The Endurance Narrative: Reflections on Alexander Devasia's Past Works

Curated by Sudhir Patwardhan

Catalogue essay by Prof. Shivaji K. Panikkar

October 14 to November 16, 2018 all days: 10.00 am to 6.30 pm



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The Endurance Narrative: Reflections on Alexander Devasia's Past Works

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Exhibition: October 14 to November 16, 2018

at The Guild, Alibaug

The Guild Art Gallery is pleased to showcase a retrospective presentation of the drawings and paintings of **Alexander Devasia** curated by artist **Sudhir Patwardhan** at The Guild, Alibaug. These drawings and paintings were created in the period of the historically significant 'Indian Radical Painters and Sculptors Association' and the period after its collapse.

Curator's Note: Sudhir Patwardhan

The period of the nineteen eighties was a strange and somewhat disconcerting one on the Indian art scene. It was a transitional period which finally led to the overall transformation of the scene in the nineties. At the beginning of the decade, in 1981, a figurativenarrative approach to painting had found strong articulation in the exhibition 'Place for People'. Furthering this approach, but simultaneously critiquing the work of the earlier generation was a group of young artists, mainly from the College of Fine Arts, Trivandrum, pursuing further studies in Baroda or Santiniketan. Alexander belonged to this group called Indian Radical Painters and Sculptors Association'. Shivaji Panikkar has been a close friend of many artists of this group and an advocate of this short-lived movement. In his perceptive essay in this catalogue, Panikkar looks back at the period and sensitively analyses Alexander's work as it grew out of and beyond the confines of those times.

I encountered Alexander's work for the first time in his exhibition at the Jehangir Art Gallery in 1991. What struck me and attracted me to the work was the intimacy with which landscape was painted. The intimacy seemed to hark back to the work of a very private artist like Bonnard, and at the same time the work was seeking to belong to a community. Alexander's paintings and drawings of the eighties and nineties, brought together for the first time in this exhibition, represent this heroic but troubled period in Indian Art, when deep personal impulses were seeking a connect with community life.

Sudhir Patwardhan is one of the foremost artist of our time. His works have been exhibited widely in galleries, museums and institutional context.





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Essay by Prof. Shivaji K Panikkar:

The present show by Alexander is a retrospective presentation of the drawings and paintings done in the period of the historically significant 'Radical collective' and the period after its collapse. The movement initiated by the Indian Radical Painters and Sculptors Association (1986-89), had risen like an exceptional, singular upsurge in the Indian art world, making an intervention into very basis of the structuration of the systemic making, viewing and circulation practices of the art world and proposing a counter practice. The movement created great hope and direction to all involved, especially those who dreamt revolutionizing the then available, established mode of art practice. Despite the vociferous assertions, the movement suddenly collapsed with the dramatic suicide of its leader K. P. Krishnakumar in a late December night in 1989. The event of the traumatic end, with the unexpected, sudden exit of the heroic leader definitely was a tragedy, and the disbanding of the group and the dispersal of the members became an inevitable consequence. Most who were part of the movement suffered tremendous sense of trauma and loss, and everyone was left to deal with the situation on their own terms – the larger narrative of the aftermath of such a disaster and the resurrection of the individuals from the ashes of the disaster is a history still to be written. However, for those who struggled and survived doing art and making a mark, it surely was not easy to gather strength, conjure up a continuity, live meaningfully and practice intervention while making it possible to stand within the world of art.

Alexander's life and works of the decades of 1980s and 90s interest me along with the works of other contemporaries such as T. K. Harindran, V. N. Jyothi Basu, K. Prabhakaran, K. Reghunathan, Anita Dube, K. M. Madhusudhanan, C. K. Rajan among a few more significant others. Each of them dealt with the terminal end of the collective in their own specific ways, and few of these trajectories are available or known in the contemporary art scene. Alexander's works are comparatively lesser known, and the present show specifically addresses this gap.

How do artists deal with losses of both personal and larger historical dimensions is a narrative that lent substance to Alexander's art. His art making practice in those troubled years; the very process of re-investing in art was a process of renegotiating with life. The very act of his moving around into actual locales carrying necessary tools, and getting deeply into immersive act of drawing allowed him a possibility to survive. Having pursued training in art making at the art institutions in Trivandrum and Baroda, his experience had also been importantly enhanced by making art in relation to the community. This had been one of the central concerns for Alexander, and early such experience was while living and working among the fishing community at Vettukadu, a village near Trivandrum. The ordinary folks and their lives inspired a possibility for art, and so Alexander wrote in the display note that "I believe that the possibility of making true art is enabled through brave responses to life and a self-identification to people." (From the brochure of the exhibition held at the University Student's Centre, Trivandrum, 1985)

The works on the show were done during such an exhilarating time; the morale and hope was shattered, and faith in anything having a radical possibility suddenly became absent. The intense pain - a sense of tremendous loss and agony combined with certain peculiar sense of guilt and remorse was the reality for all to deal with. Crucially, on the other hand, all had to also cope-up with the absence of any kind of support from the art world's mainstream. As such the Radical movement had antagonized everyone in the art world and so there was none that they could have looked-up for support. Given that, in retrospect it is clear that it was by immersing in the alchemic processes of art making that could enable a resurrection for many or most others. Alexander is not an exception in such a process of struggle and resurrection, although his resilience asserted through his art making practice had amazed me, perhaps because of our closer proximity to one another. This is especially significant since the survival as an artist at a time when the life's going-on was so tough, how art making served as a proverbial straw to the drowning is exemplary in his instance. He was not an exception, but art making was surely a therapeutic process that helped to heal, and that in turn enabled a renegotiation with the world at large, especially with the rejected mainstream. The return, the compromise and the re-admission of the prodigal were slow but inevitable.

Although I have seen most of the exhibited works way back in the 1990s, I would have surely liked to take a fresh look at them, and this would have enabled me relate to the times and the art works better, which would have also helped me develop certain nuanced insights, perhaps more than I articulate here. Admittedly, my approach in this writing this is somewhat personal, and a bit informal too. Before doing this write-up, I was to visit Alexander, however, due to the recent floods in Kerala and the cancellation of the scheduled travel to Alappuzha, I couldn't see or talk to him in person before setting out to write this note.

As in the specificity of the historical context, it is pertinent that these works are done at a specific locale; the semi-rural milieu of Paravoor which lay at the southern suburb of Alappuzha, and Alexander's home in that village is close to the sea and is nestled in a small compound made of fences of bushes, creepers and shrubs, and surrounded by the fairly thick vegetation of tamarind, cashew nut, mango, coconut and other trees that lend a shady coolness, especially in the hot summer months. Surrounded by similar such independent small plots of land with dwellings occupied mostly by fisher-folk, the shimmering white beach sand compounds and pathways to homes, enabled a calm, secluded way of life that had the potential to heal the troubled and tortured psyche of the young artist. Carrying his necessary tools, he could further explore the less than four-square kilometer coastal town of Alappuzha. As such, this sleepy, nostalgic urban center is a strip of land intermittently broken by several canals and connected by bridges, and as such lays between the rice fields of the Kuttanadan backwaters on the east, and the Arabian Sea on the west.

From Baroda I visited Alappuzha twice a year where my parents lived. A couple of decades before, they had moved-in here from a village Kavalam in Kuttanad. I used to spend my long summer holidays at Alappuzha quite close to Alexander's home. Very often we met, and he showed me his works, while we kept-on our discussions on art and it's world. Some evenings we walked through the town and the beach, drank tea, beer or toddy at the village tea-stalls and toddy-shops. We also undertook travelling longer distances, as I was keen on studying and documenting the works of the artists who belonged to the Radical collective. We met and stayed with the good old friends from Baroda Prabhakaran at his home in Kozhikode, and Reghunathan in his residence in Punalur. We were also at the residence of Krishnakumar in Kuttippuram, where we met his brave mother and saw his sculptures and drawings. One day we also visited the village of the late poet Vayalar Ramavarma where Krishnakumar and Alex Mathew had worked as a mark of respect, and had done sculptures and a mural in the late 1970s including a portrait of the poet in cement by the former.



The realism that characterizes Alexander's painting is simultaneously based on the actual, specific location and a possibility of a magical transformation of the site into an intense magical experience; infused with the spiritual-religious dimensions that imbue elements of dream and memory, which fuse into the paintings a certain mythical factor. There is a rootedness in these works as each of them evokes a sense of specific location and time, and beyond the immediacy of the place and time, they also simultaneously arouse memory and deep feelings of associations. In the apparent realism that Alexander worked with, there is an aspect of a conscious attempt at escaping from the realism/catastrophe, and this process of subterfuge was that enabled him to cathect into the reality of the ordinary people a distinct manipulation that brings in the aspects of magic, which more than a straightforward realism can often accomplish – the sources in their making are as varied as Latin American literature, particularly of Gabriel García Márquez, the films of Andrei Tarkovsky and subjectivity exploration of the Italian Transavantgarde, particularly the artists such as Sandro Chia, Francesco Clemente among others.

The pen and ink and pastel drawing on paper in the show originates from diverse working contexts. Drawn at actual sites of the geographical location, the small scale of the drawings lends an intimacy. Comparable to the French 'plein air painting' of 19th Century, or in other instances when figures are rendered as in life study of a class room/studio, the incisive linear quality and the graphic rendition of Alexander is expressive and descriptive as he captures the dramatic expression. While the expressionistic stylistic mark of the figure drawing is an aspect commonly shared by most who were trained at the Trivandrum collage in the 1970s-80s, feeling for open-air landscape drawing is rather limited to only few of Alexander's contemporaries. Some of the portrait and landscape drawings included in the show are done in Baroda during 1985-87.

The identification with the rendered landscape exudes intimate knowledge of a specific locale, and these are impressionistic rather than realistic. Often, a painting done in the indoor would reflect the open-air drawings. The landscapes could be a thematic on its own, and figures are drawn from actual impressions at the site of drawing. The dramatic rendition of light and dark informs the deeper invocations of meaning in the representation of Alexander's imagery. The landscape setting often also becomes a setting for the mythical and symbolic narrative, which the artist develops more consciously in his later works. Dramatic, rendering of the poised light and dark, enliven the figures and objects as if caught between night and day. The rendition of feeble twilight that penetrates into the scene, as if the passing of the day and night, itself becomes the thematic of many paintings and drawings.

In 1994-95 Alexander had moved to live and work in Mumbai briefly, and further on he left to live in Germany for a prolonged period of time between 1998-2012, since by then he had married Sylvie Bantle, a writer by profession. During his stay in Mumbai Alexander had exhibited first at Gallery 7, Mumbai, and later a body of large oil paintings at Pundole Art Gallery, Mumbai, titled *Suspended Images* (1998). With these decisive moves Alexander had resolutely moved ahead in life and art, and I am happy here to express my greetings and best wishes when my friend Alexander is putting-up the works done in one of the tough periods of his life, and I would like to end this small note with a salute to human creative faculty.

Shivaji K Panikkar September 2018.

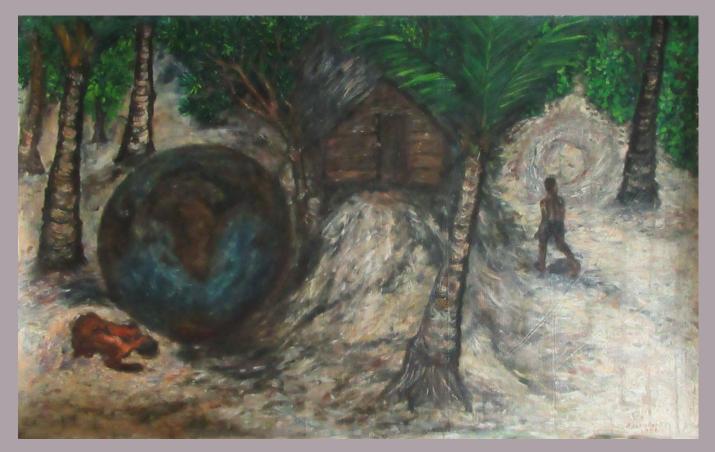
Shivaji K. Panikkar, is art historian and Professor, School of Culture & Creative Expressions, Ambedkar University.





13832, Vettukadu Beach, oil on canvas, 34.5" x 77", 1985





13840, Hommage to Environmentalists, oil on canvas, 37" x 59", 1990





13839, Three Men (be one), oil on canvas, 49" x 33", 1991



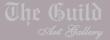


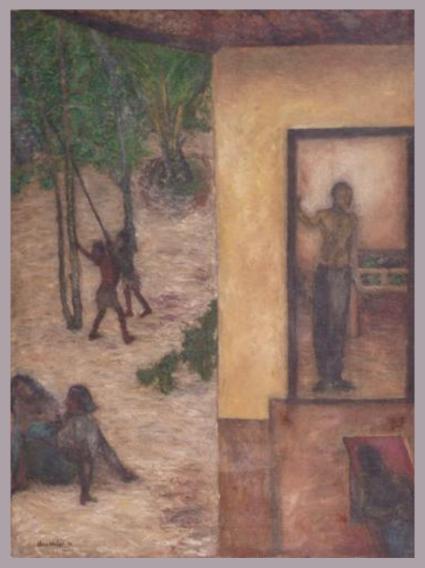
13833, *Two Friends Sitting near the Boat on the Sand Hill*, oil on canvas, 31" x 20.5", 1991





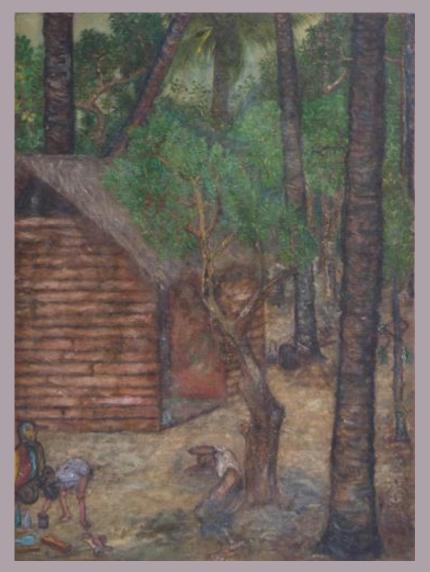
13834, Nightmare, oil on canvas, 24" x 33", 1983





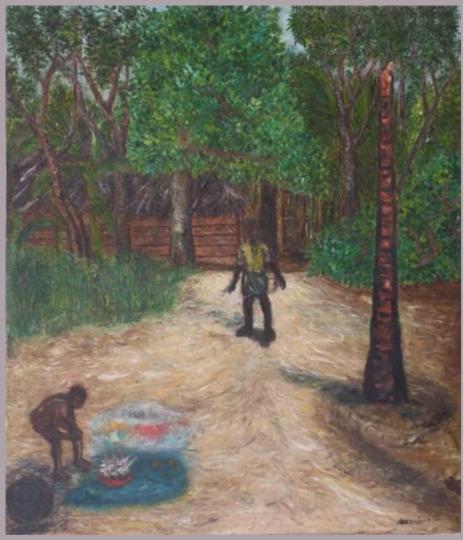
13830, Life in the Midday "Flowers Always Look at the Entire World", oil on hardboard, 46.5" x 34", 1990





13827, Where can I Find Your Sacred Heart, oil on hardboard, 45.5" x 33", 1990





13828, Boy Looking Scrutinizing His Own Dream, oil on hardboard, 47" x 40", 1990





13829, I Hear it on the Bridge, the Storm is Coming, oil on hardboard, 33" x 45.5", 1990





13825, Emptying the Sack, charcoal drawing on paper, 23" x 35.5", 1992



13811, Candle on the Boat, pastel on paper, 20" x 25.5", 1994





13824, Earth on the Fish, charcoal drawing on paper, 23" x 35.5", 1992



3823, Old Man on the Mountain, charcoal drawing on paper, 23" x 36", 1992





13826, Untitled, charcoal drawing on paper, 35.5" x 23", 1992



3810, Flying Egg, pastel on paper, 25.5" x 20", 1994





13796, *Boy Playing in a Small Stream*, charcoal drawing and tea wash on canvas, 19" x 11.5", 1991



13752, Hopeless, pen drawing on paper, 11" x 7.5", 1984

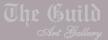




13799, *Punnapra Beach*, charcoal drawing and tea wash on handmade paper 30" x 22", 1992



13798, *Landscape*, charcoal drawing and tea wash on handmade paper 22" x 30", 1992





13815, *Punnapra Beach*, charcoal drawing on paper 28" x 22", 1992



13808, Punnapra Fishermen at Sea, charcoal drawing on paper, 22" x 28", 1992





13812, *Ameani Boat Chetty*, charcoal drawing on paper 28" x 22", 1992



13814, Ameani Boat Chetty, charcoal drawing on paper, 14" x 22", 1992



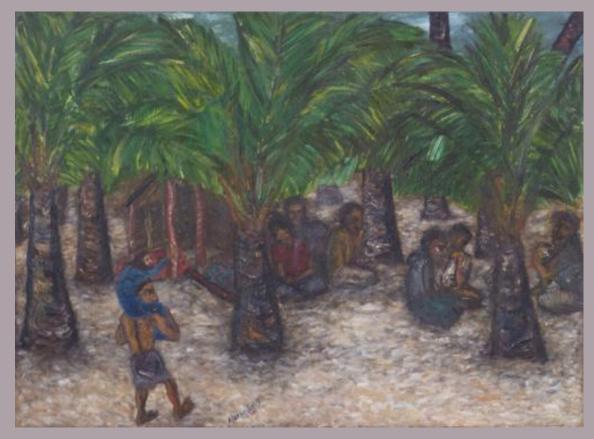


13809, *Lakshadweep Island Ameani*, charcoal drawing on paper, 22" x 28", 1992



13813, Three Fish, charcoal drawing on paper, 22" x 28", 1992





13831, God is Visiting the Roof of the Man, oil on hardboard, 34.5" x 47", 1990





13818, *Untitled*, pen drawing on paper, 30" x 22", 1.1.1985



13819, Untitled, pen drawing on paper, 30" x 22",198



3820, Untitled, pen drawing on paper, 30" x 22", 1985





13821, Untitled, pen drawing on paper, 30" x 22", 1983



13821, Untitled, pen drawing on paper, 30" x 22", 198



13822, Untitled, pen drawing on paper, 30" x 22", 1985





13804, *Model at College of Fine Art*, *Trivandrum*, oil on oil sketch paper, 29" x 22", 1983



13805, *Bhaskarapilla*, oil on oil sketch paper, 30" x 22", 1983



13802, *Model at College of Fine Art, Trivandrum* oil on oil sketch paper, 27" x 22", 1983



13802, *Model at College of Fine Art, Trivandrum* newspaper collage, oil paint on oil sketch paper, 22" x 29", 1983

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13806, *Palani*, ink drawing on paper, 22" x 13", 1984



13807, Palani, ink drawing on paper, 17" x 22", 1985





13782, Beedi Seller near Punnapra Beach, pen drawing on paper, 14" x 11", 1984



13778, *Father and Son at Night*, pen drawing on paper, 14" x 11", 1984



13779, *Under the Half Moon,* pen drawing on paper, 14" x 11", 1984



13780, *Family*, pen drawing on paper, 11" x 14", 1984



13781, Family, pen drawing on paper, 11" x 14", 1984





13746, *Manikuttan*, pen drawing on paper 9.5" x 11", 1984



13753, Artist Ranjit, pen drawing on paper, 11" x 7.5" 1985



13750, *Artist Jyothi Basu*, pen drawing on paper, 8.5" x 6.5", 21.3.1984



13760, *Palani*, ink drawing on paper, 11.5" x 8.5", 1984



13757, *Mango Seller Vishwambharan* pen drawing on paper, 11.5" x 8.5" 1984



13789, *Elsema* pen drawing on paper 12" x 10", 1984



13759, *Coconut Climber Mohan* pen drawing on paper, 11.5" x 8.5", 1984



13743, *Boy near Chettikad Beach* pen drawing on paper, 17" x 11" 1984





13758, *Land Worker Mohan* pen drawing on paper 11.5" x 8.5", 1984



13793, *Coconut Climber Mohan* pen drawing on paper 9" x 8.5", 1985



13749, *Babu*, pen drawing on paper, 9" x 5.5", 1985



13747, *Portait of a Man* pen drawing on paper 11" x 7", 27.3.1984



13751, Artist Hareendran pen drawing on paper 11" x 7.5", 1985



13744, Artist Jothi Kumar pen drawing on paper 17" x 11.5", 1985



13745, *Young Man* pen drawing on paper 17" x 11.5", 1985



13748, *Sivaraj*, pen drawing on paper, 11" x 7.5", 21.3.1984





13765, Model at Faculty of Fine Arts, MS University Baroda, pencil drawing on paper 11.5" x 9", 1987



Model at Faculty of Fine Arts, MS University Baroda pencil drawing on paper 11.5" x 9", 10.12.1987



13769, A Model at Faculty of Fine Arts, MS University Baroda pencil drawing on paper 11" x 9.5", 22.12.1987



Model at Faculty of Fine Arts, MS University Baroda pencil drawing on paper 11" x 8.5", 12.12.1987



13767, Model at Faculty of Fin Arts, MS University Baroda pencil drawing on paper 11.5" x 9", 1987



13766, *Model at Faculty of Fine Arts, MS University Baroda* pencil drawing on paper 11.5" x 9", 1987

Alexander J)

Model at Faculty of Fine Arts MS University Baroda pencil drawing on paper 11.5" x 9", 12.12.1987



13763, Model at Faculty of Fine Arts, MS University Baroda pencil drawing on paper 11.5" x 8.5", 12.12.1987





13790, *Reading Man* pen drawing on paper 11" x 8", 27. 3.1984



13792, Man Reading at the Trivandrum Museum garden pen drawing on paper 11" x 7.5", 28.3.1984



13795, *Man Reading at the Trivandrum Museum bench* pen drawing on paper 11" x 7.5", 28.3.1984



13785, *Girija*, pen drawing on paper 7.5" x 5.5", 1984



13761, *E.H. Pushkin*, pen drawing on paper 7" x 11", 21.3.1984



13794, *Tragedy and hopeless II*, ink drawing on pape 8" x 11", 1984



13771, Sketch for the Painting "I Heard on the Bridge, the Storm is Coming", watercolour on paper, 7" x 11", 1990





13791, *Wooden Bridge at Kuttanad, Alleppey* feather drawing on paper, 7.5" x 11", 1991



13777, *Punnapra Beach*, feather drawing on paper 7" x 10.5", 1991



13770, *Bridge*, charcoal drawing on paper 7" x 11", 1994



13772, *Shop near the Punnapra Beach*, ink drawing and watercolour on paper, 7.5" x 11", 1990



13774, *Fish Swallows a Ship* ink drawing and watercolour on paper 9" x 11", 1991



13773, *Boat on the Sand Hill* ink drawing and watercolour on paper 9" x 10.5", 1991





13775, *Punnapra Beach*, ink drawing and vatercolour on paper, 9" x 11", 1991



13755, *Man Sitting in front of the House in the Night*, dry pastel on paper, 12.5" x 10", 1993



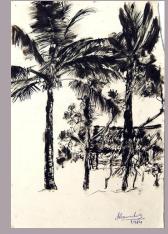
13756, *Night*, dry pastel on paper, 12.5" x 10", 1993



13776, *Punnapra Beach*, ink drawing and watercolour on paper, 9" x 11", 1991



13787, *Trivandrum Museum garder* pen drawing on paper 11" x 8", 21.3.1984



13786, *Near Punnapra Beach* pen drawing on paper 11" x 7.5", 1984



13788, *House near Punnapra Beach* feather drawing on paper 11" x 7.5", 1991

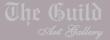




13754, Building Inside of College of Fine Art, Trivandrum, pen drawing on paper 12" x 10", 1985



13801, *Poet Varma*, oil on oil sketch paper 19" x 14.5", 1985



Alexander Devasia

Born 1963, Kerala

Bachelor of Fine Arts - Painting, College of Fine Arts, Trivandrum, 1979-1985; Post Graduation, Faculty of Fine Arts, M. S. University, Baroda, 1986-1988. In 1987 he and others founded the Indian Radical Painters and Sculptors Association.

His select solo exhibitions include *The Endurance Narrative: Reflections on Alexander Devasia's Past Works* curated by Sudhir Patwardhan at The Guild, Alibaug, 2018; *Mekham-Speaking Clouds*, 2008 and *Song of The Crowd*, 2006, Pundole Art Gallery, Mumbai; *Singing In The Rain*, Galerie Mueller & Plate, Munich, Germany and Pundole Art Gallery, Mumbai, 2005; Jazz-Club-Galerie, City Museum, Regensburg, 2004; Galerie WebKunsthaus, Wessling, 2000; Autoren Galerie 1, Munich, Germany, 1999 & 2000; *Ten Suspended Images*, Times of India Gallery, Cochin and Pundole Art Gallery, Mumbai, 1997 & 1998; Paravoor Public Library, Kerala, 1996 & 1993; *Work on Paper*, Pundole Art Gallery, Mumbai, 1995; Chitram Art Gallery, Cochin, 1993; Jehangir Art Gallery, Mumbai 1991 and College of Fine Arts, Trivandrum, 1983.

His select group exhibitions include *Representation – II*, Triva Contemporary Art, Trivandrum, 2007; *Double-Enders*, a travelling exhibition Mumbai, Delhi, Cochin and Bangalore, 2005; *East-West*, Galerie Mueller & Plate, Munich, 2003; King's Foot Gallery, Madison, 2003 & 2002; *Foreign Artists living and working in Munich*, Trafo Neuhausen, Munich, Germany; State Museum for Ethnology, Munich, Germany, 2001; *Artists of the Gallery* (paintings), Autoren Galerie 1, Munich, 2000 & 2001; *Creative Process*, curated by Shivaji K. Panikkar, The Guild, 1998; Indian Radical Painters and Sculptors Association, Calicut (Kozhikode) 1989; *Questions and Dialogues*, Indian Radical Painters and Sculptors Association, 1988.

Along with Sylvie Bantle he has made short films and documentaries that have been shown at international film festivals.

For any further information please write to us at the_guild2003@yahoo.co.in / teamattheguildart@gmail.com



Alexander Devasia

Alexander Devasia was born in 1963 in Punnapra, Kerala. He obtained his B.F.A. Painting, from the College of Fine Arts, Trivandrum, Kerala (1979-1985), and his Post-Graduation in Creative Painting from Faculty of Fine Arts, M.S. University, Baroda (1986-1988). In 1987 he and others founded the Indian Radical Painters and Sculptors Association.

Collections of his work are at The National Gallery of Modern Art (Delhi), Deutsche Bank (Bangalore) and in private and public collections worldwide. He has been in exhibitions of one-man-shows and group-shows in India and across the world since 1983. From 2000 to 2012, he was a stage painter in the state drama theatre 'Residenztheater' Munich, Germany. Since 1998 he has been working and living together with Sylvie Bantle, working on documentary films and short films that have been shown at international film festivals. In 2012, they opened Sylviander House, an Eco Homestay & Art Museum.

One-man shows: (selection)

1983: College of Fine Arts, Trivandrum, Kerala, India
1991: Jehangir Art Gallery, Bombay, India
1993: Chitram Art Gallery, Cochin, India
1993: Paravoor Public Library, Punnapra, Kerala, India
1994: Gallery 7, Bombay, India
1995: United Arab Emirates
1995: Pundole Art Gallery, Bombay, India
1996: Paravoor Public Library, Punnapra, Kerala, India
1997: *Ten Suspended Images* in Times of India Gallery, Cochin, India
1998: *Ten Suspended Images* in Pundole Art Gallery, Bombay, India
1998: Draavidian Art Gallery, Cochin, India
1999 + 2000: Autoren Galerie 1, Munich, Germany
2000: Galerie WebKunsthaus, Wessling, Germany
2001: Galerie Goethe 53, (Kultur-Referat) Munich, Germany
2003+2004: Hotel Apollo, Regensburg, Germany
2005: *Singing in the Rain* in Galerie Mueller&Plate, Munich, Germany
2005: *Singing in the Rain* in Pundole Art Gallery, Bombay, India
2008: *Soul Mountain* in Sumukha Gallery, Bombay, India
2008: *Soul Mountain* in Sumukha Gallery, Bombay, India
2008: *Soul Mountain* in Sumukha Gallery, Bangalore, India
2010: *Blue & Rain* in Daira Centre for Arts and Culture, Hyderabad, India
2015: *Fragments* in Gallery Zinc, Bombay, India



Group-shows: (selection)

1985: Workshop with 4 artists in the fischer-camp in Vettukadu,
Kerala, India. The works were exhibited in Trivandrum (India) and in Amsterdam (Netherlands)
1988: *Questions and Dialogues*, Indian Radical Painters and Sculptors Association
1989: Indian Radical Painters and Sculptors Association, Calicut (Kozhikode), India
1993, 1995, 1996: drawings during travelling to Kadmat, Kavarathi, Minicoy-Island (Lakkadives), India
1993: *Poster campaign against religious fundamentalists* organised by Cochin Co-operation, Cochin, Kerala, India
1994: *Relief Fund for Lathur* (earthquake), Faculty of Fine Arts, M.S.University, Baroda,
1998: San Tasche Gallery, Bombay, India
2000+2001: 'Künstler der Galerie', Autoren Galerie 1, Munich, Germany
2001: 'Foreign Artists live and work in Munich', Trafo Neuhausen, Munich, Germany
2002 and 2003: King's Foot Gallery, Madison, U.S.A.
2003: *East-West* in Galerie Mueller & Plate, Munich, Germany
2005: *Double Enders* in Bombay, Delhi, Cochin, Bangalore, India





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