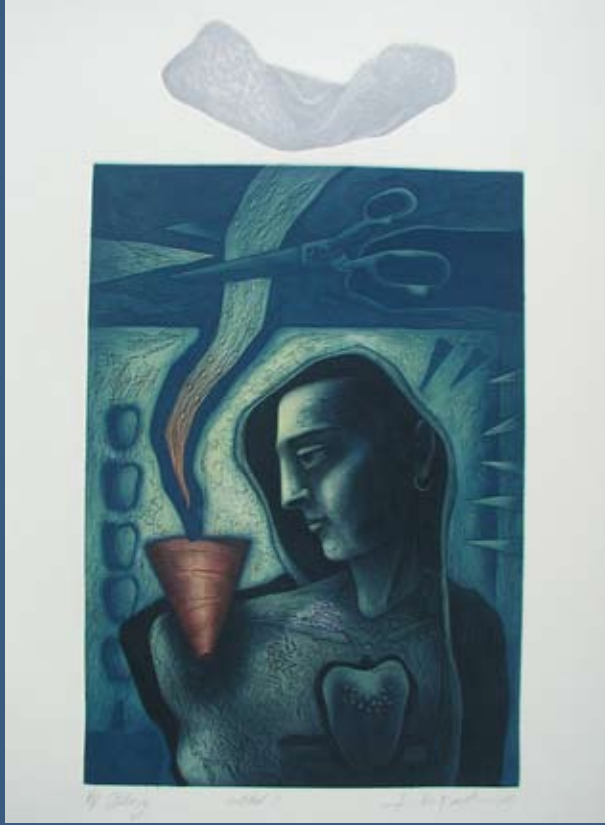


"Art From India" Exhibit

Featuring

Sekhar Roy "Untitled" Mixed Media on paper
Atin Basak Etching
K.G. Narendrababu "Banana Tree" Mixed Media on Canvas
Swapan Kumar Palley "Calcutta Girl" (red)
Munindra Rajbongshi "Untitled" Acrylic on Canvas
G. Raman "Ganesh Hunting" Acrylic on Canvas
V. Subramaniam "Damayanti" Mixed Media on Canvas
G. Subramaniam "Brahmasutra" Mixed Media on Paper
V. Santhanam "Rani & Raja" Mixed Media on Canvas
G. Subramaniam "She Series" Acrylic on Canvas
M. Raja "Buddha" Mixed Media on Canvas
P. Perumal (40x40) Oil on Canvas
Munindra Rajbongshi "Untitled" Acrylic on Canvas
Munindra Rajbongshi "Untitled" Acrylic on Canvas
Swapan Kumar Palley "Untitled" Oil on Canvas
Sekhar Kar "Animal Lover" Acrylic on Canvas
M. Raja (small fish) Mixed Media on Canvas
K.G. Narendrababu "Siva" Acrylic on Canvas
K.G. Narendrababu "Dreams" Mixed Media on Canvas
Alphonso Doss "Time and Space" Oil on Canvas
Somenath Maity "Structures" Oil on Canvas
Somenath Maity "Structures" Oil on Canvas
Viswajyoti Mohrhoff "Siva" Acrylic on Raw Silk
A. Nagarajan "Our Friends" Acrylic on Canvas
V. Santhanam "Rani & Raja" Mixed Media on Canvas
Shiladitya Sarkar (butterfly) Mixed Media on Paper
A. Viswam "Untitled" Oil on Canvas (red)
A. Viswam "Untitled" Oil on Canvas (green)
K. Muralidharan "Kalki" Mixed Media on Canvas
Sumona Jana Mixed Media Print
Santanu Das "Ganesh" Acrylic on Canvas



A goal of the Schedel Arboretum & Gardens is to promote an appreciation for nature. Offering cultural experiences in this wonderful setting is one of the ways we achieve that goal. Art exhibits are offered in the Trellis Gallery, the Brown Welcome Center Gallery, and throughout the gardens. Exhibits change often, which allows an offering of a variety of styles and subjects. Most works are for sale with a wide range of prices.

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SCHEDEL ARBORETUM
& GARDENS
Presents
"ART FROM INDIA"



Ending June 30, 2009



From The Curator Justin Marx

This exhibit showcases works exclusively from South and East India, the sites of the country's first academic art academies. Our aim with the show is to reach out to the community at large to educate and, more importantly, to stimulate curiosity and informed inquiry into India. It is increasingly important for Americans to engage with Indian culture, as the country becomes an emerging global force and as communities become increasingly transitional. This is a nation that possesses nearly one fifth of the democracy in the world. Yet to most Americans it remains an enigma, home of the Taj Mahal and of Gandhi, visited by the Beatles and others in search of a guru, workplace of Mother Teresa. Most people do not realize this nation's deep history and rich diversity.

Visual culture in India, for example, is far more than Chola bronzes, Rajasthani miniature paintings, and kitsch calendar art. There were so many possible directions a show on art practice in India could take that it was challenging to narrow it down into something both wide in scope and also comprehensible. Myth and change became my focus as their cohabitation within contemporary India never ceases to amaze me. Change itself is the one constant that pervades today's India, and mythic imagery is found everywhere in a variety of forms.

The Schedel & Arboretum & Gardens
is proud to present

"Art from India"

Images are always in transit. Visions, ideas, and newer experiments have shaded the art map of India into a complex web. So, from this, it would be parochial to view Indian art only through an oriental lens.

An Indian painter lives in a society where the temple is as much an avowed space as a computer centre. The cohabitation of modern pursuits and parochial practices presents a cistern brimming with diverse images and discourses. Allegories, stories, and references to mythical ideals and icons are everywhere.

Reinterpretation of old symbols and stories has become a major artistic strategy in post-independence India.

This exhibits itself in painterly genres from figurative to abstract, hyper-realism to pop, installation to digital. Visual language has become more humor-laden, or ironic. Distinctive figuration, often with mock-seriousness, has also been employed to relocate past icons within a new narrative fold. The artists of today have not been ashamed either to forage from their cultural backyards nor to pluck from their own psychological selves, often detailed with visuals and murmurs of culture. De-mystifying myths is no longer taboo. Artist can tamper with an archetype make it shade into the contemporary.

