

GHANA SHYAM LATUA
Portfolio of select works

- Drawings

Khoai Landscape
Pen, ink and pin-work on
paper
10.04 X 16.54 in.
2021
Signed in English (on the
reverse)



Brief Description

Ghana Shyam Latua is a contemporary artist known for his landscape paintings which he creates with novel pinprick techniques. A graduate of Visva Bharati University, Santiniketan, his work speaks of his love for pure, uninhabited landscapes and his lament for nature's destruction by the expansion of urbanisation and tourism. As a student initially inspired by the works of Santiniketan masters – Nandalal Bose, Benodebehari Mukherjee and Ramkinkar Baij and others –his perception significantly changed later, becoming more complex and critical. Latua's recent work marks a transition from his earlier concept of romantic geography to political geography in which modern society destroys and maintains nature.

Instead of conventional techniques, Latua develops his unique style, creating the image partly with ink and pricking and peeling off the paper's surface. The coexistence of the inked and spectral, white pinpricked drawing in a single work gives the viewers unique tactile and visual sensations. The technique that reveals the interplay between ground and image, presence and absence, helps to capture the dialectics between nature and culture, pointing to the ecological concerns of our time. Although he spends considerable time in the studio to finish a single work, he never stops observing and studying nature outside it. His works' remarkable finesse and detailing are born from lived interaction.



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Drawings

Khoai Landscape
Details



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Drawings

Khoai Landscape Details

Khoai in Bengali refers to a lateritic landform in the Rarh region of Bengal, the kind of eroded and arid land that surrounds Santiniketan. Spreading to the horizon on all directions, the rural beauty of the vast, undulated and sparsely timbered Khoai attracted the early Santiniketan artists. They produced a large body of paintings and drawings, transforming the geographical features into a landscape trope, in which the scopic and aesthetic imagination of the self, place and nature are inextricably intertwined.



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Details

Ghana Shyam was deeply fascinated by the landscape paintings of the Santiniketan artists when he first saw them as a student of Kala Bhavana. In his paintings of Khoai, he, however, has consciously chosen not to follow the tradition of the Santiniketan artists, for the sublime presence that once inspired the artists and poets of Santiniketan is now largely lost and threatened by the rapid spread of tourism and urbanization.



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Khoai Landscape Details

Khoai is depicted in his monochrome paintings not as a panoramic landscape but as a series of fragmented frames, like plots. Surrounded by the white blank spaces – the empty time-space of the expanding global capitalism – the detailed, naturalistic depiction of Khoai at the centre of the picture remind us of the documentary drawings of the academic draftsmen in the early books of antiquity and archaeology, preoccupied with the notions of scientific documentation and preservation.



Brief Bio

Born in 1992 in West Midnapore, Ghana Shyam Latua studied painting in Kala Bhavana, Visva-Bharati, graduating in 2017.

Ghana Shyam has been the subject of the solo show *The Lament of the Red Earth* at Tapetenwerk Gallery by the Kira A. Princess of Prussia Foundation, Leipzig, Germany (2022); *Khoai Landscape* at Emami Art (Kolkata, 2021) and has exhibited his work at India Art Fair, 2023; 2020 Takshila Fine Arts Scholars Show held at Arthsila Santiniketan (2022); *Patterns of Intensity* at Art Alive (New Delhi, 2021); *Occupying Space* at Gallery Exposure (Kolkata, 2018); *Dih-Pahr-Cher* at Ganges Art Gallery (Kolkata, 2020); *Inside the Fibre* at Arts Acre Museum (Kolkata, 2020); *Annual Exhibition* at SSVAAD (Santiniketan, 2019); CIMA Award Show (Kolkata, 2019); *Inward Vision* at Arts Acre Museum (Kolkata, 2018) among many other group exhibitions.

He has been selected as an artist in residence at the Kira A. Princess of Prussia Foundation, in collaboration with Emami Art Residency (Sept-Oct, 2022).

Ghana Shyam is the recipient of Dhi Support Grant (2020), National Garhi Scholarship (2017) of Lalit Kala Akademi, New Delhi and Takshila Santiniketan Fine Art Scholarship from Takshila Educational Society, (New Delhi 2020).

He lives and works in Santiniketan.



CV and Personal details

Name: Ghana Shyam Latua

Date of Birth : 01/05/1992

Gender: Male

Permanent Address: Khelar, Post- Bonpatna, Kharagpur, Dist- Paschim
Midnapore, West Bengal,
Pin: 721301

Present Address: Shyambati, Santiniketan, Bolpur, Birbhum, West
Bengal, Pin-731235

Email Id: ghana1115@gmail.com

Mobile: +91 7001453789/8759545036

Language: Bengali, English, Hindi

Nationality: Indian

Award and Scholarship

- 2021 Inception Grant from Artincept_Artpilgrim (New Delhi)
- 2020 Takshila Santiniketan Scholarship from Takshila Educational Society (New Delhi)
- 2020 Dhi Support Grant (Hyderabad)
- 2017 National Garhi Scholarship, Lalit Kala Akademi, (New Delhi)
- 2015 Award- Merit Scholarship, (Kala Bhavana)
- 2012 Award- Merit Scholarship, (Kala Bhavana)

Art Residency Participation

- 2022 Emami Art Residency in Collaboration with the Kira A. Princess of Prussia
Foundation September 19 - October 31, 2022, Siena Italy

Solo Exhibition

- 2022 *The Lament of the Red Earth*, Tapetenwerk Gallery by the Kira A. Princess of Prussia
Foundation, Leipzig, Germany Showcasing Ghana Shyam Latua, October 14 – October 29, 2022,
Leipzig, Germany
- 2021 'Khoai Landscape' an online solo exhibition at Emami Art Gallery (Kolkata)
- 2018 'Occupying Spaces' Art Exposuse,(Kolkata)

Group Exhibitions & Participation

- 2022 Represented at India Art Fair, New Delhi by Emami Art Gallery (Kolkata)
- 2022 'A Portrait of the Land' group show curated by Samedutta malik at Dhi Artspace (Hyderabad)
- 2022 'Metaphoric Identity' group show at Gandhara Art Gallery (Kolkata)
- 2021 Represented at Artissima Art Fair, Italy by Art Alive Gallery (New Delhi)
- 2021 'And there was Light' group show co-curated by Rahul Kumar and Gayatri Singh at Stir Gallery(New
Delhi)
- 2021 'Patterns of Intensity' group show curated by Ranjit Hoskote at Art Alive Gallery (New Delhi)

CV and Personal details

Group Exhibitions & Participation

- 2020 'Extend A Hand' a online group exhibition at Emami Art Gallery (Kolkata)
- 2020 'Dih-Pahr-cher,Departure'Group show at Ganges art gallery conceptualized by Prasanta Sahu (Kolkata)
- 2019 'Inside the fibre' Group show at Arts Acre museum, curated by Soma Bhowmik (Kolkata)
- 2018 'Inward Vision' Group exhibition at Art Acre museum, curated by Soma Bhowmik (Kolkata)
- 2018 'Pentamorous' Group Exhibition,Art exposure Gallery(Kolkata)
- 2018 Annual Exhibition,Lalit Kala Akademi,Regional Centre,(Kolkata)
- 2018 Annual Exhibition,Birla Academy of Fine Art & culture, (Kolkata)
- 2017 The Shape Of Things,Ganges Art Gallery,curated by Ushmita Sahu (Kolkata)
- 2017 "The Lair" Group Show at Egg Art Studio,(New Delhi)
- 2016 "Satin – A Prelunde" Group Show at Egg Art Studio,(New Delhi)
- 2016 'Maitreyi" an Indo- Bangladesh Group show Kolkata Tatha Kendra (Rabindra Sadan, Kolkata)
- 2015 Group Exhibition, Nandan Art Gallery, (Santiniketan)
- 2014 Group Show at Academy of Fine Art, (Kolkata)
- 2013 Group Exhibition at Russian Centre of Science and Culture, (Kolkata)

Workshop Participation

- 2016 Painting Workshop at Cartist Automobile Art Festival, (Jaipur, Rajasthan)
- 2015 Painting Workshop organized by Eastern Zonal Cultural Centre, (Ministry of Culture Government of India)
- 2013 Painting Workshop Organized by State Bank of India, at Santiniketan Society for Visual Arts And Design (SSVD)

Collections at various space and institutions:

- 2021 Takshila Educational Society New Delhi
- 2018 Artsacre Museum of Bengal Mordern Art Kolkata
- 2018 In the collection of Swiss Recurated by Nalini Malaviya

EMAMI ART

KOLKATA, INDIA

Emami Art, Kolkata, is one of India's most significant art galleries and a critical space for cultural production. The gallery focuses on a future-forward, complex, multi-dimensional approach. It is steadfast in advocating for emerging, mid-career and established artists and engaging with contemporary and historical material. The gallery also aims to create dynamic, wide-ranging registers of exhibition-making and viewing.

In addition to hosting exhibitions and participating in national and international events and fairs, Emami Art has diverse parallel programming. Emami Art has launched the **EA Locus in Focus** to provide a voice to local and regional communities through ongoing short and long-term projects. **EA Incubator & Learning** integrates both the physical and virtual interfaces. It helps the arts community free access to regular mentorship programs, workshops, residency opportunities and innovative educational activities that facilitate artistic development, help build collaborative networks and provides a supportive environment for emerging talent. As a centre of excellence, Emami Art identifies as a platform rather than just a facility.

Critical discourses, interactions, documentation and exchange are also essential to our mandate. Under the umbrella of **EA Discourse**, we develop and produce original writing, periodicals and catalogues that focus on artistic, creative and pedagogical materials. As part of our knowledge-making and archiving process, our regular lineup of talks, seminars, panel discussions and conversations with artists, curators and key partners is helping to establish a safe space for critical engagement.

Emami Art has adopted the inclusive, symbiotic framework, where profitability supports sustainable resource regeneration and public service. The gallery is a green building and strictly maintains free access to all policy.

Deeply committed to promoting a regional, national and international agenda through innovative and alternative programming, emphasis on community and socially relevant engagements, institutional partnerships and more via a multi-year vision for the future, Emami Art is a catalyst of change, research, innovation and inclusivity.

