

# BHAJJU SHYAM : VAN KATHA





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71/3 Canal Circular Lane (Ghore Bibi Lane)  
Kadapara, | Phoolbagan | Kankurgachi | Kolkata 700054  
+91 9830411112 | [chiselarts@gmail.com](mailto:chiselarts@gmail.com)  
[www.chiselarts.com](http://www.chiselarts.com)

**VAN KATHA  
BHAJJU SHYAM**  
Paintings on canvas and paper

Curator Uma Nair



12/3A, Hungerford Street | Kolkata - 700017  
33 22893027 | 22895041 | 9830411115 | 9830411116  
artshop@aakritiartgallery.com | www.aakritiartgallery.com

## **Aakriti Art Gallery**

(A unit of Chisel Crafts Pvt. Ltd.)

12/3A, Hungerford Street, Kolkata - 700 017

Phone : +91 33 22893027 | +91 33 22895041

Mobile : 9830411115 | 9830411116

Email : kolkata@aaakritiartgallery.com

### **Curated by:**

Uma Nair

### **Text Edited by:**

Shampa Shah

### **Photography by:**

Nepal Bhadra

### **Design:**

Sayan Paul

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**SALES :**  
**Komal Jaiswal**  
9830411116  
artshop@aakritiartgallery.com

**ADMINISTRATION :**  
**N.G. Rao**  
9830411115  
admin@aakritiartgallery.com

**ACCOUNTS :**  
**Manoj Kumar Singh**  
9830411119  
accounts@aakritiartgallery.com

**CREATIVE :**  
**Sayan Paul**  
+91 33 22893027  
webadmin@aakritiartgallery.com

**Aakriti Art Gallery**  
(A unit of Chisel Crafts Pvt. Ltd.)  
12/3A, Hungerford Street, Kolkata - 700 017  
Phone : +91 33 22893027 | +91 33 22895041  
Mobile : 9830411116  
Email : kolkata@aakritiartgallery.com

# Genesis from Gonds

Born in the depths of Madhya Pradesh, India, Bhajju Shyam's artistic practice carries within the heartbeat of the Pardhan Gond - a tribe that is as old as history, and older than time. Their work and their lifestyle is defined by a community of bard (singers) or Pardhan who invoke their Great God- Bada Deo- while playing the Bana instrument. The incantation fulfills the crucial task of keeping alive the legendary tales of the ancient Gond kings.

Every story, song, dance, and painting brings the community together in a shared celebration of nature and the universe. The Gond tribe has several branches, each with its own story of origin.

Bhajju Shyam has carved a space for himself in India's art landscape by combining tradition and simple beliefs with acquired techniques of expression. And he uses folk motifs as urban metaphors. For example, he had once pictured an airport as a gobbling bird. So there is a rootedness that informs his works.

Among artworks of different genres of folk and indigenous arts of the country, the work of Padma Shri Bhajju Shyam stands tall. There is not just compositional control but a felicity and fluidity with contours and colour tones. Known as the most prestigious practitioner of Pardhan Gond art, Shyam's work has a rare uniqueness that embodies the entire range of human emotions through animal imagery. In an interview to me last year he had said, "I'm constantly finding new subjects and metaphors from the stories of the Pardhan Gond art tradition that comes from the cradle, we are born with it and I cannot deviate from my being. My inspiration is my uncle Jangarh Singh Shyam. Whenever I mixed colours for him in his palette, he would share stories and thoughts with me. They stayed on and I draw on them for my interpretations."

In this suite of works Bhajju creates lots of animals, birds that dwell without and within. The elephant, the fish, the deer, the pigs/swine, the water creatures each one has their own space in the firmament.



Ref No. : C1080

*Vatika (Vriksha)* | Acrylic on canvas | 80 x 51.5 in  
2020

Ref No. : C1070

Jad I Acrylic on canvas I 68 x 39,5 in I 2020



# The forest of stories

Bhajju Shyam says their foundation is built on a forest of stories that speak of the beauty and bounty of the earth. The Pardhan Gond painting transports you to the seamless world of the imaginative and the surprising. Bhajju Shyam's journey from a watch guard to his uncle Jangarh Singh Shyam's studio to London and then to the legion of Padma Shri is an odyssey of many years of hardship, devotion and dedicated hours of learning to create stories within stories.

"The Pardhans, they say, are descended from the youngest of seven Gond brothers who became a priest and a storyteller on the instruction of the eldest brother. As the ancient tribal fable unfolds in the 21st century, the artist's vivid paintings narrate tales of their faiths and beliefs, world view, their visual expression and sense of identity - both as a collective, and as individuals.

Vibrant colours and animated motifs filled with intricate patterns of dots and dashes bring their mythical jungle to life. Trees, animals, birds, the sky, water, and earth sway and dance to the rhythm of the Pardhan's tunes and brush strokes. Gond traditions and myths are a reflection of man's close connection with his natural surroundings."

# Green mountains

The Dravidian term Gond comes from Kond, which means green mountains. The community is naturally focussed on the preservation of nature. Without green mountains, wildlife habitats and water tables die out. And without the bees and the birds, plant cycles are affected. The Gonds understood it so does Bhajju.

In an interview with me years ago he said: “ I used to assist my uncle Jangarh in his work. I realised that his work was born of ethnic practices, I also realised that each and every drawing/painting was a living proof of harmonious existence with nature. The pardhan’s are rooted to their villages, even though some of them have moved to cities we keep going back to our villages to partake of festivals and rituals, we live simply, and intimately imbibe nature into our everyday lives and transmit it to our art.”

# Gonds in history

The successful kingdom of the Gonds traces its history to the mythical Gond hero Jatba, who founded the dynasty. He is believed to have been born to a virgin under a bean plant, and was protected by a cobra as an infant, which came and spread its hood over him to shade him from the heat of the day, when his mother left for work. When he grew up, he became famous for his feats of strength, and entered the service of the twin Gaoli kings, Ransur and Ghansur, whom he subsequently slew with a magic sword and, taking the kingdom in his stead, became the first Gond ruler. The forts of Patansaongi and Nagardhan in Nagpur district are attributed to him.

The Pardhan Gonds were discovered by the world of contemporary art when the renowned abstract artist and Guru, Jagdish Swaminathan went searching and collecting original tribal art works for the contemporary art museum of Bharat Bhawan in Bhopal. The search led him to the legendary and talented Jangarh Singh Shyam. From painting on mud walls, the first transition was made to paper and canvas with the use of conventional paints and acrylic. And so, the custodians of this form of art, the Pardhans have managed to keep alive an age-old tradition and take their shared memory and their deities to the rest of the world.

Ref No. : C1072

*Shakti* I Acrylic on canvas I 68 x 39.5 in I 2020

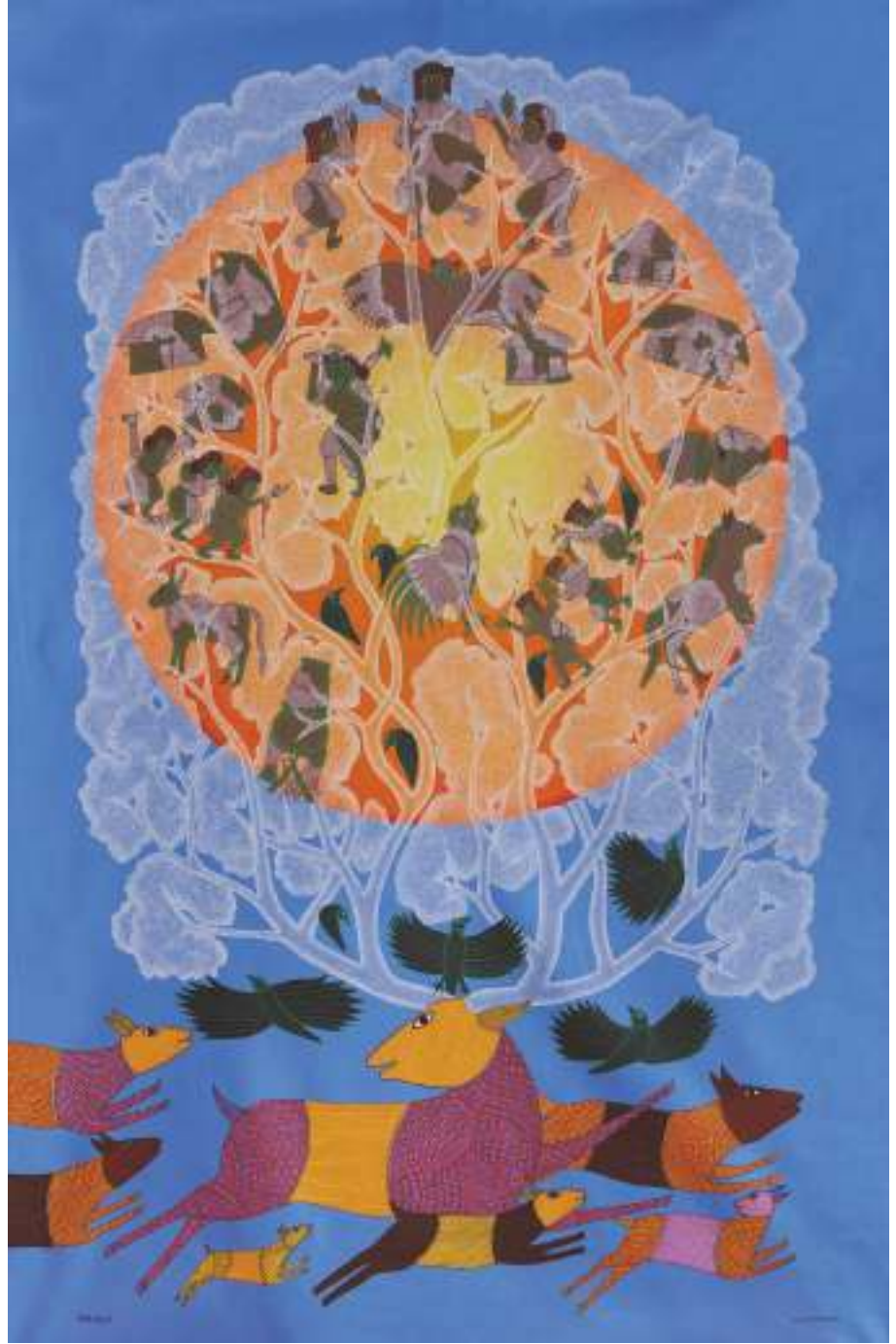


# Rustic rituals and pigments

Pardhan Gond art traces its origins to “a symbolic and aesthetic art used to bring in blessings and ward off evil at festivities, known as Dighna. Dighna is drawn to celebrate all occasions in the lives of the Gonds. The Pardhan Gonds paint for decorative as well as ritualistic reasons. They also paint supernatural beings and spirits. The deer and birds are a particular favourite and they are typically shown in and around trees. Their Bada Dev along with other Gods like Ghurri Dev and Dulha Dev are often subjects of their paintings. **They paint the tree in the belief that trees rise skywards and connect to the Gods.** It was also in the Saja tree that Bada Dev hid and from where he descends to accept Gond offerings.



Ref No. : C1082  
Riti Ritnaz I Acrylic on canvas I 68.5 x 45 in



# Earth tones and soils

The wall paintings use natural materials available in the vicinity of their homes. The walls are first layered with a special clay called pidor, and various natural materials are used to render different colours. For example, coal for the colour black, chui clay for yellow, red soil or geru for red, the sap of the Tinsak plant for dark red, ramraj soil from around the Narmada river for yellow, sem leaves for dark green and cow dung for light green and variants thereon.

The fibre of beaten bark is made into a brush called koochi and that is the basic tool for painting the walls of the homes. The artist first plasters the area of the wall to be painted with a paste of clay, cow dung and straw. After it dries, the area is coated with pidor, which provides a smooth, white background to be used as a canvas.

Ref No. : C1076

*Kachua aur Ped* I Acrylic on canvas I 69 x 39 in I 2020



# The School of Jangarh

“My uncle Jangarh exemplified the natural theme of Pardhan painting. He taught me that on the forest floor, snakes and birds, tigers and deer all come together in creative visualisation. The silent message is clear – everything is interconnected. Just as creatures and their habitats and men and their gods come together on his canvas, so is it in the life of us tribals. The tribals are in communion with the beasts and trees around them and we in humble terms validate the truth that there are unbreakable links of our planet.

My uncle, Jangarh encouraged our community members in the village of Patangarh to take up the art form that he had experimented with at the instance of Swaminathanji and it went by the term ‘Jangarh Kalam.’”



Ref No. : C1061  
*Kallaha* | Acrylic on paper | 21.5 x 29.5 in | 2018

“My signature style is creating a texture through using dashes and contours in various tonalities of black – highlighting certain segments in darker black and some in lighter. My subjects range from trees/Vriksha, a congregation of birds in repeating patterns of various colours, – all seeming to have a common origin at the centre of the image. I use foliage as well as hybrid imagery of human faces flowing into animal bodies that are both reptilian as well as born of aquatic species as well as birds. Whatever I create hints at the fertility of Mother Earth.”





Ref No. : CI067  
*Baaja* | Acrylic on paper | 29.5 x 21.5 in | 2020

“The notion of animals and birds and their importance in our culture and community has been passed down verbally through our forefathers,” says Bhajju. “It is on the basis of this that we make our art works/drawings. For eg. Tigers have been an important part of our culture.

We belong to the Pardhan Gond tribe/community and are of the Kushram clan. And so, our deity is Bagh Van Devi, to whom we pray for protection before we (our Adivasi friends) go into the forests to hunt/acquire fodder. And hence a depiction of the same is seen in our drawings/art pieces. Besides, during marriages too, special offerings are made to the Bagh Van Devi.”



Ref No. : C1071  
*Ped aur cheetah* | Acrylic on canvas | 79 x 40 in | 2021

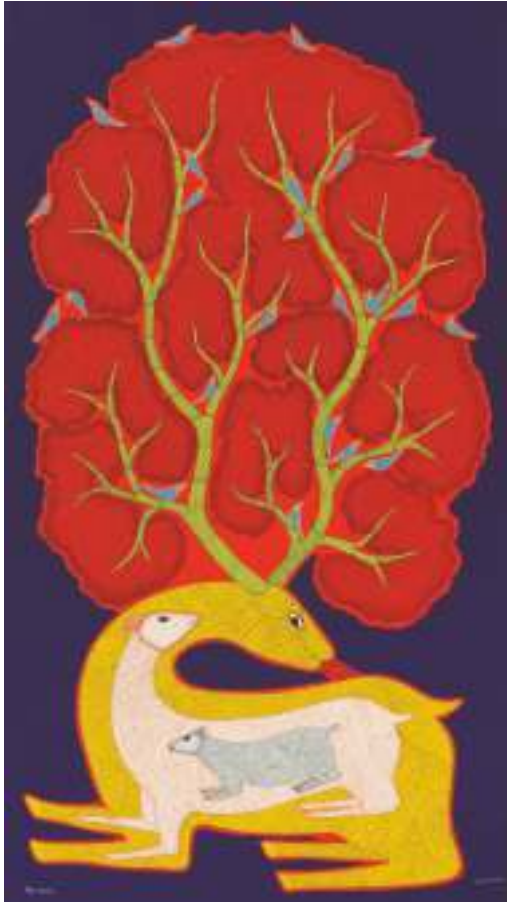
Ref No. : C1083  
Ped I Acrylic on canvas I 79 x 47 in I 2020





Ref No. : C1079  
*Pakshi Ped* | Acrylic on canvas | 80 x 52.5 in | 2022

# Bhajju's deer



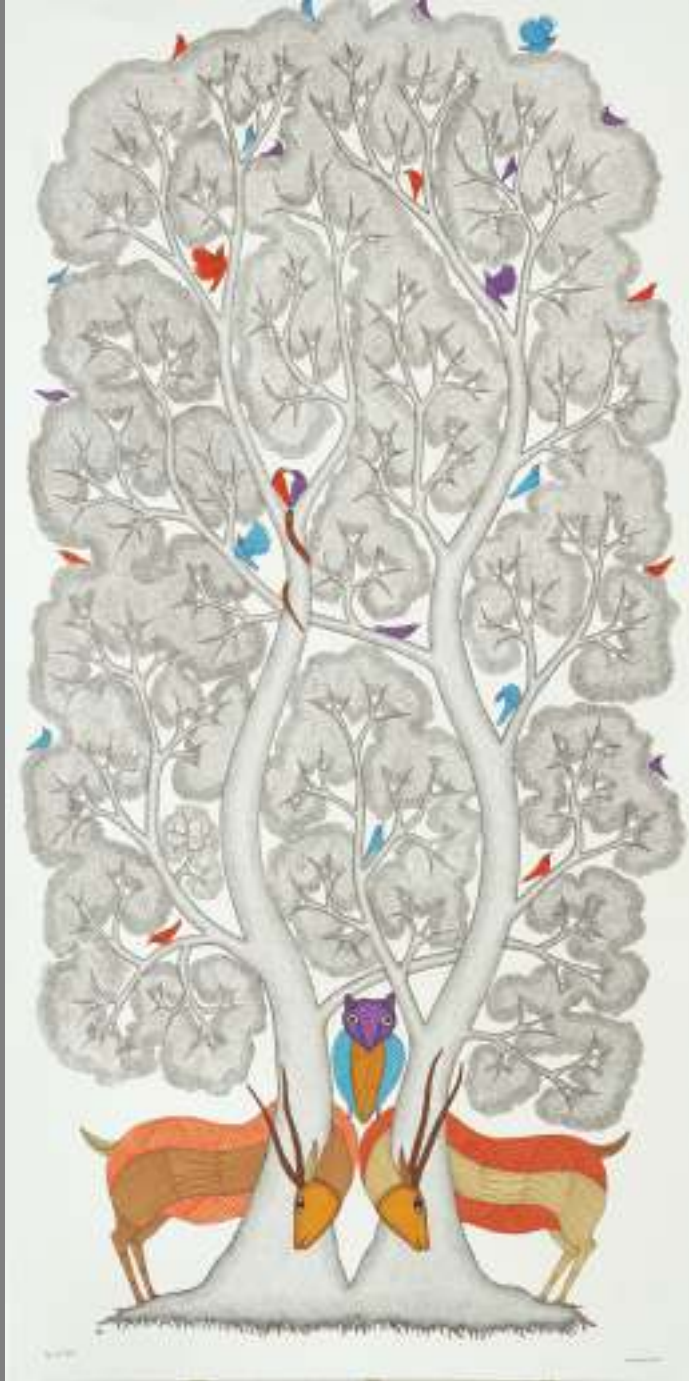
Ref No. : C1081  
*Hiran aur Ped - I* | Acrylic on canvas | 60 x 34.5 in  
2020

Bhajju's deer are magnificent, agile and graceful creatures that either stand or sit or sleep in a sonata of soothing quietude in the forests and trees he creates for their ambience. The deer may be at the foot of a tree or even be an avatar of the tree.

"Many folk tales, poems, and songs have been penned around the beautiful eyes of the deer, its mrigtrishna, etc....." says Bhajju.

"Not only this, there are a whole lot of songs that are composed around forests, animals, mountains, and nature in general. We, people of the Pardhan community are quite sensitive towards nature and on many occasions, offer our prayers to the rivers, mountains, trees, etc... Thus, we don't/have any particular figurative form of deity to offer our prayers but rather offer them to the different elements of mother nature.

My artworks are a result of the visualization of the same - through folklore, songs, and poems. So when you see the deer I make they have a world within a world. They have an interconnectivity with a larger universe."



Ref No. : CI069  
*Ped aur Hiran* | Acrylic on canvas | 79 x 40 in | 2021

Ref No. : C1065  
*Hinna* | Rotring ink on paper | 29.5 x 21.5 in | 2018



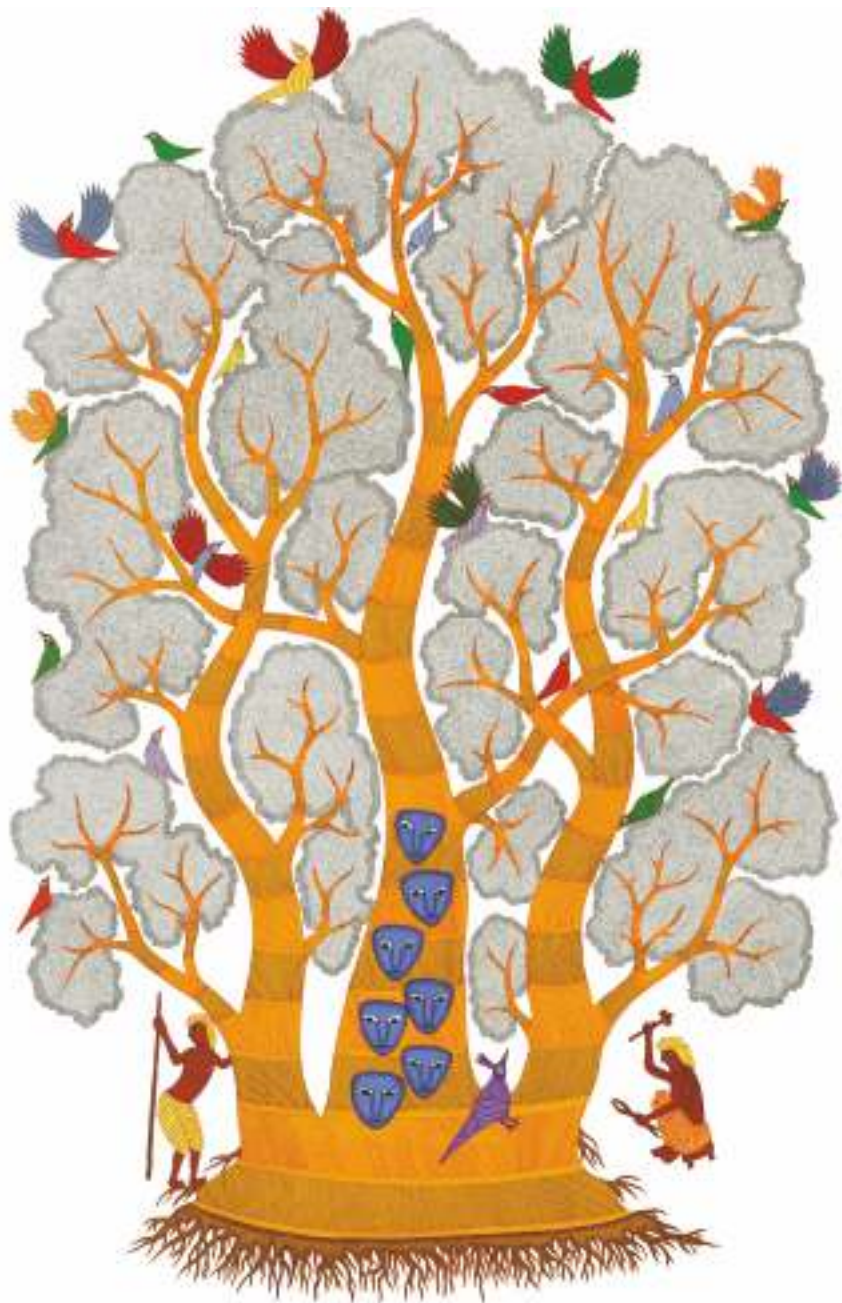
# Traditions around trees

Trees as a subject is a veneration of sorts with Bhajju. He recreates trees in miniature tradition format but blows them to larger sizes mostly in the vertical proportion as he creates animals and deer and swine and even people nestling next to each other at its roots while birds punctuate its branches.

Bhajju's trees have about them a momentous reckoning. In his universe pigs fly like birds and trees have an amorphous aura. His translation of different biological hybrid beings create an entire universe that abounds in surreal flavour and fervour. Four legged animals talk to winged insects and birds. The thread of ecology in this show tells us we must listen to trees just as these creatures do. It brings back the words of Hermann Hesse when he said: 'Trees are sanctuaries. Trees are penetrating preachers.' In Bhajju's trees, there is a continuous conversation that creates a world of unending stories. In the harnessing of an inner harmony of botanical and zoological diversities we think of the Purusha Prakriti principle of the days of yore.







“There are a lot of Gond rituals around trees, too. Once a year, we celebrate and offer our prayers to the Saja tree, which holds great importance in our culture. First, we anoint, propitiate and offer food to our gods and goddesses (mostly the food prepared from the new harvest), and then we have it as prasad. In addition, the knowledge of treatment through different parts of the trees, the use of different types of woods for different purposes like for instruments, plough, houses, etc... have been passed across generations, and hence, a reflection of the same is seen in our painting.

Another interesting fact about our community is that every surname which stands for the clan is designated the task of protecting different animals. For example, Shyam, Kushram, Marabi, etc... are believed to be designated the duty to protect different elements of nature.

I fondly remember my uncle (Jangarh Singh) telling me a story about the friendship of a tiger and a pig/swine. In the folklore, they have kids who fight for survival, upon which the pig wants to part and break the friendship. In such a situation, the tiger sings a song to the pig and requests him to stay along. In this way, our tales also portray the ethics of human life and how one should bring everyone together under one roof.

Thus, our artwork, too, is inspired and backed by our visualizations of all these different elements of mother nature like the mountains, the animals, the rivers, the trees, etc..., passed on to us through different songs, tales, and writings. This tradition was started by my guru and hence I try to rebuild around the same, refine my drawings and incorporate them as per my understanding.”

Ref No. : C1063

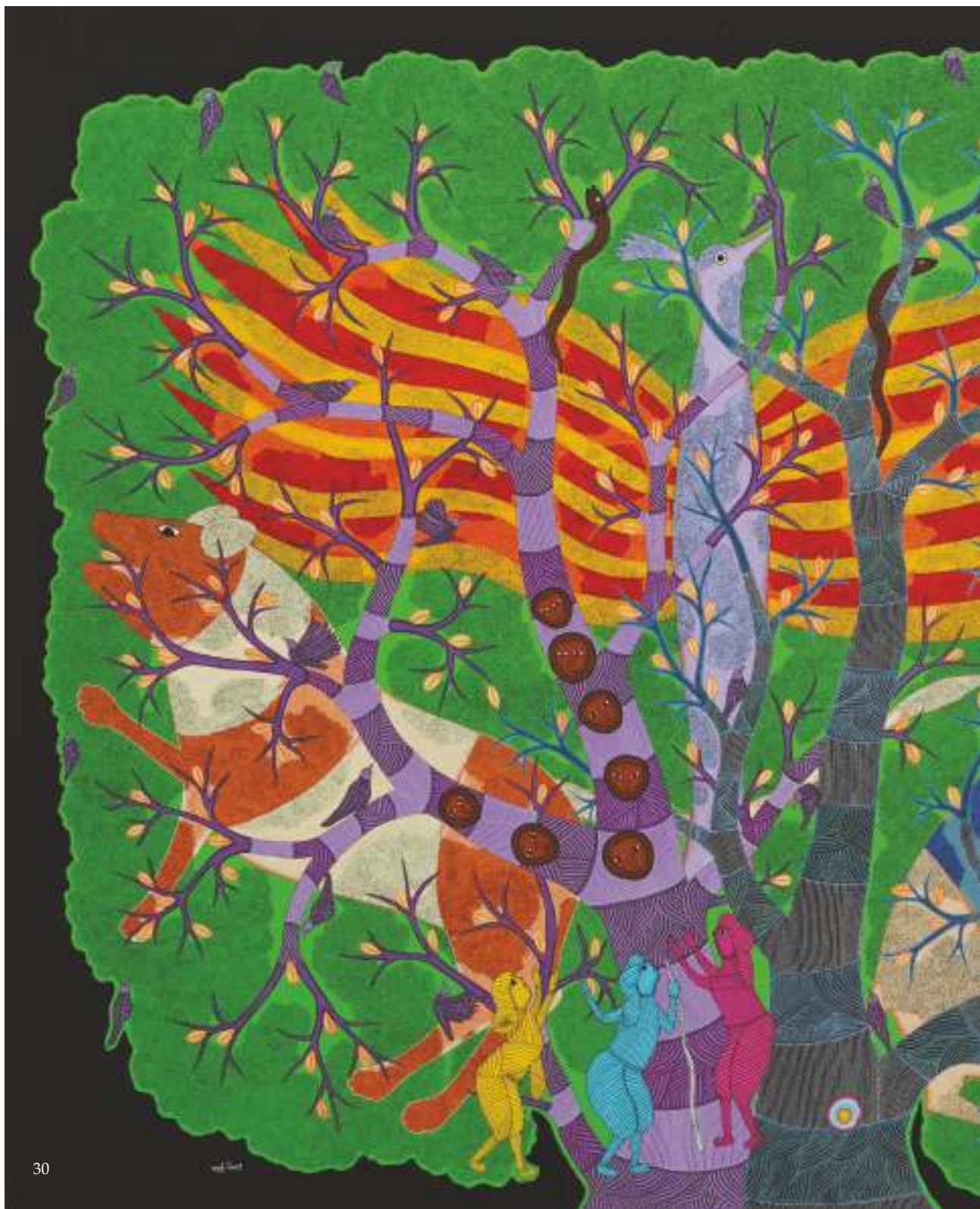
*Chaw* | Acrylic on paper | 21.5 x 29.5 in | 2019



Ref No. : C1064

*Turtle* | Rotring ink on paper | 21.5 x 29.5 in | 2019







Ref No. : C1087  
*Badhayi Chidayi*  
Acrylic on canvas  
69 x 80 in  
2021

# Elephants in symbolism

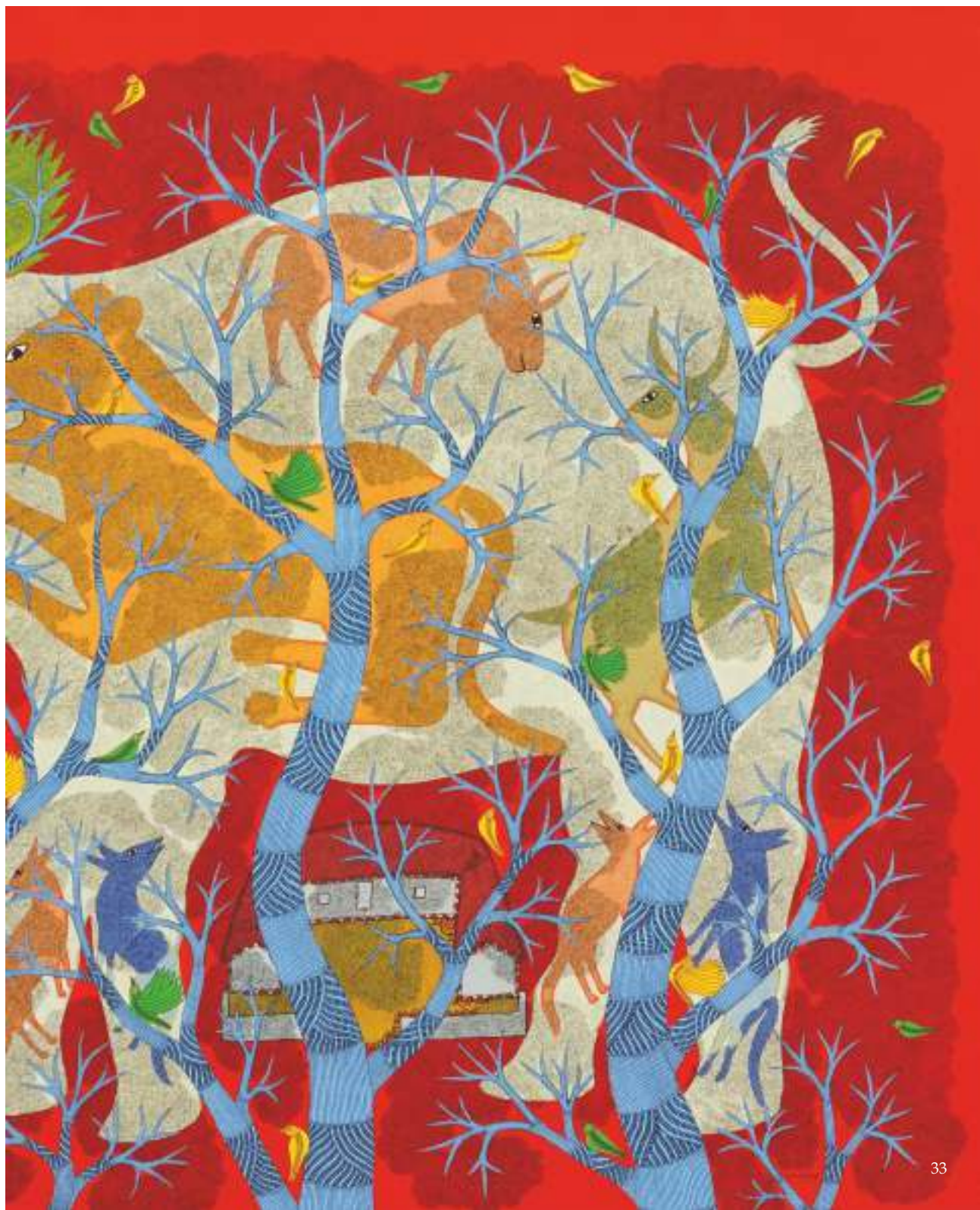
The largest work in this show has an elephant – ‘Van aur Haathi’. Juxtaposed against the robust forest it straddles botanical brilliance in its very existence. Whether he paints a stationary elephant or a dancing elephant like an earlier work he had called Saila Haathi. Acrylic and ink become his favoured medium here. The elephant is both subject and object, myth and reality. It belongs to the figment of Bhajju’s imagination as well as the folklore that he loves to transcend. But the elephant also brings us face to face with man’s greed and selfishness, the truth that this beautiful giant is on the way to extinction. Remember the persecution and cruelty meted out to elephants in the temples of Kerala and many other places? This image becomes a mascot of malpractices and the last cry of an animal that is pleading to humans.

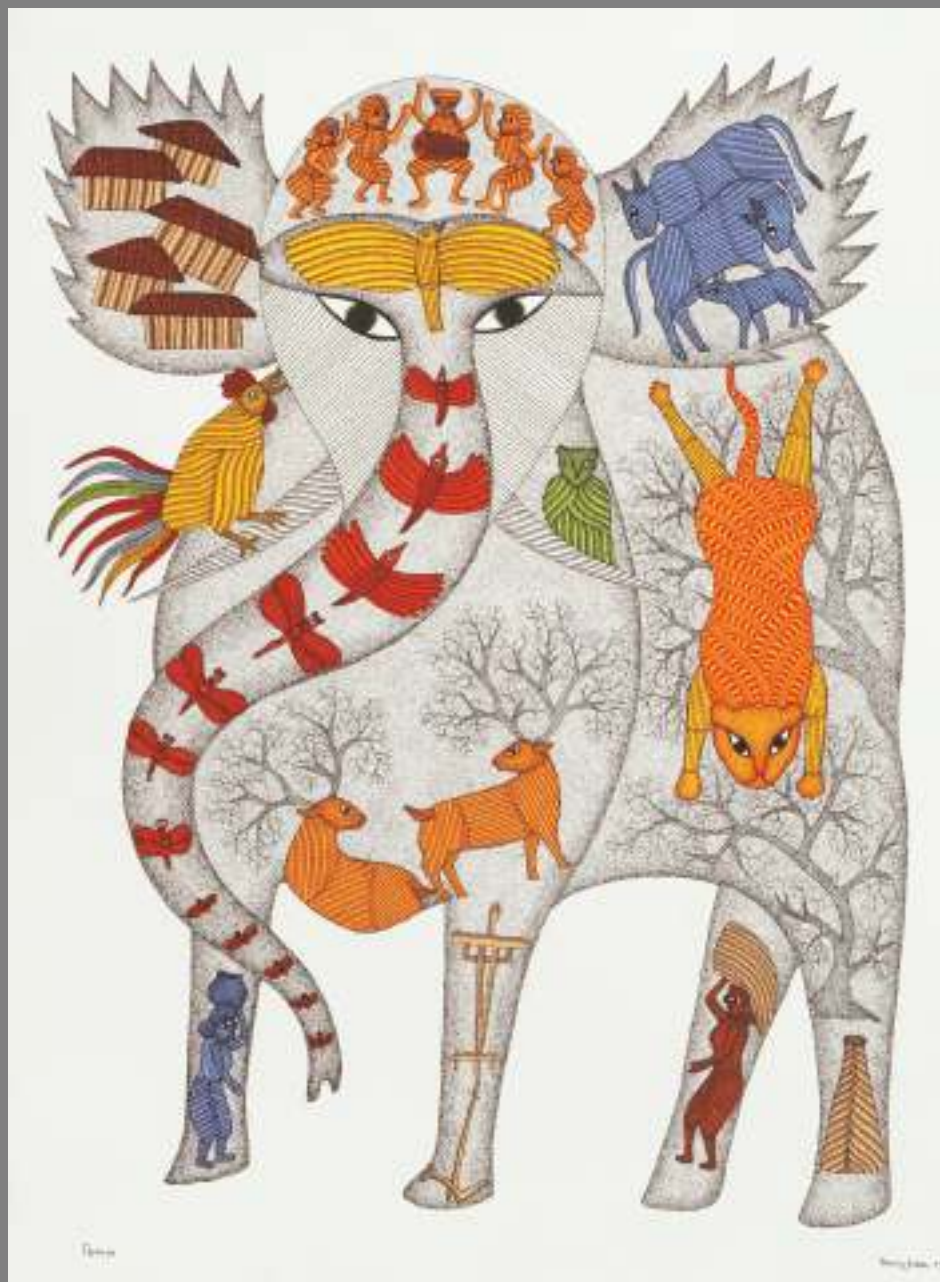
The elephant created on paper celebrates the universe. Bhajju divides the elephant’s body into many parts of the environment. Cultural as well as ecological dynamics come into play as you study each part that has been fashioned with meticulous accuracy and a passion for weaving life and the rhythms of the forest and the little humble hamlets.

“In the Gond community, elephants often symbolize prosperity and are considered protectors of the forests/mother nature. Hence, whenever and wherever they are seen, we generally offer our prayers to them. Owing to the same, the artwork made by me show’s elephants surrounded by lush green farms depicting prosperity, small vibrant huts, and farming equipment like the sickle, the plough(hal), etc.....” states Bhajju.

Ref No. : C1086  
*Van Haathi*  
Acrylic on canvas  
69 x 80 in  
2020







Ref No. : C1062  
Rivvaaz I Acrylic on paper I 29.5 x 21.5 in I 2019

Ref No. : C1074

*Van aur Haathi* | Acrylic on canvas | 58.5 x 39.5 in | 2019



# Fish and aquatic species

The piece de resistance among the artist's works is *Machli aur Kalash* which translates as a fish that holds within a smaller universe.

Compositional clarity and the division of the whole fish into an inner oasis is what entices the human mind. You have to admire the intricate details of Pardhan Gond art and the thoughts behind the creation in this beautifully-painted work of two large fish, a bird and smaller fish around them. Characteristic of this art are Bhajju's teeming decorative patterns that fill the images. In order to highlight these patterns – which each artist develops for her/himself as a unique signature in their neatness and accuracy. *Jal Harin II* is also another evocative image that talks of species of the riverine worlds.

Bhajju's versatility stands out for his perfection in the geometric patterns that he creates. That expertise comes from helping his mother with *Dighna* or the geometric pattern before he apprenticed under his master – *Jangarh*. The colours are both neon-tinted and flat, yet he weaves in a robust balance of darkness and light to create a surreal syntax as in *Machli Janam* that teems with tiny fish.

Ref No. : C1077

*Jal Harin I* Acrylic on canvas

67.5 x 42 in

2018

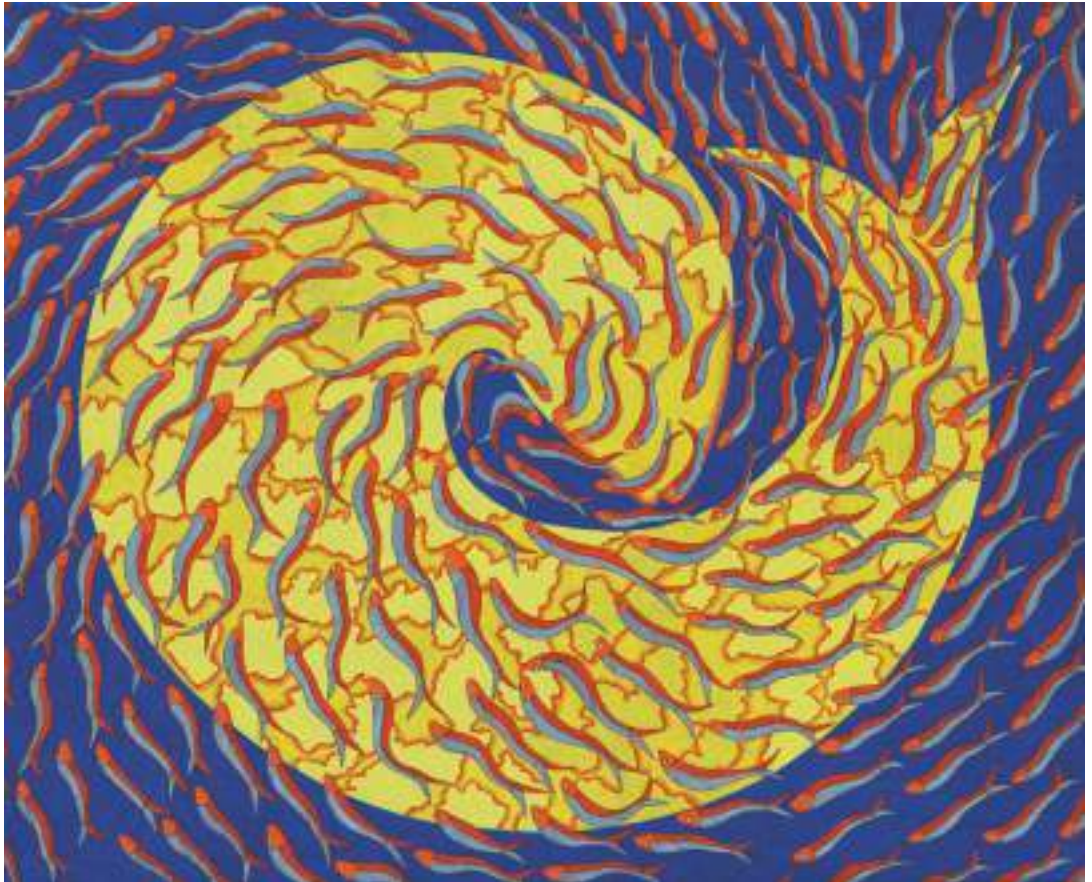


Ref No. : C1084  
*Machli aur Kalash* I Acrylic on canvas I 70 x 44 in I 2020



Ref No. : C1073

*Machli Janam* | Acrylic on canvas | 37.5 x 45 in | 2014

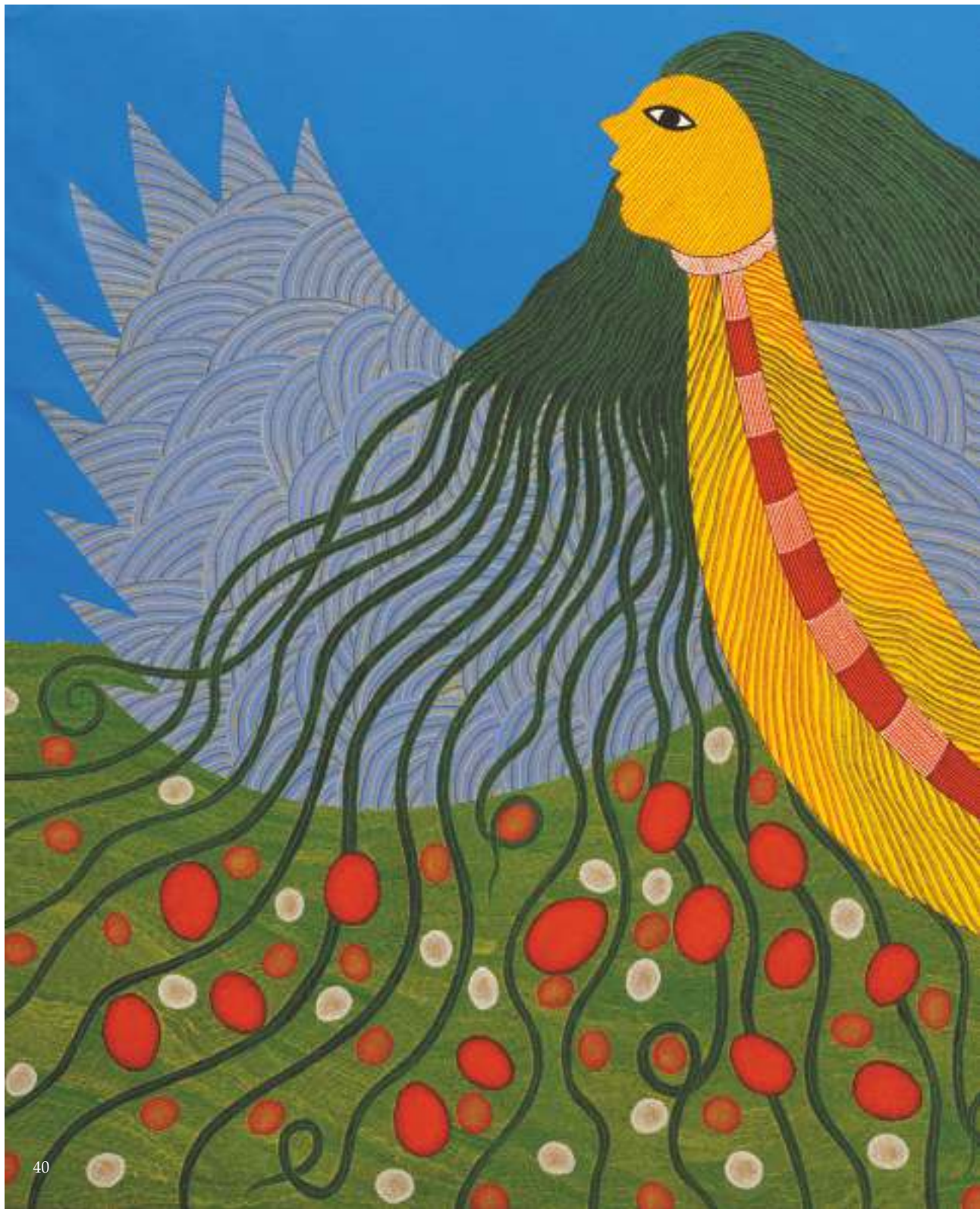


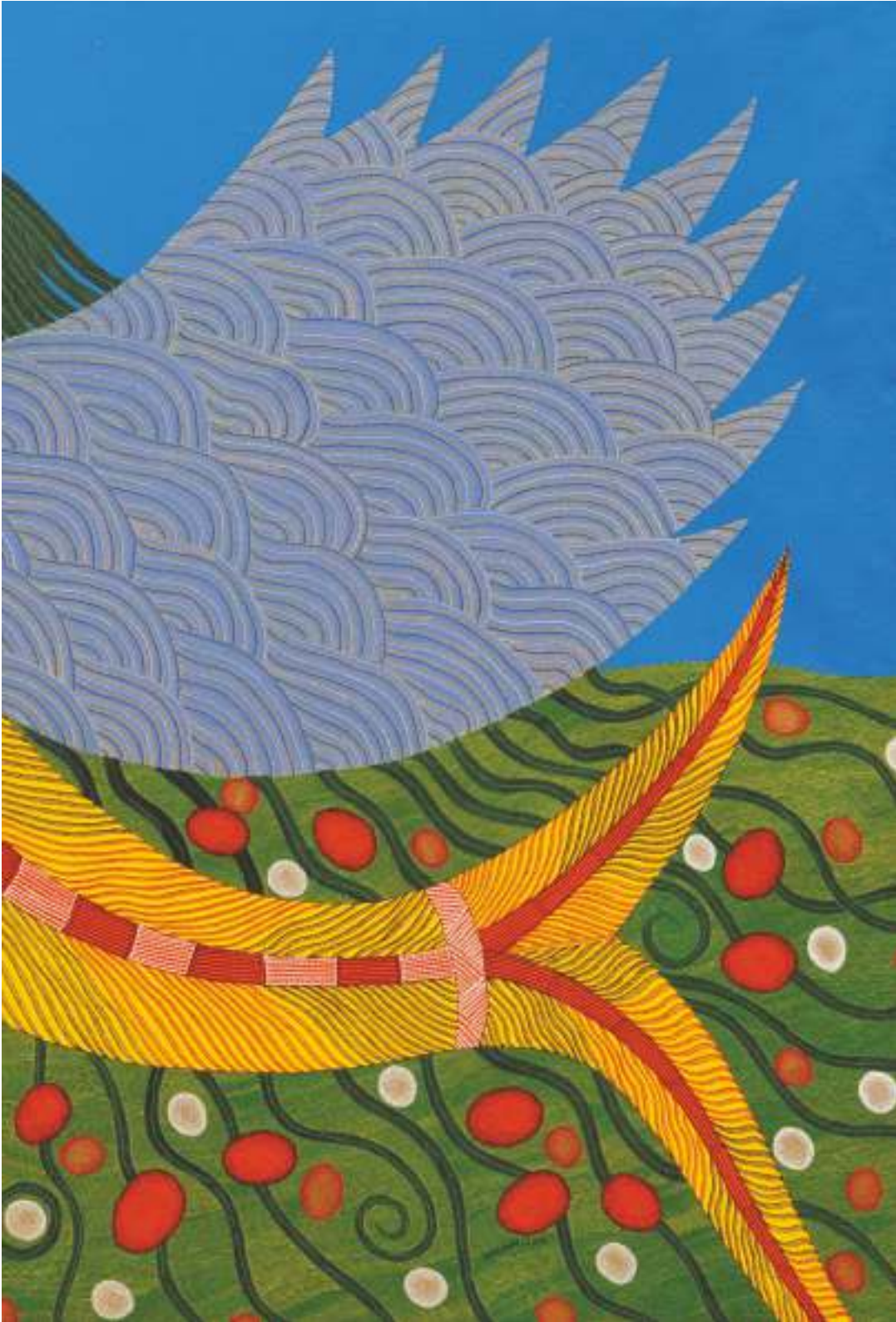
# Fish and folk idioms

The fish series by Bhajju are as much about life as they are on the reflexive nuances of the folk idiom. All his works, on scrutiny reflect the technique of filling in so much like a chain stitch, the colours bold and balanced, it clearly shows that this art is a link between the ancient and the contemporary where one can often sense a strong personality of the artist.

The great aesthete Jagdish Swaminathan who recognised and gave these artists a platform often recounted that the habitat of these Adivasi artists was an integral part of their sense of identity- In a family, there are three members- the father, the mother and the forest. As an ardent scholar of tribal art practices and ritual arts, Swaminathan often perceived tribal art as a celebration of cultural and biological diversity. Bhajju traverses that very path, and the success of this lies in his ability to transcend terrain.

As an artist who has taken ritualistic and traditional art from his respective community and transformed it to an individual expression coloured by his own transition in modern times, one of the finest works in this show is Machli aur Kalash, a synthesis of a pair of fish that almost look like a fish urn with a forest growing within the body.





Ref No. : C1075  
*Jal Harin - I* Acrylic on canvas I 37 x 55 in I 2014

# Hybrid horses

One of the largest works in this show is Bhajju's Hira Khan ka Ghoda. The horse is juxtaposed between animals of the forest, and is given a place of princely presence in the forest.

There's something deeply appealing about the horse that lives amidst other animals and birds. There is also something special that endears horses to humans, and Bhajju manages to capture its strength beauty and slight melancholy in his depictions. It is his presentation that helps to explain his special fondness for the adorned style of the animals and birds as most effective pictures of tribal idioms, he also closes the gap between depicted subject and viewer by establishing an eye-to-eye tension that keeps us gazing at his carnival of animals and birds.

## **Bhajju explains:**

"My horse belongs to stories that go back in time. It is not about what we know, it is about what is surreal and unknown and handed down generations in the narrative of tribal tales. The way I draw/paint the horse is different from the conventional one. It is so because our forefathers told us stories about mighty horses with wings that the kings would fly on to go from one kingdom to another. And so, the horses I draw are depiction of the same, they belong to princely palaces and stories of yesteryear."

Ref No. : C1088

*Hira khan ka Ghora* I Acrylic on canvas I 69 x 80 in  
2021





Ref No. : C1078  
*Saat Doot* | Acrylic on canvas | 78 x 51.5 in | 2020





Bhajju has a distinct approach and understanding; we see the way he fills in the details even as he plays with the beauty of concentric and geometric circles. There is a strong sense of symbolism in the manner in which he uses juxtaposition. While this varies from modern sensibility, it becomes a delicious blend of indigenous and contemporary explorations.



In another work titled Saat Doot , we see an idyllic simplicity in harmony of existence . Worms and reptilian species dot the “tree of life” canvas but what stands is the continuity of tradition through antiquity that seems just as relevant to modern contexts. The two men flanking the tree are about devotion, dedication and selfless duty to the forest. It wouldn't then be wrong to say that the art that is created belongs to the forests of the mind, of tradition, of beliefs and the livelihood of these generations of people.

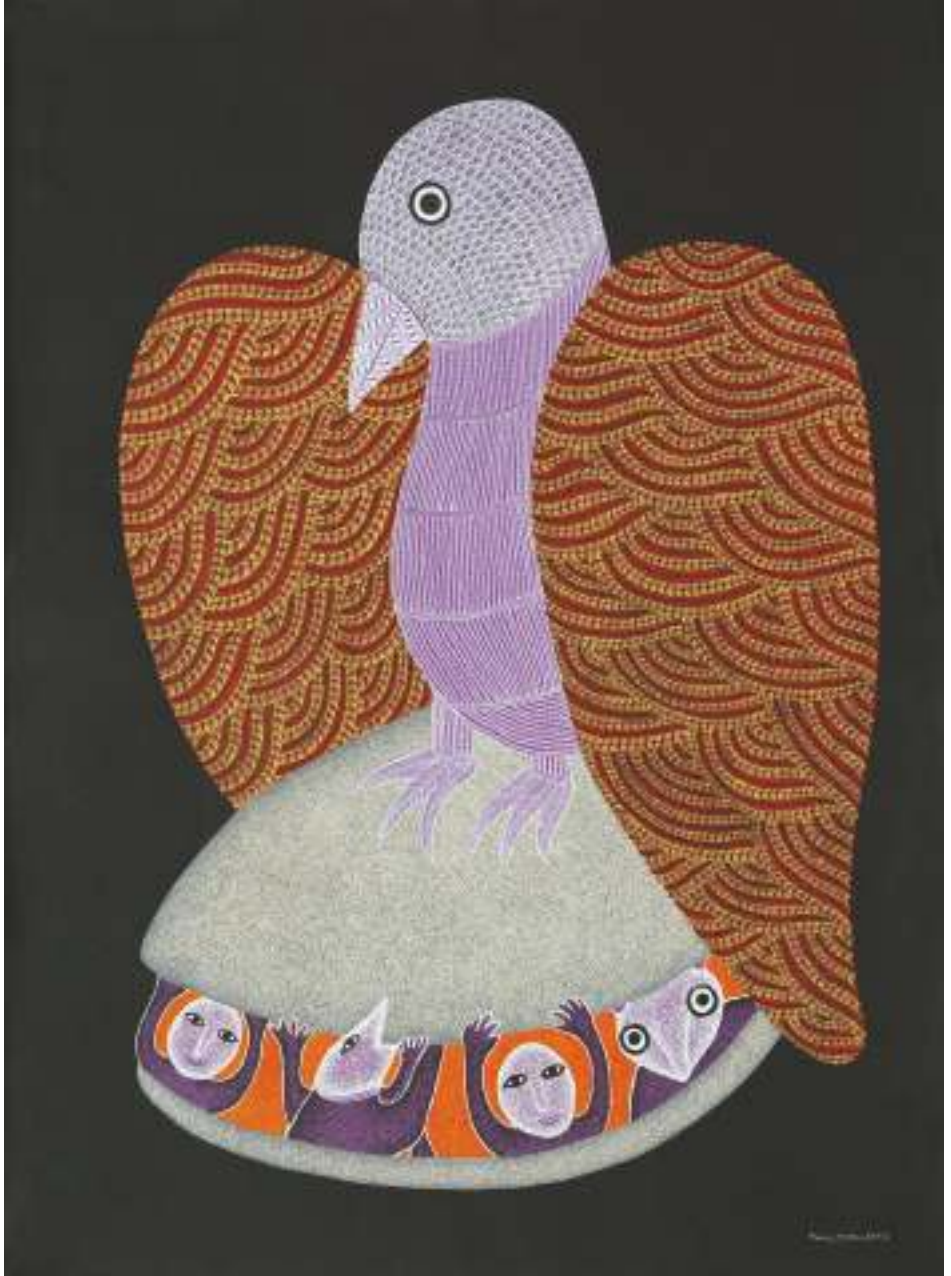
As an artist Bhajju Shyam's works echo the principles of mystical moorings, born of infinity and laced with the elements of indigenous art practices in India. Bhajju has a very deep understanding of spatial dimensions and dynamics of compositional clarity and cohesion. In the many frames on paper as well as canvas , we sense an abstract medley of sorts woven into realist meanderings.

Ultimately this show, Van Katha draws attention to the symbiotic relationship between nature and the individual. So when we see the work, there is a holistic pattern and aura of indigenous wisdom.



Uma Nair (Curator)

Ref No. : C1068  
*Kaaga* I Acrylic on paper I 30 x 22 in I 2017

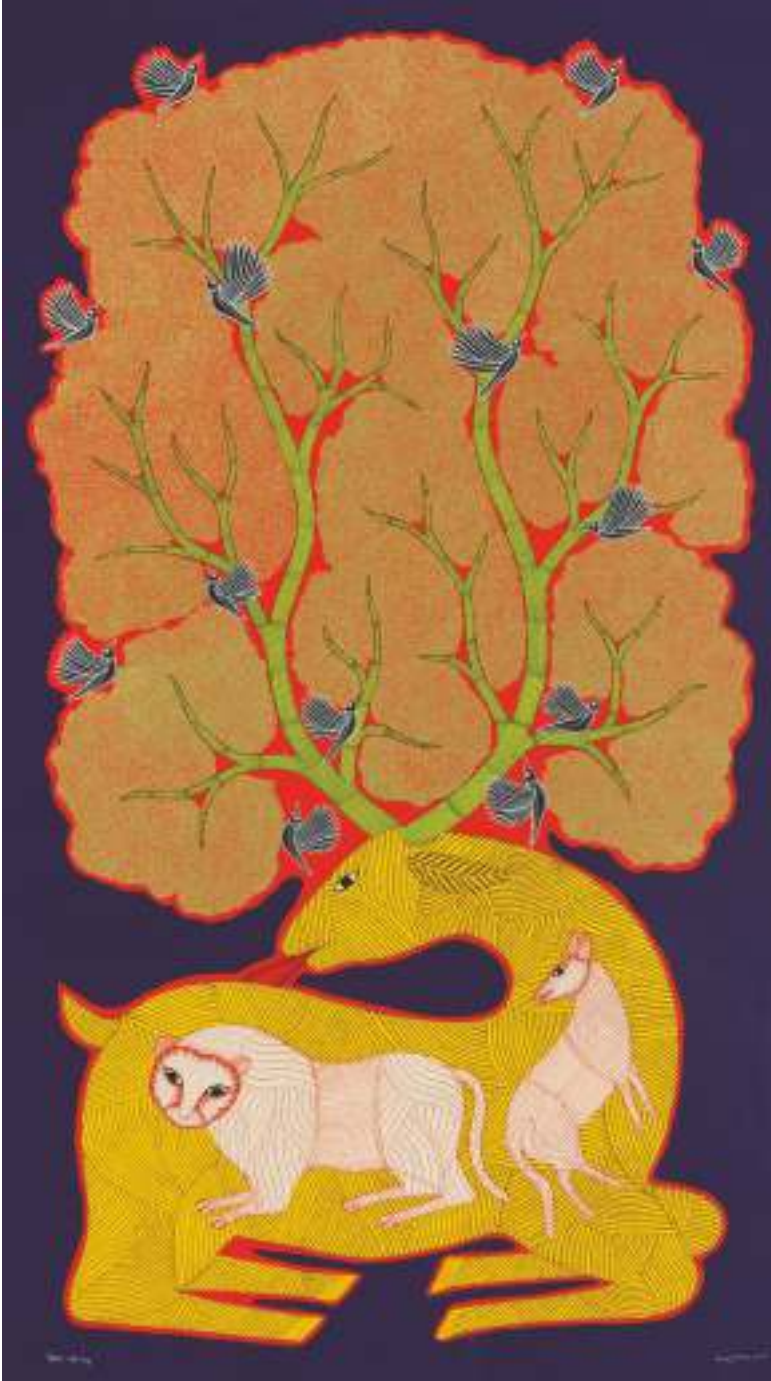




Ref No. : C1060  
*SaaJa Ped* | Rotring ink on paper | 29.5 x 21.5 in | 2018

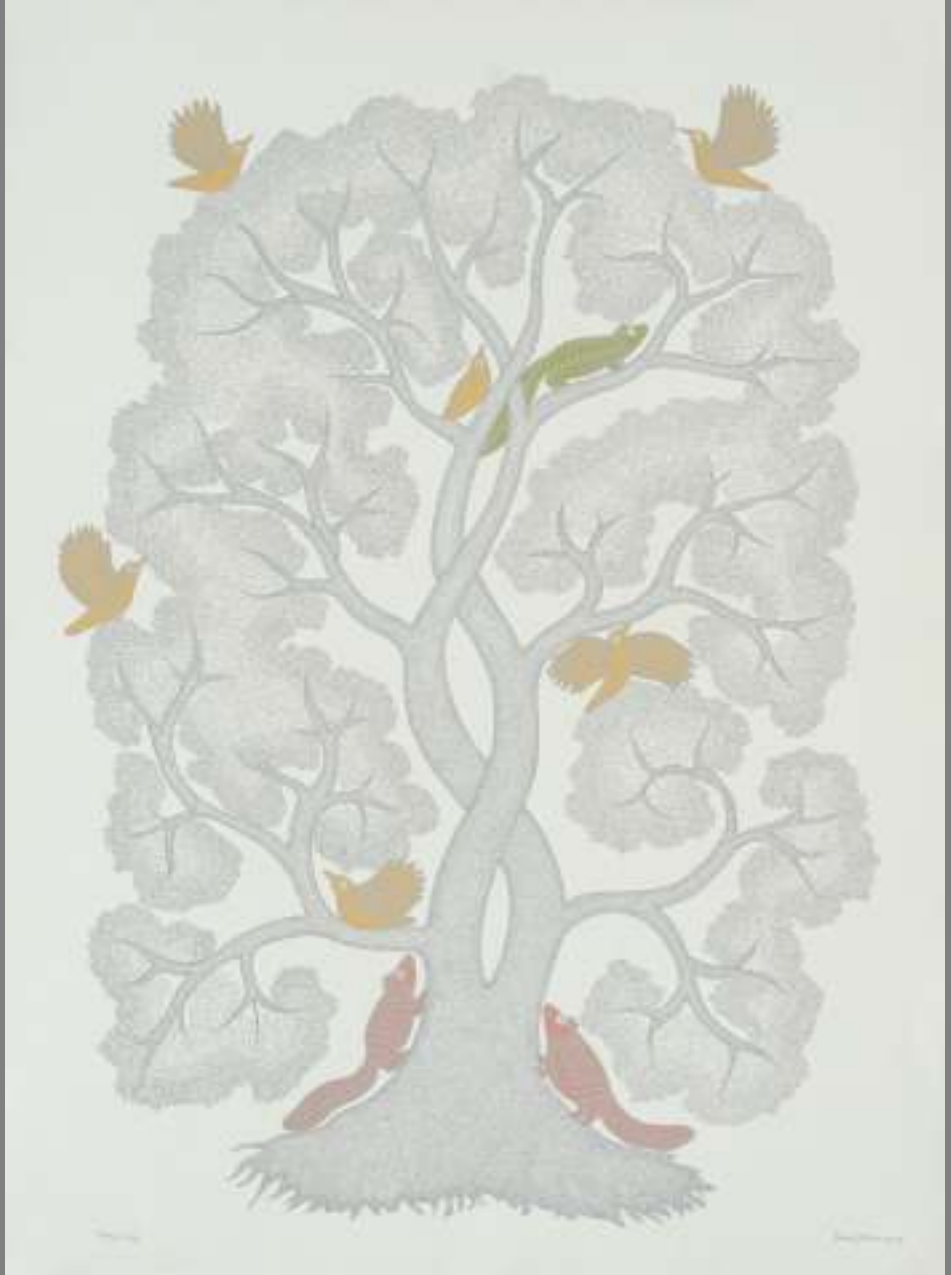
Ref No. : C1066  
Tithi Pakshi I Acrylic on paper I 29.5 x 21.5 in I 2019





Ref No. : C1085  
*Hiran aur Ped - II* I Acrylic on canvas I 60 x 33.5 in I 2020

Ref No. : C1059  
*Amara Ped* | Acrylic on paper | 29.5 x 21.5 in | 2019



# Bhajju Shyam

(b. 1971)



Bhajju Shyam born in 1971 ,he started doing exhibitions and workshops since 1997 .He has had solo exhibitions all over the world and done monumental commissions too.In the years following 1997 he has been part of the most important exhibitions of indigenous arts.

A prolific Gond artist, Bhajju Shyam nurtured his artistic talents by filling in the figures and patterns on his uncle Jangarh Singh’s canvases until he was ready to create his own works.

Shyam’s work has been exhibited at galleries and museums around the world, including the Musée des Arts Décoratifs, Paris, Galleria Arteutopia, Milan and the Museum of London, London. Shyam has also published several books including the award winning book *The London Jungle Book* which was published in 2004 and translated into Italian, Dutch, French, Korean and Portuguese. Shyam was the first Gond artist to work with the St+art India Foundation, painting a mural in the Lodhi Art District, New Delhi. In 2018, Shyam hails amongst the youngest artists in India to be awarded the Padma Shri for his contributions to Indian art all over the world.

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- Bhajju Shyam, 2007, *Artist, That’s How I See Things*, Tara Books (English, Catalan, Danish, French, Spanish, Portuguese, Hebrew & Swedish)
- Bhajju Shyam, Urveti Ram Singh & Durga Bai, 2006, *The Night Life of Trees*, Tara Books, London (English, German, Italian, Portuguese, Japanese, Korean, French & Spanish)
- Bhajju Shyam, Author & Artist, 2004, *The London Jungle Book*, Tara Books/The

- Museum of London (English, Dutch, French, Italian, Korean & Portuguese)
- Bhajju Shyam & Wolfe Geeta, *Beasts of India*, Tara Books, London (English, Dutch, French & Spanish)

### AWARDS:

- Honoured with **Padma Shri** in 2018 , by the **GOVERNMENT OF INDIA**.
  - **Ojas Award** (First Award), Literature Festival Jaipur, 2014.
- **CRESCER Magazine 30 Best Children’s Book Award Brazil-2011** for *Night Life of Trees*.
  - **IBBY Honour List, 2010 London- Illustrator Category** on *That’s How I See Things*.
  - Honoured by **Indira Gandhi Rashtriya Manav Sangrahalaya**, Bhopal, 2009.
    - **Bologna Ragazzi Award, New Horizons, 2008 - The Night Life of Trees**.
- Honourable Mention, **US Independent Publisher Awards** (Multicultural Fiction), 2006 for *London Jungle Book*.
- State Award by **Hasta Shilp Vikas Nigam 2002**, for *‘Origin of Man and the Earth’*.
  - State Award for **Best Indigenous Artist, 2001**, Government of Madhya Pradesh.



Uma Nair has been writing art criticism for 32 years. She began her career with Economic Times, and currently writes for Architectural Digest India, The Hindu, The Pioneer and a blog on TOI. She has authored Paresh Maity 25 years, 2005, 'Arpita Singh's Wish Dream' (Saffronart Publication, 2010 sold for Rs 10 crores), and 'Reverie with Raza' (Akar Prakar, Mapin Publishing and Raza Foundation 201).

In her career as a critic she has authored more than 100 catalogues. Among most historical Solo catalogues authored, have been Gopal Ghose Rustic Resonance for Kumar Gallery 2015, Carved Contours Retrospective Jamini Roy for Dhoomimal Gallery 2016, Manushya aur Prakriti Jyoti Bhatt original intaglios and serigraphs, for Bihar Museum Patna 2020, and Translating Modernity Prodosh Dasgupta 50 years for Akar Prakar 2020. In terms of national importance she was Curator of Kolkata International Photo Festival in 2019 in which she did solo cameos of S Paul and Jyoti Bhatt.



In the academic institutional mould her most epic contributions have been four publications for the National Gallery of Modern Art - 'Itihaas' (celebrating 63 years - sculptures from the NGMA archives), 'Dhvani se Shabd aur Chin' (the South Indian archival collection), 'Dhanraj Bhagat at 100', and 'Upendra Maharathi's Shashwat' (100 years of artist, architect, designer).

As a curator the international exhibition she has curated was for an archival exhibition for the Lalit Kala Akademi - Moderns (2007). In terms of national importance her exhibitions for LKA Earth Songs (2016-Tribal artists LKA Archives), and Bapu - 150 years (2019) have been historic. Last year she curated Yatra Nariyasthu along with DG Adwaita Gadanayak for the NGMA a special Women's Day exposition of paintings, drawings, prints sculptures textile and installations. She is currently working on Muzzafar Ali's Retrospective of 50 years, Awaaz e Ishq to be unveiled January 2023 at Bikaner House.

Uma Nair lives and works in New Delhi.

# About us

Since its inception, Aakriti Art Gallery has worked with emerging and established artists with the central aim of allowing their work to grow both in terms of production of new projects and the making of new exhibitions.

Over many decades Aakriti Art has built a reputation for its dedication to artists and support of visionary artistic projects worldwide. In addition to presenting a dynamic schedule of exhibitions, the gallery collaborates with renowned curators to present museum quality surveys and invests considerable resources in new scholarship and research. Since its earliest days, the gallery has mounted historically significant exhibitions.



With their deep-rooted investment in community, history, contemporary art development and landscape, each of its ventures is embedded in the unique heritage and traditions of its local culture.

Aakriti is a leading national art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with India's masters. Aakriti enjoys a unique Indian heritage spanning the present and the past through its early support of artists central to Indian contemporary art movements.

Since its founding Vikram Bachhawat, a 3rd generation collector of fame, has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the aegis of Bachhawat the gallery continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Known for its Affordable Art Exhibition, its large cachet of collectables and inventory of contemporary and modern art, the gallery advances its mission through a robust national program—comprising exhibitions, artist projects, public installations, institutional collaborations, and interdisciplinary projects. Aakriti has a legacy in art publications and has published many titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.





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20 Lindsay Street | Humayun Court (Behind City Mart) | Kolkata - 700087

033 22497657 | 033 22490739 | 9830411117

konarkcollectables94@gmail.com | [www.konarkcollectibles.com](http://www.konarkcollectibles.com)

# Aakriti Art Gallery

(A unit of Chisel Crafts Pvt. Ltd.)

12/3A, Hungerford Street | Kolkata - 700017  
33 22893027 | 22895041 | 9830411115 | 9830411116  
artshop@aakritiartgallery.com | www.aakritiartgallery.com