



G O P I K R I S H N A



GOPIKRISHNA



28 October - 5 December 2013

ART MUSINGS

Inside This Monstrous Whirl Of Time, To Find A Place Of One's Own...

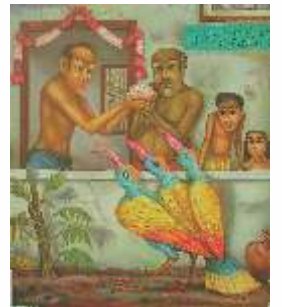
GOPIKRISHNA IN CONVERSATION WITH GEORGE

George: *The word is another kind of reality. In your paintings, words appear as an intimation or title. Are words part of the content of your visual creations?*

Gopikrishna: If you mean the titles, the words in it constitute only one of the elements, something that helps one to establish an immediate connection with the painting. But the ideas in it are beyond words. This painting in front of us is titled 'Marriage of Fishes' and the title is justified at the visual level too. There is the marriage of fishes in it, but beyond that, there are several mysteries in the painting.

Words appear as visual images in many of your paintings like 'Sankarabhavanam', 'Suryan', 'Tirukkarananattu malai manonirikshanapradesam' etc...

Those words can be seen as another image amongst many or as the presence of an idea within the painting; here words become another tool of expression. I often recognize some abstract ideas or areas that go beyond the intellect in painting. And I can realize the emotions in them. One can't measure such ideas with our knowledge; it may not even resemble our studies or even dreams. The effort to make concrete on canvas an idea that doesn't have any resemblance, may be similar to the birth of the primeval word. The birth of words too is due to such efforts of the mind to express abstract experiences. Looked at from this point of view, what I do through painting is to give expression, through the words and language that I create, to certain abstract ideas that I recognize.



man visiting uncle with friends, 2012 (detail)
man and father-in-law feeding a strange bird, 2011

Like figures and colours in painting, are the words too appearing along with them?

Most of the time, the title and words if any, come to me along with my recognition of the idea. I don't enter them in an intellectual manner, nor do I block them. They come into being in a free manner.

What painting offers us is a plane of visual ideas. Can you discern the world of ideas offered by words and the visual world of images in your work? For example, the figure in 'Marriage of Fishes' resemble that of a horse seen from behind up to its waist, which then assumes human form, and on his head grows the horns of an animal. When a figure evolves like this, does the ideation of words enter that process? Or, is it only the working of visualized ideas?

Both happen, I would say. The moment I recognize the presence of an idea, someone is also 'speaking' inside me. A certain kind of development of the figure is suggested like this. It will become clear if one examines the peculiarities of the visitors in the painting 'Man visiting his uncle with friends'. Man here is accompanied by a skeleton, dwarf, and animal; and each figure has its own specificities. Even while doing the first sketch I realize an inner-talk that these figures should be painted thus.

When you paint a dwarf, instead of it emerging from a silent mind, there are also suggestions of the sound of words, is that so?

Yes. But is that sound that of my mind? I realize within me the sea roaring from afar. But that sound is not mine. Only that I recognize the existence of various such presences.

There is a viewpoint that rejects the binary of the observer and the observed, where both are the same. In which case, the sounds that come from other presences are actually from within you.

But it is like reflections in the mirror. With the change in direction, the reflections appear or disappear. One could say that only when we become mirrors and orient our direction or attention, does the reflection become true, whether it is from inside or outside. Only through such ordering will man and nature become one. I think that at other times, there is no other being like man that faces such constant distractions in thought. But society works very diligently to block such reflection from man. Man suffers biggest sacrifices and tortures to vibe with this mind-mirror.

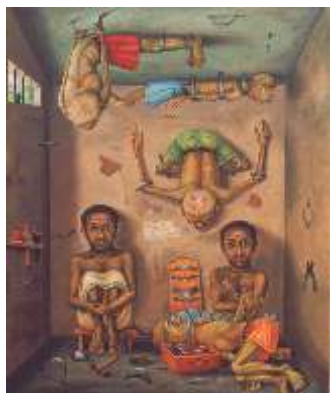
Obviously, there is an attempt to alienate us from such tuning; and you are very much aware of that. But does this idea influence the process of your painting?

First I realized I had something to say of my own, and that they were most often contrary to the prevalent trends in society. People are being relentlessly driven in certain directions; but when someone decides to step back and to concentrate on one's own mind-mirror; it is like facing a big challenge. The early years of my life in art were concerned with such struggles. An age that believed that art was not something for an individual to talk about himself, and here I was who thought just the opposite! My life in art began in this contradiction.



untitled, 1986

The working of human society and the conflict you were talking about, are they part of the content of your paintings? There is a painting titled 'Blacksmiths', which looks like a torture chamber of sorts.



blacksmiths, 2004

There are certain secrets that remain so forever. And because they are secrets, interpretations are impossible. I feel the presence of some of these secrets in certain ideas; you can say it is revealed to me. Some of them may be like a torture chamber, while some are humorous. One can say that the paintings that express such ideas are not the reflection of my immediate personal experiences. What I recognize is the structure in these ideas. In a state of void, each of the joints, nails and tools of the ideas assume clarity. It is as if they emerge from the mysteries of nature. They are eternal. One can see the presence of such visions in the arts of various ages and countries; the visions of ideas that transcend the individual artist and time. That is why I call them eternal mysteries.

Do you think what you say is similar to what C G Jung terms the Collective Unconscious?

I have followed Jung's ideas to a certain extent. One of his ideas that struck me is that the disjuncture



cure your ailments, 2010 (detail)

between the conscious and unconscious levels of human beings will definitely bring doom. As for me, I am someone who lives in the shores of the unconscious. There is a painting of mine called "Cure your Ailments, Visit Gopikrishna" where I have given my address like this: 'Desolate Beaches and Rocks, Central Travancore'. This desolate seashore is that of the unconscious. And I am an eternal wanderer in these shores. Nothing else matters to me. Neither do I want to recognize my times nor live up to the times.

When Jung refers to Collective Unconscious, our unconscious too forms part of it. Even when you say you gain insights as part of the collective unconscious, it is coming from within you only. The collective unconscious is an infinite presence, something that encompasses everything including us. It is revealed in the form of certain revelations, or certain visions that appear from nowhere, or as ideas, subjects or experiences. It encompasses various ways of several universes. The attributes that conscious mind employ, like space or time is irrelevant to it. For us, it may be revealed through our unconscious minds. Maybe we are bringing into being a new experience through it. It is not possible to ascribe such experience to a particular time or period. It may be eternal. But for that to take the form of art there should be a very strong communication between the conscious and unconscious mind. I think the core of your paintings show this experiential world.

I too think so. Maybe my paintings take such shapes when my unconscious connects with the unconscious of the collective. I feel that the ideas in them are timeless, so they are also difficult to define.

What we have to ponder upon is how a work of art comes into being. What we were talking about was the influence of collective unconscious in your art. Are you familiar with Castenada's books?

Only the first book on Don Juan.

He puts forth the idea that along with the 'ordinary' reality, several realities exist. The universe of each creature is different, and the universes too are many. Infinite number of universes coexists. It is not possible for the human beings not to feel the vibrations of such coexistence. But one has to be tuned to that. The first step is the realization about the coexistence of several universes.

In Don Juan stories, humans transmigrate, there are several such instances in our legends and beliefs about soul entering different bodies. For instance, the stories about 'odiyan' are about humans taking shape of animals. The 'Ashta Aiswarya Siddhi' in Indian traditions talk about such abilities like flying in the sky, transmigrates into other beings etc. If one reads it along with Jung's concept of the collective unconscious, it can contain the unconscious of not only human beings but other creatures too. I see many such associations in your paintings.

These are not acquired consciously or from books. I would say my life in art is a journey that I still continue on a path that was revealed to me at the age of 17 or 18 years. In this journey, my role is that of an 'observer'. I find in myself the experience of freedom that a caveman enjoys. Nature sans limits.

When you say freedom, what do you mean by that? What kind of experience is that?

There are certain unfreedoms that humans suffer, something that is applicable only to him, the fences that he creates around him. I look at freedom as a condition where such unfreedoms do not affect. Among the various life forms, it is only humans who impose unfreedoms upon themselves as laws. It has nothing to do with the intentions of nature. Man is the only life-form on earth that has turned against nature, ruining itself day by day. All these conditions are, for me, various forms of unfreedom. Only thing I can do is to retain my mental freedom; to travel anywhere my mind takes me, and travel through all spaces my paintings take me to. My duties as a family man or citizen are determined by my visible form. But my invisible form has no such liabilities. I recognize the existence of both within me: that I am not just one. I am not only the visible form, but also the invisible form. And as a painter I give more importance to this invisible presence.

When there are such entities within us, does the conflict between them become part of your art?

I think my mortal agonies do not influence the ideas of my painting. The self of the painter is that of the formless being, as we discussed earlier.

You enter painting through an experience of opening up, behind which is an unknown domain. This unknown domain may or may not contain conflicts. In many of your paintings, there are expressions of social situations. I think even when your painting rejects the characteristics of the present, they become contemporary through that very process. It expresses the condition of man today; his social condition, anti-nature attitudes and functions in a different way. They don't jell in common with the language or styles that exist at present. It is in total conflict with them. But that doesn't mean it doesn't include the concrete reality existing around you. You have been able to develop a very intense and elemental visual language that dwells deep into contemporary state and to connect with something of timeless relevance.

When I paint, I have the feeling that I should be doing this, in times like these. When you leave out something that is supposed to be of a particular period from a painting, the questions will remain as to what was left out and why. I have consciously avoided certain such trends and things; I refuse to go to such places. Then you are left with the question, 'why you didn't go there?' when you search for its answers, you get several reflections of the period.

In your paintings, the human figures are often not whole; they meld with that of other creature. Even when human figures appear, their eyes or expressions seem to go beyond the human. Is this some sort of a response to what you were saying earlier?



untitled, 1985

It is not a response, but recognition, the recognition that there is some sort of coexistence somewhere. We were created out of a mixture of everything. There is something of everything in us. And we are not something special and distinct. Earlier you were talking about different worlds; I think I realize those worlds through this. My mind travels to various animals, trees and mountains. There is a duality within me: the one who recognizes everything and joins with everything and another who stays alone and apart. Both are me.

The one who stays away from everything is part of contemporary society. But does the other stay in relation to him? Like what you said about freedom, are they interrelated?

I think it is like a house and the rooms inside it. From outside, the house is of one particular colour, a single pattern. When you enter the house, the appearance you had earlier become non-existent, only rooms are there now. The reality and atmosphere of the rooms inside are different. The colours, figures and patterns outside a house are the 'I who am outside'. The one who is outside is always annoying the one within; it is me myself who is disturbing me. A painter suffers the most from his 'other' who is not a painter.

Freud has dwelt with this in a beautiful way. When he talks about dreams, he mentions policing. The unconscious mind doesn't recognize any kind of control. And when dreams appear as the opening up of the mind, most often the subconscious mind turns into a police. Due to this conflict, the dreams change forms because it is prevented from manifesting in its actual form. What you say is something similar to that. You explained your art as something that grows out of a kind of connection between unconscious mind and collective unconscious. In that the subconscious or the conscious mind intrudes once in a while. Does such intrusion manifest in the form or space of your art?

Maybe it is there. But it happens beyond my conscious knowledge. Finding solutions to get over problems relating to creation is what I am after; not seeking any other clarity.

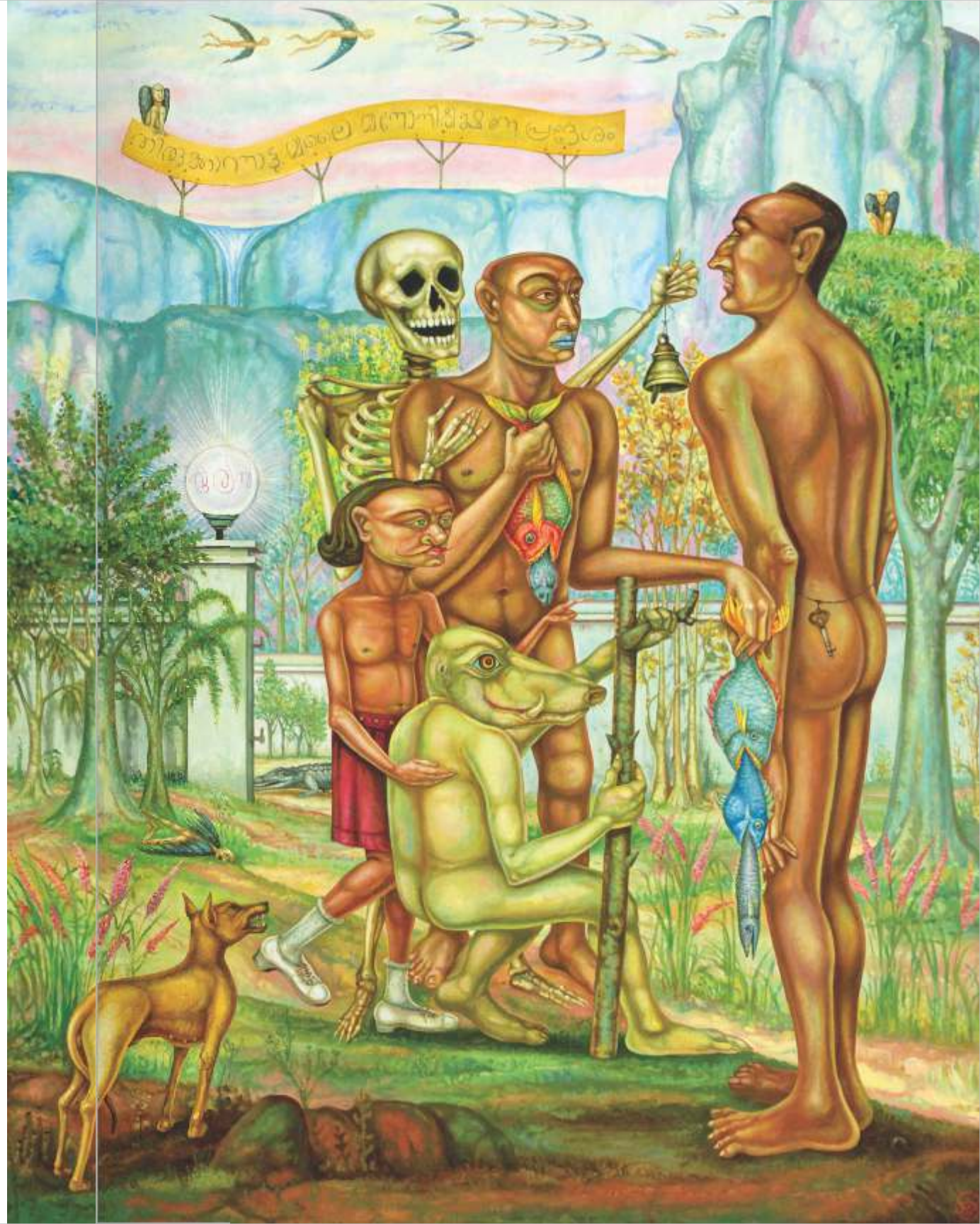
The word 'Mind Watching Zone' in the painting 'Man Visiting Uncle with Friends' is a very conscious word.

One could describe the space of mind watch as the actual valley of my paintings. In this painting there is an indication of a water body atop a hill where the plaque 'Tirukaranattu Malai (imaginary name of a mountain) Mind Watching Zone' is fixed. Though we don't see it directly, it is visually indicated by the overflowing water we see in the painting. Atop the hill is a kind of abundance that is beyond our imagination. This hill is our mind itself, and the mind is overflowing. Here mind turns into nature.

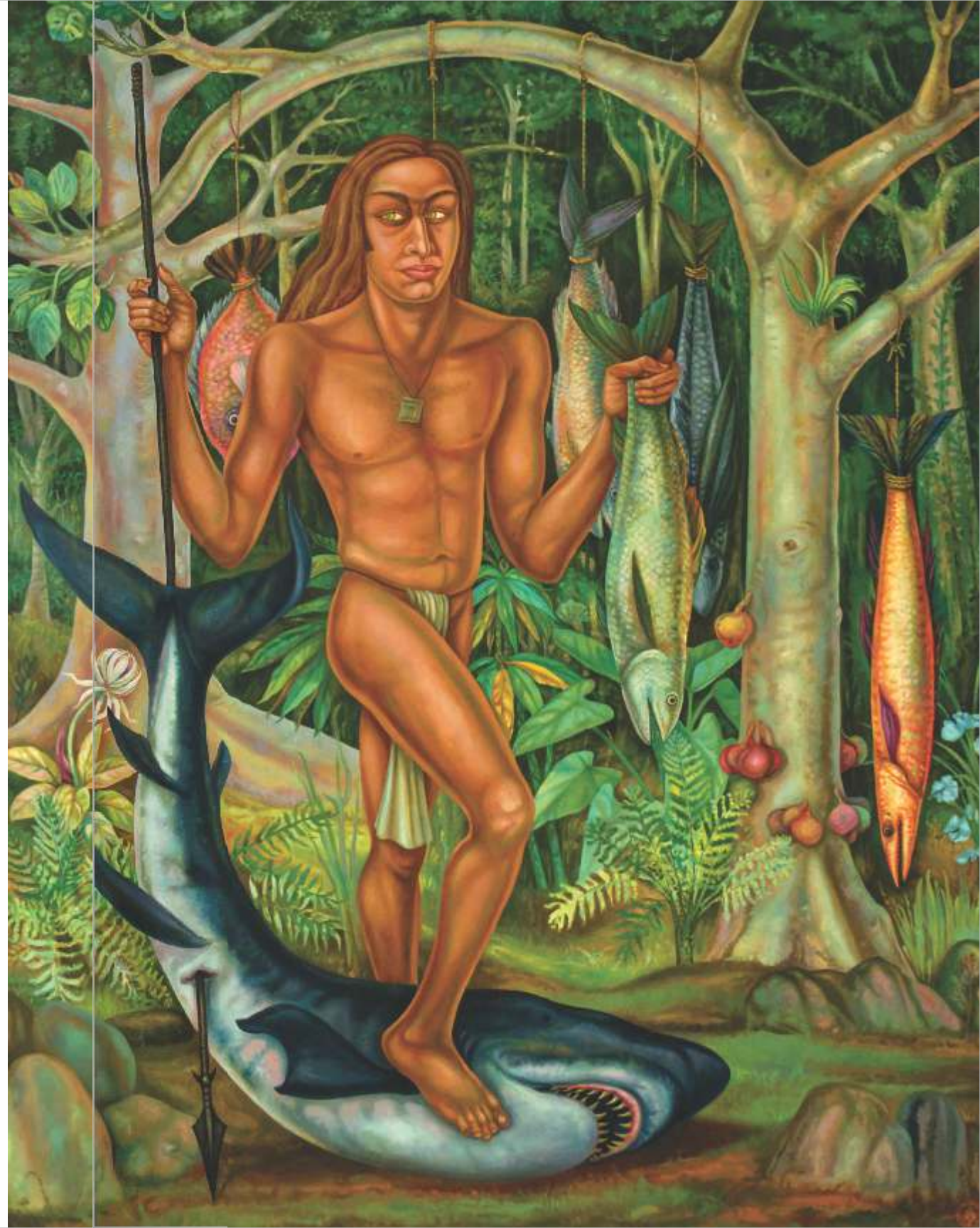
This activity of observing the mind, is it like meditation? In meditation, we observe the mind, without intervening and purify it by slowly bringing the activities to a standstill.

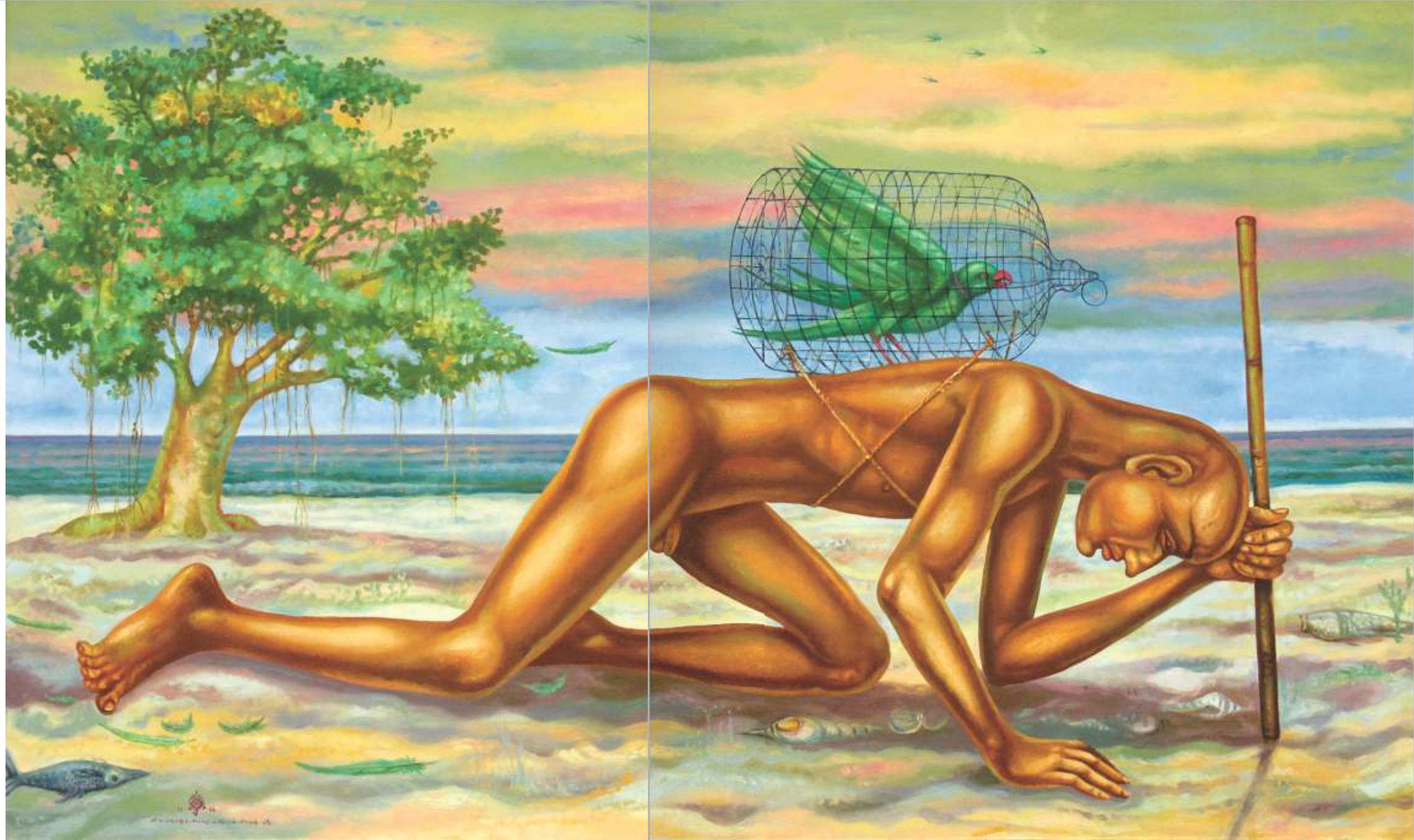
It is not that kind of purification that happens in me. I have no conscious intention of transcending mental states. I am at a stage when I am trying to re-cognise things. I think transcendence happens in a life-form after it assumes several lives, forms, experiences. No wind comes back to rest at the place it originated. I don't know from where the wind within me originates. I remember it only from the moment it woke up. What is happening now is its incessant flow. It is not a wind that culminated from a host of little emotions within me. By the time I realize its very existence, it is already fast-blowing. When it is blowing like this, there is no meditation, there is only recognition.

Man Visiting Uncle with Friends
oil on canvas, 78 x 62 inches, 2012



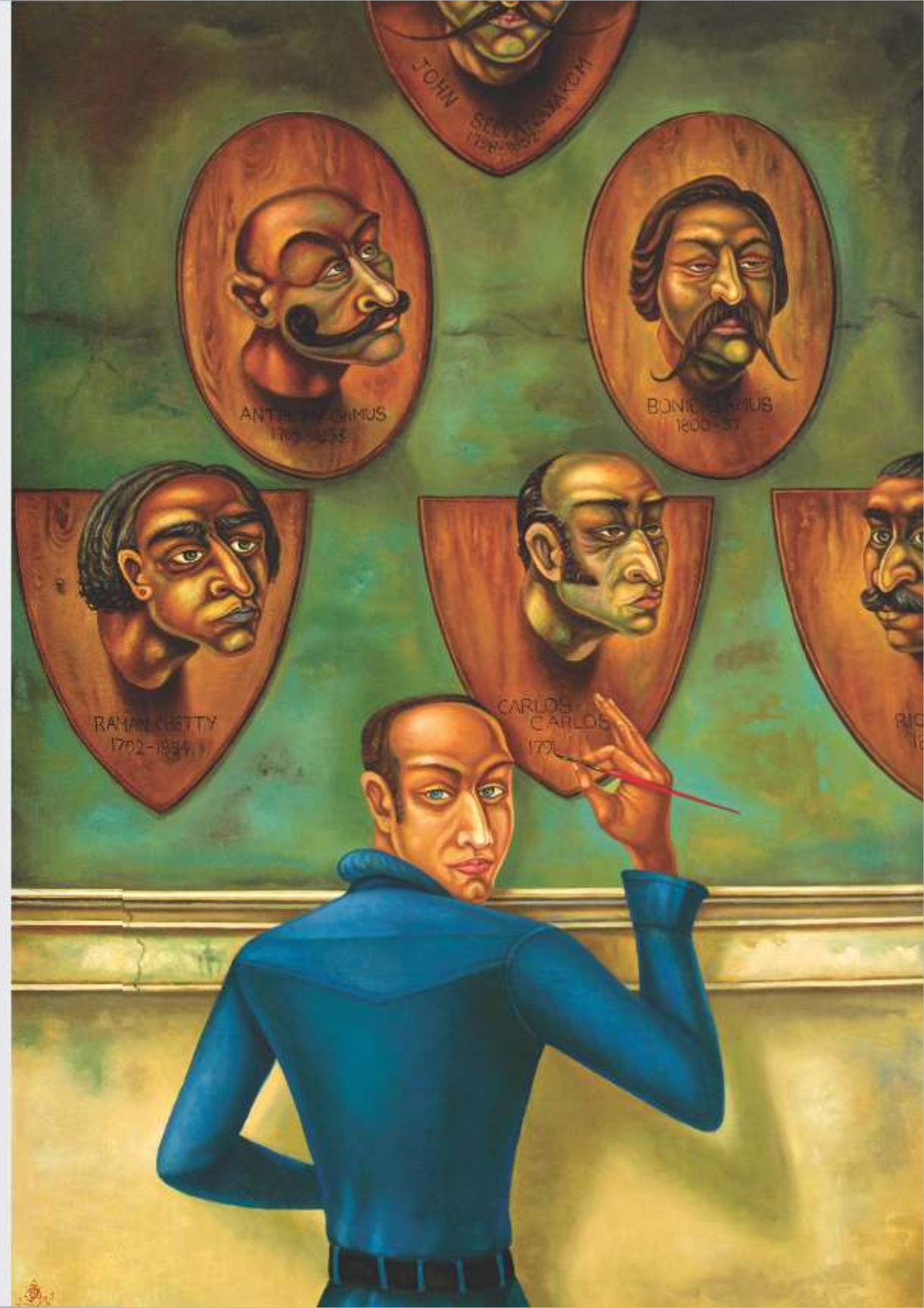
Fisherman of The Forest
oil on canvas, 78 x 62 inches, 2011



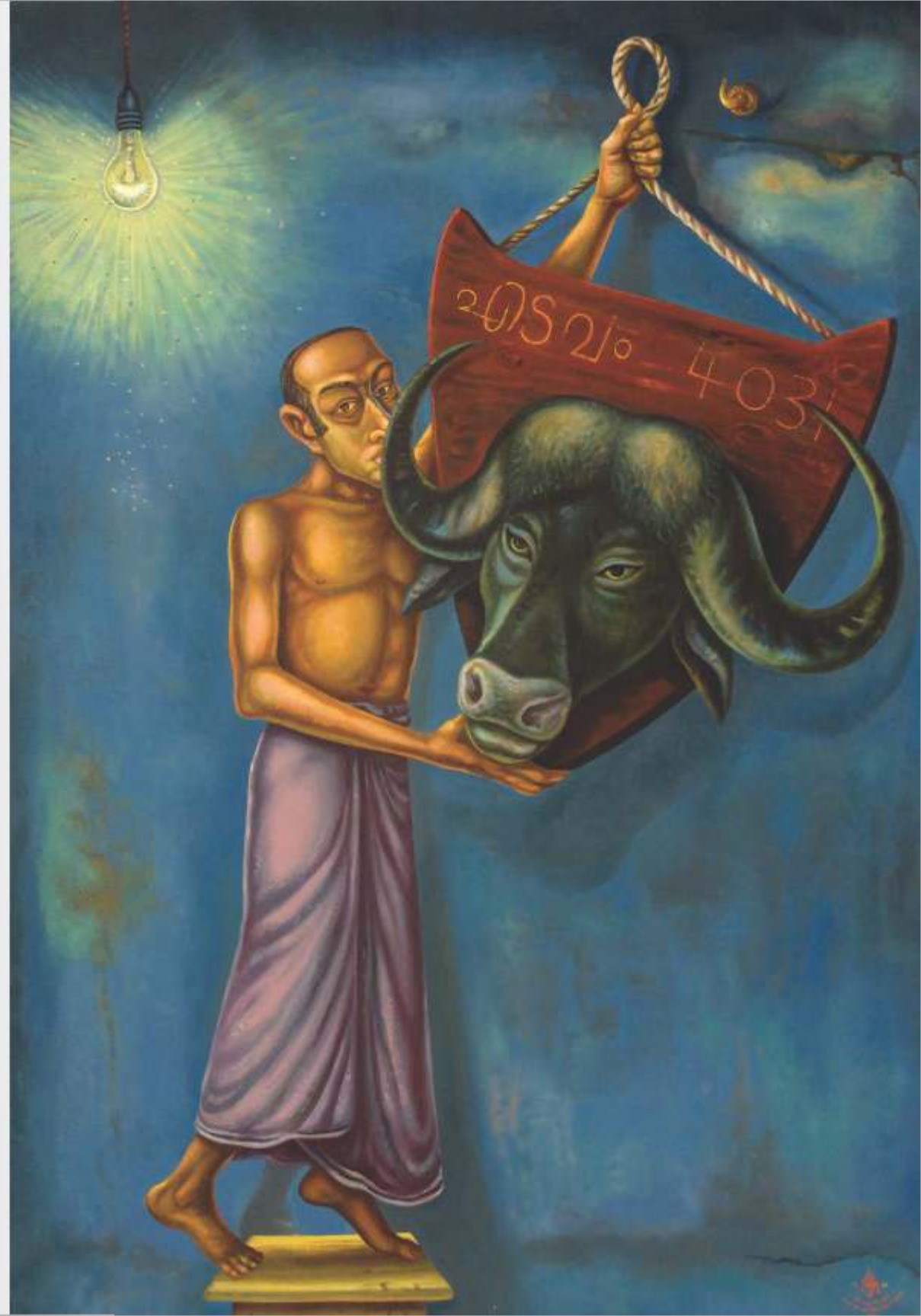


Death of A Man With Parrot
oil on canvas, 36 x 60 inches, 2011

Trophy Collector
oil on canvas, 60 x 42 inches, 2011



Man Hanging Trophy
(Homage to Late Dr. V.K. Ramachandran, Psychiatrist , Antique Collector)
oil on canvas, 60 x 42 inches, 2011





Marriage of Fishes
oil on canvas, 80 x 84 inches, 2012

There are many figures in your paintings that express restlessness. Like for example your painting 'Nagaraja Descending'. Snakes emerge from the head of the human figure in it, though the trees and the background do not unnerve us. But the figure itself is extremely haunting.

In that painting, it was the human figure that came first. Then I recognized that it was me. We think with a head, but when we think with many heads, the thoughts multiply; that too thoughts from the heads of poisonous snakes! They crawl in different directions from the neck. When each snake crawls in different directions, where will Nagaraja go?

'Through the Same Dry Life, I Travel on and on' is a water colour that follows a similar idea. In this 'my' leg is tied with a string that is held by a superior being. 'I' can only move my limbs from where I am lying down but is unable to move further. Repeating the movement it is capable of, this figure continues his journey of life. Maybe the freedom of movement that we are given in our lives is something like that: only a few millimeters. We pass through that with great care and cover great distances in life.



nagaraja, 2008

When you say this tied up man is your self portrait, it is an entity that is 'your social identity'. Now that entity is becoming part of the painting. This is not the portrait of the caveman in you, but of the social being who lives with him. There is a strong exchange between the caveman and social being in you.

Such exchanges are there in my paintings. The formless often give way to the one that has form. The self portraits of mine that appear in various forms are itself an example of this. This social being has several needs; maybe he is satisfying those through his friendship with the painter.

I think the social surroundings of the social being in you thus sneak their way into your pictures. In this process Gopikrishna, the painter is borrowing from Gopikrishna, the social being. But there is a transformation occurring there. The caveman is not someone who accepts the perceptions of the social animal, so the painter in you is engaging with the sources of the social being and...

Some sort of editing is happening there, I think.

Can't say if it can be called editing, maybe it is a metamorphosis. When Kafka's father called him a cockroach, it transformed into a revelation in his head, and turned into a cockroach. Then he tried to write about how a cockroach perceives and experiences things. Maybe it is not correct. It is only a thought. Even when he is a cockroach, he is talking about human experiences. So, even when we travel through these creatures, it is still a human experience or discovery. We can't truly capture the experience of a fish or a horse. So one finds a lot of hybrid creatures in your paintings. There are no mono-creatures there. Even when you call it a fish, when you add limbs and a beard to it, there is something of a human being added to it. The fish is no longer a fish, nor is it a man, but a mixture of both. It is a creative process that creates such an experience that is deeply related to what you described as freedom, that deep connection with the collective unconscious, and the visions arising from it etc. Even though it is like that, the emotions

that are projected on to it are human and contemporary. Though continuities of several times are present in them, how it is revealed through you is something related to the state of the unknown. The unknown is an important element here. The space and time of your paintings exist in this unknown. When a vision arises, it is coming from what is not known, and it lures you into the unknown.

It is like the experience of attaining freedom; it also invites the viewers to freedom. It is a kind of invitation to see. The unknown is an existence that connects me with the universe. Through this unknown I travel from one to the other. This journey, its pleasures, that is what relates me to the unknown. The nature in my paintings exist in this domain, it has already turned into something that cannot be seen by the senses. So, where does it exist? Only when I look inside. When I look inside, it exists in the virgin form; no one comes there to excise it using horrendous machines. No one can undertake such actions there. The unknown has given me a virgin land like that, the habitus of the caveman in me.

Various marks are left by the impact of human actions on this virgin land, and these marks influence your paintings in different ways. You look at it two ways. One is the virgin land and the other the human processes that designs everything.

In my early paintings, I used to avoid the human from them. One can say I expressed my dislike for human things through it. A world that considers only human problems is not mine. The living and non-living, wind, rain and clouds come through me. Knowledge from the trees, birds, animals and reptiles come and fill me. Then why should I be a painter of man, who is one of the most insignificant of earth's products?

It is not possible for any creature to free itself from nature and control it; humans are part of nature, even if he flies airplanes, launches rockets or makes atom bombs. He can do all that only by obeying the principles of nature.

But the products that man turns out and expels; nature don't know how to receive them. He is not doing what nature intended him to. If nature is destroyed through these actions, it is solely due to man, and it is totally against the principles of nature.

How can one resist that?

I do it through my paintings. Every artist who recreates the world he knows within him is resisting. When you change according to popular tastes, resistance is cancelled. If one enquires into the reasons for change, and come to answers like 'This is today's style' or 'Only then would people see it', that means we have entrusted someone to uproot us and to fill our depths with mud. When we succumb to such changes, it will end in tragedy. It is tragic for the world as a whole. I think art is a very potent ritual. A ritual that can reign in the most dangerous being on earth: man.

The role of such ideas in your paintings is very evident. There is also a conscious continuation of such thoughts within you. Through that process, you understand what is happening in the world now; you think about them, realize their impacts and decide to resist it. This conscious thought process moulds the way your paintings evolve. They are complimentary in nature. The unconscious is contributing to this conscious effort; such resources trigger responses in the collective unconscious too. That is what lies behind

your revelations. That is why, these paintings, even while depicting strange spaces and figures, become expressions of contemporary states. Maybe, conscious efforts are like the act of planting seeds or applying manure. The process by which figures in the painting evolve happens in an unknown shore. When we realize it, we understand that there are things in life that are expressed forever.



sankarabhavanom series, 2009 (detail)

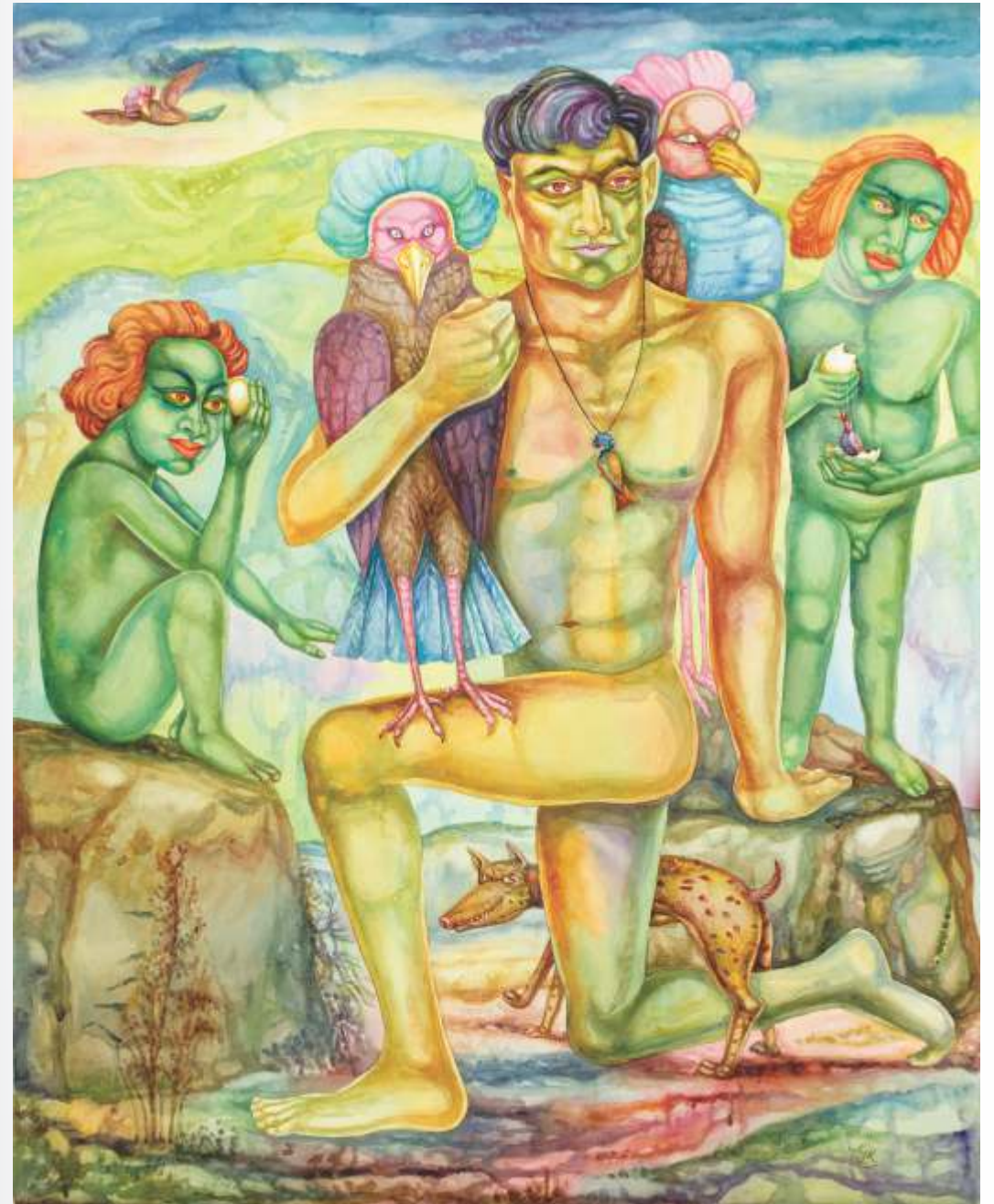
In the painting 'Sankarabhavanam' there is the figure of a man carrying a sword and shield as if going to war, though one doesn't find any opponent there. It is a self portrait, that of a lonely soldier. I have always felt that my art is a kind of readiness for war.

The intermixture of humans and other creatures constitutes the core of your paintings. Through such coming together you express resistance, as you said. Without such urge for resistance such mixture of figures is not possible. And that urge rejects an order that was formed as part of the creation of the universe. The order that one finds in the world, that a creature should be like that, man should be like that, etc undergoes change here. In paintings, they are different. The world in which such figures live is one that totally resists our world. If you want to create a world like that, you have to intensely reject the world that exists around you today. If you want to create a fish with human limbs, you have to have the energy and resources for that. Even if that comes out of collective unconscious, it takes such shapes only when there is a conscious effort, a thinking pattern, and emotional energy of yours behind it. Maybe the collective unconscious will form the support system for that, but the rest have to be done by you, because you are both its receiving and executing agent. It is a conflict that happens within you. As this war is on, what may happen and what is happening is known to you as you belong to a certain very sensitive minority among humankind. You can't avoid that sensitiveness.

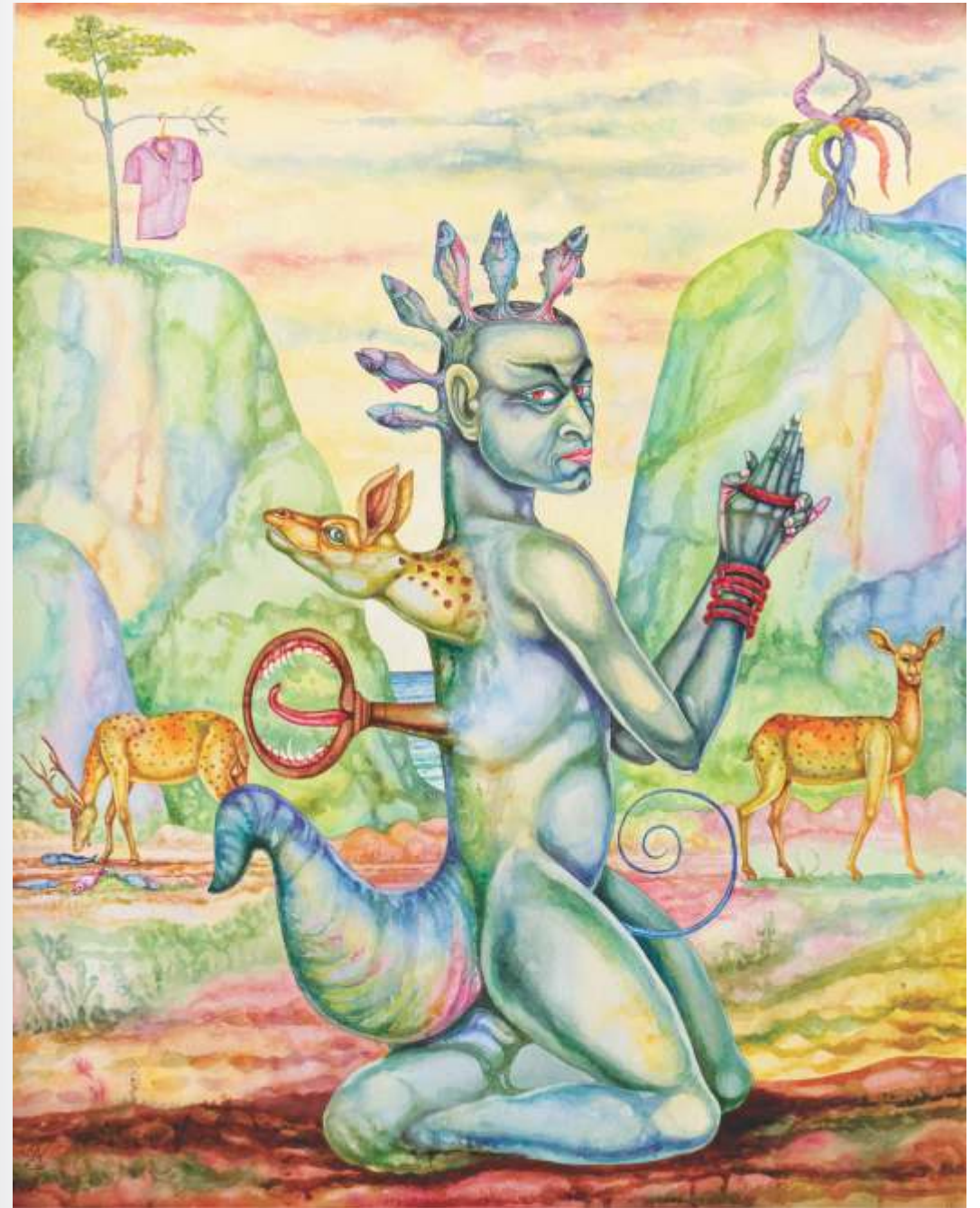
Moth Man
watercolour on paper, 45 x 36 inches, 2012



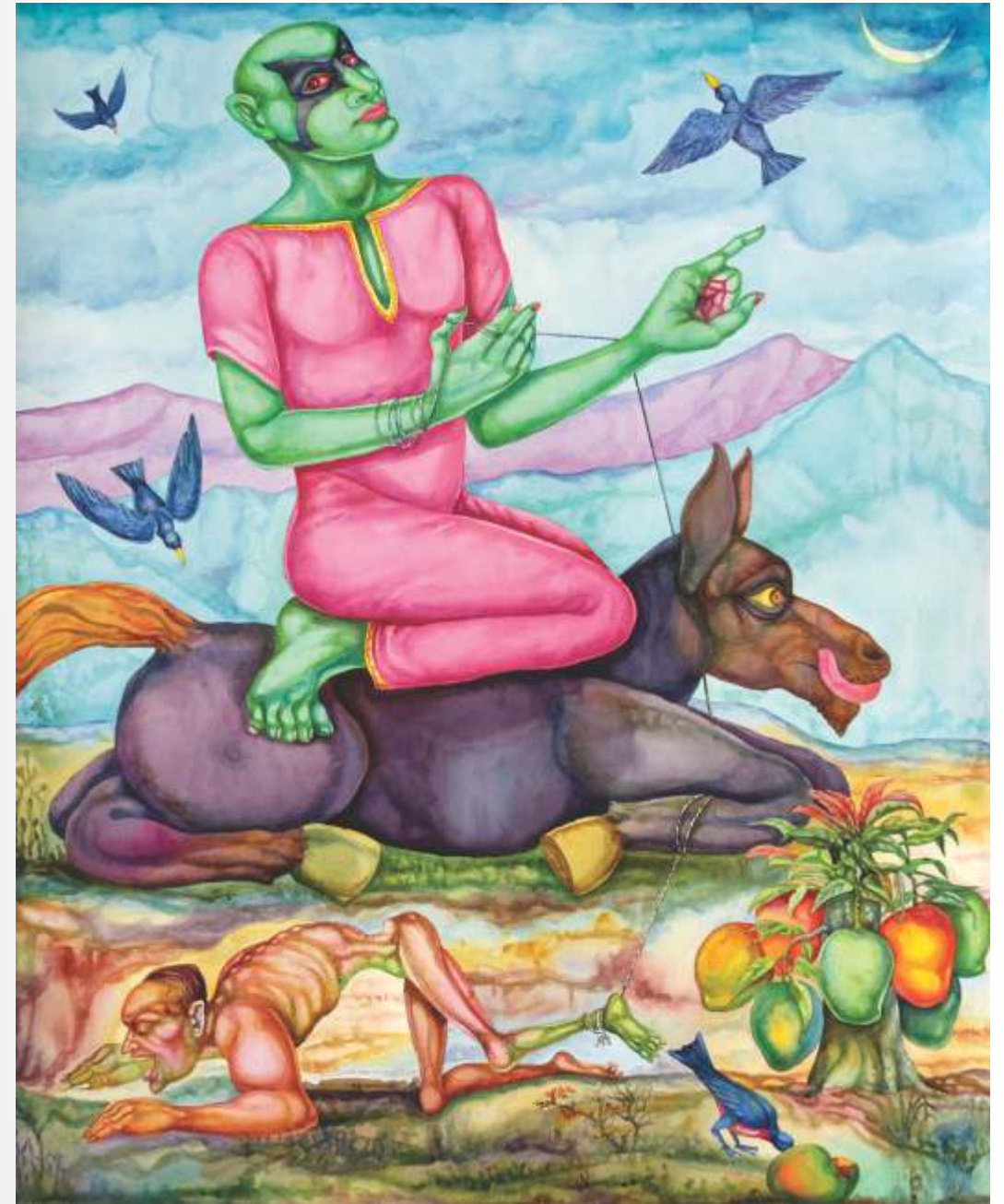
Portrait of A Bird Tamer with Goblins
watercolour on paper, 45 x 36 inches, 2012

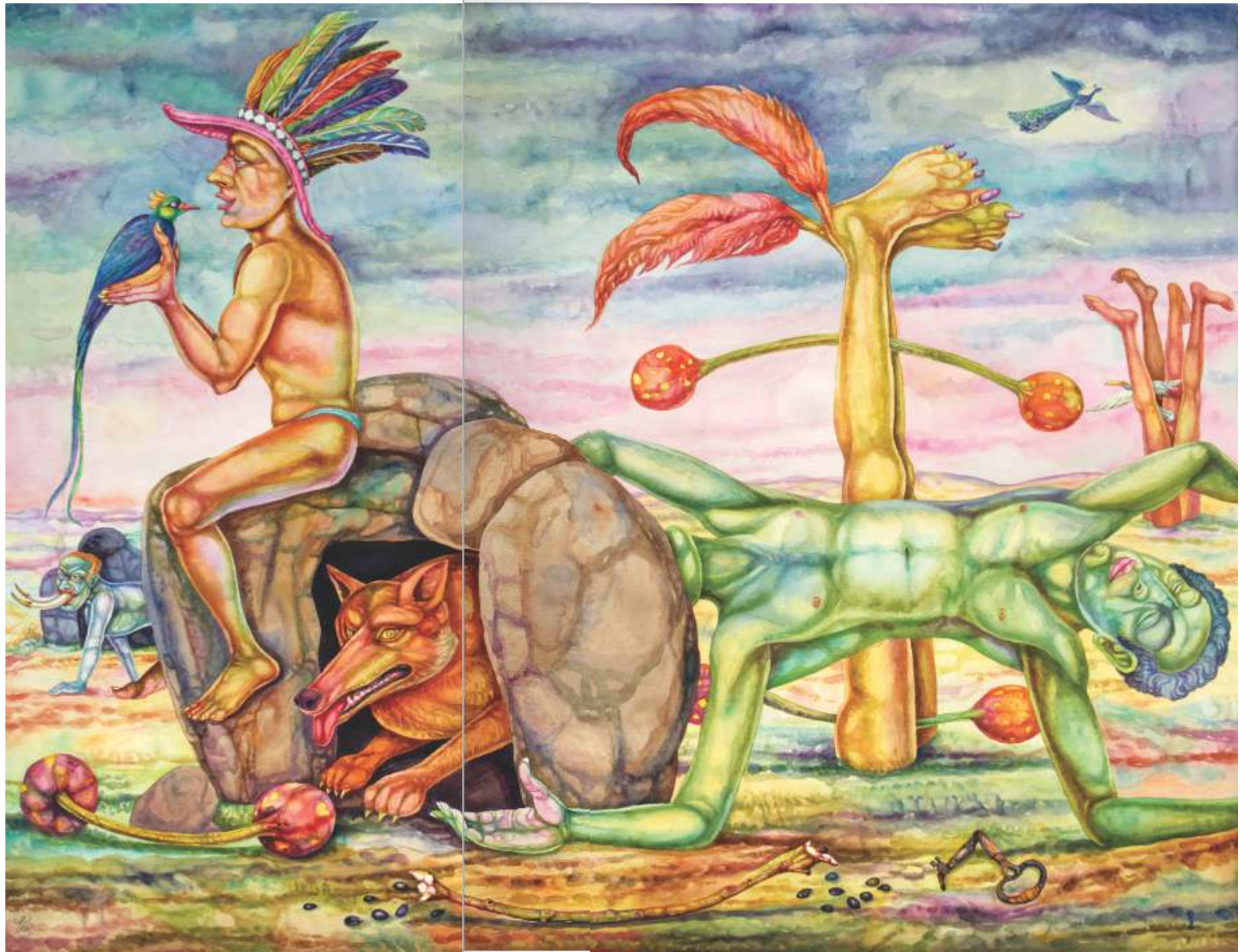


An Independent Man Beautifying Himself
watercolour on paper, 45 x 36 inches, 2012



Through The Same Dry Life I Travel On and On
watercolour on paper, 45 x 36 inches, 2012





Bird Tamer In An Unintentional Animal Country
watercolour on paper, 45 x 57 inches, 2013

One can experience time in different ways, and you are one who rejects a linear understanding of it.

Man's measure of time is founded upon the rise and setting of the sun, the rotation of earth and the growth and decay of the human body. And he tries to arrest time and to develop a life -project from it. But for an artist, time and timelessness are experiences that alternate. It is in time that he with form exists, and his formless being belongs to timelessness. As a painter, it may be timelessness that he experiences most of the time.

Let us think that you are doing a certain part of a painting at a particular time in a particular day. It is during that moment and time that the space and bhava of that painting take shape. Thus time acts through us. That is the only way time works in us.

The main obstacle towards that realization is the intertwining between the form and the formless within me. Only when one gets free of the other can such thoughts enter our minds. The moment you start contemplating of time, you are approaching meditation. In me, it has not happened yet. Now what is happening is an intense fight between dualities. But in some paintings, the indicators of time do come in, often in the form of the presence of death. In the painting 'G meets K' I see my own death. In this meeting between us, the state of 'I' in 'me' is getting over, and I enter death like a somnambulist. In 'Man Visiting Uncle with Friends', death bells toll. In 'Poet in the Children's Park' the promise of life and its cessation is suggested through a rotating toy.

What is the series you are doing now 'Man with Bodyguards' about?

It is an example of what you described as 'opening up'. What happens here is an ordinary sight turning into an extraordinary vision for a moment. I had this opening up when I saw a very dark man coming out of the darkness of a tea shop. I recognized my transcendental self – one that is protected by my pre-human ancestors – in that vision. Maybe you can call it the discovery of the lost link and its rejoining.

Another thing that I noticed about your art is the prominence of human figures in them. But all of them are male figures.

Earlier, we talked about two entities in me, and my art being an exchange between the two. Their cage is my male figure. When I got male form, along with it came all the woes attached to it. Female form - another cage - is not entirely understandable by me. But if you ask me if I know all these strange creatures in my painting, I would say they are all my own manifestations, or it is me scattered as many. A female mind is not something you can express just by painting a female figure. The figure I am in my present life - male - that is where I found myself upon. It is through that I traverse the big world I talked to you earlier. The beginning and extensions of this search belong to my own figure. I got myself as a boy, and I carry this aging figure with me everywhere. I sleep and wake, think and dream in it. If that is so, how can I avoid that presence of the 'I' that is closest to me. And as I mentioned earlier, whatever is excluded, will continue its presence as a question mark.



g meets k, 2011



poet in the children's park, 2012

When you deal with collective unconscious, there are no divisions like male and female, not even the division from other creatures is possible. If all kinds of creatures can enter our universe through the collective unconscious, then this female entity can also enter it. When someone probes your world, he can see that you have rejected one of the most extreme prohibitions. The entry into the animal world has happened very smoothly. For that, one should have very powerful resources and energy. But this gender taboo is something that is restricted to the human world, and doesn't demand such resources or energy to surpass.

It is a very spiritual issue. When people of two different genders attract each other, there must be some biological reasons behind it. Even within that reside several secrets. What we are searching for is our own half, or something that we lack in ourselves. Maybe a yogi's realization is when one half returns to the other and they join together. But it is not possible for a man or woman who hasn't reached that stage. At the most what is possible is mental or physical relationship. Even then, the two halves do not become one. It is agonizing to realize that one is not whole and he is alone. It is something that cannot be resolved. What remains as man and woman are parts of one thing that was torn into two. When male figures dominate the pictures, there is a wail in it that yearns for the other half.

What is your notion of spirituality?

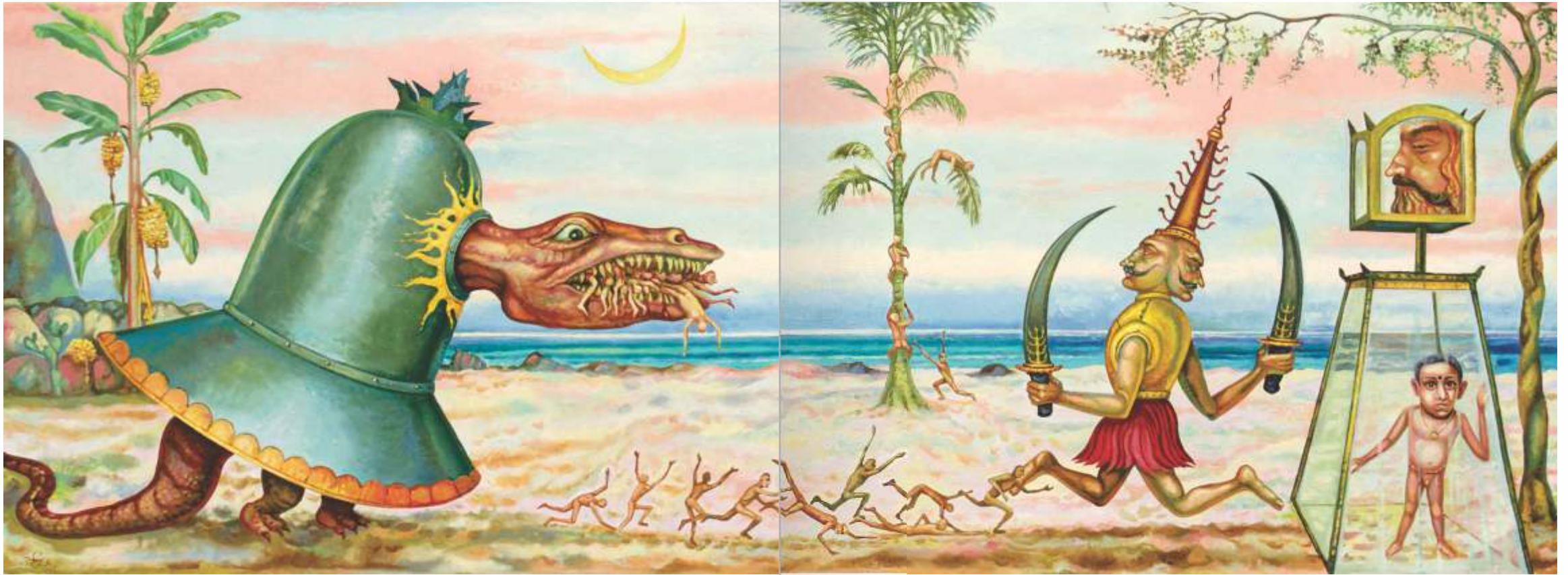
As for me, spirituality is about clarifying different kinds of energies and desires that have not yet subsided or become clear. Nothing in the world can stay on forever in a turbulent state. However turbid the liquid maybe, it has to settle in time. Art and spirituality begin when you recognize the turbulence within you. There is a lot left to know. Whatever I have known are yet to burn down. The killings in my paintings indicate the end of several conditions, not violence. They are alchemical killings. Something is destroyed, and something else emerges out of it. Now everything is dumped into this furnace, various states of mind/being burn in it, that of mine, that of plants, birds and animals, that of humanity. Inside this monstrous whirl of time, to find a place of one's own, and to create and sustain within it plants, birds and animals, and to reside within it. It is one of the most extreme experimentations of our age.

George is a painter and poet based in Thiruvananthapuram, who has published two volumes of poetry and conducted several exhibitions of his paintings. He was also a host to several artists so as to enable them to organize slide shows and presentations at Thiruvananthapuram

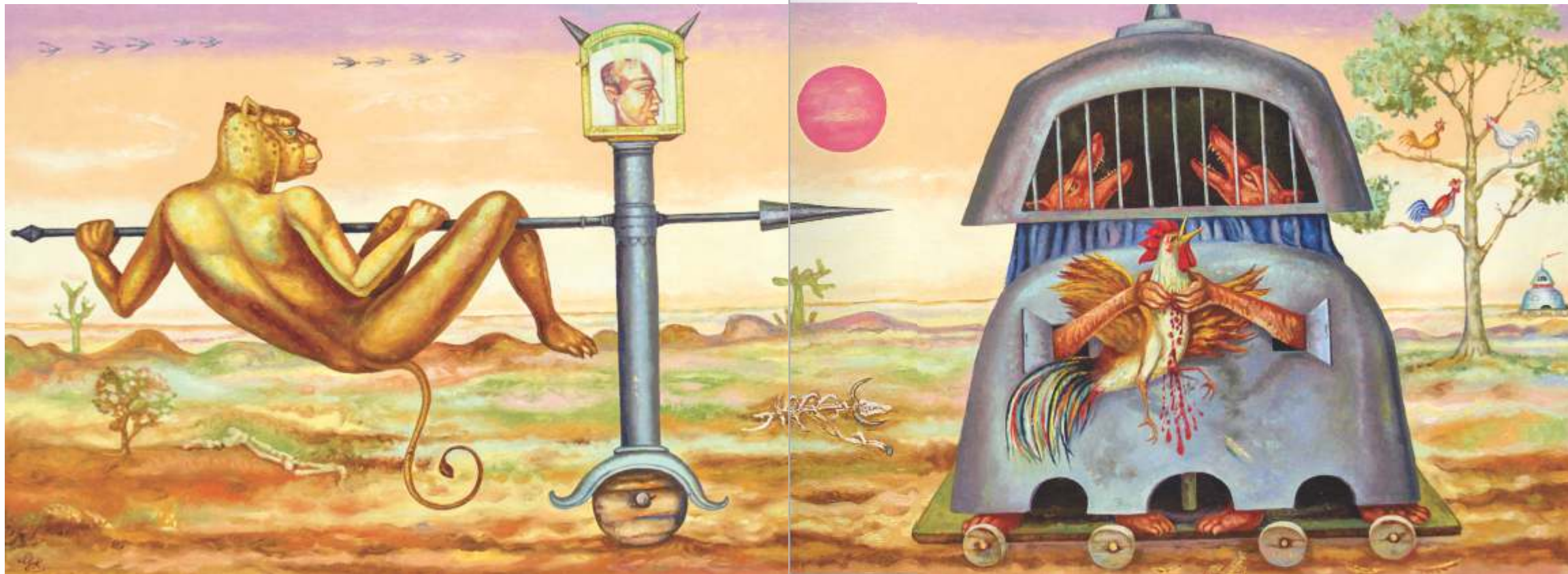
*Translation by
Dr. C.S. Venkiteswaran, cultural critic.*



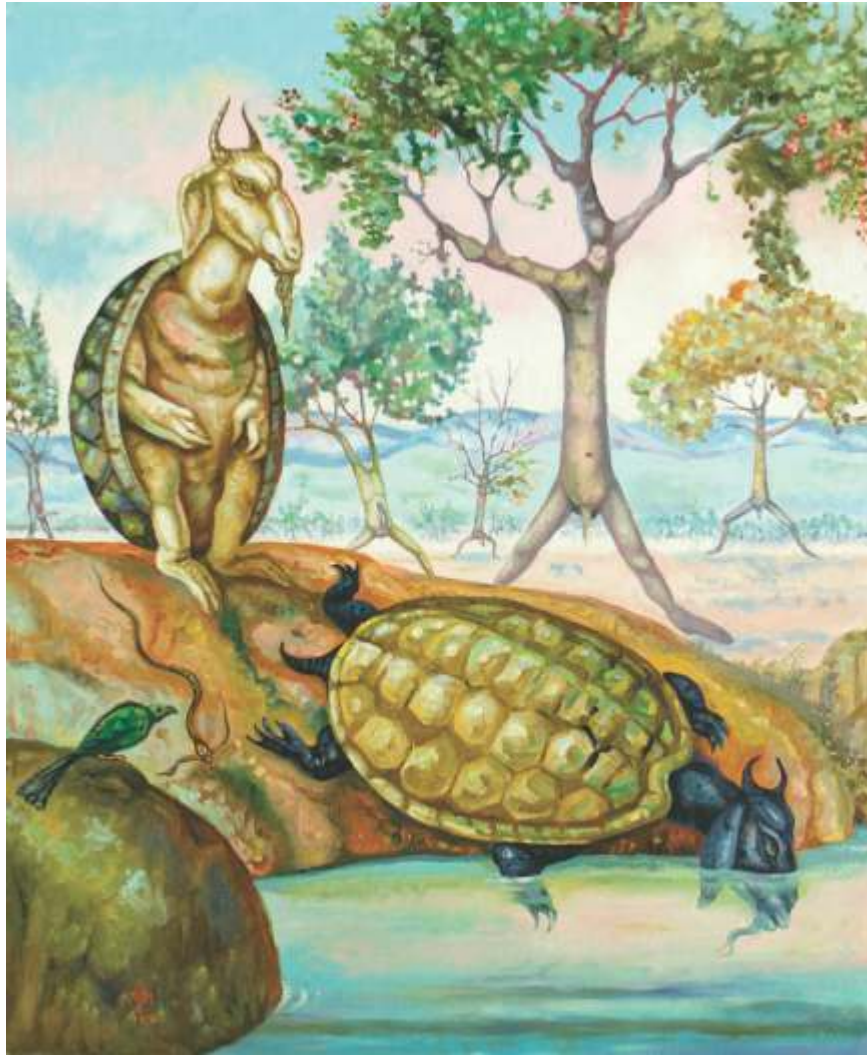
Man with Bodyguards
oil on canvas, 80 x 117 inches, 2013



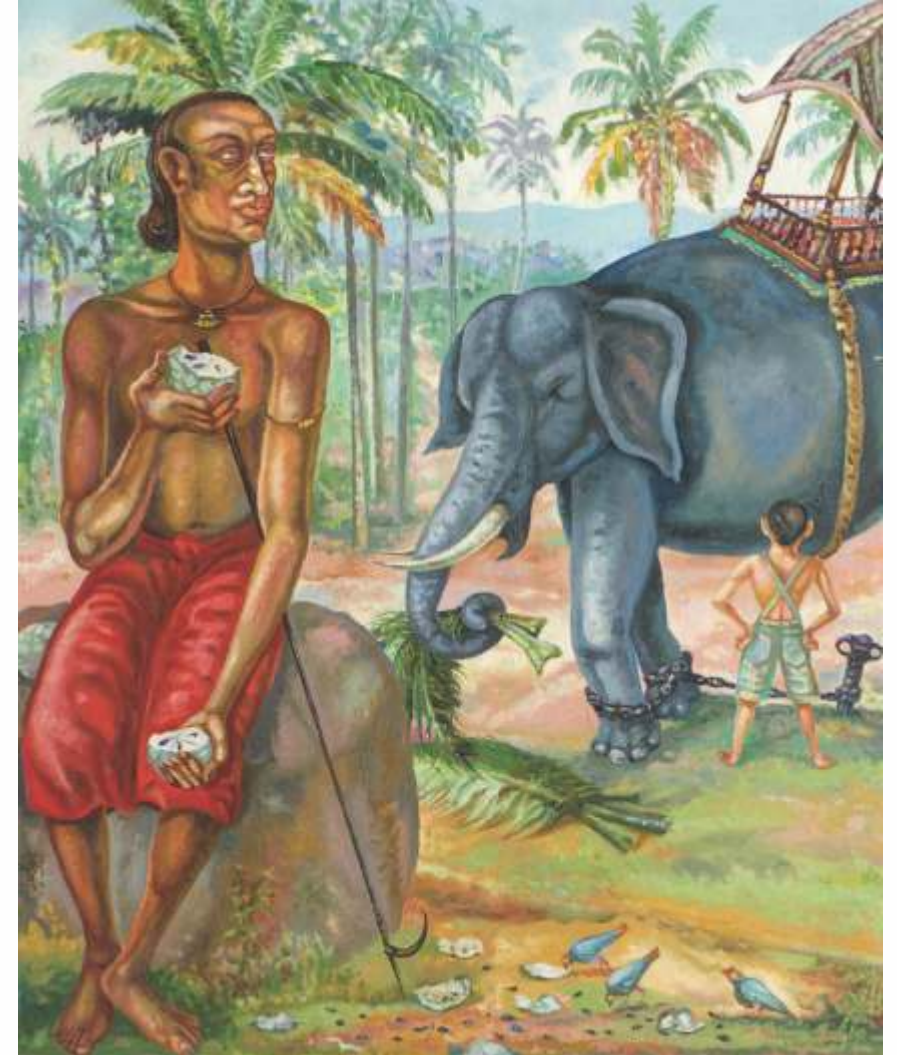
Battle of Contraptions - 1, Childhood Memory
oil on canvas, 22 x 59 inches, 2012



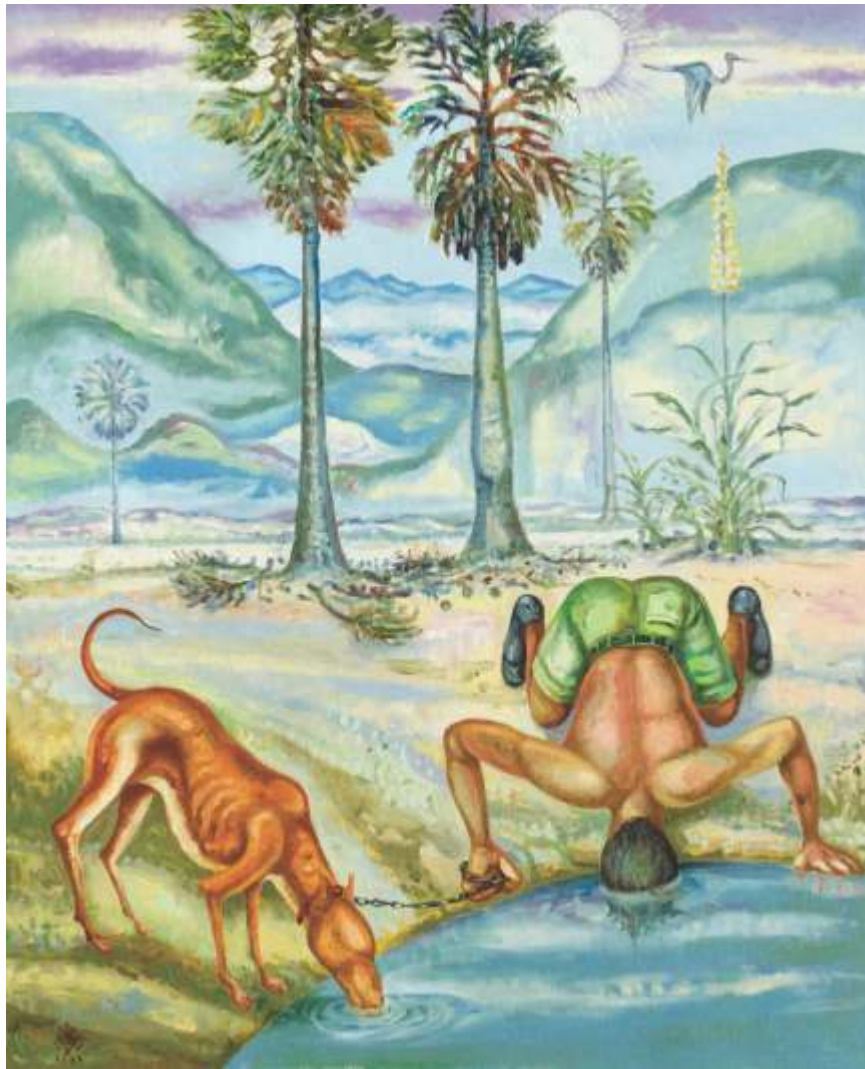
Battle of Contraptions - 2
oil on canvas, 22 x 59 inches, 2012



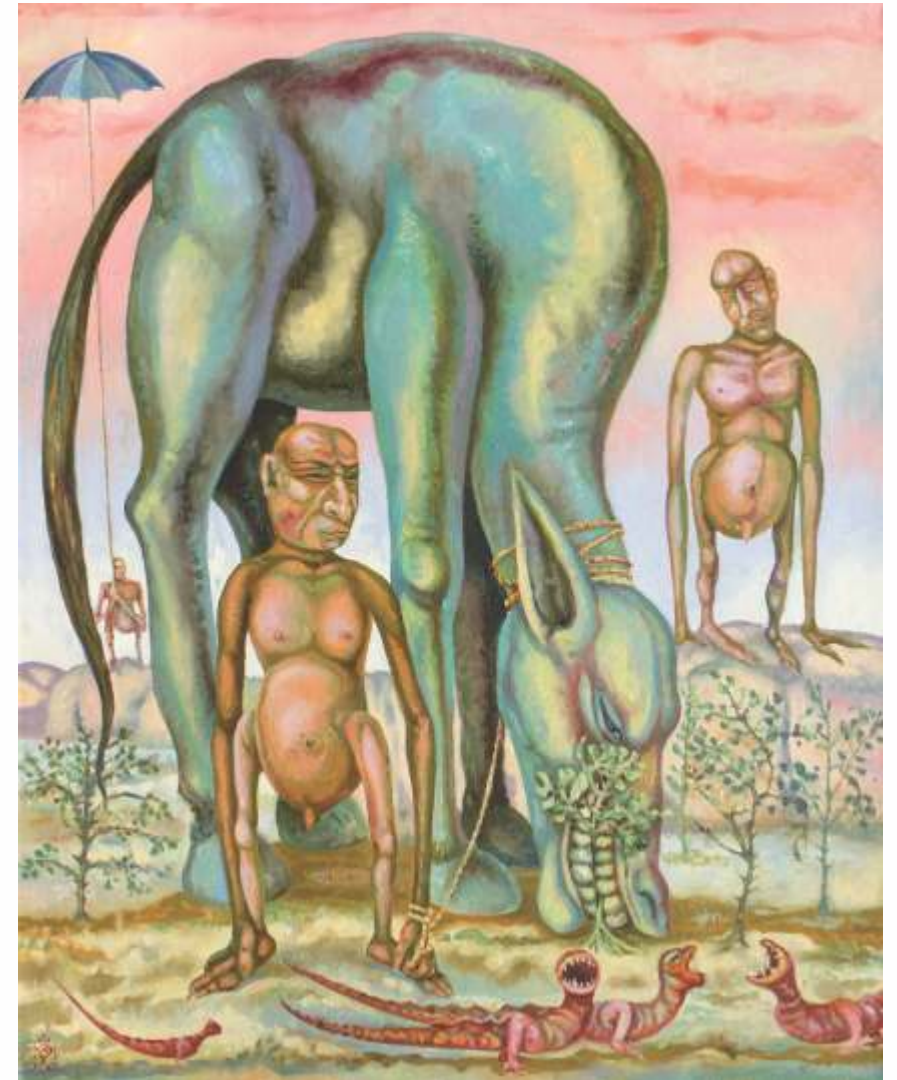
Goat Turtles of The Moving Forest
oil on canvas, 23 x 19 inches, 2013



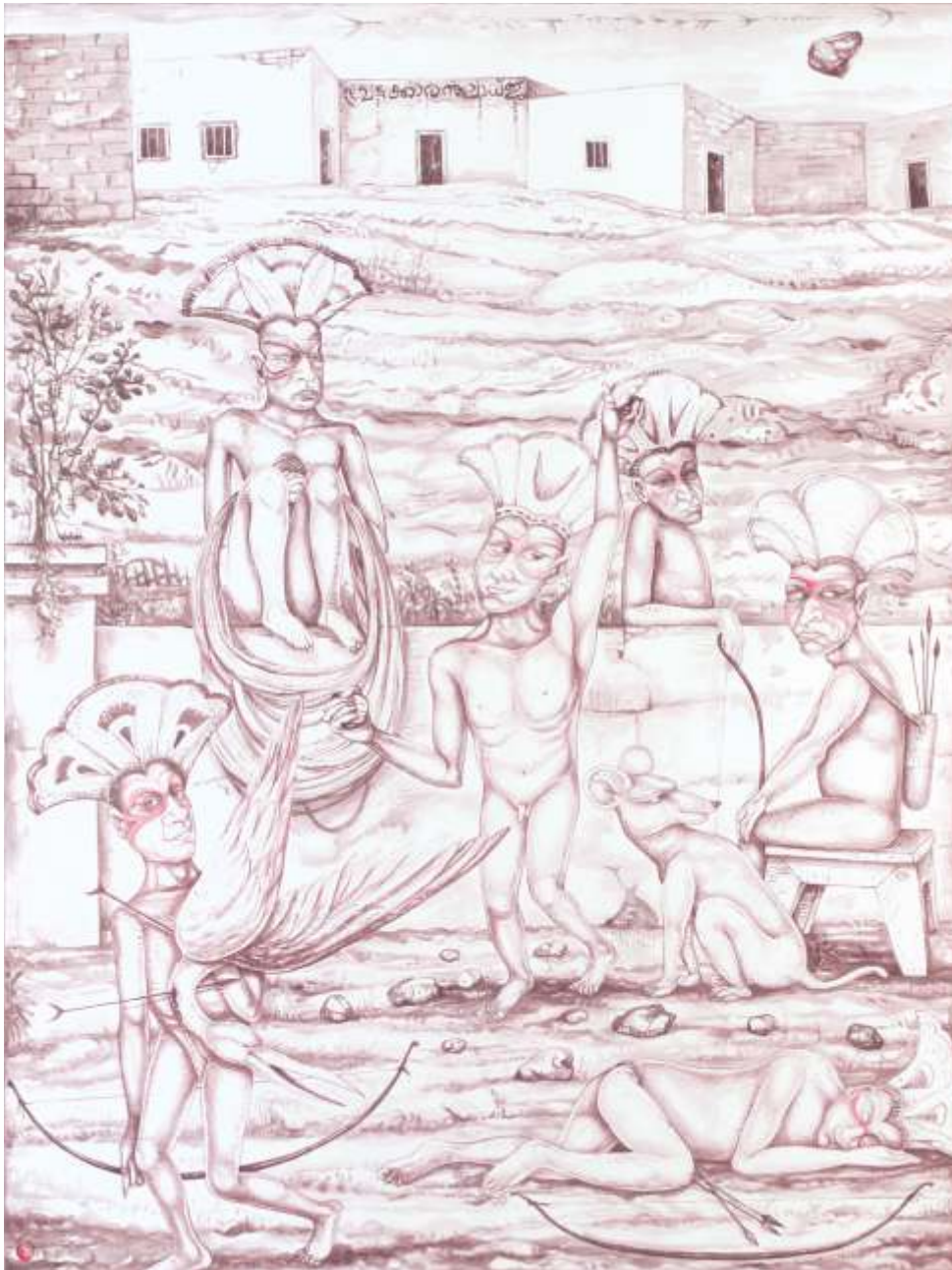
Mahout Eating Custard Apple
oil on canvas, 23 x 19 inches, 2013



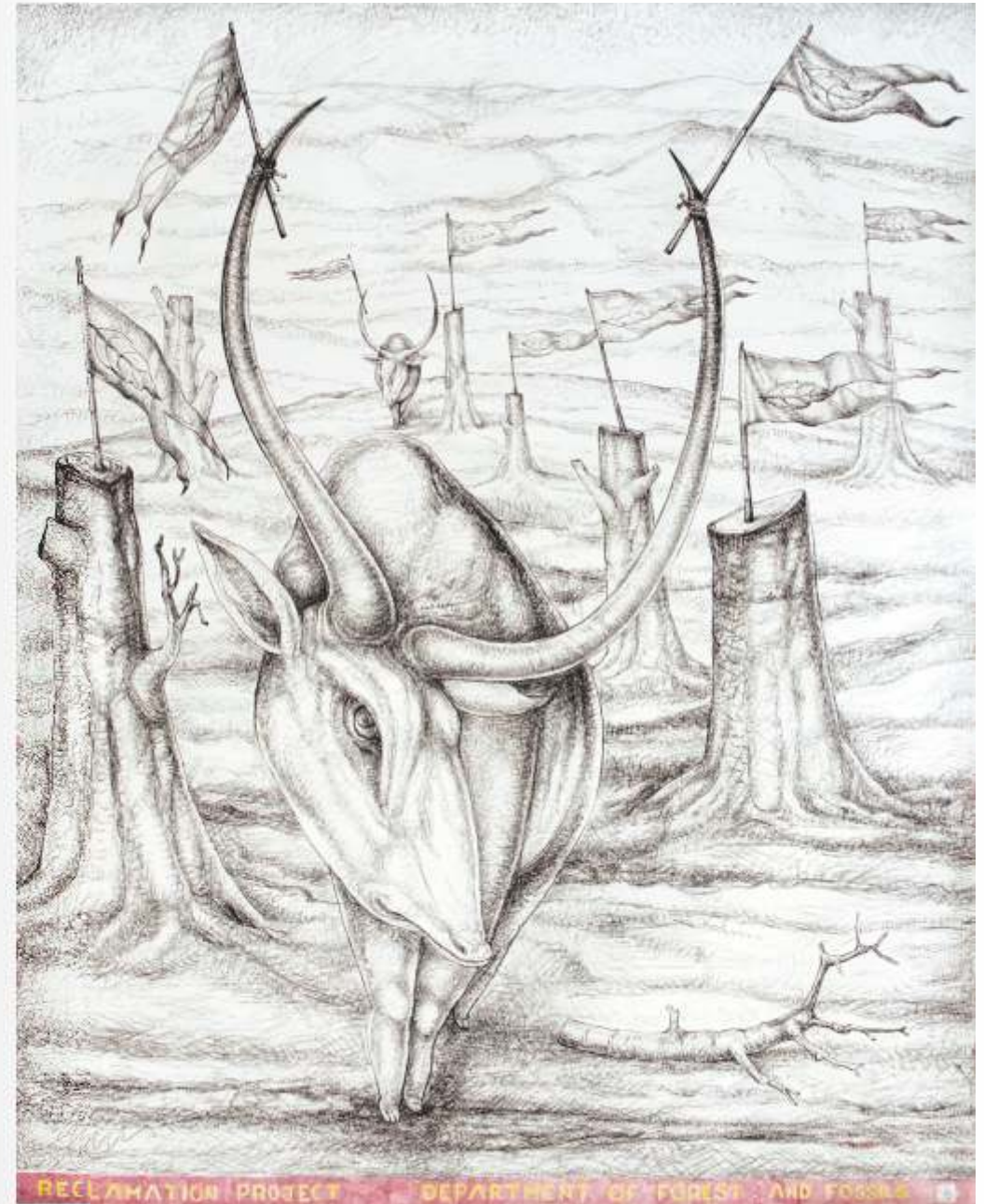
Master and Dog Quenching Thirst
oil on canvas, 23 x 19 inches, 2013



Men with Long Arms Feeding Beast
oil on canvas, 23 x 19 inches, 2013



Hunter's Lodge
chinese ink on paper, 52 x 42 inches, 2009



Reclamation Project
conte on paper, 45 x 36 inches, 2012



GOPIKRISHNA

1965, Trivandrum, India



Art Education

- 1995 M.F.A (painting), College Of Art, New Delhi, India
1987 B.F.A (painting), College Of Fine Art, Trivandrum, India

Awards

- 2002 Award For Drawing, All India Fine Arts Society, New Delhi, India
2001 Runner Up, Bose Pacia Modern Prize For Contemporary Art, New York, U.S.A
2000 State Award For Painting, Kerala Lalit Kala Akademi, India

Solo Exhibitions

- 2013 *Perceptions from the Precipice*, Art Musings, Mumbai, India
2010 *Carnival of Rising Emotions*, Art Musings, Mumbai, India
2009 *Personal Mythology*, Palette Art Gallery, New Delhi, India
2007 *Dream Conservatory*, Art Musings, Mumbai, India
2006 *The Cave In The Metropolis*, Palette Art Gallery, New Delhi, India
2004 *Swan And Other Paintings*, Kashi Art Gallery, Mattanchery, Kerala, India
2002 *Turtle Hatchery*, Kashi Art Cafe, Cochin, Kerala, India
2001 *Secret Energy*, Kashi Art Cafe, Cochin, Kerala, India
2000 *Gates To Decivilization*, Durbar Hall, Kerala, India
1996 *Beyond The Known*, Museum Gallery, Trivandrum, India
1989 College Of Fine Arts Gallery, Trivandrum, India

Group Exhibitions

- 2011 Art Chennai, Chennai, India
2011 India Art Fair, with Art Musings, New Delhi, India
2010 *Art Celebrates 2010*, Rabindra Bhavan, New Delhi, India
2008 Art Singapore, with Art Musings, Singapore
2007 *Ten Light Years*, Kashi Art Gallery, Kerala, India
2005 *Double Enders*, Travelling Exhibition curated By Bose Krishnamachari, India
2002 Exhibition Of Indian Contemporary Art, curated By Justin Marx, Gallery Lombadi, Texas, U.S.A
2001 Bose Pacia Gallery, Modern Prize For Contemporary Art, New York, U.S.A
2000 *Exile & Longing*, Lakeeren Art Gallery, Mumbai, India
1993 Contemporary Indian Art, Schoo's Gallery, Amsterdam, Netherlands



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