

MYTHOLOGIES

SCULPTURE • PAINTINGS • SERIGRAPHS

AMAR NATH
Sehgal

Celebrating
100 YEARS

2023

Curator
UMA NAIR

AMAR NATH SEHGAL PRIVATE COLLECTION



Exploring Indian myths through time

Centurion Amar Nath Sehgal, the polymath who dabbled in drawings, paintings, sculptures, and woodcuts. The maestro who created and wrote everyday, as he celebrated the beauty of life and the living. Sehgal lived early years in Luxembourg and picked up the versatile grammar of the European moderns but hinged onto Indianesque contours so that his vocabulary was a fine balance of Indian myth making bathed in the contemporary character of lithe contours, belonging to modernism.

This suite of works is a tribute to his love for Indian mythology, to his elephantine eagerness in translating tales as old as history, events older than tradition and stories that never grow old. But Sehgal was not religious by any yardstick he was deeply spiritual, the Ganesha was his little mascot for everyday idioms, the stories of the epic Ramayana and Mahabharata unravelled like abstracted tales that revisited making everyday.

As an artist, Sehgal believed that the simplicity of drawing allowed his audiences to examine his work without having to do much interpretation. His paintings and serigraphs in this suite of works is easily accessible material; it reflects his knack for revisiting the famous characters of the Ramayana and Mahabharata across time.

Sehgal's treatment of subjects was based on the abacus of powerful outlines in realism and a dash of abstraction to create mood. His bold use of colour does contain rich elements of the universality of folk cultures. The clear contrasts of strokes and mood cultivate the reality of his understanding of full development.

The single sculpture is an example of his contemplation on the abstract tenor of the Ganesha, the most loved God of the pantheon. Sehgal is known to have carried a little Ganesha with him all the time. The Ganeshas have their own moods in the expression of simplicity of devotion.

The beauty of this summation of experiences and private associations places Sehgal in a universe of India's pioneering modernists exploring the perennial power of India's mythologies open to interpretation, greatly loved by essayists, authors, poets, artists and musicians.

Successfully synthesising various elements, Sehgal consolidated the natural abstract tendencies that had been developing in his art form and brought to the fore the schematic construction and other theoretical principles he emphasised in his contours. Presenting a masterful balance of colour, rhythm, and harmonising strokes with organic elements, *Mythologies* is a contemplative expression of Sehgal's maturation and incomparable richness of experience, memory and history.

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Ganesha | Sculpture, Clay | 19 x 9.5 x 3 inches

Form and Space in Sculpture

It is a curator's dream to be able to trace the provenance of a sculpture directly back to an artist's studio. Amar Nath Sehgal's Ganesha is significant because it means it was a lifetime cast — meaning it was executed, while he was creating his own clay casts, fleshing the contours with his own supple hands. Not only are all his lifetime casts recorded, but you know with a lifetime cast that the artist had control over the final product; that he approved of it.

This makes all the difference, particularly as Sehgal paid extremely close attention to the coating applied to his bronzes and wanted a certain burnished patina. This Ganesha in clay is more about suggestions and the figment of one's imagination as we reminisce over the Ganesha's form.

At first this abstract tenor Ganesha with a singular triangular apex seems as if it has been shaped from the remnants of a rock but it is actually the colour of the clay, that makes us think of the organic. When you think of the colour in this work you think of antiquity and also his bronzes. His Ganesha bronze at the Sehgal Private Museum is a masterpiece in form, contour and patina. In one rare conversation with me at the Lalit Kala Akademi he told me that his love for patina was born after observing the works of Auguste Rodin.

Sehgal had a fine knowledge of both sand-cast bronze, as well as the lost-wax cast. According to him, although lost wax was Rodin's preferred technique, very few foundries in mid-19th century Paris were capable of executing it. Instead they opted for sand-casting, in which technique models are pressed into sand, leaving a negative imprint from which casts are made.

He stated to me that Rodin was every sculptor's godfather. You had to understand Rodin's realism first and then find your way to abstraction. For Sehgal Rodin's extraordinary sculptures pushed the boundaries of the medium. Thus his narratives of the Ganesha the remover of obstacles, invented a new and very modern visual language, creating quasi abstract renditions that had expressionist fervour within the convexities and concavities he created with his own fingers and tools. In this work we can see an aperture, we can sense the triangular form of the mukut (crown) as well as the hands.

Sehgal radically redefined the boundaries of sculpture over the course of his prolific career after coming back to India. Working in bronze, clay and wood, as well as creating a large body of drawings and works on paper, he constantly sought to challenge traditional artistic conventions in his art as he explored the aesthetic potential of form and space, figuration and abstraction, as well as internal and external states.

For Sehgal sculpture was about observation, understanding, experiencing the vast variety of space, shape and form in the world, one lifetime would not be enough.

Sculpture for Sehgal was about tackling the personal, the intimate, as well as intense experiences of life. Art lovers and visitors to the IIC can view his sculpture standing like a lone sentinel at the Main Entrance. Sculpture then became a repertoire of forms. Sehgal wasn't closely tied to the representational, but he spent his life seeking the visual resonance between certain recurring shapes and compositional elements; his work testifies to close working practices, and to a broader culture of creative and intellectual exchange encouraged by his quest for creating his own signature as a modernist.

UMA NAIR
Curator



REVISITING RAMAYANA

Epic Episodes was coined by
Amar Nath Sehgal as he kept
creating the Ramayan and
Mahabharat Series

It was printed and published first in 2006

Amarnath Sehgal's Ramayan is a contemporary story with landscapes and atmospherics and zoomed in images of the characters who create their own dialogues in an epic narrative. Sehgal's Ramayan is an insight into his own perspective and perception of the stories of tradition translated in modernity. Through the creation of mythopoetic narratives this suite exemplifies the simplicity of materials and mediums such as crayon and watercolour.

Chromatic indices

But this chromatic series takes us viewers through the landscape of Ramayana through geology, deep history, ancient history, culture and spirituality. It is the cementing of cultural cornerstones in composition that makes this suite so special and one of interest and intrigue.

For Sehgal, telling the tale of Ramayana was also about maintaining a balance between all different disciplines in the context of an ancient epic, as well as melding abstract manifestations to create a living, vibrant cultural-spiritual tradition, told as a tale from an artist's perspective.

Portraits

Sehgal creates portraits born out of his inner recesses. The portrait of Rama and the spirit of Sita are two alternate gazes that tell us of expression and feelings.

Kaykayi is represented in a pair of vertical oblong compositions that seek a narrative that reflects her frustration and her design dictates. Through his abstract renderings, Sehgal brings alive tales about the might and benevolence of the gods: how they churned the vast ocean to obtain the nectar of immortality, how they vanquish evil and ensure the land of Bharat prospers, and how they offer powerful boons to the devout and the wise.

Dashratha is portrayed in a galaxy of churning elements; it is the single eye magnified that reflects Sehgal insight. He loved creating the Ramayan characters as little orbits with their own kinetics, and added his own commentary.

The treatment of his imagery is a combination of quasi abstraction and surrealism. Portrait of Ravana is almost aerial, suspended from the sky. His illustration makes you hover over all sorts of new forms. Some have a kinship with landscapes, vegetation, or intricately latticed creepers born in lush tropicana. Others have more affinity with flight, fanning into wings, airborne wisps or shivering tendrils. His characterisation is so diaphanous that a passing breeze can set them revolving in motion.



Sanctity and space

It is intriguing to see India's modernist master sculptor, seek a narrative which is in sync with what ancient traditions hinted at. This narrative of Ramayana provides a fantasy-filled, and yet set in past-tradition story, with subtle touches of realism in his commentary in words. The images recreate an experience of the sanctity of the story — giving a glimpse into the length and breadth of this "nagari" of Rama, one also glimpses history come alive to tell the tales through time, space, and narrators. Sehgal's grip on the epics is so sound that he brings back memories a plenty.

Sehgal blends both figurative and abstract. He uses the knowledge and depth of the narrative to be inspired by his own unique characterisation.

Landscapes in agony / ecstasy

Jatayu's cries and Sita's hijacking, the forests in agony as well as Chitrakoot, the landscapes that throbbed in Sehgal's mind and memory all come alive in his paraphrasing of the pre and post Lanka debacle. Nature bloomed at Rama's Return and Ecstatic Welcome and we see dulcet landscapes created with light feather stroke touches.

The soft shades of trees in these landscapes stand like sentinels of peace and warmth in space, their branches like soulful lines. The analogy with drawing is evident, and poetic, but the translation of form on sheets of paper, just keeps on proliferating. Sehgal ties trees to soil, twisting them into a rooted dynamic so that his landscape becomes a thicket of smaller trees, growing both over and under the ground, as it seems.

The Ramayan is celebrated by landscapes pregnant with stories, small trees belonging to a world of trees: Sehgal welcomes us into his canvas of thoughts, for him Ramayan played out in a planet of forests.

UMA NAIR



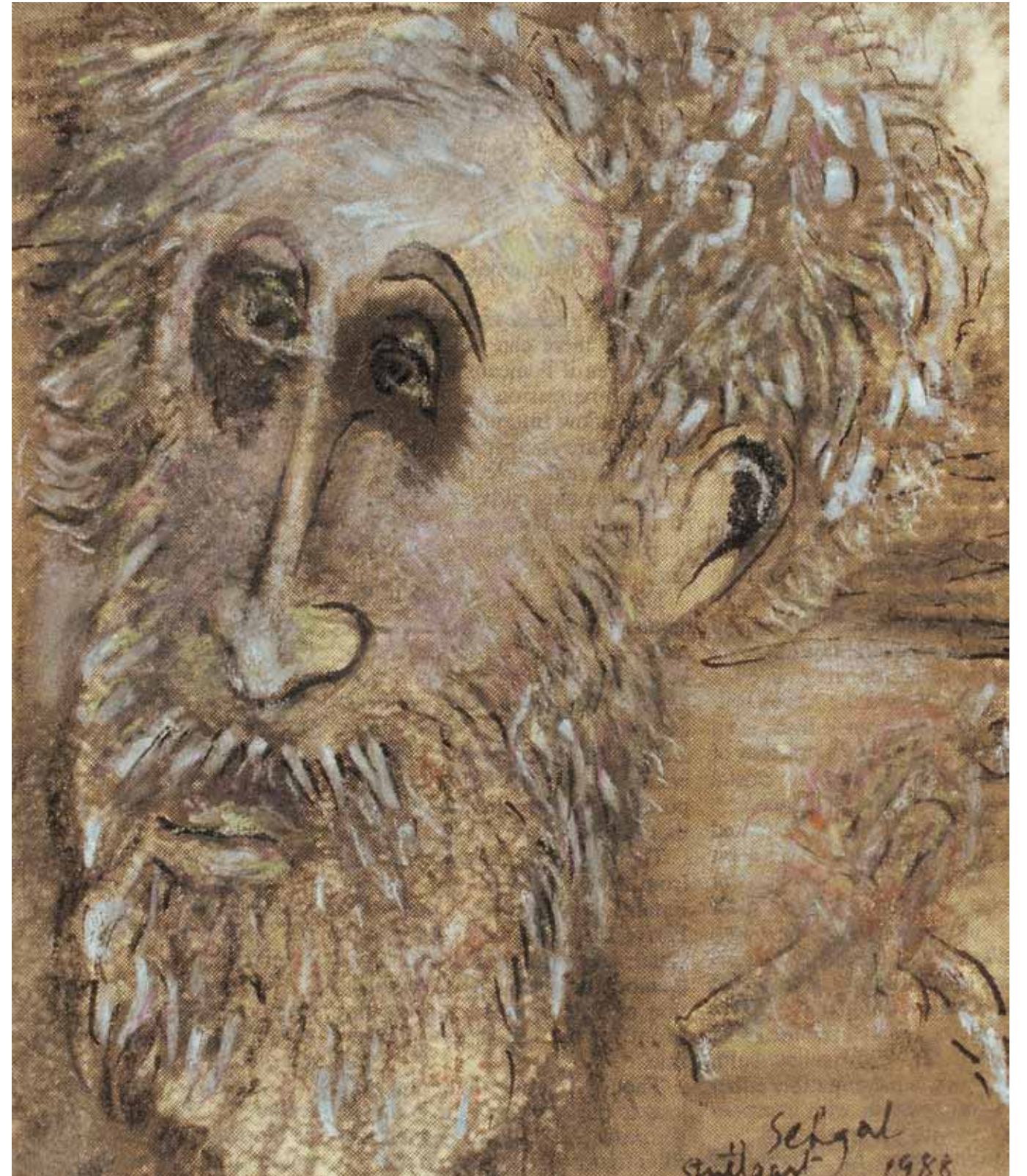
Portrait of Valmiki

Text for all paintings by Amar Nath Sehgal

Author of Ramayana

While walking on the river bank, Valmiki saw two birds in love, singing melodiously. Suddenly struck by an arrow, one bird fell down and the female bird lamented profusely. Pained by the sight Valmiki cursed the hunter that he shall spend long years homeless. The curse uttered in rhyme, took the shape of beautiful shloka. Later while in meditation, he saw Brahma in his dream who blessed him "that some characters and a story will appear before him to write shlokas and you shall sing it to the world....."

Brahma said as long as the mountains stay, rivers flow, Ramayana shall be cherished amongst men and save this sinful world.

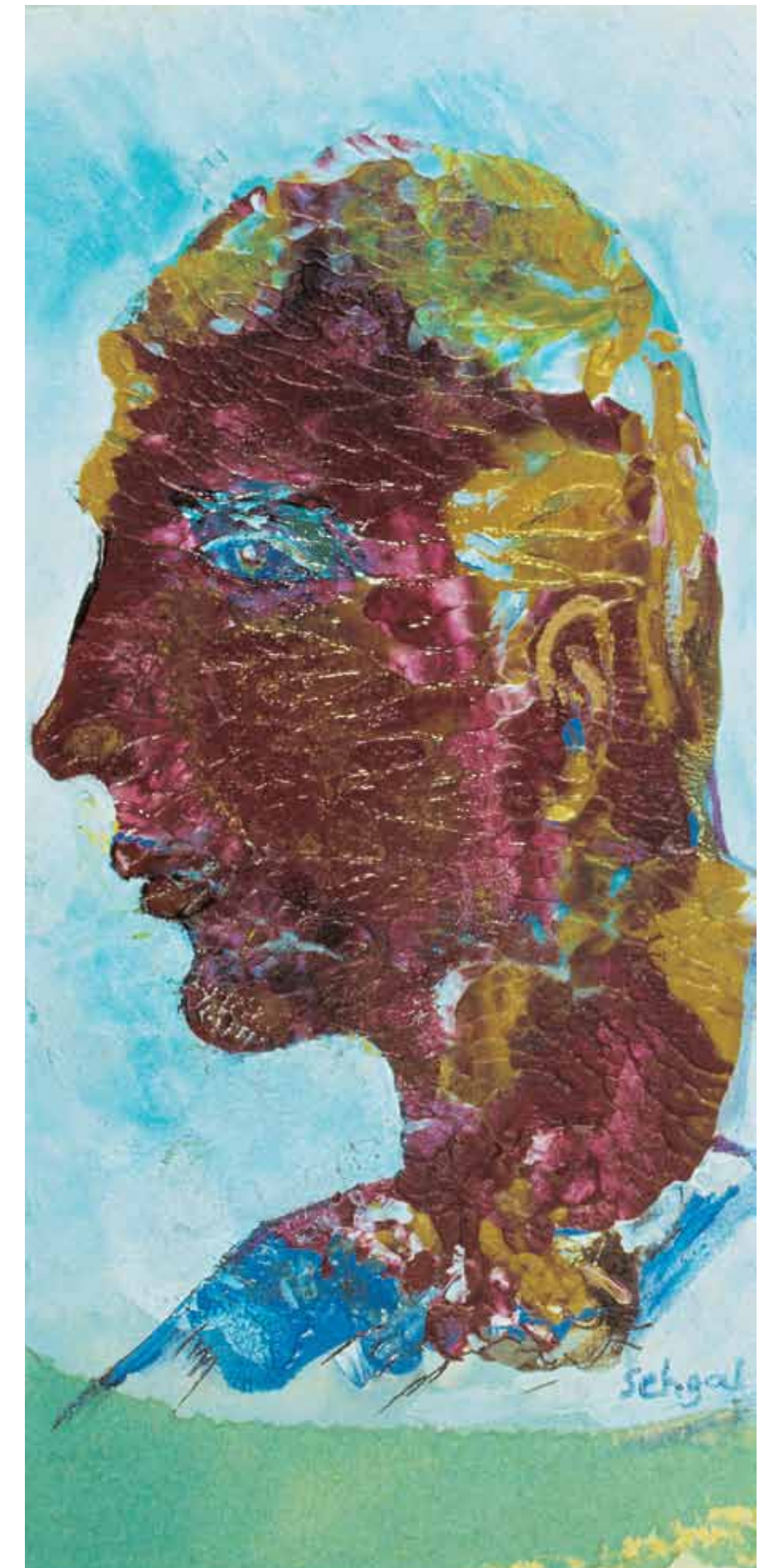


Portrait of Valmiki | Mixed media on paper | 12 x 14.5 cm

Portrait of Rama

Portrait of Rama – One morning, Valmiki asked Narada: Who, in his view, was superior in the world of wisdom and virtues? Narada answered 'Rama, who is presently ruling Ayodhya.'

Narada narrated the story of Rama and left Valmiki so impressed that he kept pondering.



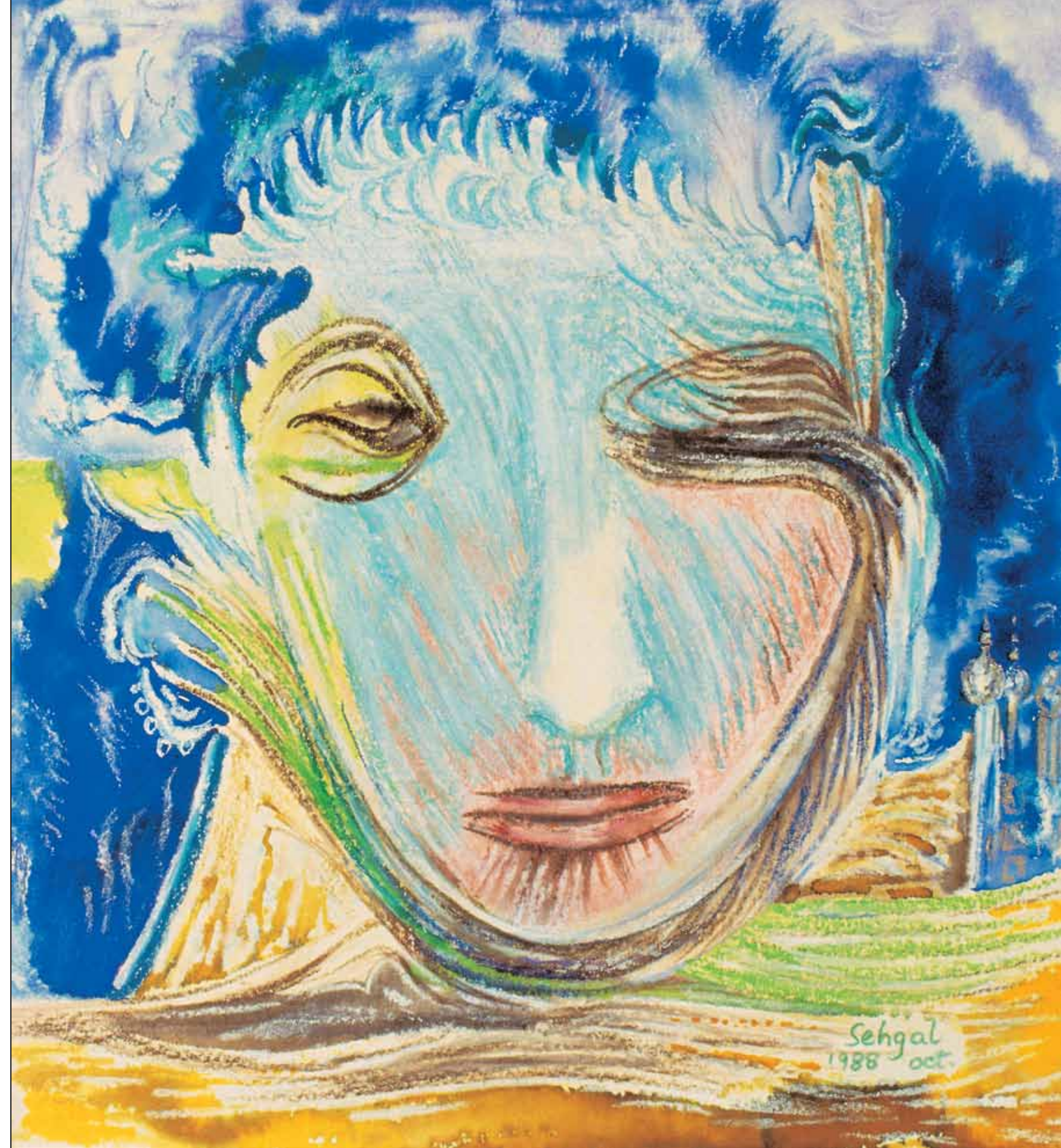
Portrait of Rama
Mixed media on paper
9 x 19.5 cm

The Spirit of Sita

Sita –
a symbol of devotion,
righteousness,
known as Goddess,
the fragrance of her existence
spread all around in the atmosphere.

It is known that Sita came down to earth in human form and that she was to be the wife of Vishnu. The king of Mithila, Janak was a great friend of Dashrath, an ideal ruler. Whenever Dashrath prepared for a Yagya, he invited Janak as he was well-versed in Shastras and Vedas, and was called the Karma Yogi.

One day when Janak was personally ploughing the ground for leveling it to perform a Yagya, he came across a charming beautiful child hidden in bushes. Childless Janak accepted the infant. When she reached the age of marriage, he organized a function and announced that he would give the beautiful girl to one who can string the Shiva's bow and prove his suitability. Rama performed the feat with such agility and poise, that the whole assembly was wonderstruck. Janak later came to know that Rama is the son of Dashrath. Vishwamitra said to Janak that Rama is next in line to be the ruler of Ayodhya. Dashrath was overjoyed to hear the good news that Rama's feat had taken the assembly by surprise and applause. Rama and Sita made a good match.

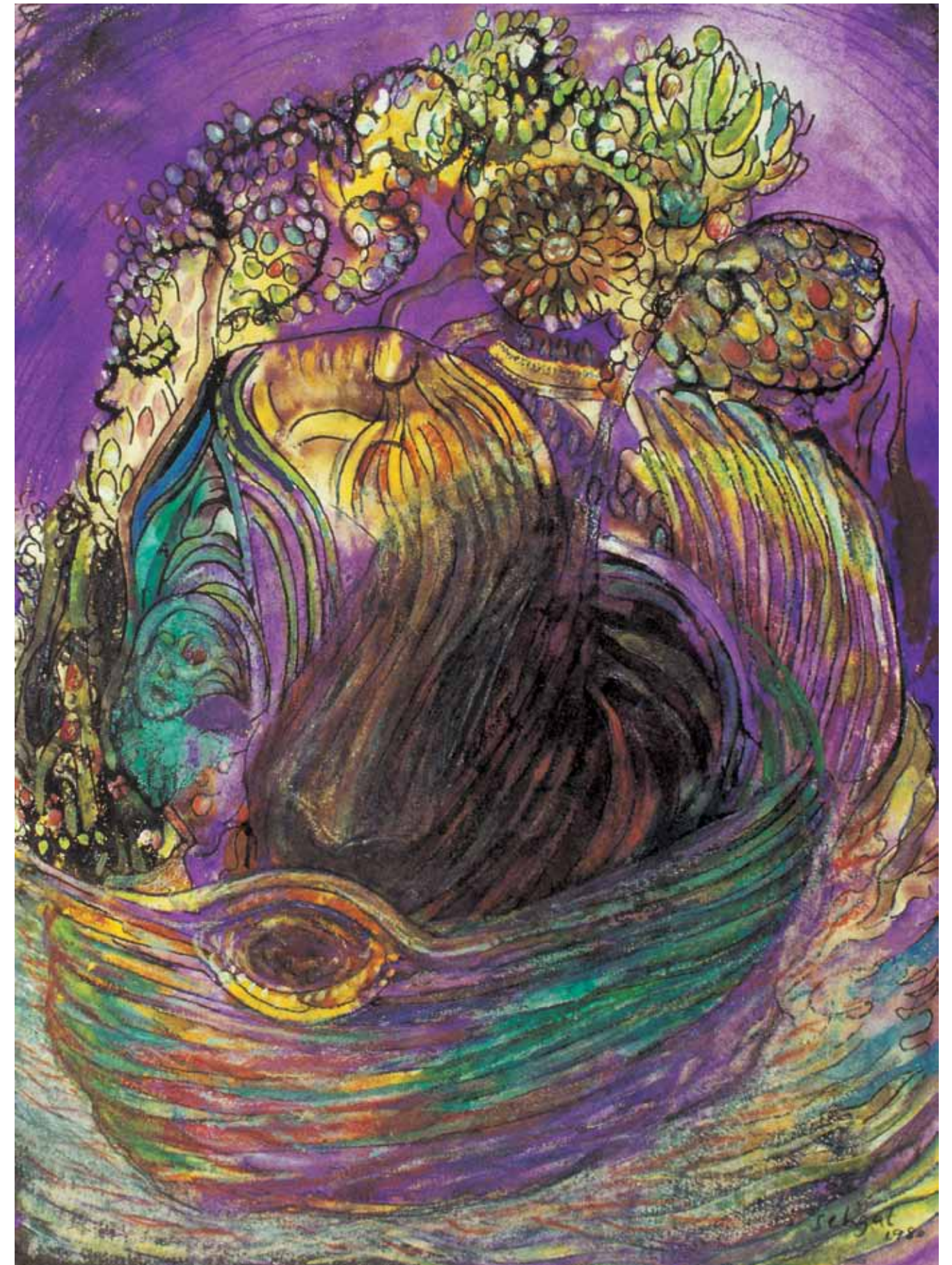


The Spirit of Sita | Mixed media on paper | 22.5 x 29.5 cm

Portrait of Dashrath

Dashrath, the man, pure and simple at heart, ruled the kingdom efficiently. He ruled with eight ministers and lived in real splendour.

He had an unusual voice like sound of trumpet or roar of clouds of rain. He thought Rama is capable of the task of Kingship, he can take the burden of the kingdom. He talked to Rama, and said to him "you are a good Prince, do good to the people and earn your glory". He was indeed the apple of his eye and he was the one who was soft, tender and loving. Kaikeyi, on the other hand, wanted him not to inherit the kingdom. She had gained a boon from Dashrath at the time when he was injured in a battle and saved his life. That boon she reminded to Dashrath to keep up and asked him to send Rama to exile in the forests for 14 years.



Portrait of Dashrath | Mixed media on paper | 22 x 30 cm

Portrait of Kaikeyi

Kaikeyi, the second wife of King Dashrath who wanted the kingdom of Ayodhya for her son Bharat.



Portrait of Kaikeyi
Mixed media on paper
15.5 x 55 cm

Kaikeyi the conniving one

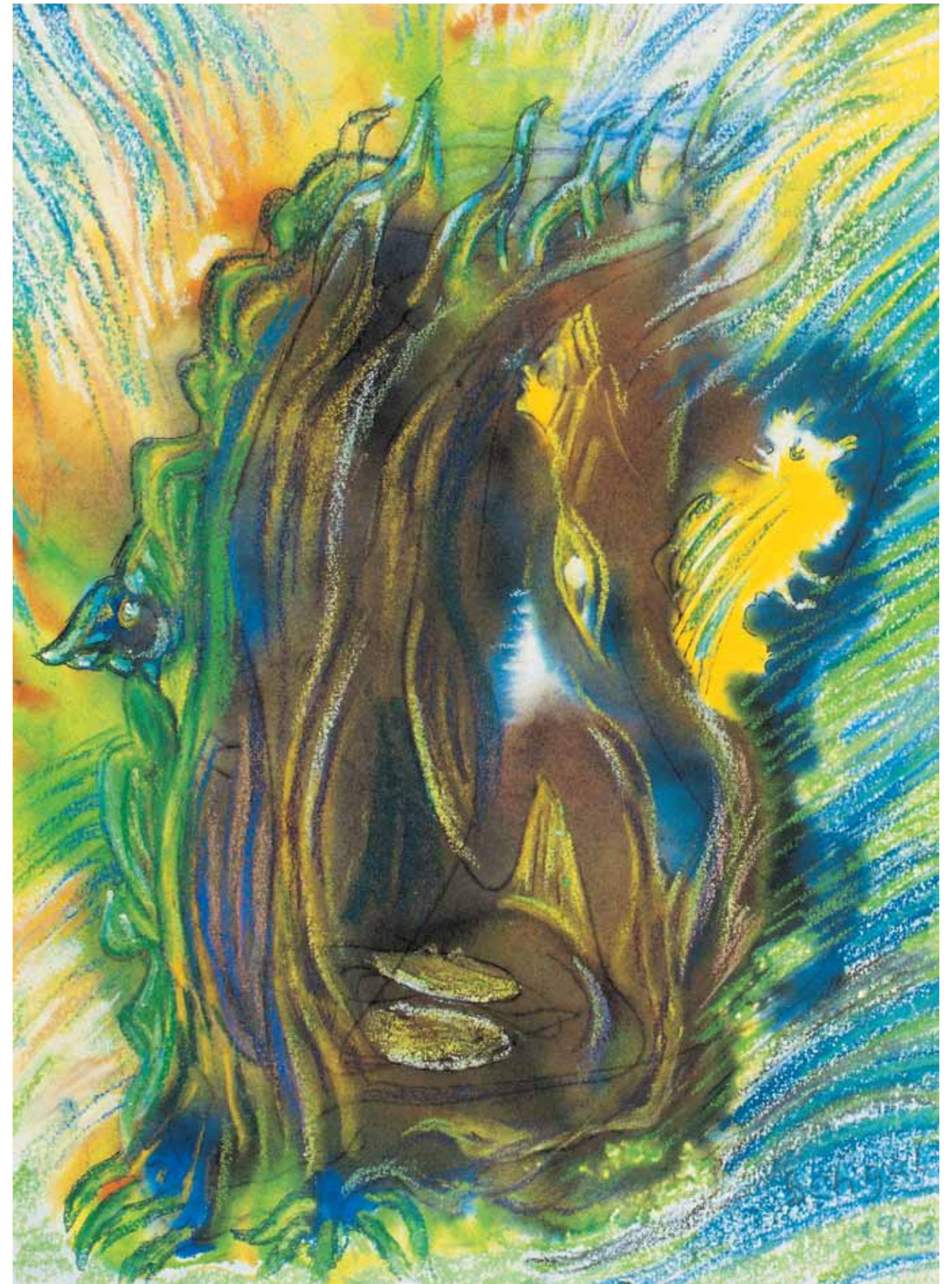
She planned a strategy to send Rama to the forests and to have her son crowned as the King of Ayodhya.



Kaikeyi the conniving one
Mixed media on paper
15 x 53.5 cm

Portrait of Ravana

Ravana assumed many forms, from human to that of devas and asuras. As human, he was arrogant, diabolic, without any compassion – full of greed and lust for the power. He had received a boon from Brahma that he would be invincible and that no weapon whatever would ever hurt or affect him.



Portrait of Ravana | Mixed media on paper | 22.5 x 30.5 cm

Lust for Power

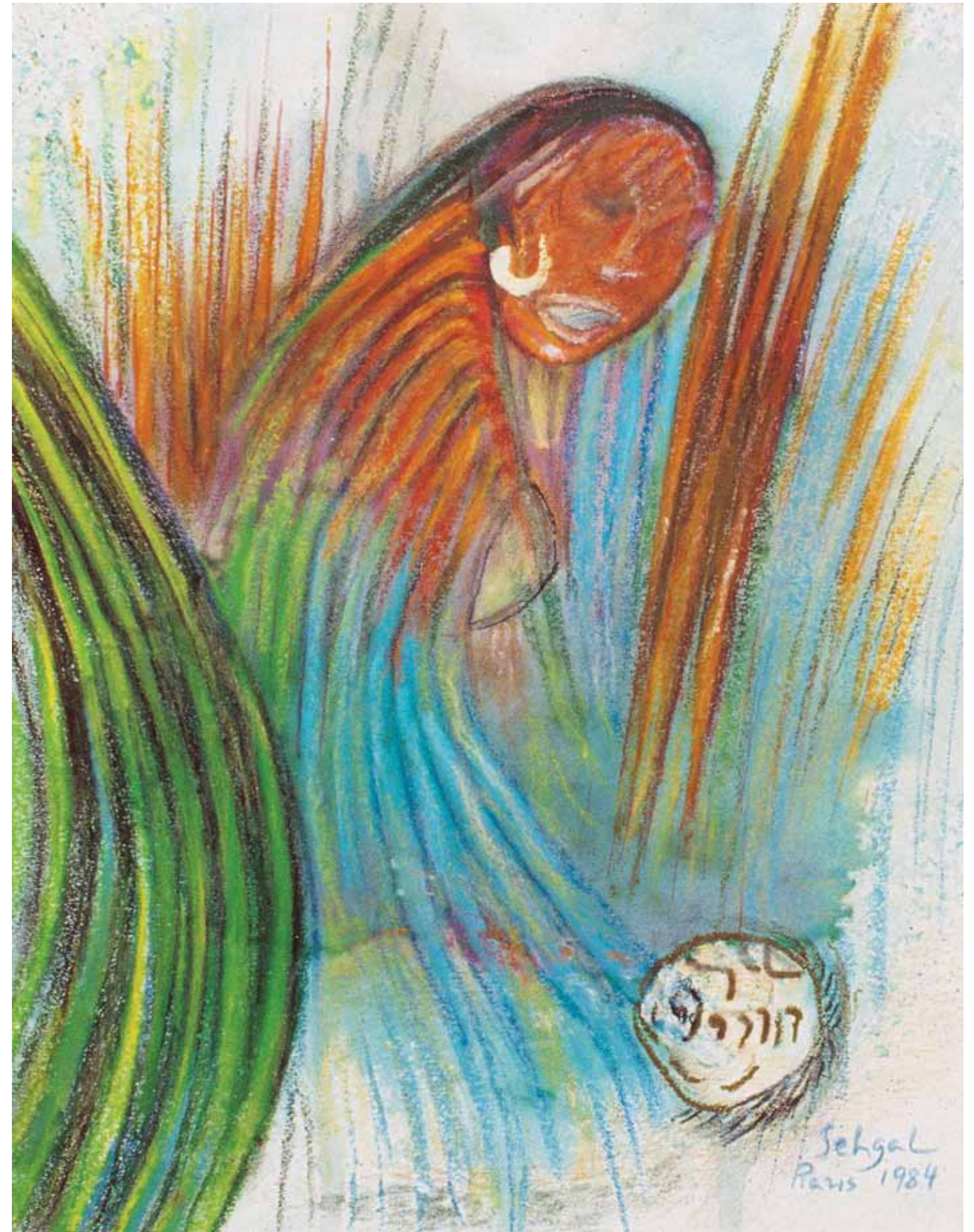
Portrait of Kaikeyi – a symbol of arrogance, greed and lust for life. Devoid of any Spiritual attitude, true love or compassion, she wanted Rama to go to forest in exile in order to put Bharat as King of Ayodhya.



Lust for Power | Mixed media on paper | 24 x 31.5 cm

Kaikeyi – With a Shocked Dashrath

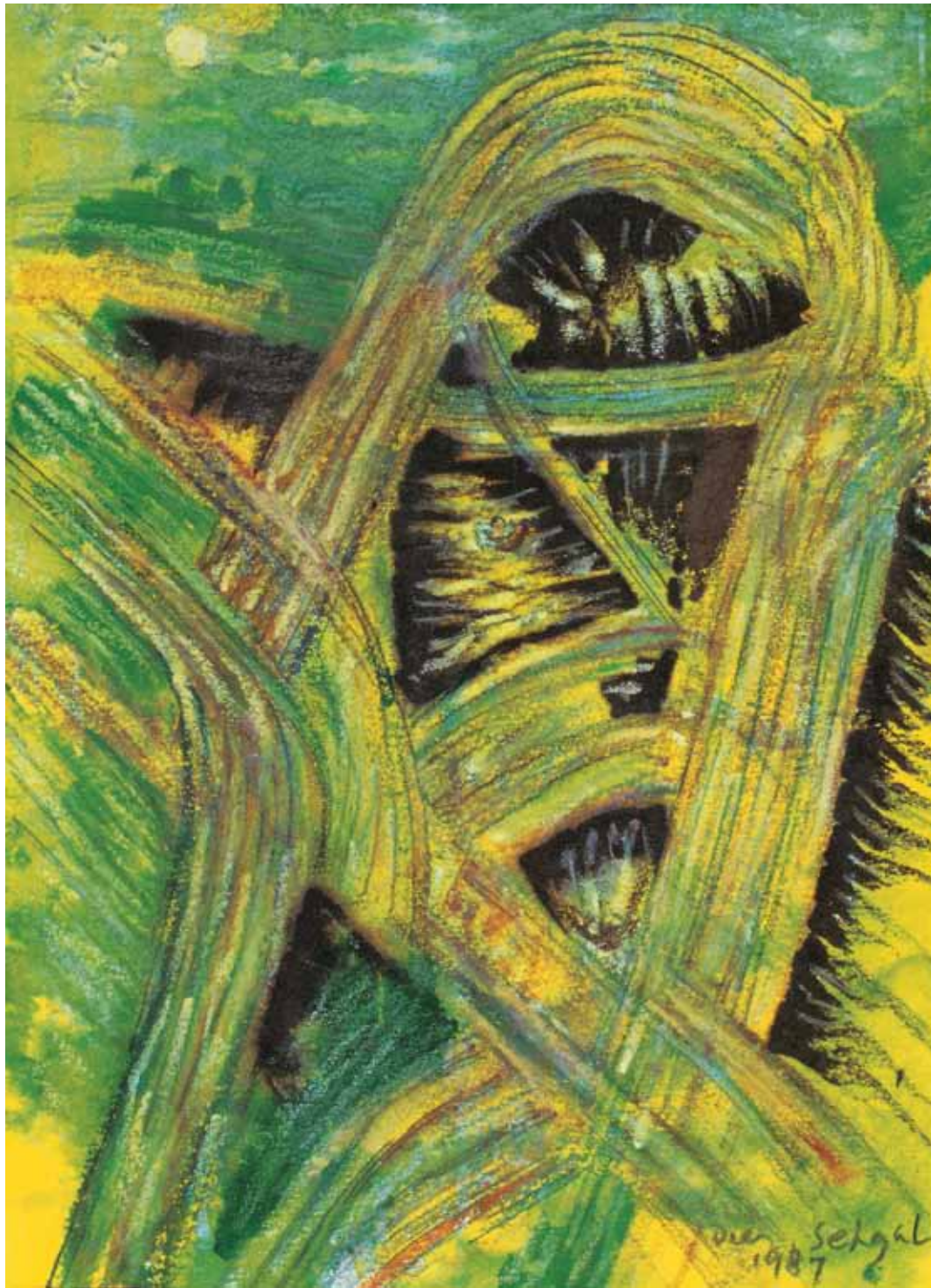
Kaikeyi reminded Dashrath that “on the dark night, when you were about to lose your life, I took you out of the battlefield, removed the arrows from your body and then you made a promise that you will give me two boons I ask”. “I do remember”, said Dashrath. When the preparation for coronation were in full swing. Kaikeyi said, “your ancestors, whenever made a vow, they kept it. Now, I tell you my two wishes. Crown my son Bharat – first wish. Second wish, send Rama for 14 years to exile in Dandaka forest.” Dashrath was wonder struck, he could not accept these horrible thoughts. He thought it was a bad dream. After a long while, when he opened his eyes, he cried and yelled “you the wicked one”...., Kaikeyi spoke no words but only stared.



Kaikeyi – With a Shocked Dashrath | Mixed media on paper | 19.5 x 24 cm

The Agony of Dashrath

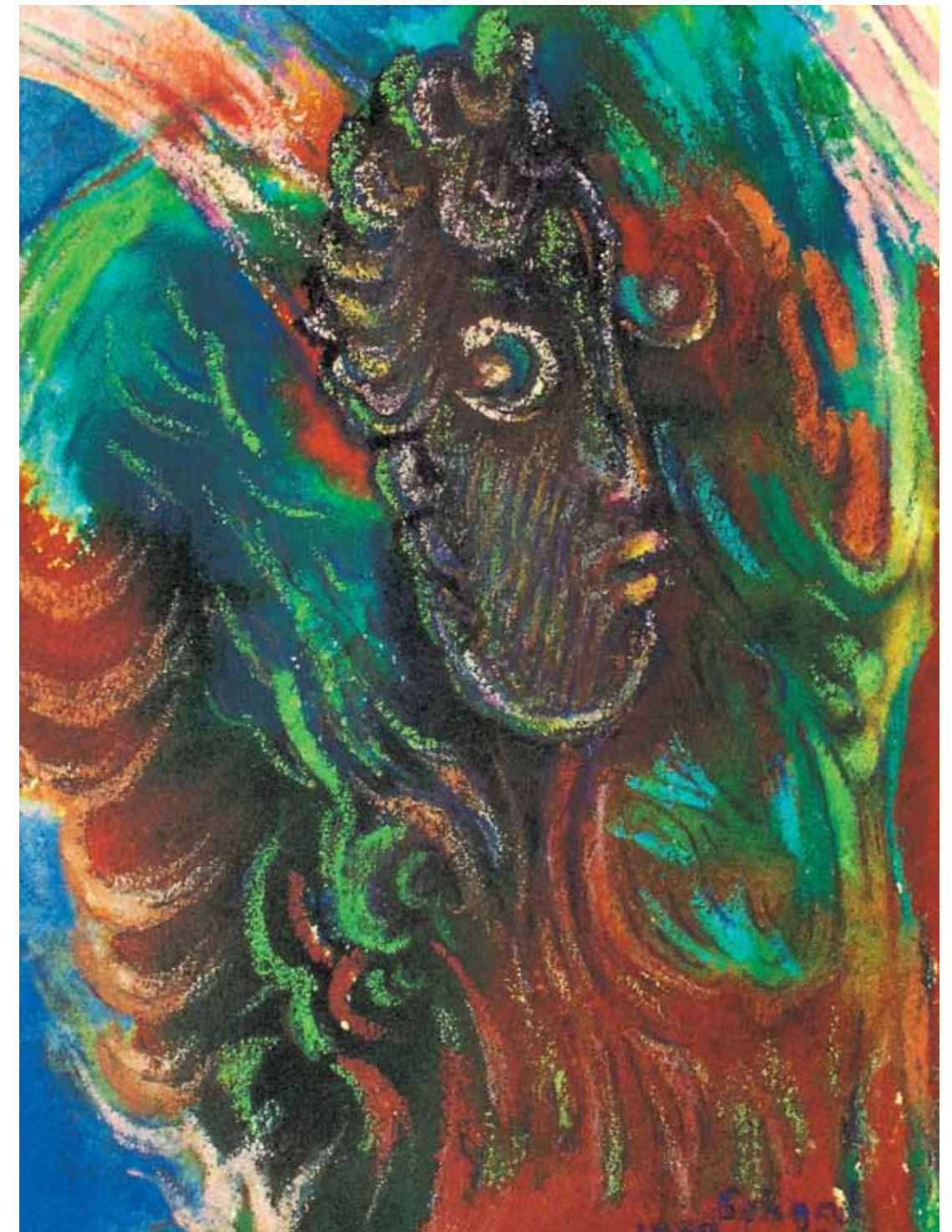
Dashrath, during the night, was awake with the moon and stars, and living in perpetual confused agony.



The Agony of Dashrath | Mixed media on paper | 13 x 18 cm

The God

Rama—Master of values, warm, humane, compassionate, loving-God's own image. Possessor of spiritual values enjoying reverence of the people for generations to come.



The God | Mixed media on paper | 10 x 13 cm

Sita in Sorrow

The sun and the earth were red with anger and sorrow at the whole episode. How could Rama live in the forest for 14 years with wildlife all around? Sita, his wife wanted to be his companion, also in exile.



Sita in Sorrow | Mixed media on paper | 20 x 35.5 cm

Farewell – Towards Exile

Truth, courage and love is the true essence of this episode. Who has ever sent his own children into exile in the forest infested with reptiles and animals?

Peoples' grief was like an unprecedented flood. How will Rama live – how will he sleep in the forest on stones and with logs of wood as pillow? People thought his virtue and family shall shield him. To the people, Rama was the Lord of the world and Sita, like Goddess Lakshmi. Rama spoke to the people lovingly and truthfully. They stood on rooftops, balconies, to bid him farewell. Some followed him on his path to the forest.



Farewell – Towards Exile | Mixed media on paper | 35.5 x 29 cm

Nature in Agony

Kaikeyi was promised that Rama will go to the forest and Bharat will be crowned. It was a great shock for the people of Ayodhya. Even nature revolted. But the wind that shall blow in the forest will caress him with its coolth. Rama's fame shall be protected like the moon at night. Nature will extend its care as that for the infant by his loving mother. It was agreed that after 14 years, he shall return to the Kingdom but nature was abrupt and revolting. Trees began to sway violently – there was a rain of foliage in the forest. There was a complete break-down of nature.

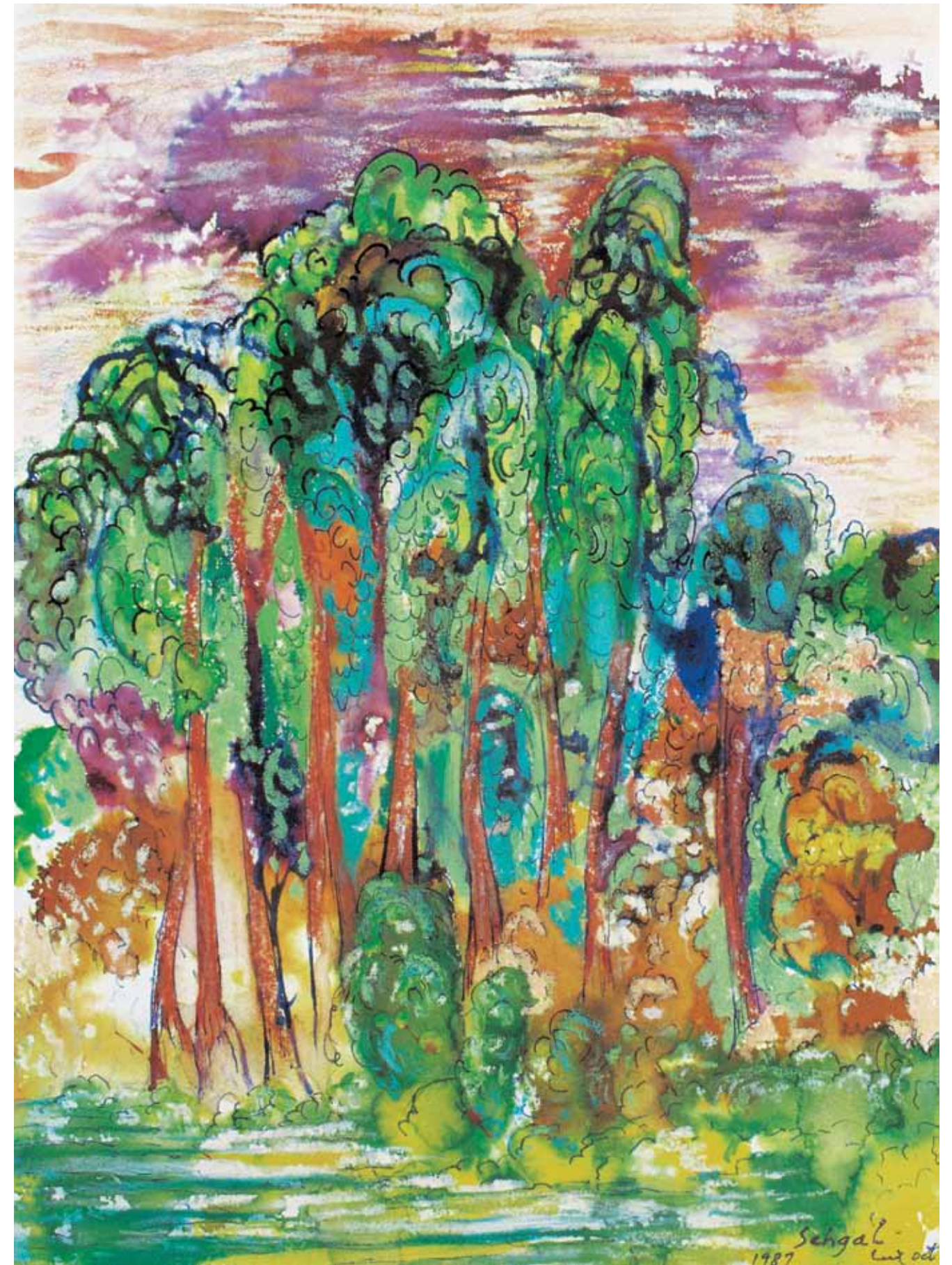


Nature in Agony | Mixed media on paper | 25 x 33 cm

The Sacred Forest (Chitrakoot)

Dark and deep was the great Chitrakoot forest, where Rama, Sita and Lakshman made an abode for 10 years. It was full of wonderful animals and birds and they lived fearlessly in complete freedom.

The animals had appreciative familiarity with the human neighbours. Ripe fruits hung from the trees. Even the breeze ruffling the trees created beautiful and enchanting music.



The Sacred Forest (Chitrakoot) | Mixed media on paper | 29 x 22.5 cm

Sita taking a Dip

Every morning Sita would take a dip in the nearby lake and start the day afresh with prayers for fulfillment of Rama's vow and safe return to Ayodhya.



Sita taking a Dip | Mixed media on paper | 12.5 x 17 cm

Rama and Sita in Harmony

Rama and Sita in harmony with the environment in the forest.



Rama and Sita in Harmony | Mixed media on paper | 23 x 30.5 cm

Returning together to their Hut

Sita followed by Rama and Lakshman late on an evening, finding their way towards the hut. To procure food, Rama, Sita and Lakshman had to walk to far off places. But they enjoyed the outings.



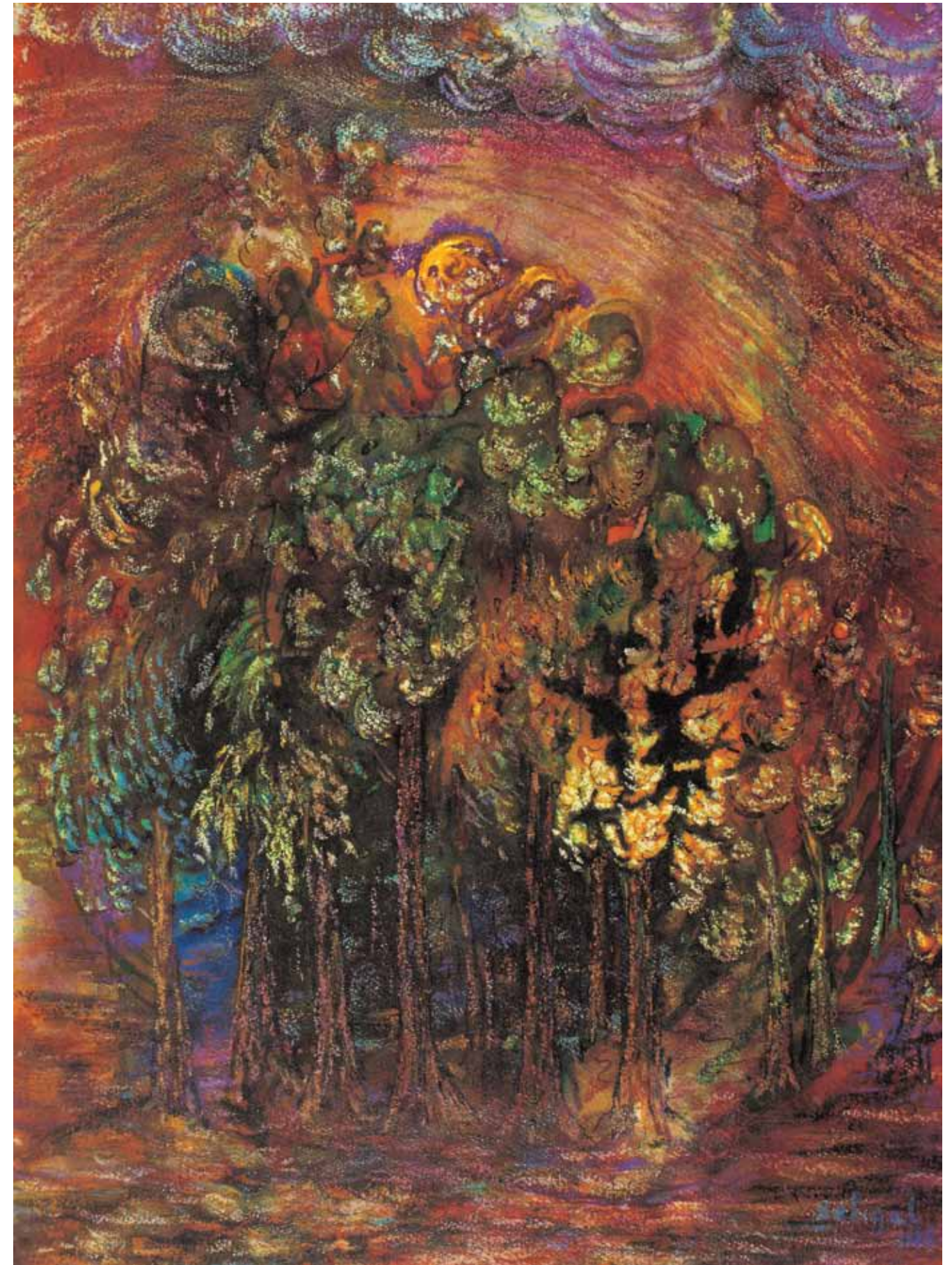
Returning together to their Hut | Mixed media on paper | 15.5 x 20 cm

Dandaka Forest

After living for ten long years in the midst of Chitrakoot forests, Rama, Lakshman and Sita proceeded to Panchavati where in Dandaka forest, they heard the *rakshasa's* molesting the *rishis*. causing furor. They sought help to live a normal life. Sita thought why do we take upon ourselves the task of protection. We have come here to fulfil the promise given to the late King and we should not fight or kill anybody except in self-defence. I wonder what it will lead us to? Life in those ten years should be made beautiful with deer, elephants, birds etc. with the colourful trees, creepers and water-lilies. But a new shadow came upon them.

Soorpanakha, Ravana's sister was roaming in the forests. She was horribly ugly but she had the magic power to assume any lovely form at her will. When she saw a God like beauty in Rama, she was filled with great desire to possess Rama and asked him why was he roaming in the forests with another woman. Rama replied that for fulfillment of *dharma*, he was in the forests for 14 years and asked for her introduction. She said she had Kumbhakarna and Ravana, renowned warriors as her brothers. She also confessed that she had fallen in love with him and sought him to be her husband. She asked him to come with her, and give up the girl (Sita) accompanying him. Rama was amazed and only smiled. He said, 'my wife is here with me. I do not wish to live a life with two wives.' The ugly *Rakshasini* with her blood red eyes, full of lust, with a hoarse voice, full of passion was taken aback at the lack of response. She continued to pursue and follow Rama. Eventually, Lakshman took up the sword and aimed at Soorpanakha. Defeated and mutilated she uttered a loud cry and disappeared in the forests. Full of pain and disgust, she fell in front of Khara, the Lord of that region. Narrating her tale, she said the two men Rama and Lakshman together attacked and hurt her. She asked him to take some revenge on her part. Khara ordered his General to go and drag the two men's bodies and that of the woman, Sita.

This is the tale of Dandaka forest.



Dandaka Forest | Mixed media on paper | 21.5 x 29 cm

The Evil Ones

An Asura. There was a struggle between Devas and Asuras for gaining control of the universe. Devas had the knowledge and vision for essence of life.



The Evil Ones | Mixed media on paper | 14.5 x 20 cm

The Evil

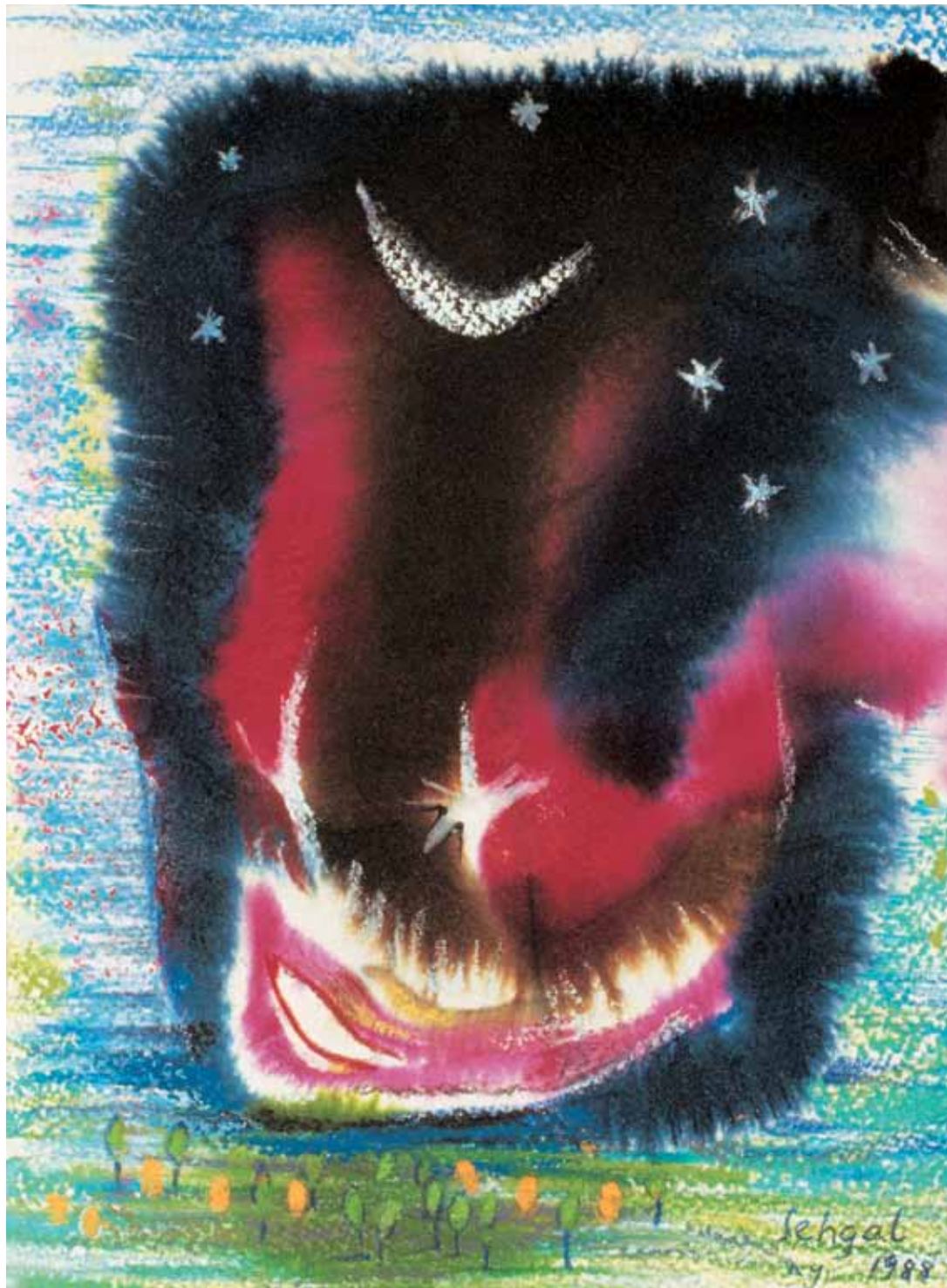
An Asura – the enemy of the God of the Universe. They were pitched against Rama and destined for destruction.



The Evil | Mixed media on paper | 19.5 x 24.5 cm

Away from Evil

Far from the evil effects of Asuras.



Away from Evil | Mixed media on paper | 14.5 x 19.5 cm

The Trap that Deceived Rama

To avenge the insult Ravana suffered, he asked Mareecha, to become a golden stag and cast away his original self, so that anybody who sees him, would be spell bound. He anticipated that Sita would be fascinated by a golden deer. She definitely was and asked Rama to catch the stag for her. Not knowing it was Mareecha in disguise, Rama was melted by her appeal and pursued the deer into the forest. When Rama aimed an arrow at the deer, it deflected back and Mareecha changed to his real self. At that moment, he mimicked the voice of Rama "Ah Sita, Ah Lakshman" creating a fear for the listeners that Rama may be in trouble. Sita, on hearing the voice, got alarmed and simply urged Lakshman to go immediately in search of Rama who, she thought, was in difficulty. Lakshman was not reconciled to the fact of leaving Sita alone but on her insistence and snubs, he agreed to go. Ravana got enough time to pursue his strategy.



The Trap that Deceived Rama | Mixed media on paper | 22 x 29 cm

Ravana reaches Sita's Hut

Ravana posing as a saint, begging alms, reached Sita's hut. Sita allowed him entry near her hut but later sensing his motives, she got panicky and retorted back his enticements. In spite of her fierce resistance, he lifted her bodily on to his aerial chariot and hijacked her.



Ravana reaches Sita's Hut | Mixed media on paper | 23 x 21.5 cm

How Dare You

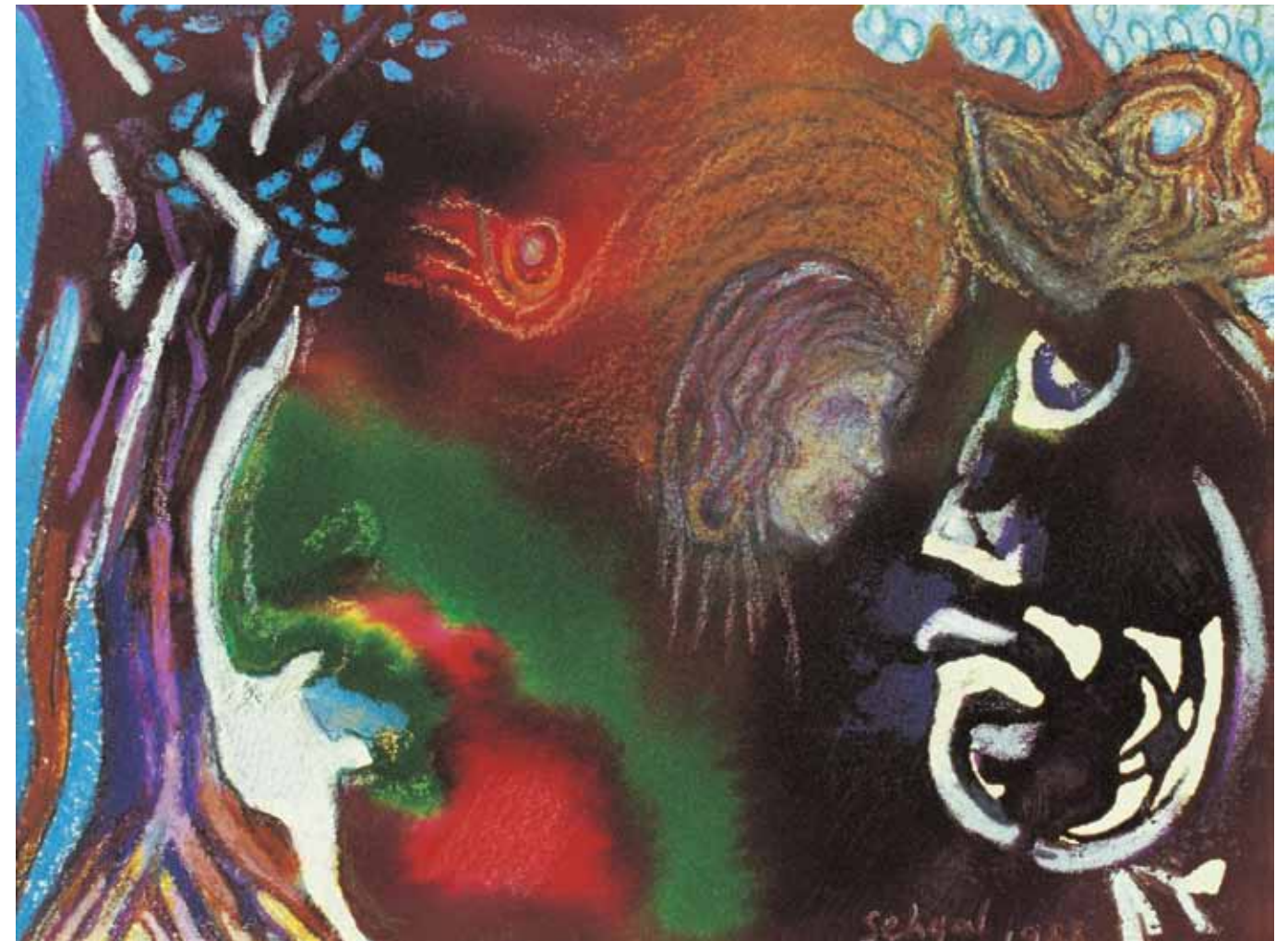
Ravana disguised as an ascetic approached Sita not to waste any more life with Rama and accompany him to Lanka, enjoy the power and wealth of his kingdom. She defied and said "how dare you....." Then forcibly, he took her on to his aerial chariot for a journey to Lanka.



How Dare You | Mixed media on paper | 26 x 34.5 cm

Sita Hijacked

Sita being carried away in an aerial chariot. Ravana and Mareecha in the cockpit with Sita in between. The Goddess was carried away.



Sita Hijacked | Mixed media on paper | 14.5 x 20 cm

Jataayu Crying for Help to Save Sita

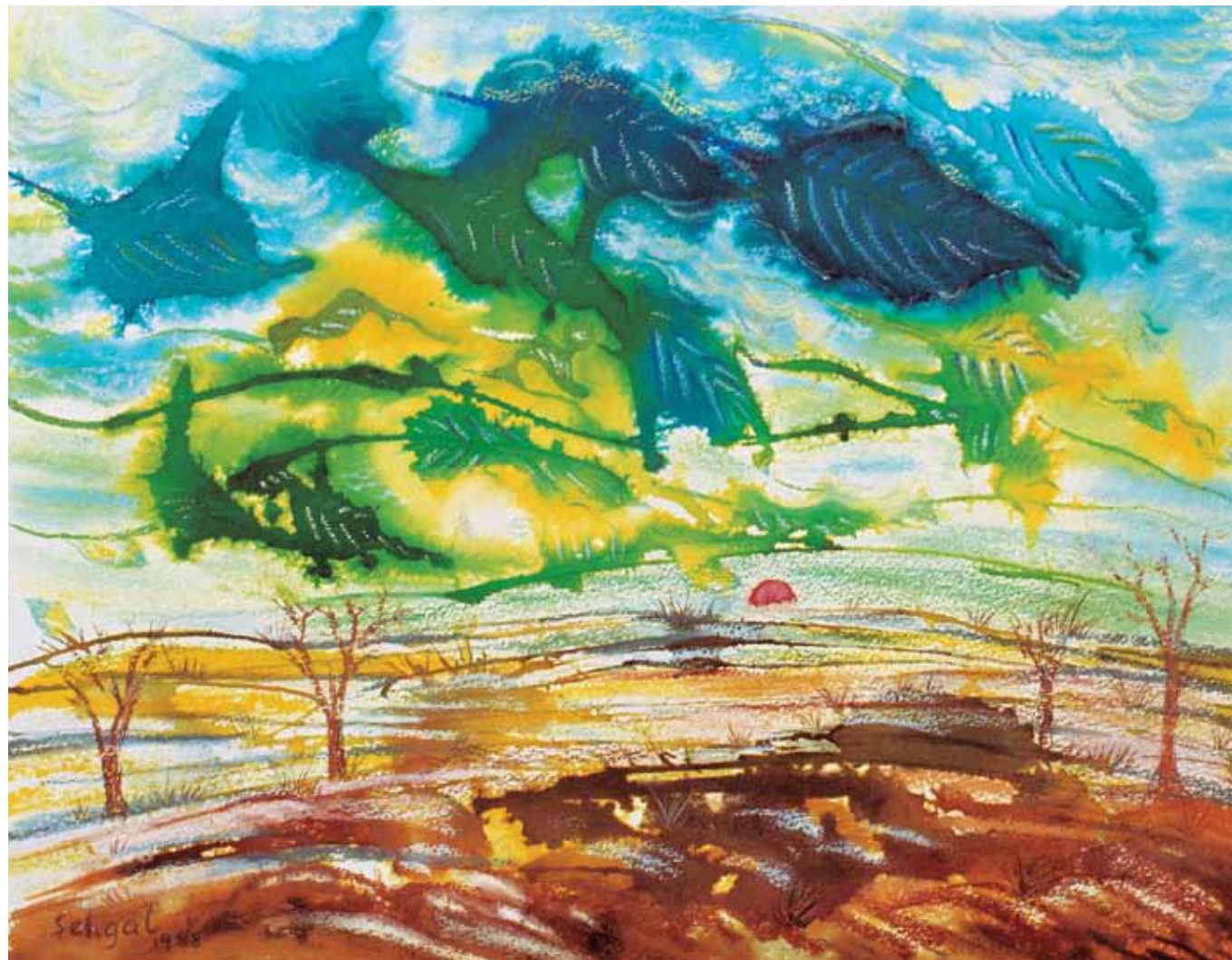
While on way to the South, Rama and Lakshman found flowers and footprints of Rakshasas' and little footprints possibly of Sita. They also found some gold beads fallen from the Sita's jewels and fragments of chariot and clots of blood. "The powerful Rakshasas must have struggled here", groaned Rama. Lakshman said to Rama "great sorrow unbalances all minds, even the strongest". Further he came across Jataayu, who lay mutilated in a pool of blood of his. It was Rakshasas who were engaged with this bird Jataayu. In feeble voice, he said to Rama "the princess you are searching for, is carried away by a Rakshasa who has robbed my life. While seeing Sita in the air, I intercepted and gave him a fight. I smashed his chariot, but he was too powerful with his weapons. You can see the signs of my fight, I did my best. How could I fight with my only beak and Ravana cut my wings and legs disabling me completely." Rama heard these words. "I kept myself alive to tell you where she has been taken by the Rakshasa." Rama thought Jataayu is the second father for all of us. He laid his life for our sake. Rama and Lakshman chanted "O! King of birds, may you enjoy the bliss of virtues for this great sacrifice." Sita must have been touched greatly by the struggle of bleeding. Jataayu lost his life to save her. Jataayu in his state of pain screamed so loud that the birds woke up from their nests, nature revolted, torrential rains came down and foliage was scattered from the hills. This was all due to the abduction of Sita.



Jataayu Crying for Help to Save Sita | Mixed media on paper | 14.5 x 19.5 cm

Nature in Rage

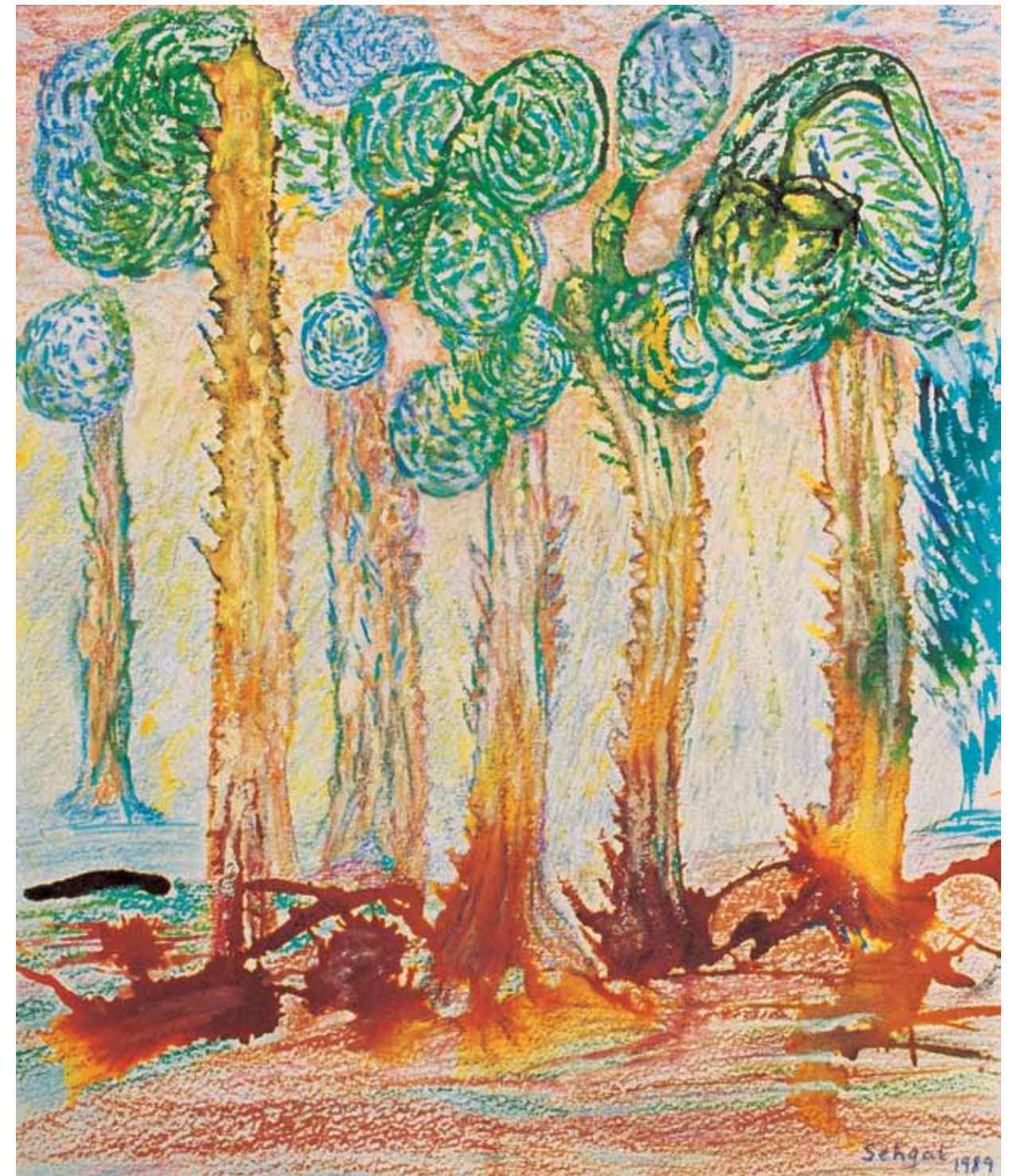
Nature became ugly and subdued. Rama was sad, in sympathy with Rama the rain was torrential, earth was lifted up to the clouds, fierce winds blew past hatefully at Ravana carrying away Sita to Lanka.



Nature in Rage | Mixed media on paper | 30.5 x 38.5 cm

Foliage with a Human Form

The trees and flowers had wilted in sympathy with Rama's anguish. Sita was nowhere to be seen, Rama addressed the trees for help, "O! Ashoka tree, be true to your name, tell me where Sita is now?"



Foliage with a Human Form | Mixed media on paper | 24.5 x 29 cm

Birds Cried and Beasts Groaned

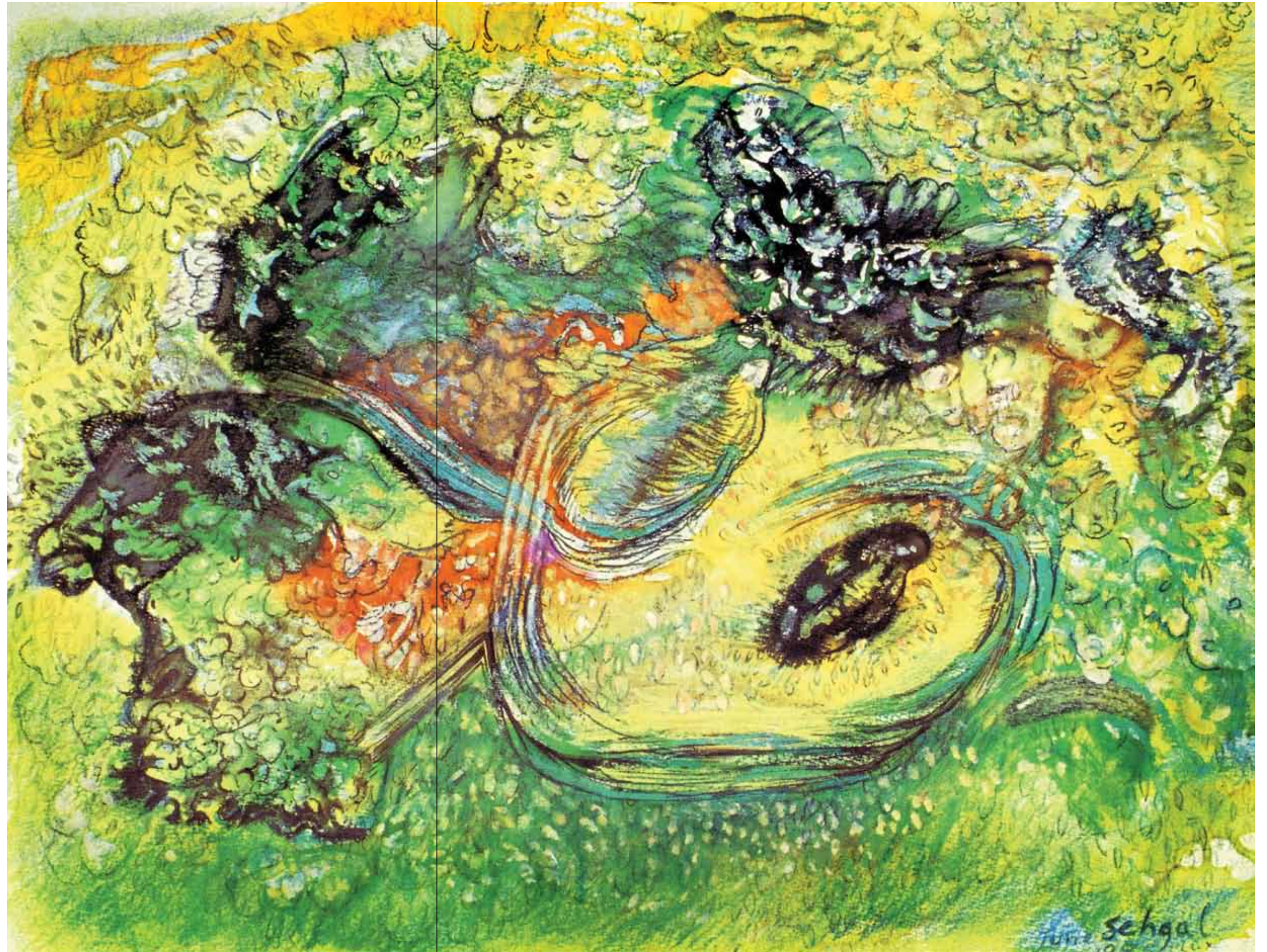
In the stories narrated in the Puranas, birds and beasts speak like human beings. They express their emotion of joy, fear and unhappiness etc. at different times, in different situations. The pain of Sita's abduction was furiously expressed by groaning animals and crying birds.



Birds Cried and Beasts Groaned | Mixed media on paper | 22 x 31 cm

Rama's Nightmare

When Sita disappeared, Rama visualized Rakshasas hovering around and wanting to consume her. He was startled by the nightmares of this sad episode. All this being watched by devas.



Rama's Nightmare | Mixed media on paper | 26 x 35 cm

Rama & Lakshman discuss how to locate Sita

Every night the two brothers discussed their strategy to locate Sita. They were away from their kingdom and their own land. They had the sympathy of animals and the brigade of monkeys commanded by Hanuman, zealous to help.



Rama & Lakshman discuss how to locate Sita | Mixed media on paper | 23 x 31 cm

Rama Calls to Gods

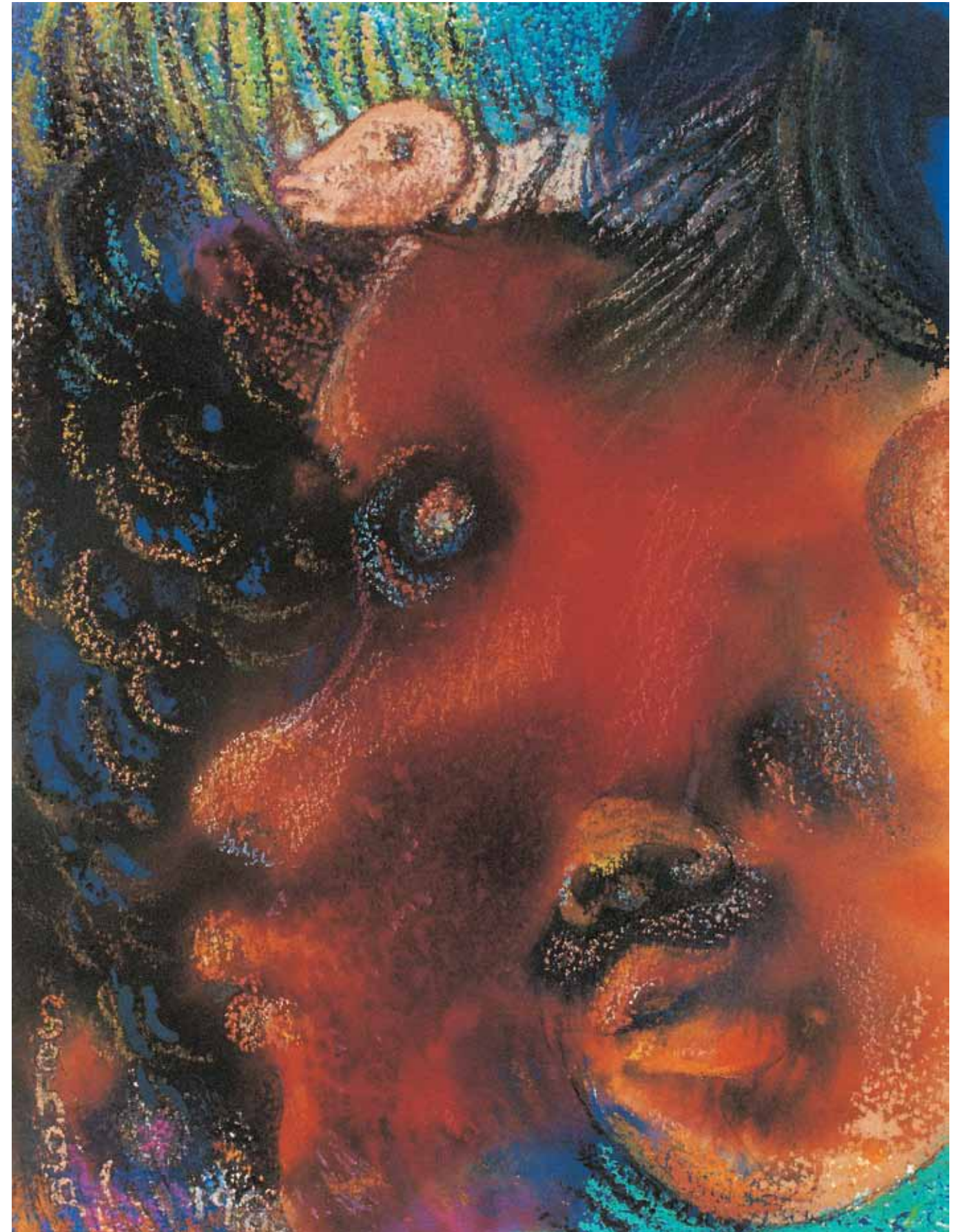
With tears of sadness and burning with anger, Rama prayed to Gods *Vayu, Agni, Surya, Jal and Prithvi* to help him find Sita. How could he live without her and what would the people of Ayodhya say when they return after completing the 14 years of exile.



Rama Calls to Gods | Mixed media on paper | 13 x 20.5 cm

The Search for Sita

Hanuman, Rama and Lakshman well collaborated how to locate Sita. They were well knit and cohesive in their efforts to find Sita and bring her back.



The Search for Sita | Mixed media on paper | 14.5 x 19.5 cm

The Demon's Dream

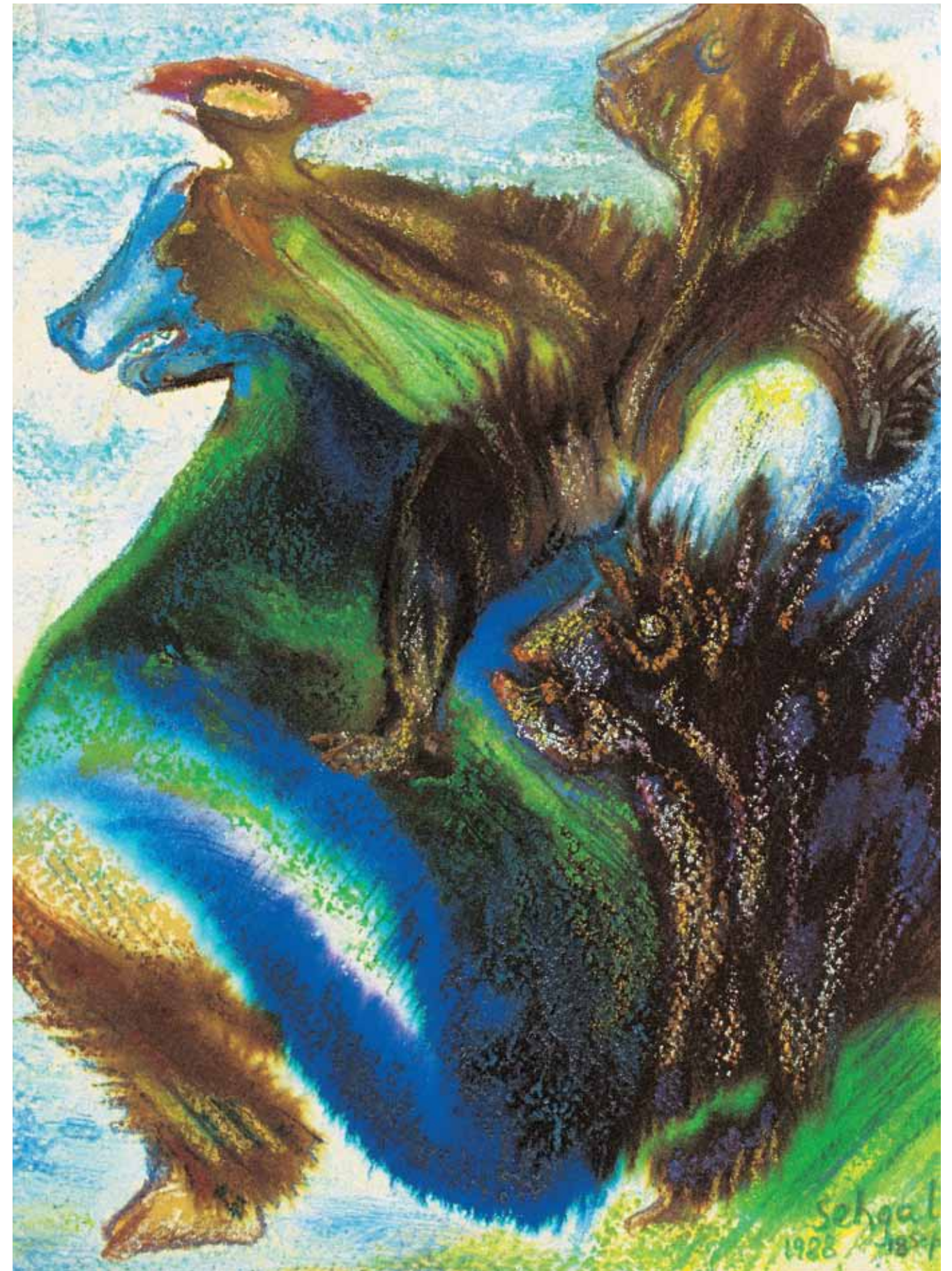
Ravana intended that he will consume Sita in the presence of Rakshasas around him.



The Demon's Dream | Mixed media on paper | 29.5 x 22 cm

Vanar Sena

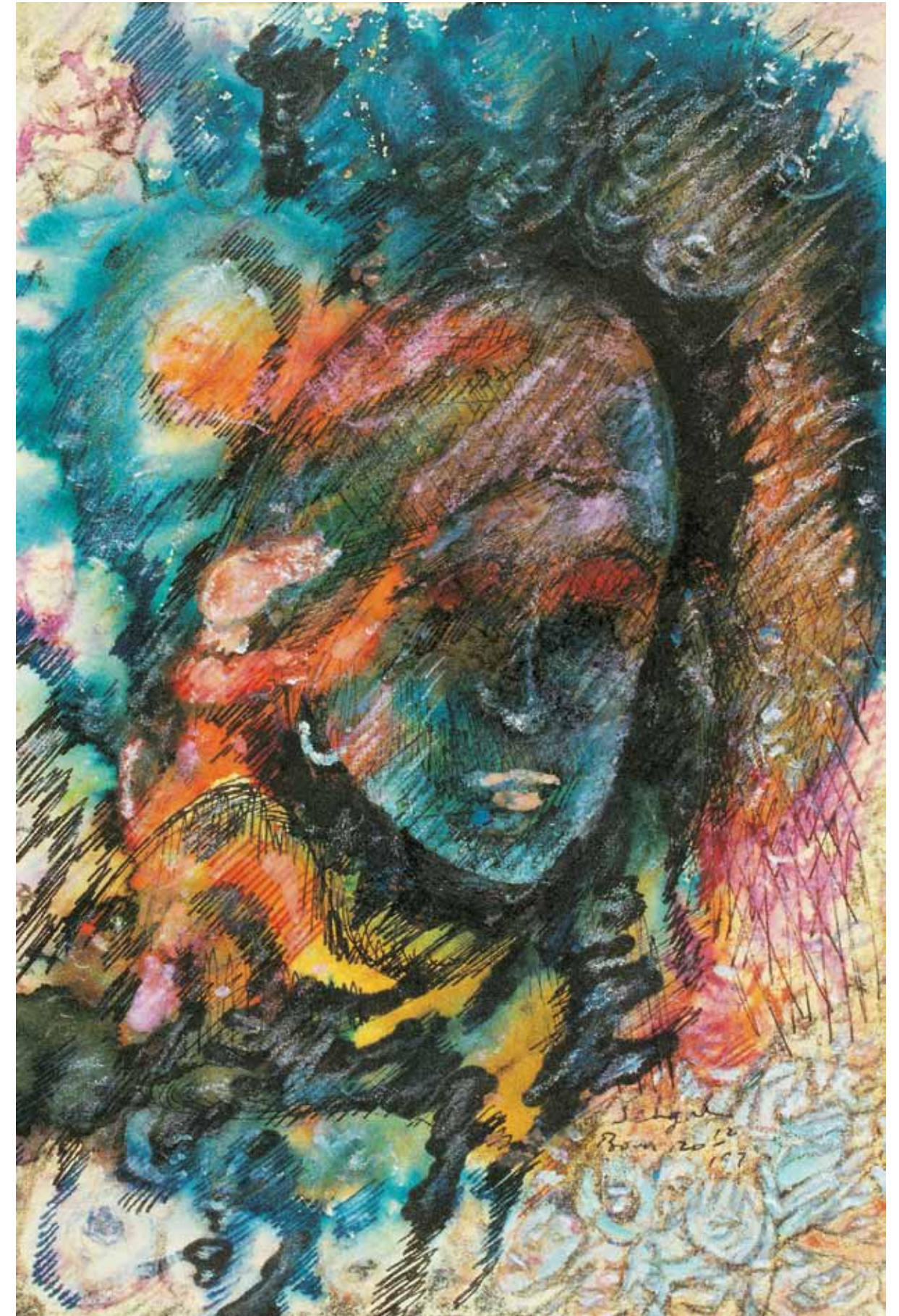
Hanuman riding Garuda goes to the Himalayas to collect arms to be able to invade Lanka and bring Sita back home. He organized a Vanar Sena, the army of monkeys.



Vanar Sena | Mixed media on paper | 14.5 x 19.5 cm

Sita Found

Hanuman located Sita. In the fierce battle that followed, Ravana was defeated and Lanka was burnt.



Sita Found | Mixed media on paper | 11.5 x 17.5 cm

Nature Blooms on Rama's Return to Ayodhya

Emotional awareness and warmth was in the air. The environment bloomed on the return of Rama, Sita and Lakshman to Ayodhya.



Nature Blooms on Rama's Return to Ayodhya | Mixed media on paper | 29 x 37 cm

Ecstatic Welcome

Nature bloomed in ecstatic welcome. The people rejoiced and celebrated the return of Rama and Sita.



Ecstatic Welcome | Mixed media on paper | 21.5 x 38 cm



MAHABHARATA

Mahabharat's Milestones

Mahabharata, the Hindu epic detailing the cosmic civil war between forces of right and wrong with the subject matter of morality and duty at its core. Sehgal's devotion to the nuances of the epic that prefaced the founding of ancient India are a lesson in Indian art history. Sehgal revisited the themes from the Mahabharata, with his own weaving of landscape elements in abstraction.

The characters are the personifications of nature's little nuances, and here are depicted as conjoined beings. Sehgal's treatment of the human faces and figures are a highly complex and brilliant conceptualization of the internecine strife between the warring factions of the Kuru lineage: the Pandava and Kaurava cousins, each descended from River Goddesses Ganga and Yamuna.

The mass of figures/strokes foreshadow the toll of war.

Also evident in his work are the strong influences of classical Indian painting and sculptural traditions brought forward to contemporary reality. The division of space into distinct/overlapping colour planes is a feature derived from the narrative style in Indian miniature painting, while the heavily delineated figures are reminiscent of Indian sculpture in their dynamic contortions.

The abstract symbolism in the darker strokes, the eyes, make us think of age-old themes of jealousy and competition that divide families and nations. Sehgal achieves a remarkable feat as he distills the central features of the Mahabharata into a series of moving images that are not monumental in scale but most human in scope.

UMA NAIR

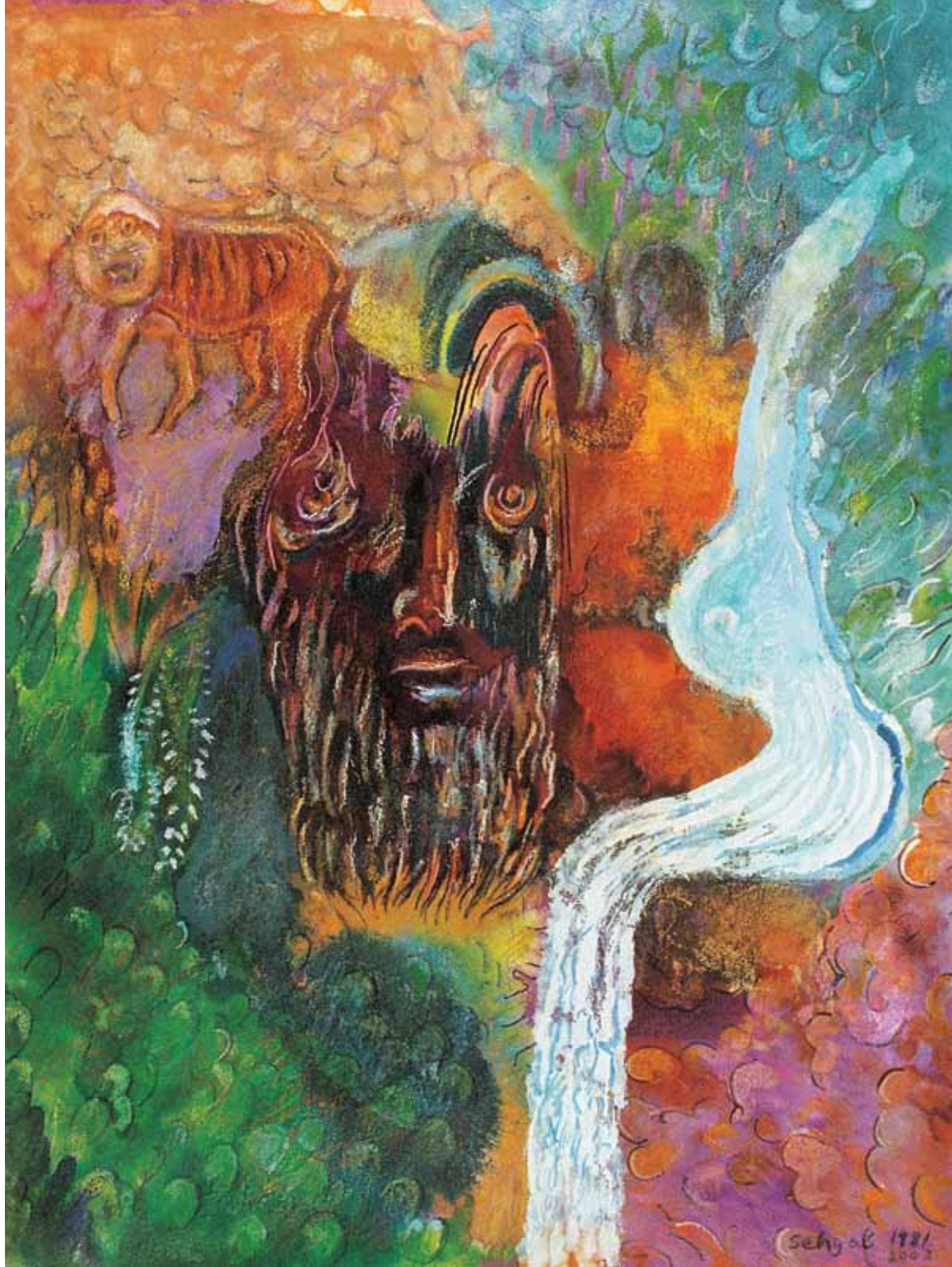
Flute Player was presented to UNICEF



Flute Player | Bronze | 1958

Bhagvan Vyas in his Ashram

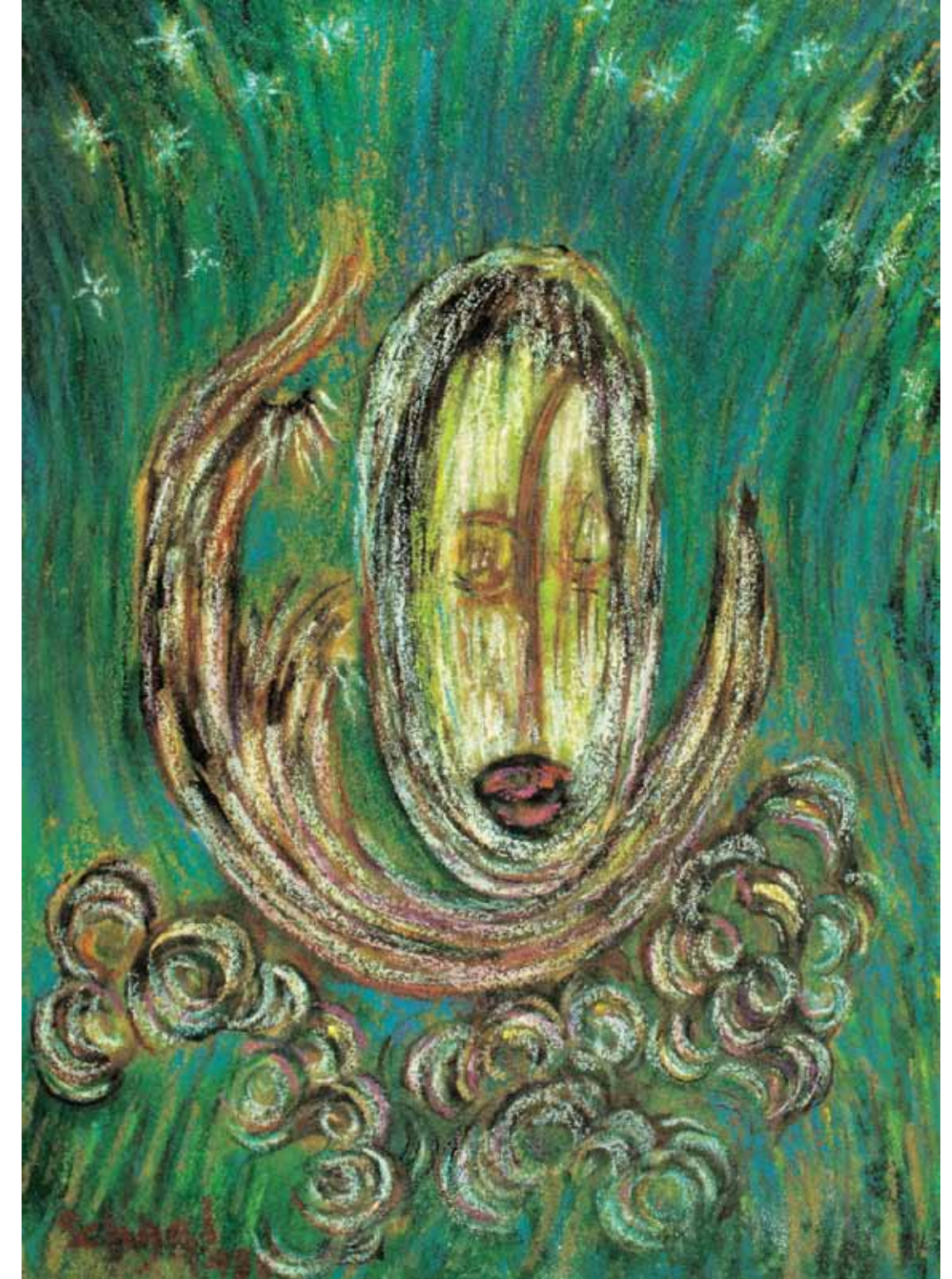
Text by Amar Nath Sehgal



Bhagvan Vyas in his Ashram | Mixed media on paper | 20 x 29.5 cm

Krishna—The Master of Cosmos

Krishna, the son of Vasudeva, the holder of supreme spirit that pervades the universe.



Krishna—The Master of Cosmos | Mixed media on paper | 21.5 x 29.5 cm

Homeward Bound

Krishna on way back home with his herd while the sun was setting giving somber effect to the landscape. Duty on the one hand and love and playfulness, on the other. The Gopis watched him adoringly.



Homeward Bound | Mixed media on paper | 21.5 x 35 cm

Sound of Music

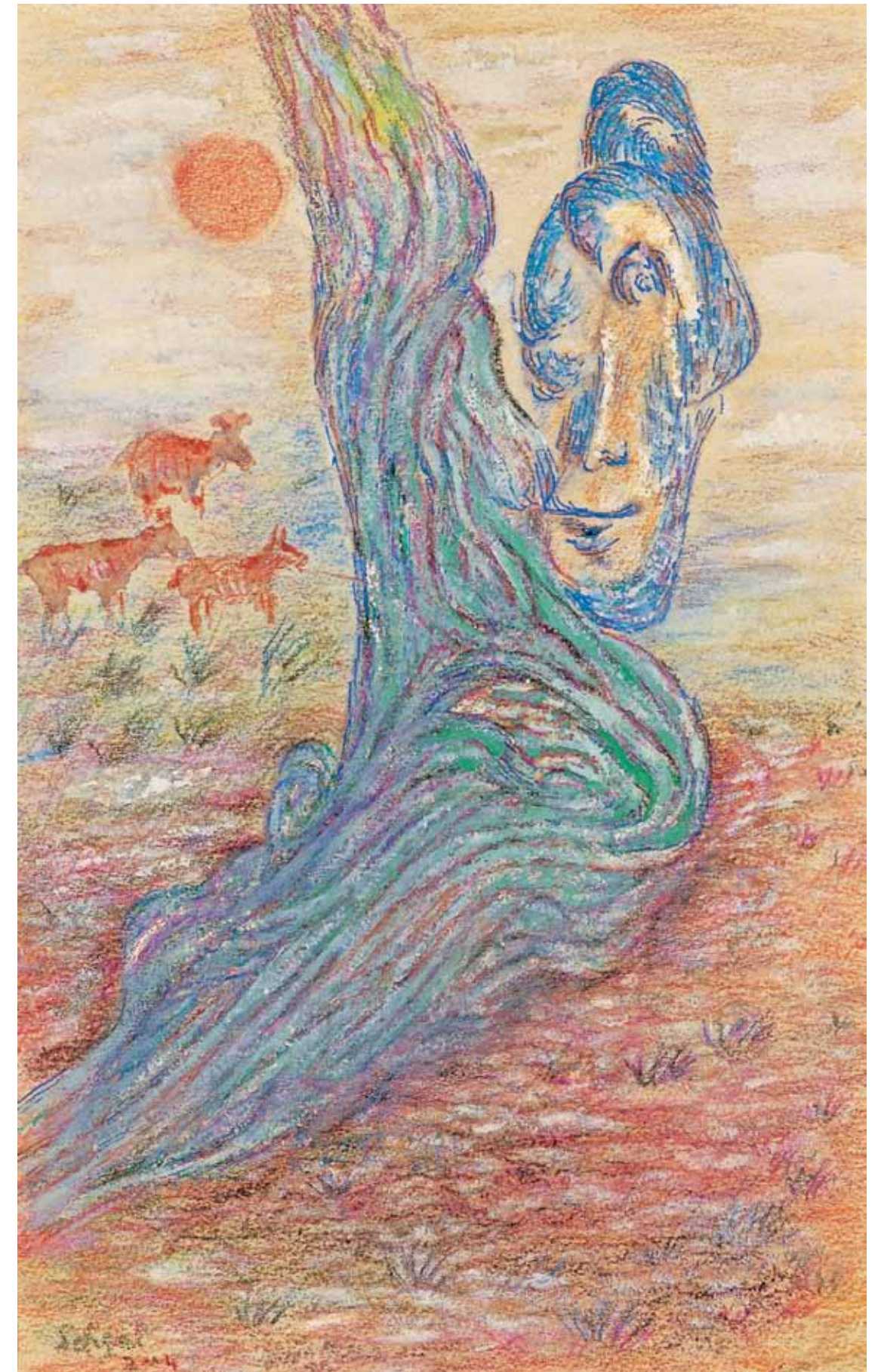
Krishna with the flute – a musical instrument that he loved to play being watched by admirers. He would keep the flute in his head-dress. He had an unusual love and bond with music and animals.



Sound of Music | Mixed media on paper | 20 x 28 cm

Krishna Relaxing in the Woods

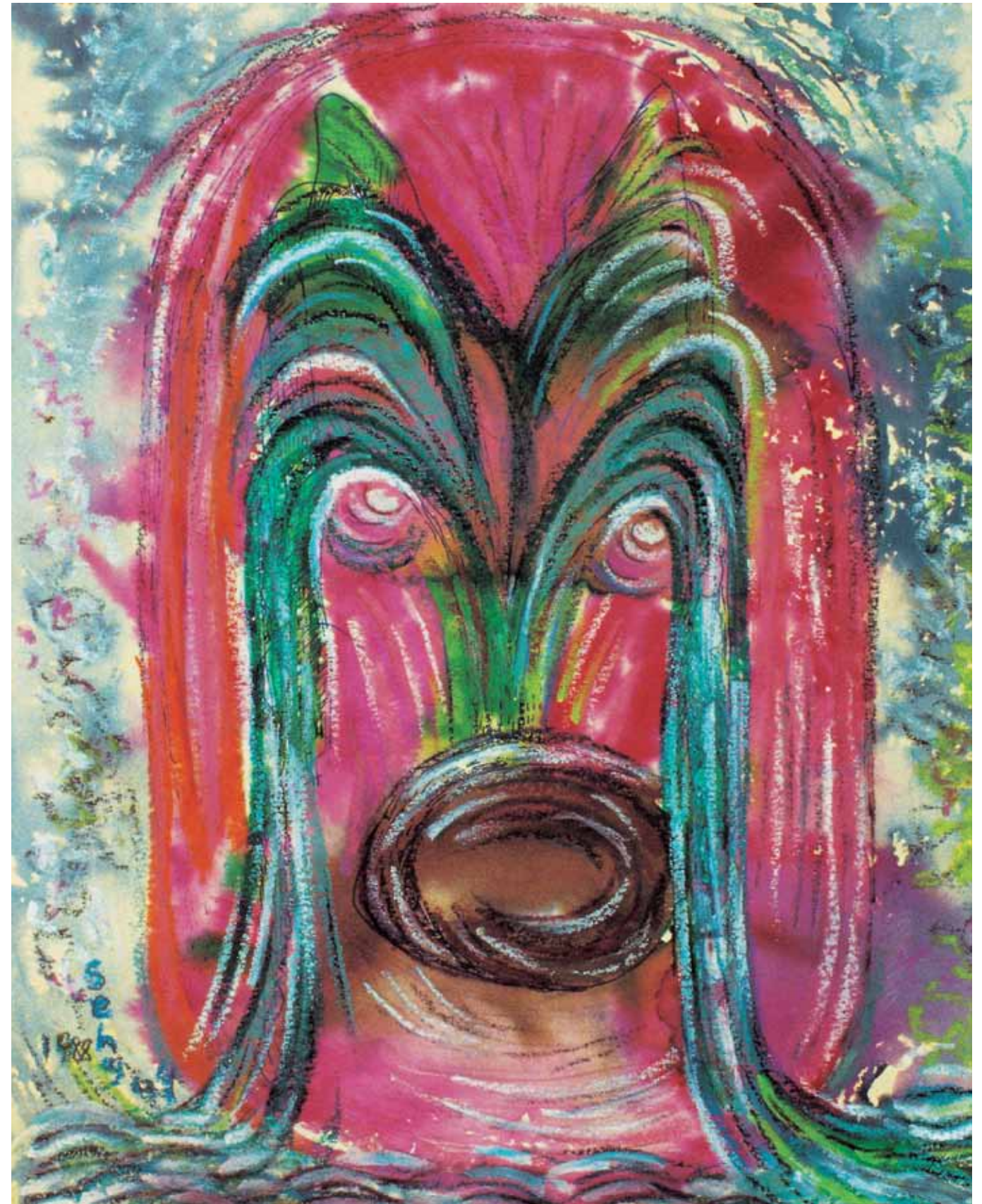
Krishna enjoyed his time in the woods. While his herd grazed, he rested under a tree or played his flute.



Krishna Relaxing in the Woods | Mixed media on paper | 12.5 x 20 cm

The River of Life

Ganga, the eternal stream on the bank of which, many ascetics attained nirvana.



The River of Life | Mixed media on paper | 20 x 25 cm

An Abstract Portrait of Arjuna

The Warrior in Dilemma



An Abstract Portrait of Arjuna | Mixed media on paper | 30 x 45 cm

The Greatest Warrior, Bhishma

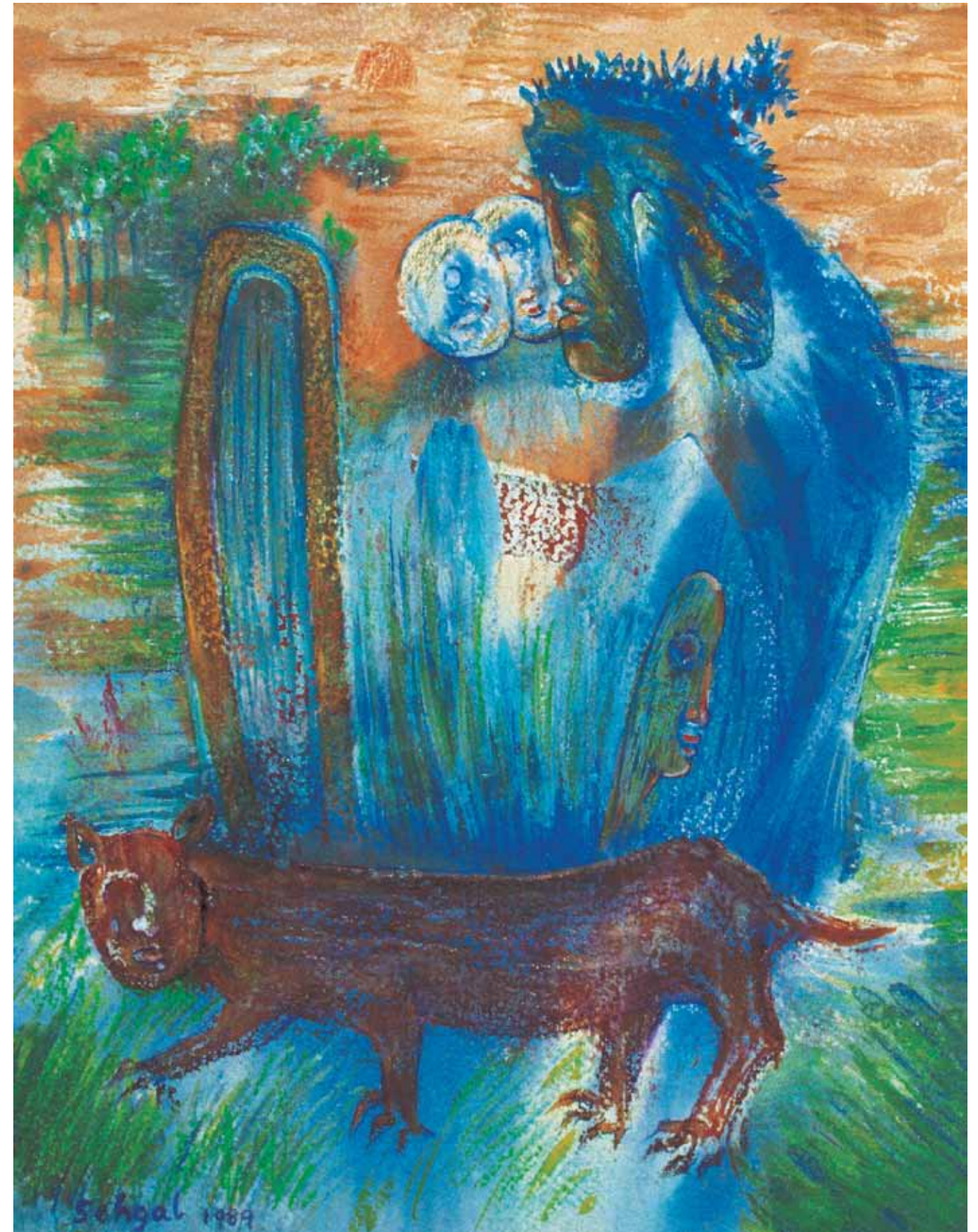
Portrait of Bhishma, who was mortally injured in the battlefield of Kurukshetra.



The Greatest Warrior, Bhishma | Mixed media on paper | 15 x 20 cm

Tigress With the Five Pandavas

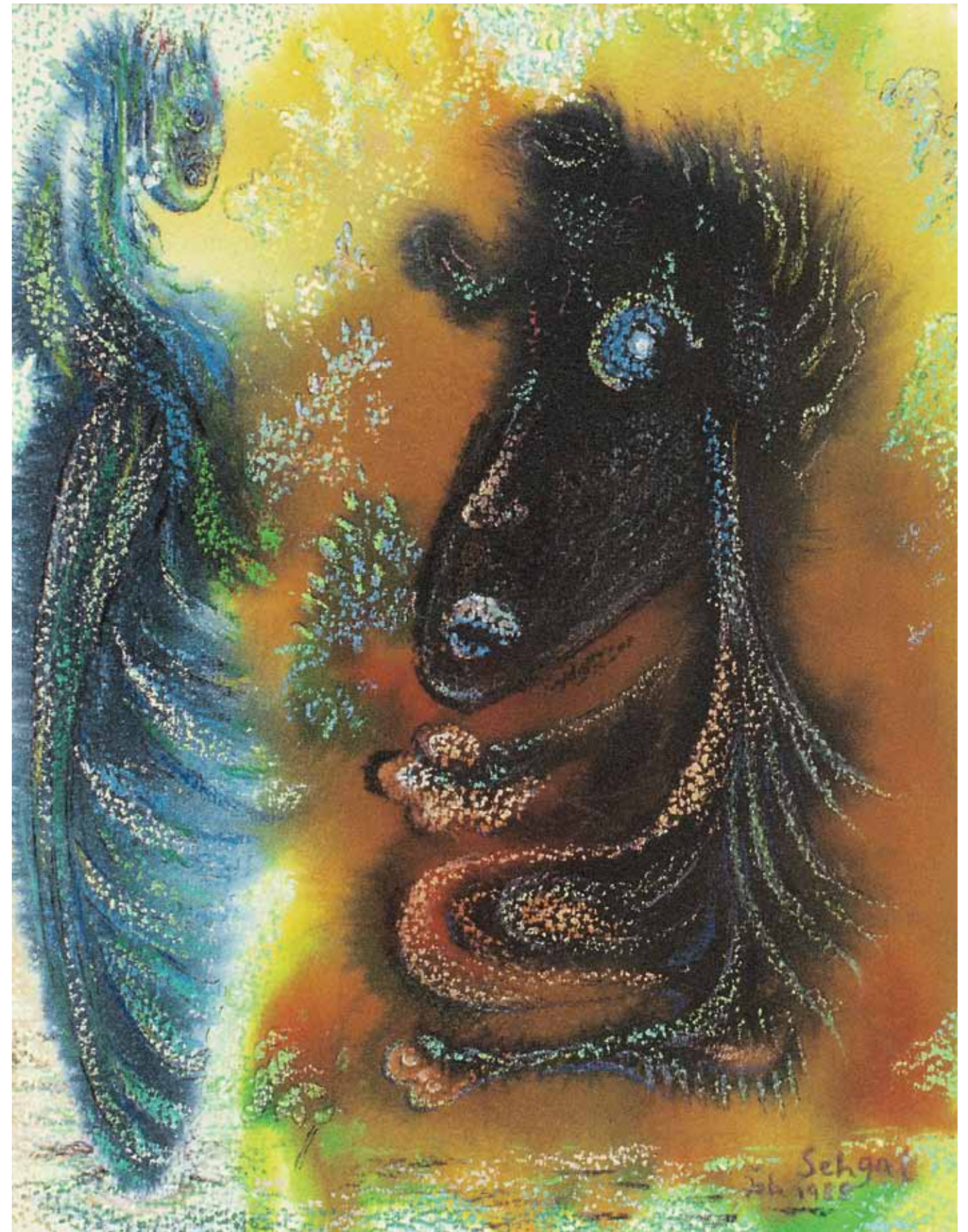
Five Pandavas -
Arjuna, Yudhishtra, Bhima, Nakula and Sahadeva had vowed to share everything. They all had Draupadi as a common wife, symbolizing a loving, compassionate, strong human in the form of a tigress.



Tigress With the Five Pandavas | Mixed media on paper | 19 x 25 cm

Draupadi Seeks a Boon

The five Pandavas start the journey on way to the forest along with Draupadi. She goes and prays before an ascetic asking for a boon, of a safe living in the forest with the Pandavas.



Draupadi Seeks a Boon | Mixed media on paper | 20 x 25 cm

To War or Not to War

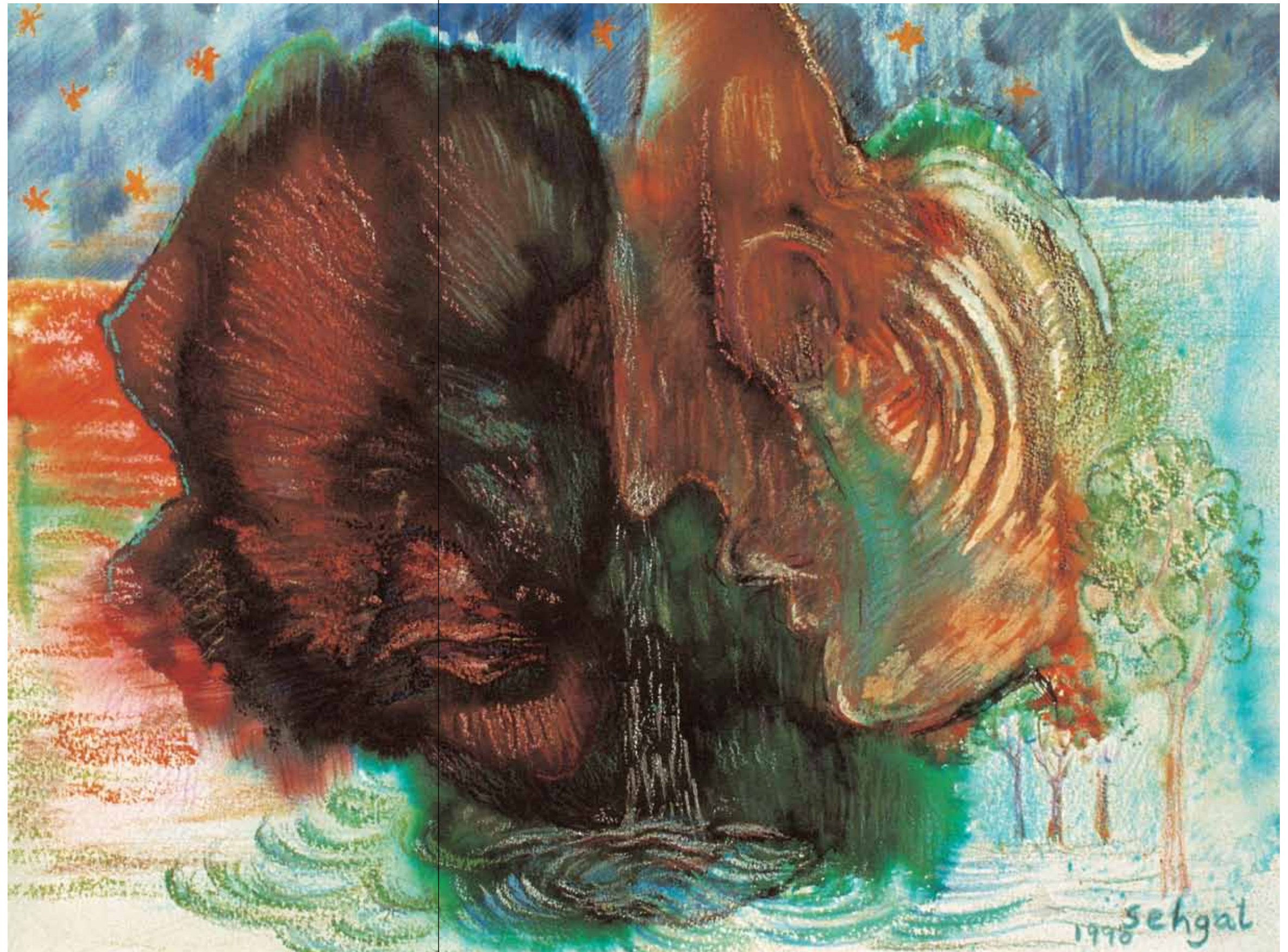
Pandavas debated whether to go to war against Kauravas or make a compromise. Kauravas were very jealous because Pandavas had efficiency in vedas and vedantas. They knew how to rule the kingdom.



To War or Not to War | Mixed media on paper | 14.5 x 20 cm

Krishna Giving Sermon to Arjuna

Krishna giving a sermon to Arjuna at Kurukshetra exhorting him to fight and do his moral duty, to bring truth and virtues into reality. Krishna preached Arjuna that while going to war, do not regret. It is your duty to perform.



Krishna Giving Sermon to Arjuna | Mixed media on paper | 23.5 x 31.5 cm

The Five Pandavas

The Pandavas dressed for battle, enter the gates of Kurukshetra together.

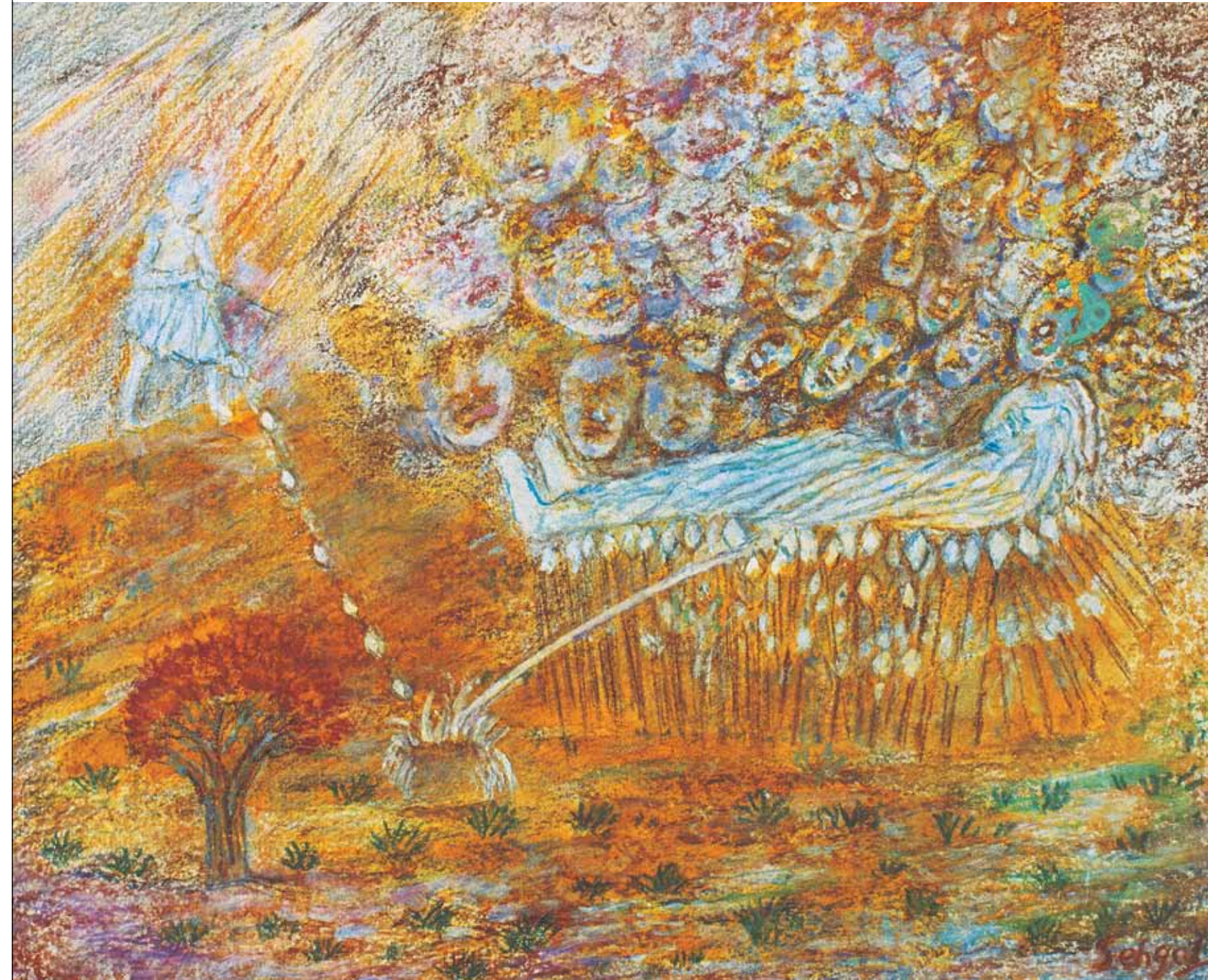


The Five Pandavas | Mixed media on paper | 12.5 x 20 cm

Bhishma's Advice

In the battlefield of Kurukshetra, fierce fighting was witnessed. A rain of arrows struck Bhishma who was badly injured and laid on a bed of arrows. He knew well that they were Arjuna's arrows and decided to give up the combat. Gods above showered flowers and fragrance prevailed in the atmosphere. Bhishma asked for a suitable cushion for a defeated warrior. Arjuna supported his head on points of arrows, which were soothing to Bhishma. Then he turned to Arjuna and asked for water. Arjuna raised his bow and shot an arrow at the earth, with the result that a gush of water, pure and sweet, came up to Bhishma's lips giving solace to the dying warrior.

Turning to Duryodhan, he said "See, how Arjuna gave me water. Make peace with him". It was not a welcome remark from dying Bhishma for Duryodhan to hear.



Bhishma's Advice | Mixed media on paper | 26.5 x 22.5 cm

Vidura

Vidura was truly a stalwart of simplicity and righteousness, commanding love and respect for his ideals. He propagated forcefully his ideals of duty and righteousness.

Vidura was presented to Dr. A.P.J. Abdul Kalam in 2011 when he inaugurated the Epic Episodes show at IGNCA.



Vidura | Mixed media on paper | 12.5 x 21.5 cm



GANESHA

SERIGRAPHS

GANESHA

When Parvati was bathing, she took the oil, ointments used for bath, together with the impurities that came from her body and created a figure to which she gave life by sprinkling it with the water of the Ganges. The figure had the head of an elephant.

This is one of the stories of Ganesha's coming into existence.
There are other myths that are widely believed as well.

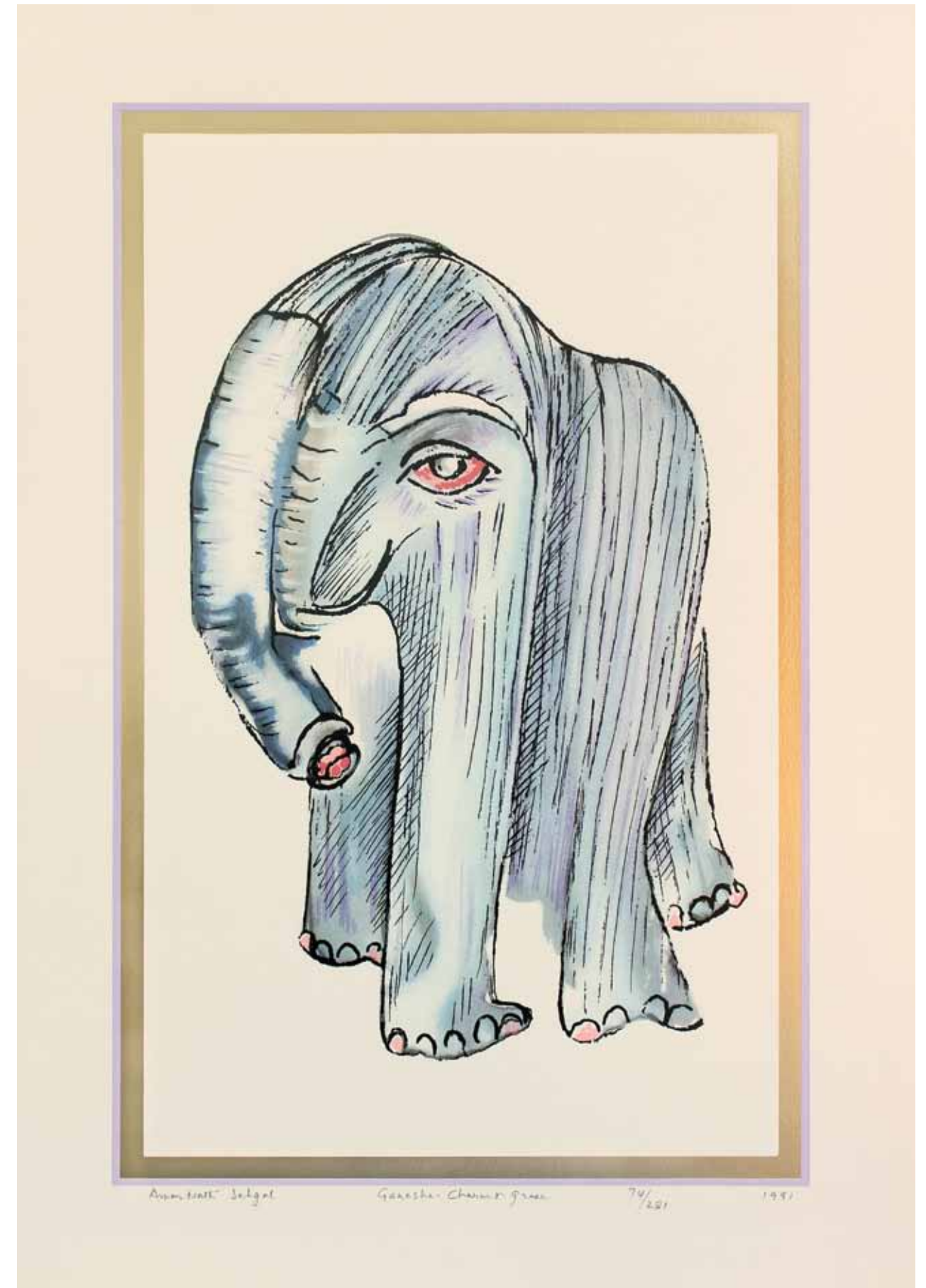
Thus the form of Ganesha is intrinsically the Elephant, yet endowed with human feelings of strength and power, simplicity, tenderness, playfulness with water, love of arts - dance, flying to celestial resorts, determination, elegance, humility, compassion - the traits universally acclaimed and even garlanded by nature.

These are pronounced human attributes, which Ganesha possessed, which I have tried to depict keeping the predominantly pictorial symbol of the Elephant. In fact I mingled the human and elephant forms in these compositions. They breathe the various human attributes conspicuously - a part of Lord Ganesha's character.

With my humble devotion, I feel overjoyed to have had the opportunity to pay my salutations to Lord Ganesha.

June 1991

Amar Nath Sehgal



Ganesha - Charm and grace | Serigraph Print on paper | 62 x 44.3 cm | 1991

Creating Emotive Evocations

Sehgal's Ganesha serigraphs are a series born of *bhakti*. Their simplicity of line and the fullness of expression bring to mind the experience of DH Lawrence, wherein Lawrence finds himself contemplating the birds on the walls of the Tarquinia tombs, painted by artists before whose eyes they "flew through the living universe as feelings and premonitions fly through the breast of man, or as thoughts fly through the mind." For those artists, the birds became a lens on "the complex destiny of all things" — the elemental hunger for truth and meaning we live with, which requires what might best be termed *divination*.

Recollections and reflections

These Ganeshas are recollections and reflections embedded in the signature of divination. But at the centre of such divination, whether we perform it through art or through science, lies the hallmark of our consciousness — the capacity for unalloyed and prayerful attention, which can turn any object into a miniature of all things and all meaning.

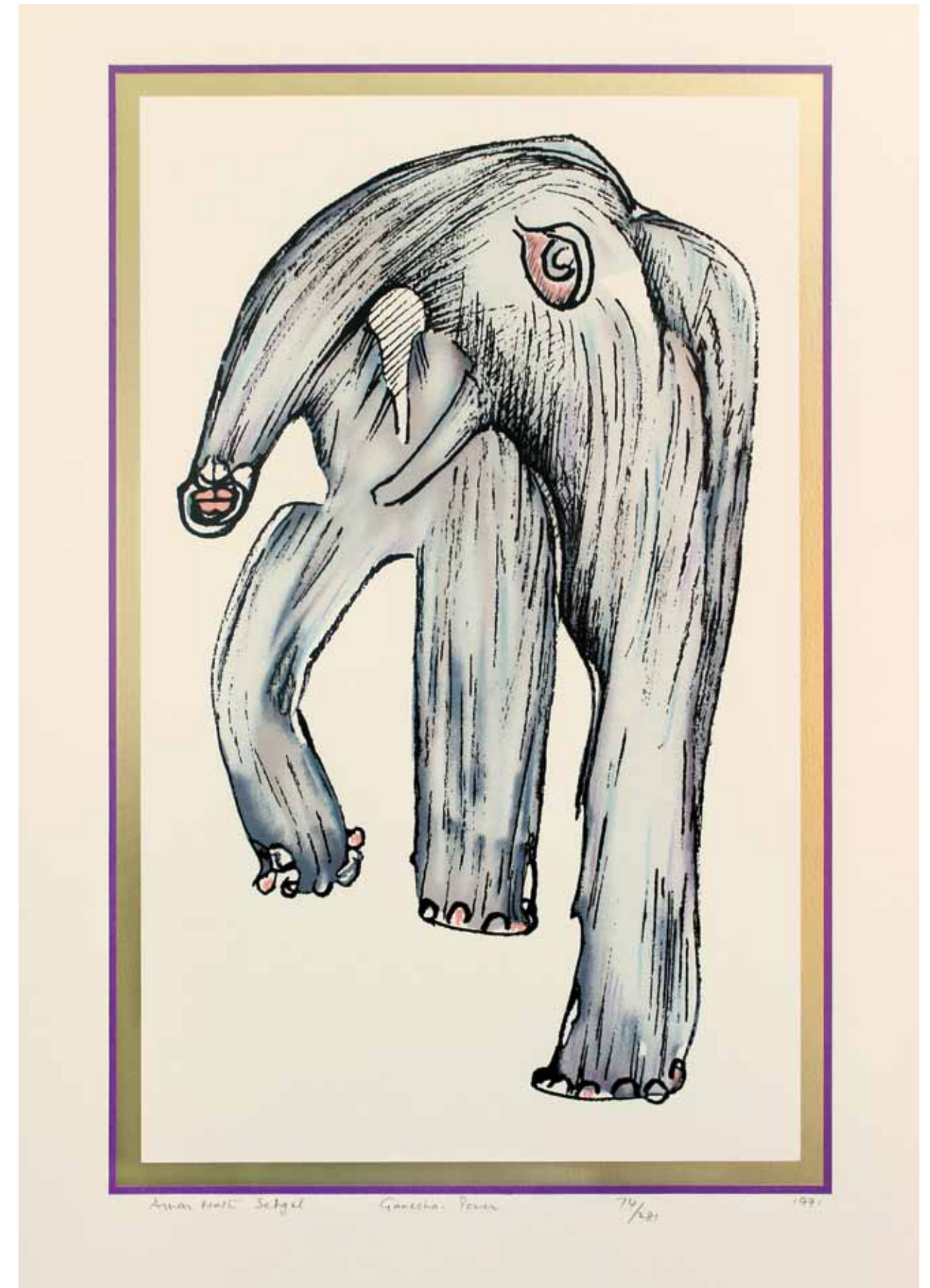
Sehgal's serigraphs draw attention to his love for drawings/serigraphs born of original impressions, and these are a stunning set, the precise clarity of the line mimicking the tensile taut elephantine body bent and moulded into so many beautiful moulds; they make us think of his love and his reverence, from which his sculptures are worked. He takes your eye deep into the centripetal complexity of the Ganesha as God, as animal, as endangered species, turning these humdrum simple lines into a maze of delicate elephantine forms of deep expression.

Translating emotions

The beauty of emotion in these lithe lines tell us that variation can create creative emotive evocations. These serigraphs in mood and moorings take us back to the brilliant Pablo Picasso who said: "If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it may be for the better or it may be for the worse."

With these words, Picasso shed light on two central principles of his own artistic production over nearly 80 years: his openness to a diverse range of styles, subject matters, and mediums, and his resistance to the notion that change in art necessarily corresponds to improvement or progress.

In this case the serigraphs give us Sehgal's eclectic approach to rendering the elephant head and body with human attributes and emotions galore.



Ganesha - Power | Serigraph Print on paper | 62 x 44.3 cm | 1991

Multiple creative strategies

These serigraphs like *Compassion*, *Determination*, exemplify some of the multiple creative strategies that Sehgal adopted, discarded, and returned to. We see that throughout his life his work was heralded as representative of specific artistic movements, such as Cubism, Classicism, and Surrealism, he revelled in multiple categories and challenged notions of linear development.

Sehgal often approached his creations in the same way, transforming his own past works at will. Ganeshas for him moved between the moment of his own reflections, in which he repurposed the terracotta tones, geometric volumes, and mirroring themes altering the figures' scale and posture. Throughout his career, Sehgal embraced this potential for continuous regeneration and mutability. In an interview with me at the Lalit Kala Akademi in Delhi, at the office of then Secretary Dr Sudhakar Sharma, the great artist/sculptor/poet and writer said: "To me there is no past or present in art. A work of art must always live in the present, if it has to be considered at all."

In more ways than one he reaffirmed the classics of the past and said the art of the Greeks, of the Egyptians, of the great painters who lived in other times, was not an art of the past; it was more alive today than it ever was.

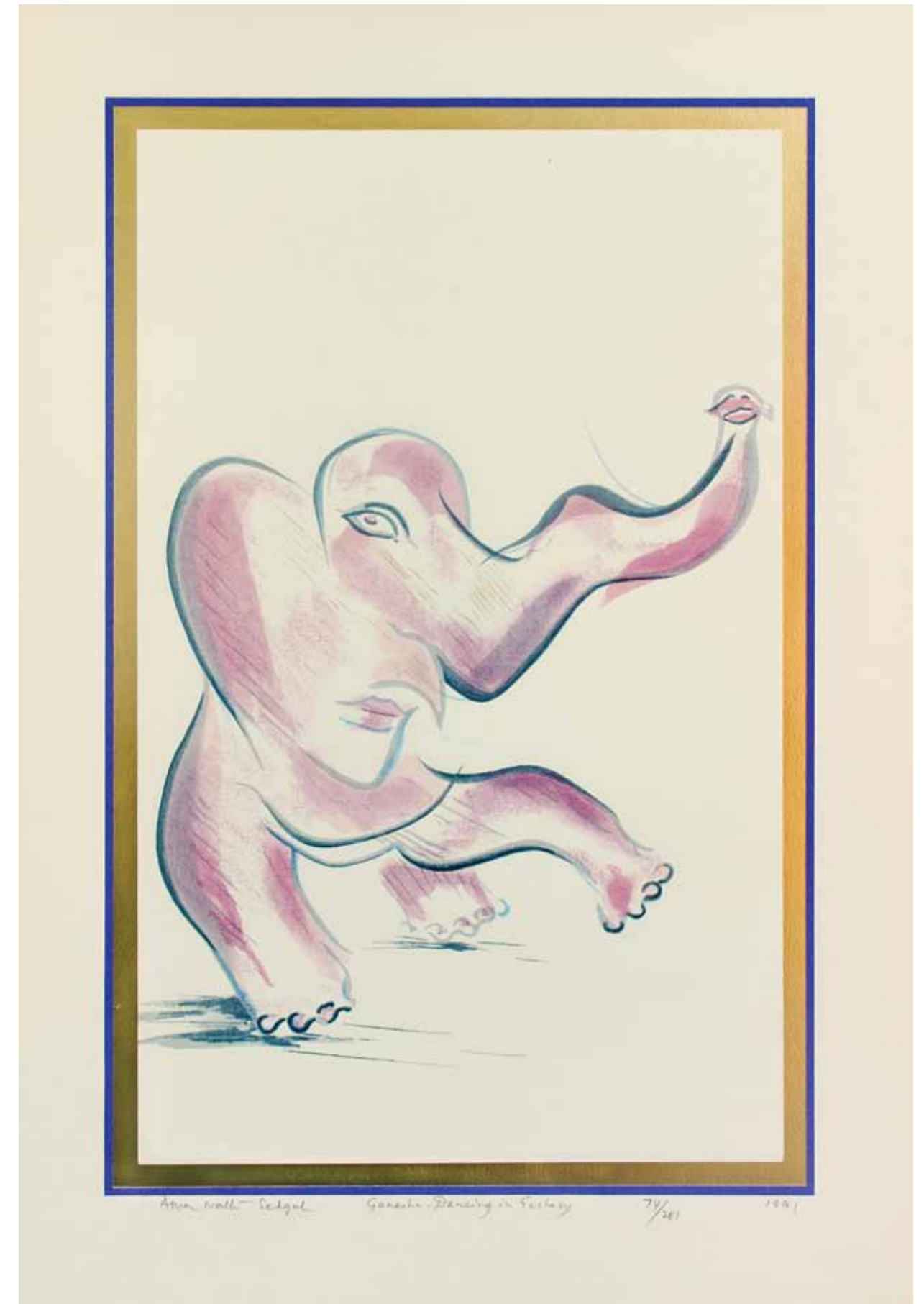
Serenity in strokes

The mysterious structure of the Ganesh is investigated in coloured drawings that celebrates each of its organic folds on its body. Expression is so often described in lithe lines, mainly in terms of longitudinal line of colour, but who needs colour when a monochrome drawing can convey such light and hue. As with sculpture, Sehgal makes each drawing his own. These serigraphs also have the poise and virtuosity of the sculptural essence. These Ganeshas are a suite of deeper intonations, there is serenity in the strokes.

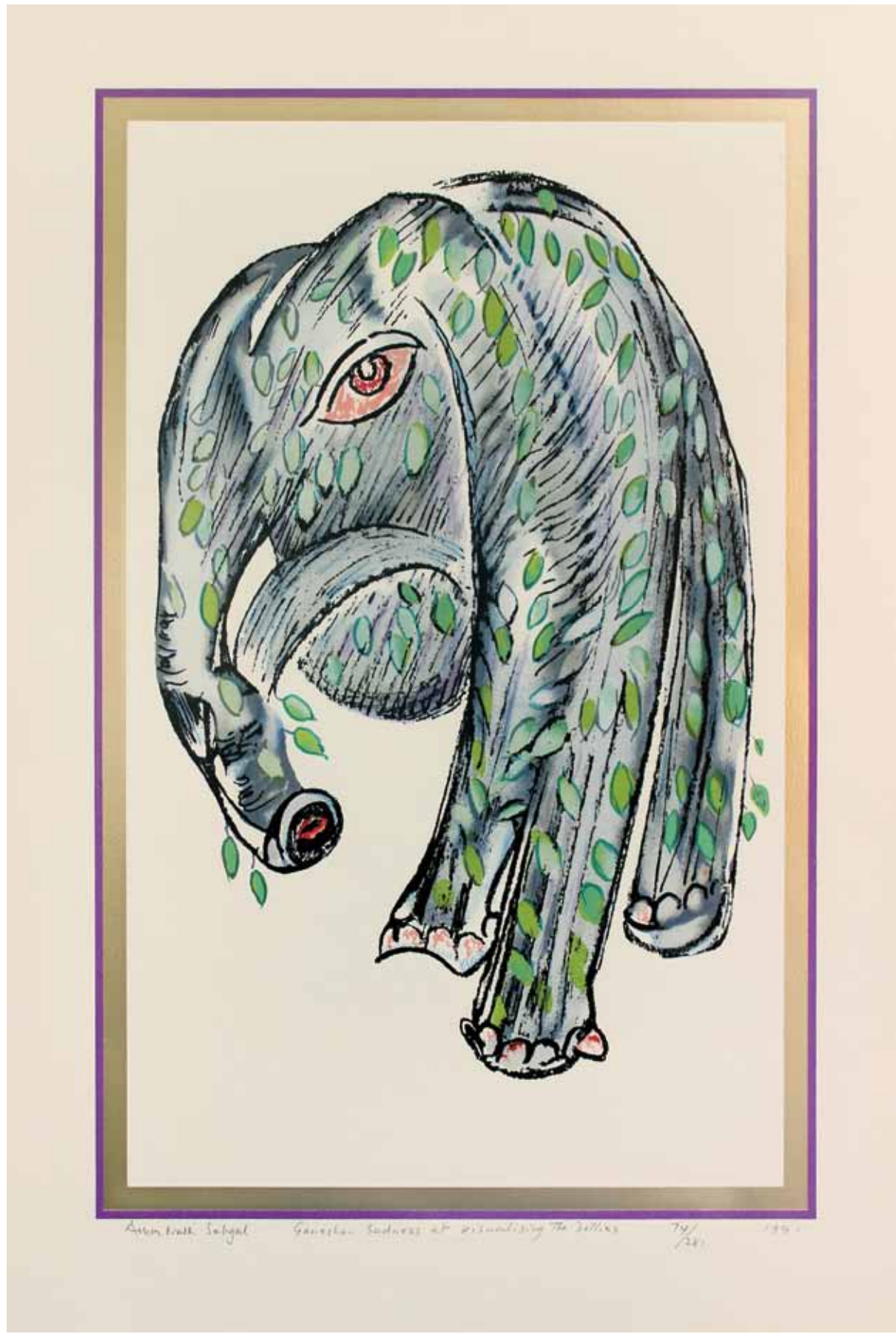
They extol the virtues and strength of faith in the remover of obstacles, and recreate so many legends of yore through an ordinariness that tells us that it is indeed a wholesome experience to want to create a suite of Ganeshas that stand the testimony of time. Ultimately this entire series of *Mythologies* says that what we can love most about the epics of India, is its ability to contain multitudes of stories, opinions, and contradictions.

UMA NAIR

Curator
New Delhi December 2022



Ganesh - Dancing in Ecstasy | Serigraph Print on paper | 62 x 44.3 cm | 1991



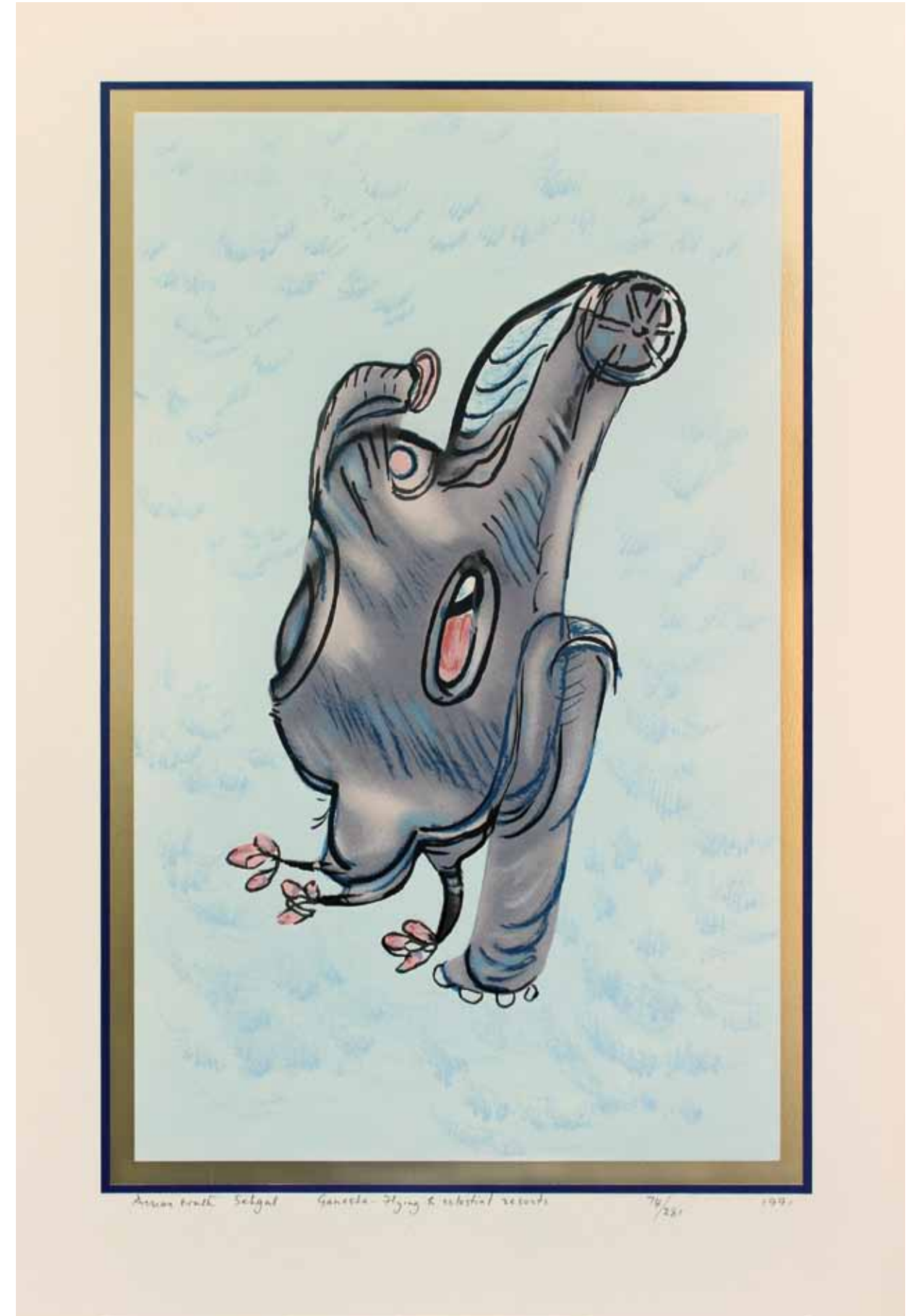
Ganesha - Sadness at visualising the follies | Serigraph Print on paper | 62 x 44.3 cm | 1991



Ganesha - Compassion | Serigraph Print on paper | 62 x 44.3 cm | 1991



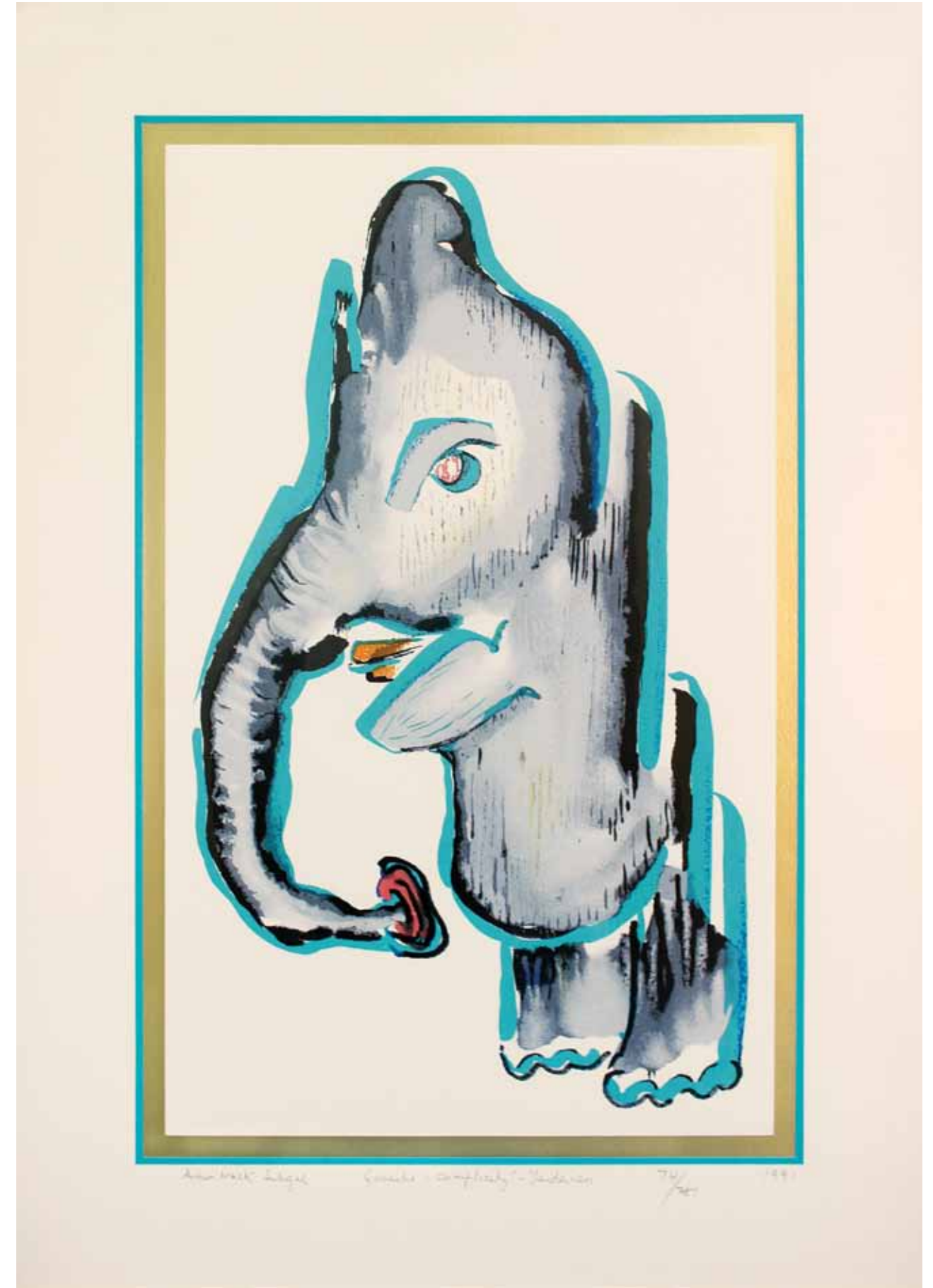
Ganesha - Determination | Serigraph Print on paper | 62 x 44.3 cm | 1991



Ganesha - Flying to celestial resorts | Serigraph Print on paper | 62 x 44.3 cm | 1991



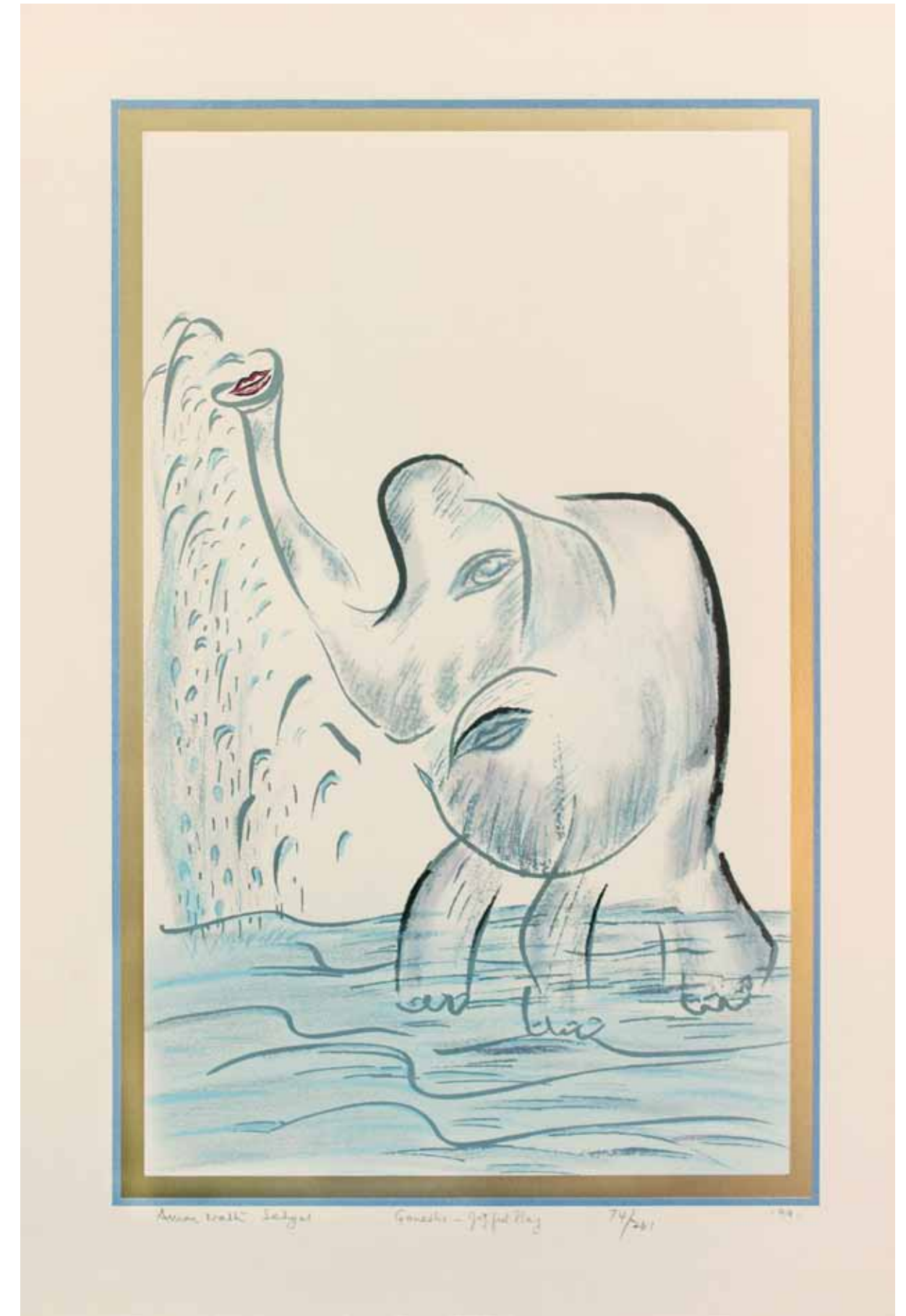
Ganesha - Humility | Serigraph Print on paper | 62 x 44.3 cm | 1991



Ganesha - Simplicity and Tenderness | Serigraph Print on paper | 62 x 44.3 cm | 1991



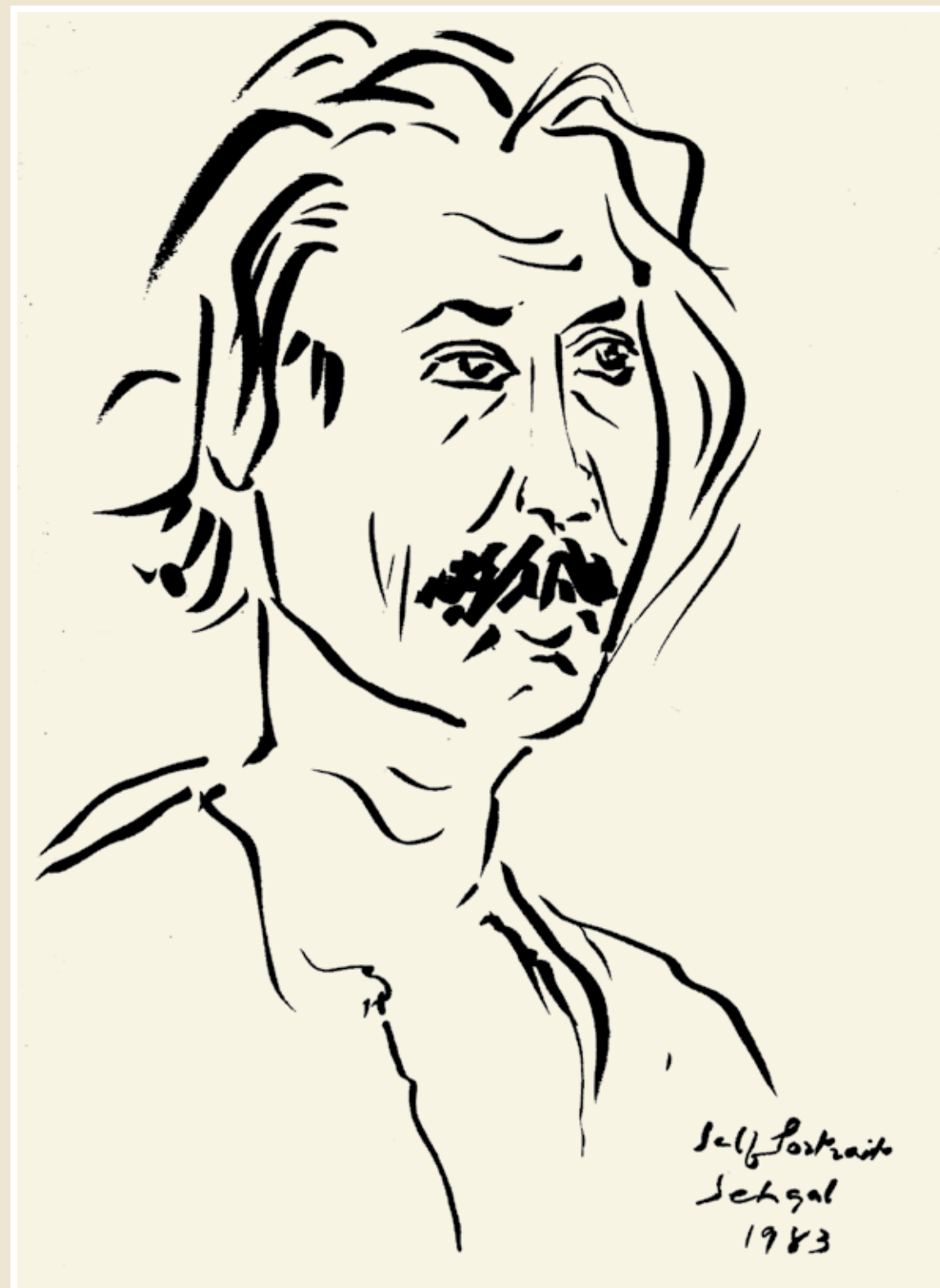
Ganesha - Universally garlanded | Serigraph Print on paper | 62 x 44.3 cm | 1991



Ganesha - Joyful Play | Serigraph Print on paper | 62 x 44.3 cm | 1991

Amar Nath Sehgal

(1922 – 2007)



Through the Years

Amar Nath Sehgal

Indian sculptor, painter and poet

Date of Birth : 5 February 1922

Place of Birth : Campbellpur, West Pakistan

Parentage : Father, Ram Asra Mal and mother, Parmeshwari Devi

Family : Married Shukla Dhawan 1954; two sons Raman and Rajan

Education : Punjab University, Govt. College, Lahore, and New York University.

1922

Campbellpur, Attack District, Pakistan

On 5th February, Amar Nath Sehgal was born to Indian parents settled in Pakistan. A family of artisans and businessmen - amongst the four brothers, he was the artistic and adventurous one.

1941

Lahore Pakistan

Graduated in Science (B.Sc. with distinction in physics) from Government Collage, Lahore followed by studying industrial Chemistry in Benaras.

1944- 1945

Lahore, Pakistan

Worked as in Engineer in Lahore

1945-1947

Lahore, Pakistan

Studied art at Mayo School of art and Lahore school of Fine Arts.

1947

New Delhi, India

Migrated to Free India.

1948

New Delhi, India

First exhibition: Participated in a group exhibition at All India Fine Arts and Craft Society, New Delhi.

1949

New York, USA

Scholarship at NYU

1950

Employment: Completed Masters in Art Education from School of Education, New York University. Began working in his studio at 543 East 6th street, New York, USA

Solo Exhibition at Public Library, New Rochelle, New York.

1951

New York, USA

Sculptures by Amar Nath Sehgal, Arthur U. Newton Galleries, October 16- November 2, 1951, 11 East 57 Street, New York.

1952

Solo exhibition of India's Dance Form. Left New York on a study travel across Europe and Africa

Solo exhibition in Paris (France) at Galerie Breteau, rue de Bonaparte.

Traveled extensively from West to East Africa.

Solo exhibition at Kampala Jirya, Uganda, East Africa. Commissioned to create the bust of His Highness Aga Khan.

1953

New Delhi, India

Artist moves to India and begins teaching in Modern School.

Organized a pilot workin revival of folk arts at Jharsa district, Gurgaon for Government of India.

1954

New Delhi, India

Open Air Show at Modern School, New Delhi

1955

Was appointed by UNESCO to study and survey folk arts in India.

Appointed Art Consultant, Ministry of Development and Cooperation.

1957

New Delhi, India

Awarded Sculpture Award by Lalit Kala Akademi for work 'Onward March'.

1958

Awarded Gold Plaque (President's Award) for the work Cries Unheard, National Exhibition of Art by Lalit Kala Akademi, New Delhi, 1958.

1959

Participated in a seminar on Cultures of SouthEast Asia, organised by UNESCO, Madras. Participated in a seminar on Architecture, organised by Lalit Kala Akademi, New Delhi.

Voice of Africa presented to Dr. N'Krumah, President of Ghana by Prof. Humayun Ksbir, Minister of Cultural Affairs, India

1960

Punjab, India.

The bronze statue of mahatma Gandhi was Commissioned by Amritsar Municipal Committee to be installed in Ram Bagh Garden, Punjab.

1961

New Delhi, India

A Cricketer presented by Prime Minister Jawaharlal Nehru to the Pakistani cricket team as a gesture of good will.

1962
New Delhi, India
Amar Nath Sehgal completed the bronze mural in India International Conference building, Vigyan Bhawan covering 2000 square feet of wall area. (project began in 1957)

1963
Visited U.S.S.R. at the invitation of Union of Artists. The 7 feet bronze sculpture, To Space Unknown was presented by the Government of India to the Government of USSR. Began work on the statue of late S.R.W.D. Bandaranaike, Colombo. Busts of late Lala Lajpat Rai, late Ballabh Pant, late Ajay Ghosh, late Shri Sri Ram, President of India, Dr. S. Radhakrishnam, Vice President of India Dr. Zakir Hussain and Shri Krishna Menon were completed. Donated Gold Plaque (President's Award) to the national Defence Fund.

1964
Germany
Received fellowship to travel to U.S.A., Scandinavia, Germany and France from the Ford Foundation.
Solo exhibition at Belgrade.
One man show at Paulskirche, Frankfurt.

1965
Solo exhibition: Amar Nath Sehgal-sculpteur indien, Musée National d'Art Moderne, Paris, January 15-February 15, 1965

1965
Amar Nath Sehgal - Skulpturen, Haus am Lützowplatz, Berlin, Germany, August 8 - August 29, 1965.

1966
Austria
Resigned from the post of Art Consultant, Ministry of Community Development, Government of India.
Left for Europe. Exhibited at the sculpture Biennale, Rodin Museum, Paris.
Solo exhibition at Haus Am Lutzowplatz, Berlin.
Solo exhibition at cultural Centrum, Ghent, Belgium.
Solo Exhibition at Musée D'Histoire et D'Art, Luxembourg, 1966
The artist moved with his family to Brussels, Belgium

1967
Europe
November 24- December 5: solo exhibition at Galerie Brassau, Luxembourg. Solo exhibition at Flemish Akademi of Art, Antwerp, Belgium

1968-1969
Installation of Rising Tide at the Ford Foundation, New Delhi
Installation of Conquest of Moon at the White House, Washington.
Began work on Peace and Nonviolence Martin Luther

King and Mahatma Gandhi; completed Monument to Communal Unity and Conquest of Moon Tribute to Astronauts (New Delhi, India)

1971
Berlin, Germany
Inaugurated the monumental Anguished Cries in West Berlin.

1972
Solo exhibition, Amar Nath Sehgal-selected Sculptures, Graphics and Drawings 1947-1972, National Gallery of Modern Art, New Delhi, 1972.
One man show at Siemens House, Munich, Germany.
Installation of the Monument to viation on the Palam Airport, New Delhi.
Solo exhibition at NGMA (1947-1972)

1973
Tokyo, Japan
Participated in the Tokyo International Fair.

1974
Paris, France
Took part in the World Seminar on the Role of Art in Contemporary Society, Organised by UNESCO, Paris.

1975
Group exhibition as part of Retrospective Aerogolf, Luxembourg. Der Innere Rhythmus, a Collection of the artist's poems was published.

1975
Exhibited at City Hall, Ottawa, Canada.

1976
New York, USA
Exhibited at India House, New York

1977
Germany
Exhibited at Rathaus, Fransheim. Exhibited at the Frankfurt Airport.
Organised International Children's Art Workshop for UNESCO in Paris.
The Government of India gave orders to dismantle the 2000 feet bronze mural at the India International Conference building, Vigyan Bhawan, New delhi without informing the artist.

1978
USA
President Jimmy Carter unveils the artwork "Rising Spirit" a the White House, Washington DC

1979
Exhibited in Baden Baden, Germany.

1980
U.A.E.
Exhibited in Abu Dhabi and Dubai

1981
Jeddah
Exhibited in Jeddah

1982
Solo Exhibition, Amar Nath Sehgal: sculptures, Peintures et Gravures, Chaux de Fond, Switzerland, October 1 - october 23, 1982
Established his studio in Luxembourg
Inaugurated Bust of Gandhi in Municipal Park, Luxembourg city.

1984
Mexico
Inauguration of Crushing Burden at the 2nd World Population Conference, Mexico.

1958
USA
Received U.N. Peace Medal.

1986
Established The Creative Fund in Luxembourg
Created Head with Horns to Celebrate International Year of Peace. (New Delhi, India)
Inauguration of Captive at U.N. Conference on Sanctions Against South Africa, Paris.

1987
Luxembourg
Form and Music, Cercle Muster, Luxembourg, 1987

1991
New York, USA
Exhibited in New York

1993
Presented with the Copper Plaque by Lalit Kala Akademy on february 5th.

1999
Amar Nath Sehgal- Exhibition of Graphics And Sculpture, Arpana Art Gallery. March 12- march 20, 1999
Geneva, Switzerland
Installation of 'The Captive' at Palaris Wilson, office of the UN high commissioner for Human Rights.

2001
Installed the sculpture 'CAptive' at Robben Island.

2004
New Delhi, India
The artist left Luxembourg and came to live and work in New Delhi.
Epic Episodes exhibition on Ramayana and Mahabharata at IGNA, New Delhi, Inaugurated by President Dr. A.P.J. Abdul Kalam.

2005
Delhi, India

Creative Perceptions, India International Center, August 6 - August 13, 2005

2007
New Delhi, India
The Artist Passed away following a cardiac arrest in New Delhi after a long period of illness on 27th December.

2008
Mrs. Shukla Sehgal, Widow of the artist received the Padma Bhushan at the Rashtrapati Bhawan, New Delhi.

2019
February 5th
Inauguration of the Amar Nath Sehgal Private Collection in J23 Jangpura Extension, formerly the artist's studio.

2022
February 5th
Film screening of " A Portrait" by Rajiv Mehrotra on the occasion of the artist's centennial birthday. A conversation between filmmaker Rajiv Mehrotra and Professor Nuzhat Kazmi on the IIC platform.

2022
April 8th
Book Release of 100 Years of Sehgal, at the National Gallery of Modern Art.
The commencement of a month-long show of Amar Nath Sehgal's work from the NGMA collection.

2022
December 8th
Book presentation of 100 Years of Sehgal by the Embassy of the Grand Duchy of Luxembourg at the Bikaner House. An exhibition of paintings, photographs, and documents of the artist was displayed.

2023
January 23rd
Nature in Bronze; A selection of bronze sculptures by Amar Nath Sehgal at the Gandhi King Plaza, India International Centre.

2023
February 2nd
A Life in Black and White - a paperwork show of Sketches and drawings of Amar Nath Sehgal at the IGNA, New Delhi

2023
February 9th
Participation at the India Art Fair, in collaboration with Art Alive Gallery, Amar Nath Sehgal's folio of prints on display

2023
February 15th
The Assembly of a Creative Process, symposium organized by IGNA, in collaboration with the Amar Nath Sehgal Private Collection



Uma Nair

Curator & Critic

Uma Nair has been writing art criticism for 33 years. She began her career with Economic Times, and currently writes for Architectural Digest India, The Hindu, The Pioneer, and a blog on TOI. She has authored Paresh Maity 25 years, 2005, 'Arpita Singh's Wish Dream' (Saffronart Publication, 2010 sold for Rs 10 crores), and 'Reverie with Raza' (Akar Prakar, Mapin Publishing and Raza Foundation 201). At the celebration of 100 years of Sayed Haider Raza at Centre Pompidou in Paris this year her interview with Raza from 2007 on Mahatma Gandhi has been published in the French catalogue edited by Prof. Annie Montaut in Paris.

In her career as a critic she has authored more than 100 catalogues. Among most historical Solo catalogues authored, have been Gopal Ghose retrospective, Rustic Resonance for Kumar Gallery 2015, Carved Contours Retrospective Jamini Roy for Dhoomimal Gallery 2016, Manushya aur Prakriti Jyoti Bhatt original intaglios and serigraphs, for Bihar Museum Patna 2020, and Translating Modernity Prodosh Dasgupta 50 years for Akar Prakar 2020.

Her first two shows were curated at Gallerie Nvya in 2007 and 2008; Darpan and Terra Natura. In the academic institutional mould her most epic contributions have been as author of four publications for the National Gallery of Modern Art – 'Itihaas' (celebrating 63 years – sculptures from the NGMA archives), 'Dhvani se Shabd aur Chin' (the South Indian archival collection), 'Dhanraj Bhagat at 100', and 'Upendra Maharathi's Shashwat' (100 years of artist, architect, designer).

As a curator the international exhibition she has curated was for an archival exhibition for the Lalit Kala Akademi - Moderns (2007). In terms of national importance her exhibition for Lalit Kala Akademi - Earth Songs (2016-Tribal artists LKA Archives), and Babu - 150 years (2019) were watershed shows. Last year she curated Yatra Nariyasthu along with DG Adwaita Gadanayak for the NGMA, a special Women's Day exposition of paintings, drawings, prints, sculptures, textile and installations. This year her greatest exposition has been Muzaffar Ali at Bikaner House in January 2023.

She has a deep interest in sculpture and has curated 3 editions of iSCULPT at India International Centre for the past 5 years.

Her last show has been Sculpture Park at Bikaner House for the India Art Fair 2023 which run till 31st March 2023.

Uma Nair lives and works in New Delhi.

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