

Victory's veil: The allied legacy of moral evasion

Eighty years on, the Allied victory is still hailed as a triumph over tyranny — but behind the celebration lies a legacy of deceit, injustice, and moral compromise. The victors fashioned a postwar world less defined by liberation than by selective memory and calculated impunity

FIRST
Column

When President Harry Truman read the plea from Manhattan Project scientists urging a reconsideration of the atomic bomb's use on Japan, his response likely showed no moral hesitation or remorse. Instead, his actions reinforced a postwar global order based not on liberty, but on selective memory and perverse exoneration.

Eighty years after Victory in Europe Day, the dominant Western narrative continues to present the war's outcome as a triumph of virtue, ignoring the uncomfortable ethical compromises and strategic duplicities that underpinned it. The mythology of liberation has become sacrosanct, while the darker aspects — such as rendition, racial internment, scientific justification of war crimes, and indifference to colonial sacrifice — remain marginalised or erased. The obliteration of Hiroshima and Nagasaki — while dressed in the procedural lexicon of wartime necessity — was, in fact, the Western world's inaugural postbellum moral abdication. The bombings were less a denouement of global conflict and more a vulgar display of technological supremacy calculated to dissuade Soviet assertiveness. The horror, therefore, was not simply that a nuclear Rubicon had been crossed, but that it was done with an exultatory grin, and later justified with the antiseptic language of 'strategic imperatives'. It is no longer speculative fiction but a matter of record, buried in declassified memoranda, that alternatives existed — namely, Japan's increasing willingness to consider surrender if the Emperor were retained. Truman's decision was not an exigency of war, but a deliberate theatricality of dominance. The supposed Allied moral high ground crumbled further when Operation Paperclip was set into motion.

Over 1,600 Nazi scientists, including unrepentant perpetrators of ghastly human experimentation, were clandestinely ferried into the United States under the auspices of national security and scientific utility. Wernher von Braun, a man whose rockets were lubricated by the blood of enslaved labourers at Mittelwerk, became a lauded patriarch of American aerospace triumph. The apologia was monstrously bureaucratic — his past affiliations were 'scrubbed' to sanitise his assimilation into American exceptionalism. In a 1947 CIA memo, the chilling intent is laid bare: "It is not desirable that the public or press become aware..." — a line that resounds like a macabre hymn to state-sanctioned impunity. This institutional duplicity was not uniquely American.

The British intelligence establishment had its own euphemistically elegant form of deceit. Through the "Double Cross System," MI5 successfully manipulated German intelligence via double agents, such as the legendary Juan Pujol García, to misdirect Axis expectations about D-Day. Though tactically ingenious, this also reveals an alarming precedent: deception, once wielded in wartime, quickly transmogrifies into peacetime governance. The ability to deceive a foreign enemy soon turned inward —



domestic populations were no longer sacrosanct from psychological warfare, propaganda, and informational obfuscation. Simultaneously, the West turned a wilfully blind eye to Soviet atrocities for the sake of fragile alliances. The Katyn Forest massacre, wherein Stalin's NKVD executed over 22,000 Polish officers, was known to the Roosevelt and Churchill administrations.



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Declassified communications confirm that both leaders opted for calculated silence, fearing the rupture of wartime unity. One CIA memo chillingly advised that "public disclosure not advised due to diplomatic concerns." In those words lies

the DNA of postwar moral relativism: truth subjugated to expediency.

Even within the triumphant United States, the internment of over 110,000 Japanese Americans — a move unreplicated in scale or racial homogeneity for any other ethnic group — was executed under the pretence of national security, yet dripped with racial animus. The true indictment emerges not just

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from the camps themselves, but from what came after. Thousands of Japanese American men volunteered to fight for a nation that caged their families. The 442nd Regimental Combat Team, largely composed of these internees' sons, became the most decorated unit of its size in US military history. Their leader, Senator Daniel Inouye, once said, "We fought not just the enemy, but the prejudice of our own country. Still, we fought."

That their legacy was received with patronising nods rather than substantive restitution only amplifies the grotesquerie of their sacrifice. Meanwhile, British colonial troops — 2.5 million strong from India, Africa, and the Caribbean — were deployed across the world's war fronts, shedding blood for a Crown that had no intention of emancipating them.

In Burma, Indian troops bore the brunt of the jungle war, their bodies discarded in the colonial ledger as expendable assets. Their gallantry was neither commemorated with equitable pensions nor with places in British collective memory. A veteran of the Burma Campaign once lamented: "We fought for the British, yet after the war, they forgot us. My medals mean little without respect." Postwar Britain, engrossed in rebuilding its own wounded self-image, had no space for the sepia-toned loyalty of its colonial wards. Simultaneously,

the Soviet Union — while lionised for its monumental military sacrifice — was also the architect of unspeakable internal savageries. The Holodomor, the Great Purge, and mass deportations — these were not aberrations but policies. The Red Army's entry into Berlin was marked not only by military triumph but by a tidal wave of civilian rapes and looting, acts that were obfuscated or trivialised in postwar historiography.

Allied complicity in whitewashing these crimes was another ethical forfeiture. The myths of the 'liberator' prevailed, even as countless women were left psychologically eviscerated by the supposed liberators themselves. There were no clean hands in this war — not among the Allies, not among the Axis, and certainly not among the institutions that shaped the postwar order. The psychological experiments of Unit 731 in Japan, which included live vivisections and plague dissemination, should have led to Nuremberg-style prosecutions in the Pacific. Instead, many of its physicians were rewarded with amnesty by the United States in exchange for their data on biological warfare. "Data on human experimentation is valuable..." read a US Army report in 1947.

It is difficult to concoct a phrase more morally desiccated. Nor was the West's complicity confined to acts of commission; its sins of omission reverberate just as loudly. The Jewish partisans in Eastern Europe, those who rose from the ashes of ghettos to sabotage Nazi convoys and derail genocide, were rarely included in the triumphalist Allied narrative. Their resistance did not conform to the clean binaries of statehood or military discipline — it was desperate, feral, and incandescently courageous. Faye Schulman, one such partisan, wrote: "I vowed never to be taken alive again. The forest became my freedom, my gun my answer."

The war also eviscerated any illusions of gender equality. Thousands of women risked and gave — their lives in resistance movements, logistics, and espionage. Noor Inayat Khan, a British Muslim spy of Indian heritage, refused to betray her comrades under Gestapo torture and was eventually executed at Dachau. Her last known words were: "I have nothing more to say." Yet after the war, women were largely herded back into domestic anonymity, their wartime roles ossified as aberrations rather than recognised contributions to victory. The truth is that, while the West defeated fascism with the indispensable support of the Global South and poorer nations, it merely adopted fascist mechanisms, cloaked them in democratic rhetoric, and integrated them into the Cold War order. What followed was not peace, but a cover-up, where impunity was dressed as security and complicity as strategy. The moral divide between Axis villainy and Allied virtue crumbles, revealing a postwar world shaped not by justice, but by duplicity, omission, and a profound fear of moral reckoning.

(The writer is a columnist and political analyst based in Colombo. Views are personal)

Time for the People of J&K to Rise and Shine!

Once plagued by instability, Jammu and Kashmir is now witnessing a transformative resurgence in tourism, infrastructure, and investment, ushering in a new era of growth, opportunity, and national integration

The Union Territory of Jammu and Kashmir is undoubtedly one of the most beautiful places on earth. It, however, has also been one of the most volatile regions due to the delusional and dogmatic mindset of our western neighbour. The result: ever since 1947, it has been subjected to periods of turmoil, instability and tremendous external pressures.

The casualties in this entire process have been the people of the State along with our brave security forces, who have defended the people from both external as well as indoctrinated internal elements. Post-Independence, the economy of the State was doing quite well, and it was driven to a large extent by the tourism industry. For decades, this sector formed a critical part of the State's economy and was the favourite destination of India's most loved entertainment source — the Bollywood movies!

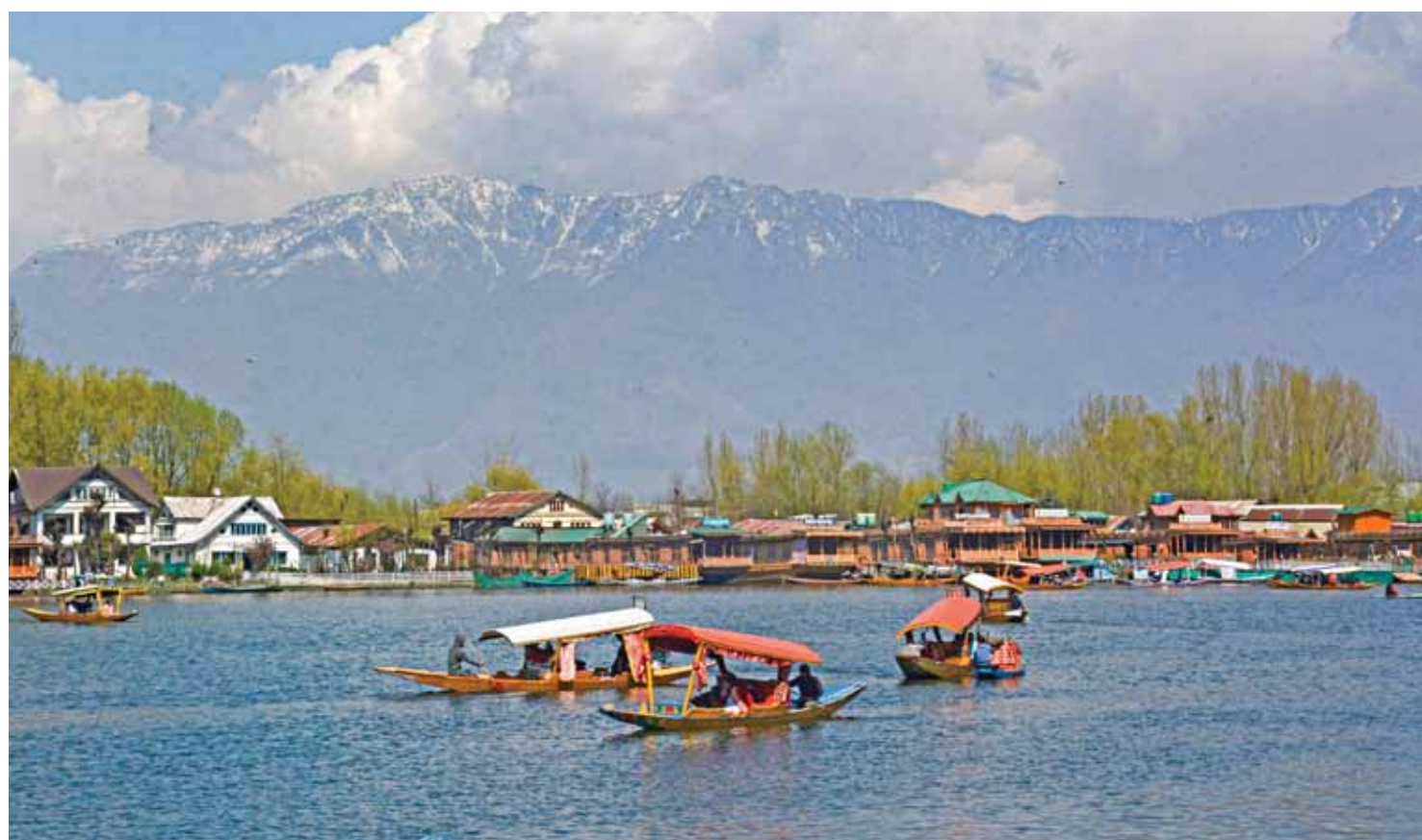
As a result, the State remained in the limelight, with the most famous actors, in a way, becoming its brand ambassadors. As many as 50 per cent of the movies were shot in the State, showcasing its beauty and creating avenues of growth for various extensions of the entertainment industry.

This had a huge bearing and created fertile conditions for the coming up of tourist destinations, hotels, markets for local handicrafts, the Kashmiri 'apple' and 'dry fruits', shikara (houseboats) — all of which generated tremendous employment for the people of the State.

In 1955, over 50 thousand domestic and foreign tourists visited J&K; this number crossed 74 thousand by 1960, to over 1.5 lakh by 1968, and stood at around 5.85 lakhs in 1980. Srinagar, in the 1960s and 70s, had approximately 5–9 daily flights from many Indian cities and was relatively well connected back in the days.

According to a Government survey, J&K welcomed 7 lakh tourists in 1987, and this went down to a mere 6,000 three years later. This proves the sheer economic damage that the State suffered due to instability and mischievous propaganda of vested interests. Things improved a little post-1989, and unfortunately the region was embattled in the Kargil War in 1999. Things did take a turn for the better, and by 2010 — 30 years after 1980 — the number of tourist arrivals touched the 5-lakh mark, going on to show that despite some recovery, the State made no real progress in this area in 30 years due to the prevailing uncertainties and an environment of terror.

In 2019, when the Government took the bold step of abolishing Article 370, and firmly conveyed its position — that enough is enough — J&K once again began an era of unprecedented economic and all-round progress. The improved overall environ-



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ment and sentiment was first and foremost reflected through the tourist arrivals that broke all records. In 2021, 1.13 crore tourists visited the UT; 1.89 crore in 2022; this increased to 2.12 crores in 2023 and 2.36 crores in 2024. This has also resulted in many multinational and domestic hotel chains opening new properties in the UT, and the region currently offers 62,488 registered tourist beds across

hotels, guest houses and houseboats. In addition, J&K is developing 75 new tourist destinations, 75 heritage/cultural sites, 75 Sufism/religious sites and 75 adventure treks/sites — potentially attracting tourists for all the four seasons.

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There has also been a massive increase in the daily flights to Srinagar, which is today witnessing around 45–50 daily flights in summer and 35–37 flights in the winters. To complete a full circle, as many as 300 movies and web series were shot in J&K in two years (2022 and 2023) — a clear signal that the atmosphere was back to the pre-1989 days. In fact, here it is critical to mention the laudable and impactful steps that the Central and the UT Government have taken since 2019: the Prime Minister's Development Package — 2015 was accelerated and 53 projects pertaining to 15 ministries are being implemented at a cost of ₹58,477 crores in various sectors such as roads, power, health, education, tourism, agriculture, skill development and much more — out of these, 29 projects have been completed with many others in advanced stages of production.

A new Central Sector Scheme was notified in 2021 for the industrial development of the UT of Jammu and Kashmir, with an outlay of ₹28,400

crores. In addition, J&K has received investment applications of more than ₹54,000 crores, out of which projects worth more than ₹36,000 crores have been allotted industrial land. The construction work of 17,601 km of roads under the Pradhan Mantri Gram Sadak Yojana was completed up to March 2022, and this has connected over 2,074 places. Two AIIMS, seven new medical colleges, two cancer institutes and 15 nursing colleges have been taken up and operationalised, along with reviving power projects for about 3,000 MW capacity.

Three major irrigation projects that include Ravi Canal (₹62 crore), third stage of Tral Lift Irrigation Scheme (₹45 crore) and the comprehensive flood management plan of river Jhelum and its tributaries — Phase I, costing ₹400 crores — have been completed. In addition, the Government of Jammu and Kashmir has carried out recruitment in the public sector from 2019 onwards, totalling nearly 30 thousand employments. Another 5.2 lakh persons are estimated to be employed through self-employment schemes from August 2019 up to June 2022. A hundred per cent saturation has also been achieved in 17 individual beneficiary-centric schemes, including Saubhagya, Ujala, Ujjwala and Indradhanush schemes. Therefore, things really began to look up, and the period from 2019 onwards is actually the golden period for the Valley and the UT of J&K.

That is, till the recent and most unfortunate and orchestrated attack that happened at one of the UT's most famous tourist destinations — Pahalgam. It was clear that the recent development of the region, and the overall environment of prosperity, did not go well with a neighbouring state which has an evil eye on J&K — and their frustration led to this desperate attempt to damage the economy and derail the progress being made by the local population. It has always been the people of the UT who have, today and in the past, remained the biggest sufferers and have paid a steep price for such senseless acts. It is my firm belief that the best is yet to come for the Valley and its people. Ultimately, the answer for J&K's growth and a bright future lies in the local Kashmiri's resolve and ability to recognise and call out the sinister agenda of external forces. They need to awaken and defeat these evil designs for their own good, and for this to happen — cooperating and trusting the local administration, which has always tried to ensure their safety and security, along with that of their future generations — is the need of the hour!

The writer is President — Corporate Affairs, ITC. Views are personal)

Russia holds Victory Day parade for 80th anniversary

PRESS TRUST OF INDIA Moscow Russia marked the 80th anniversary of the defeat of Nazi Germany in World War II with a massive military parade on Red Square on Friday attended by President Vladimir Putin and foreign leaders, including Chinese President Xi Jinping and Brazilian President Luiz Inacio Lula da Silva.

vehicles and artillery used on the battlefield in Ukraine. As a reminder of Russia's nuclear might, launchers for the Yars nuclear-tipped intercontinental ballistic missiles rolled across Red Square. Fighter jets of Russian air force's aerobatic teams flew by in close formation followed by jets that trailed smoke in the colours of the national flag.



Military troops in Red Square before the Victory Day military parade in Moscow in Russia

surprise incursion last year. Festivities this year were overshadowed by Ukrainian drone attacks targeting Moscow and severe disruptions at the capital's airports. Russian flag carrier Aeroflot on Wednesday morning cancelled more than 100 flights to and from Moscow, and delayed over 140 others as the military were repelling repeated Ukrainian drone attacks on the capital.

retaliating to any attacks. Moscow has been reluctant to accept a U.S.-proposed 30-day truce that Ukraine has accepted, linking it to a halt in Western arms supplies to Ukraine and Kyiv's mobilisation effort, conditions Ukraine and its Western allies have rejected.

The parade and other ceremonies underline Moscow's efforts to project its global power and cement the alliances it has forged while seeking a counterbalance to the West amid the conflict Ukraine that has dragged into a fourth year.

After the show, Putin shook hands with Russian military officers who led the troops on Red Square. He also talked to a group of medal-bedecked senior North Korean officers who watched the parade, hugging one of them.

Last month, Putin thanked North Korea for fighting alongside Russian troops against Ukrainian forces and hailed their sacrifices as Pyongyang confirmed its deployment for the first time. The Russian and North Korean statements that underlined their expanding military partnerships came after Russia said that its troops have fully reclaimed the Kursk region that Ukrainian forces seized in a

World War II is a rare event in the nation's divisive history under Communist rule that is revered by all political groups, and the Kremlin has used that sentiment to encourage national pride and underline Russia's position as a global power.

The Soviet Union lost 27 million people in what it calls the Great Patriotic War in 1941-45, an enormous sacrifice that left a deep scar in the national psyche.

Speaking at the parade, Putin hailed Russian troops fighting in Ukraine, saying that "we are proud of their courage and determination, their spiritual force that always has brought us victory."

The parade featured over 11,500 troops and more than 180 military vehicles, including tanks, armoured infantry

and other related documents pertaining to the above properties have been inadvertently lost/misplaced while in transit from the residence of my GPA holder Shri Hira Lal Das to the office of M/s Ansal Housing Limited. If found, please contact 9810866407.

Be it known to the public at large that my client Mrs. Panchi W/o Mr. Ram Prasad R/O E-131, Vishwakarma Colony, M-3 Road, Lal Kuan, Jaitpur, South Delhi, Delhi-110044 has disowned, debarred, and disinherited his son namely Mr. Preetam Singh, and all his movable and immovable properties...

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Notice is hereby given on behalf of Mr. Rakesh Pandey who is purchasing the Property No. S.E-25, area measuring 297.70 Sq. Meters, situated at Shastri Nagar, Ghaziabad, U.P., and this property was owned by Mr. S.C. Goyal (Sushil Chand Goyal) through Freehold Deed executed by GDA in favour of him Regd. sub Document No. 470, Book No. 1, Volume No. 24, on pages 208-212, registered on dated 27.12.2008 (SRO-Ghaziabad-V). Further, upon demise of Sushil Chand Goyal his legal heirs namely Mr. Chand Goyal & Mr. Mohit Goyal mutate the name through Mutation Letter dated 21.11.2014 in respect of said property. Now, Mr. Chand Goyal & Mr. Mohit Goyal intending to sell the said property, Mr. Rakesh Pandey is intend to mortgage against the financial assistance from Axis Finance Limited. To comply the requirements of BANK/NFC, we give this public notice that if any person(s) having any objection regarding ownership and/or creating mortgage of the said property is/are hereby requested to intimate in writing to the undersigned about his objections within 10 days from today, failing which it shall be presumed that the said property is free from all type of Encumbrances. Laxman Lal Das L.L.D. Plot No. 136, (Basement) Uday Park, New Delhi-110049. Contact # 011-4046316

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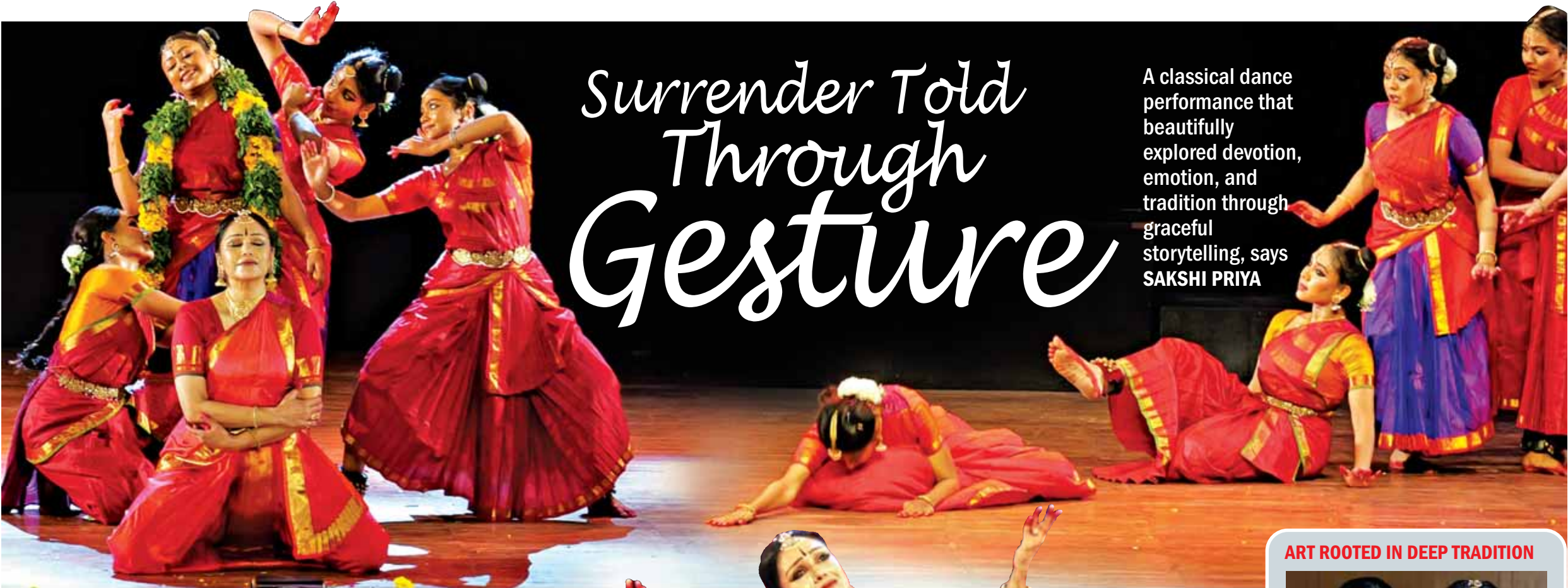
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Surrender Told Through Gesture

A classical dance performance that beautifully explored devotion, emotion, and tradition through graceful storytelling, says SAKSHI PRIYA



To witness true devotion is to see the soul dance and in this performance, the dancer became the voice of Andala's longing. HCL Concerts' recent presentation of *Maalyada — Andala's Sacred Garland* was an experience that left the audience quietly moved.

Choreographed by Rama Vaidyanathan and based on *Maalyada, The Sacred Garland*, the book by Jeysundhar D, the work drew from Andala's Thiruppavai and was accompanied by live music composed by Sudha Raghuraman. From the first movement, an emotional thread work through the performance. It avoided flourish and showmanship, focusing instead on a sincere portrayal of devotion. The approach resonated deeply, creating a mood that stayed well beyond the final curtain.

Nine Pathways to Bhakti

The choreography followed Nava Vidha Bhakti — the nine traditional forms of devotion, with coherence and emotional precision. Rama Vaidyanathan shared the stage with four of her disciples: Sayani Chakraborty, Reshika Sivakumar, Vaishnavi Dhole, and Shubhamani Chandrashekar. Together, they built a rhythm of gesture and meaning that gave shape to Andala's spiritual longing.

The journey began with Shramanam, the act of listening. Each gesture was attentive, almost reverential. In Smaranam, expressions carried a quiet ache, recalling Krishna with intimacy. Sankeethanam brought a sense of lyrical energy, measured and full of clarity. Pada Sevanam offered one of the most touching moments of the evening. The portrayal of Andala at Krishna's feet carried a

stillness that seemed to hold time. In Sakhyam, devotion as friendship was expressed with gentle warmth, while Dasyaminvoked episodes from Krishna's life as the protector, each sequence distinct in mood and intention. The final section, Atma Nivedanam, a complete surrender, felt stripped of all ornament, pure, steady and heartfelt. The silence that followed in the auditorium was its own applause.



Music and Light in Dialogue with Dance

The live music — led by Sudha Raghuraman (vocal), Sumod Sreedharan (percussion), Raghuraman Govindarajan and Himanshu Srivastava (flute), and Sannidhi Vaidyanathan (mridangam) — provided an elegant and responsive framework. Rather than seeking prominence, the musicians supported the dancers with sensitivity. Their presence added emotional texture, allowing the audience to absorb each moment more fully.

Lighting by Gaurav Sharma played a restrained yet vital role. Gentle shifts in tone allowed the stage to adapt to each form of devotion. The production design was thoughtful, avoiding spectacle in favour of intimacy.

Celebrating Golden Year

This performance also coincided with a special milestone: this is the 50th year of Ganesa Natyalaya which is run by Rama Vaidyanathan, the Bharatanatyam institution founded by the late Guru Saroja Vaidyanathan. Celebrated through the Swarna Saroja Festival, the institution has grown from a small classroom to a cultural landmark.

The Institution has also been active in outreach, offering Bharatanatyam training to underprivileged students through collaborations with organisations such as the Guild of Service, Aravindam Foundation, and SARVAM. Over the past year alone, more than 35 events have been held across national and international platforms.

ART ROOTED IN DEEP TRADITION



Sudha Raghuraman and Rama Vaidyanathan brought together music and movement in a deeply reflective performance. Sudha's rich, emotive vocals blend effortlessly with Rama's expressive Bharatanatyam with grace and clarity rooted in artistic grace.

This context gave the performance an added layer of depth. It stood not only as an artistic interpretation of Andala's devotion, but also as a reflection of a long-standing commitment to preserving and evolving the Bharatanatyam tradition.

A Performance Rooted in Feeling

Throughout the evening, the performance avoided grand gestures in favour of quiet strength. Every movement was anchored in intention. The Performance led with clarity, allowing each dancer to bring her own energy to the stage. Rather than overpowering the space, the ensemble shaped it together, with balance, care and deep respect for the material. There was no distance between emotion and execution. Every section felt like a step in a spiritual journey, one shared between dancer and audience, saint and seeker.

A moving tribute to Andala's devotion, told with restraint and rare emotional clarity. For those present, it felt less like watching a performance and more like being invited into a sacred conversation. Few evenings in recent memory have offered such stillness, such grace, and such honesty on stage.

CAN ART STILL MOVE US TO SILENCE IN A WORLD FULL OF NOISE?

Maalyada — Andala's Sacred Garland, answers with a resounding yes — not through spectacle, but through sincerity. What stayed beyond the performance wasn't just choreography or technique, it was the emotional honesty work into each moment. This was an evening where Bharatanatyam spoke not to the intellect alone,

but to something quieter and deeper. In a time where tradition is often repackaged to suit trends, *Maalyada* held its ground — anchored in faith, simplicity and artistic integrity. The live music, careful lighting and absence of excess allowed the focus to remain on the essence of devotion. It was a moment of living it.

An Artist's Map of the Soul

BY TEAM VIVA

Some exhibitions speak; others whisper. Shinee Sharma's *The Journey of Soul* does neither — it listens. The works in this collection do not impose meaning but create space for it, drawing viewers into a dialogue with the unseen.

The exhibition is structured as a spiritual pilgrimage, beginning with *Hiranya Garbha*. Here, Sharma explores cosmic origins through a careful balance of form and emptiness. The golden tones suggest creation's first moments, while the deliberate negative space around them carries equal weight. This series establishes the exhibition's visual language — one where absence is as articulate as presence.

The Five That Form the World translates elemental energies into visual terms. Earth appears not as literal soil but through dense, textured layers of pigment. Water emerges in fluid brushstrokes that seem to ripple across the canvas.

Each element maintains its distinct character while contributing to a cohesive whole, much like the philosophical concepts they represent. In the *Maya* series, Sharma's technique becomes particularly compelling. Semi-transparent layers of paint create figures that appear



THE EXHIBITION SUCCEEDS BY CREATING CONDITIONS FOR THEIR DISCOVERY. IN AN ART WORLD OFTEN DOMINATED BY SPECTACLE, SHARMA'S QUIET CONFIDENCE IN HER MATERIALS AND IDEAS FEELS PARTICULARLY SIGNIFICANT.

solid from one angle yet dissolve when viewed differently. This literal visual trickery mirrors the exhibition's thematic concern with perception and reality. The artist's control of medium here is precise — each brushstroke serves both the immediate image and the larger philosophical inquiry. The final section, *The Gate of Liberation*, employs a restrained palette of deep blues and blacks punctuated by subtle metallic accents. The compositions are simpler but no less powerful, with geometric elements suggesting architectural thresholds. These works feel like inviting viewers to stand before them as one might at an actual gate — contemplating whether to cross, and what might lie beyond. Sharma's background in Sanskrit and philosophy informs every artistic decision, from colour choices to compositional structures.

The works reward close viewing — the texture of a particular brushstroke or the careful placement of a symbolic element often reveals deeper layers of meaning. The Tokyo showing attracted particular attention for how these deeply Indian philosophical concepts resonated with Japanese audiences.

How Paper Became Art's Living

A centuries-spanning exhibition reveals how artists have transformed humble sheets into vessels of memory and rebellion, says SAKSHI PRIYA

In an art world increasingly dominated by large-scale installations and digital spectacles, there's something quietly subversive about an exhibition that insists we pay attention to the humble sheet of paper. *Paper Alchemy: Tracing Memories* through Time does exactly this, revealing how this fragile medium has borne witness to centuries of artistic evolution in India. The exhibition opens with delicate Company School works that immediately challenge our expectations. The precision of botanical studies and architectural renderings demonstrates how paper became a meeting ground for cross-cultural exchange long before globalisation became a buzzword.

This exhibition of works on paper transforms what many consider a preliminary medium into the main event, proving that artistic significance isn't measured in square footage. These aren't dry documentation but vibrant encounters between European techniques and Indian subjects. The precision of botanical illustrations and architectural studies shows paper serving as both witness and participant in cultural exchange. The Bengal School section demonstrates paper's emotional range. Abanindranath Tagore's wash paintings use the medium's absorbency to create dreamlike images where forms emerge and dissolve like memories.

The way pigment interacts with fibers becomes a metaphor for history itself — certain details remain sharp while others fade into suggestion. Modernist works bring a different energy. The Progressive Artists' sketches and prints capture creative urgency, their spontaneous marks preserved



GREAT BANYAN ART REVEALS ITS EXQUISITE PRIVATE PAPER COLLECTION FOR THE FIRST TIME IN "PAPER ALCHEMY," PRESENTING 100+ MASTERWORKS THAT TRACE THREE CENTURIES OF ARTISTIC INNOVATION ON PAPER.

in ink and graphite. Souza's aggressive lines and Husain's fluid figures show artists testing ideas, using paper's immediacy to their advantage. These works remind us that some of the most vital art happens in notebooks, not just on canvases.

Contemporary artists push paper's possibilities further. Atul Dodiya and others treat the medium as raw material to be cut, layered and reconstructed. These pieces acknowledge paper's history while reinventing its potential, mirroring India's own balancing of tradition and innovation. The journey begins with pioneering British artists who shaped



early visual narratives of India. William Hodges' aquatints from *Select Views in India (1780-1783)*, including *A View of a Mosque at Rajmaha*, *A View of the Jungle Terry*, demonstrate his groundbreaking approach to Indian landscapes. The Danielli's meticulous architectural studies like *Gate of the Tomb of Emperor Akbar* and *Govinda Ram Mittee's Pagoda*, Calcutta, from their *Oriental Scenery* series showcase their unparalleled documentary precision blended with artistic vision.

In an age of digital reproduction, *Paper Alchemy* feels particularly relevant. It celebrates the physical artifact while demonstrating how limitations can spark creativity. The exhibition doesn't overwhelm with spectacle, but invites a deeper engagement. Here, paper is an active collaborator in the artistic process, recording every decision and accident with equal fidelity.



