VOLUME 36 NUMBER 6 HK$98.00 (local) US$16.00 (overseas)

Arts of Asia

ANCIENT CHINESE GOLD EARRINGS: The Cheng Xun Tang Collection

YUAN CERAMICS: The Arts Under the Mongols

THE LIVES OF FISHERMAN, WOODCUTTER, TILLER AND SCHOLAR IN QI BAISHI'S PAINTINGS

THE TIBETAN COLLECTION OF THE ROYAL MUSEUMS OF ART AND HISTORY IN BRUSSELS

MODERN INDIAN WORKS ON PAPER

Royal Academy of Arts

PROCESSIONS AND PRESENCE

Bronze Sculptures from the Temples of Southern India

MODERN INDIAN WORKS ON PAPER

MARCELLA C. SIRHANDI

This paper is based upon this author's lead essay in a catalogue for the exhibition "Modern Indian Works on Paper" which has been organised by Jeffrey Wechsler, Senior Curator, Jane Voorhees Zimmerli Art Museum of Rutgers, The State University of New Jersey in New Brunswick, NJ. The exhibition includes sixty-one watercolour, pen and ink, pencil, and gouache paintings as well as prints produced by Indian artists since India's independence in 1947. This exhibition opened at the Georgia Museum of Art, University of Georgia, Athens, GA in August 2006 and will travel intermittently starting with the Arthur Ross Art Gallery, University of Pennsylvania, Philadelphia, PA in January 2007.

"Modern Indian Works on Paper" is derived entirely from the collection of Drs Umesh and Sunanda Gaur of North Brunswick, NJ. The Gaur collection focuses on post-independence modern and contemporary art of India and is considered one of the most comprehensive and largest private collections of its kind in the United States.

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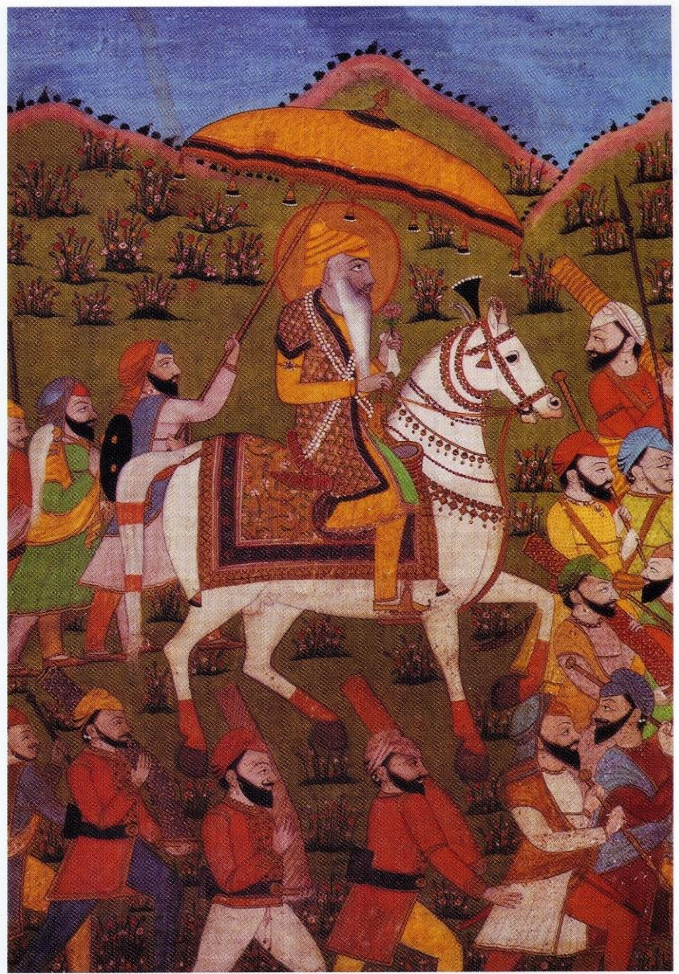
TODAY, HANDMADE Indian paper has an international reputation for quality and artistic ingenuity. As this exhibition will attest, artwork on paper is comprehensive and diverse in media and style. Surprisingly, however, in the history of paper making, India was late in becoming a producer. It is generally agreed that paper was invented by the Chinese in the Eastern Han period 105 AD and its manufacture was a closely guarded secret. While Korea and Japan began producing paper in the 6th and 7th centuries respectively, India did not learn the process until the 12th century. Chinese paper making technology began its world-wide debut in 751 AD. In that year Chinese paper makers captured by the Ottoman Turks, in a fierce battle at the Talas River, were taken to Samarkand. There the victors learned the craft and in 793 AD Arabs took the technology from Samarkand to Baghdad. Egypt began making paper in the early 10th century, northern Africa by 1100 AD and Spain, as a result of the Crusades, in 1150.[1] Khurasani paper, brought to India with the Arab conquest of Sind in the 8th century, continued to be imported for several centuries. Meanwhile, Delhi and Lahore, political and cultural seats of the Sultanate period, may have supported limited paper production. However, not until the early 15th century when Kashmir became the premier paper making centre of South Asia, was there evidence of widespread use. Availability and quality of Indian produced paper created welcome opportunity for artistic expression on the one hand, on the other hand, use of paper for making art witnessed a checkered popularity as taste responded to foreign incursions.

Sometime during the 12th century artists began to transfer their skills from palm leaf to paper. The narrow horizontal format changed to a rectangle or square and the binding holes were eliminated. Hindu, Buddhist, Jain and Muslim artists found eager patronage for illustrations on paper in the Sultanate period and, except for the Buddhists who left India, achieved greater artistic perfection and increased numbers of ateliers during the Mughal period. Paper remained a coveted medium until the 18th century when, with the advent of colonialism, oil painting on canvas challenged its popularity. Since then individual artists and small group movements have, with unusual motivation and creative manoeuvres, sought to revive the symbolic and practical integrity of paper in India. This survey of key individuals and movements in India from the Mughal period to the present maps the aesthetic evolution and revolving attitudes in the use of paper as material for art.

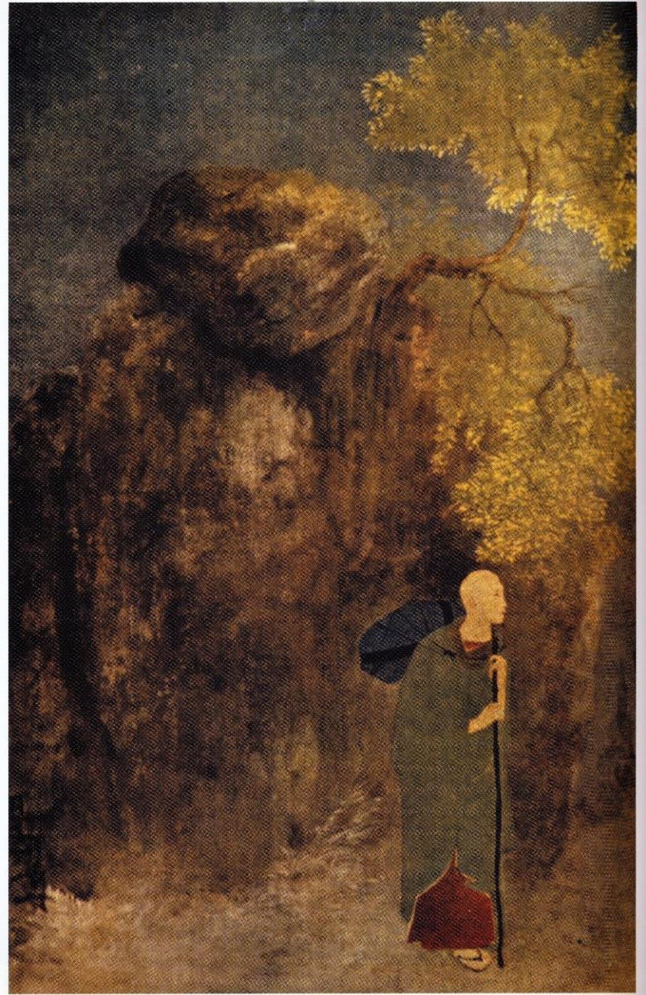
put category, *Portrait of Raja Ajit Singh Boar Hunting,* st unknown, from Bundi, circa 1750, opaque colour paper, 21.6 x 14.6 cm



Sikh School from Punjab Hills, *Maharaja Ranjit Singh with Retainers,* Lahore, circa 1835–1840, opaque colour on paper, 30.6 x 24.2 cm

Rajput category, *Tethered Buck*, attributed to Mohan, from Kotah, late 17th century, opaque colour on paper, 18.7 x 25.1 cm

Raja Ravi Varma,
Sairindhri, circa 1890,
oil on canvas, 73.7 x 50.8 cm,
location unknown, photo by the author



Abanindranath Tagore,
Hsuang Tsang, 1923,
mixed media on paper, about 33 x 12.7 cm,
location unknown, photo by the author

Company School,
Khan Bahadur Khan, attributed to Ghulam Ali Khan,
from Delhi, circa 1916–1920, 24.7 x 17.9 cm

Mughal artists painted on *wasli* (sheets of handmade paper glued together and polished to create a hard, smooth, shiny surface) and made their own pigments from precious and semi-precious stones ground to powder and distilled in water.[2] Rajput painters followed a similar process in making paper and paint, but their compositions favoured areas of flat colour and showed less concern than the Mughals for realism in portraiture. As the Mughal empire began to crumble and the British East India Company acquired more territory, patronage waned. Both Hindu and Muslim artists sought alternative venues for their skills. Some found Sikh patronage in the Punjab Hills while others combined their Mughal or Rajput style with newly learned skills in perspective and shading for employment with the British. This hybrid art came to be known as the Company School. Paper remained the predominant surface, though its preparation was certainly less dedicated than in the Mughal period.

By the late 18th century foreign artists had criss-crossed India, painting portraits and landscapes in oil on canvas. Consequently, the entire milieu of Indian art and artist began to change. Previously, painting on paper was small, meant to be viewed close up, not to be hung on the wall. Artists worked in ateliers and even shared paintings. One might draw the outline, another paint the background,

Bengal School,
Scene from Omar Khyyam Series, artist Asit Kumar Halder,
circa 1934, line, wash and watercolour on paper, 45.7 x 31.8 cm

and yet another paint the figures or apply the finishing touches. Raja Ravi Varma, scion of the royal family of Travencore, who learned oil painting by watching European painters at court, became Indian's first "gentleman" painter.[3] During his lifetime painting on canvas, generally large and realistic, eclipsed the popularity of art on paper. By 1906, however, the date of Varma's death, a reactionary movement led by Calcutta artist, Abanindranath Tagore, revived the popularity of paper as a medium and revolutionised the status and evolution of art in India.

In 1905, at the invitation of E.B. Havell, Abanindranath Tagore became vice-principal of the Government School of Art and Craft in Calcutta.[4] His style and technique of watercolour painting became the hallmark of a revival of Indian painting. Known as the Bengal School, this movement overtook Calcutta and quickly spread throughout India. National art exhibitions popular with British as well as Indian artists, adopted two categories for watercolour participants. Catalogues listed *watercolour*, which referred to the European style of aquarelle on paper and featured primarily British amateur painters, and a second listing of *Oriental watercolour* or *Indian painting* for Bengal School artists.

Fascinated by the washes of two Japanese artists in residence at Jorasanko, Tagore's ancestral home, Abanindranath adopted overlay washes as the basis of his technique.[5] In contradiction to European aquarelle tradition, Tagore sized his paper with a white tempera coating as did Mughal and Rajput painters.[6] 18th century Indian as well as Irish miniature paintings inspired his choice of size and subject. The hazy, mysterious Bengal School paintings often featuring Hindu mythology were said to have a spiritual essence, embued with *rasa* (mood) which contrasted with the larger, naturalistic, and secular oil paintings on canvas associated with the West.

While Bengal School artists were revelling in their heyday of success, another movement was taking shape in Bengal. Spurred by the political pressures of *swadeshi* to support all things Indian and reject imported goods, an interest in "pure" Indian art was aroused. Gurusady Dutt, the peripatetic civil servant scoured Bengal on his rounds collecting art and craft untainted by the colonists. His collection, publications and personal pleas, along with those of Ajit Mookerjee and the Tagores, spearheaded the 1930s adage for artists "to go to the village for inspiration". Jamini Roy became the embodiment of this ideal—a professional artist imbibing tribal/village art to evolve a personal style that integrated modern European and indigenous traditions.

Roy learned the Bengal School technique as a student at the Calcutta Government School of Art and Craft.[7] He copied Baroque and post-Impressionist paintings but soon tired of having to earn a living painting landscapes and oil portraits of Calcutta society. Roy turned first to Kalighat *pat* and traditional art forms such as *brata* and *alipana* for inspiration.[8] Then, in the early 1930s he returned to his

[1] Heller, Jules, *Paper-Making*, Watson-Guptill Publications, New York, 1978, pp. 185–187.

[2] Bashir Ahmed interview, Lahore, Pakistan 1998. Ahmed apprenticed eight years with miniature painters Haji Sharif and Sheikh Shujaullah, whose fathers had been hereditary artists at the Patiala court.

[3] Varma was the first successful, independent Indian painter. He was patronised by Indian royalty and Europeans in India.

[4] Guha-Thakurta, Tapati, *The Making of A New Indian Art*, Cambridge University Press, 1992, p. 155.

[5] Painters Yokoyama Taikan and Hishida Shunso were brought to Jorasanko in 1902 by Kazuzo Okakura, the Japanese activist espousing pan-Asianism who authored *Ideals of the East* in 1903. See Partha Mitter, *Art and Nationalism in Colonial India, 1850–1922*, Cambridge University Press, 1994, pp. 262–264.

[6] In 1976 visiting Fulbright Indian art education professor, Dr Y.K. Bhat, gave a course on techniques of Indian painting at The Ohio State University. He demonstrated the Bengal School style process for the class, in which I was a member. First he glued a sheet of rice paper to butcher paper for stability. After the paper dried he applied two thin coats of white tempera to the surface. When the tempera was dry, he used pencil to sketch a landscape with figures and painted the background using broad washes of transparent watercolour. For more details, see my dissertation: Marcella Nesom, *Abdur Rahman: A Modern South Asian Artist*, The Ohio State University, 1984, p. 320.

[7] Roy joined the college in 1903 and may have learned from Abanindranath Tagore, who taught there before taking the vice principalship.

[8] *Pat* is a type of drawing or painting made by village artisans, who, in this particular case, congregated in Calcutta at Kalighat near the Kali temple to make cheap art souvenirs on paper for devotees. *Brata* refers to ritual paintings on domestic mud walls and *alipana* are geometric diagrams drawn at the threshold to welcome Lakshmi, goddess of wealth and fertility. *Kanthas* are dishcloth size embroidered coverlets made from old saris. *Pat* is most commonly a rolled hanging scroll divided into narrative sequences.

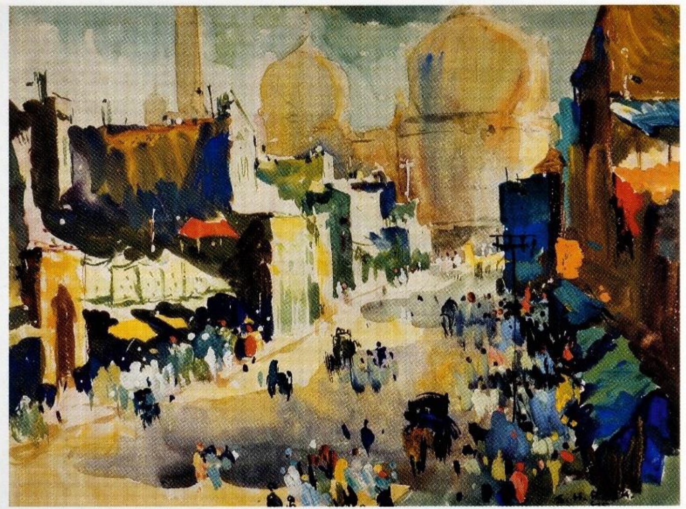
remote West Bengal village,[9] Belliatore, where art and craft, unadulterated by foreign incursion, revised his sensibilities. He collected dolls and toys, *kanthas* and *pat* scrolls, watched woodcarvers, went to temples decorated with terracotta reliefs of Hindu mythology, listened to folk stories and watched tribal Santhal musicians and dancers. Intimately conversant with Picasso and European mid-century modernists as well as Chinese and pre-Columbian art, Roy's own art underwent transformation. He abandoned oil on canvas, opting for paper, old saris, winnowing fans, and other natural surfaces for his hand-made water-based pigments. He may be the "first modern Indian artist" who rejected oil on canvas, but he also stirred a controversy by identifying too closely with village traditions. He made multiple copies of his work, many done by hired artisans, some signed, some not signed, and sold them for a few *paisa*. It is not hard to understand how Roy was both appreciated and resented by other artists during his lifetime. A similar attitude was held by contemporaries of Amrita Sher Gil.

Like Roy, Sher Gil was an innovative artist, a pioneer of Indian modernism. Of mixed heritage—Hungarian mother and Sikh father—she studied painting at the Grande Chaumière and the École des Beaux Arts, Paris and returned to India to capture the essence of its people. While Roy chose Picasso and Matisse to integrate village art and craft, Sher Gil mixed form and colour of Basholi and Rajput miniatures with that of Gauguin. Though proud of her Indian roots, Sher Gil was little concerned with nationalist sensibilities or the trappings of indigen-

Amrita Sher Gil,
Vina Players, 1937,
oil on canvas, 61 x 41 cm,
Lahore Museum, Pakistan, photo by the author

Jamini Roy,
St. Ann & the Blessed Virgin, circa 1945,
mixed media on canvas, 69.5 x 95.6 cm,
Harn Museum, University of Florida

Francis Newton Souza,
Nude with Mirror, 1951,
pen and ink on paper, 22.9 x 20.3 cm



Syed Haider Raza,
Untitled (Town), 1945,
mixed media on paper, 30.5 x 40.6 cm

ism. She openly dismissed the art of the Bengal School and offended conservative Indians by flaunting a "free" lifestyle of unmarried affairs including lesbian liaisons. Nevertheless, Sher Gil expanded the oeuvre of Indian art reinstating "permission" to paint oil on canvas.

Sher Gil died young, at age 29, under mysterious circumstances and six years later India was independent—two dramatic events, both with long-lasting consequence. Sher Gil brought Indian art to closer and more favourable contact with the West and India was partitioned into three parts: East and West Pakistan were carved from the subcontinent.[10] In 1947, the year of Indian independence, Francis Neuton Souza, a twenty-three years old painter born in Goa and briefly associated with the Communist party, founded the Progressive Artists' Group in Mumbai (Bombay). His manifesto fostered the idea of moving forward, to be progressive and international. He outlined an elusive modernist aesthetic and rejected all that he believed to be provincial including the Bengal School, Jamini Roy, Rabindranath Tagore and ironically, the art of Sher Gil. Souza, most articulate and outspoken of the core members—S.H. Raza, M.F. Husain, K.H. Ara, H.K. Gade and S.K. Bakre—migrated to London in 1949 followed by S.H. Raza who went to France in 1951.

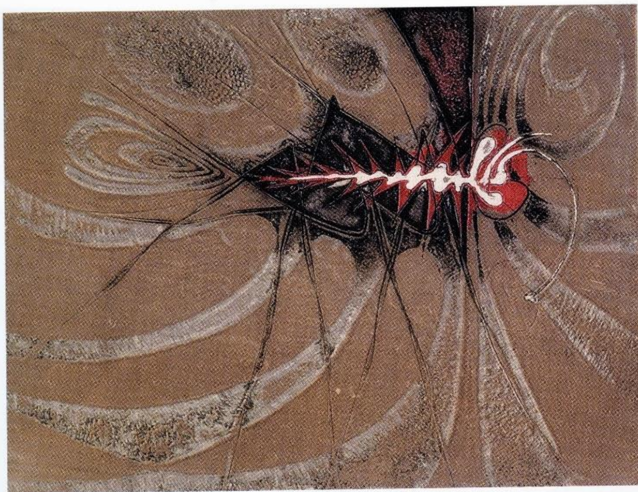
The Progressives dissolved within a few years, but the member artists continued to impact Indian art. Souza gained such success abroad that he was quoted saying: "I make more money from my paintings than the [British] Prime Minister does from his politics."[11] Known as the angry young man of Indian art, Souza's work steadily became more daring, more outrageous and more shocking. One of his current exhibition pieces, *Nude with Mirror* is far more restrained than most of his painting from this period, but distortion in the upper thigh and claw-like hand gripping the mirror, as well as Picassoesque facial features manifest the drive toward modernism. On the other hand, while Souza played down the need to be Indian, his heritage continued to invade his art, particularly his nudes. Though born Catholic, Souza lived in a culture where Devi, the female goddess, was ubiquitous and all-powerful. The famous Khajuraho nude looking in a mirror is a well-known precedent, as is the Devi half of Ardhanarishvara and the numerous Kalighat beauties at toilet. The well-endowed curving female form is archetypal, but Souza's obsession with the opposite sex was complex. Many women in his paintings are grotesque or frightening like angry prostitutes.

While Souza was unleashing his artistic aggression in London, Syed Haider Raza, fellow expatriate from the Progressives, was receiving acclaim in Paris. Expressionist styled landscapes, like *Town* in this exhibition, followed by Abstract expressionist work inspired by Hans Hofmann, Sam Francis and Mark Rothko during his teaching tenure at the University of California, Berkley preceded his ultimate recognition as a neo-Tantric painter. Derived from Hindu and Buddhist Tantric *mandalas* and *yantras* (abstract symbolic meditation diagrams), the movement was at once modern and yet Indian. Oddly, two of its leading proponents were Muslim, G.R. Santosh purported belief in and maintained a study of Tantric theory, though S.H. Raza makes no such claim. Numbers of artists went abroad and returned in the 1950s and 1960s. Akbar Padamsee, Jehangir Sabavala, Ram Kumar, Nirode Mazumder and Paritosh Sen are among South Asian artists who imbibed cub-

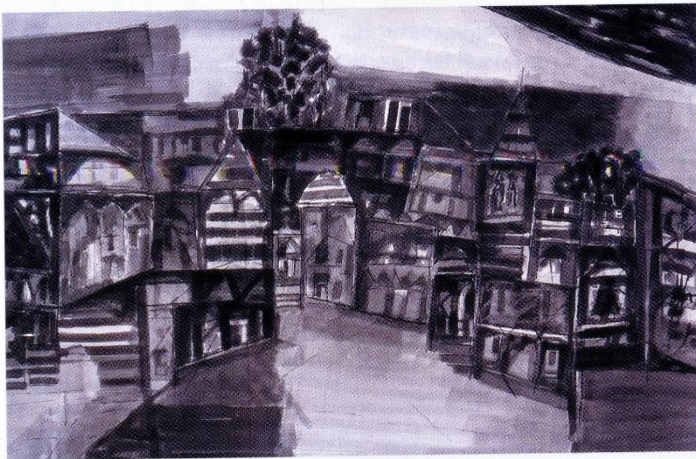
[9] See my essay in *Jamini Roy Bengali Artist of Modern India*, Harn Museum of Art, University of Florida, Gainesville, Florida, 1997.

[10] East Pakistan became Bangladesh in 1971.

[11] Khanna, Balraj and Kurtha, Aziz, *Art of Modern India*, Thames and Hudson, 1998, p. 23.



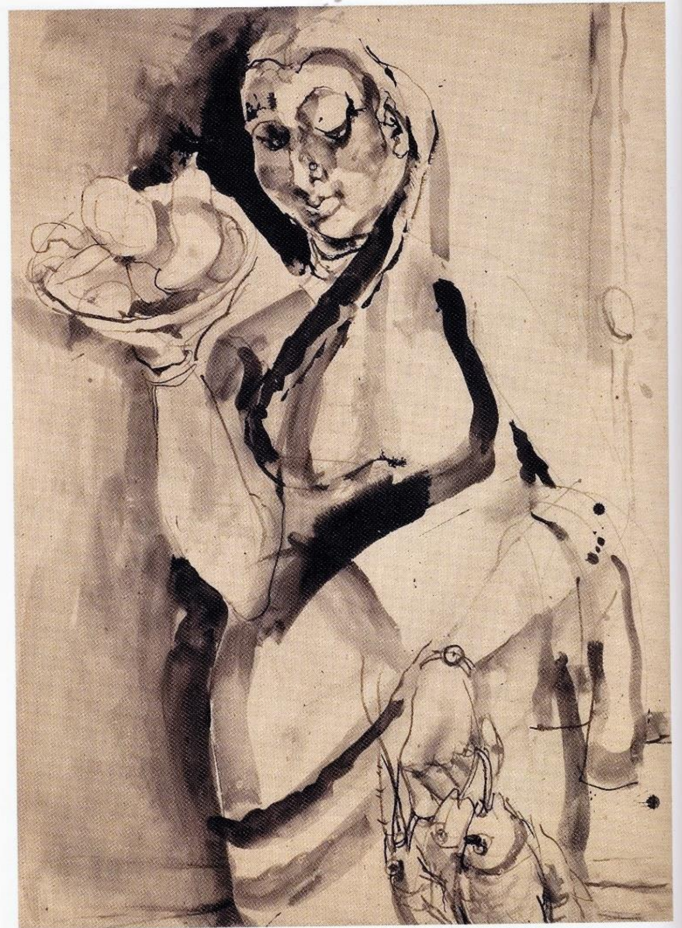
Krishna Reddy,
Insect, 1952,
etching on paper, 30.5 x 40 cm



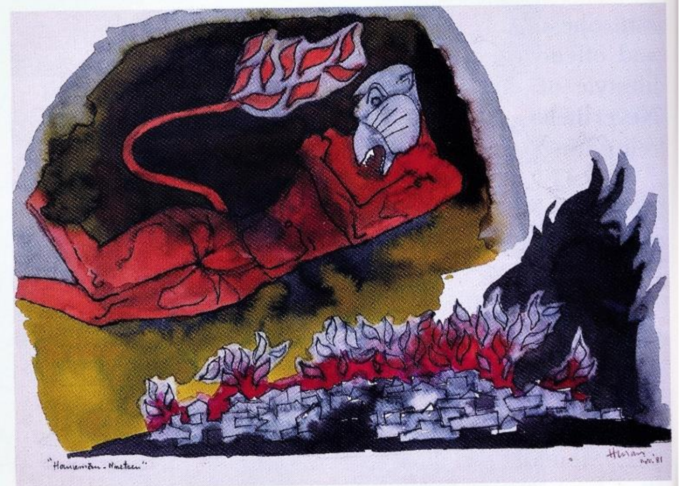
Ram Kumar,
Townscape, 1991,
grey wash on paper, 55.9 x 88.9 cm

ism at Andre L'hote's studio in the south of France and carried the style back to India. Others responded to the métier of Paul Klee. Krishna Reddy collaborated with Stanley William Hayter as co-director of the renowned Paris printmaking workshop Atelier 17 and propagated the quality of abstraction popular there.[12] However, it was M.F. Husain who stayed in India and became the reigning celebrity of mid- and late 20th century Indian art.

Born in an artisan community in Central India, Husain attended art school in Indore for six months, painted film hoardings and signboards for a living in Mumbai, habitually went barefooted, was discovered by Souza, inducted into the Progressives and rose to such fame that he merited a one man show along with Pablo Picasso at the 1971 Sao Paulo Bienniale. Husain's modified cubist style typically sans heads and extremities addresses authentic India in his figurative narratives. With cutting sarcasm or gentle humour, always perceptive insight, Husain confronts Hindu mythology, Islamic culture, Indian daily life, urban and rural, the film industry and its stars, current political events, the Raj, Mother Teresa and more. In this exhibition Husain is represented by daring, clever narratives of



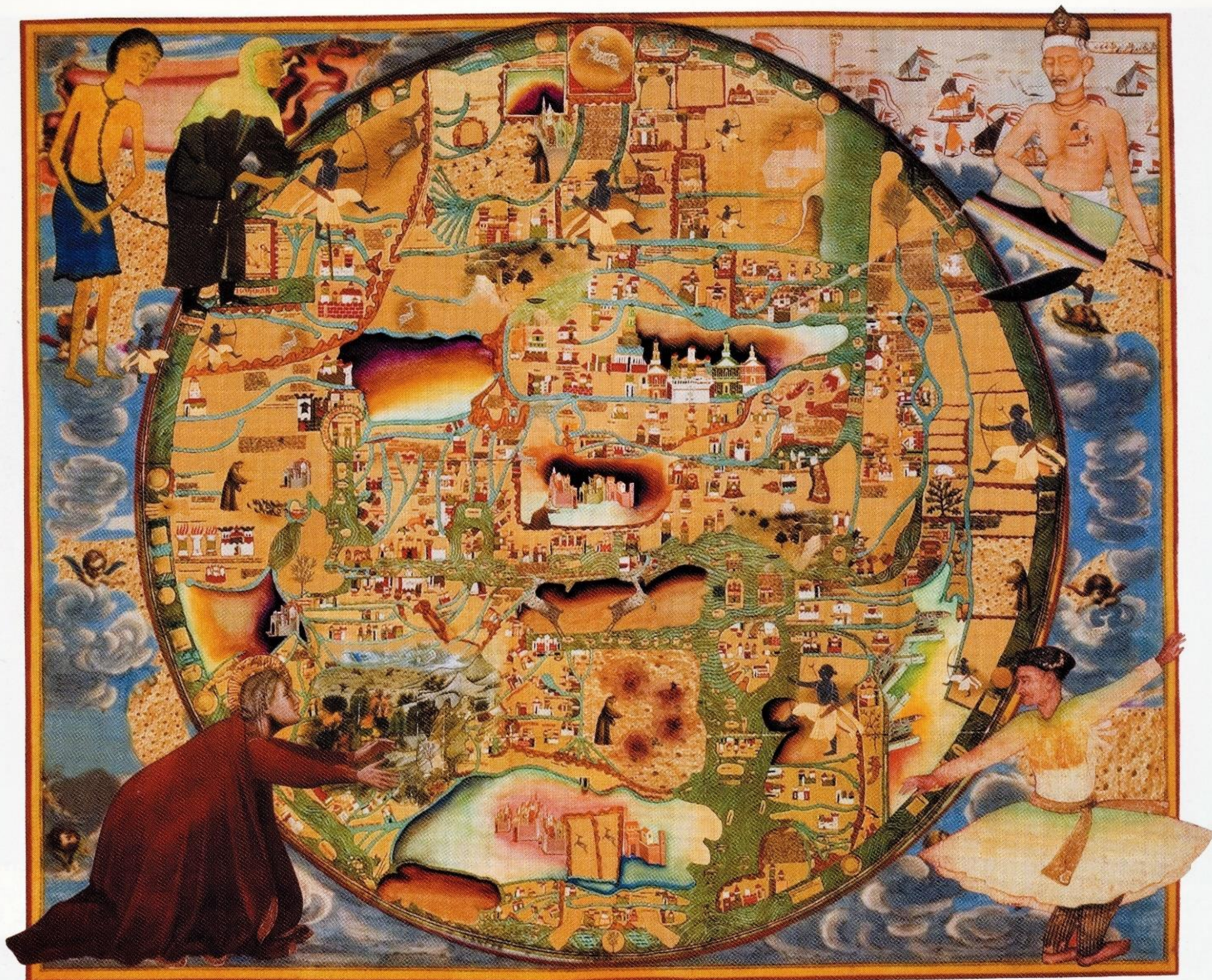
Paritosh Sen,
Untitled (Woman with Fruit), 1990,
pencil and watercolour on paper, 127 x 76.2 cm



Maqbool Fida Husain,
Hanuman–Nineteen, 1984,
pen and ink and watercolour on paper, 38.1 x 55.8 cm

Hanuman in the epic *Ramayana*, a memory of the Raj, and one of his classic Mother Teresa works.

While International Modernism continued its hold on Indian art, other developments were bringing artists to terms with their own nature and the aesthetic environment. A revolutionary open, investigative attitude at Kala Bhavan, the art school at Rabindranath Tagore's Santiniketan—reaching out to local crafts, reviving mural



Ghulam Mohammed Sheikh,
Mappa Mundi, 2003,
guache on digital inkjet paper, 58.4 x 71.1 cm

art, reappropriating Indian miniatures, and folk art—helped to erase the cleft between fine art and craft initiated by the Raj. Art schools set up by the British in the 19th century, modelled on the South Kensington School of Art and Industry to foster craft, perpetuated the chasm.The faculty, atmosphere and curriculum at Santiniketan were decisive for K.G. Subramanyan who was mentored by muralist Benode Behari Mukherjee and befriended renowned painter/sculptor, Ram Kinker Vaij.[13] Shortly after returning from the Slade School of Arts, London, Subramanyan joined the Faculty of Fine Arts at M. S. University, Baroda. Subramanyan's personal style and philosophy along with innovative pedagogy—on site workshops by traditional artisans, muralists, mosaicists and myriad craftsmen—revolutionised 20th century Indian art education.

It's not surprising Subramanyan's style shows familiarity with Calcutta's Bengal *pat* bard scroll painting. Figures in the *Best Bakery* in this exhibition, are schematic and gestural, and confined by vertical compartments—references to the hanging *pat* scrolls. Like Husain, Subramanyan draws imagery from every aspect of Indian life, past and present. Colleague, Ghulam Mohammed Sheikh, an MA graduate of M. S. University, Baroda, who returned to his alma mater as faculty in 1966 had been fascinated with Rajasthani and Pahari miniatures for his screeching red and green-coloured city scenes and domestic interiors. Sheikh's experimental nature brings his art to the moment in two digital works in this exhibition—*Talisman-twin 1* and *Mappa Mundi*.

Living in Baroda, tangentially affiliated with M. S. University, Bhuphen Khakar, highlighted the growing interest in the 1980s to portray the working class. His pastiches of homey scenes compartmentalised within a flat blue background are icons in the genre, but he made history as the first gay Indian artist to paint homoerotic imagery. Sudhir Patwardhan contextualises his men and women from Mumbai middle and low class neighbourhoods. They are often short stocky individuals engaged in labour or casual conversation. Madhvi Parekh and Laxma Goud engage the village. Self-taught, though married to well-known artist Manu Parkeh, Madhvi evolved a naïve style to portray village children at play or family chores and ever-present animals. *On Way to My Home* evokes a Surrealist

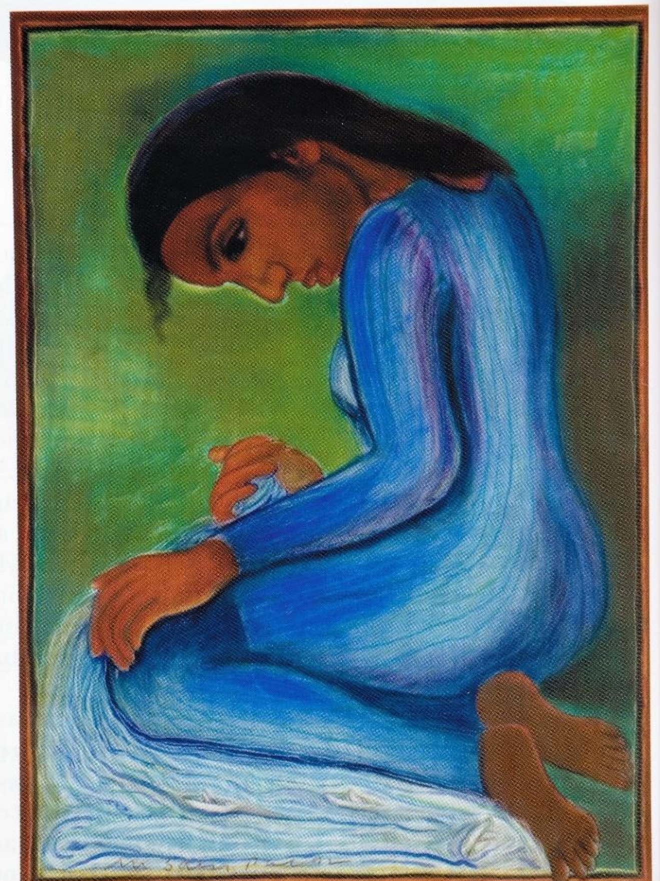
[12] *India: Contemporary Art from Northeastern Private Collections*, Zimmerli Art Museum, Rutgers, 2002, p. 98.

[13] B.B. Mukerjee was "immortalized by his 100-foot mural in Shantiniketan" and R.K. Vaij became a "leading sculptor of modern India", Khanna and Kurtha, p. 16.

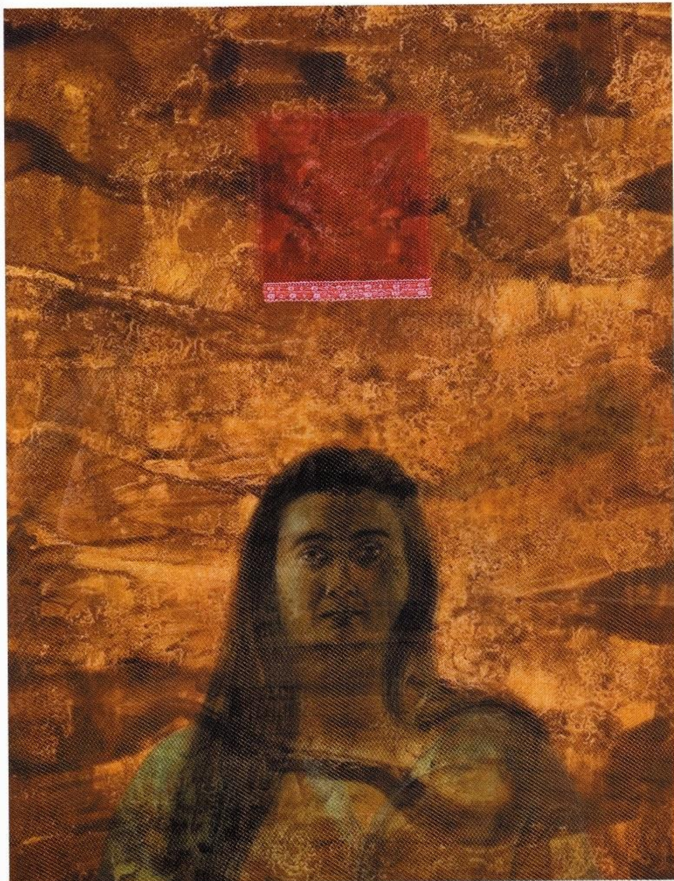
Madhvi Parekh,
On Way to My Home, 1999,
watercolour on paper, 76.2 x 55.9 cm

Laxma Goud,
Untitled Couple with Goat-2), circa 1990,
pen and ink and watercolour on paper, 35.6 x 25.4 cm

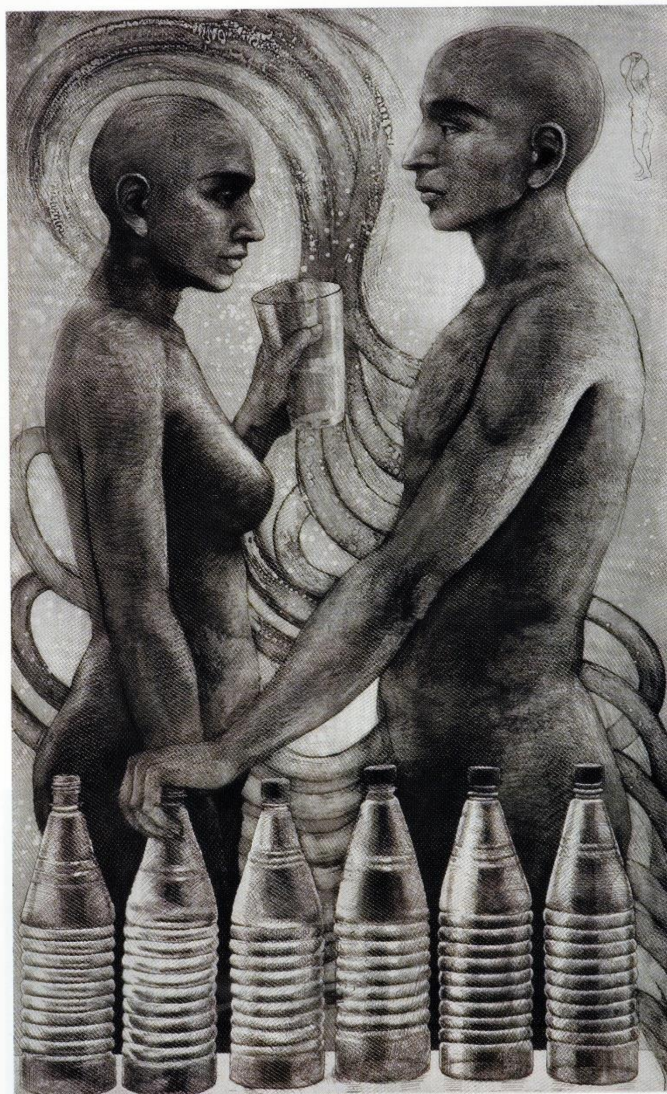
Nalini Malani,
Love II Series, 1991,
gouache on paper, triptych, one panel shown,
48.3 x 30 cm, 61 x 86.4 cm and 48.3 x 30 cm



Gogi Saroj Pal,
Untitled, 2002,
gouache on paper, 76.2 x 55.9 cm



Vasundhara Tewari,
Untitled, 2003,
mixed media on paper, 76.2 x 55.9 cm



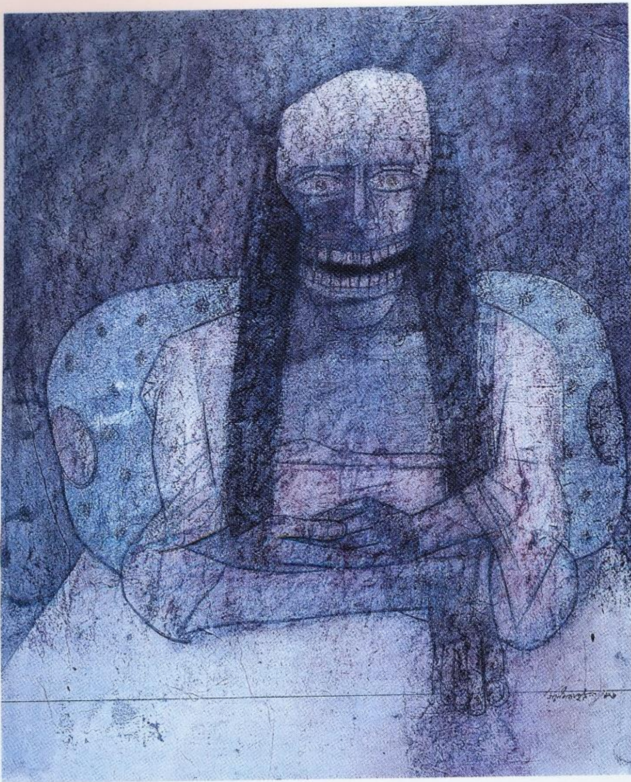
Anupam Sud,
Aqua Pura, 1999,
etching, 53.3 x 86.4 cm

fantasy of villagers floating boats in the river in the bottom frieze, peeking out of the temple door above, and flying with birds in a bright orange sky in a composition that both delights and confounds. Like Madhvi, Goud refers to village life of his youth. His work, however, inclines toward relationships with sexual innuendos. Two paintings in this exhibition of a village couple with goat suggest the insatiable sexual appetite of satyr. As a printmaker, Goud is eminently tied to paper, a material which compliments his impeccable draftsmanship.

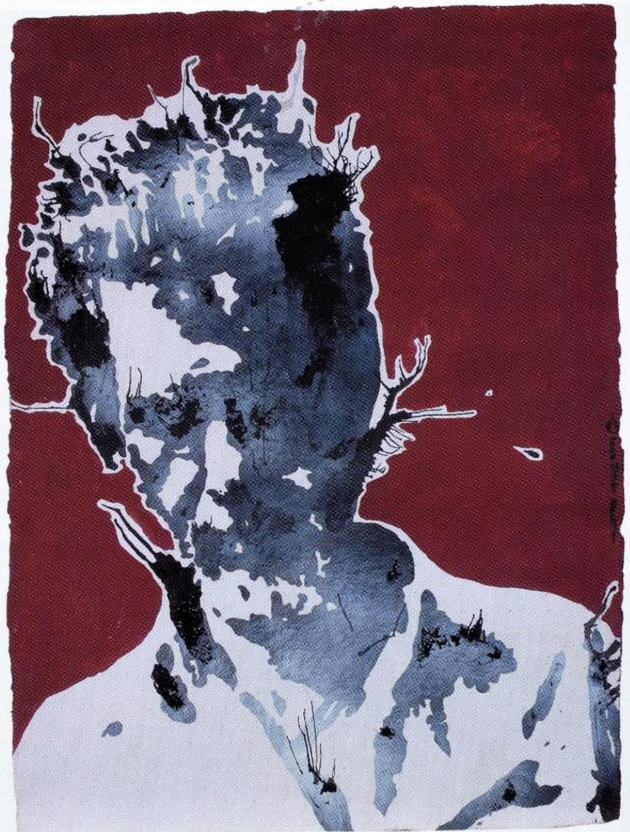
Madhvi Parekh is one of a dozen women who achieved much deserved recognition in the 1980s. Arpita Singh, Gogi Saroj Pal, Rekha Roddwhittia, Nalini Malani, Vasundhara Tewari, and Anupam Sud, are among them, while the younger Reena Kalat has more recent acclaim. Though stylistically individual, each artist uses figuration to address personal and social concerns. As a printmaker, Anupam Sud is most conversant with paper—cold press, hot press, smooth or rough—and like printmaker Laxma Goud, she is a consummate draftsman. Her sombre, carefully rendered yet enigmatic dramatis personae are an easy comparison with the free-floating, loosely rendered figures of *Love II Series* by Nalini Malani. Malani loves the challenge of medium so works with every surface available to the artist and invents some as well. A sense of figures floating under water or manoeuvering through an orange haze in her triptych are reminiscent of Vesundhara Tewari's *Self Portrait* staring at us through a mottled brown film.

For most Indian artists of the current generation, use of paper is not a preoccupation. There are, however, a few artists whose use of paper distinguishes their modus operandi. Ganesh Pyne may have initiated a backlash against oil on canvas among artists in Bengal.[14] In the early 1980s he was commissioned to illustrate the autobiography of a Mughal merchant. Desiring to connect with the merchant and his period, Pyne researched the technique of Mughal period painting. He began using tempera in a technique he believed close to that used by the Mughals. Tempera remains one of his most favoured and ubiquitous media. He continues the Mughal historical precedent by using

[14] Pyne—as mysterious in life as is his art—graduated from the Government College of Arts and Crafts, Calcutta in 1959. He practised the Bengal School style as a young artist and held fast to a water-based medium on paper as a mature artist. It's not surprising he favours tempera on paper. Another Calcutta painter, Shymal Dutta Ray, represented by four works in this exhibition, also painted in a style close to that of the Bengal School and continues to use paper. In his own words: "There is a strong heritage of watercolour in Bengal. I use transparent watercolour but in a process called 'glaze' treatment—like the old masters did with oil. I do 20 to 30 layers of washes in a single painting." Interview with the artist in Calcutta, Nov. 1992.



Ganesh Pyne,
Untitled (The Dying Inayat Khan), 1983,
tempera over pen and ink on paper, 43.2 x 35.6 cm



Jitish Kallat,
Untitled 1, 2002,
mixed media on handmade paper, 73.7 x 55.9 cm

paper as the surface. Pyne's personal interpretation of the *Dying Inayat Khan*, from a drawing and subsequent painting of a drug addicted courtier commissioned by Mughal Emperor Jahangir, is an extension of the Mughal merchant autobiographical assignment.

Jitish Kallat and Subramanyan like handmade paper. For Kallat, the texture of his surface is essential. He uses photocopiers and fax machines to manipulate photographs selected as the basis for an image on his paint laden paper. Then he defiles the surface—he pulls up and vacuums the paint to expose the rough, torn, irregular patterns that characterise his portraits and narratives. Coming from an artisan infused milieu, where craft means craftsmanship as well as the product, it is not surprising Subramanyan would prefer handmade paper. As most artists would concur, the process is as important as the finished work.

Modern and contemporary works on paper from India in this exhibition provides the casual museum viewer a spectrum of subjects from Hindu myth, genre, landscapes, nudes, personal narratives and surrealist fantasies. It surveys style from realistic representations to abstract and purely non-objective works of art. For collectors, art historians, critics and curators, these works on paper contextualise an aesthetic evolution highlighted by key individuals and movements. Each artwork is unique, a jewel unto itself—in unison these works tell a story—albeit, much condensed in this essay.

Acknowledgement

Thanks to Michele Fricke for suggestions and editing the essay.

K.G. Subramanyan,
Untitled (Best Bakery), 2004,
gouache on handmade paper, 76.2 x 55.9 cm