



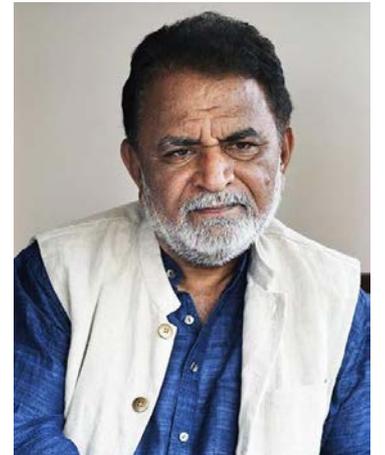
ललित कला अकादेमी  
Lalit Kala Akademi  
National Academy of Art, New Delhi



## **Lalit Kala Portfolios for Free Reading during Pandemic - Covid 19**

Lalit Kala Akademi has taken steps to enhance the research and literature in the field of Visual Arts by providing various publications of the Akademi through free reading in online mode. In the period of pandemic COVID 19, we are keen to help the artists, art lovers, art patrons by providing them intense knowledge on different aspects of Art through portfolios.

These portfolios are historical evidence of the works created by an eminent artist. They not only enrich the knowledge but also promote the Visual Artist, further giving a platform to Visual Artist to make other art lovers aware of their Art and the form of their working. These portfolios are the living treasures that keep the art of Artist alive. The portfolios cover the different art forms. It covers the history of the visual arts starting from traditional or tribal arts to the present contemporary art. The desire for creating awareness of Art and Artist in the days of COVID19 was the basic idea behind providing Free Online Access to Portfolios. These portfolios can be enjoyed while at home or at the office, anywhere, anytime and thus providing knowledge of Visual Arts and Artists.



We are also organising and collaborating many online programs such as webinar and Art demonstration during this time.

The Portfolios are available for free reading online and the hard copies can be purchased through Lalit Kala Akademi Headquarters at New Delhi and through LKA Regional Centres at Bhubneswar, Kolkata, Lucknow, Chennai and Shimla and online.

Dr Uttam Pacharne  
Chairman  
Lalit Kala Akademi

## Rashtrapati Bhavan Portfolios

### *Select Paintings of Rashtrapati Bhavan*



Lalit Kala Akademi  
New Delhi

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### Select Paintings of Rashtrapati Bhavan

The rich collection of Rashtrapati Bhavan has treasures dating from 3rd century B.C.E to contemporary times. The earliest attempt at cataloguing these works of art was undertaken in 1931 by Sir Evan Cotton on the directions of Lord Irwin, then Viceroy. Subsequently a systematic effort to research and compile information on the art collection was initiated only during the tenure of President Pranab Mukherjee who assumed office on July 25, 2012.

This selection is a modest attempt to showcase the richness as well as variety of the art collection housed in the iconic Lutyens Building. They include four Chinese paintings dating from the late 18th century, four paintings by top artists of the period specially commissioned and given a place of honour in the Long Drawing Room and Library after the Rashtrapati Bhavan was built (1911-1929) and a series of landscapes whose artists are unknown.

### *Paintings in the Ashoka Hall of Rashtrapati Bhavan*



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### Paintings in the Ashoka Hall of Rashtrapati Bhavan

The Ashoka Hall is one of the most beautiful rooms in Rashtrapati Bhavan. It has been called the Jewel Box of Rashtrapati Bhavan because of the exquisite paintings decorating its ceiling. Conceived as the State Ballroom, Sir Edwin Lutyens originally visualised the ceiling of Ashoka Hall with neo-classical painted decorations. However these were transformed into Persian elegance and magnificence by Lady Willingdon, wife of Lord Willingdon who was the Viceroy of India from 1931-34. Lady Willingdon wanted the room to be palatial and decided to re-decorate the State Ballroom.

The Ashoka Hall is now used by the President of India to welcome national and international dignitaries and also for the presentation of credentials by Ambassadors and High Commissioners accredited to India.

## *Company Paintings in Rashtrapati Bhavan*



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## **Company Paintings in Rashtrapati Bhavan**

‘Company painting’ is a broad term for an amalgam of styles that developed in India from the early 18th to the 19th centuries for paintings made to appeal to European patrons who worked for the East India Company. The term was also used for paintings produced for local rulers and other Indian patrons.

The subject matter of Company paintings was documentary rather than imaginative. Visuals depicting festivals and scenes from Indian life or albums illustrating the indigenous essence of India, as well as the architecture, plants and animals of the sub-continent were commissioned. Most of the works were painted on paper. Western approaches to painting gradually amalgamated with indigenous styles of painting.

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## **Tribal Art Portfolios**

### DHULI SHILPA



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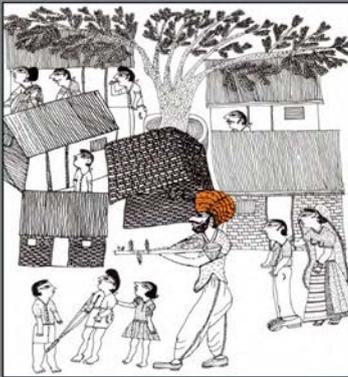
## **Dhuli Shilpa**

Writer art at the convergence of visual art and performing arts, in a marriage of linear and aniconic, organic and inorganic, human and non human, is sacred and profane forms. Roopakalam and Amoothakalam, the shadowy world of spirits and the sunbathed world of the living are brought in communion in a space, vibrating in flickering light and shadow of lamps.

A sequence of avahana, invocation, aradhana, adoration and udhavasana, destruction, is executed, in tune with the biological cycle of life, death, rebirth, to create and erase diagrams on the floor, from beginning through the waning day representing mythopoeic presence of deities while uniting with them the dancing worshippers painted, attired and decorated with the deities drawn on the ground.

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## GANESH GOPAL JOGI



  
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## Ganesh Gopal Jogi

Gandhiji was no artist, in the “formal” sense of the word. But around the world these days, connoisseurs of art interested in collection and promotion of artworks, gallery owners, art critics and historians visit India for assimilating what the father of the nation said about the India he knew more than any other leader worth the name- that the spirit of India lives in its villages. Artists from these villages, especially uneducated ones, who follow no criteria or lessons laid down by the western canon and hence no style of contemporary art, modern or postmodern, have been dubbed “folk artists” by hegemonic masters who dominated the art world. Yet, since early 1990s, after the process of globalization has been set in motion, the fresh and enthralling naiveté of colours and figures, the unassuming and unschooled taste of folk art, its adherence to local and provincial cultural traditions -- unadulterated by colonial and western overtones - have infused rich strains of blood through the veins of Indian art.

## GODNA PAINTINGS



  
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## Godan Paintings

Godna, the time worn tradition of body art in India, uses geometric, anthropomorphic, zoomorphic forms, as identity markers, specific to tribes, castes, clans, gender; auspicious symbols inciting fecundity, well being and bounty; therapeutic cure for disease and aid to blood circulation; apotropaic guard against afflictions inflicted by climatic fluctuations, poisonous creatures or inimical magic; magical homeopathic and sympathetic instruments giving power and overcoming evil; totemic and ancestral clues to taboos and prescriptions; and, as ornament which can't be sold, transferred, alienated, but can be carried beyond death.

## GOND PAINTINGS



  
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## Gond Paintings

Mapping lineage is the most problematic area in folk and tribal arts because of limited availability of archival resources or objects, the inherent impermanence of the materials and methods involved in the creative process. The historical evolution of 'Gond', or Pardhan painting or 'Jangarh kalam,' has to be understood in this background. A community of around four million people spread all over central India, Gonds have a recorded history of 1400 years. The word 'Gond' comes from the Dravidian expression 'Kond' which means 'green mountain'.

## MADHUBANI PAINTINGS



  
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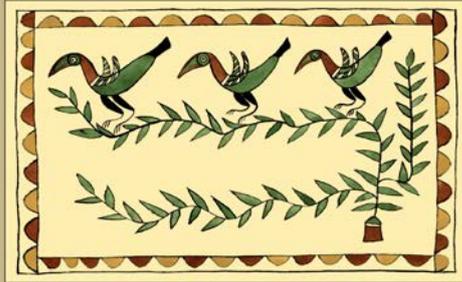
## Madhubani Paintings

Madhubani painting has emerged from Madhubani district in the Himalayan Tarai in Bihar, from an atmosphere saturated with the ardent lyrics of the love of divine couples, Radha Krishna, Sita Rama, Shiva Shakti. Today, it has moved from its traditional roots in mural decoration in villages like Ranthi, Rasidpur, Jitwarwar to megalopolitan communities of contemporary artists.

## Santal Paintings

Revivalism in visual arts coupled with scholarly assessment of India's ancient artistic heritage was a phase of India's renaissance during the freedom movement. Over a period of fifteen hundred years, a continuous, consistent and ever growing tradition had existed in arts. Glimpses of this continuity in painting are traceable in the present day folk art, despite problems thrown up by the confrontation of a traditional society with a technological age.

### SANTAL PAINTINGS



  
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## Contemporary Art Portfolio

### S. H. Raza Portfolio

In 1947 when India became independent Raza was twenty-five years old. It was a coming of age for the country, of turmoil and tragedy with feverish search for a new identity. In the next year the Progressive Artists including Souza, Husain and Raza held their first exhibition in Bombay. Raza recalls the mood: "We could move mountains! We were in the process of becoming ourselves!"

These artists were evolving a bold language by using the human condition to make their statements. Unlike his contemporaries, from his early water colours of the 1940s Raza painted only landscapes. He was not concerned with the anecdotal, the temporality of human life. His concerns lay elsewhere, in the magnitude of nature with its universal implications.

### S.H. Raza



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New Delhi

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## Anjolie Ela Menon



Lalit Kala Akademi  
New Delhi  
2006

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## Anjolie Ela Menon

Anjolie Ela Menon (b. 1940 in Bengal) is one of India's best known artists. She had her first solo exhibition in 1958 in Delhi and at the time, renowned critic, Richard Bartholmew (a former Secretary of the Lalit Kala Akademi) while reviewing this debut predicted: "I have no doubt that before long this gifted young woman will be joining the ranks of our very best painters." These words have been truly prophetic and Menon's trajectory over the last five decades is testimony to the evolution of an artist who has defied easy classification and who has broken fresh ground with confident panache. Comparisons have been made on occasion to Amrita Shergil and while the latter tragically died at a relatively young age, there are many similarities in their palette and visual metaphor that merit scrutiny. From their early training at the Ecole des Beaux Arts, Paris, they both evolved as pioneers of rare virtuosity and strong individual conviction in the evolution of contemporary Indian art.

## Biren De



Lalit Kala Akademi  
New Delhi  
2006

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## Biren De

The critique below normally focuses on the nature of Biren's middle period work onwards, to date. While De has been a known master of portraiture from the very beginnings of his artistic career, as well as other genres that resulted in the memorable, awesome work title "Dying Ogre" executed over forty years and more, this singular artist's deepest inner bent has all along been to express the majesty of the microcosm as the macrocosm in indissoluble union. Thus De's brush is rigorously selective. For him the quintessential, or the apex of being in being alone has mattered, not the tertiary rungs of the pyramid of human consciousness. Thus the rarity of his speech, whether visual or oral. His work therefore may be said to be self-integrative. KM

## *Jeram Patel*



Lalit Kala Akademi  
New Delhi  
2007

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## **Jeram Patel**

Jeram Patel's seminal contribution to the contemporary Indian Art is well recognized and is rightly seen as unique, in terms of evocative imagery and charged energy, which manifests existential, as well as spiritual queries and intents, in a free yet assertive manner. Starting from the Blowtorch on wood, in early sixties he gradually moved on to the black and white drawings, done in ink on paper, in a sustained way. And in the last five decades or so, he has expressed himself unflinching, creating an oeuvre of visually absorbing and enchanting works on larger format as well. He has changed the very intent and notion about the genre of drawing; so much so that one would like to refer to them as Art Works and not just drawing. These works done with Chinese ink, using pen and brush both, do not construct the images by delineating forms- recognizable or unrecognizable- instead he charts the course of these black & white works in a most fascinating manner. Off late he has introduced colours, such as red, green, blue etc in his black and white works, and has enthused them further with newer perceptions of the colour and forms.

**The above portfolios can be also purchased through Lalit Kala Akademi Sales Counter at Delhi, Lucknow, Bhubaneswar, Kolkata, Chennai & Shimla.**

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