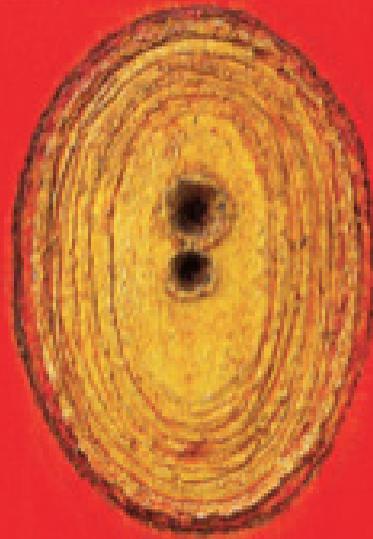




Indian Council for Cultural Relations
भारतीय सांस्कृतिक सम्बंध परिषद



SOHAN QADRI

ODYSSEY OF THE DOTS



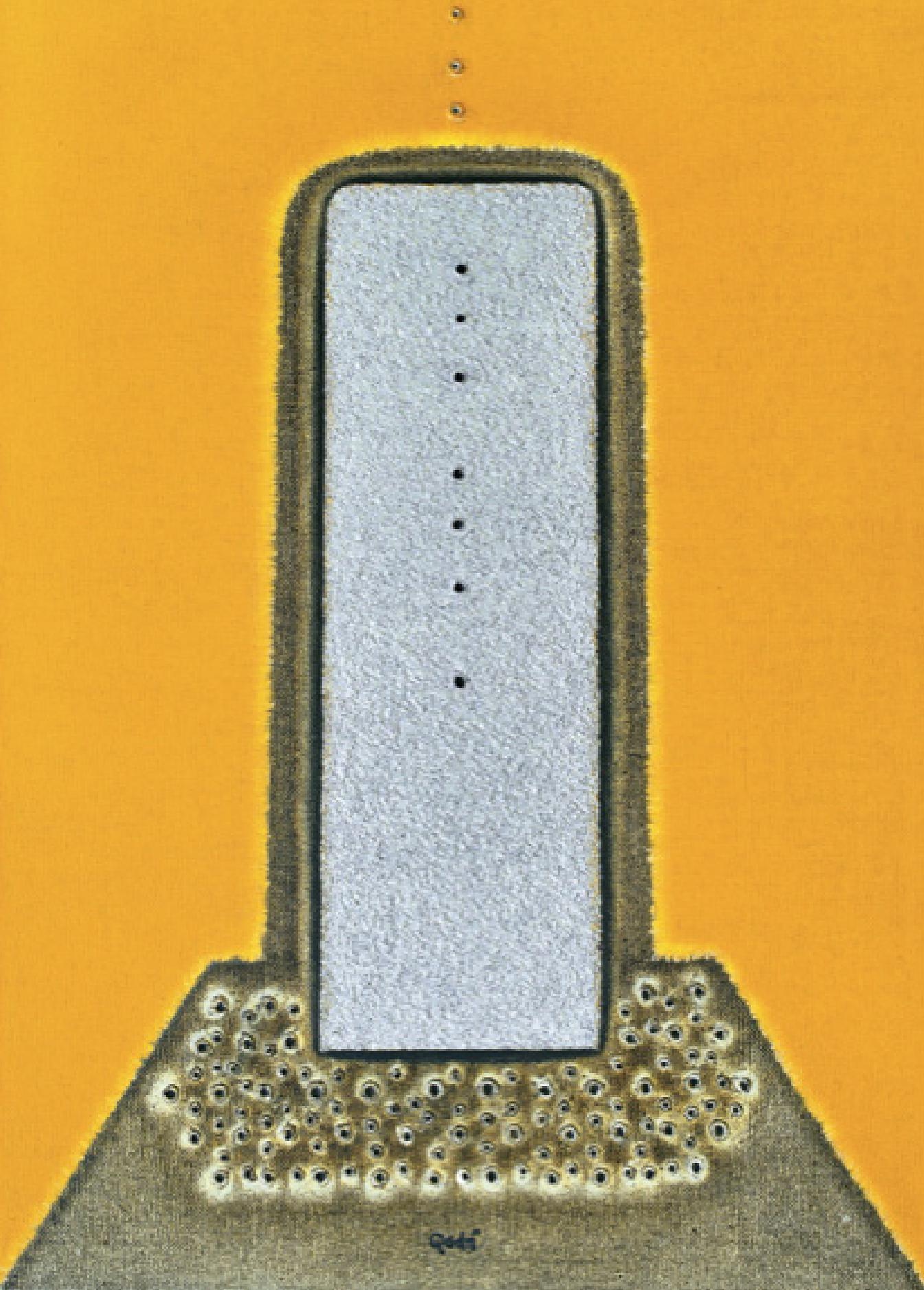
SOHAN QADRI

ODYSSEY OF THE DOTS

CURATOR : **UMA NAIR**

ICCR Presents
VISITING INDIAN MASTERS

*Amisha III, 2007, Ink and dye on paper,
39 x 27 inches, SQ392[stg](07236)*



SOHAN QADRI : **ODYSSEY OF THE DOTS**

To the world of art he was a seer, a sage, a seeker, a poet, a tantric who created works that went beyond boundaries of thought and swam in the realms of transcendence. Sohan Qadri was an abstractionist of a rare mettle. He exemplified the truth that abstraction has to be born of experience-its not about skill or strokes or colour but the intellectual and aesthetic dimensions with which it is handled. In the European countries there are many who said he was a contemporary Mark Rothko from the East.

Born into a Hindu and Sikh family, Qadri's art was deeply influenced by a spiritual journey which began at a tender age. He was initiated into yogic practice at the age of seven. As a teenager, he ran away to a Tibetan Buddhist monastery in search of higher truth. He spent days on end in remote temples in the Himalayas and Tibet. The isolation he experienced at that time was one of his influences to paint. Later in life, he became fascinated with Sufism and Vajrayana Buddhism, which became potent sources of inspiration for later works. His evolution became an odyssey of a mingling of East and West and he created works on paper that had sculptural echoes of an eternal continuum.

Oils on canvas

Shiva Shakti 1973 Copenhagen

Qadri's oils were exhibited at the prestigious Kumar Gallery in Delhi by the Kumar brothers who had a prodigious collection. His solos would be besieged by a lot of foreign collectors who considered his oils in a league of their own. Colour was more than just an element for Qadri-colour was his vehicle -it was the sustenance of the spirit of inquiry and exploration. His treatment of the form and the application of colour neatly indenting a texture as in Shiva Shakti was an analogy of the seed/beej as it is called in India.

*Untitled 1985, Copenhagen, oil impasto on canvas, 39.5 x 25 inches,
Collection Sunit Kumar, New Delhi*



Shiva Shakti, Nov. 1973, Copenhagen, oil impasto on canvas, 32 x 32 inches,
Collection Sunit Kumar, New Delhi

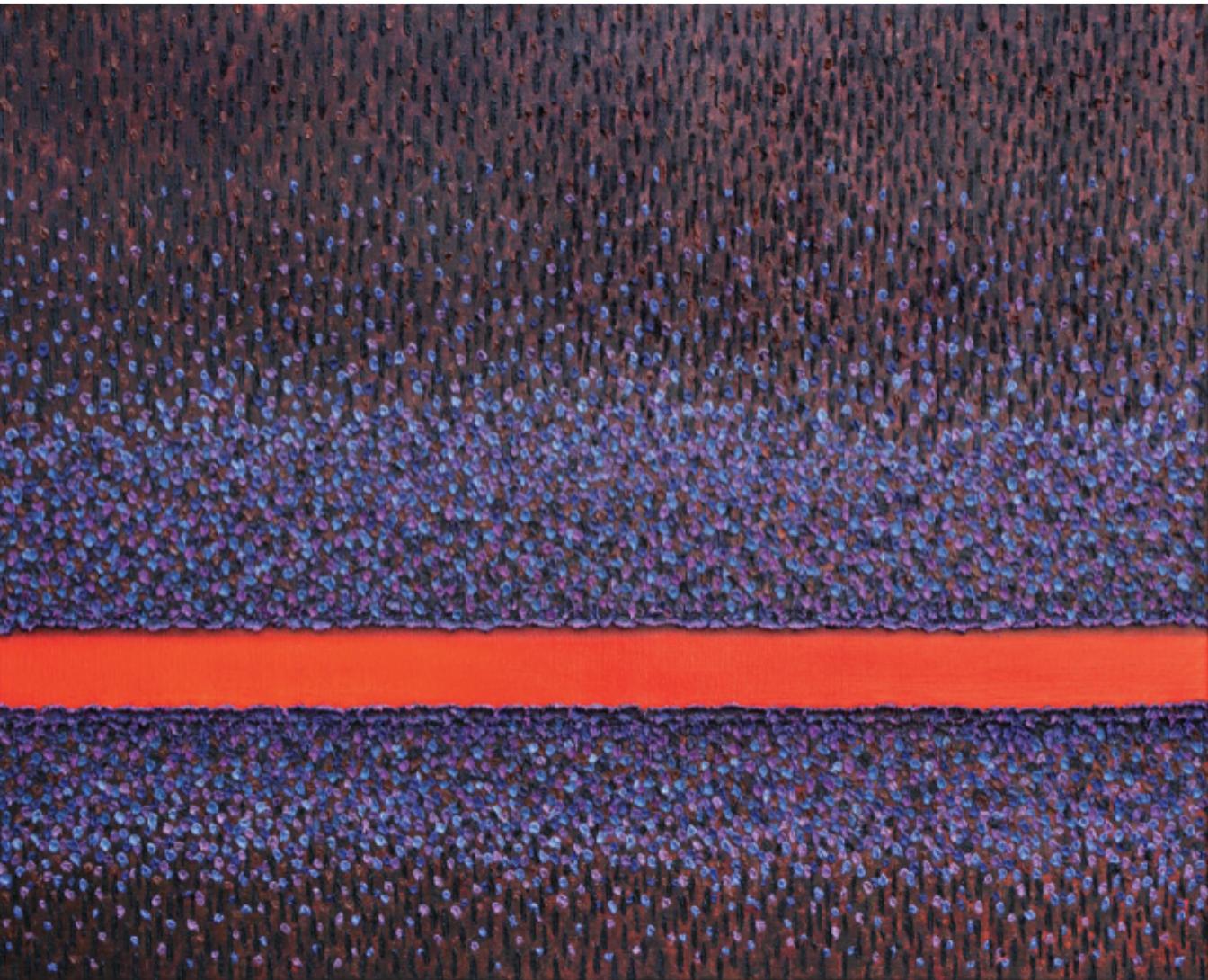
Shiva Shakti has multiple references it extols the power and passionate intonations of the Tantric movement that is sometimes inextricably interwoven with Shaktism, which assumes the existence of one or more *shaktis*.

Qadri would say that one had to be aware of the “creative energies” inherent in the subject -they proceed from God and are imagined as female deities. Shakti then was the deciding factor in the salvation of the individual and in the processes of the universe because the higher super power acts only through his divine energy—which, is personified as a goddess. Her role is different in various systems: she may be the central figure in a philosophically established doctrine, the dynamic aspect of a *BrahmIn*, she may produce the universe through her *maya*, a mysterious power of illusion; she could also be a capricious demonic ruler of nature in its destructive aspects; a benign mother goddess; or the queen of a celestial court.

One form of Shaktism identifies the goddess (usually Durga) and worships her as the ruler of the universe by virtue of whom even Shiva exists. This image revels in a crimson tide that glows with the biomorphic seed in the centre. It is the form and the matrix of the background with the seed that creates an amorphous aura. You gaze at Qadri’s canvas and acknowledge instantly that he is a contemplative creator who creates in the abyss of his own orbit.

He viewed art as a spiritual vehicle and the artist as a prophet. This work emblazoned in the tangerine tone of the setting sun is many things including the concentration on the seed/beej in the centre in a clear vertical dissection. The biomorphic layers that surround the two tiny seeds speak of the power of botanical perfection and the innate genesis and gestation of a seed. Set against an emblazoned backdrop of just vacant space this is a statement about the tenets of existence and the principles of birth in the crucibles of life and the living. It personifies the spring of birth, and one of Kabir’s poems translated by Gurudev Rabindranath Tagore is an apt epilogue.

*Where spring, the lord of seasons reigneth, there the unstruck music sounds of
itself,
There the streams of light flow in all directions, few are the men who can cross to
that shore!
There, where millions of Krishnas stand with hands folded,
Where millions of Vishnu’s bow their heads, where millions of Brahmans are
reading the Vedas,
Where millions of Shivas are lost in contemplation, where millions of Indras
dwell in the sky,*



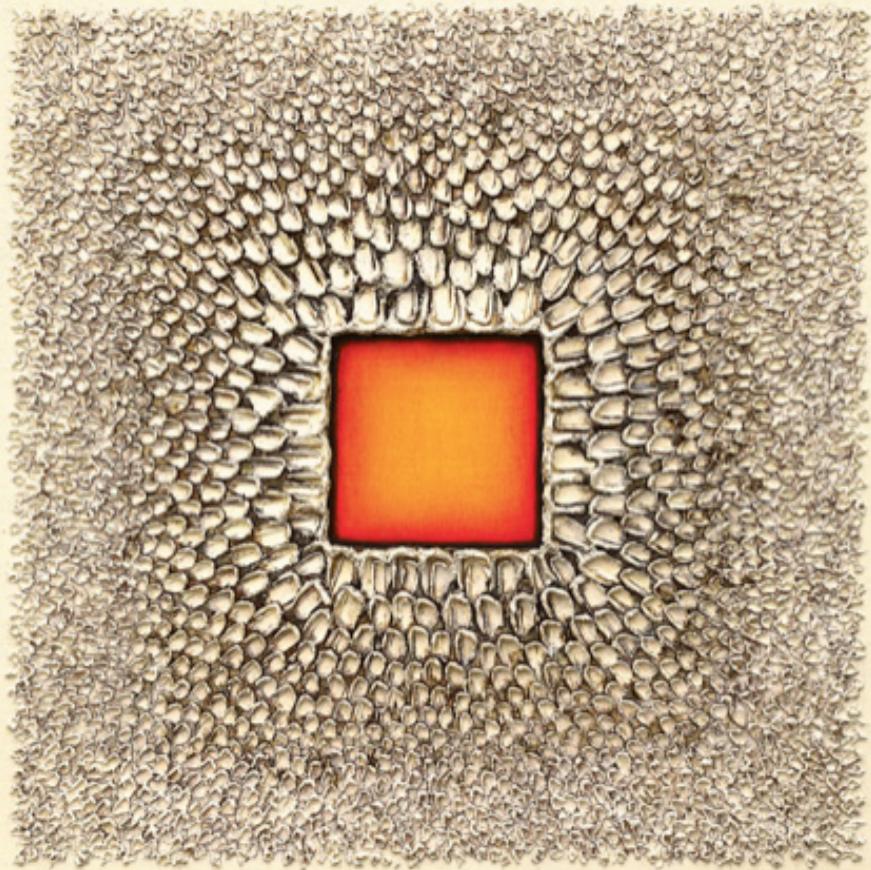
*Where the demi-gods and the munis are unnumbered, where millions of
Saraswatis, goddess of music play the vina,
There is my Lord self-revealed, and the scent of sandal and flowers dwells in
those deeps.*

— Kabir, II.57, Translated by Rabindranath Tagore[26]

Untitled Gestation/Beej series Copenhagen 1980 & 1985

The next two canvasses are works that refer us to deeper tenets In Vajrayana Buddhism and Hinduism, The term bīja is **used for mystical “seed syllables” contained within mantras**. These seeds do not have precise meanings, but are thought to carry connections to spiritual principles. The best-known bīja syllable is Om, first found in the Hindu scriptures the Upanishads. Qadri creates a corollary of conversations in contemplation with his seeds that lie in an accumulation of sorts creating an esoteric elegance in signature of thoughts.

*Untitled 1978, Copenhagen, oil impasto on canvas, 31.5 x 39.5 inches,
Collection Sunit Kumar, New Delhi*

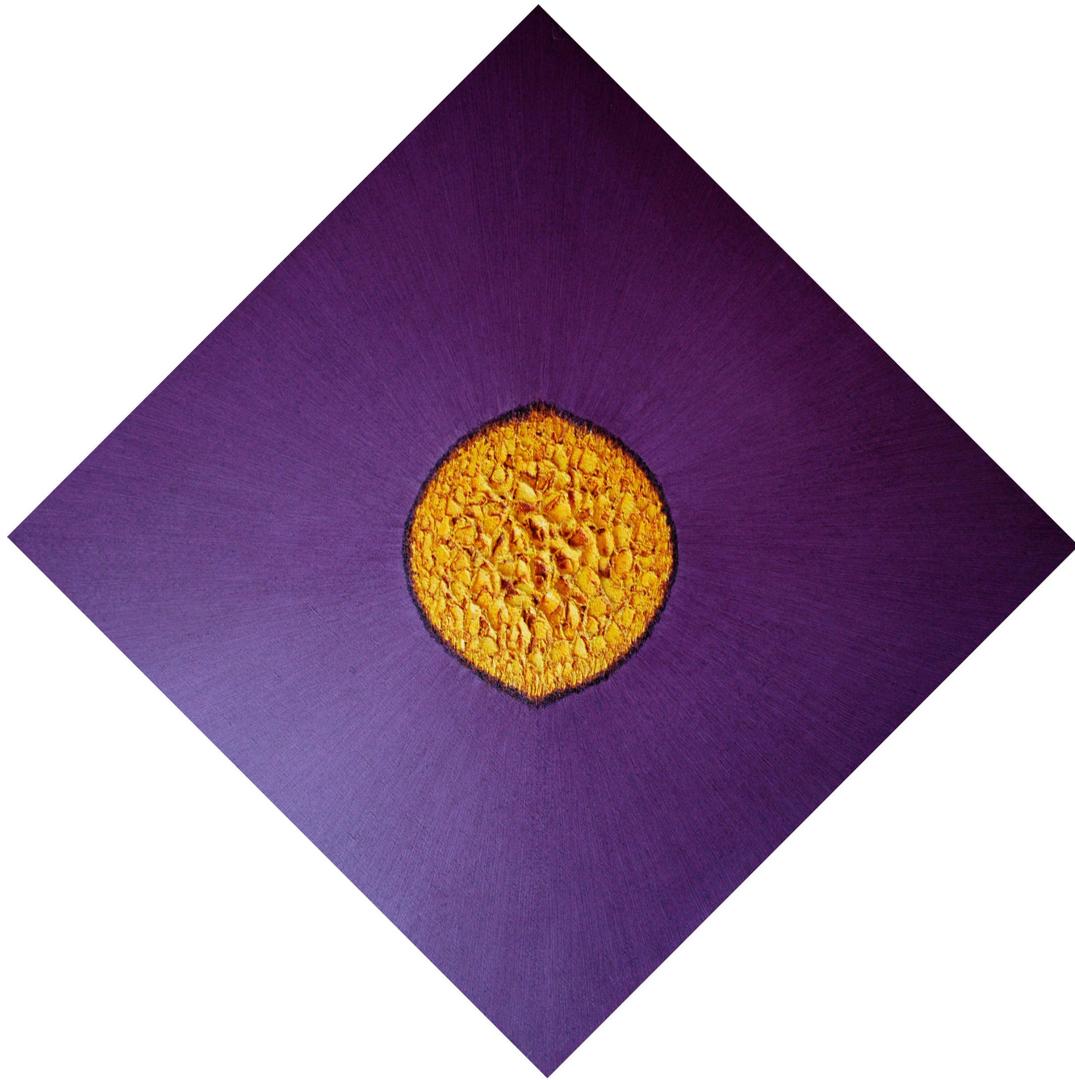


The mystical bija/seed sound “AUM” is the pranav/cosmic principle of wisdom and represents the divine energy of Goddess Saraswati. Qadri had a deep knowledge of the Mantras , he would say that the chants could help you tune into the cosmic frequency that could sharpen the intellect and hone mental faculties to receive knowledge.

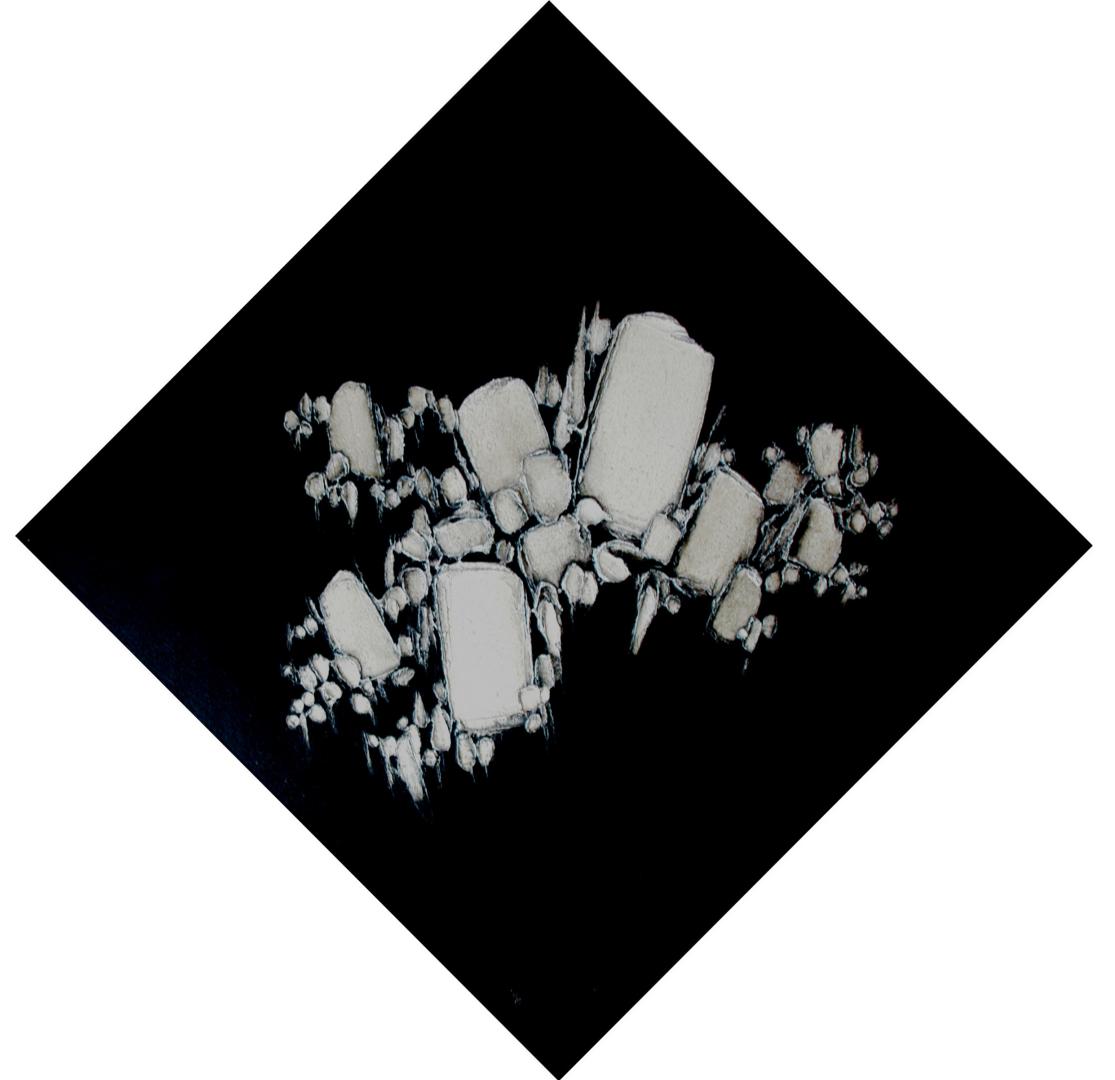
Perhaps Qadri’s work would be best described as “an effort to abandon representation in a search for transcendence.” Qadri explained: “When I start on a painting, first I empty my mind of all images. They dissolve into primordial space. Only emptiness, I feel, should communicate with emptiness of the canvas.”

Qadri believed abstraction was a journey and it had to be defined within the realms of expressive inner reckonings - from the word Anubhav he used the word bhava . “Bhava” for him was a manifestation of form and colour.

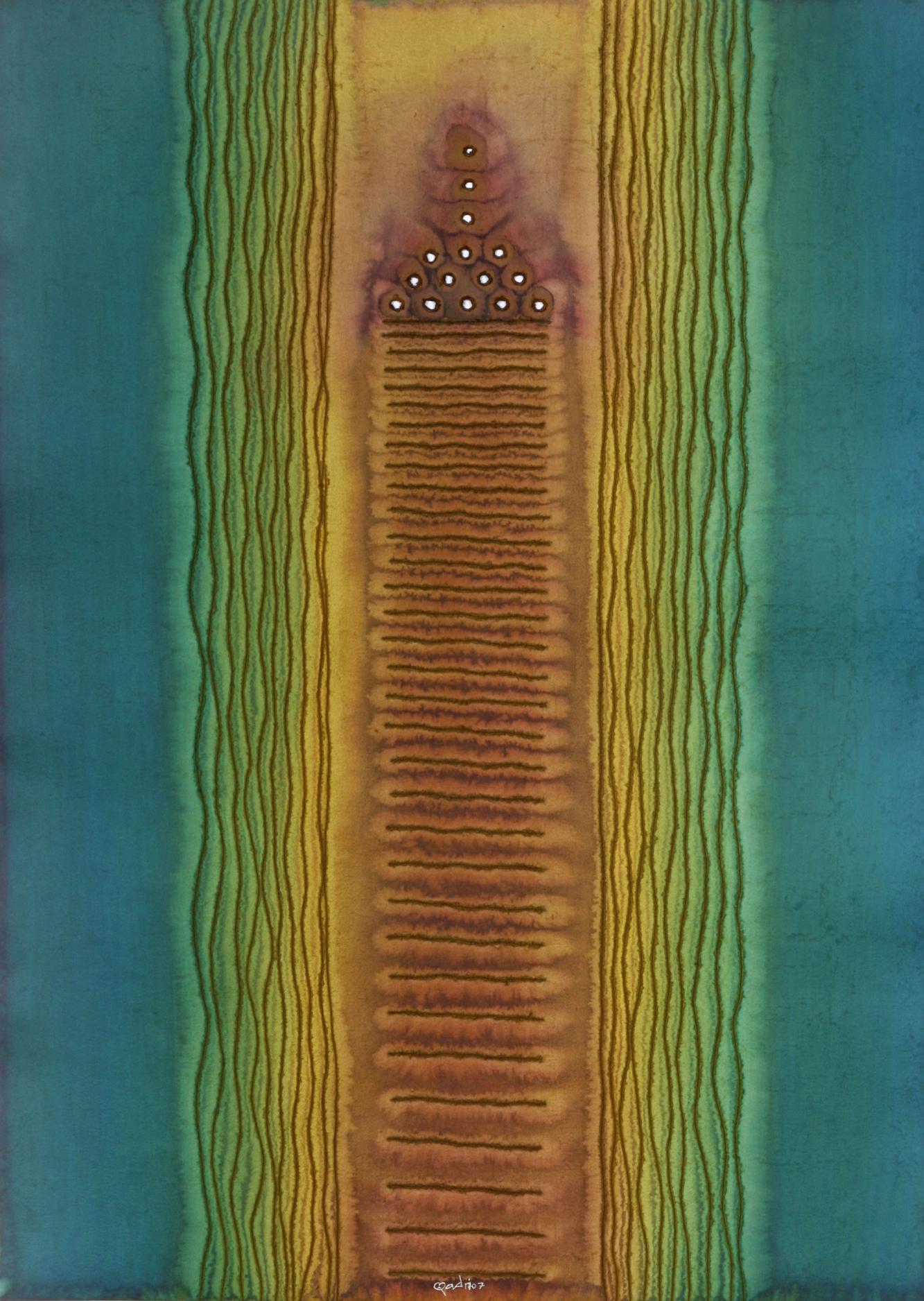
*Untitled 1980, Copenhagen, oil impasto on canvas, 32 x 32 inches,
Collection Sunit Kumar, New Delhi*



Hara X, 1974, Oil on canvas, 48 x 48 inches, SQ696[stg]74C



Lila, It's Play, 1974, Oil on canvas, 47.99x47.99 inches, SQ695[stg]74.B



Exploring dimensions with paper

Qadri found his own journey with paper and dyes—it involved monochromatic colours on intentionally rippled paper—achieving the suggestion of three dimensional tenors in a two-dimensional medium—intending to convey the dynamism of colour within contour. Ink dyes and incision melded to create masterpieces in colour.

He created his own process with paper, he suffused dye on serrated paper, to transform it from a two-dimensional surface into a luminous three-dimensional monochromatic medium. The careful repetition of incisions and punctures created a rhythmic structure based on an effortless method of creation in tune with his Tantric yogic practice.

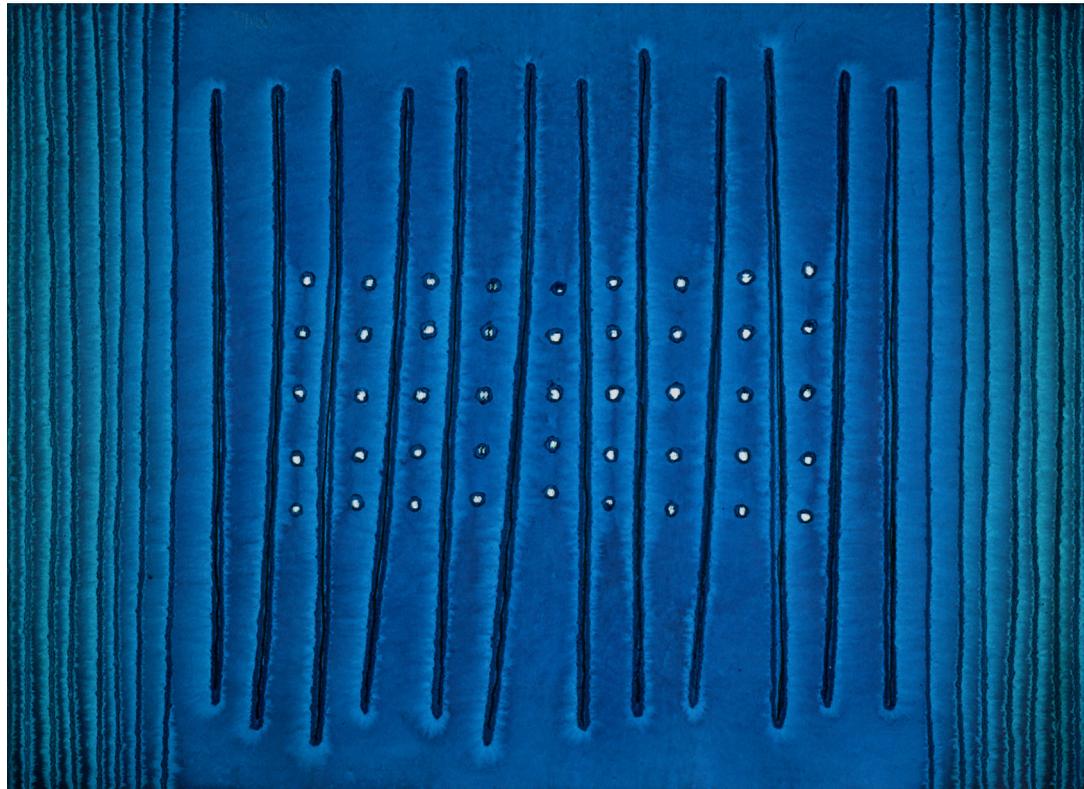
Sensation of silence

The painting's vertical lines represent the Kundalini or spinal alignment, while the horizontal lines might be seen as representing Samsara (the world), Qadri said that his paintings “contain a power that can break down sensational expectation” and “the chattering of the mind, because they don't offer anything for the viewer to stand on” and in this way, they “invite us to fall into silence.”

In an interview he said: “I avoid the distraction created by images. ... If one's mind starts playing with the known, then the unknown will not be discovered. Certain arrangements of color and shape on the space entice you to find a story, but the moment you find one, you become blind to what you're seeing. You go away, mentally; you're knitting your own story about the painting, and you're away from this painting. I want the viewer to stay with this painting completely because that's one-pointed meditation.”

“Qadri owes as much to Western experimentation as to Eastern tradition, and his work is unique because it is truly a quest for his true self – through Tantric yoga and silent meditation,” says Curator, and collector Sundaram Tagore. Throughout the course of his career he interacted with an array of intellectual figures including the architect Le Corbusier, the surrealist painter René Magritte and the Nobel laureate Heinrich Böll.

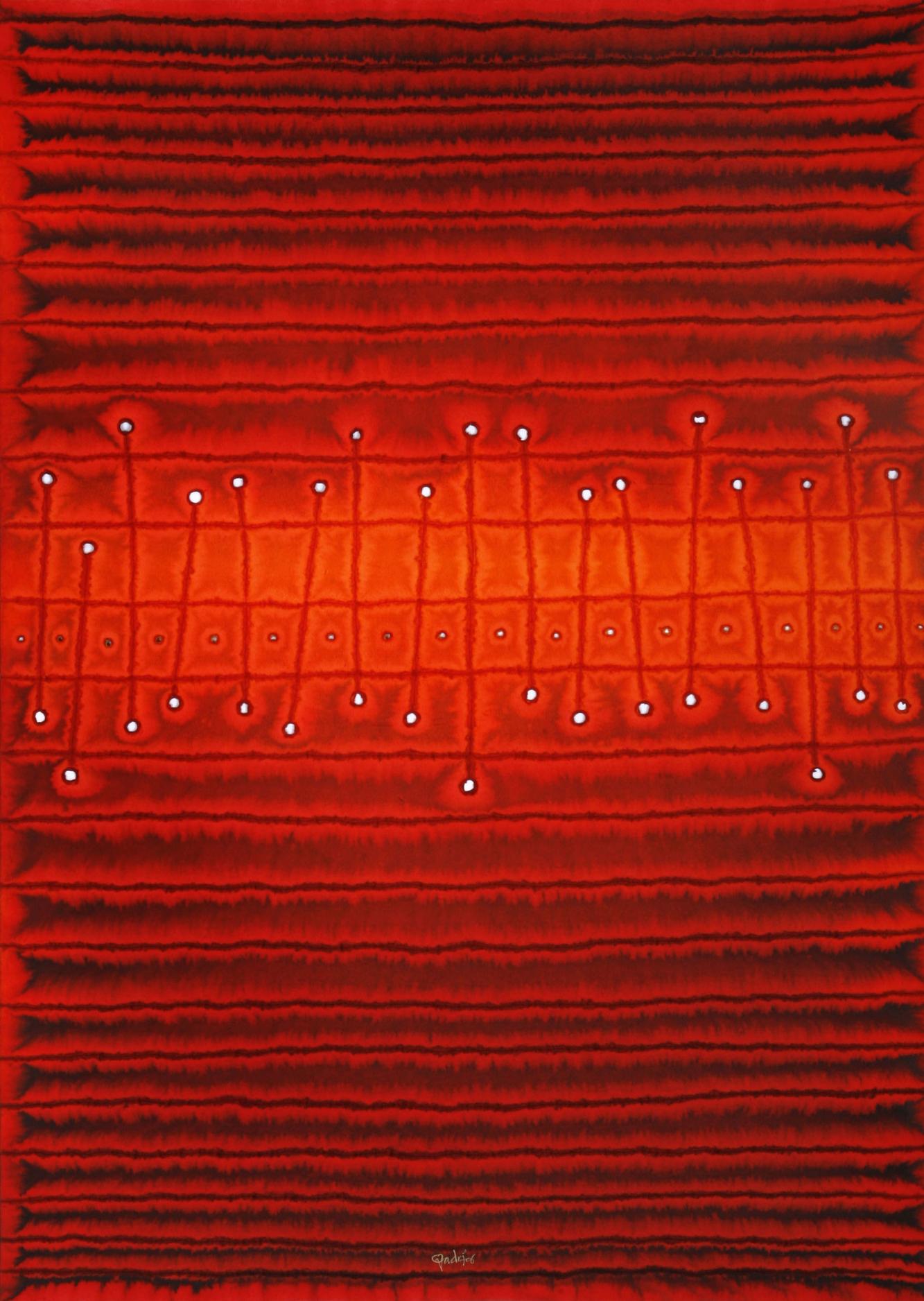
Qadri abandoned representation in search for transcendence. His works have a floating quality, a characteristic he achieves by bathing paper in liquid and



Tanhayee II, 2002, ink & dye on paper, 45 x 33 inches, SQ039(0223)



Tirtha II, 2003, Ink and dye on paper, 60 x 45 inches, SQ045(0364)



carving it in several stages while he applies inks and dyes with a brush. Imbued with vibrant hues, the serrated surfaces have a strong sense of energy and rhythm about them. In the hands of Qadri, the very nature of paper is transformed into a three-dimensional medium.

Known for tableaux of luminous colors that recall the lush palette of India, Qadri's work abandons representation in search for transcendence. Raised part Hindu, and part Sikh, the artist was also involved with Sufism. Thus, his art is informed by this spiritual journey, and particularly by his practices as a Vajrayana Buddhist and yogi. His paintings are monochrome surfaces with structural effects that, in their repetition, convey the rhythmic expressions of color energies. The art critic and scholar Donald Kuspit wrote of Qadri, "he is the pre-eminent aesthetic mystic of modernism."

Though he started out painting in the impasto style using oil and acrylic on canvas and board, he discovered his spiritual medium in inks and dyes. He used Van Guelder paper – a heavy paper used for intaglio printing – and treated it to create a consistency ideal for ink and dye dispersion.

Over nearly 50 years of work, Qadri interacted with a wide array of renowned cultural figures over his long career, including the Surrealist painter René Magritte, the architect Le Corbusier and Nobel Laureate Heinrich Böll, who became one of his most important proponents. He has had more than 50 exhibitions across the United States, Europe, Asia and Africa.

Dhyana V, 2006, Ink and dye on paper, 39 x 27 inches, SQ688[stg](06152)



When you look at a painting , you must get closer to sensations and perception. Some paintings have the power to shut off the viewer's mind: in that little moment, the message is clear; after that, you start interpreting it, enjoying it. But the essential thing has already happened in that split second when you're not enticed to think, when your sensibilities are quieted. If you can't stop reacting intellectually, you build other images-then, it's not this image, you're away from here, you concoct an image which is a superimposition.

SOHAN QADRI

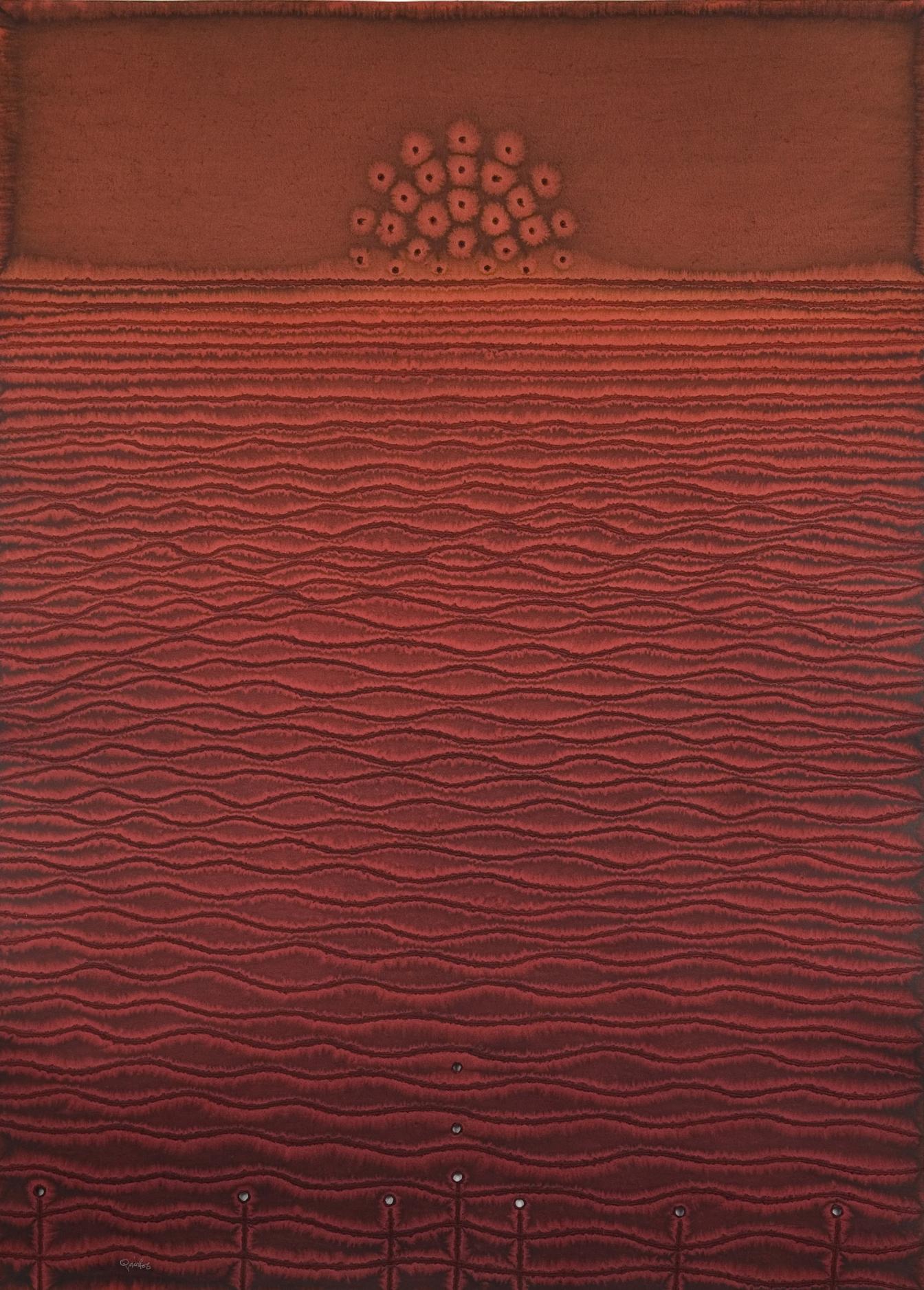
Puja III, 2006, Ink and dye on paper, 39 x 27½ inches, SQ403[stg](0699)



Certain paintings put you in a state of awe for a split second when the interpreting mind shuts down, this is what happens in meditation. You don't meditate upon anything-if you do, then you're attached to that object; meditation is beyond object. You start with the mantra, then you go beyond it; when you have this mirror, you start with the body, then go beyond body. Painting does the same: it's a mirror, but if you get stuck in the mirror and start interpreting-"this is good," "that's bad"-then you lose the painting, it does not seep into your system.

SOHAN QADRI

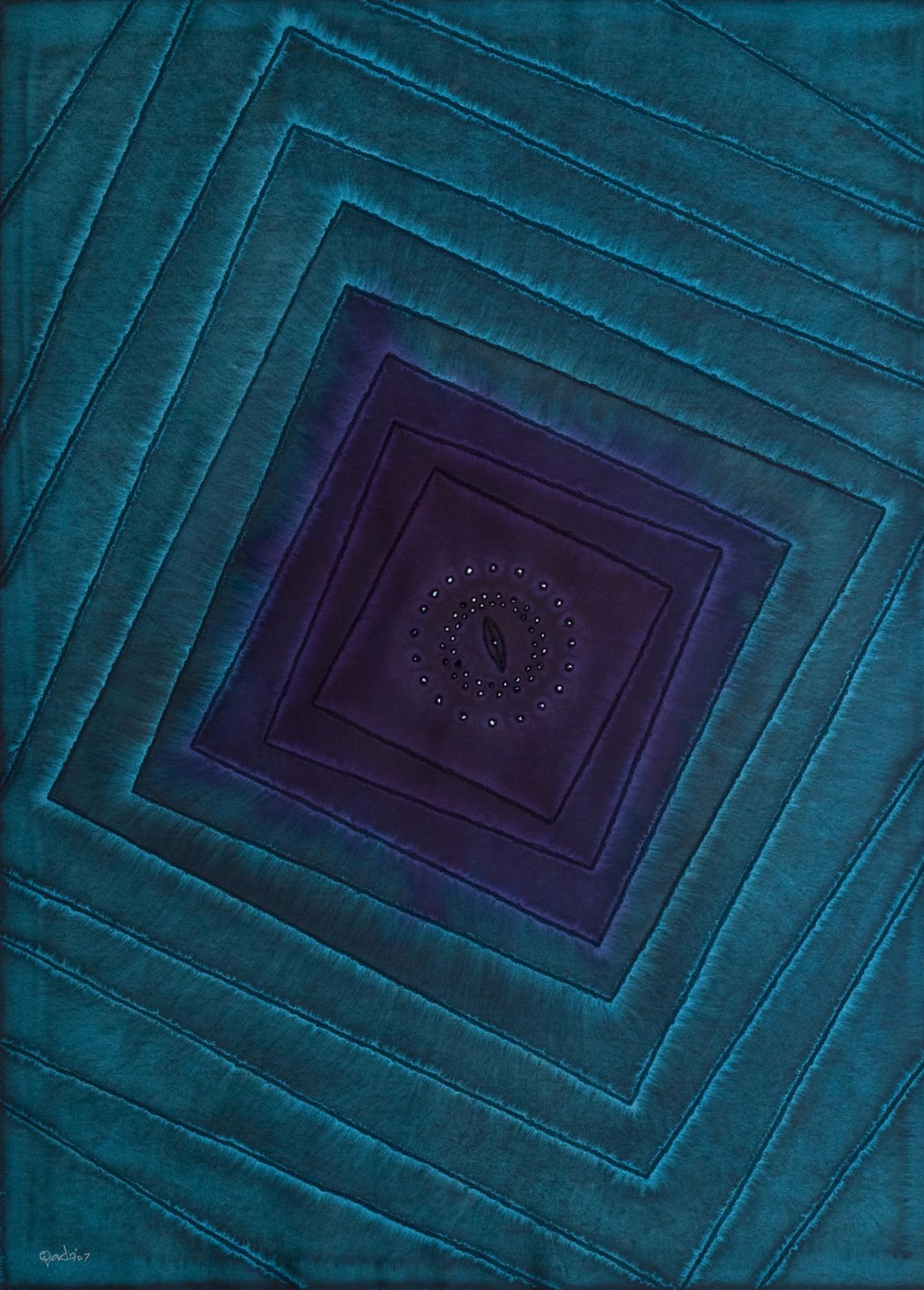
Ratna III, 2006, ink & dye on paper, 45 x 33 inches, SQ408(06136)[stg]



When I look into the mirror I don't see myself.
I see beyond me, beyond skin; I see beneath, down deep where there is complete
silence, complete darkness. Darkness is where peace is, it's synonymous with
silence. Our universe is 99% dark, space is dark, we have very little light. We're
replicas of our universe, we're dark inside. I call this the darkness of recognition.

SOHAN QADRI

Ananda X, 2006, ink & dye on paper, 60 x 45 inches, SQ426(06180)[stg]

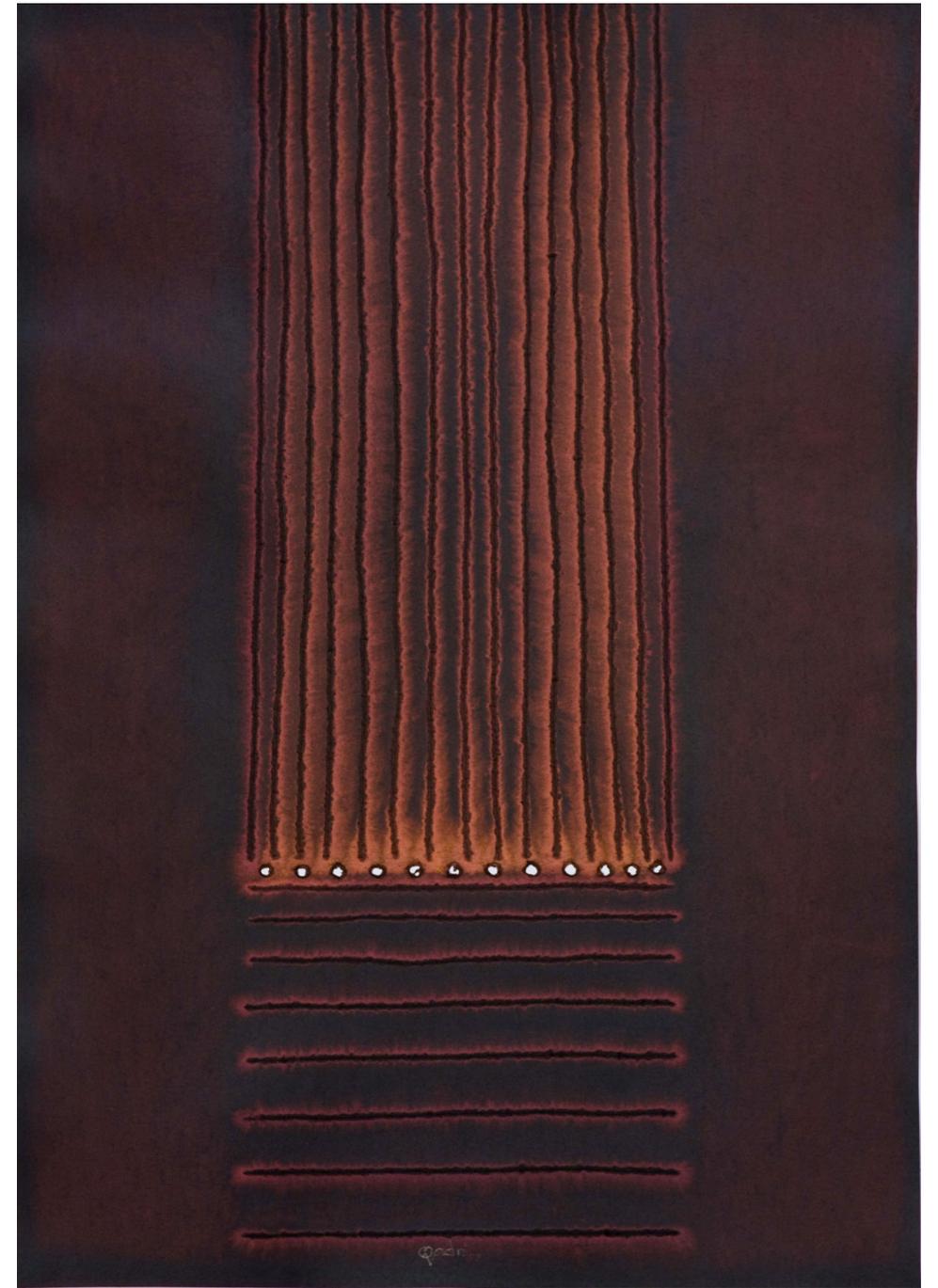


Yoga for me was a journey of awakening. A journey of an inner understanding. It was not about myself. It was about the realisation of the moment. Yoga extends that moment-which happens in spite of you-into eternity: to live in that eternity always, to have that taste continuously, everyday of your life, even when you are in a crowd, not on the mountain or in the cave.

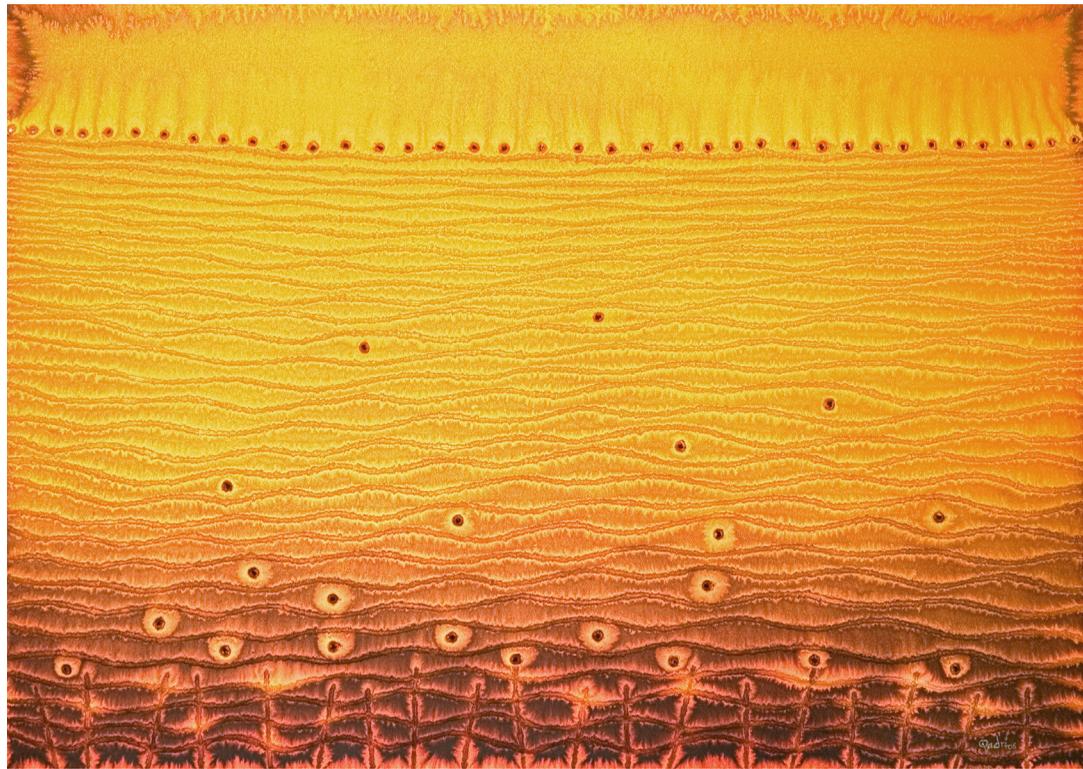
SOHAN QADRI



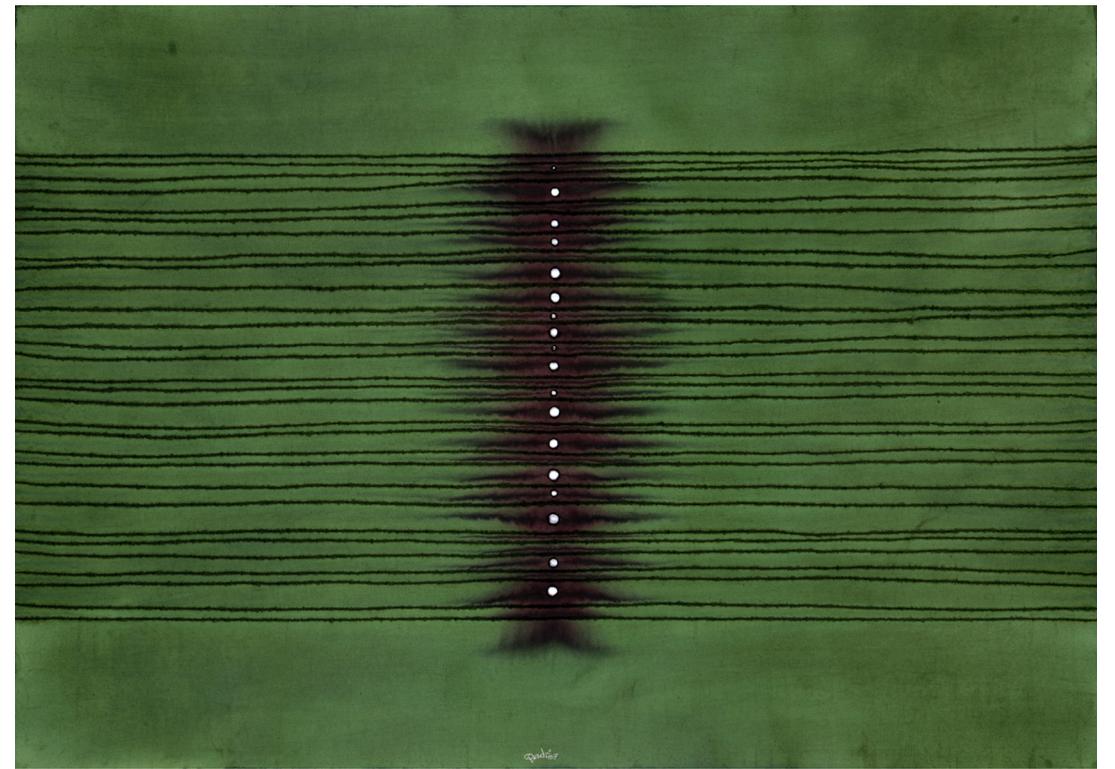
sq691, 2006, Ink and dye on paper, 45 x 33 inches, SQ691(2051)



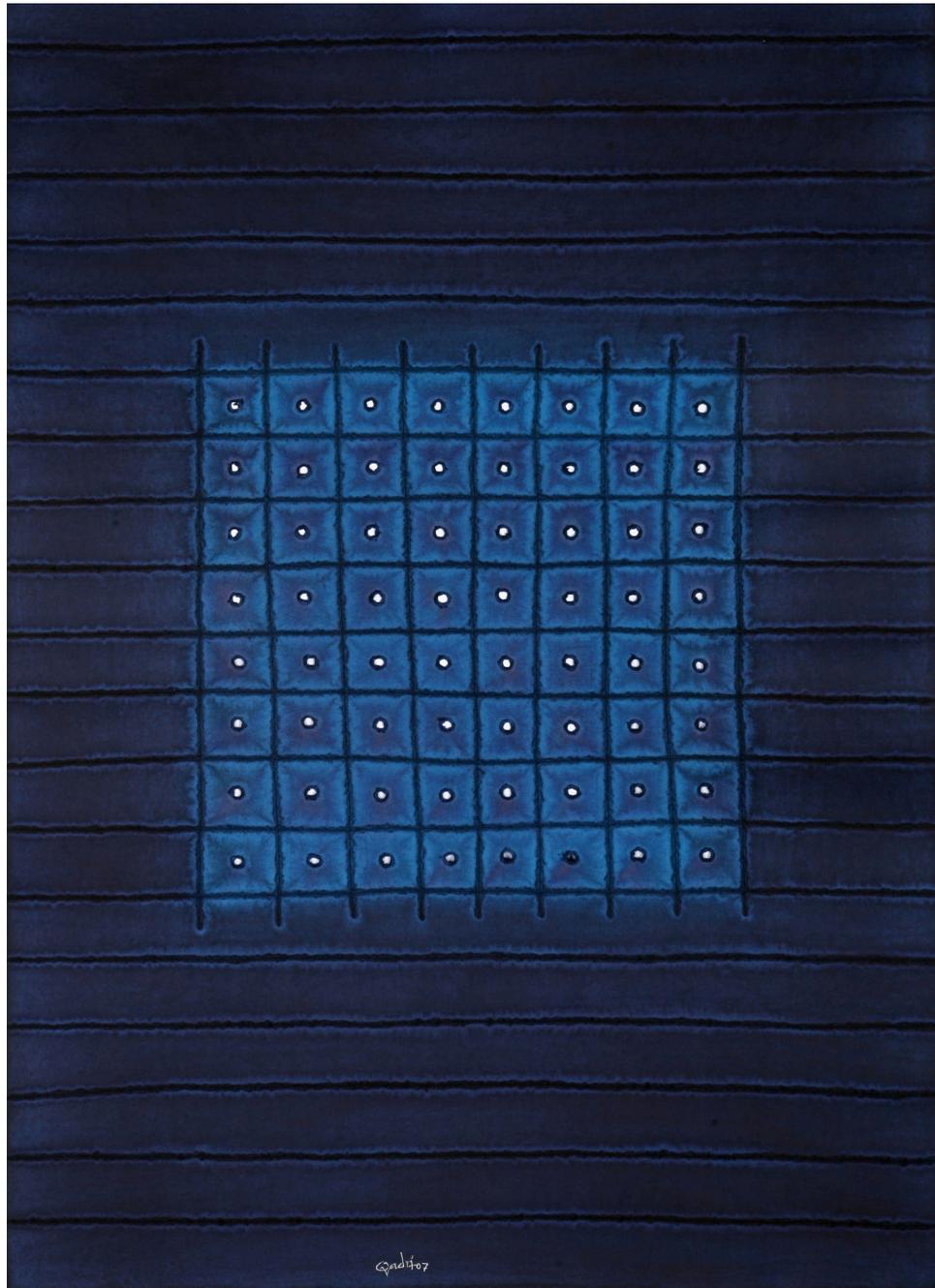
Arati II, 2008, Ink and dye on paper, 39 x 27 inches, SQ749[HK](0892)



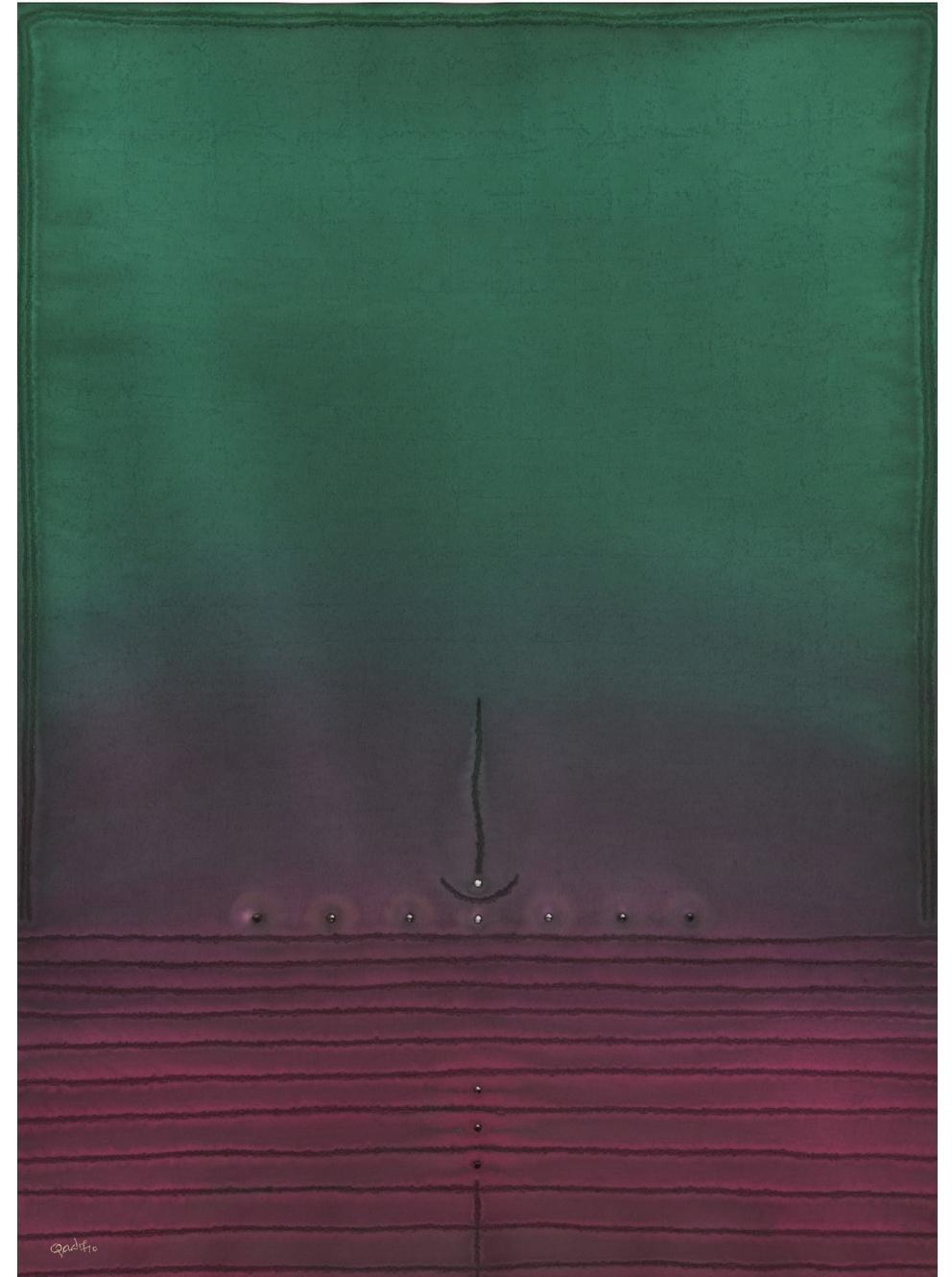
Tanhayee IV, 2006, ink & dye on paper, 40 x 27 inches, SQ410(06139)[stg]



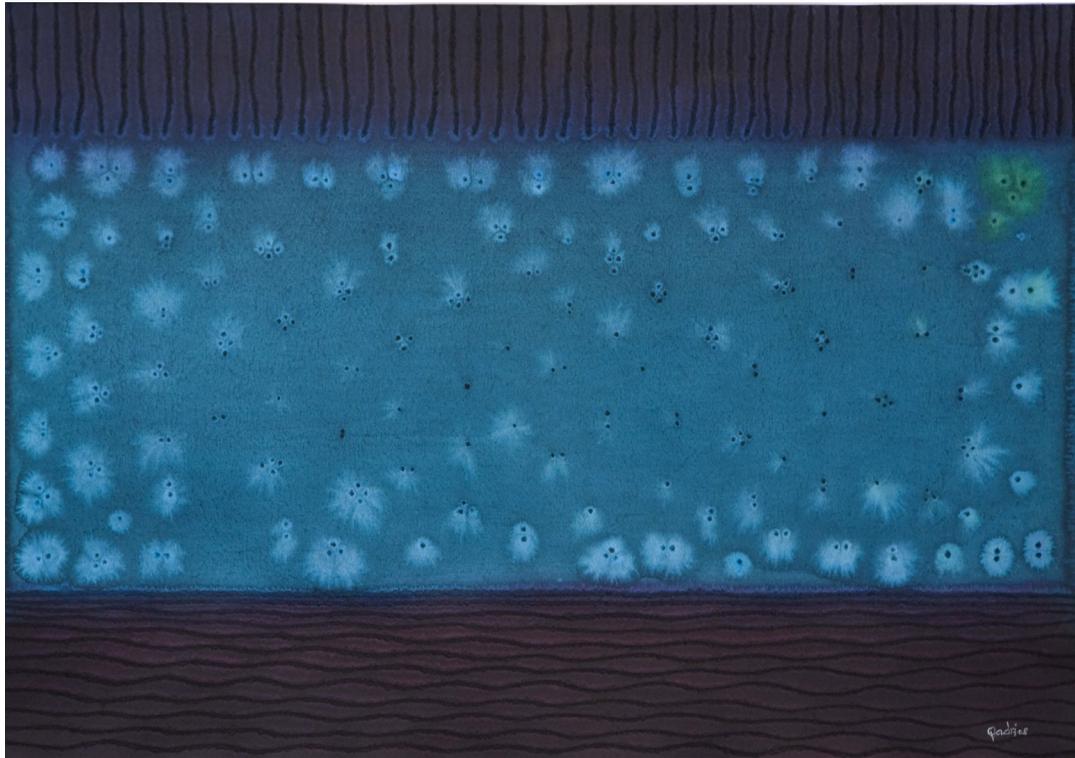
Lai, 2007, Ink and dye on paper, 55 x 39 inches, SQ648 (07133)



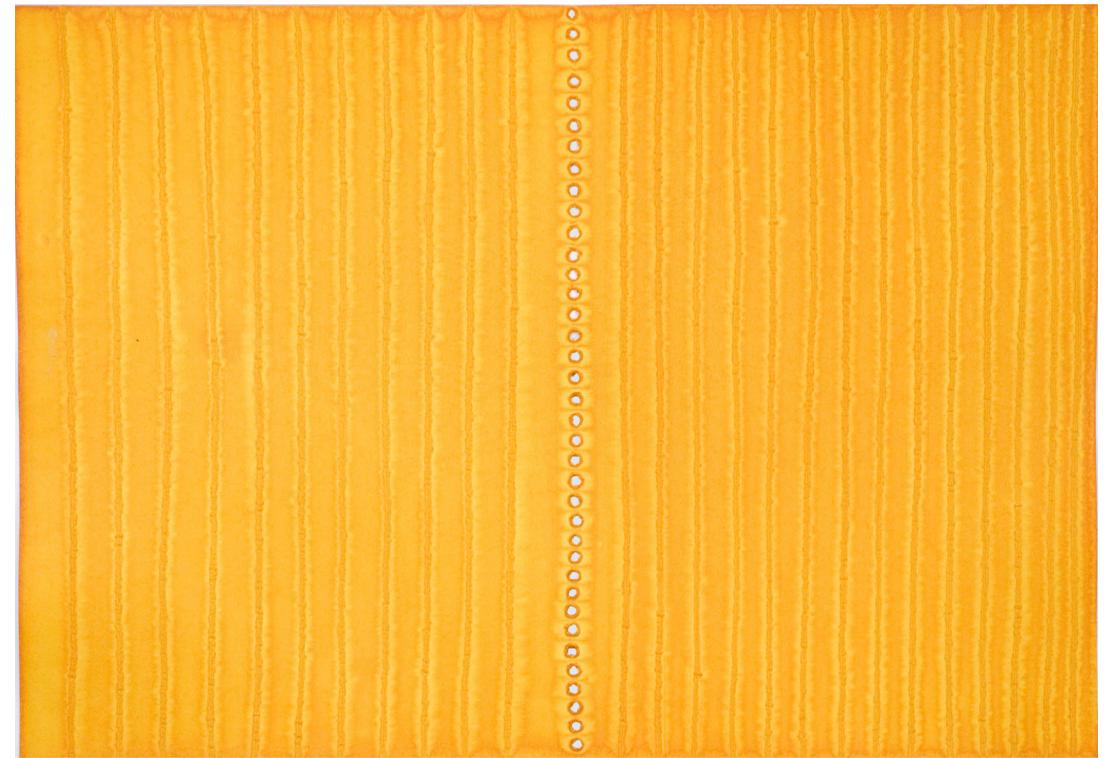
Isa III, 2007, Ink and dye on paper, 39 x 27 inches, SQ692 (07142)



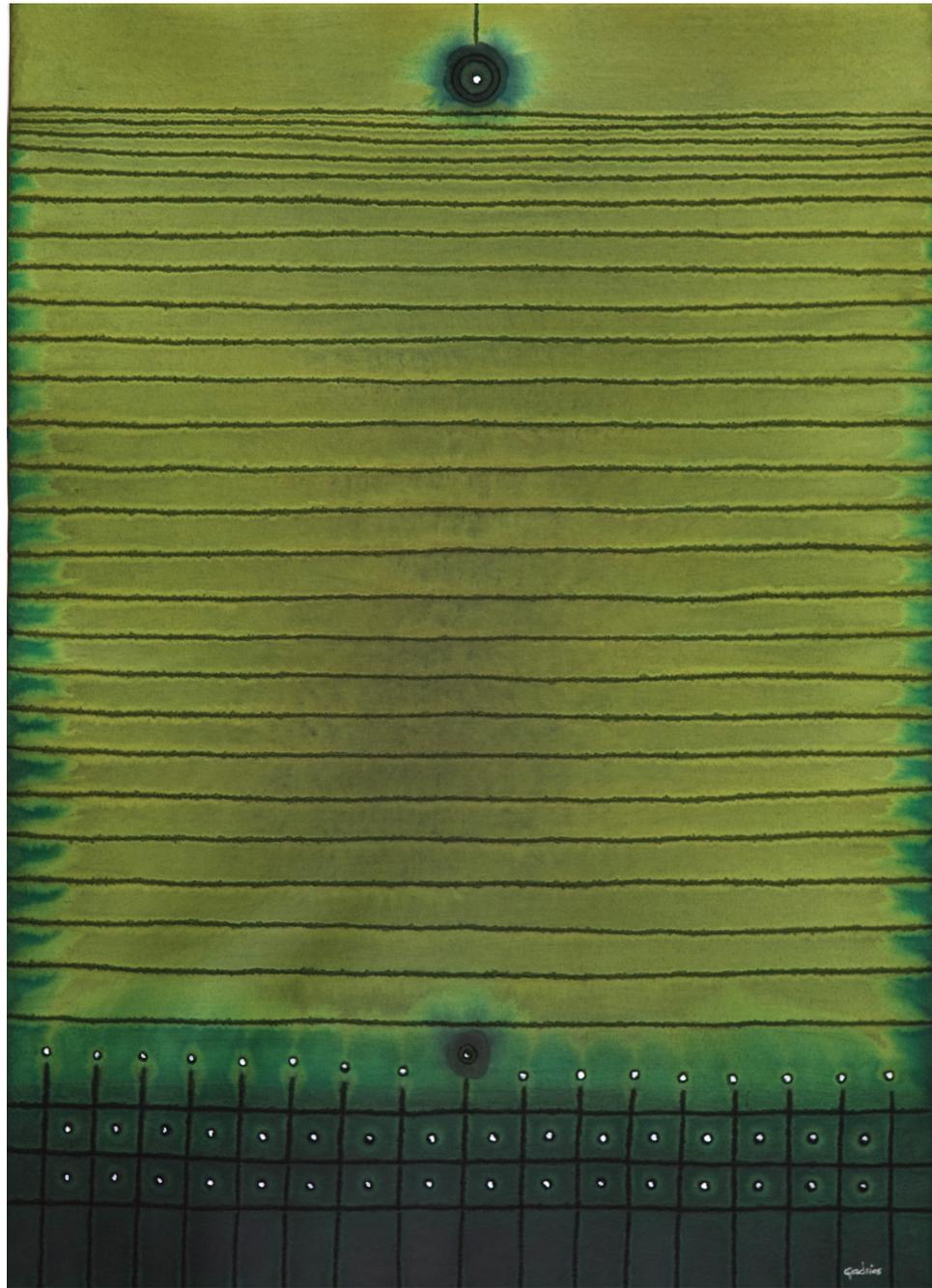
Puja V, 2010, Ink and dye on paper, 55 x 39 inches, SQ829[stg]



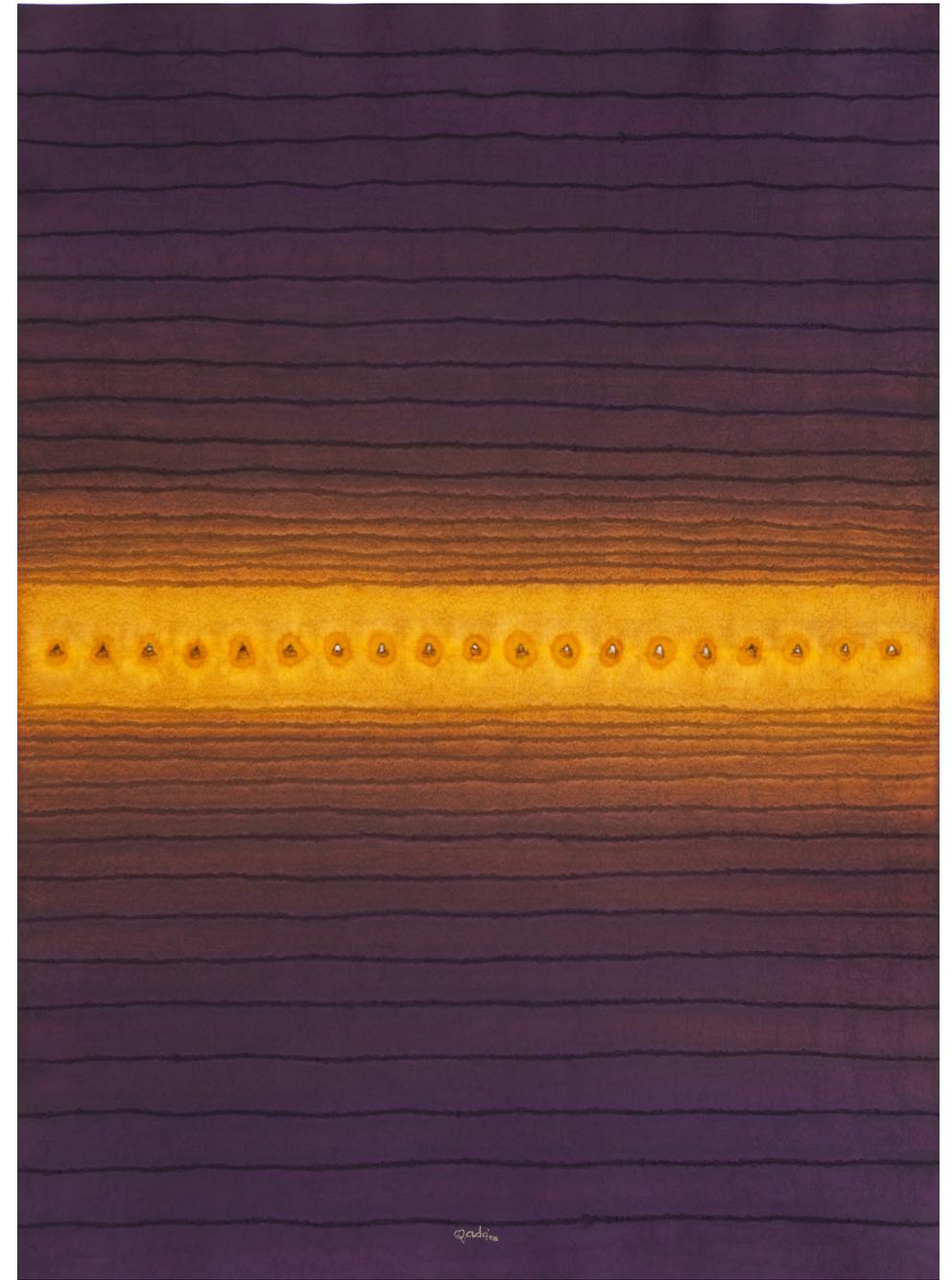
Pranaya II, 2008, Ink and dye on paper, 27 x 39 inches, SQ735[HK](0803)



Dissolution IV, 2008, Ink and dye on paper, 27 x 39 inches, SQ740[HK](0850)



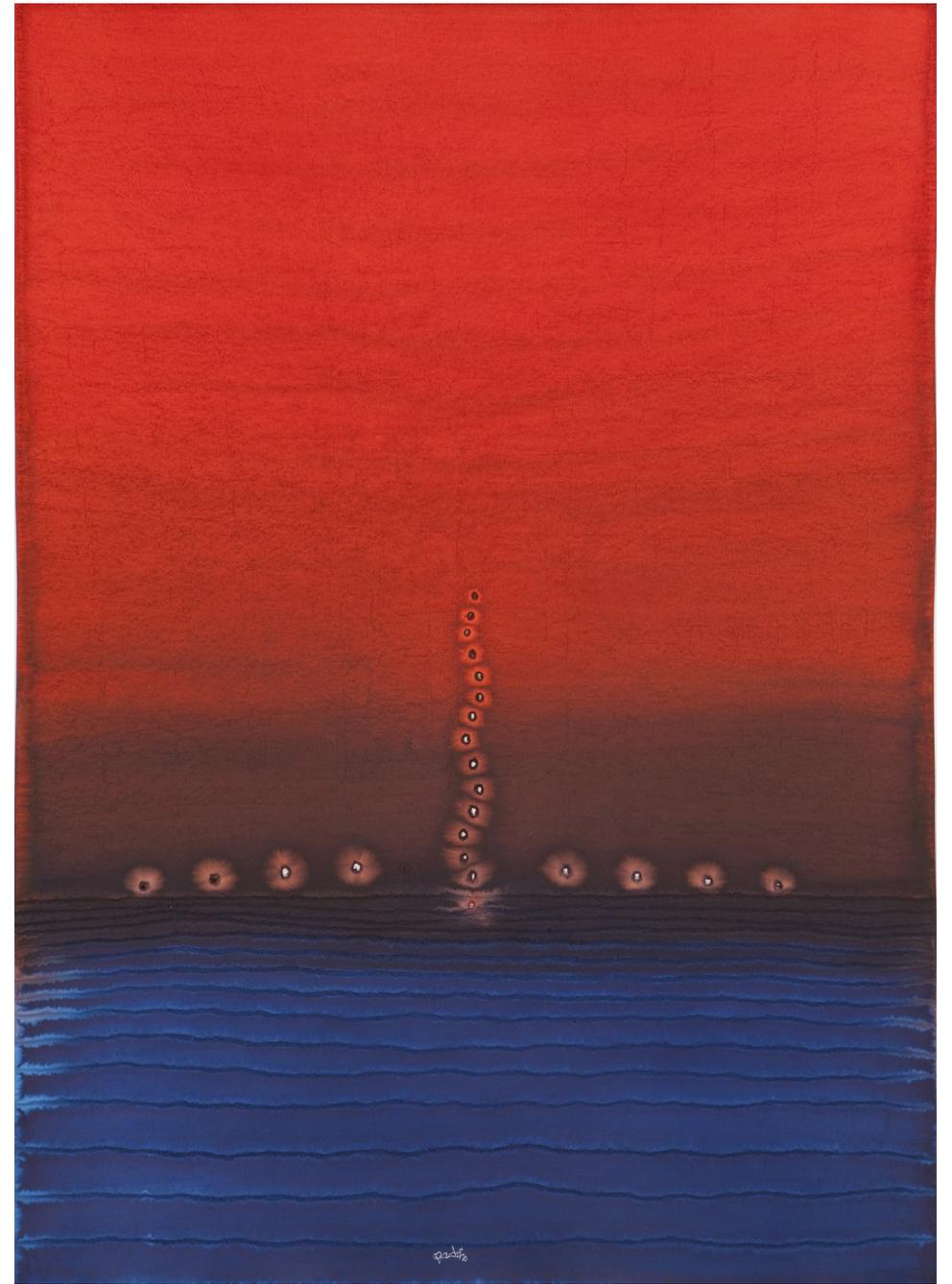
Abhasa I, 2008, Ink and dye on paper, 55 x 39 inches, SQ762[HK](0841)



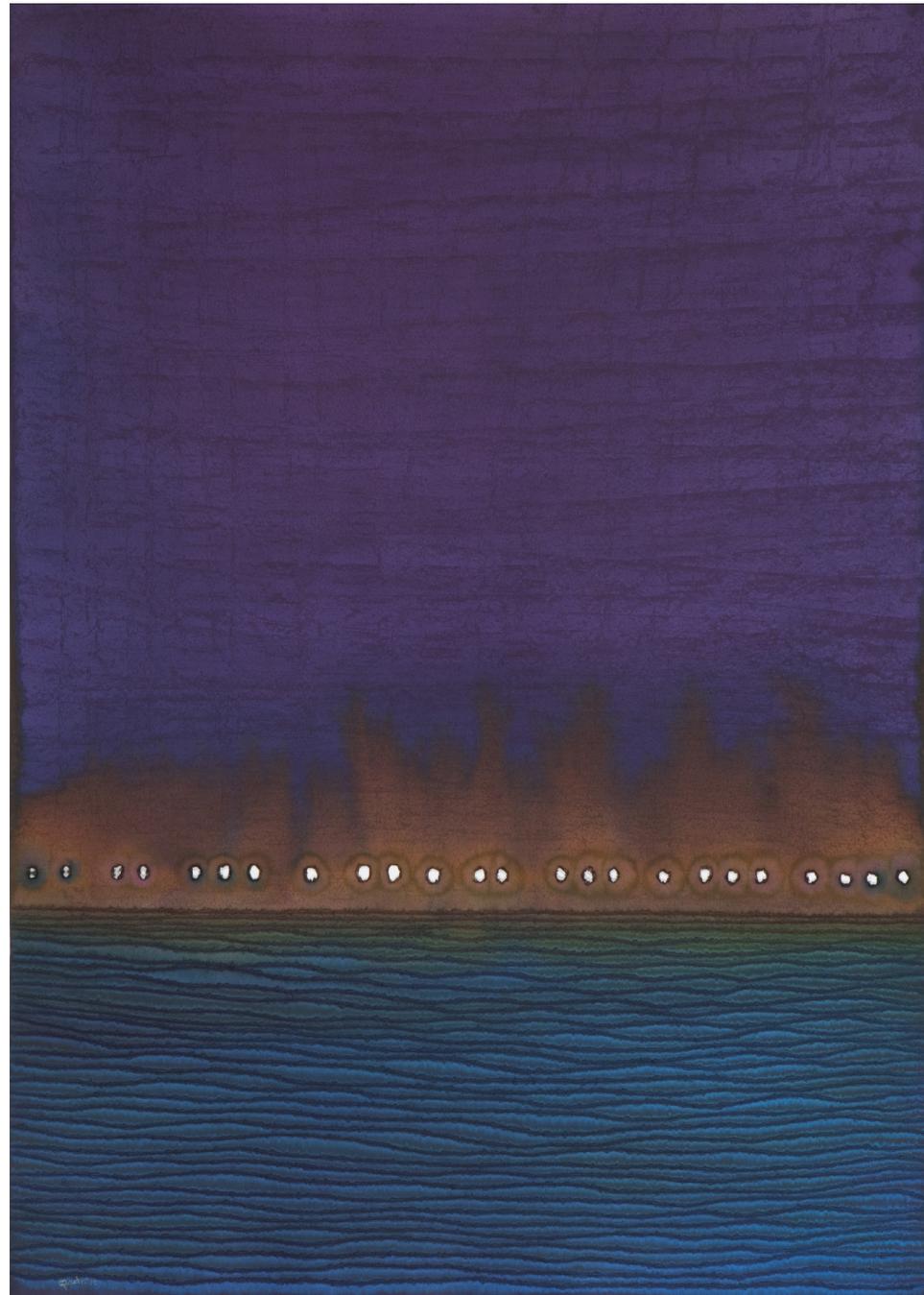
2008, Ink and dye on paper, 55 x 39 inches, SQ772



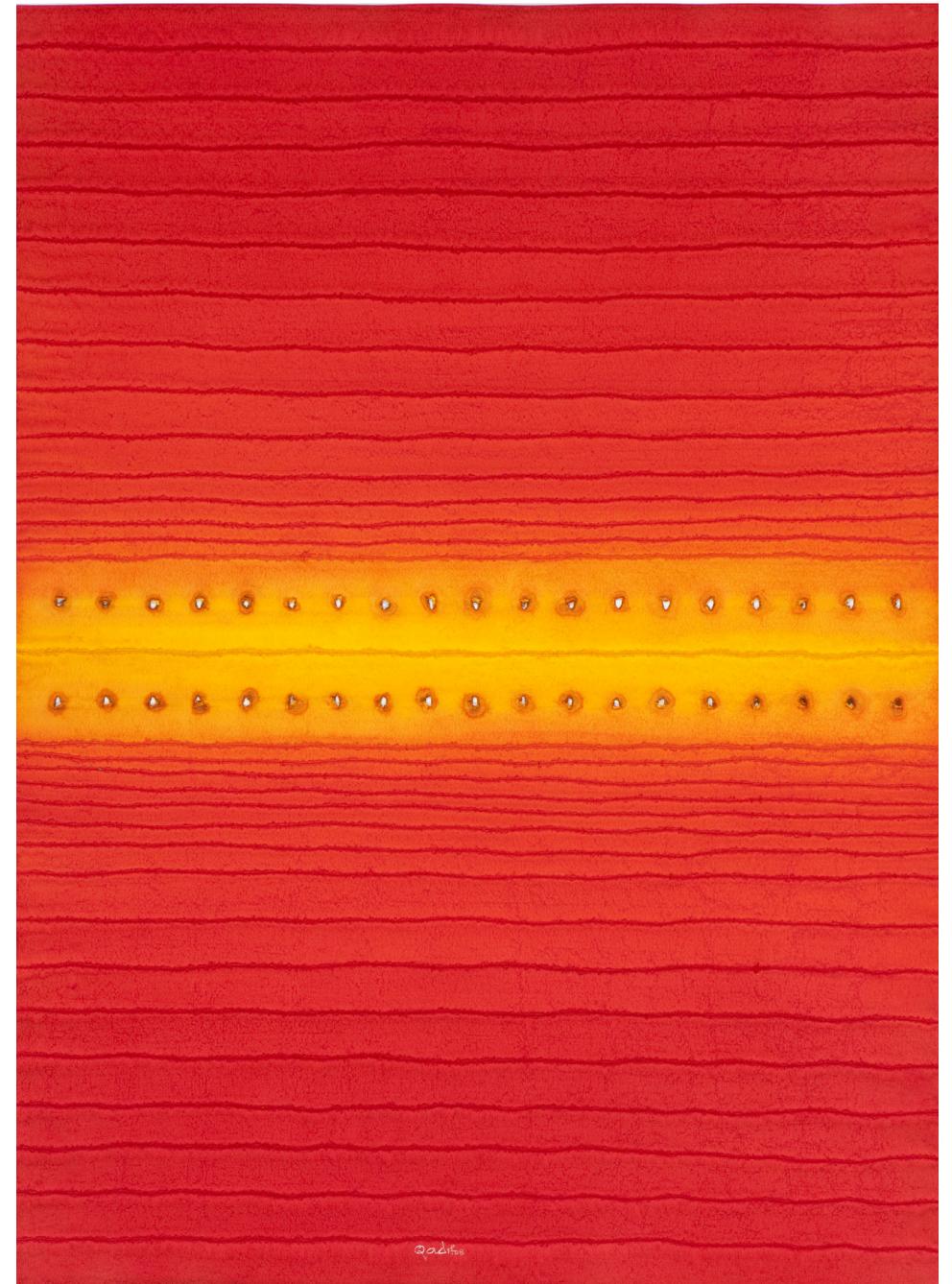
Avici III, 2010, Ink and dye on paper, 55 x 39 inches, SQ819[HK]



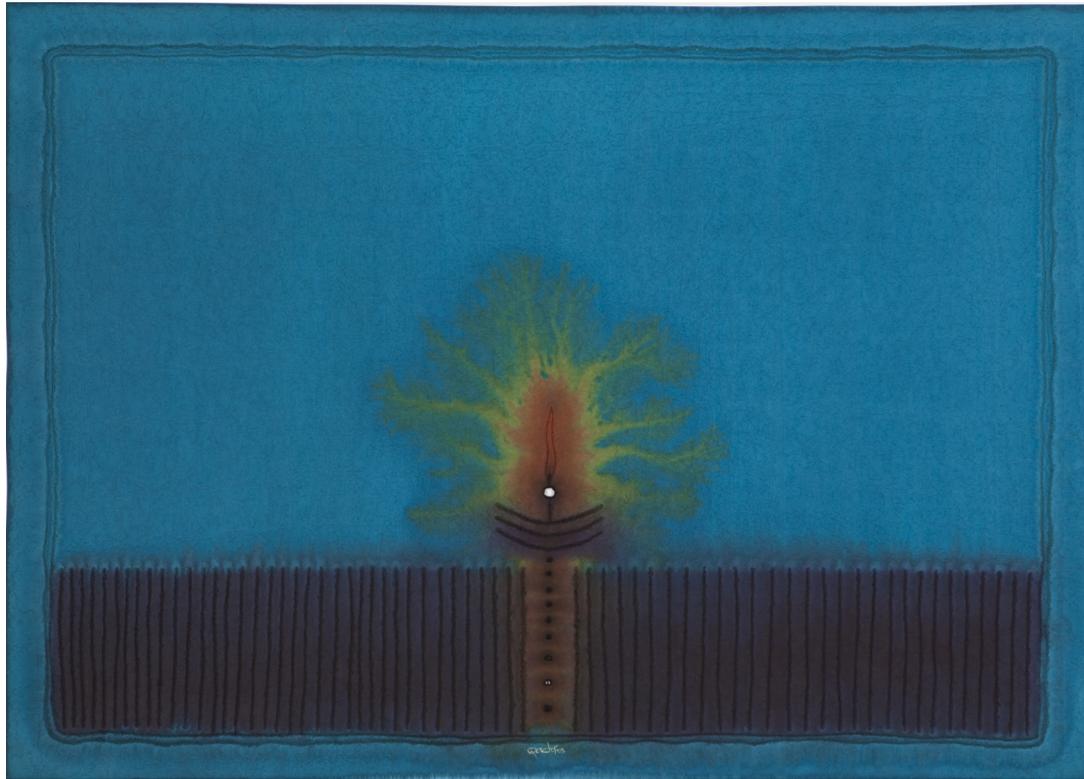
Padma IV, 2010, Ink and dye on paper, 55 x 39 inches, SQ822[HK]



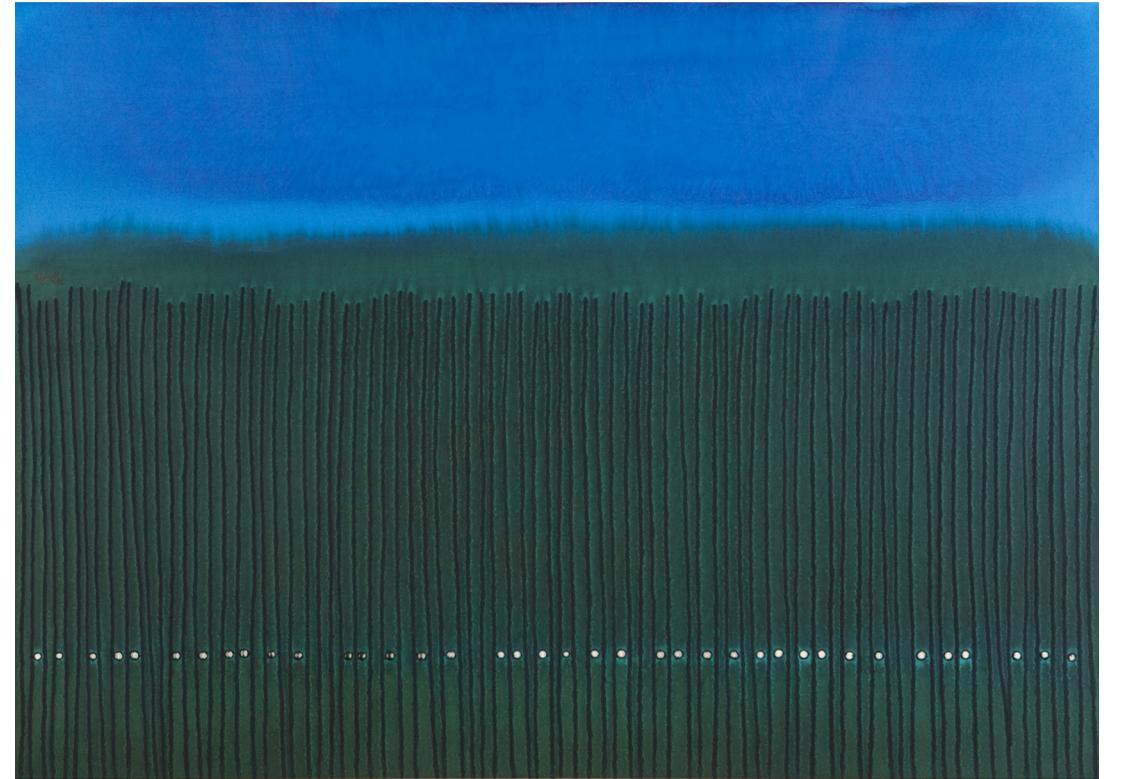
Adya II, 2008, Ink and dye on paper, 55 x 39 inches, SQ779[stg](08122)



2008, Ink and dye on paper, 55 x 39 inches, SQ785 (08171)

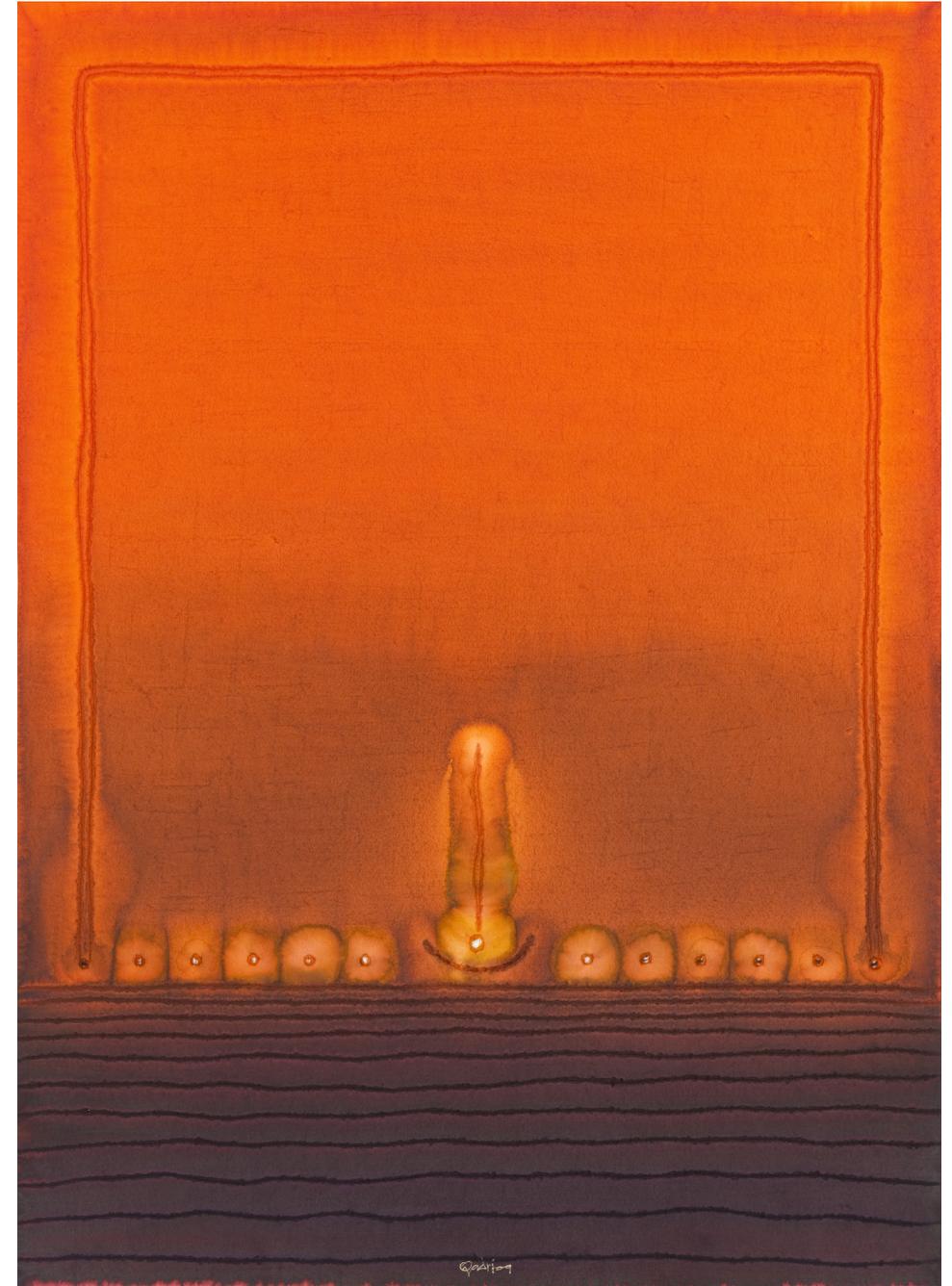


Abhasa II, 2008, Ink and dye on paper, 39 x 55 inches, SQ773[stg](08151)

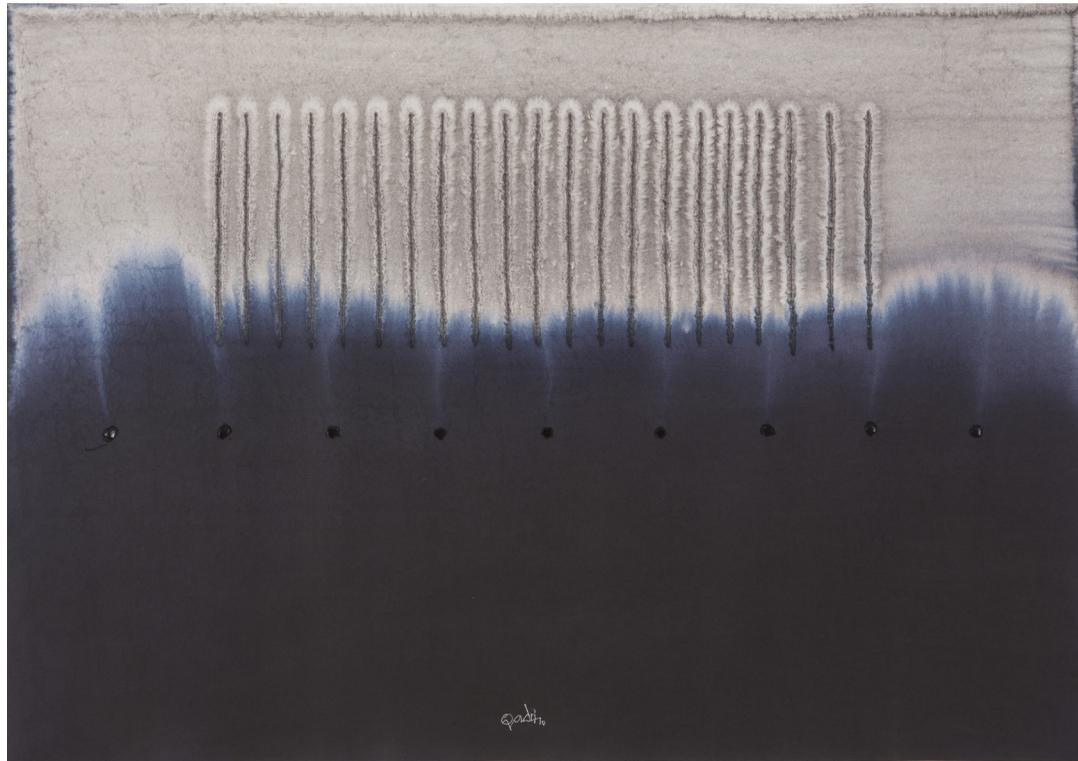




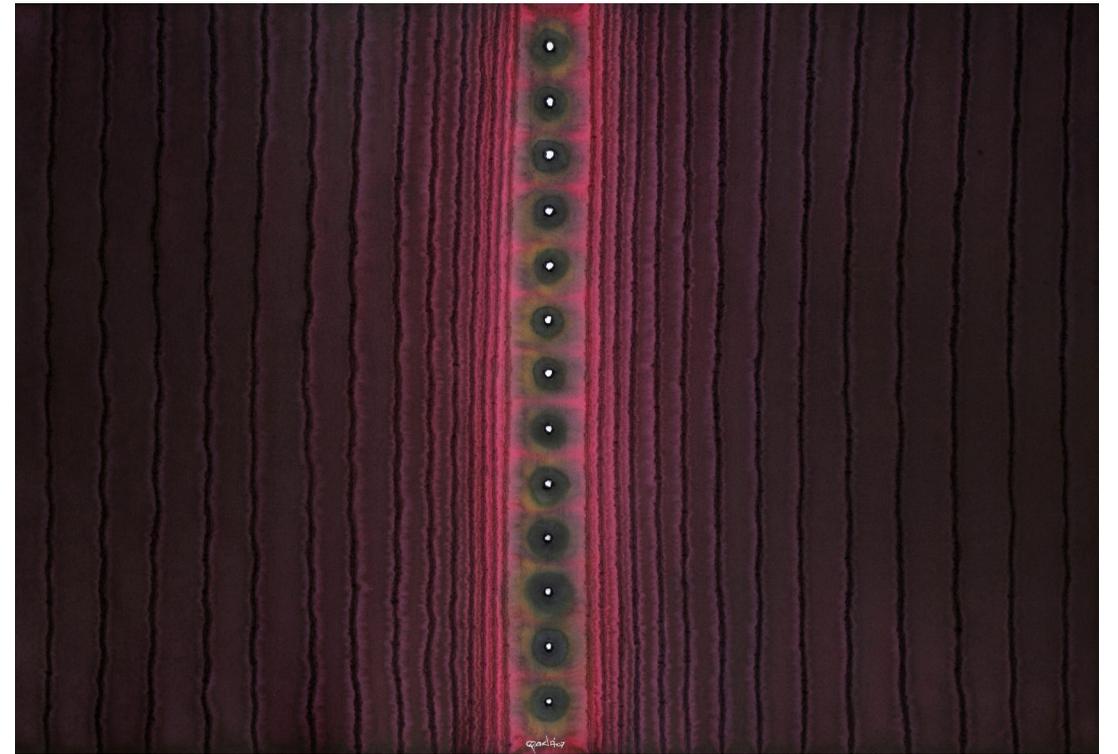
Amisha VI, 2008, Ink and dye on paper, 55 x 39 inches, SQ789[stg](08157)



Bhakti, 2009, Ink and dye on paper, 39 x 27 inches, SQ796[HK](0911)



Sakti IV, 2010, Ink and dye on paper, 27½ x 39 inches, SQ863[stg]



Patha, 2007, Ink and dye on paper, 39 x 27 inches, SQ678[stg](07186)



SOHAN QADRI: BIOGRAPHY

The late artist, poet and Tantric guru Sohan Qadri was one of the few modern painters of note deeply engaged with spirituality. He abandoned representation early on, incorporating Tantric symbolism and philosophy into his vibrantly colored minimalist works.

He began his process by covering the surface of heavy paper with structural effects by soaking it in liquid and carving it in stages with sharp tools while applying inks and dyes. As a result, the paper was transformed from a flat surface into a three-dimensional medium. The repetition of careful incisions on the paper was an integral part of his meditation. Having lived and worked in more than a dozen countries, Qadri was one of India's many post-Independence artists who form a sprawling diaspora.

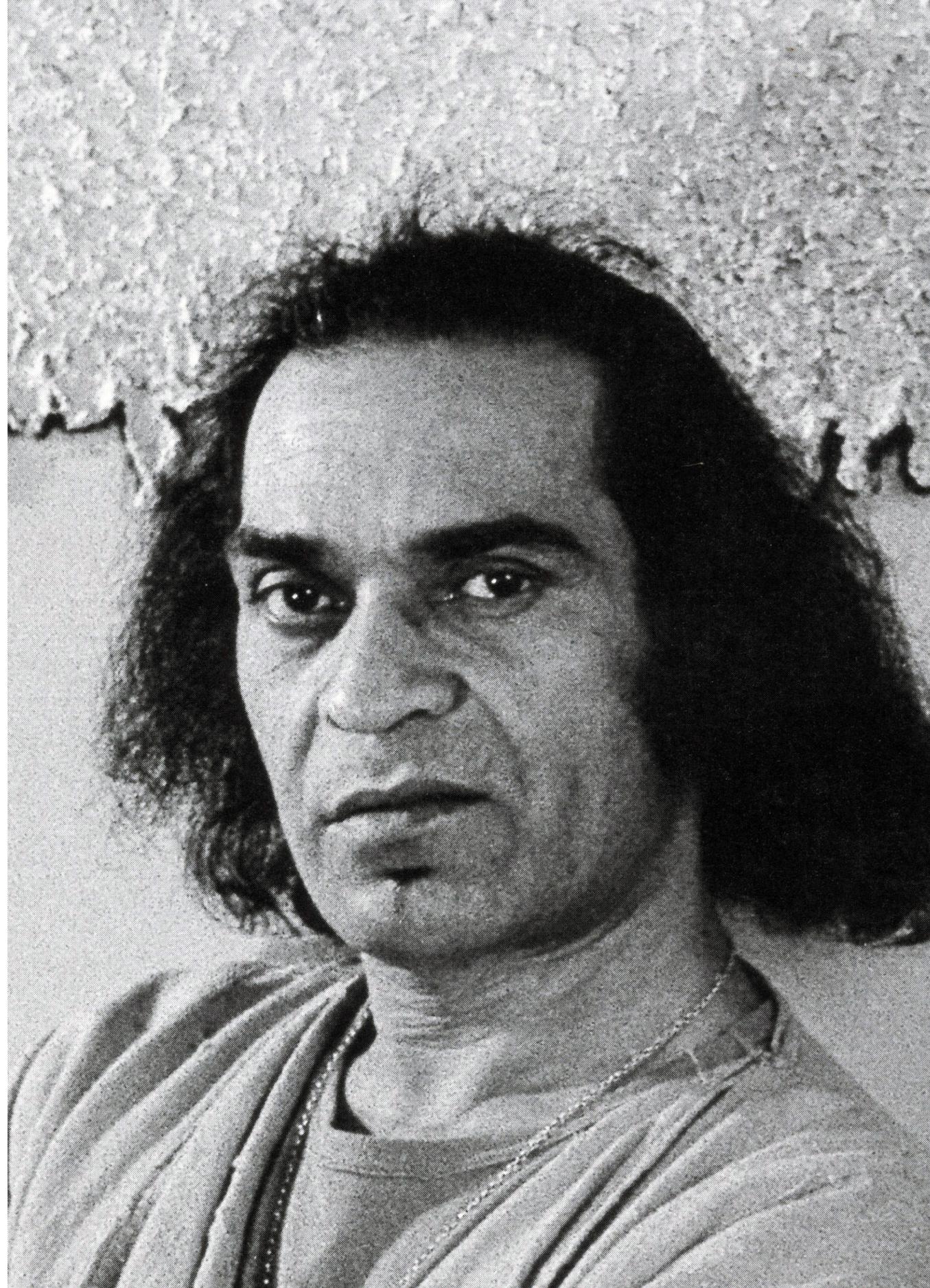
He once said, "I did not want to confine myself to one place, nation and community....My approach to life has been universal, and so is my art." Qadri was initiated into yogic practice at age seven in India, his birthplace.

In 1965, he left India and began a series of travels that took him to East Africa, North America and Europe. After settling in Copenhagen in the 1970s, Qadri participated in more than forty solo shows, in Mumbai, Vienna, Brussels, London, Oslo, Stockholm, Montreal, Toronto, Los Angeles and New York.

Sohan Qadri's works are included in the British Museum, London; the Peabody Essex Museum, Massachusetts; the Rubin Museum of Art, New York; the National Gallery of Modern Art, New Delhi; the Los Angeles County Museum of Art; the Royal Ontario Museum, Toronto; as well as the private collections of Cirque du Soleil, Heinrich Böll and Dr. Robert Thurman. In 2011, Skira Editore published the monograph Sohan Qadri: The Seer.

Acknowledgements :

Sunit Kumar collector, New Delhi
Sundaram Tagore collector, New York
Economic Times



I AM A DOT AMONG THE DOTS

I am a dot
In the silence Of the wise

Sohan Qadri (1932-2011)

Only a poet, a painter and a Tantric yogic practitioner could engage with the mystic roots of spirituality. Sohan Qadri, one of India's greatest abstractionists in the genre of meditative moorings passed away early in March. It was at **Kumar Gallery's** 'Celebration' that collector and friend Virendra Kumar had included a series of stellar works by Qadri which revealed his penchant for exploring the notion of emptiness or voids in a series of luminous, dye-infused works on paper.

Colours seeped and crept into wrinkles of meticulous meanderings . Qadri's early works on canvasses have found buyers at Sotheby's sales. He gradually moved to the turgid density of handmade paper. Qadri was known to rhythmically serrate and puncture the surfaces of the handmade paper that he used as a part of his meditative sojourn.

At the Kumar Gallery hangs an early work by Qadri which hinted at the creation of the seed. The flamed tangerine spoke of an intuitive experience , in the creation of a composition that echoed the beauty of boundlessness in the island of experience. His was the language of orifices and elongated paths; he abandoned representation in search of transcendence. Qadri once spoke of early initiation and said he was taught by a dancer and musician Bhikan Giri who was more a seeker. "Whatever he did, I copied; he inspired me to join him in his rituals and, since I was good at drawing , he asked me to inscribe yantras (geometric designs used as meditation tools) on his mud walls," Qadri recalled. "His deep voice still resonates in my head — it made me vibrate.

He didn't talk much but just by being near him, I learned powerful rituals: visual (focusing on a yantra or a candle), aural (chanting or mantra), and the preparation for rituals (pranayama, the science of breathing). He was a master of prana, he'd breathe in and his eyeballs would pop out, he'd go into a trance.

I learned by observing him, by being with him for hours." Qadri's works were also shown at Sundaram Tagore Gallery in New York. One look at Qadri's colour fields, and it's clear that he had an in-depth notion of opacity and the embers of timelessness in space. He often said that the act of painting itself was a transcendental trajectory in which he looked beyond himself, beyond skin. He said: "I look for what lies beneath, down deep where there is complete silence, complete darkness. Darkness is where peace is, it's synonymous to silence. Our universe is 99% dark, space is dark, we have very little light. We're replicas of our universe, we're dark inside. I call this the darkness of recognition. When you look at a painting, it arrests your thought process—your superimposition — then you imbibe it for a moment."

You can interpret it later, but that moment must happen. Yoga extends that moment—which happens in spite of you—into eternity: To live in that always, to have that taste continuously, in everyday life, right in the crowd, not on the mountain or in the cave. My search is for a samasara ,and you see that in the spine which is vertical." But what draws viewers to his paintings is the bhava, the quietude that is born out of vibrations in time. And the vibrations are centered along the vein of being.

These ripples of silence pulse with a peaceful pensiveness that is rare and somewhat born of a ritual of the concentrated moment. That is why he said: "My paintings are characteristic for their emptiness and peace combined in a radiation of power. Ultimately it is the energy that is contained and coalesced . It is not really necessary to separate oriental art from western art. Energy is universal and one for all life. Deep and true aesthetic perception is never geographically conditioned. The intuitive experience speaks all languages and knows of no formal boundaries." The percolation of colour seeps into the harmonic progression. Over the years, Qadri's work has gone through a distinct degree of distillation.

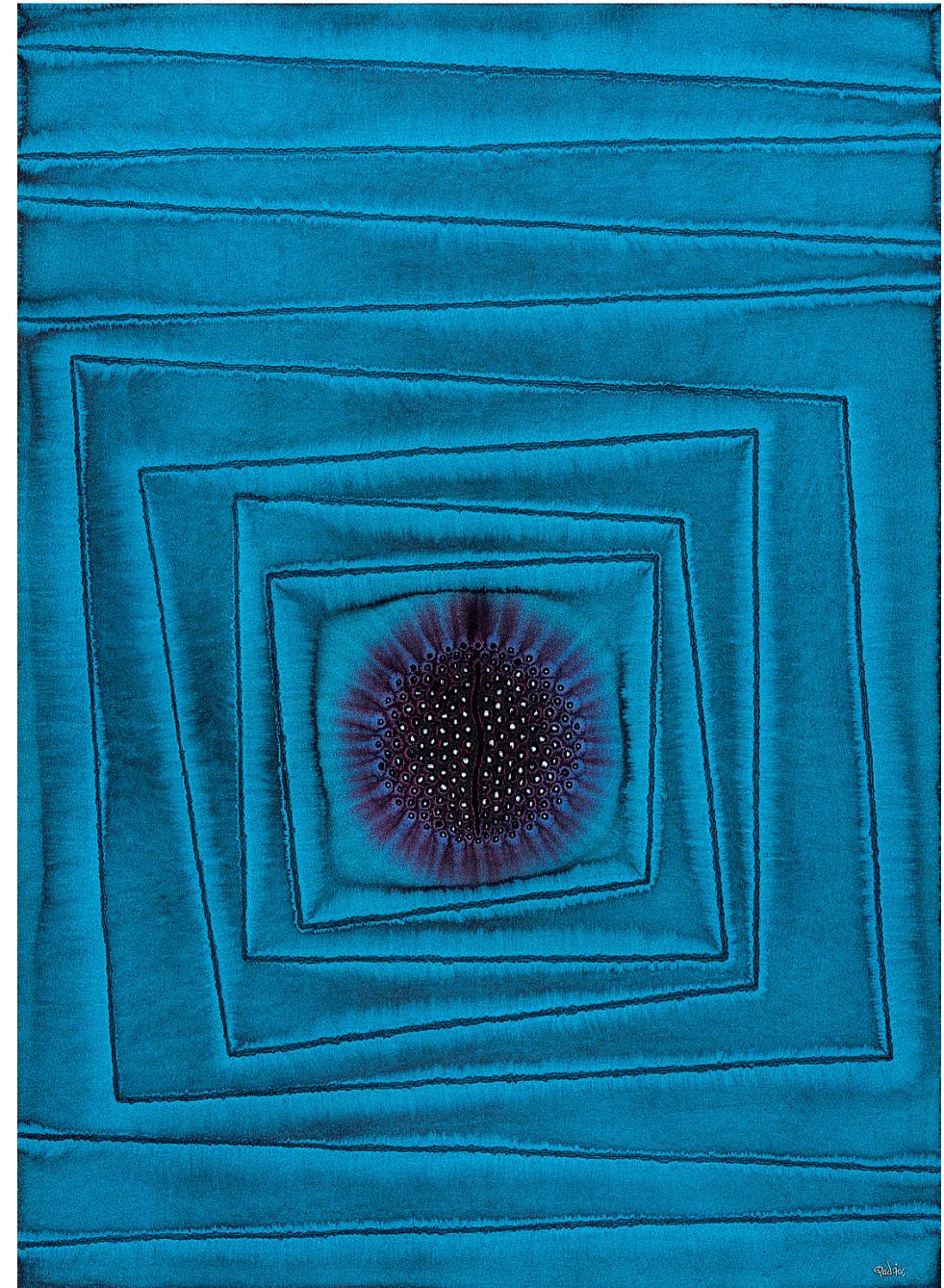
The lexicon of light and lines, along with the residue of textures forms the body of colour . And the experience is a symbolism that resonates in the very tenets of sadhana. Among Indian abstractionists, Sohan Qadri had an important place. A definitive book on Qadri by the Kumar Gallery in Delhi will serve to

illuminate the evocative energy of Qadri's rhythms. Growing up in northern India, Qadri was exposed to Sufism, Hinduism, and Sikhism. He was initiated into yogic practice at the age of seven. His stay at a Tibetan Buddhist monastery in search of higher truths shaped his sensibility and gave him a Zen facet. He was particularly inspired by Vajryana or Tantric Buddhism which emphasized the notion of sunyata or emptiness.

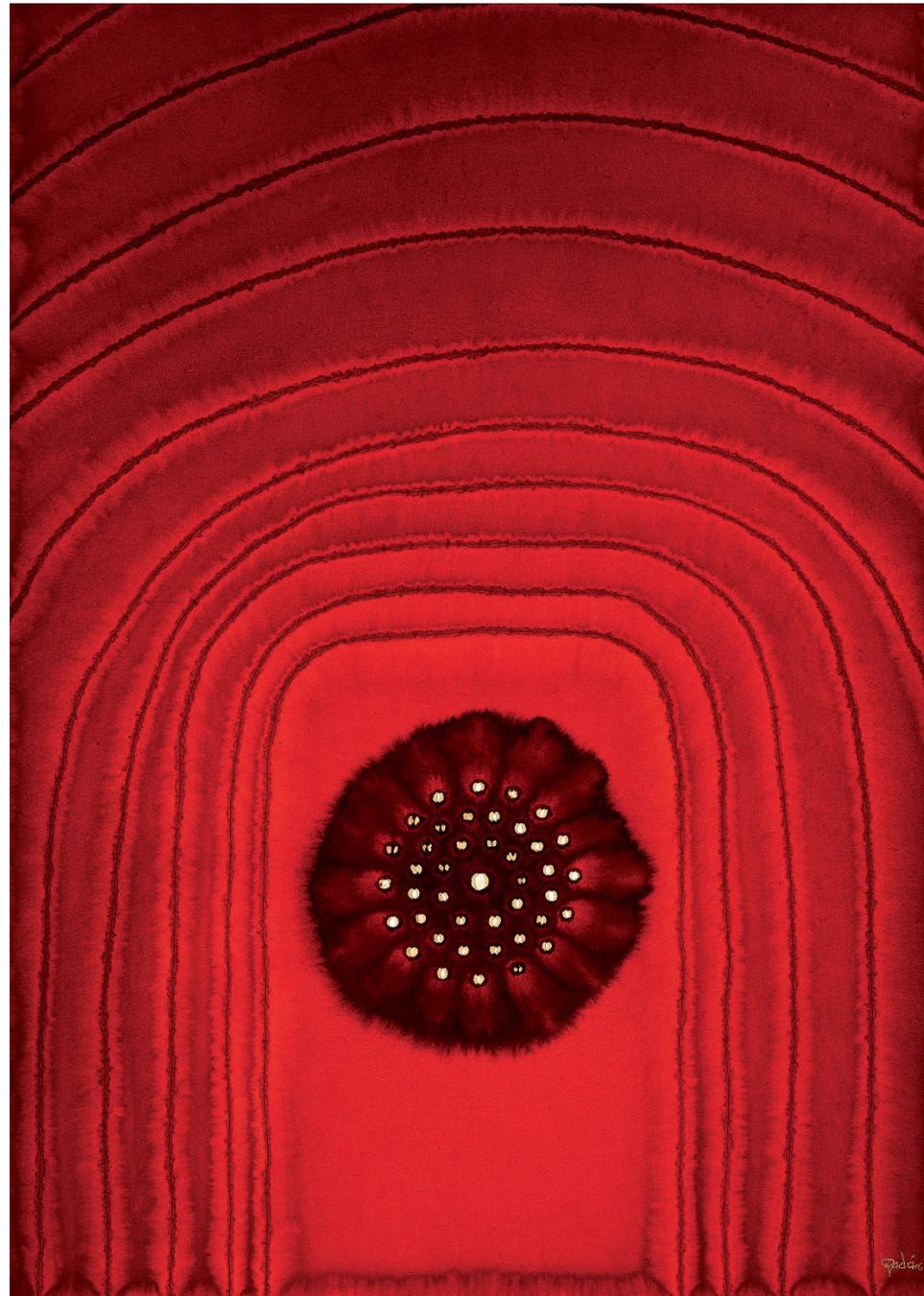
This is why he said: "A symbol is a step only, not a place to stay." His works act as planes of persuasion, inviting viewers to partake of a completely visual experience. Qadri was born in 1932 in Punjab, India . He received his MFA from the Government College of Art in Simla, India. He left India in 1965 and traveled through East Africa, North America, and Europe. He eventually set up a studio in Zurich before settling in Copenhagen where he lived for 40 years. His failing health took him to Canada.

An apt epitaph for Qadri would be F.N. Souza's words written in 1976: "He is a saintly man from whom an aura emanates. Try and expose him as a phony saint, and he emerges as a great artist. Try and put down his art as gimmick and he comes across as a profoundly learned man. Try to debunk his learning and he proves to possess all three — saintliness, aesthetics and wisdom".

Uma Nair
Economic times
April 5th 2011

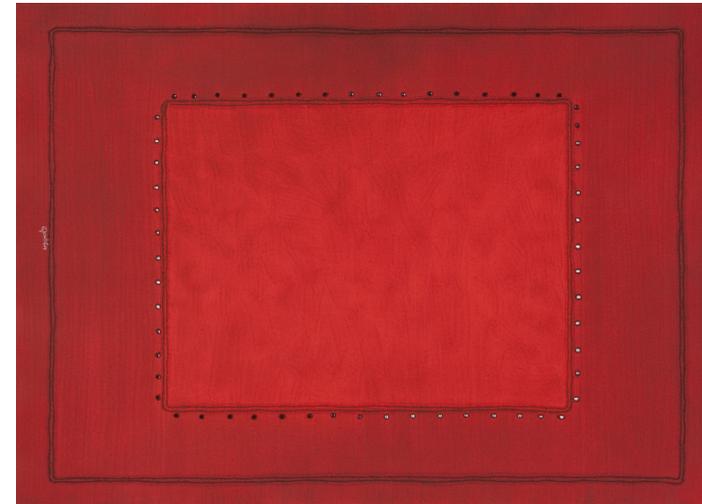


*Chitvilasini, 2006, Ink, dyes & incision on paper, 55 x 39.5 inches,
Collection Sunit Kumar, New Delhi*



*Untitled, 2006, Ink, dyes & incision on paper, 39.5 x 27.5 inches,
Collection Sunit Kumar, New Delhi*

SOHAN QADRI



Griha, 2009, ink and dye on paper, 39 x 55 inches

The late artist, poet and Tantric guru Sohan Qadri was one of the few modern painters of note deeply engaged with spirituality. He abandoned representation early on, incorporating Tantric symbolism and philosophy into his vibrantly colored minimalist works. He began his process by covering the surface of heavy paper with structural effects by soaking it in liquid and carving it in stages with sharp tools while applying inks and dyes. As a result, the paper was transformed from a flat surface into a three-dimensional medium. The repetition of careful incisions on the paper was an integral part of his meditation. Having lived and worked in more than a dozen countries, Qadri was one of India's many post-Independence artists who form a sprawling diaspora. He once said, "I did not want to confine myself to one place, nation and community....My approach to life has been universal, and so is my art."

Qadri was initiated into yogic practice at age seven in India, his birthplace. In 1965, he left India and began a series of travels that took him to East Africa, North America and Europe. After settling in Copenhagen in the 1970s, Qadri participated in more than forty solo shows, in Mumbai, Vienna, Brussels, London, Oslo, Stockholm, Montreal, Toronto, Los Angeles and New York.

Sohan Qadri's works are included in the British Museum, London; the Peabody Essex Museum, Massachusetts; the Rubin Museum of Art, New York; the National Gallery of Modern Art, New Delhi; the Los Angeles County Museum of Art; the Royal Ontario Museum, Toronto; as well as the private collections of Cirque du Soleil, Heinrich Böll and Dr. Robert Thurman. In 2011, Skira Editore published the monograph *Sohan Qadri: The Seer*.

Born in Chachoki, Punjab, India, 1932 and died in 2011 | Lived and worked in Copenhagen and Toronto

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UMA NAIR



Curator

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

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

Moderns, Earth Songs and Gandhi @150 years

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

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

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

iSculpt I and II

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

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

Photography

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

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

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

Painting

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

Among artists who revel in painting Nair's most

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

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

Printmaking -intaglios and serigraphs

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

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

Sculpture/ Installations

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

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

Ceramics

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

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

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

International

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

Author

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

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

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

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

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

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



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