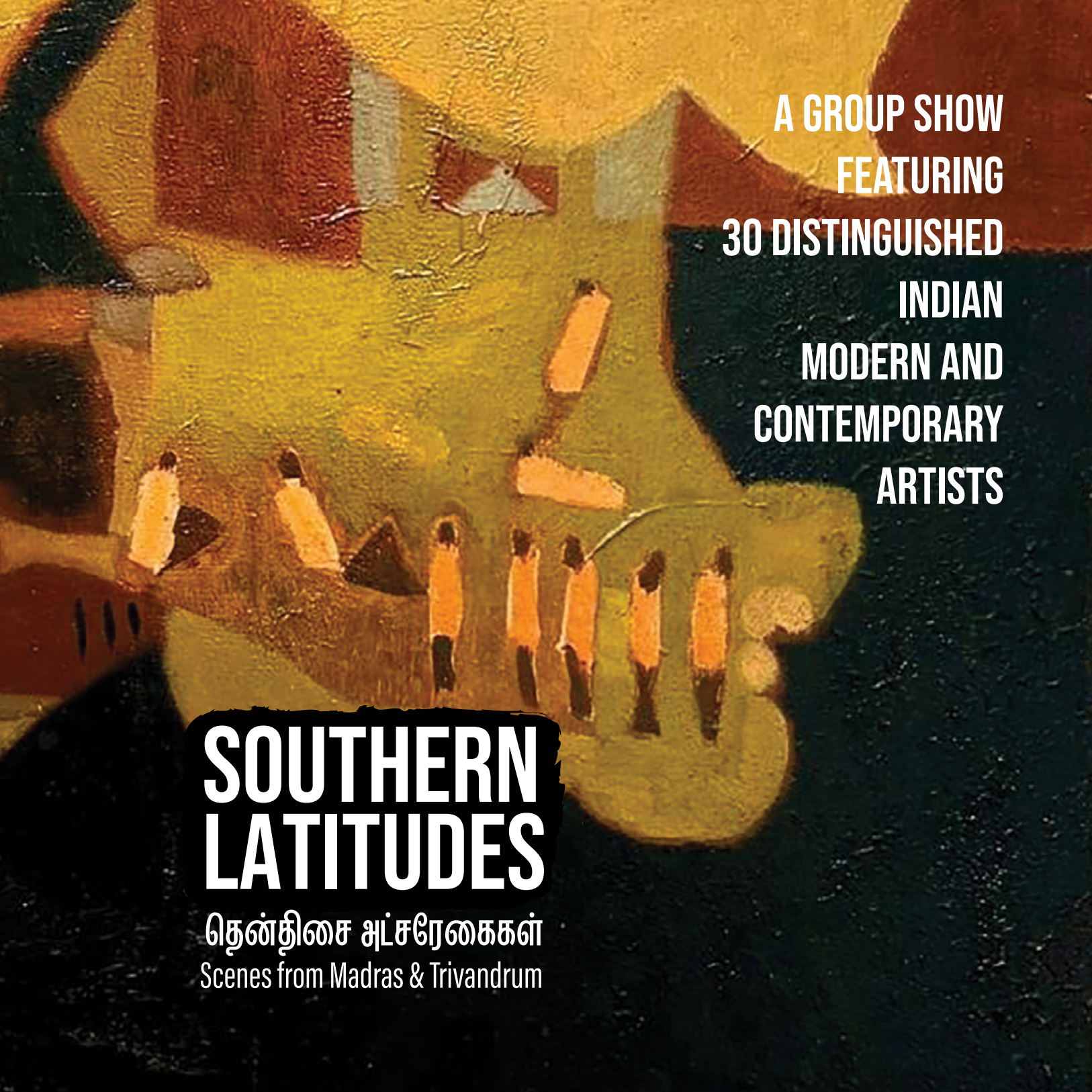


A GROUP SHOW
FEATURING
30 DISTINGUISHED
INDIAN
MODERN AND
CONTEMPORARY
ARTISTS

SOUTHERN LATITUDES

தென்திசை அட்சரேகைகள்

Scenes from Madras & Trivandrum

Acknowledgments

Prof. Manoj P.K., Prof. R. Nandakumar, Dr. Asharfi Bhagath, Dr. Sudheesh Kottembram, N.N. Rimzon, Sajith Pallippuram, M. Ramachandran, Shalini M. Devan, Eswari Karunakaran, Suresh Koothuparamb, Babu Namboothiri, Kalaja Dett, Elizabeth Porinchukutty, Nemom Pushparaj, Karakkamandapam Vijayakumar, Seena Senan, Raveesh Kaippillil, Narayana Bhattethiri, T. Kaladharan, Naquash V., Raja Ravivarma College of Fine Arts, Mavelikara and College of Fine Arts, Trivandrum.

A group exhibition Featuring 30 distinguished modern and contemporary artists from across India.
The project is a collaborative initiative by Kunst gallery Kochi and the Govt. college of fine arts, Trivandrum supported by Bindwel.

Curated by Tensing Joseph

5th to 25th October 2026

College of Fine Arts Kerala, Thiruvananthapuram.





Southern Latitudes
Scenes From Madras and Trivandrum
Contextual text © Dr. Sudheesh Kottembram

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Contents

K.C.S. Paniker	16
K.K. Hebbar	17
N.S. Bendre	18
A.C.K. Raja	19
Anila Jacob	20
A.P. Santhanaraj	21
P. Gopinath	22
C.L. Porinchukutty	23
G. Rajendran	24
S. Nandagopal	25
Hiroshi Mikami	26
K. M. Adimoolam	27
Kanai Kunhiraman	28
Kattoor Narayana Pillai	29
M. Sanathanan	30
M. V. Devan	31
P. Kesavankutty	32
Valsan Koorma Kolleri	33
K. Jayapala Panicker	34
Akkitham Narayanan	35
C. Viswanathan	36
N.K.P. Muthukoya	37
K.K. Rajappan	38
C. Dakshinamoorthy	39
Vasudevan Namboothiri	40
C. N. Karunakaran	41
Alphonso Arul Doss	42
R.B. Bhaskaran	43
C. Douglas	44
S.G. Vasudev	45

Curatorial Note

Tensing Joseph, Visual Artist

The exhibition 'Southern Latitudes', Scenes from Madras and Trivandrum from hosted at the College of Fine Arts, Thiruvananthapuram, brings together thirty nationally acclaimed artists. We believe this exhibition holds contemporary relevance and offers an opportunity to re-visiting art through a historical perspective. It explores the evolution of South Indian modern art, specifically focusing on the nature of Modernism as it emerged in Kerala during the 1970s and 1980s. Last year, an exhibition titled 'Palette of Legacies', featuring fifteen renowned South Indian artists at the Kunst Gallery in Kochi, garnered significant attention from art community. Following that success, the concept emerged to curate a more expansive, academically rigorous, and intellectually enriching exhibition that includes a larger number of artists from Kerala. Alongside over a hundred artworks, including sculptures by thirty prominent Indian artists, the exhibition incorporates archival materials such as rare photographs, letters, sketchbooks, and newspaper clippings collected over time. We hope viewers will perceive this exhibition as an opportunity to understand how artists of the 70s and 80s viewed the relationship between art and life, and how a distinct regional modernism emerged within the broader context of Indian modern art. The contributions of figures like M. Govindan and M.V. Devan bear witness to the pivotal role literature played in shaping modernism within Kerala's visual arts. The College of Fine Arts often served as a forum where literary and cultural figures such as Kadammanitta Ramakrishnan, John Abraham, A. Ayyappan, and Balachandran Chullikkad, discussed the social, cultural, and political issues of the era; indeed, the institution acted as a vital catalyst in the evolution of modern and contemporary art in Kerala. As an art student who participated in the radical Left-leaning artistic and cultural movements of the 80s, my emotional bond with my teachers, South Indian modern and contemporary artists was also a key factor behind organising this exhibition. Artists such as N.S. Bendre, K.K. Hebbar, and K.M. Adimoolam, who served as visiting professors during the period of C.L Porinchukutty in 80s, played a crucial role in introducing students to modern Indian art. The students of K.C.S Paniker of the Madras College, figures such as A.P Santhanaraj, Kanai Kunhiraman, A.C.K. Raja, and from Baroda R. Nandakumar served as faculty members, others like M.V. Devan and C.N. Karunakaran, operating outside the formal art institution played pivotal roles in shaping the transformations within Kerala's modern art, literary, and cultural spheres. Student protests in the 1980s, aimed at improving the college's infrastructure, combined with a strong dissent against antiquated artistic concepts, paved the way for a new perspective on contemporary art education.

This exhibition, which critically examines the legacies of South Indian modern arts, aims to foster dialogue and reflection concerning the artistic practices through which the new generation articulates the identities they seek to define. We believe that artists and art enthusiasts will visit this exhibition with the firm conviction that the appreciation and critique of art involve a continuous process of engaging with ideas embracing some while questioning others.



K.C.S. Paniker with artists
Peter, K.C.S. Pniker, M.V Devan,
A.C.K. Raja and Ramanujam.

Southern Latitudes

Scenes from Madras and Trivandrum

Dr. Sudheesh Kottembram

The art historiography of Indian modernism has long been organised and studied around a gravitational pull toward the metropolitan centres of Delhi, Bombay and Calcutta. In this narrative, the 'south' often appears as a periphery; a region that received modernism rather than produced it, that followed rather than innovated. Now, looking back at this cartography, by proposing 'Madras Modern' as 'Vernacular Modernism,' which presents it as a generative phenomenon rather than a regional variant will be relevant to the new directions of the much-debated art-historical juncture between internationalism and regionalism. Not as a compartmentalisation of international and regional as the opposite category, one has to look at the convergent points of modernisms, which are organically divergent and complex in nature. Here, I would suggest a central proposition is that the Keralam's modern visual language was shaped by Madras art school sensibility at a substantial level and this inheritance has been systematically marginalised within Malayali cultural discourse. By examining this cultural halt through decolonial methodologies, one has to begin to understand how regional modernisms operate as both sites of resistance and zones of contradiction within the national framework of Indian modern art history

The Madras School and Its Frameworks

The Madras School of Arts and Crafts, a formal art education centre established in 1850 under the supervision of Dr Alexander Hunter, an eminent surgeon in the British military service, occupies an ambiguous position in Indian art history. Madras developed a unique pedagogical orientation that emphasised craft traditions alongside fine art practices, in contrast to the Government College of Art in Calcutta (established in 1854), which became a mouthpiece of nationalist artistic revival under Abanindranath Tagore, or the Sir Jamsetjee Jeejeebhoy School of Art (1857) in Bombay, which encouraged the Progressive Artists' Group's engagement with European modernism- a visual language that bypasses the binary conflict between art and craft as well as tradition and modernity.

By looking through the decolonial lens, there are multiple paths to 'Madras Modern.' It would start by challenging the concept of "modernism" itself, a term that came to India via colonial means and carried with it presumptions about development, progress, and chronological hierarchy. The Madras School's interest in craft traditions might be interpreted as a critique of modernism's Eurocentric tenets rather than as a retreat from it. Madras Modern questioned the hierarchical division of fine art from craft that shaped Western aesthetic philosophy starting with Kant by appreciating the artisan's talent in addition to the artist's vision. Here, one has to find that the Madras School's emphasis on craft was not merely aesthetic but economic too. It has provided livelihoods for artists in a context where the market for "fine art" was limited and controlled by metropolitan centres. The Cholamandal experiment in artistic community represented a decolonial praxis that sought to delink from dependence on urban galleries and European patrons.

The Madras phenomenon can be further understood within the broader context of what Partha Mitter has termed the 'triumph of modernism' in Indian art; this process was neither linear nor monolithic as in the other locations. The Madras School's emphasis on indigenous craft traditions, particularly the revival of bronze casting, wood carving and textile design, represented a different negotiation with colonial modernity than the Bengal School's spiritual nationalism or the Progressives' cosmopolitan internationalism. Artists associated with Madras, including D.P. Roy Choudhury, K.C.S. Paniker, and later the Cholamandal Artists' Village, developed what art historical accounts often registered as 'Regional Modern'1 or 'Provincial Modern'2. While in the context of Santiniketan, an eastern geological map of nationhood, often cited as 'Contextual modern'3, Madras remained as 'Regional.' I take a departure from these frameworks into a linguistically embedded modernism, or it can be called 'vernacular modernism'4 ; a visual language that drew upon linguistic collectives inspired by ritual traditions, folk art practices and craft techniques while engaging with European modernist formal concerns.

It is indisputable that the advent of Raja Ravi Varma marked a historic milestone in Indian art, particularly in the art of Keralam. Just as significant as his depiction of deities in contemporary human forms or his mastery of European oil painting technique was the visual language of 'academic naturalism' he introduced. This transformed Keralam's cultural sensibility-not only in art but also in literature. Works like O. Chandu Menon's Indulekha represent such a significant moment. Consider a point Chandu Menon makes in the preface to Indulekha:

Just as people in this region—who once delighted in paintings of Narasimhamurthy, Vettakkorumakan, mythical beasts, Srikrishna (depicted in an anatomically impossible pose with legs intertwined while playing the flute), the serpent Anantha, and demons, all rendered in harsh colours lacking the nuances of light, shadow, and depth—have now grown weary of them and instead admire oil and watercolour paintings that realistically capture the true nature of humans, animals, and objects, respecting artists in proportion to their fidelity to reality; so too, if stories are crafted beautifully using events that could naturally occur, they will eventually be found more appealing than older tales constructed around implausible incidents.5

One can discern an early manifestation of the realism and progressive thought rooted in Malayalam modernism within this statement by Chandu Menon. It was, in fact, in the work of Ravi Varma that we first encountered this approach of viewing narrative as something that unfolds 'naturally.' The statement in the preface to Indulekha serves as evidence that Chandu Menon followed Ravi Varma's narrative style in his novel. The fact that Ravi Varma, in turn, created an artwork based on Indulekha completes the circle.6 We

later witnessed the rise of the view that Ravi Varma's visual language was European, followed by a shift in the discourse of national modern art, turning back to pre-modern art forms and pivoting towards indigenous modernist tendencies. Literature, however, continued to evolve as narratives of realistic life, following the paths of realism and neo-romanticism.

Now, consider the words of K.C.S. Paniker in another context:

The horse at Konark embodies the very essence of 'horseness'—the totality of the horse's nature given physical form. It is not a replica of any specific horse; it bears no resemblance to any horse you might have actually seen. Yet, it is more truly a 'horse' than any other horse... This principle—of elevating and merging the individual into the universal, and the particular into the general—marks the pinnacle of Eastern sculptural practice.7

Paniker highlights how the aesthetics of Indian art operate, distinguishing them from those of western art; in essence, this is an observation about how pre-modern Indian art should be viewed. Through this, the writing implicitly conveys that his own modernity originates in inspiration drawn from pre-modern Indian art. The gaze of our modernity, however, was directed from the universal towards the individual. That is why the 'individual' became central; modernity prioritised the conditions of the individual. It sought out the particular from within the general.

Cholamandal Artists' Village, established in 1966 by K.C.S. Paniker on the outskirts of Madras, was the most important institutional expression of Madras Modern. Cholamandal was a bold experiment in self-sufficiency and artistic community, eschewing the urban studio model in favour of a place-based collaborative practice. That was also a period when the politics championed by the Dravida Munnetra Kazhagam (DMK)—characterised by staunch adherence to Tamil nationalism and a confrontational stance against mainstream Indian nationalism—shaped the landscape of Tamil Nadu. The birth of Cholamandal took place in a tense context where the massive uproar across Tamil Nadu, triggered by the self-immolation of Keezhapazhavur Chinnaswami in Tiruchirappalli on the eve of Republic Day in 1964 while raising the slogan 'Down with Hindi! Long live Tamil!' was still echoing strongly. As art historian Rebecca M. Brown notes, Cholamandal served as an example of multilingual harmony standing right between the two opposing camps of Hindi nationalism and Tamil nationalism.8

The Madras School presents a perspective where language emerges not merely as a political issue but as a central element of art itself—whether that language is visual or written. Art undergoes a transformation from the early influences of academic naturalism and western abstraction toward an indigenous modern artistic language. K.C.S. Paniker's 'Words and Symbols' series transforms written language into a visual object. In this series, where words function as images, the scripts of Malayalam, Tamil, and Sanskrit appear as pictorial forms; images are transmuted into symbols, and language into visuality. This transformation does not stem from an attachment to any specific language; rather, the works stand as a pictorial to multilingual equilibrium. In one of his paintings, K.C.S. inscribed the phrase 'Mental process of picture making'—a statement that effectively serves as a blueprint for his art. He reframes the act of painting away from the notion of spontaneous creation or congenital experience, positioning it instead as a space governed by a thoroughly synthetic logic of 'construction'. Consequently, the very act of 'making'' can be viewed as the methodological core of the Madras School's modernism. It can be viewed that these works performed a double schema: they asserted regional linguistic identity while participating in the international language of

abstract expressionism. The juxtaposition of legible and illegible text and organic textures created a visual tension that embodied the abstract's central problematic—the dialogue between internationalism and regionalism in a larger concern.

The sensibility of the Madras School was also an expression of multilingual identities and the South Indian identity that united them. There are several artists belonging to this lineage; a glance at their creative styles makes this evident. For instance, S. Nandagopal's metal works which inspired from the ritual objects and temple bronzes of South India while employing the formal vocabulary of Western modernism. His work at Cholamandal, along with that of artists like P.V. Janakiram and K. Ramanujam, demonstrated how regional craft traditions could be rearticulated as modernist form without becoming mere pastiche or revivalism. N. S. Bendre and K. K. Hebbar laid the groundwork in Modern Indian art by marrying Western modernist techniques with indigenous sensibilities—Bendre through Pointillist colour fields that capture rural life, and Hebbar through fluid, rhythmic linework informed by classical dance and regional folk traditions. Building on this synthesis, K. M. Adimoolam transitioned from masterfully complex, linear draughtsmanship to expressive, gestural abstractions driven by saturated colour and organic spatial energy. Extending this Madras modernist dialogue beyond Indian context, it is Japanese artist Hiroshi Mikami who connected regional movements with international land art through site-specific stone installations and South Indian granite camps, interrogating raw materiality and environmental presence. N K P Muthukoya, from Lakshadweep, an example of linguistic diversity in the Madras lineage, has shown a surrealistic visual language that differs from other modernist tendencies of his time. There is a considerable account of T K Padmini who opened up a unique way within the Madras School aesthetics, even though she was from the lineage of the Madras School sensibilities influenced by Panicker. There is an ecology of groves, ponds, and paddy fields, along with their biodiversity, depicted in Padmini's works. She has effectively represented a woman's view of the universe through her art practice.

From Madras to Trivandrum

The art of Kerala modernism has been particularly resistant to assimilation into national narratives, for many reasons. The state's unique history, such as its communist affiliations, high literacy rates, its matrilineal traditions have produced a cultural landscape that does not easily map onto the North Indian paradigms that dominate art historical discourse. For Keralam, the 1960s and 70s were characterised by a cultural atmosphere rooted in leftist ideologies. It was a period when 'Malayali modernity' was taking shape in a distinct manner, fostered by platforms such as the Janakeeya Samskarika Vedi (People's Cultural Forum) and by a cultural consciousness that had evolved through print media. This political backdrop may well explain why the Malayali art world did not conceptually embrace the indigenous modernism of the 'Madras Movement'. Similarly, the conceptual distance maintained by the 'Kerala school' of modern art—which flourished under the influence of the College of Fine Arts and its emphasis on an expressionistic visual language—from the Madras school of modernism stems from this same context.

However, the connection between Madras and Trivandrum has to be relooked in the context of vernacular modernisms in afresh attempt. The dismissal of Madras Modern within Kerala's cultural discourse—its characterisation as provincial, derivative, or merely craft-based—reproduces colonial hierarchies that privilege the cosmopolitan over the vernacular, the international over the regional. This dismissal is not

innocent but serves to maintain the dominance of certain aesthetic formations over others.

The 'Madras School' sensibility emerged as a continuation of art education, much like in other parts of India; the same holds for Keralam. Modern art in Keralam features numerous artists who travelled between the state and Madras—those who went there to study, those who returned, and those who maintained ongoing connections with the city. The College of Fine Arts, Kerala, officially began its educational activities in 1881. The Travancore royal member Visakham Thirunal Rama Varma sent K. Narayana Iyer to study at the School of Arts in Madras, and he later returned to Thiruvananthapuram to begin systematic teaching at the earlier phase of Fine Arts College9. In its 1973 report, the committee led by Malayattoor Ramakrishnan, which included M.V. Devan and P.T. Bhaskara Panicker, suggested reorganising the school as the College of Fine Arts, Kerala. The College was refurbished in 1975, and Sri C Achuthamenon, the Keralam chief minister at the time, officially opened it in 1976. This shows that the birth of modern art in the education stream in Keralam started with none other than Madras affiliation.

It is to note that the institutional evolution of the College of Fine Arts into a premier centre for modern art education was fundamentally shaped by the collective efforts of visionary pedagogues, artists and academic leaders who were associated with Madras modern. Artists such as A. P. Santhanraj, who served as a visiting professor in the late 1970s, introduced rigorous Madras School modernist paradigms, emphasis on linear form, and expressive spatial dynamics to the curriculum. C. L. Porinchukutty played administrative and pedagogical role as the founder Principal who spearheaded the institution's upgrading to a degree-granting fine arts college. Artists like Kanayi Kunhiraman, Kattoor Narayana Pillai and G. Rajendran among others subsequently served as faculty members who adopted Madras modernist visions to the students through critical regional practice and modern figurative traditions. Alongside educators like P. Kesavankutty and K. K. Rajappan and many others from Madras affiliations transformed the pedagogy from traditional craftsmanship to an modern fine arts curriculum.

In this light, the present show is a connecting bridge between Madras and Trivandrum in its pedagogic partnerships and legacy of vernacular modernisms. This exhibition can be viewed as an academic endeavor—a synthesis of 'Madras Modernism' and 'Kerala Modernism'—rooted in the cultural sphere through the framework of art education. It is essential to map the art-historical context unfolding here while acknowledging the internal critiques and tensions inherent within it. Through these artworks, a parallel history may emerge—one that perhaps reveals more than the written record. After all, the enduring impact of an artwork—which often intensifies over time—frequently compels us to revisit various art-historical contexts. Similarly, by juxtaposing our perceptions of Madras with those of Kerala, we might view this convergence as a 'third space'—a distinct South Indian art context. It encompasses art, craft and art education, as well as ongoing, unresolved discourses on modernism.

The madras modern in its totality also offers critical void spaces, which is visible in the historical narratives as well as in the present show. It starts with the question of "What is excluded from the narrative of Madras Modern?" This exhibition seeks to archive that very relationship, even though many key figures are missing. (The fact that artists such as V Viswanathan, Achuthan Kudallur, and T.K. Padmini fall outside the scope of this exhibition precludes it from being a truly comprehensive archival project. Nevertheless, their absence—whether intentional or not—becomes part of the exhibition's narrative. This may well be a technical limitation rather than a conceptual one.) Regardless, the exhibition serves as a memorial of the artistic and

educational exchanges that took place between Madras and Thiruvananthapuram. In terms of its historical and conceptual evolution, the 'Thiruvananthapuram School' likely relied more heavily on Baroda; indeed, Thiruvananthapuram continues to carry the memory of that dynamic exchange with Baroda modernism.

While one or two female artists can be pointed out, the reason why 'Madras Modern' is projected primarily as a male collective warrants critical examination. The presence of female artists often appears merely tokenistic—a trend visible in most exhibitions of the Madras School—and this pattern persists here as well. Another significant issue is the lack of visibility regarding Dalit-Bahujan representation within Madras Modernism; while one might dismiss this by arguing that the era was indifferent to identity politics, it is hardly surprising if, today, one perceives that Madras Modernism obscured various forms of identity expression. N.K.P. Muthukoya himself has alluded to the discrimination he faced within the Madras School10. This suggests that the Madras School was rooted in a specific brand of modern secularism—one that sought to create a 'public' space by assimilating expressions of female, dalit, and tribal identities. However, the flip side is that this 'public' space effectively facilitated male, caste hegemony—a major issue that merits discussion within the realm of social sciences.

Let us hope this exhibition paves the way for such discussions. After all, the study of art history is a critical endeavour—transcending both blind dissent and unbridled adulation. In the context of this exhibition held at an art institution—an initiative that maps the South Indian latitudes shared by the Madras and Thiruvananthapuram schools—let us engage not merely as passive witnesses, but as active participants.

Notes:

1. Madras School lineage was often labelled as 'Regional Modern' within the national framework in which the term 'regional' stands apart from the 'national'. Or it is considered a less intellectual sphere compared to the national, with the major and regional as its cultural variants. This term marks a region as a political boundary, but at the same time, it also conveys that the region is less than a nation or a periphery of the nation. For an elaborated discussion on Regional Modernism, See Bhagat, Ashrafi S. Madras Modern: Regionalism and Identity. Edited by Kishore Singh, DAG, 2019.
2. R. Nandakumar argues that Kerala modernism was a form of provincial modernism, heavily shaped by art-school-specific idioms. This variant of modernism thrived on a fashionable glorification of folk exotica or tantric imagery, whether or not it was explicitly labelled as such, often presented under various guises. Overall, he argues that the Kerala art scene represented a brand of provincial modernism similar in character to that of the Madras school more broadly. See Nandakumar, R. Insight and Outlook: Selected Essays on the Contemporary Art of Kerala. Kerala Lalithakala Akademi, 2022.
3. Contextual modernism is a term coined by R. Siva Kumar in 1997 to describe the alternative, localised modernity that emerged from the artists of Santiniketan. See R Sivakumar, Santiniketan: The Making of a Contextual Modernism. New Delhi: National Gallery of Modern Art, 1997.
4. For a detailed discussion on Vernacular Modernism in the context of Kerala modern art history, see 'Sudheesh A, Configuring the Vernacular Artworld: Paradigms, Politics and Institutional Networks of Kerala, PhD Thesis, School of Arts & Aesthetics, JNU, New Delhi, 2021.
5. Chandumenon, O. Indulekha, DC Books, Kottayam, 1998, 4 (independent translation by the author)

6. Raja Ravi Varma painted a masterpiece titled Indulekha in 1892. It depicts a young woman holding a love letter addressed to 'Dear Madhavan.' The painting remained in a private collection for generations until it emerged in the public domain. In April 2024, the first true copy of this iconic painting was officially unveiled at the Kilimanoor Palace to celebrate Ravi Varma's 176th birth anniversary. For further discussion on how colonial modernity and its affects in the works of Ravi Varma, see Arunima, G. "Face Value: Ravi Varma's Portraiture and the Project of Colonial Modernity." The Indian Economic & Social History Review, vol. 40, no. 1, Jan. 2003, pp. 57–79. SAGE Journals, doi.org.
7. K.C.S. Paniker, "Bharatheeya Prathima Shilpam" Mathrubhumi Weekly, Kozhikode, 12 April 1957
8. Rabecca M Brown, "Artists' Village as Counter-Infrastructure? KCS Paniker, Cholamandal, and Placemaking", https://www.platformspace.net/ (Accessed 18 September 2026)
9. See, history of College of Fine Arts, Kerala - https://www.cfakerala.ac.in/history
10. See interview with N K P Muthukoya by Sudheesh Kottembram, Pachakutira Monthly, DC Books, Kottayam, 2021 July.

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K.C.S. Paniker, *Moplah Country, Water colour, 1949, 13.5 X 12 Inch*

K.C.S Paniker

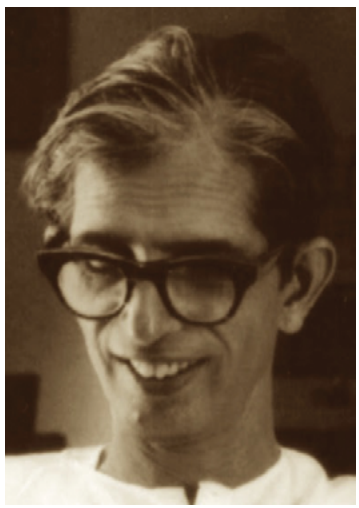


K.C.S. Paniker i.e Kolozhi Cheerambathur Sankara Paniker (31 May 1911 – 16 January 1977) is a modern Indian art innovator known for his abstract and metaphysical canvases. His unique symbols and modernist approach continue to inspire interest and study in the art world. Paniker's artistic development was highly influenced by his philosophical ideas and perception of the cultural heritage of India. He was one of those believers in the potential of art in enabling a transcendence to the meta-mundane realm. For Paniker, painting was not merely a visual activity but an exercise in probing deeper truths about existence and consciousness. He was also an ardent proponent of specifically Indian modern art. He believed that it had to come from the grand cultural heritage that the country owned and then be shaped into new forms of expression for today. Given this vision, he set up in 1966 Cholamandal Artists' Village near Chennai. The community he founded played a significant role in the movement of modern art in Madras.



K. K. Hebbar, *portrait, Oil on canvas, 1982, 30 X 22 Inch*

K. K. Hebbar



K. K. Hebbar (1911–1996), born near Udupi, Karnataka, was a visionary Indian painter whose work blended traditional Indian art—from Jain manuscripts and Ajantha frescos—to impressionism, surrealism, and abstraction. Trained at Sir J. J. School of Art, Bombay, and later in Paris, he explored diverse mediums and styles, drawing inspiration from both Indian classical art and European techniques. Hebbar instinctively captured the spirit of a developing India through landscapes, figural compositions, and rhythmic sensibilities influenced by Kathak. He served as chairman of Bombay's Artist's Centre (1953–73), was a fellow of the Lalit Kala Akademi, and received the Padma Bhushan in 1989.



N.S. Bendre, *Studies, Pen & Ink, 1982, 6 X 7 Inch*

N. S. Bendre



N. S. Bendre (1910–1992) carved a distinct niche in Indian modern art as a master landscape painter whose work animated the natural world with vibrant colour and inventive form. Early in his career, Bendre drew inspiration from the Indore School's academic and impressionist traditions, traveling across India to capture vast rural vistas and intimate village scenes. His landscapes are celebrated for their lyrical quality, where everyday moments such as fisherfolk at work or dappled sunlight on trees are rendered with expressive brushwork and a keen eye for light and colour. N S Bendre's painting style evolved over the years, characterized by a dynamic interplay of colour, form, and texture. His early works were influenced by Impressionism and academic realism, focusing on landscapes and portraits. In the 1950s, he experimented with Cubist and Expressionist tendencies, producing works that integrated geometric shapes and vibrant colorus. Bendre's later works reflected a synthesis of traditional Indian aesthetics with modernist techniques, showcasing his versatility and innovation as an artist.



A.C.K. Raja, *Portrait, Oil on canvas, 1980, 36 X 24 Inch*

A.C.K. Raja



A.C.K. Raja was a significant artist and painter, recognized for his distinct style and contributions to the state's art scene in the 1970s and beyond. He was also an actor, notably known for his role as Moorthy in the 1978 Malayalam film Yaro Oral. His work is featured in exhibitions and collections alongside other master painters, and his memory is honoured through workshops and memorial camps organized by the Kerala Lalitakala Academy and The Times of India.



Anila Jacob, *Sculpture in Wooden, 22 X 12 X 5 Inch*

Anila Jacob



Anila Jacob Born in Kottayam, Kerala is a pioneering sculptor and one of the founding members of the Cholamandal Artists'Village near Chennai. A First-Class Fine Arts graduate from the Government College of Arts & Crafts, Madras, under K. C. S. Paniker, she began with clay and concrete before mastering wood, metal, and granite. Her works reflect abstract interpretations of Kerala's nature, festivals, and daily life. Jacob's sculptures are part of major public and institutional collections, including the Lalit Kala Akademi, New Delhi, and she has exhibited widely in India and abroad since the 1960s.



A.P. Santhanaraj, *Drawing, Pen & Ink, 17 X 17 Inch.*

A.P. Santhanaraj



A.P. Santhanaraj Born in 1932 in Thiruvannamalai, Tamil Nadu, Santhanaraj obtained his Diploma in Painting from the Government School of Arts and Crafts, Madras, in 1953. Soon, he joined his alma mater as instructor, eventually retiring in 1990 as its principal. Santhanaraj, who carved a niche for himself with his unorthodox engagement with the line, abstraction and unconscious figuration, was one of the most significant artists to emerge from Madras (now Chennai), following the first generation of K.C.S. Paniker and S. Dhanapal. Santhanaraj's artistic practice was deeply rooted in the exploration of line and colour, creating a distinctive visual language. He employed unconventional painting methods— he would place random pieces of paper on the canvas, moving them around while intermittently rotating and inspecting the canvas from various angles. This method reflects his uninhibited thought process. In this engagement with line and abstraction, unconscious figuration would appear, often a female figure. He was also inspired by classical Indian abstraction.



Gopinath, *Painting, Acrylic on Paper, 13 X 10 Inch*

P. Gopinath



P. Gopinath (born 1948 in Ponnani, Kerala) is a renowned contemporary Indian semi-abstract painter and a founding member of the Chozhamandal Artists' Village in Chennai. A key figure of the late Madras movement, his expressive works are celebrated for biomorphic abstract shapes and warm red and orange palettes that merge traditional Indian motifs with architectural spatial structures.He studied in 1948, earning a diploma in painting from the Government College of Arts and Crafts, Madras, in 1970. Gopinath Inspired early on by K.C.S. Paniker, later drawings structural concepts from Pahadi miniatures, Madhubani paintings, and classical Indian layouts. He Showcased extensively across India and internationally, including the International Triennale in New Delhi and the Biennale International de Art in Chile.

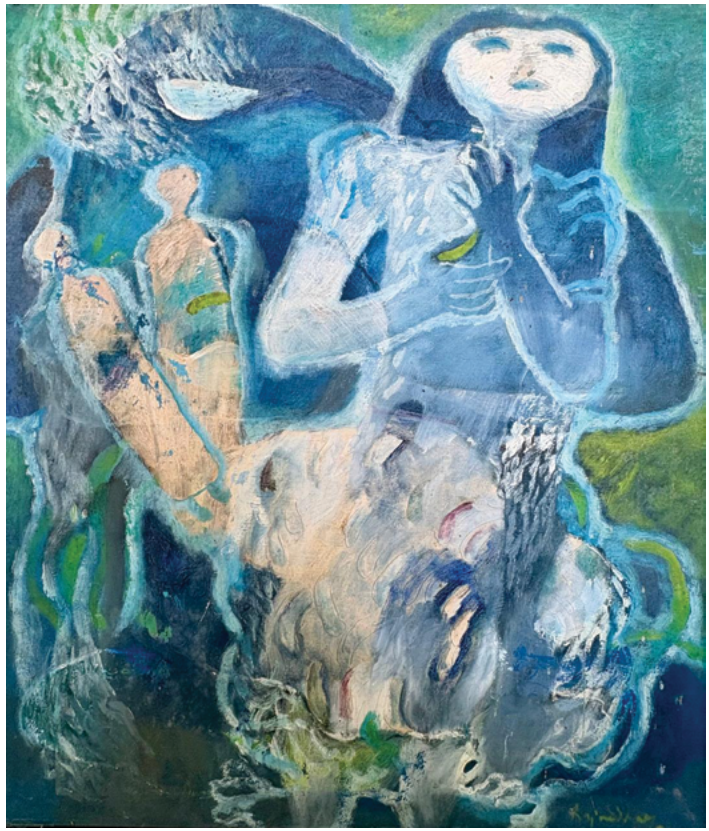


C.L. Porinchukutty, *Confession, Oil on Canvas, 33 X 25 Inch*

C. L. Porinchukutty



C. L. Porinchukutty (1932–2023) was a renowned Indian artist and art educator from Thrissur, Kerala. Trained under P. I. Ittoop and holding advanced degrees in painting, he played a pivotal role in elevating Kerala's art institutions, serving as Founder Principal of the College of Fine Arts, Thiruvananthapuram. He also held key positions at the Kerala Lalithakala Akademi and Lalit Kala Akademi, Delhi, contributing significantly to the Indian art scene. Porinchukutty was awarded the Raja Ravi Varma Award in 2011 for his lifelong dedication to art.

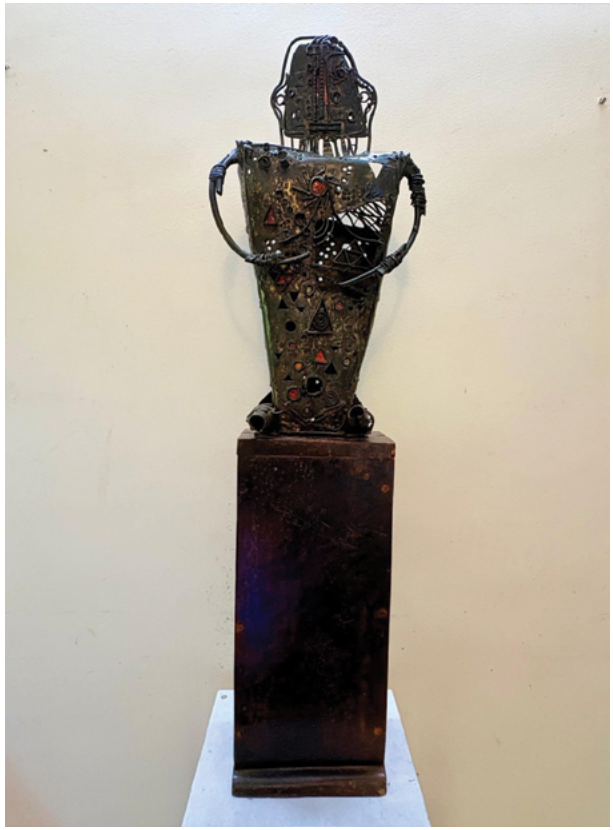


G. Rajendran, *Painting, Oil, 28 X 25 Inch*

G. Rajendran

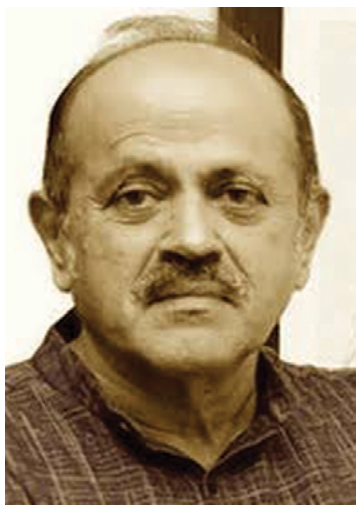


G. Rajendran (born in 1943, Trivandrum, Kerala) is an accomplished Indian painter and art educator, trained at the Government School of Arts and Crafts, Trivandrum. He served as an art instructor there and held key positions including Executive Board Member of the Kerala Lalitha Kala Academy and State Nominee to the National Academy of Art, New Delhi. Rajendran has exhibited widely in solo and national exhibitions, participated in numerous artists' camps across India, and received multiple awards including the Kerala Lalitha Kala Academy honours, U.S.I.S. Cultural Centre Award, and All India Poster Competition Award. He was also awarded a fellowship to explore murals and folk art forms of Kerala.



S. Nandagopal, *Sculpture, Metal & Wood, 38 X 12 X 5 Inch*

S. Nandagopal



S. Nandagopal born in Banglore to the illustrious K.C.S. Paniker, the father of the madras art movement and the visionary behind Cholamandal artist village. S Nandagopal's twist with art, unsurprisingly, began early on. Just like his father, Nandagopal's works was a synthesis of trading and modernity. Following a bachelor's degree in physics in 1966 from the University of Madras, he secured a diploma in fine arts from the Government College of Fine Art, Madras, in 1971. In the same decade, he moved to Cholamandal Artists' Village with his family. A recipient of several honours, Nandagopal was awarded the prestigious Lalit Kala Akademi award in the years 1970 and 1978. He was a gold medallist at the fourth International Triennale in New Delhi in 1978. In 2002, he received the Jindal Stainless Steel Award for Sculpture. He was also a recipient of the Homi Bhabha fellowship (1980), the British Council travel grant and the Indian Council for Cultural Relationships travel grant, both in the '80s, and the Government of India senior fellowship (1990).

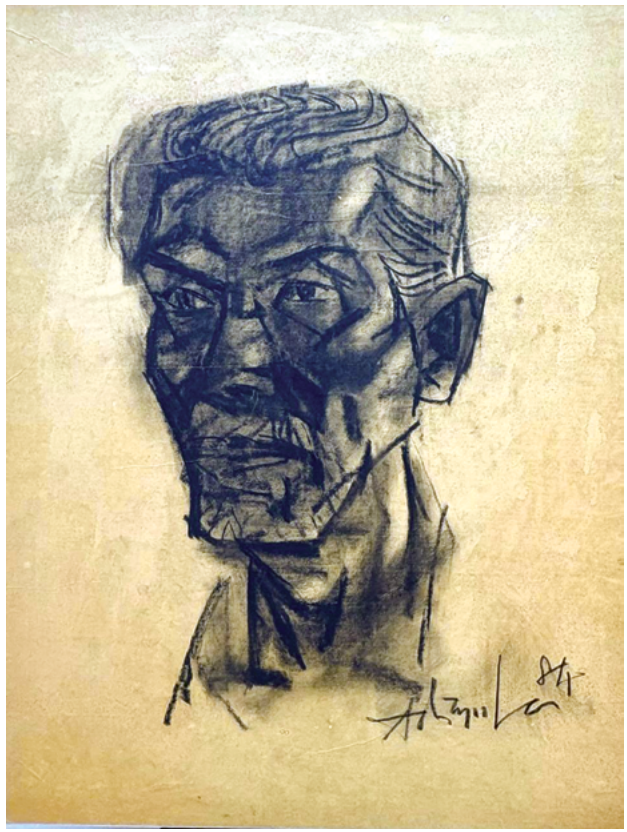


Hiroshi Mikami, *Sculpture, Granite, 1982, 24 X 24 Inch*

iroshi Mikami



Hiroshi Mikami, Japan (Wuhan, China, 1944 – Japan, 1999) He was born in Wuhan, China, in 1944. He studied art at Kyoto University, Japan. In 1970, he left Japan and went to Europe and settled in Germany in 1971, in the province of Bayern and started working in the Kilchenlamitz quarry. In 1974, he enrolled in postgraduate art studies at St. Martin's School of Art in Great Britain, graduating in 1976. He participated in numerous international exhibitions and symposia and is the author of many sculptures exhibited in public places in Europe, Asia and the United States. Many international artists attended the camp and created granite sculptures.The work is a photographic recording of sparks (quau) created by Mikami while hitting a rock with a hammer. In the early 1990s in Kerala, India, he founded an international art camp in Subhash Park.



K.M Adimoolam, *Portrait, Charcoal on Paper, 31 X 25*

K.M. Adimoolam

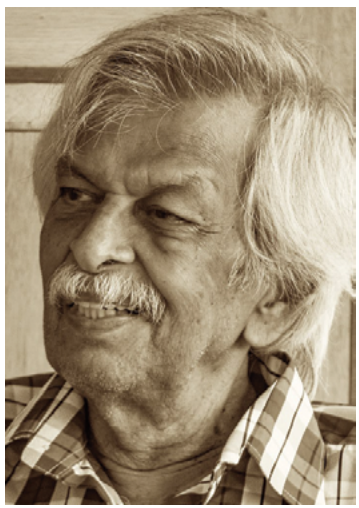


K.M. Adimoolam (1938–2008) was a prominent Indian abstract artist from Tamil Nadu. After moving to Madras in 1959, he earned his Diploma in Advanced Painting in 1966 from the Madras School of Arts and Crafts, where he studied under sculptor Dhanapal. Initially gaining recognition for his meticulous series of nearly one hundred black and white portraits of Mahatma Gandhi spanning six decades of his life, Adimoolam was also a key figure in the Madras Art Movement of the 1960s. He was associated with the Modern Tamil Writer's Group, creating numerous illustrations and book covers. Throughout his career, he received several prestigious accolades, including the National Award from the Lalit Kala Akademi (New Delhi), cementing his legacy in modern Indian art.



Kanai Kunhiraman, *Painting, Acrylic on Canvas, 20 X 19 Inch*

Kanayi Kunhiraman

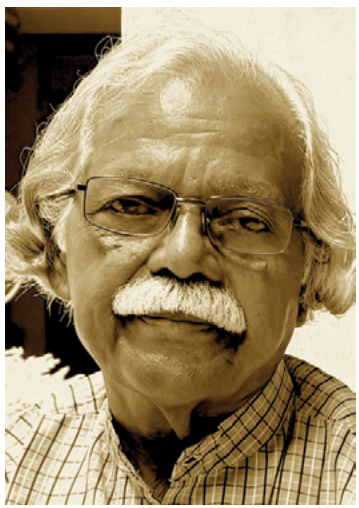


Kanayi Kunhiraman (born 25 July 1937, Kuttamath, Kasargod) is one of Kerala's most celebrated sculptors and a pioneer of modern Indian sculpture. Encouraged by his school teacher Krishnan Kutty, he pursued art against family opposition and studied sculpture at the Government College of Arts, Chennai, under the mentorship of K. C. S. Paniker. Awarded a Commonwealth Scholarship, he continued his studies at the Slade School of Fine Art, London. On returning to Kerala, he created several iconic public sculptures, including *Yakshi* at Malampuzha, *Mukkola Perumal* at Kochi's GCDA complex, *Jalakanyaka* (Mermaid) at Shankhumugham Beach, and *Aksharashilpam* at the Kottayam Public Library. His works blend sensuality, symbolism, and deep cultural roots. Kunhiraman also served as Principal of the College of Fine Arts, Thiruvananthapuram, and twice chaired the Kerala Lalithakala Akademi. A poet as well, he published a collection titled *Kanayi Kunhiramante Kavithakal*, reflecting his profound artistic and philosophical vision.

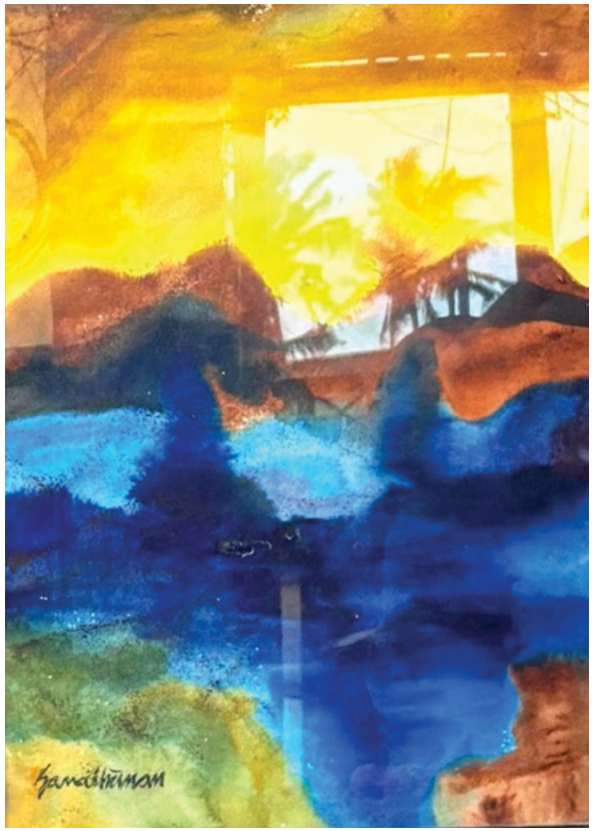


Kattoor G. Narayana Pillai, *Composition, Acrylic on Canvas, 25 X 19 Inch*

Kattoor Narayana Pillai

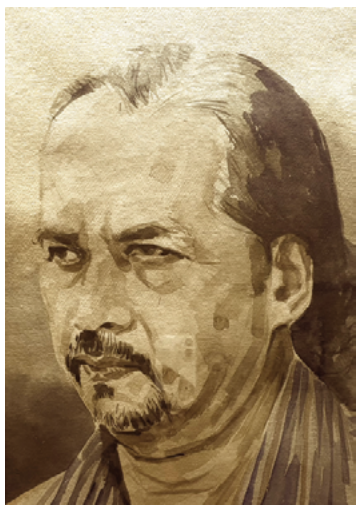


Kattoor Narayana Pillai was born in Mavelikara, Kerala, in 1946. He graduated from Raja Ravivarma School of Painting and crafts college Chennai. He received the Junior Fellowship of the Central Department of Culture. He is the author of Roopa Parinamam in Chitrakala. He has experimented with nearly all media in painting throughout his three-decade-long career as an artist and art academic. He is the former principal of the College of Fine Arts, Trivandrum. Pillai was a former chairman of Kerala Lalitakala Academy.



M. Sanathanan, *Landscape, Water colour on Paper, 28 X 19 Inch*

M. Sanathanan



M. Sanathanan, born in Kerala in 1943, is a distinguished artist and academic with a foundational arts education from the Govt. School of Arts, Trivandrum, and a National Diploma in Fine Arts from the Govt. College of Fine Arts, Madras (1975). A highly respected figure in the Indian art community, he has held numerous leadership positions, including Principal of the Govt. College of Fine Arts, Trivandrum, Vice Chairman of the Kerala Lalithakala Akademi, and Member of the Central Lalithakala Academy, New Delhi. His work has been featured in major exhibitions across India since 1974, including at the prestigious Jehangir Art Gallery in Bombay. A recipient of several accolades, including multiple Kerala Lalithakala Academy Awards, Prof. Sanathanan is also the author of the book 'Chithrakala Patanam,' further cementing his influential role as both a creator and an educator in the field.



M. V. Devan, *Portrait of Kumaranashan, Acrylic on Canvas, 26 X 21.*

M. V. Devan



M. V. Devan, 1928–2014 was a renowned Indian painter, sculptor, writer, critic, architect, and cultural visionary from Thalassery, Kerala. A student of D. P. Roy Choudhury and K. C. S. Paniker at the Government College of Arts, Chennai, Devan was deeply involved in India's modern art movement. He contributed to the founding of the Cholamandal Artists' Village and later established Kerala Kalapeedom in Kochi, Malayala Kalagramam in New Mahe, and Kalagramam in Kollam— spaces that nurtured generations of artists. A former Chairman of the Kerala Lalithakala Akademi, he designed over 450 architectural works emphasizing eco-friendly techniques. Recipient of the Raja Ravi Varma Puraskaram, Vyalar Award, and Mathrubhumi Literary Award, Devan's artistic and literary legacy continues through the M.V. Devan Puraskaram, instituted in his memory to honor excellence in visual arts.

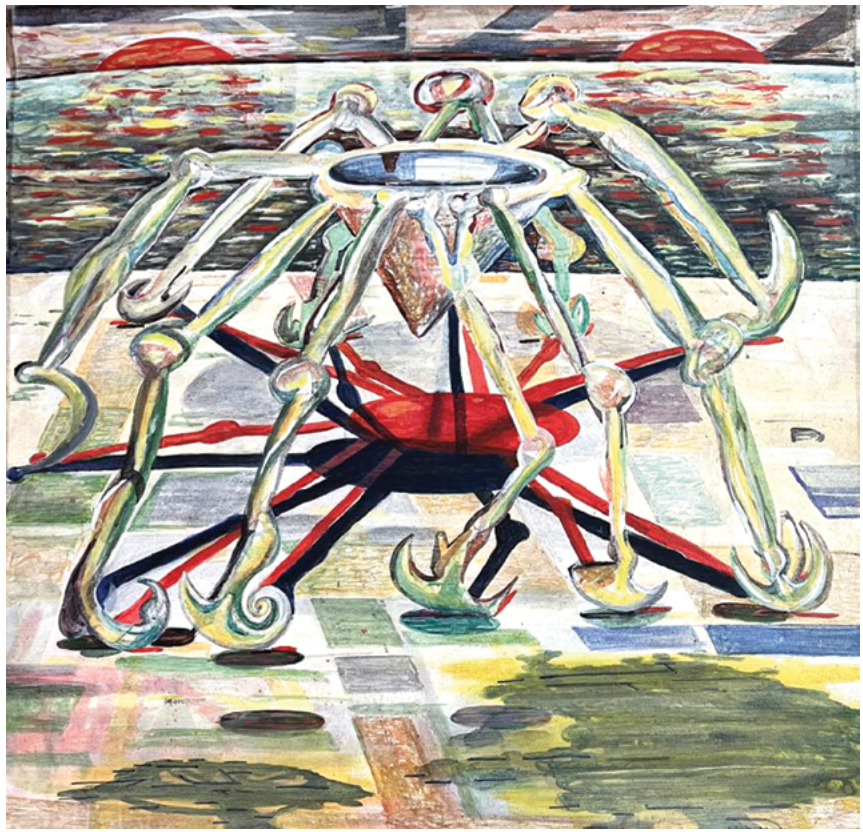


P. Kesavankutty, *The Bat, Bronze and Wood, 15 X 10 Inch*

P. Kesavan Kutty



P. Kesavan Kutty was a prominent sculptor and artist born in 1942 at Mavelikkara, Kerala. He received National diploma in sculpture from the Govt. college of art and craft Madras Chennai and a Diploma in Sculpting and Modelling from the Raja Ravivarma institute of fine arts Mavelikara. Later he joined as a Professor of sculpture at Govt. College of fine arts Trivandrum. His work is in collections such as a monumental sculpture for K.P.A.C. theatrical movement based in Kayamkulam, Kerala and the bronze sculpture of Freedom Fighter Ponnara Sreedharan.



Valsan Koorma Kolleri, *Echoing Shadow, Drawing, Mixed Media, 24 X 21 Inch*

Valsan Koorma Koller



Valsan Koorma Kolleri Born in 1953, in Pattiam, Kerala. He studied at the College of Art and Crafts, Chennai, 1976. Faculty of Fine Art, M.S. University, Baroda, 1979 and Ecole Nationale Superior Des Beaux Arts, Paris, 1986. Valsan has had numerous solo exhibitions at 'New Clearage: Retrospective as Artwork', Talwar Gallery, New York, 2007. 'Retrospective as Artwork', Colab Gallery, Bangalore, 'Retrospective as Artwork', B.Q. Gallery, Koln, Germany, 2005. 'Drainage: Rain Harvesting Sculpture', Khoj, Delhi 'Retrospective as Artwork', Project Gallery, Dublin, Ireland, 2004 He was awarded the 6th Bharat Bhavan Biennale of Indian Contemporary Art Prize, 1996. As he asserts, concept apart, the placement of the object or the angle of inclination which it finally assumes is in fact the sculpture, the instant of intervention creating a value hither to non - existent. He runs the Shilpapaddiam a centre for sculpture in Pattiam, Kerala.



K. Jayapala Paniker, *Relief, Brass, 28 X 14 Inch.*

K. Jayapala Panicker

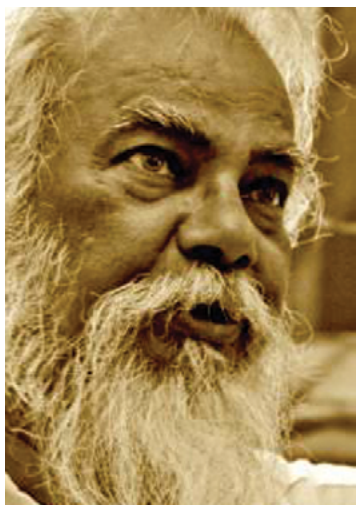


K. Jayapala Panicker born in 1937 in Kerala, He was one of the earliest residents of Cholamandal Artists' Village. He earned a Diploma in painting at the Government College of Arts and Crafts in Chennai (then Madras) in 1966. He has exhibited as part of the travelling exhibition of art in Europe organised by the Cultural Affairs Foundation of India in 1967; 'Asia Today' in Milan, and the Asian Art Biennale, Dhaka in 1974; a group show at Jehangir Art Gallery, Mumbai in 1983; the VIII th Biennale International de Art, Valparaiso, Chile in 1987; 'Nature and Environment' at Prague in 1988; VII th Triennale, India in 199. Panicker has received awards from the Hyderabad Art Society and the Madras State Lalit Kala Akademi in 1965, and the Academy of Fine Arts, Kolkata in 1967. He was also awarded the Kerala Lalit Kala Akademi Award in 1974, 1983 and 1989. He received the senior fellowship of the Ministry of Human Resource Development, Government of India in 1988, and a National Award from Lalit Kala Akademi, New Delhi in 1989.



Akkitham Narayanan, *Etching, 1978, 17X21 Inch*

Akkitham Narayanan



Akkitham Narayanan Born in 1939 in Kerala, Akkitham Narayanan received a Diploma in Painting from the Government School of Arts and Crafts, Chennai, India. He then studied at the Ecole des Beaux Arts, Paris on a Government scholarship. He has won the Tamil Nadu State Lalit Kala Akademi Award thrice. He is the recipient of the IV International Festival of Painting Award, in Cagnes-sur-Mer, France. Narayanan's works have been exhibited widely in India and internationally. Akkitham Narayanan was awarded the "K. C. S. Paniker Puraskaram" by Kerala Lalitakala Academy in 2009 "in recognition of his assiduous art practice that has won him and his country international acclaim." Akkitham Narayanan lives and works in Paris.



C. Viswanathan, *Painting, Water Colour, 1985, 28 X 22 Inch*

C. Viswanathan

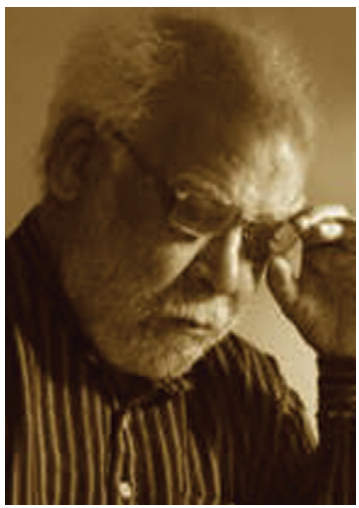


C. Viswanathan is a distinguished Indian artist and educator in applied arts. Trained at the College of Fine Arts, Trivandrum, he gained professional experience in design and advertising before beginning his teaching career in 1984. He served as Professor, Head of Department, and retired as Principal of the College of Fine Arts, Thrissur. Viswanathan has held numerous academic and advisory positions, participated in national art exhibitions, and published books on Fairy tales and held solo shows establishing him as a notable figure in Kerala's art education institutions.



N.P.K. Muthukoya, *Landscape, Water colour, 6 X 6 Inch.*

N.K.P. Muthukoya

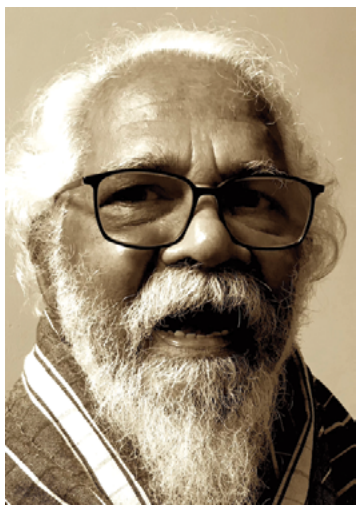


N.K.P. Muthukoya (born 1941) is a highly distinguished Indian painter celebrated as one of India's pioneering modern surrealist artists. Over a career spanning several decades, his works have elegantly bridged Indian classical sensitivities with Western modernism to challenge social and political realities. Muthukoya's artistic vision was intrinsically linked to the world he grew up in. He asserted that art served as an essential means of conveying one's thoughts to the public. His art, most of the time, could be regarded as visual religion, largely due to Indian metaphysical thinking—particularly the philosophy of Advaitha Vedanta, which holds that everything in existence is one, and opposites such as life and death, light and dark, are but two sides of the same entity. This idea of universality was pertinent to Muthukoya's process of creation. He dealt with issues of being, self, and the placement of man in the environment, often sculpting human figures interacting with other elements like trees, water bodies, and the sky. His works were not mere reflections of the outer world, but rather an investigation of the outer limits of the human psyche. To a large extent, it can be said that Muthukoya's art is about meditating on the life lived.



K.K. Rajappan, *Composition, Acrylic on Canvas, 48 X 48 Inch*

K.K. Rajappan

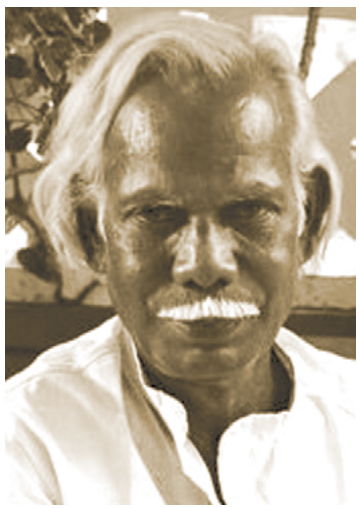


K.K. Rajappan Born in 1945 at Onakkur, Ernakulam is a notable artist and former principal of the Raja Ravivarma College of Fine Arts in Mavelikara. He took National Diploma in fine arts from college of arts and crafts Madras (1977) He trained in drawing and painting under M.V. Devan at Kerala Kalapeedom His paintings are often characterized by their connection to his childhood memories and a primeval, elemental visual appeal in mixed media. He is known for participating in various art exhibitions and camps, and for his work in abstract styles.



C. Dakshinamoorthi, *Sculpture, Granite, 9.5 X 2.5 X 3.5 Inch*

C. Dakshinamoorthy

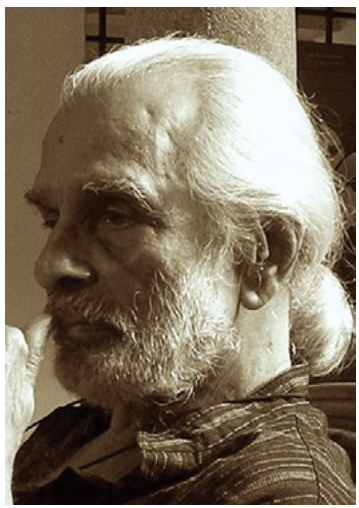


C. Dakshinamoorthy (1943–2016) was a prominent Indian sculptor and painter from Tamil Nadu, celebrated for his stone and metal sculptures and as a founding member of the Cholamandal Artists' Village. He was a key figure in the Madras Art Movement, known for blending folk Ayyanar traditions with international modernist forms. He graduated from the Government College of Arts and Crafts, Chennai, in 1966 and Completed post-graduation in Advanced Printmaking at Croydon College of Design and Technology, UK (1978). He served as the head of the ceramics department at his alma mater in Chennai. He worked proficiently in granite, marble, soapstone, bronze, and ceramics, alongside mixed-media paintings and ink and frequently featured curvaceous female forms, torsos, and human gestures.



Vasudevan Namboothiri, *Drawing, Charcoal on Paper, 1995, 26 X 23 Inch*

Namboothiri

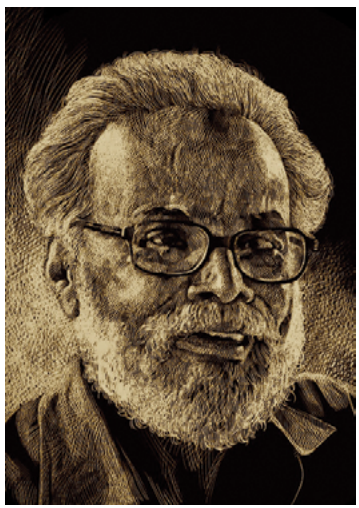


Namboothiri, Karuvattu Mana Vasudevan Namboothiri (13 September 1925 – 7 July 2023), better known as Artist Namboothiri or simply Namboothiri, was an Indian painter and sculptor, known for his line art and copper relief works He illustrated for many Malayalam writers such as Thakazhy Shivasankara Pillai, Keshavadev, M.T. Vasudevan Nair, Uroob, S.K. Pottakkatt, Edasary Govindan Nair, and V.K.N., and was one of the most prolific literary illustrators of India. He was also a chairman of the Kerala Lalitakala Akademi. The Akademi awarded him the Raja Ravi Varma Award in 2003. He was also a recipient of the Kerala State Film Award for best art director.

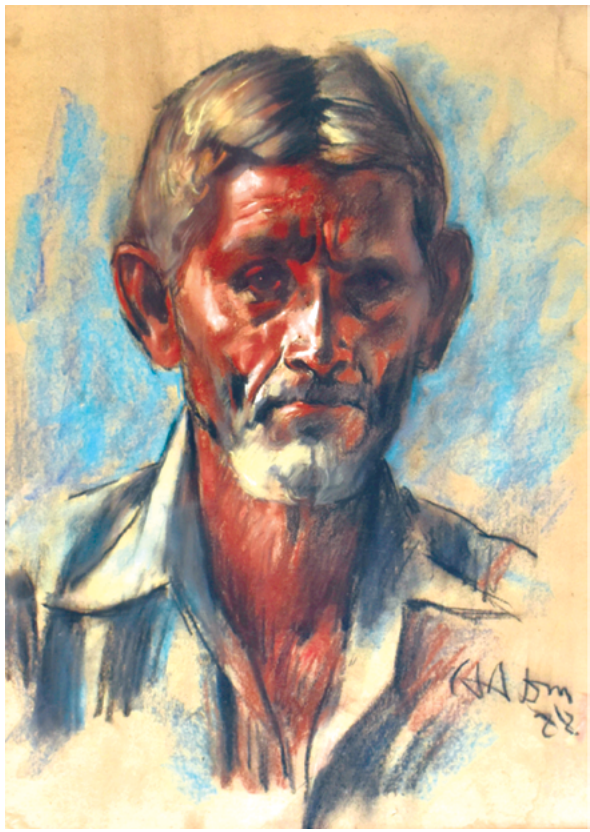


C.N. Karunakaran, *Painting, Acrylic & Oil on Canvas, 2011, 36 X 30 Inch*

C.N. Karunakaran



C.N. Karunakaran (1940–2013) was a visionary artist whose work bridged the ritualistic grandeur of Kerala mural traditions with the language of Indian modernism. Born in the princely state of Cochin, he trained at the Government College of Fine Arts in Chennai under masters of the Madras Art Movement, including K.C.S. Paniker and D.P. Roy Chowdhury. Karunakaran's paintings are steeped in mythology, fantasy, and a deep affection for the decorative lyricism of temple murals. He reinterpreted the stylized forms, dramatic profiles, and organic colour palettes of this sacred art form for contemporary audiences, often layering them with surrealist moods and theatrical staging. His work frequently featured the female form—divine yet earthy—alongside animals, spirits, and dream-like creatures that seemed to drift between memory and myth. Karunakaran's works were exhibited widely across India and internationally, with solo shows in Brazil (2002), the Asian Art Gallery in Virginia (2003), Kuwait (2003), and the Embassy of India in Washington D.C.



Alphonso Arul Doss, *Portrait, Acrylic on Canvas, 19 X 23 Inch*

Alphonso Doss



Alphonso Doss is an Indian artist born in Bangalore in 1939. Alphonso Arul Doss's artistic practice focused on exploring the mystical realm through the human figure, which he depicted as either divine or human. His main themes revolved around spirituality and humanity. Doss primarily worked with painting as his medium and had a unique stylistic approach that blended elements of divinity and humanity in his figures. Alphonso Doss's first verified exhibition was Madras modern at DAG in Mumbai in 2019, and the most recent exhibition was beyond the face at Gallery Nyya at Triveni kala sangam in New Delhi in 2024. A notable show was The Madras Modern at Nature Morte-Vasant Vihar in New Delhi in 2023. Other notable exhibitions were at Gallery Nyya in New Delhi and Ashyatha gallery in Chennai.

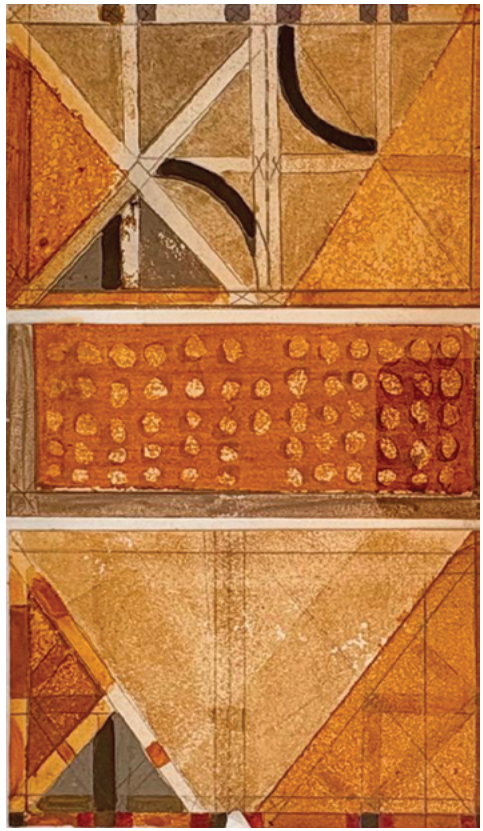


R.B. Bhaskar, *Painting, Oil on Canvas, 26 X 23 Inch*

R. B. Bhaskaran



R. B. Bhaskaran Born in Madras. He is best known for his series on cats, and on couples, as also for his rejection of the 'Restrictive' need to establish an Indian cultural identity through his works, which he feels is 'An instinctive by-product of one's work'. He grew up in a family of artists and his biggest inspiration was his maternal uncle, Namashivayam Pillai, who ran a business painting film banners. Learning to paint with his uncle as a child, Bhaskaran obtained formal education in painting at the Government College of Art and Craft, Madras. He also trained in printmaking in Israel, and in making frescos at Banasthali Vidyapeeth in Rajasthan. A recipient of several government fellowships, Bhaskaran served as the principal of Government College of Art, Chennai, and of the College of Art, Kumbakonam. He was also the chairman of the Lalit Kala Akademi, New Delhi, in 2002. The artist lives and works in Chennai.

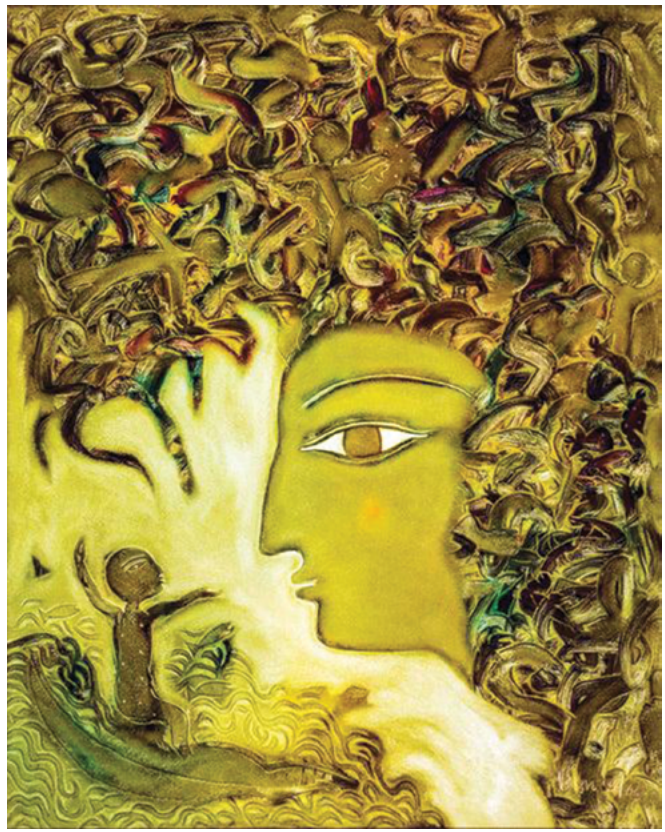


C. Douglas, *painting, Water Colour, 1982, 11 X 4.5 Inch*

C. Douglas



C. Douglas (b. 1951) is the rarest of the rare Indian modernist artists who can capture his emotions in lines, colours, abstractions, and figurative allegories. Writing about Douglas' early works, art critic Josef James records that instead of drawing and then colouring his works, Douglas went on to find abstractions with patterns, rhythms, and structures through brush strokes and colour values. The formal devices in his paintings, the grids, triangles, frames and horizontal lines had a rigorous and rigid formal beauty. When he was a student in the Madras College of Arts in the 1970s, Douglas would say that he learnt his draughtsmanship from his friend, K. Ramanujam, the principle of exposing the line from his teacher Santhanaraj, and the ideas of Madras movement from K.C.S. Paniker with whom he moved to the Cholamandal artist's village. In the decade of 1985 to 1995, we see Douglas transitioning into figurative abstractions.



S.G. Vasudev, *Painting, Oil on Canvas, 26 X 21 Inch*

S G Vasudev



S G Vasudev, born in 1941, received recognition as a painter early in his career. While he was a student of the Government College of Art, Madras, he won the National Award from the All-India Lalit Kala Akademi in 1967. Awards from State Academies of Karnataka, Tamil Nadu and Kerala, besides prestigious Karnataka Rajyotsava Award, Venkatappa Award and Paniker Puraskaram. Vasudev is a founder-member of the Cholamandal Artists' Village on the outskirts of Madras (now Chennai) where he lived and worked till 1988. He now lives and works in Bangalore. Vasudev works in various mediums: Drawings, Paintings, Reliefs in copper, Tapestries in silk and collages. Vasudev has participated in several important group exhibitions in India and abroad. In addition, he has held solo exhibitions in different parts of India and the world (including the USA, Canada, England and Germany). Exhibitions of his drawings based on the late A. K. Ramanujan's poetry and translations, titled "Tribute to Ramanujan", have been held in Bangalore, Chennai, Delhi, London and Chicago.



Tensing Joseph
Artist and Founder, Kunst Gallery, Kochi

Tensing Joseph is a multidisciplinary artist and Professor of Sculpture at the College of Fine Arts, Kerala, where he has been teaching sculpture since 1996. He graduated in Sculpture from the Government College of Fine Arts, Kerala, and received his Masters degree in Sculpture from Visva-Bharati University, West Bengal. He participated in the international art residency programme 'Motoco ne sera pas ouvert' in Mulhouse, France in 2023, and visited major museums and art galleries across Europe. He has exhibited internationally at venues including the II Moscow International Biennale for Young Art 'QUI VIVE?', Moscow; The Shirley P. Pollock Showcases at J. Erik Jonsson Central Library, Dallas; 'The World is One Family', a large-scale contemporary art show organized by the Kochi Biennale Foundation and the Government of Kerala; and several other national exhibitions. He retired as Principal, Government College of Fine Arts, Kerala, and engaged as Honorary Director of the Raja Ravi Varma Centre of Excellence for Visual Arts, Mavelikara.

He currently lives and works in Thiruvananthapuram and Kochi.



Sudheesh Kottembram is an art critic, poet and multidisciplinary artist based in Calicut and Kochi. He holds a PhD in Art History and Visual Studies from Jawaharlal Nehru University (JNU), New Delhi, where his doctoral research explored vernacular imaginations and regional modernity. His academic interests span modern and contemporary art, art education, cultural studies and literary criticism. Kottembram currently serves as a faculty member in Applied Art at RLV Government College of Music and Fine Arts, Tripunithura.

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