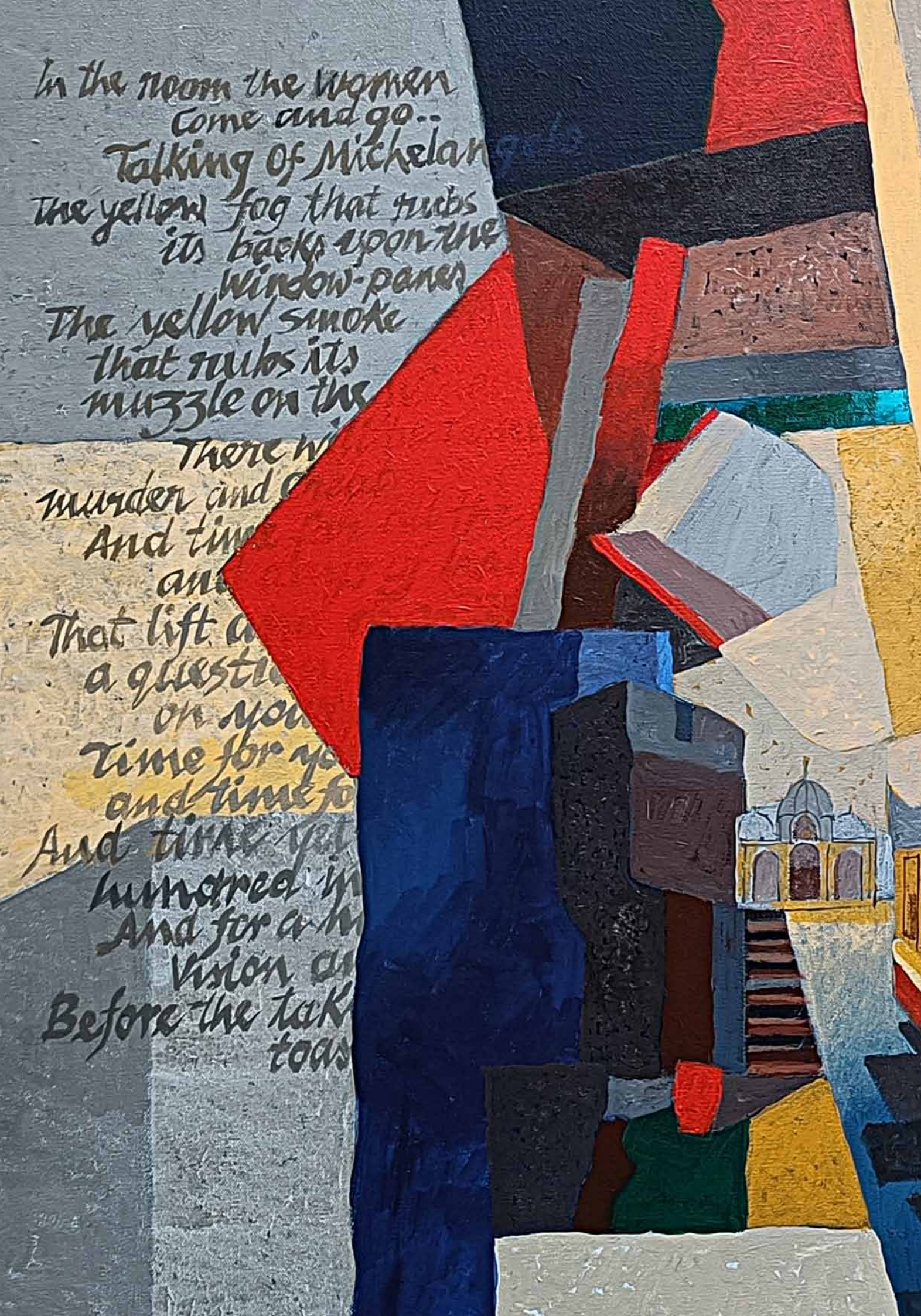




*Lights,
Colour,
Prufrock!*

CURATED BY
JYOTI A. KATHPALIA



In the room the women
Come and go..
Talking of Michelangelo
The yellow fog that rubs
its back upon the
window-panes
The yellow smoke
that rubs its
muzzle on the
There will be
murder and
And time
and
That lift a
a question
on you
Time for you
and time for
And time for
humored in
And for a
vision of
Before the talk
toas



Presents

Lights, Colour, Prufrock!

Curated by **Jyoti A. Kathpalia**

The exhibition enacts a cross cultural interface of visual arts and literature. Selected contemporary Indian visual artists creatively respond to the poem, The Love Song of J. Alfred Prufrock by T. S. Eliot, leading to a provocative rethinking of culture, space and time.

Participating Artists: Abhijna Vemuru Kasa, Balbir Krishan, Chhatrapati Dutta, Indira Purkayastha Ghosh, Jatin Das, Kalicharan Gupta, Dr Mandakini Devi, Megha Joshi, Niren Sen Gupta, Nupur Kundu, Pratibha Singh, Pratul Dash, Rashmi Khurana, Saba Hasan, Samar Jodha, Sanjay Das, Satya Sai Mothadaka, Shampa Bhattacharjee, Shovin Bhattacharjee, Shridhar Iyer, Sukesan Kanka, Sushma Yadav, Sutanu

17 - 24 January, 2023

Visual Arts Gallery
India Habitat Centre, New Delhi

17 February - 10 March, 2023

Art Konsult
#1, Basement, Hauz Khas Village,
New Delhi-110016

www.artkonsult.com

DIRECTOR'S NOTE

The vision of Art Konsult has been to promote Indian Contemporary Art globally, to promote art in its true sense and spirit, with exhibitions and other literary and cultural events. I have always believed in traversing unexplored paths. This exhibition *Lights, Colour, Prufrock!* has been conceptualized keeping the above goals in view.

The character of Prufrock is one of the most memorable ones in Modernist literature and it has been my great desire to have a show on T.S. Eliot's poem, *The Love Song of J. Alfred Prufrock*. It is finally happening in 2023, showcasing twenty-three distinguished artists in the Indian art scape.

I wish to express my gratitude to Dr Shashi Tharoor, member of Parliament and author, to have agreed to bestow his presence and inaugurate the exhibition. My appreciation also goes out to Mr Sundaram Tagore, art historian, gallerist and filmmaker for his gracious acceptance to be a part of the inauguration. My sincere thanks to Dr Alka Pande, consultant art advisor and curator, VAG for her constant support to this exhibition. Finally, I wish to thank all the participating artists who took up the challenge and responded with some truly inspired works which this exhibition proudly presents..

Siddhartha Tagore

Director

Art Konsult, New Delhi, 2023

CURATOR'S NOTE

Let us go then You and I...

Creative Ekphrasis or the act of creative, free flowing text inspired from art has yielded an extremely rich and diverse body writing. From time immemorial, a painting, an illustration, an image, a sculpture has yielded a rich body of creative literary responses. However, the reverse i.e., creating a work of art from a text has also been a practice in the history of art.

Today, the impetus on the image which seems to be the new logos, leads to a renewed emphasis on the process of 'reverse ekphrasis', where a text generates the imaginative artistic impulses, opening tremendous possibilities both in the world of art as well as literature. This apprehension which is intuitive as well as intellectual, emotional as well as aesthetic is the subtle and fine domain of art. *Lights, colour, Prufrock!* is this artistic apprehension and vivification of a literary text and the various interpretations generated therein and an effort to weave the printed word and the painted image into a mutually illuminating, multi-faceted matrix. It is a creative, highly experimental effort to enact an interface of literature and art across cultures and spaces.

The literary text that forms one end of the spectrum of art and literature is T.S. Eliot's poem, *The Love Song of J. Alfred Prufrock*, an apotheosis of the Modernist temper. Written in 1911 and published in 1915 the poem, in free verse, unleashes emotions of individual anomie, loneliness, indecision, insecurity, disenchantment, sexual anxiety, evocatively painting word pictures of the quintessential modern spaces: restaurants bars, the salons, the smog filled streets, urban housing in the modern city, among others.

Lights, Colour, Prufrock! interfaces this literary modernist masterpiece with artworks of twenty-three selected contemporary Indian artists. The exhibition showcases representational as well as non-representational art, performance art, installations, sculptures, prints, photography and digital art. This multiplicity of styles and mediums we believe, is essential for the visual dialogue between text and the artwork. The exhibition explores how these works of art can evoke the gestalt of the poem by tapping into the deeper psychological responses, creative moods, energies, and emotions of the literary text. The artworks resonate with a theme, an aura or even a gesture, or perhaps evoke the gamut of emotions associated with the ethos of the poem leading to a wider, more provocative rethinking of art, literature, society and culture.

Various distinguished artists are a part of this exhibition. The representational and quasi-representational creations of these artists cross-fertilize literature and visual arts.

Balbir Krishan through his artworks explores intense loneliness and loss of communication.

Chhatrapati Dutta's artwork is as imbued with poetic and philosophic disenchantment of the relationship of the individual to the city, much as the poem does.

Jatin Das's strong, dynamic lines in figurative depictions evoke the poems paradoxical emotions of fluidity, connections and staccato.

Niren Sen Gupta's truly inspired work uses the text of the poem as a side frame. He enacts in his inimitable style with strong elements of cubism and geometrical innovations as well as the mellow use of colours to bring forward the vision of human relationships and the existential angst of the modern man. Niren Sen Gupta visually taps the emotions and gestalt of the poem in his magnificent set of works.

Pratibha Singh's artwork is an incisive critique of man in the machine age and the mechanisation of humanity itself.

Saba Hasan's canvas taps the inner world through the body, in an interesting parallel to Prufrock's state of mind that is depicted through his physical descriptions.

Shampa Bhattacharjee's series of the cat takes on

from the most prominent cat metaphor in the poem. Sukesan Kanka in his Neo-Renaissance style counterpoints the world of emotions as against the world of violence and war. The chromatic brilliance and smooth lines of his works highlight the social divide between the privileged and the common folk. Sutanu paintings evoke a deeply sensitive, psychological world of melancholy and alienation. They possess the quality of a reverie, and these dreamlike dimensions add to the trance-like state that leave the viewer hypnotised. The emotions leap out of the frame and pull at the viewer.

The exhibition includes performance art, mixed media, installations, prints and photographic images which are indeed fertile ground for a creative rendering of emotional and psychological experiences that this interface with the literary text would generate.

Abhijna Vemuru Kasa through her body, her performance art, and her canvas explores the idea of the inner as against the outer. In doing so she implodes the societal ideas of the 'feminine' in her search for the feminine. She explores the poem's male culture and bias and attempts to re-imagine the woman and the feminine.

Dr Mandakini Devi in her mixed media work responds to the reconstruction of the female identity and self, through vignettes of memories, events and evolving self-portraits.

Megha Joshi's extremely intricate installation is a brilliant illustration of the zeitgeist of the poem. She looks at the ephemerality, the libidinal forces as well as mortality, which are integral to human existence, and which are so eloquently elucidated in the poem. Shridhar Iyer's installation ingeniously translates the uncertainty of a middle-aged man into a very typical Indian scenario. His installation is a fascinating colloquial rendering of the critical question of the poem.

Samar Jodha's installation interprets the common man as the hero in his installations and artworks.

Pratul Dash's digital archival print ingeniously recreates the similarities between the third-world cities today and the city as described in the poem.

Sanjay Das's photography takes on from the poignant

moment in *Prufrock*, of the staircase, and captures the timelessness of this motif.

Satya Sai Mothadaka's digitals bring forward a city in all its contrapuntal rhythms.

Sushma Yadav's etchings and aquatints are an interesting mix of various elements in the poem. Her etchings also enact cross-cultural interactions and capture the loneliness of a man proposing to his lady love.

The sculptures presented in *Lights, Colour, Prufrock!* are remarkable in their dexterity and evocative, material rendering of the text.

Indira Purkayastha Ghosh's wooden sculptures imply the typical predication of the paradox inherent in the human condition of being bound as well as free at the same time.

Nupur Kundu's relief sculpture takes the motif of the mask, of how the struggle to express what one feels is often masked by the absorption in social rituals.

The lines from the poem, "squeeze the universe into a ball" was the poetic inspiration of the sculptor artist Shovin Bhattacharya's sculpture.

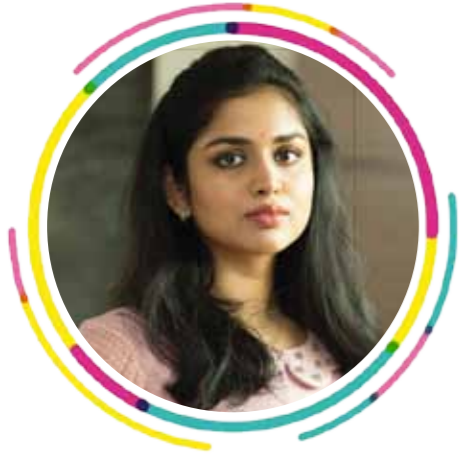
Abstraction in art gives primacy to the suggestive rather than denotatively enunciative. The construction and creation of meaning are as much in the realm of the viewers as the artist themselves. Kalicharan Gupta re-enacts the modern city in his artwork. Nupur Kundu and Pratibha Singh and Rashmi Khurana explore how abstract works of art tap into the deeper psychological responses, creative moods, energies, and emotions of the literary text.

Lights, Colour, Prufrock! brings together a multiplicity of interpretations of T.S. Eliot's poem by selected contemporary Indian artists, with their own take on the poem vis-à-vis the spaces that they occupy. This, we believe is essential to visualise the plasticity of a text as well as the artwork. The exhibition in its wider sense is an attempt to question divisions and to creatively reimagine the text, art and by extension culture and society itself not by exclusions but through enriching interweavings and interconnections.

Jyoti A. Kathpalia

Curator

New Delhi, 2023



Abhijna Vemuru Kasa

"That is not it at all, That is not what I meant, at all" Eliot mentions this twice in his poem, which appears multiple times in many relationships but especially in a marriage. The sentence speaks of regret, misjudgment, guilt and thousands of other contradicting feelings. These feelings are most common with women and individuals who are more feminine which affects their will to express their character with doubt and uncertainty.

Today where trends decide the popular character for people to follow and replicate and where an individual's character is also an enactment for marketing and sales, it is so hard to determine what is the reality within.

When one romanticizes the society's requirements especially for a women or femininity you prevent that individual from expressing themselves and also create a situation of uncertainty and doubt. So what is this doubt and how does it affect the feminine's character? This is the concept of my series for this show. My work has been a vehicle for me to express femininity. My work is a combination and portraiture and performance".



The face of matriarchal make-up 3,
Performance by Abhijna Vemuru Kasa

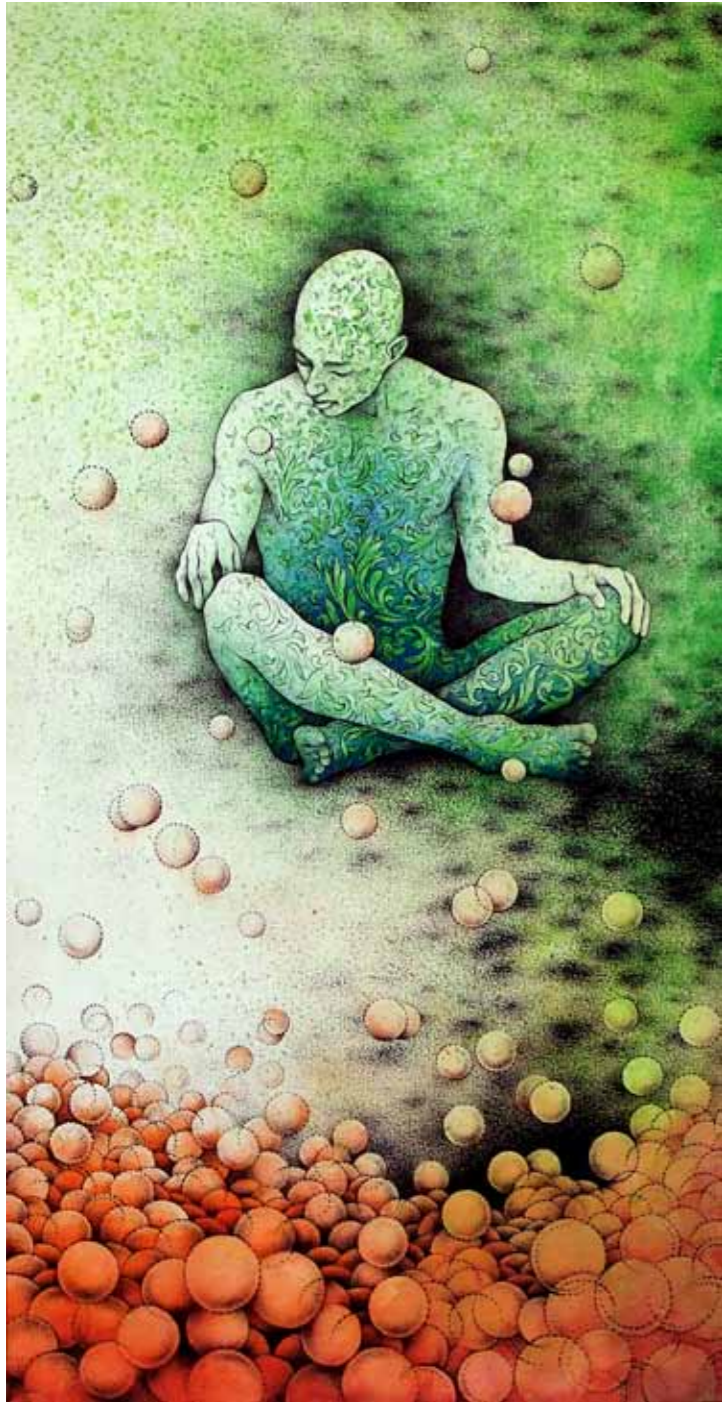


The face of matriarchal make-up 2,
Oil on canvas,
48 x 52 inches,
2022

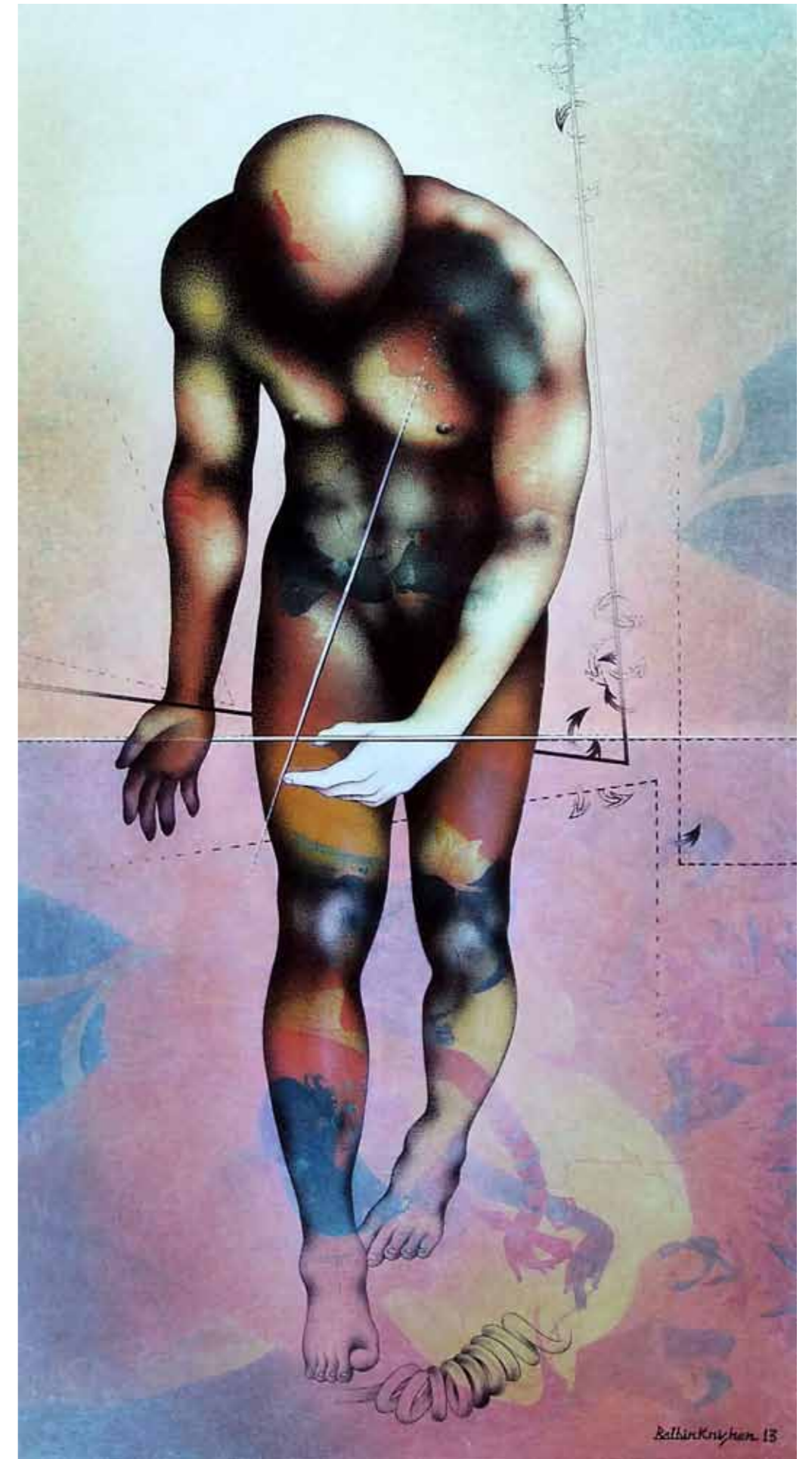


Balbir Krishan

"When I read the poem, I felt strangely drawn to it. The inability to communicate one's feelings and the uncertainty and insecurity - these are a part of the human condition but this is certainly more so for the marginalised and the side-lined. These works that I selected and executed for the exhibition are an attempt to express the dejection one feels when conversations become silent, the heavy weight of melancholy and loneliness as one trudges the arduous paths, and the search for the answers within to gain strength and re-establish connection with the world".



Rebirth
Acrylic, pen and ink on paper
10 x 20 Inches
2014



The Last Walk
Watercolor, eraser, pen
and ink on found paper
10 x 20 Inches
2013

BalbirKrishan. 15



Chhatrapati Dutta

"The love song of J. Alfred Prufrock translates into deep, introspective and extremely poetic snapshots of the individual set in the urban.

The individual and the city have constantly been in covenant and in conflict ever since the urban becomes a part of human existence. The ever swelling and irresistible lure of the urban has since tangled the individual into its myriad intestines. Consumed in its nectar the individual is intoxicated. Failing to realize that every nectar chalice comes in exchange of a pound of the individual's 'self' in return, invisible scars are bitten and etched into the body and the soul.



Urban-ity Unravelled' (Work in Progress)
Acrylic on canvas
72 x 42 inches
2023

Even with realization, there is no turning back from what is tragically, a one-way boulevard. The key to the path of return is long lost in the wasteland of civilization".



Indira Purkayastha Ghosh

"In my sculpture, I represent emotions. To me *The Love Song of J Alfred Prufrock* made me look at a human as he/she journeys through life experiencing both a freedom and a bondage at the same time. The inner desire for adventure is simultaneously accompanied by the realisation of shackles, much the same as Prufrock who wants to embark on a romantic adventure but is shackled by his own thoughts and vacillations. In my sculpture I visualise the same emotions and fulfil them in material form".



Under the open sky
39.5 x 39.5 x 21.5 inches
Wood (Shishem, Teak, Bija, Haldu, Pine)
Aluminium Dust & Scrap, Resin,
Additional- Nails & Iron rod
2019



Jatin Das



Listening To Music,
Drawing Conte on paper,
25 x 19 inches
2008



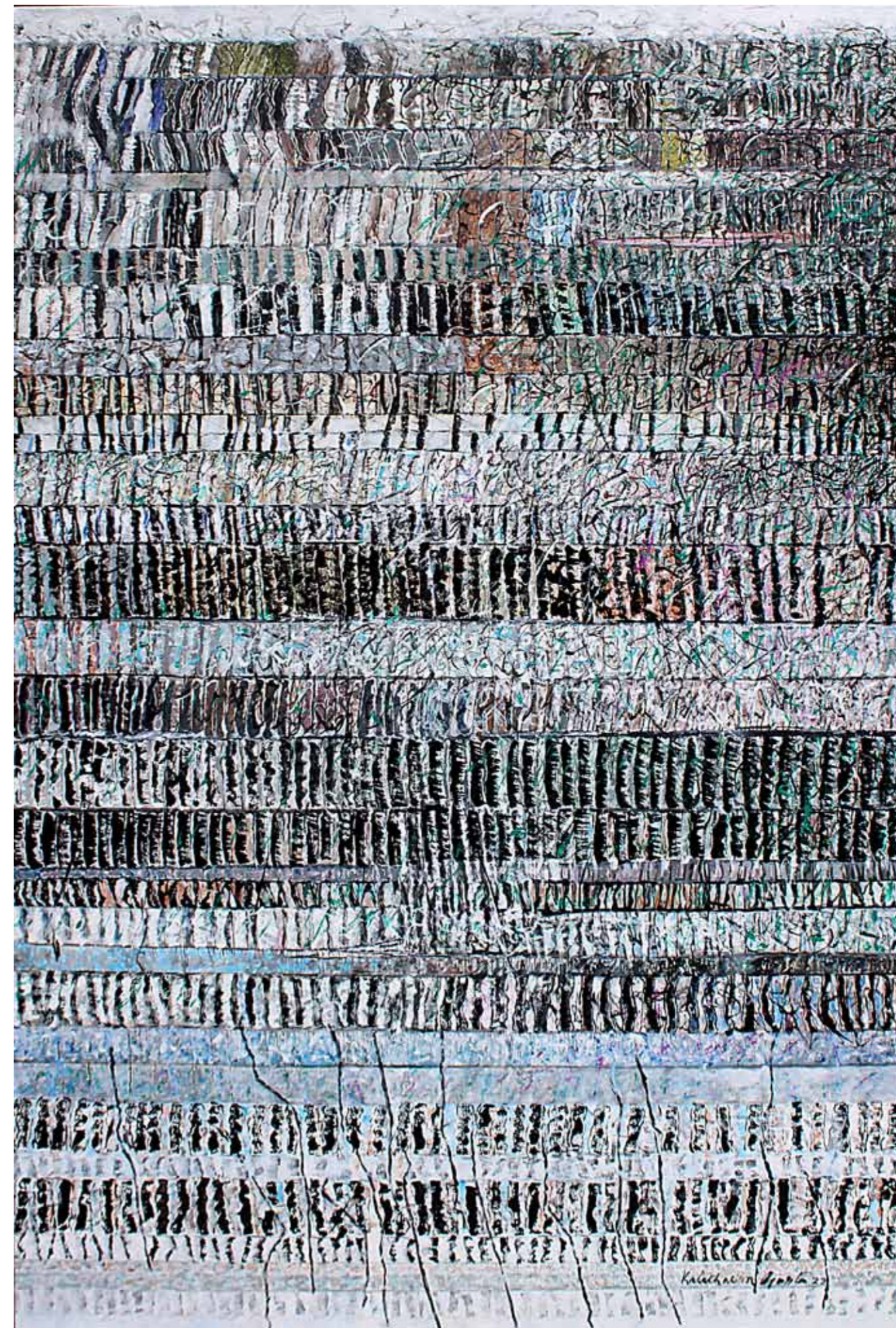
Holding Above,
Drawing Conte on paper,
25 x 19 inches
2013



Kalicharan Gupta

"In my newer artworks I have explored abstract compositions. My soul is the guide my eyes which gives shape to quintessential forms, volumes of straight lines making a conversation with my inner rhythms. Indeed, it is just reciprocal action, the rich shapes discovered by memory and labour are the essence of my imaginative vision. This work is a response to the geometry of modern living the structures of the city that are an integral part of the poem, *The Love Song of J. Alfred Prufrock*. The lines of stacks and parallels in my artwork are what we often see in a metropolis with buildings and vertical structures. The colours and the patterns evoke for me the modern city, and yet the repetition and parallelism also point to a more spiritual state of being".

Parallelism
Acrylic on canvas
72 x 48 Inches
2022





Dr Mandakini Devi

"When I was talking to the curator there are certain ideas that came to me - the idea that certain erasures are needed and that certain past erasures need to be revisited. These, and issues of marginalisation, have been my points of interest. Reading the poem, *The love song of J. Alfred Prufrock!* I wondered at the representation of women and their erasure from art and art history. Going back into modernism I also wondered about the male centrality in the culture of Prufrock.

These set of works that I created was a deeply individual response to the poem. My series of works are an attempt at self-representation much in the same way that male modernists did, to look at myself through bits and pieces, through fragments and through lost impressions, words, memories and incidents around me. In a way it is a reconstruction of the self and the world much of what the modernists attempted except that it is in a typically contemporary fractured consciousness".



Love Song of Mandykins
Cyanotype and Oil pastel on paper
42 x 36 inches
2023



Love Song of Mandykins
Cyanotype and Oil pastel on paper
42 x 36 inches
2023



Love Song of Mandykins
Cyanotype and Oil pastel on paper
42 x 36 inches
2023



Megha Joshi

"I have always loved this poem since I read it in my late teens and at the time, I did not fully understand what the appeal was. My friend and I would recite the "catchy" phrases and complete them for one another –

"Let us go then, you and I..."

"...When the evening is spread out against the sky..."

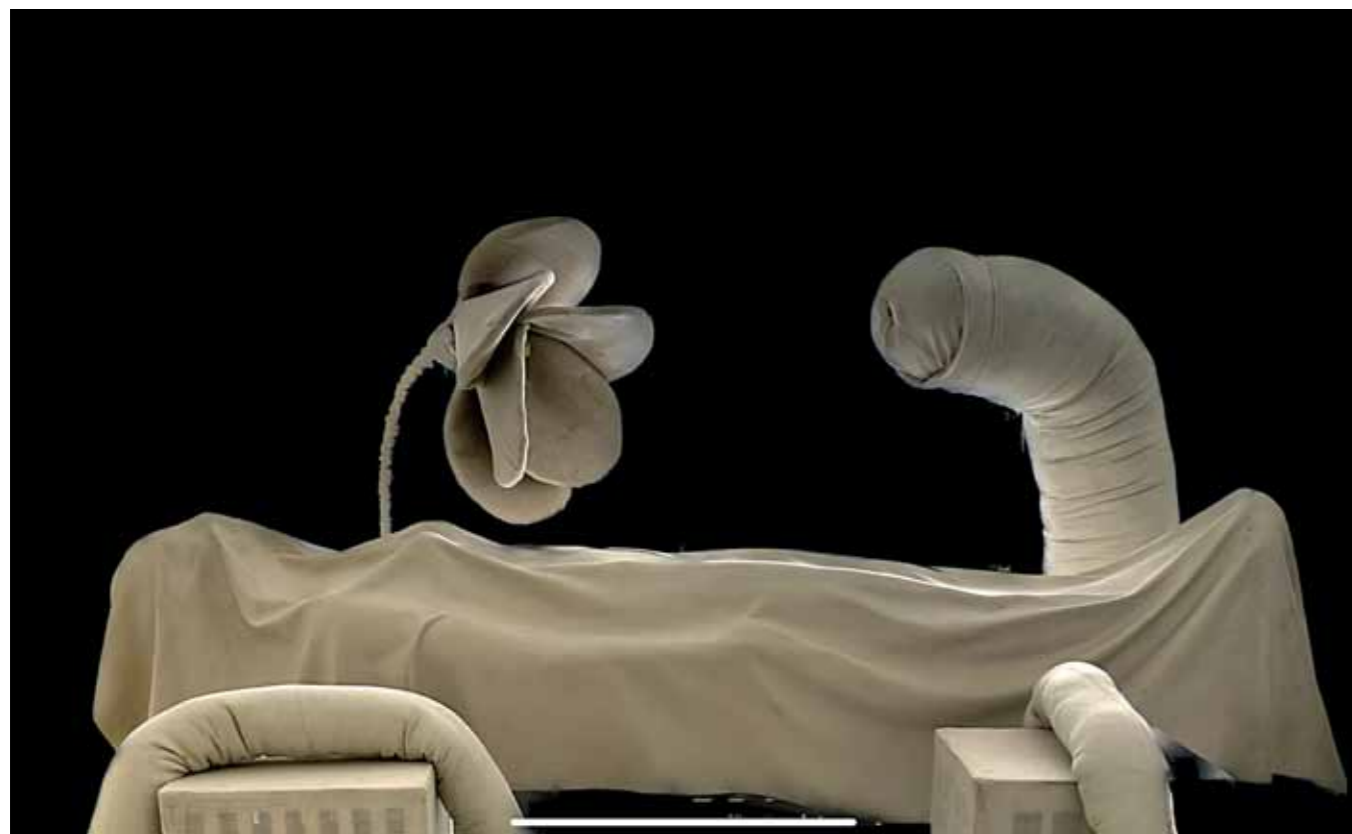
"...Like a patient etherized upon a table".

The poem sums up existential angst for me. Feelings of self-doubt, un-belonging and observing life around as if in a surreal dream... the dichotomy between the depth and superficiality of living and constantly swinging between the two, like a pendulum. Is life elsewhere?

And now, 30 years later, the same friend (now husband) and I say:

"I grow old, I grow old..."

"...I shall wear the bottoms of my trousers rolled".



"What is it?" (detail)

"What is it?"
Size: Variable, approx. 8 feet x 6 feet
Fibreglass, Sun board, Fabric, Wood, Paint,
Cotton and Eggshells
2022





Niren Sen Gupta

"I was deeply impacted and impressed after reading *The Love song of J. Alfred Prufrock* written by T.S. Eliot. In my opinion on this is one of the best modern poems ever written by anyone. The character of Prufrock is created like a painting with appropriate composition, with colours/forms and symbols. It is as if the poet paints word pictures in each and every line and exemplifies the angst of living. I was truly inspired and responded immediately and profoundly to this brilliant interplay of words and visuality.

Prufrock is a middle-aged man with anxiety and extremely self-conscious. His anxiety on his baldness, his feebleness, his body, and eventually death, capture the very essence of the human condition. The trivia in the poem which become heartbreakingly evocative of each and every one of us all - is a rare accomplishment indeed. I thoroughly enjoyed taking this challenge as an artist and recreating such a metaphoric character in my series of works for the show".



The Love Song of Prufrock,
Acrylic on canvas,
36 x 60 inches
2023



Mermaid,
Acrylic on canvas,
36 x 36 inches
2023



Nupur Kundu

"The social ritual and polite talk that mark social communication is what intrigued me when I read *Prufrock*. The relief sculpture of a set of masks is an attempt to look at the social masks that we put on that come in the way of actually voicing our thoughts. These masks could be both heroic as well as hiding a deep-rooted fear, both of which seem to hold true for Prufrock, the protagonist of the poem. I also attempt to portray the intense psychological of drama in the protagonist of the poem through my abstract work which digs deeper into the subconscious and points to the indefinable emotional and mental states".



Vivid Scape of Prufrock - 1
Fiberglass
36 inches Diameter
2023



Vivid Scape of Prufrock - 2
Oil on canvas
48 inches Diameter
2023



Pratibha Singh

"One of the themes that have preoccupied me in my earlier body of work has been the devolution of humans into cogs in the factory we call Earth, replacing human wonder and individualistic expression with herd mentality. In these works, I depict the human condition by merging human forms with animals and machines. The modern world of Prufrock took me to my earlier body of work and I saw that it was a perfect fit! In the newer most recent series, I work with coir fibre and oil on canvas as I try to reach a more positive change in the world. The set of abstract works selected is my non-representational

interpretation of the image of the "cheap sawdust" as well as of the image of the beach that Prufrock talks of at the end – "I shall wear white flannel trousers and walk upon the beach," which to me was poignant reminder of our own self caught between the world and our own vanities".



Transformer-6
Oil on canvas
50 x 60 Inches



Transformer-7
Mixed media on canvas
50 x 50 Inches



Pratul Dash

"This work is dedicated in the memory of the great modernist poet and thinker, T. S. Eliot. His poem, *The Love Song of J. Alfred Prufrock* cannot become old. It cannot become outdated. It painted a situation more than a century ago. That picture is still valid for many of us today as we negotiate with the conditions and predicaments of living a life in a third world country like India.

As people move to big cities in search of employment, there is no one to feel for them. The city has no time for new migrants. The migrant has to fit in. The difference between living and livelihood gets blurred all the time. As the cities expand, they destroy the ecosystem like a

Godzilla, driven by hunger and brute force. The lust for capital drives everything. Humanity struggles to find a place inside the great vortex where most people don't matter. Everyone is like a part of a big machine where one art does not know the other except its own work to do. Nature, or love for it, has no place in this system. It is pushed to the brink, to the shore. The beings become non-beings each day, countless times. Love is lost all the time.

The dog in my painting does not know what to do with the flowers. While the squirrels eat the petals, the lonely peacock does not know where to fly to. The people in the cabinet are curled in their own worlds, stuffed in boxes: friendless and loveless.

I do not know for how long I could hold the bouquet of so many flowers I gathered with so much pain. Is there anyone home? The landscape is so lonely".



Savings for the Future
Digital Archival Print on canvas.
30 x 60 inches



Rashmi Khurana

'And this- and so much more?'

It is impossible to say just what I mean!'

These lines are what kept echoing in my mind when I read the poem. Being an abstract artist and working in various mediums, I believe that I am always trying to express something and that again vanishes. It is this feeling that I try bring out in my work".



'And this- and so much more?'
It is impossible to say just what I mean!'
Acrylic and Ink on canvas
24 x 24 inches
2023



Sanjay Das

"When one unassuming inlet on a massive doorway revealed the rather veiled 18th century Doyalmanjil in Chandannagar, I was absolutely taken in by its imperial decadent architecture. In many ways, the structure reminded me of Prufrock's poignance. Banyan shoots and fallen leaves have taken over her landscape; her heart jaded from years of negligence.

And yet, the spiralling stairs and the broken figurines also told another story, the stairs a symbol used across the world in various cultures for the stairs of ascension, of struggle and of a higher state. I saw the climactic moment in Prufrock where he deliberates on the stairs:

"'Do I dare?' and, 'Do I Dare?'

Time to turn back and descend the stair,"

It is this definitive moment when I saw the staircase of Doyalmanjil where a lady stood looking down and that moment when Prufrock does not dare, that conflated the stairs into the mystical, spiritual symbol bridging spaces and time - past and present".



Jalsaghar
Archival print on paper
44 x 65 Inches, Edition: 1/10



Saba Hasan

"I would say the first time I read the poem my response was to the uncertainty, the indecisions. I responded strongly to the lines

"And time yet for a hundred indecisions,
And for a hundred visions and revisions"

As I read the poem again, aspects of love, disenchantment, ennui, all surfaced gradually. Like the layers of consciousness, the subterranean forces that lie within and sometimes surface and sometimes erupt, my canvas is a stream of consciousness work in style depicting a range of emotions and our inner world through the body".



Large Charcoal-1,
Charcoal on canvas,
67 x 68 inches, 2001



Samar Jodha

Loss of values and identity

"The indecision and emotions of the middle-aged man who symbolised a commoner led me to revisit my project OUTPOST, a decade of working in the habitats of invisible mineworkers in Northeast India. The loss of human identity in this hyper-modern world of survival is reflected here. The spine-like structures represent the nameless, faceless workers who appear and disappear in this dark abyss. It is this condition of anonymity of the common man as a hero, as is Prufrock".



Untitled-2,
Archival Ink- Brass
78 x78 inches

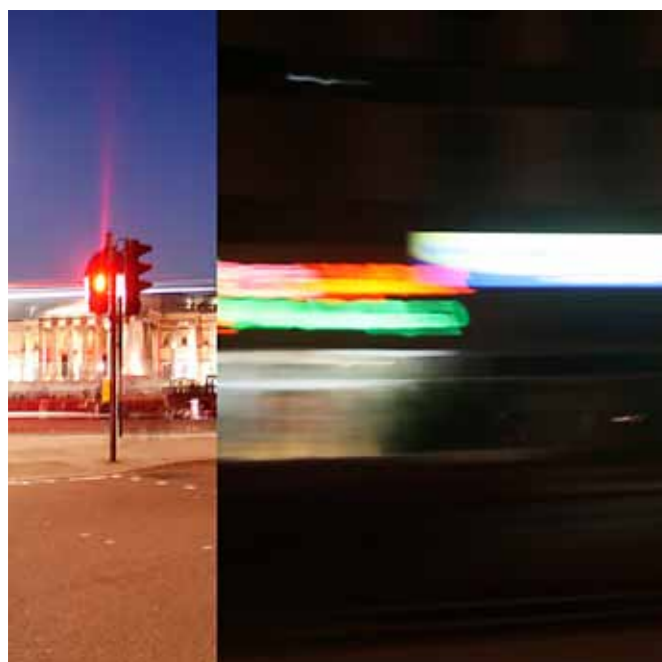


Spine Sculpture/ Untitled -2,
Archival Ink- Brass,
49 x48 inches



Satya Sai Mothadaka

"The typical snapshot of a modern metropolis is what came to my mind when I reflected on Prufrock. That's the impression that stuck. The "yellow smoke" "the narrow streets" all inspired me to create this digital of London which through the very medium and collage like effect would bring out the city ethos where each element exists as a dissonant whole".



Untitled
Digital Print on Archival paper
18 x 18 inches (each)



Untitled
Digital Print on Archival paper
18 x 18 inches (each)



Shampa Bhattacharjee

"In my painting, realistic and mystic go hand in hand. Being a figurative artist by choice, I locate beauty in the face of a person, i.e., smile. I love to draw dark figures with colourful smiles to express inner beauty.

It is this that impelled me towards using the most famous cat metaphor in the poem. The image of the fog descending is equated to the cat. This led me to look at another dimension of the cat. The set of images are my take on this very famous metaphor in the poem, *The Love Song of J. Alfred Prufrock*. My subject matter is our present-day metro-morphosis which transforms people who live in cities. In this scenario, however dark the moment is, it can be transformed by a simple smile".



Yellow Mist-2,
Acrylic on canvas
15 x 30 inches
2022



Yellow Mist -1,
Acrylic on canvas
30 x 15 inches
2022



Shovin Bhattacharjee

"Reading the poem, I felt a creative urge to look at the philosophical mystery of the universe. In my sculptures I use stainless steel spherical shapes. The idea of Prufrock feeling the weight of asking the question and thinking that it is like the effort of squeezing the "universe into a ball" gave me the creative inspiration. In my sculpture The Multiverse I play with the idea of the universe not as a single point of reference but as multiple points where a human inserts him/herself and elicits multiple meanings. The underlying ball and the numerous balls with human figures are a creative exploration of the same. The human figures sitting facing different directions show to me the difficulty of communicating while we live in our little universes but the big globe underlying it all is the basic connectedness of humanity and the universe".



Multiverse,
Stainless steel and aluminium,
30 x 30 x 72 inches
2023





Shridhar Iyer

"As far as I can understand J. Alfred Prufrock seems to be an experienced and seasoned person standing bewildered in the cycle of time. He appears to be a confused person who wants to judge the past, present and future only in one criterion.

The lines where he says, "Should I after tea and cakes and ices/Have the strength to force the moment to its crisis?" - to me these lines are extremely significant. They show that he knows how he needs to speak and approach, he knows that he is not young anymore but is in a thrall with the question that he longs to but dare not ask. He is swinging between yes and no and appears equally close to both.

These emotions are universal and have existed since time immemorial. My installation is an Indian manifestation of the above where I use the iconic lines, "Chalti kya Khandala...?" to bring out these very same emotions.

By using my own photograph, I can say that I am a Prufrock who dared...."



Ae...Chalti kya Khandala

8 x 8 x 24 ft

Medium: Foldable Bed, Pillow, Mattress, Photographs, French light, plastic flower, 2023

Photo Courtesy: Ravi Gosai





Sukesan Kanka

"The poem *The Love Song of J. Alfred Prufrock* took me to my paintings "A View of Sorrow" and "Land in Love". The poem shows the divide between fashionable ladies, women talking of Michael Angelo and the world of common men, the "lonely men" of "one-night cheap hotels." "A View of Sorrow" depicts the divide between the personal and public spaces and rich and poor. The decorated interior with a woman looking through her window represents the urban rich who have limited overview of the deprived and marginalized sections. The poem *Prufrock* echoes my inner thoughts and feelings about the urban spaces and people. They tend to isolate people who lack the spirit to remain competitive and fail to capitalize on their talents. Being on a material growth spree, there's a constant fear of losing one's spiritual values in these spaces and among these people.



Land in love
Oil on linen
40 x 60 Inches
2022



However, my painting "Land in Love" takes on from the utterly beautiful and sensitively explored romantic voice in the poem. This Oil on Linen painting is a poetic visual representation of the togetherness of people grappling with loneliness and violence. The land in this painting is a metaphorical place for escaping from violence and war, the only place where human emotions stand taller than divisive politics and discriminatory social practices. The war aircraft in the background hints at the normalization of wars around the world that have pushed people against the wall. The art style for this work is inspired by the Pre-Raphaelite movement, Neo-Renaissance movement, and magical realism".

A view of sorrow
Oil on linen
40 x 60 Inches
2022



Sushma Yadav

"I am excited to respond to the poem *The Love Song of J. Alfred Prufrock* through my prints and etchings. I visualise the mixing of people and cultures in my artworks. But most of all one of my works seemed to me a perfect visual re-enactment of the lines

"The eyes that fix you in a formulated gaze..."

My work seemed to be speaking these lines to me and capturing the very gist of humans and relationships that T.S. Eliot seems exploring in the poem".



Uncertainty,
Etching, Ed.1/12, 21 x 39 Inches, 2022



Journey of love
Etching
Ed. 2/12
21 x 39 Inches, 2022



Golden Memories
Etching, Ed. 1/12, 19 x 39 Inches, 2022

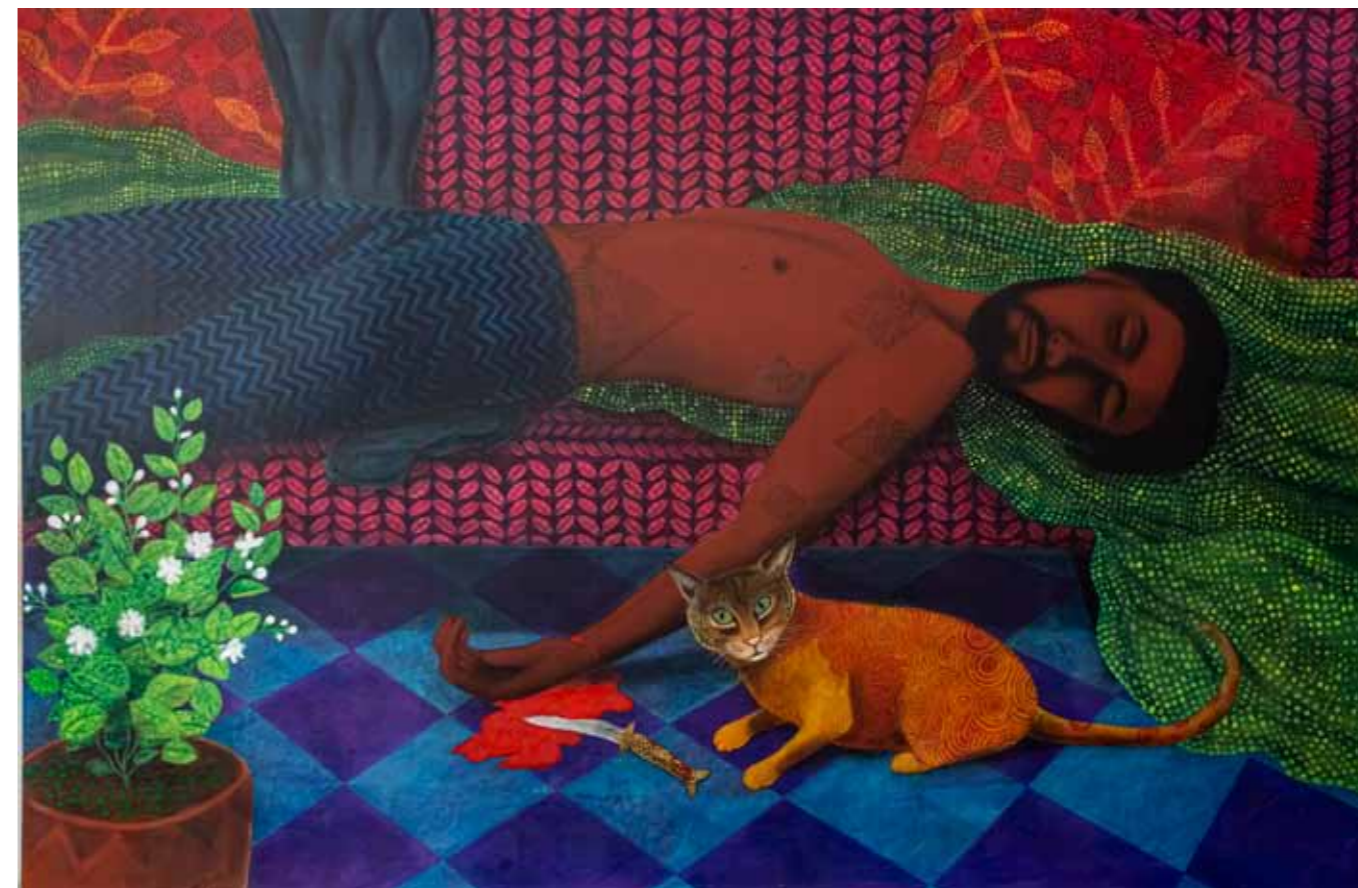


Sutanu

"Reading *Prufrock* and discussing it with the curator what resonated strongly with the poem was this feeling - ever shifting and yet ever present of being unsettled, of being alone in the middle of crowds in the middle of city life, that is what I felt strongly attracted to. This feeling of unbelonging is what I responded to in the poem, the feeling of alienation and the rhythms of strangeness. My creative works are evocations of this feeling they are at the same time also visual translations of feelings like melancholy, deep sorrow and so on. The perspective in *Floating* and the imaginative association of the dark clouds, mental states with the Black swan, for me became the objective correlative for complex emotional mental states that can't be articulated. I felt that some of poetic text that I added to the paintings serve as a perfect complement to the mood of my works and to the theme of this exhibition".



Embrace
Mixed media on board
30 x 44 inches



A jasmine scented night, Mixed media on board, 29 x 44 inches



Floating, Mixed media on board, 29 x 45 inches

ABHIJNA VEMURU KASA

Abhijna is an artist based in San Francisco, California. Her work deals with feminism, womanhood, and mythology. Though primarily a painter, she uses other mediums such as fiber and photography to express feminism and pose questions of femininity in the world. She did her undergraduate studies at the School of the Art Institute of Chicago with a merit scholarship and graduate degree in Royal College of Art, London, which helped expose her art to different perspectives. She uses this exposure to influence her process and subject matter. She also started exhibiting from an early age of 16 in Impact fundraiser, Hyderabad. She was awarded the Martin Luther King prize for the mural she made dedicating to Martin Luther King Day in Chicago Hosteling, Chicago. She exhibited in various locations, including Alliance Francaise, Hyderabad, Sullivan Galleries, Chicago, and other New York and London galleries. After becoming a mother, she took inspiration from motherhood in her expressions. She currently resides in the bay area of California, working as a full-time artist.

BALBIR KRISHAN

Balbir Krishan (b.1973) is a New York City-based multidisciplinary artist and queer activist. He was born in 1973 in a farming village in Uttar Pradesh. He earned his M.A. (1997) and M. Phil (2004) in visual art from Agra University.

Balbir is a voice within contemporary art who dwells on the human body as a universal and personal subject. His paintings contain the grim realities and exalted fantasies of masculinity; a meeting place for utopia and dystopia. He and his work have been celebrated by the arts community, but also subjected to censorship, moral policing, vandalism, and violent attack.

Across a twenty-year practice Balbir has exhibited his work in 50+ solo and group exhibitions internationally. In 2012, Balbir had his breakout solo, *Out Here and Now* in New Delhi. Balbir's has exhibited at the United Art Fair, New Delhi; Engendered Gallery, New Delhi; Lalit Kala Akademi, New Delhi; Art Konsult, New Delhi; Visual Arts Gallery, New Delhi; India Art Fair, New Delhi; Triveni Kala Sangam, New Delhi; Muse Art Gallery, Hyderabad, High Line Nine Galleries, New York City; Equity Gallery, New York City; Plaxall Gallery, New York City; Italian Embassy Cultural Centre, New Delhi; the Scarab Club, Detroit; Sunpride Foundation, Hong Kong; the Bangkok Art and Culture Centre (BACC), Bangkok; the American Center, New Delhi; South Bank Center in London; India Design ID, New Delhi; Vis a Vis, New Delhi; Gallery Beyond, Mumbai, Forum Art Gallery, Chennai; Bengal Art Gallery, Kolkata; AIFACS, New Delhi; Indian Academy of Fine Arts, Amritsar; Dhoomimal Art Gallery, New Delhi; State Lalit Kala Akademi, Lucknow and many more.

Balbir's paintings are held in private and institutional collections around the world. Batlivala & Karani Security Pvt Ltd, of Mumbai, owns all of Balbir's oeuvre spanning the years 1999 to 2007. Balbir is the recipient of Indian

national and state awards, including multiple wins of the All India Fine Art and Craft Society and the Lalit Kala Akademi Lucknow State Award. Numerous Indian, American, and European-based publications have featured his work.

CHHATRAPATI DUTTA

As a dexterous and skilled multimedia artist Chhatrapati Dutta's practice explores the issues of colonial and post-colonial India in a local-global context. The escalating consumerist and hybrid practices of a developing nation, its transforming social and political relationships within a class and caste hegemony are important concerns of the artist - often looked through the lens of the city of Kolkata.

Influenced by myriad sources, Dutta employs the subtle nuances of material to articulate complex symbols and metaphors. His works are characterized by an eclectic handling of media. As a believer in 'making as a process' his drawings, paintings and installation based objects are imbued with a pluralism of ideas rendered in a gyrating mass of collage. Dutta negotiates the personal experience/ interaction with the world of print culture with his ideas and concerns over the global. The artist reassesses the position of the individual self as set against the macrocosm of culture.

Chhatrapati Dutta (b.1964) completed his Bachelor's in Visual Arts in 1987 from the Government College of Art & Craft, Kolkata. In 1988 he did his post-graduation from University of Athens, Greece. He completed his Master's in Fine Arts from Kala Bhavana, Santiniketan in 1990. Dutta has exhibited widely in the country and abroad. He is the founder member of Khoj Kolkata. He has initiated, conducted, and participated in several national and international seminars, symposiums, and workshops. He has been a regular Sunday Columnist for Hindustan Times for over five years.

Having taught at the Faculty of Visual Arts, Rabindra Bharati University from 1995 to 2007 he is presently the Principal, Government College of Art and Craft, Calcutta since 2017.

INDIRA PURKAYASTHA GHOSH

Indira Purkayastha Ghosh (b. 1971) completed her MFA from Banaras Hindu University in 1994, and from there on decided to pursue sculpting.

As a child, she grew up in the foothills of Chhattisgarh. This experience from her childhood made her conscious of the connections to the environment. Her childhood became very relevant to her works, where she locates her subconscious experiences of joy and playfulness.

Indira has always been fascinated with the art of collage making, and in her works, medium and concept develop simultaneously; each exploring the other. She works with waste material, such as wood scraps, and merge them to make a form. Materials, like metal scraps and dust, and wires, have been important. Therefore, her sculptures are like collages put together to create a three-dimensional artwork.

Indira Purkayastha Ghosh is the recipient of 59th National Akademi Award (2018), Lalit Kala Akademi, New Delhi, Prafulla Dahanuker West Zone GOLD Award (2017), 11th All India Art Exhibition, LKA, Lucknow, UP (2007), Academy Award, Academy of Fine Arts, Kolkata (1996 & 1998), SCZCC Nagpur. Professional category (1994), Junior Fellowship (1997-99) & National Cultural Scholarship (1994-96), Ministry of HRD, Govt. of India, Birla Academy of Art & Culture, Kolkata (1993).

Indira has participated in various group and solo exhibitions. Some of her solo shows are - *Tryst with Thoughts and Epyphanie* in Jehangir Art Gallery, Mumbai (2009 & 2016), *No Childs Play* in Visual Arts Gallery, IHC and Gallery Art Konsult in 2019. She has been a part of many prestigious group shows - *Extending the Contemporary*, Art Konsult, New Delhi (2018) *Traces*, Shridharani Art Gallery, New Delhi (2014), *The Eastern Light*, Birla Academy of Art & Culture, Kolkata (2014), *Samyatsar*, Rabindra Bhawan, LKA, NewDelhi(2012), Vishwa Banga Sannelan, Kolkata(1999), *Young Faces in Contemporary Indian Art*, Birla Academy of Art & Culture, Kolkata(1998).

JATIN DAS

Jatin Das is a painter, poet, sculptor, muralist, printmaker, teacher, cultural expert and Founder Chairman of JD Centre of Art. Born in December 1941 in Mayurbhanj, Odisha in India, Das at 17, went to study at Sir JJ School of Art, Bombay, under Prof. S.B. Palsikar. Since then, Das has held over 71 one-man shows. He has participated in numerous exhibitions, biennales and artist camps nationally and internationally including the Venice and Tokyo Biennale. His works are primarily in oil, water colour, ink and conté. He has done several sculptures, graphics, murals and installations and as a printmaker, many etchings, dry point, lithograph and serigraphs. Over the years, he has also designed many postal stamps for the Philately Department. Das is a member of the Poetry Society of India, New Delhi.

In 2012 he was conferred the prestigious Padma Bhushan, one of the highest civilian awards in the country, presented by the President of India. He has also been awarded the D. Litt. by various universities including Rabindra Bharti University in Kolkata. His works have been featured in several public and private collections in India and abroad and have been auctioned by major international auctioneers. His large painting 'The Journey of India: Mohenjo-Daro to Mahatma Gandhi' (7 x 68 ft), is at the Indian Parliament in New Delhi and was inaugurated in 2001 by the then Prime Minister, Shri Atal Bihari Vajpayee.

Jatin Das has been a visiting professor in various universities in India and abroad. In New Delhi, he has been part of the art faculties in Jamia Milia Islamia University, College of Art and the School of Planning and Architecture. He has been a featured speaker at numerous art and architecture institutions, museums and public forums, such as National Institute of Design (Ahmedabad), Victoria Albert Museum (London) and Harvard University (USA) among others; sharing his experiences and knowledge of

contemporary and traditional art forms. He has served as an advisor to many government and private cultural bodies. He has donated his works to several charities and social causes, right from the beginning of his career. He actively supported the reconstruction and rehabilitation work after the super cyclone in Odisha in 1999.

Das's commitment to preserve the arts and crafts led him to the dream of setting up the JD Centre of Art. The Centre, which is under construction in Odisha, will house classical, modern, traditional and folk art, all under one roof. His 40 year collection of modern art, antiquities, handicrafts, handlooms and art books will be donated to the Centre. It includes 6000 Pankhas, one of the largest private collections of hand-fans, some of which have been exhibited in national and international museums.

During the lockdown, Jatin Das created a series of 200 ink paintings about the mass migration of labourers titled "Exodus 2020". And more recently, his shows titled, Prakruti Purush was held in Ahmedabad and Mumbai.

KALICHARAN GUPTA

Kalicharan Gupta was born 1947 in Punjab now in Haryana. He studied at Jamia Millia Islamia, New Delhi, College of Art, Delhi University.

He has to his credit, eighteen One-man shows in India, Korea as well as solo show in India Art Fair 2017. Kalicharan Gupta has participated in thirty-five group shows, He has also curated India - Korea and Korea - India 2002, 2012, 2013, 2015, 2018, 2019 Exhibitions, workshops and seminars in New Delhi and Seoul, Korea.

Kalicharan Gupta participated in *The Inner Path* festival of Buddhist Film, Art, and Philosophy in NGMA New Delhi. He has participated Fourteen Artist's Camp/Workshops National and International. He has been nominated as Commissioner of South Asian Countries in 1991 and worked under National Museum of Contemporary art, Seoul, Korea 2006. He has been the Honorary Director, Garhi Studios, Lalit Kala Akademi, New Delhi, 1994-97. Commissioner of Biennale of Visual Arts, Seychelles, 1992. He was Nominated on 50th Anniversary of India's Independence and curated an exhibition of three artists at Vladivostok, Russia through ICCR 1997. Kalicharan Gupta visited and participated in '95 Kwangju First International Biennale, Korea 1995. He has also participated in Singapore Art Fair. In 2021, 2022 he participated in Gwanghwamun International Art Festival Art and Travel in Seoul. He is the recipient of Junior and Senior Fellowship from Department of Culture, Govt. of India, 1991-92 and won the National Award from Lalit Kala Akademi, New Delhi.

Kalicharan Gupta has published articles in leading Indian, Korean, Russian newspapers and magazines. Films on him have been telecast four times on Delhi Doordarshan. His works are in the collections of Lalit Kala Akademi, NGMA New Delhi, Govt. Museum Chandigarh, and private collection in top industries like Apollo Tires, Dabur Industries, Scindia's, Tata Steel, Birla's, Taj Hotels, Kiran Nader Museum, Indian Art Museum Seoul, Paris France, USA and various national and international private collectors and Museums.

He is the Secretary: Academy of Visual Media (a Regd. trust for the promotion of art and photography)

DR MANDAKINI DEVI

Dr Mandakini Devi (b 1984) is a painting graduate from one of India's premier art colleges, The Delhi College of Art. After completing her graduation, Dr Devi completed her postgraduate studies and a practice-based PhD in the United Kingdom.

Her research interests are in developing representational strategies of the self-image and body through cultural contexts related to feminist perspectives in contemporary visual culture. In her formative years as an artist, she began by exploring the self-image, followed by the body image at a much later stage. She instinctively documented her immediate surroundings of friends, family, and herself. The 'inward turn' in her practice turned her focus on the practices of women artists who have used their bodies and personal narratives to engage with contemporary gender and identity politics.

MEGHA JOSHI

Megha Joshi's uniqueness lies in her ability to express herself on various subjects, in a vast variety of media. Her works are strong yet experimental, as she does not believe in forced homogeneity in artworks.

She has been actively participating in shows in India and abroad and has been invited to art residencies in India, Budapest, Scotland, Japan, and Iceland. Her work has been shown at the India Art Fair almost every year. Her works are in collections of institutions and private collectors.

Her most recent solo Rite of Passage is currently ongoing in New Delhi.

Born in 1973, Megha Joshi trained as a sculptor from Faculty of Fine Arts, MS University Baroda, India.

She worked as a set designer and art director for film and television for 10 years when she quit at the peak of her career to return to her fine art practice in 2008.

NIREN SEN GUPTA

Born in January 1940 in Bengal. He is the former Principal, College of Art New Delhi and has teaching experience of over 30 years in graduate and post-graduate levels in various art institutions. Niren Sen Gupta graduated in Science from Calcutta University and also from Govt. College of Art Crafts, Calcutta in 1965. He is a founder member of 'Gallery 26' and also member of Calcutta painters Academy of Visual Media.

Niren Sen Gupta is the Art advisor to various Art Organizations and member of Habitat Centre, Delhi. He has Curated the Millenium shows their Story organized by VHAI and Artists connection with Bengal organized by Dhoomimal Gallery. He has 12 one man shows to his and has participated in various group shows in India and abroad.

His works are a part of various collections: Lalit Kala Akademi, New Delhi, National Gallery of Modern Art, New Delhi, College of Art, New Delhi, Taj Hotel Group, Mumbai, Indira Gandhi International Airport, New Delhi, Raj Bhavan, Kolkata, Prime Minister of Japan/Prime Minister of Bangladesh and with many other private collectors in India and abroad.

He has also been a part of various auctions: Delhi Art Gallery, London, Colour of Life at Le Meridian, Delhi by Dhoomimal Art Gallery, Savera, at the Claridges Hotel, New Delhi, Savera, at Lalit Hotel, N Delhi, Mahua Gallery, Bangalore, Saffron Art, Art Bull, New Delhi

Niren Sen Gupta has been felicitated with various awards: AIFACS Award, Maha Kaushal Award, Madhya Pradesh, NBT Award, New Delhi, Bangladesh National Award

NUPUR KUNDU

Nupur Kundu specialized in Fine Arts from the College of Arts, New Delhi, she has done her Master's from the Lucknow University, India. She has been exhibiting her abstract works at national and international level for more than 25 years now. She has been featured in India Today Magazines 30th Anniversary Issue amongst 30 young successful achievers.

Nupur has been awarded the Raja Ravi Varma Samman Samaroh 'Chitranjali' award in the Field of Visual Arts in 2022. She has been conferred by World University of Design as the Critic's Choice Award-2021. Nupur is a recipient of the Indira Gandhi Priyadarshini Award for Fine Arts, 2008. She received the Junior Fellowship, Ministry of Culture, Government of India, 2011 – 2013. Recipient of the Rajiv Gandhi Excellence Award for the Best Contemporary Artist of the Year, 2014. She has been honoured with Indian Council for UN Relations Award in the field of Fine Arts, 2014.

Nupur has worked closely with special children by conducting workshops. She has held Multimedia workshops for the British Council of India; IFFCO; Tihar Jail, New Delhi. She has also judged various Art Competitions – For the Times of India (NIE); For Hindustan Times (PACE); At the Rashtrapati Bhawan for school children; YMCA; AAI (Airport Authority of India), Jindal Steel and All India Camlin Art Competition.

She is a board Member of the Women and Child Development Committee of the PHD Chamber of Commerce.

PRATIBHA SINGH

Pratibha Singh (born 1965, Varanasi, MA, Bed) has done two art related courses namely: Certificate Course in Art Appreciation from National Museum Institute of History of Art Conservation and Museology, New Delhi and Art Certificate from Maharashtra Government.

She is further trained in art by Mr. Rameshwar Broota at Triveni Kala Sangam, New Delhi.

She has been conferred Senior Fellowship in art by the

Ministry of Culture, Government of India in 2015 – 2016. She is Member of selection committee of ICAR.

Pratibha Singh is a contemporary artist who has produced numerous art works in varied media and style. Her subjects come from day-to-day life and technology emblematically representing the contemporary society, many times even a single subject inspires her to create a whole series of artworks. Pratibha loves doing nuanced experimental work with novel subjects, colours and materials, bold enough to exaggerate, transform and deform nature to generalize and synthesize her observations. She has never allowed herself to be restricted by any particular stylistic choice or medium, always addressing new methods, spaces, art practices and discourses with her own artistic flair. Her choice of colours creates depths and power that really conveys the artist's inner thoughts and feelings.

Her solo shows include *Shape of Things to Come* at Triveni Gallery New Delhi, in 2009 and *The Transformers' Critique Through Celebration* at Shridharani Gallery, New Delhi in 2011.

She has participated in countless exhibitions all over India and Abroad. Some of group shows are *Wonderland*, a three person show organized by paint brush and chisel art Gallery New Delhi in 2010, *Rejoicing in Artistic Extensions*-group show at Aks Art Gallery, Mumbai 2012, *Nostalgia - 2013* group show at Birla Academy Kolkata. She has also participated in Art Festival Dallas (USA), done by the RGB Gallery Dallas, 2013 and *Vama* by Sahitya Kala Parishad, New Delhi, 2016.

Pratibha Singh has also participated internationally in a group Show in South Korea Art Asia 2018, Kintex was organised by Jaipur Art Summit. She has also executed an art Installation at HT Palate Fest organised by Sangeet Shyamala.

PRATUL DASH

Pratul Dash is a leading contemporary artist. His works are conceptual. They posit crucial questions on issues of migration, urbanomics, failing environment, and the ever expanding and devolving ecosystem. The artist's repertoire of works spans through multiple media including video, performance, photography, earth art, installation, and sculpture.

Pratul has had eight solos. Some recent ones are: *In the Twilight Zone* (New Delhi: Anant Art Gallery, 2018), *Metropolitan Matrix* (New York: Tamarind Art Gallery, 2010), *Human Spaces* (Switzerland: Sarah Khan Contemporary Art, 2010), *Neo-Istoria* and *Proxy Horizon* (New Delhi: Palette Art Gallery, 2007 and 2008). Pratul is a recipient of the Inlaks Foundation Award to study in Italy.

Pratul has participated in many significant art camps and art residencies. His works have been exhibited by noted curators in India and abroad, such as: *CITY TALES crisis. Care*. Catharsis. KNMA, New Delhi 2020, *Enactments and Each Passing Day* curated By Roobina Karode and Akansha Rastogi (New Delhi: Kiran Nadar Museum of Art, 2016), *Forms of Activism*, curated by Vivan Sundaram and Sasha

Altaf, Lalit Kala Gallery, Rabindra Bhavan, New Delhi 2014, *Maximum City* curated by Birgid Uccia (Switzerland: St. Moritz Art Masters, 2014), *Aesthetic Bind Phantomata*, curated by Geeta Kapur on the occasion of 50 years of contemporary art third of five exhibitions, Chemould Prescott Road, Mumbai, 2013, Video Wednesday [ii] curated by Gayatri Sinha, Gallery Espace, New Delhi 2012

Pratul's art works decorate many esteemed art collections, e.g., Kiran Nadar Museum of Art, New Delhi; National Gallery of Modern Art, New Delhi; National Lalit Kala Akademi, New Delhi; Inlaks Foundation, New Delhi, Devi Art foundation, New Delhi; ITM University, Gwalior; SCZCC, Nagpur; Orissa State Museum, Bhubaneswar; Swiss Re; RPG Group; British Council Division, New Delhi and many more private collections in India and Abroad.

The artist lives and works in Delhi.

RASHMI KHURANA

Rashmi Khurana (b. in 1961) is a Delhi based artist. Rashmi believes that painting has always remained constantly inside her so that even after a gap she reconnected with art as a way of life.

As an avid traveller, Rashmi has had the exposure and experience of working with many national and international artists over a period of time. She has also served as an art teacher at Mirambika School - Aurobindo Ashram, New Delhi, (1996 – 1998) where she was exposed to a philosophy of life that allowed her complete space to express her creativity. It is through these interactions, and in varying surroundings that her skills as a painter evolved.

Through art, Rashmi seeks to explore and realize the essence and purpose of life by transforming memory and experiences through power of lines, colours and repeated acts.

She practices through painting, collage, paper-pulp.

Rashmi has exhibited nationally and internationally and been part of various art camps, projects and fairs. She has been awarded by Greater Kailash Residence Association, New Delhi for a 12 week Art Project (May to July, 2022) with 50 underprivileged children.

Rashmi is also the recipient of Artist Award from Janki Devi Memorial College, (Delhi Nov 2019), Artist Award by University of Art and Design, Khabarovsk, Russia (June 2018), Artist Award on Women's Day by Delhi Government (March 2018) among others.

SABA HASAN

Saba Hasan has developed a vast multimedia repertoire over the last 25 years of practice and is best known for the lyrical, conceptual strength of her works. Saba's oeuvre is layered with profound undertones evoking the forces of time and nature where the personal is nuanced with mystical, philosophical interconnections. Stemming from her education and the experience of living in different countries, Saba's art practice is informed by diverse

cultural perspectives and has an idiosyncratic vision. Saba holds a Masters in Anthropology receiving her art training at the Ecole D'Art Visuels, Lausanne with Art History at the University of Cambridge, UK. She is a recipient of the Raza National Award 2005, The French Cultural Ministry Award 2006, The Moscow Foto Award 2013, The Celeste Contemporary Art Prize Nomination 2014, and the Pollock-Krasner Foundation New York Grant 2022. Saba's works have been exhibited by the Imago Mundi Foundation in a collateral event at the 55th International Venice Biennale, The National Gallery of Art, Colombo, The Oscar Kokoschka Akademie, Salzburg, The Japan Foundation, The Osso Associacao Cultural, Lisbon, The Chelsea Film Festival, New York, The Fisura Experimental Film Festival, Mexico City and at the Bilbao Arte Fundazio, Spain.

SAMAR JODHA

Samar Jodha is a Photographer, Filmmaker and Installation Artist. For over two decades, Samar has used his practice to highlight the voices and issues of the marginalised. Some projects include BHOPAL -A Silent Picture, a 40-foot container during the London Olympics presented by Amnesty International, OUTPOST - Discarded containers fashioned into habitat by miners were deployed in a pictorial trope at the 55th Venice Biennale. Phaneng is a portraiture project about the disappearing Tai Phake, a Burmese Buddhist tribe. This award-winning project has travelled globally. Samar was also involved in setting up an eco-tourism project, the revival of traditional textiles, monastery building, educational programmes, and reforestation, amongst other initiatives.

Many of Samar's projects revolve around communities where issues such as adopting modernity and migration and the impact on the environment and traditional way of life. Samar continues to work on advisory panels for corporates on CSR and publishing projects. He is a regular speaker on TED and TEDx, including speaking at TEDx Vienna on Artist's Role in Sustainability and Capacity Building. Samar has been a judge on Nat Geo Cover Shot, an award-winning reality TV show, mentoring professional photographers. Samar's work has been widely published and shown on public art platforms globally. He is also the founder of RED BALLOON, a global platform that nurtures young leaders to become advocates for social change through creative experiences and mentorship.

SANJAY DAS

India's rich cultural diversity and its many unique customs and traditions have been a major source of inspiration for the photographer. It has always been Sanjay's endeavour to bring forth the untold stories that this country has to offer and showcasing them to the world at large. The objective is to create imagery that tells a story – in color, in texture, in light and in shadow and form a unique blend, which is spiritually as well as mentally rewarding. Sanjay's works are a merger of theoretical and conceptual assertions with experiences, interests or fascination which finally forms the image and its meaning. Sanjay completed his qualification from College of Art, New Delhi. Photography

developed as a passion in his early college days and ever since his involvement with photography has spanned more than two decades. Born on 4th July 1969 in New Delhi, the photographer lives and works from New Delhi, India. Sanjay have been a part of many national and international shows. Amongst a few of his selected shows are: *Road Less Travelled*, India Art Fair, 2022. *Terracotta Marvels*, Chile, South America, 2022. *Heritage- A Celebration of our Roots*, Mechuchen, USA, 2021. *Desolate*, Museo Camera Centre for the Photographic Arts, Gurugram, 2021. *The Inner Path*, National Gallery of Modern Art, New Delhi, 2019. *Baluchars-The Woven Narrative Silks of Bengal*, National Museum, New Delhi, 2019. *Monumental Terracotta*, Art Centrix Space, New Delhi, 2018. India Art Fair, New Delhi, 2018. *50-50*, 50 years celebration of Birla Academy, Kolkata, 2017. New York Art Fair, New York, 2017. India Art Fair, New Delhi, 2017. The Art Singapore Fair, 2016.

SATYA SAI MOTHADAKA

Born in Visakhapatnam, Satya Sai Mothadaka gained MFA, Painting from Jamia Millia Islamia, New Delhi and BFA, Painting from JNTU Hyderabad. His selected international participation includes the international exhibition and workshop – VIIIEW 2022: *Beyond and Beneath Arts Exchange*, at Van Lang University, Ho Chi Minh City, Vietnam. Satya has participated in the international art camp and residency at Tashkent. He has also been Invited by Saint Petersburg Humanitarian Centre for Art for an International art symposium, Saint Petersburg, Russia.

Satya's solo exhibitions include *Silence*, at The Air Gallery, London. He has participated in many international group exhibitions - *Forms of Devotion*, Museum of Contemporary Art, Madrid, Spain and Shanghai Museum of Contemporary Art, China, Amitabhoat Monastery Tiefossi, Xian, China, *Shifting Focus*, at the AIR Gallery in London, *Snap to Grid*, LACDA in Los Angeles. *Street Art Inspirits*, by SAVAC in Toronto. *The Dual Path of Indian Art today*, Galerie Muller & Plate in Germany, *Flags of Peace* in Karachi and *Peace Taxi*, by SAVAC in Toronto.

Satya's participation in India includes the solo show *Stop Look Go* at Dhoomimal Gallery, New Delhi. He has participated in various group shows nationally; *Urban Maze*, at LKA Gallery, New Delhi; *Canvas for Change*, by Modicare Foundation at Stainless Gallery, New Delhi; *[en]counters, public art project* by Art Oxygen, Mumbai; *Emergent Idioms* at The Loft, Mumbai. Satya has also participated in India Art Fair.

Satya has been commissioned by Virgin Atlantic Airways for a commemorative painting for the flight operations planning symposium (IOPS) 2007. He has won awards including the runner-up of Bose Pasia Emerging Artist Award, Ravi Jain Memorial award, AIFACS award, Hyderabad Art Society Award.

The Prime Minister's Office commissioned him for wall mural painting using his style & technique. His works are under collection with Museum of Sacred Art (MOSA), Belgaum. He has also got the prestigious commission of Max chain of hospitals for digital artworks. He has been

placed in Top Ten Young, upcoming artist of India, "Where to put your money", "A Handy Guide to Investing in Art" reviewed in The Times of India, Financial Times.

The Artist lives and works in New Delhi.

SHAMPA BHATTACHARJEE

Shampa Bhattacharjee was born and brought up in Silchar, Assam. India. She completed her M.F.A. and B.F.A in Painting from Fine Arts Dept., Assam University (Central University) Silchar, Assam in 2001 and 1999 respectively. She is also MA in Philosophy from Gauhati University, Guwahati, Assam.

Shampa has won many awards including Junior Research Fellowship from H.R.D, New Delhi; 3rd All India Digital Art Exhibition (2013), A.I.F.A.C.S., New Delhi (2017), Bronze Award from Prafulla Dhanukar Art Foundation, Mumbai (2015), Award from National Art Museum, China (2020), Award from Dafen Art Museum, Shenzhen among others.

Her works are in museum collections in National Art Museum of China, Beijing, Dafen Art Museum, Shenzhen

Some of her notable exhibitions are – 2nd Dafen Oil International Biennale, Shenzhen, China (2020), 6th Beijing International Art Biennale, China (2015) Exhibition at Jehangir Art Gallery, Mumbai (2017), Exhibition at Nehru Centre organized by Prafulla Dhanukar Art Foundation, Mumbai (2016), VAMA Showcasing women painters from Delhi at A.I.F.A.C.S., New Delhi (2014) - International book fair, Pragati Maidan, New Delhi (2013) 3rd All India Digital Art Exhibition, A.I.F.A.C.S., New Delhi; 2013 & 2016, Contemporary Indian Masks Exhibition in collaboration with Indian Council for Cultural Relations, Perugia, Italy.

Shampa has participated in various exhibitions and events. These include: 85th Annual All India Art Exhibition, A.I.F.A.C.S., New Delhi (2012), United Art Fair at Pragati Maidan, New Delhi (2012), *Ishan Baibhab* art exhibition at Bengal Gallery of Fine Arts, Dhaka, Bangladesh (2011), 9th International print Biennale organised by Bharat Bhavan, Bhopal (2011), 1st All India Digital Art Exhibition, A.I.F.A.C.S., New Delhi (2006), *Call of the Bamboos* organised by National Lalit Kala Akademi, Pragati Maidan, New Delhi.

SHOVIN BHATTACHARJEE

Shovin Bhattacharjee has been born and brought up in Shillong, Meghalaya, India. He has been working in the field of art for the last two decades. He is an artist working with painting, sculpture, digital art, new media art and public art installation. He is one of India's pioneers in Digital art and also India's first artist to enter into the NFT art auction.

Shovin has an M.F.A. and B.F.A (2001, 1999) in Painting from Fine Arts Dept., Assam University (Central University) Silchar, Assam. Shovin has ten solo shows with the Indian Cultural Centre Seoul, South Korea, a collaboration with Indian Art Museum at Seoul, South

Korea and Dhoomimal Gallery, New Delhi among others.

Shovin has 254 group exhibitions in Indian and abroad and has participated in 52 Artists' Camps and workshops nationally and internationally. He has won many awards: LKA National Scholarship; Junior Research Fellowship from H.R.D, New Delhi; (UNESCO) scholarship (2002); All India Platinum, Gold and Silver Artist Award (2015, 2016 and 2017) for Installation and Digital art from Prafulla Dhanukar Art Foundation, Mumbai. He has been awarded in the 1st All India Art Exhibition, 1st and 4th All India Digital Art Exhibition A.I.F.A.C.S., New Delhi (2011, 2014), 78th and 83rd Annual All India Art Exhibition, A.I.F.A.C.S., New Delhi (2006 and 2011) and State Award organised by Art Cultural Dept, Govt. of Meghalaya (1990, 2022) among others.

His work is a part of many collections in India and Abroad.

SHRIDHAR IYER

Born in 1961 Shridhar Iyer has 19 solo shows spread across Bombay, Delhi, Kolkata, Chandigarh, Chennai and Bhopal to his credit in his extensive artist career.

He has 10 Installations in Delhi, Bhopal and Chandigarh, Kolkata, 6 Films: *Blue Bull Grey*, *New Delhi*, *On the way Bhopal*, *On the way Chandigarh*, *Dream House*, *Swayambhoo*, *One day I went inside the tree*, and a few short videos.

He has participated in 250 Group Exhibitions in India & abroad (Perth, Melbourne, California, San Francisco, Paris, London, Myanmar, Singapore, Damascus, Dubai, Munich, Holland, Barcelona, Hong Kong, South Korea). He has participation in Collection of Folk and Tribal Art from MP for Roopankar Museum of Fine Arts, Bharat Bhawan, Bhopal and Southern Region for festival of India in Japan.

Shridhar Iyer has served as Jury in various State and National Institutions and also as the advisory member of the Tableaux Selection Committee, Ministry of Defence, Govt. of India.

He is the recipient of various prestigious awards, of all Major State and National Awards and the recipient of Junior Fellowship and Senior Fellowship, HRD, New Delhi including Raja Ravi Varma award. He has attended various art camps all over India.

Shridhar Iyer's works are in various collections: Mr. I K Gujral (Former Prime Minister of India), Art Patron, Mr. Naresh Gujral (Member of Parliament), National Gallery of Modern Art, Birla Academy of Art Calcutta, Chandigarh Museum, Bharat Bhawan Museum, Lalit Kala Akademi, Artsacre Foundation, Vidhan Sabha Bhawan Bhopal, Art Span in India and International, Swaraj Archive, Noida, Hero Corp. and major private collections in India and abroad.

SUKESAN KANKA

Born in 1981, Sukesan graduated in sculpture from the Government College of Fine Art, Thrissur, Kerala in 2003.

A recipient of Junior Art Fellowship from the Department of Culture and the Lalit Kala State Academy Award, he is a rare, young artist to work in pen and ink. An avid reader, the philosophies of Jacques Lacan and Sri Narayan Guru have had a deep impact on his psyche. His drawings are surrealistic, fascinating, and imaginative; a visual filigree of nightmares, dreams, fantasies, and unfulfilled desires that are reminiscent of the works of Albrecht Durer and Hieronymus Bosch. A goldsmith by profession, he demonstrates the same keen sense of observation and attention to detail in his works.

Sukesan has participated in *The Harmony Art Show* organized by the Reliance Ambani Group, *Border Lines* curated by Johnny ML at the Shridharani Art Gallery and *A4Arple* show at Gallery Ragini. He has also exhibited at shows curated by Anubhav Nath at the Lalit Kala Akademi and the Ojas Art gallery in New Delhi in 2011-12 and in the Art Bengaluru Birla Annual Exhibition and the Mumbai Art Festival. In 2012, he participated in a collateral show at Kochi Muzaris Biennale, as well as in several shows both in India and abroad. In 2018-19, he conducted his two solo exhibitions: award-based solo show *Mindrive* at Kerala Lalit Kala Akademi and Returning Echoat Gallery 27, respectively. In 2021, he was part of the show Lokame Tharavadu (The World is One Family) curated by the Bose Krishnamachari.

Sukesan's artworks, both paintings and drawings, have been profoundly inspired by the world of cinema, psychological drama, nature, fantasy, performance art and philosophy. The theatrical images of cinema often form the central theme of his art compositions. Stories and moving images of the world cinema directors, such as Passolini, Ingmar Bergman, Tarkovsky, etc., have deeply impacted his style and concepts. Hence, one can very well call him an artist who conveys his stories and fantasies through his painting.

SUSHMA YADAV

Dr Sushma Yadav (b. 1979) has a doctorate in printmaking from College of Arts, University of Delhi in 2016. She has an MFA Graphics from Faculty of Fine Arts from Vadodara, M.S. University in 2004. She completed her BFA from College of Art, New Delhi, in 2002. She is presently working in S.C.E.R.T as Assistant Professor Art Education (DIET Moti Bagh and RK Puram).

Dr Sushma Yadav has participated in international group exhibitions some of which are: 2nd International Print Biennale organized by Lalit Kala Akademi at Jahangir Art Gallery, Mumbai, Print SARC Exhibition in Bangladesh, organized by Lalit Kala Akademi (2021), International group exhibition of Art organized by Indian Council for Cultural Relations (ICCR) (June 2020), International group exhibition of printmaking (Five Artists) in Athens Greece (July 2019), *STREE VISION* Women Print Makers Exhibition from India, Poland and Mexico (2019, 2020).

Her national participations include Group Exhibitions organized by Studio Seven at Nagar Kullu (June 2022), 62nd National Art Exhibition Organized by Lalit Kala Akademi (April 2022), Group Exhibition Organized by

World University of Design and Art Konsult (March 2022), National Art Exhibition in CIMA Art Gallery, Calcutta (December 2021).

She is the recipient of many awards - 2nd Print Biennale award -Lalit Kala Akademi (2021), AIFACS Special Award in Printmaking (Graphics) in November 2019. She was awarded a Felicitation Certificate by Vice President of Delhi Women Club and President of VKS Foundation, New Delhi in August 2019. She has won the AIFACS Special Award in Printmaking (Graphics) in 2007 and the Nagpur Special State Award in Printmaking (Graphics) in 2006 among many others.

Dr Sushma Yadav has also received National Scholarship (H.R.D.) for two years in Graphics from Ministry of Tourism and Culture, Government of India, Shastri Bhawan, New Delhi from 2002-2004 and the State Lalit Kala National Award cum Scholarship for one year in Graphics from Ahmedabad (Gujarat), India from 2002-2003.

She has participated in many workshops and art camps nationally and internationally. She is a passionate printmaker and an avid teacher.

SUTANU

Sutanu has lived in Delhi for many years. An explorer of multiple media, he has worked as an illustrator, designed hand block prints, fabric screen prints for years, creating an incredible body of work, evolving an Indian language of contemporary motifs never losing his Odia grace and delicacy of detail.

For someone on a journey of aesthetic relish and delight, with a feeling of being trapped in a body he doesn't identify with, Sutanu carries on painting daily, his views of existence and its decadent and delusionary magic.

Su, ultimately, is a spiritual and philosophical seeker and poet with a desire to go back to his family home in Bhubaneswar and start an art studio.



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