



Indian Council for Cultural Relations

Presents

India at 70

Mapping the canvas of Indian Art – at 70 years of Indian Independence

Post -Modern & Contemporary Art Exhibition

Curated by

GARGI SETH

as part of

FESTIVAL OF INDIA

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Cover: Detail from Lanas Dark Paradise,
36 x 48, Oil on Canvas, 2016; Vasundhara Tewari

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Artists

Akhilesh Verma	Anil Gaikwad
Anjolie Ela Menon	Anupam Sud
Arpana Caur	Chandra Bhattacharjee
GR Iranna	Gigi Scaria
Gopi Gajwani	Indrapramit Roy
Hemraj	Jatin Das
Jaya Ganguly	Jenson Anto
KS Radhakrishnan	Laxma Goud
Manish Pushkale	Nayana Kanodia
Neeraj Gupta	Nupur Kundu
Pooja Iranna	Rajnish Kaur
Ramananda Bandyopadhyay	Rameshwar Broota
S Ayesha	Saba Hasan
Sanjay Bhattacharyya	Saurav Roy Chowdhury
Satish Gujral	Seema Kohli
Shruti Chandra	Subodh Kerkar
Sujata Bajaj	Vasundhara Tewari
Vimmi Indra	Yusuf Yusuf

INDIA AT 70

Exploring the canvas of Indian Art - at 70 years of Indian Independence

- curated by Gargi Seth

India as a name traversing the entire expanse of land, time zones, and the whole gamut of philosophy and culture is an immeasurable phenomenon unto herself; endlessly amazing to the world – enticing everyone from scientists, historians, parapsychologists, ethnologists, anthropologists, occult scientists and what not. Her ancient histories are often written off as mythology, and feats of science from her lore, like improvised reproduction, flying machines, time-travel et al are scoffed at as fantasy, often by her very own scholars. Nonetheless, the enigma and charm of this ancient unbroken civilization sustains in the minds of the world.

The immense Indian literary heritage is preserved largely because it was innovatively, and rather foresightedly, composed in the form of chhand or verse, and therefore passed down the generations in the form of memorized chants, which is often the very reason for its inscrutability too. Science and spirituality were not rigorously antithetical to one another in ancient India, and often aspects of spirituality and subjects like astrology or music found mention in the same treatises

as science, medicine or technology. Many such dissertations offer glimmers of vast domains of knowledge and yet, being so different from today's dictum of observation and inference, and so incorporeal in approach, as against the extreme physicality of perception among scientists of today, that they refuse to yield easily even to determined Indologists. Even so, the world looks up to the Vedas for the eternal wisdom of the universe and embraces the concepts gleaned from Indian literature, of nirvana, mysticism, Ayurveda, Yoga etc., wholeheartedly.

Just as glorious, the unbroken historical legacy of Indian classical dance and music allures the sensitive souls worldwide. From temple offerings and unbroken traditions of gharanas and right through to genres like pop, sufi, ghazal and fusion studios, the exponents, students and connoisseurs hold Indian classical dance and music in high reverence, alike. Their grammar is learnt through intimate experiential learning and is the strong backbone that helps it endure amid today's global miscellany, aeons later.

Standing testimony to the sculptural and architectural heritage of the Hindu-Buddhist philosophy, what is loosely termed today as Indian, are the innumerable temples – from tiny shrines in hidden nooks to spectacular monuments scattered across the subcontinent - from Gandhar, present day Afghanistan, throughout the south of India, to Suvarnadvip, the present-day Thailand and neighbouring regions! Weaves, prints, pottery and jewelry from across the world have found a welcome home in India since the medieval historical periods, flourished here and garnered enduring acclaim.

Among the many splendoured legacies that shape the composite idea of India, even as a young nation state, it is perhaps the visual art of painting that took the worst beatings of time, a victim of the ephemeral nature of the media perhaps, a hypothesis reinforced by its survival in the form of the more enduring medium of fresco, in



Harappa : Priest King sculpture, uh.edu

the sheltered havens of caves. As per our current knowledge of the history of the visual arts, vast gaps stretch between the rudimentary rock paintings of Bhimbetka and the much later chaityas of Ajanta, which are known as the finest surviving examples of ancient Indian art. However, the particularly expressive paintings at Ajanta caves present emotion through such breathtaking gesture, pose and form that it indicates that painting as a form of art was widely practised and well developed elsewhere in the society too. A nearly



Stupa, Sanchi, near Vidisha, Madhya Pradesh

complete void again besets the periods between these frescos dated around 2nd to 6th Century and the sweeping advent of the of miniature painting beginning in Western India around the 10th Century.

Even this broken lineage is acknowledged as a phenomenal legacy unto itself, nevertheless, and together with the rich tradition of Indian Miniatures and the folk and tribal paintings like the Warli style and Madhubani, the sustained endowment of the lyrical lines of Indian sculpture and the geometrical brilliance of Islamic art, surely are a powerful visual arts heritage. It would be interesting to look back at how the art of the last century, specially the last 70 years of India's existence as an independent country, has lived up to this legacy!

In the nearly 150 years of British rule, Indian indigenous art had registered quite a retardation. Whatever little remained in the name of painting was made to order for the British, catering exclusively to the British taste. A distinctive genre of paintings thus emerged early in the nineteenth century, the Company School, mostly portraying Indian traditions and customs for the curious Britons back home, or Indian exotic flora and fauna for the natural history institutions in Britain.



Company School art, metmuseum.org

The regimes and influences of the British art school, though stifling and sterile, inspired one vibrant artist whose career became a memorable success.

A minor princeling of the Travancore House, Raja Ravi Varma (1848 – 1906), was the first Indian to master the technique of oil painting. He learnt his craft from a European visiting artist at the court of Maharajah of Travancore. His dazzling works depicted scenes from the great Indian epics and other literature and the dress and form he gave to his characters in these works continue to influence the Indian film industry immensely till date.

Near the Independence of India as a nation state, the visual art of the country willingly initiated deep engagement with their contemporary global scene, and through passionate acts – now of defiance, now experimentation and now reinterpretation, began establishing its own identity therein.

In the early 20th century though, the emerging educated middle class began to rise above the internal divides and identify itself as a national entity. The Indian intelligentsia coalesced as a result of technological advancements

and greater intercommunication, and searched once more for a forgotten cultural heritage and its riches. This rediscovery inspired a fresh assertion of Indian talent which began to manifest itself through songs, poetry, street plays and paintings, resulting in a lively current of artistic activity.

At the fountainhead of this revivalist celebration was a single aristocratic family of Bengal, the Tagores. This multi-talented family is credited with contributions to not only painting, but also poetry, fiction and playwriting, and even singing, acting and designing. It was headed by the most celebrated member of the family, Rabinandranath Tagore (1861-1941) who became the first non-white and first Indian Nobel laureate. He was India's Grand Old Man of Letters, who also founded a unique University, called VisvaBharati at Shantiniketan in 1917, which celebrates 100 years now. His nephews the brothers Gaganendranath and Abanindranath earned the distinction of being India's first Modern Artists an art also taken up by their uncle much later in life at 65 years of age. With the support of E.B. Havell, then British principal of Calcutta School of Art (the first Briton to declare British art education unsuitable for Indians), Ananda Coomarswamy, India's great art-critic, and Nandalal Bose, the gifted painter, it was Abanindranath who breathed a new life into Indian painting.

The Revivalist art was deeply influenced by the glorious past and heritage of India, by its great epics and its transcendental philosophy, by the frescoes of Ajanta and the Mughal Rajput miniature paintings. Little of Indian sculpture, though, was visible during the nineteenth century, the iconoclastic armies of the Mughals having razed hundreds of temples which were treasure houses of Indian sculpture. The first attempts to resuscitate Indian sculpture in 1930, under the missionary leadership of RamakinkarVaij, were seen at Rabindranath Tagore's university at Shantiniketan. After stalwarts like SomnathHore, Sankho Chaudhry, Sarbari Roy Chowdhury, although there were other prominent sculptors, it would be another half century before India could boast of fine sculpting talents of international repute like Anish Kapoor and Dhruv Mistry.

An important woman painter of about the same time was Amrita Sher-Gil's, who brought a fresh European perspective and free spiritednessto essentially Indian themes, and her legacy stands on a par with that of the Masters of Bengal Renaissance. Amrita is regarded as one of the pioneers of



Jatayu, Raja Ravi Varma, Sri Chitra Art Gallery, Thiruvananthapuram, Kerala



Bharat Mata, 1905, by Abanindranath Tagore

modern Indian art. She was elected as the youngest ever and the only Asian Associate of the Grand Salon in Paris. Yet, her artistic mission, according to her, was to express the life of Indian people through her canvas.

Unnoticed by the most remarkable art critics of that time, flourished an art form which was stunningly original. This was the art of Kalighat paintings, called 'pats' painted by anonymous 'patuas' as souvenirs, for pilgrims visiting the famous 'Kali Temple'. This authentic art form was completely ignored by the 'bhadralok' (affluent class) of that time, possibly because of their cheapness and easy availability. While all the previous modern art experiments were carried out by the elite class which stuck to Indian history and mythology, the Kalighat paintings were a creation of humble painters and made bold and witty social statements on the everyday life of that time along with depicting mythology. These patua – artists had perfected or technique learned from foreigners using cheap water colours to develop a unique and highly distinctive style. All but ignored by the art circle of the time, the Kalighat paintings did however, strongly influence and inspire two famous artists, Jamini Roy and K.G. Subramanyan.

At the turning point of Indian History, in 1947, when India went through the tremendous upheaval of gaining freedom from the British empire and a torturous partition, unaffected, F N Souza, a twenty three year old former Communist Party member of modest origin, along with five other members founded the Progressive Artists' group. The five other members were M.F. Husain, K.H.Ara, H.A.Gade, S.K. Bakre and S.H.Raza. Their manifesto drawn up by Souza, the most articulate and controversial of the group, declared that the world progressive meant 'to go forward' and that was what they intended to do. They summarily denounced the influences of all modern Indian artists, Rabindranath Tagore as too self-obsessed and introverted, Amrita Sher-Gil as a hybrid, Jamini Roy as too unsophisticated and crude, and all eminent artists and influential teachers as too sentimental.

The group's twentieth century modernism was unapologetically linked to the European contemporaries. Their talent, professionalism and the blazing dedication to their art was first spotted by Mulk Raj Anand, India's foremost art critic and novelist of international acclaim. The Progressive Artists Group exhibited for the first time in 1948, and the exhibition was opened by Mulk Raj Anand



Amrita Shergil, Group of Three Girls, commons.wikimedia.org



Kalighat Painting, in.Pinterest.com

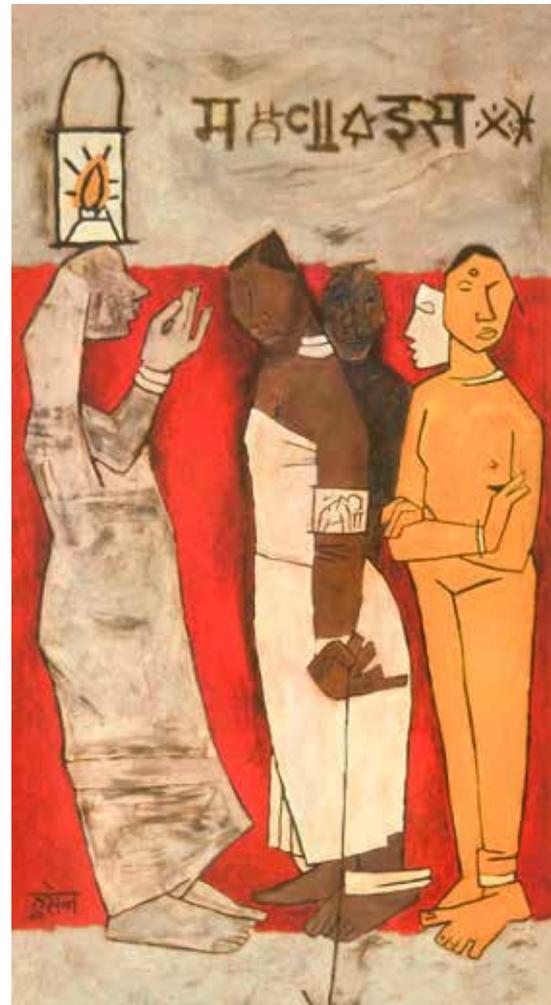
who dwelt on the significance of providing a platform for a new, not yet fully formed voice, rather than the content of the show. He indicated that they had much ground to cover and three of them went on to achieve that within a decade of the show. After Souza left for England and Raza for France, PAG, as the group had come to be known, faded out.

After the bold and compelling success of the Progressive Artists Group, the stage was set for tremendous transformations in the art scene of India. Liberated from the many debilitating complexes and uncertainties, Indian artists began a quest for their individual styles, bringing forward new talent and new ideas. On the scene emerged several artists of substance like Satish Gujral, Tyeb Mehta, Krishen Khanna, Ram Kumar, VS Gaitonde, Akbar Padamsee, LaxmanPai, JehangirSabavala, and a host of others. Delhi and Mumbai which did not have even a single gallery in 1947, housed several commercial art galleries by the Sixties.

A quiet revolution took place, forging individual styles, bringing to the fore new talent and new ideas. The atmosphere came alive with art events, news and discussions, and exchanging of ideas, with more and more private art galleries and museums opening. Visionary teachers like Subramanyan and Chaudhry at the art school of Baroda contributed to a flow of fresh talent entering the scene and artists began to travel abroad for further studies; they travelled between the leading artistic centers of Delhi, Mumbai and Calcutta and also began to display their works in the Western Capitals successfully.

In 1950, the Indian government established the Indian Council for Cultural Relations for cultural exchanges with the rest of the world. The National Gallery of Modern Art was created in 1954 at the Maharajah of Jaipur's palatial Lutyens-style mansion in Delhi. The same year, under the watchful eye of a committee of nine artists including Bose, Chaudhry and N.S. Bendre, a National Academy of Art, the Lalit Kala Akademi, was set up. Exhibitions were regularly held in its spacious galleries together with a prestigious annual national exhibition and the Delhi Triennale.

Be that as it may, the sentiment and emotion that has historically informed the rhythm of Indian drawing and enriched the unique Indian sense of colour survived in the hearts of Indian artists down the generations, gaps and upheavals notwithstanding, and permeated the art of India from Independence till the contemporary scene. Modern, Post



MF Husain, Between the Spider and the Lamp



Satish Gujral, Partition inspired painting

Modern and Contemporary Indian art felicitated many masters and celebrated several styles and techniques. Even as it speaks the global language today, Indian art has its own unique expression and has an identity of its own.

The present exhibition, curated for the Indian Council for Cultural Relations as part of Festival of India, is a fresh exploration of the allusion of this unbroken civilization's journey on these last 70 years, in the canvas of Indian art today; how the experiments, international exchanges and various schools of thought have influenced the works of the present visual arts exponents- painters, sculptors, installation artists. Through this exhibition, a cornucopia of art as it seizes the imagination of artists in India today, and as shaped by this milieu, is hoped to be presented, with the inclusion of works by some of the living legends of Indian art who have been practicing through this ride, exponents of the various schools, techniques and periods, and the young Turks of high art that are defining the field today.

Akhilesh Verma

Born in a Rajput family in August 1956 at Indore. His father was a Drawing teacher and the first Gold Medallist from Madhya Pradesh. In his home he had an atmosphere of painting and medicines since childhood. He studied Fine Arts at Indore School of arts and held his first one man show at age of 20, with an 104 feet long drawing in 1976. Since then, he has 46 one man shows to his credit at Mumbai, Kolkata, New Delhi, Indore, Bhopal, Chennai, Hyderabad, Benares, Bangalore, Baroda, Singapore, California, Tokyo Japan, Washington, New York, London, France, Netherlands, Moscow, etc. He has been awarded Artist in Residency from Institute of Advance studies Nantes France and Swedish writers association Sweden and Austria; and several other awards including Bharat Bhawan Biennial Bhopal; Govt. of India Senior Artist Fellowship, New Delhi; Raza Foundation Award New Delhi. He was awarded Vagishwari Samman for his book Daraspothi.

Akhilesh set-up two museums: Police Band Museum at P.H.Q. Bhopal and Tribal, Folk and Contemporary Art of Malwa at Lal Baugh Palace, Indore. He went to Towson University Maryland, U.S.A to deliver a lecture on Indian contemporary Arts and co-curated a show, 'Five Indian Painters'. He also edited a special issue of 'Kala Varta' on eminent painter S.H.Raza, translated Mark Chagal's autobiography 'La Vie' Aap Beetee in Hindi, wrote the biography of eminent painter Maqbbol Fida Husain with title 'Maqbool'. He wrote two books of essays on Artists and Art 'Achambhe ka Rona' and 'Daraspothi'

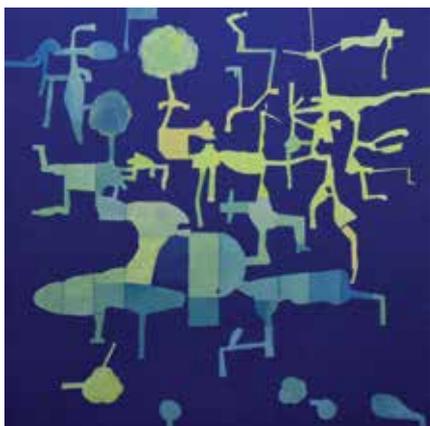
His works are in collection of many institutions in India and abroad like – Bharat Bhavan, Bhopal, National Gallery of Modern Arts, Lalit Kala Academy, HUDCO, New Delhi, Victoria and Albert Museum, London, the Chester Herwitz collection, U.S.A., Jawahar Kala Kendra, Jaipur, C.C.M.B. Hyderabad, Madhav Nair Foundation Kerala, Asian Art Centre, Maryland, U.S.A., MSIL Bangalore, Mahatma Gandhi International Hindi University, Vardha, Peabody Museum, Boston, Gallery Muller and Plate, Munich, IPCL Baroda, L.V.Prasad Eye Institute Hyderabad, Vidhan Bhavan Bhopal, Princess of Iran, Mr.and Mrs. Mahendra Tak Washington, Embassy of Switzerland, New Delhi, Vidhan Sabha Bhavan, Bhopal, CMC New Delhi and the Institute of Advance Studies Nantes, France. Lives and works in Bhopal.

Colour ecstasy is the major quality in the paintings of Akhilesh. It looks like a dream, a fantasy, but on close observation, one realises that a very serious structure unites the colour elements all through the space, at the same time retaining an almost poetic vision of nature & life. This indeed is a very oriental- very Indian concept -a region where Indian writers, poets & painters have been exploring in a significant manner, which may portrays contemporary Indian painting closer to the true Indian concept. S.H. Raza.



Absence of Red

39 x 39 inches • Acrylic on Canvas • 2017



The Blue Moist • 2017



Pink Velocity • 2017

Anil Gaikwad

Born in 1969 Anil Gaikwad did his art education from Indore school of art. He has fifteen one man shows to his credit and has participated in many international and national group shows. His interest in art is to explore forms from various aspects of the world and life. He plays with colours and textures in both; painting and sculpture. He does ceramics too. His flair for three dimensional forms gained more significance when he did some sculptures in metal. He enjoys different medium as well as organizing art events for different causes. He has many awards to his credit including the Raza Puruskar. He lives and works in Bhopal.

Anil's works stand out for his original conceptualization, which is a blend of visual language and poetry with a fine balance of monochromatic hues. His imagination and minimalistic approach with colors, lends his large paintings a mesmerizing visual vocabulary which draws the viewer into a deep tranquil. The artist's complete submission to his canvas is revealed in all his works.

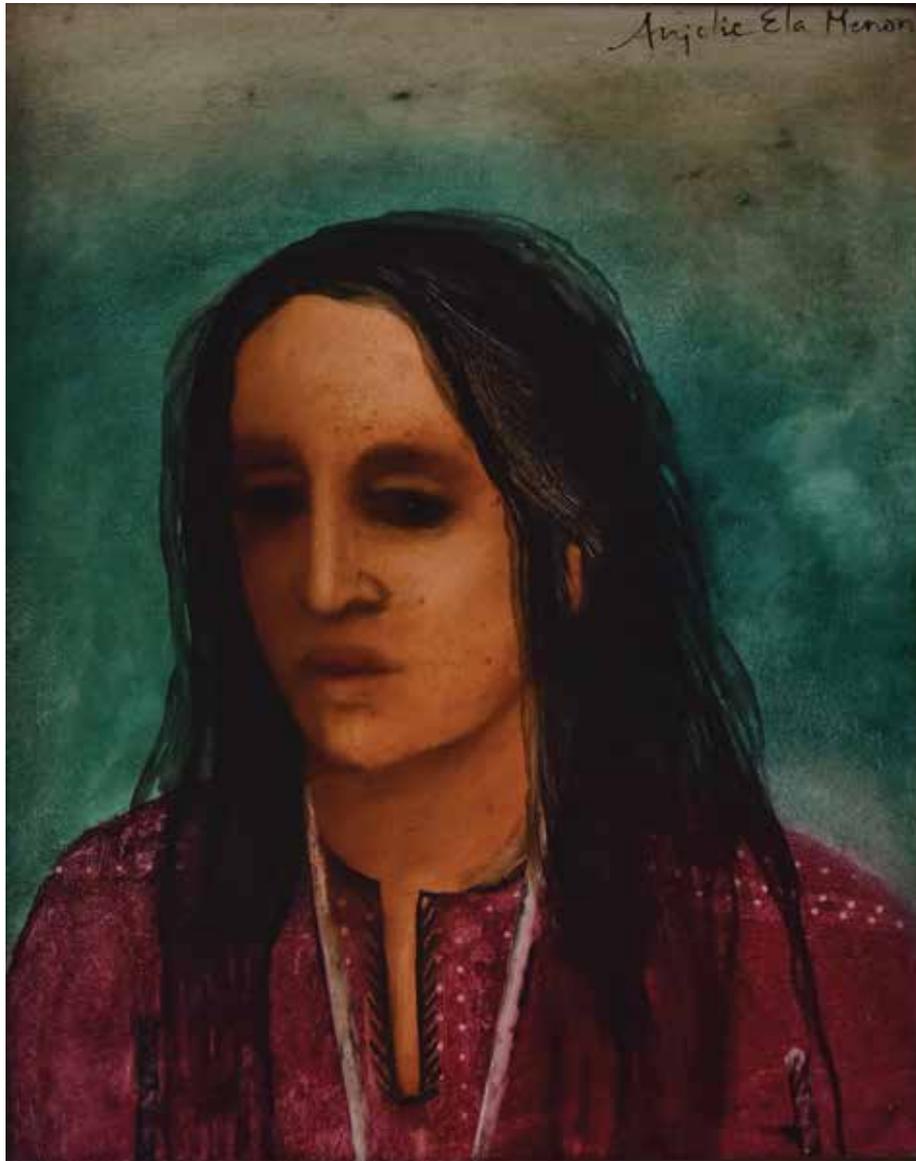


Terra Incognita 1

39 x 39 inches • Acrylic on Canvas • 2017



Terra Incognita 2 • 2017



Head of a Lady

48 x 36 inches • Oil on Masonite

Anjolie Ela Menon

Born 1940, Anjolie is one of India's leading contemporary female artists. Anjolie Ela was born in West Bengal of a mixed Bengali and American parentage. She went to Lawrence School, Lovedale in the Nilgiri Hills, Tamil Nadu. By the age of 15, when she left school, she had already sold a few paintings. Thereafter, she briefly studied at the Sir J.J. Institute of Applied Art, Mumbai and later earned a degree in English Literature from Delhi University, where she studied at the famous women's college, Miranda House. Her creative brilliance got her a French Government scholarship to study at the École des Beaux-Arts in Paris. Menon's work has been displayed widely at prestigious exhibitions in India and abroad. Her preferred medium is oil on masonite, though she has also worked in other media, including glass sculpture and water colour. She is a well known muralist. She was awarded the Padma Shree in 2000 and Delhi Government's Lifetime Achievement Award in 2013. Menon lives and works in Delhi.

I hardly draw. I think I colour and paint lines in reverse. Colour is everything. Its depth or density, translucence or opacity form the nuances of one's whole creative output. It is with colour that one sings, with colour that one plummets to the depths of sorrow and pain. When I dream I see colour, some of it obliterated, some overlaid with yet more pigment, causing harmonies, discords, syncopation. Slowly it gets peopled, the emerging shapes still defined by colour as recognition dawns...

Anyolic Ela Menon

36 x 24 inches • Oil on Canvas • 2017

Veer



Anupam Sud

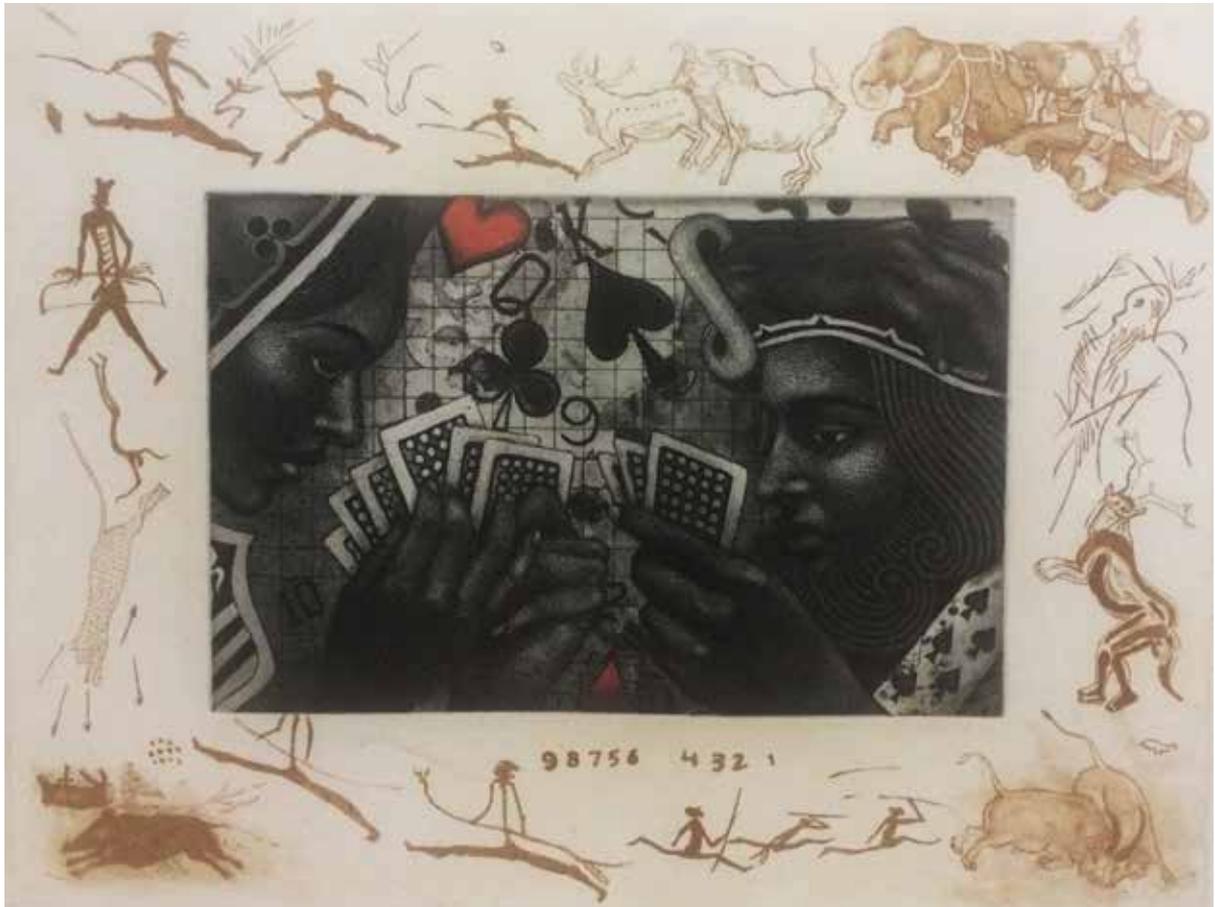
Anupam Sud is one of the finest printmakers among the new generation of artists in India. Although she has taken up painting on large canvases, mostly in acrylic, her intaglio prints still hold their sway over her paintings. Anupam has been experimenting in different areas of the graphic medium, but what stands out is apparently her effortless infusion of different intaglio processes with screen-printing and lithography. Born 1944 in Hoshiarpur, Punjab, Anupam did a Study Tour of USA under CICA Fellowship in 1990. She studied Print Making at Slade School, London (British Council Scholarship) in 1972, after her Diploma in Fine Arts, from College of Art, New Delhi in 1967.

She acknowledges many influences: her father who had a love for bodybuilding, detective stories, Punjabi theatre, and her mother who appreciated classical music and read the Upanishads. She also grew as an artist under the guidance of Somnath Hore in Delhi, whose work she closely related to. As one of the founder members of GROUP 8 (1968), Anupam, with her printmaker colleagues, worked through this association to promote and sustain printmaking as an independent, expressive art form.

Her work has been widely exhibited and appreciated. Apart from over a dozen solo shows all over the world, she has participated in many group exhibitions in cities in the US, UK, Italy, Korea, Switzerland and other countries. She has won numerous national and international awards for her excellence in printmaking. She has also conducted workshops in Canada and Japan.

She lives and works in New Delhi.

“My print images can never convert into painterly images for the canvas, as the working body itself rebels. When images enter my mind, I see textures that belong either to etching or to painting. I see no easy conversions as the basic temperament of each process varies and so do ways of arriving at the end result.”



Game II, Snakes and Ladders 1

13 x 16 inches • Etching, Intaglio Print • 1999



Game II, The Bishop • 1999



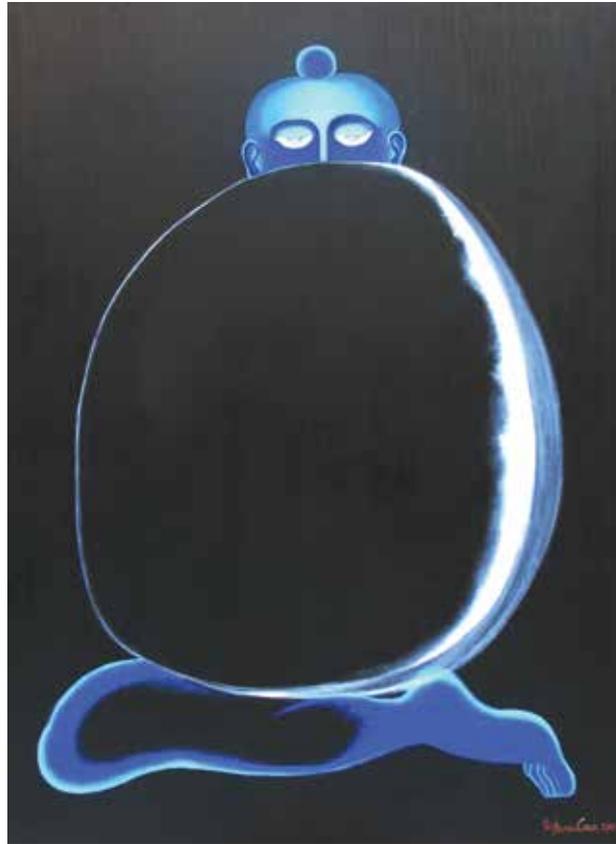
Game Eternal, 1/11 • 1999



Game III, King of Spades and Queen of Hearts • 1999



Game IV, The Bout • 1999

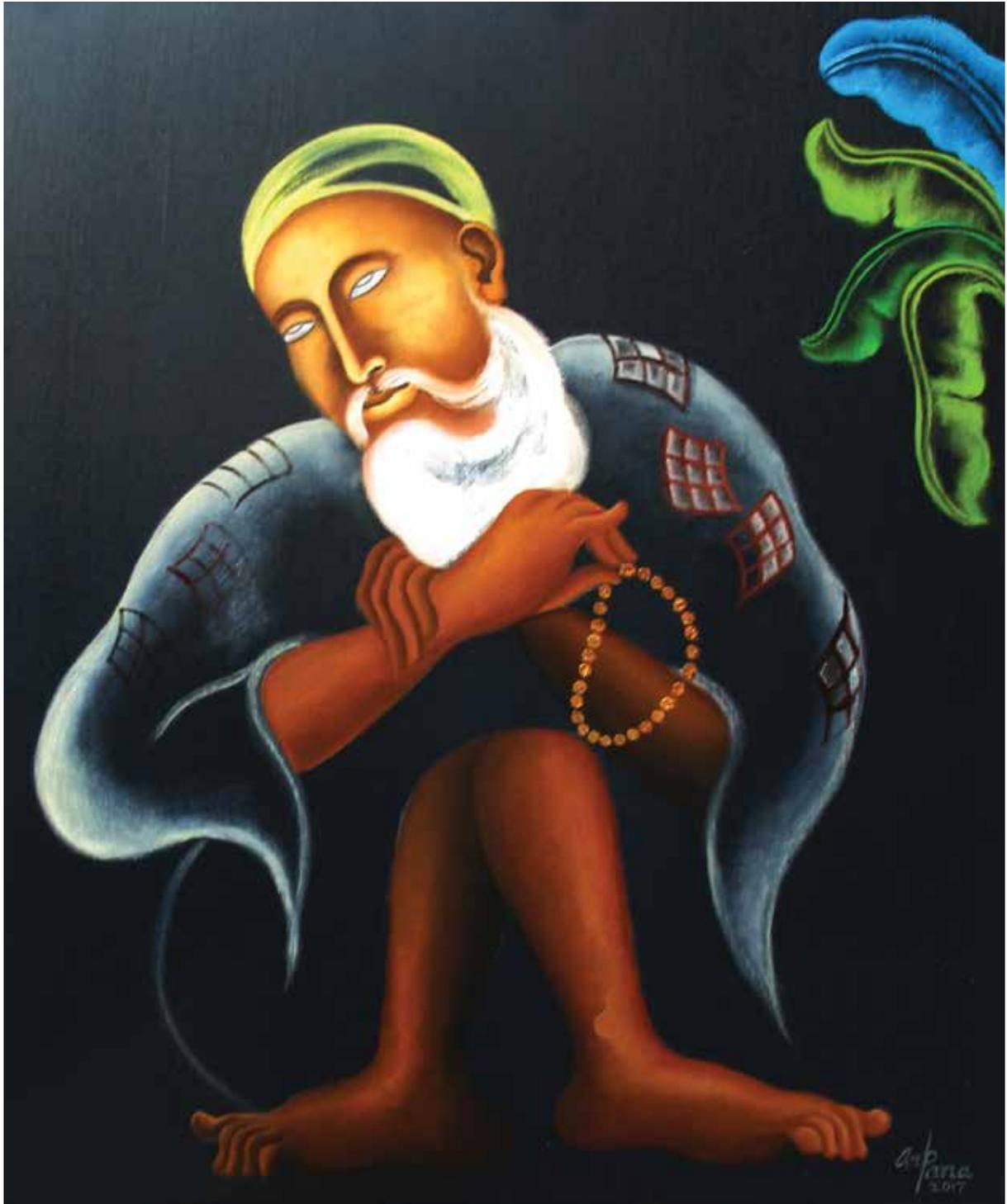


Void 48 x 36 inches • Oil on Canvas • 2017

Arpana Caur

Arpana Caur, distinguished Indian painter has been exhibited since 1974 across the globe. Her solos apart from Delhi, Mumbai, Calcutta, Bangalore and Chennai have been held in galleries in London, Glasgow, Berlin, Amsterdam, Singapore, Munich, New York and in Stockholm and Copenhagen National Museum. Her work can be seen in Museums of Modern Art in Delhi, Mumbai, Chandigarh, Dusseldorf, Singapore, Bradford, Stockholm, Hiroshima, Smithsonian Washington & Victoria and Albert Museum London. She has been extensively written about filmed, invited to various countries and awarded, including a gold medal in VIth International Triennale 1986 in Delhi. She was commissioned by Hiroshima Museum of Modern Art to execute a large work for its permanent collection for the 50th anniversary of the Holocaust in 1995, and by Bangalore city and the city of Hamburg to do large non-commercial murals in public spaces. Since 1981 she did three large non-commercial murals in Delhi and one in Kathmandu. A retrospective of 40 years of Arpana's works was hosted at National Gallery of Modern Art Bengaluru, in 2016. The artist lives and works in Delhi.

Her passion and compassion rise out of her own experiences, and as a result her art rings with great empathy for the condition of mankind. Arpana's use of color in her paintings sets up moods that encompass the whole range of human feelings from ecstatic bliss to despair; that in turn draw upon rasa, aesthetic emotional sentiments that are experienced upon seeing a moving work of art, hearing sublime music, or being stirred by the exquisite movements of dance.



Nanak

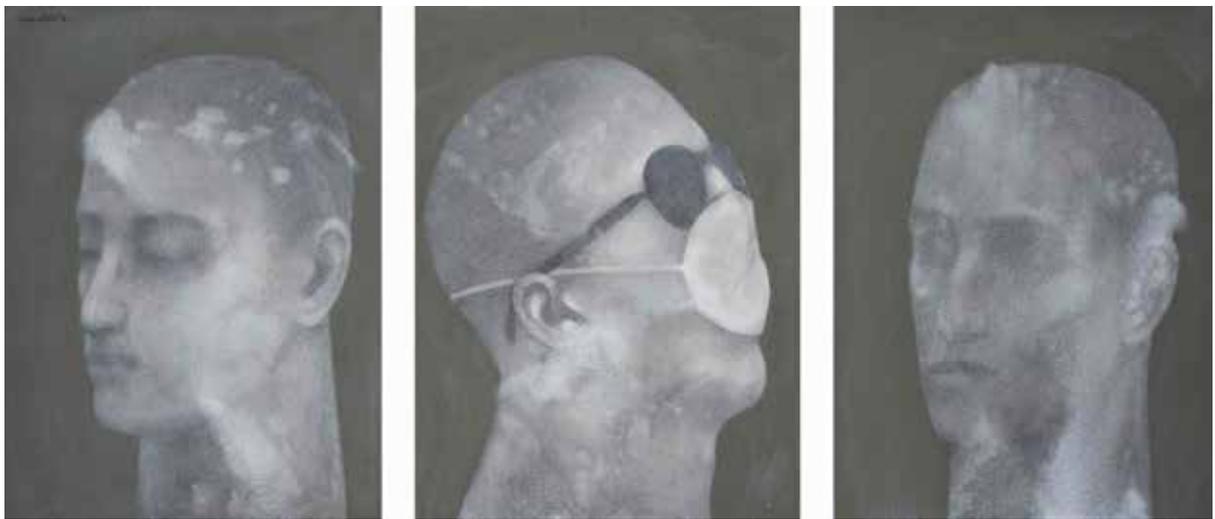
28 x 34 inches • Oil on Canvas • 2017

Chandra Bhattacharjee

Born in 1961, Chandra graduated from the Indian College, of Art and Draughtsmanship with a first class in 1986. He received a gold medal from Rabindra Bharati University in 1986 for excellence in fine arts. He received the Taj Gaurav award in 2008. Starting his career as a billboard artist, Chandra has held 17 solo shows so far. The last two shows were 'A Skyful of Chains' with Galerie 88, Kolkata in 2015; and 'Wired' with Gallery Veda, Chennai in 2012. The other shows have been with Galerie 88, Kolkata; The Gallery in Cork Street, London, in collaboration with Threshold Art; Palette Art Gallery, New Delhi; Sumukha Art Gallery, Bangalore; Gallery Beyond, Mumbai; Art Heritage, New Delhi. His works have part of auctions held by Art For Humanity, Art Chennai, Emami Chisel, Bonhams, Apparaoart and Saffronart.

Bhattacharjee has been a part of many national and international art workshops and curated group expositions. He has been a regular at the India Art Fair, Art Chennai and has participated in Art Singapore. A few among his group shows are Festival of India curated by Gargi Seth, 2016; Divergent Horizons, Lalit Kala, Chennai; Lost in Transition, Harrington, Kolkata; The Mahatma, and When High and Low art meet, Art Alive, curated by Rupika Chawla; Art Celebrates 2010, New Delhi; Cross currents, curated by Sushma Bahl; 10X10, Threshold; Snow, curated by Ranjit Hoskote, Palette Art Gallery; Life is a Stage, ICIA, Mumbai; Gaze Within, Gaze Without, Gandhara Art Gallery, Kolkata; 20 Years of Indian Contemporary Art, Gallery Muller & Plate, Munich; Just One, Artco Galerie, Germany; Indien Garten der Kunste, Aalen, Artco Galerie, Germany; Adana Biennale, Turkey; Imprints, The Ueno Royal Museum, Tokyo; Diverse Idioms, Hong Kong Visual Arts Centre; Power of Peace, Bali, The United Nations; XI Indian Triennale India; Ways of Seeing, Art Alive, Delhi; Indian Contemporaray Art, Sumukha-Quayside Gallery, London; Nude Studies, The Guild. His works are in the public collections of the Museum of Bengal Modern Art, Arts Acre Foundation, Kolkata; Jordan National Gallery of Fine Art; Govt Museum and Art Gallery, Chandigarh. He lives and works in Kolkata.

Bhattacharjee's paintings tell a story, but it is a story without a beginning or an end and it flows seamlessly from the artist onto the surface of the canvas. The world of Bhattacharjee's creation is without boundaries; where humans, animals and surreal creatures coexist in harmony. His canvases are languid and far removed from the urban world. Dusky men and women exist in an ethereal realm untouched by the madness of everyday city life, carrying out their daily chores.



Circumstances

30 x 60 inches • Acrylic on Canvas • 2016

Iranna

G.R. Iranna is an award-winning artist and sculptor. Born in 1970 in Karnataka, Iranna completed his BFA in '92 from the College of Visual Arts, Gulbarga, and earned his MFA degree from Delhi College of Art in 1994. At the very outset, Iranna's career as a painter has been speckled with achievements. In '93, he was chosen by M.F. Husain and Ram Kumar as the winner of the "In Search of Talent" award at Vadehra Gallery, New Delhi. In '97 he received the 40th National Academy Award from Lalit Kala Akademi, New Delhi, as well as ABPF Foundation, Signature Art Prize- Singapore Art Museum Jury Award 2008 the All India Fine Arts and Crafts (AIFACS) Award. In '99 he was the recipient of the Charles Wallace Scholarship that allowed him to spend a year at a residency at the prestigious Wimbledon School of Art in London, 2008: ABPF Foundation, Signature Art Prize- Singapore Art Museum Jury Award 2008.

Iranna has had several solo exhibitions at NGMA Bangalore, The Guild, Mumbai and Gallery Espace, New Delhi. He is represented in the United States by the New York-based Aicon Gallery. His work has been featured in global group art shows, most notably at the San Jose Museum of Art in California, USA (2010), and at the Signature Art Prize show at the Singapore Museum (2009). His artworks are part of museum collections worldwide, including the National Gallery of Modern Art, New Delhi, the Kiran Nadar Museum of Art, New Delhi, Lalit Kala Akademi, New Delhi, Bharat Bhawan, Bhopal, Singapore Art Museum, Singapore, and SAM Museum, USA, and the private collection of Chester and David Hurwitz.

Tempered Branches was Iranna's most recent solo show held this year at AICON Gallery, New York, comprising several important recent series of paintings, along with a monumental wall drawing and installation piece. Other more recent landmark solos for him were Limning Heterotopias at Gallery Espace in 2012 and Ribbed Routes at The Guild Art Gallery in Mumbai; at The Stainless Gallery, New Delhi and AICON Gallery, London and New York, titled Birth of Blindness, 2008. The artist lives and works in Delhi.

Iranna's work has proposed an alternative reading of the ongoing crisis of mindless conformity. His reinterpretation of the symbolic figure of the monk and served as treatises on mortality and spirituality. Says art critic Ranjit Hoskote, "In a period that has registered the ascendancy of critical artistic strategies that unmask and dismantle, G.R. Iranna stands apart by espousing an art of affirmation, of measured additive procedures and philosophic reflections."



Resting Saint

28 x 40 inches • Watercolor on Paper • 2012

Gigi Scaria

Born 1973, Gigi Scaria is a Delhi based artist working in mixed media. Scaria was selected to represent India in the country's first-ever participation in the Venice Biennale (2011). Recent projects include Kochi - Muziris Biennale (2014), Singapore Biennale (2011) and the artist-in-residence at the Ian Potter Museum of Art at the University of Melbourne (2012). Scaria's practice - often manifesting in painting, sculpture, photography and film - explores his interest in issues of urban development, particularly issues surrounding migration, economic development and urban architecture. Recent works have been described as 'absurdist environments of the future'.

His solo shows include The Ark at Gallery Chemould, Mumbai (2015), Dust, Ian Potter Museum of Art, Melbourne University, Australia (2013), Amusement Park, Gallery Chemould, Mumbai (2009), Settlement, Galerie Christain Hosp, Berlin, Germany (2009), curated by Jamila Adeli, Site under construction, Video Space, Budapest, Hungary, Triviality of everyday existence, recent photographs and video, The National Art Studio, Changdong, Seoul, Korea, Palette art gallery, New Delhi 2008; Absence of an Architect, video installations paintings and photographs, Palette Gallery, New Delhi, 2007.

His group shows include Yamuna-Elbe Project: A site specific installation project at the bank of River Yamuna in Delhi, Curated by Ravi Aggarwal (2011), India side by side, Centro Cultural Banco do Brasil, in Rio De Janeiro, Brazil (2011), Everyone agrees: it's about to explode, curated by Ranjit Hoskote, India Pavilion at 54th Venice Biennale (2011), Tolstoy Farm: Archive of Utopia, Curated by Gayatri Singha (2011), Crossroads: 3rd Singapore Biennale, curated by Russell Storer and Trevor Smith (2011), West Havens: PlaceTime Play: India China Contemporary Art, Shanghai, China, curated by Chitanya Sambrani (2010). SAMTIDIGT Indian contemporary art exhibition, Art Helsinki City Art Museum, Finland and Kulturhuset, Stockholm, 2010.

The ground realities of the cultural, religious and ethnic identities of my immediate surroundings were a major focus in my work as I moved on to more socially engaged territory. As a result, reflections on social issues integrated into my work. With these narratives I am aiming to generate a multidimensional dialogue within the social system that I am a part of. Even though the boundaries are marked and specified this is an attempt to respond and negotiate.



Who Deviated First

14 x 50 inches • Inkjet on Archival Paper Photograph • 2010

Gopi Gajwani

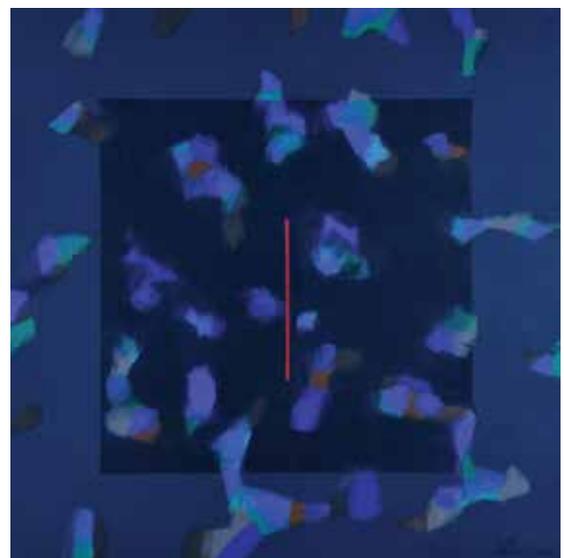
Born in Sind. Graduated in Art from Delhi School of Art in 1959. Have held 24 one-man shows of my works, and have participated in number of group shows in India in National and International exhibitions including the 6th Triennale in New Delhi and International Triennial of Painting, Sofia, Bulgaria. My works are in several collections in India and abroad. Have parallel interest in creative photography as a work of art and have made nine short films.

**"Painting is like writing a musical score,
and my work is a visual score in colour".**



Through Dark and Deep

32 x 32 inches • Acrylic on Canvas • 2015



Rhythm in Blue • 2016

Hemraj

Born 1968, Hemraj did a Masters in Fine Arts from Delhi College of Art. He won the Annual Exhibition of College of Art, New Delhi in 1991 and the All India Award from Chitra Kala Parishad, Bangalore in 1995. In 2000 he was the winner of the 42nd National Award from Lalit Kala Academy, Delhi

He has shown in many group and solo shows both at home and abroad, including the Blue Moon, Germany, in 2003 - Galeria Muller and Plate, Germany, in 2004 and 2005. At the India Art Fair 2014 Hemraj was the first contemporary artist whose abstract work was exhibited on a solo booth, by Uday Jain from Dhoomimal Gallery. His work was a part of International Miniatures Print Exhibition, Belgium, 2003; Indian Painting Exhibition at Galeria Borowski, Germany, 2003 and Painting exhibition at Stadtische Galeria 2003. In 2006 he exhibited at the XI Triennale India. His works are in several established collections in India, Germany, Hungary and Korea and been featured in prestigious auctions. He lives and works in New Delhi.

I had the inspiration to make this series "Voice of God" from a story. I have heard that once Swami Ram Krishan Param Hans was going somewhere along with his students. It was evening time and there he saw a flock of cranes flying in the sky. As Swami Param Hans gazed at those birds, his mind was in a trance. I don't know whether this story is true or not but I have made my series of paintings wishing that the viewer should get mesmerized just by looking at these and share the trance of immense pleasure.



Voice of God 1

• 48 x 36 inches • Oil on Canvas • 2017



Voice of God 2 • 2107

Indrapramit Roy

Indrapramit Roy studied printmaking (BFA) at the Visva-Bharati University of Santiniketan (1982-87) and painting (MFA, 1987-89) at the Faculty of Fine Arts of M.S. University of Baroda, India. Subsequently he was awarded Inlaks Scholarship to study MA Painting (1990-92) at the Royal College of Art, London, which also included a term each at Cite des Arts, Paris and Hochschule der Kunst, Berlin.

Indrapramit has shown extensively in Baroda, Delhi, Bombay, Calcutta, Bangalore and Chennai in group and solo shows. He has had over 80 Group shows and several art camps and workshops to his credit. From amongst the 16 solo shows held so far the last five were in The Anant Art Gallery, New Delhi in 2009, Aicon gallery, Palo Alto, California in May 2007, Pundole Art Gallery, Mumbai, February 2008 and Galerie-88, Kolkata in 2012 and November-December 2015 and Threshold gallery, New Delhi in Feb 2016.

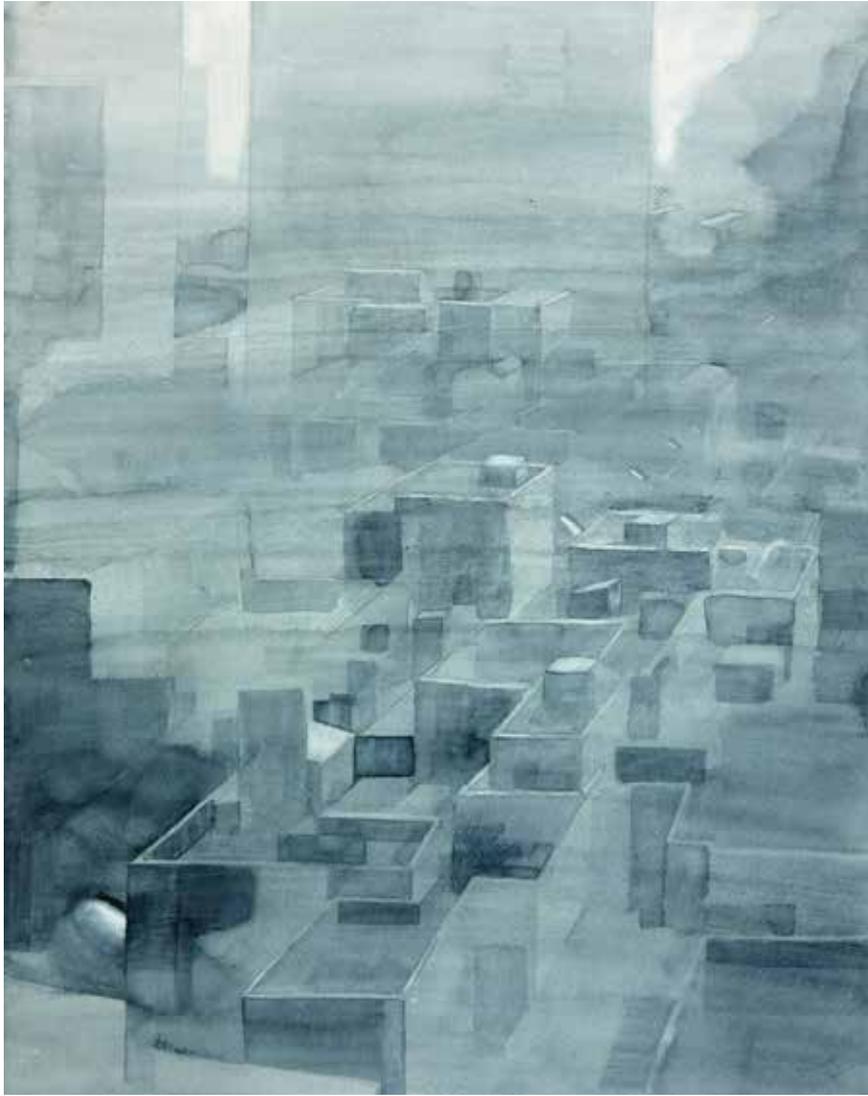
He has taken part in Group shows in London, Berlin, New York, Melbourne and Yangon and has represented India in Asian Art Exhibition in Macao and the Cairo Biennale, Cairo. In 2013 he completed a 12 x 26 feet mural for the new terminal T-2 at Mumbai international airport. Honors and fellowships include Kanoria Centre Fellowship (1989-90), Inlaks fellowship to study at RCA, London (1990-92), Junior Research Fellowship by Government of India (1993-95), the Fulbright fellowship, USA (2004-5) and more recently Artist-in- Residence at The Siena Art Institute, Italy (March 2013).

His other interests include stage design, book illustration and writing on art. He has been teaching painting at his alma mater Faculty of Fine Arts, MSU of Baroda since 1995.

These works are part of a much larger on-going project that deals primarily with spaces with very strong human associations but no human presence. A desire to simply document spaces experienced, lived-in or observed. But painting intervenes and nothing remains a mere documentation, things happen while working on them. I prefer to rework genres such as 'landscapes'. My landscapes are mostly cityscapes, places of concentrated human habitation often seen in a transient light, waiting for something to happen.

There are certain images that persistently demands release from the confines of the mind and leave their marks. These invisible marks span the whole gamut, from the formal to the sentimental: deeply melancholic and yet strangely celebratory.

They work both ways, consigning things to the memory and also becoming constructs of the memory.



Study for Sanctuary V

24 x 18 inches • Watercolour on Paper • 2017



Dawn Breaking • 2017

Jatin Das

Jatin Das, born 1941, in Mayurbhanj, Odisha, was conferred the Padma Bhushan, India's highest civilian award by the President of India, 2012. He studied at the Sir JJ School of Art, Bombay. He has been painting for 55 years and his works are in public and private collections in India and abroad. Das has done several murals and sculptures installations, some of the more important ones being 'The Journey of India: Mohenjo-Daro to Mahatma Gandhi', oil on canvas, 7ft x 68ft, Parliament of India; Fresco, Birla Kreedha Kendra, Bombay; welded steel installation, Bhilai Steel Plant, Madhya Pradesh; Murals, metal sculpture, metal mobile; NCPGR, Delhi; Façade mural, Chelsea Arts Club, London and Painted mural, international airport Bangalore. He also did many graphic editions; Etching, Lithography and Serigraph and designed Postal Stamps. He has had over 68 one-man shows both in India and abroad, and participated in major national and international shows, like Konstforum – Norrköping, Sweden 2012 with Eva Zettervall, the 2nd Biennale, Cuba, Havana, 3rd Asian Biennale, Bangladesh, Tokyo Biennale, the 15th International Art Show, Japan, VII British International Print Biennale, Bradford, UK, 2nd, 3rd and 4th Triennial India, Delhi in the 1970's, Venice Biennale, Italy, Septième Biennale de Paris, France. Jatin is Professor of Art at Jamia Milia University and Lectured at innumerable prestigious art and architectural colleges and museums in India and abroad. He writes poetry, and was member of the Poetry group 'Samovar', 1963, Poetry Society of India, New Delhi. Advisory Committee member of many government, private art and cultural bodies and donated his work to innumerable charities India for children and destitute. He was also involved with the reconstruction and rehabilitation work in Orissa villages, after the super cyclone in 1999. He set up the JD Centre of Art in Orissa, 1997 to house his collection of traditional and contemporary arts and antiquity. Das has been involved with conservation of 'Pankha' (Hand fans) and his 28 year old collection is one of the largest private collections of Pankha in the world. He lives and works in Delhi.

"I am 76 now, grey beard and bald head, which has been like this for a long time. I don't know how the time has lapsed, I had not look back. I have been drawing and painting all alone, travel East Coast to West Coast in Mumbai, now living in New Delhi almost 50 years. Don't have a house of my own, shifted studio many times. I haven't taken a stock of myself and my work. I am a loner and my work doesn't fit anywhere."



Vidisha

Conte on Paper • 30 x 22 inches • 2007



Drawing Pleasure • 2007

Jaya Ganguly

Born 1958 in a conservative Bengali family in Kolkata, much of Jaya's childhood was spent in the vicinity of the famous Kali Temple of Kolkata. Her imagery is distinctly different that is conditioned by the constraints of her own tradition bound family and the Bengali society. In 1982 she graduated from the Indian College of Art, Kolkata. Her First solo exhibition was at the Academy of Fine Arts, Calcutta, 1984. She had solo exhibitions at Art Heritage, New Delhi, 1985, 88, 92 and 98; Cymroza Art Gallery, Mumbai, 1988; Gallery 7, Bombay, 1990; Academy of Fine Arts, Kolkata, 1991; Le Gallery, Chennai, 1991; among the more recent ones, 'Masks and Metaphors' in 2011.

In 1987 she was invited to participate in Festival of India, Sweden. In 1987, 89 Jaya participated in the Young Faces in Contemporary Indian Art, at the Birla Academy of Art and Culture, Calcutta. She participated in Calcutta 300 Exhibition, Birla Academy of Art and Culture, Calcutta and Bombay, 1989; 21 Contemporary Women Artists from India, Habart Gallery, New Delhi, 1991; and Nine Contemporary Artists from India, Gemeente Museum, Arnhem.

Her works are in important collections as Consulate of the Netherlands, New Delhi, NGMA, New Delhi, Delhi Art Gallery, New Delhi. She lives and works in Kolkata.

The figures depicted in her works are weird, distorted and express a certain anguish. Personal visual language along with colours makes it vibrant and filled with energy. Her works depict dream images which border on the grotesque but are mysteriously beautiful. The figures are surreal, distorted, and express a certain inner torment. Her works depicts the hypocrisy in society and she paints social satire and genre subjects as well gods and goddesses. Her works can be considered as autobiographical. Jaya works in figurative expressions. Her name is to be reckoned in modern Indian art.



Women

Charcoal and Acrylic on Rice Paper • 40 x 30 inches • 2016



Transit • 2017



Transit • 2017

Jenson Anto

Jenson Anto plays with what is found and what is made, with objects he gathers from various geographical locations. Changes that occur in the process of engagement gives way to ephemeral works in the form of drawings, photographs, assemblages and installations. After a Masters program in Painting from Wimbledon college of Art on a Charles Wallace Fellowship, he has been in Art residencies at AZB, Arbeitsgemeinschaft Zürcher Bildhauer, Schlieren, Switzerland; laab Basel, Switzerland and NAIRS, Scuol, Switzerland through Pro Helvetia - The Swiss Arts Council and at Khoj international Artists Association, New Delhi. Site specific projects at Munnar and Vazhachal, Kerala; Leh, Ladakh; Grampian Highlands, Aberdeen and Stonehaven, Scotland; Isle of Man, United Kingdom; and Scuol, Switzerland; Waiting for syzygy, Crab Island, Malaysia, Echoes to Nowhere, Uster, Switzerland, Notes from the Woods, Post, Kerkrade, Netherlands; Durch den wind, St Jakob's Kirche, Zurich, Switzerland and Cloud's End, Kaskadensator, Basel, Switzerland. Participated in Florence Biennale, curriAint D'Ajer, Nairs, Liste Art Fair, Basel and Minimuseum Vigano, Rapperswil, Switzerland, Trinity Buoy Wharf, London and Casoria Art Museum, Italy. The artist lives and works in Delhi.

Engaging with the 'Found' finds a resonance with variation in levels of interactive play. Material sourced from the surrounding finds its way into the studio to enable an array of permutations and combinations. In a similar vein, they move outside the studio space to engage with the elements. In the process of acquiring material the 'Found' has evolved in range to include objects, raw material, audio and measurements. The moment of 'Play' with the available material becomes an anchor for development of the work. Juggling with numbers, balance, sourced material and structural buildup the work finds its way through series of drawings, images, audio, video and sculpture.

Transformations that occur during this process have the inevitable direction of resulting in the act of object making. Hands on approach with the material, toying and playing to understand its pros and cons maintain the flow of the work process. Failures in the explorations add to the general buildup of the work as it tries to follow a path towards its realization. In the end, the object making process undergoes a transformation to a reversal or taking up of a different path. In that way the object made gets into another play of travel and exploration.



Here and Now • Variable • (4-10 feet) • Fiberglass • 2011-2013

KS Radhakrishnan

K. S. Radhakrishnan is recognized as one of the most significant figures of contemporary Indian art. He is a sculptor and bronze has remained his prominent medium for a long time.

Radhakrishnan was born in Kottayam district of Kerala in 1956. After completing his under-graduation from Changanacherry, Radhakrishnan went to Shantiniketan in 1973-74 to pursue formal training in art from the prestigious Kala Bhavan of Vishwabharati University. There he was mentored and trained by two important figures of Indian modernism –Ramkinkar Baij and Sarbari Roy Choudhury. His sculptural talents were acknowledged at a very young age when he was awarded with the National Scholarship offered by Government of India in 1978. During these early formative years of his career Radhakrishnan was invited to be the part of many exhibitions at Lalit Kala Akademi and Birla Academy of Art and Culture. He completed his MFA in the year of 1981 and very soon was awarded with a research grant by Lalit Kala Akademi, Delhi to work in Garhi Village. This also gave him an opportunity to move to Delhi and explore the diverse artistic practices of the metropolis. Since then has had more than fifteen solo shows including at National Gallery of Modern Art (Bengaluru), Centre des Bonds de Marne, LePerreux-Bry-sur-Marne (France), Lalit Kala Akademi (New Delhi) and Birla Academy of Art and Culture (Kolkata) amongst others. Among the numerous group shows at which his works have been exhibited are the National Exhibition at New Delhi (1980); Triennale India (1990); Salon International de la Sculpture Contemporaine at Nouveav Forum des Halles, Paris (1995); Hippodrome d'elongchamp, Paris (1996); Espace Michel Simon-Noisy le grand, France (1996); Beijing Biennale (2012). From 1980's onwards Radhakrishnan has installed open air sculptures across the country and abroad including at the TMI foundation, Cotignac, France.

Radhakrishnan's signature characters are Maiya and Musui, archetypal figures of man and woman through whom the artist's vision of the world is unfolded in myriad ways. "How one sees the world around him is not necessarily how the world is. But it gives one an opportunity, an idea to aspire to. I am putting my idea in a sensitive place. Others come and see it, enter that space. The idea is for them to aspire to that world. That is the intent of art."



Airbound Musui

31 x 9 x 9 inches • Bronze • 2016

Laxma Goud

Born in 1940 in Nizampur, Andhra Pradesh, K. Laxma Goud completed his diploma in Drawing and Painting from the Government School of Art and Architecture, Hyderabad, in 1963; he then went on to study Mural Painting and Printmaking at the Faculty of Fine Arts at M.S. University, Baroda, from 1963 to 1965. Goud displays versatility over a range of mediums, from printmaking, drawing, watercolour, gouache and pastels to glass painting and sculpture in bronze and terracotta. In 2007, the exhibition, 'Laxma Goud 40 Years: A Retrospective' was organized at Aicon Gallery, New York. Other recent solo shows of Goud's work include 'Sculptures, Bronze and Terra-cottas' at the Guild Art Gallery, Mumbai, in 2006; 'Recent Terracotta, Ceramic, Bronze Sculptures' at Gallery Threshold, New Delhi, and Pundole Art Gallery, Mumbai, in 2006; and those held at Aicon Gallery, New York, in 2003; and Grey Art Gallery, New York, in 2001-02. Some of the noted group shows in which his works have been features are 'From the Vault' at Aicon Gallery, London and New York, in 2007; '17th Anniversary Show' at Gallery Sanskriti, Kolkata, in 2007; and 'Back to the Future' at Gallery Espace, New Delhi, in 2006. Goud's work has also been a part of the São Paulo Biennale, Brazil, in 1977; and 'Indian Art Tomorrow' at the Philips Collection, Washington D.C., in 1986. The artist lives and works in Hyderabad.

His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. Goud's work is dramatic; his protagonists are raw and vivacious in their appeal, imbued with energy that reverberates through his strokes and textures. Most of Goud's art is centred on the rural, recreating landscapes from his childhood as if they were frozen in time.



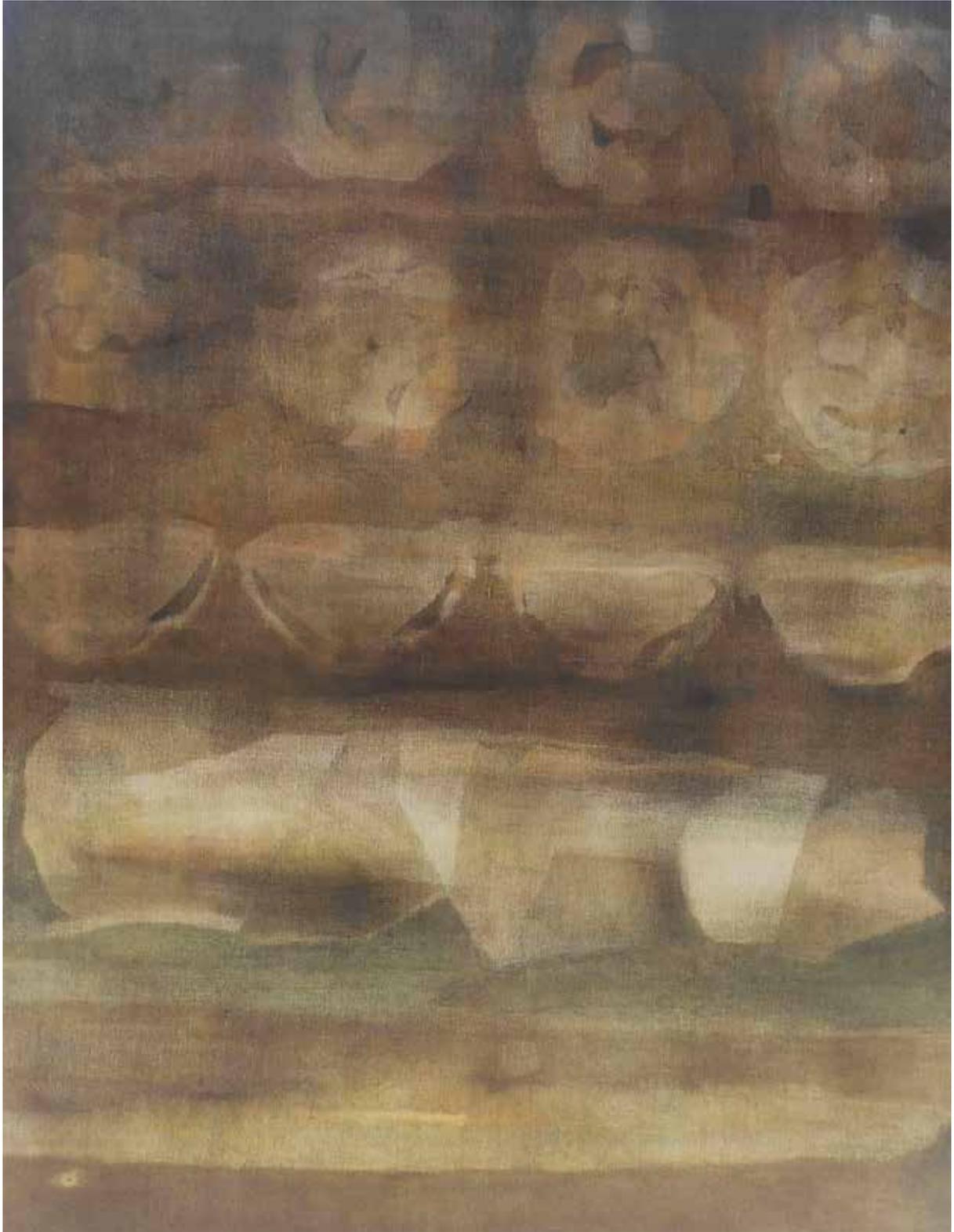
Devi

18 inches diameter • Bronze • 2005

Manish Pushkale

Manish Pushkale, born 1973, started his career from the evocative environs of Bharat Bhavan, Bhopal, where he got the fine exposure to our arts in a holistic manner. Though he holds his educational specialties in the science of Geology, he has achieved an outstanding identity and carved an exclusive place for himself in the field of art. Some of his Solo exhibitions include 'The Painter of Light' at Akar Prakar, New Delhi 2017; 'Serendipitous Encounters' at Aicon, Palo Alto, in 2009; 'Unveiling' at Bodhi Art, Mumbai, in 2007; and 'Japa' at Bodhi Art, New Delhi, in 2006. His work has also been featured as a part of several group exhibitions including 'The Epic Journey of Indian Art', Festival of India curated by Gargi Seth, 2016; 'Vicissitudes of the Constructed Image' at Tangerine Art Space, Bangalore; 'Think Small' at Art Alive Gallery, New Delhi; 'Entity' at MEC Art Gallery, New Delhi; 'Deep In Black' at Galerie Muller and Plate, Munich, all in 2009; 'Empty and Full' at Aakriti Art Gallery, Kolkata; and 'Point and Line to Plane VI' at Gallery Beyond, Mumbai, both in 2008. Pushkale was also a recipient of the S.H. Raza Foundation Award in 2003.

Manish's paintings in their abstract approach are known for a quiet quest, kind of a pictorial research and a reinvention of our traditions in post colonial times. One can also sense the mien of a geologist's subtle perception of the history of the earth, in his works. He prefers to be called as a "contemporary traditionalist".



Untitled

36 x 48 inches • Acrylic on Canvas • 2015

Nayana Kanodia

Born 1950, an economist turned painter, Nayanaa can be considered the pioneer of L'Art Naif in India, a genre unseen and unheard of in a contemporary context till when she started painting, in 1985. She has established a rare niche for herself in this very particular mode. She completed her graduation from Lady Shri Ram College, New Delhi in Economics Honours. She won the National Scholarship of the Government of India. Nayanaa is an entirely self-taught artist except for a year's apprenticeship with Anjolie Ela Menon. Nayanaa Kanodia's journey is a story of talent, passion and vision. She has portrayed India's culture - past and present - as no artist has done before on such a huge time frame.

In 1998, she was invited by The Commonwealth Institute to have a solo show to inaugurate their newly renovated Complex in London. She was invited by Victoria and Albert Museum, London in 2001 to demonstrate her painting techniques in this prestigious Museum and exhibit her paintings. She is the first Indian whose paintings are in the collection of Paintings in Hospitals, UK, which was earlier listed as a Museum. Her works are permanently displayed at Musee International D'Naif Art in Paris. A consortium of schools in Los Altos, USA, is using her work as a medium of instruction to their students.

She has conducted Art Camps in India and abroad and gives talks and presentations on art in prestigious organizations and universities, and is on the faculty of Spic Macay International. She has attended numerous Art Camps in India, Bangkok, Cambodia, London, Moscow, St. Petersburg, Italy, Greece and Sweden, and curates the Art Shows for Indian Cancer Society. She is also closely associated with other NGOs - Concern India, Khushi, People for Animals, Wildlife SOS and Nargis Dutt Foundation. Some of her important group show participations include National Gallery of Modern Art, Mumbai in 1997 & 1998; Dubai in 1998, 2012, 2012, 2013, 2014, 2015, 2016; London in 2001, 2002, 2006, 2008, 2012, 2013, 2014, 2015; France, 'Centre Regional D'Art Contemporain', Sete, in 2001; Washington in 2001, Paris in 2002, Hong Kong in 2005, 2012, 2015; Singapore in 2006, 2011; The Ueno Royal Museum, Tokyo in 2007; South Africa in 2007; USA 2015, 2016; Melbourne, Australia 2017. Her work also features in several auctions of Indian Contemporary Art internationally. Nayanaa's paintings are in public and private collections all over the world. She lives and works in Mumbai.

Having a French leave or absenteeism from formal training in art enabled Nayanna Kanodia to bring patterns of strong individualism into her work long before it was considered a redefining approach for unique and contemporary artists of today. This guided Nayanna Kanodia to avoid the hierarchy of labels by the artworld such as a 'high and lowbrow' circumspect to attach itself towards Kanodia's art and to present the dynamics of social reality in the concrete frames of virtuality.

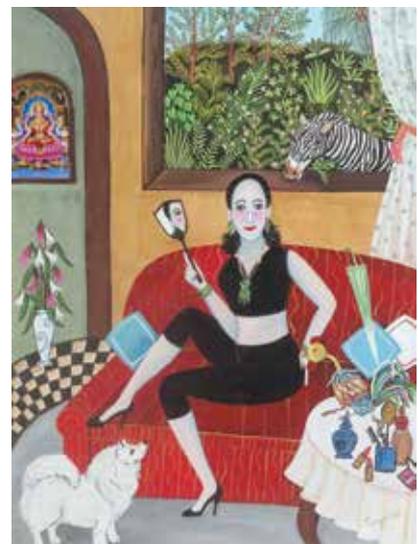


Stroll Down Memory Lane

30 x 30 inches • Oil and Glitter on Canvas • 2015



Two is Company diptych • 2017



Sofas are so Comfortable • 2014

Neeraj Gupta

Born Delhi India, 1969, Neeraj studied at the Delhi University before his Masters Degree in the year 1993 in Building Science from School of Planning Architecture, New Delhi, India. He is a member, Advisory Board India International Center (2010-2016) and President Delhi Art Society. He is a Public art specialist, working to have a Master Plan for Public Art for Delhi; an expert of Indian art aesthetics; a research scholar on folk art forms and village art forms of India, having worked extensively to save our folk art form from the trash and conserving that in the collection of Delhi Art Society. He is also President Budha Jayanti Park Society. Neeraj has worked extensively on habitat related environmental issues, Art on Environment and sensitizing the Indian public about climate change by means of Art. Among his recent solo shows are Folk Strangers at Visual Art Gallery, 2015; solo show Public Art Exhibition Breath Better Together, India International Centre, 2016; Kayakalp at India Habitat Centre, 2013; Solo at DLF Malls at Gurgaon 2012; Horizontal Verticals at India Habitat Centre, 2010; Solo at Jahanghir Art Gallery (Mumbai), 2008; Solo at Indira Gandhi International Airport, 2006; Solo at Domestic Airport of Indira Gandhi Airport, Delhi, 2005; Enduring Stones Deep Woods, India Habitat Centre, 2005; Kalyug, Lalit Kala Academy, New Delhi, 2003.

He participated in Whispering Wood, VAG-IHC, 2017; Santorini Biennale, Greece, 2016; Isculpt, Public Art Exhibition in India International Center, 2014; 100 Years of Delhi, Hungarian Culture Centre 2011; The Innocent Eye at India Habitat Centre, Visual Arts Gallery, 2008; National Exhibition of Art of Lalit Kala Academy, 2004.

Neeraj won the Best Sculptor award in 77th Annual art Exhibition of AIFACS, 2005; Sahitya Kala parishad Award, 2004; 28th Annual Art Exhibition, Govt. of N.C.T. of Delhi, 2004. He was the Theme Artist of Annual Festival of India International Centre. He authored a book, '20 Solutions, Artist Response to Climate Change', released on the eve of Climate Summit in PARIS by Environment Minister, Govt. of India in 2015. He also innovated new surface texture technique in sculpture surface treatment using white cement; pigment similar to texture found in nature as Habur (Fossil Stone) in Jaisalmer in 2015.

This work is in line with the icons of a tradition that configures divine love on myriad planes: as the principle that makes the world go round as well as human love - a humble image of indissolubly fused whole. Fired by imagination, love permeates the Mother and Child. It is passionate in its hewing thus giving a feel of great resolve, as of indestructible faith. The embrace means no other than a cessation of all disunion and conflict.



Mother and Child

35 x 43 x 35 inches • Wood coated with Bronze • 2013

Nupur Kundu

Born 1975, Nupur Kundu specialized in Fine Arts from the College of Arts, New Delhi, India and has been exhibiting her abstract works for almost two decades now both nationally and internationally. She has also achieved Sangeet Bhaskar in Indian Classical Dance (Kathak) and has performed on stage for eighteen years. She has been featured in India Today Magazines 30th Anniversary Issue amongst 30 young successful achievers turning Thirty (December 2005). Nupur is a recipient of the Indira Gandhi Priyadarshini Award for Fine Arts, 2008. She received the Junior Fellowship, Ministry Of Culture, Government of India, 2011 – 2013. Is a recipient of the Rajiv Gandhi Excellence Award for the Best Contemporary Artist of the Year 2014. She was honored with the Indian Council for UN Relations Award in the field of Fine Arts, 2015.

Nupur has also worked closely with special children by conducting workshops. She has held Multi Media workshops for the British Council of India; IFFCO & Tihar Jail. She has also judged various Art Competitions – for the Times of India (NIE); For Hindustan Times (PACE); At the Rashtrapati Bhawan for school children; YMCA; AAI (Airport Authority of India), Jindal Steel and All India Camlin Art Competition. She is a board Member on the Panel of NGO Shoobh Group. Is also a Board Member of the Women's Task Force, PHD chamber of commerce. Nupur's recent body of work was launched in the New Year's Calendar, 2017 and it is being exhibited in her Solo Exhibition in Kolkata by Gallery ArtistMindz along with a comprehensive Book Launch.

The Artist works and lives in New Delhi.

I endeavour to embody in my work the ineffable in colours. The colors are given freedom to flow, move, and dialogue with each other, share inaudibly and even invisibly the mystery of their being. They carry no thematic burden nor are pushed into the straight – jacket of meanings. They are themselves – in purity, in intense and furious purity. They are a narrative into themselves primarily - 'Colourscapes'. My work has always been non-representational. Representational work to me is more in the realm of skill rather than in that of intuition, spontaneity, adventure, search, mystery etc. all of which greatly interest and influence me. I would not like to paint an idea but get sensitized by the painting. This has indeed had a great influence in my thinking and practice.



Untitled 3

36 x 24 inches • Oil on Canvas • 2017



Untitled 4 • 2017

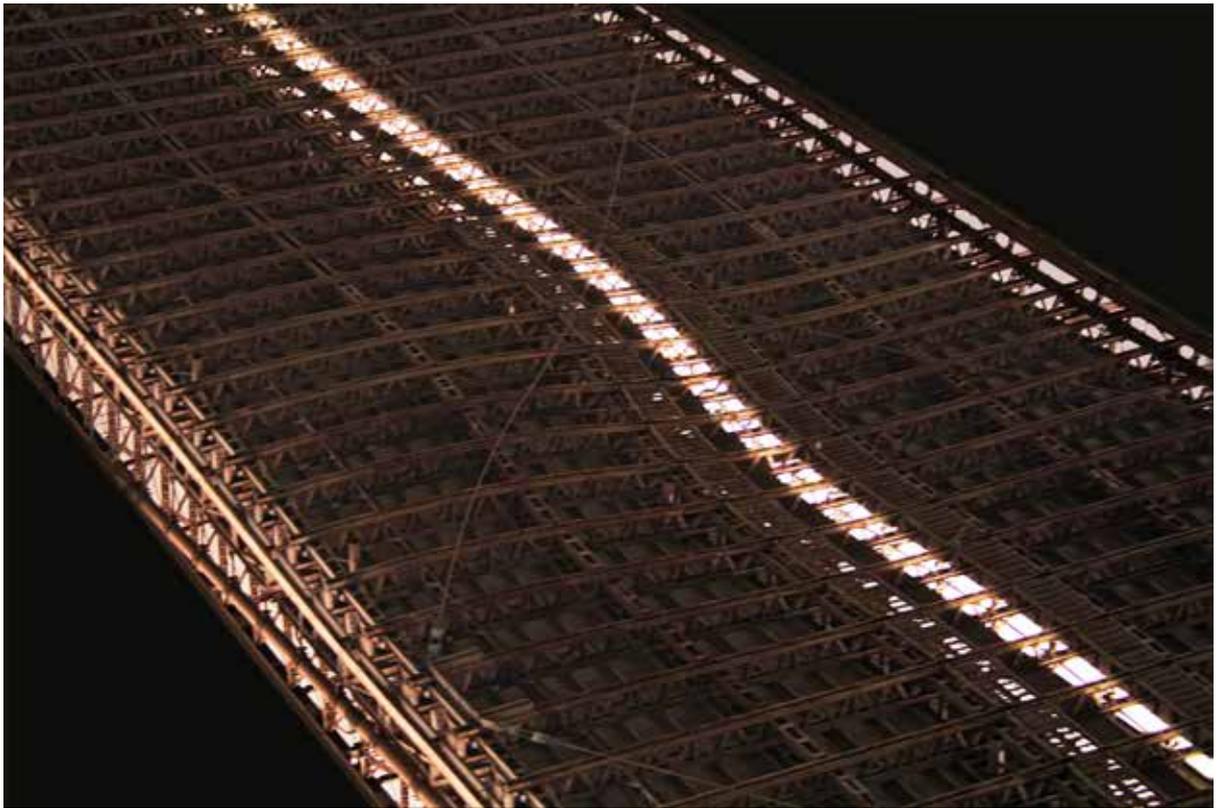
Pooja Iranna

Born in 1969 in New Delhi, Pooja Iranna received her BFA and MFA in Painting from the College of Art in New Delhi. Her selected awards have been, Charles Wallace India Trust Award in 2002, Outstanding Women Achievers Award by (YFLO), a wing of FICCI, India in 2009. She has also been one of the Celeste prize finalist, in 2010 for her video 'Another New Beginning'. In 2010 and 2011 her solo shows were selected in the top twenty finalists for Skoda Prize.

Her prominent shows in the last few years have been: "The Eye and the Mind: New Interventions in Contemporary Art" Gaungdong Museum of Art, Guangzhou, China. 'Working Space - Around Memory and Perception', curated by Roobina Karoda, Kiran Nadar Museum of Art, New Delhi. 'My Memory, Your History: Narratives on the North' curated by Priya Pall, Birla Academy of Art and Culture, Kolkata, India in 2015; the C(h)roma Show, organized by Marialaura Ghidini and Tara Kelton for T.A.J. residency and SKE projects, Bangalore, India; Archiving, An Artist's Perspective- Chapter 2 curated by Ranjita Chaney, Exhibit 320, New Delhi; 'Nothing, No Thing' curated by Bose Krishnamachari, Indian Platform for Art Stage Singapore; 'Ode of the Monumental', by Saffron Art, in New Delhi and Mumbai in 2014; 'Imaging the Past, Envisioning the Future, curated by Priya Pall, Transport Museum, Manesar, Gurgaon, India; 'Creative Rising', artwork projected on LINC LIC building and See.Me gallery, NY; 'Up and Above the World', 'Contemporary South Asian Photography' AICON Gallery, NY; 'Time, Space and Memories', Exhibit 320, New Delhi; 'Organic Dreams of Electric Sheep - 'Focus' photography festival, The Guild, Mumbai in 2013.

Also participated in the 15th ASIAN ART BIENNALE, Indian Pavilion, Bangladesh; 'Spell and Spill of Ecology', Curated by Veerangana Solanki, Palette art Gallery, New Delhi; 'Cynical Love, Life in the everyday' curated by Gayatri Sinha, Kiran Nadar Museum of Art, Noida, India; 'The Contemporary Sultanate' curated by Veerangana Solanki, exhibit 320, New Delhi; 'Video Wednesdays II' curated by Gayatri Sinha for Gallery Espace, New Delhi in 2012; 'Fragility' curated by Rakhee Balram, Art Alive, Gurgaon, 'Fragile', 1x1 Gallery, Dubai; 'In You is the Illusion of Each Day' curated by Maya Kovskaya, Latitude 28, New Delhi; 'Fabular Bodies', curated by Gayatri Sinha, Harmony Foundation, Mumbai; 'Palimpsest, Exploring Compound Identities in Contemporary South Asian Art', AICON Gallery, NY; 'Miniscule Marvel', presented by Contemplate at Gallery BMB, Mumbai; 'Time Unfolded', Kiran Nadar Museum of Art (KNMA), New Delhi. 'The Intuitive: Logic Revisited', from the Osians Collection at The World Economic Forum, Davos, Switzerland, all in 2011. Pooja Iranna lives and works in New Delhi.

Through her work, Pooja Iranna presents man-made structures, which talk of human beings, their presence, expressions, mind and emotions without their physical existence. Pooja has been articulating these structures ever since she started her practice almost two decades back. She has been working in many mediums to explore her buildings and spaces outside and inside. She has worked extensively with paper and has also used photographical imagery as a powerful mode of expression over the years.



Structuring a New Path

28 x 42 inches • Digital Work on Archival Paper • 2017

Rajnish Kaur

Born in Delhi 1967, Rajnish Kaur is one of the new generation of India's finest contemporary artists. She received her BA and MA at Delhi College of Art and was awarded the Charles Wallace Scholarship to London's Chelsea College of Art (Postgraduate).

After lecturing at Delhi College of Art (1994-1997) she decided to concentrate solely on her work. Her art has been exhibited internationally with 30 shows in India, London, New York, Switzerland and 8 solo shows in Delhi, Mumbai, Bangalore and Singapore.

Her work is dually inspired by the colour palette and decorative imagery of 18th century Indian miniature painting (which she studied) and the vitality her immediate environment. The hustle and bustle of the vibrant market feet from her front door with its dogs and cows moving here and there, rickshaws competing for space with luxury cars, fruit and vegetable stalls and wedding shops selling garlands and beads. She brings these elements to life in her abstract works, which burst with colour and intriguing detail.

Her work is an evocation of experience and has an undeniably powerful draw. Brimming with feelings, memories and desires it is homage to the exuberance of life and intensity of existence. Within the textured and generously applied layers you may recognise a moment of life: a perfect summer's day, the embers of a dream, the smell of rain, the bustle of urban life or the wonder of childhood. The result is stunning art bursting with colour which is quite simply, beautiful.

Over the past two years, Rajnish has focussed on using oil pastel on paper.

Despite the abstract nature of Rajnish's work, one may see a fleeting glimpse of a bird here or a cat there. Perhaps one may suddenly recall the long-forgotten childhood memory of an afternoon's cloud spotting on a carefree summer's day with friends. Synapses fire, eyes dart greedily from point to point and one is gradually forced to give in to an irresistible sense of emotional rejuvenation.



Untitled 1

16 x 12 inches • Oil Pastel on Paper • 2017



Untitled 2 • 2017



Untitled 3 • 2017

Ramananda Bandyopadhyay

Born in 1936. Studied at Kala Bhavan, Santiniketan, under the guidance of the late Nandalal Bose. Here he was familiarized with the traditional forms and techniques of folk art. He also studied deeply the old and complex cultural trends through the Rajput and Mughal art. He was motivated by the drawing skill of Nandalal Bose and Jamini Roy. He has written in his diary that lines are base of painting and colour also plays an important role but quality of line is very important. His preparatory drawings and sketches are impressive and unveil the making of his paintings.

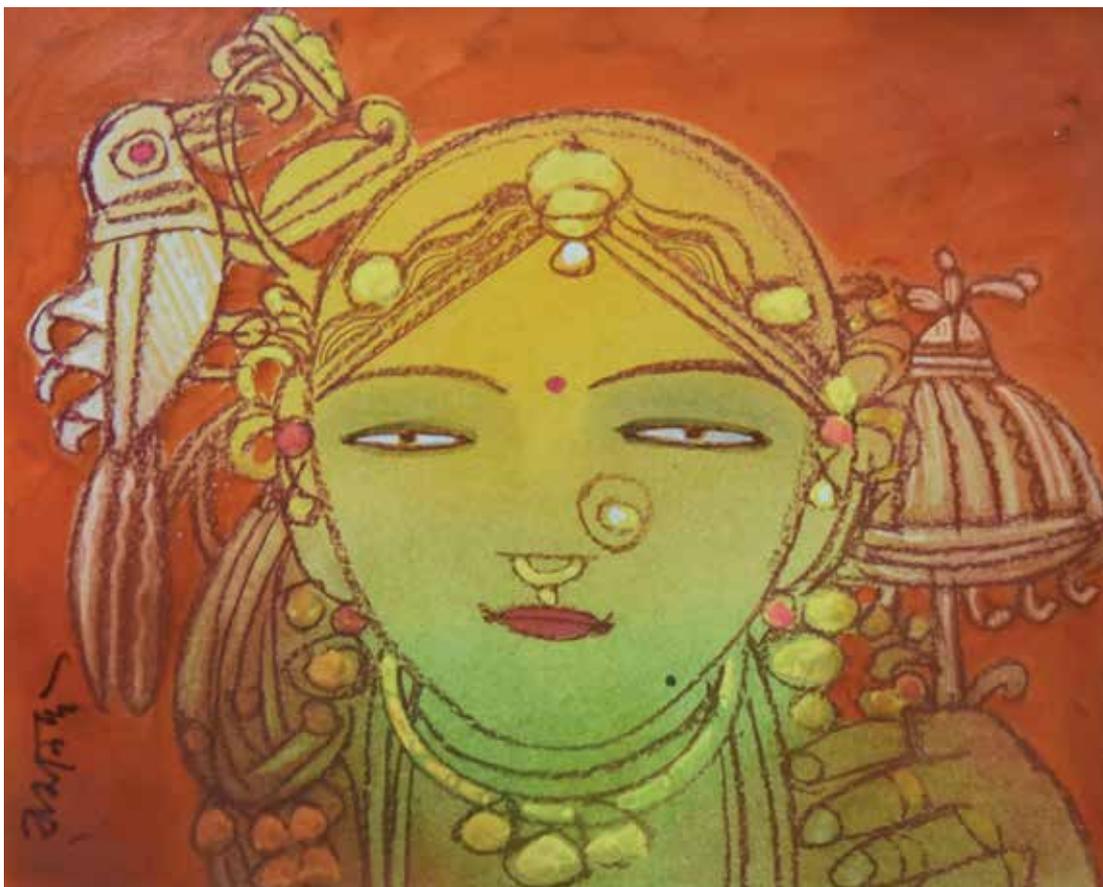
A retrospective of his work was held in 1993. He is closely associated with the museum and art gallery at the Ramakrishna Mission Institute of Culture, Kolkata. His creativity has also extended to sculpture and writing. Ramananda Bandyopadhyay's work is typical of the Bengal School. Human beings in his paintings are depicted in their basic simplicity. His work successfully recreates the innocence, simplicity and grace of a bygone era. "Tradition provides a framework of cultural values that sustains the spiritual life of a nation, society and of every individual. "His use of predominantly red, browns and greens in his work dates back to his childhood when he used to color in sketches he made on the walls of his house using colours his mother created from turmeric and paan.

Drawing on the ancient and rich cultural heritage of his native state as well as the country, Bandyopadhyay paints the numerous gods and goddesses that people Hinduism and the fascinating tales that abound in the literature of India. He transforms even these mundane subjects - the humdrum existence of the middle-class in any large city going about their day-to-day activities- into paintings invested with a rare grace and beauty.



Woman with Goat

12 x 17 inches • Mixed Media on Paper • 2010



Girl with Toys • 2010

Rameshwar Broota

Born in 1941 in Delhi, Rameshwar Broota graduated in Fine Arts from the Delhi College of Art in 1963. Soon after his graduation, he joined the institution as a lecturer. Since 1967, Broota has served as Head of Department at Triveni Kala Sangam, New Delhi.

The artist is known for his paintings of male bodies, both muscular and emaciated, testament to the passage of time. Over the years, Broota has perfected his unique technique in which he first applies layers of different coloured paints on the surface and then meticulously scrapes away the upper layers of the painting with a sharp knife, to literally unearth his luminous images. Some of his recent solos include 'Visions of Interiority: Interrogating the Male Body, Rameshwar Broota: A Retrospective, Works from 1963-2013, Kiran Nadar Museum of Art, New Delhi, 2014; 'Traces of Man', XVA Gallery Dubai, 2012, 'This End to the Other – Recent photographs by Rameshwar Broota', Aakriti Art Gallery, Kolkata; 2011; 'Everything is Part of Itself: a suite of 24 photographs', 1x1 Art Gallery, Dubai, 2011; 'This End to the Other'(photographs), presented by Vadehra Art Gallery at Shridharani Gallery, New Delhi, 2011; 'Counterparts', presented by Vadehra Art Gallery at Shridharani Gallery, New Delhi, 2009; 'Photographs by Rameshwar Broota', presented by Sakshi Gallery and Vadehra Art Gallery at Sakshi Gallery, Mumbai; 2008; 'Rameshwar Broota', presented by Vadehra Art Gallery at Shridharani Gallery, New Delhi, 2007; 'Archaeology of Experience', presented by Vadehra Art Gallery at Shridharani Gallery, New Delhi, National Gallery of Modern Art (NGMA), Mumbai, Gallery 88 Kolkata, and Vadehra Art Gallery, Defence Colony, New Delhi, 2004; 'Edge of Precipice', presented by Vadehra Art Gallery at Shridharani Gallery, New Delhi, 2001. Broota's works are housed in leading collections in India and abroad including the National Gallery of Modern Art in New Delhi, the Rashtrapati Bhavan – the official residence of the President of India, several Lalit Kala Akademi collections across India, and a number of educational and other institutions. Some of the prominent international collections include the Josip Broz Tito Museum in Yugoslavia and the Kunst Museum in Dusseldorf. His works are part of various private collections in India, USA, Germany, Switzerland, UK, France, Mexico, Sweden and Dubai. These include the Chester and Davida Herwitz Collection and the Peabody Essex Museum in USA, the Jane and Kito De Boer Collection in Dubai, Rajshree Pathy Art Collection in Coimbatore, and Kiran Nadar Museum of Art in New Delhi and Greater Noida. A book titled "Visions of interiority: interrogating the male body, Rameshwar Broota: A Retrospective" was recently published by Kiran Nadar Museum of Arts. Rameshwar Broota lives and works in New Delhi.

Broota's life and his art demonstrate that mankind has evolved by pushing against the matrix of convention that defines normality. Broota the man and the artist inspire us to search for the greatness that is in each one of us. The greatness that will transform potential to reality only if we stand firm and resist compromise. It is this greatness that has traced man's evolution from ape to artist, from jungle to civilization, from an anonymous member of a troupe to an authentic human being.



Untitled 63

24 x 36 inches • Photograph • 2017



Untitled 64 • 2017

S Ayesha

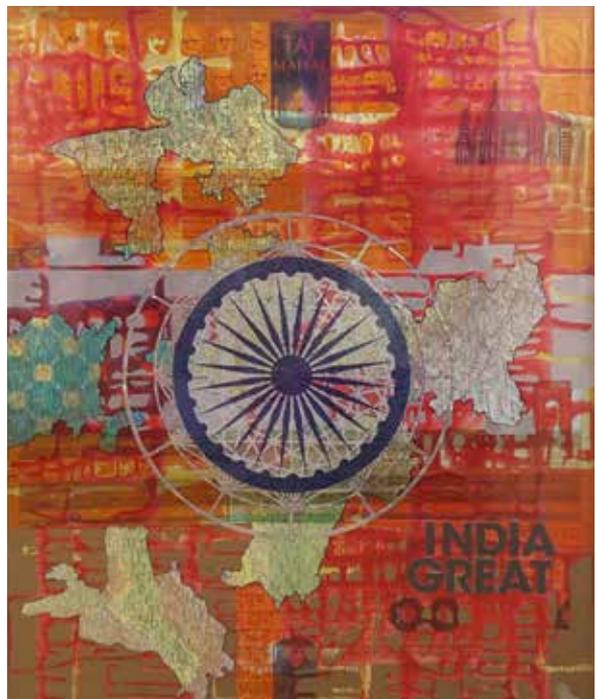
Born 1981, S Ayesha went to Modern School, Vasant Vihar, New Delhi. She did her Bachelor in Law from University of Wales, Cardiff, U.K; and A.A.S (Associate in Applied Science) degree in Graphic Design from Parsons School of Design New York U.S.A.

Ayesha is a Delhi based multi-media collage graphic artist, who had her first 'sold out' solo show in 2007. Since then, she has worked with a number of curators including Dr. Alka Pande, Anjolie Ela Menon, Mukesh Panika, Anjali Bhalla, Pooja Sood and has exhibited in various galleries including India Habitat Centre, The Stainless, Lalit Kala Akademi, BMW studio, Nitanjali Art Gallery and at the Lincoln Centre, NY, NY. She has currently shifted her studio to Goa.

India is on the brink of many changes at 70 years of independence. These two works are a diptych and are titled INDIA GREAT. The map of India has been divided into different parts that are joined together by the Ashok Chakra that represents the 360 degree full circle of unstoppable continuous progress day and night, as it has 24 spokes representing 24 hours of a day. These works are about India changing, progressing, developing, made by an Indian artist who is proud to be a part of this progressing nation. JAI HIND



India the Great (diptych)



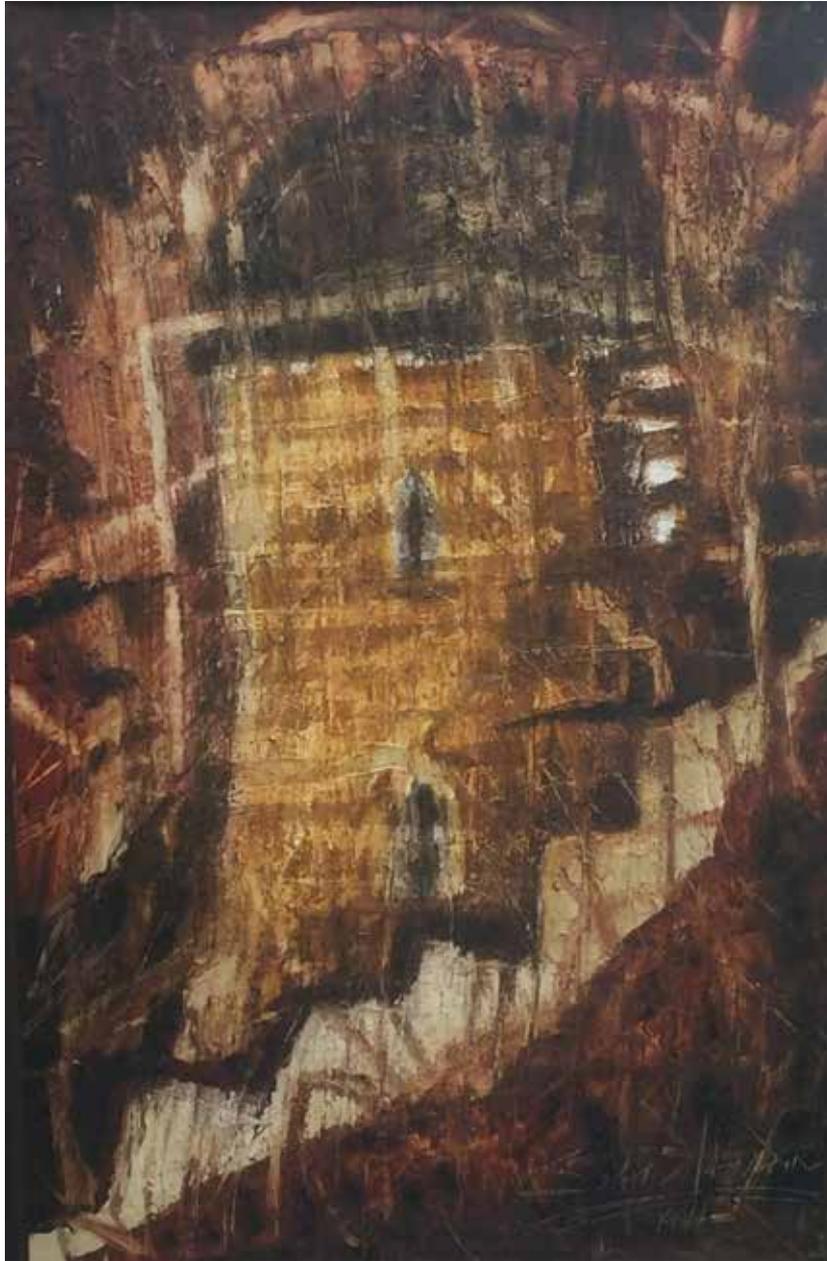
29 x 25 inches each • Mixed Media Collage • 2017

Saba Hasan

Born 1962, Saba Hasan is a noted Indian contemporary artist with a creatively diverse body of work consisting of paintings, photographs, book installations, videos and sound. She has been awarded international fellowships from Syracuse University, New York, Ecole d'Arts Visuels, Lausanne, 1998; the Government of France, Paris, 2006; the George Keyt Art Foundation, Colombo 2002; and Raza National Award for painting, 2005. The Brooklyn Art Library, New York made Hasan's 38 page sketchbook on early science from the Islamic world a part of their permanent collections in 2011. Saba's work was at the prestigious Fondazione Stampalia as part of the Imago Mundi Foundation, in the 55th International Venice Biennale, 2013. In the same year her photographs received honorable mention at the Moscow Foto Awards. Her video titled La Verite/Haqeeqat/Truth based on socio-political aspects of truth emerging through her conversations was nominated for the Celeste Contemporary Art Prize 2014. Saba's sound works have been presented at the Salzburg Arts Festival 2010; Sound and Architecture Show, Lisbon 2013 and as part of John Adams' opening piece at the Met Breuer Museum, New York 2016.

Saba holds a BA (Honours) in Economics and an MA in Cultural Anthropology from Delhi University and Certificates from Ceruleum: Ecole d'Arts Visuels, Lausanne, the Pittsburgh School of Art, USA and Cambridge University, UK. The artist lives and works in Delhi.

HauzKhas has revealed its wonders to artist Saba Hasan over a period of many years, and in unexpected ways. "Living next door to the park for 15 years and walking here almost every day has given me an immeasurable advantage. This place has watched over many of my life's experiences. It has been an escape and an exercise route, where I have walked to the varied sounds of Glenn Gould on the piano, the wry but always forgiving Leonard Cohen and the beautiful, strong voice of Nina Simone. Unsurprisingly, this magical park has been the unique inspiration for a lot of my work."



Hauz Khas Uneffaced 1

36 x 24 inches • Oil on Canvas • 1999



Hauz Khas Uneffaced 2 • 1999

Sanjay Bhattacharyya

Born in 1958 Sanjay Bhattacharyya got a first class diploma in fine art from Government College of Art and Crafts, Kolkata, in 1982. In the year 1994 Sanjay Bhattacharyya had a solo exhibition titled Rajiv Gandhi, Landscape of a Man, at National gallery of Modern Art, New Delhi. Perhaps he is the only painter in India having a solo exhibition at National gallery of Modern Art at such young age. He mainly works in water colour and oil apart from pen and ink and other mediums. He works with various subjects such as architectural, figurative, still lives, landscapes, divine images and portraits. He has painted portraits of Dr. Shanker Dayal Sharma and Mr. K. R. Narayanan for Rashtrapati Bhawan. The portrait of Shri Rajiv Gandhi painted by Sanjay which is in Srimati Sonia Gandhi's collection has been transformed in glass mosaic and installed in Sriperumbudur, Madras, in Shri Rajiv Gandhi's Samadhi. Initially Sanjay did a series of paintings on Kolkata and Rajasthan. Then he did a series of paintings on Satyajit Ray's movies titled- Tribute to Satyajit Ray, My tribute to Masters, another series on Rembrandt and Dali, A series with KRISHNA and KALI and a very recent series Landscapes of Santiniketan. Sanjay had many solo exhibitions in Kolkata, Mumbai, Delhi, Dubai, Singapore, New York and London. He has also participated in major group shows in India and abroad. A passionate photographer, Sanjay also exhibited his photographs in New York, Mumbai and Delhi. He lives and works in Delhi.

"..You have been there before, touched the same walls opened and shut yonder door, someone old and dear to you once lay on this carved bed, worshipped at that familiar shrine. Sanjay Bhattacharya's oils are surcharged with a curious quality of nostalgia. Bhattacharya paints his subjects as they really are - and to hell with the Impressionists!"



The Flute Player 1

22 x 30 inches • Photograph on Archival paper • 2012



The Flute Player 2 • 2012



Untitled

Acrylic on Canvas • 2017

Satish Gujral

Born 1925, painter, sculptor, muralist, architect & writer Satish Gujral is described as a living legend; one of the few who have consistently dominated the art scene in India for entire post-independent era. He has won an equal, if not more, acclaim as an architect. His building of the Belgium Embassy in New Delhi has been selected by the international Forum of architects as one of the one thousand best built in the 20th century round the world.

Citizens of New Delhi had honoured Gujral as one of its 25 citizens who in the last 50 years, brought the city on the world map. The Republic of India honoured him with the second highest National Award, "Padma Vibhushan". Dozens of documentaries have been made recording his work. A full feature film on his life is in the making. "The people and the culture of Lahore gave me an effect which cannot be repainted somewhere else. And while I was staying there, Partition happened and I became a part of it. I saw killings every day and I stayed on for six months to witness it. My education was completed in January 1949, but I left Pakistan only after the last refugees had been transported as my father was given the task to help Hindus move to India and I became the driver. I wrote an autobiography in which I gave expression to all that I was witnessing. There was no point at which the killer was a Hindu or Muslim. They were just human beings. I was moved to no end although I was not aware of it. But when I finished and moved to Shimla in India, where I stayed for four years, I began to paint man's cruelty to man. So my first expressions became those of Partition. My Partition phase was over in the mid-1950s and after that, till date, I have tried to give an expression to a new place every time I create. Every time I tried something new, I'd lose a huge number of admirers, but I have never painted or created for anybody, I did it for myself." Four books of his work have been published including an autobiography.

All my life I have changed styles and mediums. Material is the language of the idea. If you change the idea, the idea will find its own material. Even if I paint the same painting in the same material, it won't come out like the original. I have been in the field for longer than 60 years and I have seen many changing times.



Untitled

Bronze • 15 inches high • 2016

Saurav Roy Chowdhury

Saurav Roy Chowdhury was born into an artist's family in 1977, and graduated from Kala Bhavan, VisvaBharati University, Santiniketan, India, in 1999. He did post graduation from the same art school in 2001.

The first important point of his career was, when he received Elizabeth Greenshields grant from Canada while pursuing B.F.A. programme in 1998. During his post graduation programme, he received scholarship from the government of India, Lalit Kala Akademi scholarship in 2000; and the National Scholarship in 2003 which became a great financial and moral support at that stage of his career. After completing the art school he became a fulltime sculptor. He had several major sculpture shows in India. Among his major exhibitions are Solo Exhibition at Yin Yang Gallery, Graz, Austria, 2001; Award Winners Exhibition, Birla Academy of Art & Culture, India, 2005; Two man Show, Chitarkoot Art Gallery, Kolkata, India, 2006; "Nirmiti" All India group sculpture exhibition, AkarPrakar, Kolkata, India, 2006; "Pastiche" Group Exhibition of Young Artists, Red Earth Gallery, Vadodara, India, 2007; Group Exhibition, Tao Art Gallery, Mumbai, India, 2008; Duo Sculpture exhibition, Jamaat Art Gallery, Mumbai, India, 2011; 53rd National Exhibition, Lalit Kala Akademi, 2011; Indian Art Fair, New Delhi, 2014; CIMA Awards Shows (Biennale), Kolkata, 2015 & 2017.

He participated in number of art workshops such as Sculpture Workshop, Ortweinshule, Graz, Austria, 2001; Workshop (Sculpture) in Ranchi organized by Hotel Ashoka, India, 2003; Bronze Casting workshop of Lalit Kala Akademi, Kala Bhavan, Santiniketan, India, 2008; Sculpture Workshop, Calcutta Rowing Club, Kolkata, 2008; Collaborative art workshop, organized by Government of West Bengal, India, 2014; Lalit kala Akademi's National Bronze casting workshop, Manipur, India, 2017. He participated in an international artist in residency program, Kunstnarhuset messen, Norway, 2017.

Saurav has won Birla Academy of Art & Culture sculpture award, Kolkata, 2005; Emami Chisel Art Award, Kolkata, India, 2015. His sculpture was sold at Christie's first art auction in Kolkata, 2008.

My art, in which I use a wide range of materials, wax, plaster, clay, glass, resin, fiberglass, different kinds of metal and, occasionally, incorporating video, is about how I perceive the world today. This manifest itself in different ways. I juxtapose negative and positive space, in order to taste exclusive and physical space. Borders, when things are becoming or transforming, and where figuration is being abstracted, fascinate me. I create human figures in various ways, with the arms and legs prominent rather than the body. I like to create various facial expressions with hand gestures.

At times, I address uncontrollable issues of our society today. Given the uncertainty around in the world today, we often think of violent acts. Some of my works therefore convey moments in which the violence has occurred. I also like to depict the negative aspect of religion because, when we subscribe to one, we substitute group-think for focused, independent thought. Instead of learning to discern truth on our own and formulate our own beliefs, we are told what to believe.



Augmented Reality

24 x 12 x 14 inches each • Bronze • 2016



The Postwar Dream

19 x 19 x 9 inches • Bronze • 2012



Kamdhenu • 2017

Seema Kohli

Born in 1960, Seema Kohli has created her own niche in the world of contemporary art since past 35 years. Her creative repertoire is eclectic, encompassing a wide range of mediums ranging from painting, murals, experiential installation performances, films to installations, sculptures and each a unique expression of her style. She has over time has brought a synergy of her unique sensibilities and her art. Working with oils on canvas, inks, mixed mediums, ceramics and printmaking, her work has redefined the basic contours of figurative art in India, finding admirers across the planet.

Seema Kohli has had over 30 solo shows in Venice, Brussels, Melbourne, London, NY, Dubai, Singapore Delhi, Mumbai, Hyderabad, Bangalore and many more. Has participated in International Biennale (Venice, Shanghai, India), Art fairs (Hong Kong, Basel, Beijing, Madrid, India) Her work can be seen as public art as murals of 10' x 100' at the T3 Delhi International Airport, Mumbai International/Domestic Airport, the Defense Ministry, Tata Residency, Manipal University, ONGC, Tata Center of Excellence, Park Hyatt, Chennai, Lila Hotel-Delhi and Bangalore, Ritz Carlton Bangalore and many more.

She has had interactive session and experiential performances at WuWei Wisdom Sanctuary Bali 2016, Venice Biennale 2015, TedEx Chennai 2013, WIN Conference Rome 2012, Prague 2013, India 2014/2016; NGMA Bangalore 2010, 2012 etc. She has received the Gold at Florence Biennale 2009, 1 Premio; Video, the YFLO Women Achiever's Award, the LKA Lifetime Achievement Award for Women in 2008. Her works are a part of various private and public collections – Melinda Bill Gates Foundation, Museums including Rubin's Museum and MOSA-Brussels, Kochi Museum of Arts and many more. Seema Kohli lives and works in Delhi.

Gifted as she is with a prolific brush of creative energy Kohli moved through the 'Unborn Series' and finally arrived at 'The Golden Womb' or the 'Hiranya Garbha Koham' series that propelled her into an orbit of her own. Her work captures in its entirety the perpetual change, order, strength and fragility, colors and rhythm, melody and exuberance of the elemental world. It talks about the creation, the cosmic journey, of the oneness of being and the final liberation in relation to the golden womb or Hiranyagarbha.



Golden Womb 1

10 x 10 inches • Mixed media on Canvas • 2017



Golden Womb 2 • 2017

Shruti Chandra

Born 1960, Shruti studied at the Sriram College of Commerce, New Delhi, before her initial arts training at Triveni Kala Sangam, New Delhi. She was awarded the National award for her work in 2005 by the Lalit Kala Akademi. Shruti also received the All India award of the All India Fine Arts and Crafts Society for her work in 1986 and 1995. She has been conferred with the Taj Gaurav award in 2008 for her contribution to the field of painting. Shruti has been awarded the Cultural Scholarship for Painting by the Government of India, from 1984 to 1987. She has also been awarded the Junior Fellowship by the Department of Culture, Government of India in 1991.

Her works were included in the Indian Women Artists Show organised by the National Gallery of Modern Art in 1986. Shruti's work was part of the Figurative- Non-Figurative Auction curated by Neville Tuli in Mumbai in 2003. Her work was also part of the collaborative auction-India on Canvas- organised by Khushii in 2006, 2007 and 2008. Shruti's work was also part of an auction of contemporary Indian art in Bengaluru in 2013. Shruti has held one-person shows in 1994, 1997, 2001, 2003 and 2011. She has been participating in various International, All India and State Exhibitions since 1981. Her works feature in many notable collections world-wide, including the National Gallery of Modern Art, New Delhi and others. Shruti lives and works in New Delhi.

Shruti Gupta Chandra articulates her individual concerns about human life within the fast growing urban spaces. As an artist she deems these spaces as locations of human aspirations and desire. Hence, for Shruti, the spreading of urbanity is a kind of re-inscription of history or even interpolations made on the grander text of history. She considers urban spaces as mutually reflecting mirrors that cause endless reflections of the objects.- Johny ML



As I watched it Unfold 1

32 x 50 inches each • Oil on Canvas • 2016

Subodh Kerkar

SubodhKerkar was born in a small picturesque village of Keri on the northern border of Goa in 1959, just 2 years before the liberation of Goa from the Portuguese rule. He spent his childhood, walking on the beaches with his artist father, ChandrakantKerkar. These walks consolidated his relationship with his father and with the ocean. SubodhKerkar's installations are heavily washed by the ocean, both literally and metaphorically.

Some of his Selected Shows include: 'Carpet of Joy' – An installation which aimed at spreading awareness against littering, Saligao, Goa, 2017 (The installation was created using One Lakh Fifty Thousand discarded plastic bottles and was visited by over Two Lakhs people over a period of Two months); 'The Ocean and Art', lecture at the Van Gogh Museum, Amsterdam, Netherlands, 2015; Sculpture by the Sea, Aarhus, 2015 in Denmark, 2015; 'Janela - Migrating Forms & Migrating Gods' A collateral Event presented by MOG at Kochi Muziris Biennale 2014; Label 201 Gallery, Rome, 2014; 'Sparsha - Touching the Senses: Ritual and Contemporary Indian Art' at Kunstmuseum, Bochum, Germany, 2014; Sculpture by the Sea, Cottesloe, Australia, 2014; 'Water Bodies', exhibition organized by INKO Centre and Arts Council (Korea) in Chennai, 2014; Art Direction for the Award winning film, 'Baga Beach', 2013; Sculpture by the Sea, Bondi, 2013 & 2012; Strarta Art Fair at Saatchi Gallery, London, 2013; 'The Pepper Cross' exhibition at Canvas International, Art, Amsterdam, 2013; United Art Fair, New Delhi, 2013/2012; 'Unsung in Life; Unclaimed in Death' project for Raqs Media Collective, organized at Devi Art Foundation, New Delhi, 2012; 'The Pepper Cross' exhibition at Zitadelle Spandau, Berlin, Germany, 2012; Installation at Marina beach, Chennai for Chennai Art Fair 2012; 'Unfolding of a Dream', an installation in support of the Tibetan cause, created with the blessing of HH, the Dalai Lama at Vagator beach, Goa, 2011; Ruhr Biennale, Duisburg, Germany, 2010; The Presence of the Absence', installation for Indian Institute of Advanced Studies, Shimla, 2010; Exhibition titled 'The Art of India - 20 Years of Contemporary Art' in Gallery Neumeister, Munich, organised by The Indian Institute, Munich on its 80th Anniversary, 2009; Jam Jar Gallery, Dubai, 2009/2007; Canvas International Art, Amsterdam, 2008; Gulf Art Fair, Dubai, 2007; Award winning installation for Busan Biennale Sea Art Festival, South Korea, 2006. He is the Founding Director of the Museum of Goa (MOG). Presently, he is working on the life and philosophy of Mahatma Gandhi. Subodh is very techno-savvy and technology plays a very important role in the creation of his works. He lives and works in Goa.

No other commodity imported into India has affected the life of Indians as much as chillies have. It is unlikely that there is any Indian who has not tasted chillies. Indian cuisine used pepper and other spices until chillies arrived in Goa on a Portuguese caravel coming from South America sometime in the early 16th century. So if there is ever to be a monument in honour of chillies, it would have to be erected in Goa. There is no mention of chillies in the Vedas or the Upanishads, nor in Kautilya's Arthashastra, written in the second century BC, which mentions pepper and other spices, but not chillies. The Ain-e-Akbari, the biography of Akbar written in 1560 describes in detail around 50 dishes cooked in the emperor's kitchen. Chillies were used in none. The first mention of chillies in Indian written literature is in a poem by the South Indian composer and saint poet Purandaradasa, dating from around 1565. This is what he wrote:

I saw you green

Then turning red as you ripened

Nice to look at and tasty in the dish

Enhancer of good food

And when I eat you

Even to think of Vithala is difficult!

Today India is the world's largest producer and consumer of chillies. Per capita consumption of chillies is 27 grams per day. We produce about 7 lakh tons of chillies every year. We even export them to Mexico!



Chillies 1

28 x 43 inches • Photograph • 2013



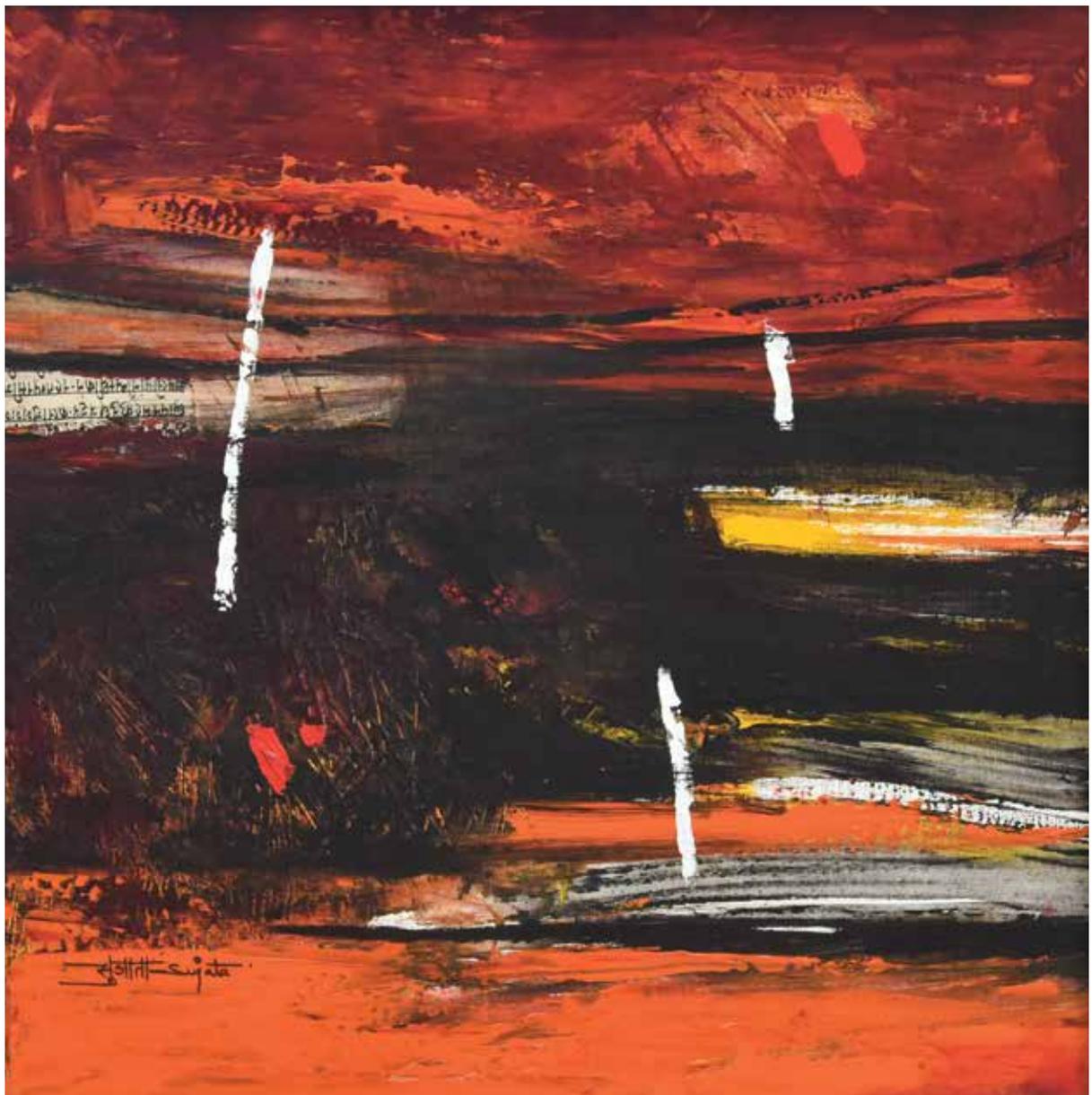
Chillies 2 • 2014

Sujata Bajaj

Born 1958, in the city of Jaipur, Sujata did her post graduate in Fine Arts and Painting from SNTD College, and completed a PhD on Indian tribal art from Pune. She held her first show at the Bal Gandharva Art Gallery, Pune, in 1978. Subsequently, she studied in France at the Ecole Nationale Supérieure Des Beaux-Arts, on a French Government Scholarship and worked at Studio Claude Viseux. Bajaj has worked with different techniques and media such as printmaking, sculpture, murals, and ceramics.

Her works have been exhibited at the Chemould Art Gallery, Mumbai; the Karnataka Chitrakala Parishath, Bangalore; the Triveni Kala Sangam, New Delhi; the Academy of Fine Arts, Calcutta, the Jehangir Art Gallery, Mumbai; the Galleri Sult, Norway; the Body Art Gallery, Singapore; the Atlantic Gallery, New York; Maison de Norvège, Paris, and the Commonwealth Art Gallery, Edinburgh. She has twice received the State Art Award from the Maharashtra Government and in 2003 received the Raza Award. She has been a part of prestigious shows organized by IIFA and Tao Art Gallery namely – Power of Peace for UNESCO in Bali (2007), Indiart at the Ueno Royal Museum, Tokyo (2007), House of Lords, London (2007). Sujata Bajaj spends her time between Pune, Norway and Paris.

“There is influence of both French and Indian art in my work. I use a lot of vibrant colours, but balance the colours with the texture.”



Radiancy

19 x 19 inches, Acrylic on Canvas • 2016

Vasundhara Tewari

Born 1955 in Kolkata, Vasundhara graduated from the University of Delhi, with literature as her subject and studied at Triveni Kala Sangam, New Delhi. During 1982-84 she worked on a cultural scholarship awarded by the department of culture of the government of India.

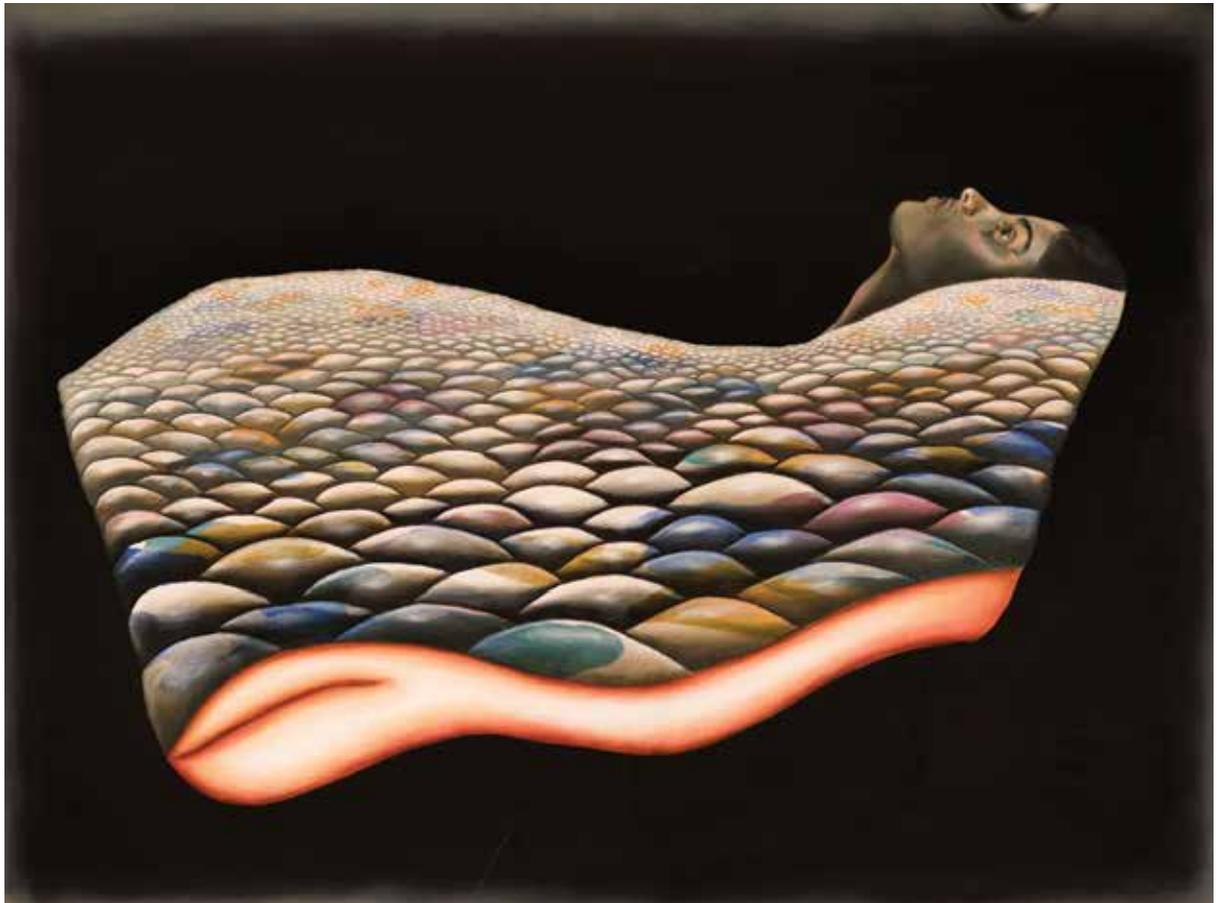
Since 1979 she has been regularly taking part in all the major exhibitions organized by the Lalit Kala Akademi, All India Fine Arts and Crafts Society and the Sahitya Kala Parishad, Delhi. Vasundhara got awards for her drawings in the All India Drawing Exhibition at the Chandigarh Museum in 1981 and '85. She won award at the Annual Exhibition of Art, AIFACS (1981) and got the Delhi State Award from the Sahitya Kala Paiishad (1982), Sanskrit Award, New Delhi (1987) Silver medal at the First International Biennial of Plastic Arts, Algiers (1987) second and third time the Delhi State Award, Sahitya Kala Parishad (1987) 1992) and during 1988-90 Vasundhara worked, on the Fellowship awarded by the Department of Culture, Government of India.

Vasundhara had several solo shows in New Delhi, Chicago, Calcutta and Bombay. She participated in many important national and international exhibitions which include Contemporary Indian Art, Tokyo (1984); First Biennale, Bharat Bhavan, Bhopal (1986); Second Biennial of Havana international Exhibition of Contemporary Art (1986); Sixth Triennale India, New Delhi (1989); and in the same year Indian women Artists at the National Gallery of Modern Arts, Algiers (1987); Festival of India, Russia (1987); Women artists of India in Bulgaria and Poland (1988); 'Tribute to Van Gogh, Vadehra Art Gallery, New Delhi (1990); 'The Girl Child', Maurya Sheraton, New Delhi (1991); 'Looking for Tree of Life: Journey torsion Contemporary Art' at The Museum of Modern Art, Saitama (1992), and in the T.A.I.S., Tokyo (1992-93) In 1992, co- directed with Rameshwar Broota the video film titles 'Shabash Bete' screened at Oberhausen Short Film Festival, Germany (1992).

Her works are in many public and private collections in India and abroad, including National Gallery of Modern Art, New Delhi, Museum of Modern Art, San Francisco, Lalit Kala Akademi, New Delhi, Bharat Bhavan, Bhopal, Chandigarh Museum, Sahitya Kala Parishad, New Delhi, Chester and David Herwitz Collection, USA, Masanori Fukuoka Collection, Tokyo and New York Art Scene, USA.

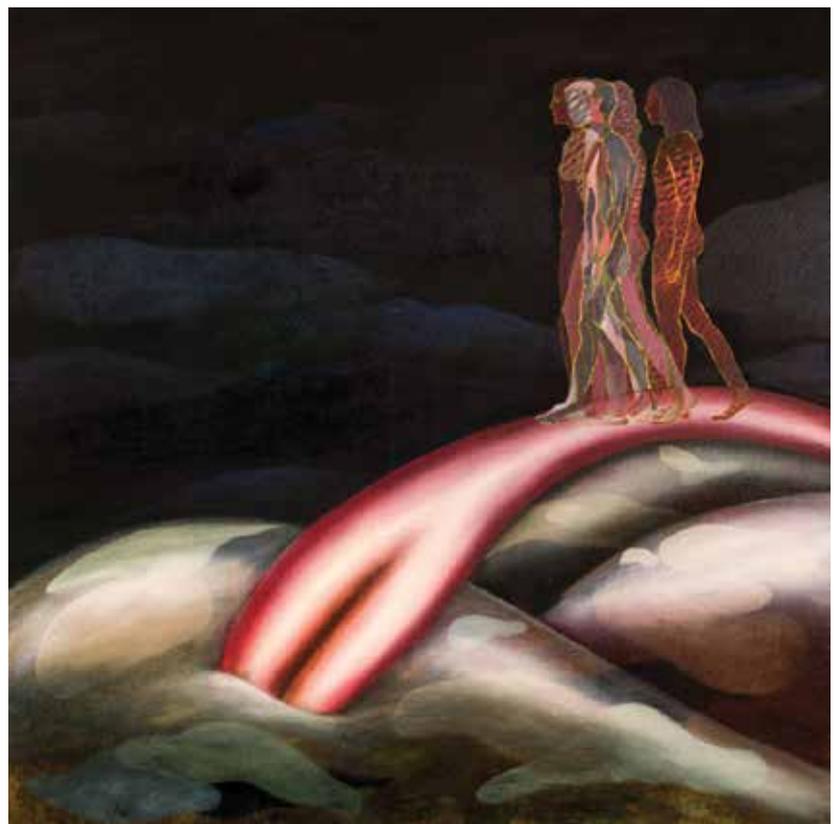
The artist lives and works in New Delhi.

Vasundhara's treatment and use of the female nude are diffused as she creates abstraction that is often emblematic of the inner life of contemporary women. In the more recent works of Vasundhara, a sensibility towards the understanding of the internal and external psychological spaces of the artist alias the 'woman' is displayed lucidly. In these works the human figure does not occupy the space of the protagonist, but shares an equi-focal space with the background objects, where both are of equal significance. The identifiable artist psyche and experiences surrounding it stands as meaningful reality for Vasundhara. Her paintings are a celebration of a contemporary woman, unafraid to reveal her soul and at the same time, participate in the daily life-patterns unencumbered.



Lanas Dark Paradise

36 x 48 inches • Oil on Canvas • 2016



The Crossing • 2015

Vimmi Indra

Born in 1969, Vimmi Indra has been dedicatedly working towards creating her own niche in the contemporary art world. Her work portfolio encompasses a diverse mix of media and expressions, ranging from paintings to installations to murals. Vimmi's works rely on drawing the viewer into her own experiences and have been often described as having a "dreamlike" quality about them. Her series on Citiscapes have enjoyed enormous success through her several solo and group exhibitions.

The recipient of 2012 IBN 7's Guru Shishya Award with her renowned guru Smt. Anjolie Ela Menon, Vimmi has assisted her Guru in a number of large scale projects such as the mural "The Walled City" at T3 of IGI Airport, New Delhi, Mural at Tijara Hotel in Rajasthan, Art installation at The Hyatt, Chennai, The Art Tiger project in New Delhi and many more. She has also been a part of nationally renowned art camps such as the RPG (Marve) art camp, TATA art camp and Jaipur Art Summit. Vimmi regularly engages school students by conducting workshops and encouraging students for pursuing arts as a career course and has worked with various top schools in New Delhi. Her works are a part of numerous public and private art collections. The artist lives and works in Delhi.

Vimmi's passion for art has been the driving force throughout her life. Her canvases pulsate with an inner rhythm and energy, glowing like jewels with colours and nuances of an imaginary, poetic world. The Fractured Throne is from her Citiscapes series, where the stories from an uninhibited, uninhabited narrative occupy the entire canvas, a faraway existence from the humdrum of real city life.



The Fractured Throne 1

20x30 inches each, diptych • Oil on Canvas • 2017



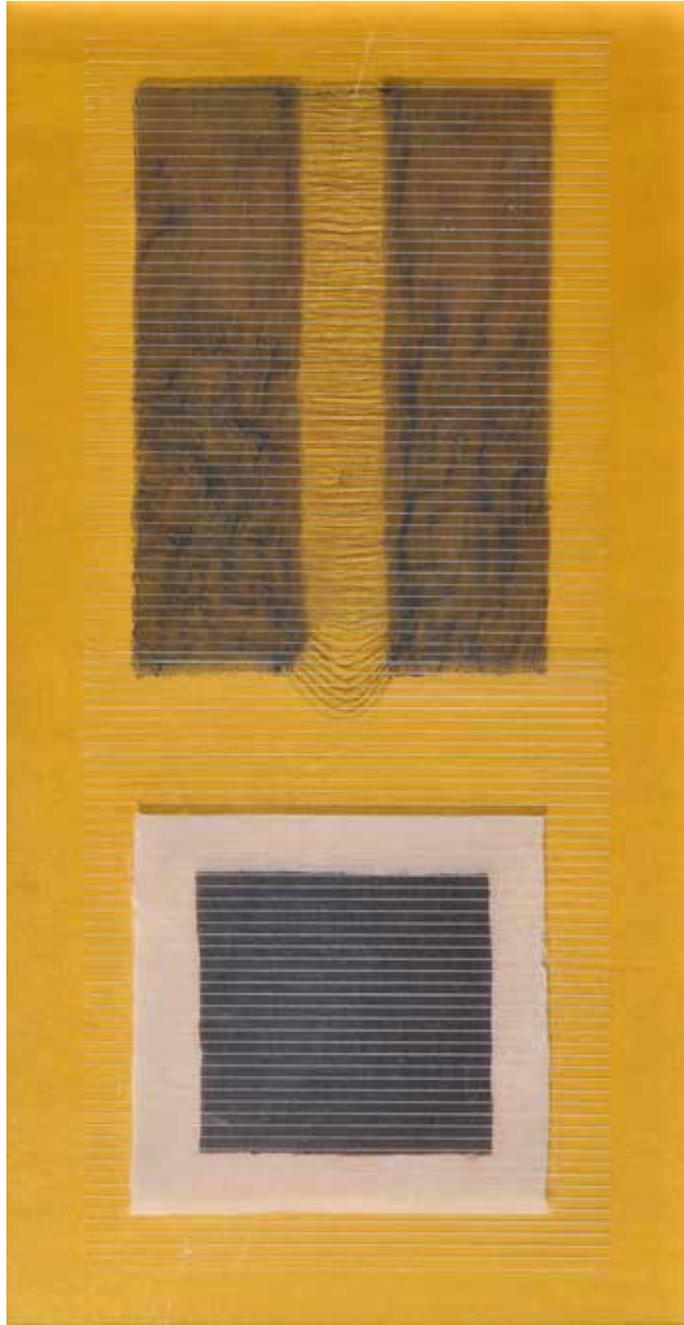
The Fractured Throne 2

Yusuf Yusuf

Born in Gwalior in 1952, Born in Gwalior in 1952, Yusuf graduated in fine arts and sculpture from the Gwalior Art College. Yusuf did National Diploma in Fine Arts in painting in 1974 and National Diploma in Fine Arts in sculpture in 1978. Since he was very close to his mentor J Swaminathan, he moved to Bhopal and assisted him in founding the Bharat Bhavan which is now a hub of art and culture in Madhya Pradesh. A key figure in the art movement in Bhopal, Yusuf is a celebrated guide and mentor who is known for his never-ending support to aspiring and young artists all over India especially young artists based in Madhya Pradesh. He was the Deputy Director of Graphics at Bharat Bhavan, Bhopal between 1983 and 2010. He was in charge of Collection of Folk and Tribal art for Roopankar Museum, Bhopal in 1982, and set up Graphic Workshop at Bharat Bhawan Bhopal in 1983.

Yusuf organised Bharat Bhawan International Print Biennial from 1994 to 2010 and was the Commissioner of the 1st Eastern Print Biennale by EEZCC and Lalit Kala Akademi New Delhi, in 1994. He was nominated and served as Member of Jury, Member of Board, Executive member several National and State bodies. He won many awards for his work, including International Asian European Biennial Award, Turkey in 1990; Qiongdao International Print Biennial of China, 2000; Indian Eclectics Exhibition Award, France, 1989; Parchemin d' Honneur France, 2006; National Award by Lalit Kala Akademi, New Delhi, 1987; Bharat Bhawan Biennial Award, 1986; M.P. State Award, 1977, 80, 81; Raza Foundation Award, 2004; Shikhar Samman by M.P. Government, 2001; Senior Fellowship by Government of India, HRD Ministry, New Delhi and many more. Yusuf lives and works in Bhopal.

With his trademark element 'the line' Yusuf has the gift of expressing emotion and art, love and colour on a cloth or a canvas with a stroke of a brush or the turn of the needle. He refuses to give titles to his works as he believes that it takes away the freedom from the viewer's vision. He says his paintings have musical connotations, they should be felt. The paintings dig into the meditative world as the many lines flow, twist, run, break and calm. His work has been acknowledged for rich visual rendering and for the magic he creates through his rhythmic lines.



Print Imprint 48 x 24 inches • Mixed Media on Paper • 2014



Evolution • 2014



River • 2016

About Curator

Gargi Seth

Born 1973, Gargi Seth is Co-founder and Chief Curator, Indian Art Circle; and Fellow, Ministry of Culture, for researching Kalamezhuthu, an esoteric art form of Kerala. She is an established art curator for the last nearly two decades and also empanelled with the Ministry of Culture for whom she recently curated contemporary art exhibition, "The Epic Journey of Indian Art" for Festival of India.

Seth has conceptualized, curated and organized over 24 high-quality contemporary art exhibitions at premium venues since the year 2000, as part of her flagship venture, Indian Art Circle and other prestigious projects. Prominent among them are, the Weaving Legacy anniversary series, Spirit of Art and Romancing the Figure, and more recently, Edge of Reason; regularly featuring artists of acclaimed talent like Anjolie Ela Menon, Rameshwar Broota, Jatin Das etc. With a team of richly experienced co-founders, she was instrumental in launching one of the world's first fully comprehensive windows to Indian art online in the form of *IndianArtCircle.com* in the year 2000. The website hosts official Home Pages of some very reputed artists and art critics. She also authored the full-fledged and richly illustrated treatise, "Know Indian Art"; tracing the story of Indian art, right from the Harappan times to the Progressives.

Seth was a university gold medalist and studied fine arts and a variety of social impact subjects like extension education as minors, as part of Masters in Science, from CCS HAU, Hisar. She studied Art Appreciation at the National Museum Institute, New Delhi, creative writing at British Council, and mentored extensively under one of India's leading art critic and litterateur, Mr. Keshav Malik. She has also informally observed curatorial practice at Seattle Asian Art Museum and the Museum of Fine Arts, Bern.

She enjoys creative writing, and has been published severally. She also conducts seminars, art consultation, and curator's walk-throughs. In more than 17 years of her curatorial practice, she has also always provided a platform to young and upcoming artists, in physical & online solo exhibitions and often on the same platform as some of the most senior artists.

Under the aegis of Indian Art Circle, she has also regularly promoted the cause of charitable institutions and donated part proceeds to them.

“This exhibition attempts to showcase a wide range of contemporary and modern Indian art encompassing a very wide spectrum of style and techniques. Both western and local influences are subsumed in this important collection.”

- Anjolie Ela Menon

About ICCR

The Indian Council for Cultural Relations (ICCR) was founded on 9th April 1950 by Maulana Abul Kalam Azad, the first Education Minister of independent India. The objectives of the Council are to participate in the formulation and implementation of policies and programmes relating to India's external cultural relations; to foster and strengthen cultural relations and mutual understanding between India and other countries; to promote cultural exchanges with other countries and people; to establish and develop relations with national and international organizations in the field of culture; and to take such measures as may be required to further these objectives. The ICCR is about a communion of cultures, a creative dialogue with other nations. To facilitate this interaction with world cultures, the Council strives to articulate and demonstrate the diversity and richness of the cultures of India, both in and with other countries of the world. The Council prides itself on being a pre-eminent institution engaged in cultural diplomacy and the sponsoring of intellectual exchanges between India and partner countries. It is the Council's resolve to continue to symbolize India's great cultural and educational efflorescence in the years to come.



Indian Council for Cultural Relations

Azad Bhavan, Indraprastha Estate, New Delhi-110002

Website : www.iccr.gov.in