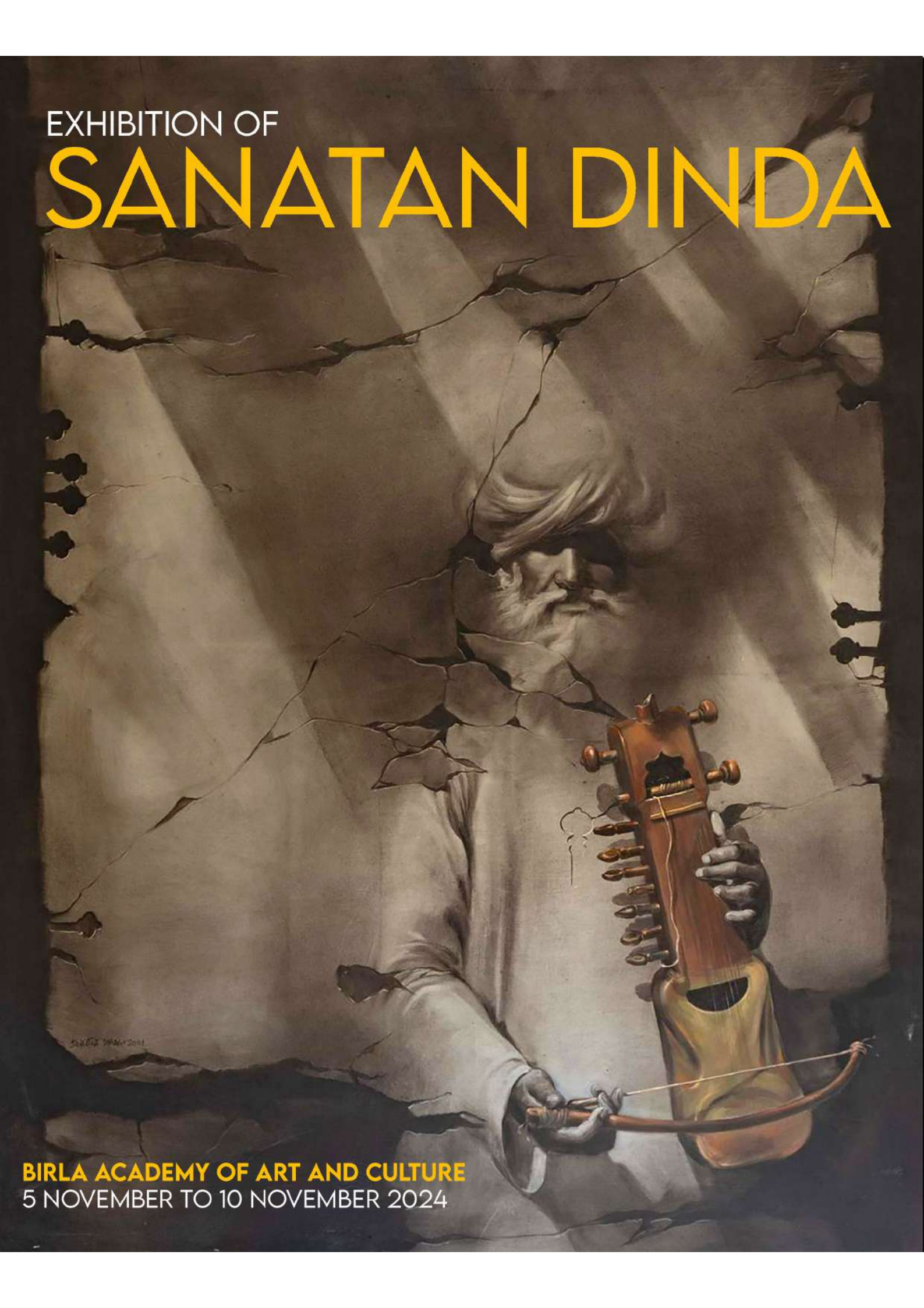


EXHIBITION OF

SANATAN DINDA



BIRLA ACADEMY OF ART AND CULTURE
5 NOVEMBER TO 10 NOVEMBER 2024

SANATAN DINDA

Born: 1971, Kolkata

Education: 1992, Graduated (B.V.A.), 1st class 1st (Western Style) from Govt. College of Arts & Craft, Kolkata.

Awards:

1. 'Creative Painting', Birla Academy-2002
2. Outstanding Murals-1992
3. Govt. College of Arts & Crafts Annual Exhibition Painting & Graphics-1990
4. West Bengal State Academy Certificate of Merit-1989
5. Inter College Exhibition, Certificate of Merit-1989

Solo Exhibitions:

1. 1996: 'SURVIVAL', Academy of Fine Arts, Kolkata, presented by RPG Enterprises
2. 1998: 'OF HUMAN COMEDY', Academy of Fine Arts, Kolkata, presented by RPG Enterprises
3. 1999: 'DREAMS ARE BOATING', Jehangir Art Gallery, Mumbai, presented by RPG Enterprises
4. 2003: 'i2i', Academy of Fine Arts, Kolkata
5. 2006: 'DREAMBOATS', ITC Mumbai, presented by Gallery Nitanjali
6. 2008: 'ANTARYATRA-the inner journey', Visual Arts Gallery, India Habitat Centre, New Delhi, presented by Gallery Art Positive
7. 2009: 'SHRADDHA', Gallery Art Pilgrim, New Delhi, presented by Gallery Art Pilgrim
8. 2010: 'RELATION NEXT', Hyatt Regency Hotel Kolkata & Academy of Fine Arts Kolkata, presented by Hyatt Regency and Selvel One Group

Wokshops:

- 1992: Participated in British painter Mr. Peter Daglish's (U.K.) workshop.
- 2002: International Young Artist Organisation India presents 'EAST WEST' Exhibition, Kolkata.
- 'POST MODERN EYE', a group show in Germany-2001-2002, Singapore-2002.
- Justin Marx presents 'CONTEMPORARY INDIAN ART' Exhibition in Austin, USA.
- 2002: Gallery Art Pilgrim presents a group show in Gurgaon.
- 2002: Gallery SPANDAN presents a show in Oberoi Grand Hotel, Kolkata.
- 2006: Nagarkot, Kathmandu.

Collections:

- Mother Teresa: Bronze sculpture installed at Mother Teresa Sarani (Park Street), Kolkata, commissioned by Kolkata Municipal Corporation
- Sachin Tendulkar
- Duchess of Kent-Buckingham Palace, U.K.
- Ustad Amjad Ali Khan
- Amitabh Bachchan
- Shahrukh and Gauri Khan
- Varun Gandhi
- Belgium Consulate
- Iscon-USSR, Germany, Australia, Holland, Paris
- Private Collections in Reading, SACO-Springdale, U.S.A, Germany, Australia, Holland, Paris.
- RPG Enterprises Ltd. (Mumbai & Kolkata)
- Reliance Group (Mumbai)
- Ballapur Industries (Mr & Mrs. Jyoti Thapar) Limited.
- Raksha Modi, Naveen Poddar & others



Participation:

- RPG Enterprises Show 'BOMBAY' at Jehangir Art Gallery, Mumbai 1995.
- RPG Enterprises Show 'MOTHER TERESA' in Mumbai 1996.
- RPG Enterprises Show 'MOTHER TERESA' in Kolkata 1997.
- RELIANCE Group 'HARMONY' Show at Nehru Centre in Mumbai 1995, 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003.
- Academy of Fine Arts ANNUAL SHOW in Kolkata 1988, 1990, 1991, 1992, 1994, 1995.
- Birla Academy of Art & Culture, Kolkata Annual Show 1988, 1989, 1992, 1993, 1995, 1999, 2000, 2001, 2002, 2003.
- 'TALENT OF WEST BENGAL' Show at Jehangir Art Gallery, Mumbai 1994.
- Open Air Show-1996, Birla 'KALA MELA' 1993.
- 'TRADITION & MODERNITY IN BENGAL' Show at Lalit Kala Academy, New Delhi 1999.
- 'YOUNG CONTEMPORARY ARTIST OF WEST BENGAL' in Singapore 1998.
- Surya Gallery Annual Show in Hyderabad 1998, 1999.
- Gallery Art World Show in Chennai 1999.
- State Government Chaurkala Utsav 1999.
- Govt. College of Art & Crafts, Kolkata Annual Show 1989, 1990, 1991, 1992 M.
- West Bengal State Academy Annual Show 1989, 1991.
- Group Exhibition at Academy of Fine Arts, Kolkata 1992, 1997, Gallery C2-58, "PROMISING'91"-1991.
- '34 HOUR' Exhibition Gallery CB-56, Kolkata, 1998.
- Centre Art Gallery 'YOUNG CONTEMPORARY ARTIST' 1991, 1992.
- India International Art Centre Kolkata 'INTRODUCTION-91' 1992.
- Group Show at Oberoi Grand Hotel, Kolkata, 1996.
- An Exhibition organised by 'AAMRA', in aid of Thalassemia People, Kolkata, 2001.
- Gallery Genesis presenting a group show, Kolkata, 2002-2003.
- Gallery Art Pilgrim presents a group show at Habitat Centre, New Delhi-2002.
- 'Refine Strokes' presented by Masters Collection Art Gallery, 2005, 2006, 2007.
- 'Devotion' & 'Mumbai Se' presented by Gallery Art Positive, 2005, 2006, 2007.
- Group show presented by Verandah Art Gallery Bagash, Dubai, at Gallery Bagash 2007 & at Grand Hyatt, Dubai, 2006.
- 'Shoots & Roots' by Mahua Art Gallery, London, 2007.
- Group Show by Gallery Art Pilgrim, London, 2005, 2006, 2007.
- Spectrum Art at ITC Sonar Bangla presents 'Kaleidoscope', 2007.
- Group shows by Nakshatra Art Gallery, Idyas Gallery, 2005, 2006, 2007, 2008.
- Gallery Sanskriti, '07, In aid of Child Cancer Research, Mumbai, 2007.
- Group show by Yapan Yatra Gallery, Kolkata, 2007.
- 'Music through Autumn' by Poonam Serin, Ati Art Gallery.
- 'Khushi' auction show, Delhi, Mumbai, 2006, 2007.
- Gallery Kolkata, 'Durga show', 2007.
- Ashray Art, Charity Art auction, 2007.
- Esperence presents 'Beyond the frame', 2007 & 2008.
- Verandah Art Gallery presents 'Continuity-amidst change', 2008.
- ATI and Gallery & Chivas Regal presents JANUS: A Generational Juxtapose 2008.
- Point of View Art Gallery presents 'MAHATMA' show 2008.
- Verandah Art Gallery presents 'Monsoon Musings' at Palladan Lounge, Kolkata, 2009.
- Photographers' Gallery Group show-2009, Idyas Gallery, Kolkata group show 2009.
- Annual Exhibition of Birla Academy of Fine Arts, Kolkata 2009, 2010.
- 'Relation -next' one man show in Hotel Hyatt & Academy of fine arts- kolkata 2010.
- Darkline 2014 at Maya Art Space, 2014.
- world body painting champion (2015- 2nd. Place. 2016 - 1st place. 2017- 1st place.2018-2nd place. 2022-1st place in Austria).
- Bihar Museum inaugural show 2017.
- G-20 summit at Patna Museum 2023.
- ' Bodhi- tree' one man show in Academy of fine arts, kolkata 2024



ECHOES OF STRUGGLE: UNVEILING HIDDEN NARRATIVES IN SANATAN DINDA'S ART

Sanatan Dinda's artistic journey is a testament to the profound interplay between tradition and modernity in contemporary Indian art, particularly within the context of Bengali visual culture. Born in Kumortuli, Kolkata, a place renowned for its sculpting heritage, Dinda's early exposure to the craft of idol-making significantly shaped his aesthetic sensibilities. His formal education in fine arts from the Government College of Art and Craft in 1992, coupled with his informal training under artisans like Ishwar Badal Chandra Pal and early lessons in drawing from his sister, laid the foundation for his unique artistic identity. Dinda's works, spanning painting, sculpture, and installation, evoke a lyrical blend of cultural rootedness and contemporary expression. His pieces often feature serene, meditative faces, a conscious decision to present tranquility in contrast to the surrounding global turmoil, aligning with his belief that art can be a vessel for calm amidst violence. This philosophy positions his works not merely as aesthetic achievements but as cultural statements, embodying a modern interpretation of traditional values. His global recognition, such as having a portrait of Mother Teresa displayed at Buckingham Palace and his works being owned by eminent personalities, underscores the universality and emotional resonance of his art. Dinda's oeuvre, rich in symbolism and deeply reflective of his cultural heritage, represents a vital chapter in the ongoing dialogue between the regional and the global in contemporary art history.

In this exhibition, Dinda's focus on the female nude transcends conventional interpretations of nudity, presenting it as a profound embodiment of truth rather than a vehicle for vulgarity or sensuality. His portrayal of the female form engages with themes of divinity and purity, inviting viewers to perceive nudity not as an object of desire but as a symbol of spiritual and emotional depth. Dinda's approach resists the objectification often associated with the nude form, instead imbuing his subjects with a sense of inner sanctity and thoughtful introspection. By doing so, his female nudes evoke a narrative of transcendence, where the body becomes a medium through which deeper truths about human existence, emotion, and identity are communicated. This recontextualization of the nude as an expression of divinity highlights Dinda's commitment to elevating his subjects beyond the superficial, offering a meditative and dignified exploration of the human condition. His work redefines the genre of nude art, emphasizing its capacity to convey profound spiritual and cultural meanings rather than mere physicality.

Sanatan Dinda's portrayal of the female nude in his paintings is a compelling blend of naturalism and symbolic representation, where beauty is not just aesthetic but deeply intertwined with cultural identity. His works maintain a strong sense of "Indianness" through the depiction of the female face, which often conveys a profound emotional depth. The expressions in his subjects range from subtle introspection to poignant loneliness, creating a sense of individuals who exist within themselves, isolated yet thoughtful. The rhythmic flow of the figures underscores a graceful dynamism, infusing the compositions with a sense of movement while maintaining their contemplative nature. Dinda's ability to convey this duality—both external beauty and internal emotional complexity—results in works that resonate with cultural significance and universal themes of solitude and self-reflection.

Sanatan Dinda's female nudes are rich in symbolism, reflecting complex narratives that transcend the physical body to explore themes of freedom, spirituality, and human connection. The presence of wings on some of his figures evokes the imagery of angels, symbolizing a yearning for liberation from earthly constraints and attachments. These figures embody a desire for transcendence, as if they aspire to break free from the material world and reach a higher spiritual plane. In other works, the female nudes display a deep connection to nature, suggesting harmony and a return to primordial innocence, evoking Eve as a symbol of joy and creation. Conversely, some figures are adorned with multiple eyes, a powerful metaphor for the gaze—both unwanted and appreciative. These eyes symbolize the external scrutiny placed upon women, reflecting the complexities of visibility, objectification, and judgment, while simultaneously acknowledging the admiration they elicit. Through these layered depictions, Dinda's work navigates the intersection of autonomy, vulnerability, and the intricate relationship between the female body, nature, and societal perception. His nudes, therefore, are not merely aesthetic studies but profound commentaries on the emotional and spiritual dimensions of womanhood.

Sanatan Dinda's mastery in blurring the boundaries between painting and sculpture is particularly evident in works such as Ganesha, Durga, and Yug Purusha, where he imbues his paintings with the tactile qualities of relief sculpture. These compositions feature figures and elements that appear to protrude from the surface, creating a sense of depth and

dimensionality that mimics the characteristics of sculpted reliefs. The embossed effect of the subjects against textured backgrounds evokes the physicality of solid clay, often showing cracks, chips, and patterns that suggest the organic processes of clay hardening and weathering. This meticulous attention to detail gives the paintings a hyper-realistic finish, challenging the viewer's perception of materiality. Dinda's innovative technique of incorporating painted frames within his compositions further adds to the visual complexity, where cracks, red strings, and flower buds interweave with the painting itself, dissolving the distinction between the artwork's boundaries and its central subject. His profound connection to Durga Puja also permeates his works, reflecting his cultural roots and deep spiritual engagement with the tradition. Additionally, Dinda has gained recognition for his body painting, showcasing his versatility and ability to transcend conventional mediums, making his work a remarkable fusion of painting, sculpture, and cultural symbolism.

Sanatan Dinda's painting of the Rajput singer masterfully combines naturalism with cultural symbolism, creating a deeply evocative portrait that transcends the mere representation of a figure. Through the delicate play of light on the singer's face, Dinda captures not only the physicality of the subject but also the emotional resonance of storytelling, as if the singer is narrating the timeless stories of life. The illumination on the face gives the figure a lifelike presence, drawing the viewer into the intimate moment of performance. Dinda's meticulous attention to detail enhances the sense of realism, making the viewer feel as though they are witnessing the singer in the midst of a soulful recital.

The background, painted to resemble aged, cracked paper, adds a profound layer of meaning to the composition. The cracked texture and weathered appearance of the paper evoke the ancient, enduring oral traditions and great epics (gathas) of Rajasthan, linking the singer to a rich cultural heritage. This symbolic background creates a bridge between the past and the present, suggesting that the stories being sung are timeless narratives passed down through generations. The use of the cracked paper motif highlights the fragility and resilience of these ancient traditions, which, like the old paper, carry the weight of history while remaining alive in the present. Dinda's fusion of naturalism and symbolism in this painting not only celebrates the Rajput singer but also pays homage to the enduring legacy of Rajasthani culture and its powerful tradition of storytelling through music.

Sanatan Dinda's Yuga Purusha painting, featuring a Buddha-like face, exemplifies his ability to blend historical sculptural traditions with contemporary techniques. Drawing inspiration from the Gandhara and Gupta styles of Buddha sculptures, Dinda integrates the iconic features of these artistic periods—such as the serene, meditative expression and the gentle, archaic smile—into his painting. The peacefulness and calm radiating from the figure's face, along with the dhyana (meditation) gesture, emphasize the transcendental and contemplative aspects central to Buddhist iconography.

Dinda further enhances this timeless quality by creating a cracked, stone-like texture across the surface of the painting, evoking the weathered and enduring nature of ancient sculptures. This cracked stone effect not only references the passage of time but also suggests the idea of spiritual endurance and the eternal presence of the Buddha's teachings.

The tactile, almost sculptural finish of the painting blurs the line between two-dimensional and three-dimensional art, a hallmark of Dinda's approach. Through this synthesis of ancient styles and his innovative textural techniques, Dinda's Yuga Purusha becomes a powerful representation of spiritual calmness and the enduring legacy of Buddhist art.

Sanatan Dinda's depiction of Lord Ganesha in his paintings offers a distinctive interpretation that diverges from traditional representations, emphasizing emotional complexity and introspection. In Dinda's works, Ganesha is portrayed not simply as the joyful, benevolent deity often seen in popular iconography but as a multifaceted figure, embodying a range of emotions. At times, Ganesha's expression suggests a serene, silent observer, absorbing the world around him with quiet contemplation. This nuanced portrayal positions Ganesha as a witness to the complexities of human existence, offering a divine presence that is reflective rather than overtly active.

In other instances, Dinda's Ganesha takes on a more cheerful demeanor, capturing the playful and joyous aspects of the deity, while at other times, his mood shifts to a more somber or introspective tone, indicating the opposite emotional spectrum. This emotional variability adds depth to Dinda's interpretation, portraying Ganesha not only as a remover of obstacles but also as a deity who understands the full range of human experience. By infusing Ganesha with these diverse emotional states, Dinda creates a dynamic and evolving portrayal, where the god is not static but responsive to the complexities of life, reflecting both joy and solemnity. Through this approach, Dinda enriches the traditional narrative of Ganesha, offering viewers a more layered and intimate connection with the deity.

Sanatan Dinda's portrayal of contemporary girls as Devi reflects a unique synthesis of traditional religious iconography and modern identity, infusing his work with layers of innocence, divinity, and personal connection. By depicting these young girls as manifestations of the goddess, Dinda elevates their presence to the realm of the divine, yet retains their childlike innocence. These figures often evoke the essence of his own child, further deepening the emotional and intimate connection within the paintings. The innocence of the girls, combined with the powerful symbolism of Devi, creates a compelling contrast that redefines the contemporary feminine identity—blending purity and strength.

Sanatan Dinda's paintings reflect a deep engagement with themes of spirituality, tradition, and the human experience. His use of vibrant colors, intricate details, and emotive forms often draws from cultural and mythological narratives, inviting viewers to explore the interplay between the sacred and the mundane. Dinda's work not only showcases his technical skill but also his ability to convey complex emotions and stories through visual art. The interplay of light and shadow in his compositions further enhances the depth of his subjects, making each piece a thoughtful exploration of its themes. Overall, Dinda's paintings serve as a bridge between the past and present, inviting reflection on the richness of cultural heritage while resonating with contemporary audiences.

Sanatan Dinda's paintings serve as poignant commentaries on the socio-political landscape of contemporary India,

particularly regarding the challenges faced by women. Through his vivid imagery and symbolism, Dinda highlights the struggles, resilience, and often silenced narratives of women grappling with societal injustices and systemic oppression. His works reflect the pervasive darkness in their lives, illuminating issues such as gender inequality, domestic violence, and the socio-economic barriers that hinder their empowerment. By intertwining personal and collective experiences, Dinda not only sheds light on these pressing social truths but also evokes a sense of urgency for change. His artistic expressions resonate with viewers, prompting critical reflection on the intersection of art, gender, and social justice, thus positioning his work as a vital contribution to contemporary discourse on women's rights in India.

Debdutta Gupta
Art Historian





Size: 55 x 55 inches Medium: Acrylic on Canvas



Size: 60 x 48 inches Medium: Oil on Canvas



Size: 20 x 28 inches Medium: Dry Pastel on Paper



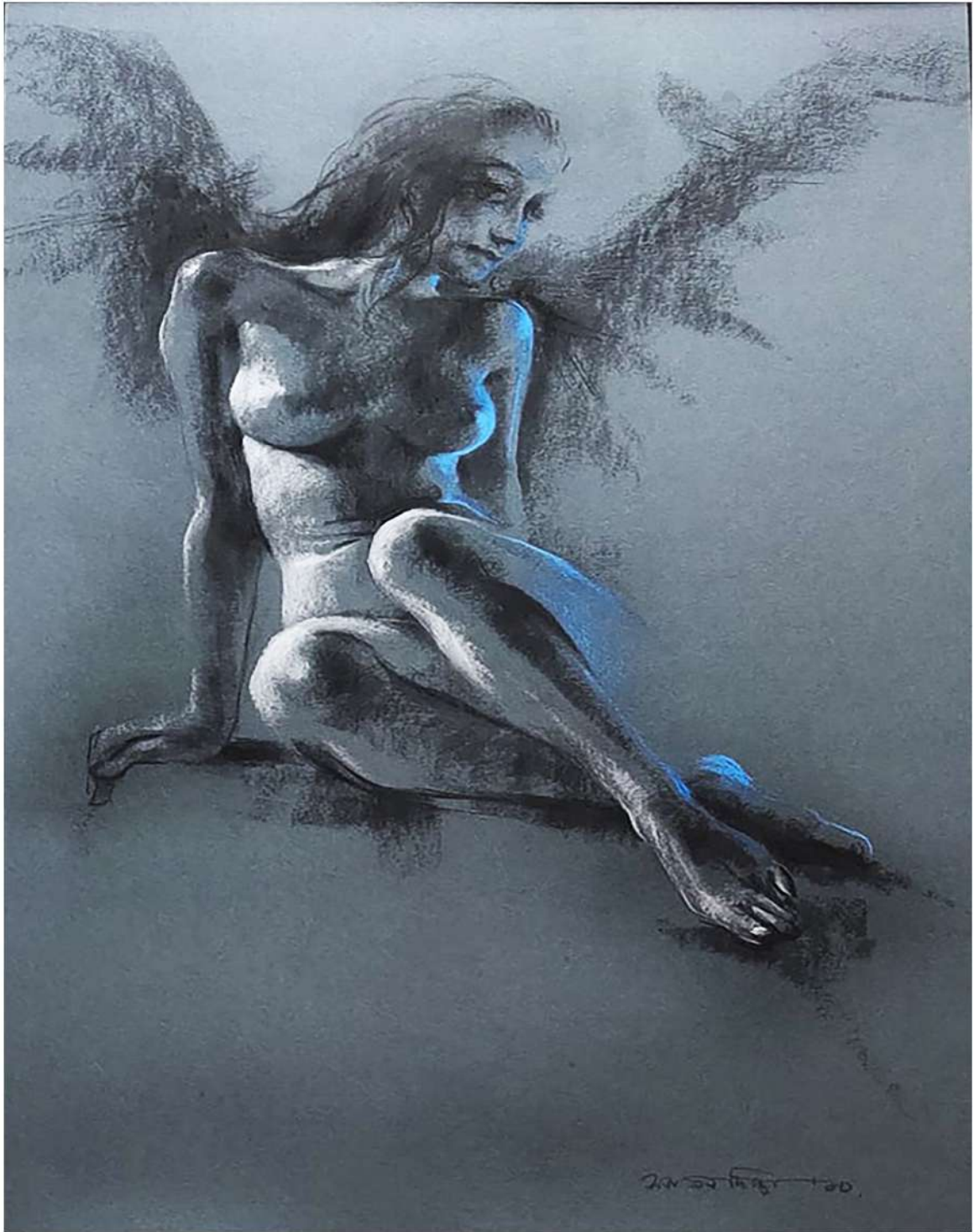
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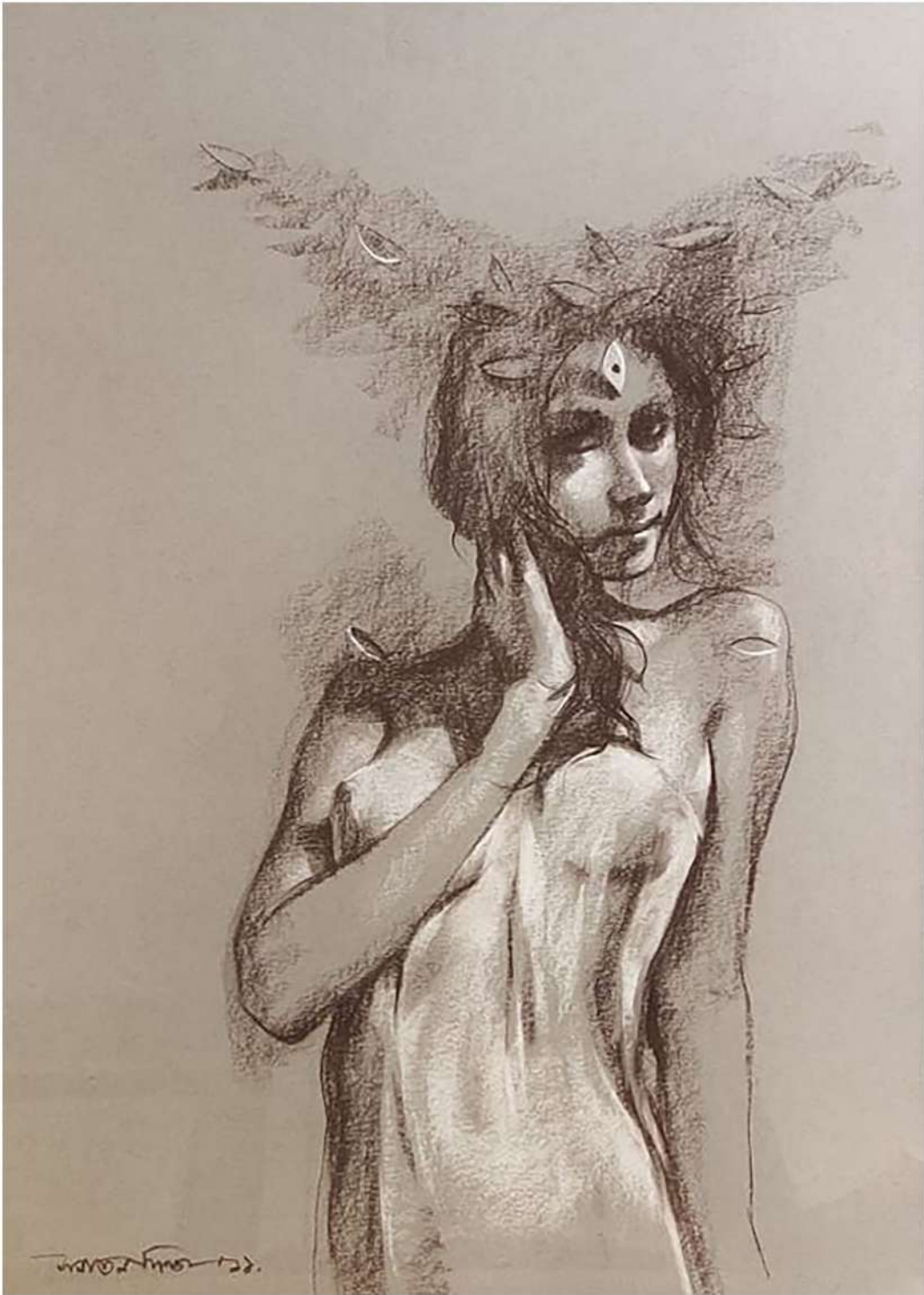
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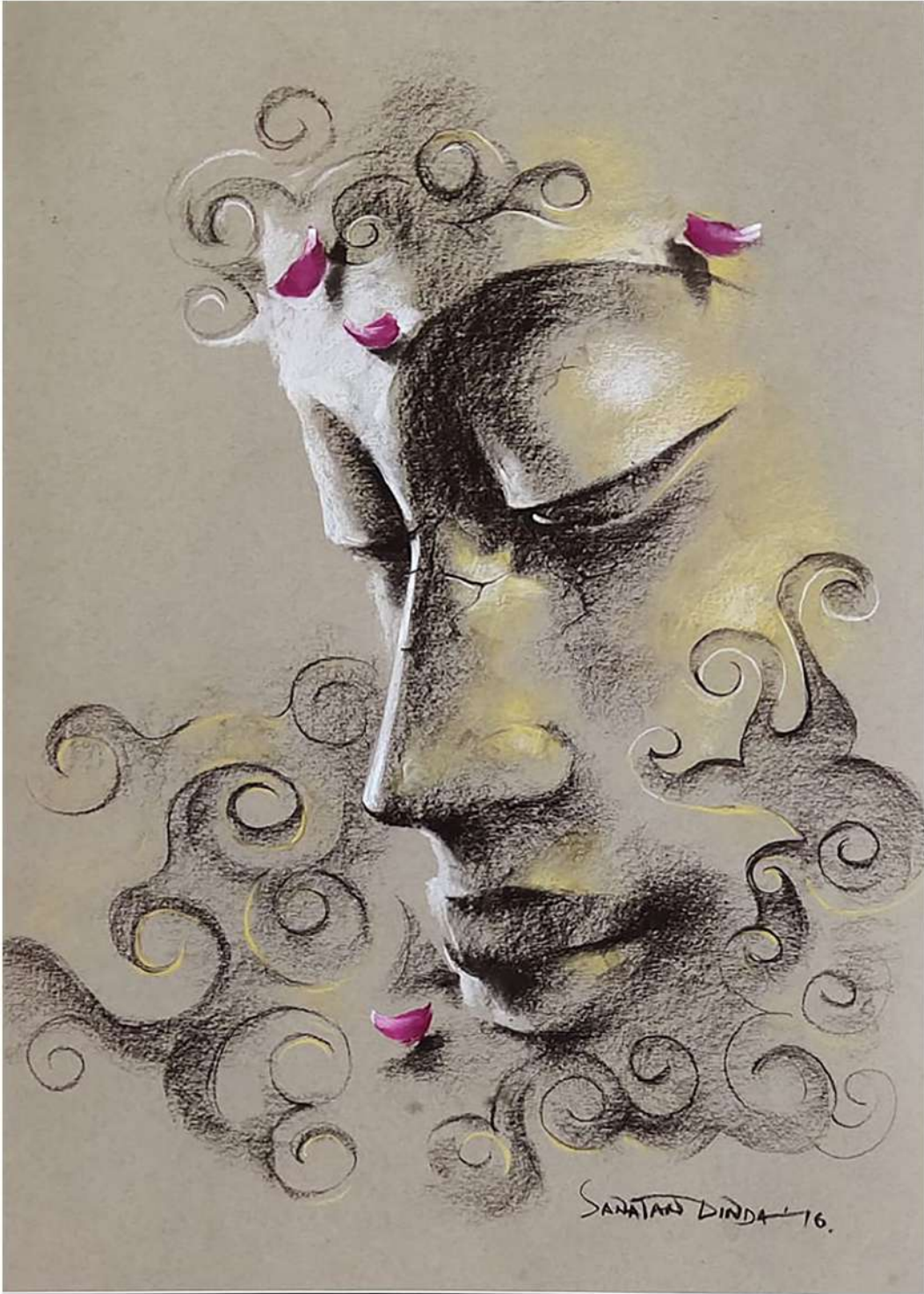
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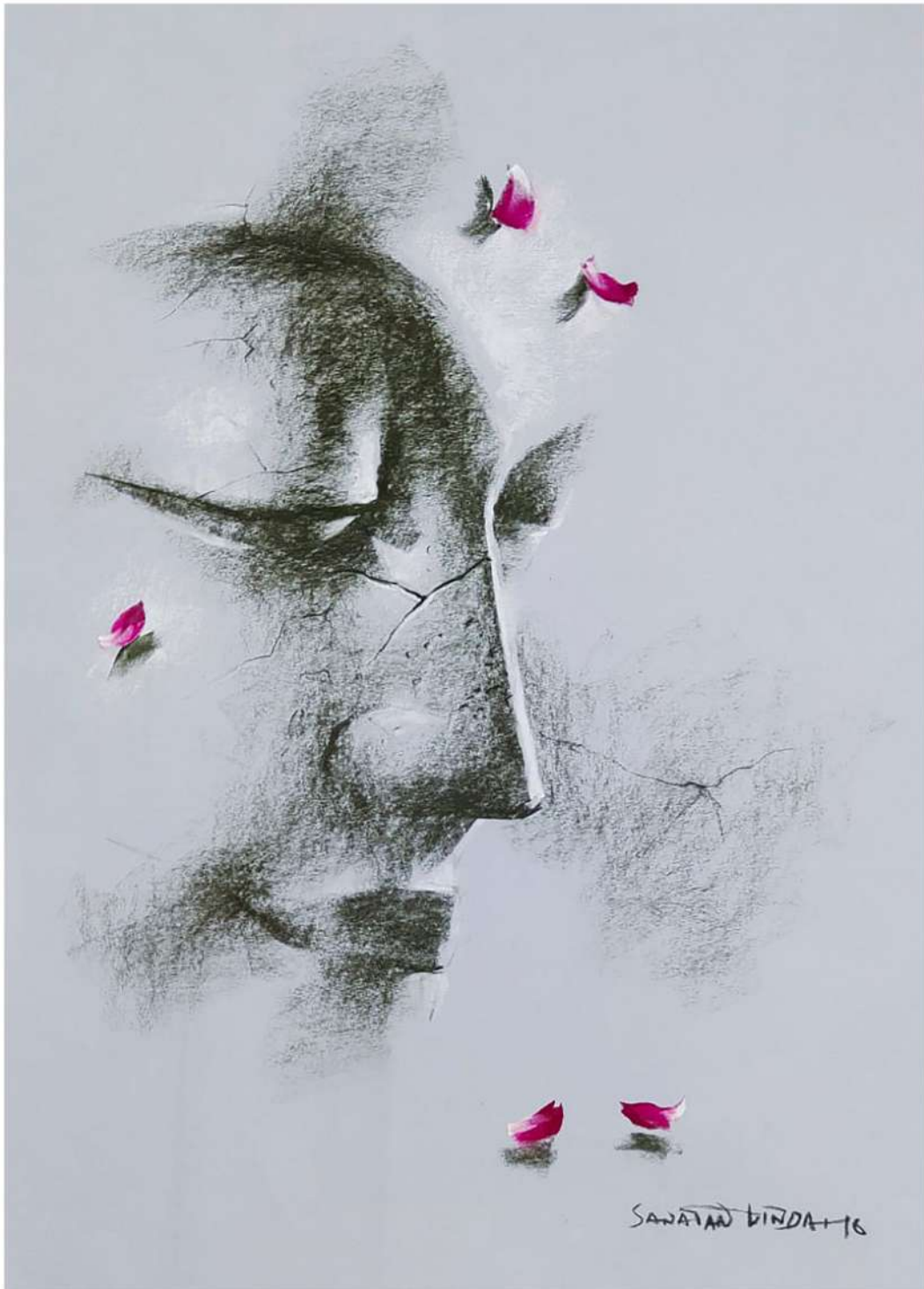
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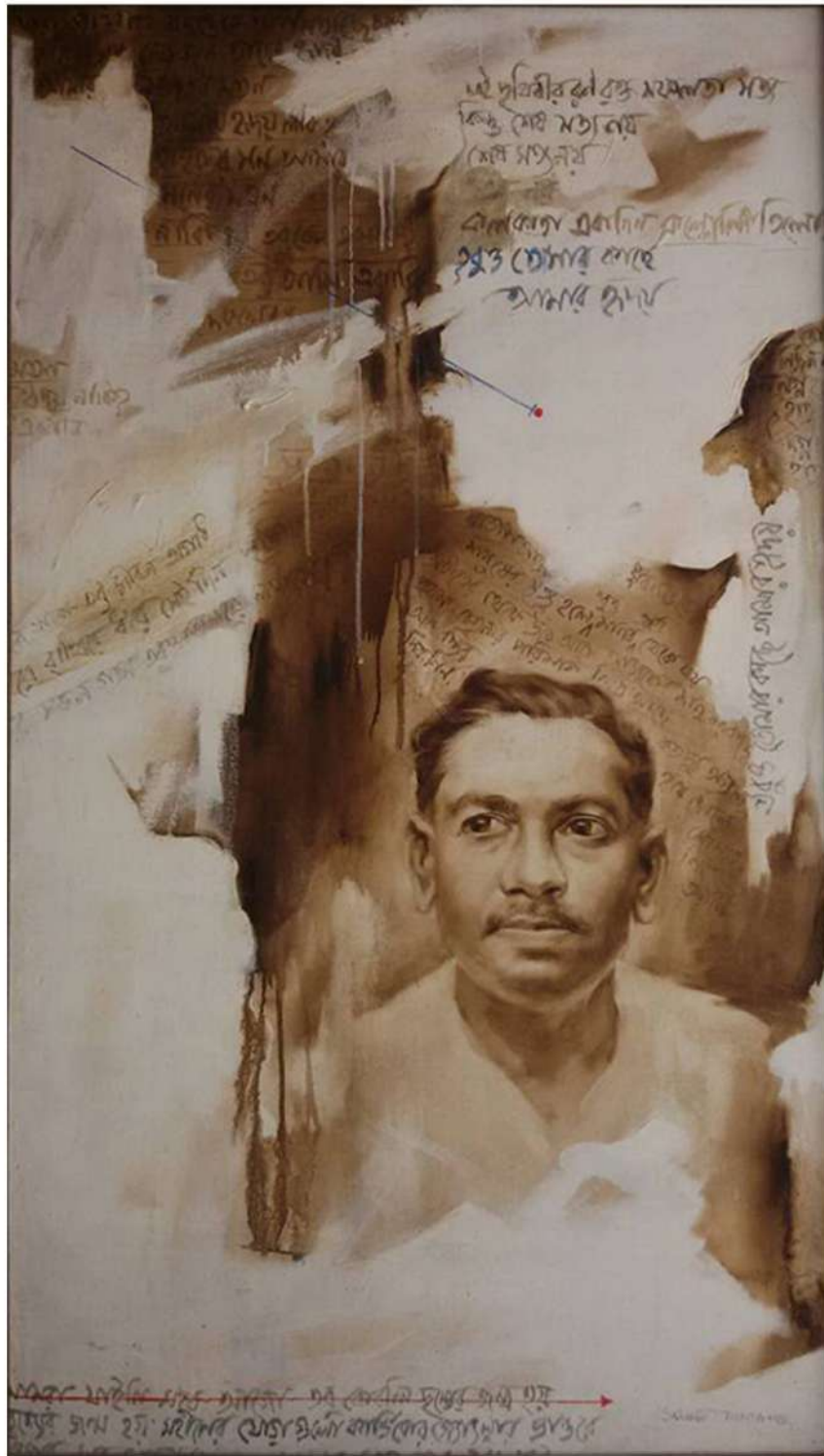
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Size: 20 x 28 inches Medium: Dry Pastel on Paper



Size: 20 x 28 inches Medium: Dry Pastel on Paper



Size: 30 x 53 inches Medium: Play Board Size



Size: 35 x 47 inches Medium: Play Board Size



Size: 13 x 12.5 x 9.5 inches
Medium: Bronze





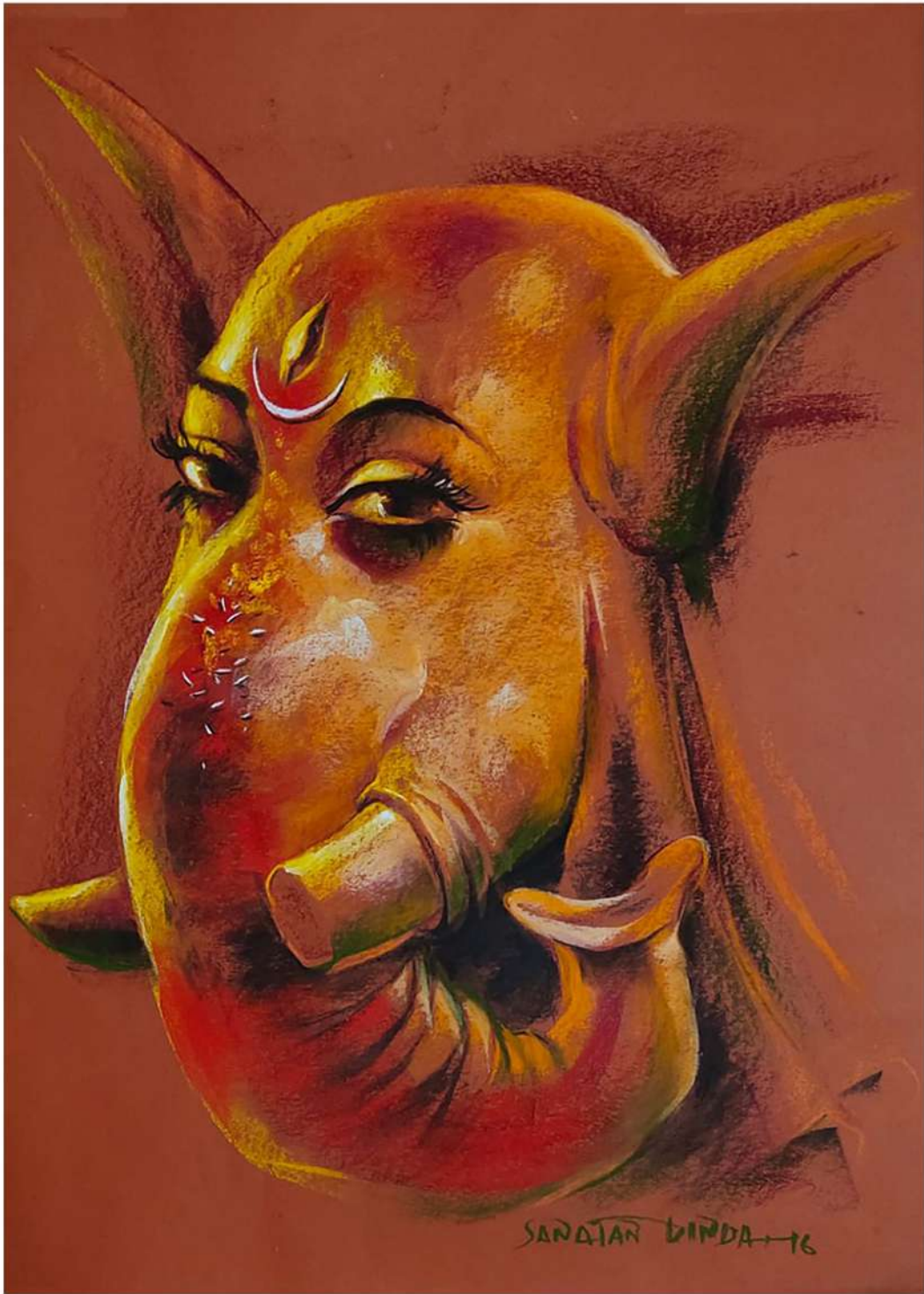
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Medium: Bronze



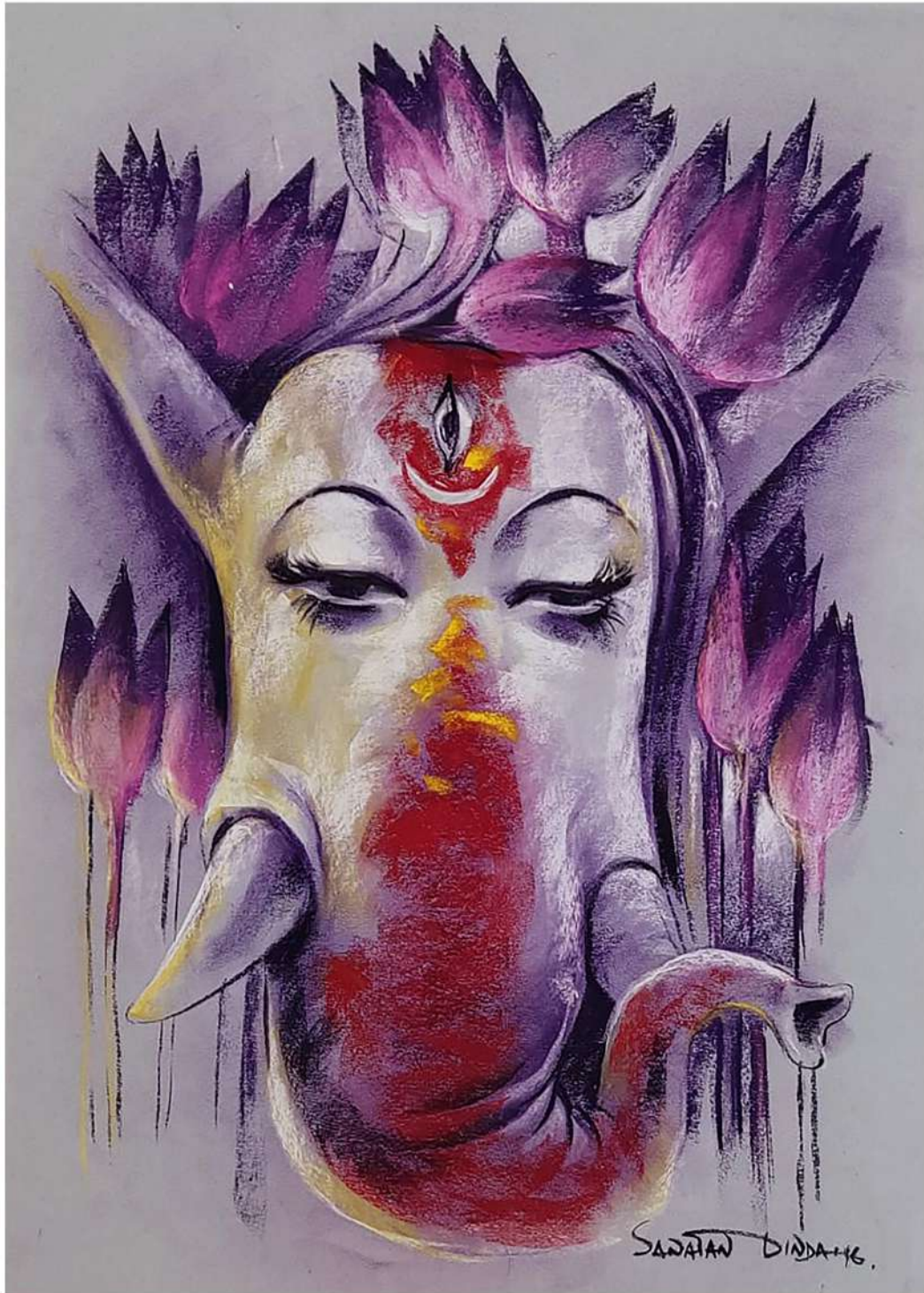


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Medium: Bronze

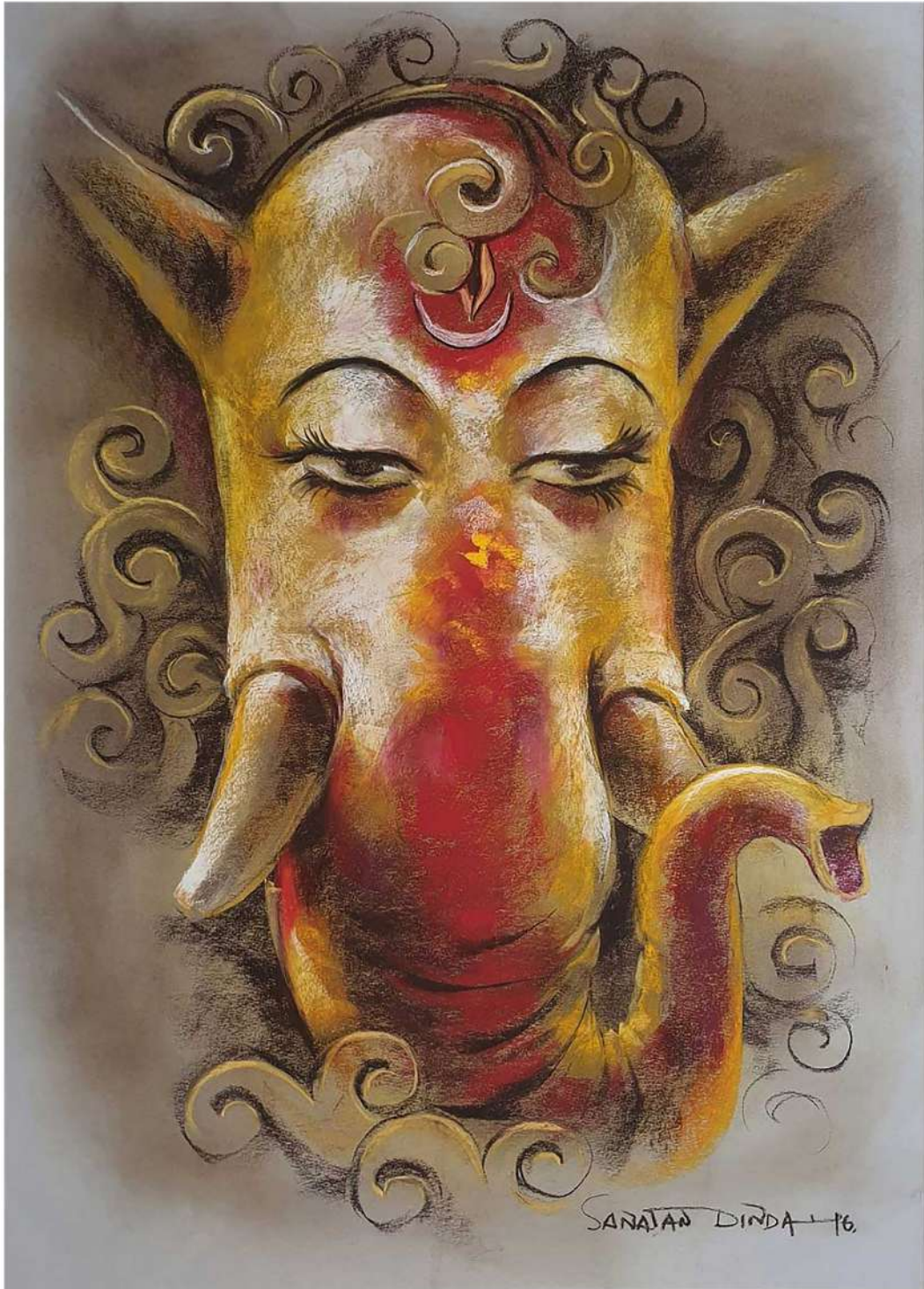




Size: 20 x 28 inches Medium: Dry Pastel on Paper



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