

RANJIT DAS

JOURNEY & IMAGES

galleri**KAYA**
a contemporary art center



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11th till 25th March 2017

galleriKAYA
a contemporary art center

Exhibition sponsor



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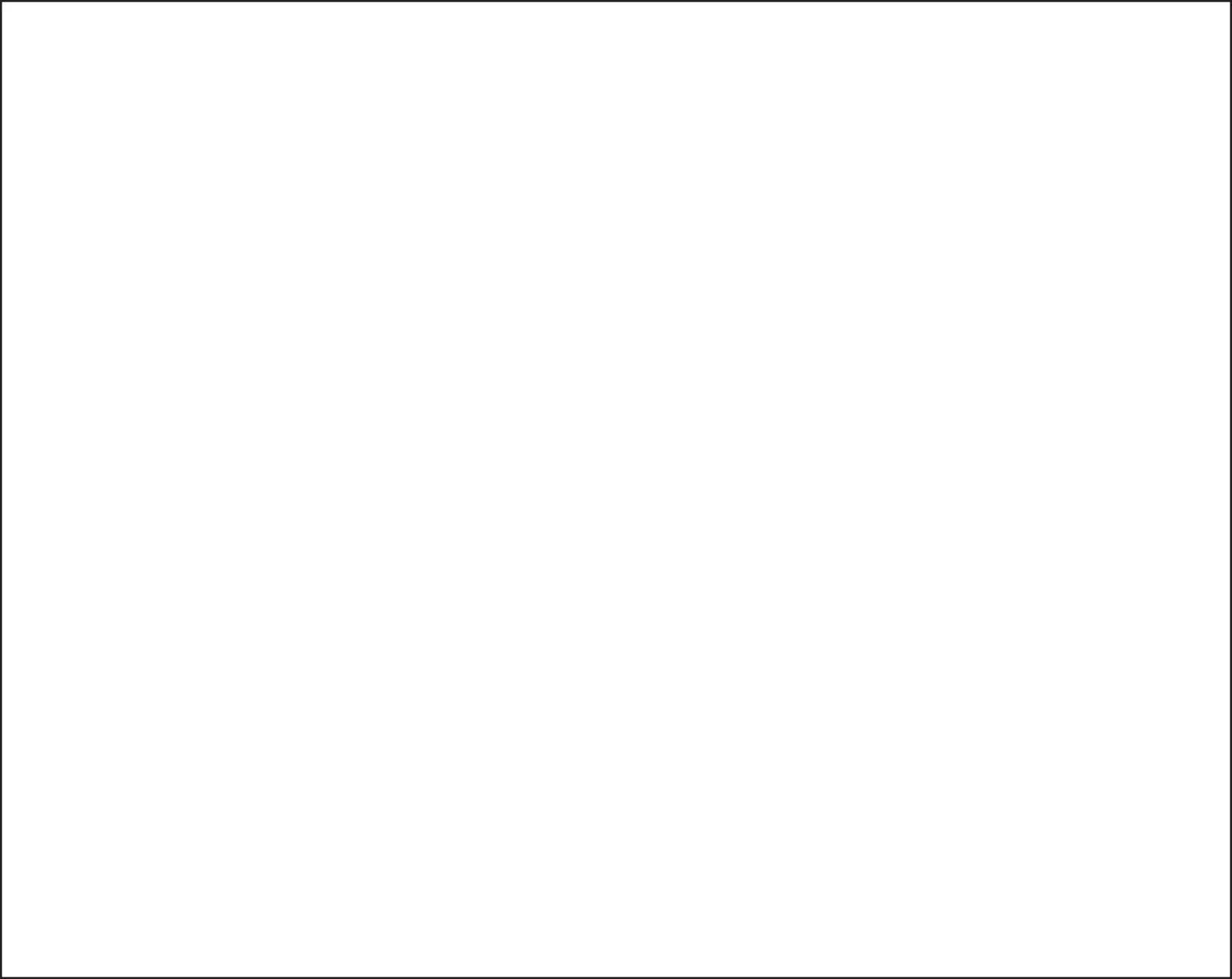
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Socio-economic and political trauma

Ranjit's private observation

Society plays a significant role in human life. It has been established with elements of varied social, cultural and political aspects, but not ineluctably. Society is continuously changing in all its spheres. The alterations have been hugely influencing people from all walks of life for centuries. The people who cultivate the fields of creativity, originality and ingenuity are prominent among those receiving the impact. Ever since the birth of civilization this fact has been proved time and again. During the classical era, in the aftermath of the rise of Christianity, post-crusade Europe, Europe after the French revolution, colonial expansions, industrial revolution, and during the hollowness that swept the world after the two world wars, the artistic and literary world responded promptly. In Bangladesh, the same has also been witnessed after the establishment of the British colonial administration, 20th century alienation, partition of the sub-continent and before and after the Liberation War and Language Movement. But the effect society as a section lost in flux has left on its people was never felt as much deeply as it has been felt in the 21st century.

Ranjit Das is among the group of painters known for reflecting the said 21st century dilemmas in the context of changing and traditional Bangladeshi societies. Distinguished for his distinctive figurative style and incisive observations of the society where he finds subjects to limn. The artist has been playing a vital role to enhance the contemporary and cerebral approach to modern Bangladeshi art for a long time. It can be unquestionably stated that he is one of the most versatile Bangladeshi painters, equally adept in portraits, landscapes, visual rendering of socio-political and economic issues and other topics of the society. As an exponent of modernism, Ranjit gives a critical view to the society, first by highlighting the people and their struggle for originality and then by uttering discontentment pervading the social atmosphere as well

as divulging the human dilemma in our society.

Ranjit always presents himself in front of us with a novel look. For his unique characteristic, the painter has gone through various phases of experimentation and each process visualizes an idiosyncratic artistic view. It can be purely called an intense journey through experimentation. He is constantly looking for new theme but the producing works has a superb correlation between each and other which is very much obvious in his paintings. At the exhibition, it has been very noticeable that his use of colors is more vibrant and lively from his previous works. Ranjit used bright colors long time ago and again he has started to paint vibrantly for satisfying his creative instinct. His painting methods, particularly the use of colors, have a profound influence and a logical explanation for his thinking process which is very much connected to our society. For Ranjit, paintings seem to him a barren land where he cultivates tenaciously for producing reaps and he always tries to produce the best harvest. For conveying a remarkable aspect to his works, the painter lends from a number of isms like realism, semi-realism, expressionism and abstract expressionism. His ability to draw mass, volume and texture and to create sensitive compositions is remarkable. His paintings are fresh, mind-boggling and provide the spectators a sense of pleasure. His figurative and composition based paintings are lively and have the right kind of restraint. He knows where to stop which proves his skill and expertise.

For a long time, Ranjit has been using intentionally varied kinds of motifs and tiny forms for bringing a unique look to his paintings. Those uses of motifs also carries his brave and experimental nature. Scribbles, blotches, horizontal or vertical broad lines, arrows, broken lines, loops as well as curls, squares, oval and other forms are recurring features in his works and the hallmarks make him peerless in our art milieu. A noticeable feature of the paintings is the intimate relationship between the figures and his personally created motifs. His hallmark style is distinguished by concentration on a particular limb or fraction of the human form. He builds up layers of texture and the texture seems to us as a soothing milieu. Sometimes his texture demonstrates rough and bumpy surface.

It has been deeply detected that Ranjit's figures articulate many moods where melancholy, bliss, rage, sympathetic and unstable emotional state are frequently immersed. He has always an attempt to provide an

emotional delineation in his paintings and he wants to produce paintings that not only describe how we look physically but also capture mental, emotional and spiritual states. Previously he brought many animal forms with figural expression that conveys many symbolic expressions. Symbolist painters believed that art should reflect an emotion or idea rather than represent the natural world in the objective, quasi-scientific manner embodied by realism and impressionism. In painting, symbolism represents a synthesis of form and feeling, of reality and the artist's inner subjectivity. Connections between art and the functions of the mind are the ways in which artists express their own thoughts, feelings, and anguish. It has also been observed that the painter's figurative works have a touch of realism but few of them have a bit of a distorted look. Some of his paintings carry a number of figures simultaneously which engage with diverse moods. Shadowy figures, hazy visages, birds and many realistically drawn objects also have been placed in different parts of the canvas. He also frequently searches the boundaries of expressions with diverse geometric and architectural shapes. Skilled applications of light and shades are apparent in many of his paintings. The treatment of lines is varied in his paintings and he has also used blurred lines and tiny amorphous objects for adding new dimensions to his creations.

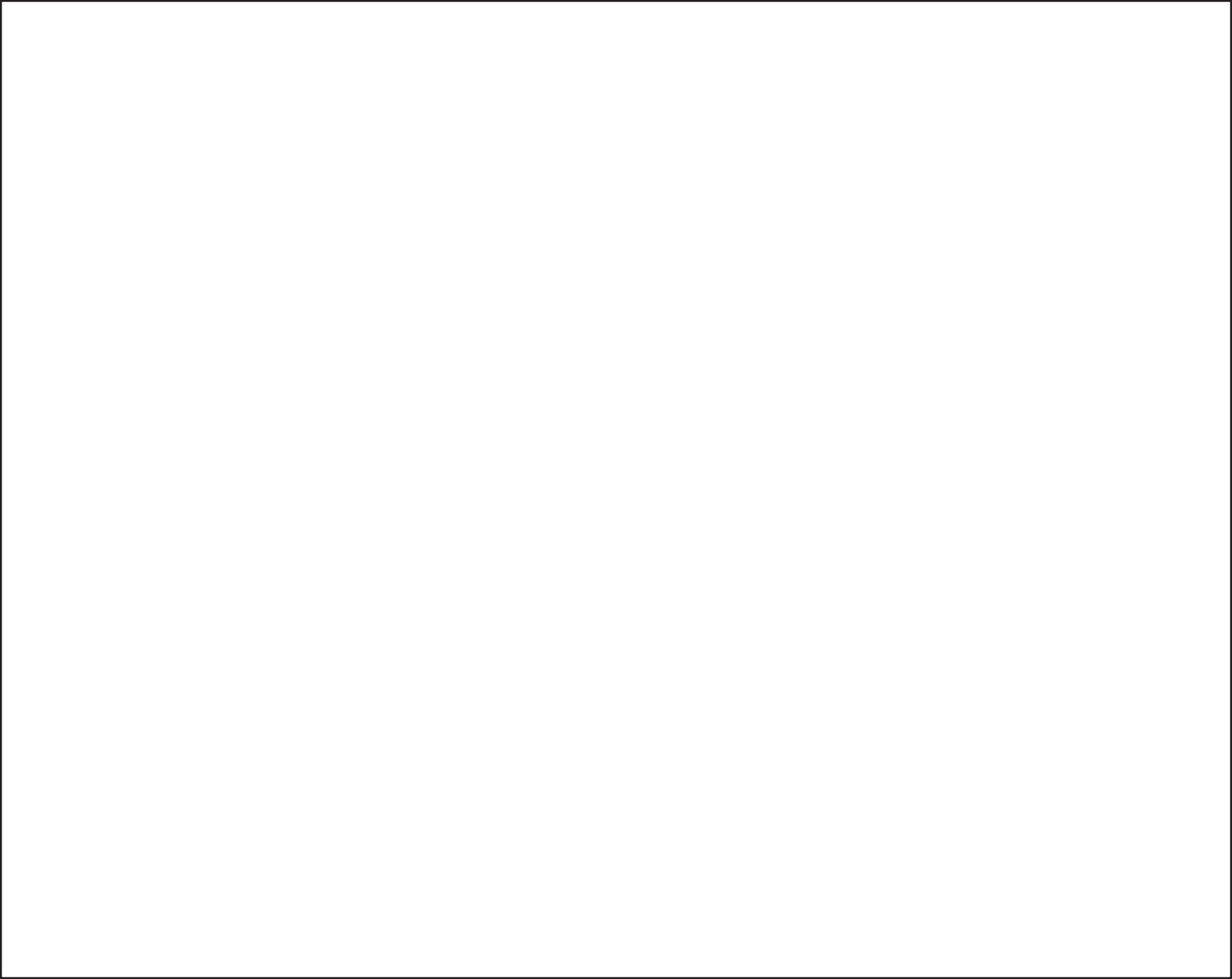
Ranjit has done a number of still life for the exhibition, which is a pictorial representation of inanimate objects. His paintings are very gripping in terms of the still-life stylistic techniques. In the 20th century---both American and European artists' most characteristic subject matter was still life. The cubist artists, Picasso, Braque, and Gris, painted still-life subjects predominantly. For portraying still-life, Ranjit not only paints objects, he also gives an experimental look to his paintings. He meticulously paints the objects but the backdrops of the paintings carry amorphous forms and his hallmarked motifs. He paints bottles of alcohol, apples, old shoes, brush, color tubes, pots, earthen pots and more. Naturally the objects have a realistic touch but his experimental trait is also very much evident.

From the beginning of his career, Ranjit's creative process has been spontaneous, touching, scrupulous and detailed. It should be mentioned that the artist firstly concentrates on his theme, then he pours his labor to other technical aspects. In his professional life, the painter is very much wary of his grist of the mill and its philosophical and cerebral aspects.

For exploring creativity, media plays a vital role in Ranjit's mode of expression. Experimentation is his forte; he has worked with acrylic for rapidly bringing the media's effect. The medium also allows an artist to create a sense of serenity. In the past, the artist predominantly worked with oil. At the exhibition, he has done a number of oil works. He also feels comfortable with working the medium (oil). The outstanding facility with fusion of tones or color is achieved makes it a unique medium. At the same time, satisfactory linear treatment and crisp effects are easily obtained. Opaque, transparent, and translucent--superbly lie within its range, and it is unsurpassed for textural variation. The painter feels comfortable working on a large canvas, as his themes and compositions demand space.

Takir Hossain







Psychological struggle
Acrylic on canvas
92 x 92cm 2016



A keen onlooker
Acrylic on canvas
92 x 92cm 2016





An alluring life-2
Acrylic on canvas
76 x 76cm 2017



An alluring life-1
Acrylic on canvas
92 x 92cm 2016



Inner reflection
Acrylic on canvas
92 x 92cm 2016



Hoping for a new life
Acrylic on canvas
92 x 92cm 2017



Still life-1

Acrylic on canvas 122 x 92cm 2017





Still life-3

Acrylic on canvas 122 x 92cm 2017





A fascinating appearance
Acrylic on canvas
107 x 61cm 2016

Passing on hope
Acrylic on canvas
107 x 61cm 2016





Sources of insight-4
Acrylic on canvas
107 x 61cm 2016



Physiological narration of trauma
Acrylic on canvas
76 x 76cm 2016



The reflective life
Acrylic on canvas
89 x 89cm 2015



A society in turmoil
Acrylic on canvas
92 x 91cm 2016

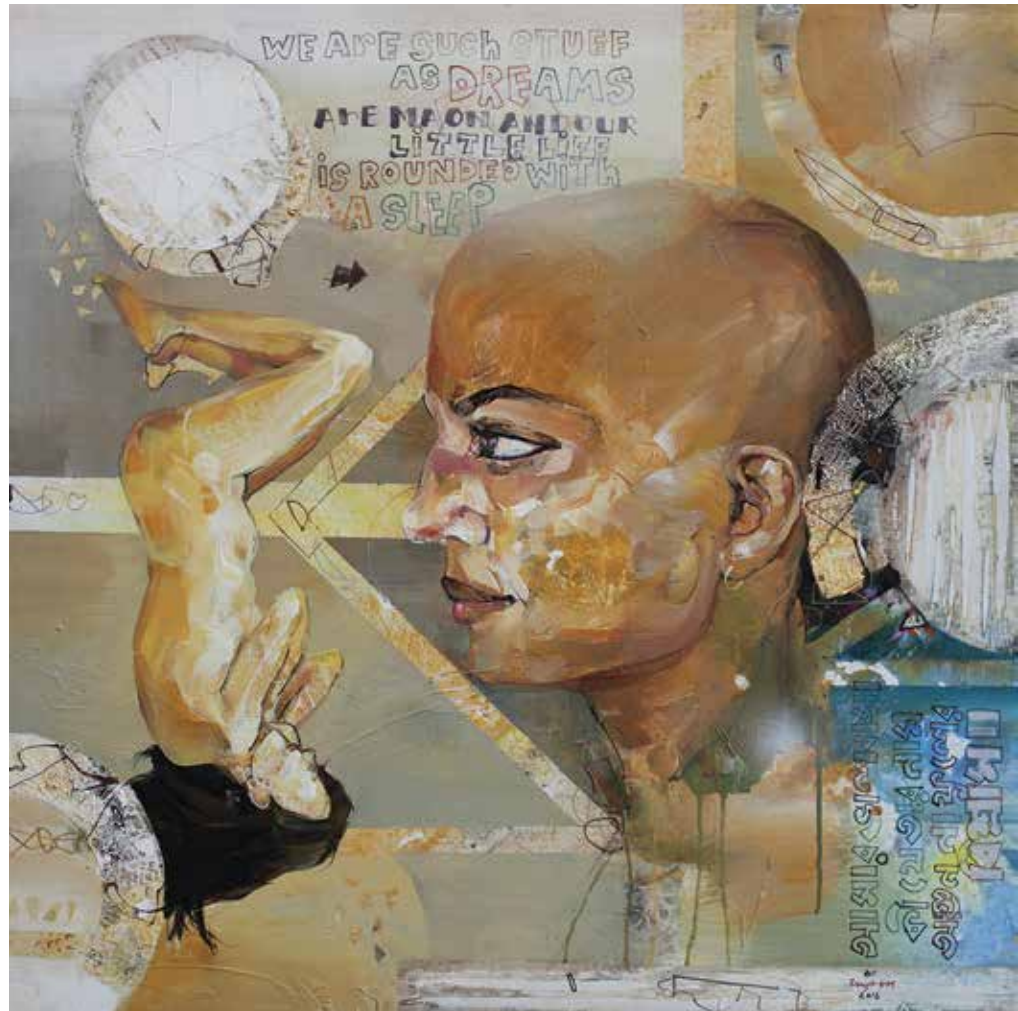


Society in political mayhem
Acrylic on canvas
92 x 91cm 2016

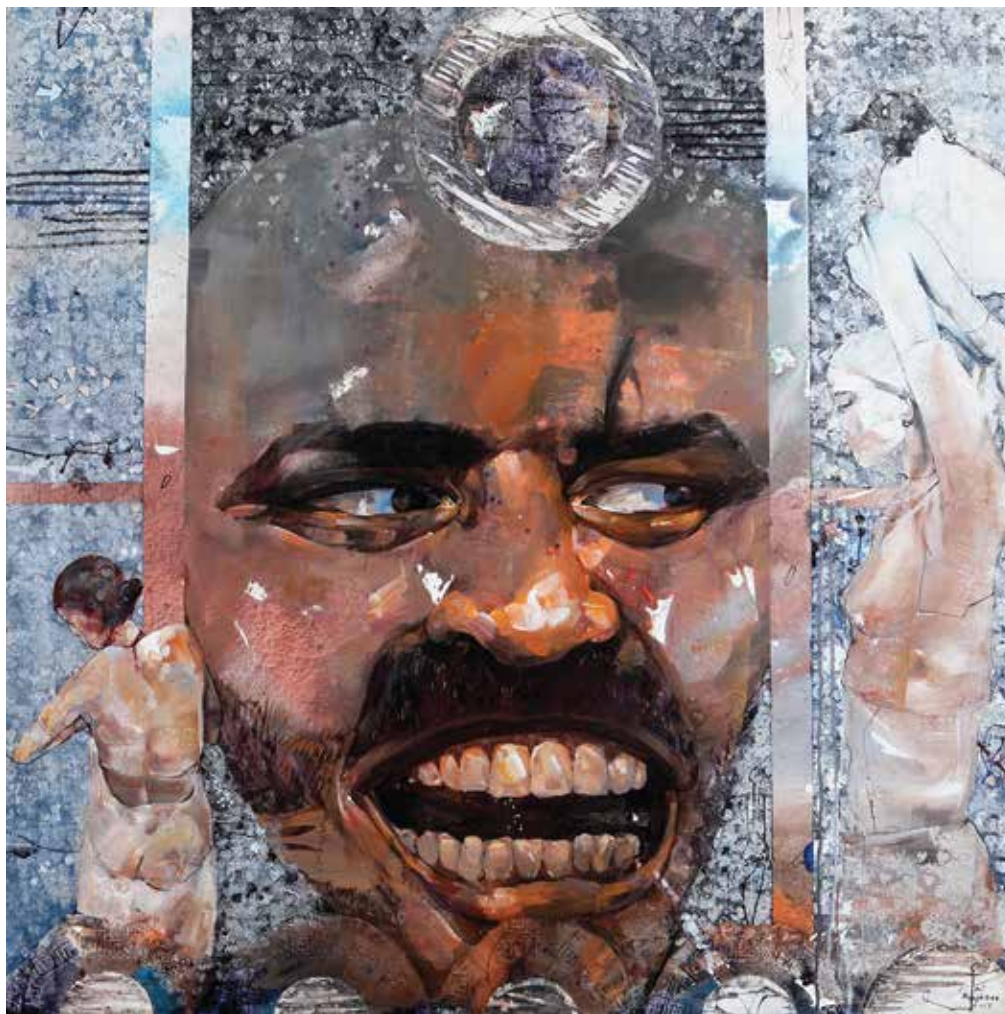




Self-story of a woman
Acrylic on canvas
92 x 91cm 2016



The harsh reality of life
Acrylic on canvas
91 x 91cm 2016



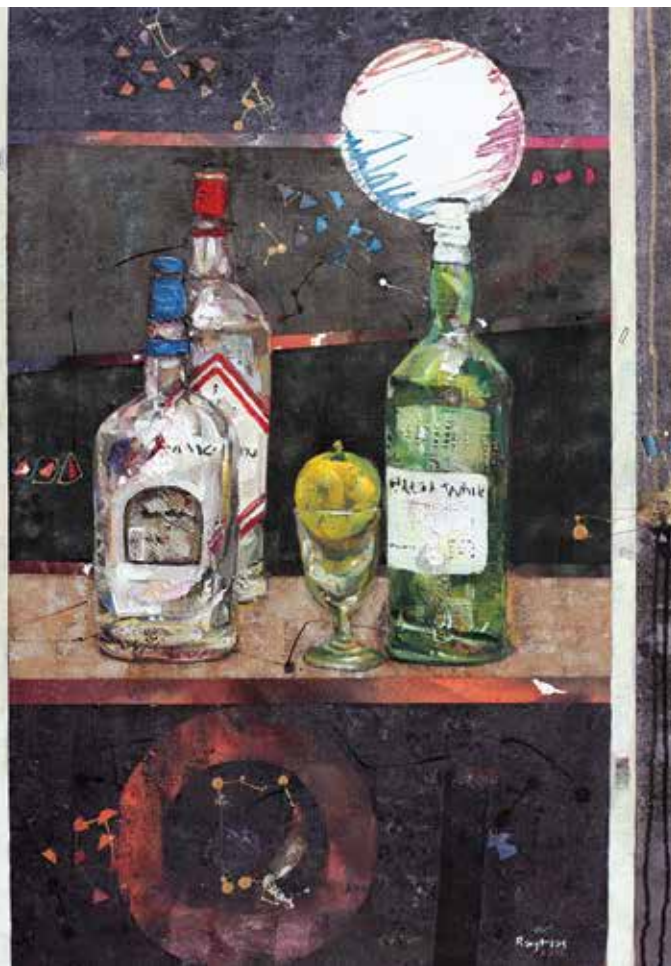
Resolving the complexity
of humanism
Acrylic on canvas
122 x 122cm 2017



Social conflict
Acrylic on canvas
122 x 122cm 2017



Still life-2



Acrylic on canvas 122 x 92cm 2016



Life on the edge

Acrylic on canvas 150 x 120cm 2015



Self-conflict

Acrylic on canvas 214 x 150cm 2017



Sources of insight-1
Acrylic on canvas
76 x 76cm 2015



Recording with an electrical gazette
Acrylic on canvas
92 x 92cm 2017



Engage with one's own world
Acrylic on canvas
92 x 91cm 2016



Immersed an untold story
Oil on canvas
91 x 91cm 2017



Jovial mood
Oil on canvas
61 x 61cm 2017



Melancholic psyche
Oil on canvas
61 x 61cm 2017



Still life-4



Oil on canvas 122 x 91cm 2017

Ranjit Das

b. 1956, Tangail, Bangladesh

Education

- 1975 : BFA, Govt. College of Arts and Crafts, (presently Faculty of Fine Arts, University of Dhaka), Dhaka
- 1981 : MFA under Prof. K. G. Subramanyam, M. S. University, Baroda, Gujrat, India

Major Solo Exhibitions

- 1981 : Govt. Art College, Dhaka
- 1986 : L' Alliance Francaise, Dhaka, Bangladesh
- 1989 : L' Alliance Francaise, Dhaka, Bangladesh
- 1992 : La Galerie, Dhaka, Bangladesh
- 1993 : Divine Arts, Sonargaon Hotel, Dhaka, Bangladesh
- 1996 : Center Art Gallery, Kolkata, India
- 2000 : Bengal Gallery of Fine Arts, Dhaka
- 2002 : Jehangir Art Gallery, Mumbai
- 2003-04 : Shilpangan Art Gallery, Dhaka
- 2004 : Gallery Gora, Montreal, Canada
- 2006 : Kunj Art Gallery Karachi, Pakistan
- 2007 : ICCR Art Gallery, Hyderabad, India, organized by Indian Council for Cultural Relation
- 2007 : Lalit Kala Academy, New Delhi, India, organized by Indian Council for Cultural Relation
- 2008 : Symphony in Drawing, Shilpangan Art Gallery, Dhaka
- 2009 : Pathos, Bengal Gallery of Fine Arts, Dhaka
- 2010 : Images & Reflections, Galleri Kaya, Dhaka
- 2012 : REM Bengal Art Lounge, Dhaka
- 2013 : Flying Colors, Images & Reflections, Veda Art Gallery, Bangalore, India
- 2014 : Sweeping Strokes and Flying Colors, Jehangir Art Gallery, Mumbai, India
- 2014 : Looking Up and Above, Galleri Kaya, Dhaka



- 2016 : Of A Poetic Vision Of Life, Shilpangan Art Gallery, Dhaka
- 2017 : Journey and Images, Galleri Kaya, Dhaka

Group Exhibitions

Participated in numerous group exhibition at home and around the globe.

Awards

- 1975 : Best Award for Oil Painting, Annual Art Exhibition, Govt. College of Arts and Crafts, Dhaka
- 1983 : Best Award for Oil Painting, Expo 5, Alliance Francaise de Chittagong
- 1985 : Best Award in Oil Painting, International Youth Art Exhibition, Bangladesh
- 1986 : Honorable Mention, Victory day Art Exhibition, Bangladesh
- 1988 : Best Award in Oil Painting, 8 Young Artists Exhibition, Bangladesh
- 1990 : Honorable Mention, 9th National Art Exhibition, Bangladesh
- 1991 : Honorable Mention, 5th Asian Art Biennial, Bangladesh
- 1992 : 2nd Award, 18th International Miniature Show, Florida, USA
- 1995 : Grand Award, 7th Asian Art Biennial, Bangladesh
- 2001 : Honorable Mention, 14th National Art Exhibition, Bangladesh
- 2002 : Honorable Mention, 15th National Art Exhibition, Bangladesh

Workshop, Seminars & Art Auction

- 1997 : Art Camp organized by Artisan in Dhaka
- 1997 : Art camp Conducted by German artist Jarg Bachlofer, organized by Bangladesh Shilpakala, Academy, Dhaka
- 1999 : Workshop on Contemporary Works of Bengali Artists, participated by 52 artists from West Bengal, India and Bangladesh, organized by Bengal Foundation
- 2002 : Contemporary Asian Art workshop, participated by 77 artists, organized jointly by Bengal Foundation and Bangladesh Shilpakala Academy, Dhaka
- 2004 : Collage-Kalpa, art camp conducted by artist Monirul Islam, organized by Bengal Foundation, Dhaka
- 2005 : Art Camp 2005, organized by Bengal Foundation at Florence, Italy
- 2006 : Jamuna Art Camp 2006, organized by Gallery Kaya at Jamuna Resort
- 2006 : Dhaka Art Camp 2006, organized by Bengal Foundation at Bangshi Bari, Savar
- 2006 : Rembrandt 400, art workshop organized jointly by Society for Promotion of Bangladesh Art and the Netherlands Embassy, Dhaka
- 2007 : Art Auction conducted by Nayang Primary School, Singapore

- 2009 : 'River Crying' Art Camp '2009, organized by Gallery Cosmos, Dhaka
- 2010 : Painting workshop conducted by Ranjit Das, organized by Bangladesh Shilpakala Academy, Dhaka
- 2011 : Bhutan Art Camp, organized by Galleri Kaya
- : Art Camp in Gawhat, Asam, India, organized by Bengal Gallery of Fine Arts & ICCR
- 2013 : Cambodia Art Trip, organized by Galleri Kaya
- : Kohsamed Art Trip, Thailand, organized by Galleri Kaya
- 2014 : Golden Triangle Art Trip, Thailand, organized by Galleri Kaya
- : Art Camp, Songadh, Gurudev Shri Kanjswami 125th Birthday Anniversary, organized by Painternet, Ahemedabad, India
- : Artists in Residency Lucknow 2014, "Art Beyond Borders" organized by Sandhya Singh Parmar, India
- 2015 : Art Camp , Organized by collaboration with Bangladesh High Commission, Kolkata ,India and Bengal Foundation.
- : Art Camp at Art Acor Organized by Shilpakala Academy, Bangladesh
- : International Art Residency Bannaras, Organized by Art Beyond Border, India
- : Bali Art Trip, Indonesia, Organized by Galleri Kaya
- : Art Workshop at International Joypur Art Summit, India
- 2016 : Art Camp at Art Acre, organized by Shilpakala Academy, Bangladesh, collaboration with Arts Acre Foundation, India
- : Krabi, Art Trip Thailand, Organized by Galleri Kaya.
- : 2nd Bhutan Art Camp, Organized by Galleri Kaya
- 2017 : International Mother language Art Camp organized by Shilpakala Academy, Dhaka
- : Sylhet Art Camp, Organized by Bengal Foundation, Dhaka

Commissioned Works

- 1995 : Mosaic Mural under artist Prof Aminul Islam at Bangladesh Bank Building, Dhaka

Collections

National Art Gallery, Dhaka; Fukuoka Art Museum, Japan; National Museum, Dhaka; Military Academy, Chittagong, Bangladesh; Banga Bhaban (President's House), Dhaka, Bangladesh; Bengal Foundation, Dhaka; Tama Art University Museum, Japan; Jehangir Art Gallery, Mumbai; Center Art Gallery, Kolkata; Chitrakoot Art Gallery, Kolkata; Galerie Gora, Montreal, Canada; Nayang Primary School, Singapore, Ahuja Art Museum, Museum of Bengal Modern Art, Kolkata, India.

Present Position

Freelance Artist

E-mail: ranjittas@yahoo.com

Online partner



Online media partner



Exhibition sponsor

