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Vicissitudes of the

constructed image

 **Tangerine** *Art Space*

Tangerine Art Space presents

VICISSITUDES OF THE *CONSTRUCTED* IMAGE

Ashutosh Bhardwaj | Arunanshu Chowdhury | Anandajit Ray
Azis T M | Dhruvi Acharya | Farhad Hussain | George Martin
Kazi Nasir | Lokesh Khodke | Manish Pushkale
Minal Damani | Mithu Sen | M Pravat | Nikhileswar Baruah
Pooja Iranna | Pradeep Mishra | Pranati Panda | Pratul Dash
Rajan Krishnan | Rajesh Ram | Reji Arackal | Sudhanshu Sutar
Sujith S N | Tanmoy Samanta | T V Santosh
Yashwant Deshmukh

Curated by Suruchi Khubchandani

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AN OVERNIGHT SUCCESS
IS GENERALLY
FUELLED BY MANY SLEEPLESS NIGHTS.

A LOT CAN BE ACHIEVED
WHEN YOU'VE
GOT THAT LITTLE EXTRA.

WHYTE & MACKAY
GLASGOW



A LITTLE EXTRA WORKS WONDERS

OAK CASK COLLECTIBLES

‘Vicissitudes of the Constructed Image’ acts as a collective expositive of artists accumulating artistic pollen from multitude sources, experiences, grounded representations, or peripatetic meanderings resulting in a brew of sorts. The aspirations could be any, but are savored with a tinge of personal reflective of the artist’s selfhood. The image traveling towards from the metaphysical zone existent in each of us to a tangible surface, that of a ‘canvas’ or ‘paper’ poses ideas of a sensitive, insightful construction. Generic or quotidian, mediated or purely instinctive, poetic or prosaic, the arsenal of the artist’s visual vocabulary baggage can be any.

A selective curatorial project attempts at locating a relevant whole of connected issues that binds the procedure, concerns of these reckonable names in the Indian aesthetic sphere within the macrocosm of historically ripe/subdued issues, economically adrift/focused, politically propagated/alooof venerations. The show in order to formulate discourse on these levels, features a league of formidable names like Ashutosh Bhardwaj, Arunanshu Chowdhury, Anandajit Ray, Azis T M, Dhruvi Acharya, Farhad Hussain, George Martin, Kazi Nasir, Lokesh Khodke, Manish Pushkale, Minal Damani, Mithu Sen, Nikhilesh Baruah, Pooja Iranna, Pradeep Mishra, Pratul Dash, Pranati Panda, M Pravat, Rajan M Krishnan, Rajesh Ram, Reji Arackal, Sujith S N, Sudhanshu Sutar, Tanmoy Samanta, T V Santosh and Yashwant Deshmukh.

Ashutosh Bhardawaj’s brightly colored and dynamic paintings embody the chaos and flux of cities in today’s increasingly globalized society. Surging architectural forms suggest the numerous physical, social, political, economic and ethnic upheavals that have characterized urban centers over the past decades. City of Reflections re frames and repositions in repeated juxtapositions associations of the new ideas that represent our present, hyper global situation. Resplendently divergent is the stance of **Arunanshu Chowdhury** whose perception of world hauls up with lush, imaginary winds. As quoted, “Like pages from a personal travelogue these small paintings titled Wind through the Willow echo sentiments of places and people visited. Impressions from my trip to China, these works are intended as a visual and conceptual link between the multiple frames of one’s journey. I have memorialized the place in old and bright new colors placed between muddy tints and tea stains that resemble excavated sites. Here there is a desire to reveal but not display - hence the intended fuzziness, through hide and seek operations. Reading the paintings would guide the viewing experience here.”

Anandajit Ray works recall genres as diverse as the miniature and the comic strip. No matter what the subject, each of Ray’s images connects in layered ways to the essentialities of rudimentary elements of drawing. A sense of surreal accompanies the relaxed and informal oeuvre of the artist. **Azis T M’s** series is reflective of complex understanding of open politics of viewing aesthetics. The images sourced from photographic references of ‘crowd’, appropriated and slyly recast in tones of sepia, blurring the realistic image into barely discernible configuration of tones. In this process, these eerie images, stripped of detail transgress to become mythic, symbolic representations.

Highly imaginative as well as anachronistic, **Dhruvi Acharya’s** works elicit a sense of futuristic déjà vu. Indeed the stylistic blend of beauty and pathos finds its visual currency in popular culture references and techno-utopian visions of the day. In Mumbai, a caboodle of retrofit alien beings along with amorphous growing vegetal forms ascend to as foreground to a vibrant colored screen of some hazy silhouettes of the grappling Mumbai constructions. The artist furtively mediates the crisis of tomorrow through a vivid, unhinged depiction akin to an ambiguous yet lived fantasy. **Farhad Hussain** exemplifies a devout reverence for fanciful injunctions woven around the overtly drawn family melodrama. His canvases objectify themselves as made for easy visual consumption, until the inherent suggestions peep across with a mischievous look. The construct of ambiguous inferences rendered to the spectator, laced in the sophisticated flat patches of bright colors project the ‘peep-hole’ drama staged in most metropolitan households. Submitting a rather bold proposition, he is projecting the flux within a semi-metropolis or a pan-Indian society which breeds the most complex areas of human relationships nurtured through the hands and minds of the Capitalist order. Capitalism survives within the territory of alienation, displacement and its idea of consumption. Farhad stoically searches this borderline to situate peripheries for his canvas.

George Martin’s works are a spectral of luscious color. He paints a magical view of the world around us, which appears to be spinning at a dizzying speed. His acrylic abstractions exuberate copious amounts of energy and are an ultimate representation of modern urban life. There are no limitations to color or form in Martin’s visual extravaganza; in a single canvas he is able to merge multiple cultures. However, when viewed more carefully, Martin’s densely populated compositions resonate the transitory and disunited true nature of our world. **Kazi Nasir** with a detailed, surrealist composition amalgamates an effective vocabulary that might lead to a trail encompassing fragments of the reality. Images that could have been taken from illustrated dictionaries are arranged to emphasize their disparities in the meticulously painted works of Kazi Nasir. The dimensions of time, space and the location of personal existence occupy the veins of **Lokesh Khodke’s** cerebral faculty while he sets to formulate a painterly expression on canvas. “An unknown discomfort ...complacent notions about life and language of art itself” uneasily inform his work today. The spatial entity in various contexts defines the identity of things - people, time, and object. The artists sets to confront, if not resolve these dilemmas through the delineations on his canvas. The repeating sequences in the **Manish Pushkale’s** paintings are akin to rapidly chanted mantras recited while telling the beads of a rosary. The squares and the mesh like texture constitute the beads of Manish’s rosary. However, like every chant of the same mantra is different in its cadence and its experience, every form in his paintings is differently enriched with color and energy. Every movement of the hand that tells the rosary moves into the irrevocable past and every new movement remains in the present. Continuing to generate subtle narratives in pictorial forms, **Minal Damani’s** Colour Division Series refers to idea of divided spaces. The artist quotes, “The series of fictional maps refers to the idea of making easily readable records of tragic partitions on earth, by marking colors. An already broken piece is again broken into pieces making it brittle and ready for another break. The lines and colors decide the movement of its inhabitants. One is outsider and other an insider. The borders - geological, political, regional and then local – creeps into an already bordered and confined space of a home. I don’t know whether we share or we divide. The innocent act of sharing, from the other side appears as an act of dividing.”

In Bite, **Mithu Sen** adjoins the experiential and emotional metaphors associated with the act of ‘biting’. A device of defense and equally of arousing sensuality, biting is treated by the artist as a means of narrating the pain and agony, dental inflictions has brought to her. Through the subtle use of watercolor and intricate depiction of delighting elements like pink and red roses, multiple associative of the mechanism of an eccentric part of human body is brought to fore.

Once Anita Silvers observed, “It is the mediating figures of the rare hero(ines) of art that transform the past into future by making art not their peers but for their posterity”. Vestiges of past memoirs, rising from the palpable flux of shifting faces of environs in his hometown Assam shape the visual vocabulary for

Nikhileswar Baruah. The series titled Picturesque reclaims the sites of memory that adhere to this apocalyptic vision. The concern though spatially bound to his land reverberates with the universal lamenting song. His pictorial surface is a witness to the falling reality, the gravity just aggravated by the closer, zoomed-in view which he imbues to his landscapes. Baruah, in the process, encapsulates the prevailing mood of these zones, at the same time sprinkling a surreal experience.

Pooja Iranna's digitally manipulated photograph Encountering Illusion appears to signify a clean, dynamic picture of the modern architectural construction. The symmetrical convergence intensifies the power and deploys perspective to the image. It is relevant for understanding to draw analogy to Pooja's oeuvre that includes paintings and sculptures focusing on the innate strength, human beings possess. The sturdy, mechanical fabrication stands as an indirect correlative of this adjunct relation, besides marking digital formulations as a substantial genre amidst other new-media creations.

Pradeep Mishra in a space redolent with grasping realization of such far-fetched societal rupture, has embraced an unsullied idiom of joie de vivre, cherishment of all 'good that refuses to betray the soul' even today. The series Love to Live exemplifies Pradeep's concern that harks around the need for proper nurturing of children which, according to him, has got side-tracked in midst of the hectic schedule of parents. It is congruent with the peculiar mismatching commonly associated with the demanding urban routine; he is rather limning those little innocuous apprehensions which have suddenly crowded the cosmopolitans cornering small joys.

Determining the nature of so-called reality in everyday life has become a primary concern of aesthetic theory in past decades. It is reflected in **Pratul Dash's** trail in a migrated land consorted by distressing issues concerning environment, urbanization, class conflicts, migration of laborers, ecology, degradation of values, and critique of modernity and modernization. Living Space envisages a roofless peeping view of the cluttered spaces and habitations in Urban cities. The artist states, "In search of a shelter, a space of one's own, what we hear all the time is square metre, square feet, and square inches. The square metre and square feet of your house determines your class. It is a new form of social stratification, a new layer of human segregation, a new parameter of human division, and a new normative code of social dignity or indignation."

Pranati Panda's works in watercolor and mix media, constitutive of distinct objects like seed, threads, fabric. In Mindscape, the artist weaves a landscape of a portrayed brain in foreground, some vein-like structures punctuated by embroideries, strained up translucent colors - pinks, browns, and blacks running in all directions. The artist's imaginary suffusions entail within them messages of femininity and the accompanied dispositional linkages of pain, grief, and sensitivity. **M. Pravat's** recent body of work traces out in multiple focal points what constitutes the inside and outside of the Urban concrete jungles. Presented in a grid-order, correlative images establish links hauling the diminutive presence of objects that constitute life within cemented angles.

Rajan Krishnan's canvasses become witness to the falling reality of Kerala, artist's hometown. The childhood memories of a green, fertile land, adorned abundantly with flowing waters and vast paddy fields has been erased. There remains nothing romantic about the old landscape anymore. Instead of paddy, concrete and consumerist debris grow in the agri-scapes. Ancestry, transpiring from its very meaning purports an open-ended question, not easily retorted back. Wide-spread decay and disintegration has left only the memory sites.

Rajesh Ram's art can be viewed from the angle of the pain in responding to something that is beautiful, grounded in harsh reality and which addresses its viewer. Return to the Past Life contains within itself the histories of societies and the construction, projection and reading of identities.

Reji Arackal's strong, evocative and very quick-witted works- outwardly calm but replete with the tension of conflict. Lamentation draws attention towards man's alienation from nature. As a painter hailing from a remote village of Wayanad, Reji Arackal draws inspiration from nature. The influence of the agrarian culture is evident in his works. Arackal reacts to the pollution and the dissolution of the agrarian culture in Kerala.

Sujith S N had enrolled himself in army, but soon found he was not meant for the regimented routine. The systematic practice of army still occupies his subject matter, though a very successful maneuvering is towards the treatment. Skillful deployment of watercolor gauges the intensity of atmosphere, air, light that comprises the location of event in capture. Sujith's works are more about their technique, and in these watercolors, an expressive splash of light is attention invoking.

Sudhanshu Sutar borrows his imagery from his immediate socio-political surrounds. His works are also characterized by factors of societal fracture and aggravation of human deprivation in face of irrepressible modernization. **Tanmoy Samanta** finds images from his surroundings. Whether it is a fish, an old car, a pot, a leather boot or a human head, he attributes certain qualities that are revealed only when the viewer is actively engaged with the work of art. Foregrounding a single object on a treated plane, the objects of Tanmoy's reverie grow out of their attributed features adapting ends and shapes that the artist prescribes on them, shaking the ground of its visual security in the process.

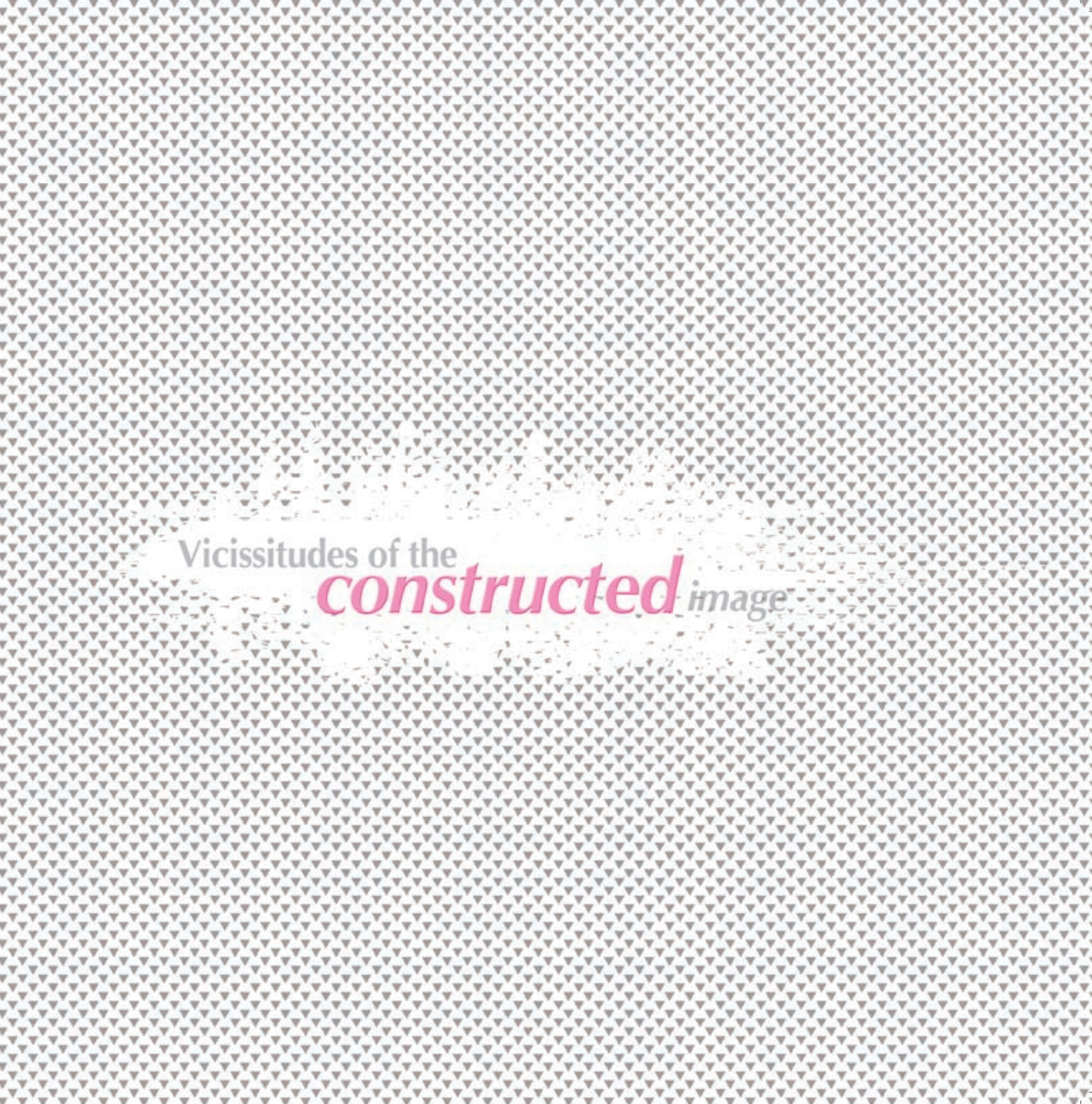
T V Santosh's watercolors suffice as an alternative practice to his oils and sculptures. Imparting the ingredients for a veritable aesthetic and poetic viewing, the locus of operation exists in the detailed imagery delineated in the centre brought out by tonal gradation that darkens the borders, bestowing an enigmatic aura to the monochromatic surface.

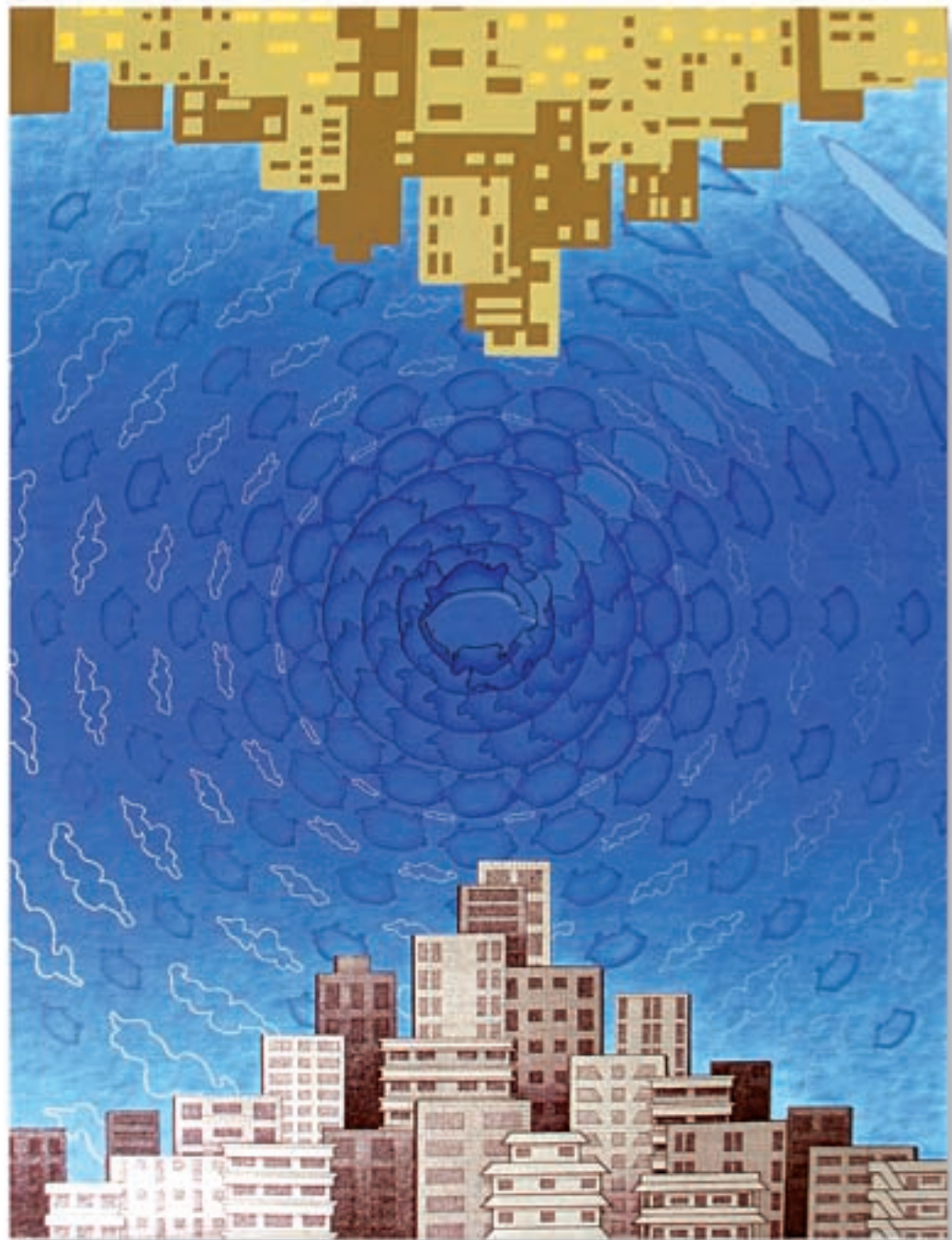
Yashwant Deshmukh quotes, "As I think about paintings, I get interested in their innate expressions. When I look back, things come to me in their visual patterns; the incidences, the ambiances and atmosphere. I remember them, maybe in a way they felt before. Incorporable, impalpable images." Ordinary objects like bucket, geometrical configurations, lighting lamp signify direction and balance. To the artist, the shapes destabilize the comforts of a picture plane and compel the space to expand beyond their frame.

One major binding factor in the exhibition also remains that all the works affiliate their presence once hung on the wall. Meaning they are paintings accompanied with a few digital prints. Vying for attention with new forms of art such as installation, video and performance, this apparently traditional format has continued to attract rising artists who have continually adapted to tackle contemporary issues. Some of those represented here would not regard themselves exclusively as painters and also work in sculpture, video, or installation. But all of them share, at some stage, the process of covering a surface with pigments. Experimenting with new material, techniques and processes, they amply demonstrate the diversity and resources of painting and its vital contribution to the contemporary art scene.

Suruchi Khubchandani

Winter 2009





City of Reflections
Oil, acrylic & pen on canvas
48"x36"



Untitled
Dry pastel on paper
22"x30"



Untitled
60"x60"
Acrylic on canvas



Untitled (a series of 9 works)
24"x24" (Each)
Oil on Canvas



Mumbai
24"x96" (diptych - two canvasses, 24"x48" each)
Archival digital print on canvas



Wind through the willow
Water color & mixed media on paper
9"x10" (3 in a set)



Inlaid Anecdotes

Acrylic and waterproof ink on acid free paper
20"x30"



Now I am like you, he said I know your fear. I have become you!
(An excerpt from Orhan Pamuk's Novel 'The White Castle')

Oil on canvas
36"x24" (4 panel work-3 canvasses of 16"x12" each and 4th canvas of 36"x12")



My Lonely Dance
Acrylic on canvas
24"x24"



Skeleton of unknown memories I
Acrylic on Canvas
36"x48"



Skeleton of unknown memories II
Acrylic on Canvas
36"x48"



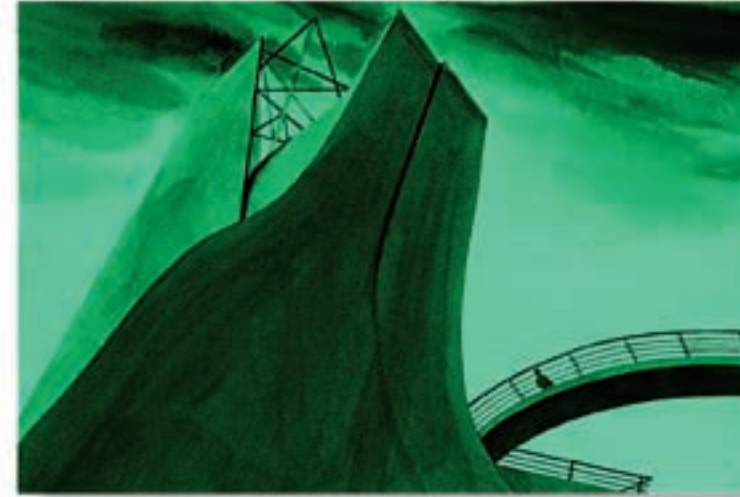
Colour Division Series
Acrylic & Ink on Board
55"x47"



Untitled (L) (R)
Mixed media on Paper
30"x22" (Each, 4 in a set)



Bite
Water Colour and mixed media on handmade paper
14"x14"

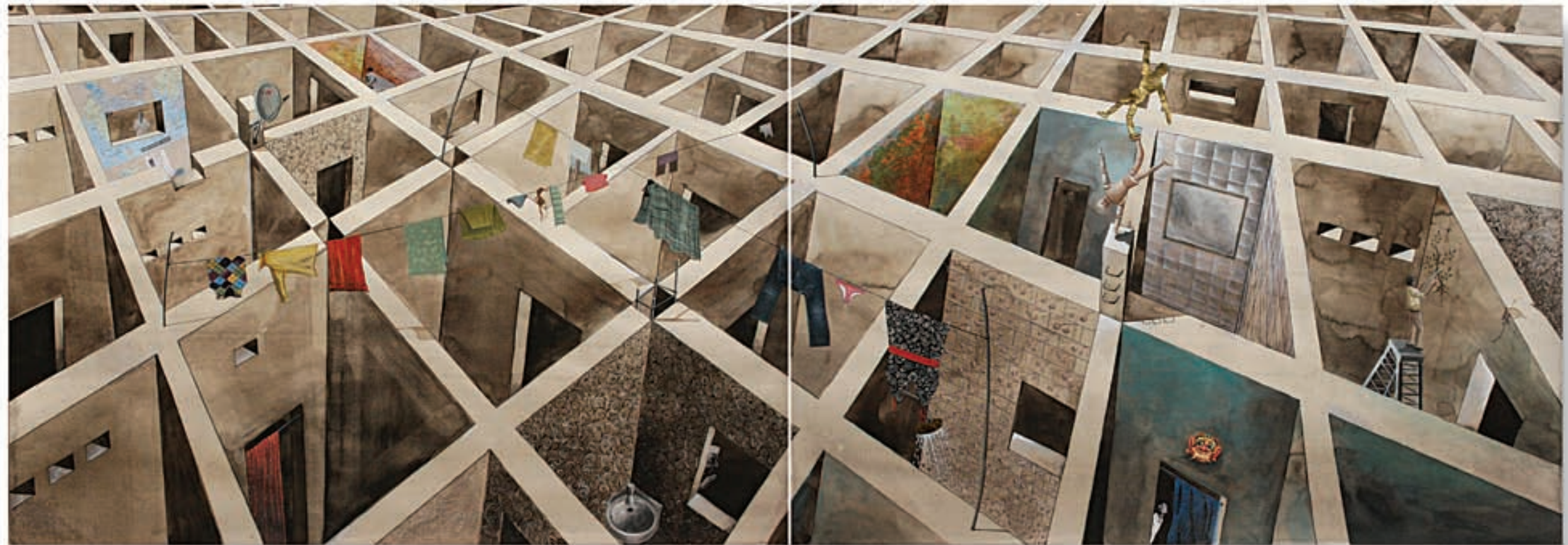


Picturesque (Series of 5 works)
Acrylic on Paper
15"x22" (Each)



Encountering Illusion
Photographical Work
24"x60"

Living Space
Mixed media on fabriano acid free Paper
78"x28" (diptych)

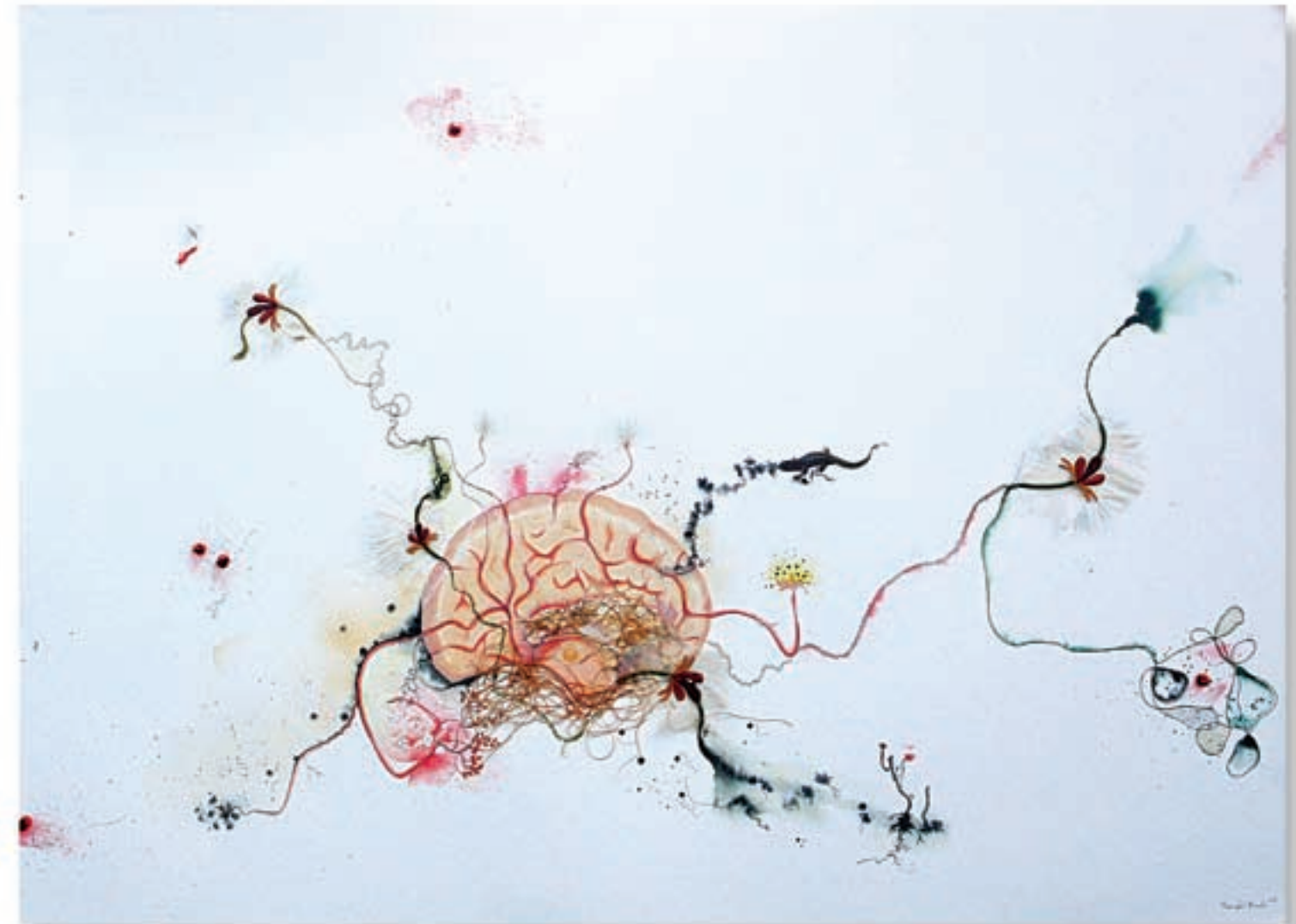




Love to Live
Charcoal Pastels on Paper
22"x30"



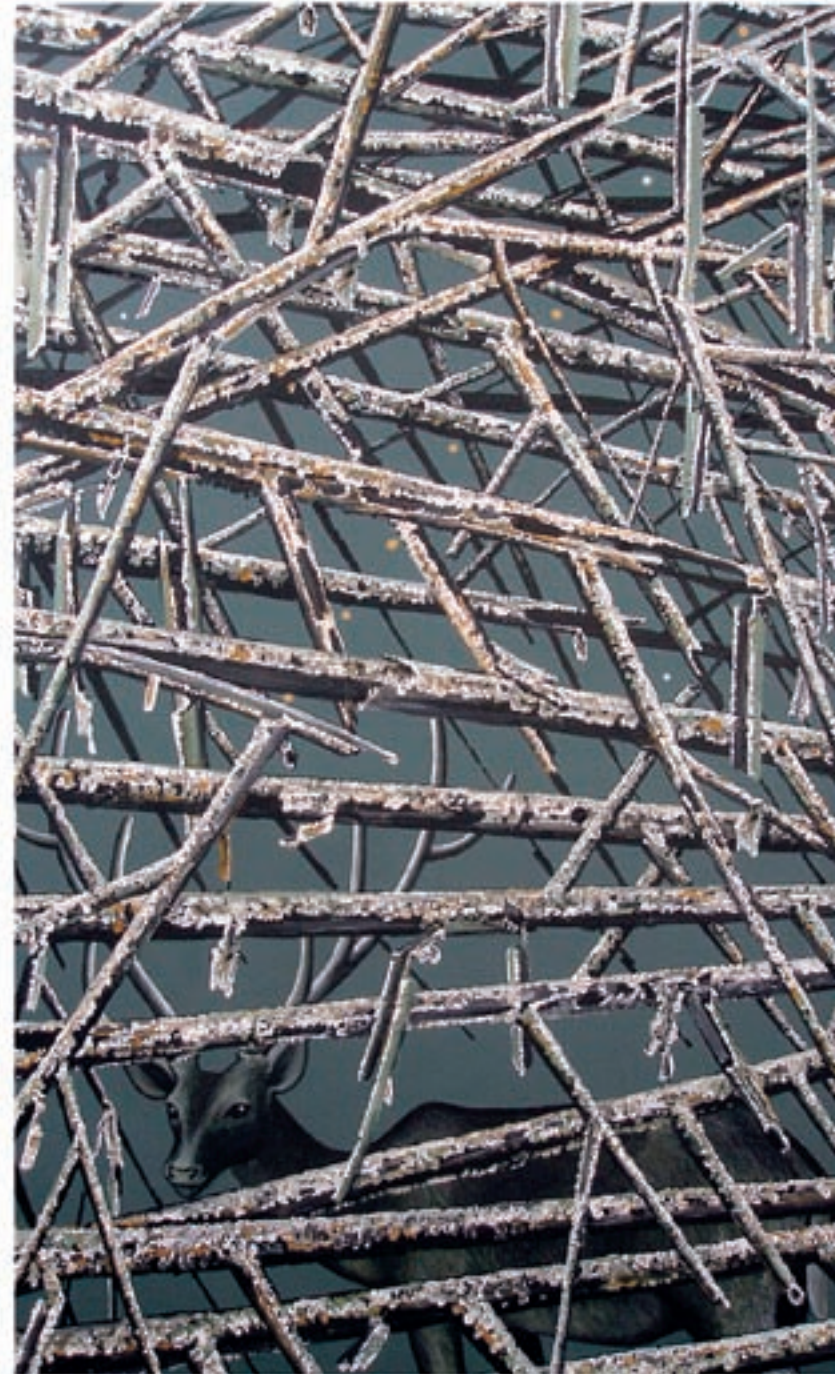
Love to Live (T) (B)
Oil on Canvas
48"x48"



Mindscape
Ink, Watercolor, Fabric, Thread, Seed and acrylic on the paper
22"x30"



Return to past life
Oil on Canvas
78"x54"



Ancestry
Acrylic on Canvas
60"x36"



Not Tit for Tat(L), Life Before End(R)
Water color, Ivory black on Archival Paper
22"x30"



Untitled (L) (R)
Water color on Paper
9.5"x12.5"





Lamentation
Charcoal on Paper
96"x60"



The Alchemist's Bowl



Found Objects



Coming Together



The Oar



Fish Bone

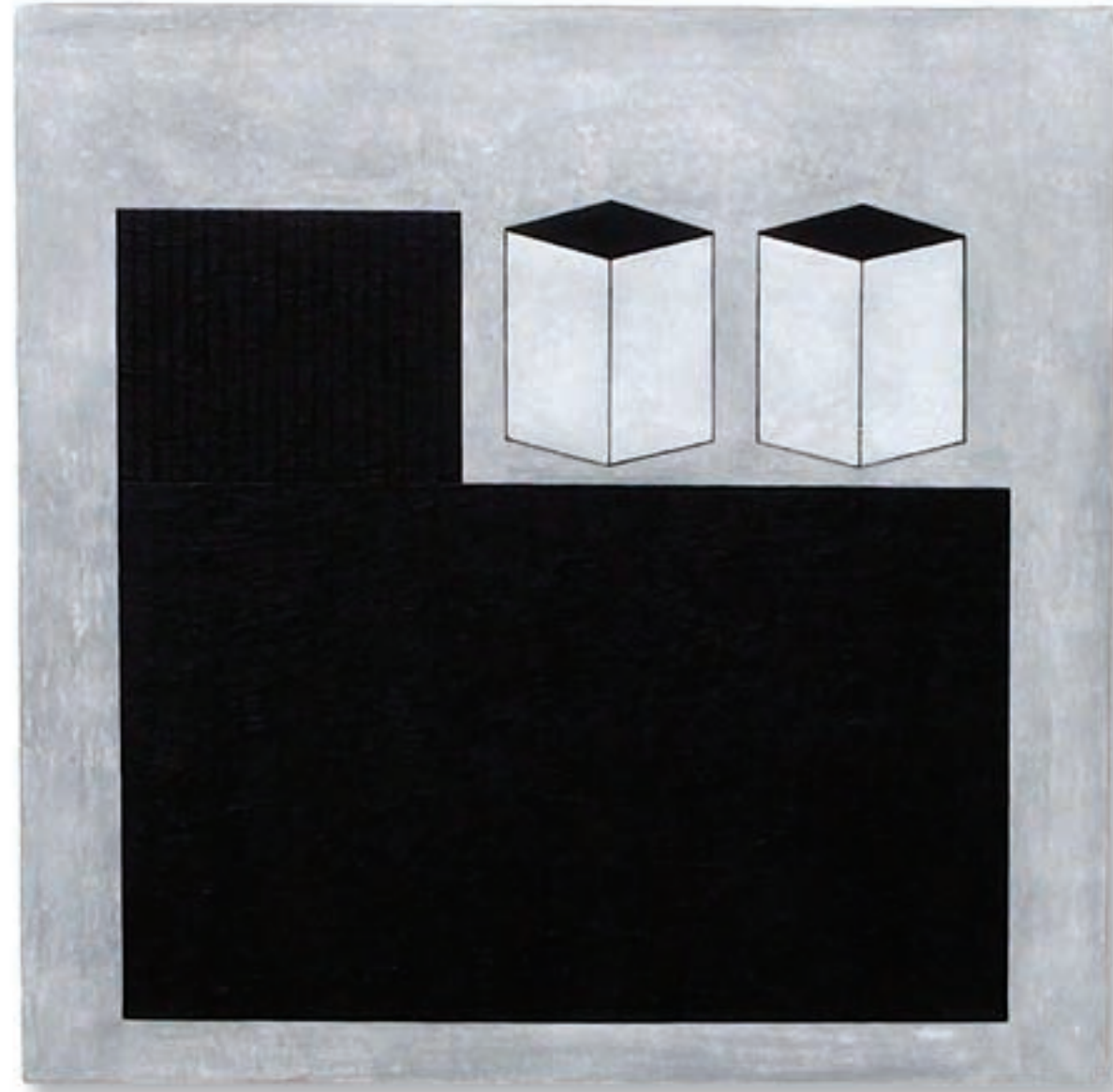


The Moth

Gouache on Rice Paper
17"x20" (Each)



Untitled
Water color on Paper
22"x30"



Untitled
Acrylic on Canvas
22"x22"

Ashutosh Bhardwaj b.1981

Attaining both Masters and Bachelors in Fine Arts from Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, Baroda, Bhardwaj’s selected group exhibitions include: 2007 ‘Meandering Membranes’, presented by Empire Art & The Shrine Gallery, New Delhi at The Taj Bengal, New Delhi # 2007 ‘New Voices’, The Guild Art Inc, New York # 2007 Asian Young Artist in Heyri, Paju City, South Korea # 2007 ‘Beyond Credos – Painting In Baroda Today’, Birla Academy of Art and Culture, Kolkata # 2007 ‘The Chronicles of The Unspoken’, Matters of Art, New Delhi # 2007 ‘After Images’, Faculty Of Fine Arts, Maharaja Sayajirao University of Baroda, Baroda. # 2006 ‘Hybrid Trends’, Seoul Art Center, South Korea # 2006 ‘New Voices’, The Guild Art Inc, New York # 2006 ‘Con-Figure’, Hues Art Gallery, Chennai # 2006 ‘Pachmarhi Show’, ABS Lanxess Art Gallery, Baroda. # 2005 ‘Threshold And Distances’, The Guild, Mumbai, Baroda # 2005 ‘In-Cinque’, Palette Art Gallery, New Delhi # 2004 ‘Matrix - We Love America, America loves Us’, Installation on Open Studio Day at KHOJ, New Delhi # 2004 ‘Picasso and Pollock’.

Arunanshu Chowdhury b.1969

Arunanshu acquired his B.F.A and M.F.A in painting from M.S.University, Vadodara in mid 90s. He has held solo shows ‘Falling-Up’, in 2001; ‘Veneered Images’, in 2000, both at Mumbai, ‘Considering the Forgotten’, in 1998 at Vadodara; ‘Portraying the Familiar’ at Triveni, New Delhi in 1997 and ‘Beyond Visions’, again at Mumbai in 1997. He has participated in several group shows at Baroda in 2005; Mumbai in 2005, 2004, 2003, 2001, 2000; New Delhi in 2004, 2003, 2002; New York and San Francisco in 2003 and Germany in 2000. He is a recipient of The Elizabeth Greenshields Foundation Grant, Canada in 1995 and Ravi Jain Foundation Award, New Delhi in 1995. He lives and works in Baroda, Gujarat.

Anandajit Ray b.1965

Born in Kolkata, Anandajit Ray completed his Bachelors and Masters degrees in painting from the Faculty of Fine Arts at M. S. University, Baroda, in 1989 and 1991 respectively. Select solo shows include ‘Inflate’, Aicon Gallery, New York, ‘I Fear, I Believe, I Desire’, Gallery Espace, New Delhi, ‘For The Future XI’, Sakshi Gallery, Mumbai, ‘Fractured’, Gallery Espace, ‘Syrup’, Sakshi Gallery, Eicher Gallery, New Delhi. Some of the group shows he has participated in are 2009 ‘Bapu’, Saffronart, Mumbai, ‘Anxious’, Galerie Mirchandani + Steinruecke, Mumbai, ‘Telling It Like It Is: The Indian Story’, The Gallery in Cork Street, London, ‘KAAM’, ArtsIndia, New York, Gallerie ‘88, Kolkata, New Indian Art : Home-Street-Shrine-Bazaar-Museum’, Manchester Art Gallery, London, ‘Kapital and Karma’, Kunsthalle Wien, Vienna, ‘In Conversation’, Gallery Espace, ‘Private Languages’, Pundole Art Gallery, Mumbai. Has participated in ‘ARCOMadrid’ 09’, Spain & ‘Artparis 2008’, AbuDhabi

Azis TM b.1965

A graduate in painting from the Trivandrum Art College, he went further on to study at the Jamia Mila Islamia University in Delhi. He had his first show in the late 80’s and since then has held a number of solo exhibitions. He has also participated in several group shows in Bangalore, Bombay and Delhi and been a part of numerous camps held across the country. Azis presently lives and works in Bangalore.

Dhruvi Acharya b.1971

Dhruvi Acharya, a native of Mumbai, began painting her memories of home soon after reaching the USA in 1995. She received her MFA in painting, with a scholarship, from the Maryland Institute, College of Art in Baltimore and has been exhibiting professionally since her graduation, when a prominent gallery asked to exhibit her thesis show work. In India Dhruvi had studied Applied Arts at the Sophia Polytechnic College, where she had received the gold medal for the best project. In 2006 Dhruvi was awarded the Aditya Birla KalaKiran Puraskar (India) and nominated for the Joan Mitchell Foundation Award (USA), and in 2005 she was featured on the cover of India Today. Dhruvi’s paintings have been shown in museums, galleries and art fairs around the world. A mother of a five-year and a seven-year old boy, Dhruvi lived and worked in New York until 2004, and now divides her time in between Mumbai and New York.

Farhad Hussain b.1975

Hussain’s most obvious artistic reference hub was Kala Bhavan in Santiniketan where he studied from 1998 to 2003. Farhad is a distinction holder as the most promising artist by India Habitat Center in 2006. The artist lives and works in New Delhi.

George Martin PJ b.1973

The first recipient of Art India Magazine’s Promising Artist Award in 2005, George Martin was born in Kerala. He received his Bachelor’s degree in Sculpture from the College of Fine Arts, Thiruvanthapuram in 1998, and his Master’s degree in the same from the Government College of Art and Craft, Kolkata, in 2001. Martin’s most recent solo shows include ‘Cavities’ at Palette Art Gallery, New Delhi, in 2008; ‘Lost Article’ at India Habitat Centre, New Delhi, in 2007; and ‘Footloose of Blue Pencil’ at Bombay Art Gallery, Mumbai, in 2006. The artist has also participated in a number of group shows, the most recent being, ‘From Surface to Origin: Journeys Through Recent Art From India and Thailand’ at Gallery Souflower, Bangkok, in 2008; ‘Shifting Terrains Altered Realities’ at the Shrine Gallery and Empire Art, New Delhi, in 2008; ‘Images/Urban/Neon’ at 1 x 1 Art Gallery, Dubai, in 2007; and ‘Encode- Decode’ at Palette Art Gallery, New Delhi, in 2006. Besides the Promising Artist Award, Martin also won the Kashi Visual Art Award in 2005.

Kazi Nasir b.1970

Kazi Nasir graduated in painting from Govt. College of Art & Craft, Kolkata in 1993. He participated in four solo exhibitions including two in Germany. He has also participated in number of art camps including ‘An art meet’ Paritosh Sen and 15 others, Kolkata in 2006. He was awarded in AIFACS, All India exhibition, Delhi. His works can be seen at several corporate houses and some private collectors in India and abroad.

Lokesh Khodke b. 1979

Lokesh Khodke received his Bachelor’s degree in painting from the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, in 2002, and his Master’s degree in Painting from the same institution in 2004. Using his paintings as a vehicle, Khodke investigates theories of time and space. Khodke’s solo shows include ‘The Three Worlds and Other Spaces’ at the Guild Art Gallery, Mumbai, in 2008; and at Devlalikar Kala Vithika, Indore, in 1995. Amongst his group shows, the most recent include ‘Multitudes’ at Zen Studio Art Gallery and Art Flute, Bangalore, and Durbar Hall, Kochi, in 2009; ‘Through a Glass Darkly:

Reflections on the Self-portrait’ at the Guild Art Gallery, Mumbai, in 2008; ‘Interlude- Venice/Kassel’ at the Guild Art Gallery, Mumbai, in 2008; and ‘The Aura Art Show’ at Aura Art Gallery, Mumbai, also in 2008.

Manish Pushkale b. 1973

Born in Bhopal, Pushkale is a trained geologist, who also studied art at the art college in Bhopal. He is also a recipient of the S. H. Raza foundation award. Pushkale has had solo exhibitions in Bhopal, 1994, Delhi, 1997, Pundole Art Gallery, Mumbai, 2003 and Paris, 2003. And several group shows including the ones at, Gallery Lakereen, Mumbai, 1999, Lalit Kala Akademi, Delhi, 2000, NGMA, Mumbai, 2001, Gallery Espace, Delhi, 2002 and Tao Gallery Mumbai, 2003 The artist lives and works in Delhi.

Minal Damani b. 1979

Minal Damani did her B.F.A. and M.F.A. (Painting) from Sir J.J.School of Art. She has won several awards: Human Resource Department – Young Artist Scholarship for the Year 2001 and 2002, New Delhi; 2000 1st Prize in 2nd Western Region Camlin Art Foundation Competition, Mumbai; 1999-00 Meyo Memorial Award, Sir J.J.School of Art, Mumbai; 1998-99 S.B.Palshikar Award, Sir J.J.School of Art, Mumbai; 2001 – AIFACS Student Award. Has participated in numerous exhibitions: 2001 Legends of Indian & African Art, Nehru Centre; 2001 Chitrankan, Contemporary Painter’s Camp, organised by West Zone Cultural Centre, Udaipur; 2000 2nd Westers Region Camlin Art Exhibition, Mumbai; 2000 Chatak Student Monsoon Show, Nehru Centre, Mumbai; 2000 Monsoon Show, Jehangir Art Gallery, Mumbai; 2000 Exhibition for Gujarat Relief Fund, NGMA, Mumbai; 1989-99 Vidhyarthi Vishesh, Pradarshak Art Gallery, Mumbai 1997-98 Maharashtra State Art Exhibition; 2001 AIFACS State Art Exhibition, Kamalnarayan Bajaj Gallery, Mumbai. She lives and works in Mumbai.

Mithu Sen b.1971

Born in West Bengal, Mithu Sen obtained her Bachelor’s and Master’s degrees in painting from Kala Bhavan at Santiniketan, and later, completed a postgraduate program at the Glasgow School of Art in the United Kingdom on the prestigious Charles Wallace India Trust Award for 2000-2001. In her works, Mithu Sen contrasts scale, subject and even genre to give life to her remarkable imagination. Having participated in numerous shows worldwide, Sen’s most recent solo endeavours include ‘I Dig, I Look Down’ at Albion Gallery, London, in 2008; ‘Half Full – Part I’ at Bose Pacia, New York, in 2007; ‘Half Full – Part II’ at Nature Morte, New Delhi, in 2007; ‘It’s Good to be Queen’ at Bose Pacia Artist Space, New York, in 2006; and ‘Drawing Room - II’ at Gallery Chemould, Mumbai, in 2006. Amongst her recent group shows are, ‘Still Moving Image’ at the Devi Art Foundation, New Delhi; ‘Link’ at Sakshi Art Gallery, Mumbai; ‘Contradictions and Complexities: Contemporary Art From India’ at d.e.n. Contemporary Art and Western Project, Culver City; and ‘Shifting Terrains / Altered Realities’ at the Shrine Gallery, New Delhi, all held in the year 2008. Mithu Sen lives and works in New Delhi.

M. Pravat b.1972

M. Pravat completed his Bachelor’s degree in painting from the Faculty of Fine Arts at M.S. University, Baroda, in 2002. In 2004, he completed his Master’s degree at the same institution. Pravat has participated in several solo and group exhibitions. The most recent of these include ‘In-Depth’, New Delhi, in 2007; ‘Team Unteamed- I I’, New Delhi, in 2007; ‘Instilling Life’ at Hacienda Art Gallery, Mumbai, in 2007; ‘Art and Soul’, Mumbai, in 2007; ‘Theatre of the Absurd’, New Delhi, in 2006; ‘Full Circle’ organized by Art Konsult at Rabindra Bhavan, New Delhi, in 2006; ‘Transgress’ at Priyasi Gallery of Contemporary Art, Mumbai, in 2005; ‘Generation To and Fro’ at Kaleidoscope Art Gallery, Baroda, in 2005; and ‘Positive Vision’ at the Faculty of Fine Arts, M.S. University, Baroda, in 2003.

Nikhileswar Baruah b.1967

Baruah completed his BFA and MFA in Painting from the Faculty of Fine Arts, MS University, Vadodara. He has participated in many exhibitions in New Delhi, Guwahati and Mumbai, including The Harmony Show 2000 and 2001 in Mumbai. He has held solo shows at Lakeerein – The Contemporary Art Gallery, Prithvi Gallery and The Guild in Mumbai, and the State Art Gallery in Guwahati. A recipient of the Assam Government Scholarship (1986-92), he bagged the Emerging Artist of the Year Award at The Harmony Show 2000. He has also won scholarships from AIFACS and UNESCO-ASCHBERG Bursaries, the latter to work at the European Ceramic Work Centre, Netherlands.

Pooja Iranna b.1969

Pooja Iranna finished her BFA and MFA in Painting from the College of Art in New Delhi. Her solos include ‘Of Human Endeavor’ at The Guild, Mumbai in 2009; ‘Metamorphic Mathematics at Chitra Kala Parishat, Bangalore, The Guild Art in Mumbai and at Shridharani Gallery in 2003-2004; ‘Reflictions’, Wimbeldon School of Art, London in 2002; ‘House of Cards’ at Art Inc, New Delhi in 1999 and ‘Paper Works’ at Shridharani, New Delhi in 1996. She has participated in many exhibitions, including The Kala Ghoda Art Fest - 2000, and the 41st National Exhibition at the Lalit Kala Academy. She is in private collections in India, New York, Bangkok, and Hong Kong.

Pradeep Mishra b. 1977

Born in Maharashtra, Pradeep Mishra got his BFA and MFA from Sir J.J.School of Art, Mumbai. In 2004, immediately after his college education, Pradeep was invited to participate in a Residency Program at Khoj, New Delhi. Since then he has been expressing his concerns in various mediums including process art and installations. He has participated in various important group shows. Pradeep Mishra lives and works in Mumbai.

Pranati Panda b.1974

Hailing from Orissa, Pranati Panda is a Delhi based artist, initially trained in applied arts at the College of Art and Craft, Bhubaneswar and then at the Delhi College of Art. Pranati Panda completed her B.F.A in Applied Arts from B. K. College of Art and Craft, Bhubaneswar (1995) and her M.F.A in Applied Arts from Delhi College of Art, New Delhi. She has also done a course in 2D Animation from NIMT, Bhubaneswar in 1996.

Pratul Dash b. 1974

Pratul Dash received his Bachelor’s degree from the B.K. College of Arts and Crafts, Bhubaneswar, in 1995 and his Master’s degree in painting from the College of Art, New Delhi, in 1998. Dash has participated in a number of solo shows, the most recent ones being, at ‘Palette Art Gallery, New Delhi, in 2008; ‘Neo-Istoria’ at Palette Art Gallery, New Delhi, in 2007; ‘UNIDEE in Residency’ at Cittadelarte, Italy, in 2004; Triveni Art Gallery, New Delhi, in 2001; and Rashtriya Lalit Kala Academy, Bhubaneswar, in 1995. Amongst Dash’s honours are the from the Industrial Literature Society award, Italy, in 2005; a scholarship from the INLAKS Foundation in 2004; the M.F. Hussain award from

the College of Art, New Delhi, in 1998; and three annual awards from the B.K. College of Arts and Crafts, Bhubaneswar, in 1991, '92 and '93. His works are showcased at many national and international art shows and art fairs by private galleries like Ashok Art Gallery at Art Expo India and India Art Summit, Tamarind Art Gallery in New York, I X I Gallery in Dubai, Garnier Art Gallery in UK. His works are also exhibited in Hongkong, Singapore, Italy, Paris and Netherlands.

Rajan Krishnan b.1967

Born in Trissur, Kerala, Rajan M Krishnan took BFA in painting from Fine Arts College, Thiruvananthapuram, 1994 and MFA from Faculty of Fine Arts, MS University, Baroda, 1996. Solo shows: 'Enroute' Bombay Art Gallery, Mumbai, 2006; 'Little lack Drawings', Kashi Art Gallery, Kochi, 2004. Selected Group Shows: Real 2006', India Habitat centre, New Delhi, 2006:'Four by Four', Kashi Art Gallery, Kochi, 2006:'Four Persons Show', Open Eyed Dreams, Calicut, 2006; Group Show, Srushti Gallery, Hyderabad, 2006: Gallery Sumukha Show at Hong Kong, 2006:'Double-Enders', 2005. Represented Bodhi Art Gallery in 2006 Singapore Art fair. Works are in major collections in India and abroad.

Rajesh Ram b.1978

Born in Jharkhand, Rajesh Ram did BFA from College of Art and Crafts, Patna in 2002. The artist solos include Kala Akshar Bhains Barabar at Anant Art Gallery, New Delhi in 2007 and 'Hybrid' at Anant art Gallery, Kolkata in 2008. His group exhibits include 'Re-claim/Re-cite/Re-cycle', curated by Bhavna Kakar, presented by Latitude 28 and Seven Arts Limited at Travancore Art Gallery, New Delhi, 2009; City breathes/city breeds, I x I Gallery, Dubai in 2009; participation in London art fair, Grosvenor Vadhera Gallery, London; Trends and Trivia, Visual Arts Centre, Hong Kong, 2008; Millennium Turks-Envisaging contemporary of India, Art Konsult, Trident Hilton, Delhi in 2008; New Paradigms III, Threshold Art Gallery; 2006. He was part of the Emerging artist FICA group show in Travancore Gallery, New Delhi in 2008. He has also been part of Art Links, Indo German Camp, Kolkata; Khoj Residencies 'Peers', New Delhi in 2005; Sculpture Workshop, Lalit Kala Akademi, Bhubaneswar in 2005. He lives and works in New Delhi.

Reji Arackal b.1979

Reji Aracjal has graduated in painting from Govt. College of Fine Arts, Thrissur, Kerala, and currently pursuing a masters degree in painting at Kala Bhavana, Visva-Bharati University, Santiniketan, West Bengal.Exhibitions: 2004, "Devotional Signs", Kerala Lalit Kala Akademi Art Gallery, Thrissur 2005, "Clouds", Kerala Lalit Kala Akademi Art Gallery , Callicut Group Exhibitions: 2003, Kerala Lalit Kala Akademi Annual Exhibition 2005, International Print Exhibition of Art & Photography, Durbar Hall, Kochi 2006, Central Lalit Kala Akademi, National Exhibition,Modern Art Gallery Mumbai 2006, "Pratiti", Birla Art Gallery, Kolkatta 2006, Open Eyed Dreams Exhibition, Mumbai 2006, "Hybrid Trends", Seoul Art Centre, Korea 2006, Open Eyed Dreams Exhibition Series - VIII, Kochi Camps: 2005, Kerala Lalit Kala Akademi North Zone Painting Camp at Mahe, Kerala 2006, National Artist Meet, Conducted by Open Eyed Dreams at Wayanad, Kerala 2006, National Students Art Camp, Jamiamillia Islamia University, New Delhi. Scholarships: Visva - Bharati Merit Scholarship, 2005, 2006

Sudhanshu Sutar b.1969

Sudhansu Sutar is from the eastern Indian state of Orissa. Born in 1969 in Kalikapur village of Orissa, life was tough for the aspiring artist who graduated in Fine Arts from Utkal University (1993), Orissa. Sudhansu started with a quest to travel across Orissa on his bicycle to explore more than what he visualized of life outside his village. Convinced that he was to pursue art as a career, he felt the need to shift base to Delhi

Sujith SN b.1980

Born in Baroda, Sujith SN spent his formative years in Gujarat before his parents settled back in Palghat, Kerala. Sujith took BFA from the Fine Arts College, Thrissur and went on to pursue a post graduation in painting at the SN School of Fine Arts, Performing Arts and Communication, University of Hyderabad. Sujith has participated in a few important group shows held in Mumbai and Kerala.

Tanmoy Samanta b. 1973

Samanta did his BFA and MFA in painting from Kala Bhavan, Santiniketan in 1996. Award and Scholarship: Recipient of Pollock Krasner Foundation Award, New York, Residency at Kanoria Centre for Arts, Ahmedabad, National Scholarship from Govt. of India. Solo shows: Gallery Espace, New Delhi Lalit Kala Akademi, New Delhi. Select Participation: 'Configuration' at Anant At Gallery, Kolkata, 'Paper Flute' at Gallery Espace, New Delhi,'Real 2007' at LKA, New Delhi, 'Making History Our Own' at AIFACS presented by SAHMAT, New Delhi, Group show at CIMA, Kolkata, 'Back To The Future' at Gallery Espace, New Delhi. Gulf Art Fair 2007, Dubai presented by Gallery Espace, New Delhi, 'Art of Young Bengal' at Akriti Art Gallery Kolkata, 'Dialogue' at Anant art Gallery, New Delhi, 'Edge Of The Century' shows at New Delhi.'Young Santiniketan Today' at Guild Art Gallery Mumbai, 'Unayan' at Academy of Fine arts and Literature, New Delhi, Group show at Herwitz Gallery Presented by Kanoria Centre For Arts, Ahmedabad. Lives and works in New Delhi.

TV Santosh b. 1968

T V Santhosh acquired his Bachelors in Painting from the Visva Bharati University at Shantiniketan in 1994 and his Masters in Sculpture from the MS University in Baroda in 1997. T.V.Santhosh has been part of several group shows in the United States, India, Italy, UK and New York. Some of his most promising and accomplished shows of the year 2007 are 'YEAR 07' London, SH Contemporary, 'Continuity and Transformation' Museum show promoted by Provincia di Milano, Italy and 'Aftershock' at Sainsbury Centre, Contemporary Art Norwich, England in 2007. The artist lives and works in Mumbai.

Yashwant Deshmukh b.1963

Born in Akola district of Maharashtra, Yashwant Deshmukh, currently based in Mumbai, completed his Bachelor of Fine Art from Sir. J. J. School Of Art, Mumbai (1983-88). In a career spanning close to two decades, the talented artist has crossed many milestones. In 1993, he won Bendre- Husain Scholarship Award, Mumbai. In 2001 he was invited to participate at: "3rd Biennial Bose Pacia Modern Prize," The Exhibition Of Paintings Organized By Bose Pacia Modern, New York (USA). Just recently, his works were showcased as part of group show 'The India art show 2006' curated by Kalpana Shah at The Chapel Gallery, Singapore. The artist is known to insert objects of daily use such as a bucket or a funnel in his canvas. The former, as the artist puts it, are all individual protagonists to be viewed strictly in relation with the space in which they levitate. By employing these objects he investigates the metaphysics of space and form.



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