

Balasaheb Abhang

“ I am on a Journey to
explore the relationship between
Forms and Colours. ”



Tribute to Late Mrs. Surabhi Nag : Nag Foundation, Pune.

A handwritten signature in black ink, appearing to read "S. S. 2011".

Late Mrs. Surabhi Nag:

Mrs. Surabhi Nag, a philanthropist and an art Lover:

Back in 1997, there was no platform for aspiring artists in Pune. At the time, if artists really wanted to make it big, they would have had to relocate to Bombay and exhibit their creations there. In those days, it was difficult for a budding artist like myself, to create a fan base in a new city—a city in which I didn't reside.

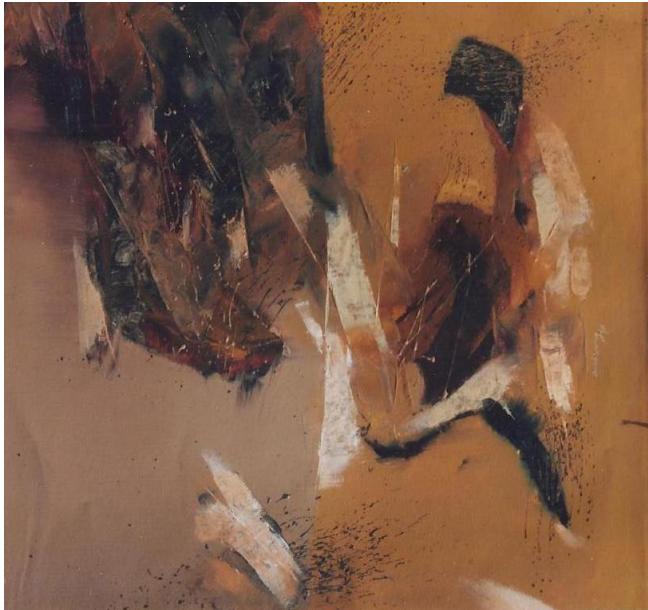
In this uncertain environment, Mrs. Surabhi Nag was the Goddess of promoting art in Pune. She (through the Nag Foundation, a non-profit Organisation) organised an exhibition in Balgandharva, Pune and took special attention in inviting people, who appreciate art. That was the first spark for artists who were striving to establish themselves in Pune. It also created a platform for art lovers and artists to meet and collaborate.

Today, two decades later, in 2017, the spark has turned into a flame of opportunities.

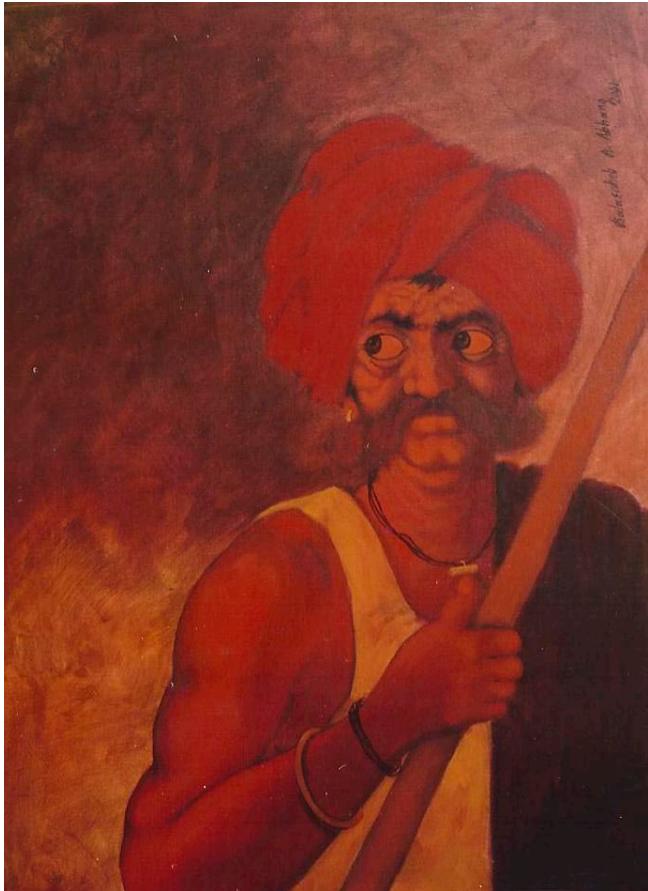
My Patrons

Mr. Subhash Bathe

The first time I met Mr. Subhash Bathe was while I was creating a portrait of his son at Empress Garden. During my interaction with him, I realised he was the chairman on the school committee where I was a teacher. Over the years, our friendship continues to grow.



Untitled, 1998 | Abstract | Oil on Paper | 46 x 46 cms.



Dhangar-Guard, 1998 | Figurative | Acrylic on Canvas |
122 x 91 cms.

Mr. Satish Magar

I am a citizen of Magarpatta city, an idea conceived by Mr. Satish Magar. The beautiful landscapes and the vision behind the creation continues to be a driving force in my creations.



Sakhi, 1998 | Figurative | Oil on Canvas | 91 x 91 cms.

Artist Biography

I was born in the year 1973 in a small village called Pitkeshwar, located near the city of Pune, in the state of Maharashtra. This village is situated on the banks of the rivers, Bhima and Nira, and is surrounded by the Sahyadri Hills. This is where I spent my childhood.

My earliest memory of creating art—which is now my passion—was decorating the first and last pages of my school notebooks. In the summers that followed school, I used to spend my time creating decorative kites, while the other kids were busy playing gilli-danda. I felt an extreme sense of pride with every kite I made and even more so when they took flight.

The first colours I discovered were through regular household items. Turmeric for yellow, kumkum for red, slaked lime for white, laundry detergent for blue, lamp residue for black. I even used charcoal for drawing. By mixing these newfound colours, I introduced myself to secondary and tertiary colours.

Gradually, my love for painting grew, and so did my profound need to explore various mediums for art. Due to the sparse availability of art material at the time, I started experimenting and making my own drawing paper. I resorted to mixing plant gum and rice water with newspaper pulp, and roll pressing

it between jute bags. After drying it overnight, my paper was ready for use. However, I soon started desiring larger canvases to create art on, and so, began to search for bigger spaces, which is when I started painting on walls. Colours mixed with water wouldn't stay on the walls, which made me start experimenting with paint mixtures all over again. This time round I used groundnut oil, plant glue, and egg white to make paints, and because of my continuous experimentation with these ingredients, there were days when my mother had to cook without oil as I had used every last drop of it. Soon, the walls of my home became a place of great interest for the locals of Pitkeshwar, due to my artistic curiosity.

After the walls were completely covered with my paintings, and there was no room for more, I began painting on tree trunks, bulls horns, or anywhere else possible. I soon started using the hair from the tails of cows for paintbrushes by gluing them on a stick.

Sunlight introduced me to the depth of art. It all started with the tarnished roof of my home. The holes in my home's roof, acted as a gateway for sunlight to make its way into the house, and for me, the feeling of that warm, golden sunlight on my hands and watching the dust particles swirling around, was always an enthralling experience. That's when I started learning more about the depth of art,



Pitkeshwar

and is the reason for mother nature's influence in all of my art works.

By the age of twelve I had learned most of the basics of painting all by myself through immense practice. As life in a village offers plenty of time devoid of any distractions usually found in the city, I grew up quite carefree. That attitude soon changed, as I was required to work in the fields with my family. This left me with very little time to paint. I decided that this sudden shift in my life wouldn't dishearten me, and so, decided to make the most of whatever free time I had. To practice, I started sketching labourers in the fields while they rested. No matter where I was, or what I was doing, the urge to paint remained constant.

When I was in class 11 -- just a year away from completing my elementary education, an art teacher from a neighbouring village was on a photography tour, and happened to pass by my home. That's when he noticed my artwork on my home's walls, and he was thoroughly impressed by them. He was one of the first people to recognise my talent. He also offered to coach me in art-- an offer I gladly accepted. After two months of learning from my newfound mentor, I gave my government drawing exams at the intermediate level, and passed with flying colours.

After Grade 12 of school, my parents insisted that I work on the farm to support them as we were going through a financially tough time. However, I opted for a part time job in order to be able to provide adequate financial support to my family, and could also concentrate on getting an Art Teacher's Diploma at Kalavishwa Mahavidyalaya in Sangli.

In the year 1995, I relocated to Pune and enrolled for a Graduate Diploma in an Arts course at Abhinav Kala Mahavidyalaya. Soon, I started taking orders for making Ganpati Idols, as well as began to paint walls in the city to meet my financial needs. In the final semester of the course, Mrs. Pramilatai Bhagawatrao Gaikwad, one of the teachers in a school close to hostel where I stayed, saw the class assignment I had submitted, and was impressed by it. Since she liked my work, she got me about eight, or maybe even ten commercial orders in a very short span of time. This in turn helped me pay for the completion of the graduate course I was enrolled in. Mrs. Gaikwad provided me with an immense amount of support and financial aid. At the time, I wasn't aware that she was the daughter of the neighbouring school's secretary, Late Honorable Mr. Uttamraoji Patil. She was the one who acknowledged my competence and talent, and recommended me to the school at which I got a job as a full time art teacher. After a while, I was transferred to another college where, I could work as, well as complete my diploma in Art.



Soon after this, the Nag Foundation came to my aid, and proved to be a huge stepping stone in my career. Mr. and Mrs. Nag were trustees of the prestigious Nag Foundation that's based in Pune. The foundation provides a platform for aspiring artists to display their talent to the masses, and I, with a whole lot of luck, was selected through my college for an exhibition organised by them. At the event, works by about thirty artists were displayed, and each artist was allowed to display a maximum of 3 works. I showcased two of my paintings, out of which one was purchased by Mr. Forbes Marshall himself. That's the story of my first sale.

As luck would have it, one of my paintings was shortlisted for 'The 20th Da Dun Fine Arts Exhibition of Taichung City, October 2015' in China. This served as proof to me that local culture is not a barrier to art.

In February of 2016, I had the pleasure of participating in the '29th National Exhibition of Contemporary Art' organised by the Government of India at South Central Zone Nagpur, at Lalit Kala Academy.

I've had the pleasure of becoming acquainted with many wonderful people, and without their love and support, my journey so far would not be even half as purposeful or successful as it is has shown to be.

Abstract Highs in Blue Scale

About the Theme

[Monocromatic Colour Scheme]

Unseen

Unbound

Infinite

The significance of **black** - a symbol of strength. It absorbs you in. It erases negative energies and ignites the positivity within. It also represents the night.

The significance of **blue** - a symbol of peaceful love; which is in abundance and knows no boundaries. The beautiful blue tints and tonal value of the sky, takes on various mesmerizing abstract forms is the main source of inspiration for my paintings. I have tried to showcase the conversation between the various forms and tones of **blue**. Whenever I look up at the vastness of the sky, the clouds appeal to me as beautiful forms of nature, something I've tried to capture in my paintings.

The significance of **white** - a symbol of purity, truth, transparency and zenith. It represents the various forms and tones of daylight. The white in my paintings depict depth, and also symbolizes

movement towards high scales.

My paintings range from low key to high key, which also portray my personal journey, as well as represent the various phases of my life. Low key, being the beginning of my journey, to high key, being my most recent work.

For this collection, I have used **black** and **white**—the basics—to showcase the classical tone of abstract art.

While working with the colours, **black**, **blue** and **white**, I noticed that they merged in an extremely beautiful and seamless manner, in such a way, that their boundaries disappeared, thereby creating a one-of-a-kind gradient.

Hence, the theme **Abstract Highs In Blue Scale**.



Blue Scale 1, 2017 | Abstract | Acrylic on Canvas | 76 x 76 cms.



Abstract Highs in White Scale 2, 2017 | Abstract | Acrylic on Canvas | 91 x 91 cms.



Blue Scale 5, 2017 | Abstract | Acrylic on Handmade Paper | 61 x 61 cms.



Grey Scale 3, 2017 | Abstract | Acrylic on Canvas | 122 x 30 cms.



White Scale 4, 2017 | Abstract | Acrylic on Canvas | 61 x 61 cms.



Balck Scale 7, 2017 | Abstract | Acrylic on Handmade Paper | 38 x 28 cms.



High Key 1, 2017 | Abstract | Acrylic on Canvas | 91 x 46 cms.



Blue Scale 7, 2017 | Abstract | Acrylic on Canvas | 74 x 61 cms.

“I first met Balasaheb Abhang at his first art show that was hosted by Shirobi Nag, and also bought one of his early paintings at that show. We have subsequently procured several of his works and have them in our homes and offices.

Shirobi Nag and the Nag Foundation has over the years supported several young artists from Pune. All of them, like Balasaheb, are most grateful for the encouragement and support Shirobi provided to them in the initial years when they were establishing themselves.

It is therefore a true privilege for us to support this particular art show of Balasaheb Abhang in honor and in memory of the late Shirobi Nag.”

- Mr. Farhad Forbes

“Penta Consulting and its Directors take pleasure in appreciating the art & paintings of BalasahebAbhang and were happy to sponsor his exhibition at the Jehangir Art Gallery in Mumbai, take art classes from him and be a part of his initial clients and supporters.”

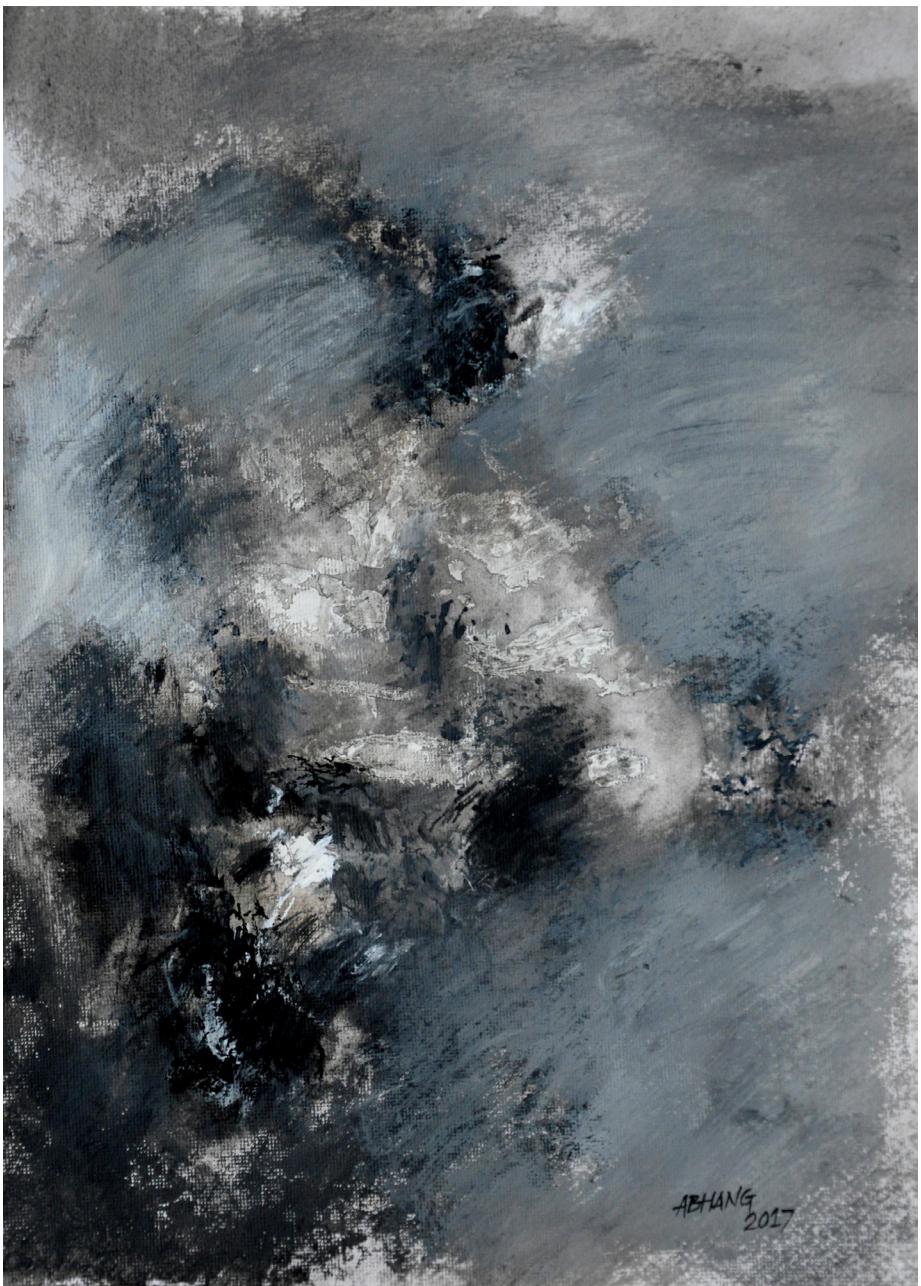
- Subhash Bhate

“Balu A gentle soul with bustling creativity .”

- Patron

“Balasaheb Abhang’s art is global in its appeal. He is a master of form and colour. His work transcends time and space. I am a proud owner of a few of his works. I wish him all the best.”

- Arti Kiloskar.



Black Scale 10, 2017 | Abstract | Acrylic on Handmade Paper | 38 x 28 cms.



Blue Scale, 2017 | Abstract | Acrylic on Canvas | 31 x 61 cms.



ABHANG
2017



High Key 3, 2017 | Abstract | Acrylic on Canvas | 61 x 122 cms.



Grey Scale Middle Key 2, 2017 | Abstract | Acrylic on Canvas | 91 x 46 cms.



Blue Scale 11, 2017 | Abstract | Acrylic on Canvas | 61 x 61 cms.

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Special Thanks

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