

Essential
Suhay



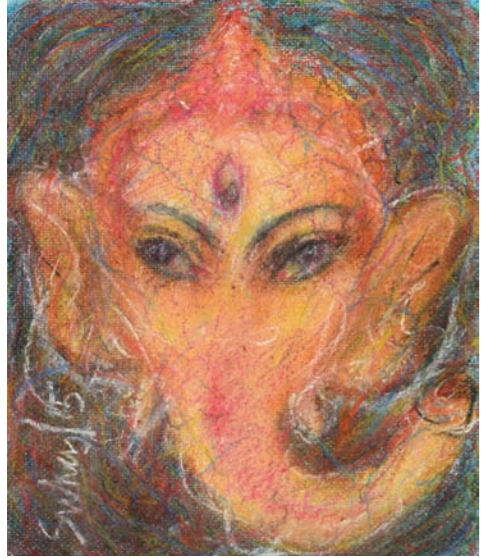
essential
Suhas

Suhas Roy's Journey in Art

November 18 to 24, 2019

Jehangir Art Gallery

161 Mahatma Gandhi Road, Mumbai 400 001



Ganesh - 2015 12" x 10"

Curated by
Ratnottama Sengupta

Co - Curated by
Swati Roy
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Edited by
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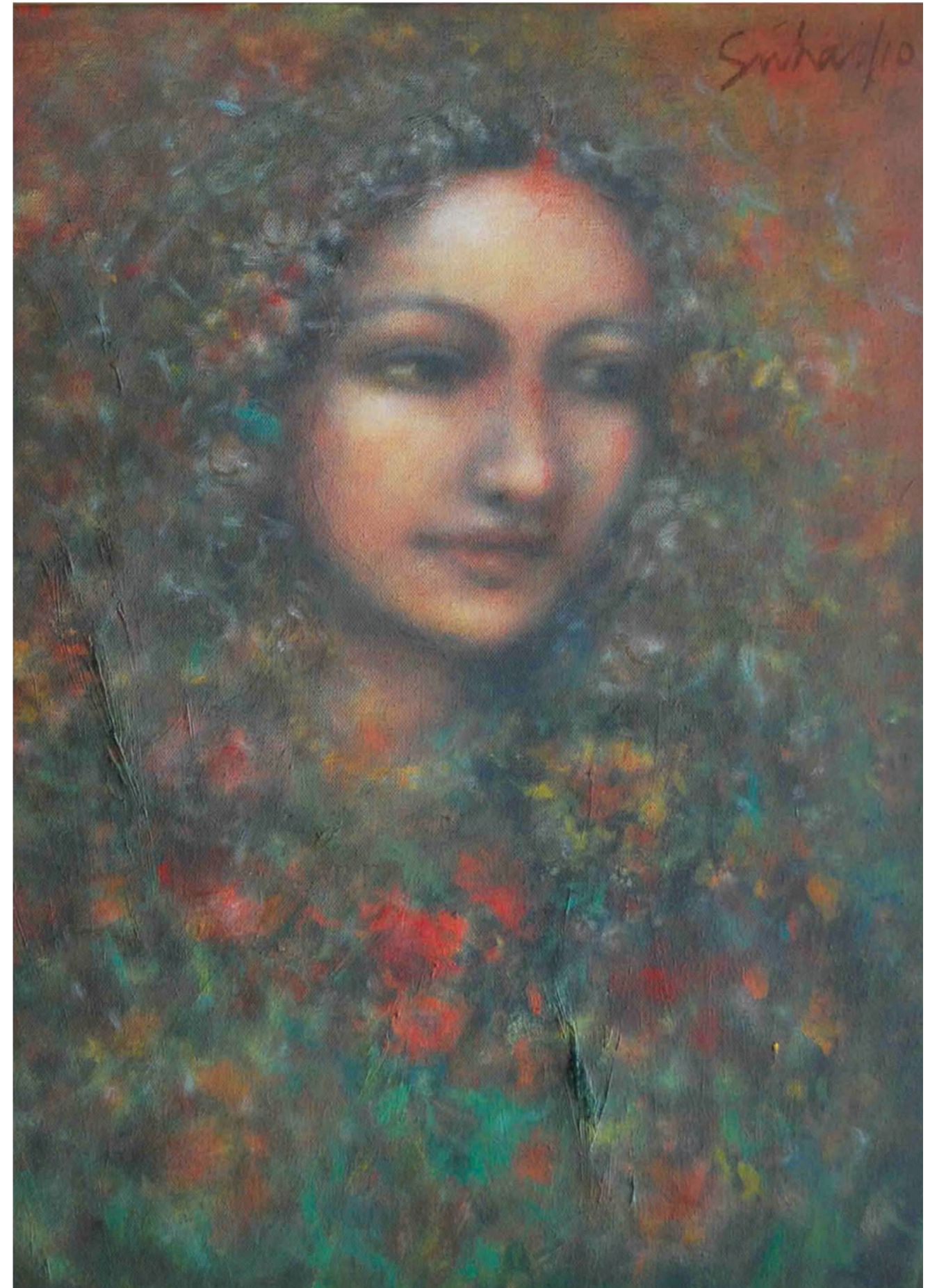
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Painting
© Suhas Roy

Cover Painting
Radha • Oil on Canvas • 48 x 36 inch

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Radha 2010 Oil on Canvas 22" x 18"



my friend, father and guru in life



Mother & Child 2005 Conte on Paper 19.5" x 15"

I first met Suhas Roy in the house of our neighbour. So, until I got married to Suman, Baba was like any other 'Kaku' or 'Jethu', an avuncular acquaintance, not a celebrated contemporary master. What impressed me the most about him was his transparent laughter. True to his name, 'Suhas', he actually laughed openly, whole-heartedly.

After my marriage I got to know both, Suhas Roy the man and the artist. Clad in a simple lungi and banyan he looked a deceptively ordinary human being. Intensely focused on the canvas, he was unconscious of even his bare chest. Shy, and reticent with outsiders, there was no mistaking one plain fact about him: he was a genuine, forthright person, with not a shred of pretence. And that meant one helluva lot. Without ambiguity I can say, I came to respect him more than even my own father.

His lack of airs was probably what sets Baba apart from other contemporary masters, many of whom were his buddies. He was quite comfortable sitting in a roadside tea stall, sharing cha and conversation with equal ease. He was a man of strong opinions, but he was also receptive to criticism. I was a severe critic of his work, but he took it in the right spirit. He was never dismissive, nor impatient. Without losing his cool he would explain things, to give his side of the picture. And he spoke so well! The depth of his understanding and knowledge was remarkable — and its expanse was amazing. Politics or religion, culture or sociology, he could not only speak on the subject, he would also have a fiercely independent perspective on it. And he was so liberal that I had no reservation in modelling for him.

The first time I saw a Suhas Roy painting was after I came into the family as his daughter-in-law. He was not a person to talk about his work. When I asked him, "Why did you become an artist?" he simply replied: "Because I wasn't good at anything else, maths, science or history." What really happened was that once, when he was ill and confined to bed, his eyes were riveted by a portrait of Tagore adorning the wall. "To idle away the hours I started drawing. Those who saw the drawing, liked it, and that marked the beginning of my journey," he said without much ado.

This simplicity of the man and his manners pervades his art, too. To this day, as an ordinary viewer, I find his paintings very pleasing. Neither flashy nor complicated, although of a highly resolved standard, they cause visual delight every time I look at them, without having to ponder over why I like them.

It was perhaps no surprise that, amongst all his considerable body of work, my favourite was a Mother and Child. No subject on earth has a greater appeal for a woman, particularly after she herself becomes a mother. But what makes this work so special was the affection in the mother's face, her eyes, her look, her entire mien. I have no words to praise its beauty enough. I must add, I'm also inordinately fond of a particular Radha that I have decided to bequeath it to my daughter-in-law, when the day comes.

I therefore consider myself lucky that, at the start of my journey in art, I had the privilege of holding the fingers of a stalwart like Suhas Roy. I was secure in the knowledge that, if ever I stumble, I will always have the teachings of a stout personality. He inspired me to carry on rather than buckle under. "When you embark on a battle, even if you face defeat, never leave the battle field," Baba has taught me. He has given me my life's mantra by saying: "When you look down upon the earth from the high altitude of an aeroplane in flight, everything from roads and rivers to man and mountain looks dwarfed. Likewise in life, when something unpleasant confronts you, transcend above it all, and they will lose their sting,"

This retrospective exhibition is my tribute to Suhas Roy, a friend, father and guru in my life. And I am fortunate to have been partnered in this journey by his son, my late husband Suman Roy.

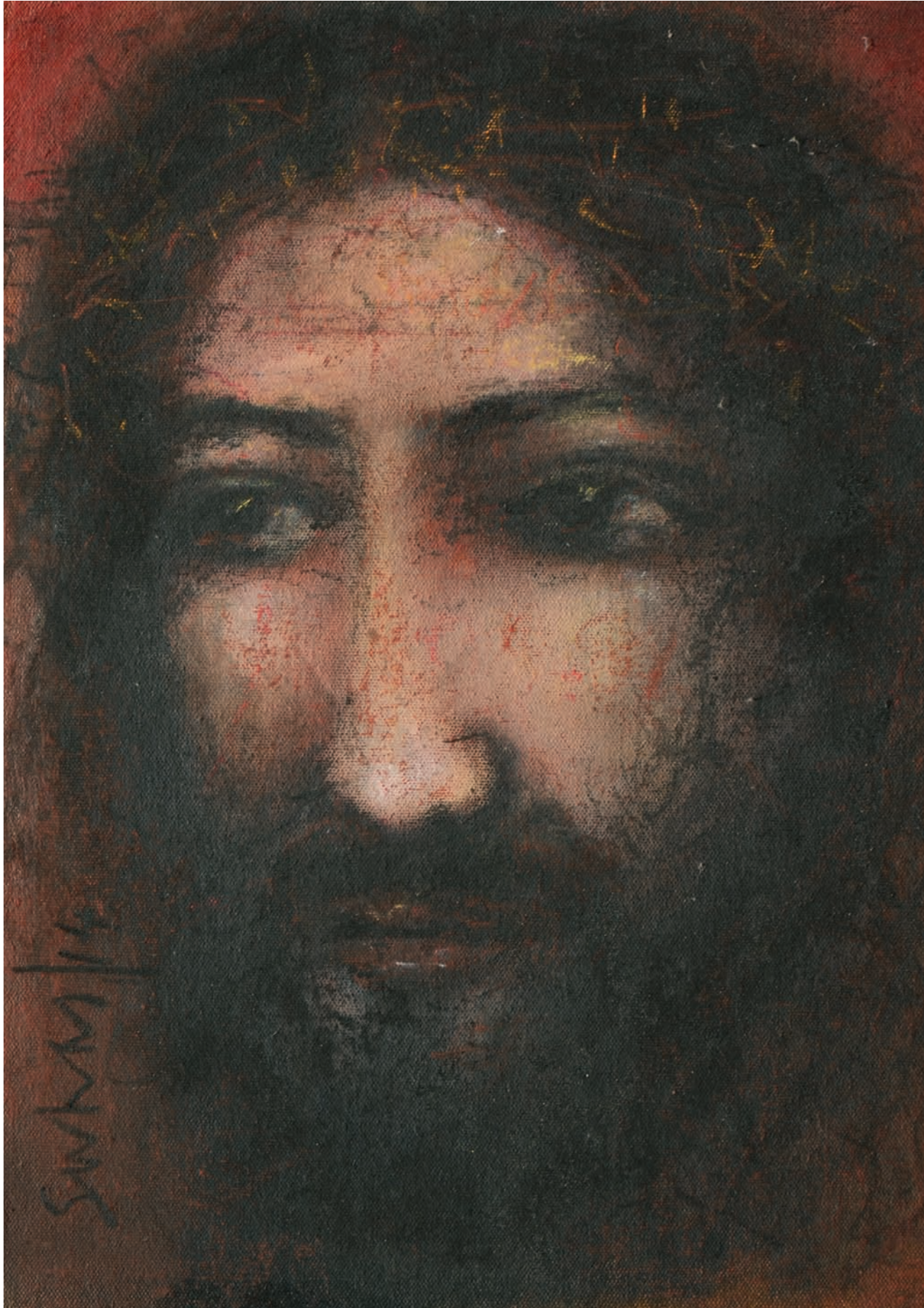
Swati Roy



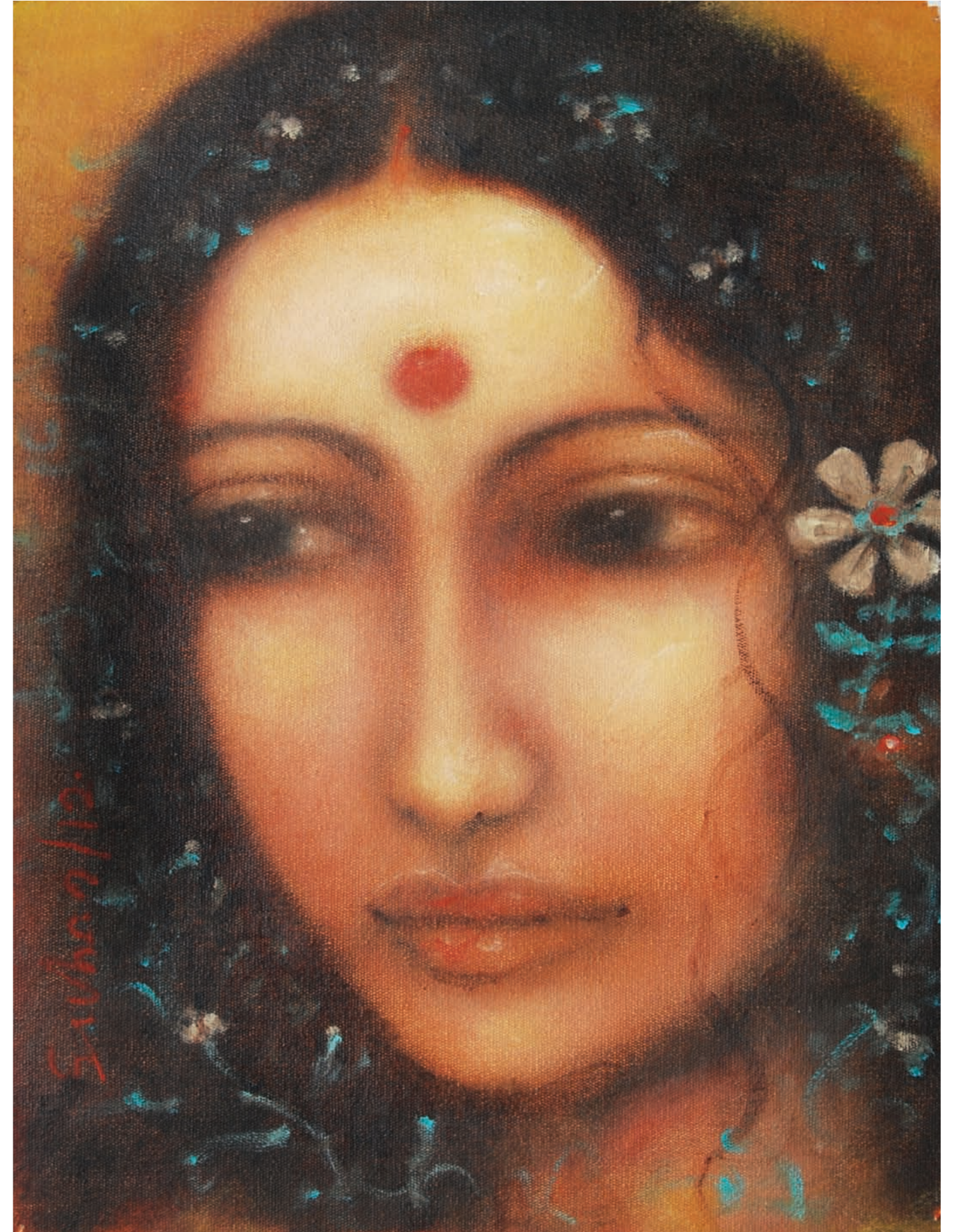
Radha 2012 Oil on Canvas 12" x 10"



Radha 2015 Mixed Media on Paper 20" x 20"



Christ 2014 Mixed Media on Canvas 16" x 12"



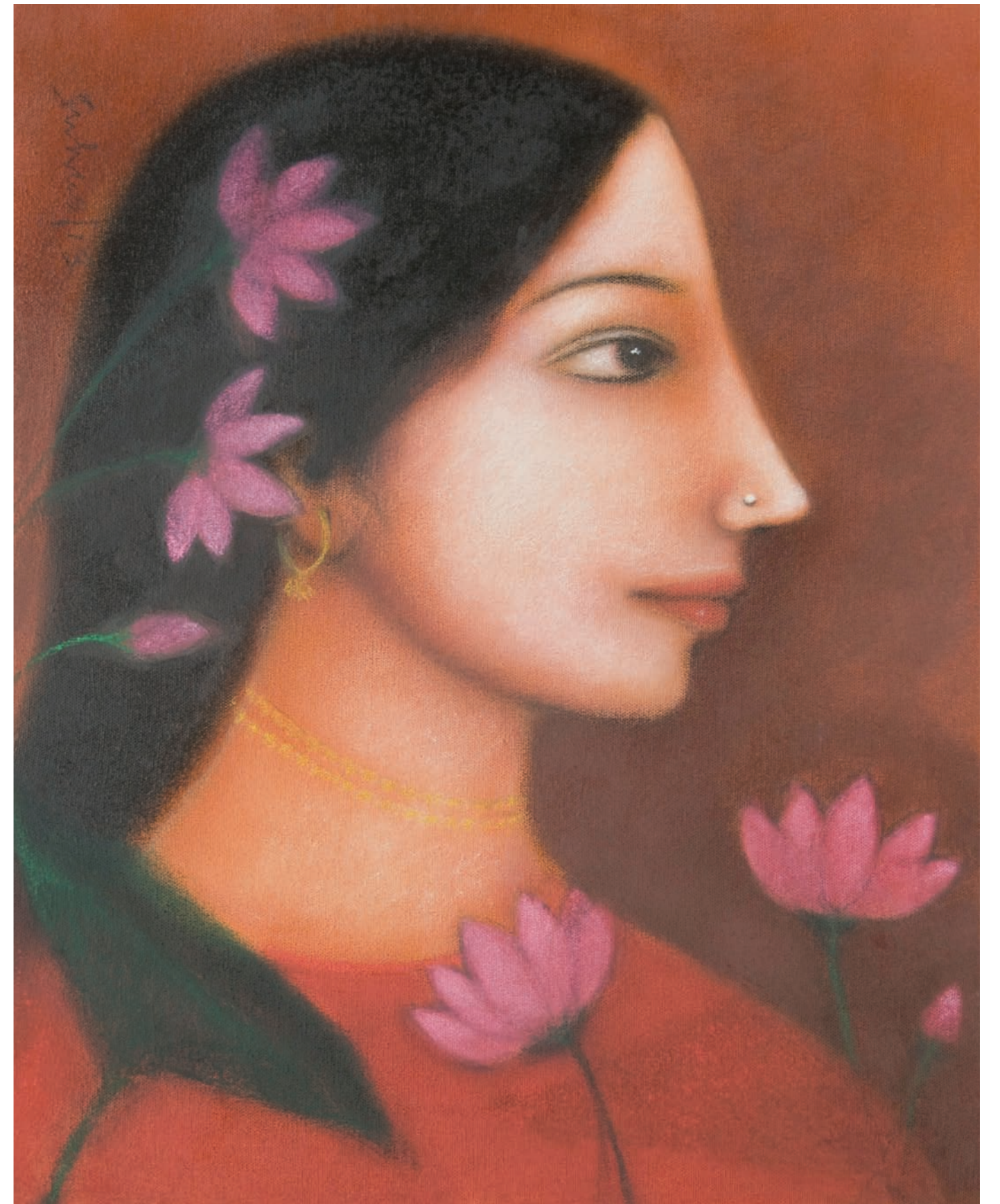
Radha 2010 Oil on Canvas 16" x 12"



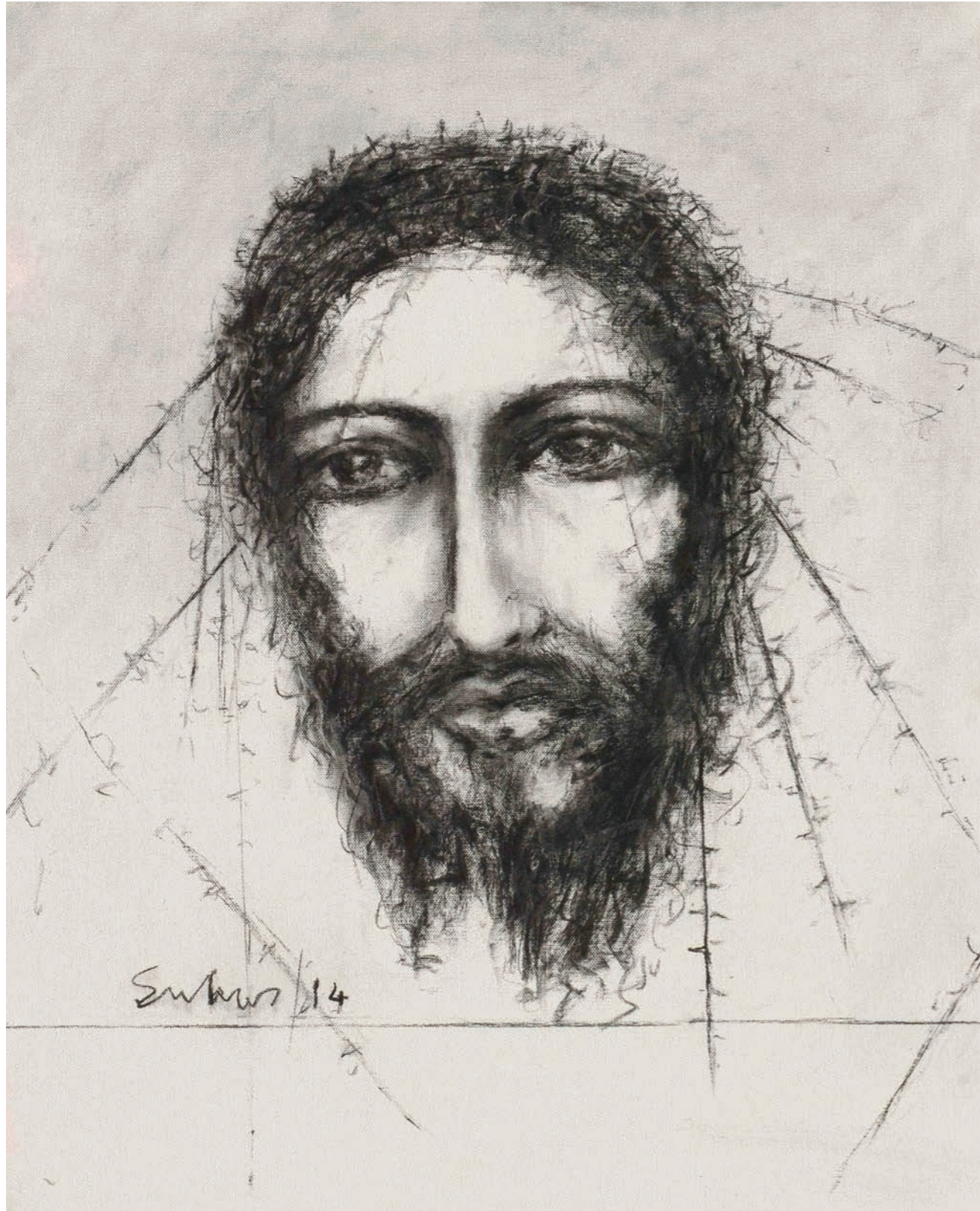
Radha 2014 Charcoal on Paper 30" x 22"



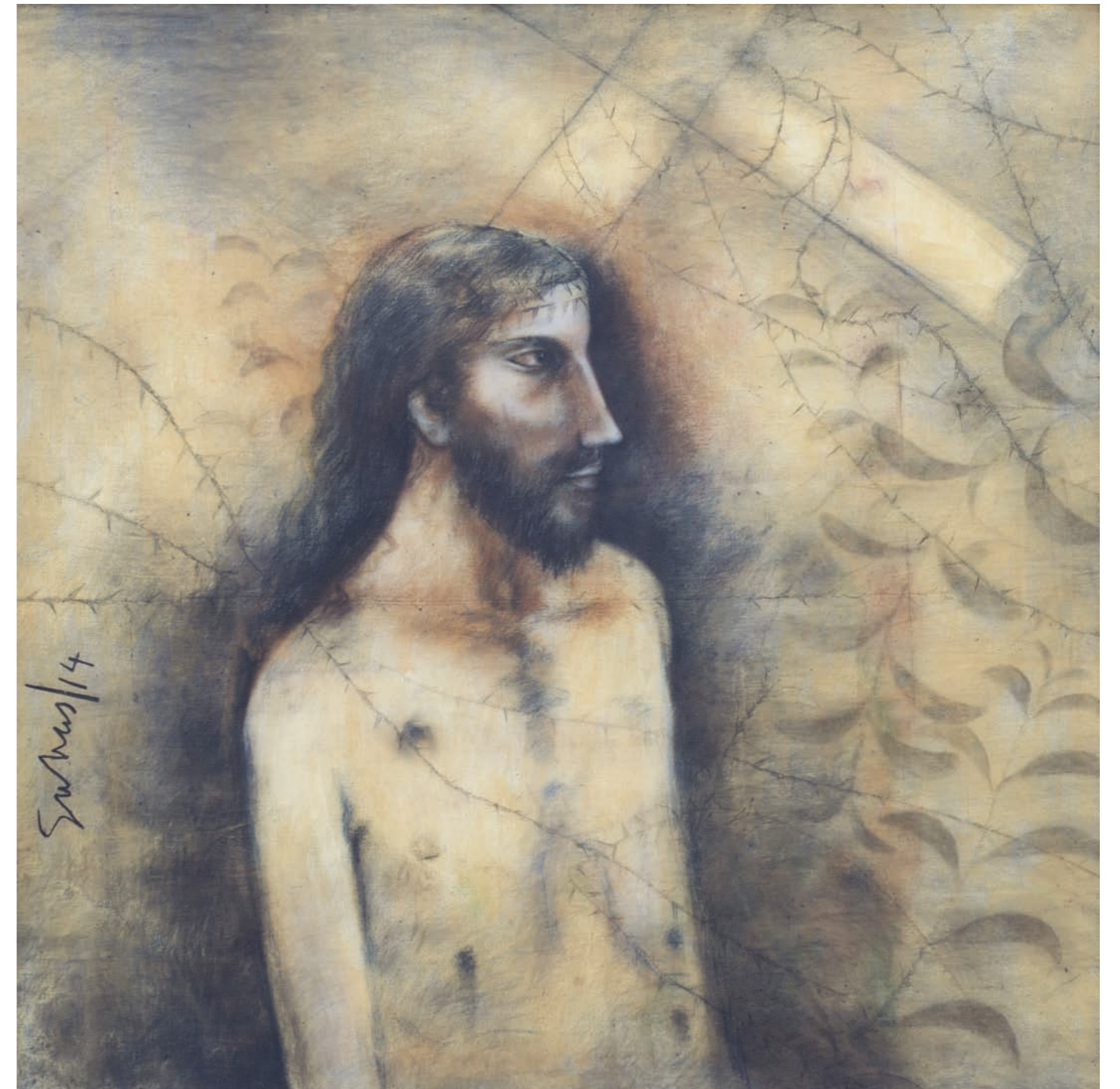
Radha 2014 Charcoal on Paper 30" x 20"



Radha 2013 Mixed Media on Canvas 20" x 16"



Christ 2014 Charcoal on Canvas 30" x 24"



Christ 2014 Charcoal on Canvas 48" x 48"

the essential suhas

This exhibition at Jehangir Art Gallery brings to viewers only the Radhas and Jesus the artist was chased for. In other words, the Quintessential Suhas. Not so long ago, this same venue had hosted another collection where many of the works were Not For Sale. Evidently the purpose of these shows is not profit but to hold up the totality of the artist named Suhas Roy – his transformation, his diversity, his skilfulness. He has enriched Contemporary Indian Art with sketches in Western Academic style, graphics, landscapes; Crow, Jesus, Radha; aluminium paint on glass, acrylic on paper, egg tempera on canvas — where do we start? Where did he? There's a story at every turn in the journey, so let's start at the very beginning.

A little boy in Tejgaon, now in Bangladesh, had lost his father when he was not even two. One Kaji Saheb, who taught geography in the village school and doubled as the art teacher, took the child under his wings. If the boy learnt to outline India on the blackboard, he could also draw papayas and brinjals. And everything he drew scored 10 on 10. "It seems you will grow up to be an artist!" — his teacher would say.

The boy loved to spend all his hours drawing and fishing. "How will these pleasures serve you in life?" — the family elders would admonish him. The youth would smile in reply and go on, eventually to join the Indian Art College, study new methods of printmaking under Somenath Hore and S. W. Hayter, visit Paris and Florence to study Michelangelo's David and Pieta...

However, Paris post WW2 was an eye-opener for artists like Suhas Roy and, a decade before him, Krishna Reddy, who had graduated from Santiniketan. Both India and Europe had come out of prolonged periods of turmoil. But, poised on the threshold of an independent existence as a sovereign nation, India was looking back to its roots for defining its identity, whereas England and France and Germany – which were eager to get over the bitterness left by their recent history — were looking for a complete break with the past. For Suhas Roy, returning home meant returning to his cultural roots. And Venus emerging from the Water became a kin of the image of a goddess emerging from the lotus-laden pond closer home.

This Indian-ness was reinforced when he became a Painting teacher and joined Santiniketan. The lush green environs, the ponds and rivulets, the chirping birds and rustic villagers took him back to the childhood haven snatched away by the politics of religion that had culminated in the Partition of the Subcontinent. Suhas Roy, raised in the British Academic mood, with undying admiration for the values of the Italian Renaissance and the visions of the French Classicists, riding the high tide of Modernism, debating whether to go Abstract or Semi-Abstract, started painting landscapes!

Yes, landscapes. Regardless of what the critics said — just as they did for the Bengal Masters – Suhas Roy was not being 'regressive'. For, he did not paint any particular spot with fidelity to topography — as Constable did. Instead, his landscapes were an expression of his yearning for a paradise lost-his place of birth. When he moved from Kolkata to Santiniketan, in a reflection of spatial reality the neighbourhood palm trees started putting their heads up in his paintings. His sensitive foliage, the birds and animals and ponds were all in answer to his quest for the luxuriant green he had left behind, across the Radcliffe Line.

"Santiniketan has given back the opportunity to go fishing as I did in East Bengali, and I have rediscovered the beauty and calming effect of Nature," he had said to me when I curated the Living Santiniketan exhibition in Delhi. "It came as a relief to me, burdened as I was with the constant thought



Radha 2013 Mixed Media on Canvas 22" x 15"

of 'What to paint?' For, Nature constantly changes." Additionally, he realised that appreciation of beauty is not confined to a class or profession. "A doctor and a poet alike love flowers. So I decided to go back to landscape, taking no note of whether it was in fashion or out of it..."

The crow, very much a part of the Bengal landscape, then became his signature in the 1970s. The scavenger was an attraction because of his black feathers. Japanese water-colourist Yokohama Taikan – notable for his role in creating the painting technique of Nihonga – had come to Bengal in early 20th century with Okakura and helped Abanindranath Tagore master the medium. He had done a series of Mount Fuji in black-n-white. Chancing upon that in the Santiniketan library, Suhas was so impressed as to reach for the austere palette. The crow readily lent itself to the scheme. Spraying the canvas with acrylic paint before construing the image in watercolour, Suhas would use a Japanese colour stick to create tones and dimensions. The Far Eastern concept of an object in a wide open space came to be highly appreciated and widely collected — including by philanthropist politician Karan Singh.

In Indian philosophy and literature, Nature is the Eternal Feminine. That could be why, after ten years of doing landscape, Suhas Roy's imagination sought out the allied image of tribal girls. It was a natural progression, for women — especially tribal — have a symbolic if not symbiotic link with trees. Often he would counterpoise a tree with a woman. From a woman in a landscape to Radha was just one step away. For an exhibition on Krishna organised by Gallery 88, Suhas Roy played with the concept of the Blue God being the Ultimate Being. Melding Purush and Prakriti – the Male and the Female forces of the Universe – his canvas sported a nude woman against a dark blue background. The painting, titled 'Radha,' not only sold for an enviable sum, it also set in motion an astonishing demand for the image that shows no sign of abating.

Despite the adulation of resolved collectors, the artist had to hear the criticism that he was feeding the appetite for Radha – a concept that was no better than calendar art. But the master was far from apologetic. "It is the very definition of icons," he pointed out to me one afternoon. "Images of personalities deified by popular imagination — be they mythical, historical or social — are repeated again and again, generation after generation, in different styles and contexts." If one age worshipped them as bronze figurines and gold paintings, another flaunted them in oleographs and calendars. It has been so with Radha-Krishna, Ram-Sita, Buddha-Jesus, and even with Gandhi-Tagore-Teresa, I realized.

Jesus, though, had entered Suhas Roy's world long before Radha. Sometime in 1969 he had visited Florence to see David. He found the sculpture epitomizing masculine beauty "too proportionate," and wandered into the church next door preserving Dante's Divine Comedy in parchment. There, in one corner, he saw the last work of Michelangelo – an unfinished Pieta. Such infinite pathos! The artist could not brush it off his memory even after he returned to Calcutta and one day its picture postcard inspired him to paint a Jesus. When he stopped, the canvas was sporting a contemporary pieta – Jesus without the head, his body descending from the heavens.



Durga Oil on Canvas 12" x 10"

As a persona, Suhas Roy had deep regards for Jesus. He was, to the Bengali artist, a symbol of forbearance. Perhaps he also saw the serene visage of the Prophet sporting a Crown of Thorns as a reflection of his own self — or was it of his country, that had been crowned with an Independence bloodied by Partition? Somewhere Suhas, a father who in his own lifetime lost his children to Eternal Sleep, saw Jesus as a redeemer who showed mankind how to bear every suffering and pain that was a mortal's lot. That is why such palpable love, even when tinged with sorrow, pain or sadness, flows out of His veins. This must have prompted even Vatican to acquire his Jesus in 2006.

Rigidity was unknown to Suhas. The changes in his art came spontaneously, and every good result goaded him to go on. He dwelt on a theme only until another creative urge besieged him, be it Khajuraho in Madhya Pradesh or Cappadocia in Turkey. Never shy of experimenting, his foremost concern — always — was meticulous quality. His temperas would have egg yolk with oil and Japanese porcelain, gelatin with resin and tamarind seed. If it held the promise of a finer texture for details, he would use a watercolour brush for oil paintings. For, he would repeat, "Good art will never lose its demand just as diamond will never lose its market."

For Suhas Roy, the aesthetic and the spiritual were one and the same. And even the hurly-burly of political turmoil had to adhere to his norms of aesthetics. Did Suhas Roy, then, live in an ivory tower away from social realities? No, he insisted, he "never ran away..." Indeed, when the Naxalite period gave rise to despondency, he was haunted by the political reality of his land. But he realized that, "every turmoil, be it social or political — including Singur – would be short-lived." So, if Contemporary Art became mere documentation, then that too would be short-lived, he explained. "Only when it transcends the here-and-now can art have lasting value. I therefore focus on what has lasting appeal. Flowers blossom in the same fields that are crushed by battling soldiers. I will speak of the war through the Buddha who transcended war."

Small wonder that a collector once told Suhas Roy: "When I am tossed and tired of problems, I look at your paintings. They act like balms..."



Ratnottama Sengupta

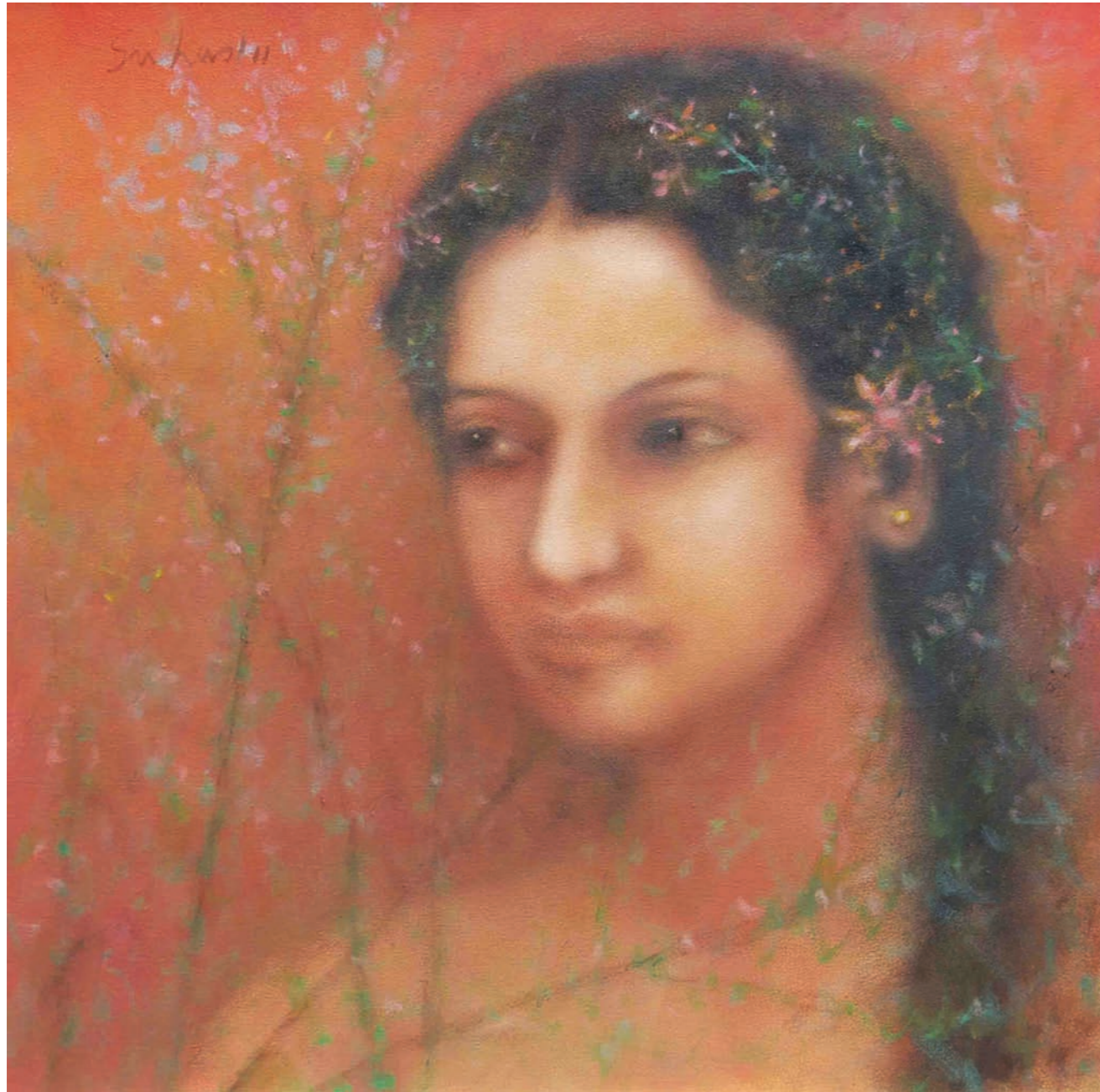
Senior journalist and translator, has won the National Award for her Writings on Cinema. She has served the CBFC, on the NFDC Script Committee, several National and international film juries, taught film appreciation at FTII, and curates film festivals and art exhibitions. She has authored Krishna's Cosmos on pioneer printmaker Krishna Reddy. She has edited Chuninda Kahaniyaan: Nabendu Ghosh; Kadam Kadam; Me and I; and That Bird Called Happiness. She turned director with And They Made Classics, on the writer-director bonding between her writer father Nabendu Ghosh and celluloid master Bimal Roy.



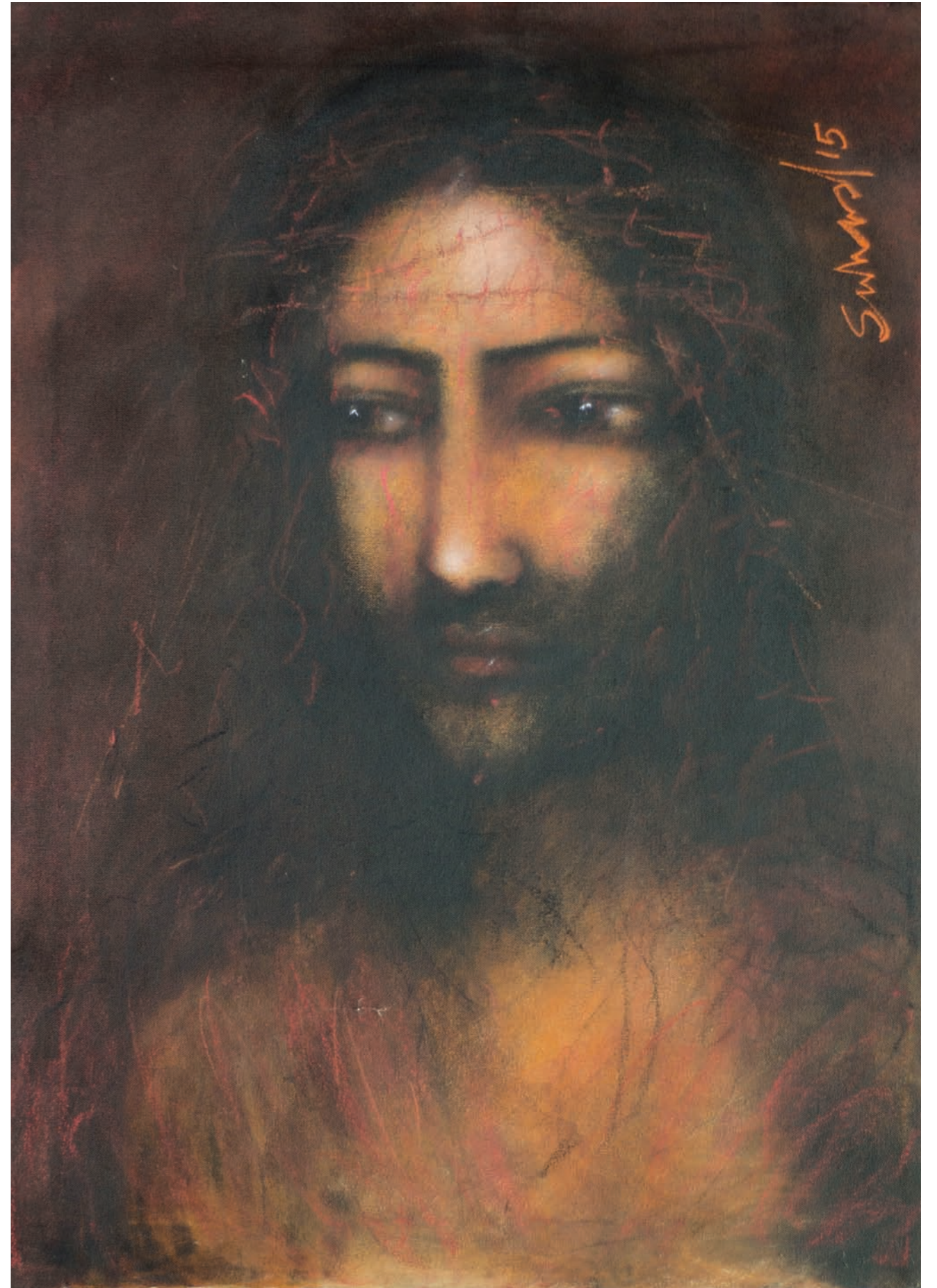
Radha 2015 Mixed Media on Canvas 24" x 20"



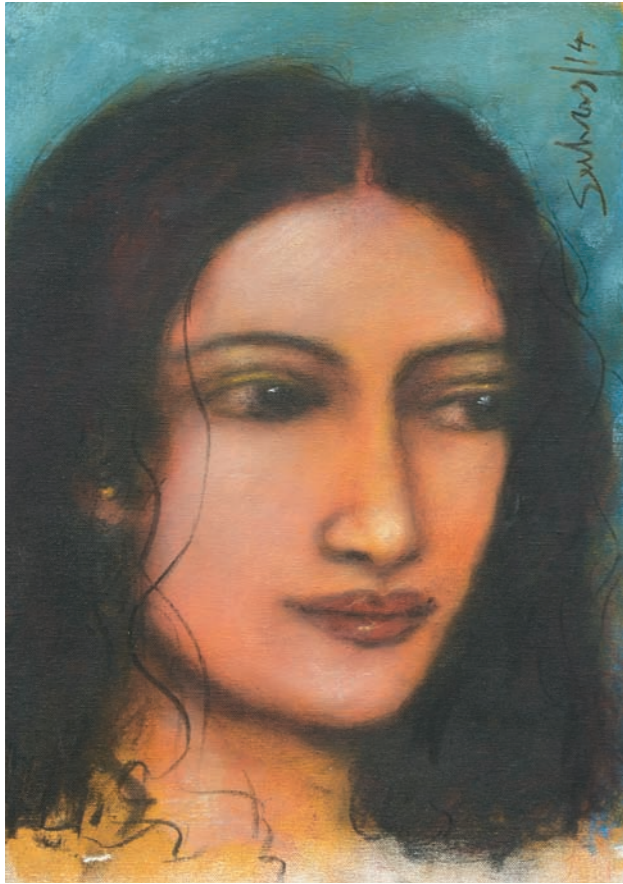
Radha 2013 Mixed Media on Paper 12" x 12"



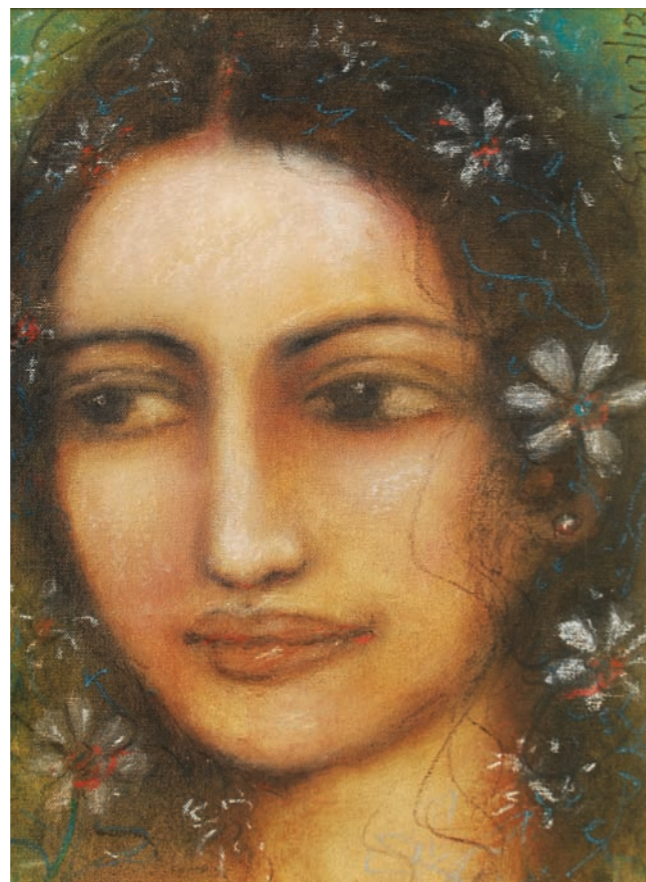
Radha 2011 Oil on Canvas 24" x 24"



Christ 2015 Mixed Media on Canvas 32" x 24"



Radha 2014 Mixed Media on Canvas 16" x 12"



Radha 2012 Mixed Media on Canvas 16" x 12"



Landscape 2011 Mixed Media on Paper 22" x 18"



he taught me to paint for my inner self



Self Portrait 1989 Pen & Ink on Paper 12" x 10"

Turquoise and red and white... the feathers were brilliantly coloured but life was slipping out of the kingfisher when I chanced upon the bird in Santiniketan. Gingerly I picked it up, brought it home, spooned some water through its beak and put it down on the window sill. Then I picked up the brush and started daubing the glass canvas. What came out was pure emotion, in blue and red and green. I couldn't have done better even if I had done a study.

But why on glass? Why not canvas? Because Baba once excelled in glass painting! Lush green forests, with bright red flowers, and lengthening shadows - what peace they spelt in me! I was then a child studying in class 6. Clearly its appeal stayed on in my subconscious, and once, when Baba was in Manipur, I tried my hand at it. It must have been an immensely enjoyable experience, for once I graduated out of Santiniketan and looked to establish my own identity, I went back to the gloss of fragile glass.

Let me however point out the difference in my handling of the medium. I paint not just the reverse but on both sides of glass, to evoke the beauty of tribals, fears of death and decay, or the peace of even a crucified Jesus. Additionally I have substituted glass with acrylic sheet. If there is any lack of transparency in acrylic, it more than compensates by its durability. And it allows me room to experiment at will. Paint on both sides, weave in bits of paper, stick beads and glass, work the 'canvas' like collage... I am doing Baba's bidding: "Paint what pleases your inner self."

That one liner was Baba's graduation gift to me - and it set me free from the burden of being Suhas Roy's son. Until then I would constantly worry whether I should do like my father, or strike a different note. Suhas Roy had traversed through colleges, galleries and camps, in Paris and Prague, Poland and Czechoslovakia, Hungary and Dubai, Japan and Cambodia... His quest for a worthy subject took his art from lotus ponds and crows to Jesus and Radha. His effort all along has been to create serenity in a world torn asunder by strife, conflict, violence...

The tenor of Baba's art has eternal appeal. This technique is flawless. This treatment is what every student of his should master if they want to make a lasting impression in art. But if I were to follow in my father's footsteps, I would be seen as a pale copy of a highly sought master. That's why I would never watch Baba at work, as some of his students did.

But can you fight your own shadow? Can you change your profile by simply willing it should be different? And what if the search for individual identity went awry? That's always a tough choice for the son of a renowned father. By that one line, urging me to paint what pleases my inner soul, Baba had given me a new birth - this time, as an artist.

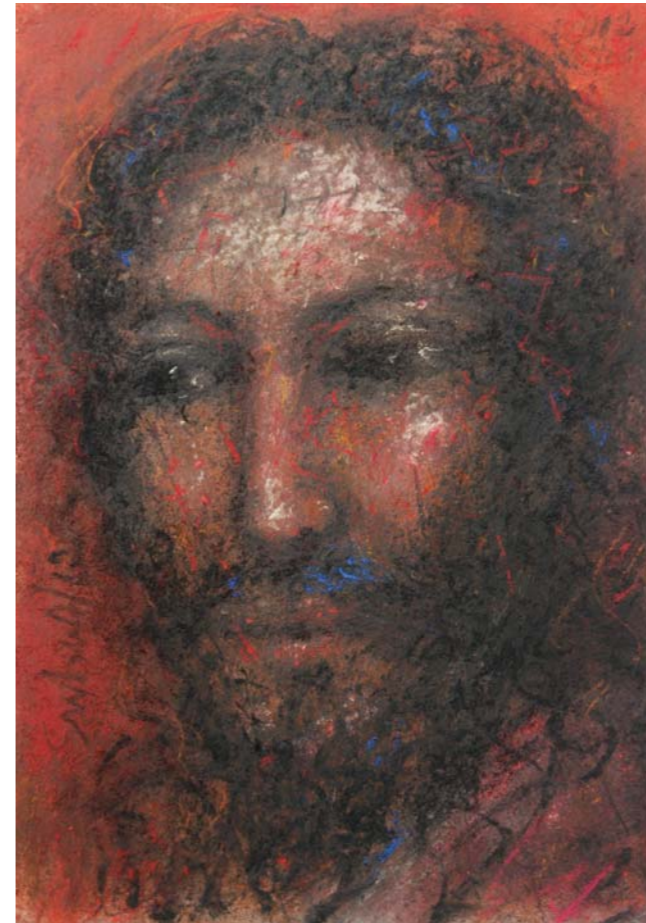
Creating your own signature is a tough job. It is tougher than being a famous father's son. When I set about that job, I again found inspiration in subjects associated with Baba. Far from being 'the same old subject,' Jesus has been a challenge since I saw the Passion of Christ. The birth in the manger is such a dramatic contrast to the death on the Crucifix! I try to interpret his life to evoke the poignancy of Forgiving in the face of Terror.

Every generation views the givens in a new light. Jesus himself instilled new confidence in people, preached them, protected them, loved them, taught them how to live. These are precisely the things Baba has done for me. My Jesus - indeed, my very art - is a tribute to my father.

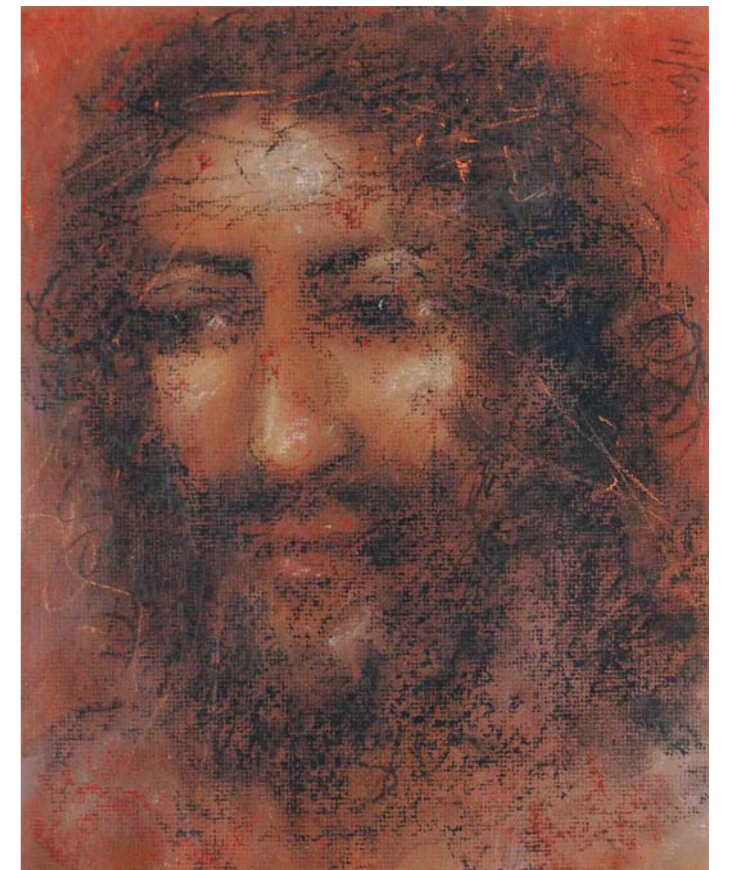
Suman Roy



Wound 2005 Charcoal on Canvas 48" x 36"



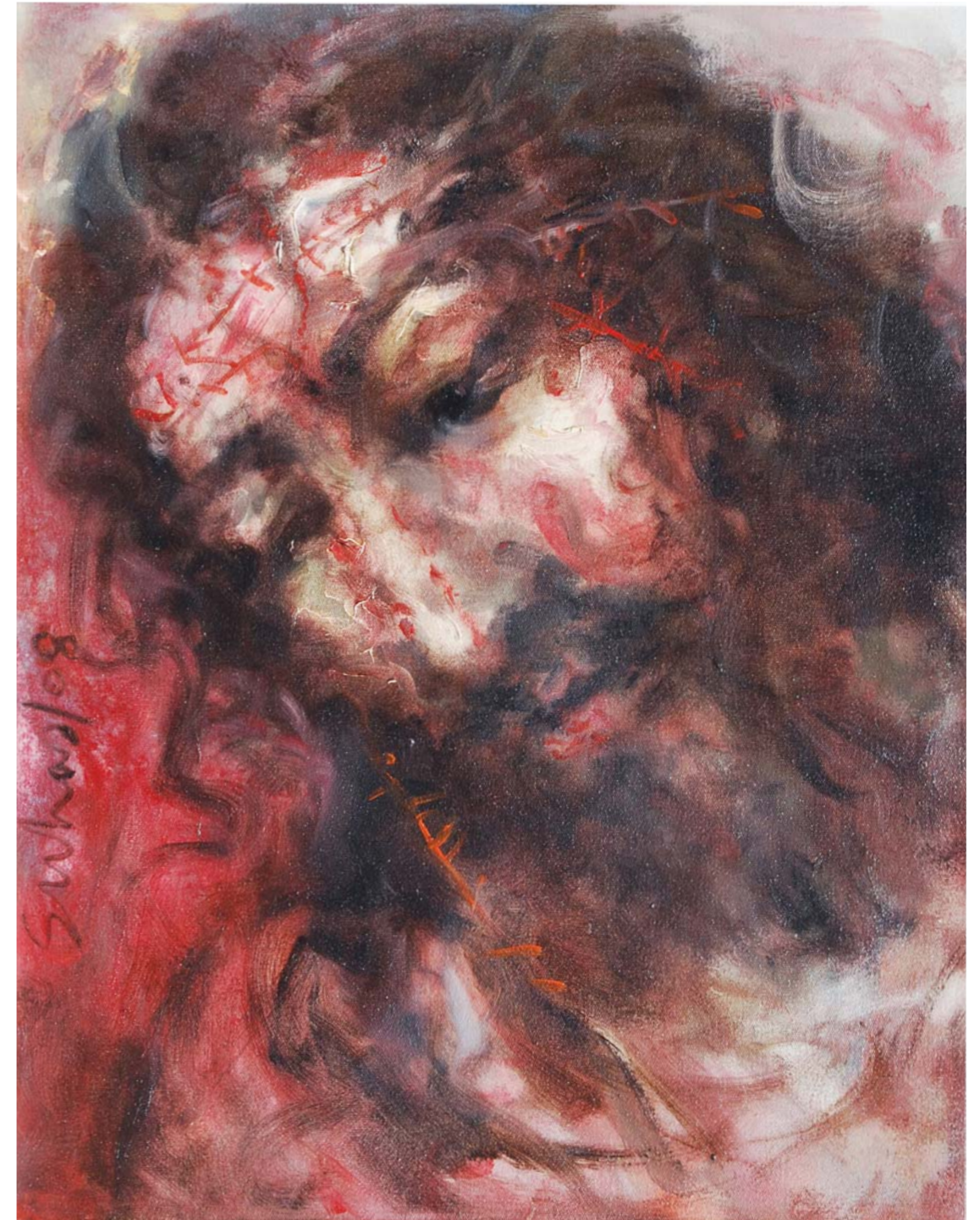
Christ 2012 Mixed Media on Paper 16" x 12"



Christ 2011 Mixed Media on Paper 16" x 12"



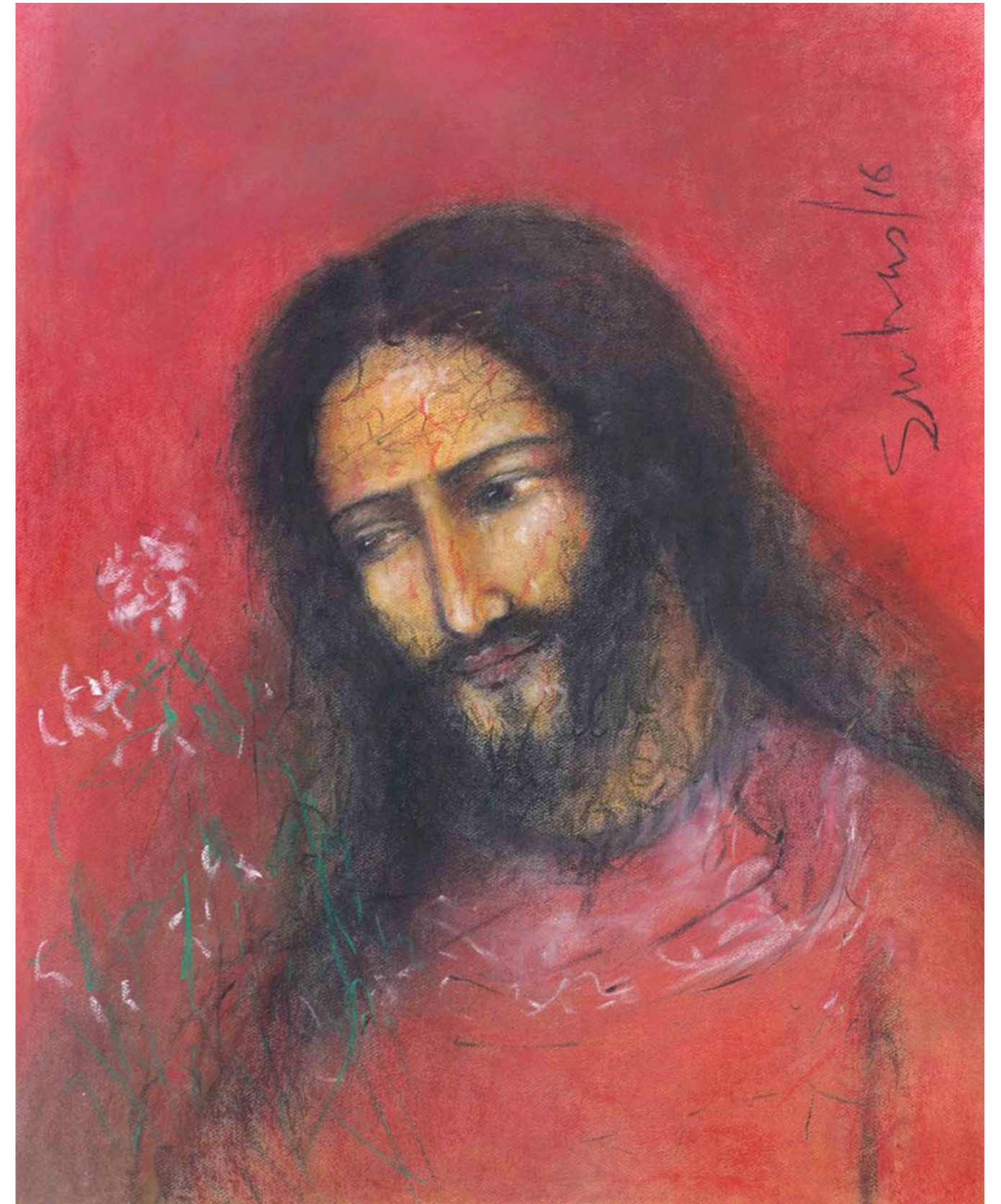
Christ 2014 Oil on Canvas 48" x 36"



Christ 2008 Oil on Canvas 20" x 16"



Christ 2015 Oil on Canvas 20" x 16"



Christ 2016 Mixed Media on Paper 36" x 30"



Christ 2014 Oil on Canvas 48" x 36"

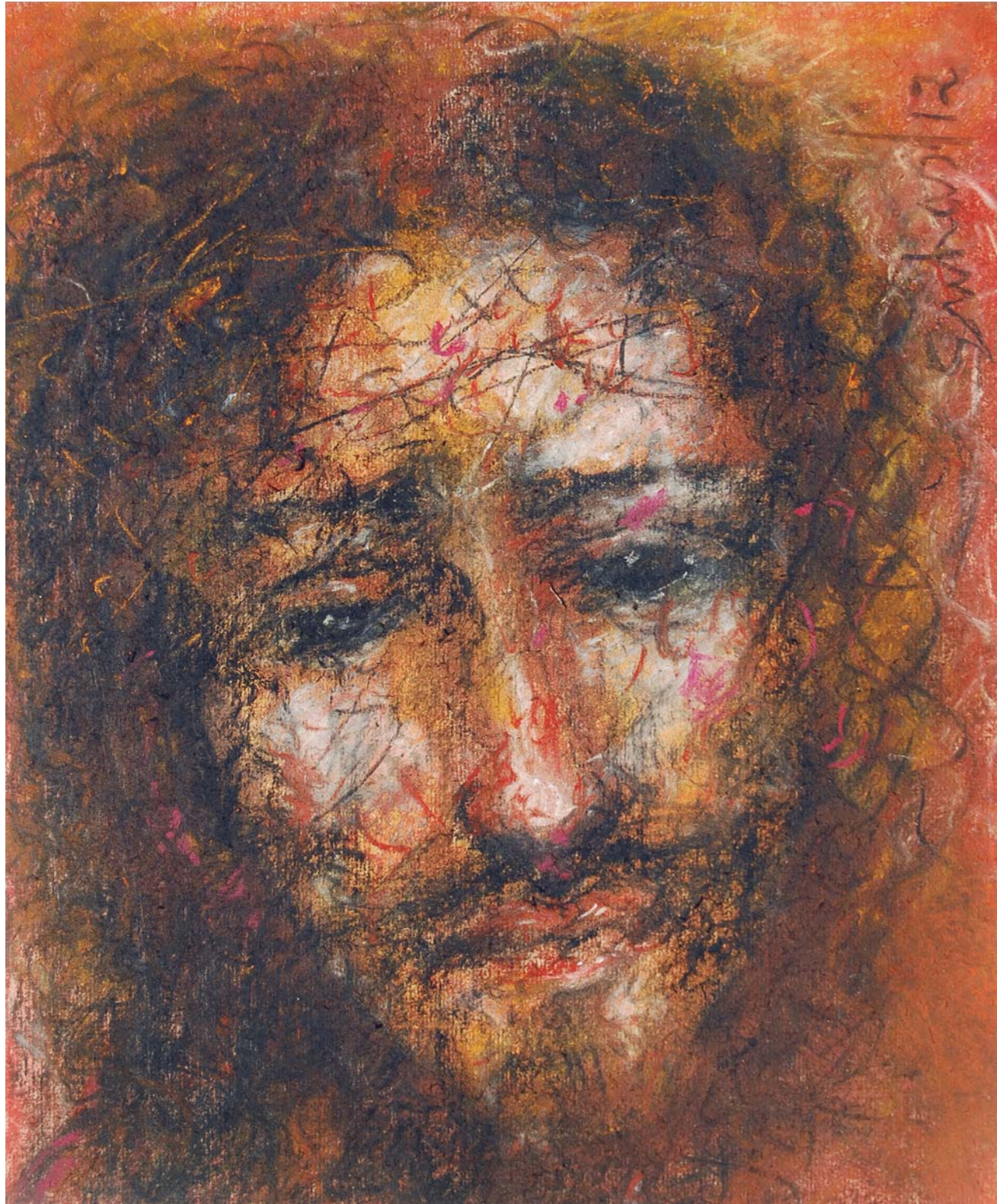


Sanjiv Goenka

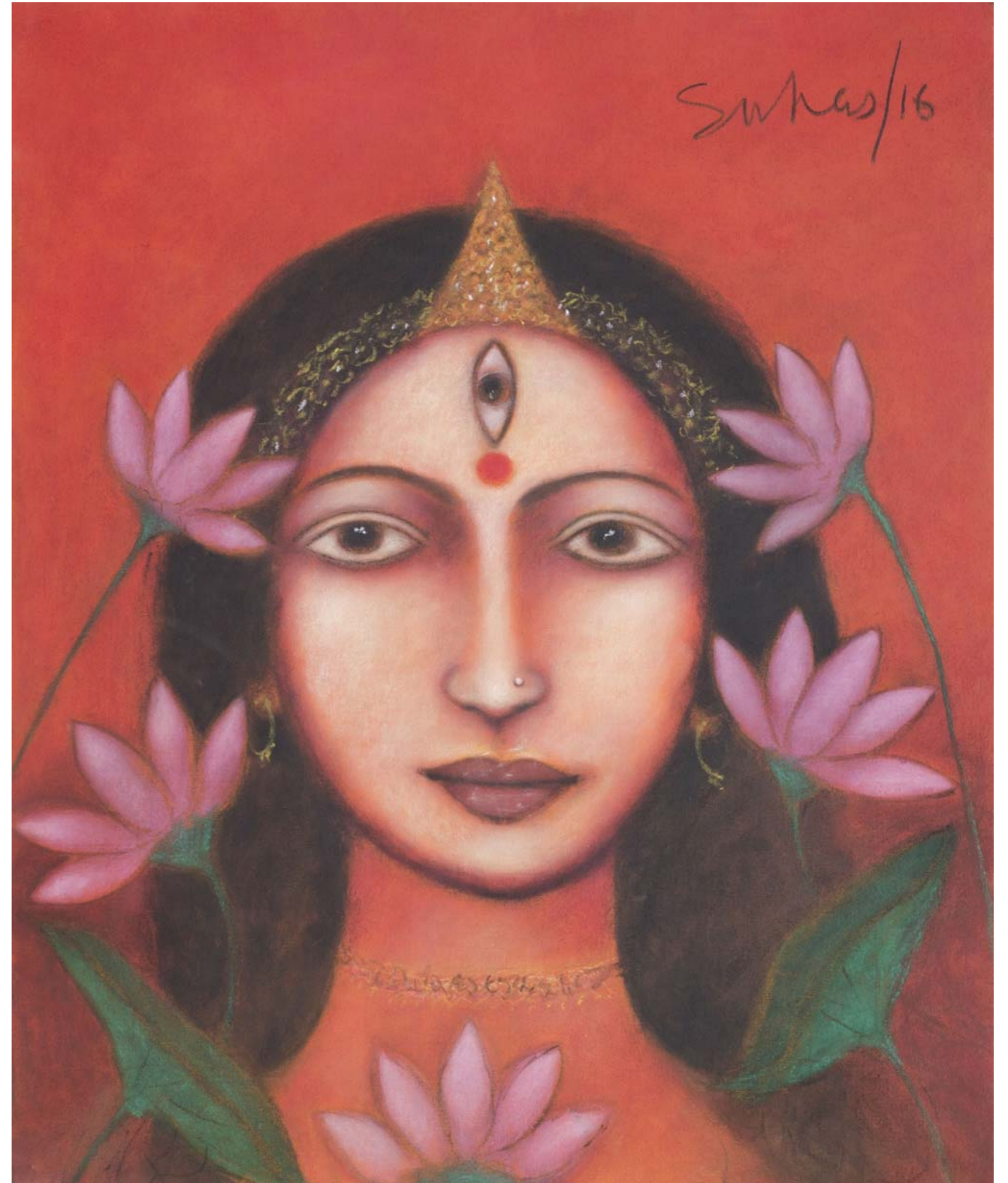
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The paintings of Suhas Roy have always appealed to me for their solemn beauty and poignant elegance. His masterly use of the medium - be it oil, acrylic, tempera or charcoal - imparts a mystic aura to his Radhas and Christs. Their quiet eloquence continues to speak to me.

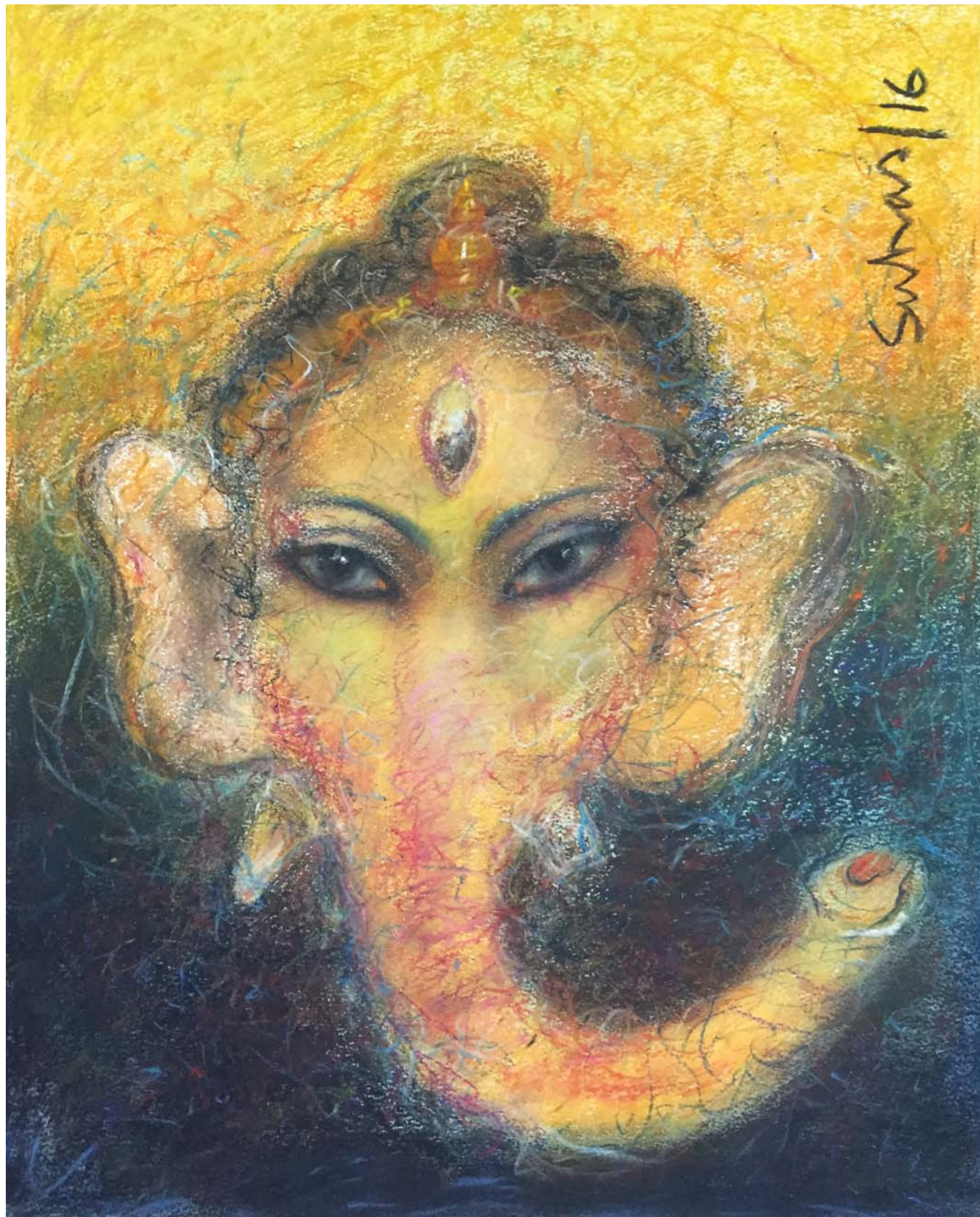
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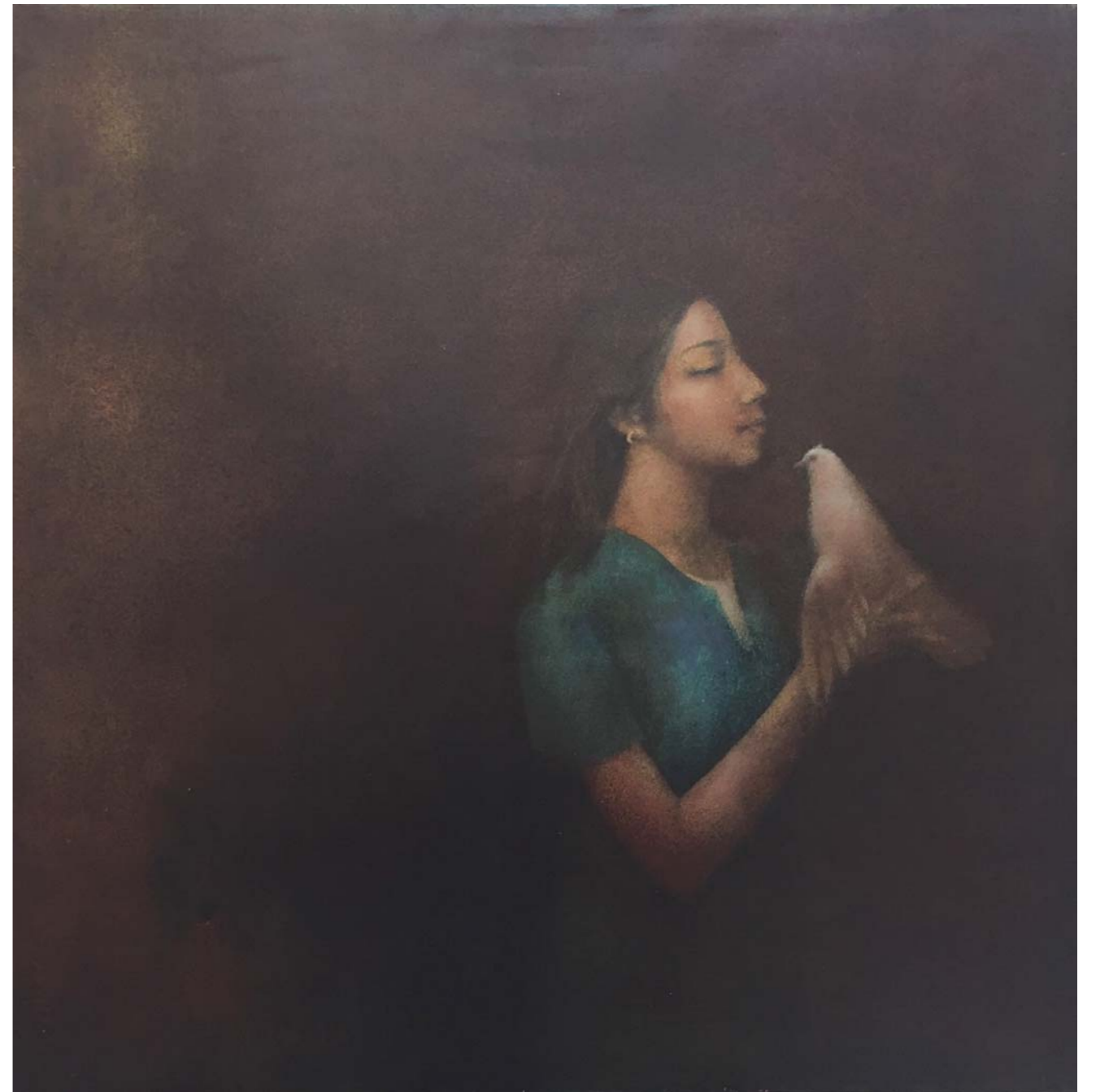
Christ 2012 Mixed Media on Paper 18" x 14"



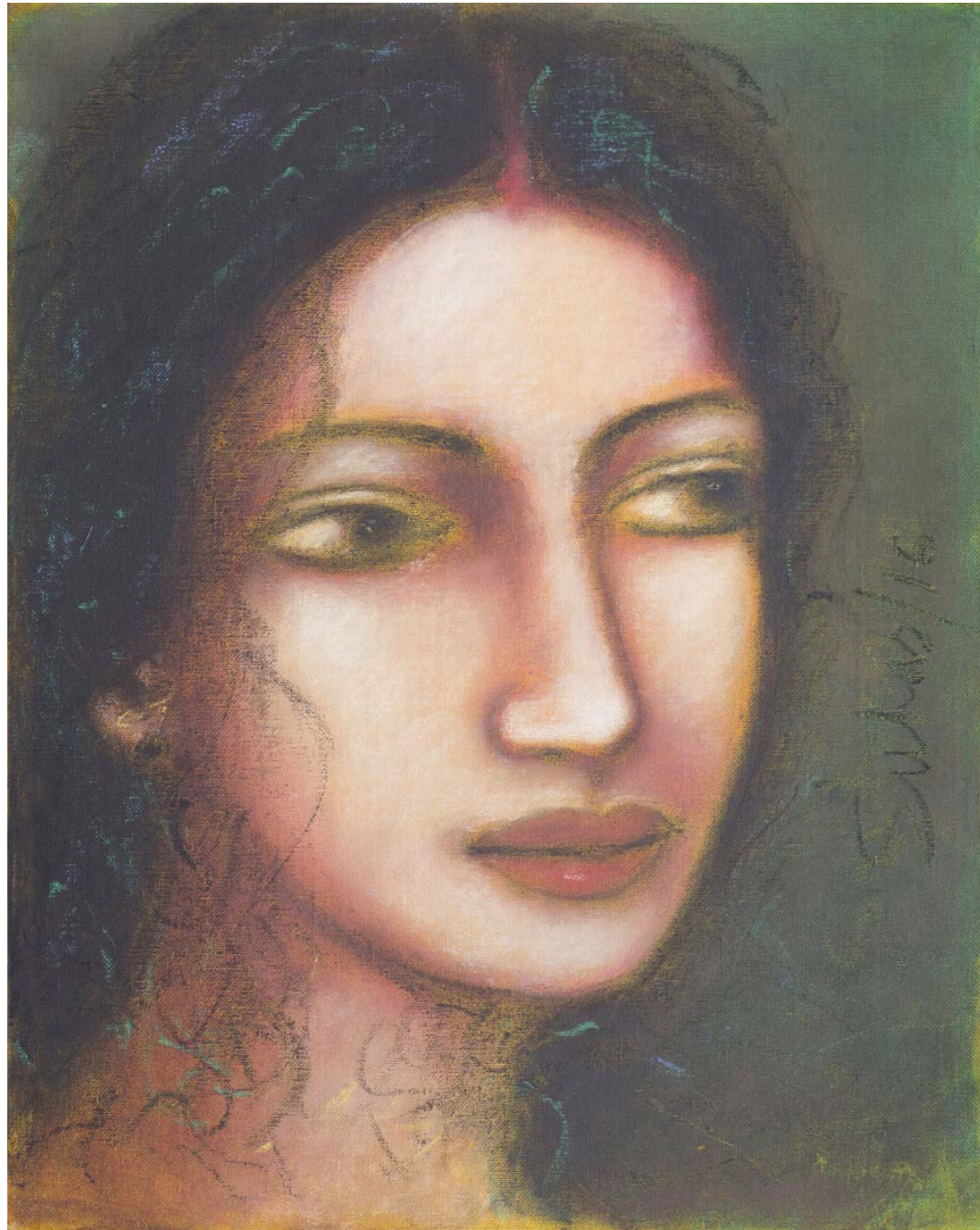
Durga 2016 Mixed Media on Canvas 38" x 32"



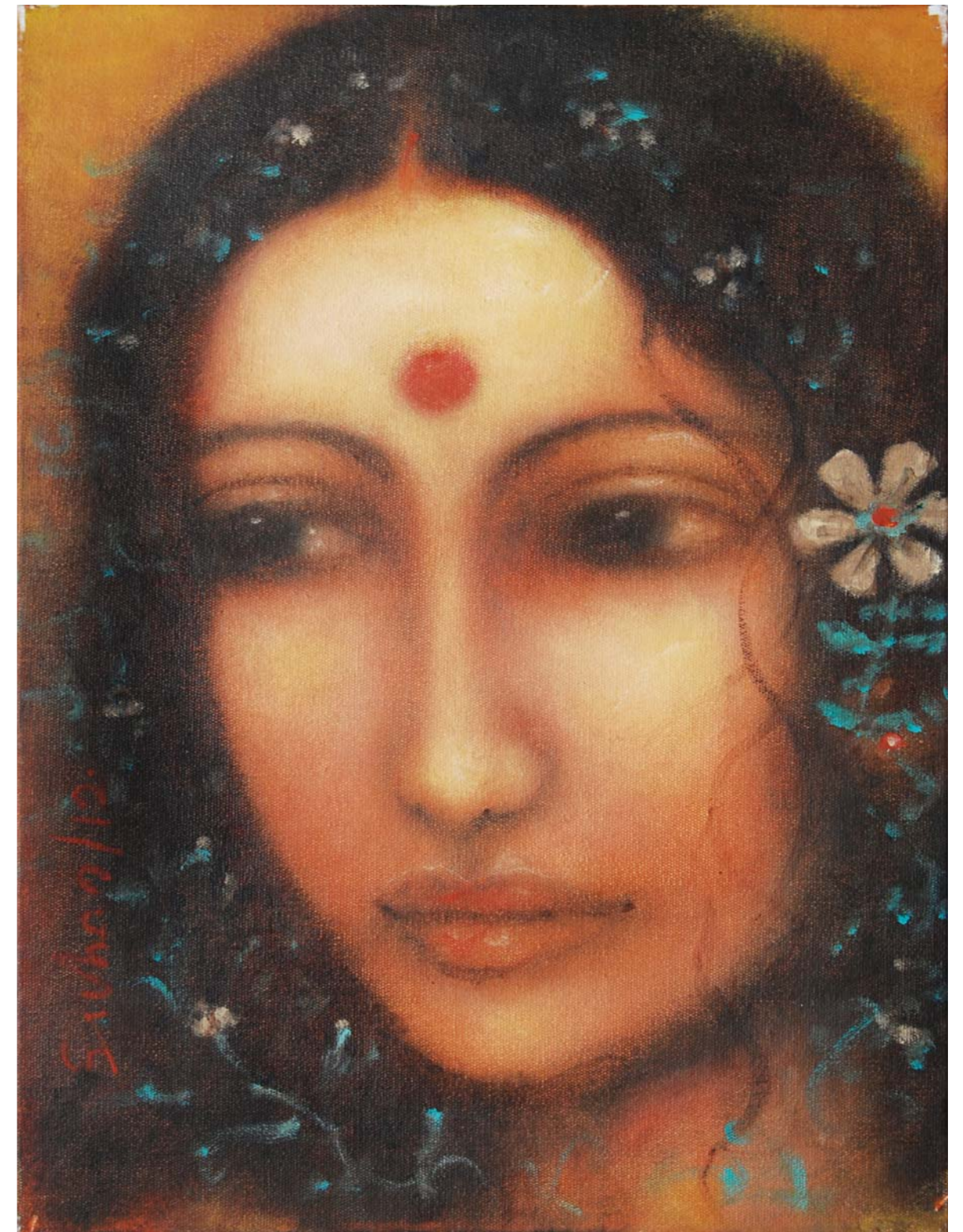
Ganesh 2016 Mixed Media on Paper 20" x 16"



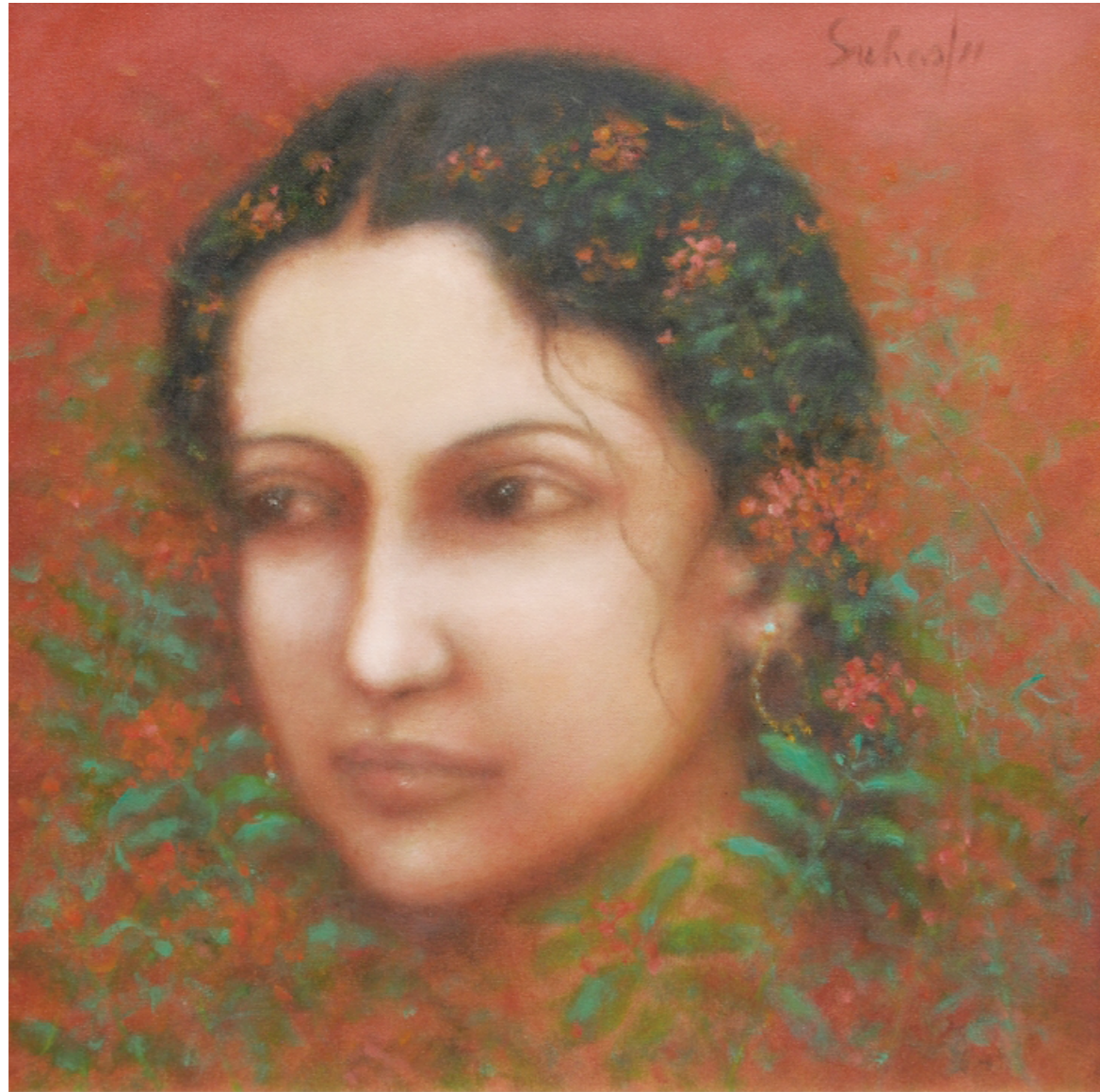
Girl with Dove 2007 Oil on Canvas 38" x 38"



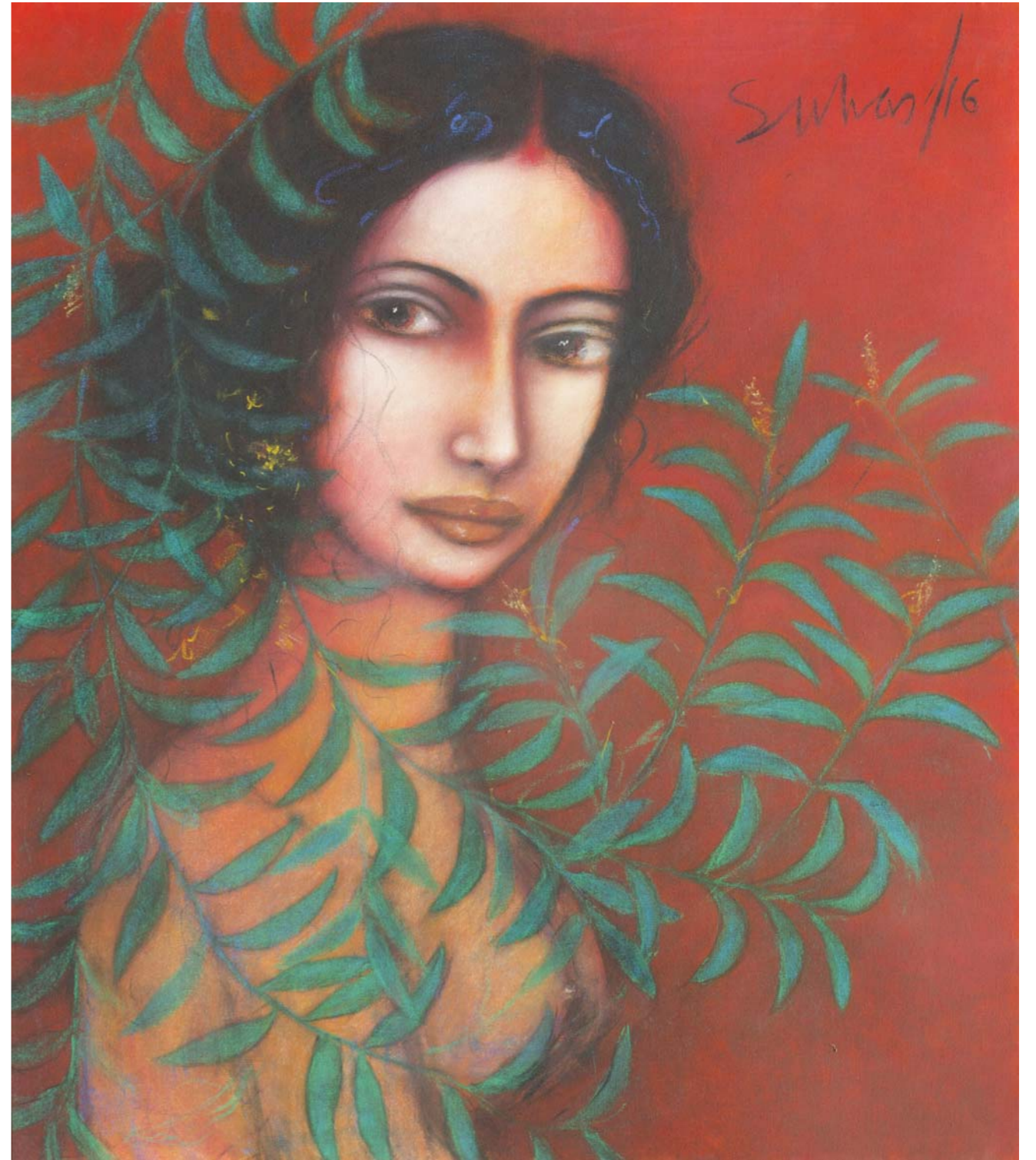
Radha 2016 Mixed Media on Canvas 20" x 16"



Radha 2012 Oil on Canvas 16" x 12"



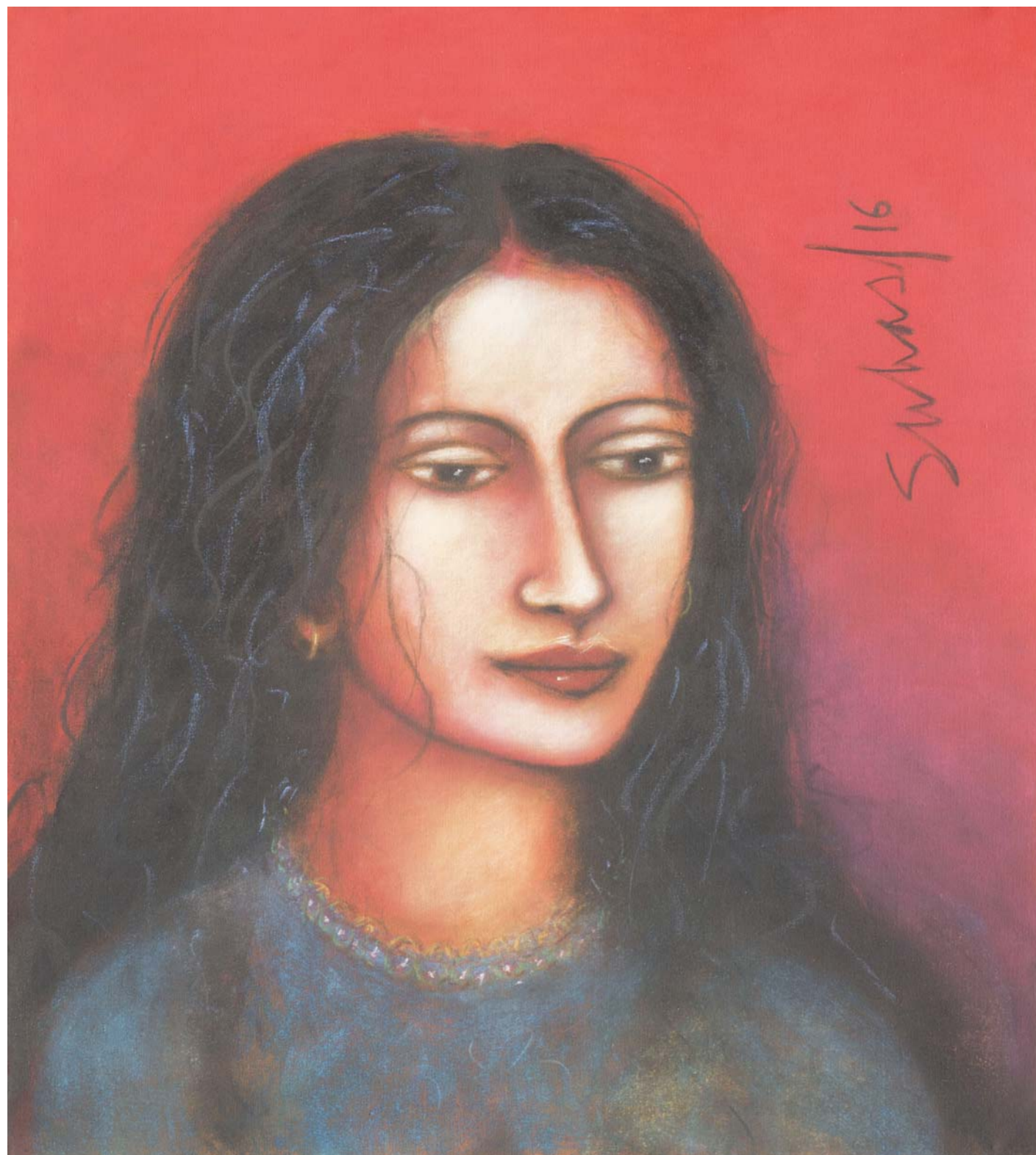
Radha 2011 Oil on Canvas 24" x 24"



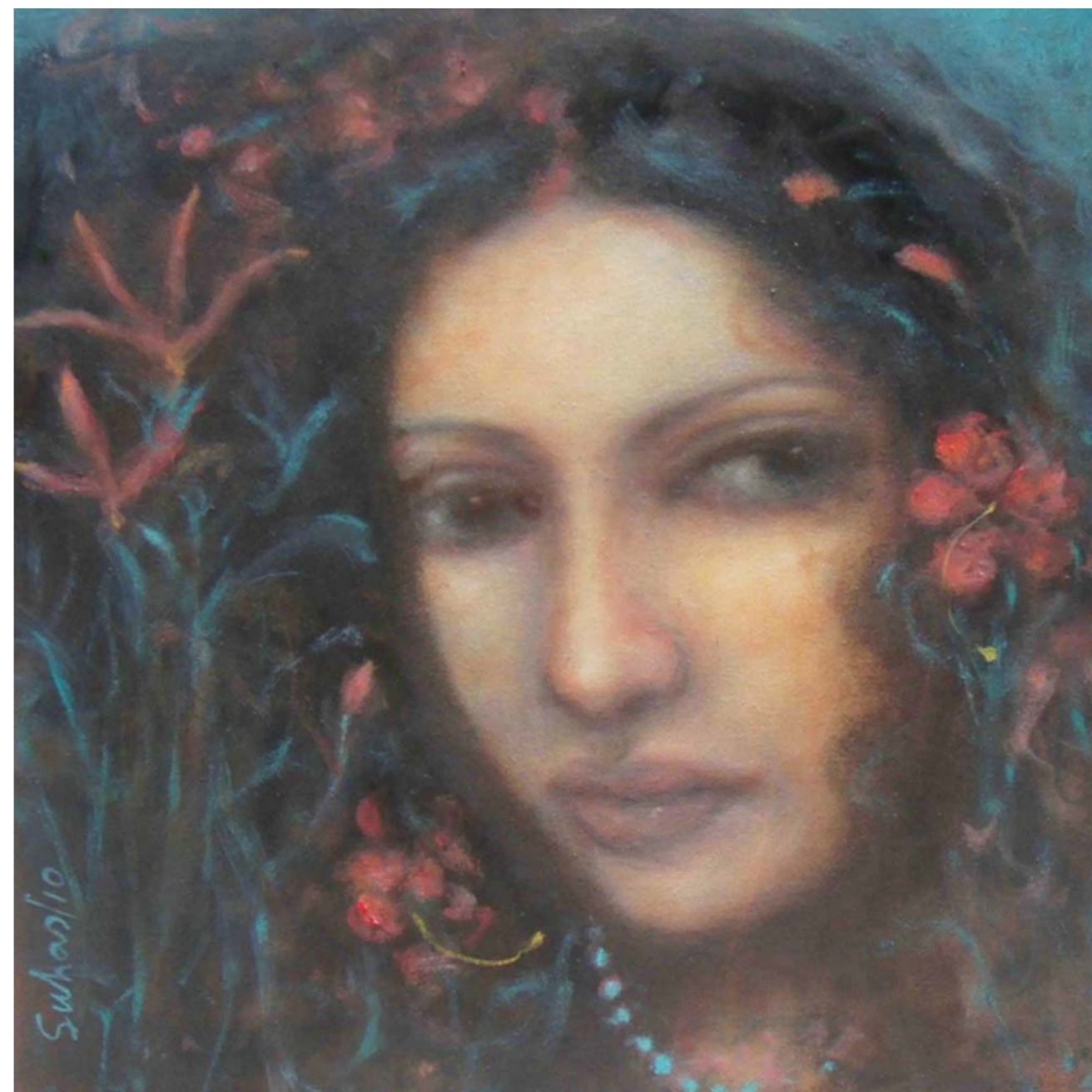
Radha 2016 Mixed Media on Canvas 38" x 32"



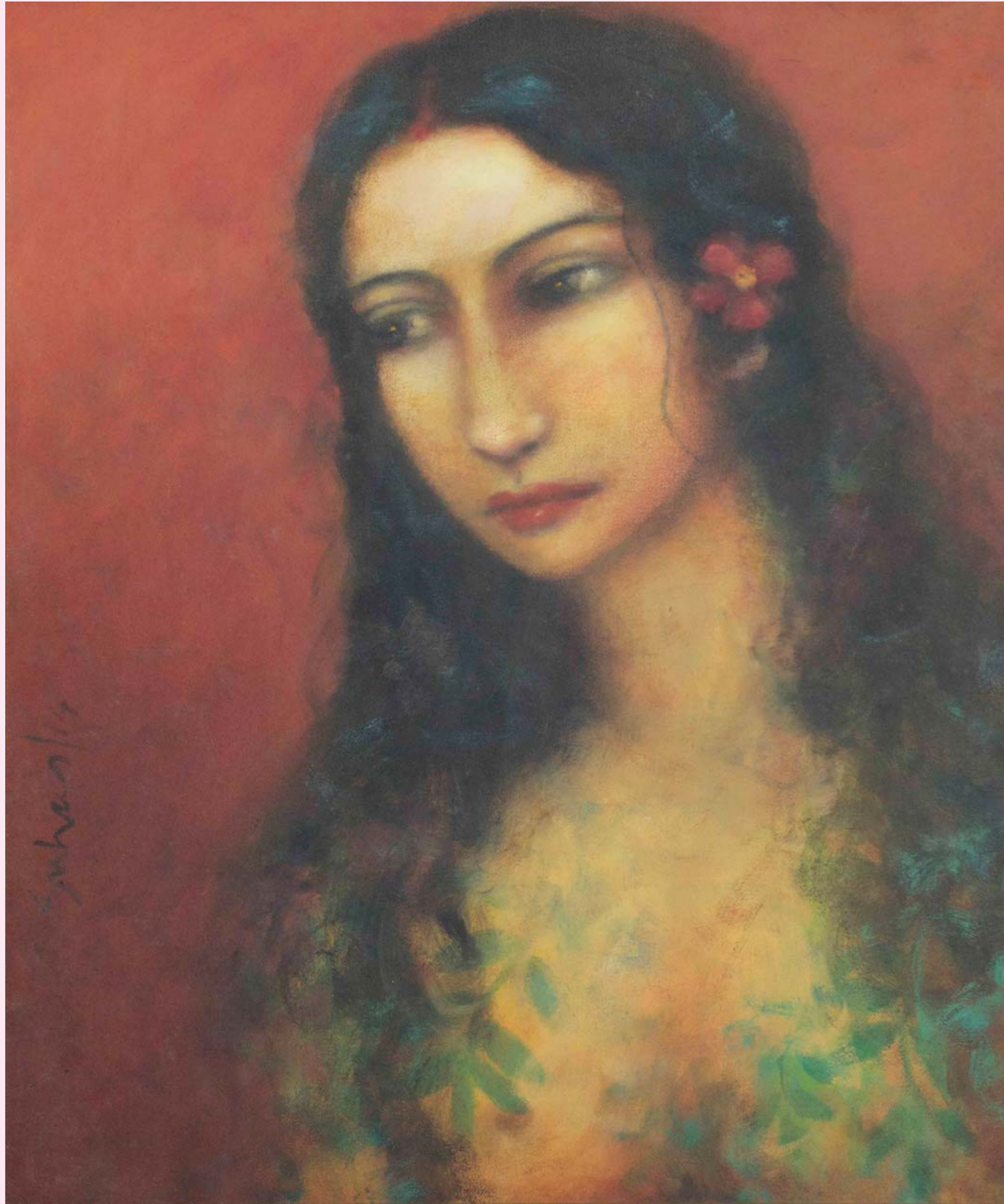
Flowers 2011/2013 Watercolour on Paper 8" x 6"



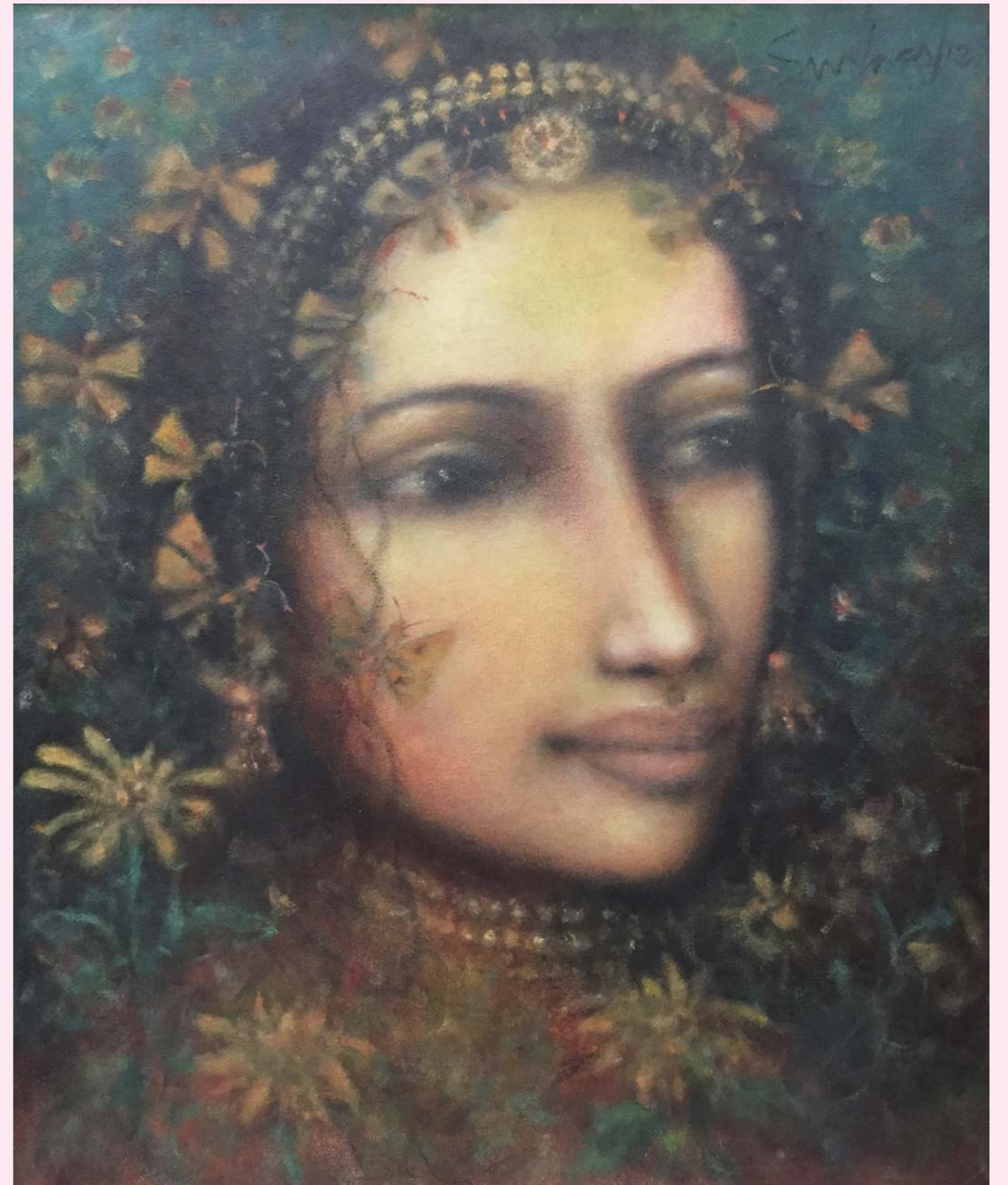
Radha 2016 Mixed Media on Canvas 34" x 30"



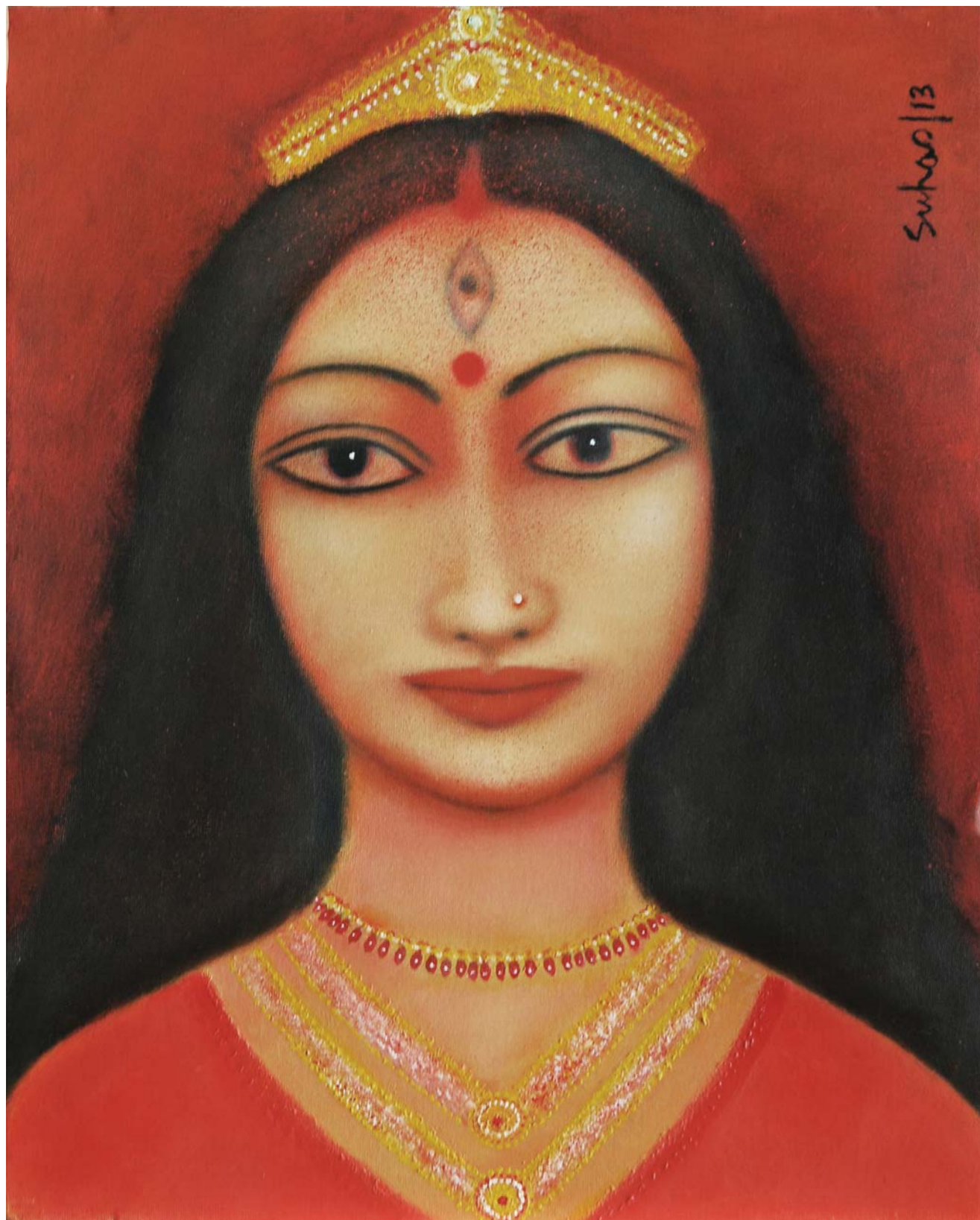
Radha 2010 Oil on Canvas 20" x 20"



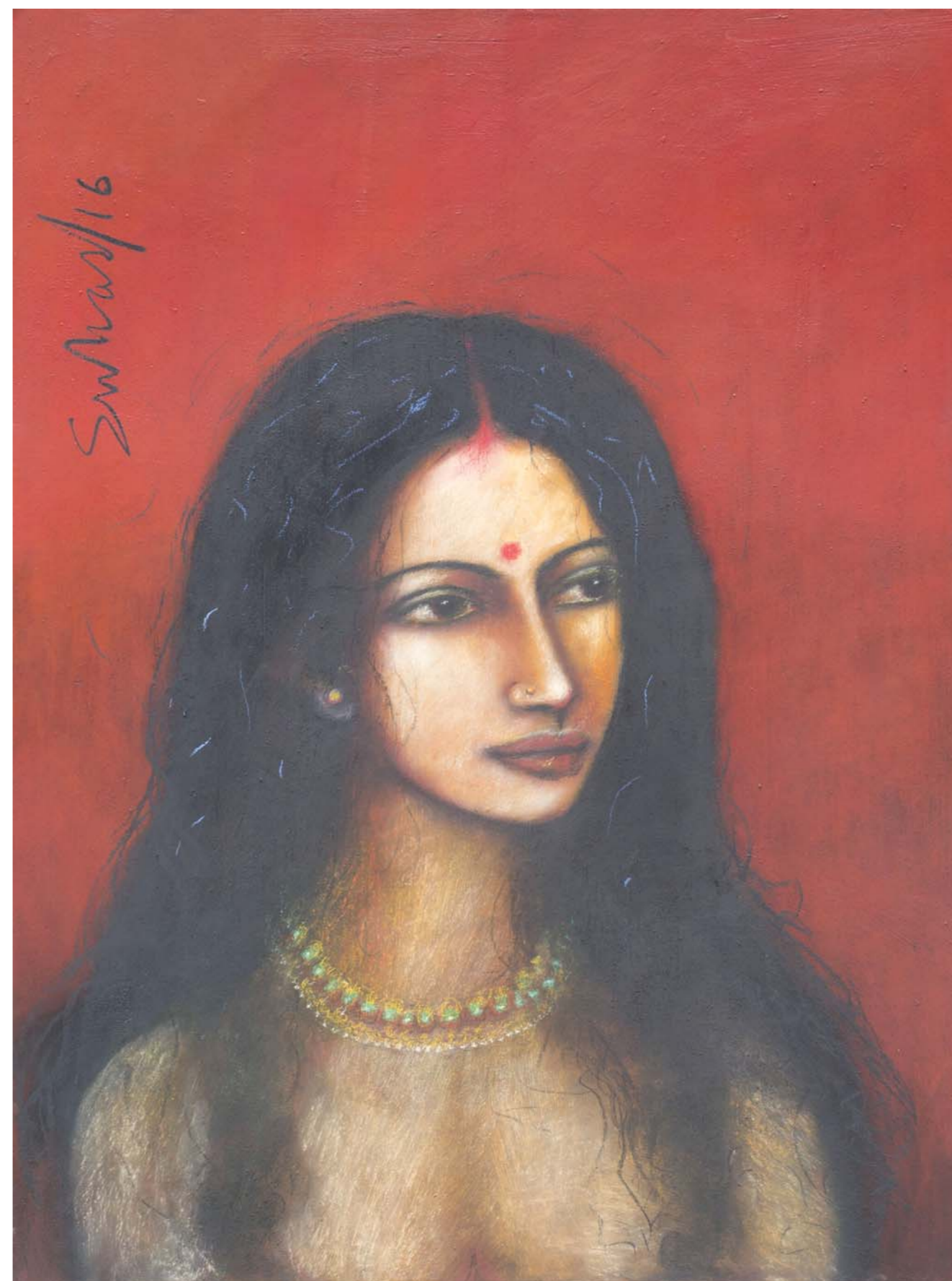
Radha 2014 Oil on Canvas 24" x 20"



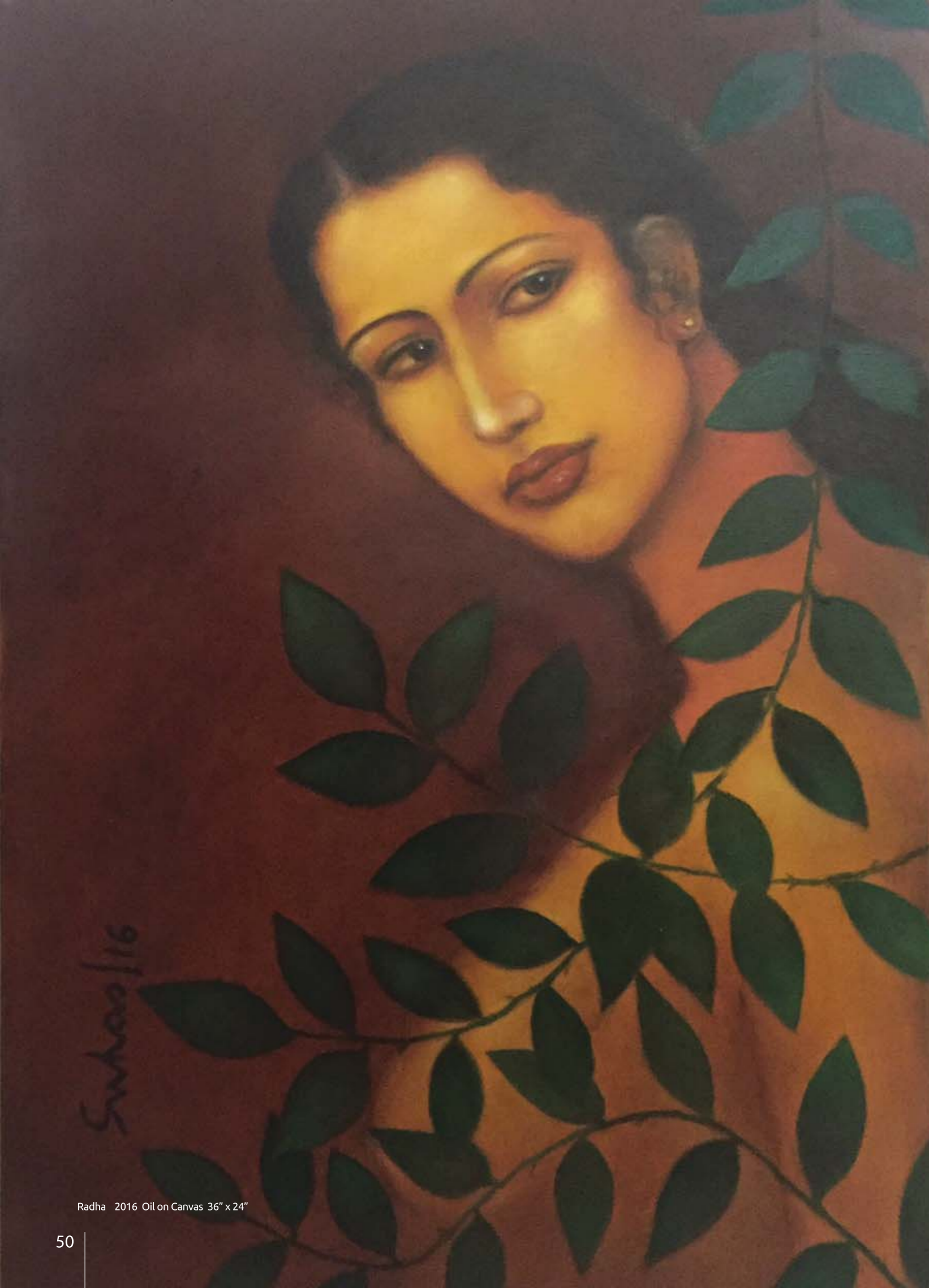
Radha 2012 Oil on Canvas 24" x 20"



Durga 2013 Oil on Canvas 20" x 16"

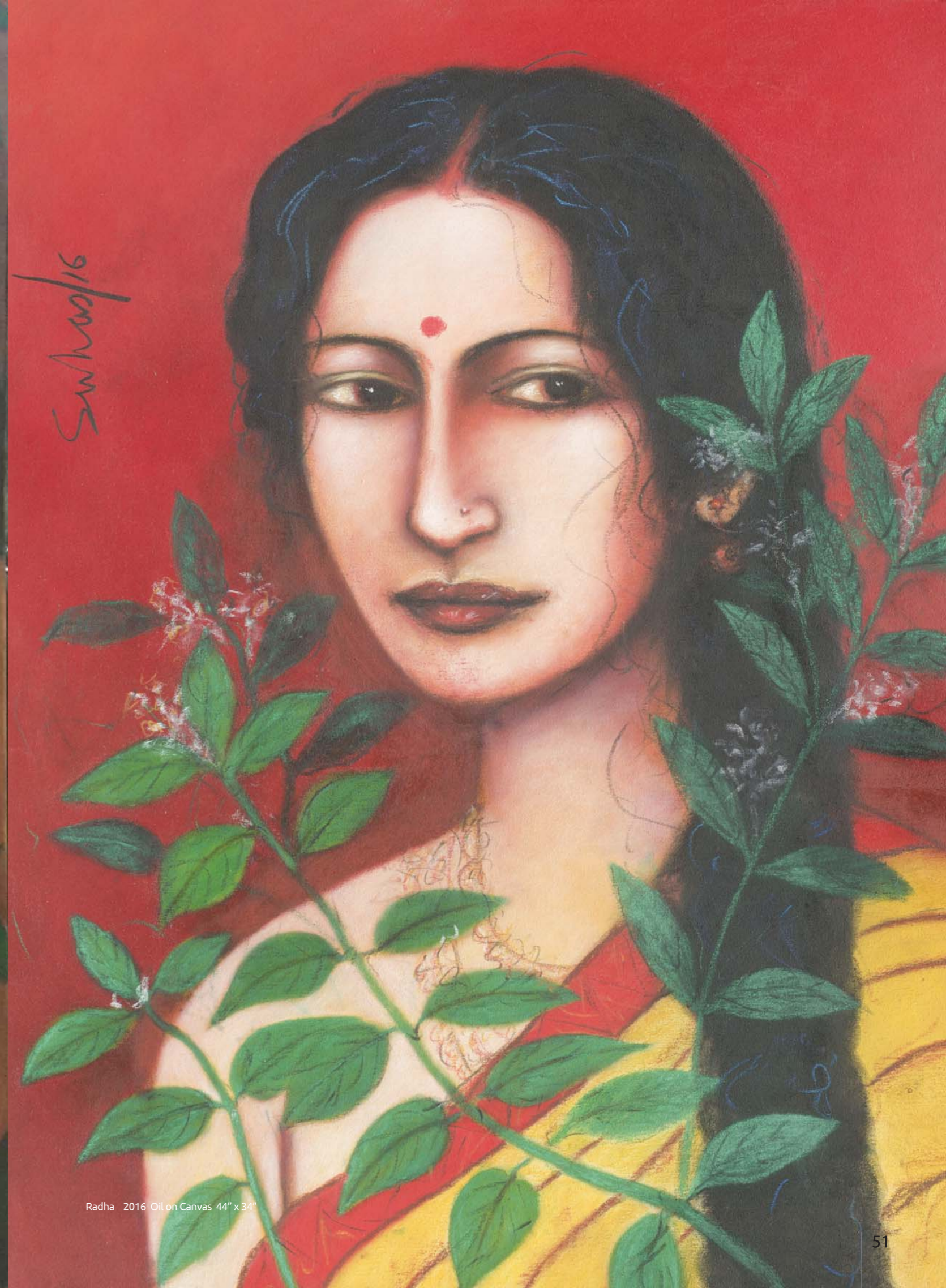


Radha 2016 Oil on Canvas 48" x 36"



Suhrao/16

Radha 2016 Oil on Canvas 36" x 24"

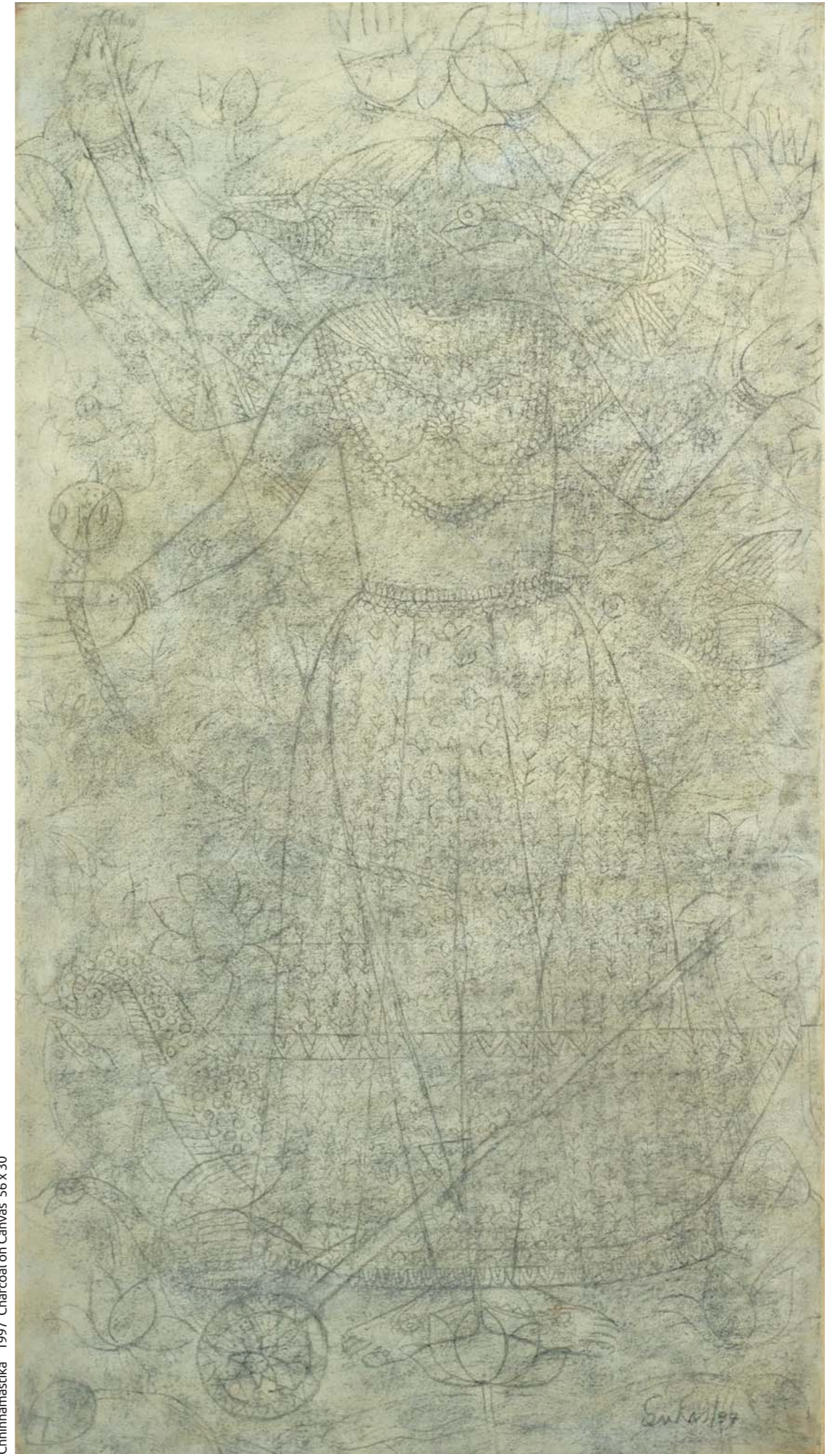


Suhrao/16

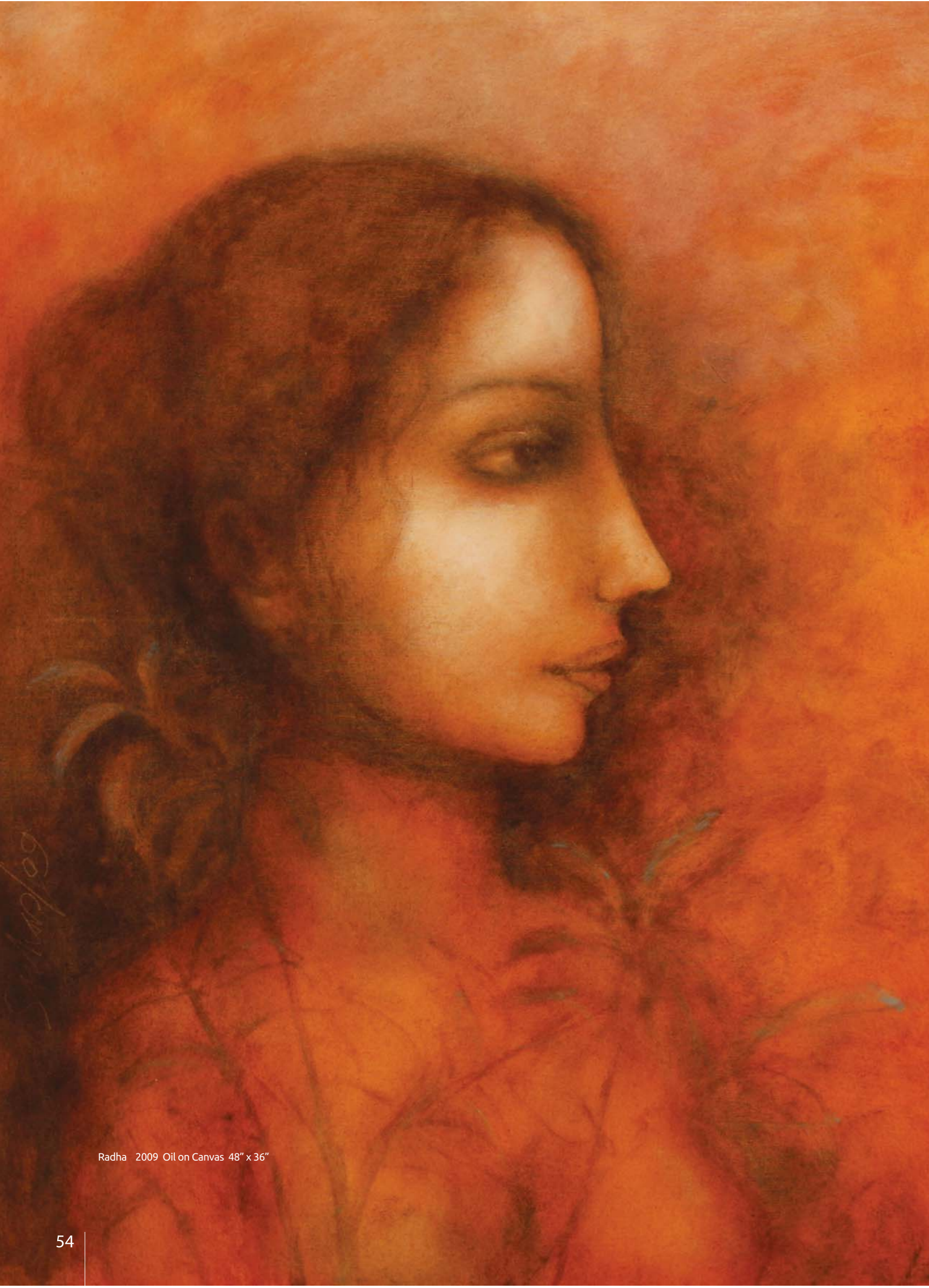
Radha 2016 Oil on Canvas 44" x 34"



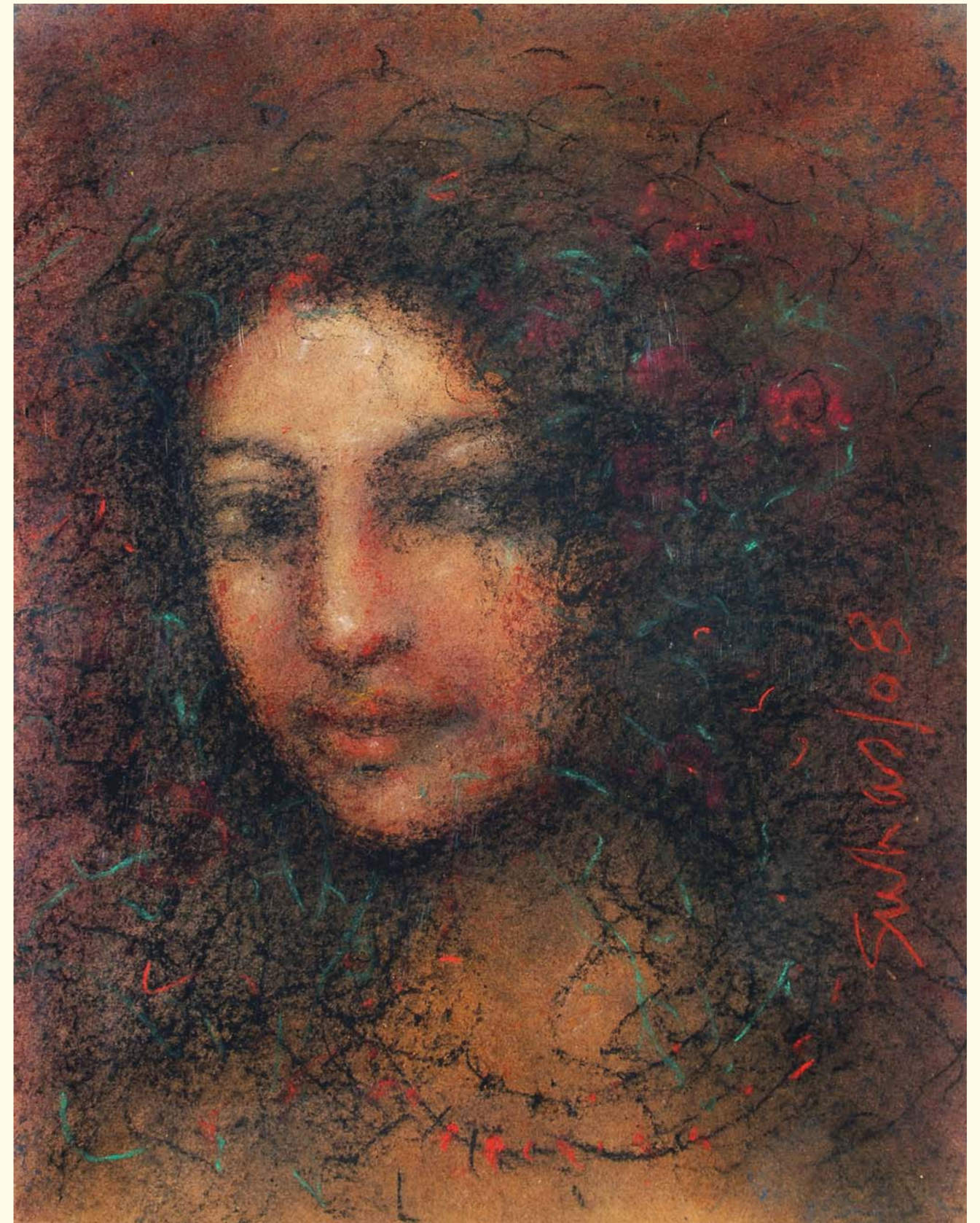
Radha 2014 Charcoal on Canvas 24" x 24"



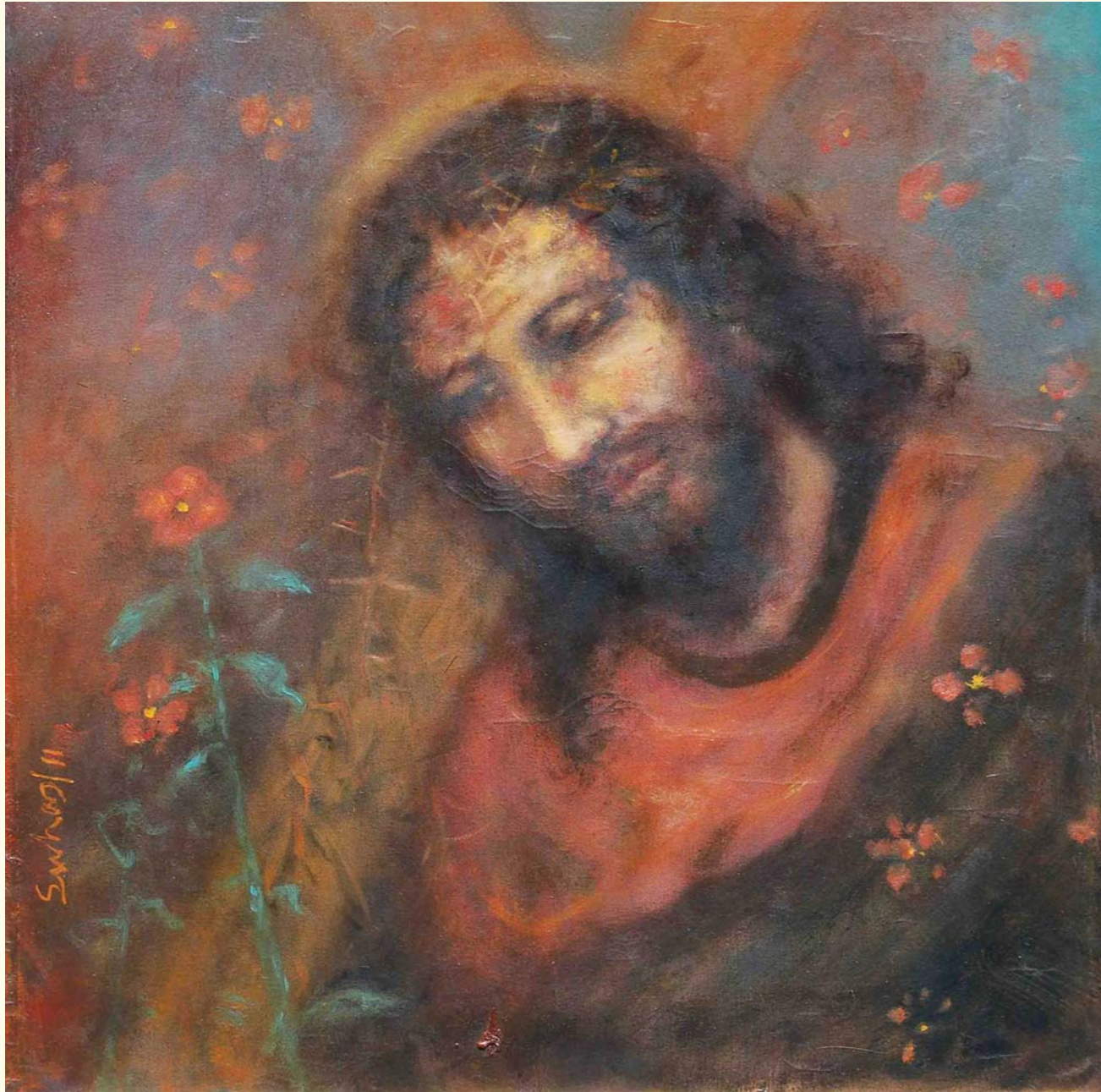
Chinnmastika 1997 Charcoal on Canvas 56 x 30"



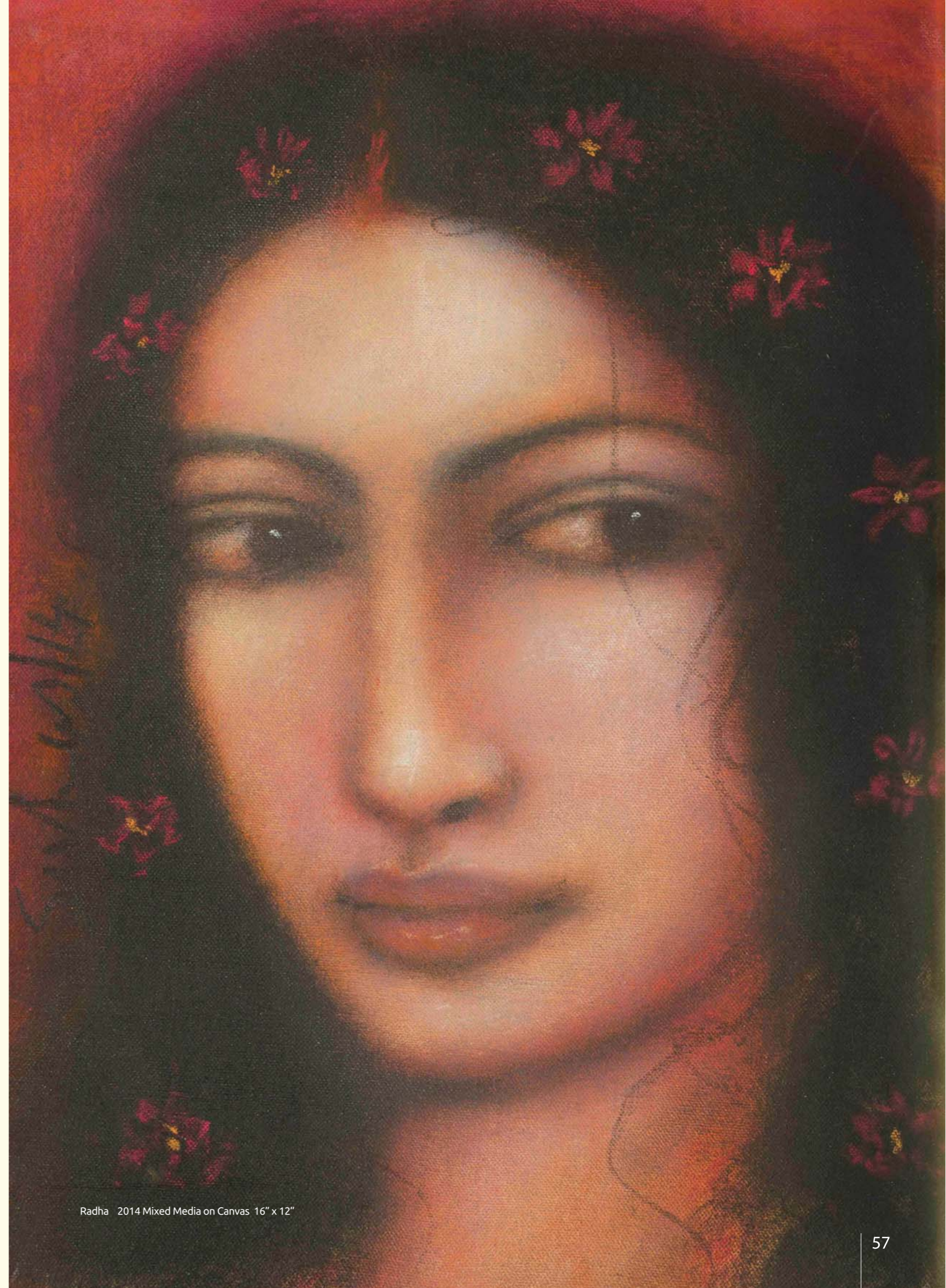
Radha 2009 Oil on Canvas 48" x 36"



Radha 2008 Mixed Media on Paper 20" x 16"



Christ 2011 Oil on Canvas 24" x 24"



Radha 2014 Mixed Media on Canvas 16" x 12"

simplicity personified



A chequered white lungi, bare body and a small unlit bidi in hand - that was the image when I first saw Suhas Da. I was quite bemused as till that time I had heard flattering details of his achievements. That he was one of the greatest names in Indian painting history, the father of female figurative forms, so on and so forth. For a moment my eyes refused to believe what I was witnessing as I had completely contrasting impression. Suddenly, I got his instruction to be seated and thus started our first conversation.

It was a wonderful experience - so down to earth, so inspiring, full of virgin ideas. Little did I imagine then, that what had begun was not a conversation, but a journey.

I was introduced into the field of paintings by my mentor, my guru, my didi Swati Roy, who happens to be the daughter-in-law of Suhas Roy. Thanks to her influence, I started visiting Suhasda quite frequently. I started to enjoy watching him paint, and talking with him. It was then that I found a new passion for getting associated with art. When I expressed my desire to Baba (the warmth of our conversations had transformed 'Suhas Da' into 'Baba'), he asked, Can you Paint? If yes, then start painting. And if not, then start promoting! How true... The hands that cannot paint, can certainly promote it. I promptly took his advice.

Baba is no more with us today. He had undergone two bypass surgeries and had a pacemaker installed within him. He was also a victim of acute arthritis. Under such circumstances people normally stop doing anything, but Baba would go to his studio and paint for an hour or two. Religiously. Everyday, until he signed off forever and set out on his new journey. The size of the canvas he chose might have reduced, but the zeal displayed on it remained untouched and now seems beyond natural.

Everyone who knew him, urged him to stop working, saying that he had done enough. But every argument was put to rest when he replied with the same sentence and same childlike smile, "I feel most happy and relaxed when I paint."

I find Baba's ideas and attitude towards work, unique even today. Being the last person to care about the rat race of inflating prices of paintings, he had chosen to concentrate on reaching out to more and more people. And, he always succeeded. The clarity of his thoughts and the simplicity of his paintings are best reflected in his own words, "I want people to stand before my paintings, watch them and appreciate them rather than try to understand and remain confused."

Such was the simple greatness and the understated elegance of Suhas Roy.

Baba, today you are not with us but I was fortunate enough to know you, and feel blessed that today I have the opportunity to put up an exhibition of your paintings.

Thank you!



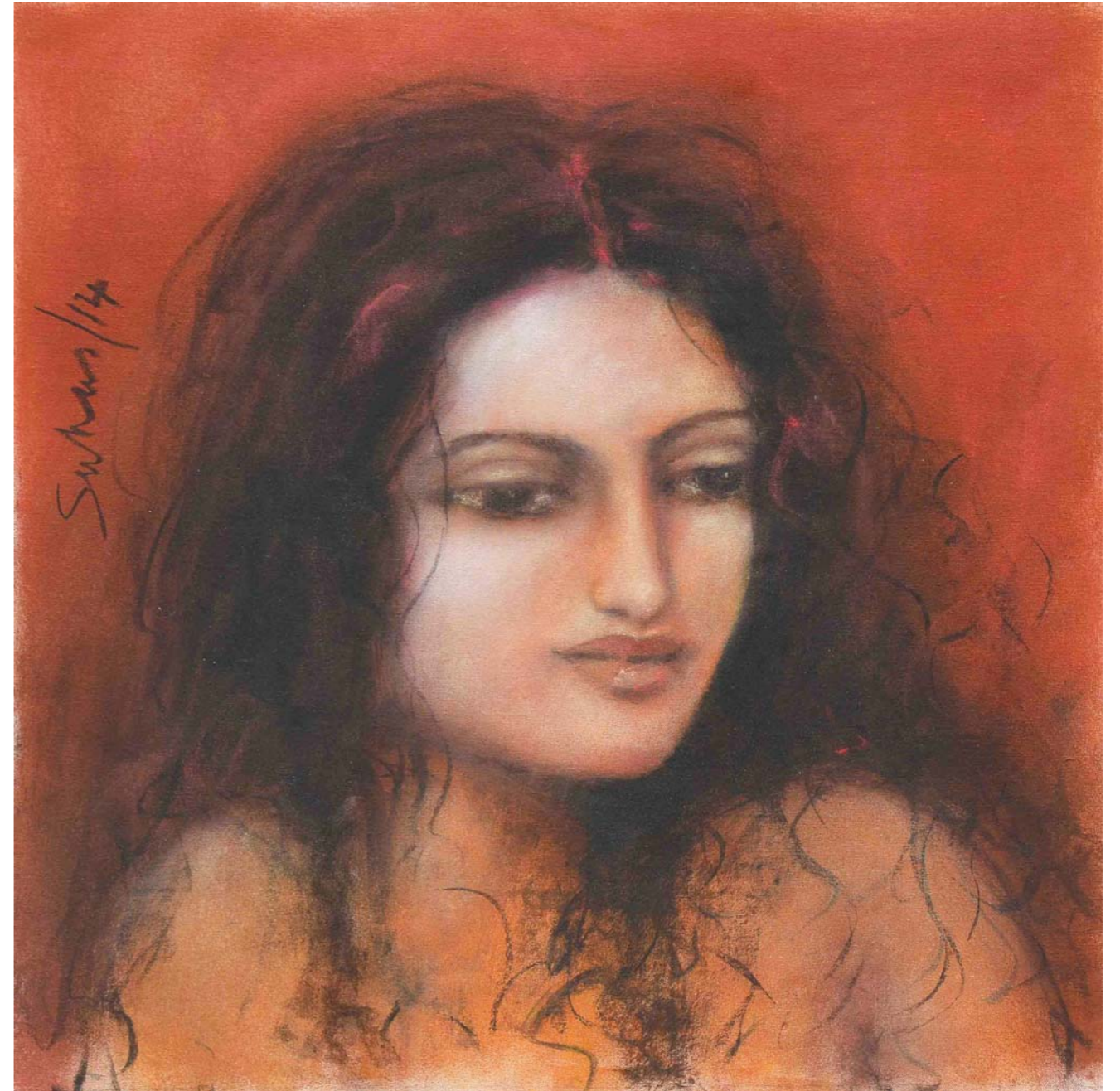
Christ 2012 Oil on Canvas 48" x 48"



Radha 2015 Charcoal on Paper 15" x 12"

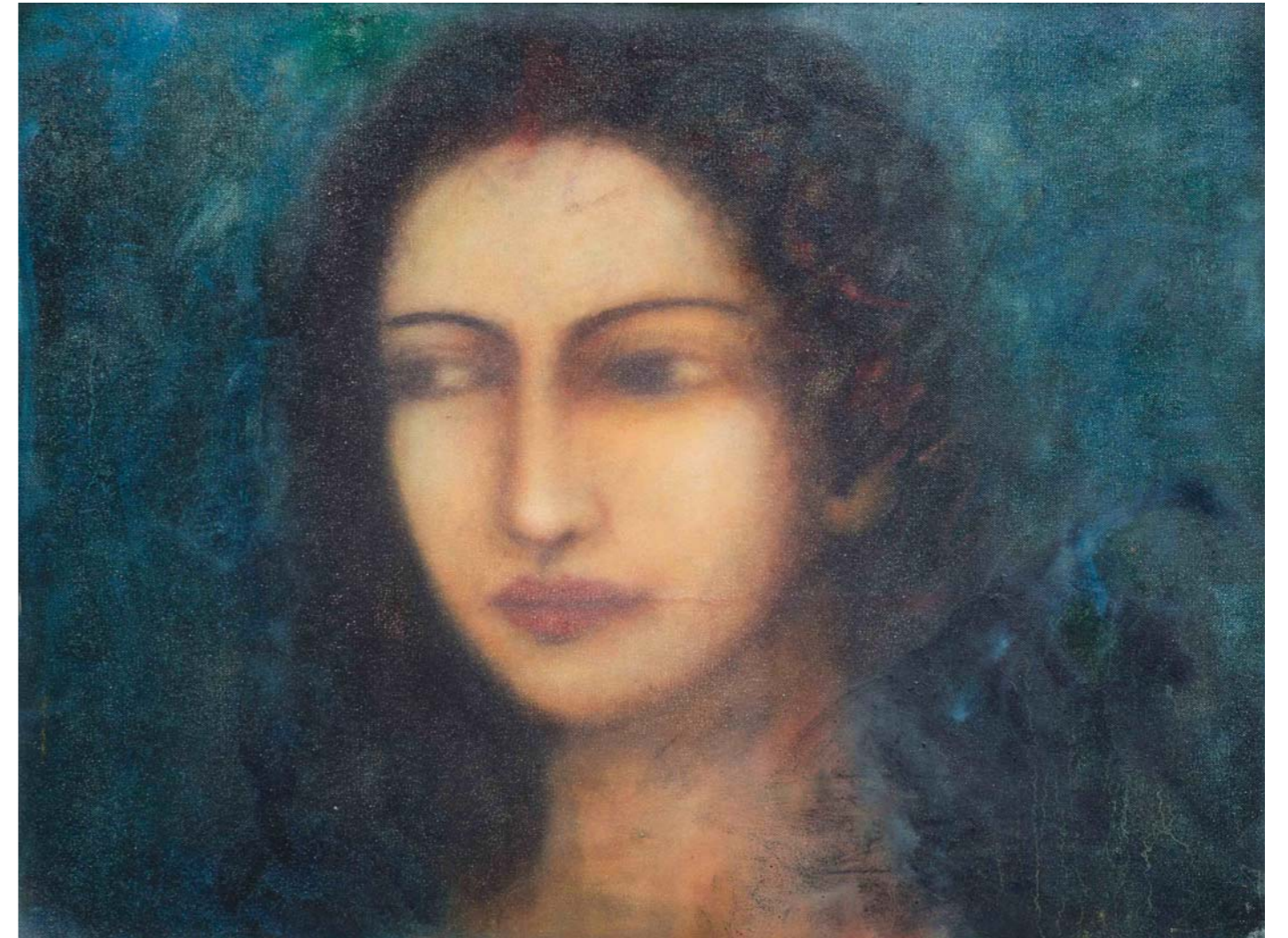


Radha 2015 Charcoal on Paper 15" x 12"



Radha 2014 Mixed Media on canvas 26" x 26"

and the last one ...



Oil on Canvas 28" x 20"



Portrait of Artist's wife - Jharna Roy Oil on Canvas 20" x 16"



suhas roy

30.09.1936 - 17.10.2016



- 1960-2016 Founding Member, Society of Contemporary Artists, Calcutta
- 1994-96 Professor, Painting, Kala Bhavan, Visha Bharati, Santiniketan
- 1993-94 Reader, Painting, Kala Bhavan, Visha Bharati, Santiniketan
- 1974-93 Lecturer, Painting, Kala Bhavan, Visha Bharati, Santiniketan
- 1971-73 Principal, Indian College of Art and Draughtsmanship, Kolkata. Visited enter Europe and Egypt
- 1960-74 The Staff , Indian College of Art and Draughtsmanship, Kolkata
- 1966-67 Studied Graphic Art under the guidance of S.W. Hayter, Atelier 17 and Mural Art at L'Ecole Nationale Superior Des Beaux Arts, Paris
- 1953-58 First Class Diploma in Painting, Indian College of Art and Draughtsmanship, Kolkata

select solos

- 2018 Simply Suhas, Nostalgia Colours at Nostalgia Colours Galley Kolkata
- 2013 Simply Suhas, Nostalgia Colours at India Habitat Centre, New Delhi
- 2012 Absolute Suhas, Nostalgia Colours at Jehangir Art Gallery, Mumbai
- 2010 Simply Suhas, Nostalgia Colours at India Habitat Centre, New Delhi
- 2010 Beyond Radha, Siddhartha Art gallery, Kathmandu, Nepal
- 2008 Beyond Rasikpriya, by Nostalgia Colours at Jehangir Art Gallery, Mumbai
- 2007-08 Drops of Silence, Akar Prakar, Kolkata and Dhoomimal Art Centre, New Delhi
- 2007 Organised by Art Pilgrim at Gallery SW – 1, London
- 2006 Organised by Art Pilgrim at Gallery SW – 1, London
- 2006 Organised by Indian Fine Arts at Jehangir Art Gallery, Mumbai
- 1992 Centre Art Gallery, Kolkata
- 1992 Academy of Fine Arts, Kolkata
- 1988 Genesis Art Gallery, Kolkata
- 1986 Genesis Art Gallery, Kolkata
- 1986 Chitrakoot Art Gallery, Kolkata
- 1986 Dhoomimal Art Centre, Kolkata
- 1983 Calcutta Arts Gallery, Kolkata
- 1964 Arts and Prints Gallery, Kolkata

select participations

In the last decade of his life Suhas Roy extensively exhibited in Singapore, Hong Kong, Canada, New York
Apart from Kolkata he has been widely seen in Mumbai, Bangalore, Chennai, Hyderabad and New Delhi

Every Major exhibition by CIMA, Gallery 88, Sanskriti Gallery, Gallery Espace, Birla Academy, Sarla Art Gallery, Gallery Ganesha, Chitrakoot Art Gallery, Gandhara Art Gallery and Chitrakala Parishath included his works

He was always a part of charitable exhibitions by organisations such as Society for children's welfare, CRY, Art for City, Safdar Hashmi Memorial, Art for Concern and Buddisht Art

international participations

International Youth Art Exhibition, Czechoslovakia, Prague

Exposition of La Cite Internal Des Arts, Paris

Exposition Des Arts Etogere Boursiers des Govt. Frances, Paris

Tour Exhibitions: From Asia to USA

Smithsonian printmaking workshop, New York

7th Biennial Exhibition of Prints, Tokyo, Japan

Graphics by Indian Artists, Poland, organised by ICCR, New Delhi

Indian Art in Yugoslavia, Romania, Czechoslovakia and Hungary

Recent Art in India, Organised by the Lalit Kala Akademi under cultural relations with foreign countries

Third Triennale, India

highlights

Part of every Society of Contemporary Artists album and portfolio

A Solitary Quest : Life & Art of Suhas Roy, published by Book Today, 2003

Paintings used by filmmaker Mrinal Sen for documentary on Calcutta, 1989

Suhas Roy : Short Film by eminent critic Samir Dutta, 1989

First Auction by Sotheby's, 1992

Suhas Roy's Etchings & Paintings, Dinkar Kowshik, Lalit Kala Contemporary No 22

11 Drawings on Iqbal, for translations by Sankha Ghosh

CRY printed original works, 1988

Etchings published in Lalit Kala Contemporary No II

First All India Graphic Art Exhibition by Group 8, 1968

First Exhibition, Indian College of Arts and Draftsmanship, Calcutta, 1958

collections

NGMA, New Delhi

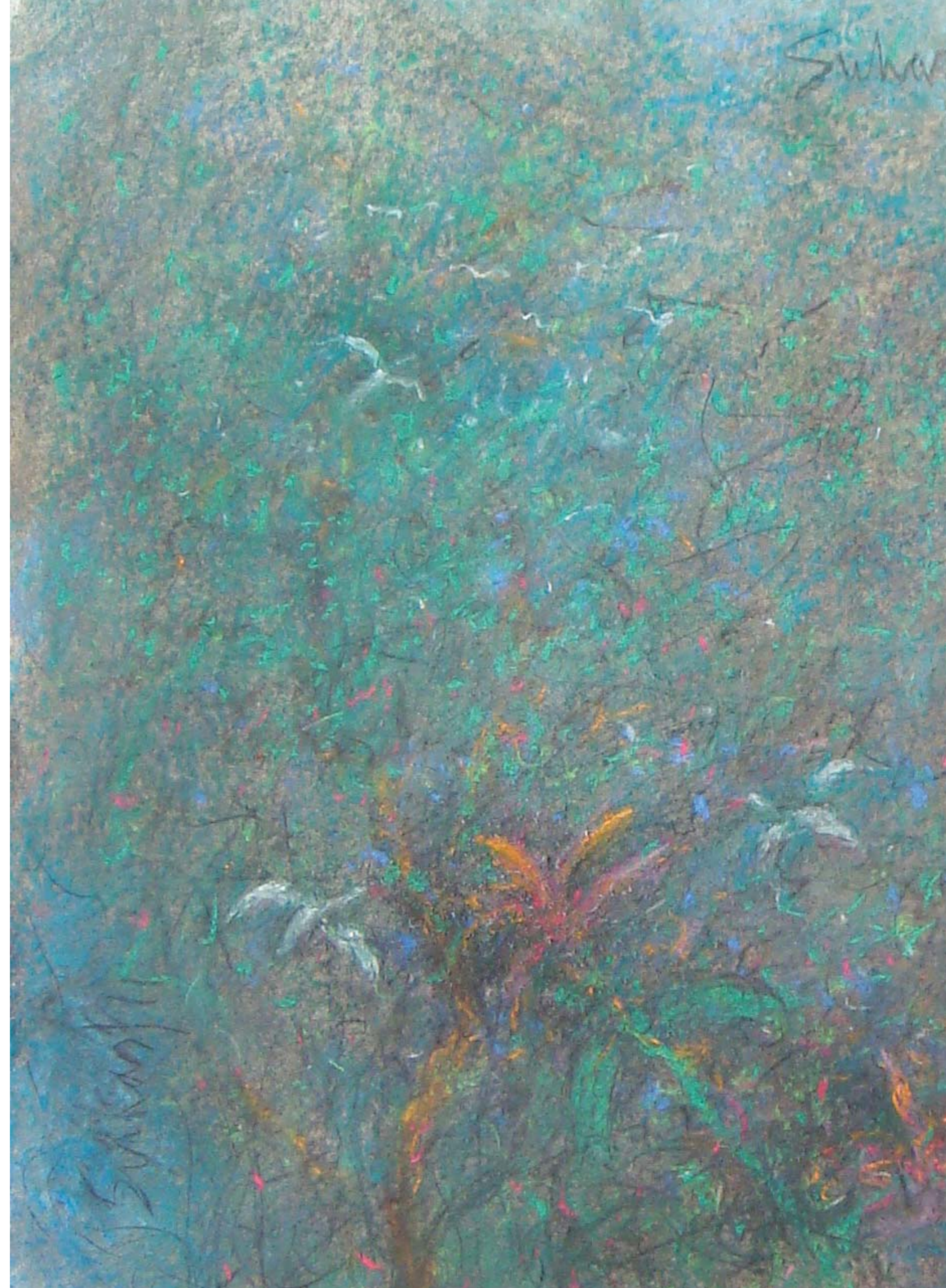
Vatican City, Rome

Parliament House India

Birla Academy of Fine Arts, Kolkata

Chandigarh Museum

And many other Private Collections





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