

An abstract painting featuring a complex composition of warm colors. A prominent vertical band of bright yellow and gold occupies the left side, transitioning into darker, textured areas of brown and black. The right side is dominated by deep reds and dark blues, with a circular, glowing orange shape in the upper right corner. The overall effect is one of dynamic energy and depth.

INFINITE LIGHT

PARESH MAITY



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INFINITE LIGHT

RANJIT HOSKOTE

Curatorial Advisor

4 DECEMBER '22 – 10 JANUARY '23
SNOWBALL STUDIO

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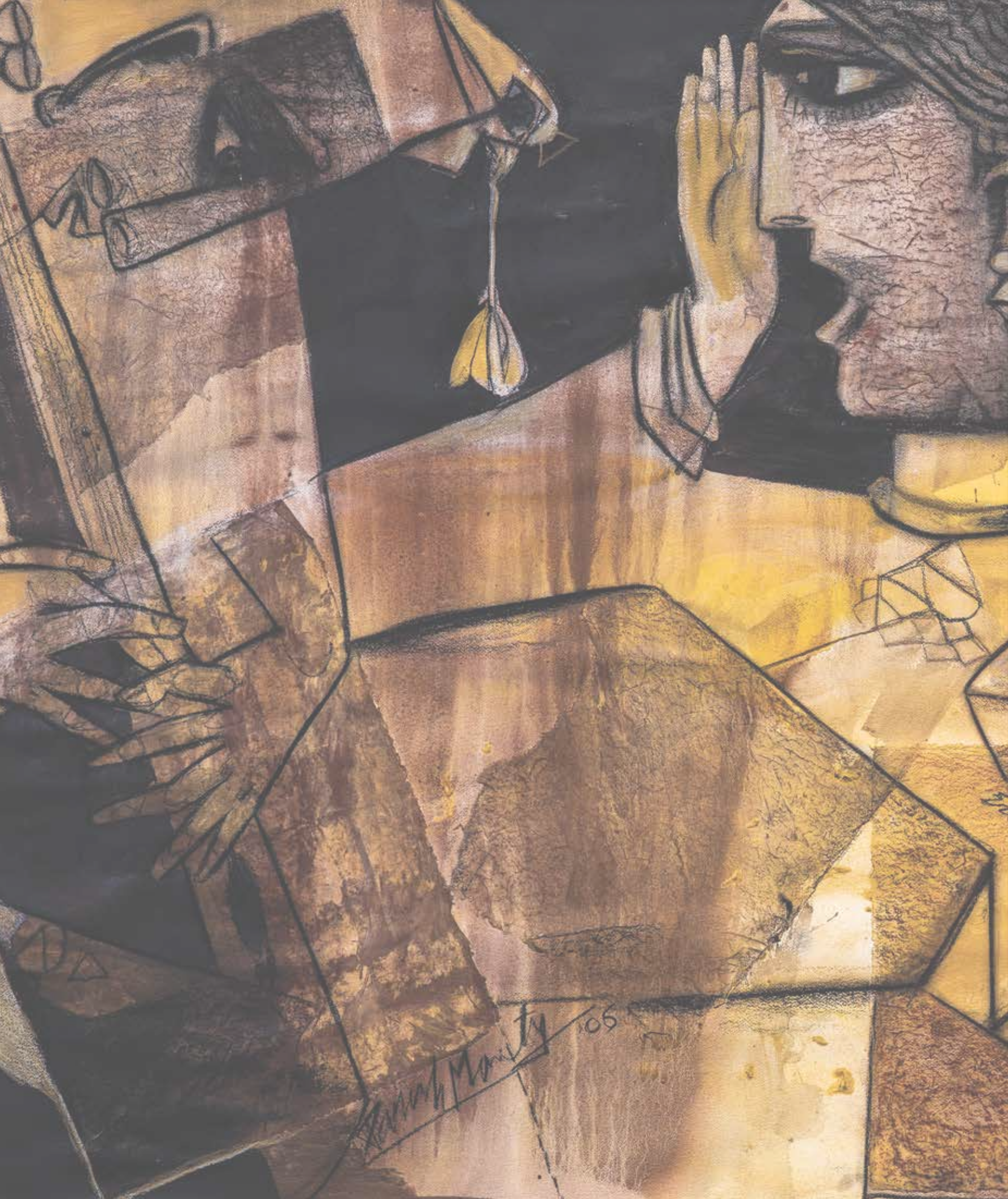


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Source of Existence, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



PREFACE

Infinite Light is a celebration of the art of Paresh Maity, a large-scale exhibition across various genres and media in which he has been active for more than three decades. The viewer who visits the exhibition, will be transported into a space of artistic accomplishment that generates instant wonderment through its scale and imagery, yet also demands sustained attention. Maity's art embodies a deep fascination with light as a shaping power, with colour as a ground of being, and with the human being as witness and participant in epic-scale cosmic dramas.

If his main trajectory has been that of a painter, Maity has also invested his energies in the pursuit of sculpture, has produced a continuing body of drawings and has been quietly devoted to the exploration of ceramic art; as well, his practice has subsumed elements of theatre and soundscape in the making of his ambitious installations. In each of these chosen forms, Maity translates into aesthetic propositions his memories of landscape, riverscape and architecture, the sensations he has absorbed during his journeys across India and the world, and his ceaseless excitement in the face of the world's changing moods and seasons.

The exhibition will travel to, and unfold itself in, four metropolitan centres over a period of four months: Delhi, Mumbai, Kolkata, and Bengaluru, in each of which cities the artist has shown over the years, and where he has nurtured close and long-term connections with his gallerists and audiences.

Ranjit Hoskote

Curatorial Advisor



Raga, 56 x 96 inches, Mixed Media on Canvas, 2006



City Light, City Bright, 60 x 120 inches, Oil, Acrylic on Canvas, 2018



FIVE PERSPECTIVES

FIVE PERSPECTIVES

I: Painting Light

How to paint

with the shudder of light, the shimmer of light, light that casts sharp shadows;
light that carves houses from rock, traces rivers across parched earth;
light that goes to sleep in glimmering pools or springs into double rainbows;
light that eddies into salty estuaries and shapes mountains;
light that must breathe through the veins and clots of colour?

§

Paresh Maity's large watercolours take our breath away even as they encourage us to breathe more deeply. Clouds float across horizons; the sky takes its cue from a rim of luminescence set low. Sometimes, Maity's light is compounded from tropical afternoon and aurora borealis; at other times, it seems to have been reflected off the snow on high mountains in the Himalayan ranges; and at yet other times, it appears to have been caught just as it bounced off the pellucid surface of a river or a village pond in Bengal.

§

The boat. Always, the boat. Caulked and secured in readiness on shore, or out on the water. Carrier of earliest memories, emblem of voyage and expedition. Solitary light in gathering darkness.

Whether typhoons press down from the heavens or a sudden deluge overwhelms the villages, the human will to survive and overcome all constraints is compassed into Maity's boats. They stand for that resolute impulse to continue, regardless.

§

Dreaming of childhood, we go back to the den of reveries, to the reveries which opened up the world for us. It is reverie which makes us the first inhabitants of the world of solitude. And we live all the better in the world, living as the solitary child lives in images. In the child's reverie, the image comes first. Experiences only come afterward; they go against the current of all reveries of flight. The child's vision is grand and beautiful. Reverie oriented towards childhood takes us back to the beauty of first images.

– Gaston Bachelard: *The Poetics of Reverie*

*

II: Painting Place

How to paint

place? How to go down towpaths and tracks in the dust, find roads that lead to the gates and towers of the cities? Some cities are open, porous membranes clothed in the patina of time. Other cities are abrupt, abrasive, springing up from sand and gravel in the night. Some cities demand to be seen, others remain invisible. Some cities claim you, others leave you cold. A dance of inside and outside, welcome and farewell, rest and momentum: Are all cities one city?

§

Paresh Maity loves the granular uniqueness of every place he visits – the *terai* wetlands in the foothills of the Himalayas; the villages of Siena and Aquitaine; the Nilgiris in peninsular India – and yet he reaches for the universal dimensions of our experience of place. However culturally specific some of his vistas may be, they share a set of features with all his other landscapes and waterscapes. The fine rain of strokes; the horizon line, alive to all other resonances with its special throb and thrum. We recognise that leap of the breath as we plunge into the otherness of a place that we do not know; or to which we have returned after a long time; or home, when we circle back after weeks or months away.

The gondolas are rowed gently past the ghats.

§

Architecture is held in counterpoint here by the haze. From the fragments of an exploding chaos, the compositional mandate generates dynamic and reassuring harmonies.

Maity approaches his work with rigorous precision. His focused powers of attention, his consideration for his sitters and subjects: these are evident whether he is at work in the studio, sitting on one of the ghats of Varanasi, or painting *en plein air* somewhere in Europe. And yet, this outward-directed precision finds its twin and opposite in the atmospherics of reverie that the artist sets in motion, and within which his panoramas become enveloped.

The Venetian lagoon and the Ganga at Varanasi merge in Maity's frames. Stages for the spectacularly public self-performance come across, in his handling, also, as venues for intimate repose. The blue and yellow, cyan, red and plum of his palette have been harvested under different suns, in changing seasons. And the gold that recurs in his paintings carries the power of epiphany and recall: does it bring us visions not previously encountered; or does it offer us the presence of shrines and sancta that we have forgotten?

§

Some years ago, while exploring the warehouse of an antiques dealer in Rajasthan, the artist stumbled upon a set of cages, which prompted to the surface a memory from his childhood in Tamluk: he remembered how hens had been placed under cage-like canopies, while they laid their eggs. This memory was turned to generative account in a sculpture-installation that the artist created. And so the process of forgetting and memorialising, amnesia and testimony, epiphany and recall continues as a push-pull along the river of time, which carries us inexorably forward towards extinction – yet also towards legacy, and towards afterlives of one kind or another.

§

Over and over something would remain
Unbalanced in the painful sum of things.
Past midnight you arose, rang for your things.
You had to go into the world again. ...

– James Merrill, 'For Proust'

*

III: Painting Water

How to paint

without a graphite or charcoal skeleton to hold the flesh of pigment?

§

Paresh Maity never tires of the magical potentialities of aquarelle and gouache. Watercolour has long been the basis of his technique, so that even when he paints in oil or acrylic, his handling of the paint and his approach to the painted surface is informed by the watercolourist's manner. There is no room for error in watercolour; the muscle memory of the watercolourist is translated in oil and acrylic as the certainty and deceptively easy, highly practised grace with which the image is delivered.

Maity does not work from exploratory sketches or preparatory drawings; nor are his images mediated through a photograph or reproduction. He maintains an unswerving responsiveness to the haptic immediacy of the medium as well as its ability to evoke plangent emotional associations. The artist insists, however, that while his paintings appear 'spontaneous, delivered in an instant', they are in fact sustained by a long period of gestation. 'Images remain in my consciousness for a long time', he says. 'And they emerge, sometimes after years, taking different shapes.'

§

Maity's lifelong dedication to watercolour as a medium began during his student years at the Government College of Arts, Kolkata (called Calcutta at that time). The pedagogy at this venerable institution were built on a strongly formalist basis and provided students with a strong contextual anchorage in art history. One of the early exercises that students were put through was to render watercolour paintings in monochrome; without the distractions of colour, they learn to understand and present the push/pull of perspective; to grasp the interrelationship among a painting's constituent masses and voids; and to appreciate the subtleties of tonality. Maity's teacher at the College, Ganesh Haloi, is a distinguished exponent of watercolours; the student imbibed techniques as well as forms of knowledge, both textual and experiential, from the teacher.

Haloi and Maity shared many journeys together; they travelled in the forests of Orissa, in Bihar, and on the Bengal-Orissa coast. 'We were family,' recalls Maity. 'We were like father and son.' Later, when he visited the UK on a fellowship in the 1990s, watercolour was affirmed for him as a medium of considerable versatility, suitable for the relaying of intensities of various degrees: this revelation came to him when he stood in front of original paintings by J.M.W. Turner and John Constable, works that he had seen and loved in reproduction. Years after these events, Maity still dwells on these memorable experiences of sight, insight and vision as having been pivotal in his evolution as a painter.

§

He looked lovingly into the flowing water, into the transparent green, into the crystal lines of its wonderful design. He saw bright pearls rise from the depths, bubbles swimming on the mirror, sky-blue reflected in them. The river looked at him with a thousand eyes – green, white, crystal, sky-blue. How he loved this river, how it enchanted him, how grateful he was to it! In his heart he heard the newly awakened voice speak, and it said to him: 'Love this river, stay by it, learn from it.' Yes, he wanted to learn from it, he wanted to listen to it. It seemed to him that whoever understood this river and its secrets would understand much more, many secrets, all secrets.

– Hermann Hesse: *Siddhartha*

*

IV: Painting Scale

How to paint

an invocation to scale, so that the forms you conjure up
on paper or canvas fill the beholding eye, enlarge the mind,
expand the responding senses, no matter whether the painting fits
on a wall or in your palm?

§

Paresh Maity composes some of his larger works through a combination of media, using oil, acrylic, cement, and sawdust, with the brush and the roller as his chosen instruments. His accomplished handling of scale allows him to treat pictorial space as an accordion – holding it viscerally close when necessary and expanding it to cosmic effect where relevant, so that it can infold and unfold by turns, while losing none of its aura of largeness. As the artist says: ‘The grandeur of a large canvas is the same as of a small watercolour, for me.’

In addressing the challenges associated with the question of encompassing expanse in this way, Maity draws both on the robustly maximal approach of the muralist and the exquisitely intimate approach of the miniaturist. While muralists have attempted to create large, immersive scenes that invite the viewer into their drama and mystery, miniaturists have sought to honeycomb their frames with phantasmagoric worlds and epic dramas. These are not mutually opposed or depleting opposites; rather, they are mutually replenishing modes. One does not cancel the other out, in the eye of the beholder.

As we shuttle between the muralist’s orientation and the miniaturist’s orientation, in Maity’s oeuvre, we begin to sense a subtle tempo in play: a *laya*, a rhythm that ebbs and flows, rises and falls, ripples inward and surges outward, like the breath or the sea. This momentum – which is scale as energy – inhabits and informs all of Paresh Maity’s art – not only his paintings, but also his sculptures, where it is articulated in the dialogue between maquette and monument, stability and mobility, gravity and flight.

§

It is the rock of summer, the extreme,
A mountain luminous halfway in bloom
And then halfway in the extremest light
Of sapphires flashing from the central sky,
As if twelve princes sat before a king.

– Wallace Stevens, from *Cadences of Summer*

*

V: Shaping Clay

How to shape

red clay into horses and elephants ready to ride
into war or travel roads of peace: vehicles of grace
presented in offering to gods and saints?
How to knead and mould until the potter’s wheel
yields up its magic, the kiln sings its terracotta songs,
which ring across fissured earth and flooded rivers?

§

Clay features prominently in Paresh Maity’s childhood memories. The future artist began to mould toys and idols in this medium at the age of seven, refining his craft by watching the *kumhars* or idol-makers at work during the months of preparation that precede the annual Durga Puja festival. For Maity, this was an early experience in the miracle of transforming the inchoate materials at hand into coherent images that were as sensuously and affectively immediate to the touch as they were conceptually plausible to the sight. Tamluk, the artist’s home region, enjoys a long history of terracotta art, closely linked to the manufacture of idols for the various festivals of the Hindu ritual calendar as well as the production of votive objects to be offered by the faithful at Sufi shrines. Eventually, Maity would spend time with the traditionally trained terracotta artists of West Bengal’s Bankura district: custodians of a living heritage, whose ancestors created a variety of monuments and artefacts, from the legendary temples of Bishnupur to the relief panels of Panchmura as well as the votive or decorative figurines of long-necked horses, elephants and several deities with which the district is famously associated. Maity observes, ‘These mythic animals of Bankura extend my reality.’

In 1990, on his first visit to Europe, the artist saw Picasso’s ceramics at the Musée de Picasso, in the Marais district of Paris. Maity remains fascinated by the diverse yet ultimately unified range of media and iconographies that constitute this legendary modernist master’s oeuvre, as well as by his ability to shuttle from a portraiture of melancholia to a celebration of erotic pleasure, from paintings that engage with historical subjects on an epic scale to his ceramic works, which are intimate and animated by a spirit of playfulness. Having already articulated his imagination through painting, drawing, graphic works and sculpture, Picasso turned towards ceramics in 1946, at the age of 60. The editioned plates, pitchers and other objects that he produced were charged with an energy that was both rooted in the ancient Mediterranean and gesturing towards the delights of the present: among them, bird-shaped pitchers, jars painted with powerful archaic goddesses, symbolic representations of the sun. These works exercised a profound effect on Maity, who was only 25 when he first saw them.

§

Clay is the word and clay is the flesh.

– Patrick Kavanagh, *The Great Hunger*

*

Ranjit Hoskote



City of Energy
48 x 60 inches
Oil & Acrylic on Canvas
2021



An Impression XX
9 x 9.4 inches, Oil & Acrylic on Canvas, 1995



Memory Lane-27, 11 x 10 inches
Oil & Acrylic on Canvas, 1999



Memory Lane-34, 8 x 6 inches
Watercolour on Canvas, 2012

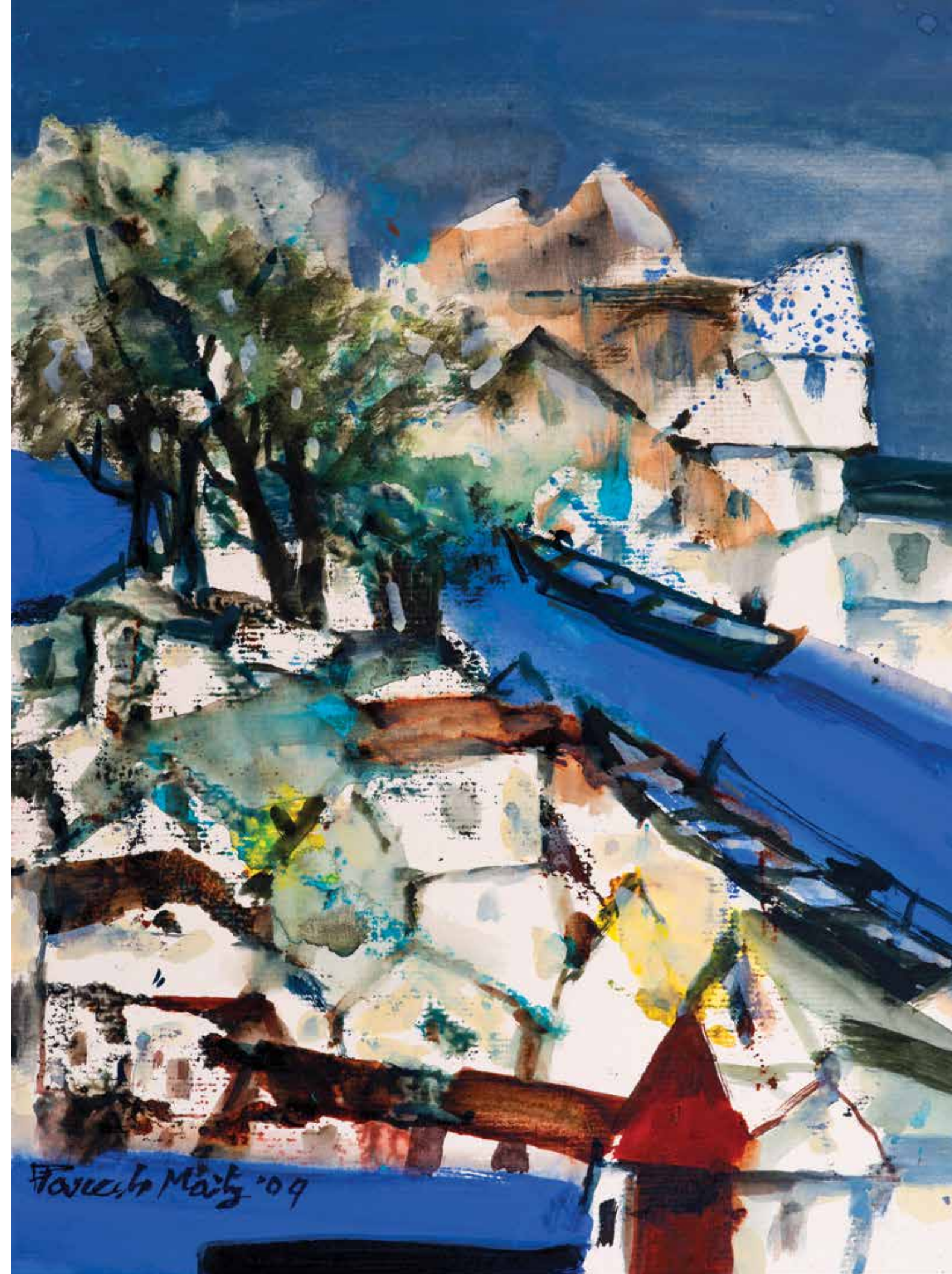


The Conversation, 24 x 48 inches, Oil & Acrylic on Canvas, 2020



Macau, 7.5 x 7.5 inches, Pen & Ink on Paper, 2008

Kashi XIII, 15 x 11 inches
Watercolour on Board, 2009



Shimla XI, 5 x 4 inches, Oil Acrylic on Canvas, 1997



Shimla XII
16 x 8 inches, Oil & Acrylic on Canvas, 1998

Paresh Maity's large watercolours take our breath away even as they encourage us to breathe more deeply. Clouds float across horizons; the sky takes its cue from a rim of luminescence set low.



Norwester 2
40 x 60 inches, Watercolour on Paper, 2011



Le River, 10 x 10 inches, Watercolour on Paper, 2019



Colour of Nature, 5.5 x 13 inches, Watercolour on Paper, 2012



Golden Gaze, 60 x 60 inches, Mix Media on Canvas, 2019



Strides, 48 x 108 inches, Mix Media on Canvas, 2018

The boat. Always, the boat. Caulked and secured in readiness on shore, or out on the water. Carrier of earliest memories, emblem of voyage and expedition. Solitary light in gathering darkness.



Gondolas, 10 x 9 inches, Pen & Ink on Paper, 2007



The Morning Raga, 24 x 50 inches, Oil & Acrylic on Canvas, 2020



Onward Journey, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



Fluid Vision, 96 inches Dia, Oil & Acrylic on Canvas, 2022



Anchored, 8 x 6 inches, Pen & Ink on Paper, 2000



Timeless Horizon, 84 x 96 inches, Oil & Acrylic on Canvas, 2018



Rider
68 x 17 x 21 (H x W x D) inches
Bronze, 2021





Flight to Paradise, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



Kashi XV, 6 x 8 inches, Watercolour on Board, 2014



Kashi XIV, 8 x 20 inches, Watercolour on Board, 2002



Kashi XI, 11 x 11 inches, Watercolour on Board, 2001



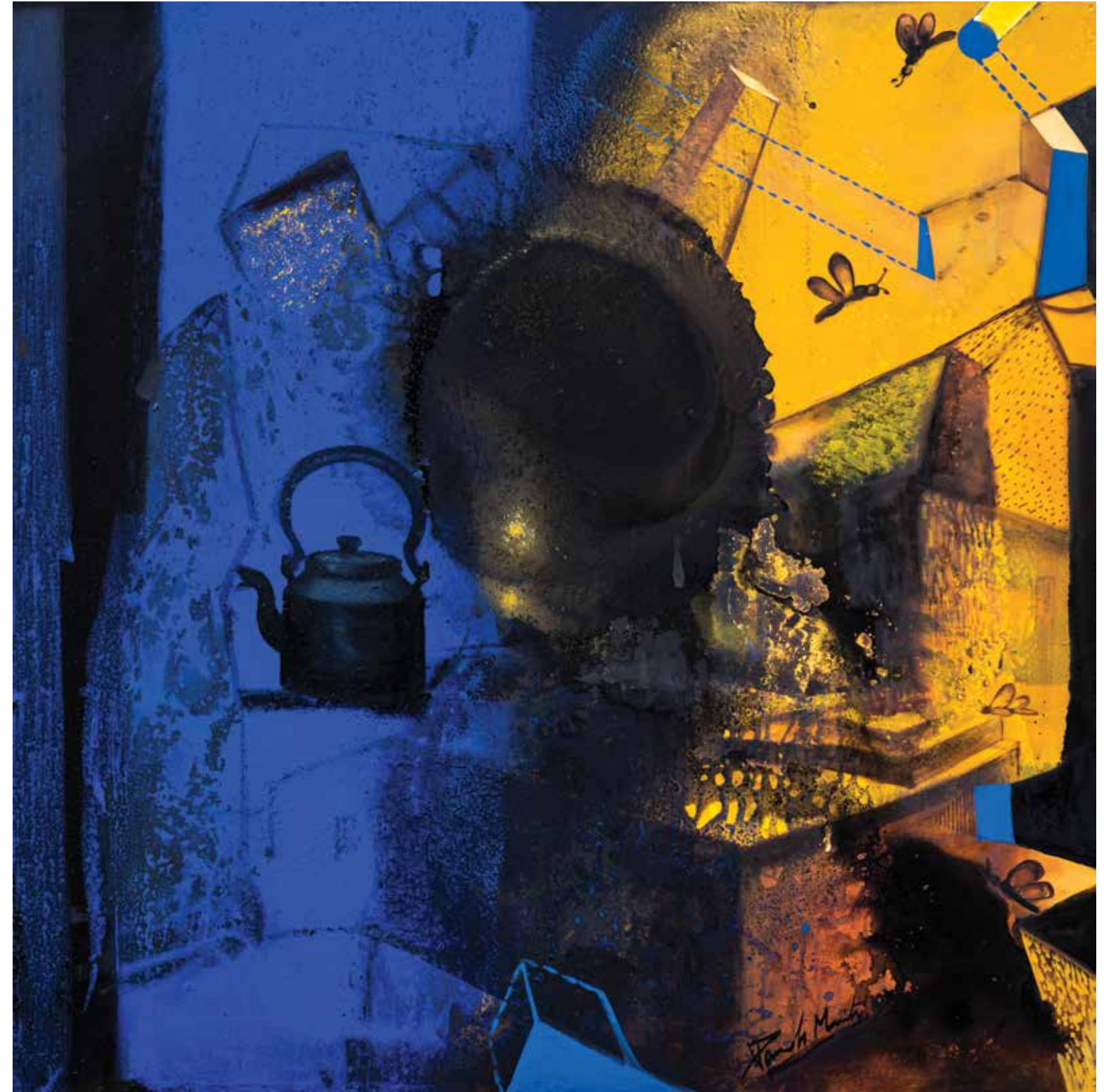
Summer Time, 24 x 36 inches, Oil & Acrylic on Canvas, 2019



Skyline, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



Union, 16 x 12 inches, Oil & Acrylic on Canvas, 2021

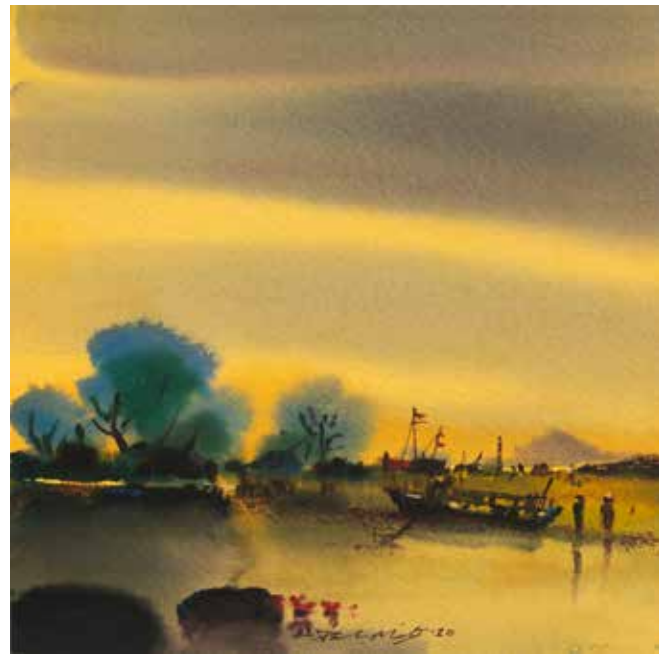


Inversion, 60 x 60 inches, Mixed Media on Canvas, 2018

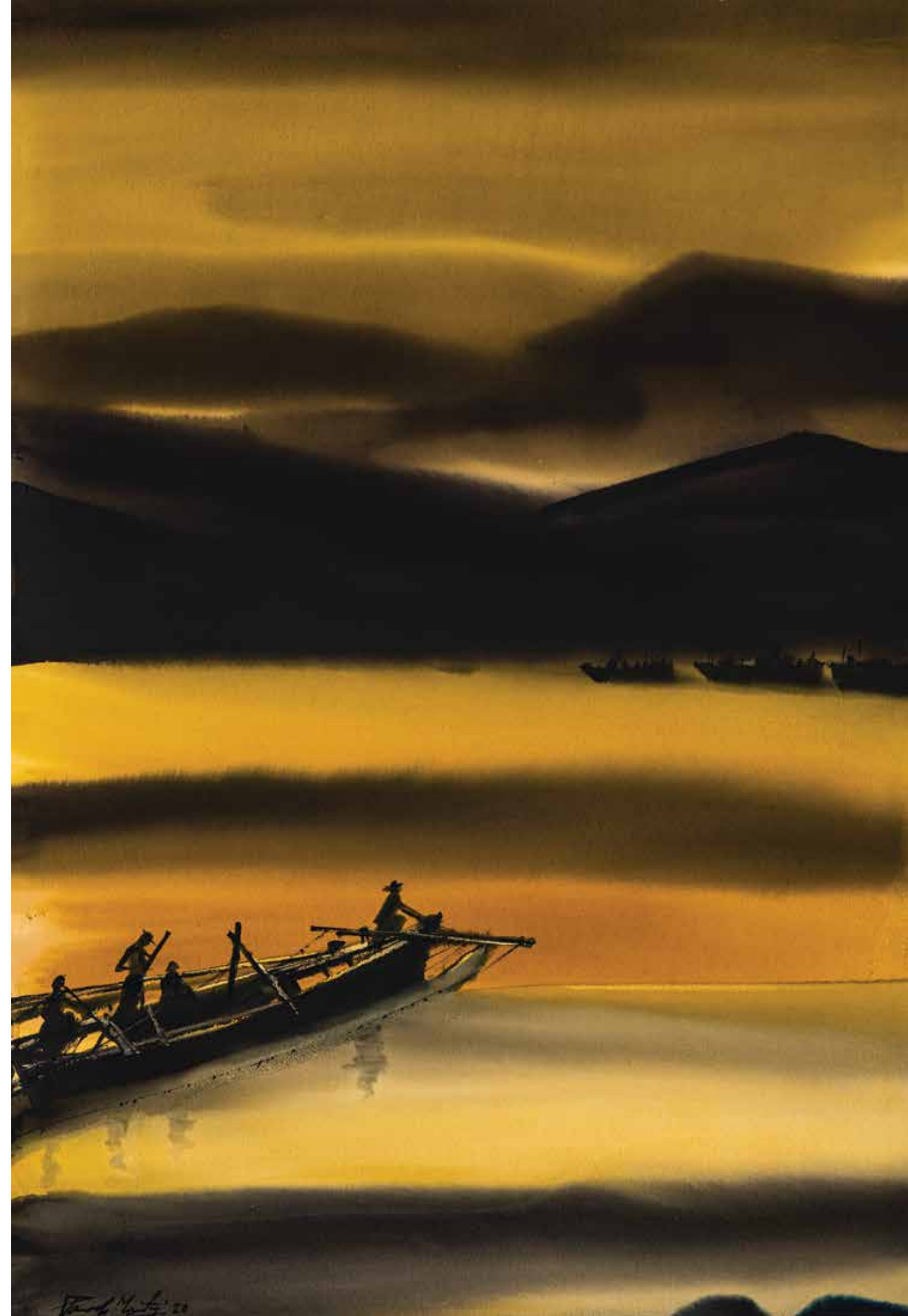
We are all islands...



Rain Coming, 10 x 10 inches, Watercolour on Paper, 2019



The Lake, 10 x 10 inches, Watercolour on Paper, 2020



The Onward Journey
60 x 40 inches, Watercolour on Paper, 2020



The Young Shire, 10 x 10 inches, Watercolour on Paper, 2019



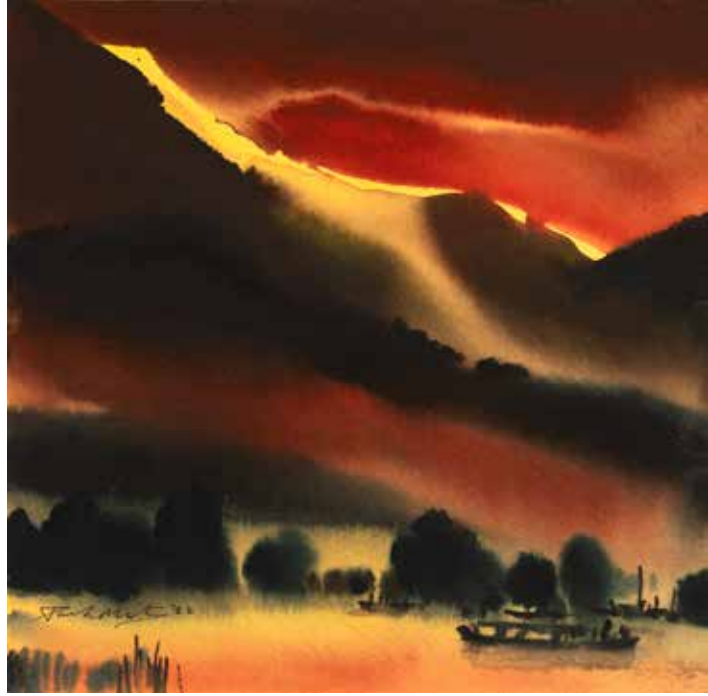
Kopai River, 40 x 40 inches, Watercolour on Paper, 2001



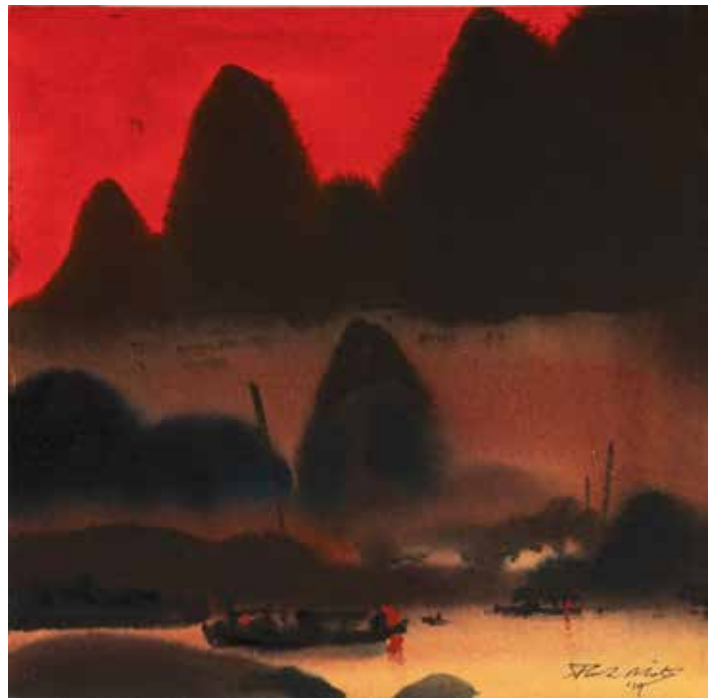
Naldera, 17 x 30 inches, Watercolour on Paper, 2014



Desert Storm, Watercolour on Paper, 40 x 40 inches, 2007



Romance In Dal Lake, 10 x 10 inches, Watercolour on Paper, 2022



The Dusk, 10 x 10 inches, Watercolour on Paper, 2019



Ceramics X, 13 inches Dia, 2021



Shimla XIV
13 x 7 inches, Oil & Acrylic on Canvas, 2000



Shimla IX
15 x 11 inches, Watercolour on Board, 2008



Light of Winter, 90 x 90 inches, Oil & Acrylic on Canvas, 2008



PRESENCE
PORTRAIT
PLACE
Ceramics & Drawings

PRESENCE, PORTRAIT, PLACE

Paresh Maity: Ceramics & Drawings

A versatile artist whose creative energies straddle multiple media, Paresh Maity has produced a considerable body of ceramic art works over the years. His fascination with ceramics is entirely in tune with his fondness for sensuously haptic experiences of making, and can be traced back to his childhood in Tamluk, West Bengal. 'I used to play with clay even at the age of seven, shaping it into forms,' he recalls. This childhood passion was reignited in 1990, during his first visit to Europe: when, at the Musée de Picasso, in the Marais district of Paris, the artist saw Picasso's ceramics for the first time in real life. He was struck by the vibrancy of the modernist master's work in this medium, both by its continuity with the larger corpus of Picasso's work and by the immediacy and expressive freedom that the medium offered him. Returning to this primal art, which has its beginnings in fire and clay, Maity dedicated himself to exploring ceramics alongside his more mainstream trajectory as a painter.

Maity's ceramic sculptural objects often assume the classical form of the vase; some of them carry the image of a large-eyed figure, perhaps a goddess or an oracle, ultimately sourced from the ritual world of antiquity and analogous to similar images that recur in his drawings. Indeed, this would be an appropriate moment to reflect in philosophical vein on the position and role of the face in Maity's art. Stylised, tending more towards presence than likeness, the face in Maity's art stands for the challenge, the stimulus, and the invitation to care, which the Other poses us.

Whether the artist has adapted the face under the aegis of portraiture, or drawn inspiration from the masks of the Devi or the icons of Krishna, Balarama and Subhadra at Jagannath Puri – by which he has long been captivated – such a face can be a token of radical Otherness, which directs our sensibilities to a place of encounter. If, following Lévinas, we accept that the face of the Other constitutes a surrender, we are called upon to accept its vulnerability and extend ourselves in empathy towards the Other. And yet the face can also be a token of mystery: it can confront us with the knowledge that we can never fully know, or fully sense, the enigmatic alterity of another person, another form of being. As Wittgenstein asks: While we may know another's pain in theory, through a knowledge of symptoms, can we ever truly feel another's pain?

Drawing, to Maity, is an everyday practice: a quiet, unfussy re-dedication to his calling, which he practises regardless of where he is. Just as he invokes the face in his drawings, he also memorialises the quintessential placeness of a place. Companions on his journeys across India and the world – he is an indefatigable traveller, and finds himself renewed and recharged by being elsewhere – have reported how he can quite literally lose himself, whether in a Venetian piazza or a Varanasi ghat, in the contemplation of a detail or a vista. Picture to yourselves the artist, seated at the side of a street or on a conveniently located plinth, with his drawing book open, recording some aspect of the quotidian life of the place that has captured his attention. In a particular sense, these drawings convey the quality of trance, of deep play, when the person who sees, the view that is seen, the impulse to represent, and the resulting image are all unified into one seamless, elegant choreography of being and creation.

With spare, minimal strokes of ink on paper, Maity has borne witness to the cities, countries, landscapes and waterscapes that he has visited and delighted in. Architecture, just as much as nature, features strongly in these drawings. If Maity responds with warmth to a tower, a palazzo or a temple, he also embraces the plenitude of the pulsing river, the rising lagoon or the folds and caves of an ancient volcanic topography. Through his testimonies to passage and place, we see and dwell afresh in Santiniketan and Stockholm, Shimla and Macau, Istanbul and Cappadocia, the fjords and islands of Norway and the waterfronts of Croatia, and – his twin cities on the water, twin gateways between the worldly and the transcendental – Venice and Varanasi.

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Ranjit Hoskote

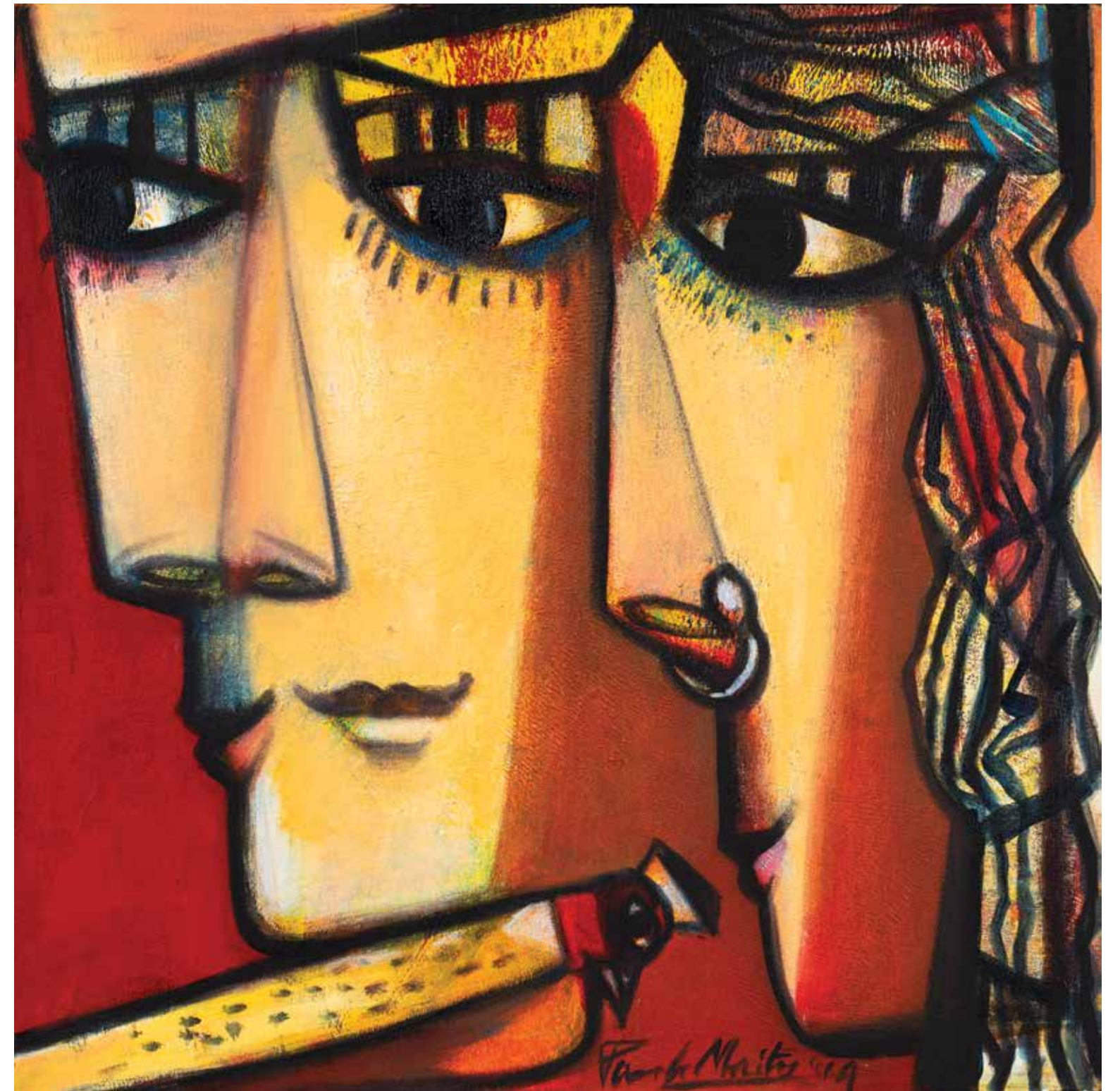


The Mirror, 36 inches Dia, Oil & Acrylic on Canvas, 2020



Krumlov V, 20 x 8 inches
Watercolour on Board, 2008

*The real
biography
is spelled out
in code...*



Life Goes on, 24 x 24 inches, Oil & Acrylic on Canvas, 2019

Yet art sets us free...



Muse, 40 x 20 x 30 (H x W x D) inches
Bronze, 2020



Water Front, 8 x 6 inches, Pen & Ink on Paper, 2000



Murano, 8 x 6 inches, Pen & Ink on Paper, 2000



Feelings, 24 x 24 inches, Oil & Acrylic on Canvas, 2020

And yet the face can also be a token of mystery: it can confront us with the knowledge that we can never fully know, or fully sense, the enigmatic alterity of another person, another form of being.



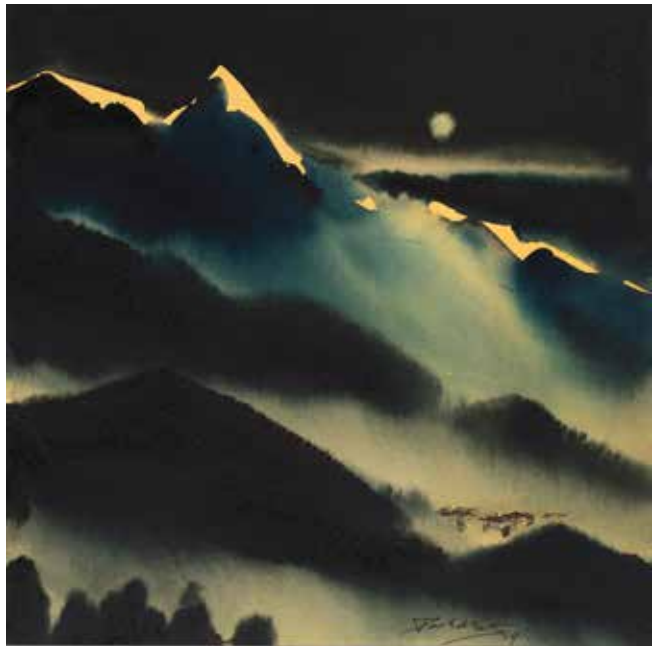
The Onlooker XVI, 8 x 6 inches, Watercolour on Board, 2015



The Duality, 24 x 24 inches, Oil & Acrylic on Canvas, 2019



The Blue Paradise, 10 x 10 inches
Watercolour on Paper, 2022



Full Moon, 10 x 10 inches, Watercolour on Paper, 2019



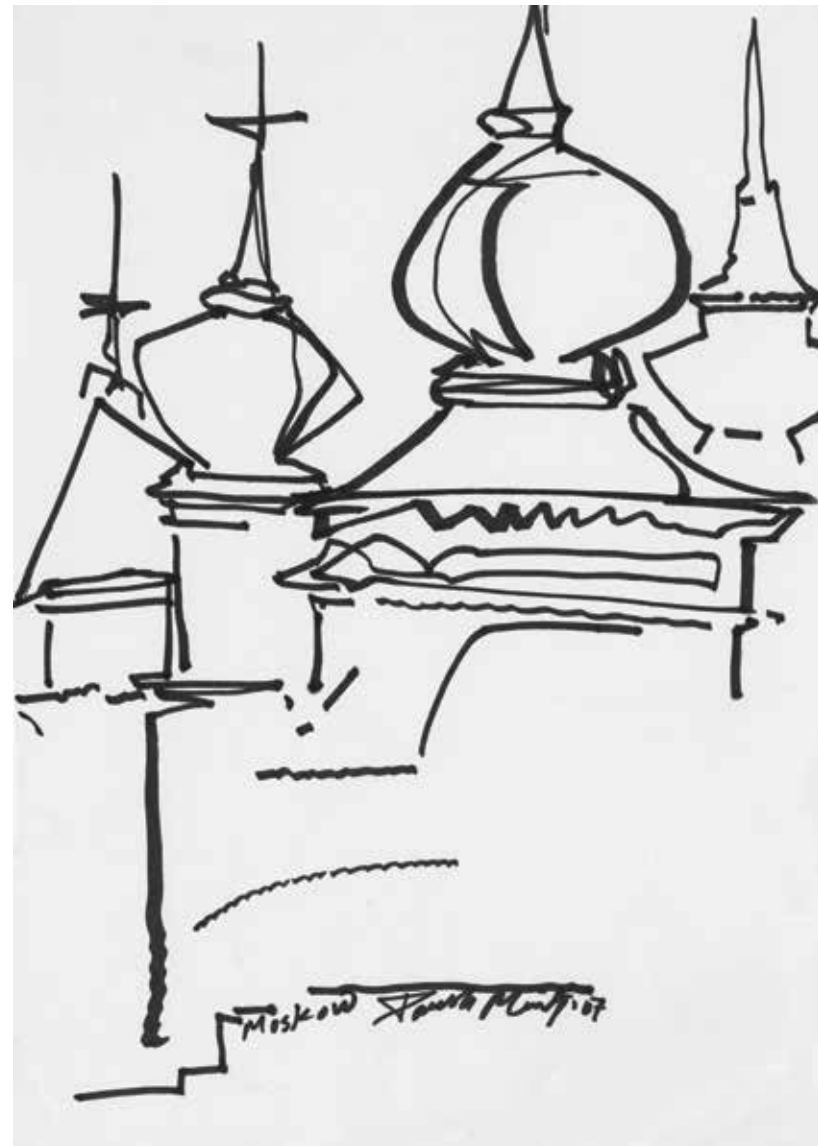
Norwester 1, 40 x 60 inches, Watercolour on Paper, 2010



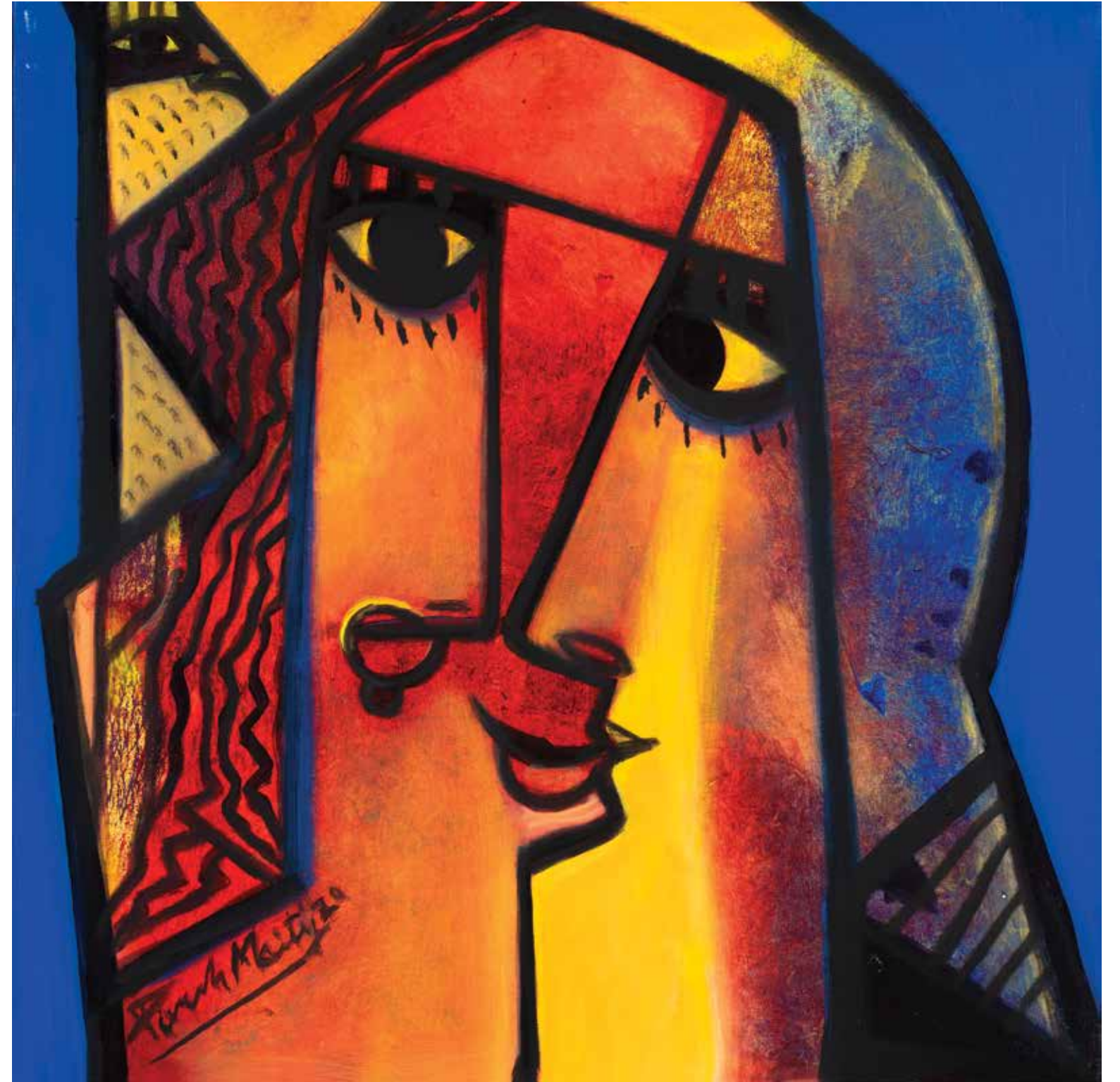
Androgyne
72 x 29 x 17 (H x W x D) inches, Bronze, 2021



The Onlooker XIII, 8 x 6 inches
Watercolour on Board, 2015



Minaret, 12 x 8 inches, Pen & Ink on Paper, 2007



The Kiss, 24 x 24 inches, Oil & Acrylic on Canvas, 2020



Oriental Song, 44 x 44 inches, Watercolour on Paper, 2005



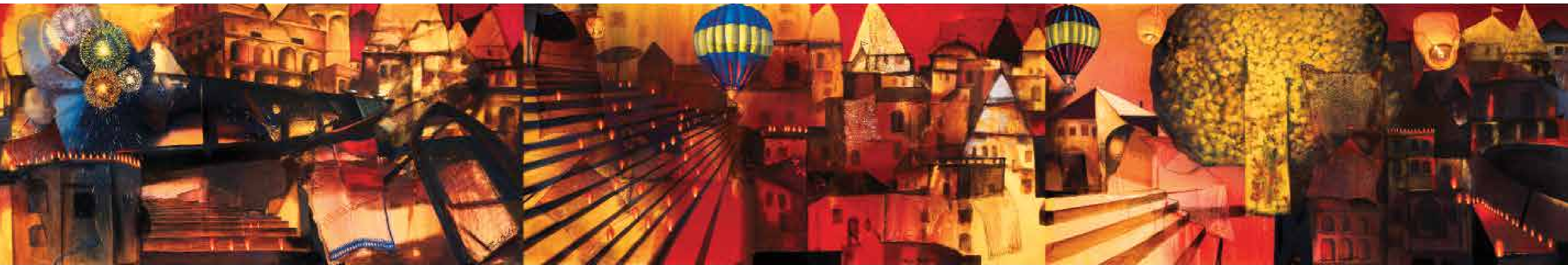
Ceramics IX, 19 x 10 x 10 (H x W x D) inches



City of History 1, 14 x 124 inches, Gold Ink on Paper, 2022



City of History 2, 14 x 124 inches, Gold Ink on Paper, 2022



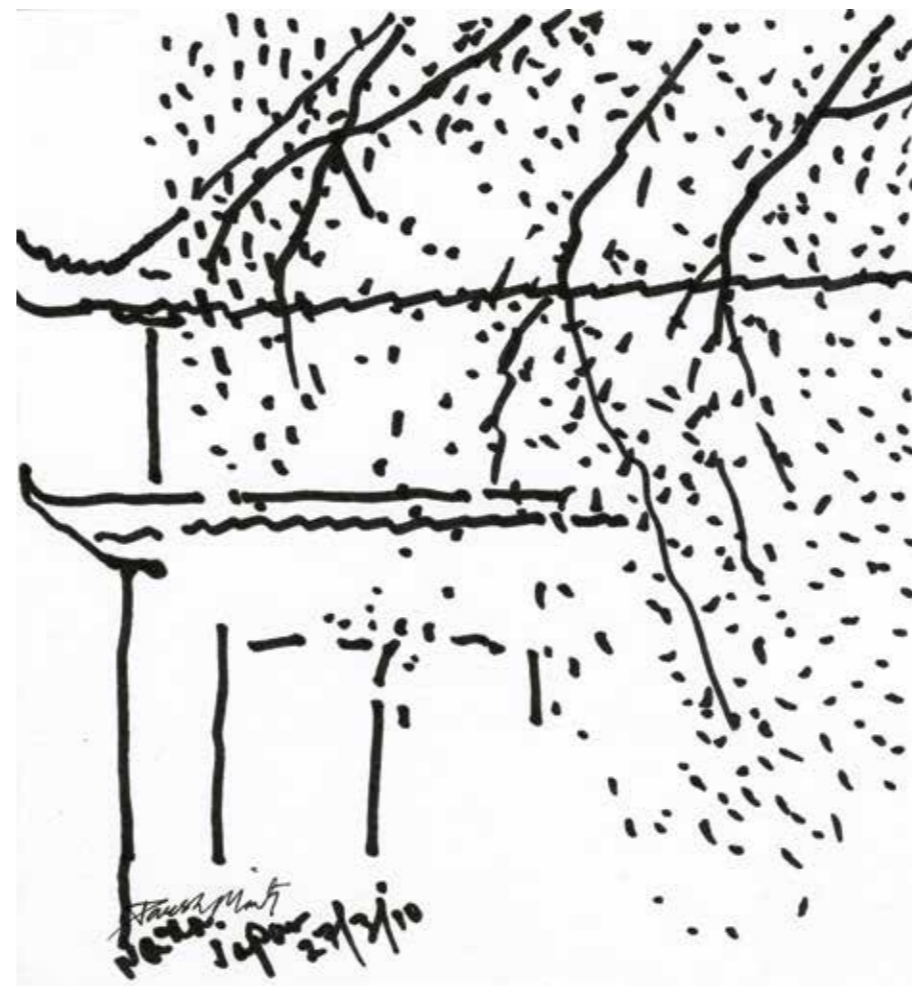
Nirvana, 90 x 540 inches, Oil Acrylic on Canvas, 2022



The Onlooker XV, 8 x 6 inches, Watercolour on Board, 2015



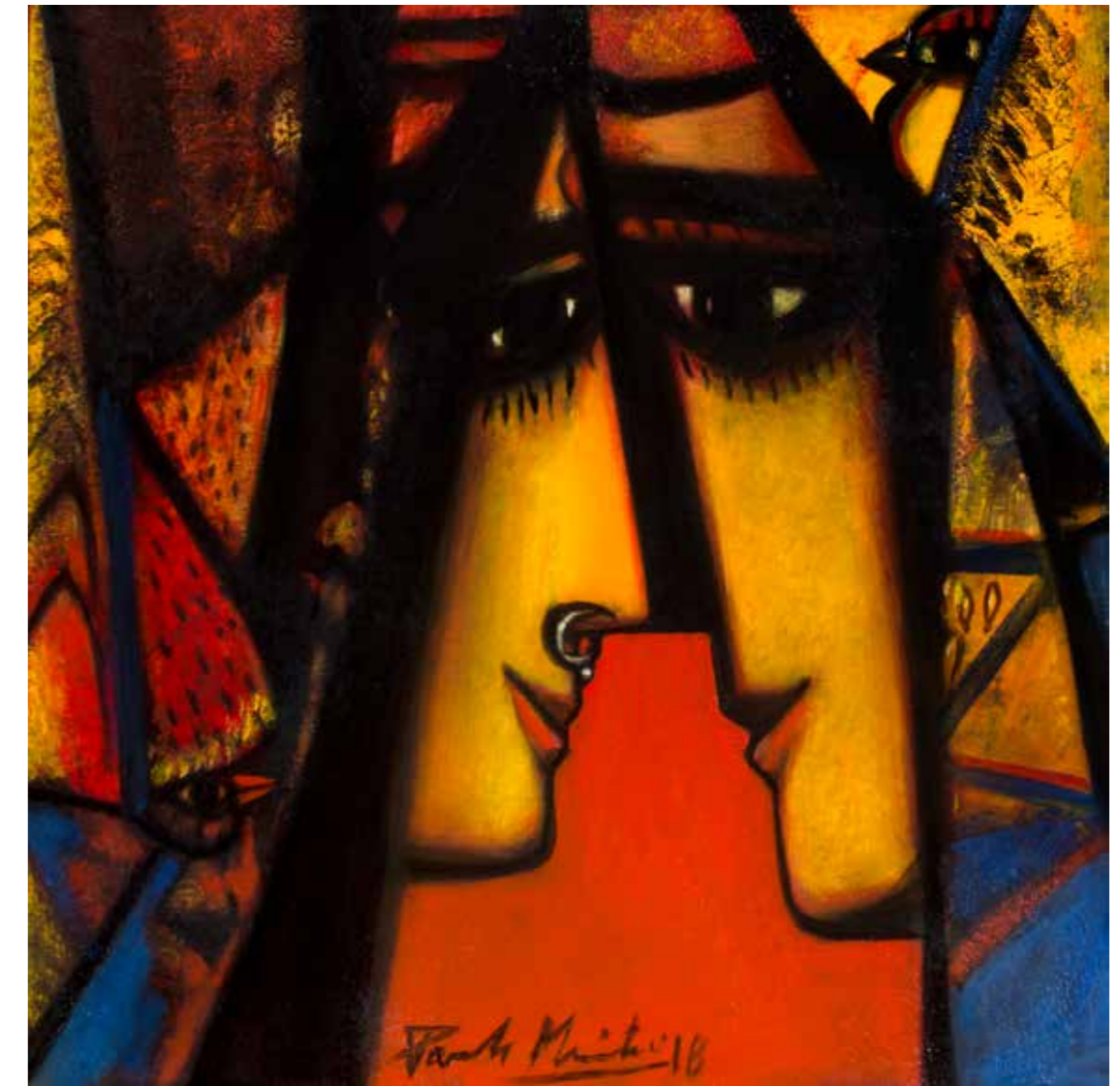
Shimla XIII, 7 x 6 inches, Oil & Acrylic on Canvas, 1996



Nara Temple, 9 x 7 inches, Pen & Ink on Paper, 2010



The Onlooker XVIII, 6 x 8 inches, Watercolour on Board, 2015



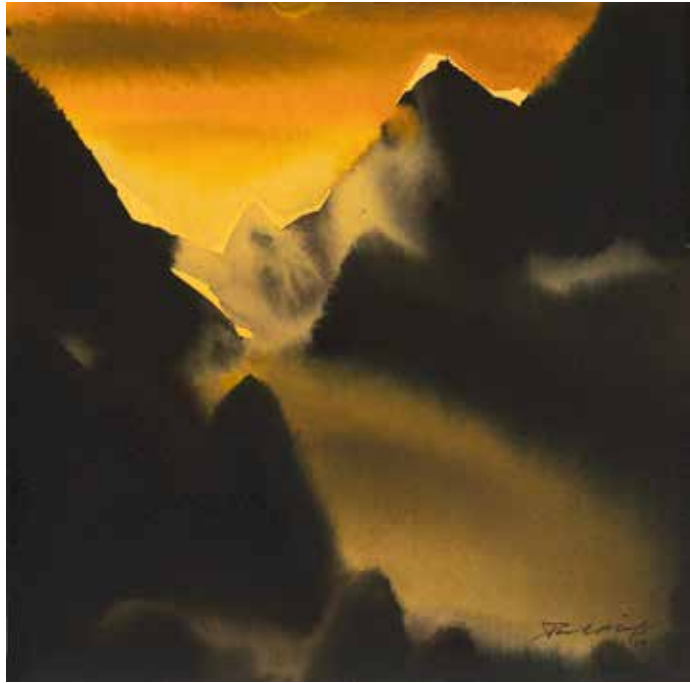
United, 24 x 24 inches, Oil on Canvas, 2018



City Of History 3, 14 x 124 inches, Gold Ink on Paper, 2022



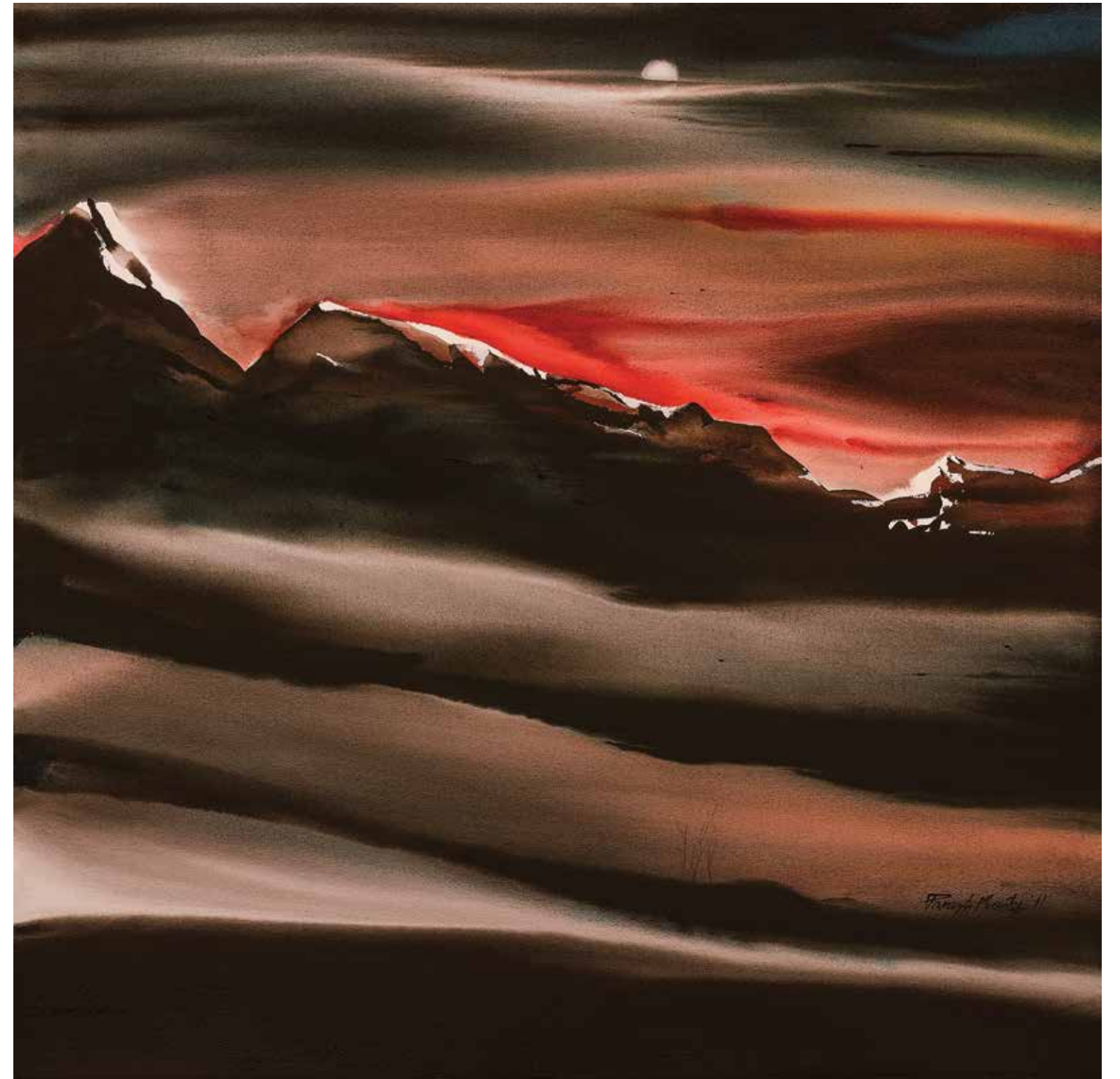
City Of History 4, 14 x 124 inches, Gold Ink on Paper, 2022



The Sharp Peak, 10 x 10 inches, Watercolour on Paper, 2019



Heavy Shower. 10 x 10 inches, Watercolour on Paper, 2022



Mountain Fantasy, 40 x 40 inches, Watercolour on Paper, 2011

Maity's sculptures are staged – this is the appropriate word, as they carry a distinct resonance of theatre – at the threshold at which the aniconic transits into the iconic, and at which the primitive transfuses itself into the modernist



Primordial
60 x 26 x 23 (H x W x D) inches, Bronze, 2022

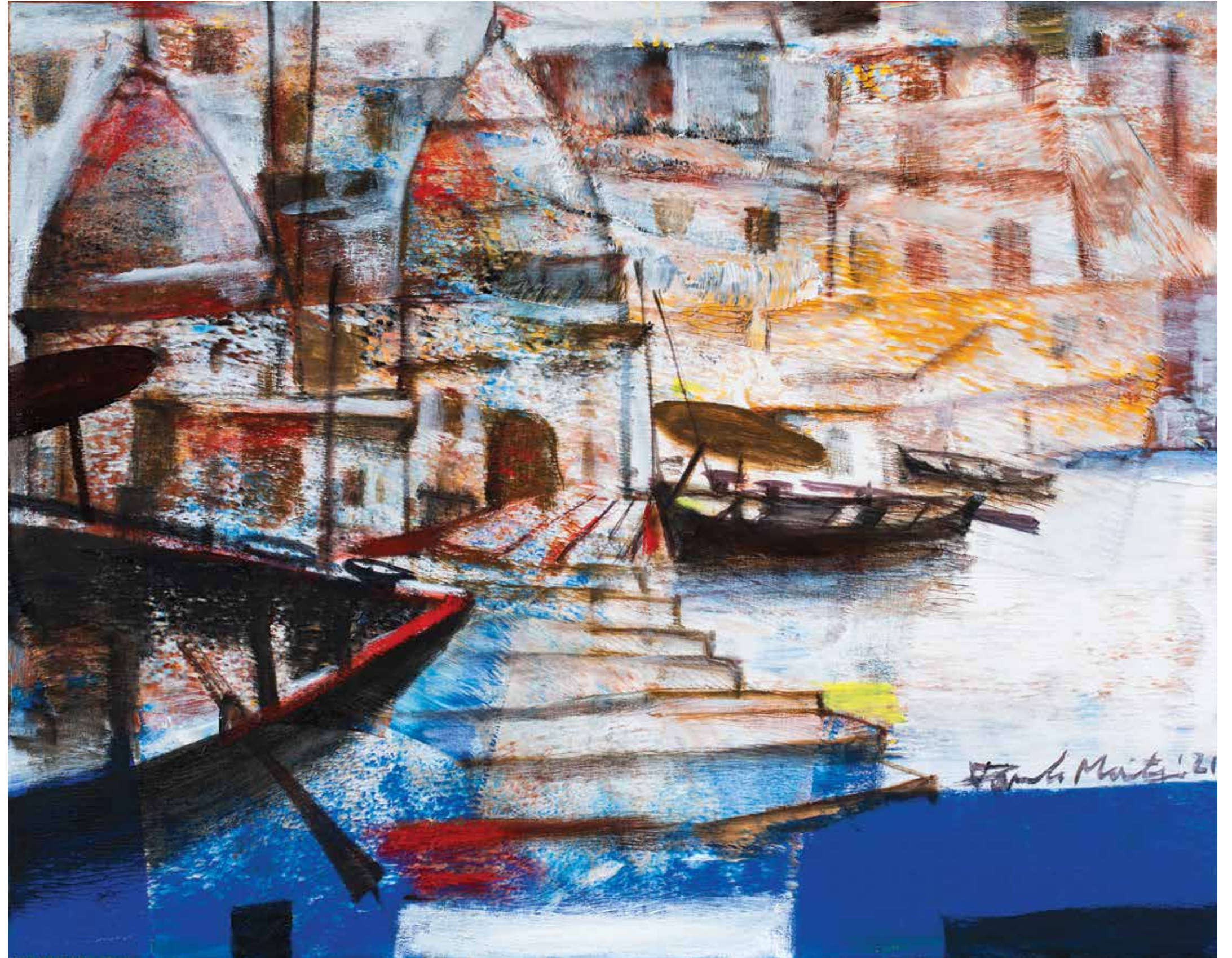




The Onlooker XIV
8 x 6 inches, Watercolour on Board, 2017



Kashi XII, 8 x 6 inches, Watercolour on Board, 2015



Ghat, 29 x 37 inches, Oil & Acrylic on Canvas, 2021

Maity's ceramic sculptural objects often assume the classical form of the vase; some of them carry the image of a large-eyed figure, perhaps a goddess or an oracle, ultimately sourced from the ritual world of antiquity and analogous to similar images that recur in his drawings.



Ceramics VII, 16.5 x 11 x 11 (H x W x D) inches



CASTING
THE ARCHETYPE
Sculptures & Installations

CASTING THE ARCHETYPE

Paresh Maity: Sculptures & Installations

Paresh Maity's sculptures, cast in bronze, summon our attention to an ensemble of archetypes that have endured in the human imagination across the world's cultures for millennia. While exploring his repertoire of sculptures, we come upon the singular focal icons of the hero and the rider, the enduring structures of the pylon and the labyrinth, the standalone head, the house as an image of belonging and wholeness, the androgyne as a composite of human felicities and potentialities across the line of gender, as well as images that invoke the self-spiralling nature of time as eternity. Through his adroit handling of twinned opposites – patina and grain, gleam and roughness, ridged surfaces and flat surfaces – Maity re-animates and brings vividly back into the present these primordial figures and symbols that inhabit our myths and epics, and which emanate, variously, from India or Greece, Egypt or the Levant, Central Asia or North Africa.

Maity's sculptures are staged – this is the appropriate word, as they carry a distinct resonance of theatre – at the threshold at which the aniconic transits into the iconic, and at which the primitive transfuses itself into the modernist. One lineage of artistic descent connects these sculptures to the wayside shrines that dot the streets, byways and trails of India, their deities composed from stone forms, vermilion daubs and silver foil, quintessentially the realm of the aniconic evocation of divinity. Another genealogy links these sculptures to the icons that are rendered in iron and through the lost wax method by artists belonging to indigenous communities in Central and Eastern India. Yet another tradition that informs Maity's bronzes is the high modernist idiom of image-making in metal and stone associated with Hans Arp, Barbara Hepworth, and Henry Moore; Maity also codes in references to his perennial idol, Picasso. From these diverse yet conceptually and formally related sources, Maity crafts a sculptural language that allows him to draw the figure and architecture into three-dimensional abstractions, while also giving him the leeway to articulate the unsayable Sublime that resists discursive language yet can be animated by ritual.

Maity's improvisations in the medium of the installation stem organically from his devotion to sculpture. As an installation-maker, he temporarily sets aside his admittedly generative commitment to creating singular sculptural objects, each isolated in its auratic splendour. Instead, he applies himself to an assessment of how a larger constellation of sculptural objects can be produced through an eclectic montage of means; how such a constellation can be elaborated into an active atmosphere or an immersive environment, with a view to claiming the attention of a larger number of viewers.

Maity's installations can be nourished by epiphanic recall. Some years ago, while wandering around among the enchantingly miscellaneous contents of an antiques warehouse in Rajasthan that he often visits, the artist discovered a set of cages – these, in turn, prompted a memory to surface from his childhood in semirural Tamluk, of the upturned baskets under which hens were allowed to brood and

lay their eggs. From this came his installation, 'The Golden Age', which orchestrated an interplay of cage-shaped sculptures functioning as light sources, highly polished golden eggs, the shadows thrown by these objects, as well as a soundtrack, in a proscenium setting. In another major installation of recent years, 'Motion', Maity brought together a hundred mechanical parts from broken-down Royal Enfield motorcycles, paired them with blades taken from an array of fans, and brought them together to simulate an armada of honeybees; these mechanical insects were given a visual and spatial sovereignty, so that viewers felt as though they were interlopers in a monumental apiary conjured up by science-fiction, rather than consumers of art savouring an artwork.

Maity has never been afraid of blurring the conceptual and spatial lines that conventionally separate the museum, the gallery, the fairground, the post-industrial space, and public space. The spirit of his sculptural and installation work is that of festive gravity, which was traditionally the mood pertinent to the *utsav*, the *jashan* or the *mela* – these gatherings, far from being a licence for mere entertainment as they have now become, were originally ceremonial venues for the performance of a collective ritual renewal. While this context has receded into the archives of cultural history, Maity carries its energies forward into the exhibition spaces of the contemporary, recalibrating them simply by the emphatic act of populating them with works that confront us with questions.

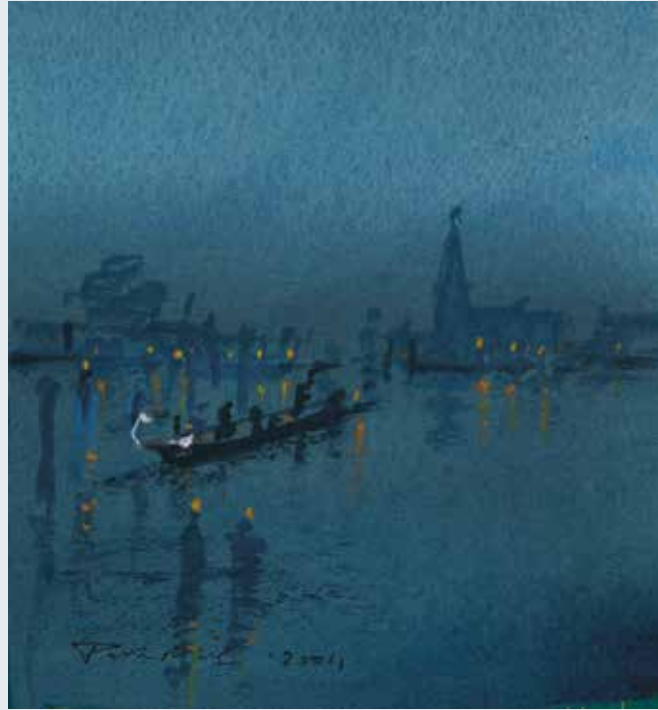
*

Ranjit Hoskote

Maity has never been afraid of blurring the conceptual and spatial lines that conventionally separate the museum, the gallery, the fairground, the post-industrial space, and public space. The spirit of his sculptural and installation work is that of festive gravity, which was traditionally the mood pertinent to the utsav, the jashan or the mela



The Pair II
A (left): 36 x 10 x 10 (H x W x D) inches
B (right): 38 x 11 x 11 (H x W x D) inches
Bronze, 2022



Night Light in Venice, 7 x 6.5 inches, Watercolour on Paper, 2004



The Night Catch, 7 x 6.5 inches, Watercolour on Paper, 2010



Mountain Song, 23 x 96 inches, Watercolour on Paper, 2022



Golden Egg,
Variable, Gold Plated Brass,
Metal Antique Cages with sound,
2018



Mayan, 10 x 9.5, Pen & ink on Paper, 2008

Xanash Maiky 108
Mexico

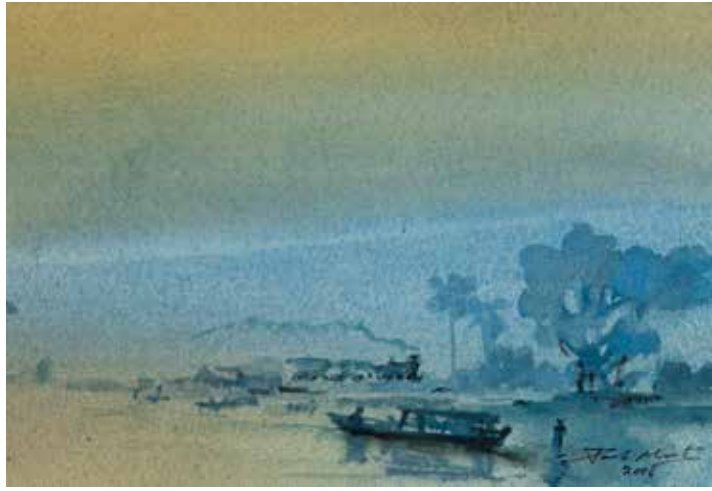


Utopian Kaleidoscope - I, 90 x 90 inches, Oil & Acrylic on Canvas, 2022



Four Pillars of Life
72 x 24 x 24 (H x W x D) inches, Bronze, 2021





Winter Mist, 7 x 10 inches, Watercolour on Paper, 2006



Water Front, 6 x 10 inches, Watercolour on Paper, 2005



Venice in Rain, 3.5 x 9 inches, Watercolour on Paper, 2010



The Canal
6 x 3 inches, Watercolour on Paper, 2002



The Gondola
6 x 3 inches, Watercolour on Paper, 2006



Symphony of Colours, 55 x 96 inches, Watercolour on Fabiano Board, 2011

Through his adroit handling of twinned opposites – patina and grain, gleam and roughness, ridged surfaces and flat surfaces – Maity re-animates and brings vividly back into the present these primordial figures and symbols that inhabit our myths and epics.



An Observer
66 x 26 x 25 (H x W x D) inches, Bronze, 2022





Ajay River, 4.5 x 13 inches, Watercolour on Paper, 2008



Feeling of Romance, 4.5 x 13 inches, Watercolour on Paper, 2010



Badal, 4.5 x 10 inches, Watercolour on Paper, 2010

Maity's art embodies a deep fascination with light as a shaping power, with colour as a ground of being, and with the human being as witness and participant in epic-scale cosmic dramas.



Catch Time, 5 x 13 inches, Watercolour on Paper, 2010



Marine Lines, 5 x 13 inches, Watercolour on Paper, 2020



Embrace
69 x 24 x 24 (H x W x D) inches, Bronze, 2022





The Mystic, 55 x 108 inches, Watercolour on Paper, 2012



The Grace
68 x 28 x 10 (H x W x D) inches, Bronze, 2022



The Hero
75 x 21 x 9 (H x W x D) inches, Bronze, 2022



The Onlooker XVII, 8 x 8 Inches, Watercolour on Board, 2018



Golden Shower
288 x 156 x 163.2 (H x W x D) inches
Brass, 2019

And so the process of forgetting and memorialising, amnesia and testimony, epiphany and recall continues as a push-pull.



Memory Lane-31
10 x 8 inches, Oil & Acrylic on Canvas, 2020



An Impression XVII
11 x 9 inches, Watercolour on Canvas, 1996



The Day Break, 30 x 40 inches, Oil & Acrylic on Canvas, 2021



Homeward Bound, 50 x 98 inches, Watercolour on Paper Bound 2020



Labyrinth
70 x 19 x 25 (H x W x D) inches, Bronze, 2022





Out to Catch, 4.5 x 13 inches, Watercolour on Paper, 2006



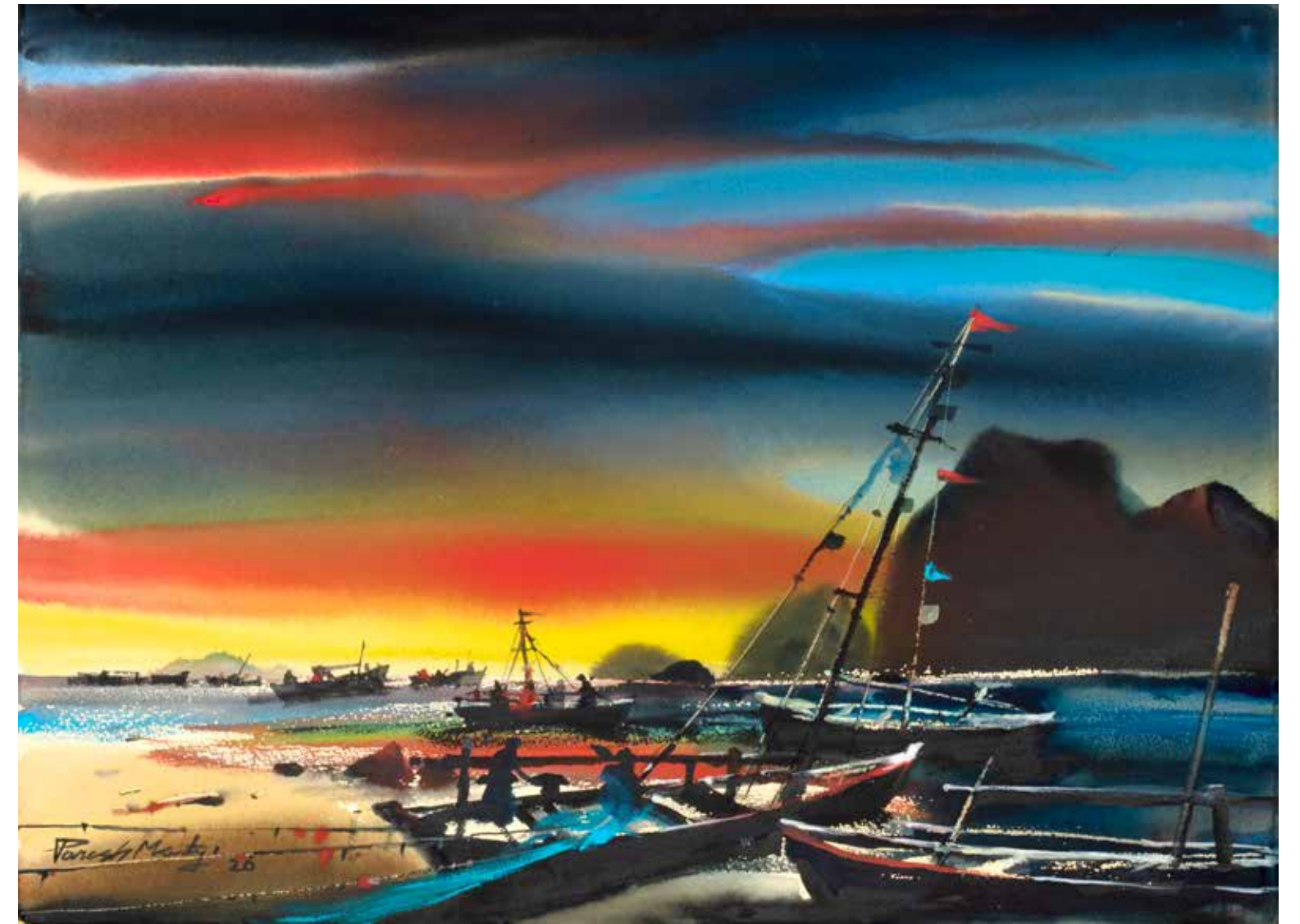
Shravan, 6 x 13 inches, Watercolour on Paper, 2005



The Monsoon, 6 x 13 inches, Watercolour on Paper, 2004



The Cloud, 3 x 6 inches, Watercolour on Paper, 2008



The Magical Hour, 22 x 30 inches, Watercolour on Paper, 2020



Sangam II
132 x 42 x 36 (H x W x D) inches
Bronze, 2022



Kashi XVI, 6 x 8 inches, Watercolour on Board, 2014



Illumination, 20 x 40 inches, Watercolour on Paper, 2006



Gleaming, 22 x 30 inches, Watercolour on Paper, 2007



Motion, 264 x 360 x 84 (H x W x D) inches, Motor Bike Old Fan Blade, Light, 2018



The Morning Drama, 10 x 10 inches, Watercolour on Paper, 2019



The Guilin, 10 x 10 inches, Watercolour on Paper, 2019



A Mountain Melody, 40 x 60 inches, Watercolour on Paper, 2022



Island, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



Near The Coast, 7.5 x 7 inches
Pen & Ink on Paper, 2008



Fjord, 7.5 x 7.5 inches
Pen and Ink on Paper, 2009



Water Front, 40 x 60 inches
Watercolor on Paper, 2018



The Noon, 21 x 29 inches, Watercolour on Paper, 1986



Anchored, 14.5 x 20 inches, Watercolour on Paper, 1980



Krumlov VI, 11 x 15 inches Watercolour on Board, 2020



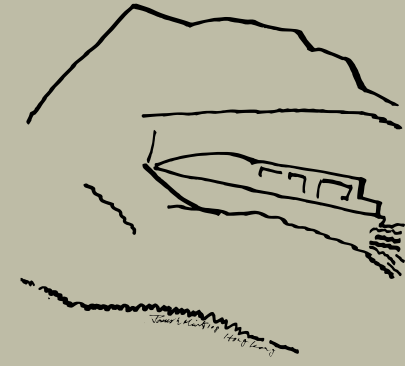
Krumlov VII, 11 x 15 inches Watercolour on Board, 2020



Krumlov VIII, 8 x 20 inches, Watercolour on Board, 2005



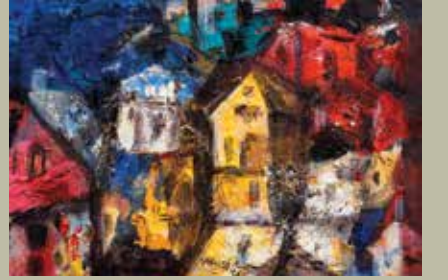
Memory Lane-17, 10 x 14 inches
Watercolour on Board, 2020



Towards The Destination
7.5 x 7.5 inches, Pen & ink On paper, 2008



Periwar, 10 x 9.5 inches
Pen & Ink on Paper, 2009



Shimla XVI, 10 x 15 inches
Oil & Acrylic on Canvas, 1996



An Impression XXI, 9 x 8 inches
Oil & Acrylic on Board, 1995



Memory Lane-30, 11 x 11 inches
Oil & Acrylic on Canvas, 1994



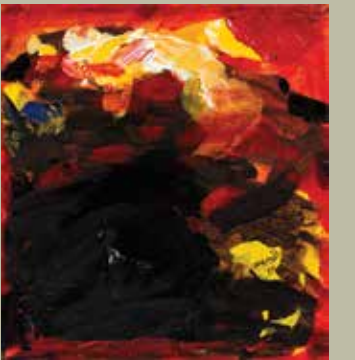
Memory Lane-26, 5 x 5 inches
Oil & Acrylic on Canvas, 1997



Memory Lane-29, 11 x 11 inches
Oil & Acrylic on Canvas, 1996



Memory Lane-28, 8 x 8 inches
Oil & Acrylic on Canvas 1997



An Impression-XIX, 11 x 10 inches
Oil & Acrylic on Canvas, 1999



Memory Lane-33, 11 x 7 inches
Oil & Acrylic on Canvas, 1998



Shimla XI, 5 x 4 inches
Oil Acrylic on Canvas, 1997



An Impression XVIII, 10 x 7 inches
Oil & Acrylic on Canvas, 2019



An Impression XVI, 10.5 x 8 inches
Oil & Acrylic on Canvas, 1993



Memory Lane-7, 14 x 10 inches
Watercolour on Board, 2000



Memory Lane-5, 14 x 10 inches
Watercolour on Board, 2003

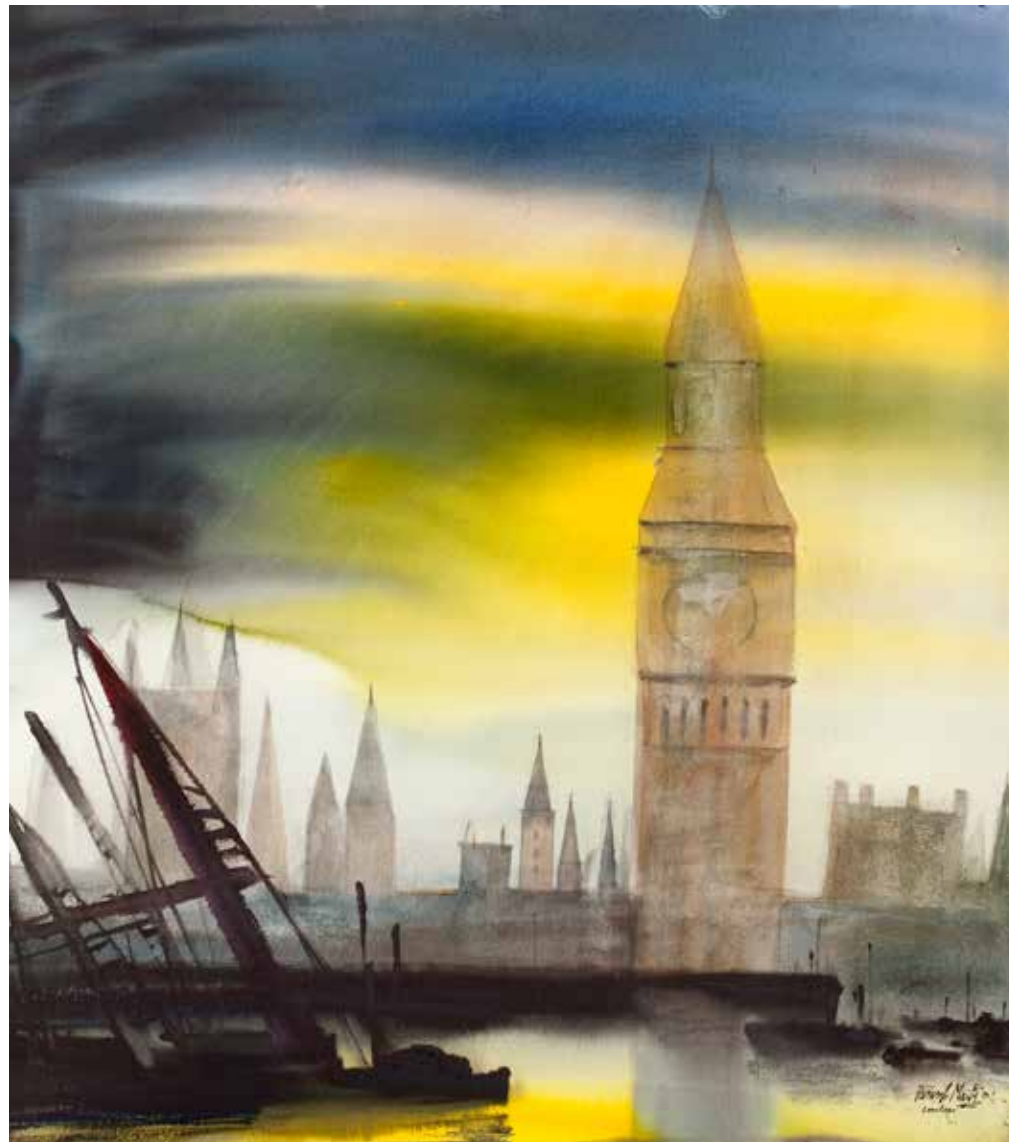


Shimla X, 15 x 11 inches
Watercolour on Board, 2000



Memory Lane-32, 11 x 7 inches
Oil & Acrylic on Canvas, 1998

Old Tradition, 10 x 9 inches
Pen & Ink on Paper, 2007



Big Ben, 42 x 40 inches, Watercolour on Paper, 2001



Piccadilly, 40 x 40 inches, Watercolour on Paper, 2004

*There is no room for error in watercolour;
the muscle memory of the watercolourist is
translated in oil and acrylic as the certainty and
deceptively easy, highly practised grace with
which the image is delivered.*



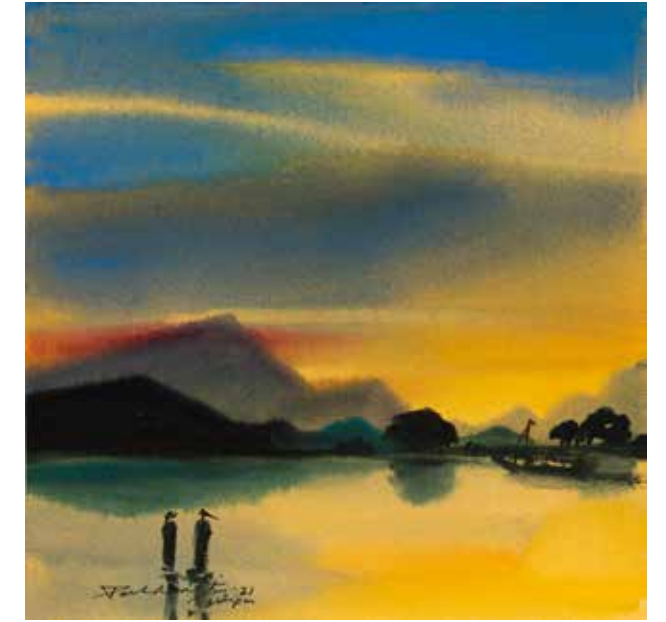
Journey To Norway, 7.5 x 7.5 inches, Pen & Ink on Paper, 2009



Northern Lights, 39 x 60 inches, Watercolour on Paper, 2008



Madh Island, 10 x 10 inches, Watercolour on Paper, 2005



Udaipur, 10 x 10 inches, Watercolour on Paper, 2021



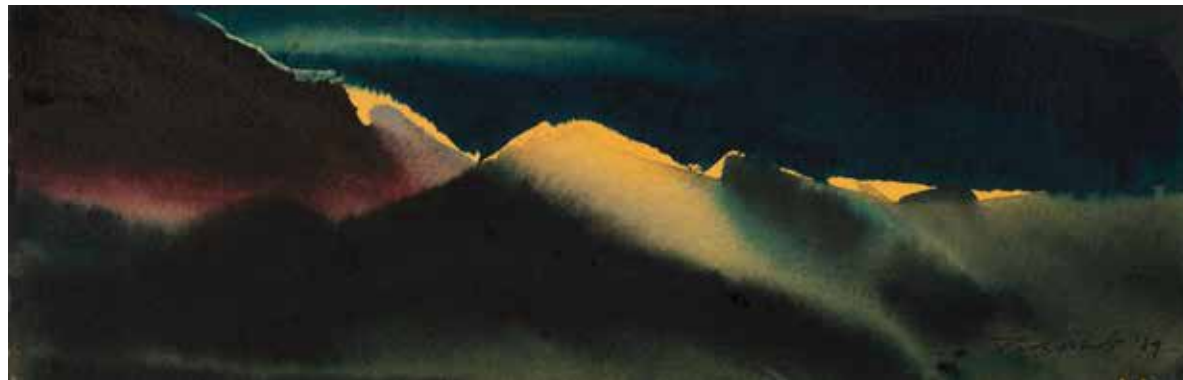
Silence - II, 22 x 30 inches, Watercolour on Paper, 2007



Silence-I, 22 x 30 inches, Watercolour on Paper, 2007



The Peak, 4.5 x 13 inches, Watercolour on Paper, 2005



The Night Watch, 4.5 x 13 inches, Watercolour on Paper, 2019



The Peak, 40 x 60 inches, Watercolour on Paper, 2006

A MONTAGE OF MEMORIES

It has been an amazing journey spanning over three decades – a gallery-artist bond that goes beyond the boundaries that define it, to a relationship cemented in deep trust and warm friendship. Our relationship with Paresh began while he was still doing his masters at College of Art, in New Delhi. My mother Shanti and aunt Kasturi had just ventured into the art world, and were immediately drawn to his work. They had the belief and faith in Paresh's art and saw the immense talent and potential. So much so, that, for the inaugural exhibition of Art Musings in 1999, he was one of the four artists among the stellar lineup of SH Raza, MF Husain and Anjolie Ela Menon. This was the beginning of a bond that has only deepened and strengthened over the years.

I was still in the fashion industry, directing and choreographing shows. He was drawn to the hyper aesthetic world that I came from, with its mega drama and glamour. On my part, I saw the powerful energy

of a young artist on the ascendant. Together we found common ground and became good friends. It was only after I joined the gallery in 2001 that our journeys got intertwined.

Paresh's keen design aesthetic extends to every aspect of his life. From his home where he has meticulously chosen every piece of artifact, art and furniture; to his studio, imposing and grand, with small areas for quiet contemplation; his spaces reflect who he is. Generous, larger than life, and a sensitive soul.

Studio days are exciting as Paresh is always trying different mediums and concepts, and his enthusiasm is child-like and contagious. He revels in sharing his new works and ideas and is keen to see your reaction. An amazing gift that Paresh has is his ability to listen and absorb. He is genuinely interested in knowing one's response to his work.



In Varanasi, Photograph by: Rohit Chawla

Paresh is a travel buff, having visited almost every part of India as well as across the globe. We have shared some wonderful holidays together. A trip to Spain was spent visiting museums and seeing the sights by day, meanderings in flea markets, and winding down the day with evenings tasting the local cuisine and wines.

I particularly remember one holiday we all took together to Madhya Pradesh, visiting Khajuraho, Orchha and Shivpuri in a span of 10 days. I recall the familiar sight of Paresh with his sketchbook, slipping away from the rest of us, and finding quiet spots where he would sit and sketch furiously. This habit of sketching follows Paresh wherever he goes. He said to me "Even a small incident remains in my memory. I like to look for mysterious notion, for lyrical quality and a touch of the poetic." These sketchbooks are like memory traces, transporting one into the realm and reality of that time. Though these are largely private musings of the artist, Paresh has shared them with me. I remember losing sense of time as I spent an entire day browsing through these books.

It has always been exciting to do an exhibition with Paresh. He puts in a great deal of thought into how he envisions the show; and for me mounting an exhibition is a passion. Together we have done several major solo exhibitions including *Vision into Infinity*, 2017; *Symphony of Silence*, 2013; and *Montage: Moments, Memories*, 2009.

When we began working together on this mega exhibition, *Infinite Light*, the idea was very clear. It had to be a show, in scale and grandeur that India had not witnessed before. Four cities, with works spanning over 25 years of artist practice.

Visits to an artist's studio are always special but when I went to see the works for the upcoming exhibition, it was a revelation! These artworks span a time frame from the 90's to his most recent ones, each one bearing his signature strength and mastery over medium and colour. The vast repertoire on display for the exhibition is like recollections of his extensive journeys from the various stages of his life which form the narrative.

"Sitting on the banks of the river, looking at the moods of the moving water and watching the boats... these images haunted me long after I left my home in Tamluk." Paresh

carries these memories with him as they seep into his works even now, long after the days when, as a young boy, he spent endless hours on the river banks of his native place. Paresh's landscape works are like bewitching dreamscapes. A culmination of decades-long interest in travel can be seen in these works. Nature fascinates him, as one sees in the pastoral landscapes of Tamluk capturing early daybreaks; the mesmerizing late evenings on the ghats of Benares and the hazy glow of Venice, all of them saturated with a serene luminosity, transporting you to the magic hour that is depicted.

Then there are his famed figurative paintings. Rendered in a distinctive palette of burnt reds and shadowed yellows, with the interplay of light and shadow, the bold geometric faces of his large canvas stare at you piercingly. These works have gone on to define his signature style, and are clearly a huge favorite.

But what is really exciting to see is the most recent body of paintings and large scale installations and sculptures. Having moved beyond the dominant aesthetic that has come to identify his work, in this latest series, Paresh draws from a wide range of experiences and travels, from influences of literature, film and history, and one sees a new dimension in these densely layered artworks. A touch of abstraction has come into his art, the paintings are more conceptual and engage the viewer to draw their own narrative.

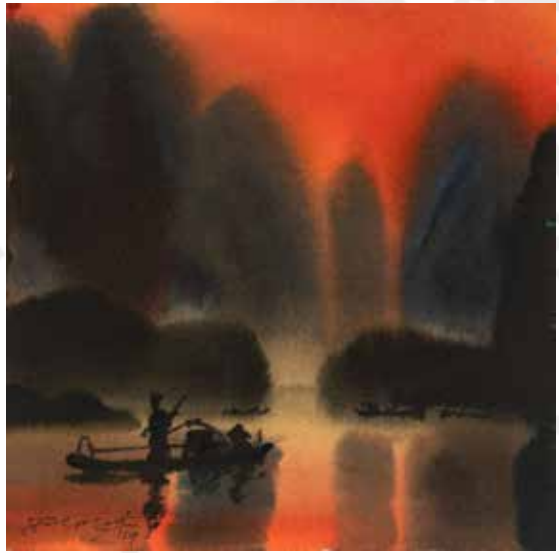
Paresh is at a stage in his journey where he is able to be fearlessly experimental. It is interesting to see how he is evolving; carrying the essence of his past with his vision firmly fixed on the future - and yet, he stays rooted in the present, in the here and now.

Says Paresh, "My journey has led me, not only to the discovery of the chiaroscuro of light and shade, but also to an inner tranquility - a quiet glow which I hope will act as a beacon of light to guide me on my journey in the years to come". One can sense a certain sense of calm that has come over him, as he stands at the threshold of yet another exciting phase of his life. And we at Art Musings are happy to share this journey with him.

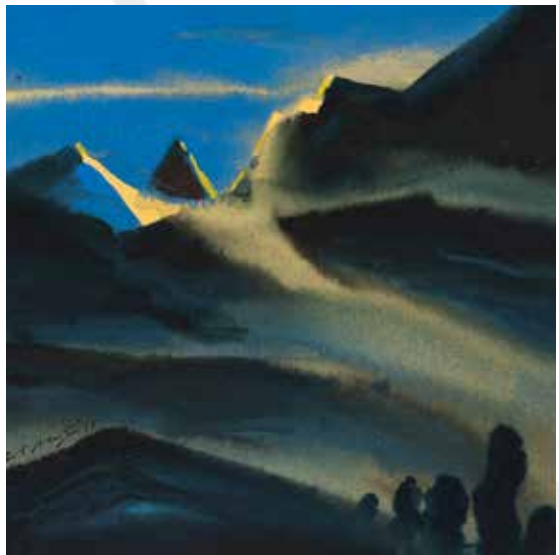
Sangeeta Raghavan
Gallery Director, Art Musings



High Light
10 x 10 inches, Watercolour on Paper, 2019



The Mist
10 x 10 inches, Watercolour on Paper, 2019



Himalayan Fantasy
10 x 10 inches, Watercolour on Paper, 2010



Aurora, 40 x 60 inches, Watercolour on Paper, 2005



Oriental Glory, 40 x 60 inches, Watercolor on Paper, 2006



The Pair I

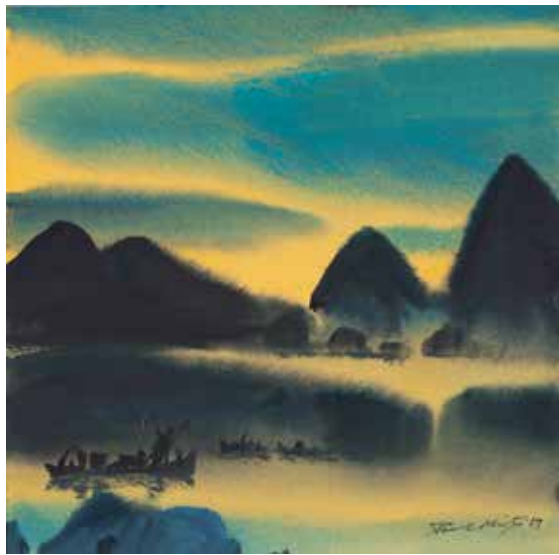
A (left): 246 x 48 x 48.6 (H x W x D) inches

B (right): 240 x 48 x 60 (H x W x D) inches

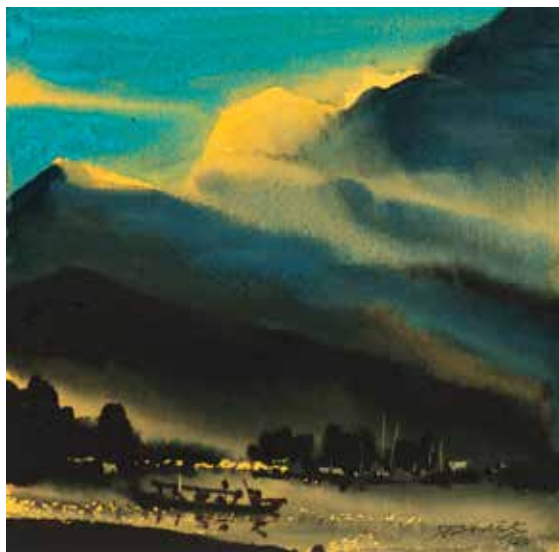
Bronze, 2022



The Landscape of the World, 6 x 7.5 inches
Watercolour on Paper, 2019



The Lerver, 10 x 10 inches
Watercolour on Paper, 2019



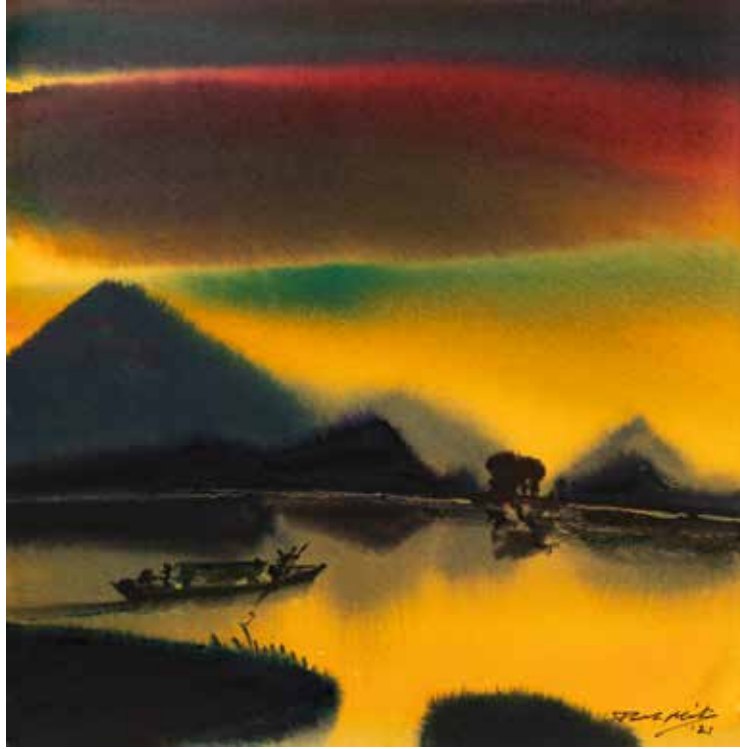
Paradise on Earth
10 x 10 inches, Watercolour on Paper, 2022



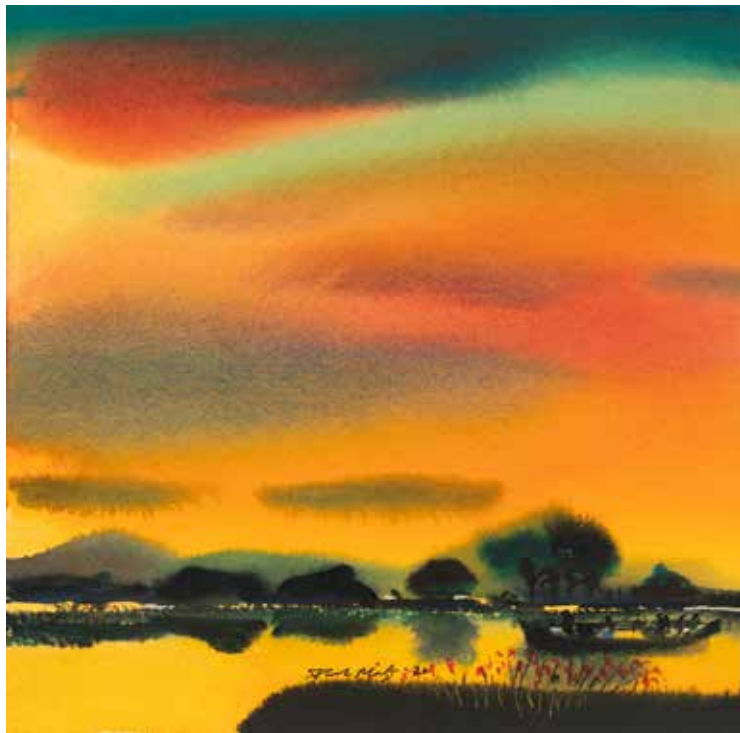
The Aurora, 40 x 40 inches, Watercolour on Paper, 2008



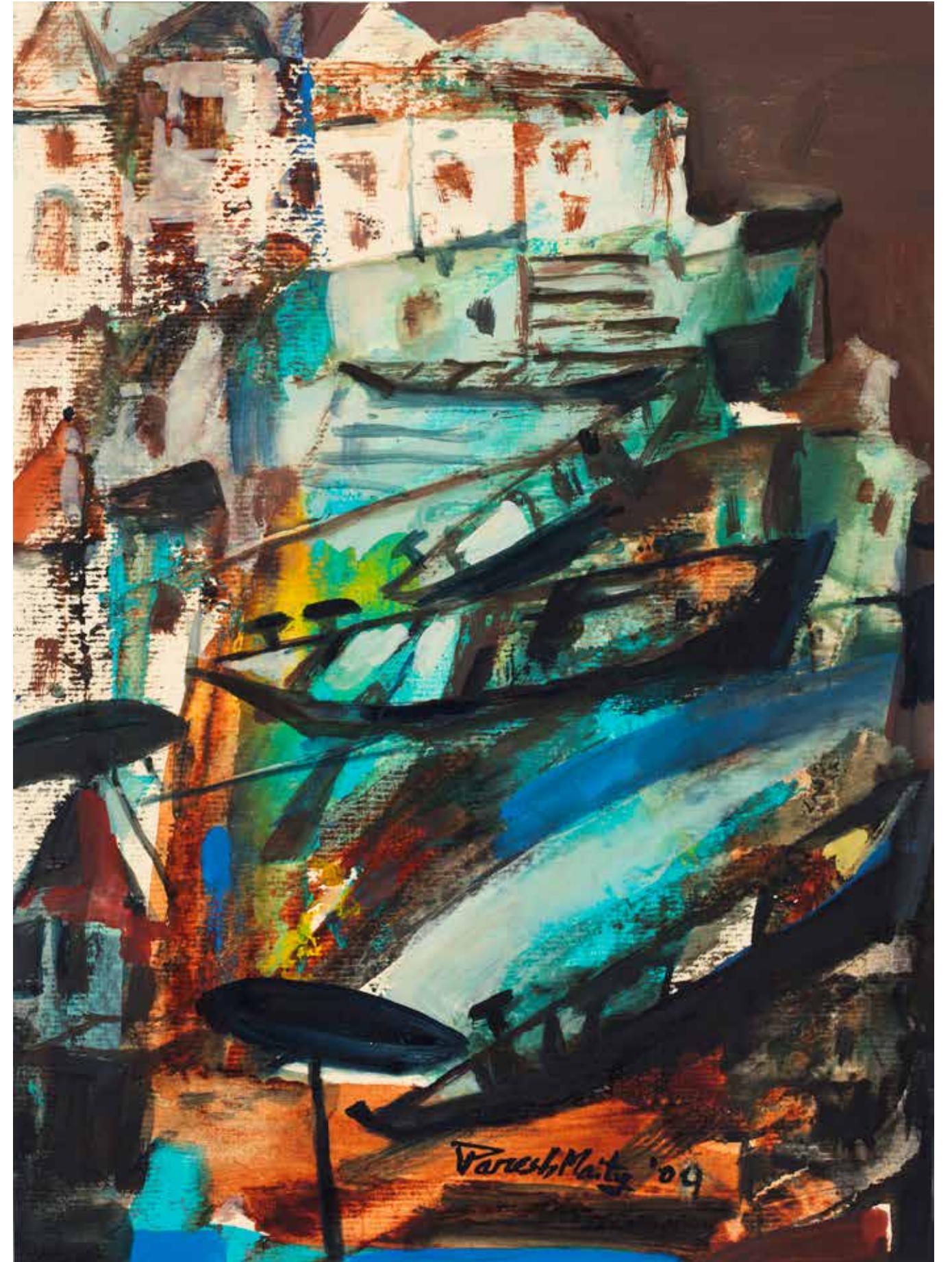
The Power, 226 x 284 x 54 (H x W x D) inches
Brass and Copper, 2018



Aravally, 10 x 10 inches, Watercolour on Paper, 2021



God's Colour, 10 x 10 inches, Watercolour on Paper, 2020



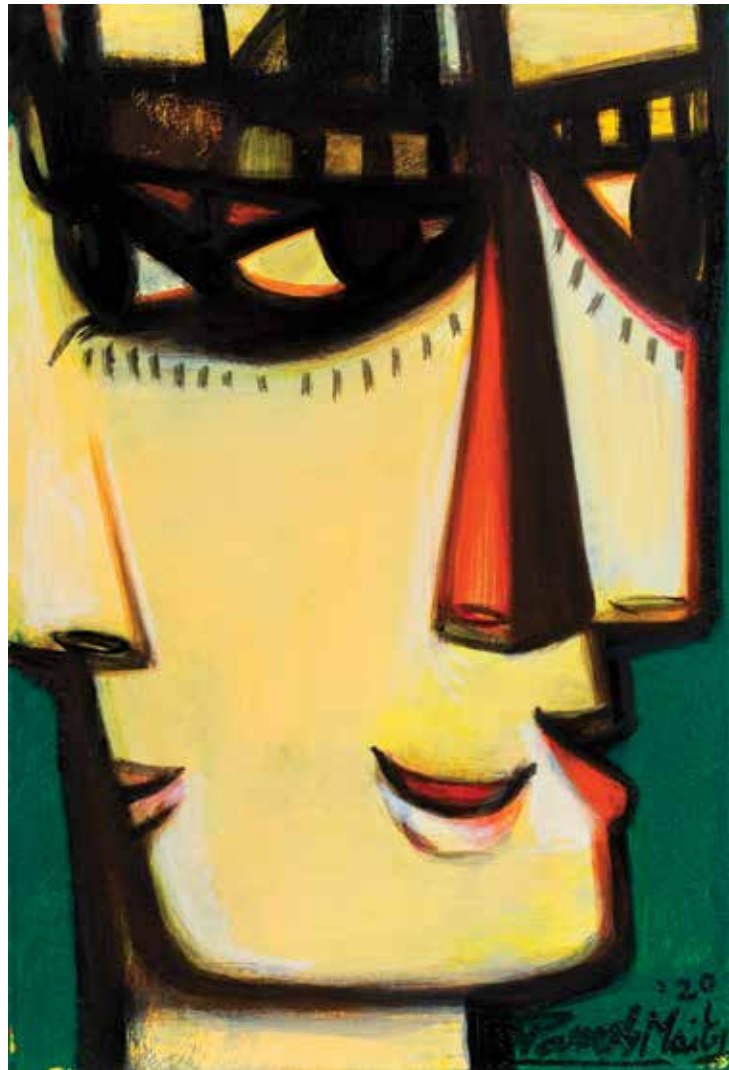
Memory Lane-4, 14 x 10 inches, Watercolour on Paper, 2009



Genesis
246 x 90 x 36 (H x W x D) inches



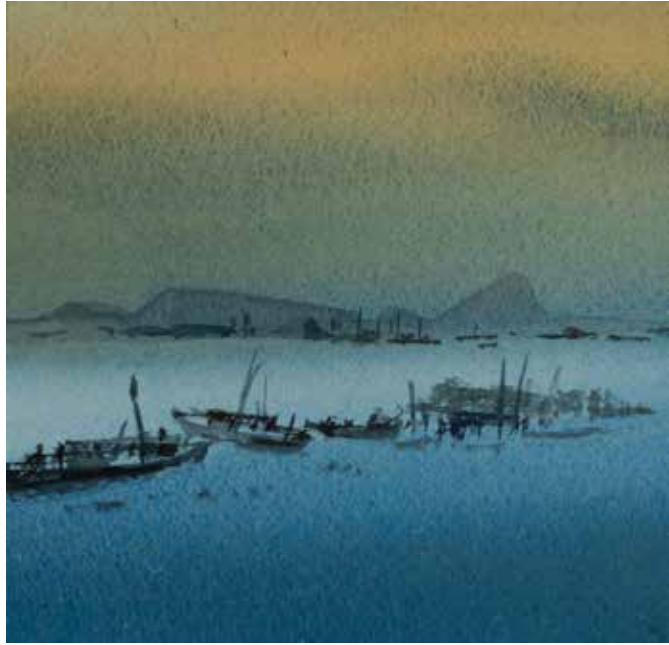
Soul City, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



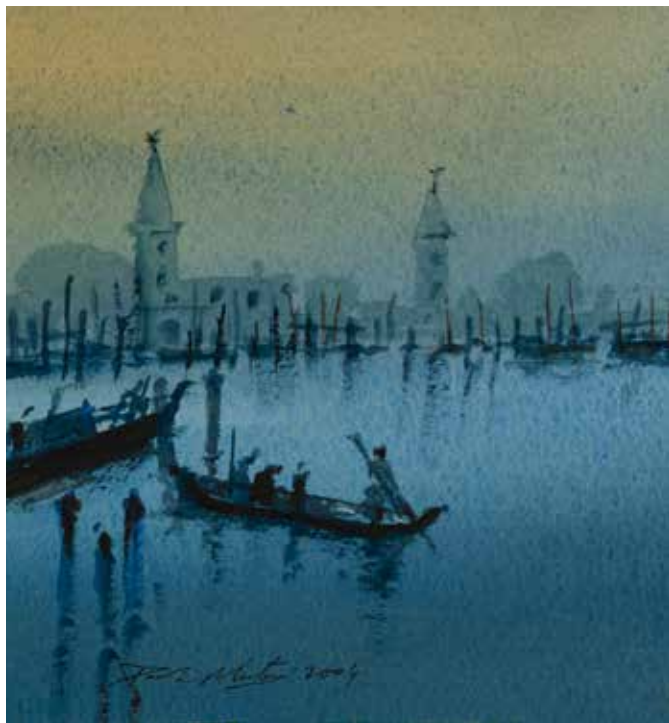
Until the Moment
18 x 12 inches, Oil & Acrylic on Canvas, 2020



Ceramics VIII, 22 x 9 x 9 (H x W x D) inches



Heavy Rain, 7 x 8 inches, Watercolour on Paper, 2010



The Romance, 7 x 7 inches, Watercolour on Paper, 2004



Rainy Day in Mumbai, 7 x 6.5 inches, Watercolour on Paper, 2022



The Winter, 6 x 10 inches, Watercolour on Paper, 2003



Venice After the Rain, 6.5 x 10 inches, Watercolour on Paper, 2003



Mumbai Rain, 6 x 13 inches, Watercolour on Paper, 2022



String of Life, 84 x 180 inches, Oil & Acrylic on Canvas, 2022



RANJIT HOSKOTE

Ranjit Hoskote is a poet, cultural theorist, translator and curator based in Mumbai, India. His collections of poetry include *Vanishing Acts* (Penguin 2006), *Central Time* (Penguin 2014), *Jonahwhale* (Penguin 2018, published in the UK by Arc as *The Atlas of Lost Beliefs*, 2020, a Poetry Book Society Recommendation), and *Hunchprose* (Penguin 2021). His next collection of poems, *Icelight*, is due out from Wesleyan University Press in Spring 2023. Hoskote's translation of a celebrated fourteenth-century Kashmiri woman mystic's poetry has appeared as *I, Lalla: The Poems of Lal Ded* (Penguin Classics 2011). He is the editor of the anthology, *Reasons for Belonging: Fourteen Contemporary Indian Poets* (Penguin 2002) and *Dom Moraes: Selected Poems* (Penguin Modern Classics 2012), the first critical edition of a major Anglophone Indian poet's work.

With Ilija Trojanow, Hoskote has co-authored the acclaimed study of transcultural connections in history, *Kampfabstage* (Blessing Verlag, 2007 & S Fischer Verlag, 2017; in English as *Confluences: Forgotten Histories from East and West*, Yoda, 2012). With Nancy Adajania, he is co-author of *The Dialogues Series* (Popular, 2011), an unfolding programme of conversations with artists. With Maria Hlavajova, he is editor of *Future Publics: A Critical Reader in Contemporary Art* (BAK/Valiz, 2015). With the legendary music composer Vanraj Bhatia, Hoskote worked on an opera version of Girish Karnad's play based on mythic sources, *Agnivarsha/ The Fire and the Rain*; Hoskote wrote Act 1 of the libretto.

Hoskote curated India's first-ever national pavilion at the Venice Biennale (2011) and was co-curator, with Okwui Enwezor and Hyunjin Kim, of the 7th Gwangju Biennale (2008). He has curated more than fifty exhibitions of Indian and global art since 1994. These include mid-career or lifetime retrospectives and deep-focus introspectives of major artists such as Atul Dodiya (Japan Foundation Asia Center, Tokyo 2001, and National Gallery of Modern Art, New Delhi 2013), Jehangir Sabavala (National Gallery of Modern Art, Mumbai 2005 and New Delhi 2006), G.R. Iranna (National Gallery of Modern Art, Bengaluru 2016), Laxman Shreshtha (CSMVS Museum, Mumbai 2016), Sakti Burman (National Gallery of Modern Art, Mumbai 2017), M.F. Husain (Mathaf Museum of Modern Art, Doha 2019), Jogen Chowdhury (Kolkata Centre for Creativity, Kolkata 2019), Mehlii Gobhai (National Gallery of Modern Art, Mumbai 2020), and F.N. Souza (CSMVS Museum, Mumbai 2022).

Hoskote has been honoured with such prestigious awards as the Sahitya Akademi Golden Jubilee Award, the Sahitya Akademi Translation Award, the Sanskriti Award for Literature, the S.H. Raza Award for Literature, and the 7th Mahakavi Kanhaiya Lal Sethia Award for Poetry. He has been a Fellow of the International Writing Program, University of Iowa, and has held writing residencies at Villa Waldberta, Munich, the Polish Institute, Berlin, and Theater der Welt, Essen-Mülheim. He has been researcher-in-residence at BAK/ basis voor actuele kunst, Utrecht, and as a contributor to BAK's long-term Former West research project.

*



Photograph by Nemaï Ghosh

PARESH MAITY

Born in Tamruk, West Bengal, 1965

EDUCATION

BFA, Government College of Art and Craft, Kolkata

MFA, College of Art, New Delhi

SELECT EXHIBITIONS

83 solo exhibitions worldwide

- 2022 : CIMA Gallery Kolkata,
- 2022 : Birla Academy of Art & Culture, Art Exposure (Kolkata)
- 2019 : Hong Kong Visual Art Centre, presented by Gallery Sumukha
- 2017 : *Vision into Infinity*, Jehangir Art Gallery, Mumbai, presented by Art Musings;
Forty Years of Watercolour, Lalit Kala Akademi, New Delhi, presented by Art Alive Gallery; Lalit Kala Akademi, Chennai, presented by Gallery

- Sumukha; Art Stage Singapore, Marina Bay Sands, Singapore, presented by Gallery Sumukha
- 2016 : *Beyond Horizons*, Gallery Sumukha, Bengaluru; Art 16, Olympia, London, presented by Gallery Sumukha;
- Art Stage Singapore, Marina Bay Sands, Singapore, presented by Sanchit Art
- 2015 : CIMA Gallery, Birla Academy of Art and Culture, Kolkata;
- Sydney Contemporary Art Fair, Sydney, Australia, presented by Art Alive Gallery;
- Art 15, Olympia, London, presented by Gallery Sumukha
- Art Stage Singapore, Marina Bay Sands, Singapore, presented by Gallery Sumukha
- 2014 : The Arts House, Singapore, presented by Gallery Sumukha
- Art Stage Singapore, Marina Bay Sands, Singapore, presented by Gallery Sumukha
- Art 14, Olympia, London, presented by Gallery Sumukha
- 2013 : *Symphony of Silence*, Jehangir Art Gallery, Mumbai, in collaboration with Art Musings;
- Art 13, Olympia, London, presented by Gallery Sumukha
- Visual Arts Gallery, Hong Kong, presented by Gallery Sumukha
- 2012 : *Eternal Landscape*, joint show with Ram Kumar at ICIA, Mumbai; Solo exhibition, Chennai, presented by Gallery Sumukha as part of Chennai Art Festival
- The Arts House, Singapore, presented by Gallery Sumukha;
- Art Stage Singapore, Marina Bay Sands, Singapore, presented by Gallery Sumukha
- Taj Bengal Kolkata, presented by Jaguar Land Rover with Gallery Sanskriti, Kolkata
- 2011 : Chivas Studio, New Delhi and Mumbai; Gallery Sumukha in association with Wei-Ling Contemporary, Malaysia, in Bengaluru and Kuala Lumpur; Art Stage Singapore, Marina Bay Sands, Singapore, presented by Gallery Sumukha
- Shesh Lekha*, poems by Rabindranath Tagore translated into English by Pritish Nandy and interpreted by Paresh Maity, NGMA, New Delhi and Mumbai, supported by Art Alive Gallery; *Shesh Lekha*, Tao Gallery, Mumbai, and CIMA Gallery, Kolkata
- 2010 : Joint show with Steve McCurry, Tourism Centre, Chicago, in association with Art Alive Gallery; Group show, Shizaru Art Gallery, London
- The World on a Canvas*, Art Alive Gallery and Lalit Kala Akademi, New Delhi
- 2009 : *Montage, Moments & Memories*, Art Musings and Jehangir Art Gallery, Mumbai
- 2008 : *An Enchanting Journey*, Art Alive Gallery, New Delhi Gallery Sumukha, Chennai
- 2007 : CIMA Gallery, Kolkata
- 2006 : Aicon Gallery, Palo Alto, USA; Visual Arts Gallery, Hong Kong, presented by Gallery Sumukha
- 2005 : Jehangir Art Gallery, Mumbai, in collaboration with Art Musings
- Arts India, New York; Gallery in Cork Street, London, in association with ICICI Bank
- 2004 : Alliance Francaise, Singapore, presented by Gallery Sumukha with Easel, Singapore; CIMA Art Gallery, Kolkata
- 2003 : *Shapes in Symphony*, Gallerie Ganesha, New Delhi
- 2002 : Arts India, New York; *Venetian Odyssey*, British Council, New Delhi; Tagore Centre, Berlin, Germany
- 2001 : *Venetian Odyssey*, Jehangir Art Gallery, Mumbai; British Council, New Delhi; Philip Gallery, London
- 2000 : CIMA Art Gallery, Kolkata; Gallerie Aspekte, Germany; *Venetian Odyssey*, Hotel Aryanbika, Debrecen, Hungary; Gallerie Mohanjeet, Paris
- 1999 : *Two Decades of Classic Watercolours*, Shridharani Gallery, Triveni Kala Sangam, New Delhi; Gallerie Ganesha and British Council, New Delhi; Gallery Sumukha, Bengaluru
- 1998 : Jehangir Art Gallery, Mumbai; Cymroza Art Gallery, Mumbai
- 1997 : CIMA Gallery, Kolkata; Aquarell International, Thun, Switzerland
- 1996 : Shridharani Gallery, Triveni Kala Sangam, New Delhi, Hungarian Information and Cultural Centre, New Delhi; Gallerie Ganesha, New Delhi; ARKS Gallery, London; Paracelsus Rotenfleskdinik Ausgestellt, in association with Galerie Aspekte, Germany
- 1995 : Cymroza Art Gallery, Mumbai

1994 : British Council, Kolkata; Gallerie Ganesha, New Delhi; The Gallery, Chennai;
Galerie Aspekte, Germany; Shridharani Gallery, Triveni Kala Sangam, New Delhi

1993 : Gallerie Ganesha, New Delhi; All India Fine Arts and Crafts Society, New Delhi

1992 : Gallerie Ganesha, New Delhi; Birla Academy of Art and Culture, Kolkata;
Cymroza Art Gallery, Mumbai; Siddhartha Art Gallery, Kathmandu; Windsor Manor, Bengaluru

1991 : Gallerie Ganesha, New Delhi; Gallery Katayun, Kolkata; Sophia Duchesne Art Gallery, Mumbai

1990 : Gallerie Ganesha, New Delhi; Gallery Katayun, Kolkata

1989 : Gallery Katayun, Kolkata

1988 : Academy of Fine Arts, Kolkata

1986 : Good Companions, Kolkata

AWARDS

2018 : Icon Award, New Delhi

2017 : Art Karat, New Delhi
Award from Government of Bihar

2016 : Eastern Eye Editor's Special Award for contribution in the field of art at Royal Festival Hall, London

2014 : Padma Shri awarded by the Government of India, New Delhi;
Cartier Award, St. Moritz Art Masters, Switzerland

2013 : Hall of Fame by Hello (Times of India Group), Mumbai; Shera Bengali Award in Kolkata by ABP

2012 : Dayawati Modi Award for Art, Culture and Education, New Delhi

2005 : Indo-American Society, Mumbai

2002 : Royal Watercolour Society, London

1999 : Harmony Award, Mumbai

1993 : British Council Visitorship

1992 : Pt. Ravi Shankar Award from College of Art, New Delhi

1990 : All India Fine Arts and Craft Society Award – 62nd All India Art Exhibition, New Delhi
Award for Outstanding Painting, Birla Academy of Art and Culture, Kolkata
All India Fine Arts and Crafts Society Award for Best Watercolour Painting, New Delhi

1989 : National Scholarship Award, Government of India, New Delhi

1988 : Pt. Jawaharlal Nehru Birth Centenary Celebration Award
Governor's Gold Medal from Academy of Fine Arts, Kolkata

1987 : Jamini Roy Birth Centenary Celebration Award

1986 : Indian Society of Oriental Art Award, Kolkata

1985 : Best Water Colour Painting Award, Government of West Bengal; Indian Society of Oriental Art, Kolkata

COLLECTIONS

Leela Palace, New Delhi, Chennai, Bengaluru and New Delhi

Ritz Carlton, Bengaluru

Crown Plaza, London

Quilon, London

Steller International Art Foundation, London

British Museum, London

Rubin Museum of Art, New York

National Gallery of Modern Art, New Delhi

Birla Academy of Art and Culture, Kolkata

Oberoi Group of Hotels; ITC Limited

Welcomgroup Hotels; Tata Iron & Steel Co. Ltd

Kirloskar; DCM Group of Companies

Jindal Group of Companies; Singhanian Group of Companies

Standard Chartered Bank; Citibank; Ranbaxy Laboratories

Godrej; Eicher Group; Dr. Reddy's; Thapar Group

Williamson Magor Limited; RPG Industries

TAFE; Hindustan Computers Limited; Hindustan Lever

CIPLA; SIEL; Jalans; MAX India; Mayo College, Ajmer;

Commonwealth Development Corporation, London

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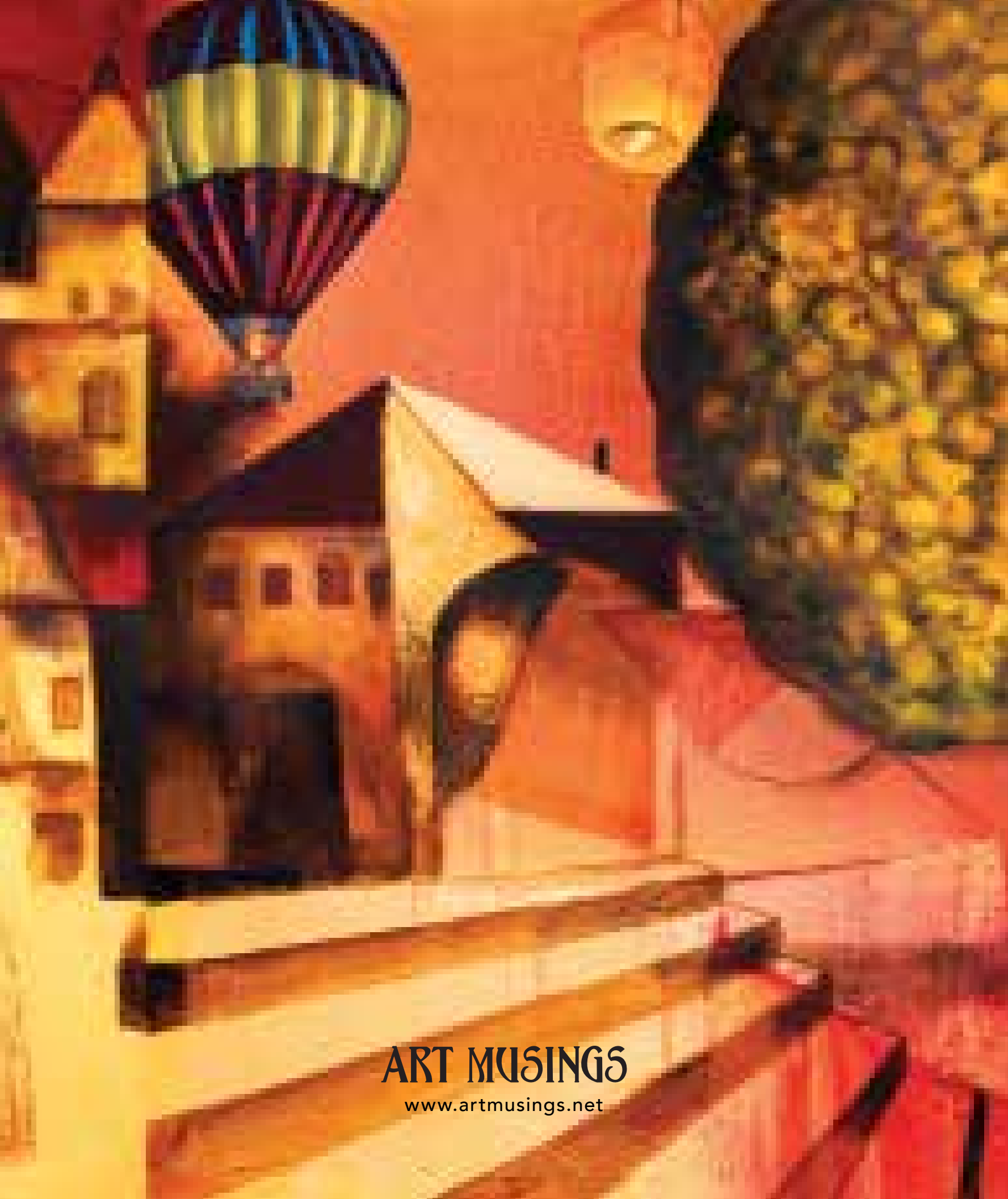
an exhibition of Paintings, Ceramics, Sculptures,
Installations and Films by

Paresh Maity

in Mumbai, 2022

ART MUSINGS

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