



Emami Art

Presents

Somnath Hore: A Centenary Exhibition

Curated by K.S. Radhakrishnan

Kolkata, 18th June 2022: Emami Art partnered with Arthshila is pleased to host Somnath Hore: A Centenary Exhibition. Curated by well-known sculptor K.S. Radhakrishnan, the show pays tribute to this legendary figure of modern Indian art, exploring the different facets of the artist. Along with some of his most celebrated artworks, the exhibition presents Hore's unpublished sketchbooks, lesser-known drawings, and several other original artworks executed in the print medium, casting glimpses into the diverse oeuvre of the master artist. The exhibition will be on view from 19th June –24th July, 2022, from 11:00 am – 6:00 pm on the fourth floor at Emami Art. The show will be open to all.

Arthshila Santiniketan's inaugural show, Somnath Hore: A centenary exhibition, curated by K.S. Radhakrishnan, explores the different facets of the artist. The nonlinear exhibition covers his works across different periods, including works from an unpublished sketchbook of his drawings of daily life in Santiniketan from 1987/88. The exhibition includes intaglio prints from his period in Delhi in the 1960s (including his masterpiece the Birth of a White Rose, 1961- which fetched him the National Award) as well as etchings, drawings, and paintings from different periods, done in different methods. Pages from his sketchbook from 1997/98, with pen-and-ink sketches capture animals in Santiniketan, both in a playful mode, as well as co-sufferers of human beings (as Somnath Hore would see them as). The exhibition showcases some of his early works (woodcut prints) from the 1940s/1950s (including iconic works like Ratey Khuli Baithak, 1946 and Budhiya Barmaner Ma, 1946). It also hosts several other original works of his in different forms across different periods, including several of his works from his famous Wounds series. The exhibition further delves into his lesser known works (digital reproductions of his oil paintings from the 1950s) and several woodcut prints. The exhibition has digital reproductions of images of his bronze sculptures as well. There is also a display of the pages of a sketchbook from 1997 with pen-and-ink sketches of quotidian scenes from Santiniketan. The exhibition, with the varied range of works, all tied through the single leitmotif of suffering and wounds, captures the essence of the greatly diverse oeuvre of the artist.

Established as Takshila's Art Collective, Arthshila is an immersive platform for creating and sharing ideas centred around the arts with spaces designed to facilitate artistic expression and to curate creative experiences. Arthshila has been set up with a belief that the arts are an integral part of our lives and contribute to the society's well-being. The vision is to create engaging and inspiring platforms for artists and audiences alike, through interactions and exchange of ideas. Arthshila's focus is on architecture, cinema, design, literature, performing arts and visual arts through its four multi-art centres, functional in Ahmedabad, Santiniketan and two more centres soon to be launched in Patna and New Delhi. Each centre, unique in its design and delivery, curates programmes across multiple domains.

Takshila Educational Society functions from its nucleus headquarters, called the 'Knowledge Centre', in Delhi. Manned by an able team of academic consultants, technology wizards, design and content



developers as well as eminent thinkers, the team delivers to the various Takshila branches situated at different locations. Takshila Educational Society's other initiative- Parivartan, is an integrated rural community development. It is a social organization that aims to provide an enabling environment for children, youth, women, farmers, and artisans from nearby villages. Ekatarata- another initiative by Takshila Educational Society aims to ingrain a basic understanding of literature appreciation, writing, and language skills. Chakmak and Pluto- the two children's magazines aim to build a corpus of children's literature.

“This exhibition puts together Somnath Hore's work (or photographic documentation of his work) across all the mediums he worked in and across all the decades of his creative life. It is a tribute to his extraordinarily empathetic and emotional nature, which witnessed the Second world war, the Bengal famine, the quiet suffering of the peasants, workers and destitute whom he documented... and made their pain the mainstay of his art forever. The form, as well as content of his art, kept changing but the pain remained constant, even deepened, and found newer modes of expression.” **Says KS Radhakrishnan, well-known sculptor.**

“The year 2022 marks the birth centenary of the legendary artist Somnath Hore. On this occasion, I am delighted to announce that Emami Art is hosting the exhibition "Series of Wounds", curated by the well-known sculptor KS Radhakrishnan. A fitting tribute to the great master, the show, through original artworks, reproductions, and archival texts, gives a comprehensive overview of Somnath Hore's oeuvre. The exhibition incorporate original drawings, paintings and prints as well as photographs of sculptures. The exhibition is made possible through the collaboration of the Arthshila Foundation, Santiniketan. I am that the show will attract art lovers across the city” **says Richa Agarwal, CEO, Emami Art.**

About Somnath Hore:

Somnath Hore was born on 13 April 1921, in a village called Barama in Chittagong district. Working for the Communist Party, Somnath Hore was also deeply impressed by the organized protests of the sharecroppers in the Tebhaga movement (1946) and of tea garden workers (1947). He Joined the Indian College of Art to set up a printmaking department. In the year 1958 he joined the Arts Faculty of the Delhi Polytechnic as a lecturer. In the year 1962, he experimented with printmaking using electrolysis, creating copper silt on zinc plates. The same year he had received the National Award for printmaking for 'Birth of a White Rose'. In 1969 he joined full-time as the Head of the Graphic Arts Department, Kala Bhavana. It was around 1970 when he started the 'Wounds' series - a new abstract style of white-on-white paper pulp prints and by 1974 he began experimenting with wax sculpting. In 1983 he retired from Kala Bhavana and started working on sculptures. In 2007 Somnath Hore was awarded the Padma Bhushan posthumously since he passed away in the year 2006.

About Emami Art:

Emami Art, one of the most significant 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. 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 resolute to be a catalyst of change, research, innovation and inclusivity. Emami Art, Kolkata Centre for Creativity 777 Anandapur off EM Bypass.

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