



ORIGINAL RESEARCH PAPER

Arts

PAINTER, PRINTMAKER, DESIGNER: AJIT KESHARI RAY

KEY WORDS: Odishan Painter, Printmaker and Designer

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ABSTRACT

Indian Innovation cannot be caught on in straightforward restriction to naturalism, authenticity or anything else. For reason other than creative Indian innovation may not be seen in principal restriction to any preexisting condition. He calls it display, since each has a multi vision with bearing on the enfoldment of his life.

INTRODUCTION

Ajit Keshari Ray was born in the town of Sakhigopal, Puri area in 1922. He has five sisters and three brothers, with an self-important armed force specialist arrogant father and a adorning and courageous mother. His father was Kshetra Mohan Ray and his mother was Srimati Dei and his two sisters are specialists and his brother was Brigadiers. Ajit Keshari Ray was the to begin with Lords Commissioned armed force officer in Odisha and his more youthful brother Ranjit Keshari Ray was the to begin with railroad build, prepared in Jabalpur, Bihar and UK. He was passed on in 2012.

LIFE AND CAREER

He to begin with examined in Stewart School, Cuttack, Ravenshaw Collegiate School, Cuttack and at that point his father, who was a competent specialist and had worked beneath British specialists amid the to begin with World War and a extraordinary admirer of Englishmen, needed to provide the best instruction to his children and subsequently sent him and his more youthful brother to the prestigious Doon School in the inaugural year in 1935. Doon School, the to begin with open school in India in Dehradun runs on the lines of Eton and Harrow open School in Britain. He had a inclination for drawing and modeling but in the school at Cuttack there was no scope for the advancement of art as there was no Art School, exhibition or Art presentation and no stylish sensibility among the individuals. For the to begin time there, he met Sudhir Ranjan Kashtagir, a exceptionally skilled and popular Painter and Artist.

He saw in his Studio and generation of canvases of Nandalal Bose, Abanindranath Tagore, Asit Halder and numerous other popular artists, and he was exceptionally awed by their works and quickly settle to gotten to be like them. At that point he begun to go to the art classes on each Saturday and Sunday beneath Kashtagir's direction and moreover won numerous grants and prizes in portray in neighborhood presentations. In the long run his father was persuaded and before long he continues to Kala Bhawan, Shantiniketan. After passing the senior Cambridge examination Ajit Keshari Ray joined Kala Bhawan, Visva Bharati, and Shantiniketan in 1940. He took his affirmation in *Kala Bhawan* in 1940. He came in near contact with the late Nandalal Bose, Biswarup Bose, Ramkinkar Baij, and Binod Bihari Mukherjee, Rabindranath Tagore and numerous critical individuals and dignitaries there. He learnt the procedure of portray from Mosoji, graphic art, i.e. Wood Cut and Lino Cut from Bisuda, modeling from Kinkarda, open air thinks about from Binodeda and plan, alpina and calf skin make from master *mahasaya's* (Nandalal Bose) girl Gouridi but dark and white plans continuously pulled in and interested him. A white plan against the dark foundation and he learnt the methods of Linocut and Woodcut beneath Biswarup Bose.

He was a master in Woodcut and had learnt the method in China and Japan. He did a few colour Woodcuts beneath him.

The five year he went through that in Shantiniketan were may be the most productive and most joyful period of his life it went through with his instructors and companions and won his confirmation with refinement in 1945. Before long after wrapping up his preparing at Shantiniketan he joined in Sadul Open School at Bikaner, Odisha, in the month of July 1945. After completion of his course there he went to U.K in 1947. There he took up a extraordinary special course in stone carving and wood engraving in Angle French Art centers at St. John's wood London. He learnt wood engraving from John's Buck land Wright a celebrated etcher and wood engraving from in U.K.

He felt wood engraving is more curiously and fulfilling than wood cut as it is engraved with a graver on end grain block and hence offers full scope to the artist to man oeuvre the tool in any direction. He likes and gets a assortment of curiously impact from it. At that point he goes to UK in March 1949 for his higher thinks about. After he came back from U.K in 1951 Ajit Keshari Ray settled down in Cuttack.

ACHIEVEMENTS

Many of his wood engraving got distributed in neighborhood papers and magazines at that time. He was designated as a Lecture in painting in the Government, School of Art & Crafts Khallikote in 1957. There along with painting, he begun instructing Wood Cut and Wood Engraving to the students. But the Graphic Art at that time was affirmed as it was to Woodcut, Linocut and Wood Engraving as there was no etching or Litho Press in the school. Ajit Keshari Ray one of the transcendent patterns of pre and post independence. Indian art has been naturalism. He came over Lino Cut and Wood Cut prints by students. The diagrammatic resistance of a white plan against a strongly dark back ground intrigued him exceptionally much and subsequently he begun taking sharp interested in Wood Cut and Lino Cut and learnt the strategies beneath the direction of Biswarup Bose.

In 1978, the degree course was presented and the Art School was raised to the status of college and he has too done numerous commendable works. In December 1980 he retired as principal of the college. In 1984, he was appointed as the vice president of the Odisha, Lalit Kala Academy and in 1994. He was designated as the President of Odisha, Lalit Kala Academy. Ajit Keshari Ray is essentially a painter but moreover he worked in Graphic and its design. When he was in Khallikote he designated to educate Indian painting.

When he was in London he gone to numerous nations like Scotland, Switzerland, and Germany at division and learned numerous. After that, Ajit Keshari Ray settled down in Cuttack numerous of his Wood Engraving got distributed in nearby papers and magazines at that time. But the graphic art at that time was affirmed as it were two Wood Cut, Lino Cut and Wood Engraving are there was no Etching or Litho Press in the school. In December 1966 Ajit Keshari Ray took over charge

as Principal and at begin with he stood up to with so numerous issues like Inn for a understudy and a great environment lesson rooms for art school.

HISWORKS



CONCLUSION

Ajit Keshari Ray is Catholic and in soul with a touch of confined bohemianism. His whole desire was there was to soak up this soul of the unused wave and make a development for the future of Odisha.

REFERENCES

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