



KALAKRITI
art gallery



LIVING LINEAGES

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On View 3rd May - 15th June, 2026

Showcasing

Balu Jivya Mashe

Bhuri Bai

Cheriyal Scroll

Saroj venkat Shyam

Venkat Ramana Shyam

Concept:

This exhibition brings into dialogue a group of artists whose practices are grounded in indigenous and folk traditions. Their works reflect a continuity of knowledge systems transmitted through practice rather than formal instruction. The exhibition brings together the works of Bhuri Bai, Balu Jivya Mashe, Bidriwares, Saroj, Venkat Raman Shyam, and master practitioners of the Cheriya scroll tradition, tracing a shared yet diverse continuum of indigenous and folk practices in India.

Across these works, storytelling is central. Whether through the rhythmic, symbolic vocabulary of Warli painting, the narrative sequences of Cheriya scrolls, the material intricacies of Bidriware or the intuitive mark-making seen in Bhuri Bai and Venkat Raman Shyam's works, each practice carries forward a lineage that both, community and personal. What binds these artists is a relationship to image-making that is inseparable from life itself.

Repetition, pattern, and gesture become tools through which stories are remembered, reinterpreted, and passed on. At the same time, the exhibition acknowledges the shifting contexts within which these practices now exist. As these artists engage with contemporary platforms and audiences, their works negotiate visibility, authorship, and transformation - expanding beyond their original contexts.

It invites viewers to view these works as living expressions of knowledge, identity, and artistic agency.



Balu Jivya Mashe

Balu Jivya Mashe is the son of the renowned Warli artist Jivya Soma Mashe. His pictorial style is rooted in the tradition of Warli, with rhythmic, simplified forms representing the complexities of the world around him. In 2007, the artist exhibited some of his recent paintings along with his father at Gallery Chemould. The paintings were noted for both Balu continues the tradition of Warli painting along with his brother, Sadashiv Mashe. He has shown in many international exhibitions all over the world.

Warli is one of the oldest forms of Indian folk art and has its origins in the Warli region of Maharashtra. This form of tribal art mainly makes use of geometric shapes such as circles, triangles and squares to form numerous shapes depicting life and beliefs of the Warli tribe. In olden days, Warli art was done on walls on special occasions. The painting would be done over a brown background which would basically be a mixture of mud and cow dung cakes. The white pigment used to draw shapes and figures would be a mixture of rice mixed with water and gum. One of the most popular themes in Warli art is a spiral chain of humans around one central motif. This is in accordance with their belief that life is an eternal journey, and it has no beginning and end.



Balu Jivya Mashe

Untitled

Warli - Treated cow dung and acrylic on cloth

17 x 26 inches



Balu Jivya Mashe

Untitled

Warli - Treated cow dung and acrylic on cloth

16.5 x 22 inches



Balu Jivya Mashe

Untitled

Warli - Treated cow dung and acrylic on cloth

23 x 36 inches



Balu Jivya Mashe

Untitled

Warli - Treated cow dung and acrylic on cloth

17 x 23 inches



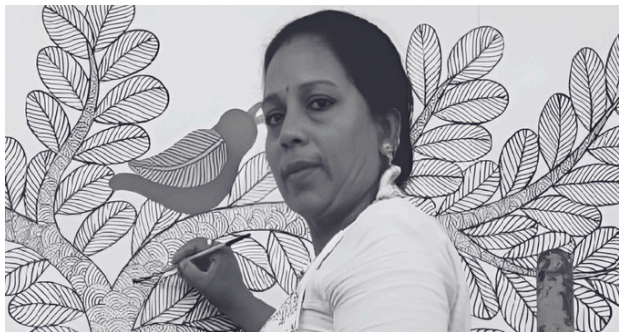
Bhuri Bai, an internationally celebrated Bhil folk artist from Pitol, Madhya Pradesh, draws inspiration from the vibrant colours and celebrations of her village life. From a young age, she painted anything that captivated her imagination—from tales of powerful goddesses to daily village scenes—integrating the rich cultural heritage of her community into her work. Bhuri Bai became the first Bhil artist to paint on paper and canvas after a suggestion from renowned Indian artist Jagdish Swaminathan, a pivotal shift that transformed her from a local folk painter decorating village walls to a contemporary artist bringing Bhil art to global prominence.

Rooted in traditional Bhil art, Bhuri Bai's paintings are vivid and intricate depictions of her village's culture, including animals, flora, deities, festivals, dances, tattoos, ornaments, and architectural elements like huts and granaries. Her work often features elongated, surreal forms that are filled with dots, spirals, and elaborate patterns. More recently, Bhuri has expanded her subject matter to reflect urban elements such as aeroplanes, cars, and buses, blending modernity with tradition.

Bhuri Bai's works have been showcased in galleries and museums across Europe, Australia, and the United States, and her painting *Story of the Jungle* was auctioned at Sotheby's in 2007. She has received several prestigious awards, including the Shikhar Samman from the Government of Madhya Pradesh in 1986 and the Ahilya Samman in 1998. In 1999, she joined a presidential delegation to Australia, participating in a workshop with Australian Aboriginal artists. Currently, Bhuri Bai continues to work as an artist with the Adivasi Lok Kala Academy in Bhopal, Madhya Pradesh.



Bhuri Bai
Untitled - 7
Gond - Acrylic on Canvas
33 x 22 inches

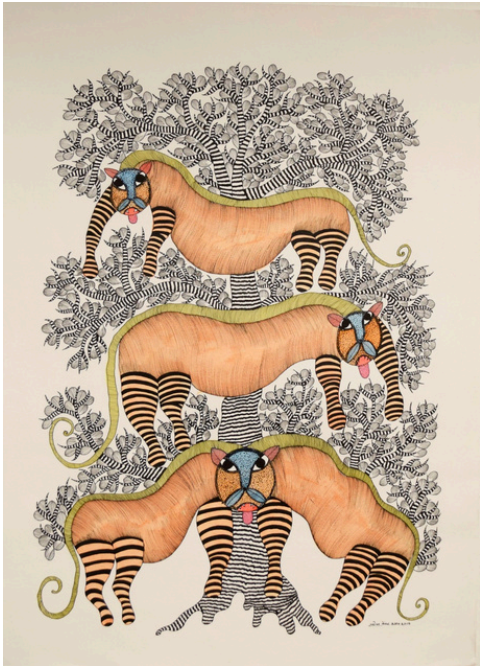


Saroj Venkat Shyam

Born in Patangarh, Madhya Pradesh, a region widely recognised as a seminal site in the evolution of contemporary Gond painting, Saroj Venkat Shyam belongs to the Pardhan Gond community, where storytelling, music, and image-making are deeply embedded within cultural life. Her practice emerges from a lineage in which visual language remains inseparable from lived experience, memory, oral tradition, and the natural world.

Working in the Gond tradition for over two decades, Saroj extends this inherited vocabulary into a distinctly personal and contemporary visual language. Her paintings draw from the myths, fables, and cosmological beliefs of the community, where nature is understood as animate and sentient. Trees, animals, birds, rivers, the sky, and the earth recur as central presences—not as passive elements of landscape, but as living carriers of story, belief, and identity.

A defining aspect of her work lies in its intricate technique. Built through meticulous dots, dashes, and rhythmic linear repetitions, her surfaces pulse with movement and vitality. These patterned interventions animate each form from within, allowing the image to appear almost in motion breathing, swaying, and resonating with the cadence of oral storytelling traditions. The repetition of mark becomes both a formal device and an act of remembrance, echoing the ways knowledge is transmitted across generations.



Saroj Venkat Shyam
Bhagh
Gond - Mixed Media on Paper
30 x 22 inches



Saroj Venkat Shyam
Durga
Gond - Mixed Media on Paper
30 x 22 inches



Saroj Venkat Shyam
Shiv Shakti
Gond - Mixed Media on Paper
29.5 x 21.5 inches



Saroj Venkat Shyam
Putti Dev
Gond - Mixed Media on Paper
30 x 22 inches



Saroj Venkat Shyam
Sane Fadaki
Gond - Mixed Media on Paper
15 x 22 inches



Saroj Venkat Shyam
Shiva Barat
Gond - Mixed Media on Paper
15 x 22 inches



Saroj Venkat Shyam
Shiva Shakti
Gond - Mixed Media on Paper
15 x 22 inches



Venkat Ramana Shyam

Born in Sijhora, Madhya Pradesh, and belonging to the Pardhan Gond community, Venkat Raman Shyam holds a significant place in the contemporary evolution of Gond painting. Emerging from the artistic lineage shaped by his uncle, the seminal artist Jangarh Singh Shyam his practice is deeply rooted in the visual and narrative traditions of the Gond community while extending them into contemporary artistic discourse.

His works draw from Gond cosmologies, oral fables, and lived experiences of memory, migration, and transformation. Within his visual language, animals, trees, serpentine forms, deities, and landscapes recur as vital presences, animated through a dense and rhythmic surface treatment that remains central to the Gond tradition. Executed primarily in acrylic, his paintings are distinguished by flowing linear rhythms, pulsating dots, and repeated patterning that lend each form a sense of movement and inner vitality.

What distinguishes Venkat's practice is the way inherited visual vocabularies are continually reimagined through autobiographical and contemporary references. Myth and memory coexist with present realities, allowing the work to move fluidly between ancestral storytelling and lived experience.



Venkat Ramana Shyam
Festivity
Gond - Acrylic on Canvas
36 x 80 inches



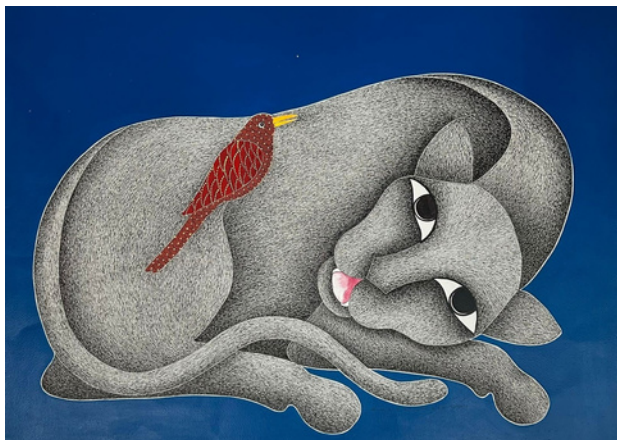
Venkat Ramana Shyam
Untitled
Gond - Mixed Media on Paper
29.5 x 21.5 inches



Venkat Ramana Shyam
Untitled
Gond - Mixed Media on Paper
29.5 x 21.5 inches



Venkat Ramana Shyam
Untitled
Gond - Mixed Media on Paper
29.5 x 21.5 inches



Venkat Ramana Shyam
Untitled
Gond - Mixed Media on Paper
21.5 x 29.5 inches



Venkat Ramana Shyam
Untitled
Gond - Mixed Media on Paper
21.5 x 29.5 inches

Bidriware

Bidriware is a traditional metal craft that embodies a rich confluence of history, skill, and cultural memory. Originating in Bidar, Karnataka, this centuries-old practice involves casting objects in a zinc-based alloy, which are then intricately inlaid with fine strands of pure silver. The process is meticulous and labor-intensive, beginning with molding and engraving, followed by the delicate insertion of silver wire into hand-carved patterns. What distinguishes Bidriware is its striking finish—the deep black patina achieved by applying a special soil paste unique to the region, which oxidizes the surface while leaving the silver luminous and bright. Motifs often draw from Persian, Mughal, and Deccani design traditions, reflecting a layered cultural lineage. Balancing precision with artistic intuition, Bidriware continues to evolve while preserving its core techniques, standing as a testament to the enduring dialogue between craftsmanship, tradition, and contemporary expression.





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

17 x 33 x 27 cm





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

12 x 12 x 16 cm





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

16 x 16 x 18 cm





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

17 x 17 x 21 cm





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

14 x 14 x 23 cm





Anonymous

Untitled

Bidri - Zinc & Copper, Pure Silver, Wire Work

15 x 15 x 18 cm



Cheriyal Scroll

The Cheriyal scroll tradition, originating in Telangana and historically associated with the village of Cheriyal, represents one of India's most vital narrative painting practices. Developed over centuries in close dialogue with the Kaki Padagollu storytelling communities, these scrolls functioned as visual accompaniments to oral performances of epics, folklore, and local myths. Painted as long vertical or horizontal narrative sequences, the scrolls unfold episodically, much like moving image frames, with each panel advancing the story through vivid figuration and symbolic gesture.

Characterised by their striking red backgrounds, bold contours, and luminous palette, Cheriyal works traditionally employed natural pigments derived from shell white, lamp soot, turmeric, indigo, and mineral sources. Figures are rendered in a stylised and highly recognisable visual language, where gods, heroes, animals, and everyday community life are given equal narrative prominence. Decorative floral borders and repeated compositional structures reinforce the scroll's performative rhythm.





Anonymous
Untitled
Cheriyal - Natural Pigments on Cloth
612 x 48 inches



Anonymous
Untitled
Cheriyal - Natural Pigments on Cloth
828 x 48 inches



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Open on all days (11 am - 7 pm)



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