

# JAMINI ROY

## Biography

1. **Country:** India
2. **Date of Birth:** Born 1887, small village Bankura District West Bengal
3. **Died-** 1972, Kolkata, India
4. **Education:** 1903-08 Diploma in Fine Arts, Government School of Arts and Craft
  
5. **Medium and Technique:** the Post-Impressionist genre of landscapes and portraits, indigenous materials, Woven mats, cloth, wood coated with lime

**Few Lines:** Jamini Roy as a Father of Folk Renaissance imbibed the spirit of folk and put into practice in reality. An artist who was able to achieve a really pure and vital intensity or creative expression, in a time when the destructive colonizer laid the base of Western system of academic, which directly or indirectly provoked Indian art and artist. Jamini Roy excelled in the academic realism, but, his craving for sense of belonging to cultural tradition resulted in revival of folk art but with a new attitude and approach.

## Selected Exhibitions

### Solo

1. 2013, Jamini Roy Journey to the Roots Curated by Ella Datta, NGMA, 2013
2. 1953 New York
3. 1946 Exhibition inaugurated by E.M. Forest, Burlington Gallery, London
4. 1938 British Indian Street, Kolkata
5. 1937 Samavaya Mansions, Kolkata
6. 1929 Government School of Arts and Craft, Kolkata
7. 1998 The Window, Mumbai
8. 1987 Centenary Exhibition, NGMA
9. 1938 British Indian Street, Calcutta

### Group

1. 2013 'Panoplism', Nature Morte, New Delhi
2. 2013 Manifestation Of the Mystique
3. 2013 'The Naked and the Nude: The Body in Indian Modern Art', Delhi Art Gallery, New Delhi
4. 2012 'Gallery Collection', Vadehra Art Gallery, New Delhi
5. 2012 'Contemporary: A Selection of Modern and Contemporary Art', presented by Sakshi Gallery at The Park, Chennai
6. 2011-12 'The Body Unbound', Rubin Museum of Art, New York
7. 2012, A Retrospective, Aicon Galery, New Delhi
8. 2011 States of Departure: Progressives to Modern Day, Aicon Gallery, London,

9. 2011 Indian Schools Of Art, Ahuja Museum For Arts
10. 2011 Indian Masters , Ahuja Museum For Arts,
11. 2011 'Ethos V: Indian Art Through the Lens of History (1900 to 1980), Indigo Blue Art, Singapore
12. 2011 'Manifestations VI', Delhi Art Gallery, New Delhi
13. 2011 'States of Departure: Progressives to Present Day', Aicon Gallery, London
14. 2011 'Manifestations V', Delhi Art Gallery, New Delhi
15. 2011 'Masterclass', Dhoomimal Art Gallery, New Delhi
16. 2011 'Time Unfolded', Kiran Nadar Museum of Art (KNMA), New Delhi
17. 2011 'The Fish Eyed Cosmos', Apparao Galleries, Chennai
18. 2011 'Roots in the Air, Branches Below: Modern & Contemporary Art from India', San Jose Museum of Art, San Jose
19. 2011 'The Emergence of Indian Modern Art', Aicon Gallery, London
20. 2010 'Modern Folk: The Folk Art Roots of the Modernist Avant-Garde', Aicon Gallery, New York
21. 2010 'Manifestations IV', Delhi Art Gallery, New Delhi
22. 2010 'Celebration 2010', Annual Exhibition, Kumar Art Gallery, New Delhi
23. 2009 'Indian Art After Independence: Selected Works from the Collections of Virginia & Ravi Akhouri and Shelley & Donald Rubin', Emily Lowe Gallery, Hempstead
24. 2009 'In Search of the Vernacular', Aicon Gallery, New York
25. 2009 'Kalpana: Figurative Art in India', presented by The Indian Council for Cultural Relations (ICCR) at Aicon Gallery, London; The Indian Council for Cultural Relations (ICCR)
26. 2009 'Moderns and More', Aicon Gallery, Palo Alto
27. 2008 'Multiple Modernities: India, 1905-2005', Philadelphia Museum of Art, USA
28. 2008 'Post Independence Masters', Aicon Gallery, New York
29. 2005 'Manifestations III – 100 Artists of Contemporary Art', organized by Delhi Art Gallery at Nehru Centre, Mumbai, Lalit Kala Akademi, Rabindra Bhavan, New Delhi and Delhi Art Gallery, New Delhi
30. 2004 'Manifestations II – 100 Artists of Contemporary Art', organized by Delhi Art Gallery at Jehangir Art Gallery, Mumbai and Delhi Art Gallery, New Delhi
31. 2003 'Manifestations I – Indian Art in the 20th Century', organized by Delhi Art Gallery at World Trade Centre, Mumbai and Delhi Art Gallery, New Delhi
32. 2003 'Exhibition of Works of Jamini Roy', Lalit Kala Akademi, New Delhi
33. 2003 'Poetry and Patriotic Fervor', Delhi Art Gallery, New Delhi
34. 2003 'Indian Art Pre-Independence', Delhi Art Gallery, New Delhi
35. 2000 'Face Off 1900-1980s. An Exhibition of Indian Old Masters and Moderns', Delhi Art Gallery, New Delhi
36. 2000 'Art of Bengal : Past and Present 1850-2000', Centre for International Modern Art (CIMA), Kolkata
37. 1997 'Art of Bengal 1850-1950 : Calcutta Metropolitan Festival of Art', Birla Academy of Art and Culture, Kolkata
38. 1998 'Temperas and Sketches', Art Bazar, Kolkata
39. 1998 'The Simplicity of a Pioneer', The Window, Mumbai
40. 1995 'From Seeds to Flowers – Jamini Roy and His Roots', Romain Rolland Galerie, Alliance Francaise, New Delhi
41. 1990 'Centenary Exhibition', Cymroza Art Gallery, Mumbai
42. 1987 'Centenary Exhibition', National Gallery of Modern Art (NGMA), New Delhi
43. 1987 'Centenary Exhibition', Birla Academy of Art and Culture, Kolkata

## Awards & Honors

1. 1967 Awarded honorary D. Litt., Rabindra Bharati University, Kolkata
2. 1956 Elected Fellow, Lalit Kala Akademi, New Delhi
3. 1955 Awarded Padma Bhushan, Government of India
4. 1935 Awarded Viceroy's Gold Medal for 'Mother Helping the Child to Cross the Pool.'

See more

## Text

**Review**- 70 years on, a book that reveals Jamini Roy in all his colours, Sovon Manna, TNN Jul 18,

**Review**- Jamini Roy: Journey to the Roots, by Elisabetta Marabotto, Saffronart Blog, 15 July 2013

**Review**-Jamini Roy: A master of form & colour by Poonam Goel – CHENNAI 10th July 2013

**Review**-Behind those deceptively simple figures SHAILAJA TRIPATHI NEW DELHI, June 20, 2013

**Review**-Folk talesA major retrospective reassesses Jamini Roy's contribution to modern Indian art By Sonam Joshi on June 07 2013

**Review** -Aakriti's celebrates masters of Indian art Ashoke Nag, ET Bureau May 29, 2013,

**Review**-Workshop on Jamini Roy beginsTOI Apr 26, 2013

**Review**- Rarely-seen Jamini Roy paintings on show the telegraph Calcutta India, Monday , April 22 , 2013

**Review** -The quintessential Indianness artist Jamini Roy Ashoke Nag, ET Bureau Sep 26, 2010,

**Review** -Nandalal Bose, Jamini Roy in city auction Jhimli Mukherjee Pandey, TNN Jun 28, 2010,

**Review**-Relish the rhythm of lines and colours TOI Dec 29, 2009

**Review**-50 rare works by Bengal masters at Asiatic Society Jhimli Mukherjee Pandey, TOI Jul 5, 2009

**Review**-Paintings of Tagore, Jamini Roy in tatters Jhimli Mukherjee Pandey TOI Aug 9, 2008

**Review**--Indian art featuring Christ hot-sellers Ashoke Nag, TNN Dec 25, 2003

**Review**-Freeze frame TNN Mar 16, 2003

**Overview**- Jamini Roy - a true rebel artist by Prakash Bal Joshi

**Review**-Jamini Roy: the first but forgotten exhibition, satyasri uki

**Overview**-Painter Jamini Roy by Anjan Sen

**Review** -Jamini Roy art exhibition and book launch

**Review** -Special Exhibition Titled Jamini Roy (1887 – 1972): Journey to the Roots Inaugurated

**Review**-Jamini Roy resides, in imitation, all around us, BY SUMANA ROY, THE SUNDAY GURDIAN

**Review** -Jamini Roy's Art in Retrospect, by Pranabranjan Ray, art news & views

**Review**-Jamini Roy, Cultural India

## Videos

**Videos**-Paintings Jamini Roy Painter India

**Videos** -Jamini Roy Paintings

**Videos** -The Folk Artist Jamini Roy by Sambaditya Raj

**Videos** -Paintings of Jamini Roy

**Videos**-Jamini Roy

**Videos** -Rare video footage of artist Jamini Roy (1887-1972)

## Text

“They are mostly heads and there also he was looking at simplification. He chiselled till the barest of features would remain.”

<http://www.mutualart.com/OpenExternalArticle/Behind-those-deceptively-simple-figures/DB8E1589C7B55635>

There was a phase in which he adopted the calligraphic brush lines of Kalighat Patuas to create sophisticated forms. The austerity of lines only serves to highlight Roy's superb control over brush. The lines drawn lyrically and sometimes even sensuously with lampblack over white or pale gray background show not only vigour, but also the poetry latent in the human form. The paintings *Baul* and *Woman Seated* are excellent example of this style.

<http://www.ngmaindia.gov.in/sh-jamini-roy.asp>

“Jamini Roy's contribution in the growth and shaping of modern Indian art is well-established and enormously significant. His artworks have a particular appeal in the popular imagination because of their strong, simple forms and vibrant colours...” His painting style is an eclectic representation of both Western training and Indian inspiration. Seeing his style one might refer to him as modern India's outsider artist. But there is lot more to the artist and his work.

<http://blog.saffronart.com/2013/07/15/jamini-roy-journey-to-the-roots/>

He was a true rebel and his new style was totally different from the Bengal School and the Western tradition. Throughout his career as an artist he struggled to capture the essence of simplicity of the folk people and in the process give Indian art its separate but distinct identity.

<http://www.indiaart.com/Articles-and-Features/Articles-on-Jamini-Roy-by-Prakash-Joshi/Articles-on-Jamini-Roy-by-Prakash-Joshi.asp>

He further realised that alienated individual's alien aestheticism was not for him. These realisations led Jamini Babu, through travails, to his signature style. Even though an aesthete, as a social being of basically a rural society, he knew that art was not just a cathartic outpouring of an individual mind, it had to be socially recognized.

<http://www.artnewsnviews.com/view-article.php?article=jamini-roy-s-conviction-marketing-strategy&iid=9&articleid=187>

"My grandfather was a painter for both masses and the classes. It's sad that not a single book had been published since 1944, when poet Bishnu Dey and John Arwin co-authored 'Jamini Roy'. Sandip's book throws light on my grandfather's journey after '44 and the transformation of his work forms.

[http://articles.timesofindia.indiatimes.com/2013-07-18/kolkata/40655697\\_1\\_jamini-roy-abanindranath-book](http://articles.timesofindia.indiatimes.com/2013-07-18/kolkata/40655697_1_jamini-roy-abanindranath-book)

"The Indianness emerged from the tradition of Bengal—Kalighat, terracotta temples and the patuas. And, as time went by, this tradition that he imbibed, evolved into a more formal look, less emotional and became more and more about economy of style,"

[http://articles.economictimes.indiatimes.com/2010-09-26/news/27589424\\_1\\_jamini-roy-atul-bose-prakash-kejariwal](http://articles.economictimes.indiatimes.com/2010-09-26/news/27589424_1_jamini-roy-atul-bose-prakash-kejariwal)