



CONSERVATION ON CANVAS

The Art Collection

a WWF-India and Religare Art initiative



ABOUT THE PROJECT

CONSERVATION ON CANVAS A WWF-India and Religare Art awareness, outreach and involvement drive

Conservation on Canvas, the Art Exhibition, is a repository of canvases that captures the critical issues of environment conservation, bringing to life the splendid and myriad colours of nature and its intricate relationship with human beings. Renowned artists of India have come forward to join hands with WWF-India to support the cause of conservation. The key objective of the project Conservation on Canvas is to create awareness and garner involvement and support for WWF-India's conservation programmes. The uniqueness of the project is that it is an ongoing campaign. This innovative campaign will catch the attention of interested audiences, through art forms that inspire them to join the cause. Conservation on Canvas creates an opportunity to bring various stakeholders together on one platform towards a common mission of leaving *a living planet* for future generations with WWF-India.

For more information visit www.wwfindia.org

WWF-India And Religare Art Joining Hands For CONSERVATION ON CANVAS

Religare Arts Initiative Limited (Religare Art) was founded in September 2007 as a subsidiary of Religare Enterprises Limited, a leading integrated financial services group. Established as India's first corporate supported arts organization, Religare Art was founded on the vision of creating a 360 degree platform for the arts, to provide art a larger integrated voice, and to make it a more transparent, relevant and effective force in society. Religare Art is proud to partner WWF-India in the development and execution of this year's Conservation on Canvas initiative. In curating and designing this unique exhibition of artworks, Religare Art brings together artists from across the country, who share a commitment to conserving our environment.

For further details visit www.religareart.com



SENAKA SENANAYAKE RAINFOREST AT SUNSET

(B. 1951, Colombo, Sri Lanka)

Senaka Senanayake is Sri Lanka's foremost artist. His distinguished career spans 5 decades of creativity and has covered a wide spectrum of subjects ranging from depictions of his beloved homeland to experiments with Western Modernism and most recently the flora and fauna of the rain forest.



In his inveterate style, Senaka Senanayake has followed his passion for conservation and joined hands with WWF-India for Conservation on Canvas by painting for the cause of conservation.

In March 2005, Senaka visited the rainforest in southern Sri Lanka. The impressions of this holiday would form the basis of a new series by Senaka on the rainforests to help mobilize support around the world for protecting these rainforests. Another important influence on Senaka's work has been spirituality. He believes that Buddhism is a way of life and not a religion. All his recent paintings have had a kind of transparent bubble incorporated into them, which signifies the eternal cycle of life, in some sense an acceptance of the fact that Nirvana is beyond the reach of most people today.

Education

1972: Degree in Art (Major) and Architecture and Political Science, Yale University, CT, USA



Oil on canvas, 2012,
60 x 48 in

PARAMJIT SINGH WILDERNESS

(B. 1935, Amritsar)

Singh's brush charts a course on the canvas that gives the viewer panoramic visions of mystic landscapes. The bush, coated with thick pigment, does not rest before it has filled the entire surface; before the paint has ensured that all the natural forms in the frame have been given a colourful, tactile presence. The dappled areas of the sky and water too are rendered with a tactile feel. The lines etching out the grass, the leaves, the peduncle, seem to be possessed by a mysterious, lyrical musicality.



Building upon his passion for nature and the beauty and inspiration it offers, Paramjit Singh has joined hands with WWF-India for Conservation on Canvas by painting for the cause of conservation.

The artist's paintings create a continuum or series, evading the risk of self-duplication. Working both in the realist and the representational style, Singh's canvases are gentle explorations of the possibilities that lie beyond the urban world that surrounds us; beyond the noises and sounds and streets packed with vehicles. Singh's art is significant in its creation of a space for itself, and of an aesthetic haven for its viewers.

Education

1958: School of Arts, Delhi Polytechnic



Oil on canvas, 2011, 30 x 36 in

SATISH GUJRAL UNTITLED

(B.1925, Punjab, present day Pakistan)

Credited as being one of the pioneering figures of the post-Independence art movements in India, Gujral has also been internationally acclaimed for his multi-talents including painting, graphics, sculpture, murals, architecture and interior design. Entombed in silence in his early years as a result of a hearing impairment, Gujral would often draw and read Urdu literature. Unable to accept the European vocabulary or techniques of the Progressive Artists' Group during the 1940s, he searched for a more traditional Indian modernism.



In recognition of his achievements the President of India honoured Satish Gujral with the Padma Vibhushan in 1999.

Gujral went on to serve as an apprentice to the Mexican masters Diego Riviera and David Alfaro Siqueiros in the early 1950s. From 1952 to 1974 Gujral had exhibitions all around the world and won numerous national and international awards. In recognition of his achievements the President of India honoured Satish Gujral with the "Padma Vibhushan" in 1999.

Education

1954: Palacio Nationale de Belles Artes, Mexico

1947: Diploma in Fine Arts, Sir J.J. School of Arts, Mumbai

1944: Mayo School of Arts, Lahore



Acrylic on canvas, 2010, 42 x 54 in

MANU PAREKH MELTING SNOW

(B. 1939, Gujarat)

The areas of contradiction that exist in the relationship between man and nature lie at the heart of Manu Parekh's paintings. The artist seeks to highlight the organic forms found in nature and their latent sexual energy through his use of bright vivid colours and volatile brushstrokes creating compositions that appear to resist the confines of the canvas.



Parekh was awarded the President of India's Silver Plaque and the All India Fine Arts and Crafts Society award, New Delhi, in 1972; the National award from the Lalit Kala Akademi, New Delhi.

His Benaras series is also a continuation of the artist's fascination for polemics. Parekh is able to identify many intriguing contradictions that lie within its holy walls. Issues of mortality and the temporal nature of all existence are referenced in his bright, beautiful landscapes.

Education

1962: Diploma in Drawing & Painting, Sir J.J. School of Art, Mumbai



Acrylic on canvas, 2010, 48 x 60 in

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Education

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Acrylic on canvas, 2012,
48 x 36 in



SAMIR MONDAL PADMA

(B. 1952, West Bengal)

The artist's contribution to Indian art of modern times is his continuous effort to revive water colours. He has endowed water colours with the status of oils, projecting a facet of water colours that was never visualized before. The artist keenly observes the characteristics of oil-painting, notes the inherent quality of oils, their richness and substance. In his endeavour to include these elements in water colours, he developed textures and structural features as if they are oils. His water colours have never lost their originality, their innovativeness and their classic elegance, yet they are truly modern paintings.



Samir Mondal has received many prestigious awards including AIFACS, New Delhi, West Bengal State Academy Award (twice), Academy of Fine Arts award (twice) and A.P. Council of Artists Hyderabad.

Mondal has had 34 solo shows & his works are part of prestigious collections including the National Gallery of Modern Art, Delhi.

Education

1975: Government College of Arts, Kolkata



Watercolour on 300 gsm
arches paper, 2012,
22 x 15 in



SANJAY BHATTACHARYA UNTITLED

(B. 1958, West Bengal)

Trained as a realist painter under renowned artist Bikash Bhattacharjee, Sanjay Bhattacharya has stayed true to this genre while injecting his works with a strong emotional quality.



In 1994, Sanjay Bhattacharya did a successful one man show on portraits of Rajiv Gandhi, Landscape of a Man, held at the National Gallery of Modern Art, New Delhi.

Accepting that a camera captures reality better than a brush, Sanjay chose to endow his works with an almost palpable emotional quality that allows the viewer to imagine a story woven around the depicted subject matter. For him the relationship between the outer and inner realities of an object/subject are central to his works, believing that all things animate or inanimate have a story to tell if only we would listen.

Education

1982: Diploma (Fine Arts), Government College of Art & Craft, Kolkata



Watercolour on paper, 2012, 30 x 44 in



SIDHARTH MAAGH

(B. 1956, Punjab)

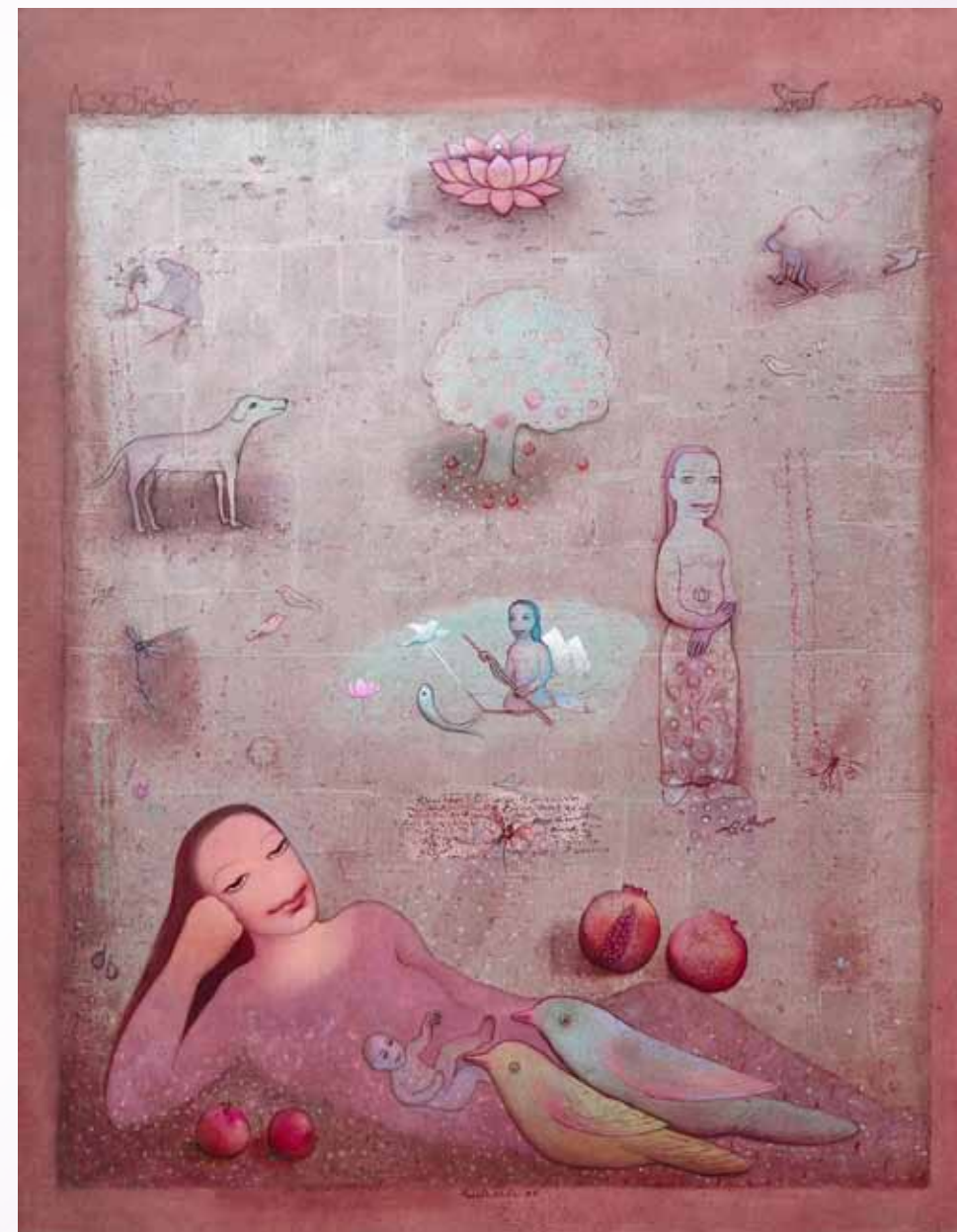
As an accomplished alchemist and conceiver of distinctive palettes, Sidharth produces his own pigments from natural sources be it vegetables, minerals, clays, organic chromatics and inorganic pigments. The artist is a purist in the truest sense, grinding his own pigments from natural minerals and vegetable dyes. His works have a sublime spiritual ethos to them that can perhaps be attributed to the artist's early training as a Buddhist monk. His figures are imbued with a tranquility that extends into the pictorial environment that they inhabit. The relationship between man and his environment has always been at the heart of Sidharth's art. His artworks feature in prominent exhibitions and collections across the globe.



Sidharth has written a book, 'Neti Neti', and made 15 documentaries on Indian temples, art and architecture.

Education

1984: Diploma, College of Art, Chandigarh



Silver leaf and natural pigments on canvas, 2006, 68 x 53.5 in



PRITHPAL SINGH LADI LOOK WHO...

(B. 1955, Meghalaya)

Ladi's works express a desire to seek the strange and the unconventional. His artistic expression brims from the constant struggle and loss he has experienced through life.



Pritpal Singh Ladi has participated in several art shows in India & abroad. He has received the National Lalit Kala Akademi award, Gujarat LKA award and the inaugural Bendre Husain award.

His works, however, are not limited to mere personal indulgence, In fact through layers of narratives the artist manages to move beyond the personal and capture viewers' imaginations in multiple ways. He instantly takes his audience from reality to the fantastical or from the apparent to the suggested. His themes often revolve around the human condition in complex, changing times.

Education

1980: Bachelor of Fine Arts (Sculpture), Faculty of Fine Arts, Maharaja Sayajirao University of Baroda



Fibreglass, 2008,
Size variable



BRATIN KHAN UNTITLED

(B. 1969, West Bengal)

Bratin's art is heavily influenced by the Bengal school, more specifically in the handling of line and colour. His paintings exude a translucent quality that is achieved through the patient layering of the age-worn medium of tempera on canvas.



Khan has had solo and group shows at the Academy of Fine Arts and Grindlays Bank Art gallery, Kolkata; Rightlines Art gallery, Bangalore; Classic Sourie, Mumbai; and Dhoomimal Art centre, New Delhi. In 1992, he won the best painting award from the Indian Society of Oriental Art and Culture.

There is a certain gracefulness and elegance to Bratin's forms that seem to reflect the balance and refinement of the environment they inhabit. There is natural equanimity between the landscapes of these canvases and the figures that occupy them. Delicate and tender moments are captured for eternity in these magical works by Bratin Khan.

Education

1993: Bachelor of Arts, Visva-Bharati University, Santiniketan



Tempera on canvas, 2011, 36 x 72 in

SEEMA KOHLI UNTITLED

(B. 1960, New Delhi)

Seema Kohli's works reveal a claiming of feminine subjectivities and an altered concept of feminine sexuality. Her works bring into focus a woman's physical attributes, her intellect, thought, dreams and realities. There is a celebration of beauty, sensuality and intimacy in her art. Seema's most recent thematic engagement has been that of the 'Hiranyagarbha', that evolved from a mantra of the Yajur Veda, reflecting the quiet and subtle beauty of constant procreation. All the works are a prayer to the eternal self - a way of meditation. These works are spiritual but not religious, exploring with them, a poetically elegant and richly sensuous female form.



Seema Kohli has recently been facilitated by Lalit Kala Akademi for being an achiever as a woman in contemporary Indian art.

Her work validates in different mediums in the past eighteen years. While some of them are a search for the self, others are an extension of her conceptual and creative growth as an artist. She works in both small and large formats with layers of drawings and colours.

Education

1981: Bachelor of Philosophy, Miranda House, University of Delhi

1983: Diploma in Applied Arts (ITI), South Delhi Polytechnic, New Delhi

A)



A) Mixed media on canvas,
2011, 72 x 18 in

B)



B) Mixed media on canvas,
2011, 72 x 24 in



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1983: Diploma in Applied Arts (ITI), South Delhi Polytechnic, New Delhi



Bronze, 2011,
25 x 23 x 16 in



NIREN SENGUPTA REFUGE

(B. 1940, West Bengal)

For Niren Sengupta, a former Principal of the College of Art, New Delhi, art is an expression of an inner and more personal language. His communion with his environment is reflected in his works. His works are the aesthetic expressions of the gentle meanderings of his mind infused with a sense of serenity, sacrifice, service and beauty.



Niren Sengupta has received major awards like the AIFACS award and the NBT award, New Delhi.

He has participated in a wide range of art activities and curated several art shows. His works are in prestigious individual and institutional collections all over the world. He has several solo and prestigious group exhibitions to his credit.

Education

1965: Graduate in Arts, Government College of Art & Crafts, Kolkata



Acrylic on canvas, 2011,
60 x 36 in

NIREN SENGUPTA PRINCESS

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Education

1965: Graduate in Arts, Government College of Art & Crafts, Kolkata



Oil on canvas, 2011, 36 x 36 in



RANJEETA KANT DANCE OF THE RAINBOW

(B. 1940, West Bengal)

A postgraduate in Anthropology, painting has been a passion for Ranjeeta Kant since her childhood. She joined Triveni Kala Sangam, New Delhi, and learnt painting under the eminent painter, Rameshwar Broota. An accomplished artist, Kant has explored parallel fields of interior design, textiles and stain glass.



Ranjeeta Kant has participated in a number of significant group shows and had successful solo shows. Her works are part of important private collections in India and abroad.

Having worked extensively in the field of design in Delhi and Kerala, Kant was presented with the unique opportunity to design textiles for an interior project, which she executed at the Comtrust Handloom Center in Calicut. The artist's flair for design extends to furniture. Her furniture designs, as do her artworks, reflect the elegance of her creativity and her passion for the medium.



Acrylic on canvas, 2010, 48 x 48 in



RANJEETA KANT VENUS AND THE GOLDEN LOTUS

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Acrylic on canvas, 2010, 48 x 60 in

MAHENDRA SINGH SOLANKI ORCHID 1 AND AMALTAS 1

(B. 1969, Madhya Pradesh)

Mahendra Singh Solanki chooses to express through nature and its forms. He sees beauty, form, shape and above all a reflection of his thoughts in fallen leaves, wilted flowers, broken barks and mossy hays. The emerging texture, the undefined shades which evolve from the cycle of nature that misses the untrained eye is what the artist has caught. His palette is the whole earth where he searches for colour, texture, form and beauty.



Dry flowers on
paper, 2011,
7 x 5 in each

MAHENDRA SINGH SOLANKI BOUGAINVILLEA 1 AND 2

(B. 1969, Madhya Pradesh)

Though Solanki mostly deals with textures and forms of nature, he certainly does not feel restricted by it. "Textures and forms of nature are so diverse that as an artist I feel nature offers me immense possibilities to create my own visual language. Since mother nature is getting suffocated by urbanization, I feel all the more inspired to freeze the natural textures, colours and forms into timeless mementos for the future generation" he says.



Dry flowers on
paper, 2012,
10.5 x 7.5 in each



RAHIM MIRZA UNTITLED

(B. 1969, Madhya Pradesh)

The leaf occupies a central motif in Mirza's work representing a multiplicity of emotions; while the appearance of the first leaf signifies spring and renewal, the shedding of the brown leaves in autumn heralds the onset of winter. It is these subtleties and the complexity of the simple motif that intrigue the artist.



Rahim Mirza received a Junior Fellowship and National scholarship from Ministry of Human Resources Development, Government of India, New Delhi. His other accolades include Raza Foundation award, New Delhi; M.P. State award, Bhopal; AIFACS award, New Delhi and Raza award, MP.

While Mirza focuses on the leaf, he chooses to remove it from its natural environment. Thus while the leaf is a prominent symbol in his work, there generally is no sign of a tree or any context beyond its form. In the motif's multiplicity, the artist creates rhythm and meaning that is far beyond its reach.

Education

1996: Specialization in Graphics (Print Making), Bharat Bhawan, Bhopal, Madhya Pradesh



Acrylic on canvas, 2012, 48 x 48 in



MANOJ KACHANGAL UNTITLED

(B. 1979, Madhya Pradesh)

Having grown up in a small village in Madhya Pradesh, nature is Kachangal's primary inspiration. The adept use of colour in a largely abstract frame depicting nature in all its forms is what Kachangal does best. Although in his works there might not be defined forms or a clear distinction between elements, there is still a hint of blurred reality within his works.



Kachangal was awarded the Meera Gupta Merit scholarship, Indore, in 2003 and 2004; the Raza award from the Madhya Pradesh Kala Parishad, Bhopal, in 2001; and a Bronze medal at 'Avantika', the 7th All India Art Exhibition, Gwalior, in 1999.

Speaking about his work the artist says, "I have always maintained that you don't consciously follow a certain style or genre. I feel it's not me who does a painting: I start applying paint, and then at some point the painting takes over. It starts demanding its own colours, lines, shapes. It is as if someone else's will is at work. So I don't really know whether it's me who does the painting or they come into being on their own." (In conversation with Ratnottama Sengupta, *Doors of Perception: The Art of Manoj Kachangal*, 2008).

Education

2003: Master of Fine Arts (Painting), Government Institute of Fine Arts, Indore



Acrylic on canvas, 2007,
36 x 28 in



MURALI NAGAPUZHA WILD SERIES

(B. 1958, Kerala)

A self-taught artist, Nagapuzha's style and subject matter is reminiscent of Sri Lankan artist Senaka Senanayake's bright mesmerizing canvases. The lush landscape with its dense vegetation and colourful fauna make up the subject matter of all Nagapuzha's canvases. The richness of his palette invites the viewer to enter the paradise-like landscapes of Nagapuzha's art.



Murali Nagapuzha's works have been collected by prestigious institutions and are a part of many private collections in India and abroad.

Murali Nagapuzha has participated in various solo exhibitions and group shows in India and abroad and has received many awards for his work. He has been honoured with the National fellowship from Ministry of Human Resources, Government of India, Raja Ravi Varma Birth Centenary award, Kerala Lalitha Kala Academy award and the prestigious Jackson Pollock Krasner Foundation grant.

Education

Self-taught artist

Oil on canvas, 2011,
48 x 36 in





PRADOSH SWAIN KALPAVRIKSHA

(B. 1972, Orissa)

Pradosh Swain takes the issues of our times head-on. However, he finds any number of ways to present a dense, layered visual narrative in the canvas. While the subject that he is concerned with makes itself clear in an instant, a wise viewer will continue to study the canvas for all the other layers, comments and stories that have been given a place.



Pradosh Swain's work has been showcased by number of exhibitions and private galleries in India. He has held several solo shows and participated in major group shows, and has received various awards for his work.

More often than not, there are pointers for the future. He also enjoys letting some part of his pictures penetrate through to a more enlightened spiritual space.

Education

2007: Conservation of Art Objects, National Research Laboratory for Conservation of Cultural Property, Lucknow


2005: Certificate Course, Reprography, National Archives of India, New Delhi

1994: Bachelor of Fine Arts, Utkal University

1989: Diploma-Photography, College of Education and Technology, Bhubaneswar



Acrylic on canvas, 2009, 60 x 96 in



SATYAKAM SAHA ODE TO SUNFLOWERS

(B. 1970, Bihar)

Satyakam Saha explores and translates history, global affairs and philosophy. He works in multimedia to make his own interpretations and to connect his thoughts to a visual surface. As a registered architect, Saha was a principle partner in the multifaceted design firm, Ampersand. He started painting in 1997 while continuing his design practice. In the spring of 2000, a trip to New York led him to attend 'The New York Studio School of Drawing, Painting and Sculpture'. During his studies he worked part-time with several New York artists.



Saha's works have been exhibited widely at The Queens Museum of Art, New York; Guild gallery, New York; Lincoln Centre, New York; Twelve Gates gallery, Philadelphia; The Centre for the Arts, New Jersey and are included in private collections in India, Japan, Germany and USA.

After his studies he worked part-time as a studio assistant to Mimi Gross and has continued to assist several other artists with projects in multi-disciplinary fields. Saha moves effortlessly between mediums, never letting the medium dictate the creative process but instead adapting his practice to give full expression to the concept.

Education

2003: The New York Studio School of Drawing, Painting and Sculpture

2002: 'The Milton & Sally Avery Foundation' scholarship

1996: Graduate in Architecture, School of Planning & Architecture, New Delhi



Mixed media on canvas, 2006,
90 x 56 in

SATYAKAM SAHA ODE TO FLOWERS

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1996: Graduate in Architecture, School of Planning & Architecture, New Delhi



Mixed media on canvas, 2010, 62 x 58 in



PRANATI PANDA SOFT LAND 1

(B. 1974, Orissa)

Pranati Panda usually works with mixed media or water colours. Using motifs, as smudges or stains, she distorts her pictorial vocabulary to evoke emotions. She creates a sense of tenacity within her framework by focusing on the middle space between two objects or beings who share degrees of certain affinity.



Pranati Panda was awarded the Orissa State Akademi award in 1993.

Her works are not delicate representations of beauty but are in fact maps of her own chain of thoughts. Her colour palette is often limited to subdued stains of black, brown, pinks and other pastels. Pranati Panda has participated in several group shows including “Shadow Lines”, Vadehra Art gallery, New Delhi 2006; “Science in Arts” (The Indian Tradition), London 2003; “Graduate Show College of Arts, New Delhi 2000; “Within and Beyond”, Bhubaneswar, 1998.

Education

1996: M.F.A, Applied Arts, Delhi College of Art, New Delhi

1995: B.F.A, Applied Arts, B. K. College of Art and Craft, Bhubaneswar



Mixed media on canvas, 2010 – 2012, 36 x 36 in

SUMAKSHI SINGH RUPTURE 3

(B. 1980, New Delhi)

Sumakshi's work traverses lines between metaphor, reality and illusion and ranges from plays on space-time theories to cultural, historic and physical critiques of place, manifested in performance, installation, painting and animation. Singh's work uses disconcerting phenomenological encounters to ask questions about permanence and transience, object and image, fact and illusion, mapping and displacement, perception and knowledge, here and there while critiquing notions of "fixed" universes and exposing the fragile set of givens upon which meaning is constructed.



Singh is an artist and an educator who has taught for several years at the School of the Art Institute of Chicago and lectured at Oxford University, Columbia University and The Chicago Humanities Festival among other museums and colleges.

The artist has an extensive practice that varies from appropriating subtle microcosmic activity, to mapping perceptual objects in spaces and interacting with them as if they were real.

Education

2003: M.F.A. (painting and drawing) from the School of the Art Institute of Chicago

2001: B.F.A. (painting and drawing), Art History, Maharaja Sayajirao University, Baroda



Acrylic, ink, watercolour and pencil on paper, 2011, 30 x 22 in



JAGANNATH PANDA REST

(B. 1972, Orissa)

Panda's works are reflective of his concern for his immediate environment, be it the rural backdrop of Orissa, where he grew up or Delhi where he now lives. He is sensitive to the issues raised by urbanization and politics. He does not romanticize issues, but attempts to state them as objectively as possible. Though they seem extraordinary, his works are not derived from imagination or fantasy. Based on his personal experiences, both as a rural migrant and as a city dweller, they represent the artist's projections about the not-so-distant future.



Jagannath Panda has participated in several solo and major group shows in India & abroad. He has won the Lalit Kala Akademi award and All India Fine Arts and Crafts Society award, New Delhi, Centre Prize, C.I.I.C London and Alice Boner Memorial award.

Panda's works may seem light and unassailing, but they reflect the conflicts we create and face on a daily basis from the effects of rural migration to urban centres and the resulting crowding and dislocation of life. These conflicts are pivoted on the constant tussle between environment and development, nature and technology.

Education

- 2002: Master of Arts, Fine Sculpture, Royal College of Art, London
- 1997: Visiting Research Fellow, Fukuoka University of Education, Japan
- 1994: Master of Fine Arts (Sculpture), Faculty of Fine Arts, Maharaja Sayajirao University of Baroda
- 1991: Bachelor of Fine Arts (Sculpture), B.K. College of Art and Crafts, Bhubaneswar



Fibreglass and painted fabric, 2006, 16.5 x 27 x 17 in

M. PRAVAT UNTITLED

(B. 1972, Kolkata)

M Pravat's works from the series 'Under Construction' focus on architectural structures in the process of their construction. His works are more concerned with the formalistic dimensions of space, light and geometry rather than the symbolic nature of these half constructed urban edifices.



Pravat has participated in several solo and group exhibitions. He received the Nasreen Mohammadi scholarship from M.S. University, Baroda in 2001 and the West Bengal Rajya Charukala award in 1997.

Works from this series look at the urban landscape through the prism of constructivism and installation art, approaching them as a series of sculptural experiments in the synthesis of prior experiences to create new knowledge. The watercolours from this series exhibit a balanced tension in the juxtaposition of the objects they depict and the medium used to depict them.

Education

2004: Masters in Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda

2002: Bachelor of Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda



A) Mixed media on paper, 2008,
22 x 28 in



B) Mixed media on paper, 2008,
22 x 28 in



PRIYANKA GOVIL ALL FOR TOMORROW

(B. 1985, Uttar Pradesh)

Priyanka Govil is more than just a painter of landscapes. Her landscapes are the mere physical manifestations of the erosion and dismembering of past/history and memory. She indirectly politicizes the landscape by associating the current disregard for the environment and its repeated destruction to the social, mental and physical devastation that occurs in society today. Her relationship with nature is deep and it remains a faithful companion in her works as she seeks to question the society we live in.



"I treat the natural and human-made elements sometimes in a landscapic way and sometimes in a manner to study colours and forms."

In the words of the artist, "The landscapes, in a way, are cultural images representing social surroundings of a place. They can be depicted in many ways- in the form of paintings and drawings, [exhibiting] the intervention of the human presence in natural spaces. Through the drawings done in perspective with repetitive marks, I try to show a purpose in a way of meditation. The affection towards open spaces becomes a key point in the works. The absence of the human in itself becomes the presence of the human.

"I treat the natural and human-made elements sometimes in a landscapic way and sometimes in a manner to study colours and forms. Stylistically, I consider my landscapes of a minimalistic type where I reduce the subjective elements to minimum details, just to suggest their presence. This is how I tell one of the innumerable stories of humankind (human deeds) through my works/landscapes."

Education

2010: Master of Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda

2008: Bachelor of Fine Arts, Faculty of Fine Arts, Maharaha Sayajirao University, Baroda



Acrylic on paper, 2011, set of 6 panels 9.5 x 14 in (each)

PRIYANKA GOVIL UNTITLED

(B. 1985, Uttar Pradesh)

Priyanka Govil is more than just a painter of landscapes. Her landscapes are the mere physical manifestations of the erosion and dismembering of past/history and memory. She indirectly politicizes the landscape by associating the current disregard for the environment and its repeated destruction to the social, mental and physical devastation that occurs in society today. Her relationship with nature is deep and it remains a faithful companion in her works as she seeks to question the society we live in.



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Education

2010: Master of Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda

2008: Bachelor of Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda



Mixed media on paper, 2011, 26.5 x 36.5 in

JYOTI RANJAN JENA UNTITLED

(B. 1981, Orissa)

This particular series of works is based on the concept of creating a balance between nature and the manmade to try and bridge the gap between the metallic, materialistic world of man and the organic, naturalistic world of nature. To this end, Jena portrays the natural beauty of his native village as a reflection on the surface of a metallic, spherical body. The reflected image allows for a reading of the seamless fusion of nature with man's technological evolution and development as represented by the spherical metallic ball.



Jyoti Ranjan Jena's works have been exhibited in numerous exhibitions.

Jyoti Ranjan Jena's works have been exhibited in numerous exhibitions; including 'Holy Now', presented by Religare Arts Initiative at Gallery 27, London 2009; 'Arts Against AIDS', Religare Arts Initiative, New Delhi 2009; 'Connaught Place The WhyNot Place', Religare Arts Initiative, New Delhi 2009; Religare Arts Initiative stall, India Art Summit, New Delhi 2006; 49th National Exhibition Lalit Kala Academi, New Delhi.

Education

2004: Master of Fine Art, Kala Bhawan, Visva-Bharati, Shantiniketan

2002: Bachelor of Fine Art, B.K. College of Arts and Crafts



Oil on canvas, 2011,
60 x 66 in



JYOTI RANJAN JENA UNTITLED

(B. 1981, Orissa)

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Education

2004: Master of Fine Art, Kala Bhawan, Visva-Bharati, Shantiniketan

2002: Bachelor of Fine Art, B.K. College of Arts and Crafts

Oil on canvas, 2011,
72 x 60 in





DAINA MOHAPATRA UNTITLED

(B. 1982, Orissa)

Daina Mohapatra's artistic concerns are tied very deeply with her own concerns on being a woman. The artist transforms the painted surfaces of her works into multilayered platforms through which she engages with her own physicality as well as ideas of feminism. Her paintings assume a strong autobiographical quality that renders them at once distant, yet personal to the viewer.



"My work is deeply influenced by the feminist movement."

In the words of the artist, "My work is deeply influenced by the feminist movement. I wish to penetrate the opaque wall that envelops her existence and engage with her struggles, desires, schizophrenic splits, and sexual orientations. This is my subject matter and I am the subject: I create juxtapositions of my own image as my body is the host for a woman's truth."

Education

2008: Master of Fine Art (Painting), College of Art, New Delhi

2004: Bachelor of Fine Art, Dhauli College of Art and Craft (BBSR), Utkal University of Culture



A)



B)



C)

A) Watercolour on paper 2010,
10 x 12 in

B) Watercolour on paper 2010,
10 x 12 in

C) Watercolour on paper 2010,
10 x 12 in



DAINA MOHAPATRA VIRGIN BEE

(B. 1982, Orissa)

Daina Mohapatra's artistic concerns are tied very deeply with her own concerns on being a woman. The artist transforms the painted surfaces of her works into multilayered platforms through which she engages with her own physicality as well as ideas of feminism. Her paintings assume a strong autobiographical quality that renders them at once distant, yet personal to the viewer.



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Education

2008: Master of Fine Art (Painting), College of Art, New Delhi

2004: Bachelor of Fine Art, Dhauli College of Art and Craft (BBSR), Utkal University of Culture

Watercolour on paper, 2011,
60 x 36 in



ANANT MISHRA UNTITLED

(B. 1983, Bihar)

In this work Anant Mishra explores the myriad mazes of connectivity within life. He delves into the Vedas and fleshes out the concept of birth and re-birth, re-incarnation and the theory of yonis. According to scriptures there are 84 lakh yonis or forms of life where the *Manushya yoni* or human form is obtained on the basis of good karma.



Anant Mishra has participated in many art shows and has received awards for his work such as All India H.K Kejriwal young artist award and All India National Award by National Literacy Mission Indian Government.

Here the artist depicts the order of the cosmos where individual journeys continue, but in sync with workings of the environment. Mishra's use of colour, form and texture highlight the experience and transitory nature of life. Like his other works his treatment focuses on thought rather than the physicality of objects or beings.

Education

2007: Master of Fine Arts, College of Art, New Delhi

2005: Bachelor of Fine Arts, College of Art, New Delhi



Oil on canvas, 2011 - 2012, 60 x 76 in



SANJAY SUNDARAM THE FERTILE CRESCENT

(B. 1971, New Delhi)

For Sundaram the home-schooling he received from Murali Sundaram, his father, a cartoonist and his mother, Suman Sundaram a fine artist, was as important as his formal visual arts training. Developing his own personal voice and style, Sanjay has always used his art to reflect his wry sense of humour, which is at the very heart of understanding his artworks. The absurdness of the subject matter or the quirky titles of the paintings add to the depth of his paintings. His use of tessellation to create these almost pattern-like surfaces heightens the overall drama of the painting.



Sanjay Sundaram's works have received and been shortlisted for WOLCE awards and BETT awards. His work has been exhibited as part of solo and group shows for over a decade.

Education

1998: Master of Design (Visual Communication), Industrial Design Centre, IIT- Mumbai

1994: Bachelor of Architecture, School of Planning and Architecture, New Delhi

Acrylic and Archival
print on canvas, 2012,
60 x 48 in





PREETI VARMA BRIMMING BIOMES

(B. 1957, Uttar Pradesh)

For Preeti Varma, a self-taught artist, visual expression is not about farfetched utopian dreams, nor about baseless optimism but about consolidation. The merging of the human spirit, the crossing over of limitations and boundaries set by political, religious and geographical divides are themes that are often at play in her works.



“For Preeti Varma, a self-taught artist, visual expression is not about farfetched utopian dreams, nor about baseless optimism but about consolidation.”

Varma thinks in terms of figures but her figures belong to no specific commune, the leaves and plants have a symbiotic presence and yet have no geographical or cultural fidelity, her works are a deep contemplation on the emergence of hybrid cultures in a globalizing world.

Education

1976: Bachelor of Science (Honours), Madhya Pradesh Horticulture University



Acrylic on linen canvas, 2011,
60 x 36 in

MUKESH SHARMA MESSENGER

(B. 1974, Rajasthan)

The work calls attention to a range of readings that can accrue around the idea of a continuous influx of technology and material surrounding our lives. Construction workers wade and spade around debris of keyboards trying to dig out material gains that they were promised from technology. The buildings with checker board floors slithering up legs – What do they signify? Are they symbolic of an eternal battle between light and dark or are they reminiscent of some lost cosmic keypads to happiness? The works elicit an engagement between symbolism and objectivity, and reference polarities between the promised and the denied in a quest for a better life.



“The work calls attention to a range of readings that can accrue around the idea of a continuous influx of technology and material surrounding our lives.”

Mukesh Sharma’s works have received the following awards, 1st All India Art Exhibition of the 21st Century Organized by AIFACS, New Delhi; Annual Art Exhibition Rajasthan Lalit Kala Akademi, Jaipur; Millennium State level Art Exhibition at Jaipur organized by AIFACS, New Delhi; State Art Award in print in Annual Exhibition, organized by Rajasthan Lalit Kala Akademy; and Lalit Kala Akademi, New Delhi for outstanding works in Kala Mela Jaipur.

Education

1998: Masters in Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda

1996: Bachelor of Fine Arts, Rajasthan School of Art, Jaipur



Acrylic on canvas, 2012, 36 x 36 in

MEGHA JOSHI QUASI RITUAL IV

(B. 1973, New Delhi)

“In these times of cultural migration and globalization, cultural bipolarity is something my generation lives with. My recent works are a culmination of a quest for cultural identity, specifically through religion and ritual that I have been exposed to, but not adhered to. They are a visual depiction of a quasi-ritual. The material and method therefore become a large part of the content. ‘A ritual is a set of actions, performed mainly for their symbolic value. It may be prescribed by a religion or by the traditions of a community. The term usually excludes actions which are arbitrarily chosen by the performers’. My created ‘rituals’ are arbitrary but my ritualistic materials and ethnic origins are from within a community, so it is an insider performing the quasi-ritual. Thus, it is an ‘emic’ as well as ‘etic’ attempt at arriving at an understanding. I become an insider and an outsider performing at the same time.”



“The process of using traditional ritual materials in an exercise of aesthetics constantly negates and reaffirms previous references - to and fro - till a new set of references is formed. This leads to strange neutrality and an articulation of something ineffable that transcends the understanding that comes from knowledge... and worlds open within worlds.” – Megha Joshi, 2011

Education

1995: Bachelor of Fine Arts, Faculty of Fine Arts, Maharaja Sayajirao University, Baroda



Materials of Hindu rituals on canvas (rudraksha beads, mauli sacred thread, janyu brahminisation thread, cotton lamp wicks), 2012, 12 x 12 in

ANTONIO PURI AGNI 6

(B. 1966, Chandigarh)

“My expression of the self continuously evolves in an effort to challenge perceptions and deconstruct identifying labels used by others. Constructs of different aspects of the self are limited; is my existence a microcosm within the universe or do I make art that transcends individuality to connect with Oneness? Are all descriptions of who I am truly encompassing? My art comes from personal expression. It is multilayered and complex with veneers, glazes, varnishes of emotions, transgressions, singularity, obsession, and enigma. I am interested in comparing connections between my eastern roots and my western experiences. I embrace the possibility that we can exist in a world free from labels.” – Antonio Puri



Antonio Puri's work has been awarded New Courtland Fellowship, Philadelphia, PA; Invitation to Dryanovo International Art Festival and Symposium, Bulgaria; Muelenstein Art Centre: Grafisch Atelier Daglicht, Artist Residency, Eindhoven, Netherlands Artists' Fellowship Inc. Grant, New York, NY; Chashama artist-in-residence subsidized space grant, New York, NY

Education

1995: University of Iowa College of Law, Iowa City, IA (JD)

1994: College of William and Mary School of Law, Madrid, Spain

1989: Coe College, Cedar Rapids, IA (BA in Fine Arts and English)

1986: Academy of Art, San Francisco, CA



Mixed media on canvas, 2012, 15" X 19"



ANTONIO PURI AGNI 8

(B. 1966, Chandigarh)

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1986: Academy of Art, San Francisco, CA



Mixed media on canvas, 2012, 15" X 19"



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PROJECTS SUPPORTED

Programmes supported by CONSERVATION ON CANVAS:

Freshwater Riverine Species:

Freshwater species and habitats, on an average around the world, are more imperiled than their terrestrial counterparts. The objective of this Freshwater programme of WWF India is to study and research the habitat of selected aquatic fauna; such as River Dolphins, Otters, selected species of Turtles, Sarus Cranes and the Gharials. WWF-India has initiated several projects for the conservation of these freshwater species.

Corridor Protection in Landscapes:

Corridors are essential for animals to disperse between source populations, thereby allowing genetic and demographic exchange between populations and facilitating ecological processes that have evolved over thousands of years. Understanding the crucial role played by corridors and the threats they face, WWF-India has been working in critical corridors in the different tiger landscape complexes in India.

WWF-India's work includes working with local communities living in the corridors to secure and develop sustainable livelihood's, provide alternate energy sources, education and outreach work, research and monitoring of tigers co-predators and prey, and guiding policy interventions in the landscape based on our work.

Lesser Known Species:

WWF-India is known to protect the flagship endangered species including the glamorous animals such as the tiger, elephant and the rhino. But, what is little known is that we also work with a lot of other species who are equally endangered and some critically on the verge of extinction. WWF-India has launched a 'Save the Smaller Species' drive. Smaller species, often neglected, form the backbone of the food chain. Placed at the bottom of the food chain, an abundance of small species signifies a healthy eco system.

The other endangered species include the Nilgiri Tahr, Red Panda, Black Necked Crane, Sparrow, Great Indian Bustard, Snow Leopard, Golden Langur and the Asiatic Lion.

ART FOR A CAUSE

Artists supporting the cause:

Anant Mishra | Antonio Puri | Bratin Khan | Daina Mohapatra | Jagannath Panda | Jyoti Ranjan Jena | M. Pravat | Mahendra Solanki | Manoj Kachangal | Manu Parekh | Megha Joshi | Mukesh Sharma | Murali Nagapuzha | Niren Sengupta | Paramjit Singh | Pradosh Swain | Pranati Panda | Preeti Varma | Pritpal Singh Ladi | Priyanka Govil | Rahim Mirza | Ranjeeta Kant | Samir Mondal | Sanjay Bhattacharya | Sanjay Sundram | Satish Gujral | Satyakam Saha | Seema Kohli | Senaka Senanayake | Sidharth | Sumakshi Singh.