



# Material STORIES

SRISHTI 25  
www.srishti.art YEARS



# Material STORIES

As part of Srishti Art Gallery's 25-year celebrations, Material Stories is an ode to a transformative moment in Indian art—when artists began experimenting with a variety of mediums to arrive at a visual language that was both indigenous and resonant with modern ideas. Materials once associated with folk and ritual—terracotta, wood, thread, scrap—became central to contemporary expression. The works in this exhibition reveal how texture, form, and surface were used to blur the lines between painting, sculpture, and relief. Through this exploration, artists redefined the role of material—not just as medium, but as a carrier of narrative, memory, and innovation.

This ethos finds form in a range of diverse practices. Jyoti Bhatt, Manu Parekh, and Laxma Goud transformed traditional materials into expressions of modern thought. Bhatt embedded everyday detritus into abstract compositions; Parekh channelled the spirit of Benares into symbolic, textural forms; and Goud brought rural sensuality into terracotta. K.S. Kulkarni's figuration echoed ancient sculptural aesthetics, while Dattatraya Apte treated material as a lifelong investigation. Balan Nambiar's metal sculptures reflect his deep engagement with ritual, geometry, and spiritual symbolism—infusing modern form with cultural memory.

Satish Gujral and Shanti Dave extended painting into sculptural surface, while Rabin Mondal and R.N. Pasricha added dimension through collage. The quiet intricacy of Shobha Broota's thread work, the mythic sensibility in C. Douglas's mixed media, and Piraji Sagara's evocative wooden reliefs reflect a profound engagement with process and presence. Sculptors like K.S. Radhakrishnan, S. Dhanapal, and Latika Katt expanded these conversations through form, scale, and subject—exploring body, belief, and belonging.

Together, these artists opened new ways of thinking about material—approaches that continue to shape contemporary artistic practice today.



**SATISH GUJRAL**

*Untitled*

Acrylic and mixed media on board, 1969  
 36.2 x 35.0 x 5.0 in. / 91.9 x 88.9 x 12.7 cm.  
 Signed in Hindi and dated (front) 'Satish / 69'





**JYOTI BHATT**

*Landscape*

Mixed media on canvas, 1963

33.0 x 33.0 in. / 83.8 x 83.8 cm.

Verso: Signed in English and dated 'Jyoti Bhatt / 1963'





**JYOTI BHATT**

*Autumn*

Etching and mixed media on paper, 1964

Print size: 8.7 x 8.7 in. / 22.1 x 22.1 cm.

Paper size: 14.0 x 11.0 in. / 35.6 x 27.9 cm.

Verso: Titled, dated, inscribed and signed in English

'Autum / -1964 / -@ New York / - Jyoti Bhatt / -Pratt Institute, Brooklyn'





**MANU PAREKH**

*Goddess Annapurna*

Iron, gold leaf and found objects, 2014

59.5 x 28.0 x 73.0 in. / 151.1 X 71.1 X 185.4 cm.





## PIRAJI SAGARA

### *Untitled*

Enamel and mixed media on plywood, 1965

32.0 x 48.0 in. / 81.3 x 121.9 cm.

Signed in English and dated (lower left) 'P.C. Sagara / 65'

Verso: Label of Lalit Kala Akademi with artist's name and inscription in English; torn label of Gallery Chemould with artist's name and inscription in English and a sticker and tag of Christie's with artist's name, inscription in English and date





**K. LAXMA GOUD**

*Untitled*

Bronze

28.0 x 19.0 x 3.0 in. / 71.1 x 48.3 x 7.6 cm.



**K. LAXMA GOUD**

*Untitled*

Terracotta

13.0 x 20.0 x 8.0 in. / 33.0 x 50.8 x 20.3 cm.





**K. LAXMA GOUD**

*Untitled*

Acrylic, ink and rope on terracotta, 1995

12.7 x 8.0 x 5.7 in. / 32.3 x 20.3 x 14.5 cm.

Signed and dated in Telugu (front) 'K. Laxma Goud / 1995'



**K. S. RADHAKRISHNAN**

*My Feet is the Only Carriage*

Bronze, 2019

28.5 x 32.0 x 17.0 in. / 72.4 x 81.3 x 43.2 cm.





**K. S. RADHAKRISHNAN**

*Smooth Sailing of the Boat - 2*

Bronze, 2022

26.0 x 24.0 x 12.5 in. / 66.0 x 61.0 x 31.8 cm.



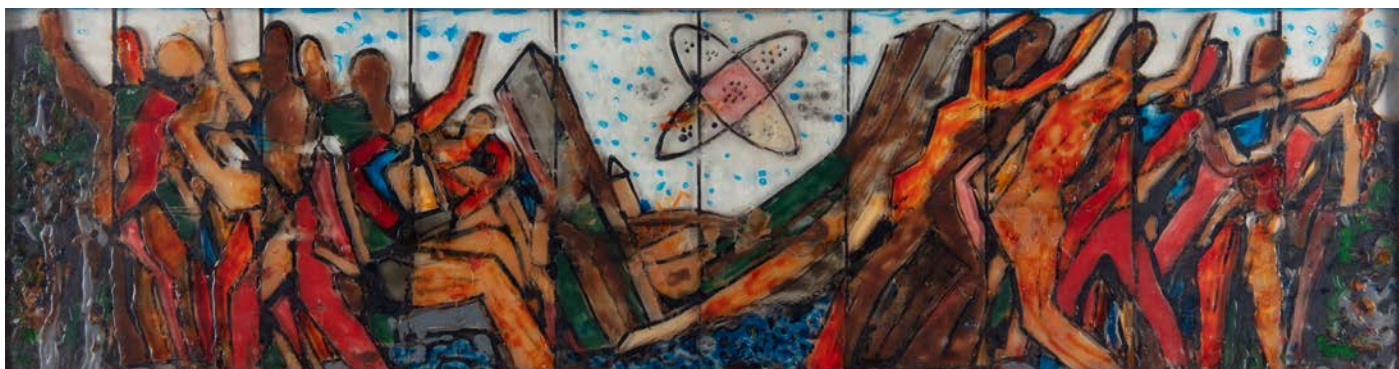
**K. S. RADHAKRISHNAN**

*An Undulating Ascent*

Bronze, 2021

31.0 x 12.0 x 15.0 in. / 78.8 x 30.5 x 38.1 cm.





**K. S. KULKARNI**

*Untitled*

Glass colours on glass, 1970  
8.0 x 29.0 in. / 20.3 x 73.7 cm.



**K. S. KULKARNI**

*Untitled*

Painted terracotta on wooden pedestal

Size with pedestal: 17.2 x 8.5 x 8.5 in. / 43.7 x 21.6 x 21.6 cm.

Size without pedestal: 11.7 x 3.5 x 2.5 in. / 29.7 x 8.9 x 6.4 cm.





**SHANTI DAVE**

*Untitled*

Oil and encaustic on canvas, 1994

25.7 x 21.7 in. / 65.3 x 55.1 cm.

Signed in English and dated (upper right) 'Shanti Dave. / 94.'



## SHANTI DAVE

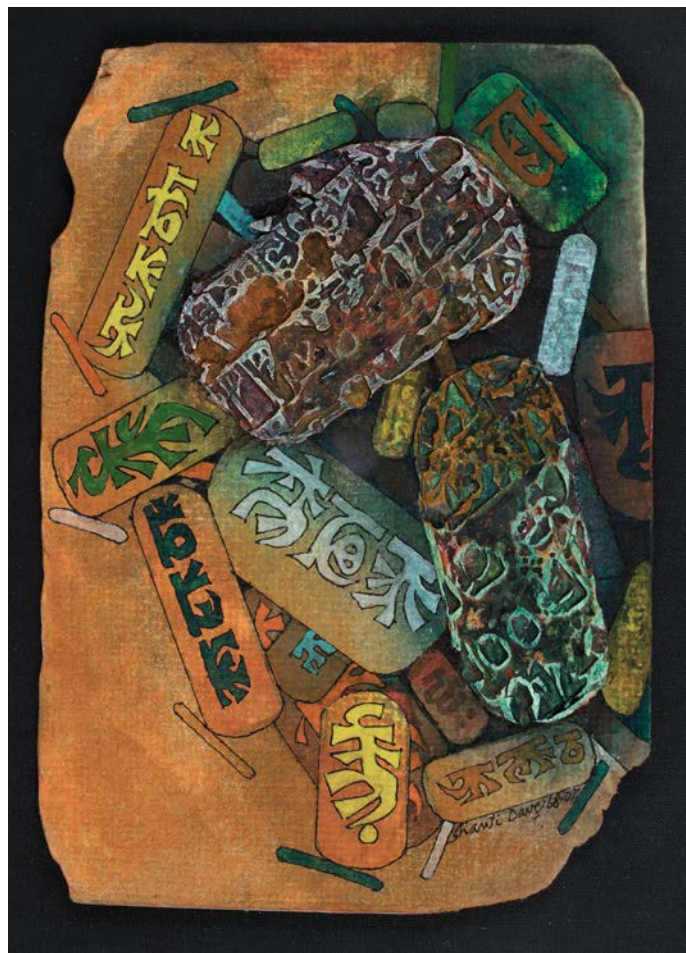
### *Untitled*

Acrylic, ink and encaustic  
with handmade paper on canvas, 2005  
22.0 x 18.2 in. / 55.9 x 46.2 cm.  
Signed in English and dated (lower right)  
'Shanti Dave. / 05.'

### *Untitled*

Acrylic, ink and encaustic  
with handmade paper on canvas, 2005  
22.0 x 18.0 in. / 55.9 x 45.7 cm.  
Signed in English and dated (lower centre)  
'Shanti Dave / 05'





## SHANTI DAVE

### *Untitled*

Acrylic, watercolour, ink and encaustic  
on cotton pulp paper, 1968-2002

7.2 x 5.2 in. / 18.3 x 13.2 cm.

Signed in English and dated (centre right)

'Shanti Dave / 68.02'

### *Untitled*

Acrylic, watercolour, ink and encaustic  
on cotton pulp paper, 1968-2002

7.2 x 5.2 in. / 18.3 x 13.2 cm.

Signed in English and dated (lower right)

'Shanti Dave. / 68.02.'



**S. DHANAPAL**

*Mother and Child*

Patinated brass, 1951

13.2 x 5.5 x 5.7 in. / 33.5 x 14.0 x 14.5 cm.



**S. DHANAPAL**

*Untitled (Christ with Cross)*

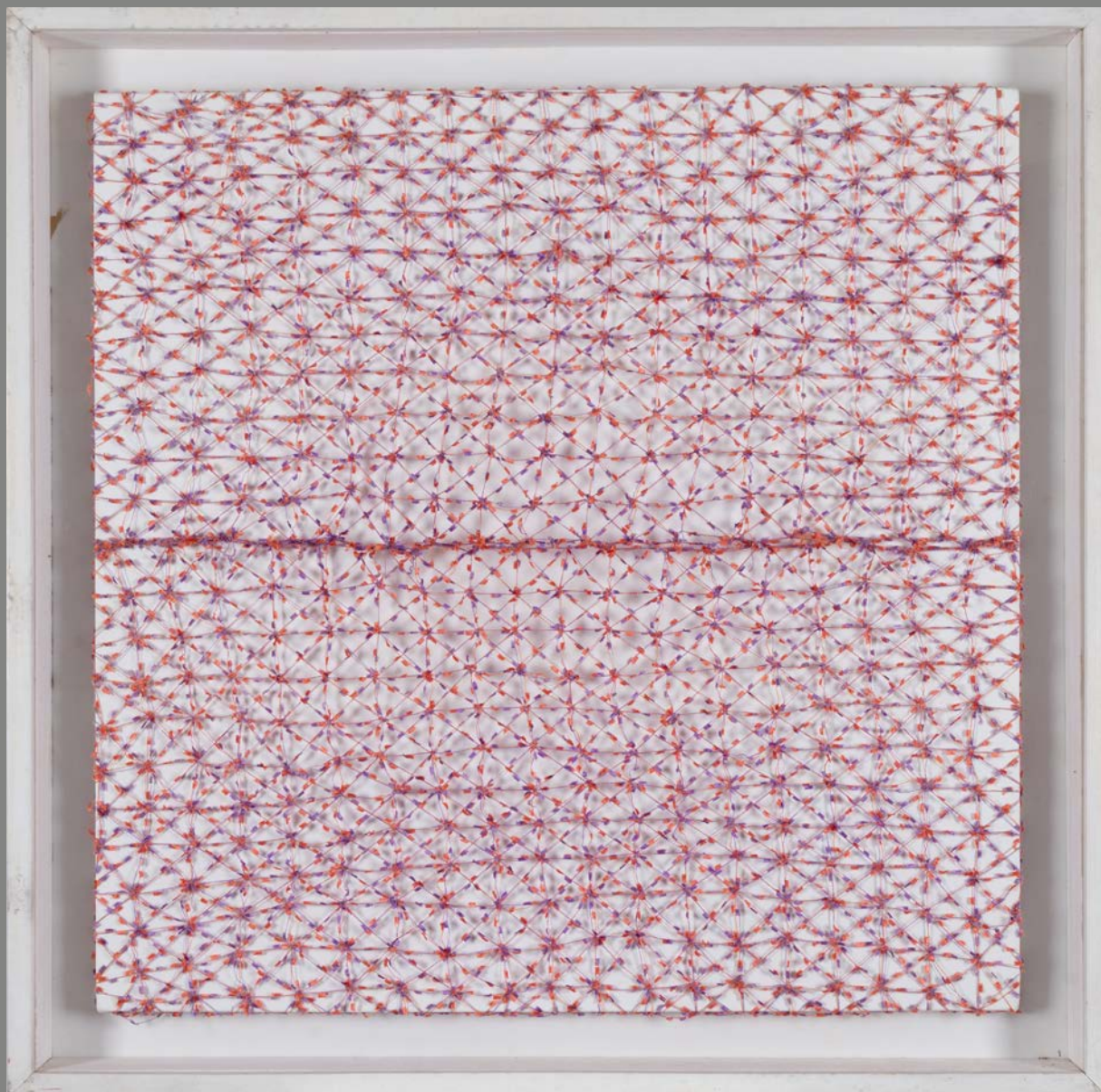
Patinated bronze, 1958

15.0 x 16.2 x 6.2 in. / 38.1 x 41.1 x 15.7 cm.

Inscribed (base) '5/5'

Edition 5 of 5





**SHOBHA BROOTA**

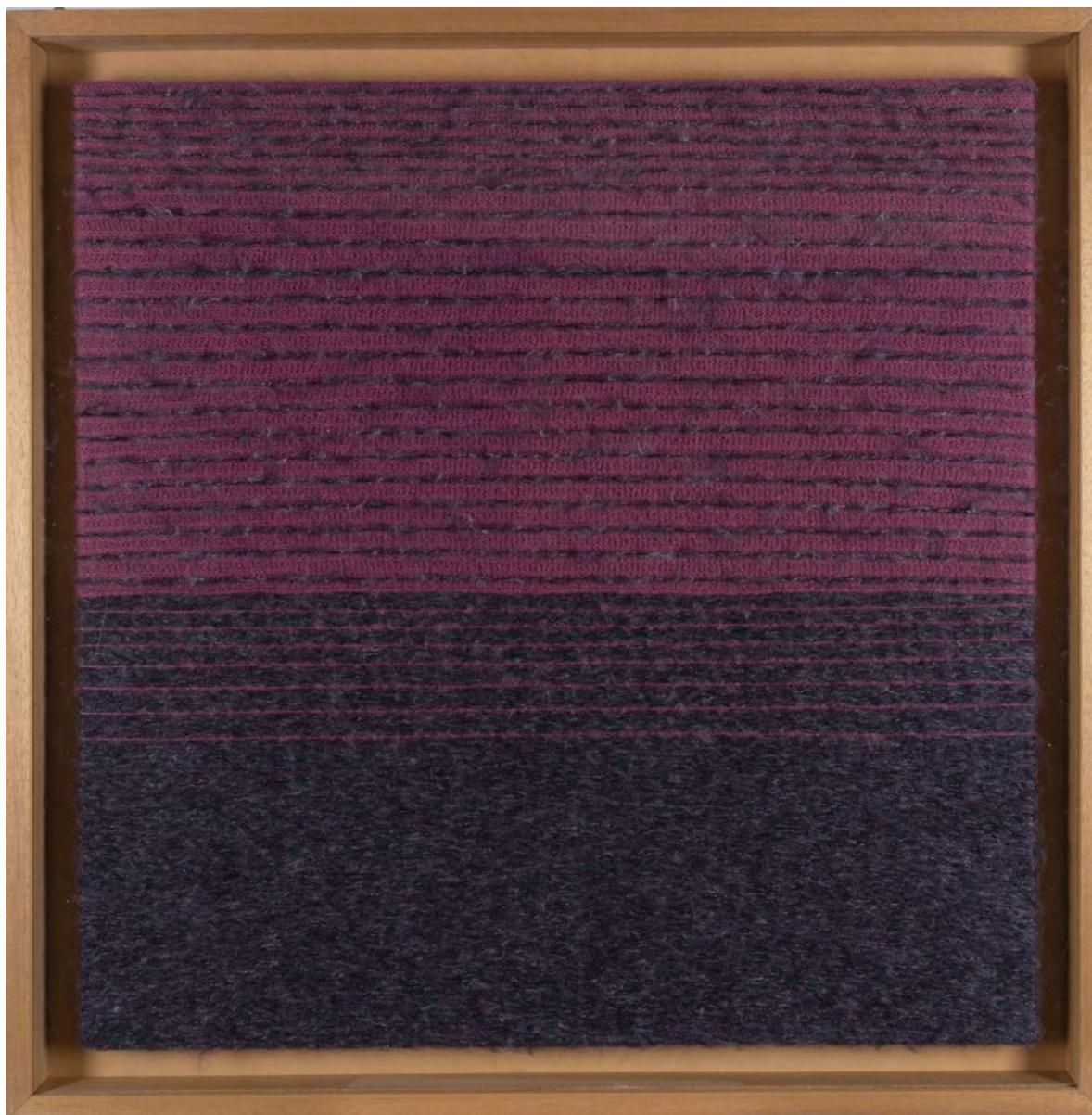
*Untitled*

Thread on canvas, 2007

35.0 x 35.0 x 2.5 in. / 88.9 x 88.9 x 6.4 cm.

Verso: Signed in English and dated on framing board

'Shobha Broota / 2007'



**SHOBHA BROOTA**

*Untitled 14. 2009*

Thread on canvas, 2009

41.2 x 41.2 x 2.5 in. / 104.6 x 104.6 x 6.4 cm.

Verso: On framing board: Signed, dated and titled in English 'Shobha Broota / 2009 / "Untitled 14. 2009"'; inscription and date '14 R / 2009'





**RABIN MONDAL**

Untitled

Collage and oil on paper pasted on board, 1975

30.5 x 20.0 in. / 77.5 x 50.8 cm.

Verso: Signed in English and dated on framing board 'Rabin / 1975'





## **RABIN MONDAL**

### *Resurrection*

Collage and oil on board, 1973

22.2 x 14.5 in. / 56.4 x 36.8 cm.

Signed in English and dated (lower left) 'Rabin / '73'

Verso: Inscription in English 'Fragmented vision / 22.25" x 14.5"' and signed, titled, dated and inscribed in English 'Rabin / "Resurrection" / 1973 / Collage & oil on board / 5'



**LATIKA KATT**

*Fields*

Papier-mâché with iron and fibre armature, 2008

30.0 x 30.7 x 4.7 in. / 76.2 x 78.0 x 11.9 cm.

Signed in English and dated (lower left) 'L. Katt. / '2008'





**C. DOUGLAS**

*Blind Poet Butterflies*

Mixed media on board, 2008

47.7 x 47.7 in. / 121.2 x 121.2 cm.

Verso: Titled, inscribed and signed in English and dated 'TITLE. BLIND POET BUTTERFLIES / MIXED MEDIA ON WOOD / 48" X 48" / Douglas / 2008'; label with inscription, artist's name and title in English





**BALAN NAMBIAR**

*Cactus 2*

Stainless steel, 2002

20.0 x 9.8 x 7.8 in. / 50.8 x 24.9 x 19.8 cm.



**BALAN NAMBIAR**

*Hanging Sculpture*

Mild steel, 2004

22.4 x 22.4 x 15.7 in. / 56.9 x 56.9 x 39.9 cm.





**BALAN NAMBIAR**

*Mirror Idol of Mother Goddess*

Stainless steel, 2004

32.6 x 26.3 x 14.9 in. / 82.8 x 66.8 x 37.8 cm.



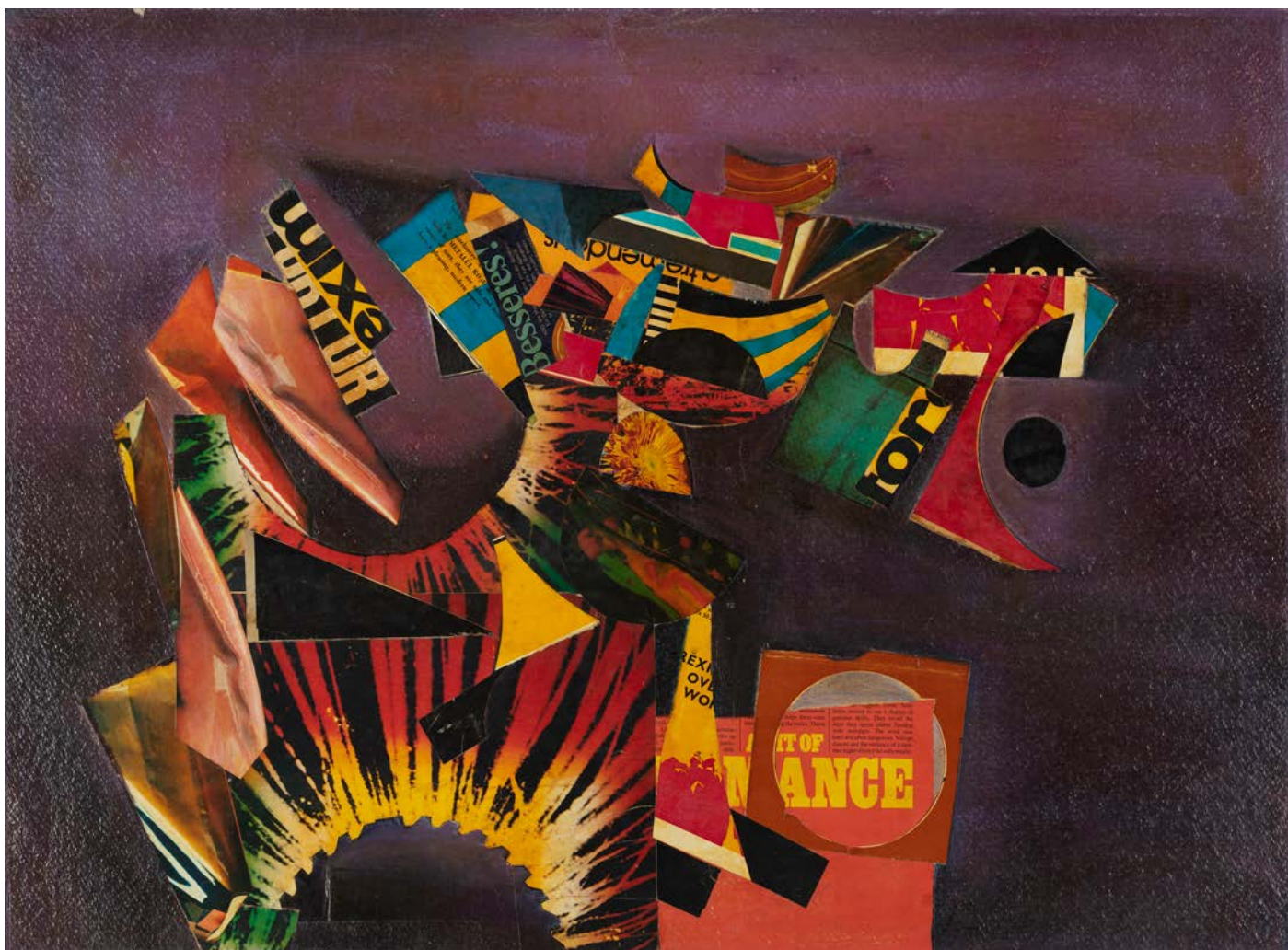
**DATTATRAYA APTE**

*Untitled*

Painted Plaster of Paris with wood and iron armature on wooden pedestal

Size with pedestal: 34.0 x 16.0 x 9.7 in. / 86.4 x 40.6 x 24.6 cm.

Size without pedestal: 31.5 x 16.0 x 8.7 in. / 80.0 x 40.6 x 22.1 cm.



**R. N. PASRICHA**

*Untitled*

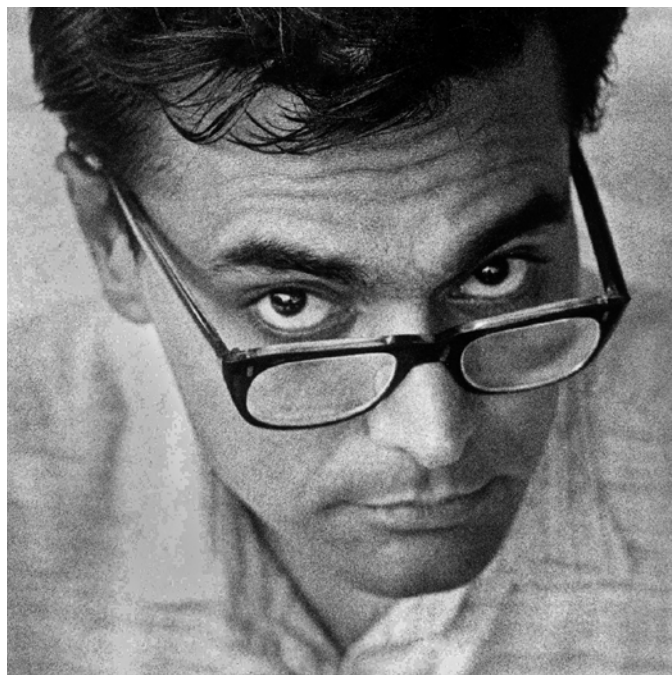
Collage and gouache on board, 1975

21.7 x 29.7 in. / 55.1 x 75.4 cm.

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

Verso: Dated and signed in English '1975 / Pasricha' and painting in gouache and collage





**R**ENOWNED FOR HIS VERSATILITY AS PAINTER, sculptor, muralist, and architect, Satish Gujral was born in Jhelum in pre-Partition Punjab on 25 December 1925. His parents nurtured his inclination towards the creative arts while he was recovering from an accident as a child that cost him his hearing and speech. He trained at Mayo School of Art, Lahore, and briefly at Sir J. J. School of Art, Bombay. He also came in contact with the Progressive Artists' Group but parted ways to chart his own course in search of an Indian modernism.

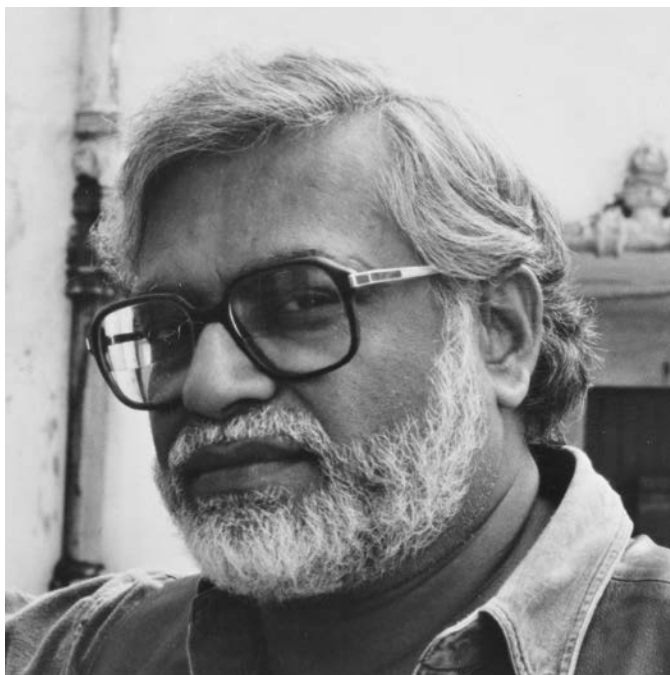
Personal turbulence arising out of his loss of hearing—which he regained after a surgery sixty-two years later—coupled with the trauma of Partition during which his family migrated to India, had a deep impact on Gujral, informing some of his most iconic works. Another profound influence was his trip to Mexico on a scholarship in 1952, where he interacted with Diego Rivera and David Alfaro Siqueiros, resulting in large-scale murals, mostly in mosaic and ceramic tiles. He also made works in burnt wood and machine-like steel elements. An important highlight was his design of the Belgian Embassy in New Delhi that was selected by the International Forum of Architects as one of the finest buildings of the twentieth century.

Gujral received numerous awards including the Da Vinci award for lifetime achievement from Mexico, honours from the Lalit Kala Akademi, and the Padma Vibhushan from the Indian government. He passed away in New Delhi on 26 March 2020.

**B**ORN ON 12 MARCH 1934 IN BHAVNAGAR, Gujarat, Jyoti Bhatt studied painting and printmaking at M. S. University, Baroda. Inspired by his mentor, artist K. G. Subramanyan, Bhatt explored the academic divide between art and craft. In the early 1960s, he went to the Accademia di Belle Arti in Naples, Italy, on a scholarship and then to the Pratt Institute in New York, where he was exposed to abstract expressionism. He was also a fellow of the John D. Rockefeller III Fund.

A keen experimenter, Bhatt's early works reflected the influence of cubism, later shifting to pop-art imagery, to finally arrive at a style inspired by traditional folk designs. Though Bhatt worked in a variety of mediums including watercolours and oils, it was his printmaking that garnered him the most attention. In the late '60s, Bhatt began the photo documentation of traditional Indian craft and design, which was born out of an assignment for a seminar on Gujarati folk art but evolved into a lifelong passion. Bhatt considers his documentary photographs to be an art form. His simply composed photographs have become valued on their own merit.

A founder member of the Baroda Group of Artists, he was also part of Group 1890. He received the national award of the Lalit Kala Akademi in 1963-64, a gold medal at the International Print Biennale in Florence, Italy, in 1967, the first prize for the design of a postal stamp for India's twenty-fifth anniversary of Independence in 1972, and the Padma Shri from the Government of India in 2019. Bhatt lives and works in Vadodara.



**PIRAJI SAGARA  
(1931-2014)**

**B**ORN IN AHMEDABAD, GUJARAT, MANU PAREKH studied at Sir J. J. School of Art, Bombay. With influences as varied as Arshile Gorky, Roberto Matta, S. B. Palsikar and Rabindranath Tagore, Parekh has always sought to explore his inner landscape through art. Perhaps best known for his *Banaras* series, Parekh's works are characterised by his intuitive use of colour, bold brushstrokes, and prominent lines. He has experimented with colourful abstractions, sexual imagery, and figuration, responding as much to nature as to daily life and social issues. The women in his works are represented as nature spirits, plant forms, germinating seeds and allegorical figures, recalling mythological traditions. Parekh's paintings on the infamous Bhopal gas tragedy in 1984 reveal his deep response to humanity, in much the same way as *Guernica* was Picasso's response to the horrors of war.

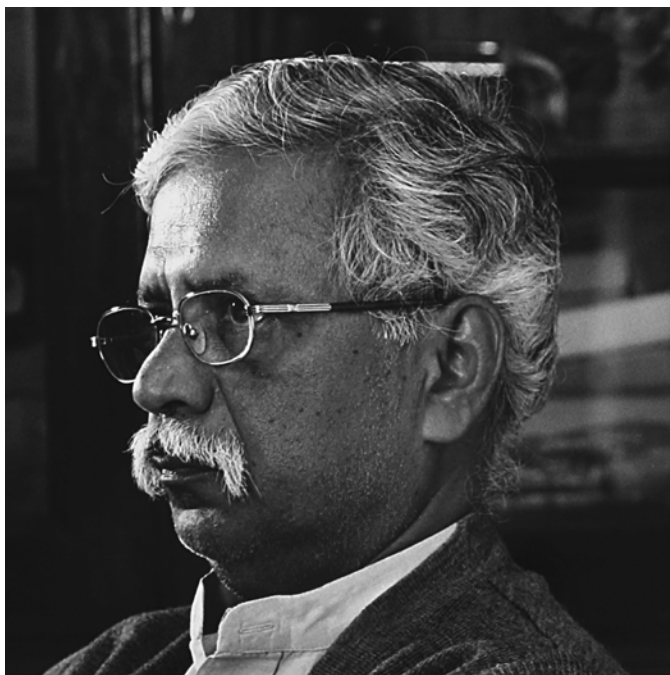
Stage designer, art designer, actor and artist, Manu Parekh brings diverse perspectives to his work. Craft has been a long-term interest and association with the Weavers' Service Centre as a consultant designer gave him the opportunity to work with craftsmen. He has travelled widely across India studying the indigenous techniques and styles of folk artists.

Parekh received the President of India's silver plaque and the All India Fine Arts and Crafts Society's award in 1972, and the national award of the Lalit Kala Akademi, New Delhi, in 1982. In 1992, he was honoured with the Padma Shri by the Government of India. His retrospective show at National Gallery of Modern Art also travelled to Mumbai and Bengaluru. He lives and works in New Delhi along with his artist wife, Madhvi Parekh.

**A**N EARLY INDIAN ABSTRACTIONIST WHO FORGED his own vocabulary, distinct from the dominant forces that gripped India's art community in the early years of Independence, Piraji Sagara came to be known for his collages made of wood relief amalgamated with abstract paintings. A sculptor and painter, Sagara was born in a family of traditional wood carvers on 2 February 1931 in Ahmedabad, and fused modern perception of abstraction with his ancestral knowledge of the material. With a natural flair for drawing, he completed a master's in drawing in 1957 and a master's in arts in 1960 from Sir J. J. School of Art, Bombay.

Sagara brought together watercolour, pastel, relief work, ornamental scraps, glass bead fragments, and metal, on his burnt wood sculptures, creating narratives that drew from his cultural heritage. For Sagara, the materiality of the work was as seminal as the narrative that the sum of the parts constructed. Inspired by folk culture, he explored the relationship of man with his environment, and the chaos and contradictions of life.

Sagara taught art at School of Architecture, C.E.P.T. University, Ahmedabad, from 1963 until his retirement. He participated in the Sao Paulo Biennale of 1971, Asian art show at Fukuoka Museum of Art, Tokyo, in 1979-80, and the 12th International Festival of Painters at Cagnes-sur-Mer in France, among other international shows. He received Lalit Kala Akademi's national award in 1963. He passed away on 23 January 2014 in Ahmedabad.



**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.

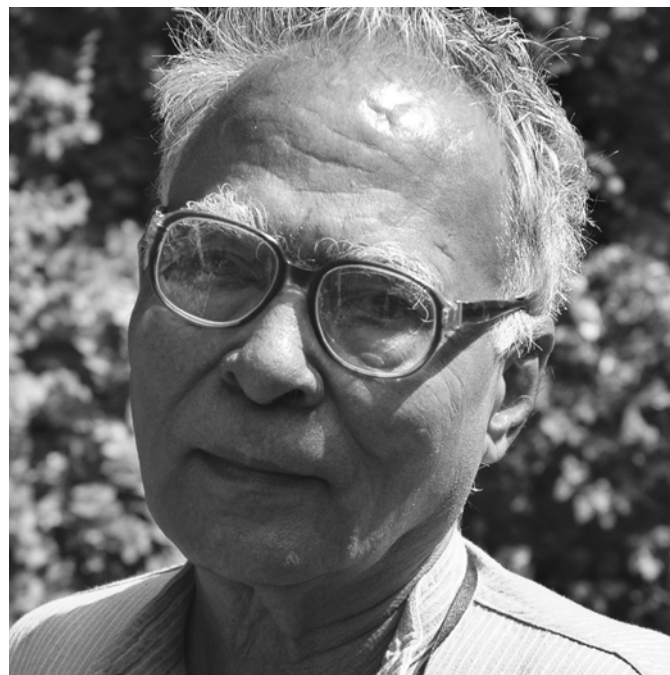
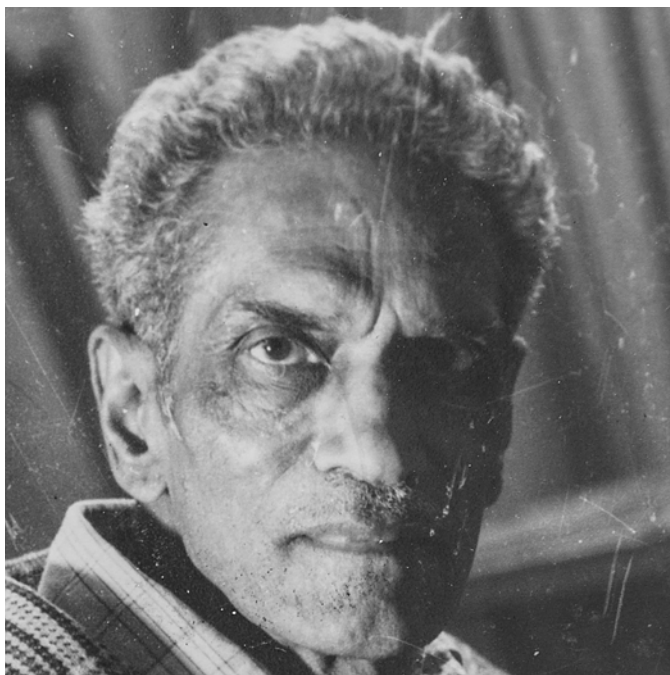
A master draughtsman, Goud has excelled in a variety of mediums—watercolour, gouache, dry pastels, clay, and metal. He has exhibited widely in India and abroad; notable exhibitions include solo shows in Mumbai and Delhi at various venues, and a retrospective in 2007 in New York. His work is part of prominent 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.

**M**AIYA AND MUSUI—THE THINLY-FLUTED male and female bronze figures, often swaying or leaping in joy—are perhaps as well-known as their creator, K. S. Radhakrishnan. One of the most significant contemporary sculptors, Radhakrishnan often refers to the bronze characters as his alter egos.

Born on February 7, 1956, in Kottayam, Kerala, Radhakrishnan found early inspiration in the works of his uncle, P. N. Narayanan Kutty. He joined the Kala Bhavana at Visva-Bharati University, Santiniketan, in 1974, earning his bachelor's in 1979; he was awarded a national scholarship by the Government of India in 1978, while still a student. He completed his masters also from Santiniketan, in 1981.

Mentored by two prominent figures of modern Indian art—Ramkinkar Baij and Sarbari Roy Choudhary—Radhakrishnan has experimented with a wide variety of materials such as molten bronze, beeswax and plaster of paris, where the tactile, physical process of working with the material is as essential as the final work. Through his iconic bronze figures, he connects to the ordinary man's innermost quest for expressing himself or herself through the contours and figuration of the body. Radhakrishnan's accolades include an award for the best sculpture award in 1980 from Birla Academy of Art and Culture, Calcutta, and a research grant the following year from the Lalit Kala Akademi to work at Garhi Studios, New Delhi. Several of his sculptures are installed around the world—Cotignac (France), London, Denmark, and Chicago, and large works have been commissioned in Dehradun, Bikaner, New Delhi, Goa, Santiniketan, and, of course, in his native Kerala. He lives and works in New Delhi.





**O**N FORCED TO PAINT SIGNBOARDS AT THE AGE of eleven when his father died, Krishna Shamrao Kulkarni battled numerous early struggles to achieve a pre-eminent place in modern Indian art. Born in a village in Belgaum in Karnataka in 1916, Kulkarni engaged with modernist techniques and mediums to create a highly individuated pictorial language.

Kulkarni imbued his figurative works with the classical grace of Ajanta paintings and a distinctive modernist spirit. If some works evoked village life and seemed to carry the melody of a flute being played in the distance, his cityscapes showed tightly packed blocks rising up in strong outlines. However, he neither idealised rural life nor disparaged urban existence—choosing to paint life as he experienced it.

On completing his diploma from Sir J. J. School of Art, Bombay, Kulkarni shifted to Delhi in 1943 to work in textile design. Along with other artists who had moved from Lahore to Delhi following Partition, he became a member of the All India Fine Arts and Crafts Society, and was founder-president of Delhi Silpi Chakra. He was also a founder member of Triveni Kala Sangam, the multi-arts complex in New Delhi. From 1973-78, he served as the vice-chairman of Lalit Kala Akademi, New Delhi.

Kulkarni exhibited his works widely and travelled extensively, especially to South America, with Mayan and Etruscan art inspiring his visual language. A winner of several national and international awards, he passed away in 1994.

**B**ORN IN A FAMILY OF LIMITED MEANS, Shanti Dave grew up in a village called Badapura in north Gujarat. Moving later to Ahmedabad, he earned a living by painting signboards and billboards for films before enrolling at Faculty of Fine Arts, M. S. University, Baroda, where he studied under eminent artist-teacher N. S. Bendre, completing his graduation (1950-56) and post diploma in fine art (1956-58).

Known for his paintings as well as large murals—such as those that adorned Air India’s offices in London, New York, and Frankfurt—his concerns were modernist, evident in the formal abstraction in his work, with a focus on the medium and its possibilities more than incorporating ideological narratives.

Later, he consciously preferred printmaking, attracted as much to the medium’s democratic nature for both the artist and the buyer, as also for the possibility of greater textures it offered. Dave was one of the earliest Indian artists to experiment with different mediums on canvas, beyond oil and acrylics. His experiments with encaustic, in combination with oil, have resulted in paintings in high relief.

A co-founder of Baroda Group in 1956 with fellow artists, Dave won the national award of the Lalit Kala Akademi three years in a row, in 1956, '57 and '58. He was honoured with the Government of India’s Padma Shri in 1985 and received the Sahitya Kala Parishad’s award in 1986. The artist lives in New Delhi.

**S. DHANAPAL  
(1919-2000)**



**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.

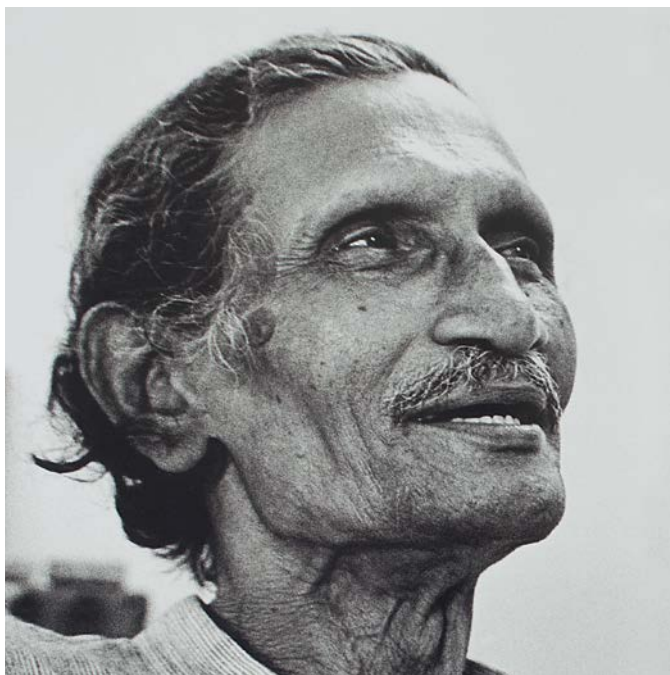
Dhanapal won the Lalit Kala Akademi's national award in 1962; the Akademi's regional centre in Chennai held his retrospective in 2001, a year after he passed away.

**S**HOBHA BROOTA'S PICTORIAL INTERPRETATION of the resonance of classical Indian *ragas* forms the essence of her celebrated style in which she conveys their subtle variations through minimal use of colours. Born in 1943 in New Delhi in an artistic family that inspired her to study art, Broota obtained a diploma in painting from College of Art, New Delhi, in 1964.

In her early phase, Broota worked across genres and engaged with various mediums. She did portraits, figurative and abstract paintings, and experimented extensively with the abstract in printmaking before arriving at her philosophically rendered, meditative canvases. Her etchings and woodcuts reveal a bold use of colour and the early attempts at an abstract imagery to capture the esoteric, if not yet serenely meditative, realms of her imagination.

Broota has since developed her art into a form of meditation, as she believes that the blank canvas must be approached with a clean and uncluttered mind. Some of her exhibitions, 'A Path Beyond', 'Edge of Infinity', 'Song of the Divine', 'Music of the Spheres', and 'Sutra', reflect the artist's deeper exploration of her style and, increasingly mediums that incorporate string, wool and other materials.

Broota has exhibited her works at numerous national and international exhibitions and workshops, and has received important fellowships of the Ministry of Culture, Government of India. She received the All India Fine Arts and Crafts Society award in 1982, and another award from Sahitya Kala Parishad in 1986. She lives and works in New Delhi.



**R**ENOWNED FOR HIS VERSATILITY AS PAINTER, THE son of a mechanical draughtsman, Mondal took to drawing and painting at the age of twelve when he injured his knee and was confined to bed. The Bengal famine of 1943 and the Calcutta communal riots of 1946 deeply impacted his psyche; he joined the Communist Party and became an activist. Mondal's final refuge was art as the ultimate weapon of protest.

Mondal's figuration derived from a growing abhorrence towards mankind's moral decay in all spheres of life. The cubo-futuristic angularities of forms within the pictorial space arranged around them evolved into a series of paintings depicting highly distinct human figures that struggled to live a hero's life in a mocking but tragic world.

Mondal's images have a deeply felt iconic appearance. The series *Queen*, *King*, *Man* represent figures that are static, totemic, tragicomic, ruthlessly shattered and ruined. Having subverted the classical canons of harmony and beauty, Mondal evolved a vocabulary to express his anguish and rage towards decadence in society. The expressionistic use of splattered colours and the bold application of black are part of that vocabulary.

Mondal was inspired by primitive and tribal art and its potent simplifications and raw energy. Beginning his career as an art teacher, with a stint as an art director in films, he was a founder member of Calcutta Painters in 1964, and from 1979-83 a general council member of Lalit Kala Akademi, New Delhi. He passed away in Kolkata on 2 July 2019.

**G**ROWING UP IN DEHRADUN, LATIKA KATT LEARNED to observe everything closely through the numerous trekking expeditions she took with her botanist father. She completed her bachelor's in fine arts from Banaras Hindu University and later completed her master's from the Faculty of Fine Arts, M. S. University, Baroda, in 1971. Interestingly, hers was the first art degree batch of the prestigious institution and she was the first female student to receive a gold medal in sculpture from the university. Later, in 1981, she received a research scholarship from the Slade School of Art, London.

Greatly inspired by Auguste Rodin, Katt has even studied corpses closely in pursuit of her art. Her artistic process involves understanding the 'being' behind the face. Her sitters have included some of the very well-known artists of Indian modern art such as Ramkinkar Baij and N. S. Bendre, among others.

It was in the 1970s that she started gaining recognition for experimenting with economically viable materials such as cow dung and paper to create works of art. Her choice of materials has included stone and marble with which she has completed prestigious commissions. She became known for making iconic sculptures of prominent statespersons. Katt received many honours, including the national award from the Lalit Kala Akademi, New Delhi. She won the Beijing Art Biennale Award for her bronze work titled *Makar Sankranti at Dashawmeth Ghat, Varanasi*. She taught in the fine arts department of Jamia Millia Islamia University, New Delhi, and continued to divide her time between Delhi and Banaras till she passed away on 25 January 2025.



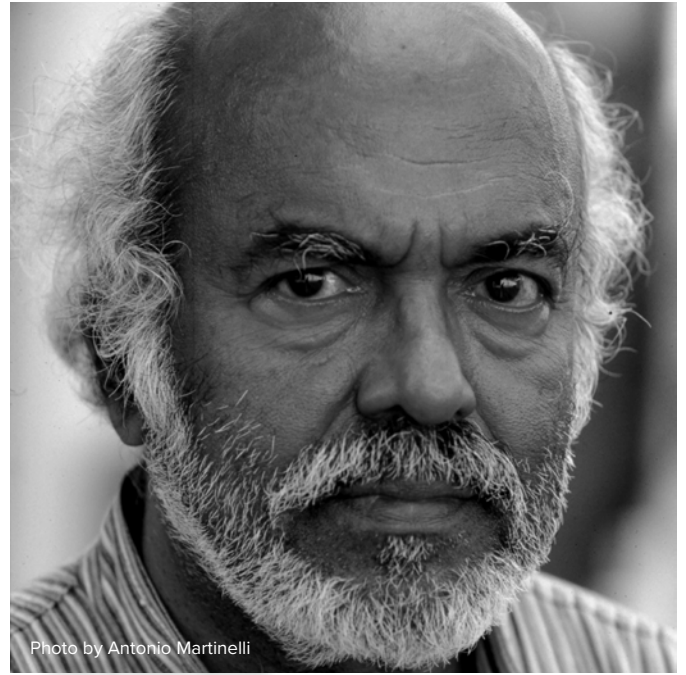
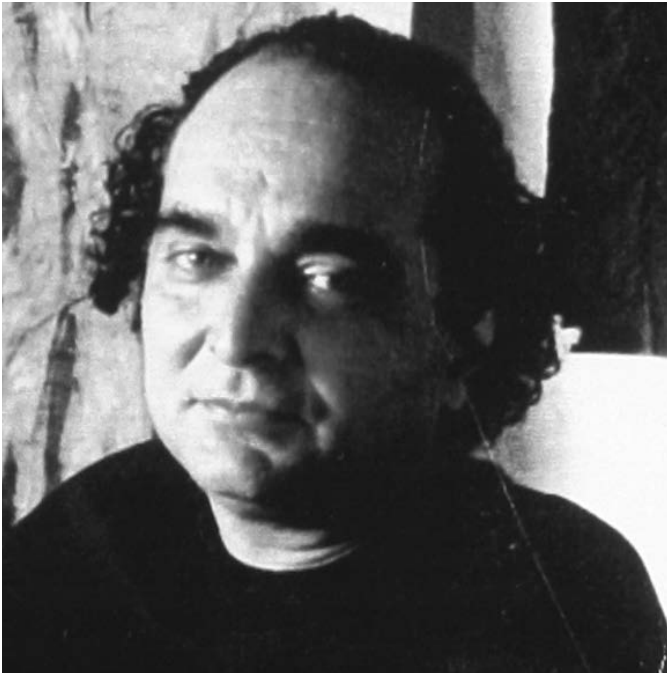


Photo by Antonio Martinelli

**B**ORN IN TELLICHERRY, KERALA, CATFIELD DOUGLAS belongs to the third generation of artists associated with the Madras Art Movement. Moving in the early 1990s to Cholamandal Artists' Village, set up by K. C. S. Paniker, Douglas's works are considered both expressionist and anthropocentric.

Graduating from Government College of Art and Craft, Madras, in the '70s, Douglas's art evolved as a process of deep introspection, influenced by both the narrative and the fantastical elements in the art of the master artists that he'd encountered in his college and on his trips abroad. In the '80s, in Germany, where he'd moved after getting married to a theatre artiste he met at Max Mueller Bhavan in Madras, he experienced closer interaction with expressionism and Bauhaus.

Believing that 'art is about wounds', Douglas, in the course of his prolific artistic career, has experimented with various mediums, particularly paper, testing its texture by crumpling, burning, even bathing it several times in water to make it more malleable.

Douglas has received several awards and grants in the course of his career, including the national award from the Lalit Kala Akademi, New Delhi, in 1992. In 1991-93 and 1994-96 he received cultural fellowships from Government of India. In 1994, he was awarded the Charles Wallace Grant to study ceramics in the Netherlands.

He continues to live and work in Cholamandal Artists' Village, Chennai.

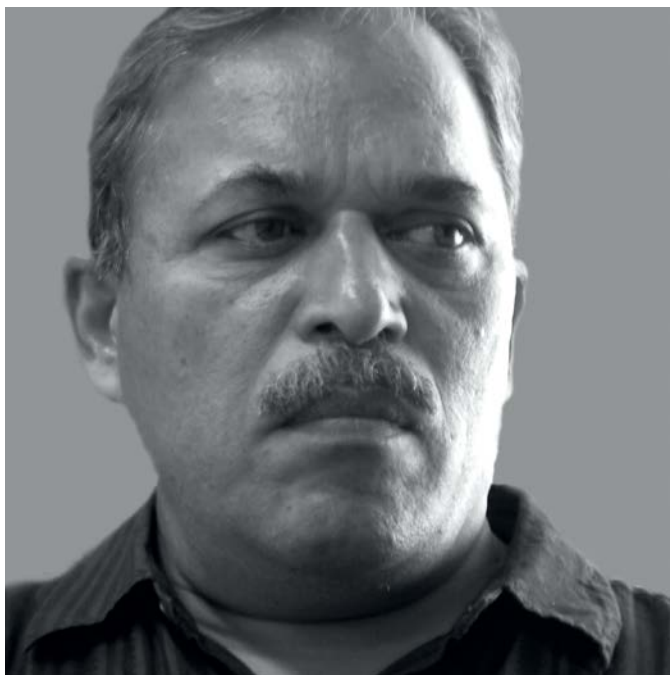
**B**ALAN NAMBIAR IS A CELEBRATED INDIAN ARTIST known for his work across sculpture, painting, photography, and enamel art. Born in 1937 in Kerala, his creative journey has been shaped by a deep interest in the rituals and traditions of South India, especially Theyyam and Bhuta performances, which often find their way into his artworks.

He studied sculpture at the Government College of Arts and Crafts in Chennai and went on to develop a distinctive style—one that blends modern forms with cultural symbols. His sculptures, often made from metal, are clean and abstract, yet rich with meaning. Many of them are installed in public spaces, including his well-known works *Valampiri Shankha* in Bangalore and *The Sky is the Limit* in New Delhi.

Alongside his art practice, Nambiar has spent many years researching and documenting ritual art forms, preserving a vital part of India's cultural heritage. He has also written about these traditions, sharing their stories and significance with wider audiences.

Nambiar's work has been shown in major exhibitions in India and abroad, and he has received several honours over the years, including the National Award for Sculpture and the Raja Ravi Varma Award.

Through his thoughtful and striking art, Balan Nambiar continues to offer a unique perspective on the links between tradition, memory, and contemporary expression.



**R. N. PASRICHA  
(1926-95)**

**B**ORN ON 11 APRIL 1953 IN SANGLI, Maharashtra, Dattatraya Apte grew up in a culturally-charged household. His father was a teacher and used to make Ganehsa idols for *pūja* at home, a skill that young Apte learnt early on. He also learnt to paint photographs and retouch negatives with an uncle who was a photographer. Though Apte enrolled at Sir J. J. School of Art, Bombay, to study sculpture, he eventually trained at Pune's Abhinav Kala Vidyalyaya. He next went to M. S. University, Baroda, for a post diploma in printmaking that he obtained in 1980.

Maps and cartography are a strong presence in Apte's prints, which stand out for his emphasis on texture, often resulting in relief-like effects. J. D. Gondharekar, former dean of Sir J. J. School of Art, was an early inspiration to whom Apte credits his series of works on monuments and historical ruins. He looked up to K. G. Subramanyan for his spontaneity, and Jeram Patel for his intensity.

Besides printmaking, Apte also works with paper pulp for the surprise it offers while being cast. He has taught printmaking at various workshops in India, Nepal and France, and curated several graphic print exhibitions. He won the 1992 Chitrakala Parishad award in Bangalore, and the 1999 Charles Wallace India Trust award to work under Prof. Jaky Pery at Glasgow School of Art, Scotland. He won the Lalit Kala Akademi's national award in 2004, and lives and works in New Delhi.

**B**ORN IN AMRITSAR ON 17 NOVEMBER 1926, R. N. Pasricha grew up in Delhi. Graduating in science, he worked as a typist to earn his livelihood. But, it was painting that drew him—a passion since childhood—and he enrolled for night classes in art. He honed his skills in painting under the guidance of artist Abani Sen.

Pasricha's early works mostly consist of sketches done in sensitive black lines but he found his mojo as a landscapist. He was inspired by the works of Nicholas Roerich and his preferred medium was watercolour. He painted several landscapes in and around Delhi, but it was the Himalayan ranges that became his muse for over fifty years. Many of his trips involved arduous trekking as well.

Pasricha balanced his watercolours using various warm and cool tones to delineate individual objects. While his early works and sketches are distinctly academic, the gradual flow of abstraction into his works is discernible; the impulse towards abstraction comes through in his cubistically painted houses in several landscapes.

Pasricha received mention in the *Limca Book of Records*, 1997 and 1998, for being the only artist to have climbed as high as Kamet (7,620 m) and Mana (4,207 m) peaks of the Himalayas in Uttarakhand and painted them *en plein-air* on the spot. The records also noted his painting of sixty-five Himalayan peaks.

He passed away on 11 January 2002. Lalit Kala Akademi, New Delhi, bestowed him with its Kala Vibhushan award posthumously in 2006.



## **SRISHTI ART GALLERY**

### **ESTD.2000**

Srishti Art Gallery, is the oldest contemporary art gallery in Hyderabad. As it celebrates 25 years, Srishti reflects a legacy of over 250 thoughtfully curated exhibitions and a steadfast commitment to supporting artists across generations.

Based in a newly renovated space in Hyderabad, Srishti continues to act as a dynamic hub for artists, curators, and collectors alike, bridging regional narratives with national and global conversations. Known for its consistent curatorial focus and community-driven programming, Srishti has been instrumental in nurturing art appreciation and patronage in the region. Its initiatives range from solo and group exhibitions to camps and collaborations, making it a vital cultural presence in the South Indian art ecosystem.



SRISHTI