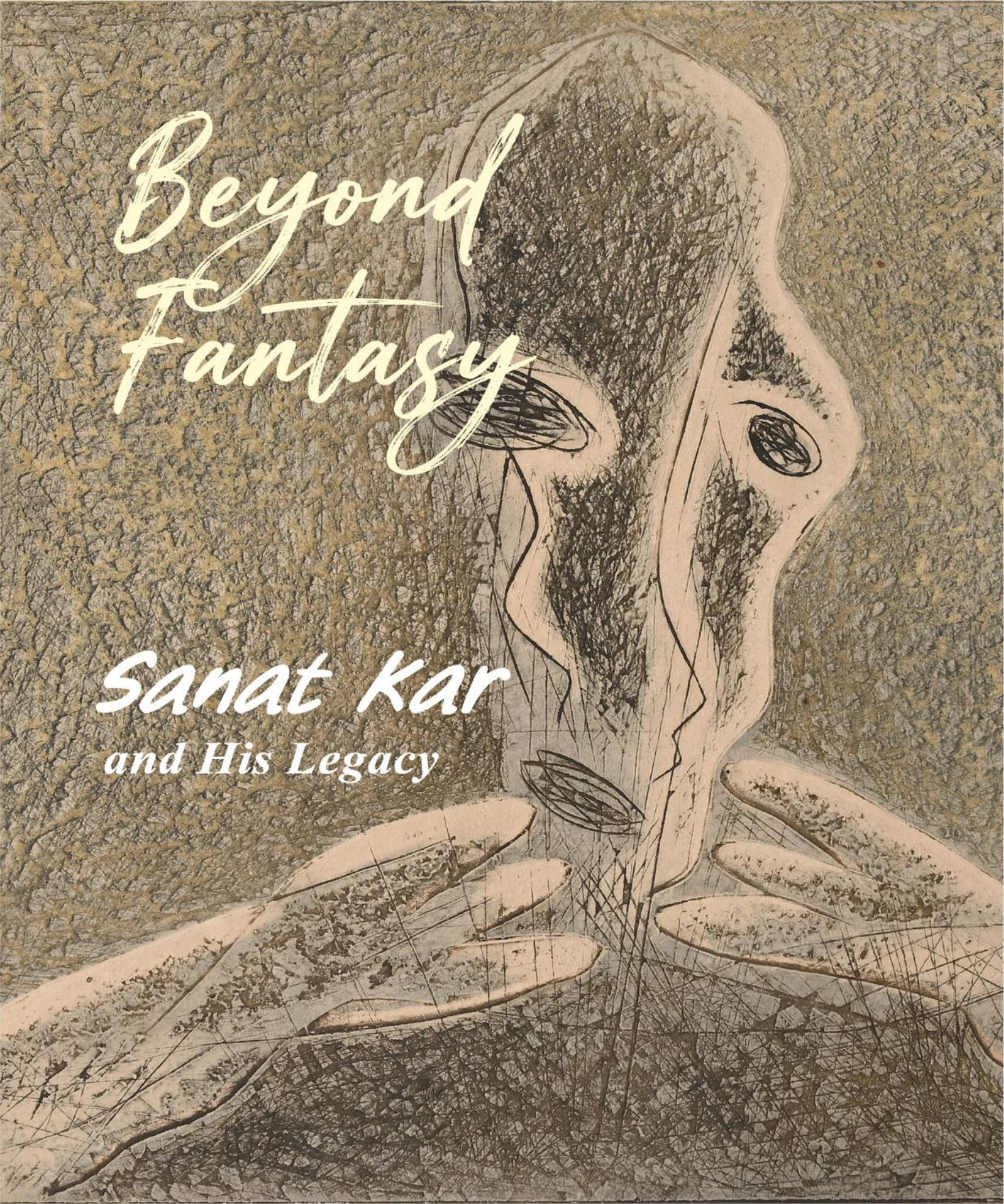




Beyond Fantasy

*Sanat Kar
and His Legacy*



কলকাতা আন্তর্জাতিক শিল্প সাহিত্য এবং সংস্কৃতি ফাউন্ডেশন
KOLKATA INTERNATIONAL FOUNDATION
FOR ARTS LITERATURE AND CULTURE



KIFALC was formed by some of the leading creative minds of the city with the idea to build a Culture Centre in the city where the creative minds can interact , exchange ideas , share visions and work together towards a healthy cultural space free from any political influence. This is a tall task and we still have long way to go. Meanwhile we have created a space on Raja Basanta Roy Road which is much smaller version of what we once dreamt and are carrying out the activities in line with our original plan.

We are happy that we are organizing an exhibition named ' Beyond fantasy: Sanat kar & His Legacy ' where works of the eminent artist and his direct students will be displayed from 29th July till 8th of August 2026 curated by Parag Roy. As we all know Prof.Kar was one of the pioneers of modern Indian printmaking and is known for his experiments with wood intaglio. His paintings hover on the edge of reality without ever actually reaching there , symbolizing the mysteries of life to which there are no answers. Born in 1935 at Santiniketan , Kar acquired his diploma in painting from Govt college of Arts , Kolkata. We have chosen the inauguration date as 29th July , which happens to be also Kar's birthday.

I sincerely hope that all will like this exhibition and thanks to all the participant artists who were fortunate to be his students and are still carrying on his legacy.

Wishing all the very best.

Prabal Kumar Basu
Chairman , KIFALC
29th July, 2026



Sanat kar as I remember him

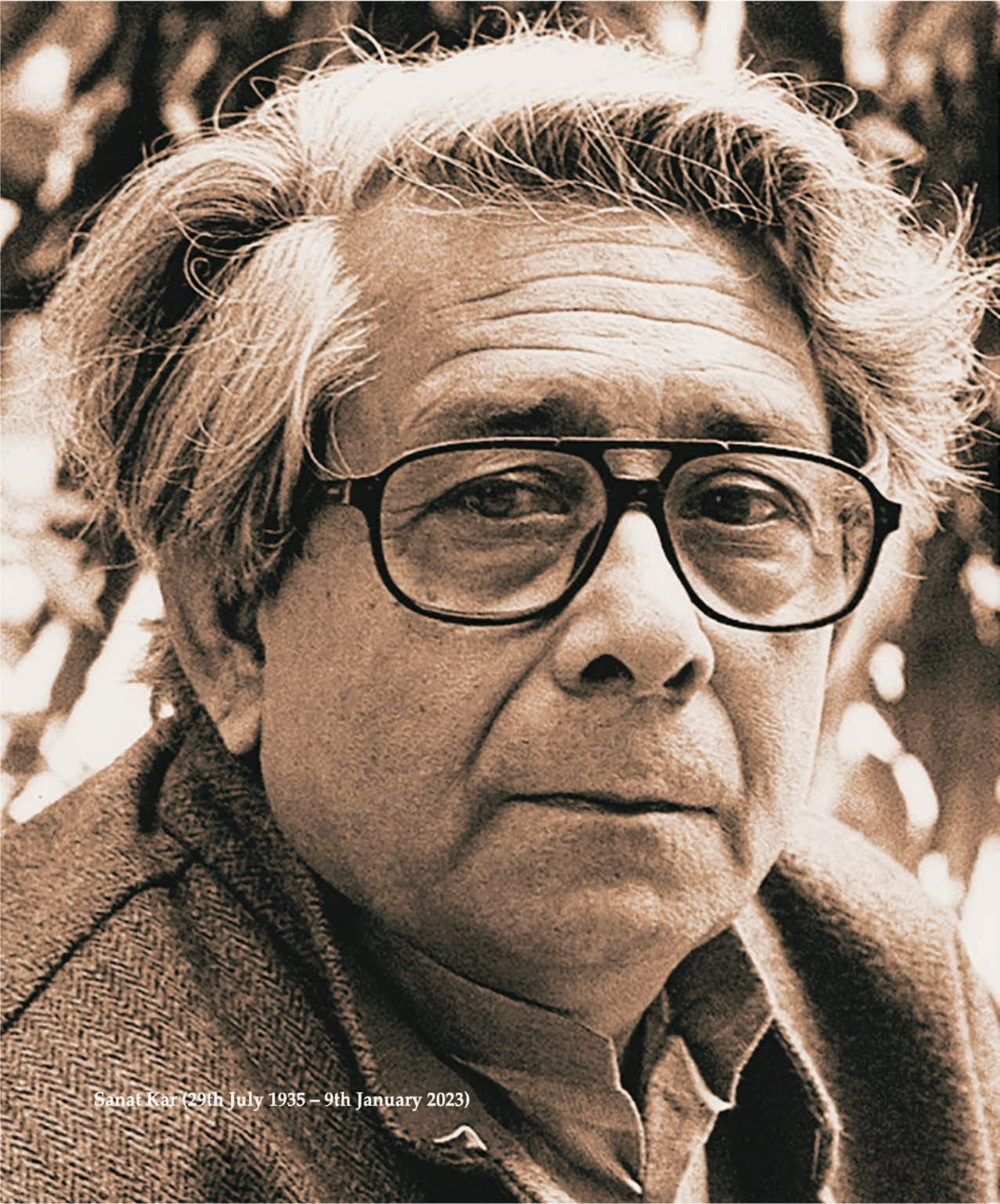
Known sanat da from a very young age, days when he was teaching at the Calcutta Boys School. An alumni of Government college of art and craft he was then engaged in experimenting in different methods and media. Sanat da had a very pleasant personality and his fine seance of humere was remarkable.

Year 1975 he joined Kala bhawan in the print making department, though he was trained in painting, his expertise in printmaking was superb he devoloped a language of his own. He internalised the tradition of Bengal and blended it with fantasy. His works are modern yet linked in the past. His colours are mellow and played an important role in creating atmosphere in his work. His simplified forms and his limier compositions are unique.

He created and inspired a whole generation of print makers, he never gave up painting, simultaneously excelled in print making, he was open to any new wave and ideas and was a great collector of books that broadened his horizon.

Shantiniketan days were wonderful as we met for evening addas focusing on art, Sanat da will alway be remembered as an inspiration to all his students and friends.

Dipali Bhattacharya
Managing trustee , KIFALC
29th July, 2026



Sanat Kar (29th July 1935 – 9th January 2023)

Lines of Continuity: Sanat Kar's Art and Pedagogy

Soumik Nandy Majumdar

'My works play on the deep, dark recesses of the human mind'
Sanat Kar



Sanat Kar (29th July 1935 – 9th January 2023), the eminent printmaker and painter, forged a deeply intertwined dual identity throughout his long career. His contributions as a versatile artist – possessing a rare mastery across printmaking, painting, and sculpture – are inseparable from his influential and memorable legacy as an art educator. He began his teaching career at the Calcutta Boys' School (1955 to early 1974), before joining Kala Bhavana as a Reader in the Printmaking Department in 1974, eventually retiring as a Professor in 1995 followed by a five-year extension. This vast teaching experience was rich in fulfillment and marked by a deep sense of mutual reciprocity. Across the country and abroad, numerous well-known artists who studied under him at different points of time fondly reminisce about Sanat-da, recalling his enthusiastic and dynamic presence on campus, and the wholehearted consensus that he was a vital driving force in their lives. He was uniquely compassionate, even taking extra care to supervise the student hostel mess kitchen beyond his commitment to the well-being of the department which he nurtured with incredible care. Sanat Kar taught with fierce passion and a generosity of spirit that actively celebrated his students' talents and competence, famously admitting, 'I have learnt a lot from my students too', acknowledging the value of reciprocity, an ideal value of education. Sanat-da remains a rare archetype of the artist-pedagogue who stands as an extraordinary figure in modern Indian art who seamlessly balanced an active, pioneering studio practice with a decades-long commitment to nurturing young minds. Sanat Kar will remain etched in history as an iconic figure who sustained a lifelong printmaking practice while profoundly shaping generations of students.

Originally a student of painting, Sanat Kar made a few early attempts at dry point during his college years, though he later regarded them as feeble and of little consequence. It was during the late 1950s that a turning point occurred, when he and his contemporaries first encountered the modern printmaking traditions of Europe. This exposure opened up an entirely new horizon for a select group of young artists. With Somnath Hore leading the enthusiasm for this graphic medium, rest of the artists felt enthused too. Spurred by this collective excitement, Sanat-da and his peers began procuring books on European printmaking, actively dabbling in and decoding a medium, and eagerly experimenting with what was, to them, a hitherto unknown medium. It was a turning point in the history of Indian printmaking too. The situation was contagiously energetic. On the one hand, Sanat Kar and his contemporaries were navigating a process of constant trial and error, while on the other, they were desperately trying to collect books on modern printmaking. For Sanat-da and his peers, it was deemed essential to align their practice with the contemporary technical and aesthetic advancements occurring in Western printmaking studios. As he later recalled, 'I knew about William Hayter and his studio. I was frantically looking for his book which was called About Prints. I did not even know how to prepare the ground on the etching plate; we applied stop-out and somehow managed to pull out some prints but not to our satisfaction. We continued nevertheless.'

It is this relentless motivation to learn and generate creative knowledge that made Sanat Kar's presence so profoundly inspiring to both his students and peers around him. A perfectionist in his craft, Sanat-da remained remarkably open to chance, serendipity, and the inherent mysteries of the creative process. No wonder he encouraged his students to immerse themselves in literature, film and music just as deeply as their studio work. Despite his meticulous attention to the nitty-gritty of studio mechanics, for Sanat-da, art encompassed something far larger than life – an engagement that pushed past conventional boundaries. As students fortunate enough to have him as our mentor, we were made to feel that vital pulsating threshold where art survives and thrives not as a rigid dogmatic commandment, but as a boundless, elusive, living energy.



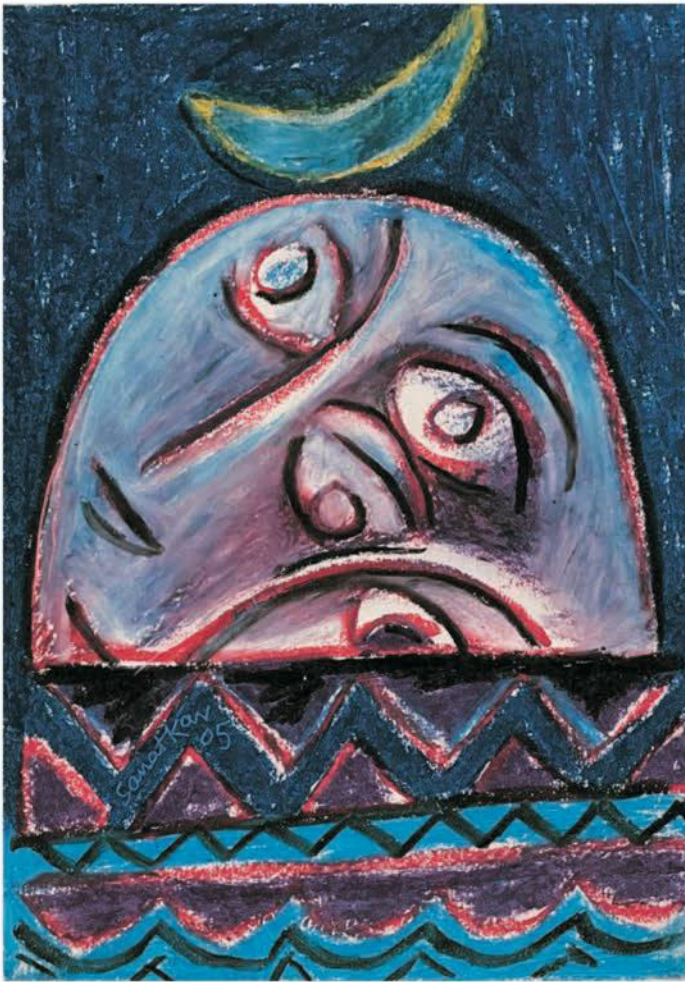
Size: 26 x 20 inches | Medium: Tempera



Size: 26 inch x 20 inchcs | Medium: Tempera



Size: 24 x 18 inches | Medium: Tempera



Size: 11.75 x 8.25 inches | Medium: Pastels on paper



Size: 15 inch x 9.5 inches | Medium: Pastels on paper | Year : 2006



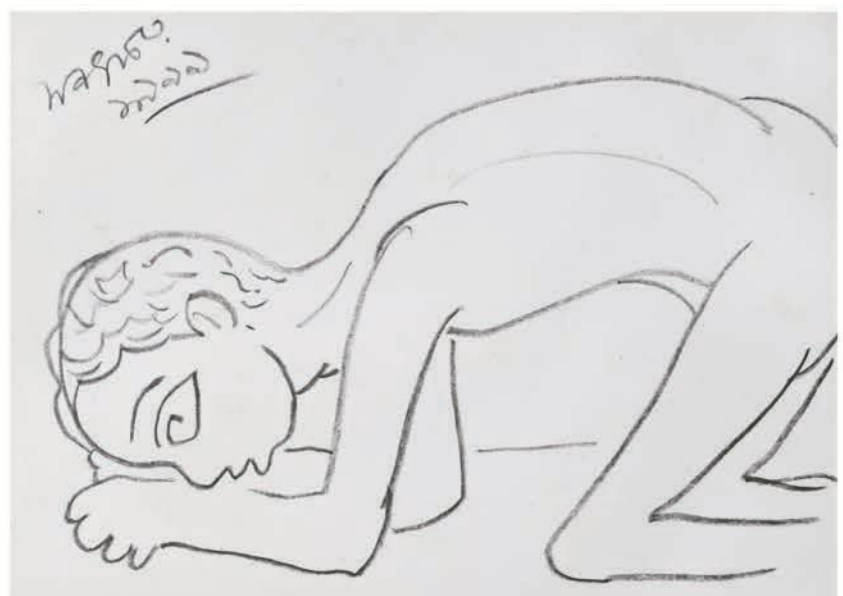
Size: 16 x 12 inches | Medium: Ink on paper



Size: 16.5 x 12 inches | Medium: Ink and Water colour on paper



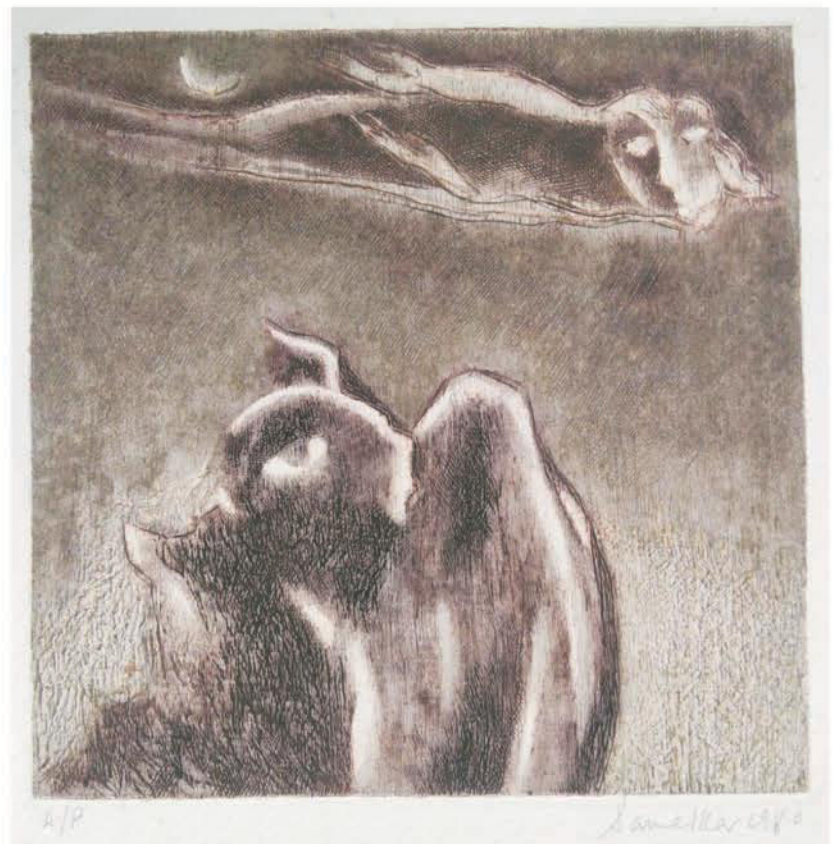
Size: 15 x 11 inches | Medium: Pastel on paper



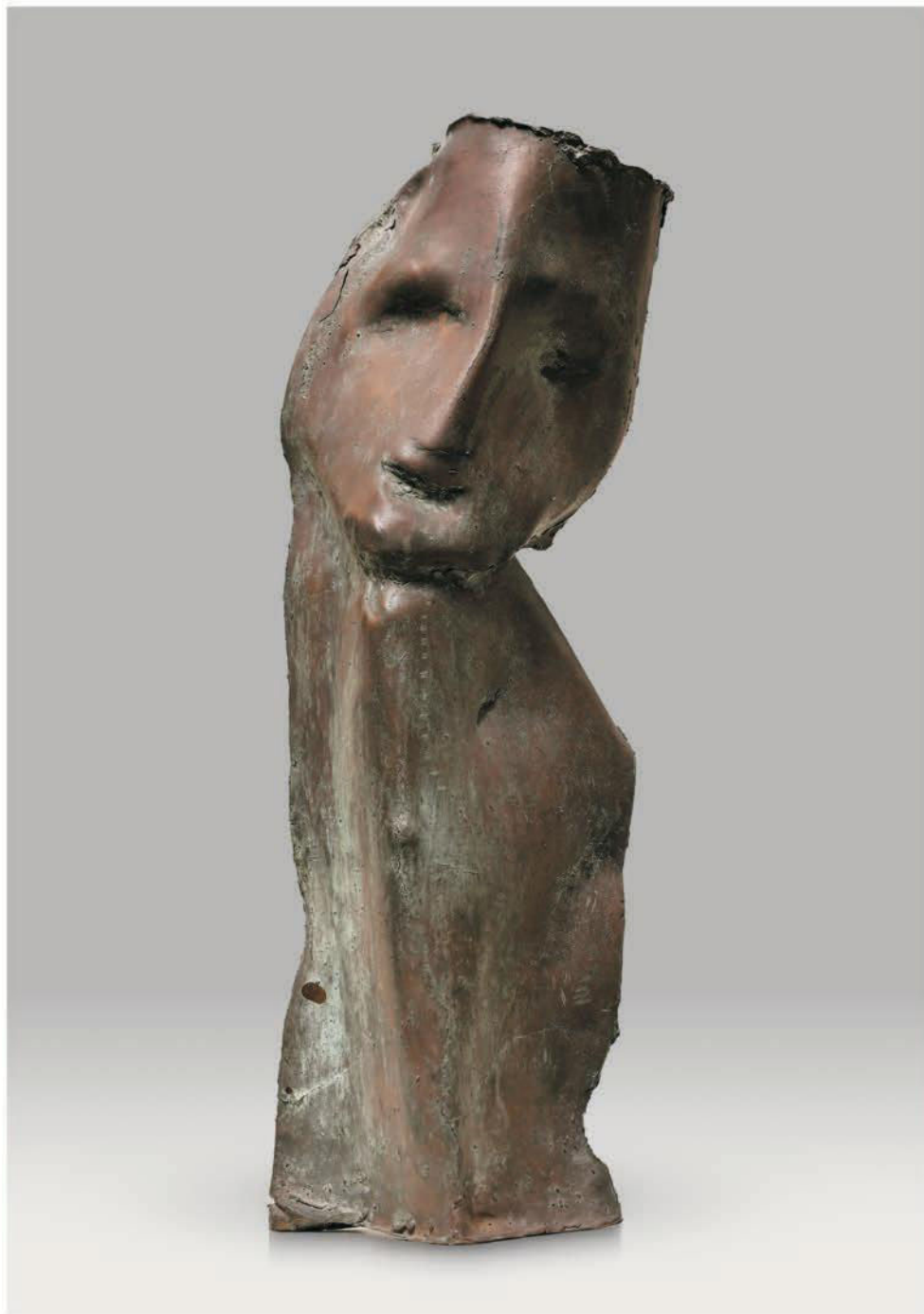
Size: 11 x 15 inches | Medium: Pastel on paper



Size: 16 x 22 inches | Medium: Intaglio



Size: 15 x 15 inches | Medium: Intaglio on Cardboard paper | Year : 1980



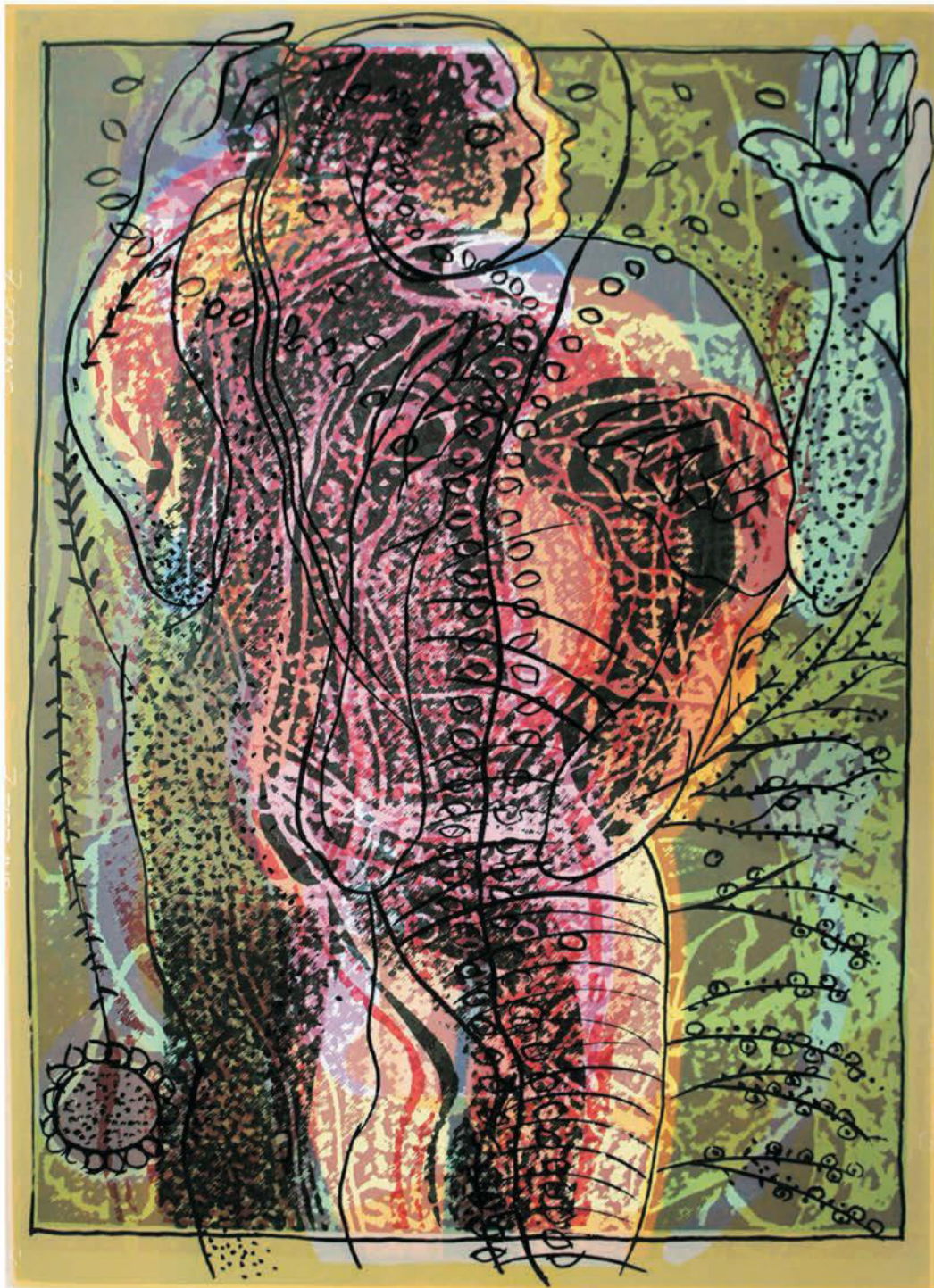
Size: 16 x 6.5 x 5.5 inches | Medium: Bronze



Ajit Seal



Title: Untitled | Size: 49x40cm | Medium: Etching | Year : 2026

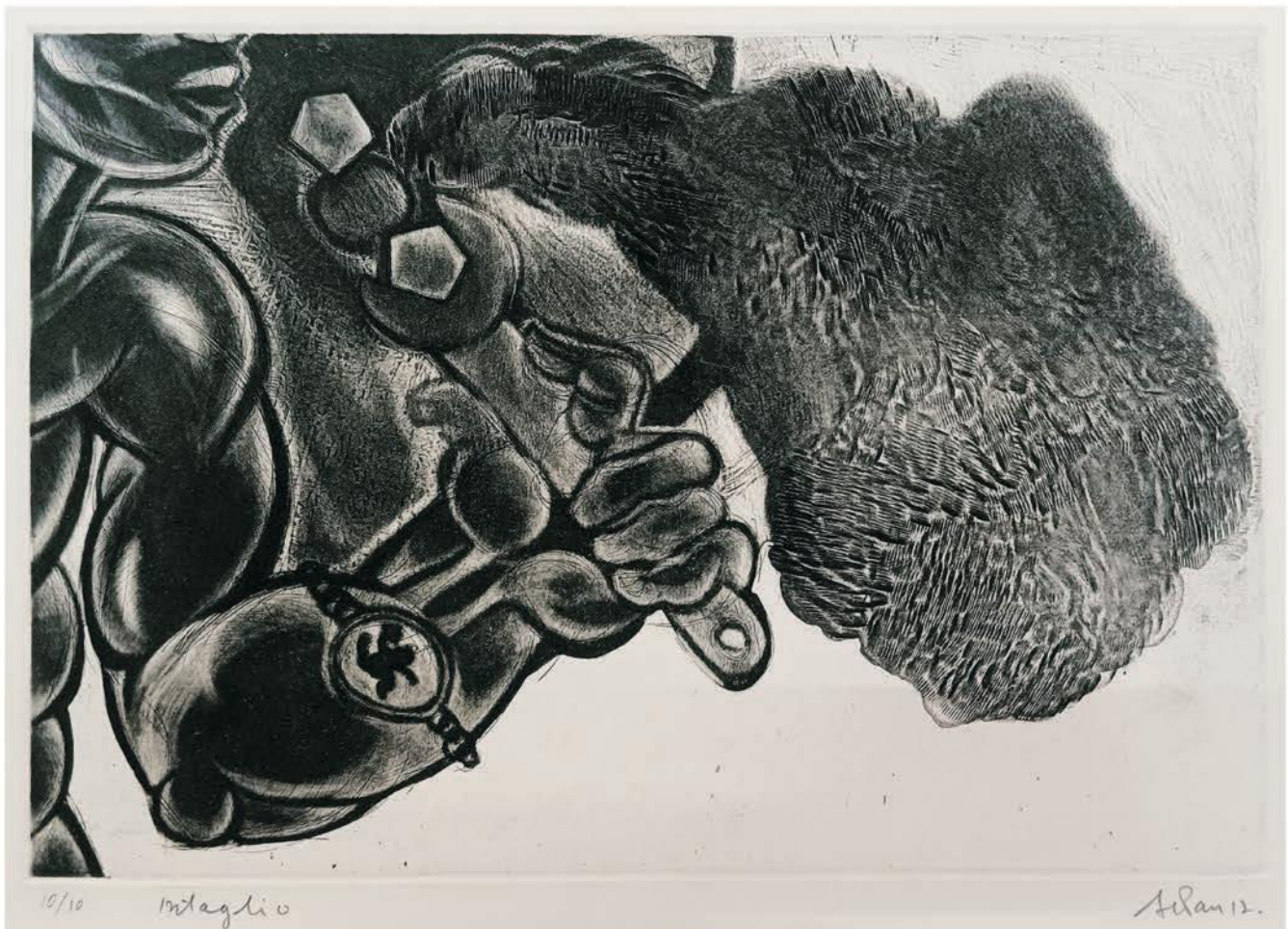


Ananda Moy Banerjee

Title: Multiple Encounters-1 | Size: 101cm x 71cm | Medium: Serigraph | Year : 2018



Arpan Mukherjee



Title: Gas | Medium: Intaglio | Year : 2012



Binita Bandyopadhyay



Title: The Listener | Size: 43 cm x 28 cm | Medium: Lithograph | Year : 2012



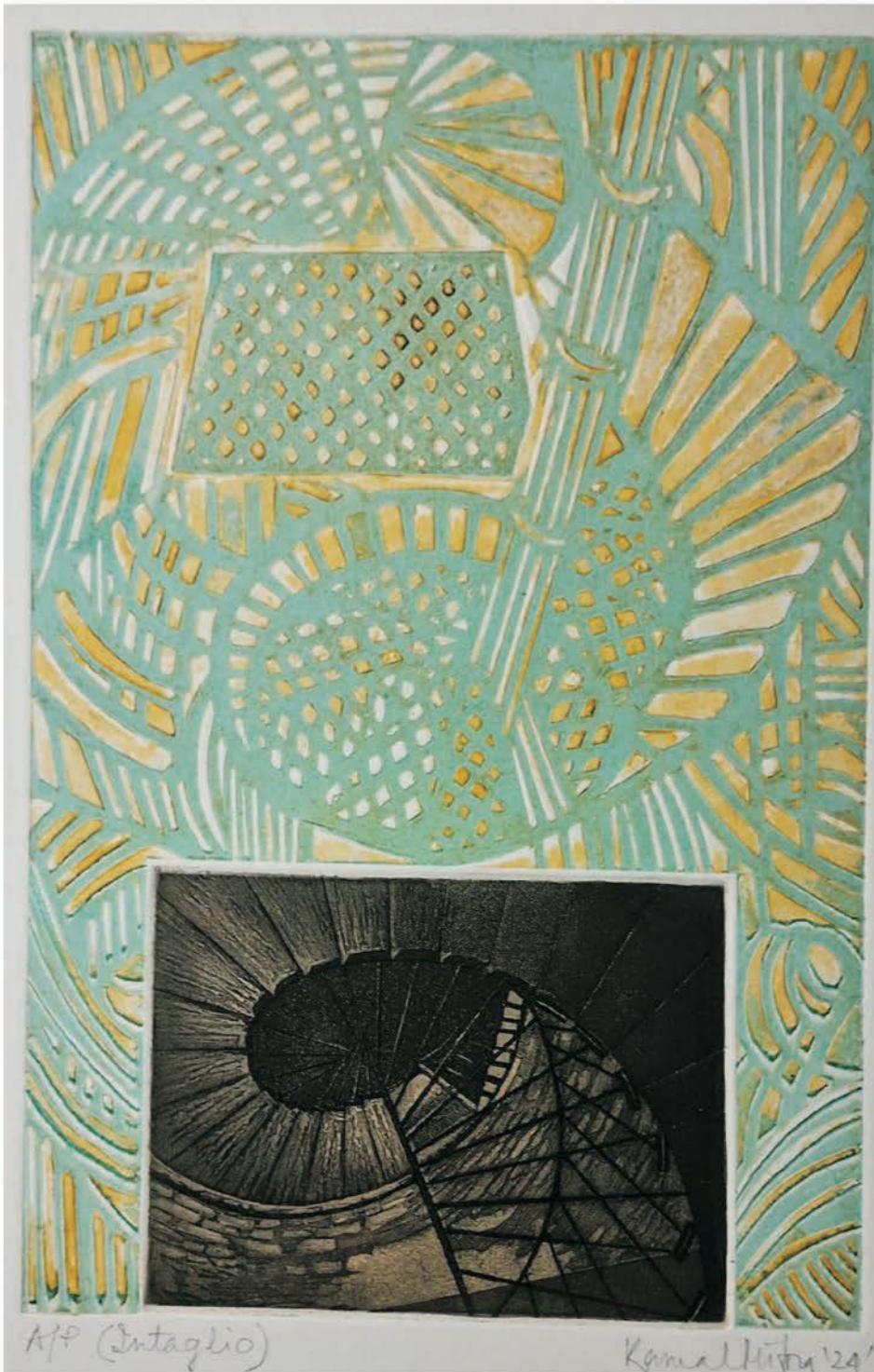
Dilip Tamuly



Title: Drawing | Size: 71 cm x 56 cm | Year : 2023



Kamal Mitra



Medium: Intaglio on paper | Year : 1986



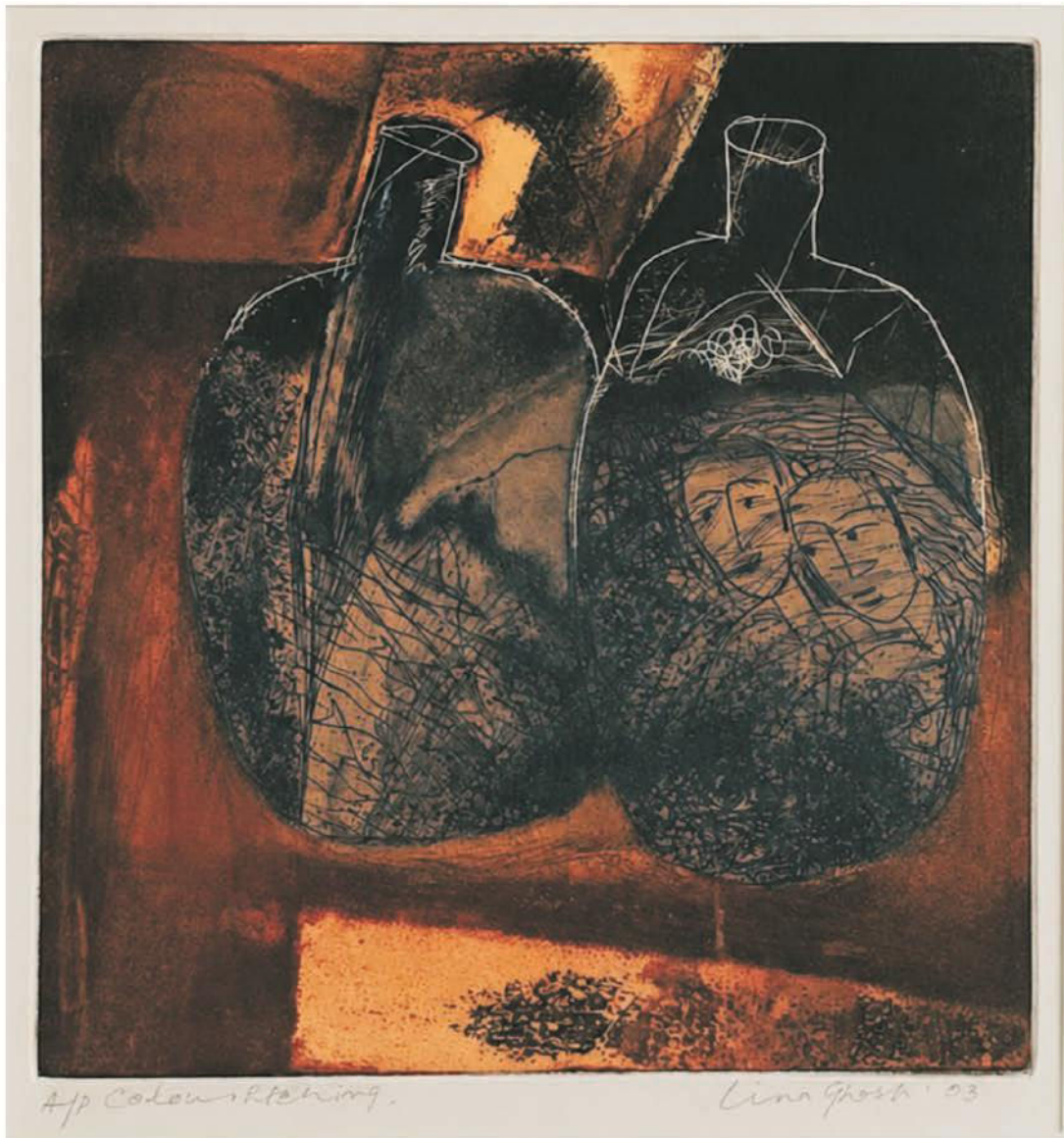
Kavita Nayar



Title: Blooms of Love | Size: 56 cm x 76 cm | Medium: Etching | Year : 2024



Lina Ghosh



Size: 12x11.5 inches. | Medium: Color Etching | Year : 2003



Mahammad Firoj Ali



Title: The Epic of Materia Medica | Size: 23 x 12 Inch.
Medium: Copper Sulphate Saline Etching Aluminum Plate Etching (Nontoxic). | Year : 2025



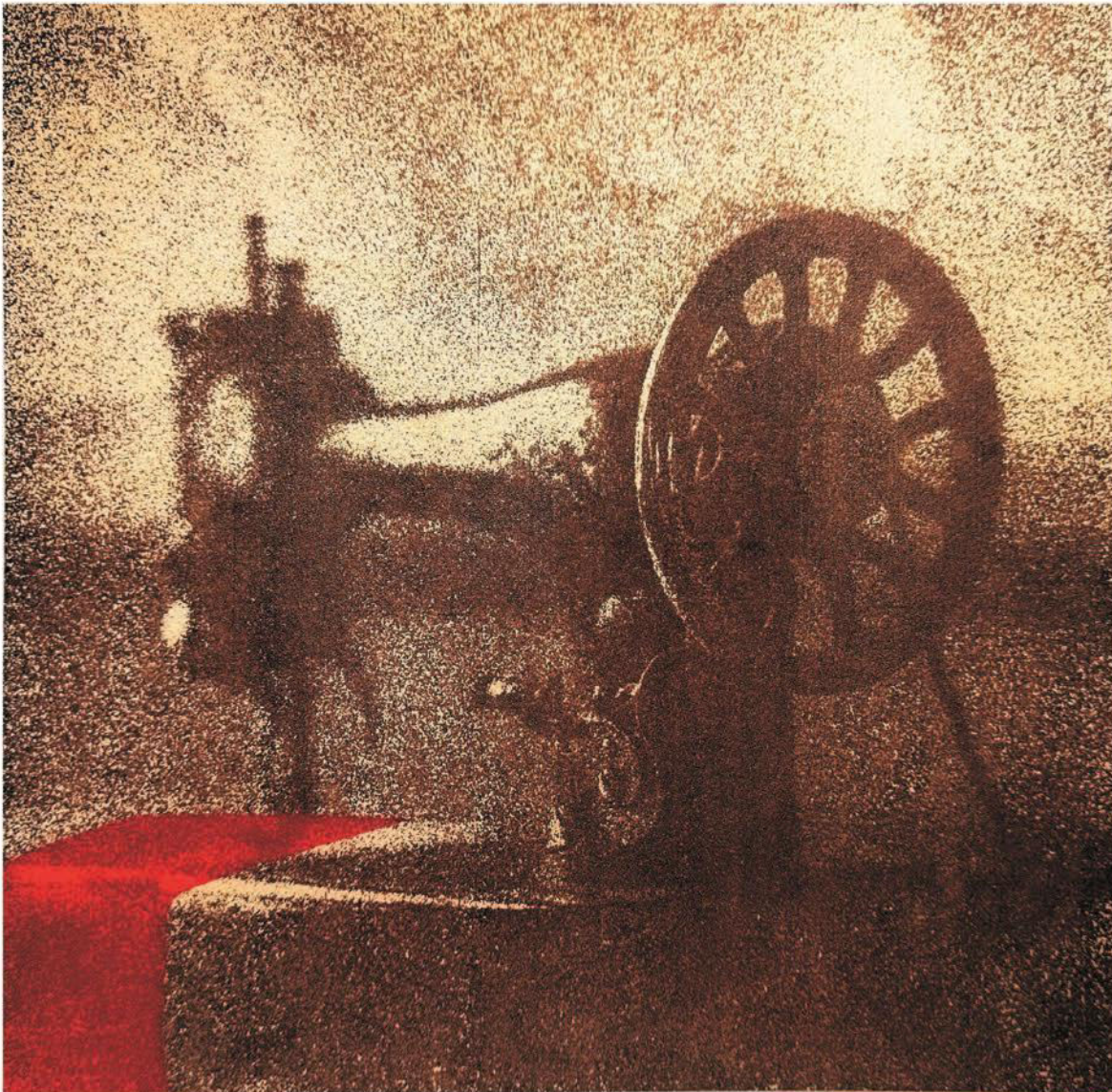
Monideep Saha



Title: Two Boys | Size: 4 x 6 inch | Medium: Lithograph | Year : 1986



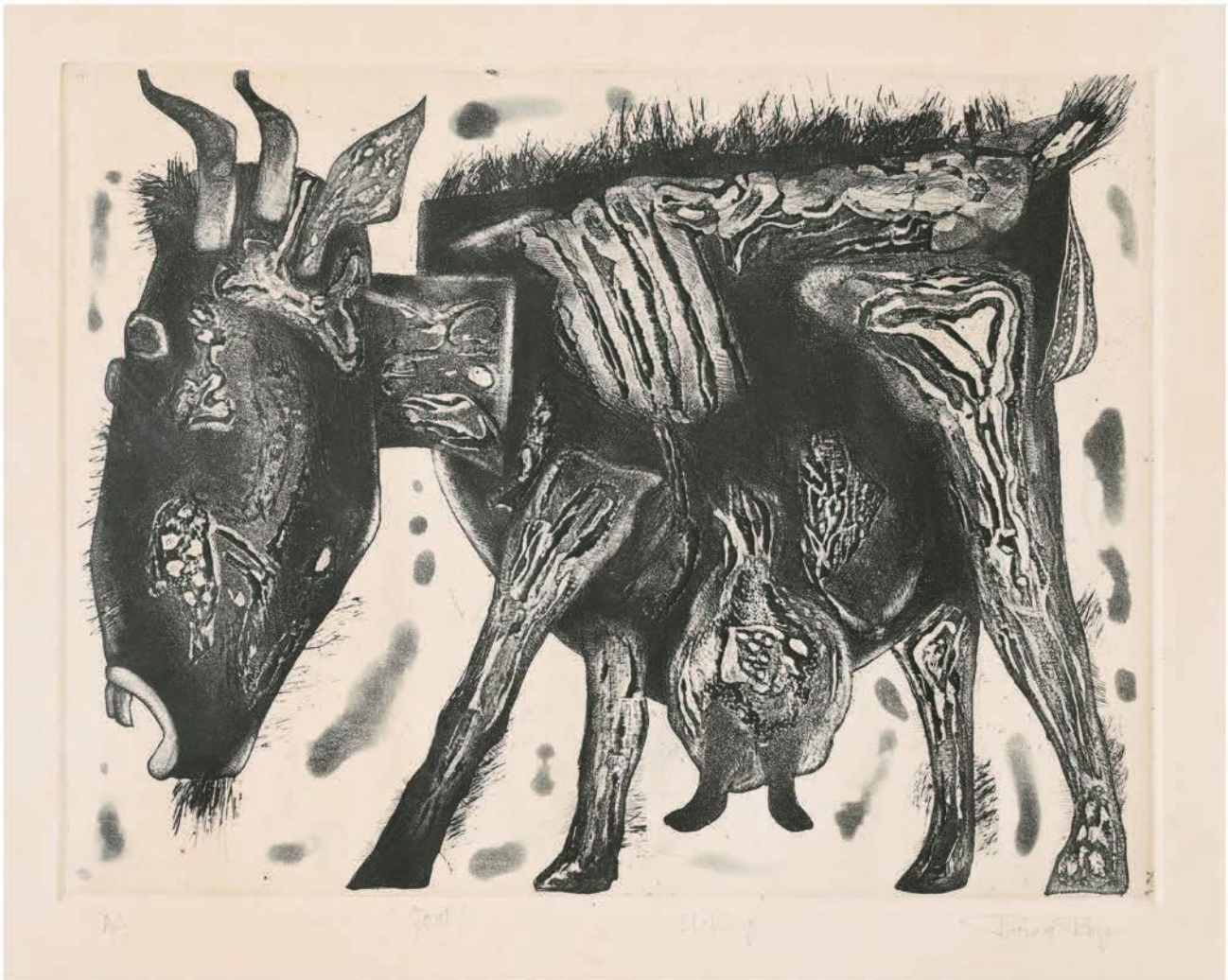
Moutushi Chakraborty



Title: Mendings | Medium: Acrylic-based Screenprint | Year : 2023



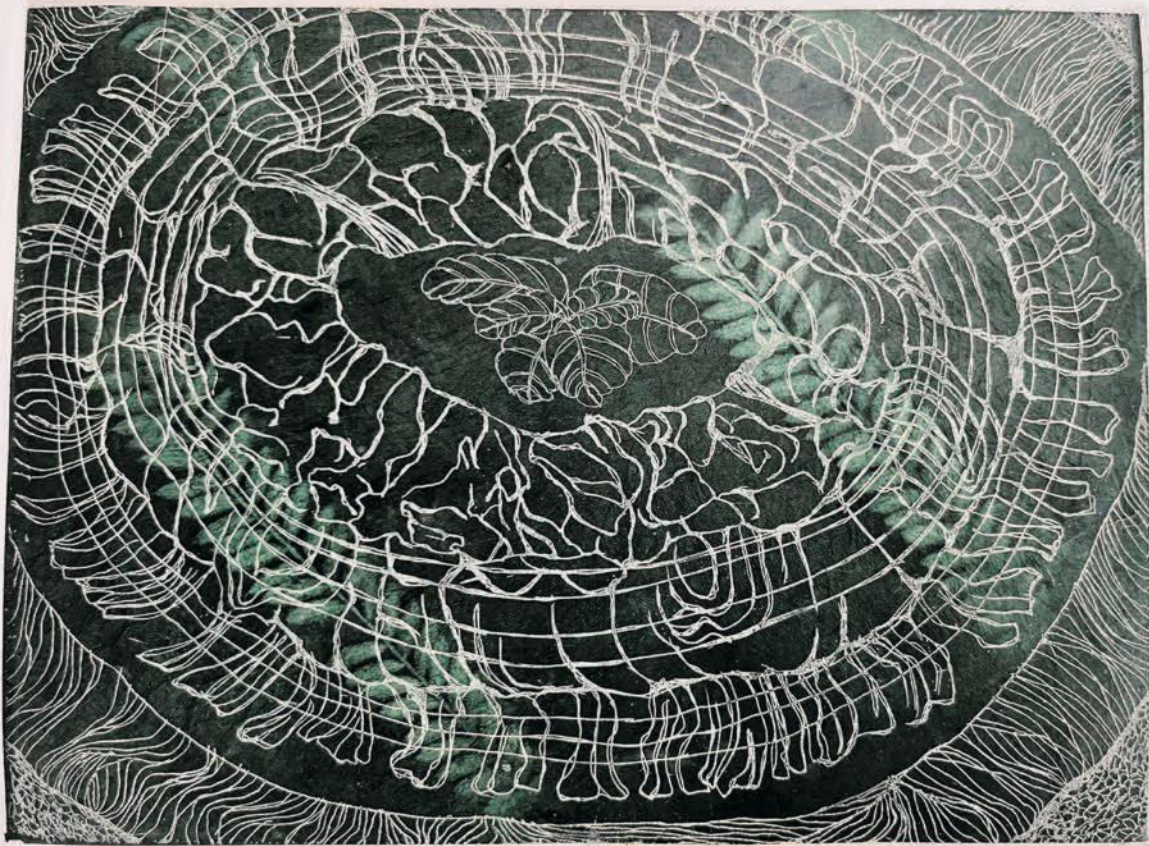
Parag Roy



Title: Goat | Size: 10"x 12" | Medium: Etching | Year : 2002



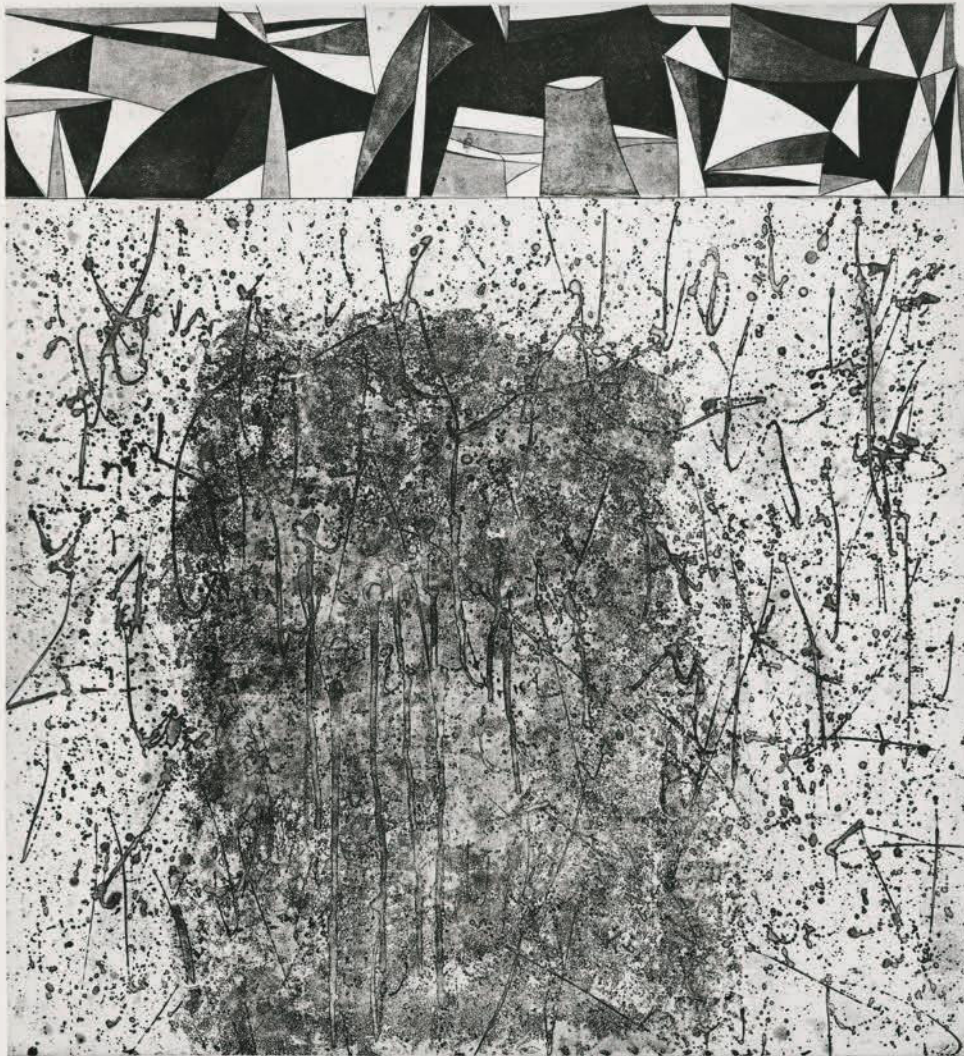
Paula Sengupta



Title: A Promised Land | Size: 7 x 8 inch | Medium: Etching & Chine Colle on paper | Year : 2025



Pinaki Barua



Title: Untitled | Size: 30 x 22 inch



Salil Sahani



Size: 12"x 17" | Year : 2002



Samita Nag



Title: Buddha at Evening River | Size: 50 cm x 50 cm | Medium: Etching | Year : 2022



Sheema Barua



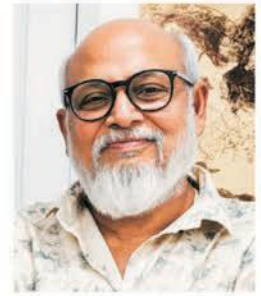
Title: The Wait | Size: 18.5 x 16 inch | Medium: Etching viscosity on zinc plate | Year : 1985



Shweta Raina



Title: The Backdrop | Size: 28" x 30" | Medium: Etching | Year : 2000



Subroto Mondal



Title: Tribute to Guru II | Year : 2011



Sukla Sen Poddar



Title: Queen | Medium: Lithograph



Sumona Jana



Title: Teeth | Size: 22" x 15" | Medium: Viscosity & Colography | Year : 2026



Sushanta Guha



Title: The broken boundaries | Medium: Lithostone printed on summer street paper



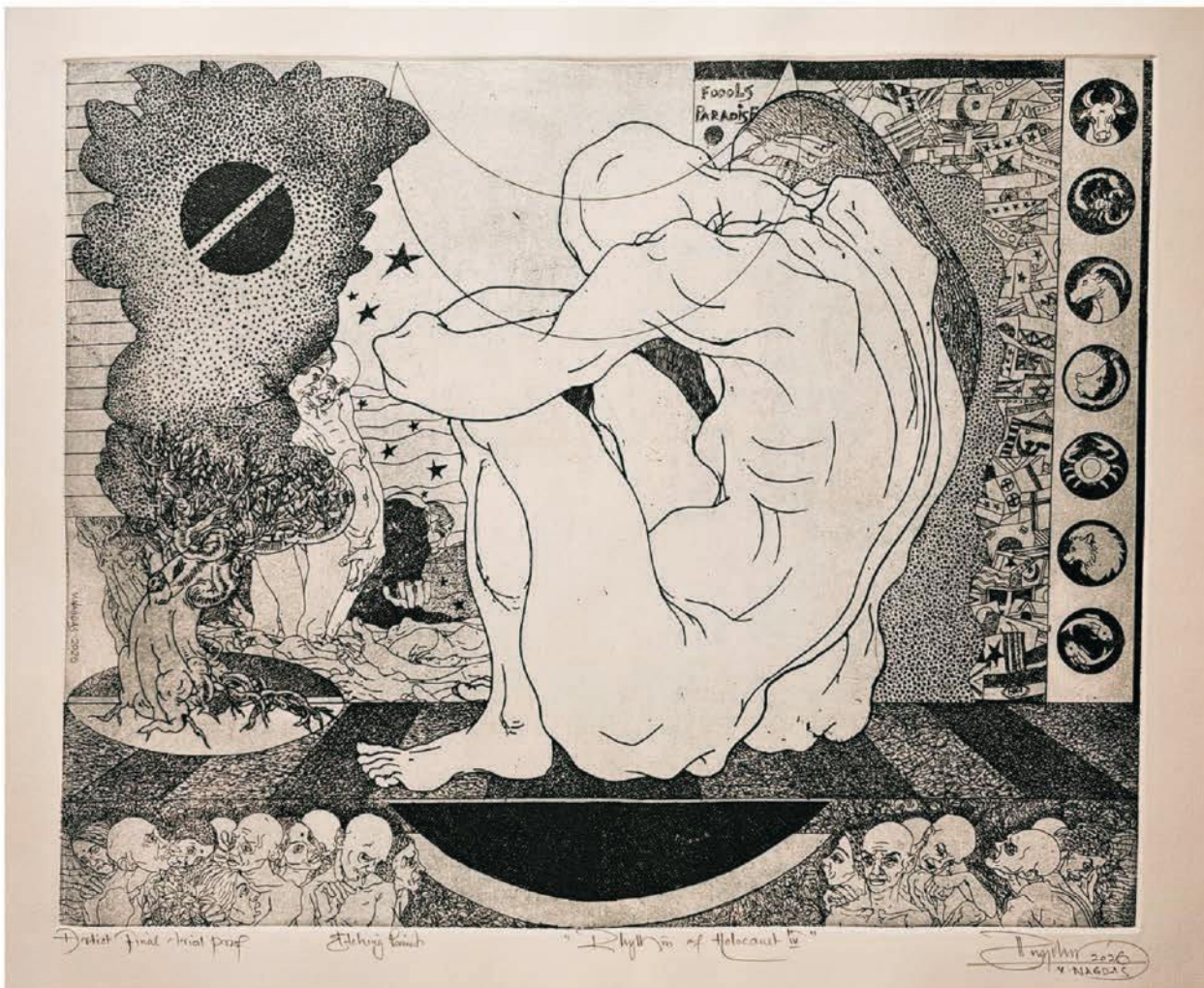
Uttam Kumar Basak



Title: Cry for Peace | Size: 50 cm x 62 cm | Medium: Etching | Year : 2017



V. Nagdas



Title: Rhythm of Holocaust IV | Size: 70cm x 50cm | Medium: Etching | Year : 2026

Acknowledgement

Chitrakut art gallery

Art pilgrim

Sri Ashoke Kumar Mukherjee

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Sri Rishi Barua

