

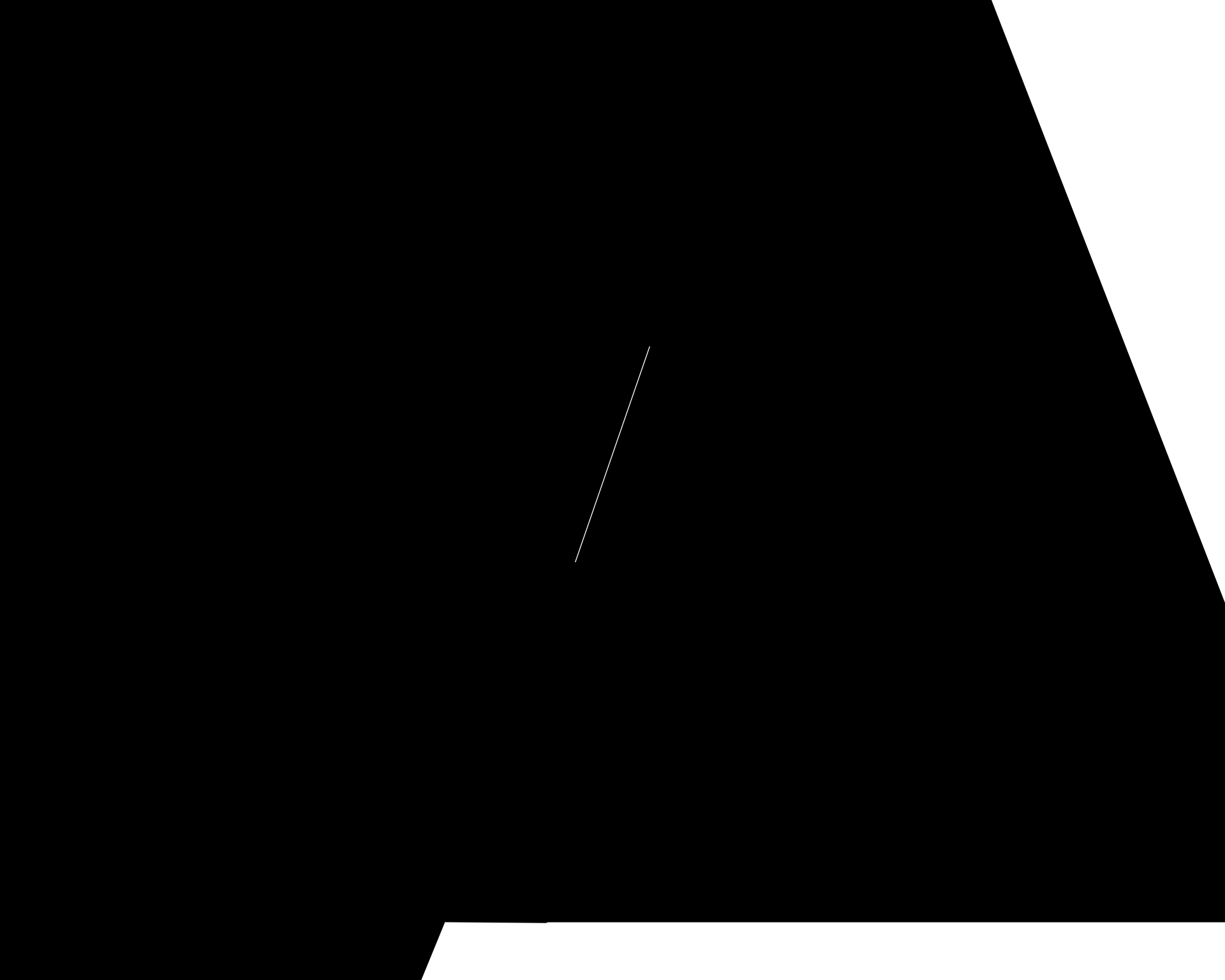
# KALĀ SUTRA

*Diversity / Continuity / Context*

*2015 / Singapore*



SANCHIT ART



# KALĀ SUTRA

*Diversity / Continuity / Context*

*2015 / Singapore*

Curated by Arun Ghose



SANCHIT ART



**CONTENTS**

CURATOR'S NOTE / 01 - 04 //

M. F. Husain /	05 - 10 /
S. H. Raza /	11 - 14 /
Satish Gujral /	15 - 22 /
Maite Delteil /	23 - 28 /
Lalu Prasad Shaw /	29 - 34 /
Manu Parekh /	35 - 40 /
T. Vaikuntam /	41 - 46 /
Senaka Senanayake /	47 - 52 /
Vasundhara Tewari Broota /	53 - 58 /
Manoj Dutta /	59 - 64 /
Kishor Shinde /	65 - 70 /
Neeraj Goswami /	71 - 76 /



## CURATOR'S NOTE

KALASUTRA 2015

*Diversity / Continuity / Context*



*The purpose of images in art is to help channelize various visualizations of objects into **symbols*** aimed at clarifying the unknown by means of the known. Such practices, when carried out by dedicated professionals over a sufficiently long period of time (decades into centuries) gives birth to set of artistic codes, acceptable to both artists and the connoisseurs alike, that are collectively known as aesthetics. 'Kala-Sutra', when viewed under such aesthetic considerations, 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.***

Curatorial compulsion in assembling a collection of art, of artists of a specific era and more so in the present era, on a theme that has such a continuity of thought at its core is therefore difficult and challenging in equal measure. The task of retaining viewers' attention by curating each new presentation different from any previous attempt based on the same theme often takes such challenges to its limit. Variation, in the world of western Classical Music, has an interesting parallel in Beethoven, among others. He wrote his first composition, when aged only nine and half, that was titled as nine variation of a theme and his 'twelve variation' of a Mozart-theme in piano is now considered a time-less legend. Each edition of 'kala-sutra',

borrowing a similar idiom, attempts such a variation of visual imagery and, at the same time, also aims to widen its pictorial reach and cerebral depth in order to scale uncharted territories. This time it reaches out to illustrate independent flowering of art and artists defying geographic barriers - an interesting, and not altogether unexpected, outcome of globalisation.

Paul Klee, in his Bauhaus days, had used a simile of a tree to explain the process of artistic creation. The trunk of the tree, according to him, is the artist himself who grows its roots deep into the soil of its origin to draw the sap it needs to sustain and grow. Artistic idea that lies behind all act of creative art is the sap for the artist and it undergoes

radical transformation in the eye and mind of the artist in the same way as the sap is chemically transformed in the trunk of the tree. The result is the foliage, flowers and fruits that has little resemblance with the roots and the trunk but are umbilically linked. Swami Vivekananda used to define art with the similar concept of a lotus in bloom that grows in water, has its roots in the muck further down, and yet its leaves defy the watery barrier to rise above and eventually its flower opens up its petals to the sun and sky much above. The delicate yet beautiful form of a lotus betrays hardly any visual link to its root that sustains it. Art, in his view, has to remain similarly rooted in nature but should grow without remaining limited to copying it. Each edition of 'kala-sutra'

illustrates this defining principle and the present edition does so by including the works of Senaka Senanayake from Colombo and Maite Delteil from Paris, among others. Both these two artists exhibit such a link flowing in their art without geographic limitation that physically sets them apart. Art of Syed Haider Raza, on the other hand, takes the same logic even deeper. He is indeed a classic example of retaining his cerebral cord umbilically planted in India, his homeland, while continuing to paint in a foreign location, which offered him sustenance in more ways than one.

The invisible thread of 'kala-sutra' binds them together along with nine others in which Manu Parekh, Vasundhara Tewari Broota, Maqbool

Fida Husain and Satish Gujral, Lalu Prasad Shaw, Thota Vaikuntam, Neeraj Goswami, Senaka Senanayake, Manoj Dutta and Maite Delteil, acts together like a differently coloured petal of a single flower and often remain not entirely restricted to the visual beauty of the image they create. Our relationship with the object is one reality but the same juxtapositions of objects by these artists with their idiosyncratically creative transformation of the same in line and colour are aimed to take the viewer to another, much different, dimension. May be this is the true vocation of art.

The world of flora for instance, in Senaka's invented reality, offers glimpses of unlimited visual bliss in the shape and colour of organic

nature. His masterly assemblage of visual forms of these natural objects however has an underlying tension of social aberration. His flowery world appears neither completely real nor unobtainably surreal but often lies at an undefinable boundary between the two extremes while conveying his deep concern for continuity of existence of the same world of flora and fauna that mesmerizes him. His pictorial crusade against environmental hara-kiri all around thus acquires its poignancy while continuing to charm his viewers with visual magic. The same quality of double-speak is viewable in Lalu Prasad Shaw's unique visual rendering of a lifestyle, of people he has himself descended from. His creation of images, of Gentlemen and their consorts, is clearly as beautiful to look



at, much like the flora of Senanayake, and like the art of the later continue to voice his concern at the vanishing values in life, of yesterday in today. One would seldom fail to find, in this exhibition, similar flowering of pictorial thoughts among artists like Maite Delteil and Manoj Dutta, between Neeraj Goswami and Vasundhara Tewari Broota, and others. The costume of seashell in a woman's body, in one of five paintings of Vasundhara chosen for this show, offers an unmistakably metaphorical hint at female fertility. The artist has conceptualised her subject of a woman defying gravitational (and possibly social) consequences. Vasundhara has cleverly positioned her as if floating effortlessly in inky sky with her face tilted upwards in eager expectation. Vasundhara's art thus derives its visual strength with a

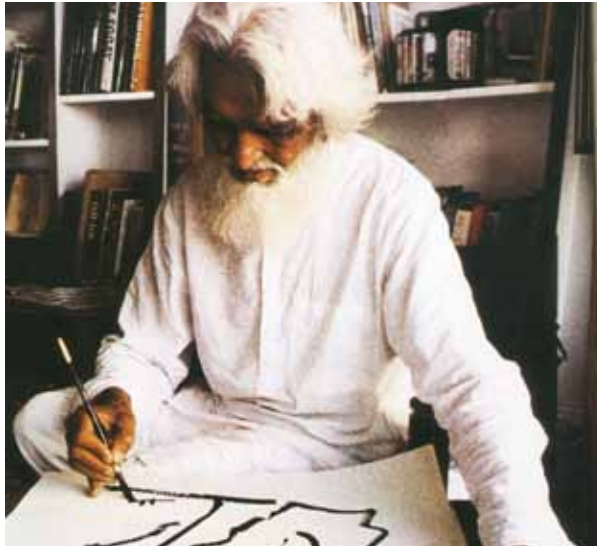
deep conviction of spirituality and, at the same time, reveals its shared 'Kala-Sutra' with the art of Neeraj whose undivided attention to paint his spiritual thoughts surfacing in his own mind has few parallels in the history of world art.

Urban sophistication and rural simplicity, complexity of pictorial metaphor and simplified readability of scripted text, along with the coded symbolism of ancient cosmology in Raza's geometric simplifications, are curated to create the desired unity in twelve variation of a single theme. The symbolic representation of observed reality in different idiosyncratic style, that however shares a common link with the art of their ancestors, is reflective as a quantifiable index of excellence of human activity in any particular era

when viewed together.

***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 continuous chain in which dynamic rhythm vibrates with static vigour. Continuity of this thread re-establishes the strength and Indianness of Indian art, of its 'kala-sutra', today.***

Arun Ghose / Kolkata



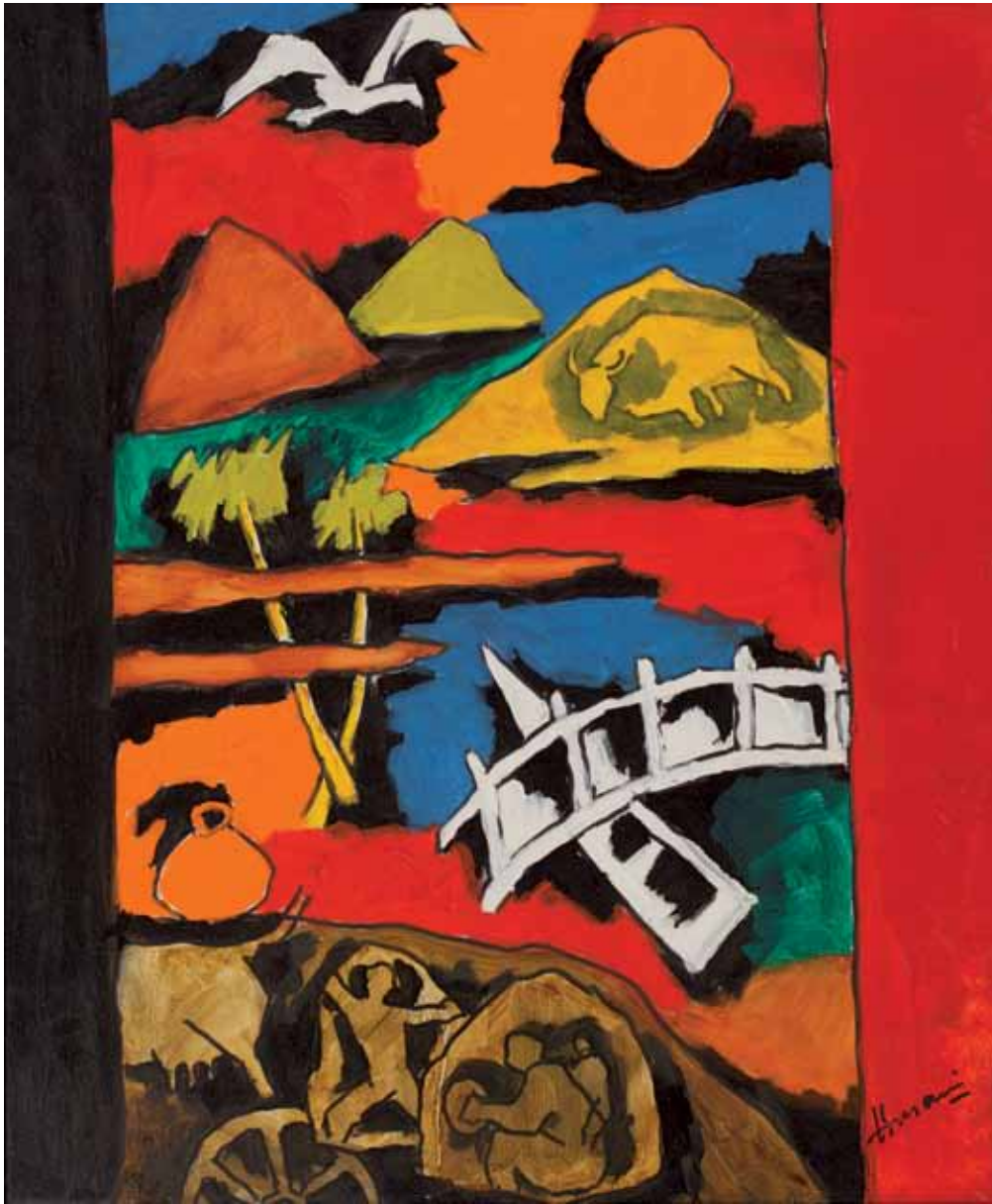
***Maqbool Fida Husain***

1915 - 2011

**M**aqbool Fida Husain is one of the most celebrated artists in International arena from India in the twentieth century who continued to reign supreme well into the twenty first. His ability to create pictorial metaphor at will, coupled with his mesmerising ability to draw and paint in any medium, had always placed his name in the forefront of Indian contemporary art. Museums and internationally acclaimed collectors chased him with lucrative offers to paint for them. He was also an avid film-maker and had directed several films that received critical acclaim in various platforms of world cinema.



M F Husain | Untitled | Oil on Canvas | 24" x 30" | 2003



M F Husain | Untitled | Oil on Canvas | 24" x 20" | 2003





M F Husain | Untitled | Oil on Canvas | 24" x 20" | 2003



M F Husain | Untitled | Oil on Canvas Board | 16" x 20" | 2003





M F Husain | Untitled | Oil on Canvas Board | 16" x 20" | 2003



**S. H. Raza**  
b. 1922

Raza epitomises the timeless essence of Indian art when, around 1970s, he rediscovered the pictorial significance of circles and dots and, soon enough, triangles in his art. 'Bindu', in his view, conveys primordial source of infinite energy while the 'tribhujā', or the triangle, symbolizes the eternal union of male-female relationship along with the concept of time and space. His palette also plays a major role in enriching his rich oeuvre of symbolic imagery that, in his idiosyncratic ways, re-interprets the role of abstraction in Indian art and traces its practice from classical times of the Puranas and the Tantras.

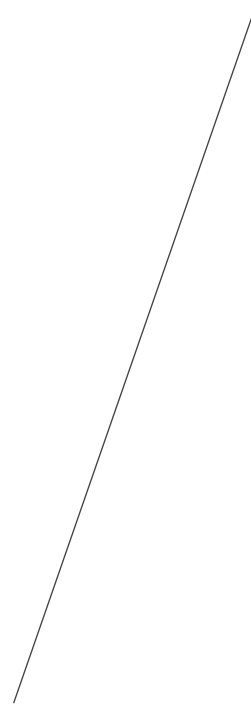
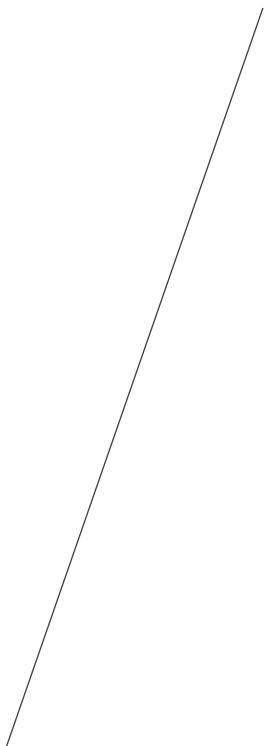




S H Raza | Antarjyoti | Acrylic on paper | 12.5" x 9" | 2005



S H Raza | Phulvari | Acrylic on canvas | 10.5" x 3.5" | 2005





**Satish Gujral**

b. 1925

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, Jhangir 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 | Acrylic on Canvas | 34" x 45" | 2008





Satish Gujral | Untitled | Acrylic on Canvas | 12" x 12" | 2009





Satish Gujral | Untitled | Acrylic and gold leaf on Canvas | 12" x 12" | 2012





Satish Gujral | Untitled | Acrylic on Canvas | 12" x 12" | 2014





Satish Gujral | Untitled | Acrylic on Canvas | 12" x 12" | 2013



Satish Gujral | Untitled | Acrylic and Gold on Canvas | 36" x 24" | 2007





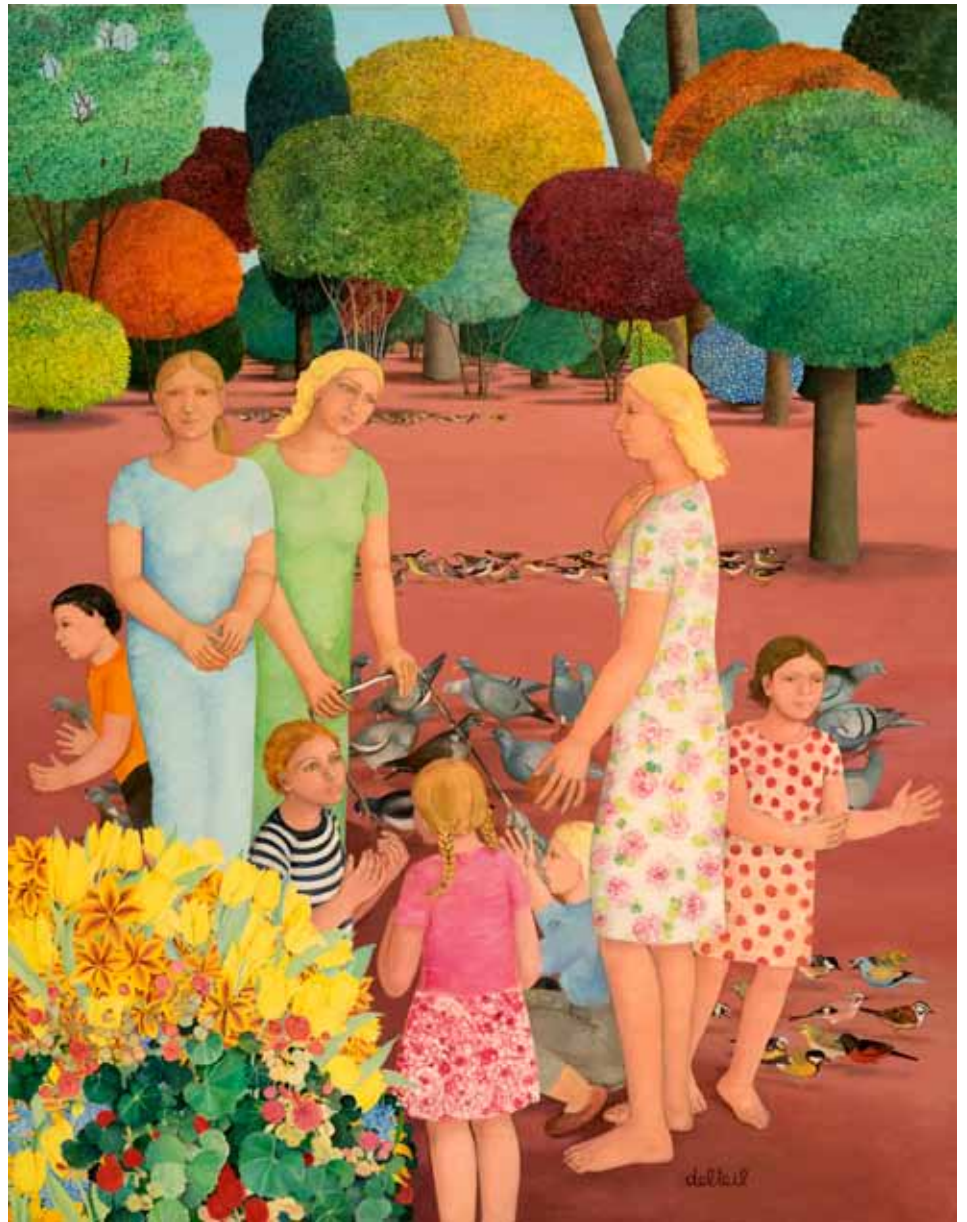
Satish Gujral | Untitled | Acrylic on Canvas | 42" x 42" | 2011



***Maite Delteil***

b. 1933

Intellectual sophistication and naive realism, an artistic mix of the two showing candor and freshness with camouflaged spontaneity, may describe the art of Maite Delteil but only in parts. Her art and its innocent finesse is as enigmatic as her life she shared with her artist husband from India and her developments in art surely reveals how the invisible thread of Indian art flowers in divergent geographic locations.



Maite Delteil | Meeting in the garden | Oil on Canvas | 57" x 45" | 2010





Maite Delteil | The golden autumn | Oil on Canvas | 18" x 22" | 2014-15



Maite Delteil | The birds of autumn | Oil on Canvas | 20" x 24" | 2014-15



Maite Delteil | The silent life | Oil on Canvas | 46" x 35" | 2014





Maite Delteil | The red sky | Oil on Canvas | 22" x 18" | 2014



***Lalu Prasad Shaw***  
b. 1937

Equally at ease with hard-edge abstraction and period-style figuration, Lalu Prasad Shaw has earned his name and fame by remaining faithful to 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 | Untitled | Tempera | 23.5" x 21" | 2014



Lalu Prasad Shaw | Untitled | Tempera | 19.6" x 14" | 2011



Lalu Prasad Shaw | Babu | Tempera on Board | 20.5" x 15" | 2014





Lalu Prasad Shaw | Untitled | Tempera | 24.5" x 18" | 2014



Lata Prasad Shaw | Untitled | Tempera | 24.5" x 18" | 2014



***Manu Parekh***

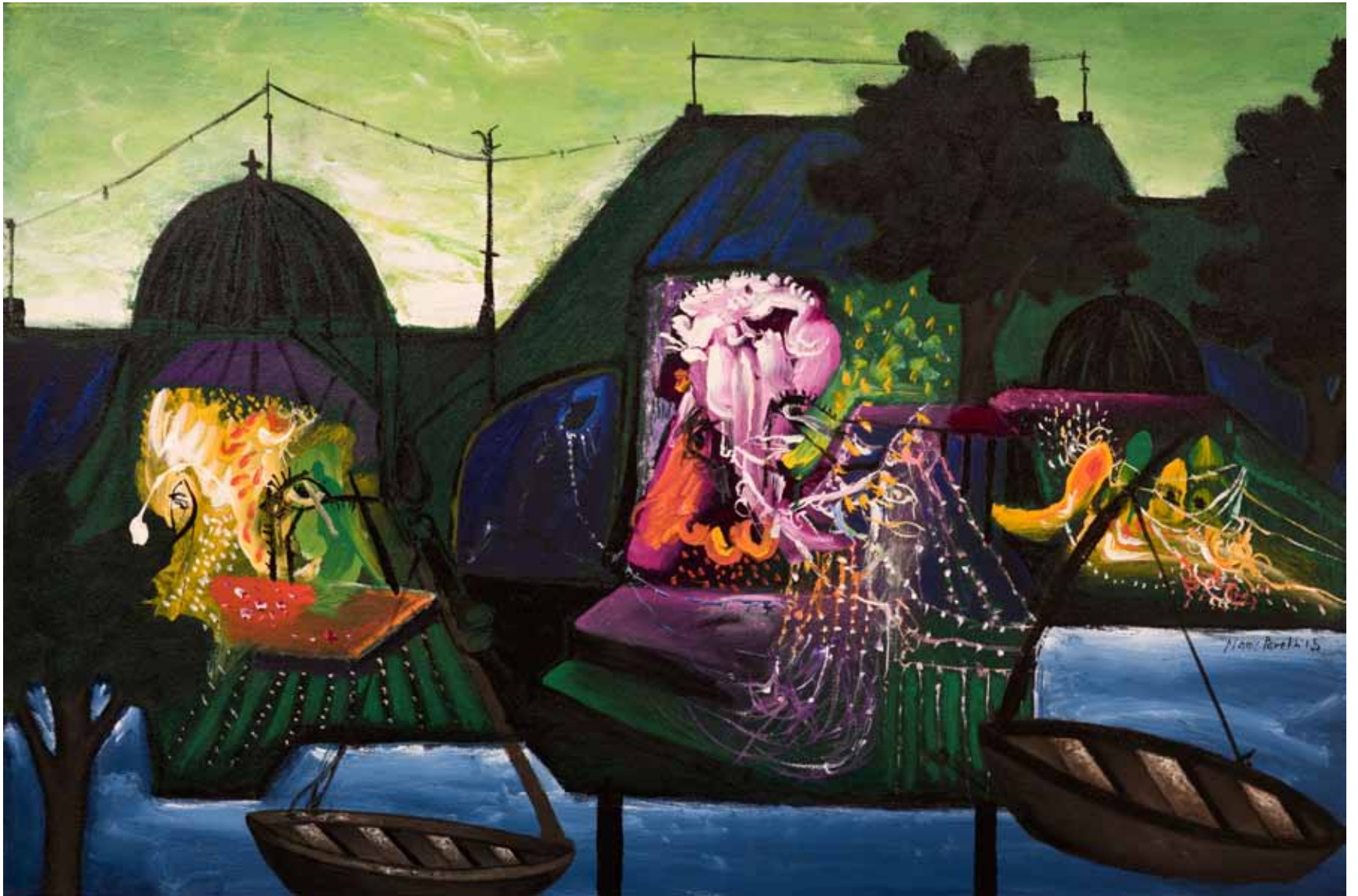
b. 1939

**M**anu has multiple roots and deftly managed to implant them in locations poles apart, in Gujarat where he was born and initially grew up and in Bombay where he learnt his art to start with. It was Kolkata and Santiniketan, however, when nature and its artistic manipulation got revealed to him in the art of Rabindranath and Ramkinkar and the effect, more on a perceptual level, stayed with him ever since. His roots in European modernism also led him to re-discover the existing co-relation of inherent sexuality in organic forms while the holy city of Banaras took his art to yet another level, towards unity in contradicting diversity.





Manu Parekh | Banaras Landscape | Acrylic, charcoal on canvas | 45" x 56" | 2015



Manu Parekh | Evening light at Banaras | Acrylic on canvas | 24" x 36" | 2015





Manu Parekh | Morning light at Banaras | Acrylic on canvas | 24" x 36" | 2015

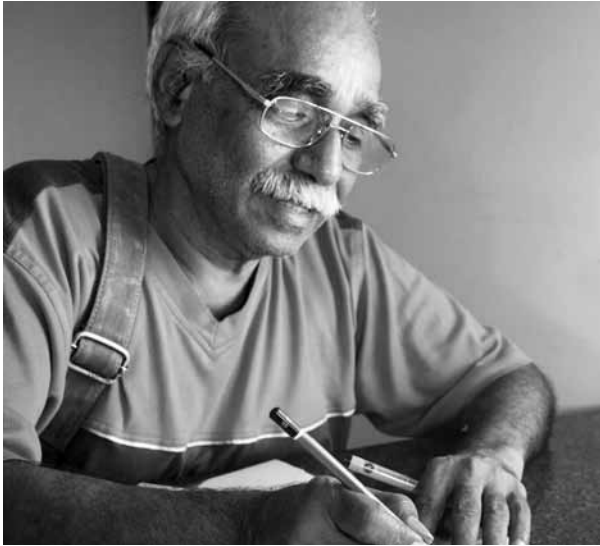


Manu Parekh | Flowers from heaven - 27 | Acrylic on canvas | 36" x 36" | 2015





Manu Parekh | Flowers from heaven - 26 | Acrylic on canvas | 48" x 72" | 2015



***Thota Vaikuntam***

b. 1942

**T**hota 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 has elevated art of his generation to newer heights.





Thota Vaikuntam | Untitled | Acrylic on Canvas | 36" x 48" | 2010



Thota Vaikuntam | Untitled | Acrylic on Canvas | 48" x 36"

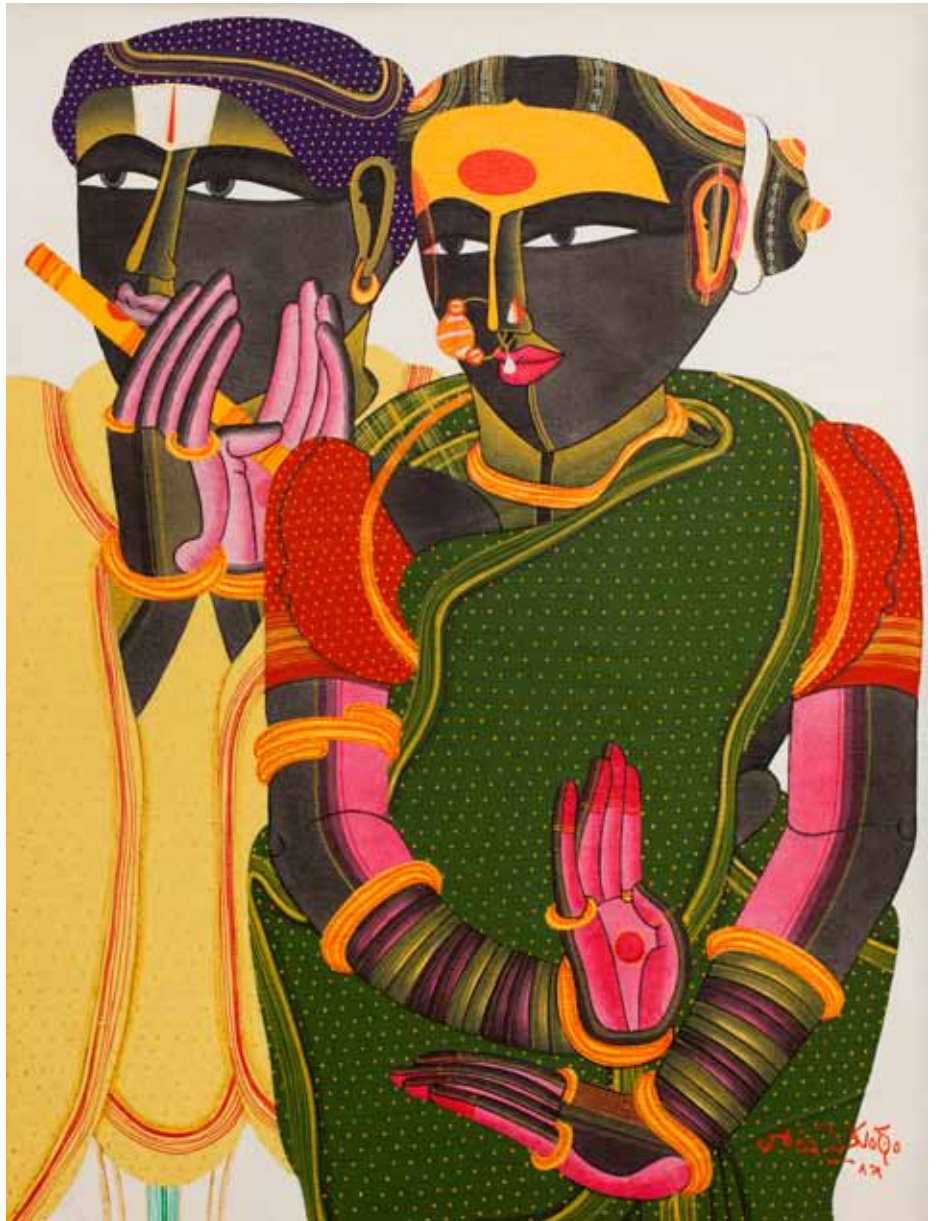




Thota Vaikuntam | Untitled | Acrylic on Canvas | 30" x 20" | 2015



Thota Vaikuntam | Untitled | Acrylic on Canvas | 24" x 18" | 2015



Thota Vaikuntam | Untitled | Acrylic on Canvas | 24" x 18" | 2015





***Senaka Senanayake***

b. 1951

Senaka Senanayake, during his illustrious career in art, spread over the last five decades or more, has single-handedly voiced a collective concern for the preservation of our past for future. His intimate knowledge of the vanishing rain-forest on his own backyard has led him to paint a series of personal dreamscape that resonate with a truly global view on the issue of environmental concern. His art, armed with an idiosyncratic and sophisticated technique, easily reflects a very old heritage in Western Art and effortlessly mixes the same with the Eastern miniaturist's traditional emphasis on details.





Senaka Senanayake | Dark Lotus | Oil on Canvas | 36" x 36" | 2015



Senaka Senanayake | Rainforest Splendour | Oil on Canvas | 48" x 48" | 2015



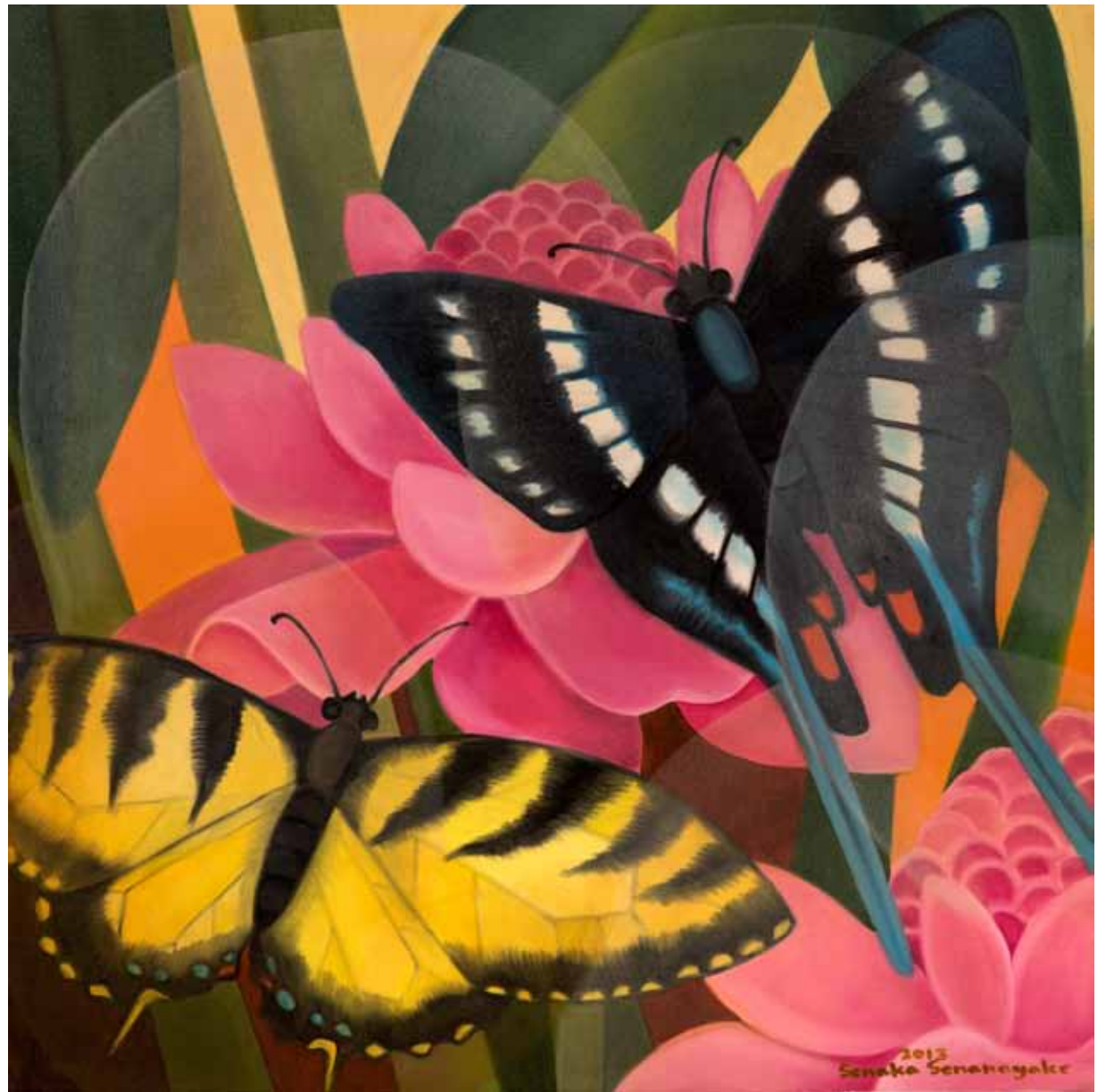


Senaka Senanayake | Macaws | Oil on Canvas | 48" x 48" | 2015





Senaka Senanayake | Banana Grove | Oil on Canvas | 36" x 24" | 2015



Senaka Senanayake | Colours on wings | Oil on Canvas | 24" x 24" | 2013



***Vasundhara Tewari Broota***

b. 1955

Vasundhara's art is a classic example of narration of complex intellectual issues mirrored in feminine sensibilities yet expressed with visual poetry. She, in her recent works, has developed a unique pictorial metaphor that is neither real nor surreal but easily engages the two extremes without loading her art with excess, intellectual, baggage. Born in Kolkata, educated in Delhi and exhibited worldwide, she has positioned herself as an inseparable link in the continuity of art in India today with her inspiring interpretation of Indian womanhood, often painted in their natural skin, while remaining engrossed in their search for independent individuality.

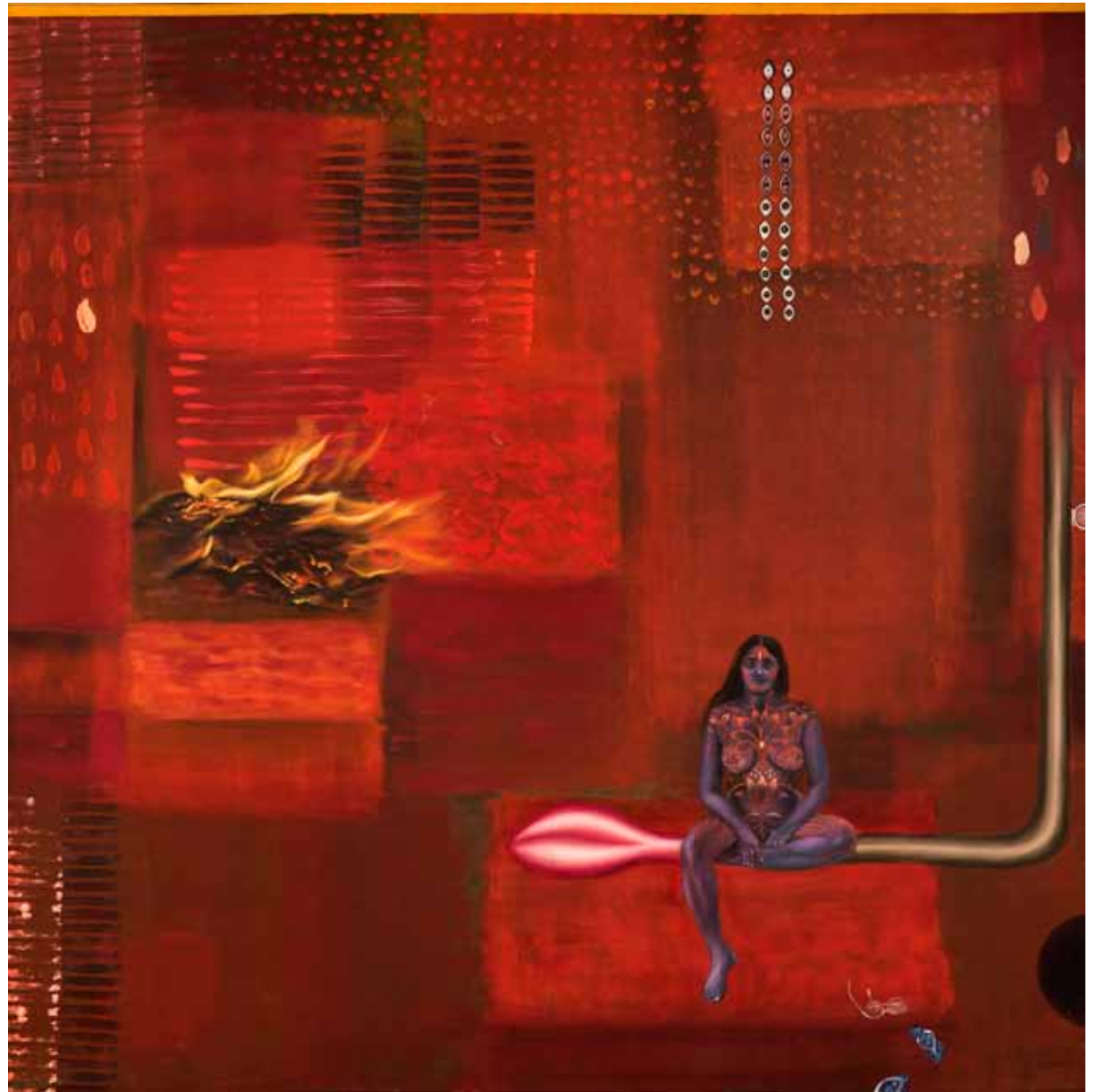




Vasundhara Tewari Broota | Eye of the tiger | Oil on Canvas | 48" x 48" | 2012



Vasundhara Tewari Broota | The Crossing - 1 | Oil on Canvas | 36" x 36" | 2015



Vasundhara Tewari Broota | The flame within | Oil on Canvas | 48" x 48" | 2011





Vasundhara Tewari Broota | Lana's dark paradise | Oil on Canvas | 36" x 48"



Vasundhara Tewari Broota | The Crossing - 2 | Oil on Canvas | 36" x 36" | 2015



**Manoj Dutta**  
b. 1956

**M**anoj Dutta is one of those who has risen to the top bracket in Indian Contemporary Art without receiving any formal training in any school of art. His art, as a result, reflects an unadulterated version of intensity felt towards nature and related natural elements that are seldom painted by his contemporaries. His pictorial idiom, in addition to complementing his intense love for nature, also conveys a communicable message of intimacy with love for one and all. Exhibited widely in India and abroad, his art positions itself as an important milestone in the long passage of art in India today.





Manoj Dutta | Untitled | Tempera & Pen | 30" x 19.5" | 2006



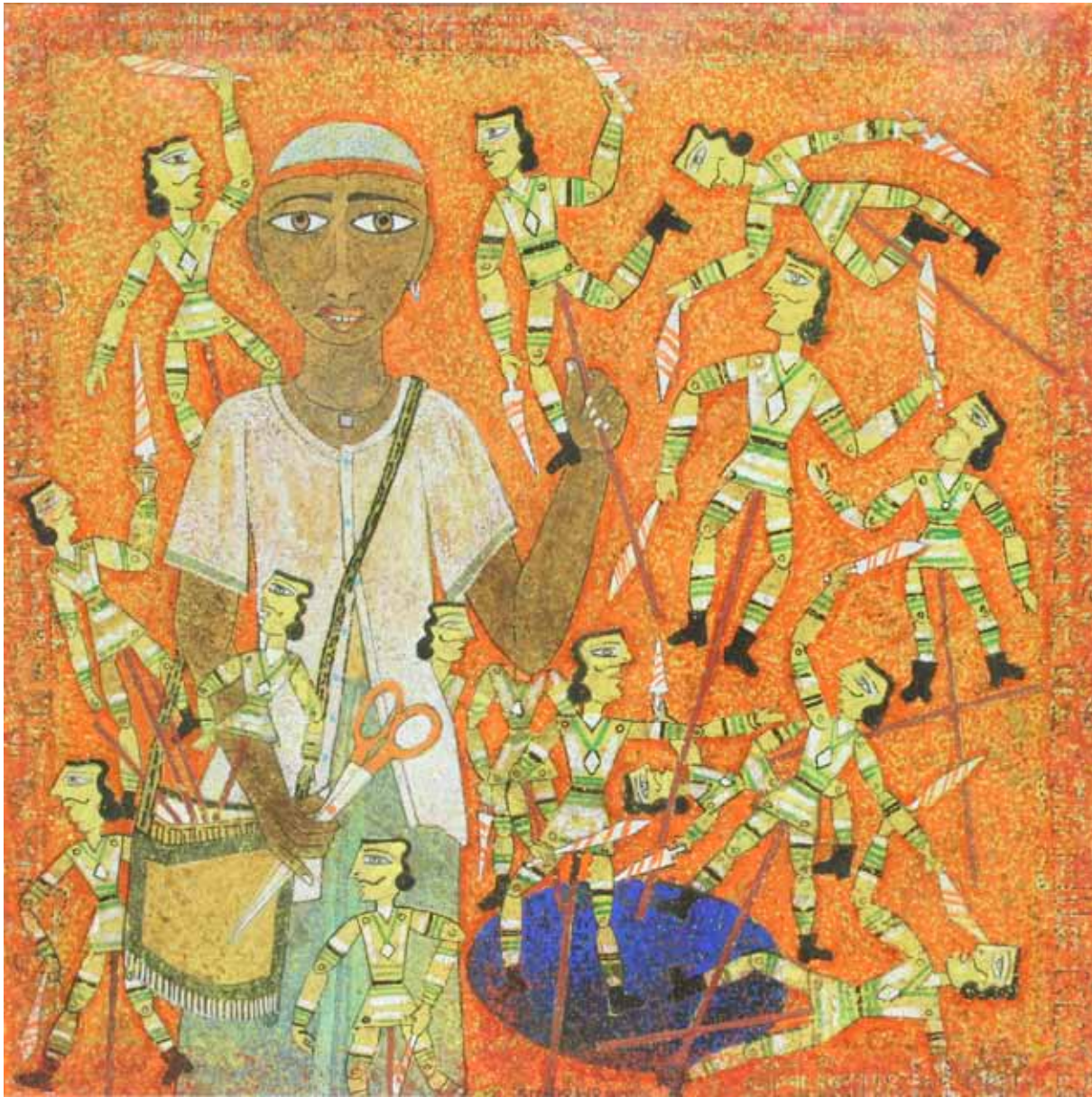
Manoj Dutta | Untitled | Tempera | 30" x 30"





Manoj Dutta| Prakriti | Tempera on Board | 39.3" x 29.5"





Manoj Dutta | Our Land | Tempera on Board | 30" x 30"



Manoj Dutta | Untitled | Mixed Media on Paper | 19" x 29" | 2012



***Kishor Shinde***

b. 1939

**S**hinde's canvases are his playground in which one could trace his spiritual aspirations, intensity of personal emotions and feelings that are essentially abstract, both conceptually and even when translated pictorially. While standing before a virgin space of a canvas, his inner eye seems to open up and responds by imagining complimentary shapes, abstract in shape yet communicable to all. Comparatively young and deeply spiritual, Shinde and his art demands its forceful entry into the best of Indian contemporary art by its own right.





Kishor Shinde | Cityscape 2 | Powder coated Metal Work | 16" x 27" | 2012



Kishor Shinde | Untitled | Oil on Canvas | 48" x 48" | 2015



Kishor Shinde | Untitled | Oil on Canvas | 48" x 48" | 2015





Kishor Shinde | Untitled | Oil on Canvas | 48" x 48" | 2015



Kishor Shinde | Untitled | Oil on Canvas | 48" x 48" | 2015



**Neeraj Goswami**

b. 1964

**N**eeraj'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 | Festive-Shunya | Oil On Canvas | 72" x 48" | 2014



Neeraj Goswami | Play-By the seaside | Acrylic on Canvas | 36" x 36" | 2015



Neeraj Goswami | Dream Boat | Acrylic on Canvas | 36" x 36" | 2015






Neeraj Goswami | Together | Acrylic on Canvas | 36" x 24" | 2014



Neeraj Goswami | Flight into Space (Shunya) | Oil on canvas | 42" x 48" | 2013







Design Prasun Mazumdar Design

Printed Pragati Offset Pvt. Ltd.



SANCHIT ART

**New Delhi**

156, DLF South Court, District Centre,  
Saket, New Delhi - 110017, India  
Tel: +91-11-41408010

[info@sanchitart.in](mailto:info@sanchitart.in)

[f](#) / SanchitArtGallery

[www.sanchitart.in](http://www.sanchitart.in)