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BABU & BIBI BRONZES



Lalu Prasad Shaw



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by
Lalu Prasad Shaw

Presented by
Prashant Tulsyan

Preview
21st April 2017
7:00 p.m. - 9:00 p.m

The Artist will be present for the preview.

Viewing
22nd April 2017 - 20th May 2017
10:30 a.m. - 7:00 p.m.
Closed on Sunday and National Holidays

Exhibition Curated by
Jyotirmoy Bhattacharya







During a visit to a sculpture exhibition, I came across an exquisite Bust. Obviously, it was made by Lalu Prasad Shaw. The sculpture had all the stylization of the great artist. But Lalu Da never made sculptures, or so I thought.

This work of the artist made a huge impact on me. I could not acquire the particular sculpture, but I had to meet Lalu Da and discuss this sculpture with him.

My close friend and art curator Jyotirmoy Bhattacharya is very close to Lalu Da. Together we met the artist. Apparently, Lalu Da had made sculptures on and off. We convinced him to create a body of works of his iconic Babus and Bibis which we could exhibit all over the country.

The result is there for all to see.

Rashantulyar



My Sculpture

In my extensive 60 year career as an artist, I have tried my hand at working with various mediums and tested my artistic boundaries in different ways - experimented with my art. Tried to, at least.

It is common knowledge that my work has been deeply influenced by the ordinary people around me and their daily lives. For some time now, a thought has been germinating in my head - how would it be if I could bring these two-dimensional characters of my work to life by giving them a three-dimensional form and structure?

During the early 60s, while I was teaching at the Krishnanagar School, I would teach my students clay modeling and I created a few models myself during that time. I even remember creating some scrap metal sculptures for the Nandan Mela after coming to Shantiniketan. Every now and then, amidst my painting and print-making, the need to try something different was always there. In fact, at one point I even created a sculpture, Gandhari for the CIMA Art Gallery. Even created a few sculptures for Society's Art Camps. But all that is part of history. I haven't had the time or opportunity to pursue this part of me in a very long time.

A couple of years ago, Jyotirmoy Bhattacharya started pestering me about creating some sculptures and Prashant Tulsyan gave me the strength and inspiration I needed to take on this challenge. With the help and support of my two close friends and co-artists Akhil Chandra Das and Tapas Biswas, the characters of my paintings started coming to life in this new form.

I don't know what will be the outcome of this venture, but I will be satisfied knowing that this effort of mine has touched the ones who have loved and supported artistic work for all these years.



Babu & Bibi

Curator's Note

The most common associations that one makes when they hear the name Kolkata are the trams, hand-held rickshaws, fish markets and of course, Bengalis. The Bengalis have been described and written about in various texts and forms of literature from Bengal. The changes in this society and its cultural awakening was an integral part of the history of our country.

The East India Company took over the political power of our country in the name of trade and commerce and this changed the course of the history of India. Bengal did not remain unaffected by this take over. Subtle changes could be noticed from the moment the Bengal society got its first taste of European culture. The cultural awakening of Bengal, secured it a prominent place on the map of India. Foreign trade brought with it economical growth and along with that, it brought about changes in the society's structure, a new class of Bengal's society was born known as the 'Bengali Babu'. As they gained financial power, their spending power also went up. Dance, drama, musical soirees, parties, pigeon flying became an integral part of the 'Babu Culture'. Their walk, their talk, their lifestyle and most importantly, their style and way of dressing up went through a sea of change. As foreign education integrated with their inherent refined cultural background, there emerged in the society, the 'Babu Sahebs'.

With the advent of Bengal Renaissance, the Bengali women restricted behind the 'purdah' saw the light of receiving education and came out from their 'andarmahals' and were exposed to the world outside. Their behaviour, outlook, style and clothes was changing and it became more modern and this had far-reaching effects in the Indian society which can be observed even today.

The westernisation was not just limited to the people's lifestyles - the changes could be noticed in art and culture of the time. The artists' thoughts and expressions had a much wider



spectrum and there was more scope for experimentation. Vishwa Bharati, established by Rabindranath Tagore, became the cultural hub of the country which encouraged experimentation in the arts. Abanindranath Tagore, Nandalal Bose, Ramkinkar Baij, Jamini Roy and Binod Behari Mukherjee - by virtue of their inherent talent presented the simplistic style in Indian Art to the world and carved a niche in International Art. This was a new era in Indian Art - some working in the traditional style, some abstract and there were those who were dedicated towards discovering newer and other different art forms. This environment of cultural and artistic experimentation gave rise to many artists, each of whom are known for their work and contribution to Indian art even to this day. Lalu Prasad Shaw is one of artists who has enriched our world with his work.

Lalu Prasad Shaw is one artist who could work in the figurative and abstract style with equal ease and expertise. Breaking the conventional forms came just as easily to him as did staying within the structural norms. In staying within the forms, he succeeded in developing his simplistic signature style and was appreciated the world over. His work can be considered as a documentation of the daily lives of the people of that time - their struggles, their joys, the lifestyles and the relationship between the Babus and their Bibis or wives. His images were extremely simplistic, but with very strong lines, and it is this simplistic strength that represents the art of Bengal.

Lalu Shaw's need to try out new forms and openness to experimentation is evident if one goes through his body of work. His inclination towards sculpture goes back a long way and he tried his hand at various forms whenever the opportunity presented itself to him. It was this need to try something new that inspired him to give the life to the characters of his paintings and see them in a new light and form. From the time of inception of this idea of working on his Babu-Bibi sculptures, he was cautious about not letting them look like dolls. and the simplistic characteristics of his paintings must be captured in every way in the three-dimensional form and not be less than his original work in anyway.

With skilled precision in his artistry, the Babus and Bibis emerged from their moulds and these lively characters were given new life by the artist. He has succeeded in capturing their opulence, egotist and lethargic nature. The perfect blend of his fine artistic expression and expert skill can be seen in his sculptures and this will remain an asset for Indian art for time immemorial.

Jyotirmoy Bhattacharya



“The object of art is to give life a shape”

William Shakespeare





































“Babugiri”
 Size : 44 x 21 x 17 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Darpana”
 Size : 47 x 23 x 13 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Phul Babu”
 Size : 42 x 18.5 x 15.5 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Lalita”
 Size : 29 x 36 x 18 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Babuana”
 Size : 44 x 23 x 16 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Joubana”
 Size : 27 x 21 x 18 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Rashik Babu”
 Size : 23 x 27 x 18 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Tandrima”
 Size : 44 x 23 x 16 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“Nayana”
 Size : 20 x 13 x 13 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)



“ Babu Saheb”
 Size : 16 x 13 x 14 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)

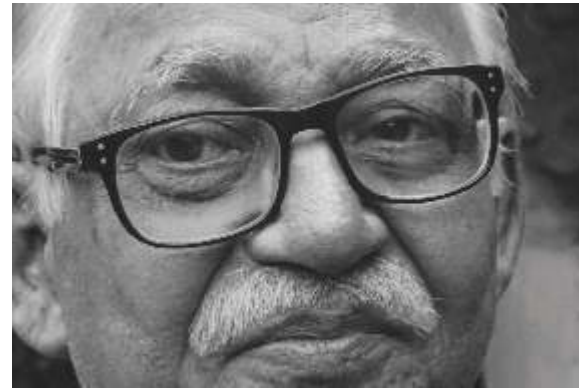


“Pipasha”
 Size : 42 x 17 x 13 inch
 Medium : Bronze
 Edition : Limited Edition of 5 pieces + Artist Proof (AP)



“Rai Baghini”
 Size : 44 x 34 x 18 inch
 Medium : Bronze
 Edition : Limited Edition of 5 Pieces + Artist Proof (AP)

Lalu Shaw



Born 1937

Diploma in Painting (Western), Government College of Arts and Crafts, Kolkata

Major Exhibitions

- 2016 Two Faces of Bengal Modernism : Ganesh Pyne & Lalu Prasad Shaw, CIMA
- 2015 Solo Exhibition : The Fine Art Advisory, Dubai
- 2012 Srishti Art Gallery, Hyderabad, Curated by Jyotirmoy Bhattacharya
- 2012 Gallery Time and Space, Bangalore, Curated by Jyotirmoy Bhattacharya
- 2011-12 'Looking In', Galerie 88, Kolkata
- 2011 'Graceful Silence', Art Musings, Mumbai
- 2008 'The Myrid Minded Artist', Gallery Sanskriti, Kolkata
- 2007 'Sepia Notes', Art Musings, Mumbai
- 1995 'Painting', Centre for International Modern Art (CIMA), Kolkata
- 1990 'Graphic Art', Centre for Contemporary Art, New Delhi
- 1990 'Graphic Art', The Seagull Foundation for Arts, Kolkata
- 1987 'Painting', Dhoomimal Art Centre, New Delhi
- 1985 'Painting', Dhoomimal Art Centre, New Delhi
- 1984 'Graphic Art', Heritage Art Gallery, New Delhi
- 1980 'Graphic', Udipi, Bangalore
- 1976 'Graphic', Sarla Art Gallery, Chennai
- 1967 'Painting', Arts and Prints Gallery, Kolkata
- 1965 'Painting', Art and Industry Gallery, Kolkata

Participations

- 2013-14 'Transition', 20th Anniversary Show, Centre of International Modern Art(CIMA), Kolkata
- 2011 'Manifestations V', Delhi Art Gallery, New Delhi
- 2010 'Contemporary Printmaking In India', presented by Priyasri Art Gallery, Mumbai at Jehangir Art Gallery, Mumbai; Priyasri Art Gallery, Mumbai
- 2010 'Summer Show 2010', Centre of International Modern Art (CIMA), Kolkata
- 2010 'Manifestations IV', Delhi Art Gallery, New Delhi
- 2007-08 'From Everyday To The Imagined: Modern Indian Art', Singapore Art Museum, Singapore and at Museum of Art, Seoul National University, Seoul

- 1996 'Indian Miniature Painting', Hong Kong
- 1986 II Biennale, Havana
- 1985 'Indian Print Making Today', Helsinki, Finland
- 1985 'Indian Print Making Today', Bonn, Germany
- 1985 'Indian Graphic in Indian Fair', USA
- 1984 2nd Asian Art Biennale, Bangladesh
- 1982 Exhibition of Indian Graphic, Havana, Cuba
- 1980 3rd World Biennale of Graphic Art, London
- 1980 3rd World Biennale of Graphic Art, Baghdad
- 1974 2nd Norwegian Prints Biennale, Norway
- 1974 4th International Exhibition of Original Drawing, Rajeka, Yugoslavia
- 1976 International Exhibition, Berlin
- 1974 International Exhibition of Graphic Art, Prechem
- 1973 Prime Internagionale Biella, Italy
- 1973 Contemporary Indian Prints Exhibition, Germany
- 1973 10th Ljubijna Biennale, Yugoslavia
- 1971 VII Paris Biennale, Paris
- 1971 2nd British Biennale, London
- 1956 World Youth Festival Art Exhibition, Prague

Honours and Awards

- 2014 Akademi Award in Fine Arts : Rabindra Bharati University
- 2012 Sera Bangali - ABP Ananda
- 1981 All India Graphic and Drawing Exhibition, Chandigarh
- 1978 Award for Graphic Art and Drawing, India
- 1976 Birla Academy Award for Graphic Art, India
- 1971 National Award in Graphic Art, India
- 1959 West Bengal Lalit Kala Academy's Award for Graphic Art, India



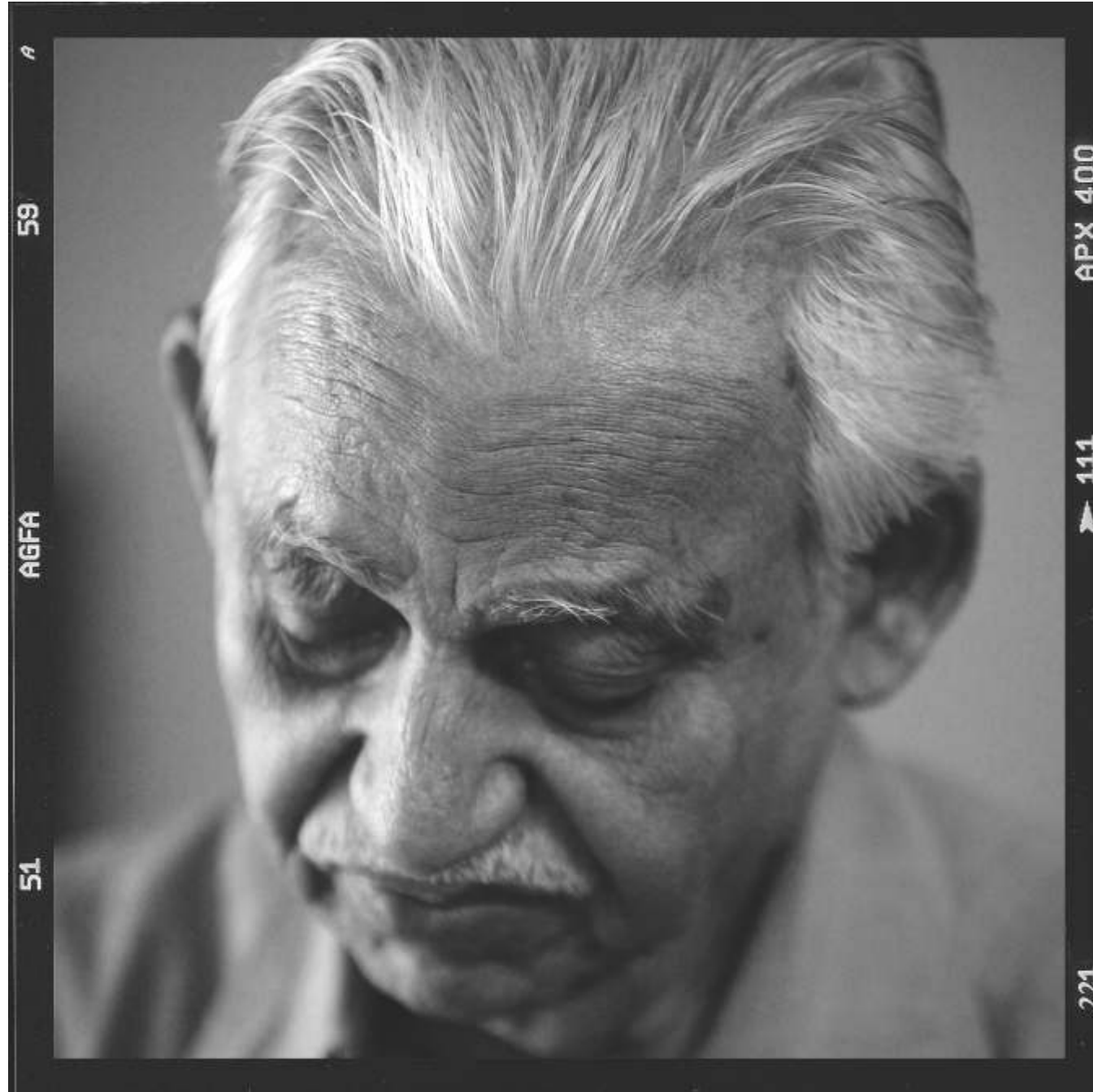


Photo-Nasir Ali Mamun, Bangladesh



Acknowledgments

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Akhil Chandra Das, Tapas Biswas, Nasir Ali Mamun, Sucharita Chattopadhyay



One of the country's most premier contemporary art destinations, a brainchild of husband-wife duo Arun and Chandra Sachdev. Gallery 7 has moved to the heritage precincts of Rampart Row, Kala Ghoda, where it has become a landmark on the south Mumbai cultural map.

And while the location may have changed, the dream and enterprise remain the same – to promote Indian art and provide promising artists a credible platform to showcase their works. Conceived by art collectors and appreciators Arun and Chandra as a means to bolster the contemporary Indian art market, the gallery was established in the mid-70s in the commercial Fort district of Mumbai. Gallery 7 brought together Arun's expertise as writer and editor of 'Z' magazine and Chandra's trained eye as a fine artist from the prestigious J. J. School of Art and The Kala Bhavan in Santiniketan, schooled by renowned artist Somnath Hore.

Over the three decades since Gallery 7's inception, the dynamic couple has collectively supported and showcased the works of formidable young talents like Atul Dodiya, Vijay Shinde, Arpita Singh, among others. The gallery's walls have also played host to stalwarts such as M. F. Husain, S. H. Raza, Jogen Chowdhury, Rameshwar Broota, Sudhir Patwardhan, Krishen Khanna and Ramkumar. Having worked with some of the Indian art firmament's biggest international and contemporary stars, Gallery 7 has also emerged as a haven for upcoming artists, championing genuine talent and showcasing aesthetically strong sensibilities.

Even as its echelon and endeavour has grown, Gallery 7 has moved from its initial location in Fort to a vintage bungalow in Cuffe Parade in the '90s, and has now found a new home in the art district of Kala Ghoda. With its 40-foot arched frontage, high ceilings, contemporary interiors and clean lines, the new address is a perfect blend of the traditional and modern.

And bringing a forward-thinking and modern outlook to this endeavour is the couple's enterprising son and a partner at Gallery 7, Arunov Nicholai Sachdev, who now helms the project with his mother Chandra. Having been involved with the gallery for a decade-and-a-half, Nicholai brings with him strong business acumen and an in-depth knowledge

of the Indian art scene. His strong relationship management skills and keen eye for spotting talent have seen him emerge as one of the country's leading art connoisseurs and dealers. Under Chandra and Nicholai's direction, Gallery 7 plans to branch out to several cities across the world in the near future, aiming to provide Indian artists with a global platform to showcase their talent.



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