

IF ON A
WINTER'S NIGHT
A Traveller

November – December 2019

the 20th
ART MUSINGS



ANJOLIE ELA MENON

Anjolie Ela Menon (born Asansol, 1940) often structures her paintings around enigmatic figures who seem to travel to us from previous historical periods or distant milieux: sages, nymphs, saints, nomads. 'Family', rendered in her favoured medium, oil on Masonite board, sets its dramatis personae into an ornamental frame of the kind traditionally made for a *jharokha*-balcony or a doorway in Rajasthan or Gujarat.

Menon studied at the Sir J J School of Art, Mumbai, earned a degree in English Literature from Delhi University, and was awarded a French Government scholarship (1961-1962) to study fresco at the École des Beaux Arts, Paris. Menon has always been open to experimentation. With *Mutations*, shown in New York (1996), Menon effected a major change in medium, becoming one of the first Indian painters to create computer-aided images, which were based on her own paintings. She has participated in the Algiers Biennale, the Sao Paulo Biennale, and three editions of Triennale India, New Delhi. She has held forty-five solo exhibitions, including retrospectives at the Jehangir Art Gallery, Mumbai, the Lalit Kala Akademi, New Delhi, and the National Gallery of Modern Art, Mumbai. She has held solo exhibitions with Art Musings in 2006 and 2015.

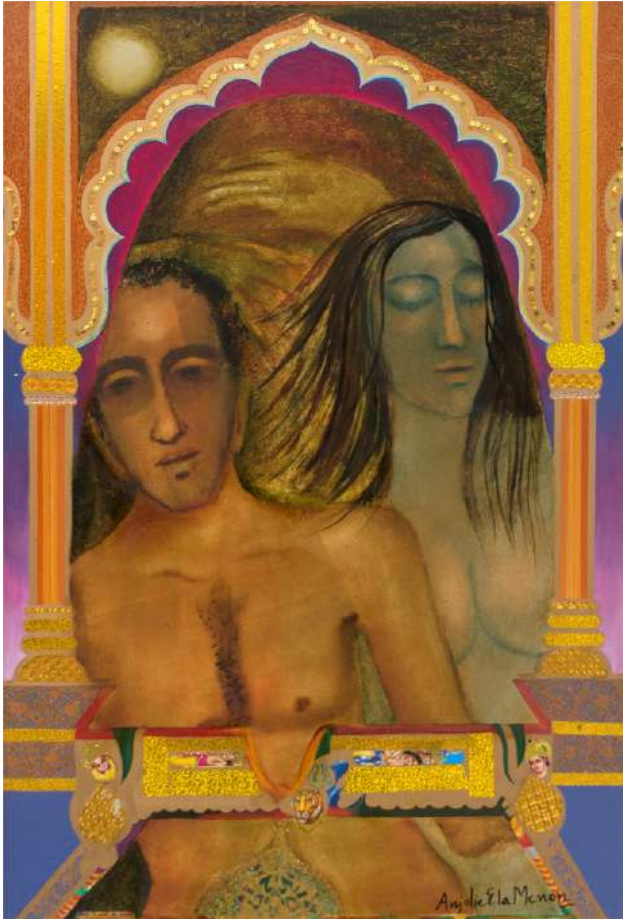
Menon has been a trustee of the Indira Gandhi National Centre for the Arts (IGNCA) and served on the advisory committee and art purchase committee of the National Gallery of Modern Art, New Delhi. Two books have been published on her work: *Anjolie Ela Menon: Paintings in Private Collections* (1995) and *Anjolie Ela Menon: Through the Patina* (2010), both by Isana Murti. A book, *Celebration*, accompanied her major solo show at the Asian Arts Museum, San Francisco. She has been awarded the Padma Shree by the Republic of India and the Chevalier dans l'Ordre des Arts et des Lettres by France.



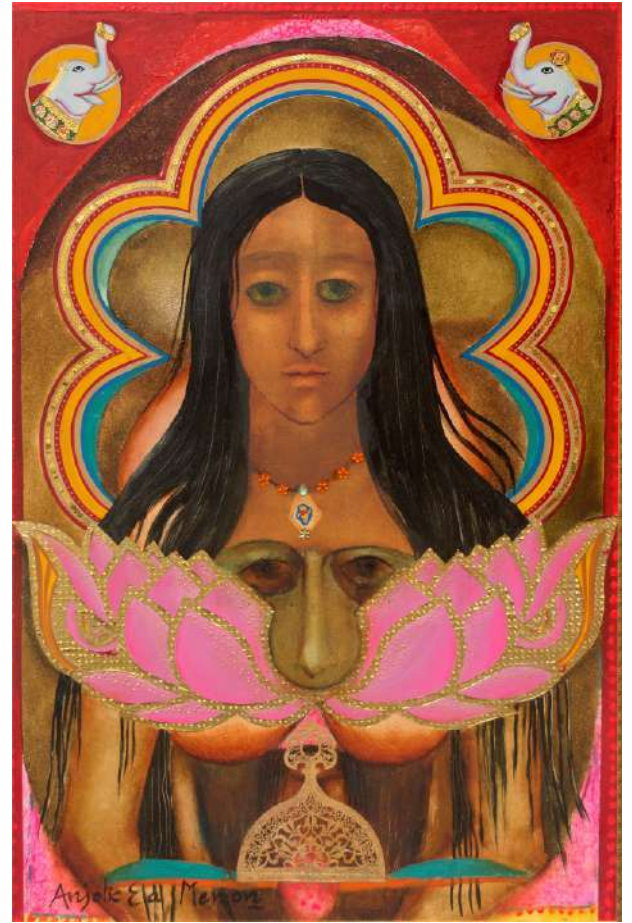
Pastoral - 2, Oil on Masonite Board, 34" x 20", 2019



Family, Oil on Masonite Board, 63" x 69", 2019



Kitsch - I (Series), Mixed Media on Masonite Board, 36" x 24", 2014



Kitsch - II (Series), Mixed Media on Masonite Board, 36" x 24", 2014



JAYASRI BURMAN

Jayasri Burman (born Kolkata, 1960) has evolved, over a period of time, an iconography that is saturated in the aura of Nature's nurturing, sustaining, maternal capacities. She invests these capacities in the archetypal figure of the Great Mother, manifested as the Devi, the guardian of waters both still and flowing, attended by animals symbolically associated with fertility and plenitude. The work that she has developed for the present exhibition has an altar-like quality, and is dedicated to the presence of the earth as divinity – like Ganga or Yamuna as portrayed in sacred Indic iconography, she appears with a mythic animal who could be the *makara* or a composite of crocodile and elephant, and also with the tortoise and the serpent, both symbols of the cosmos.

Despite having been trained formally at Kala Bhavana, Santiniketan (1977-1979), and the Government College of Art and Craft, Kolkata (1979-1980), following this with a year in Paris where she studied print-making, Burman refuses to be constrained by the conventional codes that separate 'high art' from 'low art' or 'modern art' from 'folk art'. She combines her academically trained image-making style with practices of collection and embellishment that have affinities with more modest, domestic forms of art-making, which are usually dismissed as 'craft'. Often, her studio floor acts as an anthology of her ongoing collection of ingredients, whether shells or beads, which will find their way into her work. She gains artistic momentum by replenishing herself from such fountainheads of creativity as folklore and the cruelly undervalued women's arts of India's villages and small towns. Burman has held many solo exhibitions, including '*Lila*' (2014), '*Fables and Folklore*' (2010), and '*Sacred Feminine*' with Art Musings. Her works are in prominent collections, including the National Gallery of Modern Art, New Delhi, and the Lalit Kala Akademi, New Delhi.



Invocation-Abahon, Water color on Paper 55" X 72", 2019



Guardian, Watercolour on paper, 48" x 60", 2019



Ananta, Watercolour on Paper, 60" x 48", 2019



Hermit - I, Watercolour on Paper, 12" x 12", 2019



Hermit - II, Watercolour on Paper, 12" x 12", 2019



Hermit - III, Watercolour on Paper, 12" x 12", 2019



Hermit - IV, Watercolour on Paper, 12" x 12", 2019



Hermit - V, Watercolour on Paper, 12" x 12", 2019



Hermit - VI, Watercolour on Paper, 12" x 12", 2019



Enchantress - Bonobibi, Watercolour on paper, 72" x 54", 2019



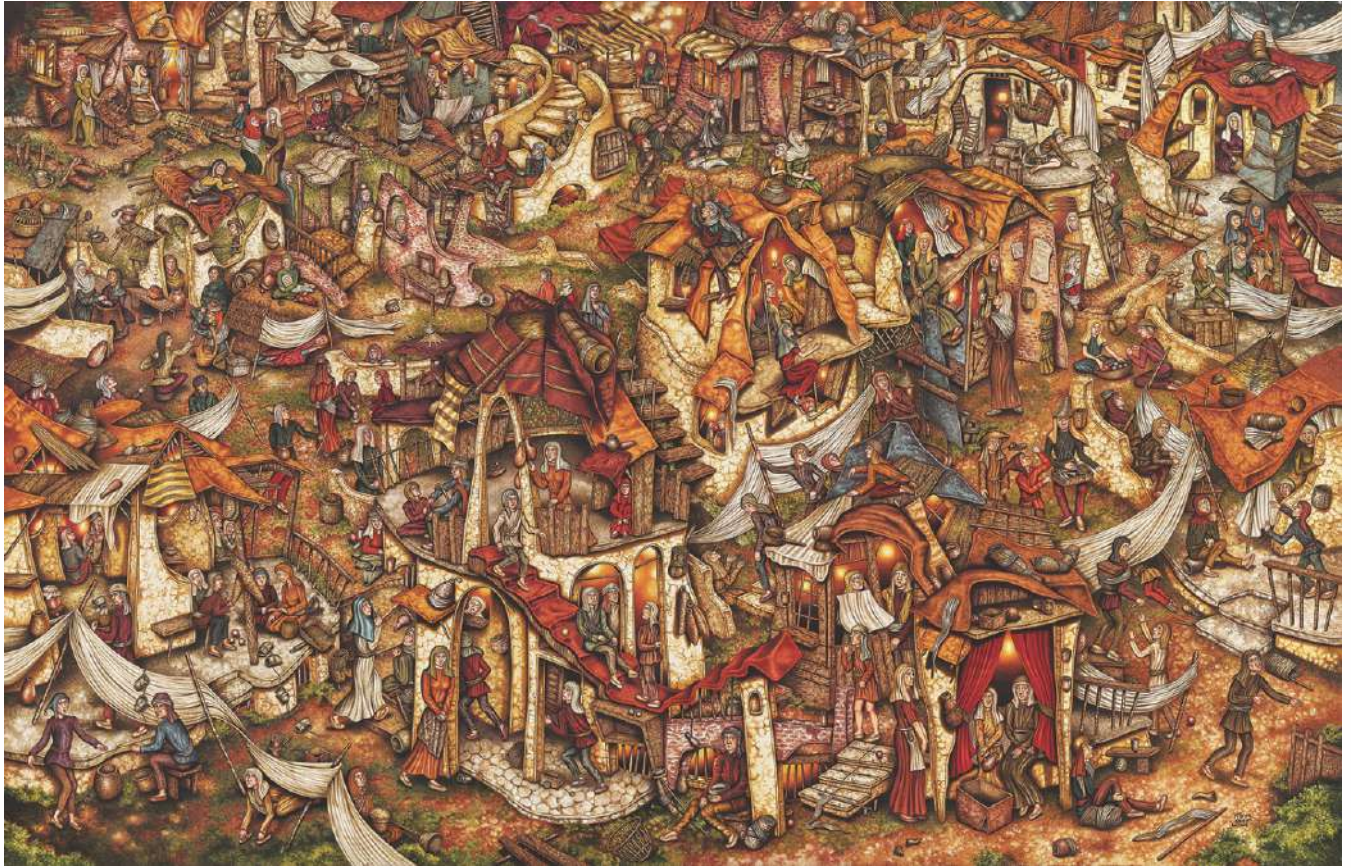
MILBURN CHERIAN

Milburn Cherian (born Mumbai, 1957) is a graduate of the National Institute of Design (NID), Ahmedabad, where she studied visual communication. She is an autodidactic painter, whose education in the visual arts comes from her intensive reading of aesthetics and art history, and her study of artists to whose work she found herself attracted, especially Brueghel, Hieronymus Bosch, Caspar David Friedrich and Dali. Her paintings are sumptuous in their detail and populated by a large number of figures, charged with the energy of collective participation in a ritual or a sacred mystery. And while her paintings build into a phantasmagoria, she structures her works meticulously, holding all the events in her frames together within subtle and shifting grids of perspective. Sometimes, her paintings suggest the tapestry, the quilt or the stained-glass window –they carry the memories of several cultures, continents and traditions. The worlds of Biblical narrative, and of the mediaeval European world of the marketplace, the peasant festival and the Ship of Fools, come back to life in her art. Yet grimmer realities – the forced migration and resettlement of farmers who have lost their villages to dams and projects – also appear here.

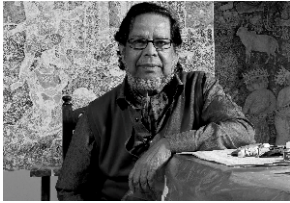
The artist delights in synaesthetic effects, reaching out to stimulate the visual sense as well as the sense of touch. Viewers are tempted to run their hands on the details in her paintings, whether diaphanous cloth or burnished metal, age-shadowed wood, or sleek leather. Cherian is attentive to the merging of periods and styles, especially when she invokes the sacred and secular furniture of the Estado da India and its vibrant Indo-Lusitanian culture of western India, generated through the encounter of India and Portugal. Milburn Cherian has held more than twenty exhibitions in India, Germany and the UK, including 'Memento Mori' at Art Musings (2008).



O Earth Beneath, Acrylic On Canvas, 42" x 30", 2007



Village Resettled, Acrylic on Canvas, 60" x 39", 2008



SAKTI BURMAN

Sakti Burman (born Kolkata, 1935) recruits the protagonists of his dreamlike, allegorical paintings from many sources – Greek and Hindu mythology, Biblical narratives and mediaeval European passion plays, puppet theatre, scroll painting, the Mughal and Rajput miniature ateliers, and Kalighat. He draws, also, on his own family, showing his grandchildren at play with mythic creatures. Burman was educated at the Government College of Art and Craft, Kolkata, and the École Nationale Supérieure des Beaux-Arts, Paris. He has lived between France and India since the mid-1950s, and held numerous solo exhibitions in India, France, Belgium, Italy, Germany, Switzerland, and the USA. In 2017, Art Musings presented a major retrospective of Sakti Burman, 'In The Presence of Another Sky', at the National Gallery of Modern Art, Mumbai, curated by Ranjit Hoskote.

Burman's works are included in the collections of many major museums and cultural institutions, including the British Museum, London; the Musée de la Ville, Paris; the National Gallery of Modern Art, New Delhi; the National Gallery, Auckland; the Punjab Museum, Chandigarh; the Bhabha Atomic Research Centre (BARC), Mumbai; and the French Ministry of Culture, Paris. Burman has received many honours, including the Prix des Étrangers, École des Beaux-Arts, Paris; the Médaille Arts, Science et Lettres, Paris; the Médaille d'Or, Salon des Artistes Français, Grand Palais, Paris; and the Prix de la Ville de l'Isle-Adam, France. In 2016, the Government of France conferred on him the country's highest civilian honour, the knighthood of the Légion d'Honneur.

Burman's art has been the focus of several publications, including Manasij Majumder's *Sakti Burman: Dreamer on the Ark* (Pundole Art Gallery, 2001), Arun Ghose's *Myth, Reality and Beyond in the Art of Sakti Burman* (Lalit Kala Akademi, 2006), and Ranjit Hoskote's *In the Presence of Another Sky: The Confluent Art of Sakti Burman* (Art Musings/ Afterimage, 2017).



Promenade, Oil on Canvas, 45" x 55", 2019



Young Girl Playing on the Horse, Oil on Canvas, 36" x 26", 2019

Auguste, Oil on Canvas, 46" x 35", 2019

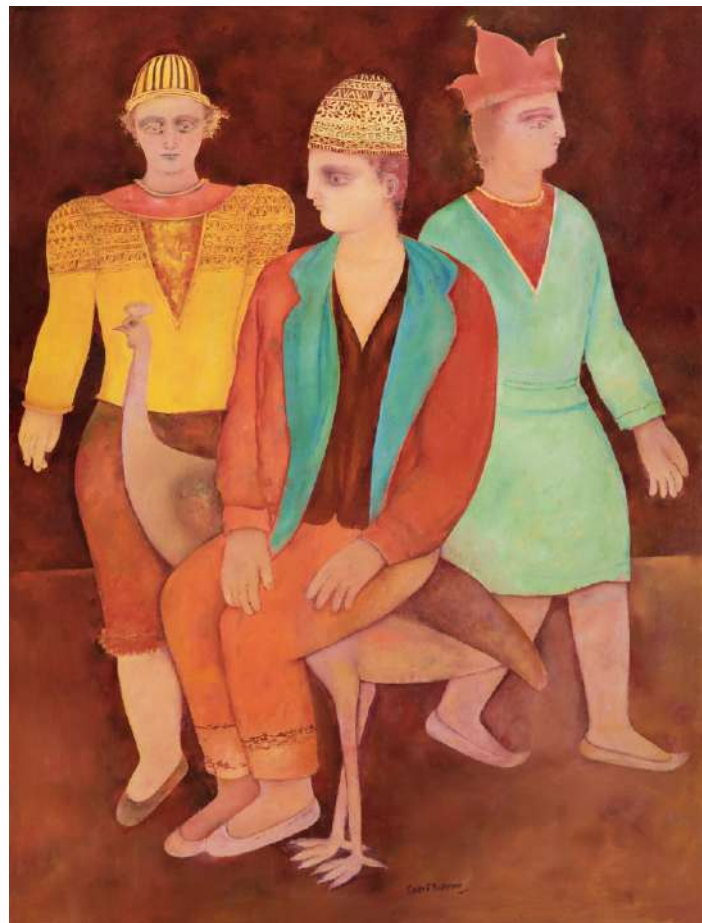


Evariste as Harlequin, Oil on Canvas, 46" x 35", 2019





Harlequin with Family, Oil on Canvas, 51" x 38", 2016



The Clowns, Oil on Canvas, 46" x 35", 2017

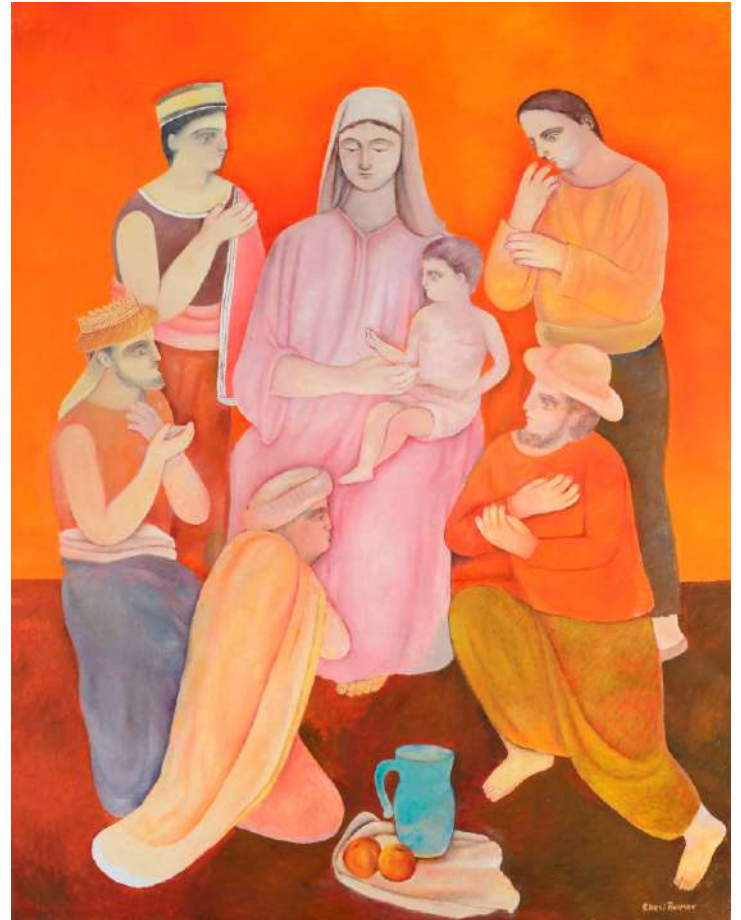


Harlequin and His Daughter, Oil on Canvas, 25" x 21", 2017



He is Dreaming, Oil On Canvas, 57" x 45", 2017

Nativity, Oil on Canvas, 55" x 45", 2017



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