Sculpted

FROM PAINT TO PATINA

THOTA VAIKUNTAM KRISHEN KHANNA JOGEN CHOWDHURY

MADHVI PAREKH MANU PAREKH



Sculpted

Thota Vaikuntam
Krishen Khanna
Jogen Chowdhury
Madhvi Parekh
Manu Parekh

Sculpted

FROM PAINT TO PATINA

THOTA VAIKUNTAM KRISHEN KHANNA JOGEN CHOWDHURY
MADHVI PAREKH MANU PAREKH

TEXT BY UMA NAIR

ICIA
INSTITUTE OF CONTEMPORARY INDIAN ART
ALEPH

In association with *Namtech Fine Art*



ALEPH BOOK COMPANY
An independent publishing firm
promoted by *Rupa Publications India*

First published in India in 2024
by Aleph Book Company
7/16 Ansari Road, Daryaganj
New Delhi 110002

This edition copyright © Aleph Book Company
2024

Copyright of individual artworks vests with the
respective artists and Namtech Fine Art
Text © Namtech Fine Art

All rights reserved.

No part of this publication may be reproduced,
transmitted, or stored in a retrieval system, in any
form or by any means, without permission in
writing from Aleph Book Company.

ISBN: 978-93-65231-23-6

1 3 5 7 9 10 8 6 4 2

Book design: Bena Sareen
Photographs: Raj Salhotra

Printed in India

This book is sold subject to the condition that it
shall not, by way of trade or otherwise, be lent,
resold, hired out, or otherwise circulated without
the publisher's prior consent in any form of binding
or cover other than that in which it is published.

Thota Vaikuntam Krishnaiah
Khanna Jogen Chowdhury
Madhvi Parekh
Parekh Manu Parekh

Foreword

'Picasso seems to be actually more inventive in sculpture than in painting.'—American sculptor Richard Serra after visiting an exhibition of Picasso sculptures at MOMA in New York in 2016.

Five of India's modern art masters—Thota Vaikuntam, Krishen Khanna, Jogen Chowdhury, Madhvi Parekh, and Manu Parekh—have participated in the sculptural explorations born of their own visual associations with viewers over many decades through the images that they have created in their own distinctive style. This very recognizable style and figuration has been the inspiration and foundation of this exhibition. This project is the first phase of bronzes that were created and exhibited in 2019. The delight and enhanced involvement of this group of artists in exploring varied forms of sculpture has continued since. They have managed to bridge the gap between painting and sculpture and translate two-dimensional paintings into bronze sculptures that celebrate both form and fervour.

Proponents of the human figure as seen in daily life and narratives that go back to Indian mythology. These artists are masters of the realms of their own fantasy. While all are painters, their relentless creativity has explored the potential of seeing their artworks in a new dimension. A two-dimensional figure on a canvas has many hidden aspects that are left to the imagination. These three-dimensional bronzes not only bring the paintings to life and extend to a more physical form but also act as an impetus to the artist to create the remainder of the image; a fresh imagination in continuum, exploring multiple views of perception. To create the bronzes the artists had to collaborate with skilled artisans to recreate the figures from every angle; not just the already painted front but also the 'invisible' sides and back of the figure. This provided the artists an exciting opportunity to look at their paintings afresh and constantly visit aspects they had not attended to previously.

This project was completed in collaboration with Bronze Age London, a leading sculpture casting foundry in the UK, resulting in the production of these exceptional bronzes. *Sculpted* turned into a symbiotic association between the artists, skilled craftsmen, and Bronze Age London that resulted in this quality of bronze sculptures and relief works.

Once the final model was created, and passed the rigorous vetting of the artist, the model was signed by the respective artist and sent to London to be cast in bronze. The lost wax process was used to create the highest quality bronze casting. The smaller bronze relief sculptures have been pressure cast to achieve the desired result at the South London Foundry.

The final task was ensuring that the patination of these bronzes was in line with the artists' overall colour palette. Since patina is not like paint, it has its limitations with regard to the extent and tones of colours that can be used. The interaction of different combinations of chemicals at a high temperature on the finished bronze causes it to react and change colour to achieve the desired finish. This is a rare skill and the variation of colour that was required for these pieces meant that special technicians had to be hired by the foundry to complete this crucial and challenging step. Some of the artists specially painted the desired patina output options with varied colour patterns, which was used as reference to ensure that the final pieces were as much in line with the artist's vision as it was technically possible. Each piece was then accompanied by a certificate signed jointly by the artist and the foundry, completing this momentous collaboration.

This book is an ode to the sculptural identities of India's modern art masters. It manifests the potential for spatial exploration. Indeed, the universe was meant for the creation of what we once couldn't imagine.

TANUJ BERRY & SAMAN MALIK
New Delhi

Thota Vaikuntam

Thota Vaikuntam's Personas

Carving out an artistic language firmly rooted in the collective and cultural histories of bronze-bodied Telangana men and women, India's most famous South Indian artist Thota Vaikuntam's patinated sculptures and bronze plates embody the artist's vision of preserving Indian cultural heritage and committing to its endurance through artistic insights and invention. Vaikuntam's men and women are visually portrayed through a complex interplay of moods and moments.

An ambassador of Indian heritage and Dravidian personas, Vaikuntam's Telangana women give art lovers all over the world so much to savour in terms of the cultural fabric of Indianness as well as a flashback to Indian antiquity. It is enough to look at his solo women and women and child images to know that he is an astute observer of the naive and the humble, the silent, and the sublime.

Grace and Gravitas

Take any of his mesmerizing, gorgeous women. Grace and gravitas both come together in the women who are created as matriarchs of all they survey. Their jewellery, their hairdo with tightly pulled back buns, and their dark coloured saris, all have about them a rustic rhythm.

Vaikuntam says it was his Professor Manida, the famed K. G. Subramanyan, who told him he must find his odyssey in the stories of everyday Indian lifestyles. The women's hands have a supple grace, his treatment of lacing the hands with lithe scarlet lines tells us that he is a lover of tradition. His felicity for creating reflections not just of conversation, but the perfection of hairstyle tied in a triangular knot as well as the scarlet and ochre toned festooned forehead all create a choreography that is both fascinating as well as born of a unique fiction.

Richness of Experience

'My work is born of the richness of experience, of loving my people in my village as well as observing the beauty of rituals and lifestyle,' he says . 'When I started painting more than fifty years ago I was looking at works that dealt with the human figure but my lines and strokes didn't have a richness. This richness came over time. My brushstrokes too were born of another reflection, and when I started creating the full form of the human figure I wanted to create a certain charm and elegant mood. This is why I played with strokes of colour even in the hands and feet.' The sculptures reflect these strokes in supple smoothness.

The Ganeshas and the Musicians

Vaikuntam's Ganeshas have their own sense of spiritual echoes in terms of the beauty of form. His Ganeshas are bejewelled wonders who sit in a certain satiety and seduction. The musicians with their instruments are at once a tableau of rituals that enact the rhythms of South Indian ragas. The simplicity of the subject, the ability to create them on the bronze plates as a group of comely, huddled humans all become a choreography of a pilgrimage of sorts as we sense the camaraderie and a unison in their predicament.

In the mother and child bronze patinated plates, we at once know of the deep bond between the woman and child. The mood is one of deep maternal affection, and the beauty of the works lie in the silent conversations that Vaikuntam presents us with. The images are adorned with bold, strong blocks of colour and blouses in shades which stimulate reflected light, as if the image is refracted on another surface. The pilgrims with festooned foreheads all have their own identity.

'Pilgrimage as a subject is close to my heart,' says Vaikuntam. 'I was very close to my mother and family and have beautiful childhood memories. When I create my images my subjects are a culmination of my love for the performing arts, music, as well as ancient Indian sculptures. So I bring everything together, that is why you will see the women always decorated with bangles and earrings and necklaces and anklets, always in saris.'

Reflective Conversations

In the women series, Vaikuntam appropriates imagery from his past works, particularly from his own imaginative sources, returning to the subject matter he has addressed in the 1980s and 1990s. Vaikuntam's approach in these reflective single sculptures can therefore be read as a socio-cultural comment on the techniques of reusing imagery found in popular culture, and perhaps an acknowledgement that his own work has entered into popular visual culture.

The idea of reflection in conversation in these works also has a precedent in earlier works by Vaikuntam. For Vaikuntam, the human figure is his elixir.

In-depth Portraits

Vaikuntam's portraits of men and women epitomize him as a pivotal pioneer of making indigenous Dravidian characteristics and features with the large festooned bindi fashionable. Vaikuntam's men and women are painterly, robust, and full of the rhythms of their own sublimity. These women have a sense of strength, a power that emanates from the paint or charcoal that he applies to the surface, from his controlled lines, and from the fine strokes that he executes. His use of primary colours render the sculptures resplendent despite the size of the bronze plates.

As he explained, 'I like using rich primary colours, which give a sense of character and depth to my paintings. Like reds and saffron and even orange, because these are essentially Indian colours. I don't like using colours that are a mix of two, because they are not natural, they don't exist in surroundings around us, in our everyday life.'

Nataraja, Lord of the Dance

Vaikuntam's Nataraja is the pièce de résistance of this collection. Created in different patinas, here is a robust, resonant Lord of the Dance who is encircled by the endless cycle of flames that emanate from his being. The Nataraja expresses the graphic beauty of the mandala of birth, death, and rebirth. The flames seen as ribboned patinated entrails pertain to the timeless wheel of the world.

Vaikuntam plays with the natural as well as cultural idioms of the convergence of fire in its closeness and its clarity. He creates the Lord of the Dance as one who invites fidelity and faith. Shiva's roles as creator, preserver, and destroyer of the universe convey the Indian conception of the never-ending cycle of time. Although it appeared in sculpture as early as the fifth century, its present world-famous form evolved under the Cholas. Vaikuntam's Nataraja holds his right hand in the gesture of the abhayamudra (gesture that allays fear), bestowing protection from both evil and ignorance to those who follow the righteous path of dharma. His left palm faces downwards, bestowing spiritual grace and fulfilment through meditation and mastery. Once seen, Vaikuntam's Nataraja nestles within our inner senses.

The rhythms of his very presence present the polarities of both perception and perspective. It is the colour and contour of the patinated ribboned flames that become the embellishment that traps the human gaze.

~

10 x 8 x 7″
Patinated Bronze





11 x 10 x 6″
Patinated Bronze



11 x 10 x 6″
Patinated Bronze



19 x 19 x 13″
Patinated Bronze







15 x 5.5 x 4″
Patinated Bronze









10 x 7 x 5.5″
Patinated Bronze



9 x 7 x 4″
Patinated Bronze







17 x 8 x 5″
Patinated Bronze









30 x 25 x 22″
Patinated Bronze





10 x 8 x 6″
Patinated Bronze





9 x 7 x 5″
Patinated Bronze









9 x 7 x 5″
Patinated Bronze







7 x 6 x 5″
Patinated Bronze





7 x 6 x 3″
Patinated Bronze







10 x 7 x 4″
Patinated Bronze



11 x 6 x 2″
Patinated Bronze





11 x 6 x 2″
Patinated Bronze



11 x 6 x 2″
Patinated Bronze





11.5 x 12.2 x 1″
Patinated Bronze

11 x 6 x 2″
Patinated Bronze





7 x 12 x 2″
Patinated Bronze



7 x 12 x 2.5″
Patinated Bronze



6 x 11 x 2″
Patinated Bronze



6 x 11 x 1″
Patinated Bronze



11 x 6 x 2″
Patinated Bronze



6 x 11 x 2″
Patinated Bronze





11 x 6 x 2″
Patinated Bronze





7 x 12 x 2″
Patinated Bronze
~
(Left) 11 x 6 x 2″
Patinated Bronze



11 x 6 x 2″
Patinated Bronze



11 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



6 x 6 x 2″
Patinated Bronze



11 x 7 x 2″
Patinated Bronze



11 x 7 x 1.5″
Patinated Bronze



6 x 11 x 2″
Patinated Bronze



11.5 x 7 x 2″
Patinated Bronze





Vaikuntam giving the finishing touches





Krishen Khanna

Krishen Khanna's Lust for Life

Ninety-nine-year-old Krishen Khanna's love for an abstracted figurative terrain saw him through events and images that transcend time. Into his subjects he wove a universality and aesthetic that was rooted in Indian idioms and one that embraced deeper human values. When we look at the translation of this imagery into the human form's sculptonic identity, we are seeing how the artist creates a breathing space for shapes to float in and out. Facilitated by the freedom this structure offers, Khanna investigates multiple views of perception.

Sculptural Stories

His love for culture as well as music saw him introduce formal elements of colour and line. Thus began his series—the Bandwallahs, Rumi series, Biblical stories, Christ series—with deep passion in each narrative.

Khanna has described his technique as a process of welcoming the unpredictable as he created work built around the urban experience. He dwelt on sacred mythologies, both local and foreign. At the age of six, Khanna's father came back from Milan with a copy of *The Last Supper* by Leonardo da Vinci, thus initiating a lifelong fascination with Christian imagery. Khanna's *Pieta* sculpture is born of the summation of a series of paintings that are amongst his most striking.

Each sculpture by Khanna reflects compositional flavour and clarity of the translation to the third dimension. *Old Man with a Young Hawk* is as irresistible as the *Untitled Emmaus*. These sculptures have a patina unseen in India, and the knowledge that they are cast in London makes one see the finesse and the finish which add up to a perfection of both expressionist as well as elegant idioms.

Old Man with a Young Hawk has a fund of physical detail as it aspires towards a quality of timelessness and universality. Khanna is a narrator, a formalist, and a genre artist who symbolizes the everyday idiom. This is a quiet, sanguine portrait that

speaks of the beauty of man and nature.

At once expressive and deeply emotive in terms of dimensional dynamics, Khanna's *Jatayu* is a masterpiece in both melancholy and mythological intensity. The alchemy of the moment is what ignites all kinds of responses within us as we glimpse its grace and gravitas.

Created in shades of ebony with its wings neatly aligned, this sculpture of *Jatayu* revisits the epics and creates a mirror image of mythos in its allegorical translation. Khanna's love for literature is something that all art lovers are aware of, he has written reams on his reflections of the epics and created series of drawings and paintings according to the many characters and the suggested choreography.

Bandwallahs over Six Decades

The bronze plates by Khanna are of the bandwallahs that he has painted for more than sixty years. These bronze plaques, specially designed in Delhi and cast in London, are a robust rendition of the famed bandwallahs that walk in procession for weddings in North India. The group in the horizontal array create their own insignia of both inspiration and the pathos of their singular occupation of playing for weddings which take place according to astrological calculations. These plates have about them a sense of human association as well as accumulated sensitivities, because Khanna has often wondered what they do when it's off season as well as during the recent pandemic when there were hardly any weddings. Khanna's continuum of works with contrasts between the mundane and the sublime, the ordinary and the epic all swing into vision in these plates. Constantly oscillating between the banal and the sublime, his narrative is distinct and defined.

Intimate Memory

The sculptures create an entirely new sensation. The old man is a dramatic character with a lustrous moustache. For Khanna 'Drawing is a medium reserved for intimate memory, for reworking broad themes that underpin the structure of his work.' These sculptures echo this.

The sculptures thread together narratives that have been handed down through the generations, connected by the readings of time and place. We witness a nuanced imagination that revels in storytelling. We imagine small and big heroisms. Small and big ironies and the beauty of human kindness between man and bird. Recounted and retold, the sculptural version of man and bird is a testimony to a tale as old as time.

Art Is Ananda

One must go back to Khanna's interview published on Saffronart.

'Art for me, is the ultimate Ananda (bliss). Art can provide you with the metaphysical answers you have been looking for even whilst you are involved in its creation. They call it drawing. I really have no name for it. It's a compulsion, an itch. The more I scratch, the more I want to continue. It is enjoyable but it can also hurt when nothing emerges but an incomprehensible mess. Was I taught to draw? Silly question really. How can one manipulate a compulsive itch?

'Try and stop it and see what happens. Bad temper, depression, and a sickness of spirit. Emptiness. It follows that my subject matter is of importance to me and is not fortuitous. Dependent on this choice are the means that will reveal it. Nor is it ever certain that every venture will be successful. What is certain, and this gives me some comfort, is that a moment of my life was spent in such absorption that bypassed time. If at the end of it, what I make finds acceptance with someone, it confirms to me that I'm not alone. The drawing becomes a ground for sharing an experience.'

Beginning in the 1980s, the bandwallahs became a recurrent theme in Khanna's oeuvre. Khanna's ability to translate the daily life and pathos of the common man is what kept his works alive and animated with a human spirit of eking out a life.

Delhi's bandwallahs in bronze plates hold a historical and bold portrayal—their bright colourful uniforms, gold epaulettes, and brass buttons, right down to their tired expressions as they belt out the same tunes at one wedding procession after another. His latest Bandwallahs series comes from a place of deep despair, from wondering about what they were doing during the pandemic with such few festivities and weddings. Looked at in unison they exemplify an occupation of contrasts. The medley of melodies and their limited wage lifestyle. And Khanna's words of the past come back:

'What would happen were I to begin with no drawing or compositional props, where figures are not in space but are space themselves, and colours ringing loud and clear in merry juxtaposition without tonal continuities or intermediary grays, and the application of colour pigment were assertive and not tentative? I found a new exuberance in the act of painting. Using the image of the bandwallah, I let it go, not attempting to rub out or physically eradicate, and gave vent to all the possibilities stimulated by that odd instinct.'[1]

~

1. Krishen Khanna, 'Beyond the Bandwallah's Cacophony: a non- committal statement by the artist'.





15 x 14 x 18″
Patinated Bronze









14 x 14 x 12″
Patinated Bronze









31 x 35 x 22.5″
Patinated Bronze



17 x 12 x 18″
Patinated Bronze









13 x 15 x 7″
Patinated Bronze



Kaka Singhji Bigle Wala 11.5 x 7 x 1.5″
Patinated Bronze

~

(right) Prakash Chander Haran Wala 11.5 x 7 x 1.5″
Patinated Bronze







Major Sahebji 11.5 x 7 x 2″
Patinated Bronze

~

(left) Chandru Saheb Drum Wala 11.5 x 7 x 1.5″
Patinated Bronze



11.5 x 6.5 x 1.5″
Patinated Bronze



Ramji Lall Ting Ting Wala 11.5 x 7 x 2″
Patinated Bronze

Ravi Rajinder Tae Maddi Di Jugalbandi
11.5 x 13 x 1.5″
Patinated Bronze





Bhura Singh Chota Shimla Wala
11.5 x 7 x 2″
Patinated Bronze



Sharmaji Tututru Wala
11.5 x 7 x 1.5″
Patinated Bronze



Jarnal Singhji France Walay
11.5 x 7 x 1.5″
Patinated Bronze



Masterji Band Walay
11.5 x 7 x 2″
Patinated Bronze



26.5 x 65″
Patinated Bronze

35 x 48″
Patinated Bronze



40 x 58.5 x 4.5″
Patinated Bronze





26 x 67 x 1″
Patinated Bronze

16 x 23 x 3″
Patinated Bronze





13 x 12 x 1.5″
Patinated Bronze



13 x 12 x 1.5″
Patinated Bronze



13 x 6 x 3.5″
Patinated Bronze



13 x 6 x 3.5″
Patinated Bronze



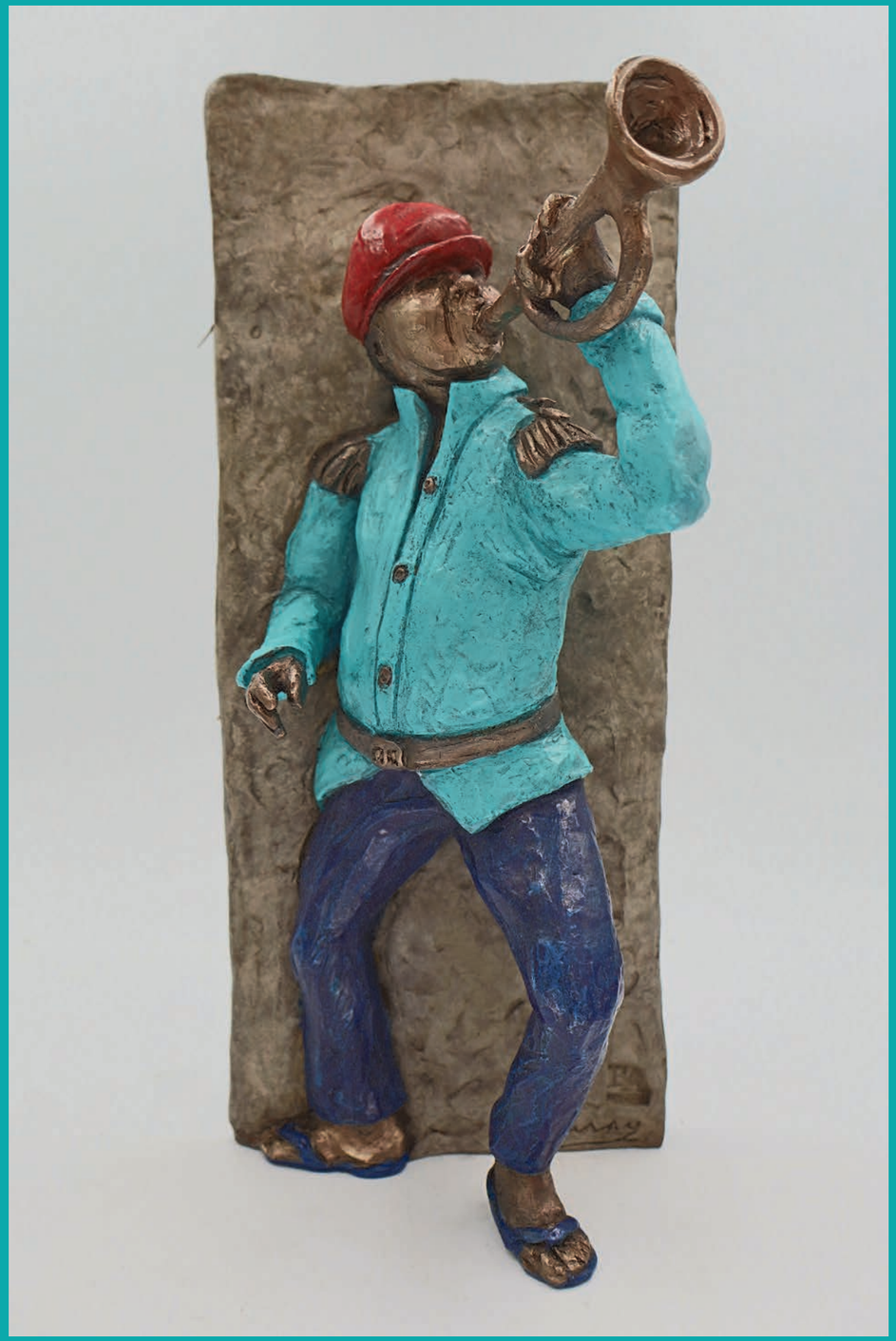
13 x 6.5 x 4.5″
Patinated Bronze





13 x 5.5 x 6″
Patinated Bronze

13 x 5.5 x 1″
Patinated Bronze













Krishen Khanna at work

Jogen Chowdhury

Jogen Chowdhury's
Figurative Ferment

From the horse fashioned as the classic white contoured creature of romantic fantasy to the heads in this suite, Jogen Chowdhury's supple hand at fashioning sculptonic identity in his paintings is clearly translated into his sculptures. The men and the women both become individuals who have strong personalities—each head a classic connotation of corollaries in conversation.

While his horse emphasizes the endurance, toil, and strength of the animal, it is his human heads that catch the gaze of art lovers. Chowdhury has maintained that he crossed the boundaries of realist representation and let his imagination take over.

In this case, his solitary women subjects are rendered with their saris created in fluid contours, tightened across their breasts and heightened with touches of ribbed contours to create the fall of the crumpled drape. The viewer is able to focus purely on the character, the women's eyes raised heavenward, evoking a sense of human alienation and deep loneliness. As soon as you see both these women's heads, you know that his figures are born out of solidity, their shapes fleshed out with a hint of colour added with a soft tranquil touch.

The current works of the men studies also aptly illustrate Chowdhury's sensitivity to pattern as well as texture that came from his training and work as a textile designer at the Weavers' Service Centre in Chennai during the late 1960s.

The couple in conversation are a charismatic ordering of poise and pensive thoughts. The sculpted form in volumetric grace is his signature and in his couple sculptures we see the alchemy between man and woman. The posture is the moment of reckoning. Chowdhury says he often watched theatre and took ideas for his men and women subjects from his love for human drama. Within the image of the man and woman we see

his accuracy for capturing their clothes and the fall of the material either as a sari or a kurta. Chowdhury's pair of still lifes are a pleasure to behold as bronze plates. In an interview years ago, he said during his days in Paris he studied the works of Georges Braque at the museums. He noticed the way Braque created still lifes in austerity. But back home, his still lifes were born of Bengali rituals like the alpana and the morning aarti at the pujas performed. He began his still lifes to include references to popular visual culture. During this period, he also developed his own unique approach for the treatment of his subject. He drew inspiration from folk art sources, including Kalighat and Battala woodcuts.

The still lifes here are references to local traditions and popular visual culture that allow him to comment on the complexities and contradictions of Bengali middle-class society. The artist combined fantasy with reality to produce subjects that belonged to the still life genre. At closer quarters, the vase with flowers is poetic and pensive while the bird with the jar is an allusion to great stories in Bengali literature as well as poignant moments from the films of Satyajit Ray and Ritwik Ghatak, which he loves.

~







18.5 x 16 x 9.5″
Patinated Bronze





12 x 16 x 9″
Patinated Bronze









11 x 10 x 8″
Patinated Bronze







11 x 8 x 6″
Patinated Bronze

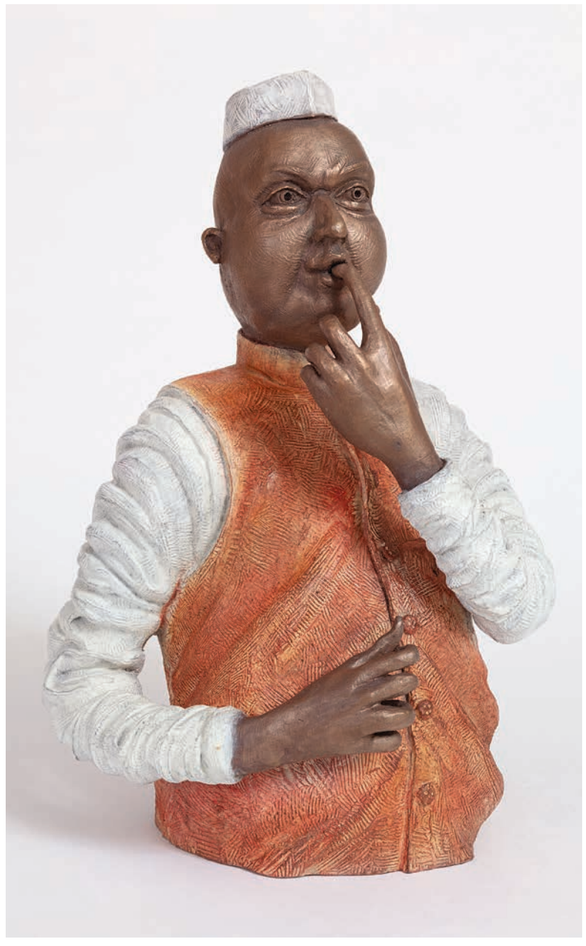






11 x 7 x 5.5″
Patinated Bronze





12 x 8 x 8.5″
Patinated Bronze









11 x 12 x 8″
Patinated Bronze





19 x 26 x 8″
Patinated Bronze

12.5 x 11.5 x 1.2″
Patinated Bronze





12.5 x 11.5 x 0.75″
Patinated Bronze



10.5 x 7 x 0.75″
Patinated Bronze



12.5 x 11.5 x 1.2″
Patinated Bronze



12.5 x 11.5 x 0.75″
Patinated Bronze



12.5 x 11.5 x 1.2″
Patinated Bronze



12.5 x 11.5 x 0.75″
Patinated Bronze



12.5 x 11.5 x 0.75″
Patinated Bronze



12.5 x 11.5 x 1.2″
Patinated Bronze









Jogen Chowdhury looks with satisfaction at the finished sculptures.

Madhvi Parekh

Madhvi Parekh

An Indian artist who has catapulted indigenous and folk art practices to the global platform, Madhvi Parekh's horse belongs to one of her paintings.

The present horse with wheels is rendered in an exceptionally playful manner and the composition appears to be unique, with the horse in motion in a tender, childish way, with the human head on its tail, and a number of elements on its mane defining its uniqueness of composition.

The horse in many ways could very likely be a rural idiom narrative object. When we look at Madhvi's horse we know that centuries of art are breathing within its being. We also know that man and animal have an interdependent relationship.

Bronzed and created in its simplicity, yet bulbous in intensity, it is a natural extension where the essence of the artist's narrative ideas are formed by the tensile quality of the forms, technical perfection, and folk idiom themes. Perfect craftsmanship is no less important for Madhvi's sculptural oeuvre than for her paintings. We remember the great Henry Moore, who likewise demanded an immaculately smooth surface to bronze, a surface that invited stroking. This horse invites the touch of the human hand for its distinctive appearance.

~



12 x 17 x 5″
Patinated Bronze



Manu Parekh

Manu Parekh

Manu Parekh's pair of bronze still life plates are a beauty to behold. The contours and the colours bring alive the Sanskrit shlokas chanted for the ritual offerings as well as obeisance paid by devotees anywhere in the world. Manu's handling of the vegetal forms and the intonations of colour that glow in luminescent gradations all create conversations as we think of songs of praise and worship. Both these still lifes are part of his choreography of his Benares Ghat landscapes that are monumental and filled with the nuances of the evening pujas and the sound of temple bells.

Manu's love for Benares goes back more than three decades and reveals his handling of both abstract elements as well as his understanding of the mirroring of moods that become the gravitas of the expression conveyed. The single bird and flowers become the syntax that convey not just his love for narratives, but also suggest prayer offerings, adding spiritual notes. Vivid density and depth are his leitmotif as we look at a work that stands testimony to time.

~



11.5 x 6.5 x 1.2″
Patinated Bronze



11.5 x 6.5 x 1.2″
Patinated Bronze



Photograph: Shazid Chauhan

Uma Nair is a senior art critic and curator. She has penned more than 100 catalogues in thirty-four years of writing on Indian modern and contemporary art. She writes for *Architectural Digest India,* the *Times of India*, and other respected publications.

ABOUT ICIA

Nestled in the heart of Mumbai's art district, Kala Ghoda, the Institute Of Contemporary Indian Art, also known as ICIA Gallery, takes forward the legacy of establishing Indian art in the mindspace of art patrons and enthusiasts. The gallery was set up by Mr Vickram Sethi in the year 2007 with a vision to redefine the orthodox infrastructure not only with regards to the curating and viewing process but also to acquire authentic and prime artworks.

ICIA is one of the largest grassroot galleries in India and has been actively enhancing 'The Exhibition Experience' for the viewer. Over a period of ten years ICIA has exhibited works of revered Modernists and established contemporary artists. The gallery has deftly carved a niche for itself by representing India's art culture with a balanced approach, showcasing the seminal attributes of the masters in tow with the experimental and disruptive vision of contemporary artists from within the country.

ICIA
INSTITUTE OF CONTEMPORARY INDIAN ART







