



Shivaprasanna
the divine flute

text by Sushma Bahl

June 16th through July 9th 2006

ArtsIndia West, Palo Alto, CA

a vast panorama of images of divine lord Krishna or Manmohan (the all-pleasing God) in his variable forms, some realistic, others in idealistic or indirect representation, appear and reoccur in the creative oeuvre of Shuvaprasanna. There are evocative expressions of Krishna's colorful persona and his mystical charm; the alluring melody of his golden and magical flute; the delightful beauty of Vrindavan Gardens; the cows with jingling bells; the peacocks dancing merrily around; love smitten Radha lost in her adoration of Krishna; the gopis (maids) mesmerized by his playful acts; fresh blooming flowers; bees humming over young buds that are beginning to open up oozing out their mesmerizing scent. The artist seems to rejoice in rediscovering the mystique and eternal beauty of the legend of Lord Krishna in his celestial love for mankind and his divine acts associated with his numerous incarnations in a large body of work that is marked for its vibrant colors, passionate aura, fine line work, evocative composition and a technical finesse.

krishna mystique & the golden flute

in the art of shuvaprassana

With his interest in Vaishnavites and roots in a traditional Brahmin family, it is not surprising that Durga, Kali, Ganesha, Lakshmi, Radha, Krishna and other Gods have emerged as some of the recurring images on Shuva's canvases. They are replete with glad golds, bright blues, raving reds and other bold shades as well as his favorite black. The artist's love for the form and the legend is sans any partisan religious factions or leanings as he rediscovers the aura and mystique of Krishna and his golden flute in a range of artistic creations that are narrative but not necessarily realistic. The way the eyes are left blank or the head is drawn hanging in the air or the balancing act that the golden flute is seen to perform within the composition, add an element of allusive abstraction and a spiritual ambience to the colorful creations by the artist.



“Crows” *Metropolis series*, 1998



Calcutta's Foster Mother with Catholic Soul, 1989

(opposite: *Illusion series*, 2006)

backtracking the creative route

The early work of this prolific artist was however very different in its form, focus and features. Shifting from prints and graphic work to paintings, he tasted success at the young age of 24, when his early series of canvases entitled *Kolkata 71* that depicted the horrors of Bangladesh strife and the resulting agony, won him critical acclaim and attracted the attention of film maker Mrinal Sen, who found the work so riveting that he decided to feature it in his film on the subject. Shuva worked consistently during the 70s on several other series including *Touch*, *Dream*, *Illusion* and *Abode* besides *Lament*. Much of his initial work, where he used a graphic fusion of symbols and images to recreate the life and squalor in the City of Joy, is marked by a predominant use of black and burnt amber. There is also a noticeable affinity in his *Time/Clock* series of this period with Salvador Dali's work that Shuva might have come across during one of his European sojourns.

By the beginning of the 80s, Shuva's interests widened to include themes such as *wrapped*, *amphibious*, *Aves* and *floating* where the central image was often a bird - crow, pelican, eagle or another specimen. His compositions of the decade, somewhat surrealist and mostly in black and white, of headless birds, cranes with elongated necks and twisted bodies and crows menacingly struggling for food, that look disturbing but not gruesome are marked for their fine brushwork as are several of his still life works of the 80s. His subsequent series entitled '*Maya*' or illusion, included flowers; a subject that continues to engage him and resurface in his work in newer compositions and garbs.

In the 90s, Shuva's colors and images turned more free flowing and confident, as his art began to get appreciated better and sell more widely. In *Metropolis* he focused on the bright side of the decadent city where in he included references to street performers, acrobats and folk forms, besides the city's beggars and rag pickers. His self-confidence is reflected in a more assured and direct work of the decade where the stark ambiguities of the city of Kolkata, that has continued to be his home, are presented together with its spiritedness. In the late 90s he began his search for the mystical and a rejuvenation of life as reflected in the soothing still life



shuyafmama'00



from *Lila* series, 2003

images of serene faces, beautiful flowers and fluttering butterflies in bright mauves, bubbly blues and other lively colors on his canvases in the *Icon* and *Illusion* series.

At the beginning of the new millennium the artist took a new turn as his creativity matured further. He started to concentrate more and more on icons and spiritual themes while also worked to refine further his technique and palette. Divine images and erotic expressions began to creep into his imagery, as he immersed himself in rediscovering the legends of Radha and Krishna. His first series of *Icons in 2000* was followed by other work in a similar tune in *Lila*, *The Golden Flute* and more recently *Evocative Expressions*. Remarkable for its multi-layered texture, an evocative palette and amazing compositions, his new body of work has a distinctive look and mystical vibrancy that makes it stand apart from much of the other work in a similar vein.

the manner & matrix

The works seem to reflect the artist's own multi-faceted friendly persona. Dressed in a long kurta, baggy pants and bright cap, sometimes even in outlandish colors Shuva, as he is popularly known is a tall, large, bearded, full of life and talkative real *Bhadralok* (a popular way of addressing the genteel Bengali intelligentsia). A fatherly figure on the contemporary Indian art circuit, he became a member of the Kolkata painters in the early 70s. He set up his own College of Visual Arts that he ran between 1975 and 90 where he trained young artists. Founder of the Arts Acre artists' village complex, his writings in English and Bangla have appeared in various publications.

A teetotaler and god fearing individual, Shuva is a man of many parts; always eager to help others as a comrade in arms while also making time for his own creative work that is marked by some distinct and consistent features. His work has steered clear of any direct political leanings and he finds total abstraction somewhat lifeless and unreal; far removed from a common man's life in the city. There is no place for conceptual art in his scheme of things. What he creates and the way he does it seems to be in sync with the artist's spiritual leanings and a search for harmony in life. His work is connected to the world around but not a direct or photographic reproduction of reality. It is often loaded with Shuva's own take which makes the works come alive as idyllic paintings with their natural or imagined beauty, including the inherent flaws and lines.

His canvases come in a cultivated texture and ruggedness developed through continuous experimentation. "I have evolved my own grammar and technique of painting through trial and error over the years". What has occasionally been misjudged as a lack of spontaneity in his creative couture is in fact his 'controlled conception' which seems to be a strong feature of Shuva's meticulously planned work that varies in tune with his theme. "My work is idealistic and not realistic", insists the artist who often infuses abstract forms and other elements in his narrations to create evocative works. His reinterpretation of legends and images derive their inspiration from folk, urban or popular culture to create a varied and refined body of works. It includes a wide spectrum of perceptions, sensitivity, techniques and imagery from street



from Icons in 2000 series



from The Golden Flute series, 2000



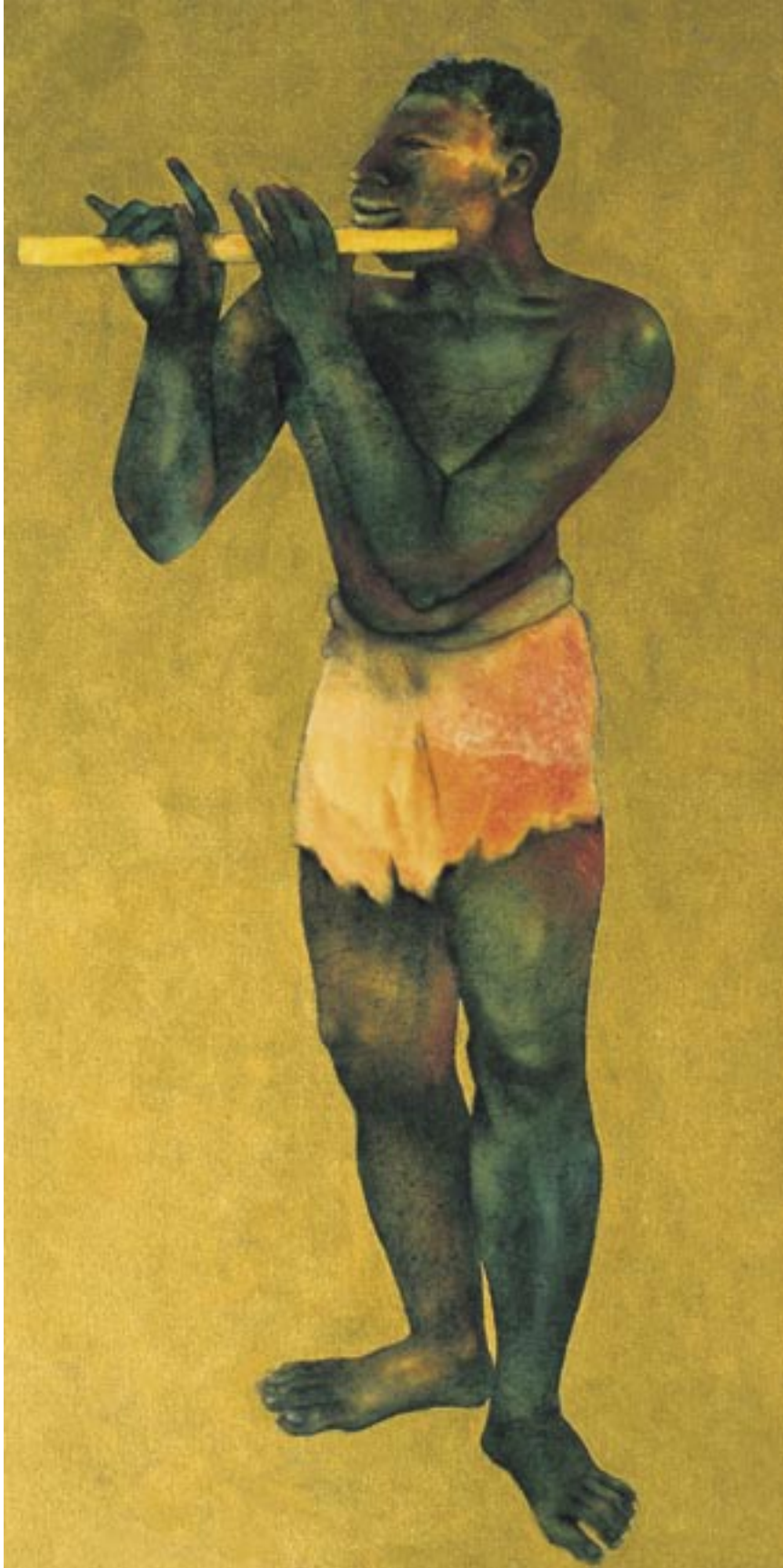
from the Golden Flute series, 2000

urchins to the elite, rural to urban, humans to flora and fauna, real to imaginary and from life to death. The creative route that the artist has pursued spans cities, plants, birds, Gods and now more and more his favorite icon Krishna and his consorts.

The contours of his thoughts start with themes and ideas that are first drawn in a sketchbook and then on the canvas. As he begins to paint, the amorous images of Radha and Krishna in playful moods and acts begin to surface. He then pastes a sheet of rice paper over the canvas to get his desired texture and frisson. This is followed by adding further layers of drawing in charcoal, which he finds very pliant for use as 'putty' (traditional base). Three to four layers of painting in oil and acrylic are used to get a density and depth in the work. The color scheme is determined by the image or content and different colors are mixed to get the right shades for a visual appeal. A delicate, almost lyrical use of color in his personal idiom and style is what endows these works their special appeal. His brushwork is slow, coming in careful moves rather than sweeping strokes. The work has a fluidity and an opaque look in a distinct palette using a mix of media: acrylic, paper, canvas, oil and charcoal, in the artist's own



from *The Golden Flute* series, 2009



The Flute Player, 2006

technique and style. Many of his paintings incorporate gold leaf and roller brushwork to get their metallic look. It takes the artist several days and weeks to make one medium sized painting.

Most of his figuration under Krishna couture is based on detailed studies and research on the subject. Interested in Indian philosophy, Shuva has been inspired by Vaishnava Padavali and Tagore's *Gitanjali*. The artist travels extensively to historical and religious sites for inspiration, taking notes and photographs, making sketches and collecting images of Krishna. "Indian folk tales and literature inspire me to make these works the way I do", says the artist. Large Chola Krishna in *asht dhatu* (eight alloys) and small Bishnupura Krishna figurines in terracotta, going back to 12th century, that Shuva had found in old family temples around the country, as well as Krishna of Madhubani and other folk forms and the works of early masters of modern Indian art including Jamini Roy, all seem to have impacted his imagery of Krishna and Radha. His fascination for the subject, is manifested in a remarkable painting that he recently made following a visit to South Africa, of an African Krishna suitably attired and carrying his all time favorite golden flute in a different

avatar (reincarnation) going back to our ancient links with the subcontinent. Sensory pleasure, intellectual component, mood of the image, its technical finesse, colors, composition, lines and design are all carefully planned in Shuva's artistic creations.

the mystique of krishna imagery

Shuva's Krishna couture included in the show is replete with joyous imagery of divine Krishna, his golden magical flute and love-smitten consorts in their various leelas (playful performances) and avatars (incarnations) in a range of hues, compositions and aesthetics. The large and impressive body of work derives its inspiration from the myth and mystique of Krishna that have continued to captivate the artist's imagination. The delicate tenderness of the heavenly icon with a human touch includes some evocatively pleasurable forms finely etched and drawn in bright colors and perfect harmony.

The replay of myth in our everyday life and the significance of festivity in our religious, social and community life are central to much of Shuva's work around Krishna. He lends his Krishna imagery a popular ethos by embellishing it with festoons, Kadamb flowers and his all time companion flute surrounded by peacocks and cows under a sky that appears at times clear and at others clouded. The fervor of the folk festivals of India, when the idols of Radha and Krishna are decorated with flowers and embellished with colors, accompanied by devotional musical 'kirtan' comes through in the works in the exhibition, where Radha and Krishna are seen entangled together dancing to the melody of his golden flute and beats of the distant dhols (Indian drums).

Shuva's figuration of Krishna, in a hollow cylindrical body more often seen in a standing position, is distinctive and special. The head is drawn separately though loosely linked to the rest of the body somewhat like a puppet with a string, garland or girdle- *janeu* (sacred thread) that protects the living beings from evil while signifying yogic *shakti* (spiritual power) or *kundalini* (celestial influence).



The holy stone 1982
Oil on canvas



Drawing on Illusion series, 2005

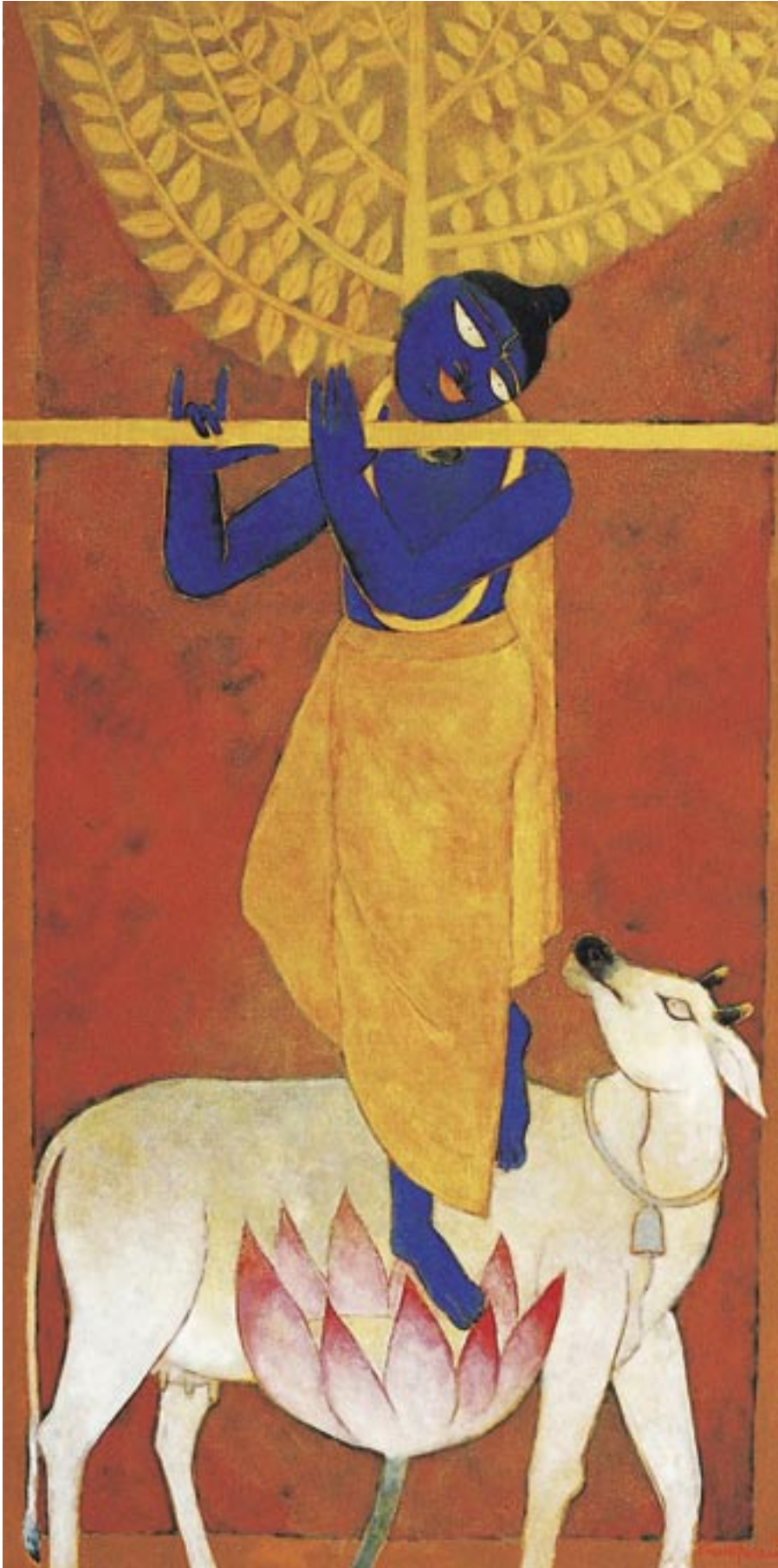
*The Divine Flute 11
(Krishna and Peacock)
Oil, Acrylic & Charcoal on Canvas
36x36*

It acquires a special function and meaning in Shuva's work as it enjoins his Radha and Krishna in an embrace or puts their torsos and faces together. The same thread that unites is also used to divide or separate the head from the body or the lover from the loved. The artist uses an interesting combination of his fantasy, faith and fine workmanship in these images, which are marked by fine lines and draftsmanship to make his compassionate compositions come alive.

The mudras (postures) of his figures, their hands and feet, gestures and facial expressions, lips and eyes (fish shaped and open or half closed), the golden flute and the blooming flowers is iconographic, meticulous, stylized, tidy and free floating. The figure is often centrally placed, with the rest of the canvas left fairly stark but textured and colored with a fine balance of playful images in formal compositions. A closer study of some of the works in the exhibition draws the viewer to the handsome figure of lotus eyed Krishna drawn and painted in shades of Turkish, natural or metallic blues or other colors while petite Radha's amorous figuration appears in bright reds, oranges and copper. The youthful twosome can be seen sitting or standing clinging to each other



Shanprasad

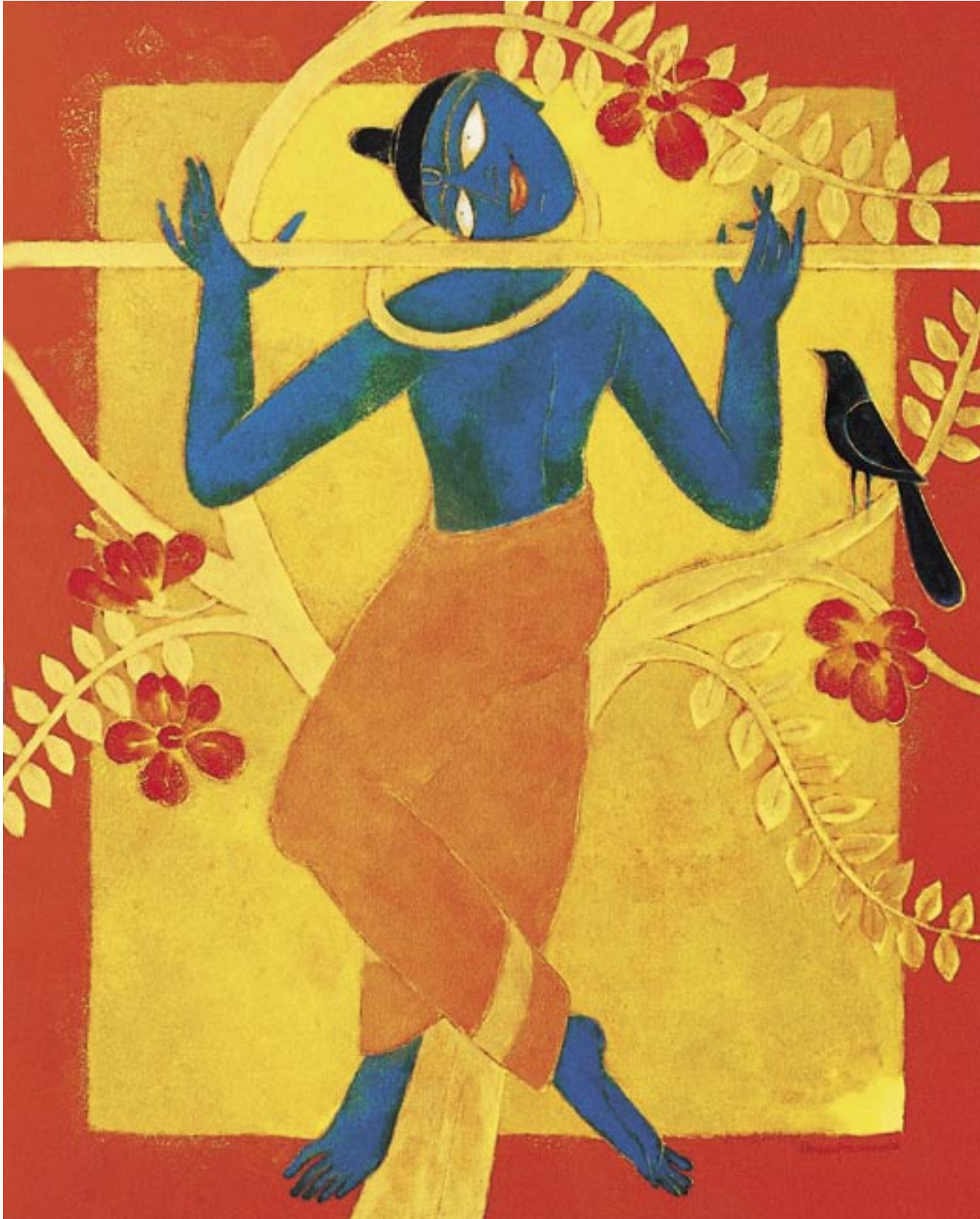


The Divine Flute 19
(Govinda)
Oil, Acrylic & Charcoal on Canvas
30x60

as they get lost in the melodic tunes of the magical flute. There is a joyful play of nature and life within these lyrical frames that encapsulate the whole world in the mystique of Krishna imagery that spans his numerous incarnations including Adbhutah (wonderful god), Ananta (the endless lord), Govinda (one who pleases the cows and the entire nature and universe), Madan (lord of love), Mohan (all attractive god), Murlimanohar (the flute playing god), Kamalnayan (lord with lotus shaped eyes), Prajapati (lord of all creatures) and Shyam (dark complexioned lord) amongst others.

The Divine Flute 9
(Red Framed Dark Krishna)
Oil, Acrylic & Charcoal on Canvas
36x36





*The Divine Flute 4
(Krishna and Flowers)
Oil, Acrylic & Charcoal on Canvas
40x50*

The ambience that permeates Shuva's creative oeuvre is evocative of a mystical combination of platonic devotion, divine love and erotic desires. The amorphous images represent universal feelings of love, devotion, adulation and desire, may these be spiritual or physical in a tangible or subtle form. The maids, birds, trees and flowers in the frame with Krishna standing or seated, his head often tilted slightly to a side and his hair in a trademark knotted bun all evoke an amazingly tender feel. There are exquisite compositions in which the butterfly or the insect is shown sucking at a flower, the bird or the peacock is shown perched on Krishna's golden flute, the string of *Kadamb* flowers surrounds the lovers like a garland and the cows look up longingly at Krishna. Such images resonate with expressions of *bhakti* (devotion), sexuality and generosity.

In the triptych, the artist recreates the beauty and naughty charm of the *Vastraharan* episode as Krishna appears in shades of blues floating on a lotus in the middle of the pond while the slender gopis bathing on either side of the half moon shaped pond, are seen pleading with him for their clothes to be returned. The kadamb tree overladen with blooms, the peacocks dancing around and the golden flute that permeates the image,



Shakti, 2006
Oil, Acrylic & Charcoal on Canvas
36x36



The Divine Flute 8
(Red Framed Blue Krishna)
Oil, Acrylic & Charcoal on Canvas
30x30

turn this into a passionate image combining the beauty of a divine body and a mystical mind.

Radha's slender figure drawn to perfection, can be seen through her bright garment in a range of reds and oranges, while Krishna appears in his familiar pitambar (yellow) dhoti (wrap around robe for the waist and legs) as both sit together under the cool shade of a blooming tree with a peacock stuttering about and the nature changing colors to suit the mood! Their eyes seem to open up in joy as their bodies come closer to each other. The intertwined couple lost in their love with their hair, hands, eyes and necklaces in twists and turns while the peacock or the cows or the birds and flowers also start to swing and sway to the tune of the flute, create a passionate aura around the images. The missing eye balls and the blank looks of the images are significant features of his iconography that invite and allow the viewers to see the compositions inside out, and take them for what they mean to each.

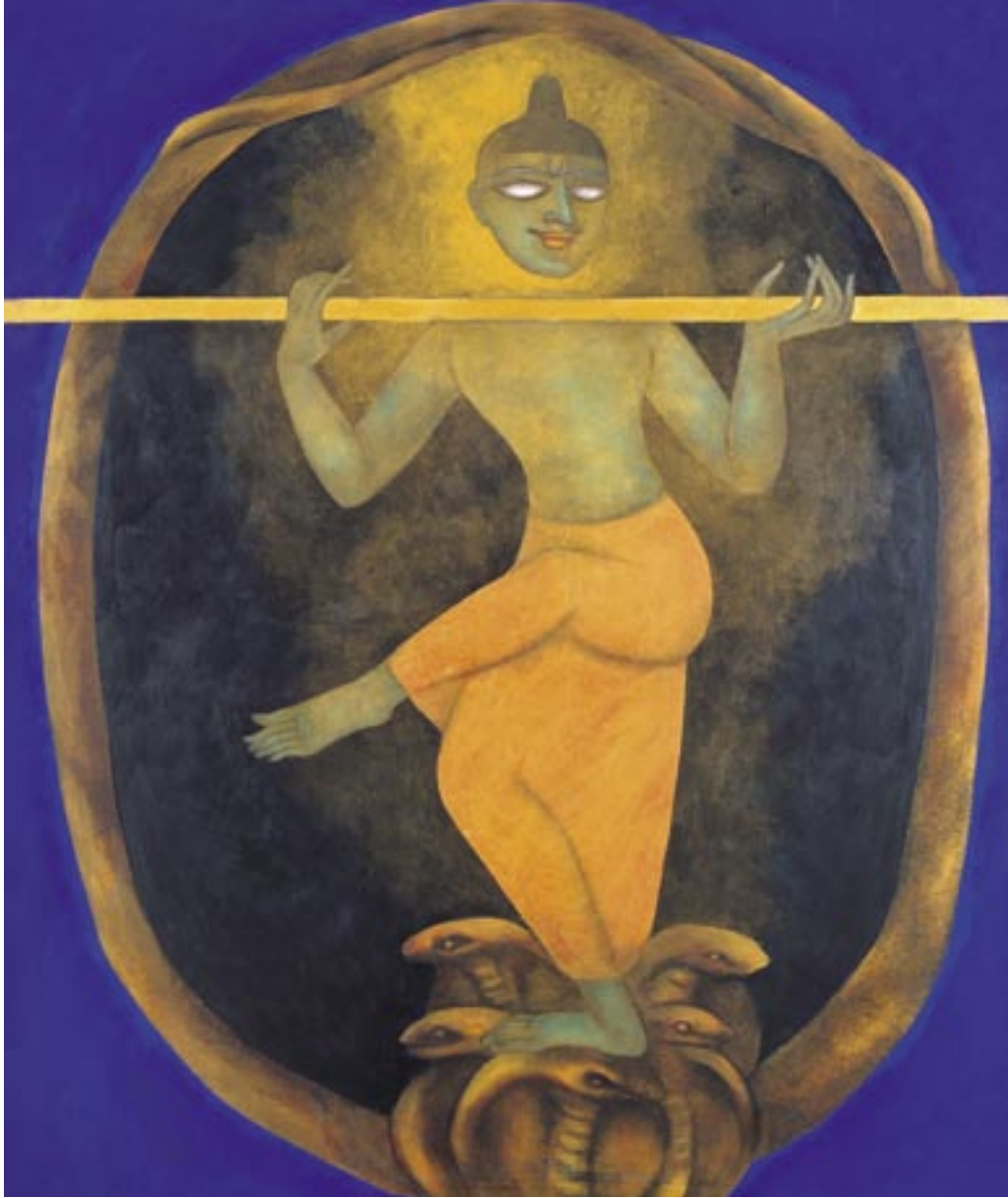
The colors that Shuva uses in these works also have their own stories to tell. Vishnu born as Krishna at midnight on a dark lunar night is naturally blue or black. Reds, mauves and yellows denote brightness, sunshine



*The Divine Flute 1
(Gold Krishna)*

*Oil, Acrylic & Charcoal on Canvas
40x50*

Sanku Prasad



Krishna Natraj 2005 series

*The Divine Flute 6
(Brown Krishna and Peacock)
Oil, Acrylic & Charcoal on Canvas
36x36*

and bhakti. The greens suggest nature and nurturing in his work, white resonates with purity and peace while gold signifies shimmer and preciousness. The shades of yellow, blue, black, red and other colors confer a rich ambience to his otherwise simple compositions. The magic of Krishna's flute works as much on his cows as it does on his consort Radha, even where it is played in solitude. The occasional whitish small patches on the canvas offer a relief and a contrast to the otherwise ornate images. The fulsome figure of Radha seems to evoke feelings of fertility with an undertone of sexuality in works where the couple is seen enjoying their moments of intimacy.

This new body of work in the show represents a continuation of Shuvaprasanna's captivation with the myth and mystique of Krishna, his infatuation with the godly pair and his ability to reinvent and represent the iconic image and the world around it in multiple hues and expressions in delightful works of art. The exhibition includes paintings of Radha and Krishna entangled together playing love games to the accompaniment of the golden flute. The imagery is evocatively drawn and painted in golds, yellows, blues, greens and reds in meticulously planned textures and balanced compositions. The soothing touch



तुँह बिने माधव बल्लभ बाँधव आख्य कोन इमाह



is reflected in the serene faces and beautiful fish shaped blank eyes of Radha and Krishna in their various incarnations. Noteworthy is the tonal finish of the works with their symbolic use of motifs such as the flute or hillock or cow or peacock or flowers together with a selective use of charcoal or layered metallic colors that add up to build up an illusion. The mystique of Krishna and his golden flute with a cosmic resonance that permeates these art works, present the viewer with an interface between the past and the present, the real and the unreal, myth and reality as well as a visual delight and an aesthetic experience.

– Sushma Bahl

(Sushma Bahl is an independent arts consultant, writer and curator of cultural projects, based in Delhi. She is currently involved with a couple of major initiatives in the arts and is on the advisory panel of several cultural and educational institutions in India and abroad)

Note: All quotes are from the writer's conversations with the artist.

*The Divine Flute 10
(Midnight Krishna)
Oil, Acrylic & Charcoal on Canvas
36x36*



Shivaprasanna'06



Shuniprasanna '06



The Divine Flute 5
(Krishna and Radha with Peacock)
Oil, Acrylic & Charcoal on Canvas
40x50

The Divine Flute 12
(Krishna and Plumage)
Oil, Acrylic & Charcoal on Canvas
36x36

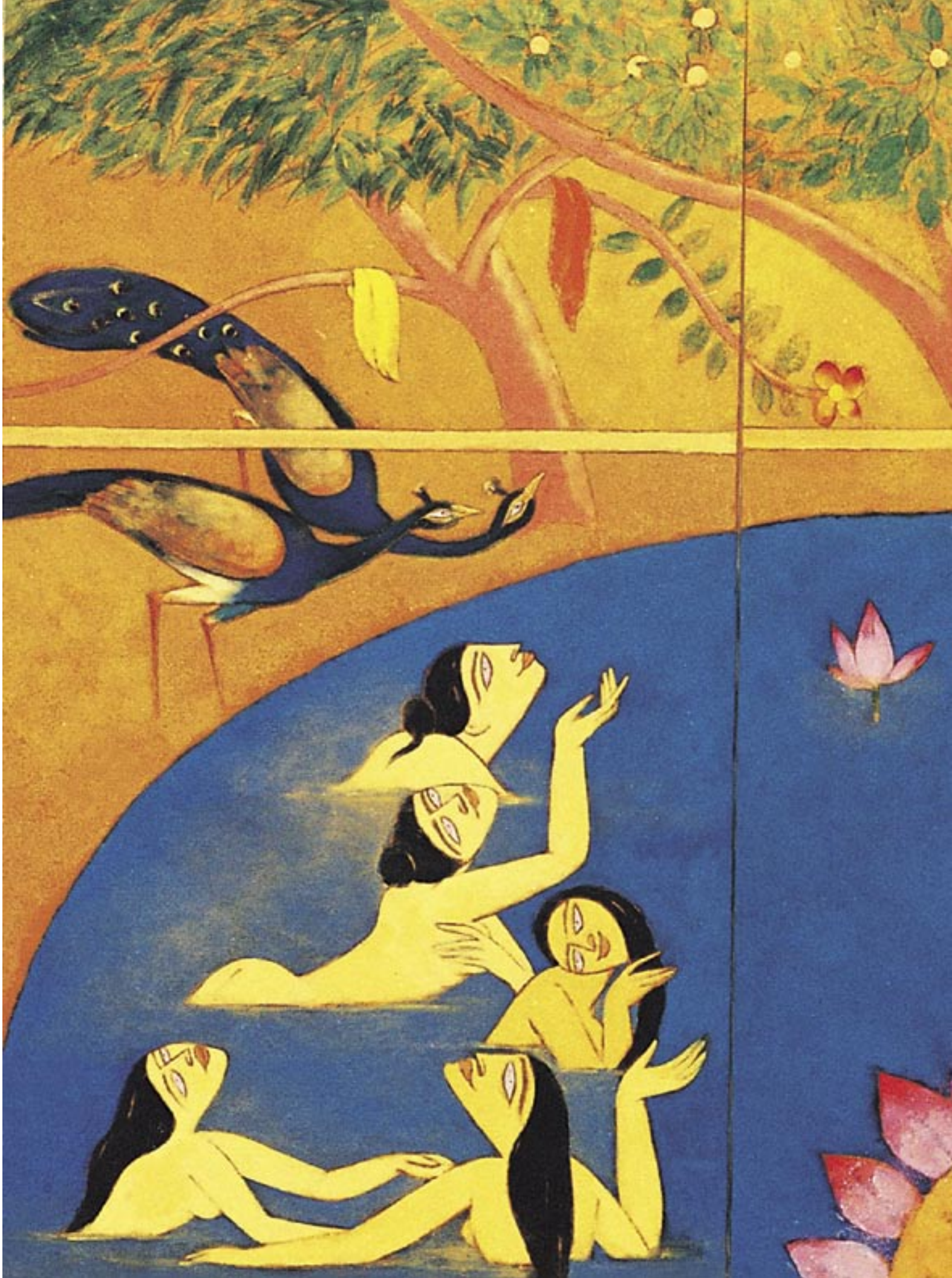


The Divine Flute 3
(Krishna and Radha with Cows)
Oil, Acrylic & Charcoal on Canvas
40x50



The Divine Flute 16
(Green Krishna)
Oil, Acrylic & Charcoal on Canvas
30x30

गहन कुसुम कुन्ज भाङ्गे
मृदुल मधुर बंसीबाजे



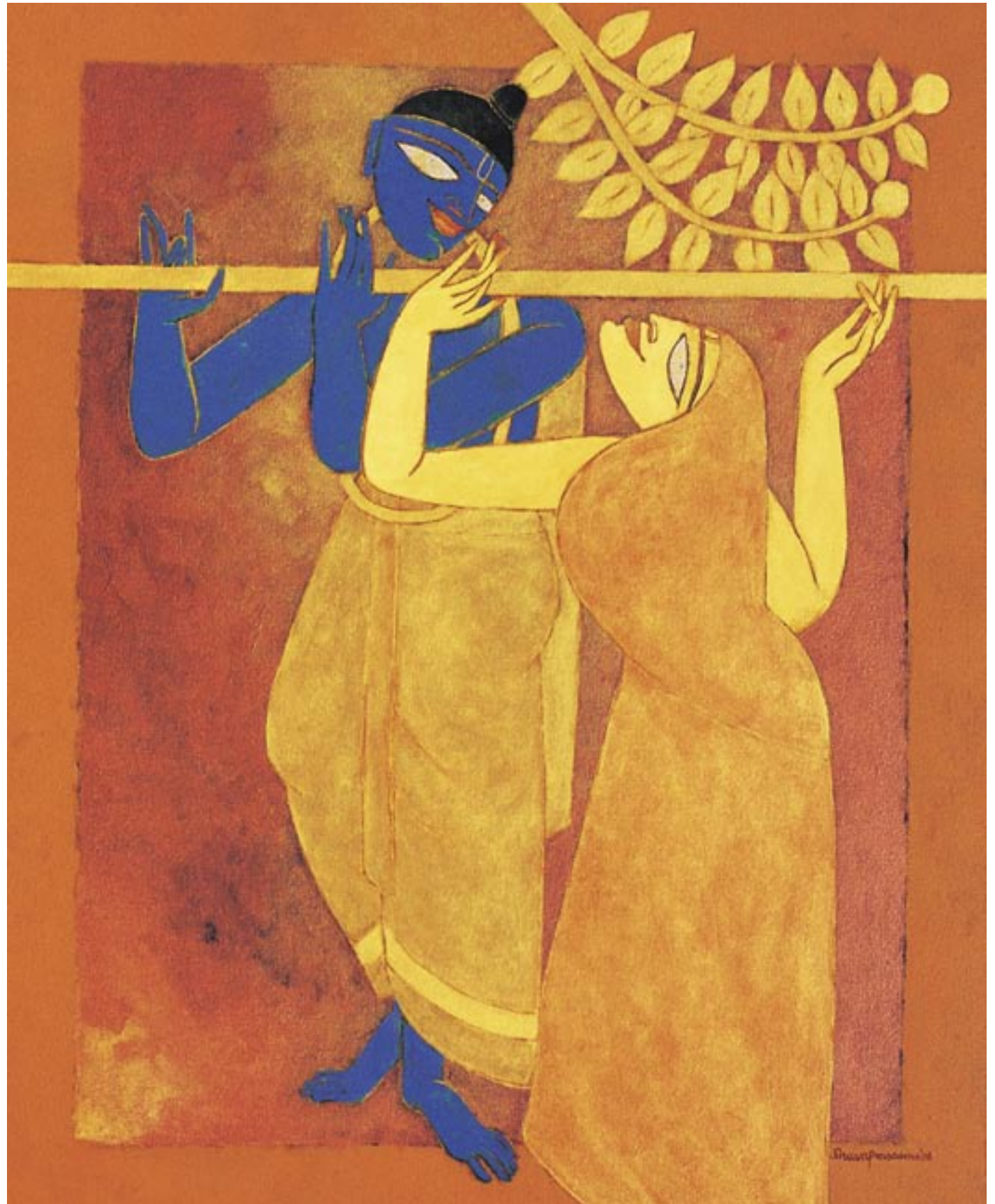
The Divine Flute 20
(Vastraharan)
Oil, Acrylic & Charcoal on Canvas
105x60





*The Divine Flute 13
(Krishna and Consort 1)
Oil, Acrylic & Charcoal on Canvas
36x36*

सुनत सुनत तब मोहन बाँसी
जपत जपत तब नामे



The Divine Flute 2
(Krishna and Radha)
Oil, Acrylic & Charcoal on Canvas
40x50



The Divine Flute 7
(Krishna and Consort 3)
Oil, Acrylic & Charcoal on Canvas
36x36



The Divine Flute 17
(Krishna and Consort 2)
Oil, Acrylic & Charcoal on Canvas
25x25



*The Divine Flute 15
(Blue Krishna)
Oil, Acrylic & Charcoal on Canvas
30x30*

*The Divine Flute 18
(Blue on Blue Krishna)
Oil, Acrylic & Charcoal on Canvas
25x25*



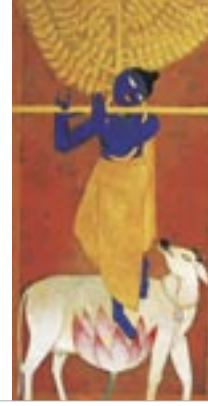
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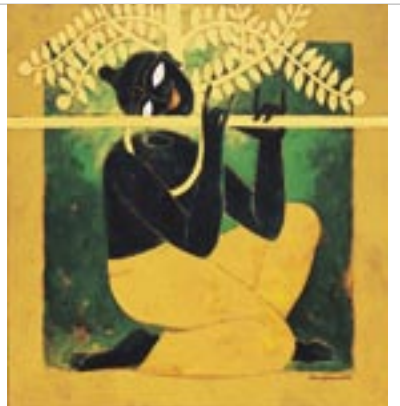
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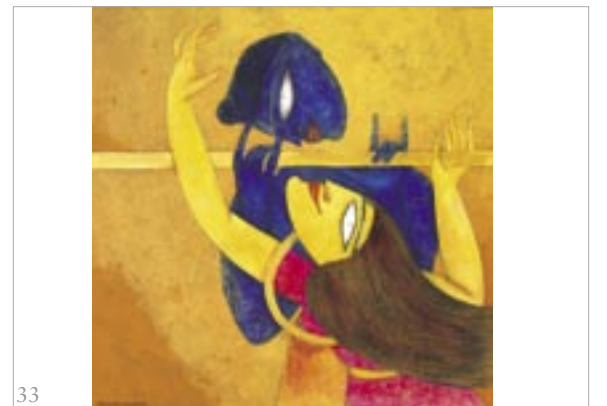
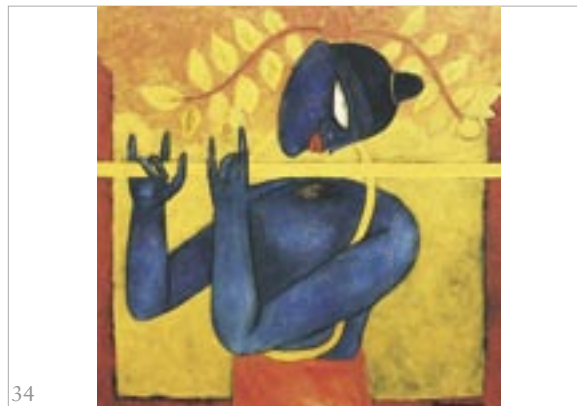
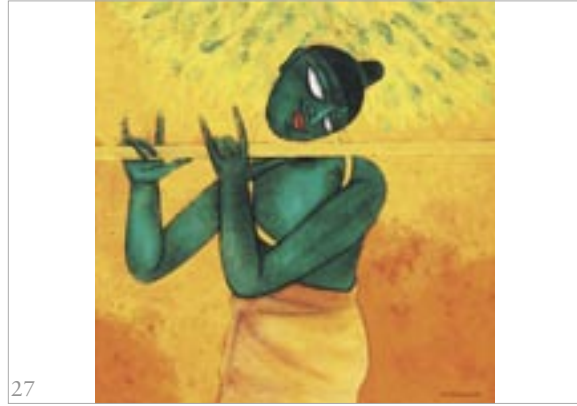


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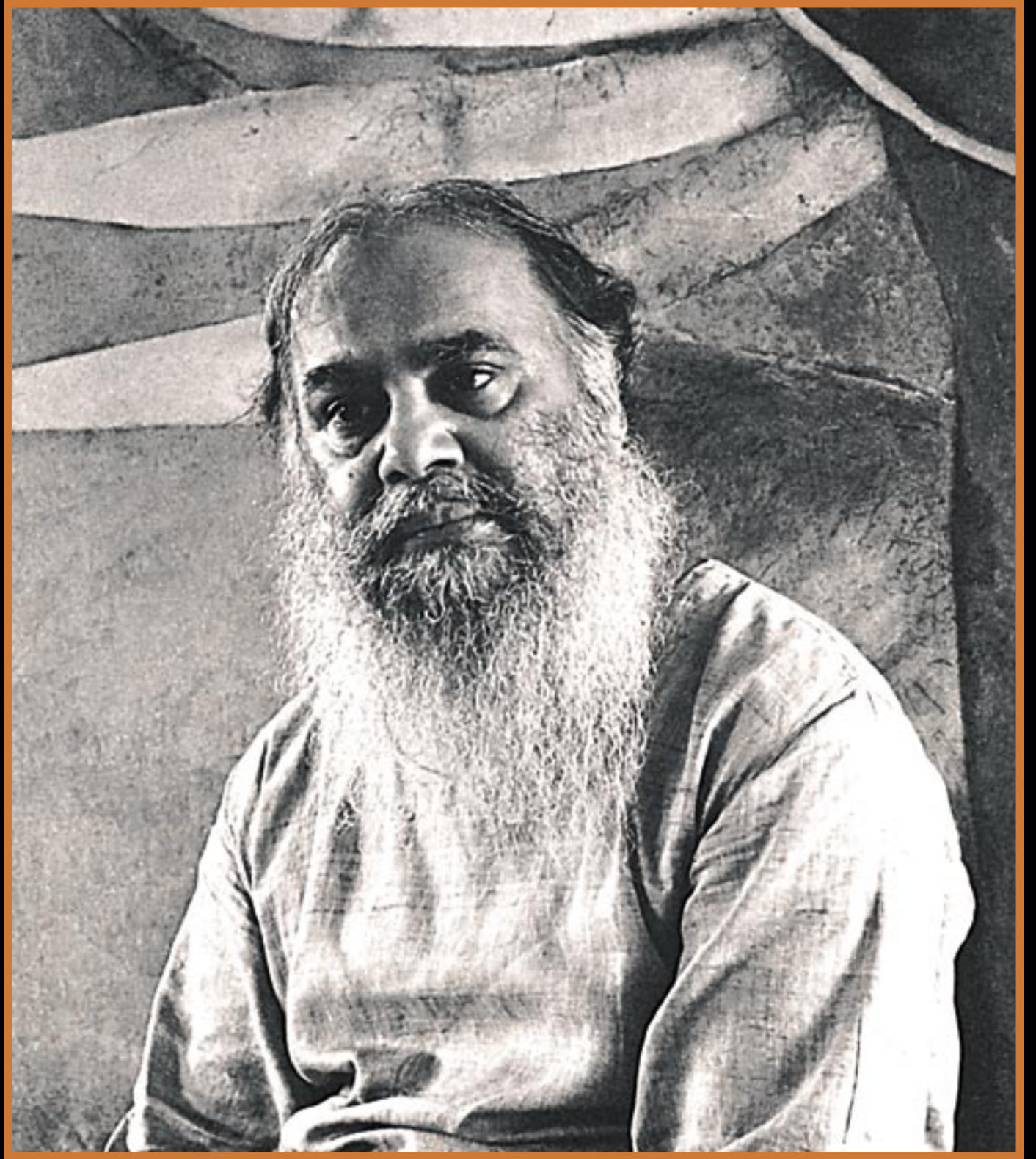


shuvaprasanna

- 1947 Born in Kolkata
1969 Graduated from Indian College of Art (R.B. University, Kolkata).

solo exhibitions

- 1972 Birla Academy, Kolkata.
1973 Triveni Kala Sangam, New Delhi.
1974 Gallery “Les Hironnelles”, Geneva, Switzerland.
1975 Triveni Kala Sangam, New Delhi; Gallery Atlantis, Aix-En-Provence, France.
1976 Gallery Denbarg, Geneva, Switzerland.
1977 Décor Art Gallery, Kolkata.
1978 Triveni Kala Sangam, New Delhi.
1979 Walburgischule, Werl, Germany; Max Mueller Bhavan, Kolkata.
1980 National Museum, Singapore; Triveni Kala Sangam, New Delhi.
1981 Max Mueller Bhavan, Kolkata; Triveni Kala Sangam, New Delhi.
1983 Kolkata Art Gallery; Kolkata; Jehangir Art Gallery, Mumbai;
Kreissparkasse, Ludwigsburg, Germany; Volkshoschule, Essen, Germany.
1987 Birla Academy, Kolkata.
1988 IDM Gallery, Munich, Germany; St. Paulus Pastelite, Ludwigsburg, Germany.
1989 Jehangir Art Gallery, Mumbai; The Gallery, Chennai.
1990 Indian Museum, Kolkata; Jehangir Art Gallery, Mumbai; Sridharani Art Gallery, New Delhi.
1992 Art Age Gallery, Kolkata; La Gallerie, Dhaka, Bangladesh.
1993 Birla Academy, Kolkata.
1994 Kunstverein Ludwigsburg, Germany; Studio Helmi Precther, Augsburg, Germany
1995 ‘Metropolis’: Portraits of Kolkata; CIMA Gallery, Kolkata; ABC Gallery, Benaras.
1997 Vadehra Art Gallery, New Delhi; Gallerie Grewal Mohanjeet, Paris, France.
1999 Joint Show with Shipra Bhattacharya, Art Today, New Delhi.
An Appreciation of Ted Hughes, Exhibition of Crow Paintings, British Council, Kolkata.;
Art Indus, New Delhi
2000 ‘Shuvaprasanna’s Icon & Retrospective’, Indira Gandhi National Centre for the Arts,
organized by Art Indus, New Delhi; Fine Art Company, Mumbai; Gallery Sumukha (Recent & Past)
at Bangalore; Artworld, Chennai,: Fine Art Company, Mumbai
2002 ‘Icons and Illusions’ organized by Gallery & Arts India, New York, USA.
‘Madhura’ at Art Indus, New Delhi.
2004 ‘Lila’ at Sridharni Art Gallery organized by Art Indus, New Delhi,
‘The Golden Flute’ at Gallery Artsindia, New York.
2005 ‘The Golden Flute’ at Cymroza Art Gallery, Mumbai organized by Indian Fine Art & Cymroza Art Gallery.
2006 ‘Evocative Expressions’ In Quest of Krishna at Art Alive Gallery, New Delhi and same show at ITC Sonar Bangla Art Gallery, Kolkata;



Artist photograph : Nemaï Ghosh

international exhibitions

- 1985 III Asian Art Biennial, Bangladesh
1986 II International Biennial, Havana, Cuba
1990 II International Biennial, Ankara, Turkey
1991 VII International Triennial India, New Delhi. Visited United States under the auspices of the USIA; Visited England under the sponsorship of British Council.
1992 The Museum of Modern Art, Sitomo, Japan; "To Encounter Others", Kassel, Germany.
1995 III International Biennial of Prints, Bharat Bhavan, Bhopal.
1997 Indian Contemporary Paintings, Cristies', London
1998 Contemporary 'Indian Paintings, Sothebys', New York
2003 6th EME Triennale Mondiale D'Estampes Petit Format 2003 in France
2004 Scenes from a Voyage organized by Art Voyage in association with Art Pilgrim; 'Parbon 2004', group exhibition at Sheraton Hotel, Dhaka, organized by The High Commission of India in Dhaka, Real Concepts and MAA consortium, Dhaka..
2005 'Group exhibition' at Reflections Art Gallery, Hong Kong.
2006 'Group exhibition' at Singapore organized by Gallery at Positive; 'Group exhibition' at Singapore organized by Gallery Art Resource Trust;

awards

- 1979 Awarded by AIFACS, New Delhi
1978 Awarded by State Lalit Kala Akademi, West Bengal
1977 Awarded by Birla Academy, Kolkata.

publications

- 1976 Edited with Shakti Chattopadhyay, *Anarchy and the Blue*
1977 Published *Artist*, a Collection of Woodcut Prints
1981 Editor *Art Today*, a journal on movement of contemporary visual arts in India
1982 Edited Portfolio *The Dream and Reality* (a collection of drawings)
1983 Edited Portfolio *The Eyes of Time* (a collection of drawings)
1993 Published *Between the Earth and the Sky*
1995 Published *Wondering Silence* (Drawings and Contemporary Bengali Poems)
Published *Shuttle* Portfolio of Graphics and verses by Obergrabenpresse, Dresden and Kolkata.
1998 Published *Bishanna Swadesh* (Drawings with Poems of Partha Raha)
1999 Published *Ma-Nishad* (Drawings with Poems of Jay Goswami)
2000 Published *Shuvaprasanna: Vision Reality and Beyond* by Chitrotpala Mukherjee.
2002 Published *Aamaar Chhelebel* an autobiography of Shuvaprasanna
2003 Published *Swapna*, *Swapna noy* a Bengali short stories for children's by Shuvaprasanna.;
Call of the Real- Contemporary Indian Artists of Bengal published by Mapin.
2005 Published *Onno Nagorik* a collection of proses by Shuvaprasanna.





artsindia west

gallery artsindia



artsindia

Located on Fifth Avenue in New York's vibrant Flatiron district and in downtown Palo Alto, California, ArtsIndia has emerged as the definitive outlet for Contemporary Indian art in America and around the globe. The ArtsIndia Group seeks to build bridges through art, exhibiting works by both established and young Indian artists.

ArtsIndia began as the first and only online gallery of Indian art based in the U.S. (www.artsindia.com). Artsindia.com arose from the conviction that the best of Indian art favorably compares with the very best in American and European art worlds. However, much of India's contemporary art remained unseen in the West, and as a result was greatly undervalued. The climate has since changed. Since the inception of our online gallery in 1999, contemporary Indian art has made huge strides in the marketplace. This precipitated the opening of our New York gallery space in January 2002, the opening of ArtsIndia West in Palo Alto, CA in November 2004, and the launch of two private equity funds to invest in contemporary Indian art.

In June 2002, ArtsIndia acquired a substantial part of the renowned Chester and Davida Herwitz Collection, which comprised works collected by the Massachusetts couple over a thirty-five year period. We have curated several shows from this collection of works by artists like M.F. Husain, F.N. Souza and Laxma Goud. Over the years, Gallery ArtsIndia (NY) and ArtsIndia West (CA) have also exhibited works by S.H. Raza, Anjolie Ela Menon, Satish Gujral, Sakti Burman, Paresh Maity, Ganesh Haloi, Rameshwar Broota, and many more. Showing art by upcoming talent is an important part of our mandate. These have included Chittrovanu Mazumdar, Shibu Natesan, Baiju Parthan, T.V. Santosh, Bose Krishnamachari, Justin Ponmany, Anandajit Ray and others. Gallery ArtsIndia has hosted two Indian Artists Retreats in the United States in 2004 and 2005 in which several Indian artists came together to paint and share ideas. The retreat was a huge success and similar retreats are planned for the future.

As part of our mission to introduce new areas to contemporary Indian art, Gallery ArtsIndia has taken traveling exhibitions, curating shows in Dallas, Houston, Chicago, San Francisco, Seattle, Washington DC, Orlando and Boston and loaned works to a show in Southern California. We also hold cultural events in our galleries including book readings, art lectures, and film screenings revolving around the South Asian experience.

Contemporary Indian art has been doing exceedingly well in the marketplace, particularly during the past decade. We believe that its success, so far fueled by buyers of Indian descent, will soon experience exponential growth as a global audience discovers the excitement and talent of contemporary Indian art. As the market continues to thrive, Gallery ArtsIndia hopes to both occupy and shape this exciting interface.

forthcoming shows at artsindia

gallery artsindia - new york

Confluence 2006: a group show featuring work done at the *3rd Annual Artists Retreat*
June

Laxma Goud: Heavy Metal/Light Pen
July

Payal Khandvala
August

artsindia west - palo alto

Shipra Bhattacharya
July

GR Iranna: King of Clay
August

KS Kulkarni: A Retrospective
September

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