

An abstract painting featuring a large, textured yellow shape on the left, a green area at the top right with two circular forms (one white, one brown), and a blue area at the bottom left with a yellow semi-circle. In the lower right, two stylized figures are visible: one in red and one in grey. The overall style is expressive and modern.

SRISHTI

# Arrival

ART OF THE MODERN MASTERS



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In the mid-twentieth century, Bombay (now Mumbai) became the pivot of the Indian art world, moving away from the romanticism of the Bengal School. The ground-breaking phenomenon of the Progressive Artists' Group was preceded by the Bombay School artists whose expressive individuality was rooted in Indian contexts as subjects that endeared them to viewers hoping to move beyond the pedagogy of Western realism. A thriving climate of appreciation and understanding furthered the making of a modernism that provided the bedrock for Indian artists to flourish in Choolamandal, Madras (now Chennai) and Hyderabad, New Delhi, Baroda and Goa, even Paris and New York. What emerged was a layered tapestry of art rooted in classicism and tradition but modern in its outlook that, in turn, nurtured the creation and maturing of Indian modern art.

This selection echoes these changes across critical periods, collectives and mediums to provide a bird's-eye view of art and artists whose legacies lay in breaking from the conventional to respond to the spirit of the modern. The curatorial eclecticism has been spurred by enquiry and curiosity into the practices of art-making that these artists held dear—processes that allowed them to create works that each have a back story as intriguing as the art on view. It also lends voice to masters from the south who are often neglected on national platforms—an anomaly this exhibition hopes to correct.

As Indian modernism attracts growing attention from around the world, it is time to celebrate the great range and diversity that has distinguished its making. This exhibition pays homage to the artists who made this possible with a body of works that, viewed together, provides us a compendium of twentieth century art that both draws from and establishes its own heritage.

# SRISHTI



**A. A. ALMELKAR**

*Untitled*

Watercolour, graphite and charcoal on paper laid on paper  
18.2 x 17.0 in. / 46.2 x 43.2 cm.





**A. A. ALMELKAR**

*Women Catching Pigeons*

Oil on canvas, 1966

25.0 x 39.0 in. / 63.5 x 99.1 cm.

Signed and dated in Marathi (lower right) 'Almelkar / 66'





**K. H. ARA**

*Untitled*

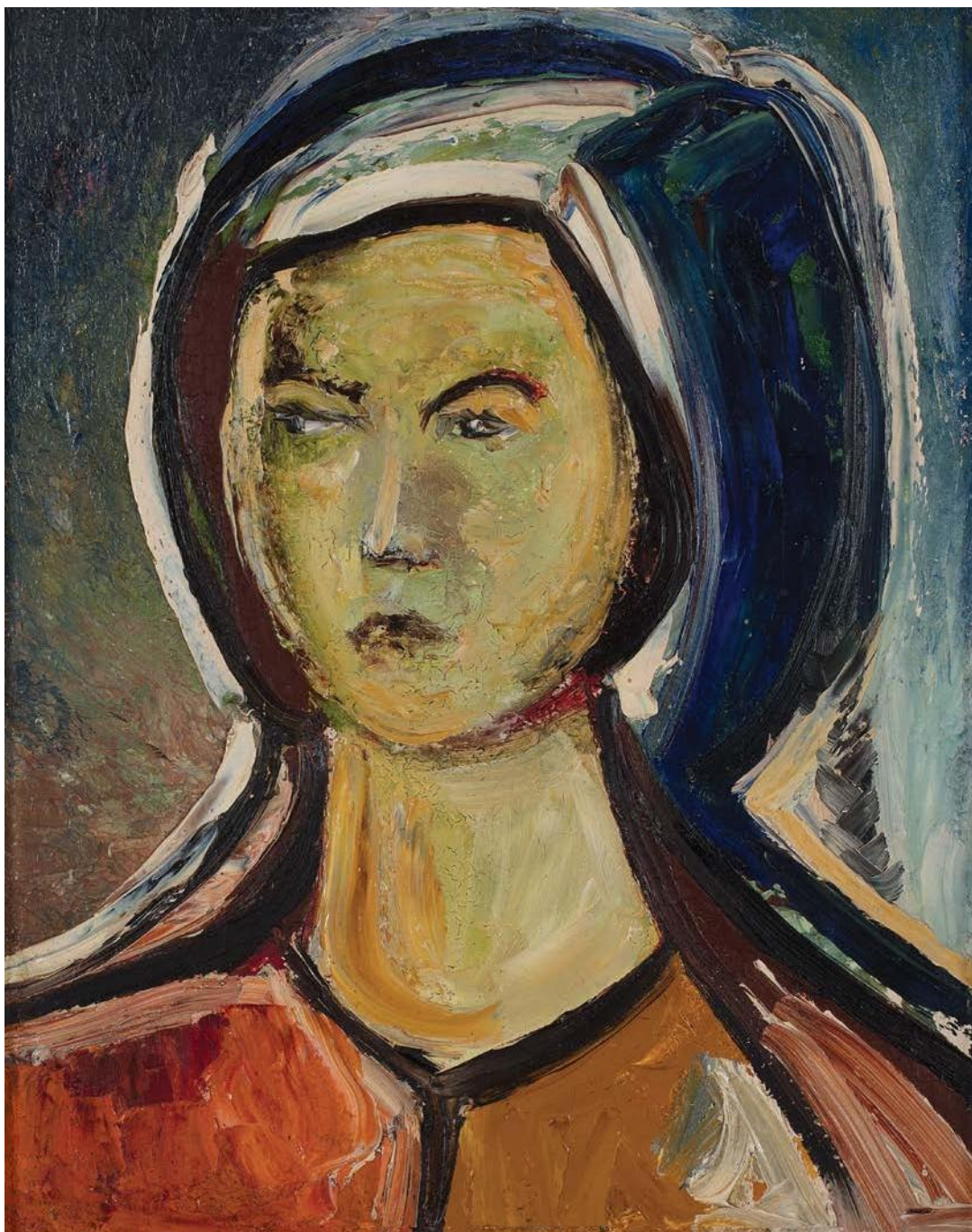
Acrylic and gouache on paper

28.0 x 21.5 in. / 71.1 x 54.6 cm.

Signed in English (lower right) 'ARA'

Verso: Label of Pundole's with artist's name and inscription in  
English on framing board





**S. K. BAKRE**

*Untitled*

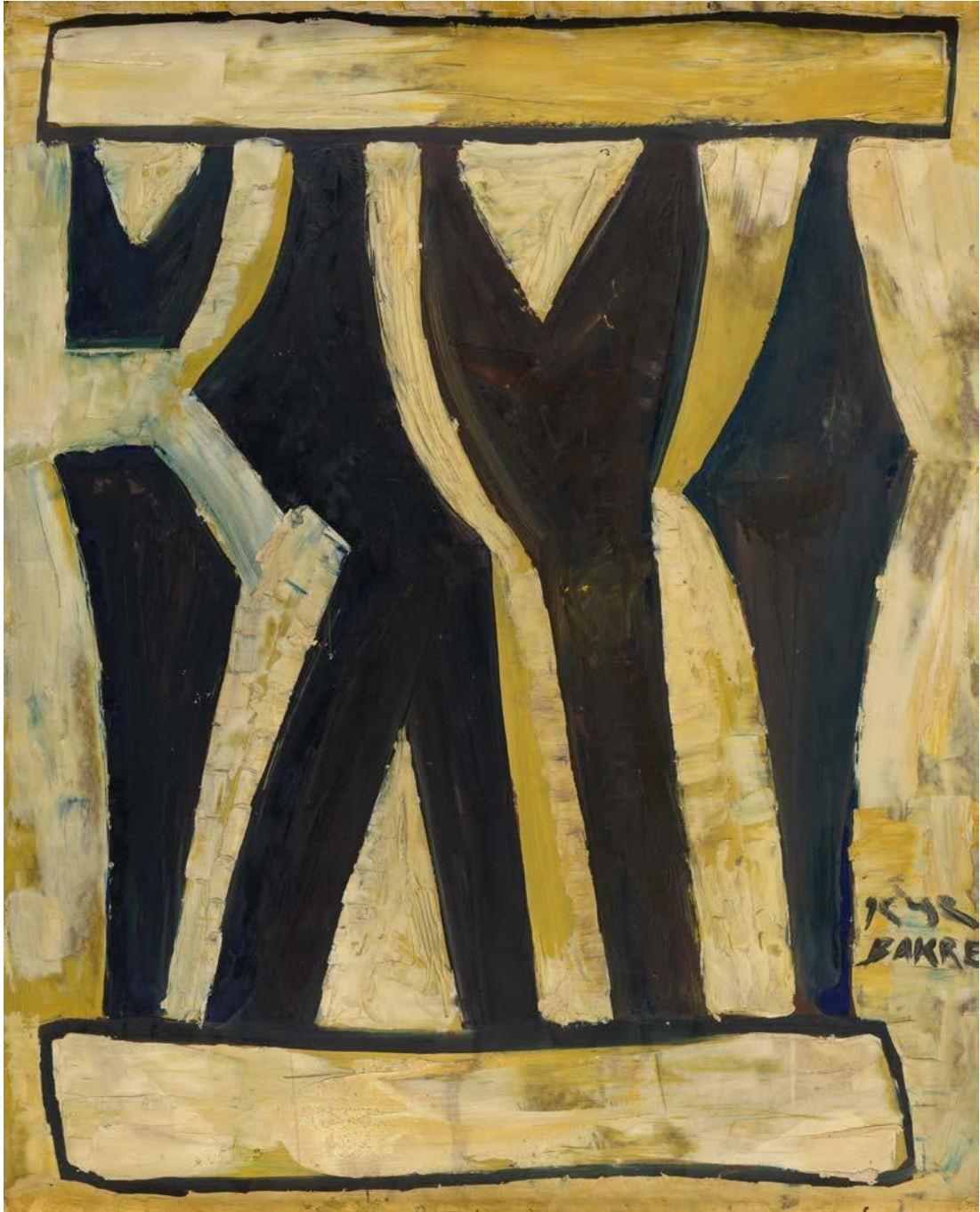
Oil on Masonite board, 1956

12.2 x 9.7 in. / 31.0 x 24.6 cm.

Verso: Signed in English and Gujarati, dated in Marathi  
and inscribed in English 'S. BAKRE' / Bakre / 1956 / 19.

ST. HELEN'S GARDENS LONDON. W.10'





**S. K. BAKRE**

*Untitled*

Oil on Masonite board, 1959  
29.7 x 24.0 in. / 75.4 x 61.0 cm.

Dated in Marathi and signed in English (lower right) '1959 / BAKRE'

Verso: Inscription '50'; dated in Marathi and signed and  
inscribed in English '1959'





**R. B. BHASKARAN**

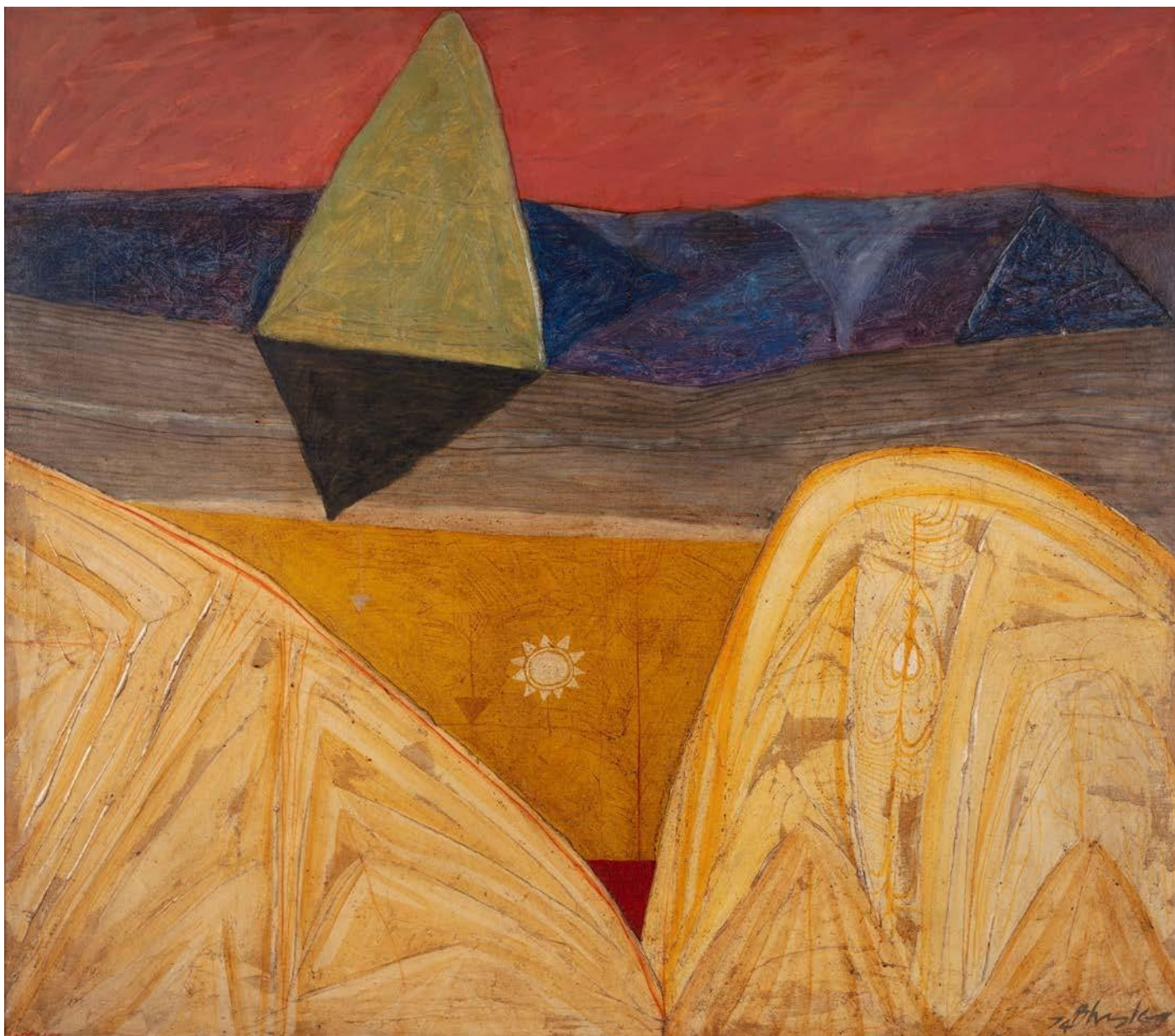
*Untitled*

Mixed media on paper, 1994

30.2 x 31.5 in. / 76.7 x 80.0 cm.

Signed in English (lower left) 'Bhaskaran' and  
signed in English and dated (lower right) 'Bhaskaran / 94'





**R. B. BHASKARAN**

*Life Cycle Series*

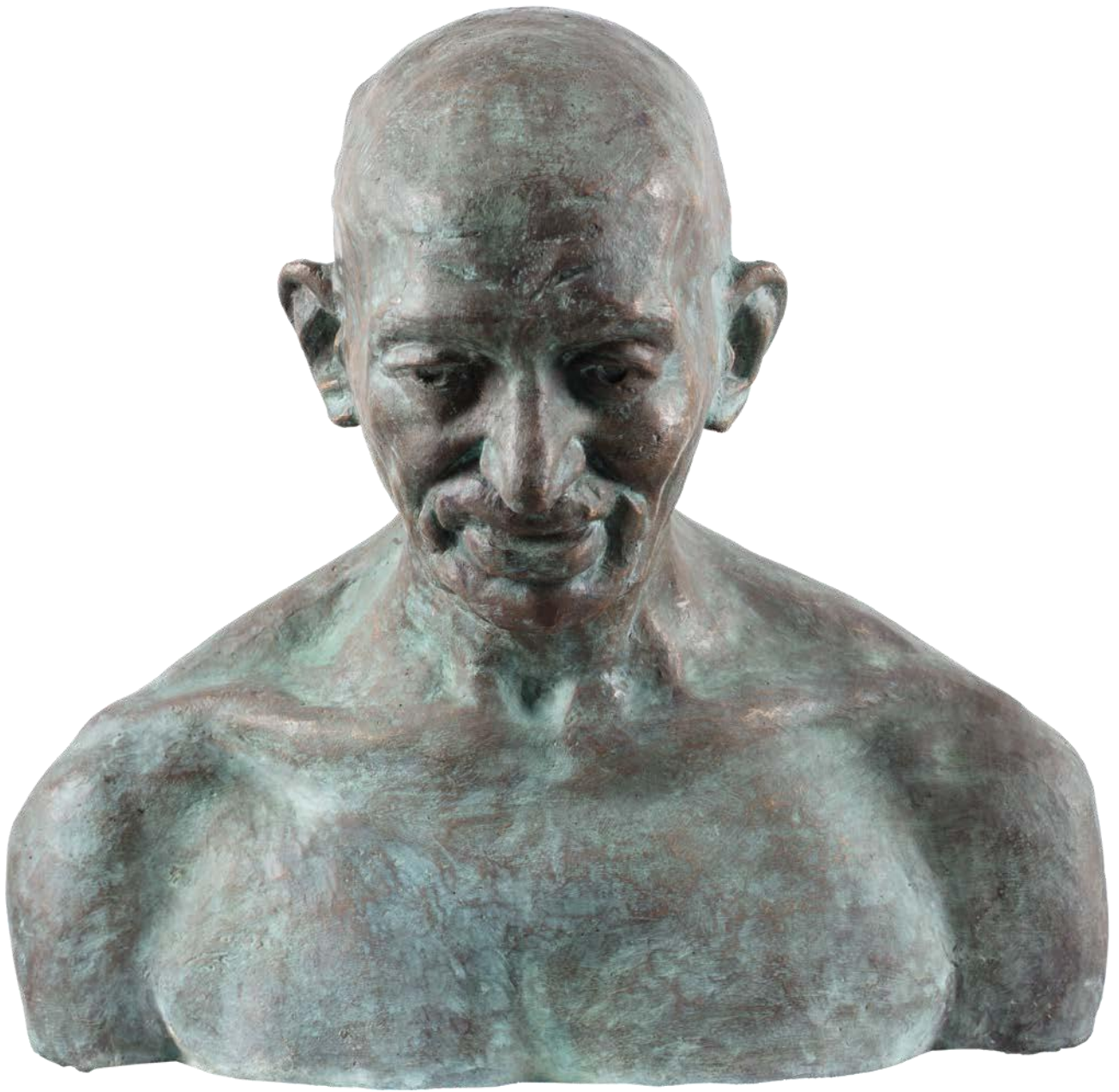
Oil and encaustic on canvas, 1974

43.7 x 49.2 in. / 111.0 x 125.0 cm.

Signed in English (lower left) 'Bhaskaran' and dated and signed in English  
(lower right) '74 / Bhaskaran'

Verso: Signed in English and dated





**S. DHANAPAL**

*Gandhi*

Patinated bronze

17.7 x 20.7 x 8.7 in. / 45.0 x 52.6 x 22.1 cm.

Inscribed (back) '3/5'

Edition 3 of 5





**S. DHANAPAL**

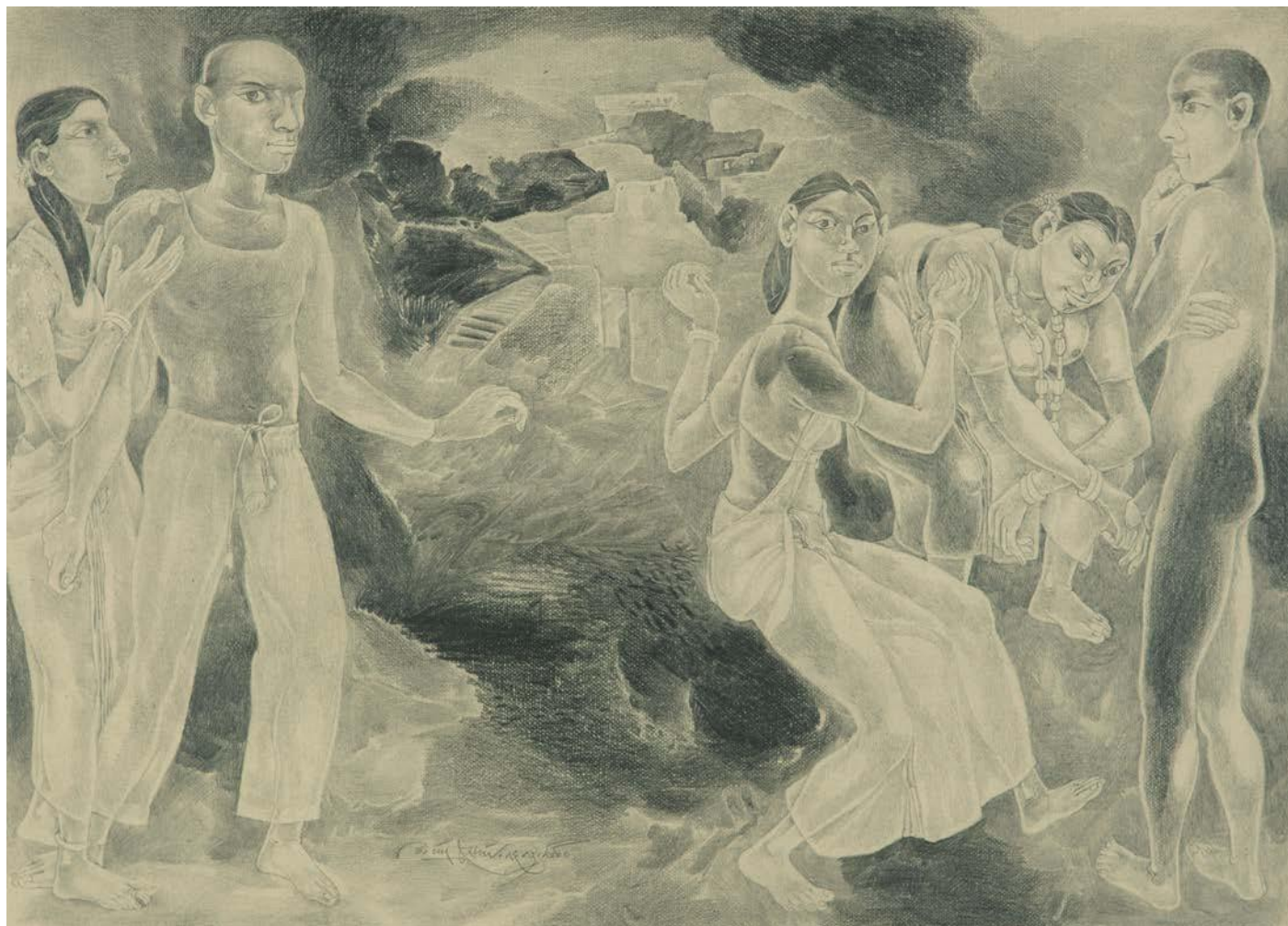
*Untitled*

Bronze

Size with pedestal: 26.0 x 7.2 x 5.0 in. / 66.0 x 18.3 x 12.7 cm.

Size without pedestal: 22.7 x 6.7 x 5.0 in. / 57.7 x 17.0 x 12.7 cm.





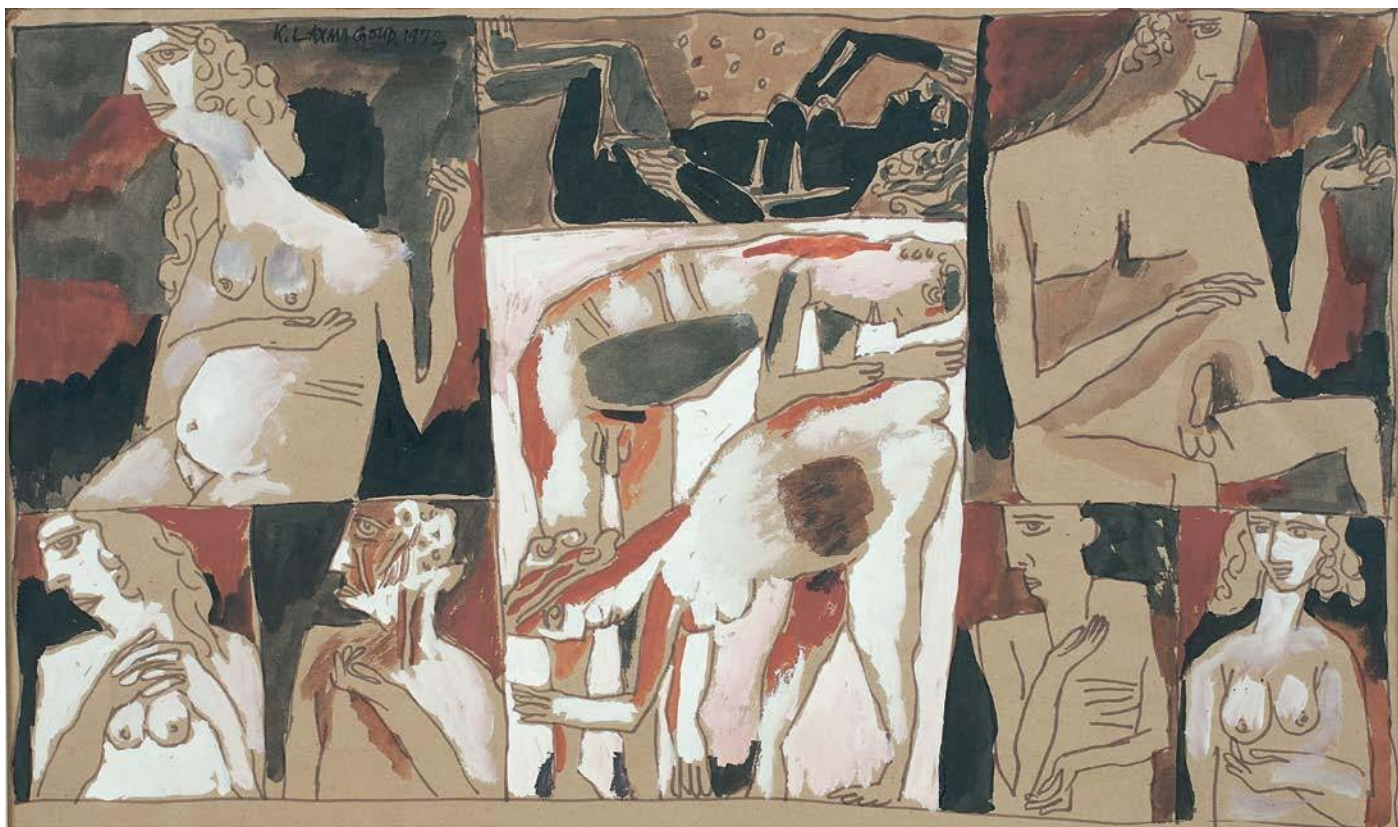
**K. LAXMA GOUD**

*Untitled*

Graphite on paper, 1990

12.0 x 16.7 in. / 30.5 x 42.4 cm.

Signed and dated in Telugu (lower left) 'K. Laxma Goud. / 16.1...  
(indecipherable).1990'



**K. LAXMA GOUD**

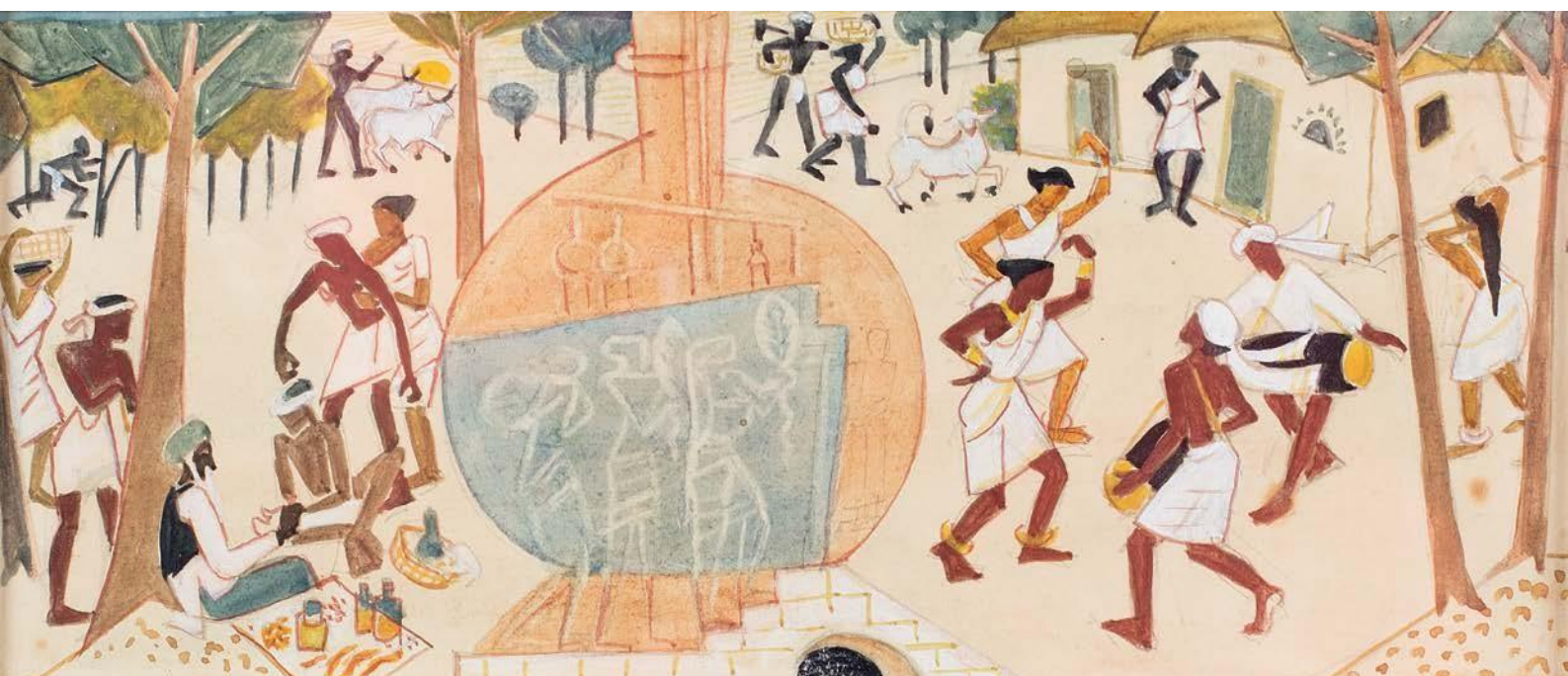
*Untitled*

Gouache, ink and sketch pen on paper, 1972

11.7 x 17.0 in. / 29.7 x 43.2 cm.

Signed in English and dated (upper left) 'K. LAXMA GOUD, / 1972'





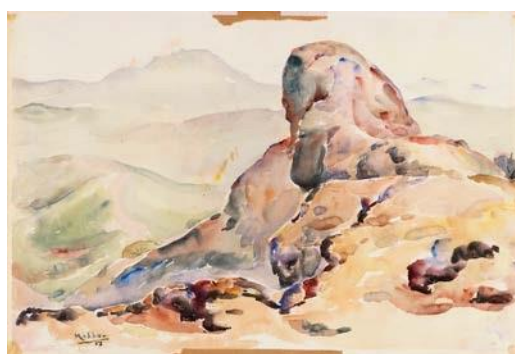
**K. K. HEBBAR**

*Untitled (Study for CIBA Mural)*

Gouache on paper pasted on mountboard

5.2 x 10.5 in. / 13.2 x 26.7 cm.

Inscription in German (centre left, lower centre and centre right) and signed  
and inscribed in English (lower right) 'Hebbar / Key sketch.'



(Verso image)

## K. K. HEBBAR

*A Village Scene in India / A Village near Mahabaleshwar in the Monsoon*

Watercolour on paper, 1952

13.7 x 20.5 in. / 34.8 x 52.1 cm,

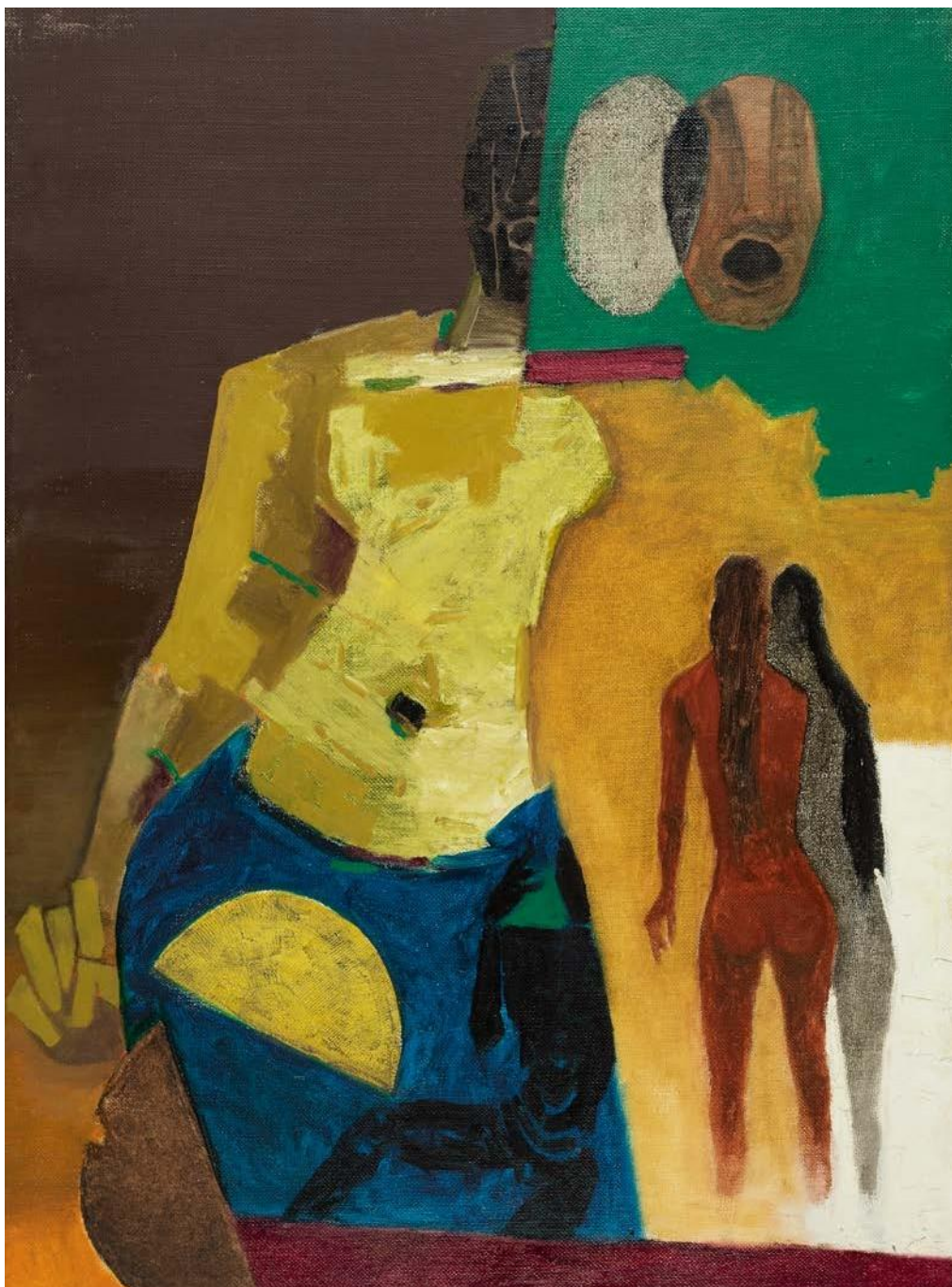
Signed in English and dated (lower left) 'Hebbar / 52'

Verso: Painting in watercolour; signed in English and dated 'Hebbar / 52';

label with title (twice), artist's name and inscription in English

and date on framing board





**M. F. HUSAIN**

*Arrival*

Acrylic and oil on canvas

35.5 x 25.5 in. / 90.2 x 64.8 cm.

Verso: Title in English 'ARRIVAL'





**M. F. HUSAIN**

*Yudha*

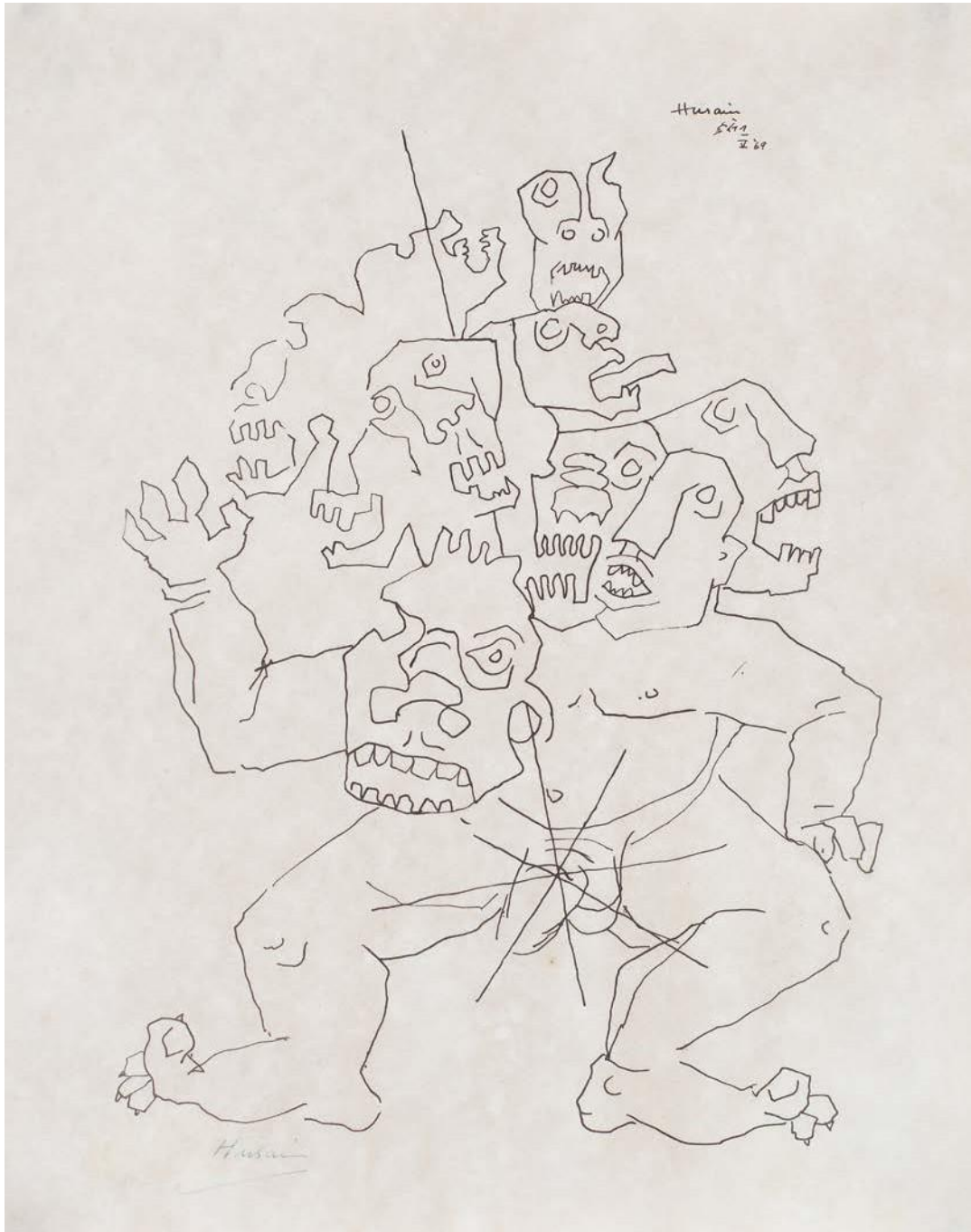
Oil on canvas, 1971

48.0 x 48.0 in. / 121.9 x 121.9 cm.

Signed in Hindi and Urdu and dated (lower left) 'Husain / 71'

Verso: Title and inscription in English 'YUDHA / M-19'





**M. F. HUSAIN**

*Ravana*

Lithograph on paper, 1969

Print size: 10.2 x 7.0 in. / 25.9 x 17.8 cm.

Paper size: 12.7 x 9.7 in. / 32.3 x 24.6 cm.

In print: Signed in English and Hindi and dated (upper right) 'Husain / V '69'

On print: signed in English (lower left) 'Husain'

Sold



**M. F. HUSAIN**

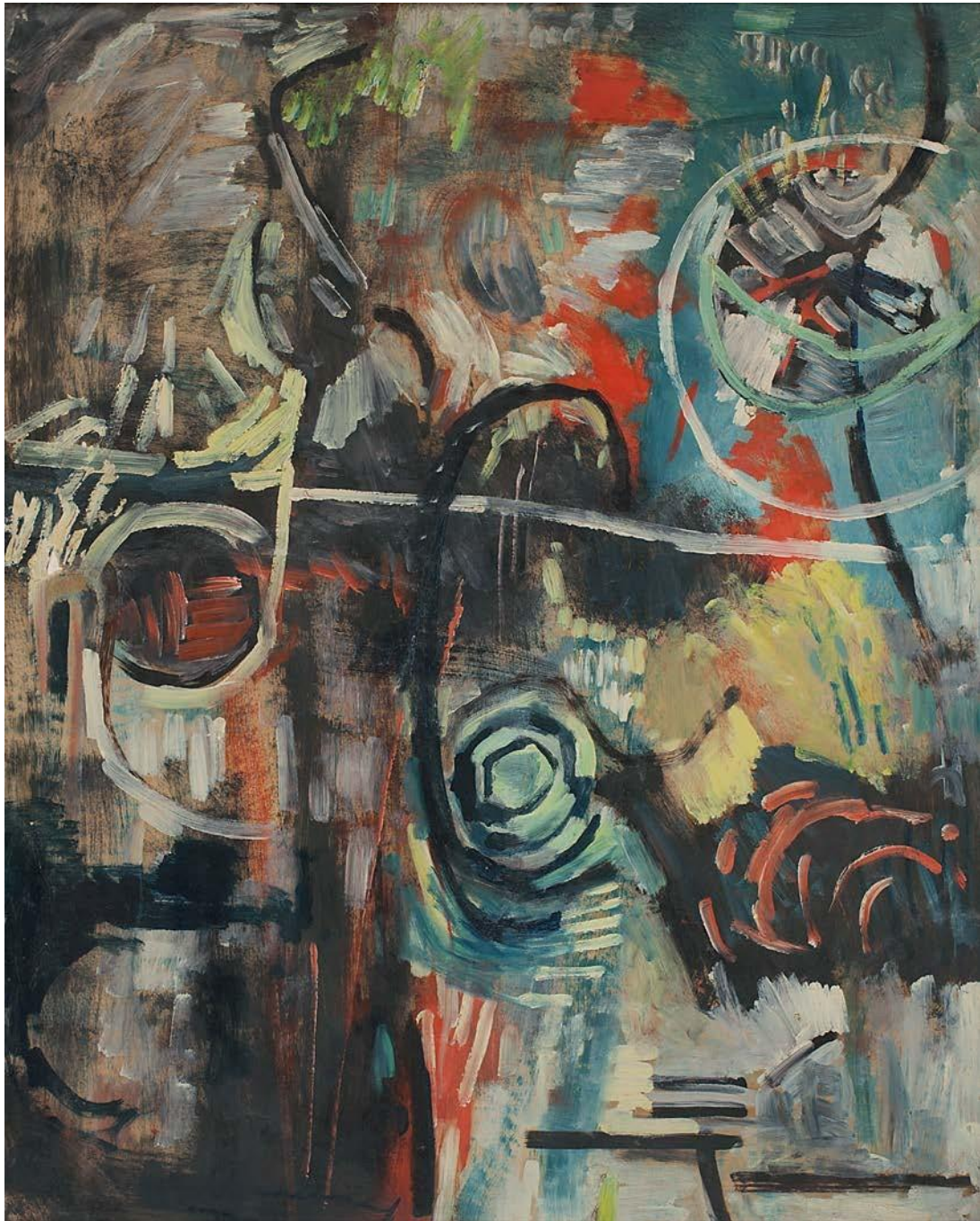
*Untitled*

Acrylic on canvas

42.7 x 34.0 in. / 108.5 x 86.4 cm.

Signed in English (upper left) 'Husain'



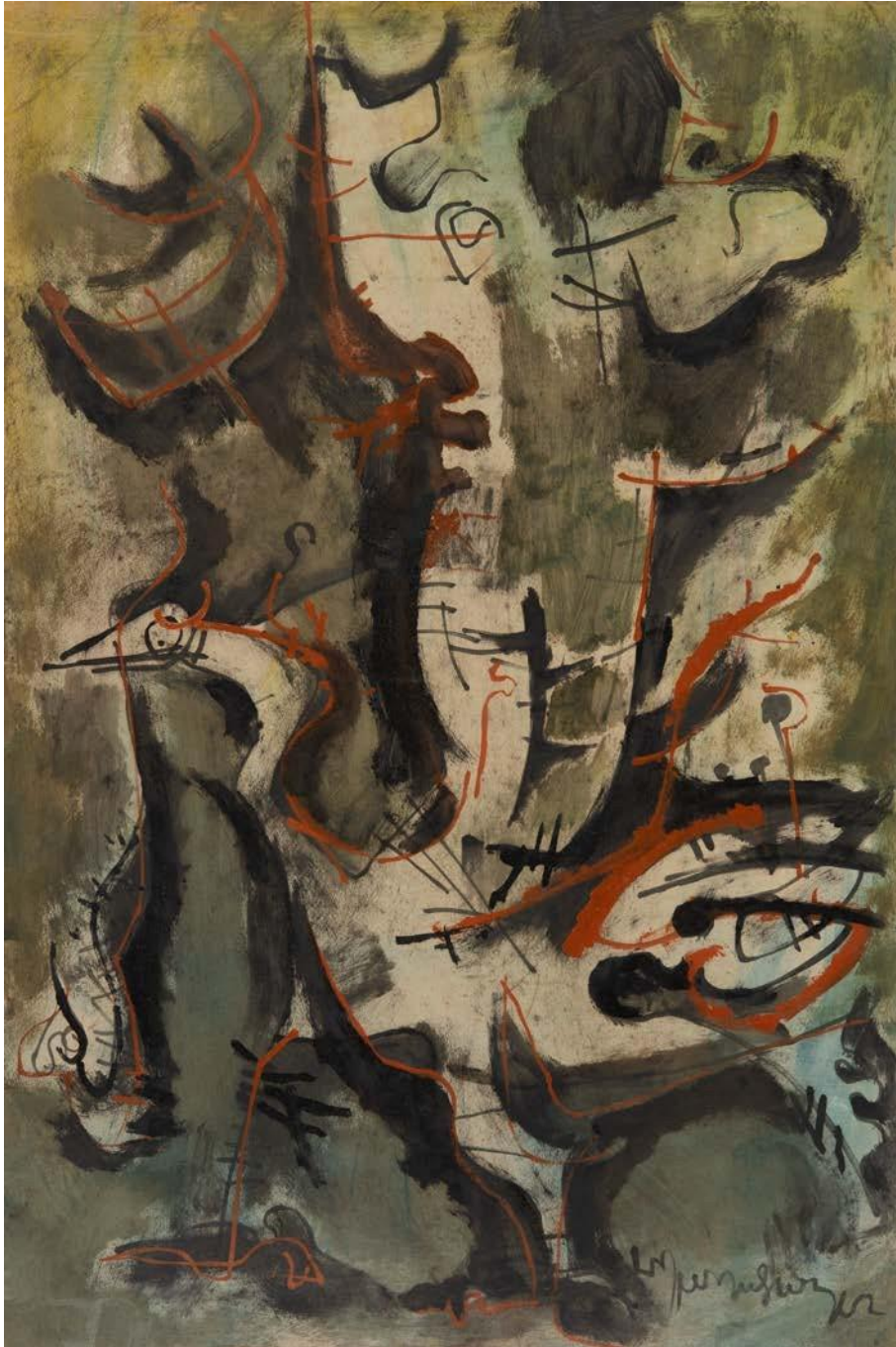


**L. MUNUSWAMY**

*Untitled*

Oil on paper pasted on fabric  
29.0 x 23.0 in. / 73.7 x 58.4 cm.

Signed in English (lower left) 'L Munuswamy'



**L. MUNUSWAMY**

*Untitled*

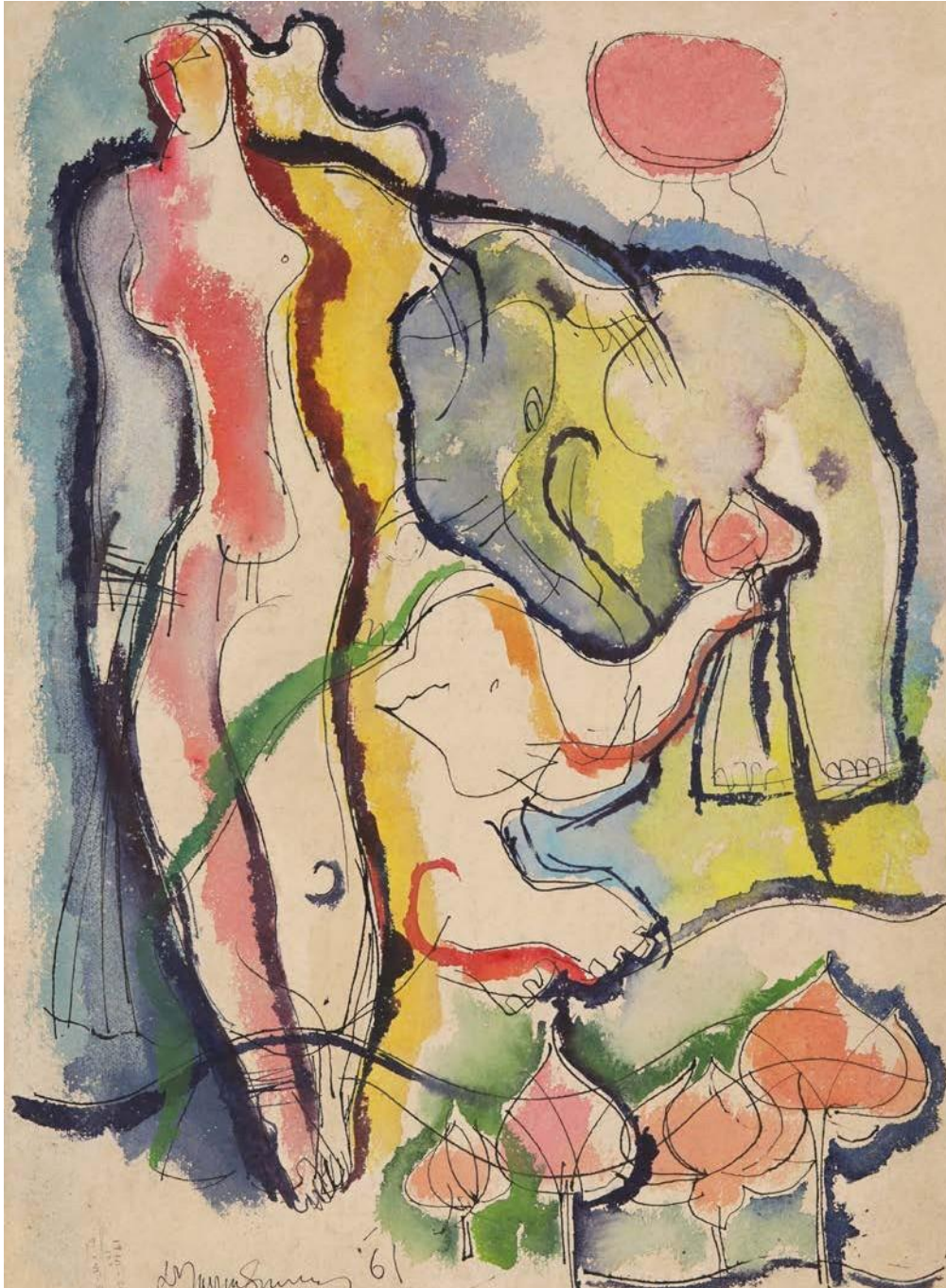
Oil and ink on paper

30.0 x 20.0 in. / 76.2 x 50.8 cm.

Signed in English (lower right) 'L Munuswamy'

Sold





**L. MUNUSWAMY**

*Elephant & Lotus*

Watercolour and ink on paper, 1961

29.7 x 21.7 in. / 75.4 x 55.1 cm.

Signed in English and dated (lower left) 'L Munuswamy / '61'



## REDDEPPA NAIDU

*Untitled*

Oil on canvas, 1997

34.0 x 44.0 in. / 86.4 x 111.8 cm.

Signed in English and dated (lower right) 'Reddeppa Naidu. / 1997.'

Verso: Artist's name and inscription in English





**REDDEPPA NAIDU**

*Deity*

Oil on canvas, 1988

42.0 x 33.0 in. / 106.7 x 83.8 cm.

Signed in English and dated (lower right) 'Reddeppa Naidu / 88'

Sold



**S. NANDAGOPAL**

*Untitled*

Brass, enamel and welded copper

25.7 x 11.7 x 4.5 in. / 65.3 x 29.7 x 11.4 cm.

Torn label with artist's name and indistinct inscription in English (back)





**S. NANDAGOPAL**

*Untitled*

Copper and cast brass supported by iron armature

Size with base: 34.2 x 37.0 x 4.5 in. / 86.9 x 94.0 x 11.4 cm.

Size without base: 33.0 x 37.0 x 2.2 in. / 83.8 x 94.0 x 5.6 cm.



**BADRI NARAYAN**

*Untitled*

Oil on canvas, late 1950s  
64.0 x 26.0 in. / 162.6 x 66.0 cm.  
Signed in Hindi (lower left) 'Ba.'





**BADRI NARAYAN**

*Discovering the Mermaids*

Watercolour and ink on paper, 1989

9.5 x 9.5 in. / 24.1x 24.1cm.

Signed in Hindi (lower right) 'Ba.'

Verso: Title, artist's name, inscription and date in English  
label with inscription and artist's name in English on framing board and  
sticker with inscription in English



**AKKITHAM NARAYANAN**

*Untitled*

Oil on canvas, 1968

31.5 x 45.5 in. / 80.0 x 115.6 cm.

Signed in English and dated (upper left) 'a narayanan / '68'





**AKKITHAM NARAYANAN**

*Untitled*

Oil on canvas, 1968

45.2 x 28.5 in. / 114.8 x 72.4 cm.

Signed in English and dated (upper left) 'a narayanan / 68'





**AKKITHAM NARAYANAN**

*Untitled*

Mixed media on paper, 1975

19.5 x 25.5 in. / 49.5 x 64.8 cm.

Signed in English and dated (lower right) 'a narayanan / 75'

Verso: Inscription in English '75 No. 58'

Sold





**AKKITHAM NARAYANAN**

*Untitled*

Mixed media on paper

19.5 x 19.5 in. / 49.5 x 49.5 cm.

Signed in English (lower right) 'a Narayanan

Sold





## LAXMAN PAI

### *Sweet Dream*

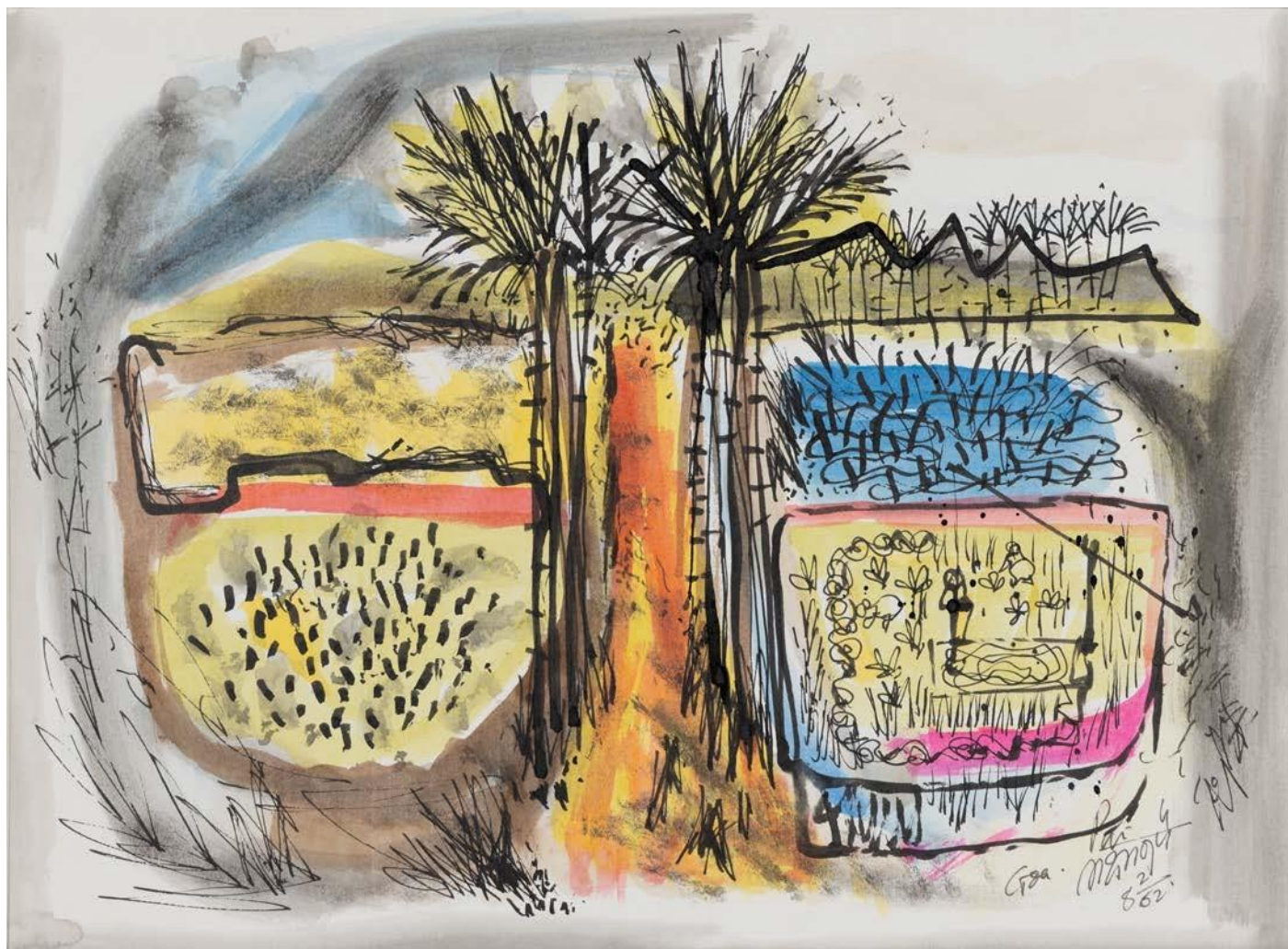
Oil on canvas, 1971

32.0 x 32.0 in. / 81.3 x 81.3 cm.

Signed in Marathi and English and dated (lower right) 'Laxman Pai / 71'

Verso: Title, inscription, date and artist's name in English "SWEET DREAM" / OIL- / 1971 / (82 x 82 cm.) / by LAXMAN PAI' and artist's stamp with artist's name and inscription in English on stretcher (twice)





**LAXMAN PAI**

*Untitled*

Gouache and waterproof ink on paper, 1962

12.7 x 17.2 in. / 32.3 x 43.7 cm.

Inscribed and signed in English, signed in Marathi and dated (lower right)

'Goa. / Pai / Laxman Pai / 8/2/62.'



## LAXMAN PAI

### *Four Swimmers*

Oil on canvas, 1971

34.0 x 52.0 in. / 86.4 x 132.1 cm.

Signed in Marathi and English and dated (centre right) 'Laxman Pai / 71'

Verso: Title, inscription, date, and artist's name in English "FOUR SWIMMERS"  
/ OIL / -1971/ (86 x 132 cm) / by LAXMAN PAI' and artist's stamp with artist's  
name and inscription in English (twice)





**Rm PALANIAPPAN**

*Alien Planet - X - 10*

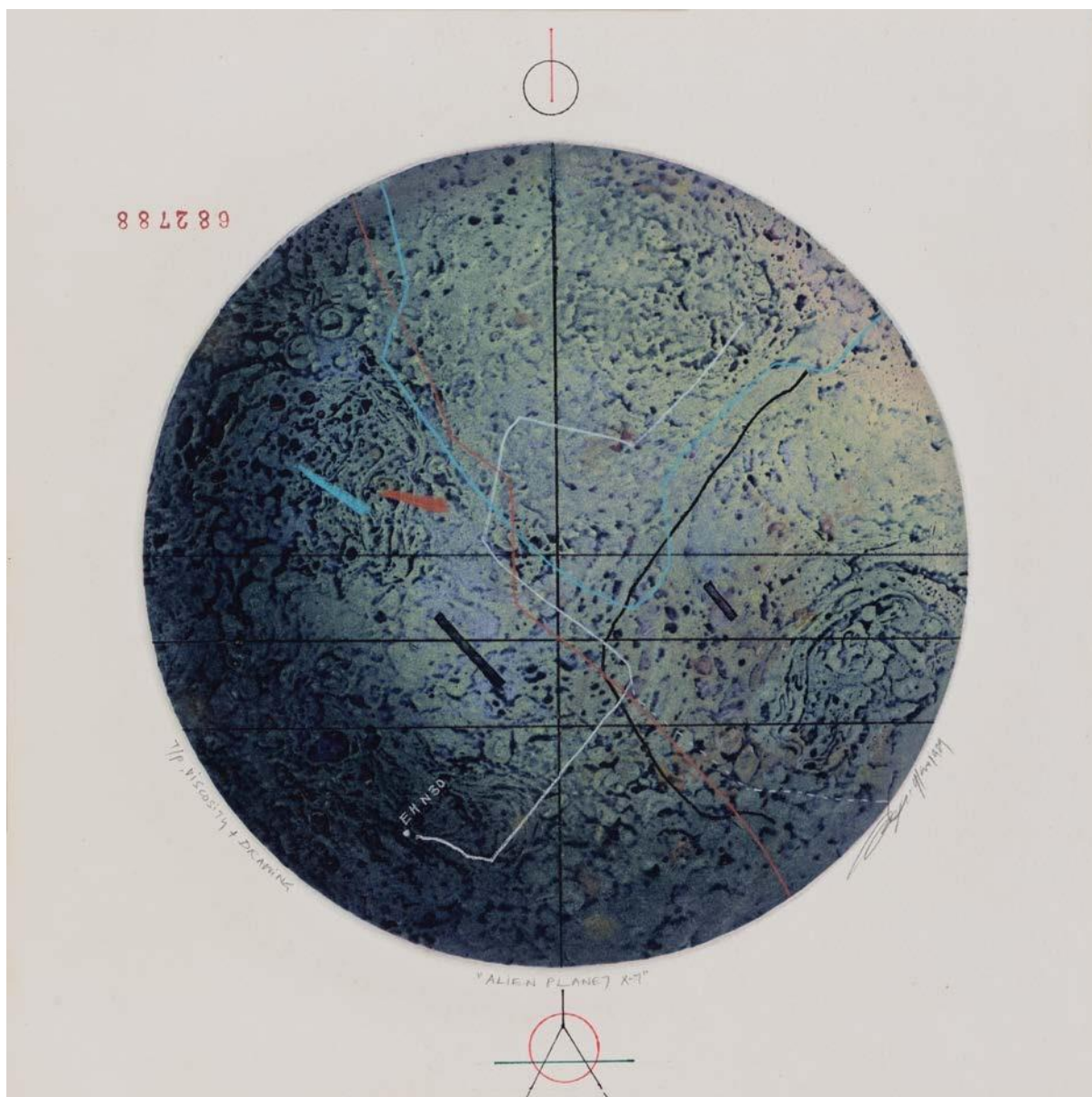
Viscosity, ink and pencil colour on paper, 1989

Print size: 9.5 x 9.5 in. / 24.1 x 24.1 cm.

Paper size: 13.5 x 13.5 in. / 34.3 x 34.3 cm.

On print: Inscribed in English (lower left) 'T/P, / ViSCOSiTY + DRAWING'; titled in English (lower centre) "ALIEN PLANET" - X - 10"; signed in English and dated (lower right) 'Palaniappan / '1989.'

Trial Proof



**Rm PALANIAPPAN**

*Alien Planet X – 7*

Viscosity, ink and pencil colour on paper, 1989

Print size: 9.2 x 9.2 in. / 23.4 x 23.4 cm.

Paper size: 13.5 x 13.5 in. / 34.3 x 34.3 cm.

On print: Inscribed in English (lower left) 'T/P, / ViSCOSiTY + DRAWiNG', titled in English (lower centre) "ALIEN PLANET X-7" and signed in English and dated (lower right) 'Palaniappan / 1989'

Verso: Artist's stamp with artist's name and inscription in English  
Trial Proof





**K. C. S. PANIKER**

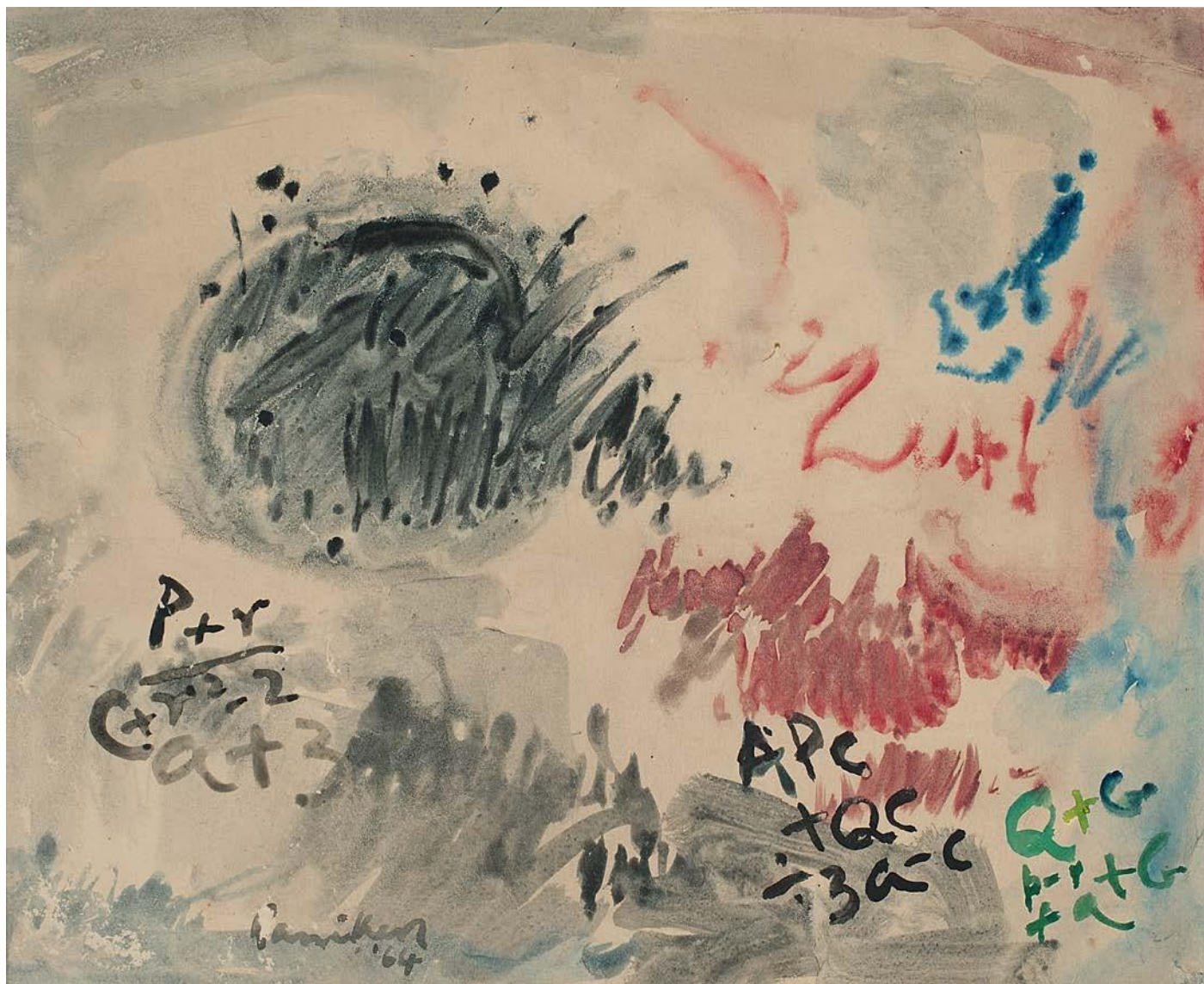
*Untitled (Hexptych)*

Ink and graphite on paper, 1950

16.2 x 19.2 in. / 41.1 x 48.8 cm.

Inscribed in English and dated (lower right of second panel)

'Lalbagh / 20/6/50'



**K. C. S. PANIKER**

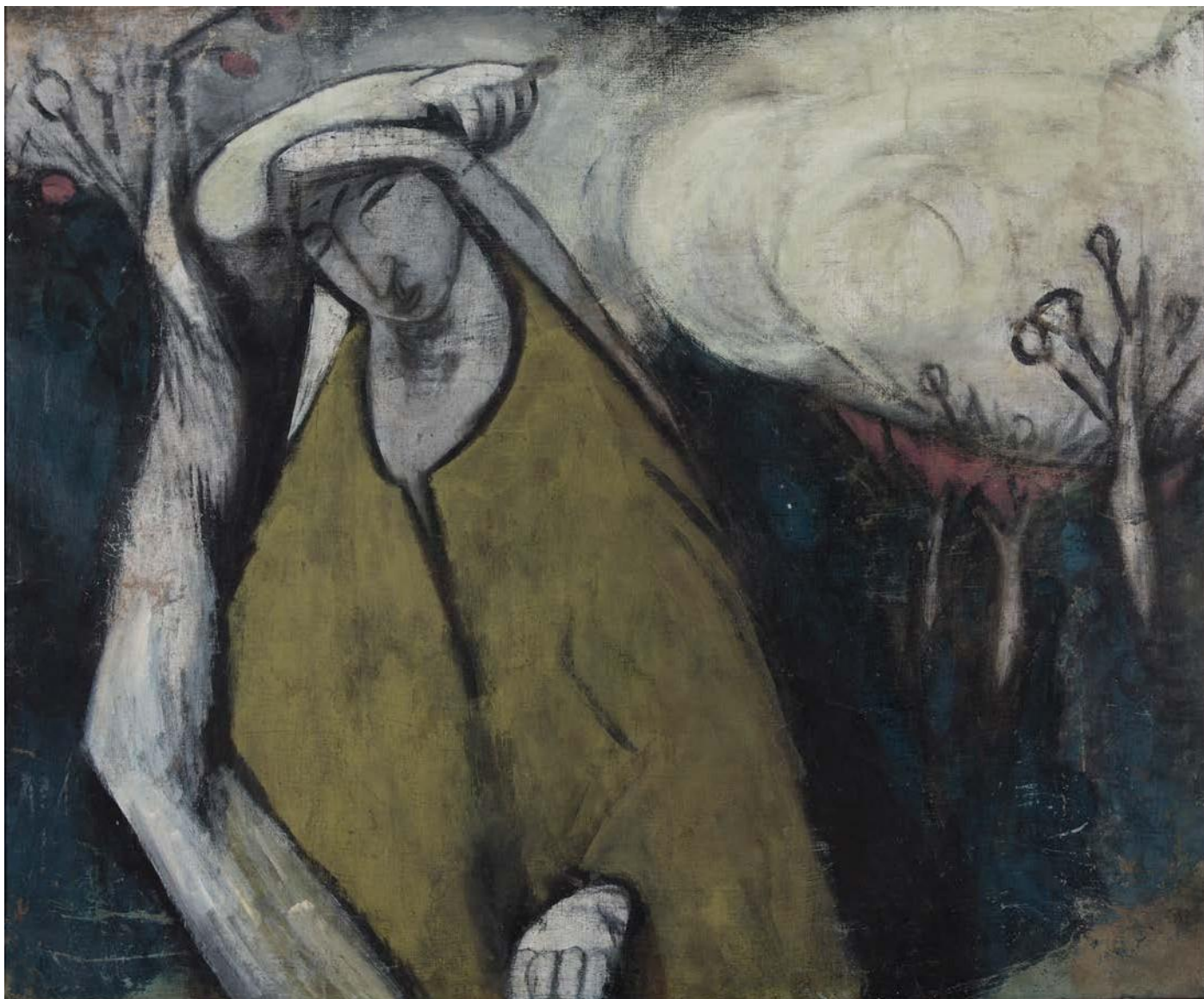
*Untitled*

Gouache on paper pasted on mountboard, 1964

13.7 x 16.7 in. / 34.8 x 42.4 cm.

Signed in English and dated (lower left) 'Paniker / '64'





**A. A. RAIBA**

*Kashmiri Woman in Spring*

Oil on fabric pasted on plywood  
33.7 x 40.7 in. / 85.6 x 103.4 cm.



**A. A. RAIBA**

*Baga Beach (Goa Series)*

Oil on jute, 1994

9.2 x 14.2 in. / 23.4 x 36.1 cm.

Signed in English and dated indistinctly (upper left) 'Raiba / 29/11/19...'

Verso: Inscribed and titled in English on stretcher





## S. H. RAZA

(set of four)

Top left:

*Tree*

Mechanical reproduction on paper

Print size: 18.0 x 18.0 in. / 45.7 x 45.7 cm.

Paper size: 24.0 x 22.2 in. / 61.0 x 56.4 cm.

On print: Inscribed in English (lower left) '39/125';  
titled in English (lower centre) "Tree" and signed in  
English (lower right) 'RAZA'

Edition 39 of 125

Top right:

*Nidhi*

Mechanical reproduction on paper, 2004

Print size: 19.0 x 18.0 in. / 48.3 x 45.7 cm.

Paper size: 25.0 x 22.0 in. / 63.5 x 55.9 cm.

In print: Signed in English and dated (lower right)  
'RAZA / '04'

On print: Inscribed in English (lower left) '39/125';  
titled in English (lower centre) "Nidhi" and signed in  
English (lower right) 'RAZA'

Edition 39 of 125

Bottom left:

*Kundalini*

Mechanical reproduction on paper, 2002

Print size: 18.0 x 18.0 in. / 45.7 x 45.7 cm.

Paper size: 24.0 x 22.0 in. / 61.0 x 55.9 cm.

In print: Signed in English and dated (lower right)  
'RAZA / '02'

On print: Inscribed in English (lower left) '39/125';  
titled in English (lower centre) "Kundalini" and  
signed in English (lower left) 'RAZA'

Edition 39 of 125

Bottom right:

*Germination - Ankuran*

Serigraph on paper, 1987

Print size: 19.7 x 19.7 in. / 50.0 x 50.0 cm.

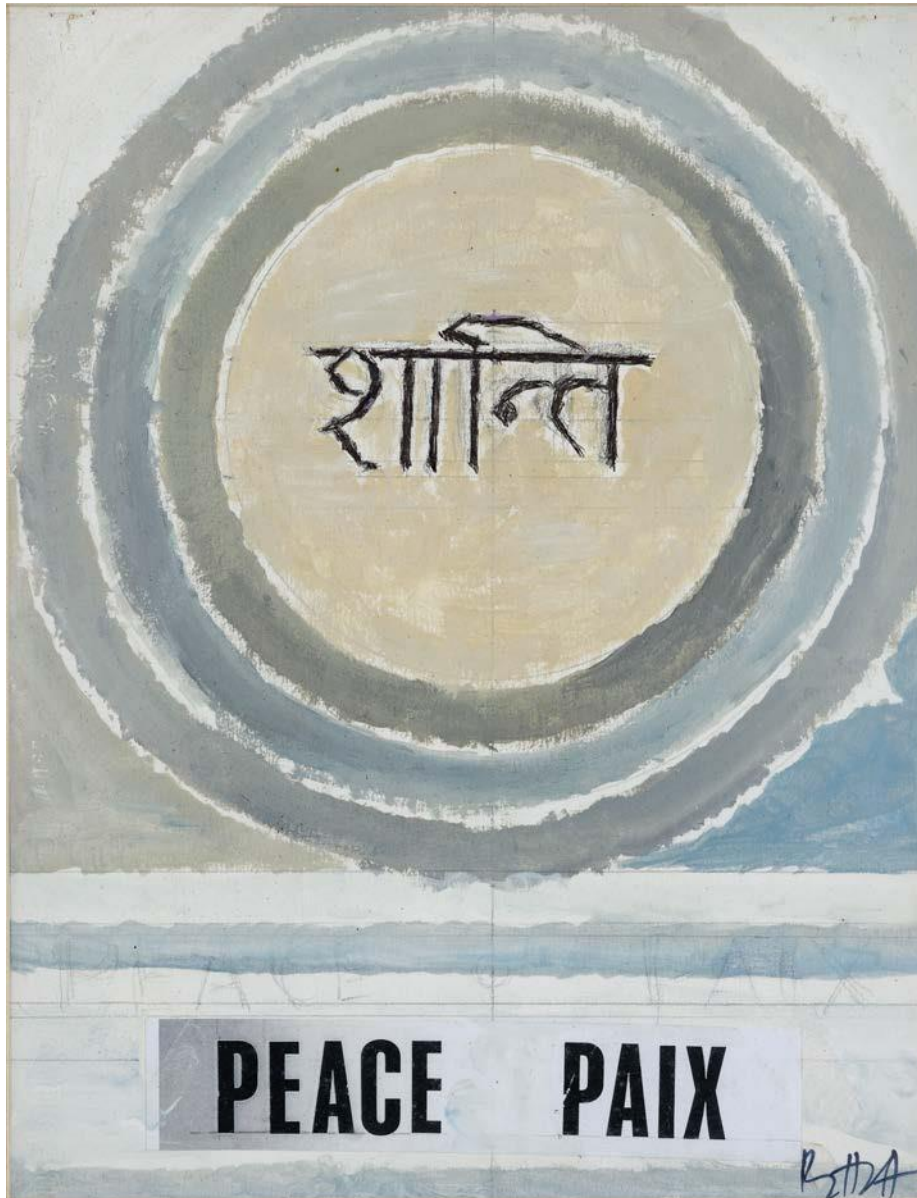
Paper size: 19.7 x 19.7 in. / 50.0 x 50.0 cm.

On print: Inscribed in English and titled in English  
and Hindi (lower left) '63/100 / "Germination -  
Ankuran"; signed in English and dated  
(lower centre) 'RAZA / '87'

Verso: Signed in English, inscribed in French, titled in  
English and Hindi and dated and label of Chemould

Frames on framing board

Edition 63 of 100



**S. H. RAZA**

*Shanti*

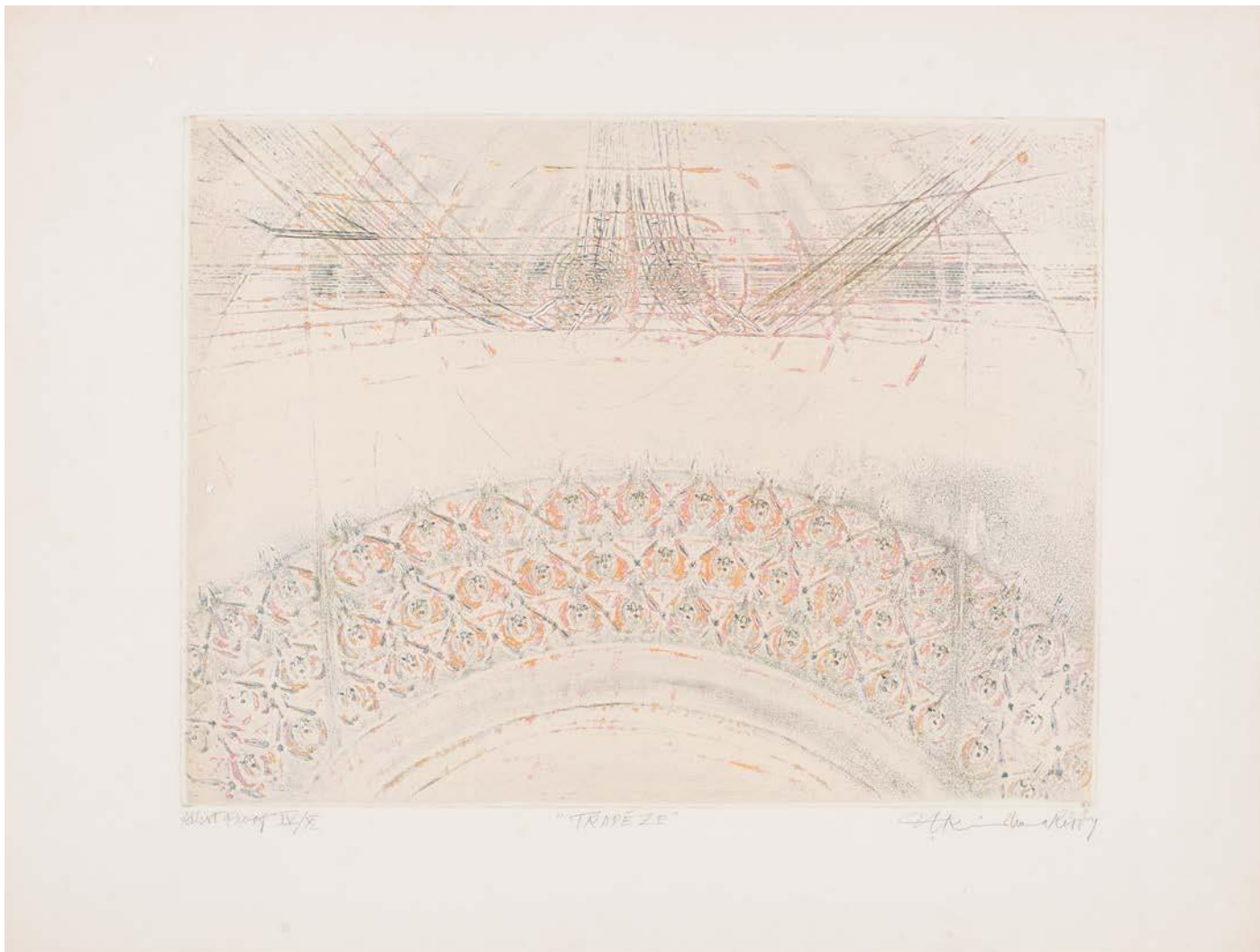
Acrylic and mixed media on paper, 2010

12.5 x 9.7 in. / 31.8 x 24.6 cm.

Signed in English (lower right) 'RAZA'

Verso: Signed, titled and inscribed in English and dated in French 'RAZA / Shanti / mai, 2010, / Acrylic on paper—32 x 25 cms-'; label of Akar Prakar with artist's name, inscription and title in English on framing board





## KRISHNA REDDY

### *Trapeze*

Viscosity on paper

Print size: 13.7 x 18.2 in. / 34.8 x 46.2 cm.

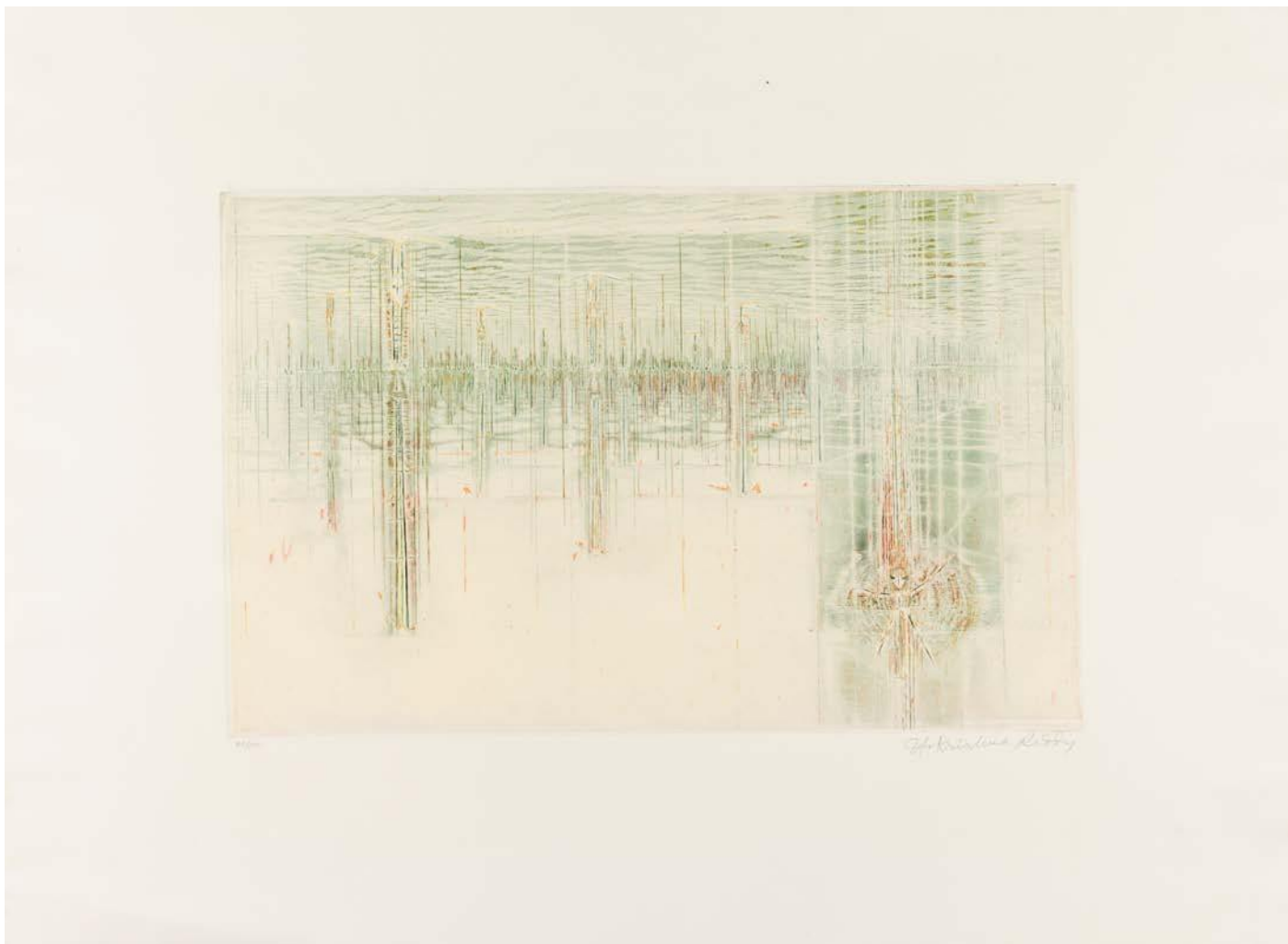
Paper soze: 19.5 x 25.7 in. / 49.5 x 65.3 cm.

On print: Inscribed in English (lower left) 'Artist Proof IV/X'; titled in English (lower centre) "TRAPEZE" and signed in English (lower right)

'N. Krishna Reddy'

Artist's Proof IV of X

Sold



**KRISHNA REDDY**

*Untitled (Child Descending)*

Viscosity on paper, c. 1976

Print size: 12.5 x 19.5 in. / 31.8 x 49.5 cm.

Paper size: 21.7 X 29.5 in. / 55.1 X 74.9 cm.

On print: Inscribed (lower left) '20/100' and signed in English (lower right)

'N. Krishna Reddy'

Edition 20 of 100





**P. T. REDDY**

*Family*

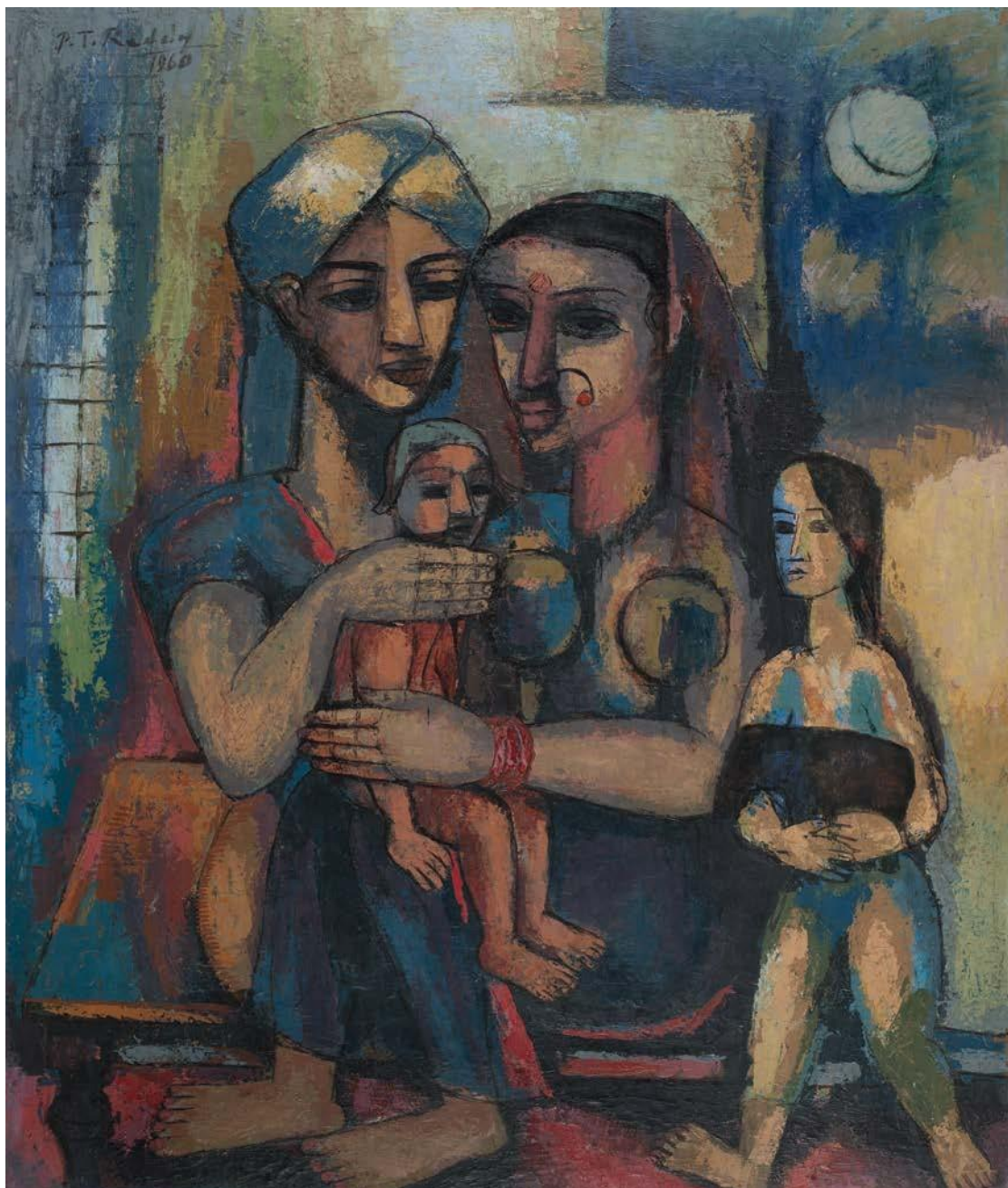
Oil on canvas, 1967

47.0 x 35.0 in. / 119.4 x 88.9 cm.

Signed in English and dated (lower right) 'P.T.Reddy, / 1967'

Verso: Inscribed and titled in English and dated 'SI No.251 / FAMILY / 120 x 90 cm / 1967 / OIL CANVAS' and titled, dated, signed and inscribed further in English





**P. T. REDDY**

*Untitled (Farmer's Family)*  
 Oil on Masonite board, 1960  
 40.0 x 34.0 in. / 101.6 x 86.4 cm.

Signed in English and dated (upper left) 'P. T. Reddy / 1960'

Verso: Inscription and artist's name in English 'T. P. / P. T. REDDY / 3-4-574 / NARAYAN GUDA HYDERABAD-500029 INDIA.'; torn label of Lalit Kala Akademi; tag of Christie's with artist's name and inscription in English





**P. T. REDDY**

*Shakti*

Acrylic and ink on paper, 1969  
30.0 x 22.2 in. / 76.2 x 56.4 cm.

Signed in English and dated (lower right) 'P.T. Reddy / 1969'

Verso: Artist's name, inscription and title in English and date on framing board  
'ARTIST P.T. REDDY / No, 24, TITLE SHAKTI - / 1969 / MED-ACRYLIC / SIZE- 70  
x 56 C.M / S No. 980'



**RAVINDER REDDY**

*Woman Holding Hair*

Paint and copper gilded on polyester resin fiberglass, 2010-11  
64.0 x 33.0 x 17.0 in. / 162.5 x 83.8 x 43.2 cm.





**BABURAO SADWELKAR**

*Akasha Yan*

Oil on canvas, 1973

52.2 x 40.0 in. / 132.6 x 101.6 cm.

Signed in English and dated (lower centre) 'Bab / 73'

Verso: Artist's name, date and title in English 'BABURAO SADWELKAR / -1973

/ "AKASHA YAN" and label with title, date, artist's name and

inscription in English on stretcher



**BABURAO SADWELKAR**

*Communication I*

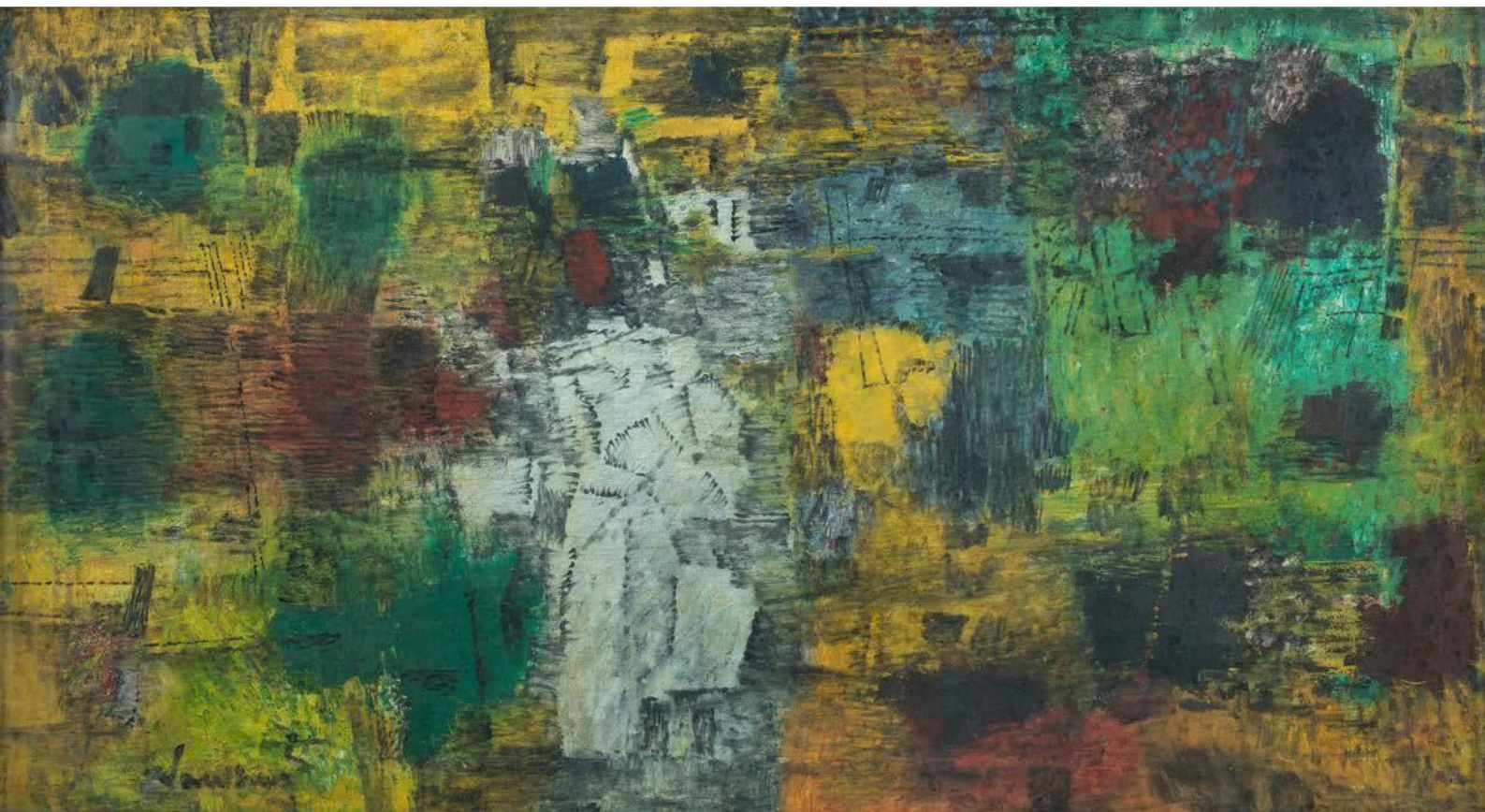
Oil on canvas, 1970

36.0 x 42.0 in. / 91.4 x 106.7 cm.

Signed in English and dated (lower right) 'Bab / 70'

Verso: Artist's name, inscription, date and title in English 'BABURAO  
SADWELKAR / 36" X 42" / 1970 / "COMMUNICATION - I"





**A. P. SANTHANARAJ**

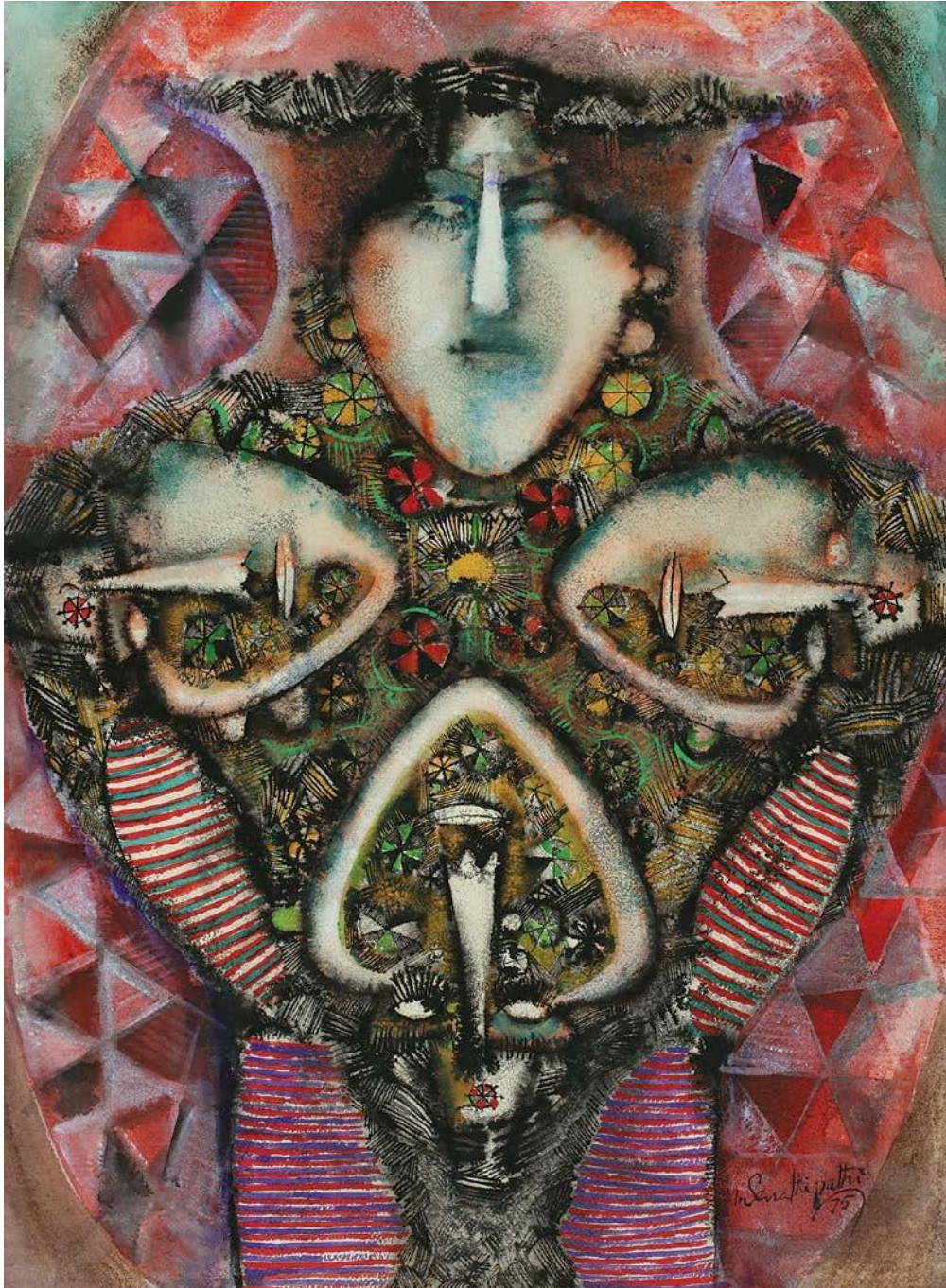
*Untitled*

Oil on canvas

22.2 x 44.0 in. / 56.4 x 111.8 cm.

Signed in English (lower left) 'Santhanaraj'





**M. SENATHIPATHI**

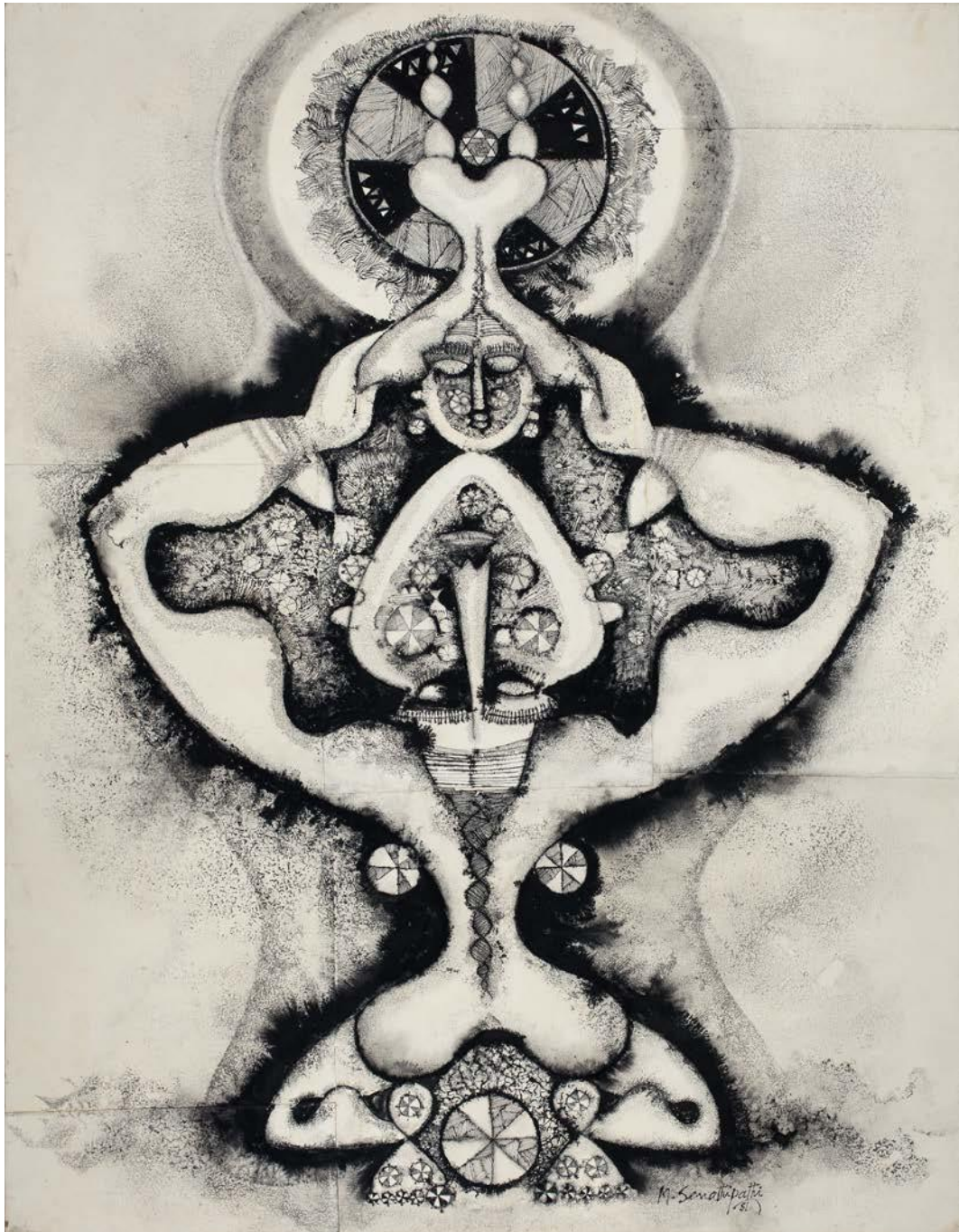
*Untitled*

Watercolour and mixed media on paper, 1975

30.0 x 22.2 in. / 76.2 x 56.4 cm.

Signed in English and dated (lower right) 'M. Senathipathi / 75'





**M. SENATHIPATHI**

*Untitled*

Ink on paper pasted on plywood, 1981

58.0 x 45.0 in. / 147.3 x 114.3 cm.

Signed in English and dated (lower centre) 'M. Senathipathi / 81'



**F. N. SOUZA**

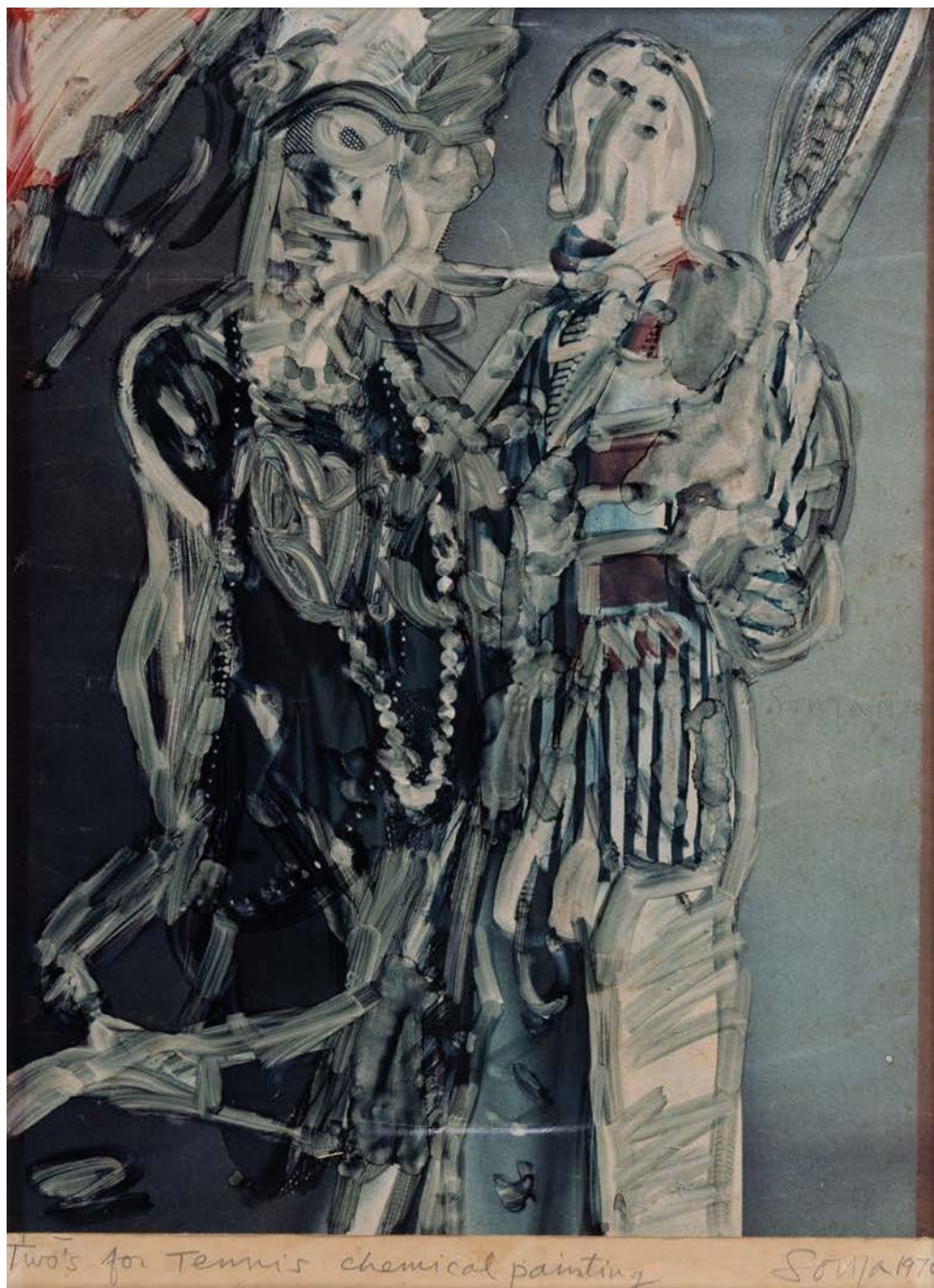
*Untitled*

Graphite on paper, 1961

12.7 x 8.0 in. / 32.3 x 20.3 cm.

Signed in English and dated (upper left) 'Souza / 61'





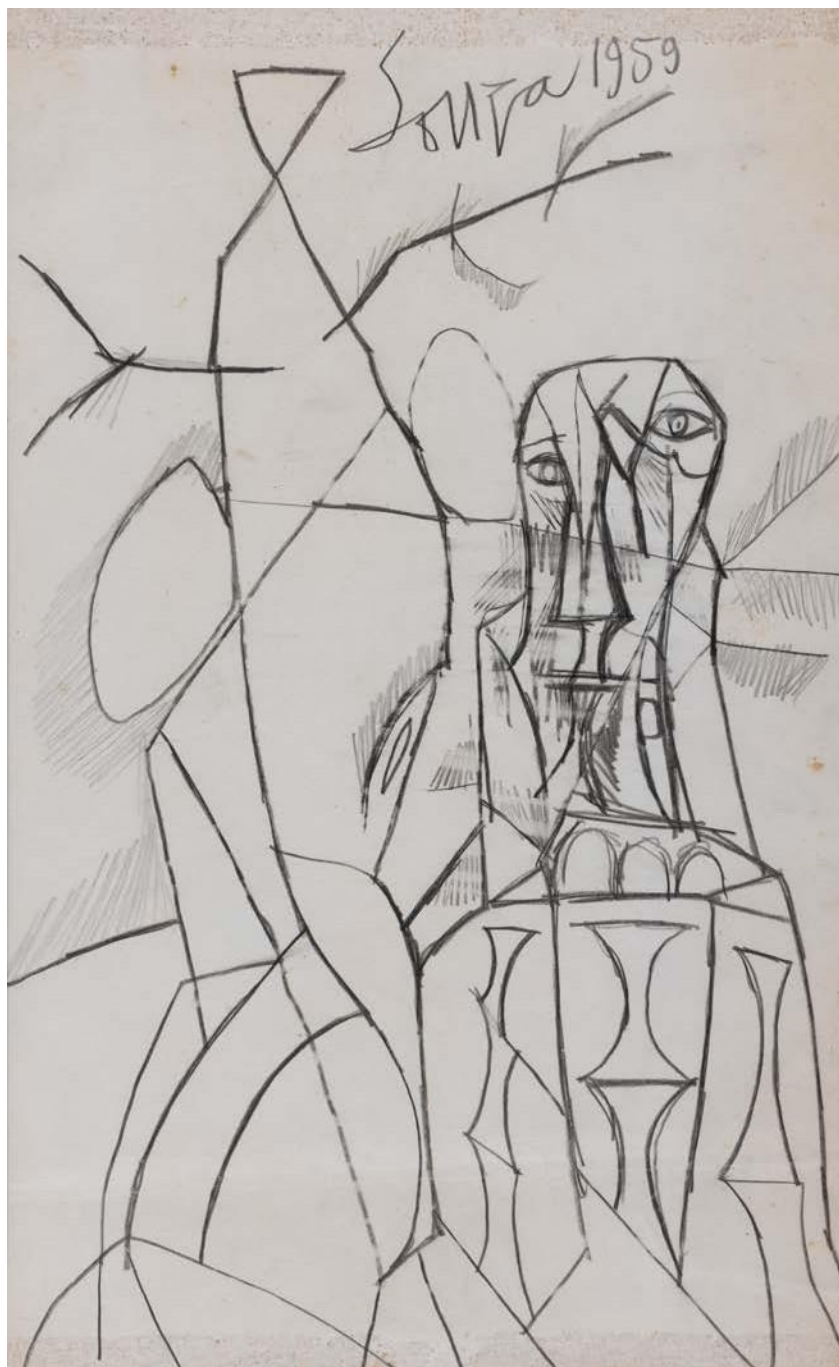
## F. N. SOUZA

### *Two's for Tennis*

Chemical alteration on magazine paper pasted on paper, 1970

11.5 x 8.7 in. / 29.2 x 22.1 cm.

On additional support: Titled in English (lower left) 'Two's for Tennis'; inscribed in English (lower centre) 'chemical painting'; signed in English and dated (lower right) 'Souza / 1970'



**F. N. SOUZA**

*Untitled*

Graphite on paper, 1959

13.0 x 8.0 in. / 33.0 x 20.3 cm.

Signed in English and dated (upper centre) 'Souza / 1959'





**K. G. SUBRAMANYAN**

*Untitled*

Acrylic on terracotta, 1992

12.0 x 11.5 x 2.0 in. / 30.5 x 29.2 x 5.1 cm.

Signed in Tamil and dated (lower centre) 'Mani / 92'



**K. G. SUBRAMANYAN**

*Untitled*

Acrylic on terracotta, 1991

11.7 x 12.0 x 2.0 in. / 29.7 x 30.5 x 5.1 cm.

Signed in Tamil and dated (lower centre) 'Mani / 91'





**M. SURIYAMOORTHY**

*Untitled*

Acrylic, ink and oil on canvas, 1992

57.5 x 30.7 in. / 146.1 x 78.0 cm.

Signed in Tamil and dated (lower right) 'M Suriyamoorthy / 92'

Verso: Artist's name and inscription in English





**M. SURIYAMOORTHY**

*Untitled*

Mixed media on canvas, 1992

37.0 x 34.5 in. / 94.0 x 87.6 cm.

Signed in Tamil and dated (lower right) 'M. Suriyamoorthy / 92.'

Verso: Artist's name and inscription in English





## THOTA VAIKUNTAM

*Untitled*

Acrylic, ink and gold pigment on paper

23.0 x 18.0 in. / 58.4 x 45.7 cm.

Signed in Telugu (lower right) 'Thota Vaikuntam'

Verso: Indistinct inscription in Telugu



## THOTA VAIKUNTAM

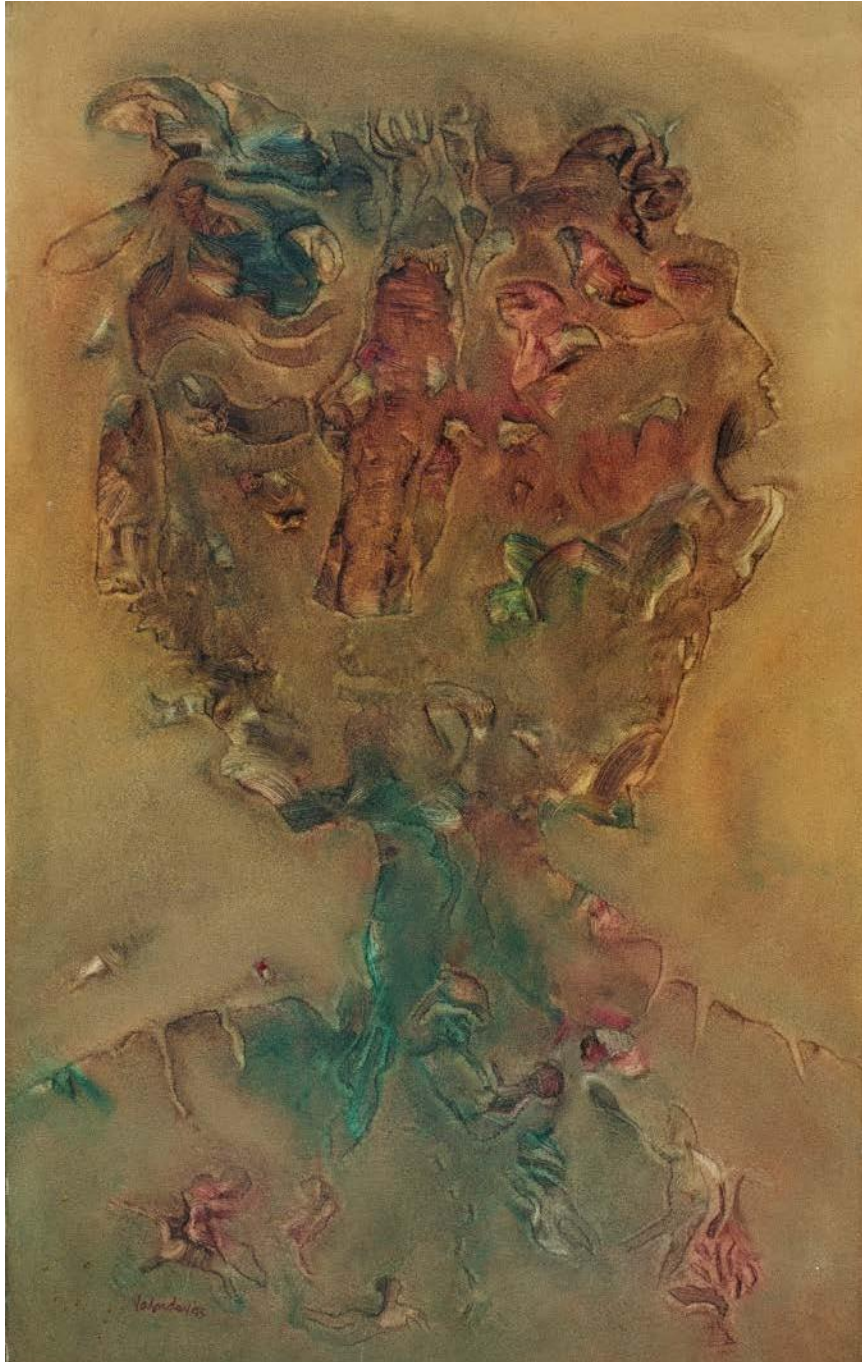
*Untitled*

Acrylic and mixed media on paper

22.7 x 18.0 in. / 57.7 x 45.7 cm.

Signed in Telugu (lower left) 'Thota Vaikuntam'





**S. G. VASUDEV**

*Manscape*

Oil on canvas, 1995

48.0 x 30.0 in. / 121.9 x 76.2 cm.

Signed in English and dated (lower left) 'Vasudev / 95'

Verso: Artist's name, title and inscription in English and date 'S. G. VASUDEV / MANSCAPE / OIL ON CANVAS / 1995 / 122 x 78' and torn sticker with artist's name and inscription in English



**S. G. VASUDEV**

*Sun Worshippers*

Oil on canvas, 2005

29.2 x 29.2 in. / 74.2 x 74.2 cm.

Signed in English and dated (lower right) 'Vasudev / '05'

Verso: Artist's name, title and inscription in English and date 'S.G. VASUDEV / 'SUN WORSHIPPERS' / OIL ON CANVAS / SIZE: 75 x75 CMS / YEAR: 2005';  
signed in English and dated 'Vasudev / '05'





**V. VISWANADHAN**

*Untitled*

Mixed media on paper, 1972

19.5 x 25.5 in. / 49.5 x 64.8 cm.

Signed in English and dated (lower right) 'Viswanadhan. V / 72'

Sold





**V. VISWANADHAN**

*Untitled*

Mixed media on paper, 1972

19.5 x 25.5 in. / 49.5 x 64.8 cm.

Signed in English and dated (lower right) 'Viswanadhan. V. / 72'





**ABDULRAHIM APPABHAI ALMELKAR WAS BORN** on 10 October 1920 in Solapur, Maharashtra. He graduated from Sir J. J. School of Art, Bombay, in 1948 and during his student years, won many prizes for his works. Close association with the Art Society of India and the Bombay Art Society brought him early recognition, laying the foundation for an illustrious career with over forty solo shows in his lifetime.

Almelkar's landscapes were inspired by the works of Walter Langhammer, N. S. Bendre and European art. In his naturalistic and figurative works, he incorporated folk motifs as well as details from the miniature tradition. Coupled with experiments with modernistic elements, he evolved a style uniquely his own.

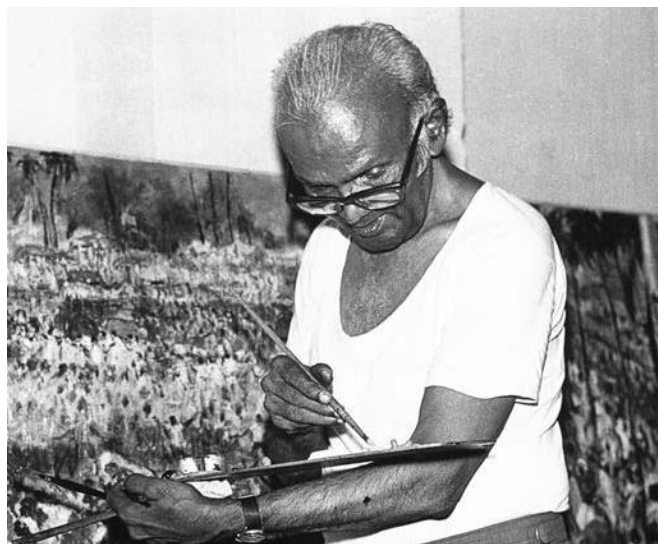
Almelkar's subjects comprised ordinary people, fishermen and tribal communities, set in the backdrop of their hand-painted homes with elaborate motifs. He was known to have made frequent trips to the jungles of Maharashtra, painting the flora and fauna and local communities of those forests.

Much feted, Almelkar won the Governor's Award of the Bombay Art Society in 1948, the Society's gold medal in 1954, Art Society of India award in 1955, and the Lalit Kala Akademi's national award in 1956 and 1960; in all, he won twenty gold medals and twenty-four silver medals. His works were displayed in exhibitions in India, Malaysia, Singapore, Indonesia, and Ceylon.

He served as the principal of a private art school, the Nutan Kala Mandir in Bangalore, before joining his alma mater as lecturer in 1968. He passed away in December 1982.

**KRISHNAJI HOWLAJI ARA, A FOUNDER MEMBER OF** the Progressive Artists' Group, was born in Secunderabad on 16 April 1914, but ran away to Bombay as a child. Much later, his skills as a painter were spotted by Austrian artist and art director of *The Times of India*, Walter Langhammer, who encouraged him in his artistic pursuit.

A self-taught artist, Ara grew up in adverse conditions and was imprisoned for participating in Gandhi's Salt Satyagraha movement. In his art practice, Ara neither wished to shock with raw eroticism as Souza did, nor did he want to revisit folk art in the manner of Husain. He was a modernist for whom the form and language of art preceded all other social and political motivations. His art was always intuitive, imaginative, spontaneous and improvised and not deliberate or intellectual. This evolved a certain eclecticism which was neither imitative nor derivative but led him on an exploration of style on a kind of rambling journey. He evolved his trademark style—especially his robust nudes and still-life paintings—that is ineffably marked by a life-affirming zeitgeist.



Ara won several awards, beginning with the annual prizes of the Bombay Art Society, the Governor's Prize, and an award from U.N.E.S.C.O., all before Independence. He was the founder and secretary of the Artists' Aid Centre and trustee of the Jehangir Art Gallery, both in Bombay, and was both fellow and general council member of the Lalit Kala Akademi, New Delhi. He passed away on 30 June 1985.



**A** FOUNDER-MEMBER OF THE PROGRESSIVE ARTISTS' Group, Sadanandji K. Bakre was born in Baroda, Gujarat, on 10 November 1920. He obtained a diploma in modelling and stone carving from Sir J. J. School of Art following which he was a pilot with the Air Force during the Second World War. In 1947, along with his friend F. N. Souza, Bakre founded the Progressive Artists' Group, which was joined by S. H. Raza, K. H. Ara, H. A. Gade, and M. F. Husain, as founder members.

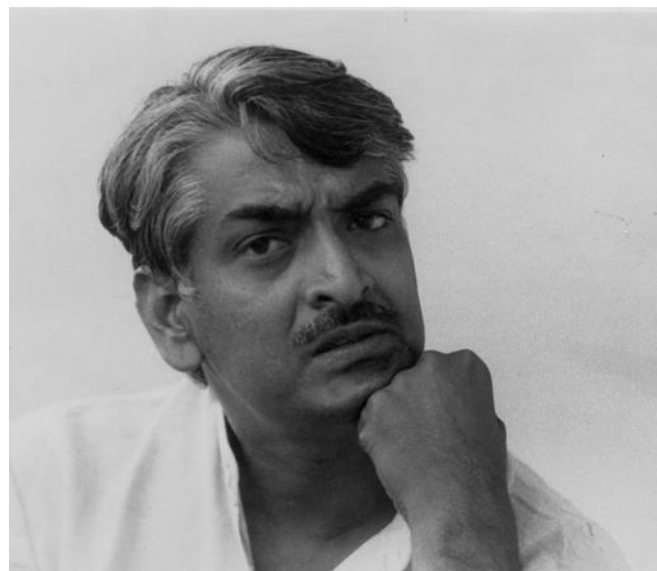
Rudi von Leyden, a leading voice of the Indian art scene in the mid-twentieth century, introduced Bakre to the modernist movements of the U.S. and Europe and helped mentor his ideology. Dissatisfied with the contemporary art scene in India at the time, Bakre left for London

to pursue his career and earned international renown both as a sculptor and as painter.

Bakre potentialised the human form by transforming it through distortion, fragmentation, and partial elimination. His canvases were executed in a sculptural manner depicting geometrical grids and abstracted human forms in a two-dimensional pattern. The bold and bright colours highlighted the contrast of straight and curved lines. His preoccupation with abstraction in his sculptures was inspired by Paul Klee's lyricism and Picasso's de-structuring of form.

A much-feted artist, Bakre returned to India in the later years to a recluse's life. He passed away in Ratnagiri, Maharashtra, on 18 December 2007.

**B**ORN IN MADRAS, R. B. BHASKARAN IS BEST known for his series on cats, and on couples, as also for his rejection of the 'restrictive' need to establish an Indian cultural identity through his works, which he feels is 'an instinctive by-product of one's work'. He grew up in a family of artists and his biggest inspiration was his maternal uncle, Namashivayam Pillai, who ran a business painting film banners. Learning to paint with his uncle as a child, Bhaskaran obtained formal education in painting at the Government College of Art and Craft, Madras. He also trained in printmaking in Israel, and in making frescos at Banasthali Vidyapeeth in Rajasthan.



Cats are to Bhaskaran what horses were to M. F. Husain and Sunil Das. The series on the feline creature came about after one of the specie strayed into his studio several years ago. The series titled *Couple* was inspired by marriage photographs of couples found in households across India, which, according to him, are not just memories of an important day but imbued with meanings on the traditional man-woman relationship. Another of his acclaimed series comprises paintings on the poems of renowned music composer Ilayaraja, who predominantly works in Tamil cinema.

A recipient of several government fellowships, Bhaskaran served as the principal of Government College of Art, Chennai, and of the College of Art, Kumbakonam. He was also the chairman of the Lalit Kala Akademi, New Delhi, in 2002. The artist lives and works in Chennai.





**B**ORN ON 3 MARCH 1919 IN MADRAS, S. DHANAPAL trained under sculptor-teacher D. P. Roy Chowdhury at the city's Government College of Art and Craft. He joined the faculty of his college after completing his studies, and, in 1957, when K. C. S. Paniker was principal, Dhanapal was appointed the head of the sculpture department. He eventually became principal of his alma mater in 1972.

In his initial years, Dhanapal was drawn towards the Bengal School style and excelled in line drawing and impressionistic watercolours. But his own evolving style tended to incline towards south Indian temple murals, because of which Roy Chowdhury encouraged him to take up sculpture. Dhanapal studied ancient Indian sculptures for their thematic divisions, techniques, iconography, and iconometry,

particularly the grammar of Chola, Pallava as well as Mathura sculptures of the Gandhara School.

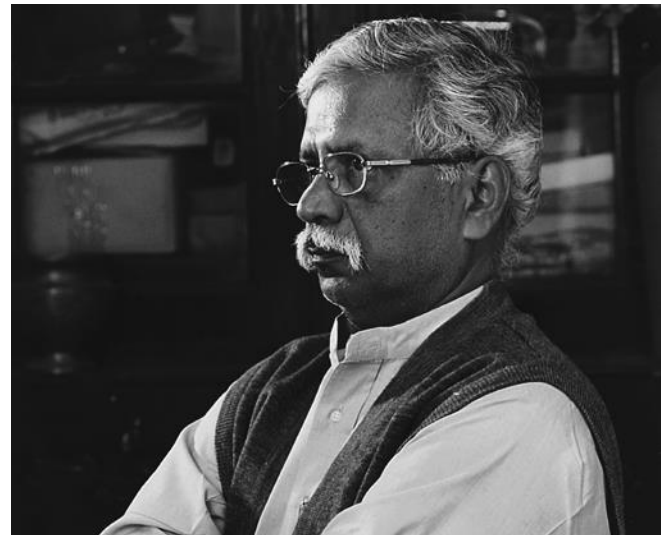
Massive and robust, his sculptures retained the fullness of a three-dimensional form. He experimented with various metals, terracotta and wood with a great command over each medium, exploring varied themes ranging from the biblical and mythological to nudes, portraits and narratives.

Besides being an acclaimed visual artist, Dhanapal also attained fame as a performing artiste—he was an accomplished Bharatanatyam dancer and was part of several dance-drama productions on stage; he learnt the classical dance forms of Kathakali and Kathak too.

Dhanapal won the Lalit Kala Akademi's national award in 1962; the Akademi's regional centre in Chennai held his retrospective in 2001, a year after he passed away.

**B**ORN IN NIZAMPUR IN ANDHRA PRADESH ON 21 August 1940, K. Laxma Goud obtained a diploma in painting and drawing from the Government College of Fine Arts and Architecture in Hyderabad in 1963. He followed it up with a post-diploma in mural painting and printmaking from Faculty of Fine Arts, Baroda.

The shift to Baroda made him sensitive to the uniqueness of his rural heritage. By the late 1960s, he had evolved a distinct style that reflected a pan-natural sexuality seen in terms of spontaneous, uninhibited passions, unfettered by the puritanical ethics of the urban middle class—he was able to embed his childhood memories and tribal vivacity within an urban framework. Erotic indulgence highlighted by the intermingling of male and female, vegetal and animal forms, along with a direct rural simplicity, charged his works with palpable sensuousness. His later works, however, are more introspective, and are executed in softer forms and colours.



A master draughtsman, Goud has excelled in a variety of mediums—watercolour, gouache, dry pastels, clay, and metal. He has exhibited widely in India and abroad; notable exhibitions include solo shows in Mumbai and Delhi at various venues, and a retrospective in 2007 in New York. His work is part of prominent collections such as the Masanori Fukuoka and Glenbarra Art Museum, Japan, and The Phillips Collection, Washington, D. C. He won the Andhra Pradesh Lalit Kala Akademi's award in 1962 and from 1966-71, among other honours from various institutions. He lives and works in Hyderabad.



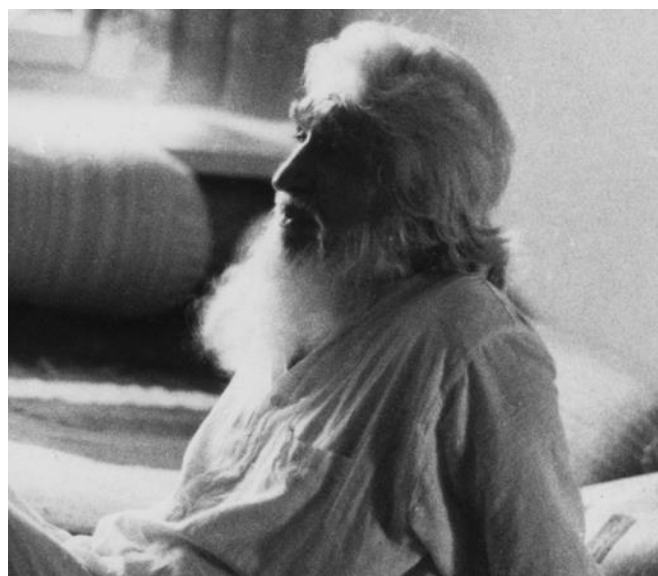
**K**ATTINGERI KRISHNA HEBBAR, BORN ON 15 JUNE 1911 near Udupi in Karnataka, showed an inclination for the arts from his childhood—his father used to make Ganesha idols. For Hebbar, Indian classical art remained a ceaseless source of inspiration, even though he was drawn to impressionism while studying at Sir J. J. School of Art, Bombay, from 1940-45. His early paintings—landscapes and figural compositions in the academic style—disciplined his hand and mind and led him towards his own style.

Inspired by the Sri Lankan philosopher Ananda Coomaraswamy's discourses, Hebbar began exploring his creativity through the traditional Indian art found in Jain manuscripts, Rajput and Mughal miniatures, and the Ajanta frescos, harmoniously blending it with surrealism and abstraction in his work. Strongly inspired by Amrita Sher-Gil's expression of the East through Western techniques, Hebbar left for Europe in 1949 to explore Western art further.

This exploration brought him to the Académie Julian in Paris where he studied under the impressionist painter Professor Cavailles, and later graphics at École Estienne. From 1964-75, he travelled across Europe, exhibiting his work. Upon his return, Hebbar experimented with mediums, methods and styles in order to find his own metre, even learning the classical dance form of Kathak to understand rhythm. Instinctively, he portrayed places and people as he saw them—a developing India in which he witnessed both celebration as well as suffering. In 1976, Hebbar was selected to be a fellow of the Lalit Kala Akademi. From 1953-73, he served as the chairman of the Artist's Centre, Bombay, and received the Padma Bhushan from the Government of India in 1989. He passed away on 26 March 1996.

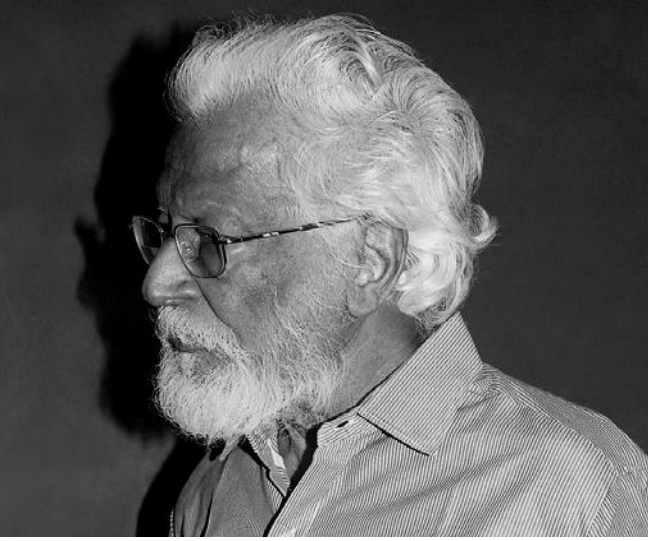
**I**N THE GALAXY OF MODERN MASTERS, ONE NAME THAT is synonymous with twentieth century Indian art, is M. F. Husain's. Born in Pandharpur, Maharashtra, on 17 September 1913, Husain came to Bombay in 1937 to become a painter, where he slept on footpaths and painted under streetlights. A self-taught artist, he began his career painting cinema posters and hoardings, and, in 1941, started making toys and furniture designs.

He imagined a secular language for modern Indian art that translated India's 'composite culture' into a rich mosaic of colours. As a member of the Progressive Artists' Group, launched in 1947, Husain heralded a new freedom for Indian art in the post-Independence decades. A peripatetic painter, Husain covered both geographical and conceptual territories, and transited at will between painting and poetry, assemblage and performance, installation and cinema. He experimented with text and images, and painted alongside musicians to translate music's elusiveness into the accuracy of brushstroke. His first film, a short titled *Through the Eyes of a Painter*, won the Golden Bear at the Berlin International Film Festival in 1967.



Husain earned renown for his paintings of horses, though he became equally well-known for his series on Mother Teresa, or the British Raj, among others. His work reflected the relationship between generations of performers, and he referenced India's syncretic culture using motifs and figures imbued with mythological meaning to give them a modern makeover in keeping with prevalent art practices. Husain was awarded the Padma Shri in 1966, the Padma Bhushan in 1973, and the Padma Vibhushan in 1991 by the Indian government. Well into his nineties, he continued to paint despite living in exile in London and Dubai, having fled from India in 2006 following death threats and obscenity cases filed against him. He accepted Qatari citizenship in 2010 and passed away in London on 9 June 2011.





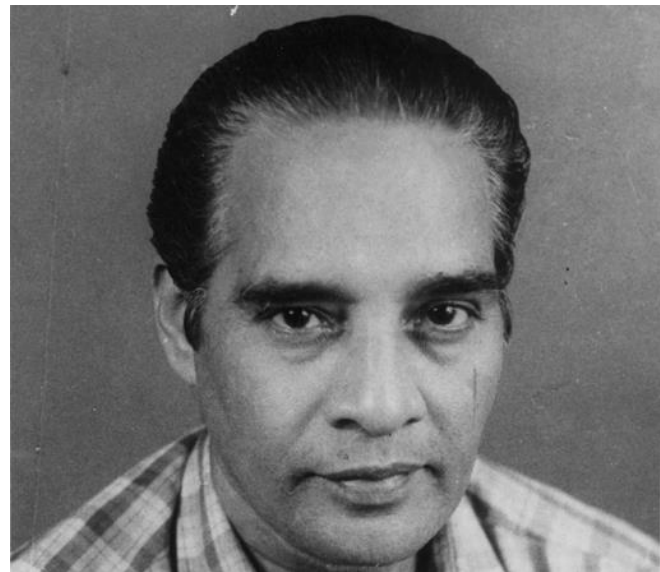
**A** DYNAMIC ARTIST, INTELLECTUAL, AND EDUCATOR, L. Munuswamy was a prominent practitioner within the Madras Art Movement who made abstraction a personal language in his artistic vocabulary. What made his works appealing was the international character, his individualistic vision and single-minded pursuit in his artistic endeavours. Regarded as innovative and experimental, the introvert artist had a highly representative career, particularly when seen in the context of India in the 1950s. It was a decade when abstraction was seen as a movement, when the post-Independence milieu was marked by economic and cultural progress, growth of patronage from commercial houses, galleries, institutions, collectors, and foreign visitors.

Belonging to a family of idol-makers, Munuswamy joined Government School of Art and Craft, Madras, on the insistence of his grandfather in 1956, graduating with a diploma in painting in 1961. He joined the faculty as a teacher—later appointed its principal—in 1971, retiring from the post in 1986.

As a student, Munuswamy was mentored by three distinctive personalities—D. P. Roy Chowdhury, S. Dhanapal and K. C. S. Paniker—all of whom impacted his art profoundly. His engagement with line, colour and space led him to consciously choose the language of abstraction, indirectly allowing the regional character a meaningful role. Setting his gaze on the human form to mediate his abstract expressions, Munuswamy's artistic language remains unparalleled.

**B**ORN IN A VILLAGE IN THE EAST GODAVARI district of Andhra Pradesh, Reddeppa Naidu acquired his formal education in Kakinada and later studied at the Government College of Art and Craft, Madras, where he was mentored by K. C. S. Paniker. He held his first exhibition in Madras in 1958.

His academic training and the challenge in identifying his own visual language made Naidu transform images to match both his urban and artistic sensibilities. In the 1950s and '60s, the dilemma of the south Indian tradition vis-à-vis the impact of Western modernism haunted most southern artists who were thinking of the 'modern' in the Indian context. Naidu forsook Western modernism for images from Hindu mythology and religious iconography in the '70s—a trend that had begun to show in his work in the previous decade—rendered in free lines drawn with dry brush strokes. Notable were his works in the *Mahabharata* series followed by the *Ramayana* and *Musicians*. He also did works culled from the Adiparva episode of the Mahabharata in which Shakuntala is given special attention.



Naidu participated in art shows globally, chief among which were the Paris Biennale of 1965, Sao Paulo Biennale of 1969 and 1971, and the fourth India Triennale in New Delhi in 1978. He received the Lalit Kala Akademi's national award in 1962, and the Hyderabad Art Society's gold medal in 1967. He passed away at Choramandal Artists' Village in 1999.



**B**ORN IN BANGALORE TO THE ILLUSTRIOUS K. C. S. Paniker, the father of the Madras Art Movement and the visionary behind Chola Mandal Artists' Village, S. Nandagopal's tryst with art, unsurprisingly, began early on. Just like his father, Nandagopal's work was a synthesis of tradition and modernity.

The folk trope in his 'pictorial sculptures' was unmistakable. His workmanship, wherein the artist employed copper and brass with silver plating, adding enamelling judiciously for a touch of colour, allowed his artistic oeuvre to evolve further. The beating of the metal sheet and the exercise of cutting, welding, drilling, and hammering, was a meditative process for him.

Following a bachelor's degree in physics in 1966 from the University of Madras, he secured a diploma in fine arts from the Government College of Fine Art, Madras, in 1971. In the same decade, he moved to Chola Mandal Artists' Village with his family. A recipient of several honours, Nandagopal was awarded the prestigious Lalit Kala Akademi award in the years 1970 and 1978. He was a gold medallist at the fourth International Triennale in New Delhi in 1978. In 2002, he received the Jindal Stainless Steel Award for Sculpture. He was also a recipient of the Homi Bhaba fellowship (1980), the British Council travel grant and the Indian Council for Cultural Relationships travel grant, both in the '80s, and the Government of India senior fellowship (1990).

In 2017, he succumbed to a cardiac arrest at the age of seventy-one at his residence in Chola Mandal Artists' Village.

**B**ORN ON 22 JULY 1929 IN SECUNDERABAD (NOW in Telangana), Badri Narayan began his career in the late 1940s working with ceramic tiles and mosaics, and moved later to using ink, pastel and watercolour as his primary mediums. Coming of age around Independence, Narayan—painter, writer, storyteller and art teacher—interpreted ancient and medieval traditions through his paintings, illustrations, stories, and workshops.

A self-taught artist, Narayan's distinctive pictorial vocabulary drew from medieval woodcuts, Byzantine portraiture, Ajanta murals and Pahari miniatures. Working in a space between the literary and the visual, the artist's primary vehicle remained the narrative. Many of his pictorial protagonists, allegories and situations stemmed from the realm of Indic myths and folklore. In two-dimensional stylised representations, often with recurring symbolism, the artist's simple outlines conveyed artistic intent in series such as *Savitri*, *Chandi Thakur* and *the Rani*, *Six-Tusked Elephant*, and *Boat*. Beginning with his first exhibition in 1949, Narayan was part of over fifty national and international shows and his works are in several permanent collections, including the National Gallery of Modern Art, New Delhi, and the South Asian collection of the Philadelphia Museum of Art. A prolific writer, Narayan also wrote short stories, verse and tales for children on subjects such as art, folklore and mythology. He also illustrated several books. He was awarded the Padma Shri in 1987, and the Maharashtra Gaurav Puruskar in 1990.



Narayan passed away in Bengaluru on 23 September 2013.





**A**KKITHAM NARAYANAN WAS BORN IN KERALA to a family involved in conducting Vedic rituals. He obtained a diploma in painting from the Government College of Art and Craft, Madras, in 1961, where he studied under noted painter K. C. S. Panicker, who also helped him shape his art philosophy.

Narayanan went to Paris on a government scholarship where he studied monumental painting under Jean Bertholle, and engraving under Lucien Couteau at the École des Beaux-Arts, from 1967-70. This exposure helped him arrive at a personal style which was a fusion of Indian tantric abstraction with Western geometric sensibility.

Working across mediums, Narayanan has experimented with colours and formal rhythms. Collapsing figures into minimal forms, he creates a field of geometric patterns, using triangles, squares, rectangles and circles as allusions to elements in nature—fire, water, earth and ether. He has chosen the abstraction of geometrical constructions over formless abstraction, which is reminiscent of Vedic or tantric ritual elements, especially rhythmic chanting; his constructs have also evolved a unique relationship with colours.

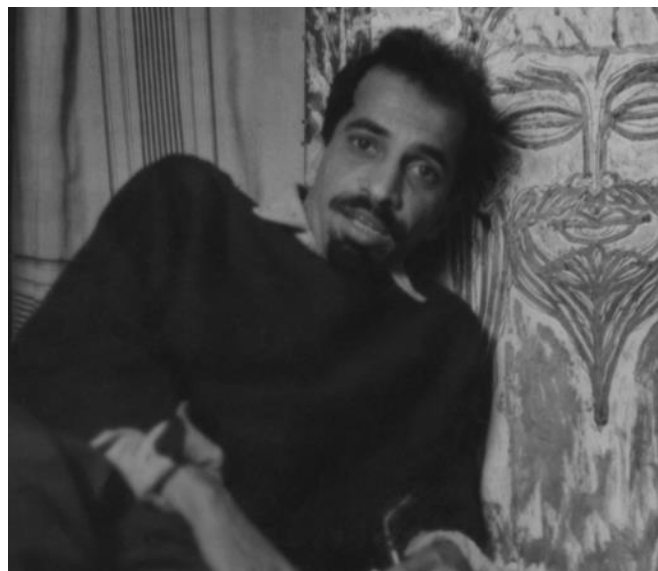
The Paris-based artist's works have been exhibited widely in India and internationally. He has won many awards through the decades, the chief of which are from Lalit Kala Akademi, Madras, in the 1960s; an award from the All India Print Exhibition, New Delhi, in 1972; another from the fourth International Festival of Painting at Cagnes-sur-Mer, France, the same year; and the K. C. S. Panicker Puraskaram from the Kerala Lalit Kala Akademi in 2009.

**B**ORN IN MARGAO, GOA, ON 21 JANUARY 1926, Laxman Pai studied and later taught at Sir J. J. School of Art, Bombay. He participated in Mahatma Gandhi's Satyagraha movement against the British rule that led to his imprisonment. Later, he participated in the movement to liberate Goa from centuries of Portuguese rule.

Yet, it was not the political climate of his youth as much as the lush landscape of Goa that remained a source of inspiration for him. A contemporary of the other renowned artist from Goa—F. N. Souza—Pai gave expression to life's experiences in his canvases with vigour and a richness of colour, but devoid of any commentary or moralistic narrative.

He called himself his own guru, creating a highly individual vocabulary, which was accentuated during his ten-year stay in Paris. Influenced by the works of Paul Klee, Mark Chagall, and Joan Miró, Pai created an eclectic intermingling of the traditional and the modern in his work. He explored the stylisation of Indian folk art with modern techniques such as angular simplification and flatness of the pictorial surface.

Upon his return from Paris, Pai served as the principal of the Goa College of Art (1977-87). He won many prestigious honours, such as the national award of the Lalit Kala Akademi in 1961 and 1963; Gomant Vibhushan Award, the highest civilian award of the Goa government; and the Padma Shri and Padma Bhushan from the government of India, among others. He passed away in Dona Paula, Goa, on 14 March 2021.





**B**ORN IN 1957 IN DEVAKOTTAI IN TAMIL NADU, Rm. PALANIAPPAN often incorporates the syntax of the sciences such as diagrammatic notations, and symbols, in his work. The memory of the first sight of the earth from above, while on a flight, also appears frequently in the form of maps, grids, and aerial terrain. Another important trope in his works has been imagery associated with the flying machine, inspired by his fascination with Second World War cinema.

Palaniappan obtained a diploma in fine arts from Government College of Art and Craft, Madras, in 1980, and took a post diploma in industrial design with specialisation in ceramics the following year. Primarily a printmaker, Palaniappan started making drawings and acrylic paintings later on. He is also a photographer and has worked with digital and computer imagery.

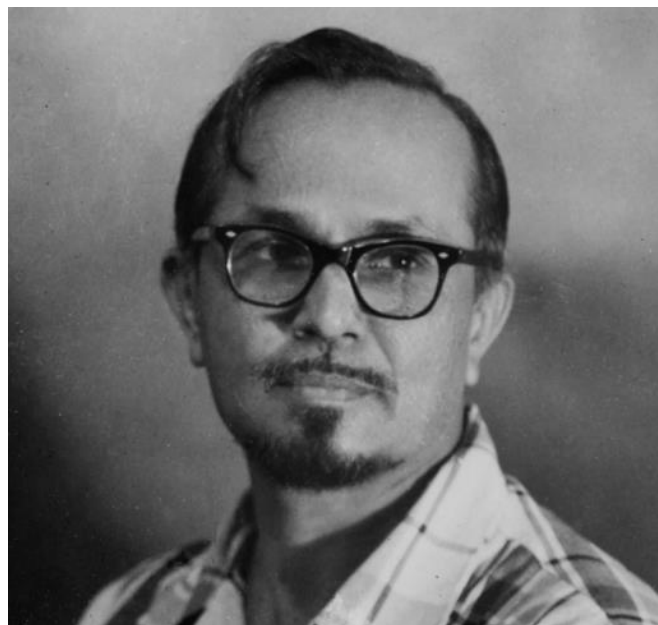
Palaniappan was an advisor to Bharat Bhavan, Bhopal, in 1990-92 and 1994-98. In 1992, he visited France on a French government grant, and in 1993 studied advanced lithography at Tamarind Institute, University of New Mexico, and Art Academy of Cincinnati in Ohio, both in the U.S., on a Fulbright grant. In 1996, he was an artist-in-residence at Ruskin School of Drawing and Fine Art, Oxford University, U.K., on a grant from the Charles Wallace Trust. In 1997, he was appointed regional secretary, Lalit Kala Akademi, New Delhi, and curated its exhibition, 'Major Trends in Indian Art', marking the fiftieth anniversary of India's independence. Palaniappan lives and works in Chennai.

**K**. C. S. PANIKER, A TOWERING PERSONALITY IN the world of Indian modern art, is remembered most for spearheading the Madras Art Movement and founding the Cholamandal Artists' Village on the outskirts of Madras in 1966.

Born in Coimbatore on 31 May 1911, Paniker studied in Kerala and, briefly, at Madras Christian College. He forsook studies for a job in the Post and Telegraph Department, where he worked for five years, and later as an insurance agent. But he had been painting watercolours as early as 1922, and had begun showing regularly from 1928 at the all India exhibitions of the Madras Fine Arts Society.

As a teenager, Paniker watched D. P. Roy Chowdhury painting by the pavement before the Government College of Art and Craft on Poonamallee High Road, Madras. At the age of twenty-five in 1936, Paniker gave up his job to join the college, graduating with a diploma in 1940.

Soon after his graduation, he was appointed a painting instructor at his alma mater, where he would later become the principal in 1957, a position he would hold for the next decade till his retirement. Drawn to the academic style in his early career, he renounced it in favour of indigenous styles and contexts to revolutionise painting methodologies in the art college, also setting up an artists' commune that continues to thrive in Chennai. His investigation into local calligraphy and metaphysical abstraction formed the basis of his mature art, resulting in his well-known series, *Words and Symbols*.







**ABDUL AZIZ RAIBA WAS BORN IN BOMBAY** on 20 July 1922 and studied miniature painting at Sir J. J. School of Art upon receiving a scholarship in 1942. He was an early associate of the Progressive Artists' Group but later struck out on his own due to difference of opinion with other members.

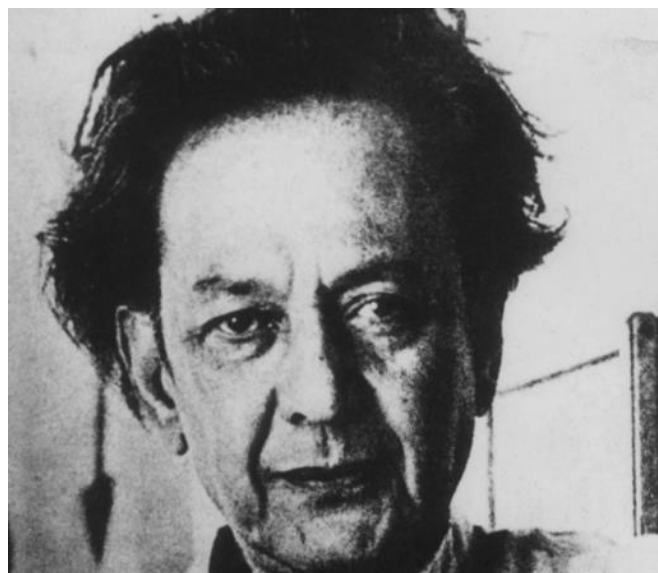
Contrary to his training in miniature painting, Raiba's work is characterised by bold shapes and strong outlines. Yet, the miniature influence persists in the two-dimensional arrangement and use of colours as well as in his composition drawn from the Travancore-Cochin folk art vocabulary. An eclectic artist, he was also influenced by his stay in Kashmir between 1957 and 1959, where he drew upon the romanticism of the Kangra miniature school. Far from being derivative,

his works are a result of his personal interpretation of these miniatures, Christian imagery, landscapes of south India, and the life of the Konkani community, to which he belonged. Besides, he was an excellent printmaker and had also mastered the difficult art of painting on jute.

Raiba won various accolades throughout his career, including many medals from the Bombay Art Society. He executed multiple commissions like the large mural of the Buddha for the Ashok Hotel, New Delhi, in 1956, and commemorative paintings done for the poet Ghalib's centenary in 1969. He returned to his alma mater seven decades later in 2013, for his first retrospective, charting his progression from 1943 onwards. He passed away in Mumbai on 15 April 2016.

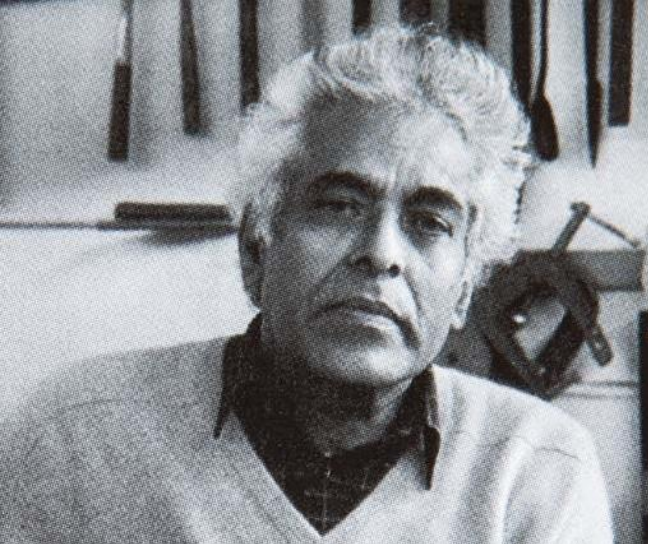
**ONE OF INDIA'S MOST SEMINAL MODERNISTS**, Sayed Haider Raza was born on 22 February 1922 in Mandla, Madhya Pradesh, and forged a new language of art by integrating Indian symbolism with Western expression. A student of Sir J. J. School of Art, Bombay (1943-47), and one of the first members of the Progressive Artists' Group, the turning point of his career was his journey to Paris in 1950 on a French government scholarship to study at École Nationale des Beaux-Arts. In 1956, he became the first non-French artist to win the critic's award, the Prix de la critique.

Raza almost exclusively excluded the human figure from his vocabulary, choosing landscapes instead. In the 1960s, he drifted away from realistic landscapes towards 'gestural expressionism', a form of abstraction. Ultimately, Raza's paintings evolved from his childhood memories of dense forests and the river Narmada, the bright colours of the Indian market, as if drawn towards the black dot—the *bindu*—drawn by his school teacher as an attempt to help him focus and meditate. The imagery transmuted into geometrical lines and intense bursts of colour on canvas in a geometrical exploration of *tantra*.



Among prominent honours, Raza received the Kalidas Samman, Lalit Kala Akademi's Lalit Kala Ratna, and the Indian government's Padma Shri, and Padma Bhushan. His works are among the most high valued works at auctions of Indian art.

After living in France for six decades, Raza shifted to New Delhi in 2010, where he passed away on 23 July 2016.



**B**ORN IN CHITTOOR, ANDHRA PRADESH, ON 15 JULY 1925, Krishna Reddy is best remembered for pioneering the simultaneous colour printing technique, or the colour viscosity process, along with S. W. Hayter, in Paris. His journey to that seminal moment in Paris was preceded by a stint at Santiniketan, studying under Nandalal Bose (1942-47), and then, as head of the art section at Kalakshetra, Madras (1947-50). Reddy travelled to Europe with the support of philosopher J. Krishnamurthy, first studying at Slade School of Fine Art, London, and then training in sculpture with Henry Moore, Ossip Zadkine and Mario Marini. Interactions with Constantin Brancusi and Alberto Giacometti profoundly influenced his work.

In Paris, Belarusian-born French sculptor Zadkine introduced Reddy to S. W. Hayter, founder of the influential print studio, Atelier 17. It was here, in the early 1950s, that the most important developments in Reddy's career took place. Through his colour viscosity process, Reddy managed to attain a range of extraordinary colours on the plate, with each print becoming an individual coloured image. His abstract and semi-abstract prints revolved around the themes of nature and human figures. He also created sculptures in bronze, terracotta, stone, and marble.

Reddy became the first Indian to be appointed director of Atelier 17. Though not as feted in the country of his birth as internationally, Reddy was awarded the Padma Shri by the Government of India in 1972. In 1976, he shifted to New York, where he passed away on 22 August 2018.

**P**AKALA THIRUMAL REDDY WAS BORN TO A FARMER'S FAMILY in Andhra Pradesh's Karimnagar district in 1915. Defying his family's opposition to art as a professional practice and fascinated with colour and form in his childhood, Reddy joined Sir J. J. School of Art, Bombay, to study painting on a scholarship.

In 1941, he, along with M. T. Bhopale, A. A. Majeed, M. Y. Kulkarni, and C. Baptista, formed Contemporary Painters of Bombay, a collective much before the Progressive Artists' Group. He worked as a freelance artist in Bombay, working in the film industry as an art director, at printing presses and commercial studios. Setting up a furnishing industry at Hyderabad from 1947-67, he returned to being a fulltime artist in the 1950s.



A sensitive artist, Reddy evolved a unique vision of his own, creating complex compositions, realistic and expressionistic portraits, still-lives, and impressionistic landscapes. His later works are abstract, often revealing a tantric influence with folk motifs and symbols, and a synthesis of almost contrary forms. An excellent draughtsman, Reddy's lines have an even flow, rarely changing in thickness or intensity. He was also trained in mural design and was acquainted with the Rajput and Pahari miniature styles.

Reddy received gold, silver and bronze medals from various art societies, including the Dolly Cursetjee award and Mayo scholarship for murals. He received numerous other awards from other institutions including the Academy of Fine Arts, Calcutta, and the Andhra Pradesh Lalit Kala Akademi. He also founded the Sudharma Art Gallery in Hyderabad. He passed away in 1996.





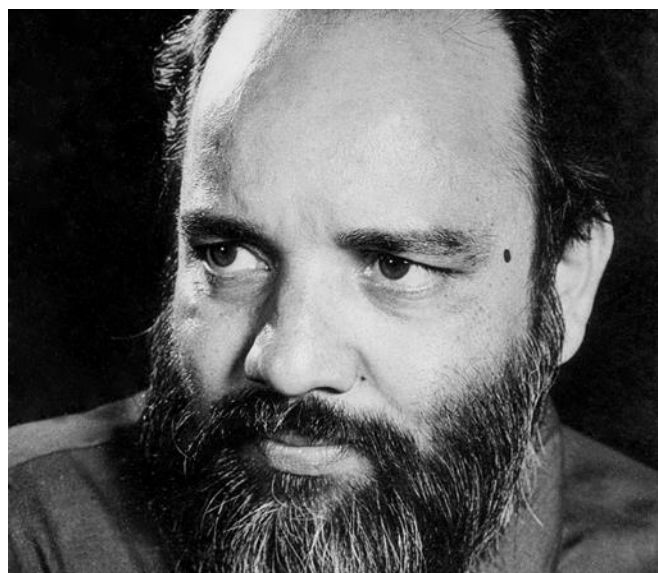
ONE OF THE MOST CELEBRATED ARTISTS OF THE CONTEMPORARY art scene in India, G. Ravinder Reddy, a native of Andhra Pradesh, started his early artistic career with free-standing, oversized heads and relief figures of nude women and of couples. A student of M. S. University, Baroda, Royal College of Art and Goldsmith College of Art, Reddy began teaching at the Kanoria Centre for Arts, Ahmedabad, and later as a teacher of sculpture at Andhra University, Visakhapatnam. His figures reveal the influence of pop art and Indian sculptural tradition, in particular votive figurines. His terracotta busts and heads reflect a vision combined with the archetypal and the individual. Reddy decorates his female heads with folk details and a heraldic presence to reaffirm the supremacy of the matriarch and give voice to ordinary womenfolk. His massive and monumental heads of

middle-aged wives and adolescent girls are sensuous with large, hypnotically staring eyes, and yet underpinned with vulnerability; conspicuous wherever they are placed, they work as a liberated feminine expression. Adding terracotta to polyester resin fibreglass as his steady medium, Reddy also tries to transform the surface into the nobler presence of copper and gold.

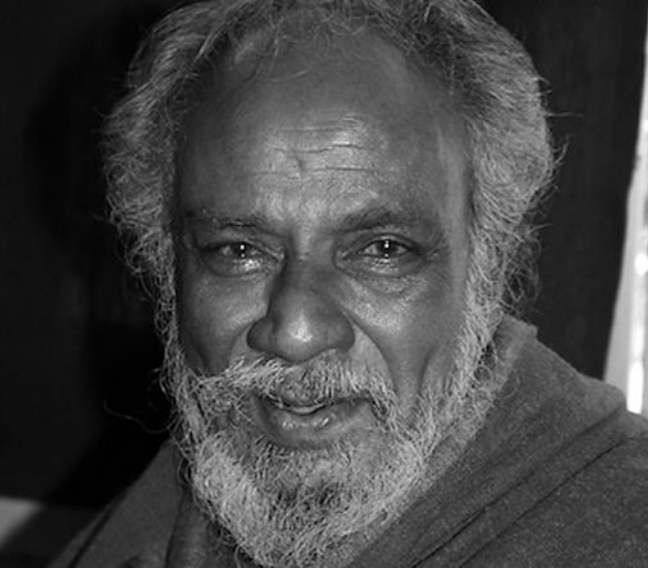
Forms are his primary subject concern, as he says, 'Through the addition and subtraction of material, I am led to the image making process. It is as if the form of the sculpture dictates itself in that balance, volume, geometry, texture and representation all come together to create a unified whole... I am concerned with forms that are universally understood.'

BABURAO SADWELKAR GREW UP IN KOLHAPUR reading books on the great world painters of realism such as John Sargent, J. M. Whistler and Augustus John. Later in Bombay, at Sir J. J. School of Art, his notions of art underwent considerable change, now valuing the European impressionists - Manet, Monet and Degas. In 1956, Sadwelkar was invited to join the Bombay Group and participated in all the shows of this group till 1962 when it dissolved. For nearly twenty years, from 1953-71, he taught painting at Sir J. J. School of Art and for the next ten years, took on a Maharashtra government posting on art.

The influential Europeans in Bombay -Rudolf von Leyden, Walter Langhammer and E. Schlesinger - thought highly of Sadwelkar's skill as a portraitist. But Sadwelkar moved from portraits to landscapes, interested in impressionism and the high ideas of modern art.



Impressionistic in treatment, his later works reveal free brushwork, which creates a patchwork of colour sensations defining the subject. An avowedly representational painter, Sadwelkar made brief forays from time to time into abstraction where the compositions revealed a continuity with his landscapes. They were on futuristic themes, such as his long-running Cosmic or Lunar series, with a dystopic, wasted landscape beneath a burning sun or a cold sky. In others, he played with patches of colour or indeterminate forms that lie in the lower register under an apparent sky - perhaps the aerial view of a town or an island. An important member of the art fraternity in Bombay, Sadwelkar was selected to the Board of Trustees, Prince of Wales Museum, Bombay, in 1990-91.



**A . P. SANTHANARAJ'S TECHNICAL EXPLORATIONS**, zest, enthusiasm and passion for art injected momentum in the regional agenda that defined and developed the Madras Art Movement. His significance as a teacher and artist equalled Paniker and Munuswamy within the institution. An alumnus of the Government College of Arts and Crafts from which he graduated in 1958 and was immediately absorbed as a teacher, he went on to become its principal in 1985 and retired in 1990.

Santhanaraj engaged with human imagery as a dominant trope. His compositions had pastoral themes with woman as a protagonist, largely composed of single figures. His affinity with the female form allied with that of Munuswamy. His delineation exhibited primeval characteristics bordering on expressionist distortions and reductive forms. As a student, the Western master who influenced him was Rembrandt for his nuanced mastery over light and shade, Cezanne in the use of flat colours, and Picasso and Braque's articulation with fragmented spaces and forms. He realised that colour could be put into service for creating an ambience or 'atmosphere'. He emphasized the importance of this 'atmosphere' within which form and object were embedded. Additionally his approach to painting was premised on an analogy with music, a romantic notion that lay at the heart of his work. The obsession to relate painting with music was a conscious approach to manifest an 'atmosphere'. 'Just as in music so also in painting, it is the atmosphere which should be one's magnificent obsession,' he said.

**A STUDENT OF K. C. S. PANIKER—THE INFLUENTIAL** artist-teacher and founding father of the Madras Art Movement—M. Senathipathi is known for his richly textured works drawn from mythology and contextualised in contemporary social issues.

Among the earliest artists to move to Cholamandal Artists' Village on the outskirts of Madras founded by his mentor, Senathipathi obtained a diploma in drawing and painting from the Government College of Art and Craft in 1965. Memories of rites and rituals of his religious family that included an uncle who painted images of Hindu deities have remained an integral part of his vocabulary, as also the folk tales narrated to him in childhood by his mother—as a young boy, he would admire the images of deities in the *puja* room of his home in Chengalpet near Madras. His lines, too, are drawn from *kolam* patterns, *yantric* diagrams, and geometric folk forms.



A unique feature of Senathipathi's art is the transparent, stained-glass effect that he brings to his works. In the mid-1970s, he started working exclusively with pen and ink wash, immersing handmade paper in water before delineating his linear composition on it. The pressure of the nib or brush on wet paper gave rise to blots, smudges and sfumato effects, creating textures and enhancing the work's character. In 1988, Senathipathi received a British Council grant to travel to different parts of Europe. Besides India, Senathipathi has exhibited in Poland, Germany, Malaysia, Holland, and Morocco. The artist lives and works in Chennai.





**F**RANCIS NEWTON SOUZA, BORN ON 12 APRIL 1924, was expelled from school, then from his college—Sir J. J. School of Art, Bombay—and later, as he insisted on saying, from his own country. Born in Goa, Souza's Catholic mother brought him up to be a priest, but he showed early signs of rebellion that would become an integral part of his life.

While studying in Bombay, he joined the Communist Party but soon left it. He even abandoned the Progressive Artists' Group, of which he was the founder member and spokesperson, to pursue a career in Europe. He would shift continents—living and tasting success in London in the 1950s and '60s—before settling in New York.

Souza found his own blunt, extreme style by combining the expressionism of Rouault and Soutine with the spirit of cubism and the sculptures of classical Indian tradition. He combined fierce lines with cruel humour. Nudes, landscapes, and portraits—he painted in every style and in every medium, even inventing 'chemical alterations', a method of drawing with the use of chemical solvent on a printed page without destroying the glossy surface. This helped him to experiment with the layering of multiple imagery.

Widely exhibited and feted around the world, Souza's pugnacious nature and work failed to win him recognition in the country of his birth, where he was noted but never rewarded. In the later years, he started spending more time visiting India, and passed away in Mumbai on 28 March 2002.

**B**ORN IN KERALA ON 15 FEBRUARY 1924, K. G. SUBRAMANYAN was studying economics at Presidency College, Madras, when he joined India's struggle for freedom, and was imprisoned and debarred from government colleges. He joined Kala Bhavana at the Visva-Bharati University, Santiniketan, in 1944, a move regarded as a turning point in the life of the young man who would go on to become one of India's most respected modern artists; he was also a sculptor, a muralist, a poet, a theoretician, and an author of repute.

At Santiniketan, Subramanyan trained under Nandalal Bose. He next joined the Faculty of Fine Arts, M. S. University, Baroda, where he would teach over several years—from 1951-59, and from 1961-80, with studying stints at Slade School of Fine Art, London, and as a John D. Rockefeller III Fund fellow in the U.S. in between. He also taught at Santiniketan from 1980-89.



A contemporary of the Progressives, Subramanyan created a different kind of modern Indian art, drawing on myths, fables and traditional narratives in a variety of mediums—from small-sized terracotta works to larger-than-life murals. He painted women, children, objects, and animals before a period of painting still-lives exclusively in the 1960s, until the shift to the *Terrace* series in the '70s. Known for the sensuality of his imagery and figures, the nightly backdrops and reflective faces, Subramanyan's paintings revealed a continued cubist influence. A major presence on the Indian art scene, he passed away on 29 June 2016 in Vadodara.



**A**N IMPORTANT ARTIST OF THE MADRAS GROUP THAT synthesised modernism by melding Indian traditions with Western modernist techniques under the direction of K. C. S. Paniker, M. Suriyamoorthy's visual language employed emphatic regional and folk imagery.

Born on 16 August 1944, Suriyamoorthy was an experimental artist known for unusual innovations—he made paintings with the waters of various Indian rivers considered holy, and made colours by grinding seashells and medical ingredients left behind by his father who was a practitioner of the indigenous medical science of Siddha. In later years, he also worked in mixed media, oil and acrylic colours.

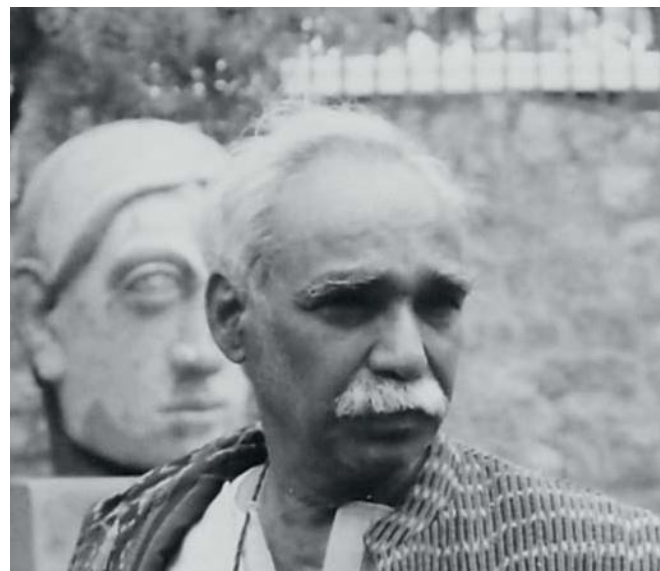
Painting in the figurative tradition, Suriyamoorthy's canvases were a smörgasbord of traditional regional influences such as the Lepakshi murals, the *kolam* culture of making decorative patterns on floor with rice flour, textile motifs, and south India's plastic tradition. The female figure remained a constant muse, whether in the form of a deity or a middleclass housewife. Thematically, his animated compositions oscillated between domesticity, dance and music performances, vegetable and fruit sellers, marriage and ear-piercing ceremonies, the antics of a snake charmer, and iconic representations of the Hindu pantheon of gods. Dividing the space through geometric grids, he placed within it vignettes of pastoral life. His canvases were inscribed with the English script, reflecting the tradition of the Madras Art Movement.

Winning the Lalit Kala Akademi's national award at the age of twenty-one, Suriyamoorthy remained active in Madras (now Chennai) until the late 1980s, after which he shifted to Singapore.

**B**ORN IN KARIMNAGAR DISTRICT IN UNDIVIDED Andhra Pradesh, Thota Vaikuntam is known for powerfully-delineated and brightly-coloured portraits of robust men and women of the Telangana region where he grew up. He studied at College of Fine Arts, Hyderabad, from 1965-70, before training under K. G. Subramanyan at M. S. University, Baroda, in 1971-72, on a Lalit Kala Akademi fellowship. Calendar art and mythological scenes painted on scrolls and village walls informed his earliest art. His village's egalitarian social structure, with no marked distinctions of caste or other divisions, has been a lasting inspiration; its rustic beauty and resilient farmers, labourers and women his frequent subjects, engaged in simple, daily activities.

Bright, primary colours evoking nature, rendered in fine brushstrokes, bring to life his sensuously-rendered women and their lustrous dark skin and sturdy bodies that are hardened by labour but also decorated in jewellery and flowers. It is his way of recalling the childhood memory of watching male artistes impersonating female characters for theatre groups in his village. Another source of Vaikuntam's inspiration is the children's cultural centre in Hyderabad, Jawahar Bal Bhavan, where he spent fifteen years as an art teacher.

A celebrated artist, Vaikuntam has also done art direction for films; among others, he was art director for the 1988-89 Telugu film *Das*, which won a national award. In 1993, he received the Lalit Kala Akademi's national award. Vaikuntam lives and works in Hyderabad.







**B**ORN IN MYSORE, S. G. VASUDEV completed his diploma in fine arts, from Government College of Art and Craft, Madras, in 1968, where he was deeply influenced by artist-teacher K. C. S. Paniker. While still a student, he won Lalit Kala Akademi's national award in 1967.

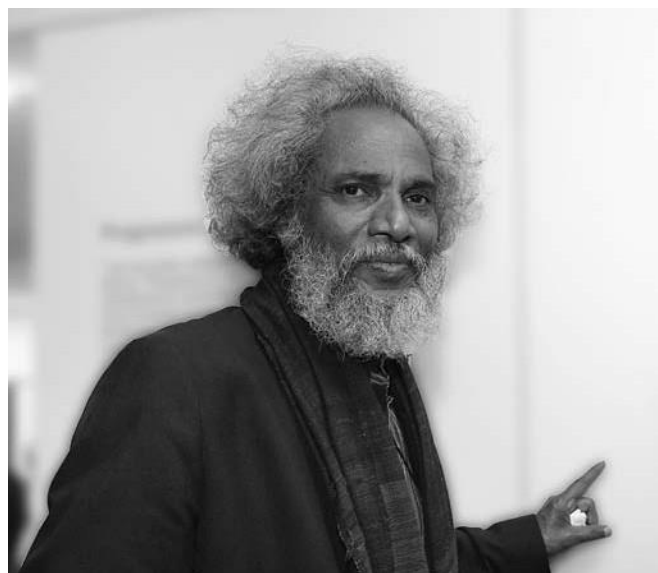
Vasudev became popular with his *Vriksha* series of the 1970s that further evolved into the *Mithuna* series that examined vegetal and human sexual imagery. His exploration of themes resulted in his well-known works belonging to the *He & She* series, *Hayavadana*, *Ganesha*, and *Humanscapes*. Vasudev has also worked closely with master weavers to create tapestries in silk featuring the themes he has been exploring over the years. Besides, he has made copper engravings,

beaten metal objects, and batik style painting on cloth as well as canvases. In the early days, his works were done in heavy impasto. Later, however, Vasudev realised he could integrate the linear impulse that is the most significant aspect of the south Indian style, with both colour and lyricism. Simple geometrical shapes provide a frame to his compositions.

Along with his teacher Paniker, Vasudev was one of the founder-members of Chola Mandal Artists' Village, where he lived and worked till 1988. He has participated in several important group and solo exhibitions in India and abroad. A former member of the executive board of Lalit Kala Akademi, New Delhi, the artist lives and works in Bengaluru.

**A**MONG ARTISTS, VELU VISWANADHAN IS OFTEN referred to as 'Paris' Viswanadhan because he made the French capital his home. Born in 1940 in Kollam, Kerala, Vishwanadhan joined Government College of Fine Arts, Madras, in 1960, where he studied under K. C. S. Paniker, and along with him became a founder-member of the Chola Mandal Artists' Village.

In 1967, Viswanadhan participated in Biennale de Paris, and settled in the city the following year. By then, he had already formulated his concept of space, tantric *mandalas*, and geometric forms, but in time arrived at a new synthesis, narrowing the existing polarities between the East and the West. Though his use of colour remained bold and warm as before, he re-examined his interpretation of space after coming in contact with contemporary Western art—freeing space from the esoteric notions of geometrical figurations, he began to interpret space as time.



Viswanadhan's engagement with various mediums is blended with his understanding of light and colour, one he has explored in his films as well. Saturated with reds and greens, mauves and crimsons, his work evoke memories inextricably linked with a life lived in different geographical spaces.

Inspired by music, Viswanadhan admits that for him drawings are like liberated sound: 'When they are earthbound, they are like drums. The saxophone and flute are air-bound.' Widely exhibited and collected across Europe, Viswanadhan lives and works in Paris and maintains his studio in Chola Mandal.

## **SRISHTI ART GALLERY**

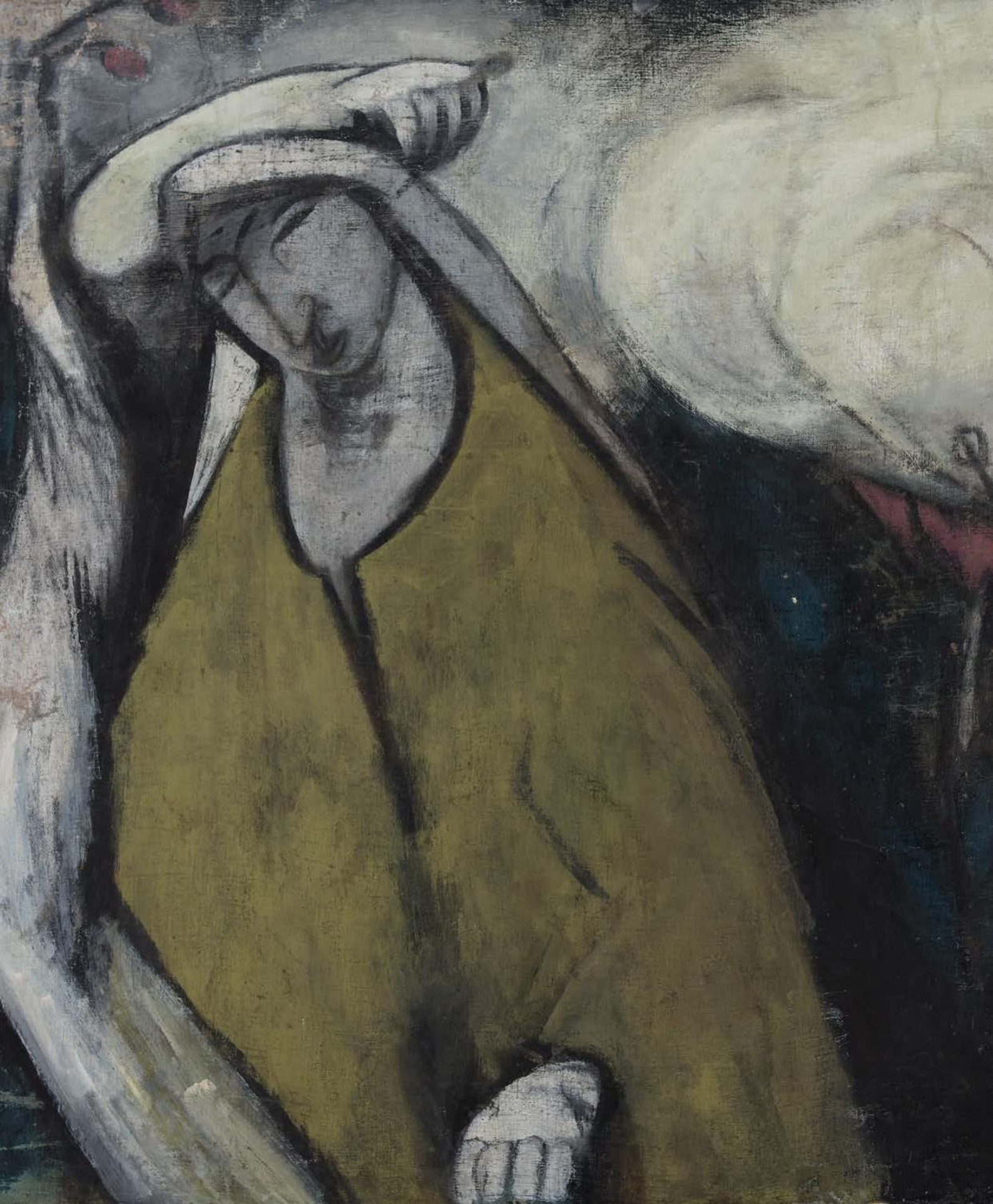
### **ESTD. 2000**

Srishti, Hyderabad's oldest Art Gallery, has curated over 200 exhibitions encompassing diverse artistic expressions, from paintings and sculptures to graphics, drawings, and new media.

This year marks an exciting journey for Srishti as we undergo a transformation, emphasizing our renewed focus on modern and contemporary Indian artists. We've changed our name to 'Srishti', a spelling closer to the Sanskrit meaning of creation, making it simpler and more accessible to a global audience.

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