



THE
ONE WALL
SHOW
FROM THE
HOUSE OF ART ALINDA



THE
ONE WALL
SHOW
BIRTH OF
A PAINTING
ATIN
BASAK

Curator Jyotirmoy Bhattacharya





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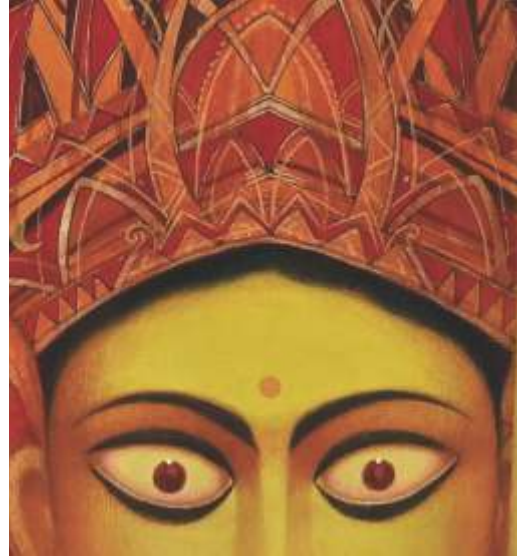


Presented by
Jyotirmoy Bhattacharya

BIRTH OF A PAINTING



ABOUT ONE WALL SHOW



The desire to showcase artwork as both a passion and a profession has consumed me for the past few years. Throughout this journey, another idea has been forming in my mind: What if we could elevate the experience of viewing artwork to new heights?

One essential element to showcasing art effectively is a space.

Securing that space and adapting it for the display of art took considerable time and effort.

Once settled, we began contemplating ideas that would complement both our space and our vision. This contemplation led me to the realisation that it might be more impactful to focus on a single piece of an artist's work rather than presenting a variety of paintings.

Scan for audio visual show



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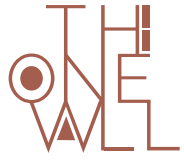


I believe that artists do not merely create their masterpieces; they give birth to them. During my time in the art world, I have been fortunate to work closely with great masters. I've learned from them that art interacts with the artist; without this connection, a canvas is simply a blend of colours. It lacks the soul of a painting and its unique essence. From the moment a painting is conceived, it embodies the thoughts, styles, and expressions of the artist. The journey from a blank canvas to a framed masterpiece is integral to the artist's story.

The One Wall Show
c a p t u r e s t h i s
transformation, the quiet
e v o l u t i o n o f
creation finding
its place, not
just on the
wall but in
the world.

- Jyotirmoy Bhattacharya





Series I

Atin Basak



The artistic journey of Atin Basak is a story of quiet fascination, relentless pursuit, and deep emotional grounding. Born and raised in Sealdah, Kolkata, Basak's earliest memories are tied to the rhythmic clatter from his family's printing press, an everyday sound that would come to symbolise the steady, meditative pace of his future craft.

He was drawn to the magic of print, the way a fresh impression appeared on a blank white sheet, carrying with it both precision and soul.







Basak, first year,
Government College
of Art & Craft,
Kolkata

This early fascination led him to the Government College of Art & Craft in Kolkata, where he took his first major steps toward becoming an artist.

There, he encountered the rich legacy of the Bengal School of Art.

Under the guidance of masters like Haren Das, a virtuoso of printmaking, and master visual artist Ganesh Haloi, Basak's understanding of art began to deepen.

“ I used to watch my grandmother sitting on the roof in the midday sun, laying out bori (dried lentil dumplings) for sun-drying. This image of her is as beautiful as a picture. ”



Basak's grandmother in
their Puja Ghar



These formative years laid the foundation for his craft, rooted in tradition but pulsing with a desire to explore further.

That desire took him to Baroda for his Master's degree, an experience that would prove transformative.

In Baroda, he met pioneering artists like Bhupen Khakhar, Jyoti Bhatt, and Jeram Patel. Their bold, contemporary sensibilities challenged Basak to look beyond established styles and to question the very boundaries of his artistic expression. It was a turning point, his vision shifted from the romanticism of the past to the experimentation of the present. He immersed himself in the world of printmaking with a newfound clarity, watching artists like Lalu Shaw, Suhas Roy, and the deeply expressive Somnath Hore create with passion and precision.

Each encounter, each city, each master left a mark on him.



Street group exhibition, Baroda



Faculty of Fine Arts,
The M. S. University of Baroda





Edinburgh, Scotland



Reunion, École des Beaux-Arts
France, 2004

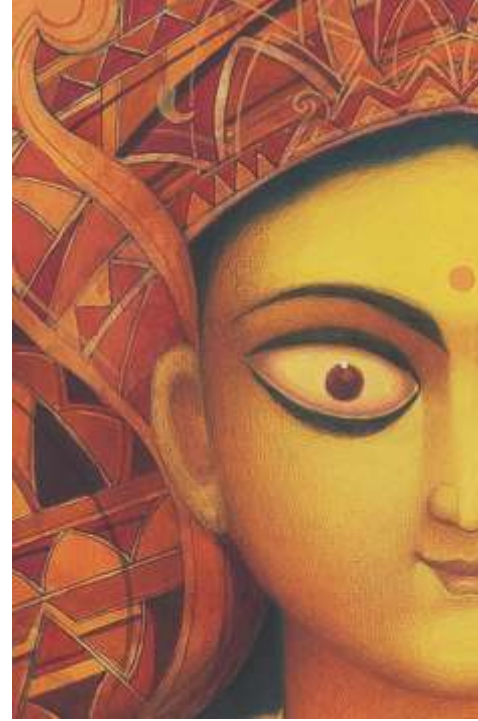


Globe Theatre, London

His art became a reflection of this layered journey, from the quiet corners of Kolkata to the energetic studios of Baroda. International recognition soon followed, with him receiving the prestigious Charles Wallace India Trust Arts Award, followed by a scholarship from the French Government to work in France as a visiting artist. He also travelled to Scotland to attend the Edinburgh Printmakers' Workshop.

“ I stand in front of paintings by Impressionist artists – Monet, Manet, Renoir, Degas, Cézanne, Matisse, Pissarro, and several others. Before my eyes, Monet's "The Water Lilies," Renoir's "Luncheon of the Boating Party," and the famous painting, Manet's "Olympia" leave me in awe. I am stunned, as if under a spell. I feel as though I've lost the strength to walk. I spend the whole day with these magnificent works of art, feeling as if I am a part of Renoir's boating party. (Musee d'Orsay) ”





In Europe, the birthplace of the Renaissance and the modern art revolution, he stood before the works of Picasso, Paul Klee, and other giants whose influence reverberated through history. Their genius didn't intimidate him; it moved him.

In 2004, Atin was offered a teaching position in Europe, a milestone in any artist's career. But he chose to return home.

His heart remained in Kolkata, with his mother and with the streets and sounds that first sparked his imagination. Back in Kolkata, he took a fresh start; he built his studio brick by brick, guided by memory and quiet determination. He returned to painting, revisiting the sights, sounds, and textures of his childhood home. Every brushstroke was a reflection, every print an echo of the journey he had taken.





Today, Atin Basak's work stands as a testament to a life deeply lived, anchored in heritage, expanded through exploration, and made luminous by the people, places, and moments that shaped him.

Growing up in a Bengali household means being immersed in rituals that are as cherished as they are sacred, from beginning the day at the temple, gathering for meals with loved ones, and letting the soft curl of evening incense fill the air.



Atin Basak



These small, everyday details shape the Bengali identity, and for Atin Basak, they have been constant companions on his artistic journey. Amidst this deeply rooted cultural landscape, he embraces his identity by channeling its essence into the divine figure named Uma.

In his art, Uma is more than an idol, she is the embodiment of strength, compassion, protection, and the eternal triumph of good over evil. To Basak, she is a Nari (woman).



Ganesh Pyne



Nandalal Bose



Mukul Dey



Gaganendranath Tagore



Jogen Chowdhury

“ A long journey has been made. As I reflect on the last twenty-five years, it feels overwhelming. How have I spent all this time? I hesitate to seek answers. However, I believe in moving forward, which maybe why I haven't felt compelled to look back. ”

Durga Puja is the biggest festival for Bengalis, an exuberant celebration of faith, family, and heritage. Since the early 19th century, it has grown into the grand, joyous occasion we know today. Durga, as Mahishasura Mardini (the slayer of the demon king), reigns as a symbol of power and divine justice. But in Bengal, she is also Maa, a mother who descends to Earth each year with her four children, embraced with love and festivity. The roots of this unique portrayal are difficult to trace, yet echoes of it can be seen in the ancient terracotta temples of Bengal, where early depictions of the goddess reflect a similar image. This distinctly Bengali vision of Durga has inspired generations of artists, each interpreting her through their lens, merging tradition with personal style. From Abanindranath Tagore,

Gaganendranath Tagore, Nandalal Bose, Ganesh Pyne, and Jogen Chowdhury,

this is the essence of Bengal's artistic legacy— to honour tradition while creating something profoundly new.

‘মৃন্ময়ী চিন্ময়ী হয়ে ওঠে’

The Bengal School of Art has made a significant impression on contemporary artists, including Atin Basak, who has created his rendition of Durga. Watching Uma come to life on the blank canvas was reminiscent of the idol makers in Kumortuli, who sculpt the deities with clay and straw, embodying the spirit of

“Mrinmoyi Chinmoyi hoye othe”

- Jyotirmoy Bhattacharya

Akal Bodhan
72" x 72"
Synthetic Tempera on Canvas





THE ONE WALL SHOW



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