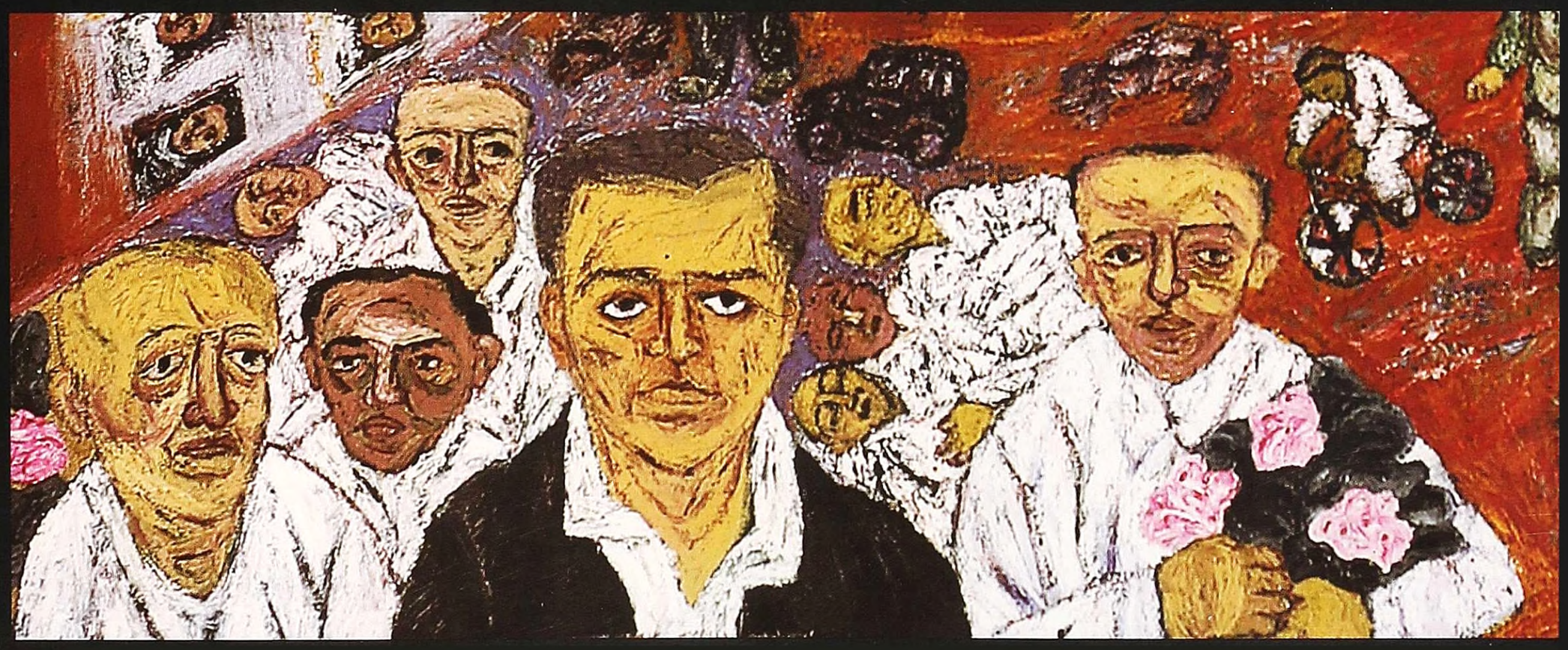






INDIA

Contemporary Art from Northeastern Private Collections



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Exhibition organized and
catalogue edited by

Jeffrey Wechsler Umesh Gaur

Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey
April 7 - July 31, 2002

INDIA
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Northeastern Private Collections

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Jane Voorhees Zimmerli Art Museum,
Rutgers, The State University of New Jersey

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS
Campus at New Brunswick

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Jagdish SWAMINATHAN, *Bird Series* (cat. 99)
Ravinder REDDY, *Shankari* (cat. 81, shown in full)
Krishna H. ARA, *Seated Female Nude* (cat. 1)
Arpita SINGH, *My City II* (cat. 88)

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Director's Foreword

It is a great pleasure for the Zimmerli Art Museum to be the organizer of the exhibition *India: Contemporary Art from Northeastern Private Collections.* As a museum associated with a major university, the Zimmerli takes seriously its role as an institution that offers not only aesthetic enjoyment to its visitors, but also an educational experience reflecting many of the societal changes taking place in our culture, regionally, nationally, and internationally. In its combination of historical and contemporary imagery, which epitomizes the intersection of tradition and modernity that is central to life in India today, the art in this exhibition creates a fascinating, appealing basis for learning about the rich culture of the world's most populous democracy.

From its beginnings (in 1966, as the University Art Gallery), as a small gallery with interesting but limited collections and exhibition programs, the Zimmerli Art Museum has now expanded into one of the foremost university museums in the country in terms of size of collections and exhibition space. As the museum grew physically, another of its most important developments was its transformation into a museum whose collections and exhibitions were international in content and reputation. Some of its well-known focused collections feature art from Russia and the former Soviet Union, graphic art from France around 1900, and Western art influenced by that of Japan. Exhibitions on these themes and others that were organized by the Zimmerli have had extensive international exposure, traveling to scores of venues in Europe and Asia. Thus the India exhibition is part of an ongoing tradition, indicative of the Zimmerli's function as an educational conduit for the presentation and dispersal of visual culture and research for the University community and New Jersey – and even the American northeast, the source of the art in the current display.

I am very grateful to Jeffrey Wechsler, the Zimmerli's Senior Curator, for organizing this exhibition and catalogue. The support of Merrill Lynch, whose lead sponsorship was vital for the success of the project, and others who made generous donations to the exhibition, is deeply appreciated. I also thank Umesh Gaur, the local collector of Indian art who brought the kernel of the exhibition concept to the Zimmerli, and was of key assistance in realizing the exhibition in its splendid final form. Indeed, this exhibition is likely the largest and most diverse on its theme – post-independence Indian art — organized in the United States to date. *India: Contemporary Art from Northeastern Private Collections* highlights a national culture that is progressively more significant on the world stage, and it is both exciting and an honor for the Zimmerli to act as its showcase.

Phillip Dennis Cate

Director, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey

Introduction and Acknowledgments

Although most major museum exhibitions are products of several years of planning, preparation, and research, at times a project appears suddenly, and a museum has the option of seizing an unusual opportunity. So it was with *India: Contemporary Art from Northeastern Private Collections.* This publication and the exhibition it accompanies exist through a combination of serendipity – or in this case, perhaps, good *karma* – and concentrated effort.

A little over a year before the opening date of this exhibition, the Zimmerli Art Museum was contacted by Umesh and Sunanda Gaur, who have brought together one of the leading collections of contemporary Indian art in the United States. The Gaurs reside in North Brunswick, and they wondered if the Zimmerli — essentially their neighborhood art museum — might be interested in displaying works from their collection. The idea was interesting — and the collection was significant — but two factors made its implementation problematic. First, the ethical standards for museums discourage the featured display of a single private collection, unless the collection is to be donated or bequeathed to the museum. This avoids the possibility of the museum being used for promotional purposes – that is, enhancing the fame or value of a private collection through its association with the museum. Second, because the Zimmerli already had a full schedule of exhibitions set for at least three years, there seemed to be no time slot for such a project in the near future.

However, an exhibition featuring Indian art was a very appealing prospect to the Zimmerli. The New Brunswick campus of Rutgers University — the site of the Zimmerli – is located in Middlesex County, which, on the basis of the 2000 census and continued population changes, is likely the American county with the largest percentage of residents of Indian origin. Indeed, four out of ten Indian-Americans in the United States live in New Jersey. With these demographics, it behooves the Zimmerli – and Rutgers, the State University of New Jersey, within which the museum is designated an academic department – to engage with the Indian-American community in educational and cultural programming.

The single private collection restriction and the scheduling problem, though, remained as daunting obstacles. But this difficult situation, it seems, may have come to the attention of Ganesh — the beloved deity of the Hindu pantheon who is the remover of obstacles. Unexpectedly, an upcoming exhibition had to be rescheduled. A time slot was now available! Since Ganesh apparently intervened on the project's behalf, it was the turn of the Zimmerli staff to follow suit. In discussion with the Gaurs, a concept was developed for an exhibition drawn from several private collections of modern Indian art, a display that would thus have multiple sources and present a more diversified view of the exhibition theme. The Gaurs were receptive to this notion, and the project was set in motion.

In its exhibition programming, the Zimmerli has a history of presenting important but lesser-known aspects of modern art. I have a particular interest in this broad concept, and have worked on projects dealing with Asian-American artists of Chinese, Japanese, and Korean heritage, as well as modern art from other nations. It was clear that Mr. Gaur had an extensive knowledge of modern Indian art, and contacts with many scholars and other collectors. He was also enthusiastic about creating a first-class presentation of contemporary Indian art, and understood the need for objectivity and museum-based professionalism in the development of the exhibition. With only about nine months to complete the task, we set out to create the exhibition.

To create a coherent chronological focus, it was determined that the exhibition would comprise Indian art of the post-independence era – that is, after 1947. For practical purposes, the geographic range of collections was limited to the northeastern United States; this is also where most of the large, relevant private collections are located. As collections of all sizes — from a few works to hundreds — were visited, patterns of collecting were perceived, and the exhibition reflects the organizers' desire to balance the representation of artists who are most frequently collected with the work of artists of talent and vision who are less generally known. The exhibition also attempts to recognize the crucial contributions of historical figures within the development of modern Indian art, such as the members of the Progressive Artists' Group. The contents of private collections, of course, are based on personal preferences and the availability of art for purchase. Collections that were viewed did not contain equal numbers of works by these artists; there were many paintings by Husain, Souza, and Raza to choose from, but few by Ara, and none by Bakre and Gade. It was desirable to include the work of artists of the generation that immediately followed the Progressives, as well as that of younger Indian artists now emerging on the international scene. The Zimmerli Art Museum wishes to thank all the lenders to the exhibition (listed on page 25). Their kindness in allowing art from their collections to be made available for viewing by the general public is, of course, the primary factor that has made this exhibition possible.

Among all the private collections of post-independence Indian art, the collection created by Chester and Davida Herwitz, numbering over three thousand works, has been acknowledged as one of the earliest, largest, and finest. In 2001, it was announced that a major gift from this collection was to be received by the Peabody Essex Museum in Salem, Massachusetts. The transfer of the gift of more than 850 works is in process, but it was felt that the importance of the acquisitions of the Herwitz family in the field of contemporary Indian art should not go unrecognized in this exhibition. Therefore, several works under the

aegis of the Peabody Essex Museum have been included in this exhibition.

Organizing an exhibition and catalogue of this scope is an undertaking of considerable complexity, and requires the talents and time of many individuals. While Ganesh may have removed the obstacle of the time slot for the exhibition, there were many more practical obstacles to overcome in producing the exhibition itself, the catalogue, and related educational programming. Wrestling with these obstacles fell to the Zimmerli staff, who put in exceptional efforts to get the myriad aspects of this project done within an extremely short time period. As Cathleen Anderson, the museum's Registrar quipped, it would have been helpful to be incarnated for a while as multi-armed Durga, in order to tend to the multiple, simultaneous tasks. I thank Ms. Anderson in particular for her management of the avalanche of paperwork, phone calls, and e-mails involved with this exhibition. Lynn Ferrara, Assistant Registrar, oversaw the photographic needs for the project. Two curatorial assistants at the Zimmerli, Shalaka Karbhari and Betsy Parkyn, devoted much time to the exhibition project, and accomplished their assignments ably and in good nature, despite the rush. Wendy White, Assistant Curator in the Department of Prints and Drawings, gave critical assistance with catalogue production. Rose Cofone, Senior Development Officer, admirably managed the key task of fundraising. Special thanks go to Nan Blecker, a long-time member of the Zimmerli and a volunteer who worked tirelessly on catalogue design and production; her forbearance and effort in the face of considerable time pressure is deeply appreciated. And a particularly warm and sincere expression of gratitude must be extended to Dawn Vislocky, an administrative assistant to Mr. Gaur. During the course of this project, her workplace must have seemed like an auxiliary office of the Zimmerli, as she handled matters ranging from catalogue listings to mailing lists to informational brochures – and did so with an efficiency which was staggering to behold.

Thanks are extended to Dr. Vidya Dehejia, Director and Chief Curator of Arthur M. Sackler Gallery and Amy Poster, Head, Department of Asian Art, Brooklyn Museum of Art for serving as consultants in the initial stages of the project; to Shari Halter of Bose Pacia Modern and Arun Vadehra of Vadehra Art Gallery, Minal Vazirani of Saffron Art, and Malika Sagar of Christie's India and their staffs for providing valuable suggestions and contacts in organizing the exhibition; and finally to Ram Rahman, Peter Nagy, Ranjana Steinruke, Ajai Sinha, and Karen Miller Lewis for their helpful discussions.

The Indian-American community in Middlesex County is very active in promoting cultural events honoring its heritage. The Zimmerli was extremely fortunate to have the assistance of a very active and effective group of local (and some regional) individuals who comprised an advisory committee for the exhibition. Their input in organizing cultural

programming and in fundraising has added tremendously to the success of this project. Their names are listed as a group on page 134 of this catalogue.
This project has benefited greatly from the generosity of an important corporation with a large facility in central New Jersey: Merrill Lynch. Cooperation with the business community is of ever-expanding significance to cultural organizations, and the Zimmerli is most grateful that Merrill Lynch is the major corporate sponsor of the exhibition.

A most unusual form of support for the exhibition came from an artist. Jitish Kallat is among the most prominent artists on the contemporary Indian art scene, and it was desirable that his work be included in the exhibition. With the cooperation of Shari Halter – Director of the Bose Pacia Gallery, which represents Mr. Kallat in New York – the artist was informed of the exhibition. He generously offered to create a painting specifically to be auctioned at a benefit reception, with funds from the purchase donated toward the exhibition project. This painting, reproduced on the opposite page, has now been purchased for a private collection, but with the stipulation that it be displayed at the museum for the duration of the exhibition.

In sum, this exhibition project has been an exhilarating experience, with the efforts of many individuals, groups, and institutions coming together to bring before the public an exceptional assembly of intriguing works of art. Cultural presentations sometimes echo wider social trends, and the scope of this exhibition does so in terms of the selection of artists. In contrast to the majority of artists who continue to live and work in India, several artists represented in the exhibition exemplify a recent social phenomenon: the noteworthy diaspora of artists born in India who have decided to emigrate and work within the context of a rapidly growing artistic internationalism. The presence of a vital and increasing population of Indian-American citizens in the vicinity of the Zimmerli Art Museum parallels this phenomenon in a more general sense. It is the organizers' goal that this exhibition and catalogue will contribute to the appreciation of contemporary Indian art and culture by the wider regional population. It is also hoped that this project will underscore the ongoing evolution of American society toward one in which diversity and complexity — and mutual understanding — are part of its strength and its future promise.

Jeffrey Wechsler

Senior Curator, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey



Jitish KALLAT
Anger at the Speed of Fright, 2002
Mixed media on canvas, 50″ x 84″
Collection: Harsha and Sri Reddy

The Indian Canvas: A Hybrid Legacy

by Yashodhara Dalmia

Even as Indian art mutates from the early academic and modern to the post-modern, its course is marked by debates about identity and the incorporation of the "other". At the same time, there is a constant negotiation with international idioms and a devolution of tradition as a means of expressing the evolving self. Historically, the impetus for seeking a continuum in Indian art is cognitive, as well as being a search for roots. This duality provides a distinctive mode of development.

The two artists in the early part of the twentieth century whose efforts were unilaterally directed towards formulating a sense of a national self, though by diametrically opposite means, were Ravi Varma (1848-1906) and Abanindranath Tagore (1871-1951). Ravi Varma's sensuous, tactile rendering of women dressed in their native Kerala costume appropriated the academic mode of oil painting and harnessed it to introduce subjects from the artist's own environment. Varma was a self-taught painter whose theatrical settings and mythological themes made his work nationally popular. The gods, which until then had been delineated entirely in symbolic terms, acquired individualistic features in Varma's work, which allowed the viewer to empathize with their passions and struggles.

The growing needs of the nationalist struggle, along with a greater demand for indigenization, led Abanindranath Tagore to revive traditional aesthetics — particularly the miniature form — and use these to express his painterly vision. In paintings such as *Bharat Mata* — in which a beautiful young ascetic holds in her multiple arms food, clothing, learning, and spiritual salvation – Tagore symbolized the nation held at the stake. But his wispy forms wrapped in sheaths of mist posited an eternal transcendentalism against the materiality of the West. If this in itself was a grave simplification of "oriental thought" — spiritual yet robustly material — it also was far too divorced from the surrounding reality. Nonetheless the artists of the Bengal School, as Abanindranath and his followers like Abdur Rahman Chughtai (1894-1975) came to be called, employed tempera and wash techniques to create images which idealized a new nationhood and were beautifully crafted gems in themselves.

It was with Rabindranath Tagore (1861-1941), however, that modern art in India found its feet. While he critiqued the Bengal School for being too rarefied, he also remained equidistant from the so-called modernity of the West. He stated:

> Modernism is not in the dress of the Europeans, in the hideous structures, where their children are interned when they take their lessons; or in the square houses with flat, straight wall surfaces, pierced with parallel lines of windows, where these people are caged in their lifetimes; certainly modernism is not in their ladies' bonnets, carrying on them loads of incongruities. These are not modern, but merely European. True modernism is freedom of mind, not slavery of taste. It is independence of thought and action, not tutelage under European schoolmasters.[1]

For Tagore and for the art practitioners at Santiniketan, modernity and its cultural expression had to have a vital link with the social environment. It was in order to create forms which were expressive of this that Tagore, Nandalal Bose (1882-1966), who

headed the art department at Santiniketan, and his students and later colleagues (like Benodebehari Mukherjee and Ram Kinkar Baij) blended both traditional and western modes and evolved these to express their own context. It is a sign of the innate vitality of these works that they were to have a far-reaching influence on successive generations.

Elsewhere, Jamini Roy (1887-1972) and Amrita Sher-Gil (1913-1941) were also searching for a means of representing actual life in India. Their work dealt with the countryside, the difficulty and dignity of the humble village folk, and the lyrical grace of the women. Jamini Roy derived from the robust *pata* tradition of his native Bengal and arrived at an astonishing simplicity of abbreviated form. Meanwhile Amrita Sher-Gil, daughter of a Sikh father and a Hungarian mother, returned from her training in Paris to find her roots in India. Sher-Gil said she had set out to "interpret India and, principally, the life of the Indian poor on the plane that transcends the plane of mere sentimental interest."[2] Bridging the gap between international and national aesthetics, her poignant studies in oil of hill men and women, or a bride dressing for the wedding, or young brahmacharis, reeked of Indian textures while the language could be accessed the world over.

While Roy and Sher-Gil could be considered its progenitors, modernism came into full force in India during the 1940s. If in the 1850s the British had established art colleges in the principal cities like Calcutta, Bombay and Madras, a century later, from the late 1940s through the 1950s, there was an attempt to break away from the shackles of academism. The growing awareness of the individual – which was the result of the struggle for independence, higher levels of education, and the post-war sense of disillusionment with the West — created a need for greater self-expression in cultural forms. The Progressive Artists' Group formed in 1947 in the very year India gained independence and made a forceful bid for modernism. The Group declared a break from the effete efforts of the Bengal School and the anaesthetic art taught at the colleges. As the rebellious founder of the Group, F. N. Souza put it, "Our art has evolved over the years of its own volition, out of our own balls and brains."[3] With Souza, the Group consisted of S. H. Raza, M. F. Husain, K. H. Ara, S. K. Bakre and H. A. Gade. Inadvertently, the Progressives represented different religions and castes which constituted the India of the present.

The painter F. N. Souza (born 1924 in Goa), who now lives in New York, defied the norms of his strict Catholic upbringing to expose hypocrisy in the clergy and the corruption inherent in the rich and the powerful. His inventive use of human physiognomy revealed the underbelly of existence and made a powerful impact. The figures of Husain (born 1915) were distinctive in that the artist drew from the rich resources of the past and yet made them eminently contemporary. As he explained, "In the East, the human form is an entirely different structure...the way a woman walks in the village, there are three breaks...from the feet, the hips and shoulder...they move in rhythm...the walk of a European is erect and archaic."[4] As the pungent flavors of the street entered his work to construe the modern, his art was like a barometer of the changing social reality. Whether in painting or installation, or in a film like *Gaja Gamini*, the crystallizing forms of Husain have the graceful posture of classical Indian sculpture with axial bends to denote movement.

S. H. Raza (born 1922), based in Paris, created strong non-representational works which were reminiscent of the rich textured space of the Rajasthani and Pahari miniatures. His primal colors, flat surfaces and geometrical motifs were allied with Tantra and Abstract Expressionism, but he retained his own distinctive idiom which spoke of universal themes. Raza's characteristic motif is the Bindu, or dark circle, which denotes the still center, generating great movement through forms and color harmonies.

Two important artists who were associated with the Progressives were abstractionists. V. S. Gaitonde (1924-2001) created compositions which, with their refracting lights and translucent colors, led to a meditative calm. Ram Kumar (born 1924) was equally inventive with his sweeping strokes of colors redolent of the ebb and flow of riverine cultures. Of late, his work has become tempered with violent earth colors that speak of human tragedies.

Tyeb Mehta (born 1925), also closely associated with the Progressives, has conveyed both dislocation and despair with his disjointed figures which seem to be torn asunder and rejoined by a searing diagonal. His later *Mahishasurmardini* series depicts the bull and the man (the mythical *rakshas*, disguised as the bull) emerging as aspects of the same energy, yet interlocked in an epic struggle between good and evil. Akbar Padamsee (born1928) and Krishen Khanna (born 1925) have also availed themselves of international modernism and introduced lush, textured figurative forms which are conveyors of pain and struggle in the Indian context. Mohan Samant (born 1926), who settled in New York, and Bal Chhabda (born 1923) are both associates of the Progressives, and both create epiphanies of textures and forms, juxtaposing planes of color against intimate and public spaces. While the Progressives lasted as an organized group for barely a few years, its artists set the parameters for Indian art for years to come. Indeed, artists like Husain, Raza, Tyeb Mehta and Gaitonde are paramount within the Indian artistic mainstream today.

Modernism in India, a contentious issue, cannot be considered a mere implant of the West, since it was considerably homogenized in the country. In any case, modernism does not exist in a pivotal form and re-invents itself everywhere. As the art historian Thomas McEvilley points out:

> . . .when seeing [Tyeb] Mehta's thrilling oil paintings, which to western eyes recall the late paper-cutout works of Henri Matisse, the beautiful paintings on glass by K. G. Subramanyan, which recall earlier works by Matisse, we find ourselves asking what the value is of having more Matisse-like work long after Matisse. But if this is how we approach the art, we miss how beautifully its apparent Western derivation mixes aromatically with strangeness and idiosyncracy. These questions bring us deep into issues of art history and derivations. The question of chronology — Who was first in making things that look like that? — needs to be viewed within the larger context of cultural diffusion. Early in this century European artists adopted the styles of alien, primarily Oceanic and African cultures, not as momentary quotations but as lasting permeations of their styles, which supposedly arose from their selves. The fact that a style of African mask may have been made for centuries in Africa did not lead us to denounce Pablo Picasso as derivative for imitating it at a time when it was old, even classical in its own context. To an extent, this was because the African look was a new experience for us, as the Matissean one may be for Indians. As the borrowing culture we felt enriched; now, as the lending culture, we seem to feel superior.[5]

Throughout the 1950s and 1960s, forms of modernism surfaced in varying shades in different parts of India. On the one hand there were artists heavily

influenced by developments in the West but with a deep accent on India. Paritosh Sen (born 1918) and Jehangir Sabavala (born 1922) created cubist interpretations of their surroundings; N. S. Bendre (1910-1992) and K. K. Hebbar (1911-1996) produced serene as well as apocalyptic visions of the country; and the brilliant printmaker Somnath Hore (born 1920) modulated the plasticity of forms to create haunting specters of famine. Satish Gujral (born 1925), drawn to the Mexican muralists and particularly to Siqueiros and Rivera, reflected in broad, whirling strokes the cataclysmic effects of the Partition in India.

As a foil to westernization, several artists brilliantly reinterpreted Indian aesthetic traditions to create a text for the present. Of these, the most inventive were J. Swaminathan (1928-1994) and K. G. Subramanyan (born 1924) in their ability to wean the meaningful aspects of tradition. Thus Swaminathan's delicate inversion of sky, trees and birds created a breathtaking pluralistic vision which contravened notions of industrial solidities. Subramanyan drew from folk art, miniatures and glass paintings and melded these to make a pastiche for modernity in India. Ganesh Pyne (born 1937), influenced by the Bengal wash technique, created hallucinatory figures which emerge from shadowy depths to speak of death, decay, and the cycle of life.

In the south of India, K. C. S. Paniker (1911-1977) developed the neo-Tantric mode with its cosmograms and meditative abstractions, along with calligraphic texts which conjoined these, creating astonishing surface variations. Others who followed Paniker's lead, however, reverted to actual yogic and tantric intent in their work, as for example with G. R. Santosh (1929-1996) and Biren De (born 1926). Their use of color and diagrams as symbolic of the actual reverberations of yogic power was innately contradictory, since cultic art could not be imported wholesale to the present. Thomas McEvilley pointed out:

> Traditionally Hinduism has regarded itself as transcending history. Modernism and Modern art represent history. Behind the distinction between the Progressives and the Neo-Tantrists lie different senses of identity; the one willing to submerge the Indian identity in an international identity based on alleged artistic universals, the other based on Indian tradition and on an insistence that they have meaning and power apart from participation in the world community. [6]

From the early 1970s, the mystique surrounding both art and life begins to lift as artists describe life around them. With painters like Bhupen Khakhar (born 1934), Ghulam Mohammed Sheikh (born 1937), Arpita Singh (born 1937), and Sudhir Patwardhan (born 1949), there is an assured participative delight in life and an easy interplay between the self and the other. Once the human figure could be located within its own setting, it opened out to a multiple world in constant flux. We get a reflection of ordinary persons with their vulnerabilities and strengths, with their doggedness and will to survive, and the sheer cunning with which they overcome great odds. It might be remembered that all this time, Bikash Bhattacharjee (born 1940) had ploughed his lonely furrow using that forbidden form, naturalism, to depict the lives of people from his own milieu. With a surrealist's ingenuity, he had shown, for example, an apparently normal congregation of people at a party with a glamorous socialite acting as a conduit for an underground cynicism. Sunil Das (born 1939) had also devised a means of satirizing the realistic tradition. From such efforts, there emerged in Indian art no less than a new image: the middle-class man, who lived in small towns in India, manufacturing his mega-dreams. And the artist who reveled with a tender, witty, pungent irony in his daily adventures was Bhupen Khakhar.

In the 1960s Khakhar used the miniature tradition to reveal the oddities and eccentricities of families. *People at Dharamsala* presents a flat space in which Krishna images are seen in a temple. At the top is perched the *dharamsala* (a rest house at pilgrim centers) in front of which stand fifteen men posing

stiffly for a camera; at the bottom is an archaic car which has brought the pilgrims to the spot. The self-importance with which the pilgrims wait to be photographed becomes at once a matter of humor and compassion. Khakhar's art moves on to gather in the culture of the streets — the watch-repairer, the *paanwala* — who reveal their strange idiosyncracies while carrying on with their mundane chores. As Khakhar's own persona as a homosexual emerged, that too did not escape his wit and irony. In *An Old Man from Vasad had Five Penises and Suffered from a Runny Nose,* the man's five penises match the five petals of the banana he is eating. By engaging with his own life as a homosexual, Khakhar also subverts middle class morality and its punitive norms, the effects of which have formed a vital part of his life.

Commentary on contemporary Indian life is offered in many forms. Ghulam Mohammed Sheikh creates palimpsests of virtual townscapes, based on the miniature style, and highlights the variety of nefarious activities taking place at street corners and under shaded trees. In forms reminiscent of folk art, Arpita Singh creates an apparently magical world, in which flora, fauna, and humans are treated with an equal significance; observation of this world, however, uncovers sinister undercurrents of family and city life which slowly become manifest. Jogen Chowdhury's (born 1939) forms derive from the pungent irony of Kalighat paintings made near the temple of Kali in Calcutta at the turn of the century, which caricatured with great dexterity the hypocritical double lives of the westernized middle-class. Chowdhury's couples, city *babus* and politicians, floating in a miasmic, dark haze as if inhabiting a nightmare, are bursting with an invisible tension from within.

An engagement with the human form suggested a post-modern return to the figure as a reaction to the abstract universalizations of the earlier generations. Yet, in a sense, the artists had never relinquished the figure, nor had they obliterated past traditions that continued to facilitate communication. The crisis of modernism, then, did not lead artists to radical alterations in approaches, but to a sharper scrutiny of the environment and themselves. According to Homi Bhabha:

> The borderline work of culture demands an encounter with "newness" that is not part of the continuum of past and present. It creates a sense of the new as an insurgent act of cultural translation. Such art does not merely recall the past as social cause or aesthetic precedent; it renews the past, refiguring it as a contingent "in-between" space, that innovates and interrupts the performance of the present. The "past-present" becomes part of the necessity, not nostalgia of living.[7]

The artists spared no one; with great dexterity of visual language they critiqued their surroundings, the corruption in the social system, and the decadence of politicians. Gieve Patel (born 1940) — a poet, playwright, doctor, and artist — painted politicians, bureaucrats and socialites from newspaper photographs, which would be carefully constructed in paint to show the grim unreality of the rituals which asserted their power. Their bland gestures would contrast starkly with their animated surroundings, such as luscious garlands of flowers. This satire was achieved with a sobriety of means, providing a cool, calm reflection of the sinews of power. Patel went on to locate middle-class and working class people in specific urban settings, conveying with precision not the poverty but the grittiness of their existence. Sudhir Patwardhan, a radiologist and a painter, also focused on the working class man in the urban environment, providing a political perspective on the daily grind of his life. Often shown within entire townscapes, and set against their haphazard development, the ordinary man seems suffused with strength and perseverance and attains an almost heroic position. A specifically ideological stance is adopted by both Nalini Malani (born 1946) and Vivan Sundaram (born 1943), who portray feudalism and its repressive forces in consistent conflict with the liberating quality of modernism. Thus, in Malani's early series *His Life*, the narrative of an Indian household — with its

patriarchal figurehead, the woman as the upholder of tradition, and the associated family members in various shades of "westernization" — seems to be suspended in transition. Vivan Sundaram's work often suggests the radical politicization of the protagonists as a means of redemption for the individual.

The burgeoning forms of contemporary Indian art seem to take on a life of their own as they create their own theater of shadows and gestures. Eroticism, a distinctive trend of ancient Indian art, takes on new connotations as the harbinger and arbiter of life. The boneless figures in Manjit Bawa's (born 1941) vivid paintings can take flight in space, or perform acrobatic feats, or play Krishna to the cows — all with an effortless grace. Rameshwar Broota's (born 1941) forms, though firmly rooted to the ground, may soar upwards and outwards, appropriating space and consciousness. The eroticism which creeps into the works of such artists is both playful and confident as colors, textures and forms interweave to create a great expansiveness. In the printmaker Laxma Goud's (born 1940) settings of his native Andhra village, the woman is an equal erotic participant, desired and desiring, and unspoken tensions heighten sexuality. A. Ramachandran (born 1935) came to eroticism late but with a passionate fervor, introducing the lustrous tribal women of Rajasthan; he interweaves strands of their daily life with classical myths like Yayati, providing an alternative iconographic experience. The sensuous atmosphere is charged, in part, by interplay between the artist and his creations, as Ramachandran sometimes appears as an elfin protagonist in his paintings. The subtle nuances of erotic life, evoked by liminal shapes, characterize Manu Parekh's (born 1942) elegant paintings.

By the 1970s, there occurred an upsurge in the production and visibility of women artists, as they begin to critically survey their environment. Their daily encounter with poverty and corruption, the political morass of the country, the explosive communal tensions, population and urban stresses — all are subjects which enter their work. As Mary-Ann Milford-Lutzker observed, "Perhaps, in this recent rise of women's visibility, we may be witnessing the spirit of Durga manifesting herself in the late twentieth-century guise in every woman."[8] It might be noted that the formative years of Indian art did not include women but for a few exceptions. From Hemendranath Mazumdar (1894-1948), with his scantily clad women, to Souza, with his blatantly sexualized female figures, male artists displayed women as mere objects for the satisfaction of the male gaze. Interestingly, the woman painter B. Prabha (1933-2001) both orientalized and beautified the artistic proposition that Indian women, with their languorous gait, were to provide aesthetic delight. Anjoli Ela Menon's (born 1940) women have a classical strain, yet fall in line with the belief that they are to submit to the male gaze. But a whole crop of later artists — including Nalini Malani, Nilima Sheikh (born 1945), Arpita Singh and Madhvi Parekh (born 1942), and Anupam Sud (born 1944) — began claiming that a woman's body was her own. She now existed in her own right — even the unbeautiful, middle-aged woman, her body flawed and wrinkled, whose strength lay in being herself. As Arpita Singh showed, the middle-aged woman was capable of experiencing the tensions of the city torn by violence, and could discard the broom for the weapon. In Nilima Sheikh's superb series on the medieval Bhakti poet Mahadevi Akka, who wandered naked in the forest in search for her lord Shiva, we see reverberations of the present. The middle-aged and unlovely woman, flouting all patriarchal norms, is poignantly re-created in the authenticity of her passions. A younger group of women artists – for example, Rekha Rodwittiya (born 1958), Anju Dodiya (born 1964), Arpana Caur (born 1954) and Vasundhara Tewari (born 1955) — have depicted the woman as the active protagonist in transforming the world.

With its uneven course of development and frequent incursions of other cultures, Indian art is characterized by hybridity and co-existence with the "other." This process is further accelerated by globalization; multiculturalism allows for a constant transgression of borders. For young artists, India's strong figurative tradition positions the body as the

site for investigation of political and personal meaning. In the works of the painter Surendran Nair (born 1956) or the sculptor Ravinder Reddy (born 1956), the iconic is re-interpreted, overlaid as it is with metaphors of the global man. The cacophony of the street enters the work of Atul Dodiya; in it, a bizarre street performance may take place, where mythic deities like Vishnu are conjoined with the heroes of art history like Picasso and Jasper Johns. Chittrovanu Majumdar's (born 1956) dismembered realities are presented as a form of theatre of the absurd in the present. For the artist Jitish Kallat (born 1974), self-portraits in printer's ink are like wall posters, occupying the porous border between the public and the private. Subodh Gupta (born 1964) decontexualizes indigenized material like cow dung or kitchen utensils and creates a new associative inventory for them, often including objects of violence, such as pistols. Many works of these artists map out journeys over a minefield of memory and metaphor.

Can such miniscule events – the individual pictorial inventions of artists — dissolve boundaries, or alter the face of the nation? As new vistas open up, a change can be perceptibly felt — in consciousness, if not in the wider scheme of things. As young artists are poised on the threshold of this century, an evenly balanced internationalism seems to find root in India. Or, as Rabindranath Tagore would have it:

> India has two aspects — in one she is a householder, in the other a wandering ascetic. The former refuses to budge from the home corner, the latter has no home at all. I find both these within me. I want to roam about and see all the wide world; yet I also yearn for a little sheltered nook, like a bird with its tiny nest for a dwelling, and the vast sky for flight.[9]

Notes

1. Rabindranath Tagore, quoted by R. Siva Kumar in: *Santiniketan: The Making of a Contextual Modernism*, National Gallery of Modern Art, New Delhi, 1997.
2. Amrita Sher-Gil, quoted by Nilima Sheikh at a lecture given at the Mohile Parikh Centre, Mumbai, 1992.
3. F. N. Souza, "Progressive Artists' Group," *Patriot Magazine*, February 12, 1984.
4. M. F. Husain, quoted in: Daniel Herwitz, *Husain,* Bombay, 1988.
5. Thomas McEvilley,"The Common Air," *Art Forum*, Summer, 1986.
6. Thomas McEvilley, ibid.
7. Homi K. Bhabha, *The Location of Culture*, London, 1994.
8. Mary-Ann Milford-Lutzker, *Women Artists of India: A Celebration of Independence* (exhibition catalogue), Oakland, California, 1997.
9 Rabindranath Tagore, op. cit.

The South Asian – North American Artist Dilemma

by Dr. Andrew L. Cohen

(This note is derived from the introduction to the exhibition "Contemporary Art and Identity: South Asian Diaspora in North America," Baum Gallery, University of Central Arkansas, curated by Andrew L. Cohen.)

> *The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; . . .*
>
> Homi Bhabha, *The Location of Culture, p. 2*

The discursive history of North American - South Asian art is one of stereotyping and disparity. The visual arts discourse is shaped by multiple, overlapping, and usually hierarchic notions that impose Western modernism and contemporary art as the framing and defining systems upon which to conceptualize South Asian art. It is further burdened by either having to explain how South Asian art constitutes itself as equivalent to that of the West, or by apologists explaining South Asia's uniqueness. If unique, then "Indianness" and tradition become the focus; if modern/contemporary, then the insidious — and at this point truly banal — Western analogies frame artistic polemics. Usually it is not a clear either/or situation, and some combination of alternating views coalesce. How to remove the "West" — by that I mean, how to deflate or even neutralize the term "West" as a dominant value — to see non-Western art? How to remove ethnicity and authenticity as value criteria? As agency replaces dated essentializing of geography and locality, peoples and cultures, arts and styles, discourse opens and how things (arts) change — or what Homi Bhabha refers to as the "in-between" space — emerges.

During the past few decades contemporary South Asian art has been highlighted in numerous international and prestigious forums. Those concerned with the art market will be quick to remind us of the many successful Sotheby's and Christie's auctions of Indian modern/contemporary art, or of the prolific spread of exclusive galleries of late. In North America, a pivotal 1996 exhibition at the Asia Society, *Contemporary Art in Asia: Traditions/ Tensions,* thundered onto the New York art scene (and that of Vancouver). For some critical viewers it became apparent that art is elsewhere too.

While many critics in the West remain contentedly oblivious to these elsewheres, globalization is collapsing the cultural central/peripheral spaces. Now unencumbered by fixity of place, creativity and visual culture rapidly transmit and metamorphose. In North America, vital and productive South Asian diaspora artists are making bold visuals addressing hybridity. Diaspora art is a sticky subject, but one that I think needs greater attention. Do those living in diaspora retain their Indianness? Does one lose Indianness after a certain time lapse, or after a generation abroad? This, of course, is essentialized thinking and inappropriate viewing. It is the debunking of ethnic/religious/gender/sexual stereotyping, with all its ugly prejudices, or romanticized ideals, that artists in this exhibition address. Hybrid identities and one's self-examination are personal matters, and topics of art universally; subject is self. Artists in this exhibition explore their personal journey in our globalized, hybridized 21st century. It is within the rupture of newness, or "in-between" places, and the dialectics of the global and the localized that we can view this contemporary art.

Collecting Contemporary Indian Art in America

by Umesh Gaur

In the United States, private and institutional collectors of Indian art have traditionally collected Indian antiquities and miniatures; proportionately little interest has been expressed in collecting contemporary art from India. While major museums with Asian art collections — such as the Asian Art Museum of San Francisco, the Philadelphia Museum, and the Smithsonian Institution's Arthur M. Sackler Gallery — have vast holdings of Indian artifacts, their collections contain very few contemporary Indian artworks.

This limited interest by museums is perhaps related in part to the first American exhibition of twentieth-century Indian art, held at the Smithsonian's Hirshhorn Museum, Washington, D.C., in 1982. The exhibition consisted of fifty works on loan from the National Gallery of Modern Art, New Delhi, and was scheduled to coincide with an official visit by Indira Gandhi, then Prime Minister of India. The critics smothered the exhibition with an avalanche of negative reviews: "The movement appears caught in crisis ..." "Wild styles patterned after famous French, English and German modernists ..." "Diplomacy aside, Americans will have difficulty knowing in what context to judge these unfamiliar works."[1] Thus, the ambitious exhibition was quickly classified "derivative" and swept aside.

No museum has attempted a comprehensive survey exhibition on contemporary Indian art since 1982. But there have been several smaller, focused exhibitions, including those at: Grey Art Gallery, New York University, 1985; The Phillips Collection, Washington, D.C., 1985; Hunter Museum of American Art, Chattanooga, 1988; The Asia Society, New York, 1996 and 2001; Mills College Art Museum, Oakland, 1997; Contemporary Arts Museum, Houston, 1997; Queens Museum of Art, New York, 1997. The increased frequency of these exhibitions in recent years is perhaps due to the growing number of Americans of Indian ancestry who have maintained their interest in ongoing developments in Indian art, and an emerging openness in Western attitudes toward the art and culture of South Asia.

While American institutional collections of Indian art remain locked in the past, there is a growing popularity of contemporary Indian art in American private collections. The current vibrant art scene in India has recently reached our shores, and the number of collectors has skyrocketed in the past decade. While most of the new American collectors of contemporary Indian art are of Indian origin, there also appears to be a growing number of collectors of non-Indian origin.

The collecting of contemporary Indian art by Americans dates back to the 1950s. One of the pioneering collectors is Thomas Keehn of Forest Hills, New York. With his wife, Martha, he went to India to study and research modern art activities in India on behalf of a non-profit organization funded by Nelson A. Rockefeller. The Keehns fell in love with India and stayed there for eight years. During this time they became friends with emerging young modernists of the 1950s and were instrumental in organizing one of the first group shows in New Delhi in 1956. All the participants of this *Eight Painters* exhibition (Bendre, Gaitonde, Gujral, Husain, Khanna, Kulkarni, Ram Kumar and Samant) went on to become major figures in modern Indian art. During their stay in India, the Keehns started their collection, which consists of early post-independence works from the 1950s and 1960s. It is a very personal

collection, in which each work has been acquired through a friendly encounter with an artist. Since the death of Martha in 1996, some of the works have been donated to the Keehns' favorite charities.

Without a doubt, the greatest collectors of contemporary Indian art were Chester and Davida Herwitz of Worcester, Massachusetts. They started visiting India in 1961 and began to collect Husain's work in 1966. At Husain's urging, they started to collect works of other artists. Over the next thirty years, the Herwitzes collected more than three thousand works. The Herwitzes were much more than collectors — with the size of their collection and their personal involvement with the artists they collected, the Herwitzes themselves became a part of the contemporary Indian art movement. Their contribution to Indian culture was recognized when the government of India awarded them the Indo-American Society award in 1997, and when Husain, a longtime friend, named a museum he built in Ahmedabad after them.[2] Since the untimely death of Mr. Herwitz in 1999, this collection — formerly the world's largest — has been dismantled; most works have been sold, or donated to the Peabody Essex Museum in Salem, Massachusetts.

Under the supervision of curator Susan Bean, the Herwitz collection at the Peabody Essex Museum will go on permanent display in 2003 in a separate museum wing, presently under construction. This is the largest collection of contemporary Indian art outside India; it has some of Husain's finest and most important works, and outstanding works by Raza, Bawa, Goud, Chowdhury, Patwardhan, Pyne, and Arpita Singh.[3] However, even this collection is not fully comprehensive, since it has limited representation of several important artists such as Gaitonde, Padamsee, and Anjolie Ela Menon, who were not actively collected by the Herwitzes. The remaining family collection is managed by the Herwitz's son, Thomas. The collection is still large, with a few artists, such as Laxma Goud and Vinod Dave, represented by many works. The Herwitzes had purchased entire exhibitions of some of these artists.[4]

In addition to being a visionary collector, Chester Herwitz was also a very successful businessman. He correctly envisioned that the art, acquired over three decades, would eventually sell for several times its original cost. On June 12, 1995, a sale of 218 works from the Herwitz collection was conducted by Sotheby's in New York. The goal of this sale was to raise money to organize a permanent display of the rest of the collection in the greater Boston area. While the renowned auction houses, Sotheby's and Christie's, had been conducting annual sales of Indian antiquities for quite some time, this was the first sale in the United States exclusively devoted to contemporary Indian paintings. The sale was heavily publicized by Sotheby's, and several prominent artists, including Husain, traveled to New York to attend the event.

At this auction, the collecting of contemporary Indian art in America took off in a big way. Affluent Americans of Indian ancestry converged on New York to satisfy a pent-up demand for contemporary Indian art, which had been building for a few years. The first lot in the auction, *Gopini* by Jamini Roy, which had been estimated to sell for three to four thousand dollars, sold for $25,400 after spirited bidding. Most of the works were heavily contested; 83 percent of the lots were sold (most for prices above pre-sale estimates, and greatly above estimates for all works by Husain). While some of the buyers had been collecting for a few years, there were a large number of collectors who acquired their first work of contemporary Indian fine art. That day, a new breed of collectors was born.

The success of this sale also created an American marketplace for contemporary Indian art, which did not exist before 1995. Since then, ten very successful sales have been held in New York at Sotheby's and Christie's. I have attended all of these auctions, and I surmise that a fairly large fraction of buyers are collectors of Indian origin, although collectors from all over the world are frequently in attendance.

It is intriguing to analyze the results of these sales. In the earlier sales there was overwhelming interest in works by Husain. However, in the last two years, works by other senior artists such as Raza, Pyne, Gaitonde, Ram Kumar and Tyeb Mehta have been

setting record prices and drawing increasing interest. In the December 2000 sale at Sotheby's, a work by Tyeb Mehta from his *Diagonal Series* sold for $72,625, the highest price ever paid for a post-independence contemporary Indian artwork at an auction. These auctions have also provided beginning American collectors an opportunity to acquire fine works at relatively low prices. About twenty percent of the works offered at these auctions have sold for less than $1,500.

Galleries specializing in contemporary Indian art have opened in New York. In 1995, Bose Pacia Modern was the first; others include Sundaram Tagore Gallery in Chelsea and Talwar Gallery in Union Square. In addition, well-known galleries such as Deitch Projects have also had successful shows of contemporary Indian art. These galleries have played a very important role in broadening the collecting base to include non-Indian collectors. In fact, a sizable fraction of their clients are non-Indian collectors indulging in contemporary Indian art for the first time.

American collectors have also been acquiring art from the Mumbai-based Saffronart.com. In the last few years, this Internet portal has emerged as the leading on-line seller of contemporary Indian art. In addition to holding annual auctions on the Web, they have organized two very successful curated exhibition sales in New York and Los Angeles in 2001.

It is interesting to note that American collectors are getting very selective. There is less demand for works created in the last few years by emerging artists. Even recent works by Husain have drawn a tepid response. Very few sculptures have been offered, and the response to them has been mixed. This is in sharp contrast to the contemporary art scene in India, where the demand for recently executed works by well-known artists has reached a frenzied level.

This analysis of the New York marketplace seems to be validated by the northeastern private collections that were reviewed for this exhibition. The contents of these collections evidenced an overwhelming preference for well-established senior artists: thirty percent by members of the Progressive Artists' Group, sixty-six percent by senior artists, four percent by emerging artists — and less than two percent were sculptures. Husain's work was present in virtually all the collections. It is also noteworthy that these mainstream collections of contemporary Indian art include relatively few works by Indian diaspora artists. The review revealed only a handful of works by New York-based artist Natvar Bhavsar, who is arguably the best-known and most widely collected artist of Indian origin living in America.

The northeastern private collections represented in the current exhibition seem to have their own unique personalities. Perhaps the largest private collection of contemporary Indian art in the United States today is that of Sharad and Mahinder Tak of Bethesda, Maryland. Mahinder, a physician, started collecting when she was a resident. In the past two decades, the collection has grown to include some of the finest works by most of the prominent senior artists. She has made an attempt to get to know most of the artists that she collects and has sourced many works from them directly. A true patron of the arts, Mahinder loves to promote Indian art and frequently holds receptions for visiting Indian artists in her home. She has also actively lobbied for more exposure of contemporary Indian art in the greater Washington, D.C. area. In the summer of 2001, five works from her collection were exhibited at the Smithsonian's Arthur M. Sackler Gallery.

Rajiv Chaudhri started collecting recently, yet has emerged as the most prominent collector in New York. He is the President of Digital Century Capital, a financial services firm, and also collects Indian antiquities in addition to contemporary works. Rajiv is most attracted to works of significant provenance and importance by senior artists. His passion for the arts of India goes beyond collecting; he is the founding Chairman of the Indocenter of Art and Culture in New York, a not-for-profit organization dedicated to the presentation and support of modern and contemporary art and culture of South Asia.

Ravi Akhoury, the Chairman of MacKay Shields, and his wife, Virginia, of Florham Park, New Jersey collect early twentieth-century as well as post-

independence works. In addition, they are the only collectors with significant interest in contemporary sculptures, and have recently ventured into works by Tribal artists from India. The Akhourys have organized their collection in a two-story gallery at their home; the first floor houses the early twentieth-century works, while the post-independence works are displayed on the second floor. The Akhourys use this personal gallery to introduce their friends about contemporary Indian art.

Maddipote Choudry, a practicing cardiologist from Brewster, New York, and his wife, Kamla, primarily collect works on canvas. A large fraction of their collection is centered on two of the most important Indian modernists – Souza and Husain. Maddi is by far the most prominent collector of Souza's work in the United States. His collection includes two works by Souza that were on display at the Guggenheim Museum in the 1960s. His collection also includes important early works by Husain, most of which were commissioned by the Italian film director Roberto Rossellini in 1950s.

Harsha and Sri Reddy of Woodmere, New York, have a relatively smaller collection. As a result, they are able to display their entire collection in their home and enjoy the works daily. Although their collection is of modest size, all the works are of historical significance and of important provenance.

Mallory and Elizabeth Factor of New York represent the growing base of collectors of non-Indian origin who have added a few works by Indian artists to their broader collections. The Factors apparently have no connection to India; they are attracted to these works for their unique and appealing artistic qualities.

Our own collection, based in our North Brunswick home, consists only of post-independence works. When all the works reviewed for the exhibition were tabulated, we were surprised to learn that we have perhaps the second largest private collection of such art in the northeast. No wonder some of the works have found refuge under our bed! As compared to other collections, we have a somewhat higher fraction of works on paper and works by women artists.

Sunanda and I are pleased that — with the help of other collectors and the Indian community in this region — our initial contact with the Zimmerli Art Museum has developed into the first comprehensive survey of contemporary Indian art since that of the Hirshhorn Museum, held twenty years ago. We hope this exhibition will promote awareness and appreciation of contemporary Indian art, and may become a significant milestone in documenting and encouraging the collecting of contemporary Indian art in America.

Notes

1. Sirhandi, Marcella, "Contemporary Indian Art," *Art Journal* 58, No. 3, 1999, pp. 7-9.
2. Bean, Susan, *Timeless Vision: Contemporary Art of India,* Peabody Essex Museum, Salem, Massachusetts, 1998.
3. Bean, Susan, private correspondence.
4. Jacob, Perminda, "Between Modernism and Modernization: Locating Modernity in South Asian Art," *Art Journal* 58, No. 3, 1999, pp. 49-57.

STATEMENTS BY COLLECTORS

Thomas Keehn

With my family, I arrived in India in early 1953 representing a non-profit organization established by Nelson A. Rockefeller. The Rockefellers were major supporters of the Museum of Modern Art in New York from its founding in 1929. They were confident that given India's long and rich cultural history, some things were happening in modern art in newly independent (1947) India. One of the mandates for my work in India was to explore this conviction.

The Rockefellers were right. With advice from Indian colleagues we quickly identified a number of young artists just beginning their careers. We had some assistance from persons connected with the Museum of Modern Art in New York who visited India.

We focused on young artists as persons who had not only begun to develop their distinctive

approaches to modern art, but who were serious learners about this new world. We were fortunate to connect with M. F. Husain, Ram Kumar, Gaitonde, Krishen Khanna, Bendre, Raza, Sankho Chaudhri, Padamsee and others.

Quite naturally, in this process we acquired some of the works of these artists. They became friends, and their works became part of our home in India and later when we returned to New York. We never contemplated that forty years later this collection of early paintings would be valuable, as was established by auctions and galleries in New York and London in the 1990s.

Harsha and Sri Reddy

Collecting contemporary Indian art has been a fun and interesting experience for us. It all began by attending a seminar on collecting art at the Asia Society about six years ago. At the time, our two children were leaving home for their respective colleges. As soon-to-be empty-nesters, we decided that pursuing a mutual interest would be beneficial to us. This new idea of learning about art collecting seemed appealing.

We listened carefully to the advice given by eminent collectors at a seminar. They advised us to buy the best possible piece with the funds available and to like and be able to live with the purchased art. As collectors of Indian contemporary art living in the United States, we were a minority at that time. We were lucky to have access to a few gifted museum curators and art dealers who helped us to learn and appreciate good art. We are very grateful to them, as collecting has opened a whole new world of interest in our lives. Through this experience we have met interesting people, seen wonderful art, and learned to appreciate it. In all honesty, it has become a passion!

We have always been strict about buying only what has aesthetically appealed to us and what we have both agreed on. A lot of thought has gone into our purchases over the years. Rarely have we indulged in an impulsive purchase. As a result, we enjoy the art we own immensely and it has given us great satisfaction over the years.

Mahinder Tak

Art in all its forms has been a lifelong endeavor of enriching experiences for me. While I was attending medical school in New Delhi, India, visiting art galleries and museums and going to classical and semi-classical Hindustani music concerts was a hobby. After moving to the United States, I would bring back a painting or two from my annual visits to India. I thought it was a good way to introduce my young children to their culture and heritage.

Slowly it became a passion and I began to collect modern Indian paintings. I found that there were no venues like art galleries or local museums in this country which were exhibiting Indian contemporary art; on the other hand, there were many museums in different metropolitan cities where one could see old Indian art. So I started in an informal way to have exhibitions, lectures, slide shows and discussions of Indian contemporary art in my home of those artists who were visiting New York or the Washington, D.C. area. Over a period of time, with persuasion and encouragement, local museums started to exhibit Indian contemporary art as a part of other Asian contemporary art.

I have had the greatest pleasure in knowing some of the greatest Indian and East Asian artists, including musicians and writers, and have made a number of fulfilling friendships just through this shared love of art. Art for me is very humane; like my other profession – medicine — it touches people and bridges many gaps: chronology; race, color, and religion; region; economic status. But most of all, collecting art has allowed me to keep my Indian identity in my home in America. My goal is to pass this rich heritage to our future generation of Indian Americans in the United States.

Lenders to the Exhibition

Arun and Vinita Aggarwal

Anilesh Ahuja

Ravi and Virginia Akhoury

Arani and Shumita Bose

Rajiv Chaudhri

Maddipote and Kamla Choudry

Mallory and Elizabeth Factor

Umesh and Sunanda Gaur

Shari Halter and Steven Pacia

The Chester and Davida Herwitz Family

The Herwitz Collection, Peabody Essex Museum

Sunita Kaul

Thomas Keehn

Navin Kumar

Shyam and Swati Mankikar

Nalene Nath Nayyar and Ashok Nayyar

Kalpana Raina and Shobo Bhattacharya

Harsha and Sri Reddy

Michael Steinberg

Sharad and Mahinder Tak

Deepak Talwar

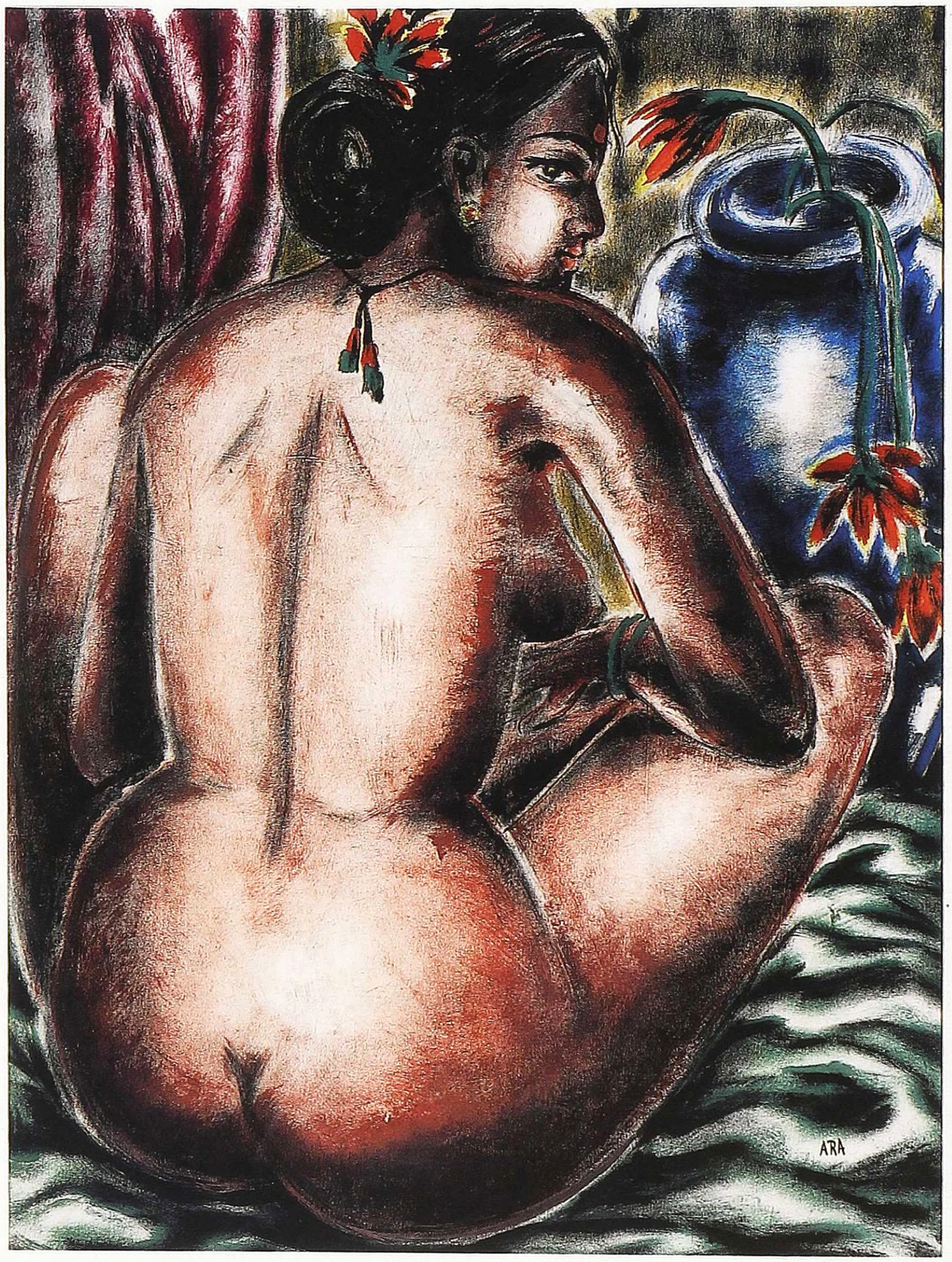
Shamina Talyarkhan

The Estate of Abraham Weisblat

Catalogue Entries

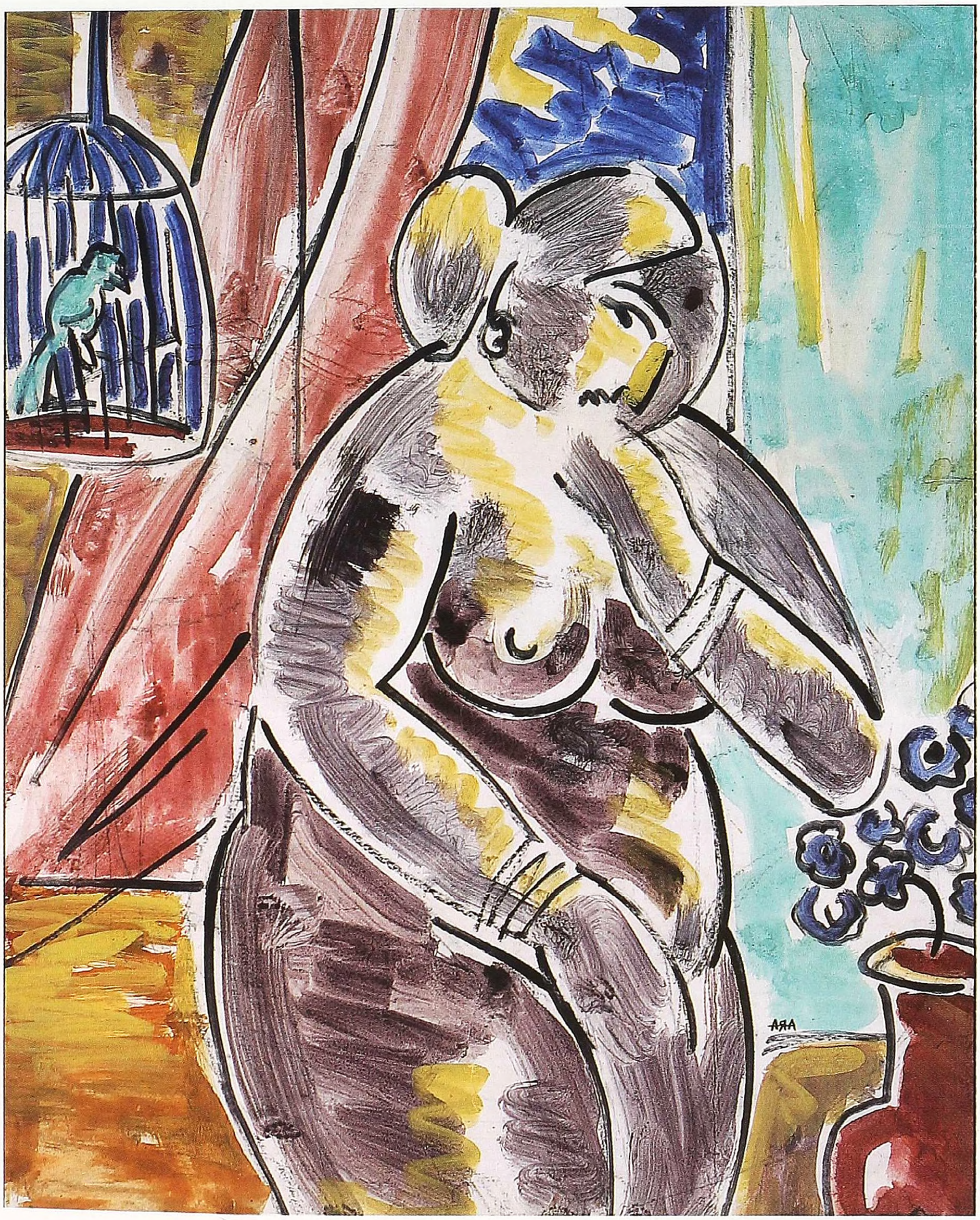
Key to authors of catalogue entries:

AC:	Andrew L. Cohen
GS:	Gayatri Sinha
MAML:	Mary-Ann Milford-Lutzker
MCS:	Marcella C. Sirhandi
SK:	Shalaka Karbhari



1.
Krishna Hawlaji ARA
Seated Female Nude, circa 1960s
Gouache on paper, 29″ x 22″
Collection: Umesh and Sunanda Gaur

Ara, who worked as a domestic servant and a car cleaner, was a self-taught artist whose talent was discovered by *The Times of India* art critic Rudy von Leyden. Ara was a nationalist who participated in the struggle for independence in the 1940s and did some complex paintings on this theme. However, he made his mark as a founding member of the Progressive Artists' Group and as a painter of rich, sensuous still lifes and voluminous female nudes. Often, they come together, as in this work. It is characteristic of Ara that the nude, whose bodily contours are prominently outlined, has her back to the viewer and an impassive quality that draws from the still life. *GS*



2.
Krishna Hawlaji ARA
Untitled (woman with birdcage), circa 1960s
Watercolor on paper, 26 1/2" x 21 1/2"
Collection: Umesh and Sunanda Gaur

This painting contains the characteristic Ara elements of a still life and a nude. However, the painting is animated by the presence of a bird in a cage and the rather spontaneous brushwork that the artist indulges in. The linear outline of the nude figure is closer to traditional Indian painting, as are the nude's apparent gestures of modesty, as she seems to shield herself from the gaze of the viewer. The palette and the impressionistic treatment are different from Ara's usually rich choice of color and thick paint application.
GS



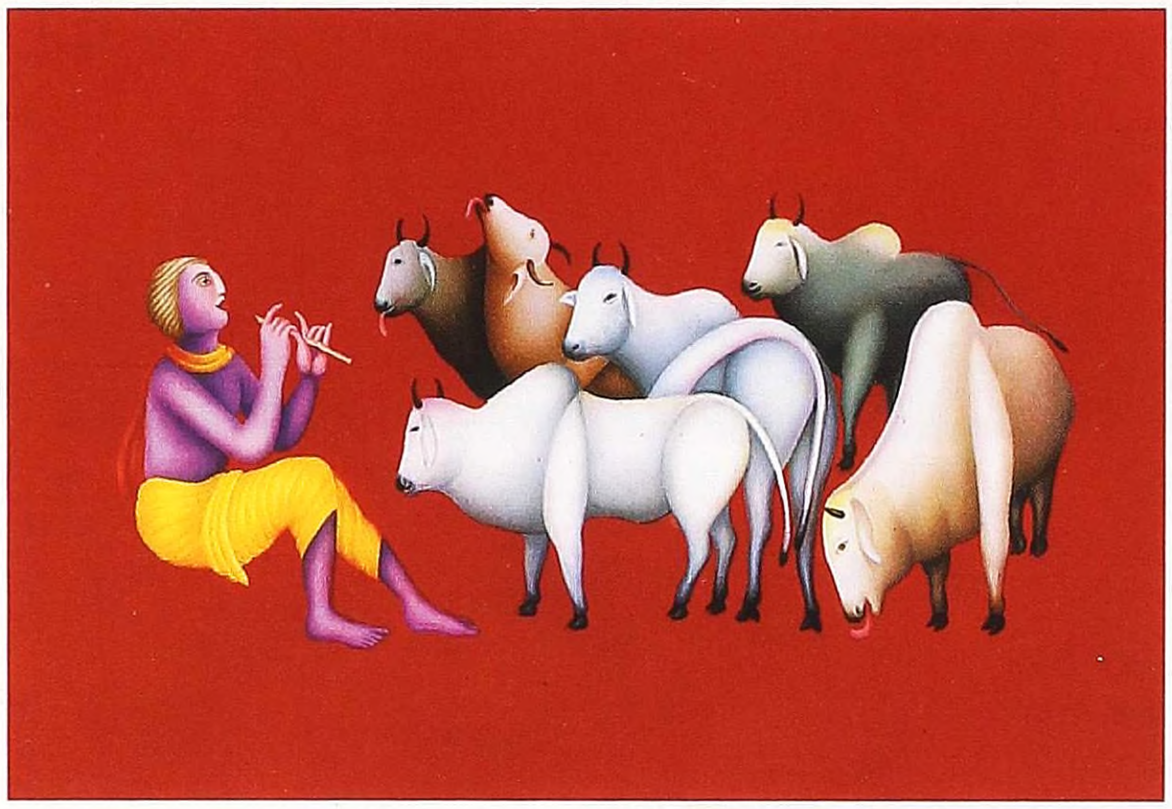


3.
Manjit BAWA
Untitled (herd of cows), 1990-92
Oil on canvas, 66″ x 98″
Collection: Sharad and Mahinder Tak

Cows scramble in myriad directions as a lion charges the herd. Manjit works his magic with color, structure, and mystery. Softly shaded blue and pink animals form a sprightly pattern against the flat green background. Body parts joined in strange and unusual ways manifest the farce of escape. While one animal flies, another crawls and yet another (top left) throws up front legs in total despair. Collectively comic and tragic, each animal contributes a unique personality. Some hold out their tongues in complete exhaustion while the lion and his adversary face one another with their tongues stuck out to exchange insults. We have complete sympathy for the cow herder at the top, racing to save his charge, but his squiggly conjoined left and right side form a comic impression, and we can't help smiling. *MCS*

4.
Manjit BAWA
Untitled, circa 1995
Oil on canvas, 64″ x 79″
Collection: Sharad and Mahinder Tak

The playful distortion of myths and sacred icons characterizes much of Manjit's creative activity. Two figures and a cat, featured in this composition, are exemplary. While the lady appears to be a modern woman hovering above a supine fellow, we are reminded of a mythical episode featuring the deities Shiva and Kali, when the goddess Kali treads upon her lifeless partner. According to Tantric textual interpretation, Kali and Shiva are *prajna* and *karuna*, the female energy that gives life to the languishing male. The hand gestures of Manjit's modern Kali are reminiscent of Hindu and Buddhist *mudras*, but this is one of the artist's inventions. The cat and fruit, which seem to be floating as well, give the scene a homey feel and the *Mughali* pillow reminds us that this is India. *MCS*



5.
Manjit BAWA
Untitled (Krishna fluting), 1995
Oil on canvas, 6 1/2″ x 10″
Collection: Sharad and Mahinder Tak

Adorable Krishna fluting for cows is a favorite subject with Manjit Bawa, but the artist teases his viewers with painterly quips, often subversive — like his depiction of Krishna playing for an audience of dogs. Here Krishna is the requisite blue — if slightly purplish — and wears his usual yellow *dhoti*; the cows are realistic in color. Bawa, however, loves color play, and the red background is unexpected, even shocking. He avoids a ground line, which enables the figures to float and appear ethereal, while limbs form strange, distorted junctures with smooth boneless bodies. Bawa reminds us that while his imagery can conjure myth, the painting is simply a two-dimensional painted surface, not the real thing. *MCS*



6.

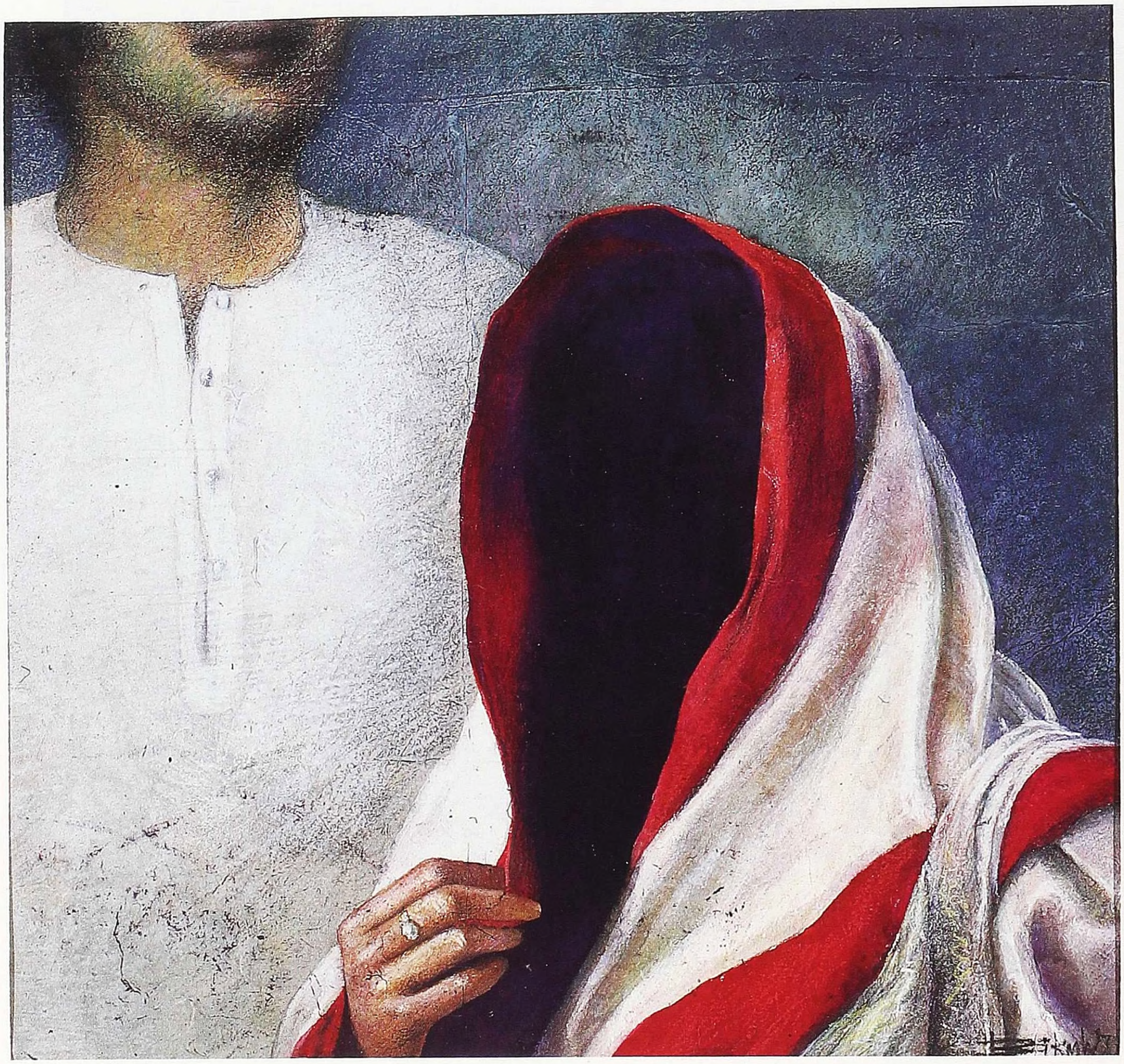
N. S. BENDRE
Untitled, 1981
Oil on canvas, 42″ x 45″
Collection: Sharad and Mahinder Tak

Bendre is well known for his forays into impressionistic landscapes. Bendre had traveled widely in India, memorably Kashmir, where he spent three years. His landscapes are picturesque and pleasing, the palette dominated by bright colors, rendered with a pointillist effect. This treatment bears close resemblance to his landscapes of the late 1980s like *A Ghat Scene* (1987). Bendre's distinction as an artist lay in the number of styles and media that he had mastered. *GS*



7.
N. S. BENDRE
Untitled, circa 1990
Watercolor on paper, 19 1/2" x 16"
Collection: Ravi and Virginia Akhoury

An early modernist, Bendre had trained at Indore and worked in both Bombay and Santiniketan. Both centers influenced his concept of an Indian modernity. Bendre did several highly stylized paintings from life. In this work, the figures of the women with their pitchers speak of their rural antecedents. Their dark-hued bodies and rather static iconic stances are quite typical of mid-century Indian artists from Amrita Sher-Gil to B. Prabha. The romanticizing of rural India, and the placement of the subject in a modernist/abstract frame, were popular with Indian artists through the 1950s and 1960s. *GS*



8.
Bikash BHATTACHARJEE
Untitled, 1979
Pastel on paper, 18″ x 19″
Collection: Shamina Talyarkhan

Born and raised in Calcutta, Bikash Bhattacharjee extols Bengali roots in his art. Though labeled a surrealist because his paintings are naturalistic yet incongruous, his art is more complex. (The "isms" of Western art rarely apply in 20th- century Indian art.) Bikash is a consummate draftsman, whose skill brings to life a vivid imagination deeply rooted in Bengali culture. The faceless woman holding the edge of her sari still wears a ring; therefore, she is not a widow. But the simple red and white pattern can represent forbearance or dejection in Bikash's panoply of symbols. Her image is blackened out, suggesting the difficult socio-cultural position of Bengali women. A male figure stands tall behind her (his rounded, fleshy chin looks remarkably like that of Bikash — her defender?). In the 1970s most of Bikash's portraits of women were distorted — smeared, contorted or faceless — but in the next decade Bikash brought the faces into sharp focus as beautiful, confident *Devis*. *MCS*

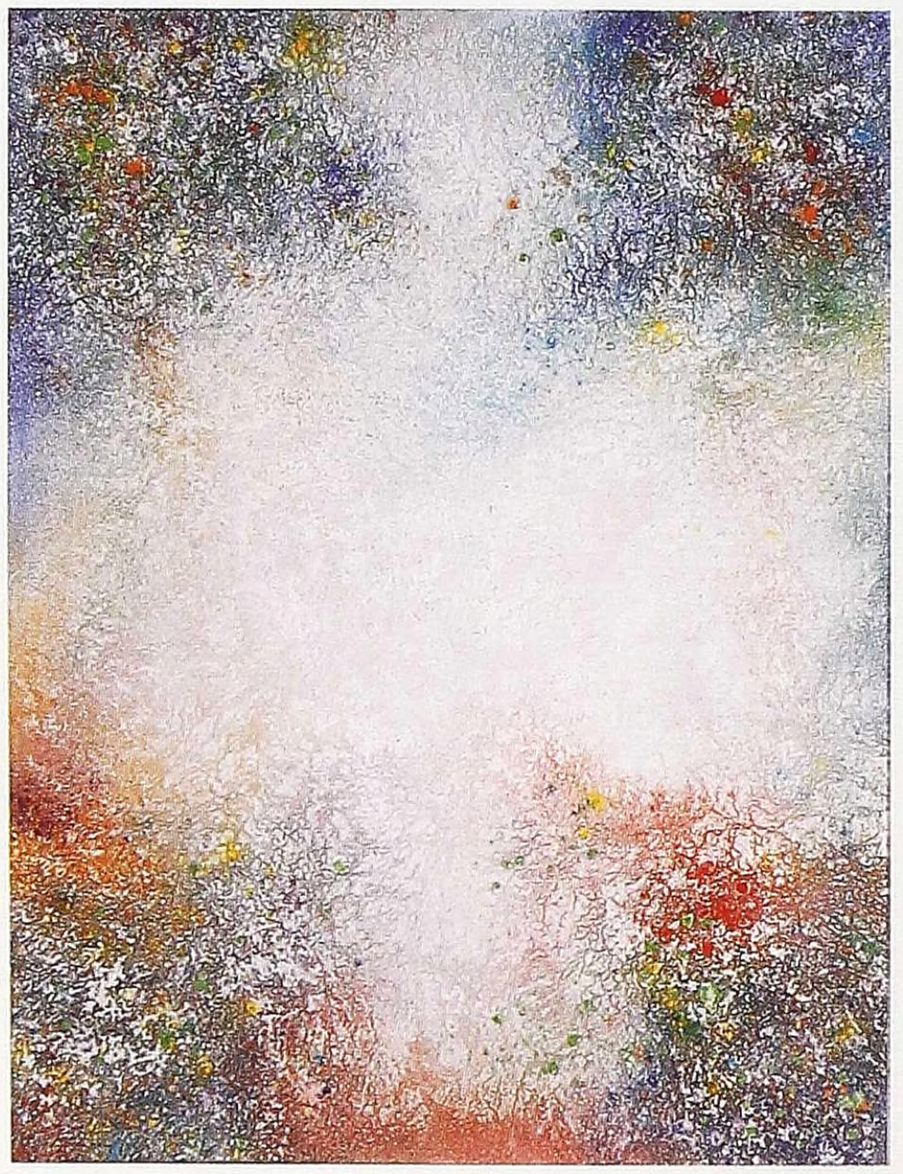


9.
Bikash BHATTACHARJEE
In His Office, 1982
Acrylic on canvas, 39 7/8" x 40"
Collection: Umesh and Sunanda Gaur

The executive sits at his broad mahogany desk, immobile like a wooden sculpture. He has all the accoutrements of success — an expensive leather chair, suit and tie, and papers neatly arranged in stacks in front of him. Hold on, something is amiss! The CEO faces us but does not see. There are no pupils painted onto those unblinking eyes. He seems to have accomplished a good deal of paperwork but there are no pens or pencils; no typewriter or computer is in sight. The man is a mannequin, a prop. He is the man in charge at every bank, government office, and private firm in India — the person you are sent to see, but never given access to. He is a figurehead, too busy and too important to lift a finger. Clerks type and stamp his paperwork and shuffle his files from office to office. This is the legacy of one hundred years of British imperialism. *MCS*

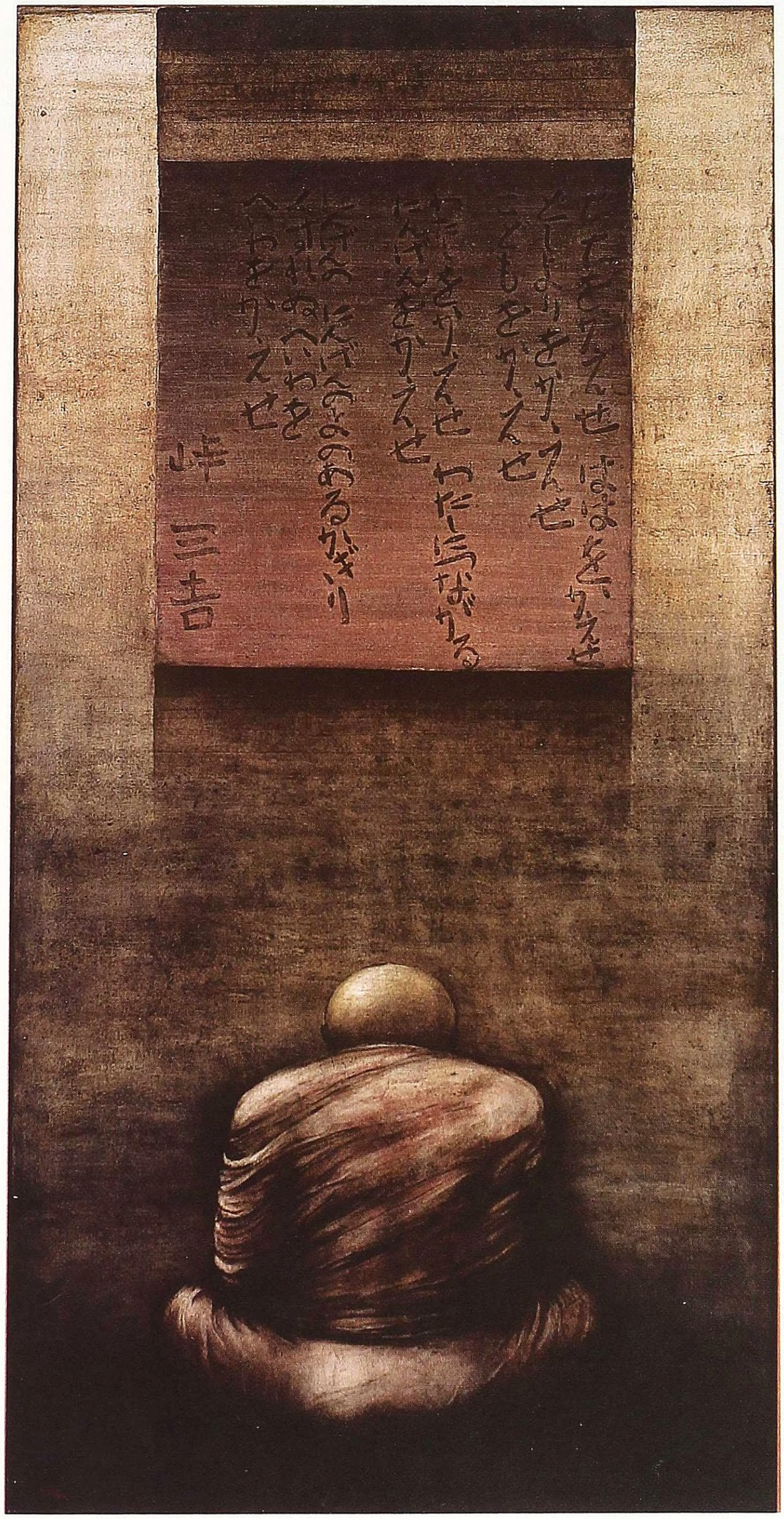


10.
Natvar BHAVSAR
Holi Colors, circa 1984
Pigment on paper, 45″ x 40 1/2″
Collection: Sunita Kaul



11.
Natvar BHAVSAR
Haampee III, 1996
Pigment on paper, 44 1/2″ x 34 1/2″
Collection: Sharad and Mahinder Tak
Published: Irving Sandler, *Natvar Bhavsar: Painting and the Reality of Color,* Craftsman House, 1998, p. 97.

Bursting into clouds of colored dust, these works encapsulate a delightful fusion of Bhavsar's affinity to color field painting with his vivid memories of *Holi*, an Indian festival, which celebrates the arrival of spring by scattering handfuls of vibrant colors. In *Haampee III*, splashes of cobalt blue, vermilion and golden yellow create abstract forms, which gush beyond the boundaries of the picture plane. Bhavsar uses an innovative technique of passing pure pigment through a fine screen held over the paper or canvas. The final result is a layered, limitless expanse of pure color. Color for Bhavsar is both a physical entity as well as a spiritual experience. As he once remarked, "Joy is ...something that flows on and on and on...I think art puts you very close to the experience of God. It's like being in communion." For Bhavsar, the gesture made by the pigment is as powerful as the emotion it elicits. *SK*

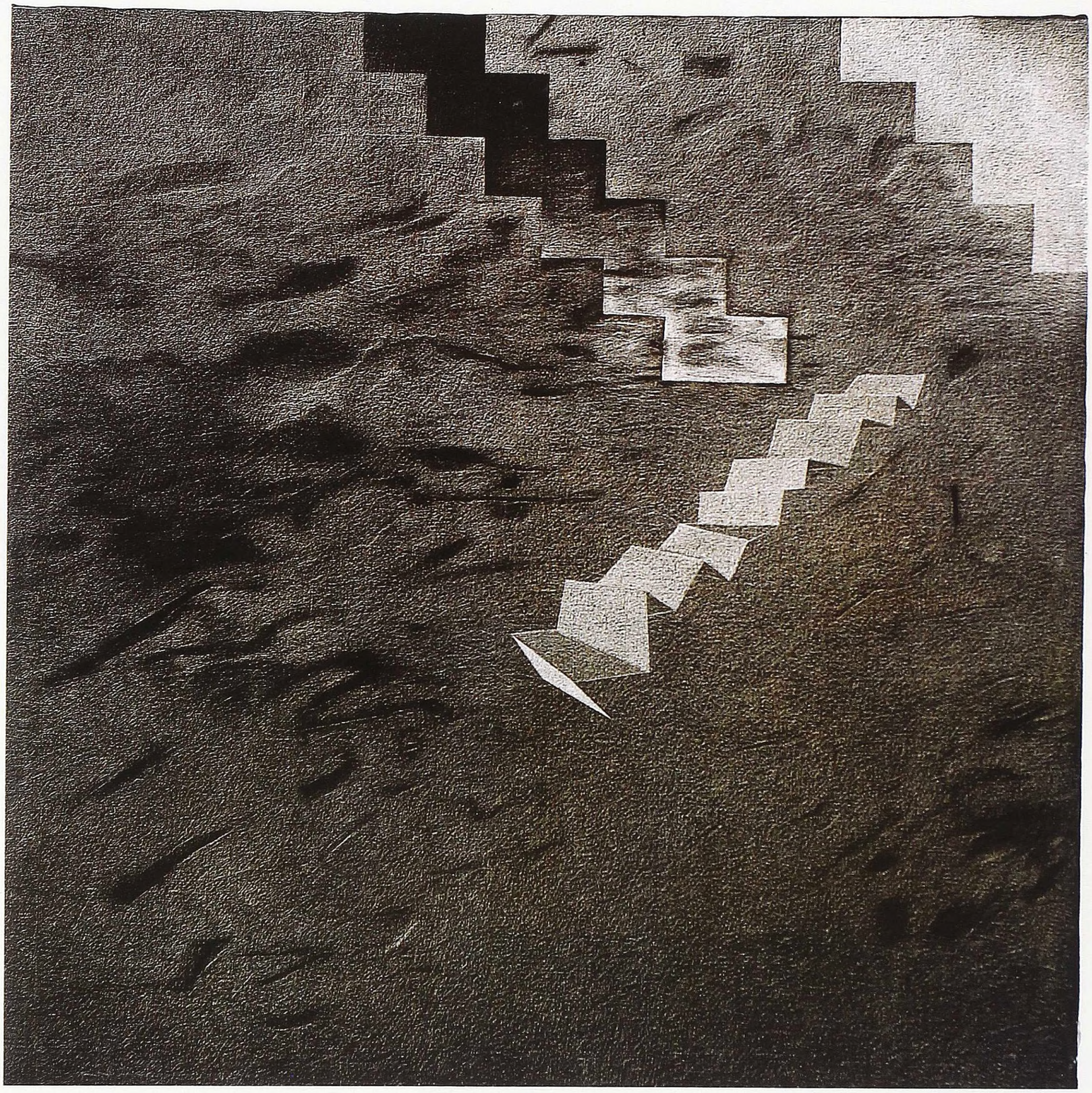


12.
Eric BOWEN
Hiroshima II, 1982-84
Oil on canvas, 77" x 39 1/2"
Collection: Shamina Talyarkhan

"The hope of an enlightened human being is in peace," remarked Eric Bowen, five years after creating a series of twelve apocalyptic paintings dedicated to the cause of universal peace and harmony. *Hiroshima II*, from the series, pays homage to hope and contemplation in the midst of war and nuclear devastation. Meditating before an altar with his back to the viewer sits Sankichi Toge, a Japanese monk who was a victim of radiation from the atomic explosion in Japan. Inscribed on the altar is Toge's poem in Japanese calligraphy, which in translation reads:

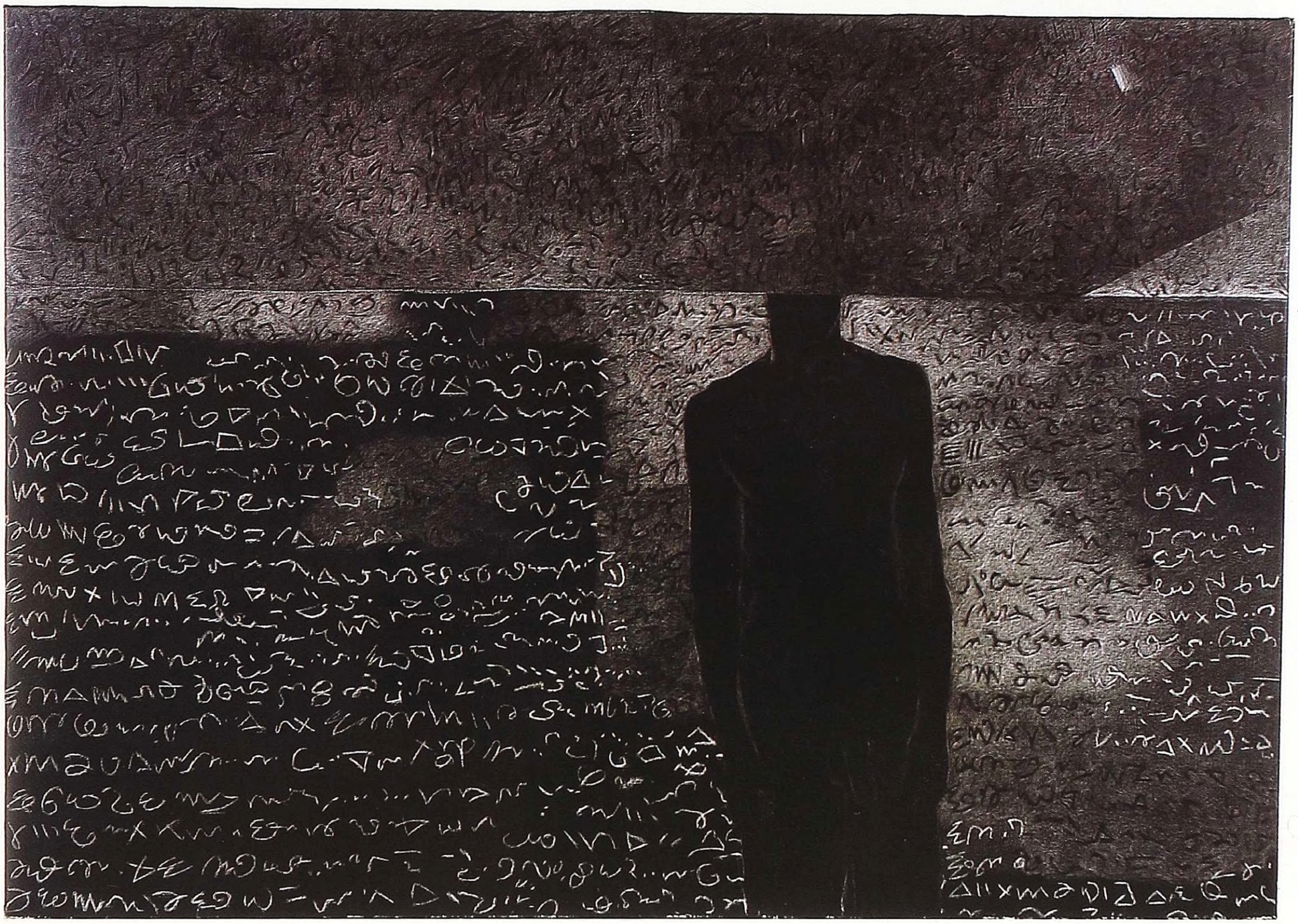
Give back my father,
Give back my mother,
Give grandpa back,
Grandma back,
Give our sons and
Daughters back!
Give me back myself,
Give mankind back,
Give each back to
Each other!
So long as this life lasts,
Give peace back to us,
Peace that will never end.

Bowen interprets this poem as an exhortation for the return of "that human relationship which was taken away from him [Toge] and other hundreds of thousands of atomic bomb victims." The artist's painterly strokes and subdued lighting transform the ambiguous space into a realm resonant of spiritual quietude, where peace tinged with despair reigns in the wake of horror. *SK*



13.
Rameshwar BROOTA
Traces of Man - Unknown Soldier II, 1994
Oil on canvas, 46″ x 46″
Collection: Sharad and Mahinder Tak

During the 1990s, Broota created large abstract landscapes into which he introduced large penile forms, elaborate veinous roots, and calligraphic patterns like ancient scripts. These variously denoted the passage of man in time and the organic aspects of nature. In this work, the idea of dream and aspiration, suggested by the metaphor of the flights of stairs, is strong; nevertheless, for Broota, this work is unusually undefined. Broota's *Traces of Man* series alternated through the decade of the 1990s with figurative paintings of Man, whom he envisions as heroic even in his ordinariness. *GS*



14.
Rameshwar BROOTA
Scripted In Time II, 1995
Oil on canvas, 47" x 67"
Collection: Sharad and Mahinder Tak
Published: *Indian Contemporary Art Post Independence*, Vadehra Art Gallery, 1997, p. 107.

This painting integrates Broota's alternating concerns through the 1990s — primal man as a central figure, and an abstract landscape, which together create prehistoric associations. His imagery from this period moves between man and the geomorphic landscape with a fluid ease. The solitary figure of a man, nude with an indistinct face, emphasizes the universality of human experience. The man stands against prehistoric writing, recorded on walls or perhaps floating in the ether, a record of his passage in time. Broota's technique involves nicking the surface with a blade to excavate the image through layers of paint, evoking a resemblance to a photographic negative. *GS*



15.
Arpana CAUR
The Great Divide, 1997
Oil on canvas, 41" x 67 1/2"
Collection: Sharad and Mahinder Tak
Published: Anjali Sicor, "Between Dualities," *The Hindu*, January 25, 1998.

Arpana Caur, who was born, lives and works in New Delhi, is one of the most committed feminist artists in India, and her work displays a strong social conscience. She has painted the great tragedy of Partition, the social cost of the massacre of the Sikhs in the 1980s, and the sorrow of Hiroshima. She has painted the condition of women: the predicament of the widows of Vrindaban; the suffering of motherhood; and the violence, both physical and psychological, perpetrated upon women. She has also painted the destruction of the environment and the exploitation of tribes, villagers, and working class people. Many of her paintings are in diptych and triptych forms that allow her to juxtapose arbitrary ideas, as in *The Great Divide.* A ghostly silhouette of Gandhi in white and freedom fighter Bhagat Singh in khaki on an ocher-red background are on the left. On the right, trains steam in opposite directions over beds of blood, separated from each other by large blue tears. Caur painted *The Great Divide* in 1997, the year that both India and Pakistan celebrated fifty years of independence from the British. It is a cautionary work in which Caur reflects upon the continuing antagonisms of the two nations. The background of diagonal registers — in which stylized tigers appear on the left, and peacocks to the right — has been painted in the style of the Godna tribal artist, Pande. Caur was the first Indian artist to collaborate and co-sign works with tribal and village artists. She recognized the dilemma faced by traditional folk artists who no longer were able to support themselves and their families by providing crafts and art for ritual observances. Thus the folk motifs in *The Great Divide* provide the palimpsest for independent India. *MAML*



16.
Arpana CAUR
Tree of Suffering, Tree of Life, Tree of Enlightenment, 1998
Oil on canvas, 60″ x 84″
Collection: Maddipote and Kamla Choudry
Published: *Arpana Caur: Rites of Time*, exhibition catalogue, Bose Pacia Modern, 1999.

This painting of three trees seems almost patently obvious: the three phases of suffering, life, and enlightenment can be read by the scorched and burned rendering of the first tree, and the green and blue electrical wires and plugs of the second two trees. The reclining Buddha lies behind the trees, his recumbent state indicating his passage into *paranirvana,* the great void, a state in which he is released from any further rebirths into the human world. His outstretched hands are in the *varada mudra,* the gift-giving gesture. The blue tonalities of the figure can be interpreted as indicating his gift of enlightenment and hope. Lest Caur's work be taken at too serious a level, there is a certain poetic irony in this work that allows us to read the Buddha as a "plugged-in guy"! *MAML*



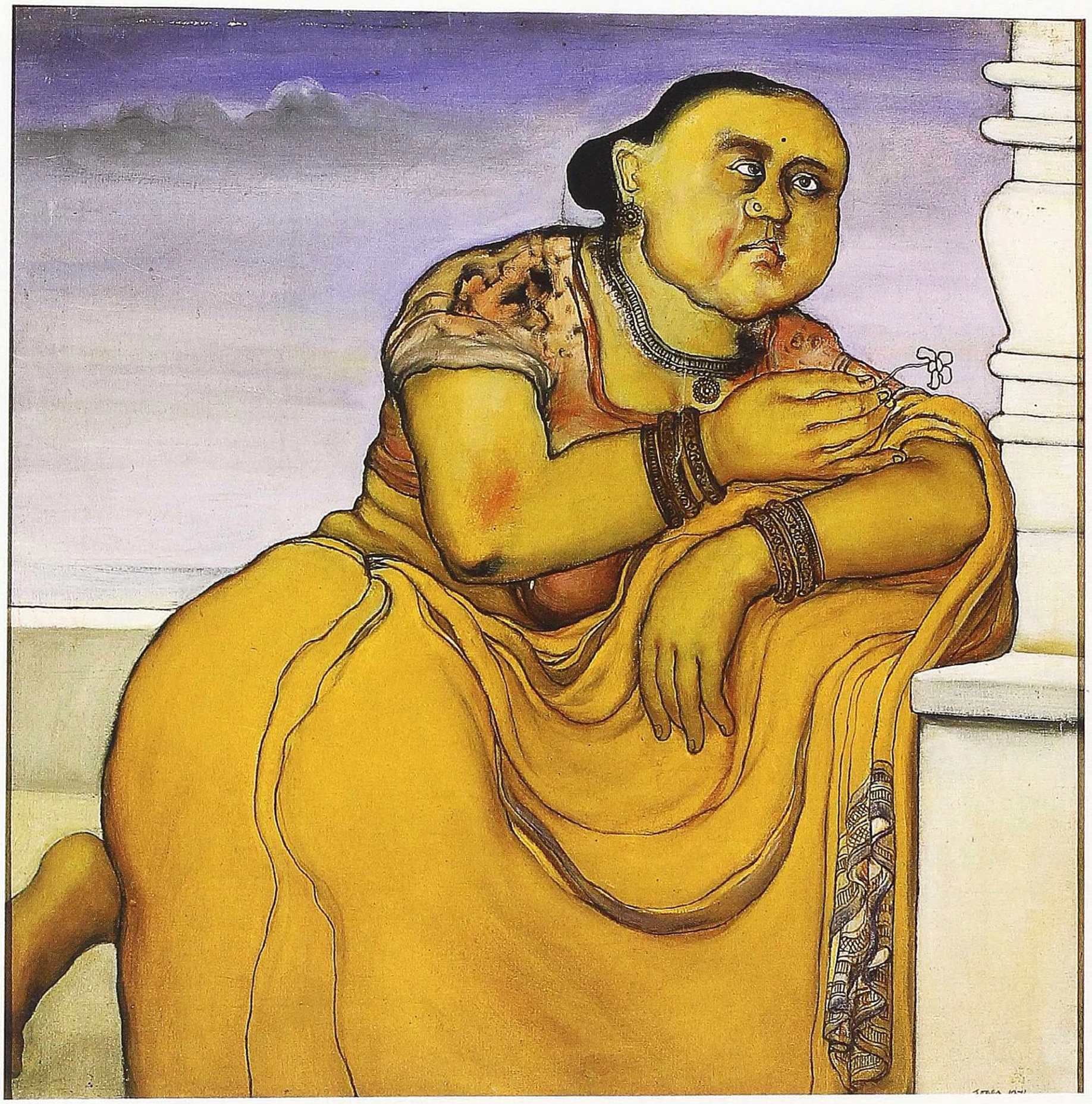
17.
Sankho CHAUDHURI
Figure of a Woman, 1956
Wood, 30″ high
Collection: Thomas Keehn
Published: Martha McKee Keehn, *India Ink*, Vadehra Art Gallery, 2000, p. 114.

This work is quite characteristic of Sankho Chaudhuri's flowing and elegant wood sculptures of the 1950s. Typically these were attenuated figures, which developed broadly on the formal aspects of cubism. K. G. Subramanyan notes that Sankho worked within a "restricted thematic spectrum" of "the elusive elegance of a female figure or flower or bird or shell." Sankho was a student of Ramkinkar Baij at Santiniketan. As Professor of the Sculpture Department at the MS University (Baroda), Sankho encouraged work in a wide variety of mediums — stone, wood, metal, murals, etc. He also pioneered the bronze casting workshop at the University and later the Garhi Artists Studios at New Delhi. *GS*

18.
Bal CHHABDA
Ganapati Festival, 1982
Oil on canvas, 83 3/4″ x 42″
Collection: Umesh and Sunanda Gaur
Published: *Contemporary Indian Art from the Chester and Davida Herwitz Family Collection,* exhibition catalogue, Grey Art Gallery, New York University, 1985, p. 72.

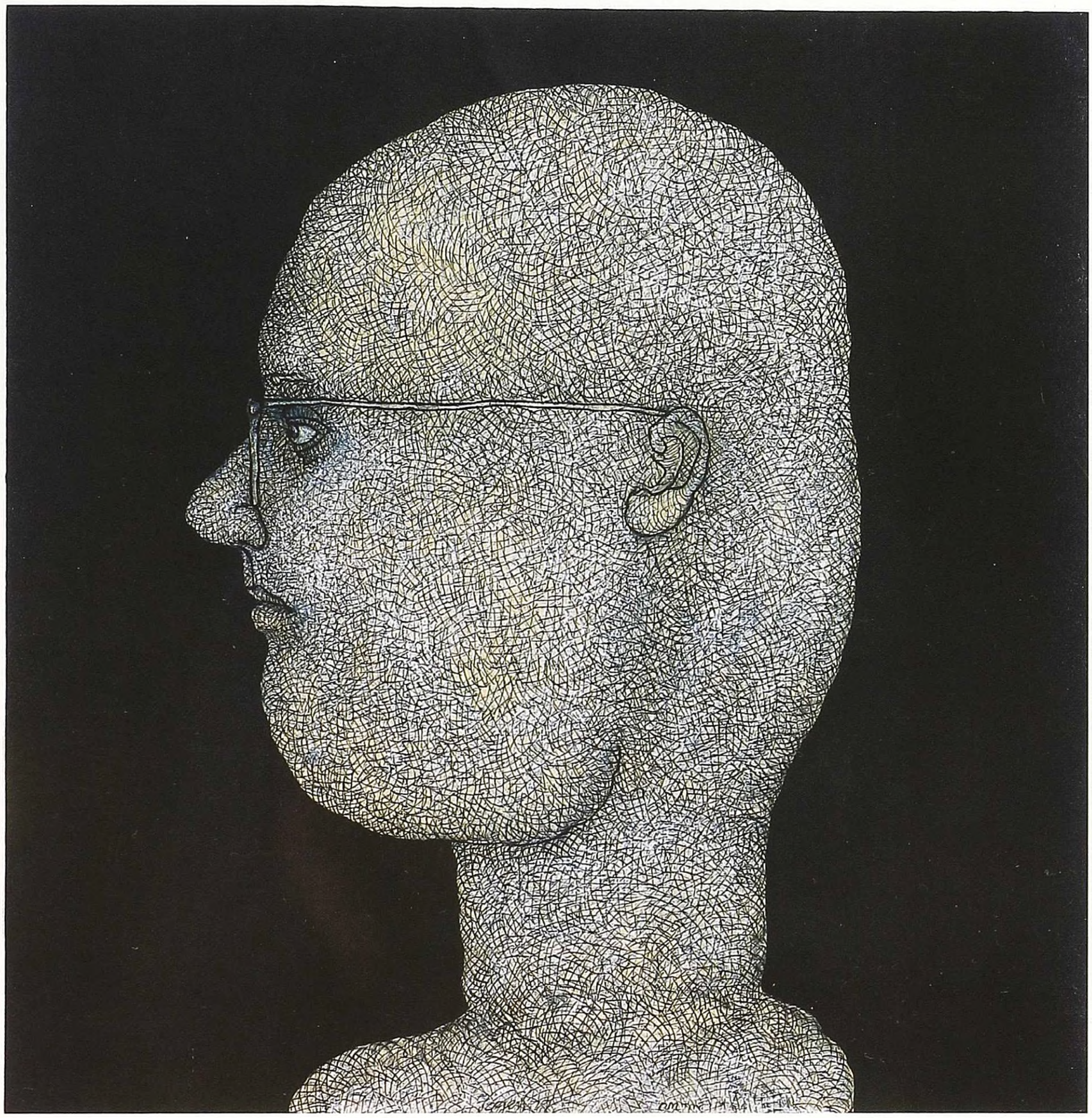
This painting refers to one of the most popular Hindu festivals in the state of Maharashtra, and the city of Mumbai, where Chhabda resides. It celebrates the elephant-headed god Ganesha or Ganapati, whose image is carried in procession for immersion in the ocean at the end of the ritual. Created through a collage of vivid colors, the icon appears to be seated on his mount, the mouse, as the widely accepted symbol of auspiciousness. Chhabda, who was a close associate of the Mumbai-based Progressive Artists' Group, launched Gallery 59 in 1959 to support the nascent modernist movement in India. In this painting, he uses broad brush stokes and a vivid arrangement of color to create a sense of the tumult of energy and gaiety of the procession image-bearers. In the process, he lends a traditional icon a contemporary rendering. *GS*





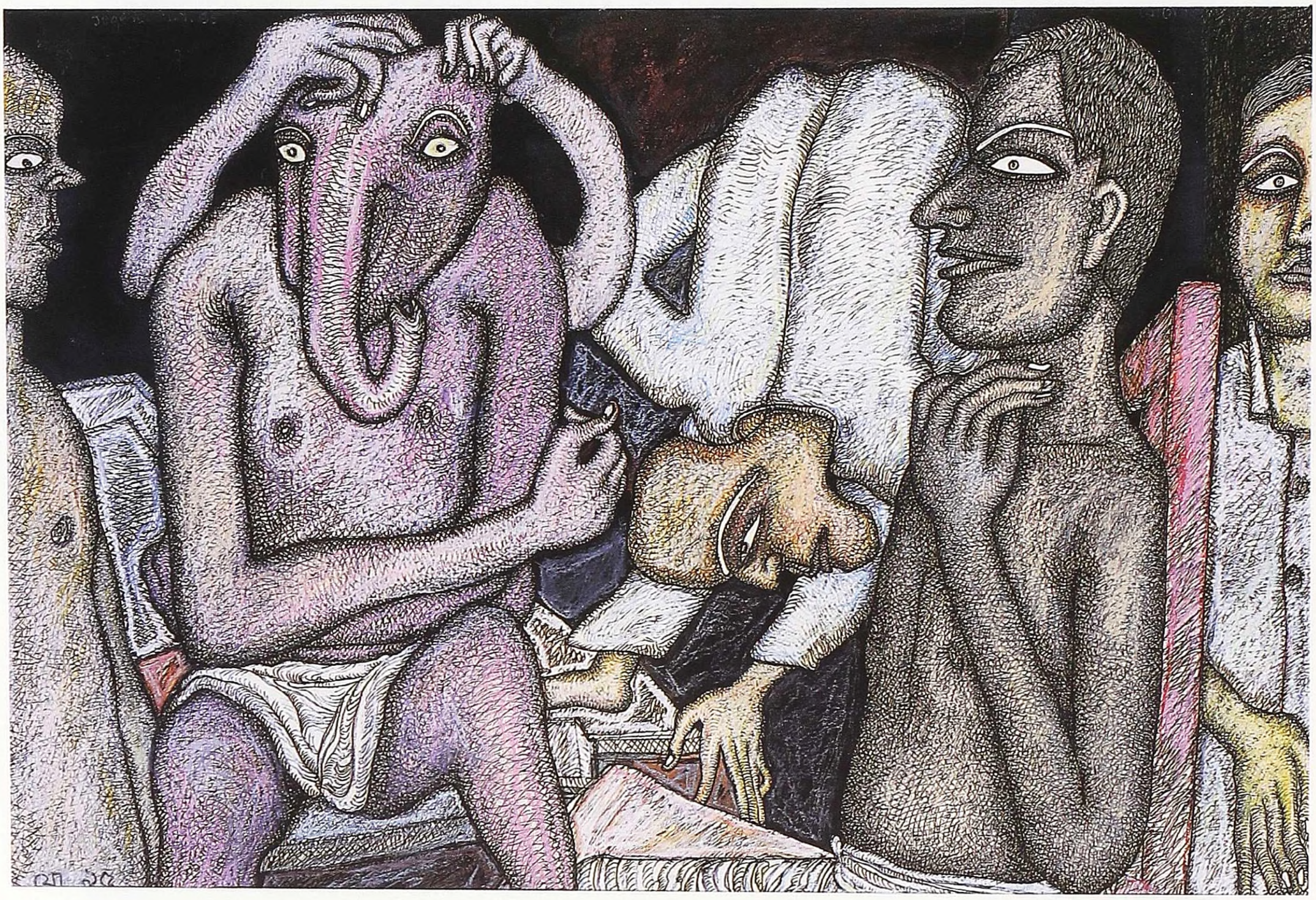
19.
Jogen CHOWDHURY
Waiting For Her Lover, 1974
Oil on canvas, 24" x 24"
Collection: The Herwitz Collection, Peabody Essex Museum
Published: *Contemporary Indian Art from the Chester and Davida Herwitz Family Collection,* exhibition catalogue, Grey Art Gallery, New York University, 1985, p. 76.

Here the artist parodies a ubiquitous theme in Indian art. The *nayika* waiting for her lover was portrayed in many guises by 18th-century Hindu artists. Abanindranath Tagore's early 20th-century acolytes used the theme, as have folk artists and Calcutta's Kalighat bazaar painters. But this version is particularly reminiscent of such waiting scenes by turn-of-the-century painter, Ravi Varma. While Varma's mistresses — always voluptuous and smooth — were irresistibly coiffured, costumed, and ornamented, Chowdhury's beloved is lumpy and overweight, and mildly cross-eyed. She holds the suggestion of a flower, an afterthought. The large, solid woman contrasts markedly with the ephemeral flower, and both contrast with the smooth, cold, well-defined forms of the pillar she leans on. *MCS*



20.
Jogen CHOWDHURY
Untitled, 1977
Pastel and ink on paper, 15″ x 14 7/8″
Collection: Umesh and Sunanda Gaur

In the context of explaining the motivation for his subject matter (in *Visions*, a 1986 Calcutta exhibition catalogue), Chowdhury commented that "Because of social disbalances and haphazard development, the whole society has grown distorted." His realistic, yet oddly structured male in profile is an exemplary artistic manifestation of this statement. Eyes, nose and mouth are convincingly normal, but the space between the eye and ear is exaggerated; the chin hangs down like an overfilled pelican gullet. Most disturbing are the tiny shoulders supporting the lumpy head and neck. Chowdhury also said that he liked to observe how things grow and transform into something else. He drew a pumpkin that resembled a bald head and called it *The Intellectual*. The meticulously rendered texture of the skin is a trademark of the artist, and this scaly covering is one he applies to other objects as well, uniting the human and non-human. It is probable that Chowdhury ascribes to the ancient Brahmanic belief that all life in the universe is interrelated. *MCS*



21.
Jogen CHOWDHURY
Untitled (Ganesh), 1995
Ink and pastel on paper, 13 1/2" x 21"
Collection: Sharad and Mahinder Tak

In India, an icon of a god or goddess is regarded quite differently from religious icons in the West. Many Hindus believe that the image contains the spirit, the being of the god. They go to the temple to see the god, to take *darshan*, and, equally important, to be seen by the god. Here Ganesh, the elephant-headed son of Shiva, sits with a group of fellows — as one of them, except for his four arms and pachyderm head. In Greek mythology, gods and goddesses interact, mingle, and even mate with mortals. Some of India's mythical heroes are also the offspring of god and human. The five Pandava brothers of the Mahabharata were born from a mortal queen and sired by different gods. Chowdhury intimates the humanness that is attributed to the gods by most Hindus, particularly to Ganesh. This god, whom travelers beseech for safe passage at the start of a journey or to overcome obstacles, is probably the most human and the most beloved of all the gods. In fact, the god may be scratching his head with hands from his uppermost arms to assist one of his cronies. *MCS*

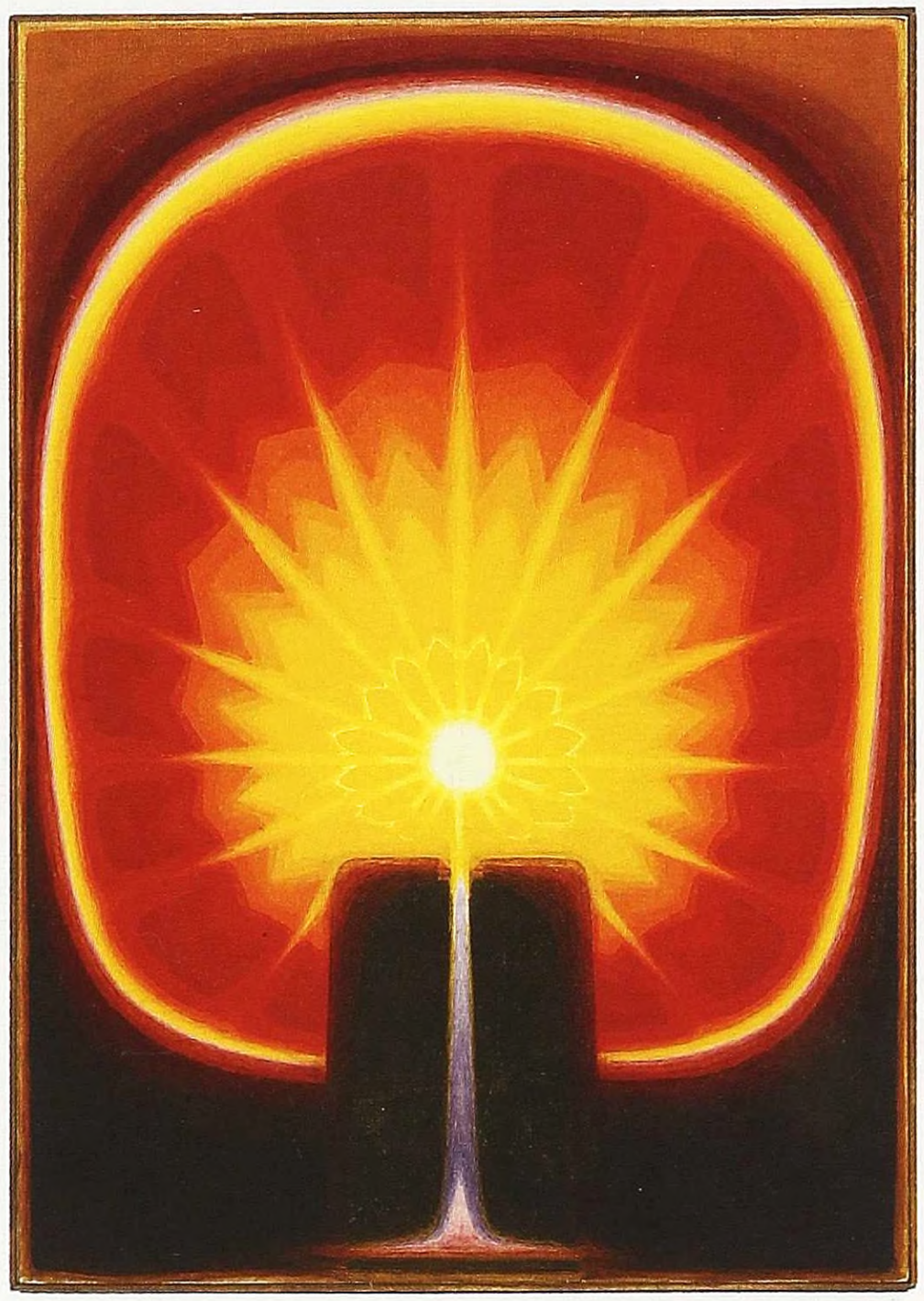


22.
Sunil DAS
The Countess, 1997
Oil on canvas, 31 1/2″ x 32″
Collection: Shyam and Swati Mankikar

A highly skilled draftsman, Sunil began his career painting horses — running, turning, with manes flying in the wind. However, like other Calcutta natives, surrounded by extreme class inequity and a volatile political history, Sunil turned to portraiture to express his outrage of man's inhumanity to man. As a reference to royalty, *The Countess* is a misleading title for this woman with a haunting stare. Blackened eye sockets above a pasty white face are unsettling. Her expression provokes, accuses — asks the viewer to examine his/her own conscience. Perhaps she is a *Bhairupia*, one who takes on another's persona — wears a mask. They can be seen on the street with such a white face and black eyes. The colors are stark and jarring, as is the background with its slashes and gashes. The Countess is emasculated — she has no breasts – and only the necklace and black *tikka* attend to gender. Nevertheless, there is beauty in the painting. "Beauty," according to Sunil, "is something wonderful and strange which the artist fashions out of the chaos of the world in the ferment of the soul." Sometimes the artist paints with his fingers to feel the painting. "Then," he says, "the woman, my soul and canvas become one." *MCS*



23.
Biren DE
April '73, 1973
Oil on canvas, 52 1/2" x 40 1/8"
Collection: The Chester and Davida Herwitz Family



24.
Biren DE
May '83, 1983
Oil on canvas, 48" x 34"
Collection: The Chester and Davida Herwitz Family

For over four decades Biren De's work has followed a consistent line, with titles assigned to paintings according to the dates that they were completed. From the mid-1960s onwards the artist developed an abstract geometrical style. He was central to the school of Neo-Tantra painters who strongly espoused an indigenous abstraction, specifically a numinous art based on tantric symbology. The effulgent center or core of these compositions, surrounded by radiant auras, is in line with the concept of art as a mystical experience. De turned from figuration in the late 1950s to two essential forms: the U-shaped feminine principle and the upright form that recalls the lingam for the male. De's partially abstract compositions symbolically unite the male and the female principles. Their union demonstrates creation, a heightened state of metaphysical realization. De's paintings usually focus on the effulgence that transforms the surrounding darkness. The numinous center invites association with a revelatory state attained through the powers of meditation. The movement is both centrifugal and centripetal as the central effulgence radiates outwards. *GS*



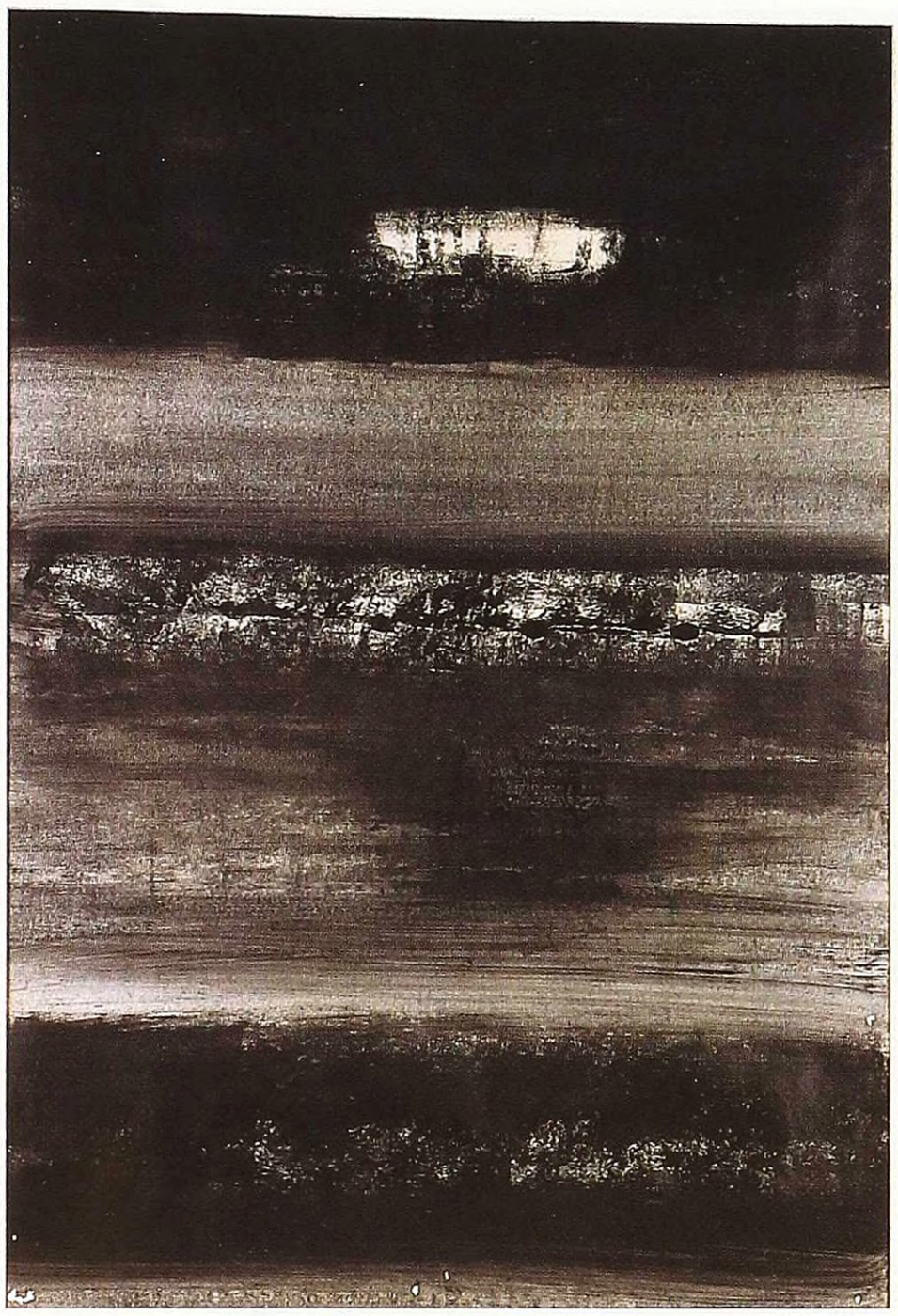
25.
Atul DODIYA
The Kitchen, circa 1995
Oil on canvas, 71 1/2" x 47 3/4"
Collection: Maddipote and Kamla Choudry

An artist of outstanding talent and versatility, Dodiya produces metamorphic themes and styles that defy easy characterization. Ranging from satire to humor, the profane to the profound, super-realism to installation, referencing Western and Indian artists, Dodiya constantly is playing with media and theme. With its muted colors and two-dimensionality, *The Kitchen* is not a painting most identifiable with Dodiya's robust personality. Yet it demonstrates his unpredictability as he conveys the crisp simplicity of middle-class cooking. *AC*



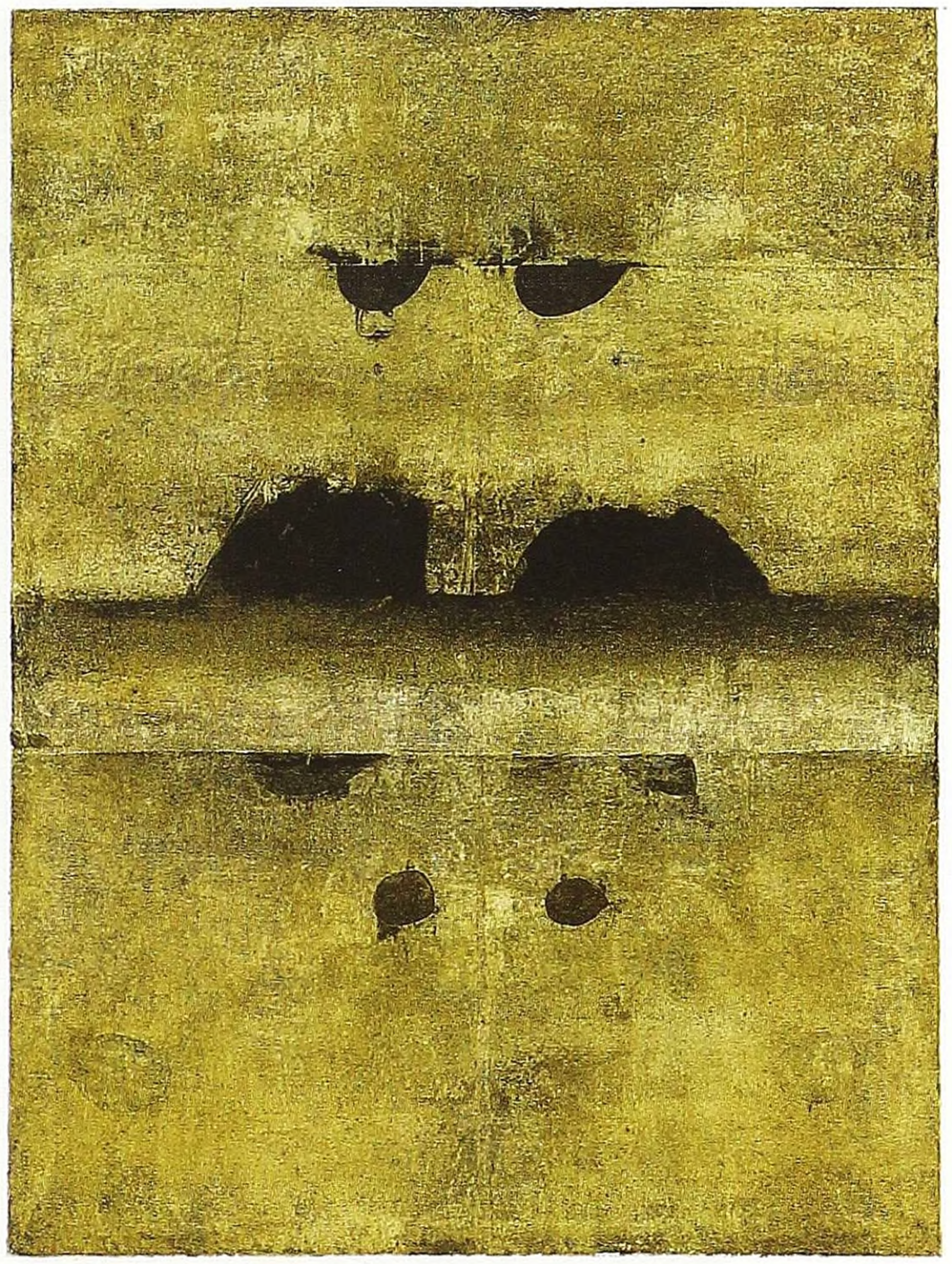
26.
V. S. GAITONDE
Untitled, 1962
Oil on canvas, 45 1/4" x 34"
Collection: Shamina Talyarkhan

Gaitonde has long been recognized as a pure abstractionist who followed a dominant artistic trajectory for his entire life. Gaitonde trained at the Sir J. J. School of Art in Mumbai in the 1940s and thereafter became an associate of the Progressive Artists' Group. In the 1960s, Gaitonde typically divided his canvas into horizontal zones to create areas of tension through a spatial arrangement of color. The overall effect, as in this work, evokes contemplation through a highly controlled use of color distribution. *GS*



27.
V. S. GAITONDE
Untitled, circa 1967
Oil wash, 29″ x 20″
Collection: The Estate of Abraham Weisblat

Toward the end of the 1950s, Gaitonde devised a technique of applying paint in thin layers. This gave his sparse forms a shimmering translucency. They appear to float in the void of color defying gravity, bereft of all association. His use of a roller enhances the creation of texture that is both elusive and sensuous. *GS*



28.
V. S. GAITONDE
Abstract Form, 1972
Oil on canvas, 40″ x 30″
Collection: Deepak Talwar
Published: Martha McKee Keehn, *India Ink*, Vadehra Art Gallery, 2000, p. 109.

Gaitonde's first and only group alliance was with the artists of the Progressive Group in Mumbai. After Souza, Raza, and Akbar Padamsee had left for Europe by the early 1950s, a more informal group emerged (Gaitonde was a member), which arranged occasional showings of their own work. In the post-independence environment, in which artists were struggling to associate with an international modernism, the significance of these groups cannot be overstressed. Fellow group member Krishen Khanna said, "In retrospect we were excited by western aesthetics, in the independence of a work of art, and the avoidance of all associative values." But this was not strictly adhered to; Gaitonde was probably the only "abstract" painter, and remained so until his recent death. *GS*



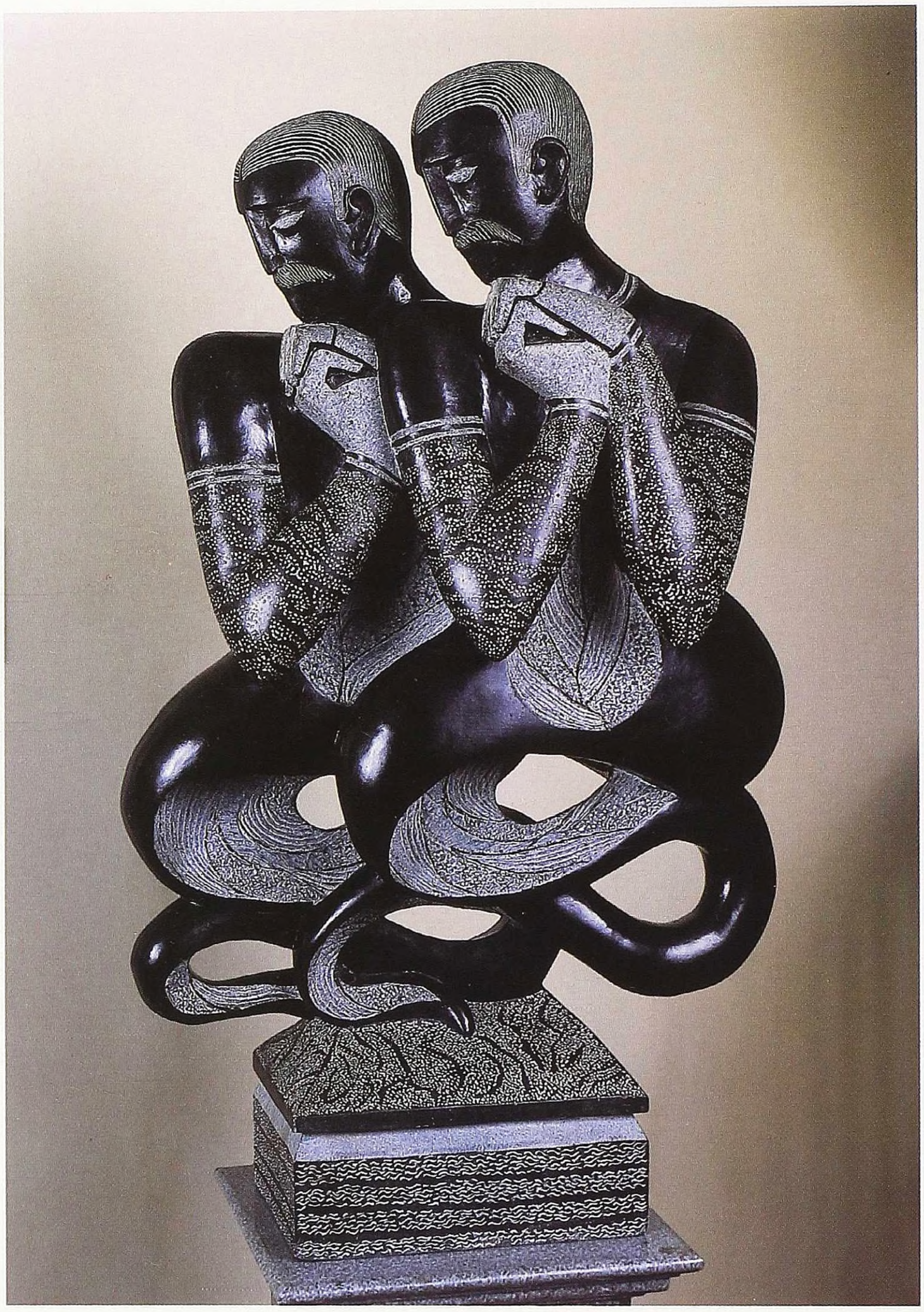
29.
V. S. GAITONDE
Untitled, 1994
Oil on canvas, 50" x 40"
Collection: Sharad and Mahinder Tak

Gaitonde turned to abstraction during the influential periods of the schools of Paris and New York in the mid-1950s. His own inspiration, however, drew more from Zen and the principles of minimalism. In the early 1960s he was working at the Bhulabhai Institute, a hub for the arts in Mumbai. From there he wrote to Krishen Khanna: "Since I started taking interest in Zen my painting has changed. My painting will always fluctuate between being and non-being...I am very particular about not having any decorative touch or tinge in my painting. I categorically avoid this thing." Gaitonde led a highly reclusive life in the years preceding his death. Yet in this period he produced paintings with a sensuous palette, in which the distribution of form is determined by its own inner logic. *GS*



30.
K. Laxma GOUD
Untitled, 1987
Pencil and crayon on tissue, 26 1/4" x 21"
Collection: The Herwitz Collection, Peabody Essex Museum

Goud is among the generation of Indian artists including Jogen Chowdhury and Manjit Bawa who have deliberately sought inspiration in their own cultural roots. Goud depicts the men and women of his rural Hyderabad as idealized in their direct simplicity and energy. He typically draws on the erotic potential of his subject, the easy interrelationship between earth, animal and man. Goud's skillful draftsmanship and delicate shading imbue the figures with dignity and grace. Goud locates himself firmly in his own environs, but the direct narrative of intimate familial bonds and the suggestion of urban migration have a universal appeal. *GS*



31.
Satish GUJRAL
Twins, circa 1995
Black granite, 33″ x 19″ x 9″ with 30″ high base
Collection: Ravi and Virginia Akhoury

Since the mid-1990s Satish Gujral has entered a phase of increased lyricism and repose. In his paintings and sculptures the central subject is the musician and acrobat, represented in a rhythmic curvilinear form. *Twins* refers to the zodiac sign of Gemini. In the repetition of forms, the influence of Indian miniature painting is seen. The interplay of form and texture is critical to Gujral's sculpture, and the surface variations on the granite resemble those that he attempts in his painting. Gujral's sculptures have continually evolved in the use of materials — from metal, to leather and wood, to stone, and most recently, to bronze. *GS*



32.
Subodh GUPTA
29 Mornings, 1999
Mixed media on wood, two parts, each 12″ x 7″
Collection: Shari Halter and Steven Pacia

One of the more innovative artists in India working primarily with installations, Gupta interrogates self and identity. These are themes universally explored, and in that regard Dodiya, Kallat, and Gupta are all engaged with global contemporary modes, though each express them with a uniquely individual voice. Often Gupta displays seemingly ordinary objects to question intent. For instance, in his recent gallery installation *The Way Home,* he arranged stainless steel food utensils ubiquitously used in India. Viewers might easily dismiss this display (certainly as art), until they realize that mixed among the spoons and plates are shiny stainless steel guns. He is questioning his Bihari background both as self-identity and as a stereotypical image of lawlessness and violence. The two pieces in this exhibition are only part of what originally was an installation with 29 wooden stools — common furniture of India — each painted with seemingly random imagery. One stool displays mating geckos and the other shows Shiva. They are not images usually thought of together, but both imply creation. Here, Gupta is playing with visual elements rooted in daily life, and the incongruous mixing of signs startles and inspires viewers to question assumed significations. *AC*



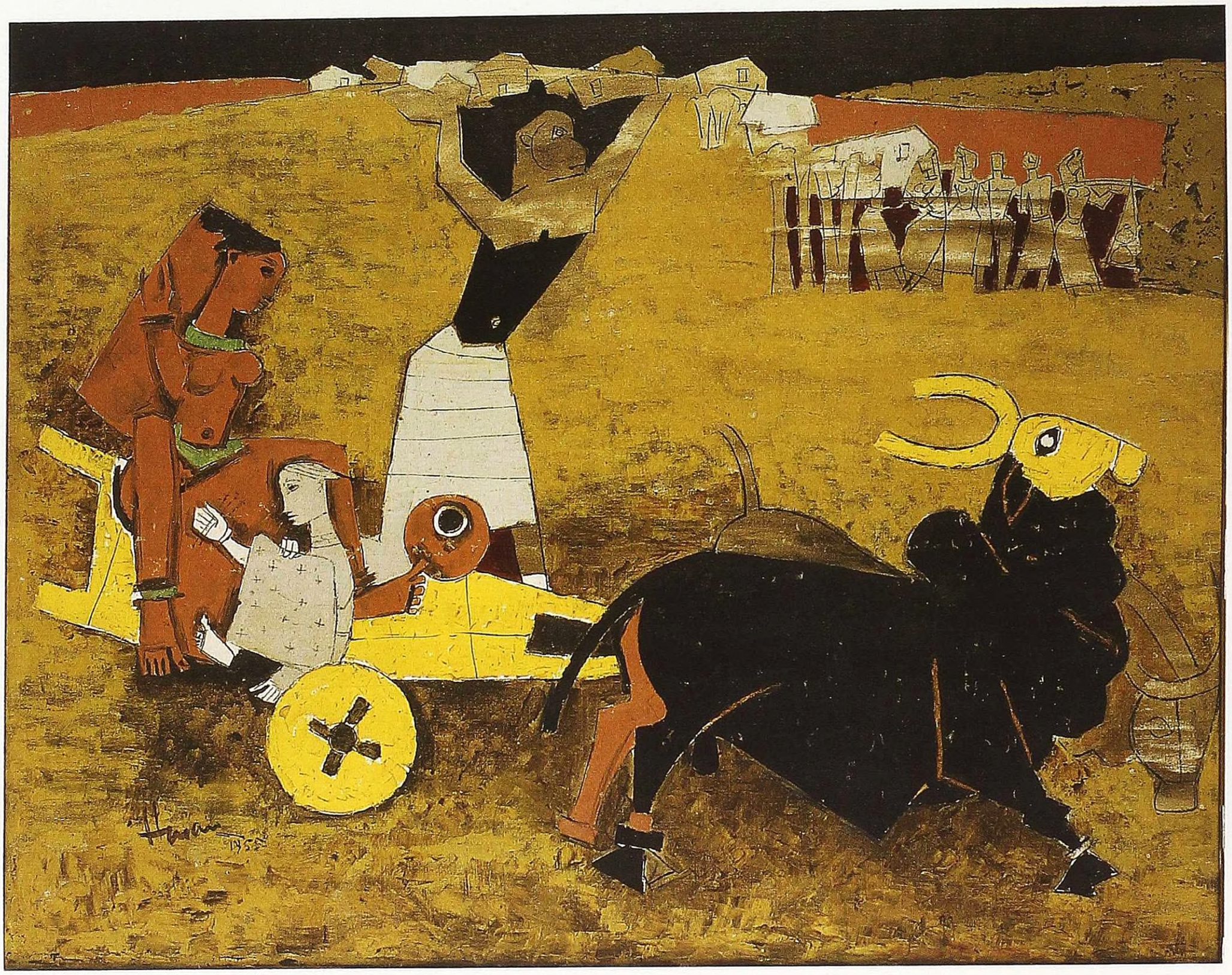
33.
Kattingeri Krishna HEBBAR
The Pathway, 1972
Oil on canvas, 44 3/4" x 33 3/4"
Collection: Harsha and Sri Reddy
Published: Balraj Khanna and Aziz Kurtha, *Art of Modern India*, Thames and Hudson, 1998, p. 86; K. K. Hebbar, *Voyage in Images*, Jehangir Art Gallery, 1991, p. 27.
Exhibited: *Indische Kunst heute,* Kunsthalle Darmstadt, 1982.

The Pathway is a visual double entendre. It illustrates an astrological vision overlaid with reference to tantric art. The blue and purple disk may be read as Earth (or a planet) hovering in space, positioned above a cream-colored field pierced by a blue fissure. The Earth doubles as *bindu* or dot — the beginning and end of creation in Tantra, from which all existence evolves. Influenced by the pervasive Neo-Tantric movement that provided Indian painting an ethnic identity, Hebber's technique — juxtaposed daubs of color — aligned his art with the international modernist movement. A perceived connection with scientific theories of creation and expansion of the universe (popularized by Ajit Mooherjee's 1967 book, *Tantra Art*), inspired artists to paint themes related to astrology and space exploration as well as compositions based on geometric yantras and figurative Tibetan mandalas. Hebber's painting is a pathway for the mind to explore both the inner and the outer universe. *MCS*



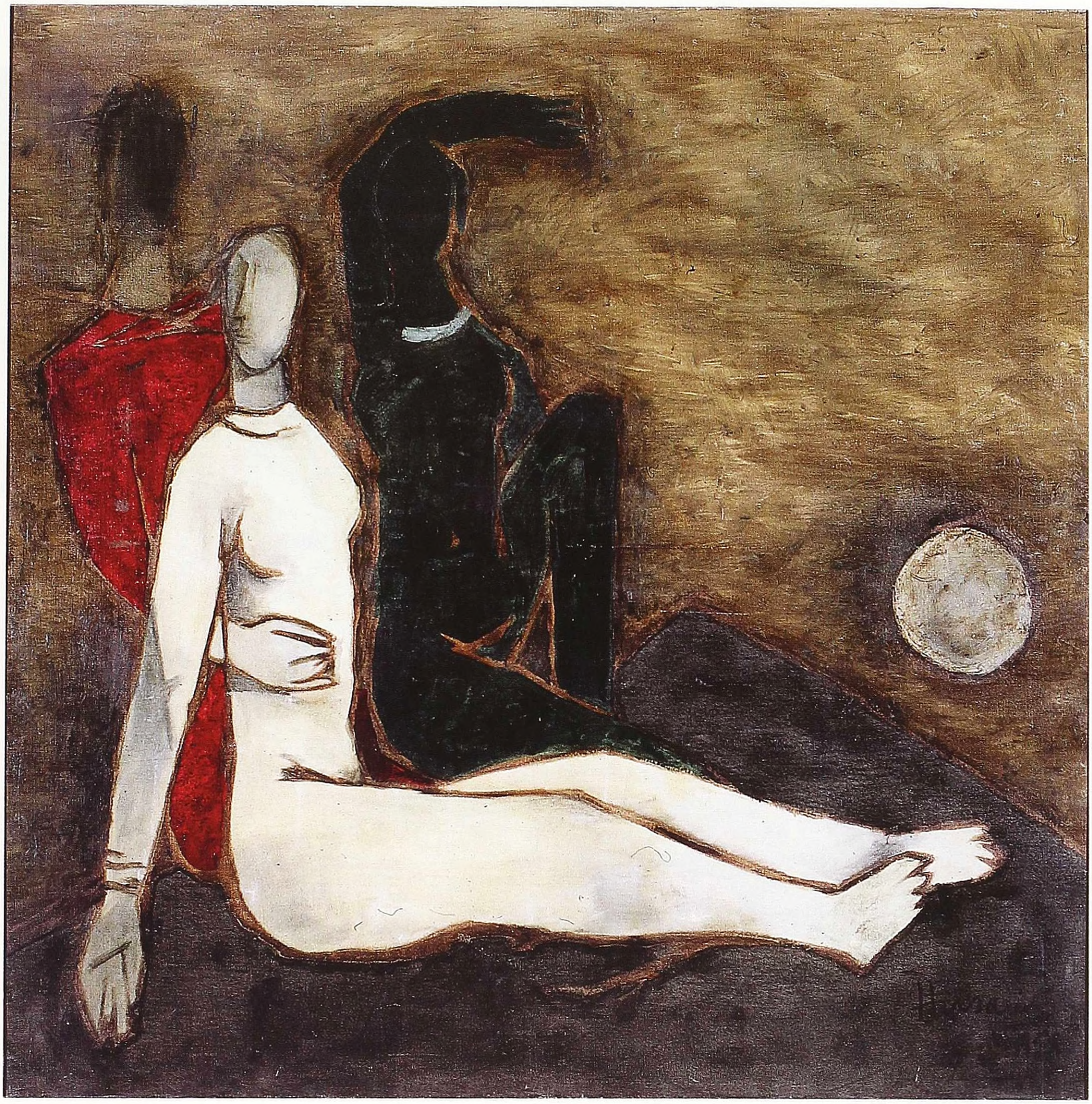
34.
Kattingeri Krishna HEBBAR
Spring, 1990
Oil on canvas, 44 7/8" x 54"
Collection: Rajiv Chaudhri
Published: *Contemporary Indian Art*, Glenbarra Art Museum, 1993, p. 29.

Hebbar has chosen to image *Spring* full-blown in the countryside. Reflecting the strong Indian sunlight, trees shimmer golden, obliterating our view of the sky. Hebbar forsakes the usual representation of tender green vines and colorful flowers and gives us instead the feeling of warmth and bursting ripeness. Nevertheless, the scene is full of joy and recalls the ancient and still-practiced fertility ritual of spring where marriage-age virgins run to a tree, embrace the trunk, and touch it with toe and heel. This releases the sap and the tree blooms instantly. In this painting, a couple reaches out to join hands in the center while a girl at the next tree clings to the trunk, foot poised to give it a tap. Hebbar's post-impressionist approach fosters a singular interest in the impression, the feel of spring. *MCS*



35.
Maqbool Fida HUSAIN
Yatra, 1956
Oil on canvas, 32 1/2" x 42"
Collection: Thomas Keehn
Published: Richard Bartholomew and Shiva Kapur, *Husain*, Harry N. Abrams, 1971;
Martha McKee Keehn, *India Ink*, Vadehra Art Gallery, 2000, p. 96.

Yatra (pilgrimage) has always been an important facet of worship in India. Individuals and even whole families ride, walk, or take any conveyance available to visit religious sites and do *darshan* (seeing). In his personalized cubist style, Husain visualizes three passengers on a bullock-drawn wagon proceeding across a barren landscape; a procession in the distance behind them seems to be dallying en route. A master of quirks and suggestion, Husain toys with our sense of comfort by placing Hanuman, the Ramayana's monkey king savior of Sita, in the driver's position on the wagon. Hanuman carries the houses on the hill above his shoulders — an unmistakable reference to the mountain of herbs that Hanuman transported across the continent to save Lakshman, Sita's wounded brother-in-law. The beautiful, scantily clad maiden on the wagon and her smaller companion facing backward may represent the past and the present keeping faithful to the ancient traditions of India. *MCS*



36.
Maqbool Fida HUSAIN
Purnima, 1958
Acrylic on canvas, 51 1/4" x 51 1/4"
Collection: Kalpana Raina and Shobo Bhattacharya

Painted eleven years after independence and partition of the subcontinent into Islamic Pakistan and Hindu-dominated India, Husain evokes the nascent recovery of his nation. *Purnima* (night of the full moon) emerges over a barren landscape. The horrors of partition linger in the dull brown sky, obscuring transmission of energizing moonlight. The black female, a reference to Kali (the tantric goddess who presides over time and, therefore, over death), sits behind the white-clad maiden, hinting at promise for a secure future. The legacy of physical destruction and emotional damage, symbolized by the figure in red with blackened face, will no longer impede the movement toward prosperity. *MCS*



37.
Maqbool Fida HUSAIN
Ganesha Darwaza, 1964
Oil on canvas, 27″ x 33″
Collection: Rajiv Chaudhri

Ganesh (Ganesha) — the beloved elephant-headed god and son of Shiva — greets visitors to this city from his throne on the skyline, brandishing a two-fingered *mudra* (hand gesture). The lion *vahana* (transportation) of Hindu warrior-goddess Durga vies with a charging elephant (popular with the Mughal kings) for primary position at the *darwaza* (the city gate or doorway), but the competition is in vain because Ganesh presides there. Husain presents a scenario with various interpretations, and Ganesh's *mudra* is the artist's original invention. It suggests a gesture of peace, appropriate to the role of Ganesh, the god who blesses travelers on the outset of their journey and helps people to overcome obstacles. *MCS*



38.
Maqbool Fida HUSAIN
Mithuna – Red Desert, circa 1970
Acrylic on canvas, 44" x 64 1/2"
Collection: Umesh and Sunanda Gaur
Published: Mulk Raj Anand, *Husain*, exhibition catalogue, Commonwealth Art Gallery 1974, p. 5.

Red is the color of blood, heat, and passion. Here it signifies the heat of the desert and the passion of romance. *Mithuna* are loving couples, commonly seen in warm embrace framing the doorways of Hindu temples, or even larger and more boldly flanking the entrance to a Buddhist *chaitya* (worship hall) such as those at Karli. Husain's couple is enacting a flirtatious drama as a crow situated on a large wheel carefully observes the couple. Another *mithuna* (with four arms, but only one body visible) embrace at far left. The viewer can enjoy the direct message and accomplished craftsmanship of this painting, most certainly based on an observation by Husain during his many travels throughout India. *MCS*



39.
Maqbool Fida HUSAIN
Mahabharata – Bhima, 1971
Acrylic on canvas, 48″ x 36″
Collection: Harsha and Sri Reddy
Published: Neville Tuli, *Indian Contemporary Painting,* Harry N. Abrams, 1998, p. 239.
Exhibited: Sao Paulo *Biennale* (as a special invited artist along with Pablo Picasso) in 1971; Espace Cardin, Paris, 1973; *Husain*, Worcester Art Museum, 1974.

Bhima is one of the five Pandava brothers in the part-legend, part-mythic Indian epic, the Mahabharata, a story of the greatest war in India. Bhima was born of a mortal queen but sired by Vayu, the wind god. The most feared of warriors, he killed 96 of the enemy in the battle between cousins — the Kuravas and the Pandavas — at the battleground of Kurushetra. Husain brings the frenzy of battle into his tightly compacted, intricate composition. Identified by the club he carries, Bhima (the largest figure) subsumes the other figures. Two red combatants (at bottom left) battle to the death, while a *yogi* sits in meditation under the handle of Bhima's club. When Krishna speaks to Arjuna in the Bhavagata Gita (a treatise within the Mahabharata), he extols the role of *yogi*, and Husain includes this reference. Bhima's brother Arjuna, the leading figure in the Mahabharata who is famous for his archery skills, is about to release an arrow from his bow. Bhima, along with the disparate actors in the Mahabharata — warriors and *yogi*, gods and mortals — exemplify the scope of existence. Krishna summed it up in urging Arjuna to go to battle without hesitation: Existence is *maya* (illusion), you must fulfill your *dharma* (your fate), and the outcome of the battle is already decided. *MCS*



40.
Maqbool Fida HUSAIN
Hanuman (#13), 1981
Watercolor and ink on paper,
12 5/8″ x 19 5/8″
Collection: Umesh and Sunanda Gaur
Published: *Indian Art Today: Four Artists from the Chester and Davida Herwitz Family Collection*, The Phillips Collection, 1986, p. 47; *Husain*, Hunter Museum of Art, 1988, p. 14.

While other artists of his generation joined the bandwagon of abstract painting, Husain remained figurative and, to his credit, painted themes truly emblematic of Indian myth and culture. A Muslim by birth, Husain treated Hindu myths with affection and imagination. In this version of Hanuman (number thirteen of a series), the monkey king confronts Ravana, the lustful ten-headed king of Sri Lanka who kidnapped Sita to make her his queen. Sitting nude on the thigh of her captor (an evocative ploy by Husain), Sita awaits her fate. In reality, Sita resisted the advances of her captor, who was forbidden to touch her; thus, the depicted state of undress is an artistic invention. The ten heads of Ravana, like stacked gray stones, are equally inventive. *MCS*



41.
Maqbool Fida HUSAIN
Hanuman (#19), 1984
Pen and ink and watercolor on paper,
15″ x 21 3/4″
Collection: Umesh and Sunanda Gaur
Published: Rashda Siddiqui, *M. F. Husain: In Conversation with Husain Paintings*, Books Today, 2001, p. 185.

One of the most memorable events in the Ramayana is the thwarted rescue of Sita (kidnapped wife of Rama, seventh *avatar* of Vishnu) by the monkey king Hanuman. After successfully infiltrating the palace of evil Sri Lankan king Ravana, Hanuman secretly passed Rama's ring to Sita, assuring her of imminent rescue. Unfortunately, Hanuman was discovered and punished by having his tail set on fire. While Hanuman's body was safe from harm, his burning tail ignited the entire city of Sri Lanka as he made his escape from the palace. Husain portrays the determined Hanuman — red except for his monkey face — flying above the flames of the burning city. *MCS*



42.
Maqbool Fida HUSAIN
Mother, 1989
Oil on canvas, 53" x 77"
Collection: Shamina Talyarkhan

No doubt Husain is making reference to the *Pièta*, one of the most celebrated Christian themes — but here are three Madonnas with Christ cradled on their laps. The mothers or Madonnas are faceless Bengali women who appear to be forsaking their own children for the care of this pink-skinned Christian icon. A small brown boy pulls on the sari of one mother, while another mother seems to push away an older child. The three-leafed twig in the hand of the dead Christ makes reference to the trinity — Father, Son and Holy Ghost — but what does it infer in regard to the three mothers? Husain's various portrayals of Mother Teresa — similarly faceless, dressed in the same sari, though white with a red band — are generally uplifting, cautioning against condemnation of the perceived actions in this painting. On the other hand, Husain often served up his wit and acerbic critique upon many Indian icons and institutions. *MCS*



43.
Jitish KALLAT
Manacled Man and the Secret Society, 1999
Mixed media on canvas, 60" x 84"
Collection: Anilesh Ahuja
Published: *Private Limited – 1*, exhibition catalogue, Bose Pacia Modern, 1999.

Kallat's self-portrait is usually present in his earlier works; it appears again in this recent work. Lately he has either added creative alter egos as his stand-ins, or his self-referential, private narrations are transcending the self and becoming societal commentaries. Kallat first became known for his mixed media images with smeared, peeling layers that resemble the decaying yet transmuting urban vicinity of his beloved Mumbai/ Bombay. This painting represents a transition where self dominates, yet the teeming crowd to the side demands attention. Mysteriously, like a seer, Kallat stares out defiantly, yet he is entwined (manacled) and rendered ineffectual. Does the female anklet above represent desire? Or tradition? Does tradition — or desire – nurture, or does it entangle and bind? Kallat is acutely aware of the ambiguities one confronts in a mega-city like Mumbai, where tradition and modernization coalesce, and he insightfully interrogates identity and his own obligations within this environment. *AC*



44.
Bhupen KHAKHAR
The Banyan Tree, 1994
Oil on canvas, 69" x 69"
Collection: Sharad and Mahinder Tak

Khakhar, born in Mumbai, joined the Faculty of Fine Arts at MS University, Baroda, at the invitation of Gulam Mohammed Sheikh. At Baroda he found himself surrounded by an atmosphere of fervent and intense intellectual debate on art, aesthetics, literature and postmodernism with some of India's most original and respected artists, art historians and critics. This stimulating environment allowed Khakhar to experiment and paint in an uninhibited manner, which has resulted in his becoming India's first openly gay artist. This information is significant when viewing Khakhar's paintings because it influences his approach in almost all cases. In this large painting the darkness of night lends a clandestine sense of secrecy to the interactions of the small groups of men. The two men holding their arms out to each other, to the right, echo the highly suggestive relationship witnessed in *Two Men in Banaras* (1982), leaving no doubt as to the purpose of the work. The large banyan tree with its spreading canopy and falling aerial roots affords protection to the gathering beneath its branches. Such trees are found throughout Indian villages and provide local meeting places. Khakhar, with his keen interest in the ordinariness of village and small town life, includes such trees in many of his paintings, thus allowing the tree to be read in multivalent ways. The small indistinct figures grouped in the lower third of the painting, and the trees scattered in the background, align it with his *Jatra* and *The Goldsmith,* both painted in 1997. *MAML*



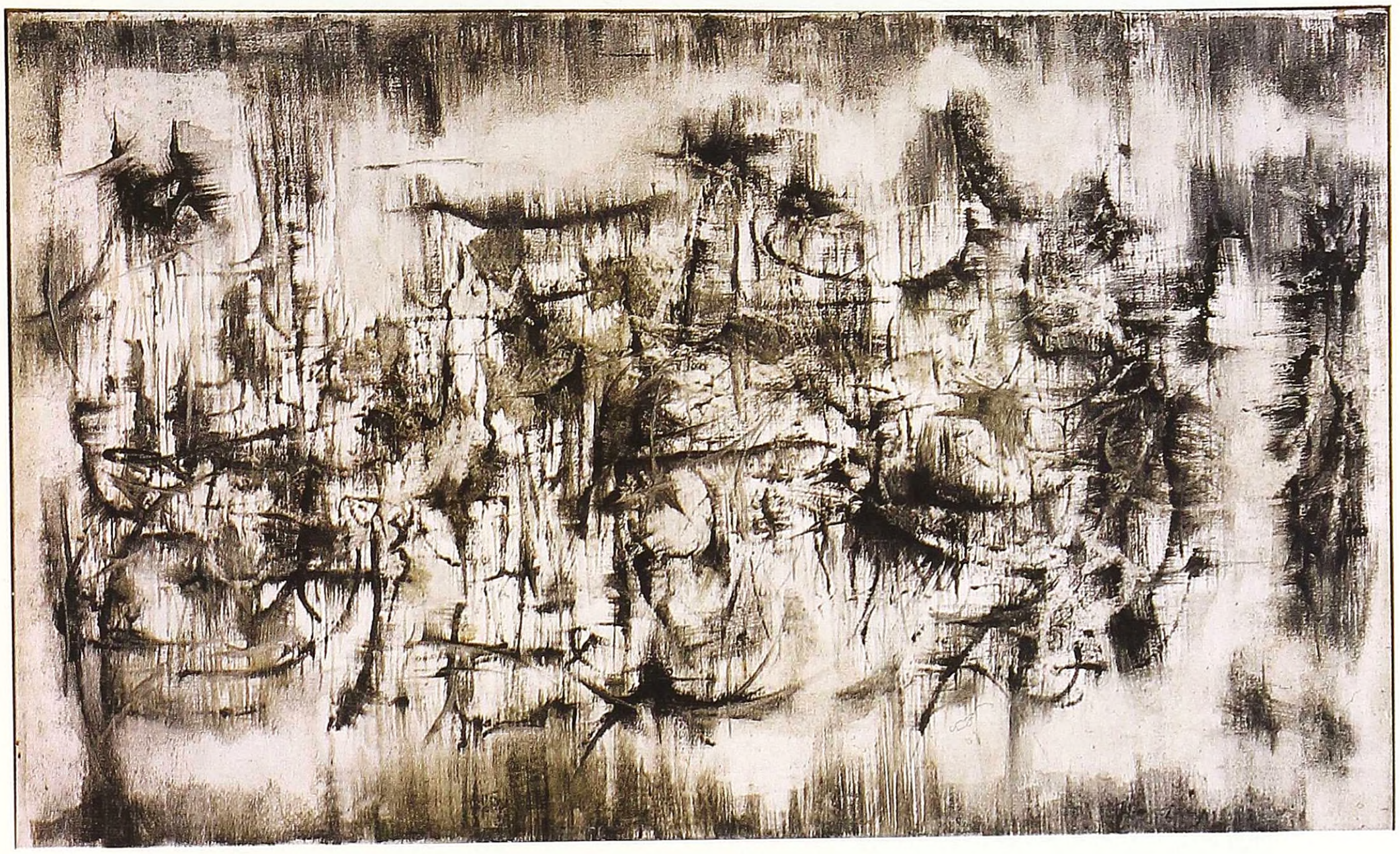
45.
Bhupen KHAKHAR
Untitled, circa 1995
Watercolor on paper, 11 3/4" x 15 5/8"
Collection: Arun and Vinita Aggarwal

In this ethereal watercolor painting, Khakhar delights in teasing the viewer. What are we to make of the four men with dark clouds hovering over them? To the left, two figures shown in profile are in conversation; the signature treatment of their open mouths signals their relationship. The darkly silhouetted figures in the center foreground are perhaps the power of the subconscious, which ultimately and subliminally leads to the amorphous blue and pink figure seated above a bed of red flowers. The translucent colors, with pinks predominating, are refreshing in their brightness. That Khakhar can paint in such a light and minimal way, and yet imbue his work with such visual coded language, attests to his control over both medium and interpretation. The formal characteristics of this painting, the style of the figures, and the use of the paint suggest that it belongs to the watercolors he painted for *The Other Self,* an exhibition that was held at the National Gallery of Modern Art in New Delhi in 1995. *MAML*



46.
Krishen KHANNA
Quartet, 1956
Oil on canvas, 41″ x 60″
Collection: Rajiv Chaudhri
Published: Martha McKee Keehn, *India Ink*, Vadehra Art Gallery, 2000, p. 110.

In terms of subject matter, this painting relates to Krishen's early career in Chennai (1951-61). Khanna was greatly influenced at that time by Carnatic music, particularly the flautist Mahalingam and the *mridangam* player Palghat Mani Iyer. At that point he devised an expressionistic style of free brushstroke application, often painting with the same dexterous speed while musicians played in his residence in Sunday morning soirées. Khanna paints musicians as a genre, ranging from the vivid, boisterous bandwallahs to groups of musicians engaged in classical Indian music. The essential difference between the works is in the paint application, which ranges from a vigorous expressionism verging on the abstract, to a more linear definition, as in this work. Khanna was an associate of the Progressive Artists' Group and had shown with its members, such as M. F. Husain and K. H. Ara. A number of paintings Khanna executed in his Madras years use deep ochers and white that relate to the sharp light of the coastal city. Quite typical of the period, this painting uses a modernist approach to the conventional subject of Indian musicians. *GS*



47.
Krishen KHANNA
Pleasure and Pain, 1961
Oil on canvas, 25 1/4" x 42"
Collection: The Estate of Abraham Weisblat

This painting belongs to the artist's intense engagement with abstract expressionism, initiated in the 1950s. The artist's interest in the language of paint conveyed through gestural abstraction is also seen in related works, such as *Elegy to Mohenjodaro* (1957) and *Beginnings of Forest Fire* (1959). Khanna's overriding interest for several years lay in Clive Bell's definition of "significant form." Some years earlier, Khanna had used rapid, spontaneous brushwork to create figures of musicians in concert. In this painting, the entirely abstracted structure is symphonic in its build-up. During the late 1950s and 1960s, Khanna frequently worked in monochrome. The thick impasto paint application is common to his abstract and his figurative work. *GS*



48.
Ram KUMAR
Two Figures, circa 1955
Oil on canvas, 26 1/4" x 14 3/4"
Collection: The Estate of
Abraham Weisblat

This work bears many stylistic similarities to a related painting titled *Two Friends* (1958), and comes close to the end of Ram Kumar's figural phase of sparse towns and their melancholic inhabitants. Kumar had studied under André Lhote and Fernand Léger in Paris, and his early paintings (1954-58) reveal the influence of a modified cubism in his angular figures and landscapes. In the period of transition (1954-58), which anticipates the Varanasi paintings, the figures tend to merge into an abstract landscape. The melancholy of his figures becomes more generalized, seeping into the somber color tones, and the stiff, even wooden bodily stances. In the sense that "to abstract" also means "to negate," Ram Kumar progressed from paintings such as these to a non-representational style. *GS*



49.
Ram KUMAR
Banaras, 1967
Oil on canvas, 42" x 32"
Collection: Kalpana Raina and Shobo Bhattacharya

Ram Kumar's most enduring inspiration has been the living religious city of Banaras. He first visited Banaras in 1960 with M. F. Husain and spent three months sketching and painting the city. This profoundly influential visit determined the course of his artistic career. Banaras led to a highly deliberated, continuing period of abstraction. During the 1960s, Ram Kumar's Banaras paintings are distinctly somber, and the city itself is constructed like a rather flat, loose grid. In these nearly monochromatic works, the cycle of birth and death rituals that are enacted on the banks of the river Ganges gain a somber representation. As the artist said, "Banaras refuted all logic. It was an endless despair. Life there was eternally like that" (interview with Gagan Gill, 1996). *GS*



50.
Ram KUMAR
Untitled, 1974
Oil on canvas, 33 1/8" x 60 1/4"
Collection: Umesh and Sunanda Gaur

By the mid-1970s, Ram Kumar's view of Banaras had become highly refined. The architectural layout of the city is herein suggested through broad vertical and horizontal brush strokes. In contrast to the dense, restrained tones of the 1960s, here he uses a dazzling range of brown and yellow ochers, balanced by a somber patch towards the center. The variation in the degree of impasto allows for refraction of light from the painted surface as from a bas-relief. In this painting, the suggestion of the sunlight and shimmering heat on the Varanasi *ghats* (stairways) is matched by a spirit of joy and optimism. *GS*



51.
Ram KUMAR
Banaras, 1993
Acrylic on canvas, 45" x 70"
Collection: Sharad and Mahinder Tak
Published: Gagan Gill, *Ram Kumar – A Journey Within*, Vadehra Art Gallery, 1996, p. 174.

In this painting, the view from the river Ganges encompasses the tiered, congested construction of the *ghats.* The multiple perspectives are flattened, and the triangular roofs and circular domes emphasize the close proximity of temples and mosques. The artist lends a glacial edge to this teeming vibrant city not only in the dominance of blue and white tones, but also in characteristically presenting a scene completely devoid of people. In contrast to his flat, vertical constructions of the 1960s, here the artist uses a generalized perspective that encompasses a sky- to-river view. *GS*



52.
Paresh MAITY
Untitled, 1999
Oil on canvas, 65″ x 65″
Collection: Ravi and Virginia Akhoury

Though most "at home" in Calcutta, Maity travels the breadth of India making sketches and noting themes for future paintings. An Orissan fishing village has long been a favorite destination, and a festive *mela* near Delhi contributed numerous motifs. "There were crafts people from all over India, selling goods and mixing around," Maity noted. Hawkers and street dancers caught his attention and, most importantly, the kind of people who are taken for granted. In this painting, Maity addresses social issues of class division and personal space. A haughty upper-class couple approaches a young fruit vendor. The yellow-clad matron peers at the poor child from the safety of a green partition. Her upper-class husband — Bengali umbrellas are a status symbol — stands aloof but places his foot near that of the vendor. The lady's hand gesture derives from Mughal and Rajput miniatures, while the overall treatment is reminiscent of earlier Bengali styles — of the Tagores, who were also native to Calcutta. While benefiting from his artistic Bengali heritage, Maity is keeping pace with 21st-century aesthetics. *MCS*

53.
Chittrovanu MAJUMDAR
Untitled, 1997
Oil on canvas, 72″ x 60″
Collection: Anilesh Ahuja

Chittrovanu Majumdar has lived and studied in both Paris and Calcutta. Son of one of India's early modernists, Nirode Majumdar, he brings together elements of pure abstraction with the suggestion of figures in passage. In the past, Chittrovanu has introduced miniaturized images of gods and goddesses onto vivid fields of color, or created sculpturesque works with the suggestion of empty niches or shrines. In this work, the dense application of paint and the emergent face of a woman are as much suggestive of an emotional state as of the murky city that reveals and obscures its isolated inhabitants. *GS*



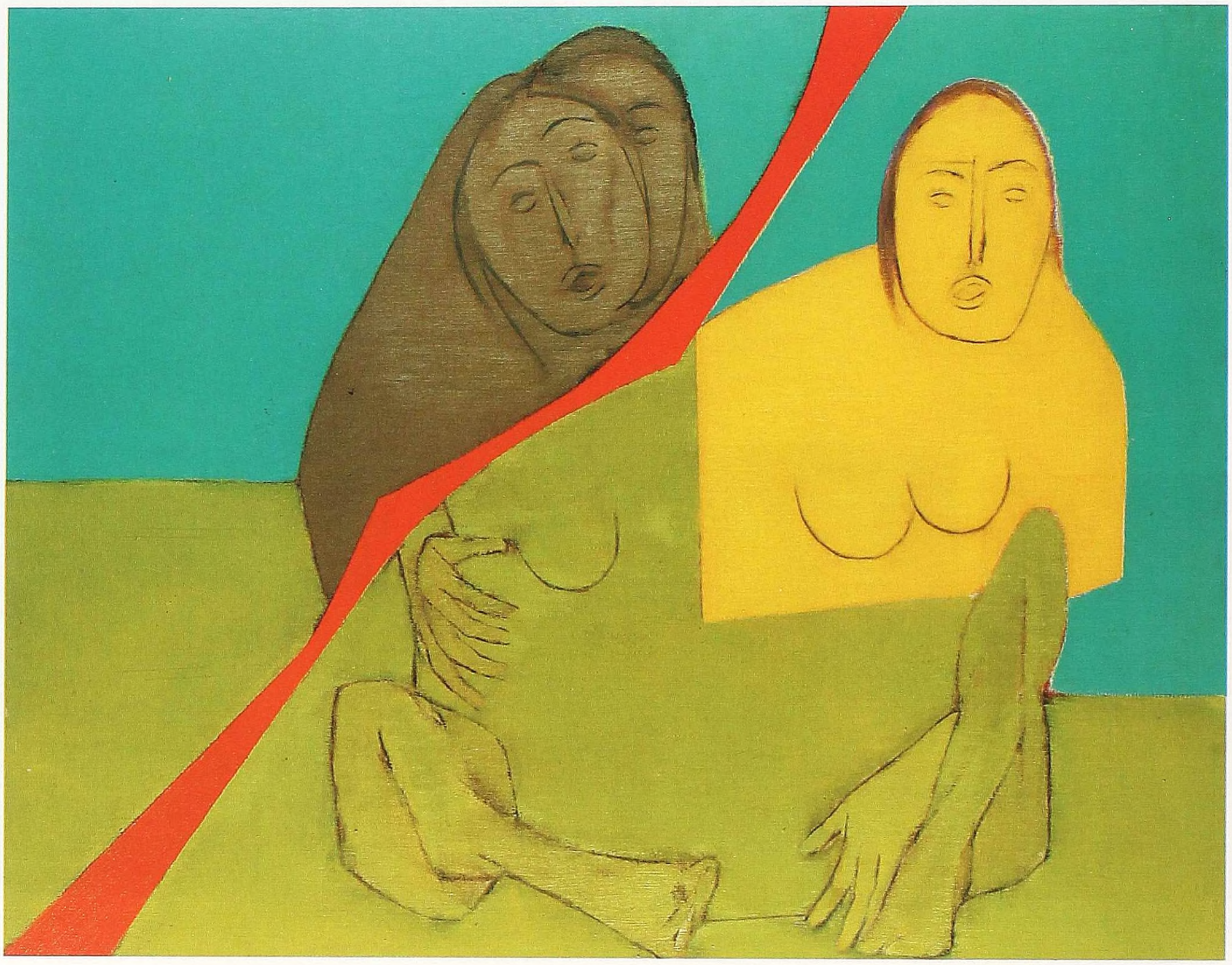






54.
Nalini MALANI
Love II, 1991
Gouache on paper, triptych, center panel: 24 1/2" x 34 1/2", side panels: 19 3/4" x 13 3/4"
Collection: Umesh and Sunanda Gaur

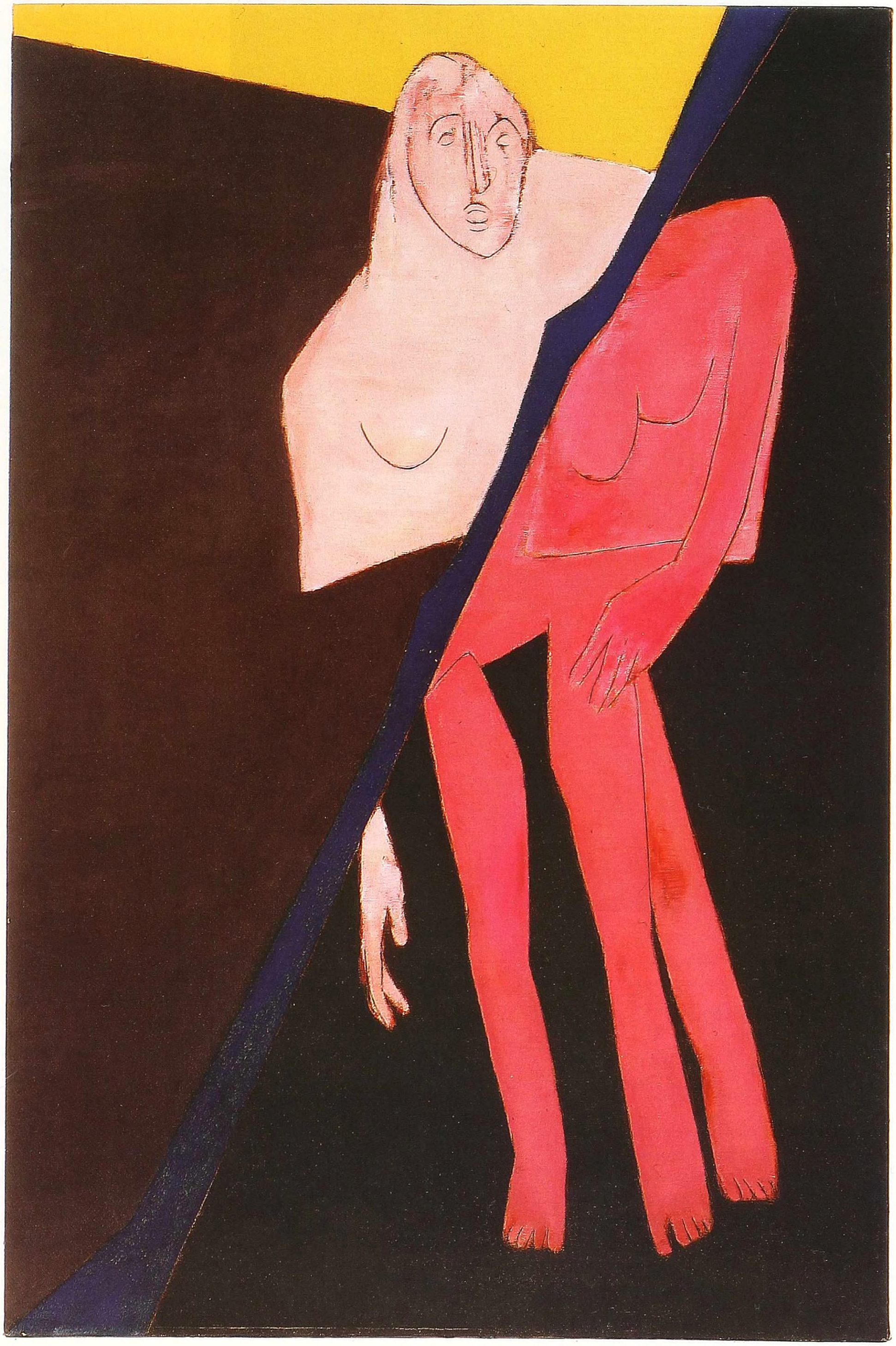
The seductive transparency of Malani's paintings belies their highly intellectual nature. Malani is acutely aware of the female gaze and her responsibility to present the world through a woman's eyes. She paints the realm of the subconscious, the dream world of imaginings that fill women's psyches — the longings, the hopes, and the dark fears. Such subliminal tensions pulsate through this triptych. The staccato red and blue lines in the center panel explode with such force that they rock back male and female nudes and escaping shadowy figures. Green and yellow winged figures hover overhead, perhaps waiting to transport their souls to another world. Each side panel has a single figure in it. To the left, the nude figure of a woman painted in red gingerly steps between burning coals, the fingers of her hands spread apart as she tries to maintain her balance. On the right, a male nude painted in blue appears to be floating just below the surface of the blue water, his left finger pointing toward the central action in an accusatory manner. If desire is the fantasy of love, then Malani paints a cautionary tale depicting the psychological reality of love. *MAML*



55.
Tyeb MEHTA
Diagonal Series, 1972
Oil on canvas, 35 1/2" x 45 1/4"
Collection: Umesh and Sunanda Gaur

56.
Tyeb MEHTA
Untitled, 1974
Oil on canvas, 68 3/4" x 46 3/4"
Collection: The Herwitz Collection, Peabody Essex Museum

Tyeb Mehta visited the United States in the early 1960s as a Rockefeller fellow. On his return to India, he introduced a notably different style into his art — large flat color masses and figures, rendered with a remarkable economy of line. The distinctive feature of these paintings is the introduction of the diagonal that fractures and splits the images and the canvas into two parts. Arguably, the diagonal of Tyeb Mehta severs and mutilates his figures. Typically heavy torsos and attenuated limbs of the female figure are split and then encased in the pervading field of black. Mehta uses the dynamic interplay of form and color, the hard-edged color masses and the broken, seemingly tentative line of the figure to create a pervasive sense of conflict and irresolution. To the extent that the artist uses color masses to create disjunction within his figures, the diagonal serves to reinforce a sense of the existential isolation of his human forms.
GS





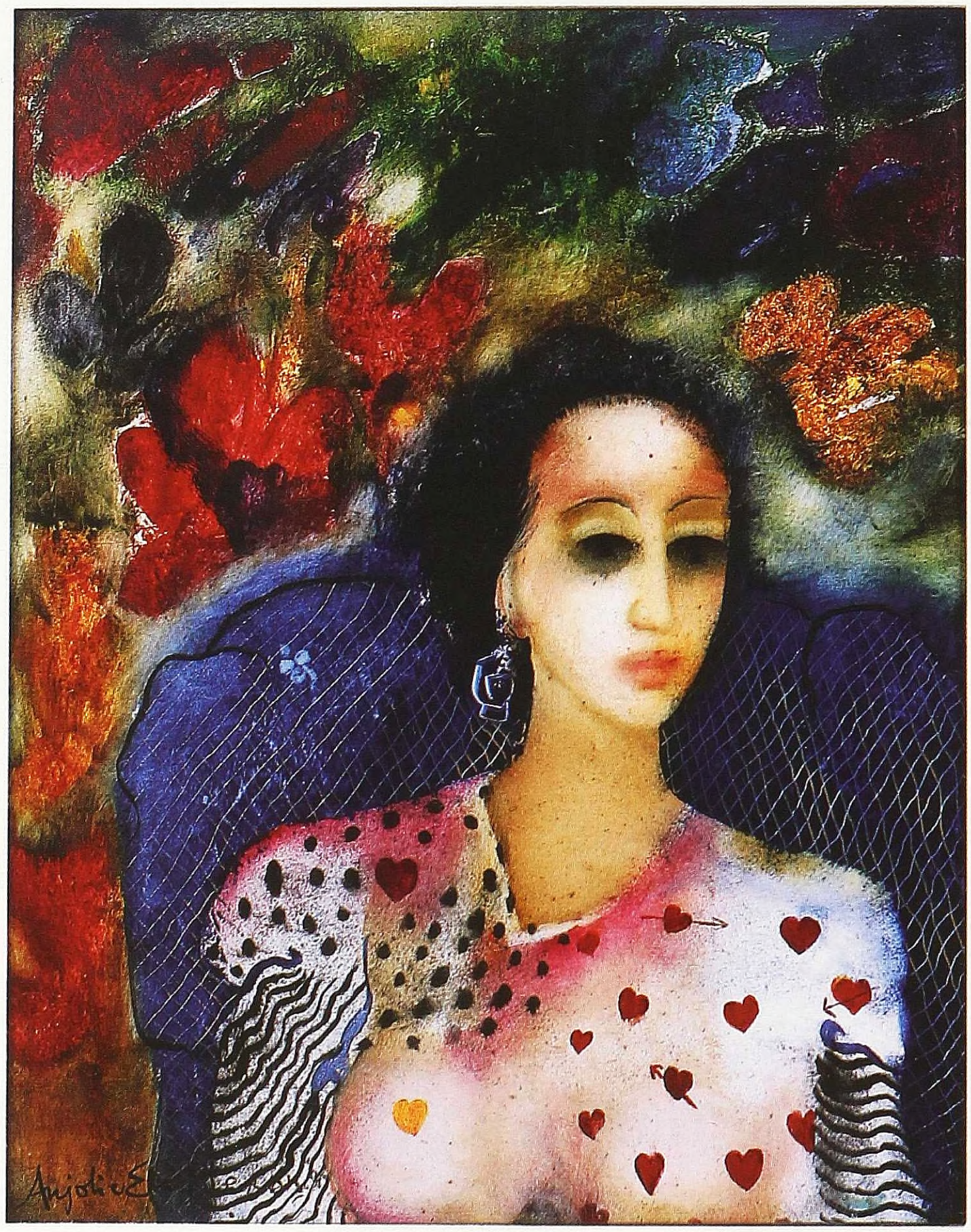
57.
Anjolie Ela MENON
Family, 1974
Oil on canvas, 48″ x 31″
Collection: Mallory and Elizabeth Factor

Anjolie Ela Menon went to Paris in 1960, where she learned to paint with oils and was introduced to the techniques of layering and glazing used by the great European Baroque painters. The results can be seen in the luminous surfaces of her paintings that often seem to have an aging patina. The light ocher, russet, and rich brown colors in *Family* recall the Bengali palette of Rabindranath Tagore's landscapes. The haunting face of the tall, gaunt man also recalls Tagore's studies of heads. There is a certain sense of unease in this family portrait. Below the woman's full breasts, a dark spectral hand extends over her pregnant belly, as she clasps her young child with her other equally skeletal hand. Survival in India's erratic climate (that swings between devastating monsoon floods and torrid droughts that cause extended famines) has been a perpetual hardship for those living on the land. *MAML*



58.
Anjolie Ela MENON
Untitled, 1989
Oil on masonite, 35 1/2" x 19 1/2"
Collection: Maddipote and Kamla Choudry

The framed window is an artistic visual conceit with a long history. Often it is used as a metaphor for the cultural restrictions imposed on women, whereby women look out to a larger world than theirs. (Paintings by Jan Vermeer and Mary Cassatt come to mind.) A sensual nude woman at a window, on the other hand, invites the voyeuristic gaze. In this painting Menon juxtaposes the inviting softness of the woman's flesh against the dark wooden bars. The bars to the right both restrain and frame her left breast and hand. To the left, the missing window sections reveal not only her profile head and the right side of her torso, but an open scar that disfigures her inviting body. This tantalizing Eve offers herself at a cost. The vertical, iron-like wooden frame that divides her body recalls Frida Kahlo's *The Broken Column* (1944). Kahlo's self-portrait depicts her strapped body pierced with nails in a way that is evocative of Renaissance paintings of San Sebastian — she presents herself as both martyr and the pained, injured woman, as she fixes the viewer with her unrelenting gaze. This untitled nude may be Menon's autobiographical reference to her own surgical experiences. *MAML*



59.
Anjolie Ela MENON
Shamina, 1990
Oil on masonite, 24″ x 18″
Collection: Shamina Talyarkhan
Published: Indira Dayal, *Anjolie Ela Menon – Paintings in Private Collections,*
Ravi Dayal Publisher, 1995, p. 134.

This painting is a portrait of its current owner. The blue netting in the background and the abstract brushstrokes in bright colors provide a strong contrast to the delicate features of Shamina, who appears to be lost in her own thoughts. Her dark, smudged, unfocused eyes lend her a dreamlike quality. She wears a dress patterned with red hearts, some of which have arrows through them; prominently displayed on her right breast is a yellow heart, the design of which appears to signal a coded, private language. *MAML*



60.
S. NANDAGOPAL
Untitled, 1990s
Painted with enameled metal, 31 1/2" x 29" x 8"
Collection: Maddipote and Kamla Choudry

Nandagopal's sculpture is typically large and intricately detailed. As in this work of the elephant-faced god Ganesh, he frequently reworks mythical subjects with a modern sensibility. A graduate of the Government College of Arts and Crafts in Chennai, Nandagopal is in the forefront of the south Indian sculptors who have drawn on tradition to develop a distinctive aesthetic. In his case, temple sculpture, particularly the *gopuram* (architectural gate) of south Indian temples has been a decisive influence. Just as the *gopuram* attracts with its monumentality and then stuns with the intricacy of its detailed sculpture, Nandagopal combines size with minutiae of detail and surface embellishment. The play of asymmetry, bejeweled color, and pictorial metaphor gives his work its distinct individuality. *GS*



61.
Akbar PADAMSEE
Portrait of a Man, 1962
Oil on canvas, 35 1/2" x 25"
Collection: Rajiv Chaudhri

Like his colleagues in the famed Progressive Artists' Group, Padamsee embraced international modernism. Having internalized abstraction, Padamsee is known for his distinctively lush, textured works. A recurring theme in his long, productive career is the human figure. Often he investigates erotic sensuality through his sensitive female and couple depictions, while other figural works depict austere human emotions. This *Portrait of a Man* explores formalistic painterly qualities, while evoking the introverted, possibly isolated, condition of an individual. *AC*



62.
Akbar PADAMSEE
Metascape, 1975
Oil on canvas, 48" x 48"
Collection: Sharad and Mahinder Tak
Publication: Neville Tuli, *Indian Contemporary Painting,* Harry N. Abrams, 1998, p. 151.

Possibly Padamsee's best known works are from his 1970-85 *Metascape* series. This painting is a prime example of why the series is justifiably praised. A masterful presentation of impressionistic textures and colors, this work evokes the subtlety of an idealistic landscape — a mythical, ideal place where sun, moon, and planes of land merge and expand. It is the gradation of colors that engages and amazes the viewer as we explore this space, unencumbered by fixed spatial and geographic certainties. *AC*



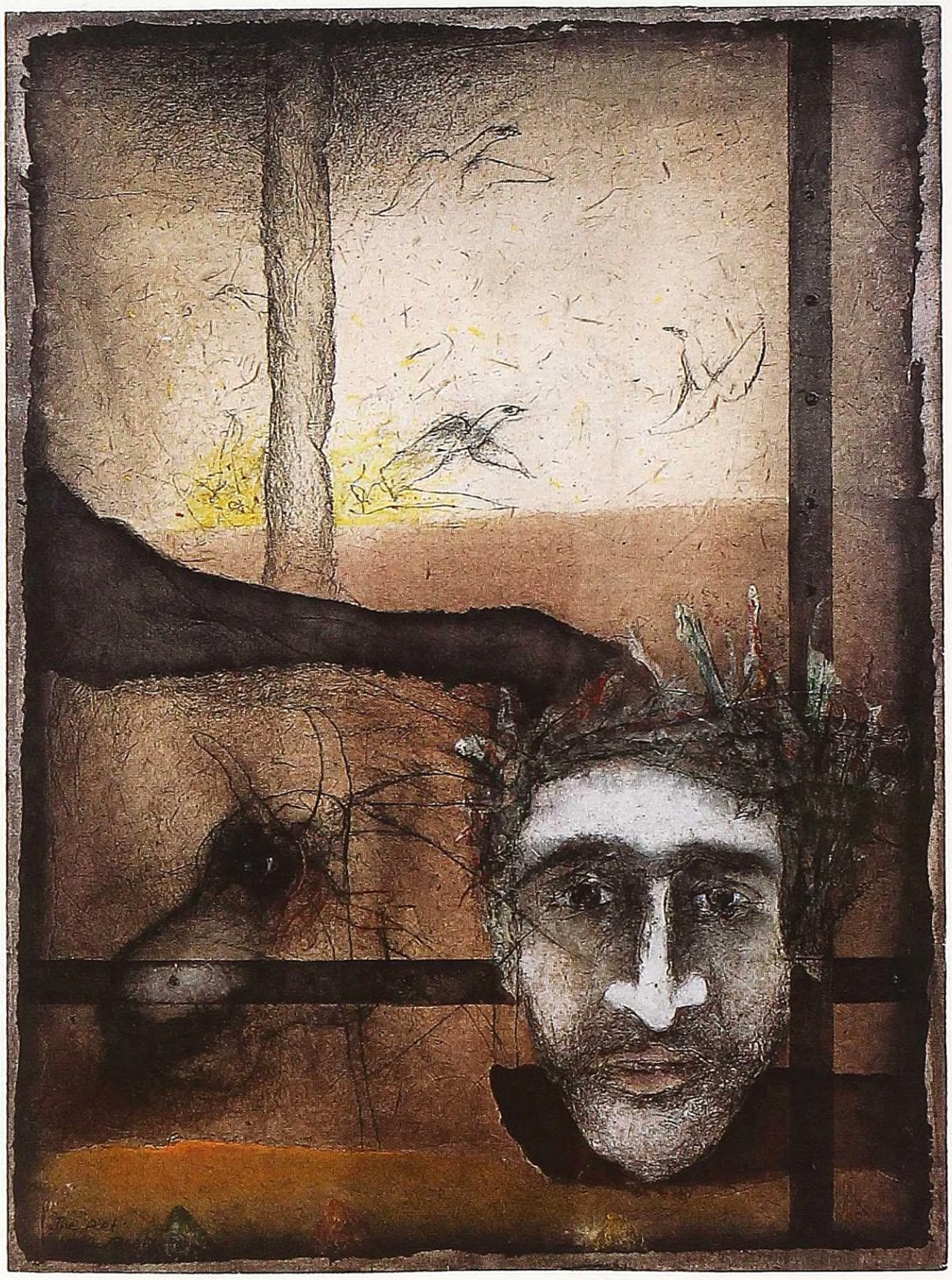
63.
Madhvi PAREKH
Staircase, 1996
Oil on canvas, 36″ x 48″
Collection: Umesh and Sunanda Gaur
Published: *Indian Contemporary Art Post Independence*, Vadehra Art Gallery, 1997, p. 217.

Madhvi Parekh was born in Sanjaya, a small village in Gujarat, where her father was the headmaster of the local school. When she married Manu Parekh, an art student at the Sir J. J. School of Art in Bombay, Parekh taught at a Montessori pre-school. It was not until she became pregnant with her own daughter that she started to paint. Manu Parekh gave Madhvi simple line and dot drawing exercises in the spirit of Paul Klee's geometrical studies. This beginning allowed her to follow her interests in children, village life, and folk tales, all of which came to play important roles in her increasingly sophisticated, yet naïve-looking paintings. *Staircase* is typical of Parekh's work in which whimsy predominates. Her use of intense colors and flat, two-dimensional figures with large eyes floating in profile faces recall early Rajput manuscript paintings, yet the affinities with folk mural paintings are equally strong. In this painting, two men are separated by a slanting ladder; at its top, a head looks down at the men. Is this a local village story? Or is it a depiction of a village incident? Who are the figures in the vessels on the top register? Is the animal to the left pregnant? What is the meaning of the obvious phallic symbols to the right? That this painting can generate so many questions, allows its use as a backdrop for multiple tales, just as itinerant storytellers use their painted *pat* scrolls to narrate the myths and events of the day to their village audiences. *MAML*



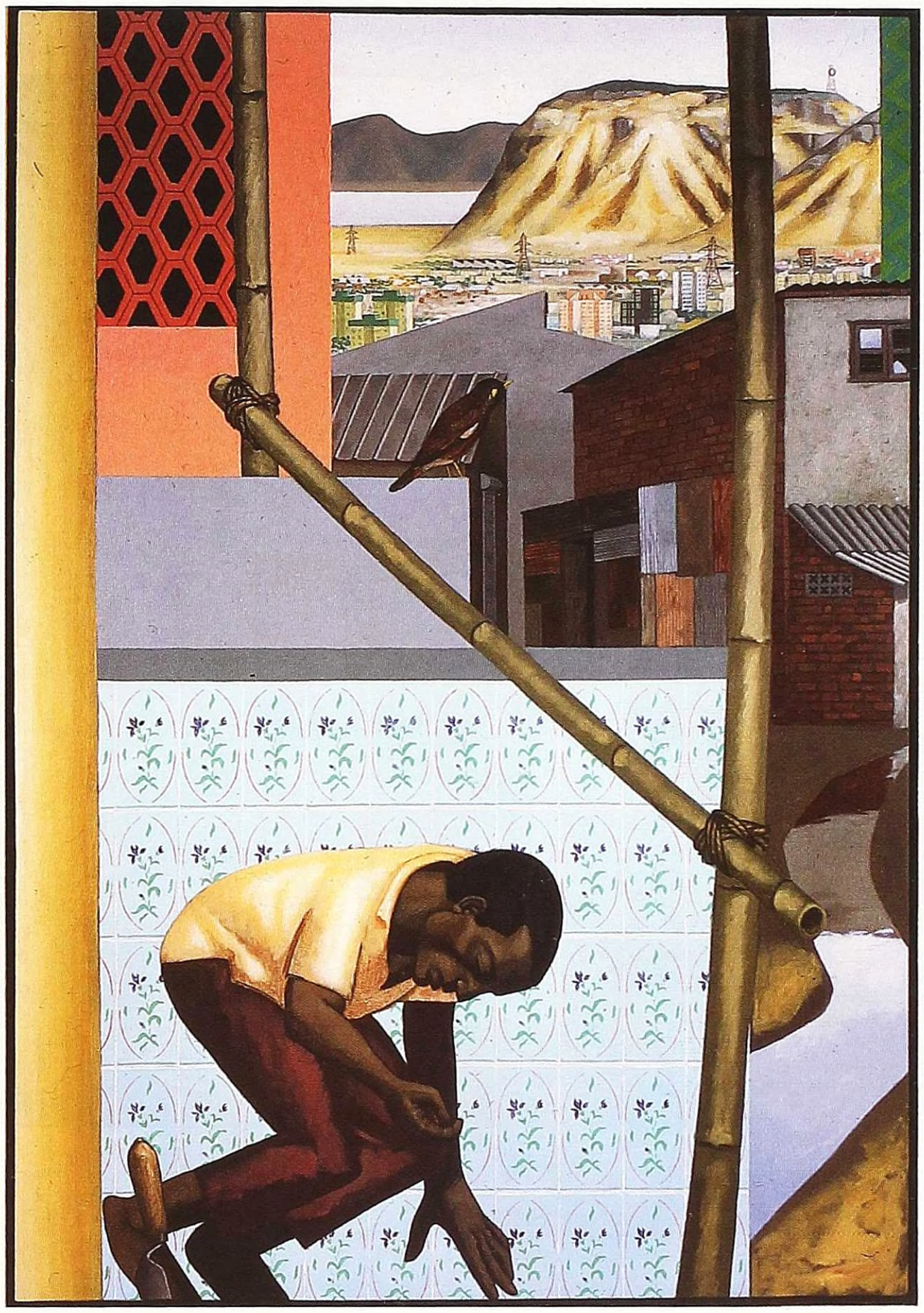
64.
Madhvi PAREKH
On Way to My Home, 1999
Watercolor on paper, 30" x 22"
Collection: Umesh and Sunanda Gaur
Published: *Art India* (cover), January, 2001.

In this delightful painting by Madhvi Parekh, the ladder of her 1996 painting has been transformed into a curving pathway that leads from a river in the lower foreground to a house with flags on its roof — or is it a temple? — in the upper register. A curious cone-shape with a pot of flowers within is capped with a head turned on its side. In the lower segment a *gufa*, or cave-shaped object, sprouts what could be three chimneys, also topped by heads. In the center stands a trunk with otherworldly tentacle-like protrusions. One of the other anomalies is the black figure at the top of the painting who appears to be communicating in some way with a bird. Is he resting or flying, or is he a shadow of his former self en route to the next world? It is paintings such as this that have earned Parekh her reputation for producing works of whimsical fantasy that can be read on many different levels. At first glance it appears to be a work with child-like appeal. On closer inspection there is the uneasy recognition that the parts do not seem to have a logic that relate them to the whole. Parekh herself has stated that she has no clear idea of how her paintings will turn out. They evolve as she works on them, allowing her to fill the interstices with spontaneous anecdotal asides. *MAML*



65.
Manu PAREKH
The Poet, 1993
Mixed media on paper,
39″ x 29″
Collection: Arun and Vinita Aggarwal

Manu Parekh's essential subject matter is the landscape, the still life, and the head. This painting integrates these aspects. It follows from his works of political commentary, in which heads depict the blinding of prisoners in the Bhagalpur jail, Bihar, in the 1980s. Here the mood is gentler and more contemplative. Parekh's preoccupation with phallic forms that mutate into a still life is also seen. *The Poet* and related paintings recall Parekh's intense early involvement with theater. "The head is like a landscape expressing different layers of meaning. It is not a head but an experience, it is not an experience but a situation." *The Poet* is executed in mixed media on rice paper. This technique recalls the Bengal school of artists of the early 1920s and 1930s whose work proffers possibilities to Parekh. Wet rice paper is pasted on canvas cloth and then overpainted. As in the images of the Bengal school, the effect achieved is soft and hazy, unlike the dense impasto Parekh usually employs in his oil paintings. *GS*



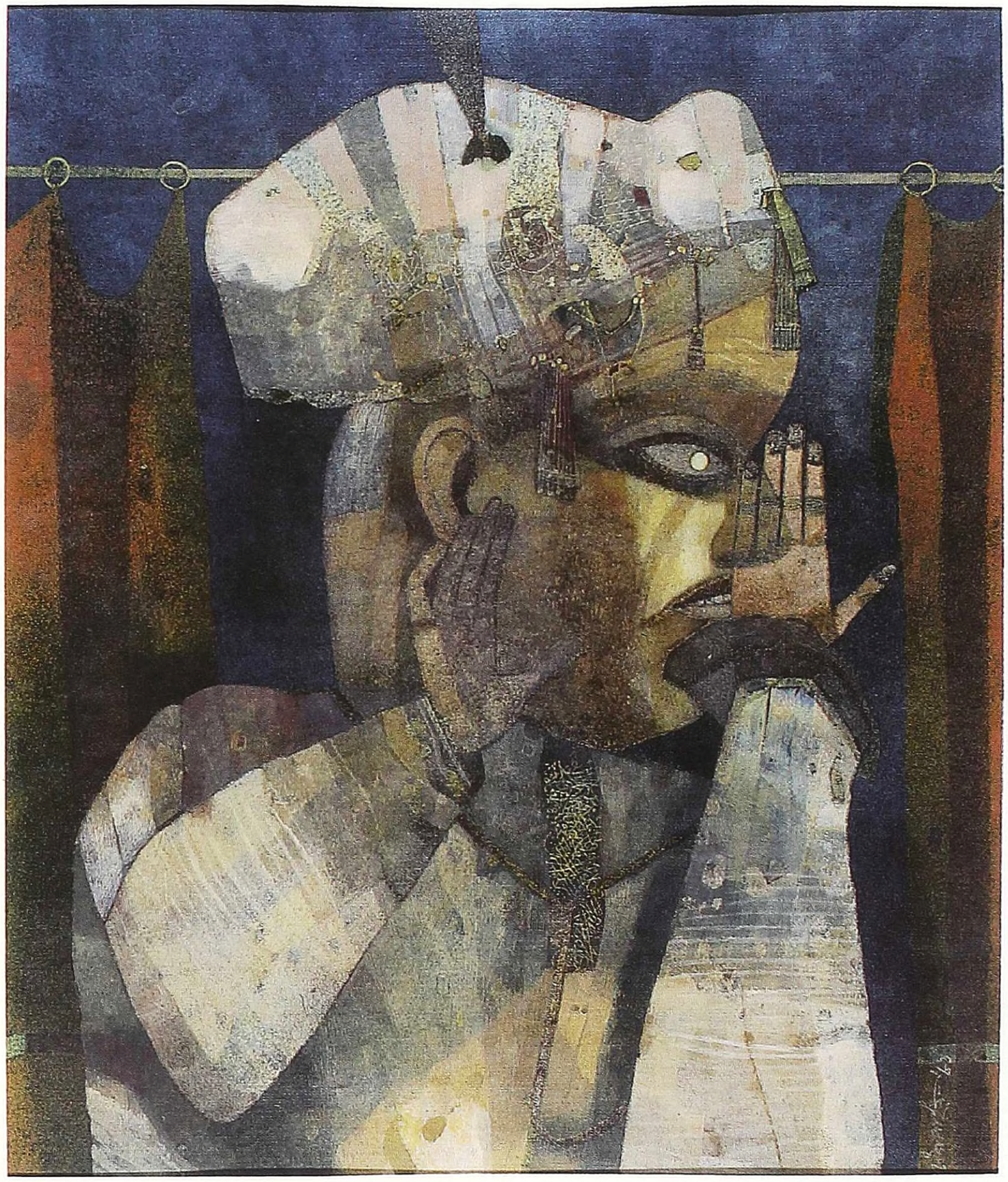
66.
Sudhir PATWARDHAN
The Fall, 1998
Oil on canvas, 60″ x 42″
Collection: Ravi and Virginia Akhoury
Exhibited: *Century City,* Tate Modern, London, 2001.

Patwardhan is well-known for depicting the urban working class. With his background in medicine and radiology, Patwardhan could easily be an elitist, but during his college years he was an activist in leftist politics. Even now he stays connected to the masses through community education work. Unlike most Indian artists, Patwardhan is self-taught, and he eschews popular themes like Indian mythology or history. The laborers in his paintings are often short and dark-skinned, shown at work or interacting with the city that surrounds them. It is the activity that counts; social commentary is not a concern. Here, a craftsman appears about to fall. He dropped his trowel and reaches to the floor. Perhaps he suffered a heart attack or a stroke. It is sad, but not a malady confined to lower classes. The bird continues to sing, unmoved by the crisis below, suggesting that life goes on. Though born in Poona, Patwardhan makes his home in Thane, a suburb of Mumbai. Thus, his paintings are portraits of Mumbai as well as of the people who reside there. *MCS*



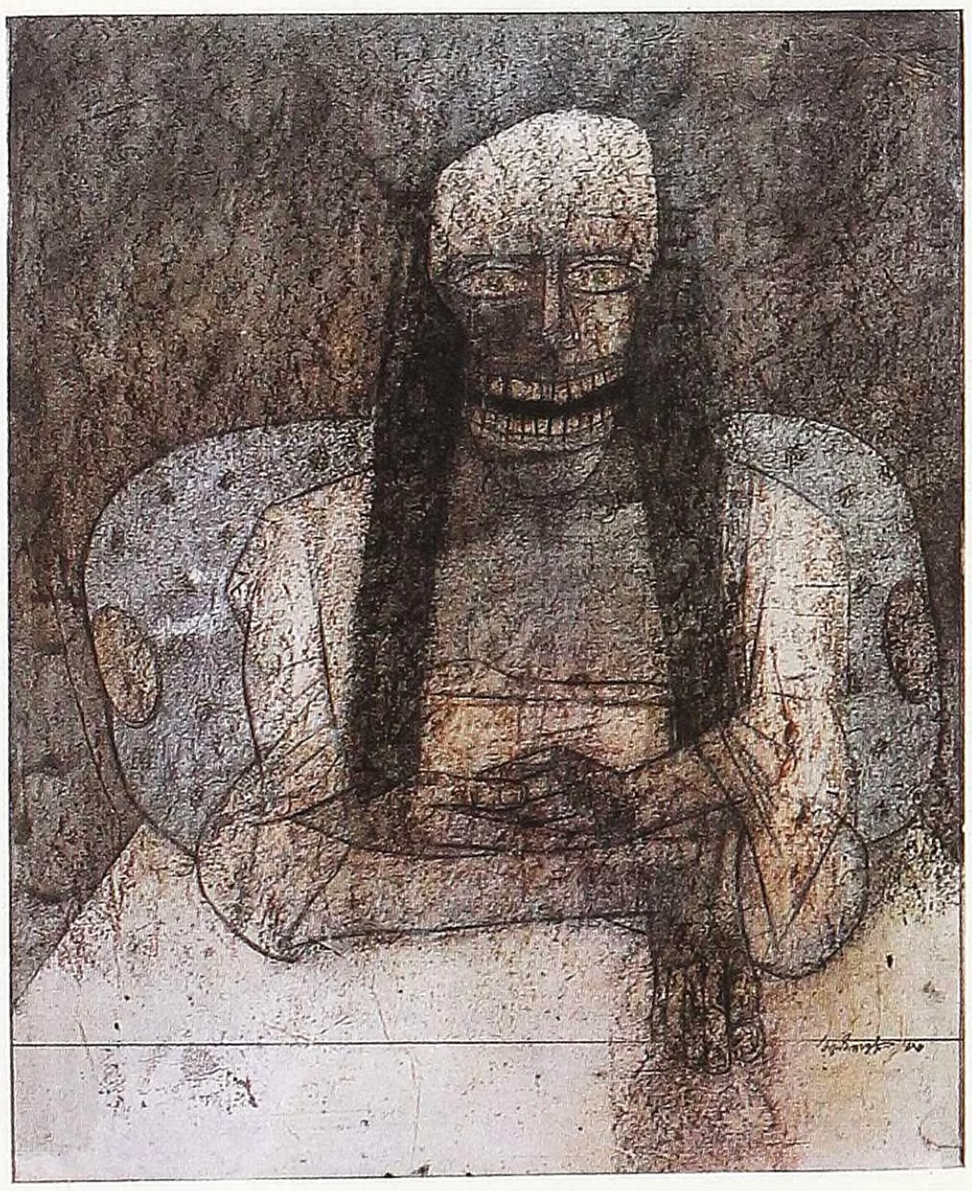
67.
B. PRABHA
Four Women Conversing, 1966
Oil on canvas, 35 1/2" x 53"
Collection: Umesh and Sunanda Gaur

B. Prabha was born in Bela, a small village near Nagpur. She attended the Sir J. J. School of Art, and has lived in Mumbai since the early 1950s. She studied western artists including Picasso and Van Gogh; however, she was drawn to the work of Amrita Sher-Gil, who was undoubtedly the most celebrated modern artist in India in the1930s. *Four Women Conversing* is a direct quotation of Sher-Gil's paintings made between 1935 and 1937 of peasant women seen on her travels throughout India. In Prabha's work, four slender dark-skinned women wearing simple white saris stand talking with each other. A young boy stands close to the woman on the right, perhaps his mother. The only hint of a setting is the wooden supports used for drying fishing nets. The placement of the women and boy recalls Sher-Gil's *Bride's Toilet,* 1937, where the seated figures interact in a similarly quiet and thoughtful way. *MAML*



68.
Ganesh PYNE
Untitled, circa 1982
Oil on canvas, 18 1/2" x 15 3/4"
Collection: Maddipote and Kamla Choudry
Exhibited: *Indian Painting of the 80's from the Herwitz Family Collection,* Hood Museum of Art, Hanover, New Hampshire, 1986.

The figure in the painting is among the range of iconic figures Pyne has developed. The turbaned figure of the merchant draws from the Ardhakathanaka, a Rajasthani text based on the life of a merchant that Pyne illustrated. Among the most recognized images of the merchant in Pyne's works is the *Night of the Merchant* (1985), who is characterized as a dealer in death. The partially opened curtain in the background also invokes associations with Pyne's life long interest in theater. The merchant in Pyne's iconography is a figure of mystery and equivocation, a quality heightened by its rendering through translucent layers of paint. The figure may also be interpreted as a magician, another figure drawn from Pyne's iconography. *GS*



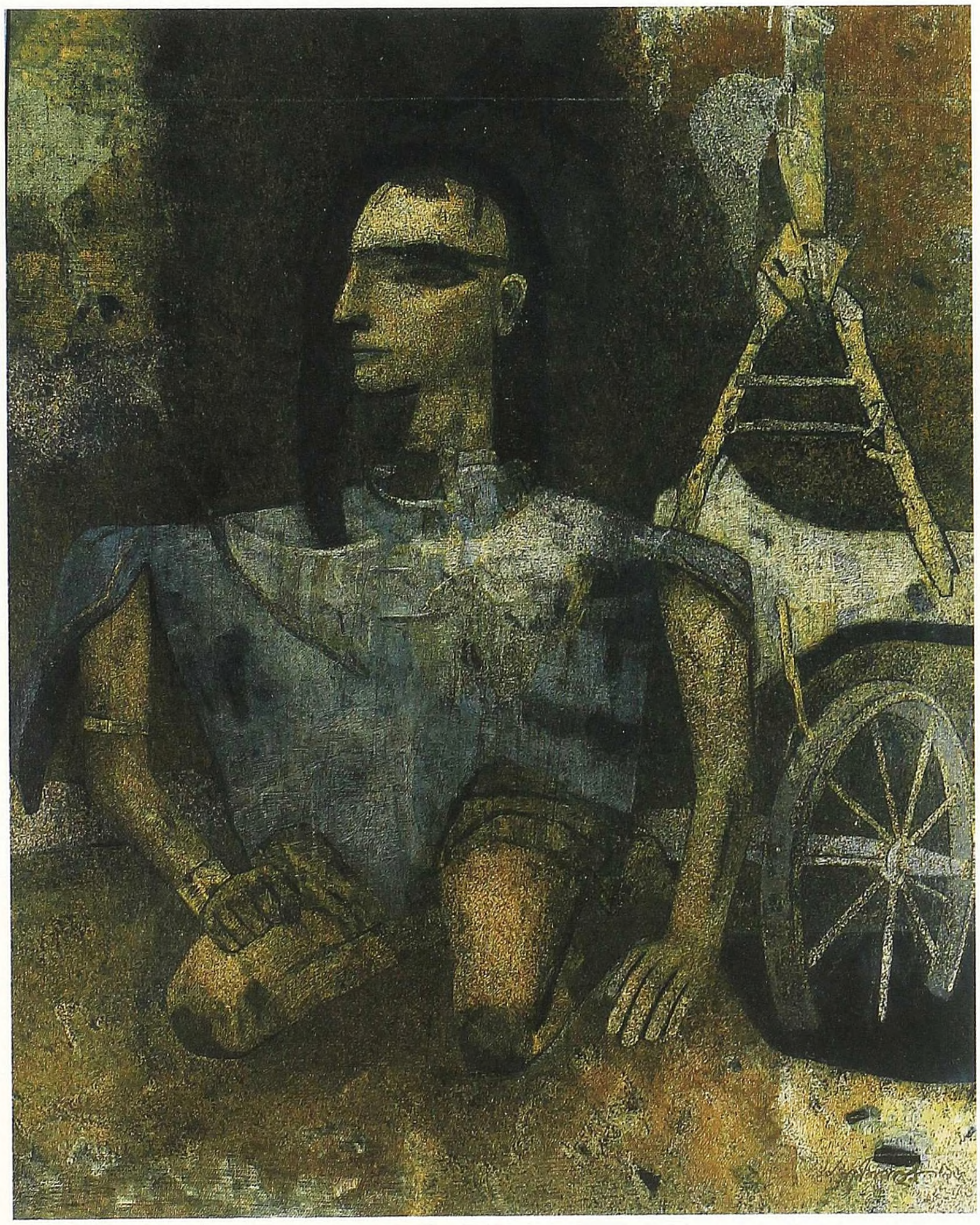
69.
Ganesh PYNE
Untitled, 1983
Tempera over pen and ink on paper, 17″ x 13 3/4″
Collection: Umesh and Sunanda Gaur

In much of his work, Pyne creates a mythology around figures of death. Here the grinning skull on a somewhat distorted figure may have multiple associations. This work seems to refer to the famous Mughal miniature of the Jehangir era, *The Dying Inayat Khan*, in which the courtier lies wasting away on a bolster. (The large bolster is typical of many Bengali households.) It is this juxtaposition of the grinning skull and the bolster, otherwise devoid of any other context, which creates a sense of heightened mystery and tension. *GS*

70.
Ganesh PYNE
The Deity, 1990s
Charcoal on tinted glass, 23 1/2″ x 18″
Collection: Sharad and Mahinder Tak
Published: Indranil Poddar, *Ganesh Pyne: Recent Works*, Vadehra Art Gallery, 2001.

A favored subject in Ganesh Pyne's painting is the goddess as deity. Here the deity is identifiably Durga, worshipped in West Bengal as the benign goddess who returns home during the nine-day cycle of the Durga *navratras*. Pyne's imagination draws generously on myth. The goddess as *Mahishmardini* (mixed media, 1979) and Durga in several versions are subjects that he has been painting for nearly three decades. In this work the goddess holds the staff and *damru* (drum) that identifies her with the Lord Shiva. *The Deity* is depicted as young and empowered, with emphasis on her powerful iconic gaze, but divested of all color, imbued with the kind of pallor that deprives Pyne's figures of apparent life. *GS*





71.
Ganesh PYNE
The Kneeling Warrior (Karna), 1990s
Tempera on canvas, 22″ x 18″
Collection: Rajiv Chaudhri

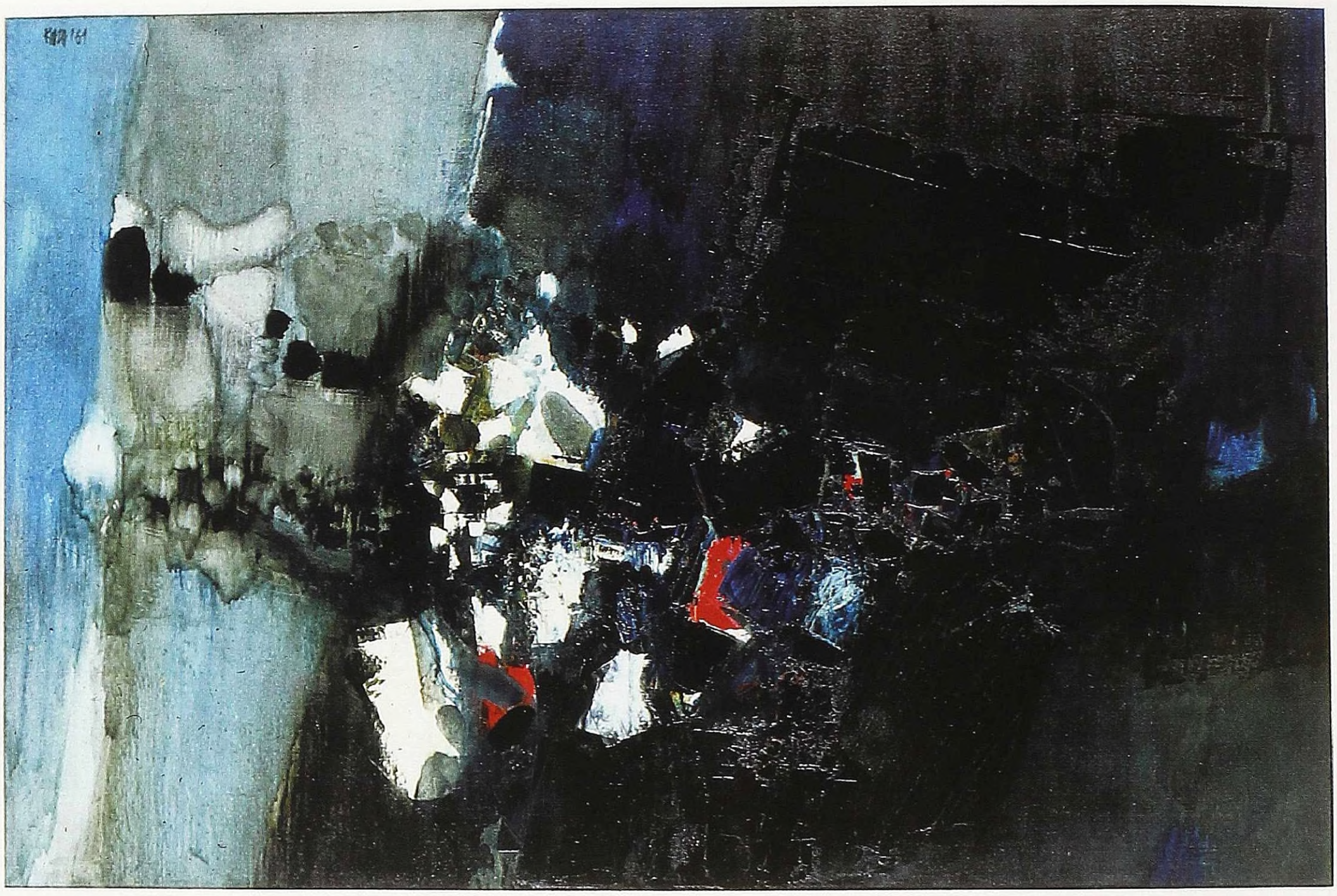
The Warrior refers specifically to the mythic figure Karna in the Mahabharata. As an enemy of the Pandavas, Karna had been granted the boon of invincibility as long as he is upon his chariot. Krishna dislodges Karna from his chariot and thus enables his death at the hands of Arjuna. This painting depicts one of the more tragic episodes in the Mahabharata. Pyne frequently paints the warrior who appears in apparently medieval armor. The angularity of the figure and the chariot emphasizes the disarmed warrior's helplessness. In terms of treatment, this painting resembles his earlier works on the subject of war, *The Spearhead* (1990) and *Archer* (1994). *GS*



72.
A. RAMACHANDRAN
The Last Supper, 1967
Oil on canvas, triptych,
72″ x 168″ overall
Collection: Navin Kumar



This painting dates to Ramachandran's second one-man show in Delhi. It was part of a series of nine paintings that made overt political satire through Christian themes. The artist dealt with major episodes in the life of Christ, starting with the Annunciation and ending with the Resurrection. In *The Last Supper,* the inversion of social values is pronounced. A prone figure of Christ lies under the table; the disciples, represented mainly by their sinewy forearms, are seen as faceless. In several Ramachandran works where the subject is the violence of contemporary life, such as *The Chase* (1975), *Grave Diggers* (1977), or *Kali Puja* (1972), the virile bodies are rendered headless. The Christ paintings belong to an overtly political phase in the artist's career. In the original work, the artist had used a table covered with canvas as a support for the disciples' hands, a device that was subsequently removed. *GS*



73.
Syed Haider RAZA
Soir à Espinouse (Evening at Espinouse), 1961
Oil on canvas, 39 1/4″ x 59″
Collection: Harsha and Sri Reddy

Raza is a citizen of the world. He was born in Babaria, Madhya Pradesh in 1922. He studied art at the Nagpur School of Art, and at the Sir J. J. School of Art in Bombay, before going to Paris in 1950, where he attended L'École Nationale des Beaux Arts. In Paris he learned to paint with oils and studied the paintings of Cézanne; however, Soutine and other French expressionists were exploring new forms of painting that influenced the young Raza. In *Soir à Espinouse,* encroaching night is moving westward, engulfing the lights of the city as it reaches toward the blue river to the left. This is a highly abstract painting in which the narrative of time is clearly embedded. The thick black areas of pigment applied with a palette knife prefigure the black *bindu*, or point, which will come to predominate in Raza's painting. *MAML*

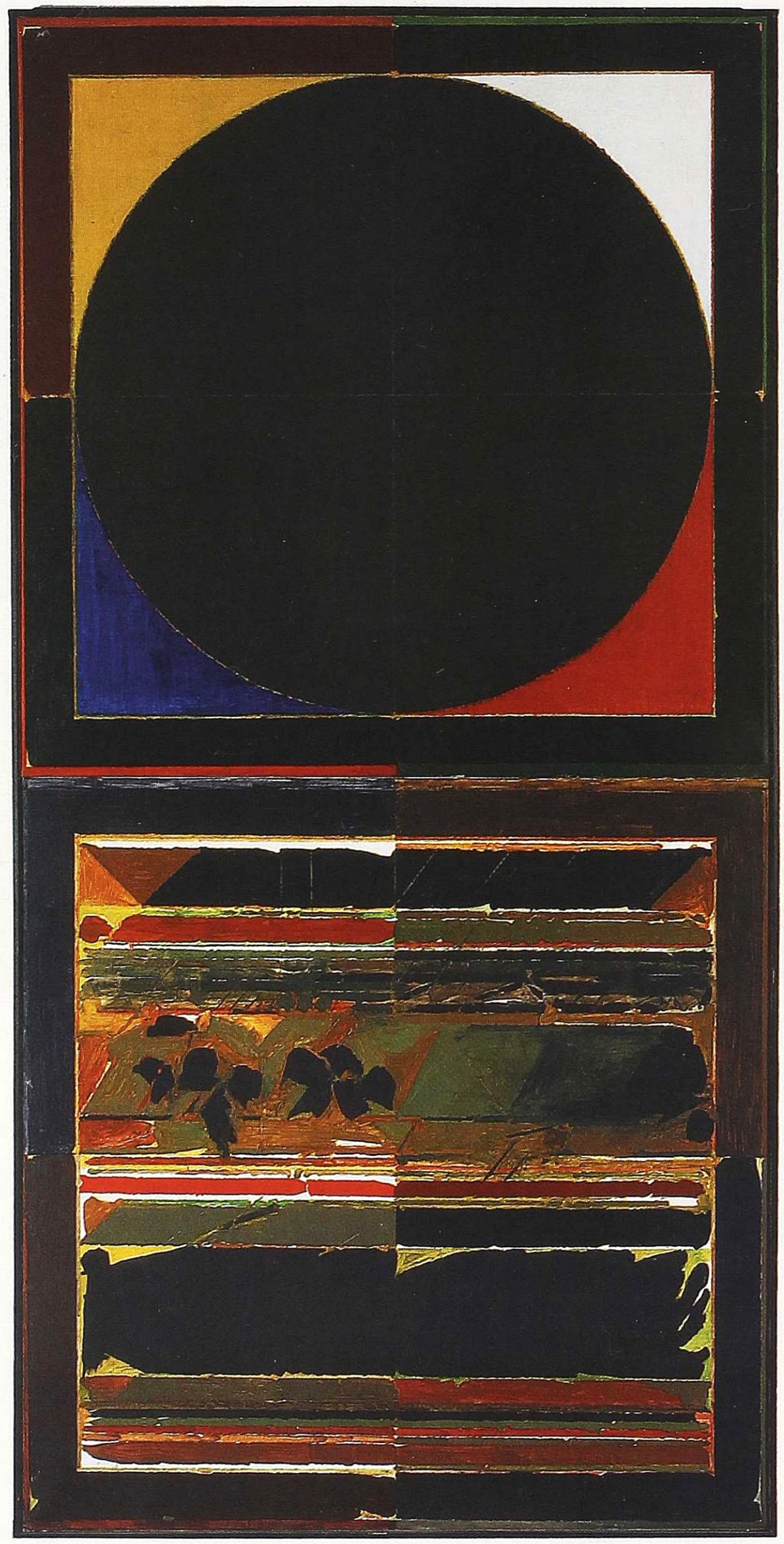


74.
Syed Haider RAZA
L'Été '67 (Summer '67), 1967
Oil on canvas, 59″ x 59″
Collection: The Herwitz Collection, Peabody Essex Museum
Published: *Contemporary Indian Art from the Chester and Davida Herwitz Collection*, Grey Art Gallery, New York University, 1985, p. 61; *Indian Art Today: Four Artists from the Chester and Davida Herwitz Family Collection*, The Phillips Collection, 1986, p. 53; Susan Bean, *Timeless Visions: Contemporary Art of India from the Chester and Davida Herwitz Collection*, Peabody Essex Museum, 1998, p. 46.

In 1962 Raza was invited to teach at the University of California at Berkeley, where he was introduced to the work of Hans Hofmann, Sam Francis and Mark Rothko. The formal qualities of Rothko's abstract expressionism appealed to Raza as it gave structure to his paintings and allowed him to construct his ideas with pigment. In *L'Été*, Raza constructs his vision of summer. His broad, abstract brushstrokes describe a parched landscape in ochers, reds, oranges, and yellows with a sensibility far different from what would be expected in a French palette. *L'Été* for Raza summons up memories of the scorched earth of Madhya Pradesh, where the summer sun shone with a brilliance of such heat and intensity that it burned the earth. The *Bindu* (Black Sun), rising like an ominous disc in the orange flaming sky, began appearing in Raza's work as early as 1953. It was to become the leitmotif for his paintings — like Shiva Nataraja, its energy burns up the earth as its vibrations create new life. *MAML*

75.
Syed Haider RAZA
Bindu La Terre (Point of the Earth), 1983
Oil on canvas, diptych, 62″ x 31″ overall
Collection: The Herwitz Collection,
Peabody Essex Museum
Published: *Contemporary Indian Art from the Chester and Davida Herwitz Family Collection,* Grey Art Gallery, New York University, 1985, p. 30; Susan Bean, *Timeless Visions: Contemporary Art of India from the Chester and Davida Herwitz Collection*, Peabody Essex Museum, 1998, p. 47.

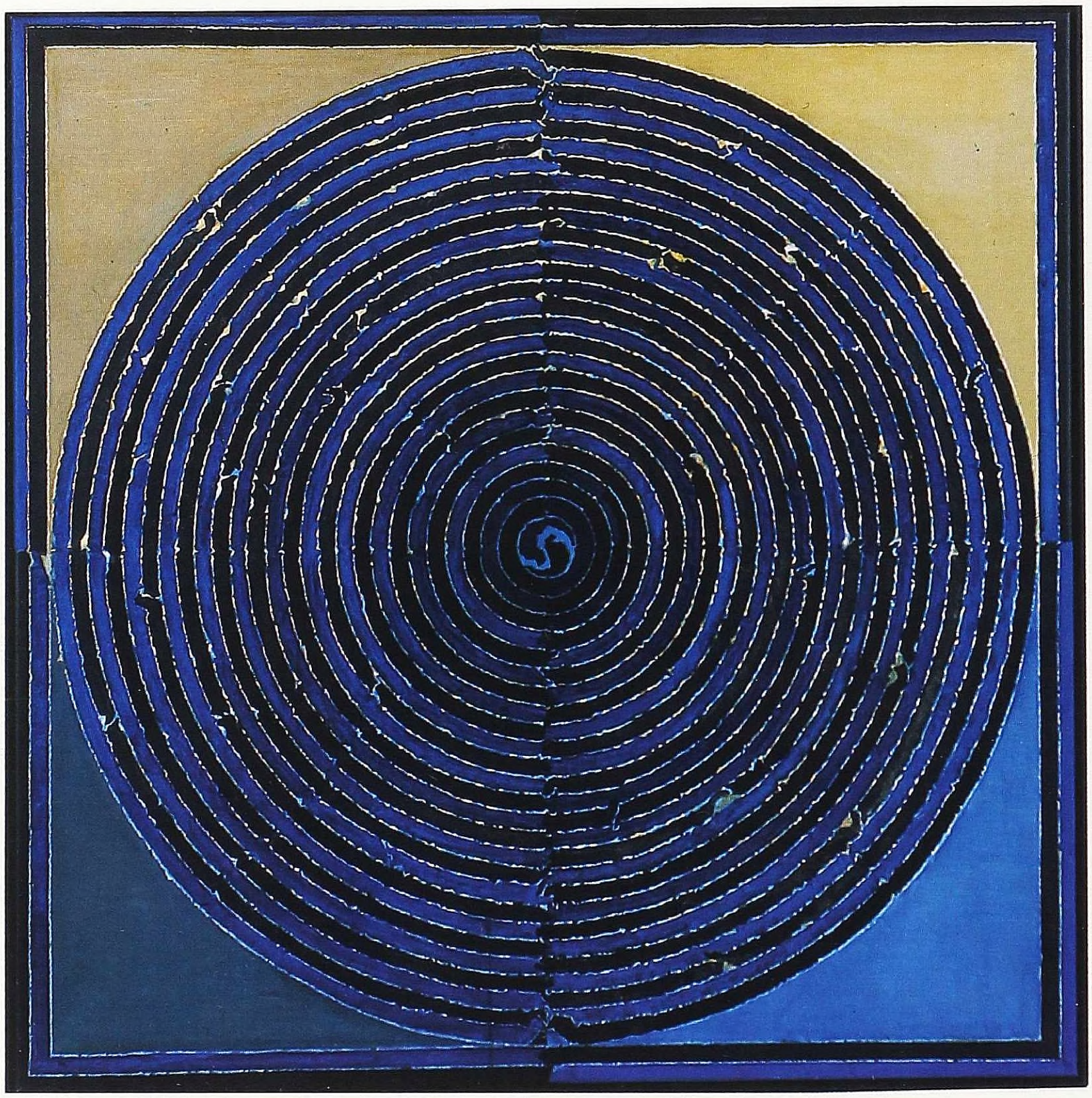
Bindu means point, spot, drop, semen. From its Sanskrit root *bid,* it means to split. The Kalatattva Kosa describes *bindu* as the point from which the material body of the universe is formed. *Bindu* is conceived as imbued with mystical power. When Raza was eight, he was taught at school to meditate on a small black circle that had been drawn on a white wall of the veranda. These simple exercises of concentration that channeled his youthful energy were to become the source of inspiration for his art some twenty years later when he moved to Paris. *Bindu La Terre* (*Point of the Earth*) is a vertical diptych in which the enormous *bindu* blazes as the Black Sun, filling the entire upper canvas. Its energy pours down onto the Earth below, where serried fields are painted in formal lines of ochers, blacks, browns and reds, broken only in the upper left quadrant by black brushstrokes suggestive of trees. The abstract lines seem to float above a ground of deep yellow, which radiates back up to the sun its own energy. Here the ancient symbolic signs of the heavens and the Earth are played out by the circle and the square – each rhythmically complementing the other. *MAML*





76.
Syed Haider RAZA
Bindu - Naad, 1998
Acrylic on canvas, 47″ x 47″
Collection: Umesh and Sunanda Gaur
Published: *Christie's Living With Art Magazine*, Volume II, Number 5, September/October 2000, p. 13.

A fundamental quality which is found in Raza's art is that of *naad*, or sound, which can be produced through repetition of a word or syllable; such repetition intensifies its power and its meaning. The primordial form of *bindu* is *naad*, which resonates infinitely throughout the universe, its reverberating rhythms creating life. The intense black *bindu* in the center of this square canvas is the source of sound waves that radiate out from it in pale green and yellow concentric circles — echoing to infinity, and fading to a colorless wash. Just as repetitive syllables uttered as *mantras* can induce a state of empowered meditation, so also can repeated images. Raza has worked on themes and repeated them with subtly nuanced differences. He painted the original *Naad Bindu* in 1989 when he was experimenting with different, emerging forms of his basic *bindu*, such as the *param bindu*, the *naga bindu*, the *naad bindu*, and the extended oval *bindu*. *MAML*



77.
Syed Haider RAZA
Kundalini, 1999
Acrylic on canvas, 47″ x 47″
Collection: Sharad and Mahinder Tak

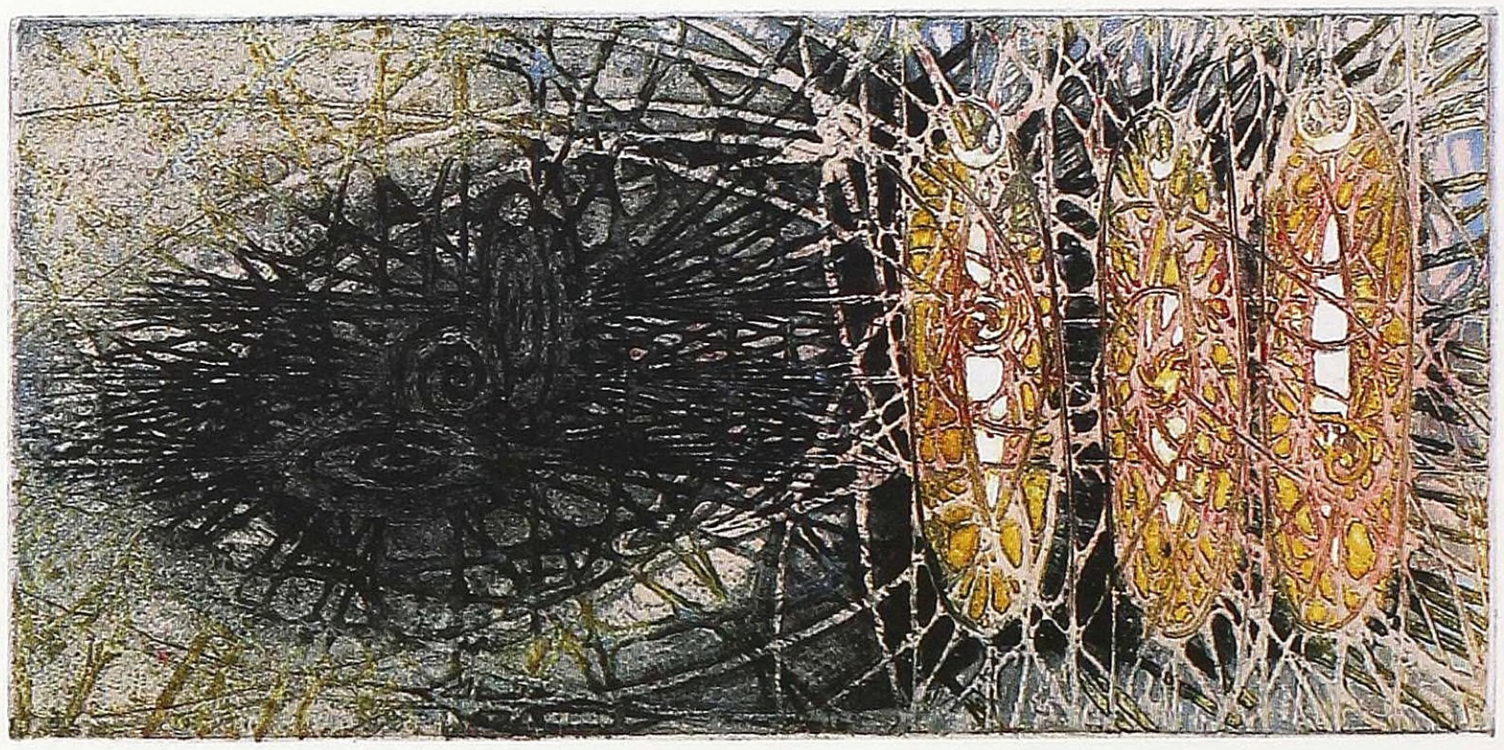
Kundalini relates to the series of *Naga* paintings made by Raza in the late 1980s. In these paintings, blue and black circles radiate out from the central point that has already divided itself into two fetal, comma-like shapes that resemble the quintessential, complementary, and opposite negative and positive forces of yin and yang. Here is the source of ever-changing energies that produce the spark of creation. The alternating cool blue and black circles are interrupted by eight subtle, indistinct, radiating lines, and at the zenith and nadir by the heads and tails of *nagas,* the symbols of both re-creation, germination, and also of death. This ambiguity of meaning prevails in the form of *sandhya bhasa,* or coded language, which is manifested throughout Raza's work. Another quality found in Raza's art is that of *naad,* or sound. In *Kundalini,* visual vibrations are carried on the ripples of concentric circles as they pulse out from the center. Raza has made it very clear that his art is not based upon tantric sources, rituals or images. The semiotic inferences in his art are universal symbols that can be clearly read on multiple levels. In fact, he has gone to great lengths to distance himself from any association with the Neo-Tantric styles that were popular in the 1970s and 1980s, stating that he knows little about tantric beliefs and rituals. *MAML*



78.
Syed Haider RAZA
Prakriti, 1999
Acrylic on canvas, 59″ x 59″
Collection: Sharad and Mahinder Tak
Published: Shehbaz Safrani, "Raza: Prince of Painters," *The Hindu Magazine,* 1999; Pierre Gandibert, *Raza*, Apporao Galleries, 1999.

Gathering in my own nature,
again and again I freely create
this whole throng of creatures,
helpless in the force of my nature.

This verse from the Bhagavad-Gita is the inspiration for the painting *Prakriti* (Nature), as also for Raza's paintings of *Ankuran* (*Germination*), in which the dense black *bindu*, in the center, is the supreme generating force from which all of Nature unfolds. Surrounded by twenty-four square fields, the *bindu* is both the source of energy and the ultimate void of emptiness. *Surya*, the sun, in the upper left corner, shines down on the five elements, the *pancha tattvas*: s*amira, gagan, pavak, jala,* and *kshiti* (sky, air, fire, water, and earth). Below the elements, the gendered principles of the universe in their triangular forms of male ascending and female descending meet at their apexes. Blue concentric circles of entwined *nagas*, serpents, surround a deep blue *bindu*, which can be read as the waters where creation begins below the gendered principles, or as the sky above the nested squares of the Earth below. Each of the squares resonates with the power of generation, through the interplay of mystical lines, forms and colors. This painting is truly a celebration of *Prakriti*, which is emblazoned in the square red field to the lower right. *MAML*



79.
Krishna REDDY
Three Graces, 1953
Color viscosity intaglio print, 9 1/2″ x 19″
Collection: Harsha and Sri Reddy



80.
Krishna REDDY
Les Nénuphares (Waterlilies), 1959
Color viscosity intaglio print, 13″ x 18″
Collection: Harsha and Sri Reddy
Published: Neville Tuli, *Indian Contemporary Painting,* Harry N. Abrams, 1998, p. 226.

These works reveal the innovative printmaker Krishna Reddy's extensive training and encounters with modernists in the west, along with his experiences at Shantiniketan and the philosophical outlook of the east. Reddy left for Europe in 1950, where he met Stanley William Hayter and collaborated with him as co-director of the renowned printmaking workshop Atelier 17 in Paris. It was there that he met master artists whose images were intimately linked to their philosophies. Inspired by them, Reddy found his source of ideas lay in the teachings of the ancient scriptures, the Upanishads. In his quest to find stability amidst chaos in nature, Reddy relies on the doctrines of the Upanishads, which emphasize oneness of the self with the cosmos. Reddy probes into the many strata of the natural world like a scientist observing the changes of a body beneath a microscope, thereby yielding its rudiments or essential elements. In these works, Reddy peels away layers of reality to create abstract forms pulsating with energy within a complex network of web-like patterns. To be able to grapple with the concept of *maya* (illusion) as Reddy does, is to understand the inner workings of nature. *SK*



81.
Ravinder REDDY
Shankari, 1998
Polyester resin fiberglass, painted and gilded, 11″ x 15″ x 17″
Collection: Michael Steinberg
Exhibited: Andy Warhol Museum, Pittsburgh, 2001.

Invoking the traditional, fecund female figure of Indian art's historical past, Reddy transforms the image into a contemporary idea and medium. Reddy's thickly unctuous, polychrome polyester-resin fiberglass sculptures fluctuate from modest to monumental – some heads are 10 feet high, and female figures have soared to 12 feet. These images can be viewed either as mundane or coeval *yakshis*; certainly, however, they celebrate the timeless feminine potency. *AC*



82.
Anil REVRI
Veiled Doorway 6, 1996
Oil on canvas, 60″ x 50″
Collection: Nalene Nath Nayyar and Ashok Nayyar

In a quest for the true nature of the self, one is invited to contemplate before Revri's *Veiled Doorway 6*. The perspectival lines of the outer grid draw the viewer's attention to the inner doorway, which veils the unknown realm. The illusionistic three-dimensional surface, replete with dots, grid-like patterns and converging lines, urges introspection and meditation. A harmonious blend of line, color and form, *Veiled Doorway 6* is akin to a tantric diagram, through which one can attain spiritual quietude. Revri's choice of metallic colors is deliberate, for they underscore the reflective quality of the work. Through the repetitive use of lines, Revri creates multiple viewpoints, which invite a close and profound study of the work itself. As one meditates on this painting, one is confronted by the ubiquitous duality of nature, and the choices one should make to understand the nature of the self. *SK*



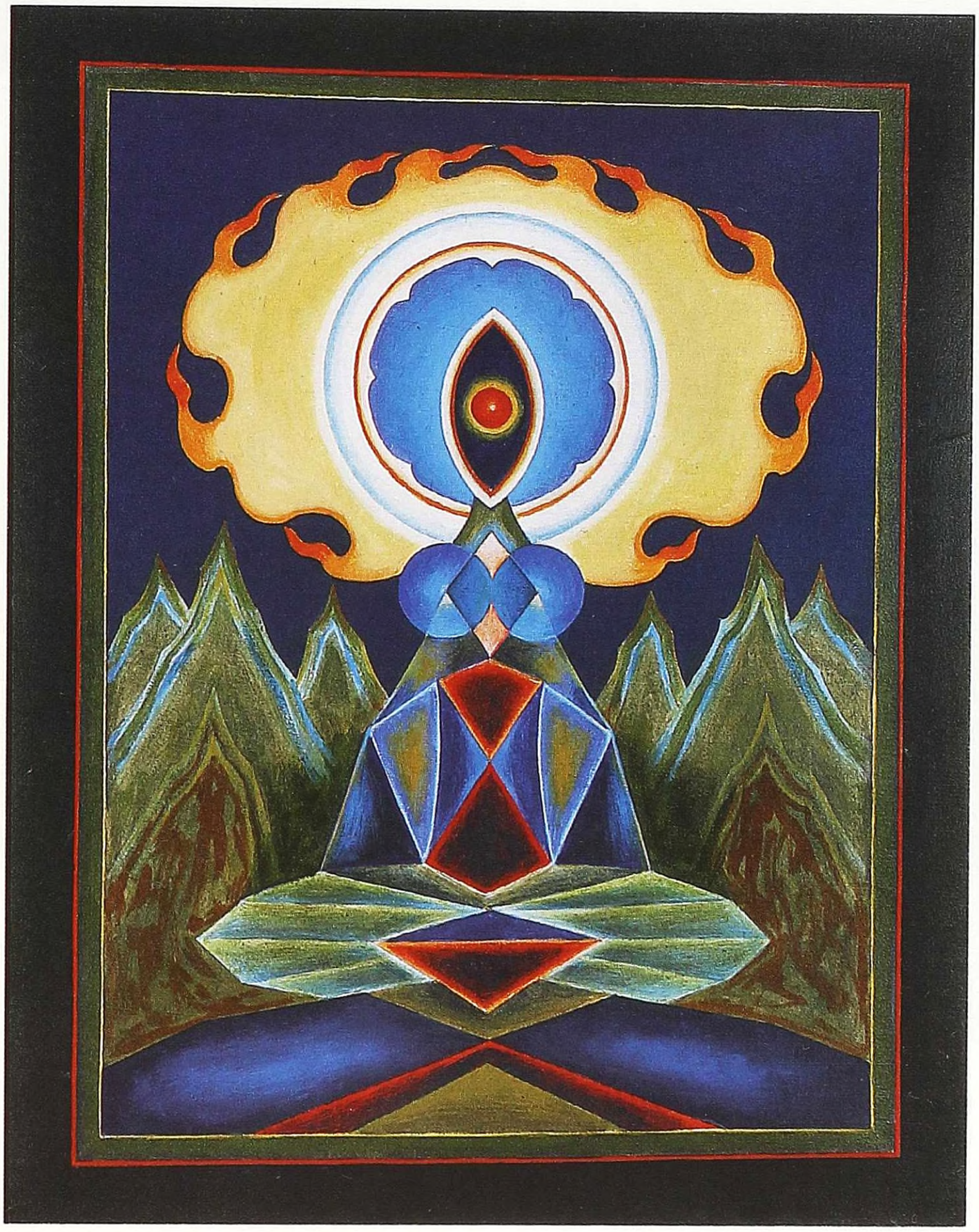
83.
Jehangir SABAVALA
Whispered Intimations, 1981
Oil on canvas, 55″ x 40″
Collection: Shamina Talyarkhan

Jehangir Sabavala is among the first generation of Paris-trained Indian artists who responded positively to the influence of cubism. By the 1970s, however, the intent of Sabavala's paintings had expanded to reflect upon a spiritual quest, and to touch upon enigmatic figures that seem to alight from a world beyond the physical. The jagged landscape became diffuse; the figures, bathed in an ethereal light, defy gravity or location in time and space. In their postures and drapery, they recall figures of a classical past. Their presence now exudes mystery even as they appear completely self-contained. The glacial, rocky landscape heightens their sense of mystery. This painting — like the related works including pilgrims, wraith-like figures, and monks — reveals the artist's commitment to the language of cubism, even as he explores ideas of spirituality in the context of the Indian sub-continent. *GS*



84.
Gulam Rasool SANTOSH
Untitled (Yantra), circa 1975
Acrylic on canvas, 55 3/4" x 42"
Collection: Umesh and Sunanda Gaur

Santosh's personalized female *yantra* does not chart each *chakra* (psychic center), but two stand out as signifiers. The black shape at the genitals marks the lowest and basest *chakra,* and a reversal of the same shape, now in red, is the forehead *chakra.* The red form, however, doubles as both *chakra* and a head encircled by arms, shoulders and breasts. According to Santosh, the figure connotes *prana-sakti* (female breath), which, in retention — as here — confers a soundless state within *shunya* (the void). Santosh's colors constitute his symbolic iconography: black is space, white is light, and red is the color of the goddess Devi. The union of Shiva/Shakti, the symbol of oneness and cessation from the cycles of life, is suggested by juxtaposition of a white-capped *linga* in front of the *yoni* (female genitals). The center form doubles as torso and legs — bent and spread — ready for sexual union. Natural and carved representations of *yonis* and tantric *yab/yum* (mating) figures, ubiquitous in tantric art, are intrinsic in this work by Santosh. *MCS*



85.
Gulam Rasool SANTOSH
Untitled, 1995
Oil on canvas, 29″ x 23″
Collection: Sunita Kaul

In the early 1960s, Santosh became one of the prominent proponents of the Neo-Tantric movement. Born a Muslim, some might question the sincerity of Santosh's devotion to Hindu and Buddhist subject matter. "I meditated for years and took up a serious study of tantric literature," the artist explained as he expounded on an arcane tantric concept in a 1992 interview. His guru, as well, initiated him. Based on paintings of *yogis,* charting *chakras* (psychic centers) of the subtle body, Santosh's figure highlights the diamond-shaped *chakras* along the spine with the head (vertical eye) as the superior *chakra.* Mountains make reference to Kashmir, his birthplace, where tantric philosophy was nourished from earliest times. The figure is *shakti* (female, power), as are most of Santosh's *yogis,* because *shakti* is the power (*prajna*) that energizes male being (*karuna*). Circles, diamonds, and triangles derive from *yantras,* the nonfigurative, highly symbolic geometric diagrams that represent gods and goddess of the tantric pantheon. The vertical eye is an attribute of Shiva, the god of destruction associated with *shakti* in achieving oneness, the absolute. *MCS*



86.
Gulam Mohammed SHEIKH
Untitled, circa 1984
Charcoal and conté on paper, 46 1/2" x 71"
Collection: Sharad and Mahinder Tak

This work illustrates a Karnataka folk tale from A. K. Ramanujan's *Folk Tales from India* (1992). *Cheluvi* is a story about a young girl who transforms into a blossoming tree. Girish Karnad made a small film on the story, also titled *Cheluvi*. The screenplay of the film, along with Sheikh's work, was reproduced in a publication called *Yatra*. Sheikh, who was formerly a professor of painting at MS University, Baroda, has extensively painted the two leading elements in this work, architectural structures and the tree. In his painting, the tree recalls the wish-fulfilling tree of the Persian tradition and the *Kalpavriksha* of Indian mythology. It is the site that shields *jinns*, spirits and angels and allows for magical transformations. Sheikh's most significant work involving the tree as metaphor is his large mural at the Legislative Assembly building in New Delhi titled *Tree of Life*. The precision and complex detail that he brings to architectural drawing is expanded in his paintings, and draws from the artist's deep interest in Persian and Mughal painting. *GS*



87.
Arpita SINGH
The White Chair, 1986
Oil on canvas, 36″ x 47 3/8″
Collection: Mallory and Elizabeth Factor

Arpita Singh is probably one of the most enigmatic artists working in India today. In her paintings she describes what is seemingly the quotidian world with which we are all familiar. It is not an exotic world of fantasy – it is only too real. She paints her family, her friends, and her neighbors. They are ordinary people whose ordinary routines are interrupted by the passages of life – by birth and death. Yet the presence of guns, planes and automobiles introduces an edgy awareness that the protagonists are implicated in a wider drama. Arpita engages a coded visual language in her paintings whose meaning can only be hinted at through symbol and metaphor. In *The White Chair*, it is the empty chair sprinkled with flowers that dominates the canvas. A woman wearing the white sari of a widow, and a man who leans over her shoulder, gaze down at the chair, suggesting a certain sense of loss. On the opposite side, the profile of a seated figure in black and blue gazes towards two pistols that form an arch over the woman's head, adding a further sense of unease. A car appears to hover in the air above the chair, between the guns and a plane. The tension that this builds is emphasized by the way in which Arpita scrapes away layers of paint and reapplies it, only to scrape it away again. The result is a textured surface that reveals the depth of her search in trying to discover the palimpsest for meaning. *MAML*



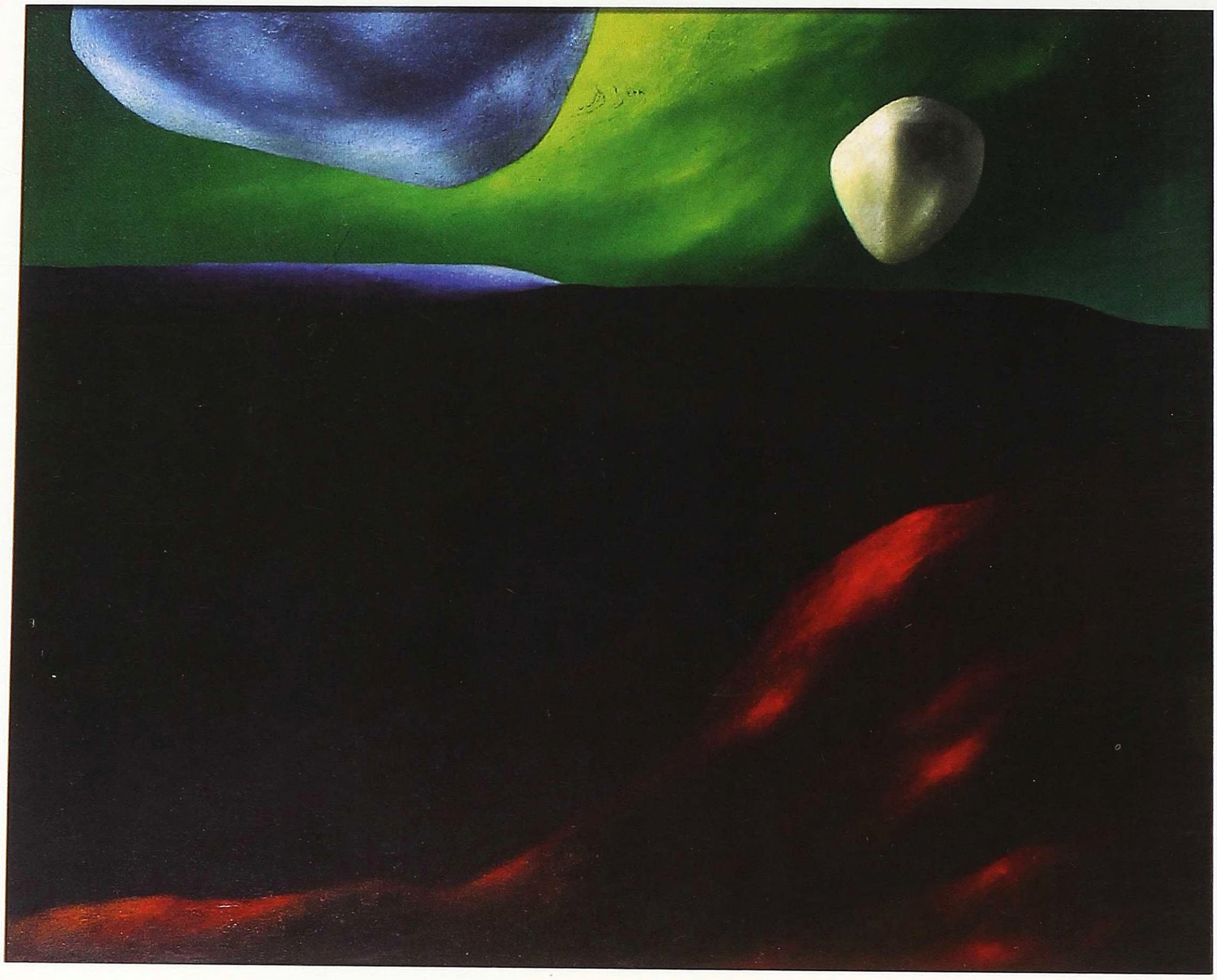
88.
Arpita SINGH
My City II, 1992
Oil on canvas, 51″ x 61 1/2″
Collection: Sharad and Mahinder Tak
Published: Sundaram Tagore, "Gaining Momentum," *Art News,* March, 1998, p.146.

Arpita Singh has lived most of her life in the city of New Delhi. It is urban life — with all of its richness, problems, celebrations and inevitable violence — that informs much of her art. In *My City II,* multi-storied buildings filled with men peering out of the windows are tossed around like children's blocks. Small toy-like cars weave through the buildings, while planes fly over the cityscape. A group of five men advance towards the viewer with determined expressions on their faces, while behind them two men sit on a bench, in deep discussion. Figures in white and pink lie strewn through the streets. Are they sleeping, or are they dead? Who are the menacing characters in black? The somber brown and earth-colored background, and the disturbing angles of the buildings, may reflect the angst and fear that prevailed in the mounting political tensions that centered on Ayodhya in 1992. It is a painting of human determination, survival, and hope in a besieged city. *MAML*



89.
Arpita SINGH
Munna Appa's Kitchen, 1994
Oil on canvas, 60" x 66"
Collection: Rajiv Chaudhri
Published: Geeti Sen, *Image and Imagination: Five Contemporary Artists in India*, Mapin, 1996, p. 111.

Arpita Singh has painted the center of a woman's world, the kitchen, in *Munna Appa's Kitchen*. This is where the family comes together, and Munna Appa is at the heart of her home. She sits on a blue chair, peeling blue fruit with a lethal-looking knife. A welcome mat lies on the ground in the middle of the room, not at the entrance. Munna Appa is surrounded by enigmatic figures: four below her, one who appears to be sleeping to the right, and two in the border to the left. These are probably people who are significant to her. A table is set with cups, jugs and bowls, and behind her hang kitchen utensils. Arpita has stated that women spend their time accounting for things. The distinct sense of order that prevails in this painting allows for stability and accountability not found outside the home. But even here, there is a sense of unease. The red background — symbolic of blood and passion, and the paramount color of *shakti*, the feminine principle of the universe — is played off against the cool blues of the background. The question arises as to what Munna Appa is preparing? A glass jar at her feet is filled with parings. Other glass jars stand around the floor, also filled with her recipes. Munna Appa wields the knife with downcast eyes, automatically performing a task that she has repeated all her life. She appears to be lost in her own private world. *MAML*



90.
Paramjit SINGH
Untitled, 1972
Oil on canvas, 42″ x 52″
Collection: Sharad and Mahinder Tak

Paramjit Singh was born in Amritsar and grew up on the outskirts of the city where he enjoyed the freedom of suburban life. His earliest memories of the surrounding Punjabi countryside were enhanced by his discovery of a landscape painting by Rabindranath Tagore in his grandfather's library. As a student Paramjit attended Delhi Polytechnic where he studied Fine Arts with Vanish Chandra, Biren De, and Sailoz Mukherjee. He was fascinated by Sailoz's use of color, and soon began to experiment with color fields in abstract compositions from which landscape elements would emerge. In the 1970s, he visited Manali where he saw beautiful rock formations; he began to incorporate these into his paintings, such as this one. Here, abstract rock forms float in a green sky above a dark surface; this blends into a fiery slope that cuts diagonally across the foreground of the painting. The landscape has a surreal feeling, accentuated by rock forms that resemble floating icebergs and evoke a sense of a desolate moonscape. *MAML*



91.
Paramjit SINGH
Afternoon in the Wilderness, 1991
Oil on canvas, 48″ x 48″
Collection: Deepak Talwar

Paramjit Singh is the consummate landscape artist of India. Trees, grass, and softly contoured hills provide the basic vocabulary from which Singh articulates his vision of Nature. He is interested in light and how it breaks and scatters upon different surfaces, and how it changes — at different times, and different seasons — from the diffuse, soft glows of winter, to the brilliant, hard-edged lights of summer. Singh paints with an impressionistic touch that recalls Monet's studies of light reflected on haystacks, cathedrals, and train stations. The luminosity that he achieves evokes a non-specific sense of place that could be California as easily as India. While most contemporary artists are struggling with presenting the great social issues of the day, Singh is absorbed with purely formal approaches to his art that reflect his love of the paint medium, and allow him to achieve truly lyrical works of art.
MAML



92.
Francis Newton SOUZA
Birth, 1955
Oil on masonite, 48″ x 96″
Collection: Maddipote and Kamla Choudry

While giving birth is often a painful and life-threatening event, most societies regard it a time of joy and thanksgiving. The oppositional emotions associated with birthing and bringing new life into the world parallel the cultural conflicts experienced by artists like Souza, who migrated first to London (1949), then to New York (1967). Unlike most expatriates, however, Souza kept close ties to his homeland, visiting and exhibiting often in Mumbai and other Indian cities. In this painting, Souza's rendition of birth is neither fearful nor joyful, but simply morose. If the artist associated the color blue with sadness and depression, as in the phrases "blue Monday" or "I have the blues," then the soon-to-be mother is aptly portrayed. Her companion is equally grim. He looks like clergy, sits stiffly beside her, and haltingly offers his hand. Perhaps there is an underlying condemnation of religion — an attitude he expressed in a 1987 *Marg* publication (*Artists Today*, pp. 33-36). Souza's Christian heritage (he was born in Portuguese Goa) rendered him a minority in Hindu-dominated India — a condition pregnant with conflicted sensibilities. *MCS*



93.
Francis Newton SOUZA
Lovers, 1955
Oil on masonite, 47 1/2″ x 72″
Collection: Maddipote and Kamla Choudry

It is the archetypal fantasy! Young lovers, newly acquainted, meet at sunset and make love in the countryside. Yet there is something sinister about Souza's *Lovers*. The female is nude, but the aggressive lover on top is fully clothed. His passionate red garment is not reflected in the passionless faces of the lovers. Are we to believe the fantasy is far more thrilling than its realization? *MCS*



94.

Francis Newton SOUZA
Portrait of an Indian Philosopher, 1957
Oil on masonite, 48" x 35 3/4"
Collection: Arani and Shumita Bose
Published: *Francis Newton Souza: Important Paintings from the Artist's Private Collection*, Bose Pacia Modern, 1998;
Edwin Mullins, *Francis Newton Souza*, Anthony Blond Ltd., London, 1962, p. 60.

Painted during his residence in London, *Portrait of an Indian Philosopher* exemplifies the dramatic break from Indian art popular at the time of Independence. The distorted face and large, unremarkable torso filling the canvas in a two-dimensional space was not, however, strange for a European audience. Souza's highly textured, abstract portraits were forceful, harsh and disturbing, but Europe was just recovering from World War Two, and his paintings struck a favorable note. As founder of the Progressive Artists' Group in Mumbai (1947) and the creator of its manifesto (which urged its members to be progressive and go forward), Souza was regarded as a philosopher in his own right. *MCS*



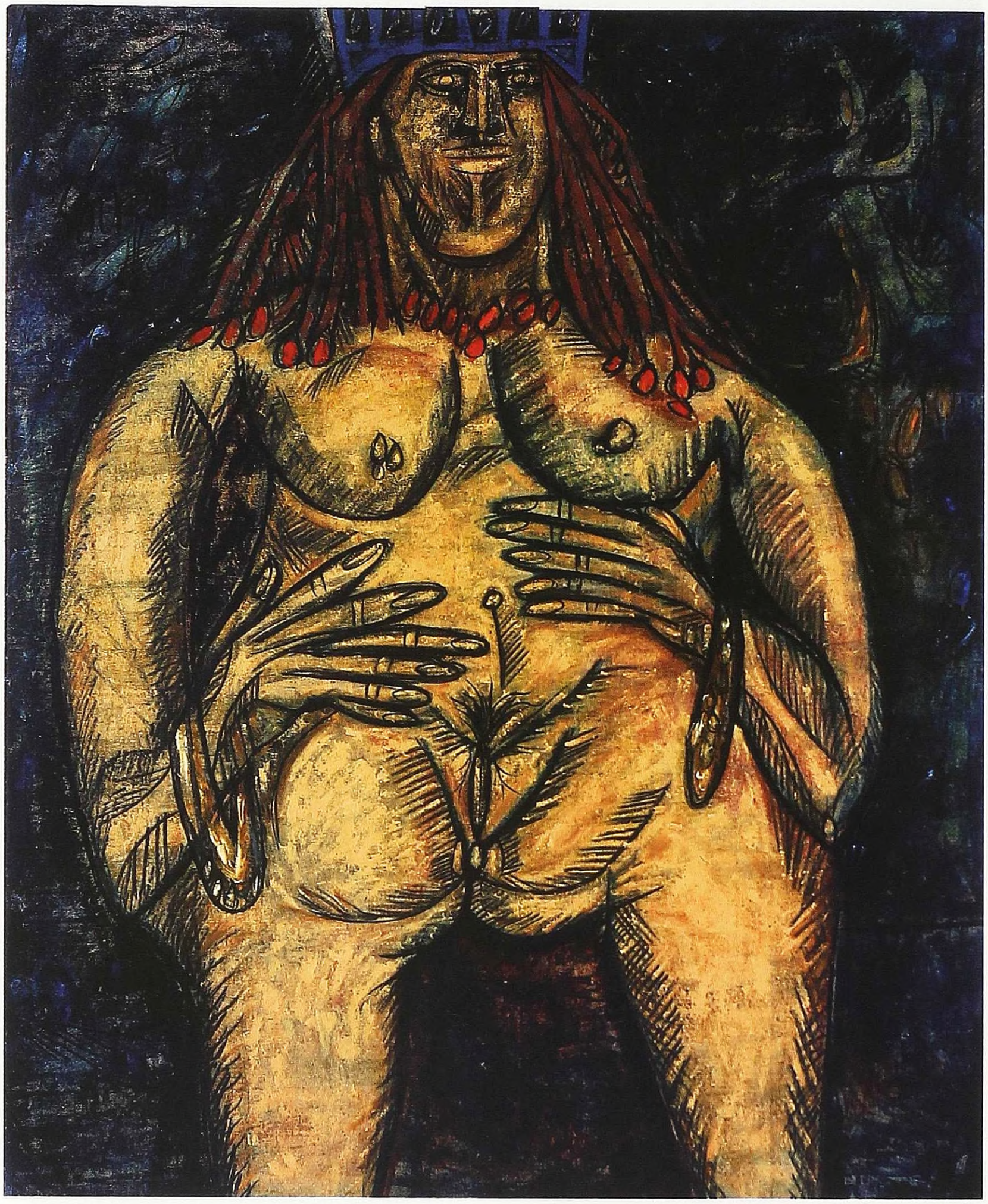
95.
Francis Newton SOUZA
Landscape in Orange, 1961
Oil on masonite, 27″ x 48″
Collection: Maddipote and Kamla Choudry
Published: Edwin Mullins, *Francis Newton Souza*, Anthony Blond Ltd., London, 1962, illustrated on cover.

Souza detoured briefly from his distorted, tortured heads and defiant people to create a series of cityscapes. While the crowded, rhythmic life of urban London appealed to the artist, the familiar comfort and chaos of India continued to attract him. There is a division between two sides in this composition. The right side is blue — London is cold and cloudy much of the year — and the other side is warm, with an orange tree laden with multiple micro-objects. More importantly, the houses are orderly and the tree, like India, is not. A figure at the cleft of the two sides seems to be running madly toward the jumbled complexity of warmth. Is it Souza ready to make one of his many visits to his homeland? Here, as in much of his art, is a conscious effort to let the painting appear naive, as if from the hand of an untrained artist, so that raw emotion dominates the canvas. *MCS*

96.
Francis Newton SOUZA
Butcher, 1962
Oil on masonite, 81″ x 44″
Collection: Maddipote and Kamla Choudry

Butcher is typical of Souza's malevolent figures that stare at the viewer with wild eyes pushed so high that they displace eyebrows and forehead. The subject's bared-teeth scowl resembles the snarl of a mad dog. Is the butcher ready to chop again at the severed chicken thigh or stab a protagonist? Souza's brilliant but outrageous article "Nirvana of a Maggot" (1954) contributed to his artistic renown and reaffirmed his reputation as an outspoken, cantankerous – and even more — angry artist. Undoubtedly the symbolism of *Butcher* comes from the depths of Souza's being, but does it represent the evil oppressor, the marginalized artist, or Souza himself? *MCS*





97.
Francis Newton SOUZA
Nude Queen, 1962
Oil on canvas, 57 1/2" x 47 1/2"
Collection: Maddipote and Kamla Choudry

Though he enjoyed the company of beautiful women, Souza's female nudes are seldom attractive. *Nude Queen* is a fertility icon, but her idiosyncrasies are not flattering. The compressed torso and unnaturally distanced legs draw attention to the pubic area, drawn like feather-tailed arrows pointing to the target. The queen invites sex. Extra-long fingers (seven on one hand, six on the other) rest on her stomach, reminiscent of the Venus of Willendorf, the most ancient of all fertility figures. This fertility queen, unlike the faceless antique predecessor, has features and jewelry — necklace, bracelets and finger rings — like an Indian *yakshi*. Her breasts, however, have extra nipples. The disturbing abnormalities and crass presentation reveal the unsavory side of nature and a dark side of the artist's nature as well. *MCS*



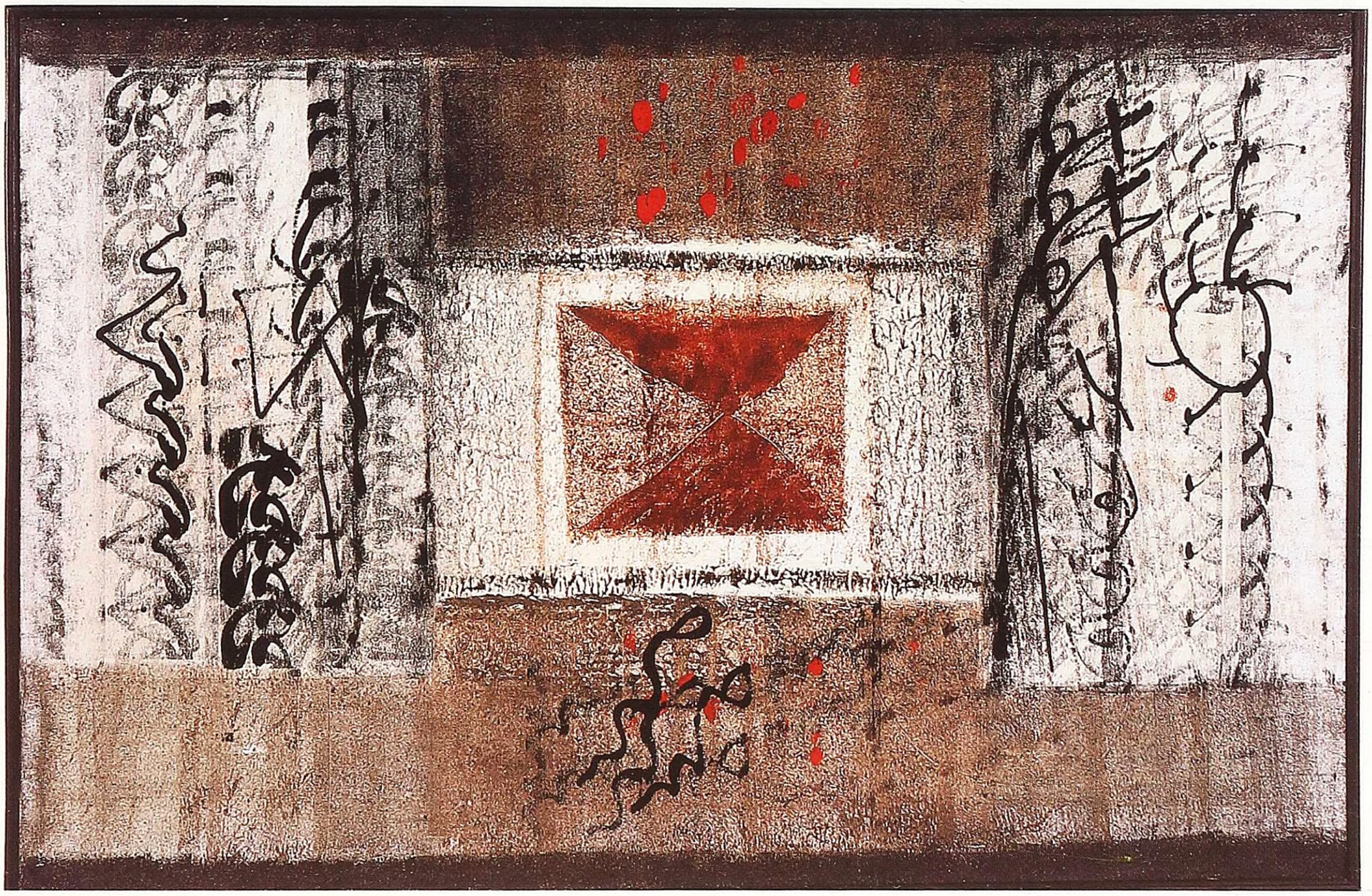
98.
K. G. SUBRAMANYAN
The Blue Pool, 1993-95
Oil on canvas, 48" x 48"
Collection: Sharad and Mahinder Tak

Subramanyan places the figure outside any recognizable narrative to create a sense of ordinary human preoccupations. Working well within what he describes as "schema," Subramanyan organizes his figures as marked and contained by lush fertile plants. Women engaged in possibly sexual reverie appear both isolated and vacuous. In related paintings, gods and demons, randy animals, and voyeuristic neighbors appear in this odd enactment of human desire and loneliness. Subramanyan, a student of the Santiniketan School and later principal of the art schools at Baroda and Santiniketan, is a leading commentator on Indian social mores in a language that is highly ironic. His large body of paintings, drawings and murals is complemented by poetry and his highly original essays on Indian and world art. *GS*



99.
Jagdish SWAMINATHAN
Bird Series, 1980s
Oil on canvas, 30″ x 40″
Collection: Ravi and Virginia Akhoury

This painting belongs to Swaminathan's bird and rock series that dominated his oeuvre for about two decades. Swaminathan's subject here is a transcendental, pristine view of nature. It is a view that antedates the corruption and the defiling of the Earth. The tree, rock, and mountainous forms that defy gravity exist in a time-space void and bespeak a pure, reposeful state. In this series, which lasted from the late 1960s to the late 1980s, Swaminathan responds to the demand of Indian aesthetics, wherein a heightened meditative state is central to art. The inversion of images (like the mountain) within fields of pure color emphasizes the illusion of the extension of space. *GS*



100.
Jagdish SWAMINATHAN
Text Decoded II, 1993
Oil on canvas, 44" x 68"
Collection: Sharad and Mahinder Tak
Published: Yashodhara Dalmia, *The Making of Modern Indian Art: The Progressives*, Oxford University Press, 2001, plate 122.

Swaminathan, a self taught artist, was the first modern who brought to the fore Indian geometrical abstraction, tribal motifs, and the philosophical underpinnings of Indian aesthetics. Swaminathan broadly rejected western influences to seek unbroken connections between Indian traditional and contemporary art. *Text Decoded II* belongs to his last series of paintings before his death. Here many of Swaminathan's leading concerns come together. On the painted surface he uses sand and natural pigment to simulate a wall that may bear symbols like the *damru* (drum) calligraphy and *kokum*. The emphasis is on primal Indian symbols and their contemporary relevance, on indigenous abstraction, and the free surface treatment of the canvas. This painting relates to a body of Swaminathan's work in which he used pre-iconographic symbols like the lotus, the sun, the square and triangle, the *lingam*, the swastika, etc. Swaminathan was a founder member of the Group 1890, a group of artists in the early 1960s who challenged the influence of the schools of Paris and New York. He was also the director of Roopankar, a tribal art museum at Bharat Bhavan, Bhopal, where he amassed a leading collection of Indian tribal art. *GS*



101.
Vasundhara TEWARI
Untitled, 1983
Pencil and priming ink on paper, 21 3/4" x 27 3/4"
Collection: Umesh and Sunanda Gaur

The female body, mostly the nude, has provided Vasundhara Tewari, an artist from Delhi, with inspiration to explore the surreal world of dreams. She often portrays a realistic body, with all of its fleshiness and aging folds, suspended as if floating through air or in water. This juxtaposition of realism and fantasy reflects the tensions of life. The body in all its fullness and beauty ages naturally, and it is this process of change and transition from one world to another that Tewari captures in drawings such as this. Tewari is interested in the potential symbolism within ordinary images. She explores how folds of skin can resemble mountains, or conversely how the objects of nature such as rocks, water, and clouds can conjure up fantasies of bodies. The large grey form in the left corner of this drawing can be read in multiple ways: as a rock, as water, or as a cover. From out of the darkness, young, strong hands appear to massage the aging body of an older woman whose white body and blouse, bereft of color, signal her widow status. Headless, she holds her arms behind her back. The contrast between the youthful arm and hands and the mature torso lifts this vision to the realm of the surreal. It demands that the viewer actively participate in this visual conundrum. When Vasundhara was a young art student in the 1970s, her grandmother would pose for her, which resulted in some extraordinarily powerful, yet intimate, portrayals of human aging. This drawing is from that early period. *MAML*



102.
TRIBAL ART
Jangarh Singh SHYAM
Untitled (stylized trees), circa 1992
Oil on canvas, 46" x 69"
Collection: Ravi and Virginia Akhoury

This painting represents yet another facet of contemporary Indian art. Tribal and folk art are as much a part of the contemporary Indian art scene as modernist or urban art. Both Indian tribal art and modernist art are distinctive yet concurrent phenomena crucial to the development of present-day Indian art; the former is indigenous while the latter is a part of the international mainstream.

A tribal artist from Mandla district, Madhya Pradesh, Jangarh Singh Shyam was noticed by the artist Jagdish Swaminathan, who brought him to Bharat Bhavan, Bhopal. With Swaminathan's assistance, Jangarh made the difficult transition to living in an urban environment. Jangarh had painted the walls of his home in his village in Patangarh; in Bharat Bhavan he trained and worked in a graphics department for 15 years. Jangarh had established himself as one of India's most outstanding tribal artists until his tragic suicide in Japan. Jangarh's work combined elements of fantasy and extraordinary detail using an essentially linear mode. In his paintings, mythical gods, animals, and landscape elements are divided into compartments and then elaborately worked into dynamic and rhythmic patterns. The artist was honored with the Shikhar Samman award by the Madhya Pradesh government in 1986, and his work was shown at the Pompidou Center in Paris in 1989. *GS*

Biographies of the Artists

Krishna H. ARA (1914 - 1985)
Ara was born at Bolarum near Secundrabad. He moved to Mumbai at the age of seven and earned a living cleaning cars. As a youth, he was imprisoned because of his involvement in the Salt Satyagraha. He was not formally trained, but his talent was recognized by Rudy von Leyden, the critic of the *Times of India*. In 1942, Ara held his first one-man show at a restaurant. In 1944 he was awarded the Governor's prize. Ara was a founding member of the Progressive Artists' Group. In 1952, he received a gold medal from the Bombay Art Society. Ara was on the selection and judging committee of the Lalit Kala Akademi.

SELECTED EXHIBITIONS: 1948-56: group exhibitions with the Progressive Artists' Group; 1963: Black Nude Series, Pundole Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Tata Institute of Fundamental Research, Mumbai; Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: Von Leyden, Rudy, "Studies in Development of K. H. Ara," *Marg* 6, No. 2 1953, pp. 52-55; Von Leyden, Rudy, Ara, New Delhi; Lalit Kala Akademi, 1965; Dalmia, Yashodhara, *The Making of Modern Indian Art: The Progressives,* Oxford University Press, 2001.

Manjit BAWA (born 1941)
Born in Dhuri, Punjab, Bawa studied at the School of Art, New Delhi, and at the London School of Painting, Essex, from where he obtained a diploma in silkscreen printing. He held his first one-man show in London in 1969 and was awarded the Lalit Kala Akademi National Award in 1980. His paintings reflect a great love of human and animal forms, with a style of simplified space and color. He has curated exhibitions of contemporary Indian art in Syria, Israel, Egypt and Australia. He lives and works in Delhi.

SELECTED EXHIBITIONS: 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 1987: *Coups de Coeur,* Halles de L'Ile, Geneva; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts; 2000: *Modern Miniatures – Recent Paintings,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Punjab University, Chandigarh; Peabody Essex Museum, Salem; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Sen, Geeti, *Image and Imagination: Five Contemporary Artists in India,* Mapin, 1996; Sirhandi, Marcella, "Manipulating Cultural Idioms," *Art Journal* 58, No. 3, 1999, pp. 40-47.

Narayan S. BENDRE (1910-1992)
Born in Indore, Madhya Pradesh, he attended the State School of Art, Indore, after completing his B.A. at Agra University. Between 1947 and 1950 he joined the Faculty of Fine Arts, M. S. University in Baroda. He was President of the Art Society of India and Vice Chairman of the Lalit Kala Akademi (1962-72). In 1969 he was awarded the Padma Shri by the Government of India.

SELECTED EXHIBITIONS: 1948: Windermere Gallery, New York; 1958: *Eight Painters,* International Culture Centre, New Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *East-West Visual Encounter,* Max Mueller Bhavan, Mumbai.

SELECTED COLLECTIONS: Peabody Essex Museum, Salem, Massachusetts; National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi.

SELECTED BIBLIOGRAPHY: Khandalavala, Karl & K. K. Hebbar (eds.), *Bendre,* Lalit Kala Akademi, New Delhi 1957; Chatterji, Ram, *Bendre – The Painter and the Person,* The Bendre Foundation, Toronto, Canada, 1990.

Bikash BHATTACHARJEE (born 1940)
Born and raised in Calcutta, Bikash received a diploma in fine arts from the Indian College of Arts and Draughtsmanship in 1963. He later taught at that college from 1968 to 1973 before taking a post at the Government College of Arts and Crafts. His first one-man show was held in Calcutta in 1965. Bhattacharjee was awarded the Lalit Kala Akademi National Award in 1971 and 1972 and the Padma Shri in 1988. Today he still lives and works in Calcutta, the city that has so greatly influenced his art.

SELECTED EXHIBITIONS: 1969: *Fourth Triennale,* Paris; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1982: *India: Myth and Reality,* Museum of Modern Art, Oxford; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 1997: *Epic Reality,*

Contemporary Art Museum, Houston, Texas; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Glenbarra Art Museum, Japan; Peabody Essex Museum, Salem, Massachusetts; Maddipote and Kamla Choudry, Brewster, New York.

SELECTED BIBLIOGRAPHY: Appasamy, Jaya, "Two Artists of Distinction: Bikash Bhattacharjee & Sarbari Roychowdhury," *Art Heritage Journal,* 1978-79, pp. 20-25; Jakimowicz-Karle, Marta, *Bikash Bhattacharjee,* Kala Yatra, Bangalore, 1991.

Natvar BHAVSAR (born 1934)

A New York based artist, Bhavsar was born in Gothava, Gujarat in 1934. An early education in art landed him a job as an art teacher in Gujarat. Subsequently, he received a Masters degree in Art and a Government Diploma of Art offered by the Sir J. J. School of Art. In 1961, Bhavsar traveled to the U.S. to study art. Four years later he received a M.F.A. from the University of Pennsylvania. A highly acclaimed artist, Bhavsar was awarded the John D. Rockefeller III Fund Fellowship in 1965 and the John Simon Guggenheim Memorial Foundation Fellowship in 1975.

SELECTED EXHIBITIONS: 1973: *Works on Paper,* Max Hutchinson Gallery, New York; 1979: *Color Experiences,* The Wichita Art Museum, Wichita, Kansas; 1985: *Twenty Years of Work on Paper,* The Wichita Art Museum, Wichita, Kansas; 1995: *La Raccolta D'Arte Contemporanea,* Le Nuove Donazioni, Museo Civico, Taverna, Italy; 1996: *Kajal and Kumkum: The Lyricism of Color,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; National Gallery of Australia, Canberra; Chase Manhattan Bank, New York; Prudential Insurance Company, Newark, New Jersey; Pat and Ben Heller, Sharon, Connecticut; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Ratcliff, Carter, "Natvar Bhavsar: The Purpose of Looking," *Art International,* May 1972, pp. 17-20; Sims, Lowery, "Painting of Natvar Bhavsar," *Arts Magazine,* December 1984, pp. 122-23; Karuna, Shanti, interview with Natvar Bhavsar, *The New India Digest,* Pune, India, March-April 1997, pp. 45-48, 91-95; Sandler Irving, *Natvar Bhavsar: Painting and the Reality of Color,* Craftsman House, G&B International, 1999.

Eric BOWEN (born 1929)

Born in Allahabad, India, Bowen received a National Diploma in Art from Delhi Polytechnic in 1959. An Italian Government Scholarship enabled Bowen to study painting in Rome in the early 1960s. He also traveled to Oslo where he exhibited his work at the Oslo Kunstforening in 1967. Bowen was awarded the Norwegian State Scholarship in 1977. He currently lives in Nyack, New York.

SELECTED EXHIBITIONS: 1979: *Works on Paper 1,* Rockland Center for the Arts, West Nyack, New York; 1980: Artist in Residence, Thorpe Intermedia Gallery, Sparkill, New York; 1984: *The Right to Life in Peace,* United Nations, Geneva; 1988: Art Heritage Gallery, New Delhi; 1991: *The Right to Life in Peace,* United Nations, New York.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Ford Foundation, New Delhi; Bhopal Museum, Bhopal; National Gallery, Oslo; Smithsonian Institution, Washington D.C.; Shamina Talyarkhan, New York.

SELECTED BIBLIOGRAPHY: *The Right to Life in Peace: An Exhibition of Paintings,* The United Nations, New York, 1991; Vivien Raynor, "30 Contemporary Artists Take Over a Rockland Hunting Lodge," *New York Times,* September 29, 1991, p. 18; Peter Maroni, "A Message of Hope," Gannett Westchester Rockland Newspapers, November 23, 1996.

Rameshwar BROOTA (born 1941)

Born in 1941, Broota graduated from the College of Art, New Delhi in 1964. In 1984 he won the National Award of the Lalit Kala Akademi for the third time; he is also the recipient of the AIFACS, L. N. Gupta Memorial Award and of the Senior Fellowship of the India Ministry of Education. Broota was the head of the Art Department at the Triveni Kala Sangram, and now lives and works in Delhi.

SELECTED EXHIBITIONS: 1977: *Pictorial Space,* Lalit Kala Akademi, New Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *India: Myth and Reality – Aspects of Modern Indian Art,* Museum of Modern Art, Oxford; 1998: Triveni Kala Sangam, New Delhi; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Kunst Museum, Dusseldorf; Josip Broz Tito Museum, Yugoslavia; Peabody Essex Museum, Salem, Massachusetts; Rashtrapati

Bhavan, New Delhi; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Appasamy, Jaya. "New Images in Indian Art – Man," *Lalit Kala Contemporary Journal* 17, April 1974, pp. 3-6; Malik, Keshav. "Conversation with an artist – Rameshwar Broota," *Lalit Kala Contemporary Journal* 17, April 1974, pp. 19-20.

Arpana CAUR (born 1954)
Arpana Caur was born and works in New Delhi. She has a degree in Literature from Delhi University. A self-taught painter, she has held solo shows since 1975 and won the Lalit Kala Akademi National Award in 1986 and 1995. She was commissioned to work on a large mural for the 50th anniversary of the holocaust by the Hiroshima Museum of Contemporary Art.

SELECTED EXHIBITIONS: 1987: *Indian Women Artists,* Festival of India, Moscow; 1994-95: *Imagined City,* Museum of Modern Art, Brasilia, Sao Paolo and Rio de Janeiro; 1997: *Between Dualities: Recent Works by Arpana Caur,* A.R.K.S. Gallery, London; 1997: *Women Artists of India,* Mills College, Oakland, California; 1999: *Rites of Time,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: Victoria & Albert Museum, London; Bradford Museum, U.K.; Hiroshima Museum, Japan; Glenbarra Art Museum, Japan; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Sinha, Gayatri, "Expressions & Evocations: Contemporary Women Artists of India," *Marg,* 1996; Milford-Lutzker, Mary-Ann, "Intersections: Urban and Village Art in India," *Art Journal* 58, No. 3, 1999, pp. 23-30.

Sankho CHAUDHURI (born 1916)
A disciple of Ramkinkar Baij, Sankho Chaudhuri earned his degree in fine art from Shantiniketan. He was head of the Department of Sculpture at M. S. University of Baroda, and later he was the Director of the National Gallery of Modern Art in New Delhi. Chaudhuri is one of the pioneers of contemporary Indian sculpture and was one of the first to bring international trends in modern sculpture to India. He has worked in several mediums including wood and metal.

SELECTED EXHIBITIONS: 1995: *Exhibition of Sculptures by Sankho Chaudhuri,* Cymroza Art Gallery, Mumbai.

SELECTED COLLECTIONS: Thomas Keehn, Forest Hills, New York; National Gallery of Modern Art, New Delhi.

SELECTED BIBLIOGRAPHY: *Contemporary Art in Baroda* (Tulika, New Delhi) 1997; Khandalavala, Karl, *Sankho Chaudhuri,* Lalit Kala Akademi, New Delhi; 1970; *Paintings & Sculptures,* exhibition catalogue, LTG Art, New Delhi, 1998.

Bal CHHABDA (born 1923)
Bal Chhabda was born in Punjab. He began his career as a filmmaker before turning to the visual arts. In 1959, Chhabda opened the first gallery in Mumbai at the Bhulabhai Desai Institute. In 1971 he was awarded the Rockefeller Fellowship to work in the United States. Bal Chhabda lives and works in Mumbai.

SELECTED EXHIBITIONS: 1960: *Salon de la Jeunes Peintures,* Paris; 1961: Tokyo Biennial; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 2001: *Ashtanayak,* Tao Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Peabody Essex Museum, Salem, Massachusetts; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: *Contemporary Indian Art,* Glenbarra Art Museum, Japan, 1993, p. 84; Vadehra Art Gallery, *Indian Contemporary Art Post Independence,* New Delhi, 1997, pp. 114-115; Khanna, Balraj and Kurtha, Aziz, *Art of Modern India,* Thames and Hudson, 1998, pp. 82-83.

Jogen CHOWDHURY (born 1939)
An artist and poet, Jogen Chowdhury was born at Faridpur, Bengal, and studied at the College of Arts and Crafts, Calcutta. He held his first one-man exhibition in 1963 at the École Nationale Supérieur des Beaux-Arts, Paris. In 1966 he was the recipient of the Prix de France de la Jeune Peinture as well as the Havana Biennial Award. Chowdhury returned to India in 1970, and in 1972 he was appointed curator of Rastrapati Bhawan (President's House) in New Delhi. Chowdhury lives and works in Shantiniketan, West Bengal.

SELECTED EXHIBITIONS: 1979: *Modern Asian Art,* Fukuoka Museum of Art, Japan; 1981: *Place for People,* Jehangir Art Gallery, Mumbai & Rabindra Bhavan, Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 1987: *Coups de Coeur,* Halles de L'Ile, Geneva; 1994: *Drawings* 1959-1994, Seagull Foundation of Art, Calcutta.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Malik, Keshav, "Jogen Choudhury," *Lalit Kala Contemporary Journal* 22, 1976, pp. 21-22; Sen, Geeti, *Image and Imagination: Five Contemporary Artists in India,* (Mapin) 1996.

Sunil DAS (born 1939)
Born in Calcutta, he studied at the Government College of Arts and Crafts. In 1963 he won a French Government

Scholarship to the École Nationale Supérieur des Beaux-Arts, having held a one-man show for the first time the previous year. He received the Lalit Kala Akademi National Award in 1978. He served as the commissioner of the 1989 Sao Paulo Biennale and on the jury of the *Prix des Etrangère* in Paris. He currently lives in Calcutta.

SELECTED EXHIBITIONS: 1966: Gallery Chemould, Mumbai; 1975: Picker Gallery, Hamilton, New York; 1987: *Indian Drawing Today,* Jehangir Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; Ludwig Museum, Germany; American Express Bank, New York; Joshua Art Gallery, Kuala Lumpur.

SELECTED BIBLIOGRAPHY: *Paintings and Drawings,* exhibition catalogue, Max Mueller Bhavan Gallery, Calcutta, 1983; exhibition catalogue, Art Today gallery, New Delhi, 1997.

Biren DE (born 1926)
Biren De obtained his diploma in Fine Art from the Government College of Arts and Crafts, Calcutta, in 1949. In 1959, De was awarded a Fulbright Grant to work in New York. Biren De lives and works in Delhi.

SELECTED EXHIBITIONS: 1961: Sao Paolo Biennale, Brazil; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1986: *Neo-Tantra,* Frederick S. Wight Art Gallery, Los Angeles, California; 1998: solo exhibition, The Window, Mumbai; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: Berlin Museum of Art, Berlin; Glenbarra Art Museum, Japan; Lalit Kala Akademi, New Delhi; Museum of Modern Art, New York; National Gallery of the Czech Republic, Prague; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Krishnan, S. A., "Image and Inspiration – Studio Interviews," *Lalit Kala Contemporary Journal* 12, April-September 1971, pp. 15-17; Mookherjee, Ajit, *Biren De,* Lalit Kala Akademi, New Delhi, 1985.

Atul DODIYA (born 1959)
Atul Dodiya was born in Mumbai and received his training at the Sir J. J. School of Art, Mumbai. In 1991 he went to study in Paris as the recipient of a French Government Scholarship. He won the Sotheby's Prize for Contemporary Indian Art in 1999 and the U.S. Embassy award for Contemporary Indian Art in 2001.

SELECTED EXHIBITIONS: 1989-89: *The Richness of the Spirit – Selection of Contemporary Figurative Indian Art,* National Museum, Kuwait; 1996: Bombay, Jehangir Art Gallery, Mumbai; 1997: *Epic Reality,* Contemporary Art Museum, Houston, Texas; 1997-98: *Out of India: Contemporary Art of South Asian Diaspora,* Queens Museum of Art, Queens; 2001: *Atul Dodiya - Bombay: Labyrinth / Laboratory,* Japan Foundation Asia Center, Tokyo, Japan.

SELECTED COLLECTIONS: Deutsche Bank, Mumbai; Times of India Group; Proctor & Gamble India Ltd., Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Hoskote, Ranjit, "Atul Dodiya: Recent Works," exhibition catalogue, Vadehra Art Gallery, New Delhi, 1999.

Vasudeo S. GAITONDE (1924-2001)
Gaitonde was born in Nagpur, Mahrashtra. He studied at the Sir J. J. School of Art, Mumbai, and was associated with the Progressive Artists' Group in its last phase. Since 1959, he has had many one-man exhibitions in Delhi and Mumbai. In 1964, he traveled to the United States on a Rockefeller Fellowship. In 1971, the Government of India awarded him a Padma Shri.

SELECTED EXHIBITIONS: 1958: *Eight Painters,* International Culture Centre, New Delhi; 1963: Gallery 63, New York; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1997: *An Abstract Vision,* Pundole Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Tata Institute of Fundamental Research, Mumbai; Glenbarra Art Museum, Japan; Museum of Modern Art, New York.

SELECTED BIBLIOGRAPHY: Karunakar, Pria, "Gaitonde," *Lalit Kala Contemporary Journal* 19-20, April-Sept. 1975, pp.15-17; Vadehra Art Gallery, *Indian Contemporary Art Post Independence,* New Delhi, 1997, pp. 134-137.

Laxma GOUD (born 1940)
Born in Nizampur, Andhra Pradesh, Goud trained at the College of Fine Arts and Architecture in Hyderabad. In 1963 he won a scholarship to study mural painting at the Faculty of Fine Arts, M. S. University in Baroda, where he became a student of K. G. Subramanyan and specialized in printmaking. His first solo show was held in 1965 in Hyderabad. He still lives in Hyderabad and works as a printmaker and a graphic artist for television.

SELECTED EXHIBITIONS: 1974: *Figurative Indian Artists,* Warsaw, Budapest, Belgrade and Goethe Institute, Munich, Germany; 1982: *Contemporary Indian Painting,* Festival of India, Royal Academy of Art, London; 1986: *Indian Art Today,* The Phillips Collection, Washington D.C.; 1997: *Epic Reality,* Contemporary Art Museum, Houston, Texas; 1998: *Timeless*

Vision, Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Salar Jung Museum, Hyderabad, Andhra Pradesh; Glenbarra Art Museum, Japan; Griffelkunst, Hamburg; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Winterberg, Hans, "Laxma Goud," *Lalit Kala Contemporary Journal,* 15, 1973, pp. 20-22; Sheikh, Gulam Mohammed, *Laxma Goud,* Lalit Kala Akademi, Hyderabad; Andhra Pradesh, 1981; Gupta, Mukta, "Laxma Goud, Rural Influences in Contemporary Art," *The India Magazine* 6, No. 11, 1986.

Satish GUJRAL (born 1925)
Born in Jhelum, the Punjab, Gujral studied at the Mayo School of Art, Lahore, and at the Sir J. J. School of Art, Mumbai. Between 1952 and 1954 he worked under David Alfaro Siqueiros at the Palacia Nazionale de Bellas Artes in Mexico City. He returned to India and became a versatile artist, working with paint and paper collage, clay and ceramic, wood, metal, and glass. He has also designed murals and worked as an architect. His most famous commission was for the Belgian Embassy, New Delhi, for which he was awarded the Order of the Crown from Belgium. He won the first Lalit Kala Akademi National Award in 1956, and again in 1957 and 1973. He lives and works in New Delhi.

SELECTED EXHIBITIONS: 1958: *Eight Painters,* International Culture Centre, New Delhi; 1969: *Contemporary Art: A Dialogue Between East and West,* National Museum of Modern Art, Tokyo; 1971: *Metal Sculptures,* Vesline University; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1995: *Paintings, Drawings & Sculptures,* Art Today, New Delhi.

SELECTED COLLECTIONS: Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; Ravi and Virginia Akhoury, Florham Park, New Jersey.

SELECTED BIBLIOGRAPHY: Gujral, Satish, *The World of Satish Gujral: In his own words,* UBS Publishers, New Delhi, 1993; *Satish Gujral: Sculptures,* Roli Books, New Delhi, 2001.

Subodh GUPTA (born 1964)
Born in Khagaul, Bihar, Subodh Gupta graduated from Patna Art College. He was awarded the Lalit Kala Akademi scholarship for a residency program at Ghari Studios in Delhi and the Bose Pacia Modern Emerging Artist Award in 1997.

SELECTED EXHIBITIONS: 1995: Academy of Fine Arts and Literature, New Delhi; 1996: 6th *Bharat Bhavan Biennale,* Bhopal; 1996: *Havana Biennale;* 1997: Subodh Gupta: *Twenty-nine Mornings,* Bose Pacia Modern, New York; 1999: *Fukuoka Asian Art Triennale,* Fukuoka, Japan.

SELECTED COLLECTIONS: Shari Halter and Steven Pacia, New York; Asian Contemporary Art Museum, Fukuoka, Japan.

SELECTED BIBLIOGRAPHY: *Contemporary Indian Art,* Glenbarra Art Museum, Japan, 1993, p. 134; *Recent Paintings,* exhibition catalogue, Jehangir Art Gallery, Mumbai, 1996; *The Way Home,* exhibition catalogue, Gallery Chemould, Mumbai, 1999.

Kattingeri Krishna HEBBAR (1911-1996)
Born in Kattingeri village in Karnataka, Hebbar studied at the Sir J. J. School of Art, Mumbai, and taught there before going to Paris to study at the Académie Julian. In 1949 and 1950, he had solo shows in Paris and London. He was awarded a Gold Medal by the Bombay Art Society in 1947 and was a winner of the Lalit Kala Akademi National Award for three consecutive years, 1956-58. He was awarded the Padma Bhushan by the Government of India in 1989.

SELECTED EXHIBITIONS: 1956: *National Exhibition,* Rabindra Bhavan Gallery, Lalit Kala Akademi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1987: *Indian Drawing Today,* Jehangir Art Gallery, Mumbai; 1993: *Asprey's HelpAge Auction,* Jehangir Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; Sri and Harsha Reddy, Woodmere, New York; Rajiv Chaudhri, New York.

SELECTED BIBLIOGRAPHY: Anand, Mulk Raj, *The Singing Line: Drawings by Hebbar,* Abhinav Publications, New Delhi, 1982; Amberkar, V. R., *Hebbar,* Lalit Kala Akademi, New Delhi, 1984.

Maqbool Fida HUSAIN (born 1915)
M. F. Husain was born in Pandharpur, Maharashtra. After a brief stint at the Indore Art College, he migrated to Mumbai and supported himself painting cinema billboards. In 1947 he became a member of the Progressive Artists' Group. In 1968, he won the Golden Bear for his film *Through the Eyes of a Painter.* A major exhibition of his work was held in 1971 in Sao Paulo, where he was an invited special guest along with Picasso. Husain has been a key figure in Indian art for five decades, exhibiting in India and internationally. He has received Honorary Doctorates from Banaras Hindu University, Jamia Millia Islamia, and Mysore University. Between 1986 and 1992, he was a Member of Parliament. He has been awarded the Lalit Kala Akademi National Award (1955), the Padma Shri (1968), the Padma Bhushan

(1973), and Padma Bibhushan (1989). Husain lives in Mumbai and New Delhi.

SELECTED EXHIBITIONS: 1948-1956: Group exhibition with the Progressive Artists' Group; 1958: *Eight Painters,* International Culture Centre, New Delhi; 1966: *Commonwealth Art Exhibition,* London; 1971: Sao Paulo Biennale, Brazil; 1974: *Paintings by Husain,* Worcester Art Museum, Worcester, Massachusetts; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 1986: Indian Art Today, The Phillips Collection, Washington D.C.; 1988: *Husain,* Hunter Museum of Art, Chattanooga; 1995: *M. F. Husain: Important Early Paintings from the Rossellini Collection,* Bose Pacia Modern, New York; 1997: *Epic Reality,* Contemporary Art Museum, Houston; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Jehangir Nicholson Collection, National Center for the Performing Arts, Mumbai; Peabody Essex Museum, Salem, Massachusetts; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Maddipote and Kamla Choudry, Brewster, New York; Sunanda and Umesh Gaur, North Brunswick, New Jersey; Shamina Talyarkhan, New York.

SELECTED BIBLIOGRAPHY: Khanna, K, "Studies in Development of M. F. Husain," *Marg* 6, No. 2, 1953, pp. 56-59; Bartholomew, Richard & Shiv S. Kapur, *Maqbool Fida Husain,* New York (Harry N. Abrams), 1975; Pal, Ila, *Beyond the Canvas – An Unfinished Portrait of M. F. Husain,* Delhi, (Harper Collins Publishers) 1994; Alkazi, E., *M. F. Husain: The Modern Artist & Tradition,* New Delhi (Art Heritage), 1980; Siddiqui, Rashda, *In Conversation with Husain Paintings,* Books Today, New Delhi, 2001; Dalmia, Yashodhara, *The Making of Modern Indian Art: The Progressives,* Oxford University Press, 2001.

Jitish KALLAT (born 1974)
Born in Mumbai, Kallat graduated from Sir J. J. School of Art, in 1996. Since 1995 he has participated in 40 group and solo exhibitions. He has received the K. K. Hebbar Art Foundation Award in 1996, the Sanskriti Award in 2001, and Indo-American Society's Young Achiever Award in 2001. Kallat lives and works in Mumbai.

SELECTED EXHIBITIONS: 1997: *P.T.O.,* Gallery Chemould, Mumbai; 1998: *Jehangir Nicholson Collection,* National Gallery of Modern Art, Mumbai; 1999: *Contemporary Indian Art,* Nature Morte, Sydney; 1999: *Private Limited – 1,* Bose Pacia Modern, New York; 2001: *Century City,* Tate Modern, London; 1999: *Embarkations,* Sakshi Gallery, Mumbai.

SELECTED COLLECTIONS: Fukuoka Asian Art Museum, Japan; The Grand Hyatt Hotel, New Delhi; Deutsche Bank, Mumbai; Park Sheraton, Chennai; Nature Morte, Sydney; The Wilberding Collection, Nokomis, Florida.

SELECTED BIBLIOGRAPHY: Bose Pacia Modern, *Private Limited – 1,* Contemporary Indian Art Series, Vol. 7, 1999; Hoskote, Ranjit. "Layered Tapestry," *The Hindu,* January 21, 2001.

Bhupen KHAKHAR (born 1934)
Born in Mumbai, Khakhar, an economist, decided to change careers and in 1961 joined the Faculty of Fine Arts, Baroda. He held his first one-man shows in Mumbai (1965). Khakhar is one of few prominent Indians to openly acknowledge a homo-sexual lifestyle, which is manifested in many of his paintings. Khakhar has published short stories and plays, and in 1984 was awarded the Padma Shri. He lives and works in Baroda.

SELECTED EXHIBITIONS: 1965: *Art Now in India,* Arts Council of Great Britain; 1977: *Pictorial Space,* Lalit Kala Akademi, New Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1986: *Contemporary Indian Artists,* Centre Georges Pompidou, Paris; 1996: *Traditions/ Tensions,* Asia Society, New York; 1997: *Epic Reality,* Contemporary Art Museum, Houston, Texas; 2001: *Century City,* Tate Modern, London.

SELECTED COLLECTIONS: The British Museum, London; National Gallery of Modern Art, New Delhi; Victoria & Albert Museum, London; Museum of Modern Art, New York; Peabody Essex Museum, Salem, Massachusetts; Chester and Davida Herwitz Collection, Worcester, Massachusetts; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Khakhar, Bhupen, "Notes on the Visual Sources in My Paintings," *Lalit Kala Contemporary Journal* 10, 1969, p. 24; Hyman, Timothy, *Bhupen Khakhar,* Mumbai (Chemould Publications and Arts), 1998.

Krishen KHANNA (born 1925)
Born in Lyallpur, the Punjab, Khanna graduated in English Literature from Government College, Lahore. A self-taught painter, he gave up his banking career of thirteen years to pursue painting. A fellowship from the Rockefeller Council enabled him to travel internationally. He has been awarded the Lalit Kala Akademi National Award (1965) and Padma Shri (1990). Khanna lives and works in Delhi.

SELECTED EXHIBITIONS: 1958: *Eight Painters,* International Culture Centre, New Delhi; 1963: *Contemporary Paintings from India,* Gallery 63, New York, and Lever House, New York; 1968: New Art Center, London; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.;

1989: Center for Contemporary Art, New Delhi.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Glenbarra Art Museum, Japan; Museum of Modern Art, New York; Grey Art Gallery, New York University, New York; Yad Vasham, Jerusalem; Contemporary Art Society, London; Demenil Foundation, Houston Texas.

SELECTED BIBLIOGRAPHY: Gayatri Sinha, exhibition review, "Krishen Khanna's Masterpieces," *The Hindu,* June 12, 1994; exhibition catalogues, Kumar Gallery, New Delhi, 1996, 2001.

Ram KUMAR (born 1924)
Ram Kumar was born in Simla, Himachal Pradesh. He received his M.A. in Economics from Delhi University. In 1950, he left for Paris to study at the ateliers of André Lhote and Fernand Léger. In 1969, he traveled to the U.S.A. and Mexico on a Rockefeller Fellowship. In 1972, he was awarded the Padma Shri by the Indian Government. He is also a renowned Hindi writer and has published several collections of short stories, two novels and a series of travelogues. Ram Kumar lives and works in Delhi.

SELECTED EXHIBITIONS: 1958: *Eight Painters,* International Culture Centre, New Delhi; 1965: *Art Now in India,* Arts Council of Great Britain; 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *Artistes Indiens en France,* Centre National des Arts Plastiques, Paris; 1993: *Retrospective 1949-93,* National Gallery of Modern Art, New Delhi.

SELECTED COLLECTIONS: Punjab Museum, Chandigarh; National Gallery of Modern Art, New Delhi; Ministry of External Affairs, Government of India, New Delhi; Glenbarra Art Museum, Japan; Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: Shimlal, *Ramkumar,* Lalit Kala Akademi, New Delhi, 1968; Bartholomew, Richard, "Ram Kumar – The Early Years," *Art Heritage Journal* 4, 1984-85, pp. 84-85, plates 86-91; Gagan Gill, *Ramkumar: A Journey Within,* Vadehra Art Gallery, New Delhi, 1996.

Paresh MAITY (born 1965)
Paresh Maity was born in Tamluk, West Bengal. He studied at the Government College of Arts and Crafts, Calcutta, and the College of Art, New Delhi. Paresh Maity lives and works in Calcutta.

SELECTED EXHIBITIONS: 1998: *Exhibition of Paintings by Paresh Maity,* Cymroza Art Gallery, Mumbai; 1990: Gallerie Ganesha, Delhi; 1995: *Contemporary Art of India,* Bose Pacia Modern, New York; 2001: *Venetian Odyssey – Paintings by Paresh Maity,* Jehangir Art Gallery, Mumbai.

SELECTED COLLECTIONS: British Museum, London; National Gallery of Modern Art, New Delhi; Ravi and Virginia Akhoury, Florham Park, New Jersey.

SELECTED BIBLIOGRAPHY: Varma, Jasmine Shah, "A Brush with Venice," exhibition review, *Midday,* November 4, 2001.

Chittrovanu MAJUMDAR (born 1956)
Born in Paris, Majumdar graduated from the Government College of Arts and Crafts, Calcutta in 1981. Majumdar's first solo exhibition was held in 1985. He lives and works in Calcutta.

SELECTED EXHIBITIONS: 1987: *Recent Works,* Birla Academy of Art and Culture, Calcutta; 1989: *Recent Works,* Jehangir Art Gallery, Mumbai; 1993: *Wounds,* Center for International Modern Art, Calcutta, and National Gallery of Modern Art, New Delhi; 1993: *Trends and Images,* Center for International Modern Art, Calcutta; 1997: *Chittrovanu Majumdar – Untitled,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: National Gallery of Modern Art, Delhi; Birla Academy of Art and Culture Calcutta; Seagull Foundation, Calcutta.

SELECTED BIBLIOGRAPHY: Vadehra Art Gallery, *Indian Contemporary Art Post Independence,* New Delhi, 1997, pp. 184-195.

Nalini MALANI (born 1946)
Born in Karachi, present-day Pakistan, Malani studied at the Sir J. J. School of Art, Mumbai. Since 1966, she has held regular solo exhibitions in Mumbai and New Delhi. In 1970 she was awarded a French government scholarship to study printmaking in Paris. A staunch feminist, Malani lives and works in Mumbai.

SELECTED EXHIBITIONS: 1977: *Pictorial Space,* Rabindra Bhavan Gallery, Lalit Kala Akademi, New Delhi; 1982: *India: Myth and Reality – Aspects of Modern Indian Art,* Museum of Modern Indian Art, Oxford, England; 1985: *Les Artistes Étrangères en France,* Festival of India, Centre Nationale des Arts Plastiques, Paris; 1996: *Traditions/Tensions,* Asia Society, New York; 1997: *Epic Reality,* Contemporary Art Museum, Houston; 1997: *Women Artists of India,* Mills College, Oakland, California; 1997: *Out of India: Contemporary Art of South Asian Diaspora,* Queens Museum of Art, Queens.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; *Art India* Collection; Peabody Essex Museum, Salem, Massachusetts; Chester and Davida Herwitz Collection, Worcester, Massachusetts, Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: Kapur, Geeta, "Nalini Malini," *Art Heritage Journal* 2, 1982-83, pp. 73-76; Sinha, Gayatri, *Expressions & Evocations: Contemporary Women Artists of India,* Marg Publications, 1996.

Tyeb MEHTA (born 1925)
Born in Kapadvanj, Gujarat, he studied at the Sir J. J. School of Art, Mumbai. From 1959 to 1964 he lived in London, where he had solo exhibitions at Gallery One. In 1965 he received the Lalit Kala Akademi National Award, and a Rockefeller Fellowship in 1968 to travel to the U.S. In 1974 he was the recipient of the Prix National at the Festival Internationale de la Peinture, Cagnes-sur-Mer, France. He currently lives and works in Mumbai.

SELECTED EXHIBITIONS: 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Jehangir Nicholson Collection, National Center for the Performing Arts, Mumbai; Peabody Essex Museum, Salem, Massachusetts; Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: Karunakar, Pria, "Tyeb Mehta: Abstraction and Image," *Lalit Kala Contemporary Journal* 17, April 1974, pp. 25-31; "Tyeb Mehta: Beyond Narrative Painting. An Interview with Yashodhara Dalmia," *Art Heritage Journal* 9, 1989-90.

Anjolie Ela MENON (born 1940)
Anjolie Ela Menon was born in West Bengal. She studied briefly at the Sir J. J. School of Art, Mumbai, before earning a degree in English Literature from Delhi University. After holding many exhibitions in the late 1950s, Menon won a French Government scholarship to the École Nationale Supérieur des Beaux-Arts, Paris. She has served on several Advisory Committees of the National Gallery of Modern Art, New Delhi, where she was co-curator for a major exhibition of French contemporary art in 1997. Anjolie Ela Menon lives and works in New Delhi.

SELECTED EXHIBITIONS: 1986: *Indian Women Artists,* National Gallery of Modern Art, New Delhi; 1993: *Reflections and Images,* Vadehra Art Gallery, New Delhi.

SELECTED COLLECTIONS: Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Saryu Doshi, Mumbai; Shamina Talyarkhan, New York.

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S. NANDAGOPAL (born 1946)
Born in Chennai, Nandagopal is the Secretary of Cholamandal Artists' Village which is the brainchild and creation of his father, K.C.S. Paniker. Nandagopal has been exhibiting sculptures for thirty years and was the winner of a gold medal at the Fourth International Triennale and twice recipient of the Lalit Kala Akademi National Award. He has also received the Homi Bhabha Fellowship. Nandagopal lives and works in Chennai.

SELECTED EXHIBITIONS: 1991, 1993, and 1997: *The Madras Metaphor,* Chennai, Calcutta, Mumbai and New Delhi; 2001: Artworld Gallery, Chennai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Rajasthan Government Museum, Jaipur, Maddipote and Kamla Choudry, Brewster, New York.

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Akbar PADAMSEE (born 1928)
Born in Mumbai, he studied at the Sir J. J. School of Art, Mumbai. He left for Paris after his studies and in 1965 traveled to New York on a Rockefeller fellowship. He returned to India in 1967 and was awarded the Nehru Fellowship in 1969. Padamsee established the Vision Exchange Workshop for artists and film-makers and also made short films, including *SYZYGY,* which animates a set of his geometrical drawings. He lives and works in Mumbai.

SELECTED EXHIBITIONS: 1982: *India: Myth and Reality,* Museum of Modern Art, Oxford; 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1985: *Artistes Indiens en France,* Centre National des Arts Plastiques, Paris.

SELECTED COLLECTIONS: Cymroza Art Gallery, Mumbai; National Gallery of Modern Art, Mumbai; National Gallery of Modern Art, New Delhi; Jehangir Nicholson Collection, Mumbai; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: "Three Contemporaries: George Keyt, Akbar Padamsee and Chntamoni Kar," *Marg* 7, No. 3, June 1954, pp. 37-49; Lal, Sham, *Padamsee,* Vakils & Sons, Mumbai, 1965.

Madhvi PAREKH (born 1942)
Madhvi Parekh was born in the village of Sanjaya, Gajarat. A self-taught artist, she started painting in 1964. Ministry of External Affaris, Government of India, sponsored a documentary film on Madhvi and her artist husband Manu Parekh in 1992. Madhvi Parekh lives and works in Delhi.

SELECTED EXHIBITIONS: 1977: *Head Series,* Dhoomi Mal Art Centre, New Delhi; 1983: *Three Women Artists,* Bharat Bhavan, Bhopal; 1997: *Madhvi Parekh: Fantasy and Folklore,* Bose Pacia Modern, New York; 2001: *Bhupen Khakhar, Nalini Malini, Madhvi Parekh, Arpita Singh,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Roopankar Museum of Fine Arts, Bharat Bhavan, Bhopal; Park Hotel, Calcutta; Punjab University Museum, Chandigarh; Rade Museum, Hamburg, Germany; Sunanda and Umesh Gaur, North Brunswick, New Jersey.

SELECTED BIBLIOGRAPHY: Shukla, Parayag, Dhoomimal Gallery, exhibition catalogue, New Delhi, 1986; Sinha, Gayatri, *Expressions & Evocations: Contemporary Women Artists of India,* Marg Publications, 1996; Milford-Lutzker, Mary-Ann, "Intersections: Urban and Village Art in India," *Art Journal* 58 No. 3, 1999, pp. 23-30.

Manu PAREKH (born 1942)
Manu Parekh was born in 1939 in Ahmedabad, Gujarat. He studied at the Sir J. J. School of Art, Mumbai. After graduation he supported himself by acting, working as a set designer, and as a design consultant for the handicrafts. He had his first show in 1967. In 1991, he was awarded the Padma Shri by the Government of India. Manu Parekh lives and works in Delhi.

SELECTED EXHIBITIONS: 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1990: *Bhagalpur Blinding,* Cymroza Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi

SELECTED BIBLIOGRAPHY: Krishnan, S. A., "Manu Parekh – An Interpretation of Biogenetic Imagery," *Lalit Kala Contemporary Journal* 27, 1979, pp. 11-12; Dhoomimal Gallery, exhibition catalogue, New Delhi, 1988.

Sudhir PATWARDHAN (born 1949)
Sudhir Patwardhan was born in Pune, Maharashtra. He received his degree in medicine and has been working as a radiologist since 1975. Since his college days he has been involved with the political left, and has worked closely with groups involved with community education. A self-taught artist, he has been exhibiting since 1979. Sudhir Patwardhan lives and works in Thane, near Mumbai.

SELECTED EXHIBITIONS: 1985: *Contemporary Indian Art,* Grey Art Gallery, New York; 1994: *Drawings,* Gallery Chemould, Mumbai; 1997: *Epic Reality,* Contemporary Art Museum, Houston; 2001: *Century City,* Tate Modern, London.

SELECTED COLLECTIONS: Peabody Essex Museum, Salem, Massachusetts; Lalit Kala Akademi, New Delhi; Art Heritage, New Delhi; Jehangir Nicholson Collection, National Center for the Performing Arts, Mumbai; Punjab University Museum, Chandigarh; HEART, The Tuli Foundation for Holistic Education and Art.

SELECTED BIBLIOGRAPHY: *Art Heritage Journal,* 1978-9, pp. 73-79; Kapoor, Kamla, exhibition catalogue, Jehangir Art Gallery, Mumbai, 1992; Hoskote, Ranjit, "A Doctor Trains his X-ray Vision on his Art," *The Times of India,* February 2, 1999.

B. PRABHA (1933-2001)
Prabha obtained her training from the Nagpur School of Art and the Sir J. J. School of Art, Mumbai. She has held over 40 solo exhibitions since 1956 in India and abroad. Prabha was awarded the first prize at the Maharashtra State Art Exhibition in 1958.

SELECTED EXHIBITIONS: 1956: Joint exhibition with B. Vithal; 1958: Bombay State Art Exhibition; 1959 and 1960: One woman shows at Kumar Gallery, New Delhi.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Ewing Krainin Gallery, Waikiki, Hawaii; Navin Kumar, New York, New York; Sunanda and Umesh Gaur, North Brunswick, New Jersey; Tata Institute of Fundamental Research, Mumbai.

Ganesh PYNE (born 1937)
Born in Calcutta, Pyne obtained a diploma from the Government College of Arts and Crafts in 1959. He has experimented with various mediums and his works are mainly in small format, but have a remarkable intensity. He rarely travels out of Calcutta and has deliberately never held any solo shows, but has participated in numerous group exhibitions. He received the Birla Academy of Art and Culture Award in 1973 and Shiromani Puraskar in 1985.

SELECTED EXHIBITIONS: 1978: *Modern Asian Art,* Fukuoka Art Museum, Japan; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *Contemporary Indian Art,* Festival of India, Royal Academy of Art, London; 1990: *Jottings: Preliminary Drawings for Paintings,* The Village Gallery, New Delhi.

SELECTED COLLECTIONS: Academy of Fine Arts, Calcutta; Glenbarra Art Museum, Japan; Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Peabody Essex Museum, Salem, Massachusetts; Rajiv Chaudhri, New York.

SELECTED BIBLIOGRAPHY: Datta, Ella, *Ganesh Pyne – His Life and Times,* CIMA, Calcutta, 1998; Sen, Geeti, *Image and Imagination: Five Contemporary Artists in India,* Mapin, 1996.

A. RAMACHANDRAN (born 1935)
A. Ramachandran was born in Attingal,

Kerala. He received his M. A. in Malayalam Literature at Kerala University before going to Santiniketan to study art. From 1961-64 he worked on a research project, *The Mural Paintings of Kerala.* The following year he joined Jamia Millia Islamia, New Delhi, as a lecturer in Art Education. He had his first exhibition in 1966. He has written and illustrated about 50 children's books for which he received the Noma Concours awards of 1978 and 1980. He has also designed stamps for the Government of India. Ramachandran lives and works in New Delhi.

SELECTED EXHIBITIONS: 1969: *Indian Painters '69',* Max Mueller Bhavan, Calcutta; 1977: *Pictorial Space,* Rabindra Bhavan Gallery, Lalit Kala Akademi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1982: *India: Myth and Reality,* Museum of Modern Art, Oxford; 1987: *Coups de Coeur,* Halles de Lílle, Geneva.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Bharat Bhavan, Bhopal; Lalit Kala Akademi, New Delhi; Chandigarh Museum, Chandigarh; Navin Kumar, New York.

SELECTED BIBLIOGRAPHY: Vadehra Art Gallery, *Indian Contemporary Art Post Independence,* New Delhi, 1997, pp. 230-233.

Syed H. RAZA (born 1922)
Born in Babaria, Madhya Pradesh, Raza studied at Nagpur, and later at the Sir J. J. School of Art in Mumbai. He was a founding member of the Progressive Artists' Group. The French Government granted him a scholarship in 1950 to study at the École Nationale Supérieur des Beaux-Arts in Paris for three years. He won the Prix de la Critique in 1956 and in 1962 became a visiting lecturer at the University of California at Berkeley. He lives and works mainly in Paris with his French wife, the artist Janine Mongillat.

SELECTED EXHIBITIONS: 1949: Progressive Artists' group exhibition, Mumbai; 1957: Les Arts en France et dans le Monde, Musée d'Art Moderne, Paris; 1982: Modern Indian Paintings, Hirshhorn Museum, Washington D.C.; 1985: *Contemporary Indian Art,* Grey Art Gallery, New York University, New York; 1986: *Indian Art Today,* The Phillips Collection, Washington D.C.; 1991: *Retrospective: 1952-91,* Palais Carnoles, Musée de Menton, France; 1997: Bharat Bhavan, Bhopal; 1997: National Gallery of Modern Art, New Delhi; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts.

SELECTED COLLECTIONS: Asia Society, New York; Bibliothèque Nationale, Paris; Musée de Menton, France; Musée National d'Art Moderne, Paris, France; National Gallery of Modern Art, New Delhi; Center for International Contemporary Art, New York; Peabody Essex Museum, Salem, Massachusetts; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Waldemar, George, "Raza and the Orient of the Spirit," in *Lalit Kala Contemporary Journal* 16 1973, pp. 29-36; Sen, Geeti, *Raza,* Latit Kala Akedemi, New Delhi, 1990; Sen, Geeti, *Bindu: Space and Time in Raza's Vision,* 1997; Dalmia, Yashodhara, *The Making of Modern Indian Art: The Progressives,* Oxford University Press, 2001.

Krishna REDDY (born 1925)
Born in Andhra Pradesh, Reddy received his first diploma in Fine Arts from the International University in Shantiniketan. In 1972 he was awarded the title of Padma Shri in India and in 1976 he was chosen as one of 33 international artists for a portfolio of prints for the *Hommage aux Prix Nobel* series in Sweden. He has published various articles for the Lalit Kala Contemporary series, and has written on Rabindranath Tagore and also the Surrealist movement. He lives and works in New York.

SELECTED EXHIBITIONS: 1954: Philadelphia Print Club, Philadelphia; 1964: Galerie Agnes LeFort, Montreal; 1973: State Academy of Fine Arts, Hyderabad; 1998: *Krishna Reddy: A Retrospective,* Widener Gallery, Trinity College, Connecticut; 1991: *National Exposition of Contemporary Art,* National Gallery of Modern Art, New Delhi; 2000: *Krishna Reddy,* New Gallery, University of Miami, Florida.

SELECTED COLLECTIONS: National Gallery of Art, Washington D.C.; Library of Congress, Washington D.C.; The Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Chicago Art Institute; British Museum, London; Albertina Museum; Vienna; Sri and Harsha Reddy, Woodmere, New York.

SELECTED BIBLIOGRAPHY: Reddy, Krishna, *New Ways of Color Printmaking: Significance of Materials and Processes,* New Delhi (Vadehra Art Gallery & Ajanta Offset), 1998; *Intaglio Simultaneous Color Printmaking: Significance of Materials and Processes,* Albany, State University of New York Press, 1988; "The Fine Art Print in India Today," *The Print Collector's Newsletter* 16, no. 6 (January-February 1986), pp. 206-208.

Ravinder REDDY (born 1956)
Ravinder Reddy was born in Suryapet, Andhra Pradesh, in 1956. He received his Bachelors and Masters degree in sculpture from M. S. University, Baroda from 1975-82. From 1982-84, Reddy went on to study sculpture at the Royal College of Art's Goldsmith College of Art and Ceramics in London. From 1984-90, he served as the Assistant Director at the Kanoria Centre for Arts in Ahmedabad and later taught sculpture at Andhra University, Visakhapatnam.

SELECTED EXHIBITIONS: 1981: Art Heritage, New Delhi and Mumbai; 1996: *Traditions/Tensions,* Asia Society, New York; 1997: *Out of India: Contemporary Art of South Asian Diaspora,* Queens Museum of Art, Queens; 1998: *Timeless Vision,* Peabody Essex Museum, Salem, Massachusetts; 2001: Andy Warhol

Museum, Pittsburgh, Pennsylvania; Deitch Projects Gallery, New York.

SELECTED COLLECTIONS: Fukuoka Asian Art Museum; Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Vadehra Art Gallery, *Indian Contemporary Art Post Independence,* New Delhi, 1997, pp. 244-245; Sinha, Ajay, "Contemporary Indian Art: Question of Method," *Art Journal* 58, No. 3, 1999, pp. 31-39; Panikkar, Shivaji, *Twentieth Century Indian Sculpture: The Last Two Decades,* Marg Publications, Mumbai, 2000.

Anil REVRI (born 1956)
In 1977, Revri received a Bachelor of Fine Arts degree in Interior Design and Stage Craft from the Sir J. J. School of Art. Five years later, he moved to New York. In 1992 he acquired a B. A. degree in graphic design from the Corcoran School of Art, Washington D.C. Revri has been awarded several grants and fellowships, including a Visual Arts Fellowship from the D.C. Commission on the Arts & Humanities, and a grant from the National Endowment for the Arts in 1998. He received the Grolla D'Oro in Italy in 1999.

SELECTED EXHIBITIONS: 1996: *Retrospective,* Indian Council for Cultural Relations, New Delhi; 1996: *Juried Painting Exhibition,* Arlington Arts Center, Virginia; 1997: *Veiled Doorways 1996,* American Institute of Architects, Washington D.C.; 2001: *Cultural Crossings,* Fourth Presbyterian Church, Chicago, and St. Bonaventure University, Olean, New York.

SELECTED COLLECTIONS: Corcoran Gallery of Art, Washington, D.C.; Library of Congress, Washington, D.C.; Washington Art Associates, Washington, D.C.; Ashok Nayyar, New York.

SELECTED BIBLIOGRAPHY: Prakash, Uma, "Keeping Faith," *Asian Art News,* March-April 2001, pp. 67-69; Lewis, Nicole, "Getting to the Point: Printmaking at Pyramid," *The Washington Post,* Arts section, August 13, 2001.

Jehangir SABAVALA (born 1922)
Born in Mumbai, Sabavala studied at the Sir J. J. School of Art, Mumbai, the Academy Heartherley School of Art, London, the Académie Julian, the Académie André Lhote, and the Académie de la Grande Chaumiere, Paris. A film on his life and work, *Colours of Absence,* won the Lalit Kala Akademi National Award in 1994. He was awarded the Padma Shri by the Government of India in 1977. He lives and works in Mumbai.

SELECTED EXHIBITIONS: 1950: Salon National Indépendent, Paris; 1965: *Commonwealth Arts Festival,* London; 1979: *Asian Artists Exhibition,* Fukuoka Art Museum, Japan; 1982: *Modern Indian Painting,* Hirshhorn Museum, Washington, D.C.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Victoria & Albert Museum, London; Shamina Talyarkhan, New York.

SELECTED BIBLIOGRAPHY: Chitra, "Studies in Development of J. Sabavala," *Marg* 6, No. 2, 1953, pp. 60-63; Chitre, Dilip, *The Reasoning Vision – Jehangir Sabavala's Painterly Universe,* (Tata McGraw-Hill), New Delhi, 1980; Devi, Pria, *Jehangir Sabavala,* Lalit Kala Akademi, New Delhi, 1984.

Ghulam SANTOSH (1929-1996)
Born in Kashmir, Santosh won a government scholarship to study Fine Arts at Baroda University under N. S. Bendre. He held his first solo exhibition in Srinagar in 1953. He received the Lalit Kala Akademi National Award in 1957, the Padma Shri in 1977, and the Artist of the Year Award in New Delhi in 1984. In 1979 he was the recipient of the Sahitya Akademi Award for his collection of poems, *Beshukh Ruh.*

SELECTED EXHIBITIONS: 1970: *Portraits,* Gallery Chanakya, 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington, D.C.; 1982: *Contemporary Indian Art,* Festival of India, Royal Academy of Art, London; 1985: *Neo-Tantra: Contemporary Indian Painting Inspired by Tradition,* Festival of India, Frederick S. Wight Art Gallery, University of California, Los Angeles.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Peabody Essex Museum, Salem, Massachusetts; Chester and Davida Herwitz Collection, Worcester, Massachusetts.

SELECTED BIBLIOGRAPHY: Krishnan S.A., "Image and Inspiration: Studio Interviews," *Lalit Kala Contemporary Journal* 12, 1972, pp. 18-20; Krishnan, S. A., "Santosh – A Painter of Kashmir," *Lalit Kala Contemporary Journal* 34, 1987, pp. 73-75.

Ghulam Mohammed SHEIKH (born 1937)
Born in Surendrangar, Saurashtra, Sheikh received his M.A. in Fine Arts from the M. S. University of Baroda. In 1963, Sheikh took part in the foundation of Group 1890 and attended the Royal College of Art, London. He traveled extensively in Europe, returning in 1966 to India to begin his career teaching at his alma mater. He played an active role in the Artists' Protest Movement as editor of *Vrscika* from 1969 until 1973. Sheikh was awarded the Padma Shri by the Government of India in 1983. He lives and works in Baroda.

SELECTED EXHIBITIONS: 1959: *Baroda Group Show,* Jehangir Art Gallery, Mumbai; 1978: *Six Who Declined the Triennale,* Kumar Gallery, New Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington, D.C.; 1985: *East-West Visual Encounter,* Max Mueller Bhavan, Mumbai; 1992: *Journeys Within Landscape,* Jehangir Art Gallery, Mumbai.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Peabody Essex Museum, Salem, Massachusetts.

SELECTED BIBLIOGRAPHY: Exhibition catalogue, Centre Georges Pompidou, Musée national d'art moderne, Paris, 1985; "Gulam Mohammed Sheikh: Paintings," *Art Heritage Journal* 7, 1987-8, pp. 74-77.

Arpita SINGH (born 1937)
Born in West Bengal, Singh studied at the School of Art, New Delhi, prior to becoming an art designer at the Weavers' Service Centers in Calcutta and Delhi. She held her first solo exhibition in 1972. She currently lives and works in New Delhi.

SELECTED EXHIBITIONS: 1982: *Contemporary Indian Art,* Royal Academy of Arts, London; 1986: *Indian Women Artists,* National Gallery of Modern Art, New Delhi; 1996: *Traditions/ Tensions,* Asia Society, New York; 1997: *Women Artists of India,* Mills College, Oakland, California; 1997: *Epic Reality,* Contemporary Art Museum, Houston; 1997: *Arpita Singh,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: National Gallery of Modern Art, New Delhi; Bharat Bhavan, Bhopal; Victoria & Albert Museum, London; Peabody Essex Museum, Salem, Massachusetts; Sharad and Mahinder Tak, Bethesda, Maryland; Rajiv Chaudhri, New York; Mallory and Elizabeth Factor, New York.

SELECTED BIBLIOGRAPHY: Alkazi, Ebrahim, "Fluidity of Being: Arpita Singh," *Art Heritage Journal* 10, 1990-1, p. 38; Sen, Geeti, *Image and Imagination: Five Contemporary Artists in India,* Mapin, 1996; Sinha, Gayatri, *Expressions & Evocations: Contemporary Women Artists of India,* Marg Publications, 1996.

Paramjit SINGH (born 1935)
Paramjit Singh was born in Amritsar. He studied at the College of Art, New Delhi, held his first exhibition at the Triveni Gallery, New Delhi, three years after receiving the National Award of Lalit Kala Akademi in 1970. Paramjit Singh lives and works in Delhi.

SELECTED EXHIBITIONS: 1968: *Trends in Romanticism,* Jehangir Art Gallery, Mumbai; 1977: *Pictorial Space,* Rabindra Bhavan, Lalit Kala Akademi, New Delhi; 1989: *Nature and Environment,* Lalit Kala Akademi, New Delhi; 1991: *Nine Indian Contemporaries,* Centre for Contemporary Art, New Delhi; 2002: *Rajendra Dhawan and Paramjit Singh: Inner/Outer,* Talwar Gallery, New York.

SELECTED COLLECTIONS: Lalit Kala Akademi, New Delhi; Sharad and Mahinder Tak, Bethesda, Maryland.

SELECTED BIBLIOGRAPHY: Karunakar, Pria, "Conversation with Paramjit Singh," *Lalit Kala Contemporary Journal* 15, April 1973, pp. 23-25; Malik, Keshav, "Paramjit Singh," *Lalit Kala Contemporary Journal* 26, September 1978.

Francis Newton SOUZA (born 1924)
F. N. Souza was born in Portuguese Goa. He joined the Sir J. J. School of Art, Mumbai, from which he was expelled for organizing a strike. He was a founding member of for the Progressive Artists' Group, which held its first exhibition in 1948 in Mumbai, and wrote the group's manifesto. Soon afterwards, he left for London. The works Souza produced in the 1950s and 1960s reflect his Catholic upbringing in Goa. His autobiography, *Words and Lines,* was published in London in 1950. In 1961, he had a very successful show at Gallery One, London. The following year a monograph on Souza by Edward Mullins was published by Blond, London. Since 1970, Francis N. Souza has lived and worked in New York and travels regularly to India.

SELECTED EXHIBITIONS: 1949: Progressive Artists' group exhibition, Mumbai; 1955-1962: Several exhibitions at Gallery One, London; 1962-2000: Several exhibitions and retrospectives at Kumar Gallery, New Delhi; 1697: Guggenheim Foundation, New York; 1982: *India: Myth and Reality,* Museum of Modern Art, Oxford; *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1998: *Francis Newton Souza – Important Paintings from the Artist's Private Collection,* Bose Pacia Modern, New York.

SELECTED COLLECTIONS: Jehangir Nicholson Museum, National Center for Performing Arts, Mumbai; National Gallery of Modern Art, New Delhi; Tate Gallery, London; Wakefield Gallery, London; National Gallery of Art, Melbourne; Peabody Essex Museum, Salem, Massachusetts; Maddipote and Kamla Choudry, Brewster, New York, Ebrahim Alkazi, New York.

SELECTED BIBLIOGRAPHY: Goetz, H. "Rebel Artist Francis Newton Souza," *Marg* 3, No. 3, 1949, pp. 34-39; Souza, F. N., *Words & Lines,* London (Villiers), 1959 [Limited copies of 1000. *Words & Lines* was reprinted by Nitin Bhayana Publications, 2000, New Delhi]; exhibition catalogue, Gallery One, London, 1962; Alkazi, Ebrahim, "Souza's Seasons in hell," *Art Heritage Journal* 6, 1986-7, pp. 74-93; Dalmia, Yashodhara, *The Demonic Line, 1940-64,* exhibition catalogue, Delhi Art Gallery, New Delhi, 2000; Dalmia, Yashodhara, *The Making of Modern Indian Art: The Progressives,* Oxford University Press, 2001.

K. G. SUBRAMANYAN (born 1924)
Born in Kerala, Subramanyan received his training at the Kala Bhavan, Shantiniketan, and afterwards at the Slade School of Art, London. He held his first one-man show in Delhi in 1955. In 1966 he was awarded the John D. Rockefeller III Fund fellowship. Subramanyan has held a number of academic posts, including the Head of

the Department of Painting, M. S. University, Baroda. He is a recipient of the Lalit Kala Akademi National Award. Now a Professor Emeritus at Kala Bhavan, Subramanyan lives and works in Shantiniketan.

SELECTED EXHIBITIONS: 1982: *Six Indian Artists,* Tate Gallery, London; 1982: *Modern Indian Paintings,* Hirshhorn Museum & Sculpture Garden, Washington D.C.; 1982: *India: Myth and Reality,* Museum of Modern Art, Oxford; 1994: Recent Works, Centre for International Modern Art, Calcutta.

SELECTED COLLECTIONS: Indian Council of Cultural Relations, New Delhi; Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Tata Institute of Fundamental Research, Mumbai; Glenbarra Art Museum, Japan; Musée de l'Art, Menton, France; Peabody Essex Museum, Salem; Massachusetts.

SELECTED BIBLIOGRAPHY: Subramanian K. G., "The Artist on Art," *Lalit Kala Contemporary Journal* 3, June 1986, pp. 13-15; Kapur, Geeta, *G. G. Subramanyan,* Lalit Kala Akademi, New Delhi, 1986; Subramanyan, K. G., *Sketches Scribbles Drawings,* Seagull Books, Calcutta, 1999.

Jagdish SWAMINATHAN (1928-1994)
Born in Simla, Himachal Pradesh, Swaminathan was an activist in the Communist Party until the mid-1950s and worked as a journalist and art critic in left-wing magazines for about ten years. He briefly studied art at Delhi Polytechnic and at the Faculty of Fine Arts, Warsaw, deciding to become a full-time painter in the late 1950s. In 1968 he was awarded the Nehru Fellowship and worked on a project entitled *The Significance of the Traditional Numen in Contemporary Art.* Swaminathan held several important academic and institutional positions — he was a member of the international jury of the Sao Paulo Biennale, served on the board of the Indian Council for Cultural Relations, and was a trustee of the Indira Gandhi National Centre for the Arts. In 1981 he was invited by the Government of Madhya Pradesh to set up the Roopanker Museum at Bharat Bhavan, Bhopal, and was director of the museum until 1990.

SELECTED EXHIBITIONS: 1972: *Perceptions,* Gallery Chanakya, New Delhi; 1982: *Modern Indian Paintings,* Hirshhorn Museum, Washington D.C.; 1993: Vadehra Art Gallery, New Delhi.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; Nordness Collection, New York; National Gallery of Modern Art, New Delhi; Sharad and Mahinder Tak, Bethesda, Maryland; Ravi and Virginia Akhoury, Florham Park, New Jersey.

SELECTED BIBLIOGRAPHY: Exhibition catalogue, Gallery Chemould, Mumbai 1965; *India Magazine* 14, No. 7, June 1994 [Full issue devoted to J. Swaminathan]; Soni, Madan, *Swaminathan,* Lalit Kala Akademi, New Delhi, 1995.

Vasundhara TEWARI (born 1955)
Born in Calcutta, Tewari studied English Literature and Law before deciding to become a painter. She now paints full time in the Triveni Kala Sangam Studios (New Delhi) under her mentor Rameshwar Broota, to whom she is now married. In 1987 Tewari was presented with the Sanskriti Award.

SELECTED EXHIBITIONS: 1986: *Indian Women Artists,* National Gallery of Modern Art, New Delhi; 1989: *Indian Eclectics: Some New Sensibilities in Contemporary Art,* Rabindra Bhavan, Lalit Kala Akademi, New Delhi; 1991: *Artists of the Decade,* Haibart Gallery, New Delhi; 1997: *Women Artists of India,* Mills College, Oakland, California.

SELECTED COLLECTIONS: Glenbarra Art Museum, Japan; Lalit Kala Akademi, New Delhi; National Gallery of Modern Art, New Delhi; Roopankar Museum of Fine Arts, Bharat Bhavan, Bhopal; Peabody Essex Museum, Salem, Massachusetts; Sunanda and Umesh Gaur, North Brunswick, New Jersey; Chester and Davida Herwitz Collection, Worcester, Massachusetts.

SELECTED BIBLIOGRAPHY: Datta, Santo, *Dream Reality,* exhibition catalogue, Pundole Art Gallery, Mumbai, 1991; Tewari, Vasundhara, "Artist's Sketch Book," *The India Magazine,* January 1992; Milford-Lutzker, Mary-Ann, "Intersections: Urban and Village Art in India," *Art Journal* 58, No. 3, 1999, pp. 23-30.

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