Anniversary of the Nuclear Holocaust. She was an Advisory Committee member for National Gallery of Modern Art, Lalit Kala Akademi and Sahitya Kala Parishad in 2001. She has also received the Limca Book of Records' People of the Year award (for India) in 2014,

Lifetime Achievement Award at the Sikh Art and Film Foundation, New York in 2010, was nominated by the Lalit Kala Akademi as the Eminent Artist between 1990 and 1992, Commendation Certificate at the Algiers Biennale, and gold medal at the Sixth Triennale, India in 1986 and the All India Fine Arts and Crafts Society Award in 1985. Punjabi literature influenced Caur's artistic perspective, and writers such as Shiv Batalvi, Amrita Pritam, and Krishna Sobti were visitors to her home. The literature and philosophy of Punjab contributed to the strains of melancholy, mysticism and devotion that may be felt in her work, while the Pahari miniature tradition provided inspiration for Caur's manipulation of pictorial space. Despite her diverse influences, however, Caur's subjects remain firmly rooted in the quotidian world of the woman, showing women engaged in commonplace acts such as daydreaming or typing. The repeated motif of clothing in Caur's work both confirms and subverts the traditional picture of women.

The artist lives and works in Delhi.

THE PRINT
MATTER
IN MATRIX



DELUGE
Etching
17 x 13 in | Edition AP | 1995



SOLDIERS' MOTHER
Etching
23.5 x 29 in | Edition 32 of 32 | 1995

AVINASH VEERARAGHAVAN

Avinash Veeraraghavan's (b.1975) solo shows include '1024 Names', GALLERYYSKE, Bangalore (2016), 'We do not see things the way they are, we see things the way we are', GALLERYYSKE, New Delhi (2014), Tilton Gallery, New York (2013); 'Crazy Jane and Jack the Journey Man', Galerie Krinzinger, Vienna (2011); 'Toy Story', GALLERYYSKE, Bangalore (2009). His work has also been part of 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); Kochi-Muziris Biennale (2016), 'Indian Highway', travelling exhibition, Ullens Center for Contemporary Art, Beijing (2012); Prague Biennale (2011); 'Urban Manners 2', curated by Adelina Von Furstenberg, Art for The World at SESC Pompeia, Sao Paulo (2010); Herning Museum of Contemporary Art, Denmark (2010) and Astrup Fearnley Museum of Modern Art, Oslo (2009); 'Still Moving Image', curated by Deeksha Nath, Devi Art Foundation, New Delhi (2008). Veeraraghavan was the recipient of the Illy Sustain Art Prize awarded in Madrid in 2009.

Avinash Veeraraghavan draws on his interest in the visual language of popular culture and digital imaging to create graphic books, layered prints, and multichannel video installations. His interest in visuals extends to images of all kinds, from photographs, patterns in print and textiles, wallpaper patterns, wrapping paper to motifs taken from different cultures. Veeraraghavan has been involved with the practice of image construction through meticulously manipulated digital images that are skilfully layered and juxtaposed to open up new possibilities of meaning. The complex visual collages reflect a deep-rooted and often manic exploration of the structure of emotions and the interstices of the mind.

The artist lives and works in Bangalore.

THE PRINT MATTER
IN MATRIX



MOTH LIGHT

Hard cover book

17 x 13 in | 104 Pages | Open Edition

AVINASH VEERARAGHAVAN

BAIJU PARTHAN

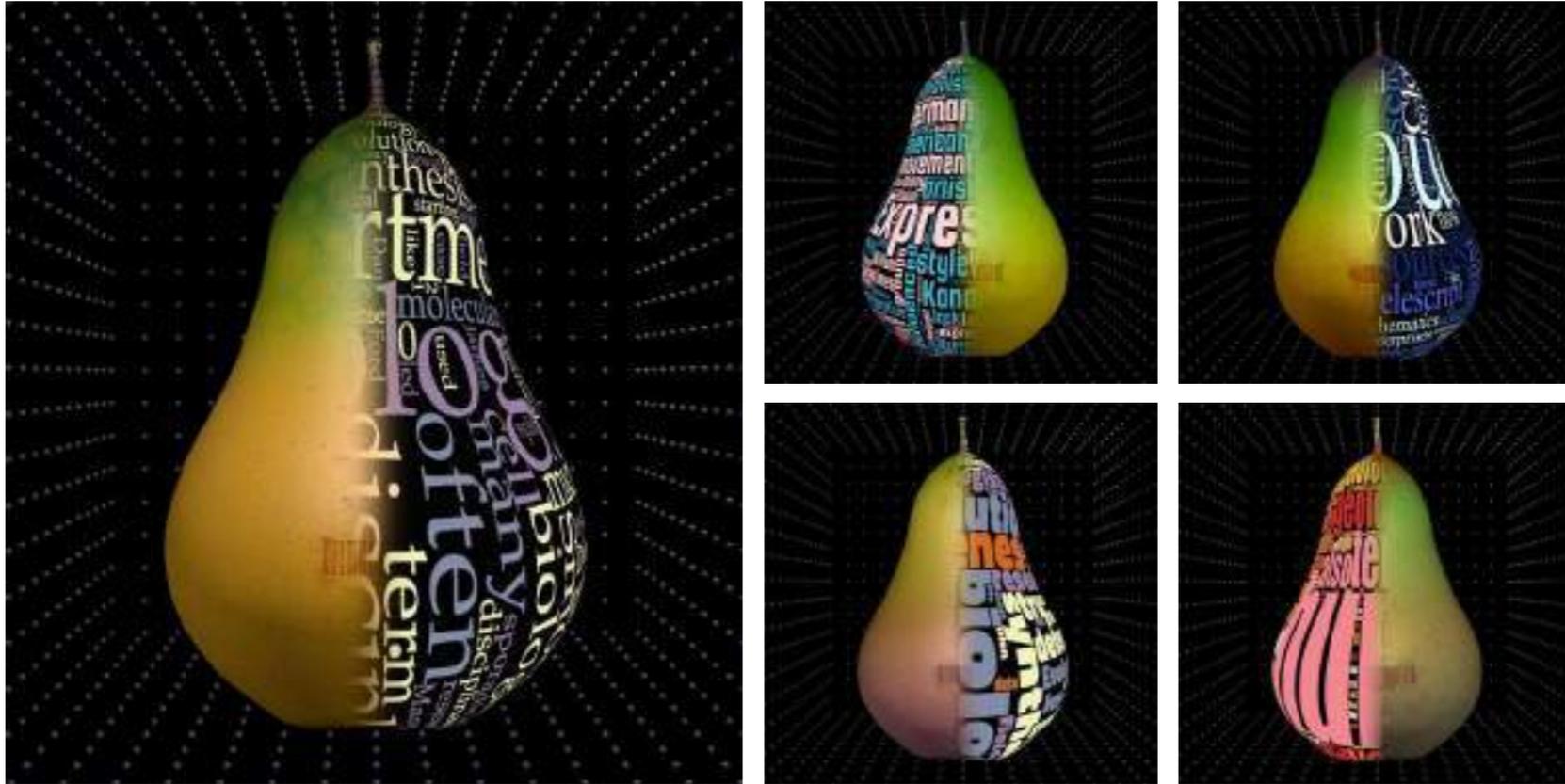
Baiju Parthan (b.1956) has a Bachelors Degree in Painting from Goa College of Art, a Post-Graduate Diploma in Comparative Mythology, a Bachelors Degree in Botany and a Masters in Philosophy. His works have been exhibited extensively in India and abroad. Some of his exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020)'; 'Sculpsit: Between Thought and Action', Guild Gallery, Mumbai and Sunaparanta, Goa (2019); 'Futures Present', curated by Sathyanand Mohan, Gallery White, Baroda (2018); 'The Journey is the destination', Jehangir Nicholson Foundation Gallery, CSMVS, Mumbai (2016); 'The Eye and the Mind', New Interventions in Indian Art, China Art Museum Shanghai and Gaungdong Museum of Art, Guangzhou, China, organised by National Gallery of Modern Art, New Delhi (2014-2015); 'Diver-Cities I and II', Gallery Latitude 28, New Delhi (2013 and 2012); '50 years of Indian Contemporary', curated by Geeta Kapur, Chemould Prescott Road, Mumbai (2013); 'Size Matters or Does It?', Gallery Latitude 28, New Delhi (2010). He has been a recipient of the Goa Lalit Kala Academy award in 1981 and Goa Lalit Kala Academy merit awards from 1978-1981. He was nominated as the Artist of the year award by Sotheby's London in 2000. He is currently the Advisory committee member of National Gallery of Modern Art, Bangalore and has been

an Acquisition committee member of National Gallery of Modern Art, New Delhi in 2014.

Baiju Parthan's work presents world-views built upon differing ideologies that are in collision and transforming each other, and the resulting ontological fallout felt by us all. From that viewpoint human history as a compilation of tracks, traces, and debris left behind by these collisions become the raw material for the artist. His vocabulary consists of arcane symbols, found imagery, as well as contemporary photographic and computer generated imagery that are woven together to create paintings and prints which reveal a dense multi layered phenomenological landscape. His work in the digital realm consists mainly of explorations into that constantly shifting terrain where the virtual and real bleed into each other. Through a range of computer generated virtual objects presented in video installations, large scale prints on metallic surfaces, and 3D lenticular prints, Parthan manages to present a veiled critique on high technology and its impact on our life and experience of reality.

The artist lives and works in Mumbai.

THE PRINT MATTER
IN MATRIX



FRUCTUS NUBES (FRUIT CLOUDS)

*Animated 3D Lenticular print,
Tag Clouds, 3D graphics*

22 x 22 in each | 2016

BAIJU PARTHAN

BHUPEN KHAKHAR

Bhupen Khakhar (1934-2003) received a Bachelor of Arts in Economics, University of Bombay in 1954, Bachelor of Commerce in 1956 and Bachelor of Commerce in Accounts and Auditing in 1958. Khakhar's started his career as a chartered accountant but after meeting the poet and painter Gulammohammed Sheikh in 1958, he enrolled himself for a two-year Masters in Art criticism at The Maharaja Sayajirao University, Baroda in 1962. During his time in Baroda, he edited 'Vrishchik', an art magazine with Gulammohammed Sheikh. He was the first artist of Indian origin to be selected for Documenta IX in Kassel back in 1992, and has been exhibited at illustrious venues across the world, including the Tate Modern, London; Japan Foundation, Tokyo; Jehangir Art Gallery, Mumbai; the Centre Pompidou, Paris; the National Gallery of Modern Art, New Delhi; The Gate Foundation, Amsterdam and The Museo Nacional Centre de Arte Reina Sofia, Madrid. His work was recently shown at 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi in 2020. Khakhar was honoured with the Prince Claus Award at the Royal Palace of Amsterdam in 2000, Asian Council's Starr Foundation Fellowship in 1986, and the Padma Shri in 1984. Three retrospectives were held in his honour including 'Bhupen Among Friends: A Tribute to Bhupen Khakhar by Friends: Amit Ambalal, Jogen Chowdhury, Anju Dodiya, Atul Dodiya et al', Chemould Prescott Road, Mumbai (2005); 'A Tribute to Bhupen Khakhar', Tao

Art Gallery, Mumbai (2004) and Retrospective, National Gallery of Modern Art, Mumbai (2003). In 2016, Tate Modern presented the first international retrospective 'You Can't Please All' since his death. He has also done a set of prints for two stories by Salman Rushdie, 'Free Radio' and 'The Prophet'.

His works were often narrative and autobiographical, they were figurative in nature, concerned with the human body and its identity. A self-professed homosexual the problem of gender definitions and gender identity were major themes of his work. He openly explored his sexuality, touching on the personal and cultural implications of same-sex intimacy with a distinctly Indian perspective. The autobiographical element of his work is a starkly honest act of confession, which can be both provocative and moving. Khakhar's paintings often contained learned references to Indian mythology and mythological themes as well as imaginative and deeply personal references. His early works celebrated the day to day struggles of India's common man, such as the barber, the watch repairman etc. He reproduced the environments of small Indian shops in these paintings, and revealed a talent for seeing the intriguing within the mundane. He has often been linked to the Pop Art movement and parallels have been drawn with the work of David Hockney.

THE PRINT
MATTER
IN MATRIX

UNTITLED

Etching

10 x 18 in | EDITION 16 of 25



BHUPEN KHAKHAR

INTAGLIO TECHNIQUE

Intaglio describes any printmaking technique in which the image is produced by incising into the printing plate – the incised line or area holds the ink and creates the image. Used largely as an umbrella term, techniques such as Engraving, Etching, Aquatint, Dry Point are associated with Intaglio.

CHANDAN BEZ BARUAH

Chandan Bez Baruah (b.1979) did his BFA in Printmaking from Government Art College Guwahati, Assam, and MFA in Printmaking from Visva-Bharati University Santiniketan, West Bengal. Some of his exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 1st Print Biennale India, Lalit Kala Akademi, New Delhi (2018); 'On the Threshold of Time', Art Heritage Gallery, New Delhi (2017); 56th National Exhibition of Art, Lalit Kala Akademi, New Delhi (2017); 10th Triennial Print Exhibition, France (2016); Daejeon International Art Show, Korea (2015); 9th Triennial Print Exhibition, France (2014); International ICAC Printmaking Show, Mumbai (2014); Kyoto International Wood Print Exhibition (KIWA), Japan (2014 and 2013); 7th Bharat Bhavan International Biennial of Print, India (2011); 49th National Exhibition of Art, Lalit Kala Akademi, Bhopal (2006). Chandan Bez Baruah is more sensitively working on postmodern approach of landscape.

His work 'Somewhere in North East India' is a significant continuum of series, and a short take on his visual cultural practice in a confined and comprehensive manner. His references for the woodcut prints are his digital photographs. His attachment to the Northeast landscapes, is used during the image making process. While using the curving tools he always goes through his experiences and this creates a peculiar attachment between the particular frame and him. It is here that the works open to emotional interpretation and atmospheric transformation on the wooden surface using wood carving tools or one can say through his expressions and visualisation.

The artist lives and works in Delhi.

THE PRINT MATTER
IN MATRIX



SOMEWHERE IN NORTHEAST INDIA SERIES

Woodcut

36 x 40 in | 2019

CHANDAN BEZ BARUAH

CHITTAPROSAD

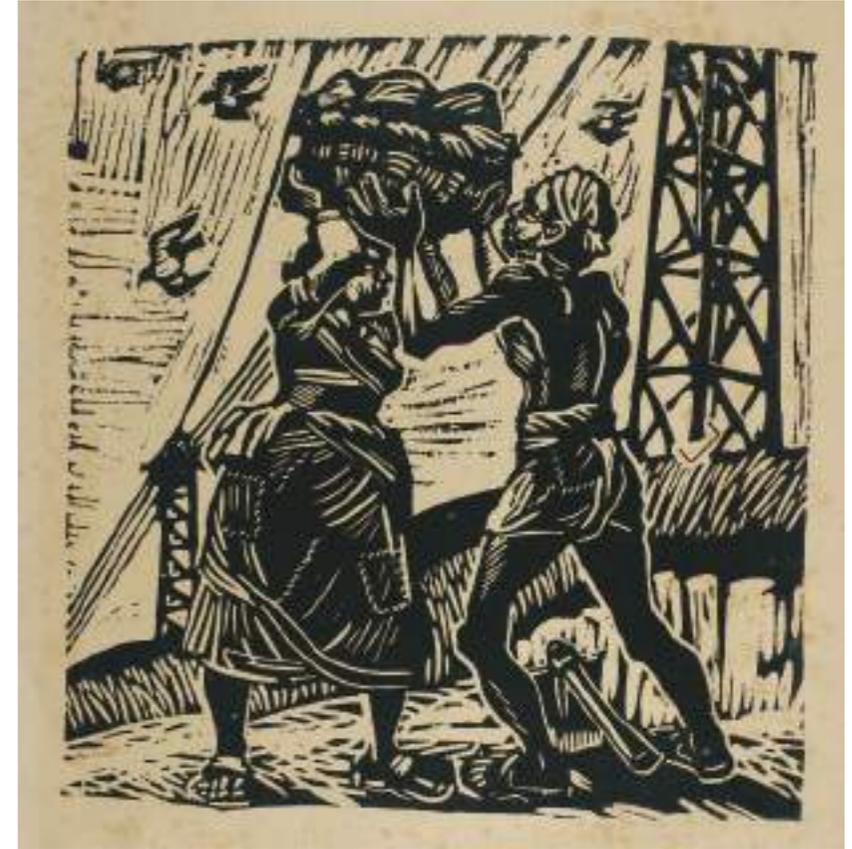
Chittaprosad (1915-1978), a self-taught artist, poet, storyteller, and an active member of the Communist Party of India, Chittaprosad drew inspiration for his art from village sculptors, artisans as well as puppeteers. Some of his posthumous exhibitions include 'Chittaprosad, A Retrospective, 1915-1978', Delhi Art Gallery, Mumbai (2014); 'The Naked and the Nude: The Body in Indian Modern Art', Delhi Art Gallery, New Delhi (2013); 'ZONES OF CONTACT: Propositions on the Museum', Kiran Nadar Museum of Art, New Delhi (2013); 'Manifestations VI', Delhi Art Gallery, New Delhi, (2013).

In 1943-44, he experienced the Bengal famine first-hand, resulting in his brutally honest depiction of human suffering in stark drawings and sketches made in pen and ink. These drawings and reports were published in 'People's War' and culminated in his publication 'Hungry Bengal'. Powerful and emotive, his caricatures spoke for the oppressed masses and as a denunciation of the ruling class. As a self-conscious, reflective testimony, the works of this period were a forceful outcry against the tyranny of those in power and an indictment of prevailing conditions. Apart from his body of works representing human suffering, the proletariat and the marginalised classes, Chittaprosad did several landscapes and cityscapes, portraits, female figures, nudes and illustrations for books. A defining moment in Chittaprosad's life was his meeting with Ing Salaba, a Czech puppeteer, who lived briefly in Bombay. That association led to a film on Chittaprosad's life, 'Confession', made in 1972 by Pavel Hoble, which went on to win a special prize from the World Peace Council.

THE PRINT MATTER
IN MATRIX



UNTITLED
Linocut on rice paper
9 x 11.7 in



THE PREGNANT MOTHER
Linocut on paper
9.5 x 9.7 in | 1968

DATTATRAYA APTE

Dattatraya Apte (b. 1953) obtained a Diploma in Drawing and Painting from Govt of Maharashtra and BA Honours from University of Pune. He did his Post Diploma in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda in 1980. He has been a recipient of the Charles Wallace India Trust which put him under the guidance of Prof. Jacky Perry at Glasgow School of Art. Apte has participated in numerous important exhibitions, including the 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi; International Biennale of Prints, Bhopal; IV International Art Triennale, Maidacis, Poland; the 14th exhibition of the Korean Graphics Society, Seoul; Swarnarekha-Golden Jubilee Exhibition of Art, Lalit Kala Akademi. He is the recipient of several awards including AIFACS award, National award, honorary mention in Print Biennale, Bharat Bhawan, Bhopal. He is a founding member of 'Indian Printmakers Guild' and has assisted Anupum Sud in curating 'Mini Print Exhibition', a travelling exhibition for Gallery Espace, New Delhi. His works are in collection of several private and public collectors in India and abroad.

He is driven by surfaces which invite him to look at, smell and feel by moving hands over them with purposeful analytical thoughts; to understand the structure, character of the material, colour, arrangement of various elements, natural or altered with human intervention become a starting point for his work. The environment in which one lives or has lived, witness changes, brought in by various factors, for years together, through all seasons, leave various abstract impressions. These impressions linger in his mind and oscillate like a pendulum of the eternal clock of the life cycle. Prompting him to concentrate his thoughts and energies toward his practice.

He lives and works in Noida, Uttar Pradesh.

THE PRINT
MATTER
IN MATRIX



COLONIAL REFLECTIONS I

Intaglio

27 x 19 in | AP | 2019-20



COLONIAL REFLECTIONS II

Intaglio

27 x 19 in | AP | 2019-20

ENGRAVING

Engraving is a printmaking technique that involves making incisions into a metal plate which retain the ink and form the printed image. The design is manually incised into an engraving plate using a burin, an engraving tool like a very fine chisel with a lozenge-shaped tip. The burin makes incisions into the metal at various angles and with varying pressure which dictates the quantity of ink the line can hold – hence variations in width and darkness when printed.

The use of engraved plates for making prints began in about the mid 15th century in Germany. By the 19th century Germany had the largest number of engraving studios, that were reproducing works of European artists who travelled the world creating paintings and drawings of the places they visited. Further, with the invention of the camera and other advancements in the field of photography, the process of photo-engraving was introduced. Photo-Engraving is a process using acid to etch a photographically produced image onto a metal plate that can then be printed.

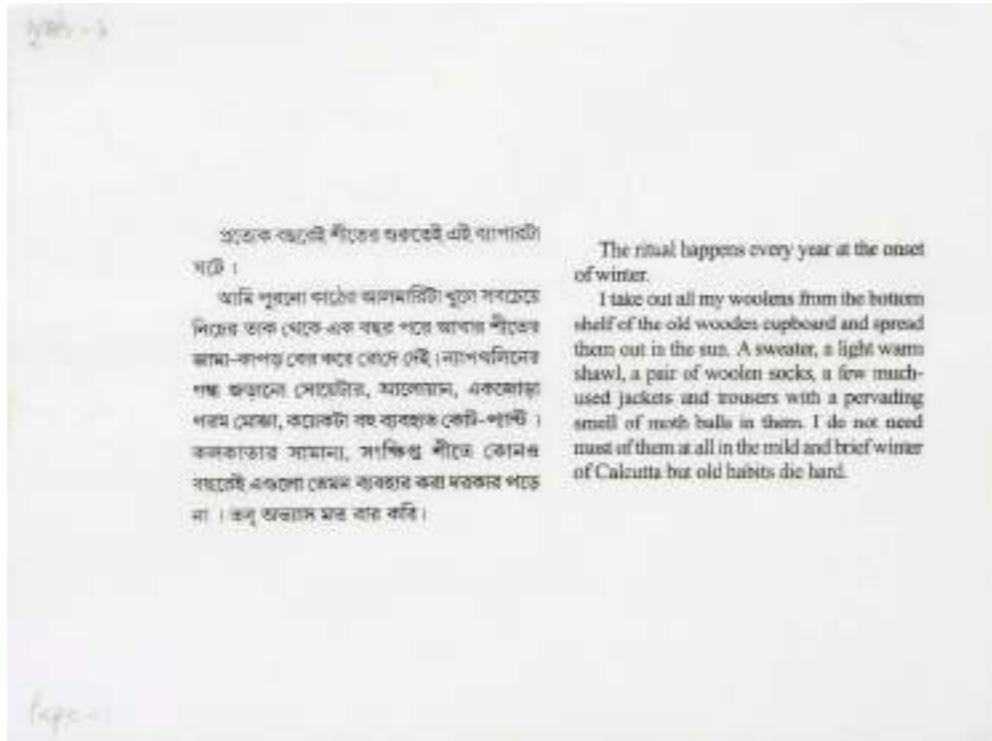
DEBNATH BASU

Debnath Basu (b. 1961) received a Bachelors and Masters in Printmaking from the Rabindra Bharati University, Kolkata in 1987 and 1989 respectively. He was then on a fellowship at the Kanoria Center for Arts in Ahmedabad. He completed a junior fellowship at Ministry of HRD, Government of India in 1994 and fine arts fellowship from Vikram Sarabhai Foundation, New Delhi in 1995. He has been a part of several national and international exhibitions, of which some recent exhibitions include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 1st International Print Biennale India, Lalit Kala Akademi, New Delhi (2018); 'Multimedia Works', Birla Academy of Art and Culture, Kolkata (2015); 'Trajectories (19th-21st Century Printmaking from India & Pakistan)', co-curated by Dr. Paula Sengupta and Camilla H. Chaudhary, Sharjah Art Museum, Sharjah, UAE (2014); 'Extending the Line', curated by Julia Villasenor, Vadehra Art Gallery, New Delhi (2012), 'Scribbles from the Underground and Satire from Above', Aicon Gallery, Palo Alto (2007).

Basu was greatly inspired by the local Bengal art, culture and tradition surrounding him. The Bengal school taught artists to interrogate and reintegrate local styles into their work consistently and directly. But Basu had a different take on it, where he emphasizes letters from the Bengali scripts as part of his work, bringing out the local style. The bedlam of his art transforms into a meaningful work when he writes Bengali scripts and texts entirely by hand without employing any mechanical means on the paper surfaces. It is often indecipherable, sometimes intentionally poor visibility but yet it is perfectly legible when studying it carefully. Basu still draws inspiration about ideas and imageries of dominance, repression and victimisation, from a personal encounter he had with the judicial system years ago. He uses graphite dust procured from local iron foundries, all re-textualising his model for artistic process. He prefers the medium of printmaking as it helps him to share his views with wider audience.

The artist lives and works in Howrah, West Bengal.

THE PRINT MATTER
IN MATRIX



THE WHITE WOOLEN GANDHI CAP

Artist Book
AP I 2014

DEBNATH BASU

DEVRAJ DAKOJI

Dakoji Devraj (b.1944) graduated from the College of Fine Arts and Architecture, Hyderabad in 1965. Lalit Kala Akademi, Andhra Pradesh gave Dakoji a scholarship to attend Maharaja Sayajirao University, Baroda where he studied printmaking. In 1975, he received British Council scholarship to attend Chelsea School of Arts, London for postgraduate studies. From 1976 -77, Dakoji travelled extensively in England and Europe. He joined the Tamarind Institute, Albuquerque, New Mexico, U.S.A in 1992. He has been a part of several important national and international exhibitions. He was recently part of 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020) and 'Heartbeat of the Void', solo exhibition, Art Heritage Gallery, New Delhi (2019). Some of his participations include, 'Master Printers and Master Pieces', Kaohsiung Museum of Fine Arts, Taiwan (1996); International Luova Grafika Creative 93, Finland (1993); International Biennale, Havana, Cuba (1991); International Exhibition of Graphic Arts, Frenchen, Germany (1990); U. N. O. Group Show, New Delhi; Inter-gralik International, Berlin, Germany (1987); Premoi International Print Biennale, Italy; European Biennale, Ankouru, Turkey (1986); Biennale of Graphic Art, Ljubliana, Yugoslavia (1981); 'Indian Contemporary and Traditional Prints', Kunstmuseum, Amsterdam; British International Print Biennale (1980); International Exhibitions of Graphic Arts, Frenchen, Germany; Invitation to Print Edition, Grafilkunst, Humburg, Germany (1978). For past three decades, Dakota has been associated with the Robert Blackburn Printmaking Workshop

Program, New York, where he teaches classes, juries exhibitions, hosts demonstrations and collaborates as Master Printer with several artists.

Devraj Dakoji was born to a family of Ayurveda practitioners. Picking herbs for his father every morning before going to school proved to be a lasting influence in Dakoji's life as this identification with nature became an important and enduring motif in his art. Interaction with masters like Jyoti Bhatt and K. G. Subramanyan led to a deeper understanding of art, both as a craft and a way of life. Dakoji is primarily a printmaker, his works are inspired from Indian culture, and reveal a predominance of nature and animals, often in a 'cave painting' like manner. Often illusory, his images are a combination of the real, the imagined and the abstract. In 1922, Dakoji learnt 'collaborative printmaking' at the Tamarind Institute University of Mexico, Albuquerque, U.S.A. – an activity where the printer and the artist are required to closely interact as the printer advises the artist on the most appropriate technique and material to heighten the work. In his ongoing series, 'The Wheel of Life', Dakoji responds to his immediate surroundings and explores the cycle of life that continues despite man's destructive interactions with nature, causing life forms to adapt insuring their own survival. On himself, Dakoji says, 'I am a printmaker with a soul of an artist'.

The artist lives and works in New York.

THE PRINT MATTER
IN MATRIX



THE WHEEL OF LIFE

Photo lithograph on Yupo paper

24 x 19 in | Edition 4 of 15 | 2019



THE WHEEL OF LIFE

Photo lithograph on Yupo paper

24 x 19 in | Edition 4 of 15 | 2019

DRY POINT

Dry point is a printmaking process in which a design is drawn on a plate with a sharp, pointed needle-like instrument.

An intaglio technique, dry point is usually done on copper plates as the softer metal lends itself to this technique. The process of incising for dry point creates a slightly raised ragged rough edge to the lines, known as the burr. When ink that has been applied to the plate is wiped off both the incised line and specifically the burr receive ink when the plate is wiped, giving the printed line a

distinctive velvety look. Owing to the delicate nature of the burr, dry point is usually made in small editions, stopping before the burr is crushed by the pressure of the intaglio press. Dry point is often combined with other intaglio techniques, such as etching.

DUSHYANT PATEL

Dushyant Patel (b.1985) completed his Diploma in Painting from Sheth C.N. College of Fine Arts, Ahmedabad, and his Post Diploma in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2009. He has been a part of several exhibitions in Mumbai, New Delhi, Bangalore, Ahmedabad and Baroda, and has shown his works at 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020). He has been awarded the Gujarat State Lalit Kala Akademi in 2002 and 2009 for the student category and artist category respectively. He has received a National H.R.D scholarship in 2009 and young research fellowship in 2016. Dushyant has established his Graphic Studio named 'Studio Vichitra' in Vadodara. Dushyant currently works as a Graphic Art Technical Expert in the Department of Graphic Arts, Faculty of Fine Arts, MSU Baroda.

Dushyant Patel's work is heavily influenced by his surroundings, and the emotions he draws from them. His softly rendered works take on popular themes of the day and are presented with a touch of humour. His inspiration comes from the people he interacts within the walks of everyday life and their views regarding society and politics. Such a combination makes his paintings and prints more than just works of art; they are also a form of visual social commentary.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



AAM AADMI WALA

*Cyanotype, serigraphy and digital
on Fabriano acid free paper*

19 x 23 in each | Series of 6 | 2020

DUSHYANT PATEL

GULAMMOHAMMED SHEIKH

Gulam Mohammed Sheikh (b.1937) completed his Masters in Painting from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 1961. He was awarded the Commonwealth scholarship and went to study at the Royal College of Arts, London from 1963-69. Subsequently, he taught art history and painting at MSU, Baroda for about thirty years. In 1987, he was a visiting artist at the School of the Art Institute of Chicago, US, and in 2000, writer/artist-in-residence at the South Asia Regional Studies, University of Pennsylvania, Philadelphia. He has edited a book on 'Contemporary Art in Baroda' that traces the evolution of Baroda as an important center of contemporary art and art education from the nineteenth century up to the last decade of the twentieth century. Sheikh has shown widely since 1961 and among his solo exhibitions was a retrospective of work from 1968-1985, 'Returning Home' at Centre Gorges Pompidou, Paris (1985). His selected major exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Futures Present', The Guild at Gallery White, Vadodara (2018); 'Remembering Bhupen', Sarjan Art Gallery, Vadodara (2015); 'Touched by Bhupen', Galerie Mirchandani + Steinruecke, Mumbai (2013); 'City, Kaavad and Other Work', Vadehra Art Gallery at Lalit Kala Akademi, New Delhi (2011); 'Water Ways', Walsh Gallery, Chicago (2010); 'Kaavad: Traveling Shrine: Home',

Vadehra Art Gallery at Faculty of Fine Arts, MSU, Baroda (2008). He was awarded the Padma Bhushan in 2014 and Padma Shri in 1983 for his contribution in field of arts. His other accolades include the Raja Ravi Varma Puruskaram, Government of Kerala (2009); the Kalidas Sanman, Madhya Pradesh Government (2002), the Ravishankar Rawal Award, Gujarat Government (1999). He is also a founder member of the short lived collective Group 1890.

Gulam Mohammed Sheikh has played a pioneering role in contemporary Indian art's engagement with hybridity and a plural inheritance. Resolutely attentive to the multiplicity of experience and systems of representation and belief on the subcontinent, Sheikh's art has reimagined relationships with the often paradoxical nature of tradition. In a practice stretching more than five decades and across painting and digital media, Sheikh has sought to articulate a way of incorporating his fascination with historical figures and sources stretching from Italy to China in an encyclopedic endeavor, producing contemporary art that unashamedly declares its affiliations to earlier ways of seeing, thinking, and doing.

The artist lives and works in Vadodara.

THE PRINT
MATTER
IN MATRIX



SALVAGING A SICK PRINT

Etching Aquatint

10 x 10 in | NA | Circa 1980



PORTRAITS OF ARTISTS 3

Digital print on handmade paper

16.3 x 56.6 in | Edition 1 of 4 | 2014

GULAMMOHAMMED SHEIKH

HAREN DAS

Haren Das (1921-1993) completed a Diploma in Fine Arts from the Government College of Arts and Crafts, Kolkata. He specialized in graphic arts, besides studying mural painting. Immediately after graduating in 1938, he joined as a lecturer in his alma mater. He also enrolled for a two-year teacher-training course, where he opted to study graphic art, woodcuts, lithography and etchings. Das introduced line engraving and etching into the art curriculum of the Government College of Arts and Crafts, thus laying the foundation for printmaking and graphic art education in India. His works were part of 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020). Some of his posthumously organized exhibitions include 'Manifestations IV', Delhi Art Gallery, New Delhi (2010); 'The End of Toil', Delhi Art Gallery, New Delhi (2008); 'Manifestations II', Delhi Art Gallery, Mumbai and New Delhi (2004).

At a time when oil painting ruled consciousness and prints were considered inferior, Haren Das chose to work solely with printmaking. Taken from densely engraved or sparsely cut wood blocks, Das's prints are both technically and artistically superior. A dexterously crafted equilibrium of black and white, at times washed with thin layers of colour, detailed renditions of objects and elements, simplicity of composition and a petite format are all characteristic features of his prints, whether in wood engraving, etching, dry point or linocut. No viable art market existed in India till the Sixties, with few takers for prints in its narrow horizon. Das, however, continued with his passion, exhibiting extensively in India and abroad in the Fifties and Sixties. His prolific wood engravings and woodcuts capture detailed vignettes from rural Bengal life, portraying people's everyday life and labour. His deep identification with the hardworking rural folk and the urban poor stem from a natural empathy as well as a nostalgia for his lost, idyllic home of pre-partition Bengal.

THE PRINT
MATTER
IN MATRIX



AT WATER-EDGE
Woodcut print on paper
5.5 x 9 in | 1958



THE COURT YARD
Etching
6.2 x 7.7 in | 1954

HAREN DAS

ETCHING TECHNIQUE

Etching is a printmaking technique that uses chemical action to produce incised lines in a metal printing plate which then hold the applied ink and form the image. The plate, traditionally copper but now usually zinc, is prepared with an acid-resistant ground. Lines are drawn through the ground, exposing the metal. The plate is then immersed in acid and the exposed metal is 'bitten', producing incised lines. Stronger acid and longer exposure produce more deeply bitten lines. The resist is removed and ink applied to the sunken lines, but wiped from the surface. The plate is then placed against paper and passed through a printing press with great pressure to transfer the ink from the recessed lines. Sometimes ink may be left on the plate surface to provide a background tone.

A variety of etching techniques have been developed, which are often used in conjunction with each other: soft-ground etching uses a non-drying resist or ground, to produce softer lines; spit bite involves painting or splashing acid onto the plate; open bite in which areas of the plate are exposed to acid with no resist; photo-etching -also called photogravure or heliogravue- is produced by coating the printing plate with a light sensitive acid-resistant ground and then exposing this to light to reproduce a photographic image.

JAGMOHAN CHOPRA

Jagmohan Chopra (1935-2013) was a student of the School of Art (Art Department) of Delhi Polytechnic, which became the independent College of Art in the year 1964. After completing his National Diploma he was appointed as a lecturer in the College of Art, New Delhi. In the year 1976, he became Principal of the Government College of Arts, Chandigarh, and transformed that college into a successful learning centre of art. His contribution in this regard has been honoured by awarding him 'Kala Ratna' in 1988. Chopra has headed several arts institutions – All India Fine Arts & Crafts Society (AIFACS), New Delhi; Delhi Shilpi Chakra, New Delhi and Lalit Kala Akademi, Chandigarh, and is best-known for setting up Group 8 in 1968, a New Del-hi-based collective of printmakers. Among his awards are the gold medal at the 1965 All India Graphic Exhibition and the Punjab government's silver medal for graphics in 1959. He also established an etching press at his residence at Pusa Cam-pus for graduated students and some senior artists.

A foremost printmaker and art teacher, Jagmohan Chopra has influenced a generation of Indian artists and printmakers. Encouragement from his colleague, eminent artist Somnath Hore at College of Art, New Delhi, influenced Chopra's art greatly. His early landscapes in water colour and oil, with great attention to mood and structure, gave way to an increasing abstraction drawn from nature. In his intaglio prints, he evolved a technique that enabled him to dispense with using acid on the zinc plate, improving his efficiency. Chopra's artistic expressions consist of tiny activated forms, an organic imagery that suggests Braille-like textures, incised and embossed. Chopra is one of the few artists to combine the directness of engraving with the range of textural possibilities of soft ground etching and aquatint.

THE PRINT
MATTER
IN MATRIX



COMPOSITION 6 A - 1970

Viscosity

15.7 x 19.8 in



FORMS 1972

Viscosity

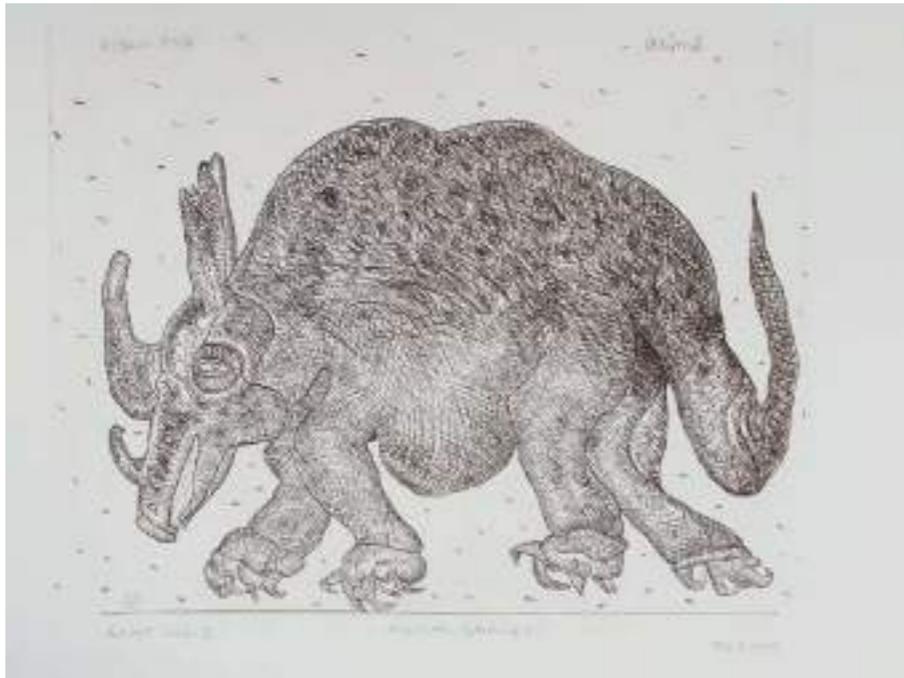
20.1 x 15.7 in

JOGEN CHOWDHURY

Jogen Chowdhury (b.1939) studied at the Government College of Art and Crafts, Kolkata, from 1955-60, followed by a stint at L'Ecole Nationale Superior des Beaux-Arts, Paris, in 1965-57 on a French Government Scholarship. In 1966, Chowdhury was awarded the Prix le France de la Jeune Peinture in Paris, and, in 1986, received an award at the Second Biennale of Havana, Cuba. He was presented the Kalidas Sanman by the Government of Madhya Pradesh in 2001. Some of his recent exhibitions include 'Jogen Chowdhury: Formative to Recent', Centre of International Modern Art (CIMA), Kolkata, 2014; 'Lignes de Meditation', Gallery Veda, Chennai, 2013; 'Ideas of the Sublime', presented by Vadehra Art Gallery at Lalit Kala Akademi, New Delhi, 2013.

Jogen Chowdhury is known for his ability to successfully marry traditional imagery with the zeitgeist of contemporary painting, in a skillful blend of an urbane self-awareness and a highly localized Bengali influence. His early works show an attention to figuration that carries through in his current pieces. He is a master of lines and he has mastered to make the curves depict the character of his figures. By careful distortion of the form he imparts the air of caricature in his figures, figures of men and women. The figure is always the most important and conveys all the artist has to express.

THE PRINT
MATTER
IN MATRIX



ANIMAL

Etching

15.7 x 19.6 in | Edition AP 1 | 2008



PORTRAIT

Etching

19.6 x 15.7 in | Edition AP | 2008



WOMEN

Etching

9.6 x 9.1 in | Edition AP 1 | 2012

JOGEN CHOWDHURY

JYOTI BHATT

Jyoti Bhatt (b.1934) studied painting and printmaking at the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda from 1950-56. In 1961, Bhatt won an Italian government scholarship to study at the Academia Di Belle Arti in Naples for two years. From Italy, he went to the Pratt Institute in New York to train in graphic arts, where he had received a Fulbright fellowship. Bhatt has won numerous prizes including The Presidents Gold Plaque 1956; gold medal at the International Print Biennale, Italy, 1967; UNESCO Photo Contest, Japan, 1967 and the top prize and 'Fotokina' World Photography Contest, Germany, 1978. He was also presented with the Padma Shri in 2019. He worked on an artist book which consists 4 original etchings and 24 pages that include photographs, digitals and diary pages and was shown at 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020). He has had over twenty-five solo shows, both in India and abroad, of which some select exhibitions include 'Yeh Image Mahaan: India Meets Bharat' and 'Symbols and Metaphors', Centre of International Modern Art (CIMA), Kolkata (2010); 'Parallels That Meet: Paintings,

Prints, Photographs', Delhi Art Gallery, New Delhi, (2007). His works are in numerous international collections, including the Museum of Modern Art, New York; The Smithsonian Institution, Washington D.C.; The British Museum, London and the Museum of Art and Photography, Bangalore.

A keen experimenter, Bhatt's early works reflected the cubist style, later shifting to pop-art imagery, to finally arrive at a style inspired by traditional folk designs. Though Bhatt worked in a variety of mediums including watercolours and oils, it is his printmaking that ultimately garnered him the most attention. In the late Sixties, Bhatt began his photo documentation of traditional Indian craft and design. Though the first work was an assignment for a seminar on Gujarati folk art, it soon became his passion. Bhatt considers his documentary photographs to be an art form. His direct and simply composed photographs have become valued on their own merit.

The artist lives and works in Vadodara.

THE PRINT
MATTER
IN MATRIX



THE BOOK

Artist Book with 4 original etchings and 24 pages that include photographs, digitals and diary pages.

Signed and Dated

*12 x 12 in | Limited edition of 52
(Accordion book on order)*

JYOTI BHATT

THE PRINT
MATTER
IN MATRIX



THE BOOK
Book Installation

JYOTI BHATT

KANCHAN CHANDER

Kanchan Chander (b.1957) pursued her Bachelors in Painting and Printmaking from the College of Art, Delhi in 1981. During her bachelors program, she went on to undertake additional training in printmaking from the College of Art Santiago, Chile as a guest student between 1979 and 1980. She has been a recipient of numerous scholarships, fellowships and grants like the Lalit Kala Akademi Research Grant (1982-83); French Government Scholarship, Printmaking, École nationale supérieure des beaux-arts, Paris, France (1984-85); Printmaking and Painting fellowship, Ministry of Human Resources Development, New Delhi (1990-92). She's taught extensively at various colleges and had multiple solo shows nationally and internationally. Some of her participations include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Stree Vision', 51 Women Indian Printmakers, Gallery Betonowy, Eugeniusza Gepperta Academia of Art and Design, Warsaw, Poland in collaboration with Lalit Kala Akademi, New Delhi (2019); 'Body', curated by Johny ML, Shanghumugham Musuem, Thiruvananthapuram, Kerela (2019); 'Songs of the Uncaged Bird', National Gallery of Modern Art, New Delhi (2018); 1st Print Biennale India, Lalit Kala Akademi at National Gallery of Modern Art, New Delhi (2018); 'Whispering Torsos', solo show, curated by Kiran Mohan, Visual Arts Gallery, New Delhi (2017); 'In Transition', solo show, Berlin Fest, Germany (2012); 'Migrating Memories', curated by Hema Singh,

Alliance Francaise, New Delhi (2009); 'Tiger by the Tail! -Women Artist of Indian Transforming Culture', curated by Roobina Karode and Elinor Gadon, Brandeis University, USA (2007).

Kanchan Chander's works are autobiographical. She was inspired by Frida Kahlo, Amrita Sher-Gil and figures from classical Indian temple sculptures. The torsos and figures are the focus of her works. They represent fertility, motherhood, sensuousness and sensitivity. She has been working in different mediums – painting in oil or acrylic and printmaking. Gradually she started indulging in mixed mediums with a strong belief in not restricting herself to a single medium. Etchings and aquatints have been her preferred medium for past four decades. The process of drawing and etching the lines and tones give her an immense satisfaction. Further, she always look towards the surprise element that the final print withholds. Kanchan's personal lifescape, dilemmas, conflicts, joys and aches screened through subjective distortions inject substance into her art.

The artist lives and works in New Delhi.

THE PRINT
MATTER
IN MATRIX



TORSO

Etching and aquatint

7.6 x 5 in | 2015



MONUMENT AND MOTIFS

Etching and aquatint

16 x 19.6 in | Edition 2 of 6 | 2008

AQUATINT TECHNIQUE

Aquatint is a printmaking technique that produces tonal effects by using acid to eat into the printing plate creating sunken areas which hold the ink.

Like etching, aquatint is an intaglio printmaking technique, but is used to create tonal effects rather than lines. Fine particles of acid-resistant material, such as powdered rosin, are attached to a printing plate by heating. The plate is then immersed in an acid bath, just like etching. The acid eats into the metal around the particles to produce a granular pattern of tiny indented rings. These hold sufficient ink to give the effect of an area of wash when inked and printed. The extent of the printed areas can be controlled by varnishing those parts of the plate to appear white in the final design.

Gradations of tone can be achieved by varying the length of time in the acid bath; longer periods produce more deeply-bitten rings, which print darker areas of tone. The technique was developed in France in the 1760s, and became popular in Britain in the late eighteenth and early nineteenth centuries. It is often used in combination with other intaglio techniques.

KAVITA SHAH

Kavita Shah (b.1962) has completed Masters in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 1985. She worked at Robert Blackburn and on her return to India initiated the Chhaap: Foundation for Printmaking in 1999. She has had many solo shows and has participated in exhibitions such as 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Stree Vision', 51 Women Indian Printmakers, Gallery Betonowy, Eugeniusza Gepperta Academia of Art and Design, Warsaw, Poland in collaboration with Lalit Kala Akademi, New Delhi (2019); 1st Print Biennale India, Lalit Kala Akademi at National Gallery of Modern Art, New Delhi (2018); Print Biennale, Sarcelle, France (2013); 'Show stopper - Indian Printmakers', Tampa, USA (2013); 'Multiple Encounter', Indo American show, New Delhi (2012). She has been invited to various colleges and public forums to deliver lectures and conduct workshops on printmaking.

Kavita Shah's practice stems from her interactions with her surroundings. She has been working on the book format for a while and find that it creates movement and curiosity. The act of turning of pages adds a sense of anticipation about what will be on the other side. As a creator one can give in to the expectation of the viewer and give continuity or give completely opposite things and give surprise. Unlike a print on a flat paper, book format allows for various possibilities. Her first fling with book making was when she participated in MIMB show curated by Prof. Hui-Chu Ying in 2007.

^The artist lives and works in Vadodara.

THE PRINT
MATTER
IN MATRIX



BERLIN BOOK

Artist book

6 x 6 in (close) | 6 x 36 in (open)

KAVITA SHAH

KETAKI SARPOTDAR

Ketaki Sarpotdar (b.1992) received her diploma in drawing and painting from L.S. Raheja School of Art in 2014 and a Post Diploma in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2018. She has been a recipient of Purshottam Public Trust annual merit award for graphic printmaking in 2019. Her works have been a part of several exhibitions like 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Maati Khali!!!', solo show, the Faculty of Fine Arts, MSU, Baroda (2019); Delhi Contemporary Art Week with Gallery Latitude 28, Visual Arts Gallery, New Delhi (2019); 'Cartography of Narratives' by Gallery Latitude 28 at Bikaner House, New Delhi (2019); HT Imagine Festival, Gallery Latitude 28 booth, New Delhi (2019); India Art Fair, Gallery Latitude 28 booth, New Delhi (2019); 1st Print Biennale India, Lalit Kala Akademi at National Gallery of Modern Art, New Delhi (2018); Printmaking Biennale, Romania (2018); 'Babur Ki Gai', Gallery Latitude 28, New Delhi, (2018).

Ketaki Sarpotdar's series 'Nobody Knows' interrogates the human ability to rationalise lived experiences. She ponders over the idea of narration and storytelling, through which one form transforms to the next. The personified forms of turtles, donkeys, lions and many others enact the idea of 'sensible' human beings, questioning prejudiced identities and perceptions. Ketaki's works are inspired by traditions of fables, folktales, and narratives from around the world. The visual imageries she makes are a result of dialogues between her day to day experiences and her perspectives. Present between the binaries as an artist, she actively engages in the process of actions and reactions, not attempting to provide any solutions or preach any morals, but rather, pose questions about the nature of reality itself.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



NOBODY KNOWS
Etching on paper
4.5 x 9 in | Edition AP | 2019



NOBODY KNOWS
Etching on paper
9 x 5.5 in | Edition AP | 2019

K G SUBRAMANYAN

K.G. Subramanyan (1924-2016) completed his Bachelor's Degree in Economics from the Presidency College in Chennai. In 1948, he graduated from Kala Bhavana, Santiniketan, where he studied under the tutelage of Benode Behari Mukherjee, Nandalal Bose and Ramkinkar Baij. In 1955, he received a British Council Research Fellowship to study at the Slade School of Art, University of London. From 1966 to 1980, Subramanyan was professor of painting at Baroda. He went to New York as J D Rockefeller 111 fellow during 1966 and 1967. From 1968 to 1974, he acted as the Dean of the Faculty of Fine Arts, Baroda. In 1975 and 1976, he attended World Craft Council meetings as a delegate. In 1976, he was a visiting lecturer at various Canadian universities. In 1980, Subramanyan moved back to Santiniketan and till 1989 was professor of painting at Kala Bhavana. From 1987 and 1988, he lived at Oxford as a Christensen Fellow in St. Catherine's College. In 1989, he was appointed professor emeritus at Kala Bhavana, Visva-Bharati. In a career spanning nearly seven decades, K G Subramanyan's work has been exhibited in over fifty solo shows, including an extensive 2015-2016 exhibition by the Seagull Foundation for the Arts in collaboration with the Jehangir Art Gallery, Mumbai, and the Harrington Street Arts Centre, Kolkata. He was awarded the Padma Vibhushan in 2012.

Subramanyan demolished banners between artist and artisan. He experimented with weaving and toy-making. He also reinvested several mediums earlier used in Indian art. For example, the terracotta mural and glass painting found a new lease of life with his experiments. A theoretician and art historian, Subramanyan has written extensively on Indian art. His writings have formed a foundation for the study of contemporary Indian art. He has also written some delightful fables for children and illustrated them. The artist gave the human figure a new dimension. Drawing upon the rich resources of myth, memory and tradition, Subramanyan tempers romanticism with wit and eroticism.

THE PRINT MATTER
IN MATRIX



UNTITLED
Lithograph
20 x 22 in | Edition AP 1 of 14 | 1993



UNTITLED
Serigraph
14 x 19 in | Edition 13 of 50 | 1975

VISCOCITY

Viscosity printing is a multi-color printmaking technique that combines principles of relief printing and intaglio printing.

Using the principle of viscosity, this technique enables the printing of multiple colors of ink from a single plate, rather than relying upon multiple plates for color separation. This technique allows for making limited editions due to much variation between proofs.

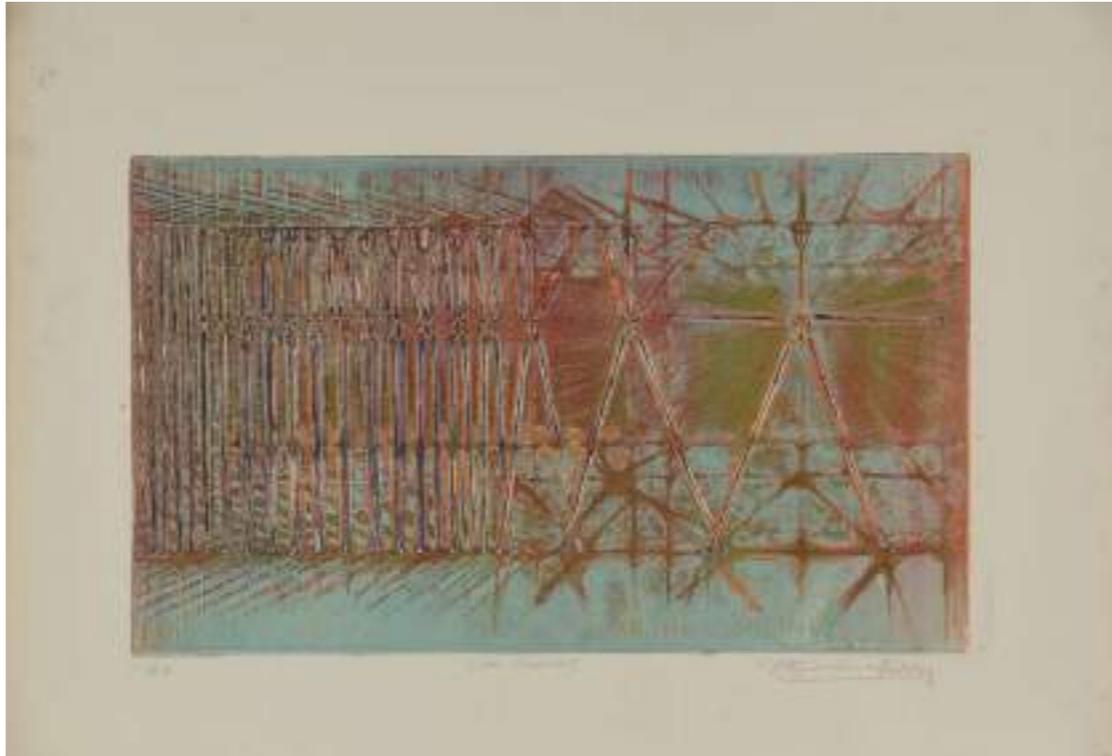
Color viscosity printing is among the latest developments in intaglio printmaking. Color viscosity printing was developed by a group working at Atelier 17 in Paris in the mid-1950s. This group included Stanley William Hayter, Kaiko Moti, Krishna Reddy, and Shirley Wales.

KRISHNA REDDY

Krishna Reddy (1925-2018) studied Fine Arts at Visva-Bharati University, Santiniketan from 1942 to 1947 and taught at the College of Fine Arts, Kalakshetra, Madras as the Head of the Arts Department until 1949. Thereafter, he joined the Sculptor Course at Slade School of Art, University of London and studied under Henry Moore. In 1950, Reddy moved to Paris and joined Stanley William Hayter's Atelier 17. In 1976, he moved to New York and joined as Director of the Department of Graphics and Printmaking at New York University and finally at Print department at Copper Union, where he continued his experimentations and remains professor emeritus in New York. Most recently, The Workshop Model, a pedagogical exercise in the form of retrospective exhibitions curated by Prof Anant Nikam, JJ School of Arts, Mumbai, Zasha Colah and Sumesh Sharma, Clark House Initiative, Mumbai has toured many institutions throughout India. Earlier in 2011 another retrospective on Reddy, 'The Embodied Image' was curated by Roobina Karode at the Indira Gandhi National Center for the Arts (IGNCA), New Delhi. Reddy has had numerous solo and group exhibitions throughout his career and his work is in the permanent collections of several private and public collections of Tate Britain, Metropolitan Museum, NY and Kiran Nadar Museum, New Delhi among others. He was awarded the Padma Shri in 1972 and the Gagan Abani Puraskar by Viswabharati University in 1980 amongst several other awards and recognitions.

Krishna Reddy pioneered and mastered the colour viscosity process, in which a metal plate is etched with acid or prepared with machine driven tools to form several layers. Intaglio colour is applied by hand and excess ink, especially from the upper layers, is wiped off. The remaining colours are prepared with linseed oil. Each colour has a different viscosity so as to repel each other on the plate. These colours are then rolled on the plate, with the help of rollers of different degrees of softness, the hardest reaching the lowest layers. Each print appears as an individual multicoloured image. An outstanding innovator and experimenter, Reddy sees the plate as a sculpted surface, and intaglio printing as a three-dimensional process. By varying ink viscosity and roller density, he has achieved colours of extraordinary complexity on the plate. Reddy's discovery of the principle of colour viscosity has greatly simplified technical processes while at the same time increasing the expressiveness and intensity of the image.

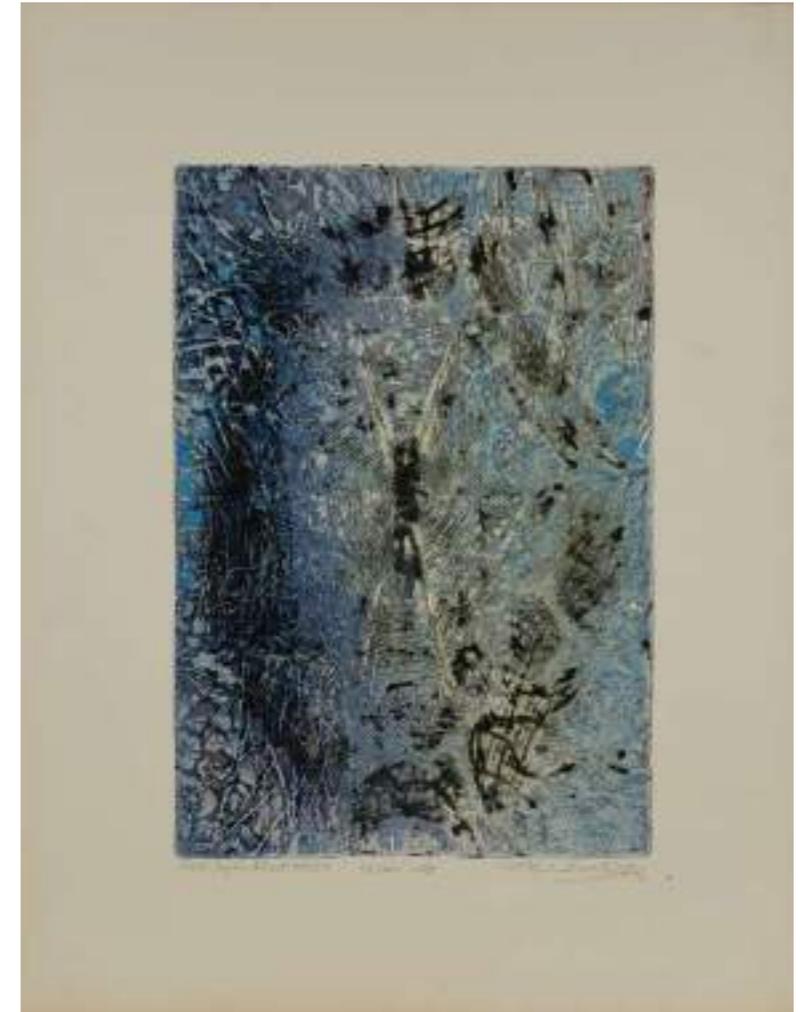
THE PRINT MATTER
IN MATRIX



LIFE MOVEMENT

Multicolour viscosity print on paper

20 x 25.7 in | Edition AP | 1972



SPIDER WEB

Multicolour viscosity print on paper

25.7 x 20 in | Edition 25 of 25 | 1964

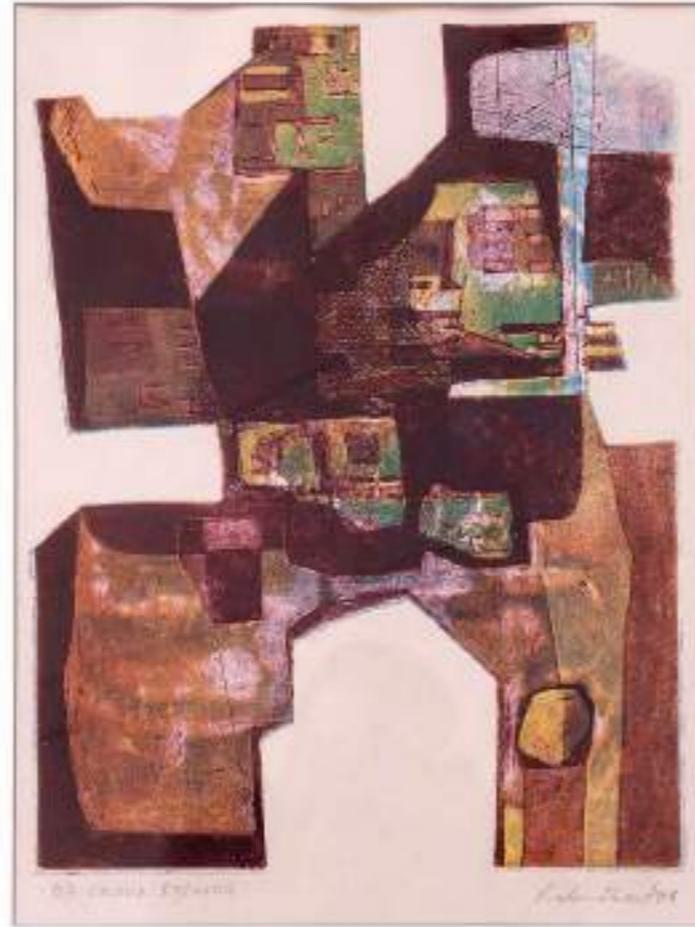
LALU PRASAD SHAW

Lalu Prasad Shaw (b.1937) completed his Diploma in Painting from the Government College of Arts and Crafts, Kolkata in 1959. Shaw has exhibited extensively in India and abroad since 1956, and his works have been a part of prestigious shows such as 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Babu and Bibi', solo show, Gallery 7, Mumbai (2017); 'Looking In', solo show, Galerie 88, Kolkata (2011-12); 'Graceful Silence' and 'Sepia Notes', solo show, Art Musings, Mumbai (2011 and 2007); 'The Myriad Minded Artist', solo show, Gallery Sanskriti, Kolkata (2008); 'Painting', solo show, Centre for International Modern Art (CIMA), Kolkata (1995); 2nd Asian Art Biennale hosted by Bangladesh (1984); Norwegian Print Biennales (1978 and 1974); 7th Paris Biennale (1971); 2nd British Biennale, London (1970). He has received numerous awards such as All India Graphic and Drawing Exhibition, Chandigarh (1981); Award for Graphic Art and Drawing, India (1978); Birla Academy Award for Graphic Art (1976); National Award in Graphic Art, India (1971); West Bengal Lalit Kala Academy Award for Graphic Art (1959). After graduation, Shaw taught art for 18 years covering painting in watercolour, pastel and clay modelling in various schools of West Bengal. Later, he taught graphic art at his alma mater and eventually moved to Kala Bhavana in Santiniketan.

Despite training in Company School art, traditional Kalighat pats and Ajanta cave paintings, Lalu Prasad Shaw evolved his distinctive style to work in watercolours and oil. Though he would describe himself as a painter, Shaw took a liking to printmaking when he was 32 years old and mastered the genre of graphic arts. This fascination with printmaking started in 1967, when he joined the 'Society of Contemporary Artists', where Artist Sanat Kar introduced him to graphic prints and Suhas Roy who had returned from Paris, taught Shaw the techniques of etching. He was also influenced by an exhibition of graphic prints from Czechoslovakia which had come to Kolkata. This exhibition inspired him for the strong and bold use of black and white. Starting with geometric forms, Shaw started experimenting with form, tonality, texture and dimensionality in his prints. He worked constantly both in etching and lithography and under the able guidance of Somnath Hore, re-designed the department of printing at Kala Bhavana. Etching and lithography, as part of Shaw's journey enriched not only Bengal's, but the entire nation's printmaking scenario. Thus, Shaw kept printing and several modes of painting side-by-side, experimenting in both abstraction and figuration firmly believing in the 'journey' of discovering ways to depict the image.

The artist lives and works in Kolkata.

THE PRINT
MATTER
IN MATRIX



UNTITLED

Etching

20 x 14 in | Single Edition | 2004



UNTITLED

Etching

22 x 14 in | Edition AP | 1976

LAXMA GOUD

K. Laxma Goud (b.1940) completed his Diploma in Drawing and Painting from the Government College of Fine Arts and Architecture, Hyderabad, in 1963 and Post-Diploma in Mural Painting and Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 1965. His exhibitions include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020), 'Ode to Monumental: Celebration, Visuality, Ideology', Saffronart at Lalit Kala Akademi, New Delhi and Jehangir Art Gallery, Mumbai (2014); 'The Naked and the Nude: The Body in Indian Modern Art', Delhi Art Gallery, New Delhi (2013); 'Manifestations V and VI', Delhi Art Gallery, New Delhi (2011); 'Modern Folk: The Folk Art Roots of the Modernist Avant-Garde', Aicon Gallery, New York (2010); 'Laxma Goud 40 Years: A Retrospective', Aicon Gallery, New York (2007); '17th Anniversary Show', Gallery Sanskriti, Kolkata (2007); 'Sculptures, Bronze and Terra-cottas', solo show, Guild Art Gallery, Mumbai (2006); 'Recent Terracotta, Ceramic, Bronze Sculptures', solo show, Gallery Threshold, New Delhi and Pundole Art Gallery, Mumbai (2006); 'Back to the Future', Gallery Espace, New Delhi (2006). Goud's work has also been a part of the São Paulo Biennale, Brazil (1977) and 'Indian Art Tomorrow', Philips Collection, Washington D.C (1986) and have featured in the collection of the Masanori Fukuoka and Glenbarra Art Museum, Japan. He won numerous awards from the Lalit Kala Akademi in the Sixties and Seventies and has been a much-feted

artist since. The Government of India honoured him with Padma Shri in 2016. Goud is the head of Sarojini Naidu School of Performing Art, Fine Art and Communication, University of Hyderabad.

Hailing from a rural background in Andhra Pradesh, Laxma Goud's shift to Vadodara made him sensitive to the uniqueness of his rural heritage. By the late Sixties, he had evolved a distinct style that reflected a pan-natural sexuality seen in terms of spontaneous, uninhibited passions, unfettered by the puritanical ethics of the urban middle class. The erotic indulgence highlighted by the intermingling of male and female, vegetal and animal forms along with a direct rural simplicity charged his works with a palpable sensuousness. Drawing upon the potent energy of his rural background, Goud was able to embed those childhood memories and tribal vivacity within an urban framework. A master draughtsman, Goud pioneered the art of printmaking and painting, excelling in the handling of a variety of mediums – whether water colour, gouache, dry pastels, clay or metal.

The artist lives and works in Hyderabad.

THE PRINT
MATTER
IN MATRIX



UNTITLED
Etching
22 x 30 in | Edition 7 of 15 | 1986



UNTITLED
Etching
15 x 15 in | 2000

LAXMA GOUD

COLLOGRAPHY TECHNIQUE

Collagraphy is a printmaking process in which materials are applied to a rigid substrate such as paperboard or wood. The word is derived from the Greek word koll or kolla, meaning glue, and graph, meaning the activity of drawing. The plate can be intaglio-inked, inked with a roller or paintbrush or some combination thereof. Ink or pigment is applied to the resulting collage and the board is used to print onto paper or another material using either a printing press or various hand tools. The resulting print is termed a collagraph. Artists using this technique are drawn to its sculptural quality because, substances such as acrylic texture mediums, sandpapers, textiles, bubble wrap, string, leaves, grass, etc. can be used

to create the base. In some instances, leaves can be used as a source of pigment by rubbing them onto the surface of the plate. Due to the collagraph plate's highly textured surface, which is a result of depth of relief and the different inking, a variety of tonal effects and vibrant colours can be achieved.

Due to its versatility, the ink may be applied to the upper surfaces of the plate with a brayer for a relief print, or ink may be applied to the entire board and then removed from the upper surfaces but remain in the spaces between objects, resulting in an intaglio print. A combination of both intaglio and relief methods may also be employed. A printing press may or may not be used.

MANJUNATH KAMATH

Manjunath Kamath (b.1972) completed his Bachelors in Sculpture from Chamarajendra Academy of Visual Arts, Mysore in 1994. Kamath's works have been featured in a number of solo and group exhibitions such as, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Archival Erasures', solo presentation, Gallery Espace booth, Abu Dhabi Art, Abu Dhabi (2019); 'Era Elsewhere', solo show, Gallery Espace, New Delhi (2019); 'Sightings: Out of the Wild', curated by Roobina Karode, Kiran Nadar Museum of Art, Noida (2019); Chennai Photo Biennale, Chennai (2019); 3rd Jeju Paints Asia, Korea (2019); 'Babur ki Gai', Gallery Latitude 28, New Delhi (2018); 'Luminously Between Eternities' curated by Waswo X Waswo, Gallery Ark, Vadodara (2018); 'Sub-Plots: Laughing in the Vernacular', National Gallery of Modern Art, Mumbai (2016); 'A Tale of Two Cities', India and Sri Lanka, Serendipity Arts Festival, Goa, IGNC, New Delhi and Red Dot Gallery, Colombo (2016); 'As Far As I Know', solo show, Scad Museum of Art, Savannah, Georgia, US (2015); 'Diver|Cities - I – Asian Contemporary Art', Gallery Latitude 28 and Art Cinnamon, Singapore (2012); 'LOVE is a 4 Letter Word', Gallery Latitude 28, New Delhi (2011); 'Continuum', Gallery Latitude 28 and Art Cinnamon, Singapore (2011); 'Time Unfolded', Kiran Nadar Museum of Art, New Delhi (2011); 'Re-claim/Re-cite/Re-cycle', curated by Bhavna Kakar, Gallery Latitude 28 (2009); 'Does Size Matter I and II', curated by Bhavna Kakar, Gallery Latitude 28,

New Delhi (2007). Kamath was a 2002 Artist in Residence at the School of Art and Design, University of Wales Institute, Cardiff, UK and a recipient of the Charles Wallace Scholarship.

Manjunath Kamath tells stories with his images. His narratives, however, are altered and adjusted constantly, adapting fluidly according to the environment they are narrated in, and resulting in a different meaning each time a story is told. As a visual artist, Kamath feels impelled to regularly reinvent his method of storytelling. By relentlessly working on his articulation and modernising his techniques, the artist continuously updates his visual vocabulary. The artist's need to draw and hold his viewers' attention is palpable in his varied use of painting, drawing, sculpture and video. Kamath usually begins a work with just one element which could be drawn from memories of past experiences or the reality of present contexts. He then keeps adding and taking away from the imagery, paying particular attention to structuring throughout this process, and ultimately arrives at a composition that he deems suitable to be the vehicle of his narrative. To Kamath, then, the process of construction is more important than his completed work.

The artist lives and works in Delhi.

THE PRINT
MATTER
IN MATRIX



MANJUNATH KAMATH

M.F. HUSAIN

M.F. Husain (1915-2011) enrolled at the Sir J.J. College of Art in Mumbai in 1935 and began his career as a painter of cinema hoardings to take care of his daily needs. He also started working for a toy company, where he designed and made some innovative toys. Husain's first solo art exhibition was in 1952 in Zurich. Some of his exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Our Time for a Future Caring', India Pavilion organised by the Ministry of Culture, Government of India, in collaboration with Kiran Nadar Museum of Art, Confederation of Indian Industry (CII) and National Gallery of Modern Art, 58th International Art Exhibition, Venice Biennale (2019); 'Sightings: Out of the Wild', Kiran Nadar Museum of Art, Noida (2019); 'Yatra: The Rooted Nomad', Kiran Nadar Museum of Art, New Delhi (2017); 'Paintings and Drawings from a Private Collection', Grosvenor Gallery, London (2015); 'Abby Grey and Indian Modernism: Selections from the NYU Art Collection', Grey Art Gallery, New York University, New York (2015); 'Immutable Gaze Part I: Masterpieces of Modern and Pre-Modern Indian Art', Aicon Gallery, New York, (2014); 'Post-Picasso: Contemporary Reactions', Museum Picasso of Barcelona, Barcelona (2014); 'Ram Kumar and the Bombay Progressives: The Form and the Figure Part II', Aicon Gallery, New York (2013). In a career that spanned seven decades, Husain also made feature films, such as 'Through the Eyes of a Painter' in 1967, which was a Golden Bear Award winner at the Berlin Film Festival, and 'Gaja Gamini' in 2000. He is a

recipient of Raja Ravi Verma Award, Government of Kerala (2007) and was honoured with Padhma Vibushan (1991), Padma Bhushan (1973), Padma Shri (1966) by Government of India.

Husain's name has become almost synonymous with modern Indian art, for no single artist has popularised Indian art, within the country or internationally, as Husain has done. His pictorial concerns were tied to imagining a secular modern Indian art in a language that translated India's 'composite culture' into a rich mosaic of colours that were real, mythical and symbolic all at once. As a member of the Progressive Artists' Group, launched in 1947, he heralded a new freedom for Indian art in the post-Independence decades. A peripatetic painter, Husain was constantly on the move, covering both geographical and conceptual territories, and in the last six decades transited at will between painting and poetry, assemblage and performance, installation and cinema. He experimented with text and images, worked as a solo performer and in collaboration with a team; painted alongside musicians in an effort to translate music's elusiveness into the accuracy of pigment and brushstroke. Well into his nineties, he continued to paint with undiminished passion despite living in exile in London and Dubai, and accepting the citizenship of Qatar, having fled from India following obscenity cases and death threats filed against him. Husain passed away in London in June 2011.

THE PRINT MATTER
IN MATRIX



PANCHARANGI BAJRANG

Screenprint

20 x 35 in | Edition 28 of 50

M.F. HUSAIN

NAINA DALAL

Naina Dalal (b.1935) received her BVA and MVA in Painting from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 1957 and 1959 respectively. She studied Lithography under Henry Trivik at London Polytechnic from 1960-63, and further studied Etching under Margot Lovejoy at Pratt Graphic Art Centre, New York. Her works have been exhibited extensively across India and abroad. Some the shows include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Images, Words and People: The Art of Naina Dalal', solo show, all-India university travelling exhibition (2019); 'Contemporary Printmaking In India', Priyasri Art Gallery at Jehangir Art Gallery, Mumbai (2010); 'Foot Prints', National Exhibition of Women Printmakers, Bangalore, Mumbai and Baroda (2006); Contemporary Women Artists of India, Mills College, Oakland, California (1997); International Graphics Exhibition, British Columbia, Canada (1993). She's been a recipient of some prestigious awards like the Gaurav Pursakar, Gujarat Sate Lalit Kala Academy (2017); Senior Fellowship for Printmaking, Department of Culture, Government of India (2000); Veteran Artists Award, AIFACS, New Delhi (1999).

Naina Dalal as an artist, has on several occasions, articulated her dissatisfaction with what she sees around her in social life of the people, particularly the marked hierarchy, social injustice and blatant discrimination, most obvious in the economic disparity. She has a penchant to follow details, usually cancelled by even keen observers and reflects through these, that are in actuality a series of linked referential emotions. Collography became and remained her preferred technique, ever since she developed sensitivity towards chemicals. Her collographs are her most creative and complex body of works. She plays with colour, contrast, textures, and highlights. Applying these techniques she arrives with a set of prints that speak of robust human narratives.

The artist lives and works in Vadodara.

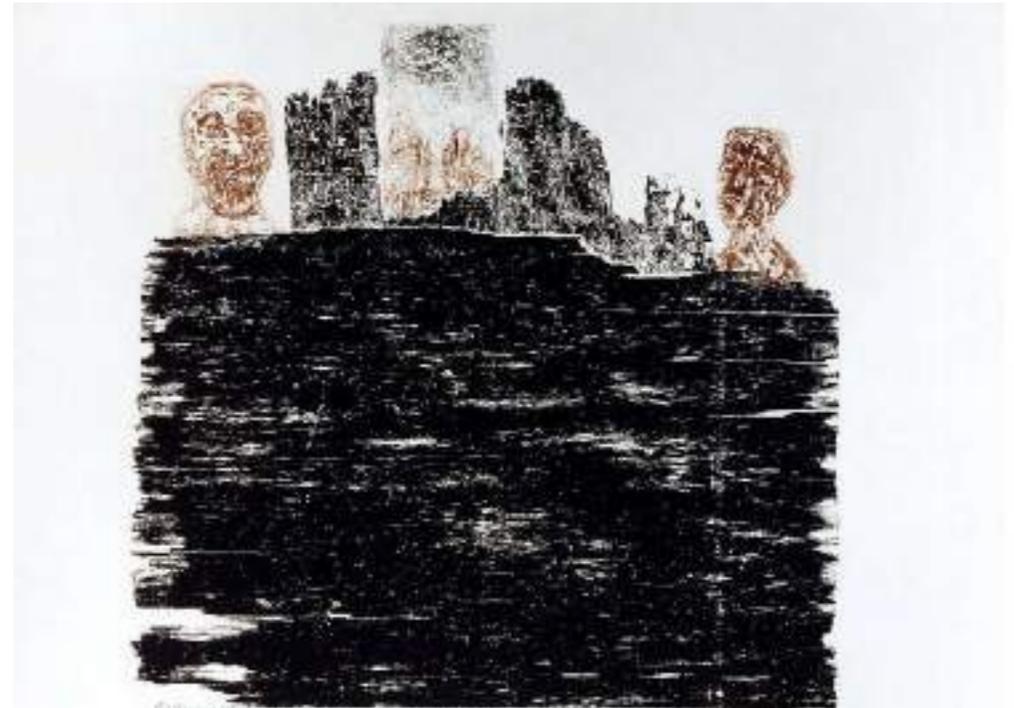
THE PRINT MATTER
IN MATRIX



PEOPLE

Collagraph

19 x 13 in | Edition AP | 1983



SKYLINE

Collagraph

13.7 x 13.7 in | Edition 6 of 10 | 1985

WOODCUT TECHNIQUE

A method of relief printing from a block of wood cut along the grain.

The block is carved so that an image stands out in relief. The relief image is then inked and paper placed against its surface before being run through a press. It is possible to make a woodcut without a press - the Japanese Ukiyo-e prints are a prime example of this- by placing the inked block against a sheet of paper and applying pressure by hand. Woodblock printing has been used since the ancient times at first for printing textiles, and then eventually on paper. In case of multi-colour prints, the artist either uses one woodblock for each colour, or a single block is used which will be coloured and carved in layers, usually from light to dark.

Another version of this type of printing is wood engraving, which too is a relief form of printmaking. It is usually done on the end grain of a block of boxwood, which is very hard, and so extremely fine detail is possible. It became widely used in the nineteenth century as a method of reproducing pictures in books, newspapers and journals before the invention of photo-mechanical methods of reproduction, but was also occasionally used by artists.

NANDALAL BOSE

Nandalal Bose (1882-1966) was fifteen when he came to Kolkata from his native Bihar. He joined the Government College of Arts and Crafts, to be groomed by Abanindranath Tagore for five years. Ananda Coomaraswamy, Sister Nivedita, E. B. Havell and visiting Japanese artists were early influences, while close association with the Tagores awakened a nationalistic consciousness and commitment to classical and folk art, along with its underlying spirituality and symbolism. At Rabindranath Tagore's invitation, he took charge of the newly established Kala Bhavana, Santiniketan, in 1919. He was also entrusted with the task of illustrating pages of the Constitution of India. He carefully selected a team of artists who fashioned twenty-two images on the manuscript of the Indian Constitution, to depict a fragment of India's vast historical and cultural heritage. Awarded the Padma Bhushan in 1954, his works were declared a National Art Treasure under the Antiquities and Art Treasure Act 1972 by Government of India.

An impeccable draughtsman, Bose explored media like linocuts, woodcuts, dry point, etching and lithography beyond their commercial possibilities. A master of wash works, Bose experimented with Mughal and Rajasthani traditions and Sino-Japanese techniques. A transition from figuration to landscape took place in the Thirties, a time when he also made forays into printmaking, book illustrations and large murals. He also worked on stage and costume design for Rabindranath Tagore's plays. An important series he did was 'Siva' and 'Uma'. Bose also famously designed the Indian National Congress pavilions at the sessions at Lucknow, Faizpur and Haripur from 1936-38. Nandalal's posters (wall panels) for the Haripura Congress, produced at Gandhi's behest, gave him the greatest personal satisfaction and brought him nationwide attention. The Haripura posters reflect Bose's acute sensitivity to the landscape and village folk around him, and they appear today as full of life and vitality as they did when they were first executed.

THE PRINT
MATTER
IN MATRIX

UNTITLED

Drypoint and etching

5.5 x 3 in | 1936



NANDALAL BOSE

NIYETI CHADHA KANNAL

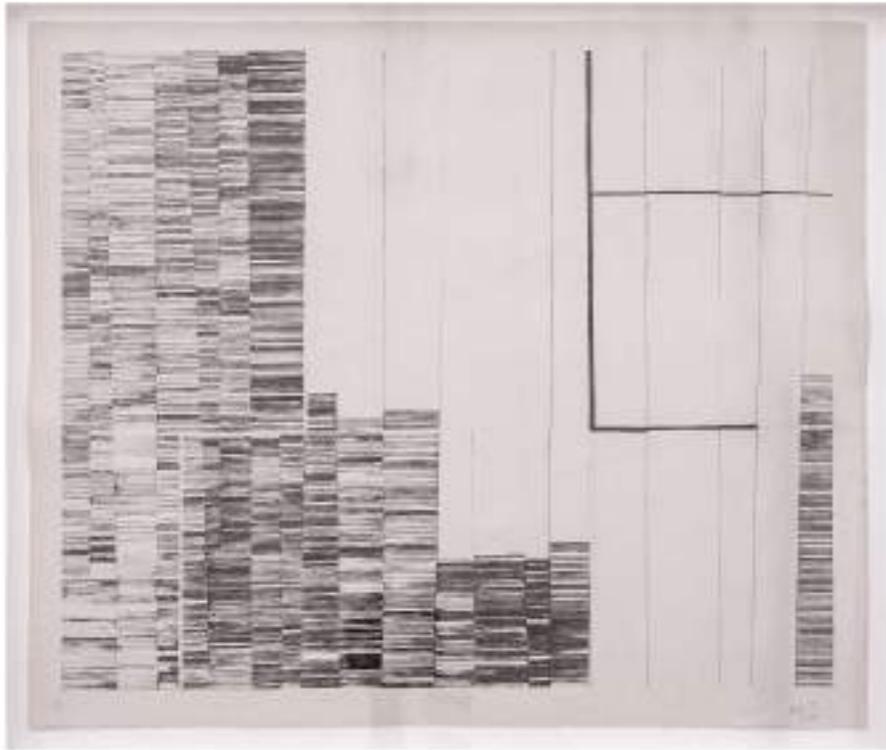
Niyeti Chadha Kannal (b. 1979) completed her Bachelor's degree in Printmaking from Chandigarh College of Art and Master's degree in same from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda. Niyeti is the recipient of scholarships at the Gasworks International Studio Residency, London, supported by the Charles Wallace India Trust (2019) and The Inlaks Shivdasani Foundation, Manhattan Graphics Centre, New York (2006); INLAKS Fine Art Award (2005) and Junior Research Fellowship granted by University Grants Commission, India (2003). Her work has been included in various national and international exhibitions, the recent being 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); India Art Fair, Gallery Latitude 28 booth, New Delhi (2019, 2018, 2014 and 2012); Delhi Contemporary Art Week, Gallery Latitude 28 (2019, 2018 and 2017); 'The New Minimalists', Abron Arts Center, NY (2018); 'Weaving Shards', Gallery Latitude 28, New Delhi (2016); 'Residue', curated by Premjish Achari, Anant Art Gallery (2016); 'Drawing Notes', Studio X, Mumbai (2015); 'Small Art is Beautiful', curated by Fabrice Bousteau, Beirut (2014); Dhaka Art Summit with Gallery Latitude 28, Bangladesh (2014); 'Does Size Matter - III', curated by Bhavna Kakar, Gallery Latitude 28, New Delhi (2010); 'Script for a landscape', a site specific work, Queens Museum of Art, New York (2011); 'In you is the illusion of each day', curated by Maya Kovskaya, Gallery Latitude 28, New Delhi, India, (2011); 'Trends and

Trivia - an Indian Story', Visual Arts Centre, Hong Kong (2008); 'Does Size Matter - II', curated by Bhavna Kakar, Studio Confluence, NCPA, Mumbai (2007); 'Erasing Borders - Indian Artists in the Diaspora', Queens Museum of Art, New York (2007).

Niyeti Chadha Kannal's drawings, collages, prints and sculptures document a constantly transforming urban landscape, in which spaces are dissected into formal elements that are reorganised and recombined in an attempt to discover new and imagined narratives within the built environment. The works act as a process of mapping spatial experiences from memory and feeling, to find points of departure within the cityscape through a process of intuition. Her works borrow visual cues from the immediate surroundings that are architectural or spatial. A city grows, morphs, moults, transforms, part of it dies, yet as a whole it moves on. Her work incorporates these signs of growth and movement, exaggerating them, re-configuring them. Extending this dialogue with the urban scape, her work looks into the process of ecdysis where city as an organism sheds and abandons as it grows.

The artist lives and works in Bangalore.

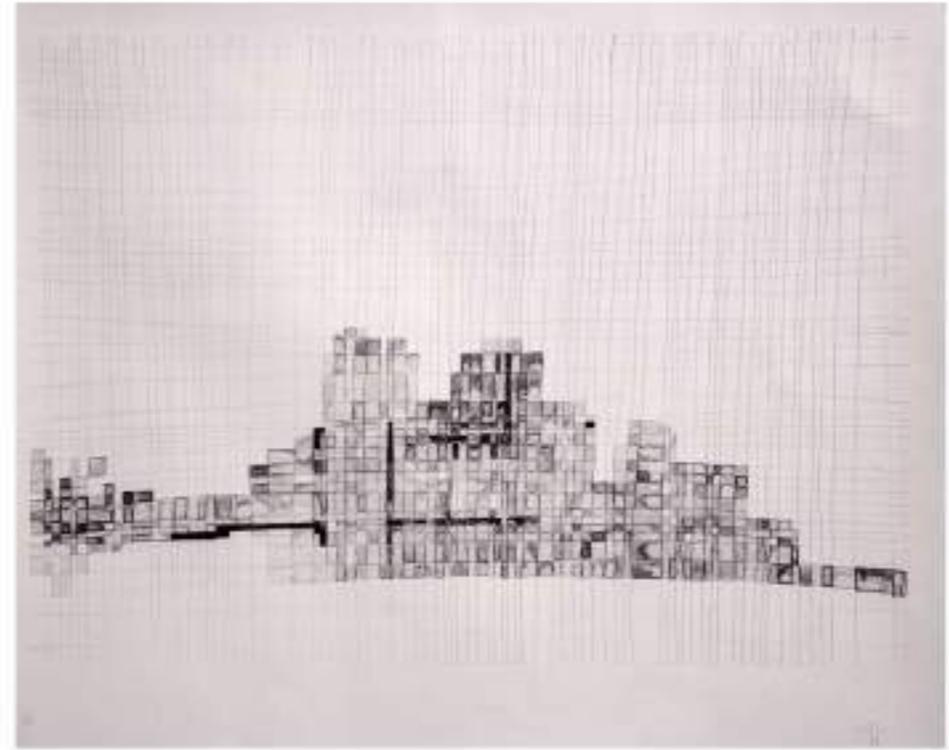
THE PRINT MATTER
IN MATRIX



UNTITLED

Plate lithography

28 x 24 in | Edition 1 of 5 | 2007



UNTITLED

Plate lithography

28 x 24 in | Edition 1 of 5 | 2007

ORIJIT SEN

Orijit Sen (b. 1963) studied graphic design at the National Institute of Design (NID), Ahmedabad. He is a Creative Director of People Tree, a collaborative studio and store for artists, designers and craftspeople, which he co-founded with wife Gurpreet Sidhu in 1990. His published works include 'River of Stories', 'Imung' and the award-winning collaboration 'Trash!'. Sen is also co-founder of the Pao Collective of graphic artists, and a key person behind the award winning 'Pao: The Anthology of Comics#1' (Penguin 2012). Between 2009 and 2011, he conceptualised and led a team that executed one of the world's largest hand-painted murals, installed at the Virasat-e-Khalsa museum in Anandpur Sahib, Punjab. He has worked on several exhibition and museum design projects in India, the UK and Russia. Sen also served as Mario Miranda Chair visiting professor at Goa University.

Orijit Sen started collecting and drawing comics in his early teens, and has been deeply involved with the development of comics and graphic novels in India. In his words, 'Maus' validated his artistic convictions and inspired him to pursue drawing and making comics. After leaving NID Ahmedabad, he got involved with the Narmada Bachao Andolan and worked closely with the activists and the displaced adivasis. With the help of a grant from a non-profit organisation Kalpavriksh, Sen created India's first graphic novel as well as non-fiction comics 'River of Stories'. His process involves him researching, collecting information and stories from people, after which he tries to merge different types of narrative styles. While he was teaching as a visiting professor in Goa, he started the project called 'Mapping Maps Market'. An old market in Goa, Sen looked at different producers and the people and documented the market through sketches, artwork, photography, videos.

The artist lives and works between Delhi and Goa.

THE PRINT MATTER
IN MATRIX



CAPITAL CITY
Digital print on archival paper
24 x 24 in | Edition 12 | 2019



DANCING BULL
Digital print on archival paper
24 x 24 in | Edition 12 | 2019

LINO CUT TECHNIQUE

A linocut is a relief print produced in a manner similar to a woodcut but that uses linoleum as the surface into which the design is cut and printed from. The lino block consists of a thin layer of linoleum -a canvas backing coated with a preparation of solidified linseed oil- usually mounted on wood. The soft linoleum can be cut away more easily than a wood-block and in any direction, as it has no grain,

to produce a raised surface that can be inked and printed. Its slightly textured surface accepts ink evenly. Linoleum was invented in the nineteenth century as a floor covering. It became popular with artists and amateurs for printmaking in the twentieth century.

PRAJJWAL CHOUDHURY

Prajjwal Choudhury (b.1980) graduated with a BVA in Painting from the Rabindra Bharati University, Kolkata in 2003 and went on to complete his MVA in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2006. He showcased his recent series of works, 'A Sleep of Reason Produces Monsters' as a solo project with Gallery Latitude 28 at India Art Fair 2019.

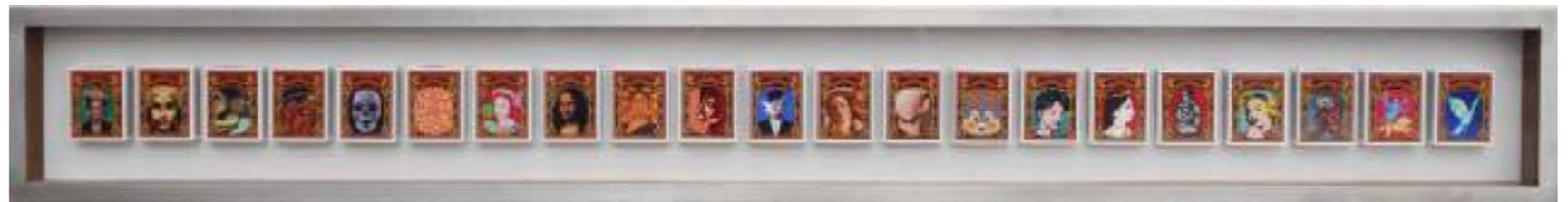
Selected group exhibitions and fairs include selected group exhibitions and fairs include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); HT Imagine Festival, Gallery Latitude 28, New Delhi (2020-2018); Delhi Contemporary Art Week (2019 and 2018); India Art Fair, Gallery Latitude 28 booth, New Delhi (2018, 2015, 2013, 2012), Elephant Parade, Hong Kong and Singapore (2015 and 2014); Dhaka Art Summit, Gallery Latitude 28 booth, Bangladesh (2014); 'Square is just a Shape', Art Cinnamon, Hong Kong (2013); 'Diver-Cities', curated by Bhavna Kakar, presented by Gallery Latitude28 and Art Cinnamon, Arts House, Singapore (2013); 'Slipping through the Cracks', curated by Meera Menezes, Gallery Latitude 28, New Delhi (2012); Art Gwangju:12, Gallery Latitude 28 booth (2012); 'Continuum: Encapsulating Contemporary Indian Art', Gallery Latitude 28 and Art Cinnamon, Singapore (2011); 'The Annual Show: Two Years of Latitude 28,' Gallery Latitude 28, New Delhi (2012); 3rd India Art Summit, Gallery Latitude 28 booth, New Delhi (2011); 'Digifesta,

Speed of Earth', Media Art Festival, Gwangju Biennale Hall, South Korea (2010); 'Re-claim/Re- cite/Re-cycle' curated by Bhavna Kakar, Bose Pacia, Kolkata (2009); '2nd India Art Summit,' Gallery Latitude 28 and Project88 booth, New Delhi (2009); 'Re-claim/Re- cite/Re-cycle' presented by Seven Art and Gallery Latitude 28, Travancore House, New Delhi (2009).

Prajjwal Choudhury's oeuvre attempts at projecting the issue of 'recycling' through his wry sense of humor. For Prajjwal, the very technical sign of recycling becomes symbolic and he attempts at relating it to be a cultural phenomenon, the cyclic order becoming very engaging. This cyclic order has multiple reference points and it draws illusions to the social circle. The making of an image, creation of a persona, maybe of an actor or an artist, a politician and even us belong to this rotating order of things. There are reproductions of these images in various media as well as for different purposes. It is interesting to observe how even a persona is taken for a commodity and circulated and recirculated in our social environment. The forms may change, the purpose may differ but the circle continues through production and reproduction by the social mechanism.

The artist lives and works in Vadodara.

THE PRINT
MATTER
IN MATRIX



TO BE CONTINUED

*Digital handmade matchboxes
in stainless steel frame*

7 x 60 in each | 2020

PRAJJWAL CHOUDHURY

PRATHAP MODI

Prathap Modi (b.1983) completed his BFA in Printmaking from the Graphics Department from Andhra University in 2005 and his MVA in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2007. His works have been exhibited in solo shows at Galerie Felix Frachon, Brussels, Belgium (2016); Centre Culturel d'Uccle, Europalia India, Brussels, Belgium (2014); Seven Art Limited, New Delhi, India (2011) and The Fine Art Company, Kitab-Mahal, Mumbai, India (2008). He has been a part of several important group exhibitions such as 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020)'; 'Silence.Space. Terrestrial.', Gallery Latitude 28, New Delhi (2019); 'H0~ArT', Kalakriti Art Gallery, Hyderabad, India (2017); 'Contemporary Contingencies', Gallery OED, Cochin, Kerala, India (2016); 'Mapping stillness', Nine Fish Art Gallery, Mumbai, India (2016); 'Between the lines: Identity, Place and Power', curated by L.V. Sunish, NGMA, Bangalore (2012); Contemporary Print Making in India', Priyasri Art Gallery, Mumbai, India (2010); FICA, Vadehra Art Gallery, New Delhi, India (2009); 'Cutting Chai', Sarjan Art Gallery, Baroda, India (2009); 'Filament', KHOJ, New Delhi, India (2008). Prathap has also participated in various residencies at Space 118, Mumbai, India (2015); Brussels Art Factory, Brussels, Belgium (2015); HOM Art Trans, Kuala Lumpur, Malaysia (2013); Commonwealth Foundation ROSL ARTS, London and Scotland (2011) and PEERS residency, KHOJ, New Delhi, India (2007). In addition, he was the recipient of the Ravi Jain Annual Show Fellowship Award for Graphic Design by Dhoomimal Gallery in 2006.

Prathap keeps a library of memory, experience and interaction with flora, fauna, environment and human relationships that would emerge in his works through a further aesthetic refinement. He works primarily with the medium of woodcut or wood engraving printmaking. Modi takes a large image composition and splits it into multiple wooden panels which are carved and printed on papers separately, but using the same colour scheme. These individually printed panels are later assembled and framed into a total composition. His series, 'Silence, Space, Terrestrial' is an on-going series that makes the viewer face a frame with floating objects, both celestial and terrestrial. In his woodcut prints titled 'Too much of anything is good for nothing', a series of visual relationships are established between the representations of human figures, animals and other material objects. His works have a straight forward visual appeal reflecting, reacting, and conversing with contemporary social realities. While desire and fantasy become the key conceptual undertones appearing and reappearing in many contexts, the well-crafted pictorial compositions often show the artist's self image as the key catalyst. The man in police dress, with a divine halo, is represented in the iconography of the multi-limbed Hindu god, standing on weapons spread on the floor. In a sense, these contradictions and dichotomies foreground a new symbolic relationship between objects/elements/images referenced from different time frames of cultural history.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



SILENCE. SPACE. TERRESTRIAL III
Woodcut print on Fabriano paper
44 x 67 in | Edition 3 of 4 | 2016-17



SILENCE. SPACE. TERRESTRIAL IV
Woodcut print on Fabriano paper
43 x 71 in | Edition 4 of 4 | 2016-17

R.M. PALANIAPPAN

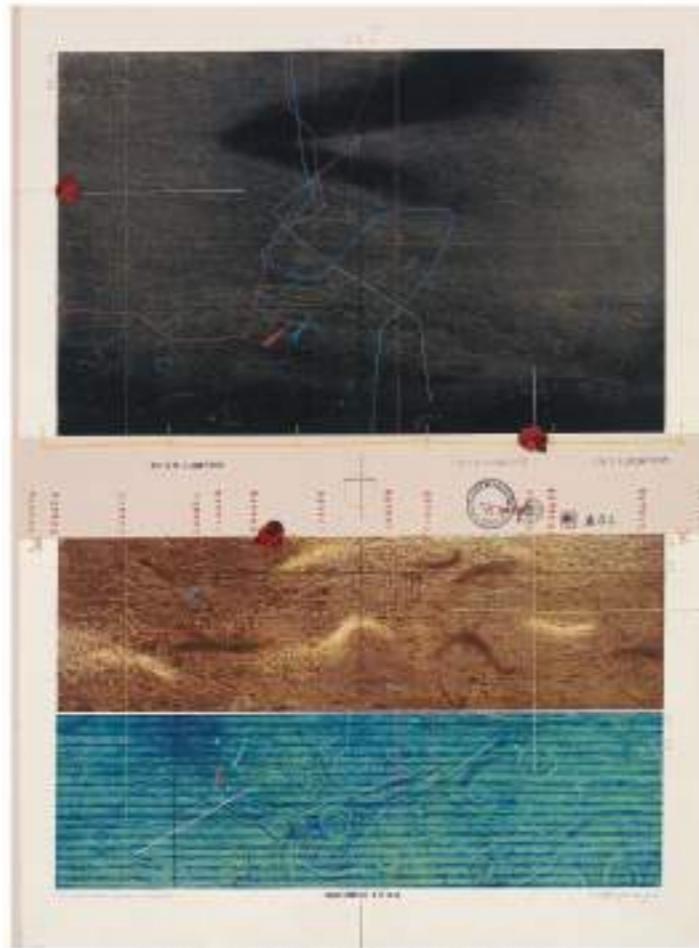
R.M. Palaniappan (b.1957) is an alumnus of the Government College of Arts and Crafts, Chennai. He further studied advanced Lithography from Tamarind Institute, USA during 1991 and was the artist-in-residence at Oxford University, London in 1996. Palaniappan is a recipient of several awards, honours and residencies including the Fulbright Grant, Charles Wallace India Trust grant, International Visitorship programme of USIS, and Senior Fellowship, Government of India. Other awards included the National Award, International Prints Biennales of Bhopal and Taiwan and a RAZA Foundation Award. Palaniappan was invited by several international universities and art institutions to conduct workshops in printmaking. He has participated in numerous exhibitions including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020). He served as International Commissioner in 1995 and member of the International Jury in 2008 for Bharat Bhavan International Prints Biennale. He was a board member and Life Trustee at Dakshina Chitra / Madras Craft Foundation and an art advisor at Kalakshetra Foundation, Chennai. He is currently Regional Secretary of the Lalit Kala Akademi, Chennai.

Palaniappan's interest in science and psychology transforms it into the subject matter for his art. His works are a visual analysis and thought; an expression of time, space and the environment and the

relationship between the physical and psychological perception of the matter. His earlier works were based on war films, flying machines and flight, movement and motion. From 1984 to 88, his creative journey went through a shift where he found the importance of the different perceptions of the world and its existence through the context of 'documents'. In 1990, Palaniappan encountered his first physical experience on a flight and seeing the land patterns through the window changed his view of moving land architectures. Soon, the physical perception of matter became predominant in his work. His interest in drawing made him experiment with shapes, and deal with the interactiveness of forms and the space in 'conte' drawings. It also made him realise the significance of the negative space and its value in term of physical and psychological perceptions. In 1999, Palaniappan's visit to Germany and the Reichstag at Berlin recollected the World War II which he psychologically experienced through the war films in his early days. It made him explore the experience, the sequence of mixed media work and graphics and drawings, abstraction of the line and movement which he connected to the present state of nation, world and politics to stress the social awareness.

The artist lives and works in Chennai.

THE PRINT MATTER
IN MATRIX



Document- B E R C, Mixed Media Graphics, 56 x 76 Cms., 1988

DOCUMENT - B E R C
MIXED MEDIA GRAPHICS
22 x 30 in | 1988



Space Drawing by 11 Flight, Etching and Mixed Media, 22 x 30.1 Cms., 1982-83

SPACE DRAWING BY 11 FLIGHT
ETCHING AND MIXED MEDIA
22.2 x 30.1 in | 1982-83

SCREEN-PRINT TECHNIQUE

A variety of stencil printing, using a screen made from fabric -either silk or synthetic- stretched tightly over a frame. The non-printing areas on the fabric are blocked out by a stencil. This can be created by painting on glue or lacquer, by applying adhesive film or paper, or painting a light-sensitive resist onto the screen which is then developed as a photograph called photo-screen-print. Ink or paint is then forced through the non-blocked areas of open fabric with a rubber blade, known as a squeegee, onto the paper.

Screen-printing has been used commercially since the 1920s. The term 'serigraph' was initially used to denote an artist's print, as opposed to commercial work. The term 'silkscreen' -silk was originally used for the mesh- is also commonly used to describe the technique.

RAJAT GAJJAR

Rajat Gajjar (b.1991) completed his Bachelors and Masters in Sculpture from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2014 and 2016 respectively. After his graduation, he moved across the country working on various projects as an industrial designer. His interest in material, design and digital fabrication led him become one of the independent Head Industrial Designers on multiple manufacturing projects with Amazon India. In 2018, he became the co-founder of the Compound 13 Lab, an experimental design and media anti-lab situated in the heart of Dharavi, Mumbai which he continues to mentor. His works were part of 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020).

Rajat Gajjar's works explore the consumption of historic objects (decor in general) through time and how they're materially replaced to fit a need of an existing design trend. His practice is medium and material-oriented. His fascination with digital practices in sculpture have moved his practice in the direction of 3-D Printing. Gajjar is also interested in curatorial research which revolves around material exploration and digital fabrication and is currently working on a few projects in the same direction.

The artist lives and works in Vadodara.

THE PRINT
MATTER
IN MATRIX



PARLOUR

*FDM 3D Prints, wood, Acrylic, Gold leaf,
graphite and archival sticker prints*

16 x 12 in each | Set of two | 2019

RAJAT GAJJAR

RAMKINKAR BAIJ

Ramkinkar Baij (1906-1980) received a Diploma in Fine Arts from Kala Bhavana, Visva-Bharati University, Santiniketan in 1925. He was trained by two visiting European sculptors, including Madame Milward, a student of Bourdelle. Also mentored by Rabindranath Tagore and Nandalal Bose, Baij soon developed a style truly his own. Regarded as a pioneer of modern Indian sculpture, some of his exhibitions include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'An Unfinished Portrait: Vignettes from the KNMA collection', Kiran Nadar Museum of Art, Noida (2014); 'The Naked and the Nude: The Body in Indian Modern Art', Delhi Art Gallery, New Delhi (2013); 'Gallery Collection', Vadehra Art Gallery, New Delhi (2012); 'Ramkinkar Baij: A Retrospective', Lalit Kala Akademi, New Delhi (2012); 'Ethos V: Indian Art Through the Lens of History (1900 to 1980)', Indigo Blue Art, Singapore (2011); 'Manifestations VI', Delhi Art Gallery, New Delhi (2011); 'Time Unfolded', Kiran Nadar Museum of Art, New Delhi (2011); 'Santhal Family: Positions Around an Indian Sculpture', Bodhi Art, British Council, Kunststiftung NRW and the Province of Antwerp at Museum of Contemporary Art Antwerp (MuKHA), Belgium (2008). The colossal Yaksha and Yakshi sculptures at the Reserve Bank of India, New Delhi, brought Baij recognition and the award of the Padma Bhushan by the Government of India in 1970. He he also a recipient of many prestigious awards like Doctor of Letters Award and Deshi Uttam Award from Visva-Bharati University, Santiniketan in 1979 and 1977 respectively.

An iconoclast who defied the artistic norms of Santiniketan, Ramkinkar Baij created his art spontaneously, driven by intuition and energy and disregarding the norms and artistic standards accepted by the institution. A brief introduction to modelling by a visiting French sculptor led Baij to engage in a unique manner with clay and evolve a personal, innovative style that was largely untrained. The first artist in Santiniketan to use oil paint and create distinctly modern and abstract works, Baij introduced cement concrete casting as an alternative to expensive plaster. He used Santhal wraps with packet colours thinned with linseed oil for his oil paintings, and drew his figures on silk with a shoe brush as part of his innovations. Drawn from life, Baij's figures breathed a bold realism, an earthy strength and spontaneity seen in his sculptures, drawings and paintings. A similar spontaneity of action is visible in his transparent watercolours and drawings, particularly in the sequence of nudes. The first truly 'modern' Indian sculptor, his sculptures were monumental, and yet possessed an inner movement, as seen in 'Santhal Family' or 'Mill Call' in particular. These works are testament to Baij's artistic sensibilities – Indian, but also generously accommodating of the Western aesthetics of cubism, fauvism, expressionism and surrealism. Deeply inspired by nature, he evolved a unique aesthetic that is now recognised for its instrumental contribution to Indian art history.

THE PRINT
MATTER
IN MATRIX



UNTITLED

Etching

Circa 1969

RAMKINKAR BAIJ

RANBIR KALEKA

Ranbir Kaleka (b.1953) completed a Diploma in Painting from the College of Art, Chandigarh. He spent the next few years teaching art before leaving for London on a Charles Wallace Scholarship to study art from the Royal College, London. The artist's work has been widely exhibited in India and abroad. His most recent solo and group shows include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'In You is the Illusion of Each Day', curated by Maya Kovskaya, Gallery Latitude 28, New Delhi (2011); the 4th Guangzhou Triennial (2011); Media Art Lab, Moscow (2011); Prague Biennale 5 (2011); 'Tolstoy Farm- Archive of Utopia', Lalit Kala Akademi (2011); 'Contemporary Masterpieces from Private Collections', Singapore Art Museum (2011); 'Finding India, Art for the New Century', MOCA Taipei (2010); Hong Kong Art Fair (2010); 'Sweet Unease', Volte Gallery, Mumbai, (2010); 'Reading Man' (2009); 'Fables from the House of Ibaan: Stage I', Bose Pacia Gallery, New York (2008); 'Chalo India', Mori Art Museum, Tokyo (2008); a multi-media installation commissioned to the permanent collection of the Spertus Museum, Chicago (2007); the Sydney Biennale (2008); 'Urban Manners', Hangar Bicocca, Milan (2007); 'New Narratives: Contemporary Art from India', Chicago Cultural Center (2007); 'Horn Please: The Narrative in Contemporary Indian Art', Museum of Fine Arts, Berne (2007); Art Video Lounge, Art Basel Miami Beach, Miami (2006); 'Hungry God: Indian Contemporary Art', Busan Museum of Modern Art, South Korea (2006); 'iCon: India Contemporary', Venice Biennale (2005); 'Edge of Desire: Recent Art in India', Asia Society, New York (2005); 'Culturgest',

Lisbon (2004); 'Zoom! Art in Contemporary India', Lisbon (2004); 'subTerrain: Indian Contemporary Art', House of World Culture, Berlin (2003). His video work 'Man with Cockerel' was chosen for a group show at CASA ASIA – Indian Narrative in the 21st Century: Between Memory and History at Madrid and Barcelona in Spain in collaboration with Walsh Gallery.

Ranbir Kaleka works follows dream logic and is often termed as surrealistic. His work is described as digital painting but more accurately it is known as digital collages. His method of working is little different from other artists such as Jeff Wall and Andreas Gursky. Once he has prepared initial sketches, he source or photographs the images accordingly. These images are then moulded and sculpted digitally, after which he works on their colours using a digital brush, pencil or spray. This gives him freedom in shape making. These colours can be different from the original images. The works involves layering and each image involves the artist to work of several layers to complete the process. For instance, the image of a small bird in the work employs up to 10 layers which are later merged together. Depending upon the scale, the artwork takes several months to a year to finish. The images collected may consist of staged photography as used by artists such as Jeff Wall. Ranbir Kaleka's work creates an open minded conversation in order to create an interactive experience.

The artist lives and works in Delhi.

THE PRINT MATTER
IN MATRIX



SNIPS AND FIGMENTS
FROM CITY AS A STAGE (A variation
on the Ritz Carlton Pune Mural)

Archival inks on canvas

110 x 143 in | 2020

Diptych



INVOCATION IN A SANCTUARY

Archival inks on canvas

23.6 x 54.1 in | 2020

RANBIR KALEKA

THE PRINT
MATTER
IN MATRIX



RANBIR KALEKA

CYANOTYPE

Cyanotype is a photographic printing process that produces a cyan-blue print. It works on the principle of a positive image can be produced by exposing it to a source of ultraviolet light, such as sunlight, as a contact print through the negative or objects. Used initially by engineers as a simple and low-cost process to produce copies of drawings, referred to as blueprints, cyanotype became a popular method among numerous contemporary artists.

A mildly photosensitive solution is created by mixing potassium ferricyanide, ferric ammonium citrate and potassium

dichromate in measured quantities. This solution is then applied to a receptive surface like paper or cloth and is then allowed to dry in a dark place. Cyanotypes can be printed on any surface capable of soaking up the iron solution. A preference is given to water colour paper, however artists use cotton, wool and even gelatin sizing on nonporous surfaces. Large format negatives, lithography films, digital negatives can be used to create prints. A popular form of cyanotype called photograms uses everyday objects as well.

RYAN ABREU

Ryan Abreu (b.1988) completed his BVA in Painting from Goa College of Art, Panjim, Goa in 2010 and MVA in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2014, receiving the gold medal in both instances. He has been the recipient of many awards like the State Art Memorial Award by Raoji Gaunekar, Goa (2010); Merit Award at Annual Art Exhibition, Goa College of Art, Goa (2010); Artist to Artist Award by Prafulla Dhanukar, Goa State Art Exhibition, Goa (2009). He has been a part of many group shows and important projects like the 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Cartography of Narratives', Gallery Latitude 28 at Bikaner House, New Delhi (2019); 'Minotaur Beyond Myth', Dhi Art Space, Hyderabad (2019); 'Ex Libris Exhibition, Restored Lithuania-100', Vilnius, Lithuania (2018); 'XIV International Exhibition Ex Libris', Lyuben Karavelov Regional Library, Bulgaria (2018); 'FOVAA Visual Arts Award', Fundacao Oriente, Goa (2018); 'Bonded by Work', Gallery 78, Hyderabad (2018); 'Outotsu Hanten', Tokyo Metropolitan Art Museum, Japan (2018); 'Concours International d'Ex Libris', Ville de Saint-Mihiel, France (2018); 'Invisible River of Konkani Surrealism', Serendipity Arts Festival, Goa (2017); 13th International Ex Libris Competition, Lyuben Karavelov Regional Library, Bulgaria (2017); 'Through the Eye of the Needle', Graphic Arts

Department, M S University, Baroda (2017); Seventh International Biennial of Mini Prints 2016/2017, Tetovo, Macedonia (2016); 'Ex Vino Ex Veritas', Ex Libris, Lyuben Karavelov Regional Library, Bulgaria (2016), amongst others.

For Ryan Abreu, the medium of printmaking has a certain surreal dynamic that enforces his full panoply of perceiving the manifested imagery and arresting its range and technicality. The language utilised as a medium of expression has evolved through various influences, which are derived from epitomised historical and contemporary trademarks, nurturing his views and propelling his practice. Ryan's narration lies between the genre of dark humour and allegory. The personal tryst is to produce an image with somber and grotesque characteristics, where the deliberate employment of hybrid entities scripts a visual language that leads to revelations, resonating with everyday social traits. Running parallel to the perilous events of yesteryears, it presents a change in dynamics within the personal and social realm.

The artist lives and works in Goa.

THE PRINT MATTER
IN MATRIX



UNTITLED
Etching
7 x 9 in | 2020



UNTITLED
Etching
7 x 9 in | 2020

SANAT KAR

Sanat Kar (b.1935) acquired his Diploma in Painting from the Government College of Arts and Crafts, Kolkata in 1955. Some of his exhibitions include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Reprise 2011', Aicon Gallery, New York (2012); 'Image and Symbol: Painters Perception', Aakriti Art Gallery, Kolkata (2010); National Printmaking Portfolio, Marvel Art Gallery, Ahmedabad (2010); 'The Drawing Lab', Aicon Gallery, New York, 2010; 'The Lyrical Mudra', solo show, Arts India, New York (2006); 'Retrospective – Bronzes and Prints', Birla Academy of Art and Culture, Kolkata and Mumbai (2002-2003). He has been a recipient of some prestigious awards like the Kala Vibhushan (1997) and Shiromani Puraskar, Kolkata (1996). His works are featured in prominent national and international collections.

A majority of Sanat Kar's works are surrealistic and have a curious dream-like appearance, mostly nightmarish. His figures are distorted and barely recognisable, and leave an uncomfortable feeling behind them. The same treatment is given to objects. As a result, all his works hover on the edge of reality without ever actually reaching there, symbolising the mysteries of life to which there are no answers. Birth and death, the beginning and the end of the cycle of life hold endless fascination for Kar, as does the grotesque and the macabre. Sometimes he moves the spotlight on to the visages that are images of decay and mask-like in their contours. Protruding eyes, bulbous, squashed noses, loose lips and an expression that signifies the human who is fast approaching the end and losing all interest and dignity in the bargain appears occasionally in his work.

Sanat Kar lives and works in Kolkata.

THE PRINT
MATTER
IN MATRIX



DREAMERS

12 x 20 in

SANAT KAR

SARASIJA SUBRAMANIAN

Sarasija Subramanian (b.1992) completed Masters in Painting from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2017. She has been part of several residencies such as residency at 1Shanthiroad, Bangalore (2018); Art+Science Residency, Interface at Inagh Valley Trust, Ireland (2017); Space118 Studios, Mumbai (2017), the Building Bridges Project with EAS, USA (2017) and Inlaks-UNIDEE Residency, Cittadellarte, Italy (2016). She has had a solo show 'They walk amongst us, don't they' at 1Shanthiroad Studio, Bangalore (2018), and has participated in several group shows including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Material Gains' and 'Embark', Gallery Ark, Vadodara (2019 and 2018); 'Curatorial Enquiry: Act I', Site Art Space, Vadodara (2018); 'Incomplete Nature', Interface, Ireland (2018), 'Building Bridges' with EAS USA, A.M. Gallery, Kolkata, Art Konsult, New Delhi, and Gallery Sumukha, Bangalore (2018), and Art el Centro, Fondazione Pistoletto, Biella, Italy (2016).

Sarasija Subramanian's practice stems from analogies derived from the organic world in relation to its cultural and political implications. In the process of research, interaction and documentation, her active archive of spaces and objects continue to grow and incorporate histories and presents. The works 'Spathodea Campanulata' and 'Wrightia Tinctoria' – fragments from the 'Alternative Botanicals' series – address alternative knowledge sources that create ruptures in scientific facts and are often left out of its discourse. Looking to myths, origins and obscure traces as 'systems' of information, the works appropriate (both visually and through process) the aesthetic and format of botanical specimens collected and described, but with visual and textual information that straddles mythology and poetics, instead of science – toying with ideas of understanding, beliefs and fact.

She lives and works in Bangalore.

THE PRINT
MATTER
IN MATRIX



SPATHODEA CAMPANULATA
Cyanotype and ink on cotton cloth
48 x 48 in | 2018



WRIGHTIA TINCTORIA
Cyanotype and ink on cotton cloth
48 x 48 in | 2018

DIGITAL PRINTING

Digital printing refers to methods of printing from a digital-based image directly to a variety of media. Digital media has had a phenomenal impact on the visual culture of our times. It has permeated our lives like no other media, especially considering the present situation. The introduction of digital media printing created a massive stir as, while allowing for on-demand printing, short turn around time, and most importantly

modification of images used for each impression. The savings in labor and the ever-increasing capability of digital presses means that digital printing is reaching the point where it can match or supersede offset printing technology's ability to produce larger print runs of several thousand sheets at a low price.

SARNATH BANERJEE

Sarnath Banerjee (b.1972) received a M.A. in Image and Communication, Goldsmiths College, University of London in 2003. His first graphic novel, 'Corridor' (2004), published by Penguin Books India, was commissioned as a part of a fellowship awarded by the MacArthur Foundation, Chicago. After his debut novel, he wrote several books such as 'The Barn Owl's Wondrous Capers', 'The Harappa Files', 'All Quiet in Vikaspuri', 'Doab Dil'. Banerjee also wrote a weekly column of visual commentary called 'Enchanted Geography' for the magazine The Hindu. He is the co-founder of the publishing house Phantomville, which published comics and graphic novels from 2006 to 2008. Banerjee has worked on commissions for Deutsche Bank, London (2017) and a public arts project for Frieze Projects East during the London Olympics (2012). His works have been part of several exhibitions such as 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Spectral Times', solo show, Bhau Baji Lad Museum, Mumbai (2019); 'Tamawuj', curated by Christine Tohme, Sharjah Biennial 13, Sharjah (2017); 'Habit-co-habit', curated by Luca Cerizza, Sasha Colah, Pune Biennale, Pune (2017); 'Speak, Lokal', curated by Daniel Baumann, Kunsthalle, Zurich (2017); 'Whorled Explorations', curated by Jitish Kallat, Kochi-Muziris Biennale, Kochi (2016); Italian Cultural Institute, New Delhi (2016); Solo Booth, Frieze, New York (2015); 'Diver-Cities', Gallery Latitude 28, New Delhi (2013); Solo Show, Centre for Contemporary

Arts, Glasgow (2012); Hong Kong Art Fair (2012); 'The Pill', curated by Avni Doshi, Gallery Latitude 28, New Delhi (2011); MAXXI-National Museum of XXI Century Art, Rome (2011); Centre Georges Pompidou, Paris (2011); FIAC, Paris (2011); Frieze Art Fair, London (2011 and 2009); 'Size Matters or Does It?', Gallery Latitude 28, New Delhi (2010); ARCOmadrid (2009); São Paulo Biennale (2008); Mori Art Museum, Tokyo (2008); 'Horn Please', Kunstmuseum Bern (2007); Museum Fondazione Sandretto Re Rebaudengo, Torino, Italy (2006).

Sarnath Banerjee's works may vary in terms of formal structure, however, the central concerns remain constant. Time and again, he delves into the psyche of middle-class India, that fraught zone of consumerist aspiration, post-colonial angst, and conservative leaning and emerges with reports on its citizens' yearnings and fears. He has a special affinity for the ultra-rich deformed by their own money and addresses dark episodes from colonial history, but his take on these subjects is sly, playful, and at times even absurd. Sarnath Banerjee's screenprints, 'Casual Highland I, II' fuse fact and fiction to generate new stories about the Scottish Highlands. He playfully dramatises mundane moments to make viewers reexamine their perceptions of history and the value of knowledge.

He currently lives and works in Berlin.

THE PRINT
MATTER
IN MATRIX



CASUAL HIGHLAND I

Screenprints

14 x 30 in | Edition 3 of 12 | 2015



CASUAL HIGHLAND II

Screenprints

14 x 30 in | Edition 3 of 12 | 2015

SEEMA KOHLI

Seema Kohli's (b.1960) exhaustive practice that spans over three decades embraces a variety of mediums including paintings, sculpture, installation and performance. She has had 35 solo shows and has been a part of numerous national and international shows including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'A Circle of Our Own', solo show, Sunder Nursery, New Delhi (2020); 'G/rove', Gallery Latitude 28, New Delhi (2017). She has participated in prestigious art fairs and biennales and collaterals like Kochi Muziris Biennale (2015), Venice Architecture Biennale (2014); Art Basel (2009); ARCO Spain (2010); Shanghai Art Fair (2011); Art Stage Singapore (2012); Beijing Biennale (2012), India Art Fair from 2010 onwards. Her work can also be seen as public art at the Delhi International Airport, Mumbai International/Domestic Airport, the Defense Ministry, Tata Residency, Manipal University, ONGC, among others. She has had interactive session at TedEx Chennai, WIN Conference Rome, Prague, NGMA Bangalore etc. She has received the Gold Award at Florence Biennale in 2009 and the YFLO Women Achiever's Award, the LKA Lifetime Achievement Award for Women in 2008. Seema Kohli was also a part of the Art for Freedom at Bonhams Auction (2007), Akshay Pratisthan at Christies, London (2009), CRY Auction at Sotheby's N.Y (2012-13) and Florence Biennial (2008).

Seema Kohli has created her own niche in the world of contemporary art. Decay, hybridisation and transformation: creating new identity; reshaping belongings; intimacy; a dialogue of matter and memory all constitute a visual language of her work. Engaging with a wide circuit of references like religious iconography, world mythology, philosophical and literature, Kohli weaves together a story to recover the lost feminine narrative in cultural history. Appropriating ancient Indian iconography and philosophy, it is Kohli's modernist chronicling of the ancient myths and mythological figures which makes Kohli's work prolific and contemporaneous. The aspects of continuity, repetition, vulnerability, duration, temporality, awareness, situation and public involvement are inherent qualities that inform her art practice. 'Shakti', the divine cosmic energy manifest through female embodiment has been extensively explored, engaged with, re-narrativised and retold through Kohli's works.

The artist lives and works in Delhi.

THE PRINT
MATTER
IN MATRIX



MEMOIRS
Etching on zinc plate
10 x 20 in



MEMOIRS
Etching on zinc plate
10 x 20 in

S.H. RAZA

Sayed Haider Raza (1922-2016) studied at the Nagpur School of Art, Nagpur from 1939–43 and Sir J. J. School of Art, Mumbai from 1943–47, before moving to France in October 1950 to study at the École nationale supérieure des Beaux-Arts in Paris from 1950-1953 on a Government of France scholarship. After his studies, he travelled across Europe, and continued to live and exhibit his work in Paris. He was later awarded the Prix de la Critique in Paris in 1956, becoming the first non-French artist to receive the honour. Raza was also awarded the Madhya Pradesh government's Kalidas Samman in 1981, the Lalit Kala Akademi's Ratna Puruskar in 2004 and has been honoured with both the Padma Shri and the Padma Bhushan by the Indian government. His select exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Gandhi in Raza', Akar Prakar Art Advisory, Visual Arts Gallery, New Delhi (2017); 'The Black Sun', Kiran Nadar Museum of Art (KNMA), New Delhi (2017); 'Immutable Gaze Part I: Masterpieces of Modern and Pre-Modern Indian Art', Aicon Gallery, New York (2014); 'Time Unfolded', KNMA, New Delhi (2011).

S. H. Raza has formed his own text for modernism creating a large repertoire of symbols, colour tonalities, extended spaces and a unique vocabulary by incorporating international sensibilities. His themes were drawn from his childhood memories spent in the

forests of his native village of Babaria, in Madhya Pradesh. He evolved from painting expressionistic landscapes to abstract ones and from his fluent watercolours of landscapes and townscapes executed in the early 40's he moved towards a more expressive language painting landscapes of the mind. Raza abandoned the expressionistic landscape for a geometric abstraction and the Bindu series. His experiments were influenced by the new medium of acrylic, with which he began his new approach and experiments on canvas. His works from the 60s and 70s can be viewed as works in transition of both using abstraction and figurative and the way of treating the canvas. The unique energy vibrating with colour in his early landscapes became more subtle later on but equally if not more, dynamic. Although the paintings are non-representational, the combination of bright scorching colours and powerful brushstrokes succeed in invoking the vibrancy and spirit of both the Indian language and its people. The constant emanating core of creation became inculcated in his works like 'Bindu', 'Summer', 'Earth'. Sacred in its symbolism, it placed his work in an Indian context.

THE PRINT MATTER
IN MATRIX



UNTITLED

Serigraph

14 x 22 in | Edition 32 of 100

S.H. RAZA

SHANTI DAVE

Shanti Dave (b.1931) joined the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 1950, where he obtained both his undergraduate and postgraduate degrees in painting. He studied under eminent artist-teacher N. S. Bendre and co-founded the Baroda Group in 1957 with fellow artists. Early in his career, he made several commissioned murals, including for Air India's offices in London, New York and Delhi. He did his first solo exhibition in 1957 at Jehangir Art Gallery, Mumbai followed by several others in many parts of the world. He has participated in various group exhibitions including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Manifestations VI', Delhi Art Gallery, New Delhi (2011); 'Frame Figure Field: 20th Century Modern and Contemporary Indian Art', Delhi Art Gallery, New Delhi (2008); Koninujk Institute, Amsterdam (1983); Asian Artists Exhibition, Fukuoka Art Museum, Japan (1980 and 1979); 3rd and 4th Triennale of Contemporary World of Art, India (1978 and 1975); Traveling Exhibition, Contemporary Indian Art, South Africa (1965); Devorah Sherman Gallery, Chicago and Asia Society, New York (1963); International Graphic Exhibition, Lugano, Switzerland (1960); Traveling Exhibition, Contemporary Indian Art, Switzerland, Germany, USSR, Egypt and South America (1959). His works are on display at art galleries like the National Gallery of Modern Art, New Delhi and many public places and his paintings have been sold at notable auction houses such as Christie's and Sotheby's and Bonhams. Dave

is a former member of the Sahitya Kala Parishad and has served as a member of the executive board of the Lalit Kala Akademi. Shanti Dave received the Padma Shri in 1985 and the Sahitya Kala Parishad's award in 1986. He has been honoured thrice by the Lalit Kala Akademi in the 1950s and is a member of its executive board.

After an initial period of work during which he searched for his moorings, Dave soon found his métier in abstract art. His painting style is non-objective and is disingenuously abstract. He experimented with several artistic elements, the encaustic medium, the use of calligraphic symbols. In some of his works, there is an effect of the hide and seek interplay of the transparent colours, space and form against a background of abstract calligraphy. Eventually, however, Dave preferred printmaking, attracted as much to the medium's greater democratic nature for both the artist and the buyer but also for the possibility of greater textures it offered. Dave is known for his experimentation with another medium – encaustic, in combination with oil, to create paintings in high relief.

The artist lives and works in New Delhi.

THE PRINT
MATTER
IN MATRIX



UNTITLED
Colour woodcut on paper pasted on cloth
18.7 x 27.7 in | 1978



UNTITLED
Woodcut on paper
22.5 x 20 in | 1977

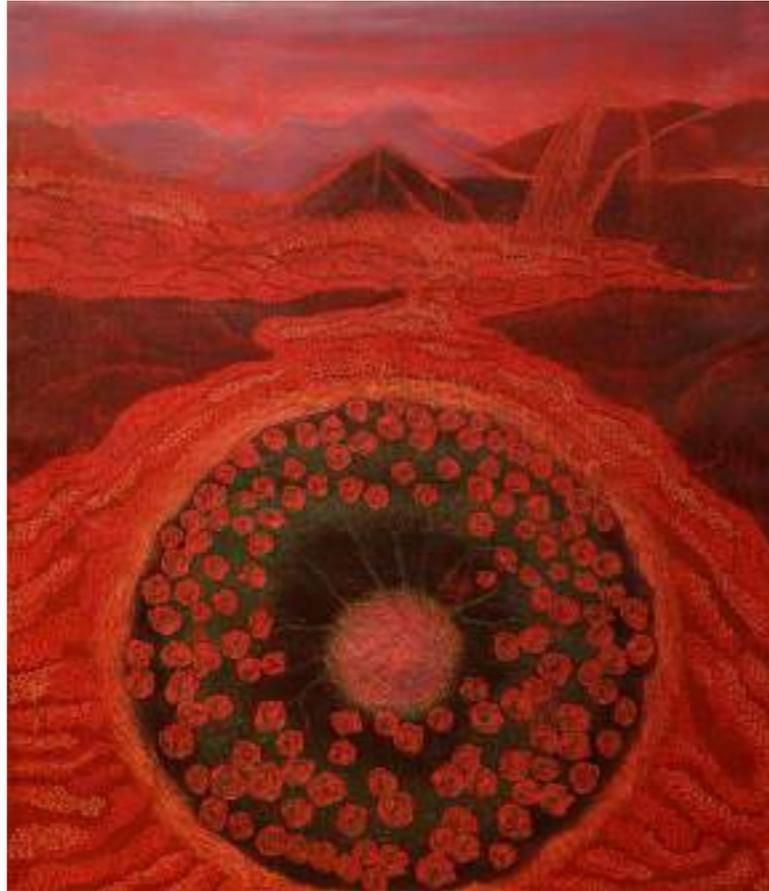
SOGHRA KHURASANI

Soghra Khurasani (b.1983) completed her Bachelors in Painting from Andhra University, Vishakhapatnam in 2008 and Masters in Print Making (with Distinction) from Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2010. Her select exhibition participations include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Body', curated by Johny ML, Shanghumugham Art Museum, Kerela (2019); India Art Fair, TARQ booth, New Delhi (2019 and 2018); 'SKIN, Gitler & _____', solo show, New York (2018); 'Cratered Memento Mori', TARQ, Mumbai (2015); 'Reclaiming Voices', solo show, curated by Noman Ammouri, Kalakriti Art Gallery, Hyderabad (2014); 'Visual Evidence' Clark House initiative (2013). She has participated in Beisinghoff Printmaking Residency; Women's Studio Workshop, Germany (2018); Khoj Kooshk Residency Exchange Program, Tehran and Delhi (2016); Lalit Kala Print Making Camp, Baroda (2012) and National Print Making Camp, Directorate of Art and Culture, Sanskruti Bhavan, Goa (2015). She is the recipient of 56th National Academy Award at Lalit Kala Akademi, Rabindra Bhavan, New Delhi (2015) and Kala Sakshi Memorial Trust Award, New Delhi (2009).

Soghra's work deals in medium of printmaking, mostly in techniques of woodcut and etching. She also explores digital print, text, and videos, through which she questions the ideologies on beauty and violence. The subject matter and political nature of her work centres around the human body and Mother-Earth, where she composes fictional landscapes in forms of skin, flesh, stains, cuts and scars and merge these with land, soil, valleys and mountains. She expresses these natural elements as a metaphor to the current situations in India, where every day we face sensitive issues on national identities, secularism, freedom of thought, violence and gender bias.

The artist lives and works in Vadodara.

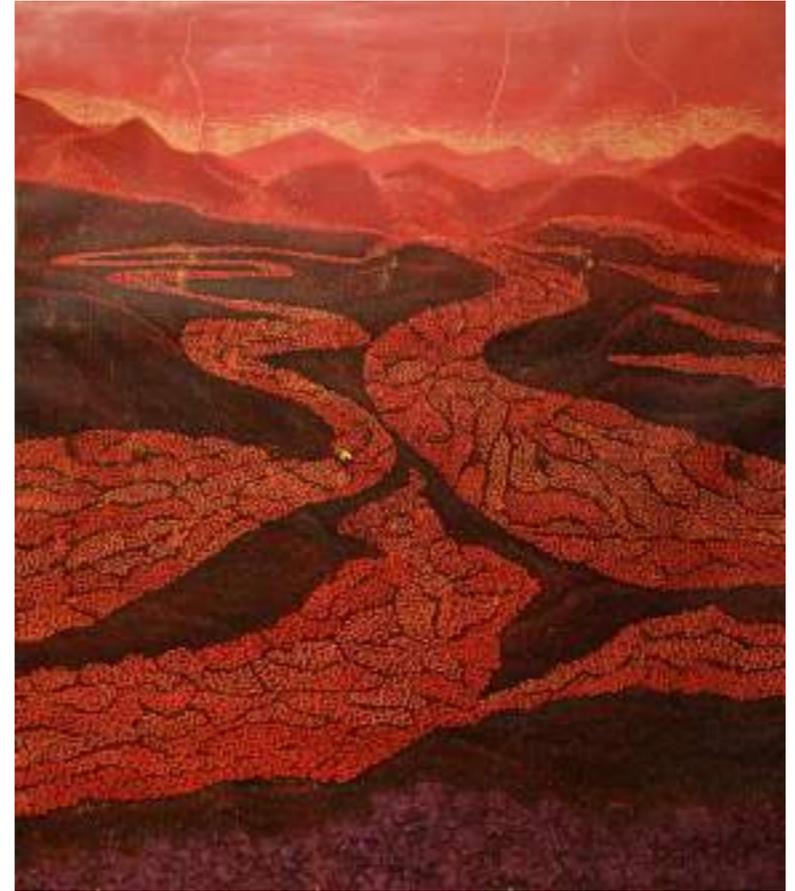
THE PRINT
MATTER
IN MATRIX



FLOODED FLOW AND SILENT TORSO III

Woodcut print on paper

52 x 44 in | Edition 2 of 3 | 2014



FLOODED FLOW AND SILENT TORSO II

Woodcut print on paper

52 x 44 in | Edition 2 of 3 | 2014

SOMNATH HORE

Somnath Hore (1921-2006) studied briefly at the Government College of Art, Calcutta during the mid 1940s where he trained under artist Zainul Abedin, and, later, printmaker Saifuddin Ahmed. In a thirty-year teaching career, he set up the printmaking department of the Delhi Polytechnic of Art, and nurtured students at Kala Bhavana. Some of his selected posthumously organised exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Tea Garden Journal and other works', Kerala Lalithakala Akademi and The Seagull Foundation for the Arts at Durbar Hall Art Centre, Ernakulam (2017); 'Abby Grey and Indian Modernism: Selections from the NYU Art Collection', Grey Art Gallery, New York University, New York (2015); 'Transition', 20th Anniversary Show, Centre of International Modern Art (CIMA), Kolkata (2013-2014); 'Hunger', Seagull Foundation for the Arts, Kolkata, (2013); 'Crossings: Time Unfolded, Part 2', Kiran Nadar Museum of Art (KNMA), New Delhi (2012). He has received awards like the Lalit Kala Ratna Puraskar, Lalit Kala Akademi, New Delhi (2004); Gagan-Abani Award, Kolkata (1984) and Professor Emeritus, Santiniketan (1984).

Somnath Hore chose a distinctly formal, western style of art making, distinguished by its strong linear quality, and guided by humanist concerns as much as the need to depict the catastrophe-enduring figure. The 1943 Bengal famine and 1946 Tebhaga peasant uprising marked Hore, reappearing constantly in his works, especially in the woodcuts. Distilled into iconic heads and emaciated bodies, his act of recovering the erased re-inscribed them into public memory, with the anguished human form widely reflected in Hore's figuration. The appeal of his bold, minimal strokes is increased by the rough surfaces, slits and holes. Hore's early sketches were published in 'Janayuddha' and 'People's War', Communist Party publications. He began working in bronze in the Seventies. He was the quintessential Bengal artist deeply affected by the cataclysms that changed its social history, foregrounding in his works the working class and toiling peasant, grappling with issues of survival. In the 1970s Somnath's artistic journey culminated in his 'Wounds Series' of paper pulp prints, where he achieved a unique brand of abstraction without sacrificing his long-practiced humanism.

THE PRINT
MATTER
IN MATRIX



UNTITLED
Stencil on paper
14 x 16.5 in | Edition 1 of 3 | 1968



UNTITLED (RED LITHO)
Lithograph
22 x 15 in | AP, 8 of 12 | 1969

THE PRINT MATTER
IN MATRIX



UNTITLED (DUCKS)

Dry Point

4 x 3.5 in | 1985



THE SAVAGE

Etching on paper

15 x 22 in | Edition AP | 1975

THE PRINT
MATTER
IN MATRIX



SITTING FIGURE
Woodcut on Nepalese handmade paper
32 x 14.5 in | 1973



FAMILY
Lithograph
15 x 22 in | Edition 6 of 6 | 1979

THE PRINT
MATTER
IN MATRIX



UNTITLED

Lithograph

15 x 22 in | Edition AP, 6 of 8 | 1969



UNTITLED

Intaglio

13.2 x 19.5 in | 1963

THE PRINT
MATTER
IN MATRIX



UNTITLED
Etching
10.5 x 7 in



UNTITLED
Etching
11 x 7.5 in

SUBRAT KUMAR BEHERA

Subrat Kumar Behera (b.1988) completed his B.F.A in Printmaking from B.K College of Art and Crafts, Utkal University of Culture Bhubaneswar Odisha in 2008 and later Post Diploma in Printmaking from the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda in 2013. He has been the recipient of many awards like the Gujarat State Lalit Kala award in 2012 (student category) as well as in 2013. He was awarded the National Young Artist Scholarship by the Ministry of Culture in 2010 for his outstanding performance in printmaking. He has attended art camps like the regional printmaking camp organised by Lalit Kala Academy BBSR in 2013 and the Vice-Versa, National Student Printmaking Camp conducted by Walter D'Souza in Goa in 2012. He has been a part of many group shows and important projects like the 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Cartography of Narratives', Gallery Latitude 28 at Bikaner House, New Delhi (2019); 'Curatorial Enquiry: Act 1', Site Art Space, Baroda (2019); HT Imagine Festival, Gallery Latitude 28 booth, New Delhi (2019), 'Bhubaneswar Art Trail 2018', curated by Jagannath Panda and Premjish Achari, Odisha; 'The Five Story Tellers', The Guild Art Gallery, Alibaug (2018); 'Lapses 2', Sakshi Art Gallery, Mumbai (2018); India Art Fair, Blueprint12 Gallery booth, New Delhi (2017); 'Forming in the Pupil of

an Eye', Kochi-Muziris Biennale, Kochi (2016); 'Morphology of Archive' (Connected Histories of Goa), Museum of Goa (2016); 'Sleeping Through the Museum', a collaboration with Waswo X Waswo, collateral projects at Kochi-Muziris Biennale and Sakshi Art Gallery, Mumbai (2014). He is also the founder of Litholekha studio that helps in promoting printmaking in nationwide.

Subrat Kumar Behera's work oscillates between art as a personal story and a universal credence. This comes from his childhood experience of listening to his grandmother's stories of Indian mythology, especially the Panchatantra tales. The process of choosing events, specific people, characters, iconography, monuments, etc. at times is quite clinical for him. During this selection process, there is an awareness of what, why and when a character or an event is used or eliminated. This allows him to manipulate characters and the outcome of certain events. His work, thus, revolves around the idea of mythology as a narrative. He also attempts to look at the semiology of the process by which myth(s) develop into mythology.

The artist lives and works in Vadodara.

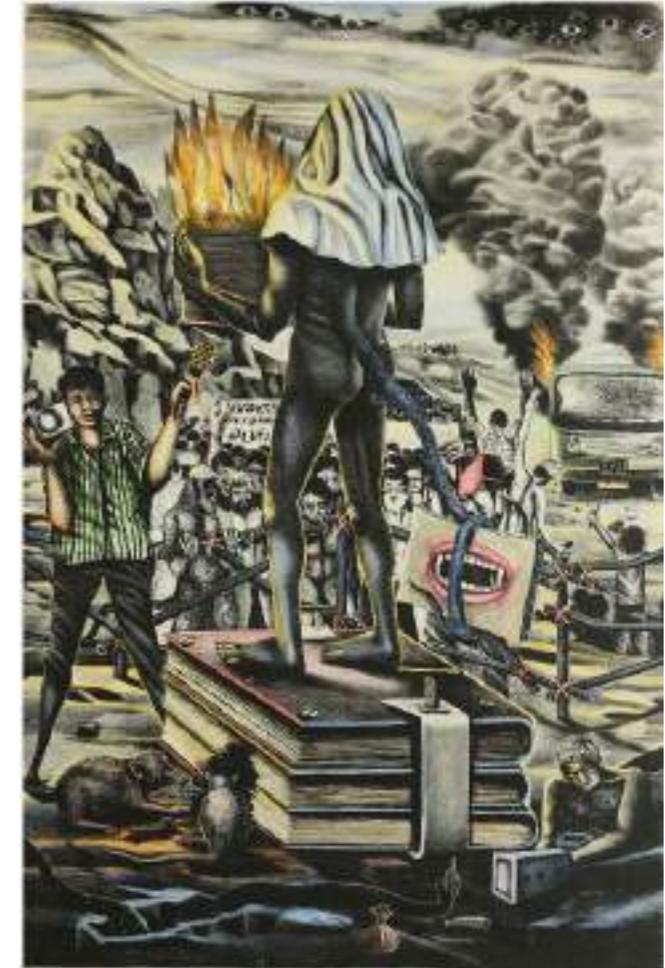
THE PRINT MATTER
IN MATRIX



UPGRADE YOUR WEAPONS FOR THE NEXT LEVEL

Lithography

18 x 24.5 in (each panel) | Edition 2 of 6 | 2020



UNTITLED

Lithography and water-colour on paper

27.7 x 18.7 in | Variable editions of 6 | 2020

SUBRAT KUMAR BEHERA

T. VENKANNA

Venkanna (b.1980) holds a Masters in Fine Arts (M.F.A.) in Printmaking from the Faculty of Fine Arts, the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda and Bachelors in Fine Arts (B.F.A.) in Painting from J.N.T.U, Hyderabad where he was awarded a gold medal. He recently did a solo project, 'Tradition/ Transformation', curated by Abhay Maskara at Gallery Maskara, Mumbai in 2019. His other shows include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Inde', Manoir de Martigny, Switzerland (2018); 'Looking for Peace', Sakshi Gallery, Mumbai (2017); 'TIME', Gallery Maskara, Mumbai (2016); 'CELEBRATION', Gallery Maskara, Mumbai (2015); 'Residual Remnants', site art space, Baroda (2014); 'Midnight's Grandchildren', curated by Girish Shahane, Kitab Mahal, Mumbai (2014); 'Trajectories: 19th-21st Century Printmaking from India and Pakistan', curated by Dr. Paula Sengupta and Camilla H. Chaudhary, Sharjah Art Museum, UAE (2014).

The predominant subject in T. Venkanna's works is sexual imagination which questions and confronts the stereotypical ways in which sexuality is understood and defined. His continuous persistence with this subject has stimulated his interest to explore image-making in all kinds of media, including drawing, painting, sculpture, installation and performance. Venkanna's most important linguistic device is the integration of the personal and the social using material as per the subject's requirement with complete freedom and ease.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



INSPIRATION

Etching

13 x 10 in | Edition 11 of 20 | 2016



STILL IN PAIN

Etching

10 x 13 in | Edition 11 of 20 | 2016

T. VENKANNA

Portfolio of 10 works for ₹ 2,00,000

THE PRINT
MATTER
IN MATRIX



TANUJA RANE

Tanuja Rane (b.1976) completed a BFA Fine Art (Drawing and Painting) in 1997 and MFA Fine Art (Printmaking) in 2000 from Sir J. J. School of Art, Mumbai. Her exhibition participations include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Modus Operandi- I and II', Chemould Prescott Road, Mumbai (2018-19); 'Stree Vision', Lalit Kala Akademi in collaboration with the Eugeniusz Geppert Academy of Art and Design at Wroclaw, Poland (2019); 'Trajectories: 19th to 21st Century Printmaking from India and Pakistan', co-curated by Camilla Chaudhary and Paula Sengupta, Sharjah Art Museum, Sharjah, UAE (2014); 9th Mondial Triennial of Chamalieres, France (2014); 8th Bharat Bhavan International Biennial of Print-Art, Bhopal (2008); 'Me-Mom', Chemould Prescott Road, Mumbai (2008); Glasgow Print Studio Gallery-III, Glasgow, (2002). She was also part of a residency program at Ratamo Center for Printmaking and Photography, Jyväskylä, Finland in 2019. She is a recipient of scholarship for Printmaking by Lalit Kala Akademi in 2001.

Tanuja Rane's medium of preference is aquatint - a technique of etching widely used by printmakers to achieve a broad range of tonal values. The process is called aquatint because finished prints often resemble watercolour drawings or wash drawings. The technique consists of exposing a copperplate to acid through a layer of melted granulated resin. These tints enables her to have an effect of transparency hence lending a painterly texture to her work. This technical play is quite stimulating and satisfying. Her practice of colour etching the aquatint helps her have many colours at the same time and allows to have depth in her work.

She lives and works in Mumbai.

THE PRINT MATTER
IN MATRIX



METAMORPHOSIS

*Etching, line drawing and aqua tints, colour
intaglio printed on Somerset handmade paper*

96 x 64 in (40 fragments of 8 x 8 in)

Edition 1 of 5 | 2018

TANUJA RANE

THE PRINT
MATTER
IN MATRIX



TANUJA RANE

V. NAGDAS

V. Nagdas (b.1957) obtained a National Diploma in Painting from College of Fine Arts Trivandrum, Kerala in 1982 and Post Diploma in Graphic Arts from Visva-Bharati University, Santiniketan in 1984 where he continued practical research with National Scholarship till 1986 under the guidance of Prof. Sanat Kar. He has received prestigious awards like Grand Award of AIFACS in 2006, National Academy Award by Central Lalit Kala Akademi in 2000 and gold medal of Kerala Lalit Kala Akademi in 1987. Some of his major exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); International Art Symposium, Marrakech, Morocco (2017), 4th International Art Symposium, Voitsberg, Austria (2017); SAARC International Painting Camp, Kathmandu, Nepal (2017); Association Pour L'Art Et La Culture MAC A ART Project, an International Art Print workshop, Asilah, Morocco (2016); Indo-Bangladesh Printmaking Workshop, SSVAD, Santiniketan (2016); International Print Biennial, Bharat Bhavan (2006). He currently serves as a Professor, Dean of the Visual Arts Faculty and Head of the Graphics Department, Indira Kala Sangeet Vishwavidyalaya, Khairagarh, Chattisgarh, India.

Nagdas says that his daily long walk to school filled his eyes with refreshing green of the vast paddy fields and the infinite horizon gave him limitless blue. The silence of these walks was always altered by the sound of nature, of grasshoppers and woodpeckers. He works in both printmaking and painting. His mastery of maintaining uniformity of his forms across both mediums is something which shows his artistic genius. Nagdas's forms are mostly derived from human life and the human world. He expresses a stark view of human nature which has molded a dreadful world of deceit and sadism; of Schadenfreude. The fineness of his figures and elaborate detail stimulate a sense of dissenting silence in our mind. The grey background of his etchings with his self-depiction, expresses life's submission to the imaginative path of agonizing lightness.

The artist lives and works in Khairagarh, Chhattisgarh.

THE PRINT
MATTER
IN MATRIX



MYTH AND REALITY I
Etching
19.4 x 38.9 in



MYTH AND REALITY II
Etching
19.4 x 38.9 in

VIJAY BAGODI

Vijay Bagodi (b.1959) completed his Diploma in Painting and Post Diploma in Printmaking (Graphic Arts) from the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda in 1984 and 1986 respectively under the Karnataka Lalit Kala Akademi scholarship. His exhibitions include 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Confluence: Celebrating India-Bangladesh Printmaking', Visual Arts Gallery, India Habitat Centre (2020); 'Eminent Print Makers of India', 1st Print Biennale India, National Gallery of Modern Art, New Delhi (2018); Triennale Mondiale De L'estampe, Chamalieres Auvergne-Rhones ALPES, France (2017); Guanlan International Print Biennial (2016); Fifth Beijing International Art Biennale, Beijing (2012); Exhibition of Contemporary Indian Printmaking, Wharepuk, New Zealand (2012). Bagodi has received many awards and scholarships, including Honourable Mention Certificate at the 5th Bharat Bhavan International Biennale of Print Art in 2001, the Best Print of the Year in the 71st AIFACS Annual Exhibition of Graphic Arts in 2000 and the National Award in the 40th National Exhibition of Contemporary Art in 1997. Currently, he is the Dean of the Faculty of Fine Arts and Head of Department of Graphic Arts at The Maharaja Sayajirao University, Baroda.

Vijay Bagodi has been practicing printmaking for more than 30 years and his medium of preference is etching. His likeness towards drawing as a student in his mid-eighties evolved in him a love for the line and later as a printmaker, it transmuted in his works. His early prints explored the personal spaces he inhabited and built esoteric narratives of desire and disappointment, love and longing, pain and joy. The erotic was expressed with uninhibited passion, perhaps a lingering of Laxma Goud's influence. But slowly, Bagodi's content began to shift to socio-political issues, and he tackled topics such as deprivation, disasters, terrorist attacks, violence, disharmony, floods, bomb blasts, cyclones, riots, inequality, displacement, and the stress and tension of living in urban India. These issues affected his perception as an artist and his works reflect the displacement of values and materials. His prints became peopled with images of men, women and children caught in the tangled maze of their complicated lives. For him, the act of creating is a cathartic process as he becomes a spectator, which allows him to infuse some hope into his works. Memories, legends and myths have found themselves into his works. Emotions also resurface carrying the past into the present and present into the future.

The artist lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



AN ACTIVIST'S PERFORMANCE

Etching and aquatint

17.5 x 20 in



CELEBRATION II

Etching and aquatint

20 x 20 in | Edition 7 of 10

THE PRINT
MATTER
IN MATRIX

VIRAJ NAIK

Viraj Naik (b.1975) completed his BFA from Goa college of Art, Panjim, Goa in 1998 and MFA from Sarojini Naidu School of Fine Art, University of Hyderabad in 2000 where he was later invited to teach as a guest faculty member. He has also been invited as Artist-in-Residence, Frans Masereel Centrum, Belgium in 2012. Some of his select exhibitions include the 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); 'Ordinary Superheroes: Tales from the AniMan Kingdom', Sunaparanta Goa centre for the Arts, Goa (2019); 'Ambrosia de Fabulae' The Art Walkway, Park Hyatt, Hyderabad (2017); 'Reading Paint', Gallery Soul Flower, Bangkok (2007); 'Inaugural Show', Guild Gallery, New York (2006). He has participated in various Print Biennales and Triennales in India, Belgium, Italy, Taiwan, Portugal, Bangladesh, Egypt, Edinburgh, U.S.A, Japan, Australia, Mexico, Canada, Zurich, Abu Dhabi, Thailand.

Viraj Naik works involve enchanting figures, which reflect his fascination with Greek mythology, and at the same time possess a distinct Goan feel – an influence of his strong roots. The etchings, woodcuts and linocuts present Naik's long term study of the physiognomy and behaviour of human beings. His works accentuates an evolutionary archive of the human portrait, personified as mutilations where men are mangled into beasts, monsters and grotesque creatures. Naik's cognition is presented as a suspended place, where man blends into anthropomorphic state/s. The intimacy he showcases becomes a confrontation that is both alluring and shameful, of the multiple selves hidden within our deepest recesses. Naik's portraits construct an imaginary setting confusing actuality with fantasy, science with mythology. His muddle of portraits depict the most callous perversions of man and urge us to question the structure of ourselves, our perception of others and to focus on the perennial and unresolved human struggle to maintain dominance over 'beasts' and to reflect upon the most humble values that make us humane - acceptance, empathy, coexistence and trust.

The artist lives and works in Goa.

THE PRINT MATTER
IN MATRIX



MONEARTIST

Woodcut

17 x 11 in | Edition 5 of 7



REACTION 8

Linocut

7 x 10 in | Edition AP | 2014

WALTER D'SOUZA

Walter D'Souza (b.1957) studied Painting and Printmaking at from the Faculty of Fine Arts, The Maharaja Sayajirao University, Baroda in 1983. He has taught the Basic Design program at the School of Architecture, Ahmedabad (1987-2006); Drawing and Sketching at National Institute of Fashion Technology, Gandhinagar (1998-2001) and Drawing at National Institute of Design, Ahmedabad (1998). He has also conducted several printmaking and drawing workshops at institutions across the country. His works, especially prints, have been a part of numerous shows nationally and internationally, including 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020) and the International Print Triennial in Finland (1993).

Walter D'Souza describes prints as his "take-off point from them I move on". He first became attracted to the medium on viewing metal engravings based on Durer's. When he embarked on an art career, he explored all forms: sculpture, painting, drawing, etc. He gained exposure to printmaking from his brother, an avid pop art fan who would bring home posters, books, and album covers. Seeing Warhol's soup cans and Monroes, D'Souza became interested in the possibilities of print-making, an interest that his brother encouraged. In fact, screen printing was quite popular during the 1960s and 70s. He has worked closely with architects to explore new definitions in design, such as the possibility of converting the large woodblocks used in printmaking as a form of relief sculpture. D'Souza's art explores a figurative language that is characteristically loaded with symbolic and allegoric meaning.

The artist lives and works in Ahmedabad.

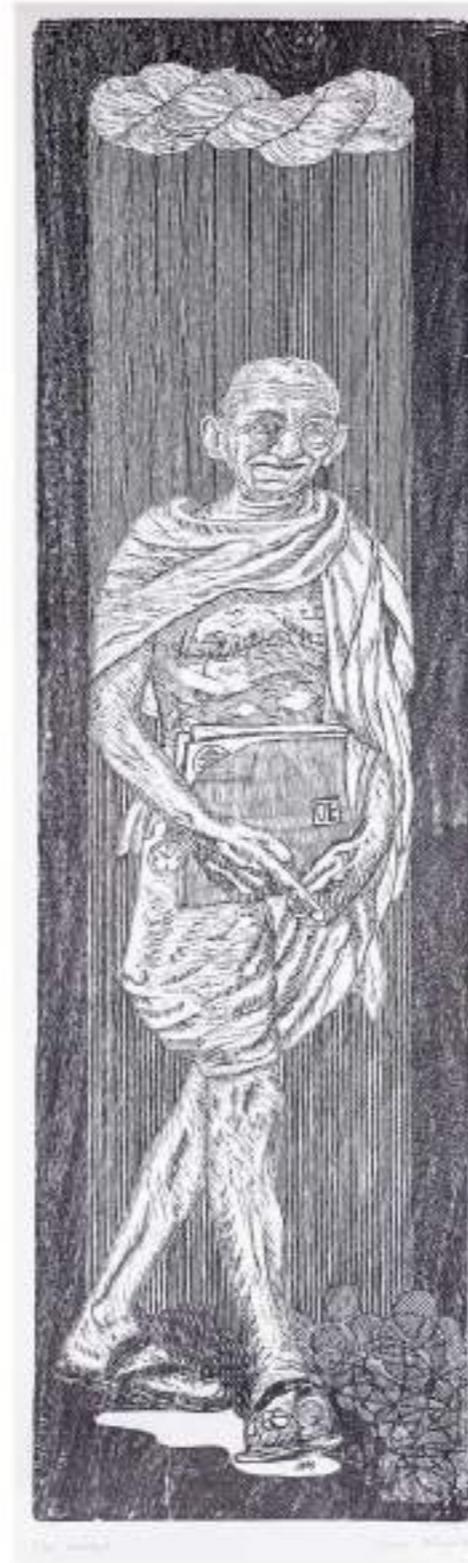
THE PRINT MATTER
IN MATRIX

BETWEEN THE YARN AND THE ANT

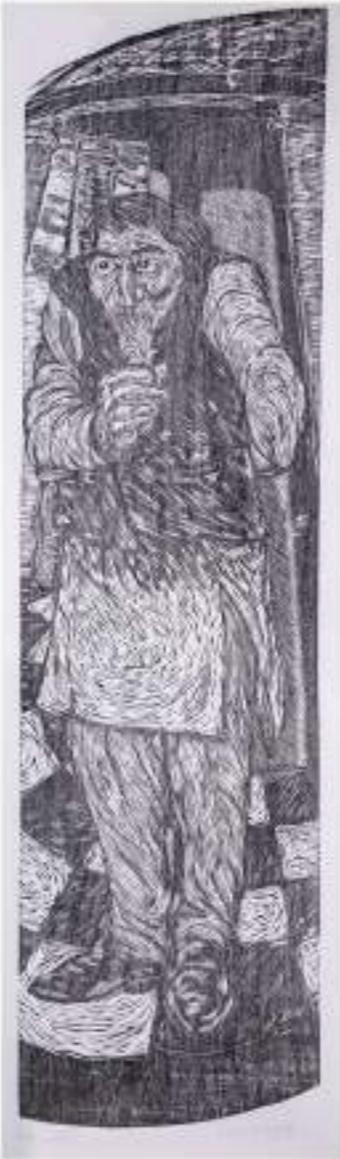
Woodcut

60 x 15 in | 2018

WALTER D'SOUZA



THE PRINT MATTER
IN MATRIX



COMING OF THE REDEEMER
Woodcut
63 x 14 in each | 4 panel work | 1989

WALTER D'SOUZA

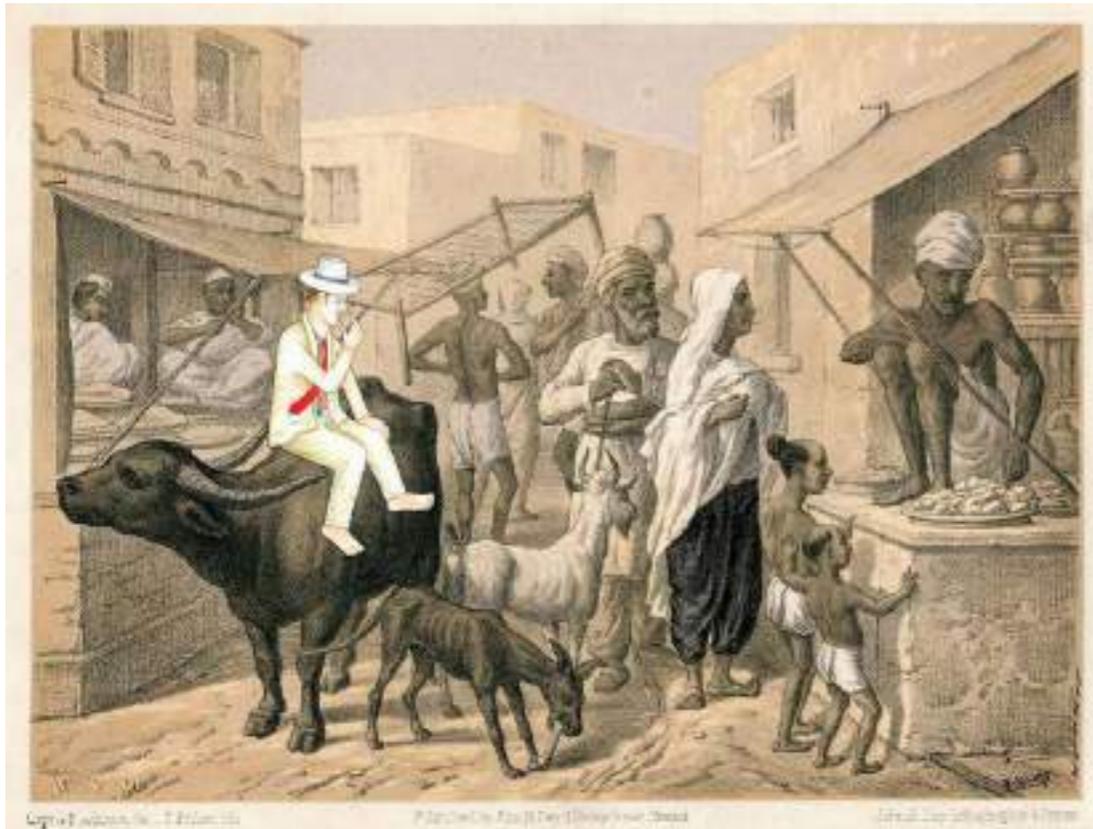
WASWO X WASWO

Waswo X Waswo (b.1953) studied at the University of Wisconsin-Milwaukee, The Milwaukee Center for Photography, and Studio Marangoni, The Centre for Contemporary Photography in Florence, Italy. The artist has lived and travelled in India for over twenty years and he has made his home in Udaipur, Rajasthan, for the past twelve. There he collaborates with a variety of local artists including the photo hand-colourist Rajesh Soni and the miniaturist R. Vijay. Son of Mohan Lal Vijayvargiya, R. Vijay was born on the 22nd of March, 1970, and is a grandnephew of the historic Rajasthani painter Ramgopal Vijayvargiya. The artist received little formal training and his miniature painting style has been described as naïve, though his works have drawn attention and praise from numerous critics throughout India. Vijay's style has been called an eclectic mix of Persian and Mogul styles influenced by the Company School of Indo-British art. His collaboration with Waswo has become the subject of a book, *The Artful Life of R. Vijay*, by Dr. Annapurna Garimella, Serindia Contemporary, Chicago.

In his new works that are collectively called 'The Intruder', the anonymous 'fedora man', of his long-running miniature series takes a seeming leap back in time, implausibly landing within the world of George Francklin Atkinson's 'Curry and Rice' prints that were popular during British Colonial days. Painting directly upon these hundred year old vintage prints, Waswo seek to subvert, alter, and play with their narratives and portrayals, which are oddly akin to their own, though also vastly different.

The artists lives and works in Udaipur.

THE PRINT
MATTER
IN MATRIX



THE INTRUDER I-V

Gouache on original 'curry and rice' lithographs

6 x 8.5 in each | 2020

WASWO X WASWO WITH R. VIJAY

YOGESH RAMKRISHNA

Yogesh Ramkrishna (b.1991) has received his Masters in Visual Arts the Faculty of Fine Arts, The Maharaja Sayajirao University (MSU), Baroda. He has been a part of various residencies like the Black Church Print Studio Residency at Dublin, Ireland (2019), Space Studio Residency on the theme 'Environment and Psychology', Baroda (2019), 'The Storytellers' workshop organised by FICA and Serendipity Arts Festival, Delhi (2018), India-Iran Cultural Exchange Program organized by Koosk Residency (2017), CHAAP Printmaking Residency, Baroda (2017); Khoj Peers Share Programme, New Delhi (2016). Some of his group exhibitions include, 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); Delhi Contemporary Art Week with Gallery Latitude 28, Visual Arts Gallery, New Delhi (2019); 'Cartography of Narratives', Gallery Latitude 28 at Bikaner House, New Delhi(2019); HT Imagine Festival, Gallery Latitude 28 booth, New Delhi (2019); 'Babur ki Gai', Gallery Latitude 28, New Delhi (2018); 'Unfold Voyage', Kanoria Art Gallery, Ahmedabad (2017); 'Chapter 1', Jehangir Art Gallery, Mumbai (2016); 'Purva', Hatesingh Art Gallery, Ahmedabad (2016); 'XII Originals', Gallery of Fine Arts, MSU, Baroda (2016); 'A Confirmation of Reformatations', J J School of Art Gallery, Mumbai (2015); 'Monsoon Show', Jehangir Art Gallery, Mumbai (2014), amongst others. Yogesh is also the recipient of H.A.R.D Young Artists National Scholarship for printmaking, 2017 and Kanoria Centre of Arts fellowship in graphics, Ahmedabad, 2016. He has also received Purushottam Annual Merit Award for graphic printmaking

(2016) and Bombay Art Society Award for Graphics, Mumbai (2016).

He focuses on the published stories in the form of news at various media sources. Newspapers create a so called news of reality through its 'authenticity', boundaries of languages, its political perspectives. This affects vast amount of people to build up their opinion and create active emotion towards something. As every single information is accepted as truth by the reader, he uses this format to explore hidden, suppressed, vulnerable stories of experiences by people from his city. In the current newspaper 'Akshep', he focuses on the power that this newspaper holds and is misused more often than not and how these newspapers direct the perspective of certain story/news to impact particularly as they wants. 'Akshep' is a place for questioning to these areas. It exhibits the true nature of newspaper where words itself melted with their own lies, some words are transformed to the most repeated patterns from miniatures defines the repetition of same content and perspective again and again to make readers believe in it. Various Marathi proverbs are used to narrate viewers towards the actual hidden meaning of the news published along with various cultural perspectives, beliefs and myths of locals. The work also shows how facts are being altered, suppressed or censored.

The artist currently lives and works in Vadodara.

THE PRINT MATTER
IN MATRIX



MUK-NAYAK

Etching and handprinted gold on paper

13.5 x 17 in each | Set of 8 prints | 2019

YOGESH RAMKRISHNA

ZARINA HASHMI

Zarina Hashmi (b.1937) received a BSc degree with honours from the Aligarh Muslim University in 1958 before she turned to the study of printmaking. Between 1964 and 1967 she studied printmaking with S.W. Hayter and Krishna Reddy at Atelier 17 in Paris, and in 1974 studied woodblock printing at Toshi Yoshido's studio in Tokyo on a Japan Foundation Fellowship. Some of her solo and group exhibitions include 'Zarina - a life in nine lines', solo show, curated by Roobina Karode, Kiran Nadar Museum of Art (KNMA), New Delhi (2020); 'The Print: Matter in Matrix', Gallery Latitude 28 at Sridharani Gallery, New Delhi (2020); Luhring Augustine, New York (2018); 'Weaving Darkness and Silence', solo show, Gallery Espace, New Delhi (2018); 'Art and Space', Guggenheim Bilbao, Bilbao, Spain (2017); On Line Dot, Japan Foundation, New Delhi (2017); 'Workshop and Legacy: Stanley William Hayter, Krishna Reddy, Zarina Hashmi', Metropolitan Museum of Art, New York (2016); 'The Journey is the Destination: The Artist's Journey Between Then and Now', Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (2016); 'Life Lines', solo show, Jeanne Bucher Jaeger, Paris (2016); 'Descending Darkness', solo show, Luhring Augustine, New York (2014); 'Zarina: Folding House', solo show, Gallery Espace, New Delhi (2014); 'Zarina: Paper like Skin', The Art Institute of Chicago and Solomon R. Guggenheim Museum (2013); 'Crossings Time Unfolded II', curated by Roobina Karode, KNMA, Saket (2012). She was one of the four artists/artist-groups to represent India in its first entry at the Venice Biennale in 2011.

Hashmi is the recipient of several awards like the Residency Award at the New York University's Asian/Pacific/American Institute and artist in residence at the University of Richmond, both in 2017. She also received the President's Award for Printmaking, India in 1969. She has taught in several universities like the New York Feminist Art Institute, Cornell University and New York University.

Zarina Hashmi's characteristic ability to distil emotion down to its most essential and expressive forms, builds her personal vocabulary into a political statement. Her life fraught with migration, fascination for architecture and symmetry and interaction with varied cultures influenced the themes, techniques and methods in her works. Having travelled the world and lived in many different cities, Hashmi began to incorporate maps in her works, which expanded to include the topographical details of cities whose histories have been torn due to political conflicts—Aligarh, New Delhi, New York, Baghdad, Kabul. Through a few lines, abstracted geometry, essential colours and evoking a language slowly dying: Urdu, she uses individual expression to capture collective experience. Rotation, repetition, mirroring, layering and weaving, forms the poetics of her attempted perfection of geometry in which is contained her internalised narratives of experience, of memory and of feeling.

The artist lives and works in New York.

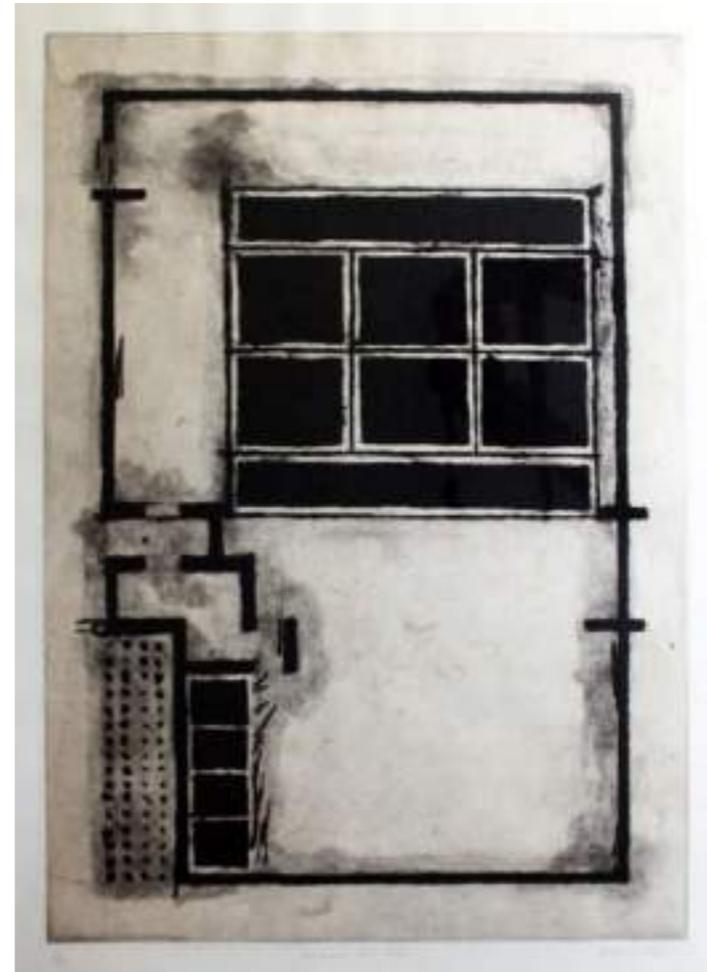
THE PRINT
MATTER
IN MATRIX



EXPLAINING THE WRECK 1

*Etching printed in black
on Arches Cover Buff paper*

17 x 15 in | Edition 13/25 | 1992



MY HOUSE 1937-1958

*Etching printed in black on Arches Cover Buff paper
Chine colle on handmade Nepalese paper*

23 x 16.5 in | Edition 5/25 | 1994

3D PRINTING

3D printing or additive manufacturing is a process of making three dimensional solid objects from a digital file. The creation of a 3D printed object is achieved using additive processes. In an additive process an object is created by laying down successive layers of material until the object is created. Each of these layers can be seen as a thinly sliced horizontal cross-section of the eventual object. 3D printing is the opposite of subtractive manufacturing which is cutting out / hollowing out a piece of metal or plastic with for instance a milling machine. 3D printing enables you to produce complex shapes using less material

than traditional manufacturing methods. Adoption of 3D printing has reached critical mass as those who have yet to integrate additive manufacturing somewhere in their supply chain are now part of an ever-shrinking minority. Where 3D printing was only suitable for prototyping and one-off manufacturing in the early stages, it is now rapidly transforming into a production technology.

Artists, Designers, Architects, are rapidly incorporating this technique in their work due to high levels of adaptability on one hand, and rapid prototyping possibilities on the other.

THE PRINT
MATTER
IN MATRIX



COLONIAL PRINT I



COLONIAL PRINT II

The colonial prints, postcards and books displayed as part of the exhibition are from the collection of Prarang museum.

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