

## Ghanashyam Latua ... a promising talent (born -1992)



This promising young contemporary artist, Ghanashyam Latua is best known for his unique landscape

paintings which speaks much more than what one can visually conceive. Latua has a deep rooted objective of documentation of the fast changing rural Bengal landscape specially the ever-expanding red, arid laterite barrenness brought about by development. Since his early college days at Shantiniketan, he was fascinated by the detailed, naturalistic depictions of the Khoai regions in the documentary drawings of the early books related antiquity and archaeology. By adapting new ideas and methods, he both explores and expands the age-old genre of landscape painting. His work which depicts his experimental approach both in style and medium reflects his immense love for nature.

Latua was born in Khelar, a remote village of Midnapore, West Bengal. He grew up watching his elder brother sketching and painting images and pictures. His

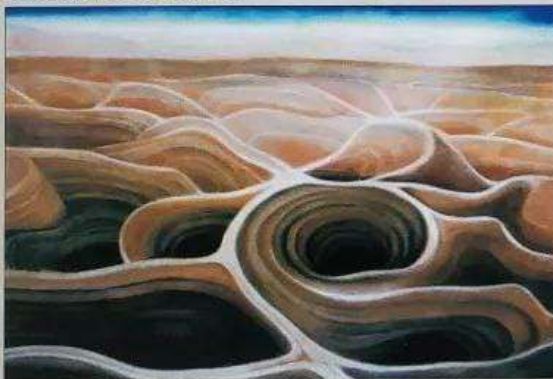
*dada*, as he fondly calls, would supply art materials for the required work education syllabus to schools. As a small child he would sit and watch and also copied. It was one such drawing of Swamiji which Ghanashyam drew was exactly similar to the one of his *dada*. This fascinated *dada* who then encouraged and motivated him to learn drawing and admitted him to his first drawing tutor, Dhiman Pal at Kharagpur, whom he is ever grateful. His journey started and his



*Khoai landscape, Pen, ink & pricking with needles, 10 x 16.5 inch, 2020-21*

the rural beauty of the vast, undulated geological formations of iron oxide rich lateritic, reddish-brown, sparsely timbered hills of Khoai, Santiniketan was hard to resist and he returned to his place of love, to dedicated himself to his passion.

Latua's art mainly reflects the conflict between natural and man-made environment. He has chosen the language of art to speak against all that affects him - these land acquisition, environmental threats, migrant crisis and modern-day slavery of tenured labour etc. In his own words "I try to explore the spiritual affinity and relationship between man and nature through my works. By getting divorced from the nature day by day, we have murdered our own divine and spiritual self." His unique technique of creating layer-like formations of a land by pecking and skinning the paper with a sharp tool is a way to represent the metaphorical violence towards the land by human



*Excoriated land, Pen, ink, dry pastel, water colour & pricking with needles, 42 x 60 inches*

next stepping stone was Kala Bhavana after school, where he did his graduation and masters in Fine Arts. With the one year Lalit Kala Scholarship he next spent a small stint at Kolkata but

to acquire resources for industrial and developmental purposes. Latua also explores the deeply conflicted yet symbiotic relationship between humans and trees through his wonderful art.

Ghanashyam has received the Artincept\_Artpilgrim grant, Dhi Support Grant and National Garhi Scholarship among several others. Within this short span of his career Ghanashyam has exhibited his work in a couple of solo shows like *Occupying Space* at Gallery Exposure and at the Emami Art Gallery as well as more than 20 group shows,

some of which were online during the pandemic period, in Kolkata New Delhi, Hyderabad, Bangalore etc. Internationally, he also took part at the Artissima Art Fair, Italy.



*Excoriated land, Pen, ink, dry pastel, water colour & pricking with needle, 42 x 60 inches*

Presently he is attached with the Emami Group, though he stays at Shantiniketan to follow his dream. We wish him all the success.