



THE (IN)
VISIBLE &
THE (UN)
REVEALED

A Survey Show

Inside the Secret Worlds of
Kartick Chandra Pyne

March 18 - June 12, 2021





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INSIDE THE SECRET WORLDS OF
KARTICK CHANDRA PYNE (1931 - 2017)

A SURVEY SHOW
MARCH 17 - JUNE 12, 2021

Foreword

This year marks the ninetieth birth anniversary of Kartick Chandra Pyne, one of the finest modern painters of India. Although he was a prolific and highly original artist, he has not been a part of the larger art discourse, even in Bengal. One of the aims of the carefully curated exhibition is to discard this veil of apathy by showing a large body of his significant paintings, drawings and prints from the different phases of his intensively productive creative life, along with two documentaries and display of archival items that enable the viewers to have a wider and informed understanding of the artist's life and work.

Kartick Chandra Pyne's work is characterized by the eclecticism of his style and enigmatic visions. Trained in academic realism, he seeks the untutored freedom of the child. Many of his mature paintings look childlike, but they are thoroughly planned; naïve, but based on a profound understanding of both indigenous art and global trends of modernism. His unique artistic genius lies in his ability to create an imaginary, fantastic world in which dream, reality and personal memories are inseparably interconnected. As it is indicated in the show's title, the truth of Kartick Chandra Pyne's paintings is by no means a matter of exposure that destroys the secret or mystery of his artistic vision, but a revelation that does justice to it.

The exhibition has had a long gestation period, but the support that we have received from many individuals and institutions has been overwhelming. Our deep gratitude goes out to Apan Pyne, Kartick Chandra Pyne's only son, for his generous help with information, allowing access to archival objects related to his father from his personal collection. Emami Art is indebted to Jogen Chowdhury for encouraging us to work on the exhibition, for his note on the artist and for facilitating the screening of a documentary on the artist produced by Rajya Charukala Parshad, Government of West Bengal. A note of appreciation goes to the eminent writers – Pranabranjan Ray, Nanak Ganguly and Samit Das whose contributions towards the catalogue shed light on various critical aspects of Kartick Chandra Pyne's work and its enduring relevance in our contemporary times. We also thank Prakash Kejriwal of Chitrakoot Art Gallery and Vikram Bachhawat of Aakriti Art Gallery for their support and for loaning artworks of Kartick Chandra Payne from their galleries' collection, which make the exhibition more complete and comprehensive.

Finally, we applaud our team at Emami Art, without whose effort and dedication this exhibition would not have been possible.

Exhibition Note

A prolific and highly original modern painter, Kartick Chandra Pyne (1931-2017) embarked on his long artistic career in the 1950s when the world and the very criteria of what constituted an art object were rapidly changing. He was deeply influenced by the experimental spirit of the time and adapted to the languages of modern Western art, moving away from academic realism which he excelled in as a student of the Government College of Art & Craft, Calcutta. His early mature works, including *Bird in a Cage*, which fetched a record price at a Sotheby's auction in New York, 2005, an event that made Kartick Pyne overnight a big name in the artworld, reflect unique assimilation of the different styles and elements of both indigenous art and the modern art of the West.

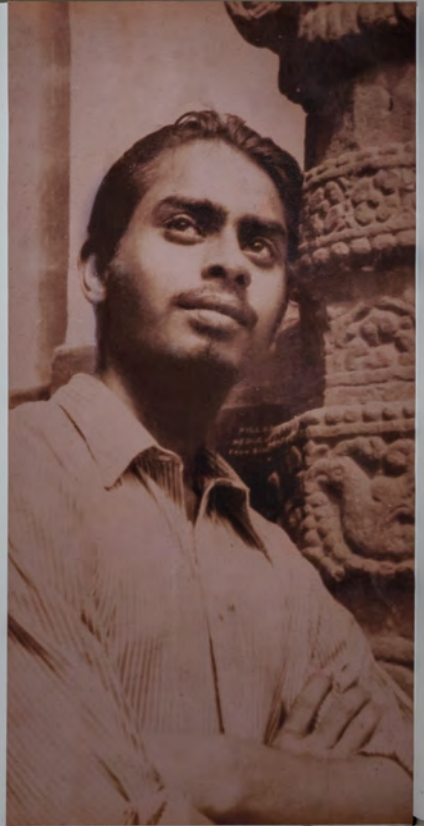
The genius of Kartick Pyne lies in his ability to create in his paintings a unique imaginary and fantastic world, differentially and not representationally connected to our habitual, real world. For Jogen Chowdhury, he is the foremost surrealist painter of his generation. A significant part of the show is devoted to the paintings of the imaginary world, which reveals an enigmatic phenomenon combining the visible and subliminal, mimetic and metaphorical in a rich affective pictorial language of eroticism. An inveterate introvert, deeply immersed in the world of religious devotion, Kartick Payne attempts at the eclectic synthesis of the Indian imagery and international idioms of modern art. His famous painting *Moon Bath*, shown in the landmark exhibition *Asian Artists Exhibition: Modern Asian Art* at Fukuoka Art Museum, Japan in 1979, was inspired by both Matisse and the Purnima night at his ancestral *Thakur Bari* (temple house).

Displaying the work spanning over sixty-year of his artistic career, the exhibition helps us to understand the complexities of Kartick Payne's eclectic style, which, though look naïve or like outsider art, is firmly grounded on the academic training. Although he has often been categorized as a surrealist, he did not see it as a conscious choice: "I did not know that I worked in surreal style still it was pointed out to me. [...] Thousands of thoughts play in my mind but the idea for a perfect picture is to create reality as a complete whole and encompass elements both the conscious and the subconscious" he told to the Indian Express.

The exhibition will provide a glimpse of his lifelong quest for the perfect painting.

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and encompass elements of
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subconscious”

अनिल कपूर





Kartick Chandra Pyne

Born in 1931 in Kolkata, Kartick Chandra Pyne studied painting at Government College of Art and Craft, Calcutta between 1950 and 1955. A prolific and introvert artist, his work was shown as one of the hundred exhibits representing modern Indian Art in the historic exhibition at Fukuoka Art Museum, Japan, 1979. He was the subject of solo exhibitions at Jehangir Art Gallery, Mumbai, Academy of Fine Arts, Kolkata, Bajaj Art Gallery, Mumbai, Chitrakoot Art Gallery, Kolkata, Lalit Kala Akademi, New Delhi, among many others. A retrospective exhibition of his work was organized by Aakriti Art gallery, Kolkata, 2006.

He was the recipient of prestigious Shilpi Maha Samman and Abanindra Puraskar of the Government of West Bengal. Rajya Charukala Parshad made a documentary film on him "Line, Story, Design," released in 2017.

Kartick Chandra Pyne died in 2017.



“ In Kartik's works, not only the human females but also all living beings, including non-humans confront each other, as if to decide about a future relationship. One of which is a blissful erotic relationship. An initial gaze at the object /objects of relationship, do go long way to offer the mixed feels of bliss. This kind of ambiguity, at the same time gives to Kartick Chandra Pyne's work their richness and their perplexing readability.”

PRANABRANJAN RAY





“अहो नन्द लाल
बाजज की कला में हिन्दु
संस्कृति का चित्रण है।
उनके चित्रों में हमें एक
सांस्कृतिक विरासत का
अनुभव होता है। उनके
कलाकारों ने अपने
कलात्मक दृष्टिकोण
से हमें एक नए
दृष्टिकोण प्रदान किया
है। हमें अपने कलात्मक
संसार में एक नए
दृष्टिकोण प्रदान किया
है।”

— अरविन्द शर्मा



“ I remember, when I was in Madras around the 1970s, I used to occasionally visit Delhi for personal reason and whenever I had time, I would visit art galleries in Connaught Place. In one such visit to Dhoomimal Gallery, the owner Mr Mahindra Jain showed me a number of paintings by Kartick Pyne and I was instantly moved by the works which were original, individualistic as well as spontaneous, and depicted indigenous subjects in a surrealist matter. The paintings were colourful and the images were fancifully distorted with free whimsy by the artist. I was amused and instantly liked them. It is interesting to note, that even we who were from Calcutta were unaware of him. But Mr Mahinder Jain had discovered him and used to visit his studio in Calcutta to get his works for the gallery in Delhi.”

JOGEN CHOWDHURY





When you visit the
Museum of Contemporary Art,
you will see a collection of
works by artists from
around the world. The
collection is divided into
sections by country or
region. The first section
is dedicated to the work
of artists from the
United States. The second
section is dedicated to the
work of artists from
Europe. The third section
is dedicated to the work
of artists from Asia.
The fourth section is
dedicated to the work
of artists from Africa.
The fifth section is
dedicated to the work
of artists from Latin
America. The sixth
section is dedicated to
the work of artists from
the Middle East. The
seventh section is
dedicated to the work
of artists from Oceania.
The eighth section is
dedicated to the work
of artists from Australia
and New Zealand.
The ninth section is
dedicated to the work
of artists from the
Pacific Islands. The
tenth section is
dedicated to the work
of artists from the
Caribbean. The eleventh
section is dedicated to
the work of artists from
the Central and South
American countries.
The twelfth section is
dedicated to the work
of artists from the
Caucasus and Central
Asia. The thirteenth
section is dedicated to
the work of artists from
the Balkans and Eastern
Europe. The fourteenth
section is dedicated to
the work of artists from
the Middle East and
North Africa. The
fifteenth section is
dedicated to the work
of artists from the
Mediterranean region.
The sixteenth section
is dedicated to the work
of artists from the
Baltic region. The
seventeenth section is
dedicated to the work
of artists from the
Scandinavian region.
The eighteenth section
is dedicated to the work
of artists from the
Nordic region. The
nineteenth section is
dedicated to the work
of artists from the
Benelux region. The
twentieth section is
dedicated to the work
of artists from the
Germanic region. The
twenty-first section is
dedicated to the work
of artists from the
Slavic region. The
twenty-second section
is dedicated to the work
of artists from the
Celtic region. The
twenty-third section is
dedicated to the work
of artists from the
Celtic region. The
twenty-fourth section
is dedicated to the work
of artists from the
Celtic region. The
twenty-fifth section
is dedicated to the work
of artists from the
Celtic region. The
twenty-sixth section
is dedicated to the work
of artists from the
Celtic region. The
twenty-seventh section
is dedicated to the work
of artists from the
Celtic region. The
twenty-eighth section
is dedicated to the work
of artists from the
Celtic region. The
twenty-ninth section
is dedicated to the work
of artists from the
Celtic region. The
thirtieth section is
dedicated to the work
of artists from the
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“ I remember, when I was in Madras around the 1970s, I used to occasionally visit Delhi for personal reasons and whenever that time, I used to visit art galleries in Connaught Place. In one such visit to Okhla Gallery, the owner Mr. Mahadeva Jain showed me a number of paintings by Karel Čapek. I was and I was greatly interested by the works which were original, individualistic as well as spontaneous, and depicted religious subjects in a contemporary style. The paintings were colorful and the images were heavily distorted with lines striking to the mind. I have viewed and intensely liked them. It is interesting to note, that even we who were from Calcutta were aware of him. But Mr. Mahadeva Jain had discovered him and used to visit his studio in Calcutta to get his work for the gallery in Delhi.”

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PRANABRANJAN RAY





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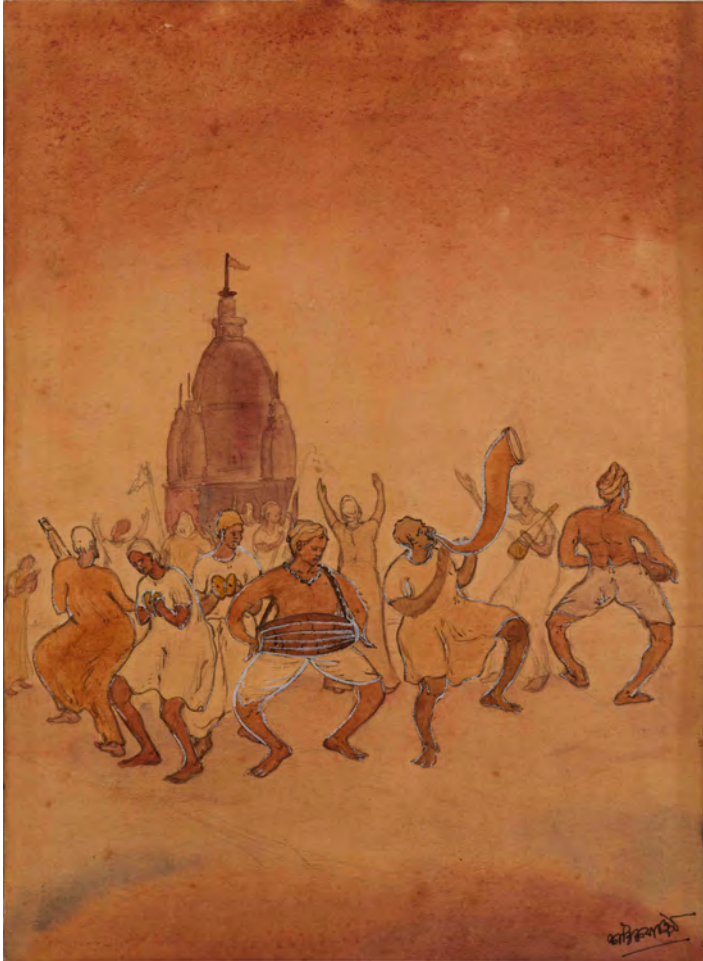


“Thousands of thoughts
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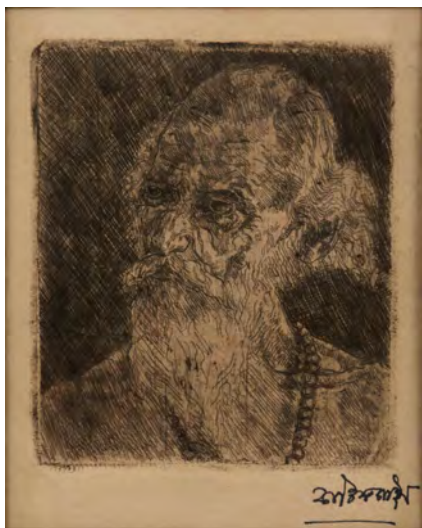
Kartick Chandra Pyne



Portrait
Watercolour on paper
10.43 x 6.49 inches
1950
Lower left in English



Sankirtan
Watercolour on paper
10.43 X 7.67 inches
1953
Lower right in Bengali



Portrait of an Old Man
Drypoint on paper
4.33 X 3.34 inches
1953
Lower right in Bengali

Detail of 'Portrait of an Old Man'

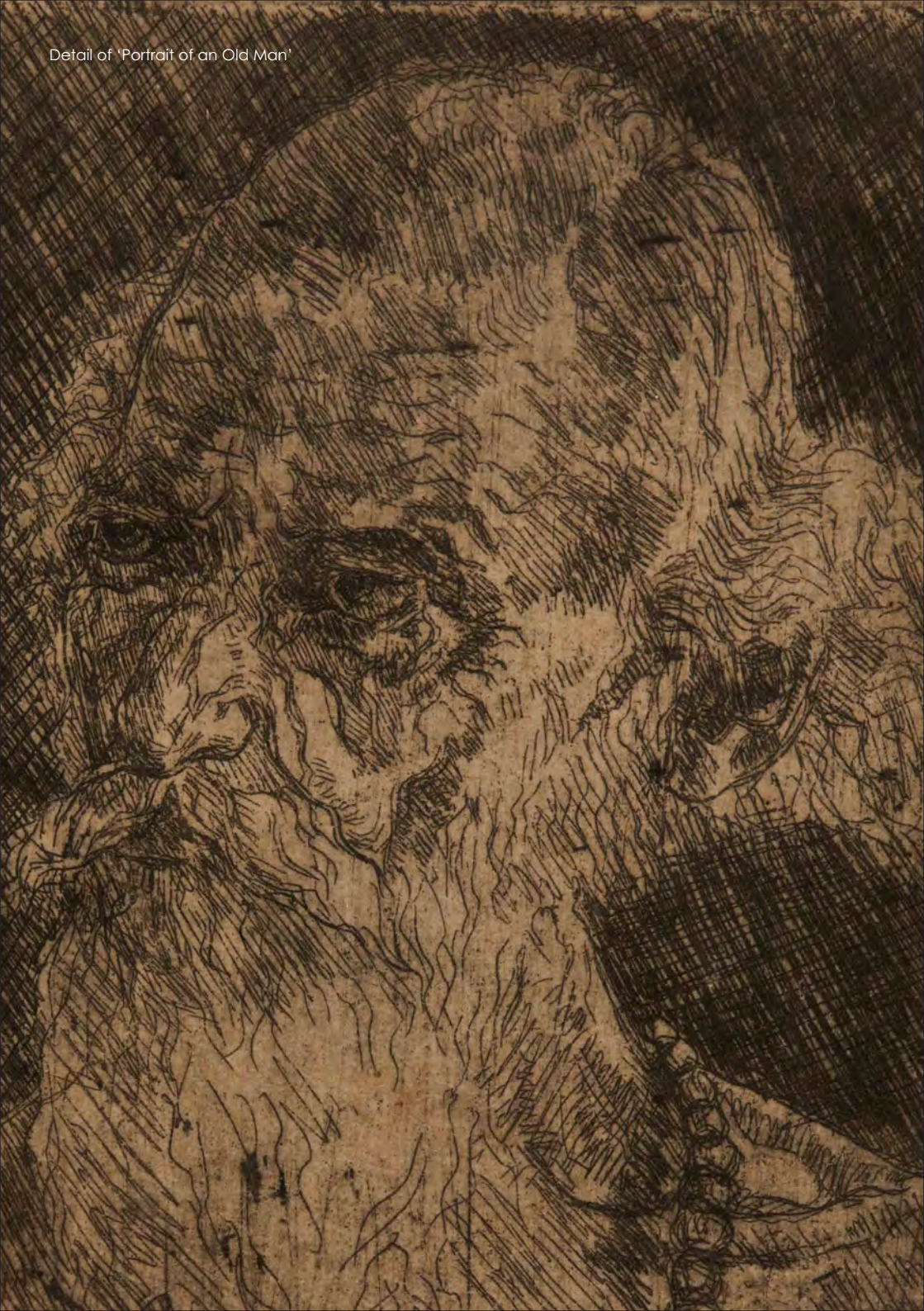
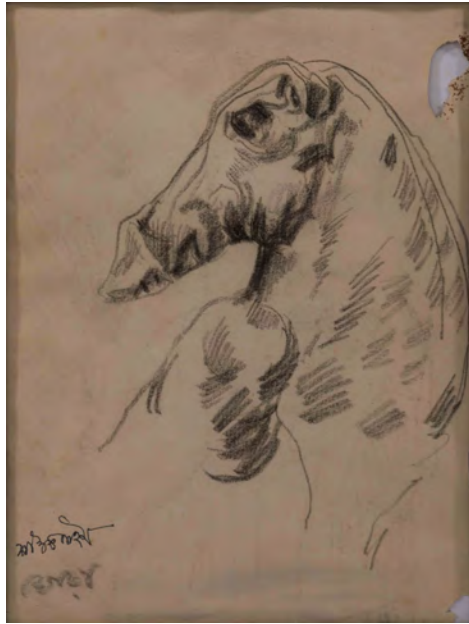




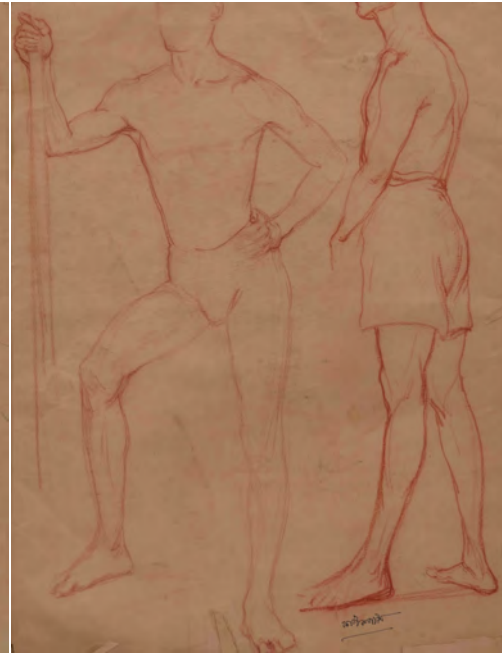
Figure Study
Etching on paper
4.92 X 4.72 inches
1953
Lower right in Bengali

Detail of 'Figure Study'

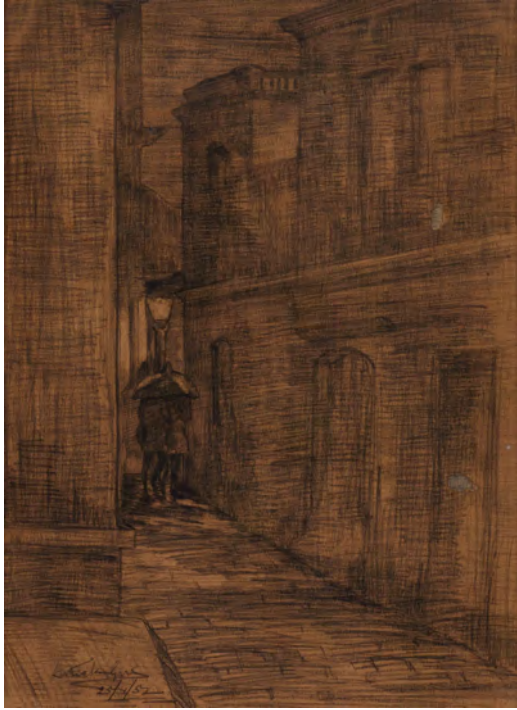




Study of a Horse
Crayon on paper
7.28 X 5.51 inches
1950
Lower left in Bengali



Portrait (front)
Figure Study (reverse, not shown)
Pencil on paper(front)
Conte on paper (reverse)
16.33 X 13.38 inches
Undated
Lower middle in Bengali



Street Scene
Pencil on paper
14.56 x 10.62 inches
1952
Lower left in Bengali

Detail of 'Street Scene'





Bird in the Cage
Oil on canvas
34.25 x 28.34 inches
Undated
Lower right in English

Detail of 'Bird in the Cage'





Poster Boys
Oil on canvas
17.51 x 22.83 inches
1970
Unsigned



Untitled
Pen and ink on paper
6.10 x 7.48 inches
25.12.1983
Lower left in Bengali



Swopno (Dream)
Pen and ink on paper
5.90 x 7.08 inches
27.01.85
Lower left in Bengali



Untitled
4.72 x 7.48 inches
1980s
Lower left in Bengali

Detail of 'Untitled'

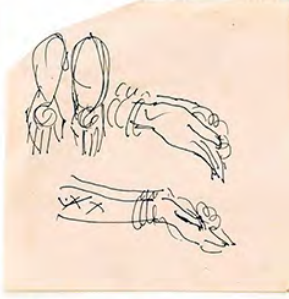


منہ کی آواز

وہ کہتا ہے کہ
میں نے اسے دیکھا ہے



Untitled
Pen and ink on paper
7.48 x 5.90 inches
1980
Upper right in Bengali



Untitled
Ink on paper
3.54 x 3.54 inches
Circa 1980s

Set of Seven



Refugee Family
Oil on canvas
35.82 x 44.48 inches
1996
Lower right in Bengali



Workers
Pen and ink on paper
5.90 x 7.48 inches
1965
Unsigned



Untitled
Watercolour on paper
21.65 x 14.56 inches
Undated
Lower left in Bengali



Untitled
Watercolour on paper
18.50 X 29.52 inches
2001
Lower right in Bengali



Untitled
Watercolour on rice paper
14.56 X 19.09 inches
Undated
Lower right in Bengali



Proceed to Work
Watercolour on paper
18.30 X 23.81 inches
1997
Lower left in Bengali



Desert Dawn
Oil on canvas
24 x 27.95 inches
2008
Lower left in Bengali



Undying Love
Oil on canvas
29.92 x 35.82 inches
2007
Middle right in Bengali



Winning Force
Oil on canvas
20 x 24 inches
2007
Lower left in Bengali

Detail of 'Winning Force'





Dissatisfaction
Oil on canvas
35.62 x 29.72 inches
Undated
Lower right in Bengali



The Cart Puller
Oil on canvas
36.22 x 42.12 inches
2005
Lower right in Bengali



Enchantment
Oil on canvas
35.82 x 29.92 inches
2008
Lower left in Bengali



Fem
Oil on canvas
24 x 20 inches
2009
Lower right in English Verso in Bengali



Vagabond
Oil on canvas
29.92 x 35.82 inches
2007
Lower left in Bengali



Bird
Oil on canvas
12 X 12 inches
2006
Lower right in bengali



Bird
Oil on canvas
12 X 12 inches
2006
Lower right in bengali



Passionate Past
Oil on canvas
36.22 x 30.31 inches
2008
Lower left in Bengali



Bull Fight
Oil on canvas
42.12 x 36.22 inches
2008
Lower left in Bengali



Brave Birth
Oil on canvas
36.22 x 42.12 inches
2007
Lower right in Bengali



Old and Young
Oil on canvas
42.12 x 36.22 inches
2008
Lower right in Bengali



Rickshaw Puller
Oil on canvas
36.22 x 42.12 inches
2008
Lower right in Bengali



Vexation
Oil on canvas
36.22 x 29.52 inches
2008
Lower right in Bengali



Family
Oil on canvas
36.22 x 29.52 inches
2008
Lower left in Bengali



Life Curtain
Oil on canvas
42.12 x 36.22 inches
2008
Lower right in Bengali



Crane
Watercolour on rice paper
pasted on board
20.07 x 15.35 inches
2003
Lower right in Bengali

Detail of 'Crane'



FEB. 2008.



Untitled
Watercolour on rice paper
19.48 x 28.74 inches
2008
Lower right in Bengali



Way to Bath
Oil on canvas
41.73 x 35.82 inches
2007
Lower left in Bengali



Dance
Watercolour on rice paper
17.71 X 6.69 inches
Undated
Lower right in Bengali



Group of Deer
Oil on canvas
35.82 x 42.12 inches
2005
Lower right in Bengali



Village View
Oil on canvas
42.12 x 36.22 inches
2008
Unsigned



Never Again
Oil on canvas
30.31 x 36 inches
Lower right in Bengali
Verso in Bengali
2009



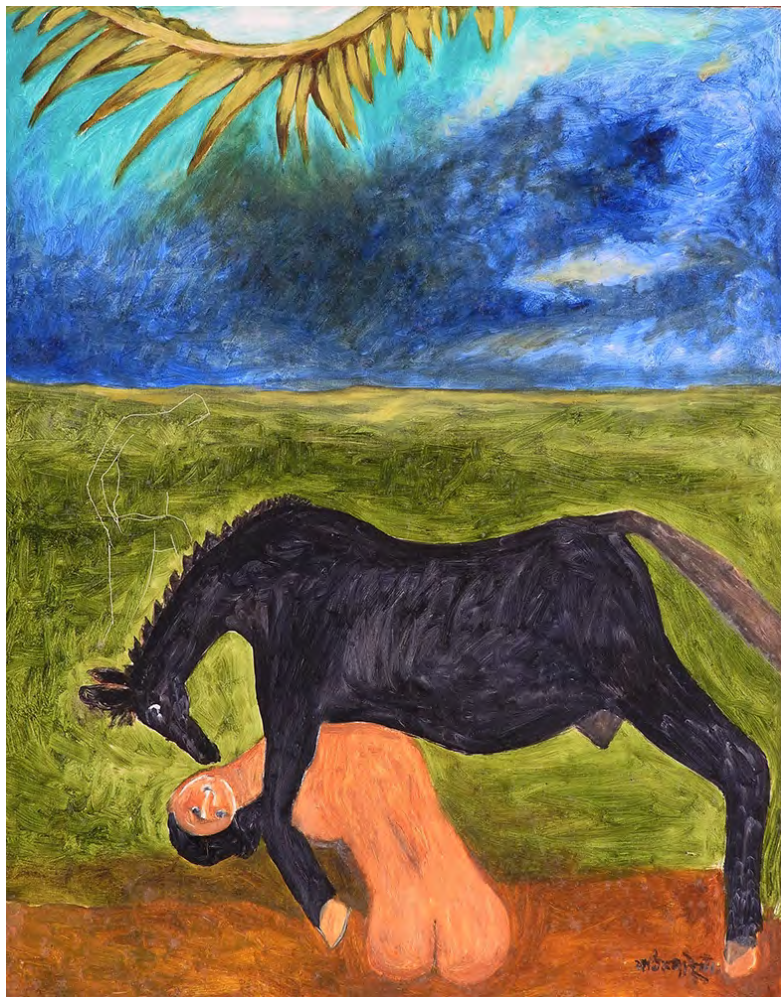
Waves
Oil on canvas
24 x 27.95 inches
2009
Lower right in Bengali
Verso in Bengali



Journey
Oil on canvas
24.40 x 42.12 inches
2009
Lower right in English
Verso in Bengali



Untitled
Watercolour on handmade paper
21.65 x 29.52 inches
2009
Middle right in Bengali



Persecution
Oil on canvas
35.82 x 30.31 inches
2007
Lower right in Bengali
Verso in Bengali



The Monkey & the Birds

Oil on canvas

23.62 x 29.92 inches

2010

Lower left in English

Verso in Bengali

Detail of 'The Monkey & the Birds'





Mother & Child
Oil on canvas
24 x 19.88 inches
2010
Lower left in Bengali



Womenfolk
Oil on canvas
24 x 30.31 inches
2010
Lower right in English
Verso in English



Kartick Chandra Pyne



Family of Kartick Chandra Pyne



Exhibition Photograph of Kartick Chandra Pyne

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| <p>C A T A L O G U E</p> <p>●</p> <p>EXHIBITION OF PAINTINGS</p> <p>●</p> <p>KARTICK CHANDRA PYNE</p> <p>●</p> <p>AT</p> <p>ACADEMY OF FINE ARTS CALCUTTA.</p> <p>FROM APRIL 28 to MAY 4 OPEN DAILY 2 P.M. to 8 P.M.</p> | <p>Born in 1931, educated at Calcutta, Diploma in Fine Art from Govt. College of Art & Craft, Calcutta, Practicing Since 1955 and regularly Participating in various Exhibitions of India including the National Exhibition of Art, won "Best Winning Academy award 1966" Paintings purchased by "The National Gallery of Modern Art" New Delhi and many Private individuals of India and abroad, Held two-man-show arranged by "AIFACS" in New Delhi 1961 and Group shows in Calcutta, collection of "Short biography" by National gallery of Modern Art, Commission work—Fresco, Mural paintings of the Govt. of India, Ministry of I & B and also Govt. of West Bengal, Home Publicity Dept. for their publicity Exhibitions.</p> | <table border="0"> <tr><td>1. Myself</td><td>400/-</td></tr> <tr><td>2. Faddist</td><td>400/-</td></tr> <tr><td>3. Expectation</td><td>300/-</td></tr> <tr><td>4. Dissipated Youth</td><td>300/-</td></tr> <tr><td>5. Yellow Crows</td><td>400/-</td></tr> <tr><td>6. She end Violin</td><td>200/-</td></tr> <tr><td>7. Belle in Blue</td><td>250/-</td></tr> <tr><td>8. Blue Horse & Black Pigeon</td><td>300/-</td></tr> <tr><td>9. A Bull's eye illusion</td><td>450/-</td></tr> <tr><td>10. Youth</td><td>300/-</td></tr> <tr><td>11. Play (1)</td><td>300/-</td></tr> <tr><td>12. " (2)</td><td>300/-</td></tr> <tr><td>13. " (3)</td><td>300/-</td></tr> <tr><td>14. " (4)</td><td>400/-</td></tr> <tr><td>15. Sound of pray</td><td>100/-</td></tr> <tr><td>16. Ecstasy</td><td>800/-</td></tr> <tr><td>17. Composition</td><td>350/-</td></tr> </table> | 1. Myself | 400/- | 2. Faddist | 400/- | 3. Expectation | 300/- | 4. Dissipated Youth | 300/- | 5. Yellow Crows | 400/- | 6. She end Violin | 200/- | 7. Belle in Blue | 250/- | 8. Blue Horse & Black Pigeon | 300/- | 9. A Bull's eye illusion | 450/- | 10. Youth | 300/- | 11. Play (1) | 300/- | 12. " (2) | 300/- | 13. " (3) | 300/- | 14. " (4) | 400/- | 15. Sound of pray | 100/- | 16. Ecstasy | 800/- | 17. Composition | 350/- |
| 1. Myself | 400/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2. Faddist | 400/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3. Expectation | 300/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4. Dissipated Youth | 300/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5. Yellow Crows | 400/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 6. She end Violin | 200/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 7. Belle in Blue | 250/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 8. Blue Horse & Black Pigeon | 300/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9. A Bull's eye illusion | 450/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 10. Youth | 300/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 14. " (4) | 400/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 15. Sound of pray | 100/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16. Ecstasy | 800/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 17. Composition | 350/- | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Exhibition Catalogue Kartick Chandra Pyne



Kartick Chandra Pyne

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ସ୍ୱାମୀଜୀ
କାର୍ତ୍ତିକ ଚନ୍ଦ୍ର

ସାମାଜିକ ସେବା
କଲେକ୍ସନ
୨୦/୧୧/୮୯

ବିଶେଷକରି ଏହି ସୁଧାକାରୀତ
ସାମାଜିକ ଆନ୍ଦୋଳନ ଆନ୍ଦୋଳନ
ଆଧୁନିକ ଶୃଙ୍ଖଳା । ଆନ୍ଦୋଳନ
ଚିନ୍ତାରେ ଗୋଟିଏ ଦୃଷ୍ଟି ଉପାଦାନ
ଦିଆ ଶକ୍ୟ - କଲେକ୍ସନର ସଫଳ
Collection ଏହା ଉପାଦାନ
ମାଧ୍ୟମ । ଚିନ୍ତାରେ ଏହିପରି
ଏହା ମାଧ୍ୟମ ମିଳି ଏହା ସଫଳ
ହୁଏ କରୁ ।

ଆନ୍ଦୋଳନର ସମ୍ପୂର୍ଣ୍ଣ ସାମାଜିକ କଲେକ୍ସନ
ସୁଧାକାରୀ ଶୃଙ୍ଖଳା । ଚିନ୍ତାରେ ମାଧ୍ୟମ ଦିଆ
କଲେକ୍ସନର ସମ୍ପୂର୍ଣ୍ଣ ଏହିପରି ଶୃଙ୍ଖଳା
ଶୃଙ୍ଖଳା । ଚିନ୍ତାରେ ଆନ୍ଦୋଳନ ଆନ୍ଦୋଳନ
formal acceptance ମାଧ୍ୟମରେ ଉପାଦାନ ।
କଲେକ୍ସନ - ସାମାଜିକ ସେବା

Letter of Jogen Chowdjury written to Kartick Chandra Pyne



Lalit Kala Akademy Directory

Pyne, Kartik Chandra.

1955. AFA Scholarship 1968-69.

One man shows: Calcutta 1967; Delhi 1968; Bombay 1968.

Participated in: Nat Exh 1957-77; All-India Exhs 1954-77.

Awards: AFA 1966, 69, 73, 75; MPKP 1974, 76.

Work in permanent collections: NGMA; Birla Academy, Calcutta.

Art organizational work: member, AFA & Artists Centre, Bombay. Articles on his work have appeared in *Sanmarg*; *Dharmyug*; *Desh*; *Art News*, etc.



1946-47 Pyme's ancestral house in Calcutta Street near the Calcutta Medical College is badly affected by the communal riots. The family later shifts to a new house at Hali Bagan.



Pyme stays and works at his family's ancestral home Thakur Bari at Solepur along with a college friend Raghunath Singh.



1962 Moon Bath Pyme's notable painting, inspired by the moonlight at Thakur Bari, is painted.

1961 is part of a two-man show arranged by AIFACS, New Delhi.



1968 Solo show at Lalit Kala Akademi, New Delhi and Jhanger Art Gallery, Mumbai.



Pyme's **'Pillar Boy'** is probably inspired by the Nazakite Movement in early '70s in Bengal.



1980 Solo exhibition of portraits titled 'Faces that we meet in life, dreams and nightmares' at Academy of Fine Arts, Kolkata.

1987 First solo exhibition in New Delhi organized by Dhruvram Art Center.

2007 Participates in an exhibition with his students whom he teaches privately at Chitrakoot Art Gallery, Kolkata.



2013 Pyme is awarded **Abanindra Puraskar** by the Government of West Bengal.

2014 Pyme is awarded **Shilpi Mahasamman** by the Government of West Bengal.

1950's 1960's 1970's 1980's 2000's

15 November 1931 Karick Chandra Pyme is born in Kolkata to his parents, Gobindadas Pyme and Chandrabati Pyme.

Karick Chandra Pyme, with Jayabati Mullick.



1966 Receives Academy of Fine Arts Award.



1967 Solo show at Academy of Fine Arts, Kolkata.

1968-69 Wins a fellowship from the Academy of Fine Arts, Kolkata and from Indian Cultural Trust, Kolkata.

Pyme teaches painting at the Indian College of Arts and Draftmanship, Kolkata.

1973-74 Pyme is awarded **Mahabhasha Kala Parishad Award**, Raipur, Madhya Pradesh.

1979 Moon Bath is selected as one of the hundred exhibits representing Modern Indian Art at Fukuoka Art Museum, Japan.



Works at Birla Industrial and Technological Museum, Kolkata.

1991-92 ICCR exhibition, Bangladesh.

1994 is part of the VIII Triennial India, Lalit Kala Akademi, New Delhi.



2005 One of Pyme's early painting **'Bird in a Cage'** fetches a record price at a Sotheby's auction in New York. Another untitled work also sells well at the same Sotheby's auction.

2007 A solo exhibition at the Government of West Bengal.

17 September 2017 Karick Chandra Pyme passes away at his residence in Kolkata.

The Story Design - Documentary film on Pyme is made by Anshu Das and Anshu Raza in collaboration with the Government of West Bengal, 2017.





Mission Statement

Emami Art, one of the largest art institutions in the eastern part of India, is a key space for cultural production in the region. The organisation is focused on a future-forward, complex, multi-dimensional approach and steadfast in the advocacy of emerging, mid-career and established artists as well as an engagement with contemporary and historical material. The gallery aims to create dynamic, wide-ranging registers of exhibition-making and viewing experiences.

Along with exhibitions and events Emami Art has a diverse parallel programme. With a focus on engagement with the region and beyond through continuous short- and long-term projects, Emami Art has launched **EA Locus in Focus**, **EA Co-labs** (Collaborative Program) and **EA Initiative** (Public art endeavors), **EA Hybrid** which integrates both physical and virtual interfaces. Other programmes include **EA Incubator** that comprises of mentorship programmes, workshops, residency opportunities and innovative educational programs that will facilitate artistic development, build networks of collaboration and work provide a supportive environment for emerging talent. As a centre of excellence, Emami Arts wishes to be identified as a platform rather than just a facility.

Critical discourse, interaction, documentation, and exchange are also essential to our agenda. Under the umbrella of **EA Discourse** we will develop and produce original writing, artists books, monographs, periodicals and catalogues that will focus on artistic and creative practices as well as other pedagogical material. Additionally, **EA Communicator** lineup of talks, seminars, panel discussions and conversations with artists, curators and key partners provides a space for critical engagement as part of our knowledge-making and archiving process.

Deeply committed to promoting a regional, national and international agenda through innovative and alternative programming, emphasis on community and socially relevant engagements, institutional partnerships and more via a multi-year vision for the future, Emami Art is determined to be a catalyst of change, research, innovation and inclusivity.