

FABULAR
BODiES

NEW NARRATIVES IN THE ART OF THE MINIATURE

FOREWORD

Change does not occur in a vacuum. Every step we take is informed by one that has gone before; every move towards the future owes a debt to the past.

Art is no exception.

The tradition of the miniature is intrinsic to our cultural heritage. Characterised by fineness of detail and vivid imagery, these paintings are not only exquisite works of art but a valuable chronicle of our histories; snapshots, as it were, of civilisations in the making.

In 2009, Harmony Art Foundation was proud to showcase the miniature as an enduring legacy in a show that sought to renew our pride and engagement in this rich tradition. This year, with *Fabular Bodies: New Narratives in the Art of the Miniature*, curated by Gayatri Sinha, we take a step forward, to celebrate the miniature as inspiration for contemporary creative inquiry.

Guided by the precision and skill required by the miniature tradition yet unfettered by themes and materials, the artists have given free rein to their impulses, with astonishing results. With the use of media as diverse as painting and sculpture to comics and even computer-generated storyboards, their works constitute a powerful commentary on the world today, drawing attention to a range of concerns from identity, alienation and loss to dislocation, poverty, the politics of gender and religion, and the march of 'modernisation'.

There are some intriguing contradictions in this show. The contrast of an elegant, serene setting with the bold statements on display; the cohesive character of a show peopled by a diverse group of artists; a contemporary creative passion inspired by a traditional artistic past. I believe these contradictions will draw people into the show and leave them mesmerised.

In essence, this is the aim of the Harmony Art Show, which has never been defined by prevailing market trends or themes. In the past 16 years, our endeavour has remained the same: to evoke a greater interest in art among those who have been immune to its magic, and enable the artist and art lover to find each other. In the process, we have strived to break down the barriers and boundaries associated with art, making it accessible to people from every walk of life, while recognising promising talent and giving it a platform to shine alongside established artists.

This process continues with Harmony Art Show 2011. What's more, by using a tradition close to their hearts—and ours—to fuel their creative fires, our participants are able to traverse new routes, explore new trails, roam far and wide, yet find their way home, to the heart.

Tina Anil Ambani

NEW NARRATIVES IN THE ART OF THE MINIATURE

Within the Indian subcontinent the miniature is the art form of discovery and reconstruction. As a genre in painting it has transcended the quest for an Indian identity, the guiding if somewhat doomed principle of artistic endeavour through the 1960s and 70s. In contemporary art, the miniature as a fragment of history has assumed a protean authority, one that absorbs with supple ease the art of visualising social polity within accepted tropes of beauty. Now as the borders of art continually shift, it has dislodged associations of the court and the bazaar; it has unwrapped unforeseen potential and moved into the domains of video and digital art, animation and illustration.

A painting from the British Library collection titled *The Scribe* resonates within our context. In this painting by Daulat, two figures occupy the foreground. Against an alcove of beautiful craft objects—much like a Mughal cabinet of curiosities—they examine several painted folios. The significance here lies in the fact that Daulat the artist is sharing the painting with a scribe Abdur Rahim Ambarin Qalam; together, they may collaborate on a manuscript. What were these worlds that they shared and what words would they have strung around these fine lines and bejewelled forms? Or more important, what portent may be seen in these confabulations between master artist and scribe? How far would the skeins of their artistic vision spin and weave, and where did a severance appear to mark new histories?

As the shared and quiet moment of investigation between Daulat and Abdur Rahim Ambarin Qalam reveals, the examination of the miniature is a leisurely process. Seen

seated on a floor rather than up against a wall, the miniature presupposes not only leisure but an intensity of detail, a compact narrative, a formal aesthetic. It is tempting to locate the miniature within a poetic imaginary, of the geographies of the fabulous Guler tree, and corpuscular Persian clouds as they pass into the domain of the ‘modern’. Equally we may evoke the rich tradition of poetry and the *ghazal*, power and patronage, love and beauty by the poets of the subcontinent: Ghalib and Faiz, Kaifi Azmi and Amrita Pritam. For an art form survives not only in its stylistics and form but in mapping the hermeneutics of a culture of viewing.

As it passes into the late 20th century the miniature within the Indian context does not have a defined academic status. Nor does it assume any overtones of a ‘national’ art form, with a potential for subversion.¹ Rather, the miniature has been a curiously absent category even within the aggressively argued case for indigenism and the passionate quest for a national art identity. Within the intense and hard fought battles of Indian modernism, the miniature earned backhanded recognition. As the inspiration in the forefront of the practice of the Bengal school, its use in the 20th century was seen as the antithesis of modernity.

Amrita Sher-Gil (1913-1941) drew heavily on the Rajput miniature, even as she redefined the courtly subject as common, and thereby accessible. In Sher-Gil, the fair *nayika* clad in fine muslins is transformed into the *khadi*-clad woman of the working classes, her *charpai* and grinding stones marking the life and rhythms of rural India. National Award-winning artists of the 1940s and 50s, including Jyoti Bhatt and N S Bendre, created a peculiar pastiche of miniature folk themes in post-cubist compositions, with only partial success. It was in the early 1960s that J Swaminathan reinvigorated the

romance and authority of the genre, anticipating the individual brilliance of Bhupen Khakhar, Manjit Bawa, Arpita Singh, and a later slew of artists. Within this generation Gulam and Nilima Sheikh were to demonstrate a passionate and poetic study of the form, lending it an expansive authority.

As a point of entry into this exhibition, let us imagine a conversation between Jagdish Swaminathan and Gulam Sheikh; perhaps not unlike the one between Daulat and Abdur Rahim Ambarin Qalam. It would be sometime in the early 1960s, in many ways a watershed decade in the history of modern India. Partition, the formation of progressive art movements, the great cinema and poetry of the 1950s lay behind; the death of Nehru, the wars with China and Pakistan, the student and Naxal movements lay ahead. At this moment Swaminathan and Sheikh, as ideologues of Group 1890, envisioned a third space for Indian art, one that moved in a loop above and beyond the schools of Paris and New York, to India's painterly resources within a post-modern, politically informed set of practices. Through the heat of polemic what float up to the surface are the warm tones of an Indian palette, flat perspectives, motifs and symbols—all of which re-invoke, among other forms, the Indian miniature. Two decades after Amrita Sher-Gil, the miniature returned to the art studio, a gesture so modest and demure that it ill prepared us for the floodgates that would open in the 1970s and beyond: Swaminathan's evocations of the Basohli colour field, and its echo in the work of Manjit Bawa and Gogi Saroj Pal, Gulam Sheikh's perspectival play with dense and simultaneous urban vistas heralding the city as complex subject, and Nilima Sheikh's elaboration of the medium as witness to the changing political narrative of India, its untold stories of loss and mourning.

Through a vigorous embrace of calendar and cinema images, the city and sub-continental geo politics, Indian painting has used a number of stylistic devices. Among these the miniature has not been dominant but adaptive. Its vivid chroma, social typologies, and flat image field have in fact provided an alternative to leading art styles, presenting in the process a worldview that makes a back-handed gesture to the past, even as it negotiates a possible future.

What is conspicuous about the miniature is its resilient usage, and adaptability to a time of fraught discourse—one without the certainties of an aesthetic grandeur and heroism. If Gulam Sheikh used the form to create cosmogonies of travelling philosophies, saints and a lost humanity, Nilima Sheikh has grounded her work in a lingering contemporary disquietitude, even through her quiet insistence on the inviolability of human dignity. She uses the intense lyricism of the style, its mellifluous lines and serene expansive landscapes to draw images of a terrible violence. For several years, Nilima Sheikh has worked with texts that create a bridge between two major sites of irresolution: the Partition of India, and Kashmir. The plaintive beauty of her work and her highly aestheticised interpretation of histories, narratives and poetry give her painting an aching beauty—one so fragile that it is difficult to hold. In the present series she returns to Kashmir through a text dedicated to artisans, and the deliberated rhythms of the work pushed out of the urban context. The artisan stands to be memorialised through such a contemporary enterprise, one that revisits a colonial view of the traditional workers of Kashmir. Sheikh draws a tangential link here with Bihzad, the Iranian painter who worked as director of the royal library at Tabriz. Bihzad painted scenes of construction of the rise of

the great Turkoman Empire. Here we see its fractured echo in modern India, as it heaves through its own history-defining, nation-building projects.

Nilima Sheikh's trail of enquiry reverberates through a shared conversation and stylistic enquiry. N S Harsha's use of the miniature—frequently on a large canvas surface—brings in another kind of image making. Nilima Sheikh works through narrative and its logical if tragic conclusions, located in the history of the subcontinent. Harsha works entirely with metaphor and mimesis. Like Sheikh he problematises the scope of the miniature by an enquiry into the nature of truth. His sleeping figures in sepia tones—not unlike Kangra drawings—appear unheralded and ordinary until their sheer numbers impress the vulnerability of the destitute, open to the gaze of the spectator. N S Harsha uses the miniature quite strategically to emphasise the human condition, states of work and being. Through repetition, the significance of the one, the heroic figure at the centre of art, is dissipated. In this way, one may look for a central significance in his work and then, with disappointment or relief, abandon the quest.

The highly aestheticised investigation of the landscape through history anticipates the work of Varunika Saraf, a young painter with a predilection for Persian and European painting of the 16th and 17th centuries. On the face of it, Varunika appears to hark back to an earlier style of the large format painting where the human being presents a miniscule presence within a universal harmony. Nevertheless, she also draws on Dutch painting and its gentle and ironic understanding of the human condition. The landscape is also vivified in the work of Manisha Gera Baswani. Her inspiration draws from Persian Safavid miniatures as well as the architectural elements of Mandu. In her work *Never*

Ending Story, the offering on the tray encapsulates the picture postcard beauty of the landscape of Mandu. In *Travelnama*, the landscape as harsh topography, not unlike the massive Hindukush that flanks India's border, is transformed into a psychological space of charged emotions and energies.

Landscapes and painterly tradition within the miniature can, of course, be divined through mimicry and subversion. Waswo X Waswo and R Vijay have acquired an ease in combining a traditional painting method with a highly self-conscious mimicry of a western colonial presence. The cultural dissonance between the white man and the idealised landscape pushes both domains into a mutual critique. The white male figure in a suit and bowler hat who traverses the idyllic Indian landscape bears the suggestion of a colonial residue. Waswo's pink hearts and plastic bottles destabilise the tropes of heroism and pristine beauty associated with the miniature. As for his 1916 classic Rajput painting, Ananda Coomaraswamy famously wrote, "Rajput art creates a magic world where all men are heroic, all women are beautiful and passionate and shy, beasts both wild and tame are the friends of man and trees and flowers are conscious of the footsteps of the Bridegroom as he passes by."² In Waswo, the bridegroom or Krishna's divinity has long vanished. Waswo subverts (feminine) beauty and the notion of eternal purity, suggesting that an irredeemable defilement has already taken place.

The order proportions and epiphany, *rasa* and beauty of the miniature invite experiment and critique. For the structures that lent the miniature its incandescence and beauty—religious absolutism, the certainties of piety and patronage—have long been challenged. Chintan Upadhyay with his art NGO Sandarbh harks back to Rajput painting as identified

by Coomaraswamy as “as aristocratic folk art, appealing to all classes alike, static, lyrical and inconceivable apart from the life it reflects”. Upadhyay uses a recognisably Rajasthani folk style, like a sign, or historical encryption. But the form itself is completely subverted by overwriting a gigantic head—one that challenges the two dimensionality of the miniature, its traditional intimacy of viewing. Chintan’s work here invites comparison with Ravinder Reddy’s gigantic female heads, the warm glow of their golden patina enhanced by their huge proportions. However, in inscribing the elements of miniature painting and contemporary skyscrapers on the head of a baby the artist shifts enquiry from the regional to the discomforts of a global ethos, and global capitalist enterprise.

The inversions of scale, of high and low art, and the migration of aesthetic sensibilities is most marked in the work of Chitra Ganesh, American artist of Indian origin. Ganesh uses as her template the mythology-for-export model of *Amar Chitra Katha* comic books. Working with a wide range of media including installations, digital collage and lenticular prints she creates an intensely feminised world of apparently mythologised and ravaged *apsara*-like characters, locked into a struggle of domination and gratification. Ganesh’s works have a startling beauty that stimulate a subversion of beauty and sexual behaviour. In this world of an engaged nature and consuming desire, there is uncertain deliverance, and only the promise of the next climactic comic strip. As signalled by Ganesh, in its regenerated form the field of the miniature moves from the court and the fragrant landscape with its friendly beasts, onto the editing table, and the grid of the comic page.

The comic as a site for the expansion of the miniature brings together play and polemic in the work of Orijit Sen, graphic novelist, designer and illustrator. Sen uses the fantastical

mode of the comic to speak of critical social issues. The works on view belong to his ongoing graphic short story titled *Hair Burns Like Grass*. Sen, whose first graphic novel *A River of Stories* (1994) was based on the Narmada draws on Tintin, *Amar Chitra Katha*, graphic design and traditional painting as source material. In a 2008 interview, he said, “It’s like the work of a miniaturist, you pack an entire world into tiny boxes, and move it around, tell a major story in that small space....” In the present storyboard, he draws on the figure of Kabir and his religious syncretism as a saint for both Hindus and Muslims.

The movement of the miniature into different media is borne out with unselfconsciousness in Manjunath Kamath. Kamath’s sharp and agile movement between iconic fragments of popular art, history, and Hollywood enables a tableausque collage where the heroic becomes subsumed within the field of the commonplace. Kamath usually treats his backdrop like a flat uninflected colour field; the absence of a central image and perspective lends the field a particular dynamism. Across its surface, miniaturised forms appear often in speculative and unrealised relation to one another. This fragmentation emerges from a process of careful construction, in the interplay of elements where the whole is more than the sum of its parts.

Any use of the miniature within the contemporary context bears the potential of teasing out our expectations around feminine beauty. In Dhruvi Acharya, caricature is informed by the miniature, comic books and Japanese ink drawing. Acharya’s figures with their own narratives confront the expectation around the female body as situated within the context of urban habitation. Her work has grown out of a deliberate perversion of the ‘*nayika bheda*’ in miniature

painting. Radha as a Sodasi or 16 year-old heroine located in the gardens of Vrindavan at recalling the Rasikapriya of Keshavadas mutates (as in her exhibition *Gasp!*; 2010; New York) into the overwrought city dweller, breathing the noxious vapours of Mumbai, bearing the cross of failed diets and the onrush of middle age. A preoccupation with the gestures and attitudes of survival even in the most ordinary occupations is characteristic of the works of Desmond Lazaro. Born and bred in England he studied Pichhwai painting and works with traditional materials. His solitary figures, usually in urban spaces, in attitudes of rest or waiting carry the imprint of social portraits.

In contrast, in the format of a notebook, the repose and sensuous line of the miniature informs the work of Nicola Durvasula. With her half-articulated figures and suggestion of incompleteness, Nicola says, “What’s important is the amount of space left around what’s drawn. A part of the object is shown, a part of the body...and then I leave a space of nothingness to be filled in by the imagination.”³ Here, Nicola also uses reproductions of Ajanta prints and over-paints them, creating a palimpsest of relative pasts and presents, an accretion of narratives and desires.

The movement of elements of the miniature into an abstract or narrative style has as much to do with commitment to an aesthetic field as much as formal considerations. Arpita Singh’s emergence as a foremost narrative painter recalls the subsuming of the miniature into popular painting, calendars, maps, and school textbooks. Singh’s highly syncretic style involves working upon myths, personal history and media reportage. In recent years Singh has created elaborate fictions out of city maps, and a resilient if tragic human presence of the ageing female body.

Another artist who injects a profound social reading into her work, who toys and plays with the female presence, is India-born artist Rina Banerjee. Banerjee has created in her work a rich discourse around Diaspora, migration and what she describes as “cultural desire”. Through her flowing biomorphic forms and visitations, Banerjee works with an inside-outside view, as cognates of the sensual personal self and foreignness are highlighted by many tropes of exoticism. In her lithographs as in her drawings, Rina emphasises an inherent fragility, even an evanescent and liminal presence in her forms. As she says, “I think of identity as inherently foreign, of heritage as something that leaks away from the concept of home....”⁴

The miniature’s legacy extends forward and backward in time through its complex interplay of conventions, symbols and association with related arts, such as architecture and sculpture. In Anant Joshi and Anjum Singh, the miniature gains valency through a movement into sculptural form and dynamic two-dimensional works. Here, miniaturisation—or expansion—challenges and allows for a reconstitution of flat surfaces such as maps, and subverts meaning through a play in surface and scale. Anjum Singh works through a metamorphosis of materials and meaning. The work *Leaf* is characteristic in which the organic leaf fallen from the branch is transposed into metal—much like her earlier tubular aluminium trees, iron magnets as gushes of water and plastic trash. In Singh industrial reference speaks of ecological devastation, a loss of sensuous engagement with the environment. The reverse then is also true, whereby the dross of nature has an unnatural birthing, and the principle of growth resembles a construction site.

Anant Joshi uses material with an emotional prescience. Joshi's sculptural forms draw upon toys and miniaturised cityscapes, working with wood and ceramic to create a world of forms and shadows. Within the sculpture, diminution works to reduce the 'home', rendering it vulnerable to the hideous mutations of the outside world.

The sculpture as miniature also drives the work of Mithu Sen with an atavistic sense of foreboding. Miniature toys, now cut and conjoined and repainted, appear like terrifying mutations in the evolutionary cycle. Positioned on the bone of a human leg, these creatures assume a strange platform. A second look reveals that the cutting short of the bodies renders all of them bipeds, an enforced dwarfing equivalent to "half an existence".

Pooja Iranna's use of the staple pin at the crux of her sculptures is formally arresting and conceptually provocative. As a basic unit of office stationery, the staple through accretion assumes architectural proportions, its cumulative lines mimicking the massive construction projects of India, all read as marks of progress. By locating these forms on rotating discs, Pooja domesticates and tames skyscrapers. Before our eyes they become toy like, even though they bristle with metallic energy.

The miniature built up through the slow process of accretion is demonstrated in Saravanan Parasuraman, a Chennai-based sculptor. Using metal ball bearings, Saravanan creates geomorphic shapes, suggestive and only partially familiar. The painstaking process of accumulation, as the works are titled, is not unlike the making of an anthill. Delicate forms that invite the touch, a sombre chroma, and the creation of 'natural' forms through industrial material lend these sculptures an enduring and vulnerable aspect.

Contemporary Indian artists bring the miniature into a vast topography of shared interests, overt or embedded. Where earlier artists dealing with the miniature created fine and visible distinctions between the genealogies of style—European, Indo-Persian or Far Eastern miniatures—contemporary use may stage an engaging play of materials, and scale.

In Suhasini Kejriwal and Lavanya Mani, young women artists with different trajectories, the miniature provides scope to engage with an expansive scale. Mughal painting of the 17th century provided the locus for the globe to be physically possessed as a mark of imperial prerogative. Thus, Jehangiri period painting reveals the emperor holding the globe, or striding it, as a sign of universal power. A corollary was travellers' and tradesmen's maps that gave a topography to the exotic east.⁵

Lavanya Mani in *Lost* creates a vast map, one not meant to be held and studied but appraised for its complex puzzle of crafted and embroidered images. As the patchwork appears to unfold, the different strains of crafts—Kalamkari painting, photography, appliqué and stitching—create images of colonial movement and possession. Suhasini Kejriwal, who draws upon the miniature's qualities of dispersed and multiple perspectives, juxtaposes the grid—"a temple of rationality"—to bring into the play the order of modernist disciplines, and the chaos of urban centres in India. She uses photographic views of the city that she brings into the painted frame, ironically titled *Eden*. Kejriwal takes from the multiple perspective of the miniature, creating images of the blur of private usages of public spaces; her

work is also affirmative of an anti-heroism in the mass representation of absent hierarchies.

T Venkanna enters the space of painting as interlocutor, prying open moments from western art history and sending back a resounding echo from his own location. *Black Venus* is a politically charged version of Botticelli's *Venus*—a work that quotes of the use of the miniature in early Renaissance painting. Botticelli as the most famous painter of the period inserted miniature reproductions of his own painting into works like *The Calumny of Apelles* (c.1495 Uffizi). At the crossroads of major periods in art history Botticelli painted miniatures in honour of an earlier classical tradition and Venkanna in a direct reference makes a contemporary, political insertion on issues of race.

A shrunken world of objects, magical inversions and conjunctions are all a part of Tanmoy Samanta's forms. Samanta's object world is small and machismo-defying but it has a powerful effect of dislocating all expectations; size, scale and authority are overturned where knives, saws and sewing machines all assume a manic authority. In a poetic work like *The Land*, human habitation belonging to neither scale appears to hang in the balance.

In the mid-19th century, as oil painting was introduced, Indian painting adapted to the new medium. But the artist, usually anonymous, retained the flat perspective and mythological content of Indian painting—a style that was celebrated in the genre widely known as calendar art. T Ratheesh in his work *Ganga* adopts these basic principles to create a complex mytho-social image. Shiva seated on Kailash sends out the heavenly stream, Ganga, which breaks on the head of a sage like a massive shower. But an umbilical chord coils and

threatens a man-fish that floats in its waters with possible strangulation. Shiva's mountain is also nearly encroached by a busy township and electricity power grids and towers. The unsuccessful Ganga cleaning projects threaten even the power of the myth to endure. Here then, when the principles, formal conventions of the miniature slip and appear to fade, how does the form itself survive? Perhaps in its mutations and gentle compromise, emboldened by the possibility of many and not in the singular it finds new and as yet not fully defined direction.

Gayatri Sinha

Curator

July 2011

Notes:

1. Refer Virginia Whiles's talk, *Art and Polemic in Pakistan: Cultural Politics and Tradition in Contemporary Miniature Painting*, KHOJ and CMYK Bookstore, 5 April 2011, New Delhi; and *Critic's Essay*, Virginia Whiles, KHOJ net archive.
2. From the introduction *The Pahari Painting, The Search, The Documents*, the contexts in *Pahari Masters*, Goswamy and Fischer (etc), pg 7.
3. Dialogue Rasna Bhushan/Nicola Durvasula, Hyderabad, 11 December 1999.
4. Rina Banerjee as told to Zehra Jumabhoy, Art Forum, June 2011.
5. Gulam Sheikh's painting has explored topography as a mark of the spiritual journey of itinerant saints—the miniature's principles then being expanded with the felicity of oil painting. Lavanya Mani takes this gesture further.



Untitled 2011
Terracotta, Steel & Ceramic
Variable

ANANT JOSHI

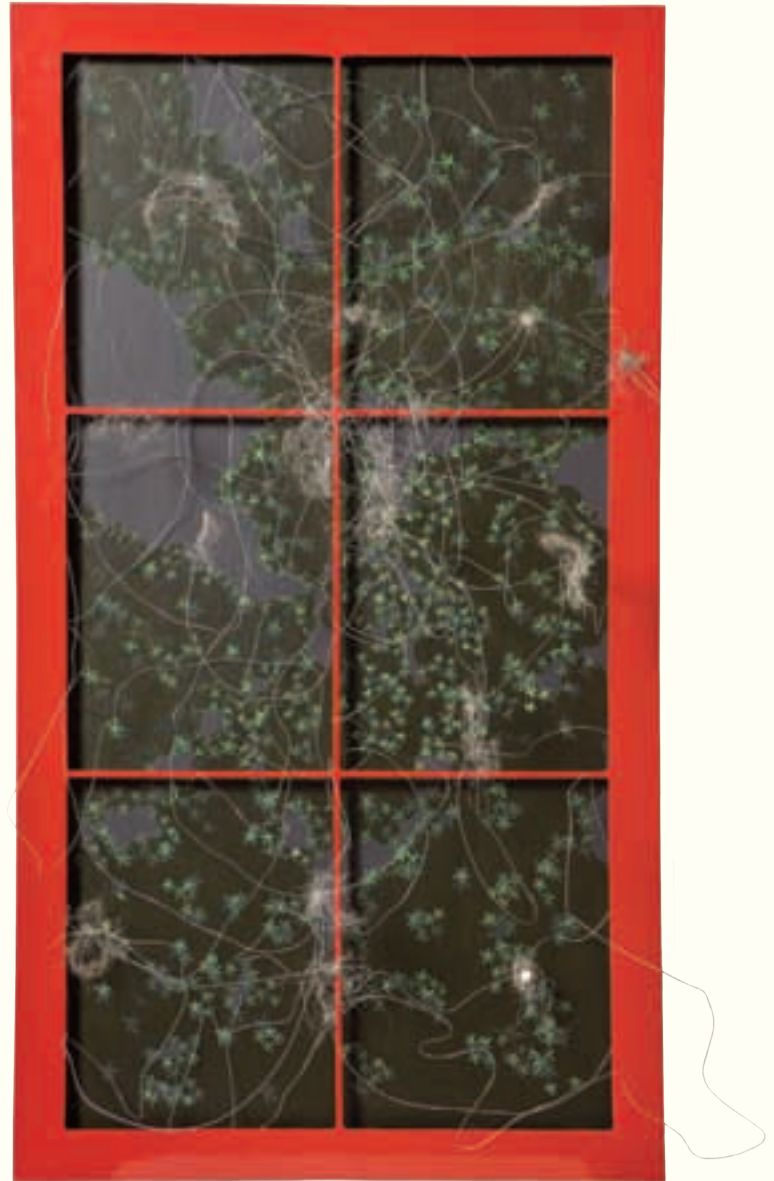
(b. 1969)

Joshi completed his bachelor's (1994) and master's (1996) in fine arts from J J School of Art, Mumbai. Since 1998, he has held seven solo shows including *Local: Kiss Me, Kill Me, Push Me, Pull Me*, Talwar Gallery, New York; *Nostrum*, Kashi Art Gallery, Kochi; and *May Look Closer Than They Appear*, Rotterdam, Netherlands. Group show participation includes *Indian Highway 4*, Museum of Contemporary Art, Lyon; *West Heavens: Place-Time-Play*, curated by Chaitanya Sambrani, Shanghai, China; *Chalo! India: A New Era of Indian Art*, Essl Museum, Wien; *Mutant Beauty*, curated by Gayatri Sinha, Anant Art Gallery, Delhi; *Thermocline of Art, New Asian Waves*, ZKM Centre for Arts and Media, Karlsruhe, Germany; and *Indian Summer*, curated by Deepak Anand, Ecole Nationale Supérieure des Beaux Arts, Paris.

ANJUM SINGH

(b. 1967)

Having trained in painting and print making from Santiniketan, New Delhi and the US, Singh has held solo shows in New Delhi, Mumbai, New York and Singapore, the most recent being *The Skin Remembers* at Palette Gallery in New Delhi. She has also participated in numerous group shows including *Scratch* (curated by Swapan Seth) to celebrate 25 years of Sakshi Gallery; Art HK, Hong Kong Art Fair; *Here and Now - Young Voices from India*, Vadehra Gallery, London; the 7th Cairo Biennale; and the 6th Bharat Bhavan Biennale. Singh has been a working member of Khoj International Artist's Association and has participated in two workshops in 2000 and 2001. She was awarded the Charles Wallace India Trust fellowship for a residency at Gasworks in London in 2003 and an honourable mention at the 6th Bharat Bhavan Biennale.



Smog Through My Window 2011

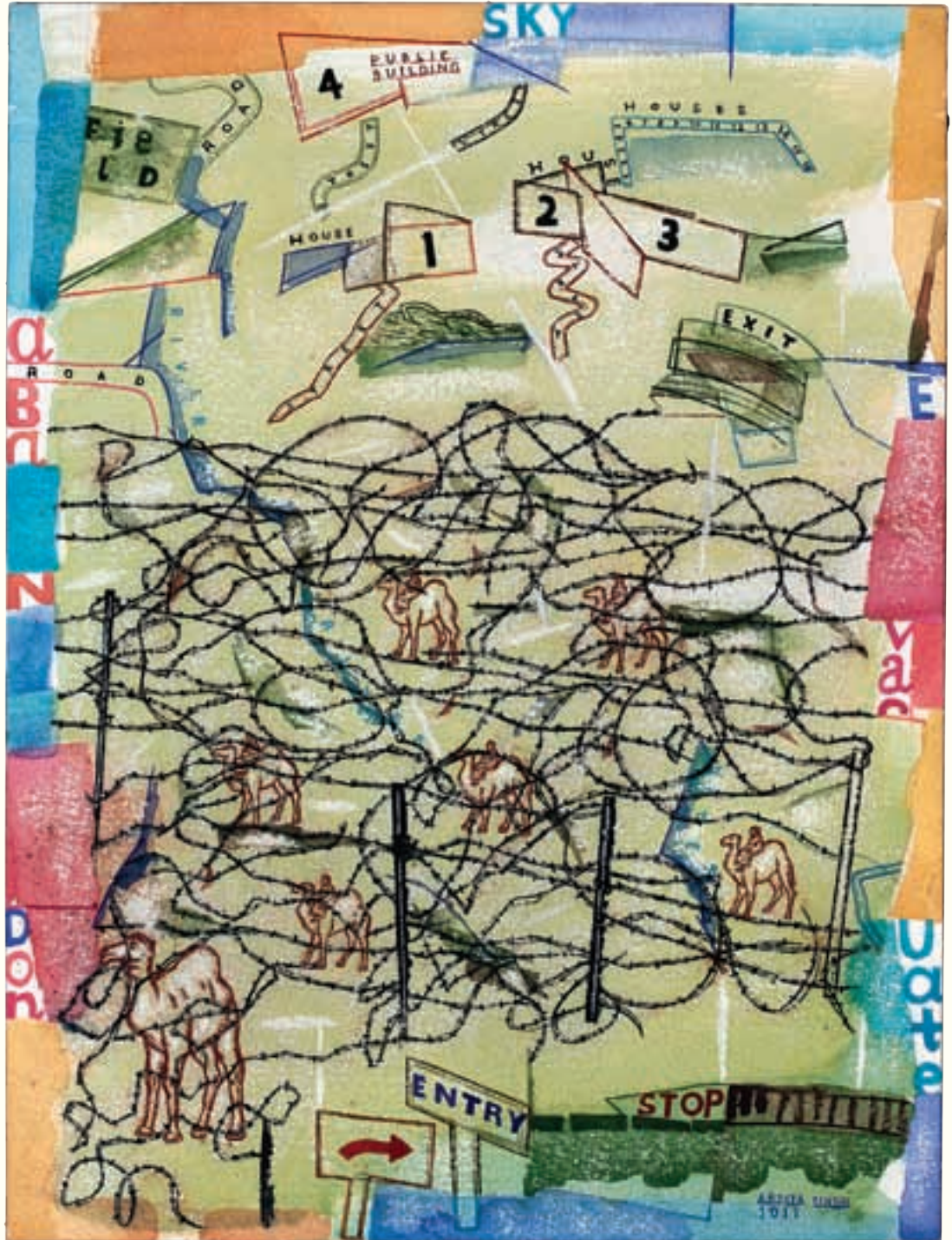
Mixed Media
36 x 20 inch



The Skin Remembers
Paper Stickers & Acrylic Paint
on Fibreglass
12 x 16 inch



Crack
Plastic Straws on Fibreglass
Variable



This Village That Village 2011
Watercolour on Paper
16 x 11 inch

ARPITA SINGH

(b. 1937)

Singh completed her diploma in fine arts from School of Art, Delhi Polytechnic. Solo exhibitions from 1972 include *Cobweb*, Vadehra Art Gallery, New Delhi; *Picture Postcard*, Vadehra Art Gallery; *Memory Jars*, Bose Pacia Modern, New York; and shows at Art Heritage, New Delhi; Werl, West Germany; Pundole Art Gallery, Mumbai and Kunika Chemould Art Centre. Group exhibitions include *From Miniature to Modern: Traditions in Transition*, Rob Dean Art, London, in association with Pundole Art Gallery, Mumbai; *Bharat Ratna! Jewels of Modern Indian Art*, Museum of Fine Arts, Boston; *Ways of Resisting*, SAHMAT, Rabindra Bhavan, New Delhi; *The Self and the World*, NGMA, New Delhi; *Traditions/Tensions*, Asia Society, New York; *Through the Looking Glass*, Centre for Contemporary Art, New Delhi; Algeria Biennale; 2nd Biennale, Havana, Cuba; Festival of India in France, Paris; Inaugural Exhibition, Bharat Bhavan, Bhopal; Triennale India V, Lalit Kala Akademi, New Delhi; Festival of India in London; *Pictorial Space*, Lalit Kala Akademi, New Delhi; Triennale India III, Lalit Kala Akademi; and *The Unknown*, New Delhi. Prestigious accolades include the Gagan-Aban Puraskar, Viswa Bharati, Santiniketan; Kalidas Samman, Bhopal; awards at the All Indian Drawing Exhibition, Chandigarh and Algeria Biennale; and Parishad Samman, Sahitya Kala Parishad, New Delhi. Singh lives and works in New Delhi.

B MANJUNATH KAMATH

(b. 1972)

Born in Mangalore, Kamath obtained his bachelor's in sculpture from Chamarajendra Academy of Visual Arts, Mysore, and was later Artist in Residence at the School of Art and Design of Wales Institute, Cardiff, in 2002. Among recent solo exhibitions are *Collective Nouns*, Sakshi Art, Mumbai; *108 Small Stories*, Gallery Espace, New Delhi; *Something Happened*, Gallery Espace, New Delhi; and *About Something*, Shridarani Gallery, New Delhi. His works have been featured at important international platforms such as The Solo Project, India Art Summit; ARCO, Madrid; Changwon Asia Art Festival, Seoul; DIGIFESTA, Gwangju Biennale, Korea; and *Thermocline of Art - New Asian Waves*, ZKM Centre for Arts & Media, Karlsruhe, Germany. Kamath lives and works in Delhi.



Miscellaneous Drawings 2010

Watercolour on Paper
2.5 x 3.5 inch each



Dress of Confusion 2010
Watercolour & Tea Stains on Paper
60 x 48 inch



Protest
Acrylic on Canvas
72 x 72 inch

CHINTAN UPADHYAY

(b. 1972)

Upadhyay completed his master's in fine arts from M S University, Vadodara, in 1997. He attempts to show different aspects of cultural hybridity through his works. Over the past few years, Upadhyay has been depicting images of male babies with Indian miniatures painted on them with exaggerated yet emotive features. Through this futuristic imagery of current society, he reflects on personal and borrowed notions that give rise to issues of identity, proprietorship and culture. He has held numerous solo shows in Indian cities like Mumbai, Delhi and Jaipur, as well as overseas in London, Paris and Bangkok. He has also participated in many group shows held in India, Thailand, Korea, China and the UK. Upadhyay established an artists' initiative programme called Sandarbh in 2003 with the aim to encourage artists to work in context with their surroundings through residencies and workshops and has managed to spread awareness about contemporary art practices in rural India. He was the recipient of the Taj Gourav India Award in 2008. He lives and works in Mumbai.

Chintu
Acrylic Paint on Fibreglass
60 x 60 x 60 inch



How We Do At The End of The World 2011
Digital Print - Light Jet on Archival Paper
66 x 48 inch



CHITRA GANESH

(b. 1975)

Ganesh's drawing-based practice seeks to excavate buried narratives typically excluded from official canons of history, literature and art. Ganesh graduated from Brown University magna cum laude and Phi Beta Kappa, with a bachelor's in comparative literature and art semiotics in 1996. In 2001, she attended the Skowhegan School of Painting and Sculpture, and received her master's in fine arts from Columbia University in 2002. Her work has been exhibited internationally, including at PS1/MOMA(NY), ZKM (Germany), MOCA Shanghai, Saatchi Museum, Kunstalle Exnergrasse (Vienna), IVAM (Spain) and Gwangju Contemporary Arts Centre. Ganesh is the recipient of numerous awards, including grants in 2010 from the Art Matters Foundation, Lower East Side Printshop, and Joan Mitchell Foundation for Painting and Sculpture. Her work is represented in the Museum of Modern Art, Brooklyn Museum, Devi Art Foundation, Deutsche Bank, and the Saatchi and Burger Collections. Ganesh lives and works in Brooklyn.



Melancholia (The Thick of Time)
2010
Digital Print-Light Jet on
Archival Paper
66 x 48 inch



Living Room I
Pigment Painting on Handmade
Sanganeer Paper c 19th century
14 x 9.25 inch

DESMOND PETER LAZARO (b. 1968)

This British artist has lived in India for over 15 years. After completing a painting degree at the University of Central Lancashire in 1987-90, Lazaro was awarded the Commonwealth Scholarship to India for a master's degree in painting at M S University, Vadodara, where he began to research the Pichhvai tradition of Rajasthan. For the next 11 years Lazaro learnt miniature and Pichhvai painting under Master Bannu Ved Pal Sharma. After completing his PhD in 2002 at Prince's School of Traditional Arts, London, he was appointed academic director to the Department of Traditional Arts, University of Balqa, Amman. In 2005, his thesis was published as *Materials,*

Methods & Symbolism in the Pichhvai Painting Tradition of Rajasthan (Mapin, India). Having returned to India in 2004 he founded Lazaro & Co: the handmade pigments company. In 2006, he established the Traditional Arts Trust, which evolved in 2010 into the Traditional Arts Foundation, which he manages while collaborating with the Indira Gandhi National Centre for the Arts, Delhi, and The Prince's School of Traditional Arts. In 2008, he held his first one-man show at Chemould Gallery, Mumbai. He has since exhibited in India and internationally, including France, Hong Kong, Dubai, Italy, Germany and the UK.

In the Park VIII (Triptych)

Pigment Painting on Handmade Sanganeer Paper c 19th century
14 x 9.25 inch each





Come Hither 2010
Synthetic polymer on Wood
12 x 12 inch



Wishes
Synthetic Polymer on Wood
6 x 6 inch



Inhale 2010
Synthetic Polymer on Wood
10 x10 inch

DHRUVI ACHARYA

(b. 1971)

Acharya began painting her memories of a real and imagined homeland soon after reaching the US in 1995. She received her master's in painting from the Maryland Institute, College of Art, in 1998 and has been showing internationally since. Using wry humour as a lens, she magnifies the psychological and emotional aspects of an urban woman's life in a world teeming with discord, violence and pollution. In her painted world, thoughts become as visible as 'reality' and the evolutionary metamorphosis is both comic and brutal. Acharya was awarded the Aditya Birla KalaKiran Puraskar and nominated for the Joan Mitchell Foundation Award in 2006. She was also featured on the cover of *India Today* magazine in 2005. After spending 10 years in the US, she now lives and works in Mumbai.

LAVANYA MANI (b. 1977)

Mani completed her master's in fine arts (1999-2001) and bachelor's in fine arts (1995-1999) in painting from the Faculty of Fine Arts, M S University, Vadodara. Her first solo, *In Praise of Folly*, held at Chemould Prescott Road, Mumbai, in September 2009 was one of the 20 shortlisted shows for the SKODA Prize 2009-2010. She was awarded the KAVA (Kashi Award for Visual Art) from Kashi Art Gallery in 2006 and has participated in a number of group shows in India and abroad. Through the use of various techniques associated with textiles such as embroidery, tie and dye, appliqué, kalamkari and batik, Mani has attempted to explore history, autobiography, middleclass femininity and inherited knowledge, experience and objects in her work. She has also conducted a number of workshops on natural dye and batik at the Faculty of Fine Arts, Vadodara. Mani also presented a paper entitled *Travellers' Tales - Imperialism and Textiles* at 'The Visibility of Cultures, Identity, Contact and Circulation in the Indian Ocean', a seminar held at the Centre for the Study of Culture and Society, Bengaluru.



The Lost Map

Natural Dye, Applique, Hand &
Machine Embroidery on Cotton Fabric
54 x 144 inch



Travel Nama
Watercolour, Gouache, Tea
Water on Paper
41 x 31 inch

Never Ending Story

Watercolour, Gouache, Tea Water on Paper
41 x 31 inch



MANISHA GERA BASWANI

(b. 1967)

Baswani completed her master's in fine arts at New Delhi's Jamia Millia Islamia University in 1992 under A Ramachandran. The French government sponsored her for a scholarship to study in Paris in 1993. A recipient of the National Scholarship for young emerging artists (1991-93) from the Government of India, she also received The Junior Fellowship (1995-97). She has held several solo shows in Delhi (Palette Gallery) and Mumbai (Chemould Prescott) over the past 12 years and participated in prominent group shows across the country and overseas. Baswani has lectured at National College of Art in Lahore, Indus Art College in Karachi, The Baroda Art College and her alma mater Jamia Millia. For the past two years, she has been a member of the jury for the Tun Foundation in Myanmar at one of its main art expositions. She has also been photographing fellow artists in their creative spaces for the past eight years. This project now offers tremendous potential as an invaluable archive to document the 'work-in-progress' and 'behind the scenes' phase of artists and record the silent conversations between them, their work and their space.

MITHU SEN

(b. 1971)

Sen received both her bachelor's and master's degree from Visva Bharati University in Santiniketan, India. In 2000 she received a Charles Wallace India Trust fellowship to study at the Glasgow School of Art in Scotland. She has held solo exhibitions of her works at Nature Morte, New Delhi and Berlin; Bose Pacia Gallery, New York; Chemould Gallery, Mumbai; Albion Gallery, London; Suzie Q Project, Zurich; Krinzing Project, Vienna; Lakeeren Gallery, Mumbai; Mackintosh Gallery, Glasgow; and the British Council, New Delhi. Her works have been included in group exhibitions in many international museums and galleries as well as in India including IVAM, Valencia; Devi Art Foundation, New Delhi; Kunst Museum, Berne; Daimler Chrysler collection, Berlin; Brandies University, Boston; Museum of Modern Art, Tokyo; Goethe Institute, Salvador, Brazil; Lausanne Museum, Berne; and SOMA Museum, Seoul. Sen received the SKODA award 2010 for the best contemporary artist in India. She lives and works in New Delhi.



I Trust Bipeds Only! 2011
Mixed Media with Rubber,
Polymer & Acrylic Paint
16 x 5.5 x 4 inch



Detail





(A) Moon stone, 'Queen's Pavilion', Anurādhapura.



(B) Apsaras. Wall-painting, Sigiriya.

NICOLA DURVASULA

(b. 1960)

Born in Jersey, UK, Durvasula completed her Diplome National Superieur d'Expression Plastique at Ecole des Beaux Arts du Havre, Le Havre; Diplome Unilingue de Langue et Civilisations Orientales at Institute National des Langues et Civilisations Orientales, Paris; and a master's in fine art at the Kent Institute of Art and Design. Solo exhibitions include *Blame It On the Sun*, Rachmaninoff's, London; *Life is But a Dream, Part vii*, Sakshi Gallery, Mumbai; *static lines and where they take you*, Thomas Erben Gallery, New York, Rachmaninoff's, London, Galerie Rue Montgrand, ESAM, Marseille, Nature Morte, New Delhi; *Indian Rope Trick*, Centre 19, Montbeliard, France, and Gallery Chemould, Mumbai. She has participated in group exhibitions at Tate Britain, London; Musee de Quai Branly, Paris; Grandes Galeries de l'Aitre Saint-Maclou, Rouen; Devi Art Foundation, New Delhi; Mirchandani + Steinruecke, Mumbai; Rachmaninoff's, London; Grosvenor Vadehra, London; Thomas Erben Gallery, New York; Sakshi Gallery, New Delhi and Bengaluru; Nature Morte Gallery, New Delhi; and Bose Pacia Modern, New York. Durvasula lived in India from 1992 to 2002. She currently lives and works in Walmer, England.

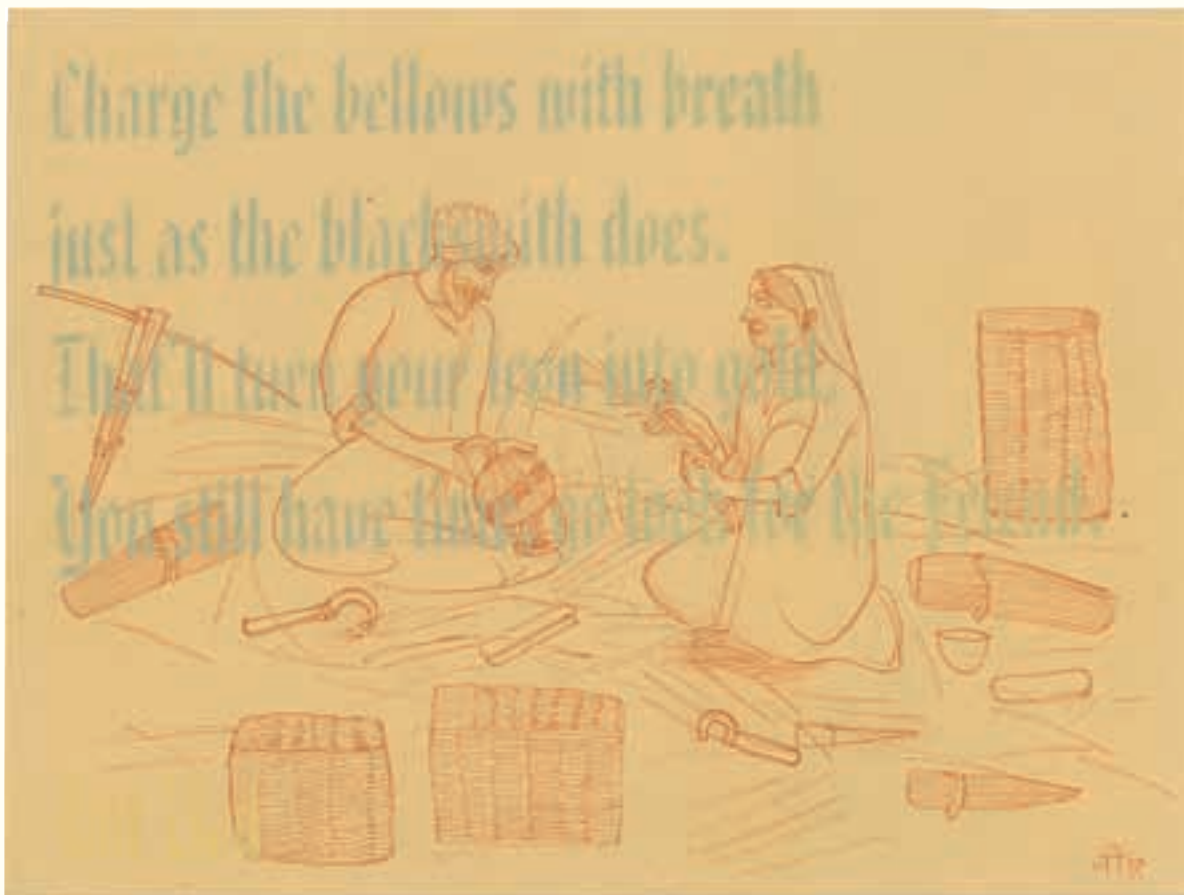
Seventy One 2009

Watercolour, Gouache, Pencil on Paper
13 x 8 inch





Study for Rozgari i
Brush Drawing on Sangner Paper
9 x 12 inch



Study for Rozgari ii
Brush Drawing on
Sangner Paper
9 x 12 inch

NILIMA SHEIKH (b. 1945)

Sheikh studied history at Delhi University and painting at M S University, Vadodara. In fact, she taught painting at M S University between 1977 and 1981. Recent solo exhibitions include *Each Night Put Kashmir in Your Dreams*, Gallery Chemould Prescott, Mumbai; *Drawing Trails: Work on Paper 2008-09*, Gallery Espace, New Delhi; *The Country Without A Post Office: Reading Agha Shahid Ali*, Gallery Chemould, Mumbai; *Conversations with Tradition* (with Shahzia Sikander), Asia Society, New York; and *Painted Drawings*, Gallery Espace, New Delhi. Other major participations include *Place-Time-Play: Contemporary Art from the West*

Heavens to the Middle Kingdom, Shanghai; *India Moderna*, Institut Valencia d'Art Modern, Valencia; *Horn Please*, Kunstmuseum, Berne; *Tiger by the Tail*, Brandeis University, Waltham/Boston and Tour; *In Transit 2*, presented by Sakshi Gallery, Mumbai, at the Alexander Ochs Galleries, Berlin; *Crossing Generations: diVERGE*, Gallery Chemould at National Gallery of Modern Art, Mumbai; *3 Contemporary Artists*, Bose Pacia Modern, New York; and the The Second Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane, Australia. Sheikh lives and works in Vadodara.

N S HARSHA

(b. 1969)

Harsha completed his bachelor's in painting from CAVA, Mysore, and master's in painting from M S University, Vadodara. His solo exhibitions include *Nations*, INIVA, London; *Picking Through the Rubble*, Victoria Miro, London; *Leftovers*, Maison Hermes, Tokyo and Osaka; *A Mirage*, Kala Ghoda Art Festival, Bodhi Art, Mumbai; and *Charming Nation*, Gallery Chemould, Mumbai (2006). He has participated in selected group shows around the world, including Sharjah, Antwerp, Taipei, Valencia, Shanghai, Chicago, Singapore, Geneva, Bengaluru, Mysore, Fukuoka, Colombo, London, Brisbane and New Delhi. Accolades include the Vasudev Arnawaz Scholarship; Dasara Fine Art Award, Mysore (1992); an award from the National Graphic Art Exhibition, Lalit Kala Akademi, Bengaluru and Karnataka State Lalit Kala Akademi Scholarship; Sanskriti Award, Sanskriti Pratishthan, New Delhi; and Artes Mundi 3, National Museum Cardiff, Wales.



Untitled
Watercolour on Paper
11.4 x 6 inch



Untitled
Watercolour on Paper
11.4 x 6 inch



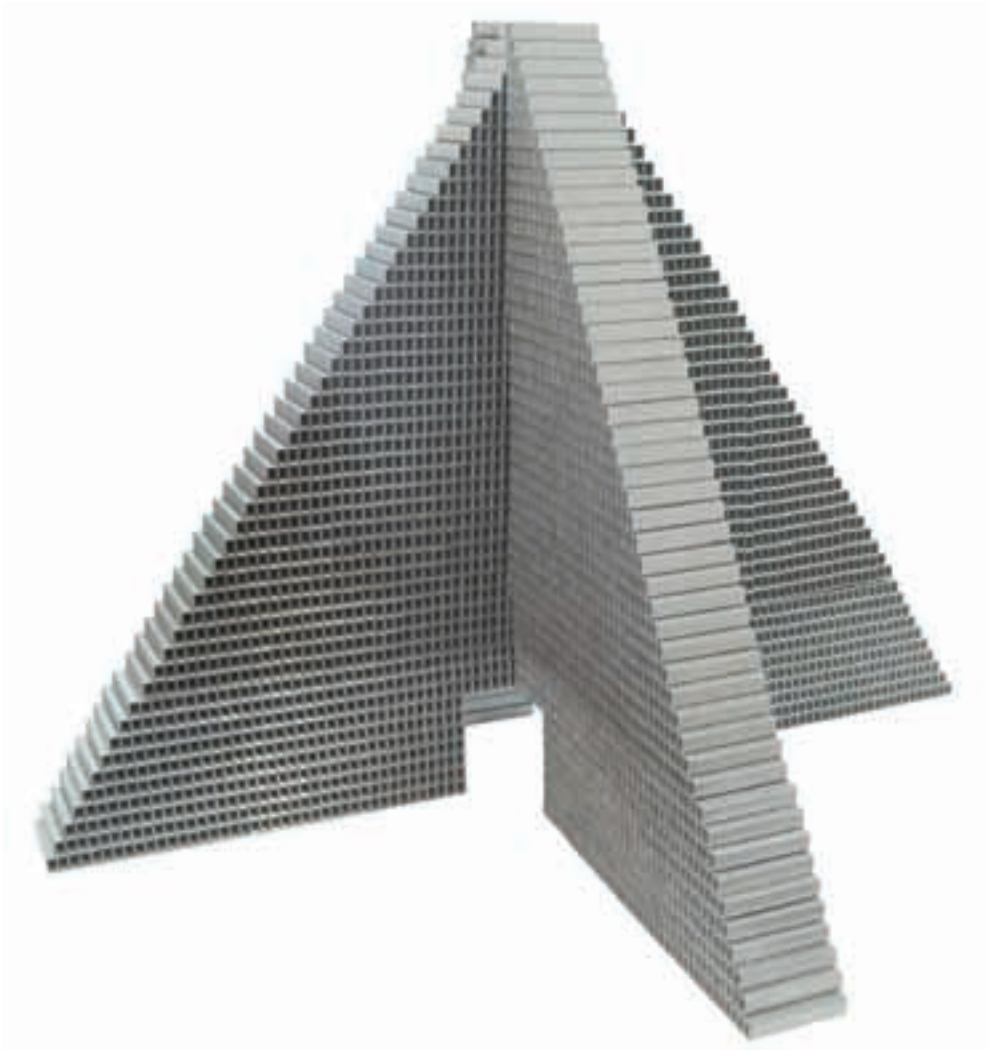
Hair Burns like Grass 2011
 Digital Artwork Inkjet Prints,
 Edition of 5
 14.5 x 10.5 inch



Hair Burns Like Grass 2011
 Digital Artwork Inkjet Prints,
 Edition of 5
 14 x 10.5 inch

ORIJIT SEN (b. 1963)

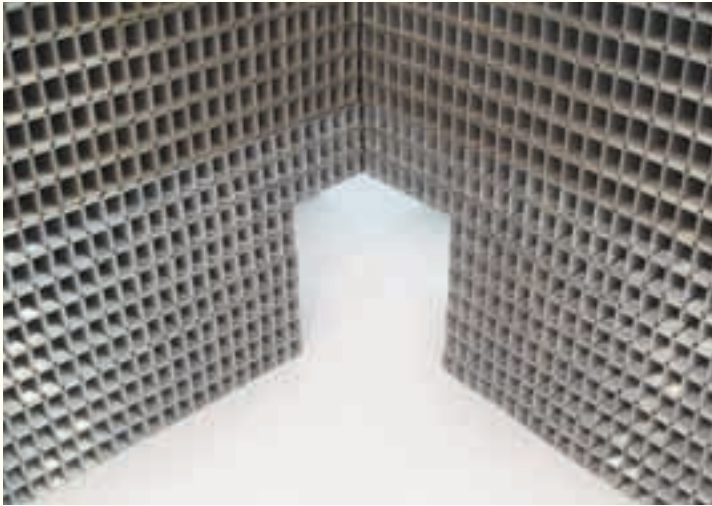
A graphic artist and designer based in Delhi, Sen trained at the National Institute of Design, Ahmedabad, and has been involved with art, design and crafts-related projects, which include the India Pavilion at the World Expo 2005 in Aichi, Japan, and the upcoming Khalsa Heritage Museum in Anandpur Sahib, Punjab. His pioneering graphic novel *The River of Stories* was published in 1994. Works in progress include *Carnama*, an animation film about the political life of an Ambassador car, and *Hair Burns Like Grass*, an exploration of the poetry of Kabir through comics. In 1991, Sen cofounded People Tree, which is today a well-known centre for the promotion of design, crafts and sustainable living, and a unique cultural space in Delhi.



Gates to Another Spectacular World 2011
Staple Pins
26 x 36 x 36 inch

POOJA IRANNA

(b. 1969)



Detail

Iranna received her bachelor's and master's in painting from the College of Art in New Delhi. Selected awards include the Charles Wallace India Trust Fellowship and the Outstanding Women Achievers Award by YFLO, a wing of FICCI, India. She has also been a finalist for the Celeste prize in 2010 for her video, *Another New Beginning*. Her solo, *Of Human Endeavour*, at The Guild, Mumbai, was among the 20 shortlisted for the Skoda Prize 2010. Other solo shows include *In the Waves and Underneath*, Palette Gallery, New Delhi; *Of Human Endeavour*, at The Guild, Mumbai; *Metamorphic Mathematics*, Bengaluru, Mumbai and New Delhi; *Reflections*, Wimbledon School of Art, London; *House of Cards*, Art Inc, New Delhi; and *Paper Works*, Shridharani Gallery, New Delhi. She has had other prominent curated shows in the past two years in New York, The Hague, New Delhi, Mumbai, Zurich, Naples, Seoul and London. Iranna lives in New Delhi.

RATHEESH T

(b.1980)

Born in Kerala, Ratheesh completed his bachelor's in painting at the College of Fine Arts, Thiruvananthapuram. In 2004, he was awarded the Royal Overseas League Scholarship for a residency in the UK. His paintings have been shown at Art Forum, Berlin; Zoya Museum, Slovakia; Kashi Art Gallery, Kochi; and ROSL Arts Scholars Exhibition, London. He has held two solo exhibitions: *Green Pond* at Galerie Michael Haas, Berlin, and *Moving Earth*, Galerie Mirchandani + Steinruecke, Mumbai. He lives in Thiruvananthapuram.



Ganga
Oil on Canvas
60 x 36 inch



Her hair was not herself 2011
Mixed Media on Paper
30 x 21 inch

RINA BANERJEE

(b. 1963)

Born in Calcutta, Banerjee moved with her family to the UK and then to the US as a young child. Trained as an engineer, she obtained a master's in fine arts at Yale University in 1995. Since coming into prominence through her inclusion in the Whitney Biennial in 2000, she has to her credit 11 solo shows across the world. Select group exhibitions include *Pretty Is As Pretty Does*, Site Santa Fe, New Mexico; *An Archaeology*, The Zabudowicz Art Collection, London; Tsumari-Echigo Triennial (2006); *Greater New York*, P.S.1 Contemporary Art Centre and Museum of Modern Art, New York; and *Yankee Remix*, Massachusetts Museum of Modern Art, North Adams, Massachusetts. She has on view a current solo exhibition at Musée Guimet, Paris, until 26 September 2011. Later this year, she will also exhibit at the Yokohama Triennial, Japan (6 August-6 November 2011).

Swing Swing 2011
Acrylic, Ink & Mica Flakes on
Watercolour Paper
15 x 11 inch





Accumulation 2011
FRP & Steel Balls
27 x 27 x 36 inch

SARAVANAN PARASURAMAN

(b. 1982)

Born in Tamil Nadu, Parasuraman completed his bachelor's and master's from Government College of Fine Arts, Chennai. Milestones include the Camlin 6th Southern Region Art Award; a research scholarship from Lalit Kala Akademi; and participation in an interactive workshop with north-eastern artists at Lalit Kala Akademi, Chennai. He has participated in several group exhibitions in venues in India and overseas,

including the India Art Summit, New Delhi; Nature Morte, Berlin; Art Stage, Singapore; Slick Art Fair, France; Sakshi Gallery, New Delhi; Oriental VisArt, Geneva; Seven Art Limited, New Delhi; Gallery Blue Spade, Bengaluru; Lalit Kala Akademi, Chennai; Apparao Art Gallery, New Delhi; National Exhibition of Art, Chandigarh; State Art Gallery, Hyderabad; and Southern Regional Camlin Exhibition, Bengaluru.



Accumulation 2011
FRP & Steel Balls
33 x 29 x 18 inch



Eden (detail)
Acrylic on Canvas
138 x 90 inch

SUHASINI KEJRIWAL

(b. 1973)

Kejriwal earned a bachelor's in fine arts from Parsons School of Design, New York, and a diploma and master's degree from Goldsmith College, London University. Over the years, she has experimented with diverse materials for her sculptures including conventional materials like fibreglass and copper and inventive materials like fake fur, hair wigs and prosthetic eyes. Through the experience of being a foreign student in England in 1998-99 and 2005-6, Kejriwal increasingly turned back to her home city of Kolkata for inspiration, especially the local crafts. At that time, she began to work with local embroiderers to replicate parts of her paintings in intricate embroidery, which she in turn would collage and interpolate within her own drawings. Recently, her work has been inspired by urban spaces, architecture and imagery. She has participated in solo exhibitions at Chitrakoot Gallery, Kolkata; Sakshi Gallery, Bengaluru; Gallery Ske, Bengaluru; Nature Morte, New Delhi; Chemould Prescott Road, Mumbai; Anokhi Museum, Jaipur; and Galerie Christian Hosp, Berlin. She has also participated in several group shows, as well as residencies and workshops in India and abroad. In 2006, she was shortlisted for the Celeste Art Prize in London. She divides her time between Kolkata and Bengaluru.



The Herd 2010 (set of 4)
Gouache on Rice Paper
17 x 20 inch



Half Truth 2010
Gouache on Rice Paper
17 x 20 inch



Rage 2011
Gouache on Rice Paper
17 x 20 inch

TANMOY SAMANTA

(b. 1973)

Born in West Bengal, Samanta completed his bachelor's in fine arts in 1994 and master's in fine arts in painting from Kala Bhavan, Santiniketan, in 1996. His solo exhibitions include *Eye of the Needle*, Gallery Espace, New Delhi; *The Light of the Mind*, Anant Art, Kolkata; and *The Anecdote & Its Shadow*, Gallery Espace, New Delhi. His group exhibitions include the Gulf Art Fair 2007, Dubai, presented by Gallery Espace, New Delhi; *Configuration*, Anant Art, Kolkata; *Dialogue*, Anant Art, New Delhi; *Real 2007* at Lalit Kala Akademi, New Delhi; *Making History Our Own*, AIFACS presented by SAHMAT, New Delhi; *Paper Flute*, Gallery Espace, New Delhi; *Back To The Future*, Gallery Espace, New Delhi; *Art of Young Bengal*, Aakriti Art Gallery, Kolkata; *Young Santiniketan Today*, Guild Art Gallery Mumbai; and Herwitz Gallery presented by Kanoria Centre For Arts, Ahmedabad. He is the recipient of the Pollock Krasner Foundation Award, New York (2003); was the Artist-in-Residence, Kanoria Centre For Arts, Ahmedabad (1998); and won the National Scholarship from the Government of India (1995-97). Samanta lives and works in New Delhi.

T VENKANNA

(b. 1980)

Born in Hyderabad, Venkanna holds a master's in printmaking from M S University, Vadodara, and a bachelor's in painting from JNTU, Hyderabad, where he was awarded a gold medal. In 2010, he had two solo shows; at Gallery Maskara, Mumbai and Gallery Luce, Torino. During the same year he also participated in *Finding India: Art for the New Century*, Museum of Contemporary Art (MOCA) Taipei, and Artissima 17, Torino. In 2011, he presented a controversial performance at Art Stage Singapore and a solo presentation at Art Brussels. Other shows in the same year include *New Trends from South India* at Lalit Kala Akademi, Chennai; and *Crossroads: India Escalate* (Indian Pavilion) at the Prague Biennale 5. Upcoming projects include *Printmaking: Open Studio* at Gallery Maskara, Mumbai, and *Mother India* at Galerie du Jour – Agnès B, Paris, France. Venkanna's works are in major collections in America, Japan, Russia and Europe, including the Charles Saatchi Collection (UK), the Burger Collection (Switzerland) and Swagemakers Collection (Netherlands).



Birth of Black Venus 2010
Oil and Gold Foil on Canvas
102 x 162 inch



Untitled 2009 (Triptych)

Watercolour on Rice Paper overlaid on Silk Cloth
40 x 91 inch

VARUNIKA SARAF

(b. 1981)

Currently based in New Delhi, Saraf is a PhD candidate at the School of Arts and Aesthetics (SAA), Jawaharlal Nehru University. She completed her master's in painting at S N School, University of Hyderabad, after which she went on to pursue an MPhil in art history at SAA. Between 2003 and 2009, she participated in several group shows such as *Soft Spoken* curated by Bose Krishnamachari, *Kashi Kava 2* at Kashi Art Gallery and *Unfaithfully Yours* at Gallery SKE. She was awarded the Kashi Award for Visual Arts in 2006 and currently holds a Senior Research Fellowship from The University Grants Commission. Her solo shows include *The Chair in the Cloud* at Galerie Mirchandani + Steinruecke, Mumbai, and *Tales of our Times* at Kashi Art Gallery.

WASWO X WASWO (b. 1953) and R VIJAY (b. 1970)

Born in Milwaukee, Wisconsin in the US, Waswo studied at the University of Wisconsin - Milwaukee, The Milwaukee Centre for Photography, and Studio Marangoni, The Centre for Contemporary Photography in Florence, Italy. He has lived and travelled in India for over 10 years and he has made his home in Udaipur, Rajasthan. There, he collaborates with a variety of local artists, including photo hand-colourist Rajesh Soni as well as miniaturist R Vijay, with whom he has produced a series of autobiographical paintings.

A grandnephew of historic Rajasthani miniaturist Ram Gopal Vijayvargiya, Vijay received little formal training and his miniature painting style has been described as naïve, though his works have drawn attention and praise from critics throughout India. Early in life, he was tutored by traditional miniaturists such as Sukhdev Singh Sisodiya and Laxmi Narayan Sikaligar. Later he developed his own style, which has been called an eclectic mix of Persian and Mogul styles, along with a bit of the Company School of Indo-British art.



Lost 2011
Pigment & Gold on Wasli
16.5 x 49 inch



ABOUT HARMONY ART FOUNDATION

Harmony Art Foundation, led by Tina Ambani, has supported Indian art practices since 1995. For the past 16 years, the annual Harmony Art show has given a platform to a wide range of artists at different points in their careers, from all over the country.

Over the years, Harmony has showcased the work of nearly 1,600 artists and attracted over half-a-million visitors. The curatorial vision backing the show has always been discerning enough to recognise promising young talent and offer the support it deserves, thus acting as a stepping stone for many artists who have gone on to make a name for themselves.

The Foundation aims to transform art in India by creating infrastructure for budding artists and sculptors to grow and blossom. To this end, the Foundation holds residencies that promote and showcase Indian and international artists and sculptors, and offer private support for non-mainstream art forms like sculpture, and environmental and video installation. It has held two International Residencies in Dhirubhai Ambani Knowledge City in Navi Mumbai—in

December 2006-January 2007, and December 2007-January 2008. At these month-long events, artists and sculptors from across the world are encouraged to express their creativity using a variety of conventional and non-conventional media. The foundation provides them with state-of-the-art facilities and on-site infrastructural support in the form of smiths, cutters, fitters, fabricators and carpenters.

In 2010, Harmony Art Foundation was commissioned to install artworks along the Delhi Airport Metro Express Line, a landmark project in the capital. This takes our mandate to make art more accessible to another level altogether: the public infrastructure sector.

Going forward, the Foundation aims to hold more events and workshops; and collaborate with museums and institutions in India and across the world. Just as it has been successful in building a platform for emerging Indian artists, and generating greater awareness about their work, the foundation wishes to create a keener sense of knowledge and sensitivity about the rich spectrum of art practices—both traditional and contemporary—in the country.