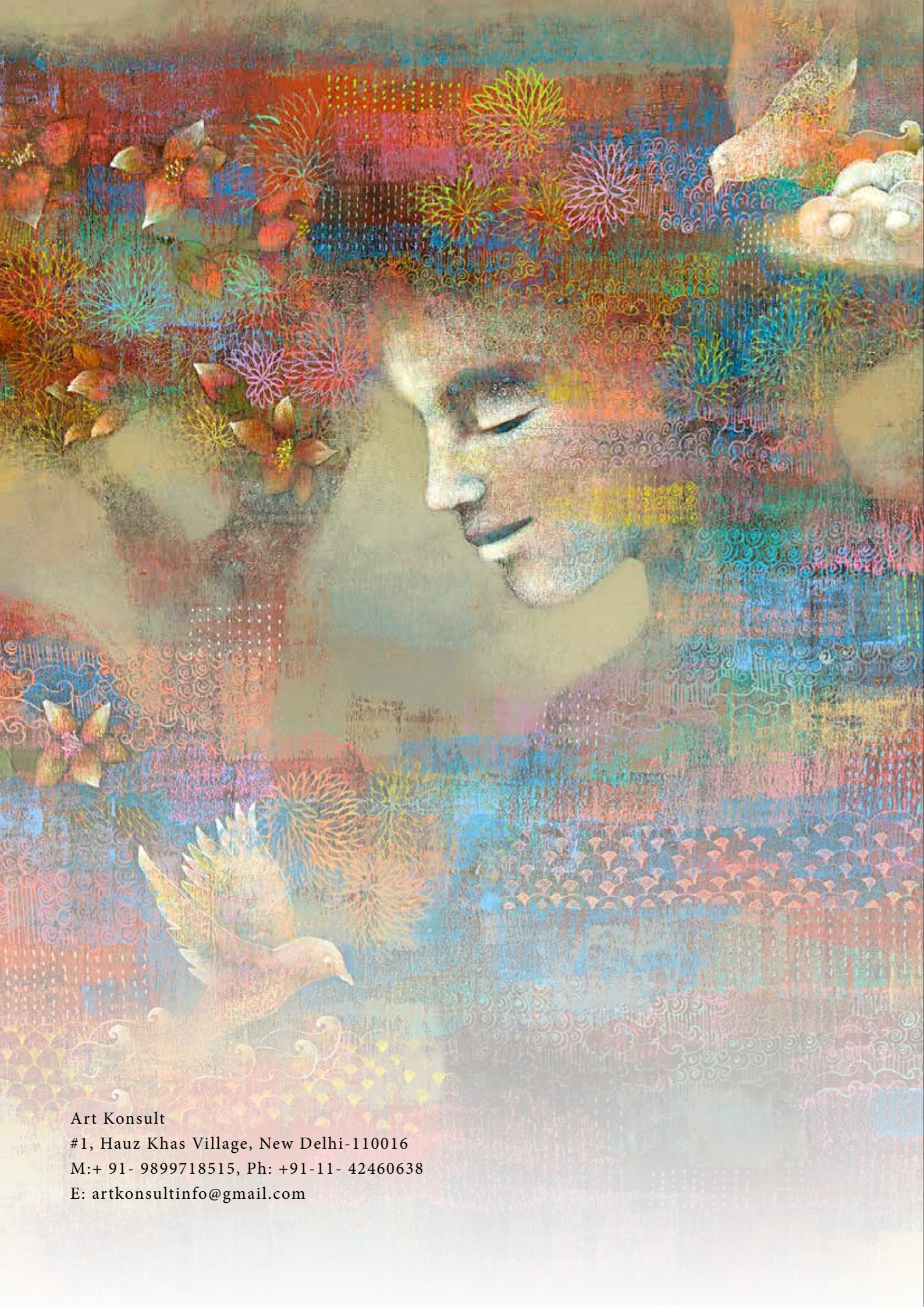


Celebrating Creative Expressions

CURATED BY UMA PRAKASH



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Presents

Celebrating Creative Expressions

CURATED BY UMA PRAKASH

Arpana Caur
Dimpy Menon
Kavita Jaiswal
Latika Katt
Megha Joshi
Nupur Kundu
Pratibha Singh
Saba Hasan
Satyabhama Majhi
Shampa Sircar Das
Shanthi Swaroopini
Shelly Jyoti
Dr. Sushma Yadav



18 - 23 November, 2023

Visual Arts Gallery
India Habitat Centre, New Delhi

www.artkonsult.com

CELEBRATING CREATIVE EXPRESSIONS

*Her thoughts were fastened together
with the threads of her daily being
A tapestry of her life A work of art worth seeing
Shared by the strokes of an endless dream
Brushed with the colors of the heart
flowing together like a river downstream, a living work of art
She painted her life with colors
A rainbow of emotions on the canvas of her years
A sculpture of life ever changing
filled with laughter, heart ache and tears
A song so sweet yet incomplete
a harmony of feelings composed with love
Visions of her thought and her memories
Sparkling like the stars up above
Like a symphony that's unfinished
with many notes yet to be played
her song of life never diminished
By the subtle mistakes she has made
The mural of her life will show
the realization of her dreams past
with gentle shades of the present and a future yet to be cast
As she paints and sculptures, composing her life
She will surely come to see
the brilliant realization,
a natural work of art
and a living memory*

- William Lindenmuth

Celebrating Creative Expressions features thirteen inventive women artists, showcasing their talent in the field of art and displaying their power of creativity as they celebrate their individual expression. These artists have drawn inspiration and strength from the thrill of the new while evoking their cultural and traditional beliefs to form this exhibition.

The women artists show how art is a celebration of life: through canvases where they paint their emotions, through an installation that completely challenges everyone's concepts, and through sculptures, a three-dimensional human expression that creates their artistic vision.

Many artists use mixed media to break the boundaries of different art forms and give a whole new dimension to their creativity. Different mediums allow them a greater freedom like Saba Hasan who captures her world in photographs and drawings. There is a clear mix of the magical and surreal elements in her photographs.

Art takes another shape in Megha Joshi's thousand Diya- Baati, a ritual material, in her Samsara series exposing the redundant rituals while highlighting the philosophical aspect of Hinduism.

Pratibha Singh's pulp and choir on canvas add a new dimension to her abstract expression. The artists engage their thoughts and minds to create artworks in their visual language, reflecting their feelings and surroundings.

Satyabhama Majhi's paintings feature simple vignettes from life-like vendors in motion, clusters of women and men feeding birds.

The intangible takes over the work of Kavita Jaiswal encompassing the universal presence in everything starting with the embryo. Shampa Sircar Das delves into the source of all beginnings and how cosmic energy covers the universal life force.

Behold the sculptures that invite you to walk around them in marble, wood, metal, and found objects creating an aesthetic that articulates the artist's vision! The surreal sculptures of Latika Katt in different mediums seek an inner meaning. The negative turns positive when she translates decay into large sculptures in marble.

Dimpy Menon's dancing sculpture in bronze speaks to liveliness and play, exuding a timeless joy while the garden dweller exudes a calm and contemplative feeling.

Shanthi Swaroopni has created a unique women's voice in her exquisite but vulnerable pieces voicing their inner spirit, examining cultural realities through pensive thoughts. The works are brimming with depth and emotion highlighting the artist's talent as they examine the malleable nature of women in the workplace and at home.

Sushma Yadav's black and white prints arrest the drama around us and create a narrative about the vitality of simple working women. She captures their spirit as they engage in working on a sewing machine or simply cooking in the house.

For some artists, their work is a vehicle to express their innermost yearnings like the feelings of Shelly Jyoti for Gandhi in her Swatantra tapestry.

Arpana Caur's installation "Painting is not dead" a groundbreaking work supports the survival of this art form in the wake of the digital world. It is further endorsed by Nupur Kundu's exuberant use of texture and pattern in vivid colors.

Dabbling in a diverse range from watercolors, and canvas to mixed media, photographs, sculptures, and textiles the women artists reveal how every artist has had to search for their creativity to create their multifarious narrative.

Some women artists display a powerful engagement with social issues showing the brilliance of their expression. Others use their work to question the universe. The result is a wonderful mix of esoteric, philosophical, and delightful art, all emotionally and aesthetically striking.

- Uma Prakash

Curator

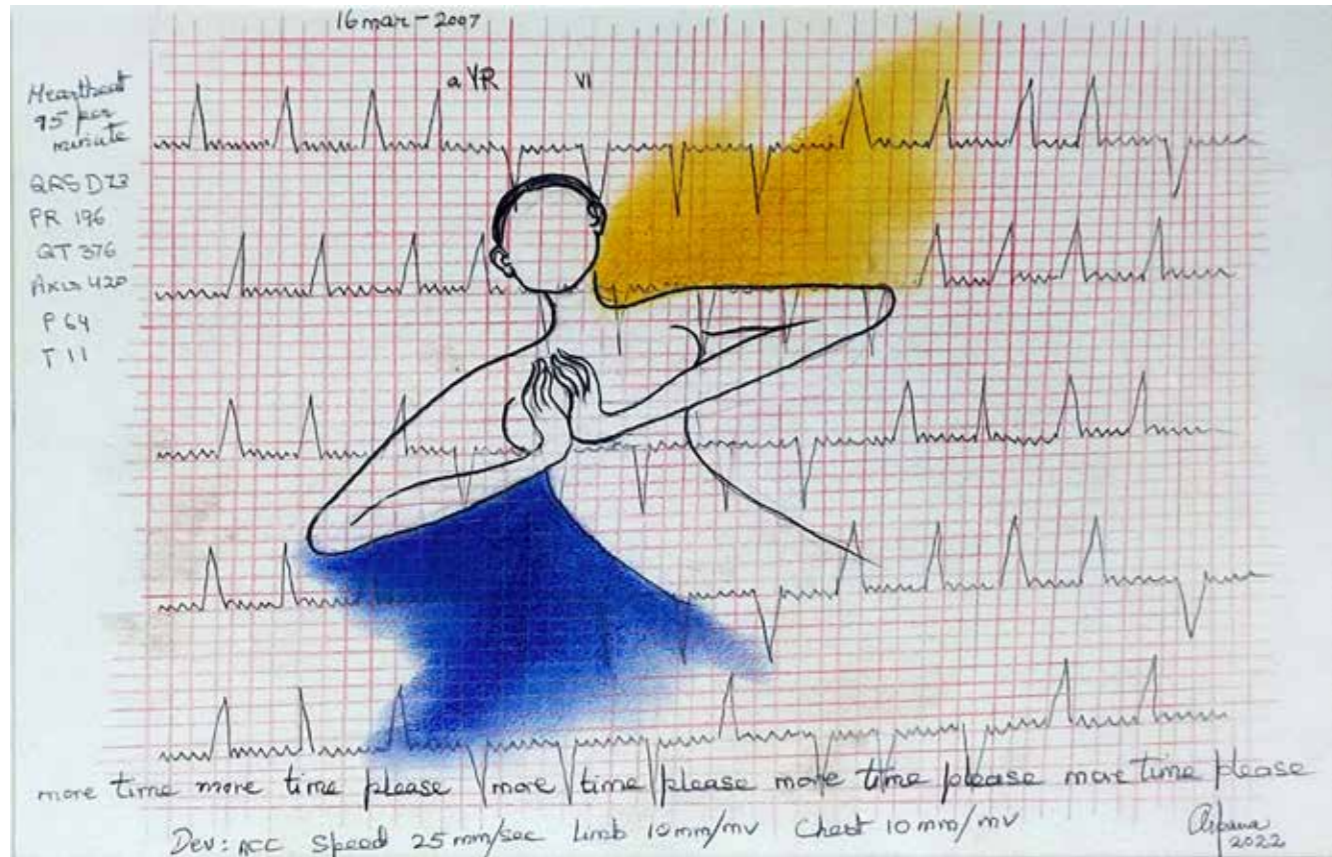


ARPANA CAUR

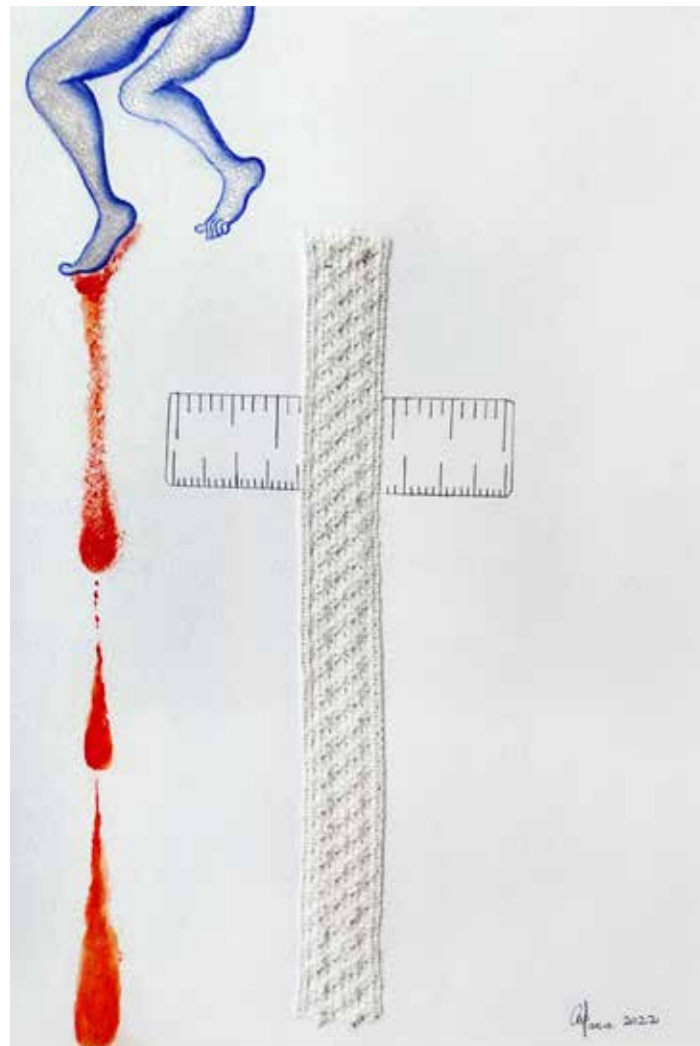
Born 1954 in Delhi. Exhibited since 1974 in Delhi, Mumbai, Calcutta, Bangalore, Chennai, London, Glasgow, Berlin, Amsterdam, Singapore, Munich, New York, in Stockholm and Copenhagen National Museum, Osaka Print Triennale and Delhi Print Triennale. Her work is in Museums of Modern Art in Delhi, Mumbai, Chandigarh, Dusseldorf, Singapore, Bradford, Stockholm, Hiroshima, Peabody Essex Boston, MOCA L.A, Brooklyn, Bharat Bhawan Bhopal, Philadelphia Museum of Art, Swaraj Archive & Victoria and Albert Museum London and Bihar Museum. Awarded Gold medal for painting in VIth International Triennale 1986, AIFACS Award, and Lifetime Achievement Awards in Punjab and Bihar, Commissioned by Hiroshima Museum of Modern Art for its 50th anniversary 1995. Since 1981 she did large non-commercial murals in Delhi, Bangalore, Hamburg and Kathmandu in public spaces. 40 year Retrospective in National Gallery of Modern Art Bangalore 2016 with Swaraj Archive. Received Lalit Kala Grant, 'Eminent Artist' Title and filmed by BBC, Stockholm TV and many Indian TV channels. Received doctorate from Guru Nanak Dev University, 2021.



Painting is Not Dead (Diptych)
Oil on Canvas
54 x 60 inches
2015



More Time Please
11 x 16 inches
Pencil and Pastel on Paper
2022



Ascension
16 x 11 inches
Gouache and Fabric
2022



Yogini in Ukraine
Pencil and Pastel on Paper
16 x 11 inches
2022



My Faith, Your Faith
Gouache on Paper
11.5 x 8.4 inches
2018



Painting is Not Dead'
Installation
A long table, canvas, drips, Syringes, colour
blobs, and little figures of Gandhi, Bhagat Singh
and Netaji in 3 syringes



DIMPY MENON

Dimpy Menon, the first Indian sculptor to win the Lorenzo il Magnifico Bronze Award at the Florence Biennale, has been called a “Natural” by World Sculpture magazine which said, “She captures the graceful, acrobatic movements of the human body with rare sensitivity.”

When the Oberoi Hotel in Mumbai re-opened its lobby after the terror attacks of 26/11 a prominent change was a bronze sculpture there by Dimpy. The seven-foot composition has been described as “stunning” by the travel guru Mary Gostelow. Dimpy’s works have been specially commissioned by some of the largest hotel chains and corporate houses, including The Oberoi, The Leela, The Marriott, The Holiday Inn, Crowne Plaza, Total Environment, TVS, Indo-Us Venture, General Electric, National Semiconductor, UKN, VR Bengaluru, World Trade Centre (Pune), The 42 Kolkata, Bengaluru International Exhibition Centre.

The CNN International told its patrons, “Don’t miss the sculptures by Dimpy Menon dotted around the premises at the Trident in Bandra-Kurla.” Open magazine pointed out that “Menon’s figures seem to defy the laws of physics... and yet, the muscled human bodies excite the viewers...”

Dimpy Menon graduated in Fine Arts, College of Arts and Crafts, Chennai, with 1st rank in 1986. Majored in Sculpture. She was an invited speaker at TEDx 2017, Bengaluru.

Dimpy Menon lives and works in Bangalore, India.

Artist’s Note

The performance that nature puts on inspires emotions that beg to be expressed. I try to capture them using the human form in flight or in repose to convey both essence and experience. When one looks up at the sky with the birds gliding across or when the stars float, there is a calm joyfulness that fills the heart.

The silent communication one has with nature is pure. One needs to know no language to enjoy nature. Body language is universal as I try to portray in Rhapsody. I try to capture the feeling of boundlessness in the works. It takes the mind off the merely internal to something more eternal.

I have used ethically-sourced and found pieces of wood as part of some compositions. Bronze, wood and stone are in themselves elemental. The works range in spirit from the calm and contemplative Garden Dweller to the celebratory movement of Swaying.

Both the forms and the compositions represent the essence of human spirit and nature. One does not always need the entire ocean to enjoy nature; a fallen frangipani flower with its fragrance and perfect form can be just as enriching. And meditative. As with Flowers Across My Table.

There are no borders or religions in nature. It belongs to the beholder. One can be wonderstruck by the patterns on the leaves and the colours of the flowers. They make one feel there is a greater plan. So much beauty cannot be an accident.

The process of lost wax bronze casting has been a legacy handed down from the ancient times. This is still used without much change. It is an arduous process which I find enriching. It forces one to be in the moment however many times I have done it. There is a huge mental and physical investment in the method. The joy a completed work brings is boundless.

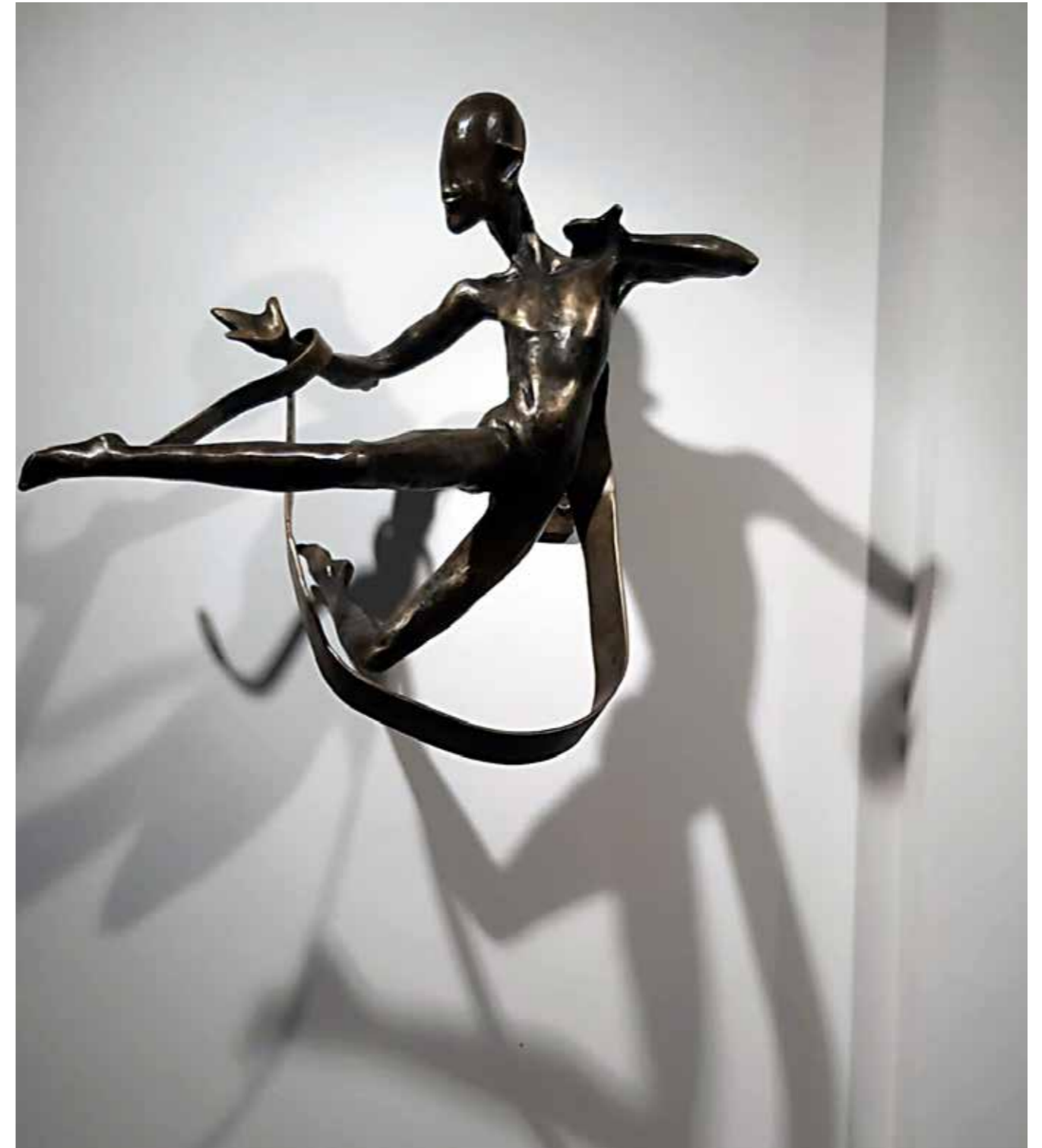


The good fortune of having my own foundry and studio is freeing. I have cast and installed several times, and each time there is a new learning, greater fulfilment and gratitude.

Flowers Across My Table
Bronze and Wood
40 x 25 x 32 inches
2017



Garden Dweller
Bronze
17 x 15 x 10 inches
2021



Swaying
Bronze
22 x 22 x 16 inches
2018



Rhapsody
Bronze
22x 10 x 21 inches
2022



KAVITA JAISWAL

Kavita Jaiswal, an exponent of contemporary Abstract Expressionism, began her journey as an Artist in the 1980's. She is a recipient of the Distinguished Achievements Award as a painter by the Lalit Kala Academy, India, for her contribution to Art; the National Fellowship for Fine art, by the Ministry of Culture Govt of India; the Charles Wallace India Trust Award from the British Council New Delhi, as Artist in residence at the Edinburgh Printmakers workshop, Scotland; amongst several others.

Her works have been shown at prestigious shows such as the Christies Auction London, the National Gallery of Modern Art New Delhi, Master works from the Alkazi collection, The UNESCO Power of Peace exhibition Bangkok, the India Art Fair, New Delhi, Combine voices for the new century, National Gallery of Modern Art, New Delhi India, Asia Excellence show Singapore, Bharat Bhavan Biennale India, Chelsea International art exhibition, New York, to name a few.

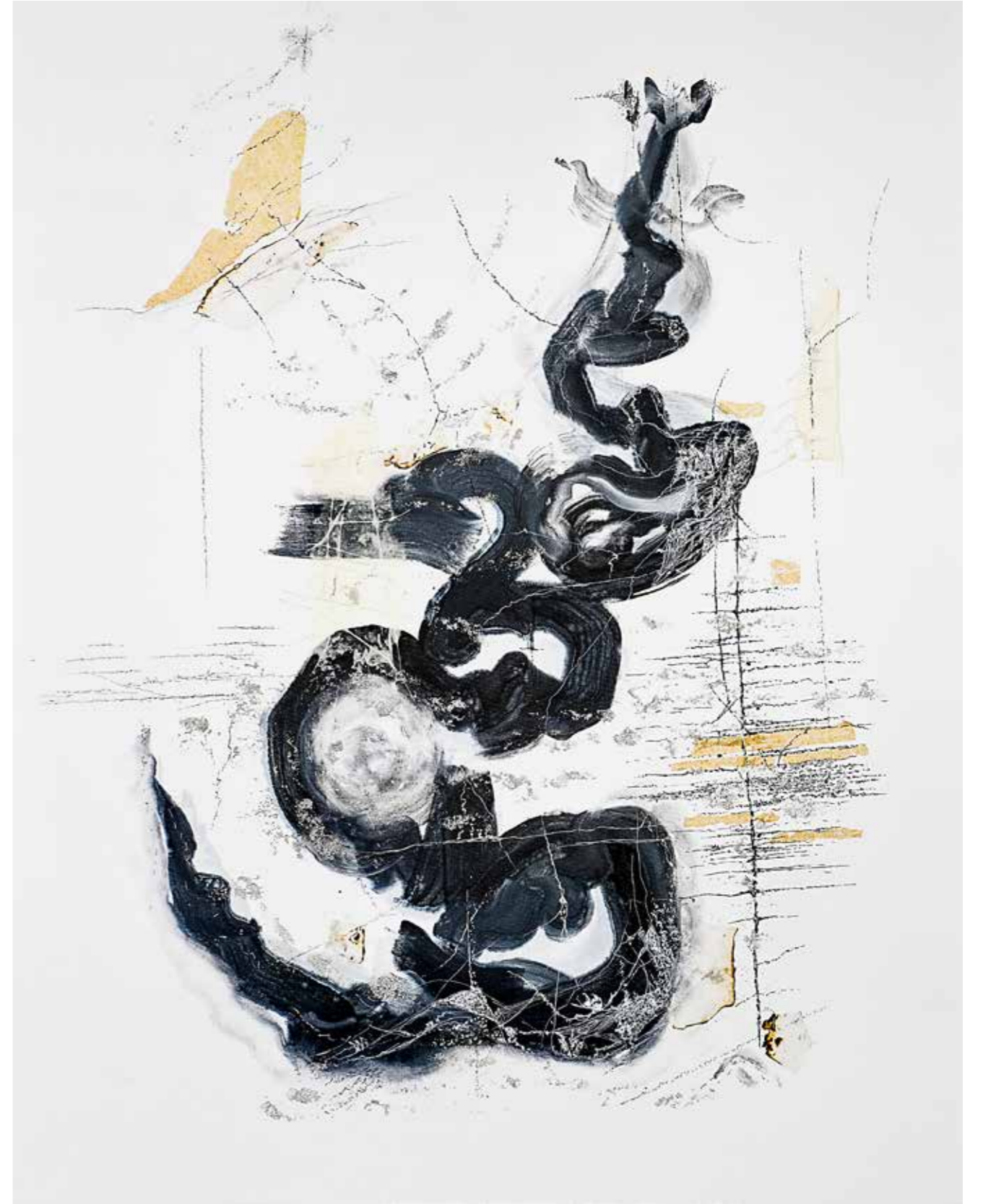
Her works are found in several collections such as, the National Gallery of Modern Art New Delhi India, the Ebrahim Alkazi collection Art Heritage New Delhi

India, the British council, India and the Kiran Nader Museum New Delhi, India.

Artist's Note

Feeling the intangible, these works speak of the all-pervading universal presence within which everything exists. There is a simultaneous within and without. Neither with form nor formless, the presence knows no distinction. All is one. The play of existence perceived by our senses as dynamic creation, is seemingly always in constant change, but that which holds all the play within itself is still and silent. Writings on air appear within the sands of time touching the web of existence in its dynamic movement creating its own visual patterns. The anchor embeds itself in the fathomless depths. Life nurtures itself. Life takes care of life. The embryo reaches out to its womb which is stable and settled in the bed of universal existence, nurturing, repairing, replenishing. Giving of itself relentlessly as long as life exists. The embryo of emptiness is nurtured for silence to be born, to experience, and to realize.

The cycle continues.



Embryo & Womb (Diptych)
Acrylic, Pen & Ink, Washi paper, Pumice Stone
Crush on Canvas,
60 x 48 inches (each), 2023



LATIKA KATT

Latika Katt, a prominent Indian sculptor, has carved her niche in the art world with her exceptional talent and dedication to her craft. Born in 1948, Katt's artistic journey began at a young age, fueled by her passion for transforming raw materials into expressive forms.

The artist's journey has been marked by several milestones, including solo exhibitions at renowned galleries and participation in international art events. Her work has not only gained recognition in India but has also resonated with art enthusiasts globally.

She attended Dehradun's Doon School from 1958 to 1965, passed with flying colours. She received a BFA from Banaras Hindu University in 1966-1971, where she was a Gold Medalist, and an M.A. in Fine Arts from M.S. University, Baroda in 1973-1975. In her academic year, she received several scholarships which included, M.S. University, Baroda, M.S. Cultural Scholarship, 1975-1978 the 1981-82 British Council Scholarship, Slade School of Art, University of London, London. 1988-91 Career Award by The University Grants Commission, New Delhi for Experimental Work / Research 1999

Invited for Residency, Canberra University, Australia. ICSSR Visiting Scholarship for China in 2006.

Her Teaching experience includes 1980-85 Lecturer in Sculpture, Faculty of Visual Arts Banaras Hindu University, Varanasi, 1985 Reader in Sculpture, Faculty of Fine Arts and Art Education, Jamia Millia Islamia University, New Delhi, 1993-2010 Head/Professor, Sculpture Dept. Faculty of Fine Arts and Art Education, Jamia Millia Islamia University, New Delhi

She is a recipient of the 1973 Gujarat State Lalit Kala Academy, Ahmedabad, 1974, 75, 76 All India Fine Arts and Crafts, Society, New Delhi, 1974 Academy of Fine Arts, Calcutta, 1975 Honored as one Of The Five Distinguished Women of Baroda, 1975 International Women's Show at Artists Centre, Bombay, 1976 A.P. Council of Artist, Hyderabad, 1980 National Award, Lalit Kala Academi, New Delhi, 2010 4th Beijing Biennale Award, China

Katt's choice of medium is as diverse as her themes, ranging from traditional materials like bronze and stone to unconventional materials that add a unique twist to her creations. Her ability to breathe life into

the inanimate is evident in every piece she sculpts, capturing the essence of her subjects with precision and grace. Has actively contributed to empowering and inspiring female artists, breaking barriers in a field historically dominated by men.

Her works are in the collection of The National Gallery Of Modern Art, New Delhi, The National Gallery Of Modern Art, Mumbai, Bangalore International Airport, Varanasi International Airport, R. K. Agarwal Museum, Vadodara, Various Private Collections in India and abroad, and many more other places.

Artist's Note

I have been inspired by nature since my childhood days. I was always close to earth, soil, clay, and all that happens around it. My early association with earth goes back to my working with my father in our garden. My father, a botanist, maintained a prized garden in

The Doon School Campus, at Dehradun. My father, also a keen tracker, enjoyed nature to its fullest.

I have been also very interested in insects and insect life. Termite and termite hills, bees and beehives, making of cobwebs are all so fascinating! Their life patterns and forms are always ever-growing and ever-changing. The strength in the finest strings, despite the length, the perfect modelled curves of the ant hill interiors and the perfect geometry of the wasps' dwelling are simply amazing.

Over all these years, the assimilation of these varying shapes has formed an emotional chord with me. I live with these tangible shapes and they are an integral part of my concept and creativity. Similarly, trees also have fascinated me. Trees like the banyan tree, have much to offer and their complex human-like shape has been inspiring all along.

Since I am a trained sculptress, I transform my emotions and visual experience into the medium that



*Post war
Brass and Iron
36 x 24 x 6 inches
2023*



I interact with; bronze and marble being the most difficult and challenging to handle. Bronze has to be cast which is very painstaking and time-consuming as it has to go through many stages. The process is thrilling but dangerous too.

Marble carving is a more direct method of working. Here the shape is already present and one has to compose a shape into it by deducting and exploiting the material to its maximum and to be able to do this one

Abandoned
Bronze with Patina
30 x 30 x 4 inches
2023

must have geological knowledge. The basic formation of the stone will decide the type of composition and final treatment of the artwork.

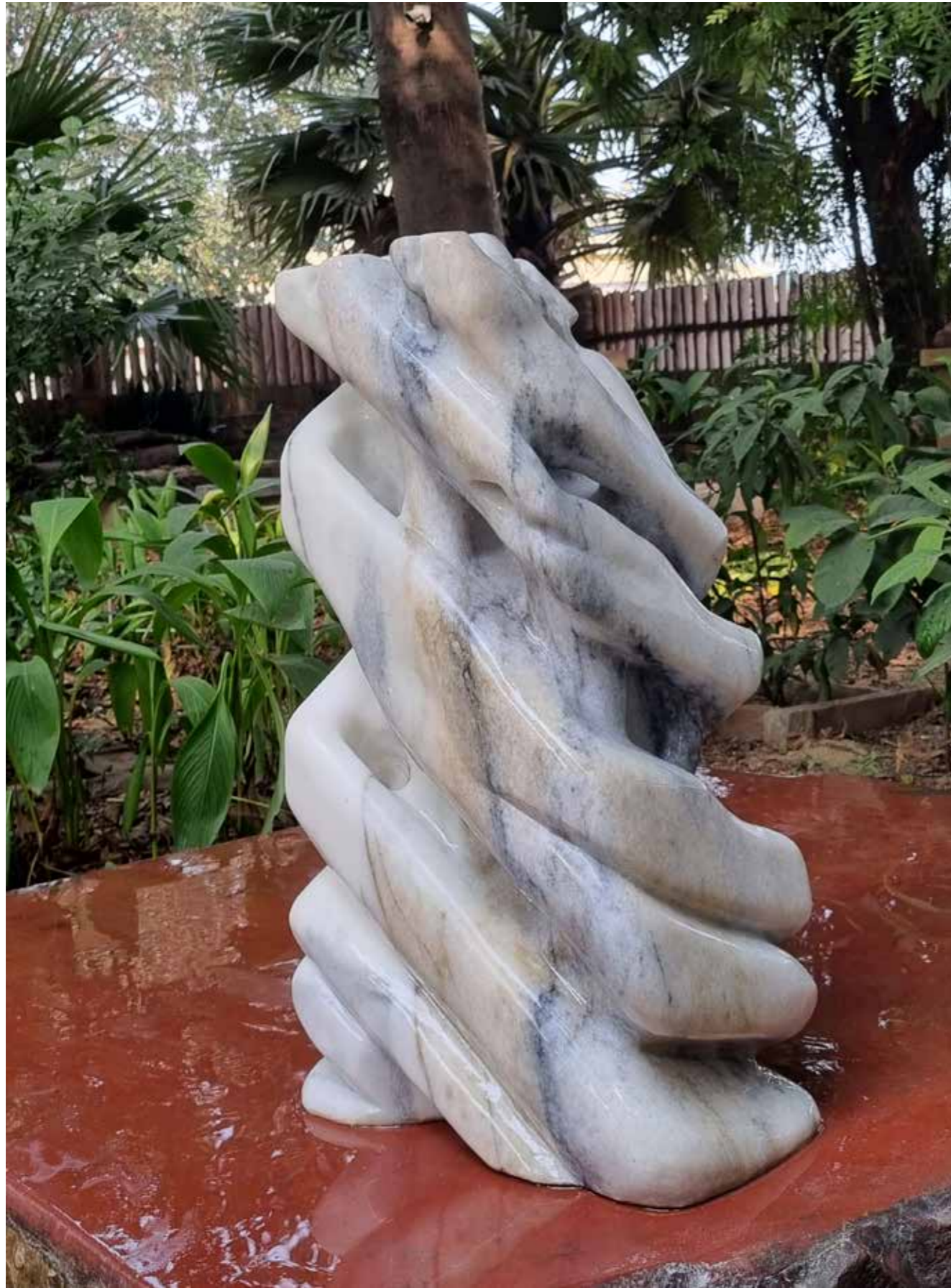
Sculpture-making needs consistent stamina and involvement, mental, emotional, and physical. In my case, fortunately, because of my academic qualification, I have been doing bronze casting and stone carving since late 1960s. Modelling in soft materials like clay and wax is very contrasting to carving. During all these years, I

have done small and large-sized sculptures in the carving and casting process. I handle all sculpture materials and scale is between 2 inches and 30ft. All these decades different aspects of nature kept inspiring me and this also include social injustice to humans and war disaster. Similarly the complexity of forms and juxtaposing of the vastness of sand dunes to micro-level sensations had been intriguing, satisfying and gratifying. My sculptures are not illustrative. Each sculpture is a complete, abstract combination and culmination of many stages of the moving landscape. Each sculpture is like a still shot of a particular moment, of one or a cluster of shapes.

My pencil drawings are also based on what my sculptures are based on. My drawings are not sketches for sculptures, but drawings for drawing's sake, therefore complete expression by themselves. Nature inspired me hence like the life force itself, my work has to be spontaneous and organic.



Decay
Black Beslana Marble
30 x 12 x 12 inches
2023



Rishi Muni
White Makrana Marble
30 x 18 x 12 inches
2023



Decay
White Marble and Yellow Jaisalmer Stone
60 x 24 x 24 inches
2023



MEGHA JOSHI

Trained as a sculptor from the Faculty of Fine Arts, MS University Baroda, India, Joshi worked as a set designer and art director for film and television for 10 years before she quit to return to her fine art practice in 2008. Joshi's uniqueness lies in her ability to express herself on various subjects, in a vast variety of media. She has worked with conventional materials such as steel, fabric, bronze, rubber and most interestingly, everyday objects and materials used in Hindu ritualism.

Her works are strong yet experimental, as she does not believe in forced homogeneity in artworks.

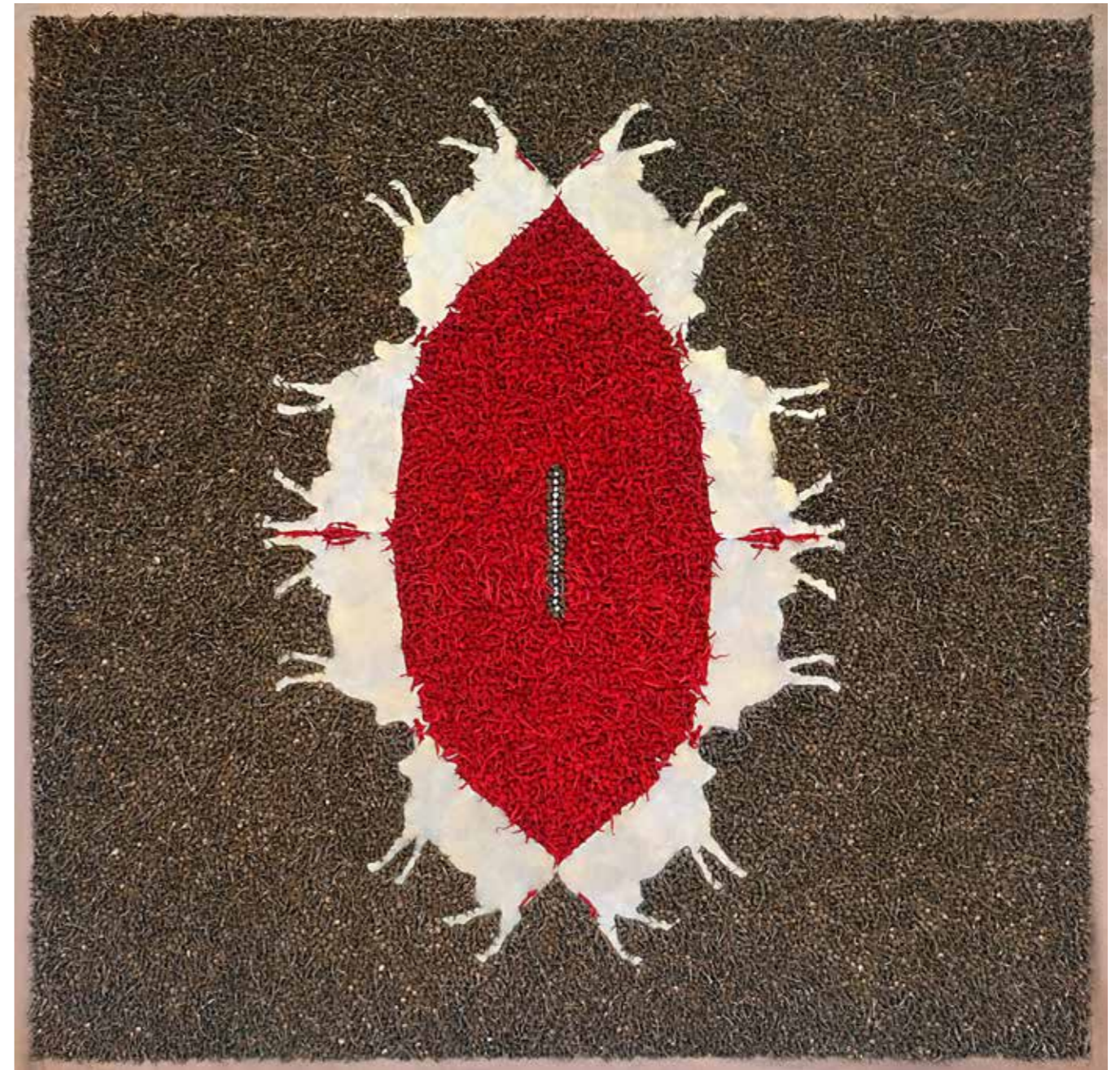
She has been actively participating in shows in India and abroad and has been invited to art residencies in Budapest, Scotland, Japan and Iceland. Her work has been shown at the India Art Fair almost every year. Her solos include 'I:Object' and most recently "Rite of Passage", held in New Delhi.

Her works are in the collection of galleries, institutions and collectors in India and abroad.

Based in Delhi NCR.

Artist's Note

Using thousands of "Diya-Baati", a ritual material, the Samsara series are works using repetitive action - like the cycle of repetition in human life. Joshi highlights the philosophical aspects of Hinduism and critiques the redundant rituals.



Samsara IV
Cotton Wicks (Diya Baati) and Acrylic on Plywood
48 x 48 inches
2022



NUPUR KUNDU

Nupur Kundu specialized in Fine Arts from the College of Arts, New Delhi and did her Masters from Lucknow University, India. She is also professionally trained in Indian Classical Dance (Kathak). She has been exhibiting her art for more than 25 years now.

She has been featured in India Today Magazines 30th Anniversary Issue amongst 30 young successful achievers

Nupur has recently been awarded the 7th Edition of Sarojini Naidu International Award in the field of visual Arts by ICMEI, The Asian Academy of Arts and The International Women's Film Forum, 2023. Nupur has been awarded the Raja Ravi Varma Samman Samaroh 'Chitrangali' 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. She was chosen for the 'Distinguished Alumni Award 2019' from her Alma Mater Springdales School, Delhi. 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. Honoured with Indian Council for UN Relations Award in the field of Fine Arts, 2015.

Nupur has also worked closely with special children by conducting workshops. She has held Multi Media workshops for the British Council of India; IFFCO; and Tihar Jail. She has also judged various Art Competitions – For the Times of India (NIE); For Hindustan Times (PACE); At the Rashtrapati Bhawan for school children; YMCA; AAI (Airport Authority of India), Jindal Steel and All India Camlin Art Competition. She is a board Member on DPS School Sirsa, Board Member of the Women and Child Development Committee of the PHD Chamber of Commerce

She has had a number of Solo and Group Exhibitions since 1996 both at national and international level.

The Artist works and lives in New Delhi.



Artist's Note

I endeavour to embody in my work the ineffable in colours. The colors are given freedom to flow, move, and dialogue with each other, share inaudibly and even invisibly the mystery of their being. They carry no thematic burden nor are pushed into the straight – jacket of meanings. They are themselves – in purity, in intense and furious purity. They are a narrative into themselves primarily - 'Colourscapes'.

My work has always been non-representational. Representational work to me is more in the realm of skill rather than in that of intuition, spontaneity, adventure, search, mystery etc all of which greatly interest and influence me. I would not like to paint an idea but get sensitized by the painting. This has indeed had a great influence in my thinking and practice.

*Bloom Scape 1-6 (Set of six works)
Oil on Canvas
16 x 12 inches (each)
2019*



Dancing was my first love. As a matter of fact, that the rhythm and colour of Indian classical dance has influenced my work, it is not altogether surprising that I treat colour as performance. On my canvas, particularly the larger one, colours engage in furious dance. My act in fact 'very performance – oriented'. It is like dancing from one color to another. It is a pure dance creating significant patterns of movement and rhythm covering space without overshadowing it. The space gets painted, in fact, sometimes over-painted.

I truly believe in this quote by Henri Matisse "Don't wait for inspiration. It comes while one is working"

Palette Scape 1-9 (Set of Nine works)
Oil on Canvas
24 x 24 inches (each)
 2023

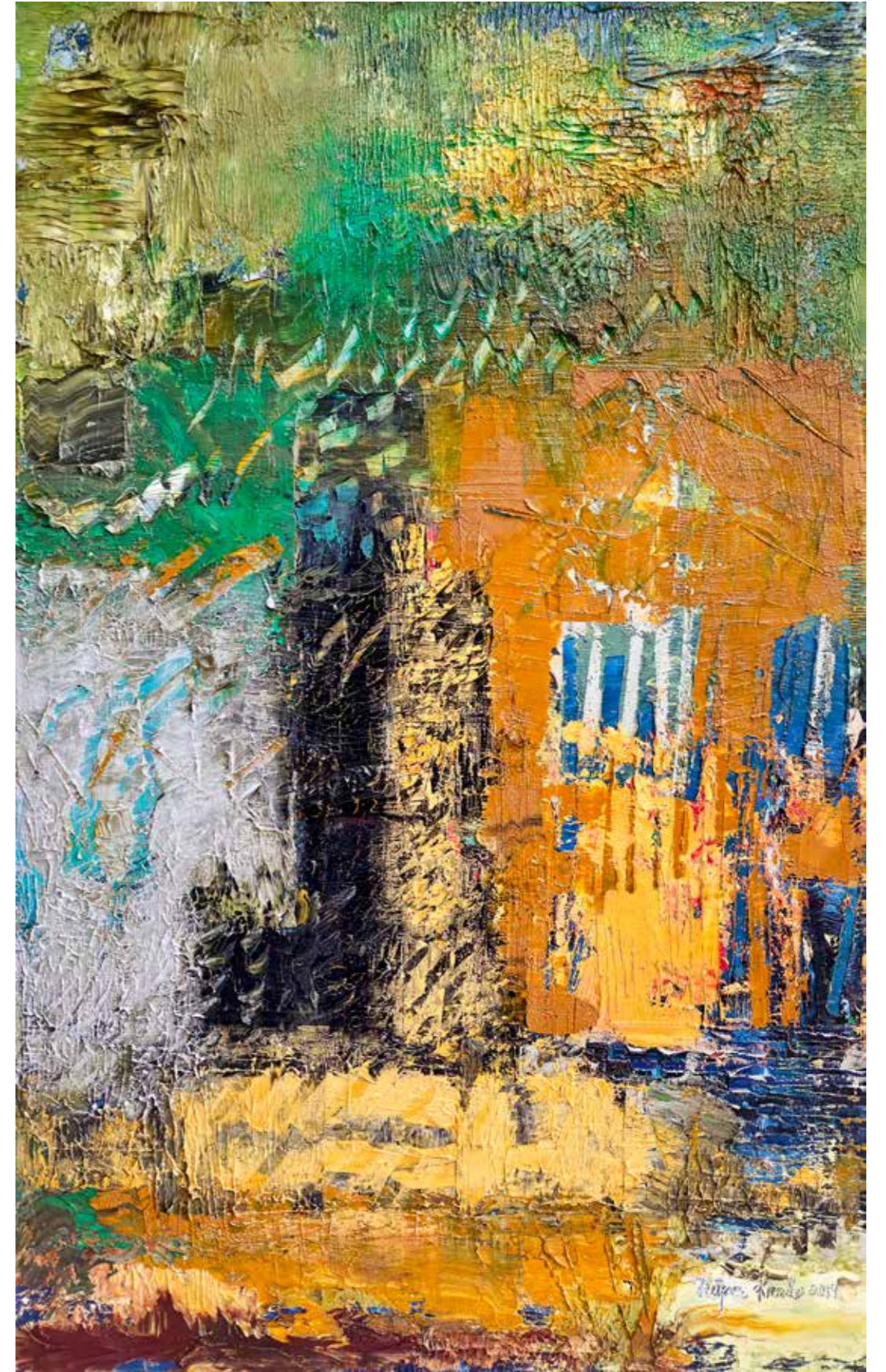


I have been a colorist all my life! My favourite has been the oil pigment. I am very fond of using the Impasto technique. The oil pigment gives me ample freedom to experiment in. The thick textured application of oil paints gives me a great high. I enjoy a lot of color on my canvas space. Also working in layers has been my forte. The layer after layer application of the oil pigment is an enjoyable journey for me. My form emerges mysteriously on the surface of the canvas through the process of etching out the lower layers. I would definitely say that my painting starts off as a technique-oriented process and gradually as it grows it culminates into a meaningful insight through the beautiful process of the journey. I do not work on the easel. I am intrinsically a home maker of sorts who likes to have her ingredients ready before cooking. I mostly work from all four sides of my canvas. I have colors in mind when I start a painting. Sometimes it is purely the thrill of the application of color that draws me to a canvas! It is through with this crucial play with colors where I can transcend into a meditative state.

Palette Scape 10
Oil on Canvas
36 x 72 inches
 2020



Palette Scape 11
Oil on Canvas
36 x 72 inches
2020



Palette Scape 12
Oil on Canvas
48 x 30 inches
2019



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.

Artist's Note

The piece "Terraform" is a gentle mingling of mixed media, where paper pulp, coir fibers, and roots come together. Pratibha's selection of materials is a reflection of her ongoing curiosity and desire to experiment within the realm of art.

Pratibha's art is not a single image; it's a narrative composed of layers, akin to the earth's geological strata. Each layer is a step in her creative process, subtly revealing the journey from conception to creation.

The impulse to paint doesn't arise from an empty canvas or idle time, but from experiences that touch Pratibha. A

meaningful interaction, a landscape that tells a story, a poem that resonates - these are the sparks that ignite her creativity.

While her narratives may guide the creation, Pratibha believes in the viewer's freedom to interpret. The forms in her work are not prescriptive, but rather invitations for the viewer to engage, to question, and to find their own narratives within the piece.

The "Terraform" series is Pratibha's artistic exploration of the concept of terraforming. Once a concept of science fiction, terraforming is now being seriously considered as a near-future possibility. This series is not a definitive statement, but rather Pratibha's contemplation on the idea of humanity seeking alternative habitats. It's an exploration of potential futures, a dialogue between art and science, and a reflection on Pratibha's place in the universe.

Terraform-13
50 x 40 inches.
Paper Pulp & Coir on Canvas, 2023



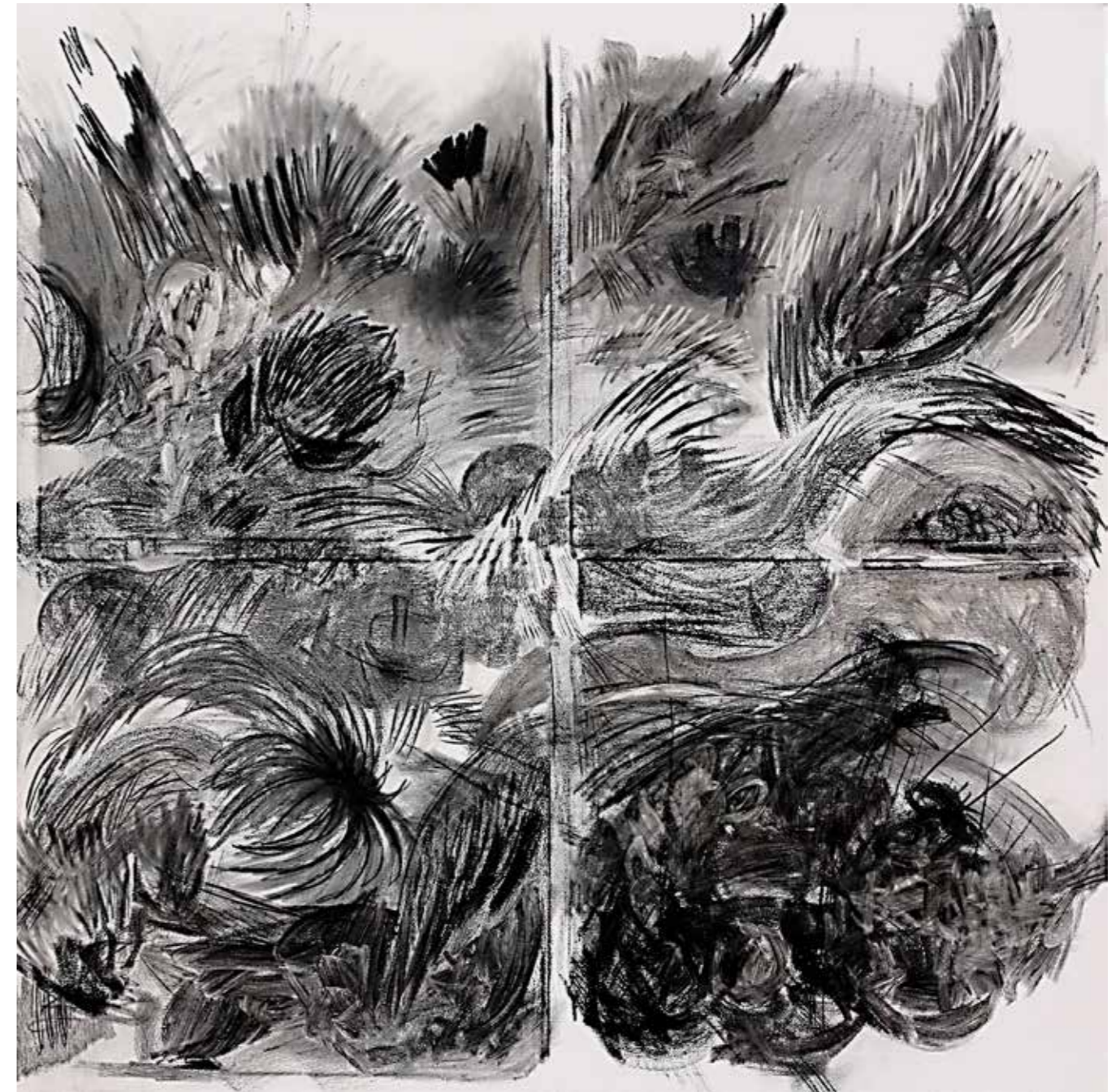
SABA HASAN

Saba Hasan is a noted contemporary artist with a vast multimedia repertoire developed over the last 25 years of a highly distinguished practice. She is best known for the lyrical, conceptual strength of her mixed media paintings, book sculptures, and videos. Stemming from her training in anthropology Saba's art practice is further informed by cultural and social perspectives producing a rich interplay of ideas and an idiosyncratic creative vision. Her oeuvre is layered with profound undertones evoking forces of time, nature and personal histories as it rests on nuanced philosophical interconnections. Saba negotiates boundaries between several disciplines by extending her engagement across art into social sciences, philosophy, literature and film. In a subtle thoughtful tone, she reminds us that human consciousness is capable of creating a reality which is not only beautiful but also filled with hope which is so integral to our fractured world.

Saba holds a Masters in Anthropology and received her art training at the Ecole D'Art Visuels, Lausanne, Switzerland, with Art History at the University of

Cambridge, UK. She is a recipient of the Raza National Award for Painting 2005 and several international awards, The French Cultural Ministry Art Award, Paris 2006, The Moscow Foto Award 2013, The Celeste Contemporary Art Nomination, Milan 2014, the Pollock-Krasner Foundation Grant, New York 2022, The Vienna International Film Award for experimental films and The Mannheim Art and Film Festival award for best artist film 2023.

Saba's works have been exhibited at prestigious venues by the Italian Imago Mundi Foundation collateral event at the 55th International Venice Biennale, by The Bilbao Arte Fundazio, Spain, The National Gallery of Art, Colombo, The Oscar Kokoschka Akademie, Salzburg, The Japan Foundation, The Osso Associacao Cultural, Lisbon, at The Fortezza Da Basso, Florence, the Balinale, Indonesia, The Bangkok Art and Culture Centre, The Chelsea Film Festival, New York, The Fisura Experimental Film and Video Festival, Mexico City, The Amarcort Film Festival, Rimini, Italy and The National Gallery of Modern Art, New Delhi.



Artist's Note

As I read the curatorial note it immediately struck me that the best way would be to show works in different media, not only because that's the artist I am but also to show with one small body that the creative expression of the artist is free.

We are not restricted by the medium as each medium allows us to say something in various ways demonstrating our lives within a smaller isolated space as well as outdoors where as artists and women we navigate social markers, deal with climatic environmental factors or face our own emotions. I

Walking in Deer Park-1
Charcoal Drawing on Canvas
68 x 68 inches
2017



am a traveller often with no end in mind as I travel I photograph or film water to me out of all the elements in nature it's the most quicksilver deep allowing me to express myself. this set of photographs is from the time I lived on a river boat for several days moving slowly observing the life around and without far from the familiar comfort of my studio. I photograph like a painter going beyond the details of the subject instead capturing lines light shadows to convey what's in my mind.

The set of drawings titled walking in deer park is a result of my long-standing habit of documenting my

Walking in Deer Park -2
Charcoal Drawing on Canvas
68 x 68 inches
2017



walks in parks of cities I have lived in, in Delhi the Deer Park is just across the road and I have painted, filmed and drawn from its vast stretches of green and medieval monuments. I began to sketch from my favoured subject of many years the deer park almost 35 years ago and by now it's the most familiar landscape in my artworks. Somewhere along the way the drawings grew in scale as well as meaning. Hanging the canvases on large empty brick wall in my studio allowed me to surround myself with trees branches came this much closer, roots, boroughs, rivulets, flowers, sky organically became a part of the finger marks. I used almost 25 to

Walking in Deer Park -3
Charcoal Drawing on Canvas
68 x 68 inches
2017



30 different types of charcoal to create shade and light sinewy leaves stems and gnarled roots each in their own way. Both the series were done swiftly in quick strikes but after a long build up as well as complete immersion. These are from my walks in parks of various cities I lived in after walking the same trail repeatedly I like to draw out my impression of the details finding that the lines drawn are not only familiar natural shapes but also emotions that connect us. My choice of black and white or monochrome in my work is to better use both light and contrast. There are shadows all around even as we tunnel our way out it's important to bear

in mind that the darkness was created by us and it's upto us to emerge from it. Art is my expression of freedom in a world which has so many restrictions divisions inequities repression and injustices perhaps my purpose as an artist is to inspire people to mirror their light to give them strength, a dream a vision of hope of a deeper connection and most of all new much brighter possibilities.

Walking in Deer Park-4
Charcoal Drawings on Canvas
68 x 68 inches
2017



Series-Hymns for the Drowning
Photograph Printed on Archival Fine Art Paper
25 x19 inches (each)
2013



SATYABHAMA MAJHI

City: There is no specific definition of the word-city, because everyone has their own perception and thoughts to the idea of city. For me one interesting way to understand the city is through the lens of architecture, which is not just limited to the present, rather accumulate a layered history of events, reformations and the dialogs it has developed through a wider stretch of time. This consciousness refers to multiple levels of constructions and de-constructions artistically, historically and socio-culturally. As Alan S. Berg refers, a city is relatively large, dense and permanent settlement of heterogeneous individuals and a group of individuals organized to perform, or to facilitate the performance of locally relevant functions in an integrated manner and to insure the integration with social system of which the city is a part.

In my artistic practice, my attempts have been to question and understand various levels of cultural behavioral patterns in different societies and groups. In a way, largely my artistic practice questions the loss of history and the loss of memories being attached to

specific sites in relation to their people and habitat. The interest is in-between also how a group or a specific collective can be understood from their versatility and the vernacular.

My father has one shop in the local market of Bhubaneswar, where I grew up seeing everyday activities and people who come to the market everyday and occasionally for different purposes from my childhood. The fascination has developed in a way to see different activities as a whole- the activities related to the everyday life, the activities related to seasonal celebrations, the activities related to everyday consumption, the activities related to animals who inhabit there and build special relations over a period of time and the activities related to the nights after the shop closes. At multiple levels the activities are the point of departure from my personal experiences and encounters to further arresting thinking and production and how these notions can be developed to talk about a collective consciousness from a very personal lens. My practice has been also interested in questioning the issues of urbanization



through multiple levels of displacement, and the arrival of popular culture in such local-regional spaces. In a way the attempt also to bring forth a sense of everyday life, while highlighting the unusual activities in a much more usual sense, which are being normalized over the years.

Bhubaneswar as a city is constantly changing. From my childhood to present, my father's shop is still there in the same market. The shop has witnessed, how the city and the living has changed in the past four decades. In many ways the shop and the market is constantly negotiating with the idea of urbanization and the concept of Smart City in the name of development. As an artist my attempt is not to pin point on anything rather how a perception can be shared, which is always in a constant flux.

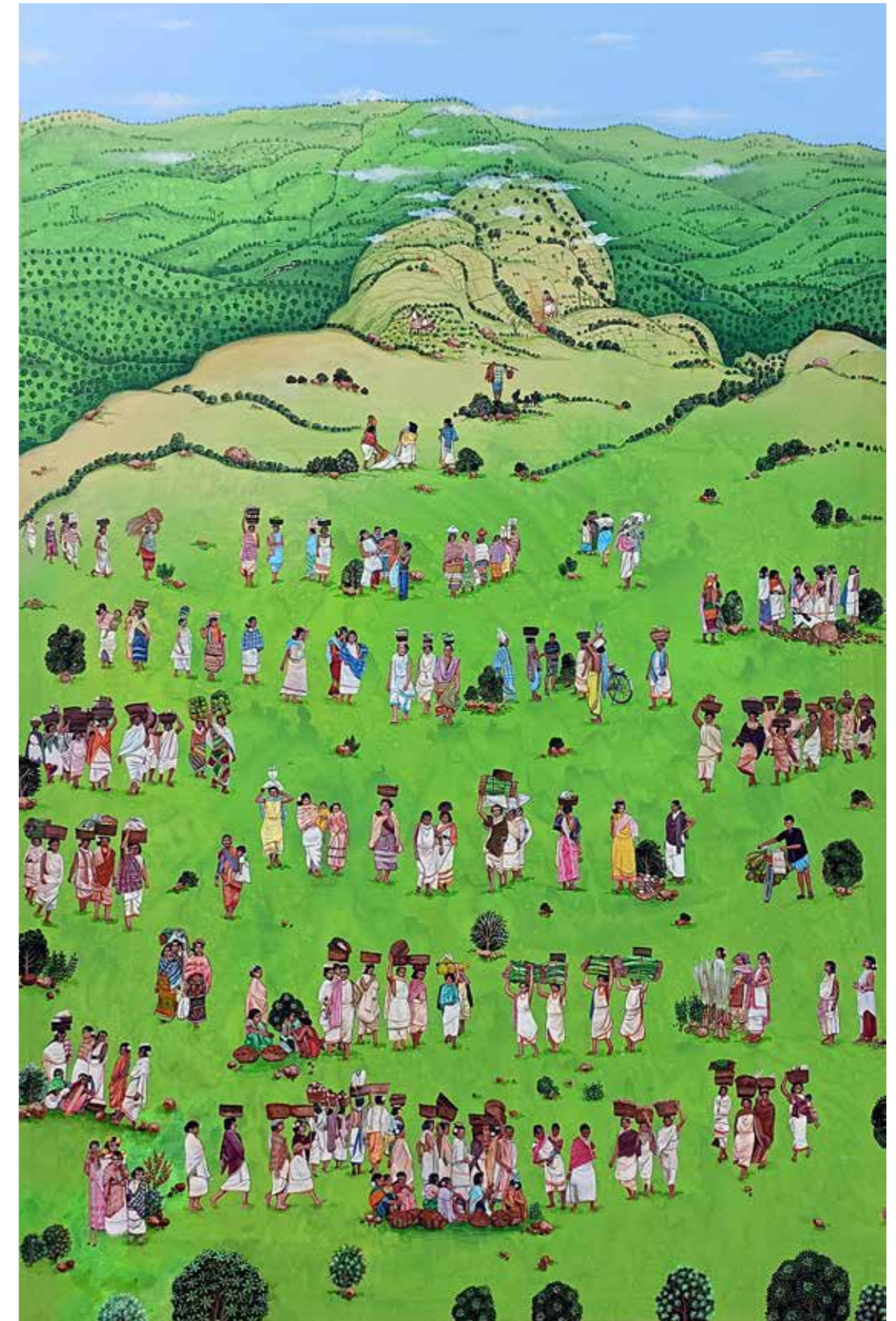
Red Carpet
Acrylic on canvas
48 x 72 inches
2022



Artist's Note

Dongria kondh is one of primitive tribes in Odisha. I have been deeply engaged with the community over ten years to understand their cultural practices and livelihood. In my paintings I always been interested with urban landscapes and the lives around it. In my study of urban life, humans always run for a better life and do lots of activities. In the same way tribal people are also running for their better life. Nature is a vast giver for everyone. The tribal belt community always believes in nature and being rooted in their traditional practices. "Up and down" is the most beautiful and important word for this community and for me also. The movement inspired me to think of this painting on their lifestyle and movement as their everyday routine can be portrayed. Their every morning starts with these two words up and down, which is such a beautiful journey of their everyday life with the direct engagement with the nature. The struggle of urban life and the struggle of tribal community is quite different from each other. However the propositions is how we see these two different communities activities in our own way beyond geographic boundaries.

Green Carpet
 Acrylic on Canvas
 48 x 72 inches
 2022



Colours of Life
 Acrylic on Canvas
 72 x 48 inches
 2023



SHAMPA SIRCAR DAS

Shampa Sircar Das did her B.F.A. (Painting) from College of Art, New Delhi followed by M.F.A (Painting) from Jamia Millia Islamia. The Artist is a participant in numerous Art Auctions, Art Fairs and is the recipient of Award for Art and contribution in the field of Art Raja Ravi Verma Samman and the Make In India Award 'Bharat Nirman Award' for Brilliance in the field of Art. The rich Indian cultural heritage and Indian Philosophy inspire Shampa's works. The works are resplendent in symbols that are embedded in a common cultural matrix. The canvas becomes a large area of space, a void, where forms are constantly resonating, emerging out, expanding and then dissolving into it. Transience and a sense of movement in these paintings touch the viewer with the play between form and emptiness. Replete with cosmic energies and symbolisms floating all over her canvas, her works is a study in the power of the spirit within the domain of human and earthly ancestry.

Artist's Note

The works and technique have evolved out of a long journey among people and experiences and distilled out of an intense engagement with a typical experiences. These unfamiliar horizons are processed, by means of prolonged reading and thinking, into communicable images and an embodied spectrum of meanings and sensibilities. The images playfully blur the conceptual boundary between the natural and the cultivated as my brush travels not only across spatial and temporal geographies, but also psychic and spiritual ones.

An eternal and languid fluidity—a seamless traffic between the concrete and the abstract—provides the artistic charge to my creative sensibility. My world is a hybrid world where metaphysics, cosmology and theology blend seamlessly with an impulse to archiving and documentation of marginality as a collective responsibility. The canvases are almost always a cohabitation of opposites in a patient accommodation and the works wield a wand of philosophy and aesthetics, encompassing a vital embrace of layers of consciousness and realized awareness through individual and shared journeys.



Symbols will always continue to fascinate me. They have a language of their own and encompass the power of silence within them. What interests me is thought and what I experience is continuity between the space of consciousness and space at large. The forms and elements are an integral part of the space where sometimes they cross the threshold; the boundaries dissolve and become part of the matrix.

Vriksha
Acrylic on Canvas
36 x 48 inches
2023



SHANTHI SWAROOPINI

Shanthi Swaroopini born in Visakhapatnam, completed her B.F.A. in Painting in 1990, Andhra University, Visakhapatnam and M.F.A. in Sculpture from M.S. University, Baroda, Gujarat. She worked at Kanoria Centre of Arts, Ahmedabad between 1995 and 1996 and received her M. A. from Kent Institute of Art and Design, University of Kent, Canterbury in 1998. She has also worked at Johnson Atelier, Merceville, New Jersey from 2001–2004 and Srishti School of Art, Design & Technology, Bangalore in 2004. She was a Guest lecturer at Government RLV College of Music and Fine Arts, Tripunithura, 2000.

Her exhibitions include – Jehangir Art Gallery, Mumbai with Sahmat in 1997, Hemispheres, Directors Gallery, Auckland, New Zealand, Kent Institute, Canterbury in 1998; Edge of the Century, Delhi Art Gallery, New Delhi and AIFACS Annual Exhibition, New Delhi in 1999; Extension Gallery, New Jersey, Art Gallery, Philadelphia, 2002; Extension Gallery, Johnson Atelier, New Jersey, 2004; The Human Figure, New Paradigms III, Threshold Art Gallery, New Delhi, 2006; Clothing

the Identity, NCPA Mumbai, 2008; Mapping Memories II, New Delhi 2008; Human Animal, Threshold Art Gallery, New Delhi in 2009; Art Stage Singapore, a solo Project at Threshold Art Gallery, New Delhi in 2012; India Art Summit, New Delhi in 2011. She has shown with Threshold Art Gallery at the India Art Fair 2018 and 2022, Verdant Memory in 2017, Bind/Bound in 2021 and more recently, Reflecting the Self in 2023.

She lives and works in Hyderabad, India.



*Untitled
Bronze
8 x 36 x 11 inches
Edition of 5
2007*



Untitled
Bronze
12 x 12 x 13 inches
Edition of 5



Untitled
Bronze
9 x 9 x 16.5 inches
Edition of 5



SHELLY JYOTI

Shelly Jyoti, whose educational background includes English Literature and Fashion, has a keen interest in both India's material and socio-political history, which has inspired her textile work over the past few decades. As a visual artist, her work centres around the iconographic elements within the cultural context of modern Indian history and contemporary times, with a focus on Gandhi's philosophies for building moral and peaceful societies.

Recent exhibitions include a mid-career retrospective show titled 'Indigo: The Blue Gold' 2023 (Ongoing exhibit at the South Asia Institute, Chicago, IL), 'Revisiting Gandhi: The Art of Shelly Jyoti' (2009-2018 retro-introspective), Indira Gandhi National Centre for the Arts (IGNCA) New Delhi, 'Bound by Duty: Swaraj and Collectiveness' 2018-19, India International Centre (IIC) New Delhi, and Jehangir Art Gallery Mumbai.

Select speaking engagements include lectures at universities, conferences, and artist talks at galleries in India and abroad. These engagements include Textile

Museum in Washington, D.C. George Washington University

National Museum, New Delhi, India, The Gandhi-King Conference, Stanford University California, Chhatrapati Shivaji Maharaj Museum (CSMVS) Mumbai, Maharashtra.

Her works can be found in corporate and private collections in India and abroad, including The Indian Parliament House, New Delhi, TAPI collection (Textiles & Art of the People of India) Surat, India, The International Lincoln Centre at Louisiana State University, Shreveport.

Jyoti serves as a jury member and invited special invitee speaker at the National Institute of Fashion Technology (NIFT campuses). Her poems and visual works are published by the Sahitya Akademi Journal of Indian English Literature. Her exhibitions and artworks have been reviewed and interviewed by prominent newspapers, print, and digital media.

She resides and works in Gurgaon and New Delhi, India.



Artist's Note

It is Swaraj when we learn to rule ourselves- MK Gandhi

This khadi textile mural titled 'Imagined communities' is a part of the exhibition Bound by duty: An Idea of Swaraj and Collectiveness 2018-19. This is a section of 80 feet long quadriptych textile mural, inspired by Gandhi's seminal anti-imperialist text 'Hind Swaraj'(1909). This artwork examines elements of Gandhi's critique of modern civilisation, noting his emphasis on an evolved ethical and spiritual self and communities for creating an alternative perspective of a better world. It explores the themes of individual duty and collective action. The contemporary relevance of visually narrating the idea from the book Hind swaraj is to bring social revolutions for creating peaceful societies, the idea of self-rule or self-control needs to be experienced uniquely by each individual

Shelly Jyoti is inspired by the micro-organisms in water, such as trillions of tiny fishes collaborating together, displacing water to create oceanic currents, waves and turbulence in undersea environment. She examines the idea of 'collectiveness' and 'collective impact' that can bring about social change with evolved and spiritually self-aware communities.

The sea played a transformative role in Gandhi's politics in 1930 when he embarked on the Dandi March to challenge British salt taxes. The 390-kilometer march to Dandi drew national and international attention to British injustice. Gandhi and his supporters defied the law by making and selling salt, demonstrating the power of collective nonviolent action. After his arrest, millions more joined the protest, emphasizing the strength of

collective action. Gandhi's political success lay in his ability to inspire individuals to recognize their duty to themselves and others and act accordingly. Shelly Jyoti's exhibition showcases the power of Gandhi's ideas through Ajrakh embellished textiles featuring sea motifs. The collective action, represented by schools of fish in the exhibition, demonstrates that the power of collective action goes beyond the sum of individual efforts.

Jyoti's art reminds us that righteous action, inspired by service to others, can bring about meaningful change. Gandhi's message is clear: individual actions, aimed at the service of others, are essential for achieving collective goals. Just as schools of fish in the sea create currents with the potential to transform the world, individuals' actions can inspire and lead to collective change. In conclusion, Mohandas Karamchand Gandhi's connection to the sea profoundly influenced his philosophy of non-violence and collective action. Shelly Jyoti's mural on khadi captures Gandhi's message, emphasizing the importance of individual duty, righteous action, and the power of collective efforts in the pursuit of justice and freedom

These works are in continuation of Jyoti's previous works titled, 'Indigo Narratives' 2009, Salt: The Great March 2013, The Khadi March: Just Five Meters 2016. The exhibition includes textile site specific installations, 30 new Ajrakh artworks on khadi, multimedia spoken word poetry and short film on making of Swaraj and collectiveness

Imagined Communities
Ajrakh Printing and Dyeing on Khadi Fabric
72 x 220 inches
2019



DR. SUSHMA YADAV

Dr Sushma Yadav (b.1779) 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 Akademy (2021), International group exhibition of Art organized by Indian Council for Cultural Relations (ISSR) (June 2020), International group exhibition of printmaking (Five Artist) in Athens Greece (July 2019), STREE VISION Women Print Makers Exhibition from India, Poland and Mexico (2019, 2020).

Her national participations include Group Exhibition 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 (Gujrat), 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.



Artist's Note

Dr Sushma Yadav's detailed, minute and almost mathematical preplanning delicately synergises with creative, intuitive genius. The balancing and symmetry of light and dark, the highlights, and the textures, all come together to make a beautiful poetry in black and white. The idea of composition, symmetry, lines, shadow, and depth are woven in a symphony of lines and shadows. In the words of the artist, "Etching is a black and white medium and I saw everything in two parts so much so that I dream also in two tones!" One of the most distinctive and definitive accomplishments of the artist are her big etchings -works on two plates and three plates together which involves continual effort on the plates together for extended periods of time so as to maintain tonal and visual agreement.

Dr Sushma Yadav enlivens and illuminates the world with her artist's eyes. The set of prints depicting journey, metonymically captures the journey of life itself as portrayed in the sheer movement, the getting on, and the waiting that characterises life. They are at one level

symptomatic of the journey of life, and at a more obvious and literal level of representation they are brilliant satiric as well as real insights into the ethos of travel and urbanity. The very medium of print also lends itself to graphic commentary, a ludic play with reality as well as a starkness of vision expediated by the stylised interplay of light and darkness, of black and white. The etchings exemplify this variety and reach.

The prints on display in this show evocatively express human relationships and render universal human emotions of pain and suffering, angst, grief, contemplation, the oscillations between love and ego, between hope and despair. These emotions are then intermixed and interweaved with diverse people. This intermingling of races and groups points toward an underlying commonality of human experience, so very important to envision today in a world that is riven by divisions and inequalities.

Enjoying the Moments
Etching
Ed.1/12
24 x 39 inches, 2023

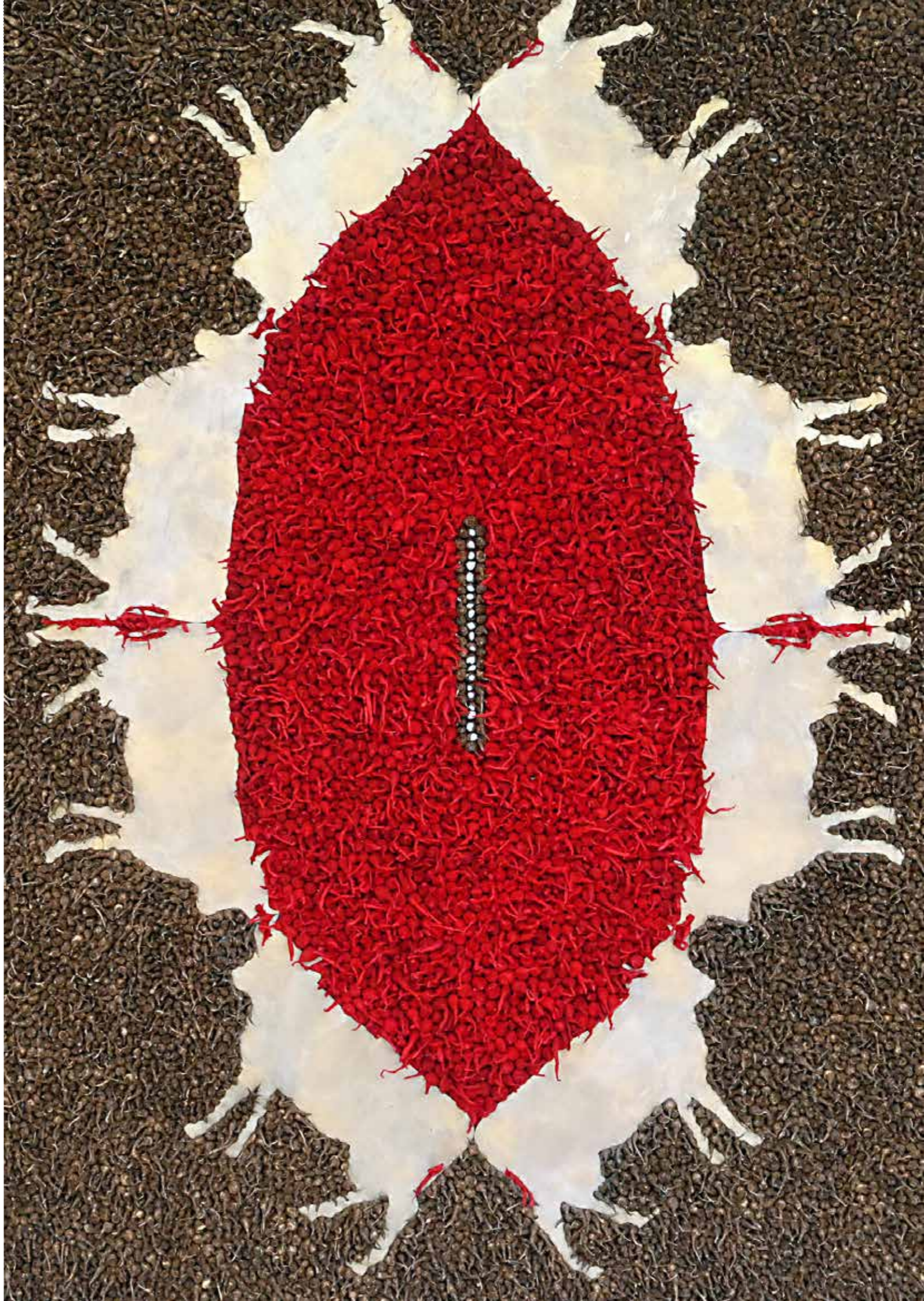


Untitled
22 x 39 inches
Etching
Ed. 1/12, 2023



Me and My Mentor
27 x 19 inches.
Etching
Ed. 2/15, 2020

Design: Prashanta Seal
Coordination: Gaurav Kumar



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