



INDIAN *arts* COLLECTIVE

# BEYOND TRADITION | TWO

CHANGE AND CONTINUITY IN TRADITIONAL INDIAN ART

KAMALNAYAN BAJAJ HALL & ART GALLERY, NARIMAN POINT, MUMBAI

APRIL 21 TO 25, 2026 | 11 AM TO 7 PM

ANWAR CHITRAKAR | GITANJALI DAS | KALYAN JOSHI | LADOBAI | MAHESH VISHNOI  
MOHAN VERMA | RAMESH HENGADI | SANJAY CHITARA | PADMA SHRI SHAKIR ALI  
SHAILESH PANDIT | SURESH WAGHMARE | VENKAT RAMAN SINGH SHYAM

# BEYOND TRADITION

## TWO

### **Continuity and Change in Indian Traditional Art**

Over the past twenty years, traditional art in India has been transformed. Changing socio-economic conditions, expanded institutional engagement and access to new audiences have led to evolving modes of artistic self-definition.


Historically situated within localised, community-based systems of knowledge, production and reception, indigenous practices were often framed through discourses of tradition, continuity, and cultural preservation. Such frameworks have tended to position these practices as static or temporally fixed. *Beyond Tradition| Two* reconsiders this position by presenting ways in which traditional art in India is actively negotiating transformation.

Organised by *Indian Arts Collective*, the exhibition presents twelve traditional artists whose works portray continuities and shifts in materials, iconography, scale, and narrative strategies. While drawing upon established visual vocabularies these artists respond to contemporary realities, reinterpreting and transforming their inherited traditions. Rather than signaling a rupture from tradition, these developments reveal tradition itself as a dynamic and adaptive process.

The exhibition is organised around three distinct thematic frameworks: narrative practices, sacred traditions, and tribal art. These frameworks not only reflect the diversity but present the internal complexity of traditional artistic production in India. Each of these frameworks presents distinct modes of visual expression, material practices, and systems of meaning. Narrative works explore storytelling traditions that transmit history, mythology, and social contexts, often adapting inherited forms to address contemporary contexts. Sacred works engage with ritual, devotion, and cosmology, examining how spiritual practices continue to shape artistic production even as they respond to changing audiences and frameworks. Tribal art practices highlight regionally specific knowledge systems and relationships to nature, community, and ancestry, while also addressing the ways these practices have been re-contextualised within broader cultural and artistic discourses. Together, these thematic frameworks enable a reading of traditional art as a dynamic and evolving field, attentive to continuity, transformation, and the multiple temporalities that inform contemporary practice.

The twelve participating artists are all masters of their inherited tradition. Transmitted across generations, these practices are recognised as central to the present and invite a reconsideration of how Indian art histories are constructed. By challenging binaries between the traditional and the modern, the rural and the urban, and the indigenous and the contemporary, ***Beyond Tradition| Two*** proposes traditional art as an active field of contemporary artistic practice.

Anu Chowdhury-Sorabjee

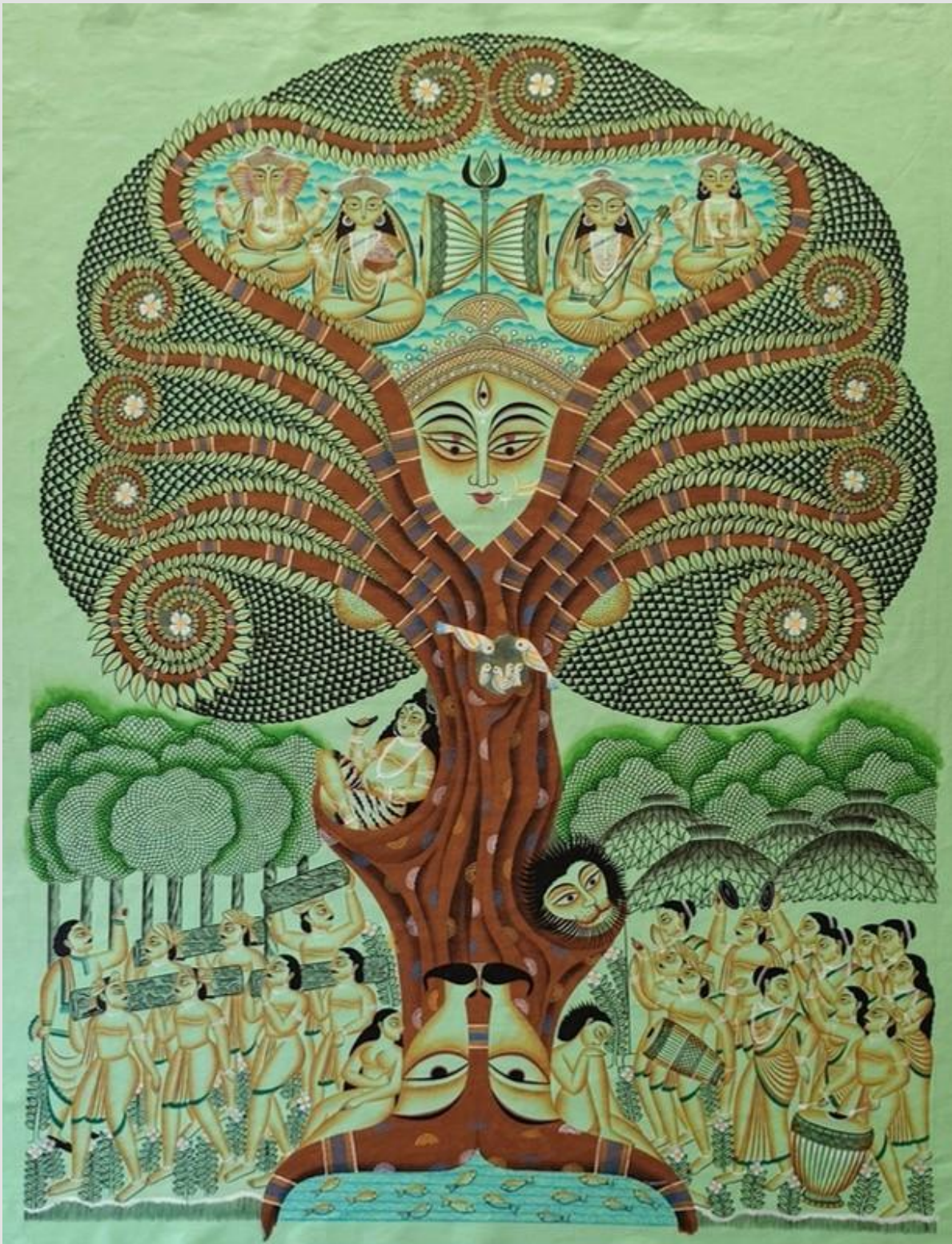


ANWAR CHITRAKAR  
GITANJALI DAS  
KALYAN JOSHI  
LADOBAI  
MAHESH VISHNOI  
MOHAN VERMA  
SANJAY CHITARA  
RAMESH HENGADI  
SHAILESH PANDIT  
PADMASHRI S. SHAKIR ALI  
SURESH WAGHMARE  
VENKAT RAMAN SINGH SHYAM

*KALIGHAT*  
*ORISSA PATTACHITRA*  
*PHAD*  
*BHIL*  
*PICHWAI*  
*SANJJHI*  
*MATA NI PACHEDI*  
*WARLI*  
*STUDIO POTTERY*  
*MINIATURE*  
*GADHWAKAM*  
*GOND*

# ANWAR CHITRAKAR

## *KALIGHAT PAINTING*



**ARANYA  
DEVI,**  
72 x 48 inches,  
Acrylic on canvas  
2026

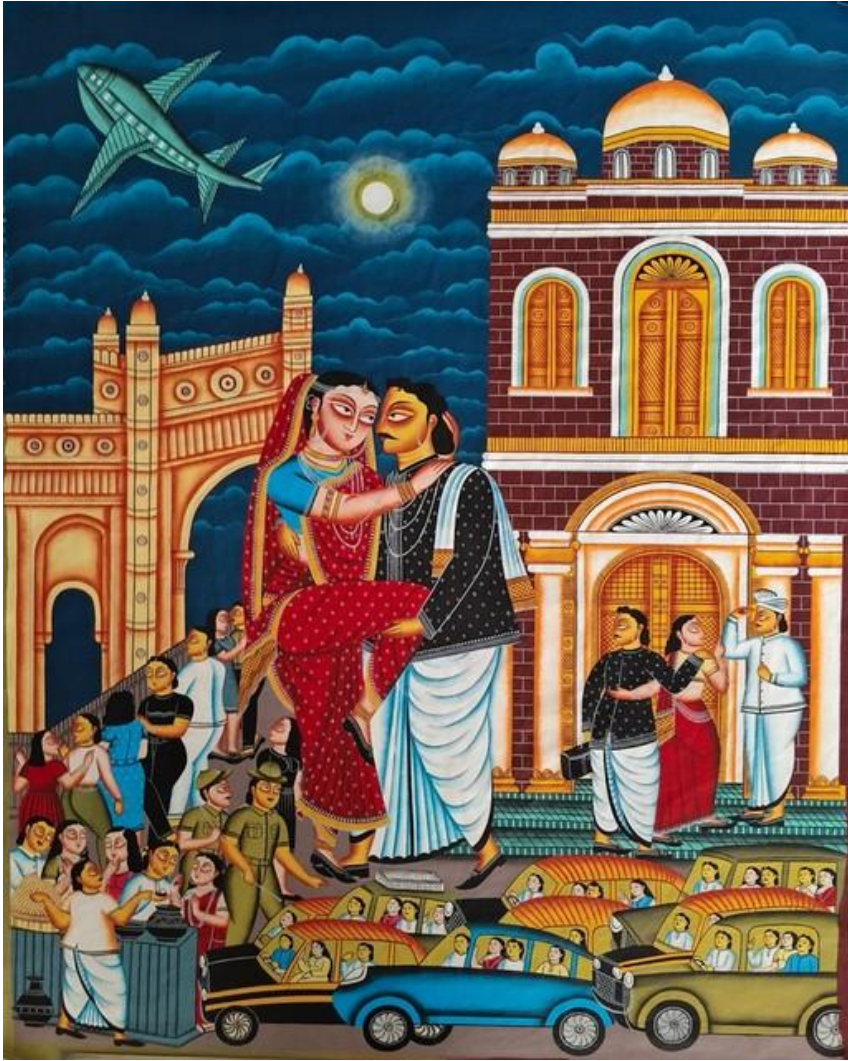
Born into a Patua family in rural West Bengal, Anwar Chitrakar was trained in the traditional art of narrative scroll painting (pats). In this tradition, long vertical scrolls arranged in descending panels depict a series of continuous narratives, often drawn from the lives of Krishna, the adventures of Rama, and other local or popular stories. The scrolls are not primarily produced for sale but serve as performative tools that accompany the patua's role as an itinerant singer and entertainer. Travelling within a radius of ten to fifteen miles from their villages, patuas perform in bazaars, temple courtyards, schools and homes, gathering audiences around them. As the patua sings the depicted story in rhymed couplets, he gradually unrolls the scroll, revealing each scene in sequence, synchronising the images with his sung performance.



Alongside this rural scroll painting tradition, Anwar was introduced to the genre of Kalighat painting, which had emerged in 19th century colonial Calcutta. Although Kalighat painting had developed stylistically from Patua scroll paintings, it simultaneously absorbed a range of artistic influences characteristic of the colonial urban milieu, including photography, the works of European and academically trained Indian artists, and the expanding visual culture of the printing press. Distinguished by bold, expressive figures, simplified forms, and vibrant natural colours, Kalighat paintings traditionally were painted on loose sheets of paper or cloth for devotional, narrative, and commercial purposes.

Anwar's artistic practice brings together these two distinct yet complementary visual traditions: the narrative, performative storytelling of Patua scrolls and the fluid, expressive idiom of Kalighat painting. This synthesis shapes a practice that is both distinctly personal and socially responsive, engaging with urgent contemporary issues such as the COVID-19 pandemic, ecological degradation, child marriage, gender inequality, and labour migration. Reflecting the historical trajectory of Kalighat painting, his work shifts seamlessly between representations of Hindu deities and mythological narratives and scenes rooted in everyday life. Portrayals of public figures, quotidian experiences, and genre scenes are infused with a keen sensitivity to social conditions, often articulated through satire and metaphor. In this way, Anwar maintains an active dialogue with popular visual and literary culture, extending the critical and communicative legacy of these traditions into the present. Anwar continues to prepare natural pigments using turmeric, marigold and lamp soot with tree gum as a binding agent, while expanding the formal possibilities of his artistic practice through works on canvas.

His work has been widely exhibited in India and internationally, including the Berlin Festival (2012), Namaste India Festival, Japan (2012), and Devi Art Foundation's Vernacular in the Contemporary (2010) New Delhi), the Mumbai Art Fair (2024) and the Jehangir Art Gallery, Mumbai (2017, 2024). His paintings are held in major collections, notably the Victoria and Albert Museum, London and the CSMVS, Mumbai. He has received several honours, including the Rabindra Bharati University Award (2003), West Bengal State Award (2002), National Award (2006), and the President's Award (2006).



**BABU BIBI  
MUMBAI  
DARSHAN**  
54 x 44 inches  
Acrylic on canvas  
2026



**HARMONY**  
14 x 22 inches  
Natural Pigments on paper  
2026



**ANTICIPATION**

14 x 22 inches

Natural pigments on paper

2026



**EMBRACE**

14 x 22 inches

Natural pigments on paper

2026



**ORNAMENTATION**

14 x 22 inches

Natural pigments on paper

2026



**PREPARATION**

14 x 22 inches  
Natural pigments on paper  
2026



**LOBSTER**

14 x 22 inches  
Natural pigments on paper  
2026



**LADY**

14 x 22 inches  
Natural pigments on paper  
2026



**LADY WITH BED**

14 x 22 inches

Natural pigments on paper  
2026



**LADY WITH MAN ON LAP**

14 x 22 inches

Natural pigments on paper  
2026



**PRINCE CHARMING**

14 x 22 inches

Natural pigments on paper  
2026



**MOBILE MADNESS**

14 x 22 inches  
Natural pigments on paper  
2026



**MODERN COUPLE**

14 x 22 inches  
Natural pigments on paper  
2026



**EINSTEIN, GANDHI, HITLER AND  
TAGORE AT A NEGOTATING TABLE**

14 x 22 inches  
Natural pigments on paper  
2026



### **SCALES OF POWER**

14 x 22 inches

Natural pigments on paper

2026



### **DURGA**

14 x 22 inches

Natural pigments on paper

2026



### **SCALES OF POWER**

14 x 22 inches

Natural pigments on paper

2026



**LOST DUPATTA**  
14 x 22 inches  
Natural pigments on paper  
2026



**SLEEPING TIGER**  
14 x 22 inches  
Natural pigments on paper  
2026



**UNION**  
14 x 22 inches  
Natural pigments on paper  
2026

**GITANJALI DAS**  
*ORISSA PATTACHITRA*



**TIGER**

36 x 47 inches

Stone pigments on tussar

2026

Born in 1985 near the sacred city of Puri on the Bay of Bengal, Gitanjali Das continues a hereditary tradition of Pattachitra painting. As one of Hinduism's most important pilgrimage centres, Puri is home to the Jagannath Temple, where Lord Jagannath, revered as the Lord of the Universe, is worshipped alongside his siblings Balabhadra and Subhadra. The practice of painting (*chitra*) on cloth (*patta*) is closely linked to the temple's ritual and visual culture. During the summer month of *Ashadha*, when the deities are believed to fall ill, public *darshan* is suspended for two weeks and painted images of the divine triad are displayed in their place. These substitutes, known as *anasar patti*, receive the same ritual reverence as the main temple icons.



Gitanjali works within the tradition of painting *yatri pattas*, devotional images historically produced for pilgrims as sacred souvenirs, reflecting the belief that a pilgrimage to Puri is incomplete without carrying home an image of Lord Jagannath. Her subjects remain rooted in Vaishnavite belief, depicting Jagannath as Maha Vishnu alongside episodes from the Ramayana, Mahabharata, and related mythological narratives.

Stylistically, her paintings adhere to the Pattachitra idiom, characterised by bold outlines, flat areas of vibrant colour, decorative borders and figures portrayed with frontal torsos and profile faces. Her graceful figures

convey movement through pose, gesture and gaze, while finely detailed linework contributes to the ornamental elegance and expressive clarity of her style. Gitanjali also experiments with expanding and reinterpreting mythological narratives associated with Vishnu and Jagannath. By isolating iconographic motifs and placing them against stark monochrome backgrounds, she shifts attention from dense narrative detail to symbolic form, creating a contemporary visual language that invites new readings of familiar sacred stories while remaining grounded in devotional tradition.

Among the few female Pattachitra artists working today, Gitanjali paints on handmade cotton cloth (*patta*) or raw tussar using natural pigments: white from powdered conch shell, red and yellow from local minerals, black from lamp soot, and green from plant leaves.

Her work has been exhibited at Jehangir Art Gallery (2024), Asian Art London (2025) and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (2025), and is held in several collections, including the museum's own holdings and the Michael Buxton Collection in Melbourne.



**COW**

30 x 44 inches

Stone colours on tussar

2026



**ELEPHANT**

33 x 45 inches

Stone pigments on tussar

2026



**JAGANNATH**

30 x 44 inches

Natural stone pigments on tussar

2026



**JAGGANATH TEMPLE PURI**  
44 x 48 inches  
Stone pigments on tussar  
2026



**GANESH**

36 x 54 inches

Stone pigments on tussar

2026



**NARASIMHA**  
36 x 54 inches  
Stone pigments on tussar  
2026



**TREE OF LIFE**

36 x 48 inches

Stone pigments on tussar

2026

# KALYAN JOSHI

## PHAD



### **RAASLEELA**

30 x 22 inches

Natural pigments on paper

2026

Born into a family of hereditary painters tracing back to the 13th century, Kalyan Joshi (b. 1969) is a contemporary master of the Phad painting tradition of Rajasthan. These monumental paintings depict the deeds and adventures of deified medieval folk heroes Pabuji, Dev Narayan and Ramdevji. Measuring up to five feet in height and thirty five feet in length, they function as a visual backdrop during all night performances against which their stories are performed through song, music and recitation. While the *Joshis* paint the Phads, it is the *Bhopas*, who perform and narrate the stories by illuminating different sections of the painting, highlighting each episode of the epic and guiding the audience through the narrative. The epic recitation is believed to possess healing powers with devotees calling upon the *bhopa* in both times of crisis and as acts of thanksgiving.



Characterised by repeated figural types, flat, unmodulated backgrounds, and a bold, saturated palette, Kalyan Joshi's work retains the clarity and narrative clarity essential to phad, where scale, gesture, and repetition guide the viewer through complex storytelling. While maintaining this ritual and formal structure, he also explores contemporary storytelling, modern line work, and new thematic subjects. His artistic practice engages with contemporary social, environmental, and educational themes. Works such as *Global Warming* (IIM Ahmedabad) and *Water Conservation* (IDC, IIT Mumbai; Dalmia Bharat Foundation) address urgent ecological

concerns. In *School Games & Activities* (Azim Premji University, Bengaluru), he depicts a range of traditional and modern sports, while narrative works like *COVID-19 Story* (National Gallery of Victoria, Melbourne) and *Story of Migration of Labour* (British Museum, London; Glasgow Museums) document the pandemic and its social impact.

Kalyan Joshi is the founder of the Ankan Artist Group, through which he has conducted more than two hundred workshops across India, collaborating with schools and SPICMACAY to promote awareness of phad painting among younger audiences. His studio, Chitrashala, serves as a centre for both creation and training, sustaining traditional techniques while encouraging experimentation.

Over his career, Joshi has exhibited internationally, including at the Musée du Quai Branly (Paris), Asian Art Museum (San Francisco), School of Art & Design, Syracuse University (New York), London Craft Week, and numerous festivals in Kuwait, Dubai, Spain, the UK, Australia, Central America, and Hong Kong. His paintings are in the collection of the British Museum, London. His contributions have been recognized with multiple awards, including the National Award (2010), the National Merit Award (2006), the Gauri Shankar Mehta Award (2008), the International Craft Revivalist of the Year Award (2021), and the Raja Ravi Varma Award (2023).



**AEROPLANE**

34 x 26 inches

Natural pigments on paper

2026



**ANIMALS UNDER BANYAN TREE**

34 x 26 inches

Natural pigments on paper

2026



**JANMASHTAMI**

34 x 26 inches

Natural pigments on paper

2026



**BIKE RIDE**

34 x 26 inches

Natural pigments on paper  
2026



**BOY PROPOSING GIRL**

34 x 26 inches

Natural pigments on paper  
2026



**LONG DRIVE**

34 x 26 inches

Natural pigments on paper  
2026



**HANUMAN CHALISA**  
34 x 26 inches  
Natural pigments on paper  
2026



**MAHA RAASLEELA**  
34 x 26 inches  
Natural pigments on paper  
2026



**THE GOLDEN BANYAN TREE  
(BLUE)**  
34 x 26 inches  
Natural pigments on paper  
2026



**THE GOLDEN BANYAN TREE  
(RED)**

34 x 26 inches

Natural pigments on paper  
2026



**TREE OF LIFE WITH COWS  
(BLUE)**

34 x 26 inches natural  
pigments on paper  
2026



**TREE OF LIFE WITH COWS  
(RED)**

34 x 26 inches  
Natural pigments on paper  
2026



**TREE OF LIFE**

34 x 26 inches

Natural pigments on paper

2026



**TREE OF LIFE WITH POND**

34 x 26 inches

Natural pigments on paper

2026

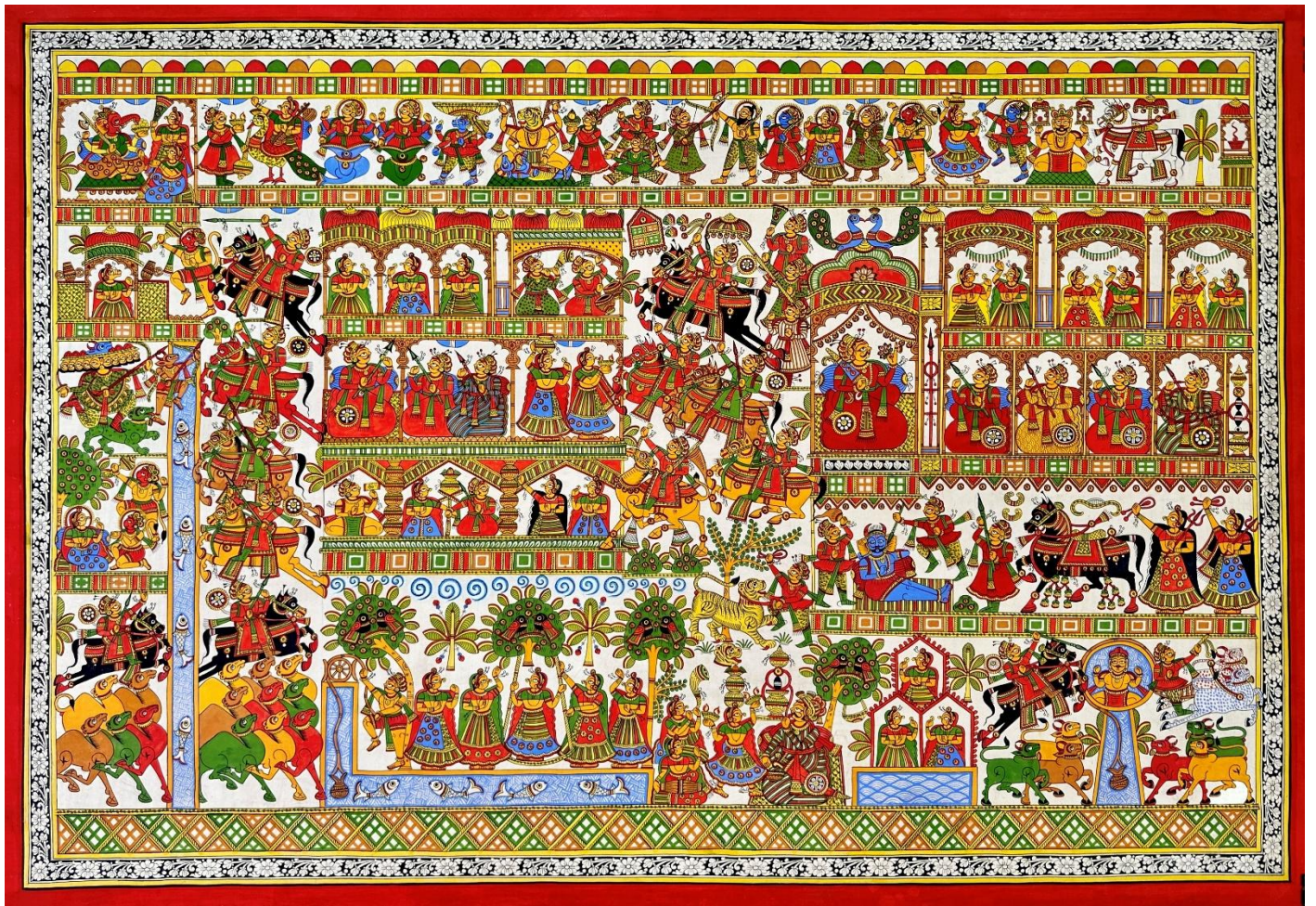


**SHREE HANUMAN CHALISA**

34 x 26 inches

Natural pigments on paper

2026



**PABUJI KI PHAD,**  
42 x 60 inches  
Natural pigments on paper  
2026

# LADO BAI

*BHIL*



## **BIRDS ON A TREE**

60 x 60 inches  
Acrylic on canvas  
2026

Born in Jhabua district, Lado Bai is a distinguished artist from the Bhil tribe, one of India's largest indigenous communities. Her practice reflects the Bhils' animistic worldview, where nature, animals and humans coexist within a sacred continuum shaped by ritual, spirituality and community life.



Traditionally painted on mud walls with natural pigments, Bhil art is recognised for its vibrant colours and the distinctive use of dots to fill forms. These dots function as compositional devices that create rhythm, depth and movement, while also signifying ancestral presence, cosmologies, local ecologies and community identity. A central theme in Bhil painting is the depiction of *Pithora*, a deity associated with prosperity and well-being. Led traditionally by male artists, *Pithora* murals are created on the walls of homes as part of elaborate ritual ceremonies, during which the deity is invoked to inhabit and protect the household. By working within and by

expanding this tradition, Lado Bai has helped open space for women in what was once largely a male domain.

Her early life was marked by migration and manual labour at Bharat Bhavan, where she first began painting. Encouraged by the modernist artist Jagdish Swaminathan, she pursued her artistic practice and later joined the Adivasi Lok Kala Academy, an institution dedicated to preserving indigenous art traditions. Here she began transferring traditional wall murals onto paper and canvas.

Drawing inspiration from stories told by village elders, local myths, festivals and everyday rural life, Lado Bai portrays harvest scenes, marketplaces, flora and fauna, and ceremonial gatherings. Her compositions are marked by formal simplicity and intricate dot work that creates textured surfaces alive with rhythm and movement. Often capturing a single episode from a larger oral narrative, her paintings preserve collective memory through visual storytelling.

Ladobai has exhibited widely across India, including shows organized by Bharat Bhavan (New Delhi), NCZCC Allahabad (Delhi), S.C.Z.C.C. Nagpur (1990), and group exhibitions in Bhopal, Aurangabad, and Chandigarh. Between 2008 and 2019, she participated in camps and exhibitions organized by Kalidas Sanskrit Academy, Indira Gandhi Rashtriya Manav Sangrahalaya, SPIC MACAY International Convention (Mumbai), Tribal Painters Camps (Delhi, Bangalore, Ambala), Van Jan Kala Shivir (Umaria), Ujas Kala Sangam (Indore), Adivart Utsav (Sagar), and illustrators' camps in Bhopal.



**ELEPHANT AND TIGER**

60 x 60 inches  
Acrylic on canvas  
2026



**HORSES**

60 x 60 inches  
Acrylic on canvas  
2026



**TREE OF LIFE**  
60 x 60 inches  
Acrylic on canvas  
2026



**ANIMALS**

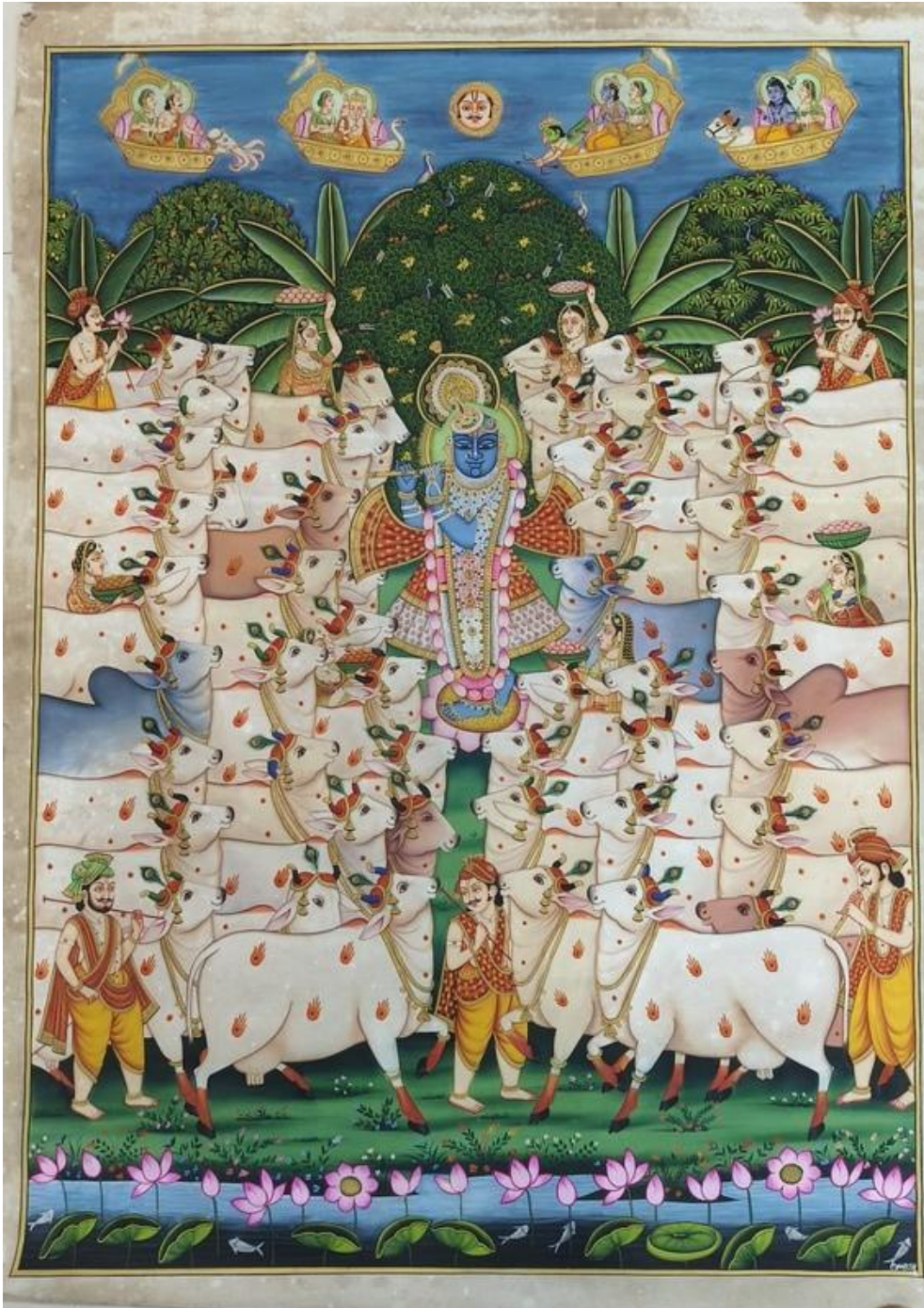
60 x 60 inches

Acrylic on canvas

2026

# MAHESH VISHNOI

## PICHWAI



### **GOPASTHAMI**

30 x 36 inches

Natural stone pigments and real gold on cotton cloth

2024

Mahesh Kumar Vishnoi (b. 1986) is a traditional Pichwai artist from Bhilwara, Rajasthan, working within a lineage of devotional painters connected to Nathdwara. Pichwai painting, which originated in the seventeenth century in Nathdwara near Udaipur, is closely associated with the worship of Shri Nathji in the Pushti Marga tradition established by Vallabhacharya. For over four centuries, this art form has been sustained by hereditary artists who regard painting not merely as a profession, but as an act of devotion.



Traditionally created by artists affiliated with the Shri Nathji Temple, Pichwais were created as ritual cloth backdrops to hang behind the idol in the temple sanctum. These works narrate episodes from the life of Krishna, most prominently lifting Mount Govardhan to protect devotees from the wrath of Indra. Krishna is depicted here as a child in his form as Sri Nathji, represented with his left arm raised held above his head in the act of lifting up the mountain and his right hand resting on his waist. Considered as offerings to the divine,

Pichwais function as devotional objects as much as works of art. Created to mark specific festivals, seasons, and ritual occasions within the temple calendar, Janmashtami, Annakut, and Sharad Purnima among them, each is governed by a strict visual code.

Mahesh Vishnoi works according to established iconographic conventions that define the Nathdwara style, where Krishna is depicted with expressive, elongated eyes, a broad nose, and a frontal form. His compositions often incorporate intricate surface ornamentation, including detailed textile patterns, floral borders, and gold embellishments that enhance the visual richness of the image. The paintings are executed on cloth, beginning with a preparatory sketch, followed by application of the colour in layers. Brushes are traditionally made from animal hair and pigments derived from natural sources such as minerals and flowers maintain continuity with historical practice.

Mahesh Vishnoi has exhibited his work in major cities across India, including New Delhi, Mumbai, Jaipur, and Hyderabad. In recognition of his contribution to the preservation and continuation of the Pichwai tradition, he has received the State Award of Rajasthan.



**NEEL SRINATHJI**

36 x 60 inches

Natural stone pigments on cotton cloth  
2024



**SRI NATHJI**

24 x 36 inches

Natural stone pigments on cotton cloth  
2026



**GOPASTHAMI**

36 x 48 inches

Natural stone pigments on cotton cloth  
2024



**SHARAD PURNIMA**

48 x 60 inches

Natural stone colours on cotton cloth with real gold 24 carat and silver work  
2026



**TREE OF LIFE 2**

30 x 36 inches

Natural stone pigments on cotton cloth  
2026



**TREE OF LIFE WHITE**

30 x 42 inches

Natural stone pigments on cotton  
cloth 2026



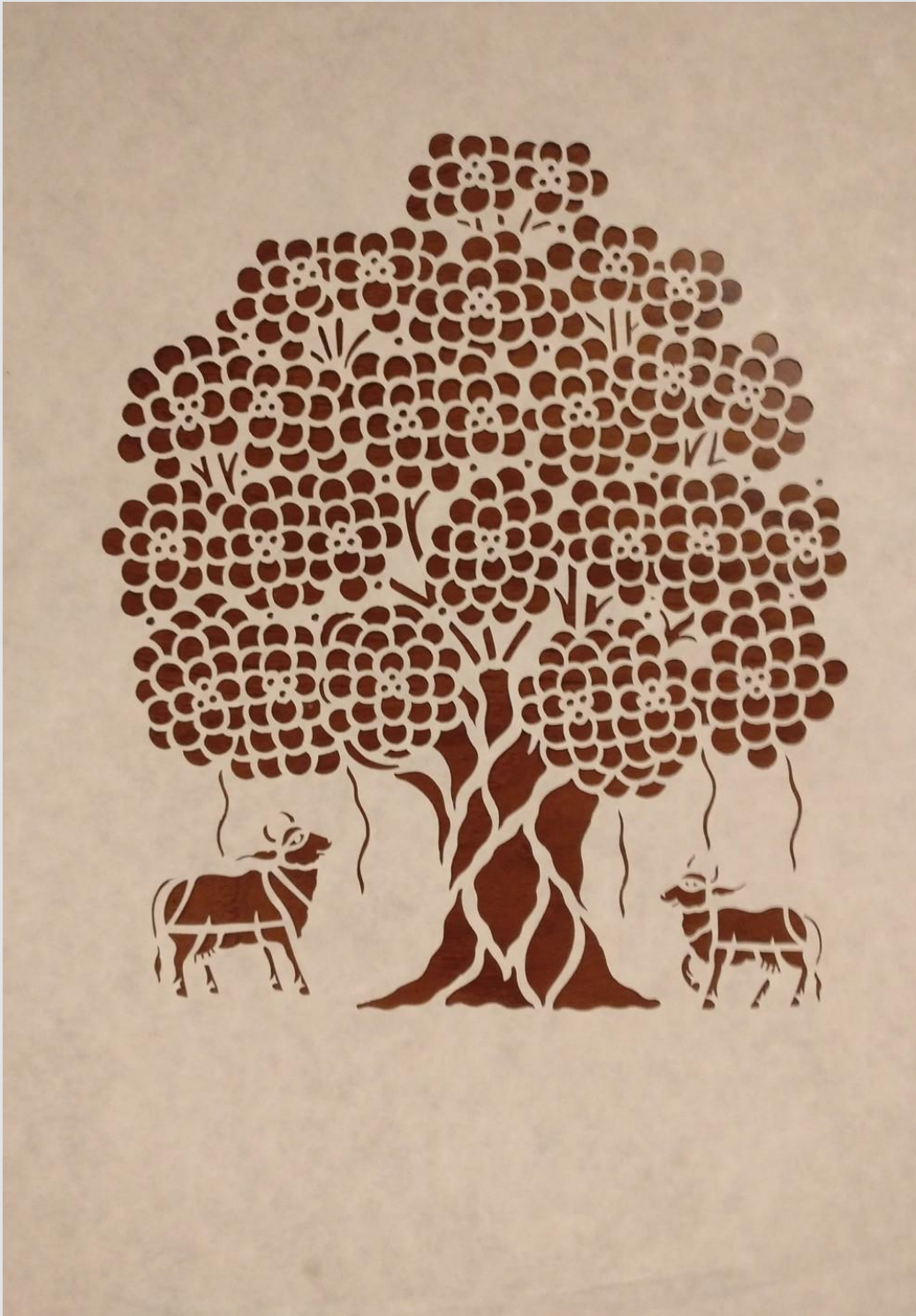
**TREE OF LIFE**

30 x 36 inches

Natural stone pigments on cotton  
cloth 2026

# MOHAN VERMA

*SANJJHI*



## **TREE OF LIFE WITH COWS**

14 x 10 inches  
Stencilled paper

Mohan Kumar Verma belongs to a hereditary lineage of Sanjhi paper-stencil artisans from the region of Mathura and Vrindavan in North India. Practised since the sixteenth century, Sanjhi emerged within temple traditions dedicated to Lord Krishna, where intricately cut paper stencils were used to produce ephemeral floor designs as part of ritual worship. These delicate compositions, created by placing finely cut paper patterns on flat surfaces and filling them with coloured powders, flower petals, or natural pigments, formed a devotional visual language that combined craft, performance, and ritual practice.



Embedded within the Vaishnavite devotional culture of the Braj region, Sanjhi imagery draws extensively from narratives of Krishna's life, particularly his pastoral and playful encounters in Vrindavan. Stencils are made from handmade paper using specially crafted fine scissors, a process that requires dexterity and precision. The resulting images depict scenes from Krishna's Rasleela, accompanied by the gopis, pastoral landscapes, and symbolic elements of nature that evoke the sacred geography of Braj.

Historically, Sanjhi formed an integral part of temple ritual cycles. During the fourteen-day period of Shraddha, new designs were created each evening as offerings to Krishna and to honour ancestral spirits. The visual structure of Sanjhi compositions incorporate geometric frameworks, mandalas, radial arrangements, and symmetrical patterns suggesting concepts of cosmic balance and order. Within these compositions, Krishna occupies a central position, signifying the divine as the axis around which the universe is organised.

Working within this inherited visual and devotional framework, Mohan Kumar Verma demonstrates remarkable mastery in the cutting of delicate stencils and the construction of complex pictorial compositions. His works incorporate recurring motifs from the natural and rural environment such as peacocks, bullock carts, horses, cows, butterflies, and trees, alongside narrative scenes drawn from Krishna's mythology.

Mohan Kumar Verma has participated in many exhibitions such as the Aga Khan Foundation Delhi, the Uttar Madhya Sanskratik Kendra, Allahabad, the Isha Yoga Kendra, Coimbatore, Sanjhi Paper Cutting Kendra, Mathura amongst others. He has won awards from Karigar Haat in 2011, the Vishista Hast Shilp Pradeshik Pureskar of Uttar Pradesh in 2011-12 and the Suraj Kund Craft Mela Kalamani Award in 2015.



**TREE OF LIFE**

36 x 48 inches

Stencilled paper

2026

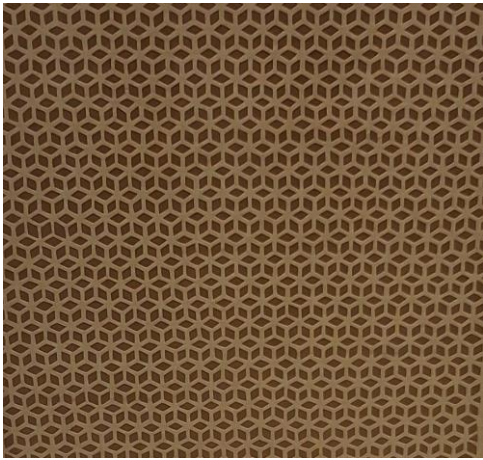


**KRISHNA**

21 x 39 inches

Stencilled paper

2026



**JHALI 1**  
12 x 12 inches  
Stencilled paper  
2026



**JHALI 2**  
12 x 12 inches  
Stencilled paper  
2026



**JHALI 3**  
12 x 12 inches  
Stencilled paper  
2026

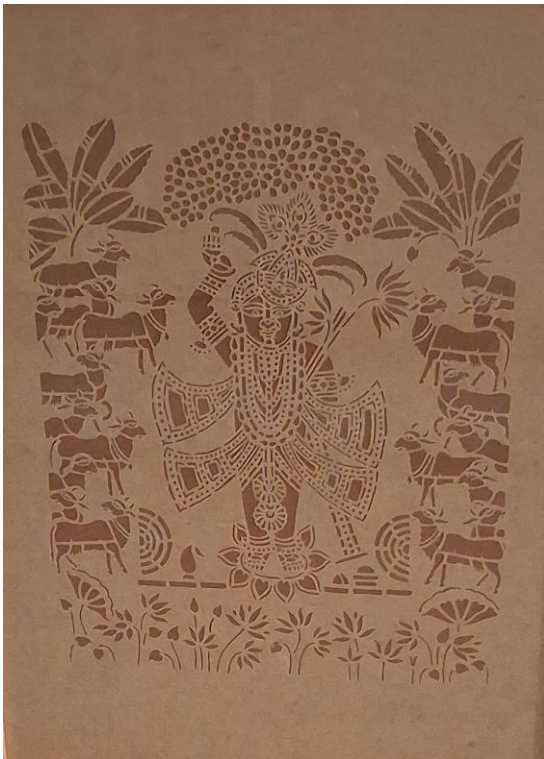


**JHALI 4**  
12 x 12 inches  
Stencilled paper  
2026



**RADHA KRISHNA**

10 x 14 inches  
Stencilled paper  
2026



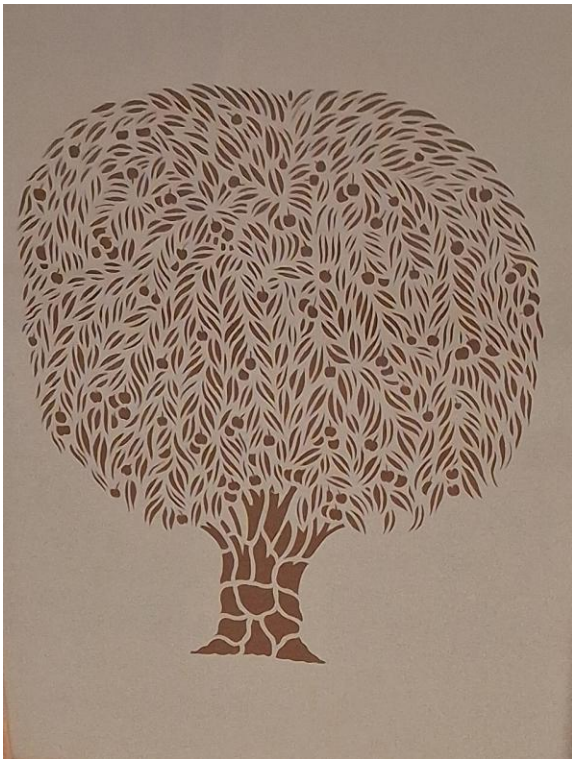
**SRINATHJI**

10 x 14 inches  
Stencilled paper  
2026



**TREES AND COWS**

10 x 14 inches  
Stencilled paper  
2026

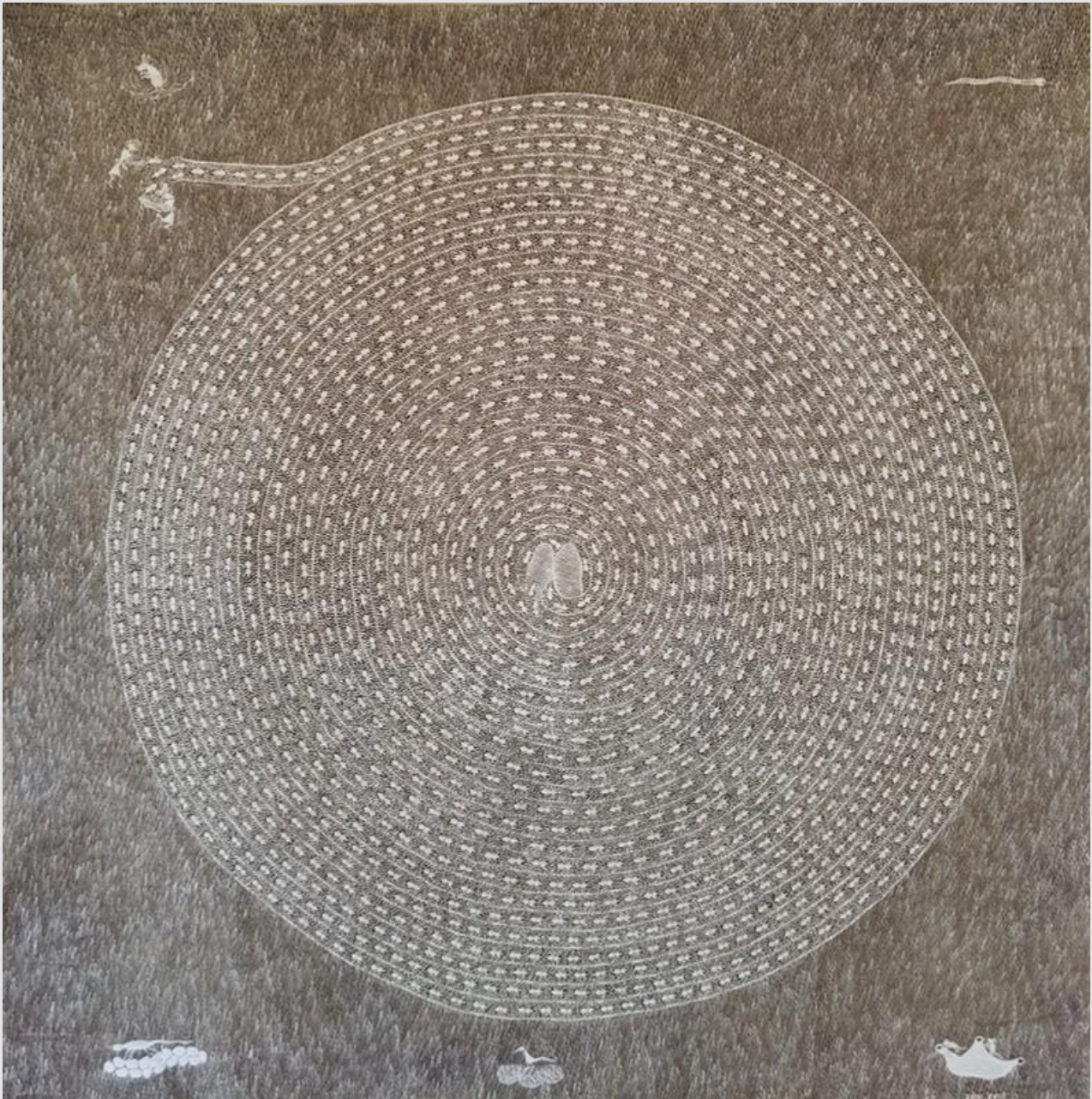


**TREES AND COWS**

10 x 14 inches  
Stencilled paper  
2026

# RAMESH HENGADI

## *WARLI*



### **CHITTI DHARTI PAR BEEJ KA JATAN**

60 x 60 inches

fabric colour and cow dung on cotton cloth

2026

Warli painting is a distinctive visual tradition practised by the Warli tribe, one of the largest tribal communities in the state of Maharashtra. Shaped by an agrarian way of life and a close relationship with the natural environment, Warli painting is both a ritual practice and a visual expression of the community's cosmology.



Ramesh Laxman Hengadi (b. 1976) is a Warli artist whose practice is deeply grounded in this inherited cultural vocabulary. Hengadi grew up observing the ritual paintings created during village ceremonies and festivals with these early experiences shaping his understanding of Warli visual traditions. Traditionally executed on mud walls prepared with red ochre or cow dung, Warli paintings are created in white pigment made from ground rice paste mixed with water and natural gum. Using a bamboo stick as a brush, artists

construct figures through rhythmic sequences of dots and dashes rather than continuous lines. Human forms appear as stylised figures composed of two inverted triangles joined at their apex, symbolising the fragile balance between the human body and the forces of nature. These compositions frequently depict scenes of agricultural labour, hunting, communal gatherings, and ritual celebrations, reflecting the rhythms of everyday life in Warli society.

A recurring motif within Warli painting is the circular formation of figures performing the Tarpa dance, in which men and women move in spiralling patterns around a musician playing the tarpa wind instrument. This motif symbolises continuity and cyclical time, embodying the Warli understanding of life as an unending cycle encompassing birth, marriage, and death.

Alongside his artistic practice, Hengadi has played an important role in promoting Warli art through workshops, exhibitions, and educational initiatives. He has conducted training programmes for students and participated in numerous exhibitions and cultural events across India and internationally, including residencies and exchanges with institutions such as the Harley Foundation in the United Kingdom (2008) and collaborative programmes with the Victoria and Albert Museum, London (2016). Through his work, Hengadi continues to sustain and reinterpret the visual language of Warli painting while advocating for the preservation of tribal cultural traditions and community education.



**FARMING PLANTING RICE**

36 x 48 inches

Fabric colour and cow dung on cotton cloth



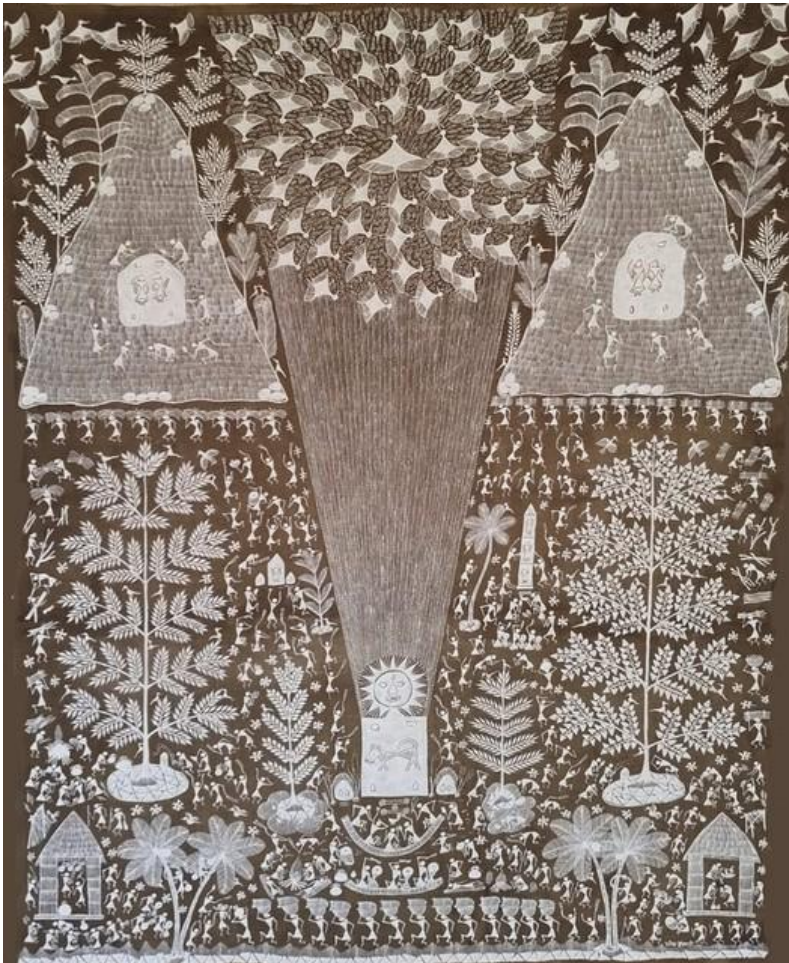
**SAVARI BIRDS RI PLANTS RICE**

48 x 60 inches

Fabric colour and cow dung on cotton cloth  
2026



**KHALHAN THRESHING RICE**  
60 x 60 inches  
Fabric colour and cow dung on  
cotton cloth  
2026



**THE VILLAGE GOD**  
48 x 60 inches  
Fabric colour and cow dung on  
cotton cloth  
2026

# PADMASHRI S. SHAKIR ALI

## *MINIATURE*



### **YOUNG JEHANGIR HOLDING A MIRROR**

18 x 24 inches  
Gouache on paper  
2013

Born in 1956, S. Shakir Ali is among the foremost practitioners of Persian-Mughal miniature painting and Islamic illustration in contemporary India. Continuing a tradition that traces back to the Mughal ateliers of the sixteenth century, Ali's practice draws upon a synthesis of Indian and Safavid Persian aesthetics. The Mughal miniature tradition, which flourished under imperial patronage, particularly during the reign of Akbar, represents an important moment in the subcontinent's visual history. Characterized by its combination of narrative subtlety, detailed ornamentation, and refined technique, the form reached its highest expression under Jahangir. Shakir Ali's work engages this legacy not as a static inheritance but as a living, evolving practice.



His paintings adhere to the traditional technique of opaque watercolour on paper, beginning with a carefully constructed underdrawing in charcoal or fine ink. Layers of translucent pigment are then built up, often over burnished surfaces that lend a luminous smoothness to the composition. The process demands patience and control with each colour applied with deliberation, gradually defining the image. The final detailing, executed with a single haired brush, reveals a level of intricacy that often requires magnification to fully appreciate.

While remaining in a traditional framework, Shakir Ali's artistic practice extends beyond revivalism. He experiments with contemporary themes and formats, producing modern miniatures that respond to current artistic and cultural contexts. This dual engagement, with historical continuity and contemporary expression, positions his work within a broader discourse on the relevance of miniature painting today.

Shakir Ali has exhibited widely, including at the India Fair in Dubai, the Festival of India in Brussels, and major venues such as the Jehangir Art Gallery in Mumbai. His works are held in numerous private collections in India and abroad. Equally significant is his role as an educator: through workshops, lectures, and sustained mentorship, he has trained over 2,000 students. His achievements have been recognised with several awards, including the National Award (1993), the Padmashri (2013), the Excellence Award (2014), the Shan e Rajasthan (2015) among others.



**AKBAR COURT SCENE**  
20 x 24 inches  
Natural pigments on paper  
2020



**PORTRAIT OF AKBAR**  
18 x 24 inches  
Natural pigments on paper  
2014

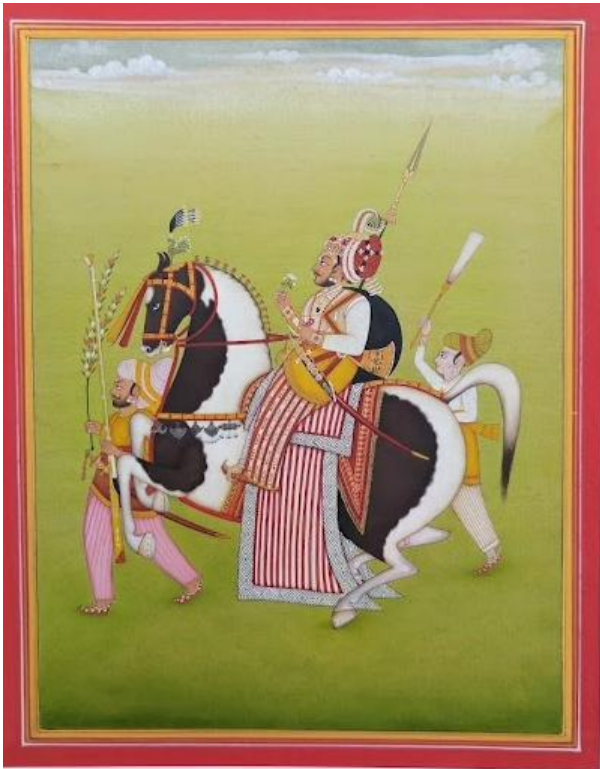


**HORSE WITH RIDER AND GROOM**

9 x 12 inches

Natural Pigments on paper

2025

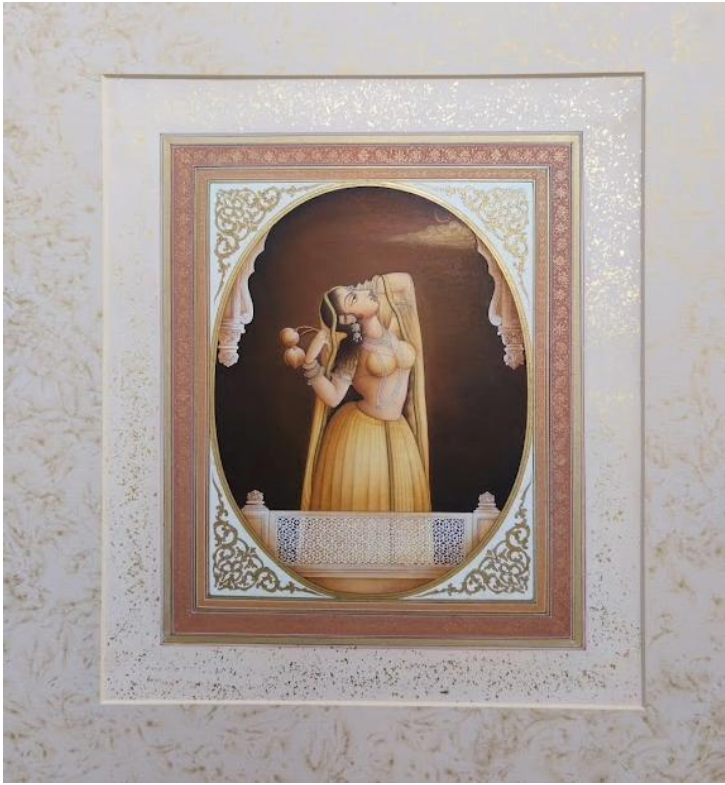


**HORSE WITH RIDER AND TWO GROOMS**

9 x 12 inches

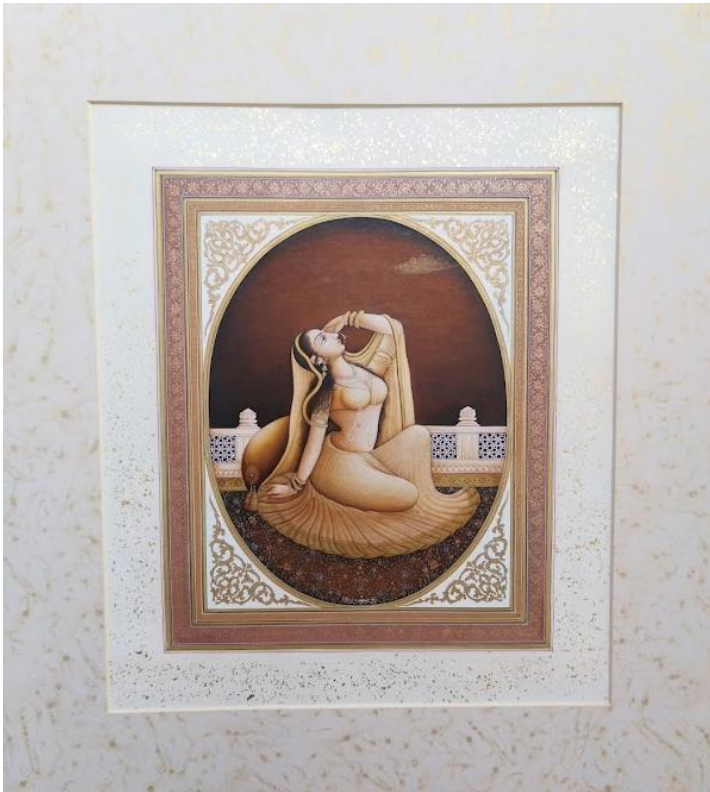
Natural pigments on paper

2025



**NIKA' ROYAL DANCER HOLDING  
TWO FLOWERS**

10 x 12 inches  
Natural pigments on paper  
2024



**NIKA ROYAL DANCER**

10 x 12 inches  
Natural pigments on paper  
2024



**TURKISH FLOWERS WITH BRID**  
10 x 12 inches  
Natural pigments in paper  
2024



**TURKISH FLOWERS WITH BIRD, BLUE**  
10 x 12 inches  
Natural Pigments on paper  
2024



**TIGER**  
18 x 24 inches  
Natural pigments on paper  
2020



**HORSE**  
12 x 16 inches  
Natural pigments on paper  
2024

# SHAILESH PANDIT

*STUDIO POTTERY*



**CORE OF FIRE**  
54 x 16 inches  
Stoneware  
2025

Working at the intersection of vessel-making and sculptural abstraction, Shailesh Pandit ( b. 1982) has developed a distinctive ceramic practice for the past two decades. Trained under his father, the Padma Shri awardee B. R. Pandit, and at institutions such as Golden Bridge Pottery, Pondicherry, Pandit's engagement with clay reflects an ongoing dialogue between inherited knowledge and individual inquiry, positioning him within the evolving field of contemporary Indian ceramics.



At the core of Pandit's practice lies the vessel, a form that he approaches as both structure and metaphor. Associated with nourishment, legacy, and transformation, the vessel becomes in his hands a site of emotional and material exploration. These forms have gradually expanded into sculptural, hybrid configurations, where geometric clarity merges with biomorphic fluidity. The resulting works move between containment and rupture, stability and organic growth, resisting fixed categorisation.

Process plays a central role in Pandit's practice, particularly his engagement with surface and glaze. Working through hand-building techniques, he constructs forms that allow for both control and spontaneity, often responding intuitively as the piece develops, emerging through an intuitive process of abstraction, shaped by memory and observation. The application of glazes becomes a critical stage of transformation: layers of colour, texture, and mineral composition interact unpredictably in the kiln, producing surfaces that are at once deliberate and variable. Firing is not merely a finishing process but a generative event, where heat and chemistry activate the material, altering tone, depth, and tactility. Subtle shifts, crackling, pooling, or variation in sheen are embraced as integral to the final work.

Pandit has exhibited widely across India over the past two decades, with shows at Cymroza Art Gallery, Mumbai (2008, 2010, 2015), M. S. University, Vadodara (2009), and the Nehru Science Centre, Mumbai (2015). His work has also been presented at Chitrakala Parishad, Bengaluru (2016), Gauhar Mahal, Bhopal (2016, 2019), Sanskriti Kendra, New Delhi (2017), Shrine Empire Gallery, New Delhi (2018), and Lalit Kala Akademi, Lucknow (2019), among others.

Internationally, he has participated in the Bonsai Convention across Singapore, Malaysia, and Thailand (2005). In addition to his exhibition practice, Pandit contributed to a large-scale ceramic installation at Terminal 2, Mumbai International Airport (2013), and continues to engage with workshops and educational initiatives across institutions.



**CORAL PLATTER**

12 inches

Glazed stoneware

2025

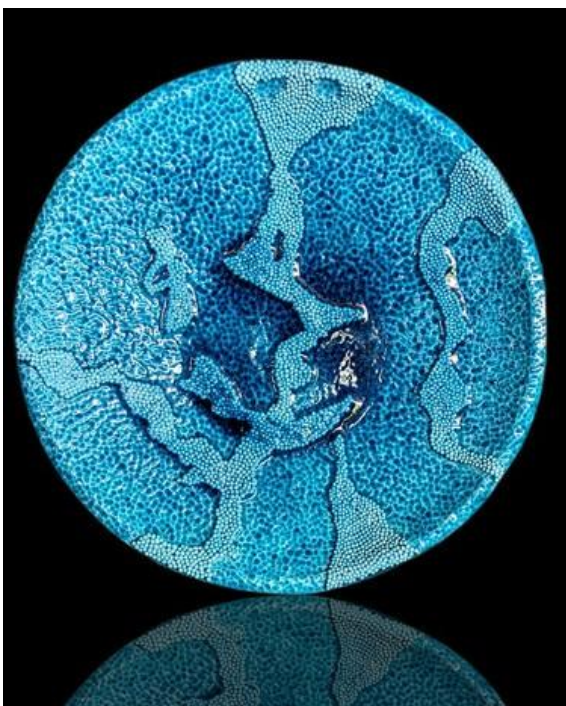


**AQUA TOPOGRAPHIES PLATTER 1**

25 inches

Galzed stoneware

2025



**AQUA TOPOGRAPHIES, PLATTER 2**

25 inches

Glazed stoneware

2025

# SANJAY CHITARA

## *MATA NI PACHEDI*



### **BULL VISAT MATA**

57 x 87 inches

Natural pigments on cotton

2026

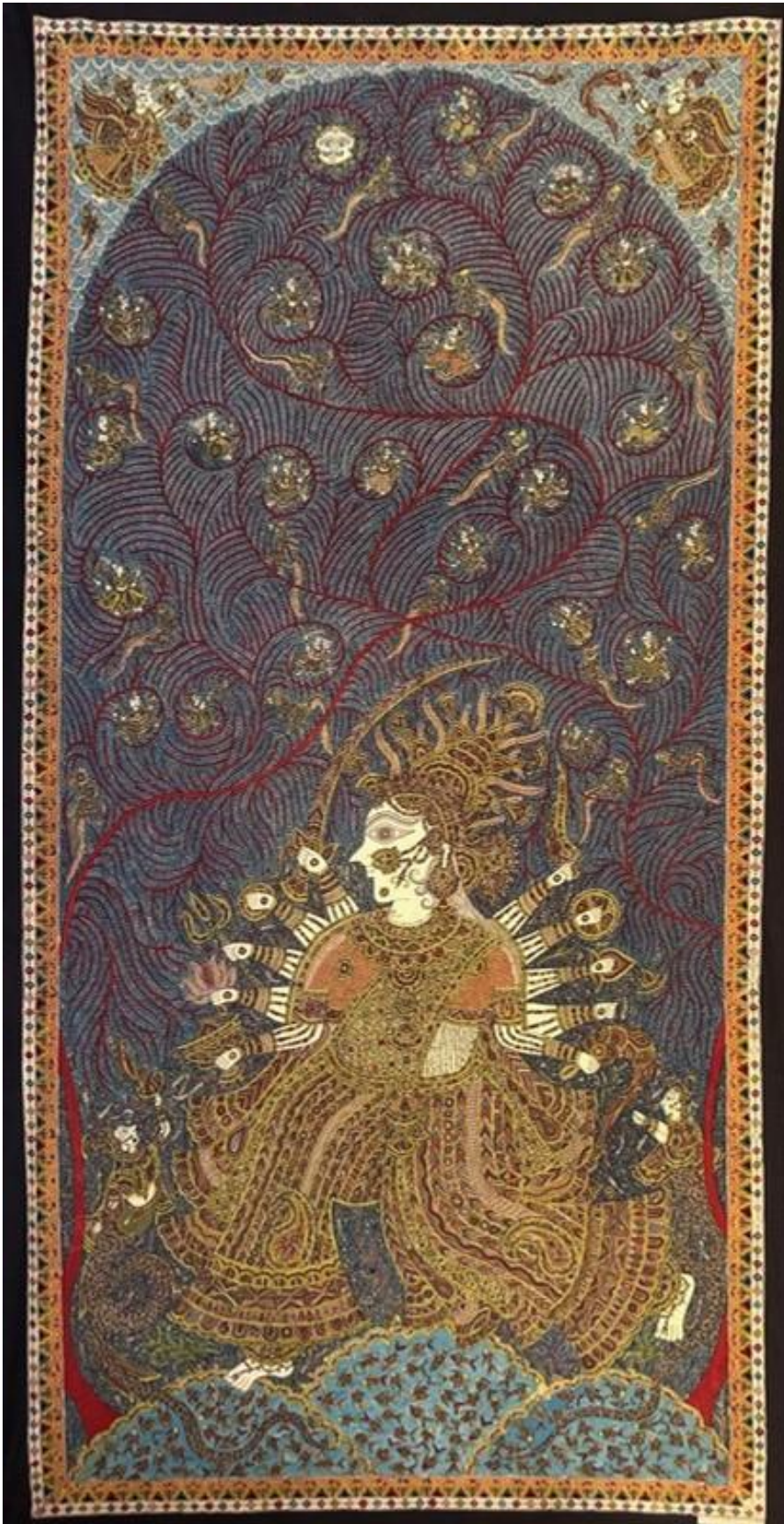
Sanjay Manubhai Chitara (b. 1978) is a leading contemporary practitioner of Mata ni Pachedi, a ritual textile tradition from Ahmedabad. Established in devotional practices, these hand-painted and block-printed cloths serve as sacred backdrops and canopies in the worship of the matas, or mother goddesses. Mata ni Pachedi, literally 'the cloth of the goddess', traditionally forms the walls of a temporary shrine, while the square chandarvo functions as the canopy above. Painted traditionally in a distinctive palette of red, black, and white, these textiles centre on an imposing image of the goddess surrounded by narrative mythological scenes, sacrificial animals, devotees, and symbolic motifs. The cloths are commissioned as votive offerings, often in fulfilment of a vow or in gratitude for divine intervention in times of illness or hardship. Once completed, they help create a temporary sacred enclosure where rituals, sacrifices, and communal celebrations, dedicated to the goddess take place. Pachedis are usually displayed during Chaitra (mid-March to mid-April), the first month of Hindu calendar and during Navratri (lit. nine nights), the annual festival dedicated to the goddess Durga.



Sanjay Chitara's works are produced through a meticulous process combining block printing and hand painting on treated cotton cloth using natural dyes. Black pigment is traditionally derived from fermented iron, while red emerges through an alizarin-based dye process; areas left unpainted remain white. Each colour carries symbolic meaning, red signifying energy, sacrifice, and divine authority; black representing protection from evil; and white expressing purity and sacred presence.

While firmly based in tradition, Sanjay Chitara reimagines and reconfigures the established vocabulary of mata ni pachedis. While retaining key ritual elements, he often reorganises traditional iconographic motifs into new compositional structures, with enlarged standalone images set against stark monochrome backgrounds. On the other hand, the introduction of a new, expanded colour scheme, derived from natural, organic materials combined with an intricacy and attention to detail make his pachedis an exceptional demonstration of craftsmanship.

A recipient of the Gujarat State Award (1999) and the National Award of India (2000) Sanjay has participated widely in India and internationally. His work has been shown at institutions and venues including the Hat Project in the United Kingdom (2006), Devi Art Foundation in Delhi (2010), Jehangir Art Gallery in Mumbai (2017, 2024), the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai, and international projects in England and Hong Kong



**YOGINI MATA**

37 x 73 inches

Natural pigments on cotton

2026



**KALASH LAXMI MATA**

56 x 77 inches

Natural pigments on cotton

2026



**VAHANVATI MATA**  
43 x 66 inches  
Natural pigments on cotton  
2026



**Jogni Mata**

57 x 86 inches

Natural Pigments on cotton

2026



**DURGA MATA**

44 x 66 inches

Natural Pigments on cotton

2026



**SAGAT MATA**

30 x 46 inches

Natural Pigments on cotton

2026



**JOG MATA**

30 x 46 inches

Natural pigments on cotton

2026

# SURESH WAGHMARE

*GADHWAKAM*



**DOG**

30 x 16 x 9 inches

Metal alloy, lost wax technique

2026

Suresh Waghmare ( b. 1970) is a master sculptor working within the Gadhwakam tradition of lost-wax metal casting, practiced by the Ghadwa community of Bastar in central India. The region is renowned for its production of ritual icons, utilitarian objects, and sculptural forms in bell metal, created through the ancient Dhokra technique, one of the earliest known methods of metal casting, with origins traceable to the Indus Valley Civilisation. The term Ghadwa, meaning 'to shape' or 'to create'.



Central to Waghmare's practice is the lost-wax (cire perdue) process. A clay core is first modelled and then wrapped in fine strands of beeswax, used both to define contour and to build up intricate surface ornamentation. The wax model is then encased in layers of clay, often incorporating termite mound earth, paddy husk, and cow dung, and fired in order to melt away the wax. Molten metal is poured into the resulting cavity, and once cooled, the outer mould is broken open to reveal a singular, unrepeatable form. The distinctive coiled wax-thread

technique, unique to Bastar, lends the sculptures their rhythmic linear texture and tactile immediacy.

Waghmare's works, often depicting tigers, lions, and hybrid mythical beings, are embedded in the ritual and animistic belief systems of the region. His stylised figures, characterised by elongated bodies and intricately worked surfaces, transform metal into vessels of memory, protection, and spiritual energy, articulating a vision of the interconnectedness between humans, animals, and the natural world. Although historically associated with ritual and ancestral worship, Waghmare's sculptures occupy a liminal space between artefact and contemporary artwork. Their presence within gallery contexts signals both continuity and transformation, as traditional forms are re-situated within new aesthetic and cultural frameworks.

Waghmare has exhibited widely in India and internationally, including at Jehangir Art Gallery, Mumbai (2017, 2024), Coomaraswamy Hall at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, J.J. School of Art, Mumbai (2014), the Namaste India Festival in Spain (2006) and Asian Art London (2025). Invited by the Government of India to demonstrate Gadhwakam during the Republic Day celebrations in 1994, he remains an active member of the regional sculptors' cooperative and a leading exponent of the bell metal casting tradition.



**ARTH**  
24x 17 x 17 inches  
Metal Alloy, Lost wax technique  
2026



**BICYCLE**

25 x 25 x 7 inches

Metal Alloy, Lost wax technique

2026



**Bench**

47 x 18 x 16 inches

Metal alloy, Lost wax technique

2026



**Bull**

36 x 30 x 10 inches

Metal alloy, Lost wax technique

2026



**ELEPHANT**

20 x 16 x 13 inches

Metal alloy, Lost wax technique

2026

# VENKAT RAMAN SINGH SHYAM

## *GOND*



### **ELEPHANT AND BIRD**

30 x 22 inches

Acrylic on acid free paper

2026

Born in 1970, Venkat Raman Singh Shyam is a leading contemporary exponent of the Pradhan-Gond tradition. Trained in Bhopal under his uncle, the pioneering artist Jangarh Singh Shyam, he emerged from the formative moment of 'Jangarh Kalam' to develop a distinctly personal visual language. Embedded in the ritual wall painting traditions of bhittachitra and digna, his practice combines intricate line-work, pulsating colour, and the rhythmic bands known as lahr and lahrdaar, evoking movement, breath, and cosmology.



Pradhan-Gond art originates within the Pardhan community of the larger Gond tribe of central India. Traditionally itinerant musicians and genealogists, Pardhans sustained oral histories through song and storytelling, often accompanied by the bana (a single-stringed instrument). Painting evolved as a parallel narrative form, translating sung cosmologies into image. Deities, ancestral spirits, animals, forests, and celestial bodies are portrayed through finely articulated patterns that suggest life-force (prana) animating all beings. Rather than

naturalistic depiction, Pradhan-Gond painting emphasizes transformation and interconnection: trees become bodies, animals carry human memory, and landscapes pulse with sentience.

Shyam's early life, marked by migration, manual labour, and work as a signboard painter in Delhi, deeply informs his imagery. Exposure to popular cinema hoardings and urban visual culture have informed his palette and scale, while lived experiences of loss and survival have sharpened his narrative voice. Mythic figures coexist in his canvases with contemporary realities, articulating an indigenous worldview responsive to modernity.

Over three decades, Shyam has exhibited widely in India and internationally, with a sustained presence across major platforms since the early 2000s. His participation in landmark exhibitions such as the Asia Pacific Triennial (APT8) at Queensland Art Gallery, Brisbane (2015–16), and Sakahàn: International Indigenous Art at the National Gallery of Canada, Ottawa (2013), positioned Gond art within a global discourse on indigeneity. He has also shown internationally at venues including the Horniman Museum, London (2010), Harley Gallery, UK (2011), and Gallery Anders Hus, Paris (2012–13), alongside exhibitions in the United States such as the Brookline Arts Center (2010) and Virginia Tech (2015). In India, his work has been presented at institutions including the India International Centre, New Delhi (2014), Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai (2010–23), and Habitat Centre, New Delhi (2016). Shyam has further contributed to critical discourse through talks and presentations at institutions such as Tate Modern, advocating for tribal aesthetics as a contemporary and critical practice.

His works are held in significant public collections worldwide, including the Los Angeles County Museum of Art, the National Gallery of Canada, and the National Gallery of Victoria, as well as major Indian institutions such as the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, and Bharat Bhavan, Bhopal. Alongside painting, he is an accomplished author and illustrator; his acclaimed autobiographical publication *Finding My Way* (2016) traces both his personal journey and the broader cultural memory of the Pradhan-Gond community.



**FISH**

30 x 22 inches  
Acrylic on acid free paper  
2026



**TIGER**

30 x 22 inches  
Acrylic on acid free paper  
2026



**DEER**

30 x 22 inches  
Acrylic on acid free paper  
2026



**INFINITIVITY OF NATURE**

68 x 40 inches

acrylic and ink on canvas

2026

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