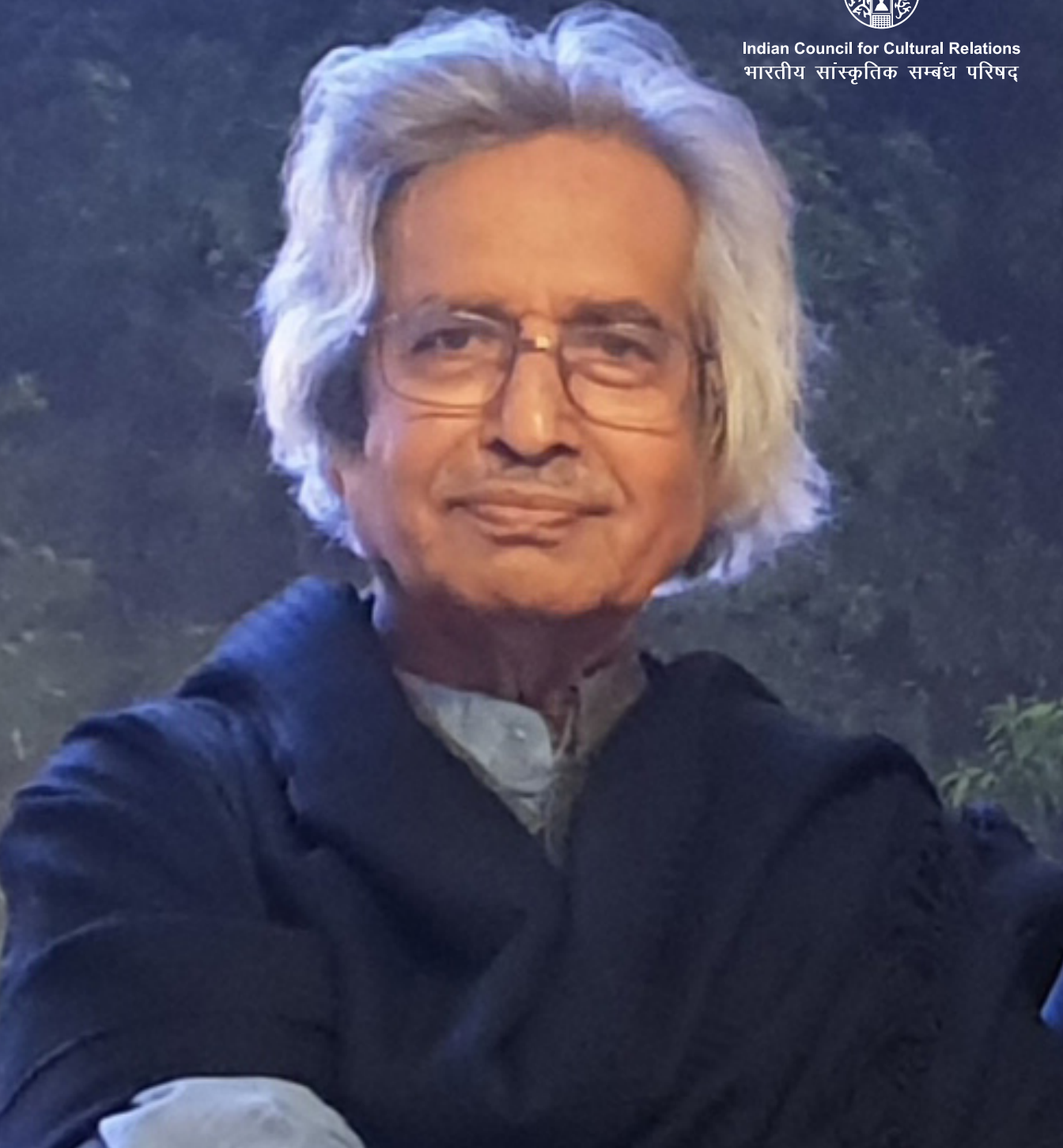


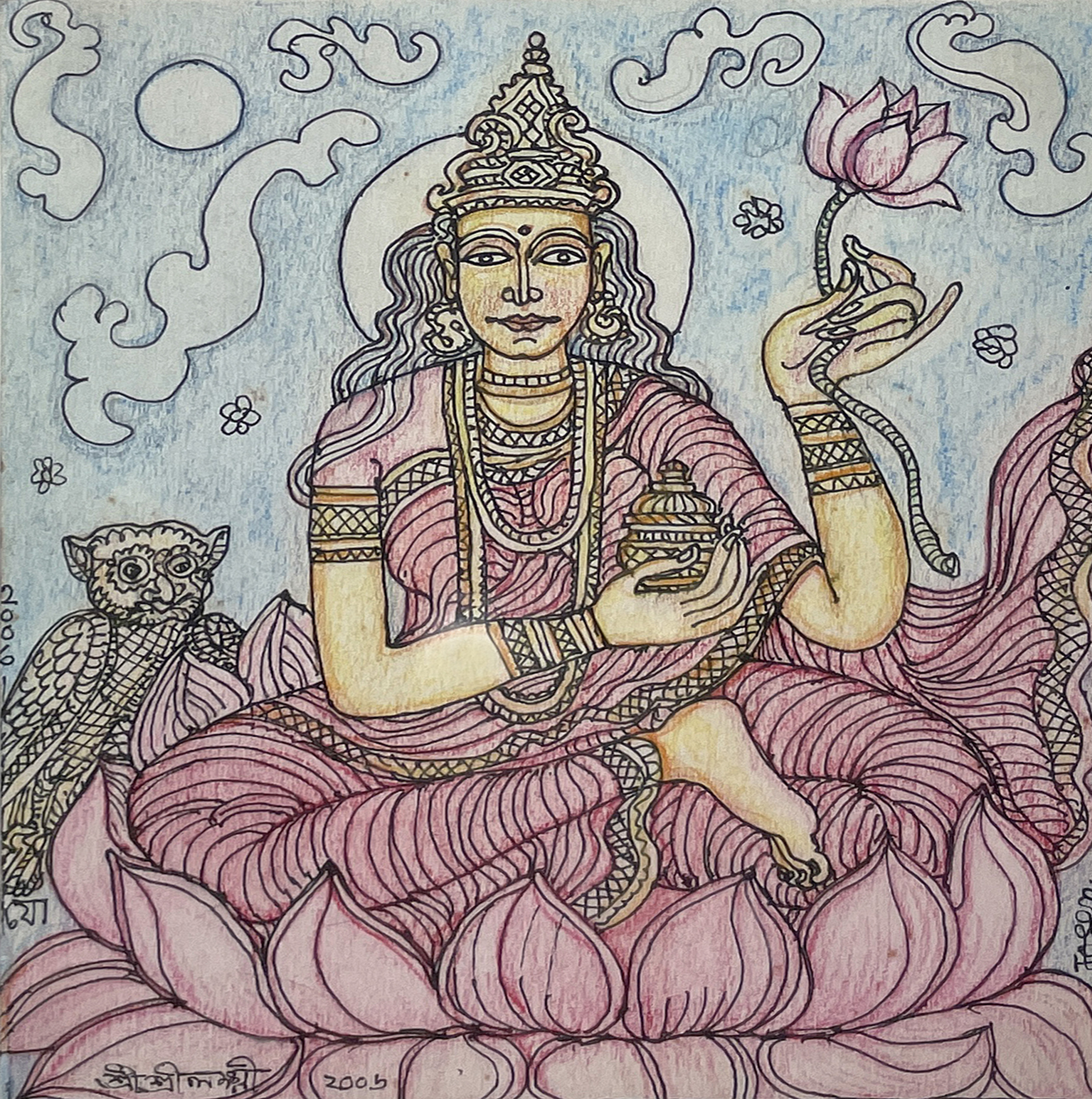


Indian Council for Cultural Relations
भारतीय सांस्कृतिक सम्बंध परिषद्



JOGEN CHOWDHURY

ALCHEMY OF EXPRESSION



**JOGEN
CHOWDHURY**
ALCHEMY OF
EXPRESSION

CURATOR : **UMA NAIR**

ICCR *Presents*
VISITING INDIAN MASTERS

*Untitled (Lakshmi) Pen and ink and pastel on paper, 2005,
Collection Rohit Gandhi*



Known for his enigmatic visions, his caressing contours and his cross hatched masterpieces Jogen Chowdhury is amongst the finest figurative and still life artists of contemporary Indian art in the 21st century. In the firmament of art practices he stands apart as a modernist who defined his own odyssey of masterpieces that celebrate paper and pen and pastel.

Flower, 1990, ink and pastel on paper, Glenbarra Museum Japan Collection



French connection and figuratives

From a scholarship that took him to Paris in the mid-1960s, at the Ecole Nationale Supérieure des Beaux-Arts and at the famous Atelier 17 of William Hayter, Chowdhury has created his own orbit of fantasy and career graph. Other than European portraits and sketches, it was here in Paris that he started drawing those quirky, fleshed out torsos of naked elderly men and women with thin and knotted fingers and queer arms. These distinct torsos had a monumental as well as mesmeric quality—as if the flesh had turned into crackled textures hewn by his brush.

His deeper understanding of Western grammar and modernist modes created within him an inquisitive interrogation that sprang forth a desire to find a language that was original yet born of Indian roots. The elderly couples he created with deeply grooved expressions became an unforgettable series that emanated strong and rustic odours of both sensuality as well as a perception of the deeper tones of cultural contexts.

His works straddle a corollary of contemporary conversations in the vitality and versatile power of drawings. With humble tools and ink and mixed media on paper, he presents drawings that are a heady study of anatomical exaggerations and the fascinating felicity of the cross-hatch style that can never grow old.

*Face and flower, 1976, ink and pastel on paper,
Glenbarra Museum Collection*



Paris in the 1960s

In reminiscence of the Paris years in 1960s at Atelier 17 of William Hayter, which, was the finishing school of many talented young Indian artists aspiring to seek rudiments of European techniques Chowdhury states : “We had to draw many portraits and sketches of several European models who sat in the studios,” recalled Jogenda. “But I always felt that translating mere realism for the sake of it was not what I wanted. I used to get bored, so I started doing exaggerations in mood and I created a set of pen and ink drawings with those signatures.”

He added, “In later years they became studies of the people I associated with or observed in day to day activities and that is how my cross hatched portraits became part of my sensibility. I think I was yearning for something original and that is the beginning of my journey with such drawings.”

*Man with a chaddar, 1980, ink and pastel on paper
Glenbarra Museum, Collection*



Loose-limbed torsos

Those drawings from the 1960s have come to bearing even today as you look at his portraits of men with gnarled limbs and animated or reflective bulbous women lost in soliloquy. Intriguing perhaps to see that Jogenda is happy creating loose-limbed, bulging torsos of naked evocative men who are by no means young, and also creating long-haired women with rotund eyes with thin and knobby arms that end in long undulating fingers.

These men and the woman are by no means large but their impact is indeed monumental almost as if their flesh has turned into skin that is coarsely tinted and hewn by his pliant pen and ink. The body with deeply grooved furrows ensures a striking attractiveness that emanates a strong and pulsating sensuality.

Situation, 1994, mixed media on paper,
Glenbarra Museum Collection



Enigmatic elegance

Chowdhury revels in creating images that are not beautiful — they are not painterly, like the *Woman with Silver Necklace* (2011), but his women have a rustic radiance and enigmatic elegance in the way he succinctly captures a transient moment of vulnerability with an accurate yet lyrical clarity that stems from his highly developed technique and deep understanding of his subject and the human condition.

What is evident also is how in the drawing that is a portrait he gives us the limpid language of surrealism. The decorative element is inherent in Chowdhury's style, but for him embellishment has its own flourish, its own lingua franca. It also highlights folk elements. The beauty of these drawings is the intricate crosshatching that gives an undeniable three-dimensional quality.

These drawings have tales to tell and elicit the power of the human hand because despite his age, Jogendra dares to be simple and sophisticated, leaving his lithe, loose lines to do all the talking. The panache and perfection of using pen and ink directly on paper is non pareil. The lines meander across the white surface and as the human forms take shape, we are reminded that drawing is the basis of all art and it is the human hand that empowers and embraces the very spirit of creation.

Woman with silver necklace, 2014, mixed media on paper, Collection Sanchit Joshan



Life's many journeys

The artist has travelled his own path —he chose folklore aspects of Indian culture as his primary inspiration. In works that are fascinating figuratives, we have images that are characterised by elongated, amoeboid figures, drawing from the natural as well as psychological. Over the years, Chowdhury has effortlessly woven together a distinctive contemporary milieu with elements of traditional imagery, and an interplay of felicity and fragility.

Chowdhury has always had clear thoughts about the power and passion of what art should be to its practitioners. “All art that is truly born from within, is born out of a restless urge that springs from a state of disturbances, distances and surprises that we perceive in life’s many journeys,” says he.

In 2007, when I sat in his studio at Shantiniketan to talk to him about his solo show Abahoman at the Vadehra Art Gallery in Delhi, he spoke at length about drawing and simply stated: “A drawing is about being able to cultivate the body and spirit..it is not only about a pretty picture. Working with the basic nature of a person is very much a characteristic of my work; I draw upon natural elements of people’s faces for inspiration.”

Young lady with a mirror, 1987, tempera, Glenbarra Museum Collection



Surrealism and realism of gods

In his gods and goddesses, you can glimpse his deep understanding of surrealism as well as a modern stroke of realism. If his Ganesha is about tensile caricatures, sometimes with protruding limbs and at others with cross-hatched brilliance, then his Lakshmi is a perfect rendition of textural terrain and expressionism—Lord Ganesha pot-bellied and curvaceous, rendered in fine strokes, it is fascinating to see the detailing of the cross-hatched textures and the tones of pastel woven into the form.

Treatment and texture in both works are contrasting—the dense cross-hatch in the Ganesha gives it a rough hewn fervour. Expression is an evocative characteristic in Chowdhury's portraits. The posture he creates is tidy and well knit into the frame. In the case of the lotus seated Lakshmi it is the parallel strokes of her vastra the sari that becomes an eye-catching consonance of contours. Soft petal colours in this drawing create an aura of the spirit, the animated owl adding an accessory element. The poise in the figure is what engages the viewer's gaze.

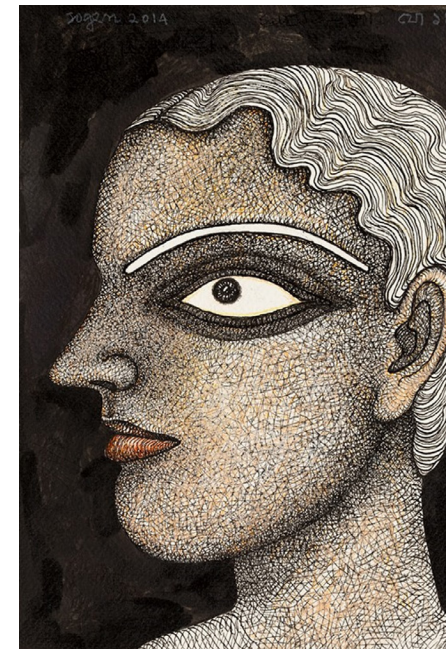
Chowdhury's love for nature and his observations of the everyday milieu of urban living define his art practice. He references local traditions and popular visual culture to comment on the complexities and contradictions of his native Bengali middle-class society.

Ganesha, 2005, pen and ink on paper, Rohit Gandhi Collection



This is why he explained his evolution: 'What I felt quite strongly about was the need to create something new and original, something which could not be accomplished either by replication of Western Art or by falling back on Indian art, in other words, on ancient India and its heritage alone... The other idea that struck me was that it was my own characteristics that would define and determine my art and its conventions. My memories, my dreams, my thoughts, my environment - they could all become subjects of my works.'

*Man and Lady, 1980, pastel on paper,
Glenbarra Museum Collection*



*Face of a Girl, 2014, pen and pastel,
Sanchit Joshan Collection*

Drama and dynamism

The most vital component for Chowdhury is his interpretation of the function of lines. His contours, meandering and coalescing, lend an aura of drama and dynamism to his works. His figurative images belong to the beauty of urban living. He balances reality and fantasy to create enigmatic beings that leap out of their frames.

In Man Sitting on a Mat and *Face of a Girl*, he portrays two separate figures, using powerful, fluid lines and the pastel shades of cross-hatching with an accuracy and depth so characteristic of his style. The undulating contours of the figurative bodies as well as the profile of the faces he creates render a sense of rhythmic movement that is rare, if not animated.

In Man Sitting on a Mat, 1980 ink and pastel, Glenbarra Museum



JNC-51-Jogen Chowdhury-Still life - with Flowers, Ink and pastel, Collection Sanchit Joshan

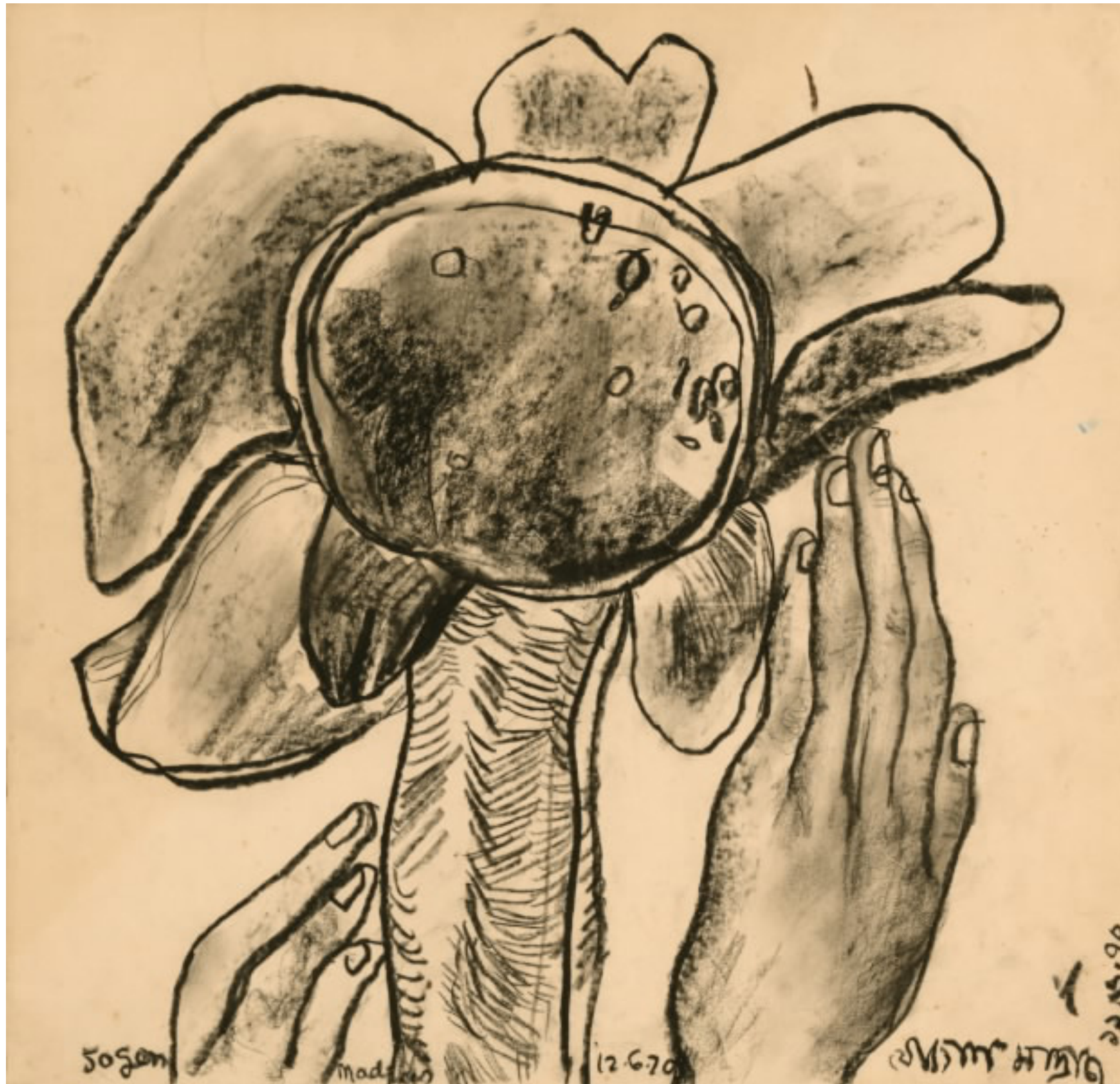


Sandscape with staircase, 2006, ink and pastel, Collection Rohit Gandhi

STILL LIFES:

Patachitras and alpanas in reference

Chowdhury is the master of the modernist figure as well as the still life genre. The manner in which he distorts form with the pensive fluidity of lines is reminiscent of all forms and indices of the ritualistic alpana created on the floors of Bengali homes by gorgeous women with graceful saris. In all the drawings, he draws our attention to the limbs and if we look closely, the extremities have a luxuriant as well as languid grace about them. This reminds us of the abundant foliage on rooftops, crevices and corners of villages. His still life series are distinct divisions of either the human form or nature's bounty, in later years he fused both subjects to create his own odyssey of sensorial statements.



“My work has always been deeply rooted in Indian traditions,” states Jogendra. “You can look at many references but of course the one that comes instantly to mind is that of the patachitras, alpanas and the floral studies that I have done and observed in the past.”

While the nature driven still lifes have an Indian flavour in the form of compositional control his melded still lifes of fruit and flower and human fragments are decidedly universal in flavour and fervour. His understanding of the realist modes of expression become a very important part of his still life series. The Western lexicon is vital as he brings forward antiquity and cases it in contemporary characteristics. His *In Search of a Dream* series are a historic premise in the tactile and tensile commentary of life in its range of paradoxical contrasts.

Untitled, 1970 drawing, oil pastel, Glenbarra Museum Collection



Still lifes and surreal dream series

Chowdhury can create lessons out of the strength of composition and the finesse with which he weaves stories into the simple medium of ink and pastel on paper. In the Glenbarra collection is a stellar still life that spoke of multiple references and legacies.

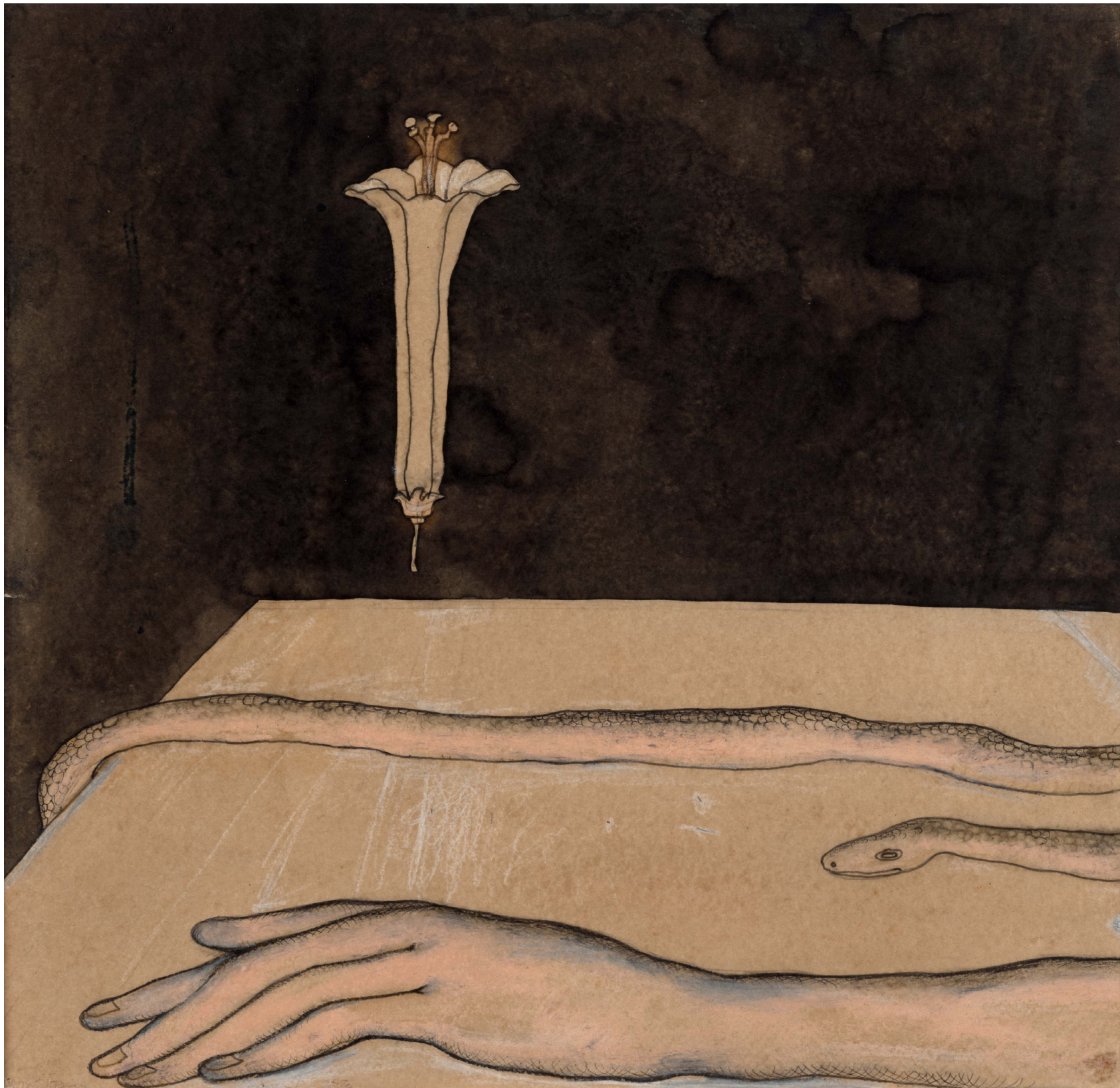
In *In Search of a Dream* 1976, ink and pastel on paper brings back the epoch and evocative stance of Renaissance Masters in mood he creates the importance of understanding modernism when you create a work with still life elements. In this case the surreal signature is created by the fruit and the flower.

In a phone call conversation to me, during the exhibition Jogen Chowdhury said:

“ I love to mix realistic figures and forms with the decorative and ornamental ones in order to create visual tension and beauty. My works in early years were based totally on reality. So every single detail was captured on canvas. I painted after I observed things in their natural surroundings. Later on the need to capture images totally in their natural surroundings was not there. My intention changed. The purpose was to hide some parts, because if you show the entire figure the interest in the details is totally lost.

Earlier the desire to show reality was greater. Now, in some parts, there is a certain distancing from reality. Earlier, I would draw even in a crowd. Now, I need to work in solitude. There is a certain power in the stillness of an object. Stillness is a form of speed while not in force. It is stillness that can create greater tension in a work of art.

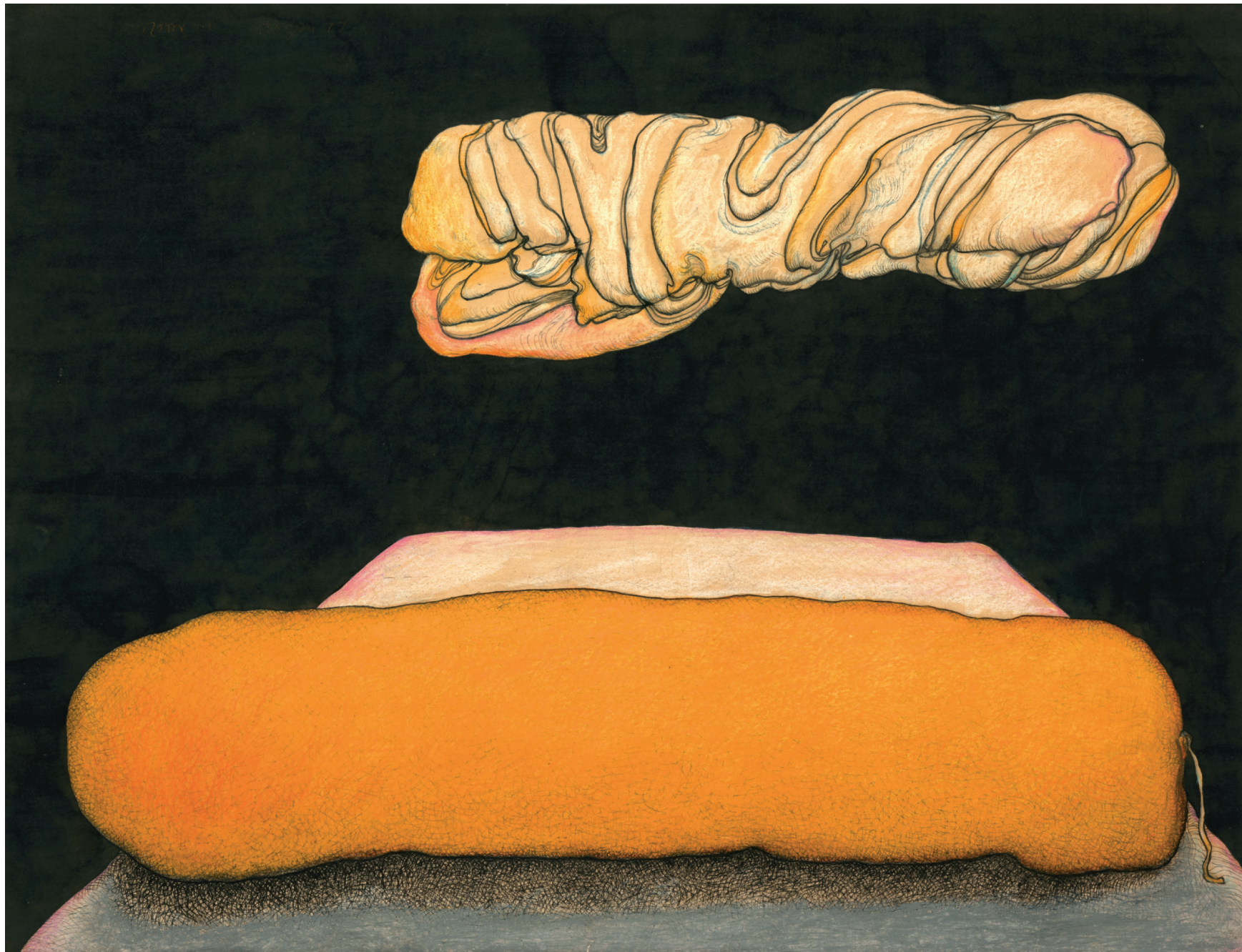
In Search of a Dream, 1976, ink and pastel on paper,
Glenbarra Museum Collection



“Life is a mystery and it is inexplicable. A given situation can only be explained. In such circumstances, there is tension that may be apparent, but for me, that is what is real. It is this factor that prompts me to conceive a magical situation which is akin to magic realism. When I created *In Search of a Dream* I was trying to combine stillness and beauty of one element of the human form. That was the hand.”

When I mix flowers and fruit I'm commenting on man's relationship with nature -I think it has affected the graceful, symmetrical beauty of leaves and flowers . I found a world of arbitrary creativity and vitality of nature which moulded my perception of nature. I took liberties with the shapes and contours of the flowers, creepers and leaves, recasting them in accordance with the dictates of his will. This was how I created an entire series of still lifes.”

Reminiscences of a Dream 1976, ink and pastel on paper,
Glenbarra Museum Collection



Passionate pastels

In the Glenbarra Museum Collection belonging to Masanari Fukuoka art lovers can partake of the sinuous fluid line and simplification of forms that have their foundation from his appreciation of the Bengal pat tradition. It's also a lesson for younger and emerging artists — the power of pastels and paper — the oldest tools in the world.

This is why he said, “The sheer range of characters, temperaments and manners that I observed in the people that I saw around myself fascinated me. I portrayed them from an essentially personal perspective. In my characterisation of these people, I crossed the boundaries of realistic representation and let imagination take over.”

When Chowdhury creates stunning pastel works on paper, there are no backgrounds. With effortless ease, his figures are woven into a shape with a spidery web of dense cross-hatched lines, fleshed out with a hint of colour added with a soft dry pastel. “We did not have electricity in our house and I had to read by the hurricane lantern. I had to fall back on black and white because we did not have enough light...We had a miserable state of living when we came to Kolkata as refugees...the criss-crossing lines, too, may be carrying traces of the environmental and mental complications of that time,” he reminisced about humble beginnings.

These images reflect not just his sensitivity and his idea of composition and context but it positions his originality and deep sense of observation from the social and cultural milieu around him.

In my Dream 1977, pastel on paper, Glenbarra Museum



Pastel and paper—the oldest tools in the art world become instruments of iconic birth in the hands of a highly skilled draughtsman; and, anatomy is his strong point. To look at his surreal figurative forms is to know that he creates in his own island of narratives—everything from life around him becomes a part of his tale but it is the observation and sensitivity of watching both men and women that become his leitmotif.

So each part of a body is a study in anatomical perfection—Jogen's drawings are both facile and have an inherent decorative element that is suggestive but not dominant. Even when he distorts his drawings, they do not violate the rules of construction because the exaggerated limbs, fingers, torsos all seem natural and fluid in their curious contours.

*Infinite Reminiscences of a Dream, mixed media,
Glenbarra Museum Collection*



Couple 1, 1994, mixed media



Woman sitting in white sari

Cross-hatched lines

Jogen Chowdhury's distinct style of crosshatching originated in the 1960's. He adopted the practice of pen and ink drawings, which he blended with layers of soft dry pastel in muted shades of gray and ochre. A mesh of crisscrossing lines set against a deep black background defines the resulting forms that appear suspended in the enveloping darkness. Jogen weaves into his figures a spidery web of dense cross-hatched lines, which he fleshes out with hints of soft dry pastel.



Peacock comes to two lonely men's home 1988, ink and pastel, Glenbarra Museum Collection

Peacock Comes to two lonely Men's Home created in pen and pastel is a statement in conversations and loneliness. Of inner densities and an inchoate immersive nature is Chowdhury's Peacock comes to two lonely men's home (1988). While the two wiry looking men are lost in their conversation the peacock perched on the younger man's head is very much a part of the dalliance with dialogues. What enchants is the darkness that is created as a space between both figures. Drama and surrealism meet in the enactment of the scene that looks like a frieze.

Jogenda has a cinematic approach to his work. There is an ember of Satyajit Ray when he creates an austere delicacy in the poise of the characters he portrays. No matter what the social-political circumstances of the characters, his treatment of narrative is so exquisitely realised that an entire world is evoked from comparatively limited details within the realms of darkroom drama.

Like a folk artist who has found his own pathway, Jogen revels in using a pen or pastel or even pencil directly on paper. His lines meander magically across the white/cream surface of paper sheets and his human forms take shape as if of their own volition wanting to narrate their own tales in the figment of his own fiction. As in much of our folk art, there is a strong decorative element in all of Jogen's compositions, but he does not use this for mere embellishment. They give an iconic edge to his works even as they seem to belong to realistic situations, blurring the lines between the real and the surreal.



Three Women, 1992, ink and pastel, Glenbarra Museum Collection

Three Women

Contours, the alchemy of expression and shades of autumnal colours all coalesce in this stirring study of Three Women by Jogen Chowdhury.

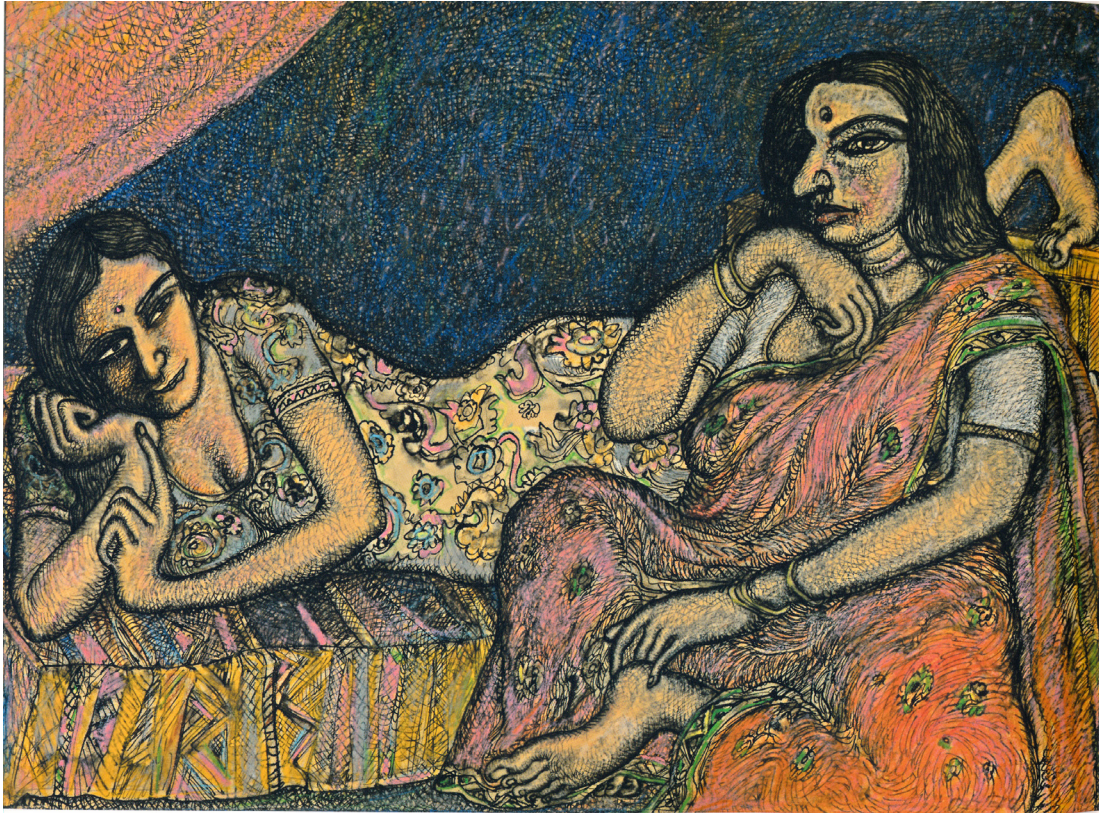
Chowdhury revels in the position of both gesture and poise in the women he creates. Early in his days of creating, Chowdhury avoided the imitation of the European and Bengal schools and stuck to inventing his own idiom.

Embedded within his compositional control and felicity for contours, Chowdhury harnesses his love for the folkloric aspects of Indian culture as well as his own observations of quintessential everyday symbolism in Indian society for inspiration. These three women could well belong to a bus stop in Kolkata. His power of observation and his brilliance in handling the subject as well as ethos is reflected in the way he handles their dress and the clinging folds of the sari. Their fluid contours along with their hair and the expressive lithe lines of their facial features is heightened with touches of colour. These three women belong not to a time or place, they embrace both yesterday and today, as he creates a signature of both sumptuous sensuality as well as a tensile grace in stance and stature.

The current work also aptly illustrates Jogen's sensitivity to pattern and texture that came from his training and work as a textile designer at the Weavers' Service Centre in Chennai during the late 1960s. '...I have always been fascinated by the conventional forms of a sari draping around a woman's body, and I have sought through that image, forms of my own making, in a new manner.

"My characters belong to my own choreography," states he. The feminine mystique is crystal clear— the long hair, the almond-shaped eyes, the pencil-thin lips and sinuous curves everything combines to create an aura.

"The characters, temperaments and manners that I observed in the people that I saw around me were fascinating. I portray them from a personal perspective. In my characterisation of these people, I crossed the bounds of realistic representation and let my imagination take over," he affirms. "Drawing is like music, it must flow, it must be fluid, if an artist cannot draw there is no music.



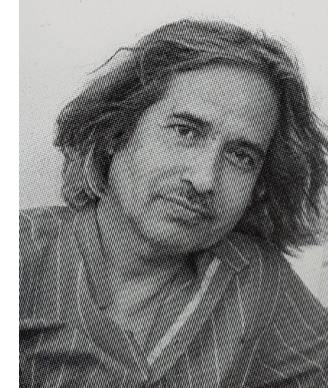
Inner Chamber, 1990, ink and pastel, Glenbarra Museum Collection



Untitled, 1998, ink and pastel, Glenbarra Museum Collection



The Apple, ink and pastel, Glenbarra Museum Collection



JOGEN CHOWDHURY

Biography

1939 : February 16, born in Faridpur (now in Bangladesh).

1948 : Family arrives in Kolkata, after the Partition of India.

1955-60 : Graduates (First class First) from the Government College of Art and Craft, Kolkata. Becomes an active member of local cultural and literary groups and publishes a small literary journal called 'Nandimukh' with friends. Works as a teacher in Howrah Zilla School and as a textile designer in Weaver's Service Centre, All Indian Handloom Board, Kolkata.

1965 : Awarded a French government scholarship, leaves for Paris and studies at L' Ecole Nationale Supérieure des Beaux Arts and Atelier 17, Paris (1965-67) Visits Germany, Italy, UK, Holland including Various parts of France.

1968 : Returns to India and works as textile designer at Weaver's Service Centre, All India Handloom Board, Madras.

1970 : Becomes a member of Calcutta Painters, a group representing Calcutta Reality. Publishes a book of poems in Bengali. Get married to Sipra.

1972 : Joins Rashtrapati Bhavan, New Delhi as Keeper of Art (1972-87)

1975 : Founder Secretary of Gallery 26, Artists Forum, New Delhi along with Manjit Bawa, Amitava Das, Mona Rai and others. Birth of only child (son), Soumya.

1976 : Visits France on invitation and participates in the international exhibition at Cagnes-sur-Mer along with Rameshwar Broota.

1977 : Participates in artists camp of Indian artists at Kasauli organised by Vivan Sundaram.

1979 : Participates in artists workshop of the Lalit Kala Akademi at Garhi Village, New Delhi.

1981 : Founder Joint Editor of the art journal, Art Today, along with artist Suvaprasanna.

1982 : Participates in workshop of Indo-German artists in Braunschweig, Germany and Arezzo, Italy. Participates in Festival of India, UK.

Visits Italy, Austria, France, Spain, Holland and Moscow along with Family.

1983 : Participates in workshop of Indian and German artists at Kasauli.

1985 : Participates in the art exhibition of 'Indian Artist in France', Festival of India, France.

1986 : Represents India in the first International Festival of Art, Baghdad & visits Iraq.

1987 : Joins Kala Bhavan, Santiniketan, Visva Bharati as Reader, Department of Painting.

1990 : Jury Member, Biennale Exhibition, Roopankar Museum of Fine Arts, Bhopal.

RPG publishes portfolio of six paintings, released in Kolkata by Shri Jyoti Basu, Chief Minister of West Bengal.

Participates in HUDCO art camp, New Delhi.

1992 : Participates in 'Confluence', Indo-French art camp, Kolkata. Visit Bangladesh.

1993 : Curator for the exhibition of Contemporary Indian Art, Dhaka organised by the Indian Council of Cultural Relations, New Delhi. Visit Dhaka, Chattogram & his native Village of Daharpara (Birth Place).

Jury Member, annual exhibition, Orissa Lalit Kala Akademi, Bhubaneswar.

Illustrates a book of poems by Namita Chowdhury (Pratikshan Publications).

Participates in workshop and seminar on Indian Art Criticism by the Art Critics Forum, New Delhi.

Participates in art camps with other contemporary Indian artists at Pattaya, Thailand; Diamond Harbour, Kolkata, West Bengal and Puri, Orissa.

1995 : Art works Auction of Chester Herwitz Collection, Sotheby's, New York, Christies auction, London.

Participates 'Dongar 95', tribal Art Camp in Koraput, Orissa, organized by Rajeev Sethi.

1996 : Member, Advisory Committee, Lalit Kala Akademi, New Delhi (1996-98).

Visits Glenbarra Art Museum, Himeji Japan with family. Also visit Kyoto and Tokyo.

Commissioner, Sixth Bharat Bhavan Biennale of Contemporary Indian Art, Roopankar Museum of Fine Arts, Bhopal.

Participates in 'Chamatkara', organized by CIMA Gallery at Whitleys Art Gallery, London.

Sotheby's auction of Modern and Contemporary Indian Paintings, London.

1997 : Jury Member for Indian Section of the Triennale India, 1997.

Sotheby's auction of Old and Contemporary Art, London.

Christie's auction of Contemporary Indian Art, London.

Calcutta Metropolitan Festival of Arts, Kolkata. Convener of the 5 days seminar.

1998 : Member, Advisory Committee, National Gallery of Modern Art, New Delhi (1998-2000), Attends Art camp 'Search with in' at Pernegg & Salsbury, Austria. Visits Germany.

1999 : Participates in Art workshops: Of Indian and Bangladesh artists organized by the Bengal Foundation. Also by the Archer Group, Ahmedabad; at Khajuraho, organized by Sehar.

Retires from Visva Bharati as Principal, Kala Bhavana. Get appointed as Honorary Professor, Kala Bhavana, Visva Bharati.

2000 : Visits Japan on invitation from Prof. Kazuo Azuma of Campo-Arai and Tagore Foundation, Ujiie and delivers lecture on the art of Kala Bhavan and its relationship with Japan and South-East Asia along with Prof. Soumendranath Bandyopadhyay.

Portfolio of Serigraph prints, Archer Gallery, Ahmedabad, released by Bhupen khakhar

Participates in seminar organized by Ganakristi, Kolkata.

Participates in exhibition of Indian art in Berlin.

Participates in art camps at: Taj Hotels in Kolkata and New Delhi; at Visakhapatnam; and Dubai, by Malini Gulrajani.

2002 : Visits Bangladesh and also UK, USA and Canada with family. Organizes an exhibition of young artist of Santiniketan in collaboration with Gallery Espace, New Delhi

2003 : Jury Member, Singapore Biennale Exhibition of Art, Singapore.

2004 : Participates in art camps in Australia: Visits Thailand; Participates art camps in Mumbai organized by RPG and in Jharkhand, organized by the Zest Group.

2006 : Visits UK, USA & CANADA (including Alaska) for Art Camp & show.

2007 : Art Tour to China with family (Beijing, Xian, Guilin, Shanghai and took tour of Yangtse Cruise).

2010 : Established SSVAD Art Centre along with other members of the group.

2014 : Become member of Rajya Sabha, Parliament of India.
All India Art Camp at SSVAD, Santiniketan.

2015 : All India Art Camp at Arts Acre Foundation, Kolkata. SBI Art Camp, Karnataka. Art Tour to China (Lijiang, Dali, Kunming) with family/artists.
Ganga-Padma Graphic Workshop, SSVAD, Santiniketan.

2016 : Visit London, Austria, Hungary, Czech Republic, Slovakia, Bangladesh, Thailand.

SOLO SHOWS

1963 : Drawings and Paintings, Academy of Fine Arts, Kolkata.

1965 : Drawings and Paintings, Banga Sanskriti Sammelan, Kolkata.

1966 : Paintings, Galerie de Haut Pave, Paris.

1968 : Drawings and Paintings, Alliance Francasie de Madras, Chennai.

1970 : Ink and Mixed Media Works on Paper, Sarala Art Centre, Chennai.

1972 : Ink and Mixed Media Works on Paper, AIFACS Gallery, New Delhi, Inaugurated by Shri V. V. Giri, President of India.

1976 : Ink and Pastel Works on Paper, Embassy of India, Paris.

1977 : Ink and Pastel Works on Paper, Chanakya Art Gallery, New Delhi.

1981 : Ink and Pastel Works on Paper, Dhoomimal Art Gallery, New Delhi.
Ink and Pastel Works on Paper, Birla Academy of Art and Culture, Kolkata.

1982 : Watercolour Paintings, Bithi Art Centre, Baroda.

1983 : Watercolour Paintings, Contemporary Art Gallery, Ahmedabad.

1988 : Ink and Pastel Works on Paper, Sista's Art Gallery, organized by Kala Yatra, Bangalore.

1990 : Drawings, Sarala Art Centre, Chennai.

1992 : Drawings with Ink and Pastel on Paper, Nandan, Kala Bhavana, Santiniketan.

1993 : Ink & Brush Drawings on Poems by Namita Chowdhury, Little Gallery, Kolkata.

1994 : One Hundred Drawings, Seagull Art Foundation, Sukh Sagar, Kolkata.
Drawings, Vadehra Art Gallery, New Delhi.

1994-95 : Drawings, Sakshi Gallery, Mumbai.

1996 : Drawings and Paintings, CIMA Gallery, Kolkata.
Drawings and Paintings, Glenbarra Art Museum, Japan.
Drawings, Gallerie Foundation for Indian Artists, Amsterdam.

- 1997 : Drawings with Pastel on Paper, Gallerie Foundation for Indian Artists, Art Fair, Amsterdam.
- 1998 : Coloured Drawings with Pastel on Paper, Foundation for Indian Artists, Amsterdam.
Drawings and Paintings with Ink and Pastel, Gallerie Mohanjeet, Paris.
- 1999 : Paintings with Ink and Pastel on Paper, Fine Art Resource, Berlin.
- 2001 : 'Painted Drawings' with Ink and Pastel, Gajah Gallery, Singapore.
Drawings with Ink and Brush on Paper, Archer Gallery, Ahmedabad.
- 2002 : Drawings and Paintings with Ink and Pastel on Paper, Bose-Pacia Modern, New York.
- 2005 : Small Format shows in Pundole Art Gallery, Mumbai, Chitrakoot art gallery, Kolkata and Vadehra Art gallery for releasing of 'Jogen Chowdhury'- Enigmatic Vision a book by Glenbarra Art Museum, Japan.
- 2006 : Drawings & Paintings, CIMA, Kolkata.
- 2007 : 'Abahaman - Flowing Lines 'curated by Uma Nair, Drawings & Paintings, Vadehra Art Gallery, New Delhi.
- 2008 : 'A Calligraphy of Touch & Gaze' Kalakriti Art Gallery, ICIA, Mumbai.
- 2010 : 'Drawing & Doodles' Ganges Art Gallery, Kolkata.
- 2012 : India Art Festival, Mumbai.
- 2013 : Drawings in Ink, Kalaviskar Gallery, Mumbai.
Retrospective Exhibition at Kala Bhavana, Visva Bharati, Santiniketan.
Exhibition in Gallery VEDA, Chennai and Cochin.
- 2014 : Exhibition of Photography, Maya Art Space, Kolkata.
'Jogen Chowdhury- Formative to Recent', a retrospective show, CIMA Kolkata.
- 2016 : 'Jogen Chowdhury Retrospective, 1955-2013', Kalakriti Art Gallery, Hyderabad.
'Compelling Presence' - a retrospective exhibition organised by National Gallery of Modern Art, Bangalore, in collaboration of P T Arts.

MAJOR GROUP SHOWS

- 1957 : National Exhibition of Lalit Kala Akademi, New Delhi.
- 1965 : Indian Painters in France, Nongent le Retrou.
- 1967 : Exhibition of artists-residents from Cite Internationale des Arts, Paris.
Prix le Franc de la Jeune Peinture, Galerie L'Ecole des Beaux Arts, Paris.
- 1970 : Art Today - III, Kunika Chemould Gallery, New Delhi.
- 1971 : Second Triennale India, International Exhibition of Arts, Lalit Kala Akademi, New Delhi.
- 1975 : Third Triennale India, International Exhibition of Arts, Lalit Kala Akademi, New Delhi.
- 1976 : International Exhibition at Cagnes-sur-Mer, France.
Pictorial Space, Lalit Kala Akademi, New Delhi Curated by Geeta Kapur.

- 1977 : Fourth Triennale India, International Exhibition of Arts, Lalit Kala Akademi, New Delhi.
- 1978 : New Contemporaries, Curated by Gulam Mahammed Sheikh Jehangir Art Gallery, Mumbai.
Fifteenth Sao Paulo Biennale, Brazil.
- 1979 : Asian Art Exhibition, Fukuoka, Japan.
Indian Painting, National Art Academy, Dubai.
- 1980 : Place for People, Curated by Geeta Kapur, Lalit Kala Akademi, New Delhi and Jehangir Art Gallery, Mumbai.
Seven Indian Painters, Worpswed, Hannover, Hamburg, Braunschweig and Bayreuth.
- 1982 : Contemporary Indian Paintings, Hirshhorn Museum Washington DC.
Contemporary Indian Paintings, Oxford Museum of Modern Art, Oxford.
Contemporary Indian Paintings, Festival of India, Royal Academy of Art, London.
Inaugural Exhibition, Roopankar Museum of Fine Arts, Bhopal.
- 1983 : Raj Bhavan, Mumbai.
- 1984 : Contemporary Indian Paintings, Tokyo and other
Cities in Japan.
Inaugural Exhibition, Gallery 7, Mumbai.
- 1985 : Third Anniversary Exhibition, Roopankar Museum of Fine Arts, Bhopal.
Artistes Indiens en France, Festival of India, Paris.
- 1986 : International Festival of Art, Baghdad.
Bangladesh Biennale of International Art, Shilpi Kala Kendra Dhaka.
Second Biennale of Havana, Cuba and also in Panama, Mexico and Brazil.
Contemporary Indian Painters, Germany and Poland.
First International Asian- European Biennale, Ankara.
Art of Bengal, London.
Indian Art, Burlington, Worcester, Hanover, Pennsylvania and New York.
'Vision', an exhibition of four artists : Somnath Hore, Gasnesh Pyne, Bikash Bhattacharya and Jogen Chowdhury, Organised by Ladies Study Group at Birla Academy of Art and Culture, Kolkata.
- 1987 : Contemporary Indian Art, Festival of India, Japan.
'Olympiad of Art' Seoul.
25 years of Gallery Chemould - Anniversary Show, Jehangir Art Gallery, Mumbai.
- 1989 : 150 Years of Times of India, Chhatrapati Shivaji Terminus (VT Station), Mumbai curated by Rajeev Sethi.
- 1991 : 'Help Age' auction by Asprey, Jehangir Art Gallery, Mumbai.
Silver Jubilee Exhibition, Birla Academy of Art and Culture, Kolkata.
Great Indian Masters, Art Trust, Oberoi Towers, Mumbai.

- Young Contemporary Artists from SAARC Countries, National Gallery of Modern Art, New Delhi and also in Thiruvananthapuram.
- Exhibition and auction by Sotheby's India, Mumbai and New Delhi.
- Three men show, Pundole Art Gallery, Mumbai.
- 1993 : Late Masters and Contemporary Artists, Oberoi Grand, Kolkata.
- 'Wounds', CIMA Gallery, Kolkata and New Delhi.
- 'Vintage Works', Sakshi Gallery, Mumbai.
- 'Still life', Sakshi Gallery, Mumbai.
- 'Trends and Images', CIMA Gallery, Kolkata.
- Contemporary Indian Artists, Gallerie Schoo, Amsterdam.
- 1994 : Contemporary Indian Prints, Maltwood Art Museum, Victoria, Canada.
- Works on Paper, 'The Gallery', Chennai
- Indian Contemporary Miniatures, CIMA Gallery, Kolkata.
- Contemporary Indian Art Tapestry, Glass Etching and Textile, Sakshi Gallery, Mumbai.
- 1995 : Seven Contemporary Indian Artists, Le Monde de L'art, Paris.
- Fantasy, CIMA Gallery, Kolkata.
- International Print Biennale, Bharat Bhavan, Bhopal.
- Contemporary Indian Artists, Deutsche Bank, Mumbai.
- Contemporary Indian Artists, Bose- Pacia Modern, New York.
- Contemporary Art of India-Korea-Japan, Seoul and Chitrakoot Art Gallery, Kolkata.
- Autumn Exhibition of Contemporary Indian Art, AIFACS New Delhi.
- Collection of Glenbarra Art Museum, Two Men Show with Ramkumar at Gallery Raku, Kyoto Zoukei Art University, Kyoto.
- 1996 : Contemporary Indian Paintings (from the Roopankar Museum of Fine Arts, Bhopal).
- Festival of Arts, Moscow.
- 'Chamatkara', Whitleys Art Gallery, London organized by CIMA Gallery.
- 1997 : 'Intuitive Logic', Nehru Centre, Mumbai.
- Calcutta Metropolitan Festival of Art, Victoria Memorial, Kolkata.
- 'Tryst with Destiny - Art from Modern India (1947-1997)', Singapore Art Museum, Singapore, organised by CIMA Gallery, Kolkata and National Gallery of Modern Art, New Delhi.
- 'Image Beyond Image', from the collection of Glenbarra Art Museum, Japan at National Gallery of Modern Art, New Delhi and Mumbai; Birla Academy of Art and Culture, Kolkata and Chitrakala Parishad, Bangalore.
- 1998 : 'Search Within', Pernegg and Salzburg, Austria, and National Gallery of Modern Art, New Delhi and Mumbai.
- Multimedia, CIMA Gallery, Kolkata.
- 1999 : Inaugural Exhibition, Gallery Sumukha, Bangalore.
- 'Watermark', Jehangir Art Gallery, Mumbai.
- 2000 : 'Satabdi', CIMA Gallery, Kolkata and National Gallery of Modern Art, Mumbai.
- Calcutta Painters, Birla Academy of Art and Culture, Kolkata.
- 'Global View', Jehangir Art Gallery, Mumbai.
- 'Distillations', Birla Academy of Art and Culture, Mumbai.
- 'Vilas', Birla Academy of Art and Culture, Mumbai.
- 2001 : 'Prabhav', Exhibition of Indian artists at Indian Embassy, Berlin.
- 'Art of Bengal - Past & Present', National Gallery of Modern Art, Mumbai and CIMA Gallery, Kolkata.
- Modern Indian Art, Pundole Art Gallery and Saffron Art, Metropolitan Pavilion, New York.
- Jamini Roy and Jogen Chowdhury, Vadehra Art Gallery, New Delhi.
- 'Works on Paper', CIMA Gallery, Kolkata.
- 2002 : 'Sidewinder', Indo-British Artists show, British Council and CIMA Gallery, Kolkata, New Delhi and Mumbai.
- 'Aspects of Modern Indian Painting', Pundole Art Gallery and Saffron Art, Metropolitan Pavilion, New York.
- The Affordable Art Show, ITC Maury Sheraton Hotel, New Delhi.
- Palette 2002, Contemporary Indian Artists, Palette Art Gallery, India Habitat Centre, New Delhi.
- Contemporary Indian Art, Art Musings, Mumbai.
- 2003 : 'Art of Bengal - A Vision Defined', CIMA Gallery, Kolkata; Lalit Kala Akademi, New Delhi and CSMVS (formerly Prince of Wales Museum), Mumbai.
- 'Rain', Sakshi Gallery, Mumbai.
- 'Drawing the Line', Gallery Threshold, New Delhi.
- 'Faces', Gandhara Art Gallery, Kolkata.
- 'A Celebration of Colours', Vadehra Art Gallery, New Delhi.
- 'Art of Modern India', The Rye Arts Centre, New York.
- 'Of Memories, Dreams, Reveries', Anant Art Gallery, New Delhi.
- 'Crossing Generations: Diverge-Forty years of Gallery Chemould', National Gallery of Modern Art, Mumbai.
- 2004 : 'Realms of Fantasy', Delhi and Hong Kong Visual Art Centre, Hong Kong.
- 'Portraits of a Decade', CIMA Gallery, Kolkata and Jehangir Art Gallery, Mumbai.
- 'The Margi and the Desi', CIMA Gallery at Lalit Kala Akademi, New Delhi.
- 'Indian Artists for France - 2004', The Embassy of France in India, New Delhi.
- Harmony Show, Nehru Centre, Mumbai.
- 'After Dark', Sakshi Gallery, Mumbai.

- Indian Contemporary Art, Hart Gallery, Beijing.
- 2006 : 'Indian Artists Show' in Los Angeles, USA.
Exhibition at Grosvenor Art Gallery, London by Vadera Art Gallery, New Delhi.
'Sensuality and Perception' at Delhi and Mumbai.
- 2010 : 'Image and Symbol Painters Perceptions' – Akriti Art Gallery, Kolkata, April 2010.
'Drawings, Doodles & Sketches', Ganges Art gallery, Kolkata.
'Pretty Ugly', Bose Pacia, Kolkata.
'Roots' an exhibition at Sakshi Art Gallery, Mumbai.
- 2011 : Exhibition by Karnataka Chitrakala Parishath Bangalore.
- 2012 : 'Imagery & Imagination in Indian Contemporary Art', Sanchit Art, Agra.
'Art for Concern', Oberoi Grand, Kolkata.
48th Calcutta Painters Show.
Sanchit Art, Hong Kong & Dubai.
'Adbhutam Rasa' in Indian Art, Curated by Alka Pande & Rakhi Sarkar by CIMA Gallery at Visual Art Gallery, New Delhi.
- 2013 : 'Kala Sutra: Continuity', Sanchit Art, Art House Singapore.
'Situationism – Art in India Today', Sanchit Art, New Delhi & Agra.
Drawing show, CIMA Art Gallery, Kolkata.
'When High and Low art Meet', a group show curated by Rupika Chawla, Art Alive, New Delhi.
'Close Impact' by Indian Contemporary artists at Visual Art Centre, Hong Kong.
'Space within Space' by Maya Art Space, Kolkata.
Exhibition at Sarjan Art Gallery, Vadodara.
- 2014 : 50 years of Kolkata Painters, ICCR, Kolkata, 2014.
'Touched by Bhupen' Galerie Michandaini Stienruecke, Mumbai.
Group show by Akriti Art Gallery, at India Art Fair, New Delhi.
- 2015 : Two Persons Show with S G Vasudev, by Galerie the Art Bangalore.
Group show by Akriti Art gallery, at India Art Fair, New Delhi.
- 2016 : 'The Santiniketan Inspiration' exhibition of Santiniketan inspired artists from India & Thailand, Bangkok.
'Rabi Chaya' International Art Exhibition at JDA Perera Gallery, Colombo.
Exhibition at St. Regis, curated by 'The Art Trust', Mumbai.

AWARDS

- 1958 : Best Award: Best Group of Watercolour Paintings, Academy of Fine Arts, Kolkata.
Best Award: Graphic Arts, Calcutta University Institute Exhibition, Kolkata.
Award: Watercolour Painting, Calcutta University Institute, Kolkata.
- 1959 : Gold Medal: Watercolour Painting, Academy of Fine Arts, Kolkata.
Award: Sketching, Calcutta University Institute, Kolkata.
Award: Watercolour Painting, Calcutta University Institute, Kolkata.
Best Award: Watercolour Painting, Government Collage of Art and Craft, Kolkata.
- 1960 : Award: Oil Painting, Art Exhibition in Sreerampur, West Bengal.
- 1962 : Award: Painting, Youth Festival Exhibition, Kolkata.
- 1963 : Best Award: Modern Art, Academy of Fine Arts, Kolkata.
- 1966 : Prix Le Franc de la Jeune Peinture', Paris.
- 1972 : Award: Painting, Birla Academy of Art and Culture, Kolkata.
Award: Painting, AIFACS, New Delhi.
- 1974 : Award: Painting, AIFACS, New Delhi.
- 1979 : Award: Graphic Arts, All India Exhibition of Prints, Government Museum and Art Gallery, Chandigarh.
- 1981 : Award: Graphic Arts, All India Graphic and Drawing Exhibition (Atul), Ahmedabad.
- 1986 : Award in Second Biennale of Havana, Cuba.
- 1995 : Award (Honorable Mention), International Print Biennale, Bhopal.
- 1997 : 'Shiromani Award' for Art, by Asian Paints, Kolkata.
- 2000 : Award from Ganakristi, Kolkata.
- 2001 : 'Kalidas Samman', awarded by the Govt. of Madhya Pradesh, Bharat Bhavan, Bhopal.
- 2007 : Hony D.Litt from Rabindra Bharati University, Kolkata.
- 2010 : 'Mitra Mandir' Award as painter, Kolkata.
- 2011 : 'Life time Achievement Award' by Mont Blanc in association with Ministry of Culture, Dakshinee and Times of India.
- 2012 : Banga Bibhusan' by Government of West Bengal.
'Celebrating Kolkata', Kolkata.
'Bharat Nirman Award' Kolkata.
- 2016 : 'Sera Bangali' – ABP Ananda, Kolkata
Zainul Samanana 2016', Faculty of Fine Art, Dhaka University, Bangladesh.
'Lady Ranu Mukherjee Life time Achievement Award', Academy of Fine Arts, Kolkata.

COLLECTIONS

Birla Academy of Art and Culture, Kolkata.
Chester and Davida Herwitz Collection, USA.
Deutsche Bank, Kolkata.
Galerie de Haut Pave, Paris, France.
Glenbarra Art Museum, Himeji, Japan.
Jehangir Nicholson Collection, Mumbai.
Kala Bhavan, Visva Bharati Santiniketan.
Lalit Kala Akademi, New Delhi.
Madhavan Nair Foundation, Cochin.
Madras State Lalit Kala Akademi, Chennai.
National Gallery of Modern Art, New Delhi & Bangalore.
Peabody Essex Museum Salem, MA, USA.
Punjab State Museum, Chandigarh.
Punjab University Museum, Chandigarh.
Rashtrapati Bhavan, New Delhi.
Roopankar Museum of Fine Arts, Bhopal.
Sahitya Kala Parishad, New Delhi.
Singapore Art Museum, Singapore.
Victoria and Albert Museum, London, UK.
World Bank, New Delhi.
Kiran Nadar Museum of Modern Art, New Delhi.
Delhi Art gallery, New Delhi.
State Bank of India, Corporate Center, Mumbai.
Bengal Foundation, Dhaka
Bengal Museum of Modern Art, Kolkata.
Ananda Bazar Patrika, Kolkata.
Kasturbhai Lalbhai Museum, Ahmedabad.
Chitrakala Parishat, Bangalore.
Perumal Foundation, Mumbai.
Fukuoka Asian Art Museum, Japan.

MAJOR BOOKS

The Arts of India, by Basil Grey, Phaidon, 1981.
'Image and Imagination', by Geeti Sen, Mapin, 1996.
Jogen Chowdhurir Chitrakala (Bengali), Arun Sen, 1996.
'Indian Contemporary Art: Post Independence', Vadehra Art Gallery, 1997.
'Major Trends in Indian Art', Lalit Kala Akademi, 1997.
'The Flamed Mosaic', Indian Contemporary Painting, by Neville Tuli, HEART, 1997.
'Dreams 1900-2000', edited by Lynn Gamwell, Cornell University Press, 2000.
'When Was Modernism', by Geeta Kapur, Tulika, 2000.
'Indian Art', by Partha Mitter, Oxford, 2001.
A Special Issue on Jogen Chowdhury (Bengali), Nandimukh Publication, 2002.
'Contemporary Art of Bengal', Mapin, 2003.
'Indian Art-An Overview', edited by Gayatri Sinha, Rupa & co, 2003.
'Ten Contemporary Artists of Bengal (Bengali)', Pratikshan, 2003.
'Jogen Chowdhury' / Enigmatic Visions', Glenbarra Art Museum, Japan, 2005.
'Jogen Chowdhury' - His life and Times', CIMA, 2006.
'Abahoman- Flowing lines', Vadehra Art gallery, New Delhi, 2007.
'Jogen Chowdhuryr Chitra Kala (Revised Edition)', by Arun Sen, Pratikshan, 2007.
'Retrospective of Jogen Chowdhury' at Kala Bhavana, Visva Bharati, Santiniketan 2013.
'Jogen Chowdhury- Formative to Recent', CIMA Gallery, Kolkata 2014.
'Jogen Chowdhury - Retrospective 1955-2013', Kala Kriti Art Gallery, Hyderabad, 2016.
'Compelling Presence, a retrospective exhibition of Jogen Chowdhury', NGMA, Bangalore, 2016.

FILM

A Painter's Portrait', by K. Bikram Singh, produced for Delhi Doordarshan, 1997.
Jogen Chowdhury by Gautam Bhowmik, Kolkata Doordashan.

UMA NAIR



Curator

Uma Nair has been curating art shows since 2005 in the capital city of Delhi. Her first show Terra Natura, was a show of five seminal ceramic artists that sold out in Delhi.

Her curatorial ventures have spanned painting, photography, ceramics and sculpture.

Moderns, Earth Songs and Gandhi @150 years

History happened when she was invited to curate an archival show at the Lalit Kala Akademi in a show called *Moderns* that was sent to Jordan, Berlin and Vienna in the years 2008-2016.

In researching the archives of the Lalit Kala Akademi in New Delhi her next historic culling was *Earth Songs* a show of 86 works from the Lalit Kala Archives, a study on India's tribal art.

She also curated Gandhi@150 Years an epic show of sculptures paintings and graphic prints and photographs at Lalit Kala Akademi on October 2nd 2019 with 86 artists.

iSculpt I and II

In terms of public exhibitions her most important curatorial exercises have been *iSculpt I (2016)* and *iSculpt II (2018)* at the India International Centre, Gandhi King Plaza. *iSculpt* was a revolution in the making of public exhibitions and public art that expresses fidelity to the idea of a "sculpture of one's own"—in this case, a series of literal and metaphorical works dedicated to material experimentation

and innovation, and in doing so provides a plethora of works for the history of ingenuity among sculptors to take root. The Gandhi King Plaza morphs into a sculptural court for 10 days creating dynamics of a rare aesthetic order.

Photography

Coupling photography and paintings happened with a show in 2007 with Gallerie Nvya called *Darpan*. It looked at how artists and photographers dealt with the concept and idea of a mirror in art. 2011 became an important year when a small show of photographs and paintings and sculptures was held at the India Art Fair entitled *Womb to Tomb* with works by Raghu Rai, Pablo Partholomew and Pankaj Mistry.

Two important solo exhibitions in photography were Pankaj Mistry's *Reverie* in 2009 and Prabir Purkayastha's *Borokhun* in 2011.

The greatest exhibition of photographs happened at Kolkata Centre for creativity in 2019 when she curated Kolkata International Photo Festival with the masters Jyoti Bhatt and S Paul other than many other Indian photographers.

Painting

Nair goes by the discipline that solo shows as curatorial exercises hold greater weight when you curate a show of an artist with great talent specifically for artists who have worked for more than a decade and are still relatively unknown.

Among artists who revel in painting Nair's most

important exhibition was Sanjay Bhattacharyya's *Emerging Krishna* at the Religare Art Gallery in 2012. Iconic oils and a series of photographs became the focus of an exhibition that celebrated form as much as the spiritual aura of the flute player as an incandescent symbol cast against different prisms of light by the master disciple of Bikash Bhattacharjee.

Nair's next curation is Prabhakar Kolte's 50 years of work at Treasure Art Gallery in Delhi.

Printmaking -intaglios and serigraphs

Nair's group shows like *Vriksha*, (2019) *Gandhi @150 years* (2019) and *Yatra Naryasthu* (Women's show at NGMA-2021) have included leading printmakers like Jyoti Bhatt, Zarina Hashmi and Soghra Khurasani.

Her most historic solo exhibition to date has been 84 intaglio prints by the mentor and leading printmaker Jyoti Bhatt. This solo show was a collection of prints and serigraphs from Collectors all over India and held at the prestigious Bihar Museum, Patna.

Sculpture/ Installations

In the year 2010 Nair was invited to write about the Lalit Kala Akademi National Exhibition that was held in Kolkata. At the exhibition she discovered the work of the brilliant bronze sculptor Arun Pandit. She came back and connected with Pandit who was working at Garhi Studios and curated his first solo show in 2012. Later in 2016 his epic show of sculptures *Power and Pathos* was well received with the Alkazi Foundation picking him up as their lead sculptor and buying 4 works for the foundation.

In January 2020 Nair curated Prodosh Dasgupta: A journey of 60 years at Akar Prakar Delhi for the India Art Fair. This exhibition became one of the most highly proclaimed exhibitions because it became an educator's paradigm of modernist moorings.

Ceramics

Nair is both a collector and a great patron of contemporary ceramics. Her first show *Terra Natura* 2005, became a lesson in history and techniques and the alchemy of textural terrain in ceramics.

The next show she curated was in April 2017 by Architecture Professor Manjari Sharma who had been dabbling in sculptural ceramics more than 10 years. *Sculptour* became an exhibition that spoke of the power and passion for explorations and experiments with clay.

Nair's next solo unveiling was the enigmatic and brilliant ceramic artist G. Reghu's ceramic show at Jehangir Art Gallery Mumbai on January 15, 2018. As a voice in contemporary art criticism it is Nair's in depth analogies and critiques that pitch her amongst the best in the nation.

International

On the international front it is the Lalit Kala Akademi exhibition *Moderns* that has garnered great recognition and appreciation for Nair's curatorial and historical annotations. *Moderns* has travelled to Jordan and Berlin for epic unveilings and rave reviews.

Author

Nair has been writing as an art critic for 31 years.

Nair's first monograph was published in 2005 -25 years of Paresch Maity.

Nair's monograph on Arpita Singh's *Wishdream* was an essay that was penned as far back as 2005 but published by Saffronart in 2010.

Nair's last book was *Reverie with Raza* for Akar Prakar and Mapin Publications published in 2016. It became the last book to be published on Sayed Haider Raza during his living years just before his passing away.

Nair has also penned more than 100 catalogues in 31 years of work. Her most important ones are *ITIHAAS*, *Dhanraj Bhagat at 100*, *Dhvani-Shabd our Chinh* and *Upendra Maharathi for NGMA Delhi*.

She currently writes as critic for: *Architectural Digest India*, *The Hindu*, *The Pioneer*, *EXOTICA Magazine*, and writes a blog called **PIUMAGE** on *Times of India*.



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