

Manushya aur Prakriti

Jyoti Bhatt

Intaglios and Serigraphs

Curator **Uma Nair**

11th August - 1st September 2019

Bihar Museum

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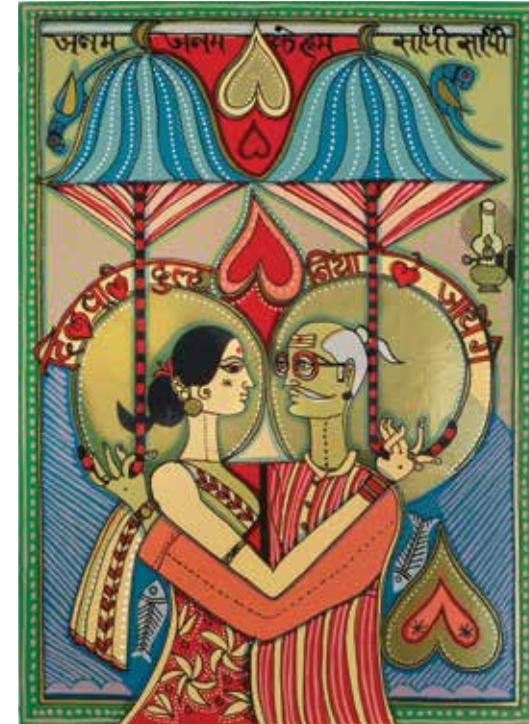
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Foreword



Jyoti Bhatt the multidisciplinary genius, the artist who set his own trail with enduring attributes of various media materials and versatile facet of exploration and experimentation. Manushya aur Prakriti is a select retrospective of intaglios, etchings prints and serigraphs - a humble attempt at showcasing his aesthetic.

From his travels that took him into the depths of India's folk idioms to his contemporary printmaking practice this show is about unveiling Jyoti Bhatt the modernist. We also celebrate his Padma Shri Award knowing full well that it should have been much sooner.

From the academic still life to the portrait to the illustrative and his satire and wit woven into his encounters with the self and the world this show is an attempt to present a small cameo.

I am thankful to Rakesh Agrawal of Uttarayan Art Foundation, to Mamta Singhania of Anant Art, to Nupur Dalmia of The Ark and Manan Relia of Archer Art for loaning us their precious collections. I would also like to thank Mr Sanjiv Singh of Earthshila for sponsorship and print Earthshila Logo. I would also like to thank Sanjiv Singh of Earthshila for their generous sponsorship.

A special word of thanks to curator Uma Nair and her team, Monika Khanna Gulati for the design of the catalogue and everyone else who contributed in a special way. Above all reverence and respect to the master Jyoti Bhatt .

Mohammed Yusuf

Director Bihar Museum

Odyssey

Manushya aur Prakriti, man and nature an interconnected journey that blends the harmony of history and man's role in the appreciation and his indelible rites of passage that lay defined through many odysseys. The master printmaker Jyoti Bhatt's works tell us he was born of that inner spirit, he picked up nature's notes to transcend terrain that walked the path of modernist moorings. Bhatt's intaglios are born of the rural rhythms that he observed on the living walls and floors of India's villages. Bhatt is India's most celebrated printmaker; the documentarian, the diarist, the avant-garde artist who combined classical and contemporary symbolism into his prints.

Human Responses

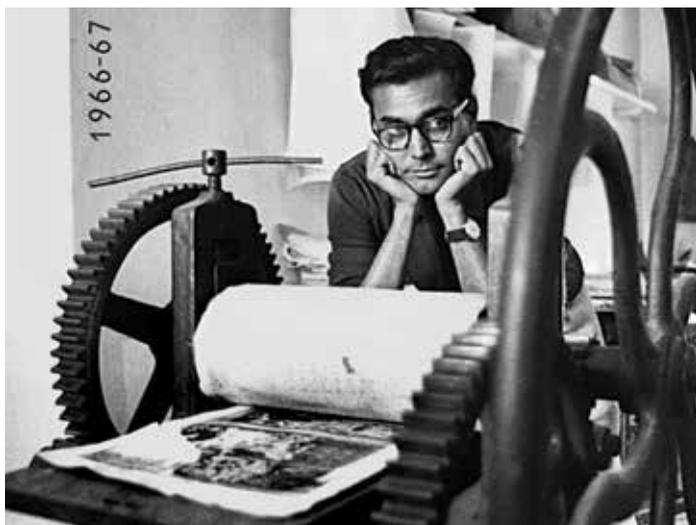
Bhatt steps into multiple milieus. But irrespective of composition or subject his human response is what always resonates. Bhatt the satirist, the subtle story teller, the romantic hero, the sublime masculine persona who creates erotic snatches of womanly female attributes does it with such finesse and fervour you cant help smiling. "The design of each work is in the details. Each work of art provides an avenue of creativity and refines human sensibilities and responses. Living within a creative network, an individual artist attains a special stature and refinement. The disappearance of the network, with the breakdown of traditional cultures, is bound to cause cultural impoverishment." His best-known work is the documentation of the rangoli tradition in Gujarat and Maharashtra. "It was probably introduced in Gujarat through Maharashtra during the rule of Gaekwads," he says.

Classical to Contemporary

There is enormous pleasure in these prints, sketched on paper then transferred to a bit of wood, which Bhatt then engraved, using little tools he mostly made himself. He imagined image after image. He makes a wonderful animator in the Kalpavriksha series all born of the elements of trees and laced to legends and everyday idioms. The harder you look at these prints, the more are the details to be studied along with the succinct weaving in of the symbols of Indian culture. Even the rough ovoid shape of the owl and its fine detailing seems to coalesce out of blankness and drifts into suggestions of tradition at its edges. The imagination fills in the gaps, the colours and the textures. Bhatt has a deep love – birds, the peacock, the parrot – they are juxtaposed with a naturality that affirms that he was as inventive as he was observant, as sensitive and kind as he was exacting and faithful to the things he saw around him.

UMA NAIR

Curator



SELF PORTRAIT , JYOTI BHATT 1967

Translating Traditions into Modernity

Photographer, archivist, printmaker and visual historian Jyoti Bhatt's work brings him into the ark light of Indian artists who have spent 60 years exploring India's indigenous arts. Over the years, it is Bhatt's investigations into folk and tribal designs that influenced the motifs he used in his printmaking. Bhatt's early studies of painting and fresco led to a focus on intaglio printing processes in the 1960s and '70s, when he picked up a camera and began to take photos of rural life in Gujarat and Maharashtra. He is known for his interest in rangoli patterns, which inform his vibrant paintings and prints, and he is also influenced by cross-stitch embroidery and calligraphic ideograms.

Bhatt's intaglios and graphic intonations demonstrate great artistic sensibility, creativity and a unique understanding of traditional cultures. Each print can be seen as an artwork in its own right, as well as a historical

document and visual aide to Bhatt's paintings and prints that sets him apart as an ethnographer.

Between the parallels of intaglios and serigraphs at the Bihar Museum, Bhatt considers his works to be art forms that unravel living traditions.

Uma: 60 years of work on India's indigenous arts as a photographer as well as printmaker. Tell us about the photograph documentation that you undertook as far back as 1960's.

Bhatt: In 1961, I won an Italian Government Scholarship to study at the Academia Di Belle Arti in Naples for two years. From Italy, I went to the Pratt Institute in New York, where I had received a Fulbright Fellowship. I was trained in the graphic arts and began to take a particular interest in printmaking.

When I returned in the 1960s I was asked to take photographs of Gujarati folk art for a seminar at the Bhartiya Vidya Bhavan in Mumbai, the disappearing rural arts of Gujarat became a focus. From that I was asked to create a study in which I chronicle the rural arts and indigenous practices of rural environments in Gujarat, Rajasthan, Haryana, Madhya Pradesh, Orissa, West Bengal and Bihar; from 1967 to 1995. I traveled widely, visiting villages and tribal regions, photographing folk arts and craft traditions in their original environments, along with the people who inhabited these spaces.

Uma: Though you have worked in a variety of mediums, including watercolours and oils, it is your printmaking that ultimately garnered you the greatest attention. It is said that at the M.S. University Baroda, you became a catalyst for other artists picking up printmaking as a genre. Would you like to reflect on those years in the 1960's?

Bhatt: When I began there was a cubist influence in my early work, as well as a lighthearted and colourful pop art kind of imagery, but I drew my imagery from traditional Indian folk designs. It was in 1966 that I returned to M.S.U. Baroda with a thorough knowledge of the intaglio process that I had gained at the Pratt Institute at Brooklyn in New York. I found intaglio exciting and the thought that so many prints could be made was a sense of commonality I believed in, because I didn't like the idea of elitist art. This caused friends such as Jeram Patel, Bhupen Khakhar and Gulam Mohammed Sheikh, to take up the same process. At the Faculty of Fine Arts in Baroda, we were soon known as "The Baroda School" of Indian art.

It was in 1966 that we started working on Intaglio at the Faculty of Fine Arts during evening hours. We resurrected an old, imported etching press that has been lying unused. Eventually, the Intaglio processes were introduced to the teaching programme in the Graphic Department.

Uma: However, when we look at your work we are also looking at a wide repertoire of historical evidences. Your work registers you as a documentarian and an archivist. How did you relate to such a wide variety of practices?

Bhatt: I find printing from an Intaglio plate (in which, unlike a rubber stamp, the image is etched or engraved not on but inside its surface) for the final editions a bit too mechanical and tedious. So, after making initial proofs, several of my plates have been put aside without printing final editions, for the tomorrow, which is still to arrive. So, the numbers of Artist's Proofs I have made from my plates are often larger than the number of prints in their editions. Conversely, I have worked repeatedly on some plates with long in-between intervals and have also printed several variations from them. Not being able to select the image suitable for the final edition from such variations of artist's proofs, I have at times made 'coalition editions' from such proofs.

Uma: However a glimpse into your intaglio prints tell us many stories. It seems as if you have included whatever you could capture, onto your print frames. Your frames are a gamut of cultural evidences - on a single sheet of paper you have a wide canvas, and folk and tribal motifs cohabit freely with modern moorings. Please take us through this journey.

Bhatt: During my childhood at Bhavnagar, I had the opportunity of seeing the typical embroideries and bead-works of Saurashtra and later, during my art school days at Baroda, of seeing paintings, drawings and clay reliefs made on the walls of temples and village houses from various regions of Gujarat. Jagubhai Shah, my first art teacher at Bhavnagar, had worked with Nandalal Bose during the A.I.C.C. when it was held at Haripura, in Gujarat. Jagubhai had shown me his copies of the decorative motifs that Nanda Babu had done there. My teachers at Baroda - Prof. N. S. Bendre, K. G. Subramanyan, and

Sankho Chaudhuri made me aware of the graphic characteristics and potentials of the two dimensional folk motifs. It might be due to this that I did not get interested much in creating an illusion of three-dimensional space in my works.

Eventually, this became a conscious decision. My interest in photography might have also fortified it. Because, when an image is made with a camera the spatial illusion can be achieved easily and perhaps more successfully. Several of the plates from which I have made prints, do not have the usual quadrangle shape that provides the frame of reference to one for having a spatial illusion. It makes me happy when my print resembles an icon such as a Chola Bronze, pendant or Yantra and can be viewed and enjoyed as an independent image without any three dimensional, spatial context.

Uma: What about the role that details play in your observations? What strikes most in your intaglios is the great attention to background details.

Bhatt: Details were the most important. When it comes to the art traditions the people and their environs are the most important. I was creating a world within a world, one that was full of rural rhythms in the simplest of circumstances. During my years of photography I found the villagers were so simple but so full of their own elemental ideas. Life in the villages had its own tranquil pace and their creative pursuits is what engaged me all through. The simplicity of detail entered my work.

Uma: There are many indigenous art forms that entered your printmaking ventures. Your prints reflect the ingenuity of indigenous iconography. Please reflect on this journey.

Bhatt: My focus was on the surroundings, now when I look at it I see that it had a holistic perspective in an age of vanishing traditions. Everything had its own

significance. You call it a slice of history, I say it is a living moment in the lives of the humble.

Printmaking for me became a process of rich imagery and a residue of living traditions. I recall in Rajasthan, the intricate floral patterns of a rangoli in the courtyard of a house in a remote village or a mandana painstakingly created by another woman in the house square were important statements of a rural lifestyle that we cannot see anymore.

I would say that many of the art forms I photographed even as late as 1994 are not visible anymore. I also think the number of people who made them have reduced. Most of these were vanishing traditions. For instance, people now buy 'Kolam' – the Rangavalli designs – in the form of plastic stickers even in shops within South Indian temples that used to support this art tradition. I used the designs in my prints as a motif for longevity.

In later years in my etchings, intaglios and screen prints, I tried to explore a personal language of symbols that belonged to indigenous cultures - the peacock, the parrot, the lotus, stylized Indian gods and goddesses, and unending variations on tribal and village designs all became part of my iconography. Now I am happily exploring inkjet digital printing and holography. I like the multiplicity of the print medium. I am happy that many art lovers can buy my prints.

Uma: In some of your works we also see phrases, short sentences and a weaving in of the devnagiri script. The folk idiom and the words and phrases blend into the pictorial space. Was it intentional as an inclusion?

Bhatt: At times, one finds names or words written as a verbal help next to some 'folk art' forms, to describe the events or to identify the characters depicted visually in that. Calligraphic or not, such words are usually scribbled, embroidered or carved sensitively

and sustain formal and harmonious relationship with the visual motifs. This seems to be a good practical device that makes the presence of artists obsolete for the explanation of their creations and intentions. Of course, this is not unique to folk-art forms only. This has been used since ancient days, in India and other countries as well. Pictograms or script-forms are integrated parts of Egyptian wall paintings, Harappan clay reliefs and Chinese and Japanese scroll paintings. Artists, such as William Blake, Ben Shahn, and Sister Mary Corita have used script-forms in their prints. I am particularly thrilled by the way Duane Michael has scrawled statements on his photographs as a poetic verbal support and the manner in which Rene Magritte has played with the literal meanings of the written words juxtaposed with his painted motifs.

Uma: Sometimes in your intaglios we see a scorpion. In one image the scorpion is next to a lady in reverie. Please tell us about the symbolism.

Bhatt: As a young child I learnt and sang a Gujarati folk song which I liked very much. Though I didn't quite understand the meaning and the narrative

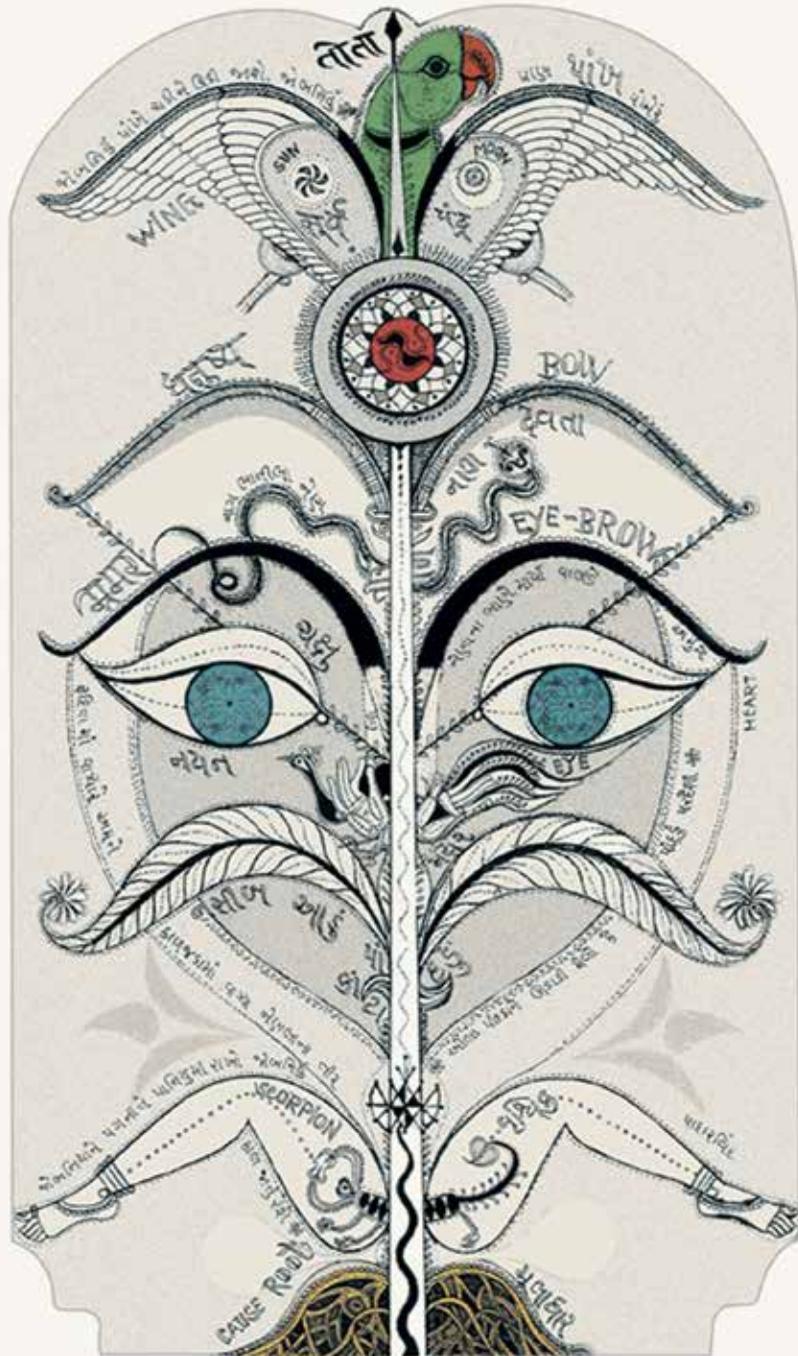
expressed in the song, but my friends and I at school enjoyed the almost abstract verbal phonetic quality - "humbo humbo vichhudo" - vichhudo means scorpion. Many years after this I heard a similar film song from the Hindi film Nagin. It was perhaps based on a folk song from the North or the East. The words were something like this - "Daiya re daiya chad gayo papi bichhudo".

This song was very similar in meaning to the song I had learned in my childhood. I liked the form of scorpion and went to a laboratory class in my school where several insects including scorpions were preserved in glass jars. I also loved the way the form of scorpion gets transformed in various tattoos and zodiac signs. Though not always but in my later works I might have used this form knowing that it could be a sign or symbol for libido. I think apart from such a meaning it is the beautiful form that has prompted me to use in my works.

(Excerpts from Jyoti Bhatt's notes published by Uttarayan January 2004, as well as interviews conducted over a period of time 2017-2019).



Curved Contours



Rituals and rustic rhythms

Jyoti Bhatt's printmaking career was defined by three stylistic idioms - the first was the discovery of Krishna Reddy's multicoloured intaglio prints, the second was a scholarship to study painting and printmaking at the Academia di Bella Arti in Naples Italy (1961-62). The third was the discovery of India's indigenous arts in the villages of different states in India (1967 onwards) where he studied the living walls and floors of rituals and rustic narratives while he photographed a seminal essay with his friend Raghav Kaneria.

Gradations and densities

The result of pedagogy, experience and his love for the rural rhythms of Indianesque idioms led to a series of 'powerful etchings' that displayed the technical skill of the artist, printmaker and photographer and his 'legendary imaginative range'. Although providing the whole range of intaglio techniques, Bhatt became particularly known for the subtle gradations of his work, the power of pigmentation in densities and the intricate curves of elegant patterns that mirrored the Rangoli and other arts in India.

Favouring lithographs and at times etchings, he became known for his images of windows into the world of still life studies – uncanny visions of a through-the-mirror world, with a feel of deeper patterns of the weft and weave of nature's paradigms. Bhatt's intaglios have two outstanding qualities; his highly individual and informed 'eye' when it came to

works of art and his deeper understanding of the rural fabric of India's arts that was handed down from one generation to another just by the mere act of ritual resonance in the everyday lifestyles of the villages that he visited and captured in the essence of their own livelihood.

Intimate incarnations

Within the contours of their own lineage Bhatt discovered a world of grammar, vocabulary and nature's intimate incarnations. One of the most vital and vibrant being the eternal 'Kalpavriksha'. Bhatt could perceive visual connections between seemingly disparate objects; and flora and fauna and slim torso women with thin limbed men peopled his compositions. From fine classical imagery to modern moored birds and vines and flowers each element lived in harmony as if choreographed by the charisma of a greater being. But within all this lies a subtle flavour of abstraction.

Bhatt says: "I was impressed by the abstract studies of Spanish artist Antonio Tapies and the Italian expressionist Aberto Burri. Both of them gave more importance to tactile surfaces than to the complexity of forms. I remember photographing Napolitano houses, they also had such renditions. I realised that Italian artists had a preoccupation with the ambiguous features of pictorial surfaces with non art materials. I decided to create works that brought in the power of the figurative, but played with sinuous curves, exploring elements of line, mythological characters as well symbolisms that were purely native/local. From



my training abroad in the early years I learnt that art can be anything what is important is fragment and form irrespective of the subject. Now looking at it as a collection I'm reminded of cultural nostalgia."

Ingenious intaglios

Other than the overview of nostalgia we are also looking at imagery which is peppered with the most ingenious and erotic human images that somehow seem attractive and inviting but far from obscene. Bhatt runs the gamut of human sensibility in between. Some of his images have all the dignity in existing, the exquisite purity of perfection. Technically, Bhatt's intaglios are amazingly accomplished, with all the mastery of drawing, the authority and imagery of great poignancy.

Each intaglio can create a corollary of memories that flit through time. The power of the line is what makes a splash throughout, principally on account of the boundless humanity of Bhatt's images and the rare quality of his capacity for drawing. "I have always felt that an artist must always search for the desire of the line," he says, "where it wishes to enter or where it has to fade away. An artist must also always be sure of its source; this must be done from the original model that we seek whether it is from life or from nature." Bhatt's words become an elegant sounding-board and echo, it celebrates the insignia of contradictions and complements in the grammar of creativity.

Tales that flit through time

"I have always been interested in telling stories that are born out of the naturally of contrasts, in the magic of strange meetings between objects and people and even small insignificant happenings. When a picture assumes its own identity, as if by magic a small new world is born. That is the excitement of making. When you look at my prints even if it was made in the 1960s or 1970's you should feel you have never seen it before. Originality in conceptualization is the key to creating anything."

Bhatt received the Fullbright Scholarship followed by the Rockefeller grant in 1964 to study at the Pratt Institute in New York for two years and it is here that he picked up the rudiments of the intaglio. Urban experiential reality and the magic of folk motifs both entered his vocabulary and he used it to redefine his compositions. Anchored in linearity, the magic of multiple motifs, and the patterned perfection of India's living traditions his later years became the historical mapping of personal paradigms born of collective studies.

In his explorations he recast pictorial imagery to create an exhilarating atmosphere of definitive work. His technique is his insignia: all graphic zip and register; curves playing against rectangles, contrasting two of the medium's defining characteristics – incisive linearity against soft, succulent colour. The long curves of Bhatt's elegant crescendos rise high above, and



plumb the depths of his figures silhouetted against the glowing windows transparency. As he sketched his thoughts he created works that combined modernist contours with primitive details that were potentially magical, his intaglios are a unique medium for everything from close drawing to the filmic overlays of colour worked up in successive stages as seen in the sonorous still lifes of Pablo Picasso.

Human face

Over a period the human face became a leitmotif that Bhatt played with in different tones, colours and textural nuances. The profiled portrait with its minimalist lines deep down, was created in the highly individualised exercise of looking, and it is here that man and artist converge. The abstracted and highly simplified rendering of the human face with the neck served as supremely simplified physiognomic features, conveying a head seen in profile.

Here, the human head and face is reduced to its very essence, gentle, elegantly elusive contours appearing as if from memory or simply from our knowledge of what should be there, a reflection of our own presence and being.

Bhatt elaborates his thought process: "I created the graphic print of the human face, I also deliberately combined the traditional as well as urban folk-art motifs in my work. While using such motifs I am also compelled to rethink about their formal attributes.

I have often borrowed traditional motifs from their original visual expressions such as Rangavalli, ritualistic and secular wall drawings, tattoos etc. While doing that, I have tried to 'translate' them into the visual vocabulary necessary for my print-making mediums. But when my intention was to 'quote' a motif or work of another artist, then I have used a photographic method to make it a kind of a facsimile."

The human face became pivotal in many explorations of Bhatt's printing and photographic career. The textural nuances launch Bhatt the artist into the heart of the avant-garde, it also comes to serve as the embodiment of Bhatt's lifelong artistic preoccupations: the human head, the face and the act of looking.

Yet perhaps most importantly, the human face used in different stages in varied compositions and in myriad sizes introduces the dichotomy between abstraction and reality that underpin Bhatt's works from this moment onwards.

Graphic and visual

Bhatt's approach consisted of the application of highly diligent and intricate details that limit expressionist adaptation. This method was applied to his practice to find a new mode of aesthetic exploration which prioritised a visual kinetics that married tradition to modernity. Script forms and fine details weave together to create images that flit back and forth.



Bhatt explains his sensibility and evolution: "My growing interest in the visual and graphic aspects of traditional folk-art forms made me aware of similar forms found in our mundane, urban surroundings as well. I have found the portraits of film stars painted on mud-guards of auto rickshaws, the signboards on small, wayside shops, labels of matchboxes, fire crackers, bidis and 'charts' printed at Sivakasi quite thrilling and inspiring; along with the down-to-earth sentimental couplets from Shayaris and poems, written beautifully on the back of trucks and rickshaws. I have often incorporated, or rather quoted such lines in my works, including those which are perhaps the most popular : 'Boori Nazar Wale, Tera Muh Kala.' and 'Diwali mai hai Ali aur Ramazan mai hai Ram.'

Weaving script

In his reflection of his work Bhatt has said: "While including any script-forms, I try to make them a visually integral part of my print or painting. Those who can decipher that can also relate it with some meaning according to their own backgrounds. But those who can't read such script-forms may also appreciate them as visual forms and textures. I am charmed by the parallel device employed in Bhawai the traditional, popular street theatre of Gujarat. It is performed in the presence of a large number of people of different ages, tastes and cultural as well as social backgrounds."

"During the performance, an actor often utters a statement that can be understood with meanings varying from the simple to the profound. Usually the profound or philosophical connotations would be enjoyed by the elderly people. But the ribald among the audience would be titillated by associating some bawdy meaning with it. Such a statement would also appear quite funny or absurd, if interpreted literally. And, the children, too young to understand any such meanings could still get their thrill from the actor's antics, gestures and his verbal delivery made in a shrill and lyrical crescendo."

His trajectory over 60 years embraces the beauty of creating linocuts, when asked why they are special, he states, "Drawings and shapes made on printmaking mediums are drawn where contours can be seen but can't be touched and felt. While linoleum and wood blocks are actually carved and can not be corrected or changed easily. The contour can also be felt by touching. This could be the reason why artists become consciously aware about the contours they create. We may say that the medium has its own mesmerising effect on artists."

Web of history

Bhatt's titles swim the web of history and everyday reality, sometimes witty, sometimes wily, but each title is a journey that flits through time and tide. Bhatt elucidates, "I almost always start and complete my



works both prints and paintings without thinking of the title. However, sometimes I may get some hint about the possible title for that work while working. Usually I like to give titles that may help as pointers to the viewers. So, they may interpret my work in a similar way I do. I am aware that such a titling would limit the area of interpretation even though viewers may have other and better perceptions. But I do not like to be too vague when I have some definite idea that I am trying to express visually."

Kalpavruksha

Among all his works his Kalpavruksha intaglios became iconic statements that brought forward the lingua franca of tradition and antiquity into the modernist mode of contemporary readings. The human face, the bow and arrow, the cycle of birth, the beauty of the parrot, different elements became the cohesive corollary of multiple contexts that ran through the space of time and history and memory wrapping around notes of literary and aesthetic expression.

About his 'Kalpavruksha', Bhatt reflects: "I have made several images and they are all titled 'Kalpavruksha'. The first one I did was 'Kalpavruksha, Mixed Intaglio,

1972'. This was started from a poetic description where a woman's eye brow was compared with 'Dhanushya' - Bow. While making a plate I traced the same contour five times and tried to connect images that came to my mind with that shape/form. Since all these forms were arranged in vertical dimension, it reminded me of a tree and I named it 'Kalpavruksha'. It so happens that several of my works have the same titles and on the other hand, the same print was often given four or five different avatars."

Bhatt fervently believed in the linocut/intaglio as a democratic medium for society, coupled with the power of understanding the value of tradition his works create an edifice in the tapestry of India's printmaking odyssey. These works celebrate the power of the folk memory; it says that we can lift it carefully back to reveal a gorgeously saturated image that celebrates Indian heritage.

UMA NAIR

Critic & Curator

(Some Excerpts shared from Jyoti Bhatt's essay for Uttarayan published January 2004)





Padma Shri
JYOTI BHATT
a
Celebration
of
60 Years
of Creativity

Intaglios • Prints • Etchings • Serigraph

Rakesh Agrawal

UTTARAYAN ART FOUNDATION

Vadodara, Gujarat



LAMPS 1958
Linocut on paper



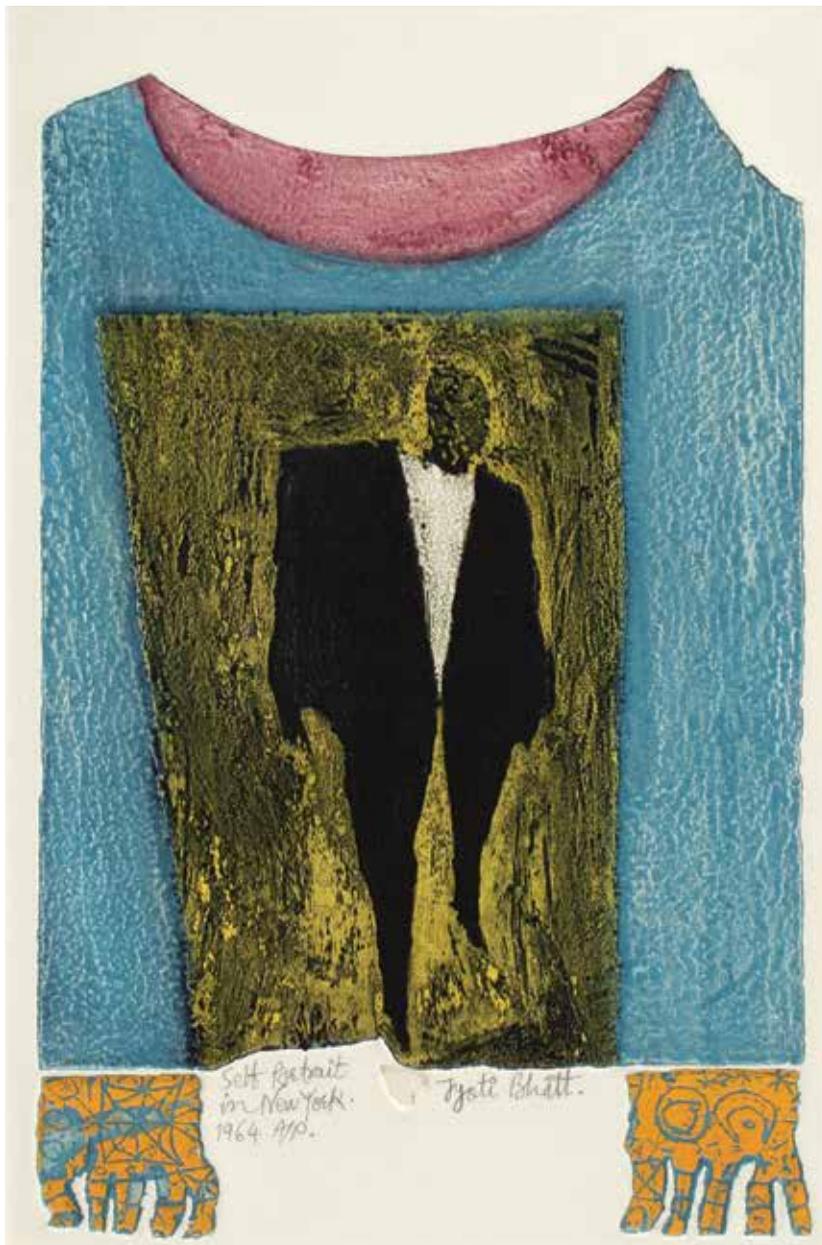
LAMP 1958 (APPROX)
Linocut on paper



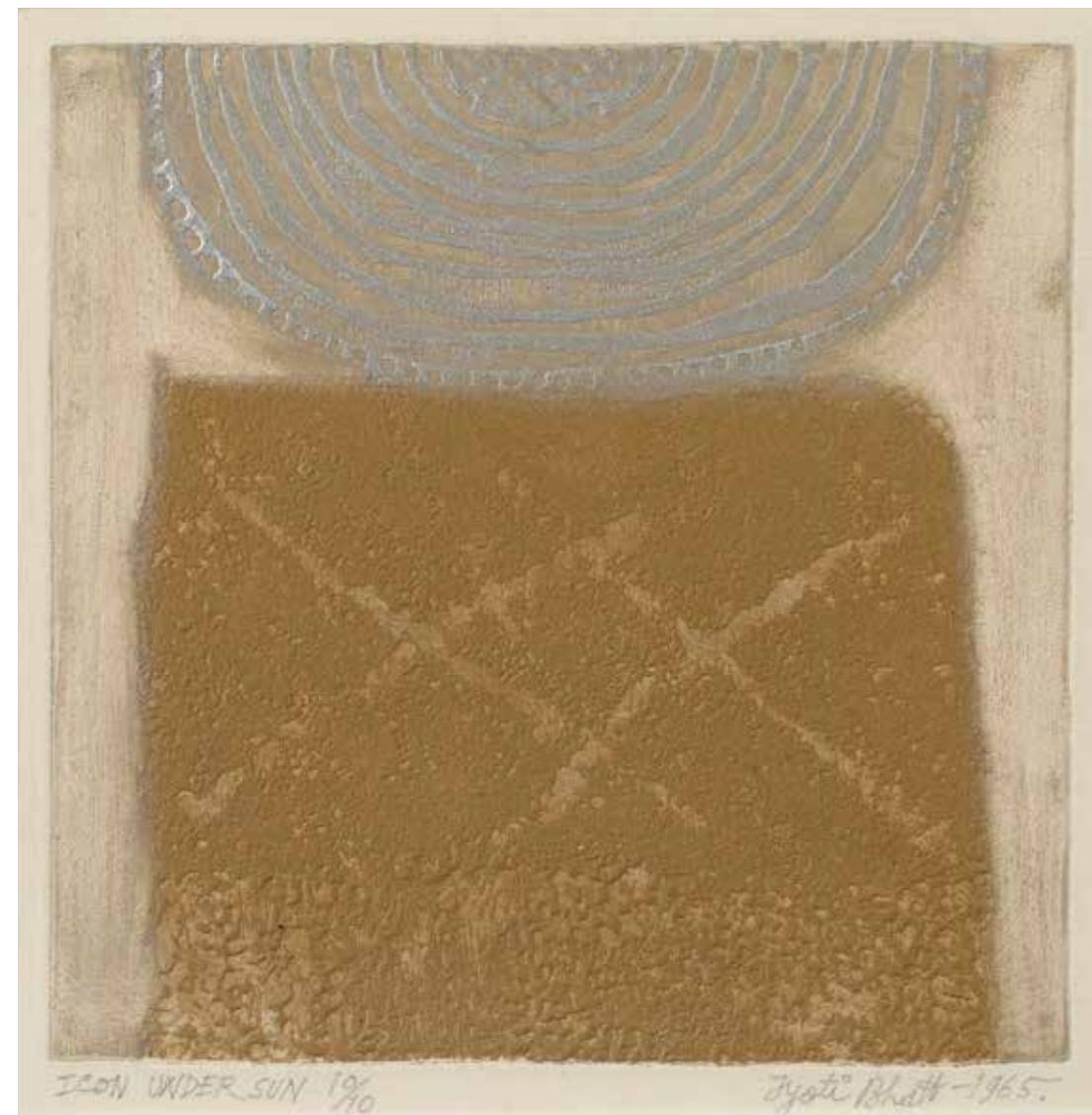
LA SIGNORINA M. 1961
Woodcut on paper



SITA'S PARROT 1961
Linocut and lithograph on paper



SELF PORTRAIT IN NEW YORK 1964
Intaglio print on paper



ICON UNDER THE SUN 1964
Intaglio print on paper



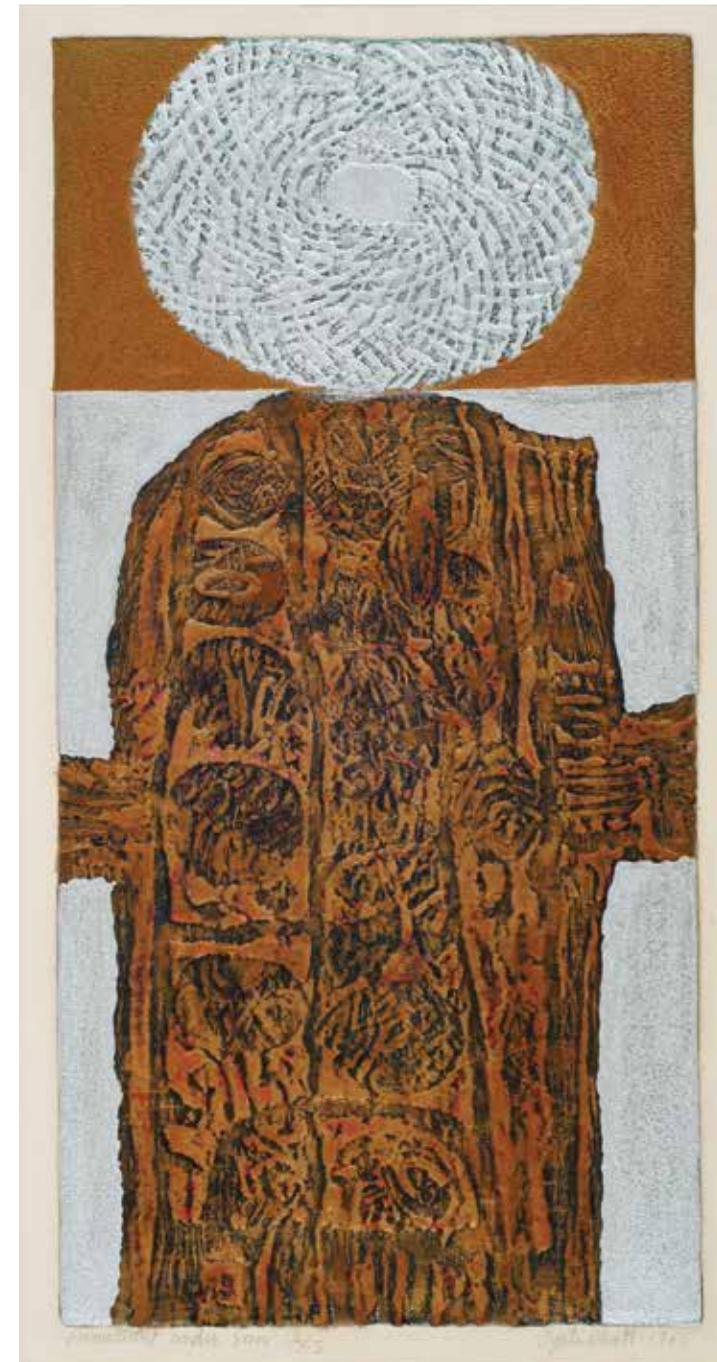
REMAINS OF THE LOST FORT 1964
Mixed intaglio print on paper



WOMAN WITH HORSE 1964
Linocut and screen print on paper



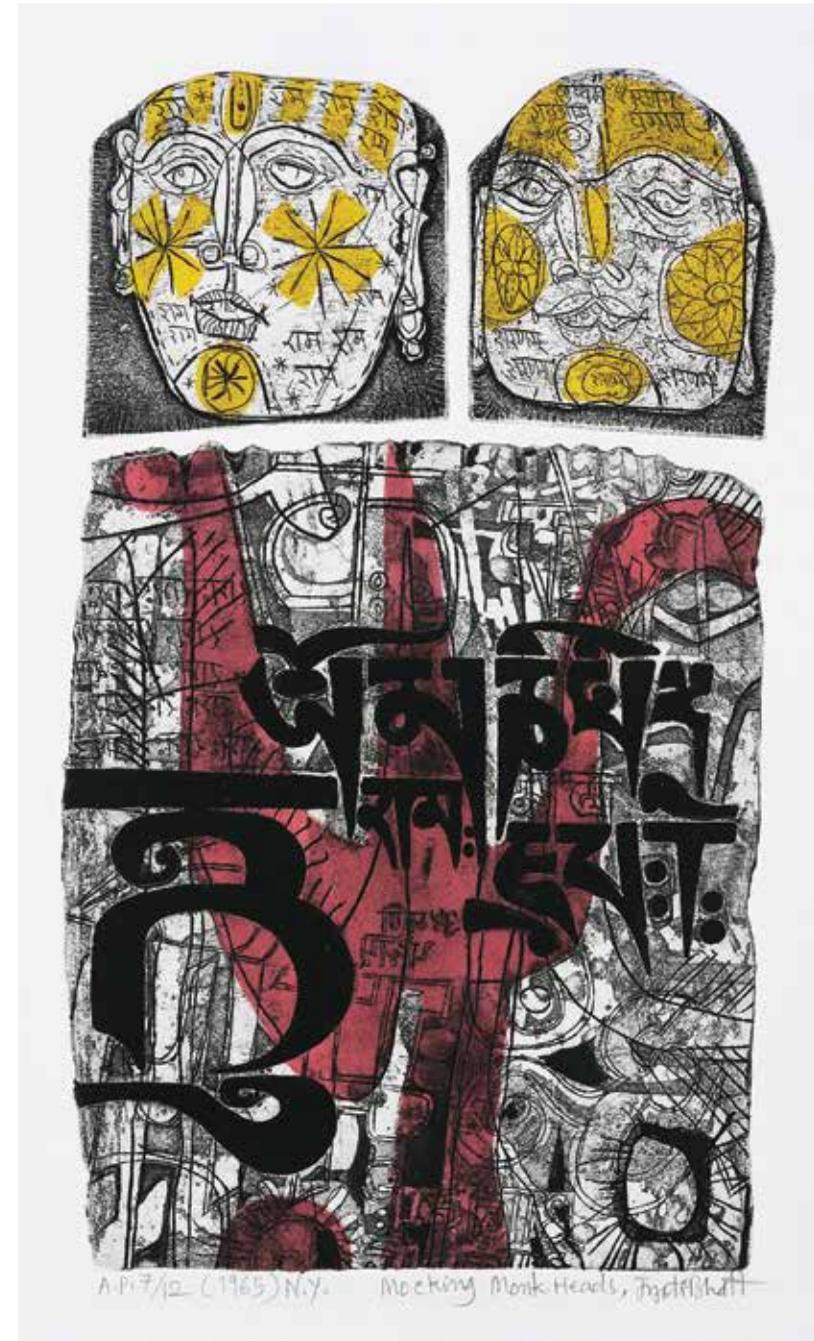
TIRTHANKARA 1965
Hand tinted mixed intaglio print on paper
New York



MONUMENT UNDER SUN 1965
Mixed intaglio print on paper



THE MAGICIAN 1965
Mixed intaglio print on paper



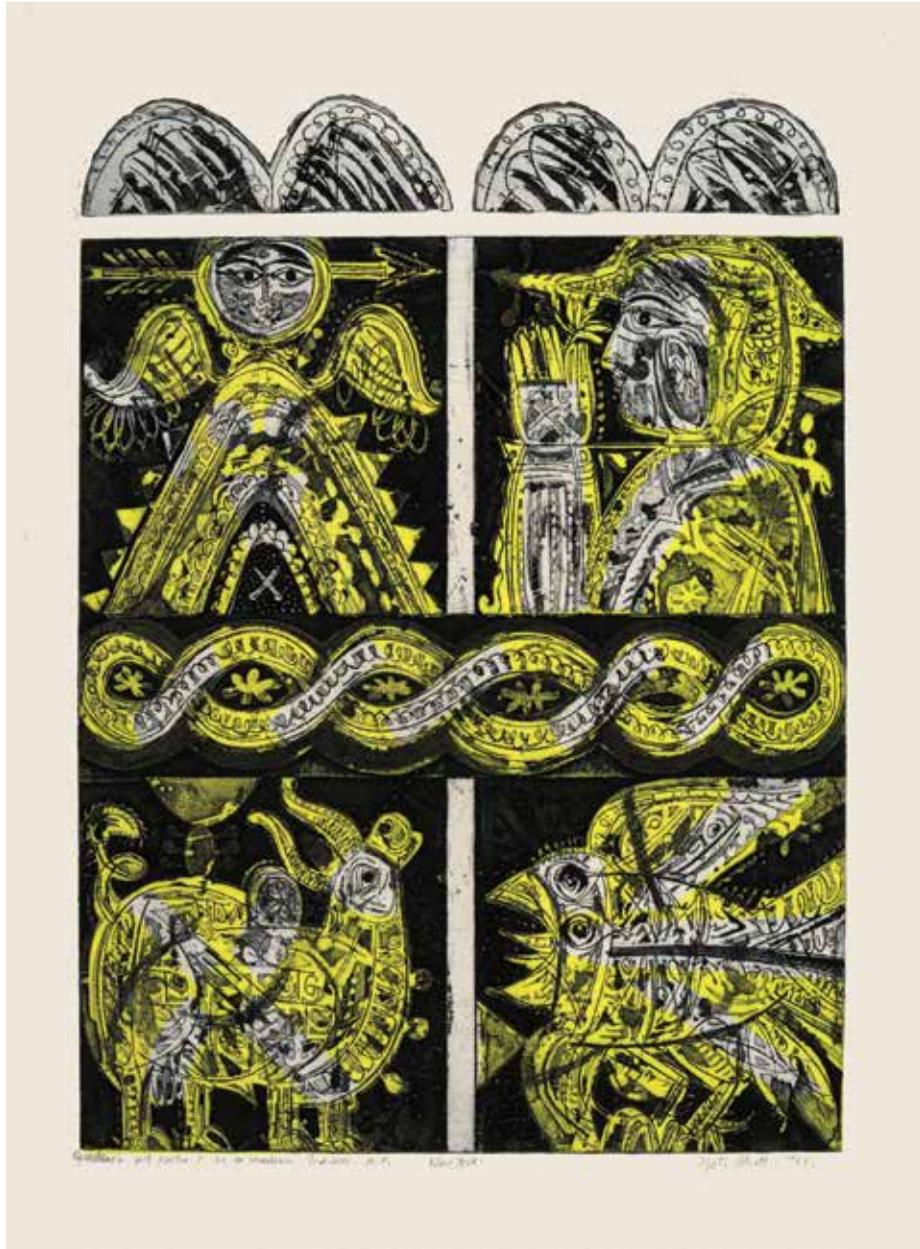
MOCKING HEADS 1965
Intaglio print on paper



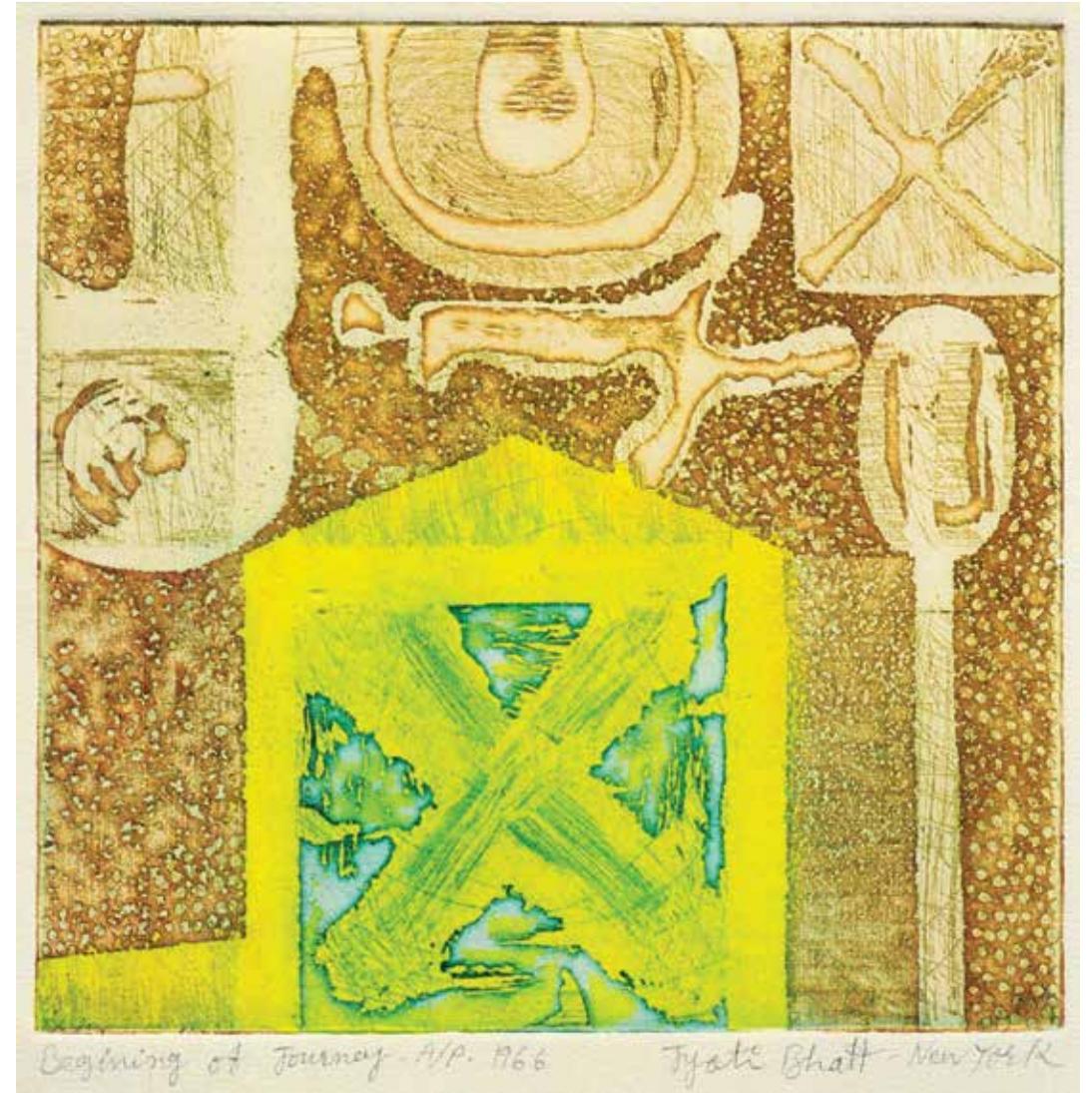
REMAINS OF THE OLD BUNGALOW 1965
 Hand tinted intaglio print on paper
 New York



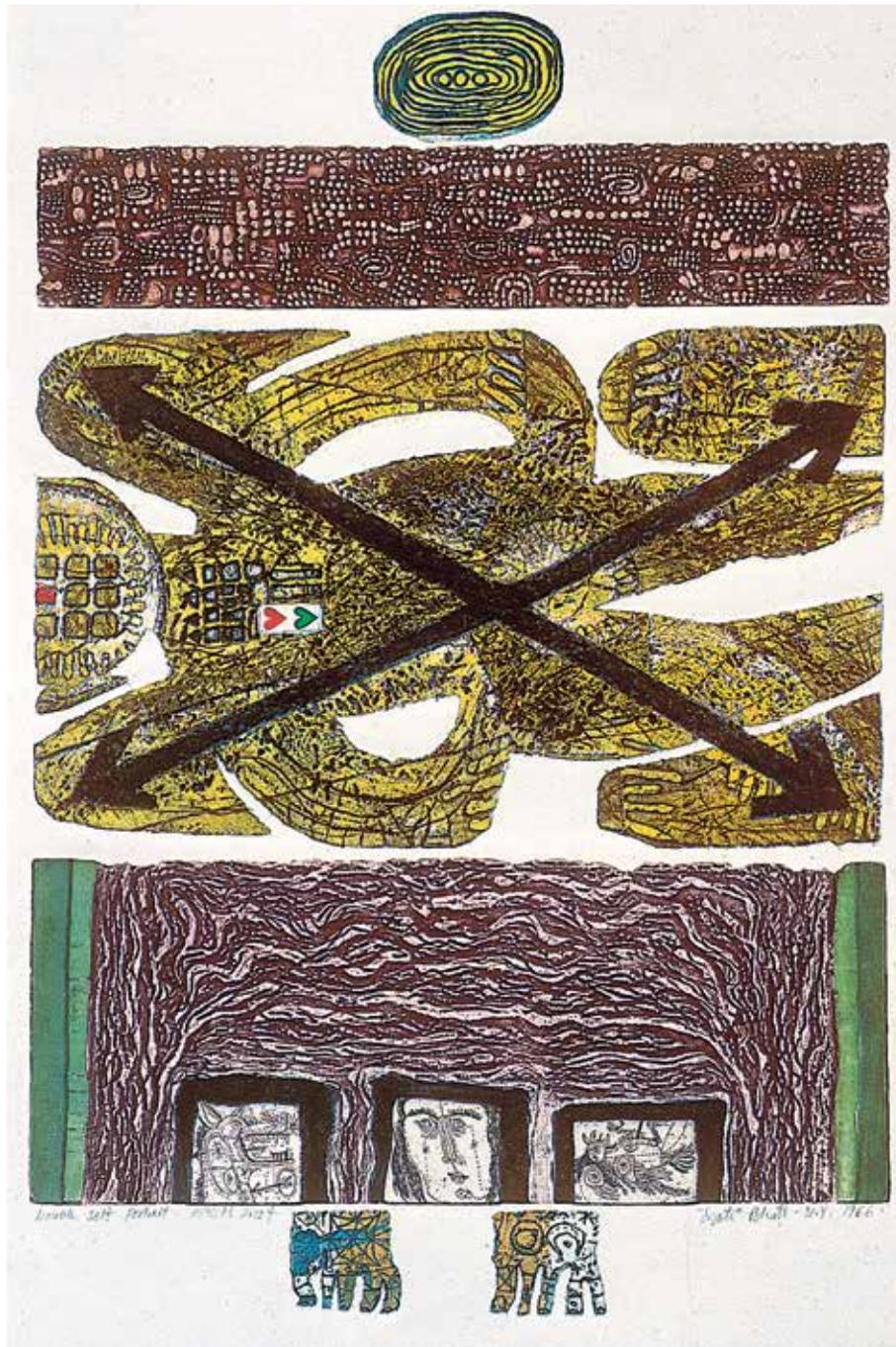
UNTITLED 1966
 Mixed intaglio print on paper



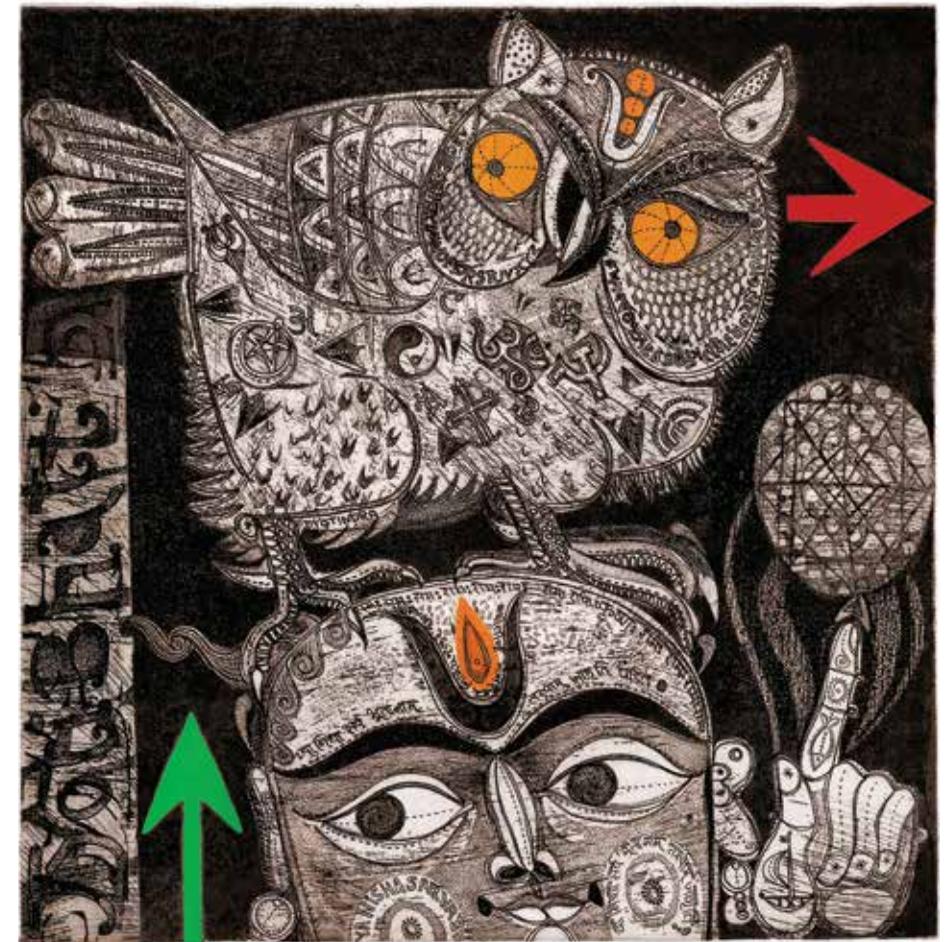
QUADRUPLE SELF PORTRAIT AS A MODERN INDIAN 1966
 Hand tinted intaglio print on paper
 New York



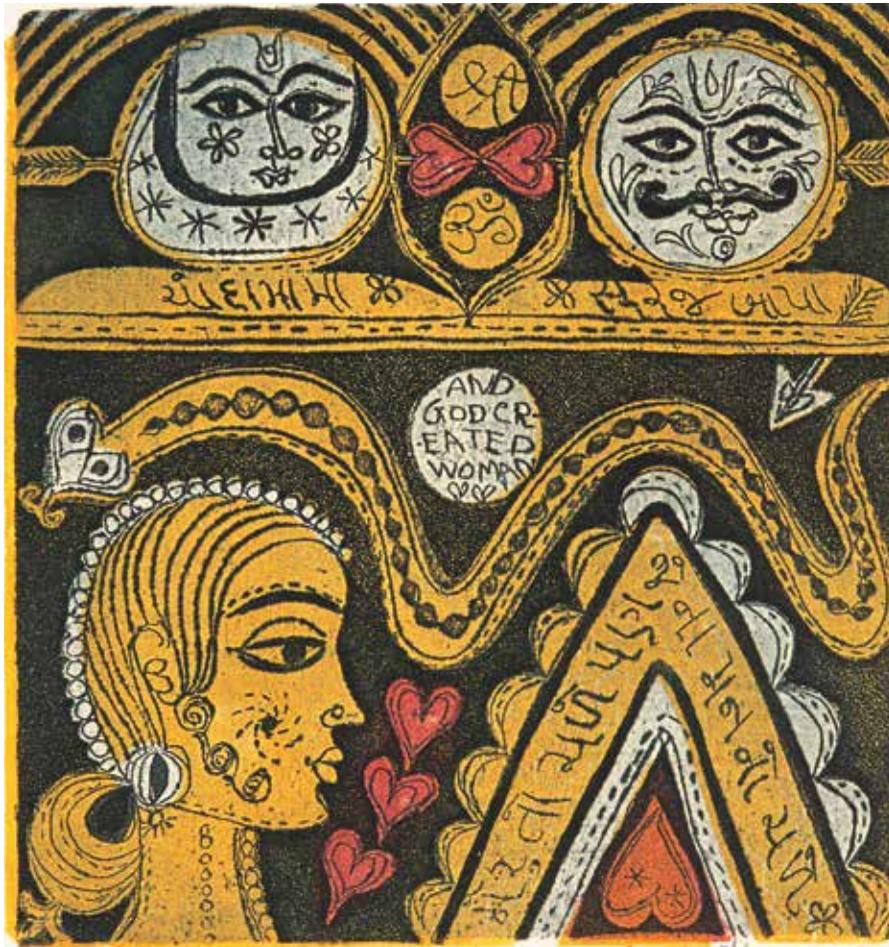
BEGINNING OF JOURNEY 1966
 Mixed intaglio print on paper



DOUBLE SELF PORTRAIT 1966
Mixed intaglio print on paper



LOST PUNDIT 1966
Mixed intaglio print on paper



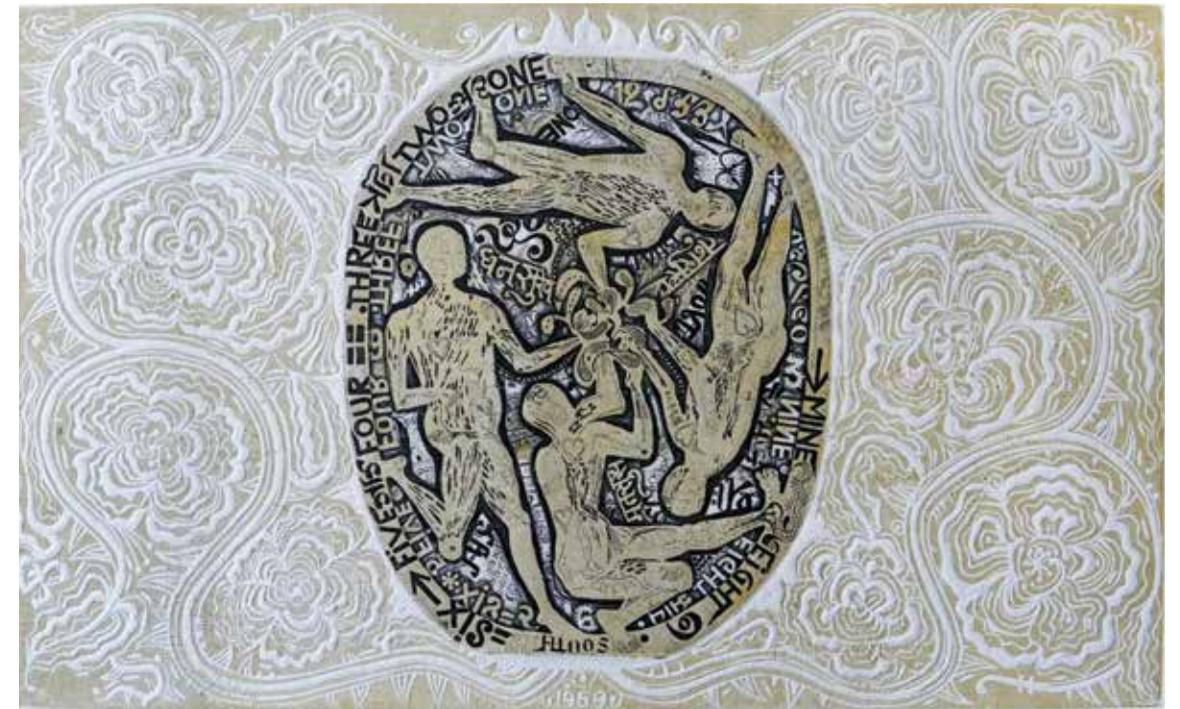
MERU 1967
Mixed intaglio print on paper



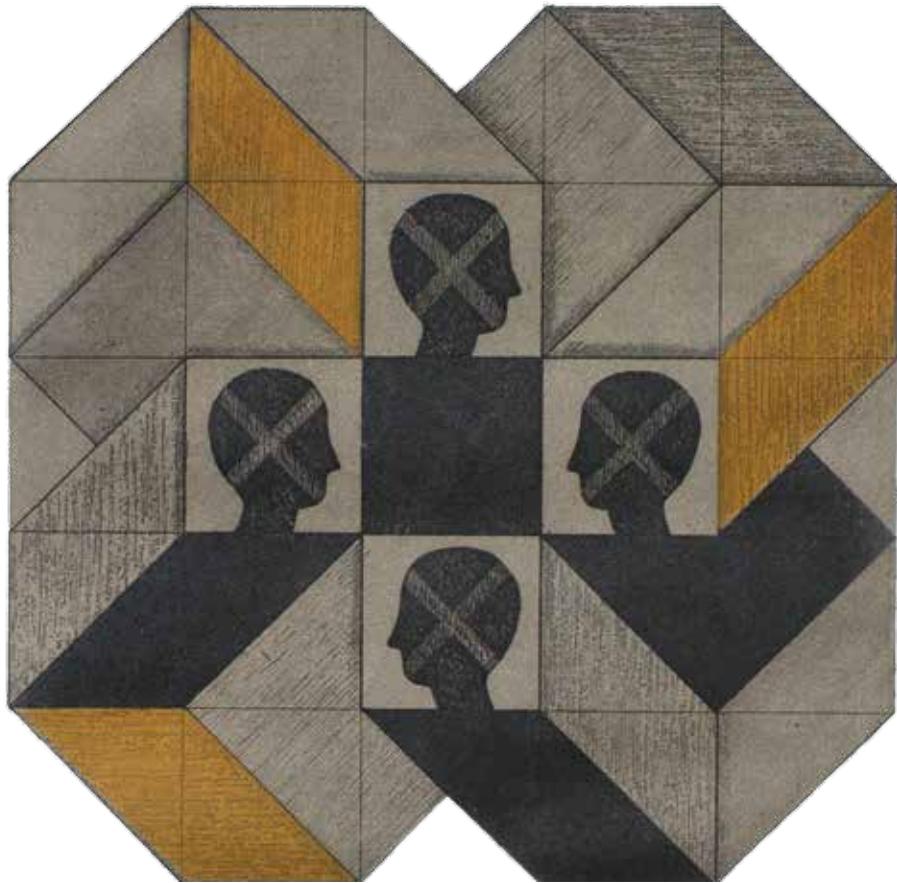
PRAKRUTI 1967
Hand tinted intaglio print on paper



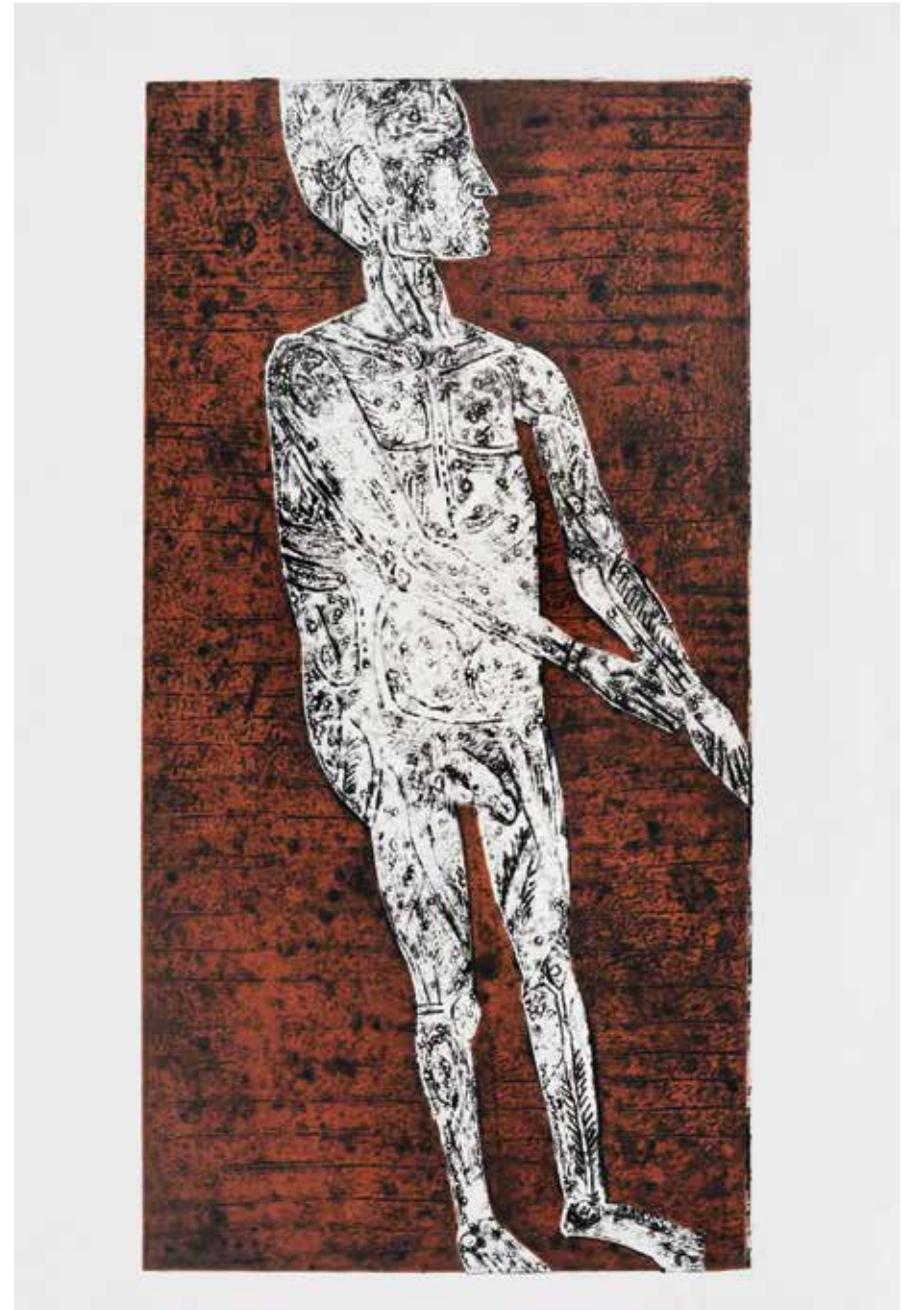
A FACE 1968
Mixed intaglio print on paper



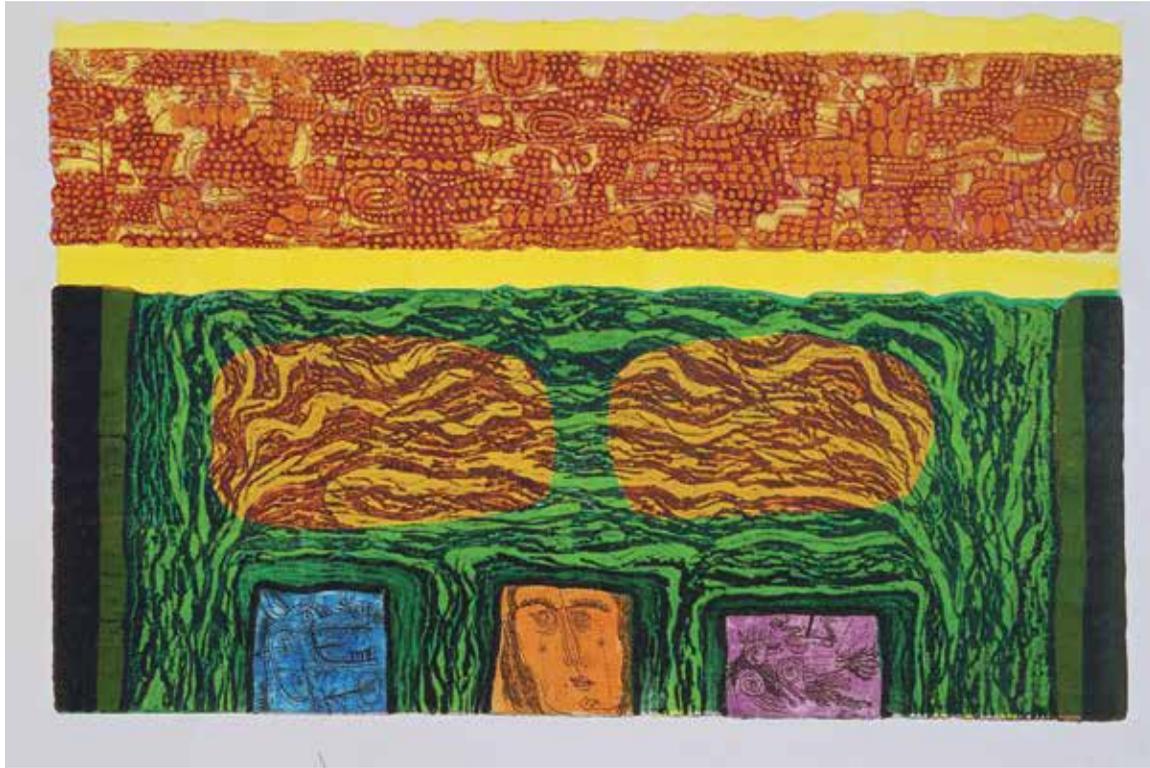
THE COSMIC EGG 1969
Mixed intaglio print on Indian handmade paper



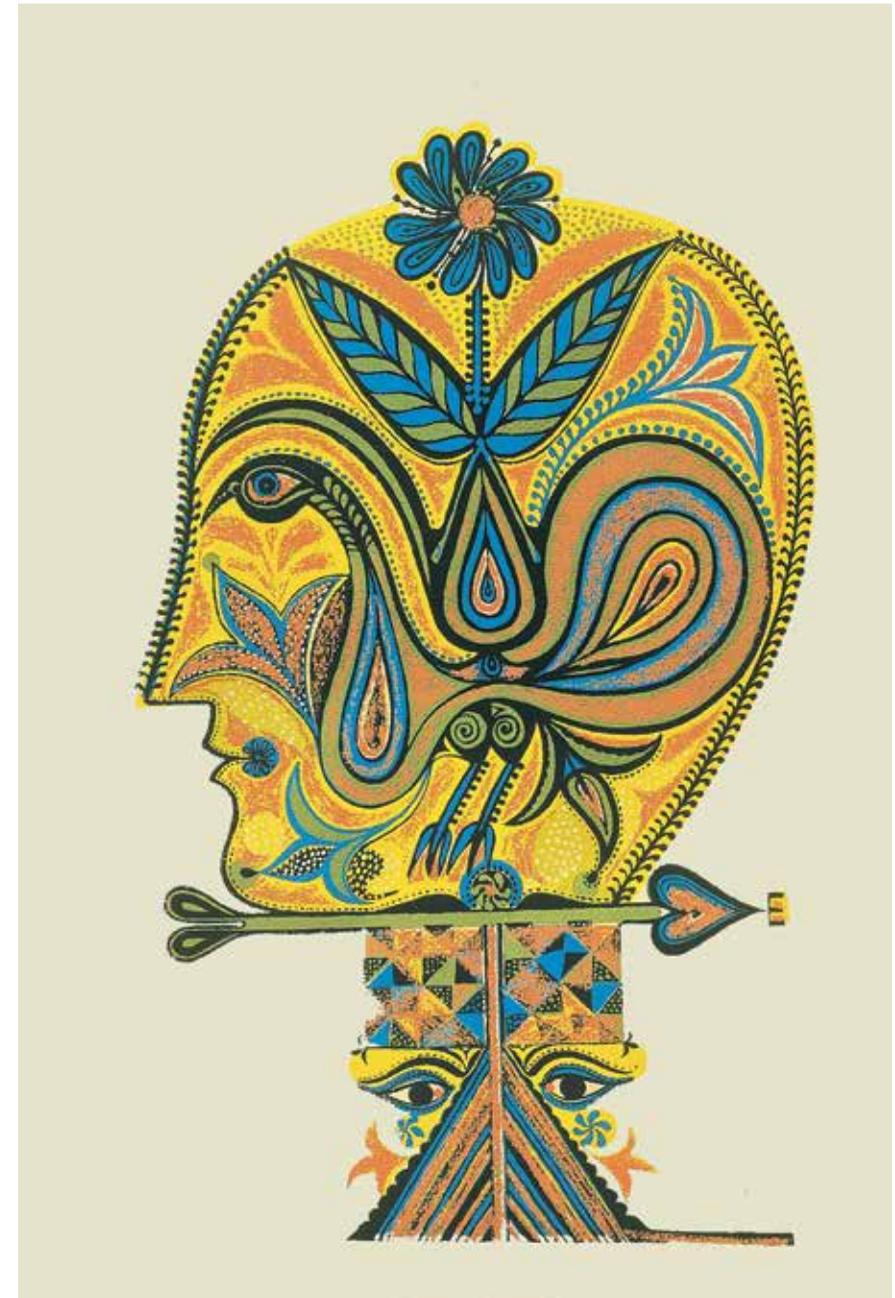
FOUR FACES 1970
Etching print on paper



STANDING BOY 1970
Collagraph print on paper



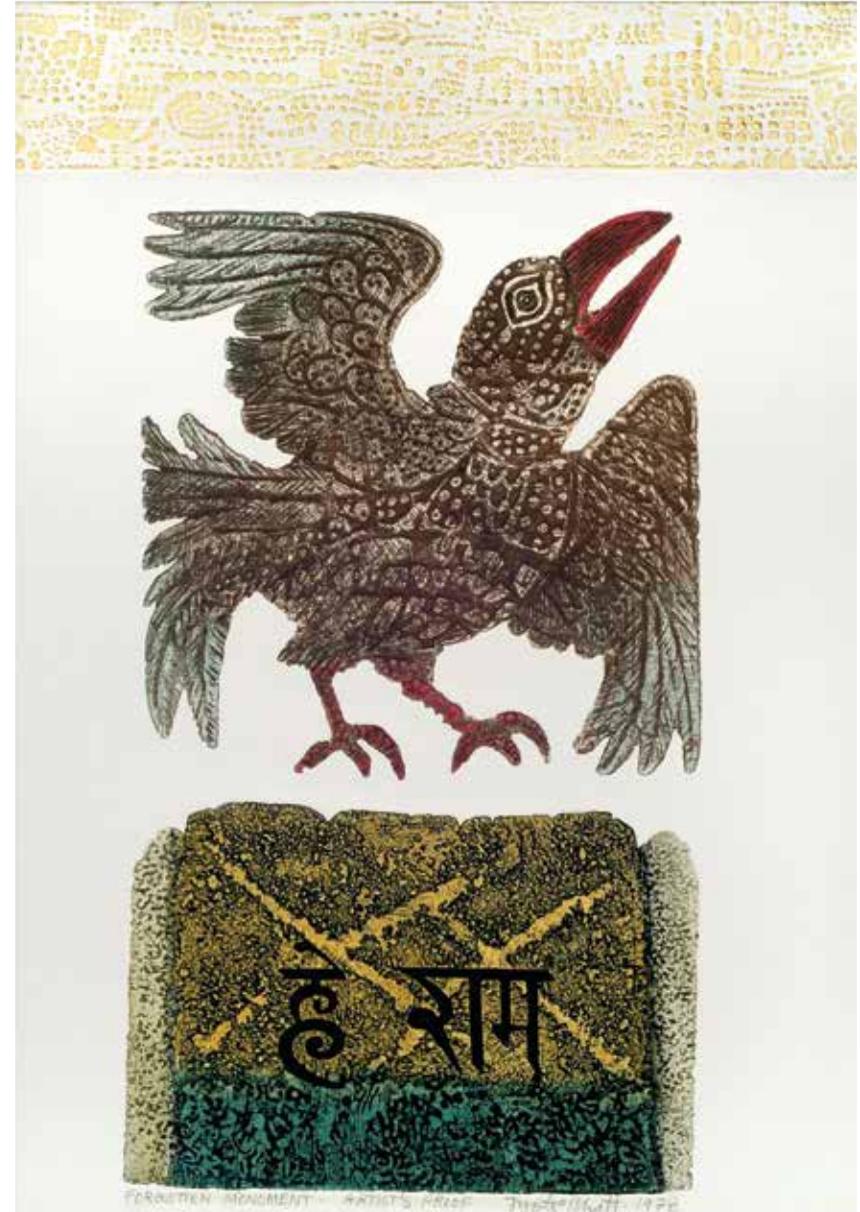
DEVI 1971-2006
Intaglio print on paper



WEATHERCOCK 1972
Screen print on paper



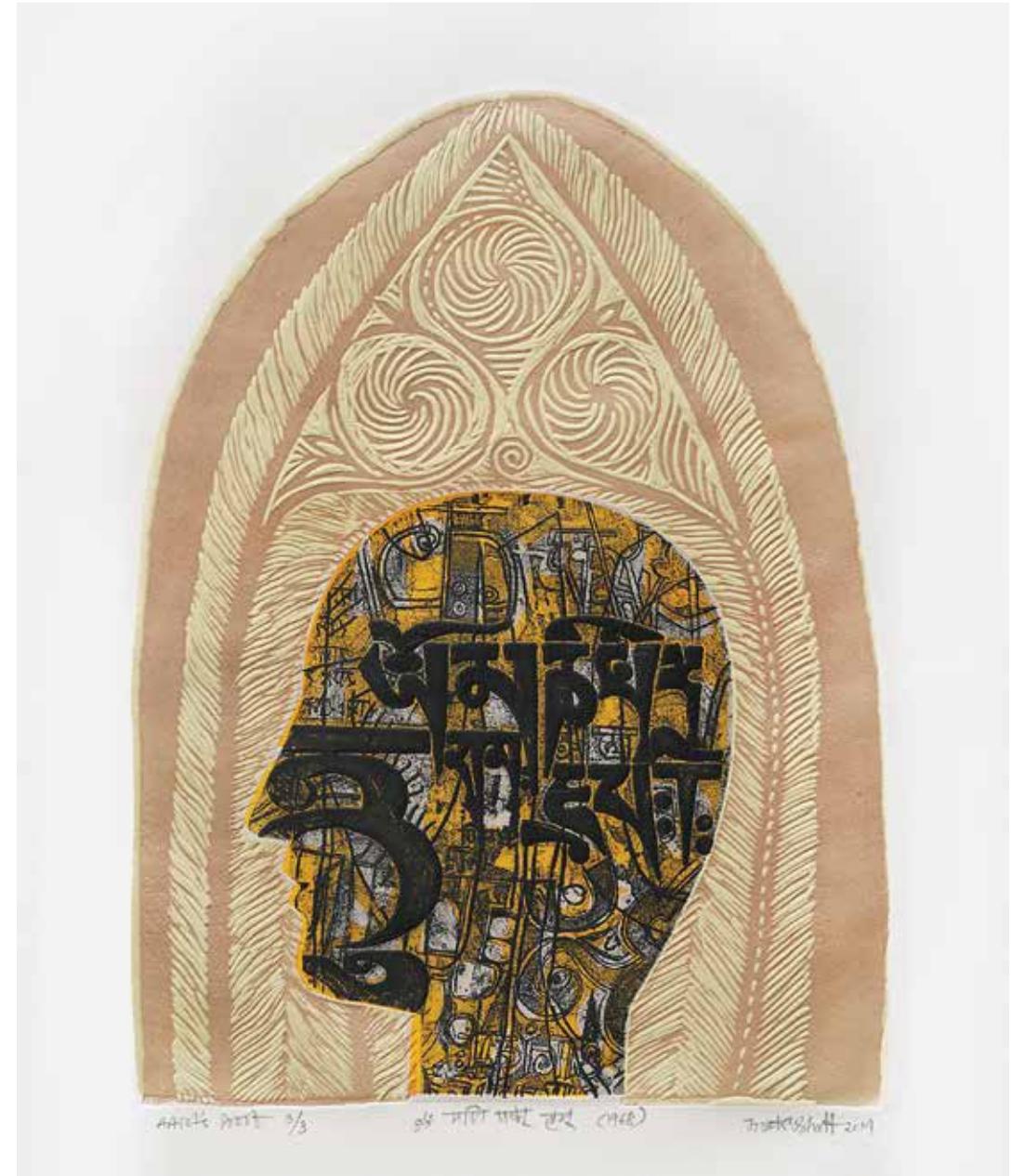
DESIGN FOR BOOK COVER 1972
Collagraph on paper



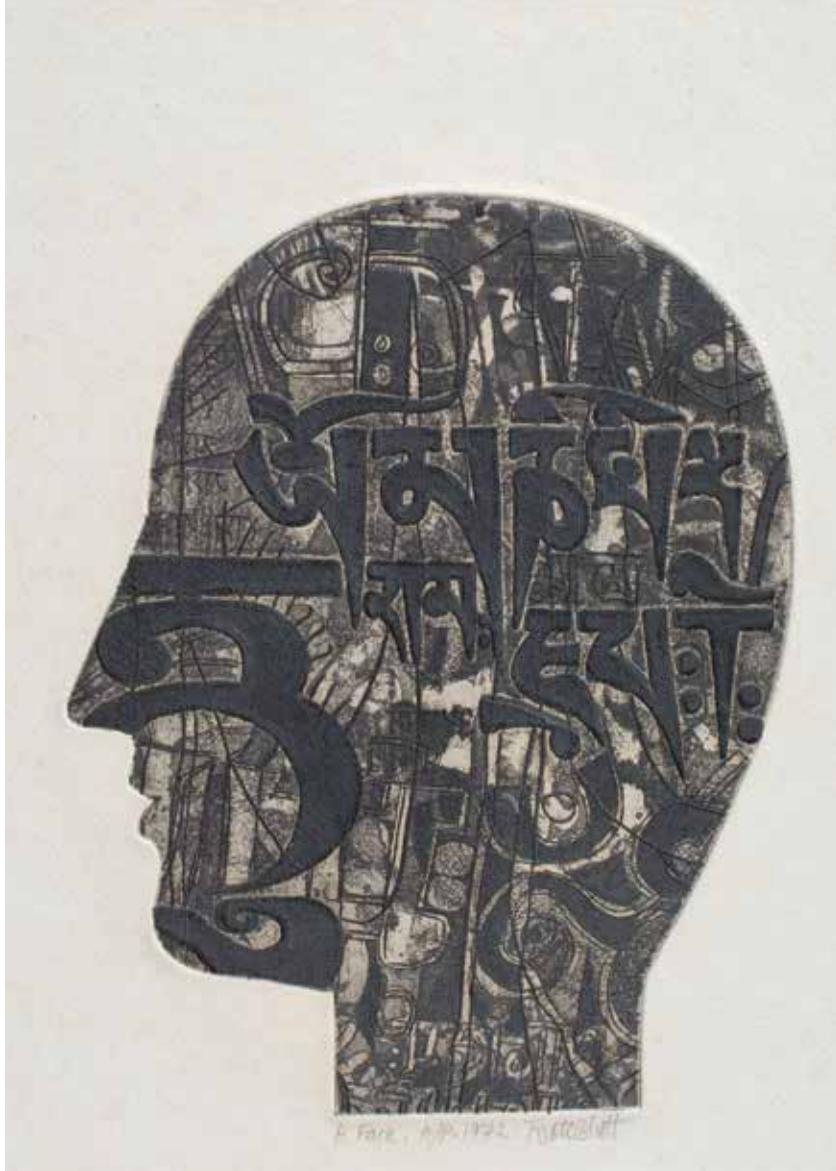
FORGOTTEN MONUMENT 1972
Mixed intaglio print on paper



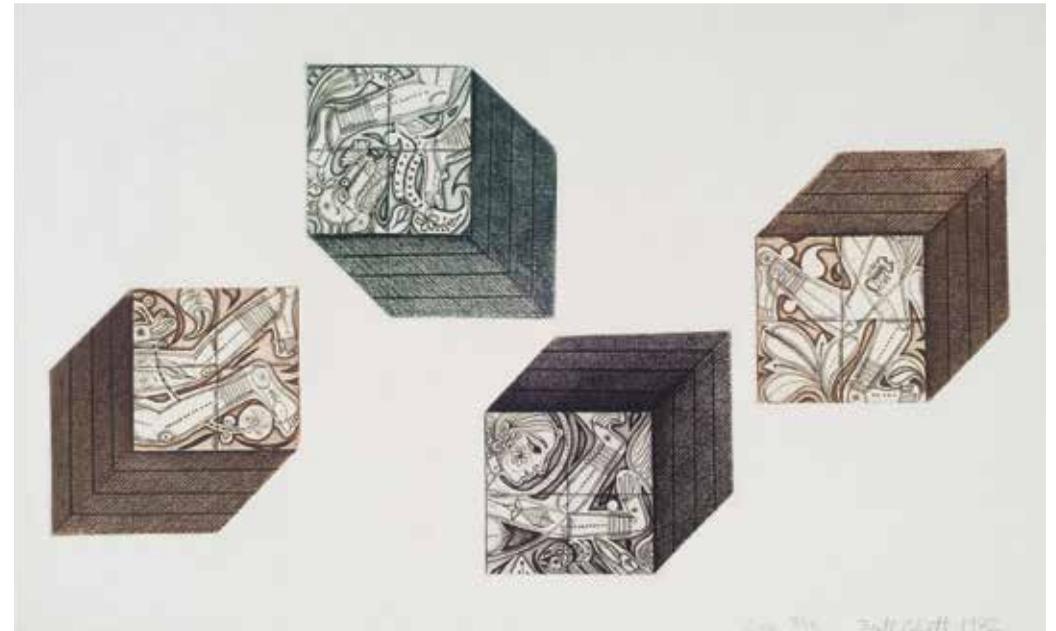
THE BLUE FLY 1972
Mixed intaglio print on paper



MERU 1972
Mixed intaglio print on paper



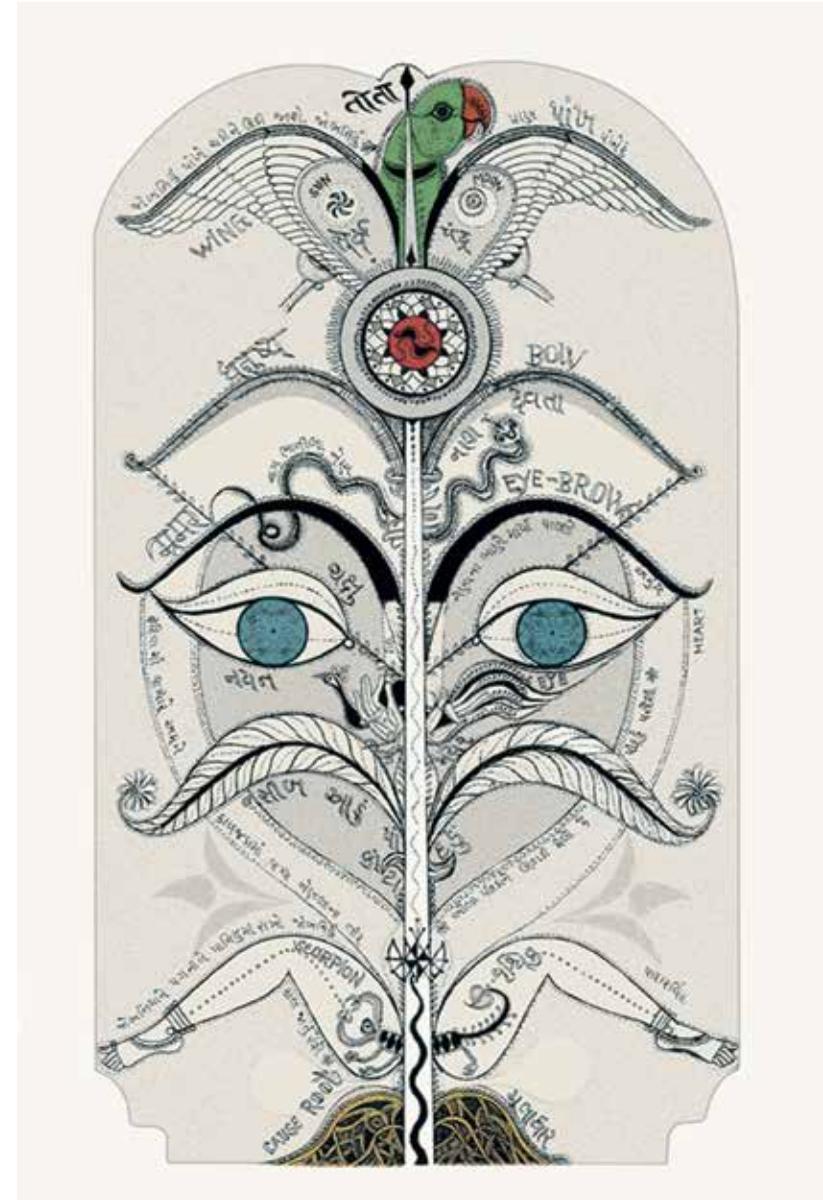
A FACE 1972
Mixed intaglio print on paper



DICE 1972
Etching on paper



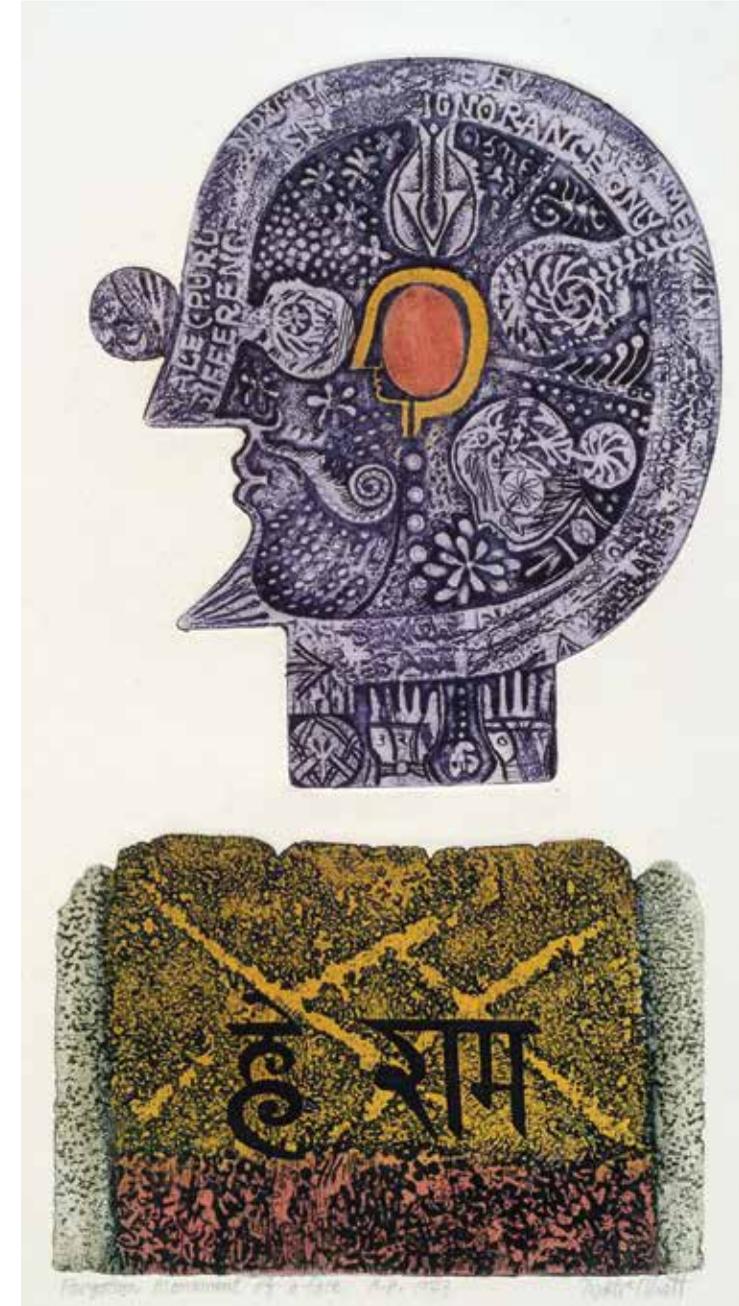
FLIES 1972
Mixed intaglio print on paper



KALPVUKSHA 1972
Mixed intaglio print on paper



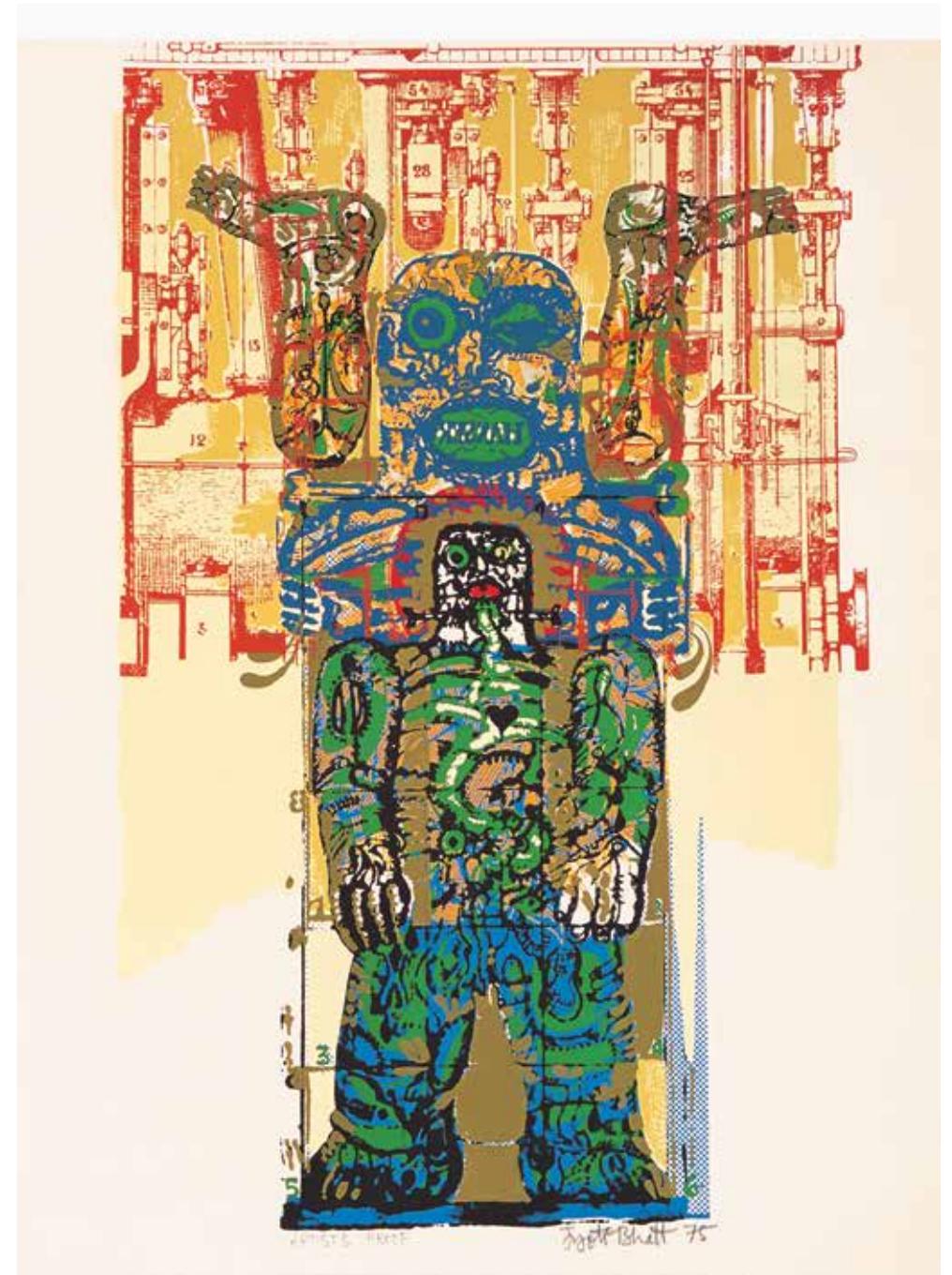
UNTITLED 1973
Screen print on paper



FORGOTTEN MOMENT OF A FACE 1973
Mixed intaglio print on paper



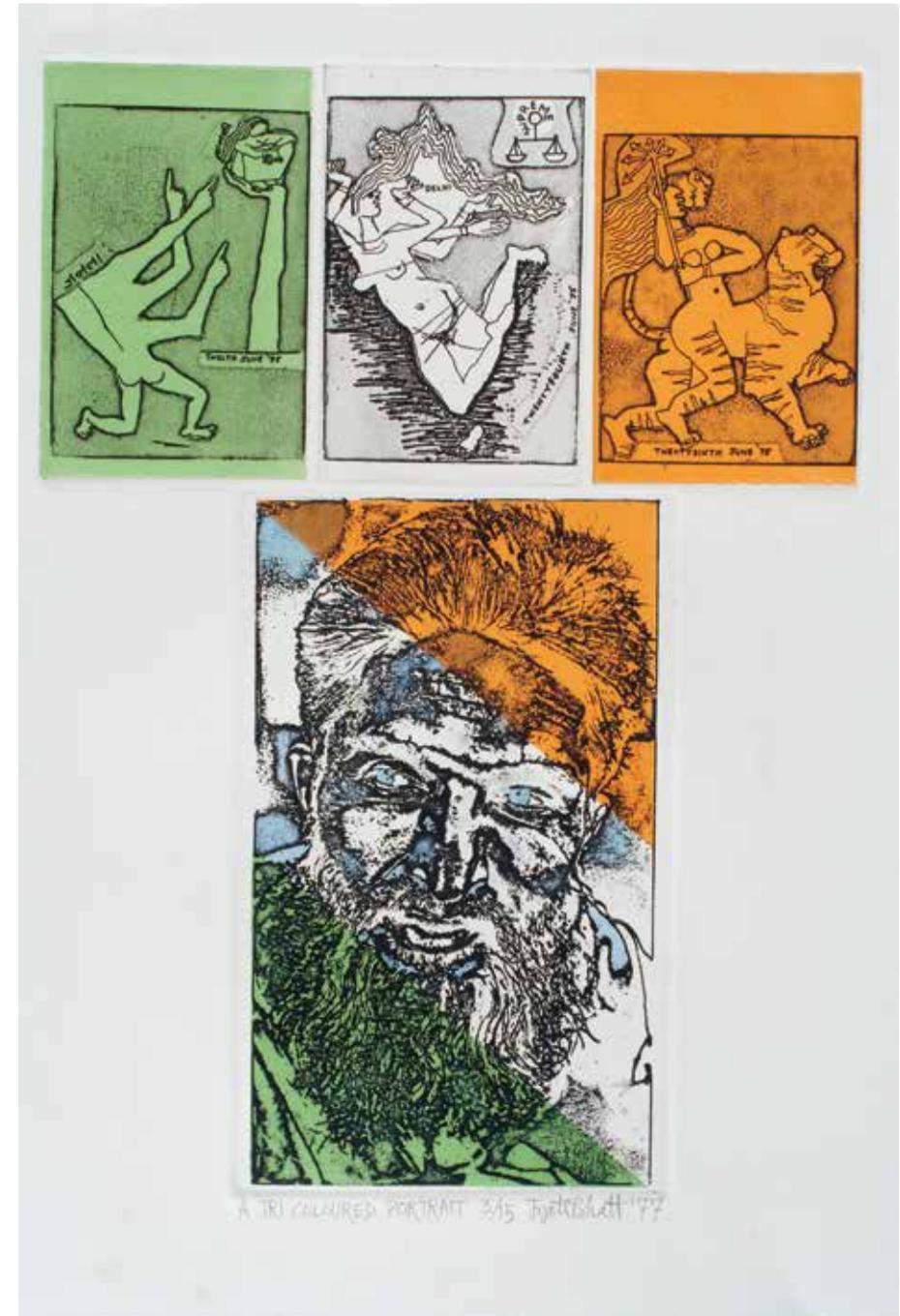
A MIRROR IMAGE OF A FACE 1973
Screen print on paper



MAN AND MACHINE 1975
Photo screen print on paper
New York



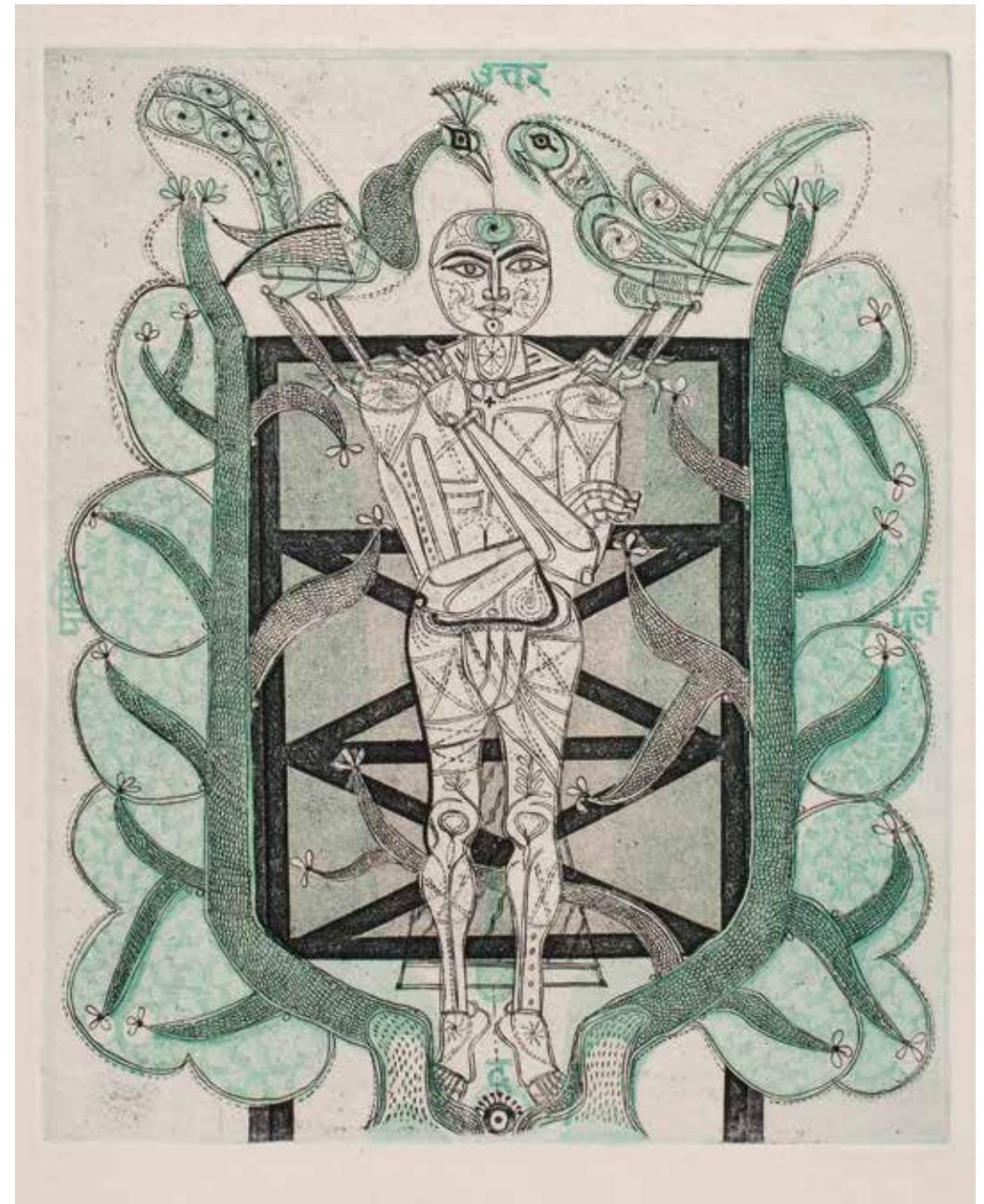
'H' FOR HUM HUNDUSTANI 1977
Photo etching on paper



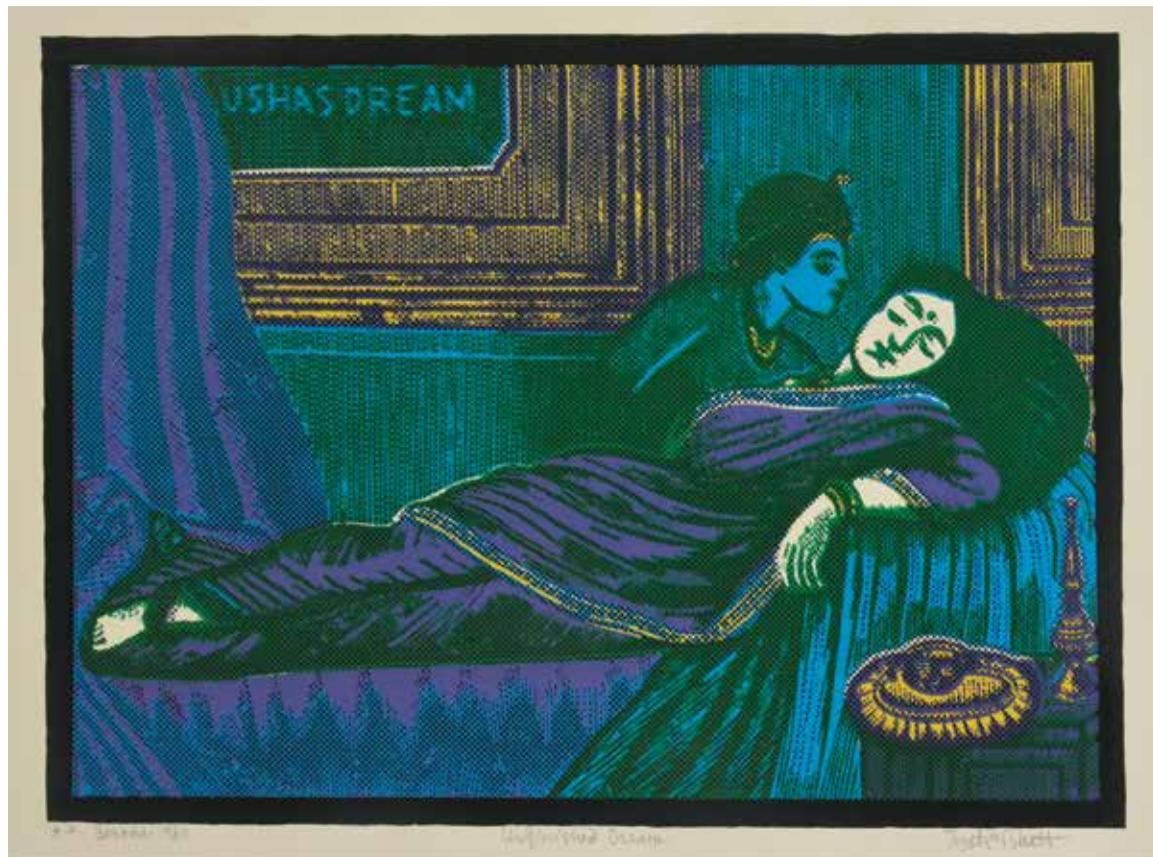
A TRI COLOURED PORTRAIT 1977
Mixed intaglio print on paper



THE TREE (KALPVUKSHA) 1978
Mixed intaglio print on paper



PUNDIT 1979
Intaglio print on paper



UNFINISHED DREAM 1980
 Screen Print on paper
 Baroda
 (Made after small wood engraving by an unknown engraver based on the oleographs by Raja Ravi Verma)



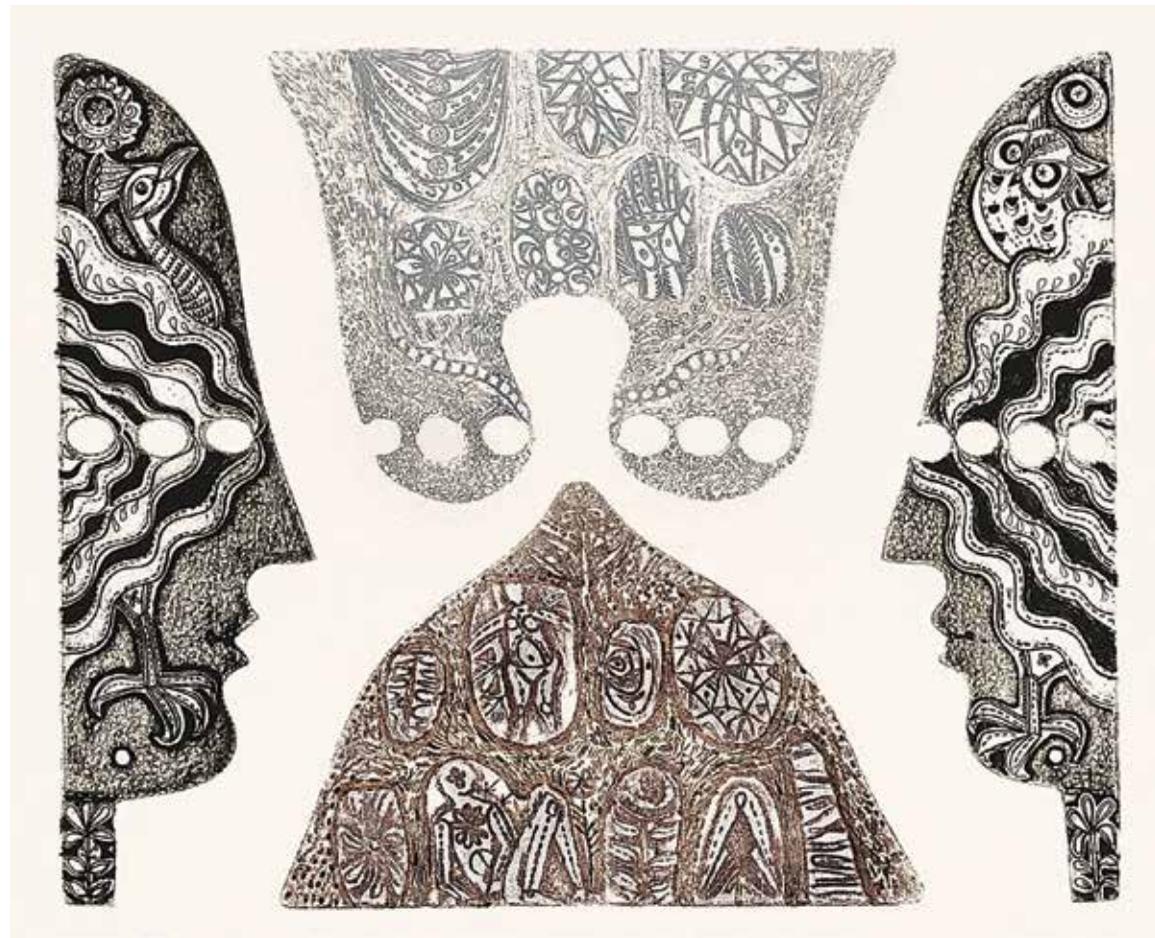
BEGINNING OF THE JOURNEY 1986
 Screen print on paper
 (Based on 1973 lithograph print)



HANDKERCHIEF (SELF PORTRAIT) 1987-88 (APPROX)
Etching print on paper



IMAGES GETTING LOST IN OBLIVION 1994
Mixed intaglio print on paper
Udaipur



TWO FACES 1998
Mixed intaglio print on paper



HOME COMING 2004 (APPROX)
Etching print on paper



V 2 UNDER THE UMBRELLA 2011
Mixed intaglio print on paper

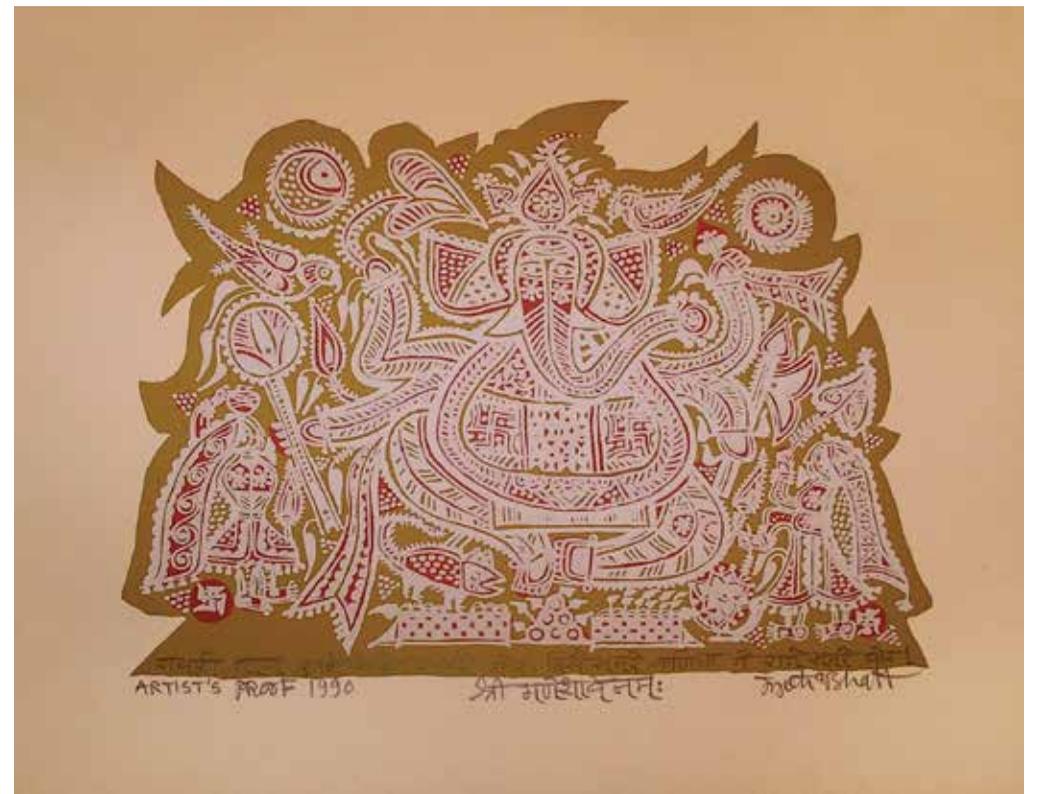
Mamta Singhania

ANANT ART

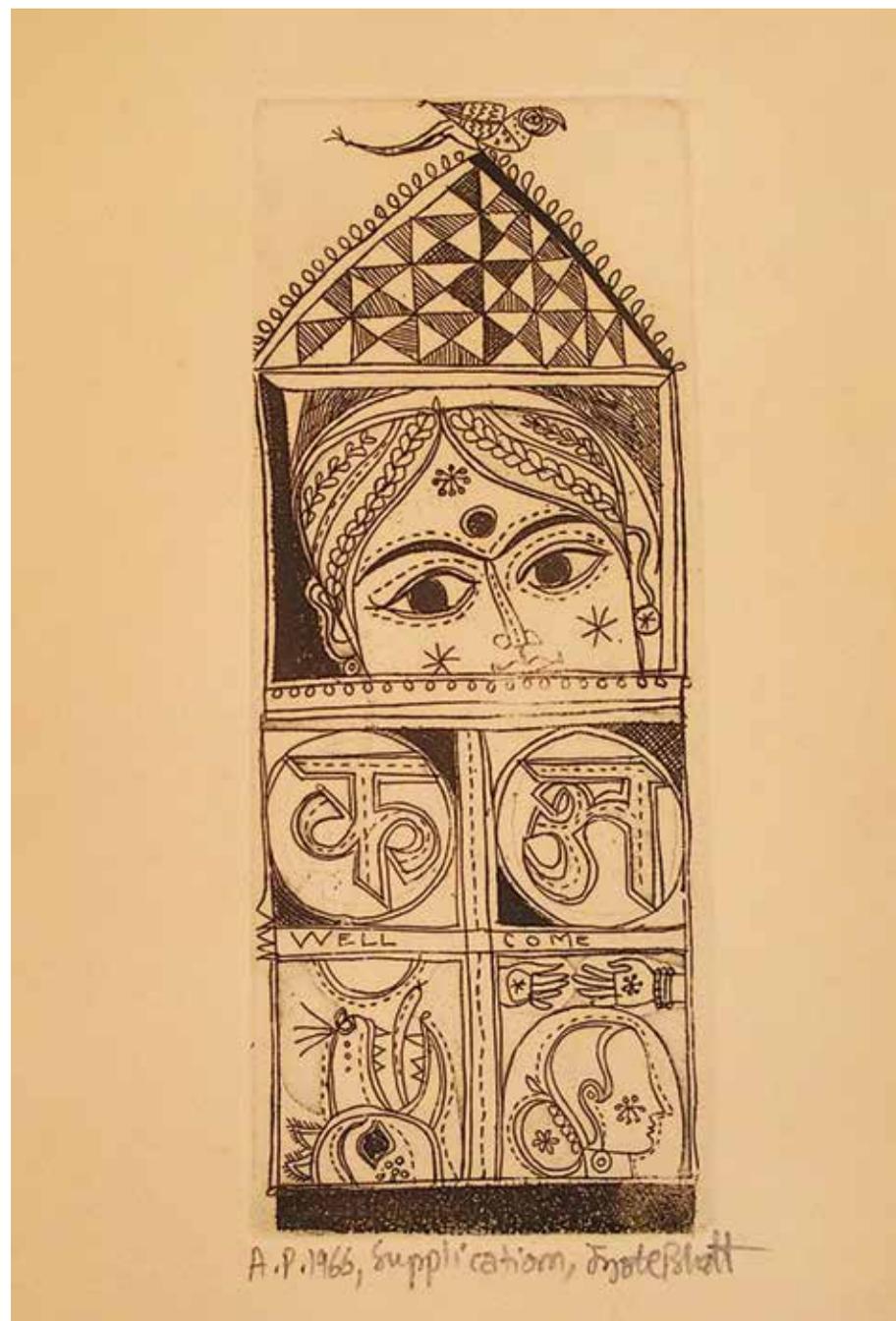
Delhi



MAN UNDER SUN 1964
Print



SHREE GANESHAYA NAMAH 1990
Serigraph



Nupur Dalmia

THE ARK

Vadodara, Gujarat

SUPPLICATION 1996
Print



BANI THANI 2005
Etching



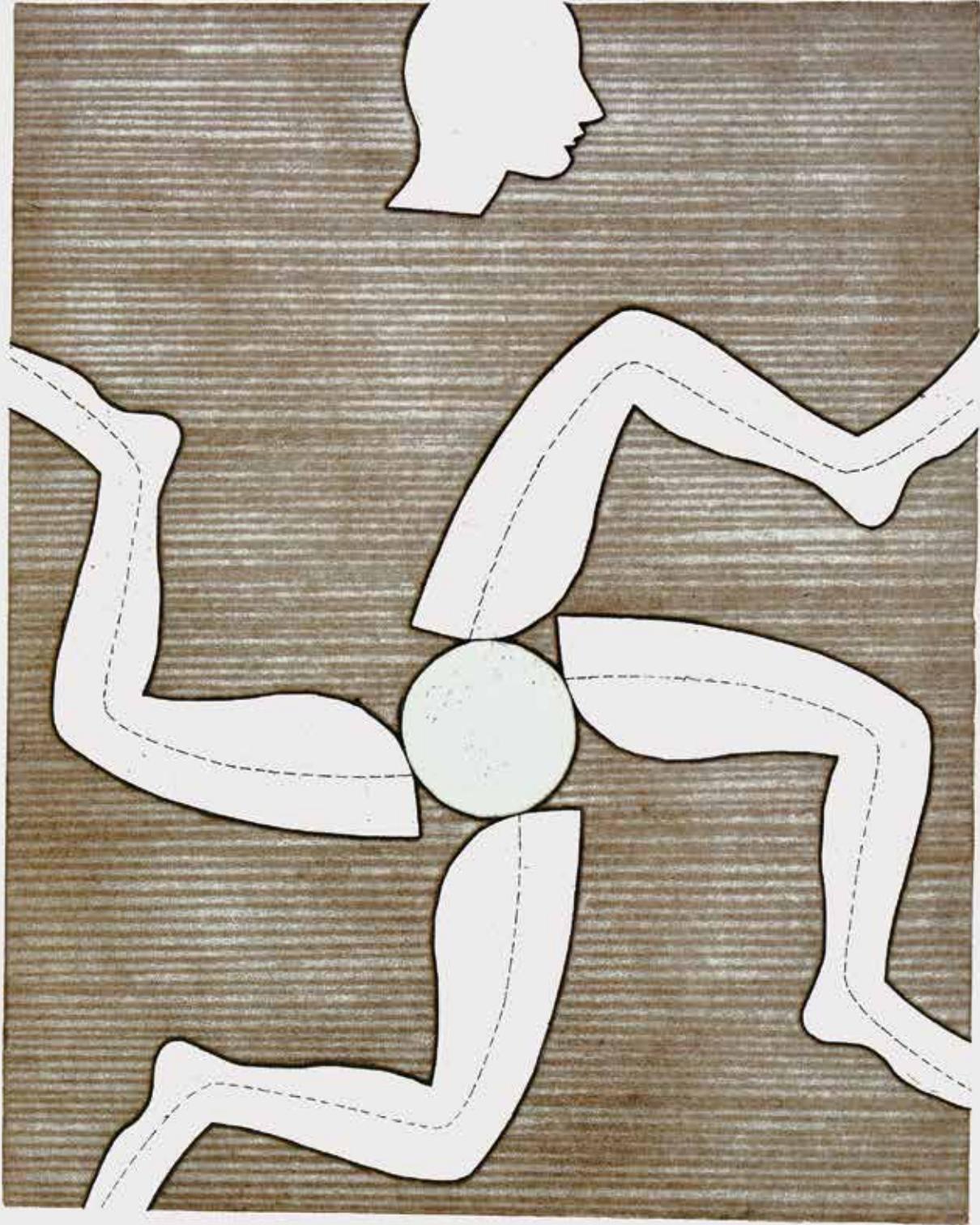
ASHVA LEELA 2012
Etching



A FACE
Etching



DEVI 1998
Etching



BHAAG, MANKHA BHAAG 2016
Etching

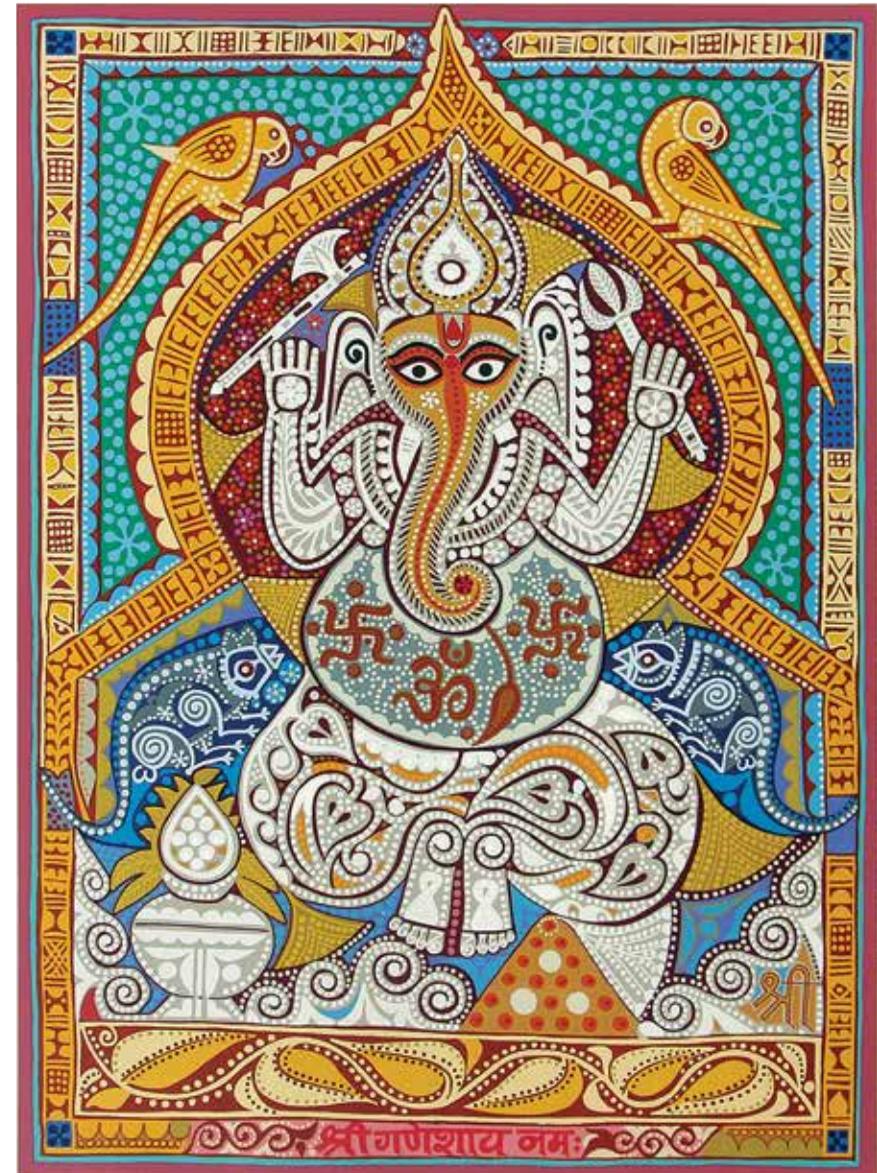


BINDU LEELA 2012
Etching

Manan Relia

ARCHER ART GALLERY

Ahmedabad, Gujarat



SHREE GANESHAY NAMAH 2009
Serigraph in 51 colour on paper



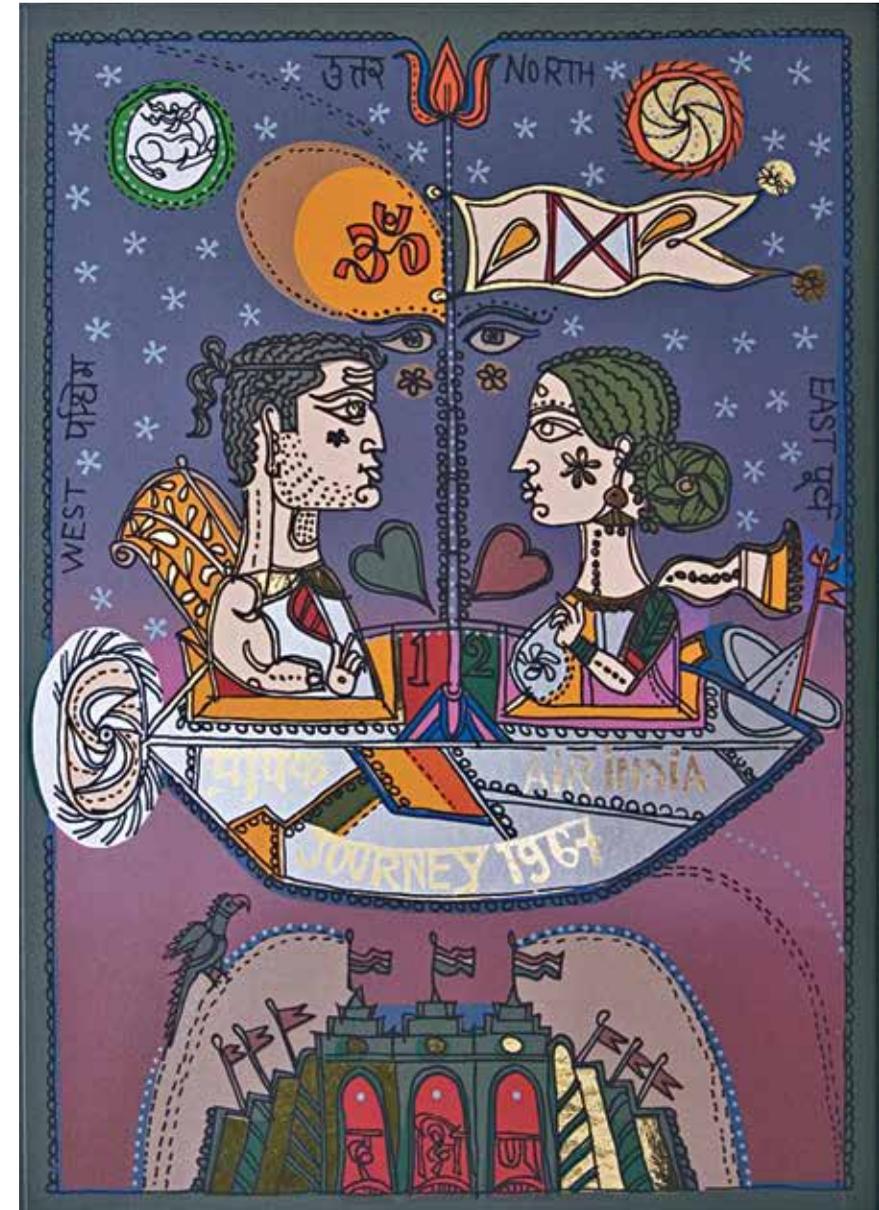
EMERGENT PATTERNS 2009
Serigraph in 44 colour on paper



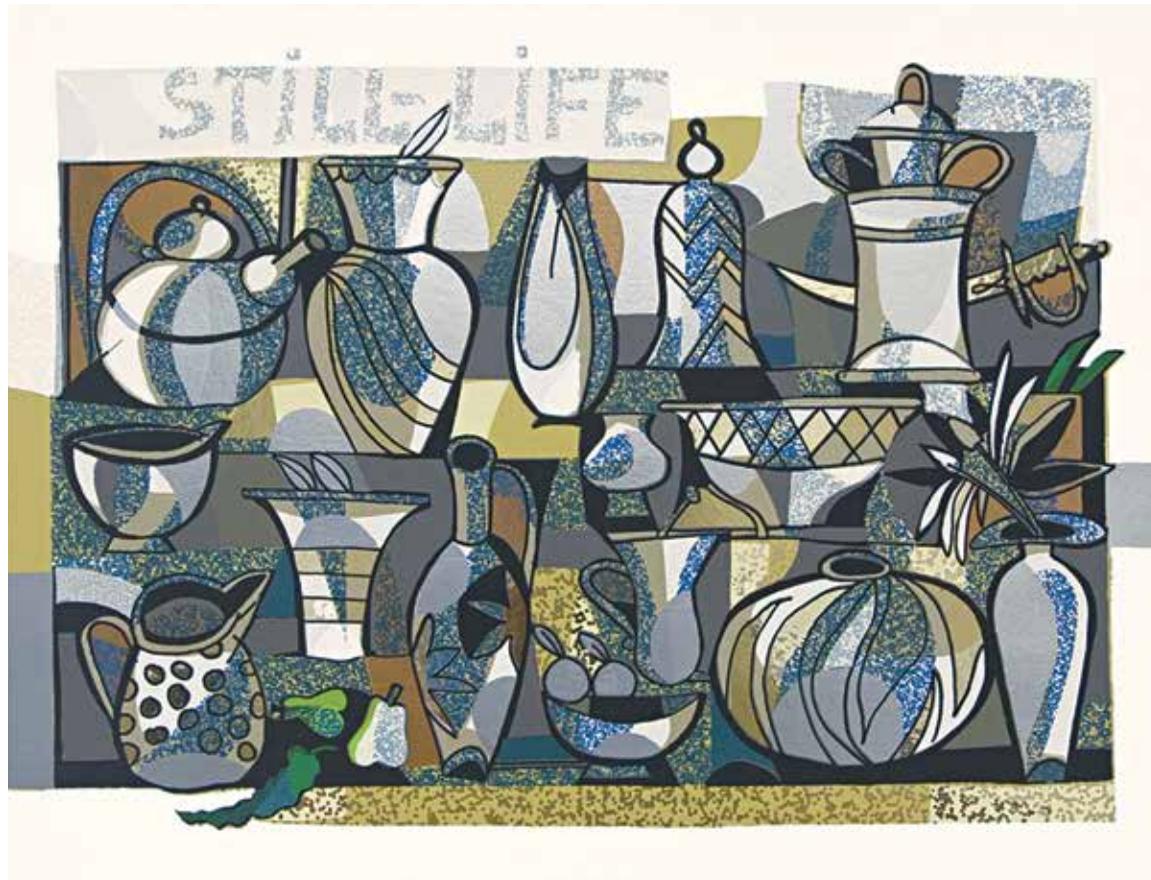
MYSELF AS AN ARTIST 2009
Serigraph in 52 colour on paper



JAL-THAL-NABH 2009
Serigraph in 88 colour on paper



HOME COMING 2010
Serigraph in 16 colour on paper



HIDDEN SWORD 2010
Serigraph in 15 colour on paper



TOTARAMJEE 2010
Serigraph in 18 colour on paper



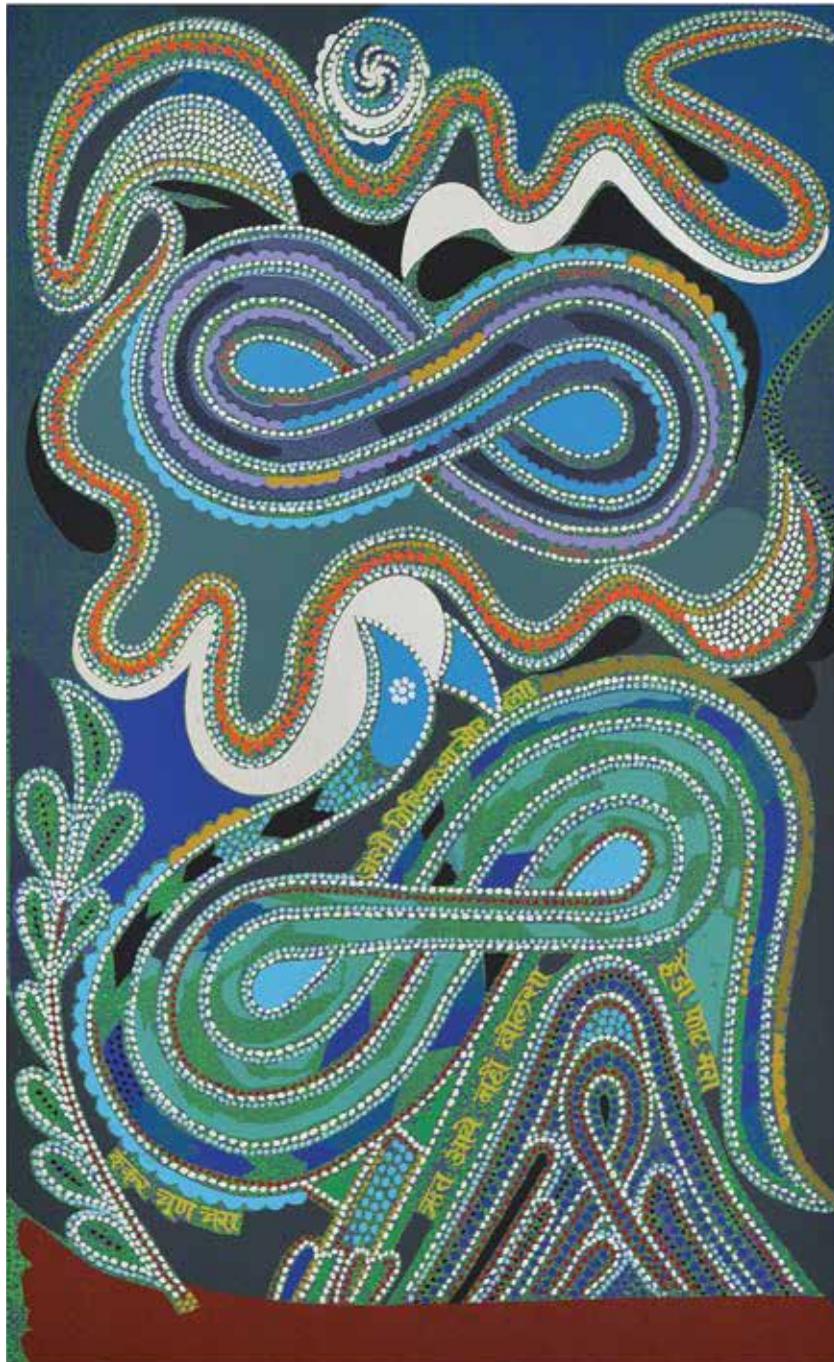
TEATEALLATION 2010
Serigraph in 16 colour on paper



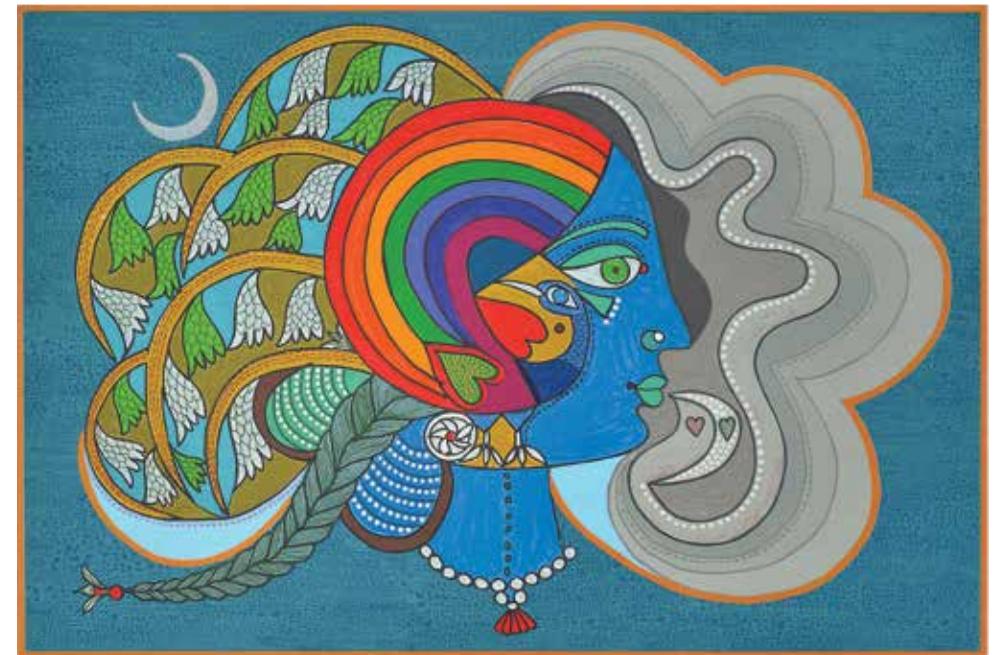
VILLAYATEA TABLE 2010
Serigraph in 21 colour on paper



4EVER 2GETHER 2010
Serigraph in 18 colour on paper



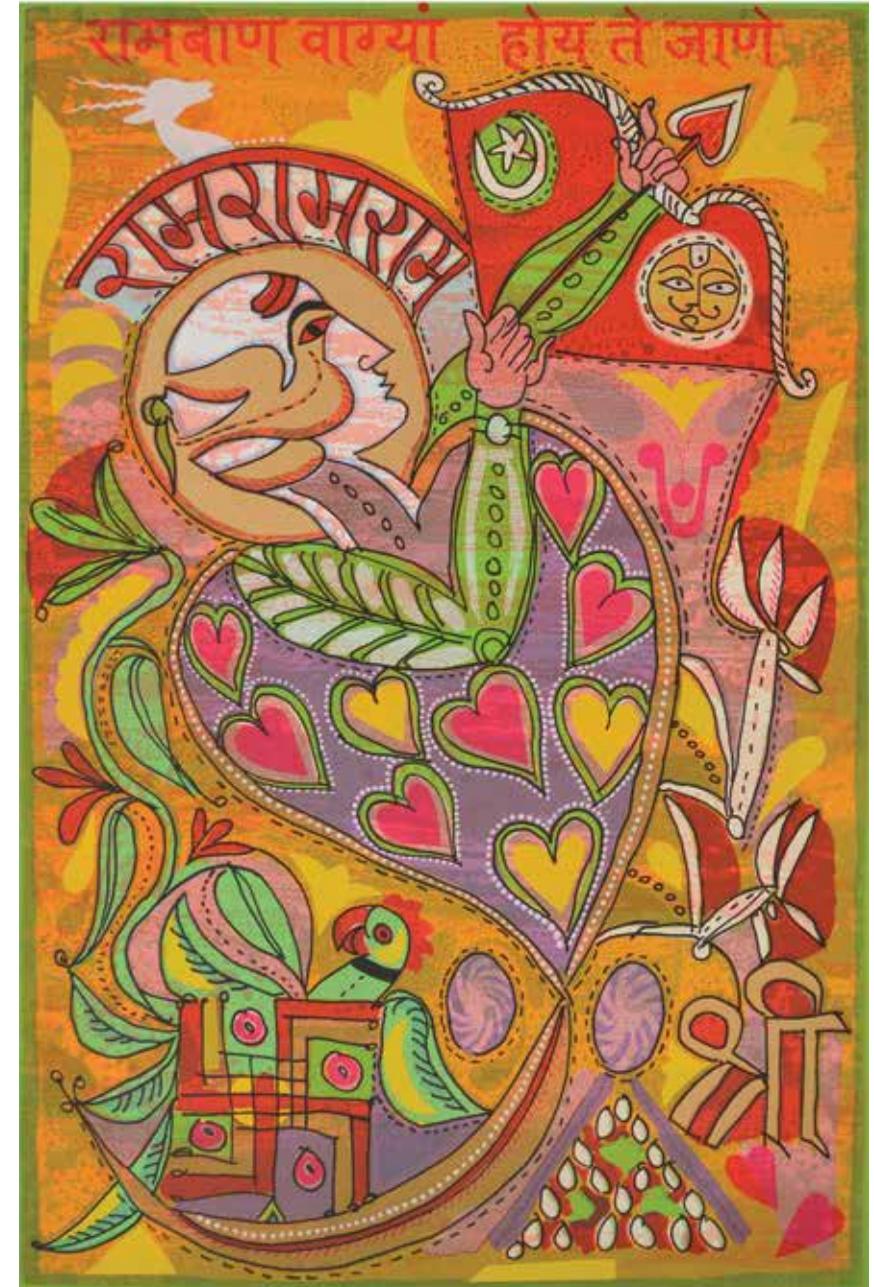
SORATH MALHAAR 2016
Serigraph in 26 colour on paper



VARSHA RITU 2016
Serigraph in 35 colour on paper



PRAKRITI 2016
Serigraph in 38 colour on paper



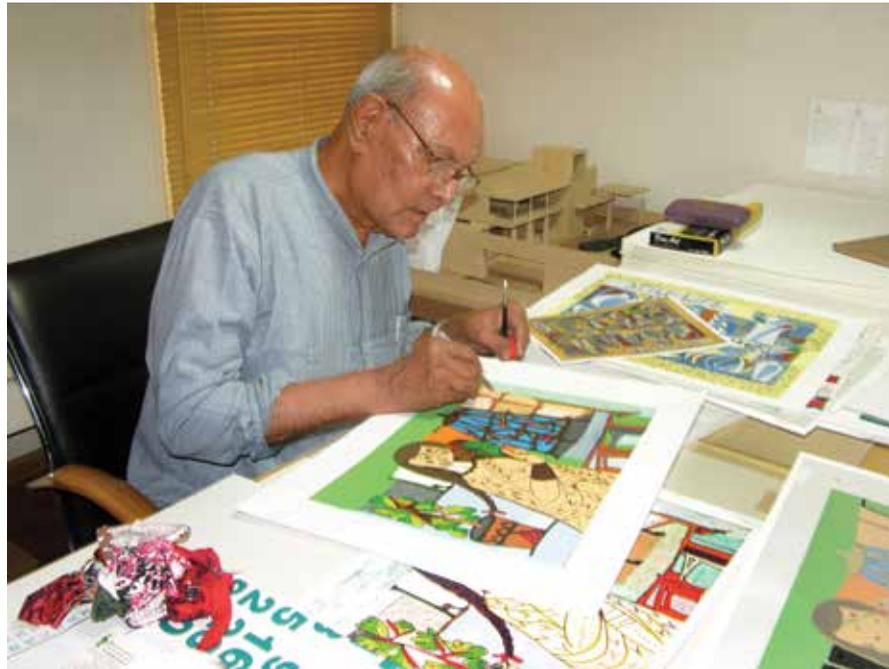
RAM RAM 2016
Serigraph in 16 colour on paper



HUM HINDUSTANI 2016
Serigraph in 33 colour on paper

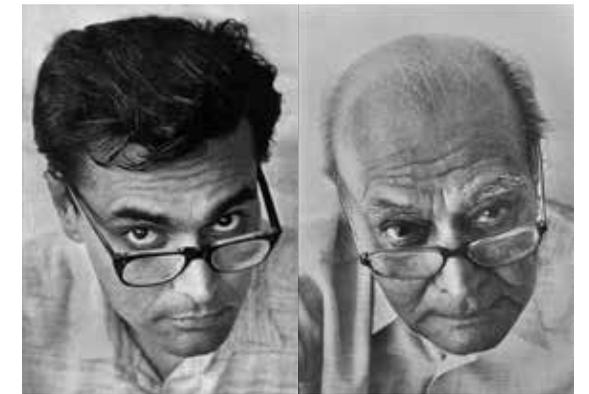


Archer Gallery, Ahmedabad



Archer Gallery, Ahmedabad

Jyoti Bhatt



SELF PORTRAIT 1967, 2013

Name Jyoti Bhatt (Jyotindra M. Bhatt)
Address 21-A, Charotar Society (A)
 Old Padra Road, Vadodara-390 020
 Gujarat, India
Tel (+91 265) 6590577
E-mail jotu7@yahoo.co.in

Date & Place of Birth

March 12, 1934
 Bhavnagar, Gujarat

1950-56

- Studied at Faculty of Fine Arts, M.S. University of Baroda till the completion of Post-Graduate Diploma in Painting under Professors N.S. Bendre, K.G. Subramanyan, and Sankho Chaudhuri. Also worked with them as an assistant during their mural assignments.
- Studied Mural and Fresco painting at Banasthali Vidyapith, Rajasthan, 1953.
- Commissioned to do two murals for the Parliament House, New Delhi.

- Made two murals for Jyoti Ltd., Baroda, and for the Zoological Department of the M. S. University of Baroda.

1956-59

- Founder member and secretary of Baroda Group of Artists, 1956 – 1966.
- Received Cultural Scholarship from the Ministry of Culture & Education for studying under Prof. N. S. Bendre.

1959-62

- Started teaching in the Department of Painting, Faculty of Fine Arts, M.S. University of Baroda.
- Executed a Mural Painting for the Forest Department, Government of Gujarat.
- Studied painting and etching at Academia Di Belle Arti, at Naples, Italy, under the Italian Government Scholarship.
- Traveled and visited art schools and art museums in Italy, Paris, and London.

- Assisted Prof. K.G. Subramanyan during his Terracotta Mural for Ravindra Rang Manch, Lucknow.

1963-64

- Founder member of 'Group 1890'.
- Executed mural paintings for Air India, Gwalior Rayon Mills and Alembic Glass Co.

1964-66

- Studied printmaking at Pratt Institute and Pratt Graphic Art Center, New York, U.S.A. under Fulbright scholarship and J.D.R. III Grant.
- Visited art centers, and museums in U.S.A., U.K., Italy and Greece.

1966 Onwards

- Resumed teaching in Faculty of Fine Arts, M.S. University, Baroda.
- Started photographic documentation of 'Living Traditions of Folk and Tribal Visual Arts in India.'
- Made a Photographic Mural for Excel-Industries Ltd., Mumbai.
- Worked on screen-prints with photographic methods.
- Collected traditional Rangavalli forms and wall drawings for I.T.D.C. Diary.
- Participated in various artists' camps and workshops on printmaking, photography and painting, including the Smithsonian & U.S.I.S. Print workshop held at New Delhi.
- Conducted several workshops on printmaking and photography.
- Executed murals for I.P.C.L and one for the Forest Department of the Government of Gujarat.

- Made photographic documentation of traditional murals in Chandod, Bhilupur and Ramnath Mahadev temples for M. S. University and for Gujarat State Lalit Kala Akademi. Also photo documented Pithoro (the traditional tribal ritual wall painting from Baroda region) for the National Lalit Kala Akademi.

- Organized two Rangavalli exhibitions and three thematic exhibitions of photography at the Gujarat State level.

- Did photo-documentation of works of Nandalal Bose, Benode Bihari Mukherjee and Ram Kinker Bajj for Santiniketan.

- Traveled to Germany under 'Internationes'- German Cultural Department program, 1978.

- Learnt basics of Holography in the U.K., 1985.

- Traveled in Madhya Pradesh and Gujarat for collecting and photographing objects of Folk and Tribal Arts for Roopankar Museum, Bharat Bhavan, Bhopal, and for the 'Art of Adiwasi' Exhibition held in Japan under Festival of Indiaprogram.

- Opted for early retirement from teaching at Faculty of Fine Arts, M.S. University, Baroda, 1992.

Seminars, Artists' Workshops & Camps

Participated in several seminars pertaining to the following:

- Folk art traditions – in Santiniketan.
- Printmaking – in Santiniketan, 1981.
- Printmaking – organized by USIS in Kolkata, 1970.
- Photography – organized by the British Council and Lalit Kala Akademi, New Delhi.
- Contemporary Art in India – in Bhubaneswar, Orissa, 1988.

- Art today in India – at The Institute of Advance Studies, Shimla, 1989.

- Contemporary Art in India – organized by N.C.P.A., Mohile Parikh Centre for Arts, Mumbai, 2000.

- Two illustrated talks on 'Living Traditions of Folk and Tribal Arts in India', for Morcrafts, N.C.P.A., Mumbai, 2000.

- Photography Workshop for Department of Youth and Culture, Govt. of Gujarat, 2000.

- Coordinated two photography workshops in Baroda, conducted by Prof. Thomas Luttge, under auspices of Max Muller Bhavan, Mumbai, 1998 and 1999.

- Terra-Cotta Sculpture Workshop, organized by The Guild art gallery in Jaipur, 2006.

- Ceramics Workshop, organized by Uttarayan, Baroda, 2010.

- All India Artists' Camp, organized by Aabha Foundation, 2010.

- All India Artists' Camp, organized by Aabha Foundation, 2011.

- Participated in Spiritual Experience, Computer Art Workshop held in Baroda, 2001.

- Literature and Other Fine Arts, organized by Gujarat State Sahitya Akademi and Savli College of Arts.

- Artist Camp at Bihar Museum, Patna-2017.

Solo Exhibitions (of Paintings, Graphic Prints and Photographs), 1963 onwards:

- India: 22 shows in India, across Mumbai, New Delhi, Ahmadabad, Bhopal, Kolkata and Baroda, including two at Centre for Photography, N.C.P.A., Mumbai, and Indira Gandhi National Centre for Arts in New Delhi.

- Overseas: 6 one-man shows across U.S.A., Germany, and Cuba.

- Printed Image: an overview, three retrospective exhibitions of Graphic Prints, from 1958 onwards at Cymroza Art Gallery, Mumbai (1998), ABS Gallery, Baroda (2002), and Anant Art, New Delhi, 2007.

- Retrospective Show organized by Delhi Art Gallery, New Delhi, Sep 2007.

- Photographs, organized by Rasa Gallery, Kolkata, 2008.

- Top of Form.

- Jyoti Bhatt - Photographs from Rural India, traveling exhibition within India overseas organized by Tasveer Arts, 2013 - ongoing.

- Solo show, the photographic show of folk art tradition at Gallery Raga, Vadodara, 2013.

- Solo show, the photographic show of folk art tradition at Bharat Bhavan, Bhopal, 2013.

- Solo show, the photographic show of folk art tradition at Bharuch, 2014.

- Solo show, The photographic eye of Jyoti Bhatt at Guild Art- Mumbai, Galerie 88-Kolkata, 2017.

- "ROOP- SWAROOP", Exhibition of photographs at Satya Gallery, Ahmedabad - 2017.

- Exhibition of photographs at Rukshaan Art Gallery, Mumbai-2017-18.

- "RE- INCARNATIONS", Mini – Retrospective show of paintings, prints and photographs at ARK Gallery, Vadodara-2018.

- Bottom of Form.

- 2018: Jyoti Bhatt An Overview.

- The Ark Vadodara.
- 2018: Jyoti Bhatt 20th century rural India photography Rukshaan Art Mumbai.

Group Exhibitions, 1954 onwards

- Participated in National Exhibitions of Arts, Lalit Kala Akademi, New Delhi.
- Annual shows of Bombay Art Society, Baroda Group of Artists and Kalidasa Art Exhibitions, Ujjain.
- 1955-1990, AWARD WINNERS, prize winning works from National Exhibition of Arts, Lalit Kala Akademi, New Delhi.
- 1959 and 1961. International Biennial for the Young Artists, in Paris.
- 1969, Sao Paolo Triennial of Arts, Sao Paolo.
- Through the Indian Eyes: Indian Photographers, shown in Holland.
- Works selected and invited for international exhibitions of art, printmaking and photography.
- Works selected and invited for Festival of India exhibitions held in the U.K., U.S.A., U.S.S.R, Poland, Italy, Germany, Sweden, Cuba, Yugoslavia, Canada, Singapore, Taiwan, and Japan.
- 1963, Group 1890 show, New Delhi.
- 1969, Painters with Camera, Mumbai.
- Six Indian Photographers, Museum of Modern Arts, Oxford, U.K.
- Black and White exhibition of the Photographs about the condition of post-independence women in India.
- The Eternal Wheel: 15 Indian Photographers, shown in Germany and several other European countries.

- LEGATEE, the Baroda School of Arts, Mumbai.
- MULTIMEDIA- Art of the 90's, CIMA Gallery, Calcutta.
- Fourth Bharat Bhavan International Print Biennial.
- 1998, Major Trends in Indian Art, exhibition organized by Lalit Kala Akademi on 50th Anniversary of India's Independence.
- 1998, Movement in Indian Art – Attribute, exhibition by Chitra Kala Parishath, Bangalore.
- 1999, Photographs by Artists, New Delhi.
- 'Looking Glass - Self, Mumbai.
- 'Icons of the Millennium', Mumbai.
- Woman/Goddess: Exhibition of Photographs circulated in India and USA.
- Post Card for Gandhi, organized by Sahmat, New Delhi.
- 2000, Exhibition of photographs (with Raghav Kaneria), New York, USA, April.
- 2001, In Conversation: Exhibition of paintings and Sketch-books, Gallery Espace, New Delhi, September.
- 2005–2010, Group Shows in Kolkata, Mumbai, Baroda, New Delhi, and Ahmedabad.
- 2010, Where Three Dreams Cross: Photographs from India, Bangladesh and Sri Lanka, show at U.K. and Switzerland.
- "Subtextual Documentalists" (exhibition of artist's Photographs), Vadodara, Mumbai, Delhi -2014-2015.
- 2017, Group Show, Gallery Jhaveri Contemporary (Nasreen, Karia & Bhatt) Mumbai.

- 2019, India International Centre New Delhi-VRIKSHA curated by Uma Nair: 10 inkjet prints to celebrate trees. Bharat Bhavan Bhopal.

Awards

- Gold Medal, International Biennale of Prints, Italy.
- Top prize, FOTOKINA World Photography Contest, Germany, 1978.
- Grand Prix, 13th Annual Photo contest for Asia and Pacific, UNESCO, Japan, 1989.
- President's Gold Plaque and National Award, 1956.
- National Award, at the Annual Art Exhibitions of Lalit Kala Akademi, New Delhi, 1963.
- Awarded a special Gaurav Puraskar by Gujarat State Lalit Kala Akademi.
- Life Time Achievement Award by Gujarat State.
- First Prize for the postal stamps design for the 25th Anniversary of Independence of India.
- First Prize for graphic print, State Exhibition, Gujarat Lalit Kala Akademi, 1967.
- Silver Medal, Annual show of Bombay Art Society, Bombay.
- Received fellowship from Smt. Indira Gandhi Pratishthan, New Delhi.
- Bronze Medal, Nikon world Photo Contest, Japan.
- Prize for 'Children' Photography contest, D.A.V.P., New Delhi, 1978.
- Senior Artist Award, All India Fine Arts and Crafts Society (AIFACS), New Delhi, 2000.
- Kalashri, A.I.F.A.C.S. New Delhi, 2001.

- Hon. Doctorate by Rabindra Bharati University, Kolkata, 2004.

- Life Time Achievement distinguished Photo-Artist of the year; Award from Academy of Visual Media, New Delhi, 2005.
- Kailas Award for Life Time achievement in Visual Arts, Morari Bapu Centre, 2011.
- Senior Fellowship from Ministry of H.R.D., New Delhi.
- Life time achievement award from Prafulla Dahanukar Art Foundation, Mumbai, 2017.
- Padmashri, Indian Government, 2019.

Collections

Paintings, Graphic prints and photographs in various public and personal collections in India and overseas including:

- Museum of Modern Art, New York, U.S.A.
- Print Collection at Smithsonian Museum, Washington D.C., U.S.A.
- Uffizi Gallery, Florence, Italy.
- The British Museum, U.K.
- National Gallery of Modern Arts, New Delhi.
- Lalit Kala Akademi, New Delhi.
- Indira Gandhi National Centre for Culture & Arts, New Delhi.
- Roopankar, Bharat Bhavan and Indira Gandhi Rashtriya Manav Sangrahalaya, (I.G.R.M.S), Bhopal.
- Museums in Hyderabad, Chandigadh, Baroda, Bangalore, etc.
- Various State Lalit Kala Akademi's and Zonal Cultural Centres in India.

- Private Collections: Air India; Tata Institute of Fundamental Research, Mumbai; Art Heritage Gallery, Delhi; Mrs. P. J. Godrej; Jehangir Nicholson, Mumbai; HEART Foundation, Mumbai; CIMA (Centre for International Modern Art), Kolkata; Uttarayan Art Foundation, Baroda; Anant Art Gallery, Delhi; Delhi Art Gallery, Delhi; Sea Gull Art Foundation, Kolkata; and several personal collections.

Committees and Jury Member

Have worked as a member of the jury, judging committee and commissioner, for various International, National and State level art exhibitions:

- Indian Triennale, Delhi, 1974.
- Bharat Bhavan, International Print Biennials, 1991, 1995 and 2008.
- Exhibition of Indian Graphic Prints at Cuba and Algiers, 1982.
- National Photography Biennial, New Delhi.
- National contests of Photography, Department of Youth & Culture, Gujarat State.
- All India Exhibitions of Drawings, Ahmedabad.
- National Exhibition of Photography, 2009.

Have also worked as a member of advisory committees, executive and selection committee for different organizations related to visual arts, handicrafts and cinema.

Published texts in periodicals, since 1959

Have written articles and essays on various topics related to the arts:

- In Gujarati periodicals such as Kumar, Kshitij, Uhapoh, Kesudan, and Samput' Etad, etc.
- In Hindi and English periodicals such as Swagat, Lalit

Kala Contemporary, and Lalit Kala Samakaleen Kala, The India Magazine.

- Written and illustrated a small book on 'Rangavalli'- The Traditions of Floor Graphics, in Gujarati.
- Translated 'Abanindranath Tagore', a book published by National Book Trust, India, in Gujarati.
- Translating another book 'Ravindranath Tagore – his Teachings and Paintings for the National Book Trust, into Gujarati.
- Introduction to Printmaking, an article for the catalogue of National Printmaking Portfolio.
- Contributed three chapters on: (1) Folk Arts, (2) Print-Making, and (3) Photography, for Volume 30, Visual Arts of 'Gnan-Gangotri' in the Encyclopedia in Gujarati, Sardar Patel University Publication. And, for another 'VishvaKosh', Gujarat University.
- 'National Printmaking Portfolio', project of Marvel Art Gallery, 2010.
- Large reproductions of my paintings and a print published by National Gallery of Modern Art and Lalit Kala Akademi, New Delhi.
- DOMUS Magazine, May 2015 & Feb. 2017.
- BETTER PHOTOGRAPHY magazine, Jan 2017.
- Works published and reproduced in several books, periodicals, calendars, diaries and as greeting cards.

Recent Book Publications

- Inner Landscape of Gujarat, a book of Photographs.
- Parallels That Meet, published by Delhi Art Gallery, New Delhi, 2007.
- Three illustrated catalogues published by Cymroza Art Gallery, Rasa Art Gallery and Uttarayan Art foundation.

- Photographs from Rural India: Jyoti Bhatt published by Tasveer Pvt. Ltd., Bangalore, 2013.
- The Inner Eye & The Outer Eye, edited by Vivek Desai, published by Art Book Hub, Ahmedabad, 2013.
- ROOP NAAM JUJWA, compilation of Gujarati articles by Jyoti Bhatt on arts, 2016.

Participated in, 1994 onwards

- Two photography projects 'Punjab Today' and 'India-24 Hours'.
- Artist in Residence, Bangalore University, March 2010.
- Made 10 serigraphic prints for Archer Studio, Ahmedabad, 2010.
- Photographed wall paintings of the Rathwas from M.P. and Gujarat for 'M. P. Lok Kaka Parishad', Gwalior.
- Donated works and editions of graphic prints for portfolios and exhibitions organized for various kinds of charitable causes.

Illustrated Talks (Slide-Lectures)

Illustrated talks on the following subjects have been given to several groups of artists, art-students and art connoisseurs at various art schools, art colleges, art galleries and art institutions in India and Abroad from 1970 onwards:

- Contemporary Printmaking in India.
- TED TALK, Ahmedabad, 2010.
- MAARI KALA YATRA, Vishwakosh, Ahmedabad 2013.
- Printed Pictures, NGMA, Delhi, 2014.
- Photography – a potential medium for an artist's personal expression.
- Living Folk & Tribal Art Traditions in India.

Archival Collections

- An extensive Archive of photography, artworks, diaries, sketchbooks, published and unpublished writing by Jyoti Bhatt has been digitized by Asia Art Archive (Hong Kong) for 'The Baroda Archives' project. Commenced in November 2011, the digital archive is due to launch online in November 2014.
- An Archive of photographs of 'The Living Traditions of India' series has been digitized by Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, 2014. A copy of this photo-documentation archive along with the all other archival content generated by Asia Art Archive is housed in IGNCA.
- 1000 silver-gelatin photographs are in the archival collection of Tasveer Foundation and Tasveer Pvt. Ltd.
- MAP (Museum of Arts and Photography).

Uma Nair



EXECUTIVE SUMMARY

Having taught literature as a High School English Teacher, it was an exhibition of John Singer Sergeant at the National Gallery of Art in Washington DC that stirred Uma's inner recesses and made her write her first review for Economic Times.

She studied Mark Rothko's historic retrospective in 1993 and 1998 and reviewed exhibitions in New York's Metropolitan Museum as well as National Gallery of Art in Washington DC.

Combining auction analysis of the masters at Christies and Sotheby's worldwide and covering a range of exhibitions from Ansel Adams, Irving Penn, Richard Avedon and Diane Arbus to Raghubir Singh, S and Raghu Rai gave Ms. Nair a bird's eye view of the art of reviewing.

CURATOR

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

Moderns and Earth Songs

From inviting an archival show called Moderns that was sent to Jordan, Berlin and Vienna from 2008 to 2016 to researching and curating Earth Songs, Uma curated a show of 86 works on a study on India's tribal art at the Lalit Kala Akademi.

Sculpture

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.

Photography

Coupling photography and paintings Ms. Nair curated a show in 2007 with Gallerie Nvya called Darpan. She was the Curator of the Kolkata Photo festival 2019.

Painting

Among artists who revel in painting, Nair's most important exhibition was Sanjay Bhattacharyya's Emerging Krishna at the Religare Art Gallery in 2012. Sanjay is a master disciple of the maestro Bikash Bhattacharjee.

Sculpture/ Installations

In the year 2010 Nair was invited to write about the Lalit Kala Akademi National Exhibition that was held in Kolkata where she discovered the work of the brilliant bronze sculptor Arun Pandit. She has followed Arun Pandit since 2010 and curated his shows.

Ceramics

Her first show Terra Natura 2005 became a lesson in history, techniques and the alchemy of textural terrain in ceramics.

AUTHOR

Nair's first monograph on 25 years of Paresh Maity was published in 2005.

Nair has also penned more than 100 catalogues in 30 years of work. Her most important ones are ITIHAAS, Dhanraj Bhagat at 100 and Dhvani-Shabd our Chinh for NGMA Delhi. Her last book was Reverie with Raza published by Akar Prakar and Mapin Books.