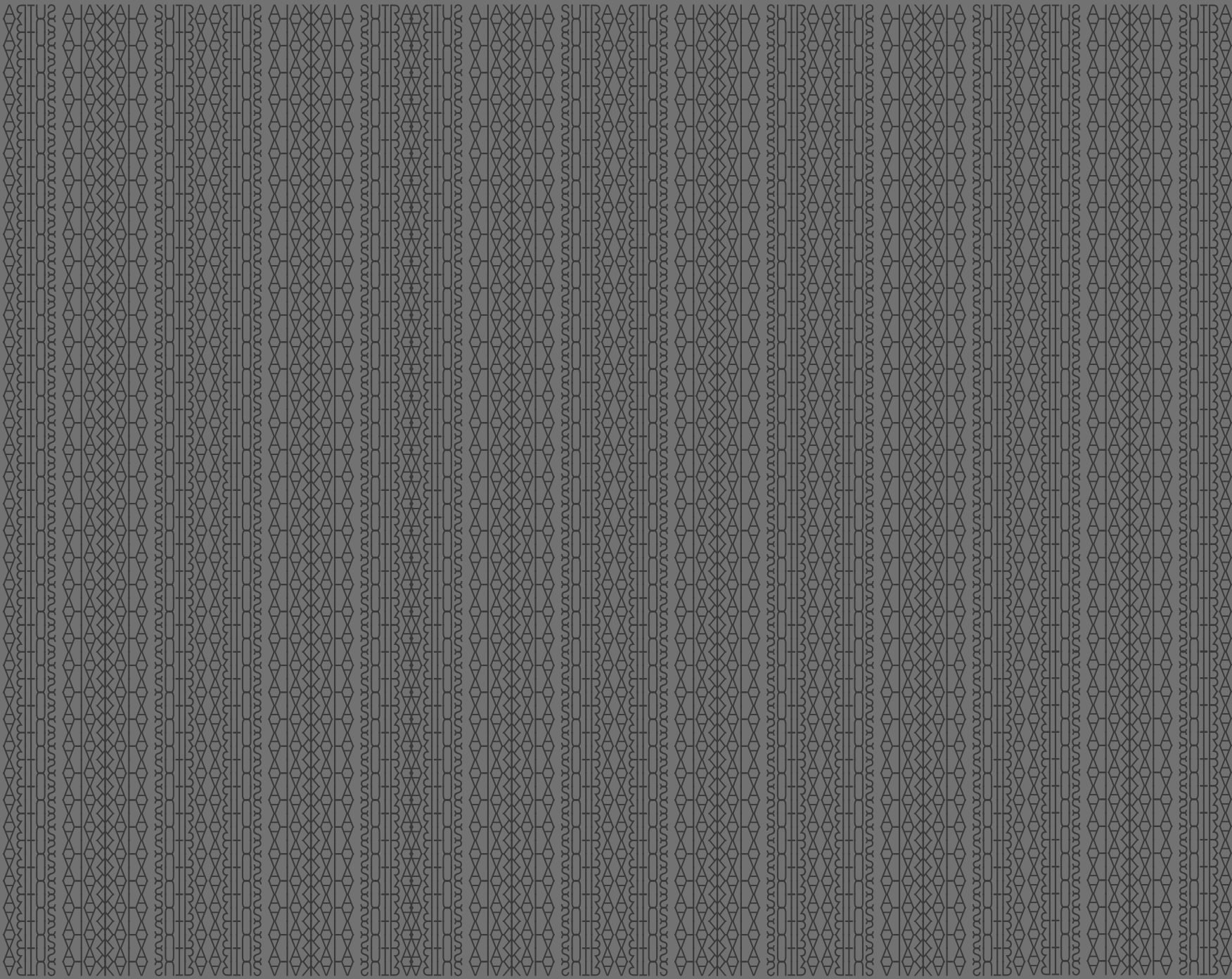




KALA SUTRA: CONTINUITY AND FLUXUS
STRINGS INVISIBLE IN ART IN INDIA TODAY





KALA SUTRA: CONTINUITY AND FLUXUS
STRINGS INVISIBLE IN ART IN INDIA TODAY

17 - 21 April 2013

THE ARTS HOUSE
1 Old Parliament Lane
Singapore

GANESH PYNE

JAYASRI BURMAN

JOGEN CHOWDHURY

K. LAXMA GOUD

LALU PRASAD SHAW

NEERAJ GOSWAMI

PARESH MAITY

SATISH GUJRAL

THOTA VAIKUNTAM

Curated by:
ARUN GHOSE

Curator's Note
Arun Ghose
Kolkata

'Kala-Sutra' may be defined as the essential thread of aesthetic foundation over which rises art of a Nation in various eras. This exhibition traces continuity of this thread in art of India today.

Since the days of classical modernism in the West, it appears in retrospect, all significantly original ideas in art evolved and dissolved in (late nineteenth century) Europe like a panoramic spread with peaks appearing at predictable intervals. All these 'isms' of modern art, devoted almost always in search for an alternative means of communicable (artistic) language, are comparable to that excellent piece of music, written by Beethoven, known as twelve variations of a theme. Interestingly, the heights of the peaks, representing Impressionism to Dadaism and everything in between, vary little from each other in terms of artistic merit. In other words no art movement is more, or less, important from other art movements that appeared on the scene before or thereafter. All these 'movements' contributed their creative output to the mainstream of modernism in art – the way a major river gains in volume of flow by its tributaries and loses depth as it reaches its confluence with the ocean. Conceptual Art of today, with its associated 'happenings' and 'performances' is therefore neither better nor less in significance to movements like, for instance, 'Bad Arts' – the exponents of which proudly exclaimed their singular devotion and obsession on deliberately created stylistic crudity. In between the two extremes of art today, with the emotional charades of neo-expressionism (and neo-Dada) on one end and the cerebral permutations of the 'conceptual art' on the other, lies a near-endless variety of artists who wish to consciously avoid such extremes.

Contemporary Indian art is characterized by such a scenario in which a large number of practicing artists keep their faith in acquired skills to draw and paint and avoid using such extremities of the imported variety. Ability to visualize pictorial metaphors and their proficiency in translating the same in line and color on canvas and paper usually characterize their creative output. They are the true exponents of transavant-gardeism as they exhibit little faith in creating visual shocks of the extreme kind.

Art is thinking in images. Modern art goes a step ahead by putting techniques of image-making as equally important, perhaps even more important, than images so created. Post modern art today often substitutes the role of images with the concept of creating images as the single most important criterion of art. Whatever it may be, there is no art without images. And the purpose of images in art is to help channelize various visualization of objects into symbols aimed at clarifying the unknown by means of the known. The single most important quality that the artists chosen in

this show depict is their power to imagine and ability to create imagery that expresses it forcefully.

A sickness terminally impaired Satish Gujral's hearing at the age of eight and in 1947, he had to discontinue his studies at the J.J. School of Art because of his recurring illness. This enforced silence in his private world, along with witnessing human suffering in an unprecedented scale during the partition of India, gave birth to distinctly emblematic visuals that characterize his art. The social content in his paintings and graphics drew its strength from the anguish of the millions who lost their homes and families and migrated across the Indian side of the border in search of an elusive safety. All this had surfaced in angry, sweeping gestural brushwork in his earlier paintings while his recent series of works reveal a deep philosophical insight, and social awareness, in his carefully constructed imagery. His murals and paintings, drawings and sculptures, and several architectural projects he completed in between, raised him to the elevated status of Masters in modern Indian art. His recent bronzes, however, have shown that, at the ripe young age of 78, he has retained his creative urge with remarkable sharpness that are evenly matched by his technical brilliance that adequately compliments his innovative imagery.

Art of Jogen Chowdhury, as it developed over the last five decades or so, is complex, clothed in the garb of communicable simplicity. His art, in his unique style, also conveys his unflinching obsession with social reality. His inimitable drawings, with his 'signature'-like style rendering spineless human limbs, are eloquently vocal with its visual message of pervasive dishonesty in public life without losing their aesthetic appeal. Born in 1939 in neighbouring Bangladesh, he had to undergo the life of a displaced national during the difficult and troubled days of partition of Bengal and has personally witnessed acts of injustice in life at various level. He, over the years, worked untiringly to rise to the undeniably top echelon of art in India today. His idiosyncratic style also retains its umbilical link to the art of the past in which lyrical linearity predominates.

K. Laxma Goud, on the other hand, always went back to his childhood memories of sex in nature, mostly rural and uninhibited, and used them time and again to paint his perceived version of life that runs parallel to the life in Indian (cosmopolitan) cities. His imagination unflinchingly creates this surreal theme of reproductive cycle in animated life with thoughtful visuals and raises it to an emblematic visualization of evolution of life in Earth. His delicately balanced interpretation of all natural elements as a communicative vehicle of sex in life is interpreted in his canvases with controlled humour. Laxma is gifted with almost a magical ability

to draw and skill of a superb craftsman with line and colour. His paintings, in watercolour and oil and even using a mix with other mediums, chronicles the life of the people he grew with and he has, in the recent years, also exhibited a mesmerising series of sculptures that may easily be termed as paintings in clay and ceramics that are easily seen as extension of the art practice, or Kala-sutra that flourished in the region for ages.

The same attention to artistic skill is equally viewable in Thota Vaikuntam, a contemporary of Laxma. He had chosen to limit his art within a structured pattern of visuals that derived its uniqueness from traditional art practices. Impersonation of women characters by the male artists of rural, and often professional, theatre groups that travelled to and performed in Indian villages of Southern part of India is an age-old practice. The colours used in their make-up gave them a vibrant and decorative look leading to the almost magical transformation of male actors into colourful women in the drama. Since childhood Vaikuntam remained unashamedly fascinated by this art of make-up and has successfully used it in his art that aims to communicate the elemental feeling of men and women, engaged in performing arts, with masked appearance. He portrays women as sensual and voluptuous and his male form appears remarkably calm, with a sense of humour. Vaikuntam epitomizes use of a traditional art-form to represent a contemporary reality.

Lalu Prasad Shaw's works, on the other hand, lay similar emphasis on his subject's physical characteristics. Known widely for his highly stylized portrayal of Bengali women, and that of landed gentry in particular, he has employed his unique ability of capturing the expressions of his subjects perfectly with the greatest economy of line and colour. He carefully chooses to paint them single, and also in pairs, to communicate social tension of an era of the immediate past not yet lost altogether. Hints of influence of the Company School of art of the pre-Independent India, along with the technical tradition of Kalighat Pat of nearly the same period, offers a unique flavour in his art that makes the task of bracketing his art difficult to any of the known 'ism' of modern art. Shaw's works, mainly executed in gouache or tempera, reflects his own self, simple and graceful, well-composed with a smooth exterior. His style, like Vaikuntam, is both unique and modern in equal measure in its adaptation of academic and traditional Indian formats.

Indian art, and all forms of art everywhere, may easily be compared to 'lotus', a flower that grows in the water like a water-lily. It receives its sustenance in the bed of mud lying under the water but rises above the water level to spread its petals towards the sun. True art, in a similar fashion, also receives its sustenance from

'nature' but always strives not to remain bogged down by copying of the same. It succeeds often, if not always, depending on how effectively it internalises 'nature' and transforms it with self-invented visuals. Art of Gujral, Jogen, Laxma, Vaituntam and Lalu Shaw proves this point to a great extent, but in Ganesh Pyne and his art, this definition of art receives a much closer resemblance. Pyne's own experiences of solitude and alienation that he had lived through, are aided by the pain and horror he had personally witnessed in the city of Calcutta during the sixties of the last century. Struggles to gain his own foot-hold in art during his youth, and the trauma of unsuccessful attempts during those days, did get filtered in his inner self and resurfaced in terms of pictorial metaphors that are born out of the reality he had lived through and yet rises far above its physical limitation. What surfaced in his art also appear as mysteriously enriched with moods of tenderness and calm serenity, rich with emotional undertones in which every single stroke appear charged with muted eloquence. Born in Calcutta in 1945, and died all of a sudden in March this year, Pyne's place in the history of modern Indian art is more than assured.

The primitive and spontaneous quality in Jain miniatures may be cited to elaborate this issue. This iconic style of classical vintage had retained its close link to a folk pattern that flourished and continued, and even has survived today, in the Western region of India. Its reflection, direct or remote, in contemporary art of Paresh Maity for instance, will thus establish the existence and importance of 'kala-sutra' of the region. The same is true with 'Pata' style of Bengal that re-surfaced in the art of Jamini Roy to pave the path of modernity in Indian art to a large extent. Artistic rise of Paresh Maity with his 'signature' like style of male and female figures with expressive eyes and angular faces, has taken the movement to newer heights but the link remains strong enough.

Art of Neeraj Goswami however is clearly different from the rest chosen for this show. He exhibits an unconcealed attention to spiritual feelings that predominates in his art. His painterly journey usually starts deep inside his mind, during his daily meditation, in which images emerge in his purified soul. His paintings reveal this gradual growth taking place on the surface of his canvases with ever-increasing clarity of thought and matching execution. His palette, and simplified rendering of meditative humans, together portrays a unique tradition in Indian art in which spiritual feeling predominates. Tradition and modernity of painterly style co-exists in his art that carefully conceals his complex method of applying paint and drawing lines, leaving only a surface of infinite bliss. Mirrors, in the mind of modernists, do not reflect images of objects in the usual way. Their relationship

with the object is one reality but the juxtapositions of objects in their art is aimed to take viewers to another dimension. The objects, featured in their art, look so easy but as one looks deeper, a strange feeling takes hold, that of disbelief of what one is seeing. Illusion becomes the norm. The disorientation and distortion of feelings undermines the associations we have with familiar objects. May be this is the true vocation of ART.

One of the key component that helped in the growth and continuity of Indian 'KALA-SUTRA' undoubtedly is this richness of Indian folk art that has provided a perennial source for artists of all ages down the line to borrow at will. Art of Jayasri Burman, in recent decades, provides a stunning example of how not to conceal this debt while effortlessly blending the decorative lyricality of folk idiom to successfully weave her own, idiosyncratic, style and use it to visualise her concern for Indian womanhood - hesitantly poised at the cross-road between tradition and modernity. Armed with the sensitive empathy that typifies success of female artists in all ages, and more so in modern times, Jayasri has experimented with various art forms before settling down with her preferred idiom that openly proclaims her admiration to Indian folk tradition in visual art. Her bronzes, in recent years, bears her inimitable style and together with her paintings and drawings, easily combine complex imagery with charmingly simplified visual metaphor.

Artists chosen for this show share the same belief and re-interpret the same in personalised pictorial idiom to depict the present. Art of Lalu Prasad Shaw and K. Laxma Goud, Thota Vaikuntam and Ganesh Pyne, Jogen Chowdhury and Paresh Maity, collectively showcase the same while art of Neeraj Goswami leads one gently by the hand to travel the path of Indian spirituality expressed in contemporary idiom. The urbanised folk idiom of Lalu Shaw and Laxma Goud reveal their localised visual tradition. Art of Vaikuntam, and that of Jayasri goes deeper in search of their pictorially rural roots. Paresh Maity, Jayasri Burman and Neeraj Goswami represent, in this collection, the vanguard of the art community in India while Pyne and Jogen, Laxma Goud and Thota Vaikuntam, along with Lalu Shaw, form the main body of the movement. Satish Gujral, the seniormost among the chosen group of artists, has almost always pitched for a curiously blended lyrical abstraction in form but clothes the same in the garb of contemporary and identifiable visuals.

A painting is essentially static. Dynamism lies in the way it is painted. Each artist in this show, serves as a visual link that forms a chain continuous in which dynamic rhythm vibrates with static vigour. Continuity of this thread re-establishes the strength and Indianness of Indian art, today.

Ganesh Pyne



Pyne's 'signature' style is shaped by his own experiences of solitude and alienation that he had lived through and aided by the pain and horror he had witnessed in the city of Calcutta during the sixties of the last century. What surfaced in his art however appear as mysteriously enriched with moods of tenderness and calm serenity, rich with visual depth in which every single stroke appear charged with muted eloquence. Born in Calcutta in 1945, Pyne's place in the history of modern Indian art is more than assured.



Ganesh Pyne
The Swan
Tempera on Canvas
17.25"x13.5"
1980



Ganesh Pyne

Untitled

Mixed Media on Paper

11.6" x 9"

2011



They say ourselves are part,
and so here are ~~the~~ philosophical
persons to make notion this
familiar ~~the~~ things can't be. Here
~~the~~ it is that is what they
101. How's about ourselves to an
unknown part.

Ganesh Pyne

Ganesh Pyne
Untitled
Pen and Ink on Paper
10.3"x8.3"

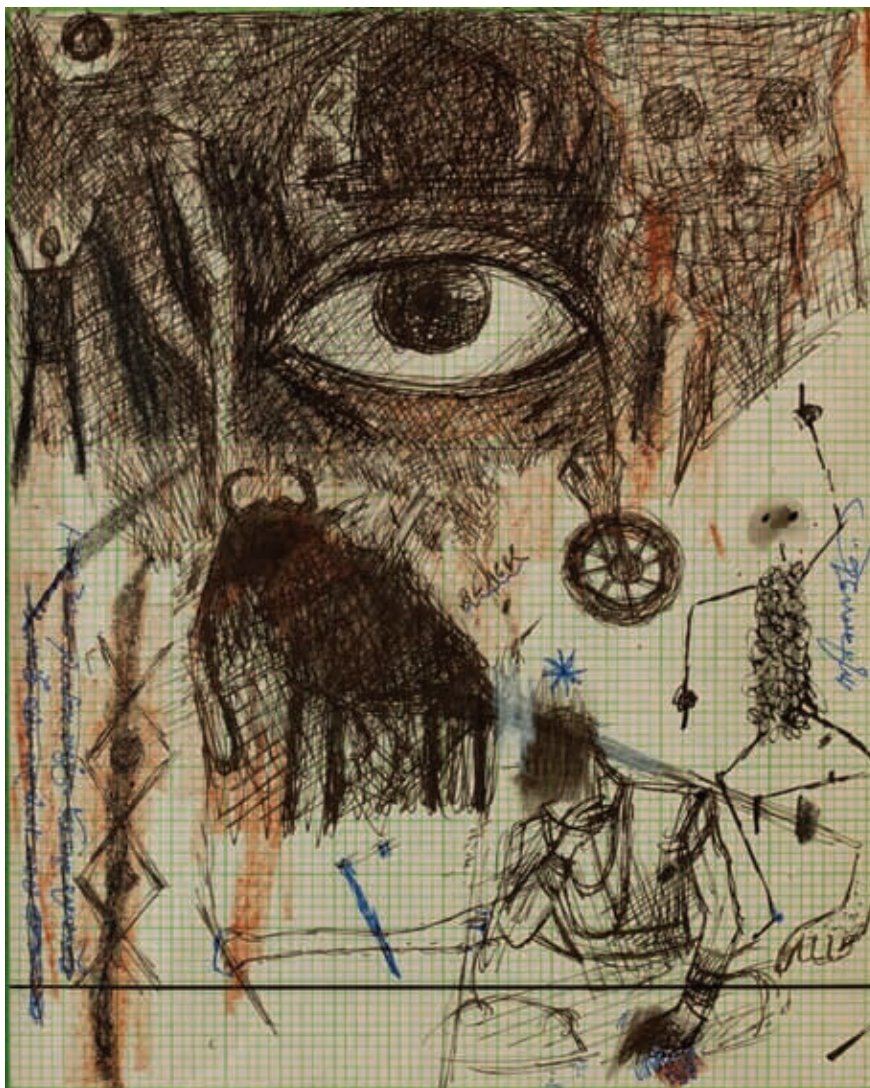


Ganesh Pyne

Untitled

Pen and Ink on Paper

10.3"x8.3"



Ganesh Pyne
Untitled
Pen and Ink on Paper
10.3"x8.3"



Ganesh Pyne

Untitled

Crayon on Paper

11.6"x8.6"

2000



Ganesh Pyne
The Musician
Tempera on Canvas
17.25"x13.5"
1982



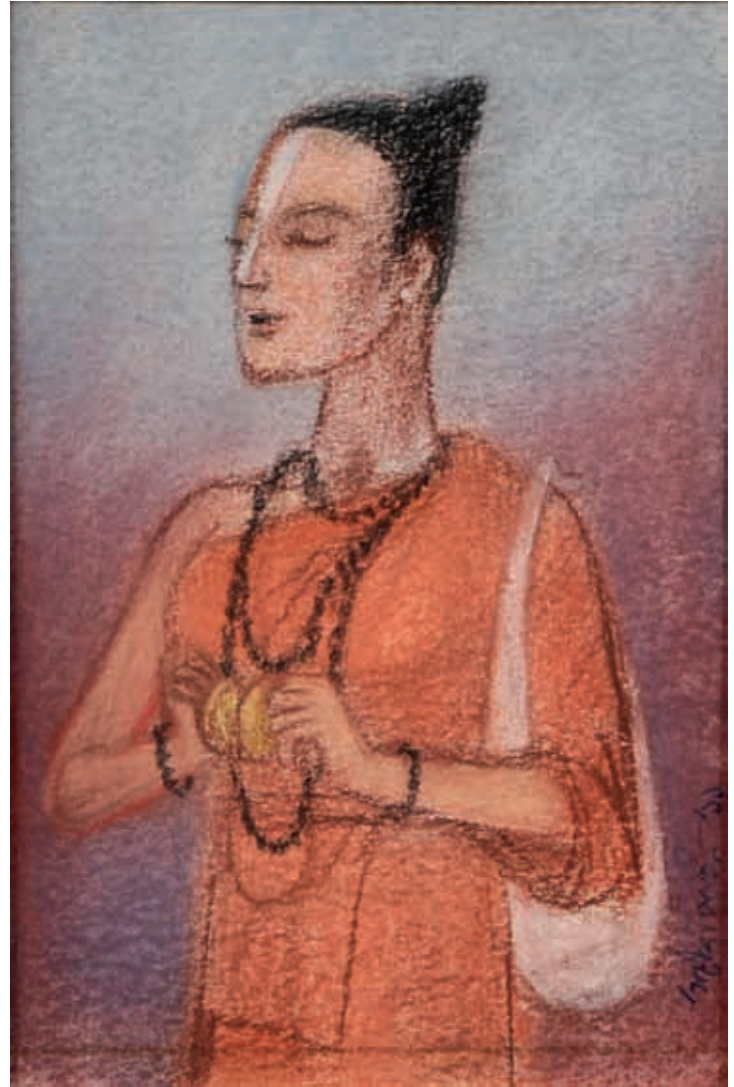
Ganesh Pyne

Baul

Conte

9.4"x7.4"

2011



Ganesh Pyne

Vaishnabi
Conte
8.9"x5.9"
2011

Jayasri Burman



Armed with the sensitive empathy that typifies success in female artists in all ages, and more so in modern times, Jayasri has experimented with various art forms before settling down with her preferred idiom that openly proclaims her admiration to Indian folk tradition in visual art. Her bronzes, in recent years, bear her inimitable style and together, with her paintings and drawings, convey her concern for Indian womanhood poised at the cross-road of tradition and modernity. Her art, in perfect sync, easily combines complex imagery with charmingly simplified visual metaphor.



Jayasri Burman

Jal Pari

Water Colour Pen and Ink on Paper

36"x36"

2013



Jayasri Burman

Ganesh Janani

Water Colour Pen and Ink on Paper

36"x36"

2013



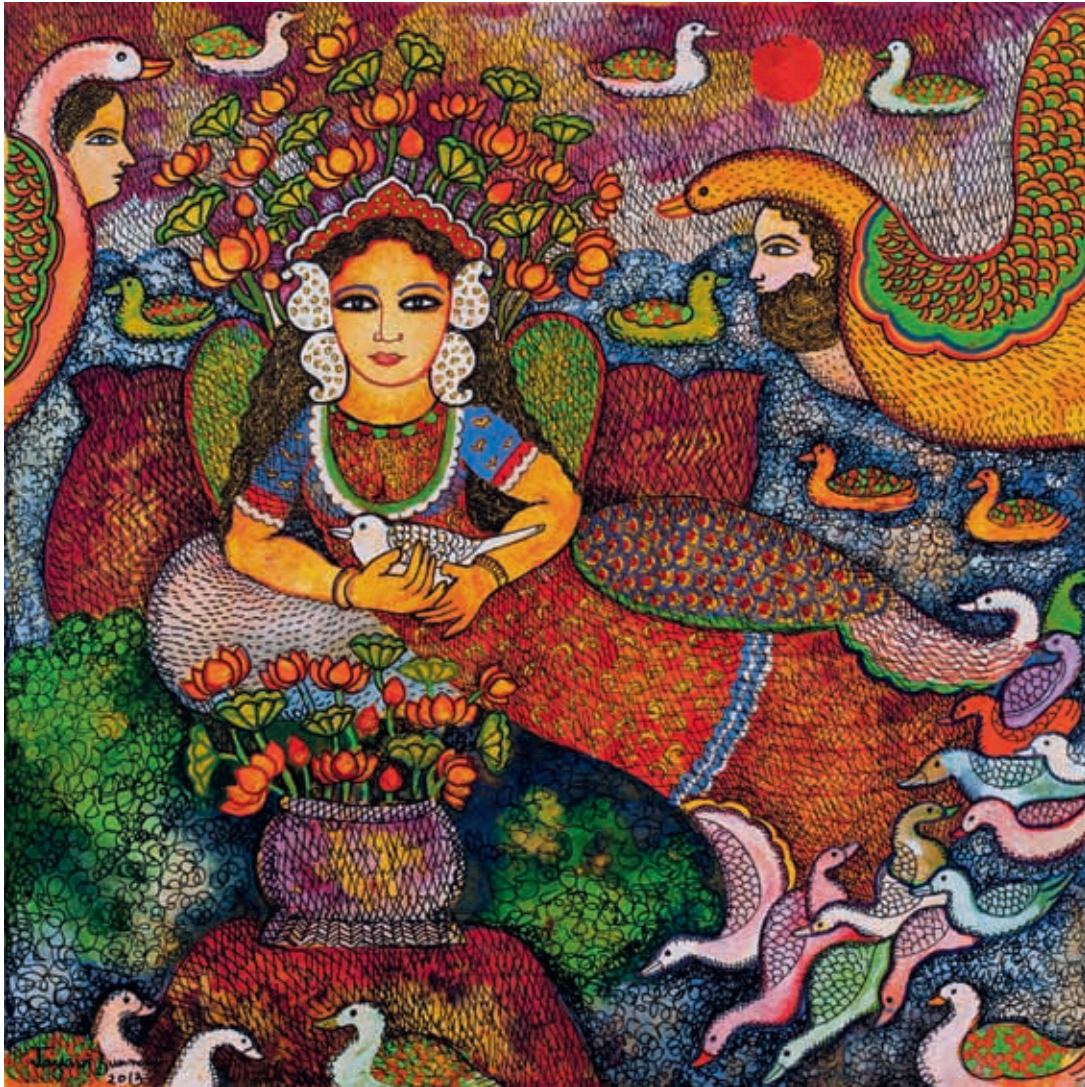
Jayasri Burman

Buddha Purnima

Water Colour Pen and Ink on Paper

24"x24"

2013



Jayasri Burman

Premika

Water Colour Pen and Ink on Paper

12"x12"

2013



Jayasri Burman

Snehomoye

Water Colour Pen and Ink on Paper

12"x12"

2013



Jayasri Burman

Bono Kanya

Water Colour Pen and Ink on Paper

12"x12"

2013



Jayasri Burman

Amitabha

Water Colour Pen and Ink on Paper

24"x24"

2013



Jayasri Burman

Buddhadev

Water Colour Pen and Ink on Paper

12"x12"

2013



Jayasri Burman

Surya Kanya

Water Colour Pen and Ink on Paper

12"x12"

2013



Jayasri Burman

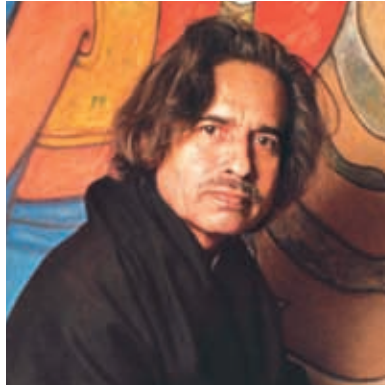
Sri Ganesha

Water Colour Pen and Ink on Paper

12"x12"

2013

Jogen Chowdhury



Born in 1939 in neighbouring Bangladesh, he had to undergo the life of a refugee during the difficult and troubled days of Partition of Bengal and has risen since then to the undeniably top echelon of art in India today. His inimitable style in portraying human figures easily conveys the intended message of spineless immorality and pervasive dishonesty in public life. His idiosyncratic style also retains its umbilical link to the art of the past in which lyrical linearity predominates.



Jogen Chowdhury

Dancer

Pen and Ink with Pastels

11"x5.11"

2012



Jogen Chowdhury

Bakasur III

Pen and Ink with Coloured Pencil

11.2"x15.1"

2013



Jogen Chowdhury

Bird

Ink and Coloured Pencil

13.8"x19.7"

2013



Jogen Chowdhury

Couple

Pen and Ink with Pastels

12.8"x15.8"

2013



Jogen Chowdhury

Girl

Ink and Pen on Paper with Pastels

8.9"x9"

2012



Jogen Chowdhury

Citadel
Ink and Pastels
7.5"x11"
2011



Jogen Chowdhury

Flowers & Fish

Ink and Pastels

8.3"x11.6"

2012

K. Laxma Goud



Born in 1940 in Nizampur, Andhra Pradesh, K. Laxma Goud is undoubtedly the most versatile and complete painter of his generation. His portraits of men and women represent the dynamic Indian ethos rather than particular individual identities. Most of Goud's art is centered on the rural, recreating landscapes and scenes that are frozen in time and etched deep in his sub-conscious yet alert psyche.



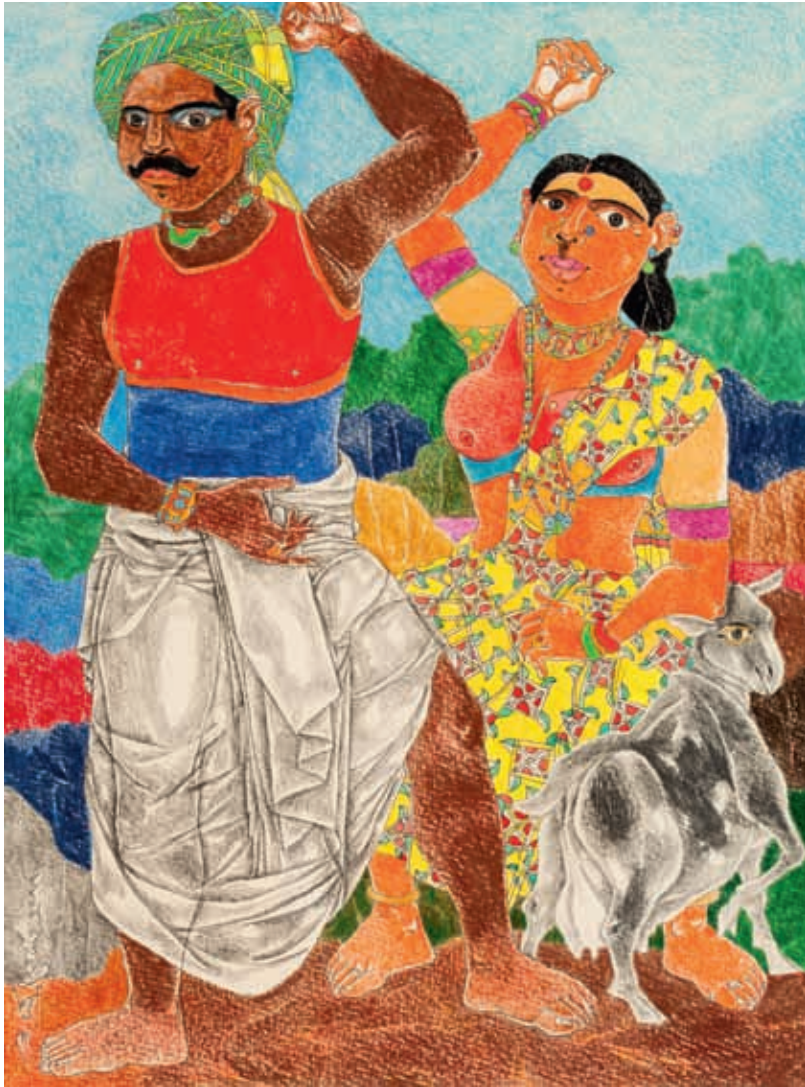
K. Laxma Goud
Untitled
Water Colour and Pencil
9"x12"
2009



K. Laxma Goud
Untitled
Mixed Media on Paper
12"x16"
2011



K. Laxma Goud
Untitled
Mixed Media on Paper
12"x16"
2010



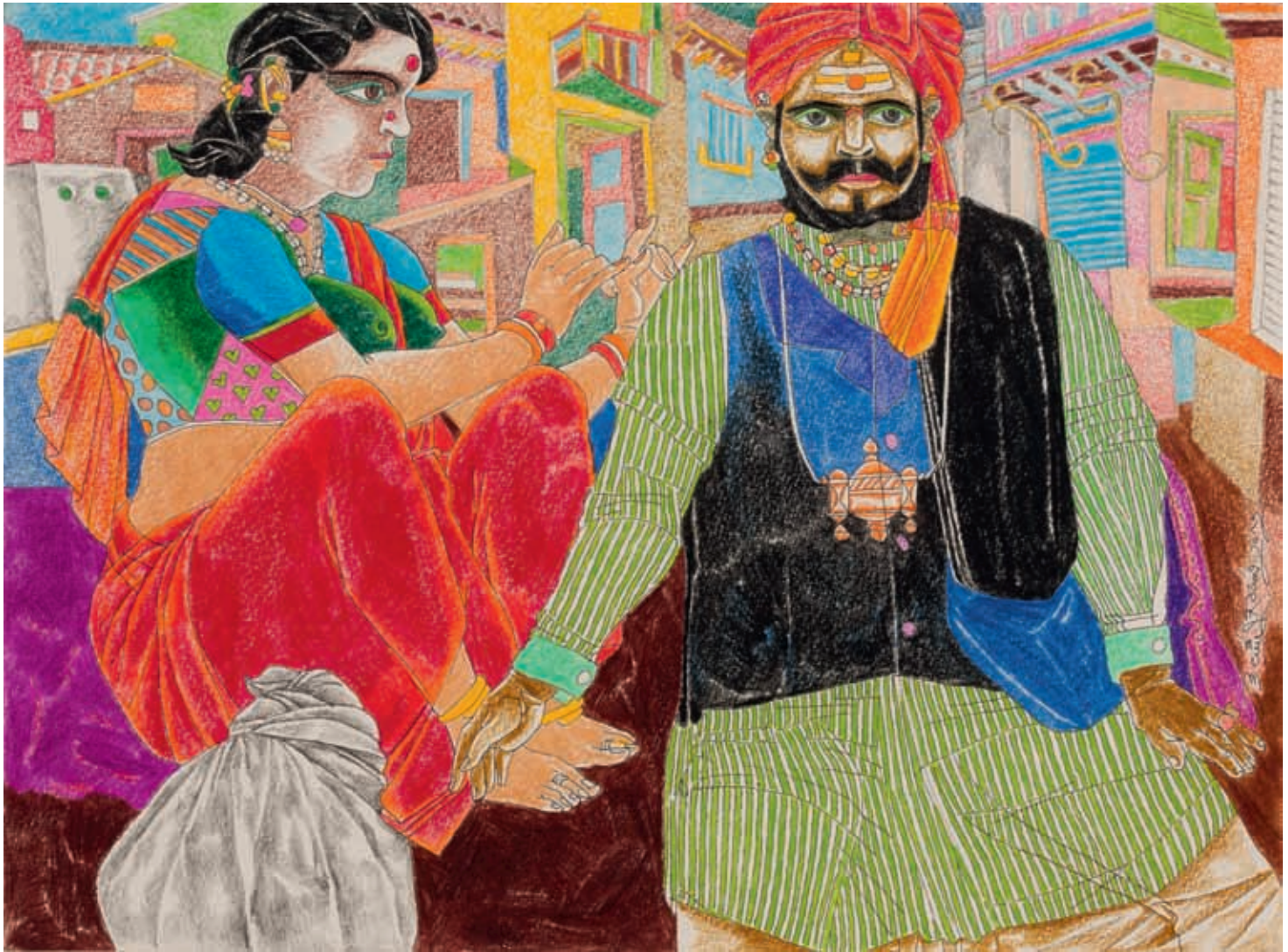
K. Laxma Goud

Untitled

Water Colour and Pencil

12"x9"

2011



K. Laxma Goud
Untitled
Mixed Media on Paper
9"x12"
2012



K. Laxma Goud
Untitled
Mixed Media on Paper
9"x12"
2012



K. Laxma Goud

Untitled
Acrylic on Glass
13"x10"
2008

Lalu Prasad Shaw



Equally at ease with hard-edge abstraction and period-style figuration, Lalu Prasad Shaw has earned his name and fame by remaining faithful to the past tradition in Indian art with hints of its colonial past. His painted characters communicate with calibrated eloquence by his chosen style which is derived from the era when Indian artists were drafted to paint to meet the needs of Colonial rulers and early photographers took the hint as well. A close contemporary of Pyne and Jogen, his contribution in modern Indian art can hardly be under-estimated.



Lalu Prasad Shaw

Still Life Flower

Tempera

14.5"x11"

2010



Lalit Prasad Shaw

Untitled

Tempera

19.5"x14.5"

2011



Lalit Prasad Shaw

Untitled
Tempera
14.5"x19.5"
2011



Lalit Prasad Shaw

Portrait
Acrylic on Board
13"x9.5"
2010



Lalit Prasad Shaw

Untitled
Tempera
19.5"x14"
2011



Lalu Prasad Shaw

Untitled

Tempera

19.5"x14"

2011



Lalu Prasad Shaw

Babu
Tempera
21"x19"
2008

Neeraj Goswami



Neeraj's painterly journey starts deep inside his mind, during his daily meditation, in which images emerge in his purified soul. His paintings reveal this gradual growth taking place on the surface of his canvases with ever-increasing clarity of thought and matching execution. His palette, and simplified rendering of meditative humans, together portrays a unique tradition in Indian art in which spiritual feeling predominates. Tradition and modernity of painterly style co-exists in his art that carefully conceals his complex method of applying paint and drawing lines, leaving only a surface of infinite bliss.



Neeraj Goswami

Eternal
Acrylic on Canvas
48"x36"
2013



Neeraj Goswami

Night
Acrylic on board
35"x23"
2013



Neeraj Goswami

Dialogue

Acrylic on Board

35"x23"

2013



Neeraj Goswami

Untitled
Oil on Canvas
24"x24"
2010



Neeraj Goswami

Happening
Acrylic on Canvas
36"x24"
2013



Neeraj Goswami

Untitled

Mixed Media on Paper

30"x22"

2012



Neeraj Goswami
Trance Witnessed by a Fish
Gold Leaf on Fibre Glass
57"x21"x19"
2008
Edition 1 of 8

Paresh Maity



Over the last two decades and perhaps even more, art of Paresh Maity remains singularly devoted to exploit the beauty of lines, fluid and rigid together, that easily reveal the continuity of lyrical quality of line in Indian art of the past era. His mastery over colour has added the right balance to his art which visibly pulsates with the love and warmth of the land and life he witnessed in the desert flats of Rajasthan. Exhibited and awarded almost all over the world, Paresh has established himself in the world of art today with solid foundation and mesmerising skill.



Paresh Maity
Untitled
Oil on Canvas
36"x36"
2008



Paresh Maity

Shringhar
Oil on Canvas
36" x 60"
2012



Paresh Maity
Family Discussion
Oil on Canvas
36"x60"
2012



Paresh Maity

Musician
Oil on Canvas
36" x 60"
2012



Paresh Maity
The Singer
Oil on Canvas
48"x60"
2013



Paresh Maity

Discussion
Oil on Canvas
48" x 60"
2013



Paresh Maity
Santiniketan
Oil on Canvas
36"x36"
2013

Satish Gujral



Painter, sculptor, muralist, architect & writer Satish Gujral may easily be described as a living legend; one of the few who have consistently dominated the art scene in India during the entire post-independent era. He was born in 1925 and, during 1944-47, came into contact with the Progressive Artists Group in Bombay, which included S.H. Raza, F.N. Souza, P.N. Mago, Jehangir Sabavala, M.F. Husain and others. Satish Gujral could not accept the PAG's total adaptation of techniques and vocabulary of European Expressionism and Cubism. He searched for a kind of modernism rooted in Indian traditions.



Satish Gujral

Untitled

Bronze

13"x10"x4"

2011

Edition 2 of 9



Satis Gujral

Untitled

Bronze

10" x 18" x 2.5"

2004

Edition 7 of 7



Satish Gujral
Untitled
Acrylic and Gold on Canvas
12"x12"
2011



Satish Gujral

Untitled
Acrylic on Canvas
42"x42"
2011



Satish Gujral
Untitled
Acrylic on Canvas
18"x18"
2007



Satish Gujral

Untitled

Acrylic and Gold on Canvas

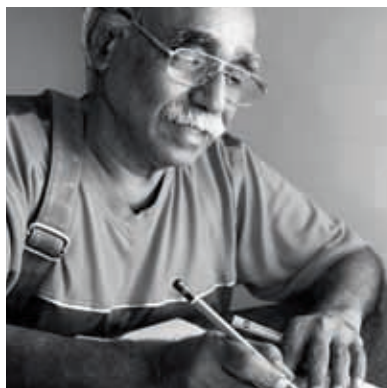
24"x24"

2012

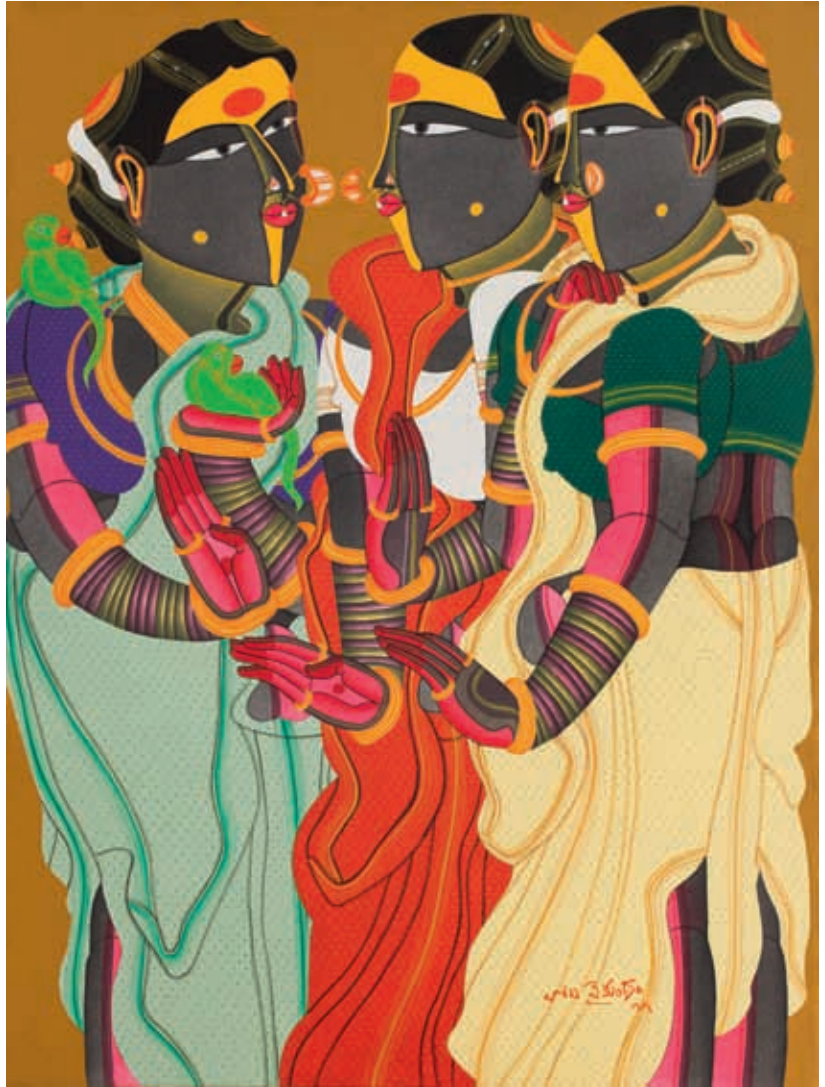


Satish Gujral
Untitled
Acrylic and Gold on Canvas
24"x36"
2008

Thota Vaikuntam



Thota Vaikuntam hails from Andhra Pradesh, in South India, since childhood he was obsessed, and fascinated, by the male artists who used to impersonate female characters in the travelling theatre groups that performed in his village. He drew inspiration from their loud make-up and admits finding the women of his village very sensuous and that he only attempts to capture their vibrancy. Vaikuntam's art has a sense of strength to it, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes. He, together with K. Laxma Goud, has elevated art of his generation to newer heights.



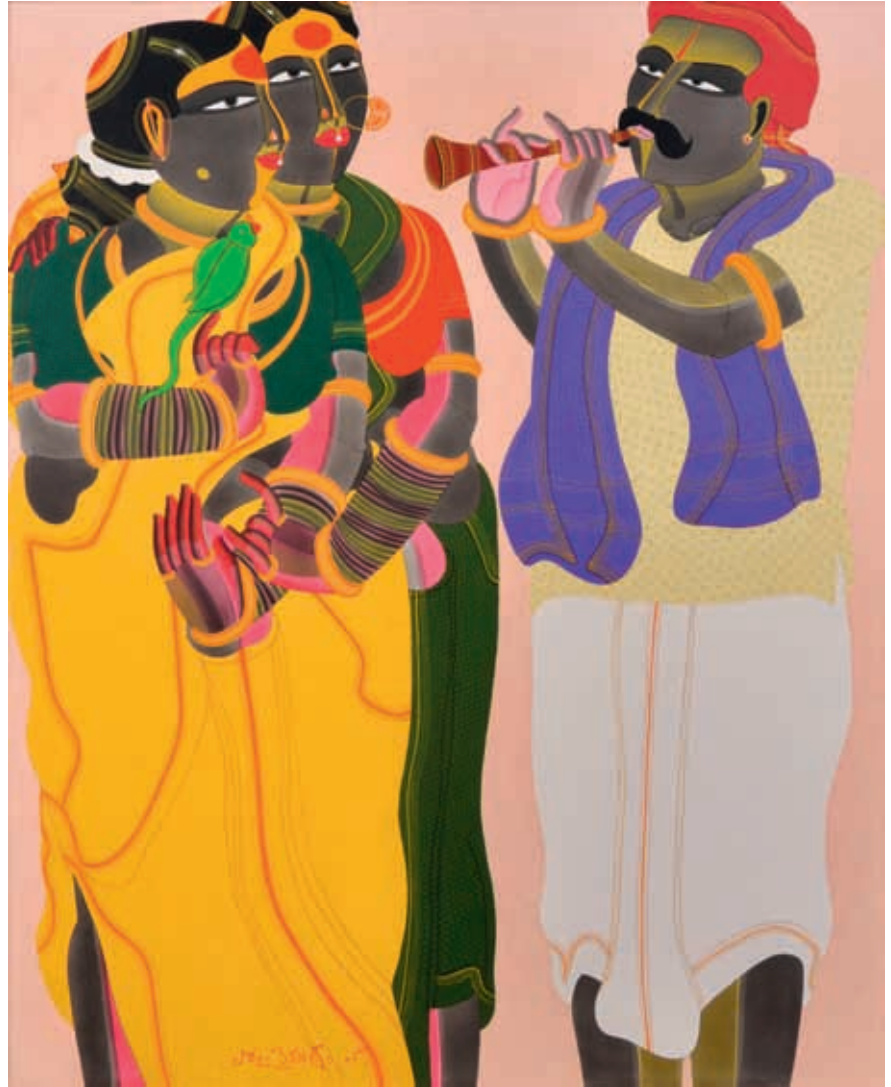
Thota Vaikuntam

Untitled
Acrylic on Canvas
48"x36"
2011



Thota Vaikuntam

Untitled
Acrylic on Canvas
36"x48"
2011



Thota Vaikuntam

Untitled
Acrylic on Canvas
60"x48"
2009



Thota Vaikuntam

Untitled
Acrylic on Canvas
48" x 36"



Thota Vaikuntam

Untitled
Acrylic on Canvas
18"x24"



Thota Vaikuntam

Untitled
Acrylic on Canvas
36"x24"
2012



Thota Vaikuntam

Untitled
Acrylic on Canvas
12"x16"
2010

About the curator
Arun Ghose

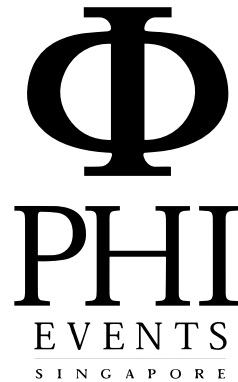


All branches of fine art extend their attraction to Arun Ghose yet his responses are far from equal to each of them. He is fascinated a lot more by the study of appreciation of arts, a fact that is supported by the volumes of critical essays he has written so far on artists and their art in India today. Even though he had completed his art training from recognised art institutions in India and abroad, he has stayed away from the creative arts and concentrated on assessment and appreciation, curating and conservation. He has served as the art critic of a well-known literary magazine in Bengal and has introduced more than a hundred art exhibitions with his critical input besides authoring several books on life and art of veteran artists like Somenath Hore, Paritosh Sen and Sakti Burman. Recently, he also wrote a book on leading contemporary artist, Neeraj Goswami, which has been subject to much acclaim and praise. He, since last ten years, co-ordinates a post-graduate diploma course on 'Appreciation of Indian Art' at the Ramakrishna Mission Institute of Culture at Kolkata and has delivered lectures in numerous national seminars on art, museology and conservation.

His professional career had an equally varied mix. He has served with due distinction in museums of repute for nearly thirty years before opting for being an independent art-expert since the beginning of the present millennia. He has, as ex-Curator of the Government of India's programme called 'Festival of India', organised important exhibitions of contemporary Art abroad. Husian's last two major shows, entitled '88 Oils On His 88th Birthday' and 'The Lost Empire' had him closely working with the ageing artist both in India and London. His interest in conservation of paintings had resulted in his first book entitled 'Conservation And Restoration Of Cultural Heritage', published in Delhi in 1980.

He lives in Kolkata and works not being limited to this city alone.

PHI EVENTS



Phi Events is a Singapore-based event management company with three partners, Kavita Raha, Ritika Khattar and Vidya Vasania, who bring a wide and complimentary range of skills and talents to the art of event management. Phi Events specializes in India-themed art, culture, music, theatre and business events. The company's events have drawn widespread attendance not only from the Indian community but also from Indophiles among the local and international communities based in Singapore. Over the years, Phi Events has built an excellent reputation among sponsors and attendees for professionalism and high class production.

Over the past 9 years, Phi Events' forte has been in designing and flawlessly executing a whole variety of events, from exclusive Indian art events to lifestyle events, business events to theatre shows, Bollywood shows to charity events.

Phi Events burst into the event management scene with its amazing debut event "Bollywood Dhamaka" in 2004. From Bollywood, Phi has grown into theatre; Indian art, culture and lifestyle; and even Indian business events. We have always been associated with the best event partners, top sponsors and perfect execution. Some past events:

Broken Images – an English play starring Shabana Azmi – June 2012

Ram – An Epic Comes Alive – May 2011

India Evening hosted by High Commission of India in Singapore and CII Singapore - January 2011

IIMPact 2010 (September 2010); IIMPact 2009 (April 2009)

Of Trials and Triumphs – Masters of Indian Art – May 2010

Weekend of Scintillating Theatre – April 2010

Masters of Indian Art – "Of Myth & Reality" – April 2007

An Affair with India – April 2006

For details please log onto www.phievents.com

SANCHIT ART



Sanchit Art represents the best of contemporary Indian art and it specializes in showcasing quality artworks by artists of various age groups. It also aims to bridge the gap between artists working in India and abroad by establishing a platform to show contemporary European art in India while reciprocating the same with curated shows of contemporary Indian art abroad.

Sanchit Art, at present, is operating with a major gallery space in the city of Agra. Its second gallery, at New Delhi, is equipped with modern facilities for display and appreciation of conventional as well as new age mediums. This will be a gallery with a difference, aimed primarily to offer a panoramic review of contemporary Indian art.

Sanchit Art also has a dedicated team of researchers with a matching publication programme and believes in perfection, mutual trust and fairness as the cornerstones of all its interactions and dealings.

Ganesh Pyne, Jayasri Burman, K. Laxma Goud, Lalu Prasad Shaw, Neeraj Goswami, Paresch Maity, Sakti Burman, Sanjay Bhattacharya, Satish Gujral, Thota Vaikuntam and Yusuf Arakkal are some of the artists represented by Sanchit Art.

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