

Heart-ich Hyderabad! !

Exhibition of works by

Orijit Sen



artcafe

11th August 2023 to

31st August 2023

Kalakriti Art Gallery,

Road no 4, Banjara Hills,

Hyderabad.



Orijit Sen

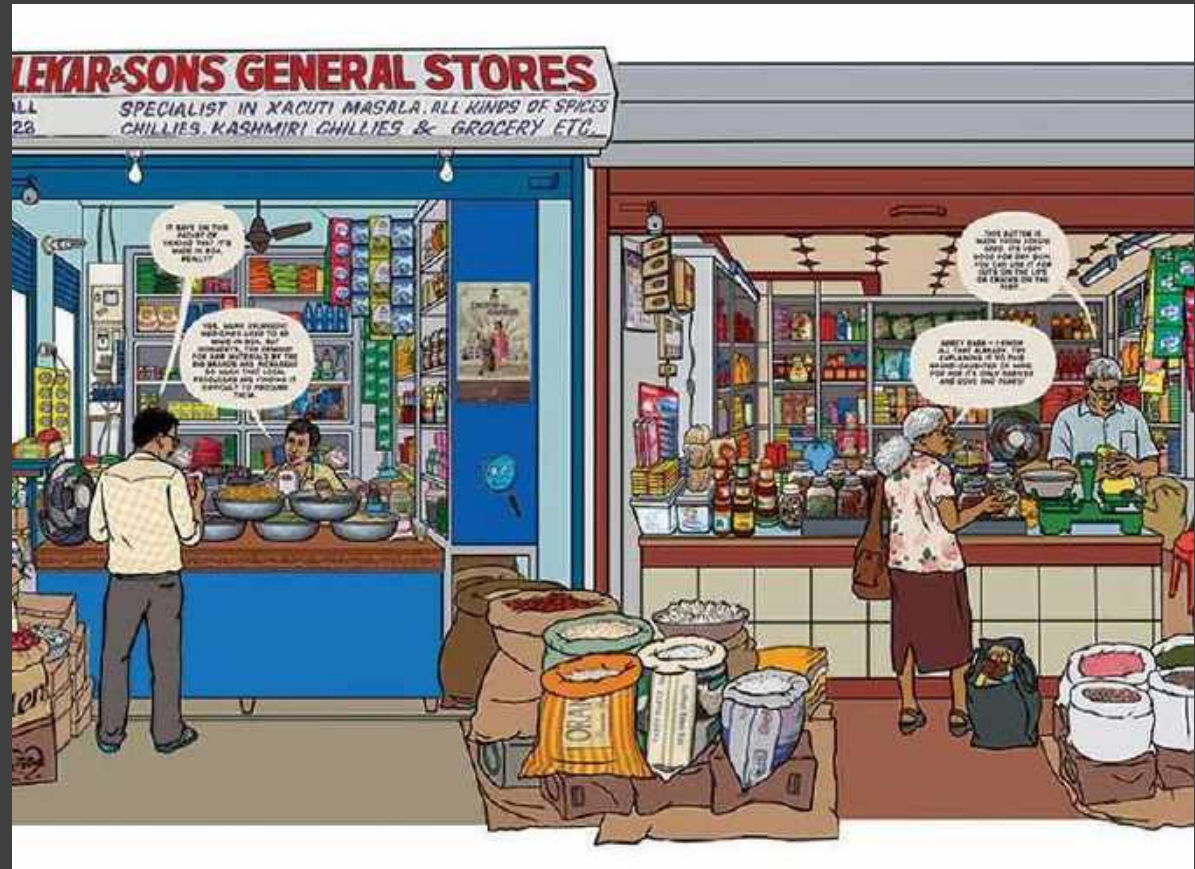
Orijit Sen is a graphic artist and designer who is considered as the first graphic novel artist of India.

He is based in Goa and worked on multiple projects.



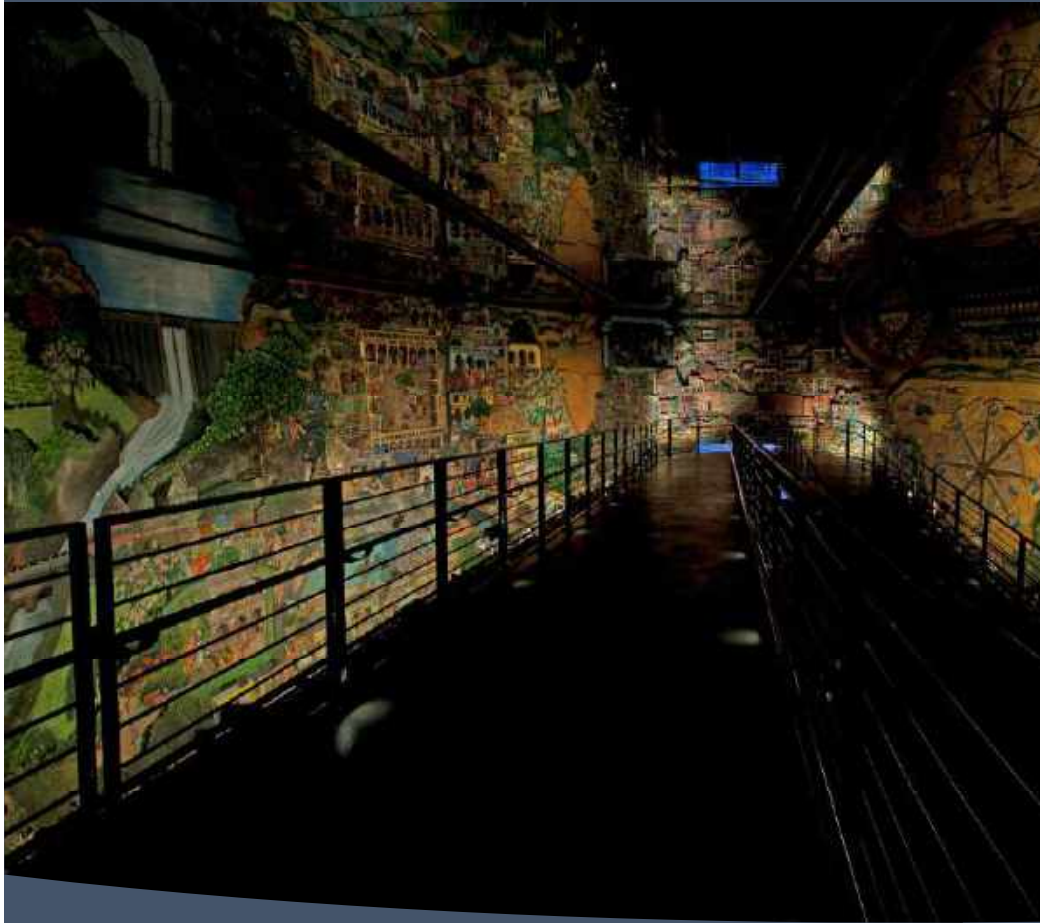
Pao Collective

- *Pao: The Anthology of Comics 1* is one of the zaniest books to have hit Indian readers in a while. A collection of twelve stories from some of the biggest names in Indian comics – Orijit Sen, Parismita Singh, Vishwajyoti Gosh, and Sarnath Banerjee to name a few – it deals with themes revolving around ideas such as politics, love, legends and violence.



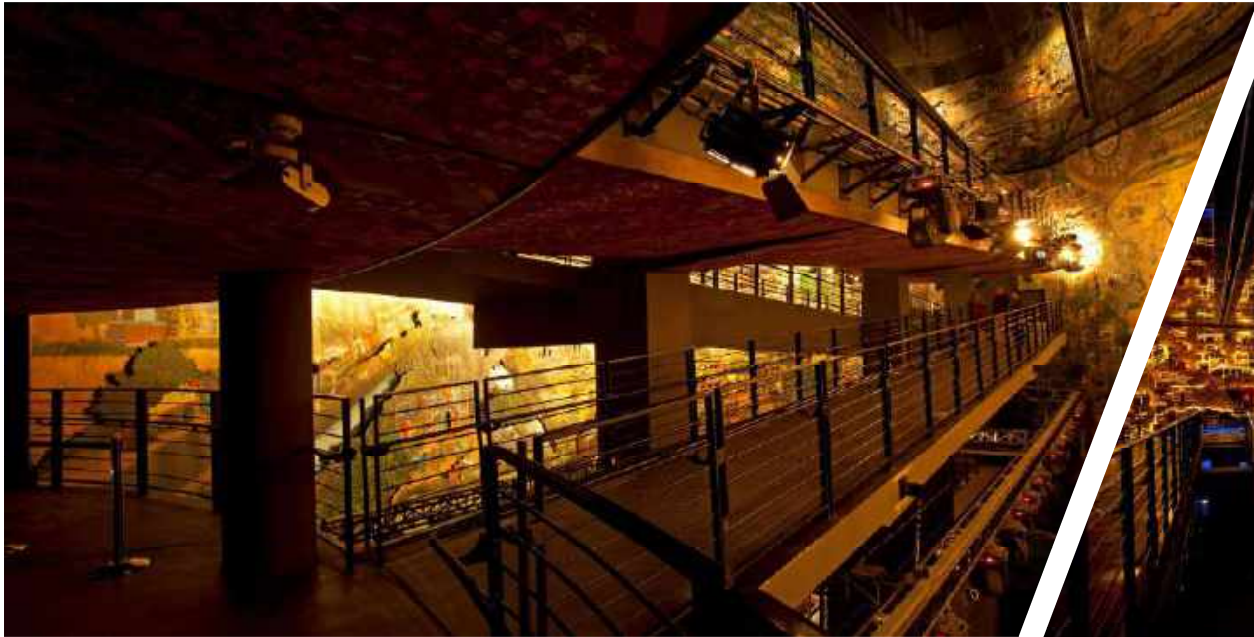
Mapping Mapusa Market, Goa

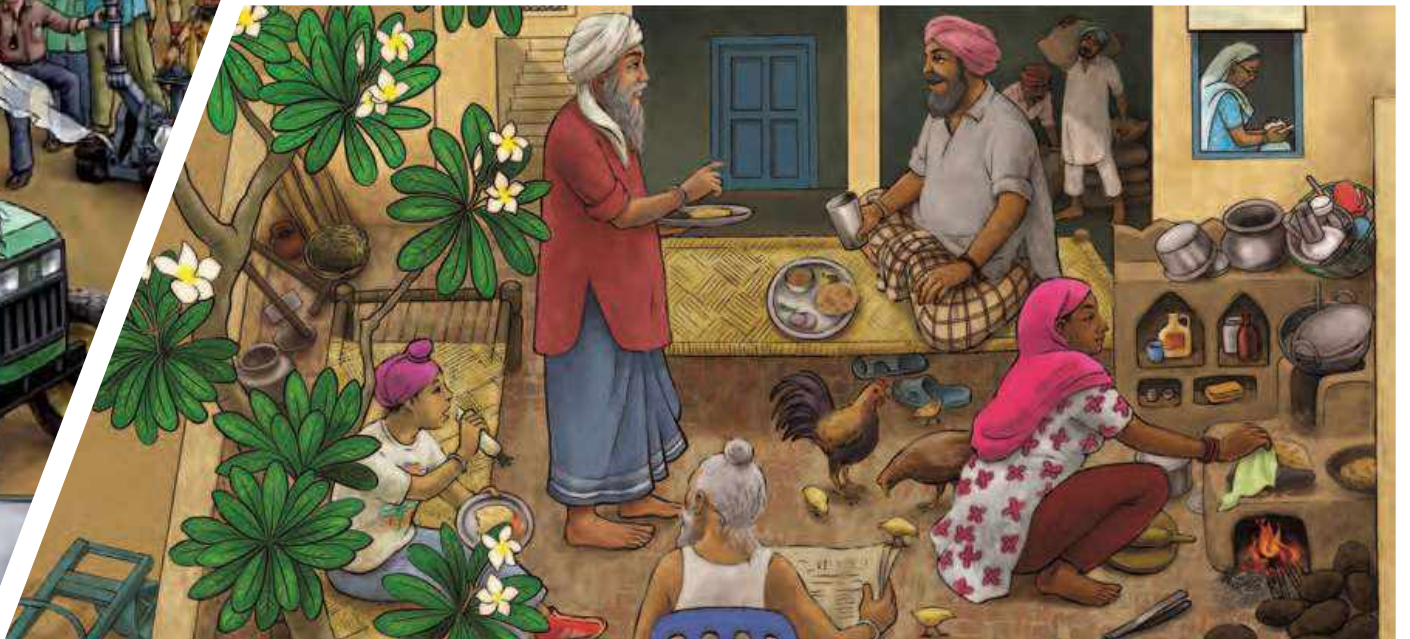
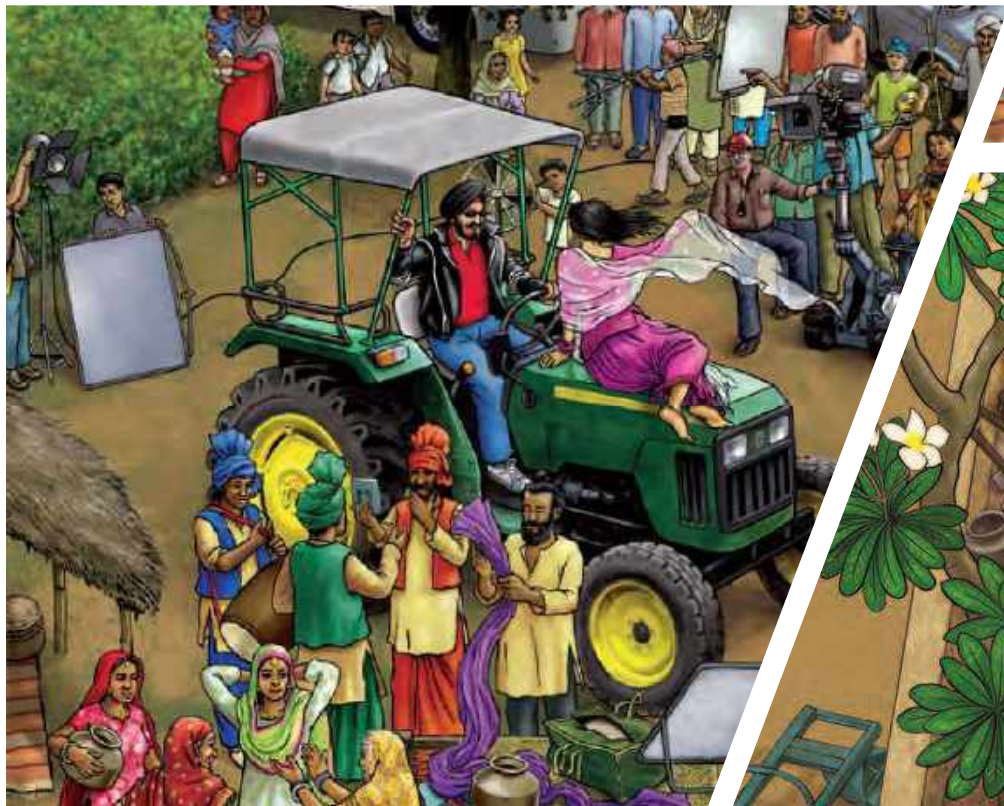
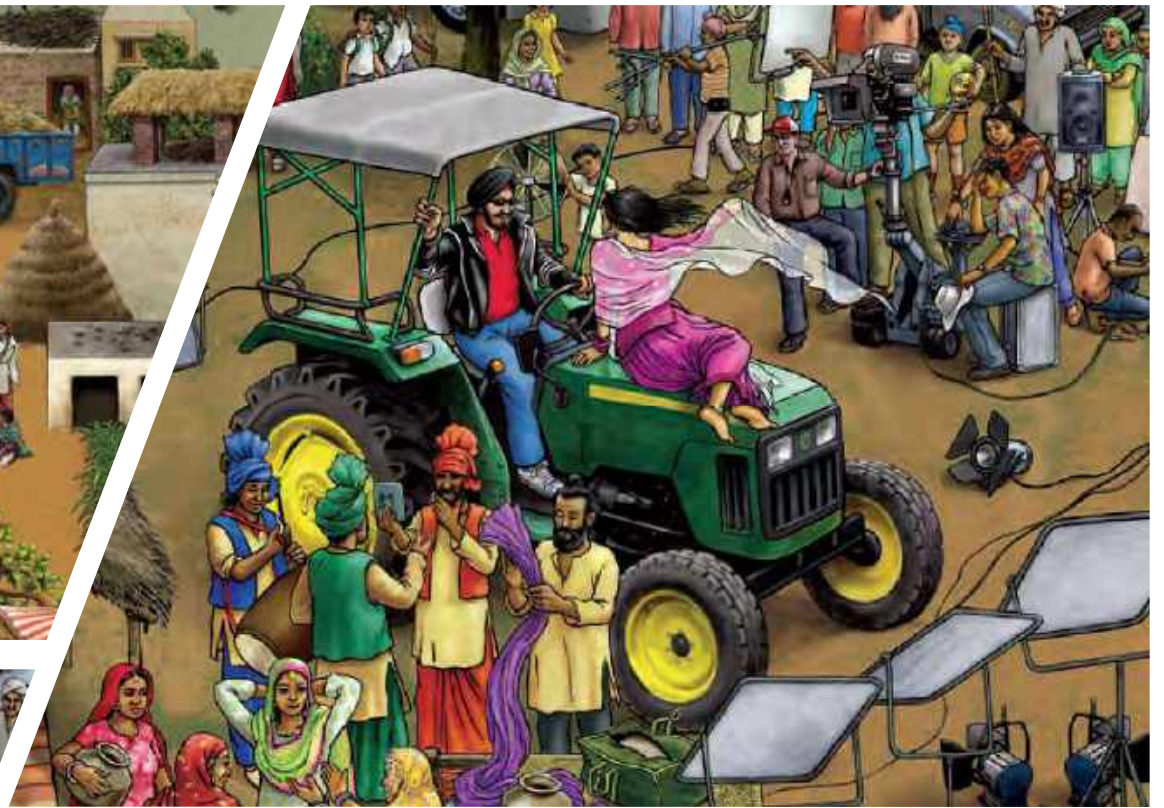
- As the Mario Miranda Chair visiting professor at Goa University, Sen initiated Mapping Mapusa Market. It brings together "artists, designers, writers, teachers, students and interested members of the public to explore and document the complex life of the Mapusa Market in Goa from a variety of perspectives- illustrations, photographs, videos and interviews. The project looked at how a historical market evolved and how it is coping with the challenges of globalization, consumerism and supermarket and mall culture".

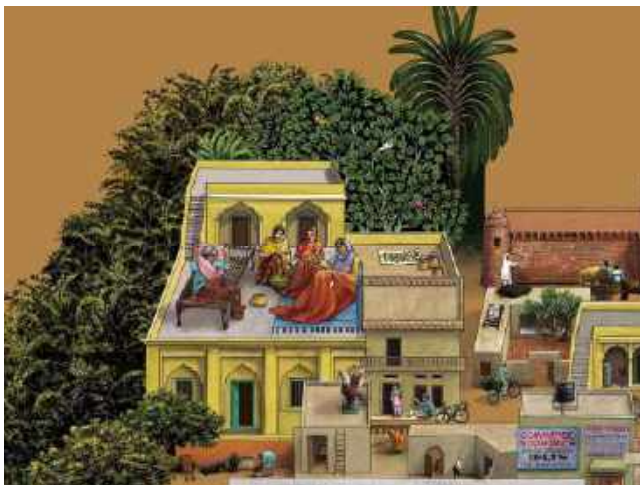
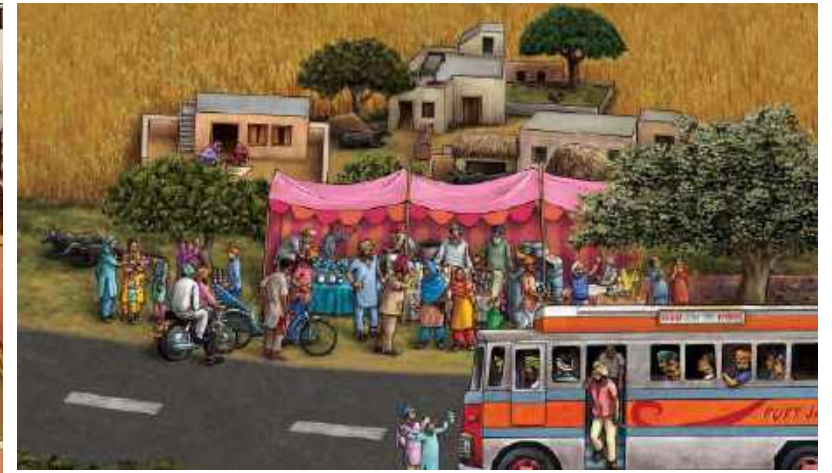
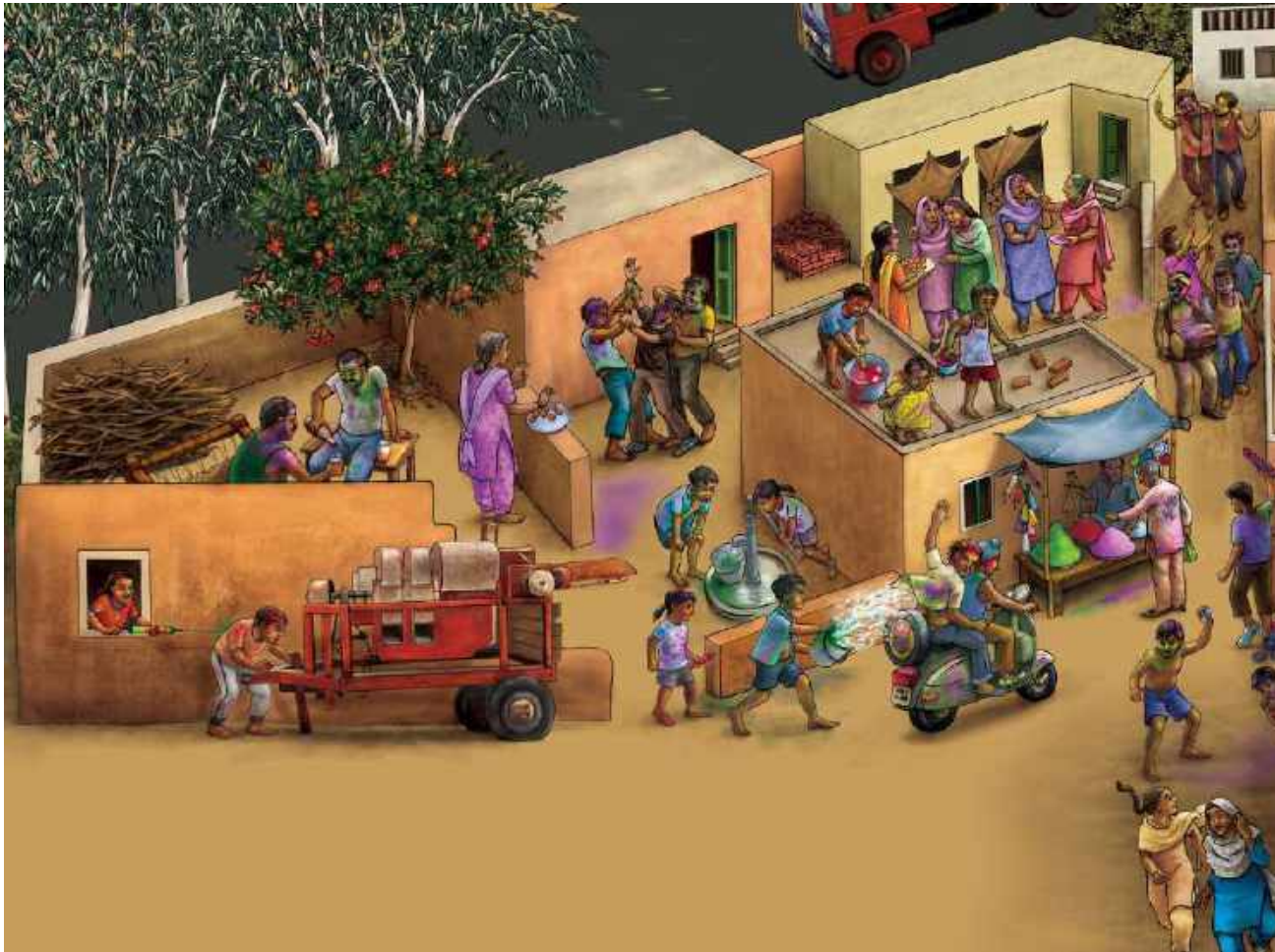


Museum Virasat-e-Khalsa

- A Place In Punjab - 7 storey-high "walk-through mural experience" that takes the visitor through sights and insights of Punjabi life at the Virasat-e-Khalsa in Anandpur Sahib, Punjab.
- Sen conceived this mural project and worked with 13 collaborators to execute it. It opened in November 2011. The multimedia museum Virasat-e-Khalsa in which Sen's mural creation is located was designed by renowned Boston-based architect Moshe Safdie.



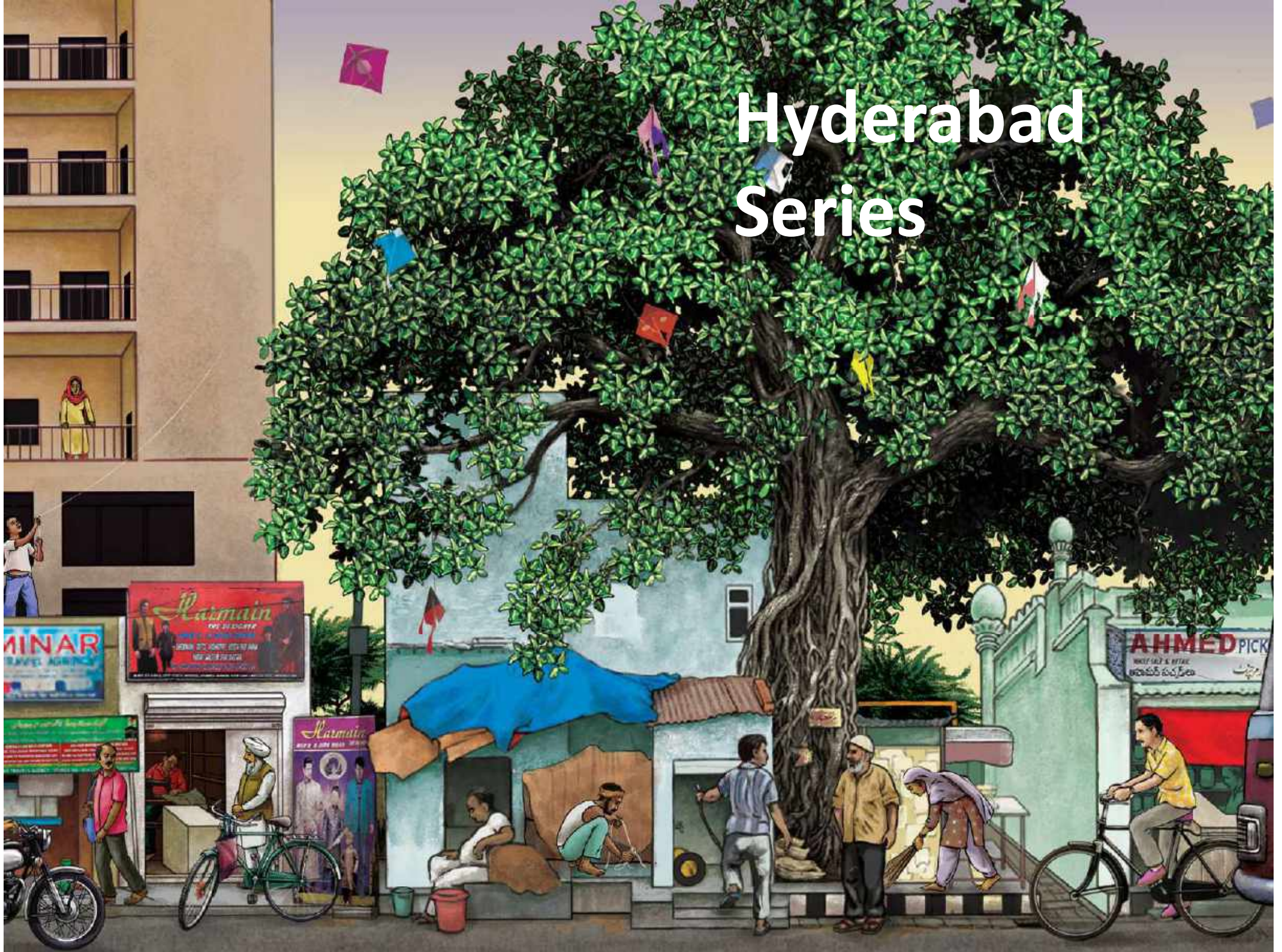






heart-ich Hyderabad! !

Hyderabad Series





Muharram

The powerful emotional fervour and the awe-inspiring spectacle of the Muharram procession in the Old City on the day of Ashura is something that moved the artist deeply. "It was a slow, intense, sorrowful, but ultimately uplifting experience that cannot be described in words," he recalls. And perhaps that is exactly why he was inspired to draw it. He made drawings from memory after his first encounter with Muharram in Hyderabad a few years ago. "There were various aspects that were quite different from what I had seen of Muharram elsewhere." A full year later, he briefed his team of co-artists, and they travelled to Hyderabad again, in order to document Muharram in great detail - with photos, videos and sketches. This sweeping and grandly ambitious depiction is the result of more than two years of drawing and thinking about the procession, the route, and the historic architectural setting within which it unfolds.

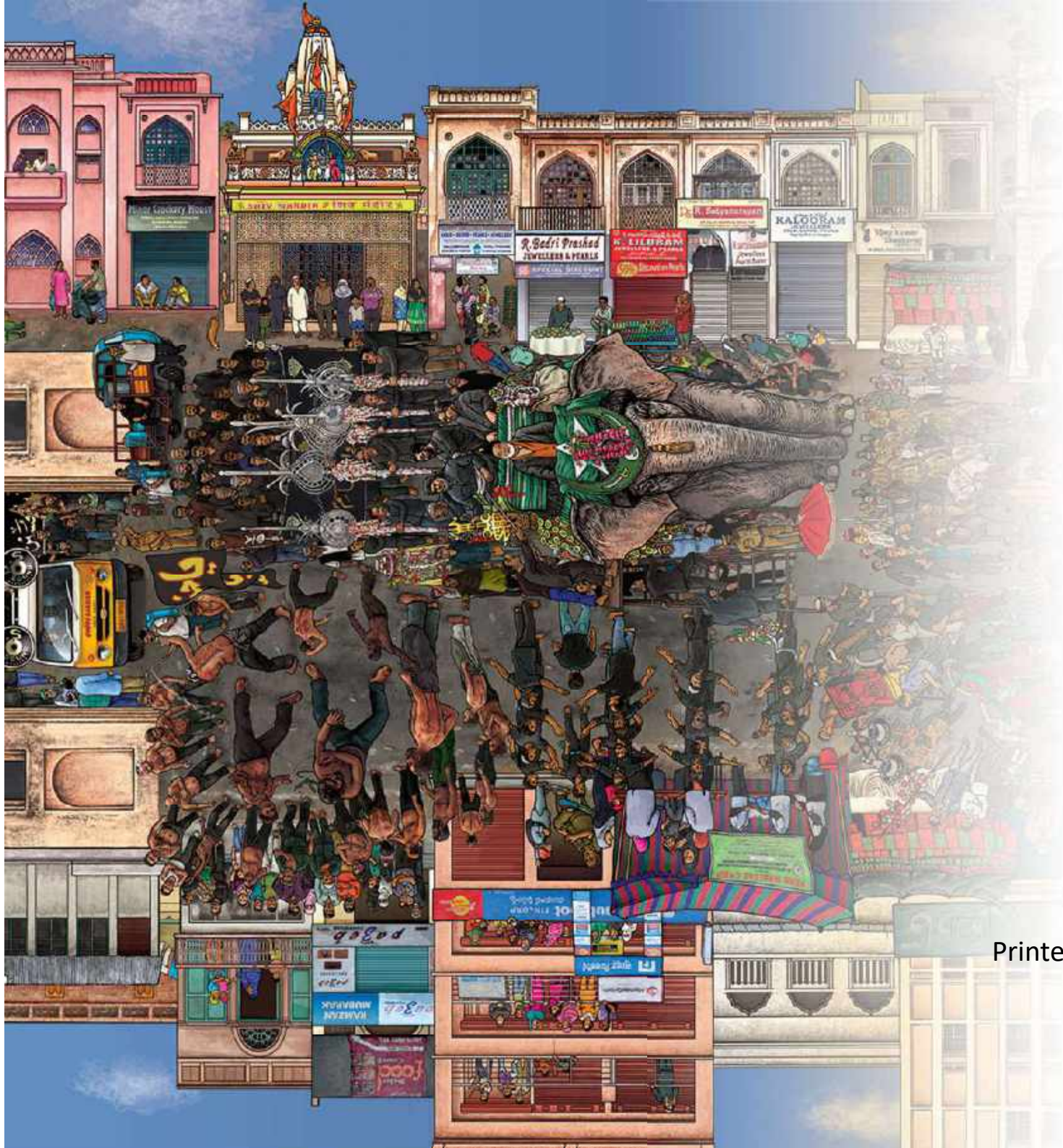


According to Orijit "It's as though the city becomes a sacred stage, and every citizen a performer on that day. The tradition dates back to Hyderabad's earliest times, and it is amazing to see how even the civic authorities and services play well-rehearsed roles to ensure the successful passage of the event." The artist's eye misses nothing: The many kinds and ages of people all dressed in black, the practitioners of self-flagellation or 'khoodi matam' the details of the majestic, caparisoned elephant, the fervour in the eyes and voices of those recounting the sacrifice of Imam Husayn, the closed shops of the public holiday, the platoons of police on horseback, and so much else.



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Muhharam

57 x 36 inches | 1450 x 920 mm

Printed on 350 GSM Hahnemühle museum
etching paper

Edition of 20 prints

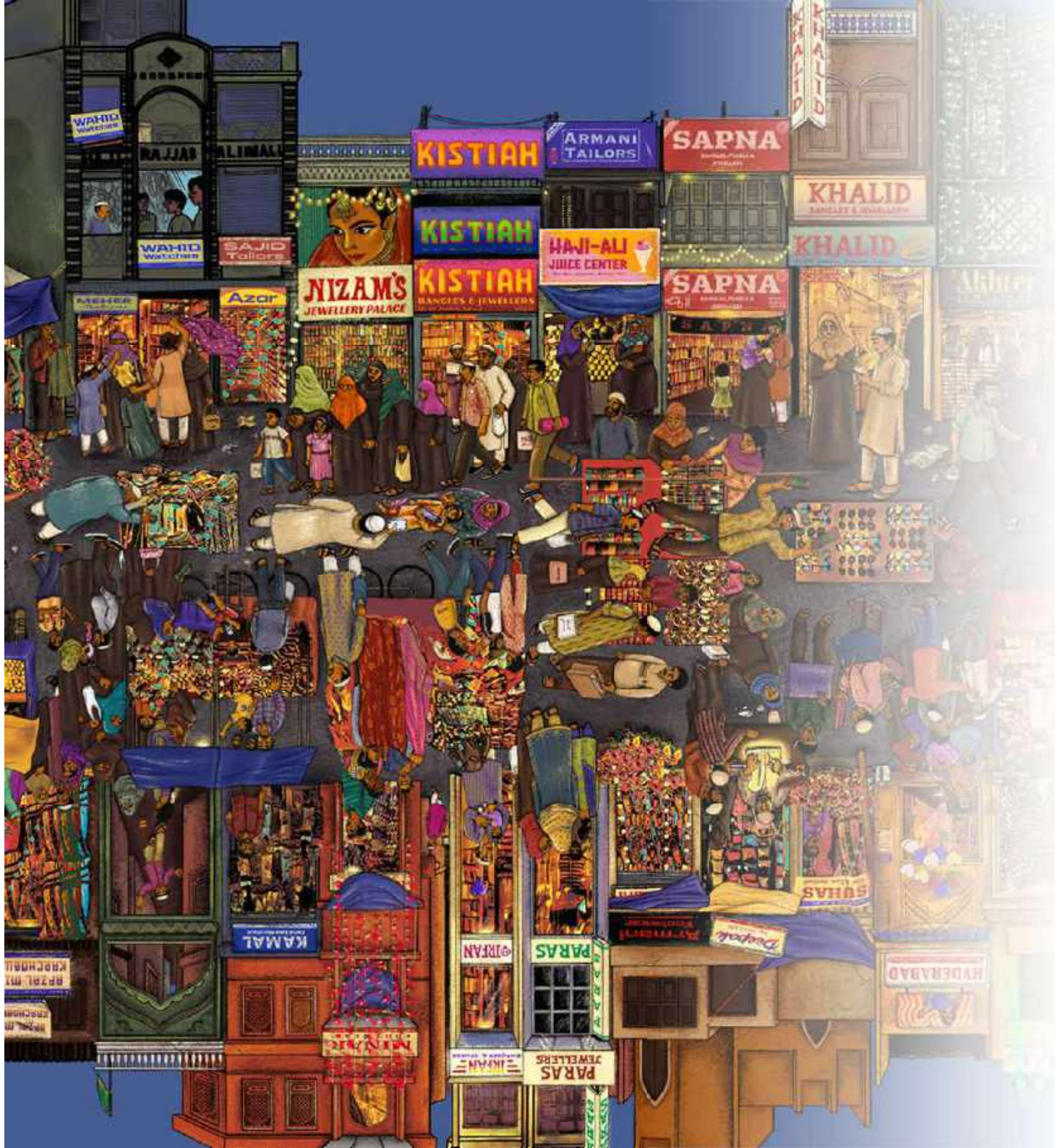
₹ 3,00,000/-

Laad Bazaar Eid

Eid is celebrated with great gaiety and merriment by all communities in Hyderabad. Preparations during the month of Ramazan reach a fevered pace—especially around Charminar—with thousands thronging the famous Pathargatti street soon after Tarweeh or special prayers. This work represents real-life people—their daily lives and aspirations, struggles and triumphs. They are not heroic, yet their stories are captivating and portrayed with great empathy. For Orji, foregrounding the lives of Hyderabad's people, instead of only its architectural or material history, was a conscious decision. "When a person visits a new city, they explore the place through its history, monuments, and cultural anthropology, but most miss a very important aspect—a city is made of its people, the protagonists of the story," says the artist.

In this particular work, the artist showcases Laad Bazaar, tucked away on one of the four streets that lead out from the Charminar. Also called Chood bazaar, the vibrant market features narrow lanes, countless shops and stalls selling bridal wear, pearls, jewellery, and the famous Hyderabad glass and stone studded bangles. These distinctive bangles are made from laad (lacquer), a material that gives the market its name. Although Hyderabad has witnessed a boom in the number of sprawling malls and showrooms—Laad Bazar has lost none of its attraction for the people.





Laad Bazar

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 20 prints

₹ 2,50,000/-



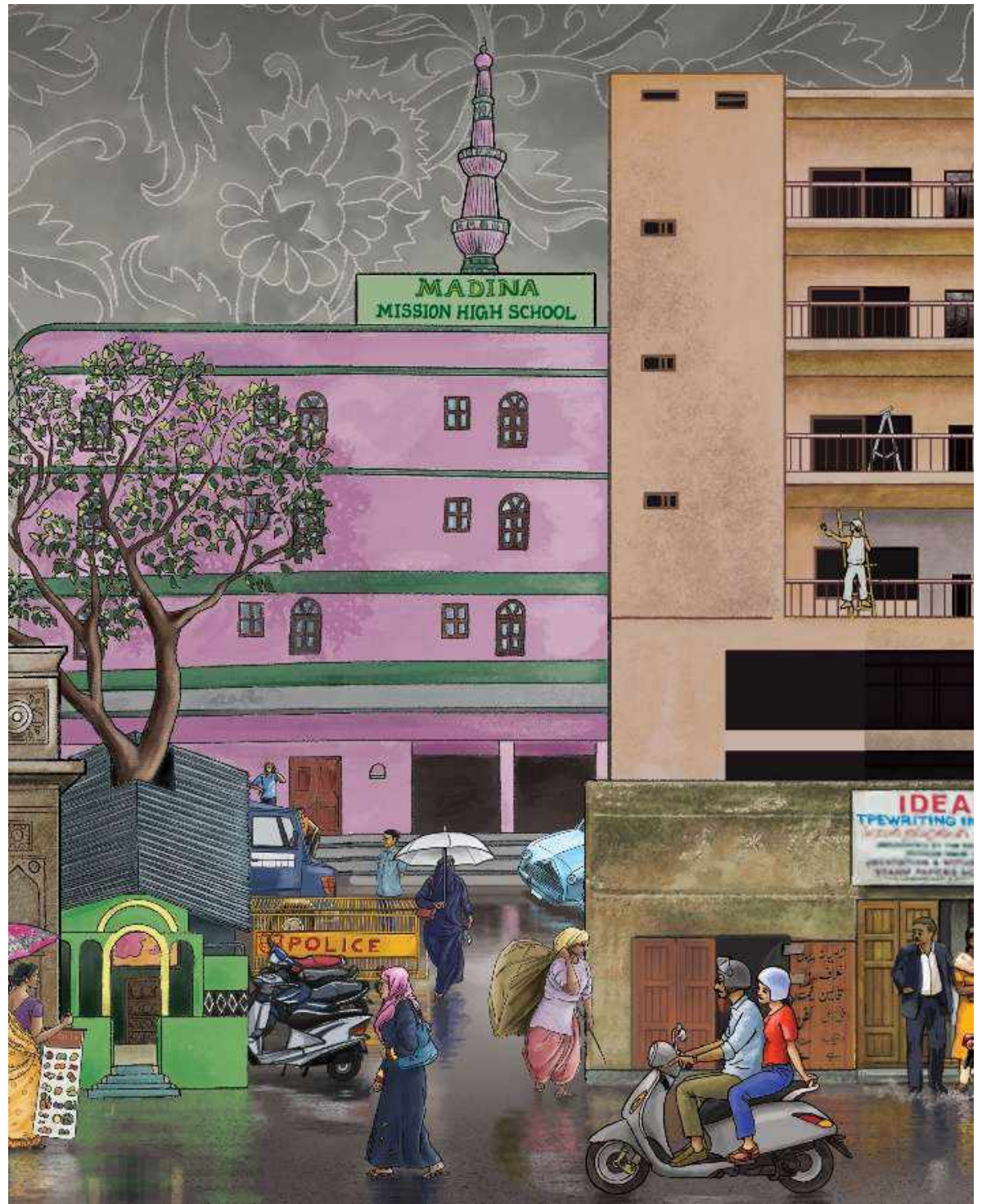
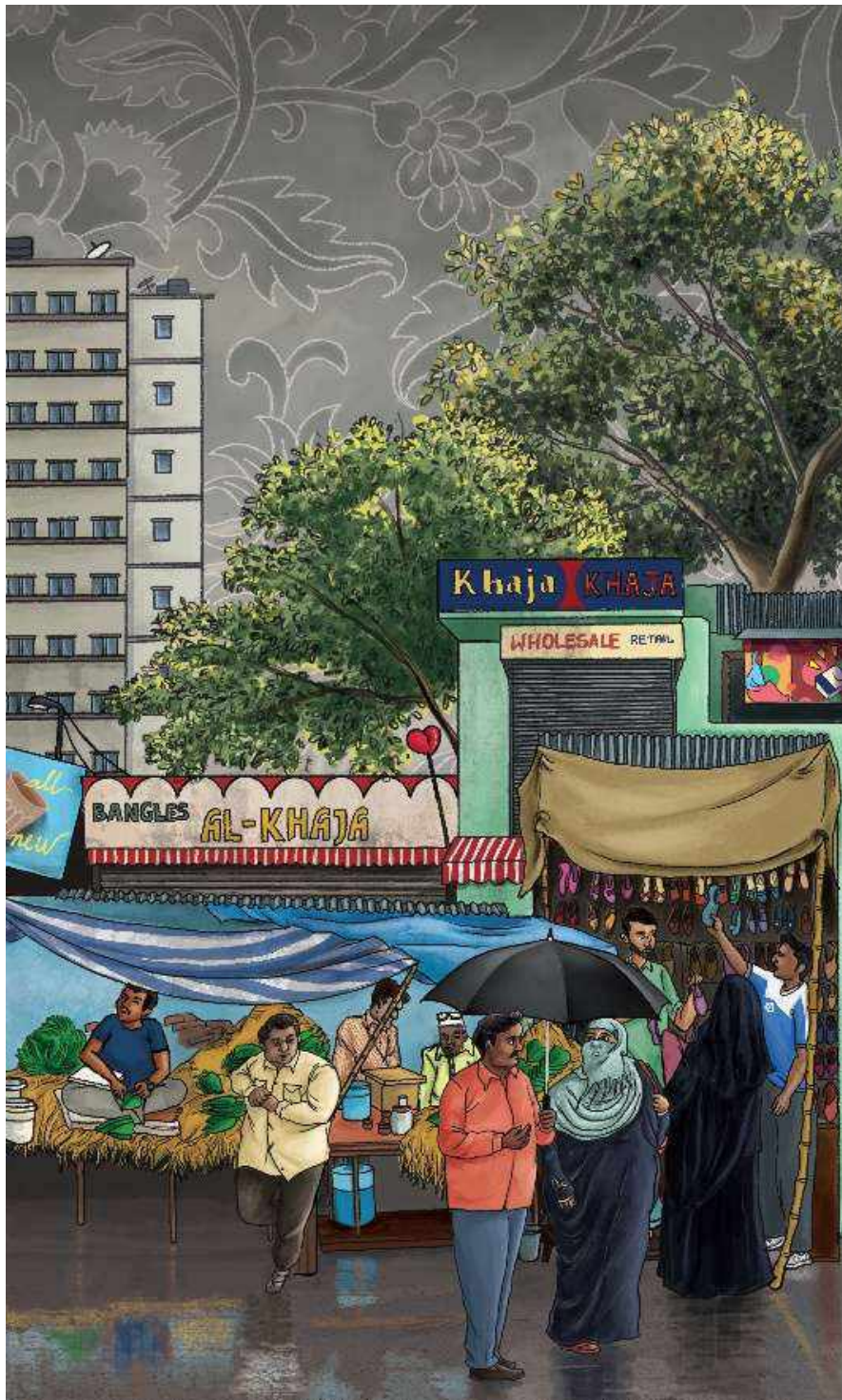
Shah Ali Banda

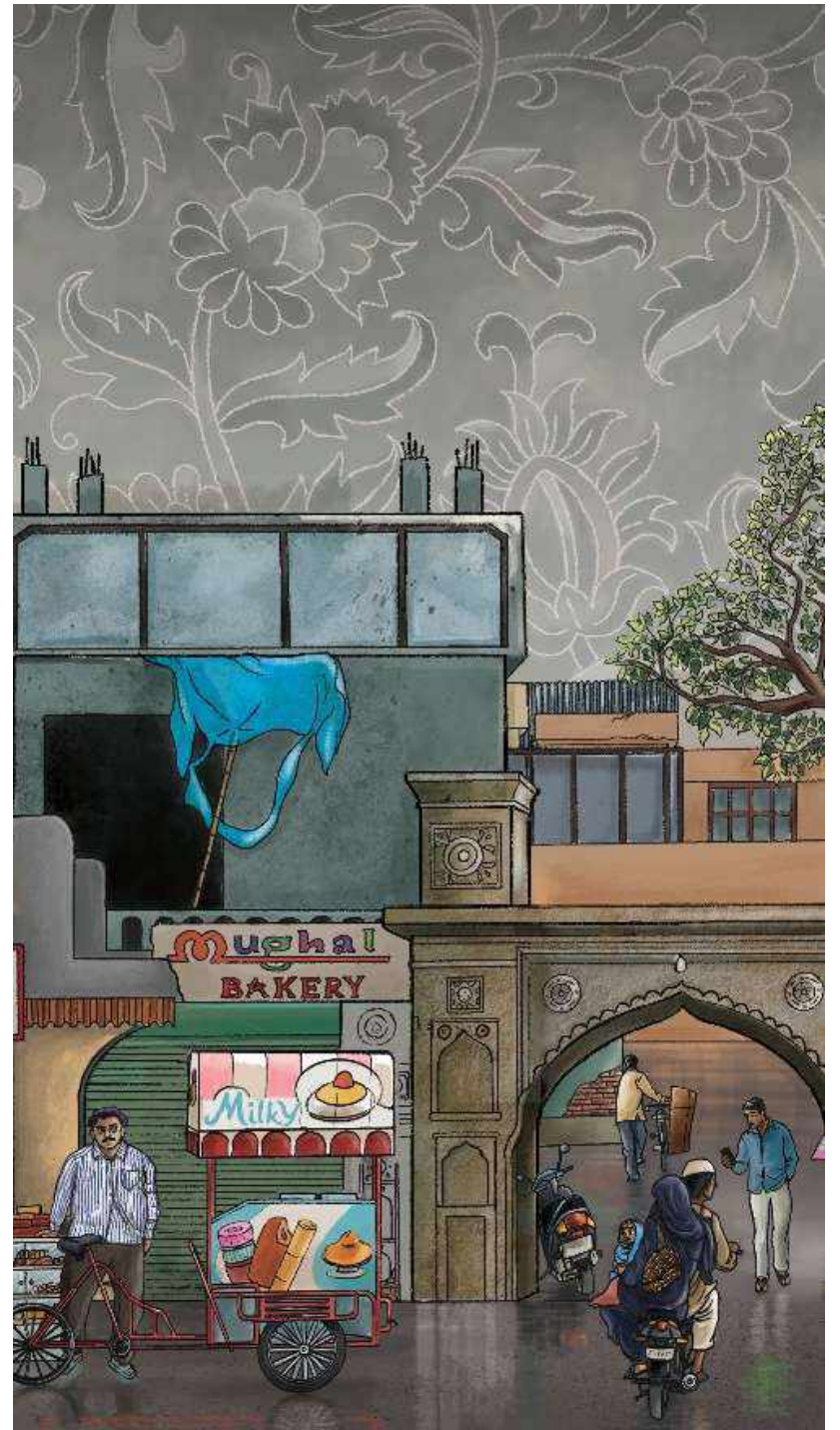
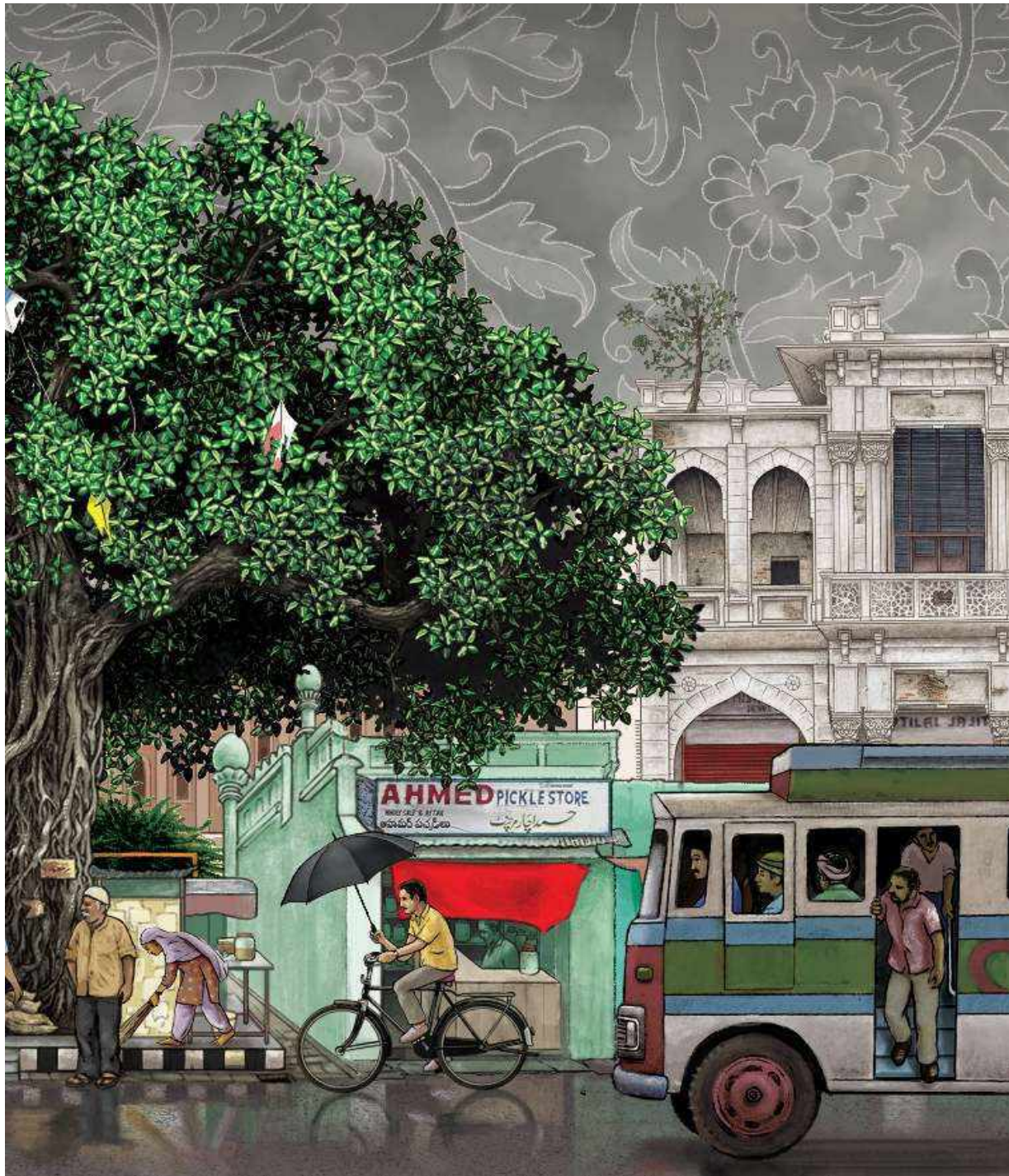


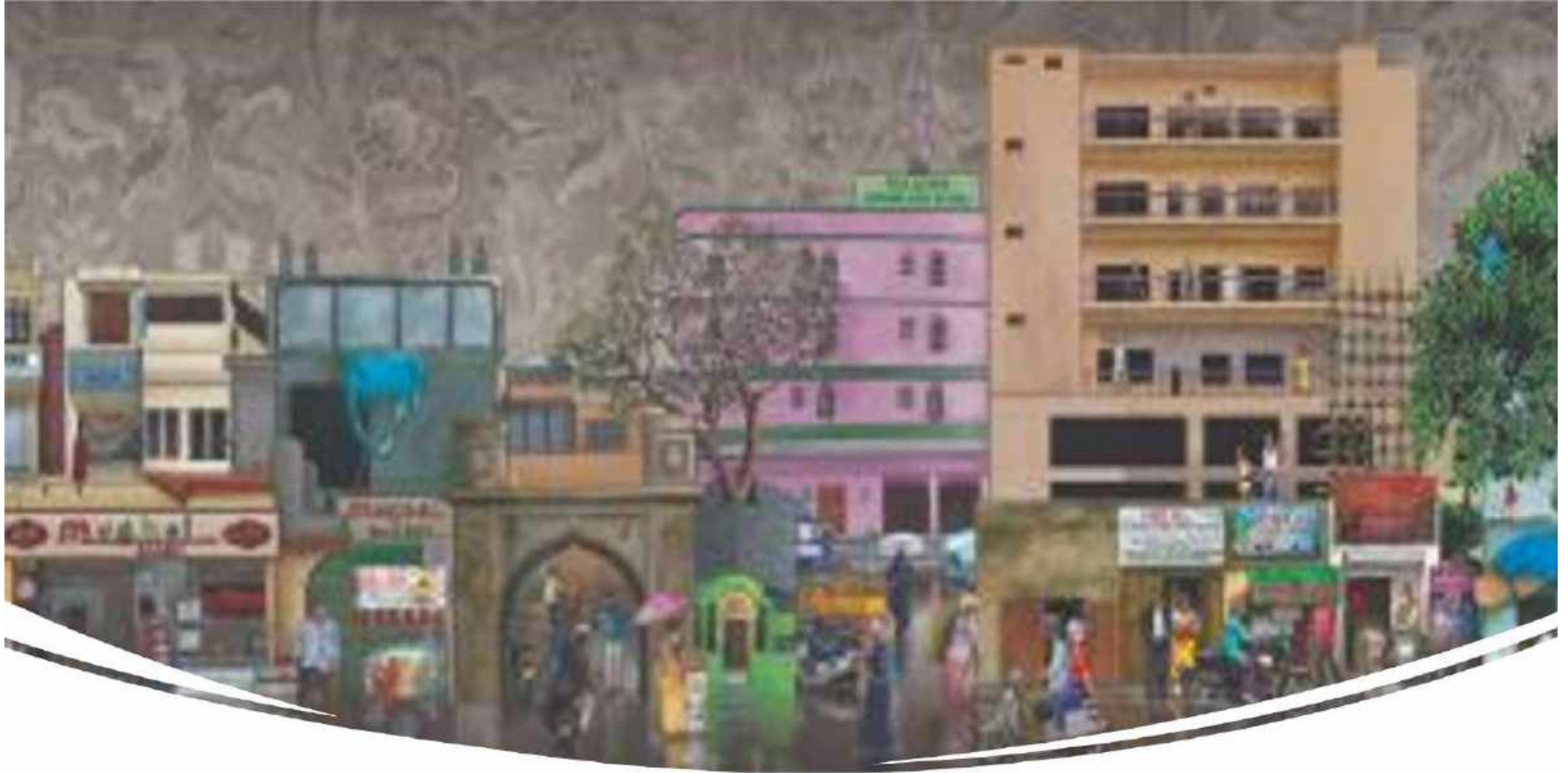
The Kite Eating Tree

Shah Ali Banda, a long busy street in Hyderabad, is famous for its restaurants, bakeries and local businesses. This place is a study of the changing life of people in the Old City. Crowded streets, traffic, commercial shops, and architectural structures populate the frame in a somewhat scattered, stylistically varied manner. The graying sky is reminiscent of a well-worn Kalamkari fabric, and a faint sense of melancholia hangs in the air. A tall, solitary Ficus tree at one end is the 'Eater of Kites', and somehow the entire image seems to be centred around that. Perhaps its presence offers a clue to the way the old and new meet and jostle in this part of the city. The artist's eye travels along, conveying the struggle between the grand and the humble, the crumbling and the rising, with equanimity. What should the future of the Old City be? It seems to ask, without prejudice.









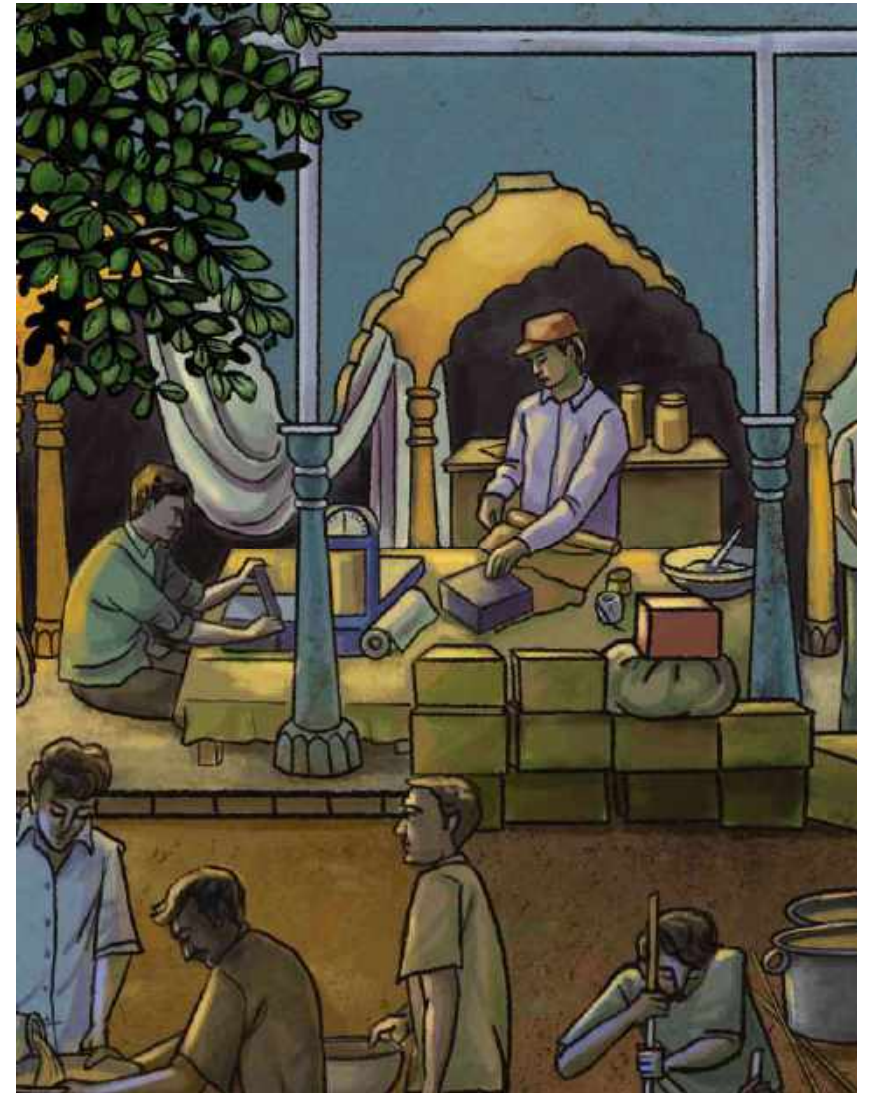
Shah Ali Banda

485 x 2415 mm | 20 x 95 inches

Printed on 350 GSM Hahnemühle museum etching paper

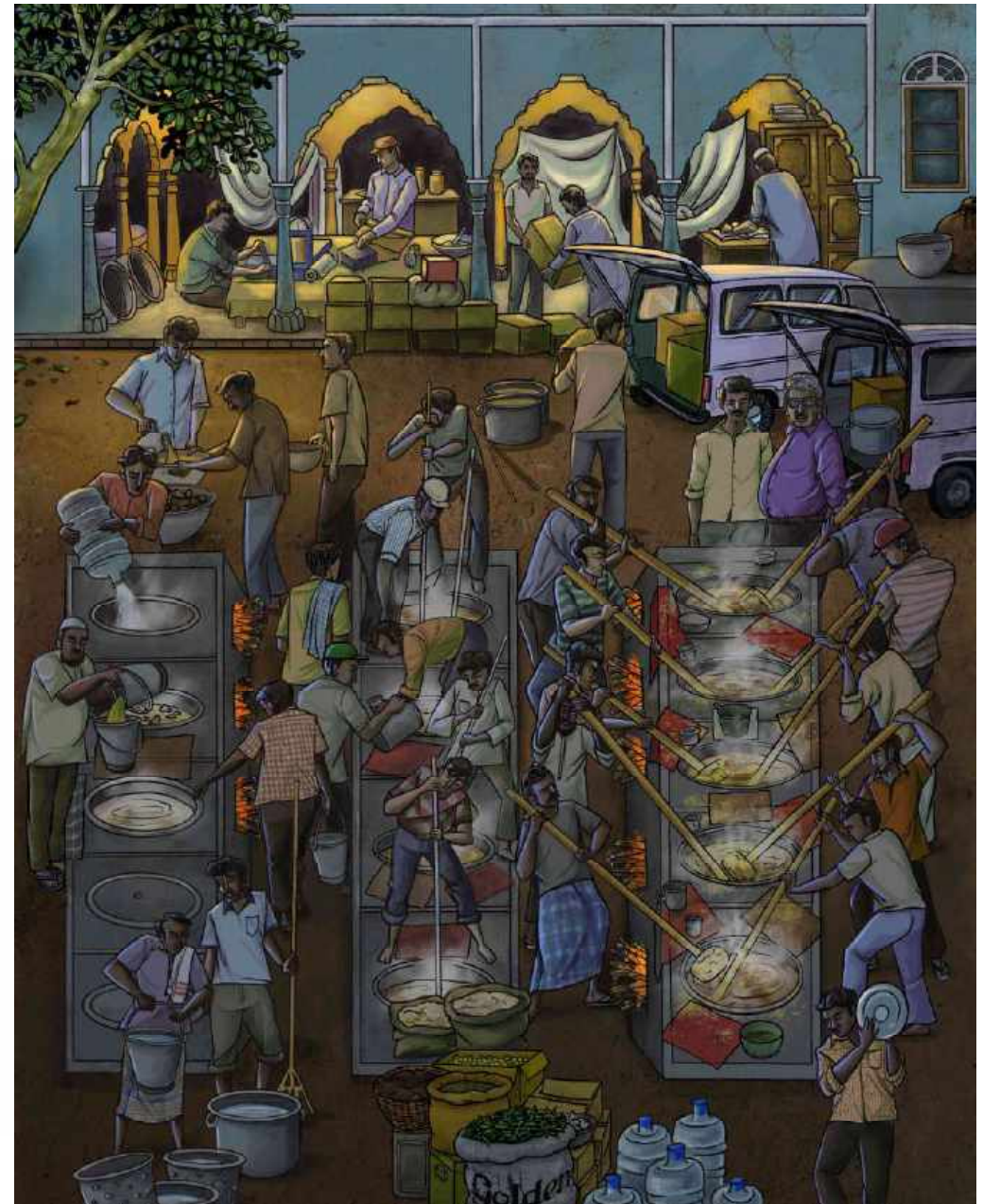
Edition of 20 prints

₹ 3,00,000/-



Haleem Makers

Pista House is well known for its Haleem. But here, Orijit goes behind the scenes to discover what goes into the making of this remarkable delicacy. A discerning sense of place—the little things that make a space special, and unique—is key to his practice. As Ramzan approaches, Hyderabad gears up to celebrate with one of its most iconic dishes. There are many hotels and makeshift joints in the city that serve this delicious dish, which is made with meat, lentils, wheat, spices, and other ingredients. As part of the month-long festivities, Haleem makers all over the city install their 'Haleem Bhattis'—a setup specifically designed for the purpose. Through this work, the artist attempts to foreground the community-based labour and skill behind an important part of Hyderabad's food culture.



Haleem Makers

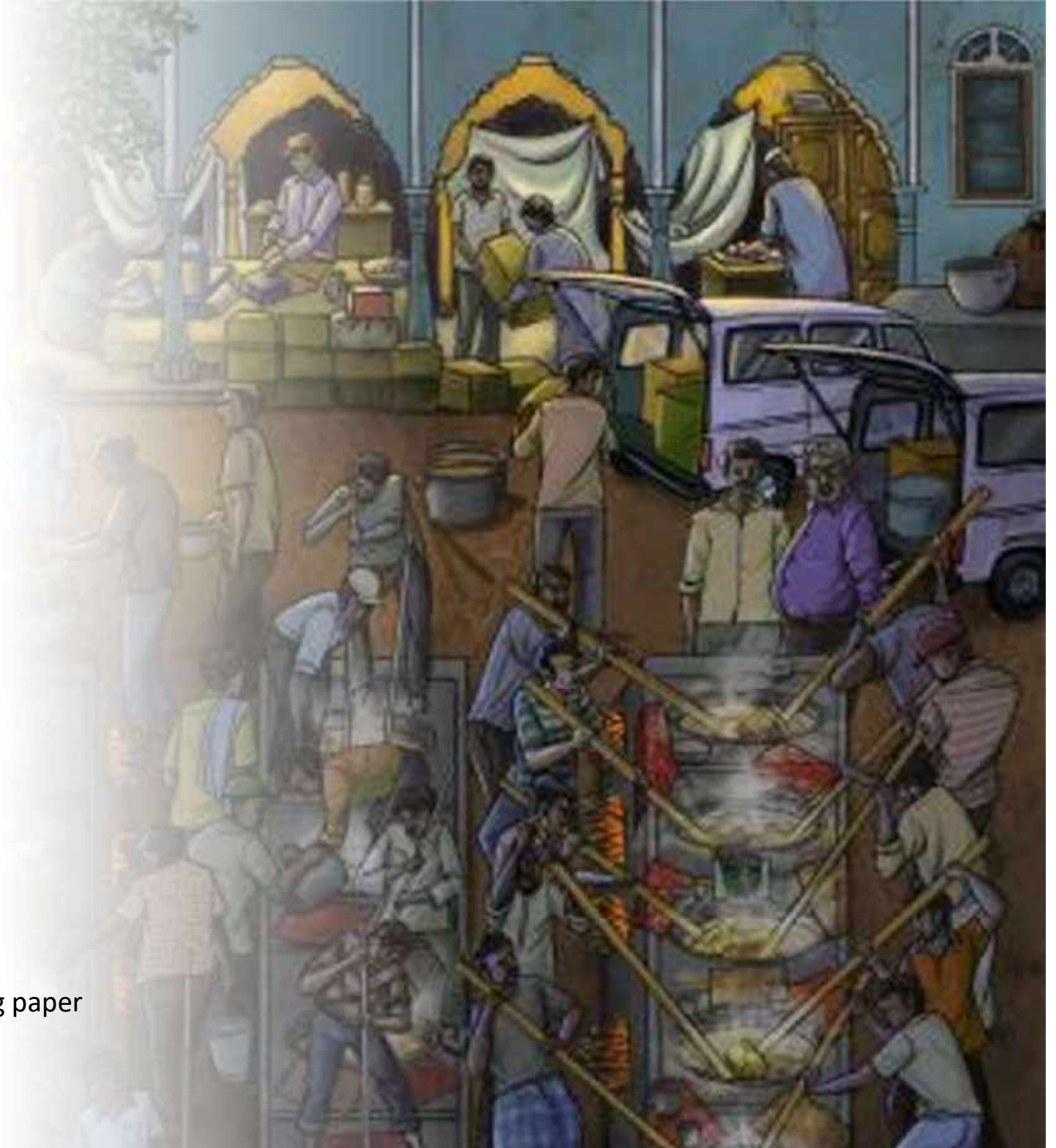
42 x 33.5 inches | 1066 X 850 mm

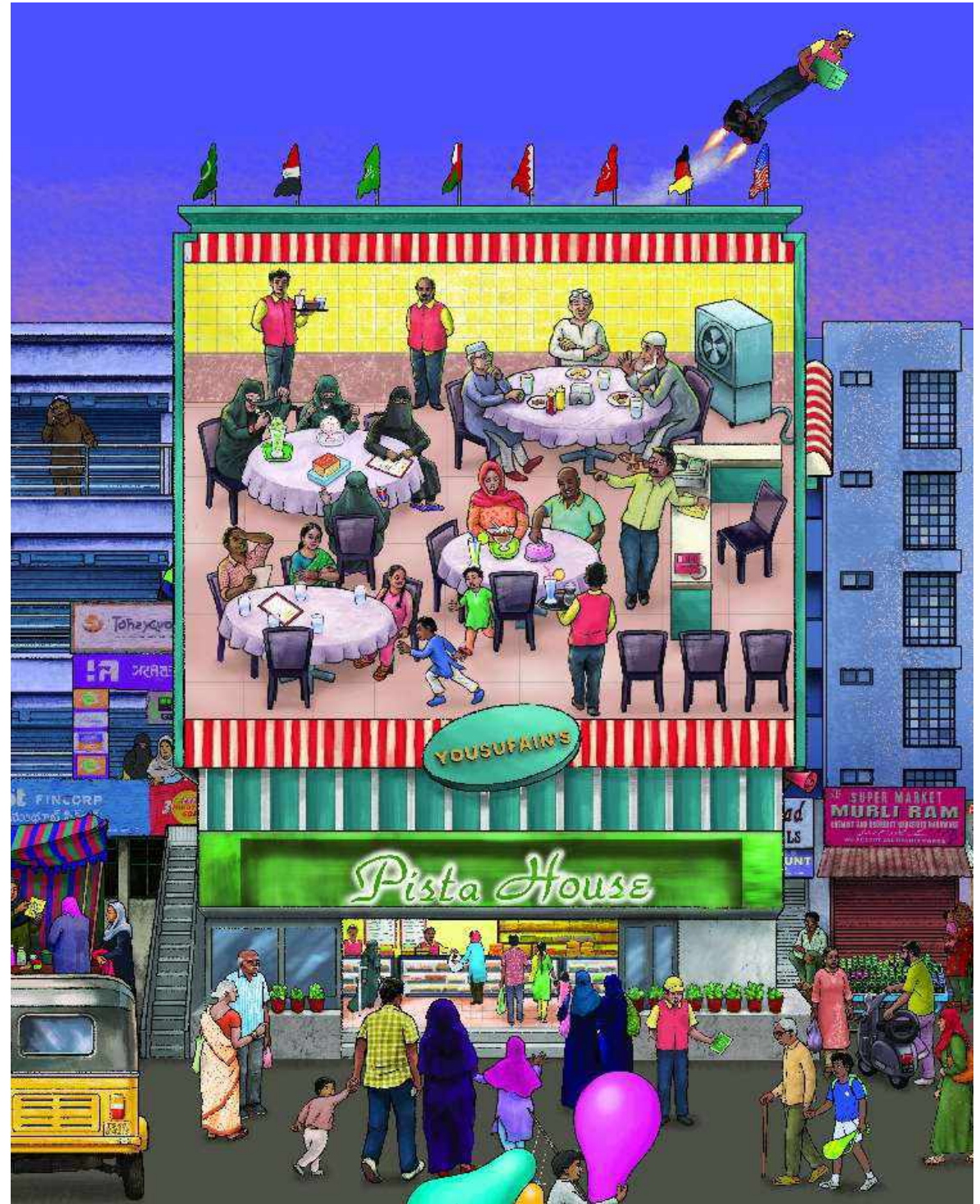
Printed on 350

GSM Hahnemühle museum etching paper

Edition of 20 prints

₹2,00,000/-



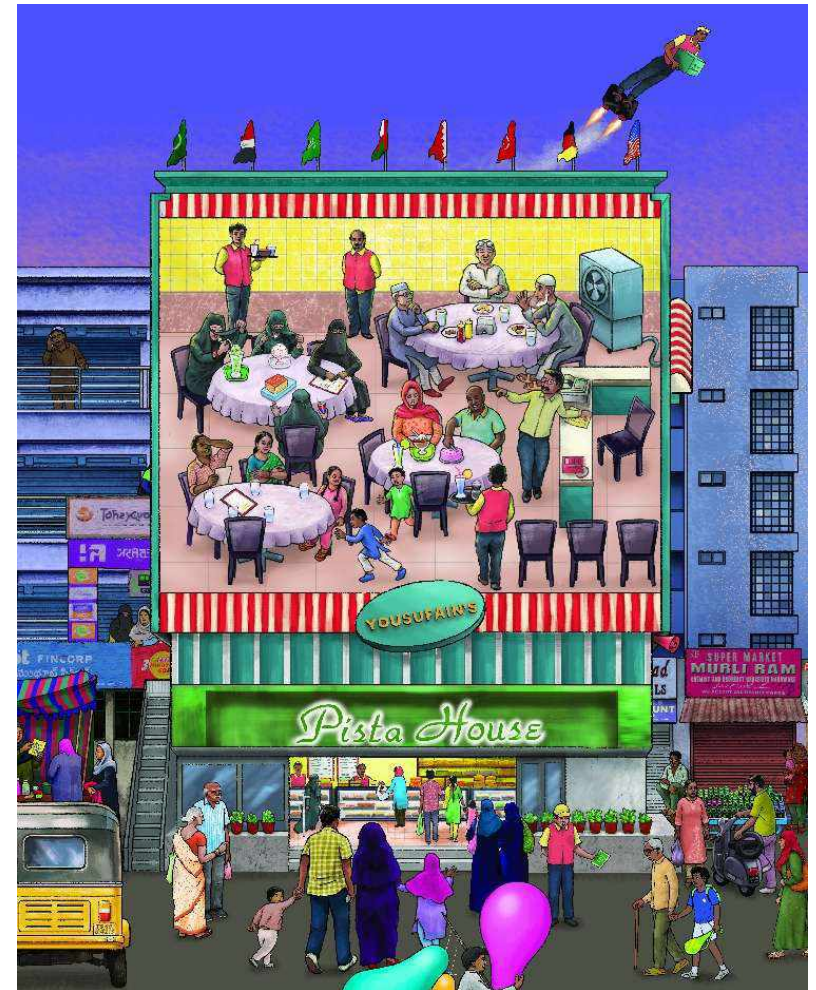
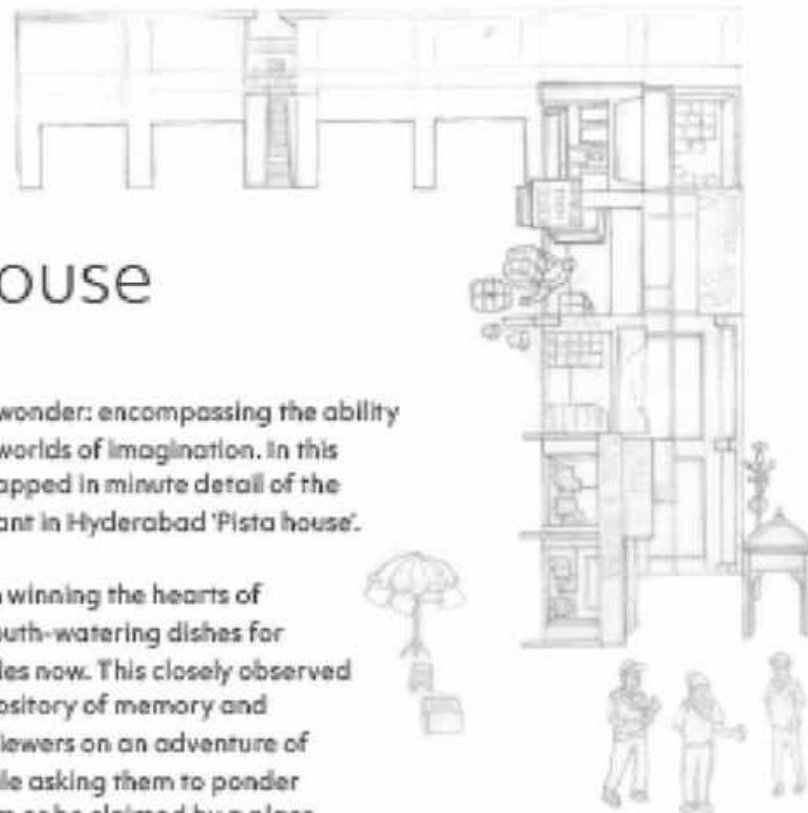


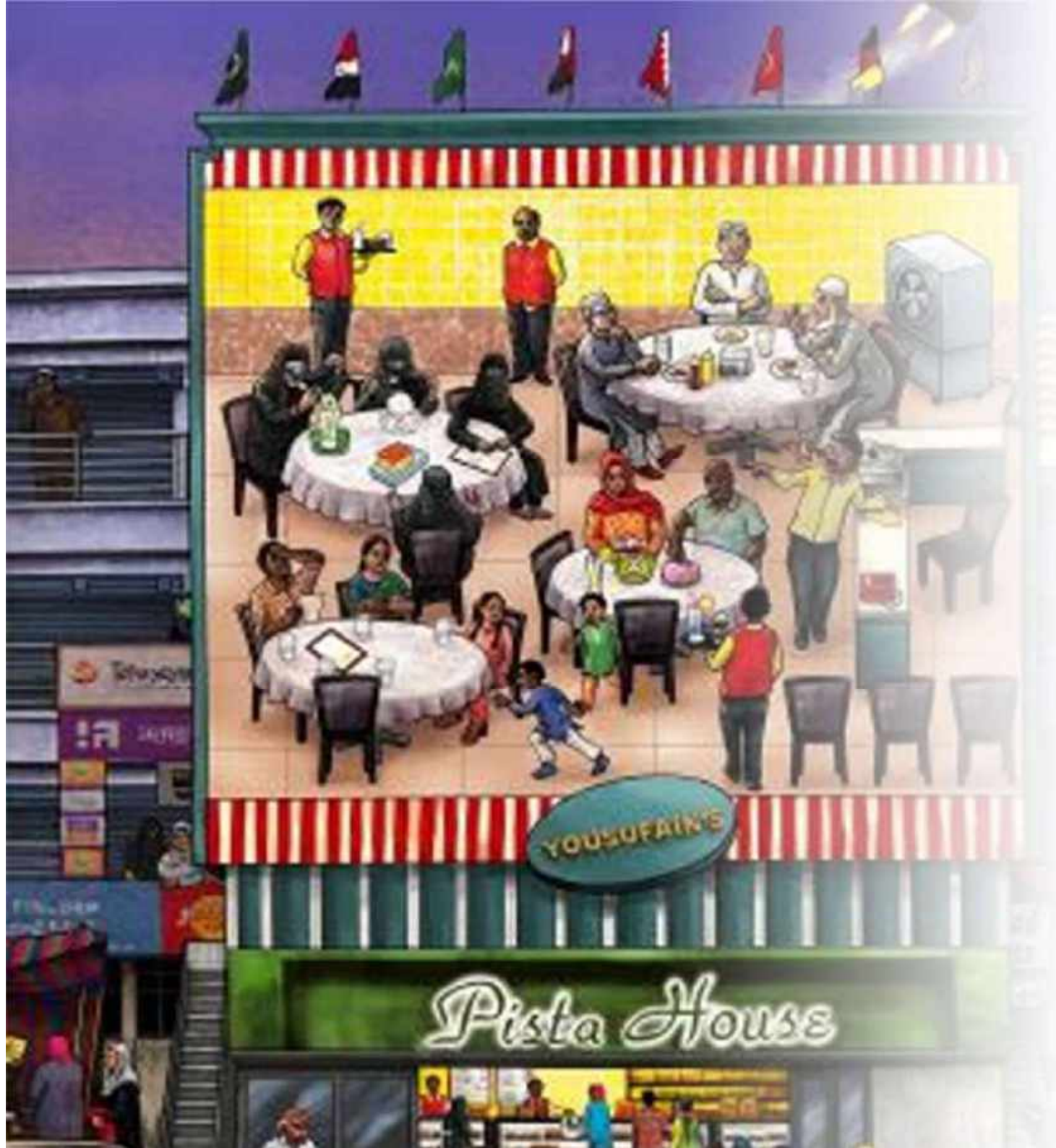
Pista House

The artist's mind is a wonder: encompassing the ability to create whole new worlds of imagination. In this artwork, Orijit has mapped in minute detail of the most famous restaurant in Hyderabad 'Pista house'.

Pista House has been winning the hearts of customers with its mouth-watering dishes for more than two decades now. This closely observed piece serves as a repository of memory and experience. It takes viewers on an adventure of their own making while asking them to ponder what it means to claim or be claimed by a place.

Playing off familiar archetypes of a crowded eating house as an essential form of urban interaction and food culture, he showcases the busy restaurant scene—a group enjoying a 'ladies only' outing, waiters in their red uniforms, autorickshaws standing on the street, and even a delivery person jetting off with a precious food package for rush hour delivery.





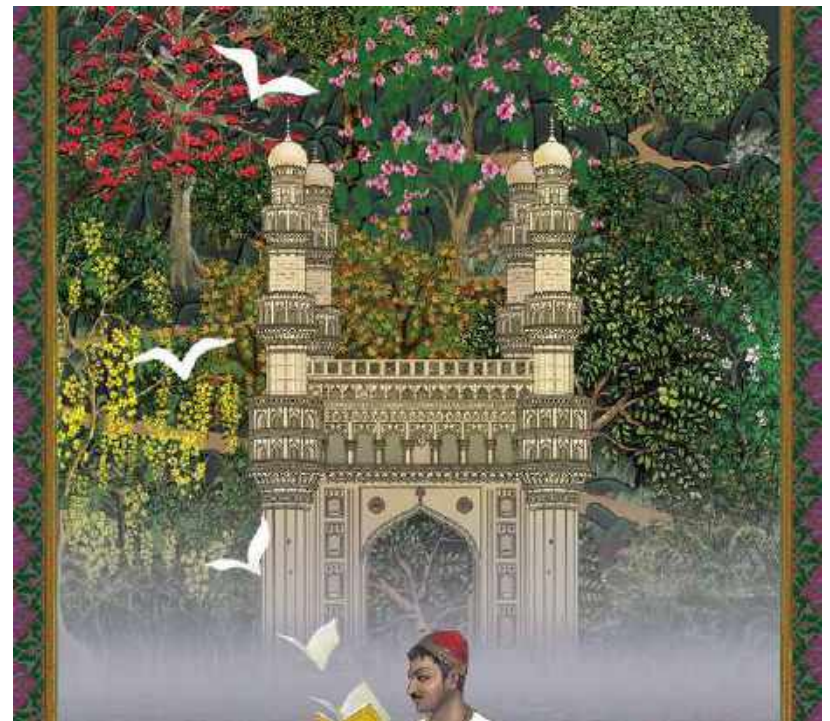
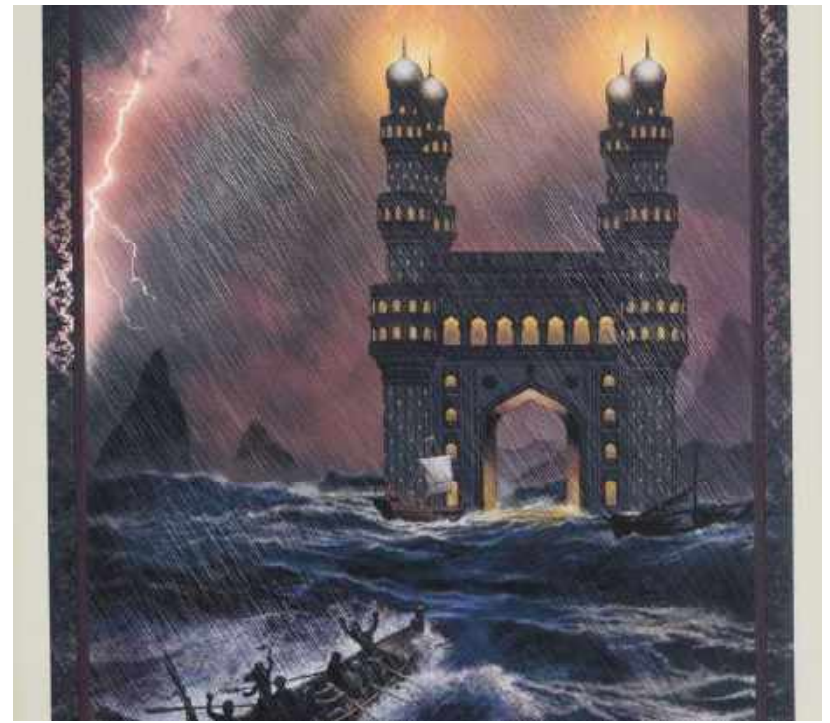
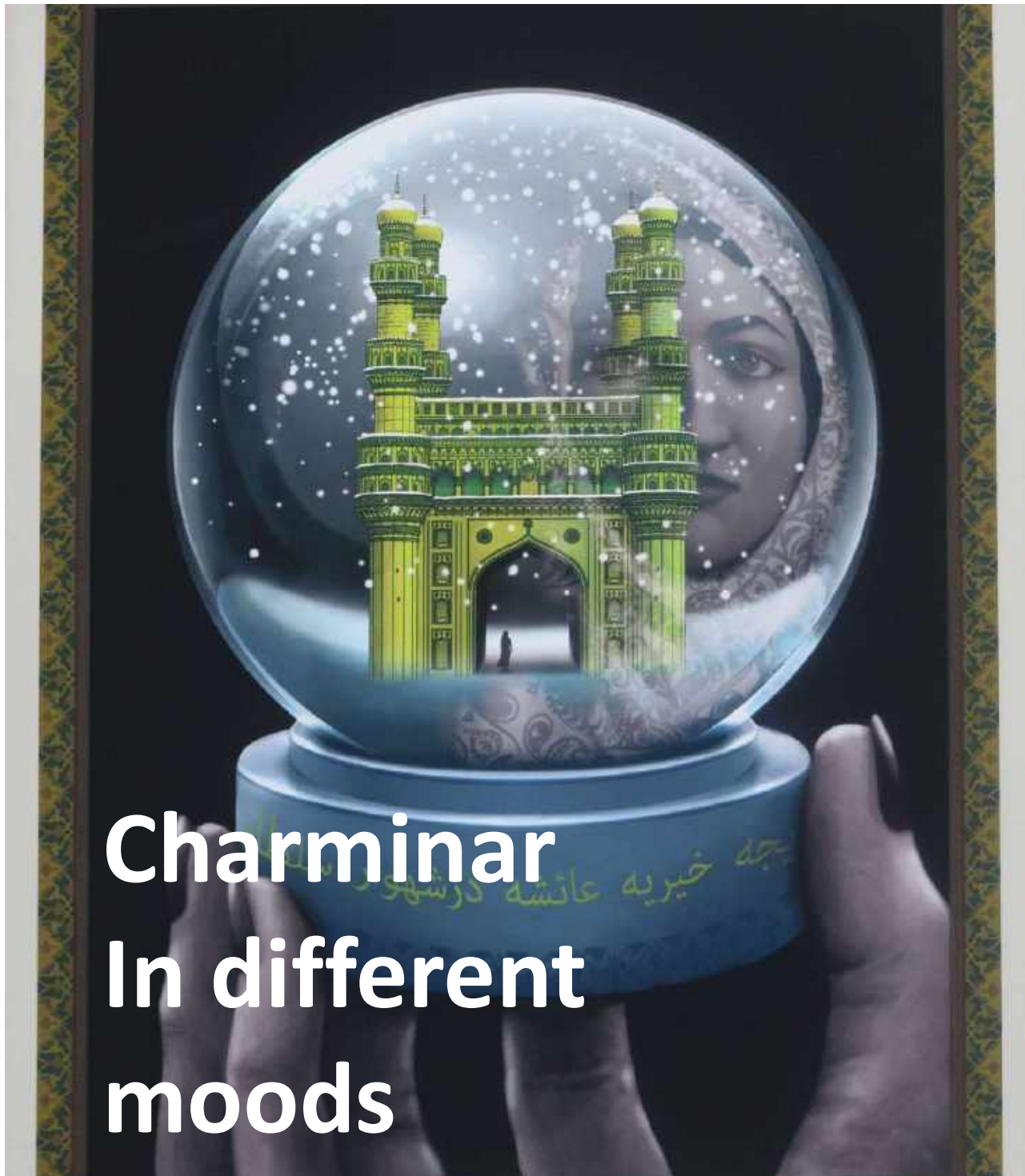
Pista House

40 x 32 inches | 1020 x 810 mm

Printed on 350
GSM Hahnemühle museum etching
paper

Edition of 20 prints

₹ 2,00,000/-



Char Charminar Series

The iconic and much loved Charminar rightly occupies the pride of place as the most recognisable symbol of Hyderabad. Unlike many other monuments that hold a similar status in other cities—such as the Eiffel Tower or the Howrah Bridge or the Statue of Liberty for example—the Charminar is connected to the founding of the city itself, and designed perhaps with the intent of symbolising it. The artist, who spent his teenage years in the city, recalls that throughout his own years of ramblings and explorations of the Old City area, that classically symmetrical, four-towered structure always appeared to him like it's beating heart. All roads seemed to lead to the Charminar!



Its image has been used time and time again for official and commercial purposes. From commercial billboards to cigarette packs to tourism brochures, it is ubiquitous. Perhaps this over-exposure has sucked some life and meaning out of it. With the Char Charminar series, the artist attempts to breathe a new life into this image. In late 2016, he created a glass model of the Charminar, which was exhibited as part of a large scale jigsaw puzzle that he installed at the Kochi Muziris Biennale. The model was placed against the window of the gallery, and as he looked through its arched opening, he saw the Kochi harbour and ocean through it. He was so struck by the sight, that the memory has now led to a new series (in homage to the great Hokusai's 'Thirty-six Views of Mt. Fuji'). In this series, he imagines the grand Charminar dislocated in time, space, scale and context.





CHAR CHARMINAR I: THE GARDEN OF POETRY is a portrait of Muhammad Quli Qurb Shah, the builder of the Charminar. Apart from being a Sultan and an able administrator, he was a scholar and poet proficient in Persian, Urdu and Telugu.

Charminar 1

32 x 24 inches |

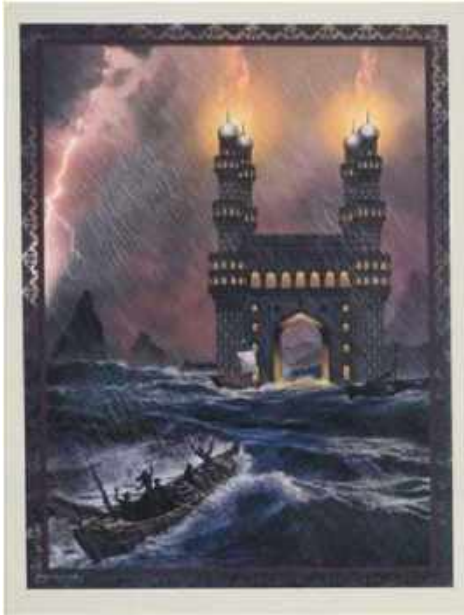
819 x 609 mm

Printed on 350
GSM Hahnemühle

museum etching paper

Edition of 20 prints

₹ 75,000/-



Charminar 2

32 x 24 inches |

819 x 609 mm

Printed on 350
GSM Hahnemühle
museum etching paper

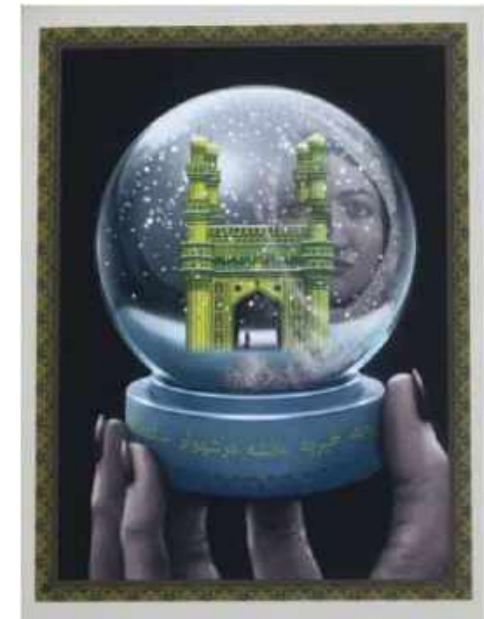
Edition of 20 prints

₹ 75,000/-

CHAR CHARMINAR III: THE LIGHTHOUSE OF ALEXANDRIA

references one of the 'Seven Wonders of the Ancient World'. Says the artist "As I delved into the history of Hyderabad, I came to understand it as a beacon of hope and place of refuge, sustenance and opportunity for hundreds of years. Diverse people speaking different languages, carrying customs and cultures from across the world came and made this place their own. This is how I chose to express that insight."

CHAR CHARMINAR IV: ISTANBUL SNOW is a portrait of the Turkish Princess Duru Shehvar, who along with her distant cousin Niloufer, married sons of Nizam Mir Osman Ali Khan. Princess Duru Shehvar contributed much to the development and modernisation of Hyderabad in her time. The artist was drawn to the stories of the two princesses because of the conflict of attachment to the two very separate cultures they committed a big part of their lives to. Here, the Charminar appears as a tiny keepsake memento in the form of the once popular 'Snow Globe' souvenirs of Europe. As the princess gazes at her own reflection from outside the glass bubble, imagining perhaps the snow of her native Istanbul falling gently on her adoptive city as she confronts both her attachment to, and separate-ness from, Hyderabad.



Charminar 3

32 x 24 inches |

819 x 609 mm

Printed on 350
GSM Hahnemühle

museum etching paper

Edition of 20 prints

₹ 75,000/-

CHAR CHARMINAR II: CHARMINAR STATION WITH A VIEW OF MT.FUJI

is a direct homage to the Japanese master, whose "mystical depictions of landscapes I have felt a long and deep connection with. Here, I imagine the Charminar vast in scale, large enough to accommodate an entire railway station on its terrace. The train pulled by a steam engine is a reference to the train I first travelled to Hyderabad on, as a 10-year-old boy with my family from a distant town in Rajasthan. It was a magical three-day journey through awe-inspiring landscapes. I have tried to capture that sense of wonder I still carry in my memory." says the artist.



Charminar 4

32 x 24 inches |

819 x 609 mm

Printed on 350
GSM Hahnemühle
museum etching paper

Edition of 20 prints

₹ 75,000/-

Coca-Cola

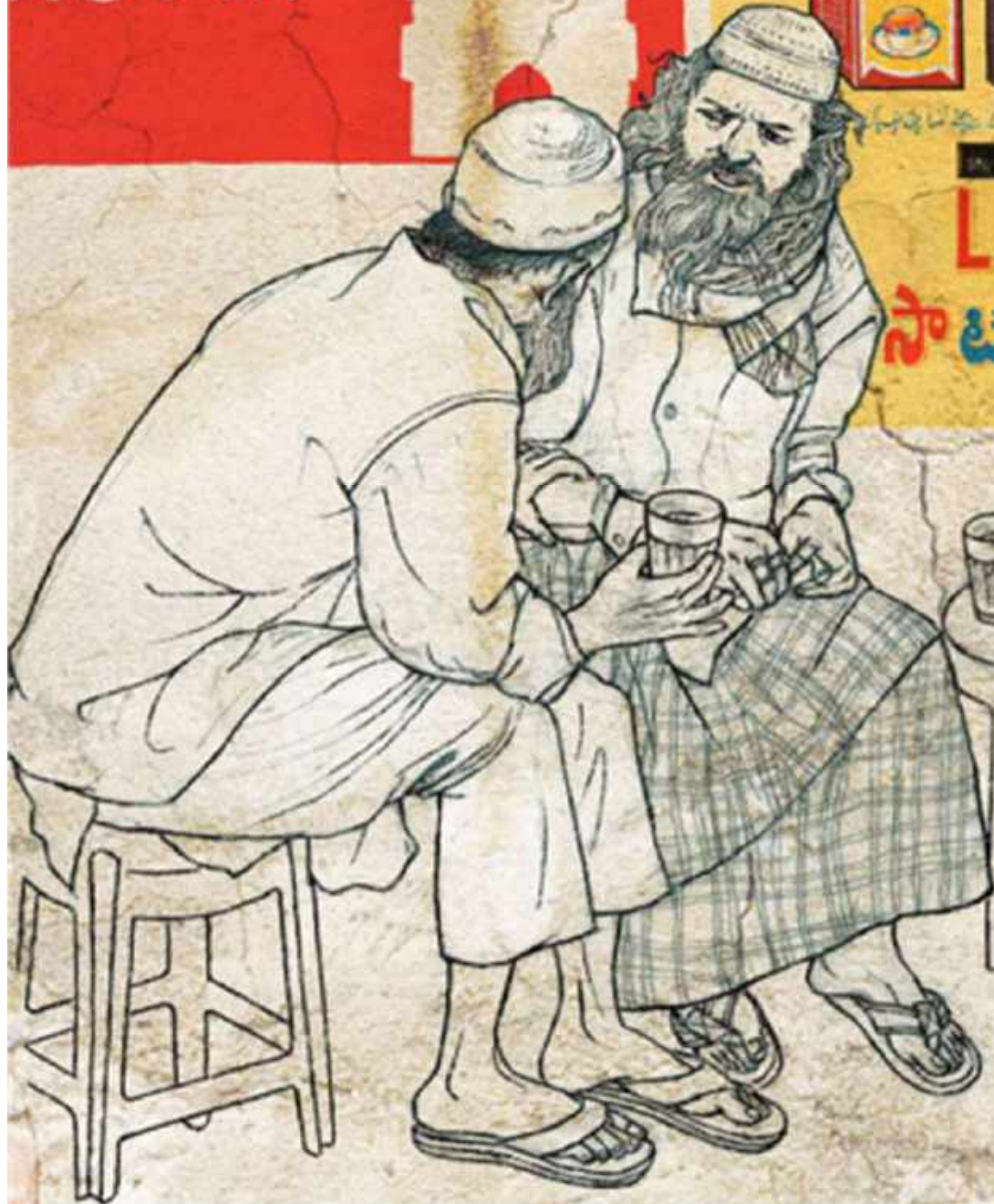
LAMSA



Not Available in Dark Only

LAMSA TEA

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Old City Vignettes

CHANDI KA WARQ

This artwork is a part of the artist's study of traditional occupations in the Old City. In Hyderabad, the makers of the popular hand-beaten silver leaf called Chandi ka Warq continue to run from the Muzamir era. Valued for its health benefits, silver has been used by Muslims for hundreds of years and its practice continues in the making of medicine, generally called 'habeel'. Application on Sweets, Feni Masalas, and other decorative edible items are some of the popular ways of using the material.

The production of Warq is a difficult and labour intensive process, but unfortunately, time is erasing the legacy of this extraordinary skill. In recent times, misleading and misinformed propaganda about Warq's association with animal skin has added to the travails of these artisans. The future of the trade hangs in the balance today.

MUGGULU MAKER

Native to the states of Andhra Pradesh and Telangana, muggu (also known as muggala) is a form of decorative floor art practised by women on the thresholds of homes. The pattern is primarily white and is made with muggupadi—a mixture of calcium and chalk powder. During the harvest festival of Sankranti, the white muggupadi is made with rice flour, as an offering to ants, sparrows, and other creatures that tend to feed on it. Additionally, during the month of Sankranti and the month preceding it, muggu is prepared with white, denoting purity and peace; red, representing devotion and love; and yellow, standing for prosperity. The center of the muggu during this time is also decorated with cowdung, known as gobbermalu, and flowers.

For the creation of the muggu, they first spread cowdung on the threshold, preparing a moist surface for the muggupadi to stick to. This is traditionally performed as a ritual at the break of dawn and is done with the water facing eastwards. "Made up of equilibrium dots which may be connected with one single line and then around to form a decorative geometric pattern, the creation of these free-flowing designs are a zen-like practice of controlled improvisation—like that of Japanese brush calligraphy" observes the artist.



WHEN LAMSA MET LASA

Hyderabad may be famous for its Biryani and Haleem, but Chai is not far behind. In the 1970s, when I lived in Hyderabad as a teenager, I would walk past the city's numerous chai shops and Irani cafes, and the colourful painted advertisements for Lasa and Lasa Tea would always catch my attention! recalls Orji. Starting off as a small shop in 1933 in the then princely state of Hyderabad, Lasa Lasa tea has grown into a brand strongly associated with the city of its birth, and tea shops continue to thrive as a ubiquitous aspect of Hyderabad's urban culture.





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When Lamsa met Lasa

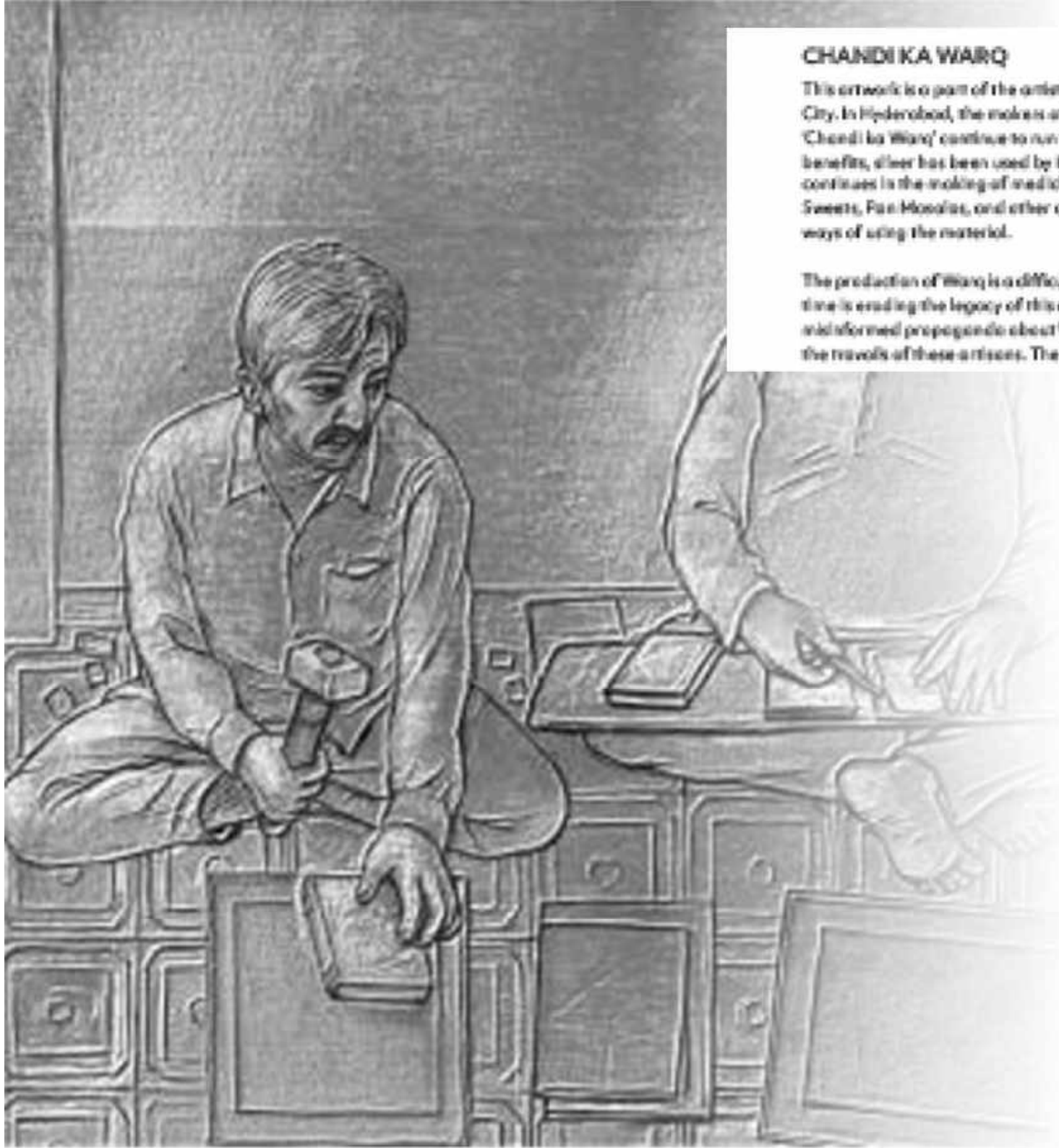
20 x 22.5 inches | 510 x 570 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 20 prints

₹ 50,000/-





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Chandi Ka Warq

20 x 22.5 inches | 510 x 570 mm
Printed on 350 GSM Hahnemühle
museum etching paper
Edition of 20 prints
₹ 50,000/-



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Muggulu Maker

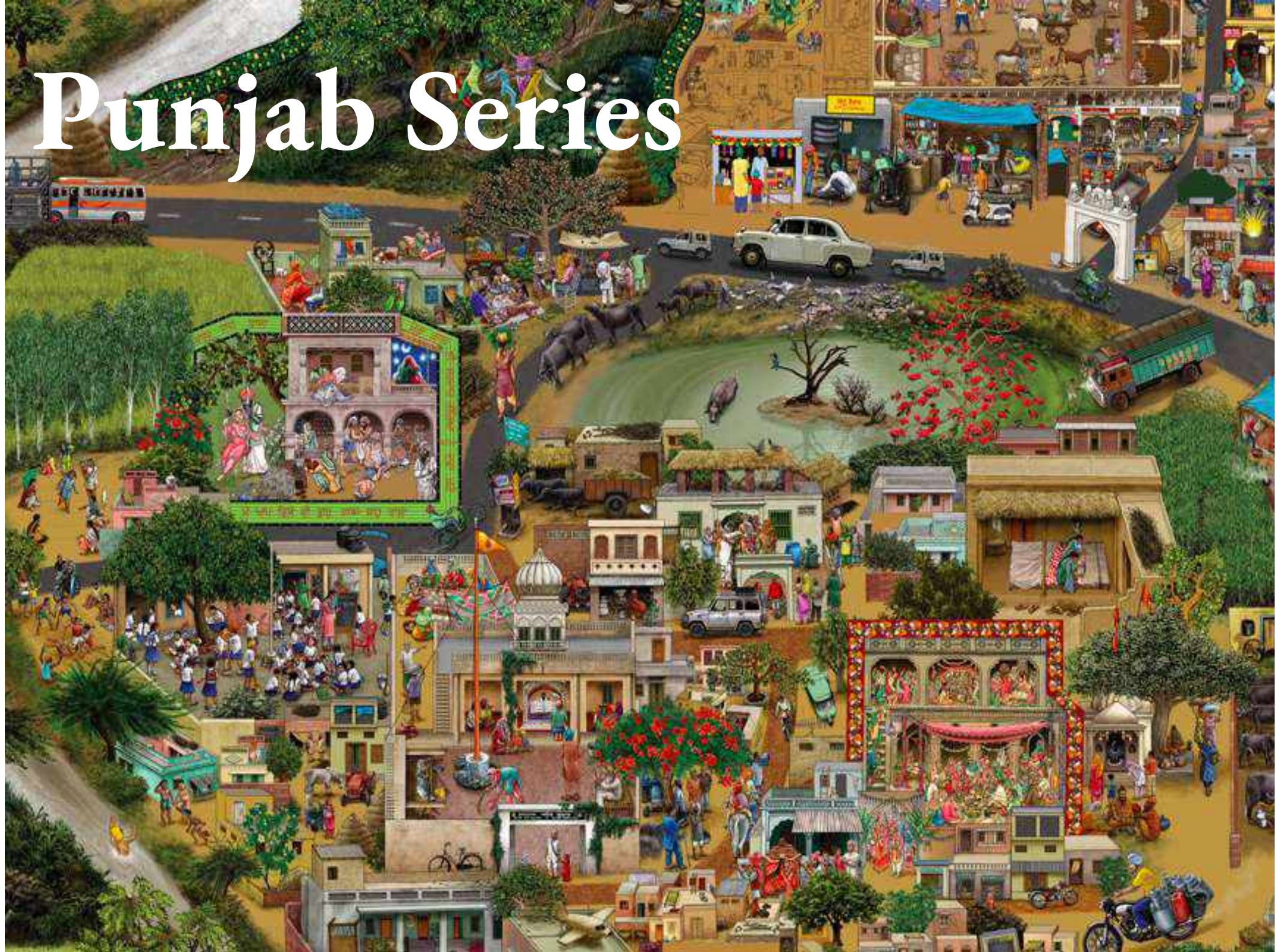
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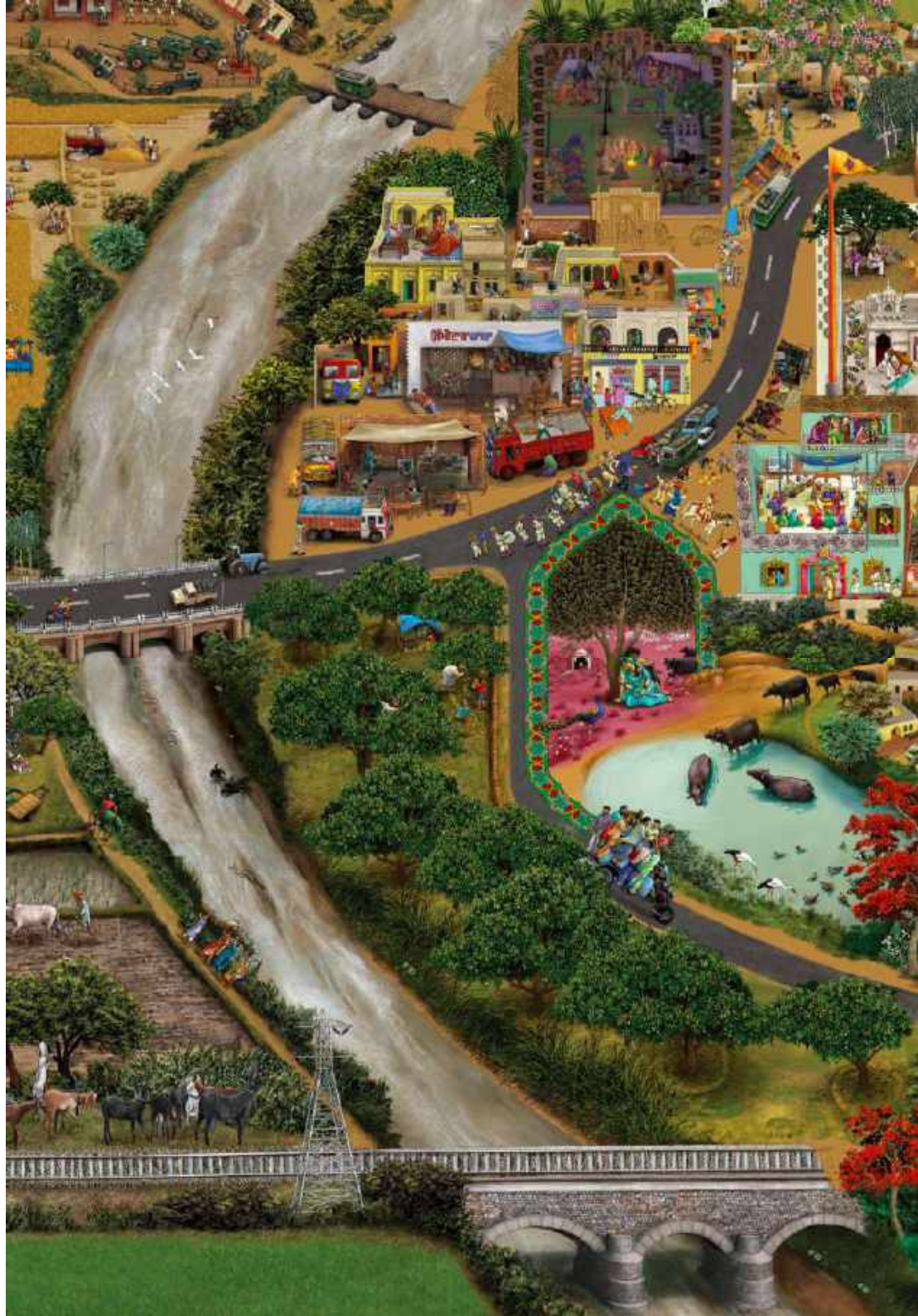
Printed on 350 GSM Hahnemühle
museum etching paper

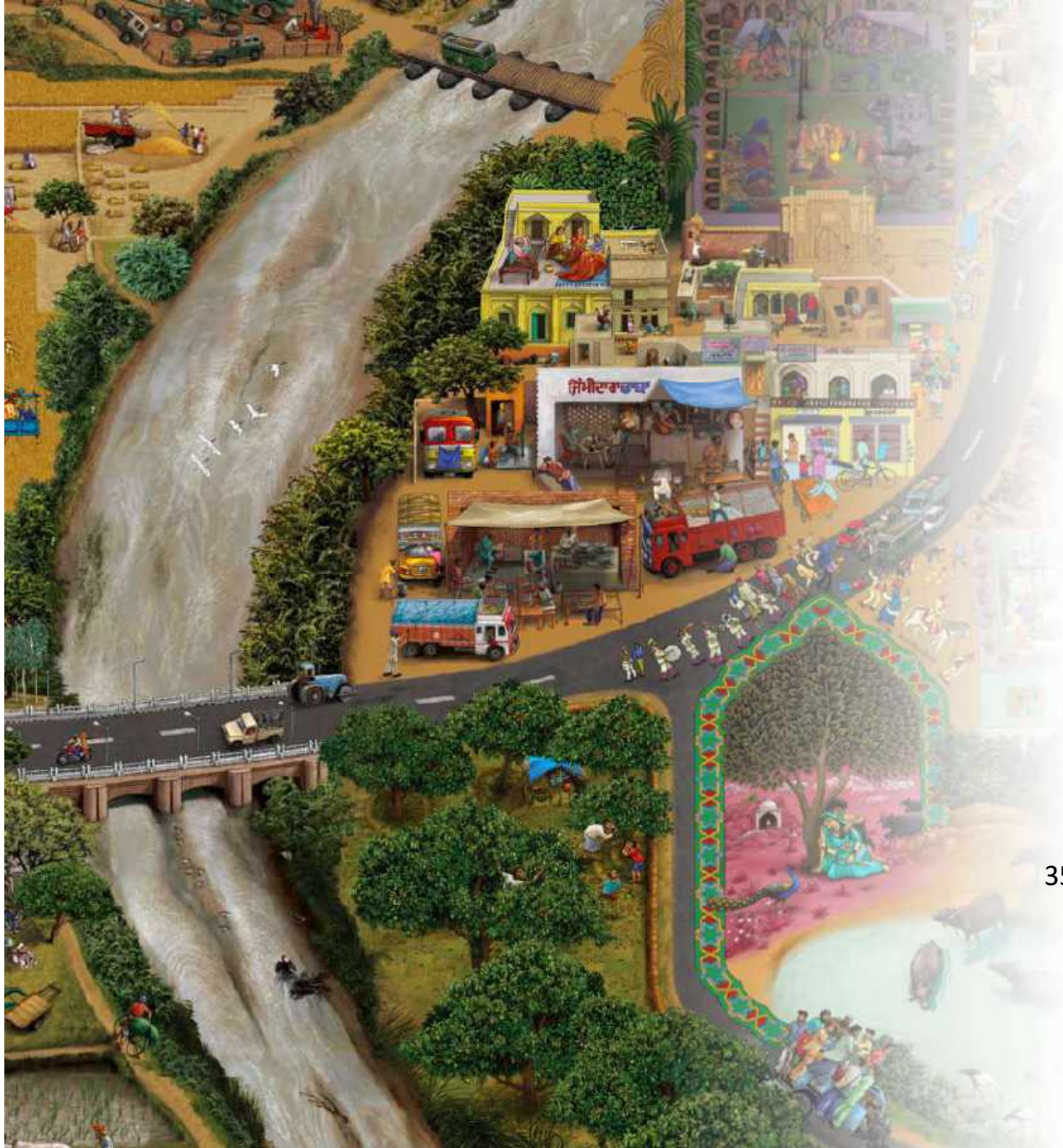
Edition of 20 prints

₹ 50,000 INR

Punjab Series







Punjab 1

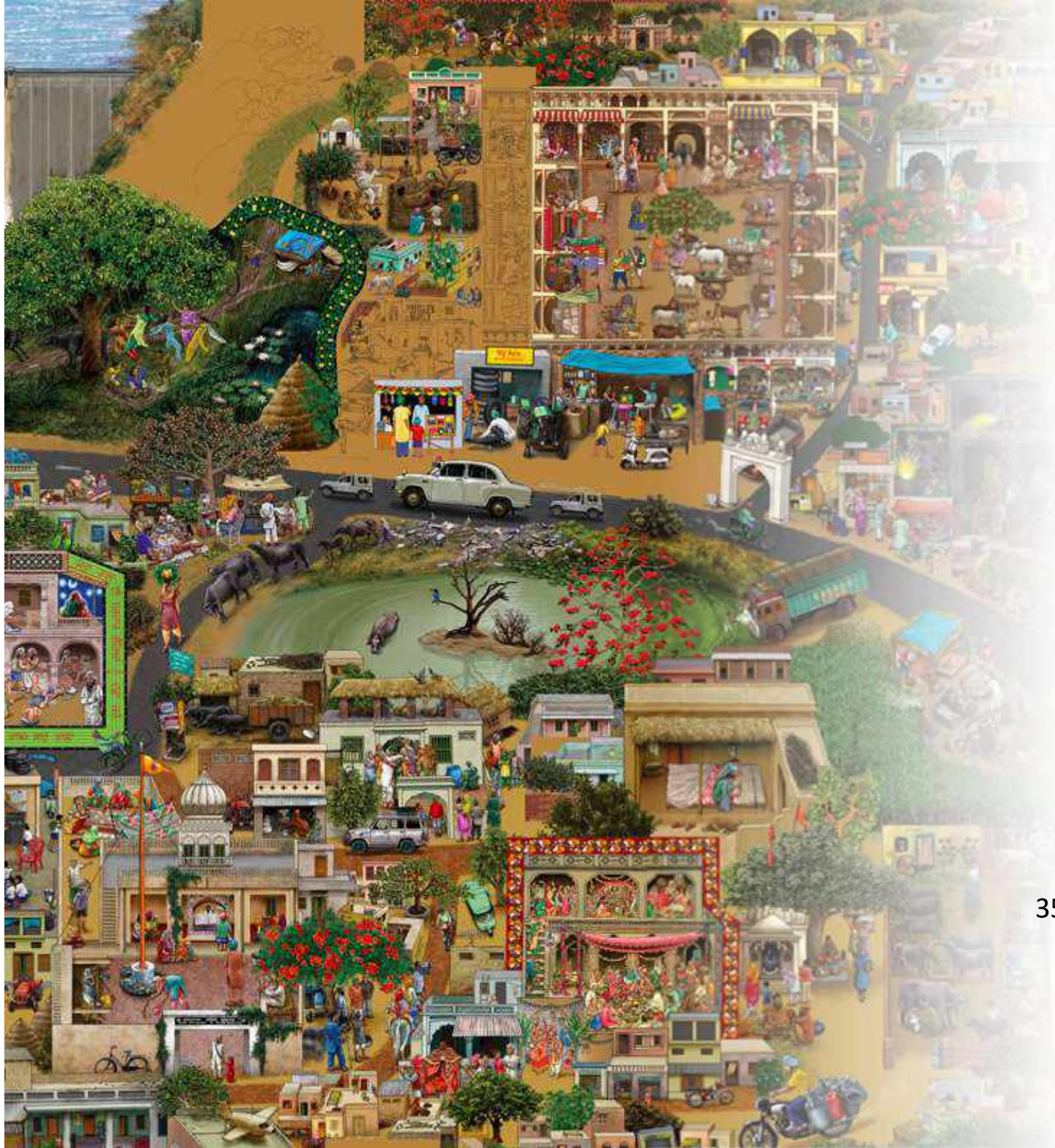
35.50 x 51.94 inches | 902 x 1319 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,80,000/-





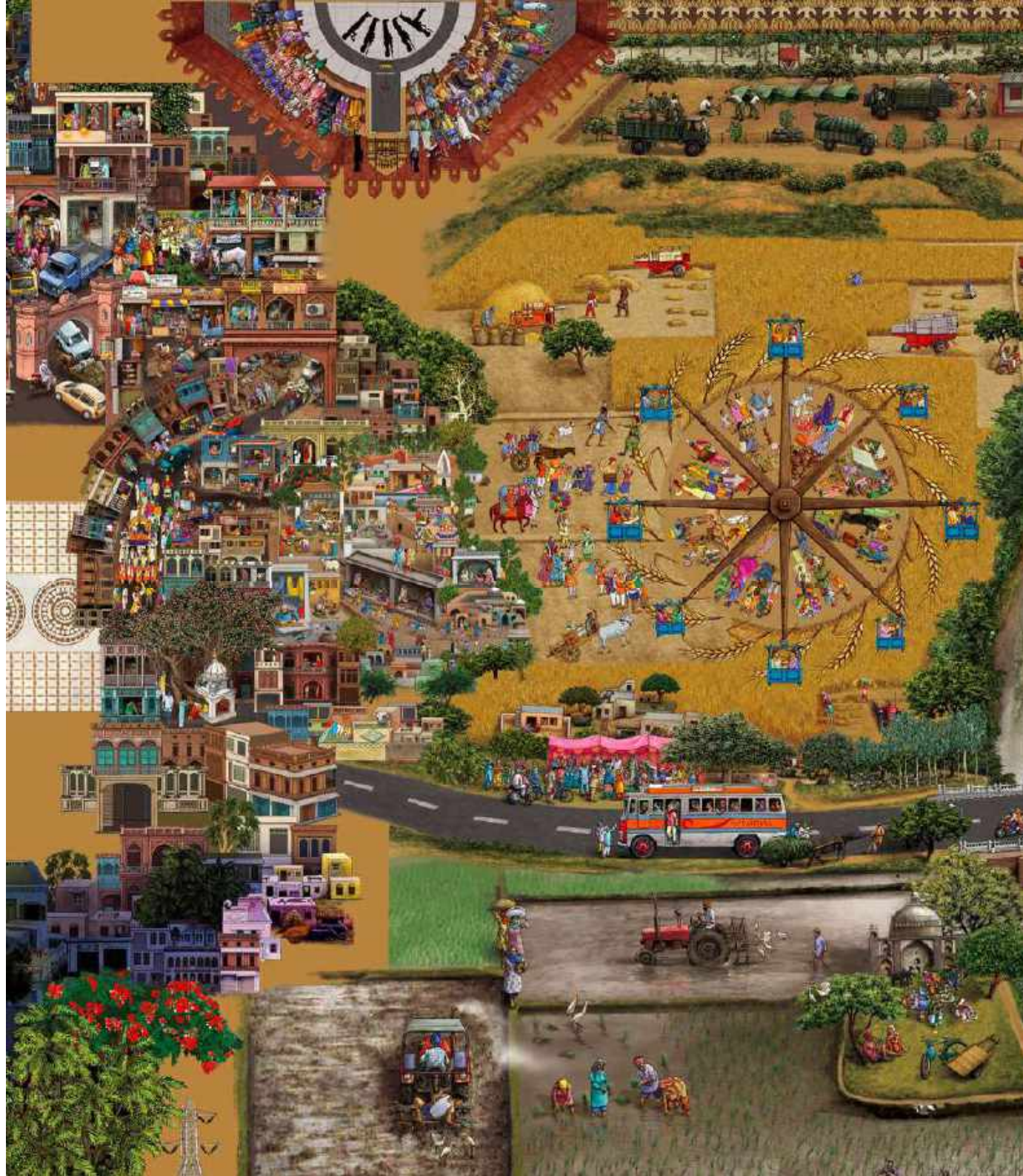
Punjab 2

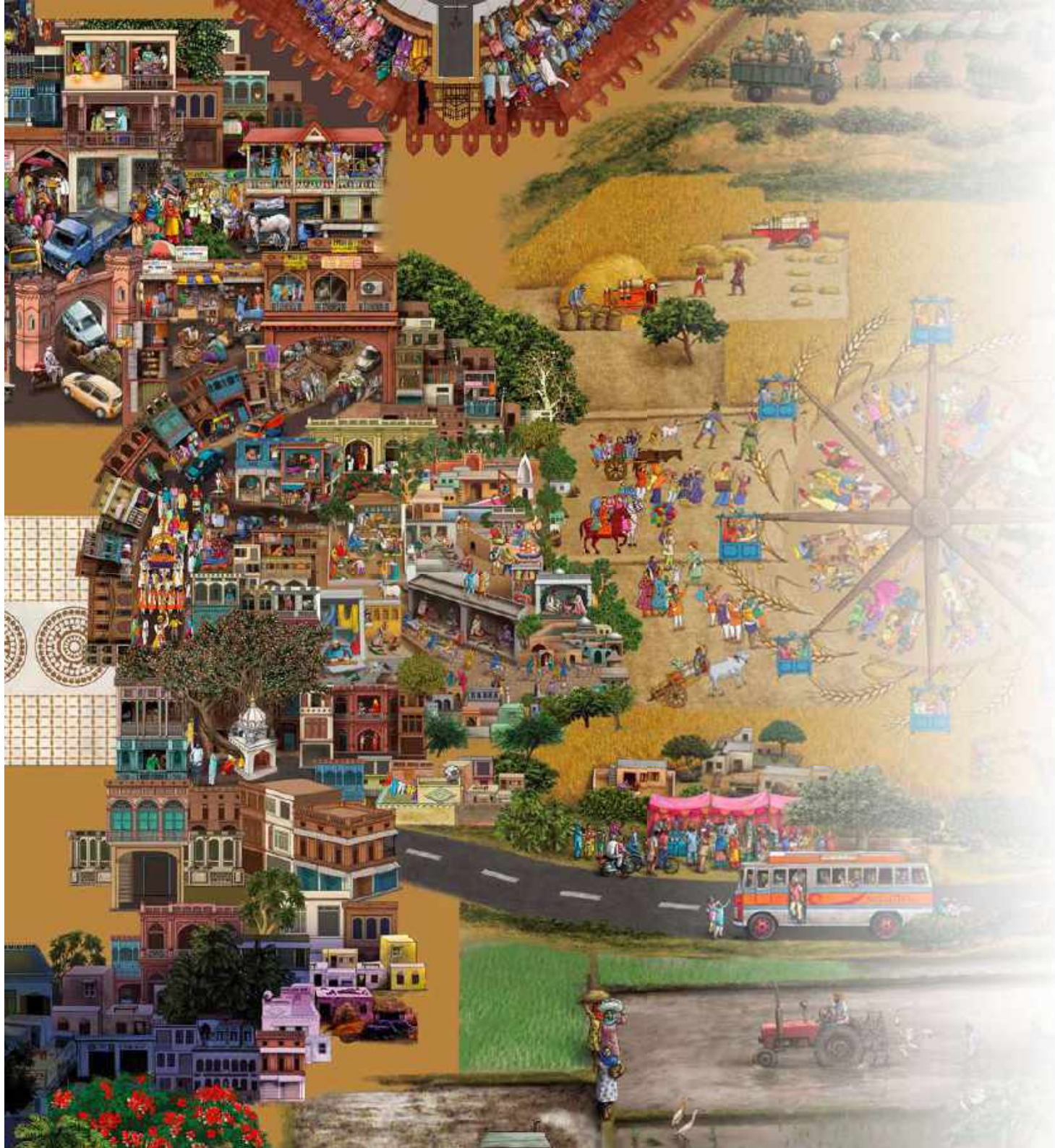
35.00 x 52.50 inches | 889 x 1334 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,80,000/-





Punjab 3

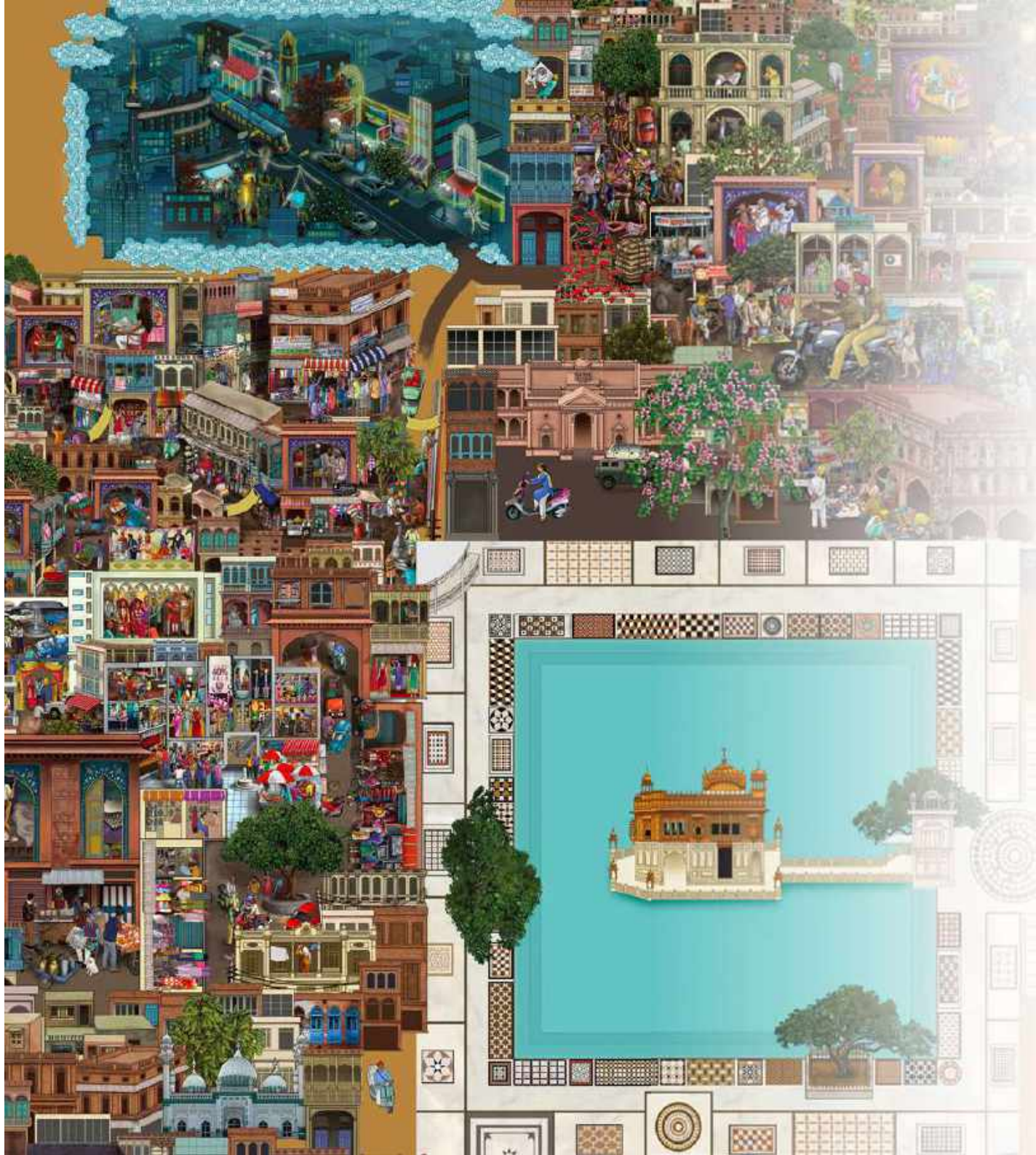
35.5 x 45.00 inches | 902 x 1143 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,60,000/-





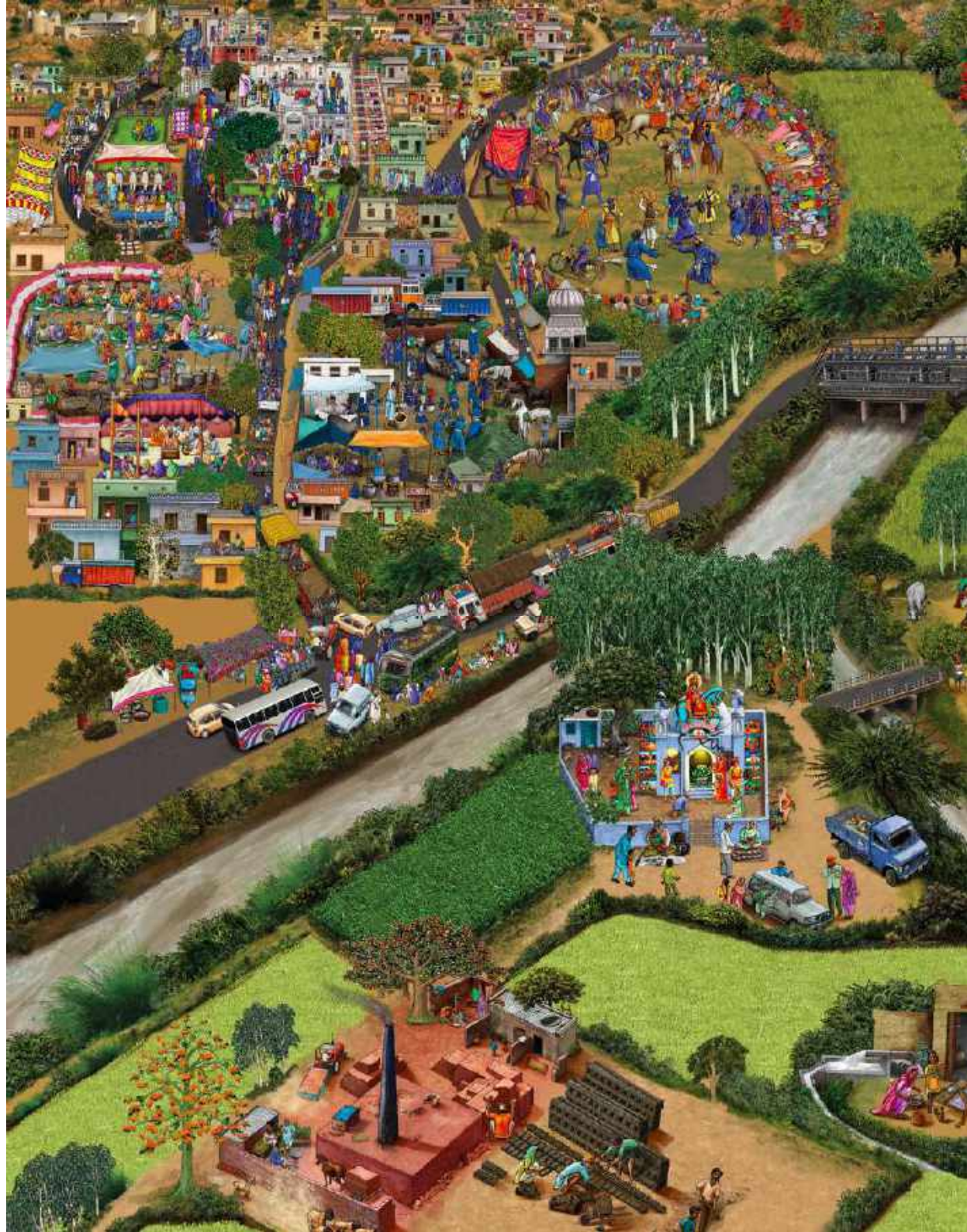
Punjab 4

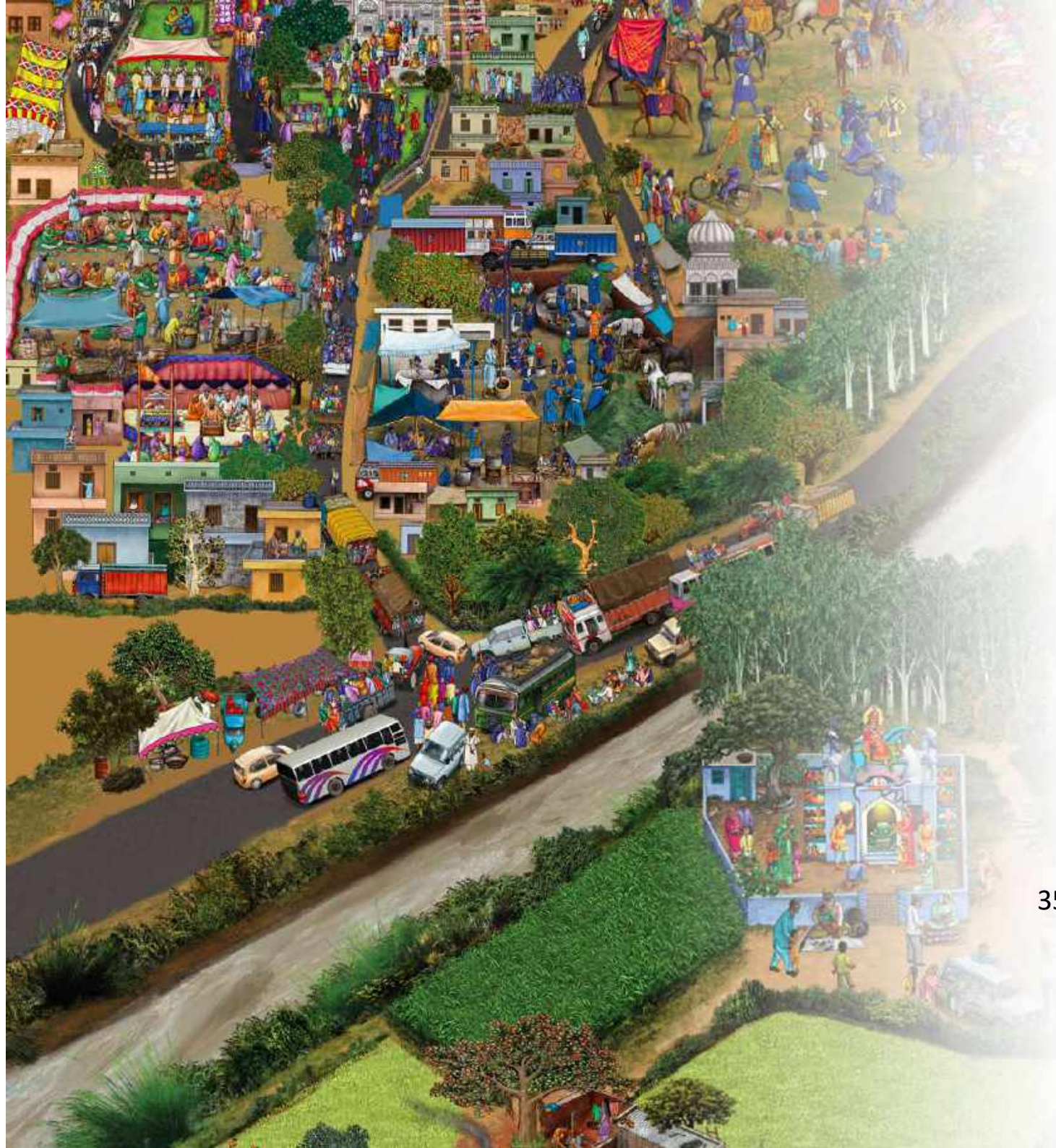
35.50 x 40.00 inches | 902 x 1016 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,60,000/-





Punjab 5

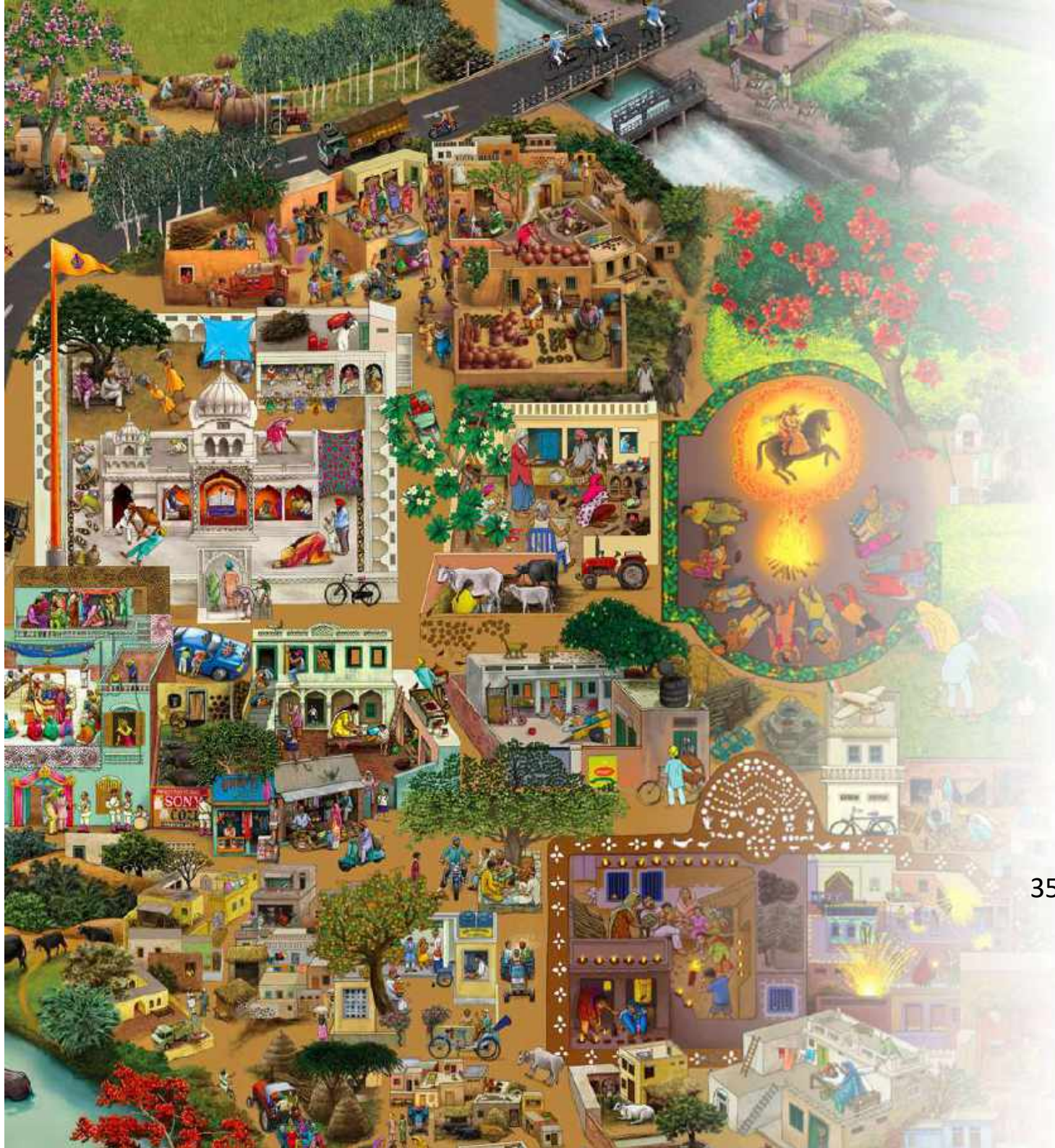
35.00 x 45.00 inches | 889 x 1143 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,60,000/-





Punjab 6

35.50 x 40.00 inches | 902 x 1154 mm

Printed on 350 GSM Hahnemühle
museum etching paper

Edition of 12 prints

₹ 2,60,000/-

Thank You

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