

# Transition

Watercolours from India and China 2014

mo:shui/ink:water

Curated By AVIJIT DUTTA & GEORGE MARTIN PJ



# t r a d i t i o n & m o d e r n i t y

Watercolours from India and China 2014

m o : s h u i / i n k : w a t e r

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# foreword / *prshant lahoti*



It gives me immense pleasure in sharing with you the fact that Kalakriti Art Gallery completes 12 years. Going back then, my deep love for art encouraged me to open an art Gallery in my own space. I wanted to celebrate art, promote young talents and provide space for art to the artists, young and senior, upcoming and established. Till date the gallery has played host to many major exhibitions, like that of The Tagore brothers, Ram Kumar, K G Subramanyan, Jehangir Jani, SH Raza, to video and performance art to installation. Many luminaries, such as Alka Pande, Jyotirmaya Sharma, Nancy Adjanina, Ranjit Hoskote, Sujata Bajaj, have held interactive sessions with the Hyderabad audience, which has helped the Hyderabad art scenario to mature over the past few years. Kalakriti has published Narendra Luther's 'Lashkar: The Story of Secunderabad', and a multitude of exhibition catalogues of artists with critically analyzed text.

Kalakriti, in association with the Krishnakriti Foundation and the French Embassy, awards annual residency programs in France every year. Furthermore, the gallery has launched 'Kalakriti Award for Achievement and Excellence', which is an annual feature, to honor an individual who made difference to the city with their work.

This India-China watercolour show is the first of its kind in India and therefore it was as much daunting as it was enticing when it first occurred to us to have a group show of accomplished contemporary watercolour artists from both India and China. The challenges were many because it was conceptualised and executed within no time. Thanks to the enthusiasm and energy of Avijit Dutta and George Martin PJ. Their spirit was inspiring for all of us at the gallery and that encouraged us to pull out all the stops to make this show happen. It makes all of us at Kalakriti proud once again.

This show, *Tradition & Transition*, has also achieved another first. It is the first show that Avijit and Martin are curating together. I take this opportunity to thank them from the bottom of my heart. It gives Hyderabad a unique opportunity to witness a dialogue between the watercolour artists of both country with a strong and deep-rooted tradition and is in transition.

A handwritten signature in purple ink that reads "Prshant Lahoti". The signature is stylized and written in a cursive script.

Prshant Lahoti

# curators' note / *avijit dutta + george martin pj*



Avijit Dutta

## ALL ABOUT WATERCOLOURS

The idea of curating this show was that it should be a window into the heart of both Chinese and Indian culture. When we first thought of this show it was with the purpose of exploring the commonalities between Chinese and Indian culture. And the best possible way was to invite Chinese artists to share a common space with Indian artists.

As young Indians we have always nurtured the urge to have a conversation with our friends in China. But language came in between. Till we realized the visual language is the best available option to communicate.

Along with our gallerist Prshant Lahotia of Kalakriti, we saw this show was the first available opportunity to introduce Chinese contemporary art to India. And we settled for watercolours as a metaphor, if you can pardon that expression, 'so much water has flown under the bridge'. That apart, these are the two countries where transition is the mirror image of tradition. And they are now global forces. We had two things in mind when we curated this show. One, it had to be representative of the people and culture of both countries. Two, the show must present works that cut across the heart of the human condition in both the countries that have made an acceptable transition from tradition. This is best reflected in the works of the Chinese artists. It was not an easy task. But we hope that we have managed it.

*"...what is unique about Chinese watercolours or brush painting is its philosophy."*

And there is a valid reason why we stuck to watercolours. Historically watercolours were at the core of our hearts. They are as natural as a medium for an artist can be. Therefore, it is the most difficult medium. Because it is very difficult to be natural and adopt nature. Mankind has always been appropriating nature. Then there is this story about the history of China's watercolours. A humble explanation of why we are doing what we are doing.

They have had a major role to play in the visual art history of both China and India—more in China's history than India's. It is a tradition that began around 4000 B.C. in China and has been in constant transition over a period of more than six thousand years. During this period in the 12th century, advancements in Chinese papermaking and the decorative use of watercolor spread to Europe.



George Martin PJ

But what is unique about Chinese watercolours or brush painting is its philosophy. Chinese brush painting is more than a representation of an object; it is also a symbolic expression. However, as China embraced the world in the last two decades reaching out to the West in particular, its watercolours too got a wash over by the liquid contours of a largely unified global language.

Though the influence of Chinese watercolours and washes were felt in India and their popularity increased, there has been a paucity of occasions to see the actual works of masters or even contemporary Chinese practitioners of this highly delicate art.

This major collaborative exhibition, with more than 21 contemporary artists, at Kalakriti Art Gallery in Hyderabad, India, will remove that anomaly in the 'real'ationship between the two countries that goes back to the time when Buddhism was introduced to China from India during the 1st century A.D. that brought with it the carving of grottoes and building of temples. Soon to follow was the art of painting religious murals.

This exhibition also marks an important cultural exchange that will promote the 'real'ationship, and deepen the dialogue, between these two countries that are on the cusp of transition as are their respective approaches to the art of watercolours. The growth of watercolours in both the countries has inevitably reflected the changes of time and social conditions. In both the countries the styles and techniques, even if the practice is relatively recent in India, are in constant state of motion. One in which the tradition merges with the transitional as if under the spell of a chant uttered under the meditative mood invoked by a prayer wheel.

By showcasing the diversity of techniques in watercolour painting, it will demonstrate how the tradition of Chinese painting has informed Indian contemporary art and open up the possibilities of how Indian contemporary watercolours can have a dialogue with the Chinese style and techniques.

This show ranges from the whimsical to the purely serious-minded, from the romantic to the political, from the sartorial to the satirical. We hope you enjoy the show.

*// Avijit Dutta and George Martin PJ are artists  
and curators exploring new territories in art.*

# introduction / *manoj nair*



## A DISCOURSE OF INKBRUSHES

This show is a landmark achievement in the history of Indian art. And the evidence of that is in the title of the exhibition. Ten Chinese watercolour artists are showing along with their Indian counterparts for the first time in India or anywhere else in the world. That isn't the significant part. What is on the contrary the first part of that fact. So this essay would focus more on Chinese artists because this is a great opportunity to delve on something that was denied to us for such a long time.

Our early introduction to contemporary Chinese culture was through literature, cinema, a modest dose of Chinese calligraphy and some watercolour illustrations in the Chinese books that were available at hard-to-find book shops that promoted Communist literature.

Since the eighties the works of the Fifth Generation filmmakers, a group of filmmakers who emerged from the Beijing film academy since 1982 and sixth generation filmmakers, underground filmmakers. We still cherish fond memories of how films like *Yellow Earth* by Chen Kaige and *Red Sorghum* by Zang Yimou showed us a China never known to us. In literature, writers like Su Tong and Mo Yan took us to the innards of Chinese life. It was a revealing experience.

But there was no way one could get a glimpse of the oldest of their old art, ink painting. It is a form of art that dates back to more than five thousand years starting from the Song and Yuan Dynasties (960 - 1968 AD), and is considered as one of the oldest Chinese traditions and regarded as the representative of what Chinese painting is all about. That was tragic because it was the best way to get an idea of the lives of our families on the other side of the mountain.

This form of painting, which originated in the southern part of China, was practiced by scholars inspired by various forms of arts such as poetry, calligraphy, fine crafts and photography. Ink painting is thus also referred as the "literati style" painting.

Often characterized with the theme of nature such as mountains, rivers, trees and flowers, ink paintings also incorporate poetry and calligraphy. But there is no way of knowing this ancient art practice nor a way of seeing any of it. Until

Often characterized with the theme of nature such as mountains, rivers, trees and flowers, ink paintings also incorporate poetry and calligraphy

the internet opened new windows into new panoramas of Chinese culture. One of them was the ocean of ink art practiced by many and mastered by some. It had three thematic arms: the word, landscapes and abstract. Later one more joined the trio: beyond the brush.

In Chinese art there are only few three traditions that is most respected and revered: bimo, or brush and ink. It was a simple but enviable combination of tool and material that laid the foundation for China's greatest achievements — landscape painting and calligraphy — that flowed for centuries.

What is momentous about the show is that the artworks in this show may best be understood as part of the continuum of China's traditional culture

Bimo did not have an easy time in the 20th century, thanks initially to European modernism, and then to the Soviet-influenced Socialist Realism imposed by Mao. But things began to loosen up after Mao's death in 1976, and brush and ink have enjoyed a kind of comeback that some artists call "experimental ink painting."

As for calligraphy it remains a happy situation that function dominates the evolution of Chinese characters, but will not displace the original beauty of one of the world's oldest forms of writing.

And as one of the best exponents of contemporary calligraphy Xu Bing says, "this doesn't mean Chinese calligraphy will disappear. People learn Chinese calligraphy not for communication but to appreciate the uniqueness of Chinese culture," he said. "There is a close relationship between Chinese writing and the personality of Chinese people." That is what defines the trajectory of tradition from transition.

What is momentous about this show is that the artworks on display here may best be understood as part of the continuum of China's traditional culture. These works may also be appreciated from the perspective of global art, but by examining them through the lens of Chinese historical artistic paradigms, layers of meaning and cultural significance that we in India would have not had a chance to notice can be discovered.

One would notice that these works have fundamentally altered inherited Chinese tradition while maintaining an underlying identification with the expressive language of the culture's past.

Although all of the artists have adopted, appropriated, challenged, subverted, or otherwise transformed their sources through new modes of expression,

*Traditions & Transitions*, seeks to demonstrate that China's ancient pattern of seeking cultural renewal through the reinterpretation of past models remains a viable creative path. What it also proves is that even as the world has made scientific, social and technological advances the context remains the same.

The works of the 12 Indian artists too make adept switches from the subtle to the surreal and at times bring a smile on your face.

Da Qian's portraits of City folks vouchsafe that fact because the City series shows that urban life is still walking a thin line between curiosity and melancholy. Guo Jia Ting's 'Pupil' series is a perfect example of how the edicts of modernity gets embedded in a new-born child. The title Pupil creates an ironical tension because it warns of a lack of foresight. The eye can't see or ignores the changing contours of new-age life.

Huang Fangqi is playful in his approach in depicting babies born in the eighties—their anxieties, the challenges they face and the memories they carry with them.

Huang Wen Feng is an expert in behavioural sciences. He deals mostly with concepts and the evolution of those concepts and maps the thought process behind it. Ji Ping has close affinity to nature and tries to understand and capture the various forces of nature through his works.

Through his unique series of portraits Liu Dong tries to find and express his views of them. He lends them a playful touch by adding a quirky element to the expression of each character he portrays, some of whom he knows personally. The landscapes of Lu Lin has kind of incandescence that is enhanced when seen through the window pane.

The herds of Qian Lei merge with the landscape like a flock of birds in flight sensing the oncoming rain merges with the dark clouds. Wei Shao Dong is versatile and has varied themes. While his landscapes are sober and sublime, his drawings of birds, animals and objects reflect a subtle sense of humour.

Wei Shen too sprinkles of a fair share of humour into his sketches of surrealism. They are colourful enough to find way into the fables for children.

The works of the 12 Indian artists too make adept switches from the subtle to the surreal and at times bring a smile on your face. They also seem to be more exposed to internationalism.

Take for example Anandjit Ray. His two works here, *Road Rage* and *Imagined Cold Turkey* are fantastical, comical and mythical. Atul Dodiya's *Hunter* on the other hand is commentative without being preachy.

George Martin PJ, as the title of his work suggests, indulges his usual narrative self. His *Imaginead Beads* is also an interesting interplay of fine black and white lines with flurouscent colours.

Jagannath Panda too enters an imagined world of his own which he hopes that antelopes would dot the cityscape. His *Print* is an imprint of his observations made through the day, some of which are imagined than seen in reality. A. Rajeshwara Rao's instill a sense of hope in a world manipulated by power politics and one-upmanship. They are characterised by an overlaying positivity of the human character.

V Ramesh is extremely poetic and both his works explore the human nature. Violence is an overbearing presence in Sujith SN's paintings. In this work too he explains how violence is central to the class, colour, caste and religious conflicts. Theodore Mariano Mesquita looks for signs and gestures that define human expression and in his two works, *Later Day Saints I and II* shows us how and why. Veer Munshi is a political animal and his *Missing Link* establishes why we have we nurture false notions about that term.

The audience will recognise thematic, aesthetic, or technical attributes in their creations that have meaningful links to both the countries' artistic and aesthetic past

All of the artists in the show, Indian and Chinese, have transformed their sources through new modes of expression. The audience will recognise thematic, aesthetic, or technical attributes in their creations that have meaningful links to both the countries' artistic and aesthetic past.

Most importantly, Chinese art has very close similarity to Indian art. Both do not simply copy what is seen by the eyes, because the Chinese and Indian artists capture what they know rather than what they see.

Yet, it is a fruitful discourse between artists of both the countries.

// Manoj Nair is an art critic, journalist and cultural commentator. He is currently working on a book on the history of Indian rock music

# china

dai qian

guo jian-ting

huang fangqi

huang wenfeng

ji ping

liu dong

lu lin

qian lei

wei shao dong

wei shen



# india

atul dodiya

anandajit roy

a. rajeshwara rao

avijit dutta

george martin pj

sujith s.n.

jagannath panda

manjunath kamath

t.v. santosh

theodore mariano mesquita

veer munshi

v. ramesh



# dai qian



China is a nation of individuals. It is also a nation of new sprawling urban landscapes. In Dai Qi's *City* series we see people from one of the new cities that have come to dot this nation in a hurry to become a superpower.

Dai's characters are perhaps curious, confused or in aguish about these new changes. It suggests that these city folks are in certain kind of despair. Or they are scared by the rising number of skyscrapers.

Dai's works suggest that the rapid urbanization may just be creating a dysfunctional society. Her

clean strokes capture a strange sense of despair and alienation on the faces of her protagonists. They may also

be small-town folks who have migrated to the city. The attire of her characters clearly indicates their economic status. That could be the reason for the lack of a sense of belonging on their faces.

## *story so far...*

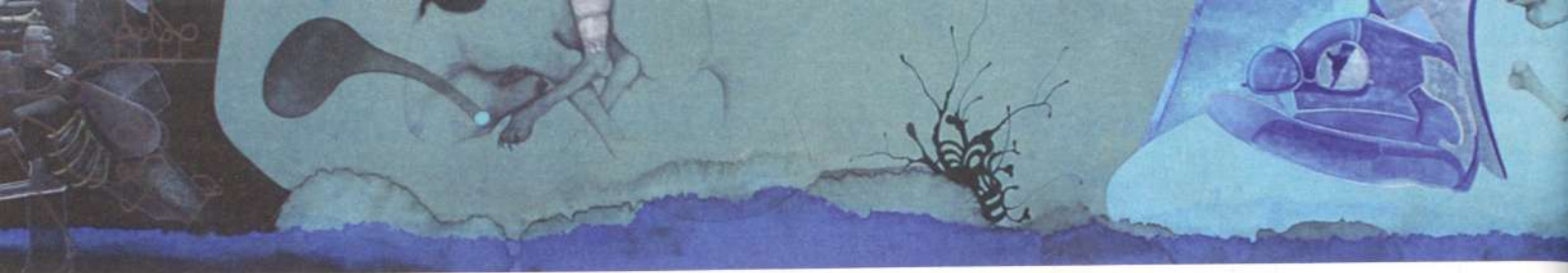
- 1982 Born on 26 January
- 2009 Masters in Fine Arts from the Xi'an Academy of Fine Arts  
The city Shanghai youth fine arts exhibition  
lotus, Guanlan international print biennial



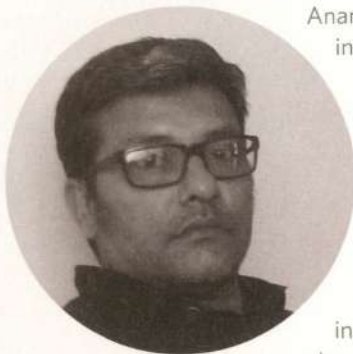
The City  
Watermark Print  
45x60 in



The City  
Watermark Print  
45x60 in



# anandjit ray



Anandjit Ray's works are vehicles of introspection. An introspection that you do by getting drawn into his black humour. In both his works, *Imagine Cold Turkey* and *Road Rage* he allows his viewer to make his or her own interpretation but it nevertheless offers a wry smile. In *Imagined Cold Turkey* what is the addiction that one is supposed to have shed? Is it the one to possess a painting or is the act of painting itself? The ambiguity of the disambiguation is not apparent though. It is just imagined. Everything in his world is a fantasy. *Road Rage* is action-packed. An everyday reality in a selfish world, an animal in despair, space-age car with wheels aspiring to be flying in the sky, floating helmets and hints of a futuristic society. The artist packs in all that he can imagine and all that he has observed in a flurry of colours to create a phantasmagorical world. A smorgasboard of delightful objects that offers enough food for thought at all times.



**Imagined Cold Turkey**  
Watercolour &  
Gouache on paper  
41 x 30 in



**Road Rage**

Water colour & Gouache on Paper

41 x 30 in

# story so far...

- 1965 Born in Kolkata
- 1989 B.F.A. Painting M.S.University Baroda .
- 1991 Post diploma Painting M.S.University Baroda .  
Elizabeth Greenshilds scholarship
- 1993 Solo show, Sakshi Gallery, Mumbai
- 1994 Solo show, Sakshi Gallery, Bangalore .
- 1995 Solo show, Eicher Gallery, N.Delhi .  
Group show, "Vew from the Edge", Sakshi Gallery , Mumbai .(Curated : Sanjay Kumar)
- 1997 Group show, "Private Languages",  
Pundole Art Gallery, Mumbai (Curated: Ranjit Hoskote)
- 1997 Bangladesh Biennale , Dhaka .
- 1998 Solo show, "Syrup" Sakshi Gallery, Mumbai .
- 1999 Solo show, "S,M,T,W,T,F,S" Nazar Art Gallery , Baroda .  
Received Sanskriti Award , Sanskriti Pratisthan , New Delhi
- 2001 Two person show (Debnath Basu) ,Pundole Art Gallery , Mumbai .  
Group show, "In Conversation ", Gallery Espace , N.Delhi. (Curated : Gayatri Sinha)
- 2002 Group show, New Indian Art "Home,Street,Shrine,Bazaar,Museum"  
Manchester Gallery, Manchester .(Curated: Jyotindra Jain & Gulam Mohammed Sheikh)  
Group show, "Kapital & Karma" Kunstalle Vienne , Vienna .(Curated : Ranjit Hoskote)
- 2003 Solo show, Gallery Espace , New Delhi .  
Group show, Fine Art Resource , Berlin .
- 2004 Solo show, "For the future XI' Sakshi Gallery, Mumbai .
- 2006 Group show, "Kaam", Arts India , NewYork.(Curated : Krishnamachari Bose)  
Two person show (Dilip Ranade), Pundole Art Gallery, Mumbai .
- 2007 Group show, "I believe ,I fear ,I desire", Gallery Espace , N . Delhi .(Curated : Gayatri Sinha)
- 2009 Solo show, "Inflate" Aicon , New York .
- 2010 Group show, "Indian (sub)way", Grosvenor Vadhera , London .(Curated : Yashdhara Dalmia )
- 2011 Solo show, "Tight Underwear" Pundole Art Gallery , Mumbai .
- 2012 Group show, "To Let the World in", Art Chennai, Chennai .(Curated : Chaitanya Sambrani )
- 2014 Group show, "Ode to the Monumental ", Saffron Art , Lalitkala Academy , N.Delhi / Jehangir Art Gallery, Mumbai .



# guo jian-ting



My series of works are divided into six parts: the elements; chromosomes; sequence; pupil; body; wormhole and soul mountain and the other side.

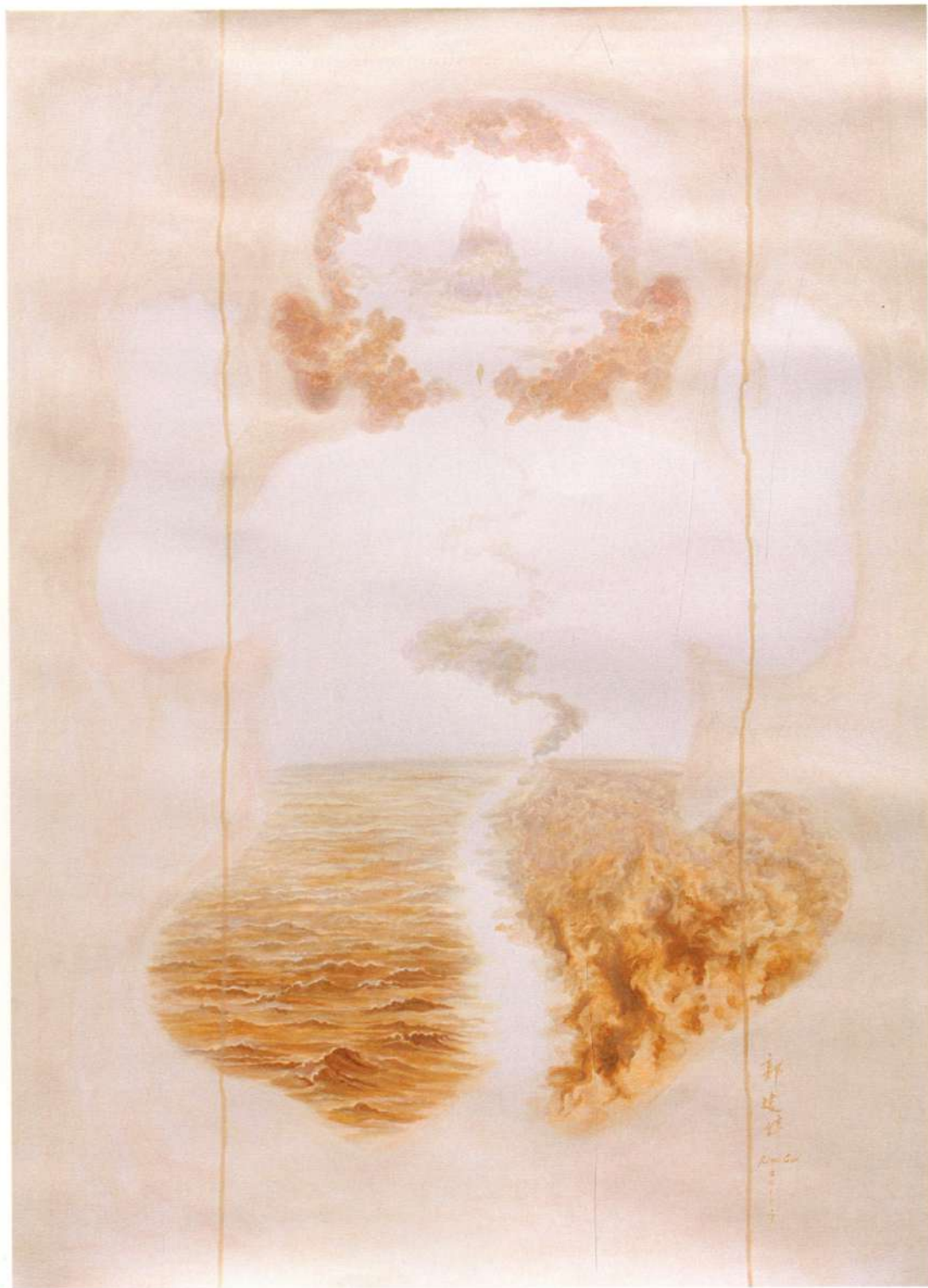
These works come from the moments when I feel we are facing a complex and invisible world order.

I am intrigued by topics like the genesis of it all; living in the present life; unity in the network of chaos and disorder from which cannot escape; people's emotional desire to be not only lonely but deny internal communication. I tried to show

the Chinese viewers a simple materialist identity, the use of micro-West to explore ways to deconstruct this world. I have also chosen my own way to the screen image for scalability fission, detached point of view and through a bizarre world of a cycle show find evolution of the implicit, split the unity of comple emotions, and capture the spiral arrangement of the law of development.



**The Pupil**  
**Baby Disappear Scenery**  
100x80 cm  
Ink on Paper



**The Pupil: The Other Side 2**  
110x80 cm  
Ink on Paper

# story so far...

Born in Chengdu, Sichuan  
Graduated from Sichuan fine arts Institute  
Now lives and works in Beijing and Chengdu

## SOLO EXHIBITION

2013 "the way paths to the legend space"----JiantingGuo exhibition Mindu gallery Fuzhou

## GROUP EXHIBITION

2010 "Heart salon Exhibition"at Beijing 798art center

2011 "China's National Young Artists Chengdu -2011 Nomination Exhibition "  
Chengdu Art Museum

"Steady stream" Contemporary Art Exhibition - 2011

Chengdu Biennale Special Exhibition Blue Roof Art Museum, Chengdu

"Scattered landscape" Contemporary Painting Exhibition - Chengdu SO Art Space

2012 "China's future -- HIHEY.COM Contemporary Art Exhibition" Today Art Museum, HIHEY.COM Art Space, D-SPACE,  
and more in Beijing

"Creative Cities -- 2012 London Art Conference" Barbican Arts Centre of London

"The 2012 London Art Conference China Tour" Water Cube ,Beijing

"The other side of the ends of the earth" "ART SANYA" HaiNan Sanya Yalong BaiHua Valle

2013 "Time to restart!" Contemporary Art Exhibition

Tang inn clubhouse Art Hall Zhangjiakou, Hebei

"Art Expo Malaysia" Kuala Lumpur Malaysia

"Middle 100" Contemporary Art Exhibition Fresh World Museum of Contemporary Art Chifeng City, Inner Mongolia

"The 10th Korean Art Exhibition" Chungju Korea

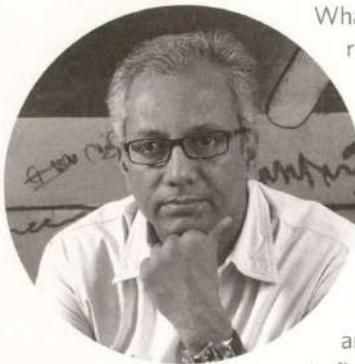
2014 "Time to restart. The second" Chongli, Hebei

"All rivers run into sea---Contemporary Art Invitational Exhibition" International Trade Exhibition Center Ningbo

"Free trade in the spring---Invitational Exhibition of Chinese and foreign artists" Songjiang Tianmu Club Shanghai

# Hunter

## atul dodiya



What do you see here in Dodiya's *Hunter*? A poacher of the rhinoceros. But he doesn't tell us that did his hunter kill this rhino for food? Unlikely. He clearly seem to be disturbed by the increasing number cases of poaching in Sout Africa and Assam's Kaziranga National Park. His hunter has no face. So it could be any one of us. And the way his hunter sits on the rhino's head with the spear tucked between his arm and body seems to indicate clearly that the hunter is proud of his trophy. We could see that as a reminder that whether it is an animal like rhino or any other species or thing, we do like to flaunt our spoils. It has become a very common trait. This has been one of the primary concerns of his works. Some years ago he had shown a gallows attached to which was Allama Prabhu poem:

*A wilderness grew in the sky.  
In that wilderness a hunter.  
In the hunter's hands a deer.  
The hunter will not die till the beast is killed.  
Awareness is not easy, is it,  
O Lord of the Caves?*

Hunter



**Hunter**  
30 x 22 in  
Watercolor on Paper

# huang fangqi

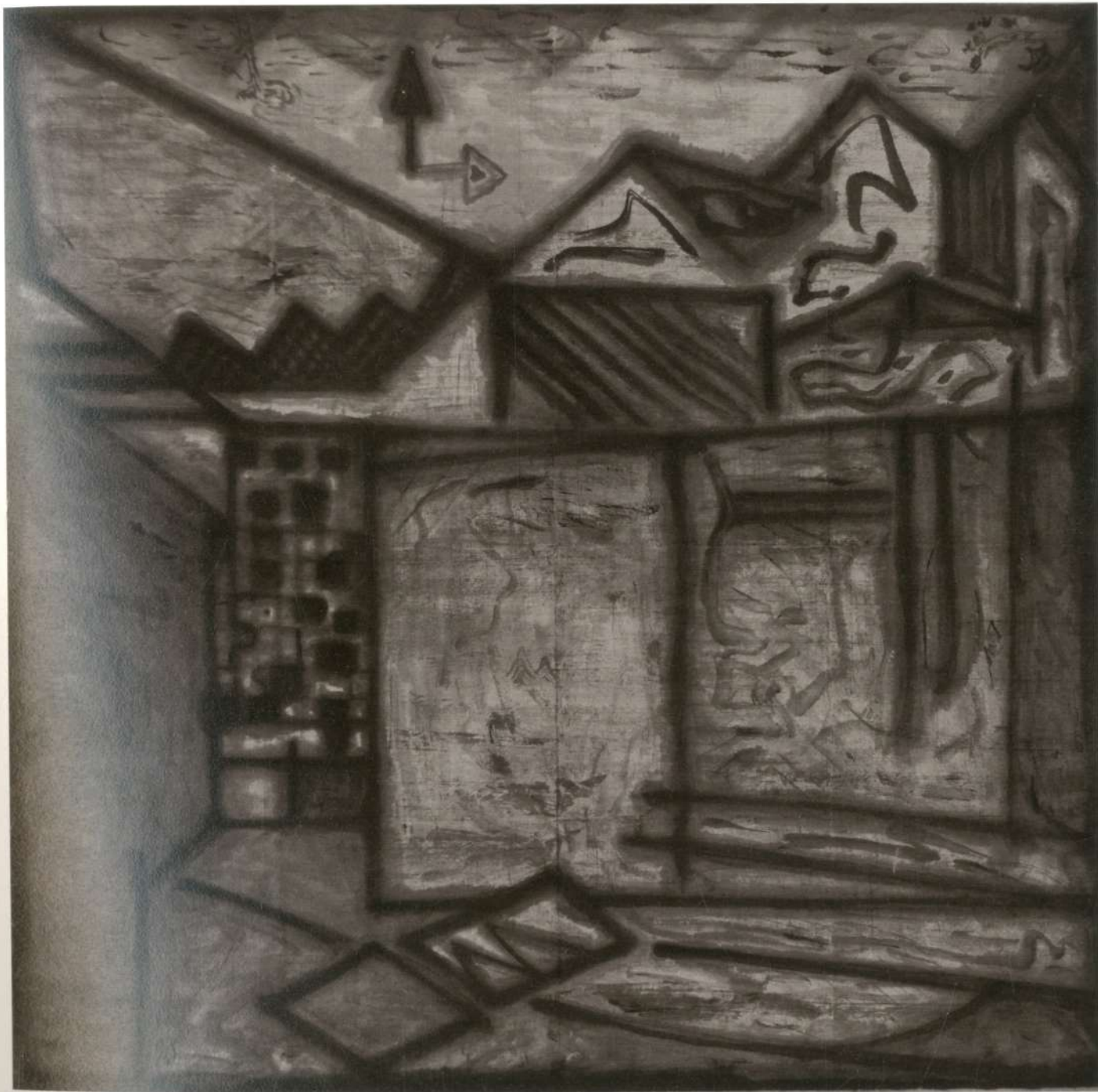


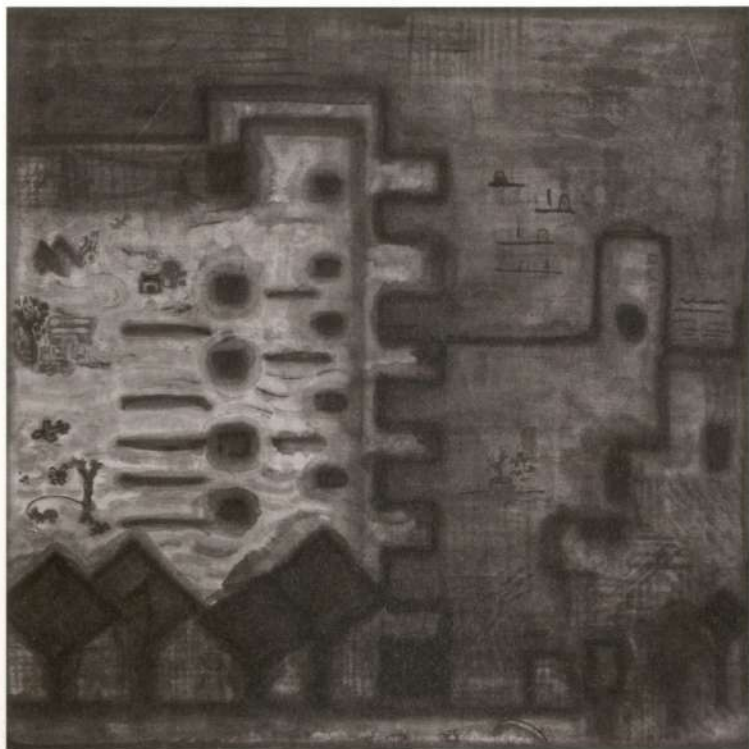
His work endeavours to capture the concerns of Chinese children who were born in the eighties. They have their own memories, claims. They have their own moments of panic and in the face of all the world these are expressed through the artist's identity; in the reflection of his emotions and is stated in the form of art.

The context of ink reflects his own inner world. And through the language of ink painting, it finds a longing of home, looking for the imprint of history and the advent of civilization that will follow its own footprints. He seeks to address the footprint of the poets in the history who had the feeling of home. His works reflect time and most importantly his choices and his way of being. Which is why despite having a dark tenor they reflect his concern in an amazingly lyrical manner.

## **Mirror Heart**

Water and ink on Xuan paper  
68 x 68cm





**Clouds of Fu'an**

Water and ink on Xuan Paper  
68 x 68cm



**Primary School Textbook**  
Water And Ink on Xuan Paper  
68 x 68cm

# story so far...

1982 born in Fujian,CN

## EDUCATION

2000-2004 BA in Xiamen University

## GROUP EXHIBITION

- 2013 "In Spring" young art nomination exhibition Yuhetang art commune, Xiamen, CN
- 2012 Reflection of Jiangnan, Hangzhou library gallery, Hangzhou, CN
- 2010 National Chinese Ink Painting Exhibition, Suzhou Art Museum, Suzhou, CN
- 2005 The first University Students' Art Festival of Fujian, Fuzhou, CN
- 2004 Graduate majoring in traditional Chinese painting works exhibition Xiamen University art museum, Xiamen, CN

## PUBLICATION

- 2011 Reliques of Chinese landscape painting from Art college of Xiamen university  
Fujian Fine Arts Publishing House
- 2009 Chinese Contemporary Art Yearbook 2009  
China Federation of literary and art circles Publishing House

## COLLECTION

- 2010 Spectacle no.1 collected by Suzhou Art Museum
- 2008 Basket and imitation of shanshui painting collected by private
- 2004 "Years" series collected by Xiamen university art museum

## AWARD

- 2005 The second place of The first University Students' Art Festival of Fujian



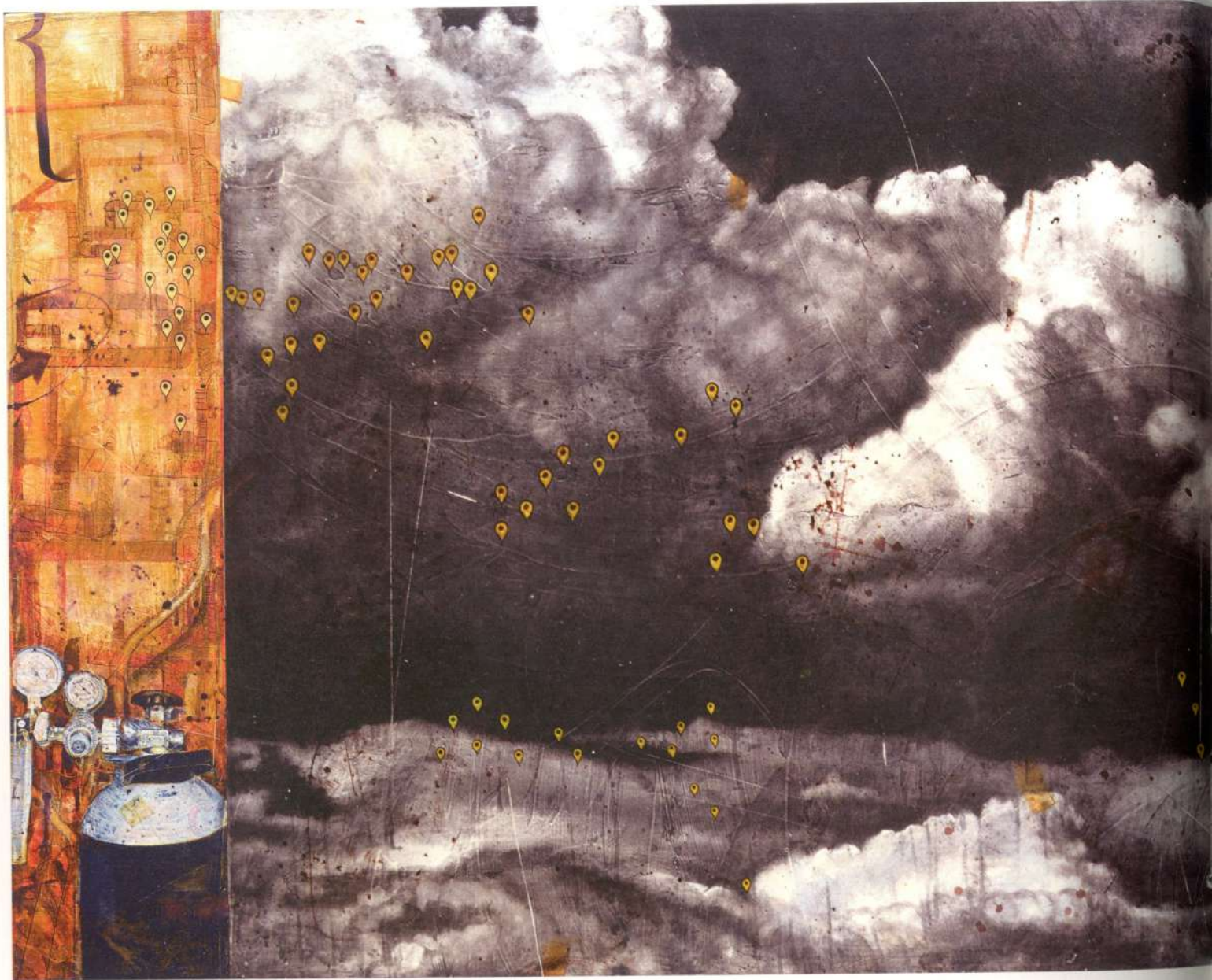
# avijit dutta



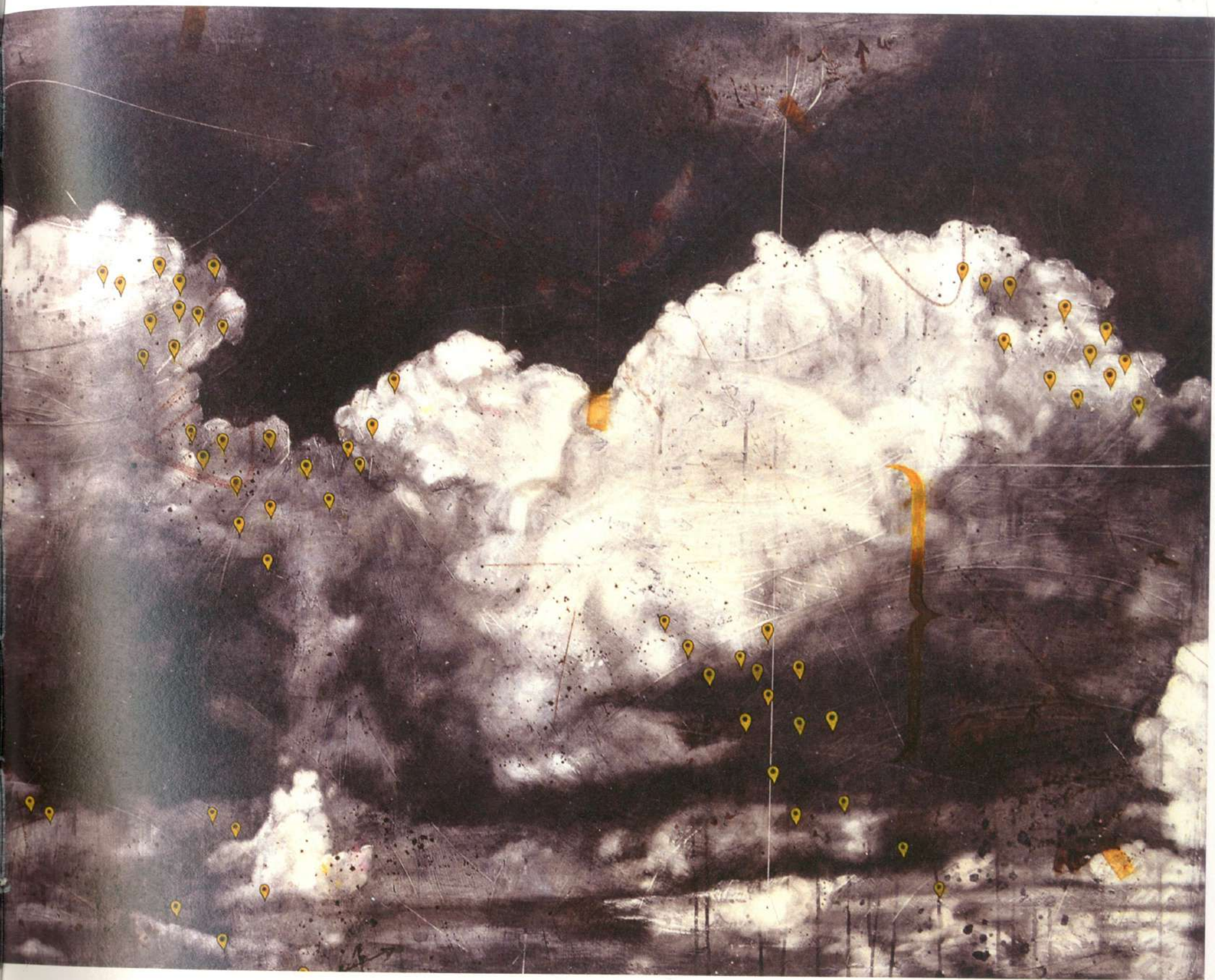
Avijit Dutta, unlike what his mug shot here suggests, is utterly perturbed by the sorry state of world affairs. He would want to bring his concerns to the world of minds and the mind of the world. He seems to suggest in his work that the 100 days before the diagnosis of a serious illness can be as fraught as the first days of the disease itself. He is not a naysayer though, nor is he pessimistic, which is why his floating sea of clouds are being offered a spell of hospital care. Yet, with the way events are unfolding with each passing day, be that enviromental hazards or global conflicts, he is atad bit unsure if the remedy would come soon or not. Or others want it or not. So he is *Seeking the Unsought*.

# story so far...

- 2013 Participated in Shanghai International Art Exhibition  
Participated in Delhi International Art Fair  
Elements- an exhibition in Bangalore curated by Kynkyn Art gallery  
Participated in the Bharat Bhavan bienalle in Bhopal as an invitee.
- 2012 Participated in Miami River Art Fair in Miami convention centre, Miami, Florida
- 2011 Was invited in a workshop to demonstrate use of watercolour on canvas in New Zealand.
- 2010 Conducted a workshop based on the Indian Guru Shisya concept in Angkorwat Cambodia.; Invited as a part of the jury selection committee in Bharat Bhavan, Bhopal, India. (international biennale)
- 2009 Group shows at Prince of Wales museum, Mumbai.; Tradition art gallery, Mumbai;  
Pink ginger arts gallery, Mumbai; Gallery Beyond, Mumbai; Camlin Arts presents a group show at Jehangir art gallery, Mumbai; Gallery Ganesha, Delhi; Lantern of art gallery,visual art gallery at Indian habitat centre, Delhi; Nostalgia, Visual Art Gallery, Delhi; Samanavai art gallery, Jaipur; ICA art gallery, Jaipur ;  
Aaya Art gallery, Chennai &Prakrit art Gallery, Chennai
- 2008 Samanavai art gallery, Jaipur; Prakrit Art Gallery, Chennai; Samokal Art Gallery, Kolkata;  
Nakshatra Art Gallery, Kolkata; Gallery Ganesha, New Delhi
- 2007 Akriti Art Gallry presents "GENNEXT" at Kolkata  
Art positive presents "DEVOTION" at Nevw Delhi (Visual Art Gallery)  
Nakshatra Art Gallery presents "A ROUTE TO ETERNITY" at Kolkata  
Kanvas art gallery presents group show ,2007 Kolkata  
Samakal art gallery presents group show, kolkata  
Masters collection presents group show at Taj bengal Kolkata  
Veranda art gallery presents group show at Taj bengal Kolkata
- 2006 Art positive presents "MUMBAI SE" at Singapore  
Masters collection presents group show at Taj Bengal  
Nakshatra art gallery presents show, Kolkata  
Art positive gallery presents group show at visual art gallery, Delhi{ INDIAN HABITAT}  
"Ascent of ART" Samanvai ART gallery Presents, Jaipur  
Habiart foundation, Taj, Hydrabad
- 2005 "Nakshatra " Art Gallery Presents Group Show ,Kolkata  
India Habitat Center, New Delhi (Visual Arts Gallery, sponsored by Art Positive)  
Kaaya O Maaya (Genesis art Gallery) Kolkata  
Through Anather Lane,(Artists Circle) Kolkata  
A Beautiful Mind, Oberoi Grand (Spandan), Kolkata  
"Art Work " ,( Oberoi Grand), Kolkata  
The Bengal Chamber of Commerce & Industry(Spandan), Kolkata  
Oberoi Grand (invitee), Kolkata



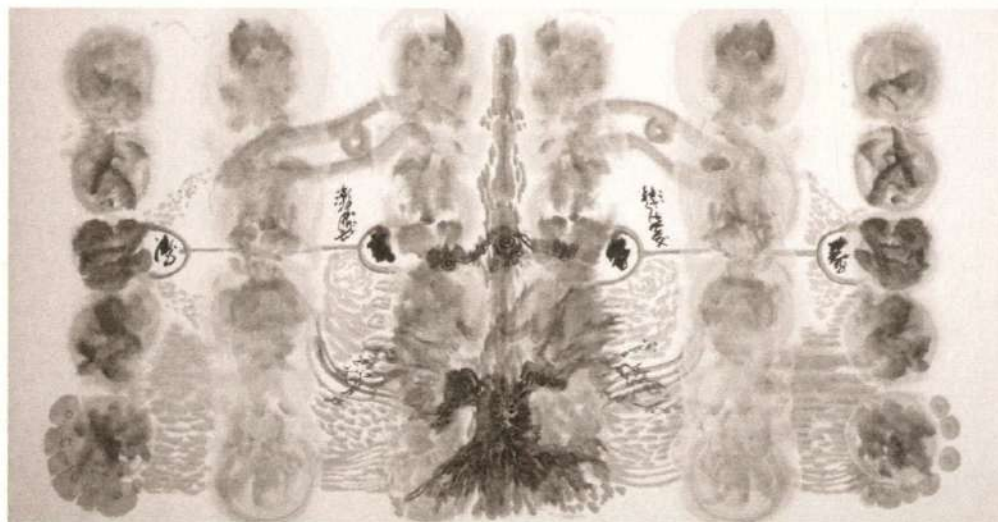
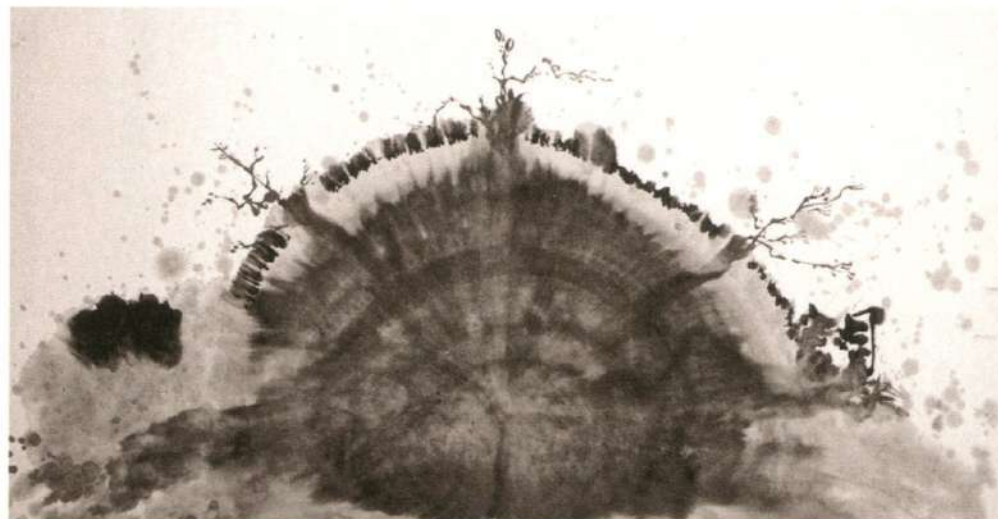
**Seeking the Unsought**  
Watercolour on Canvas  
94 x 38 in



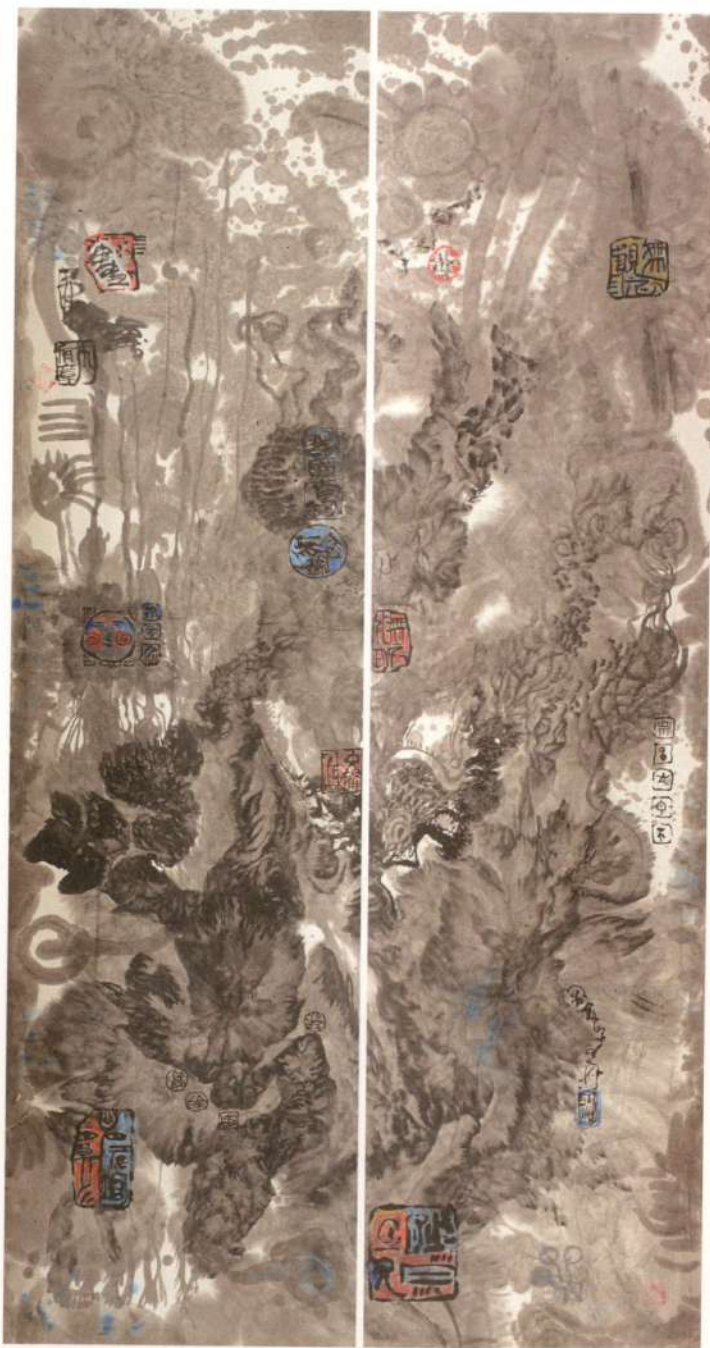


# huang wenfeng

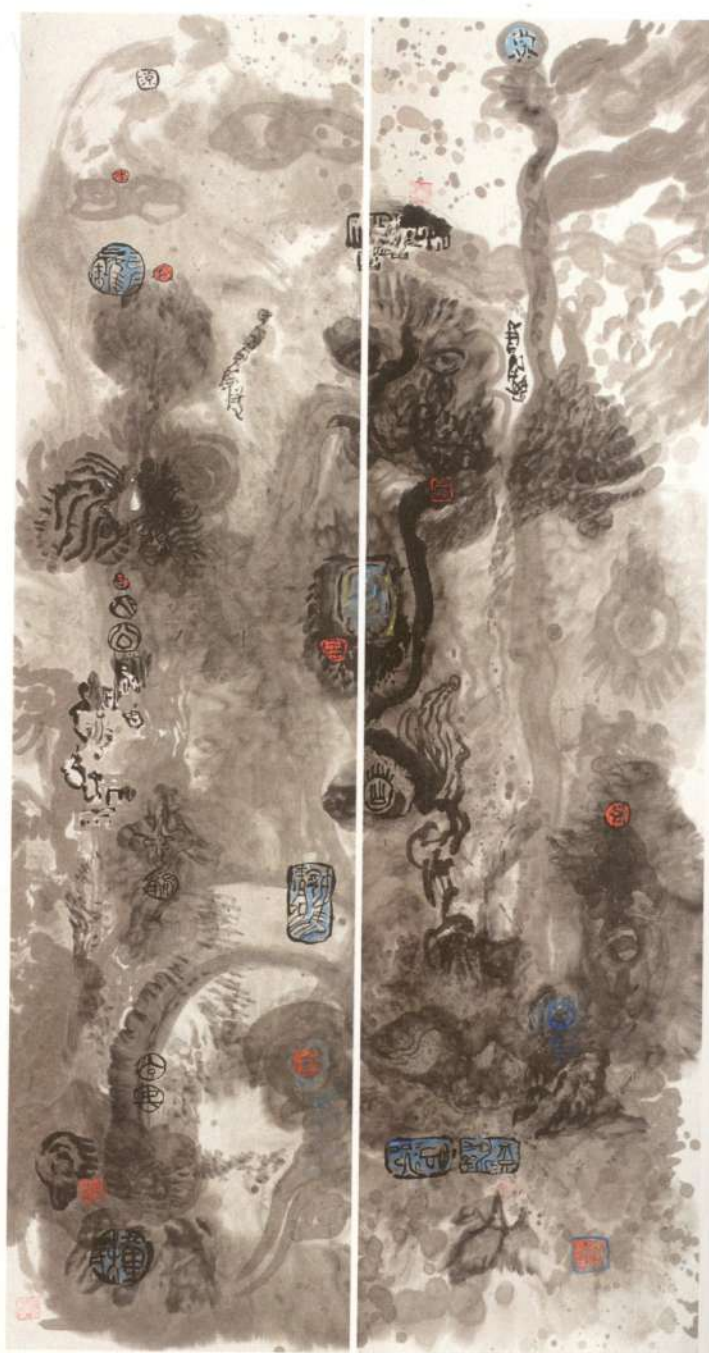
Wenfeng's works makes a bold mix of calligraphy with even bolder motifs and figures. You can also see a brave blend of tradition and transition in his works. There are subtle messages in the writing gently sneaking in by the side of the explosive content. It could be withering mushroom or the retina of the eye or a tableue of tempest. The artist is deeply interested in inserting a few words even if they could be swallowed by his furious dragons as seen in the works on the next page.



**Untitled Series**  
Ink on Paper  
226 x 124 cm



**No Sense**  
 Ink on Paper  
 69 x 327 cm (2 pieces)



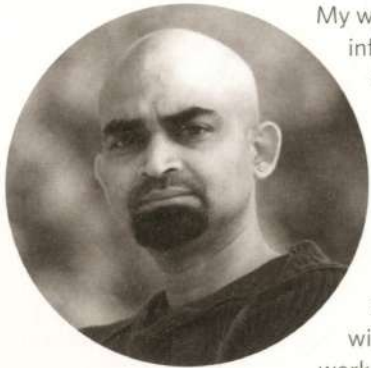
**No Sense**  
 Ink on Paper  
 74 x 306 cm (2 pieces)

## *story so far...*

- 2013 Korea Art Exhibition
- 2012 Exhibitions of Beijing & Nanning
- 2011 Concept works exhibition in Beijing
  
- 2010 Experiments show in Beijing
- 2009 Beijing Nanning Guangxi Artists Exhibition
- 2008 China-South Korea Art Exchange Exhibition in Beijing  
Beijing contemporary art exhibition  
Songzhuang contemporary art exhibition Beijing  
Guangxi contemporary artists exhibition Beijing
- 2007 Huang Wenfeng contemporary art exhibition; third Art Festival of Beijing
- 2006 Songzhuang artists exhibition, second Art Festival of Beijing
  
- 1999 Chinese contemporary art exhibition Beijing
- 1997 China Gallery exhibition in Beijing
- 1993 Chinese painting exhibition in Hongkong
- 1991 China oil painting exhibition, Beijing



# george martin pj



My work always resides in the realm of freedom where the artist owns all the infinite riches of the world. A source of permanent delight and excitement because it is from here that one is overwhelmed by the unbound miracle of creative exploration of the world. My works exists somewhere between objects and images. They appear as autonomous, self-contained entities, decidedly abstract, yet expedient devices both in my off-site and site-specific experience. Experienced with mind, they become monumental shapes of space, their opening invite the viewer to become a visitor, physically entering the work of art to experience it not as an object but as a space. The viewer is part of my work. I have always tried to communicate with him by stimulating his memory. The viewer has the right to interpret the work of art, as he likes to make his own work of art. As far as I am concerned, it is enough simply to give him this signal. Just to communicate with him without trying to teach or direct him. I want to bring out the viewers interiors and invisible powers. The invention of the new context seems to me the invention of reality. In other words the radical discovery through these endeavors is the contrast that the with the view of the world image presents. Ever since I chanced upon this facet of my persona I realised that art objects no longer represent reality but are by themselves a reality (produced by themselves). Through my works I seek the return of the real, perhaps confronting the question of denying the value of this reality in order to produce a picture of a better world (as perceived before).

# story so far...

Born in 1973 Angamaly, Kerala, India.  
(Lives and works in New Delhi)

## EDUCATION

1999-2001 Master of Visual Arts (sculpture), Government College of Art & Craft, Kolkata.  
1994-1998 BFA (sculpture), College of Fine Arts, Thiruvanthapuram Kerala.

## SOLO EXHIBITIONS

2013 E mpty Envelops, Palette Art Gallery New Delhi.  
2009 Objective Voice, Vadehra Art gallery New Delhi  
2008 Cavities, Palette Art Gallery New Delhi.  
2007 Lost Article, Visual Art Gallery, India Habitat Centre, New Delhi.  
2006 Footloose of Blue Pencil, Bombay Art Gallery, Mumbai.

## GROUP SHOWS

2011 Continuum-Singapore -curated by Bhavana Kakar; Skin Deep -The Viewing Room Mumbai, Curate by Johnny ML; Take-2 -Arushi art gallery New Delhi.; Red -Palette Art Gallery, New Delhi.; Miniscule Marvel -BMB contemporary art space Mumbai.; Looking back to look forward Visual art gallery New Delhi, Curate by Sushma Behl.; The Annual- latitude.28 -New Delhi.; Art Chennai-2011, presented by Gallery OED -Kochi;

2010 "India awakens-Under the banyan tree -"Essl Museum in Vienna, Austria curator Dr Alka Pande.; "About roundabout", City Gallery Wellington, New Zealand; Creating Common Wealth-Ragini Art Gallery New Delhi.; Surviving Sagas visual art gallery IHC New Delhi, presented by Ashna gallery New Delhi.; Untitled-2010 art consult New Delhi; SNOW- palette art gallery New Delhi, TAO art gallery Mumbai.curated by Ranjit Hoskote.

2009 Spectrum India-Emirates palace hotel Abu Dhabi., The art of India /20 years of contemporary Indian art. Presented gallery Neumeister/gallerie Muller & plate Munich, Germany; Expression at Tihar-IGNCA New Delhi, Presented by Ojas Art.; Beyond the form Visual arts gallery IHC New Delhi & Jahangir art gallery Mumbai present Bajaj capital art house; Resonating pulse Alliance franchise de Delhi. Present latitude-28 New Delhi.; Mining Minds -chaithanya gallery Kochi.; Big dream - crimson art gallery Bangalore.;Metamorphosis-change and continuity in Indian contemporary art, Phyllis, Weston, Annie Bolling gallery Cincinnati.USA; The human Animal-curate Marta jakimowicz present Religare arts initiative Gallery Threshold New Delhi.; London art fair- presents Grosvenor Vadehra London.; Hot Shot-The viewing Room Mumbai.

2008 The sun rises in the east -contemporary art from India Galerie/ Christian Hosp Tirol/ Austria.; Chaos in order Exhibition of Indian contemporary art presented lalit kala akademi and Indian Embassy in Vietnam.; Beyond boundaries-the gallery in cork st. London.; Hong Kong art fair presented Vadehra art gallery, India.; Keep Drawing - Gallery Espace New Delhi.; India Art Summit, New Delhi.; Shifting terrains altered realities, the shrine gallery & empire art New Delhi; Dubai art fair Present vadehra art gallery India.; Trends& Trivia an Indian story, visual arts centre HK.; Gallery Soul flower, Bangkok.



**Narrative Beads**  
Ink watercolour on  
acid free paper  
60 x 72 in

-Curator Brian Curtain.

- 2007 Images/urban/Neon, 1x1 gallery, Dubai, UAE; Object- Making/Unmaking, Vadehra Art Gallery, New Delhi.; 10 Light Years, Kashi Art, Kochi.; 1st Anniversary exhibition, Gallery Mirchandani+Steinruecke, Mumbai
- 2006 Real 2006, India Habitat Centre, New Delhi.; Rock +Music+ Art group show organized by art Resource Mumbai.; Infinite- Us Unbounded, Planet Arts Gallery, Gurgaon.;; Encode-Decode, (Two men show) Palette Art Gallery, New Delhi.; No Square Circle: Drawings by Sculptors, Rabindra Bhavan, and New Delhi.; Shifting Focus, The Air Gallery, London.
- 2005 The Mouse, Global Art Village, Delhi.; KAVA -1 Award winners Exhibition, Kashi art gallery Kochi; Double-Enders Traveling show, Jehangir Gallery Mumbai, Vadehra Art Gallery New Delhi, Gallery; Sumukha, Bangalore, Durbar Hall, Kochi.; Sculpture by the Sea, Bondi 2005, Sydney.; Eternal Recurrence, Hotel Shangri-La, New Delhi.
- 2004 The Making of India, Rabindra Bhavan Delhi and traveling.; Conflicts & Dualities, Nature Morte, New Delhi.
- 2003 Migration, City, Home, Birla Academy of Art And Culture, Kolkata.; Chroma, Indisk/Norsk Kunst I Gatene, Bergen.
- 2002 Chroma, India Habitat Center, New Delhi.
- 2001 The State Exhibitions, Lalit Kala Academy, Kerala.
- 2000 Sculpture 2000, Organized by Gorkey Sadan, Kolkata.
- 1998 Best of the Year, Lalit Kala Academy, Chennai.
- 1995-97 The State Exhibitions, Lalit Kala Academy, Kerala.

#### SCHOLARSHIPS AND AWARDS

- 2005 Promising Artist Award-1, India Habitat Centre, New Delhi and Art India Magazine Mumbai
- 2005 KAVA-1 Kashi Visual Art Award.
- 2000-02 National Scholarship, Ministry of Tourism And Culture, Government Of India.
- 1998 Bodhi Best Student Award.
- 1995 Highly Commended Award, Lalit Kala Akademi, Kerala.



# ji ping



"The single idle figure, hesitant expression and movement" deeply moved us. You can imagine how many of us, living in the present society, can achieve a quiet and peaceful mind even when we are in meditation. On the contrary, the desperation, anxiety and hesitation constantly narrow our emotional space until each of us only lives in a private emotional space which reduce us to a desperate situation where we can open our mind to no one.

Ji Ping's new works show that he has changed from the past theme "panic walking in streets" to the "private whisper". "Although the work itself cannot speak, it can move us and make us understand the essence of life".

The new works are small in size but full of spiritual expression. The works reflect the inner world of people in the process of urbanization, especially in his works *Speechless* and *Whisper*. The pale and sentimental expression surrounded by dark space embody their helpless and speechless inner world. These works fully express the "diary-style" language in the ink paintings.

- Professor Cai Guangbin, Art School of East China Normal University, Shanghai

The Drunken Beauty

Ink on paper

12x3.8 cm

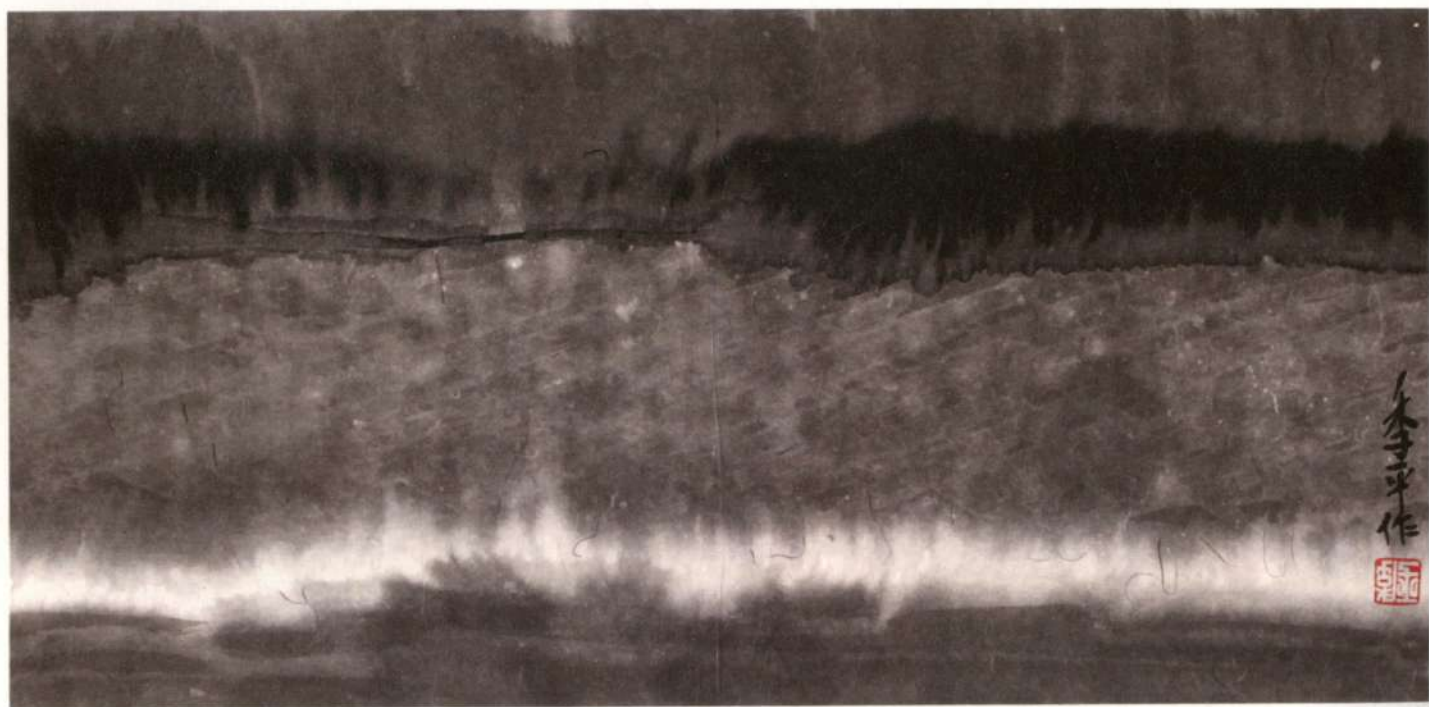


Catnap

7 x 19 cm

Ink on paper





**Listen to the wind 2**

46 cm x 26 cm

Ink on paper

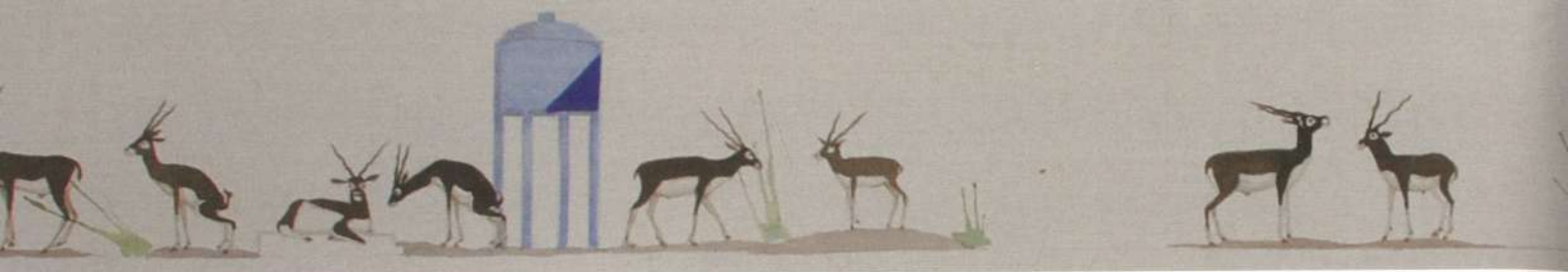
## *story so far...*

- 1982 The work Flower Market won the first prize and was selected by the national worker art exhibition in March 1982.
- 1984 The work Song of the Big Road won the third prize and was selected by the national worker art exhibition
- 2002 The ninth Horizon Painting and Sculpture Exhibition in Liu Haili art museum
- 2003 The third National Painting Biennial Exhibition in the national art museum of China in Beijing
- 2008 The tenth (Shanghai) National Art Exhibition in Shanghai Art Museum in 2004.
- 2010 City and Art - Shanghai Contemporary Artists Exhibition in Hamburg Port Center Gallery in June 2010.
- 2012 The Shanghai Chinese Painting Exhibition in Paris and Berlin in July 2012.
- 2012 The Shanghai Contemporary Ink Paintings Exhibition in Hamburg and Athens.  
The Shanghai-Taegu Fine Art Photography Exchange Exhibition in Shanghai
- 2013 The Ji Ping Contemporary Ink Paintings Exhibition in Shanghai in October 2013.;  
The Shanghai Art Exhibition in the national art museum of China in Beijing  
The Shanghai ten Chinese ink paintings exhibition in Shanghai Zhangjiang Museum of Contemporary Art  
The Busan-Hamburg-Shanghai Exchange Exhibition in Busan Museum of Art in December

**Listen to the wind 1**

46 cm x 26 cm

Ink on paper



# jagannath panda



Jagannath Panda is known for his detailed mixed-media paintings, drawings, and sculptures in which he mixes mythology with reality, and motifs from traditional Indian art with images from Western and Indian contemporary culture, to explore the effects of globalisation and rapid development on his country. The natural and the man-made collide and coalesce both seamlessly and uncomfortably in his works. Panda illustrates the paradoxes inherent in India's burgeoning development and prosperity and the profound destruction—of the environment, human beings, and traditional culture—caused by modernization. And that fact is evident in this work in which he has dotted a stacked scenes from an urban landscape with antelopes.

# story so far...

## BORN

1970 Bhubaneswer, India

## EDUCATION

1991 B.F.A Degree in Sculpture (B.K College of Art & Crafts, Bhubaneswar).

1994 M.F.A Degree in Sculpture (M.S University, Baroda).

1997 Visiting Research Fellow, Fukuoka University of Education, Japan.

2002 M.A Fine Sculpture, Royal College of Art, London.

## SOLO SHOWS

1998 Za moca Foundation Gallery, Tokyo

2000 Nature Morte, at the Hungarian Information Cultural Centur, New Delhi.  
Gallery Chemould, Mumbai.

2005 Gallery Nature Morte, New Delhi

2006 Berkeley Square Gallery London

2007, "Nothing is Solid" Gallery Chemould, Mumbai

2009 "The Action of Nowhere", Nature Morte, New Delhi

"The Action of Nowhere", Alexia Goethe Gallery, London

2011 "Metropolis of Mirage", Nature Morte, Berlin

2012 "Cult of Serendipity", FREY NORRIS Contemporary and Modern, San Francisco

## SELECTED AWARDS

2002 Centre Prize, C.I.I.C London.

1996 All India Fine Art and Crafts Society Award, New Delhi

1995 National Academe Award from Central Lalit Kala Academe, New Delhi.

1995 All India Drawing Award from Punjab Lalit Kala Akadem

1991 Summer Show State Award by Working Artist Association, Orissa.

1991 Alice Boner Memorial Award.

1990 Orissa state Lalit Kala Akademi Award.

1990 Silver Medal from A.I.U.A, Banaras,

1990,94 All India Award from South Cultural Centre, Nagpur

## SELECTED SCHOLARSHIPS/FELLOWSHIP

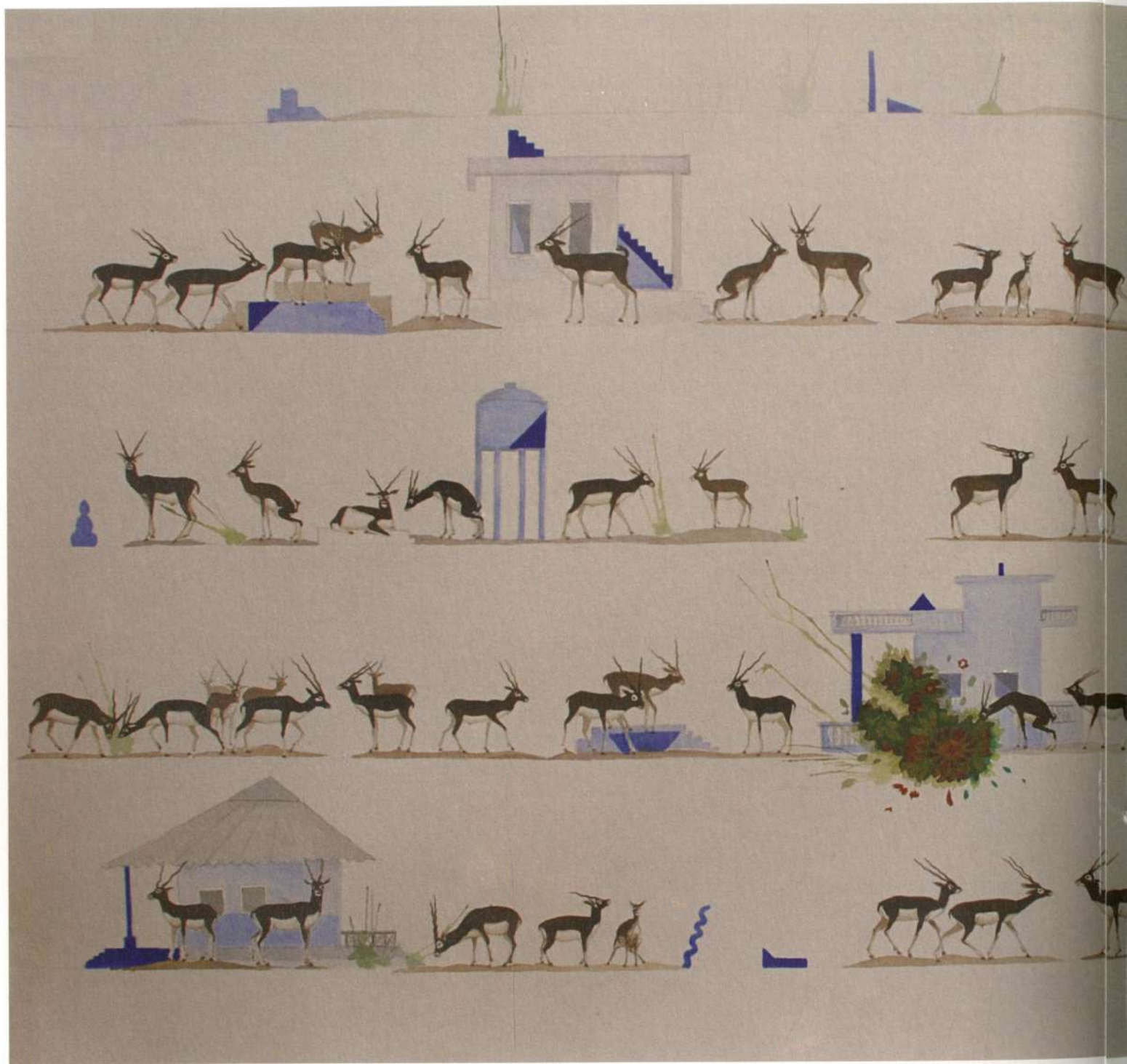
1993 Orissa State Lalit Kala Akademi Scholarship

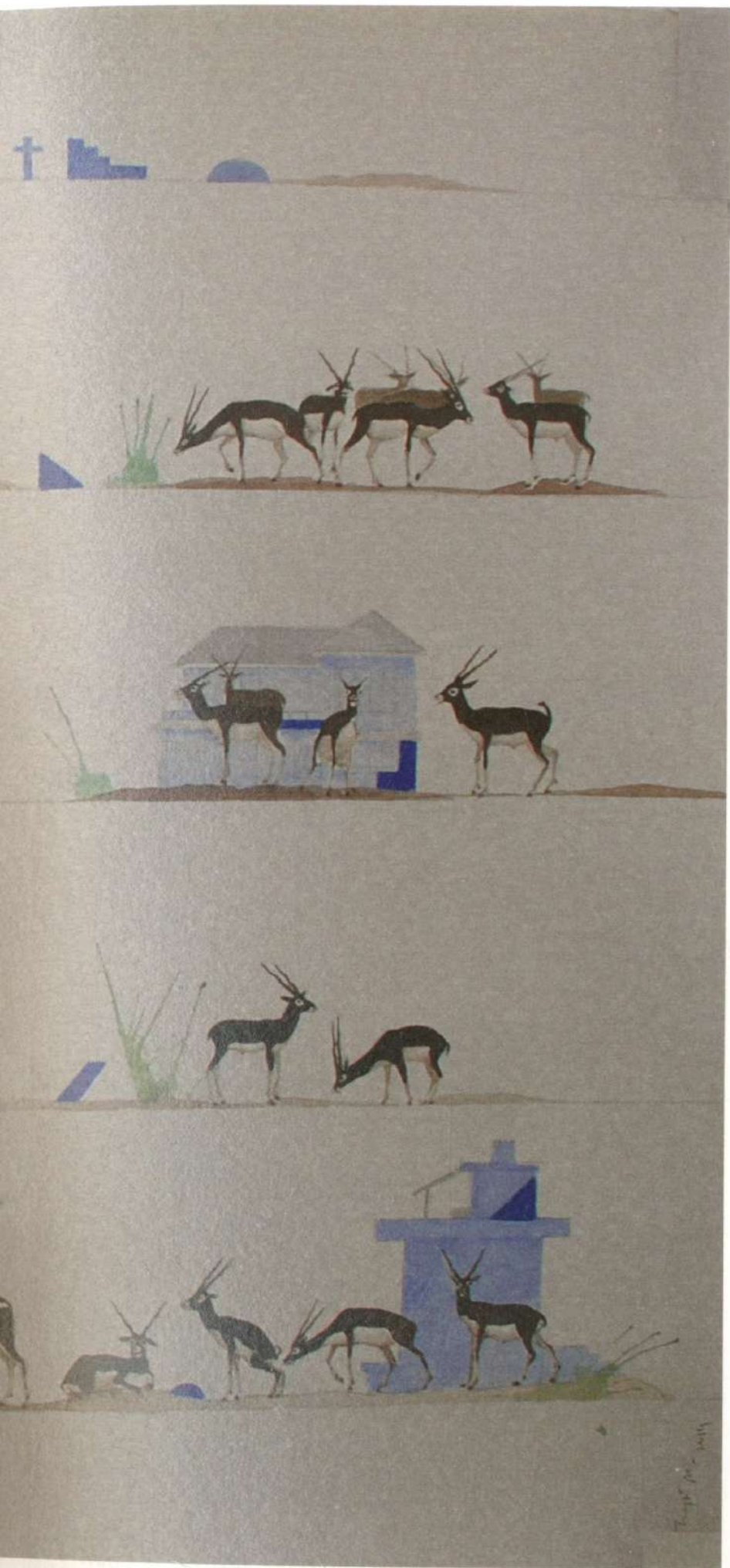
1995-96 Research Fellowship, Lalit Kala Akademi, New Delhi

1997-98 Japan Foundation Fellowship

1998-99 Junior Research Fellowship, Dept of Culture Govt of India

2000-02 Inlaks Foundation Fellowship, (For study in U.K)





**Untitled**  
26 x 39 in  
Water



# liu dong

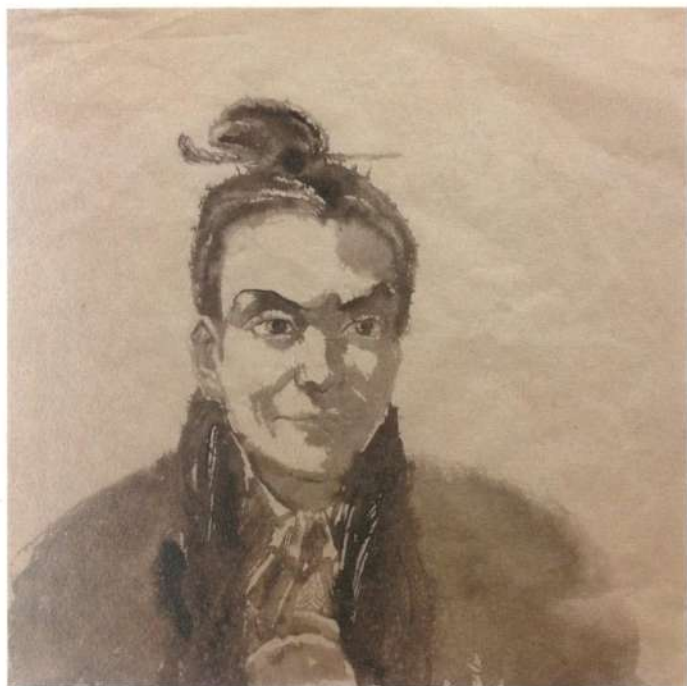


Liu Dong's Water Margin series is based on the classical Chinese of the same name. It is a novel based on the outlaw Song Jiang and his 36 companions. The group was active in the Huainan region and surrendered to the Song Dynasty government in 1121. They were recorded in the historical text History of Song. Dong recreates those characters in a unique way only his own. He looks for their equivalents from among his friends, neighbourhoods and his travels. That may not necessarily mean that he looks around for the exact duplicates. What he does instead is that he seeks for people who have similar characteristics. His series is interesting in that he adds a touch of playfulness to his portraits of Song Jing and his 36 outlaws. The portraits being shown are from the first edition of The Water Margin Series. He has already completed the second edition. One of those shown here is based on artist who is also part of the show. You could try to look

**From The Margin Water Series**

Dimensions not Available

Ink on Paper





# story so far...

Born in Guangxi province, China

Secretary-general of The arts and Humanities Research Institute of China

Artist of Songzhuang, Beijing & Blue roof, Chengdu .

- 1995 Graduated from Guilin Pedagogical Academy, Art Department
- 1997 Graduated from China Central Academy of Fine Arts (CAFA), The Printmaking Department
- 1999 Teacher at the Chengdu University of Technology, Institute of Art
- 2006 Lives abroad in Zambia
- 2005-13 Lecturer at the Chengdu Academy of Fine Arts
- 2013 Secretary-general of The arts and Humanities Research Institute of China

## Joint exhibition

- 2003 Invitation Exhibition of Masters' Paintings, Hongkong City Hall Exhibition Gallery
- 2005 Exhibition of new opus of Sichuan province, Chengdu
- 2007 Exhibition of Chengdu Academy of Fine Arts teachers, Chengdu
- 2008 Spring Art Salon ,Chengdu
- 2009 Exhibition of "community! Community!" Chengdu blue roof works by artists, the fifth songzhuang art festival, Beijing
- 2010 Southwest of young teachers colleges works of fine arts exhibition, Chengdu
- 2010 Beyond language Invitational Exhibition, Chengdu
- 2010 Exhibition of The seventh session of China and South Korea , Guangxi
- 2011 National young artists nomination exhibition ,Chengdu
- 2011 Exhibition of "history • new songzhuang" , the 7 th songzhuang art festival, Beijing
- 2012 The third exhibition of Chinese colleges works of fine arts , Chengdu
- 2012 Exhibition of "Open warehouse" in art granary , Chengdu
- 2012 Spring Art Salon ,Chengdu
- 2012 Blue Roof Magnetic Field Invitational Exhibition, Chengdu
- 2013 Exhibition of Blue Roof art festival, Chengdu
- 2013 We, the 20th anniversary of the 1994-2013 - China songzhuang artists cluster show, Beijing
- 2013 Exhibition of The tenth session of China and South Korea , South Korea
- 2014 "dream of skyhorse " Art Festival (Beijing, Henderson Center)

## Solo exhibition

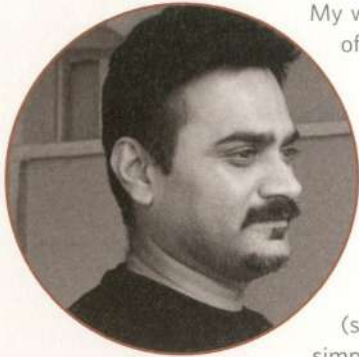
- 2004 Lithographs Exhibition of Liu Dong , solar space , Chengdu
- 2012 Exhibition of Liu Dong Works, Bloom Gallery, 798 Art District , Beijing
- 2013 "Desire" exhibition of Liu Dong Works, Chinese abstract art gallery, Beijing

## Activity

- 2013 International art creation on the plan's artists of Beijing Shangyuan Art museum
- 2014 International art creation on the plan's artists of India Goa Art museum



# man junath kamat



My works are inspired by the day to day life spent by any individual who is observant of things going around. I am a capturer of the immediate in painterly images. Taking cues from the conversations with friends, relatives, street smart guys, fashion aficionados, art lovers, story tellers, children, myth makers, journalists, art critics and so on, I try to go beyond the face value of the words uttered and the mental images created. I look at the possibilities of the unsaid and chances of the unrevealed in my works. So they are always mysterious and playful. The images that I choose to paint are simple. Like in the fables and parables there are so many animals and birds in my works. Sometimes they come as they are, at times they are composite figures and most of the times these characters are seen in conversation (silently or imaginatively) with the human figures in the pictorial surface. I try to create simple but thoughtful narrative by painting quirky situations. And most of my paintings are minimal in one or the other way. I use flat surfaces as background using luminous acrylic colors and the images are placed in suggestive ways that at times create an interesting balance between the background and the intended narrative elements.

As I have been working as a designer, the designer's precision comes into most of my works. I do not find it as a problem, on the contrary I find the precision gives the minimal language the required sharpness and it imparts clarity to the simple narratives that I make.

My world view is quite humorous. I would like to laugh at things and through this laughter I could get into the unrevealed sides of events. This is the same attitude that I take in my video and digital print works. I create imaginary situations as in the fables and parables, through claymation models. They create one kind of narrative and leave it open for the viewers interventions. This is the same method that I use in my small scale works and drawings.

# story so far...

BORN : in Mangalore 22 May, 1972

## QUALIFICATION

1989 – 1994 : BFA (Bachelor of Fine Arts) from Chamarajendra Academy of Visual Arts, Mysore.

2002 Artist in residence - School of Art & Design, University of Wales Institute, Cardiff, UK.

## SOLO SHOW

- 2012 Solo booth at India Art Summit
- 2011 "Collective Nouns" Sakshi Gallery, Mumbai.
- 2010 "Conscious-Sub-Conscious" Gallery Espace, New Delhi.
- 2007 "108 Small Stories" Gallery Espace, New Delhi.
- 2006 "Something Happened" Gallery Espace New Delhi,
- 1996 "About Something" Shridarani Gallery, New Delhi.

## SELECTED ART SHOWS

- 2013 Spell of Spill: Utopia of Ecology curated by Veeranganakumari Solanki Palette Art Gallery, New Delhi
- 2013 Tehelka Think Fest - Goa
- 2013 Dhaka Biennale 2013, Bangladesh
- 2012 "RED" Palette Art Gallery, New Delhi
- 2012 Kiran Nadar Museum of Art
- 2011 Love is 4 letter word Latitude 28 gallery.
- 2011 "Giant Elephant" gong art space Seoul, Korea .
- 2011 Skoda prize show L K A New Delhi.
- 2011 Future of the past prince of Wales museum.
- 2011 Video Wednesday curated by Johnny M L
- 2011 Cynical love life in the everyday curated by Gayatri Sinha.
- 2011 'The Last Sparrow' Threshold Gallery, New Delhi.
- 2010 Finding India- MOCA (Museum of Contemporary Art) Taipei
- 2010 Freedom to March, curated by Johny M L and Anubhav Nath, Rabindra Bhavan , New Delhi.
- 2010 Indian (sub) way, curated by Yashodhara Dalmia, Grosvenor Vadehra, London.
- 2010 DIGIFESTA by Gwangju City Museum, Gwangju Biennale hall
- 2010 "The Fantastic Garden" Changwon art festival
- 2009 Marvelous Reality, Gallery Espace (Rabindra Bhavan) New Delhi curated by Sunil Mehra.
- 2009 'If I were a saint' curated by Johny M L
- 2009 Retrieval Systems curated By Ranjit Hoskote, Art Alive, New Delhi
- 2009 India Art Summit



- 2009 "Reclaim / Recite / Recycle" Travancore Art Gallery, New Delhi & Bose-Pacia, Kolkata.
- 2009 "Human Animal" Threshold Gallery, New Delhi.
- 2009 "ARCO" MADRID Spain.
- 2008 "Chaos in Order" 29, Hang Bai, Hanoi, Vietnam.
- 2008 "Keep Drawing" Gallery Espace, New Delhi
- 2008 "The Ethics of Encounter" Gallery Soulflower Bangkok, Thailand.
- 2008 "INDIAVATA" Sun Contemporary Art, Korea.
- 2008 "Limited Edition" Gallery Threshold, New Delhi & Mumbai.
- 2007 "Keep Drawing" Pundole Art Gallery, Mumbai
- 2007 "Telling it Like it is" The Indian Story, Gallery Cork Street, London.
- 2007 "Emblems & Urban Regeneration" Garnier Contemporary Arts, Air Gallery, London
- 2007 "Fact & Fiction" SW1 Gallery, London
- 2007 "Size Does not Matter" Art Konsult Gallery, New Delhi, Mumbai,
- 2007 Thermocline of Art-New Asian Waves ZKM | Museum of Contemporary Art, Karlsruhe, Germany
- 2007 "Pulsating Rhythms on Paper" Alliance Francaise de Bangalore,
- 2007 I fear I believe I desire, Gallery Espace New Delhi
- 2007 "Reading Paint" Gallery SoulFlower, Bangkok, Thailand.
- 2007 " Aqua · Aubergine · Slate" Gallery Espace, New Delhi.
- 2006 Hibrid Trend - Hangaram Museum ,Seoul, Korea
- 2006 "Paper Flute" Gallery Espace New Delhi,
- 2006 "Back to the Future" Gallery Espace New Delhi,
- 2004 Dot and pixel - gallery Espace New Delhi and Gallery Sumukha Bangalore
- 2003 Sheesha - Indo-French Art Show, Sanskriti Kendra, New Delhi
- 2003 CHROMA - Indo-Norwegian Art Show, Visual Art Gallery, New Delhi.
- 2003 Photo print - Nature Morte, New Delhi.
- 2003 Screened Animated video, UGC Hall, Cardiff, UK.
- 2002 four cities- Tao art gallery Mumbai
- 2001 Art on move project- organised by Sahmat New Delhi.
- 2001 Print etc.com - Max Muller Bhavan, New Delhi.
- 2000 "Buddha laugh again" - academy of fine arts New Delhi.
- 1999 Young contemporaries - French embassy New Delhi.
- 1999 Edge of the Century - New Delhi.
- 1997 Four young artists- Gallery Espace, New Delhi.

#### New media projects & installations

- 2000 Let me fool you-interactive art project, print etc .com Max Muller Bhavan New Delhi.
- 2002 Digital film screening at UGC hall, Cardiff UK.
- 2004 Animated sketch book Gallery Espace, New Delhi.
- 2000 'To be continued' animated art work, Jyothi Auditorium, Baroda



# lu lin



Lu Lin is a landscape artist and quite an accomplished one at that as would be evident from the adjacent images and the ones below. He is fascinated by the way some shapes of land can be deceptive in that they may look like something else. He specialises in creating tryptichs and is a lover of the mountains. His landscape paintings are luminous and have a feel that they are just outside your window. He tries to create everyday objects-like look and feel of the mountain terrain that he portrays in his paintings. In that sense as a ink artist he is both the wayfarer and the adventurer. They are unique in that it gives a different textural feel be it snow capped mountain sides on sun lit ones.



**Blue Inlay Cold mountain**  
Ink on paper  
60 x 180cm (Four screen)



**Gold and Silver on Huang mountain**

Ink on paper  
60 x 180cm (Four screen)



**Gold Mountain Hidden Elixir**

Ink on paper  
60 x 180cm (Four screen)

# story so far...

Born: March 5, 1962 in Shandong, Ji'nan, Laiwu Province

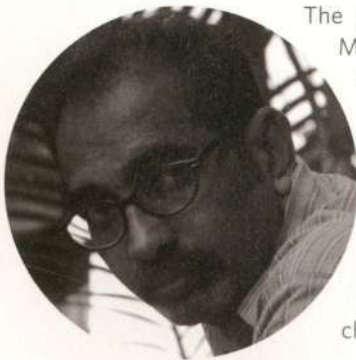
1981 Graduated from the Shandong arts and crafts school in Qingdao and taught in Shandong arts and crafts school in Ji'nan  
1991 in Beijing, now the occupation painter

## SHOWS

- 1987 Abstract ink painting exhibition in Beijing
- 2010 "the deer forest legend" Sunshine International Art Museum of Beijing
- 2011 Holland Lulin Exhibition (Beijing) Su Meng Gallery
- 2013 "like ink Tiancheng" Lulin ink abstract painting exhibition in Shandong Laiwu
- 2013 Korea Art Exchange Exhibition in Seoul in South Korea  
Chinese 2013 art exhibition in Shanghai (Shanghai Railway Station)  
Chinese 2013 art exhibition in Ji'nan (JiNan Railway Station)
- 2012 China first ink painting Biennale Shenzhen "East" -- the inheritance and transformation of contemporary ink art exhibition China Japanese Tokyo
- 2011 "of every hue" art exhibition in Guangzhou  
Heart like a, like ink - Contemporary Art Exhibition Ji'nan Jinglu  
Chinese new ink art, Asian Art Fair in Shanghai USA Ink Exhibition  
Realm -- Lulin exhibition Beijing Su Meng Gallery
- 2011 two quartets -- Chongqing International Contemporary Art Exhibition Chongqing  
Chinese Contemporary Artists Alliance first show in Nanjing
- 2010 "purity" contemporary art exhibition Beijing  
"Chinese abstract artist of the year will be" exhibition of Beijing  
The first China Abstract Union Exhibition Beijing  
Seventh back to Korea Art Exchange Exhibition in Guangxi  
"The legend of deer forest" Sunshine International Art Museum of Beijing  
The 2009 ink society Sunshine International Art Museum of Beijing  
The first Linzhou ink painting Biennale Exhibition Tour in Linzhou Shanghai
- 2008 "dialogue," Taiwan  
The art of Song Zhuang station relay plan impression Olympic exhibition Beijing  
From the Old Summer Palace to Song Zhuang Beijing Poly Beijing
- 2007 "China version" exhibition of Beijing of Beijing  
"Heterogeneous ink" Chinese contemporary ink painting masters Invitational Exhibition of Shenzhen  
"Pure language" contemporary art exhibition Beijing  
"Walk out Songzhuang" contemporary art exhibition, Beijing, Shanghai, Ji'nan  
"The original song," Beijing  
"NOT THE RIGHT TIME" in Beijing
- 2006 the first ink alliance Invitational Exhibition of Beijing  
"Song Zhuang, Beijing oil painting"



# a rajeshwara rao



The present paintings show an underlying positivity of the human nature. Manipulation by power, politics and religion have become a common fare across the world and these have abducted the sanity of millions of people. Despite this, there are certain characteristics to the human nature that push things ahead and let sanity, hope, pleasure and freedom prevail. This is the unseen, invisible, unreinable freedom enjoyed by oneself that I have tried to signify in both the works. Though seemingly different, they are in fact very much similar in thought. While *These shadows do not loom long* shows the infallible hope of young 'learners' against the backdrop of a devastated country, in the *Half Brother* that is more interpretive there is a visible cheekiness and controlled resilience of the invisible narrator.

# story so far...

Born Vizainagaram

- 1983 BFA Andhra University  
1990 MFA Hyderabad Central University

## SOLO EXHIBITIONS

- 1998-99 Sakshi Gallery, Bangalore and Mumbai  
2000 Gallery Espace New Delhi  
2003 Alankritha art Gallery, Hyderaabad.  
2003 Forum Art Gallery Chennai  
2005 Sakshi Gallery Mumbai  
2006 Sakshi Gallry, Mumbai  
2007 Sakshi Gallery, Mumbai  
2008 Kalakriti Gallery, Hyderabad  
2008 Gallery Espace, New Delhi

## GROUP EXHIBITIONS

Maxmuller Bhavan Hyderabad

Gallery Espace New Delhi

- 1994 Gallery Espace New Delh  
Sakshi Gallry Bangalore
- 1995 Pundole art Gallry  
Gallery Espace New Delhi  
Contemporary Deccan CCMB Hyderabad  
'Embarkations-millenium show' Sakshi Gallry Mumbai  
'Human form and art' organized by Lalit kala Akademi  
Daira centre for art, Hyderabad  
'Human factor' the Guild art Gallery Mumbai  
Surya Art Gallery Hyderabad  
'In conversation' works on paper Gallery Espace  
Regional art exhibition, Lalit kala akademi, Chennai  
The Deccan Conenctions. Apparao Art Gallery New Delhi.  
The living tree ; auction - group show. SAHAN New Delhi
- 2005 Contemporary Indian Artists. Shrishti art Gallery Hyderabad.  
Tsumani fund rising show at Grand Kakatiya, Hderabad.  
'Back to the future' 1989-2005 Gallery Espace New Delhi  
'New colors of Sumukha' Gallery Sumukha Bangalore
- 2006 'making of Divinity' Sakshi gallery Mumbai  
'Vivarta' Gallery Sanskriti Kolkota.



**Curfew-about to relax**

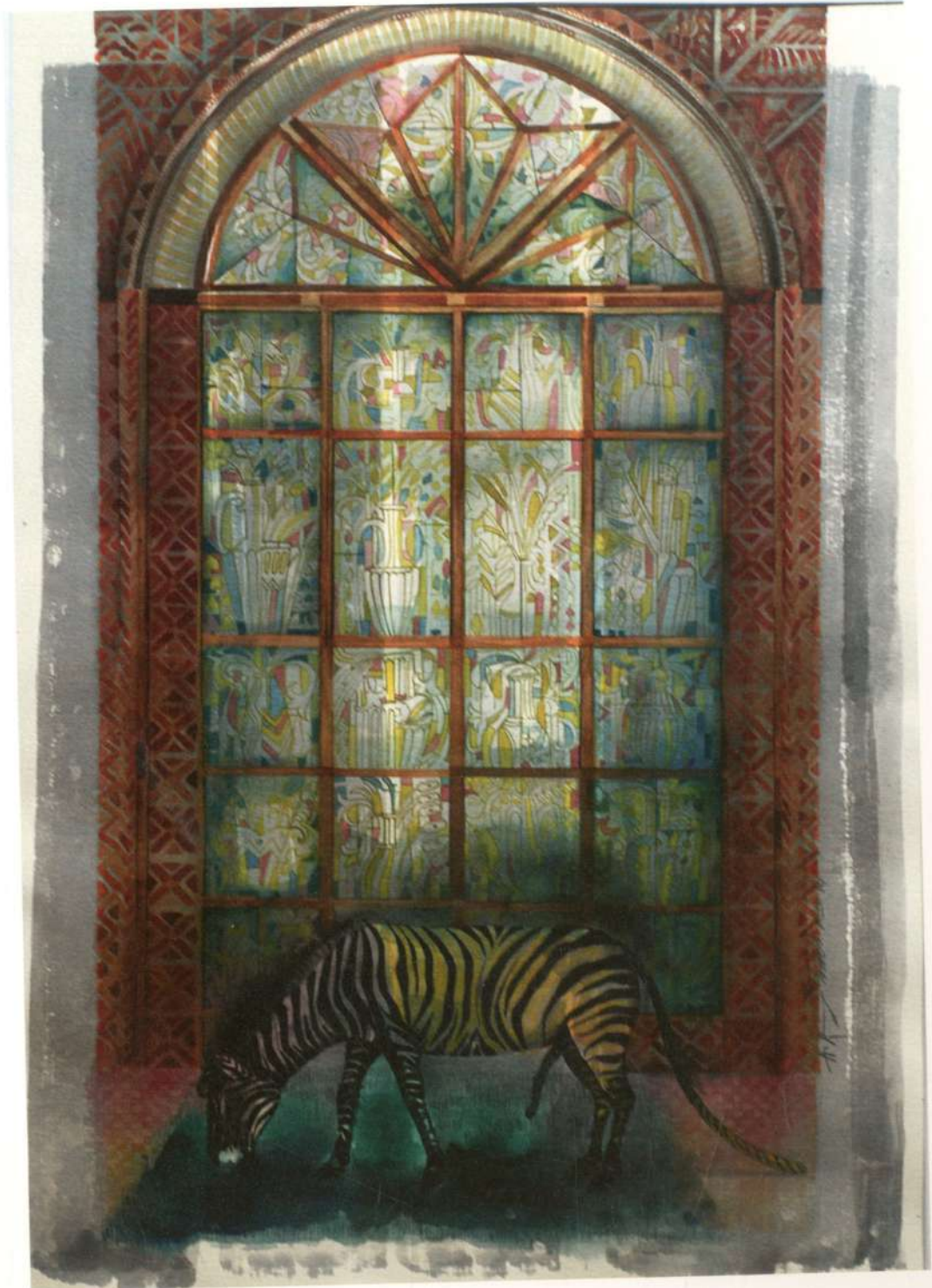
Watercolours  
41 x 139 cm



**These Shadows Don't  
Loom Long**

Water colours  
98 x 115 cm

**Half brother**  
WaterColours  
73 x 52 cm





### Lotus Pond Impression

Watercolours

173 x36 cm

# qian lei



Qian Lei belongs to the large community of landscape artists that China has been producing in rapid successions. His paintings show a marvellous brushwork and they are formed with a very high level of sensitivity and energy. His pet subjects are herds of cows and buffaloes as he imagines riding through the clouds perhaps indicating that the clouds are swimming away from them. Is that a metaphor for something. Only he can answer. His other subjects are flowers and plants. He uses a technique all his own and his works sometimes have an effect of a very soft sensation in the heart. He is one of the artists who has travelled widely in the West and may be that is the reason he has been widely influenced by Western techniques.



**The Clouds Disperse**

Watercolours  
180 x 97 cm



**Clouds Hometown**

Watercolours  
180 x 97 cm



**Herd**

Watercolours  
133 x 66 cm



**Lotus Pond Rain**  
Watercolours  
173 x 93 cm

## *story so far...*

Sichuan Academy of fine arts China Painting Department of graduate, Bachelor of Arts

Sichuan Province Calligraphy and Painting Academy professional painter

Vice President Research Institute of Sichuan Academy of Chinese contemporary oil painting

Chengdu City Calligraphy and Painting Academy artist

Chengdu City Artists Association Vice Chairman

Chinese Artist Association member

Honorary citizen of Montpellier in France

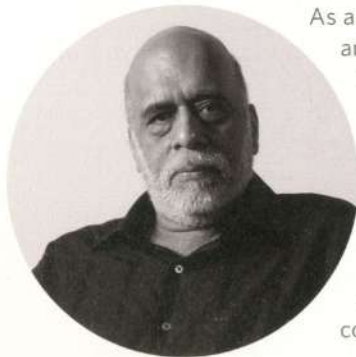
Professor America Academy of Arts and Sciences

Artistic experience

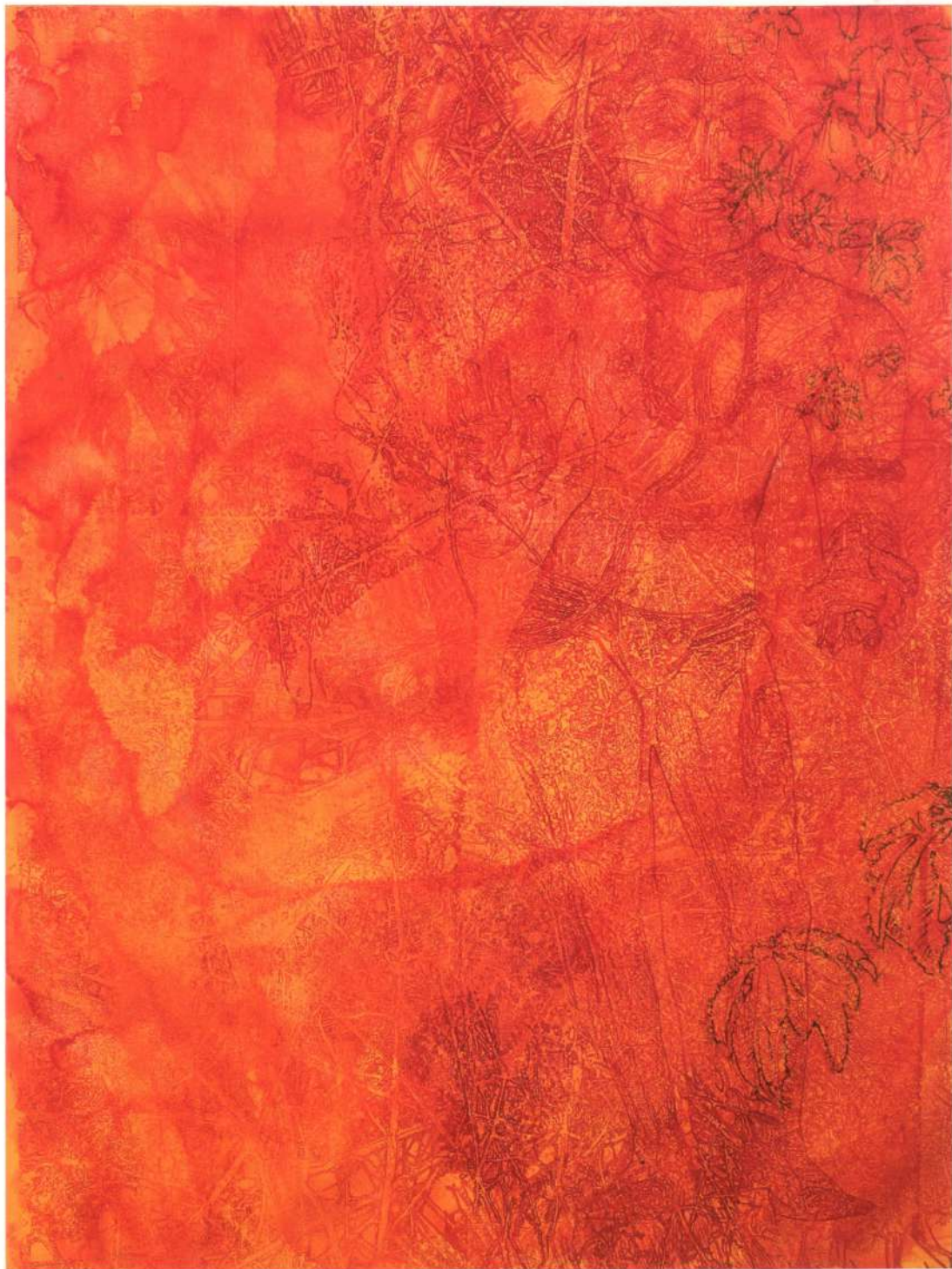
- 1992 The 1992 National Exhibition of Eighth New
- 1995 Japan sketch art exhibition, won the Bronze Award
- 1996 "Ding Shaoguang prize" National Art Exhibition won the excellent prize
- 1999 Chinese eighth "Stars Award" by the Ministry of culture, government of silver
- 2000 Germany to attend the second session of "Chinayoung artists exhibition" in Germany
- 2001 America Meng trisail silk cultural center "international contemporary art. The shock wave" sixth regular exhibition
- 2002 French Montpellier in the friendly city twentyanniversary celebration and the international exposition "in honor of the Chinese"
- 2003 French Bailey, "sculpture and painting" Art Festival, held "Qian Lei personal art exhibition - Chinese >
- 2003 French Bei Ji Ye City held "Qian Lei and Li Chade.Cook sculpture and painting exhibition tour.
- 2004 Visit academic 2004 France Paris International Art Center
- 2005 Paris International Art Center "held" France"Qian Lei art exhibition China >
- 2005 Bolander
- 2005 Germany Bolander ",," Oriental Art Exhibition
- 2005 Paris "CULTURES CROISEES" hold < > Qian Lei Art Exhibition
- 2008 The 2008 stream • rebuild Spiritual Homeland -- the national painting and calligraphy exhibition of famous relief
- 2009 Paris art exhibition < Qian Lei >
- 2010 "regression" boutique Chinese source Painting Exhibition
- 2010 Chengdu academy invited painter of annual Fine Art Exhibition
- 2011 Sichuan famous painting Invitation Exhibition
- 2012 Invitation Exhibition 2012 Chengdu ink figure 19 Works
- 2013 Academic Exhibition of contemporary oil painting (2013Sichuan Academy of first prize of excellent works)
- 2014 China Sichuan Fine Art Invitation Exhibition
- 2014 Yulei clouds 2014 Chinese painting exhibition of three people



# ramesh v



As a painter V Ramesh says that as a painter he tried to find an appropriate language and devised strategies to find an equivalency to the heightened emotional exaltation that could be achieved by a written word or phrase. The varied modes and ways in which ideas of devotion could be articulated and improvised have led me to explore the myriad ways in which images and the pictorial space could be painted and articulated. His works like the ones a spiritual feeling in one that any other image perhaps could not give but a beautifully line could.



**The Poet's Passion**

Watercolour on acid-free paper  
4 x 3 in



**The Offering**  
Watercolour on Arches  
acid-free paper  
4.9 x 3.6 in

# story so far...

## BORN

1958 Andhra Pradesh

## EDUCATION

1982 Bachelor of Fine Arts, M.S. University of Baroda

1984 Master of Fine Arts, M.S. University of Baroda

## SOLO EXHIBITIONS

1990 Centre of Contemporary Art, New Delhi

1991 Sakshi Gallery, Bangalore

1993,97 Pundole Art Gallery, Mumbai

1998 Gallery Threshold, Vishakapatnam

1998 Apparao Galleries, Chennai

2000 Nazar Art Gallery, Baroda

2005 'A Thousand and One Desires', Pundole Art Gallery, Mumbai; Gallery Threshold, New Delhi

2007 'Painted Hymns', Gallery Threshold, New Delhi

2008 '...My Heart Would Be Enough', Gallery Threshold, New Delhi

2010 Gallery Threshold, New Delhi

2012 'Sanctum Sanctorum, A corner for Four Sisters', Gallery Threshold, New Delhi

2013 'When High and Low Art Meet', Art Alive Gallery, New Delhi

2014 'Remembrances of Voices Past', NGMA, Bengaluru

## PARTICIPATIONS

1982 Second Biennale, Havana, Cuba

1988 Second Biennale, Bharat Bhavan, Bhopal

1992 Sakshi Gallery at Jehangir Art Gallery, Mumbai

1995 'Recent Trends in Contemporary Indian Art', Vadehra Art Gallery, New Delhi

2008 'Mapping Memories', New Delhi

2009 India Art Summit

2011 India Art Summit

'The Intuitive: Logic Revisted', Davos,

2012 India Art Summit

## HONOURS AND AWARDS

1990-93 Junior Fellowship from Department of Culture

1993 Sanskrit Award

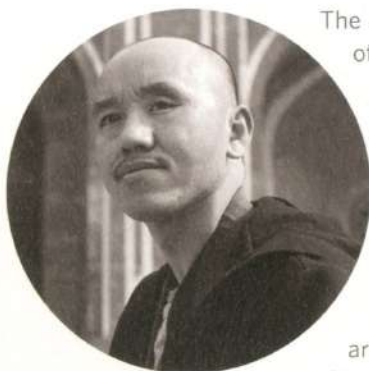
1995-97 Senior Fellowship from Department of Culture

He has been teaching at the Department of Fine Arts, Andhra University, Vishakhapatnam, since 1985.

Gallery Threshold released a 220-page monograph on the artist at NGMA, Bengaluru and M.S. University, Baroda in 2012.



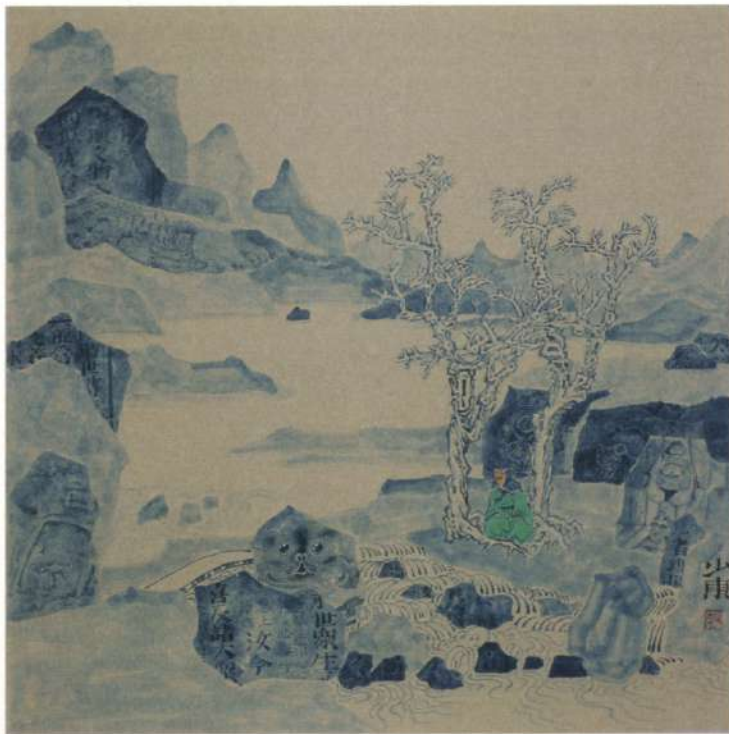
# wei shao dong



The images in Wei Shao Dong's works are highly symbolic. Unlike the image symbol of surrealist artists Milo, Masson, Ernst et al. Strange, difficult to identify, symbolic image, are easy to identify and understand, from life or artistic works in the image: the head, the traditional flowers in our New Year paintings in the boy, different patterns of cars, camouflage. Fragments, calligraphy, green landscape, costume characters, different modal hand, curious or cold eyes, vases, fish, flowers and plants, buildings, camera..... However, when watching the works, it is difficult to identify these miscellaneous Lara's symbolic image intrinsic combinatorial logic, and the exact meaning of each symbol expression in concrete works. For these problems, maybe the artist himself is unclear. A painting looks like a seat from the every kind of image codes constructed visual maze.

In the painter's works, bearing these colorful messy visual symbol image code mainly has three different types: natural scenery, local and animal images in the works of art at all times and in all countries. Is mainly the natural scenery with hills grand view, can see the influence of famous artists Shang Yang big scenery; animal is fish, mouth with sharp teeth, piranha. These two types are not too much, most of the characters in the works of art at all times and in all countries: China keeper, ladies, Angell's portraits, Benigni, Balthus nude sculpture..... Even the contemporary artist Zhang Xiaogang's "big family".





**The New Classic of Mountains and Rivers 10, 11, 12, 13**

*(From Previous Page)*

Ink on paper

50 x 50 cm

## story so far...

1971, Born in Guangxi province, China 1996, graduated from Guangxi Art Institute, majoring in Chinese ink painting.

Main works feature:

1997 "Maple Leaf Award at International Oriental Wash-and-Ink Arts Exhibition" Toronto, Canada

1997 "the China Watercolor Exhibition for Young Painters" (Beijing)

1998 "annual present age of Chinese international fine arts Chinese landscape painting, oil painting scenery exhibition" (Beijing)

2005, "China International Gallery Exposition" (Beijing)

2007, "China International Gallery Exposition" (Beijing)

2007 Solo Exhibition "Solute to great masters—oil painting exhibition" (Creation Art Gallery Beijing)

2007 Solo Exhibition "Wei Shaodong oil painting and Chinese ink painting exhibition" (Beijing)

2007 "Art Beijing 2007" (Beijing)

2007 "the Contemporary Art Exhibition about Chongqing" Chongqing

2008 "Chinese Contemporary Art Document Exhibition" (Beijing)

2008 Solo Exhibition "Solute to great masters—Wei Shaodong oil painting and Chinese ink painting exhibition" (Zee Stone Gallery, Hongkong)

2009 Solo Exhibition "Smell and Smile—Wei Shaodong Chinese ink painting exhibition" (Creation Art Gallery Beijing)

2011 Solo Exhibition "Tranditional Landscape—Wei Shaodong oil painting exhibition" (Zee Stone Gallery, Hongkong)

2011 "8th International Sino-Korea Art Exhibition" (Korea)

2011 "Scroll—Wei Shaodong oil painting exhibition" The Color of Joy Art Space 798 Art Zone Beijing

2012 Shangyuan Art Museum 2012 International Residency Program Beijing

2013 "North and South—art exhibition of three artists" Bangyang-ASEAN Art Gallery Nanning

2013 Gold Prize of "10th International Sino-Korea Art Exhibition" (Korea)

2013 the First China—ASEAN Biennale Nanning

2014 "Treading on Sedge Grass —Wei Shaodong Art Exhibition" New Millennium Gallery Nanchang Nanchang

2014 "the First China—Italia Young Artists Exhibition" PALAZZO VELLI Rome



# sujit s.n



My paintings broadly map out the radically changing spatial rhythms and the territorial disciplining of urban landscapes in the modern times. By appropriating the visually arresting images of the contemporary urban life, in the lights of my experiences of the city, I try to explain the moments where the architecture becomes political. In doing so, I specifically try to address the questions such as the disciplinary powers and the regulatory mechanisms of the modern cities. This, in effect, explains; how do urban landscapes and its architectural ordering express and practice modern institute's rationalities, how architecture determines the activities of people and how it influences and affects their behavior. These paintings suggest, as Bourdieu has pointed out, that buildings not only serve a functional purpose, but they also express a set of symbolic opposition and hierarchies that order the societal divisions.

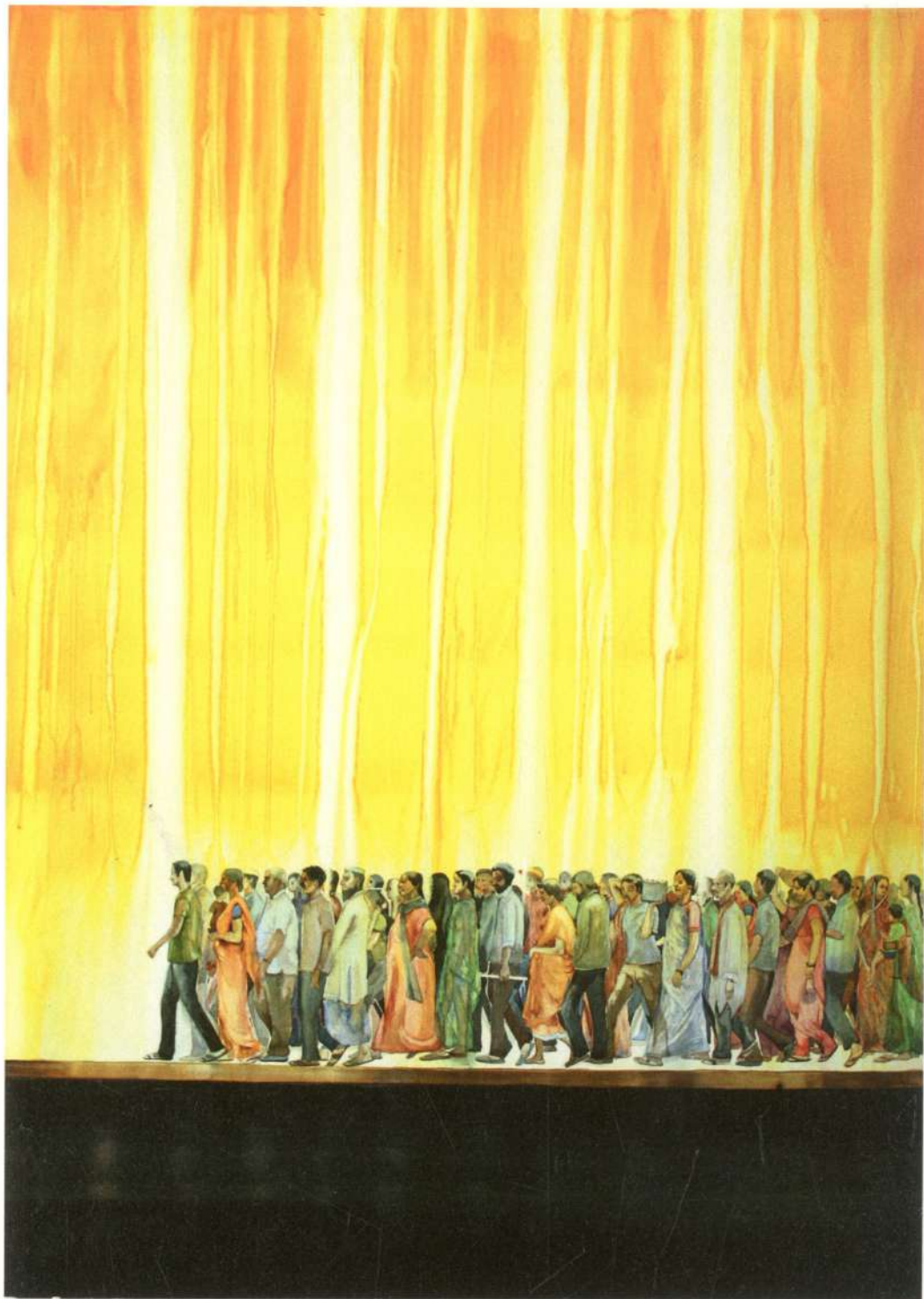
These propositions lead to other layers of my work. Violence is an overarching presence in my paintings. It, in many ways, explains how violence is structural to the very idea of our modern-secular life. Modernity and its various representative institutions have become new justificatory principles to defend violence. In its drive to "progress" violence has established a secure relationship with the philosophy and practice of development. For me, the cities dramatically demonstrate this phenomenon.

I use the technique of superimposing spaces and objects that are never meant to be together, to bring out the complexities involved in the process of being other.

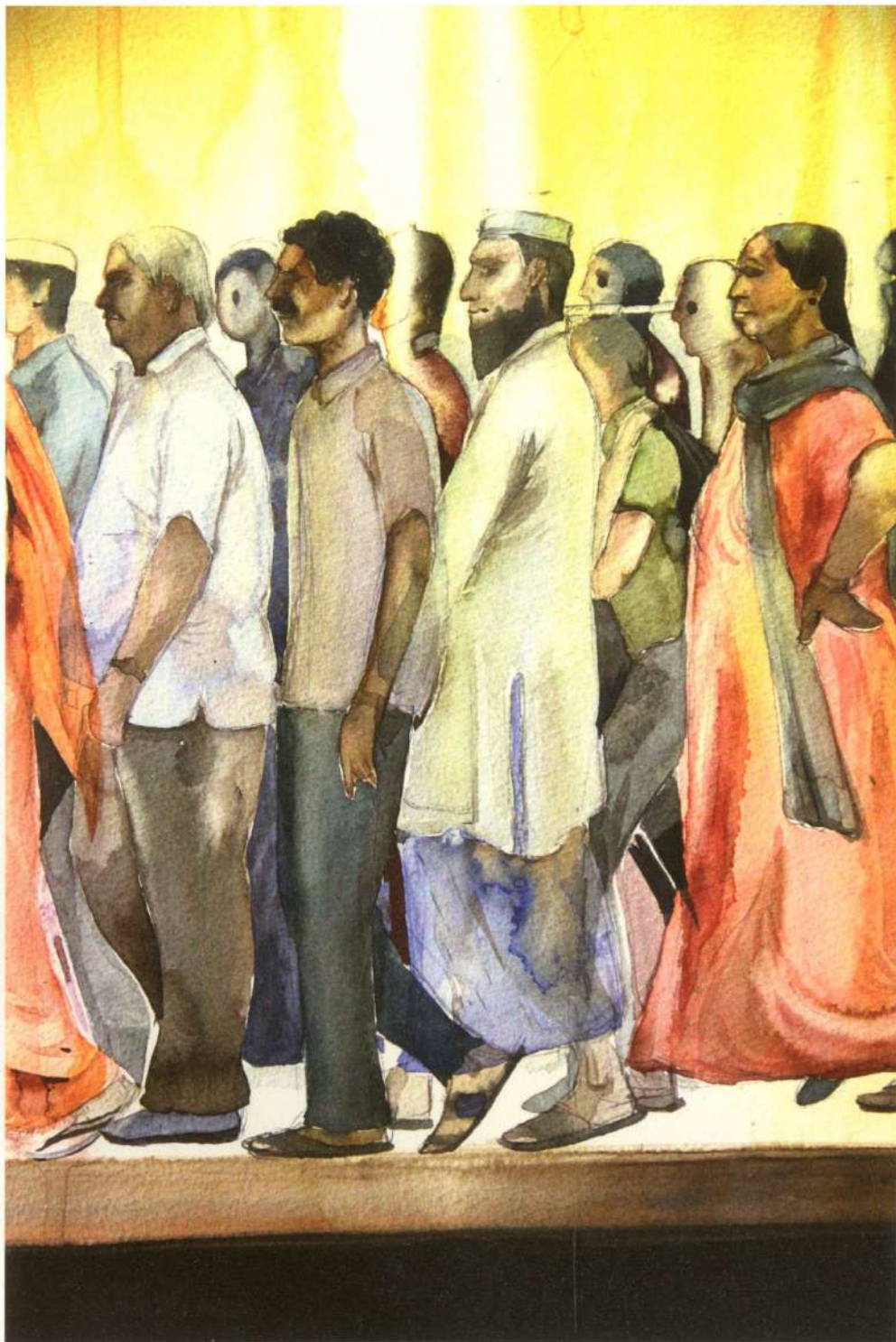
Cities always offer multiple possibilities within which a specialized otherness can flourish.

This otherness is the result of disciplinary power of the architectural space. Thus cities constitute one of the important moments of psychic collapse in one's life. The attempt of my paintings is to capture these moments of psychic collapses.

As symptomatic responses to the trauma of development, my work is an ethical inquiry and critique of the history of the contemporary and place modernity as an active engagement with violence. This, in effect, will enlighten us of the ways in which we perceive and resist the historical construction of violence and thereby will equip us to critically challenge the melancholy tenor of our contemporary crisis.



**Stains of Stimuli**  
Watercolour on paper  
63 x 43.5 in



**Stains of Stimuli (detail)**  
Watercolour on paper  
63 x 43.5 in

# story so far...

MFA from Sarojini Naidu School of Fine Arts, Performing Arts and Communication, University of Hyderabad, 2007  
BFA from College of Fine Arts, Thrissur, University of Calicut, 2005  
Diploma in civil draughtsman

## SOLO SHOWS

The City and The Tower 2008 At Sakshi Gallery Mumbai.  
Map is not the Territory" at Latitude 28, 2010  
'Psalms of silence and dark' Solo show at HSLU Luzern ,switzerland 2012  
'Psalms of an (In)visible River 2013 at Vadehra Art Gallery Delhi.  
'Stains of Stimuli' at Forum Gallery 2014 in Chennai ( in association with ART CHENNAI)

## GROUP SHOWS.

Kerala Lalith Kala Academy Annual Show 2004 and 05  
Auto Hanger a group show with Indian contemporary artists. Mumbai, 2006  
Tangerine Art Space Bangalore, 2007  
Open-eyed Dreams 8 Durbar hall, Cochin, 2007  
The Double' Gallery O E D, Cochin.  
"Relative Visa", Curated by Bose Krishnamachari at Bodhi gallery, 2008.  
"The Earth", Curated by Rajan Krishnan at Gallery OED, Kochi, 2010.  
"The Indian Sub-Way, Curated by Yashodhara Dalmia at Vadhera Grosvner, London, 2010.  
"Indian Art Summit", Sakshi, 2011  
Citizen for justice group show in Museum gallery Mumbai 2010  
The Skoda Prize Twenty 2011 -  
Embadded Landscape' at Religare art Delhi, 2013.  
'Hail' at MNF Cochin 2013  
Lalithkala South Zone Group show 2013.  
Small is Big Curated by Anoop kamath in durbar Hall Cochin 2013.  
'Convergence ' Group show Curated by Kathryn Myers at William Benton Museum U.S.A,

## CAMPS

Lalith Kala Academy district camp, 2004  
ACK Raja State camp, 2005  
Gallery OED national art meet, 2005  
MUWC India-Sakshi Camp, Pune, 2007  
RPG camp 2010 at Mumbai.  
TAD art Camp at Mussorie 2011  
Indo-Asean Camp at Dargeling 2012  
Harmony Camp at Mumbai.  
Art Chennai 2011,12

## AWARDS

Kerala Lalith Kala Academy special mention award, 2004  
Kerala Lalith Kala Academy state award, 2005



# wei shen

Wei Shen combines surrealism and fantasy his paintings. His works world shaped by human and animal life. His style is reminiscent of the illustrative vocabulary found in scientific textbook illustrations that often express through a detached and clinical viewpoint an empirical representation of the natural world. Assembled into this virtual stage set are references to contemporary events along with images and themes from his personal mythology. Wei Shen's work is a hybrid of eco-surrealism and dystopian folktales that express a concern for our time and the Earth's future.





## story so far...

Visiting Fellow of Harvard University (HU)

Member of Guangxi Artist Association (GAA)

Diplomate of Guangxi Painting and Calligraphy Institute of CPPCC (GPCI)

Vice president of Beijing-Guangxi Art Union (BGAA)

President of China-Korea Art Exchange Promotion Association (CK-AEPA)

Managing director of the Committee of Painting and Sculpture of Chinese Society of Cultural Relics (CSCR)

Senior Lecturer of the Senile University of organizing department of the Central Committee of the Communist Party of China (CCCCP)

1966 Born in Guangxi, graduated from the Guilin Education College and the Central Academy of Art in Beijing

1994 Won "Excellent Award of Toronto International Wash and Ink Painting Exposition", Canada

1995 Won "Excellent Award of the 18th Korean Art Exposition", Seoul, Korea

1998 "Illusion: Wei Shen Modern Ink and Wash Painting" Exposition, China Art Museum, Beijing

1999 "Dun Huang: Haunting in Wei Shen Art" Exposition, Beijing Jian Guo International Hotel

2000 "Oriental Paradise: Wei Shen Art Exposition" Beijing Hilton Hotel

2001 "Wei Shen Art Tour Exposition", Seoul, Korea

2002 Attended Florence Art Biennial Exposition as Independent Artist, Italy

Wei Shen Art-"Chinese Kings Exhibition", Beijing Royalty Archive Museum

3/2003-8/2003 Wei Shen Art Itinerary-"Great Kings Exhibition", Stockholm, Helsinki and Norway

10/2003 invited to attend the Korea and China Art Exchange and announced as the Chief Planner of the rotating series expositions, Seoul

2006-2007 Visiting Artist and Speaker, series talk on "Chinese Modern Art and the Echo", invited by the Asian Art Association of Harvard University, Massachusetts Art College, China Art Association of NYC, and the Governor Ms. Katherine Noll of Pennsylvania, the United States

2009-2010 visited the Harvard University and the Asian Art Research Society as visiting fellow and invited speaker and painter, presented series talk on "Metamorphosis of Chinese Painting: A Tour of Wei Shen Creation" and held expositions

2010 Invited to present the lecture of "Chinese Contemporary Art and the National Psychology" Department of Anthropology at Harvard University

Invited to present series lectures on "Development of Chinese Contemporary Art", Harvard University and Massachusetts University

Invited to present the lecture of "Chinese Contemporary Art and the Multiple Culture", University of Massachusetts

Invited to perform at the Japan Pavilion of the World Exposition 2010, funded by TBS Tokyo

2011 Planned and organized the "8th China and Korea Art Exposition", Korea

2013 Planned and organized the "9th China and Korea Art Exposition", Korea



## t.v. santosh



These works are part of my new watercolor series, extensions of my ongoing preoccupation with understanding history in relation with a process of enquiry into war and terror that shapes our current reality. Also, as a result of rediscovering my old days, a few decades back when I used to make posters and be actively part of several street theatre productions for an organization involved in activities of political resistance. It was one of the culturally intense phases in Kerala, in the middle of 80's I started disbelieving in 'pure aesthetical/creative practices' and tried to meddle with the much discussed idea of art as a possible tool for social reconstructions. Now, I try to revisit those old days in order to understand it from a much larger perspective of endless ideological debate on the conflict between personal, social and political interrelationships. Yes, the world has changed so much since 80's. Yet, many questions still remain valid and unresolved. There are sets of questions, I call it as 'eternal questions', which one can keep asking at any point of history yet, it would still be relevant. A question like "who is the real enemy?" is both philosophical and ethical in nature. Through these works I tried to pose such eternal questions incorporating format of political posters and elements of performance. Like in a one-act play, the protagonist interacts with objects that determine the progress of its narrative, I meddle with the images to both subvert and uncover the intent of the questions juxtaposed with. Though the text used to be an integral part of this series of works, this time I am letting the images to speak for itself, giving stress on the performative aspect of the protagonist. This series works as an alternative linguistic practice in relation to my recent oil paintings, and in many respect it also allows me to discover parallels with my sculptures in terms of lucid imagery as well metaphors with multiple associations that tell a story of its own.



**Protagonist**  
Watercolour on paper  
40 x 60 in



**Protagonist ( Detail)**  
Watercolour on paper  
40 x 60 in

# story so far...

- 1968 Born in Kerala
- 1994 B.F.A in Sculpture, Kalabhavan, Santiniketan, West Bengal.
- 1997 M.A. (Fine) in Sculpture, Faculty of Fine Arts, M.S.U, Baroda.

## SELECTED MUSEUM AND INSTITUTIONAL EXHIBITIONS

- 2014 Making History, Colombo Art Biennale
- 2012 WAR ZONE: Indian Contemporary Art, ARTEMONS CONTEMPORARY, Das Kunstmuseum, Austria
- 2012 Critical Mass: Contemporary Art from India, curated by Tami Katz-Freiman and Rotem Ruff, Tel Aviv Museum of Art, Israel
- 2012 Havana Biennale
- 2012 INDIA- LADO A LADO curated by Tereza de Arruda, SESC Belenzinho Sao Paula, Brazil
- 2011 4th Moscow Biennale of Contemporary Art Rewriting Worlds, curated by Peter Weibel
- 2011 Crossroads: India Escalate, Prague Biennale 5
- 2010 The Silk Road, New Chinese, Indian and Middle Eastern Art from The Saatchi Gallery at Tri Postal, Lille, France
- 2010 Empire Strikes Back, at Saatchi Gallery, London

## SELECTED SOLO EXHIBITIONS

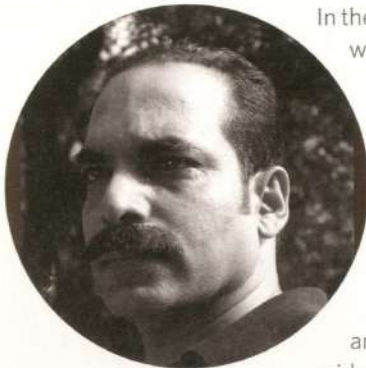
- 2011 The Land, Solo Show, Nature Morte, Berlin in collaboration with The Guild, Mumbai.
- 2009 Blood and Spit. Solo Show, Jackshainman Gallery in collaboration with The Guild.
- 2008 Countdown, Nature Morte, Delhi in collaboration with The Guild, Mumbai
- 2005 False Promises, Grosvenor Gallery London, in collaboration with The Guild, Mumbai
- 2004 Unresolved Stories, Nature Morte, Delhi in collaboration with The Guild, Mumbai
- 2003 One Hand Clapping/Siren, Jehangir Art Gallery, Mumbai presented by The Guild, Mumbai

## SELECTED GROUP SHOWS

- 2014 Dhaka Art Summit, presented by The Guild
- 2010 Inside India, A journey through contemporary Indian Art, curated by Marco Marrone and Margherita Artoni, Palazzo Saluzzo, Torino and Luce Gallery
- 2010 The 11th Hour: An Exhibition of Contemporary Art from India / Diaspora, curated by Shaheen Merali. Tang Contemporary, Beijing
- 2010 In Transition: New Art from India, Richmond Art Gallery, Richmond, BC, Canada.
- 2009 My Little India, Marella Gallery, Beijing
- 2009 The Armory Show, New York
- 2008 Art Amsterdam 08, presented by Williams Boars project
- 2008 Affair, Curated by Bose Krishnamachari, 1 x 1 Gallery, Dubai 2002



# theodore mariano mesquita

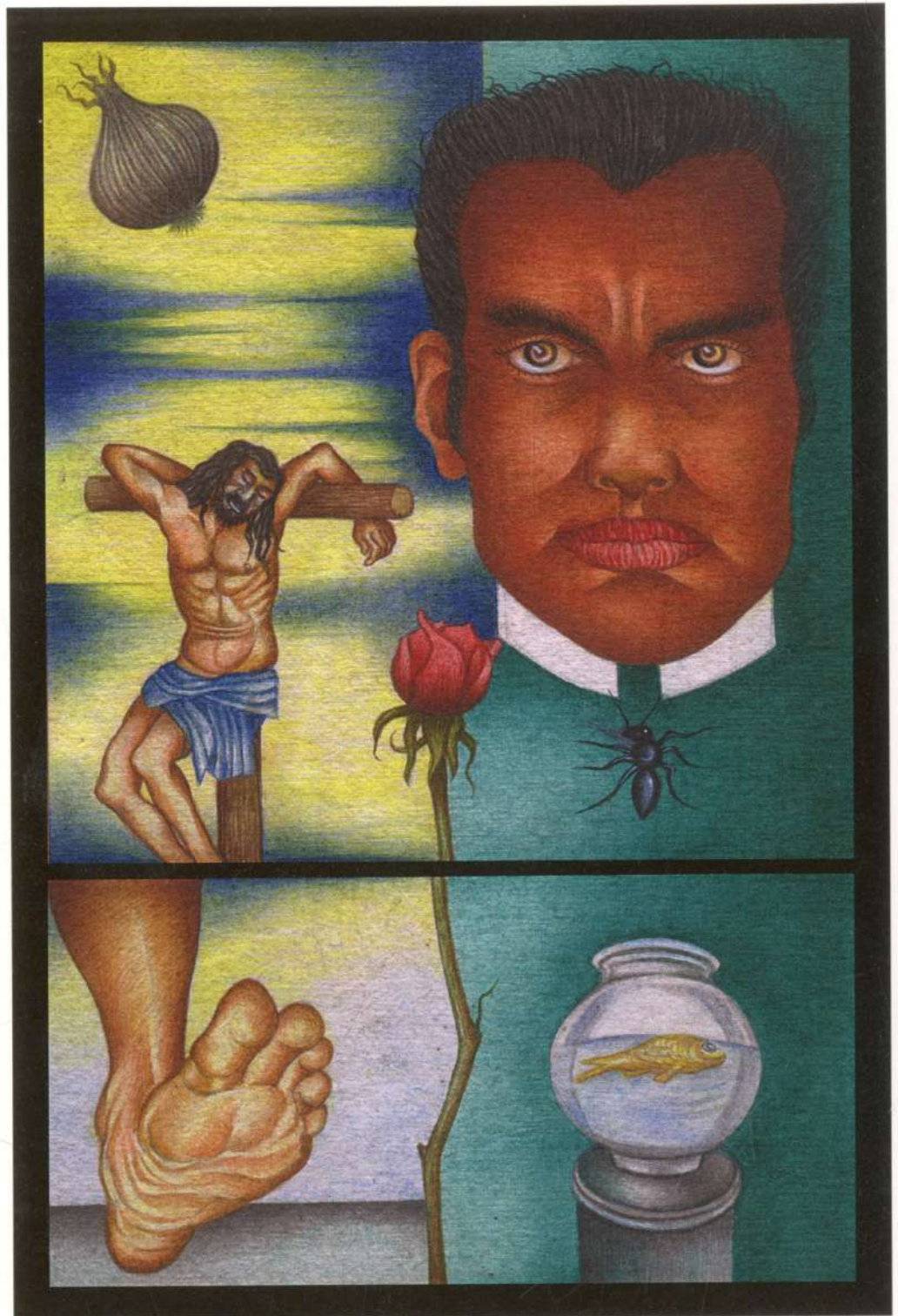


In the foundation of my artistic endeavors, I have been consumed with the constant urge, to deliver and sustain my expression, which through my painting years have strived to achieve contemporary articulation.

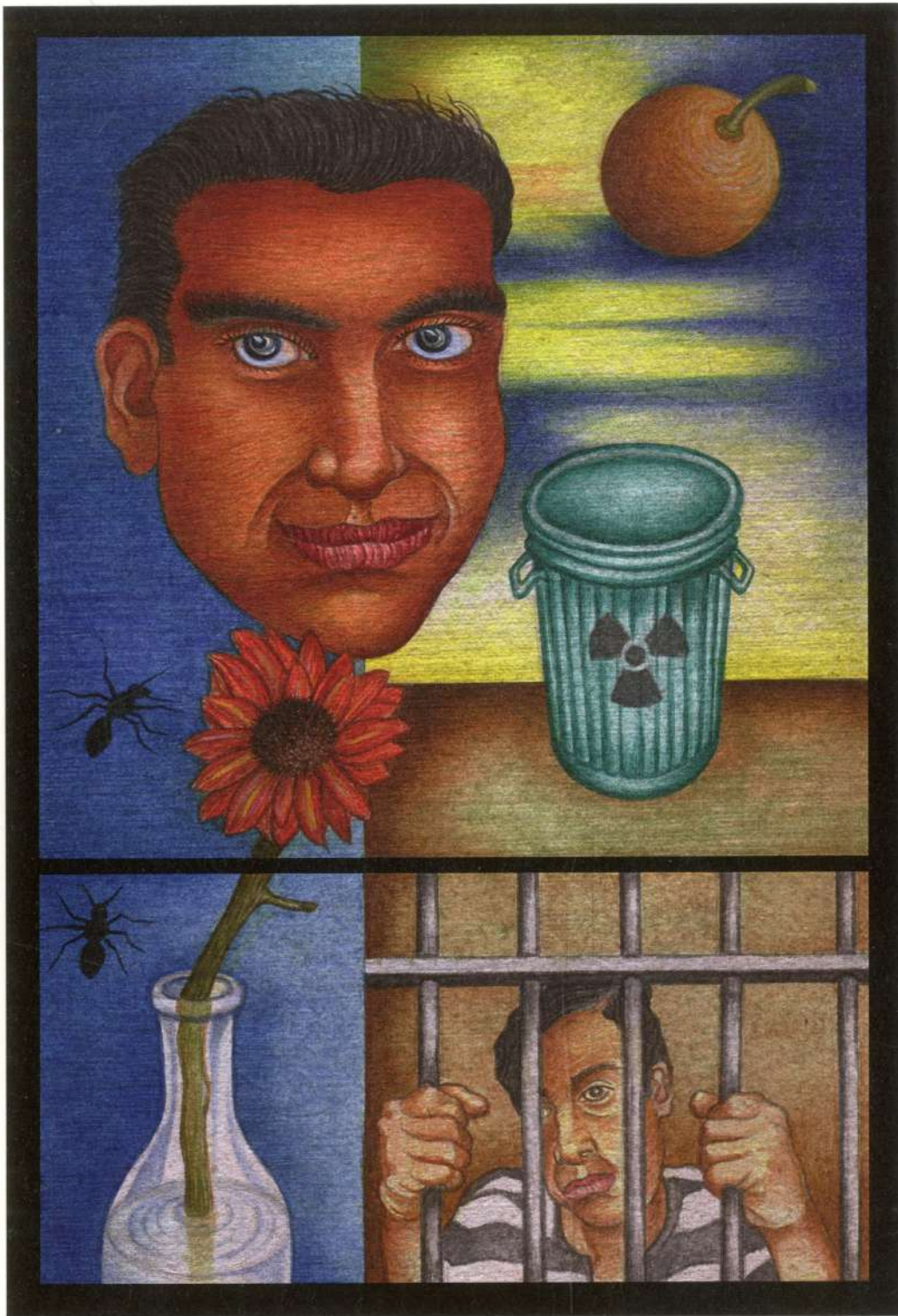
My work records body culture, and its corroboration within the articulation of signs and symbols. Signs and symbols for me offer infinite possibilities to explore the inherent associations present in the animate and inanimate subject. As subjects of contention and thereby forms of expression and understanding, as I believe they cut across the world wide cultural divide of confusion and acrimony. Arriving and contributing into a profound and perceptive communion.

For me signs and symbols manifest themselves, in a state of cultural pluralism, wherein the archetypal figuration is reflected, recognized and regained, through the environs of the imagined and real. All this and more... steered deep in, the faith in art and the covenant of picture making.

Pictures that evolve in continuum, of significant images from my time, a world view of pluralism, and yet the singular...



Later Day Saints:  
Non Semper Erit Arstas  
(It will not always be summer)  
Watercolour  
27x18 cm



Later Day Saints: Noli Me Tangere  
(Don't Touch Me)'

Watercolour  
27x18 cm

# *story so far...*

4th of July, born in Panjim, GOA - INDIA.

## ACADEMIC DEGREES

1988 Bachelors Degree in Fine Arts of the University of Bombay.

1990 Masters Degree in Painting of the Maharaja Sayajirao University of Baroda.

## RESIDENCIES

Residency in Drawing & Painting at AR.CO Centro de Arte e Comunicação Visual, Lisbon, Portugal. (invitation)

2013 Residency at The Script Road, Art Festival, Fundacao Oriente, Macau, China. (invitation)

1990-94 - Lectured in Drawing, Painting and History of Art for advanced classes, in the Department of Painting at Goa College of Art, Panjim - Goa,

## SOLO & DUO EXHIBITIONS

1998 - "WORLD WITHOUT END", exhibition of digital lithographs at Fundação Oriente art gallery, Goa.

2013 - "A DIALOGUE OF COLOURS", Théodore Mesquita and Huang Liyan, Fundação Oriente art gallery, Macau.

## SELECTED GROUP EXHIBITIONS

1985-89 - Synchronicity Group Exhibitions, Goa.

1986-88 - Kala Academy's, State Art Exhibitions, Goa.

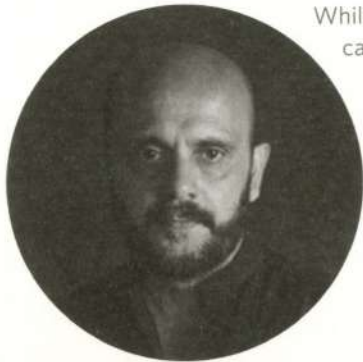
1987&90 - I.N.T.A.C.H. Contemporary Indian Art, Goa.

1990 - 3rd Bharath Bhavan Biennial of Contemporary Indian Art, Bhopal, M.P.

1991 - "1st Independent Art Exhibition", The Goan Art Forum, Goa.



# veer munshi



While we don't really know what a missing link is (or was), we can know what they should be. As each type evolves into something else, there should be numerous in-between types, each stage gaining more and more traits of the descendant while losing traits of the ancestor.

# story so far...

Born in Srinagar, Kashmir 1955,

Bachelor of arts Kashmir university 1975,

Bachelors of fine arts (painting) from M.S. University, Baroda, 1981

Diploma Laureate from St. Petersburg State Academy of art and design Russia 2012

## Solo Exhibitions

2014 Shrapnel at SITE art space Baroda

2012- Shrapnel-3 Gallery Latitude-28 ladu sarai Delhi

2010 Shrapnel- 2 Birla Academy of art Kolkata curated by Ranjit Hoskote

2009 'Shrapnel' curated by Ranjit Hoskote at b&g foundation Mumbai

2006 'Encounter' at Art Alive & India Habitat Centre, New Delhi

2004 Tao Art Gallery, Mumbai

2004 Jehangir Art Gallery, Mumbai

2003 Gallery Espace, New Delhi

1997 E C Galleria, Edinburgh, Scotland

1996 Gallery Burswood, Perth, Australia

1996 United Nations, Geneva, Switzerland

1995 Jehangir Art Gallery, Mumbai

1995 AIFACS Gallery, New Delhi

1992 Art Heritage, New Delhi

1981 Planetarium Gallery, Baroda

## Participations

2014 Democracy possibilities and impossibilities Curated by Amit Mukhopadhyay at Kala Bhawan Shantiniketan and Art Konsult Gallery at New Delhi

2014 Forms of Activism curated by Vivan Sundaram and Sasha Altaf At Lalit kala Academy new Delhi

2014 Scapes City/Land curated by Karishma Shah at science centre art Gallery Surat 2014

'Sacred Scared' group show at gallery latitude 28 curated by Nancy Adajania

2013 "lost in Transition" group show at the Harrington street art centre Kolkata curated by Avjit Dutta

2013 The Sahmat collective at Smart Museum of art Chicago curated by Ram Rehman & Jessica Moss.

2013 Hail group show at MNF Museum of art & Kerala history curated by Madhu.V.

2013 Artist retreat india-Australia institute curated by Chaitanya Samrani at Jaipur.





**Missing Link**  
Watercolour on paper  
5 x 65 in



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Art School of East China Normal University  
Shanghai

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