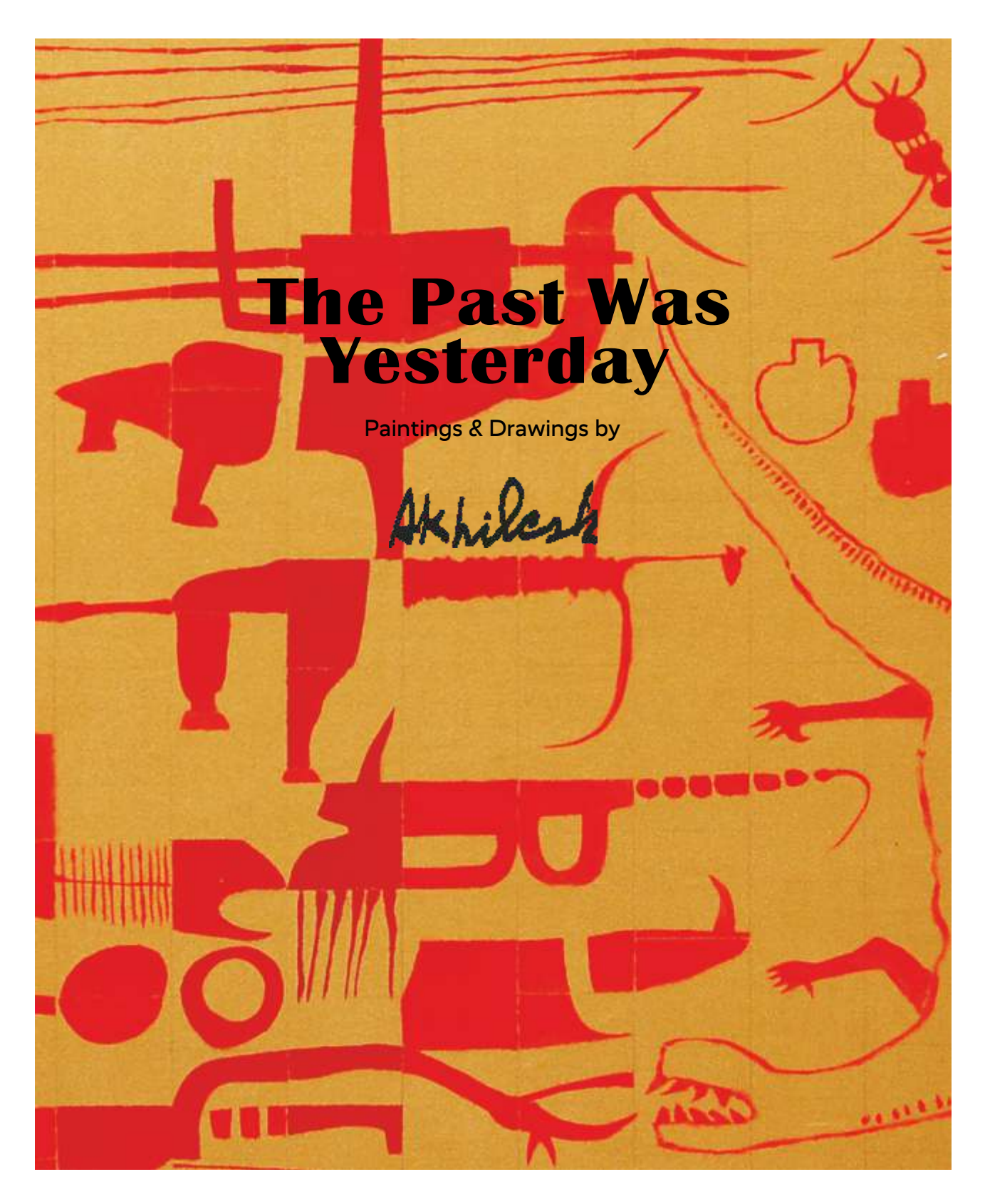


The background of the entire page is a complex abstract artwork. It features a dense network of red lines of varying thicknesses, some straight and some curved, creating a sense of movement and structure. Overlaid on these lines are various black shapes, including solid black areas, outlines of geometric forms like circles and rectangles, and more organic, hand-drawn shapes. Some of these shapes resemble stylized figures or objects, such as a figure with a long neck and a head that looks like a teardrop or a fruit. The overall composition is layered and textured, with the red lines acting as a framework for the black elements.

The Past Was Yesterday

Paintings & Drawings by

Akhilesh

The Past Was Yesterday

Paintings & Drawings by

Akhilesh

Kolkata

Academy of Fine Arts
December 7th - December 12th, 2016

Delhi

Aakriti Art Gallery
January 5th - January 21st, 2017

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Dedicated to
S.H. Raza and K.G. Subramaniyan

The Past Was Yesterday...

Vardaan Apartments
Bhopal.

Located just beyond Bhopal's sprawling Bharat Bhavan, this housing complex is well known to the regulars in the art fraternity because this was where Swaminathan and his family lived in another time. Today, under the overhanging branches of the Mango tree, you can see Akhilesh's ground floor flat, hear the strains of classical music even before you step across the threshold. Books spill over from the shelves and every inch of space in the living area and through the day artists gather to chat, drink endless cups of tea, share ideas and dreams. Akhilesh listens and participates in the discussions in between breaks; he looks at works and offers advice. Some artists have already participated in shows he has curated for galleries in Kolkata & London. I am shown catalogues where Dada (as he is referred to) has written on their work. As we sift through Akhilesh's canvases and paper works dating back to his college times I am struck by the methodical manner in which his paintings are stored.

In recent years the canvas is marked with closely packed sparkling geometric vignettes and a textured surface. There is a move towards exploring iridescent colours and experimenting with unconventional pairings of colour, which dazzle the eye with its sheer audaciousness. The sparkling magenta of the bougainvillea that grows in wild abundance around the city appears on the canvas as if to rejoice or celebrate the defiant attitude. The earlier monochromes that we have seen in the past have mostly been sold and only a handful of the elegiac Black & White remain in the studio. In the recent years, a positive energy characterizes his style and the thrusting organic forms like many ancient Indic symbols construct their own mysterious narrative that only the artist can interpret. The artistic temperament is joyous and the spirit is liberated. Stepping into his sixtieth year, Akhilesh is ready to push boundaries and walk on the uncharted path. Colours have always consumed him and as a youthful painter, new to Bhopal, he recalls watching enviously as Raza or Manjit Bawa experimented with colour. The way Swaminathan brought the shades of yellow alive on his canvases.



Red Jungle | Acrylic on canvas | 72 x 72 in | 2015 | Ah003

Influenced by his readings of *Vishnudharmottar Puran* and other texts on the subject, he had formed his own ideas about spirituality. While Indian mysticism and Buddhist Tantric Art appealed to him he did not accept the notion that they showed a path to transcendence. To him abstraction itself was the medium and the goal. Scribbled in his notepad, were the lines from Jerry Salz: 'But careful observation reveals how powerful abstraction can be, how it is still a tool that circumvents language, disrupts identification, dissolves narrative, delays the crystallization of meaning, and becomes a reality in itself.'

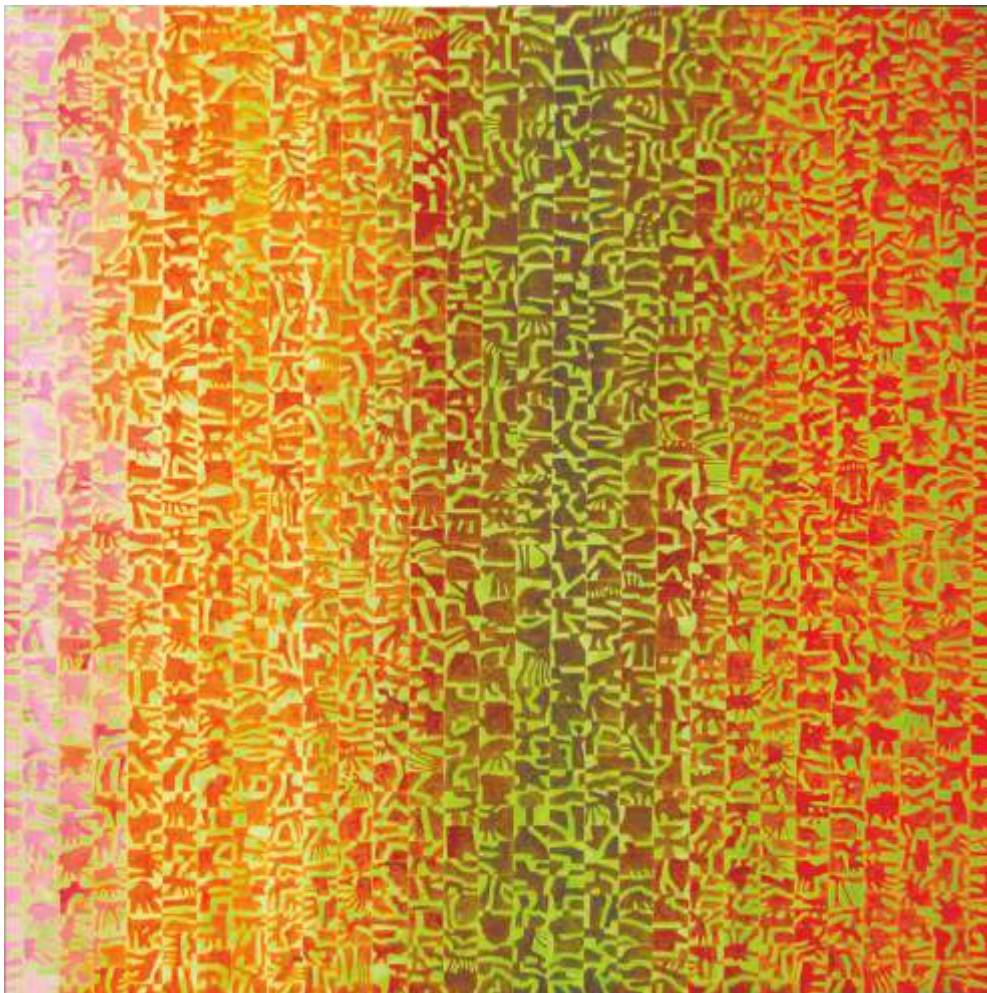
Are Akhilesh's works mired in memory or excavated from ancient mythology? The skittering forms on canvas are like the imprints of sparrow's feet and elsewhere like the seals of ancient Indic civilization. The patterns of waves on the paper make it appear like the sea just left an impression of its presence. Do the compositions conceal a story?

Some of those questions are answered in my conversation with Akhilesh as he prepares for Shashti-Poorti, his exhibitions in Kolkata and Delhi.

INAPURI:

Rumi asks, '...
*If the moon came to visit me today,
would
that affect other people?*
Shammi Tabrez,
*if I gave workers a holiday
and if I turned the marketplace
upside down, would that be a kind of
image for how you love the world?'*

There is often a romanticized view of the artist's life and world. Yet reality is often harsh brutal and far removed from that utopia. It has been a long and eventful life, marked by years of struggle and frustration followed by success and recognition. I am curious Akhilesh, about your image of the world.



Green Variation | Acrylic on canvas | 80 x 80 in | 2011 | Ah004

Has it transformed over the years?

AKHILESH:

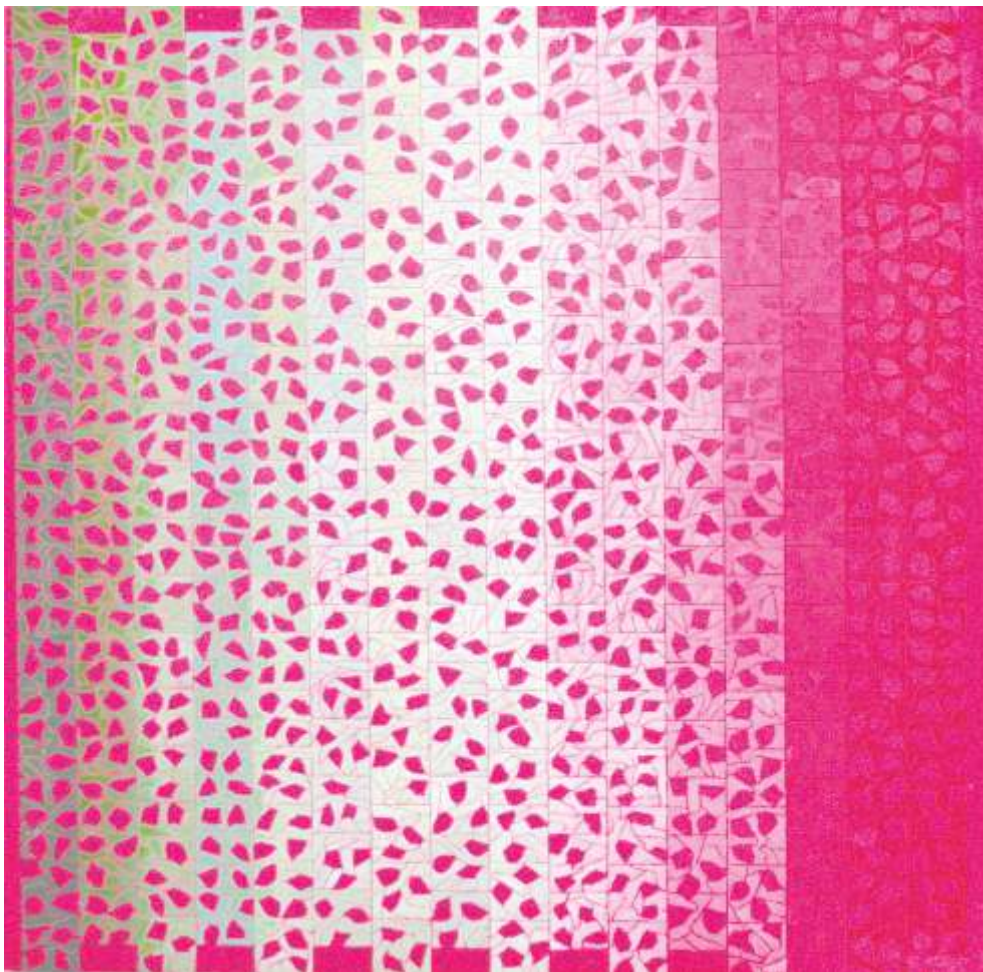
Yes let's begin with Rumi, my favourite poet and thinker who has always inspired me! Life is a flux of constantly shifting realities and these shape your growth. Around you there is constant change and beyond the physical transformation of your space...the studio the neighbourhood and the city you call your home there is a change in the way people think and feel and behave. I am reminded of the Kashmiri poet Agha Shahid Ali's words: 'I had still not learned the style of nomads: to walk between the rain drops to keep dry'.

We were children who and our world was shaped by patriotism and idealism. Nehruvian Socialism was what our parents taught us to respect. But then as we grew up, disillusion set in and the days of innocence were lost.

Today the image of the world is blurred and I am not sure what I shall be able to leave behind for my sons. The negativity, brutality and escalating violence saddens me. I lose myself in my art and the whirling colours on my canvas soothe me. I am able to understand more cohesively the behavior of a colour and form rather than the politics of nations.

When I am painting, the images and colours before me are my immediate realities and my fantasies come to life. Momentarily the world outside fades away, the stentorian voices of the tv anchors predicting doomsday recedes. In its place, the magnificent strains of Pandit Kumar Gandharva fill my room and as the musician's voice ebbs and soars, I sing along as I paint.

I am always at a loss for words in front of an art work or the sound of music. Sometimes, my eyes tear up when I am alone listening to my favorite singers. The world around may have transformed but fortunately some things remain the same.



Twelve notes on green | Acrylic on canvas | 48 x 48 in | 2009 | Ah008

I.P.:

The restless soul in you seeks to travel and you go away for long stretches of time wandering with purpose and without across the world. Yet you come back to your comfort zone sooner than later. To your home, your studio. To the familiar lanes of Bhopal where you chose to live right from your early days.

A.:

I came to Bhopal in 1982 when Bharat Bhavan had first opened its doors and discovered that it was absolutely beautiful! The undulating landscape, the vast lakes, and the eccentricities of the local people who thought nothing of spending hours playing chess or just relaxing by the lakes with fishing rods idly waiting for fish to surface. The hours on the clock move slower here, as if it has paused to absorb the beauty of the city (I like to imagine). When I resigned from Bharat Bhavan friends in Delhi and Mumbai asked me to come and settle down there but the slow pace of the town was something I had grown accustomed to and was reluctant to leave. There was no rush or frenzied hurry to go someplace. Life could wait! It tells you the way nature has meant life to be.

I am invited to exhibit often to distant corners of the world and happy to discover new places but I know I shall be home soon and that is what matters most. Recently, in the US when I was invited by the Towson University to deliver a lecture on Contemporary Indian Art and I was co-curating a show of five Indian painters, a young girl who was the editor of the University's New Paper came to interview me. We spoke of identities and cultural belongings and I said the same thing to her. We, artists, can be at home at any place where our art takes us but if beyond that, we also have our roots and home to go back to, then life is beautiful.

Like others, I too am often racked with anxieties about loneliness of being alone of loss and death. Yet art gives me hope and I am grateful for this life.



With a rag and a knief | Acrylic on canvas | 48 x 48 in | 2014 | Ah009

I. P.:

Some of our time's most distinguished artists have made Bhopal their home over the years but sadly, their numbers are dwindling. The list of veteran artists moving on continues, Raza too left us recently. What would you feel about the legacy that illustrious painters like J Swaminathan and Raza have left behind? Where do the next generation come in?

A:

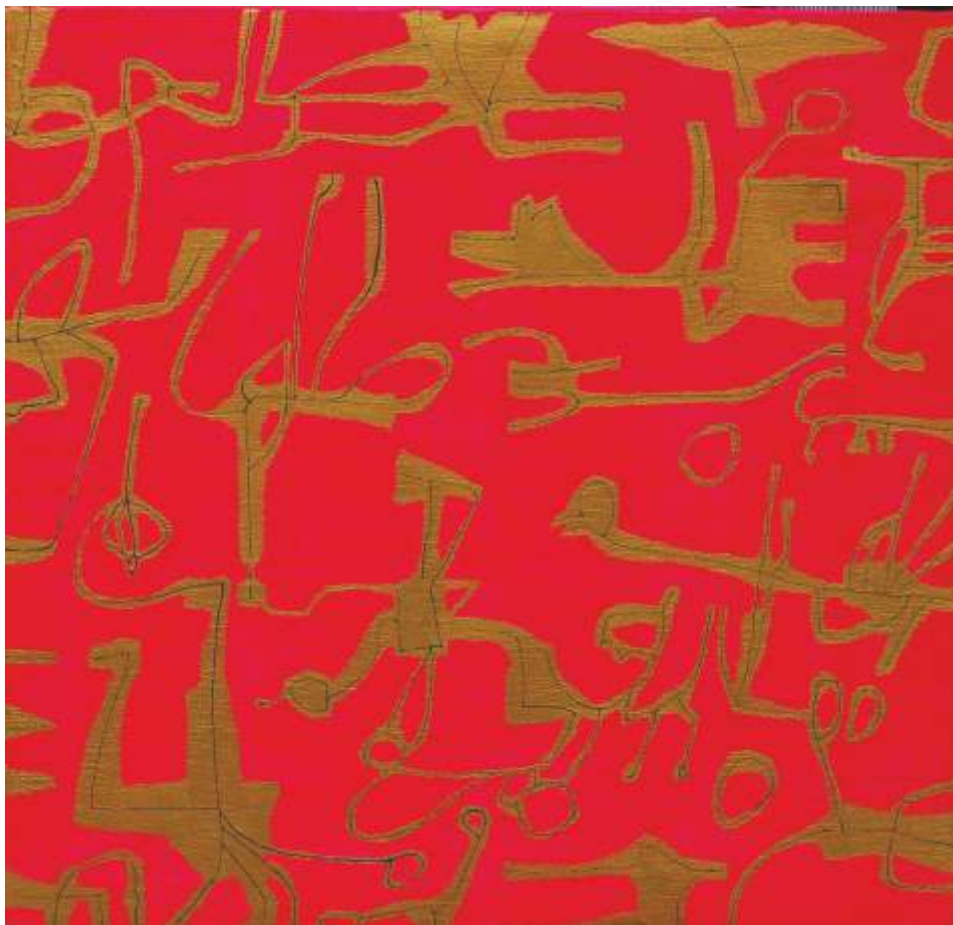
Yes you're so right. I have had the good fortune of knowing the most distinguished artists of our times like M.F. Husain, S.H. Raza, J Swaminathan, Akbar Padamsee, Tyeb Mehta, Ambadas, Rajendra Dhawan, Manjit Bawa, Prabhakar Barwe, among others.

It was wonderful to be able to learn about art from these masters and observe them painting from close quarters. I learned so much. They were generous with their time and I spent hours in their company.

I have been devastated Raza passed away. Death of a parent always hurts but I felt equally sad when Swaminathan or Husain left us. Even three months after Raza I am not able to accept it. I am not able to write anything on him. His death has left a void in my life that is difficult to explain.

Raza's contribution to the contemporary art world has not only been his brilliant art that inspired so many but also his selflessness and the generosity he extended to others. He started the Raza Foundation and supported the younger artists by offering them scholarships and other help. He financially backed artists initiatives and projects.

The other visionary who left a deep impression on me as a painter was J Swaminathan-- an intellectual giant. Swami was not only an outstanding artist but he was also a poet, a writer and a thinker who dared to question. It was his vision that led to the creation of the Tribal Museum and Bharat Bhavan. It was his efforts that brought the Tribal artists back from the fringes into the



It was a pink story | Acrylic on canvas | 24 x 24 in | 2015 | Ah014

mainstream. That made the work of Jangadh and his tribe famous worldwide.

Bhopal has come to be recognized as an important hub for diverse arts and it was the presence of these stalwarts that made this possible. The younger generation has many good artists but there are few who can match upto these men.

I.P.:

Please tell us a bit about your formative years. Does this mid-life Retrospective document your earlier periods? Will the different phases correspond with a comprehensive context to the times?

A.:

The presumptuous decision to have my first one man show during my student years still makes me laugh! The show comprised of a single drawing which was 104 feet long. It was not a good drawing but in retrospect quite bold and edgy in its treatment for a student in his Third year. I have some works from the early period which are figurative, naive but strong figuration.

My journey as an artist went through different phases and it was after long stretches of undecidedness and experimentation that I found my oeuvre. I found myself deeply affected by colours around me, the bougainvillea blazed a gaudy magenta and the skies were bright blue. I was surrounded and obsessed by colours and seeing Raza's exhibition I was even more convinced that Indian colours had to be a part of my narrative. It was 1978 when I saw Raza's exhibition and I was amazed by the presence of colours. The entire gallery was burning as it were and I realised the power of colour. To understand colour and to handle it the way I wanted I painted with just one colour 'black' for ten years. From 1978 to 1988 I used only Black and I used it up to its last core that is almost like white.

When I was not painting, in those years, I read. I use to read a lot and it was in Van Gogh's letters to Theo, that I found words that changed my own thinking



Will it be trial of Green | Acrylic on canvas | 24 x 24 in | 2015 | Ah015

about art. He wrote that the 'future painter will be of colours only.' I was profoundly struck by these words. And it took me ten years to understand; even today I can not claim that I understand colours very well. But colours form a part of my painterly language. Often, I am at a loss; colours behave in a different manner. They talk to each other, they respect and argue, agree and disagree! You have to create a synergy a harmony between the colours to make the composition work.

I.P.:

Where is your Kashi or Varanasi? Where do you find spiritual solace? Or is a fictional landscape your retreat? Maybe, the nostalgia of the past?

A:

I am not nostalgic by nature and never tend to revisit familiar places in my paintings. Benaras and Jaisalmer were two places that I yearned to visit from my childhood days. Perhaps it was the romance associated with the places? It didn't happen for a long time and I started painting Benaras without ever visiting Benaras. Years later, when I had my first show in Benaras, all the viewers said they found the spirit of the town in my works. I have yet to explore it though!

I visited Jaisalmer after many years and found some kind of connection between us, an inexplicable bonding. Spirituality is one thing which can not be claimed and there are times you see a place and know that you recognize its lanes and skyline from another time.

Every landscape is a fiction and all fictions are landscapes. I believe that!

I.P.:

When did you feel compelled to abandon the figurative and create your radiant lyrical elsewhere-ness? Paintings that were joyously expressive or elegiac and brooding.



The red Conversation | Acrylic on canvas | 40 x 40 in | 2012 | Ah020

A. :

It was in my Fourth year in art college that I felt the the urge to move towards the abstract genre. I especially recall an incident that convinced me to work in abstraction. It was a miniature painting 'Abhisarika' which depicted this beautiful nayika making her way in the dark woods in search of her beloved. The woods were dark and sinister, evil spirits and wild animals stalked her as she went on her way, determined to find her lover. How she is going? A question arises. Then you realise she is finding her way in the light of her desire to meet the beloved.

Inspired, I too decided that if my goal was to find abstraction I had to put in all my efforts and just do it.

These days I am beginning to feel that all forms are actually abstract. I would even go so far as to say that forms have a memory of the past, an awareness of the future but they exist in nothingness.

Perhaps we ought to redefine the the word figurative and abstract forms in painting. And re-evaluate our understanding of the diverse expressions of art.

I enjoy the wondrous approach of Henri Rousseau. I like his works and the kind of mysterious world he has created out of this reality is amazing. Look at the imagination, the approach, the handling of the colours, the juxtapositions, the forms and the abstraction he has woven in the picture, it is fantastic, truly!

I. P. :

The patches of vermillion gold explosions of Marigold yellow or bursts of pink are reminiscent of earthy Indian landscapes. There is within you a deep affinity for colours that evoke a certain mood, a vista that is distantly familiar.

A. :

Yes I do not run away from colours. I do not want to be categorised. And finally, I love colours. I try to seize them when they are not aware. I struggle to create



Red symphony | Acrylic on canvas | 33 x 46 in | 2011 | Ah025

harmony between two especially stubborn, difficult shades. Colours are very strange and one thinks that he or she understands colour and can use the way he or she wants. The palette becomes an arena at times with different colours trying to subdue the others. My painting starts at this point. I dip my brush into a cadmium yellow and turquoise blue hisses in rage. We engage in hours of dialogue and arguments until a truce is reached and my painting is complete!

The history of colour and colorists fascinate me. Personally, Malwa miniature paintings are pure expressions of colour to me! Then, there are painters like Raza, Swaminathan and Manjit Bawa who remain the true masters of colours.

I. P.:

Rites, rituals and festivities. Would you feel that your Indian sensibility lends your art its spirit? A feeling of homecoming and adventure?

A.:

Being an Indian and having Indian sensibilities shapes the person I am. My fixation for colours is dictated by my environment. The festivities I have seen and participated in, have defined my understanding of art.

Rites and rituals influence much of contemporary art. Being based in Bhopal, I have many opportunities to engage with tribal families who have all taken up painting. It is wonderful to see the way international attention has focused on the Gond tradition, for instance. And so much of their narrative is influenced by festivities and local traditions.

I. P.:

Like a Raga, the mood soars and dips, moments of deep silence and quietude followed by exhilaration. Long after you've seen the image, its impression lingers on in the mind's eye, much like the echoes of a Raga, that play on long after the concert is over.



With the help of green | Acrylic on canvas | 39 x 39 in | 2015 | Ah026

A.:

When you put the final touches to the painting that has consumed you for days and weeks, there is a sense of sadness. You tell yourself it is finished but the image lingers and you still dream of it! Much like the music that plays on after the concert is over, the impressions of the painting remain in your subconscious mind.

I.P.:

The present body of work is poised between your formative phase and what may be your later phase. How do you see the journey panning out? Are you optimistic?

A.:

These days I am experimenting with forms and I would like to reiterate that to me it appears as if all forms are abstract in the universe.

Art is an illusion after all and illusions are always abstract. Meanwhile, my journey continues as does my dialogue with colours. It is always difficult to say what next. I do not know where I might be going next. I am nervous and excited as I enter my studio and pick up my brushes. The canvas is blank before me. Then, I lose myself in the moment. The voice of Pt. Mallikarjun Mansoor enthalls me.



Will it be more blue | Acrylic on canvas | 40 x 40 in | 2010 | Ah023

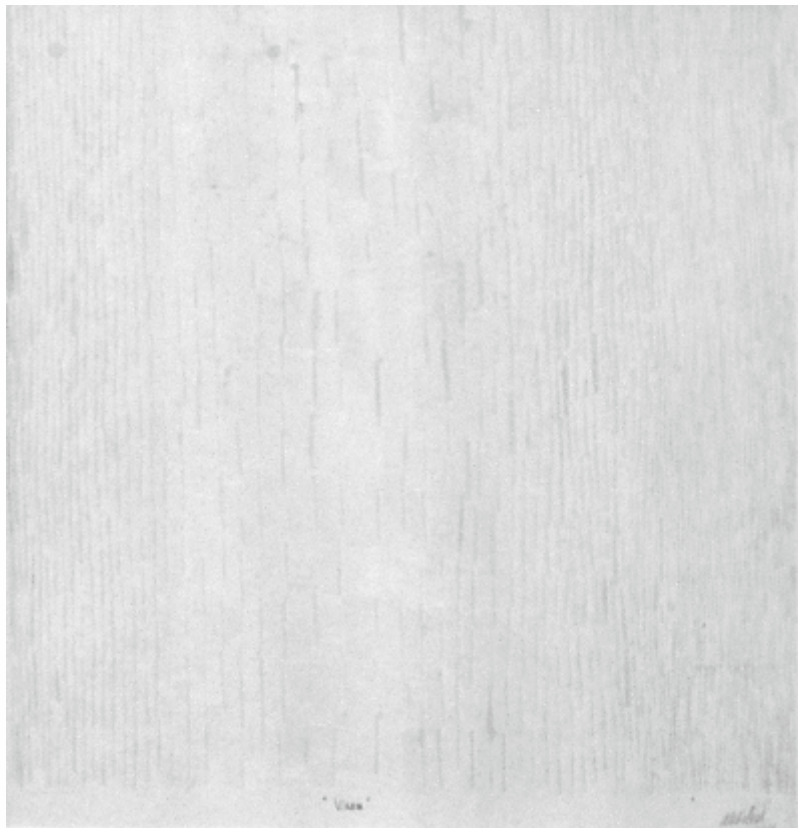
Abstract Tradition

It is not often that new work, particularly when it is abstract, evokes a sense of surprise. There is by now a weighty tradition of abstraction and the research into the elements involved make it increasingly difficult for new work to appear fresh, to say things, which even though having been said before, still manage to look meaningful. It is this sense of freshness (distinct from newness) which pervades the drawings of Akhilesh. They are his investigations into areas which may have been chartered before but the sensibility the means and methods remain his. After all Everest is still attempted by serious climbers who are not dissuaded by the fact that it has been successfully climbed by other. Doubtless, for the non climbing, news reading public who are more interested in the Guinness Book of Records than in the adventure of mountaineering, there would be little or no interest. People are more interested in the knowledge of final achievement than in the process leading to it. What they miss is the intensity, the travail, the very web of life as was lived in the encounter.

These drawings are quiet, some of them almost whispers, liable to be drowned out by the noise and confusion which surround us. They will not say much to those who seek extrovert excitement, or to those who breeze in and breeze out of Galleries. But to those with a little patience, some imagination and empathy these drawings will reveal a rare sensibility capable of nuance and endless variation. Simple forms which multiply not through the application of a mechanical principle but through the urgency of the chosen element. It is this mysterious energy which surprises and holds our attention.

Krishen Khanna

31st October, 1986
New Delhi



Between Us | Ink on Paper | 16 x 16 in | 1989 | Ah029

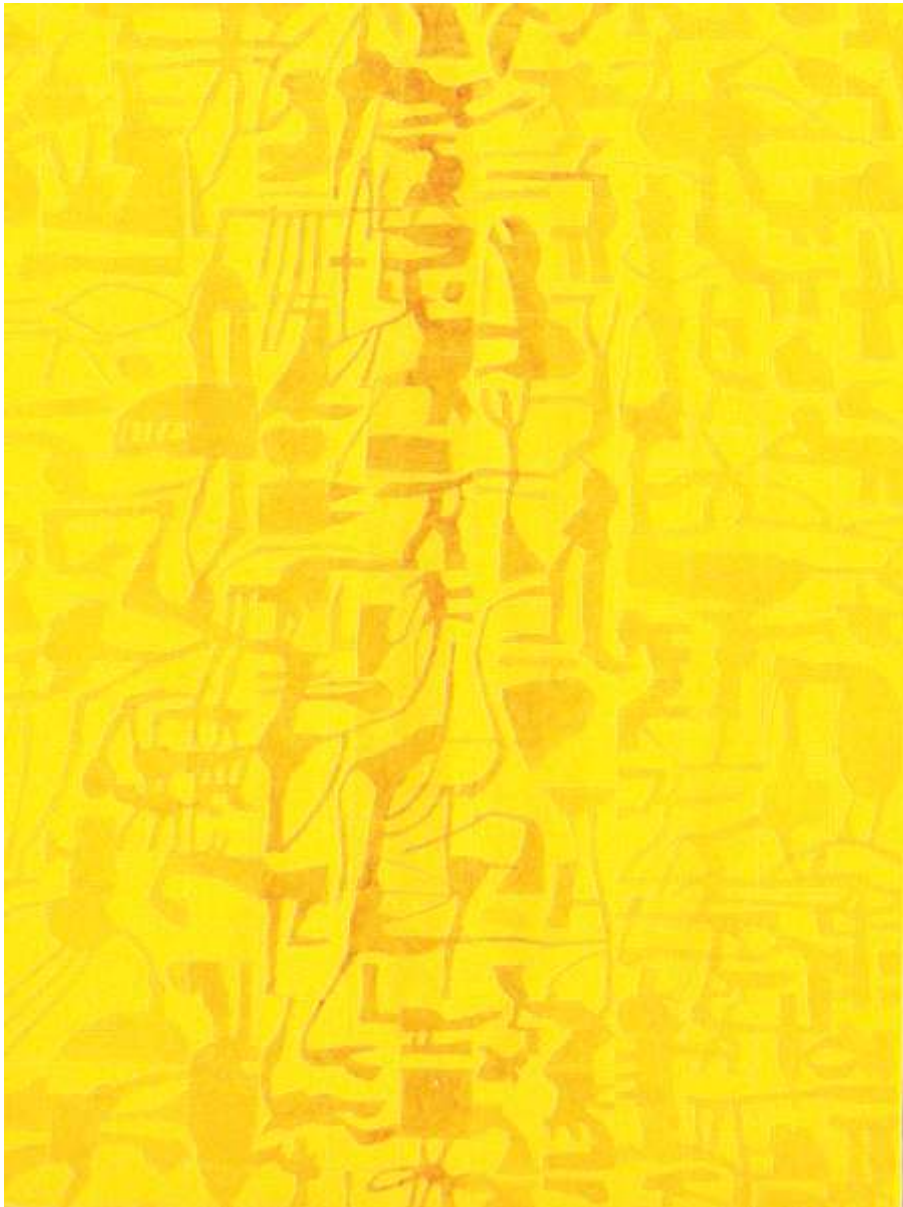
Whispering forms

Some thirty years ago, I wrote the forward to Akhilesh's exhibition. I recall I gave the analogy of those who continue to climb the Everest even though many others have climbed it and others are in queue. Akhilesh in continuing to make discoveries and investigates further possibilities. He is quite unmindful of categories which are established and within the constraints of which so many artists operate. He has chosen an area for himself which may seem small but which compels him to concentrate and find options. Few of us would know what to do with a bit of paper nor would many people visualize the multiple options which it could yield. Akhilesh does this without any drama. The same format and many of them prevent different aspects and subtly changed colours - the same shape in every ease but appearing in verifying shades of the same colour. Seen in sequence, the image just viewed carries forward itself in the mind of the viewer and flickers above the one that succeeded it. It is a quite encounter for one expecting dramatic happening, it will prove to be a disappointment strangely enough as someone who spent time looking at those leaves some time ago the experience is indelible but like a whisper without any recognizable meaning. The very processes making me look inside and entering an area of absolute quite. I was reminded of Bach's Goldberg Variations.

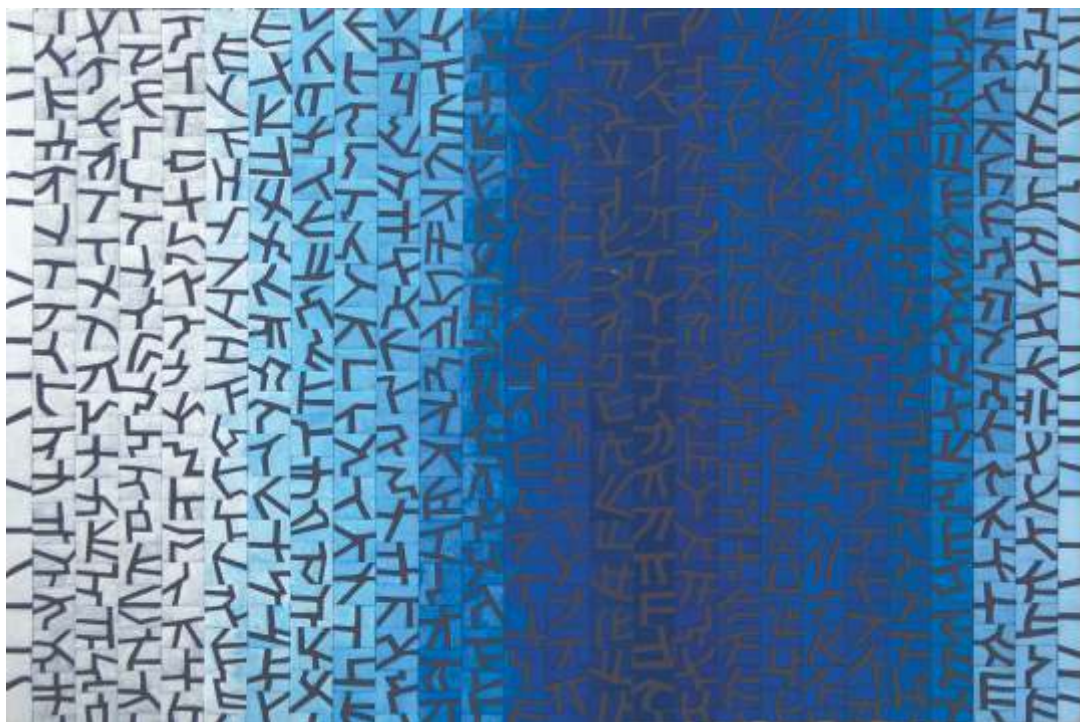
May Akhilesh continue on this long and fruitful journey.

Krishen Khanna

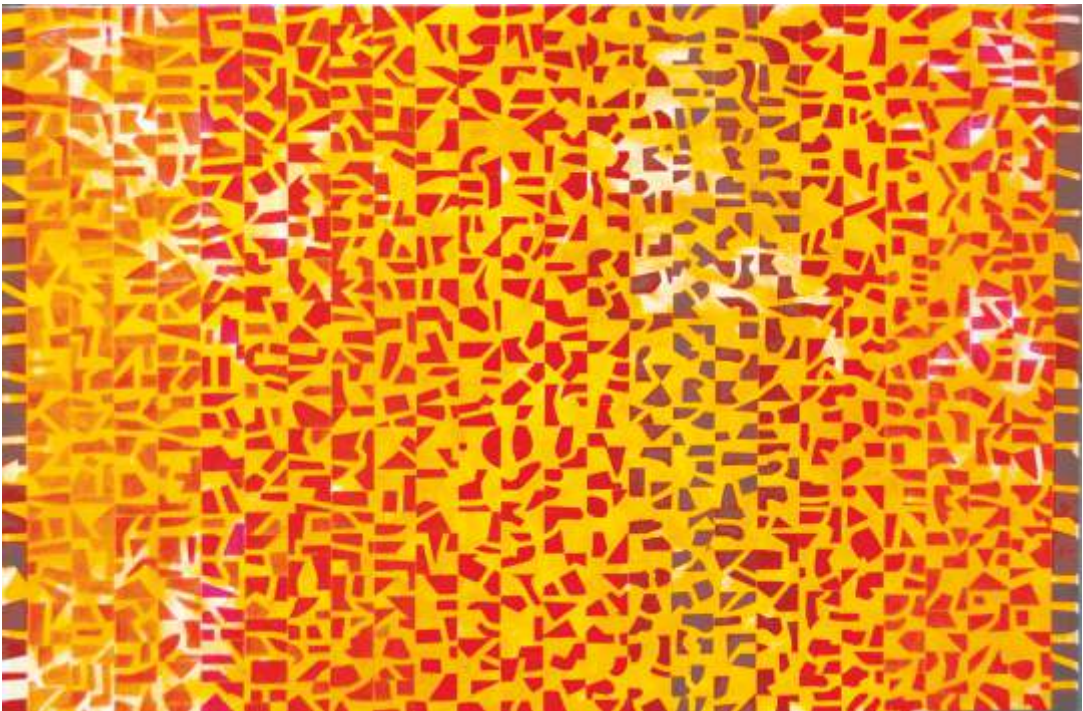
26th October, 2016
New Delhi



The yellow illusion | Acrylic on canvas | 48 x 36 in | 2014 | Ah010



Missing Blue Would Come | Acrylic on canvas | 44 x 78 in | 2011 | AH001



Can you go with Green when needed | Acrylic on canvas | 44 x 78 in | 2011 | AH002



Even if you want you can't Red | Acrylic on canvas | 78 x 114 in | 2011 | Ah005



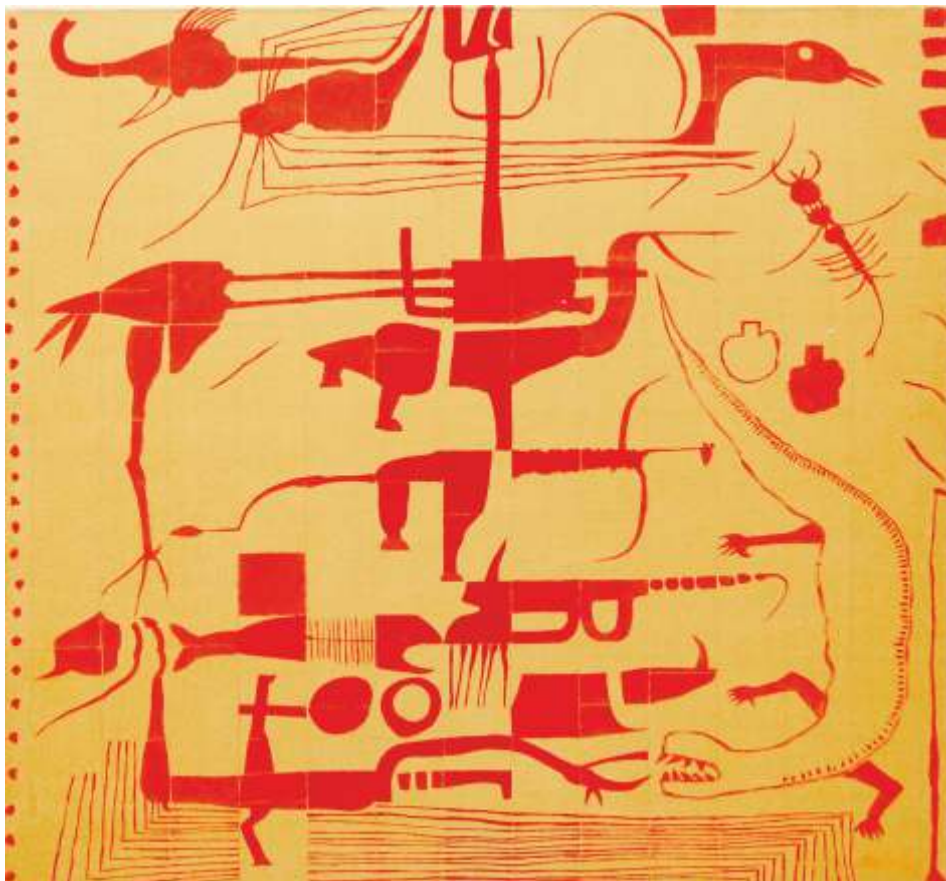
Has it something to do with Benaras | Acrylic on canvas | 36 x 46 in | 1995 | Ah022



Has it something to do with Benaras | Acrylic on canvas | 36 x 46 in | 1995 | Ah018



Has it something to do with Benaras | Acrylic on canvas | 54 x 44 in | 1990 | Ah007



Wandering in red | Acrylic on canvas | 40 x 40 in | 2013 | Ah019



Has it something to do with Benaras | Acrylic on canvas | 33 x 32 in | 1997 | Ah051



The Verticle | Acrylic on canvas | 47 x 115 in | 2008 | Ah011



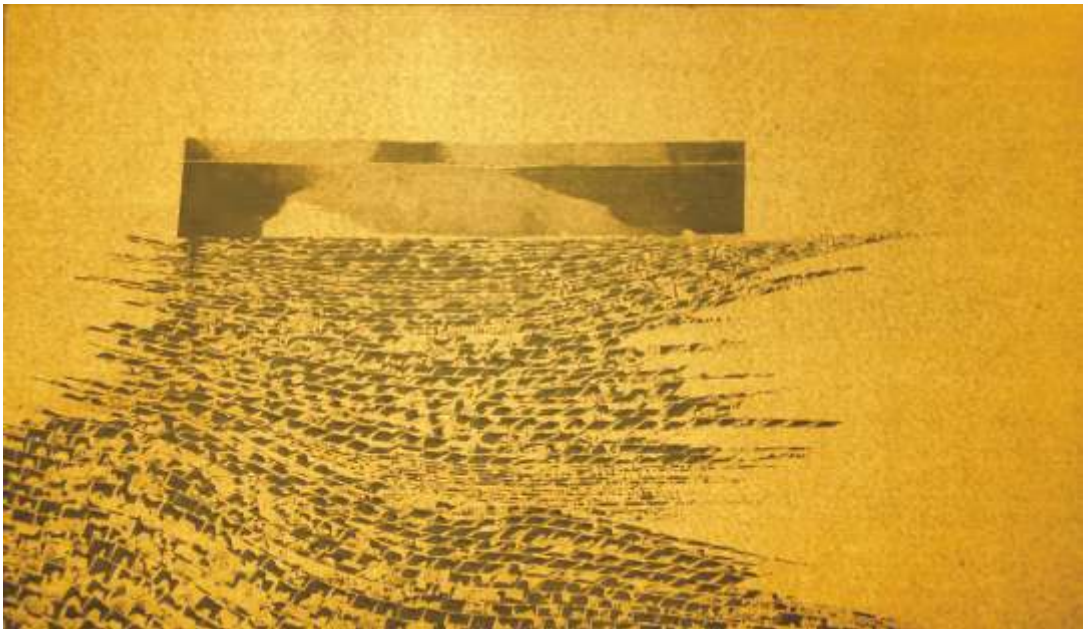
White on a verge | Acrylic on canvas | 40 x 40 in | 2006 | Ah021



Acrylic on canvas | 35.5 x 35.5 in | 1990 | Ah024



Blue memories | Acrylic on canvas | 39 x 39 in | 2013 | Ah028



At the end | Ink on Bitumen Paper | 36.5 x 60 in | 1987 | Ah040



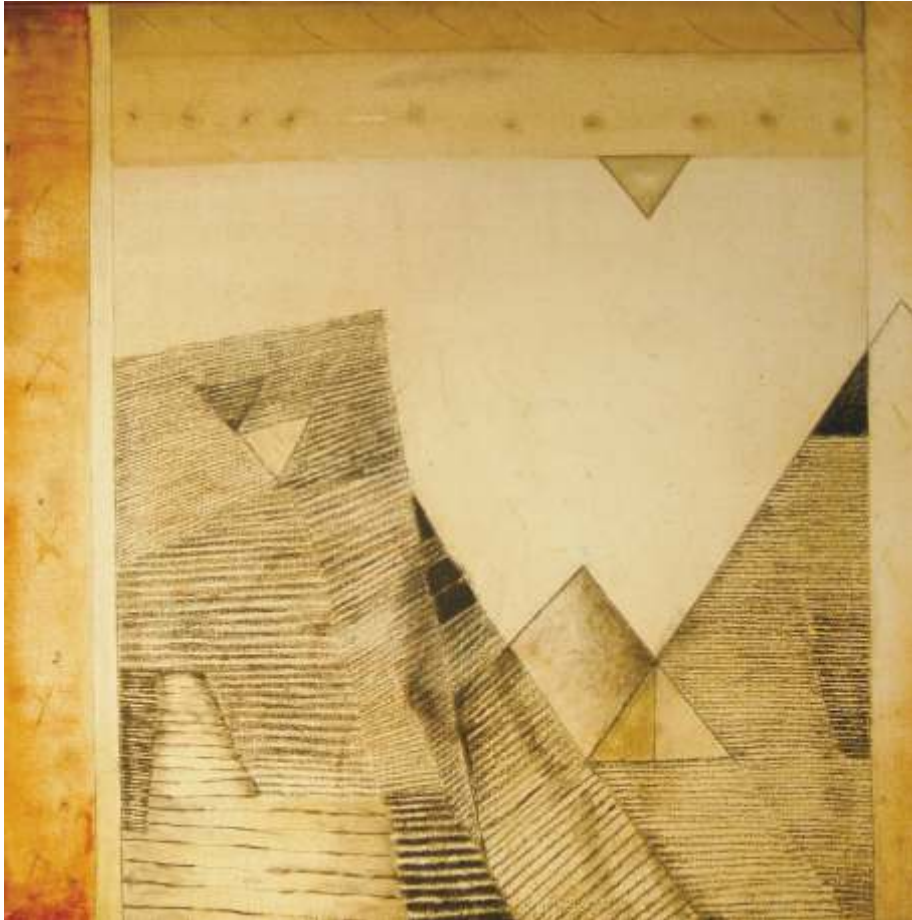
Where to go | Ink on Bitumen Paper | 36.5 x 60 in | 1987 | Ah041



Has it something to do with Benaras | Acrylic and charcoal on canvas | 30 x 30 in | 1994 | Ah044



Has it something to do with Benaras | Acrylic on canvas | 35 x 30 in | 1995 | Ah052



Has it something to do with Benaras | Acrylic on canvas | 30 x 30 in | 1990 | Ah053



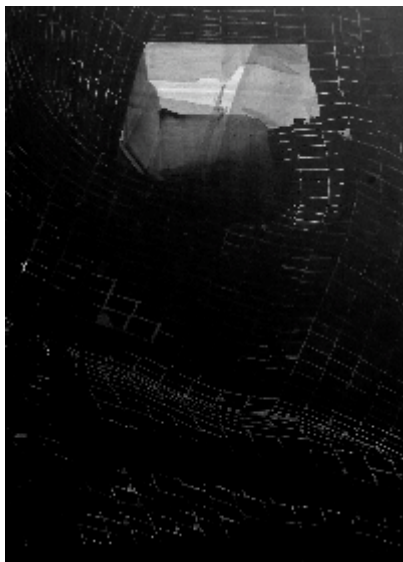
Variation no. V on sonata in F major K533 by Mozart | Acrylic on Board | 48 x 48 in | 2002 | Ah058



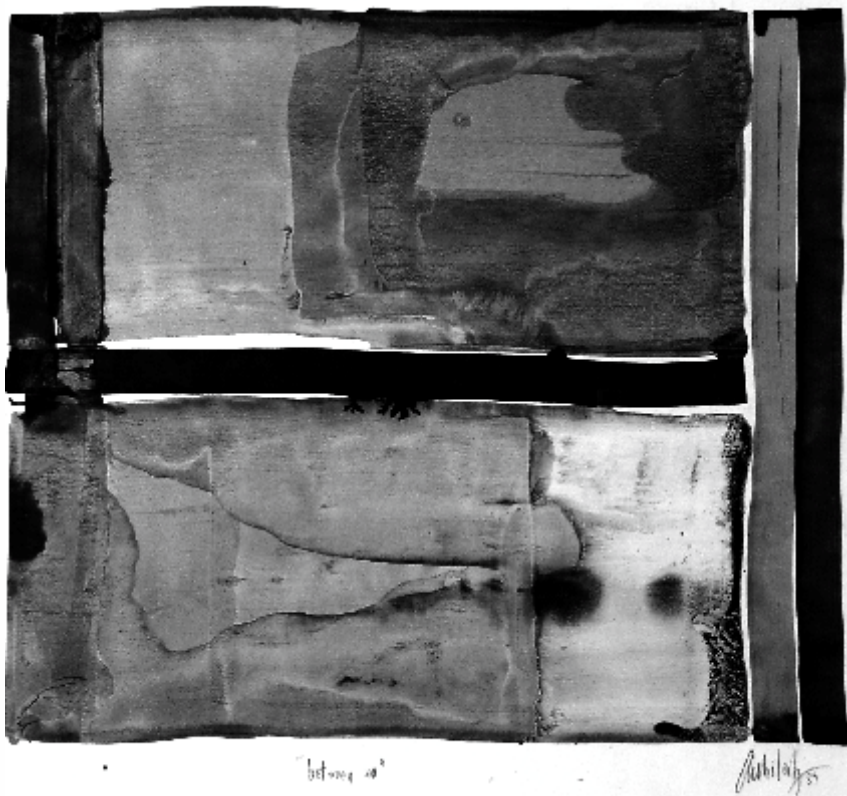
Variation no. IV on sonata in F major K533 by Mozart | Acrylic on Board | 48 x 48 in | 2002 | Ah059



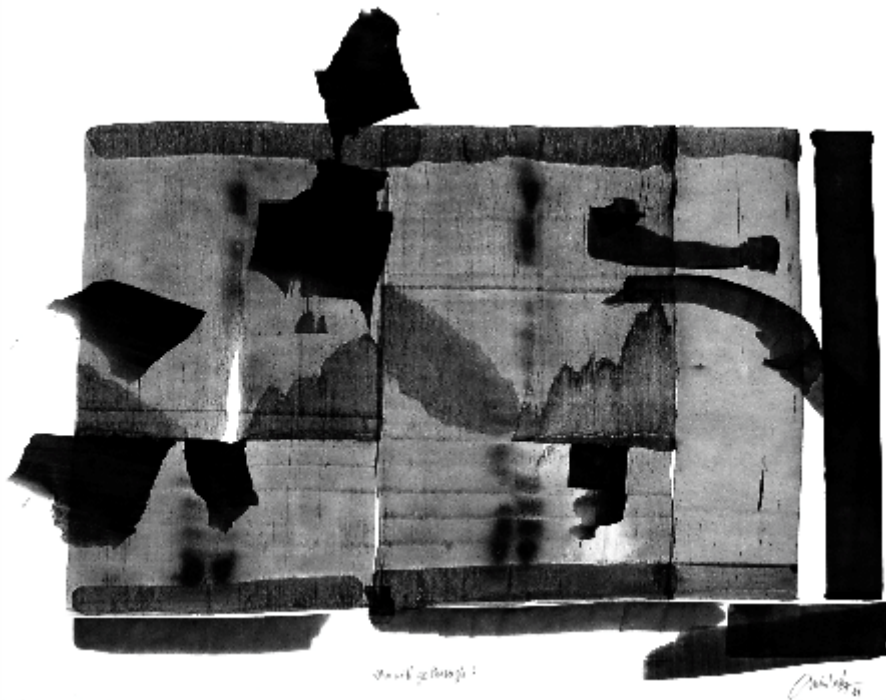
Landscape of a black note | Ink on Paper | 28 x 22 in | 1986 | Ah032



Landscape of a White note | Ink on Paper | 28 x 22 in | 1986 | Ah033



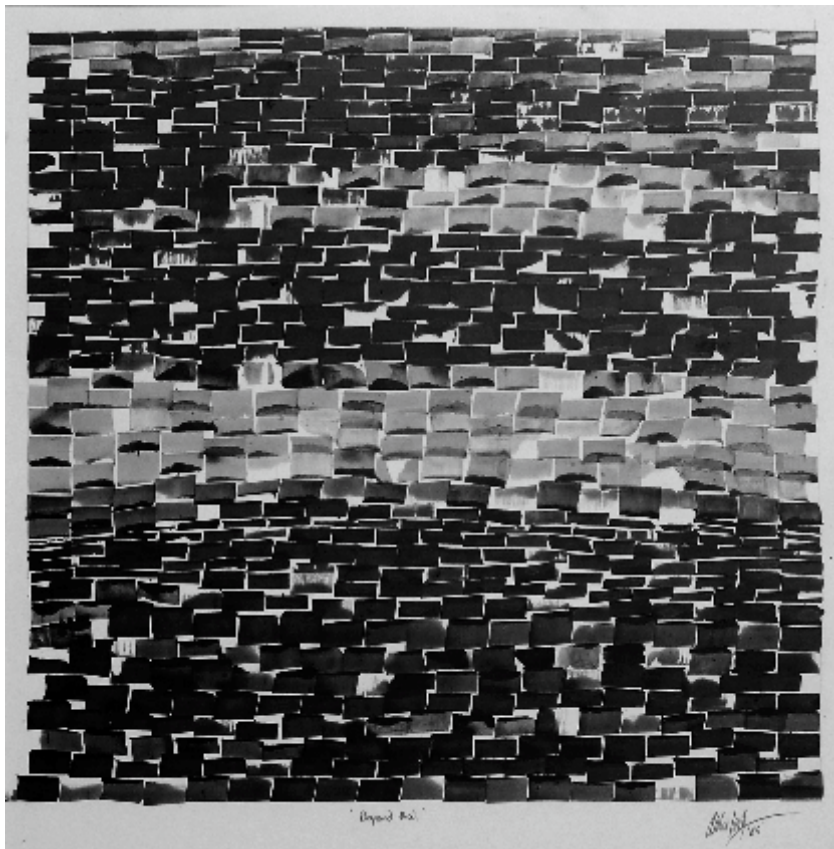
Between Us | Ink on Paper | 16 x 16 in | 1989 | Ah029



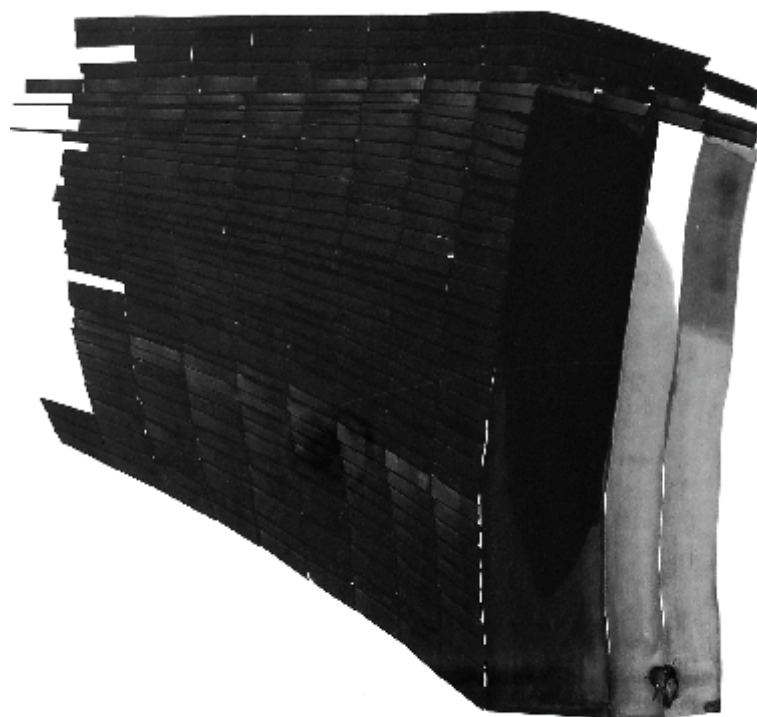
Who will go through | Ink on Paper | 17 x 20 in | 1989 | Ah036



Will be Young | Ink on Paper | 48.5 x 48.5 in | 1988 | Ah037

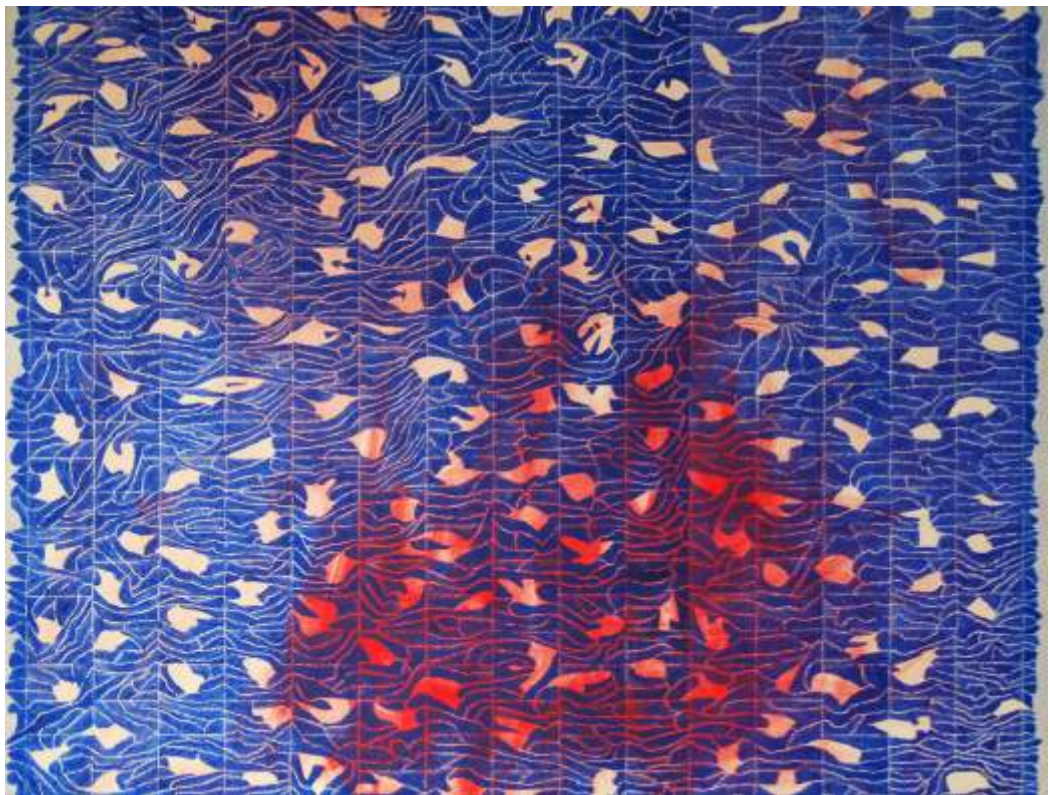


Beyond that | Ink on Paper | 18 x 17 in | 1986 | Ah030



Kamakhya
1987

Kamakhya | Ink on Paper | 20 x 18 in | 1987 | Ah031



Ultramarine Dialogues | Acrylic on canvas | 32 x 44.5in | 2005 | Ah050



Has it something to do with Benaras | Acrylic on canvas | 36 x 36 in | 1990 | Ah046



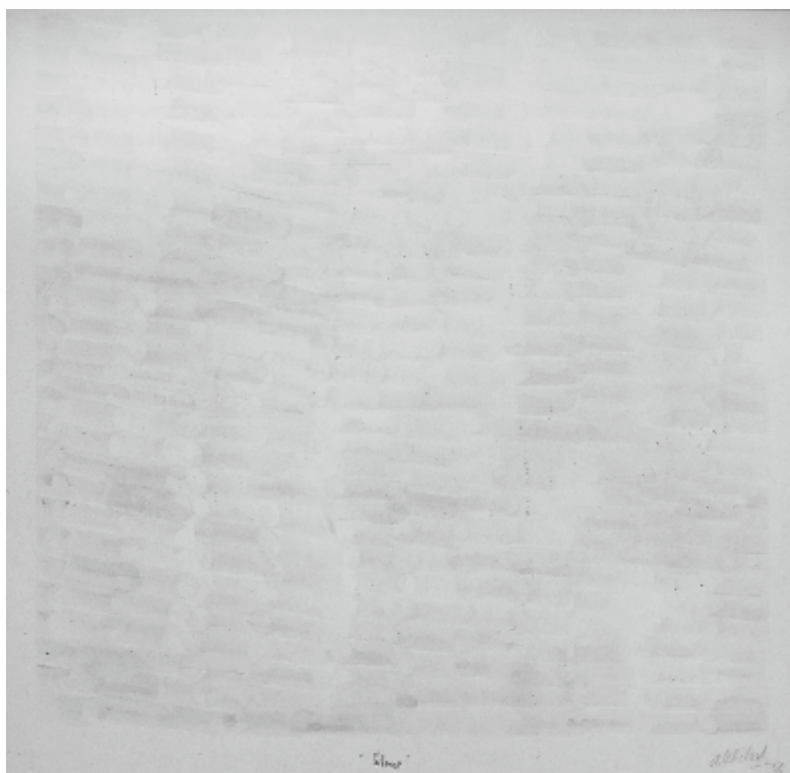
Between She and Me | Acrylic on canvas | 35 x 35 in | 1989 | Ah049



Some Greys in Calcutta | Acrylic on canvas | 53.5 x 45 in | 1990 | Ah054



Some Greys in Calcutta | Acrylic on canvas | 54 x 44 in | 1990 | Ah042



Silence | Ink on Paper | 15.5 x 15.5 in | 1986 | Ah034

College Works - 1974 to 1976



Mandu | Gouache on Paper | 19 x 12.5 in | 1974 | Ah060



Gada Shah ka Mahal | Gouache on Paper | 17 x 12 in | 1974 | Ah062



Jahaj Mahal | Gouache on Paper | 12 x 17 in | 1974 | Ah063



Moods of a Woman | Pen & Ink on Paper | 6.5 x 36 in | 1976 | Ah066



Detail of Moods of a Woman



Usman Bhai | Oil on Paper | 28 x 20 in | 1975 | Ah067



Dubey's Friend | Oil on Paper | 19 x 12.5 in | 1974 | Ah064



Sujata | Oil on Paper | 18 x 13 in | 1974 | Ah065



Still Life | Oil on Paper | 17 x 15 in | 1974 | Ah061

Born in a Rajput family in August 1956 at Indore.

His father was a Drawing teacher and first Gold medalist from Madhya Pradesh.

In his house he had an atmosphere of painting and medicines since childhood.

He studied Fine Arts at Indore School of arts and held his first one man show at age of 20, with 104 feet long drawing in 1976, since then he had 44 one man shows to his credit at Mumbai, Kolkata, New Delhi, Indore, Bhopal, Chennai, Hyderabad, Benares, Bangalore, Baroda, Singapore, California, Tokyo Japan, Washington, New York, London, France, Netherlands, Moscow etc.

He has participated in numerable group shows in India and abroad.

He has been Awarded Artists in Residency from Institute of Advance studies Nantes France and Swedish writers association Sweden.

Went to Austria on invitation for Artist-in-residence.

Yuva Kalyan Kendra Bhopal,

Kalidas Academy certificate Award Ujjain,

Camlin Award, Mumbai,

State Award Gwalior

Bharat Bhawan Biennial Bhopal

Govt. of India Senior Artist Fellowship New Delhi

Raza Foundation Award New Delhi

Kala Kaustubh Samman Ujjain

Vagishwari Samman for his book Daraspothi

He has curated many shows some important ones are :

'Women in painting' for Sahitya Parishad Bhopal,

'Five Painters' for Asian Art Centre Maryland USA,

'Madhya Pradesh Artists' for Gallery Art Indus, New Delhi,

'Central Zone Show' for Tao Art Gallery Mumbai,

'Ishara' for Art Today New Delhi.

'Middle Edge' for Icon gallery San Francisco,

'Roop Adhyatma' for Bodhi gallery Singapore, Palette art Gallery New Delhi and Tao Art gallery Mumbai.

'Amurt' for Akar Prakar Kolkata

Set-up two museums: Police Band Museum at P.H.Q. Bhopal and Tribal, Folk and Contemporary art of Malwa at Lal Baugh Palace, Indore.

Went to Towson University Maryland, U.S.A to deliver lecture on Indian contemporary Arts and co curated a show 'Five Indian Painters'. Founded 'Black Group' with seven painters at Indore in the year 1978

Traveled Japan, Moscow, Himachal Pradesh, Rajasthan, U.P. Surguja and Raigarh in connection to organize

exhibition of contemporary Indian Art. Chamalieres, France has nominated him as one of the committee member of Chamalieres Triennial Committee.

Edited special issue of 'Kala Varta' on eminent painter S.H.Raza

Translated in Hindi 'Kukur Nakshatra' of Agneta Pleijel's novel Dog Star. Published by Vani Prakashan New delhi.

Translated Mark Chagal's autobiography 'La Vie' in Hindi under the titled Aap beete

Wrote biography of Eminent Painter Maqbbol Fida Husain under title 'Maqbool'.

Wrote two books of essays on Artists and Art 'Achambhe ka Rona'and "Daraspothi"

published a book of conversation with poet friend Piyush Daiya under title 'Akhilesh' all published by Rajkamal Prakashan Newdelhi.

Went to France on the invitation of noted painter Syed Haider Raza.

His works are in collection of many institutions in India and abroad like – Bharat Bhavan, Bhopal, National

Gallery of Modern Arts, Lalit Kala Academy, HUDCO, New Delhi, Victoria and Albert Museum, London and in Mr. Mrs. Chester Herwitz collection U.S.A. Jawahar Kala Kendra, Jaipur, C.C.M.B. Hyderabad, Madhav Nair Foundation Kerla, Asian Art Centre, Maryland, U.S.A., MSIL Bangalore, Mahatma Gandhi International Hindi University, Vardha. Peabody Museum, Boston. Gallery Muller and Plate, Munich. IPCL Baroda. L.V.Prasad Eye Institute Hyderabad. Vidhan Bhavan Bhopal. Princess of Iran. Mr.and Mrs. Mahendra Tak Washington. Embassy of Switzerland, Newdelhi. Vidhan Sabha Bhavan, Bhopal. CMC Newdelhi. Institute of Advance Studies Nantes,France

Lives and work in Bhopal

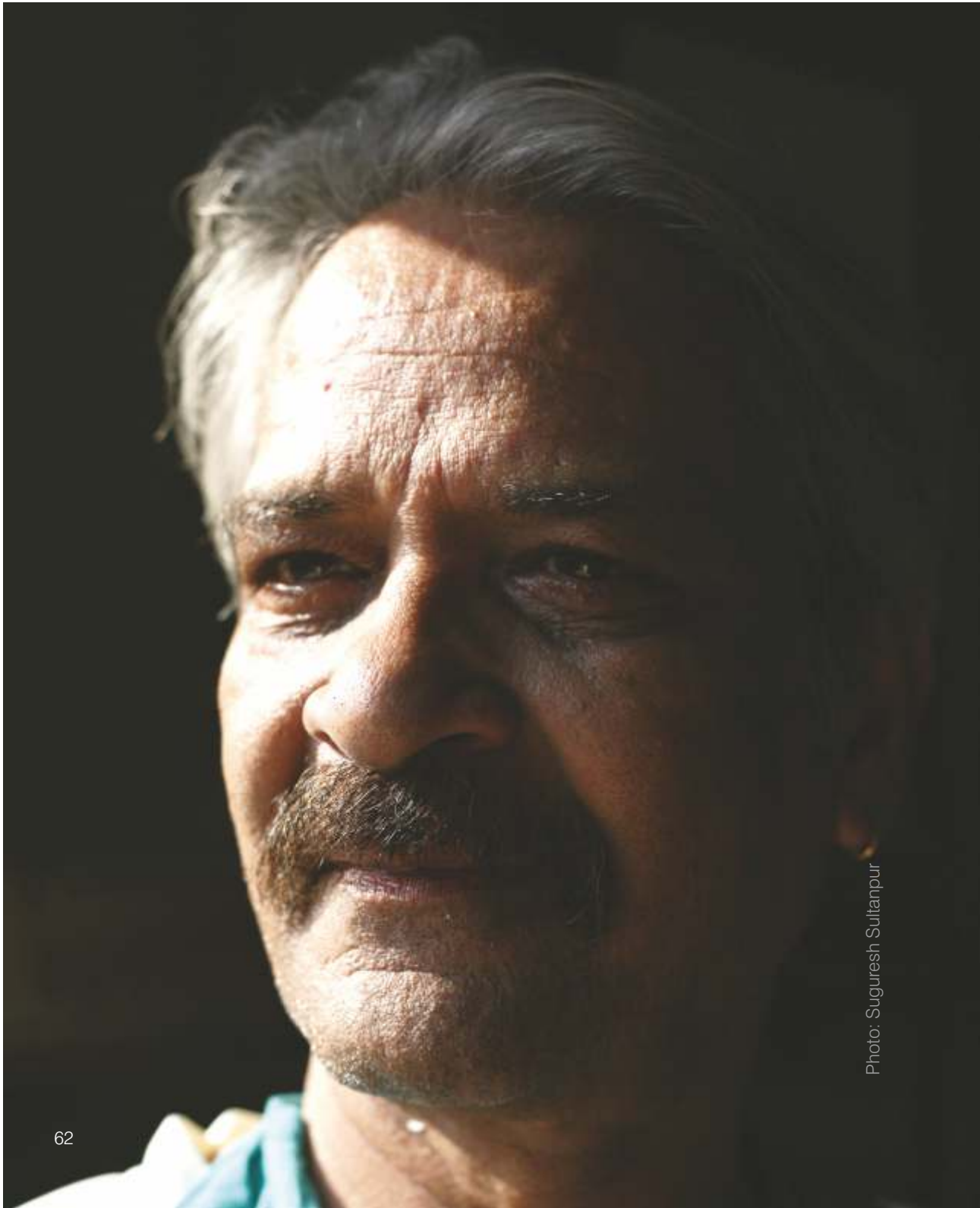


Photo: Suguresh Sultanpur

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