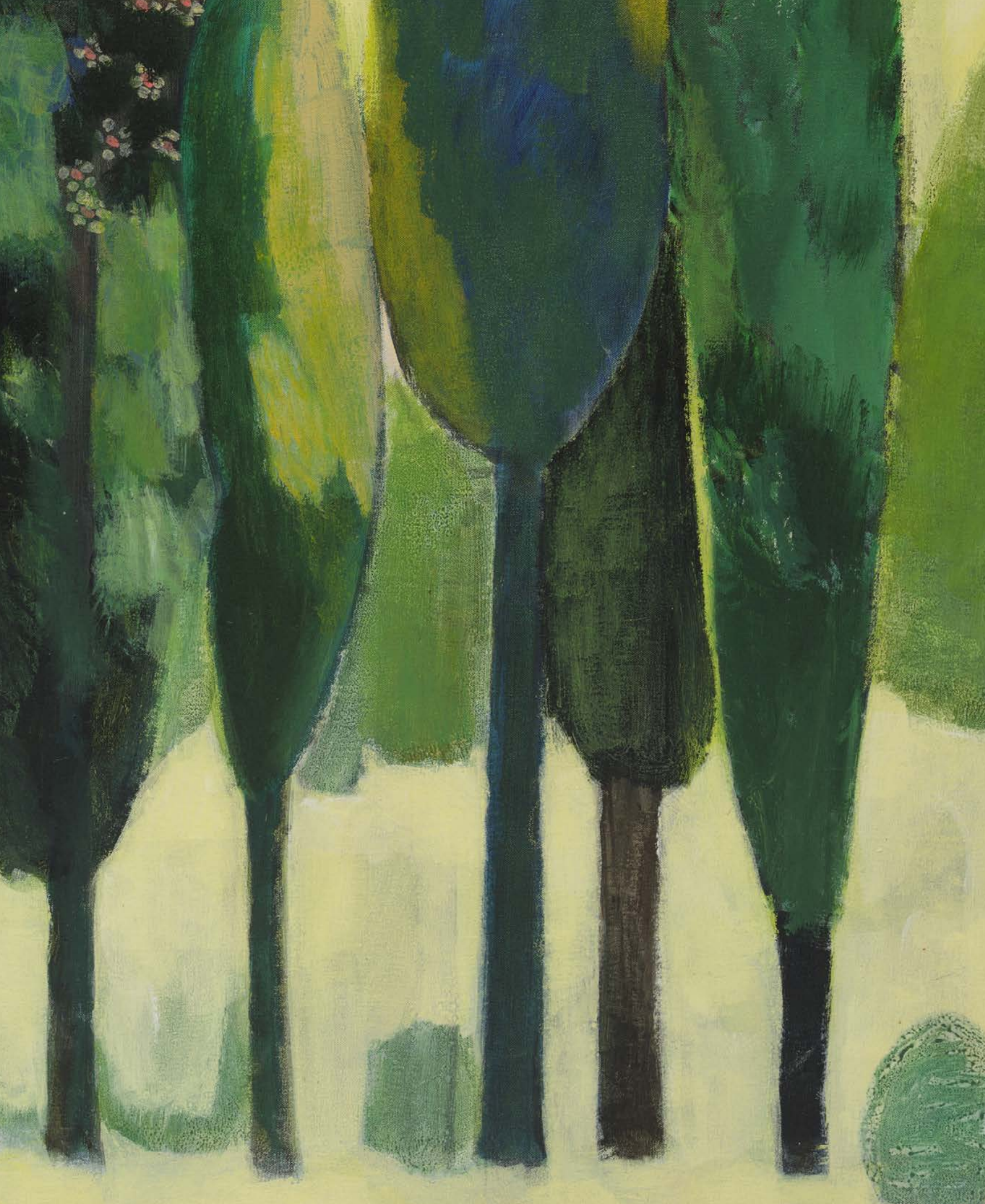
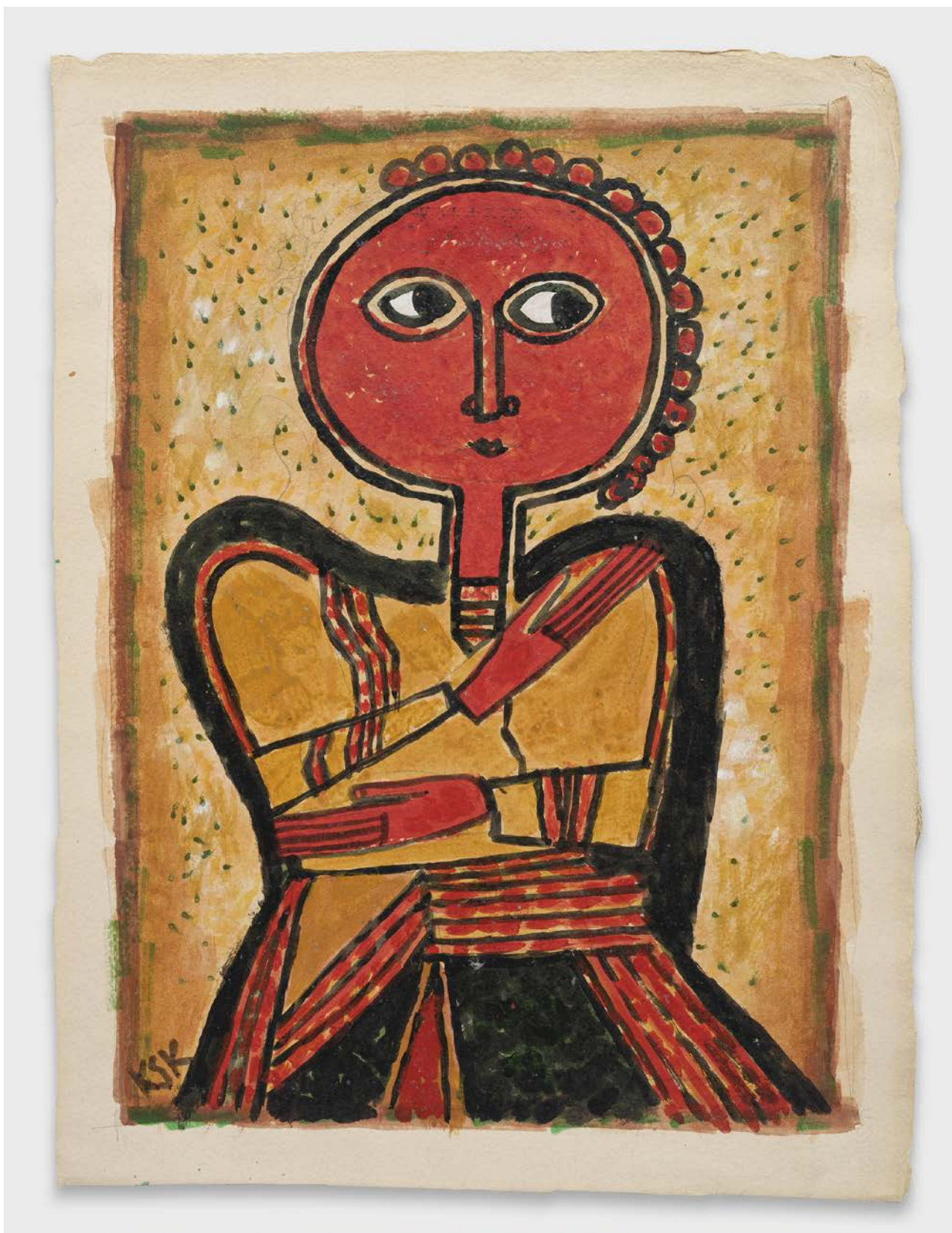


K. S. Kulkarni

HOME AND AWAY







Untitled, 1969, Acrylic on canvas paper, 15.5 x 11 in.

Previous: *Woman Under Tree*, 1974, Acrylic on canvas, 44 x 48 in., detail

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Untitled
1983
Acrylic on paper
21 x 30 in.

Introduction

“But, beyond the influence of Indian culture and its ethos, my horizons are universal. I am interested in the universalizing of the human spirit. My concepts are not regional or tribal-spiritual, and material is the matrix of my creative intent. My art springs from within and flows from my perception of the rhythm of life around me in the global context.”

– K. S. Kulkarni

Aicon is proud to present the works of Krishna Shamrao Kulkarni (1918–1994), an influential figure in the history of modern Indian art. This catalog and its corresponding solo exhibition in the New York gallery provide a glimpse into the artist’s extensive oeuvre. Thanks to a fruitful collaboration with the artist’s family, the exhibition included canvases and works on paper created in the artist’s New Delhi studio along with art made in the 1970s and 1980s during Kulkarni’s travels around the United States.

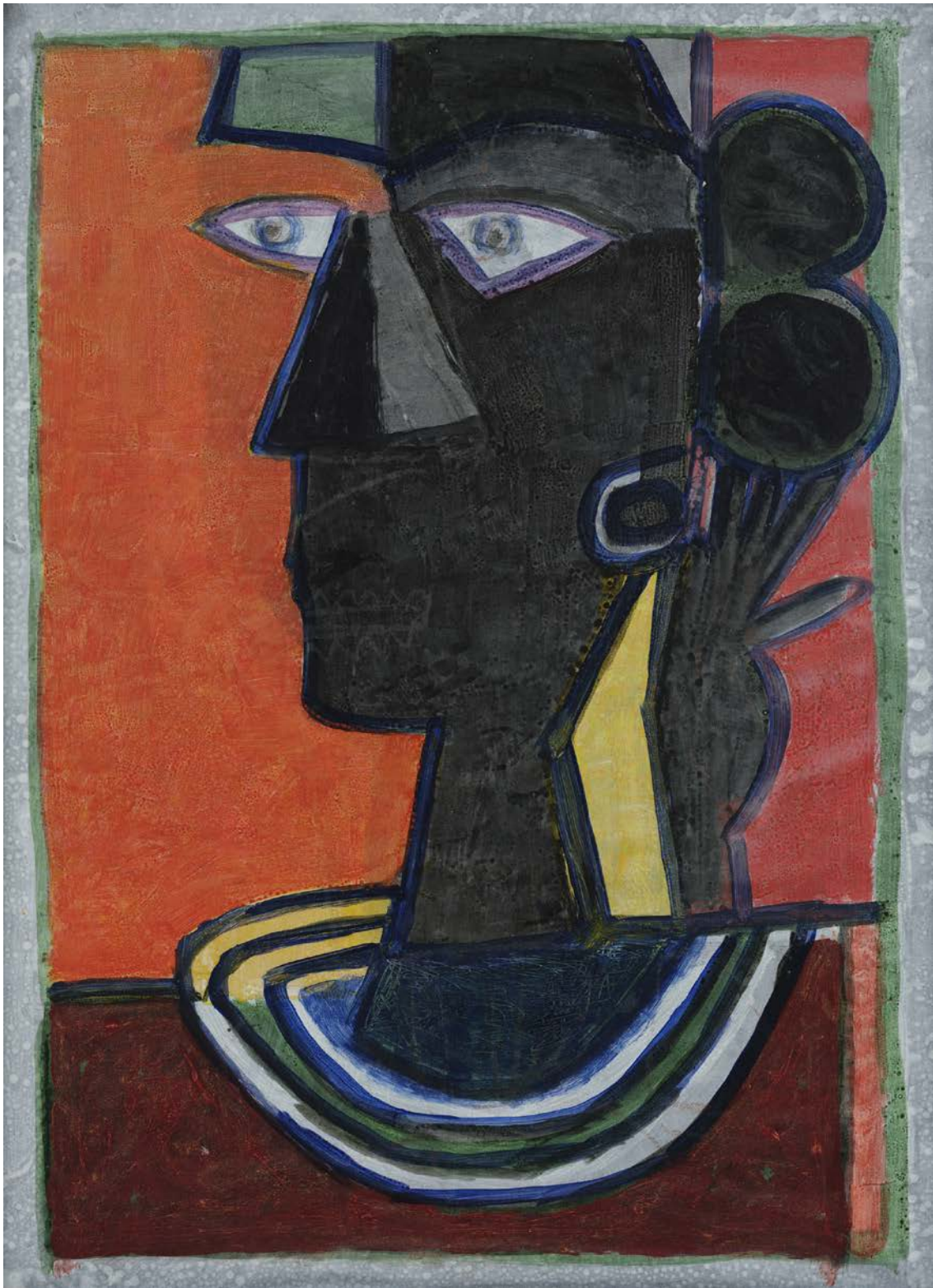
K. S. Kulkarni was a founding member of the avant-garde Delhi Shilpi Chakra movement and sought to develop an idiom that was both grounded in the “soul of the people” and also aligned with the “process of progress.” Keeping pace with time and the environment were key views of the Chakra artists. In the words of fellow member Pran Nath Mago, “The Chakra set to work according to its declared belief that art and culture belonged to all, and not only to a fortunate few; that the artist had a role in bringing the message of creative experience to the people; and that the artist himself could grow through a developed art awareness among people.”

Working between figuration and abstraction, Kulkarni’s art evolved significantly over the course of his career. With several solo shows around the globe—including the US, Europe, Japan, and Egypt—Kulkarni absorbed life outside of his home only to return to India after every journey to refine a style authentic to his origins. While the artist heavily

embraced the bold, deliberate lines of modernism, he did not conform to stylistic orthodoxy. Instead, Kulkarni experimented with the brush, studying subjects close to home, such as the classic figures of the Ajanta murals and the Chola Bronzes. The allusion to the miniatures of Kangra in many of the artist’s works—especially in his treatment of foliage—is unmistakable. In his later works, the stylistic imprint of Picasso’s Cubism holds equal bearing with the forms of traditional Indian folk and tribal art.

In summarizing Kulkarni’s art towards the end of his life, J. Swaminathan wrote: “A superb draftsman, Kulkarni is also a master colorist. The fantastic vibrancy he achieves by the soft, light strokes of his brush casts an aura of light through and around the boldly and vigorously delineated forms; the swift strokes build up planes of color which transform perspective space into aesthetic space, set up an orchestration which engulfs and entices the viewer into the unfathomable depths of a world created within the four corners of the canvas. His range is wide, and the eye moves with unanticipated delight from orange to amber to veridian in the unique harmonies he creates with the deft and sure touch of a master impresario. Rarely using the impasto, shunning the temptation of grafted textures, he is able to impart a rare clarity and simplicity to his images through the sheer manipulation of tonalities. His canvases have a freshness which does not brook over painting; the surface of the canvas can be felt through each maiden stroke of the brush.”

We are immensely grateful to have been entrusted with this rich body of work here at Aicon, and we look forward to a long continuing relationship with the K. S. Kulkarni Estate. We aim to bring together never before seen works of art and research to old admirers of his artistic practice and make a few new ones along the way.



Untitled
1982
Acrylic on paper
22 x 20 in.



Mother and Child
1980
Acrylic on card
31.5 x 21 in.



Untitled
1970
Acrylic on canvas
30 x 38 in.



Untitled
1976
Acrylic on canvas
36 x 44 in.



Krishna's Fingerprints

By Vanessa H. Smith

“Love is the fragrance of life. Light of the being.”
– K. S. Kulkarni

I sensed my father was dying when my new husband and I were trekking in the high Himalayas. Before setting out, I had told my worried mother that I would not be able to make my daily calls—I tried to console and prepare her, aware that she might not know how to handle the separation, but there was no alternative if we were to take the trip. As Andre Gide wrote, “One does not discover new lands without consenting to lose sight of the shore for a very long time.”

And then there we were—far away from communication with them and everyone. I dreamt that my father was dying or dead and had to get to a phone. Luckily, we happened to find a USAID dam project on the Sutlej River, where people from neighboring villages were lined up to call everyone in their phone books all around the world. I waited patiently and could not believe it when I did reach my mom, who told me that everything was OK. At first, I did not believe her because I felt the death of someone I loved deep inside me, palpably. I later understood why. My mentor, teacher, friend, and colleague, Krishna, had had a final heart attack and asthma. I missed seeing his body before cremation by just a day. I wished that I had been able to touch his head and his hand and thank him.

Krishna was like my father—a gentle man, a gentleman. Painter, sculptor, teacher, draftsman, lecturer, philosopher. Even more than that—son, husband, brother, and father...

Mentor. Art for him was a form of worship. Meeting him was a gift. Knowing Krishna set me on a meaningful path. Many

days I would go eat lunch with him and his wonderful wife, Kaki. These lunches ended up being immersive philosophy sessions.

One day we had set a time to meet at the Indira Gandhi Memorial Museum to look at sculpture and painting. I had been to the museum numerous times before but never with Krishna. I will never forget looking at one particular figure of a woman carved out of dark stone. I briefly mentioned to Krishna that I had to leave for another appointment in an hour. He was surprised, and this took me aback. I had made this same mistake many times before, booking the time too tight, having told my other friend that I could meet her so soon. Krishna looked at me while I explained and apologized. I offered to call this other friend and see her another time. “No,” he said. “If you made this other appointment, it must be important.” He knew it was not. I left, and that was one of the last times I saw him. He was giving form to the words he had spoken about the importance of time, focus, and energy. He was giving me a lesson that I could understand and feel.

I loved Krishna's voice—gravely, quiet, deep as if history or religion or civilization itself came through the sound of him. And his hair a raft of salt and pepper set sailing. A handsome long face and elegant nose. Big deep eyes that were always looking. And hands strong but delicate. Long fingers, prominent joints, that moved in the air like birds and whispers. No wonder this man painted faces. No wonder he was a portraitist who could capture Gandhi and Nehru in fresh and exact ways. Someone once said about painting: you have to learn from the masters and be able to do what they do before you go off on your own. This is exactly what

Krishna did. He could create an entire figure out of a line, but the line had enough strength to hold the character upright in form.

I was lucky enough to arrive in India after my friend, Sigrid Burton, flying to her Fulbright stay in New Delhi, met Krishna's daughter on a flight from the US. They talked and became fast friends. The most valuable gift Sigrid gave me among many was Krishna's name and phone number.

He became the stand-in teacher after I was turned down for a Fulbright myself. At that time, the Indian government decided they would rather not have an American artist scrutinize their system of art education. Quite depressed but not defeated, I followed my proposed course anyway with Krishna as my teacher.

I have recently found all the transcripts of our talks together, revealing his philosophy—the way he looked at the world. We had two shows together in India, one at the India International Centre and the other at Alliance Française. He was too sick to make it to the second show at all. Shaila, Krishna's middle daughter, reminded me that he had terrible asthma. If he had lived in the US, he might not have died when and the way he did—from complications of asthma and heart issues. At this second show, I was sure to include excerpts of his writing with his painted work. I thought that both needed to be shown together as they were extensions of one another.

"Each of us in oneself is both the society and the individual. Also, every one of us is responsible for the chaos and sorrow in the world. No one except yourself can bring about

a change."
– K. S. Kulkarni

"The conscious mind can understand any problem only when it is quiet, otherwise it creates confusion and complexity."
– K. S. Kulkarni

I wonder in re-reading Krishna's words and looking at the life he lived, and reviewing the work he made, how he would feel about the way the natural world has been handled since the year of his death—1994. Living in New Delhi in the 1990s, my husband and I were shocked by the rampant overpopulation, the shortages of electricity and water, the pollution and burdensome traffic. Two years ago, we visited New Delhi again and were saddened by what we saw through the impossibly thick yellow air. Nonetheless, India is my favorite place on earth, and I would welcome the chance to live there again—especially because India is where Krishna left his fingerprints.

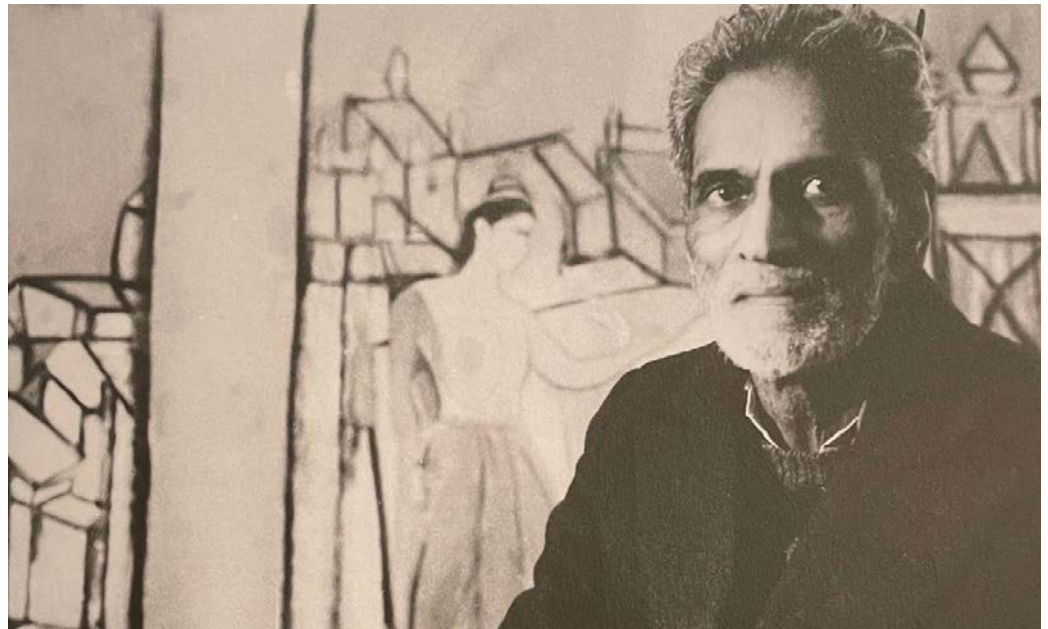
I observed that Krishna did not have to blink his eyes very often. His eyes always shone and looked bright. One knew that he was always open and thinking. He gave to the world through those eyes—his love, his attention and perception.

He was not afraid of dying. In fact, he thought it was important to accept the idea of being in another form. When my father died nine years after Krishna, I knew he was the tall tree above our house, spreading his arms wide. Krishna became the cloud above.



Untitled
1985
Acrylic on paper
18 x 24 in.

Timeline



1918

Krishna Shamrao Kulkarni is born in Belgaum, Karnataka, on April 17.

1927

After the death of his father, Kulkarni begins working as a signboard painter, struggling to earn a livelihood and pay for school.

1935–40

Attends Sir J. J. School of Art, Bombay (now Mumbai) and earns a Diploma of Fine Arts.

1941–42

Completes post graduate degree at Sir J. J. School of Art.

1941–43

Receives research scholarship from Sir Dorabji Tata Trust to study Indian painting.

1945–62

Visiting professor in the art department at Delhi Polytechnic.

1947

Wins bronze medal at an international exhibition in London.

1948

First solo exhibition at All India Fine Arts & Crafts Society (AIFACS), New Delhi. Served as Secretary until 1952.

Establishes Triveni Kala Sanga where he serves as director of the art department until 1968.

Founding member of Delhi Silpi Chakra.

1950–67

Involved in the conceptualization and organization of the International Children's Art Competition.

1950

First Indian artist to participate in the International Arts Program, USA, sponsored by the Rockefeller Foundation.

1955, 1962, 1965

Receives Lalit Kala Akademi National Award, New Delhi.

1958

Travels through Mexico, Guatemala, Peru, and Brazil.

Washington Daily News review: "The shapes are pleasingly irregular, the style is vigorous, the tone is at once exotic and homely...It is a synthesis of traditional values in Indian painting and western trends."

1959

Participates in the São Paulo Biennial, Brazil.

1961–63

Visiting professor at the School of Architecture & Town Planning, New Delhi.

1964

Creates a monumental mural for Moscow exhibition organized by the Government of India.

1966

Creates mosaic murals for Children's Book Trust, New Delhi.

1967, 1972, 1976

Elected eminent artist by Lalit Kala Akademi, New Delhi.

1967–69

Head of Department of Visual Arts at Banaras Hindu University, where he was invited to organize the Faculty for Visual Arts.

1969–72

Visiting professor at Skidmore College, New York in Department of Painting and Asian Studies.

Invited by governments of USA, USSR, Germany, Poland, Mexico, South Korea, Netherlands and the UK as guest artist.

1970

The New York Times review: "Any language has to be figurative enough to be understood by the common man. But he has to be abstract if it has to say more than one thing. Prof. K. S. Kulkarni's recent works say so much at the same time. What is of great value to us is that his expression includes the past heritage of man distilling the total experience."

1972–76

Vice-President of Lalit Kala Akademi, New Delhi.

1972–79

Chairman of Lalit Kala Akademi, Uttar Pradesh.

1979

Goes partially blind and does not recognize anyone.



Kulkarni painting the portrait of Neelam Sanjiva Reddy, the sixth president of India.



Banaras Hindu University, Varanasi, India

1982

After years of mental agony, Kulkarni convinces a doctor in Texas to perform delicate eye surgery in exchange for paintings. Although the surgery is a success, a cataract continues to hamper his vision, causing difficulty performing his work.

1984

Fellowship of outstanding contribution to art, Lalit Kala Akademi, New Delhi.

1985

Appointed National Emeritus Professor by the Government of India for outstanding contribution to art.

1986

Receives *Parishad Samman* by Sahitya Kala Parishad, New Delhi.

Retrospective exhibition sponsored by Birla Academy of Art and Culture, Calcutta (now Kolkata).

1987–91

Visiting professor at Delhi College for Art.

1988

K. S. Kulkarni, monograph, published by Lalit Kala Akademi.

1994

Kulkarni passes away.

The Pioneer obituary: “The most enduring memory that one has of him is a tall, spare man standing erect and somewhat aloof from the crowd, observing but not participating. A man of few words, he shunned the limelight...The quiet demeanor hid a brain that held firm beliefs, forcefully expressed—but only when asked.”

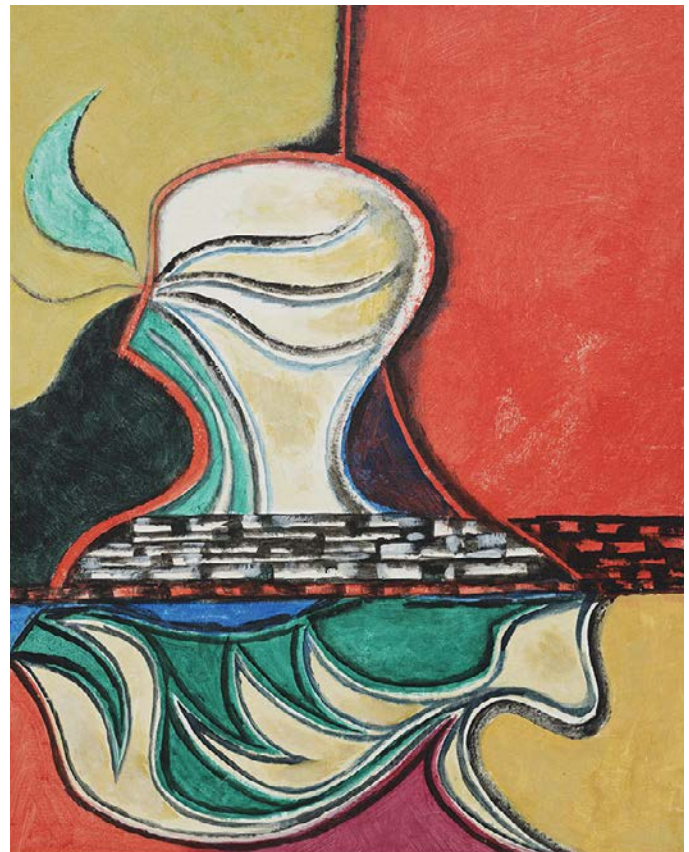
1996

Kulkarni, a film produced by Vanessa H. Smith premieres.

K. S. Kulkarni Trust and annual scholarship programs formed according to his will to encourage young artists.

2000

A second documentary, *K. S. Kulkarni: Sainly Great Master* by Chandramani Kohli is released.



Untitled, 1983, Acrylic on board, 27.5 x 21.5 in. each, detail

To know what a sublime thing art is, one must suffer explore and understand. This will take its own form when the urge to communicate pre-dominates.

Art is a product of human environment and meant for your purpose. There is no practical purpose for fine arts. It is a process of deepest significant bond between one person to another, one culture to another and one civilisation to another civilisation. It enriches you and prepares you for participation into the festival of life.

Today, both critical and popular acceptance in the art world is fundamentally deceptive. It is kitch art. In my work most striking element evolved through the years is a dynamic faith in esthetic and spiritual art, pursued with intense care. It was not an ideal or utopia but a constant search of discovery of new horizons.

Each work of mine has a direct relation with the day to day existence of your life and my life. It is inspired by the totality of experience and molded into the artistic excellence.

Your sensibilities should dwell in the creative process, which is, loving care of things, the nature, human beings, things around you but without necessarily possessing anyone of them.

I am one with the cultural heritage of India. I am equally one with the European and American tradition and have a feeling for the best of the modern Art which carries its message to the humankind.

I don't claim any special credit for the creative upsurge in my work. This is what I have gathered from you and all around the unfolded environment. It is only crystallised in my person and being presented to you in return.

I am conscious of the importance of the work that is presented in this show. The message through them is more important than the individual, the person, artist. I want you to receive this Transmitted vision with the frequency operating in you. The message is only a part of the waves surfacing on the top of the silent, Tranquil and vast ocean dwelling beneath the reality.



Untitled
1974
Acrylic on card
16 x 40 in.





Krishna and Cows
Acrylic on paper
31.5 x 21 in.



Untitled
1980
Acrylic on paper
31.5 x 21 in.



Friends
1973
Acrylic on canvas
45 x 21 in.



Man and Goat
1973
Acrylic on canvas
44 x 17 in.

Nothing happens in isolation. All creativity is linked within and without. In such a scenario, what one does is to discover from the conflicting forces of his relationship and conceptualize and perceive, through space, color, texture, and present those concepts after having digested the multi-influences. The creative process is like the flowering of a tree. It is complex because life is complex. It is still a deeply spiritual process, but its manifestation has changed.

– K. S. Kulkarni



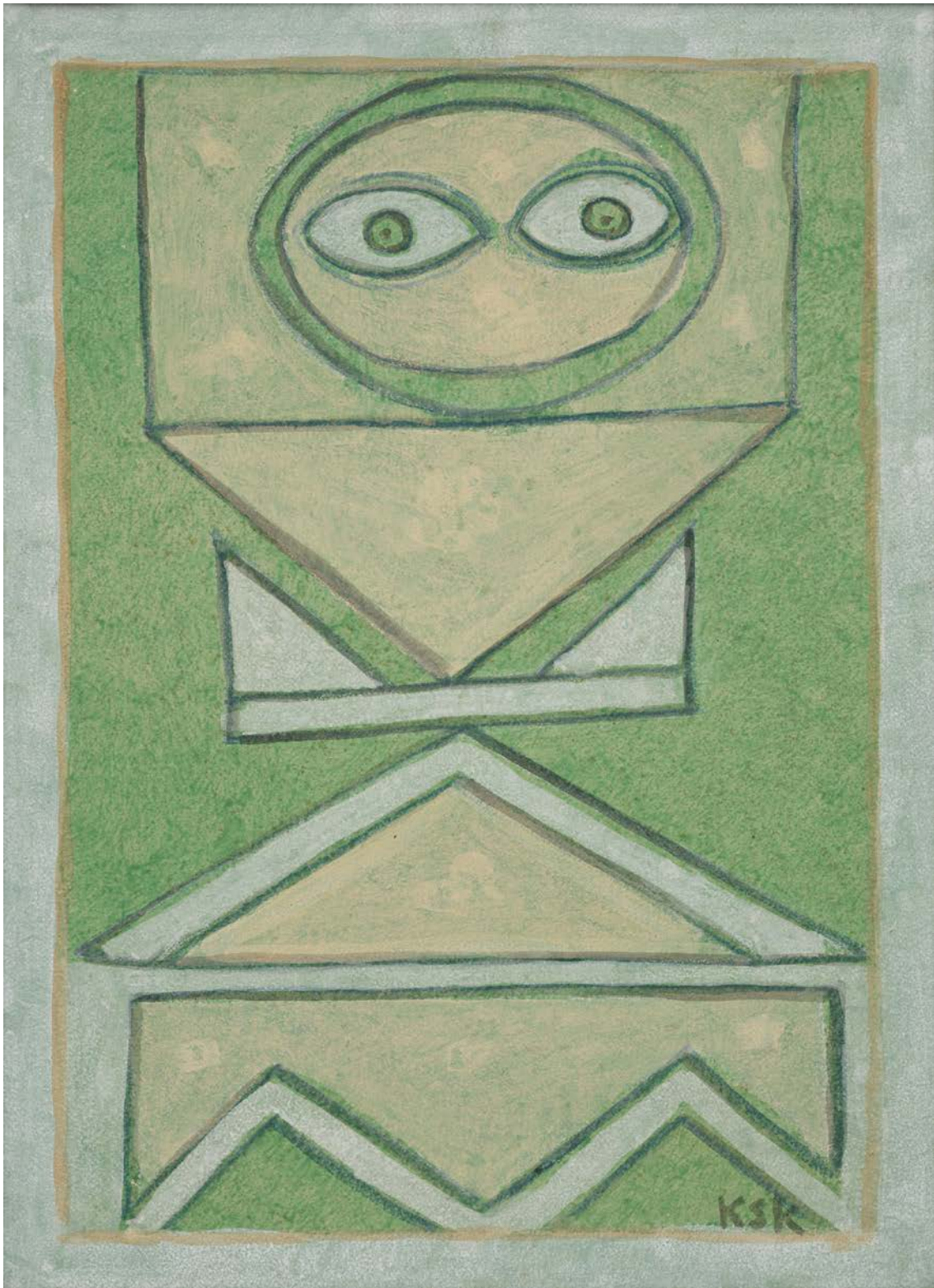
Three Sisters
1974
Acrylic on canvas
44 x 48 in.



Untitled
1973
Acrylic on canvas
44 x 19.75 in.



Untitled
1973
Acrylic on canvas
44 x 19 in.



Untitled
1974
Acrylic on board
30 x 22 in.



Untitled
1974
Acrylic on board
30 x 22 in.

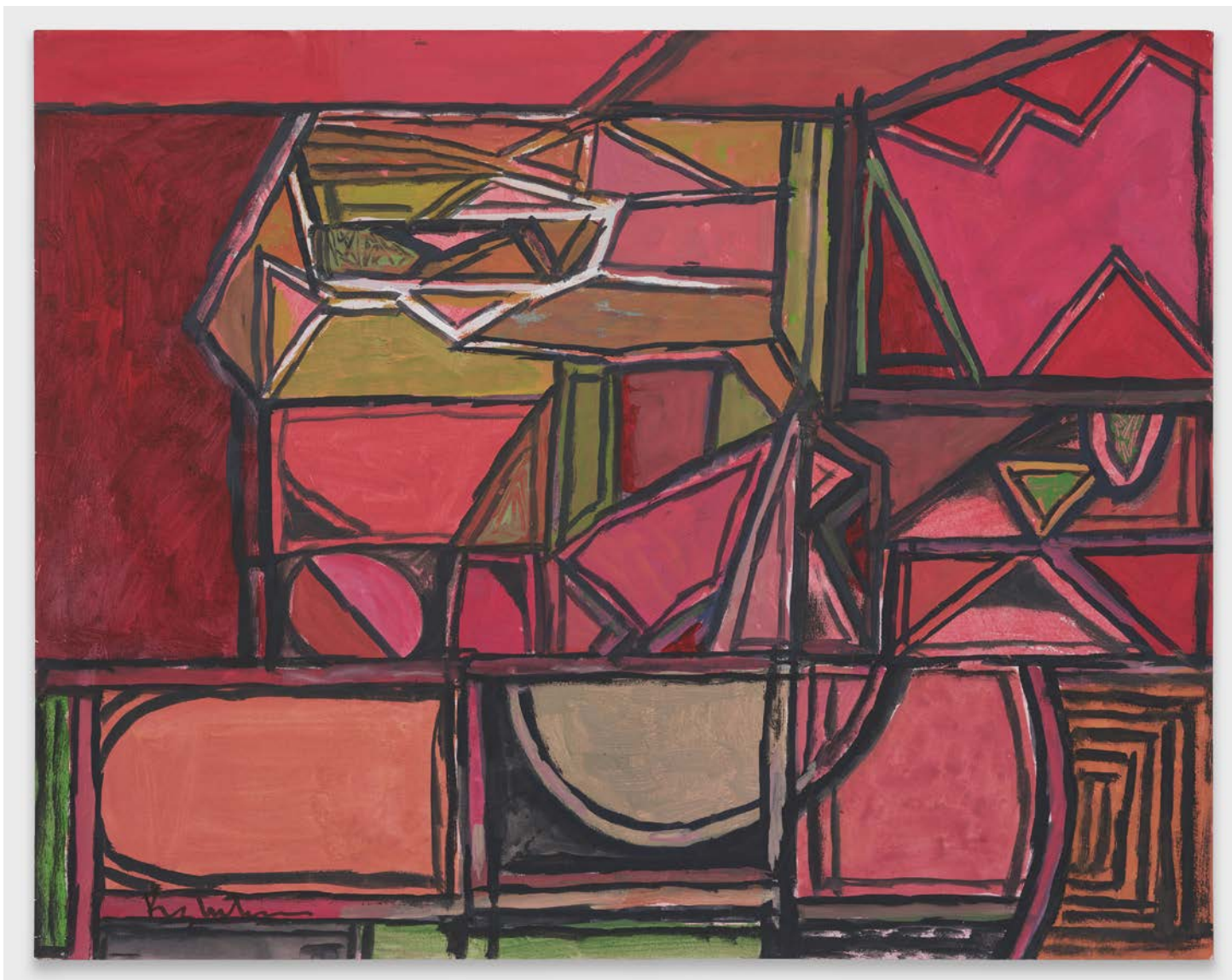




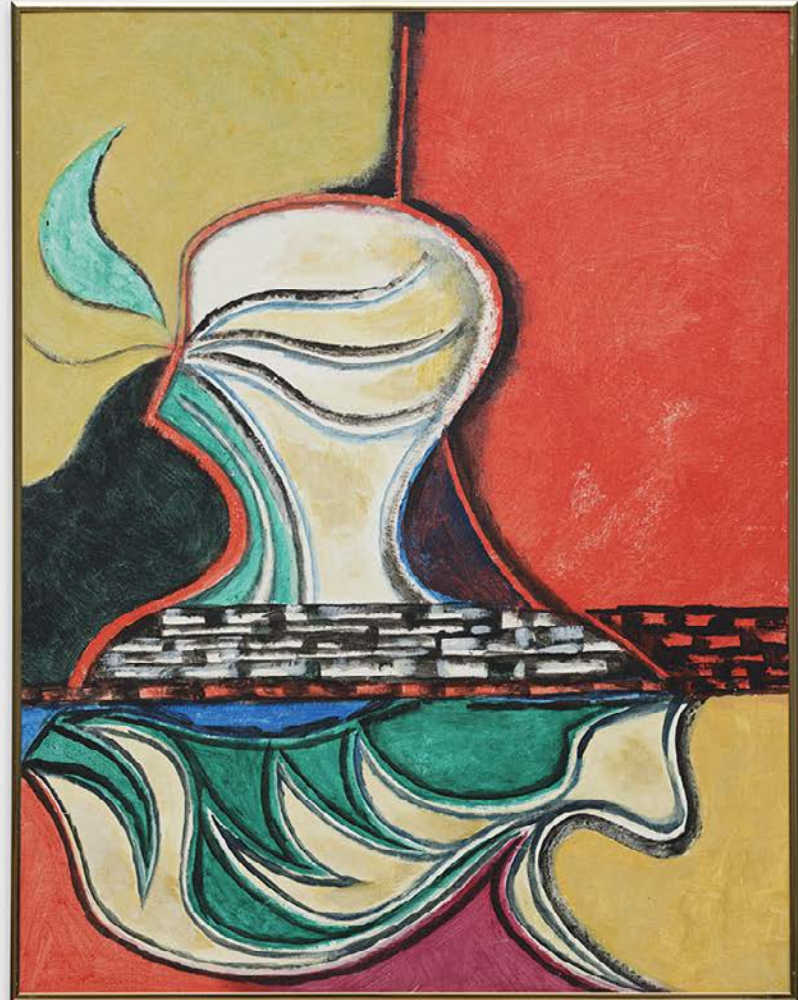
Untitled
1971
Acrylic on Masonite board
36 x 48 in.



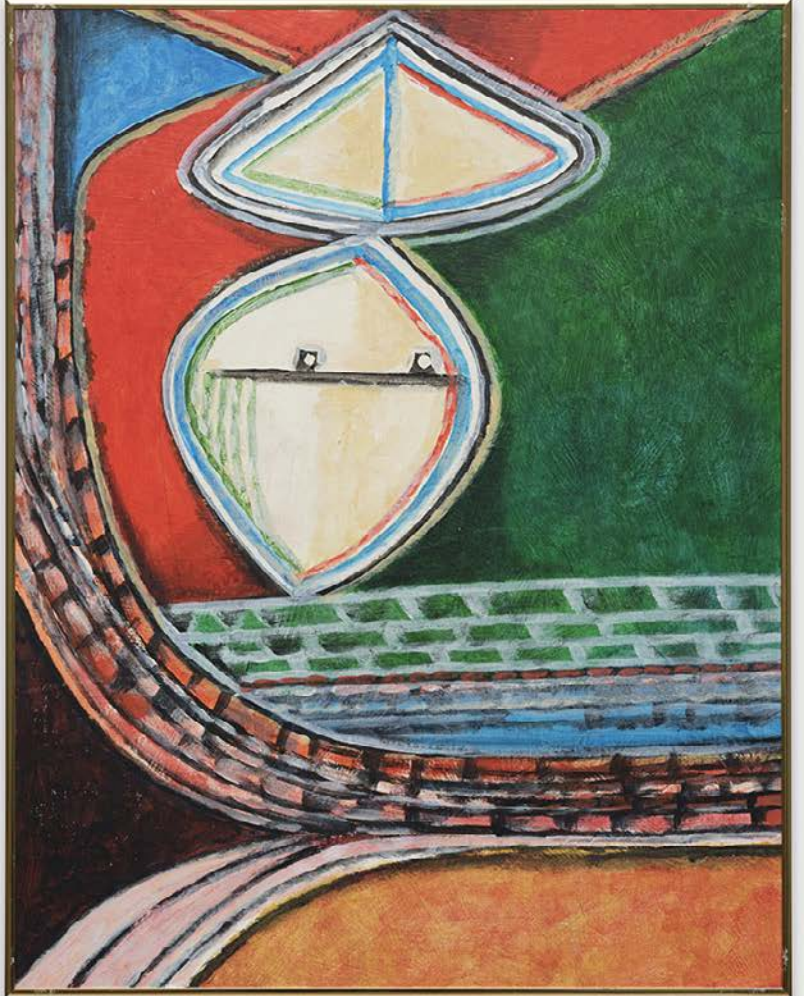
Untitled
1983
Acrylic on paper
16 x 32 in.



Untitled
1991
Acrylic on canvas paper
19 x 24 in.



Untitled
1983
Acrylic on board
27.5 x 21.5 in. each





Untitled
1978
Acrylic on paper
18 x 23 in.



Untitled
1985
Acrylic on paper
12 x 10 in.



Untitled (Brown Orange)
Acrylic on canvas
34 x 21 in.



Untitled
1985
Acrylic on card
22 x 28 in.

What is it that distinguishes the Hindu attitude to life from that of the Western? It is perhaps the sense of identity, the feeling of belonging, which transcends the tensions born out of the struggle of man with his immediate environment and leads him to clothe nature in his own image without dehumanizing himself. The world of Kulkarni is essentially the world of the Indian peasant, a world still throbbing to the drum-beats of the folk-dancers, swaying with rapture to the hypnotic melody of the shepherd's flute, jogging along in the ancient bullock-cart. It is also a world which reveals the tensions and travails of the peasant, caught in the vortex of this fast-changing world yet stolidly withstanding its blows and buffets. In depicting this world Kulkarni is not a chronicler of events; nor does he idealize pastoral stagnation as an escape from the humdrum existence of the modern city. He distills the poetry of life from the toils of the peasant adding to it a timeless dimension of authenticity by delving for the images he resurrects into the well of his own memories. His themes are not chosen with an eye to present the "typically" Indian; nor are they the choice of a painter insensible to the challenges of modern times. As an artist, what matters to him is simply the validity of experience in aesthetic expression. It makes him a contemporary without his needing to adopt postures; it marks him out as an Indian without his having to labor the point.

– J. Swaminathan, "Kulkarni—A Sage Artist," 1989.



Woman Under Tree

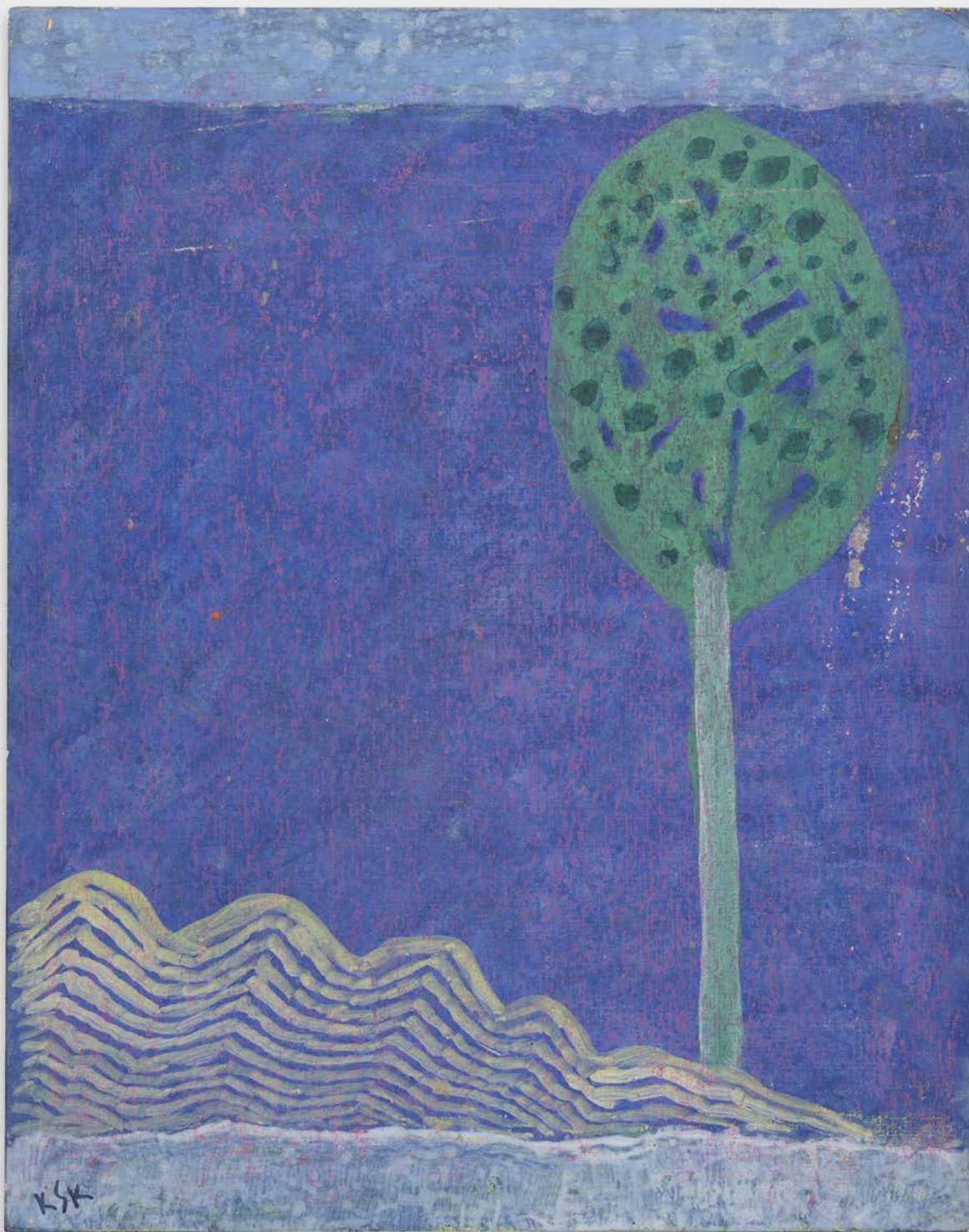
1974

Acrylic on canvas

44 x 48 in.



Untitled (Abstract)
Pastel on card
14 x 12 in.



Untitled
1982
Acrylic on paper
14.5 x 11 in.



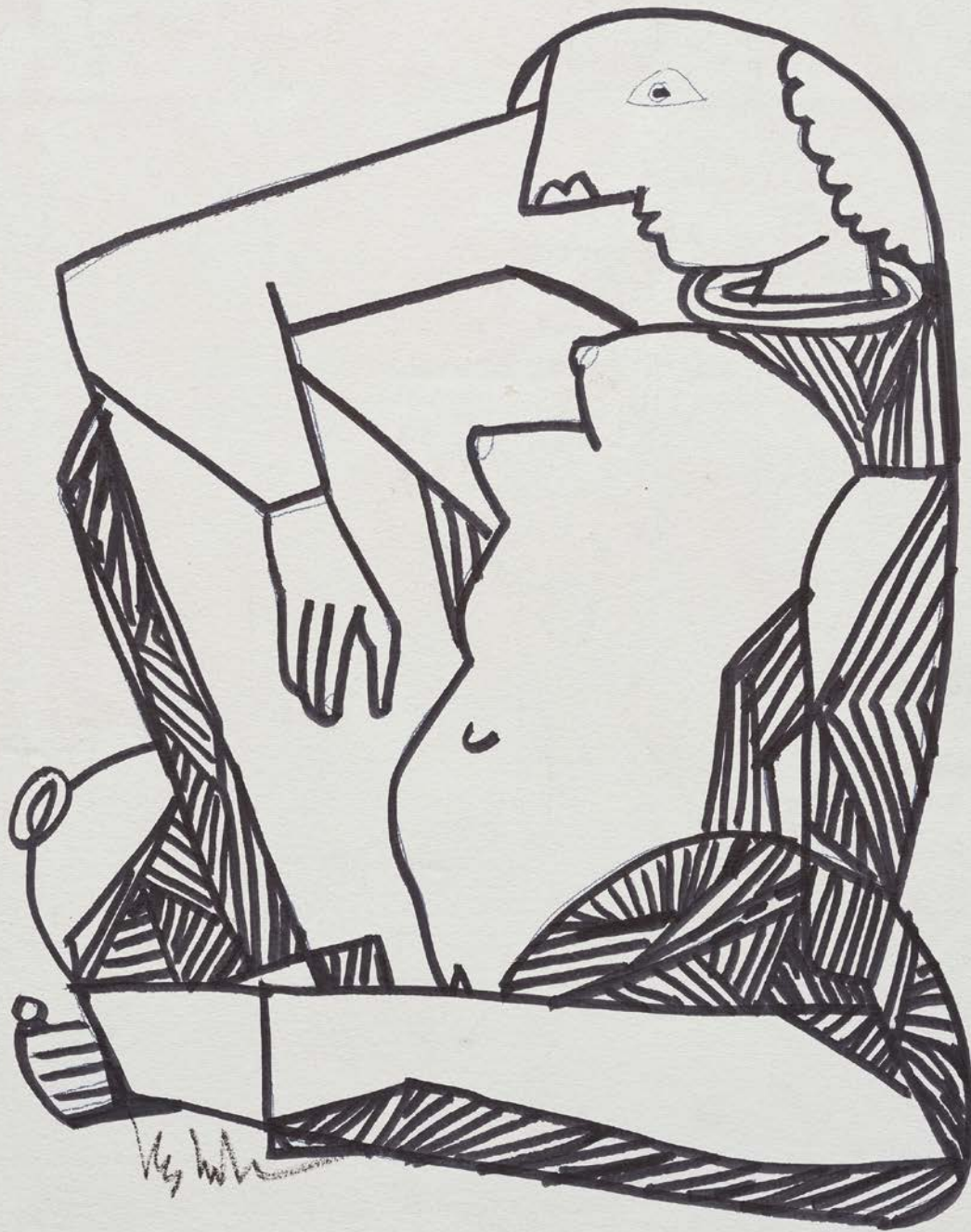
Untitled
1991
Acrylic on paper
20.5 x 16 in.



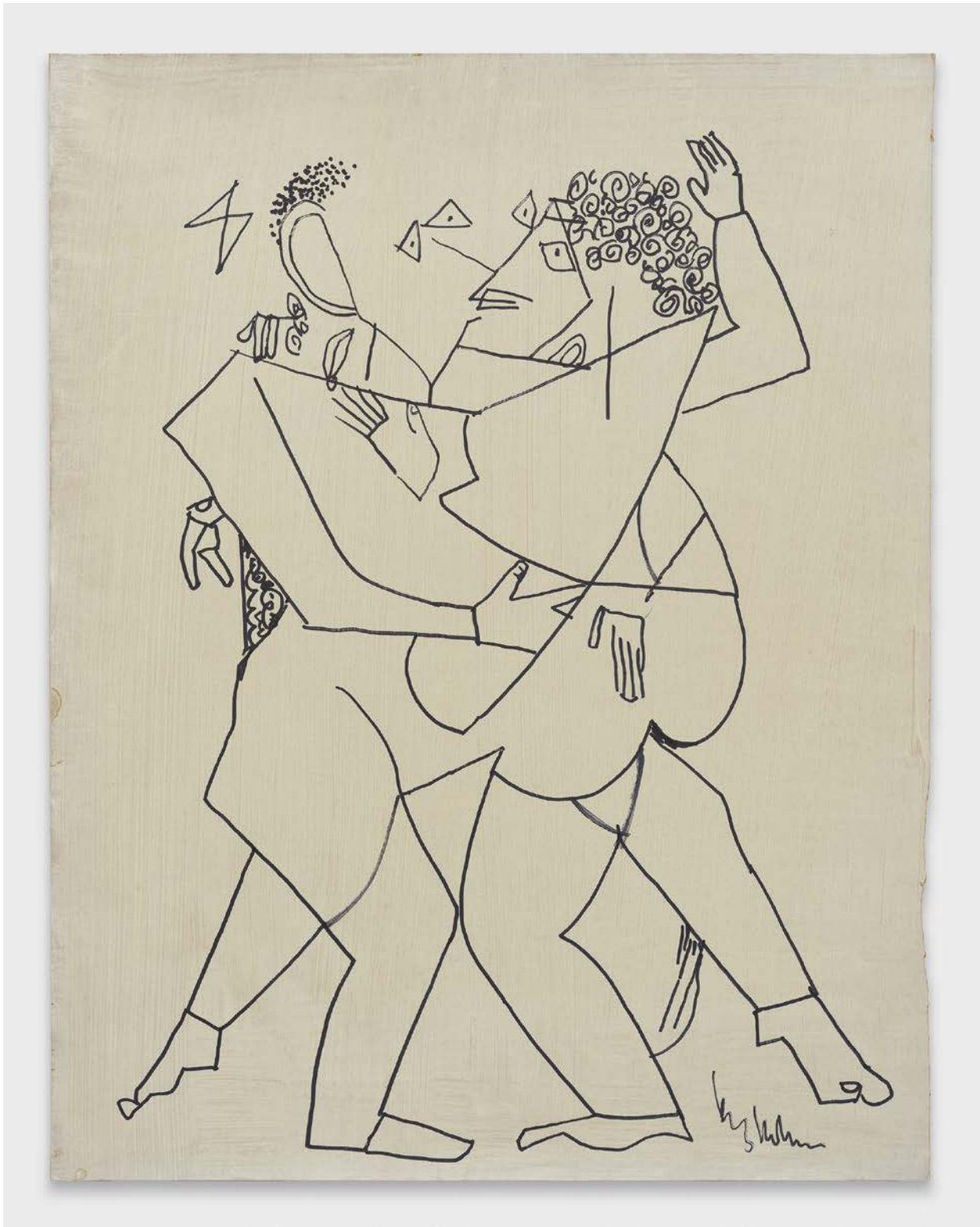
Untitled
1971
Ink on paper
25 x 15 in.



Untitled (Abstracted Horse and Figure)
Charcoal on paper
21 x 14 in.



Untitled
1971
Ink on paper
19.5 x 17 in.



Untitled (Couple)
Ink on paper
23 x 18 in.



Untitled
1971
Ink on paper
20.5 x 14 in.



EXHIBITION

August 19 — September 18, 2021





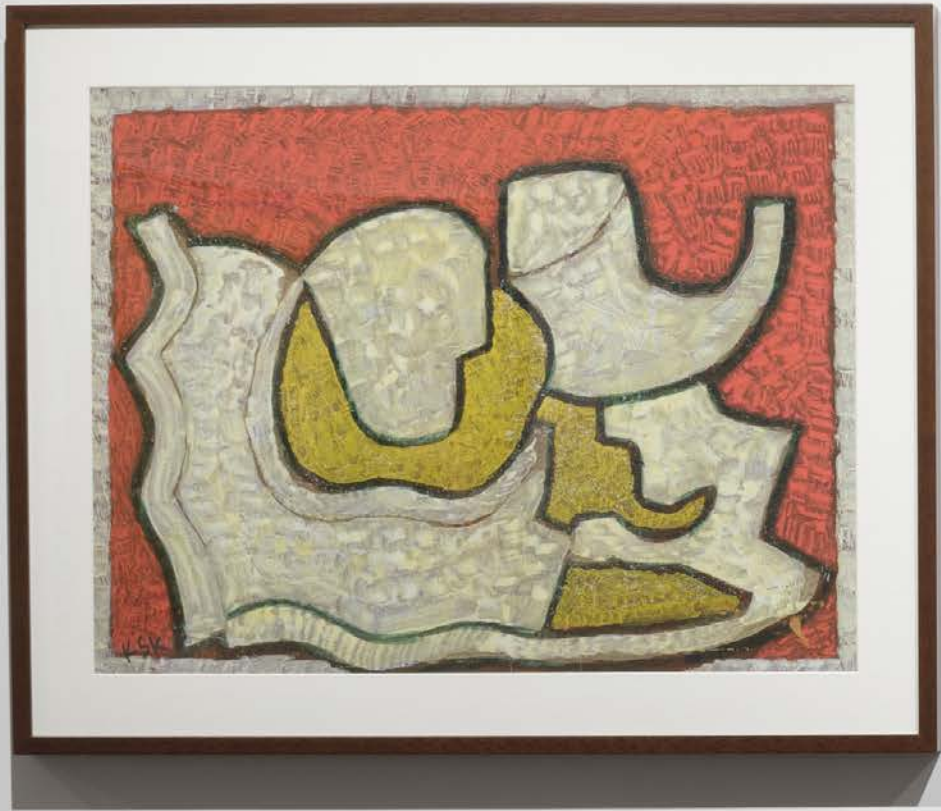








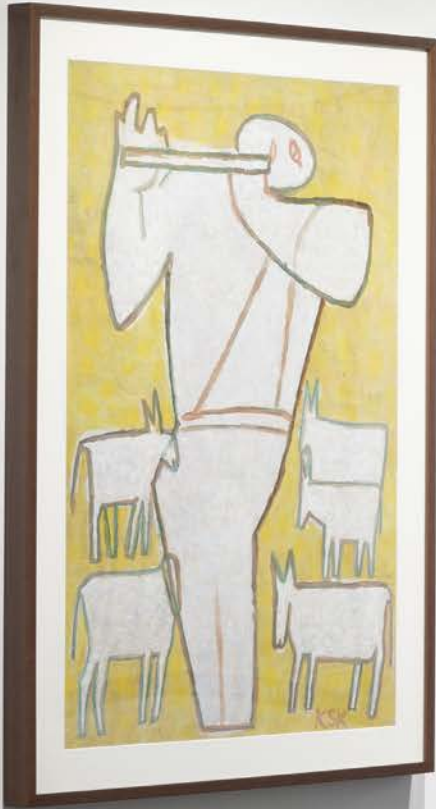














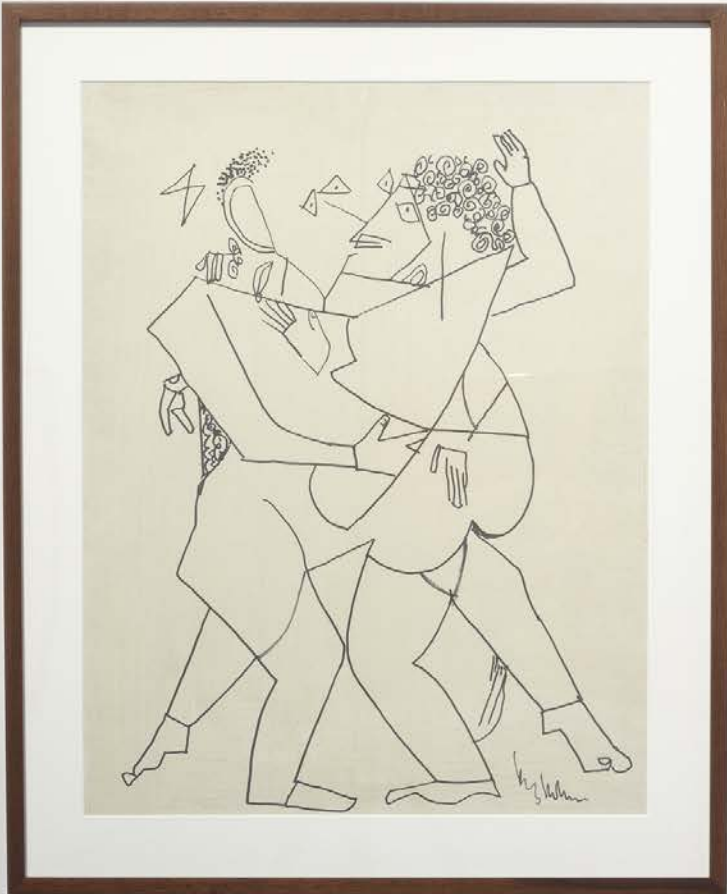












ABOUT

K. S. Kulkarni

Born 1918, Karnataka, India. Died 1994.

Education

Sir J. J. School of Art

Selected Posthumous Exhibitions

2021

Home and Away, Aicon Gallery, New York

2013

The Naked and the Nude: The Body in Indian Modern Art, Delhi Art Gallery, New Delhi

2012-13

Radical Terrain: Modernist Art from India, Rubin Museum of Art, New York

2011

Ethos V: Indian Art Through the Lens of History (1900 to 1980), Indigo Blue Art, Singapore

Goddess, Lion, Peasant, Priest: Modern and Contemporary Indian Art, from the collection of Shelley & Donald Rubin at Oglethorpe University Museum of Art, Atlanta

Masterclass, Dhoomimal Art Gallery, New Delhi

Manifestations V & VI, Delhi Art Gallery, New Delhi

2009

Indian Art After Independence: Selected Works from the Collections of Virginia & Ravi Akhoury and Shelley & Donald Rubin, Emile Loew Gallery, Hempstead

2008

Moderns, Royal Cultural Centre, Amman, Jordan, organized by Lalit Kala Akademi, New Delhi in collaboration with Embassy of India

2006

A Rare Artist of Substance: K. S. Kulkarni, Arushi Arts, New Delhi

2005

An Appetite for Life: Paintings from 1970 and 80s by K. S. Kulkarni, Kumar Gallery, New Delhi

2004

In Memory of Prof. K. S. Kulkarni, GallerieGanesha, New Delhi

1997

Indian Contemporary Art: Post Independence, Vadehra Art Gallery, New Delhi

Light from the Darkness, A Series of Paintings from 1964-66, Kumar Gallery, New Delhi

1995

In Homage Exhibition of Paintings by Late Prof. K. S. Kulkarni, GallerieGanesha, New Delhi

The Figure in Modern Art, Bose Pacia Gallery, New York

Selected Solo Exhibitions

1988

Paintings on Glass 'GeetGovinda' by Prof. K. S. Kulkarni, Vadehra Art Gallery, New Delhi

1986

Retrospective Show of K. S. Kulkarni, Birla Academy of Art and Culture, Kolkata

1972

I. I. E. United Nations Plaza, New York

Russell Sage College, Troy, New York

Saratoga Public Library, New York

1971

Berkshire Museum, Pittsfield, MA

Dickinson College, Carlisle, PA

Franz Bader Gallery, Washington, DC

1970

Hawthorne Art Gallery, New York

Penn State University, PA

1969

Gallery Mayer, New York

Kumar Gallery, New Delhi

Triveni Studio, New Delhi

1968

Max Mueller Bhavan, New Delhi

1967

Dhoomimal Art Gallery, New Delhi

Taj Art Gallery, Mumbai

1965

Kulkarni, Kumar Gallery, New Delhi

1963

Salar Jung Museum, Hyderabad

Gallery Ashoka, Kolkata

1961

Jehangir Art Gallery, Mumbai

1959

Antonio Soja Gallery, Mexico

1958

Watumall Foundation, Honolulu, HI

Atelier Art Gallery, Cairo

K. S. Kulkarni, Yoseido Gallery, Tokyo

1951

Arthur Newton Gallery, New York

1948

All India Fine Arts and Crafts Society, New Delhi

Selected Group Exhibitions**1959**

São Paulo Biennial, Brazil

Modern Art Center, Zurich

Antonio Soja Gallery, Mexico

1958

Dunbar Gallery, New York

Honors & Awards**1986**

Parishad Anman, Sahitya Kala Parishad, New Delhi

1985

Emeritus Fellowship, Department of Culture, Government of India

1984

Fellowship for Outstanding Contribution in the Field of Art, Lalit Kala Akademi, New Delhi

ABOUT

Aicon

At Aicon we specialize in modern and contemporary non-Western art with a special focus on South Asia, the Middle East and Africa. The New York gallery provides a vital platform for artists from these regions to show in the United States. Alongside in-depth, focused solo shows, the gallery presents a program of curated group exhibitions that are international in their scope and ambition. The program deliberately links together contemporary art with art made in the latter half of the 20th century to produce unexpected congruencies, shed light on multiple modernisms, make complex the designation 'contemporary' and signal a shift away from simple survey exhibitions.

In solo shows, Aicon has shown the work of established 20th century artists such as M. F. Husain, F. N. Souza and S. H. Raza. The gallery has also presented solo shows of senior living artists Victor Ekpuk, Nataraj Sharma, Natvar Bhavsar, Rina Banerjee, Anjolie Ela Menon and Surendran Nair; from the younger generation, we have exhibited solo shows of Salman Toor, Mequitta Ahuja, Khadim Ali and Youdhisthir Maharjan. Group shows have included *Readymade: Contemporary Art from Bangladesh* as well as *Between Line and Matter: Impulse of Minimalism in South Asia and the Middle East*. The gallery has collaborated with museums such as The Art Institute, Chicago; Solomon R. Guggenheim Museum, New York; Kiran Nadar Museum of Art, New Delhi; Asian Art Museum, San Francisco; The Jewish Museum, New York; and Louvre Abu Dhabi. Exhibitions have been reviewed and the gallery has been profiled by *The New York Times*, *The Wall Street Journal*, *The Times of London*, *Art Asia Pacific*, *ArtForum* and the *Financial Times*.

Selected Solo Exhibitions

2021

Mequitta Ahuja, *Ma*

Saad Qureshi, *Tanabana*

Nataraj Sharma, *Travel Log*

2020

Natvar Bhavsar, *Sublime Light*

Rasheed Araeen, *In the Midst of Darkness*

Pooja Iranna, *Silently...a proposed plan for rethinking the urban fabric*

Mohamed Ahmed Ibrahim, *Mixed Lines*

2019

Bernardo Siciliano, *Pigs & Saints*

Sheetal Gattani, *Unmaking Space*

Ghulam Mohammad, *Gunjaan*

Mohammad Omer Khalil, *You Don't Have to Be*

Victor Ekpuk, *Marks and Objects*

Jamini Roy | Hemen Mazumdar, *Two Rebels*

Natvar Bhavsar, *Beginnings*

Ahmed Morsi, *The Flying Poet*

2018

Salman Toor, *Time After Time*

Rachid Koraïchi, *Les Sept Stations Célestes*

Rasheed Araeen, *Recent Works*

Jayasri Burman, *Born of Fire: A Tale for Our Times*

Mohammed Kazem, *Ways of Marking*

2017

G. R. Iranna, *The Primordial Ash*

Saad Qureshi, *When the Moon Split*

Manisha Parekh Open Studio

Surendran Nair, *Cuckoonebulopolis: (Flora and) Fauna*

Anjolie Ela Menon, *A Retrospective*

Ernest Mancoba

2016

Rasheed Araeen, *Geometry and Symmetry*

Sunil Gawde, *Id – Od & Other Dimensions*

Rachid Koraïchi, *Love Side by Side with the Soul*

Rekha Rodwittiya, *The Rituals of Memory*

2015

Bernardo Siciliano, *Panic Attack*

Paresh Maity, *Cityscapes – Part I*

Salman Toor, *Resident Alien*

M. F. Husain, *Husain at Hundred: Part II*

M. F. Husain, *Husain at Hundred*

Jamini Roy, *Living Folk*

Sadequain, *Exaltations*

Rasheed Araeen, *Minimalism Then and Now*

Selected Group Exhibitions

2021

Khadim Ali and Sher Ali, *What Now My Friend?*

Rina Banerjee, Jayashree Chakravarty, Nadia Kaabi-Linke
Suchitra Mattai, *Fresh Earth*

2020

Sonja Ferlov Mancoba | Ernest Mancoba

Mohamed Ahmed Ibrahim and Victor Ekpuk, *Vernacular
Automatisms*

Outside the Lines: Secular Vision in South Asian Modernism

2019

Mequitta Ahuja, Peju Alatise, Rina Banerjee, Faiza Butt,
Saba Qizilbash, *Intricacies: Fragment and Meaning*

2018

Timeless India: 19th Century Photography of India

Shilpa Gupta, Waqas Khan, Ghulam Mohammad, Priya
Ravish Mehra, *Pale Sentinels: Metaphors for Dialogues*

2017

Peju Alatise, Omar Victor Diop, Hassan Hajjaj, Aisha Khalid,
Naiza Khan, Rikki Wemega-Kwawu, *Interwoven Dialogues:
Contemporary Art from Africa and South Asia*

Janananda Laksiri, Anoli Perera, Dominic Sansoni,
Priyantha Udagedara, Jagath Weerasinghe, *Portraits of
Intervention: Contemporary Art from Sri Lanka*

Seed for History and Form – Tebhaga

Culture of the Streets

2016

Tantric: The Corporeal and the Cosmic

Split Visions: Abstraction in Modern Indian Painting

Go Figure, Curated by Salman Toor

Between Structure and Matter: Other Minimal Futures

2015

*Approaching Figuration: Modern and Pre-Modern Indian Art
and the Figure*

Approaching Abstraction: Works from the Herwitz Collection

Eat Pray Thug

Collections

The Albright-Knox Art Gallery

The Art Institute of Chicago

Kiran Nadar Museum of Art

Louvre Abu Dhabi

The Metropolitan Museum of Art

Museum of Fine Arts, Boston

Museum of Modern Art

Solomon R. Guggenheim Museum

Tate Britain

Tate Modern

Thank You

Shaila, Naren & Sanjay Manocha, Prajit Dutta, Harry Hutchison, Hussain Khanbhai, Timm Mettler, Rowena Hosein-Baksh, Erica Kyung, Kane Huynh, Valeria Pezo

Essay

Vanessa H. Smith

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Pam Gendron

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