

# ENGRAVED

T R E A S U R E S

PART I



CONTEMPORARY  
RESPONSES *to*  
**18TH Century Prints**  
FROM THE MOCA COLLECTION

Museum of Christian Art

OLD GOA

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18TH *Century Prints*  
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CURATED BY LINA VINCENT

VIJAY BHANDARE • YOLANDA DE SOUSA KAMMERMIER • ASAVERI GURAV

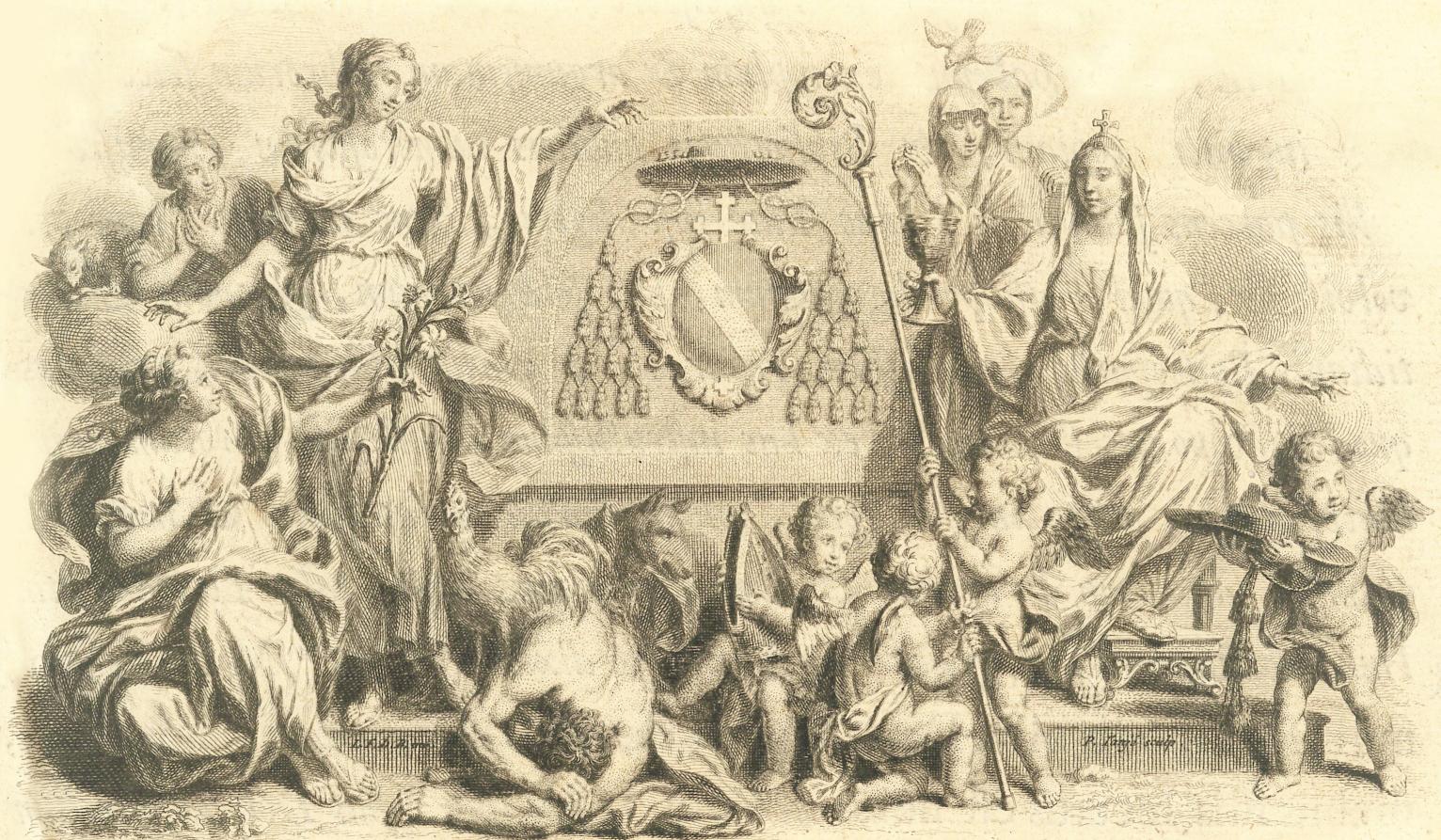
VIRAJ NAIK • LESTER SILVEIRA • LORETTI PINTO

NISHANT SALDANHA • VERODINA DE SOUSA • ONKAR KSHIRSAGAR

Museum of Christian Art

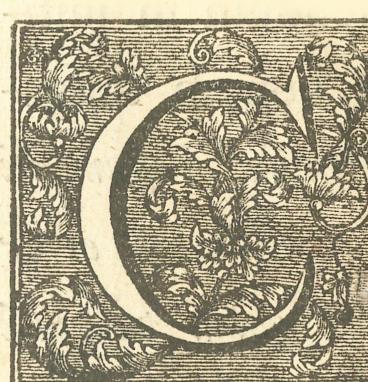
OLD GOA

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EMINENTISSIMO AC REVERENDISSIMO  
PRINCIPI  
**THOMÆ PHILIPPO,**  
TITULI S. BALBINÆ  
S. R. E. PRESBYTERO  
CARDINALI DE ALSATIA,  
ARCHEPISCOPO MECHLINIENSI,  
PRIMATI BELGII, &c. &c. &c.

EMINENTISSIME AC REVERENDISSIME DOMINE,



*Onſtar libros Viris summis magno ſemper in prelio  
fuſſe, neque à solo Alexandro Macedone Homerum,  
alioſve dignos fuſſe habitos pretioſo ſcrinio, & quos veluti  
in ſtru geſtarent. Etenim, cùm docti, notante Cicerone,  
\* non ſolum vivi ac præſentes, ſtudioſos diſcendi erudiant  
atque doceant; ſed hoc idem etiam poſt mortem monumentis litterarum aſſe-  
quantur, quò quisque eſt ſolertior ac ingenioſor, hoc Librorum eſt amantior*

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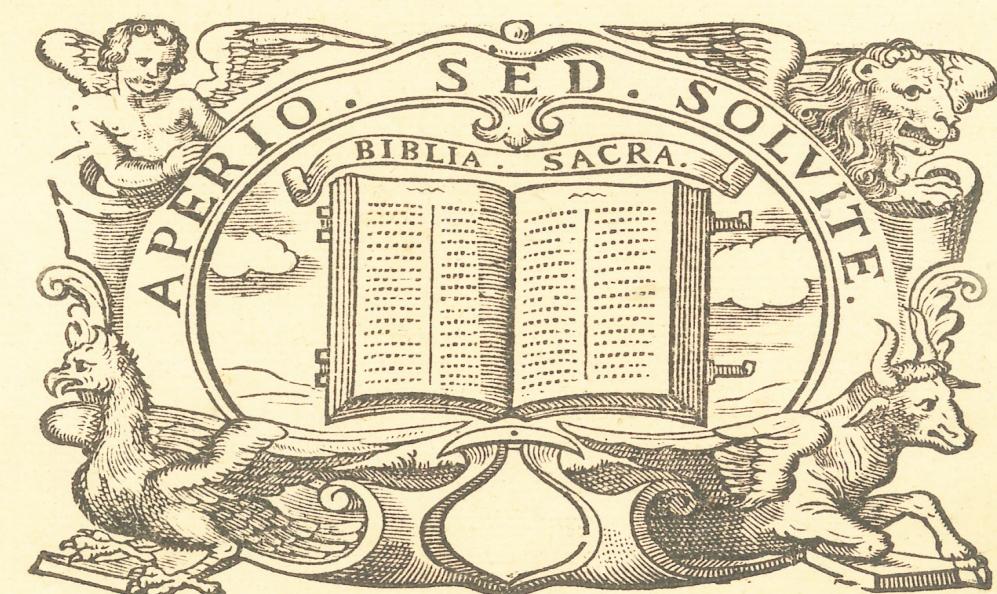
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## HISTORY OF THE BIBLE

BIBLIA  
SACRA  
VULGATÆ EDITIONIS  
CUM SELECTIS  
ANNOTATIONIBUS  
EX OPTIMIS QUIBUSQUE INTERPRETIBUS EXCERPTIS.  
P A R S A L T E R A.  
*Autore*  
J. B. D U H A M E L  
*Presbytero, & Exprofessore Regio.*

### EDITIO SECUNDA ACCURATISSIMA,

*Ad EXEMPLARIA VATICANA fideliter recognita, & ab innumeris, quibus Prior Editio sca-  
tebat, mendis expurgata: accessit & Notarum non modica caſtigatio, imo & mutatio; multis  
ejectis, aliae, quæ ut minùs aptiores aut clariores videbantur, sunt substituæ, complures limateæ,  
plurimæ etiam à gravioribus mendis, quæ ſenſum nonnunquam pervertebant, sunt expurgate.*



LOVANII,  
Apud MARTINUM VAN OVERBEKE prope Academiam.  
M. D. C. C. XL.  
CUM APPROBATIONIBUS.

In the 4th century, for better understanding Biblical texts (which were earlier in Greek), were translated into Latin and the Bible became known as the Vulgate. The 19th edition of the Council of Trent, re-established the final Latin texts and ratified the Vulgate as the official book of the Church.

The Museum of Christian Art has a two-volume copy of the Vulgate (Biblia Sacra Vulgatae Editionis), corresponding to the Old Testament (Pars Prima) and the New Testament (Pars Altera), printed in the 18th century. Authored by J.B. Duhamel, they belong to the second edition printed in Leuven, Belgium by Martin Van Overbeke and have introductions, notes, chronological, historical, and geographical tables.

An interesting feature of these books written in Latin are the prints depicting biblical scenes by different artists along with the accompanying descriptions which are in six different languages –Greek, English, German, Latin, French and Dutch. These books have been donated to the Museum of Christian Art, Goa by Canon Caetano da Cruz Fernandes from Benaulim.

Canon Caetano da Cruz Fernandes was ordained priest in Rome in 1951. He has been awarded a Doctorate in Sacred Scripture by the Pontifical Urbanian University, Rome. In 1968, he was appointed to head the translation of the New Testament in Konkani ‘Novo Korar’, which was published in 1974.

These books were conserved and digitized at the INTACH Conservation Institute (New Delhi), as part of the conservation of MoCA's collection, during the recently concluded Upgradation Project.

## HISTORY OF PRINT

Ensconced on the slopes of the Western Ghats which skirt its eastern boundary and lapped by the blue expanse of the Arabian Sea in the west, Goa measures an area of about 3701 sq. kms. It stretches out to a width of about 60 kms. in an east-west direction and extends to a length of about 105 kms. from the north to the south. Goa was known in ancient works as 'Gomantak' or 'Gomanchal' indicating it as the most fertile part of the Concan, with 'Govapuri' (Ollem Goem) as a great religious and commercial centre.

Epigraphical evidence is used to arrive at the conclusion that Goa had trade relations with the Ancient Egyptians, Phoenicians and the Greeks. The riches of the region soon made it the scene of several battles and territory changed hands from the 11th century onwards from the Kadamba Kings to Vijayanagar rulers and subsequently to the Bahamani Kings and then to the Bijapur rulers from whom Afonso de Albuquerque annexed the of Old Goa in 1510. After moving the seat of Portuguese Government from Cochin to Old Goa and by further expansion during the 16th century, the Present Goa, with old and new conquests combined, as one sees it to-day, is finally organised into one territory in 1778 and the present capital Panaji came into prominence from 1818. Finally in December, 1961, after a lapse of 451 years, the old Portuguese colonies again became a part of India. With such an interesting historical background, Goa provides several ancient monuments, temples, mosques and churches and forts, castles and arches, all of intrinsic archaeological, artistic or cultural value.



Goa, first in India to be occupied by a European power, was also the first to have a printing press and Konkani thus enjoys the privilege of possessing the first texts printed in any Indian language.

The arrival of the printing press in India was the result of a happy accident. From a letter written on April 30, 1556 by Fr Gaspar Caleza to St. Ignatius of Loyola it appears that a ship carrying a printing press, with some technicians set sail from Portugal for Abyssinia. At that time those who went to Abyssinia from Portugal rounded the Cape of Good Hope, touched Goa, and thence proceeded to Abyssinia. The Patriarch designate of Abyssinia accompanied the printing press. But the Patriarch was detained in Goa. He never left Goa nor did the printing press. Printing operations started in October 1556 and St. Francis Xavier's "Doutrina Christa" printed in 1557, is the first known book printed in Goa. No copy of St. Xavie'sr "Doutrina Christa" is, however, available.

The printer was one Juan Bustamante (later named Joao Rodrigues), a Spaniard and he may be considered as the pioneer of the art of printing in India. He was born in Valencia in Spain around 1536. The first printing press was established in St. Paul's College in Goa, in 1556. In 1568, the first illustrated cover page (the illustration being done with the relief technique of woodblock) was printed in Goa for the book "Constituciones Do Arcebispado De Goa."

The credit for preparing the first types of an Indian script goes to another Jesuit Joao Gonsalves, another Spaniard who accompanied Bustamante to Goa. He was an expert blacksmith. He was the first who made in India types of Malabar letters (Tamil).

Konkani used to be written in the Nagari script during the Portuguese and Dutch periods. The introduction containing a testimonium in Konkani to Van Rheede's 'Hortus Indicus Malabaricus'; published in 1678 A.D. a botanical work in 12 volumes, was written in Nagari. The name of each plant was written in different languages, which included Konkani, and this Konkani is named there as' Brahmana' language. Konkani is known during the Portuguese and Dutch times as 'Lingua Brahmanica'. The testimonium is the earliest specimen of Devanagari block- printing.

Konkani unfortunately has been compelled to become a language using a multiplicity of scripts - Devanagari, Roman (or Portuguese Roman), Kannada and Malayalam, and not just one single script used everywhere. With the destruction of the Konkani speaking Hindu state of Gomantak or Goa by Portuguese conquest in 1510, the original script of Konkani, some early form of Devanagari (Konkani does not appear to have used the Modi script like Marathi) was disused in Goa, and the Portuguese Christian Missionaries began to write and print the language in Roman, which was gradually adopted for the language in Goa.

The first printing press was established in St. Paul's College, Goa. Urgency of preparing types of Devanagari script was not felt at that time because of the clumsy shape of the characters. Yet types of Devanagari letters were cast by the end of 1577, but because of the demise of the printers soon after, the idea was given up. It is for that reason also that the Christa Purana was printed in Roman characters in the College of Rachol in the year 1616 and 1649 and in the College of St. Paul in the year 1654.

Though printing had come to Goa in 1556 it was only in the 17th century that books were being printed on a large scale; for, in the early years of Portuguese rule, conversions were mostly made by political coercion or physical force. But when it was found that the results were not as encouraging as expected, emphasis was laid on intellectual conversion and religious education as is seen in the resolutions of the Provincial Councils at its sessions of 1567, 1575, 1585, 1592 and 1606.

Christian books were to be printed in the local languages for the benefit of the converts. Hence the boost given to printing during this period and the publication of a number of books in Konkani and Marathi notably by Fr. Thomas Stephens, Fr Etienne do la Croix, Fr Antonio Saldanha, Fr Miguel do Almeida and others. Fr Thomas Stephens wanted to produce books in Devanagari characters but his wish never materialised.

Printing activity flourished in Goa as long as there was a need of books in vernacular languages for the purpose of evangelisation. But when the vernacular languages were suppressed by official decree of 1684, Christian religious literature in the local languages suffered a severe blow and printing activity suffered a serious set- back.

Attempts were made a century later to revive the printing press but without success. It was only in 1821, that the press reappeared in Goa with the starting of a weekly called "Gazeta de Goa", followed by "Chronista Constitucional de Goa" (7th Dec. 13th June 1835) and "Boletim de Governo do Estado da India" (7th December 1837). Printing in the Devanagari characters in Goa started only in the second half of the nineteenth century.

TEXT BY  
**CHRISTINA DEDHIA**

\*Author does not claim ownership of this text\*



Verodina de Sousa,  
Detail of installation

*The Annunciation*, 2022, Ceramic, 35.6cms

## CURATORIAL NOTE

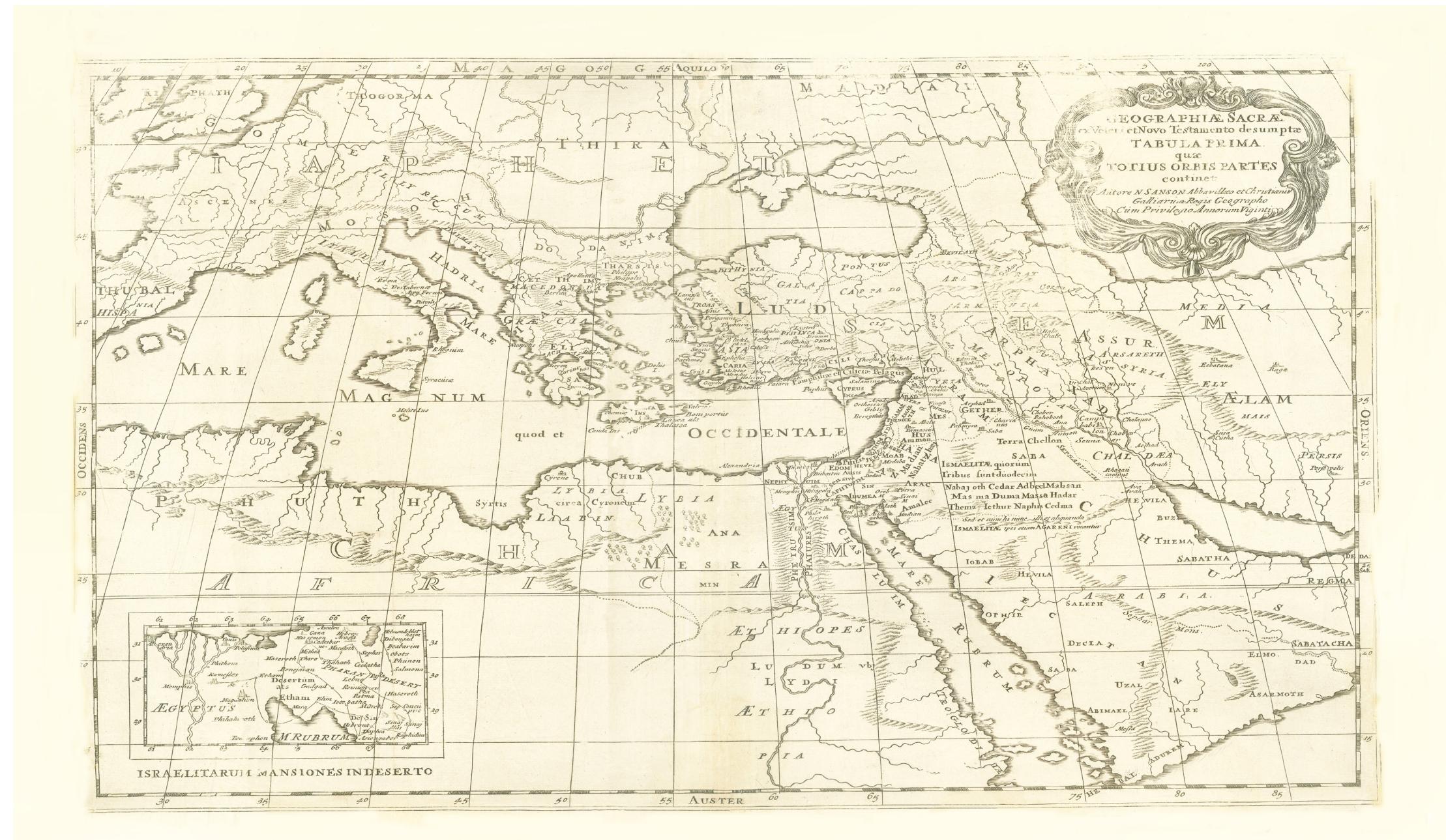
### ENGRAVED TREASURES: PAST AND PRESENT IN CONTINUUM

Histories bind us together like the threads in a multihued tapestry, stretched across time and space. Metaphorically viewed as a whole, some parts appear faded, disappearing; others could be fragile, with torn portions held together by mere strands – yet other parts can be vivid and shiny, as strong today as when they were made. A museum has the ability to show us this tapestry that we are part of, a collective entity of which the parts remain connected despite differences, or similarities for that matter.

Culture, whatever form it may take, resonates with civilisational shifts and changes that in turn respond largely to human acts of socio-political interaction. In creating a lens that draws together aspects of the past and present within the same dialogue, the exhibition addresses these points of intersection between various layers of tangible and intangible experience, and heritage.

The artists were invited to respond to a single object, an 18th Century Bible with engraved works within it. We built a focus around imagery reflecting the birth of Christ and his young life, to commemorate the time of Christmas. In the process, each of the artists interacted with the material at multiple levels – through a physical plane, with the book and its relevance as a text; through the history of European art and printmaking; from the point of view of the legacy of the printed page and publishing; and through the collective contemporary experience of being in Goa, a former Portuguese colony that reveals a complex mingling of cultures.

Goa's history coincides with centuries of trade and commerce, global power shifts, political and religious advocacy and the rise of new economies, humanism and naturalism. An emphasis on man's place in the world affected both style and choice of subject in the new medium. The centuries following this period gave birth to different techniques, like etching, that partially replaced engraving, as well as subsequent movements in art that applied aesthetics differently – including Mannerism, with its exaggerated forms and compositions, and Baroque, a sumptuous style in painting, architecture, poetry and music that flourished between the 17th and 18th centuries, particularly strongly in regions of Spanish and Portuguese influence. Elements of this style are visible in the engravings of the Duhamel Bible, in the dramatic compositional settings – both architectural interiors and exterior landscapes - grand use of light, shade, and depth; and elaborate still-life, drapery and figuration.



Delving deep into the history of printmaking, Vijay Bhandare's etching explores the intrinsic qualities of the technique – the richly developed surface showcases complex variations in light and shade, as he employs aquatint, texturing, and linear rhythms, with heightened visuals of figures, clouds, foliage and architectural elements. The work plays subtly with the concept of a momentous 'Arrival', the baby representing not only the Christ-child but larger socio-historical and universal meanings as well. His monoprints are experimental surfaces that reflect on the existence and loss of word-based knowledge, like that of Latin.

As a child, Yolanda de Sousa Kammermeier remembers her grandmother telling her stories from an old Portuguese bible, and recollects the beautiful images that were an integral part of the textual readings. She continues to be inspired by those experiences, and chose to visually reinterpret four different biblical scenes, accentuating the drama and divine presence of the characters. The pen and ink work remains characteristically connected to her spontaneous and bold painting style, yet is reminiscent of the graphic black-and-white linework in engravings.

Onkar Kshirsagar and Verodina de Sousa, both respond to the theme through tactile expression. With delicate clay sculpting, Kshirsagar attempts to transform the look and feel of the engraved images from the bible, but in three-dimensional form. As an artist who works with reference to primordial forms of expression, his figures speak volumes through their simplicity and physicality -with fineness of expressions, and elegance of contours, as seen in the evocative forms of Mary with Child and the Angel.



Verodina's figurative tableaux follow her unique representational style of minimal, elongated figures, as visible in the sculptures of Jesus and Mary with the infant, in 'The Flight into Egypt'. With an extensive practice of sculpture and stoneware, she dwells on aspects that are at once divine and deeply humanistic. The story-telling happens in the way the forms come together in reciprocatively compassionate gestures, and the manifestation of an imaginary environment around them.

This Bible, as a powerful tool of communication, a carrier of religious knowledge, and as piece of art, journeyed far becoming part of the collection in Goa. This compilation of artwork sees its visual contents being translated through different sets of minds and eyes, within 9 different reactions and interpretations.

Dwelling on the universal understanding of Christian thought, and speaking about the birth and life of Christ as a metaphorical new beginning; a time of hope and change, is artist Loretti Pinto. Her work is a contemplative space, in which detailed drawing brings underlying narratives to life. In her artwork, she dwells on the timeless reason for Christ's birth, and refers to a cycle of renewal needed in contemporary times. She communicates realities of human life, and is deeply aware of the relationship between (hu)man and nature, (hu)man and the divine, as well as the eternal possibility of healing.

Engaging with unspoken or unnoticed histories are two of the artists in the exhibition. In a graphic screen-print, Nishant Saldanha identifies with Mary, mother of Jesus, in the scene of the nativity. He imagines the moment of suspended time, when the wait is mingled with pain and anxiety – and the atmosphere is fraught with collective expectations on the yet unborn child.

It is in a human sense, drawing the viewer into that space. The imagery is symbolic, and animated, with fluid linear elements creating a focus on the central figure, that of Mary herself.

In his Litho-graphite works, Viraj Naik looks beyond the main protagonists generally given prominence in biblical imagery – Mary and Joseph, the three kings, and the shepherds in the nativity - to the many anonymous persons, and creatures, who could have also been present at the birth of Jesus. In 'Other Species who Visited Infant Jesus' he introduces a number of animals, both domestic and wild, as witnesses to the birth, adding to the layer of print with intricate line work, which is his forte.

From originally being a commercial process of reproduction, today printmaking has crossed several thresholds in the artistic recognition it receives. Printmakers like Naik have created experimental methods and combined techniques that allow for ancient systems to thrive and find relevance in a domain of digital expression.

Artists are story tellers too, they read meanings into images and texts, and often share newer versions for an audience to engage with. Religious texts are perhaps the greatest stories of all, with important learnings for a conflicted world, when read with a contextual understanding of our times.

Asavari Gurav addresses an earthy, fluid idea of divinity in her triptych work, done in the traditional technique of casein and tempera on wooden panels. Built into a theatrical space but connected to the open book format, the work focuses on Mary with baby Jesus in the central section; they are placed within a blooming garden, in the heart of nature. It seems to symbolise a fertile moment and the timelessness of love.



The two angels on the adjacent panels have modern devices of communication – bringing a contemporary, imaginative understanding of the conversation with an introduction of technology.

The notion of time and space, and their physical and transcendental dimensions become part of Lester Silveira's photographic series on religious architecture. In his observation of the various biblical illustrations, the use of light depicted as linear rays bursting through the clouds or entering through architectural apertures formed a critical component to convey the presence of God, or the Holy Spirit. Similarly, in church architecture, a heavenly atmosphere was created by channelling light through various spatial and structural configurations like domes, vaults and clerestories. Silveira's images explore these moments of ethereal light that can be experienced by anyone entering these spaces.

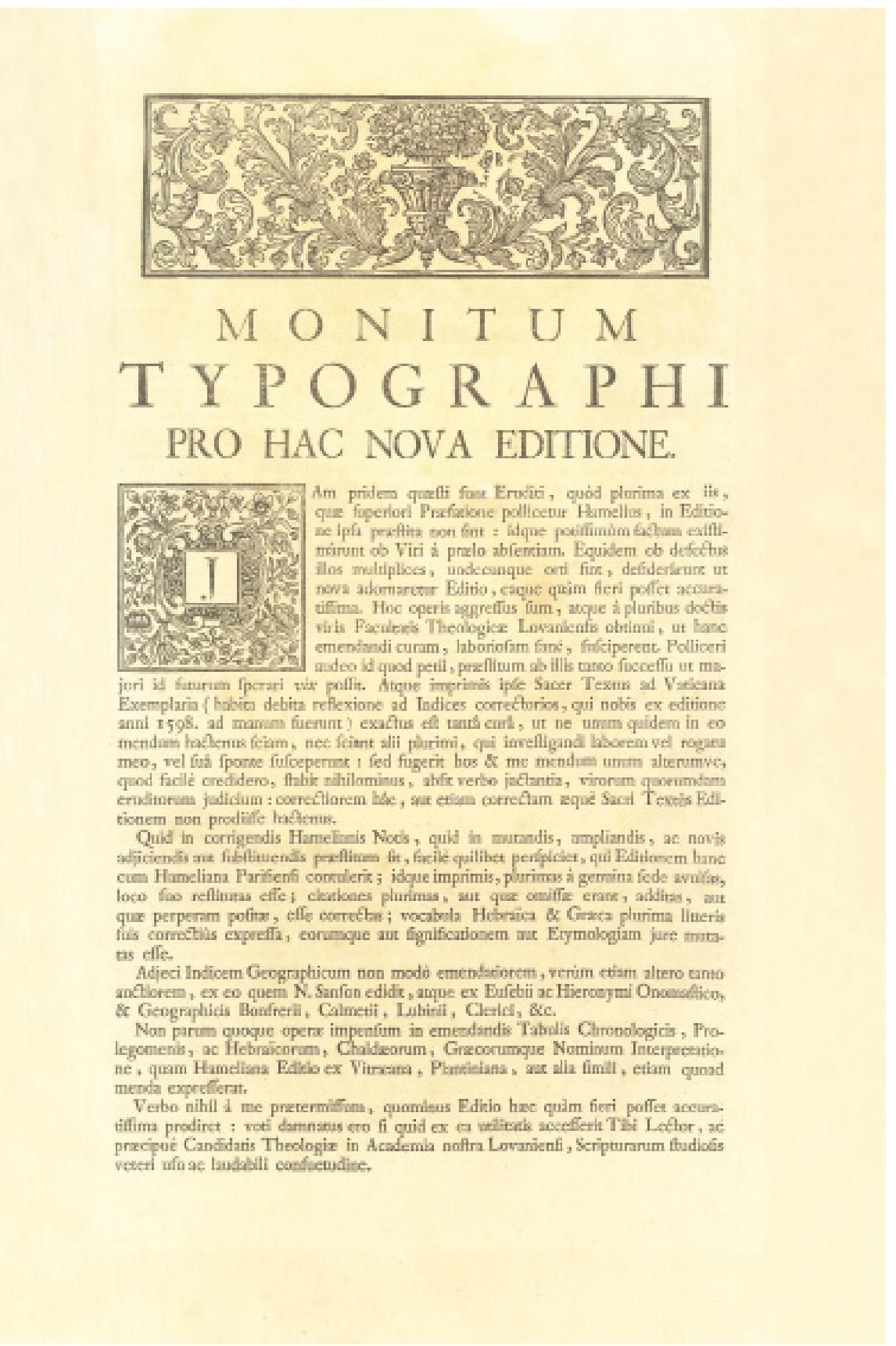
Returning to the context of the Bible, it brings to mind how differently we interact with text and image in our present, virtually-directed times. The touch of yellowed pages, the smell of old ink and paper, the beauty of hard covers and elaborate binding – these experiences are few and far between. The role of a museum in conserving and showcasing priceless objects like these that are embedded in culture, is priceless. These histories are brought back to us through exhibitions like these, that presents varied entry points, as well as points of departure, for the artists and viewers.

LINA VINCENT

2022

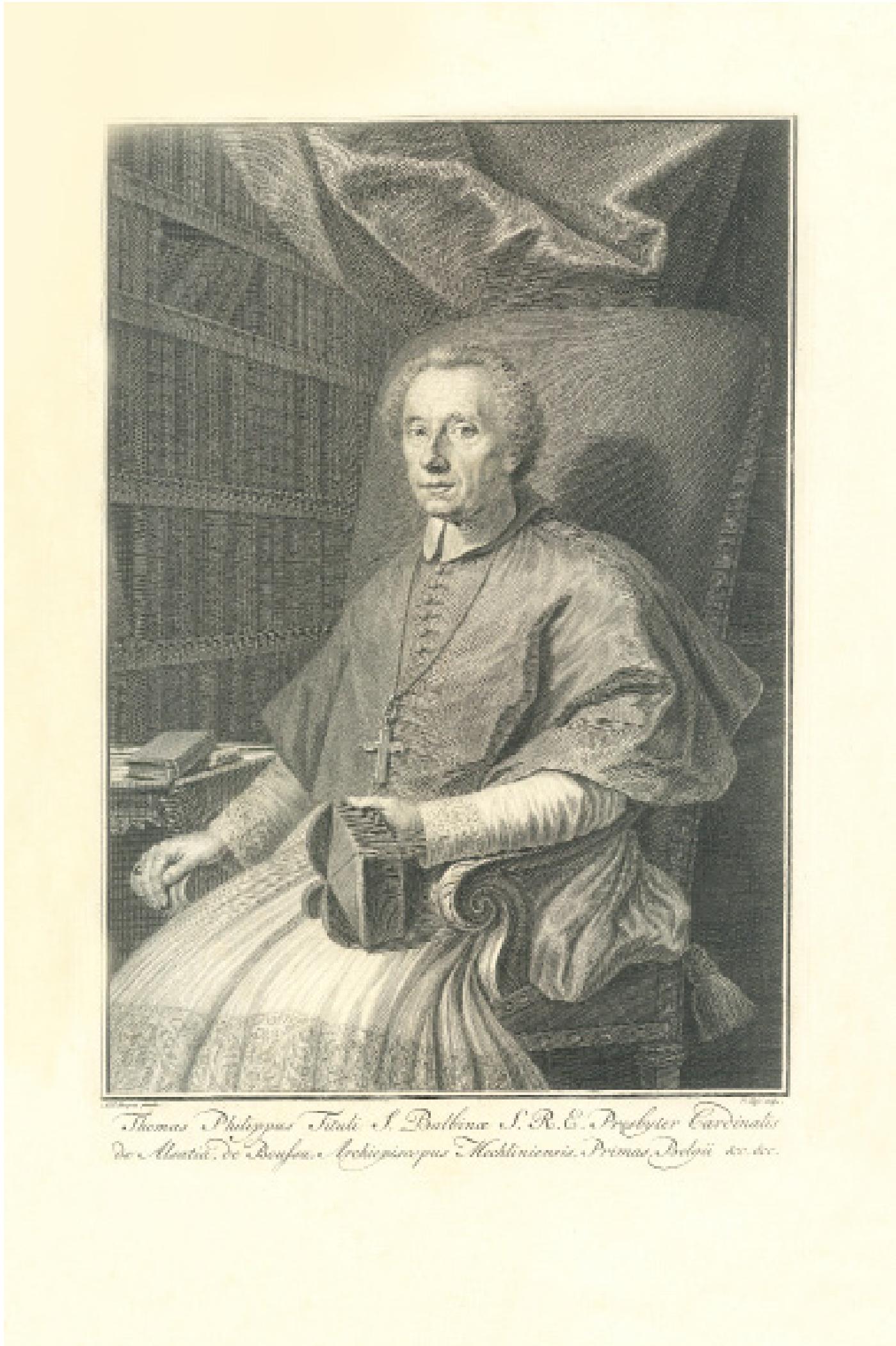
## CURATOR

# LINA VINCENT



Lina Vincent is an independent art historian and curator with two decades experience in arts management. Her current practice foregrounds sustained engagement with material culture and social history, seen through acts of community interaction, documentation and display; archiving and interpretation. Her ongoing engagements include the development of 'Sandooka – The Living Museum of Kodava Culture', a virtual project commissioned by India Foundation for the Arts (IFA); 'Goa Familia', an archival photography project with Serendipity Arts Foundation & 'Sunaparanta Art Initiator Lab', Goa (S.A.I.L), a mentoring project.

## VIJAY BHANDARE



### CONTEMPORARY RESPONSES to *18TH Century Prints* FROM THE MOCA COLLECTION



Vijay Bhandare is a printmaker, painter and designer. He completed his Bachelor of Fine Arts from Goa College of Art. Bhandare is specialized in portraiture, printmaking and painting and has participated in numerous art exhibitions at various art galleries in India, New Mexico, Sweden, USA, Busan, South Korea. He has received awards and merits for his artworks and his work has been collected in India and abroad.





Vijay Bhandare, *Arrival*, 2022

Etching

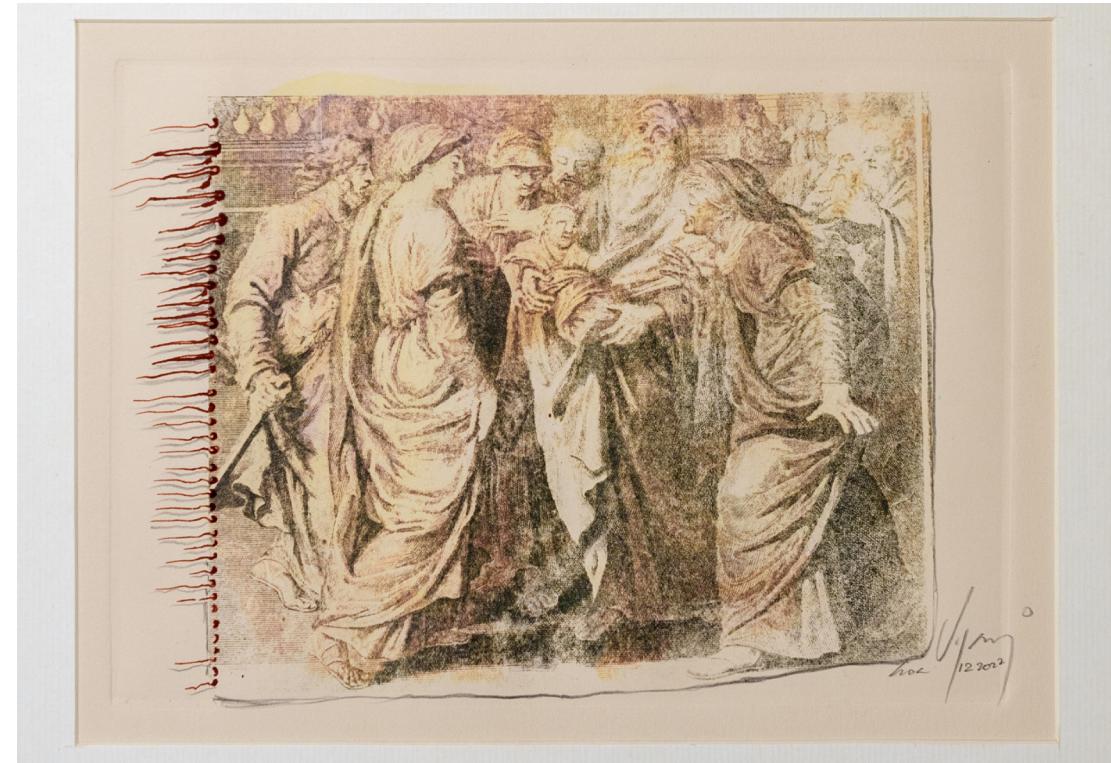
Edition of 6 printed on Fabriano rosapina paper,  
Ink charbonel dark sepia, 15cms x 21cms

This etching / aquatint print is about the arrival of the 18th century holy bible in Goa! The inspiration for the group in the foreground depicting the faithuls, carrying baby Jesus ( Menino Jesus) , is derived from the original engraving illustration from the bible, displayed in the Museum of Christian Art, is used here as a metaphor. The Bible is so delicate and fragile, that it gave me the impression of that of a newborn baby ! In The background, among the coconut grooves, is the iconic St. Cajetan's cathedral, one of the landmark structures of Goa !

Vijay Bhandare, *Ode a Lingua Latina*, 2022

Monoprint on Paper

Printed on Fabriano Rosapina Paper  
15cms x 21cm



### *Ode a Lingua Latina (Ode to Latin language)*

The drawings employing mono-prints , wash, graphite, inks is my humble tribute to Latin language, is sadly in obscurity or, I should say, is almost fading away from the face of earth. As a child, I distinctly remember the litany by the way side cross were sung in Latin , the phrase "ORA PRO NOBIS" (pray for us) is still deeply etched in my mind. The artworks used here are again derived from the engravings in the holy bible. The original bible text is in Latin. Here , the images appear to be hazy and adumbrate, and almost fading away, is used as a metaphor to portray the current situation of "Lingua Latina".



# YOLANDA DE SOUSA KAMMERMEIER



Yolanda de Sousa Kammermeier was born and brought up in Goa. Her style of creating a ceramic like effect on canvas with relief and high gloss has become her trademark.

However she enjoys expressing herself in other mediums like watercolours, pen and ink and installations and mini video clips; to put forth her angst regards Goa. Her work has found local and international appreciation in the way of awards in Hungary, Japan & Italy, besides the State Award from the Government of Goa. Her works are in private and public collections in most parts of the World; including India.

"My works are based on readings and stories from the Bible, as told to me by my grandmother when I was a kid. I remember it was a Portuguese Bible with lovely images that stay with me to date. Those that made a huge impact on me are those I chose to retell in my own language of expression. I have done this through pen and ink sketches."



*Top Left: Anunciação de Anjo Gabriel a Virgem Maria*

*Top Right: A visita de Nossa Senhora a sua Prima Isabel*

*Bottom Left: Apresentação do Menino Jesus no Templo*

*Bottom Right: Perda e encontro do Menino Jesus no Templo*

Yolanda de Sousa Kammermeier,  
Pen and ink on Paper, 21cms x 29.7 cms (A4)  
2022

## ASAVARI GURAV



Asavari Gurav is a multidisciplinary artist, writer, and performer. She freely draws inspiration in her art works from her immediate surroundings, memories, literature, theatre, and most profusely from her poetry and imagination. She wants to unravel the dialogue between the real and the world of imagination through her works. Mark making, and textures, become essential ingredients for bringing the ephemeral qualities into an absurd narrative. She has made Artist books, Paintings, Prints, and Drawings. The image and text embody themselves as motifs, symbols, and myriad characters within an allegory.

She is interested in exploring how Mary engages with the fluidity of nature, in the garden. The garden becomes a symbolic space of imagination. She paints casein on wood and the foldable piece is connected to the format of a book which builds a theatrical space.

'I was always fascinated by frescoes; I wanted the object I made to be opened and looked at like a book. The sanctity of the object is held together by the act of making it. Looking at history, I wanted to bring forth the theatre of the human condition. Mary, and Infant Jesus holding roses, is a symbolic gesture as they stand in the Garden of hope, in the face of changing times. The garden becomes an allegorical stage bringing together the idea of love and a spiritual connection towards nature."



Asavari Gurav, *In the garden of Roses and Dreams*, 2022  
Casein and tempera on wood, 111cms x 61 cms

# VIRAJ NAIK



Viraj Naik was born in Goa & lives in Quelossim. He has been committed as a practising artist through participation in numerous shows since 2000. Proficient and established as a printmaker, he displays a natural flare for mixed mediums as well as oils. His works involve enchanting figures, which reflect his fascination with Greek mythology, and at the same time possess a distinct Goan feel. He has participated in a number of solo shows like 'Ordinary Superheroes: Tales from the AniMan Kingdom' in 2019 at Sunaparanta Goa Centre for the Arts, Goa India; 'Ambrosia de Fabulae' in 2017 at The Art Walkway- Park Hyatt, Hyderabad.

The litho-graphite and ink works show an interest in depicting the other species as well as unknown guests who visited Infant Jesus at his birth. The graphic expression is purely the artist's personal impression, these are depictions that stand tall intertwining time, space and a contemplative process that explore multiple ideas. It is the expression of metaphorical thought with spontaneity.



Left: Viraj Vasant Naik, *Other Species Who Visited Infant Jesus*, 2022  
Litho-Graphite and Ink, 71cms x 43cms



Viraj Vasant Naik, *Person's Who Visited Infant Jesus*, 2022  
Litho-Graphite, 50.8 x 38.1cm

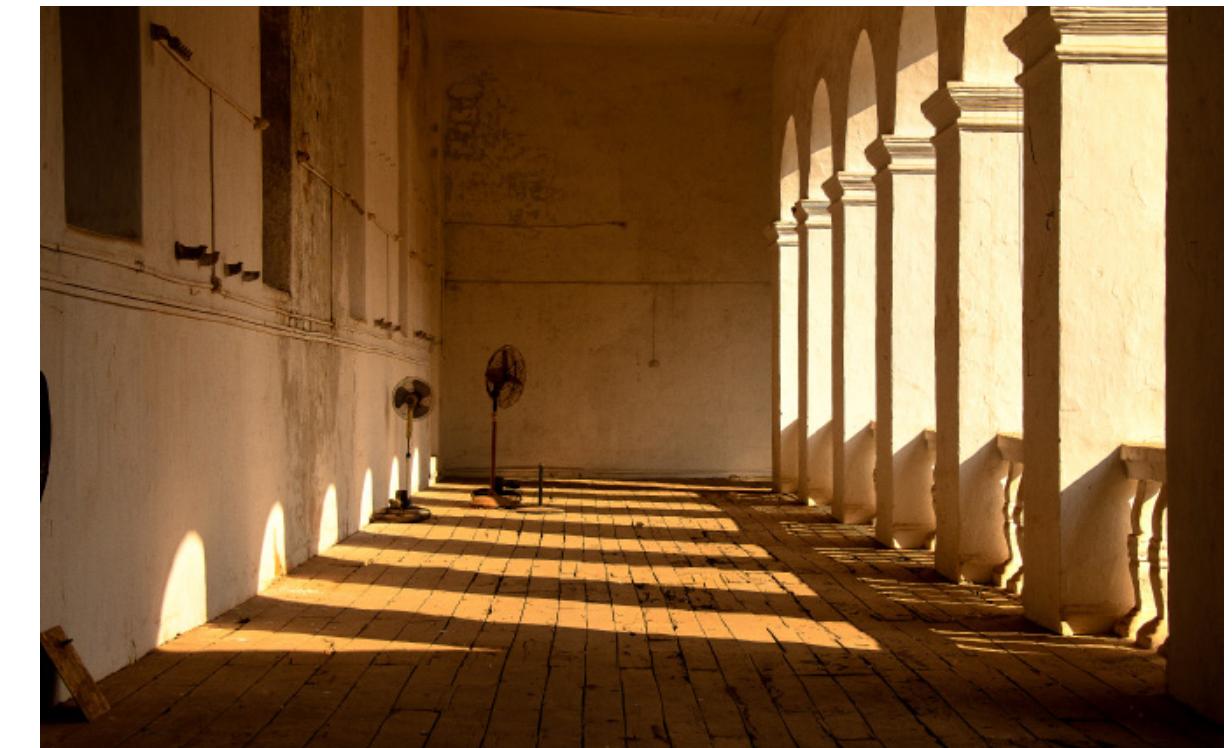
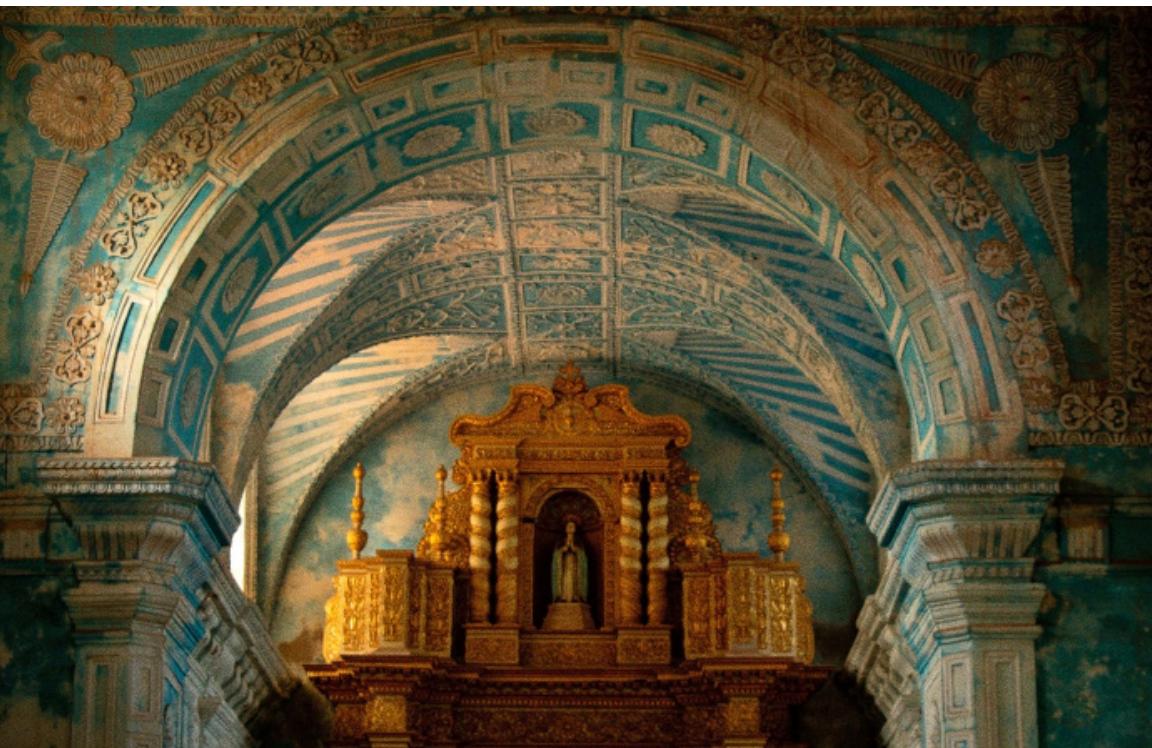
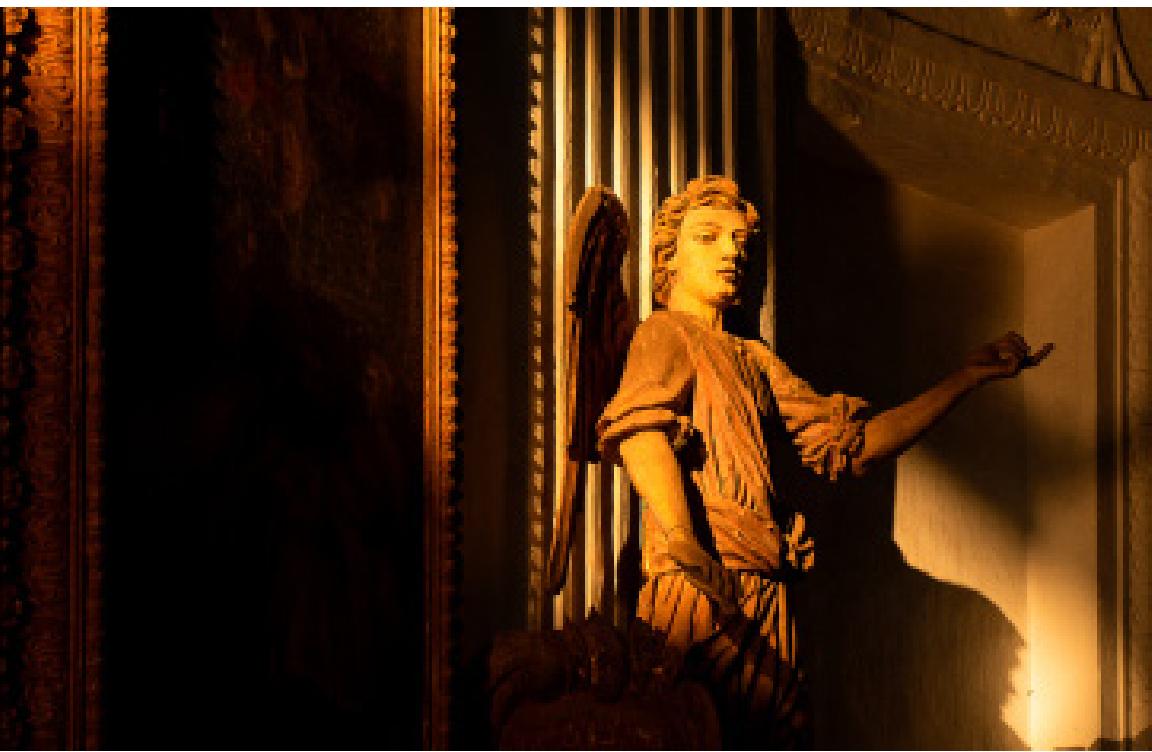
# LESTER SILVEIRA



Lester Silveira is an architect with a deep interest in heritage conservation. His forays into photography are mostly a personal passion and revolve around the documentation of heritage buildings in Goa and Bangalore. He runs a personal blog called 'The Balcão'. He is interested in the themes of migration and identity & is an aspiring oral historian, documenting the migration stories of Goans to the Gulf and elsewhere. He is currently a part of the INTACH Bangalore Chapter. He is also a part of Goa Collective – a group of professionals working towards better public spaces in Goa.

## “Divine Light”

Light has always played a defining role in art and architecture. Various biblical illustrations, like the ones presented in the Vulgate, used light as a critical component to convey the presence of God, or the Holy Spirit, usually through rays of light bursting through the clouds. Similarly, in church architecture, a divine atmosphere was created by channeling light through various spatial and structural configurations like domes, vaults and clerestories. In this series, he explores the relation between light and architecture, and how it is used in the Churches of Goa to manifest the presence of God and inculcate a mystical ambience within the space.



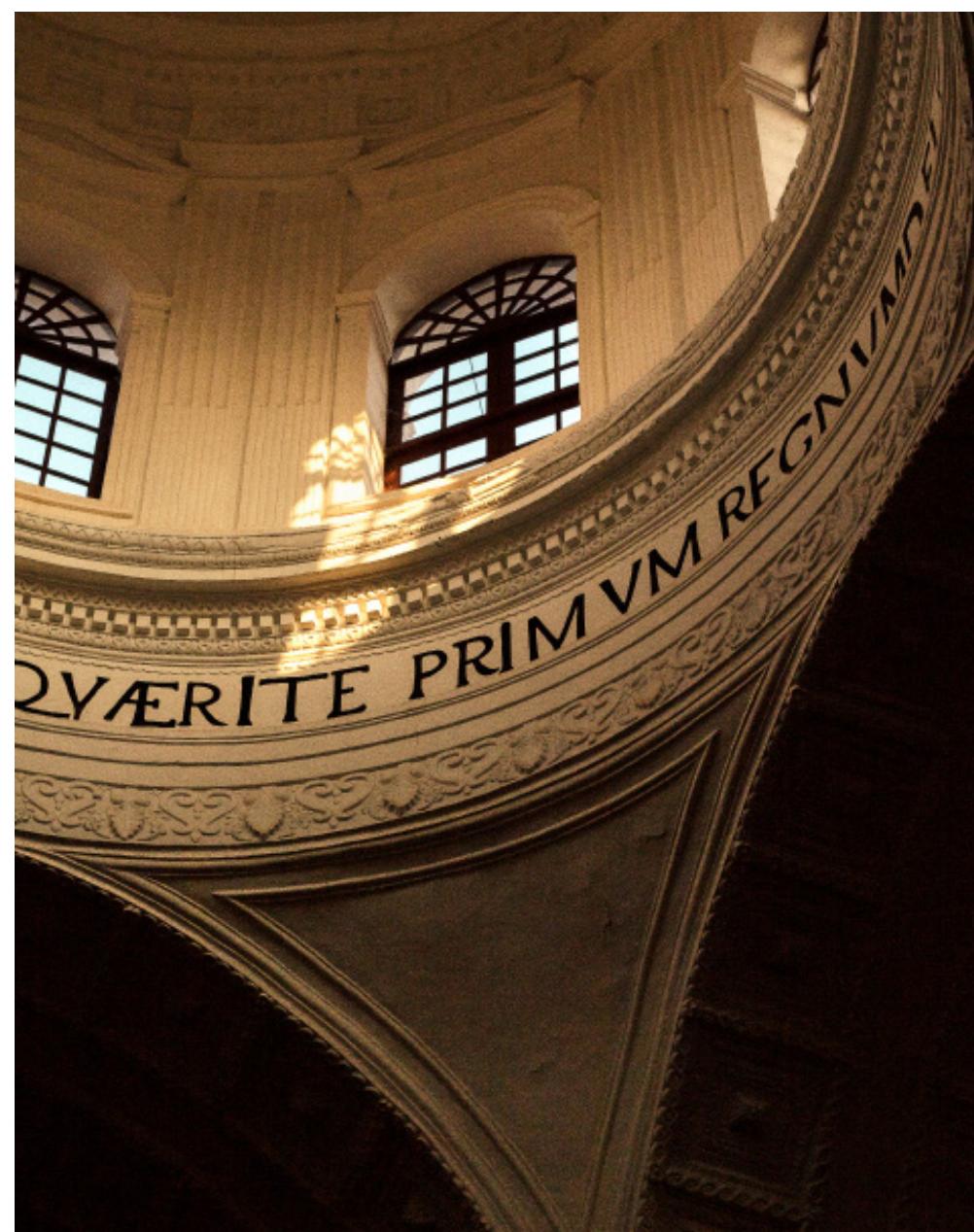
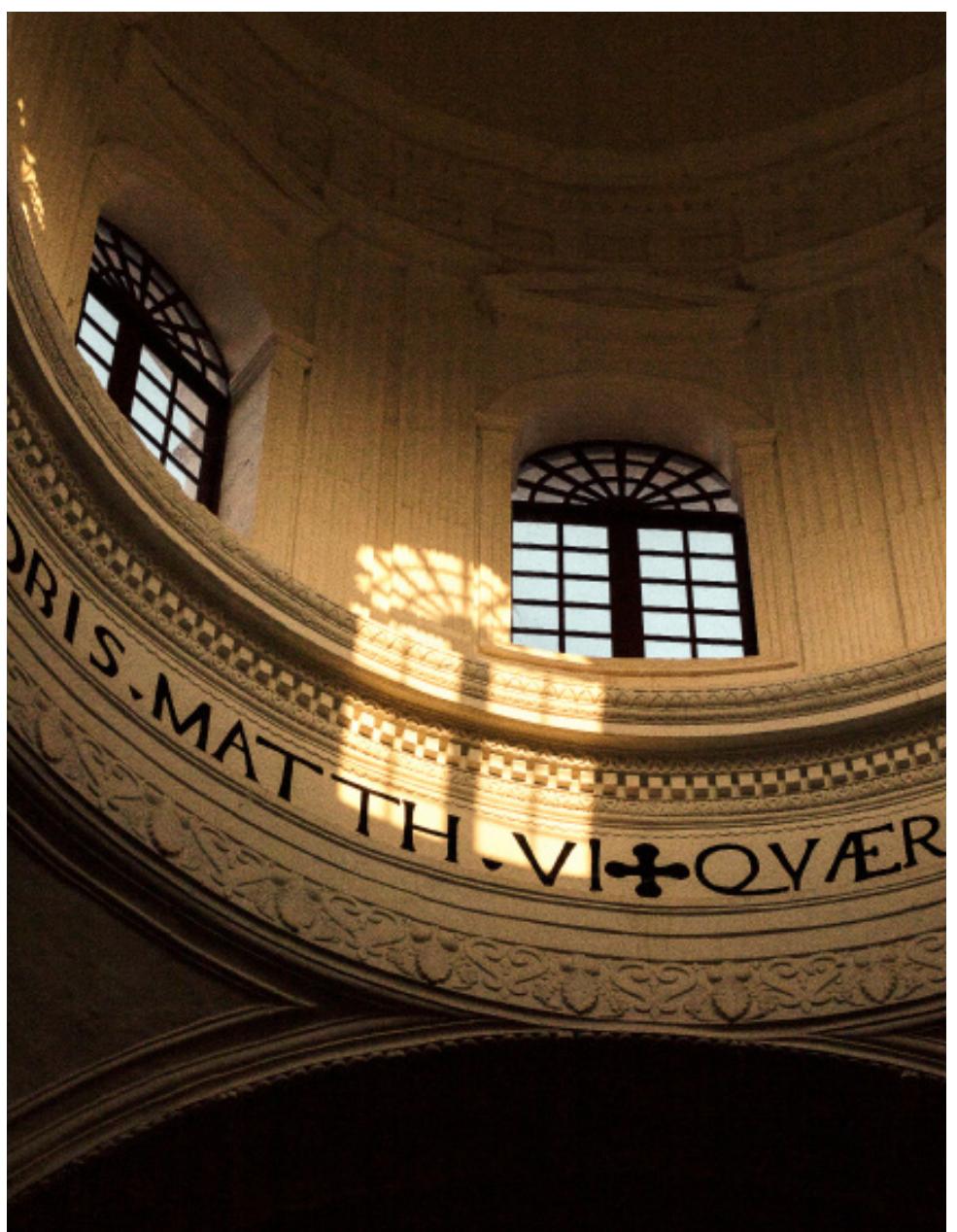
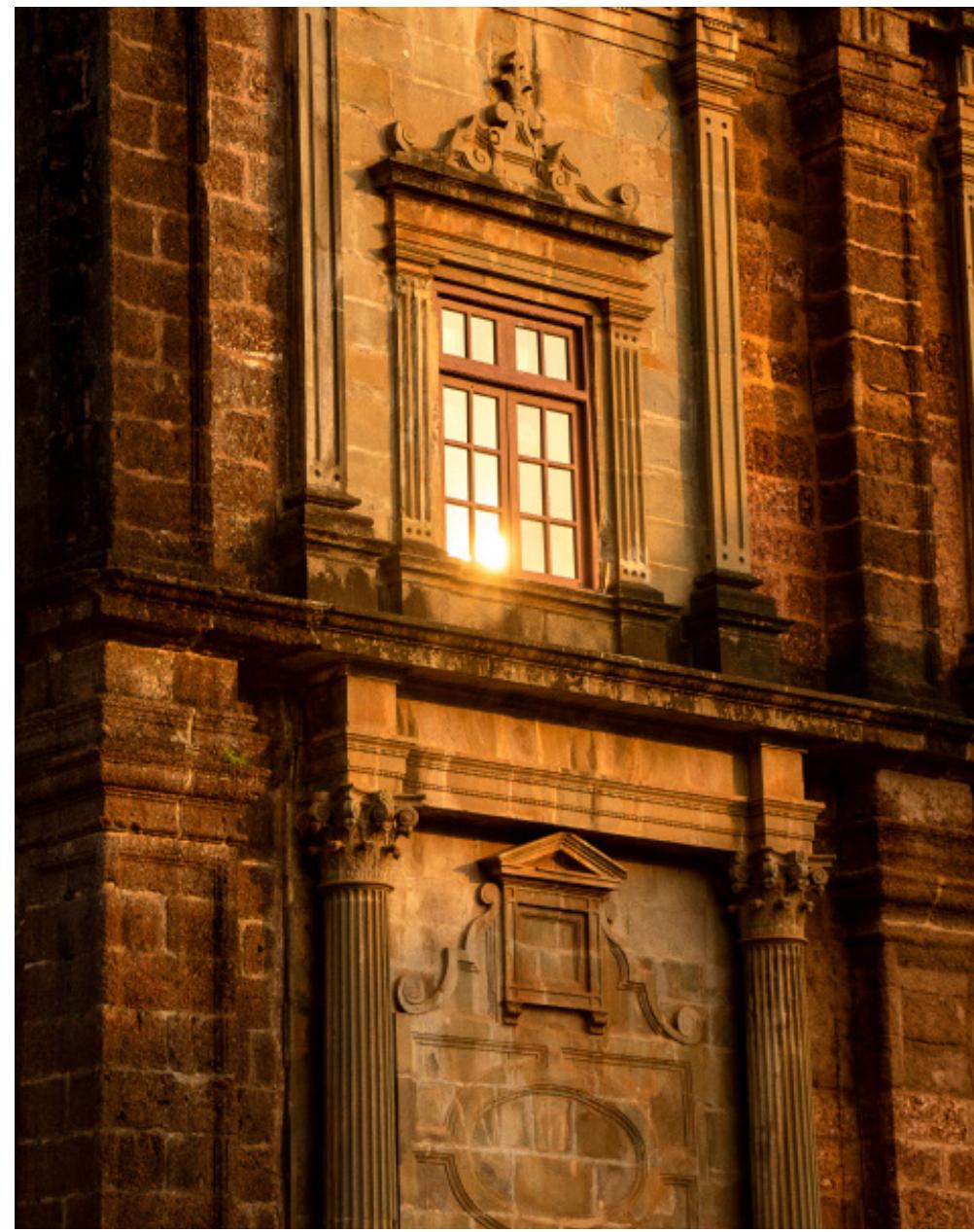
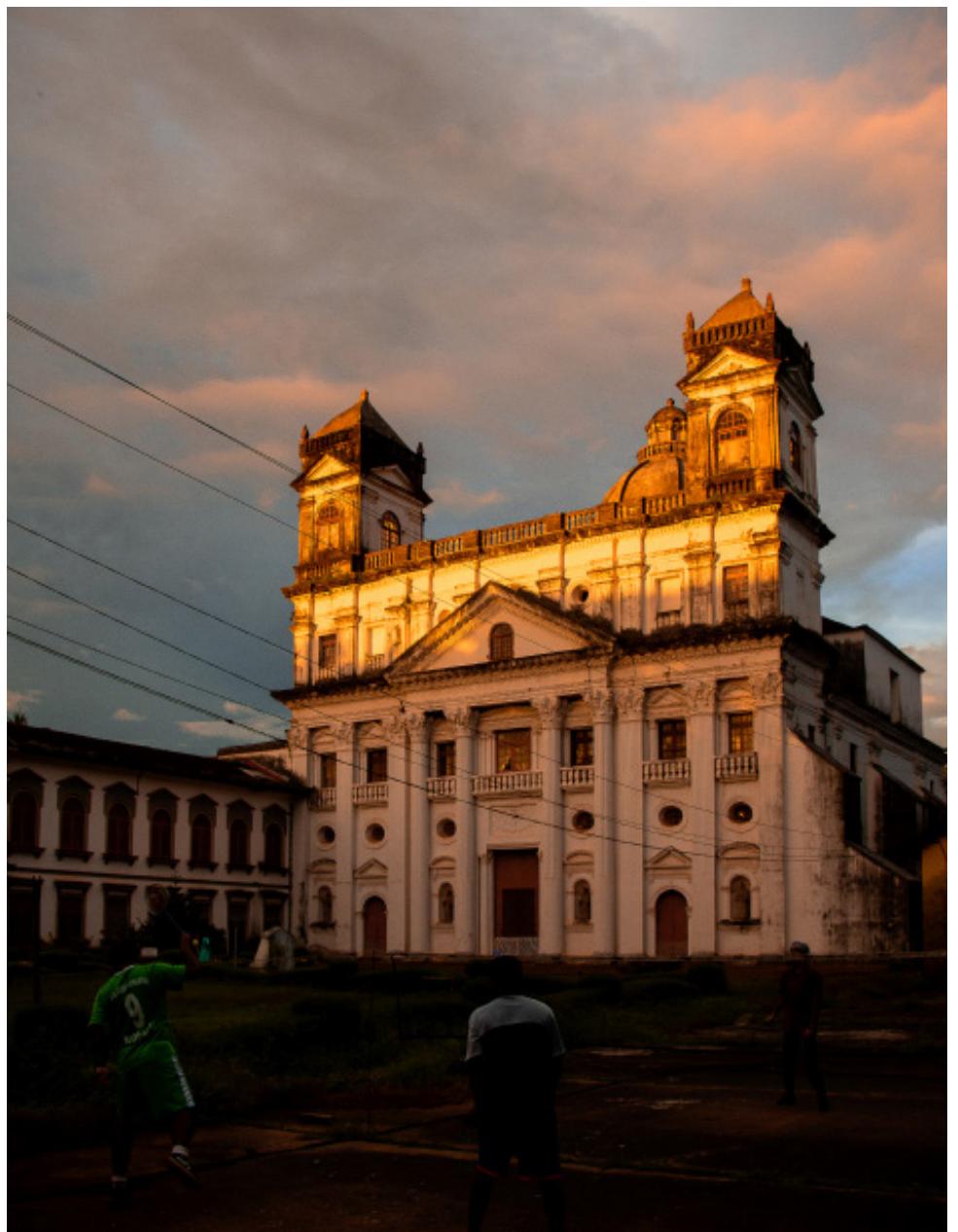
Lester Silveira,

Top Left: *Divine Light*, 2021, Photography  
Print on Hahnemühle Photorag 39.8 x 53.3 cms, 5 Editions

Top Right: *Spiritual Geometry*, 2021, Photography,  
Print on Hahnemühle Photorag, 39.8 x 53.3 cms, 5 Editions

Bottom Left: *Blue Heaven*, 2020, Photography,  
Print on Hahnemühle Photorag, 40.6cms x 32.5 cms, 5 Editions

Bottom Right: *Stuck in Time*, 2021, Photography,  
Print on Hahnemühle Photorag, 40.6cms x 32.5 cms, 5 Editions



Bottom Left : *Fit for the Gods - I*, 2020, Photography,  
Print on Hahnemühle Photorag, 32.5cms x 40.6 cms, 5 Editions

Bottom Right: *Fit for the Gods- II*, 2020, Photography,  
Print on Hahnemühle Photorag, 32.5cms x 40.6 cms, 5 Editions



*Bathed in Light*, 2020, Photography,  
Print on Hahnemühle Photorag, 32.5 cmsx40.6cms, 5 Editions

Lester Silveira,

Previous Page Top Left: *Golden Hour*, 2020, Photography,  
Print on Hahnemühle Photorag, 40cms x 53 cms, 5 Editions

Previous Page Top Right: *Sepia Baroque*, 2021, Photography,  
Print on Hahnemühle Photorag, 32.5 x40.6cms, 5 Editions

# NISHANT SALDANHA



Nishant Saldanha is an artist who uses drawing, writing and photography as the core practices in his work. Nishant has recently contributed to the branding project of the newly reopened Museum of Christian Art, as a researcher and visual collaborator.

Nativity is a drawing originally made with ink directly on paper and originally commissioned to appear in a book titled 'An Indian Christmas', edited by Jerry Pinto and Published by Speaking Tiger that was released in November 2022.

"In this work, it is not clear if it is the very moment of the birth, or just before, or just after. The Christ is outlined, but he is not fully there. Everyone is expectant.

I used the opportunity to channel what I imagine to be night of a great uncertainty - the mother's anxiety filling up the room, the father's helplessness to provide - all of the elements swimming with no ground to stand on."



Nishant Saldanha, *Nativity*, 2021

Silkscreen on Paper 76.2cms x 58.4 cms 25 Editions

## VERODINA DE SOUSA



Verodina de Sousa graduated from the Goa College of Art in painting. Her passion grew for sculpture and in the past 30 years progressed into what we see of it today. She participated in a number of solo and group shows and camps and won a number of awards to her credit. Her large-scale works are seen in prominent places and churches. A technique she developed with hard work and persistence of mixing traditional and modern, developing a unique way of executing large scale works. The “fisherwoman”, traffic island at Panaji and the figure of “Risen Christ” at the Bambolim church in Goa are a few of the many outdoor installations she has done all over the world.

The artist has captured the spiritual aspect through elongation, refinement and a minimalistic approach in detailing. Though stylization and animation she has brought alive various narrative elements depicting the earlier life of Christ. The colours of the ceramic are earthy and soothing, enhancing the human aspect, of the life of Christ when He walked the earth.





Verodina de Sousa,

Left: *The Presentation*, 2022, Ceramic, 48.2cms

R: *The Flight to Egypt*, 2022, Ceramic, 48.2cms

Next Page: *The Annunciation*, 2022, Ceramic, 35.6cms



## ONKAR KSHIRSAGAR



Onkar Kshirsagar was inspired by his artist father & so he started painting and sculpting. He took up the concept of fossils while exploring relationships between nature and humans and carried on his visual work. He likes to work in mixed media, natural & cultural mediums. He has participated in 2 Solo shows; "Search" exhibition of paintings and installation at CO3 Art Gallery, Worli, Mumbai March 2019 & "Nature, Human and Culture" at Artist Centre, Kala Ghoda, Fort, Mumbai Nov 2019 apart from participating in "Continuum" a group exhibition of SAIL mentorship program at Sunaparanta Centre for Arts, Panaji, Goa, May 2022.

"The engravings in the Bible are beautiful and technically remarkable. When I decided to work on this, the important factor for me was a question as to which of the human figures in the engravings I could transform into sculptures. My concept has been to translate those shapes I observed, into sculptural forms. While doing this I have conveyed my artistic freedom, while keeping the core of the figuration in the original images intact."



Onkar Kshirsagar  
*Jesus*, 2022, Terracotta, 23cm x 14cm x 15cm  
*Mary*, 2022, Terracotta, 17cm x 14cm x 14cm  
*Angel*, 2022, Terracotta, 21cm x 12cm x 12cm

## LORETTI PINTO



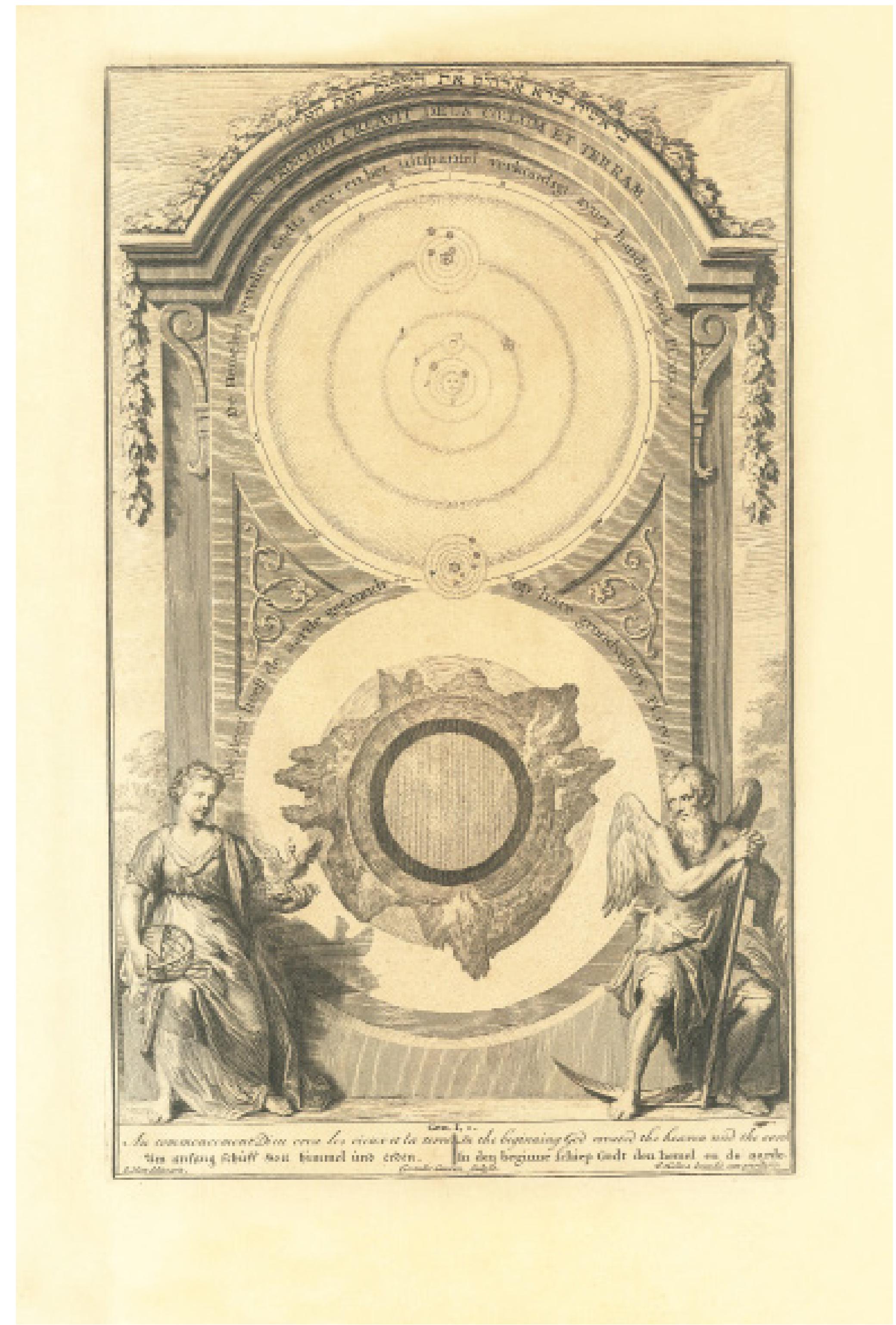
Loretti Pinto is an artist from Goa, with a BFA in painting from Goa University & a Master's Degree in Print-making from MS University Baroda. She presently works as an assistant professor at the Goa College of Art. Her work has been exhibited regionally and nationally including the 8th and 7th Bharat Bhavan International Biennial of Print Art India. She was awarded the Silver Plaque at the 71st All India Art Exhibition in Amritsar, the 2nd place at the 83rd Annual All India Art Exhibition By AIFACS & Best Artist Award at State Art Exhibition by Kala Academy Goa.

"The Bible is an account of the fulfillment of God's promises towards his people. In the books of Isaiah and Revelation the core events from past, present and future that form this story, are discerned as occurring simultaneously in the eternal now.

The concurrence of these significant events such as the fulfillment of God's promise for the provision of salvation for mankind through the birth, sacrifice and resurrection of Christ, provides man with hope, deliverance and redemption for all times."



Loretti Pinto, *Redemption*, 2022  
Conté and oil on canvas (linen), 50.8 x 76.2cm



## ACKNOWLEDGEMENTS

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LINA VINCENT

CURATORIAL TEAM

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IDENTITY & BRANDING

NISHANT SALDANHA

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CHRISTINA DEDHIA

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MICHAEL PRAVIN

# ENGRAVED

T R E A S U R E S

PART I

ARTISTS

NISHANT SALDANHA

ONKAR KSHIRSAGAR

VIJAY BHANDARE

VIRAJ VASSANT NAIK

ASAVARI GURAV

LORETTI PINTO

LESTER SILVEIRA

VERODINA DE SOUSA

YOLANDA DE SOUSA KAMMERMEIER

## MUSEUM OF CHRISTIAN ART

The Museum of Christian Art (MoCA), the first of its kind in Asia, has enriched the cultural heritage of Goa since its inaugural on 23rd January 1994 at the Seminary of Rachol, and subsequent relocation to the 17th century Convent of Santa Monica in Old Goa, in 2002. MoCA showcases a unique collection of Indo-Portuguese Christian Art that was produced by both, Indian and European artists, from the 16th to mid-20th centuries. The Museum has been recently reopened on 23rd May 2022, after an intensive Upgradation Project, which has led to a complete transformation in the museum space, while also enhancing the visitor's experience by creating an inviting and comfortable space, accessible to all.

The vision of the Museum of Christian Art (MoCA), is to preserve, nurture and celebrate the unique Indo-Portuguese art and heritage, through publications, workshops, lectures, cultural events, tours, promoting local arts and crafts, as well as outreach programmes amongst other activities. MoCA has over the years, hosted art exhibitions by various artists from across the country.

The most recent exhibition was The Sacred Everyday curated by Ranjit Hoskote as part of the Serendipity Arts Festival (2018), which among other paintings, photographs and art installations, also showcased some of the art objects from MoCA's collection. The engaging narrative built around these art objects from MoCA's collection, allowed them to be viewed in a different light and was much appreciated by the visitors.

MoCA has a small but evolving collection, and the unique narratives that can be built around each art object as well as the scope for curating special art exhibitions is vast. MoCA intends to host two annual exhibitions at the Museum curated by guest curators, that showcase the hitherto unknown and/or lesser known intriguing aspects of MoCA's unique Indo-Portuguese collection.

