

# ARTECHO

A QUARTERLY VISUAL ART NEWS PAPER BY



FIRST EDITION AUG. 2011

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## IN THIS ISSUE

### 1ST. PAGE

AN EVENING EN ROUTE FOR

### 2ND. PAGE

FROM EDITOR'S  
DESK  
MESSAGE'S

### 3RD. PAGE

THE ART OF  
BARAK VALLEY  
TAGORE & HIS  
WORK OF ART

### 4TH. PAGE

SCINTILATING  
FUTURE

### 5TH. PAGE

MATURE TEX

### 6TH. PAGE

CANE

### 7TH. PAGE

MESSAGE'S  
এক পরিক্রমা  
ছবি আঁকার

### 8TH. PAGE

FUTURE ARTISTS

Mr. Husain repeatedly expressed a yearning to return to India. "My heart will always be in India...it is my beloved land," he said in an interview to NDTV in March last year. "I never felt I was betrayed," he said of India, stressing that he was proud of India's democracy. We hang our heads partly in grief and partly in shame for not being able to let him spend his last days in his motherland, India. It is indeed a great loss in the art world. Therefore, the first issue of Art Echo is dedicated to this great artist who has left a void in the world of art.



## AN EVENING EN ROUTE FOR THE TRIBUTE TO MAQBOOL FIDA HUSAIN

**Dr. Meghali Goswami**

That evening I experienced a mixed feeling, for it was a great opportunity for me to listen to the talks of some of the founder members of the Progressive Artist Group as well as some great artists about Husain and his contribution in the world of art. I was sad too, because of the demise of this great artist. An assembly of artist and art lover gathered together in the Indian International Centre where a tribute to Husain was offered. It was organized by Lalit Kala Akademi on the 24<sup>th</sup> of June 2011. A tribute and homage was given in the honour of M.F.

Husain by all his friends and fellow artists.

Opinion on if Husain overstepped the limit of decency, or artistic freedom "we should not forget the Husain died in a hospital in London, and the giving up of his Indian citizenship and his exile in Qatar is a shame for the Country. For this it is the Indian Government and the orthodox community

which is to be blamed upon" said Vikram Singh who is a film maker and a writer. Singh said that Husain will always be alive in the heart of his friends and art lovers.

Ashok Vajpee, the Chairman of Lalit Kala Akademi who inaugurated the programme in his speech said that Husain created a new trend in the 20<sup>th</sup> century Indian art and

no artist produced such immense artwork as he did and he was a great artist of his time. He also addressed Husain as a versatile persona which reflected in his artwork. It appealed to me while listening to his speech when he titled Husain as "Lila Purusa" because his love for Indian culture has always reflected in his works, he

Contd. Page - 5



**FROM EDITOR'S DESK**  
FIRST EDITION AUG. 2011

*This auspicious moment of the inception of our Newspaper "ART ECHO" marks a great achievement for all of us. It points us to the beginning of a journey towards nourishing various budding talents and giving them required exposure in the field of Art & Craft.*

*This is the outcome of a long cherished dream of Shilpangan, a premier institute of Art & Craft learning of South Assam and all those associated with it. We dedicate this publication to the memory of Makbul fida Hussain, the legendary figure of the Art in contemporary world.*

*Since 2001, Shilpangan has been trying relentlessly to promote a sense of beauty and innovation among tenders through a myriad of creative activities. Although basically it is an institute of learning Art & Craft wherein students are rewarded diploma from Bangiya Sangeet Parishad, yet Shilpangan does not limit itself to just classroom activities. Any form of art blossoms its true potential when it reaches to the masses and Shilpangan has been trying to achieve this by continuously organising workshops and exhibitions through out the year.*

*Through this publication entitled 'ART ECHO' we humbly say that Shilpangan is trying to give back to society a sense of belongingness through continuous participation in activities of Art & Craft. This effort signifies its desire to remain in the journey for achieving its long cherished goal of a wholesome development of the culture of Art & Craft in Barak Valley.*

*We are indebted to all who are providing their nonflinching and continuous support to our institute.*

*A thing of beauty is joy for ever.*

*Let me conclude.*

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**MESSAGE**



*I am pleased to write this message for the first issue of quarterly visual art newspaper named "ART ECHO" to be published by SHILPANGAN, an institution of Fine Arts and Crafts of Silchar, for the first time for the cause of development of art field of Barak Valley.*

*I congratulate SHILANGAN for their outstanding effort which is working hard among the new generation for upgradation of the creative sense and inspire their love for nature and motherland.*

*I hope the launching issue of the ART ECHO will be of great help for the upcoming artists and wish the publication success.*

*Sushmita Dev*  
(Sushmita Dev)



**कुलपति**  
**प्रो. तपोधीर भट्टाचार्य**  
एम.ए. (ट्रिपल), पीएच, डी  
Vice-Chancellor  
Professor Tapadhir Bhattacharjee  
MA (Triple), Ph.D

**असम विश्वविद्यालय**  
(केन्द्रीय विश्वविद्यालय)  
राष्ट्रीय मूल्यांकन एव प्रत्यायन परिषद द्वारा प्रमाणित  
सिलचर - 788 001, असम, भारत  
ASSAM UNIVERSITY  
(A Central University)  
Accredited by NAAC with B grade with a CGPA of 2.85  
Silchar - 788 001, Assam, India

**MESSAGE**



*It gives me great pleasure to learn that "Shilpangan", one of the uprising Art Institution of Silchar, is going to publish its quarterly Newspaper 'Art Echo' on Visual Art. It is a very good endeavour from the institution. Through this print medium the young and budding artists can express their inner feelings more effectively and can easily reach to the masses. I am sure that this Visual Art newspaper will grow more and more and will deliver the true message of art fragrance.*

*Tapadhir Bhattacharjee*  
Prof. Tapadhir Bhattacharjee



**असम विश्वविद्यालय**  
(संसद के अधिनियम तहत वर्ष 1989 के आन्तर्गत स्थापित एक केन्द्रीय विश्वविद्यालय)  
सिलचर - असम, भारत  
ASSAM UNIVERSITY, SILCHAR  
(A CENTRAL UNIVERSITY CONSTITUTED UNDER ACT XIII OF 1989)  
Silchar - 788 001, Assam, India

**MESSAGE**



*Art Echo, a Quarterly News Paper of visual art is a bold step towards creation of a world of expressions in Barak Valley. I understand that 'Shilpangan', an Art Institution of Silchar, is capable of creating this world through Art Echo and murturing the aesthetic mind of the promising youths of the Valley. I wish it all success.*

*Gautam Biswas*

(Gautam Biswas)  
Pro-Vice-chancellor (Humanities & Allied Disciplines)  
Assam University  
Silchar



**Dr. Bibhash Dev**  
M.Sc., B.A. L.L.B., Ph.D  
Director, College Development Council

**ASSAM UNIVERSITY**  
(A Central University)  
Silchar - 788001

**MESSAGE**



*It gives me immense pleasure to learn that 'SHILPANGAN', a Pioneer Socio-Cultural Organization of this region is bringing out its first issue of a Quarterly Newspaper - 'Art Echo'. I wish this Visual Arts Newspaper will be an important medium of exchanging knowledge and experience in the concerned field.*

*Congratulating this noble venture of the organization, I wish all round success of the publication.*

*Beeel*  
(Dr. Bibhash Dev)  
15<sup>th</sup> July, 2011

**MESSAGE**



*I am immensely pleased to know tht of late the curisity, queries and hunger to amass knowledge about the latest development taking place inthe field of Art is going to be addressed through the publication of the newspaper 'Art Echo'.*

*This is probably the first newspaper of this kind which is going to be published in this region and I highly appreciate this endeavour. I hope the initiative will certainly enable the people of this region to enhance their creative desire related to art and culture.*

*I wish this endeavour all success.*

*Nirmal Kanti Roy*  
Nirmal Kanti Roy  
Head, Department of Visual Arts  
Assam University, Silchar

# THE ART OF BARAK VALLEY AND ITS POSSIBILITIES

Ganesh Nandi



Art is an external expression of human creativity. This creativity incorporates various human feelings and habits like weal and woe, laughter and joy, etc. The geo-political environment of a place decides, to a large extent, its artistic endeavours and conventions which are intrinsically tied up to the life-style and habit, taste and culture of that place. The conventional and traditional flow of artistic strivings all on a sudden take a new curve, and thereby create a new space for unforeseen possibilities. Barak Valley is now passing through a phase of transition in her artistic arena. Barak had a rich post marked by the artistic achievements of her artists. Today's Barak is full of ingredients and components that constitute the basis of future artistic success. But unfortunately this is yet to discover the immense artistic treasures that lie hidden in her past. Nor is she aware of the significance of such a discovery. One mainly to political bankruptcy, indifference at the Govt. level, weak communication system, Barak has never been able to show her art treasures to the outer world. Or else the art objects of this valley would have snatched a prestigious room for her in the present global art-market. Many things

combined together worked as a catalyst behind Barak Valley's artistic glory. Its geography and population have differentiated this valley from other places. Wonder is the first response if and when an outsider approaches this valley from the point of view of its racial, religion, linguistic, cultural and ethnic diversity. The Aryan and the non-aryan blood both have mingled in the veins of this valley. Barak is the place of congregation for Hindus, Muslims, Christians, Jains, Buddhists and a meeting place of the various segments of the four prime linguistic families of India. Perhaps due to this, scholars have unhesitatingly described this valley as an "anthropological garden" of India. In a word, Barak valley in itself is a mini-India.

Since once the valley was a part of the greater Bengal, the Bengali-speaking population of the valley outnumbers others. Bangla has won the place of the major language in this valley through the self-sacrifice of eleven language martyrs. From time immemorial, different linguistic communities are living here together without the least malice against each other. Once upon a time, this valley saw the rules of Tripuri, Koch and Cachari Kings. Over a period of 115 years Barak Valley had to live under the yoke of British Raj. For different political reasons, many tribe came and settled down in this valley. Its tea gardens invited labourers from all over the country West Bengal, Bihar, the erstwhile Madras, Orisa, Chhotonagpur etc. these tea garden labourers are in a body known as Hindustani or Deshwali community.

The present area of Barak valley which consists of three districts - Cachar, Karimganj and Hailakandi is 6922 square km. Of this, the area of Cachar is 3786 square km, that of Karimganj 1809 square km and of Hailakandi 1327 square km. The town village ratio of Barak Valley equals to 13:2332. According to the 2001 census report, the population of the valley is 2995769, though some assumption part the number on a larger scale to be more than 40 lakhs. Though survival compels and paves the way for exodus of the village people towards the towns, the 2001 census puts the figures of village and town population as 26,89596 and 306173 respectively. This clearly points that the real life force of the valley lies at the heart of its rural sector. The residents of the valley are the Bengali Hindus and the Bengali Muslims, the Dimasas, the Nagas, the Hmars, the Manipuris, the Kukis, the Assamese speaking people, the Riang the Nepalis and the tea garden labourers and various other tribes. Their intermingling since time immemorial has carved the natural way for a mutual interaction. Each community has enriched its immediate and remote neighbor. With so many cultures in its treasure house, the culture of the valley has developed into some kind of a mixed fixture. In the area of art, different ethnic and linguistic groups are engaged to develop their indigenous art forms in their own traditional ways, such that taken together, these art forms and artistic endeavors constitute a natural gallery. These indigenous items not merely invite the attraction of the art-buffs; they can also arrest the attention of buyers and can thus do a lot in promoting and developing the valley's economy.

Contd. to Next Issue

## THE POET WHO SCRIBBLES HIS MINDSCAPE - A PAINTERLY, VOLCANIC BURST :

### A Brief Appreciation on Gurudev Rabindranath Tagore & his work of Art



It was a great privilege and fortunate for myself as to view 'Tagoreana in the National Library' an exhibition of select books, illustrations, portraits, paintings and manuscripts from its collection at Art Gallery, Bhasa Bhavan, National Library Kolkata, 06-17 June 2011 (which has been curated by Prof. Swapan Majumdar), during my brief tenure at the historic premise in last month. As mention in the

brochure, "The exhibition mounted here as a humble tribute to Rabindranath Tagore as revealed through the world of his manuscripts and books in the possession in the National Library, Kolkata. Again, as worth to quote from the brochure- "The National Library, Kolkata, has been one of the greatest repositories of printed materials collected in India over almost the last two centuries. Tagore items constitute a respectable part of that collection." After that intense experience, of course, certainly it is an enchantment to write about Gurudev Rabindranath Tagore, an epoch making poet sage and his work of art. Here my intention is to study, appreciate the text/visual, process and inner man behind of his image-making predominantly beside his prolific literary works.

#### Raj Kumar Mazinder

Poetry and paintings have elective affinities at least poets and painters have thought so. In the Chinese tradition the painters had in-built poems within the painterly composition. In the west poets like Goethe, Hugo and Mayakovosky had seriously tried to draw and sketch. Blake and Rabindranath showed equal interest in art and poet. Their achievement in both the fields demands equal attention from us.

In Rabindranath case, however his prolific literary output which includes great bulk of prose and poetry as well as the three thousand and some odd drawings and paintings that he did during the last ten years of his life, which seem to some to be of totally different in kind and nature. As Sandip Sarkar writes, "Rabindranath literary works have a harmonious interrelationship of highly idealized form worked out with great precision and cohesion sometimes with monumental classicism, at other times with lyrical romanticism and often with effects of simplified yet subtle tones of naturalism. Contrastingly his painterly renderings seem disorganized and chaotic, disharmonious and primitive, destructive, demonic and expressionistic. How to account for the disturbing and confusing extreme polarity of the two?"

W. G. Archer, an Englishman, suggested, it was Rabindranath repressed psyche that manifested itself in his paintings. In 1982 Somendranath Banerjee published his monumental book in Bengali : *Rabindra Chitrakala, Rabindra Sahitya Potobumi*" which argues that Tagore's literary and artistic works are complimentary. Banerjee's

work is analytical and he has shown that Rabindranath had prepared himself for the plunge. There is evidence that Tagore doodled and drew from childhood. In the forward of 1932 illustrated catalogue Mukul Dey reports about a black leather bound drawing book of Tagore, which he received from the poet as a gift in April 1909 at Santiniketan. This drawing book contained the earlier artistic effort of Rabindranath Tagore. In the pocket book that he kept as landlord overseeing large property at the age of twenty eight, we see a lot of sketches drawn independently along with his poems. At a later stage only, scratched out bits of writing took on strange visual form. These were much more than just doodle. He has said : "I must give them a decent burial." This playful act which in the beginning was horizontal soon became vertical. Finally he began to paint in right earnest.

In fact Rabindranath Tagore started painting seriously in his old age. The earliest work of course comprises of scribbles of pen on unwanted word or whole lines in his manuscript of poems, what have been termed as doodles have been traced as far back as in the first decade of twentieth century, profusely filled manuscript with erasures is the one containing the collection of poems later published in 'Purabi', which was published in 1925 and dedicated to Victoria Ocampo in whose house in Argentina he stopped from convalescence when he fell ill in the previous year on way to Peru. Victoria Ocampo herself has described how she saw the poet at work both at the poems and the erasures; making lines that suddenly jumped in life of this play . Prehistoric monsters, birds, faces, appeared."

Contd. to Next Issue

## THE TRIBUTE TO MAQBOOL FIDA HUSAIN

Contd. Page - 1

speech when he titled Husain as "Lila Purusa" because his love for Indian culture has always reflected in his works, he was an artist who concentrated upon all the aspect of Indian life and also the reflection of the two Indian Epics the Ramayana and the Mahabharata was seen in his paintings. I do agree with Ashok Vajpee who called Husain as "Lila Purusha" because he studied Urdu and Arabic with the *ulemas* as the Gita. With one hand, he drew from the classical art of Uccello and Masaccio and on the other hand Konark and Mahabalipuram continued to inspire him. Also, on one hand he was concentrating in exploring and experimenting with new concepts in visual art and in the other he also indulged himself in to film making, he indeed had hypnotized persona.

The assembly was also fortunate to listen to the views of Husain by the renowned member of Progressive Artist group Kishan Khanna. Khanna said that when he used to work in the Bank almost everyday Husain use to visit him in context to see and discuss upon his artwork. Also, in addition of his friendship with Khanna he was also a friend of Khanna's father too. And the best part of his friendship and a fellow artist was when Husain wanted Khanna to join the Progressive Artist Group which without any hesitation Khanna accept the offer and became a member of the Group.

Keeping in mind the inherent difficulties of bringing together six founder member with different artistic background, technique and aspiration, Souza lay down the grounds on which the Progressive Artist Group was to flourish and work together. The group was never registered as a formal society or association of artists and remained an informal group of artists who shared some broad concern on art. Sadly the Group finally wound up in 1957 because the founder members left to go overseas- Raza left for Paris in 1950, Bakre soon after and Souza left for London in 1949. The audience that day was fortunate to listen to the opinion of the founder member S.H. Raza who said that he entered the art world in the year 1940 and joined the Progressive Group. "at that time the people and specially the family members used to ask them what are they doing? How can one earn there bread and butter by producing artworks?" But Raza always believed that there is no relationship between art and profession and continued painting with out giving a second thought about the questions which were put on to him. He was fortunate to know Husain from very close and claimed that Husain was a person who fashioned his on path.



From Left Mr. S. H. Raza, Mr. Ram Kumar, Mr. Vivan Sundaram, Mr. Ashok Bajpee, Mr. Vikram Singh.

Artist Ramkumar in this occasion read some lines from his own writing about Husain where he said that Husain was a very jolly person and that sometimes he would disappear among them for many days and when he comes back and joins them without knowing what the conversation they are discussing would bluntly agree to the discussion- this reflected his nature because according to Raza he was a person who never went into argument and spoke very less.

Gulam Muhammad Sheikh spoke in this occasion that Husain was a very friendly person. In his speech he recalled about his days when he was in his 2<sup>nd</sup> year as a student in Baroda where for the first time he met the artist and the encouragement that he got from Husain, had build up a confidence so strong that his concept of coming from a rural background got erased off. That was Husain for him a person who inspired him to be a confident artist. Vivan Sundaram also addressed in the gathering that Husain was a maestro artist of India.

The tribute to Husain ended with a film produced by Lalit Kala Akademi titled *Husain : The Bare Footed Pilgrimage* directed by Laurant Bragid. After the occasion ended, I came out with a heavy heart and many question was hitting my mind like will we again loose some more artist like Husain who had to leave his own birthplace because of the political system. Yes, it is indeed a very big issue and I think every artist and art lover should be alert about and should think deeply. Husain had to give up his Indian citizenship but why? Regardless of the controversies that have surrounded and continued to hound the artist till death, his contribution to the evolution and development of Modern Indian art in undeniable. Well if we leave behind about the petit harsh politics in which he was trapped how could one forget how he straddled the canvas of Indian Modern Art like a colossus whose subject ranged from the epics and the religious to daily life in rural India, to horses and iconic figures like Mother Teresa? Shamed, embarrassed, appalled at his Qatari citizenship, many Indians would have been happy to see the artist back but unfortunately it is one of the biggest loss in the art world with the demise of Maqbool Fida Husain.



## A MISSION FOR SCINTILATING FUTURE

Sanjay De

The vibration of transition pervades all over the globe. Human being has innate propensity to adjust with the surfing trends of fight against the hostile surges for survival. Yet, it's a natural responsibility of mankind to equip new generation to face the future. With such a noble mission to provide the school children an integrated and methodical exposure to the world of multifaceted traits, SHILPANGAN, the premier Institute of Art & Craft in South Assam, organized Barak Valley Students Winter Camp : 2011 in Silchar, a remote town of Assam in the bank of river Barak.

Held from 28th to 30th Dec., 2010 as a part of celebration of glorious 10th year of SHILPANGAN, the camp was organized to familiarize the budding talents of 6 to 16 years age-group with the variegated streams of human pursuit.

Contrived at the serene sylvan arena of Shishu Udyan, Silchar, the kids were imparted knowledge on various fields of modern needs as well as perpetual Arts.

In the chilled but charming morning of 27th December, 2010, the Camp was formally inaugurated by renowned writer and educationist Prof. Tapodhir Bhattacharjee, Vice Chancellor, Assam University. While traveling down the memory-lane, he stressed upon the necessity of young ones to imbibe theoretical yet pragmatic prudence today to adjust with unseen challenges of

tomorrow. Other luminaries present on the occasion, Dr. K. K. Das (Laxman), internationally renowned Surgeon, praised the lofty endeavour of SHILPANGAN while Kolkata based famous Art critic Anjan Sen hoped that the first time ever such kids camp in Southern Assam would assist the young talents to let loose their natural instinct in the lush green lap of mother Nature. Many other eminent personalities of the region graced the inaugural programme and expressed their best wishes for all success of the Camp.

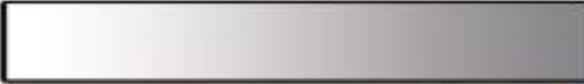


The first session of the camp was on Youga & Meditation propelled by dharmaraj Joshi, the well-known Yoga Guru. Ms. Jhuma Sarkar assisted him in all the three days classes on Yoga. The emphasis was

laid upon the control of mind and body. The next session was aimed to create aware-ness on Environment and ecological balance. The programme was carried out by the members of Nagarik Swartha-Raksa Sangram Parishad, - a radical group of Silchar working for the cause of citizen's rights. Under the guidance of Amit Sikidar, the renowned Artist associated with All India Radio and Dooradarshan, a class on Recitation was then held where the children enjoyed the rhythmic modulation of words. The last session before lunch was on Drawing Cartoon pictures

Contd. Page - 6

# MATURE TEXTURE



Shantanu Acharjee



Utopol Hasan Memon



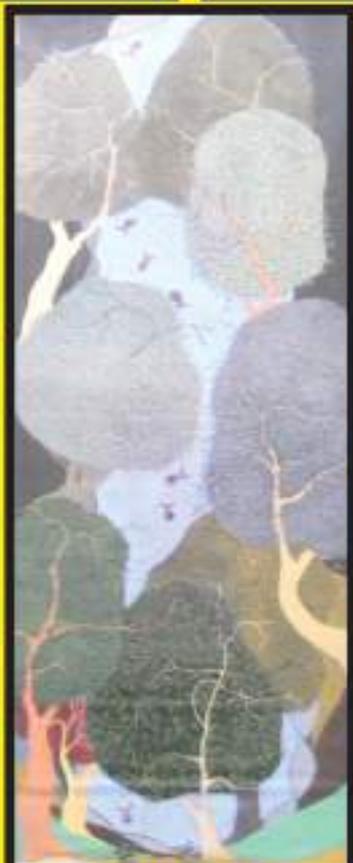
Mohitush Das



Sandipan Dutta Purkayastha



Pinak Pani Nath



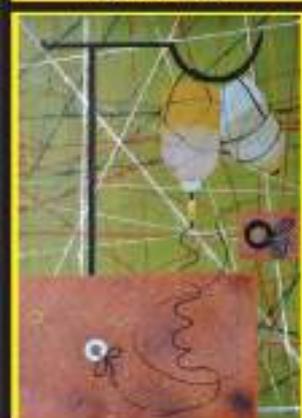
Rajashree Dutta Choudhury



Binoy Paul



Ajanta Das



Anirban Dhar



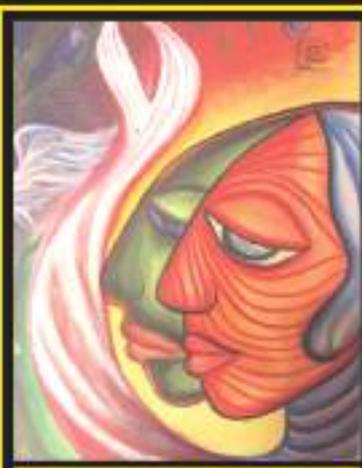
Monisha Dey



Puspita Paul



Chayan Dey



Kanika Chanda

# CANE : LIVELIHOOD & UTILITY

Pinak Pani Nath



Canes are the most commonly used materials in daily life in Assam including Barak Valley. Brahmaputra Valley and Barak Valley have rich sylvan resources and most of the forests are richly stocked with canes of various species. In these valleys there we find seven / eight types of Canes available. Cane is a raw material of great versatility and forms an integral part of the lifestyle of these valleys. Special mention may however be made of the forests of Cachar, Karimganj, Hailakandi, North Cachar hills, Noagaon and Lakhimpur districts. The making of cane products is perhaps the most universal of all the crafts practiced by a large number of artists scattered throughout the state. It is practiced as a household industry and no mechanical device is used. Cane products are used for wide range of purpose and extensively used in every house. This industry has carved for itself an important place among the handicrafts of the state. It provides part time employment to the cultivators in their spare time and full time employment to the few highly skilled artisans who produce only fine decorative baskets, furniture on

a commercial basis. No definite records are available to establish the antiquity history and origin of this craft in both valleys. However it can be safely assumed that the craft has been practiced since the misty past from the very dawn of civilization. In the early period in Barak Valley, cane was held with special reference and was forbidden to cut in auspicious days. It is a general belief that cane possesses auspicious character and has religious significance.

Assam has probably the maximum resources for the Cane and Bamboo industry in India, comparable with Canada and the Scandinavian countries Sweden, Norway and Finland. Various cottage and small-scale industries in Assam are dependent on the supply of different kinds of Cane and reeds. It is observed that generally three species of Cane are exploited in commercial quantities - Jati, Tita, Lejai. Some less important qualities like Sundi and Raidang are also extracted. Various types of Cane products are found in this Barak Valley. The people of the plains and hills of Barak Valley have their own Cane products with distinctive features and typical design. In the Cane craft,



most furniture items are made which have a very good local demand. The range of items produced since long time and still in use in village - basket, flower vase, table, chair etc. which are also used in town areas as well.

The artisans collect their materials from - Algapur, Dhuarband, Kathakal and Kaliganj. They also collect their materials from Mizoram, Manipur and Tripura as well.

Some products which are very popular and commonly used in our locality are :-

(i) Oval chair (ii) Garden Chair (iii) Rocking Chair (iv) Hanging chair (v) Peacock Chair (vi) Flower Vase (vii) Table lamp (viii) Telephone stand (ix) Tea Table (x) Sofa (xi) Dining Table (xii) Dining Chair (xiii) Fruit Basket, etc.

Above mentioned all the items are not perishable. These items have long surviving qualities. Artisans hold that these products have its own durable values. If damaged some how, these can be easily repaired by the artisans. Rate wise also these items are affordable for any kind of customer.

Contd. to Next Issue

## A MISSION FOR SCINTILATING FUTURE

Contd. Page - 4

where the kids took keen interest to grab the opportunity to learn drawing cartoons. Post lunch session started with the class of Art & Craft which was conducted by Amitlal Patoa, the eminent personality of Art & Craft in the region. He discussed upon modern trends and had a meticulous approach towards modern Art. Then, a class beyond the four-walls of class-room was arranged on usage of Correct English where Sanjay De, a free-lance writer, dwelled on some grammatical rules to avoid common error in English. The last programme of the first day of the Camp was Medical Check-up of the participants. Dr. Sanjeev Debnath, renowned Child Specialist, silchar Medical College & Hospital attended the event and extended his valuable service. The first day of the

camp was closed with a cultural show with participation of children with some local Artists of name & fame.

The second day of the Winter Camp started at 8 am with the practice of Yoga & meditation by the participating students under the care of Yogaguru dharmaraj Joshi. Practical demon-stration of cleanli-ness was put forth next by Nagarik Swartha Raksa Sangram Parishad. Reputed teacher Samra Bijoy Chakraborty then imparted lesson on Spoken English. Next, a practical class of Painting was held to help young ones imbibe the flair for modern Art. Famous Art personalities from the Art Fraternity like Asstt. Prof. Rajkumar Mazumder, Dept. of Fine Arts, Assam University, Shantanu Dhar & Miss Monica Paul, both reputed Artists of the region graced the occasion and extended their valuable advice to the

participants. After the Lunch-break, Mrs. Joya Deb, the esteemed educationist & Motivator had a special session on Motivational counseling, stress & Time Management, Personality Development, etc. which rejuvenated the students. The Kids and the teenagers then attended a class on Music which was undertaken by Komol Debnath popularly known as Kumar Komol, the celebrated Music icon of North East India now a days. A Dental Chek-up programme was next to follow where Dr. Sumon Ghosh, a reputed Dentist of Silchar Medical College, attended the session. The concluding part of the second day was scintillating cultural show where the star attraction was, of course, the Agartala-based famous Singer Kumar Komol who delivered some of his popular Dance numbers.

The crowd rejoiced the musical moment and danced with glee.

The third and final day of the Camp started with the group Meditation and practice of Yoga postures by the participants under the supervision of Yoga-Guru Dharmaraj Joshi. Soumitra Shankar Choudhury, well known Dance Presonility, undertook a practical class of Dance & its different forms where a fusion of classical and modern style dealt with which embellished the occasion to a unique feature. Next, a special session on Mimes was conducted by Mausom Dutta, a veteran Mime Artist, and the teenagers were seen to relish the art of urging silence. A follow-up class on Art & craft was carried out by Amitlal Patoa where the students were introduced to variegated paraphernalia of Crafts. Prefixed as an in-house competition, the

ardent participants also attempted individual on-the-spot delineation. Later, the proceedings resumed after the lunch with the presence of Dr. Swapan Paul, the living legend of sculptor in Barak Valley. The maestro demonstrated the steps of clay modeling which the children watched with sheer admiration. Almost a mini workshop on Drama took place next where celebrated actor of the region Biswajit Das participated and guided the pupils to ignite their inherent talents of acting.

The programme ended with some marvelous cultural items, and felicitation to veteran personalities for their contribution in their respective fields. Ms. Susmita Deb, Chairperson of Silchar Municipality, gave away the Prizes to the participants of Art Competition and eulogized the organizers of the Camp

for their novel act. She also added the SHILANGAN has already set an exemplary trend in southern part of Assam in the field of Art & Craft and wished her best for its future activities.

When asked to elucidate the purpose of such Students Camp, the organizers of SHILPAN-GAN told that- though the area of human passion and erudition is unlimited, yet the concept was to usher the young buds to the wonderland of multiple traits & subjects. Such an ecstatic voyage outside their class-room will provide the blooming talents to explore the world with a new look and choose themselves their own passion to excel in days to come. Well, this may be a probability of tomorrow- yet the faces of the kids in the funfair were reflecting the benign *joie de vivre* - as if a pledge for an exquisite future - for all of us.



অসম বিশ্ববিদ্যালয়  
(संघ के अधीनस्थ तम वर्ष 1989 के  
आन्वर्गत स्थापित एक केन्द्रीय विश्वविद्यालय)  
सिलचर - असम, भारत  
ASSAM UNIVERSITY, SILCHAR  
(A CENTRAL UNIVERSITY CONSTITUTED  
UNDER ACT XIII OF 1989)  
Silchar - 788 001, Assam, India

### MESSAGE



I am happy to know that, "Shilpangan", Silchr is going to publish an art newspaper in the name of 'Art Echo' quarterly from now onwards. The venture taken by Shilpangan is highly appreciable and I believe this news paper will have positive impact on visual arts.

I wish a long life of the newly published news paper.

(Prof. M. Dutta Choudhury)

Head, Department of Life Science and Bioinformatics  
Assam University, Silchar



বাংলা বিভাগ  
আসাম বিশ্ববিদ্যালয়  
ASSAM UNIVERSITY, SILCHAR  
(A CENTRAL UNIVERSITY CONSTITUTED  
UNDER ACT XIII OF 1989)  
Silchar - 788 001, Assam, India

### শুভেচ্ছাবার্তা



বরাক উপত্যকার প্রাণকেন্দ্র শহর শিলচর বঙ্গ সাহিত্য-সংস্কৃতি ও ললিতকলা চর্চার অন্যতম পীঠস্থান। আবহমানকাল এ অঞ্চলে বঙ্গ সংস্কৃতির সঙ্গে মিলেমিশে আছে বিভিন্ন ভাষিক, ধর্মীয় এবং নৃতাত্ত্বিক জনজীবনের একা ও সংহতির সুর। বিগত শতাব্দীর তিরিশ-চল্লিশের দশক থেকে এ অঞ্চলে নিরবচ্ছিন্নভাবে চলে আসছে ললিত কলা চর্চার ঐতিহ্যময় ধারা। এ উপত্যকার অসংখ্য শিল্পী আজ ভারতবর্ষের বিভিন্ন অঞ্চলে ছড়িয়ে আছেন, যারা তাঁদের নিপুণ তুলির টানে রং আর রেখার উজ্জ্বলতায় বৃহৎমণ্ডলীতে সমাদৃত।

'শিল্পাঙ্গন' এমনই একটি শিল্প চর্চা কেন্দ্র, যারা খুব অল্পদিনে শিল্প রসিক মহলের দৃষ্টি আকর্ষণ করতে সক্ষম হয়েছে। খুদে শিল্পীদের শিক্ষাদানই শুধু নয়, শিল্প কর্মশালা, প্রদর্শনী, আলোচনাচক্র ইত্যাদি আয়োজন করে 'শিল্পাঙ্গন' স্বতন্ত্র প্রতিষ্ঠান হিসাবে আজ নন্দিত।

শুধু শিল্পকলা বিষয়ক কোনো সাময়িকপত্র এ অঞ্চলে ইতিপূর্বে প্রকাশিত হয়েছে কি না আমার জানা নেই। 'শিল্পাঙ্গন'ই উদ্যোগে 'আর্টিকো' নামে শিল্পকলা বিষয়ক সাময়িক পত্রিকা সন্দেহাতীতভাবে আমাদের স্বাক্ষর করবে। এ ব্রত যাত্রায় 'আর্টিকো' চিন্তা চর্চায় মননে ও প্রজ্ঞায় রসিকজনের সমাদর লাভ করুক -- এইটুকু কামনা।

বিশ্বতোষ চৌধুরী  
বিভাগীয় প্রধান, বাংলা বিভাগ

### MESSAGE



Art echo....well it is indeed a landmark and an echo of this valley, and I do consider the serious newspaper on art will be a museum which will contain a rich treasure of the art world. I would like to quote some words of Samuel Rogers "I came to a place of my birth and cried: The friends of my youth, where are they? ...and an echo answered "where are they?" Well but for us I think this search is over because Shilpangan has come up with indeed a noble idea of presenting us with all the news of art and the contemporary happenings in the art world. I wish Shilpangan all the success and I am sure one day the seed which they have planted will grow into a strong tree which will shelter the art world.

Dr. Meghali Goswami,  
Asst. Professor, Department of Fine Arts,  
Assam University, Silchar

### ছবি আঁকার টুকিটাকি সমিত রায়

- ১। ছবি আঁকতে প্রথমেই প্রয়োজন দেখতে দেখা। ভালভাবে যেকোনো জিনিসকে দেখতে পারলেই বস্তুর রূপের অথবা ফর্মের সঠিক উপস্থাপনা বা অনুকরণ করা সম্ভব।
- ২। প্রয়োজন প্রতি নিয়ত চর্চা। আমরা যেভাবে দেখতে দেখতে দেখা শিখি টিক সেভাবেই আঁকতে আঁকতে আঁকা শিখি।
- ৩। ছবি আঁকতে বসার আগে পেঙ্গিলগুলো ভালো করে কেটে নেওয়াটাও শিল্প। ২বি পেঙ্গিল দিয়ে ড্রইং করতে হবে এবং পরবর্তীতে সেটিংয়ের জন্য ৩বি, ৪বি, ৬বি এবং ৮বি ব্যবহার করা যেতে পারে।
- ৪। পেঙ্গিলের কাজে গতি এবং পরিপক্বতা আনতে হলে নিয়মিত স্কেচ করা অত্যন্ত প্রয়োজন। তবেই স্কেচ এবং ড্রইংয়ের মধ্যে পার্থক্যটা বোঝা সম্ভব।
- ৫। ছবি আঁকার বিষয়বস্তু নির্বাচনে অথবা আঁকার সময় বই থেকে অনুকরণ না করে নিজের আশ-পাশের যেকোনো সাধারণ বিষয়কেই শৈল্পিক দৃষ্টিভঙ্গীতে উপস্থাপনা করা উচিত।

- ৬। ছবি আঁকার সময় প্রতিটি অবয়ব বা বস্তুর তুলনামূলক আকার, রূপ, ফর্ম এবং পরিপ্রেক্ষিত সঠিক করতে প্রথাগত শিক্ষার প্রয়োজন আছে।
- ৭। জলরঙে ছবি আঁকার সময় চারভাগ জল এবং একভাগ রঙ ব্যবহার করে শুরু করা উচিত। প্রয়োজন অনুযায়ী তারতম্য ঘটতে পারে। কাগজের সাদাভাগকে ছেড়ে ছেড়ে জল রঙ করার অনুশীলন করলে অসাধারণ এবং উজ্জ্বল ছবি বেরিয়ে আসবে।
- ৮। রঙের প্লেট নোংরা থাকলে ছবিও নোংরা দেখা যাবে। সেজন্য রঙ ব্যবহার এবং মিশ্রণের সময় প্লেটে রঙগুলোর স্ফটিক, নিজস্বতা এবং উজ্জ্বলতা বজায় থাকে। রঙের দ্রবণ ছবিতে যে গুণ বা ভাব আসে তা রঙের একান্ত নিজস্ব সত্তা থেকে আসে।
- ৯। ছবি আঁকার পারফেকশন না আসা পর্যন্ত ফর্ম ভেঙে ডিটেলন বা এক্সট্রাকশন যাওয়া উচিত নয়।
- ১০। পারফেকশন আসার পর আস্তে আস্তে নিজস্ব রীতি বা স্টাইল এবং টেকনিক সৃষ্টির চেষ্টা করতে হবে। ছবিতে স্বকীয়তা এবং সৃজনশীলতাই সফল শিল্পসৃষ্টির মাপকাঠি।
- ১১। সর্বাবস্থায় মনে রাখতে হবে, ছবি আঁকতে গেলেই যে ছবিটি মাস্টারপিস হতে হবে সেভাবে মাথায় রাখলে ছবি আঁকা হবে না, তাই প্রচুর ছবি এঁকে যেতে হবে এবং তার মধ্যে থেকেই হঠাৎ করে একটি মাস্টারপিস ছবি বেরিয়ে আসবে।

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### MESSAGE



I am extremely happy to learn tht "SHILPANGAN" an Art & Craft Institute is bringing out its quarterly Art Journal namely "ART ECHO" on dated 31st August, 2011. Its my privilege to convey my sincere wishes to all the members of SHILPANGAN. I hope that, this quarterly Art Journal "ART ECHO" will be a blessing for all who contributed Articles, Painting etc. For the Journal and for all those who read them.

I could not but express my heartily appreciation of all the members of SHILPANGAN. I do hope and pray to almighty that, the SHILPANGAN will keep up this challenging achievement in the days to come.

With many thanks, I extend all my good wishes for your good endeavour.

Thanking you to all.

Kamalakhya Dey Purkayastha, MLA  
LA-3, North Karimganj, Constituency

## ফিদা হুসেন : এক পরিক্রমা

মৃগালকান্তি রায়



বিমলেন্দু সিনহা ও আমি পাঁচগ্রামে আউটডোর স্কেচে যাই। সেখানে নদী পথে যাওয়ার সময় নৌকাতে বোরখা পড়া দুজন মহিলার পিছন দিক আমরা একেছিলাম এবং পরে রংও করেছিলাম, সেই ছবিটা তাঁর খুব পছন্দ হয়েছিল। তিনি চলে যাওয়ার আগে ব্লেকবোর্ড-এ খুবই পছন্দের ও ট্রেডমার্ক বলে খ্যাত ঘোড়ার স্কেচ চার-পাঁচ মিনিটে এঁকে দিলেন। খালি পা দেখে সবাই স্তম্ভিত, এত বড় ব্যক্তিত্ব - খালি পায়ে কেন এলেন ?

যাক 'গজদামিনী' দেখা আমার হয়ে উঠেনি তবে একটা গানের সেট দেখে বোঝা যাচ্ছিল যে এই ছবির সেটিং বিশেষ করে একটু আলাদা এবং এটা এম. এফ. হুসেনের পক্ষেই সম্ভব।

অনেকদিন কেটে যাবার পর, ১৯৯৮ ইংরাজিতে আমার স্বপ্নের ভ্রমণ শুরু হলো - বিশ্বকাপ ফুটবলের আসর ফ্রান্স-এ বসলো। কোলকাতার একটা গ্রুপের সঙ্গে আমি বিশ্বকাপ দেখার উদ্দেশ্যে রওয়ানা হই। সেই গ্রুপ-এ একজন ছিলেন যার নাম সুজিতদা, তাঁর বোন 'সুজাতা' ব্যানার্জী যিনি কথক ড্যান্সার। লন্ডনে থাকেন, তাঁর প্রচেষ্টায়ই আমাদের ভিসা পেতে সুবিধে হয়। ফ্রান্স-এ খেলা দেখার পাশাপাশি বিভিন্ন শিল্পীর শিল্প কলা তথা - পৃথিবী বিখ্যাত LOVER Museum ঘুরে দেখা এক অনন্য অভিজ্ঞতা। সেখানে বিশেষ করে Monalisa-র ছবি দেখা এক বিশেষ অভিজ্ঞতা, যা আমার জীবনে আলাদা মাত্রা এনে দেয়। পরে Holand-এ Van Goyg-এর Art Gallery থেকে শুরু করে Picaso, Miale Grgelo, Leonardo de

Vinchi-এর কিছু প্রতিকৃতি শহর ঘুরে ঘুরে দেখলাম। সেই Sculpture, এদের ছবি এবং Museum মনে গেঁথে রয়েছে। প্রায় ১২ দিন পর আবার লন্ডনে ফিরে যেতে হয়েছিল এবং আমার ফেরার টিকিট আটদিন পর করেছিলাম। হঠাৎ একদিন সুজাতা দিদি আমাকে বলেন- মৃগাল আজ একটা Function দেখাতে নিয়ে যাবো। স্টেজের পেছনে বসতে দিল। দেখি রাজন মিশ্র এবং সাজন মিশ্র-এর প্রোগ্রাম। সঙ্গে পরবর্তী প্রজন্মের ও দু-একজন সঙ্গীত পরিবেশন করলো এক ঘরোয়া পরিবেশে। 100-150 জনের Seat Capacity একটা Hall ঘর, হঠাৎই দেখলাম সামনের চেয়ার-এ মকবুল ফিদা হুসেনজি এসে বসলেন এবং উপভোগ করলেন। যেহেতু স্টেজের পেছনে বসেছিলাম - ভালো করে তাঁকে দেখছিলাম - নিচের দিকে চোখ যেতেই তাঁকে উঠলাম - এ কি ! তাঁর পায়ে তো মোজাসহ জুতো পরা - প্রচণ্ড ঠাণ্ডা। তবে Function শেষ হয়ে যাবার পর নিজের থেকে পরিচয় করলাম এবং বললাম শিলচরের কথা - শিলচরের কথা মনে থাকলেও আমাদের কথা মনে থাকার কথা নয়। অবশ্য জুতোর রহস্যটা জিজ্ঞেস করিনি।

লন্ডনের National Art Gallery দেখেও একরশ দীর্ঘশ্বাস ছাড়া আর কিছু নিয়ে ফিরতে পারিনি। একটা সময়তো চোখে জলই এসে যায় এবং ভাবি পাঁচশো-সাতশো বছর আগের ছবি দেখেই ত চোখ এবং মন পরিতৃপ্ত হলো। এজন্যই হয়তো ফিদা সাহেব লন্ডনে বেশি সময় কাটাতেন।

