



Dream and Destination

by
Bipul Roy

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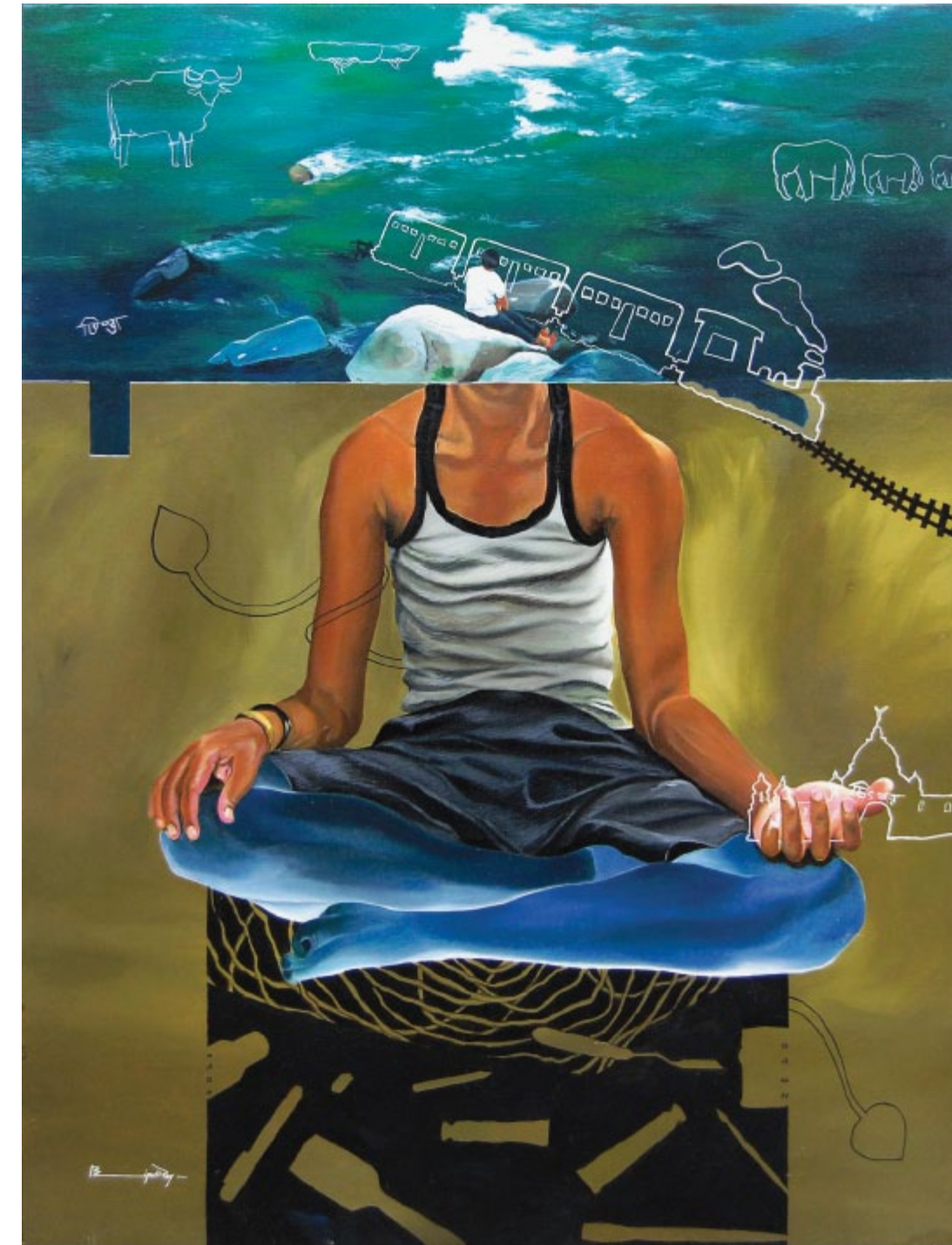
Paintings by Bipul Roy

Inaugurated by Manju Sethia

at

6, Picasso Bithi (Hungerford Street)
Regency, 3rd Floor
Kolkata - 700 017
West Bengal
India

From 11th November to 28th November 2011



My Dream, My Destination

Acrylic on Canvas
46 (H) x 36 (W) inches
2010

Dream and Destination

Bipul Roy is a young artist just completing his part one MVA in painting from Government College of art and Craft, Kolkata. He was born in 1986 at Siliguri in West Bengal. This small town is surrounded by hilly terrain and abundant green dreamy landscape. Since his childhood he nourished the dream to be an artist when he would grow up. Probably the surrounding environment induced in him a sense of beauty and love for creativity. His mother and grand father inspired him. His grand father was a good craftsman with sensitive feelings for aesthetic accomplishments. From him Bipul got his first lesson in creativity.

After completing schooling at North Bengal he came to Kolkata and joined Art College in the year 2006. The city and the art institution made some important transformation in his sense of realism, humanistic feelings and aesthetic sensibility. The city induced him to confront the power of technology, capital and market, to feel physically the predicament of contemporary living and the vast gap between the mode of life in rural and urban India. It helped him to delve deeper into the globalised reality. In Art College he learnt to appreciate the tradition of visual culture, not only of our country but also of the whole world. He learnt to look at the present in the light of the aesthetic wisdom of the past. He realized the contradiction between the benign, soothing, tender beauty of nature and life that he experienced since his childhood and the tough, complex reality of the world. This contradiction dictated his destination and gradually devised the form of his paintings. During the five years' study in Art College he had gone through the evolution of modernistic form of art in national and international arena.

Since the beginning of his Art College curriculum Bipul loved to paint in water colour. Gradually his skill developed. Government Art College has its own tradition of water colour painting. Even though it was considered a secondary medium, the practice of water colour existed there from the very beginning and that tradition is being carried on till today. The students of this institution acquired skill in the medium of water

colour through this tradition. The technique of applying colour in light transparent washes that had been practiced in this institution since the beginning gradually changed. Maintaining its translucence and sobriety the technique was transformed to achieve structural richness and depth of feeling. Gopal Ghosh as a teacher of this institution during 1950-s and afterwards made important contribution in this field. His students like Shyamal Dutta Roy, Ganesh Haloi, Shakti Burman, Sanat Kar, Sunil Das and others developed water colour, both transparent and opaque, to a great height and some of them like Shyamal Dutta Roy made it a major medium of expression. That tradition exists till today. Bipul feels great regards for the contribution of the artists like Shyamal Dutta Roy and Bikash Bhattacharya in the field of water colour. He has also been inspired by the works of such artists of 1930-s and 1940-s like Ramkinkar, MF Husain and those of 1950-s and 1960-s like Bijan Chowdhury, Prakash Karmakar, Ganesh Pyne who have helped him to form his aesthetic world out look.

Bipul Roy applies water colour in light transparent washes. The softness and translucence of the medium induces a kind of dreamy environment transforming the naturalistic ambience towards an impressionistic meditative lyricism. This is true particularly about his landscape paintings. He loves to paint landscapes since his early college days. Through imaginative application of chromatic wash and creating areas of highlight leaving white space of the paper he creates a kind of duality of the space and the void. This duality reflects the essence of his personality, his dream, his love for nature. His landscapes are mostly silent and contemplative, particularly the hilly landscapes of North Bengal. Apart from the landscapes of Dooars, Darjeeling and North Bengal in general in this show we also find his water colour landscapes of the city of Kolkata. Through working with these landscapes and cityscapes he tries to enter into the deeper reality of the country, its inner beauty and contradiction. His dreams for beauty and ideal states of being play an important role in this genre of painting.

With these dreams he proceeds towards 'destination'. But experiencing the complexity of reality all around, he is not confident about the nature of his destination. He is sure about the journey he has to undertake but not about the goal. So he ruminates, contemplates how to confront the reality. Out of that contemplation about the state of affair of the world and his own country, he develops the concepts and forms of his paintings. He constantly questions, tries to come out of the confusions but cannot always escape the shadow that looms large between his journey and destination, between his endeavor and achievement. That shadow of confusion dictates his form. He plays with that shadow to come out of it in order to identify his destination and also the destination of the world around him. His conceptual works are the results of such groping with shadows, ruminations, confusions and dreams through which he constructs his destination. In his conceptual works he is rebellious. He questions and experiments with forms and finally creates a thought provoking composition through which he dissects, analyses and enters deeper into contemporary reality. In his conceptual works he uses acrylic on canvas, often merges it with installation like construction.

One of his recent paintings, acrylic on canvas, presented in this exhibition has been captioned as 'My Dream, My Destination'. The work is some sort of autobiographical in nature. Actually most of his works are in that sense autobiographical, carry some sort of personal feelings and elements. In this work 48 x 36 inch in size, the artist paints himself seated on the floor. His painting materials and instruments are scattered in front of him against a dark background. The seated figure has no head. Above the shoulder erasing out the head he has painted the landscape of North Bengal, the place of his birth and growing up, with the river Teesta, with a distant view of the Himalayan range, with elephant and bulls and a train that comes down from the greens of the North towards the gold-shaded south, as if from dream to destination.. In his left hand the seated figure holds the icon the city of Kolkata. This is one sort of his journey from dream to destiny, which he is now tackling with all his meditative concentration.

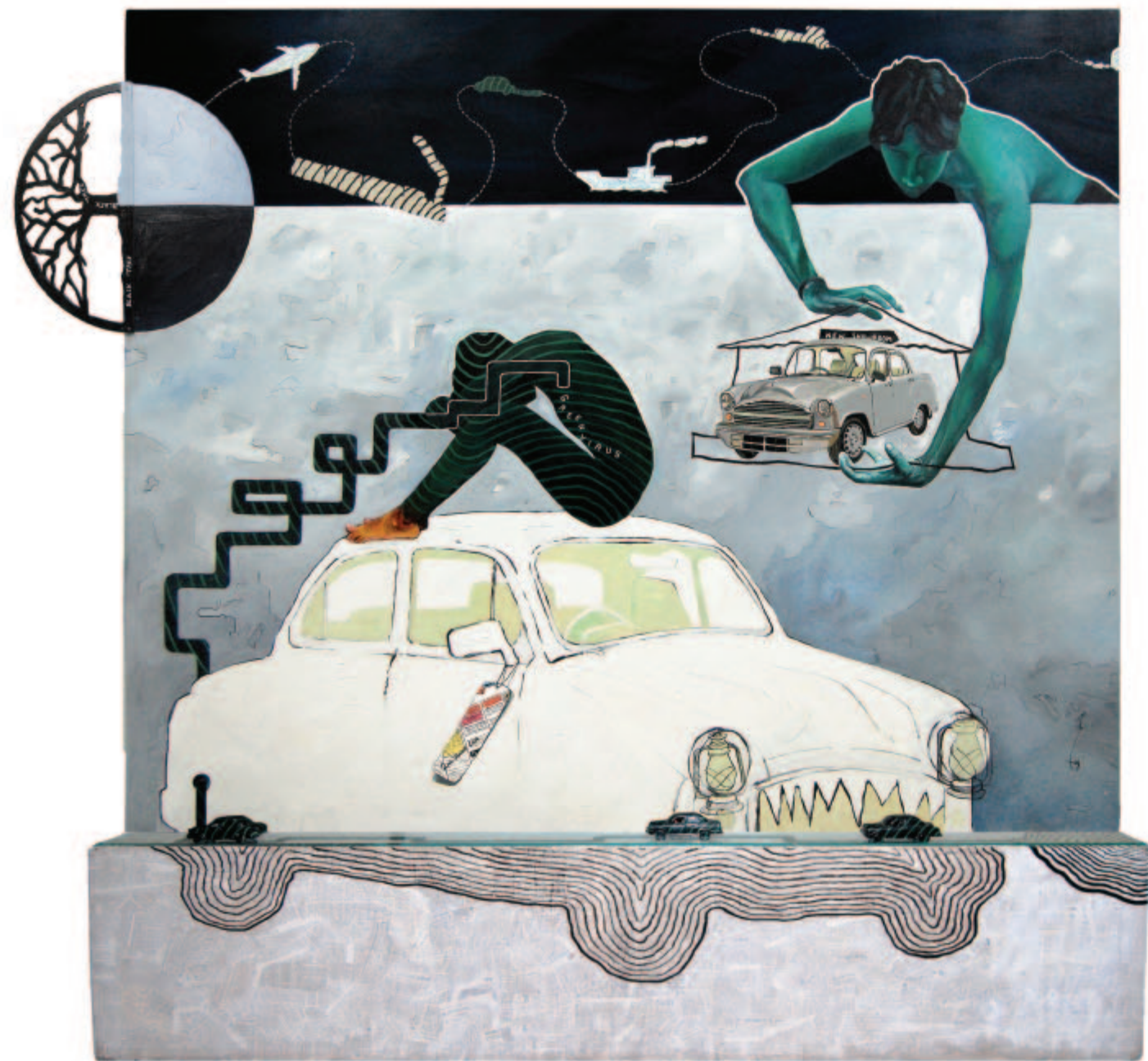
He questions 'development' in a painting of the same title, where a monkey from the top pulls a bucket tied with rope and containing various sorts modern technological equipments. Through use of witty metaphors

he unmasks the inner void of so called development. The satire is more penetrating in 'Message of Peace'. The entire background of the picture is cast with dark shadow. The protagonist figure, possibly the artist himself seats in contemplation. From inside his figure the image of Mahatma Gandhi creeps out, extends his head and hand holding the large walking stick. On the head of the walking figure sits a white pigeon. Pigeons also fly in the air. On the top left of the canvas a circular globe has been installed, half of which has come out of the canvas. On one half of this circle, which is dark, fire arms are scattered. The brighter half is touched by the flying pigeons. The 'Message of Peace' gets blurred with violence.

'Global Warming' is a combination of painting and installation. The automobiles emit pollution. The life inhales it. Pollution overcasts the globe from which there is no respite. In 'Job Cooker' he uses the coking instrument as a metaphor from which the emitted smokes turn into the words 'placement centre'. The bulls representing the violent unemployed population run in rage towards the cooker. In 'Red carpet' the artist questions the concept of so called success. In the mixed media painting 'Target' he makes the composition with two tigers, one sitting in vertical posture, the other is running horizontally. The tiger probably symbolizes violent passion to achieve the coveted goal of life which is the 'target' or 'destination' for the running tiger. But under the contemporary circumstances, that 'destination' is nothing higher than the passion for material success, or merely to satisfy physical hunger. The body of the tiger is strewn with various cooking instruments and utensils. The seated tiger contains within its body cluster of people from all over the country. The 'target' or 'destination' of the country is thus determined. 'Please Stop, Zebra is Crossing' is a humorous work positing a critique of the conflict between prescribed rule and reality.

These are few of his recent paintings showcased in this exhibition that focus on his concept of destination and contemplation on tragic reality of life around him. Everything is disintegrated. Consumerism has engulfed everything, all the higher values of life. Within this void how to bridge the gap between dream and destination? This grinning question haunts the young painter. He tries to find an answer and goes on painting. For him creativity is the only bridge.

Mrinal Ghosh



Global Warming | Mixed Media on Canvas | 78" x 72" | 2010



Message of Peace | Acrylic & Plywood on Canvas | 36" x 42" | 2010



Target | Mixed Media on Canvas | 36" x 60" | 2010



Job Cooker | Mixed Media on Canvas | 48" x 96" | 2011



Please Stop, Zebra is Crossing | Mixed Media on Canvas | 48" x 60" | 2011



Untitled | Acrylic on Canvas | 36" x 42" | 2010



Mera Bharat | Mixed Medium on Paper | 30" x 44" (Diptych) | 2011



Banaras Ghat | Water Colour on Paper | 25" x 33" | 2011



Landscape | Water Colour on Paper | 27.5" x 39" | 2011



Landscape of Dagapur | Water Colour on Paper | 22" x 30" | 2011



Inner Peace and Me - Water Colour on Paper 22" x 28" 2011



A Dream Journey Of Darjeeling - Water Colour on Paper 25" x 33" 2011



Maqbool - Water Colour on Paper 22" x 28" 2011



A Rainy Day Kerala - Water Colour on Paper 25" x 33" 2011



White Horse | Water Colour on Paper | 22" x 30" | 2007



Red Carpet | Mixed Media on Canvas | 60" x 84" (Diptych) | 2009

Bipul Roy was born in 16th August, 1986 at Siliguri, West Bengal. He completed his B.V.A. in Painting from Govt. College of art and craft, Kolkata in 2010. He is presently pursuing M.V.A. in Painting from Govt. College of art and craft, Kolkata

Participation

- College Annual Exhibition in the year 2006, 2007, 2008, 2009 & 2010.
- Camlin Art Exhibition in the year 2005, 2007, 2008 & 2009.
- South Central Zone Cultural Centre, Nagpur in 2007 & 2010.
- West Bengal State Academy in the year 2006, 2007, 2008, 2009, 2010 & 2011.
- Rajya Charukala Parshad in the year 2007, 2008, 2009, 2010 & 2011.
- Society of Contemporary Artists in the year 2007.
- Oriental Art Society in the year 2007 & 2009.
- Kalavart Nivas, Ujjain in the year 2009.
- Avantika regional art exhibition in the year of 2005.
- "You Show Promise", Group Show at Mon Art Gallerie in 2009
- Group show of watercolour at Art Walk, Emami Chisel in 2011.

Awards and Scholarships

- "Rashbehari Dutta" – memorial scholarship from GCAC in 2007-08
- "Sunil Das Scholarship" from GCAC in 2008-09
- Kishori Roy Award from GCAC in the year of 2010-11
- Rajya Charukala Parshad Best Watercolour Award in the year 2009 and 2011

Collections: India and abroad



Design & Photography : Mon Art Team

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