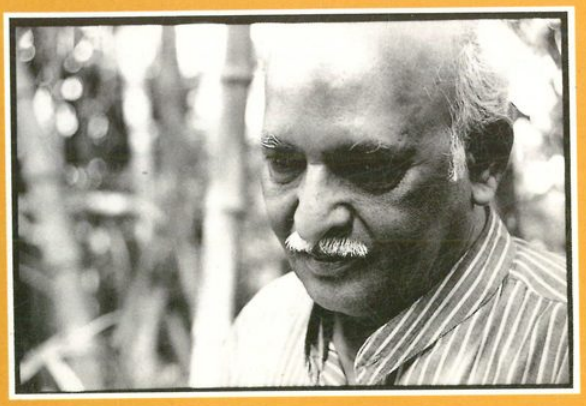
THE ART OF Adimoolam



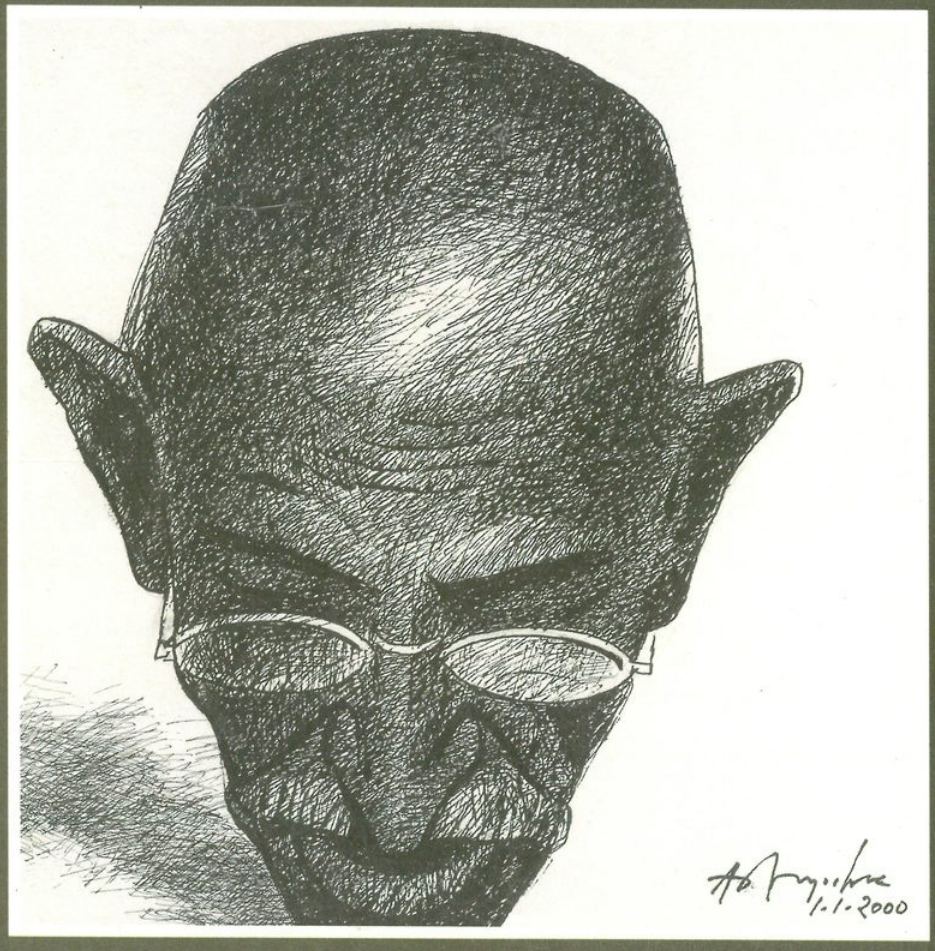
THE ART OF
Adimoolam



K. M. Adimoolam's art resists easy categorization. He brings to his work a genuine spirit of enquiry, and a continually rejuvenating wonder at the generative cosmic possibilities of art. He makes profoundly aesthetic choices, bringing to his abstract painting and apparently realistic drawing sheer, unambiguous artistic skills. Adimoolam is primarily optimistic; his paintings resonate with a pleasure in the sensuality of the medium of oil, its dexterity and movement, and its ability to translate emotion into colour. What all the works have in common is his preoccupation with presences and fields outside his immediate perception, and a graded move towards the ideal space of pure abstraction. This for Adimoolam is the vivid, magnetic other, the field of consciousness, energy or *cit-sakti*, one that is not individuated or personalized in any way, but which hints at the possibility of the deepest realization.

With 25 black & white and 40 colour illustrations

Jacket:
Front—*See page 61*
Back—*See page 15*



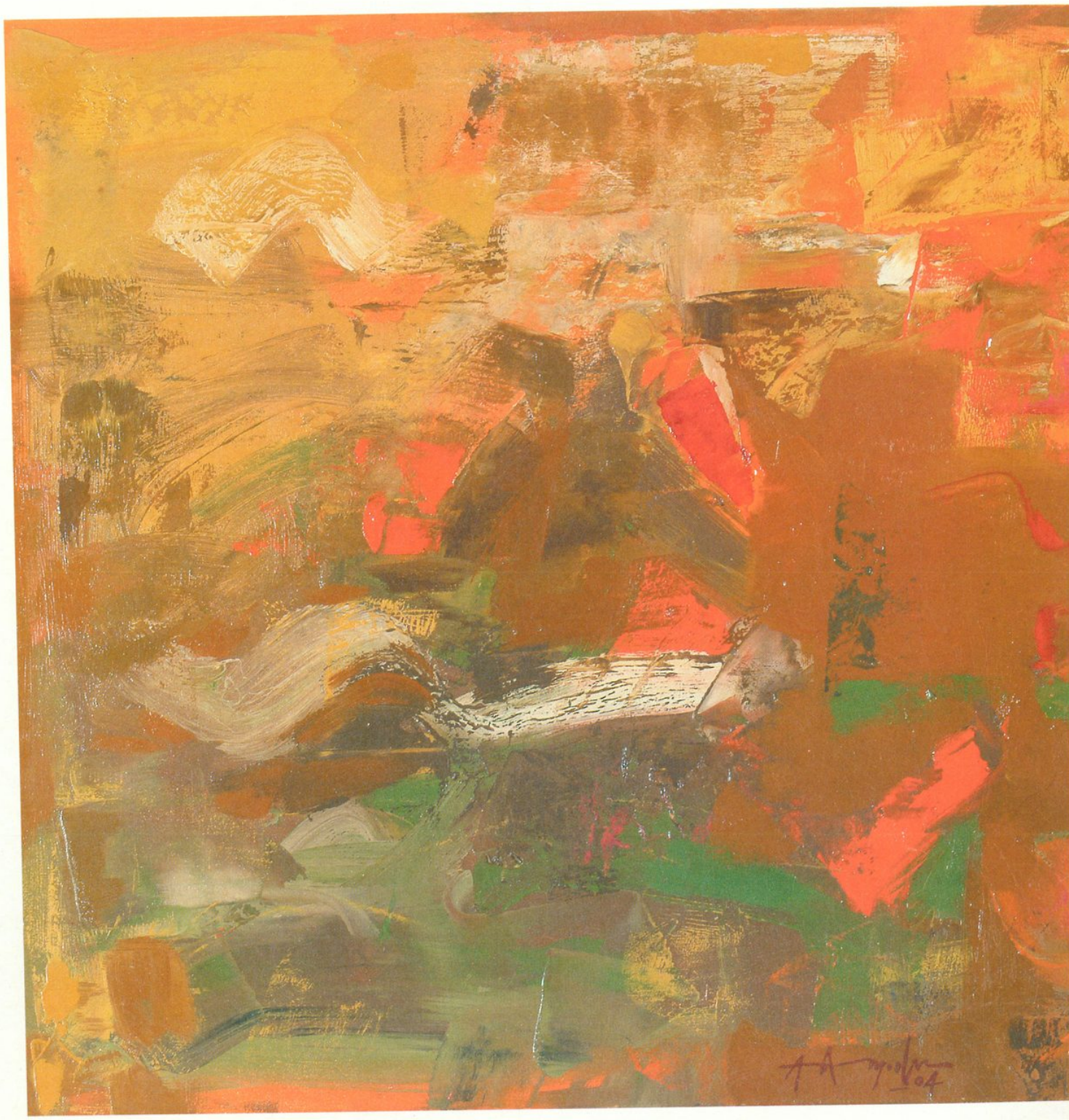
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Gayatri Sinha is an independent curator and art critic based in New Delhi. She has edited the seminal volume *Expressions and Evocations: Contemporary Women Artists in India*, *Woman/Goddess* and *Indian Art: An Overview*. She is also the author of *Krishen Khanna: A Critical Biography*. Her curated exhibitions include 'The Self and the World' (National Gallery of Modern Art, New Delhi, 1997), 'Vilas: The Idea of Pleasure' (Birla Academy, Mumbai, 2000), 'Cinema Still' (New Delhi, 2002), 'Woman/Goddess' (1998–2001, a travelling exhibition) and 'Middle Age Spread' (National Museum, New Delhi, 2004). She has been credited with a Department of Culture award and is also the recipient of a Ford Foundation award.

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THE ART OF

Gayatri Sinha

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Captions:
Jacket
Front:
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Back:
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Page 2:
Terra Incognita
28 x 38"
Oil on Canvas
2004

Introduction

I cannot recall the name of the Hollywood film, but it was during the screening of this motion picture that I was introduced to the work of K. M. Adimoolam. It was in the midst of a very theatrical interaction between the concierge and a villainous character in the film that a large and colourful horizontal abstract painting, used as the backdrop in a hotel lobby in southern India, caught my eye. I did not realize it then, but much later when I became conscious of the artist's work.

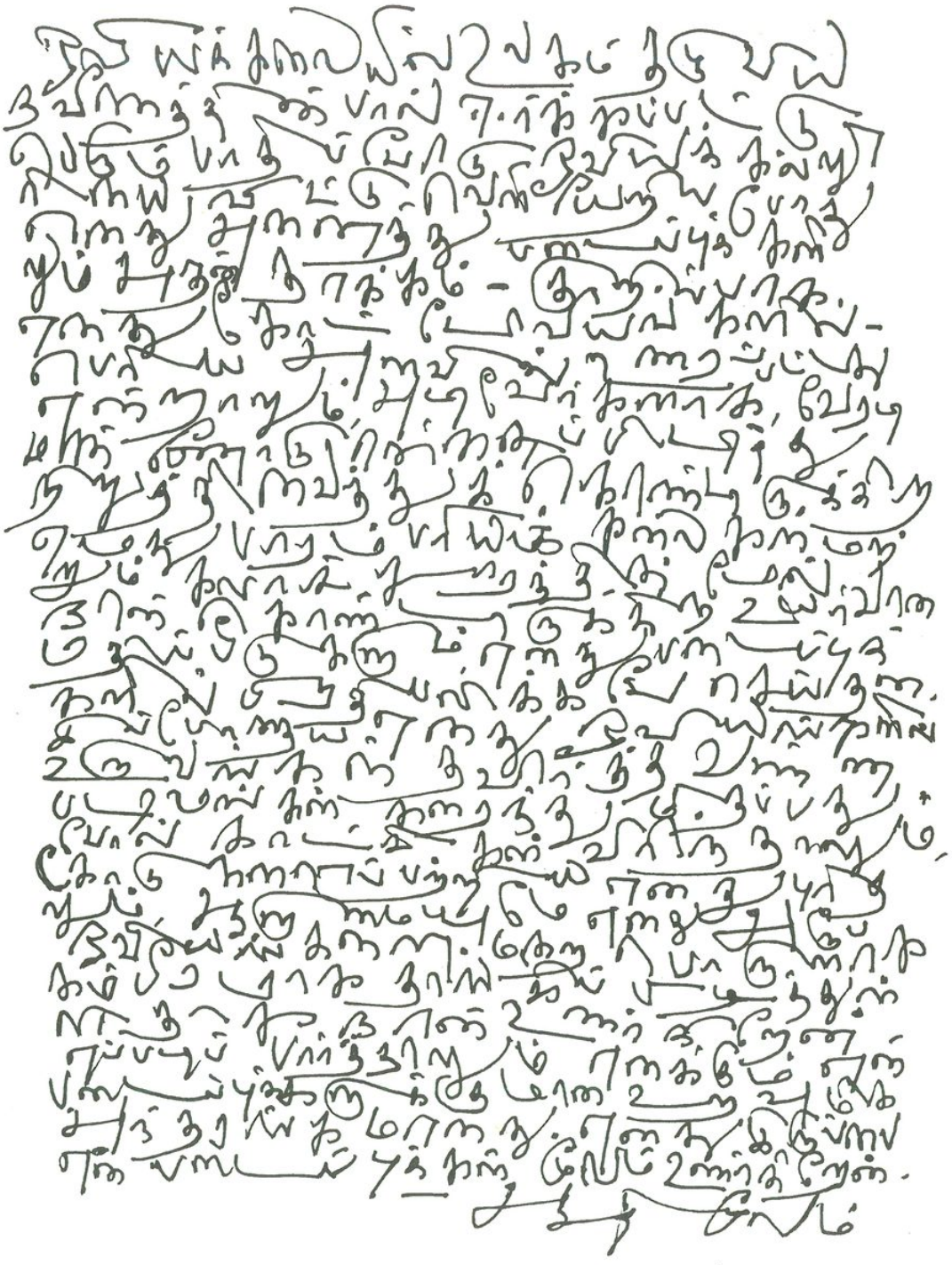
When I first met with Adimoolam I was impressed by the simplicity and gentleness of his personality. I found these attributes to be reflective in his work to a great extent. His way of life and that of his family is something we could all learn from in this day and age. My first visit to his studio in Injambakkam adjoining the Cholamandalam artists' village in Chennai left a lasting impression in my mind. His clarity of thought was remarkable; his moral values and uncomplicated family lifestyle was refreshing, and his work was distinctive enough to lead me to revisit his studio on every trip I made to Chennai.

I came across the *King* series detailed drawings before I met with his abstract oil paintings. What surprised me was the variation in the work and the fact that someone with such strong command over drawing could progress to such an extent with abstract paintings. I am not able to categorize him as an abstract artist. I started collecting Adimoolam's works a few years ago and both my brother Saman Malik and I have had the good fortune of acquiring a number of his great creations. A variety of works listed in this publication are from our private collection.

When I was asked to write a short introduction to the book I was a little reluctant as there would be little that I could add to the brilliant transcript that Gayatri Sinha had already made of his work. However, I felt I might be able to add a brief on the individual characteristics of the artist as a person. I have great respect for all creative people more so for artists and I particularly hold Adimoolam in very high esteem both as an artist and a very fine human being. An artist of his seniority can remain true to his work only if external forces including commercial success do not disturb his rational framework, especially with regard to abstract art. Adimoolam has maintained this balance cautiously and has remained committed to the quality of his work over time.

A friend of mine once said, "Sometimes it is better just to see the art and not the man behind the art." I agreed with him then, but in the case of Adimoolam the man behind the art is as unique and admirable as his work.

Tanuj Berry



I have written a few words in Tamil about my Paintings and my mastery over lines. I have also tried to say how the modernist influence is revealed in my abstract Paintings in the background of Indian culture.- - - -

K. M. Adimoolam
Art as Incandescence

It is convenient to group diverse artists under the vast rubric of 'the Madras metaphor,' due to the dominance of the idea that it is a modernist practice emanating from the city. K. M. Adimoolam's art, however, resists easy categorization for he works with a fine intuitive individualism far beyond the level of formal enquiry, beyond the rigour of training. Living in relative isolation on the wooded edges of the Cholamandal artists' village in Chennai, Adimoolam brings to his work a genuine spirit of enquiry, and a continually rejuvenating wonder at the generative cosmic possibilities of art.

Adimoolam's entry into art was an act of individualism, a step into the unknown. Born to a family that was for the most part engaged in agriculture, he grew up in a village near Trichinopalli, in Tamil Nadu. In the 1940s, children in village schools used to write with chalk on slates that would be cleaned and inked every evening in preparation for school the next day. Between classes, Adimoolam would do his lessons on one side of the slate and draw on the other, and it was his untutored, impressionistic chalk drawings that attracted the attention of his village schoolteacher. While still in high school, this steady involvement with drawing and the praise that he evoked among teachers and students alike, persisted, giving the young boy a degree of confidence in his own abilities. Parental opinion, however, was vested in a more traditional occupation. Under family pressure, for three years, Adimoolam served at his uncle's grocery shop dealing in everyday necessities, until he took the radical step of leaving for Chennai and enrolling at the Government College of Art.

It is perhaps difficult to estimate in retrospect the heightened atmosphere at the Madras College, and the inspirational influence of K. C. S. Paniker on art education in Chennai. Paniker became the principal of the Government College in 1957, taking over from D. P. Roy Chowdhury (1899–1975). In a scenario fraught with the influence of the schools of Paris and New York on the one hand, and lingering engagements with the Bengal aesthetic of revivalist art on the other, Paniker initiated an engaging debate on the question of an Indian modernism. That Paniker embarked on this endeavour from the office that had been once occupied by D. P. Roy Chowdhury, a

student of Abanindranath Tagore and the initiator of a nationalist art practice, was not without significance.

Certainly in the contemporary context, the 1960s were a benchmark decade in terms of the sharp self-appraisal to which Indian art was subjected. In 1963, the Group 1890, a loosely bound group of artists came together to question the prevailing supremacy and influence of western abstraction within the framework of the Indian modern. While this Group expanded its ideas largely within Delhi and Baroda, Paniker initiated a radical thought process in the south. In terms of the argument put forth, one can draw parallels between the indigenous position taken up by J. Swaminathan, leading ideologue of the Group 1890, as outlined in the four volumes of the magazine *Contra* (1966); and Paniker's own practice in the series of works titled *Words and Symbols* (1963–1977), in which he uses script and symbols outside their traditional contexts.

K. C. S. Paniker inherited from D. P. Roy Chowdhury his understanding of Indian-style painting with its flattened perspective and linear rendering. Nevertheless, he went much further, augmenting in the process a quest for an Indian image base that may draw on primitive or traditional sources to create an altogether modern, universal context; using ritual elements, diagrams, script and notational content. Paniker, however, liberated line from associative meaning, and symbol from form. His influence over his students was profound. To quote from Shivaji Panikkar in his essay 'Indigenism: An Inquiry into the Quest for "Indianness" in Contemporary Indian Art', "By rejecting the earlier mode of expressionistic brush work, he (K. C. S. Paniker) arrived at a highly graded, flat pictorial space, overlaid with relaxed linear and abstract images. ...Paniker also put aside the spiritual and continued to remain within the figurative-narrative mode" (Sinha, 2003; 115).

Paniker's ideas were like a touchstone that transformed the practice of related branches of art, such as drawing and painting, craft, sculpture and architecture. The Madras College became the inspirational base for the rich interpretation of his ideas. In the hands of Vidyashankar Stapathy and P. V. Janakiraman, sculpture became almost entirely frontal, while Paniker himself gradually evacuated painting of volume. A new threshold had been arrived at.

At this critical juncture, Adimoolam joined the Government College of Art, Chennai, in 1960. He became a student of S. Dhanapal (1919–2000) who since 1957 had been head of the sculpture department and had assisted D. P. Roy Chowdhury in fulfilling a number of commissions. Under the influence of D. P. Roy Chowdhury, Dhanapal had worked with varied sculptural media such as terracotta, metal, wood and cement. Dhanapal's work according to

Paniker related back in time to Chola and Pallava bronzes that he had compulsively sketched as a student. Dhanapal is a pivotal figure because he inherited from D. P. Roy Chowdhury the Bengal School aesthetic of lyricism, interest in mythic, historic subjects and a certain sense of the 'eternal' subject of art. However, Dhanapal pushed towards absorbing elements from the living dynamic inheritance of Tamil sculpture as much as from modern western sculptural traditions. Further, Dhanapal, as described by Mulk Raj Anand who had started as a painter and later became a writer, "developed a considerable reputation for his delicate drawings in brush or pencil of his classical themes."

It was in this atmosphere that Adimoolam entered, an eager and willing student. An analysis of his oeuvre reveals his absorption of two parallel strains—of academic discipline and a continually aspiring spirit of modernity, of an outstanding draughtsman and an abstract painter of distinction. Do these aspects come together in any apparent way? What is clear is that Adimoolam makes profoundly aesthetic choices, bringing to his abstract painting and apparently realistic drawing sheer, unambiguous artistic skills. During his apprenticeship at the Government College (1960–66), Adimoolam developed an abiding attitude to the fundamentals of line and colour. To the early formative impressions of Indian temple art with its vigorous handling of form Adimoolam added another layer at school, of the training of his teachers S. Dhanapal, A. P. Santhanaraj and L. Munuswamy. It is important to recollect that at this time Paniker's reversion to the most primitive elements, a kind of timeless modernity in Indian art, had swept aside the labours of academic draughtsmanship or at least evacuated their value in art making. Adimoolam's appreciation of the line as an essential fundamental in his practice reverts to a principle of Indian art which is essentially linear. He pursued the art of drawing through the early 1960s—the decade that was, on an international scale, vigourously experimenting with abstract expressionism. What is notable, however, is that Adimoolam experimented laterally beyond the Paniker aesthetic of symbol and sign to create rich fulsome images that look beyond polemic to work out an individual trajectory.

Perhaps a word about the nature of the Indian line is relevant at this stage. John Ruskin, the Victorian art critic, had mockingly written of the Indian artisan's inability to draw a straight line. As he said, the Indian artist "will not draw a form of nature, but an amalgamation of monstrous objects" (Mitter, 1994; 32). However, the classic Indian approach accords to art and its fundamentals of good draughtsmanship a higher function of conveying not only a mirror image, but also one of wonderment and its concomitant pleasure. This is what the 11th century aesthetician Abhinava Gupta describes

as the core of artistic experience, namely *camatkara* or wonderment; and *bhoga* or complete satisfaction. For an artist such as Adimoolam who turned to his own tradition, the number of available resources was many. The mural tradition of south India which testified to the popular spread of Hinduism on temple and palace walls; narrative scrolls, ceremonial, folk and village paintings; the classic legacies of the Rajput and Mughal schools of miniature painting as well as the linearity of Indian sculpture were all sources investigated by the contemporary artist. Adimoolam was also keenly aware of western art movements, of both resistance to and engagements with the dominance of line.

Adimoolam's early work can be seen as an obsessive outpouring, or else it may be described as a prolonged meditative *sadhana*. For the first few years his work was entirely linear and monochromatic. Interestingly, his approach towards traditional art was to seek its inspiration but not its convention. "... I was very firm in my mind that this should not bind my hands, or choke me out of breath, but that I should freely engage myself in new experiments" (Venkatraman, 1997; 15). However, even in his immediate range of influences, of his teachers and his contemporaries at college, there is the lyricism of Dhanapal, of the Bengal School, the rugged primitivism and highly detailed effects of Santhanaraj, and the intense abstracted line of Munuswamy. Adimoolam also acknowledges the influence of Redeppa Naidu with his distinctive 'hour glass' stylized figures.

The Drawings

Adimoolam's impassioned interest in drawing traces back to his student days. He speaks of his drawing simply and poetically as "impressions of beauty" that seek a form. Adimoolam's drawings fall into natural series as they move from student studies of the 1960s to his elaborate drawings of imaginary kings in the 1990s. Adimoolam has written of the agonizing quest that drove him in his determination to create a language that was his own. We see this in his movement from the Picassoesque drawings of the mid-1960s, of deliberately constructed planes, to the varied strokes seen in his mythic religious figures that followed. In these we have a glimmer of Adimoolam's power as a draughtsman. He draws his inspiration from multiple sources—Tamil Nadu terracottas with their innate qualities of awe and wonder, the Christ narrative with its themes of redemption and benediction, and the quotidian scenes and life lived around Indian temples. What we see here is Adimoolam's ability to break up forms into masses and lines that virtually anticipate his abstract painting.

In 1969, the artist engaged in a series of drawings on Gandhi. These constitute a powerful body of expressionistic portraits of the father of the nation, and lend to the charismatic figure a psychological context. The artist seems to test his own limits here, in the play of the line; Gandhi with Kasturba appears alternately lyrical and expressionistic. The leader's power to communicate through variations in clothing such as the loincloth, or the Kathiawadi peasant's garb, suggests the evocation of charisma. But there is also a more private Gandhi, created through dense and disperse cross-hatching that renders the leader inscrutable and in shadow.

The change, when it comes, in his oeuvre is radical. Adimoolam subsequently envisions space as a subject, one that combines a personal yearning for the beyond, together with man's scientific success. Executed in the mid-1970s, his *Space* drawings employ dynamic moving forms that appear to hurtle over the surface of the earth. Or else they cohere into structures—prismatic and multiplanar in rocky symmetries, heavy with a dense power. These works in monochrome stray into abstraction, where the artist seems more and more preoccupied with the purity of the line and its power to create different degrees of density. It is to these abstract drawings that we return to fully analyze Adimoolam's passionate engagement with abstract painting, and his slow and deliberate gestation within that medium.

After a period of religio-mythic images, Adimoolam by 1989 came to the figure of the king. At first glances these appear to come from an academic discipline. In large format, they appear like portraits of Sikh or Rajput kings of a bygone era, executed with an astonishing degree of detail. "I am not quite sure myself even though I have created it, why a drawing of this kind came up and how it was decided. In fact it seems like an astonishing event" (Venkatraman, 1997; 21).

This unconventional choice of subject, for an artist who started as a deliberate modernist, was inspired by photographs of Indian kings under British rule. Adimoolam saw these figures in all their regalia as vital links with a disappearing India. In Adimoolam's drawings, the kings appear at first sight like imperial figures presented for formal portraits. Gradually, some disconcerting anomalies float into view. Most of the faces are rendered dark, or else in deep shadow, that is in mocking contrast to the detail with which their clothing, with its emphasis on decorative elements is rendered. Body parts, like hands, appear to be missing, and heavy worked detail may suddenly elide with a blank area in the drawing. The overall impression is enigmatic, even surreal; the dominant factor, as in the *Space* drawings is not the subject itself, but the artist's imaging of it.

The Paintings

Adimoolam's deliberate shift from drawing to painting appears to have been guided by the same intuitive impulses as the shifts that mark the rest of his career. The *Space* series of drawings of the mid-1970s appear to have inspired his oil paintings that then appear with increasing power, energy and definition. His early painted works present floating, shaded masses that appear in gravity, defying interrelationships of mass and colour. Adimoolam imbues space forms with the lightness of paper, as they appear to float like passing thoughts across the image field. It is important to stress that the 1970s were a dominant period of abstraction; the work of contemporaries like Paramjit Singh or Manjit Bawa, for instance, also explore the relationship between abstract, floating forms and space as a pure, idealized construct. Adimoolam's forms, however, lose their hard geometrical edge fairly early, and their high contrast palette dissolves into a genuinely abstract field. It is here that we appreciate the way Adimoolam was able to move with great dexterity from monochrome linear studies to the loaded brush—from the precision of line to the sensuality of viscous pigment. It is possible that there is a connection that needs to be investigated.

Adimoolam speaks of the poetic interrelationship implicit in his practice and of the unforced interdependence of media and the artistic experience; of the abstract quality of his drawing, and the linear aspect of his painting, saying, "My paintings are abstract drawing. I draw colour" (Bhagat, 2003; 3). Certainly, Adimoolam paints with an exuberant and fulfilling energy, one that does not commit itself to many of the assumptions of abstract expressionism, or of post-painterly abstraction, with its emphasis on centralization. In adhering to the general mode of abstraction, Adimoolam did not seek any heightened definition of style but rather, a language of sympathy. Adimoolam is primarily optimistic; his paintings resonate with a pleasure in the sensuality of the medium of oil, its dexterity and movement, and its ability to translate emotion into colour. His early oil paintings all appear to derive from the subject of space, but it would probably be a limited view to see him only as a nature painter. What we see are his formal concerns that retain both a sense of paint texture, of drawing in colour and shape in a way that recalls Helen Frankenthaler's experiments with paint, and a concern with the mystical implications of his work.

Adimoolam's palette draws from the vitality of nature and the volatility of human emotion. However, if one were to compare him to the well-known painter of the abstract landscape, Ram Kumar, Adimoolam stands apart for the optimism of his vision. In a large body of his work Adimoolam's palette is

what may be described as a southern palette, of bright near-primary colours sharpened in their intensity by the keen white light of the Madras sun, the iridescence of hot sun on expansive, volatile water, or the white heat of stretches of sand. Nevertheless, these are also the colours of the city skyline—of large cutouts of political and cinema figures captured in dramatic gestural mode, of vivid *dwarpalas* or doorkeepers, and griffins as they guard the entrances to wayside temple shrines.

Thus, to seek a predictable pattern in his work would be remiss. Adimoolam tends to work with repose and agitation, movement and stillness, advancing and retreating energies. He treats the surface of his canvas like non-perspectival space, thus breaking with the obvious reading of a landscape. From areas of relative tranquility in his painting, perhaps the suggestion of a horizon, or a relatively placid base, we usually enter a volatile centre that churns, opens and parts to release controlled pulsations of energy. There is a concentration of short, broad and narrow strokes and high contrasts in hot colours, to evoke an intense field of energy. The gestural stroke of the palette knife, loaded with pigment, flows like a tidal force or else stops like a sharp exclamation of surprise. Adimoolam usually introduces white and retreating colours judiciously, to temper down this centrifugal exuberance. In paintings that grapple with and defy the predictability of the landscape, Adimoolam brushes aside all notions of an optic reality. In the vision that he proffers, there is a promise of joy and clarity. Harmony does not lie in visual progression in one point or another, but in the movement, the rhythms, the play and the vitality that each work communicates. Colours appear in loose interlocking forms, their progress challenging logic, suggestively pitting icebergs with volcanic eruptions, green verdure magnetizing with oceanic masses; compelling the viewer to demand a closer investigation and then propelling him or her back for a distant view to appreciate the work in its totality. And finally, as the agitation of the mind and eye grows quiet, the concentrated paint surface with its rapid movement leads one into the contemplation of a still centre. In this way Adimoolam allows dualism to play out its role into an *advaita* or monism of a single, supreme energy.

In nearly three decades of abstract painting, Adimoolam has tended to work serially, moving from the initial wonder of cosmic investigation of the *Space* paintings to other trajectories that all appear to be concerned with temporality. In the series that he describes as *Mystical Land*, to paintings grouped around the broad subject of nature—the works titled *The Land I Chase* followed by the *Reflex* series of the 1990s, we see a persistence of intent. What all these works have in common is his preoccupation with presences and fields outside his immediate perception, and a graded move

towards the ideal space of pure abstraction. Thus the *Space* paintings bear natural affinities with the drawings of kings, not in their details but in that they demonstrate the artist's quest beyond the strictures of time and space into indefinable experience that is guided not by personality or memory but by imagination. This for Adimoolam is the vivid, magnetic *other*, the field of *cit-sakti or* consciousness energy, one that is not individuated or personalized in any way, but which hints at the possibility of the deepest realization.

Gayatri Sinha
New Delhi, 2004

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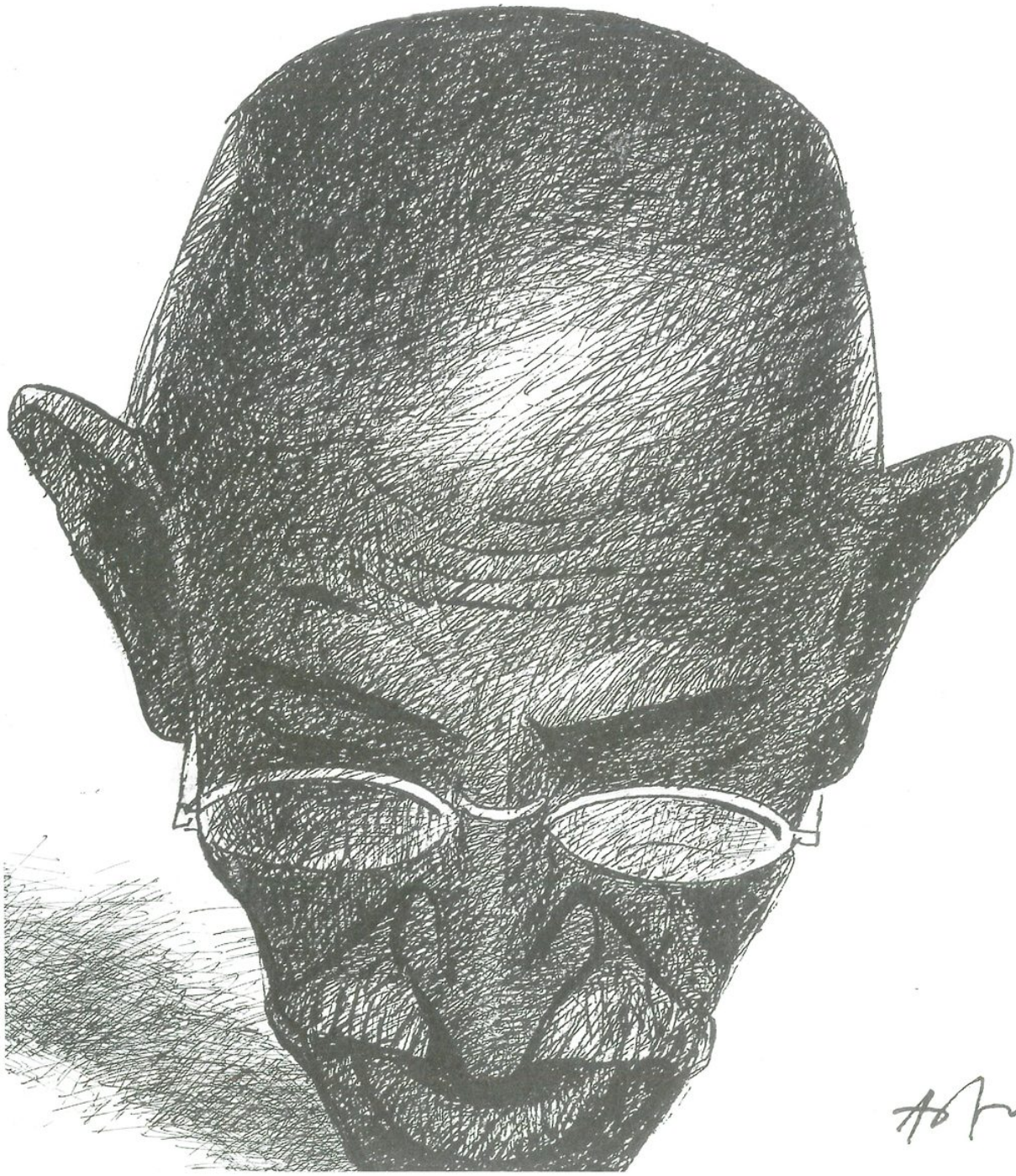
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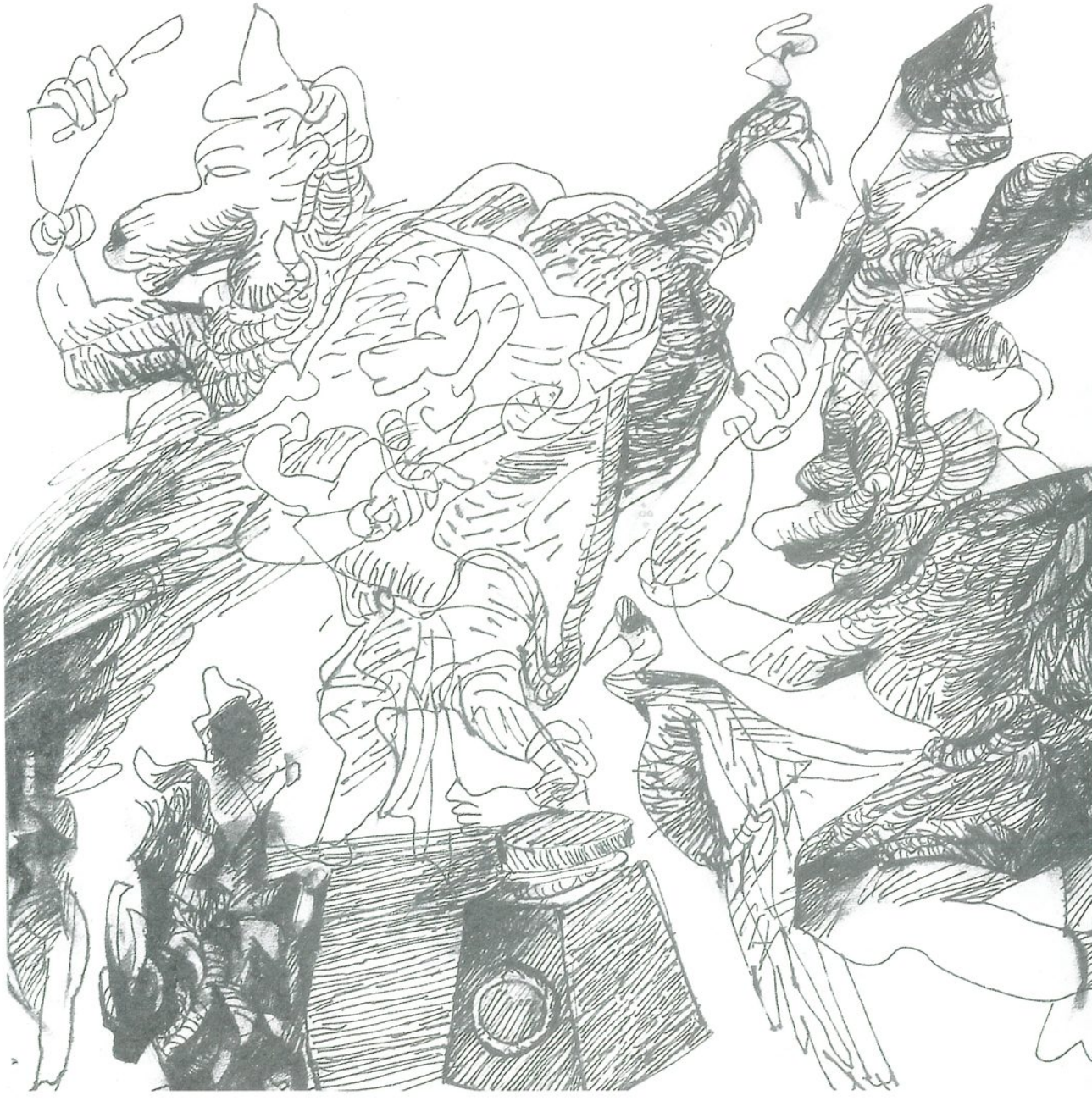


Gandhi

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Pen and Ink on Paper

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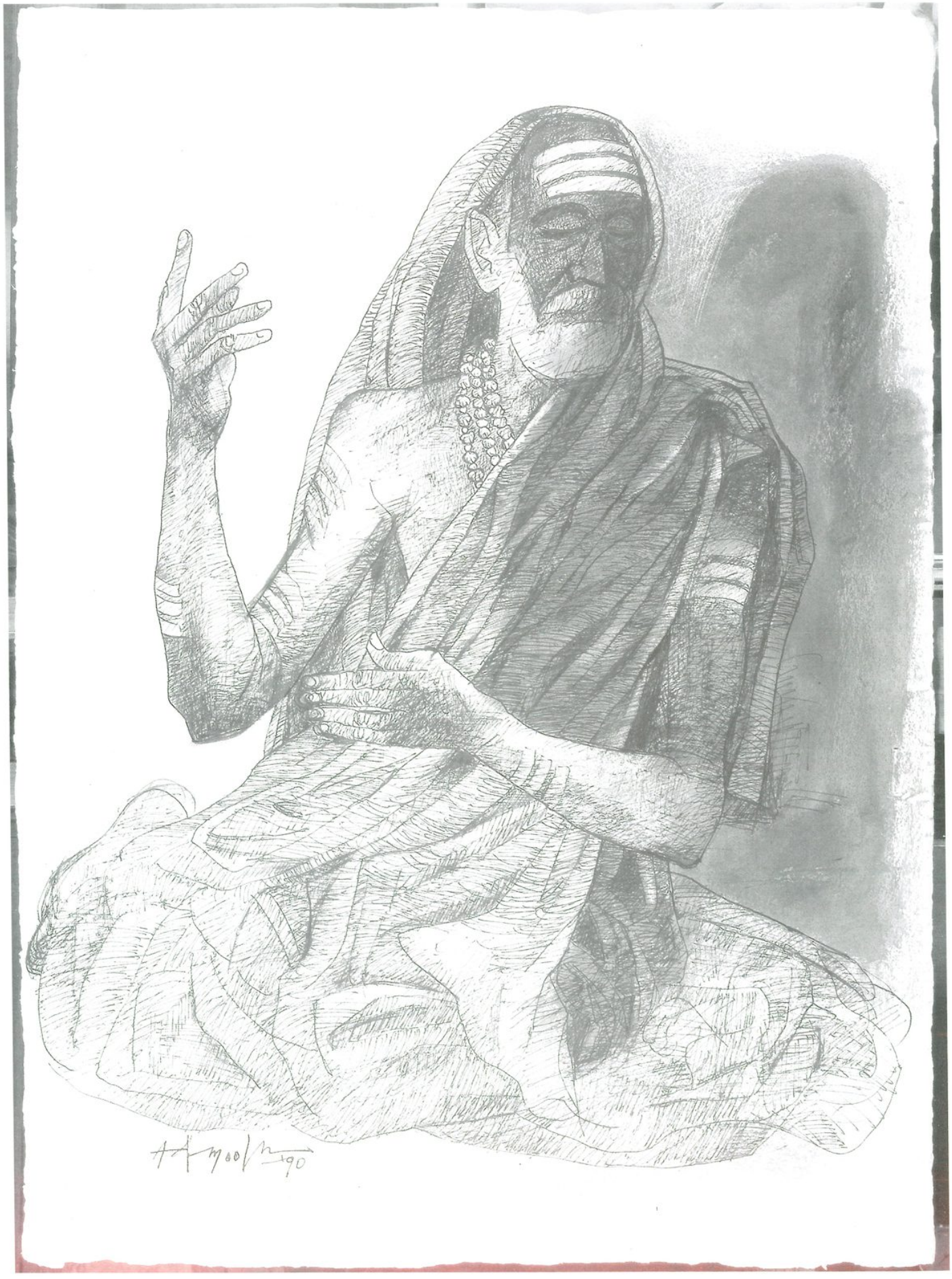




10 x 21"
Pen and Ink on Paper
1981

24 x 17"
Pen and Ink on Paper
1985







21 x 30"
Pen and Ink on Paper
1995

30 x 23"
Pen and Ink on Paper
1989



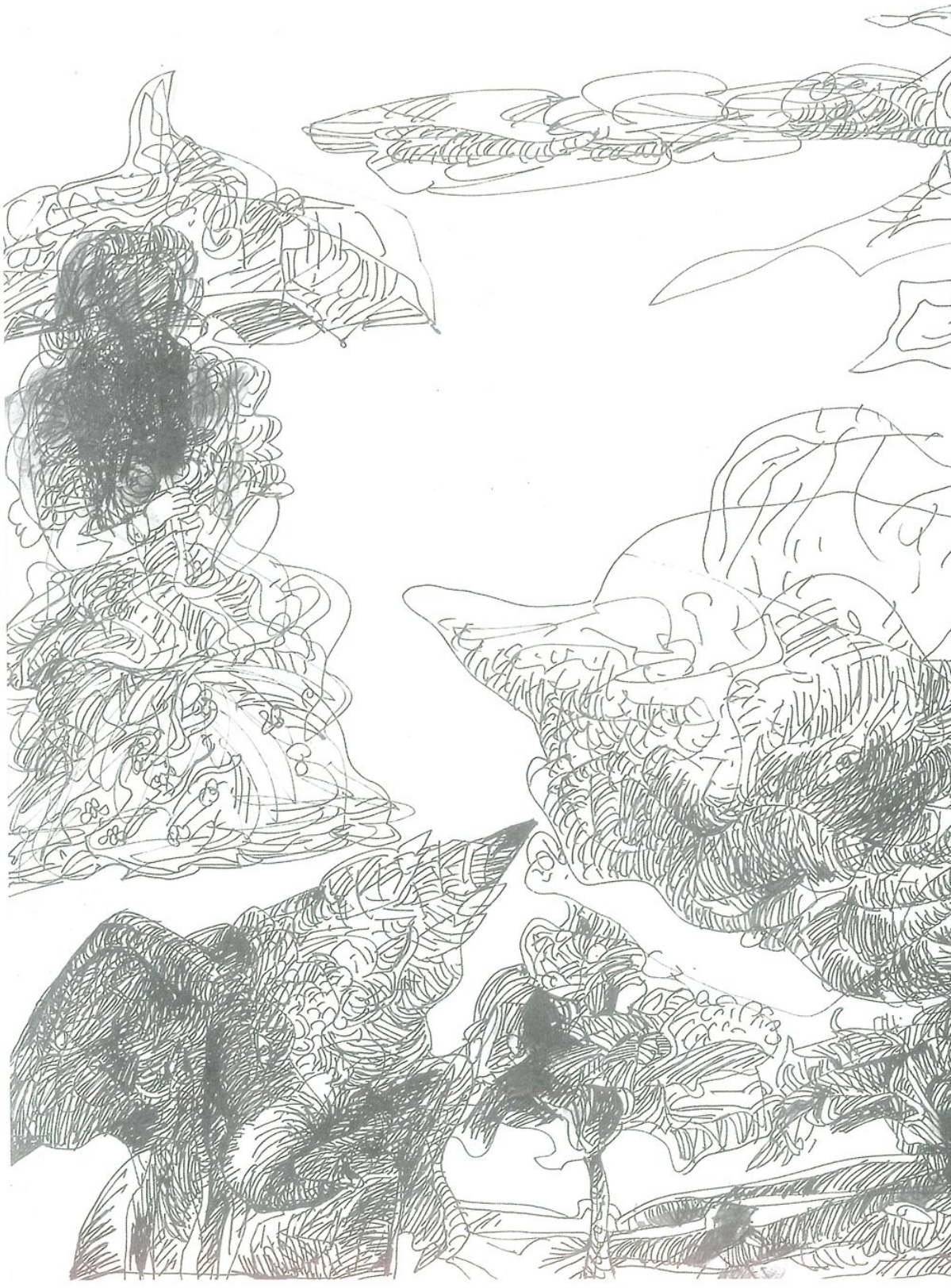
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Pen and Ink on Paper
1985

29 x 22"
Pen and Ink on Paper
1992



30 x 22"
Pen and Ink on Paper
1985



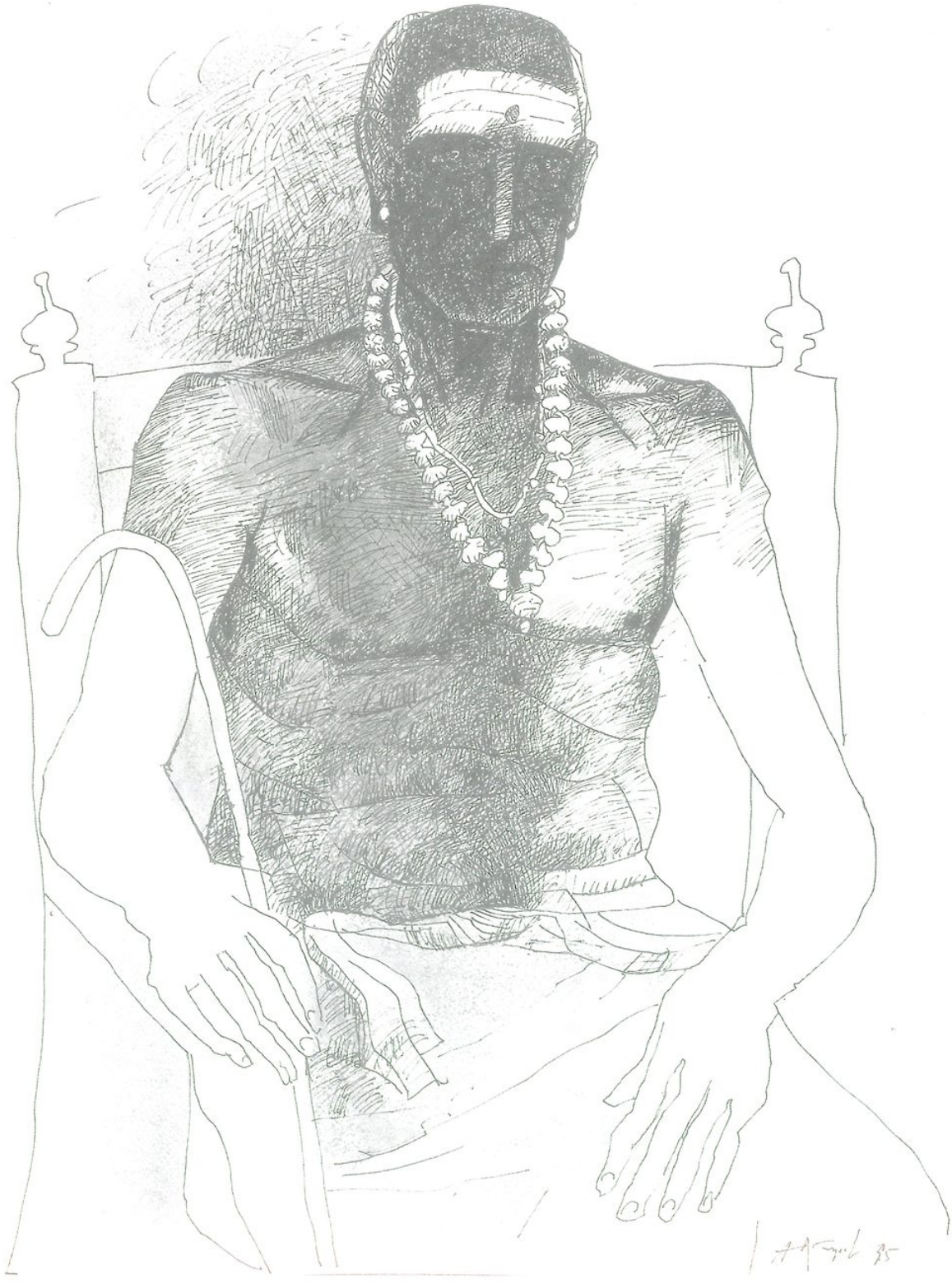




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Pen and Ink on Paper
1985



18 x 22"
Pen and Ink on Paper
1981



24 x 18"
Pen and Ink on Paper
1995

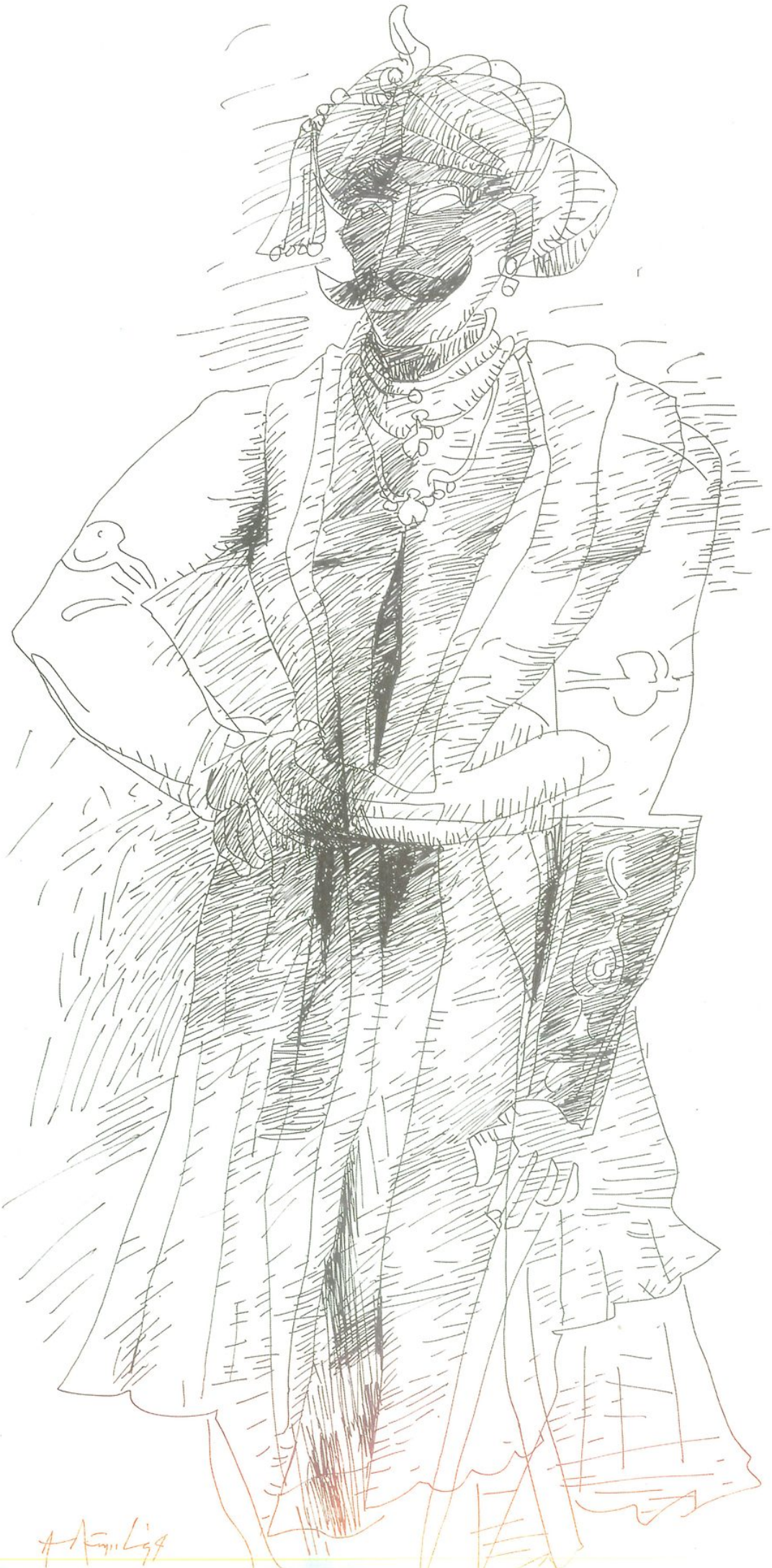
30 x 22"
Pen and Ink on Paper
1988



The influences one finds
in Adimoolam's work,
in their impact,
are liberating and not restrictive.

A. S. Raman

28 x 22"
Pen and Ink on Paper
1994





28 x 22"
Pen and Ink on Paper
1995

30 x 22"
Pen and Ink on Paper
1985





30 x 22"
Pen and Ink on Paper
2002



28 x 22"
Pen and Ink on Paper
1995

20 x 14"
Pen and Ink on Paper
1989





It has been my objective to
establish my drawings, be they
model studies or my own
imaginary compositions,
as my own perceptions,
bereft of any influences and
impressions from others.

K. M. Adimoolam

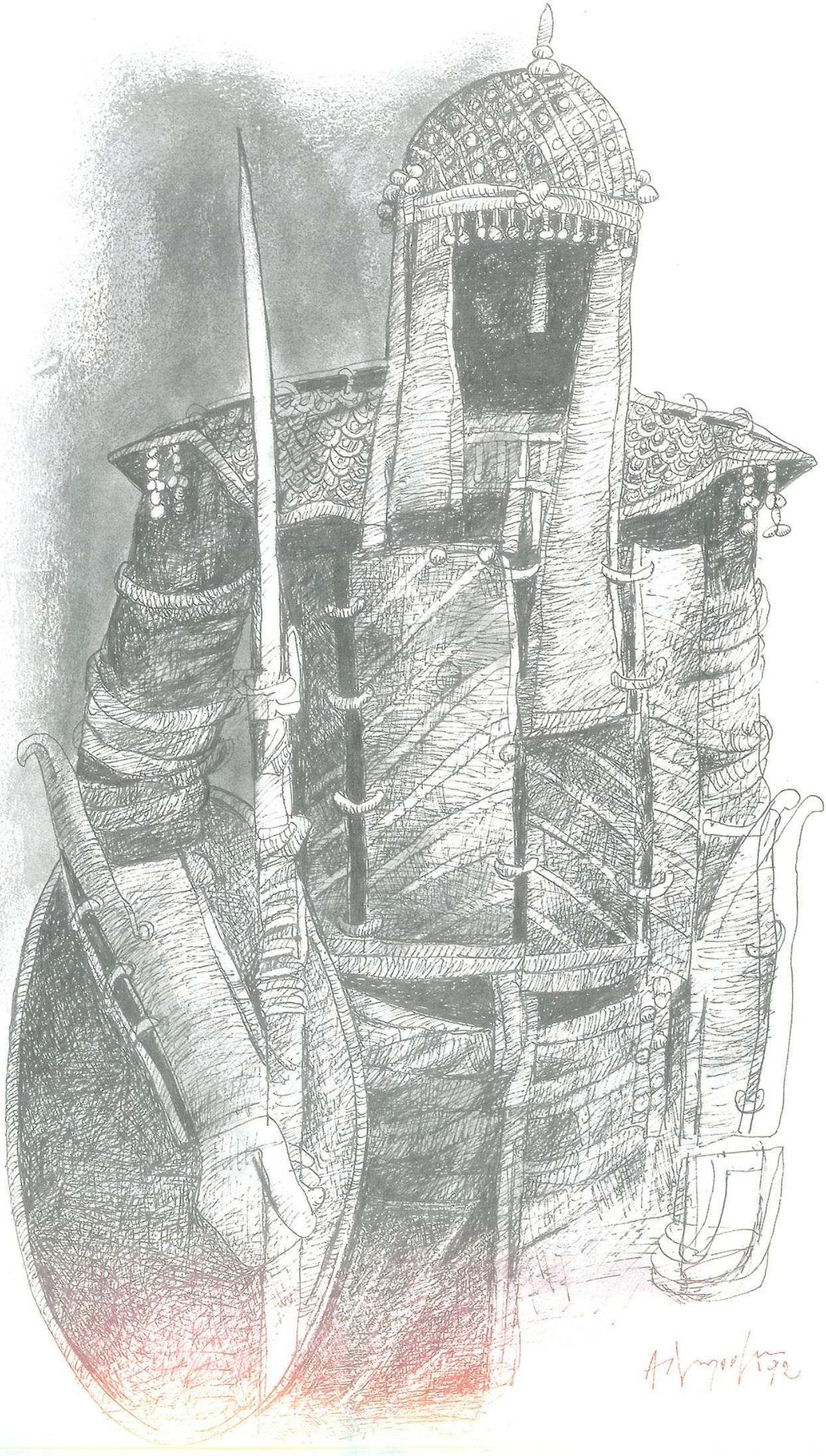
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Pen and Ink on Paper
1990

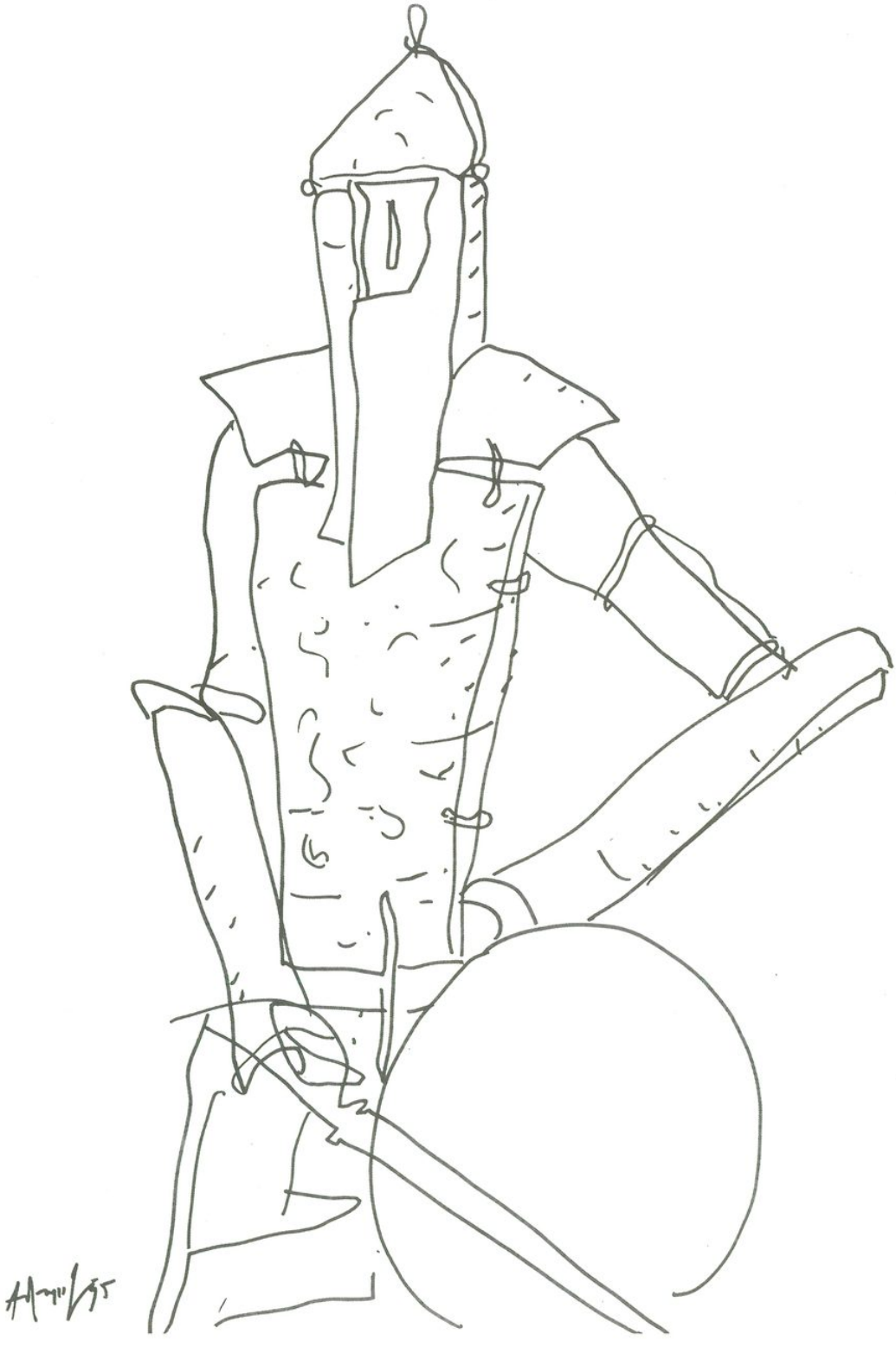


28 x 22"
Pen and Ink on Paper
1995

28 x 22"
Pen and Ink on Paper
1995







30 x 22"
Pen and Ink on Paper
1992

28 x 22"
Pen and Ink on Paper
1995

30 x 22"
Pen and Ink on Paper
1989







Left: front

Above: reverse

22 x 15"

Pen and Ink on Paper

1986

My paintings
are abstract drawings,
I draw colour.

K. M. Adimoolam



Untitled

38 x 46"

Oil on Canvas

2002



Untitled
36 x 36"
Oil on Canvas
2002



Untitled

36 x 36"

Oil on Canvas

2003

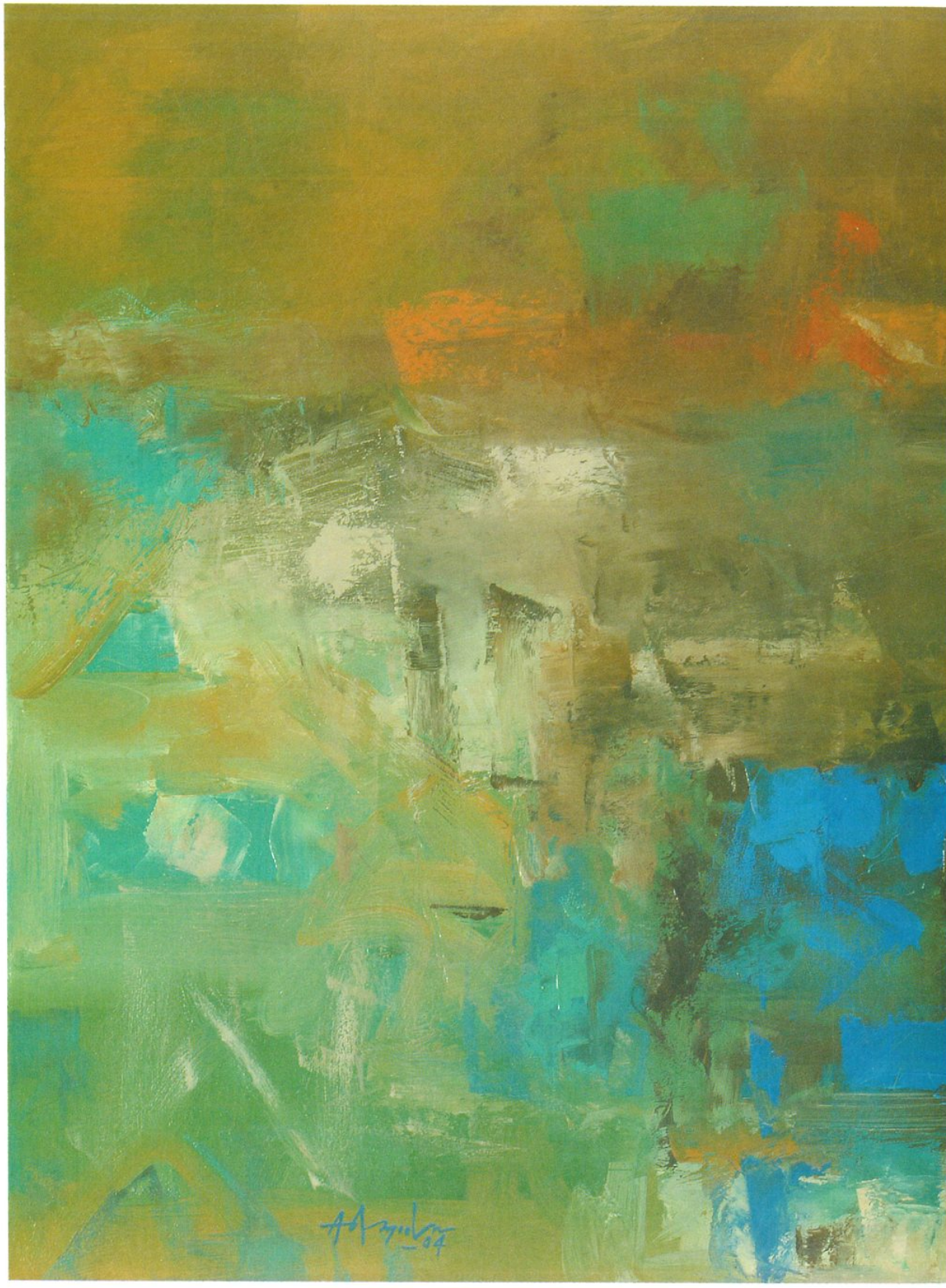


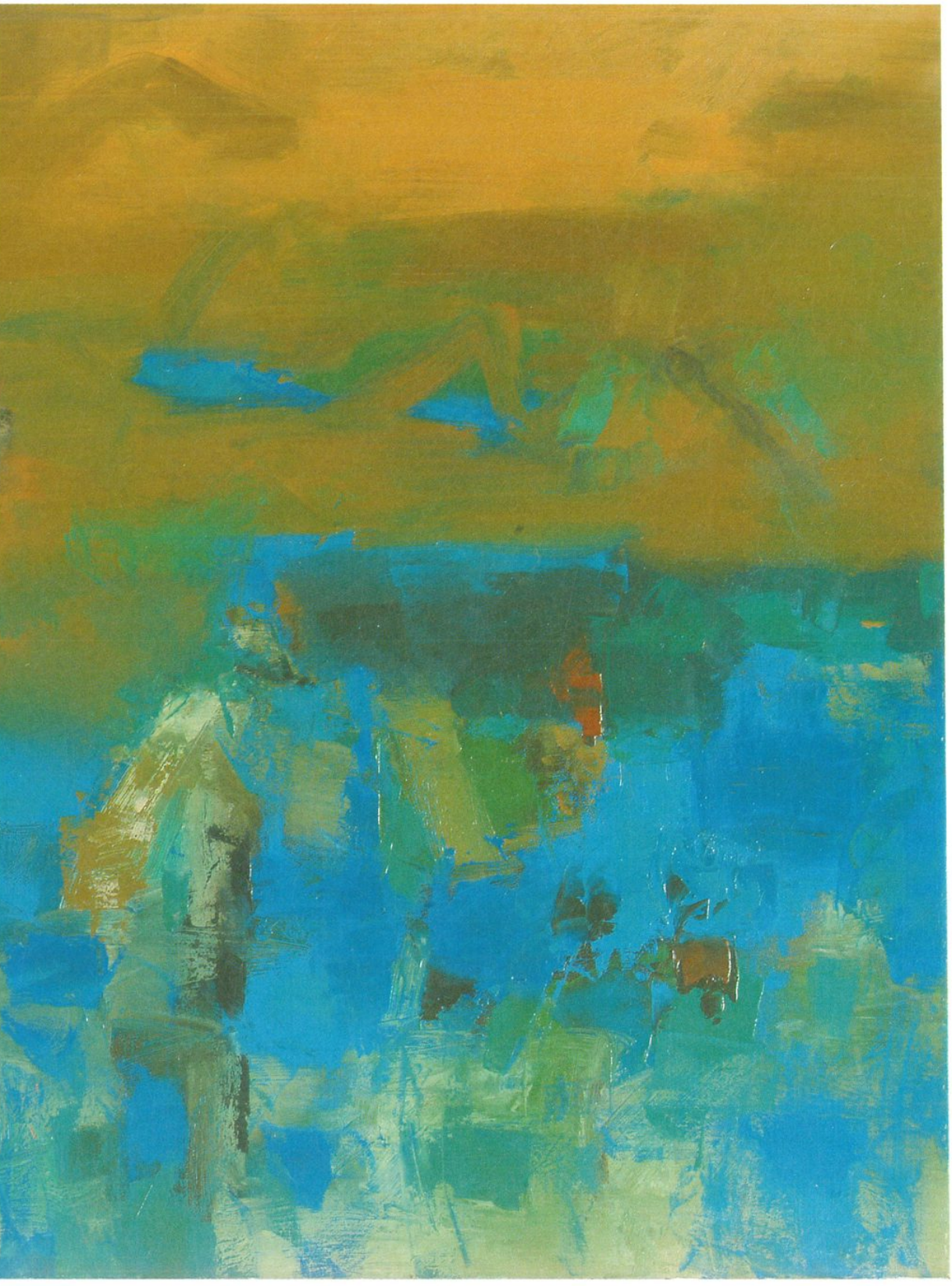
Untitled

68 x 30"

Oil on Canvas

2004





Untitled
30 x 68"
Oil on Canvas
2004



Untitled

40 x 44"

Oil on Canvas

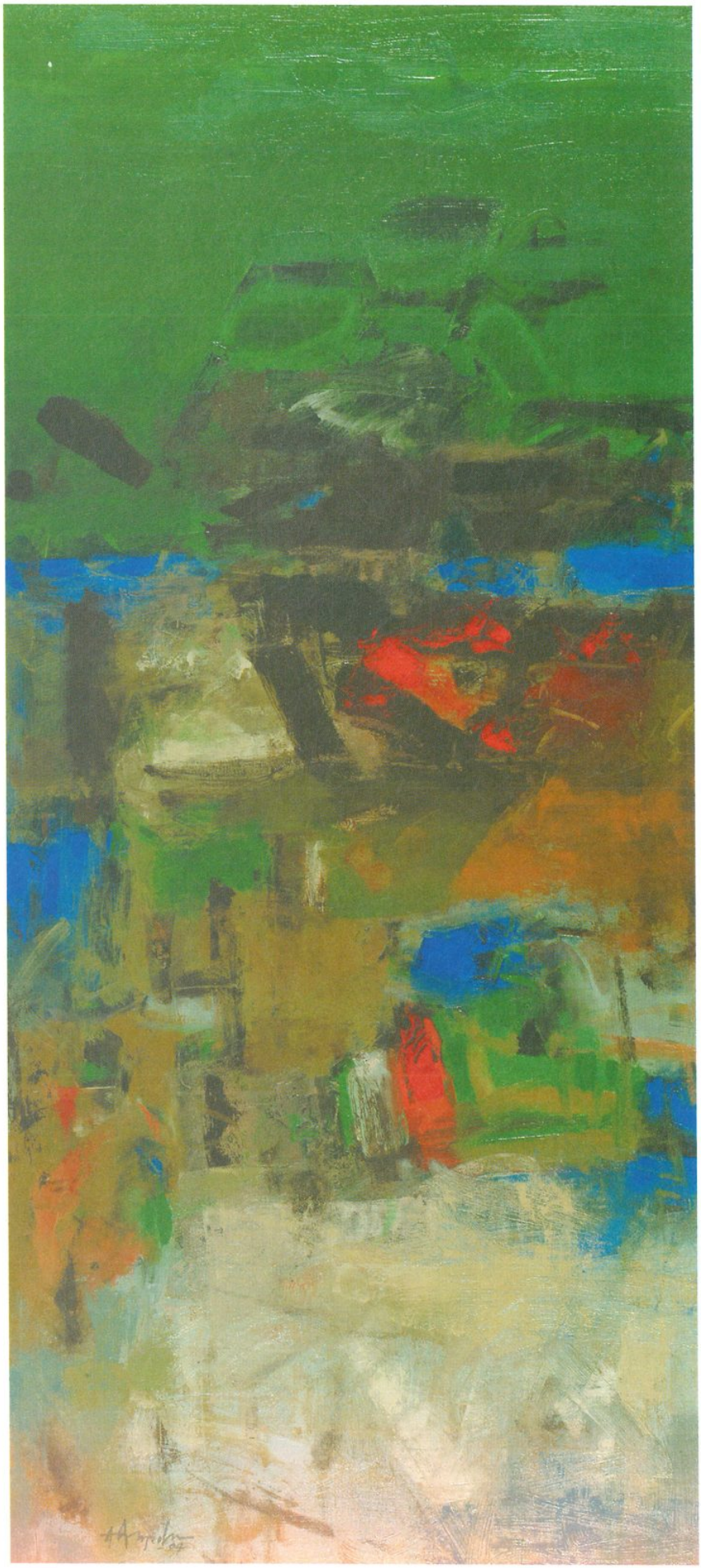
2002



Terra Incognita
36 x 36"
Oil on Canvas
2004

Untitled
30 x 30"
Oil on Canvas
2004





Untitled
68 x 30"
Oil on Canvas
2004



Untitled
68 x 30"
Oil on Canvas
2004

Adimoolam's colours
semantically perpetuate his
sensual love for
the seasons
with their myriad dance
of tones and values.

Ashrafi S. Bhagat



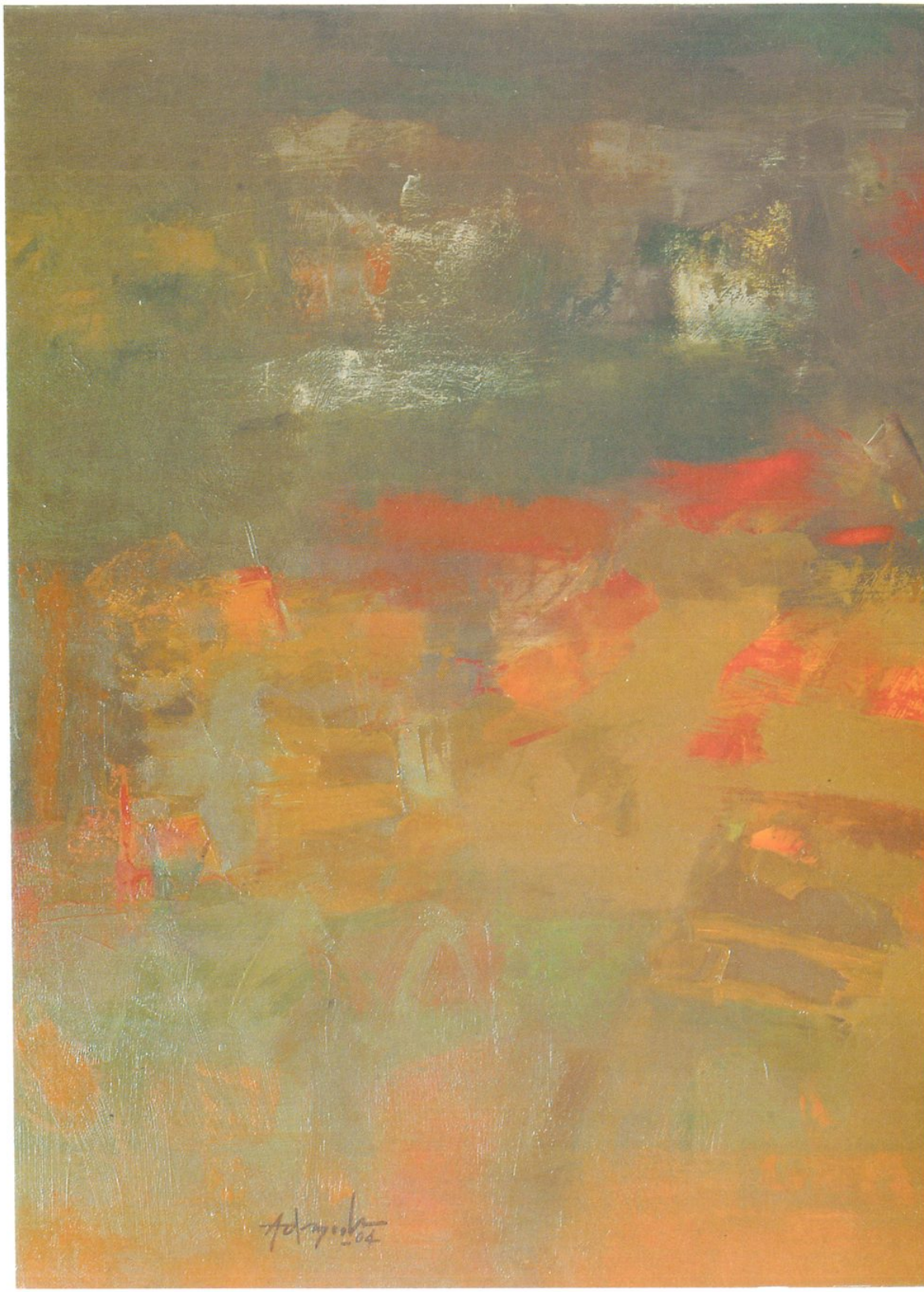
Untitled
34 x 34"
Oil on Canvas
2003

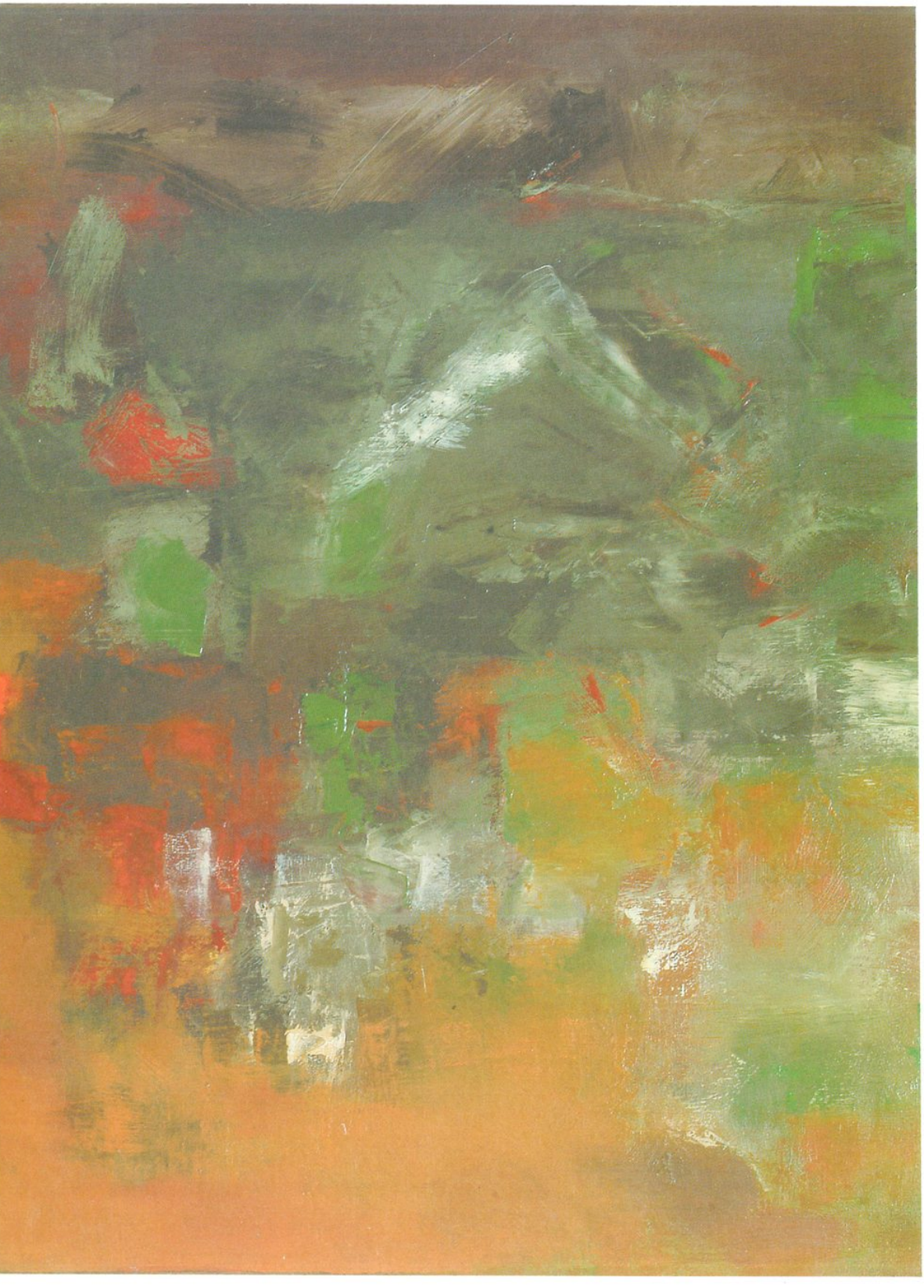


Untitled
30 x 30"
Oil on Canvas
2004



Untitled
30 x 32"
Oil on Canvas
2002





Untitled
30 x 68"
Oil on Canvas
2004

Untitled
30 x 30"
Oil on Canvas
2004





Untitled

30 x 30"

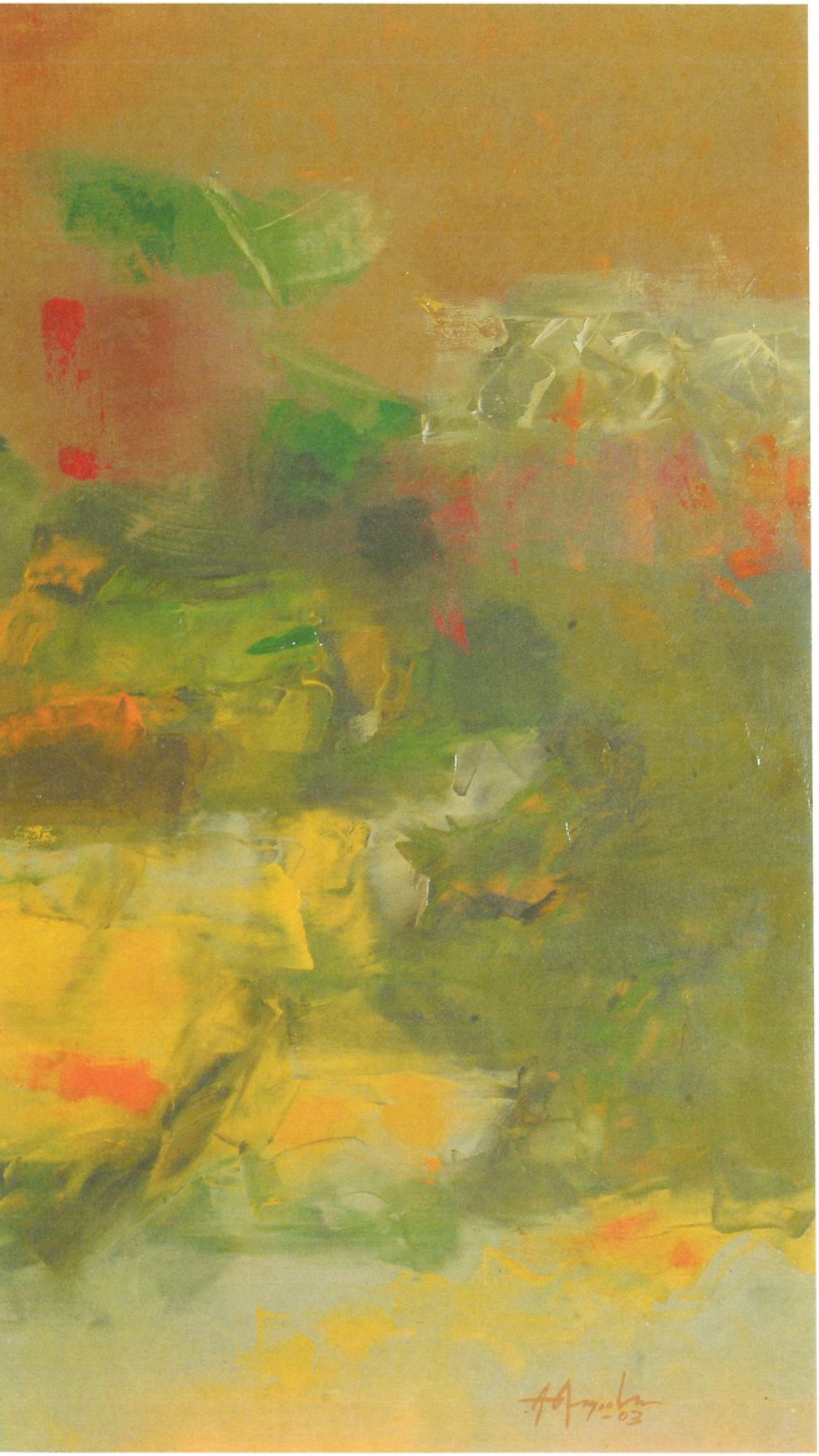
Oil on Canvas

2004



Untitled
30 x 30"
Oil on Canvas
2004





Untitled
44 x 52"
Oil on Canvas
2003



Untitled

36 x 36"

Oil on Canvas

2003



Untitled

30 x 30"

Oil on Canvas

2004



These were founded
on the basis of the identity
I had established for myself.
No one can deny this ever.

K. M. Adimoolam

Terra Incognita II
70 x 34"
Oil on Canvas
2004



Untitled

30 x 30"

Oil on Canvas

2004



Terra Incognita
28 x 38"
Oil on Canvas
2004



Terra Incognita

38 x 60"

Oil on Canvas

2004



Terra Incognita
38 x 60"
Oil on Canvas
2004



Untitled
36 x 36"
Oil on Canvas
2004



Terra Incognita

36 x 36"

Oil on Canvas

2004



Terra Incognita I
70 x 34"
Oil on Canvas
2004



Terra Incognita

36 x 36"

Oil on Canvas

2004



Untitled
30 x 30"
Oil on Canvas
2004





Untitled
18 x 40"
Oil on Canvas
2004





Untitled
18 x 40"
Oil on Canvas
2004



His philosophy has been
that his hands would never be
tied down
and his thoughts would never
face hindrances.

Lakshmi Venkatraman

Untitled
68 x 30"
Oil on Canvas
2004



Untitled

36 x 36"

Oil on Canvas

2002



Terra Incognita
38 x 40"
Oil on Canvas
2004



Untitled

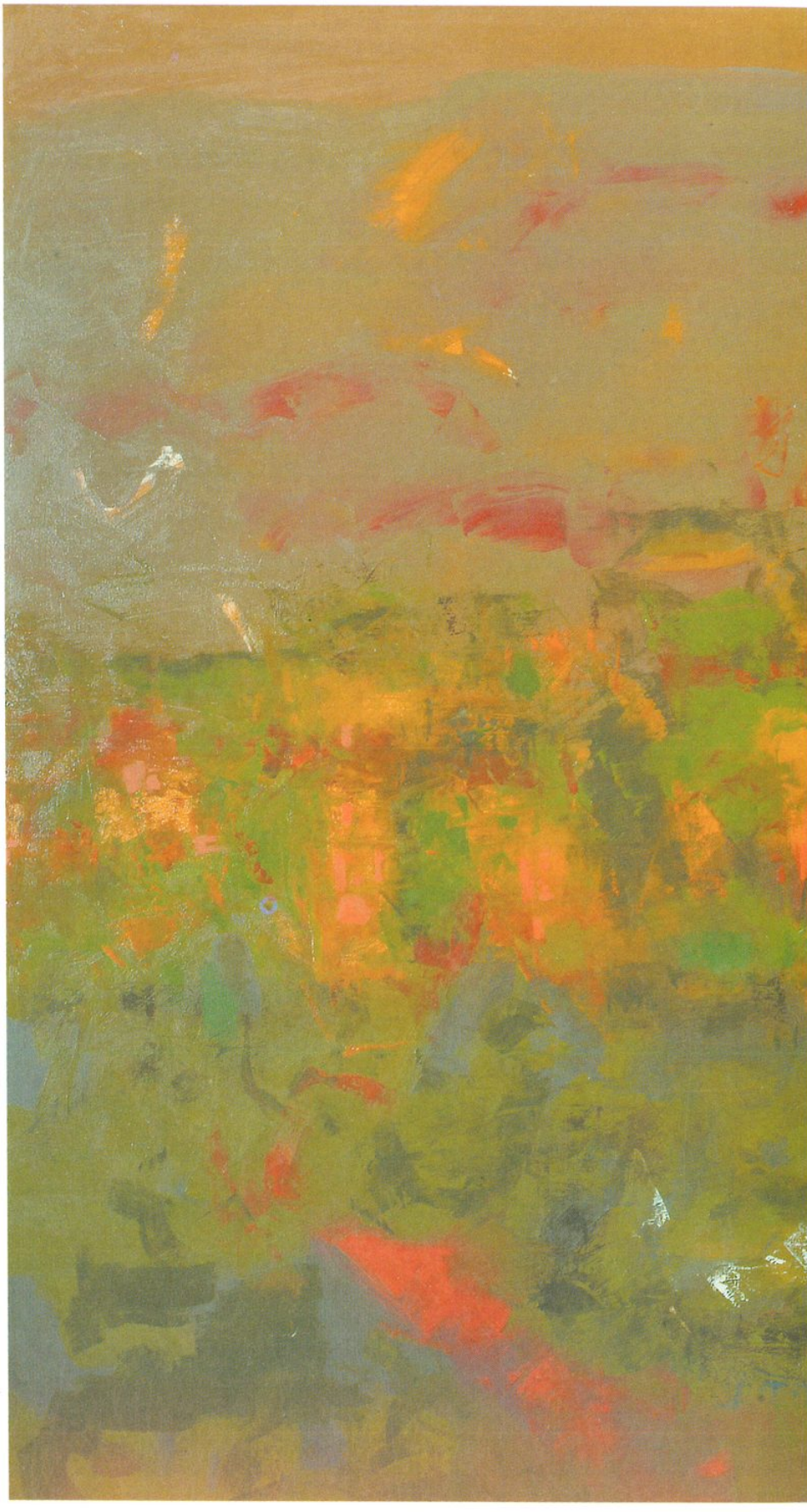
36 x 36"

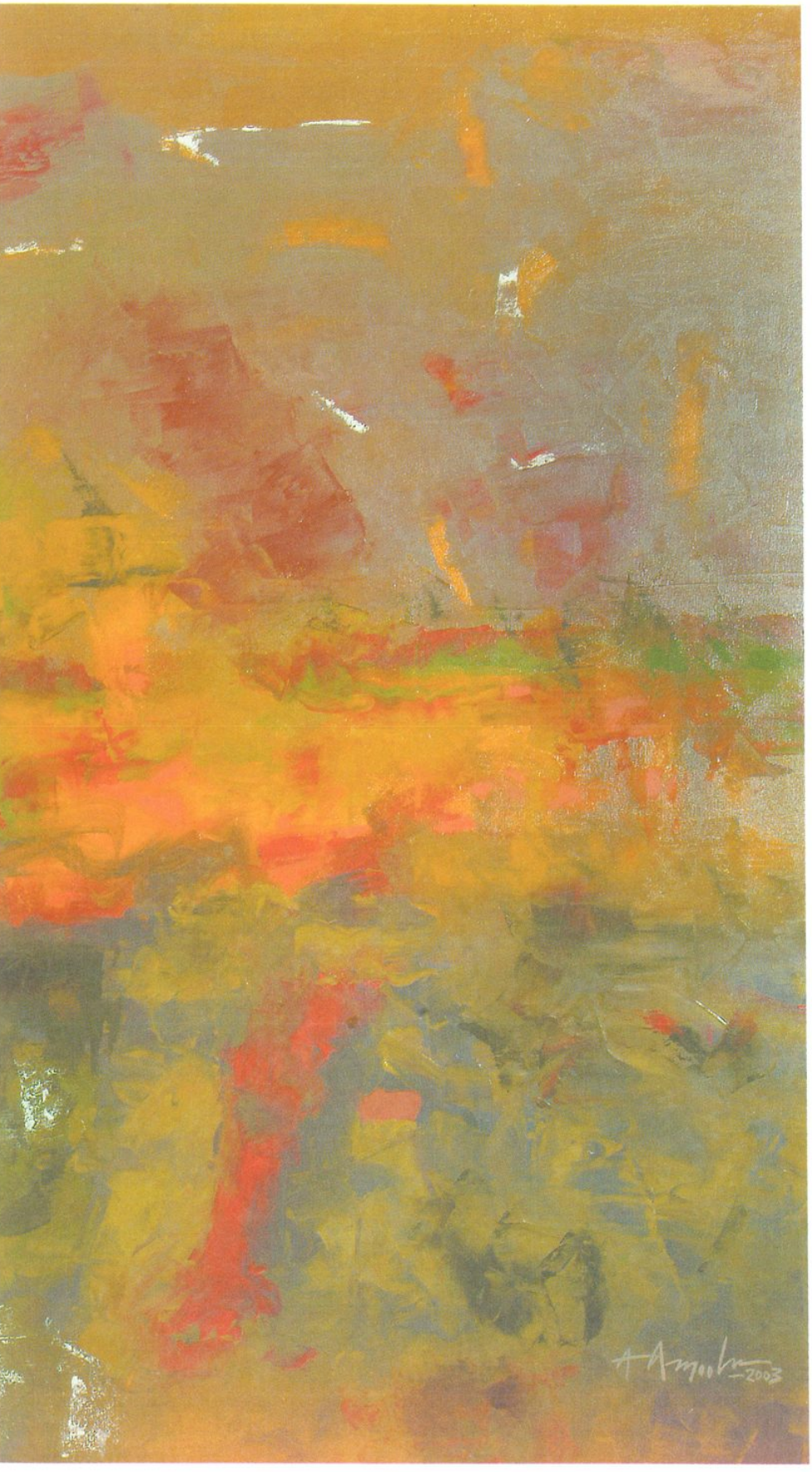
Oil on Canvas

2004



Terra Incognita
38 x 40"
Oil on Canvas
2004





Untitled
60 x 72"
Oil on Canvas
2003

BIOGRAPHY

Born: 1938

Studied: Government College of Arts & Crafts, Chennai
(1960-66)

Exhibitions

Solo & Group

1963-85	National Exhibition of Art, New Delhi
1966	First one-man show, Chennai
1969	100 Drawings on Gandhiji to mark his birth centenary
1969	One-man show, Sarala Art Centre, Chennai
1972	25 Years of Indian Art, New Delhi
1973	Seven South Indian Painters, Australia
1981	One-man show, Jehangir Art Gallery, Mumbai
1983	Art Heritage Show, New Delhi
1983 & 84	'Sketch Book Series' (drawings) Sarala Art Centre, Chennai and Kritika Art Gallery, Bangalore
1986	Sixth Triennale—India, New Delhi
1986 & 89	Kala Yatra Show, Bangalore
1987	One-man show, Jehangir Art Gallery, Mumbai
1987	19th Sao Paulo Biennial, Brazil
1988	Sakshi Gallery, Chennai
1989	'Nature and Environment', exhibition organized by L.K.A., New Delhi
1990	Sakshi Gallery, Chennai
1990	Dhoomimal Art Centre, New Delhi
1990 & 91	'Touch Stone' shows by Sakshi Gallery, Chennai and Bangalore
1991	Joint show, Jehangir Art Gallery, Mumbai
1991	'9 Indian Artists' by Walk-in-Gallery, Singapore
1991	'Rimbaud-91', group exhibition by Alliance Française De Chennai, in Chennai and France
1992	Sakshi Gallery, Bangalore
1992	Southern Region Art Exhibition by Birla Academy, Kolkata
1993	'Wounds', exhibition at Kolkata and Delhi, by CIMA Gallery, Kolkata
1993	Joint show at Jehangir Art Gallery, Mumbai
1993	One-man show, Crimson Art Gallery, Bangalore
1994	One-man show presented by British Council at Chennai
1995	Joint show, Jehangir Art Gallery, Mumbai
1995	'Save the Children', charity exhibition at Mumbai
1995	Group show of Indian Artists by Sarala's Art Centre at Tokyo, Japan
1995	Three Indian artists show, May Gallery, Hong Kong
1995	'Gandhiji in Postcard', exhibition toured at various cities in India
1996	'Madras—An Emotion', a major group exhibition by Values Art Foundation, Chennai
1996	Group exhibition to raise funds for Jehangir Art Gallery, Mumbai
1997	Retrospective Exhibition of Drawings (1962–1996) by Values Art Foundation, Chennai
1997	The same exhibition was jointly sponsored by Crimson Art Resource and Maxmuller Bhavan at Bangalore
1997	'Major Trends', group show to commemorate 50 years of India's Independence by L.K.A., New Delhi
1999	One man show of small formats at Crimson, Bangalore
1999	Small Formats, group show of 6 artists at Chennai, Bangalore, Mumbai & Hyderabad, by Art in Crafts, Bangalore
1999	Group show of 6 Indian artists at London by Maya Art Gallery
2000	One-man show by Art Heritage, New Delhi
2001	Joint show at Jehangir Art Gallery, Mumbai
2001	Group show by Art-Motif, New Delhi
2002	Group show on 'Landscapes', Art-Motif, New Delhi.
2002	3 artists' show by gallery Anant, New Delhi.
2003	Major group of Indian and Korean artists at Korea
2003	Joint show, Forum Art Gallery, Chennai
2003	One-man show by Crimson Art Resource with Windsor Sheraton, Bangalore

Honours

1963	Lalit Kala Akademi, Chennai – Award
1963	Chitra Kala Parishad, Bangalore – Award
1964	Lalit Kala Akademi, Chennai – Award
1965	Lalit Kala Akademi, Chennai – Award
1965 & 66	Mumbai Art Society's Award
1965 & 66	Hyderabad Art Society's Award
1973	Academy of Fine Arts, Kolkata – Award
1978	Lalit Kala Akademi, Chennai – Award
1979	Lalit Kala Akademi, New Delhi – National Award

Collections

National Gallery of Modern Art, New Delhi

Lalit Kala Akademi, New Delhi

Lalit Kala Akademi, Regional Centre, Chennai

National Art Gallery, Chennai

Academy of Fine Arts, Kolkata

Birla Academy, Kolkata

Gandhi Museum, Chennai

Chandigarh University

Oviam Nunkalai Kuzhu, Chennai

Kerala Lalit Kala Akademi

Karnataka Lalit Kala Akademi

Mumbai Art Society, Mumbai

South Zone Cultural Centre, Tanjore

South Central Zone Cultural Centre, Nagpur

Kala Yatra Gallery, Bangalore

Crimson Art Gallery, Bangalore

Pundole Art Gallery, Mumbai

Walk-in-Gallery, Singapore

CIMA Gallery, Kolkata

College of Fine Arts, Gulbarga

Larsen & Toubro Ltd., Mumbai

Micro Land, Bangalore

Titan Watches Ltd.; Chennai, Bangalore, Hyderabad, Vizak, Pondicherry, Thiruvananthapuram, Trissur, Calicut, Tanjore, Trichy & Cochin

Air India, Mumbai

Kirloskar Electricals, Bangalore

Brooke Bond India Ltd., Bangalore

Morarji Mills, Mumbai

Premier Automobiles, Mumbai

M.R.F. Ltd., Chennai

Sita Travels, Chennai

Bangalore Knits, Bangalore

Times of India, Bangalore

Sanghi Textiles Ltd., Hyderabad

L.V. Prashad Eye Institute, Hyderabad

Raymonds; Bangalore, Chennai

Hong Kong Bank, Chennai

Chemplast Ltd., Chennai

Colour Chem Ltd., Mumbai

City Bank, Chennai

Standard Chartered Bank, Chennai

British Airways, Chennai

Taj Coromandal Hotel, Chennai

Adyar Park Hotel, Chennai

Maurya Sheraton Hotel, New Delhi

Rajendran & Associates, Chennai

O.N.G.C., Dehradoon

Majorda Beach Resort, Goa

Sahyatri Tools Marketing P. Ltd, Pune

Air India Office at London Airport

ICI India Ltd.; Chennai, Kolkata

Kitty Steels Ltd., Hyderabad

Tower Insurance & Reinsurance Services (India) Pvt. Ltd., Mumbai

American Express Bank Ltd., Chennai

G. Tech Stone Ltd., Chennai

Maya Art Gallery, London

Rediffusion Advertising Ltd., Mumbai

Gandhi Memorial Museum, Gandhi Gramam, Madurai

Kothari P. Ltd, Chennai

Concord Showroom, Chennai and Bangalore

B.P.L. Showroom, Mumbai and Pune

OSIAN's, Mumbai

Apeejay Surendra Group, Chennai

Art Heritage Gallery, New Delhi

Tanishq Jewellery showroom, Chennai and Mumbai

Dabhol Power Company, Mumbai

LARS Consultant, Mumbai

SPIC, Chennai

K.T.S. Minerals, Chennai

Paradigm Management Knowhow P. Ltd, Chennai

Retail Design & Merchandising, Bangalore

Gallery Sumukha, Bangalore

Indo Stosec P. Ltd, Mumbai

Foster Wheeler, Chennai

Alliance Française, Chennai

Wilson Impex Pvt. Ltd, Singapore

Nrityalaya Aesthetics Society, Singapore

Allied Ceramics Corporation, Chennai

Taj Palace Hotel, New Delhi

Art in Crafts, Bangalore

Tulsyan Technologies Ltd., Chennai

Windsor Manor Sheraton, Bangalore

Biocon India Ltd., Bangalore

Raney & Company, Mumbai

Balcke-Durr & Wabag Technologies Ltd., Chennai

Merlion Technology (India) P. Ltd., Chennai

Miot Hospital, Chennai

Mysore Sales International Ltd., Bangalore

Moorthy's, Mumbai

Deutsche Bank (Vikas Arora), Mumbai

Azure Travels, Chennai

U.B. Group, Mumbai

Owens Corning, Mumbai

Park-Li, New York

Namtech Business School, New Delhi

Infosys, Bangalore

And many private collections

Commissions

Mural painting done for P.I. Industries, Udaipur at their office complex, New Delhi

Mural painting done for Titan Watches at their new showroom, Bangalore

Mural painting done on the ceiling of new Tanishq Jewellery showroom, Chennai

Mural painting done for the reception counter at the Royal Meridien Hotel, Chennai

Artists' Camps

Tamil Nadu State Lalit Kala Akademi camp at Ooty, 1979

Lalit Kala Akademi, New Delhi, 1980

Kasualy Artists' Camp, 1980

Kerala Lalit Kala Akademi, 1981

SAARC Camp, Bangalore, 1986

Lalit Kala Akademi Art Camp, Andaman, 1987

International Painters' Camp at Lucknow, 1989

Mumbai Art Society Camp, 1989

ONGC Camp, Dehradoon, 1990

South Central Zone Cultural Centre Gwalior, 1991

Welcome Group Hotel, Mangalore, 1991

All India Painters' Camp, Kanpur, 1992

National Level Painters' Camp, Pondicherry, 1992

Artists' camp by Taj Hotel & Art World Gallery at New Delhi, 2000

Artists' camp at Hampi, Karnataka; by Mysore Sales International Ltd., 2001

Special Work

Associated with Modern Tamil Writer's Group, since 1966 and did a large number of illustrations, book-cover designs & book layouts.

Initiated revival of early Tamil calligraphy to the present situation and need.

Served

1986 As a jury member for the National Exhibition of Art

1990 As commissioner for Indian Sec. In Third Ankara Biennial, Turkey

1991 As convener for exhibition by Lalit Kala Akademi, Drawings India-91, New Delhi

1992 As convener, National Level Painters' Camp at Pondicherry

1992 As jury member for Mumbai Art Society's annual all India art exhibition

1993 As one-man jury for the National Exhibition of Art, New Delhi

Publications

Between the Lines, a book on his drawings done between 1962 and 1996 was published by Values Art Foundation, Chennai.