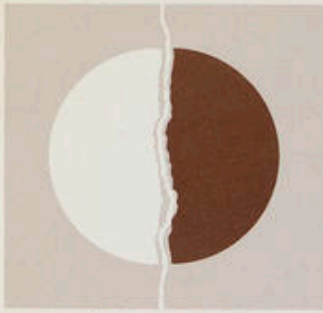




SOCIETY OF THE
CULTURE



BETWEEN TWO CULTURES

Indian Artist United Kingdom welcomes the Festival of India, and is greatly honoured to be able to contribute to it with this exhibition at the Barbican, of work by Indian Artists living in the U.K. Indian Artist United Kingdom was informed of the festival of India from the outset, and with the National Association of Asian Youth, Committee of Associations & Artists resident in United Kingdom was formed. At this point the main objective of Indian Artist United Kingdom was to secure a major gallery to exhibit a selection of work of artists of Indian origin or from the Indian sub-continent, who, for various reasons, had made the United Kingdom their home. This objective seemed to have been achieved, when, in early February, the Barbican gave written confirmation of our exhibition in their main gallery.

Indian Artist United Kingdom's objective has always been to intergrate and enhance two great cultures, to infuse and disseminate a visual language which is a unique blend of our Indian heritage and the British culture. Nowhere, other than this particular time and place, could this particular visual language have flourished. It is, on one hand, a longing and love for India, and on the other, a longing to be recognised on an equal basis as a creative human being. It seems, from the emphasis of the exhibitions so far, that it is far easier for our host country to recognise and appreciate the culture and artistic achievements of our past and pay scant regard to contemporary Indian art and it was hoped that the exhibition at the Barbican would help redress this balance.

Then, in March, the Barbican suddenly reversed their decision and re-allocated the gallery to Adita, for a longer run. After protracted negotiation, the Barbican eventually agreed to an exhibition in their concourse area, but it was not until the end of June, that funding became available which leaves very little time to organise a major exhibition scheduled to begin at the end of July. However, Indian Artist United Kingdom, believing in the importance of making the host country aware of the vital cultural offering in their midst, accepts the challenge. But no one should be unaware of the cultural and social implications of a Festival of India, which has glorified crafts, glorified native folk culture, glorified the artistic past, but finds the path of accepting and acknowledging the modern artistic achievements which are a blend of the Indian past, and the British present and future, too uncomfortable to follow. Ethnic minority has stuck as a badge of separation with the status of a separate elite, but it is sad, when for want of openness, a veiled prejudice prevails, and ability denied, through want of understanding the complexity of a particular visual language.

This exhibition, we hope, will create greater awareness and break down some of the prejudice towards the Indian Artist in the U.K.

Amal Ghosh, London 1982



BETWEEN TWO CULTURES

AN EXHIBITION BY CONTEMPORARY INDIAN ARTISTS IN THE U.K.

Co-Ordinator:	Ibrahim Wagh
Joint Co-ordinator:	Suresh Vedak
Financial Controller:	Mohammad Zakir
Exhibition and Selection Committee Members:	Hiron Chatterjee (From C.A.A.U.K.) Chairman Prodeepta Das Amul Ghose Yashwant Mali Prafulla Mohanti Mohammad Zakir Balraj Khanna (Advisory)
Exhibition Design and Display:	Suresh Vedak Ibrahim Wagh
Editor:	Prodeepta Das
Office Administration:	Lynda Farran
Assistants:	Zarina Mirza Anna Richardson
Graphic Design Advisor:	Andrew Coomar
Artwork/layout	Paul Hargreaves
Photography:	Richard Cackett
Display Carpenter:	Alan Day



BETWEEN TWO CULTURES

WHAT IS OUR IDENTITY?

We have two things in common. We are all from the Indian sub-continent and we are all artists.

We came to Britain not to earn a fortune but to enlarge our artistic experience. Most of us attended art schools in India set up during the British Raj. The method of art education was primarily western. But in the environment from which we came art is a part of daily life. The artist/craftsman has his place in society, he contributes to its enrichment. That gives him recognition and satisfaction.

In Britain, art activities are limited to museums and art galleries sponsored by government and private institutions, controlled by art experts and bureaucrats. Most of us found this alien and were unable to relate ourselves to this phenomenon. But years of living in Britain brought commitments. Many of us had to take employment to support ourselves and our families as it was impossible to survive as artists.

But what is our identity? We are ignored by India as we do not live there and we are ignored by Britain because we come from India. Over the years our position in Britain has been gradually changing. When most of us first came there were no immigration controls and we were accepted as Indians, but we were expected to paint in a particularly Indian way. When the immigration controls were introduced we felt that our identity was reduced to that of an immigrant. But now a new label has been put on us, "artists of an ethnic minority".

Artists are in the minority everywhere but to label us as ethnic artists for easy identification related to the colour of our skins is demoralising.

We believe that art is universal and artists belong to the world, not to any particular geographical limitation. We are all artists and that is our identity. We and our works should be treated accordingly.

Since March a large Festival of India has been taking place, sponsored by the governments of India and Britain. In spite of our repeated requests to be included in the official festival we have been totally disowned. So we have organised this exhibition ourselves as we believe in the Festival of India and wish to contribute to it.

Prafulla Mohanti



BETWEEN TWO CULTURES

BETWEEN TWO CULTURES

The Festival of India has been remarkable for the quality of the major exhibitions and remarkable also in the lack of attention paid to contemporary artists from India who are making a serious contribution to the visual arts in Britain.

The position of many of the Indian artists represented in this exhibition is equivocal. On the one hand several of them have found it necessary to group together to make galleries, critics, and contemporary collectors aware of their presence. Moreover, these painters, sculptors and craft workers who have exhibited here do have a major contribution to make to the mainstream debates on aesthetics, art and society, art and architecture, and other issues that are bubbling away. And, one should be clear, not only do these artists need this involvement with the mainstream for their own work, the mainstream needs them. On the other hand, although some of the artists here have found it necessary to form a group, they rightly insist that first and foremost in their professional lives they are artists, not Indians. This does not mean, and could not mean, that they deliberately reject or seek to expunge their Indian cultural experience — in many instances that experience and heritage is one of the mainsprings of the work. I do not mean by this that these artists deal with specifically Indian themes; that is not the case. But the colour is frequently high keyed yet harmonious, and the composition of the images is almost musical — like ragas — and often the line conveys the curious sense that it means something even though it represents nothing that one can point to in real life. Obviously none of these qualities are English, yet they are, on reflection, some of the qualities we value in the work of European artists like Paul Klee. But the difference between this work and English painting

or sculpture (whatever that now is) does not entail that the work should be treated differently. The artists here firmly and correctly resist any tendency on the part of the British art or institutional establishment to put them in the ethnic art slot. What the artists in this show seek is an understanding and acceptance of their art for its own value.

The exhibition's title, *Between Two Cultures*, is carefully chosen and draws attention to both the current problems and the rich potential of the future that these artists face. The difficulties of countering British insularity have been touched on, but for a number of Indian artists, especially those who are British but born of Indian parents, there is also an opportunity to comment through their art on British society.

Finally, in terms of countering the ethnic label and presenting a case for the acceptance of these works as being of professional interest and importance, this exhibition is two edged. The grouping of artists under the label "Indian" and the presentation of the exhibition under the general umbrella provided by the Festival of India will still mislead some people into interpreting the show and the work as separate from mainstream contemporary British art. Such people are wrong. In fact this show is one more step towards a situation in which contemporary Indian artists will gain the acceptance and respect their work deserves and thus secure exhibitions in their own right as a matter of course.

Peter Dormer



BETWEEN TWO CULTURES

Committee of Associations & Artists resident in the UK
349 West End Lane, London N.W.6.

Chairman: **P P Kanthan**
Secretary: **Shamsu Agha**
Treasurer: **Mohammad Zakir**
Administrator: **Lynda Farren** and
The members of the Committee.

Barbican: Centre for Arts and Conferences
Barbican London EC2Y 8DS
Administrator: **Henry Wrong**
Head of Planning: **Anthony Lewis-Crosby**

We are thankful for their assistance with this Exhibition.

Indian Artists United Kingdom
8 South Audley Street London W1
Patrons:
HE The High Commissioner of India, Dr V A Seyid Muhammad
Mr Swaraj Paul
Dr I P Singh
Ramesh Patel
Surendra Khamath

General Secretary:
Ibrahim Wagh
Joint Secretary:
Suresh Vedak
Treasurer:
M. Zakir
Executive Committee:
Amul Ghose
Prafulla Mohanti
Y Mali
Durlabh Singh
M G Ghate
P Das
Shanti Panchal
Devi Prasad

ACKNOWLEDGMENTS

Committee of Associations and Artists UK
Arts Council of Great Britain
Greater London Arts Association
Greater London Council
High Commissioner of India
Barbican Centre and the Corporation of the City of London
Andrew Coomar
Sarah J Hodson (Corporate Arts Limited)
Naresh Patel (Professional Photofinishers)
Copyfax Business Equipment Limited
Tony Durrant MP
D. E. Moore



BETWEEN TWO CULTURES

1949 Born, India
 1969-72 Birmingham College of Art
 1972-75 Royal College of Art
 1975-76 Travelled extensively in India and Pakistan

EXHIBITIONS

1970 Young Contemporaries, Royal Academy
 1973 First International Biennale, Durham
 1977 Third International Biennale, Durham
 1980 'Midland View' Touring Exhibition
 1981 Summer Show II, Serpentine Gallery
 1982 January — Spectro Arts Workshop, Newcastle-upon-Tyne
 1982 Hayward Annual

AWARDS

1971 'Young Sculptor of The Year' Sunday Telegraph Competition
 1981 Arts Council of Great Britain
 1982 Italian Government Bursary to Florence

COLLECTIONS

The Department of the Environment
 The Royal College of Art
 The Sunday Telegraph
 Private Collections

SALEEM ARIF





BETWEEN TWO CULTURES

- 1957 Born Liverpool
Southport College of Art –
Foundation Course
1977-80 B.A.Hons. 1st – Leeds Poly-
technic
1980-82 M.A. (Postgraduate) – Slade
School of Fine Art

EXHIBITIONS

- 1981 Third World Artists, London
School of Economics
St. Paul's Gallery, Leeds
New Contemporaries Institute
of Contemporary Arts
Stowells Trophy Exhibition,
Royal Academy
Soma Black Book Fair
Four Indian Women's Show
William Morris Gallery
Minsky's Gallery (Slade Print-
makers Show) 1982
September – Interviewed on
B.B.C.2. "Gharbar" (4 Indian
Artists)
Interviewed for "Here & Now"
West Midlands T.V.

CHILA
KUMARI BURMAN





BETWEEN TWO CULTURES

- 1934 Born in Indor, India.
Trained at the School of Art, Indore. Diploma in Fine Arts with a first class from Sir J.J. School of Art, Bombay.
- 1968 Came to England to seek a fortune in Art, and ever since working as a freelance painter.

ONE MAN SHOWS

- Started showing work in Water House Gallery, London, every year until 1972.
- 1970 Galleria, Maldon
1970 Trinity College, Cambridge
1971 Wiverhoe Art Club
1972 Dusseldorf Galleria M.Off.
1973 Project 'B' Gallery, Colchester
1974 "Critics' Choice", Wiverhoe Art Club
1975 Halesworth
1977 Braintree District Arts Council
1979 Little Baddaw Hall Art Centre
1979 Sea Dog Gallery, Burnham-on-Crouch
1981 Ingastone Art Gallery

GROUP SHOWS

- 1976 West Gate House, Long Melford
1981 I.A.U.K. Art Centre
1982 William Morris Art Gallery

Works in Private and Public Collections in India, Canada, U.S.A., Germany, France, Austria, Switzerland, Belgium and Japan.

VASANT
CHINCHWADKAR





BETWEEN TWO CULTURES

Born in India. Educated at Ravenshaw College, Cuttack. Came to England in 1968 to study English at Sussex University. While doing postgraduate studies at the London University Institute of Education in 1977 was drawn to photography. Currently freelancing.

EXHIBITIONS

- 1978 Institute of Education, London University
- 1981 South Woodford Library Gallery
- 1982 Peoples Gallery, London
- 1982 William Morris Gallery, London
- 1982 (November-December) Salford Art Gallery

Has worked for various individuals and organisations including South Eastern Arts Association, Air India, and Thames Television.

Photographs in collections in England, India and the U.S.A.

Prints by Courtesy of Professional Photofinishers.

PRODEEPTA DAS





BETWEEN TWO CULTURES

Avtarjeet Dhanjal (known as Jeet among his friends) is a man who is sticking to sculpture, not places or people.

He was born in a small village of Punjab in India in 1939, where he worked as a blacksmith, carpenter and sign-writer before he found his way to an art school at Chandigarh to study sculpture.

He has travelled in many countries, has taught at Kenyatta University College in Kenya and studied at St. Martin's School of Art, London. In 1975 Alcan Aluminium Company sponsored his one year project, at one of their fabrication works in Midlands, where he rolled several tons of aluminium plate into spirals, using its flexibility and wind to induce perpetual movement in his pieces.

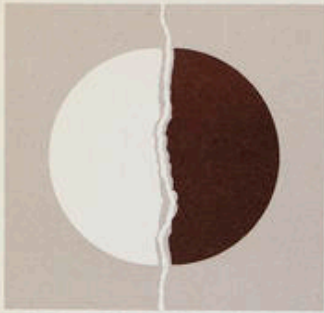
In 1978, with the help of Maryla Podarowska-Jakubowska, he organised a study tour, with six other professionals of Punjab, and prepared a report on Punjabi folk art and crafts. That was the time, when he looked critically back at the state of the visual arts in Punjab, since then he is involved with it. In 1980, again he organised, with Peter Fink the first International Sculpture Symposium in Punjab, at the Punjabi University. His awareness of the fast growth of industrialisation in his homeland and the equally fast disappearance of beautiful village surroundings, has affected his work in sculpture. Now most of his work is an indication of the relationship between nature and technology.

His work has been shown in India, Africa and Europe and is a part of many public places, including Chandigarh Museum, Punjabi University Museum, Lalit Kala Akademi, New Delhi, University of Warwick and Cherwell District Council.

At the time of this exhibition, he is in Yugoslavia participating in an international sculptors symposium 'Forma Viva' and on his return he will be working on his next public sculpture for the Churchill Theatre, Bromley, Kent.

AVTARJEET DHANJAL





BETWEEN TWO CULTURES

- 1919 Born in Delhi, India
Second daughter of Samuel and Grace Jaimumari Joseph of Delhi
Studied at Queen Mary's School, Isabella Thoburn College, and St. Stephens College, Delhi
- 1945 Married Major A.V.Ebdon, Madras Regiment
Had two daughters and a son
- 1947 War having twice prevented her proposed further education she eventually reached England
- 1949-52 Short return to India
- 1953 Became a permanent resident of England
- 1962 First became interested in ceramics
Studied under Peter Wright at the Bath Academy of Art, Bath

GROUP SHOWS

- 1982 4 Indian Women Artists
IAUK Gallery, Mayfair, London
William Morris Gallery
September - Interviewed on BBC2 "Gharbar"
Interviewed for "Here and Now" West Midlands T.V.

VINODINI EBDON





BETWEEN TWO CULTURES

Ashvin Gatha loves colour and seems to find it where others fail. His first commission as a professional photographer was for a Bombay fashion magazine and he was happy to be paid in colour film, then an expensive luxury in India. Today, after a decade of recording professionally the worst cruelties that human beings can inflict on each other on assignments in Vietnam, and with poverty at its most tragic level throughout Asia, he also seeks out the warmth and the beauty that still, somehow, managed to survive. His subjects may be sad, but they are not pathetic; they may be poor, but they are not abject.

Born in Gujarat, Ashvin Gatha found the road to international fame hard going. After winning a local competition with a secondhand camera received as a birthday gift, he decided to give up plans for a painting career and switch to photography. His family were horrified when he got a job as a trainee cameraman in the Bombay film industry and even more so when he left for Singapore, then New York, to work as a freelance photographer. Soon he was in Vietnam photographing the human misery war brings.

During recent years assignments have been easier. He has photographed most parts of his native land for 'Air India' and has travelled and worked extensively in the Pacific and Indian Ocean region, Japan, S.E. Asia, Australia and East Africa — initially for the Hong Kong based 'Asia' magazine.

Ashvin Gatha has worked internationally for, amongst others, the U.N., CARE, U.S.I.A., The Australian Tourist Commission and the Mauritius Government. His commercial clients include Citibank, Texaco, Phillip Morris, Exxon, Mobil, Johnson and Johnson, Seiko, Pentagram and the Rockefeller Foundation. His work has appeared in such magazines as

The Sunday Telegraph, GEO, Pacific and Orientations. He was commissioned by 'Time Life' to photograph Munich for the series 'Great Cities of the World'. His pictures are in the Museum of Modern Art, New York, and in the 'Bibliothèque Nationale' in Paris. He has received several Art Directors' awards in New York and other parts of the world. He is currently involved in a major book project dealing with Islamic architecture.

In 1971, Ashvin married the beautiful Flora Gatha, of French-Burmese and Anglo-Indian parentage, who often features in his work. They have successfully collaborated professionally with his innovative audio visual presentations accompanying her often inspired choreography. Ashvin and Flora Gatha now live in London, where Flora recently presented a major 'one woman' dance show at the Collegiate Theatre, following a well received debut in Hong Kong. They both keep on the move a great deal, often with their 5 year old daughter, Ianthe.

Ashvin Gatha has previously exhibited in Tokyo, Melbourne, Paris, London and New York at International Centre of Photography. The pictures on display here reflect not only his wide travels and rare skill in capturing colour — usually on Ektachrome and Kodachrome with Minolta equipment — but also his uncanny ability to create memorable images and patterns. Throughout his career, he has never lost the almost childlike sense of delight in the unexpected or the contradictory. He can often 'see' a picture that is invisible to others until he has done the work for them. That, more than anything else, is surely the hallmark of great photography.

Roger Cooper

Prints by courtesy of Professional Photo-finishers

ASHVIN GATHA





BETWEEN TWO CULTURES

- 1956 Born in Nanyuk, Kenya
 1975-79 Studied for B.A. Honours in Art, at Reading University, Reading
 1979-81 Postgraduate course in the department of Printmaking at the Slade School of Art, University College, London
 1979-81 Part-time student in the department of Ceramics at the Central School of Art and Design

SHOWS

- 1979 Faculty of Letters and Social Sciences, Reading University
 Stowells Trophy, Royal Academy of Arts, London
 1980 Slade Folio Show, Greenwich Theatre, Greenwich
 Rainbow Arts Group, Berthe Hesse Museum, St. Pauls, London
 1981 Stowells Trophy, Royal Academy of Arts, London
 Third World Artists' Exhibition, London School of Economics
 Indian Artists (U.K.) Group Show, IAUK Centre, London
 Soma Black Book Fair, Brent Town Hall, Middlesex
 1982 Four Indian Women Artists at IAUK Gallery, London
 William Morris Art Gallery, London

BHAJAN HUNJAN





BETWEEN TWO CULTURES

- 1940 Born 4th October, Punjab, India
 1962 M.A. Eng. Litt. Punjab University, Chandigarh
 Came to England for further studies, but instead took up painting
 1971-72 Worked as a Foreign Correspondent during the India-Pakistan War
 1975-79 Executed Mosaic Mural for a Private swimming pool in London
 1981-82 Executed Painting Mural for Elven Precision Ltd., Crawley, Sussex

ONE MAN SHOWS

- 1962 Punjab University, Chandigarh
 1965 New Vision Centre Gallery, London
 1966 Anthony Tooth's Gallery, London
 Galerie Transposition, Paris
 1967 Kumar Gallery, New Delhi, Punjab University, Chandigarh
 1968 Ashmolean Museum, Oxford
 Galerie Transposition, Paris
 Galerie Simon, Metz
 1969 City Art Gallery, Bristol
 Gardner Centre, Sussex University, Brighton
 1970 Commonwealth Institute, London
 Compass Gallery, Glasgow
 1971 Herbert Benevy Gallery, New York
 1972 Herbert Benevy Gallery, New York
 1973 Nicholas Treadwell Gallery, London
 1974 Galerie Transposition, Paris
 Studio 4, London
 1975 Galerie Transposition, Paris
 Galerie Mozart, Metz
 1976 Galerie d'Art Moderne, Reims
 Hotel de Lezer, Bordeaux
 1977 Serpentine Gallery, London
 1979

- 1980 Timaeus Gallery, Birmingham
 October Gallery, London
 1982 Bloomsbury Gallery, University of London, Restospective Exhibitions
 Ian Kirksted Gallery, London

GROUP SHOWS

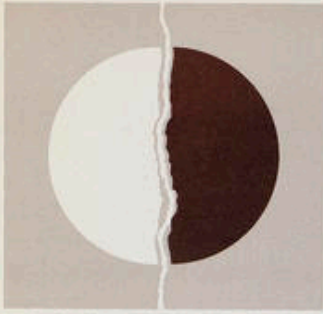
- 1964 "Six Indian Painters" London
 1965 "2nd Commonwealth Biennial of Abstract Art" London
 Anthony Tooth's Gallery, London
 1966 "Arts of India," Towner Art Gallery, Eastbourne
 "Indian Art" Mermaid Theatre, London
 1968 EXPO, Montreal.
 "Terre des Hommes" Montreal
 "Contemporary Indian Art," Melbourne, Sydney, Adelaide
 1969 Metropole Art Centre, Folkestone
 1971 Bradford Festival, City Art Galleries and Museums
 1972 Dusseldorf International, Dusseldorf
 1973 Basle 4th International, Basle
 Dusseldorf International, Dusseldorf
 Brighton Festival, Brighton Museum, Brighton
 Nicholas Treadwell Gallery, London
 1974 Salon International, Paris
 Treadwell and Van Vliet Gallery Amsterdam
 1975 UNESCO Exhibition, Kilburn Polytechnic, London
 1976-78 Exhibited in numerous shows in France, Switzerland, and West Germany, organised by Galerie Mozart
 1978 "Four Leading Indian Artists" India House, London
 1981 Bath Festival, Bath
 Ian Kirksted Gallery, London
 "Tapissieres de la Manufacture Portalgre, Portugal
 Musee d'Art Moderne, Paris

PUBLIC COLLECTIONS

- The Arts Council of Great Britain, London
 Musee d'Art Moderne, Paris
 Ville de Paris
 Ashmolean Museum, Oxford
 City Art Gallery, Bristol
 City Art Gallery, Bradford
 Punjab Museum, Chandigarh
 Punjab University, Chandigarh
 Government College, Chandigarh
 Indian High Commission, India House, London
 International Students House, Kennedy Centre, London
 De Beers Collection, London
 Cocoa Merchants Ltd., Plantation House, London
 General Motors, New York
 Tapissieres de la Manufacture Portalgre, Portugal
 Elven Precision Ltd., Crawley, Sussex
 University of London, London
 Participation by arrangement with
 Ian Kirksted Gallery, London and New York

BALRAJ KHANNA





BETWEEN TWO CULTURES

Born 1934

Throughout school career was scholar gold medalist and trophy winner. Several State Prizes and Society Prizes. Science 1961 – Worked on 8 different themes, latest theme is ballet on the sea.

ONE MAN SHOWS

Brighton, Bombay, Croydon, Hampstead, London, Manchester, and Paris

GROUP SHOWS

Several. Organised exhibitions for Nava Kala ISCC and Mandeer Gallery

Founder member of Rainbow Art Group and Indian artists in UK

MALI





BETWEEN TWO CULTURES

Born: Peshawar, NWFP

Training: Regent Street Polytechnic and Slade School of Fine Art

ONE MAN SHOWS

- 1979 University of Essex
- 1980 Wivenhoe Arts Club
Minories, Colchester
- 1981 Playhouse, Harlow — a major
restrospective

GROUP SHOWS

- 1959-62 Young Commonwealth Artists,
London and Edinburgh
- 1960 Woodstock Gallery, London
- 1981 IAUK

PUBLIC COLLECTIONS

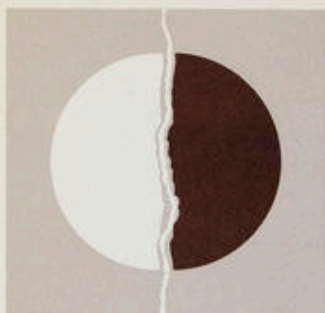
The Playhouse, Harlow

PRIVATE COLLECTIONS:

Owned by: Mrs Dawn Ades of London,
Ms Leonie Cohn of London, Mrs
Philippa Hill of Cambridge, HRH Prince
Khalid, Prof Michael Podro of the Univer-
sity of Essex, Mr Jack Pritchard of
Suffolk, Dr Albert Sloman of the Univer-
sity of Essex, Dr Marie Singer of
Cambridge

SHASHI MEHRA





BETWEEN TWO CULTURES

Prafulla Mohanti is the youngest son of a peasant family in the village of Nanpur, Orissa, India. He won a scholarship to study architecture in Bombay and from there came to England in 1960 to work as an architect. In 1964 he gained a diploma in town planning at Leeds where, in the same year, his first one-man exhibition of paintings was held. From 1965 to 1969 he worked with the GLC as an architect-planner but gave this up to devote himself to creative arts. He has taught dancing and painting to the children in the East End of London and has given several dance recitals relating movement to painting. He is the author of 'My Village, My Life' and 'Indian Village Tales'. A film based on his book 'My Village, My Life' was recently shown on BBC2.

ONE-MAN SHOWS

- | | | | |
|------|--|---------|--|
| 1964 | University of Leeds
Wakefield City Art Gallery
Woodstock Gallery, London | 1974 | Orissa State Museum, Bhubaneswar
Surya Gallery, Germany
Linden Park Gallery, Germany |
| 1965 | University of Sussex
County Town Gallery, Lewes
Queen's Square Gallery, Leeds | 1975 | Gallery des Arts, Dusseldorf
Heal's London |
| 1966 | Gladbeck Museum, Germany
Lalit Kala Akademi, Orissa | 1976 | Academy of Fine Arts, Calcutta |
| 1967 | Drian Galleries, London
Badwildungen, Germany
University of Kent | 1977 | Gallery Chanakya, New Delhi |
| 1968 | Towner Art Gallery, Eastbourne | 1978-80 | 'My Village, My Life' — a travelling exhibition relating his work to the art and craft of his village (organised by Air India, Area Museums Service and South East Arts) |
| 1969 | Art Centre, Folkestone | 1981 | Galerie Bacou, Tokyo |
| 1970 | Gallery Chemould, Bombay
Kumar Gallery, New Delhi
Gallery Unique, Calcutta
Oxford University Press, Madras
Institute of Contemporary Arts, London
Galeria Morone, Milan | 1982 | The Commonwealth Institute, London |
| 1971 | Kumar Gallery, New Delhi
Hilton Art Centre, Manila
Rolf Rothermel, London | | |
| 1972 | Kumar Gallery, New Delhi
La Galerie de la Chouette, Paris | | |
| 1973 | J.P. Lehmanns Gallery, London | | |

GROUP SHOWS

- | | |
|------|---|
| 1965 | Commonwealth Art Festival, London |
| 1968 | Oriental Themes, Grosvenor Gallery, London |
| 1969 | Man and his World, Montreal |
| 1970 | Gallery Coray, Zurich |
| 1971 | Triennale, New Delhi |
| 1975 | Triennale, New Delhi |
| 1976 | National Exhibition, New Delhi |
| 1978 | Triennale, New Delhi;
Art in Religion, Fieldbourne Gallery, London |

COLLECTIONS

National Gallery of Modern Art, New Delhi; Leeds City Art Gallery; Wakefield City Art Gallery; Brighton Art Gallery; University of Leeds; University of Sussex; University of Kent; Gladbeck Museum, Germany; First National City Bank, Manila; Museum of Modern Art, Berkeley, California; Academy of Fine Arts, Calcutta; Air India, London; Lalit Kala Akademi, New Delhi

PRAFULLA MOHANTI





BETWEEN TWO CULTURES

Shanti Panchal was born in Gujarat, India, in 1951. Entering Sir J.J. School of Fine Art, Bombay, he graduated with A.M. (Art Master) 1977, G.D. Art (Government Diploma in Fine Art) 1976, and D.T.C. (Drawing Teacher's Certificate) 1971. During his training he proved himself to be a highly individual and promising artist by claiming First Class First throughout his entire academic training, thus leading on to claim Award of Fellowship at the same school in 1976. He also worked as a visiting artist at the Abha Art Academy, Bombay 72-76.

He completed his training at the school, having left with First Class Merit Scholarship throughout. He participated in many Major National and International Exhibitions, also receiving various awards during his training and teaching in India. He lectured at Sir J.J. school of Art and Sophia College Polytechnic, Bombay, for more than two years.

He moved on to claim Class Award of British Council Scholarship 1978, giving him the opportunity to study at Byam Shaw School of Art, London, and to gain some insight into Western Art and Culture. At the same time he has maintained his identity and individuality as a gifted Indian Painter.

Now he lives and works in London and continues to present his work at various shows. He was commissioned to design captions for Science in India Exhibition at the Science Museum. He was also one of four Indian painters commissioned by India House to restore their mural in tempera. He has many of his works in public and private collections in India, Europe and America.

ONE-PERSON EXHIBITIONS

1980 Arts 38 Gallery, London

1979 India House, London
The British Council, London
1978 Jehangir Art Gallery, Bombay
Sanskar Kendra Museum, Ahmedabad
Avadh Art Gallery, Lucknow

GROUP EXHIBITIONS

1982 Royal Academy of Arts
Summer Exhibition, London
Whitechapel Open Exhibition
Whitechapel Art Gallery, London
Royal Institute of Painters in Watercolours, Mall Gallery, London
Hackney Annual, London
1981 IAUK Art Gallery, Mayfair, London
Chelsea Art Society, London
Atelier de Poterie, Brantes par Sault, France
William Morris Gallery, London
Arts 38 Gallery, London
Asian Youth Festival, Commonwealth Institute, London
Festival of Indian Sub-Continent, London
Royal Overseas League, London
Grand Prix International D'Art Contemporain Monte Carlo, Monaco
1974-78 Bombay Art Society, Jehangir Art Gallery, Bombay
Contemporary Monsoon Show
Jehangir Art Gallery, Bombay
International Spiritual Exhibition, New Delhi
Art Society of India, Jehangir Art Gallery, Bombay
1977 Cymroza Art Gallery, Bombay
1976-77 Artist's Centre Gallery, Bombay
1973-77 Maharashtra State Art Exhibition, Bombay

AWARDS

1978-79 The British Council Scholarship
1979-80 The Royal Overseas League, London

1977-78 Art Society of India, Bombay
1978 International Spiritual Exhibition, New Delhi
1977 Artist's Centre, Bombay
1976-77 Fellowship, Sir J.J. School of Art, Bombay
1974-75 Bombay Art Society Annuals 76
1973-76 Maharashtra State Art Exhibition
1975 Scholarship, Rotary Club, Bombay
1971 Kala-Deep, Sir J.J. School of Art
Recipient of Merit Scholarship throughout entire Academic Career

SHANTI PANCHAL





BETWEEN TWO CULTURES

Devi Prasad comes from Dehra Dun, India. He was educated at Santiniketan, Visva-Bharati, the University founded by poet Tagore, where he received his degree in fine arts. Soon after finishing his education at Santiniketan Devi joined Mahatma Gandhi's educational experiment in Sevagram as art teacher. He built there an art department called Kalabhawan and experimented with 'Child Art' trying to discover the crucial place art has in the process of education at all stages. On the basis of his experiences in Sevagram he published a book in Hindi, Child Art and Education.

In 1962 Devi Prasad came to England as Secretary General of the War Resisters' International, a worldwide pacifist organisation. He was elected Chairman of the organisation in 1973. The same year he set up a studio in north London and returned to his art activities, mainly as a studio-potter.

Devi Prasad was invited by Visva-Bharati as visiting professor in 1978, where he helped with the pottery department of the university. His work has been exhibited along with that of some other artists in Enfield, Harringay, Finchley and Barnet. He has held one-man shows in London, Boston, Calcutta, Santiniketan and Ahmedabad. He has given talks on Indian art and architecture on several campuses including Cambridge University Architecture Department, Bradford and Cardiff Art Colleges, U.K., Haverford and Bryn Mawr Colleges, U.S.A., Medellin College of Architecture and the Gold Museum, Bogota, Colombia, and the Whitechapel and Serpentine Art Galleries, London. Presently, he is preparing for an exhibition in Netherlands.





BETWEEN TWO CULTURES

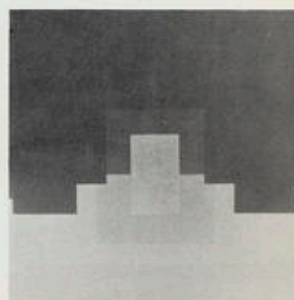
- 1934 Born in Bombay, India
- 1960 Fine Arts Diploma from Sir J.J. School of Art, Bombay
- 1961 Came to Britain to study Theatre Design at the Regent Polytechnic, London
- 1962 Joined the Central School of Art, London, to study Theatre and Television Design
- 1965 Diploma in Theatre and Television Design, and awarded "Highly Commended" for Television
- 1967 Since 1967 worked in theatre including English National Opera House, London, Covent Garden Opera House, London, Sydney Opera House, Australia, Metropolitan Opera House, New York, U.S.A. with prominent Designers
- 1974 Designed Interior for Mandeer Restaurant, London
Artistic Director Mandeer Art Gallery

GROUP SHOWS

- 1974 Mandeer Gallery, London
- 1979 Action Space, London
- 1980 Burgh House Museum, London
- 1980 Berthe Hess Museum, London
- 1980 Commonwealth Institute, London
- 1981 I.A.U.K. Art Centre, London
- 1982 William Morris Gallery

Works in private collections in India, U.K. and U.S.A.

SURESH VEDAK





BETWEEN TWO CULTURES

- 1936 Born Bombay
- 1952-58 Worked with various theatre groups and prominent actors, directors and writers in Bombay
- 1954 Joined Sir J.J. School of Art, Bombay. Awarded the first prize in the final year of studies at the Sir J.J. School of Art Annual Exhibition
- 1959 Set up studio in Bhulabhai Institute, Bombay
- 1961 Won Silver medal and cash prize in Bombay Art Society Annual Exhibition
- 1952-61 Participated in major exhibitions held in India and won various prizes
- 1961 Came to England on scholarship for further studies at the Central School of Art, London; subsequently attended London College of Printing and Graphic Art and Twickenham College of Technology and Art. Started exhibiting at the Brook Street Art Gallery, London
- 1966 Joined the Department of Environment (DOE.DTp) UK, as an illustrator. Since then he has designed several exhibitions and publications for the department. Currently employed with Department as a Leading Illustrator
- 1975-79 Organised various exhibitions of children's art and taught painting to children of ethnic minorities
- 1978 Awarded an Arts Council grant to stage a moving performance involving painting, light, dance and music, which is going to be produced by Nava Kala (India Socio-Cultural Centre), London in the near future

GROUP SHOWS

- 1962 British Council Students' Centre, London
- 1964 'Six Indian Painters', India House, London
- 1972 Fieldbourne Gallery, (opening exhibition) London
- 1974 Mandeer Gallery, London
- 1975 Indian Painters at the 'International Art Week' sponsored by UNESCO, Kilburn Polytechnic, London
- 1978 'Four Leading Indian Artists', India House, London

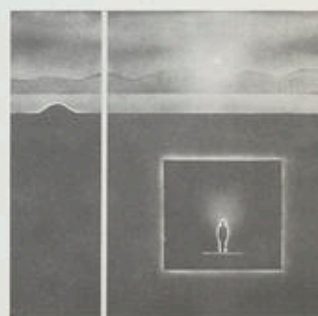
MURALS

Painted murals for the Department of Environment (United Kingdom), and for various individuals and public companies in India and the UK from 1958 to 1978. Private collections in Asia, Europe and America.

- 1963 Founder member of the Indian Painters Collective (known now as Indian Artists United Kingdom) General Secretary 1963-1982
- 1978 Founder member of the Rainbow Art Group (Multi racial group of painters and sculptures) Elected Chairman
- Organiser for the following exhibitions and participated also:
- 1979 Action Space, London
- 1979 Midland Art Centre, Birmingham
- 1980 Burgh House Museum, London
- 1980 Berthe Hess Museum, London
- 1980 Commonwealth Institute, London
- 1981 IAUUK Art Centre, London
- 1982 William Morris Gallery, London
- 1982 Barbican Concourse Gallery, London

- 1981 Organised exhibition 'Four Indian Women' IAUUK Centre, London
- 1979 Wrote a paper 'The Status of Black Visual Artists in the UK' for Commission of Racial Equality
- 1981 Wrote a paper 'The Importance of an Exhibition for Indian Artists living in the UK' read at the Commonwealth Institute, London

IBRAHIM WAGH





BETWEEN TWO CULTURES

- 1934 Born Hyderabad, India, in a Sufi family
- 1955 Graduated from Osmania University
- 1956 While doing postgraduation, started painting
- 1957 Worked as a reporter with the local press — The Hyderabad Bulletin & Daily News
- 1963 Founder member of 'Contemporary Painters of India' - Andhra Pradesh
- 1964 Won State Scholarship to study painting
- 1965 Came to England for further studies. Worked extensively in glass techniques and enamelling
- 1969 Joined Central School of Art and design to study sculpture
- 1972 Diploma in Art and design

AWARDS

- 1960 Won major awards and cash prizes from Hyderabad Art Society; All India Art Exhibitions; State Lalit Kala Academy; Andhra Pradesh, India; Artist Enamellers, London 1977

ONE-MAN SHOWS

- 1962 Public Gardens Gallery, Hyderabad
- 1964 Hyderabad Art Society, Hyderabad; Industrial Exhibition Gallery Visakapatnam
- 1965 Hyderabad Art Society, Hyderabad
- 1976 Midland Art Centre, Birmingham

GROUP SHOWS

- 1960 All India Art Exhibition, Hyderabad
- 1961 State Lalit Kala Academy, Andhra Pradesh; AIFACS Gallery, New Delhi; All India Art Exhibition, Hyderabad
- 1962 State Lalit Kala Academy, Andhra Pradesh; Jehangir Art Gallery, Bombay; AIFSC Galleries, New Delhi; All India Art Exhibition, Hyderabad

- 1963 Max Muller Bhavan, Hyderabad; Jehangir Art Gallery, Bombay; Fine Art Society, Calcutta
- 1965 Max Muller Bhavan, Hyderabad
- 1971 East Coast Gallery, Province Town, USA
- 1974 Mandeer Gallery, London
- 1977 Alpine Gallery, London
- 1979 Alpine Gallery, London
- 1979 Action Space, London
- 1979 The Midlands Art Centre, Birmingham
- 1980 Burgh House Museum, Hampstead, London
- 1980 Berthe Hess Museum, London
- 1980 Commonwealth Institute, London
- 1981 IAUUK Art Centre, London
- 1981 Interviewed for BBC Television & Radio
- 1982 William Morris Gallery

PUBLIC COLLECTIONS

- Hyderabad Art Society, India
- State Lalit Kala Akademi, Andhra Pradesh
- State Museum, Andhra Pradesh
- Private Collections in India, Pakistan, Bangladesh, UK, USA, Canada, Australia and West Germany

MOHAMMAD ZAKIR



Ashwin Jit

ES
5TH Aug

Shashi Velam

Pradeepa Dan

Shanti Panchal

Chila Kumar Ban

Seni Kasad

In association with



