



SCULPTURE OF BIMAN BIHARI DAS: PARADIGM OF PRESTIGE

Kharita

PhD scholar

Department Of Visual Arts

Abnindranath Tagore School of Creative Arts and Communication Studies

Assam University, Silchar, Assam, India

Abstract: The person who can present the world of form in front of us in a bright way by examining the objects of nature with the heat of his inner being, we call him a sculptor. And those who have the torch of mental power in their hands, they can see the features of the sculptor's creation, but cannot create a new masterpiece. What a sculptor creates is not permanent. Many things break down and get mixed in the soil. Then a lot gets buried in the layers of soil. After many centuries, those ruins can be saved. The artefacts of the past sometimes enlighten the present and sometimes they do not have this power. They remain only holders of the memories of the past. The development stream of civilization changes in the flow of scientific inventions. We can experience it by looking towards our life journey. When compared with this contribution of scientists, doubts arise many times regarding the contribution of a sculptor because Shilpi does not directly solve any social problem. Nevertheless, the society always needs sculptures that are why the society has never stay away from this work. In the sculpture of Biman Bihari Das, there is expression of emotion and beauty of emotion. By making an idol, the sculptor in creation coordinates the elements like reality and awareness and mental transformation without using any language. Biman Das is an artist of true meaning and a living seeker.

Keywords: -Aesthetics, Monument, Contemporary, Traditional, Sculpture

1. INTRODUCTION

My first encounter with the statue of Biman B Das "Lord Krishna" was in the park in front of his residence in Paschim Vihar, Delhi. Hailing from Tamluk, a town in West Bengal, the modernist master and guru, this sculpture left a great impression on my mind. He was born in an ancient city in the culturally and historically rich environment of rural West Bengal in India in 1943, which has been an early inspiration for his later ideas about art, aesthetics and global culture. This place is full of traditional craftsman and ancient art forms in terracotta and stone, as well as historical monument artistic objects such as sculpture, painting, fresco and soon became his fundamental and formative inspiration and training for his later career in fine arts.

He continued his training from the most prestigious Government College of Arts and Crafts in Calcutta, which has been associated with international cultural figures like Rabindranath Tagore, Jamini Roy, and Abnindranath Tagore and so on. He completed his five year Diploma under the guidance of special Guru Professor Chintamani Kar, a great sculptor of Indian repute. After taking his initial training in art, he started a

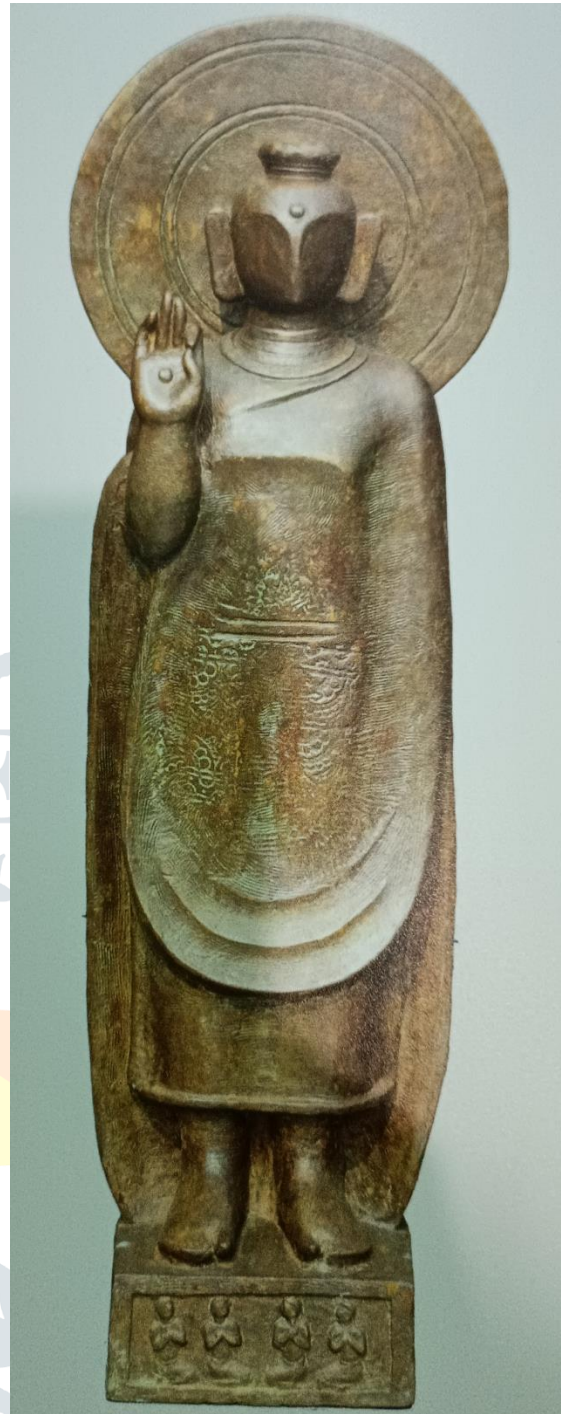
research on Bengal terracotta temples and wood-stone carvings as a national cultural scholar under Professor Chintamani Kar. In the course of his research he experimented with the three-dimensional concept along with many simplifications of both complex and oriental forms. With this he acquired a good knowledge of carving method, polishing and finishing and vitrified terracotta sculpture. These expertises led him to display his work in a sponsored exhibition at the Alliance Francaise in Calcutta and received many encouraging comments.

After completed research he joined Delhi College of art, as a lecturer where he started professionalism toward his art practice. He experimented and took participations in many exhibition and competition. During this journey received several awards, including National Award. After teaching three years he received chance to go England for further training as a British Council Scholar. He received guidance under the professor Jeffrey Smedley towards contemporary and modern forms of art and aesthetics, which turned his life in to another shape as an incorporated- special training for bronze casting methods (lost wax process)

His subject matter is Indian classical themes with a contemporary modern sensibility. This new and evolutionary idea uses traditional Indian motifs, combining them with contemporary art forms and aesthetics such as cubism, surrealism, abstractionism, etc. He did a series of works on the religious subjects of Indian deity like Shiva Lingam, Lord Buddha etc. His entire career was devoted to research on the modernism of traditional Indian forms, with simplification of forms using Indian motifs and abstraction over the use of contemporary symbols. Along with them he tried to depict universal emotional forms of mother and child, love, joy, peace harmony, freedom etc. During his stay in England he got a chance to meet Henry Moore (a great sculptor) and fortunately got many blessings and guidance from him. And he also met renowned sculptors Reg Butler and Professor Meadow. In the journey of Biman Bihari Das sculpture, the principle of form and rhythm appears from the study of natural models in clay. In many cases he creates his own hand sculpted moulds through the lost wax process. His sculptures are very solid and have a unique vision that gives great glimpses to the viewer. His style of using the surface is not very worked out, but hilarious and lightly planted. His thumb impression shows a distinctive feature with visceral influence as exemplified in the Krishna & Buddha series.



Krishana cult-XIV, bronze,
85x40x36 cms, 2015

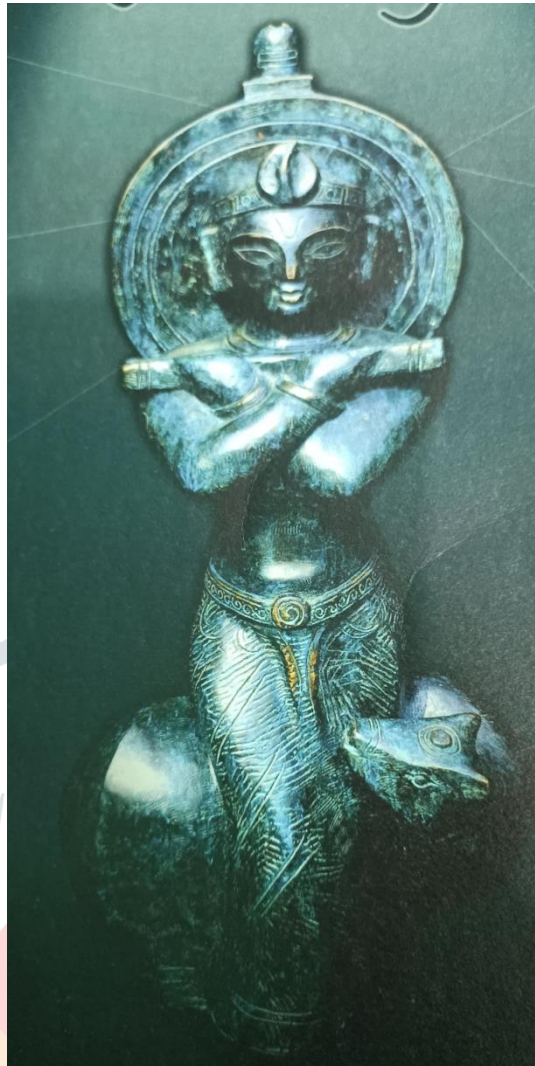


Lord Buddha, bronze, 105x35x23 cms,
2017

Over a period of 50 years he worked on a number of projects, the Lingam, Radha Krishna, and Terracotta became a series of works all based on abstract spiritual dimensions that convey a certain sense and depth of the pride and identity of the sculpture as well as the human being. Echoes the romantic notion of Female harmony is as much as we see in the soul of the pictorial composition a certain idea of instilling a lyrical spiritual reflection.



“Mithuna VI”, Bronze,
62x37x25cms, 2015



“Krishana” Bronze,
62x37x25cms, 2015

Biman Bihari Das is rich in modern portraiture. He made many Buddha statues, among which Sarnath Buddha was made standing, whose beauty reflects sensitivity, gently round forms, subtle lines, and delineated shoulder at a high level. The fact that this artwork appears to have been taken from the Gupta period also shows how faithfully Indians are doing their work with cultural history and creating monumental sculpture.

Sculptures of India are very innovative and important to show our cultural tradition. We See the Continuity of Sculpture from the Remarkable Inflexible Dancing Girl of Mohenjo-Daro, Sarnath Buddha, Didarganj Yakshi, male figure of Shiva and Vishnu etc.

He focused largely on techniques such as bronze casting which would later become his specialty. His greatest strength was that when he learned from others, he transformed what he had absorbed into his own expression. It is evident from the manner of his paintings, done in a realistic modern style, that they radiate different moods relative to the Rasa principle of creative expression. His non-figurative works include elements of the symbolic art form which gives his work two dimensions based on the modernist form and space and the other being linked to nature and life. The most interesting thing for him is that while discussing sculpture, he expressing its evaluation in terms of three dimensional potentialities of sculpture and along with that; he is also presenting the representation of the most modern context. Such art and legal dignity of evaluation is not seen these days. He focuses on mass and space

like a modernist and Won many awards including Padma Shri award by the President of India, in 2014, for his services in the field of fine arts. He continued his artistic journey without being deterred by any kind of recognition. This is truly the quality of a master artist.

CONCLUSION

Biman Das is an introspective sculpture artist contains vibrancy of traditional art form. He has different goal towards, for his better expressions. He always attempts to realize the shape of the mind with three dimensional illusion of immense art. His major strength is bringing to the surface the inner energy of the forms, which emerge with relief in the Bengali tradition, as in his use of image and exquisite strokes of patina and texture in artwork. In this background, it would have been a bit too easy to evaluate the modern form of Biman Bihari Das's art, at least in terms of being able to convey its contemporary meaning to the reader. So first of all let's discuss about the devotee figure of Biman Das which is modern yet traditional. Sitting next to Mr. Biman Bihari das, I was benefiting from his knowledge though discussion. I didn't feel like getting up from there, because it was our first meeting in his studio and how two-three hours were spent while discussing, didn't realize at that time. Biman Bihari Das was able to squeeze all the knowledge inside me, which I wanted. And I was listening to his experiences through the expressions with enthusiasm. Biman Bihari Das is such an artist who always keeps himself happy, and is still working in his field with a lot of energy.

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