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Arts of Asia



MASTERPIECES OF
CHINESE PAINTING
700-1900



The Admonitions Scroll

Rethinking Some Later Chinese Bronzes

Of Gold, Gods and Men: Jewellery in India

Treasures of the Ganges and the Hooghly Rivers of India

Recent Indigenous Art of India

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Umesh Gaur and Aurogeeta Das

BINDU Modern Gallery presents rotating curated exhibitions originating from the Gaur collection of modern and contemporary Indian art. The gallery focuses on the artistic expression that has emerged from India since the 1940s. BINDU Modern is also the nucleus through which the Gaur continue their decade-long activities of promoting modern Indian art through collaboration with museums in the US. In Autumn 2013, BINDU Modern presents an exhibition of contemporary indigenous art from India, the first exhibition of its kind in the United States.

IN 1984, the Museum of Modern Art in New York opened “Primitivism in 20th Century Art: Affinity of the Tribal and the Modern”. The museum defined “primitivism” as the western response to tribal cultures as revealed in the work and thought of modern artists. By juxtaposing modern art and tribal objects, the exhibition sought to show that the tribal arts of Africa, Oceania and North America significantly influenced the work of modernists such as Gauguin, Matisse and Picasso after they studied masks, sculptures and ritualistic objects from these regions.

While “Primitivism” opened to some favourable reviews, it was vehemently panned by Thomas McEvilley of Rice University in *ArtForum*.¹ McEvilley methodically challenged the show’s basic premise that tribal art should be viewed primarily as source material for western modernists. Responses and rebuttals authored by the museum and McEvilley followed, however, in the end, McEvilley prevailed and convinced the art world that the time had come to no longer marginalise indigenous art from around the world, but to study it for its own values.

The debate on multiculturalism in the aftermath of the “Primitivism” exhibition inspired Centre Pompidou in Paris to organise “100 Magiciens de la Terre (100 Magicians of the Earth)”, a ground-breaking exhibition including indigenous arts from all of the world’s five continents. It was curated by Jean-Hubert Martin and opened in 1989. While “Primitivism” had left tribal works anonymous and undated, “Magiciens” attempted to redress hierarchies by according them the same merit as western pieces. It introduced many indigenous artists to global audiences, including five Indian artists, among them Jangarh Singh Shyam from the Gond tribe in central India, Jivya Soma Mashe from the Warli tribe in Maharashtra and Baua Devi, a Mithila painter.² This international exposure resulted in several other tribal

and folk art exhibitions in India and elsewhere, setting the stage for Jangarh Singh Shyam and Jivya Soma Mashe to emerge as the pillars of India’s contemporary indigenous art scene, thus encouraging other indigenous artists across India to become professional artists.

The BINDU Modern exhibition focuses on four of the most prolific regions in India where indigenous art has been enjoying unprecedented success in the past decade. It includes work from two tribal communities—the Gonds and the Warlis; paintings from the Mithila region in Bihar and art by the narrative painters of West Bengal. Approximately fifty paintings produced from the 1980s to the present are displayed.

Gond art

The term Gond art refers to paintings by a subgroup of the Gond tribe called the Pardhans. Based in Madhya Pradesh, the Pradhans were minstrels and genealogists to the parent Gond tribe. Traditionally, they painted on walls and floors during weddings and festivals. These wall paintings were mostly geometric and were symbolic of the occasion. In the 1980s, Jagadish Swaminathan, the director of Bhopal-based cultural centre Bharat Bhavan, organised many trips of artists and scholars to collect and study Madhya Pradesh’s folk and tribal arts. During one such trip, they came across astounding murals by Jangarh Singh Shyam. Impressed, Swaminathan invited him to move to Bhopal to further develop his artistry. As Jangarh became successful, he invited his clan members to Bhopal to help him in his work and to benefit from his prosperity. He took them on as apprentices, taught them to mix acrylic paints, with which they were unfamiliar, and asked them to fill in outlines and place dots on his larger works. He also insisted that even



1 Jangarh Singh Shyam
Untitled (Tree, Deer and Panther), 1988
 Gouache on paper, 60" x 84"

while appropriating elements of his idiom, they should develop their own stylistic signature. Gradually, his apprentices became professional artists and today forty to forty-five Gond artists comprise what some now call the "Jangarh Kalam School" of art, a tribal tradition that was paradoxically begun in a city.³

A unifying theme in Gond art is the pervasive presence of nature, evident in their storytelling, portrayals of fantastical animals and trees and their pantheon of deities. Their rich traditions of mythical and genealogical tales seemingly transfer to their art. While Jangarh's intricately textured and sophisticated technique of patterning is seen in the work of all Gond artists, as are some of his favoured subjects, by developing a specific style within a recognisably Gond idiom, each artist has contributed to developing a broad Gond aesthetic.

Jangarh explored a variety of subjects, including but not limited to, Gond deities he visualised with great power and imagination, flora and fauna and even urban objects like aeroplanes. Perhaps his most endearing works remain those where he expressed his vision of nature, in its mysterious beauty, often investing such scenes with anthropomorphic figures of animals and birds. In his painting of a jungle scene, a tree, a deer and a panther with a curiously human face rest on the grass with a pattern that closely resembles

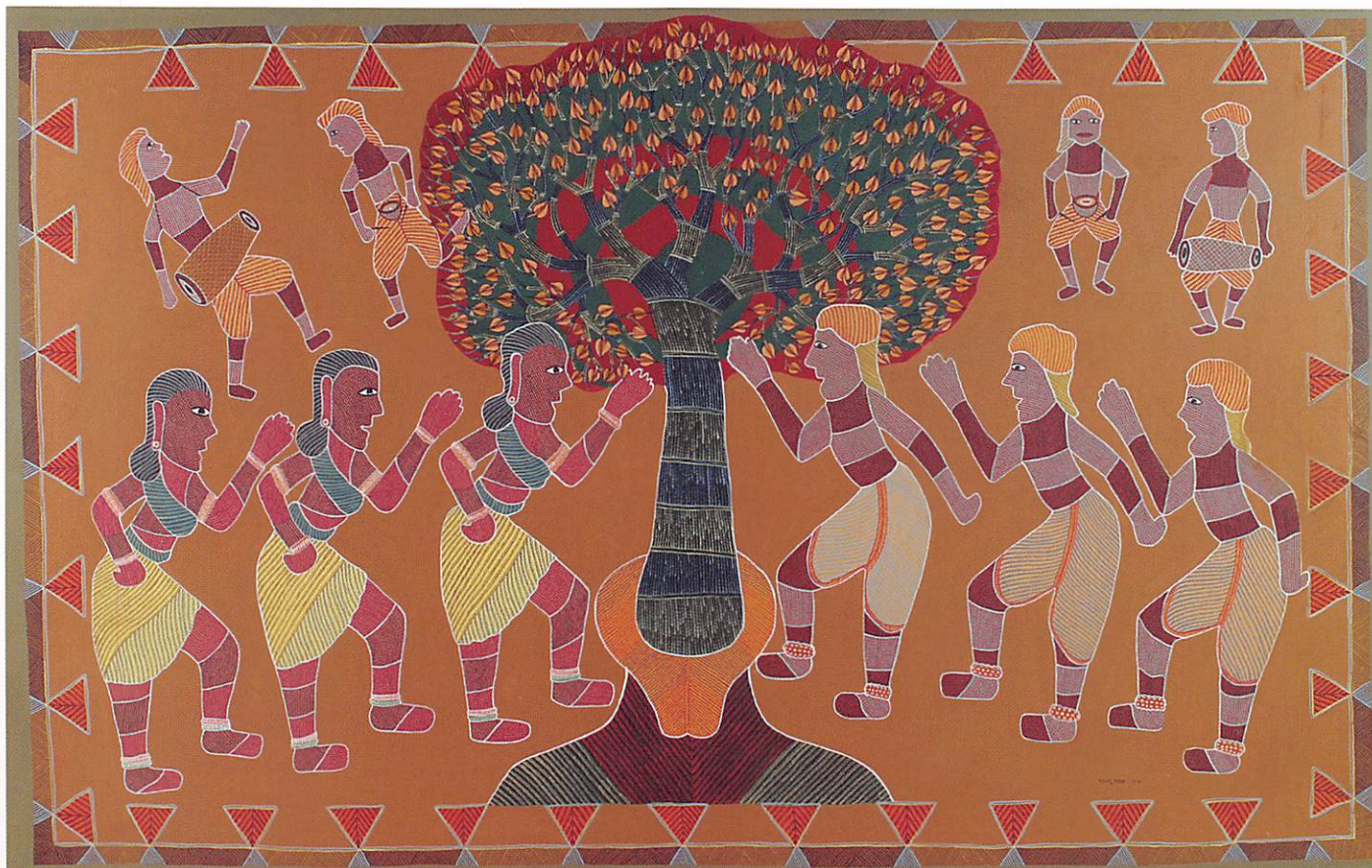
the paw-prints of a big cat (1).⁴ While there are several birds in the tree's foliage, one is in black and white on the tree-trunk. As some of his early works indicate, Jangarh sometimes experimented with leaving parts of an otherwise richly coloured work black and white. His highly developed sense of colour is seen in juxtaposed planes of background colours, first applied flat, then innovatively patterned with multicolour arcs, waves and lines; each plane of background

¹Thomas McEvelley, "Doctor Lawyer Indian Chief: 'Primitivism' in 20th Century Art [at] the Museum of Modern Art" in *ArtForum*, Vol. 23, No. 3, November 1984, pp. 54–61.

²Benjamin H.D. Buchloh, "The Whole Earth Show: An Interview with Jean-Hubert Martin by Benjamin H.D. Buchloh" in *Art in America*, May 1989. Pablo Lafuente, "Introduction: From the Outside In—'Magiciens de la Terre' and Two Histories of Exhibitions" in *Making Art Global (Part 2): 'Magiciens de la Terre' 1989*, ed. Lucy Steeds et al., Afterall Books, London, 2013. Also see Rasheed Araeen (ed.), *Third Text*, London, Winter 1988/1989.

³Aurogeeta Das, "Metropolitan and Traditional: An Exploration of Semantics in Contemporary Indian Arts Discourse" in *Etnofoor: Imitation*, eds Birgit Meyer and Rob van Ginkel, Amsterdam, Vol. 22, No. 1, 2010, pp. 118–135 (Guest eds Drs Andrew Whitehouse and Petra Tjitske Kalshoven).

⁴This painting was one of eleven works that Jangarh Singh Shyam exhibited in "Magiciens de la Terre" at Centre Pompidou in Paris.



2 Bhajju Shyam
Tribal Dance, 1997
 Acrylic on canvas, 53" x 85"



3 Ram Singh Urveti
Woodpecker and the Ironsmith, 2011
 Acrylic on canvas, 60" x 85"

colour sports a distinct pattern.

Amongst Jangarh's successors, Bhajju Shyam and Ram Singh Urveti are quite prominent. A painting by Bhajju (2) portrays dancing, an activity which the Gonds are very fond of, and which they believe was learned from peacocks. Bhajju favours symmetric compositions; here the tree is flanked by musicians and male-female dance partners on either side. The tree is smeared with a red powder (*kumkum* or *sindoor*) as if worshipped as a goddess, the red colour being associated with sanctity. The concentric, undulating red waves in the foliage emphasise the energy created by the dancers' rhythm. The border consists of a *digna* design, a pattern that Gond women commonly create on walls and floors in their homes.

The Gond tribe has surprisingly close ties to Hindu culture, as intermarriage and assimilation occurred during the period when they formed a kingdom in central India. It is unsurprising, therefore, that their art often portrays Hindu themes. Ram Singh Urveti incorporates Hindu deities in a work depicting a tribal tale about a woodpecker and an ironsmith (both considered to be craftsmen) (3). The woodpecker and the ironsmith quarrel after getting drunk on a home-brewed liquor called *mahua*, so named after the flowers from which it is prepared (Gonds are very fond of *mahua*, which is used as a libation in some rituals). The woodpecker boasts of the craftiness with which he captured *yamadoots* (Hell's messengers) sent by Yamadeva (God of Death) to take him away; he thus eludes his pre-destined death. He claims that these *doots*—seven of them sent consecutively by Yama—are now captive in a tree. Hearing this, Shiva and his consort Parvati descend on earth, in disguise, to ascertain why none of the messengers have returned. At once assessing the situation, they punish the woodpecker and liberate all the *yamadoots*. Shiva and Parvati can be seen on the bottom right corner in black and red.

Similarly, in tribal mythologies, one occasionally recognises—not manifestations, but—versions of Hindu deities, as it would be hard to determine when Hinduism appropriated folk and tribal deities and vice versa. A drawing by Subhash Vyam may be a case in point (4). It is an apparent depiction of Krishna as a cowherd, playing his flute, with his headgear morphing into a tree. In fact it may be a "condensed" allusion to a Gond tale, *The Cow's Curse*, in which two cows *surhi* and *mudhia* come to Krishna's aid while he is being attacked by a tiger, when he plays his flute of sadness.

Rajendra Singh Shyam's painting (5) narrating a tale of seven brothers and their sister, who is hated by her sisters-in-law, adheres to the tribal storytelling tradition. As per the tale, the seven sisters-in-law throw her into a pond where a fish swallows her. A bird splits the fish's belly and takes the sister to her nest, where she keeps her with her chicks. As the brothers set out in search of their lost sister, they happen to pass under the tree with the bird's nest and they sense drops of water from above. Upon tasting the water drops, they realise this is a shower of tears. They look up and find their poor sister in tears, perched high upon the tree. The keen sense of colour and the compositional placement of the tale's various characters and elements add aesthetic appeal and also successfully overcome the challenge of conflating multiple frames of time in a single spatial frame.

Venkat Raman Singh Shyam is an artist who often ex-



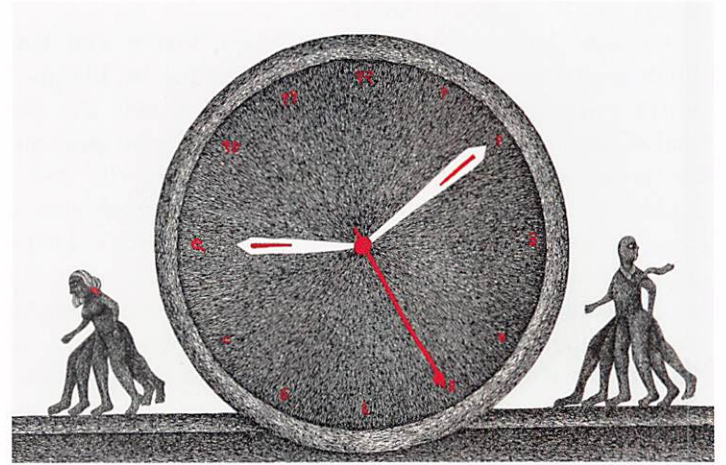
4 Subhash Vyam
Untitled (Krishna), 2010
Ink on paper, 15" x 11"



5 Rajendra Singh Shyam
Rai Ka Dhaniya, 2010
Acrylic on canvas, 47" x 33"

plores contemporary themes. In this understated work, Venkat presents the wheel of time (6). According to the artist, the physical wheel indicates the juggernaut of time of Mumbai's local trains hurtling towards their destinations; while the metaphorical wheel alludes to the passage of time. The figures on either side of the wheel represent commuters, suggesting the rush and bustle of their journeys and alluding to fast-paced lifestyles. Venkat imagines them willing their lives to move as quickly as the trains. By coalescing the wheel of a Bombay train and a clock, Venkat turns his keen observations of a city's sociological landscape into a philosophical insight.

Jangarh Singh Shyam's children, Japani Shyam and Mayank Kumar Shyam are second generation Gond artists. Both seem to have courageously developed their own contemporary artistic voices. When Japani and Mayank dip into the Gond worldview, they offer their own visual inter-



6 Venkat Raman Singh Shyam
Wheel of Time, 2012
Acrylic on paper, 20" x 30"



7
Japani Shyam
Jungle Scene, 2011
Acrylic on canvas,
48" x 72"



8
Mayank Kumar Shyam
Untitled, 2011
Acrylic on canvas,
43" x 67"



9 Jivya Soma Mashe
 Untitled (Harvest), 2011
 Natural pigment on paper, 37.5" x 37.5"

pretations of Gond mythology.

In an unusual composition, Janani simultaneously presents an aerial, terrestrial and aquatic view of her natural environment (7). The tree provides focus, while the tiger at the centre visually anchors terrestrial and aquatic life and, to some extent, aerial life as well. The tree's branches serve to divide the territorial realm, with the space in between inhabited by monkeys, a deer, a snake and birds. Spiders in their webs occupy the four corners. Note the charming manner in which two lizards encircle the spider's web in the lower right corner. Various other creatures including a peacock, lizards and a large bird with a fish in its talons, appear in the space around the central, polygonal, amorphous shape, which appears markedly organic. Janani evokes a jungle scene with vivacity, spirit and an intimacy that highlights the Gonds' closeness with nature.

The Gonds have several myths about the origin of life with myriad characters. The most important one, titled *How the World Began*, indicates their belief of the pervasive presence of water in the "beginning" and the life-giving and life-sustaining qualities of trees. A segment of the story focuses on how Bada Dev (God), with the help of the earthworm and others, gathered enough earth to apply it as a sheet on water, to form "land". Mayank illustrates this

myth using a predominantly aquatic scene, where you begin to see a separation of life in the sea and on land, with fish representing marine life (8). Note the reef-like branches in the water that are meant to form a tree representing life on earth. It is worth observing the use of the greys and browns, which may be emphasising the separation of land and water, before Bada Dev applied a sheet of earth on water.

Warli art

The Warlis live in the Thane district of Maharashtra, situated north of Mumbai and stretching up to the border of Gujarat. Based upon similarities between Warli art and cave paintings of central India, some writers have postulated that it dates back to traditions from the Neolithic period. Wall paintings in Warli huts represent religious beliefs, harvests, human activities and relationships. The paintings are a manifestation of their relationship with nature and with their deities. The art-making was often accompanied by festivities and the rituals represented in the paintings contained symbolic references to their magico-religious beliefs and practices. Traditionally, the Warlis used mud-plastered walls as their canvas and used only two colours—red ochre sourced locally (or brown from cow-



10 Amit Dombre
Untitled (Tarpa and Palghat), 2010
 Natural pigment on canvas, 53" x 24"

ding) for the base, and white from rice-flour or chalk to draw white lines. The paintings are composed of triangular or hourglass-shaped human and animal figures, flora, fauna and geometric symbols. By altering the alignment and angles of shapes, the Warli figures and motifs gain movement and life.

In the early 1970s, Warli artists were supplied paper and paint by the Maharashtra Handicraft and Handloom Board. Jivya Soma Mashe, who emerged as an internationally recognised artist during this period, began to ethnographically depict the Warlis' day-to-day life. A typical work by Jivya depicts the joys of the harvest (9), with various figures drawing water from the well, carrying water to and fro, loading bullock carts, threshing and gathering the harvest. The minutia portrayed in this work is astonishing. Note the axe, the wildlife and circular elements in the



11 Amit Dombre
Untitled, 2010
 Natural pigment on canvas, 34" x 55"



12 Sita Devi
Untitled (Krishna and Female Attendants), circa 1970s
 Mud and oxide colours on particle board, 72" x 96"

composition—storage structures and so forth.

A painting by Amit Dombre portrays the Tarpa (10), the most common Warli dance which is performed at multiple rituals, including the harvest, Diwali and marriages. The Tarpa's open-ended spiral formation symbolises the cycle of life. Below the dance is a *Palghat mata chowk*, suggesting that this Tarpa is being danced at a wedding. Palghat is the Warli's marriage deity, otherwise known as their great mother goddess of fertility. Chowk is a square formation. Flanking the central deity are the sun and the moon and in the *chowk's* top half is a *kalas*, an auspicious pot which is essential for marriage rituals.

Instead of a linear perspective, Warli paintings commonly feature a spatial juxtaposition of simultaneously and sequentially occurring events (11). Thus the sun and the moon, the trees, interrelated events like preparation for the

wedding, the actual wedding, celebratory dancing and harvesting can feature with no emphasis on a single phenomenon. Each element is placed self-referentially, rather than in relation to others depicted. This lack of foregrounding results in a coalescence of multiple temporal events in a single spatial frame, making it hard to “read” a Warli artwork without sustained engagement.

Mithila paintings

Several districts in Bihar and part of the Terai region in Nepal make up the Mithila region. Most Mithila artists live in and around Madhubani town, hence Mithila art is also known as Madhubani painting. Mithila art evolved from domestic practices, including murals in the *kobhar ghar* (marriage chamber), *gosauni ghar* (family deity room) and *aripans* (floor-drawings). These practices were mainly meant to promote fertility, abundance, marital felicity and the general well-being of the family. Cow-dung and mud-plastered walls and floors would be painted with organic materials sourced locally. Using vivid colours applied with simple brushes made of bamboo and raw cotton, Mithila women produced an astonishing, vigorous and distinctive art.

In the late 1960s, in the midst of a severe drought, Pupul Jayakar initiated a government scheme so women could paint on paper, as a new source of income. Techniques and materials gradually changed from *aripans* and *kobhar ghars* to works on paper; the repertoire of themes expanded to include pictorial biographies and socio-political issues, but the visual idiom retained distinctive characteristics. The three groups who paint in the Mithila tradition—Brahmins (scholarly caste), Kayasthas (warrior caste) and Dusadhs (hors caste, also called Chamars, Harijans or Dalits) had distinct styles and varying subjects, but such distinctions are increasingly becoming blurred.

A Brahmin artist, Sita Devi is considered a pioneer in Mithila painting. Her large understated painting in muted colours depicts the Hindu God Krishna flanked by female attendants fanning him as he plays his flute (12). This instrument identifies him as Krishna, along with his dark skin, his yellow *dhoti* (draped lower garment) and his mount—a peacock with a snake in its beak.

Jitwarpur-based Baua Devi tends to paint deities; while her subjects are familiar, her treatment of them leaves its own signature. Aesthetically, her work is characterised by brilliantly coloured, bold compositions with strong, clear outlines. Her paintings often sport wavy borders in two or more contrasting colours. A work which pulsates with palpable energy depicts Shiva, instantly recognisable due to his ash-coloured skin, long hair and *jada* (top-knot) (13). His hair famously stems the force of the river Ganges. The attribute in his left hand is the *damruo*, a hand-held drum with which Shiva is said to have created the primordial sound. The attribute in his right hand is the *trishul* (trident). Others that identify him include the snake around his neck. For marriage rituals, Mithila artists frequently paint faces representing male and female elements, such as the sun-shaped face at the waist and the female head between the feet.

Yamuna Devi became the first “untouchable” artist of the Dusadh community to receive a National Award. She is credited with having pioneered in the 1980s the use of a light *gobar* (cow-dung) wash, which she used to prepare



13 Baua Devi
Untitled (Shiva), 2008
Acrylic on canvas, 57" x 42"



14 Yamuna Devi
Untitled (Kali), circa 1990s
Gouache on paper, 31" x 21"

paper, so it would resemble a mud background.⁵ A four-armed, bejewelled Kali is depicted with a protruding tongue and attributes (14). The scythe-like weapon in her hand is probably meant to be a sword, one of Kali's attributes. Kali is frequently associated with flowers, as is evident here on her body, accessories and background. Yamuna Devi appears to have turned the necklace of skulls that Kali often sports into one with female heads instead, perhaps to underline the femininity of this goddess.

Shanti Devi's *kobhar* painting typifies a marriage mural transferred to paper (15). Replete with traditional marriage symbols, it includes the central red *sindur* dot around which the painting develops (here seen as a face); the *purain* (lotus plant symbolising female fertility) around the centre; bamboo groves (symbolising male virility); flora and fauna—especially fish—signifying abundance; faces representing male and female energies (top left corner); snakes—symbols of regeneration (left); a *kalas* (bottom); and the bride performing Gauri Puja, with a clay elephant in front and the groom behind her (bottom right corner). The figures of Shiva and Parvati (bottom left), who symbolise the ideal couple, are a departure from mural tradition; this corner normally depicts a bridal couple in a palanquin.

While *aripans* are supposed to ward off evil from the home, *godanas* (tattoos) are meant to ward off evil from the body. In 1972, the German anthropologist Erika Moser started living with the Dusadh community and was responsible for encouraging several Dusadh artists to draw upon the tradition of *godana* for paintings on paper. Urmila Devi uses traditional *godana* motifs here (16), showing a tree of life encircled by concentric circular bands sporting bird motifs and female figures.

A recent development in Mithila is men taking up art that used to be mostly practised by women. Shivan Paswan is one such Dusadh artist. The influence of *godana* is visible in his dense composition of a lush jungle scene (17), as well as in the manner in which the tree's branches spread out. These serve to divide the painting, forming pockets of space, many of which are occupied by various creatures painted in exquisite detail. Despite the charming flora and fauna, this work has a faintly menacing quality, partly due to the many staring eyes, reinforced by the lizards, snakes and tigers at the foot of tree.

Pushpa Kumari provides a fine example of how Mithila artists are tackling socio-political issues. In a painting (18) portraying the disparity between the rich and the poor in India, the economic divide is emphasised compositionally and via myriad symbols and representations of wealth and poverty. At the top centre, on the left, we see a full *thali* (platter of delicacies) on an expensive metal plate, side dishes, decorative crockery and an ornate seat; on the right is an empty inexpensive plate, an unadorned earthen jug, a plain glass and a modest seat. The central circular compositional structure, which acts as a visual anchor, includes imbalanced scales. Of the six branches spreading out from this circular form, the two on the left are flowering; the two on the right are withered and bare. Similarly, the high-rise buildings with a dancing peacock on the left contrast sharply with the couple in torn, worn and mended gar-



15 Shanti Devi
Untitled (Kobhar), 2011
Gouache on paper,
22" x 30"



16 Urmila Devi
Untitled (Godana), 2011
Gouache on paper,
30" x 22"

ments, their walking stick underlining the disability of poverty. The water body at the bottom is similarly differentiated, the left side with blooming lotuses, the right with poverty-stricken people battling natural calamities.

⁵David Szanton and Malini Bakshi, *Mithila Painting: The Evolution of an Art Form*, Ethnic Arts Foundation/PinkMango, Los Angeles, 2007, p. 33.



17 Shivan Paswan
Untitled (Jungle Scene), 2010
Acrylic and ink on canvas, 62" x 34"

Delhi-based Manisha Jha, who trained as an architect, is perhaps the first Mithila artist who may also be considered a mainstream contemporary artist. She incorporates elements of so-called "outside" influences, but identifies herself

as a Mithila artist who straddles both worlds. A painting (19) from the artist's popular *Tree of Life* series depicting an abundant jackfruit tree—a synonym of sacredness, appropriately sports a striking red background.

Bengali *patua* scrolls

The painter-singer communities in eastern India are called Chitrakar, meaning “one who makes images”. Their tradition of singing and painting stories on *patas* (long, vertical scrolls) goes back several centuries. For generations, hereditary painter-singers have been practising their craft in the Medinipur district of West Bengal. Currently, most of the Chitrakars live in Naya, a village near Kolkata. Acting as itinerant picture showmen, Chitrakars recount stories and legends in song, unrolling a scroll a frame at a time, pointing to the relevant picture among many depicting successive events. The artists now use commercial paper but still use organic pigments. *Patua* scrolls have historically tended to cover a variety of themes—mythological and religious, socio-political, local and national events. Recently, Chitrakars have increasingly depicted world events such as the 9/11 attack in New York.

Competition from other media has eroded their itinerant life, so Chitrakars now try to adapt to changing conditions by producing large narrative paintings on canvas, such as Swarna Chitrakar’s depiction of the Asian tsunami of 2004 (20), which presents it not only as a natural disaster, but mythologises it by portraying the wrath of Goddess Kali unleashed on the oceans. Several elements deal with the “real”, while others are “mythical”. At the upper right, those who are safe on land help others who are drowning. Several tsunami victims, some corpses and bobbing heads can be seen. A tree, a radio and a building are in the process of being submerged. While Chitrakar scrolls depict significant national and international events through a mediated lens, they often mythologise such depictions. Here,

Kali’s dark-hued skin, the suggestion of a third eye, the protruding teeth and the snakes filling the border portray her in her most demonic form.

A scroll by Montu Chitrakar appears to depict a flood (21). The presence of the ascetic in the second frame (who warns the central figures of the imminent disaster) suggests that it narrates the great mythical flood, which is similar to that of *Noah’s Arc*. The scroll does not necessarily adhere to the story’s chronological sequence or the specific grains and animals mentioned. Since its water vessel resembles a boatman’s humble *nau*, rather than a larger-than-life ark, it may be depicting a folk variation of the story.

Conclusion

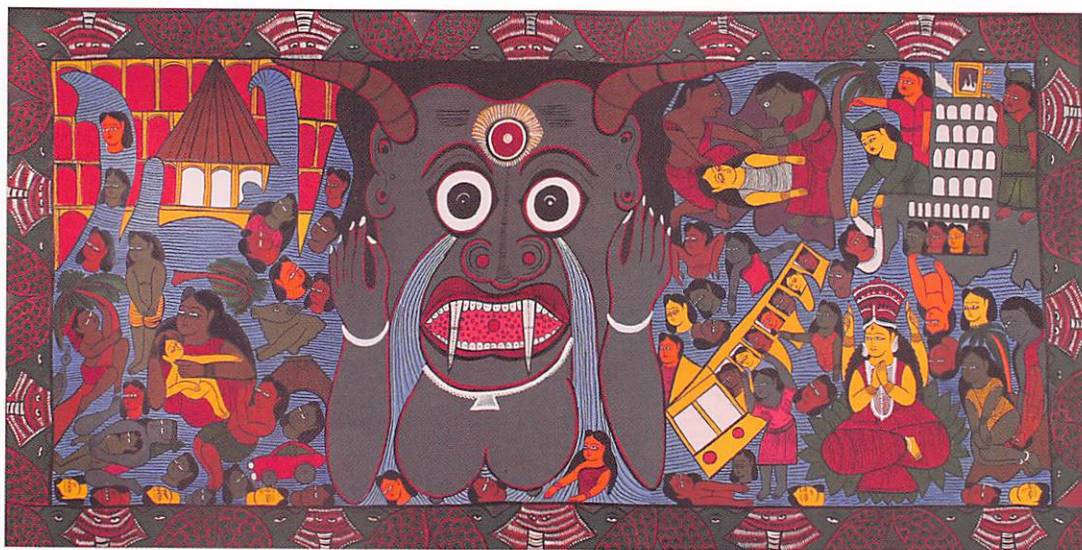
Indian indigenous arts have habitually been marginalised due to a misconception that they are repetitive and imitative. Centre Pompidou’s “Magiciens” exhibition was a major step in the recognition of these artists. Since then, various exhibitions in India and abroad have addressed these misconceptions, leading to increased appreciation and study of indigenous Indian arts. Most recently, the “Sakahàn” exhibition at the National Gallery of Canada has showcased indigenous arts from the world over and has proved path-breaking in its museographical iconography. The inclusion in “Sakahàn” of Jangarh Singh Shyam, Venkat Raman Singh Shyam, Suresh Singh Dhurve and Mayank Kumar Shyam adds to the growing worldwide recognition of Indian indigenous artists. We hope that the BINDU Modern exhibition will further propagate interest in this emerging field of art.



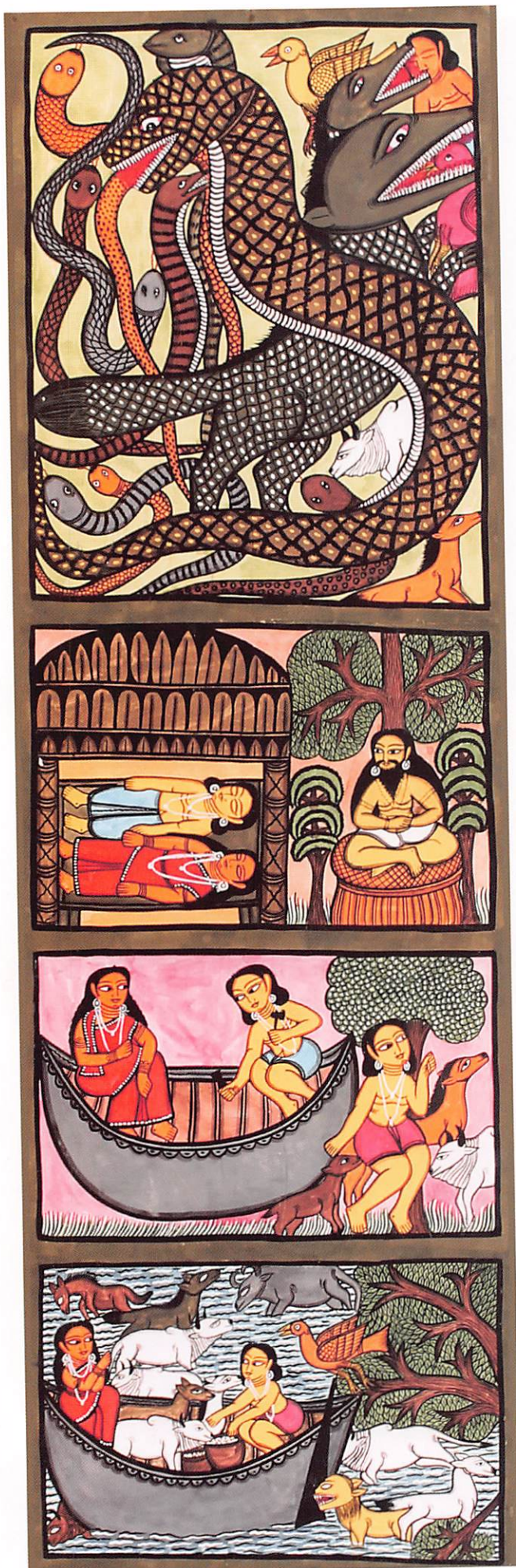
18 Pushpa Kumari
Mahangaii – Inflation, 2012
Gouache on paper, 22" x 30"



19 Manisha Jha
The Jackfruit Tree, 2012
 Acrylic and ink on canvas, 68" x 58"



20 Swarna Chitrakar
Tsunami, 2005
 Fabric paint on canvas, 49" x 93"



21 Montu Chitrakar
Great Flood, 2010
 Natural dyes on paper glued to fabric, 137" x 22