




TIMELESS

Vinita Karim

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*Timeless sea breezes,
that for aeons have
blown ancient rocks,
you are purest space
coming from afar...*

RAINER MARIA RILKE
(Song of the Sea)



A BRIDGE ACROSS CULTURES

Rekha Lahoti



In all my years of working in the field of Indian contemporary art, I have never met anyone else with the consistency and determination of Vinita Karim. We have a connection going back over the decades. Vinita, with her impressive body of work, has provided the bridge between the urban matrix of the cities she has inhabited in the past couple of decades, which has begun to be seriously collected in recent years.

Vinita's art celebrates this diversity that stems from a deep respect and appreciation of different cultures which meld together in our interconnected world. Vinita's work has always been appreciated, and has mysterious and intriguing aspects. Her work has changed amazingly, grown and evolved, with different mediums reflecting her environment, which seems to serve her well as her muse.

What I see in her is a confident artist aware of herself and her role with its unique voice, relentless in its ability to measure artistic depths. From her landscapes, her paintings have morphed to embroideries, found objects, and, now, a newer direction with mineral pigments. Shapes were shed and formed, landscapes appeared, and soon an outpouring of colour began to inform her work. Always a strong colourist, reflected through her palette which flowed across her canvases, she has interestingly added layers to her body of work by involving local artisans of Bangladesh and India for her recent series of work. I heartily acknowledge the fact of giving them recognition and a platform for their livelihood during the time of the pandemic.

TIMEKEEPER OF THE TIMELESS

K. S. Dhupalia



Plotting Vinita Karim's artistic career is a little like navigating the geo-politics of the last four decades during which she has lived and worked in different parts of the world. Looking at her paintings, it is easy to be lulled into a state of serenity—and security—but the underlying core of her practice is shaped by geography and trade and how it has impacted the world. The daughter of a diplomat and married to a peripatetic telecom expert, her global travels and pit-stops before settling down in Dhaka and New Delhi have helped shape her view of a world that finds rich expression in her work.

Born in Myanmar, educated in Germany, Sudan, Kuwait, Pakistan, and Sweden, Karim, from the early stages of her development as an artist in Stockholm, Nuremberg, Berne, Madras, Cairo, Manila, Libya, Dhaka and cities across India, looked to histories and cultures as the staging points of her interest. Her early landscapes and figurative paintings evolved over time to arrive at her current destination where they embody the crossroads of millennia-old harbours and ports, the entry points to regions and countries where one might find a babble of tongues, a *mélange* of spices, a cosmopolis of peoples and costumes and celebrations. These are her cities within cities, neighbourhoods within neighbourhoods, homes and houses, places of mystery and discovery, business houses and *sarais*.

These busy establishments close to rivers and seas consist of warren-like mazes connected with bridges, linked by walkways, entire city fronts merging and spreading, layered by the patina of time, and, yet, timeless—ancient cities extending into

the present, their surge of humanity palpable as a presence even though people, themselves, are never seen in her works. Karim's lines sing and dance, implying movement (thereby, a passage of time), and are never straight, for time is not linear either, revolving cyclically. Within this parabola of time, Karim creates an exuberant, colourful, peopled universe that follows the rhythms of the day and night, of seasons and celestial movements, of tides and moonrise, sunsets and breakwaters.

Time has watched over the rise and fall of dynasties, of trade routes, of great and small migrations, of the building and collapse of empires, with Karim acting as timekeeper, recording their destinies in her logbook of canvas and paint, gold and copper foil, and ingredients and objects of trade. No matter the technological advances, humanity is shaped by celestial circumambulations and diurnal and nocturnal movements, the stars and planets that—unmindful of human destinies, their successes and follies—continue to follow a path in which time cannot be calculated in our terms, so infinitesimal is its scope that it might well be beyond time—*timeless*.

In the passing millennia, cities considered cradles of human civilisation are but a notion, gone in the blink of a cosmological eye. Yet, those names reverberate and define mankind's past, a reservoir of memories cultivated through academia. Karim's paintings map these visual recordings, taking care to weed out the local, the locational, the everyday, to present a panorama that too is beyond time, layered by the comings and goings and risings and fallings of human achievement and endeavour. She—or at least her art—is not political, but it is, nevertheless, a political record of the world. As a visual diarist, or chronicler, she is detached, dispassionate, an observer for whom cities and names and dynasties matter little, for like the tides, they too will come and go as inexorably with nothing but words and colours to remember them by.

Karim's practice is essentially that of a landscape artist, but hers are landscapes that do not particularise. They seem to consist of cities that have evolved over time, outside the plane of planning, building over what was before, layer by layer, adding patinas to untold, unnamed cities, defined by an architecture devoid of enclosed spaces—a welcoming mass without barricades or fortifications. that seems to consist entirely of arches and windowless and doorless openings.

Nor does Karim abide by a palette of naturalism, her colourism defying what the eye sees—waters and sands can be as crimson as the skies, which in turn bleed blues into the night; festoons appear like strings or glitter and garlands of light, tying buildings and spaces together. The sun and moon are interchangeable too as they voyage like vigilantes. When the moon sheds its fullness, it appears in a crescent like a boat, representing, again, the *leitmotif* of Karim's art. It is an emotive, abiding symbol in her art, at once familiar in the East as it is in the West, with connotations that are simultaneously sacred and secular, even scientific.

A decade after settling in South Asia in pursuit of permanence, Karim exchanged her constant shopping for cultural experiences with experimentalism in her use of materials. Her art training in Stockholm and Manila, separated by a couple of decades packed with experiences, was the motivation to move beyond the confining realms of a traditional studio. To her repertoire as a watercolourist in her early career, she soon invested in oil, and, thereafter, acrylic paints on canvas. Gradually, as her work became more layered, she introduced gold foil, adding, eventually, silver and copper that served to add an element of theatrical visuality to her works. Over time, she introduced elements of embroidery, replicating her paintings, to parts of her canvases, collage-like, a textural element—but, importantly, cross-referencing it to the very context her paintings are built upon: commerce and trade and the manner it helped shape the world by launching maritime explorations and adventures to tie up distant continents and create newer, constantly-evolving histories and migrations, pillaging and conquests, and consequent wealth and settlements. More recently, she has begun to work with natural, organically-derived pigments sourced from around the world, pursuing a fresh direction of seascapes and riverine landscapes that tell of newer discoveries and journeys and passages of time.

Karim's works appear, at first, innocent of such deep readings till one realises that her oeuvre is steeped in the crossings of commerce and intellectual curiosity that have led to the making of our modern world. Hers is the art of the timekeeper even though in its vast universality, she is a timekeeper of the timeless.



*Early in the day it was whispered that we should
sail in a boat,
only thou and I, and never a soul in the world
would know of this our
pilgrimage to no country and to no end.*

*In that shoreless ocean,
at thy silently listening smile my songs would swell
in melodies,
free as waves, free from all bondage of words.*

*Is the time not come yet?
Are there works still to do?
Lo, the evening has come down upon the shore
and in the fading light the seabirds come flying to
their nests.*

*Who knows when the chains will be off,
and the boat, like the last glimmer of sunset,
vanish into the night?*

RABINDRANATH TAGORE
(Sail Away)



THE PAINTED PICTURE

Paintings in oil, acrylic, gold, silver and copper,
and embroideries

Moving beyond her earliest experiments with watercolours, Vinita Karim began to work with oil paints, and, later, acrylics, on canvas—a medium she made her own over time. Working through a complex process of layering, she created a stunning visual language of mosaic-like details that came to represent her signature style. Over time, she began to add foils to her paintings – gold, then silver, and copper – that added further depth as well as a quality of timelessness to her work. Or it might be more accurate to say that it suggested the passage of time with the gildings representing civilisational peaks. In more recent years, she has begun to add patches of embroideries to her paintings that meld together so perfectly, it is difficult to tell them apart but for an element of texturing, almost making her paintings appear like collages. The constant experimenting and innovation reflects Karim's restless personality in how she investigates her canvases with multiple points of entry that are seamless, thereby linking each painting with the other while, also, remaining independent of them.



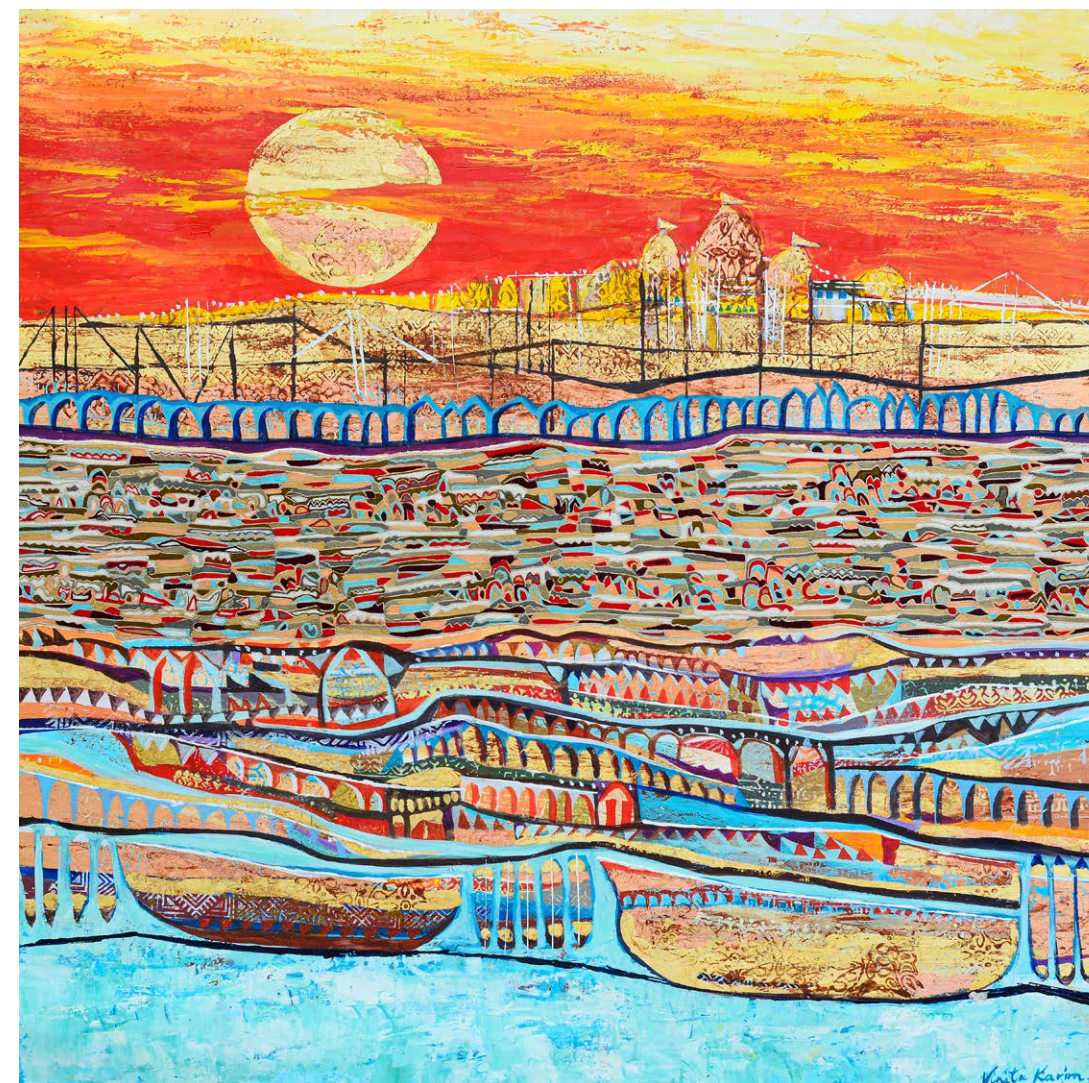


TOWARDS SERENITY | 68.0 x 120.0 in. | 2020
Acrylic, oil, gold and copper on canvas

This vast canvas presents a panorama of dawn breaking over an unknown landscape, its dazzling light drowning out the shapes of buildings that peek through its golden haze. The painting has a quality of mellow quietness, a departure from Vinita Karim's more exuberant works, that leaves the viewer wanting to decipher the shapes that appear like jigsaw puzzles that one can piece together at will, or leave it to the shining light to reveal as it ushers a new day over an ancient settlement.



GOLDEN HARBOUR | 59.0 x 57.0 in. | 2020 | Acrylic, gold and copper on linen



TOWARDS DIVINITY | 38.0 x 38.0 in. | 2020 | Acrylic, embroidery, gold and copper on linen



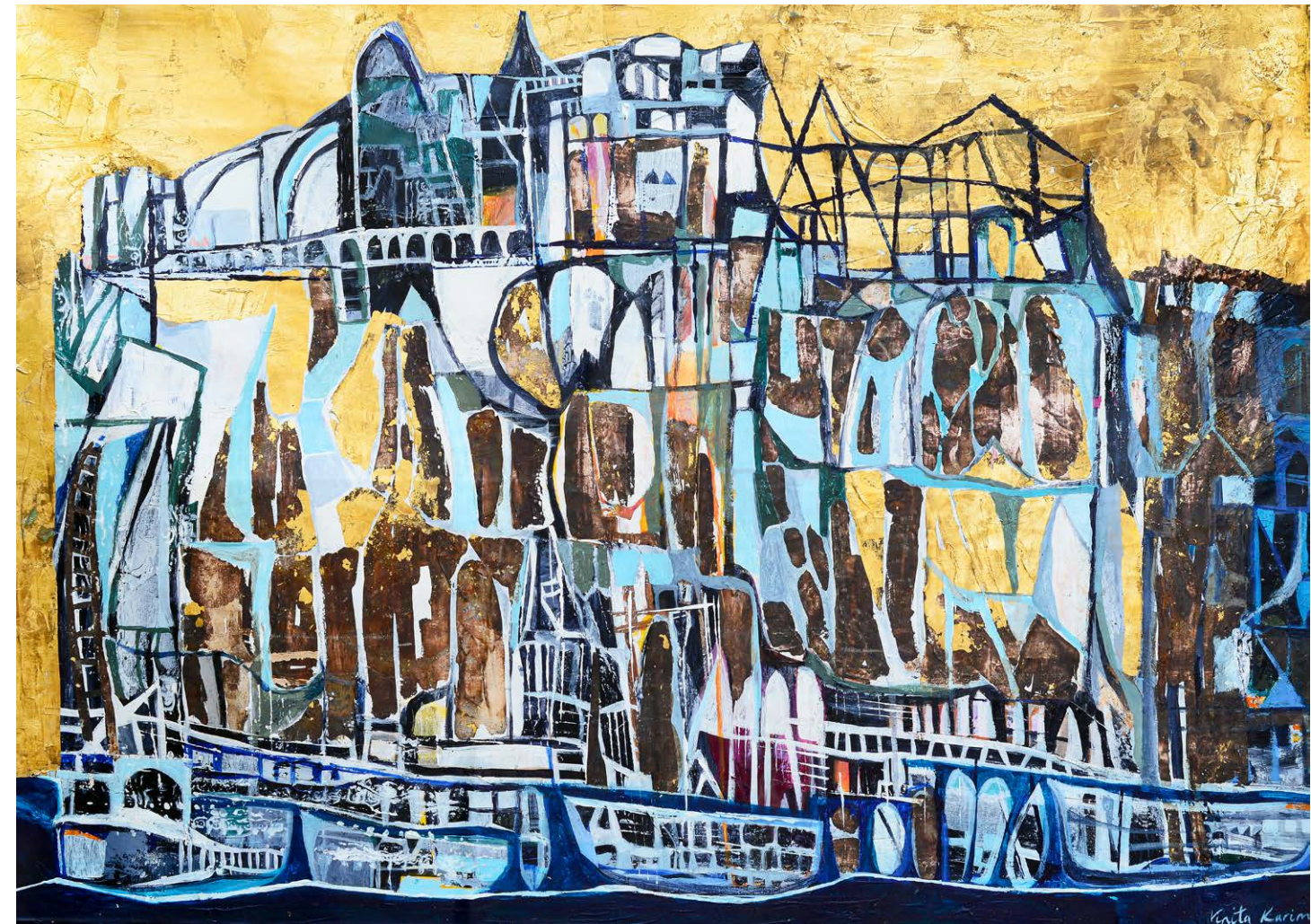
SEEKING LIGHT | 30.0 x 42.0 in | 2020 | Acrylic, embroidery, gold, copper on linen



WHERE SAND MEETS SEA | 36.0 x 60.0 in. | 2019 | Acrylic, embroidery and gold on canvas



UNCHARTED TERRAINS | 36.0 x 60.0 in. | 2020 | Acrylic, embroidery, gold and copper on linen



A SILVER LINING | 30.0 x 42.0 in. | 2020 | Acrylic, gold and silver on linen



THE BLUE BREEZE | 24.0 x 50.0 in. | 2022 | Acrylic, gold and copper on linen

ABOVE AND BELOW THE SURFACE | 24.0 x 60.0 in. | 2022
Acrylic, oil, embroidery, gold, silver and copper on canvas

This unusually-sized painting sandwiches a marina between a crescent moon riding across a golden sky and a fathomless sea whose depth Vinita Karim hints at through the dark waters that reflect a promenade with its network of walkways and buildings separating it from a quay. Here, precisely anchored boats cause one to think of the boat-like moon in the sky that keeps vigil over a sleeping town with its festooned architecture recalling medieval church icons.





FORGOTTEN CITY | 24.0 x 36.0 in. | 2022 | Acrylic, embroidery, gold and copper on linen



TWILIGHT TO DUSK | 21.0 x 28.0 in. | 2021 | Acrylic, embroidery, gold and copper on linen



COULD THIS BE HOME? | 24.0 x 24.0 in. | 2020 | Acrylic, embroidery, gold and copper on linen



AUGUST ALLURE | 22.0 x 22.0 in. | 2021 | Acrylic, embroidery, gold and copper on linen

RIDING THE WAVES | 40.0 x 60.0 in. | 2019
Acrylic, gold and copper on linen

In this dreamy seascape, Vinita Karim has given over the lower half of the painting to languid waters over which float boats of different sizes and shapes. A bustling harbour behind them makes way for a stretch of land in the distant horizon that, though less evidently crowded, is, nevertheless, part of a composition in which its blood-red colouration provides an exuberant contrast to the calming blue of the rest of the painting.





LIFE BLOSSOMS ON | 24.0 x 36.0 in. | 2020 | Acrylic, gold and silver on linen



A WALK IN THE SKIES | 30.0 x 42.0 in. | 2019 | Acrylic, embroidery and silver on linen



SANTUSHTI | 18.0 x 36.0 in. | 2017 | Acrylic, gold and copper on canvas

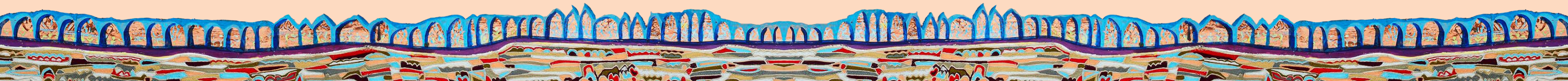


VERMILLION SKIES | 32.0 x 38.0 in. | 2017 | Acrylic, gold and copper on canvas

MINERAL WEALTH

New paintings using mineral pigments

Among Vinita Karim's recent departures in her quest to keep searching for new elements to add to her paintings is the introduction of mineral pigments, something she initiated within her oeuvre during the pandemic years when she wanted to connect more closely with the natural world. The disease had caused deep fissures in the world, disruptions that led to Karim's urgency to elevate her work with organic elements. Staying true to the demands of the medium, she allows the possibility of 'accidental' maneuverability to occur when she pours the mineral pigments, sourced from around the world, to freely move over the surface, thereby forsaking predictability in favour of the natural. This series of paintings is, therefore, more abstract than her seaside scapes. However, she does guide the paintings to a finishing point with the traditional tools at her command—paint and brush—with which she adds further layers and embellishments. For most part, these paintings resemble bird's eye-views that afford glimpses of land and sea below with boats tethered to the shore like scattered leaves that drift apart, or close, based on currents and tides.





ON THE CUSP | 55.0 x 94.0 in | 2020
Acrylic and minerals on canvas



▲DANCING UP TO THE SKIES | 47.0 x 53.0 in. | 2020 | Acrylic and minerals on canvas

◀WHERE DO YOU GO TO, MY LOVELY? | 60.0 x 60.0 in. | 2020 | Acrylic and minerals on canvas



ELSEWHERE | 62.0 x 62.0 in. | 2021 | Acrylic and minerals on canvas

THE BAY COMES ALIVE
35.0 x 57.0 in. | 2022
Acrylic, minerals, gold and copper on linen

This bird's eye-view of a strip of land—or island—crowded by boats that resemble shoals of fish, is part of Vinita Karim's recent experiments in painting with natural pigments that add a depth of tone to her works. The sea rushing to shore, leaving behind a glistening sheen of light in its wake, adds a dynamic sense of movement to a landscape that is otherwise still. A departure from her previous work in being more abstracted, these paintings, nevertheless, continue her *leitmotif* of sea-fringed landscapes as ports of commerce and trade.



STITCHED PAINTINGS

Embroideries on linen and muslin

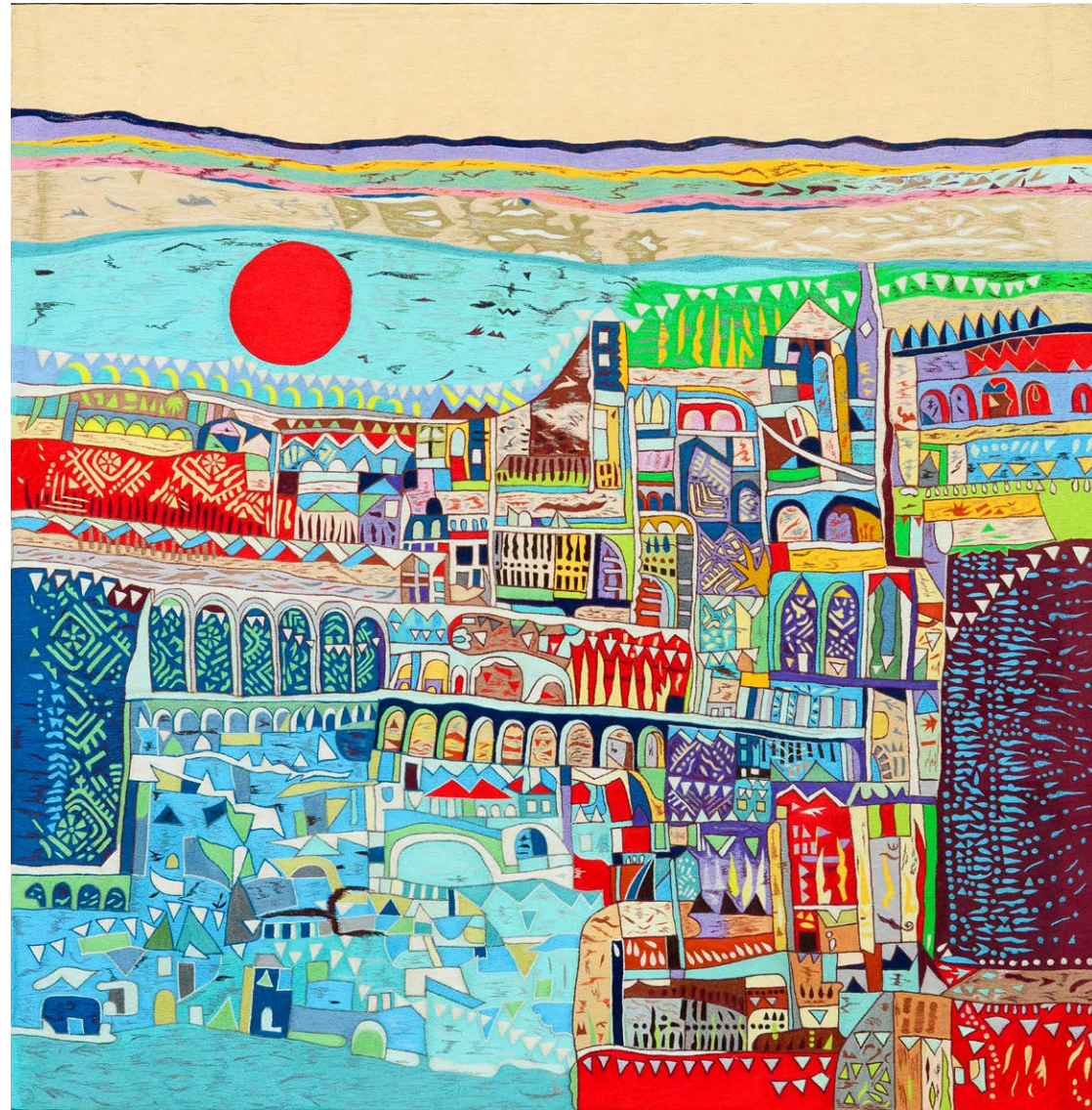
Given the thread that links her paintings with imagined geographies that map segues between cultures and civilisations and the role of global trade, it was inevitable that Vinita Karim would happen by the skeins of textiles—an inexorable part of travels on the ancient silk route that included the finest linens and cottons from Dhaka that made their way around the world as precious cargoes. Karim traces that history by using skilled artisans who embroider the contents of her drawings and paintings over muslin and linen. What started as textured embellishments in her paintings has now grown to entire canvases that are fully embroidered, resulting in an exciting new medium for the artist, thereby extending her range to include the very *karigars* whose ancestors were probably the forebears of South Asia's textile trade. These embroidered paintings are exact interpretations of her work down to the minutest details, with tonal variations and gradations that are more astonishing for her choice of medium in these finished works.





WHEREVER I MAY ROAM | 38.5 x 60.0 in. | 2021
Embroidery on Dhaka muslin

For centuries, travellers and traders from around the world were attracted to South Asia, drawn by her spices and textiles and production of luxury goods. Vinita Karim uses linens and muslins from the subcontinent to highlight this aspect of maritime journeys that brought people from mysterious lands to her shores. Karim works with a team of *karigars* to render her paintings into embroidered canvases that replicate her own work with a surprising textural quality in keeping with the history of discoveries and trade.



WHISPERING WINDS | 36.8 x 37.5 in. | 2021 | Embroidery on Dhaka muslin



THE PORT CITY | 24.0 x 24.0 in. | 2020 | Embroidery on Dhaka muslin

COME, LIVE WITH ME | 29.6 x 37.5 in. | 2021 | Embroidery on Dhaka muslin

A nocturnal blue serves up a velvety night in shades of indigo over a mosaic of buildings separated by two streams, one flowing rapidly, almost tumultuous as it cuts a path through the settlement, further splitting it into islands; the other calm and serene in a soft cyan. Together, they knit a story of global politics marked by assertion and reconciliation, a world that is ever-changing, in which the rhythm of seasons and celestial movements remains unchanged, unmindful of human ambitions and foibles.





TAKE ME BEYOND THE OCEAN | 36.0 x 36.0 in. | 2022
Embroidery on Dhaka muslin



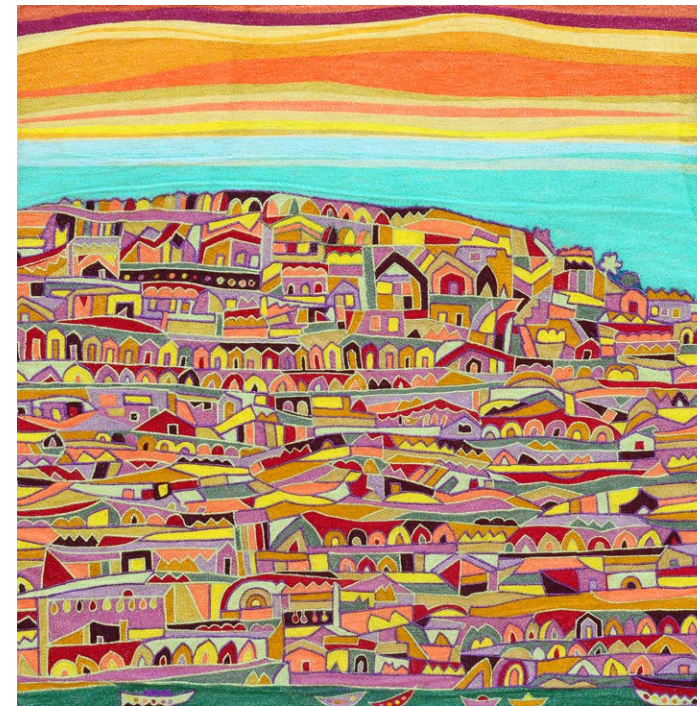
RED HEAT | 16.0 x 16.0 in. | 2021
Embroidery on Dhaka muslin



DRY DOCK | 16.0 x 16.0 in. | 2022
Embroidery on Dhaka muslin



PATTERNS OF BLISS | 16.0 x 16.0 in. | 2021
Embroidery on Dhaka muslin



LIFE TOGETHER | 16.0 x 16.0 in. | 2019
Embroidery on Dhaka muslin



RISING TIDE | 16.0 x 16.0 in. | 2022
Embroidery on Dhaka muslin



JOURNEYS TO THE SEA | 16.0 x 16.0 in. | 2020 | Embroidery on Dhaka muslin



THE SMILING MOON | 16.0 x 16.0 in. | 2021 | Embroidery on Dhaka muslin

SCULPTURES AND FOUND OBJECTS

Paintings on wood, metal and fibreglass

Vinita Karim's experiments with found materials began in Egypt where she included old windows and antique furniture as part of her paintings, but has since evolved over the years to become intrinsic to her artistic expression. Scouring antique shops for jars in which oil was transported by sea, finding carved wooden objects, using traditional kitchen implements, she successfully transferred the idea of re-use and revitalisation, thereby knitting together the concept of time past and present. These objects, intimately caressed by generations of hands, are a repository of those memories that Karim cherishes. In painting over the worn surfaces of these objects, she adds another veneer to their histories. Equally importantly, she creates her own sculptures in fibreglass, again to paint using acrylics and gold and copper foils. Among these, a running series has been of 'eggs' which are emblems of the cosmic egg or *hirinyagarbha*, literally the source of all life on earth. In painting her landscapes over these, she merges the celestial with the temporal, creating, in the bargain, journeys that recount the passage of those who have crisscrossed the world to shape the destinies of humanity.

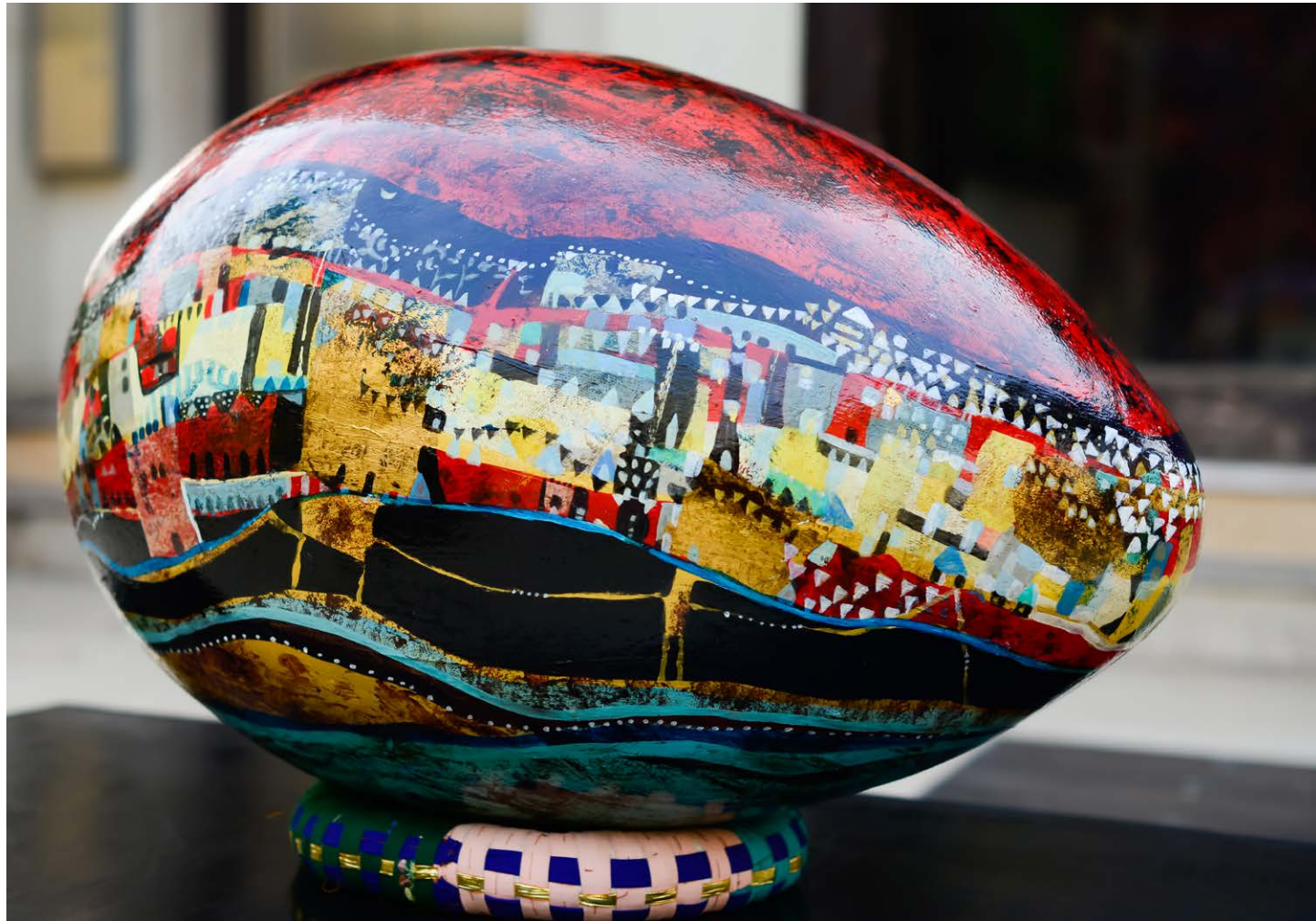




OCEAN BLUE | 14.0 x 10.0 x 9.5 in. | 2022 | Acrylic, gold and copper on fibreglass



COOL WINDS | 14.0 x 10.0 x 9.5 in. | 2018 | Acrylic, silver and gold on fibreglass



ADVENTURES ALONG THE RED SEA | 32.0 x 20.0 x 20.0 in. | 2018 | Acrylic and gold on fibreglass



GOLDEN EGG | 14.0 x 10.0 x 9.5 in. | 2018 | Acrylic, gold and copper on fibreglass



BIRTH OF A NEW WORLD | 38.0 x 25.0 x 25.0 in. | 2015 | Acrylic, gold and copper on fibreglass



The egg, as a symbol of the womb in both Eastern and Western cultures, embodies the creation of something new, a renewal of the cycle of nature, and of continuity. Vinita Karim's series painted on egg-shaped fibreglass sculptures hones this image further by aligning reinvigoration and renewal as a cultural dynamic, a part of the growth of civilisations in the past and present. Reminiscent of the grandeur of Fabergé eggs, these sculptures are part of a body of works the artist uses to paint in the round, including on found objects.



LET ME DRINK THE RAINBOW | 12.0 x 15.0 x 5.0 in. | 2022 | Acrylic, gold and copper on wood




HIS MAJESTIES | 36.0 x 36.0 x 22.0 in. | 2018 | Acrylic, gold, silver and copper on wood



CHASING DREAMS | 37.0 x 10.0 x 10.0 in. | 2022 | Acrylic, gold and copper on metal



CURVING THE LINES | 23.0 x 21.0 x 8.0 in. | 2022 | Acrylic, gold and copper on metal



*Rise, brothers, rise; the wakening skies
pray to the morning light,
The wind lies asleep in the arms of the
dawn like a child that has cried all night.
Come, let us gather our nets from the
shore and set our catamarans free,
To capture the leaping wealth of the tide,
for we are the kings of the sea!*

SAROJINI NAIDU
(Coromandel Fishers)





VINITA KARIM

b. 1962

EDUCATION

- 2007 Master of Fine Arts, University of Philippines, Philippines
Thesis: Artmasala: Multicultural Negotiations Outside Boundaries
- 1985 B.Sc. in Economics and Business Administration, University of Stockholm, Sweden
- 1981 Diploma in Fine Arts, Gerlesborg Art Institute, Stockholm, Sweden

SOLO EXHIBITIONS

- | | | |
|------|-------------------------------|---|
| 2022 | Anchored/Midstream | Shridharani Gallery, Gallerie Nvya, New Delhi, India |
| 2018 | Magical Musings | Shridharani Gallery, Gallerie Ganesha, New Delhi, India |
| 2017 | Riversong | Gallery Art & Soul, Mumbai, India |
| 2015 | River Stories | Bengal Art Lounge, Dhaka, Bangladesh |
| 2013 | The Journey Continues | Gallery Art & Soul, Mumbai, India |
| 2012 | Explore. Dream. Discover | Bengal Art Lounge, Dhaka, Bangladesh |
| 2012 | Stories of the Golden Horizon | Jamaat Gallery, Mumbai, India |
| 2011 | Nomadic Colours | Museum Gallery, Mumbai, India |
| 2011 | Abstract Realism | Gallery Point of View, Mumbai, India |
| 2010 | Tripoli in Transit | Casa Lounge Art Gallery, Tripoli, Libya |
| 2009 | Bands of Reflections | Hiraya Gallery, Manila, Philippines |
| 2008 | Elsewhere | The Arts Trust, Visual Arts Gallery, New Delhi, India |
| 2007 | Artmasala | Corredor Gallery, University of Philippines, Diliman, Philippines |
| 2005 | Recent Works | Pinto Gallery, Antipolo, Philippines |
| 2003 | Homecoming | Lalit Kala Akademi, New Delhi, India |
| 2002 | Profound Moments | Khan al Magrabi, Cairo, Egypt |
| 2001 | Red | Mashrabia Gallery, Cairo, Egypt |
| 2000 | Rhythm of the East | Community Services Association, Cairo, Egypt |

- 1999 Cairo-Inspiration and Color
- 1998 A Colorful World
- 1995 Arcadia
- 1994 Kunstlervitrine
- 1994 Murtenzauber
- 1992 Kunstlervitrine
- 1991 Zauber der Natur

- Sheba Gallery, Cairo, Egypt
- Drik Gallery, Dhaka, Bangladesh
- La Galerie, Dhaka, Bangladesh
- Kaiserhaus, Berne, Switzerland
- Galerie Coverma, Murten, Switzerland
- Kaiserhaus, Berne, Switzerland
- Galerie Kunstvitrine, Berne, Switzerland

SELECTED GROUP EXHIBITIONS

- | | | |
|------|--|---|
| 2022 | Chalo Ghar Chalein
Affordable Art Fair
Artloot
Contemporary Signatures 2
Art from Heart 2.0
Colours of Life
Art Revolution | Gallery 105 Arts, Chandigarh, India
Studio3 India, Singapore
The Masterstroke, Khushii, New Delhi, India
The Curators Art, Pune, India
The Lexicon Art and Round Table India, Delhi, India
Cancer Patients Aid Society, Mumbai, India
World Trade Center, Taipei, Taiwan
Gnani Arts, Singapore
Edge Foundation, Dhaka, Bangladesh
The Curators Art, Pune, India
Edge Foundation, Dhaka, Bangladesh
Gallerie Nvya, Delhi, India
Times of India, Ahmedabad, India
X-Power Gallery, Taipei, Taiwan
Gallerie Ganesha, New Delhi, India
India Habitat Centre, New Delhi, India
Gallerie Nvya, New Delhi, India
Cancer Patients Aid Association, Mumbai, India
Edge Foundation, Dhaka, Bangladesh |
| 2021 | And She Slays the Demon
Weaving the Rainbow
Contemporary Signatures
25 Years of SAARC
A Light Through the Mist
The Art of India
Group Show | Edge Foundation, Dhaka, Bangladesh
The Curators Art, Pune, India
Edge Foundation, Dhaka, Bangladesh
Gallerie Nvya, Delhi, India
Times of India, Ahmedabad, India
X-Power Gallery, Taipei, Taiwan
Gallerie Ganesha, New Delhi, India
India Habitat Centre, New Delhi, India
Gallerie Nvya, New Delhi, India
Cancer Patients Aid Association, Mumbai, India
Edge Foundation, Dhaka, Bangladesh |
| 2020 | India Art Fair
Art for Concern
Art Femme
Colours of Life
Group Show | Edge Foundation, Dhaka, Bangladesh
Gallerie Ganesha, New Delhi, India
Studio 3, New York, USA
Kalakriti Gallery, Hyderabad, India
Gallerie Ganesha, Gallerie Nvya New Delhi, India
Shilpakala, Dhaka, Bangladesh
Shilpakala, Dhaka, Bangladesh
Cosmos Gallery, Dhaka, Bangladesh
New Delhi, India |
| 2019 | Charity Auction for Special Olympics
India Art Fair | Gallerie Ganesha, New Delhi, India |
| 2018 | Affordable Art Fair
Kalakriti Art Festival
India Art Fair
Dhaka Art Summit
WIL Fest 2018
Life
Edelweiss Palette Show
HTImagine Fest | Studio 3, New York, USA
Kalakriti Gallery, Hyderabad, India
Gallerie Ganesha, Gallerie Nvya New Delhi, India
Shilpakala, Dhaka, Bangladesh
Shilpakala, Dhaka, Bangladesh
Cosmos Gallery, Dhaka, Bangladesh
New Delhi, India
Gallerie Nvya, New Delhi, India |
| 2017 | Group Art Show
Affordable Art Fair
Affordable Art Fair
India on Canvas | DD Gallery, Dhaka, Bangladesh
Eyemage Gallery, Amsterdam
Eyemage Gallery, Singapore
Khushii Auction, New Delhi, India |

2017	CRY: Come Share My World	Mumbai, India
	Kala Ghoda Festival	Jehangir Gallery, Mumbai, India
	India Art Fair	Gallerie Nyva, Gallerie Ganesha, New Delhi, India
	Quest	Gallerie Nyva at Indira Gandhi International Airport, New Delhi, India
2016	17th Asian Art Bienalle	Shilpakala Academy, Dhaka, Bangladesh
	Vividh	Asia House, London, UK
	Introspective Revelations	Gallery Veda, Chennai, India
	A Point & Line to Plane XII	Gallery Beyond, Mumbai, India
	Beyond the Canvas	Khushii Auction, New Delhi, India
	India Art Fair	Gallerie Nyva, Gallerie Ganesha, New Delhi, India
	Edelweiss Pallete	Mumbai, India
	Leela	Gallerie Nyva, New Delhi, India
	Art for Impact	Dr. Reddy Foundation, Hyderabad, India
	Viewpoint 2	International Women's Exhibition, Hyderabad, India
2015	Plenitude	Gallerie Nyva, Indira Gandhi International Airport, New Delhi, India
	The 377191 Wall	Gallery Beyond, Mumbai, India
	Jatra	Gallery 21, Dhaka, Bangladesh
	Plan India	Auction, Pune, India
	Cancer Foundation	Gallery Art & Soul, Mumbai, India
	Life II	Cosmos, Dhaka, Bangladesh
	Ephemeral/Timeless	Gallerie Nyva, Indira Gandhi International Airport, New Delhi, India
	Art Launch	Lakeer, Singapore
	16th Asian Art Bienalle	Shilpakala Academy, Dhaka, Bangladesh
	India Art Festival	Gallery Art & Soul, Nehru Centre, Mumbai, India
2014	Affordable Art Fair	Lakeer, Singapore
	Retrospective	Bengal Art Lounge, Dhaka, Bangladesh
	Arabian Wings Auction	Jeddah, Saudi Arabia
	Watch Out	Art Alive, Gurgaon, India
	KhulJa Sim Sim	Jammat, Mumbai, India
	55th National Exhibition	Lalit Kala Akademi, New Delhi, India
	Art Without Boundaries	Abu Dhabi Art Hub, Liwa, Abu Dhabi, UAE
	Sikka Art Fair	Bastakiya, Dubai, UAE
	Passages	Breast Cancer Fundraiser, Gallery Art & Soul, Mumbai, India
	Dhaka Art Summit 2	Gallery Art & Soul, Shilpakala Academy, Dhaka, Bangladesh
2013	India Art Fair	Gallery Ganesha, New Delhi, India
	Art Chennai	Art Assemblage, Gallery Art & Soul, Hyatt Regency, Chennai, India
	India Art Festival	Gallery Art & Soul, Nehru Centre, Mumbai, India
	Abstracted Landscapes	Jamaat, Mumbai, India
	Action for Autism	Annual Fundraiser at Hyatt, New Delhi, India
	Joy of Giving	Percept Art, Mumbai, India
	StoryLTD	Saffronart, Mumbai, India
	Within Reach	Gallerie Nyva, New Delhi, India
	Mysterious Terracotta	NIV Art Centre, New Delhi, India
	Soul Stories	Zynn, Gurgaon, India

2013	Al Asmakh Art Symposium	Wyndham Regency, Doha, Qatar
	Saturday the last	NIV Art Center, New Delhi, India
	Keep Our Planet Alive	Tellus Arts, Sanskriti Bhavan, Goa, India
	Reviving Miniatures	Cosmos, Dhaka, Bangladesh
2012	The Toran Project	Concrete Contemporary Auctions, Waddington, Toronto, Canada
	Confluence 2012	Vamart, Metuchen, New Jersey, USA
	Four Artist Show	Inart, Santa Fe, New Mexico, USA
	Dhaka Art Summit	Shilpakala Academy, Dhaka, Bangladesh
	The Voice of Time	Institute of Art and Culture, Dhaka, Bangladesh
	Alluvial Black Diary	Cosmos, Dhaka, Bangladesh
	Diverse Strokes	Radisson Hotel, Dhaka, Bangladesh
	The Third Dimension	Point of View, Mumbai, India
	Annual Art show	Saju, Dhaka, Bangladesh
	Art in the Garden	Bab el Fanoon, Tripoli, Libya
2010	Jamming with Rock-icons	Crucible, Manila, Philippines
	Shifting Landscapes of Forms	The Room Upstairs, Manila, Philippines
	Boxed	Cultural Center of Philippines, Manila, Philippines
	Boxed	Big Sky Mind, Manila, Philippines
2007	Harmony Show	Reliance Industries, Mumbai, India
	Beyond Boundaries	Corredor Gallery, UP Diliman, Philippines
2006	Revert to the Nucleus	Indian Art Circle, New Delhi, India
	Contrasts	World of Art, Cairo, Egypt
2005	NITAQ	Wust El Balad, Art Festival, Cairo, Egypt
	Emerging Talents	ABN-AMRO Bank, Chennai, India
2004	Three Man Show	Tanner Berne, Switzerland
	Art Expo 94	United Nations Women's Guild, Palais des Nation, Geneva, Switzerland

SELECTED ART CAMPS

2016	Art Beyond Borders	Varanasi, India, sponsored by Sandhya Singh Parmar
	Scandinavia Art Camp	Kailasham Trust, India
	Dr. Reddy Foundation	Hyderabad, India
2014	China Cultural Journey	Sponsored by Raj Shahani
	ICAC	London-Edinburg, UK
	Abu Dhabi Art Hub	Liwa Desert, UAE
2013	Mysterious Terracotta	NIV Art Centre, New Delhi, India
	Al Asmakh Art Symposium	Wyndham Regency, Doha, Qatar
	Tellus Art Foundation	Goa, India
2011	Artclub	Dhaka, Bangladesh
	Annual RPG Art Camp	Marve, Mumbai, India
2007	Annual RPG Art Camp	Marve, Mumbai, India
	Annual RPG Art Camp	Taj Mahal Hotel, Mumbai, India
1998	Shilpakala Academy	Dhaka, Bangladesh



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Cover: On the Cusp | Acrylic and minerals on canvas

Started in 2002, Kalakriti Art Gallery has been one of the leading galleries in promoting contemporary South Asian art practices. Showcasing contemporary art from India and the sub-continent, ranging from historical figures like Raja Ravi Varma, and M.V. Dhurandhar, to iconic Modern Masters like Abanindranath and Gaganendranath Tagore; to post-independence luminaries Ram Kumar, K.G. Subramanyan, Ganesh Pyne; to contemporary trailblazers like Jogen Chowdhury, G.R. Iranna, Jitish Kallat, Reena Saini Kallat, Surya Prakash, Thota Vaikuntam, K.S. Radhakrishnan, Laxman Aelay, Seema Kohli, Bose Krishnamachari, Manish Pushkale; many emerging trailblazers like Om Soorya, Vinod Daroz, Vanita Gupta, Vinta Karim, Sujith S.N., Prabhakar Sahoo, Yassine Balbzioui, Yusuf, Wilson D'Souza, Wonshondro Lyngdoh Buam, Emmanuelle Leblanc, Faiza Hassan, Hetal, Soghra Khurasani, Gouri Vermula, Anupama Alias, Ekta Singha, Bapi Das, to name a few. Art critics like Alka Pande, Jyotirmaya Sharma, Nancy Adajania, Ranjit Hoskote, and many more luminaries have held interactive sessions with the Hyderabad audience, which has helped the Hyderabad art scenario to mature over the past few years.

Art has exceeded the boundaries imposed by the conventional medium of paint and considered as mainstream fine-art now and Kalakriti Art Gallery seeks out different forms of art to promote a different perspective to its audience.

Kalakriti Art Gallery regularly organises workshops, panel discussion, film screenings that are centered around art. The gallery actively ventures into collaborative programmes with Alliance Francaise, Goethe Zentrum, University of Hyderabad, etc. and has participated in a few national art fairs, namely Art Expo, Mumbai, India Art Fair, New Delhi, and The Luxury Expo, Hyderabad.

Kalakriti has been part of national and international art fairs and presented exhibition at India Art Fair every year, Kochi Biennale and also presented an exhibition titled “*Kal Aaj aur Kal*” on evolution of Hyderabad landscape at "Agora 2017" at the city of Bordeaux, France.



KALAKRITHI
art gallery