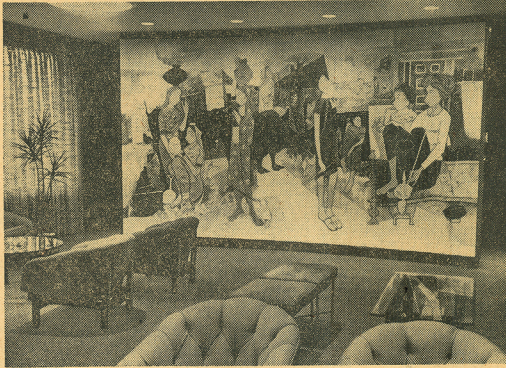


# SHANTI DAVE

## TERRESTRIAL IMAGININGS



## Air-India's Terminal Will Be Dedicated Today



The New York Times

In a room for distinguished guests, a mural by Shanti Dave, a young Indian artist, depicts a village scene of western India. Mr. Dave has called the work "Little Gujarat."

Air-India's new passenger terminal in the west wing of the International Arrivals Building at Kennedy International Airport will be dedicated today.

The 15th foreign airline to establish its own ticket offices in the building's two foreign-carrier wings, Air-India

has followed custom by emphasizing native art and surroundings.

Until recently the Indian-flag airline shared space in British Overseas Airways Corporation's terminal.

Now it is between Sabena Belgian World Airlines and El Al Israel Airlines, in space formerly occupied by a consolidated ticketing concern.

Air-India made over the interior at a cost of \$300,000. The architect was George A. Bielich.

Adlai E. Stevenson, chief United States representative at the United Nations, is scheduled to take part in the official opening ceremony at noon today.

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THE NEW YORK TIMES, WEDNESDAY, FEBRUARY 5, 1964.

The New York Times, 1964

## A painter's journey on the road to fame

By a Staff Correspondent

New Delhi, July 5—He burns the certificates and buries the medals he receives, so he may continue to grow and live as an artist.

For a signboard painter to get international recognition as an artist is a long and difficult road and for Shanti Dave the road before him is the proverbial endless one.

"The day these awards start giving me a sense of fulfillment and I feel that I have reached the end of the road, it will be the death of me as an artist," he says.

Mr Dave has just been awarded one of the coveted five prizes at the Tokyo Biennial Exhibition held in May.

He had earlier won the National Academy award for three consecutive years, held eight one-man shows, and 10 joint shows in India and abroad. But the latest award he has won has a special significance.

Over 500 art pieces, including prints by Picasso, were on view at the exhibition. Two hundred and seventy-four painters, from 17 nations took part. Only two Indian artists have so far won this award.



Hindustan Times, 1965



Awarded at the Golden Jubilee Celebration of Lalit Kala Akademi on August 5, 2004, inaugurated by the then President of India Dr. A. P. J. Abdul Kalam.



Shanti Dave being honoured by President of India Dr. A. P. J. Abdul Kalam

## PM presents Triennale gold medals

NEW DELHI, March 17 (UPI)—The artists were presented Triennale gold medals of the Lalit Kala Akademi for their outstanding works displayed at the Third-Triennale-India.

The Prime Minister gave away the medals at a simple ceremony, these were received personally by two young artists, Shanti Dave of India and Koro Mio of Japan.

The awards for Penitentiary, by Shanti Dave of India and Koro Mio of Japan were presented by the ambassador of their respective countries.

The artists also got a cash prize of Rs 10,000 each.

Speaking at the ceremony, Mrs Gandhi said despite the limited resources, India was trying to expose its people to art. However, to make people feel that art was an essential part of life, direct involvement was needed from the artists themselves.

While the Government could help the artists with initiative, any government effort was bound to become controversial.

Mrs Gandhi said that art objects, in its various forms, should be displayed in schools, colleges, streets and everywhere. But the artists should reach the people with a sense of understanding to get their involvement.

Mrs Gandhi wanted more contacts between world artists and their work could directly aid artists and forms for it, reduce the horizons of experience and awareness.

The Indian Express, 1975

## Uncertain "living"

Mr Dave, often described as one of the top five artists in India, trained at the Faculty of Fine Arts in Baroda for six years.

In 1956, 1957 and 1958 he was given the National Art Academy Award, and in 1957 he won two years' cultural scholarship from the Government of India.

"Art is gaining popularity and respect in India, but there are still only a few painters who can support themselves through their work.

"Most of them have to find other work as well, and pursue their art as a kind of hobby.

The Sunday Statesman 1964

## DAVE IS IN SEARCH OF INNER IDENTITY

By Sha'ini Devan E. N. Correspondent

New Delhi, Jan. 22—"That beauty lies in the eye of the beholder and is not the quality of it." This is the motto of the artist, Shanti Dave, who is a member of the Lalit Kala Akademi, the national art gallery.

The artist's works are a "projection of my conflicting, complex emotions—an inner search of my own identity."

His studio behind Madhya Marg in a respectable 19th century building—no electricity, no water supply—has a painting which might appear to be "insanely wild and the jagged shapes, the moodiness in relief but by using trees and greenery outside

are to the artist a visual expression of his conflicting emotions. And, this provides for him the right atmosphere to live vent to his creativity.

Thinking no end, Shanti moved the canvas on the floor or propped it on a table some five feet high. He is a piece of art in a canvas, covered with paint. The Shanti's works are a novel departure. Deriving his inspiration from



Shanti Dave was awarded the prestigious Padma Shri (fourth-highest civilian award on) March 16, 1985 by President Gyani Zail Singh

The Indian Express, 1971

# SHANTI DAVE



Born in 1931 in Ahmedabad, Shanti Dave grew up amongst a large and loving family. His travels to a Devi temple near his village, his closeness to his uncle, his father's brother who was a priest, his observation of a ruined city that was excavated near his village—these would leave an indelible mark on his practice. Moving later to Ahmedabad, he earned his living by painting signboards and

billboards for films. His artistic aspirations led him to M. S. University in Baroda where he pursued a postgraduate diploma in painting, despite having a family to support. He was the first batch to join the Faculty of Fine Arts, Baroda, where he studied under N. S. Bendre. Later, he became one of the founding members of the Baroda Group in 1957. Murals interested him at the start of his career (an aesthetic that persists even in his later works) and he executed several of them, including some for Air India in their London, New York and Delhi offices. His concerns are modernist, evident in the formal abstraction in his works, and the focus on the medium and its possibilities, as opposed to incorporating ideological concerns. Still later, he began working in printmaking in part due its more democratic nature as a medium.

In his prints, Dave's focus on texture sustains in his use of woodcuts as opposed to linocuts and relief prints. He has also experimented with high reliefs and encaustic. Shanti Dave received the Padma Shri in 1985 and the Sahitya Kala Parishad in 1986. Among several awards and honours, he received Lalit Kala Akademi's National Award thrice, in 1956, 1957 and 1958. He was also a member of the executive board of the Lalit Kala Akademi. He has been exhibited widely in India as well as internationally. The artist lives in New Delhi.

# ARTIST MILESTONES

**1931**

Born in Ahmedabad; the family soon moves to Badapura, his ancestral village close to Ahmedabad, Gujarat, where he spends a large part of his childhood

**1940s**

Returns to Ahmedabad with his family. Starts working very early as a signboard and banner painter

**1950**

Joins the first batch of Faculty of Fine Arts, M. S. University, Baroda. He is taught by N. S. Bendre

**1954**

Goes to Banasthali Vidyapith, Rajasthan, to learn mural painting; executes a mural on the campus

**1955**

Works exhibited alongside N. S. Bendre, Sankho Chaudhuri, M. F. Husain, among others, at the first National Exhibition of Art by Lalit Kala Akademi. Awarded a bronze medal at Bombay Art Society

**1956**

Invited to Parliament House, New Delhi, to work on two murals

**1957**

Becomes a founder member and secretary of Baroda Group of Artists, an artist collective started under the guidance of N. S. Bendre

**1957, '58, '59**

Solo shows in Jehangir Art Gallery, Bombay

**1959**

Represents India in a travelling exhibition of art in Switzerland and Germany. The same exhibition travels the following year to Egypt and South Africa

**1959-60**

While some of his contemporaries opt for teaching assignments at M. S. University, Baroda, Dave moves to Delhi to pursue his career as an artist. He rents accommodation in Delhi's South Extension area where his neighbours include M. F. Husain, P. Khemraj, Dhanraj Bhagat, J. Swaminathan, among several others. The artist continues to live in Delhi till today

**1960s**

This is an important phase for the artist as he begins his experiments with the encaustic medium

**1960**

B. Cowasjee, Air India's publicity officer, impressed with Dave's work, asks him to create murals for the national air carrier's lounge areas and other office spaces in Bombay, New Delhi, Frankfurt

**1961**

An exhibition of his figurative works is held in Grabowski Gallery, London, followed by others. By his own admission, his figurative works during this time aren't as well received as his previous ones; this pushes him firmly towards abstraction

**1962**

Has an impressive show of his works in Haddasa Gallery, Tel Aviv. Participates in Commonwealth Exhibition, London

**1963**

Creates an impressive mural for Air India's lounge in Rome; the same year, Dave has a one-man show in a gallery in Rome. An important joint show in Ohio University is followed by another in Devorah Sherman Gallery, Chicago

**1964**

Creates a mural for Air India at Kennedy International Airport, New York. Later, he also does murals for Air India in Sydney and Perth, Australia

**1965**

Makes a mural for The Oberoi, New Delhi. Participates in a prestigious group exhibition with contemporaries like Krishen Khanna, V. S. Gaitonde, Benode Behari Mukherjee, among others

**1966**

Represents India at International Plastic Art Association Conference, Tokyo; participates in Tokyo International Exhibition of Art

**1967**

Executes a mural for Expo '67, Montreal, for its Indian pavilion

**1969**

As part of Gandhi Centenary celebration in New Delhi, a mural is executed by Dave

**Mid-1970s**

Though having worked on woodcuts in the mid-1950s, Dave begins a 'sustained phase' of woodcuts and linocuts, especially colour woodcuts, in a bid to reach out to more people through his art

**1975**

Gold medal from Third Triennale of India. Becomes executive board member for Lalit Kala Akademi, and member of the jury for several exhibitions, including Bombay Art Society, Gujarat Lalit Kala Akademi, Andhra Pradesh Lalit Kala Akademi, Madhya Pradesh Kala Parishad, Rajasthan Lalit Kala Akademi; executive board member of Council for Creative Arts, New Delhi;

**1985**

Awarded the Padma Shri, the fourth highest civilian award of India

**1986**

Sahitya Kala Parishad award for lifelong contribution in the field of fine arts

**1987**

Makes a mural for National Centre for Performing Arts, Bombay

**1990s**

After suffering a 'heart stroke', Dave turns to working in black-and-white on handmade paper and canvas. The calligraphic influence in his work stays while the colour palette is left behind to explore another interesting artistic route

**1997**

'Exhibition of Wood Cuts: Shanti Dave' is held at Atelier 2221 Print Gallerie, New Delhi

**1999**

A solo show, 'Exhibition of Abstract Paintings by Padmashri Shanti Dave' is held within the premises of Holiday Inn, a five-star hotel in Nairobi, Kenya

**2004**

'Exhibition of Graphic Prints: Shanti Dave' is held in Sarjan Art Gallery, Vadodara

**2014**

Paints a work for Jaipur Art Summit



**“WHEN YOUR ART SPEAKS FROM THE SOUL, IT RESONATES VERY POWERFULLY. I HAVE WANTED TO SEEK THE TRUTH THROUGH MY ART. I HAVE WANTED TO PURSUE THE TRUTH OF PAINTING BY PAINTING.”**

**SHANTI DAVE**

As an artist doing extremely well, Shanti Dave was never content with the direction he was heading in. The 1960s proved to be a turning point for Dave when he discovered the encaustic medium. Through trial and error, he perfected the art of mixing turpentine, resin, beeswax and colour pigment to evolve his own unique technique in encaustic. The background is first prepared with oil and then paint, or pigments mixed in beeswax are applied in different ways and consistencies to achieve the desired form and texture.

For someone who believes that a higher spiritual force guides him to paint, Dave's art is mystic. But there's so much more to imagine while viewing his art: there are forms that have a life of their own, balanced against each other, poised (often as though on precipice), playful, tumbling. But what is the source of these huge, lively and vibrant paintings which often seem like the depiction of a bird's eye view of a mysterious land far-far away. Dave has often spoken about his inspiration—his favourite childhood memory—observing the ruined citadel

of an excavated city near the village of Badapura, Gujarat, as a young boy. The silence of the walls, the echoes of the hot winds that blew when he, along with his family, walked for miles to reach a Devi temple and the Sabarmati river, the imposing ramparts of the ruined city, all of them left a lasting impact on young Shanti Dave. Calligraphy also found its way in some of Dave's works. Dave worked as a signboard painter in Ahmedabad for some time and his interest in calligraphy happened then. However, the script that he uses is indecipherable and often serves as a surreal, mystical element.

Shanti Dave creates forms resonating with life, becoming recognisable for their unrecognisable forms. There is, as one observes in his work, a purity within his abstraction that traces a gentle, resonating rhythm through which he tells the stories of life's force. These works of monumental splendour showcase Dave's reach as a freethinking painter and give his canvas—just like his murals—freedom and free range.

# SHANTI DAVE AT ART DUBAI 2019



*Untitled*

Oil and plaster of paris on canvas, 1962

26.2 x 36.2 in. / 66.5 x 91.9 cm.

Signed and dated in English (upper right) 'Shanti Dave / 62'

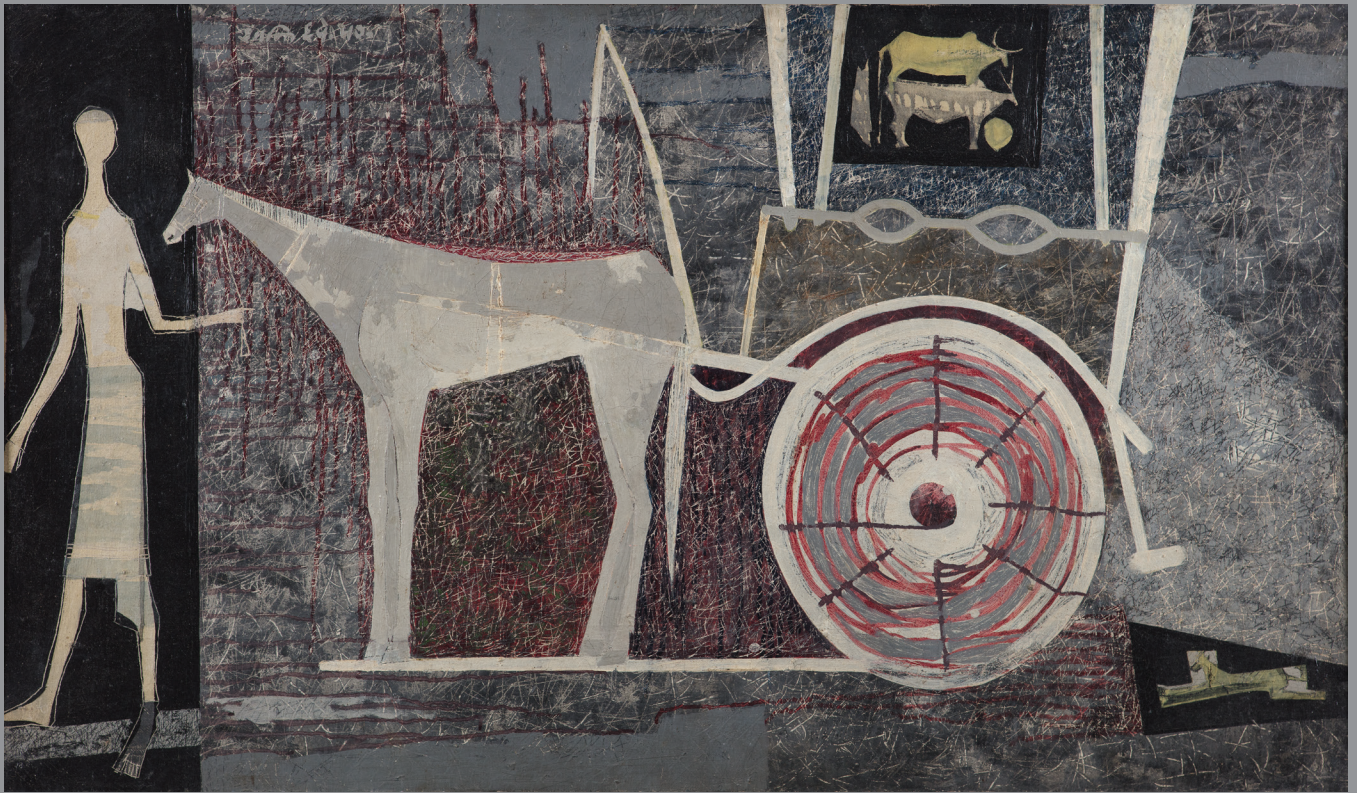




*Untitled*  
Oil and encaustic on canvas, 1973  
43.2 x 23.7 in. / 109.7 x 60.2 cm.  
Signed and dated in English (lower left) 'Shanti Dave / 73'



*Untitled*  
Encaustic and oil on canvas, 1968  
36.0 x 20.0 in. / 91.4 x 50.8 cm.  
Signed and dated in English (centre right) 'Shanti Dave / 68'



**Above**

*Untitled*

Oil on canvas, 1950

25.7 x 43.5 in. / 65.3 x 110.5 cm.

Signed and dated in Gujarati (upper left) 'Shanti Dave / 50'

**Facing Page (a)**

*Untitled*

Ink on paper, 1977

20.2 x 16.0 in. / 51.3 x 40.6 cm.

Signed and dated in English (lower right) 'Shanti Dave / 2/9/77'

**Facing Page (b)**

*Untitled*

Ink on paper, 1977

20.0 x 16.0 in. / 50.8 x 40.6 cm.

Signed and dated in English (lower centre) 'Shanti Dave / 7/10/77'

**Facing Page (c)**

*Untitled*

Gouache, water colour and ink on paper, 1964

8.7 x 31.5 in. / 22.1 x 80.0 cm.

Signed and dated in Gujarati (lower right) 'Shanti Dave / 64'



a.



b.



c.



*Untitled*

Oil, encaustic and enamel on canvas, 1968

50.0 x 60.0 in. / 127.0 x 152.4 cm.

Signed and dated in English (lower right) 'Shanti Dave / 68'

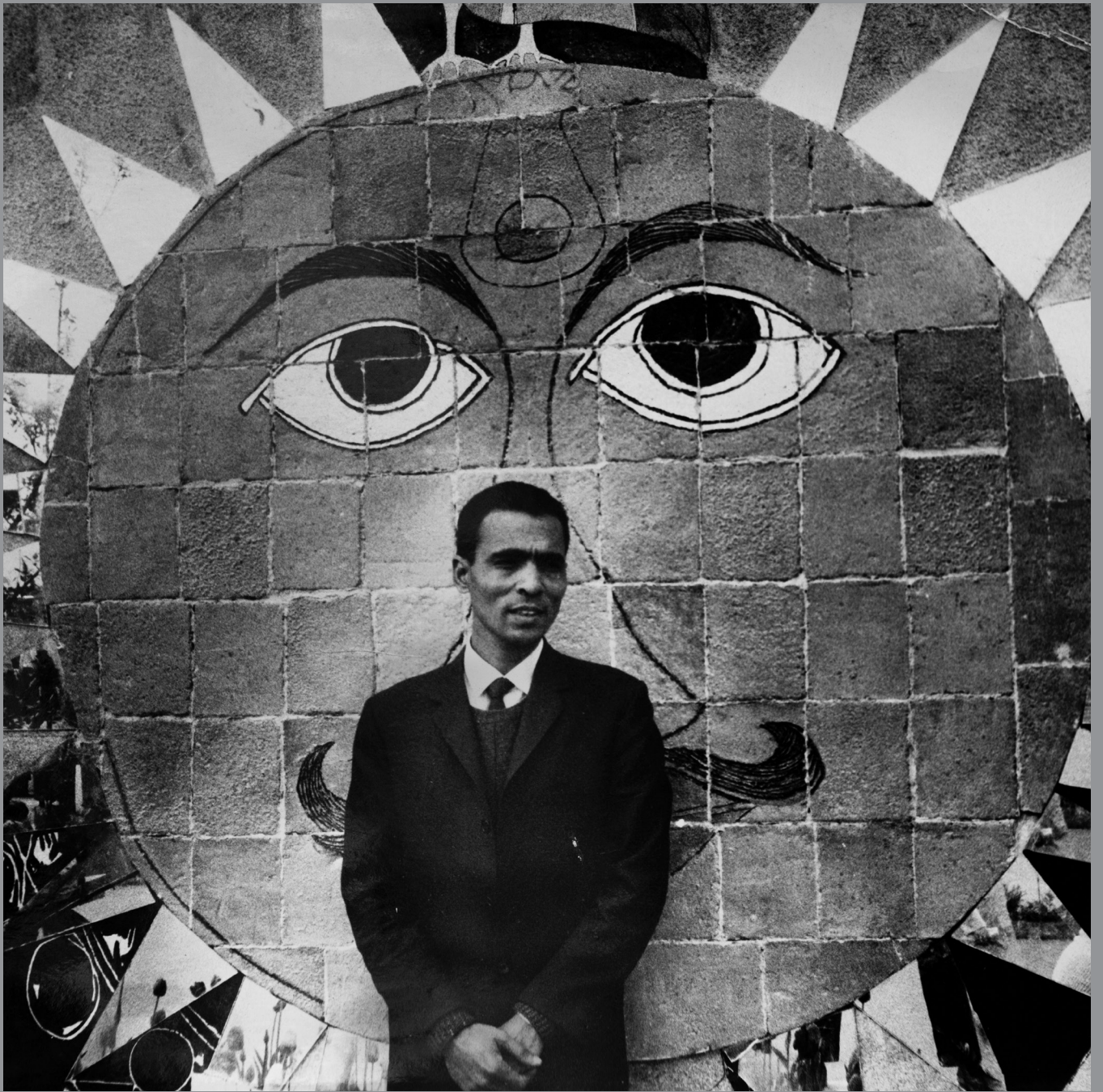


*Untitled*

Oil and encaustic on canvas, 1970

23.0 x 29.0 in. / 58.4 x 73.7 cm.

Signed and dated in English (upper left) 'Shanti Dave / 70'



*Untitled*

Oil and encaustic on canvas, 1968

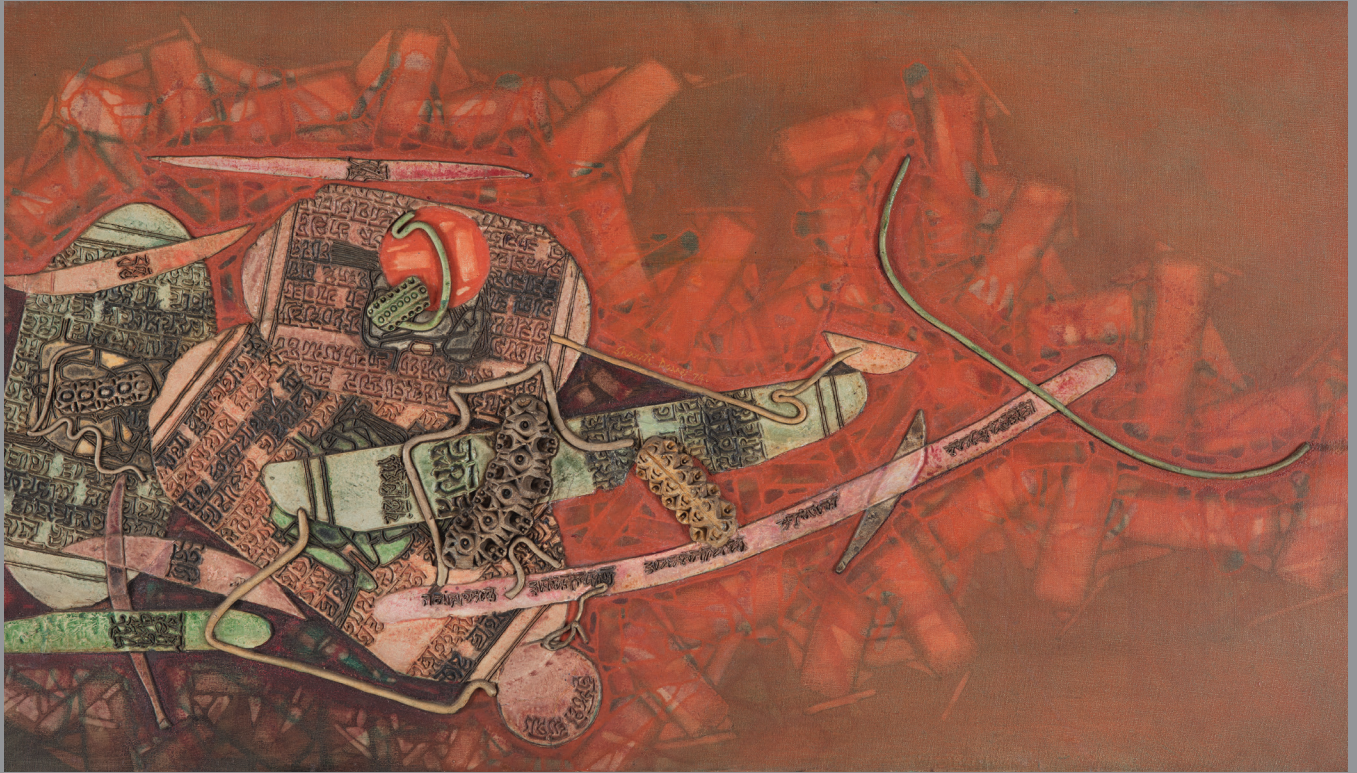
70.0 x 50.0 in. / 177.8 x 127.0 cm.

Signed and dated in English  
(lower right) 'Shanti Dave / 68'

**Facing page**

Shanti Dave poses in front of a mural he designed for Expo '67 in Melbourne, Australia





**Above**

*Untitled*

Encaustic and oil on canvas, 1974  
23.7 x 43.2 in. / 60.2 x 109.7 cm.  
Signed and dated in English  
(centre) 'Shanti Dave / 74'



**Left**

*Untitled*

Oil on canvas, 1960  
16.2 x 31.5 in. / 41.1 x 80.0 cm.  
Signed and dated in English and  
signed in Gujarati (upper right)  
'SHANTI DAVE / 60 / Shanti Dave'





*Untitled*

Oil, enamel and gravel on canvas, 1958

25.2 x 43.7 in. / 64.0 x 111.0 cm.

Signed and dated in Gujarati (lower right) 'Shanti Dave / 58'



Above

*Untitled*

Oil and plaster of paris on canvas, 1962

25.7 x 39.7 in. / 65.3 x 100.8 cm.

Signed and dated in Gujarati (lower right) 'Shanti Dave / 62'

Facing Page

Image Courtesy: Dhoomimal Gallery, New Delhi

COLLECTIONS

Air India International	New Delhi	Gallery 331	Louisiana
The Union Bank of India	New Delhi	Sindin Harris Gallery	New York
Patiala Museum	Punjab	Lord & Taylor	New York
Parliament House	New Delhi	Madhu Mehta	Bombay
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