MODERN INDIAN WORKS ON PAPER



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Selections from a Private Collection

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Exhibition organized and
catalogue edited by

Jeffrey Wechsler

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© 2006
Jane Voorhees Zimmerli Art Museum
Rutgers, The State University of New Jersey

THE STATE UNIVERSITY OF NEW JERSEY
RUTGERS
Campus at New Brunswick

Zimmerli

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Director's Foreword

In 2002, The Zimmerli Art Museum presented the exhibition *India: Contemporary Art from Northeastern Private Collections*, the largest show presented on the theme of Indian post-independence art to that date. That show was inspired by the Zimmerli's desire to present exhibitions and related programs of interest to the large Asian Indian community in central New Jersey, as well as by the enthusiastic support of two local collectors, Umesh and Sunanda Gaur, who have amassed one of the country's largest collections of modern and contemporary Indian art. The Gaurs lent a number of works to the 2002 exhibition, and this exhibition of works on paper is composed solely from their deep and rich collection. I offer my sincere gratitude to the Gaurs for their continuing interest in the Zimmerli, and their commitment to preserving and disseminating the art of modern India through their collecting and loans to exhibitions.

The exhibition noted above represents an ongoing interest of the Zimmerli in presenting art from world cultures. Over its forty year history, the Zimmerli has frequently presented exhibitions, both nationally and abroad, that go well beyond its permanent collection strengths of Russian and Soviet art, French art, and art demonstrating the influence of Japan on Western aesthetics. Furthermore, the museum's projects on India and other international artistic traditions fit within the broader goals of Rutgers University, for which the teaching and understanding of the range of world civilizations and ethnic diversity are significant educational goals. Within this context, I am pleased to note that the two Indian exhibitions thus far created by the Zimmerli are only the beginning of an ongoing effort to present an even wider and richer sampling of Indian culture to the University and the broader community through a series of exhibitions and educational programs.

I would like to thank Jeffrey Wechsler, Senior Curator of the Zimmerli, for his organization of both of the India-themed exhibitions thus far displayed at the Zimmerli. His creative input into these projects has been central to their realization, and this will continue in the next India-related productions of the Zimmerli, such as an upcoming exhibition of the Indian-American painter, Natvar Bhavsar.

I invite readers to enjoy this catalogue documenting *Modern Indian Works on Paper*, an exhibition that continues the Zimmerli's tradition of presenting works of art within the expansive network of historical and cultural appreciation and understanding.

Gregory J. Perry
Director,
Jane Voorhees Zimmerli Art Museum,
Rutgers, The State University of New Jersey

Acknowledgements

The creation of collections of art can become among the most significant of personal cultural undertakings. To outside observers, the simple impact of quantity and value may be impressive in themselves. But the true worth of a collection may also be expressed in how a collector ultimately wishes a collection to function in relation to the world beyond the walls where the art resides. To some, collecting is a truly personal — indeed, an insular — enterprise, to be enjoyed by the collector alone, and perhaps a limited number of family members and friends. To others, the inspiration and joy behind the acquisition of objects is enhanced by sharing them with the wider community. Over the past several years, it has been my privilege to work with local collectors for whom the latter approach is paramount: Umesh and Sunanda Gaur.

Modern Indian Works on Paper is derived entirely from the Gaur collection, which focuses on Indian art of the post-independence era (after 1947). In 2002, the Gaurs were among the most important of the over twenty lenders to the exhibition *India: Contemporary Art from Northeastern Private Collections.* In fact, the Gaurs were the primary impetus for the creation of that show, which demographically offered a logical theme for the Zimmerli, which is located in one of the largest population centers of individuals of Indian heritage in the United States. Although the 2002 exhibition was a significant exhibition, it was shown only at the Zimmerli Art Museum. Based on the potential of the Gaur collection to provide a source for further introductions of modern Indian art to broader audiences, the current exhibition of work on paper was produced. Work on paper has historically been a focus of the Zimmerli, as well as a connective thread linking several of its most important collections. Thus, *Modern Indian Works on Paper* is a sensible extension of the Zimmerli's collecting and exhibition history, and a new example of the Gaurs' ongoing desire to educate the public about the vitality of artistic expression that has emerged from India since the middle years of the twentieth century.

For their interest in accepting and presenting this exhibition, I thank Romita Ray, Curator of Prints and Drawings at the Georgia Museum of Art, University of Georgia, and Dilys V. Winegrad, Director of the Arthur Ross Gallery, University of Pennsylvania.

At the Zimmerli, Pamela Margerm, a doctoral candidate in the Rutgers Department of Art History and my curatorial assistant, performed many tasks related to the production of the exhibition and catalogue. Another student, Elizabeth Piercey, has been an assistant to Mr. Gaur with his collection, as well as this exhibition project. Ajanta Jonnalagadda, a Rutgers student in her senior year, with a double major in art history and communications, made significant contributions to the design and production of the catalogue. Stacy Smith, Manager of Publications at the Zimmerli, also worked on catalogue production. Cathleen Anderson, the museum's Registrar, handled matters of loans and transport. Jack Abraham was the photographer of all illustrations in this catalogue.

It is hoped that the range of style, mediums, techniques, and thematic content encompassed by *Modern Indian Works on Paper* will enlighten its audience about the modern and contemporary uses of paper — a support that is traditional, yet endlessly surprising in its inherent flexibility and multiplicity of pictorial effects — and also indicate the increasing significance of the art of India within the contemporary art world.

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

Modern Indian Works on Paper

by Marcella C. Sirhandi

Today, handmade Indian paper has an international reputation for quality and artistic ingenuity. Surprisingly, however, in the history of paper making, India was late in becoming a producer. It is generally agreed that paper was invented by the Chinese in the Eastern Han Period around 105 A.D. and its manufacture was a closely guarded secret. While Korea and Japan began producing paper in the sixth and seventh centuries respectively, India did not learn the process until the twelfth century. Chinese papermaking technology made its worldwide debut in 751. In that year Chinese papermakers, captured by the Ottoman Turks in a fierce battle at the Talas River, were taken to Samarkand. There the victors learned the craft and in 793 Arabs took the technology from Samarkand to Baghdad. Egypt began making paper in the early tenth century, Northern Africa by 1100 A.D., and Spain, as a result of the Crusades, in 1150.[1] Khurasani paper, brought to India with the Arab conquest of Sind in the eighth century, continued to be imported for several centuries. Meanwhile, Delhi and Lahore, political and cultural seats of the Sultanate period, may have supported limited paper production. However, not until the early fifteenth century, when Kashmir became the premier paper making center of South Asia, was there evidence of widespread use. The availability and quality of Indian-produced paper created welcome opportunities for artistic expression; on the other hand, the use of paper for making art witnessed a checkered popularity as taste responded to foreign incursions.

Sometime during the twelfth century artists in India began to transfer their skills from palm leaf to paper. The traditional narrow horizontal format changed to a rectangle or square, and the binding holes were eliminated. Hindu, Buddhist, Jain, and Muslim artists found eager patronage for illustrations on paper in the Sultanate period and, except for the Buddhists who left India, achieved greater artistic perfection in concert with an increasing numbers of ateliers during the Mughal period. Paper remained a coveted medium until the eighteenth century when, with the advent of colonialism, oil painting on canvas challenged its popularity. Since then individual artists and small group movements have, with unusual motivation and creative maneuvers, sought to revive the symbolic and practical integrity of paper in India. This survey of key individuals and movements in India from the Mughal period to the present maps the aesthetic evolution and revolving attitudes in the use of paper as material for art.

Mughal artists painted on *wasli* (sheets of handmade paper glued together and polished to create a hard, smooth, shiny surface) and made their own pigments from precious and semi-precious stones ground to powder and distilled in water.[2] Rajput painters followed a similar process in making paper and paint, but they favored areas of flat color and showed less concern than the Mughals for realism in portraiture. As the Mughal empire began to crumble and the British East India Company acquired more territory, patronage waned. Both Hindu and Muslim artists sought alternative venues for their skills. Some found Sikh patronage in the Punjab Hills while others combined their Mughal or Rajput style with newly learned skills in perspective and shading for employment with the British. This hybrid art came to be known as the Company School. Paper remained the predominant surface, though its preparation was certainly less dedicated than in the Mughal period.

By the late eighteenth century foreign artists had criss-crossed India, painting portraits and landscapes in oil on canvas. Consequently, the entire milieu of Indian art and artist began to change. Previously, painting on paper was small, meant to be viewed close up, not to be hung on the wall. Artists worked in ateliers and even shared paintings. One might draw the outline, another paint the background, and yet another paint the figures or apply the finishing touches. Raja Ravi Varma, scion of the royal family of Travencore, who learned oil painting by watching European painters at court, became India's first "gentleman" painter.[3] During his lifetime, painting on canvas, generally large and realistic, eclipsed the popularity of art on paper. By 1906, however, the date of Varma's death, a reactionary movement led by Calcutta artist Abanindranath Tagore revived the popularity of paper as a medium and revolutionized the status and evolution of art in India.

In 1905, at the invitation of E. B. Havell, Abanindranath Tagore became vice-principal of the Government School of Art and Craft in Calcutta.[4] His style and technique of

watercolor painting became the hallmark of a revival of Indian painting. Known as the Bengal School, this movement swept Calcutta and quickly spread throughout India. National art exhibitions, popular with British as well as Indian artists, adopted two categories for watercolor participants as seen in catalogs of the time. *Watercolor* referred to the European style of aquarelle on paper and featured primarily British amateur painters; *oriental watercolor* or *Indian painting* referred to Bengal School artists.

Fascinated by the washes of two Japanese artists in residence at Jorasanko, Tagore's ancestral home, Abanindranath adopted overlay washes as the basis of his technique.[5] In contradiction to the European aquarelle tradition, Tagore sized his paper with a white tempera coating, as did Mughal and Rajput painters.[6] Eighteenth century Indian as well as Irish miniature paintings inspired his choice of size and subject. The hazy, mysterious Bengal School paintings, which featured Hindu mythology, were said to have a spiritual essence, embued with *rasa* (mood), in contrast to the larger, naturalistic, and secular oil paintings on canvas associated with the West.

While Bengal School artists were reveling in their heyday of success, another movement was taking shape in Bengal. Spurred by the political pressures of *swadeshi* to support all things Indian and reject imported goods, an interest in "pure" Indian art was aroused. Gurusady Dutt, the peripatetic civil servant, scoured Bengal on his rounds collecting art and craft untainted by the colonists. His collection, publications, and personal pleas, along with those of Ajit Mookerjee and the Tagores, spearheaded the 1930s adage for artists "to go to the village for inspiration." Jamini Roy became the embodiment of this ideal — a professional artist imbibing tribal/village art to evolve a personal style that integrated modern European and indigenous traditions. Roy learned the Bengal School technique as a student at the Calcutta Government School of Art and Craft.[7] He copied Baroque and Post-impressionist paintings but soon tired of having to earn a living painting landscapes and oil portraits of Calcutta society. Roy turned first to Kalighat *pat* and traditional art forms such as *brata* and *alipana* for inspiration.[8] Then, in the early 1930s he returned to his remote West Bengal village, Belliatore,[9] where art and craft, unadulterated by foreign incursion, revised his sensibilities. He collected dolls and toys, *kanthas* and *pat* scrolls, watched wood carvers, went to temples decorated with terracotta reliefs of Hindu mythology, listened to folk stories, and watched tribal Santhal musicians and dancers. Intimately conversant with Picasso and European mid-century modernists as well as Chinese and pre-Columbian art, Roy underwent an artistic transformation. He abandoned oil on canvas, opting for paper, old saris, winnowing fans, and other natural surfaces for his handmade water-based pigments. Roy may be the "first modern Indian artist" who rejected oil on canvas, but he also stirred a controversy by identifying too closely with village traditions. He made multiple copies of his work, many done by hired artisans, some signed, some not signed, and sold them for a few *paisa.*

It is not hard to understand how Roy was both appreciated and resented by other artists during his lifetime. A similar attitude was held by contemporaries of Amrita Sher Gil. Like Roy, Sher Gil was an innovative artist, a pioneer of Indian modernism. Of mixed heritage — Hungarian mother and Sikh father — she studied painting at the Grande Chaumiere and the Ecole des Beaux Arts, Paris, and returned to India to capture the essence of its people. While Roy chose to integrate Picasso and Matisse with village art and craft, Sher Gil mixed the form and color of Basholi and Rajput miniatures with that of Gauguin. Though proud of her Indian roots, Sher Gil was little concerned with nationalist sensibilities or the trappings of indigenism. She openly dismissed the art of the Bengal School and offended conservative Indians by flaunting a "free" life style of unmarried affairs including lesbian liaisons. Nevertheless, Sher Gil expanded the oeuvre of Indian art, reinstating "permission" to paint with oil on canvas.

Sher Gil died young, at age 29, under mysterious circumstances; six years later India gained its freedom from Great Britain. Both Sher Gil's life and India's independence were dramatic events, with long-lasting consequences in their respective artistic and political spheres. Sher Gil brought Indian art into closer and more favorable contact with the

West. India was partitioned into three parts, with East and West Pakistan carved from the subcontinent.[10]

In 1947, the year of Indian independence, Francis Newton Souza, a 23-year-old painter born in Goa and briefly associated with the Communist party, founded the Progressive Artists' Group in Mumbai (Bombay). His manifesto fostered the idea of moving forward, to be progressive and international. He outlined an elusive modernist aesthetic and rejected all that he believed to be provincial including the Bengal School, Jamini Roy, Rabindranath Tagore and, ironically, the art of Sher Gil. Of the Progressives' core members — Souza, S.H. Raza, M.F. Husain, K.H. Ara, H. K. Gade and S.K. Bakre — Souza was the most articulate and outspoken. He emigrated to London in 1949, and Raza went to France in 1951.

The Progressives dissolved within a few years, but the member artists continued to impact Indian art. Souza gained such success abroad that he was quoted saying, "I make more money from my paintings than the [British] Prime Minister does from his politics."[11] Known as the angry young man of Indian art, Souza's work steadily became more daring, more outrageous and more shocking. *Nude with a Mirror* (fig. 4) is far more restrained than most of his painting from this period, but the distortion in the upper thigh and the claw-like hand gripping the mirror, as well as Picassoesque facial features, manifest the drive toward modernism. On the other hand, while Souza played down the need to be Indian, his heritage continued to influence his art, particularly his nudes. Though born Catholic, Souza lived in a culture where Devi, the female goddess, was ubiquitous and all-powerful. The famous Khajuraho nude looking in a mirror is a well-known precedent, as is the Devi half of Ardhanarishvara and the numerous Kalighat beauties at toilet. The well-endowed curving female form is archetypal, but Souza's obsession with the opposite sex was complex. Many women in his paintings are grotesque or frightening, like angry prostitutes.

While Souza was unleashing his artistic aggression in London, Syed Haider Raza, a fellow expatriate from the Progressives, was receiving acclaim in Paris. Expressionist landscapes like *Townscape* (fig. 20) were followed by Abstract Expressionist work inspired by Hans Hofmann, Sam Francis and Mark Rothko during Souza's teaching tenure at the University of California at Berkeley. His ultimate recognition came as a Neo-Tantric painter, working in a style derived from Hindu and Buddhist Tantric *mandalas* and *yantras* (abstract symbolic meditation diagrams). Neo-Tantric art was at once modern and yet Indian. Oddly, two of its leading proponents were Muslim. G. R. Santosh purported belief in and maintained a study of Tantric theory, though Raza made no such claim.

A considerable number of Indian artists went abroad and returned in the 1950s and 1960s. Akbar Padamsee, Jehangir Sabavala, Ram Kumar, Nirode Mazumder and Paritosh Sen are among the South Asian artists who imbibed cubism at André Lhote's studio in the south of France and carried the style back to India. Others responded to the métier of Paul Klee. Krishna Reddy collaborated with Stanley William Hayter as co-director of the renowned Paris printmaking workshop Atelier 17 and propagated the quality of abstraction popular there.[12] However, it was M. F. Husain who stayed in India and became the reigning celebrity of mid and late twentieth century Indian art.

Born in an artisan community in central India, Husain attended art school in Indore for six months, painted film hoardings and sign boards for a living in Mumbai, and habitually went barefoot. Discovered by Souza, Husain was inducted into the Progressives and rose to such fame that he merited a one-man show along with Pablo Picasso at the 1971 Sao Paulo Bienniale. Husain's modified cubist style — figures are often without heads or extremities — addresses authentic India in his figurative narratives. With cutting sarcasm or gentle humor, but always perceptive and insightful, Husain confronts Hindu mythology, Islamic culture, Indian daily life, the film industry and its stars, current political events, the Raj, Mother Teresa, and more. In this exhibition, Husain is represented by a daring, clever narrative of Hanuman in the epic *Ramayana*, a memory of the Raj, and one of his classic Mother Teresa works (figs. 27, 28, 29).

While international modernism continued its hold on Indian art, other developments were bringing artists to terms with their own nature and the aesthetic environment. At Kala Bhavan, the art school at Rabindranath Tagore's Santiniketan, a revolutionary, open, investigative attitude prevailed. Reaching out to local crafts, reviving mural art, reappropriating Indian miniatures and folk art, the school helped to erase the cleft between fine art and craft initiated by the Raj. This attitude contrasted with art schools set up by the British in the nineteenth century, modeled on the South Kensington School of Art and Industry to foster craft, which had perpetuated the fine art/popular art chasm. The faculty, atmosphere and curriculum at Santiniketan were decisive for K.G. Subramanyan, who was mentored by muralist Benode Behari Mukherjee and befriended renowned painter/sculptor, Ram Kinker Vaij.[13] Shortly after returning from the Slade School of Arts in London, Subramanyan joined the Faculty of Fine Arts at M. S. University, Baroda. Subramanyan's personal style and philosophy, along with innovative pedagogy — on-site workshops by traditional artisans, muralists, mosaicists and myriad craftsmen — revolutionized twentieth-century Indian art education.

It is not surprising that Subramanyan's style shows familiarity with Calcutta's Bengal *pat* scroll painting.

In this untitled work (fig. 30), figures are schematic and gestural, and confined by vertical compartments — references to the *pat* scrolls. Like Husain, Subramanyan draws imagery from every aspect of Indian life, past and present. Ghulam Mohammad Sheikh, an M. A. graduate of M. S. University, Baroda, who returned to his alma mater as faculty in 1966, had been fascinated with Rajasthani and Pahari miniatures, and created intensely colored red and green city scenes and domestic interiors. Sheikh's experimental nature is seen in his embrace of up-to-the-minute technology in two digital works, *Talisman-twin 1* and *Mappa Mundi* (figs. 32, 33).

Living in Baroda, and tangentially affiliated with M. S. University, Bhuphen Khakar reflected the growing interest in the 1980s to portray the working class. His pastiches of homey scenes compartmentalized within a flat blue background are icons in the genre, but he made history as the first gay Indian artist to paint homoerotic imagery. Sudhir Patwardhan contextualizes his men and women from Mumbai middle and lower class neighborhoods. They are often short stocky, individuals engaged in labor or casual conversation. Madhvi Parekh and Laxma Goud also engage village life. Self-taught, though married to well-known artist Manu Parkeh, Madhvi evolved a naïve style to portray village children at play, family chores, and ever present animals. *On Way to My Home* (fig. 51) evokes a surrealist fantasy of villagers floating boats in the river in the bottom frieze, peeking out the temple door above, and flying with birds in a bright orange sky in a composition that both delights and confounds. Like Madhvi, Goud refers to the village life of his youth. His work, however, inclines toward relationships with sexual innuendos. Two paintings in this exhibition of a village couple with a goat suggest the insatiable sexual appetite of a satyr. As a printmaker, Goud is particularly sensitive to paper, a material which compliments his impeccable draftsmanship.

Madhvi Parekh is one of a dozen women who achieved much deserved recognition in the 1980s, including Arpita Singh, Gogi Saroj Pal, Rekha Roddwhittia, Nalini Malani,Vesundra Tewari, and Anupam Sud. Though stylistically individual, each artist uses figuration to address personal and social concerns. As a printmaker, Anupam Sud is most conversant with paper — cold press, hot press, smooth or rough — and like printmaker Laxma Goud she is a consummate draftsman. Her somber, carefully rendered yet enigmatic *dramatis personae* present an easy comparison with the free-floating, loosely rendered figures of Nalini Malani. Malani loves the challenge offered by varied mediums, so she works with every surface commonly available to the artist and invents some as well. *Love II Series* (fig. 50) is evocative of figures floating underwater or maneuvering through an orange haze, an indistinct quality which is also notable in Vasundhara Tewari's work (fig. 43), in which the artist stares at the viewer through a mottled brown film.

While most Indian artists of the current generation may create works on paper, its use is not necessarily their central preoccupation. There are, however, a few artists whose use of paper distinguishes their *modus operandi*. Ganesh Pyne may have initiated a backlash against oil on canvas among artists in Bengal.[14]

In the early 1980s Pyne was commissioned to illustrate the autobiography of a Mughal merchant. Desiring to connect with the merchant and his period, Pyne researched the technique of Mughal period painting. He began using tempera in a technique that he believed was close to that used by the Mughals. Tempera remains one of his most favored and ubiquitous media, continuing the Mughal historical precedent by using paper as the support. Pyne's personal interpretation of the *Dying Inayat Khan* (fig. 34), derived from a drawing and subsequent painting of a drug-addicted courtier commissioned by Mughal Emperor Jehangir, is an extension of Pyne's earlier Mughal merchant autobiographical assignment.

The special qualities of handmade paper have found favor with many Indian artists, including Jitish Kallat and K. G. Subramanyan. For Kallat, surface texture is an essential of his art. He uses photocopiers and fax machines to manipulate photographs selected as the basis for an image on his paint-laden paper. Then he defiles the surface, pulling up and even vacuuming the paint to expose the rough, torn, irregular patterns that characterize his portraits and narratives. For Subramanyan, who came from an artisan-infused milieu where craftsmanship and attention to materials was a significant factor in the success of the product, his preference for handmade paper is not surprising. As most artists would concur, the process is as important as the finished work.

The modern and contemporary works on paper from India in this exhibition provide the viewer with a spectrum of subjects ranging through Hindu myth, genre, landscapes, nudes, personal narratives and surrealist fantasies. One finds styles from realistic representations to abstract and purely nonobjective works of art. For collectors, art historians, critics and curators, these works on paper contextualize an aesthetic evolution highlighted by key individuals and movements. Each art work is unique, a jewel unto itself. But in unison these works tell a story, albeit much condensed, of one aspect of contemporary artistic creativity in India.

Notes

[1] Heller, Jules, *Paper-Making*,Watson-Guptill Publications, New York,1978, pp.185-187.

[2] Bashir Ahmed interview, Lahore, Pakistan 1998. Ahmed apprenticed eight years with miniature painters Haji Sharif and Sheikh Shujaullah, whose fathers had been hereditary artists at the Patiala court.

[3] Varma was the first successful, independent Indian painter. He was patronized by Indian royalty and Europeans in India.

[4] Guha-Thakurta, Tapati, *The Making of A New Indian Art*, Cambridge University Press, 1992, p. 155.

[5] Painters Yokoyama Taikan and Hishida Shunso were brought to Jorasanko in 1902 by Kazuzo Okakura, the Japanese activist who espoused pan-Asianism and authored *Ideals of the East* in 1903. See Partha Mitter, *Art and Nationalism in Colonial India, 1850-1922*, Cambridge University Press, 1994, pp. 262-264.

[6] In 1976, as a visiting Fulbright Professor of Indian Art Education, Dr.Y. K. Bhat gave a course on techniques of Indian painting at The Ohio State University. He demonstrated the Bengal School style process for the class, of which I was a member. First he glued a sheet of rice paper to butcher paper for stability. After the paper dried he applied two thin coats of white tempera to the surface. When the tempera was dry, he used pencil to sketch a landscape with figures and painted the background using broad washes of transparent watercolor. For more details, see my dissertation: Marcella Nesom, *Abdur Rahman: A Modern South Asian Artist*, The Ohio State University, 1984, p. 320.

[7] Roy joined the college in 1903 and may have learned from Abanindranath Tagore, who taught there before taking the vice principalship.

[8] *Pat* is a type of drawing or painting made by village artisans, who, in this particular case, congregated in Calcutta at Kalighat near the Kali temple to make cheap art souvenirs on paper for devotees. In form, *Pat* is most commonly a rolled hanging scroll divided into narrative sequences. *Brata* refers to ritual paintings on domestic mud walls. *Alipana* are geometric diagrams drawn at the threshold to welcome Lakshmi, goddess of wealth and fertility. *Kanthas* are dishcloth-size embroidered coverlets.

[9] See my essay in *Jamini Roy, Bengali Artist of Modern India*, Harn Museum of Art, University of Florida, Gainesville, Florida, 1997.

[10] East Pakistan became Bangladesh in 1971.

[11] Khanna, Balraj and Aziz Kurtha, *Art of Modern India*, Thames and Hudson, 1998, p. 23.

[12] *India: Contemporary Art from Northeastern Private Collections*, Zimmerli Art Museum, Rutgers, the State University of New Jersey, 2002, p.98.

[13] B. B. Mukerjee was "immortalized by his 100-foot mural in Shantiniketan" and R. K. Vaij became a "leading sculptor of modern India." Khanna and Kurtha, p.16.

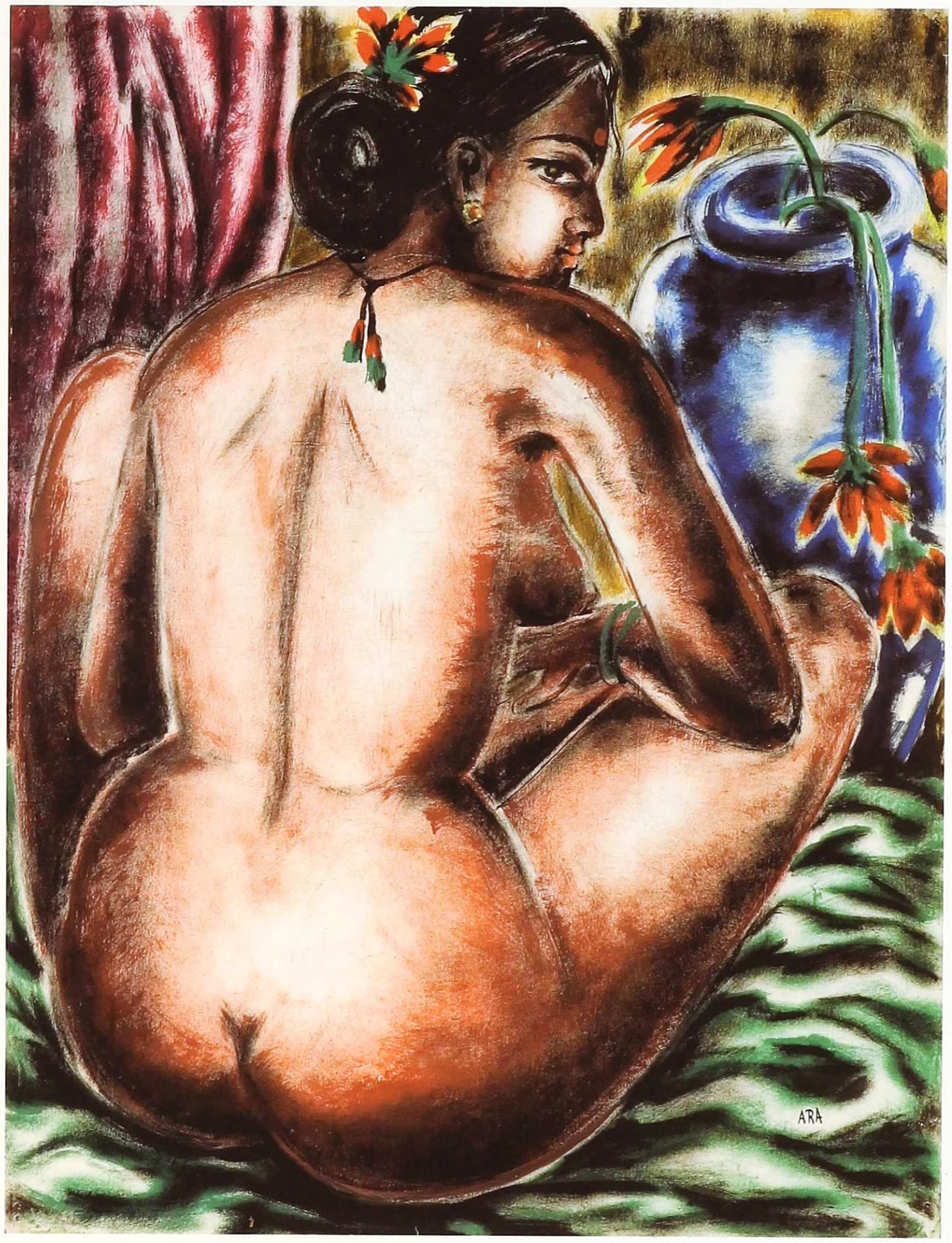
[14] Pyne, as mysterious in life as is his art, graduated from the Government College of Arts and Crafts, Calcutta in 1959. He practiced the Bengal School style as a young artist and held fast to a water based medium on paper as a mature artist. It is not surprising he favors tempera on paper. Another Calcutta painter, Shymal Dutta Ray, represented by four works in this exhibition, also painted in a style close to that of the Bengal School and continues to use paper. In his own words: "There is a strong heritage of watercolor in Bengal. I use transparent watercolor but in a process called 'glaze' treatment — like the old masters did with oil. I do 20 to 30 layers of washes in a single oil painting. (Interview with the artist in Calcutta.)

Catalogue of the Exhibition

Catalogue Entries by

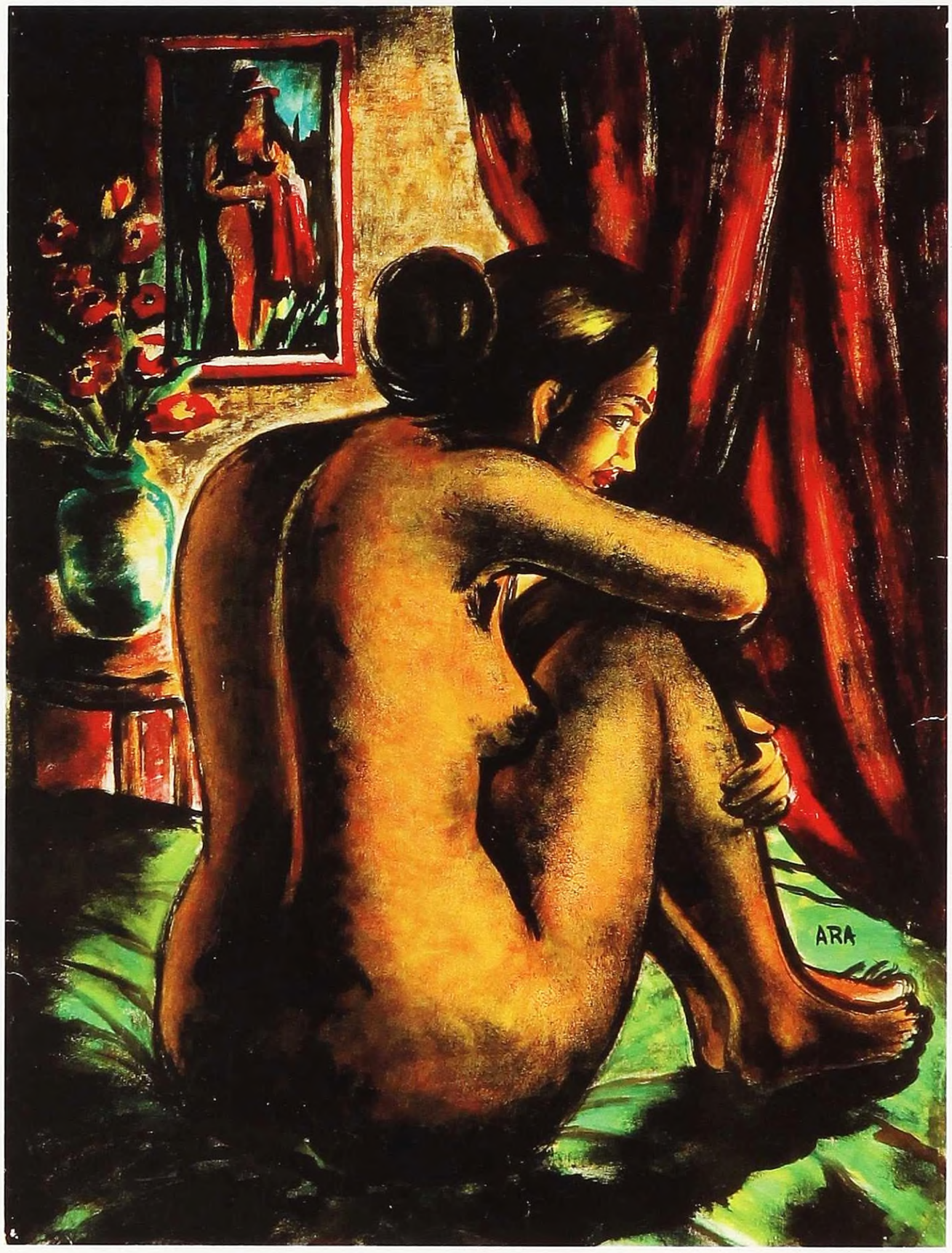
GS	Gayatri Sinha
HAF	Helen Asquine Fazio
MAML	Mary-Ann Milford-Lutzker
RS	Ratnottama Sengupta
SB	Susan Bean
MCS	Marcella C. Sirhandi

THE HUMAN FIGURE



1.
Krishna Hawlaji ARA
Seated Female Nude, circa 1960s
Gouache on paper, 29″ x 22″

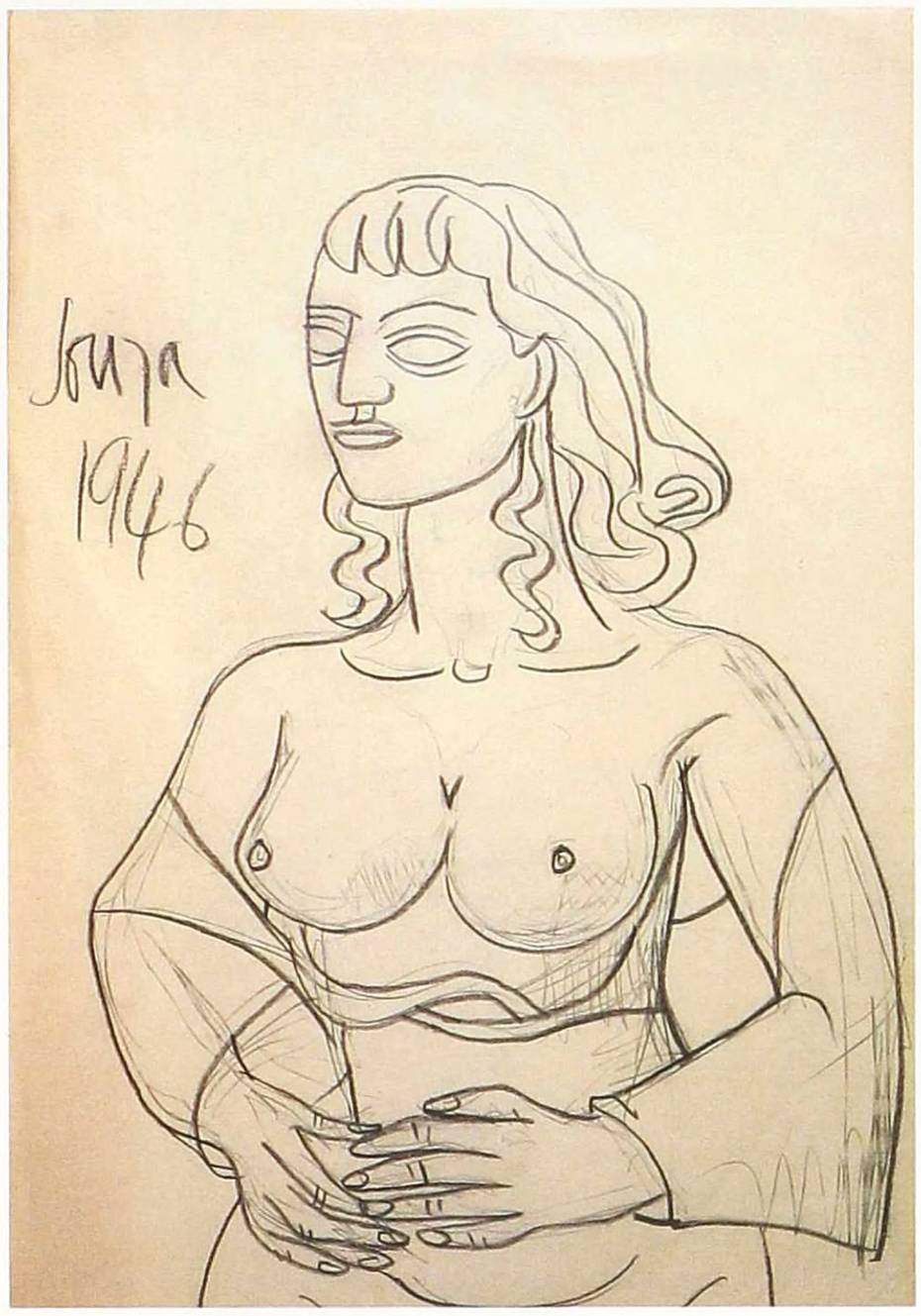
Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers,The State University of New Jersey, 2002, p. 26.



2.
Krishna Hawlaji ARA
Seated Female Nude, circa 1960s
Gouache on paper, 29″ x 22″

Published: *Post-Independence Contemporary Indian Art*, exhibition catalogue, Paul Robeson Gallery, Rutgers-Newark, The State University of New Jersey, 2002, p. 10.

A self-taught artist and nationalist who participated in the struggle for independence in the 1940s, Ara 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. It is characteristic of Ara that the nude, whose bodily contours are prominently outlined, has her back to the viewer and maintains an impassive quality that draws from the still life. *GS*



3.
Francis Newton SOUZA
Woman, 1946
Pencil on paper, 12″ x 8″

Souza's art centered on the human figure. He produced hundreds of sketches for his paintings of men and women. Quick ideas that catch fleeting moments, jotted down spontaneously, his drawings have a freshness about them, as in this work of a young woman who stands with her hands on her stomach. The contours of her body have been firmly delineated with unhesitating confidence. *MAML*



4.
Francis Newton SOUZA
Nude with a Mirror, 1951
Pen ink on paper, 9″ x 8″

This sketch of a nude woman is, perhaps, one of Souza's most lyrical studies. The angst-ridden critique that infuses much of his work is absent in this delightful rendering of a woman fixing her hair as she looks at herself in a hand mirror — a trope that suggests the sexual nature of woman. *MAML*



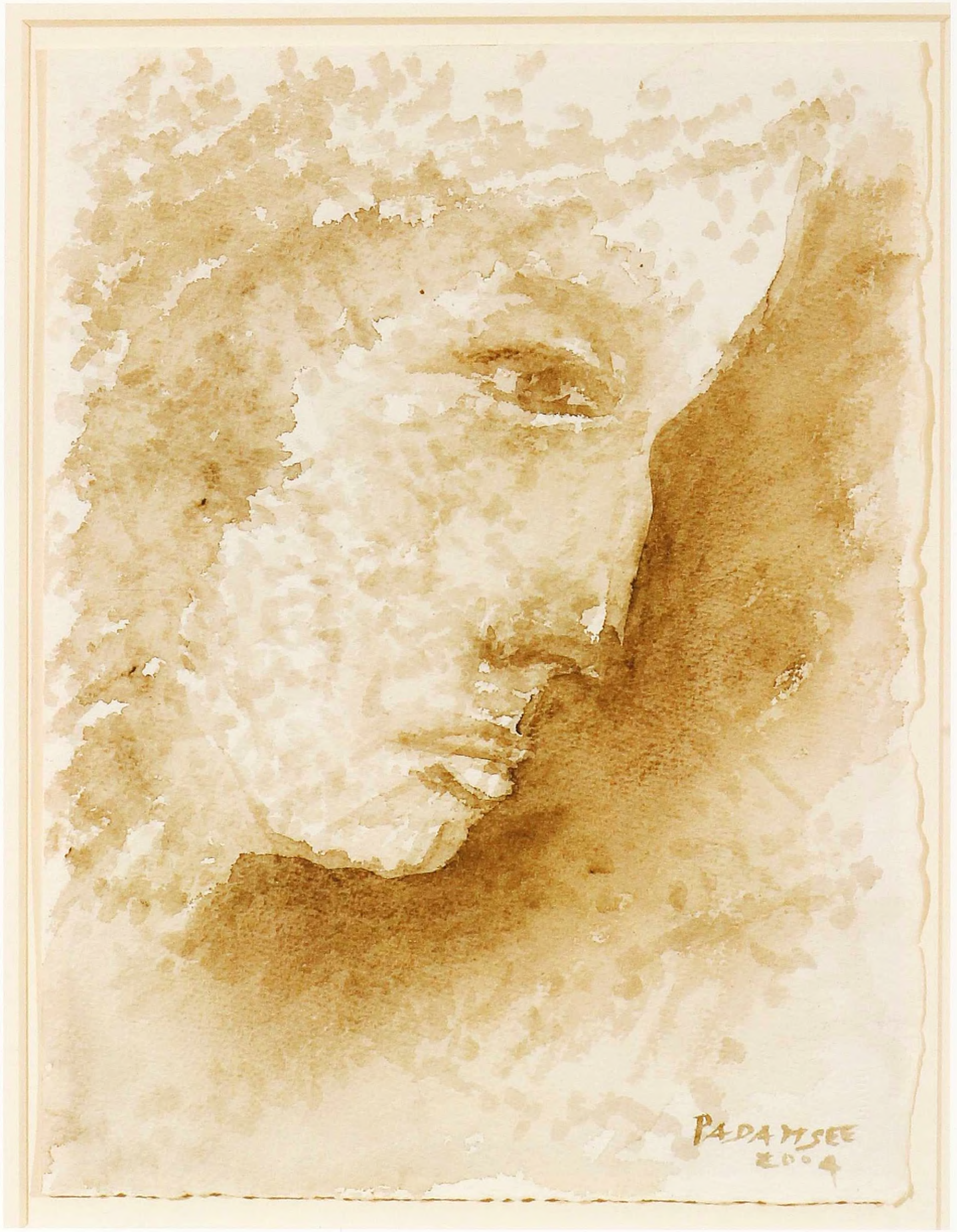
5.
Francis Newton SOUZA
Head, 1951
Pen and ink on paper, 9″ x 8″

In 1949 Souza went to London and traveled and studied in Europe until the 1960s. There he saw firsthand the works of the great modernist masters such as Cézanne, Picasso, Matisse, Modigliani, *et al.* In this drawing of a man's head, the cubist references are boldly asserted. *MAML*



6.
Francis Newton SOUZA
Untitled (Head), 1989
Oil and watercolor on paper, 28″ x 21″

With bold, slashing strokes Souza depicts the distorted head of a man that features four staring eyes and two handle-like objects that project from the left side of his face. The apparatus, resembling a gas mask, hides the identity of the man in a disturbing way. The power with which Souza has applied the paint in this work is characteristic of his angry, tension-filled works that critique the social and political malaise he sees around him. *MAML*



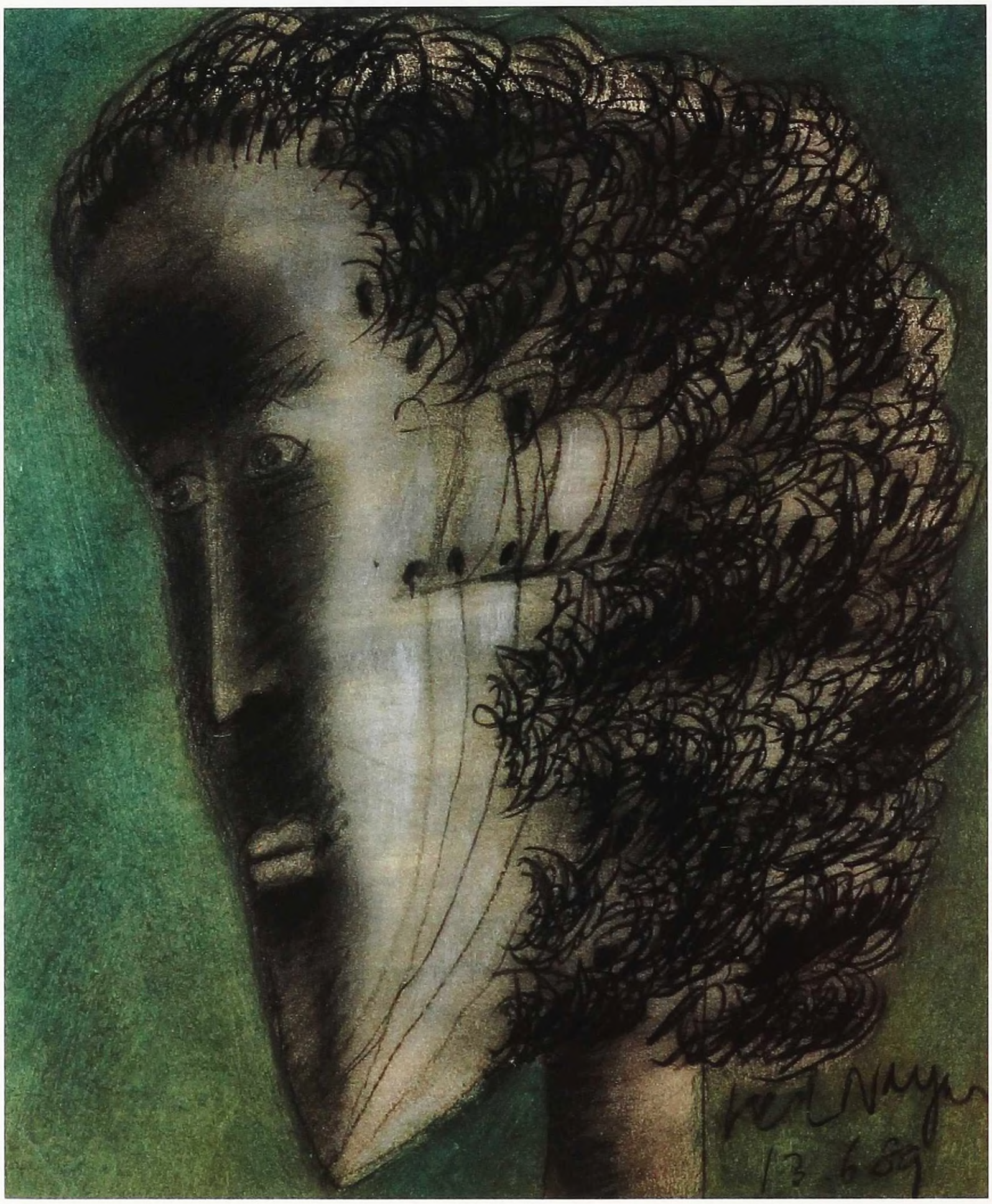
7.

Akbar PADAMSEE
Untitled (Woman), 2004
Watercolor on paper, 15″ x 12″



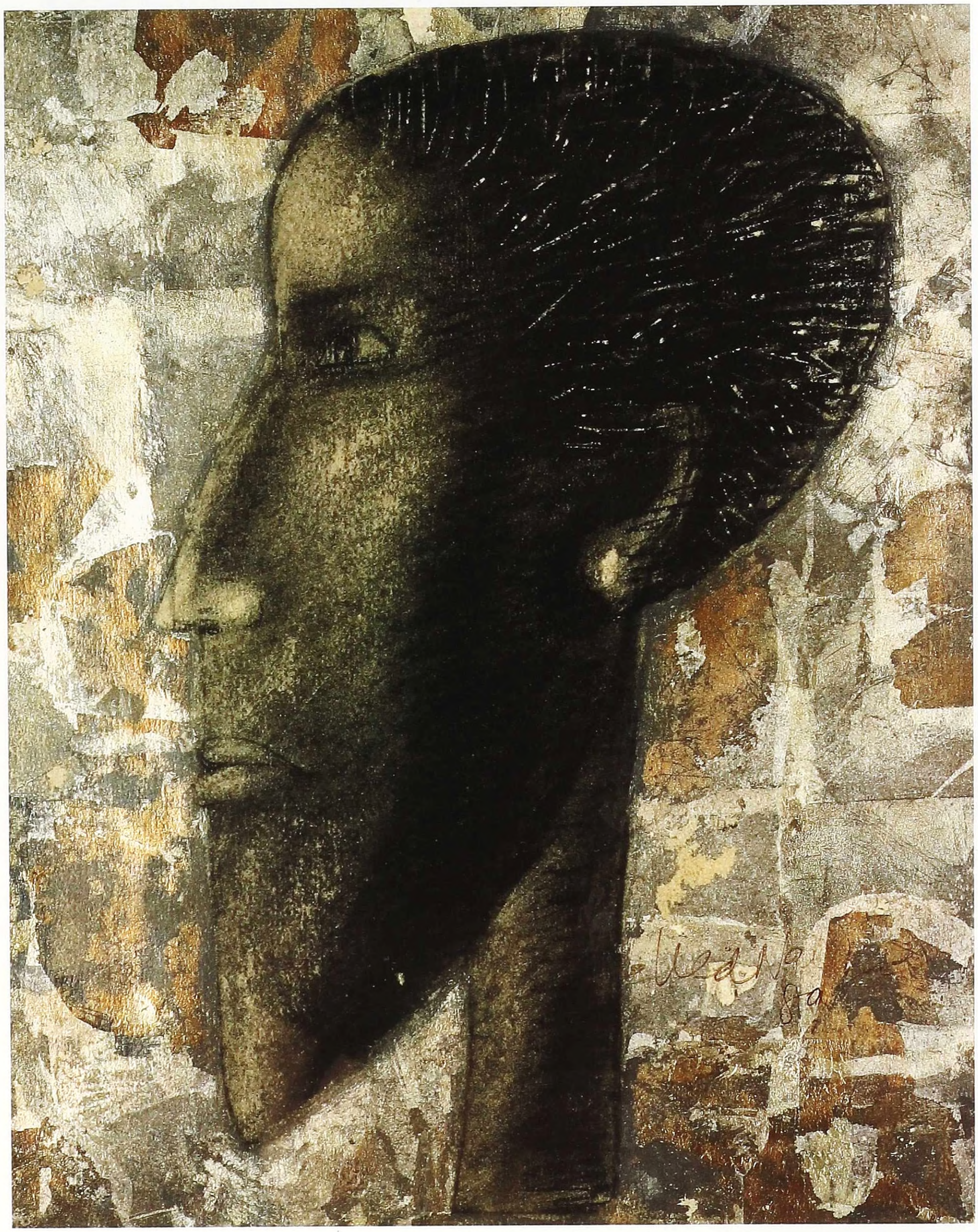
8.
Akbar PADAMSEE
Untitled (Head), 2004
Watercolor on paper, 22″ x 15″

Akbar Padamsee's engagement with the human figure spans five decades and ranges from his paintings of prophets of the early 1950s to his recent photographs of nudes. Padamsee accords his figures both isolation and nobility, and each figure typically occupies a space that is psychological or emotional rather than representative; its preoccupations and introversion reflect the artist's concerns with the human condition in a universal manner. The space that he creates for each figure is one of silence and reverie, even timelessness. In these watercolors, Padamsee uses a light monochrome that makes the image appear to sit on rather than be absorbed by the paper. The pointillist application dissipating at the edges of forms, the lightness with which the heads are rendered, and the complete absence of defining line lend each head an ethereal quality, an evanescent impermanence. Such effects suggest forms that are advancing or receding from view, as if dredged up from the deep recesses of the mind. *GS*



9.
Ved NAYAR
Untitled (Woman), 1989
Mixed media on paper, 11½″ x 9½″

Ved Nayar is an artist of keen intellect with a strong social conscience. His paintings, sculptures and installations address the destruction of the environment, communal unrest, and his indomitable belief that mankind can achieve an ecological balance with nature. His gaunt, wraith-like figures parade in an eternally unfolding drama across his canvasses, their limbs stretching like rubber tubing. In these two sensitively painted heads of a man and a woman, Nayar's characteristic stylized elongation is evident, lending them a totemic presence that resonates with the power of tribal icons *MAML*



10.
Ved NAYAR
Untitled (Man), 1989
Mixed media on paper, 11½″ x 9 ½″



11.
Jogen CHOWDHURY
Untitled, 1977
Pastel and ink on paper, 15″ x 15″

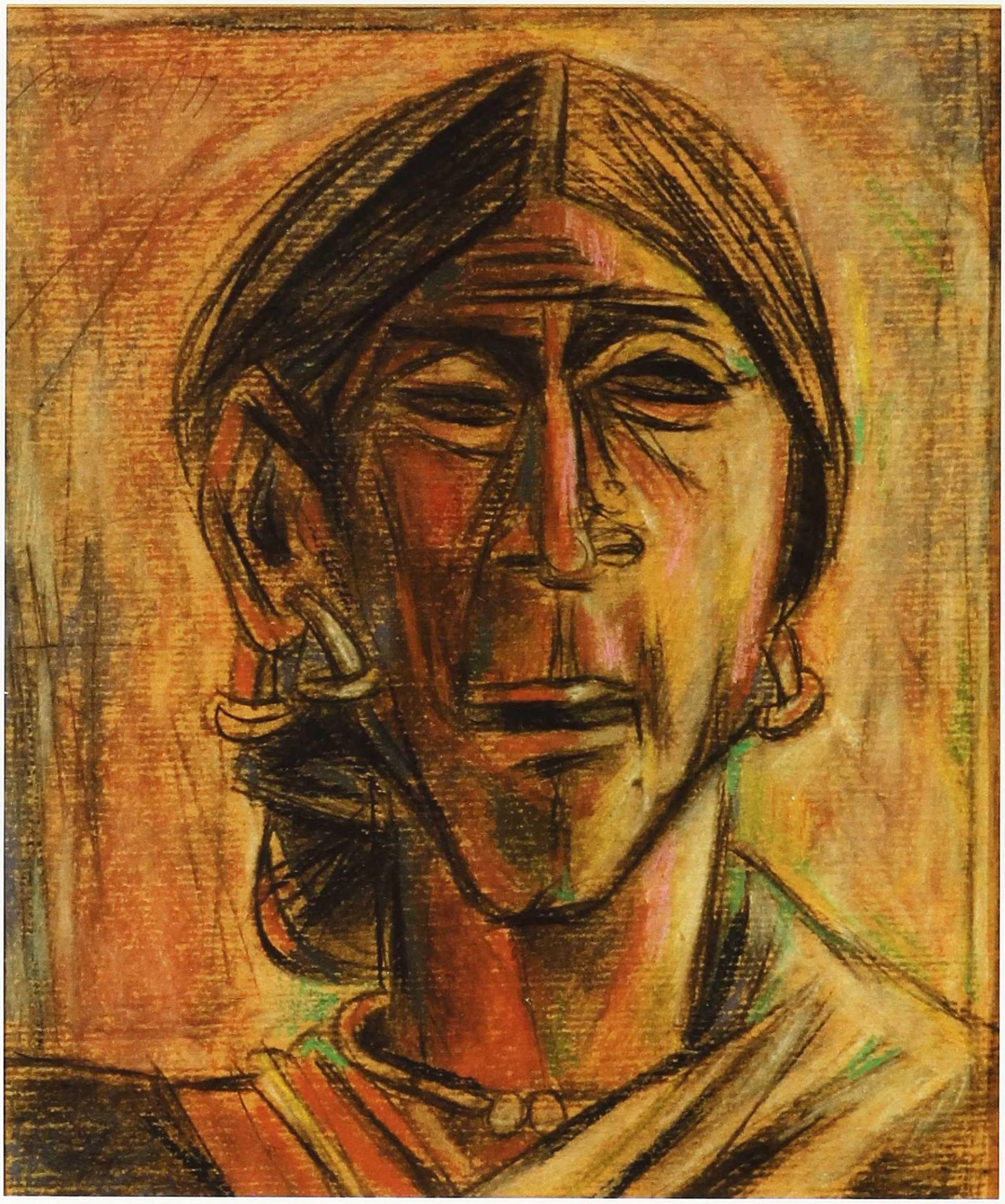
Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers,The State University of New Jersey, 2002, p. 43.

Explaining the motivation for his subject matter, Chowdhury once commented that: "Because of social misbalances 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, and 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 he applies this scaly surface 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*



12.
Laxma GOUD
***Untitled (Two Women)*, 1988**
Watercolor and pencil on paper, 15″ x 21″

In this lushly colored drawing, Goud depicts two young, robust, dignified village women. Their solemn, almost austere faces are delicately drawn and contrast with the riot of color and design in their patchwork garments. The figures are set on a ground of deep, rich red, the color of vigor and fertility. The drawing exemplifies Goud's deeply felt connection to the people of India's villages who make up the vast majority of the country's population. For Goud, who was raised in a village in Andhra Pradesh, rural life remains the genuine heart of India. *SB*



13.
Laxma GOUD
Untitled (Woman Portrait), 2000
Pastel on paper, 13″ x 12″

In this drawing Goud exploits the qualities of pastels to create thick, harsh lines in a portrayal of a woman, worn and aged. Her clothes and jewelry are those of a villager. But unlike his other villagers, her inner life and feelings remain inaccessible, obscured by her closed expression with eyes we cannot see. *SB*





14.
Jitish KALLAT
Untitled 1, 2002
Mixed media on handmade paper, 29″ x 22″

15.
Jitish KALLAT
Untitled 2, 2002
Mixed media on handmade paper, 29″ x 22″

Published: Ranjit Hoskote, *Jitish Kallat: First Information Report*, exhibition catalogue, Bose Pacia Modern, New York, 2002.
Indian Paintings of the New Millennium, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 34.

Self-portraiture is Kallat's primary method of communication, using his own face, distorted by varied means, to represent a postmodern Everyman who frets and writhes as both social protestor and social victim. Critical and edgy since his art school days, Kallat began the self-portraiture projects as a method of finding his own voice; now, as a mature artist, he continues to revisit this metaphor of the portrait. Born in Mumbai, Kallat remains devoted to the metropolis, and he illuminates both the city's street life and the literal Mumbai street itself on his canvases, often distressing the picture surface to suggest the urban decay of concrete and asphalt. Customarily beginning with a photograph that he manipulates, in these works Kallat relies upon the naturally uneven surface of handmade paper, as the paint that he has blown away from the image finds its own egress outward through the rough surface. Blasts from a vacuum cleaner nozzle result in the dissolution of the near-likeness, giving random effects which add life to these portraits of people photographed on the street. *HAF*

SCENES FROM EVERYDAY LIFE



16.
Krishna Hawlaji ARA
Untitled (Woman with Birdcage),
circa 1960s
Watercolor on paper, 27″ x 22″

Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 27.
U. Gaur and M. Sirhandi, "Contemporary Indian Art in Private American Collections," *Arts of Asia*, July-August, 2002, p. 99.

Like his contemporary and likely influence, George Keyt, the widely acclaimed Sri Lankan painter, K. H. Ara painted pleasantly corpulent women. Both artists were dedicated Nationalists and painted cultural themes reflecting their heritage. Ara's *Woman with Birdcage* uses the same abbreviated Picasso-like facial features and strong curvilinear outline that typify Keyt's females. Pressing her fingers to her chin, the nude demurely covers her lower body in a gesture similar to that of Venus de Milo. She glances back at the caged parrot, a ubiquitous pet, but one fraught with symbolism. From the Tuti Nama, a story of the parrot illustrated by painters from the atelier of Mughal Emperor Akbar, the wife has been given this talking bird by her absent husband. The parrot will keep her company and report any misdeeds to the spouse on his return. In Sufi poetry, the caged bird is the poet, captivated by the coy beloved. On one level, the beloved is God who resides within every heart negating the pain of captivity; on another level, the beloved is a handsome youth or unattainable beauty who tortures the poet with sideways glances. Ara's nude may reflect the sum of these. *MCS*



17.
Krishna Hawlaji ARA
Still Life of Flowers, circa 1960s
Gouache on paper, 18″ x 12″

Made by one of the founding members of the radical Progressive Artists Group, it is no wonder Ara's *Still Life* is disturbing. Vase and adjacent apple, both floating in space, seem to quiver — about to lift off and fly away. The colors are hot and harsh, augmented by black shadows under the vase and on the apple. Though rooted in realism, Ara's *Still Life* departs from the domestic comfort attached to traditional still life art; tension and restless energy permeate the consciously flattened pictorial space. *MCS*



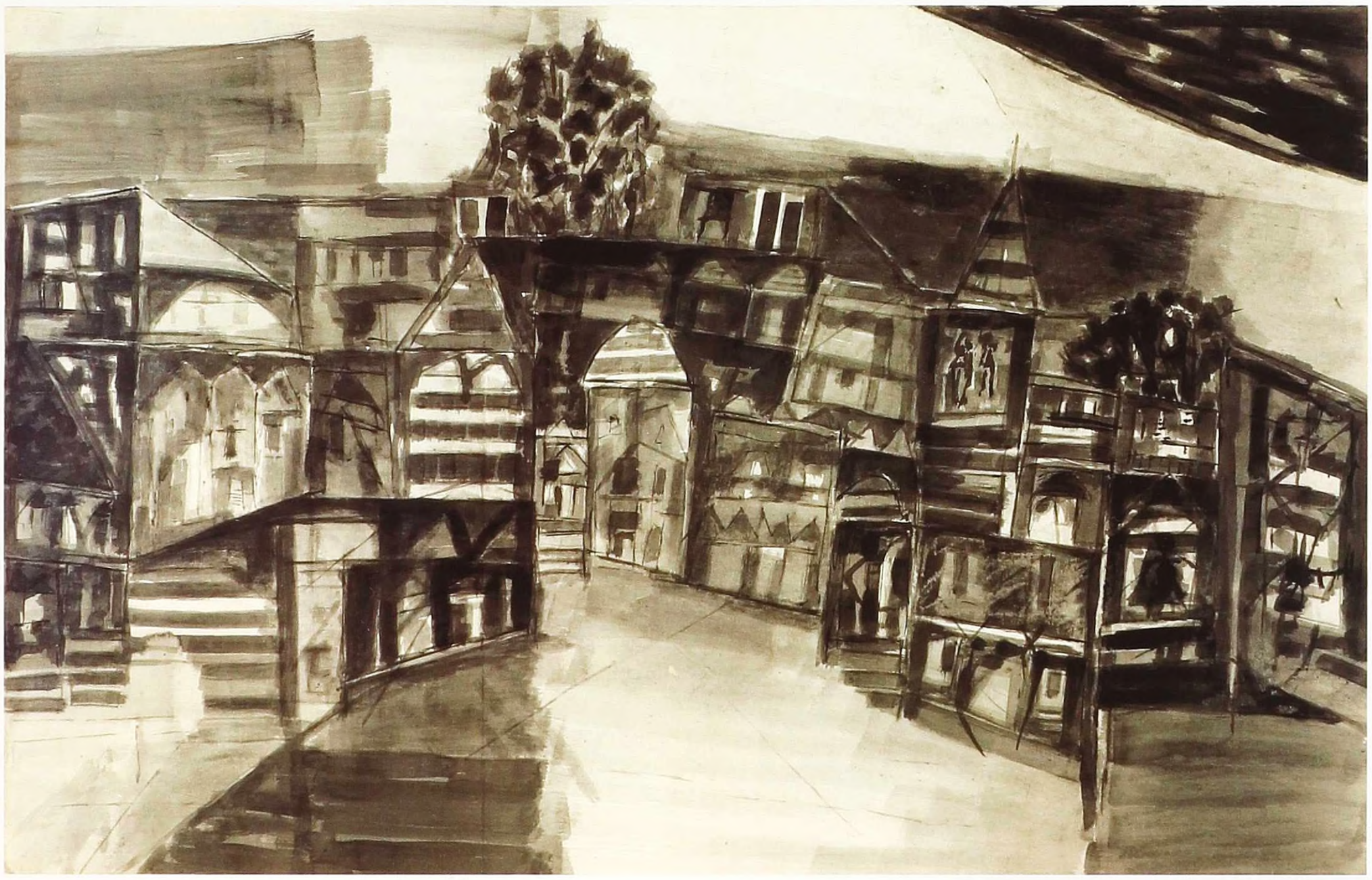
18.
Paritosh SEN
Untitled (Woman with Fruit), circa 1990
Pencil and watercolor on paper, 50″ x 30″

Wearing a red-bordered sari draped in the manner typical for any Bengali matron, this woman holds up a mixed platter of fruits. Reflecting the impish humor one readily identifies with Paritosh Sen, the woman also incongruously clutches a kettle of fish, much as a society lady sporting a Rolex on her wrist would clasp a vanity bag. The artistic approach of this octogenarian artist is rooted in the folk temperament expected of one born in Dhaka, but tempered with her training in Madras, and her experience of having lived in Paris and met Picasso. The medium of water soluble pencil on paper enhances the informality of this scene, although the deft strokes of watercolor that breathe life into the soft-mannered but assured *grihini* (housemaker) bear the imprint of a master. *RS*



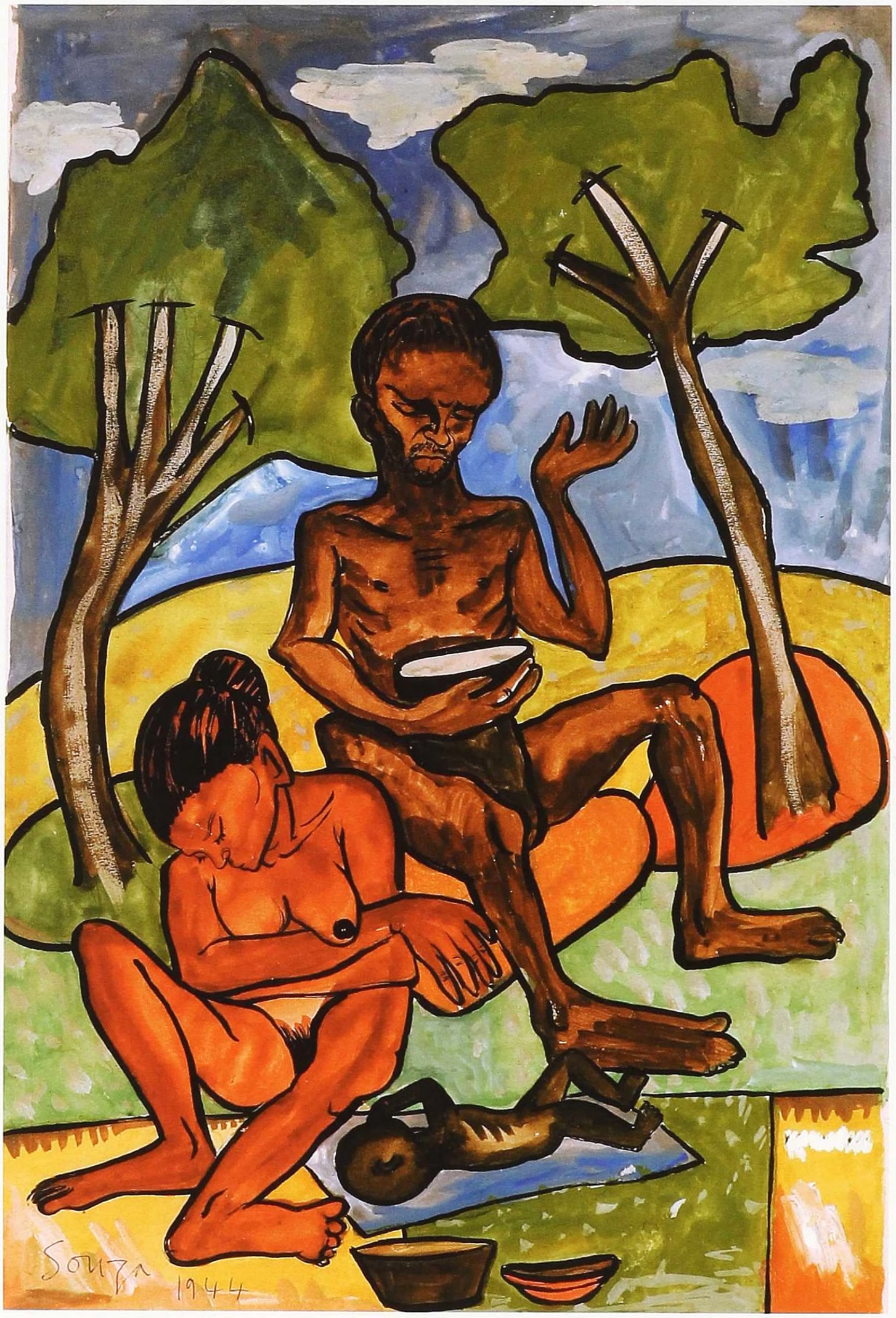
19.
Syed Haider RAZA
Untitled, 1945
Mixed media on paper, 12″ x 16″

This is an early watercolor by Raza who is known for his neo-tantric paintings of the *bindu.* It was executed when Raza was 23 years old and shows his interest in sketching *en plein air* to catch the immediacy of life in the streets of Delhi. Chandni Chowk bordered by shops and filled with people leads diagonally to the majestic domes of the Jami Masjid in the background. This small impressionist painting is a precursor to the work Raza will do when he goes to Paris to study at L'Ecole Nationale des Beaux Arts in 1950. Light activates the surface of his painting here; later in his abstract work, light will appear to emanate from it. *MAML*



20.
Ram KUMAR
***Townscape*,** 1991
Grey wash on paper, 22″ x 35″

Ram Kumar's painting of the town as urban space has tended to oscillate from his early works of desolate spaces in paintings such as *Sad Town* (1956) to his emblematic works of the city of Benaras. Ram Kumar had first visited Benaras in 1959, and responded powerfully to the city's engagement with the cycles of death and regeneration, and its mythical ethos. Described as the city where there is "a sacred place at every step," it embodies Kashi (the City of Light) in the Hindu imagination. This particular work appears to correspond with the view from the river of Dasaswamedha *ghat*, one of the holiest sites on the river bank, to which pilgrims come for a view of the Viswanath temple, dedicated to Lord Shiva. But if worship on the *ghat* evokes the sound of temple bells, light, movement, color, and the singing of the *aarti* (prayers), Ram Kumar characteristically silences the celebration. Rendered as a dark and brooding monochrome removed from realistic representation, the city reveals what J. Swaminathan wrote in 1961: "Ram Kumar's Benaras landscapes lift one out of the toil of the moment into the timeless world of formless memories." The characteristic architecture of the temples on the *ghat* thus blends with other architectural forms within a flattened cubistic style, their deep recesses relieved by the illuminating lights of the late evening. Typically, Ram Kumar locates himself as if on the other side of the river, as a witness rather than a participant to the city's teeming energies. *GS*



21.
Francis Newton SOUZA
Bombay Beggars, 1944
Watercolor on paper, 22″ x 15″

Souza was a founding member of the Progressive Artists Group (PAG). In 1948 he joined with K.H. Ara, S.K. Bakre, H.A. Gade, M.F. Husain, and S.H. Raza, to form PAG. They were the angry young men of the Indian Art world in the 1940s and 1950s. They were brought together by a common frustration with the conservative and inward-looking forms of artistic expression that dominated teaching in art schools and predominated amongst the leading artists of the day. Their worlds were falling apart. They had lived through World War II and seen their country divided by Partition. Sectarian communalism was rife. Yet none of this was reflected in the prevalent art of the day. Souza, a Catholic from Goa, attended St. Xavier's School in Bombay, before joining the J.J. School of Art. He was a rebellious student and spent most of his life as an artist questioning the values of Christian beliefs and in particular the proscription against sex. In this painting of *Bombay Beggars* he depicts the dehumanized state of the city's poor. A man with a begging bowl that infers the Buddha's begging bowl but with none of the dignity, is seated above a woman, his wife, who rests her head on her shoulder as their skeletal child sleeps between them. This Holy Family is framed by two trees — the irony here being that such trees are usually associated with life-giving properties, but here they barely afford shade. *MAML*



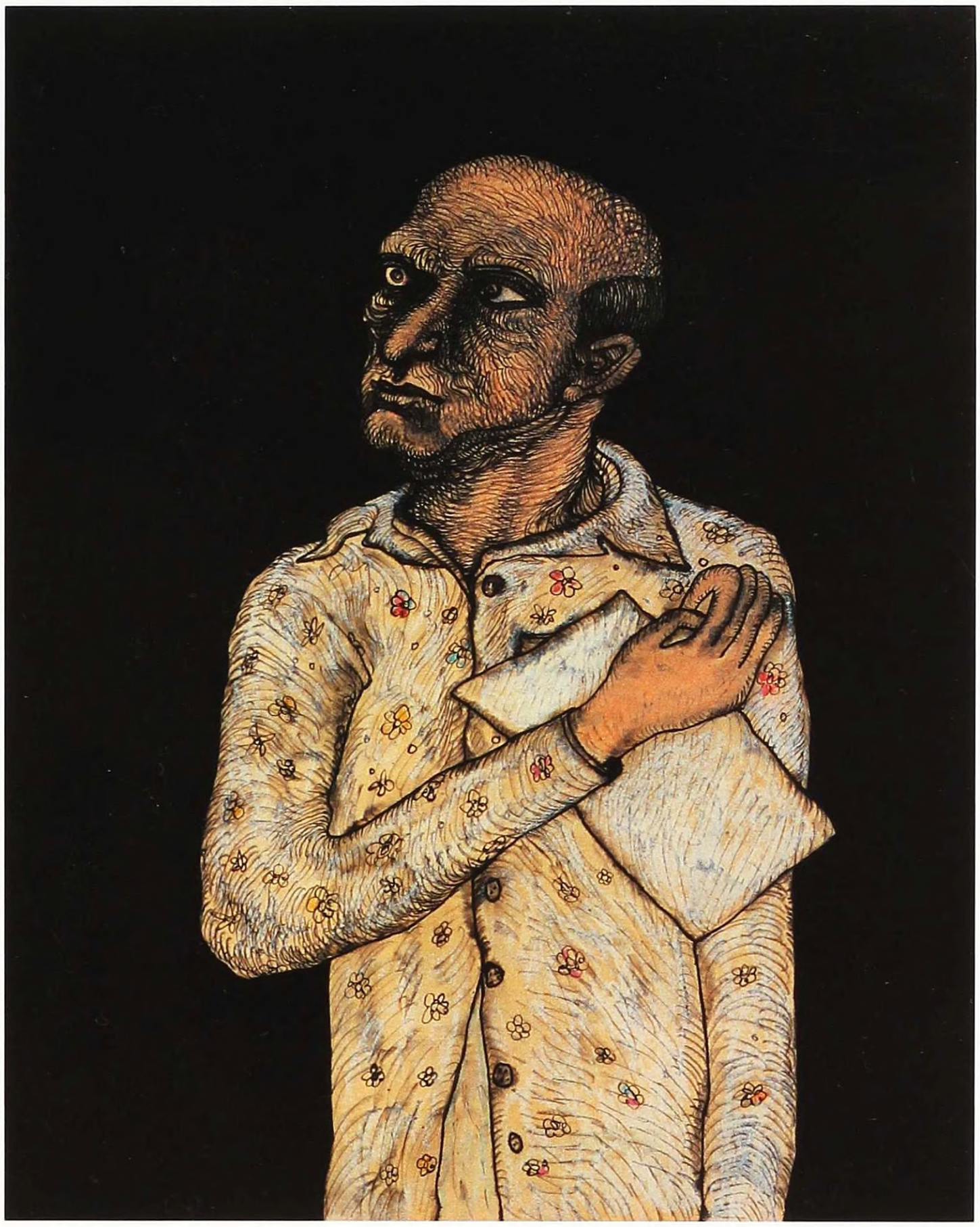
22.
Krishen KHANNA
Man Playing Cards,
circa 2002
Conte on paper, 30″ x 22″

The sources for Krishen Khanna's image of the card players trace back to the artist's theological and social concerns. In the period of the 1970s and 1980s, Khanna made a number of paintings on the Christ narrative and on public apathy to this cataclysmic event, represented by the soldiers playing cards at the foot of the cross. Thus, in the broad context of Krishen's work, the man playing cards is a symbol of societal indifference. This drawing relates closely to his painting *The Dead and the Dying* (1970) in which a group of card players huddle in a circle of shared interest, indifferent to the corpse lying behind them. In the 1960s and 1970s Krishen spent long hours sketching in the teashops of Bhogal, becoming an active interlocutor of the life of the street. Subsequently he has steadily painted figures that represent the dislocated and disenfranchised as marginal figures of the street. In this drawing, the man's exposed feet and *dhoti* suggest he is probably a poor migrant worker, stealing a few minutes of pleasure in a game of cards. *GS*



23.
Shyamal Dutta RAY
***Alone,* 2001**
Watercolor on paper, 19″ x 26″

Given that Dutta Ray grew up in the 1940s, it was impossible for this sensitive soul to shut his eyes to famine and riots, partition and refugees, the birth of a republic and death of its dreams. This chiaroscuro of destinies found a strange resonance in the translucence of painted tones that underscored a soul of darkness. But Dutta Ray was equally alive to the dreams of Everyman. A boy with kite, a builder or barber, watchman, tailor, man with umbrella, woman with fan, flute player, roadside entertainer, Mother Teresa: all breathed life into Dutta Ray's oeuvre, sometimes as themselves, more often as metaphors. In *Alone*, a woman of meager means stays up at night, a lantern dispelling the darkness in her hut, a hand fan fighting the sultry summer as much as the flailing vanity of a lost youth. Why is she alone? Is she awaiting the return of her husband? Or is she dreading the riotous knock of a drunken footfall? Could it perchance be Mother India, uncertain of the world that comes knocking in the name of economic liberalization? For there is strength in her unbent posture, fearlessness in her steady gaze. The mellow resonance of white on dark tone, the grace of the imagery, the rhythm of the pictorial structure and the lyricism of the medium makes this one of the finest examples of Ray's expression. *RS*



24.
Jogen CHOWDHURY
Man with Piece of Paper, 1986
Pastel and ink on paper, 15″ x 11″

Published: P. Nagy, "Changing the Profile of Indian Art in the US," *Art India*, Quarter 1, 2002, p. 79.
S. Rai, "Considering Indian Art with an Ear to the Future," *Art India*, Quarter 2, 2003, p. 25.
A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists,* Indian Book House, 2005, p. 26.

Jogen is renowned for his unique style of rendering anatomy, including bent fingers, lumpy wrinkled bodies, and textured skin. No less significant are his emotionally charged motifs such as nude elderly couples interacting, an anthropomorphic Ganesh, a sunflower surrounded by floating fish, and oversized flowers growing in tiny pots. While most of his work is assigned social or political meaning, some are personal statements and artist's memories, like this man with a paper, that are perplexing and open to interpretation. *MCS*



25.
Laxma GOUD
***Untitled (Couple with Goat 1)*,** circa 1990
Pen and ink and watercolor on paper, 14″ x 10″

Laxma Goud's villagers, who till the earth and keep livestock, live close to nature and the fundamentals of existence. They represent the sturdy heart of humanity. The intimate grouping of couples with their goats set in empty space evokes a gentle eroticism of life in the countryside. Bright washes of color impart vibrancy to the women, and the elaborate headdresses dignify the men in their peasant's attire. *SB*



26.
Laxma GOUD
***Untitled (Couple with Goat 2)*,** circa 1990
Pen and ink and watercolor on paper, 14″ x 10″

MYTHOLOGY AND HISTORICAL COMMENTARY



27.
Maqbool Fida HUSAIN
***Mother (Mother Teresa)*, 1982**
Crayon and pastel on paper,
22″ x 15″

Published: *Post-Independence Contemporary Indian Art*, exhibition catalog, Paul Robeson Gallery, Rutgers-Newark, The State University of New Jersey, 2002, p. 11.
A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists,* Indian Book House, 2005, p. 40.

Since 1981, when Husain first visited Mother Teresa in Calcutta, she has remained a preoccupation to him: "I have tried to capture in my paintings what her presence meant to the destitute and the dying, … I returned [from my encounter with her] with so much strength and sadness that it continues to ferment within. That is why I try it again and again, after a gap of time, in a different medium."* For Husain the pull of this universal mother also springs from a persistent longing for his own mother, who died when he was scarcely two years old. This simple work on paper places the destitute child in a halo of blue light that emanates from Mother Teresa, who gathers the sufferer into the protective folds of her sari. As in all of his portrayals of Mother Teresa, Husain represents her solely by the austere blue and white cotton sari that is the habit of her order. *SB*

*Husain quoted in Ila Pal, *Beyond the Canvas: An Unfinished Portrait of M. F. Husain,* New Delhi, 1994, p. 166.



28.
Maqbool Fida HUSAIN
***Hanuman – Nineteen*,** 1984
Pen and ink and watercolor on paper, 15″ x 22″

Published: R. Siddiqui, *M. F. Husain: In Conversation with Husain Paintings*, Books Today, 2001, p. 185.
INDIA: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 61.

Husain has painted the heroic *Hanuman* many times, beginning in the mid-1970s when he did his first series of paintings from the epic *Ramayana* and brought them to a village in Andhra Pradesh to observe, first-hand, the response of ordinary folk to the language of modern painting. *Hanuman – Nineteen* continues Husain's ongoing project of representing core elements of Indian culture in contemporary idioms. In this familiar episode, Hanuman attacks Ravana's kingdom, Lanka, setting fire to it with his tail. The watercolor embodies Husain's strong approach to color. The composition is structured using the basic color triad of black, red, and white set off by a swath of gold that separates the hero from the city in flames. *SB*



29.
Maqbool Fida HUSAIN
New Market R. Thomas & Co. (Raj series), 1986
Watercolor and ink on paper, 22″ x 30″

Exhibited: *Indian Painting of the 80's from the Herwitz Family Collection*, The Hood Museum, Dartmouth College, Hanover, New Hampshire, 1986.
Husain, Hunter Museum of Art, Chattanooga, Tennessee, 1988.

Husain grew up in colonial India, in one of the many dominions that were nominally ruled by Indian kings but controlled by the British administration. The only non-religious publication at home was *Riyasat,* a magazine devoted to happenings in the princely states. "Ever since," Husain has recalled, "I have wanted to do a series on this theme … Finally in 1984, I found some fascinating books at the library of the British Museum … [These] triggered my imagination, the old memories aiding the process."* In the series Husain portrays impressions of the British Raj. This drawing evokes the commercial dominance of the British through icons of the colonial presence: New Market in Calcutta, the capital of British India; the tea merchant, agent of the dominant economic order; and coinage of the colonial administration. The tea merchant is depicted in Husain's typical fashion, without facial features that convey individuality, but with attributes — turn of the century attire and mutton-chop whiskers — to indicate his class and ethnic identity. In the middle ground, the colonized are represented by a "native" carrying a load, and the ubiquitous cow. *SB*

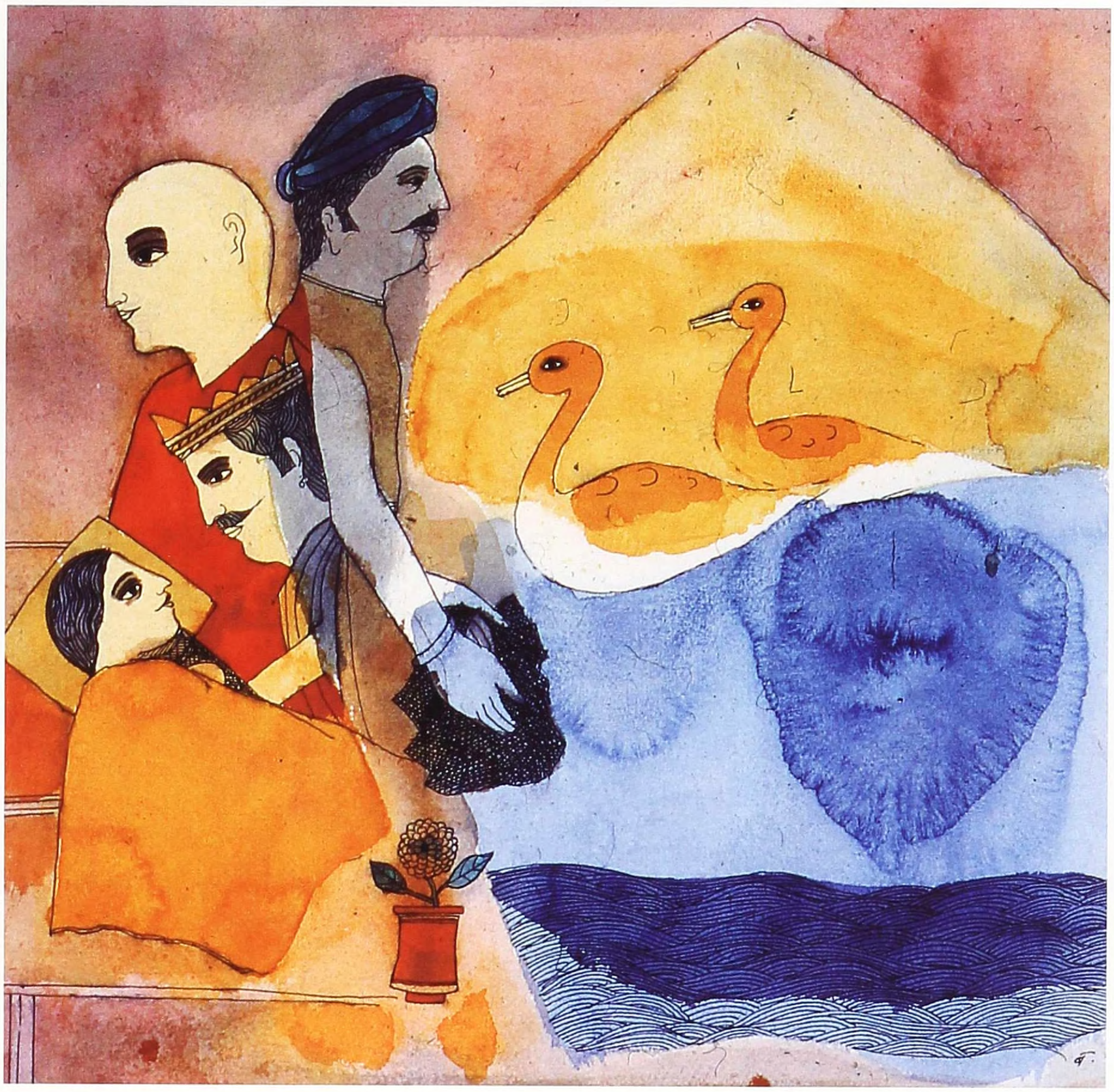
*Ila Pal, *Beyond the Canvas: An Unfinished Portrait of M. F. Husain,* New Delhi, 1994, p. 179.



30.
K. G. SUBRAMANYAN
Untitled, circa 2004
Gouache on handmade paper,
30″ x 22″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 10.

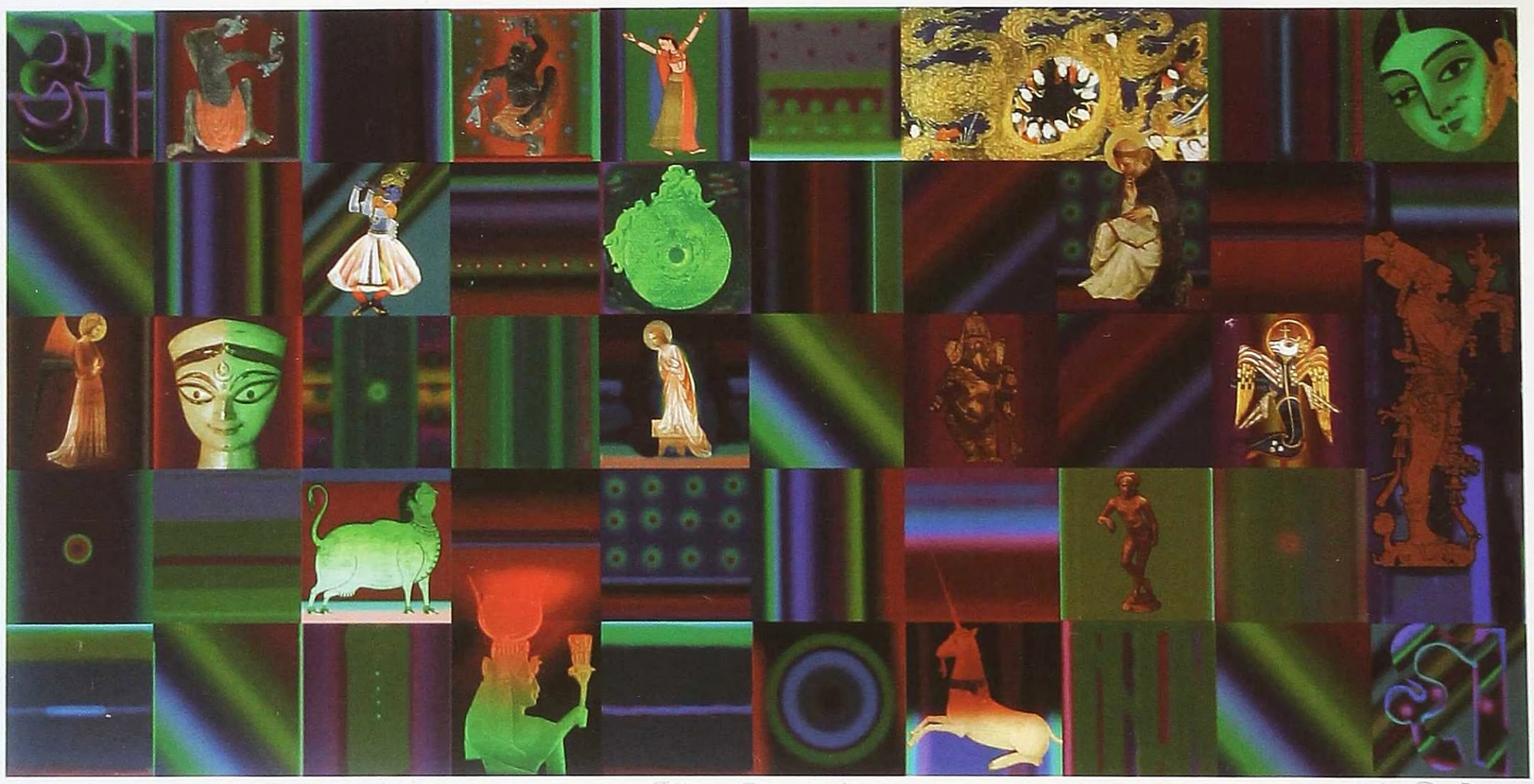
As an ideologue and artist, K. G. Subramanyan occupies a unique position in the field of Indian art. Since the politically troubled 1980s, his particular role has been to comment on social polity in a style that is both witty and aphoristic. Through his responses to the intercultural tensions between a traditional and a rapidly globalizing society, Subramanyan comments on contemporary India through images of play and cynicism. As such, his work is almost never about man's heroic possibilities; rather it mimics the sly depredations of the ordinary. This work, inscribed with the word "bakery" on the right, is strongly suggestive of the widely publicized Best Bakery case of 2003, which became a central symbol of the Godhra carnage in Gujarat. In this episode, some members of a Muslim family were allegedly burnt alive on the bakery premises in a deeply shocking incident of Hindu–Muslim conflict. The predominant use of terra-cotta and a flaming orange palette emphasize the actual scene of the fiery devastation. The downward propulsion of the figures, with their flailing arms and legs, is forcefully rendered. The partitions, suggestive of walls, enhance this scene of entrapment, while the leaping flames of the bakery fires appear to rise and consume the victims. This painting belongs to the corpus of work that defines Subramanyan's imaginative response to the media reportage of the incident. Subramanyan's social concerns tend to be articulated without didacticism, even as he documents critical moments in contemporary Indian political history. *GS*



31.
Badri NARAYAN
Queen Khemsa's Dream of Hamsa, 2000
Watercolor on paper, 23″ x 23″

Published: I. Findlay, "Indian Voices, Universal Spirit," *Asian Art News*, March/April 2001, p. 75.
Indian Paintings of the New Millennium, exhibition catalogue, Quick Center for the Arts, Fairfield University, Connecticut 2005, p. 12.

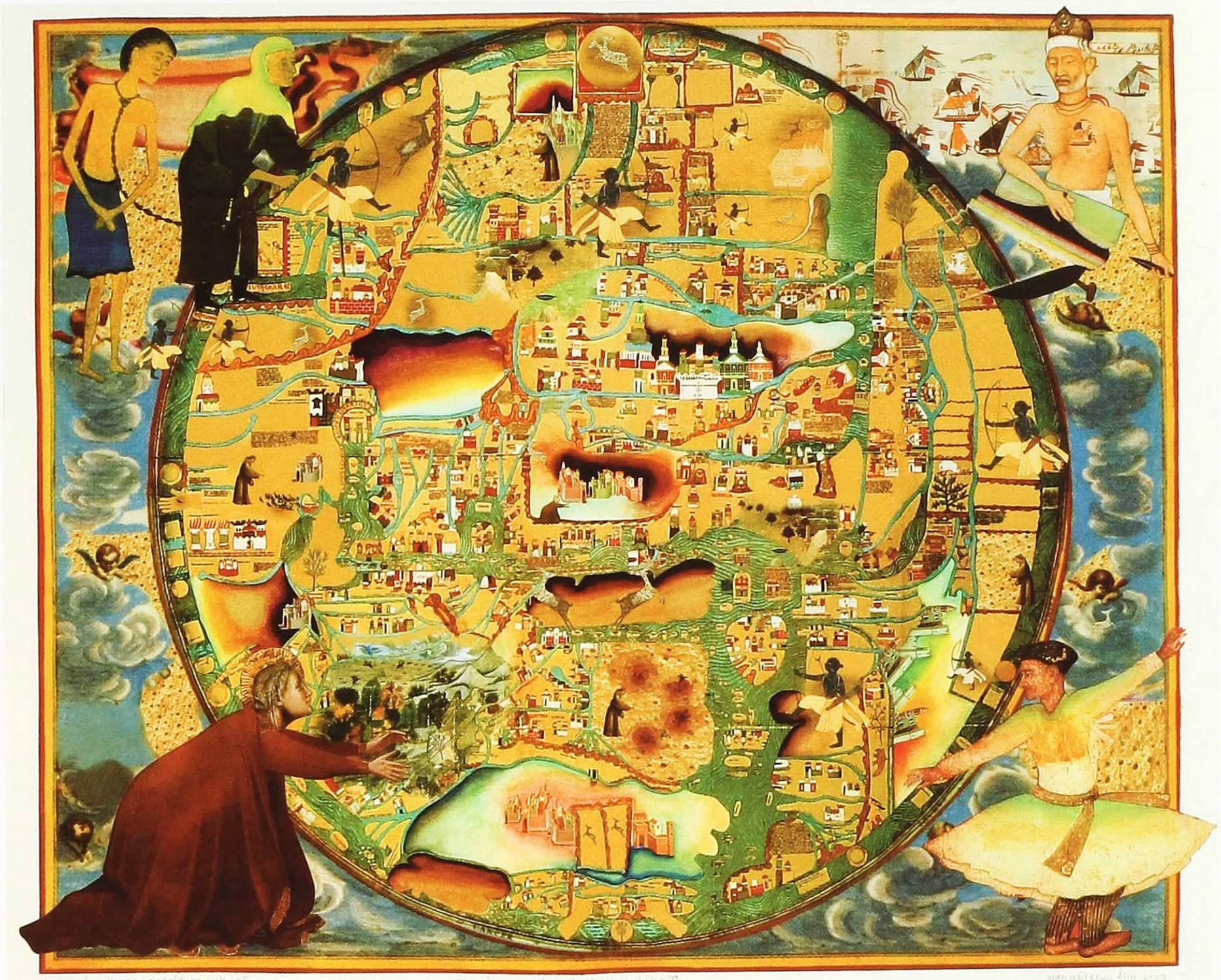
Born in Andhra Pradesh, Narayan was eighteen years old when India made the transition from colony to independent nation. His work has focused on the narration of traditional India's wealth of fabular and folkloric literature. Narayan's work is exemplary for representing a particularly Indian, nationalistic modernism, a movement instigated by the Bengali poet-artist Rabindranath Tagore, who enjoined Indian artists to explore contemporary media and techniques but to retain the thread of attachment with India's past traditions. Coinciding with independence, Indian writing for children experienced a revival of retellings of mythology and history. Narayan, also a writer, has illustrated more than eight books of fables for children and has written on the importance of the narrative tradition. His fine art continues his devotion to the telling of tales. Although himself a Hindu, Narayan has not limited himself to painting only Hindu narratives. The story of Queen Khemsa is a love story subsumed within a Persian romantic epic, the *Hamsa Nama*, a text of stories brought to India by Muslims in the ninth century and illustrated during the reign of Akbar in the sixteenth century. *HAF*



32.
Ghulammohammed SHEIKH
***Talisman Twin I*,** 2001
Digital collage on inkjet paper, 12″ x 24″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, Connecticut 2005, p. 16.

Sheikh speaks to the importance of revisiting the artistic traditions of not only India but the entire world in this age of globalization and border crossings, both metaphorical and physical. *Talisman Twin I* is a rich fabric of motifs sampled from indigenous Indian traditions, including Mughal miniature figure painting of women of the court, Kalighat art, contemporary Bengali *papier maché* festival sculptures of the goddess Durga, and classical bronze sculpture of the god Ganesh. These are interspersed with an amalgamation of iconic images of traditional arts from around the world, including a Chinese jade ceremonial *bi* disk, a Celtic angel from an illuminated manuscript, a Renaissance angel, and a detail of the fifteenth-century tapestry, *Unicorn in Captivity*, from the Southern Netherlands. Each of these images represents rich cultural traditions, a warp and weft of histories and spiritual values. When taken as a whole, the work transcends national boundaries and vibrates with the intensity of the messages from individual heritages that do not conflict, but rather participate together as poignant witnesses to the valuable heritage of the world. *HAF*



33.
Ghulammohamed SHEIKH
Mappa Mundi, 2003
Guache on digital inkjet paper, 23″ x 28″

Published: *Art India: The Art News Magazine of India*, Vol. IX, Issue I, p. 100-101.
Indian Paintings of the New Millennium, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 15.

After graduating from art school in Baroda, Sheikh spent a year studying in Great Britain and traveling through Europe looking at the work of Renaissance masters. *Mappa Mundi* was inspired by Sheikh's interest in a postcard image of an ancient map, the Mappamundi of Gervaise of Tilbury. Executed at a Benedictine monastery in Germany in 1234, the original map, lost to the chaos of WWII, depicted a spiritual-mythological landscape and attempted to describe the geography of the world as it was known in the thirteenth century. Born in a primarily rural district of Surendranagar, Gujarat, Sheikh has lived and worked within the layered spiritual intertext of India itself, a terrain where the postmodern rubs shoulders with the ancient. In *Mappa Mundi*, the known world floats in a celestial realm guarded at the four corners by a Sufi dervish, a reproduction of Giotto's fourteenth-century rendition of Mary Magdalene, the lovers Laila and Majnum from a painting by the sixteenth-century master Mir Sayyid Ali, and a portrait of the poet-saint Kabir. They, like the four apostles of the new world order of love and spirituality, gesture to introduce the viewer into a profound continent traversed by monks and saints. *HAF*



34.
Ganesh PYNE
Untitled (The Dying Inayat Khan), 1983
Tempera over pen and ink on paper, 17″ x 14″

Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 88.
Post-Independence Contemporary Indian Art, exhibition catalog, Paul Robeson Gallery, Rutgers-Newark, The State University of New Jersey, 2002, p. 9.

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). The juxtaposition of the grinning skull and the bolster, otherwise devoid of any other context, creates a sense of heightened mystery and tension. *GS*

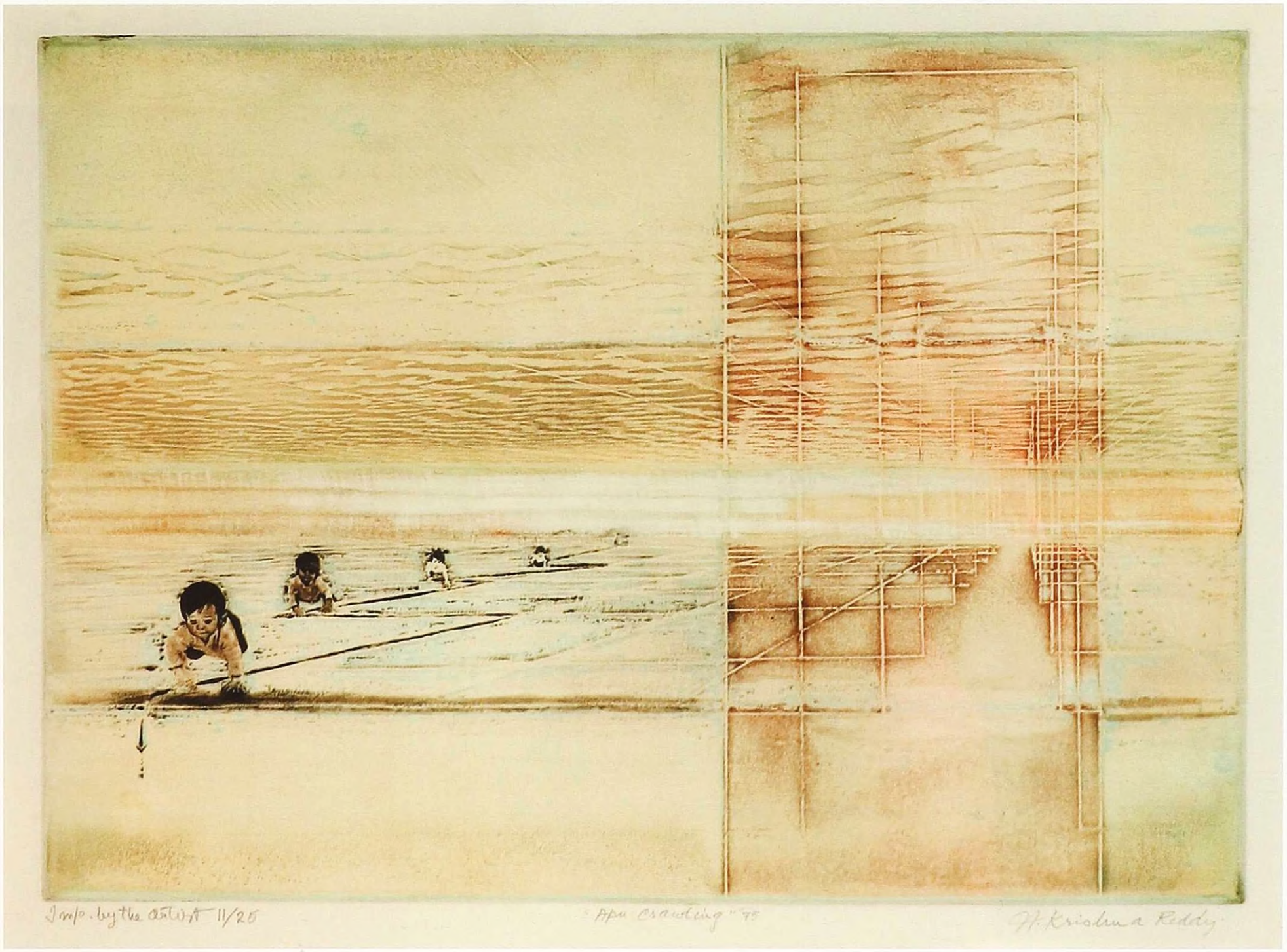


35.
Atul DODIYA
***Kiss*,** 2002
Watercolor on paper,
29″ x 21″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 27.

Born in a *chawl* in the Mumbai suburb of Ghatkopar, Dodiya was determined as a child to be a painter, a profession to which he has brought enormous talent and exuberant eclecticism, frequently changing styles and switching directions. Dodiya's work is variously humorous and capriciously kitschy, often reflecting the cacophonous images of India's street culture. Though the artist has a compassionate and reflective side, he also has a dark and wrathful side with which he expresses his frustration with the lack of political and social progress in modern India after almost sixty years of independence from the Raj. In *Kiss*, a skeletal, wraith-like figure, airborne like a pestilence on the sails of a boat, slides forward and bestows a kiss (undoubtedly the kiss of death) upon India's northwestern corner, malevolently blessing the state of Gujarat and the contested country of Kashmir with his malignant touch. As Dodiya himself has cryptically said, "I can only go about circumambulating ladders, sliding down, looking up, and knocking against skulls and bellies. In the final countdown it is all skulls and bellies." *HAF*

PERSONAL NARRATIVE



36.
Krishna REDDY
Apu Crawling, 1975
Etching, 12″ x 17″

Published R. Sengupta. *Krishna's Cosmos: The Creativity of an Artist, Sculptor & Teacher*, Mapin Publishing, Ahmedabad, 2003, p. 71.

Apu Crawling is an arresting image of a child moving in a landscape of delicately etched lines. This evocative image set off by mezzotint and photo collage is, to borrow the words of Amitava Ghosh, "a miracle of simplicity." Ghosh reads the richly layered image as an allegory of the encounter between Modernity and the Other. Pairing the figurative with the abstract, *Apu Crawling* is a perfect union of Western and Indian iconographic gestures. The crawling child, pictured after the artist's own daughter, invokes a genealogy that celebrates, from a thousand street-corner calendars in India, the first depiction of Balgopal, the child *Krishna*. The human form entered the imagery of Krishna Reddy in late 1960s, following the political unrest in France. Thus came *Demonstrators*, *Apu,* and *The Clown* series – works of 1970s and 1980s where the human form is central to the meditation on the human predicament. This transition from abstraction had deeper implication than a concern for the image. For, though realized with a new grammar of color and space, what transpired was not technique alone: Krishna was pushing the boundaries of aesthetics. What he produced now challenged the mind as much as the eye. *RS*



37.
Shymal Dutta RAY
The Broken Bowl II, 1997
Watercolor on paper, 19″ x 24″

A fractured earthen bowl lies in the dark foreground like a barren womb, while an imaginary bird rendered in lighter, more uplifting tones wings its way toward the empty vessel. On the horizon, draped in the darkness of a descending night, stands a mute city of splendorous mansions. In other works by Ray, the broken bowl lies abandoned next to a vintage car, a broken chair, a skeletal dog, a map on a classroom wall, a flock of birds. On occasion an earthen pitcher or a plate offers variation to the theme. No matter how it is placed, the bowl bespeaks what a friend had observed in the 1960s: "How bereft are we today! We don't even have a wholesome begging bowl!" Through decades haunted by the cry of humans seeking a bowl of starch that might help them survive, while rising populations struggled before the "green revolution," Dutta Ray symbolized the crisis in the earthy tones of a broken bowl. *RS*



38.
Ganesh PYNE
Untitled (Monkey), 2004
Pastel on paper, 14″ x 12″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 14.

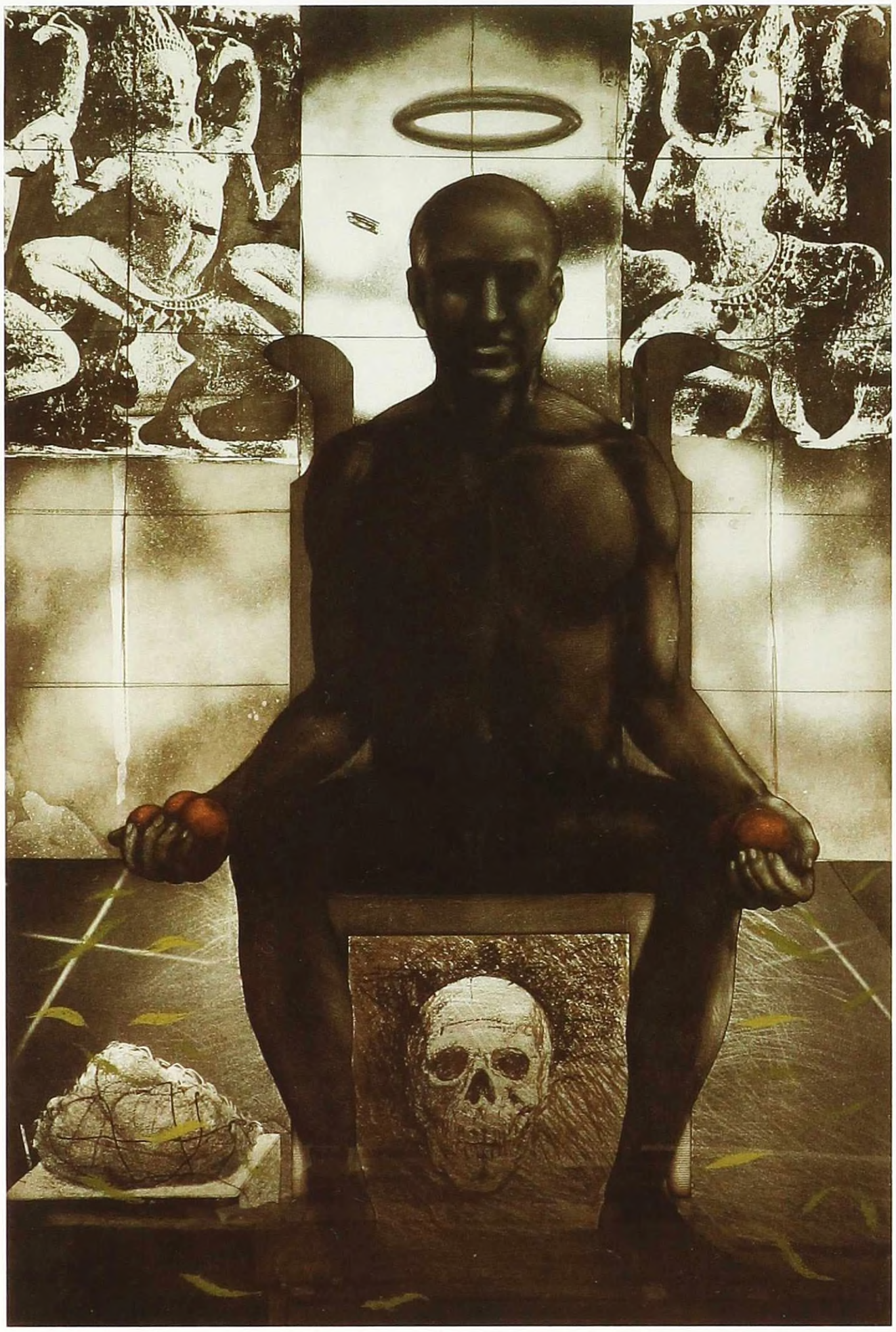
Since the mid-1960s, Ganesh Pyne has painted the ape as an image of mockery. His work *The Ape* (1967) is endowed with a golden crown, while in *Self Portrait* (1968), Pyne represents himself as a captive monkey on a leash, wearing a decorative crown. In this work the simian appears as a tired and aging performer. He is clothed to emphasize the man-beast interrelationship that is common to Pyne's paintings. The *tilak*, or auspicious mark on his forehead, and what may be a sacred thread suspended over his left ear, add to this image of mockery. However, the monkey is rendered formally, as in a portrait, in deep somber colors that lend it a certain dignity. Pyne has spoken of the monkey/ape as representing the base, dark side of man: "... the man and the ape exist in one body and when the ape's desires are about to be fulfilled he disappears and is succeeded by the man, who is disgusted by the ape's appetites." *GS*



39.
Anupam SUD
Aqua Pura, 1999
Etching, 34″ x 21″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 19.

In *Aqua Pura*, Sud's lovers face each other, but each is absorbed within his and her own thoughts, for their eyes do not meet. However, this is also a moment of calm, intense communication. The bottled water represents a clean and protected resource for the couple, a shared consciousness. The glass they share suggests a ritual, as if this moment is a sacrament that involves the drinking of the water. One has the sense that life goes on around these two, but they tarry like abstract and unsullied souls, each utterly absorbed in the moment, giving the painting the feeling of describing eternal time, rather than a moment in time. The sealed bottle of water has come to suggest something that is both positive and negative. Bottled water is potable in environments where the natural water supply is non-potable, but the bottling of water in developing nations has also been criticized by environmentalists because the industry participates in the selling of water that they think should be freely available all over the world. The presence of the bottled ritual water returns us from musing on eternal time to the present, returning these lovers to a moment by a street stand in an urban environment. *HAF*



40.
Anupam SUD
Do Not Touch the Halo, 1999
Etching on paper, 35″ x 24″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 18.

Born three years before Indian independence, and only a child when the violence of Partition shook her native state, Sud has achieved a perspective of feminist compassion for the human condition that transcends national boundaries and the indigenous subject. Her nudes are often devoid of hair and other cultural markers, making them citizens of no particular country, but their athletic physiques make them thoroughly modern inhabitants of a developed, perhaps overdeveloped, world. In this piece, the halo that is not to be touched floats above a rigidly enthroned figure whose hands hold red orbs that are suggestive of the orb of world dominion of the British kings; yet the red glow also suggests the *stigmata*, a questionable distinction of divinity and divine suffering. Imprisoned in the electric chair of office with the *memento mori* grinning between his calves, Sud's divine figure is mocked as well as adorned by dancing *apsaras* at his shoulders and exists as a dubious icon of power and its limitations. *HAF*



41.
Gogi Saroj PAL
Untitled, 2002
Gouache on paper,
30″ x 22″

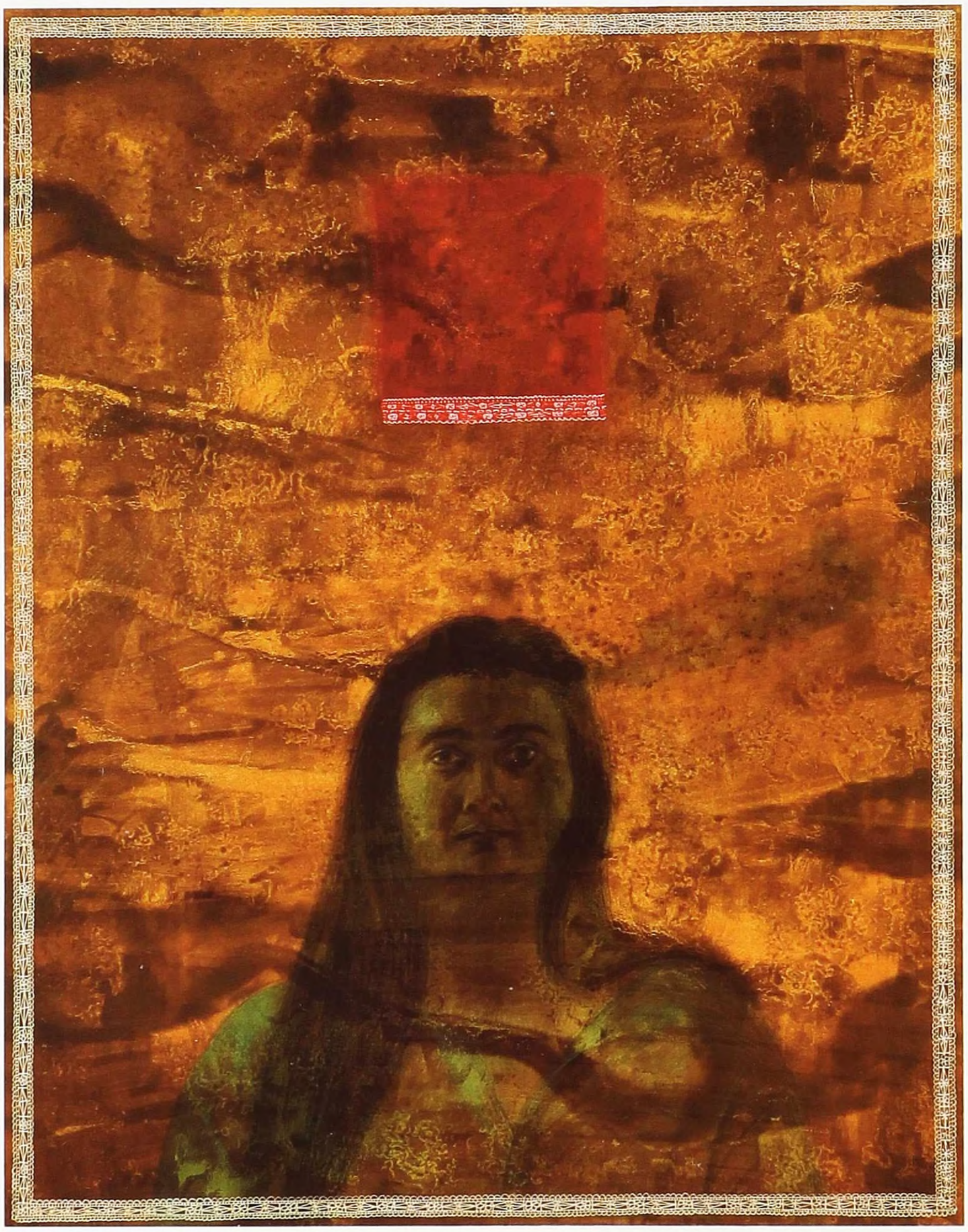
Gogi Saroj Pal grew up in Himachel Pradesh and spent her formative years wandering through the foothill forests and along the banks of the rivers that coursed down to the plains from the Himalayas. Water as a signifier of life and purification figures prominently in her work as it does in this delightful painting of a young woman kneeling. The stripes of her *salwar chemeez* that modestly covers her body are echoed in the pleats of her blue *dupatta,* which appear to flow under her in a stream of blue water. Key to Gogi's art is her treatment of the female body, with sensual faces with large eyes and full lips, as portrayed here. The woman is contained within a painted red border that references Rajput antecedents. This is a quiet contemplative painting; one senses that the young woman is lost in thought. *MAML*



42.
Sudhir PATWARDHAN
Wounds II, 2003
Acrylic on paper, 40″ x 29″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 22.

A practicing radiologist in Thane, Mumbai, Patwardhan brings his socially responsible physician's perspective to his work as an artist.Typically, this self-taught master painter's subject is urban realism—the quotidian scenes of contemporary Mumbai cityscapes. Patwardan's figures are absorbed in the small tasks of daily life as they negotiate crowded streets and neighborhoods. Their faces are grim, but it appears they will prevail. By contrast, *Wounds II* is a vision right out of the clinic. The subject is the apotheosis of suffering, twisting in torment from the pain of the malevolent gash or burn beneath the bandages, which subversively suggest another kind of malice and bondage. *Wounds II* is far more powerful than it would have been if Patwardhan had placed this figure in the context of the clinic, where other figures and the furnishings of the hospital environment would have given an explanatory narrative. In *Wounds II*, Patwardhan has pared away the soothing storyline and made a strongly critical social statement in this archetypal portrait of pain. *HAF*



43.
Vasundhara TEWARI
Untitled, 2003
Mixed media on paper, 30″ x 22″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 25.

Tewari's work explores the female body as a mysterious and often alien terrain. Tewari studied art and literature during her college years and her first figure model was her own grandmother. Her early work is sculptural, depicting the dynamic curves and folds of the often ripe female body consumed by sleep or work, or abandoned in a fantasy landscape. What the subject herself may be thinking is an enigma. Tewari's later work reflects her interest in indigenous imagery and folk crafts, including the art of *mehndi* and patterns on *sari* fabric. Flatter and more loosely painted than previously, her recent work explores the psycho-mental, unconscious world of the dreams and fears of her subjects. *Untitled* suggests a self-portrait.The figure, absorbed in her thoughts, floats as if imprinted on a screen, the border suggesting the woven edge of a piece of finished fabric. Above her head, a square of red suggests a folded *sari* with an ornamental *pallu*. Red refers to the wedding *sari* of Hindu women, the powder *sindoor* at the parting of a married woman's hair, the customary dress of Hindu goddesses, and the color of blood. In this work, the block of red alludes to the conferred ceremonial status of essential femininity. *HAF*



44.
Arunanshu CHOWDHURY
Eye Wonder II, 2004
Mixed media on paper pasted on board, 48″ x 48″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p.10.

Chowdhury derives his inspiration from print media and its coverage of political issues: by "using funky motifs, new cartoon images, modern board games, popular movie stars," he says, "I am exposing a common mind frame." He typically builds up a painting through different layers. While the larger body appears hazy and nebulous like a dense sky, different elements are introduced that complicate the surface. In *Eye Wonder II*, the airspace becomes both literal and poetic, with flying paper planes and a line drawing of Hanuman, the Hindu god. As a central figure in the epic *Ramayana*, Hanuman has his tail set on fire and, leaping from rooftop to rooftop, burns down the city of Lanka in an apocryphal act of retribution. The viewer's perspective appears to look down from a great height, past the soaring paper planes and Hanuman aloft, at a network of roads and pastures in which cartoon animals gambol. Across this once-gentle but now-urbanizing idyll, the map, with its divisions and borders, becomes an imposition of modern times. Chowdhury scrambles size and perspective, dream and reality to interpret the mundane and the spiritual in the light of rapid change. *GS*



Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 32.

Like many of India's woman painters, Kallat employs the female body as subject, re-appropriating womanly flesh as the canvas for her own statements about the integrity of the female-owned female body. Her photographs frequently focus upon decorated hands and feet as the loci of feminine self-beautification. *Liquid Air* is a strong and significant departure from her customary images of women, goddesses, vine-like vegetable forms, and political lions of the Indian revolutionary period. A series of images of fantastic daggers, cutlasses, swords, handguns, dueling pistols, rifles, and automatic weapons which the artist has invented in ever more fabulous designs — suggesting the capricious, richly decorated weapons of the Mughal *rajas* of sixteenth century India — creates a disturbing gallery of fetishes of destruction. Individual paintings are arranged to appear to fall like a deadly rain. Portraits of hands frame the gallery of weapons at either end in a gesture that implies both the giving and accepting of these dubious gifts, simultaneously frivolous and malicious. *HAF*



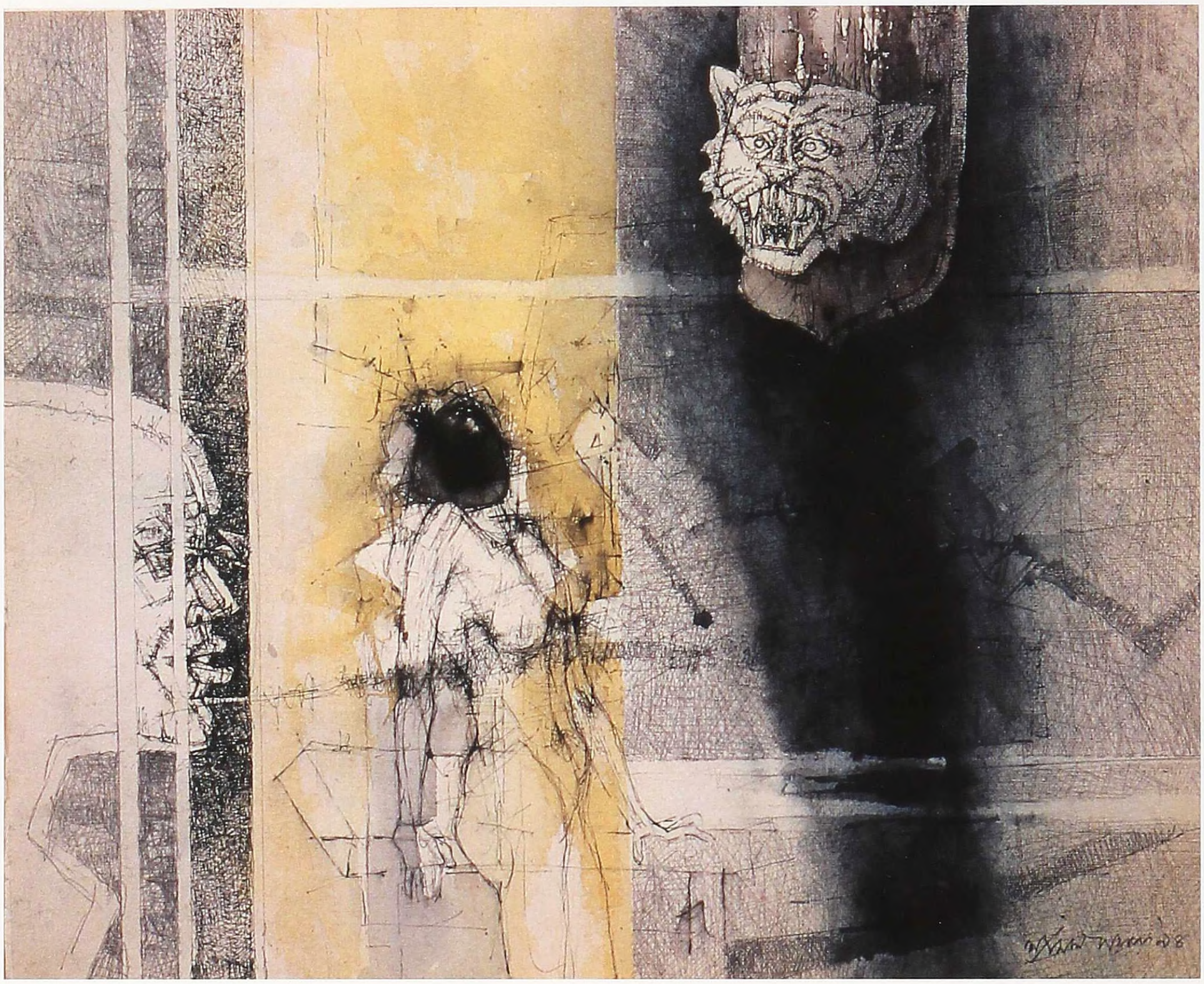
45.
Reena KALLAT
***Liquid Air**, 2003*
Acrylic on paper,
48″ x 119″

FANTASY AND METAPHOR



46.
Badri NARAYAN
***Untitled (Man with a Fowl)*,** circa 1965
Pastel and crayon on paper, 21″ x 28″

Born in Secunderabad, India in 1929, Badri Narayan's artistic proclivities are more in keeping with those of the preindependence artists who exercised multifaceted aesthetic endeavors than the singularly focused artists of today. Throughout his career, Narayan devoted serious attention to painting ceramic tiles and plates, made mosaics, woodcuts and engravings. He started painting at age nineteen, had his first solo exhibition in Hyderabad, India in 1954, and has done fifty solo shows since. Most significantly, however, Narayan takes writing as seriously as painting and the cross influences are inherent. He writes on art, mythology, short stories, and childrens' tales. Narayan has illustrated more than half a dozen books by well-known Indian authors as well as his own writing. *Man with a Fowl* is exemplary of this endeavor. The Cubist handling of figure and background reflects modernist underpinnings that propelled South Asian artists from the 1940s through the 1960s. *MS*



47.
Shyamal Dutta RAY
***Death of a Dream*, 1973**
Watercolor on paper, 19″ x 25″

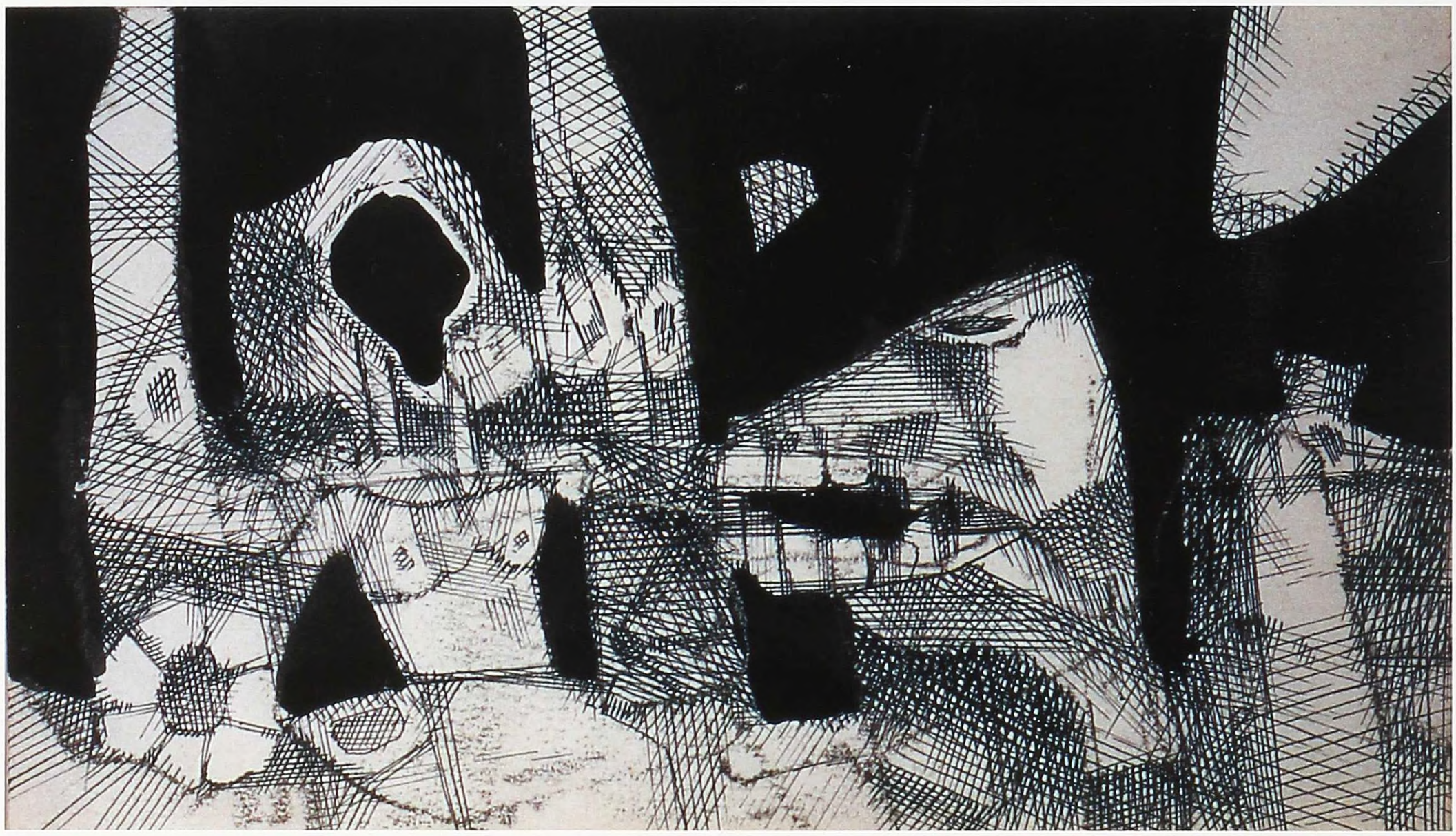
Published: A. S. Rai, "Considering Indian Art with an Ear to the Future," *Art India*, Quarter 2, 2003, p. 24.

From the trophy on the wall, a tiger bares its fangs. Standing in the wings, a woman watches another who holds center stage. But there is horror rather than awe in her eyes. For, like a tragedienne in a Greek play, the central figure is poised to fall. In Indian art of the twentieth century, watercolor was virtually synonymous with landscape. Shyamal Dutta Ray showed that, in addition to dreamy landscapes and primary sketches, the water-based medium could express the angst of a socially torn people, the emptiness of a politically disillusioned lot, and the dreams of an economically barren nation. Watercolor is the forte of Kolkata's Government College of Art, from where Dutta Ray graduated in 1955. However, the academic naturalism of his alma mater did not appeal to the artist. Inspired by the examples of Binode Behari, Ram Kinkar and Tagore, Dutta Ray sought to establish his credentials in the context of the country's heritage and its existing social climate. Dutta Ray's art heightened awareness about the sensitive medium and placed this watercolorist among India's contemporary masters. *RS*



48.
Shyamal Dutta RAY
Old Memories, 1993
Watercolor on paper, 18″ x 25″

The transparency of the water-based medium has seldom been so eloquently expressed as in *Old Memories*. The dark tones of night and the earthy tone of terracotta are juxtaposed with the non-committal white of a man with unseeing eyes. Yet what comes through is not a picture of decay or degeneration, or of death and destruction. Shining through the lines that crinkle the face that has weathered a lifetime of worries is a determination to live on and face the future. Though painted in 1993, *Old Memories* becomes symbolic of the 1960s, the decade that saw the emergence of Dutta Ray as a force in contemporary art. That decade also saw the dawn of writers like Samaresh Bose and Sunil Gangopadhyay; of Satyjit Ray's Charulata; of George Harrison's arrival to learn from Ravi Shankar. Above all, it saw the nation turn the corner and step into 1970s – the decade of nationalizations, the birth of Bangladesh, and the annulment of the global food aid program designated PL480. Reality, then, fails to dampen dreams. Instead, it hints at an alternate reality where human aspirations would meet care and affection. The pessimism of Dutta Ray's earlier years yields place here to, as he admitted, "a new perception of something more abiding and indestructible, despite constant erosion of what we love and cherish." *RS*



49.
Ganesh PYNE
Untitled, circa 1970
Pen and black ink on paper, 4″ x 7″

Published: Ajoy Nag, *Ragragini* (a book of poetry in Bengali), Calcutta, 1975, p. 16.

As a boy Ganesh Pyne would play a game with himself. He would lie in bed, eyes shut as if in sleep, but actually imaging on the canvas of his mind the figures that peopled his grandma's stories. Next day, in the solitary comfort of his ancestral house in old Kolkata, he would fill out his slate with those very images. He would hang the black 'canvas' with wooden frame by a peg on the wall and consider it meditatively. When another set of images surfaced from his subconscious, he would wipe out the horses, birds, flowers and veiled women and start weaving anew with thoughtful strokes of chalky white. It is easy to trace in that childhood slate the inception of Pyne, the "Prince of Darkness."

Pyne gives form, line by inky line, to non-naturalistic creatures that inhabit a surreal world beyond the horizon where our sun sets. Imagination takes over from reality and creates a new reality that is as mysterious to us as night is to day. Jottings in his diaries and ink drawings have been an extremely important part of Pyne's oeuvre since then. And the nature of the figures has remained unaltered even after his early academic training or after tempera came to be the signature medium of a more resolved imagery for the artist. *RS*



50.
Laxma GOUD
Man Falling, 1991
Pencil on paper, 14″ x 22″

Laxma Goud rarely titles his works. Usually they are idealizations of human relationships. Here, however, a terrible event is witnessed. A man lies injured, perhaps dying. Onlookers react with despair and concern. The draftsmanship displays Goud's virtuosity with a pencil, his ability to render texture, expression, and depth with the greatest finesse. *SB*







51. Nalini MALANI
***Love II Series*,** 1991
Gouache on paper, triptych 19″ x 13″, 24″ x 34″, and 19″ x 13″

Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 73.
M. Milford-Lutzker, "Shakti: The Power of Women's Art in India", *Orientations*, June, 2002, p. 39.
M. Milford-Lutzker, "Visions of India: Four Women Artist's Singular Points of View", *Persimmon*, Summer, 2002, p. 54.

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 red figure of a woman gingerly steps between burning coals, the fingers of her hands spread apart as she tries to maintain her balance. On the right, a blue male nude appears to float 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*



52.
Madhvi PAREKH
***On Way to My Home*,** 1999
Watercolor on paper,
30″ x 22″

Published: *Art India: The Art News Magazine of India*, January, 2001 (cover).
INDIA: Contemporary Art from Northeastern Private Collections, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 83.
U. Gaur and M. Sirhandi, "Contemporary Indian Art in Private American Collections," *Arts of Asia*, July-August, 2002, p. 103.
A. Jhaveri, *A Guide to 101 Modern and Contemporary Indian Artists,* India Book House, 2005, p. 142.

In this delightful painting by Madhvi Parekh, a ladder 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 childlike 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*



53.

Madhvi PAREKH

***Untitled*,** 1981

Pen and ink on paper, 21″ x 27″

Upon initially seeing Madhvi Parekh's paintings one is struck by their seemingly whimsical nature. The figures of people and animals have a naive quality to them. Often they appear to be disconnected and floating against a neutral background, as is the case in this drawing. Like a child's picture book they invite the viewer to construct a narrative which, of course, can and does change with each retelling. Madhvi grew up in Sanjaya, a small village in Gujarat, where she observed life around her, such as the man in the background waving a scythe in his hand as he rides a horse; another man to the left is standing holding a parrot in his raised right arm, as a small figure touches his side. The viewer is left with questions — what is happening? What is the crocodilian-like figure floating in the center that seems to pull the whole composition together? The lightness of its rendering suggests that it may be the spirit of a deceased animal of the village. *MAML*



54.
Vasundhara TEWARI
***Untitled (Grandmother)*,** 1983
Pencil, priming ink, and watercolor on paper, 21″ x 27″

Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 118.
M. Milford-Lutzker, "Shakti: The Power of Women's Art in India," *Orientations*, June, 2002, p. 39.

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, demanding 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*

ABSTRACTION



55.
Ram KUMAR
Untitled, 1982
Acrylic on paper, 22″ x 29″

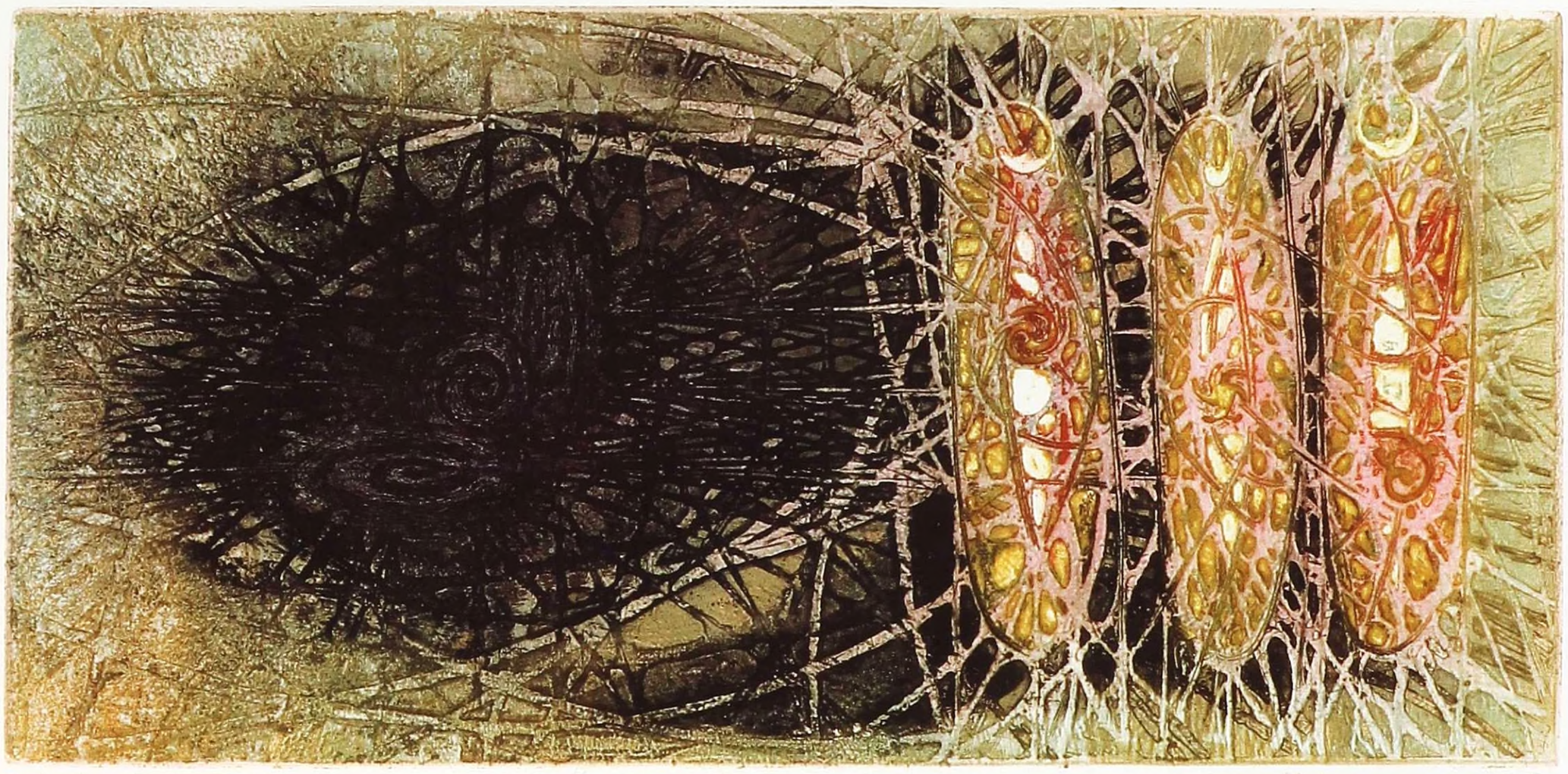
Ram Kumar's abstract paintings have emerged gradually from his deep and somber visions of the city and the brooding isolation that it evokes. Describing this process, the critic Richard Bartholomew observed that the "protagonists that have been exiled ... disappear from the city environment merely to lurk in the shadow of the city of the mind." Since the mid-1960s Ram Kumar's paintings have adopted abstraction as a form of evocation rather than representation, hinting at the presence of a landscape, allowing only occasional intrusion of recognizable elements. In this work, the urgent dexterous brushstrokes, the limited palette, and the frosty cool blues are suggestive of the landscape. The stark, angular lines, creating a sense of spatial depth and an emotional charge, have become the hallmark of this artist. *GS*



56.
Krishna REDDY
Insect, 1952
Etching, 12″ x 15¾″

Published: R. Sengupta. *Krishna's Cosmos: The Creativity of an Artist, Sculptor & Teacher*, Mapin Publishing, Ahmedabad, 2003. p. 51.

Insect initiated a series examining the inner structure and fragile beauty of a butterfly whose color and shape endure even after it has been captured in a glass case. Ever curious about the simple creatures in nature, Krishna Reddy pondered the shape of a moving insect and saw its formation as a dynamic expression of its environment. If water is an essence of the fish, intertwined with the insect is air. When Krishna visualized the water moving in and out of a fish, the image became a whirlpool of movements and interpenetrating lines. When the color zones and sweeping lines of energy take over, the insect acquires the contours of a geometric abstraction. It was in Paris during the 1950s, at Stanley William Hayter's Atelier 17, that Krishna devised ways to integrate color, the passion of every artist, into new forms of intaglio printmaking. The technique grew in complexity in Krishna's hands; indeed the artist revolutionized it, superimposing a number of colors on a single plate. *RS*



57.
Krishna REDDY
Three Graces, 1953
Etching, 10″ x 19″

Published: *INDIA: Contemporary Art from Northeastern Private Collections*, exhibition catalogue, Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, 2002, p. 118.
R. Sengupta. *Krishna's Cosmos: The Creativity of an Artist, Sculptor & Teacher*, Mapin Publishing, Ahmedabad, 2003, p. 93.

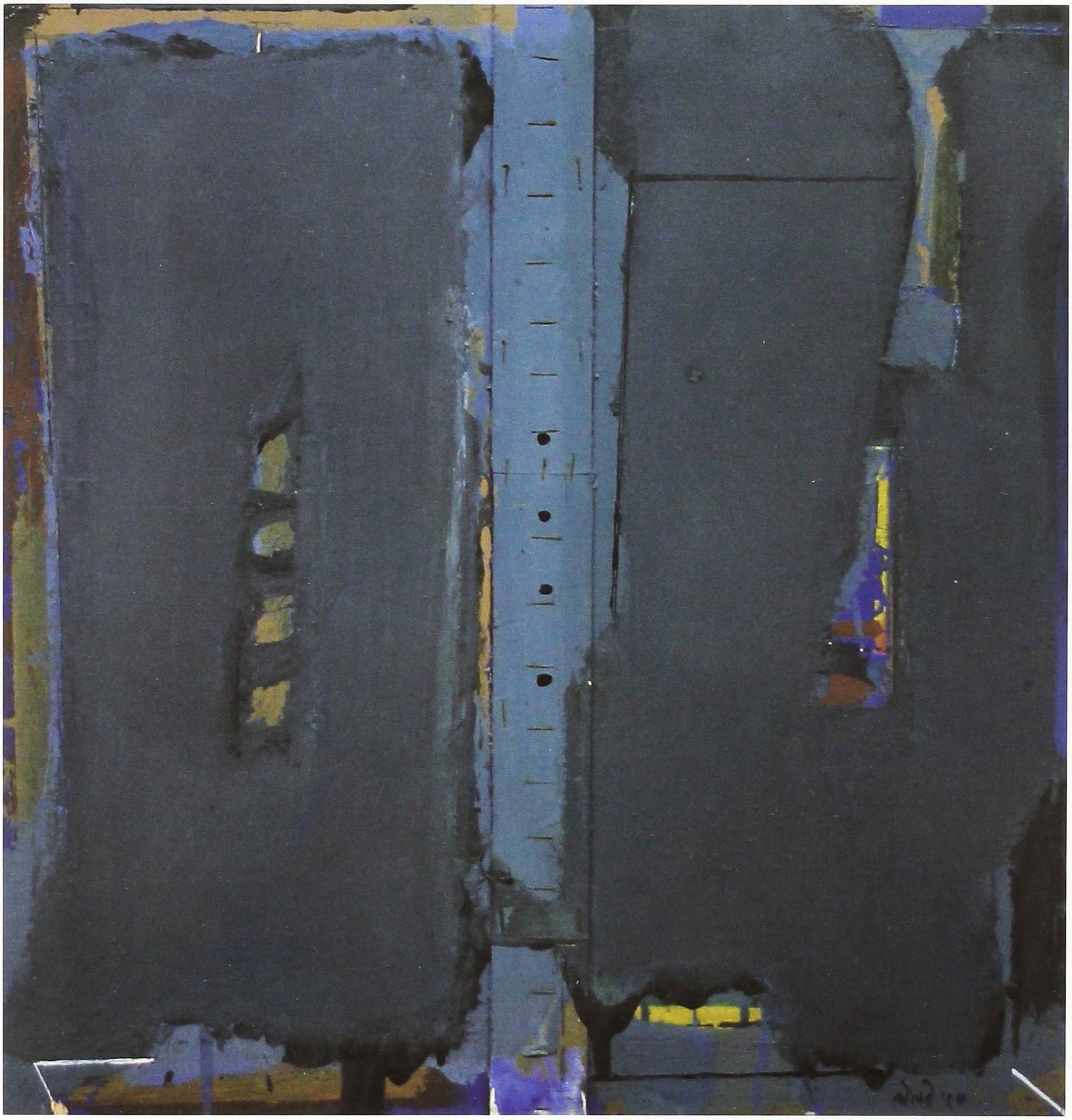
In *Three Graces,* vertical bands at dynamic intervals are juxtaposed with horizontal strata of energy to play off a contrast of light and dark tones. The image, structured with loops and grids, invokes an emotion akin to that of listening to a Vedic chant for peace. *Three Graces,* as well as *River* (fig. 57), derives its imagery from nature. Both are abstract images, implying that the processes of creating the print parallel the life processes in nature. Formally, these works have radiating or spiral structures, visualizing the cosmos on a two-dimensional surface; on a spiritual plane, they take us on a journey into nature's interior spaces. *RS*



58.
Krishna REDDY
River, 1960
Etching, 12″ x 17″

Published: R. Sengupta. *Krishna's Cosmos: The Creativity of an Artist, Sculptor & Teacher*, Mapin Publishing, Ahmedabad, 2003. p. 52.

River represents a landscape in southern France, suggested through black and red tree-like textures in the foreground that become blue as they wind back into space, setting off the curving course of the river and its shoreline. The use of aquatint and gelatinous ink renders the river quietly luminous, with color and texture that attains a tactile quality. This propensity to transcreate the flux of natural phenomena was set in motion for the artist one afternoon in Spain; as Krishna rested next to a pool, the rhythmic pattern of a fish in water caught his attention. The swimming fish became a metaphor of movement, and for Krishna movement is a physical expression of energy. Thus aroused to the visual possibilities of movement, Krishna perceived the interpenetrating forces moving inward and outward as a collision of many dimensions in space. It was a challenge offered by nature to Krishna. From this point onward, from *Fish* (1952) to *River* and *Whirlpool* (1963), Krishna used water to manifest energy and the forces that amplify life rhythms. *RS*



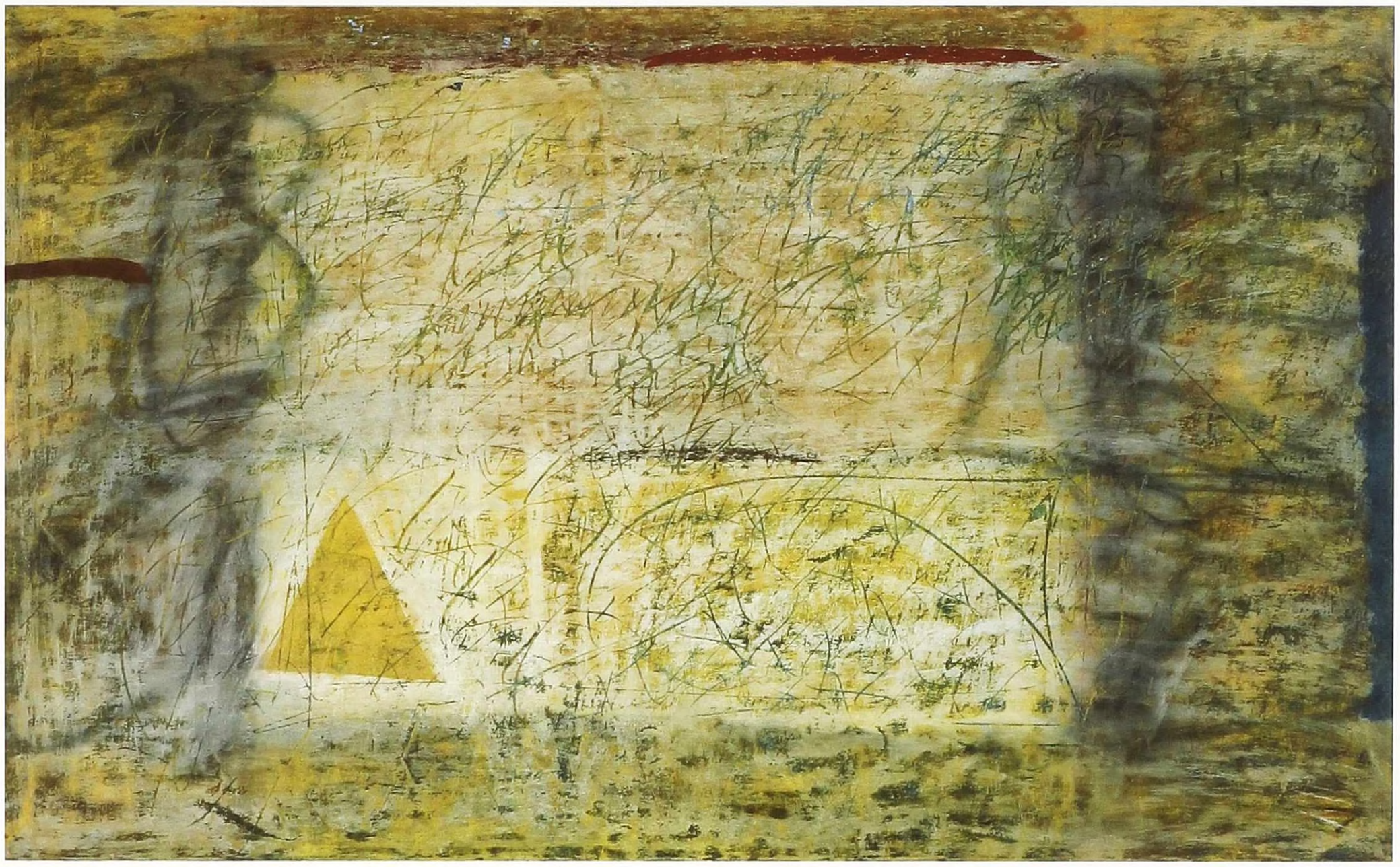
59.
Prabhakar KOLTE
Untitled, 2002
Watercolor on paper, 21″ x 21″



60.
Prabhakar KOLTE
Untitled, 2004
Watercolor on paper, 72″ x 30″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 20-21.

Kolte's distinctive style of painting usually creates a strong color field with a saturated, dense appearance. This field then reveals color bands of heightened and complex activity. The effect that Kolte achieves is one of spatial expanse relieved by select areas of rhythmic movement, of strong linear qualities merged with smooth and unpredictable visual effects. If Mondrian's grid-like rectangles and squares evoked the order and layout of New York City, Kolte's work is closer to the Indian reality of his own city, Mumbai, with its unplanned rhythms and dense movement. Kolte's early paintings had a strong resemblance to the work of Paul Klee, but he has simplified the relationships of color, space, and form to establish a more essential and universal language. Like other abstract artists, Kolte steps beyond the limits of formal experimentation to evoke a response that is both emotional and spiritual. *GS*



61.
S. HARSHA VARDHANA
Untitled I, 2004
Mixed media on paper, 28″ x 46″

Published: *Indian Paintings of the New Millennium*, exhibition catalogue, Quick Center for the Arts, Fairfield University, 2005, p. 26.

An Indian symbolism, traceable to the earliest ritual art, as well as to Swaminathan's paintings on the color geometry of space inspired by his study of Indian Pahari painting, forms the dominant core of Vardhana's work. Nevertheless, Vardhana uses these elements for their graphic, rather than their symbolic value. The ascending triangle, which has its origin in Indian *yantra* drawing, represents the male principle in tantric ritual art. In this work, it brings definition and balance to the larger field. Vardhana prepares the field with several layers of applied color, creating a sense of trapped light and the patina of age. The marks on the surface appear to be gestural, and are intended to convey a lack of premeditation and the organic effects of time. Even as a contemporary work, *Untitled* contains suggestions of the early tribal cave art of central India that can be traced back to prehistoric times. *GS*

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Artists' Biographies

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 Salt Satyagraha, Gandhi's famous 240-mile walk. He was not formally trained, but his talent was recognized by Rudy von Leyden, the art critic of the *Times of India*. In 1942, Ara held his first one-man show at a restaurant. Two years later, 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 also 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.

Arunanshu CHOWDHURY (born 1969)

Chowdhury was born in West Bengal in 1969. He was educated at Maharaja Sayajirao University in Baroda and received a M.F.A in Painting. In 1995, he was the recipient of the Elizabeth Greenshields Foundation Grant and the Ravi Jan Foundation Award. Chowdhury currently lives in New Delhi.

SELECTED EXHIBITIONS: 2000: *Kunst and Brot (Art & Bread),* Hamburg, Germany; 2000: *Anonymously Yours*, British Council & Lakeeren, Mumbai; 2003: Asian Cultural Centre, New York.

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 currently 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; 1987: *Coups de Coeur*, Halles de L'ile, Geneva; 1994: *Drawings 1959-1994*, Seagull Foundation of Art, Calcutta.

Atul DODIYA (born 1959)

Atul Dodiya was born in Mumbai and received his training at the 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; 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.

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 graphic artist for television.

SELECTED EXHIBITIONS: 1974: *Figurative Indian Artists*, Warsaw, Budapest, Belgrade and Goethe Institute, Munich; 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; 1998: *Timeless Vision*, Peabody Essex Museum, Salem, Massachusetts.

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 hoardings. In 1947 he became a member of the Progressive Artists' Group and in 1968 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 a special guest along with Picasso. Husain has been a key figure in Indian art for six 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). Maqbool F. 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; 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.

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 the 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-I*, Bose Pacia Modern,

New York; 2001: *Century City*, Tate Modern, London; 1999: *Embarkations*, Sakshi Gallery, Mumbai; 2001: *General Essential*, Bangalore.

Reena KALLAT (born 1973)

Kallat was born and raised in Ahmedabad and graduated from the Sir J.J. School of Art in 1996. She has been the recipient of several awards, including the Gladstone Solomon Award for Painting. The artist currently lives and works in Mumbai.

SELECTED EXHIBITIONS: 1998: *Orchards of Homegrown Secrets*, Mumbai, 2002: Kala Ghoda Art Festival, Mumbai; 2003: *Crossing Generations: diVERGE*, NGMA; 2003: *The Battlefield is the Mind*, Sakshi Gallery, Bangalore.

Krishen KHANNA (born 1925)

Born in Lyallpur, the Punjab, Khanna graduated with a degree 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 National Award of the Lalit Kala Akademi (1965) and the 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.

Prabhakar KOLTE (born 1946)

Prabhakar Kolte was born at Nerur Par in Maharashtra. Kolte completed his diploma in painting from the Sir J. J. School of Art in 1968. He then spent twenty-two years teaching at his alma mater, and retired in 1994. The artist now devotes all of his time to painting and lives in Mumbai.

SELECTED EXHIBITIONS: 1975: *Contemporary Art*, Maharashtra, Mumbai; 1985: *Six Indian Painters in Titograd*, Turkey; 1987: *Seventeen Indian Painters: Celebrating Gallery Chemould's 25 years*, Mumbai; 1992: *Contemporary Artists from SAARC Countries*, Kolkata.

Ram KUMAR (born 1924)

Ram Kumar was born in Simla, Himachal Pradesh. He received an 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.

Nalini MALANI (born 1946)

Born in Karachi, present-day Pakistan, Malani studied at the J. J. School of Art in 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.

Badri NARAYAN (born 1929)

Born in Hyderbad, Badri Narayan is a self-taught artist. His work has been featured in 'Asian Artists Today' at the Fukuoka Art Museum. He won the National Award of the Lalit Kala Akademi in 1965. His works were recently exhibited at the Pundole Art Gallery, Mumbai. He lives and work in Mumbai.

SELECTED EXHIBITIONS: 1961: Second Biennale, France; 1966: *Art Now in India*, England and Belgium; 1966-67: Biennale of Prints, Tokyo; 1987: Festival of India, Moscow; 1993: *Watercolours*, Pundole Gallery, Mumbai.

Ved NAYAR (born 1933)

Born in Lyallpur in 1933, Nayar graduated from the National College of Fine Art, New Delhi. Although he began his career as a painter, he later turned to sculpture. In 1980 he was given the National Award of the Lalit Kala Akademi and was also a recipient of the 5th Triennial Award that year.

SELECTED EXHIBITIONS: 1982: *Contemporary Indian Art Exhibition*, Festival of India, London; 1990: *Exhibition of National Award Winning Works*, Lalit Kala Akademi, New Delhi; 1993: *Contemporary Indian Art*, Yokohama.

Akbar PADAMSEE (born 1928)

Born in Mumbai, Padamsee studied at the Sir J. J. School of Art, Mumbai. After completing his studies, he left for Paris and in 1965 traveled to New York on a Rockefeller fellowship. Two years later he returned to India, and was awarded the Nehru Fellowship in 1969. He also established the Vision Exchange Workshop for artists and film-makers and made short films, including SYZYGY, which animates a set of his geometrical drawings. The artist 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.

Gogi Saroj PAL (born 1945)

Born in 1945 in the small town of Neoli in Uttar Pradesh, Gogi was educated at the College of Art in

Vanasthali, Rajasthan as well as the College of Art in Lucknow and Delhi. She received the Sanskriti Award in 1980 and the National Award of the Lalit Kala Akademi, New Delhi in 1990.

SELECTED EXHIBITIONS: 1975: *International Women's Exhibition,* New Delhi; 1980: *Third World Print Biennial*, London & Baghdad; 1987: *Printmaking in India*, Exhibition shown in many cities in United States compiled by Paul Lingren; 1988: *Work on Paper: Graphic Prints by Indian Artists*, Frankfurt, Germany; 1997: *Women Artists of India - A Celebration of Indian Independence,* Mills College Art Gallery, Oakland, USA.

Madhvi PAREKH (born 1942)

Madhvi Parekh was born in the village of Sanjaya, Gajarat. A self-taught artist, she started painting in 1964. In 1992 the Minisrty of External Affaris, Government of India, sponsored a film on Parekh and her artist husband, Manu Parekh. 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.

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. 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.

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 media and his works, which are mainly in small format, have a remarkable intensity. He rarely travels outside 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 the Shiromani Puraskar Award 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.

Shyamal Dutta RAY (1934- 2005)

Born in Bihar, Shyamal Dutta Ray received his training at the Government College of Arts and Crafts, Kolkata. Ray has participated in several one-man shows in the major cities of India. In 1982, he

received the National Award of the Lalit Kala Akademi. His works are the collections of the National Gallery of Modern Art, New Delhi, the Victoria and Albert Museum, London and the Glenbarra Museum, Japan.

SELECTED EXHIBITIONS: 1976: Algeria; 1976: Australia; 1980: *Third World Biennale of Graphics*, London and Baghdad; 1983: *The Dacca Biennale*, Bangladesh; 1986: the VI Triennale, New Delhi.

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 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.

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

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 included in 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.

Paritosh SEN (born 1918)

Paritosh Sen was born in Bangladesh. He studied at the Government College of Arts and Crafts, Chennai, in 1942. He was in Paris between 1950 and 1953, where he studied at the Acadamie Andre Lhote, the Acadamie de la Grande Chaumiere, the Ecole Nationale des Beaux Arts, and the Ecole du Louvre. Later, he founded an artist's group called the Calcutta Group and was awarded the John D. Rockefeller III Grant in 1970. Sen lives and works in Kolkata.

SELECTED EXHIBITIONS: 1965, 1986: Commonwealth Festival, London; 1986: Havanna Biennale.

Ghulam Mohammed SHEIKH (born 1937)

Born in Surendrangar, Saurashtra, Sheikh received his M.A. in Fine Arts from the Maharaja Sayajirao University, 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 before returning in 1966 to India to begin his career teaching at his alma mater. From 1969 to 1973 he played an active role in the Artists' Protest Movement as editor of *Vrscika*. Sheikh was awarded the Padma Shri by the Government of India in 1983. He currently 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.

Francis Newton SOUZA (1924-2002)

F. N. Souza was born in Portuguese Goa. He attended the J. J. School of Art, Mumbai from which he was expelled for organizing a strike. Souza then became 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 that 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.

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.

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 a John D. Rockefeller III Fund fellowship. Since then, 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.

Anupum SUD (born 1944)

Anupam Sud was born in Hoshiarpur in Punjab in 1944. She studied at the College of Art, New Delhi in 1967 and between 1971-72 studied print-making at

the Slade School, London, under a British Council scholarship. As one of the founding members of GROUP 8 (1968), Sud along with her printmaker colleagues, worked through this association to promote and sustain printmaking as an independent, expressive art form. She has won numerous national and international awards for her excellence in printmaking. In addition to her own work, the artist has also conducted workshops throughout the world.

She lives and works in New Delhi.

SELECTED EXHIBITIONS: 1974: Florence Biennale; 1986: Inter-Asian Biennale, Ankara, Turkey; 1989: Cymroza.

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.

N. Harsha VARDHANA (born 1958)

S. Harsha Vardhana was born in 1958 and is the son of Swaminathan, an important senior artist. He is a self taught artist. Educated as a trained bio-scientist, Vardhan has held several senior management positions in the bio-medical industry. In 1993, he left the industry to work as a freelance artist. Today Vardhana lives and works in Delhi.

SELECTED EXHIBITIONS: 1996: Bharat Bhavan Biennial of Contemporary Indian Art, Bhopal; 1996: Gallery Lakeeren, Mumbai; 1996: *The Pastel*, Gallery Art Motif, New Delhi

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