

**Natvar
Bhavsar Cosmic
Whispers**







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DAG



Natvar Bhavsar Cosmic Whispers

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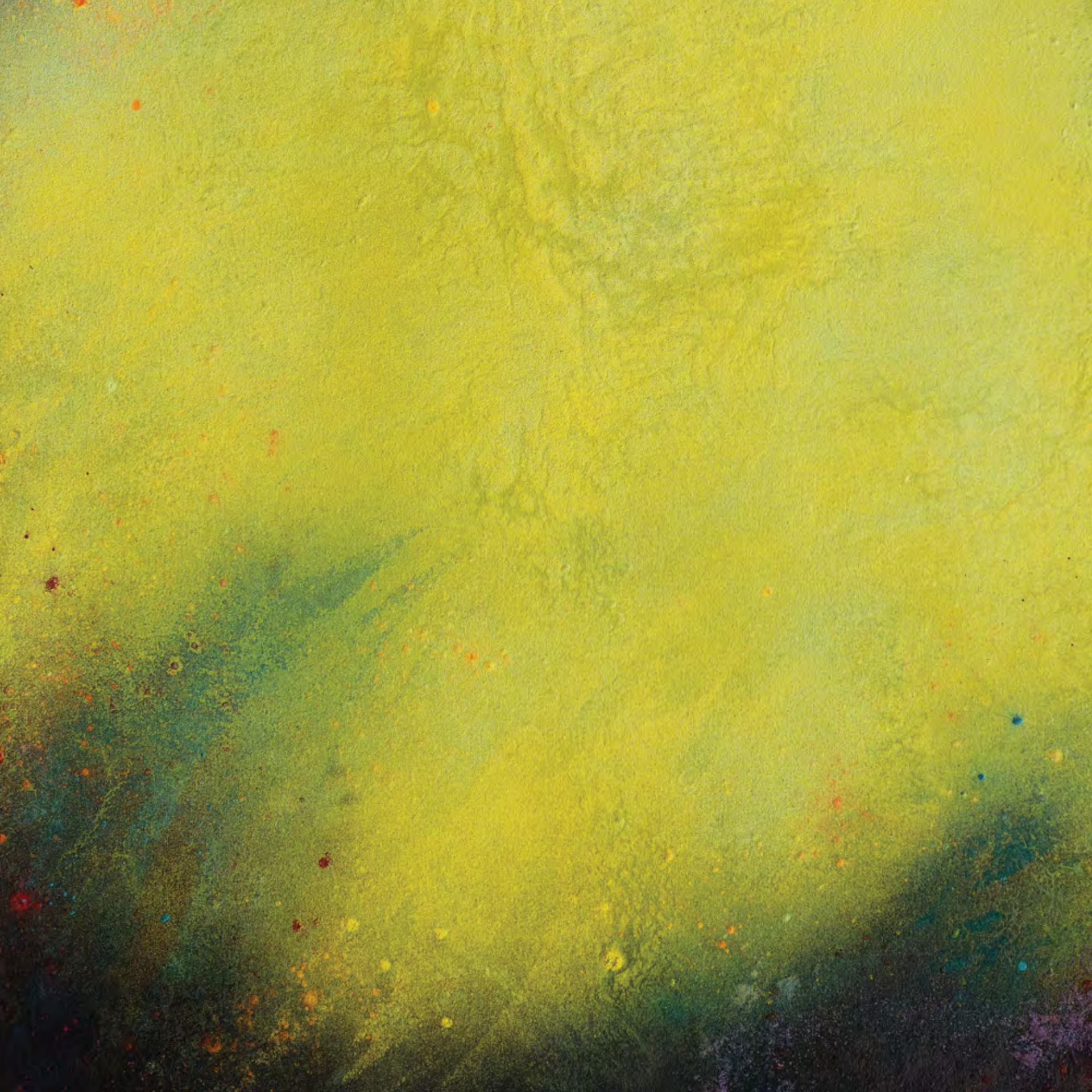
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PREFACE

Natvar Bhavsar's Painterly Legacy

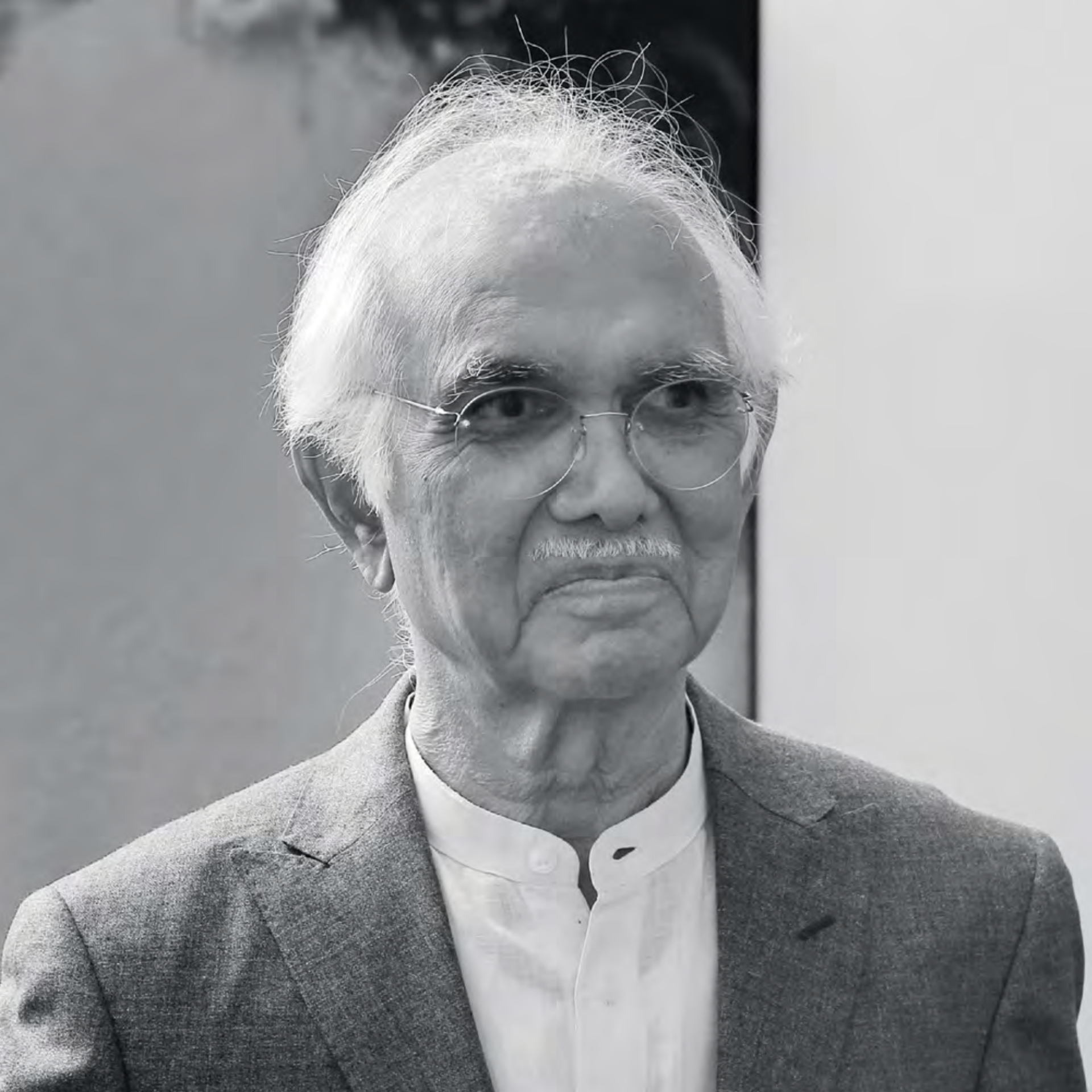
Natvar Bhavsar is *a tour de force* as an artist who has accomplished the seemingly impossible as part of some of the most impressive institutional and corporate collections across a large swathe of the Western world. Having arrived in America in the mid-1960s, Bhavsar carved out a successful career for himself as a colour field abstractionist who took his inspiration from his fellow-painters in New York and Washington, D.C., while remaining true to his roots in India. In New York, where he has lived for the last six decades, Bhavsar has created an enviable career for himself that has resulted in a formidable reputation.

Some years ago, I realised that despite his meritorious success, he had not been shown in India, even though his was a known name among the art cognoscenti. I was determined to correct this anomaly, which resulted in his first retrospective in the land of his birth. 'Homecoming' in Mumbai, in 2017, was a huge celebration of the artist's career and achievements,

and we were able, thereafter, to host his solo booth at Art021 Shanghai Contemporary Art Fair the following year. His unique technique and his use of colour exerts a compelling fascination that has since found him admirers in the Eastern hemisphere and I am delighted that we are now able to represent him with this exhibition of his works from the 1970s onwards.

This is in keeping with DAG's vision of extending and nurturing the legacy of Indian artists around the world, as we have been doing over several years. Through exhibitions, institutional collaborations, and art fair participations, we have been able to share the rich heritage of Indian pre-modern and modern art with audiences worldwide. We hope this Natvar Bhavsar exposition in Dubai gets him the cherished attention he so richly deserves.

Ashish Anand
CEO and Managing Director, DAG



Cosmic Whispers

JESAL THACKER

Colour is new each time

— Roland Barthes

Colour has been the subject of discourse for artists, authors, physicists, philosophers, playwrights and poets for over centuries with its meaning and definition evolving with every expression. Taking on the different capes of each civilisation, colour manifested its own idiom of existence. In the West, it had been an experiment for artists and scientists—an experiment close to the theory of light and energy. Leonardo da Vinci observed that colour does not exist without light and Robert Boyle, a seventeenth-century English physicist, concluded that colours are diversified light. In the East, on the contrary, colour has been attributed to various religious faiths and symbols, sometimes as a coded system of visualisation internalised with ancient sounds to balance the self and the universe, as *chakra* meditation. Or, sometimes, just applying the colour in a structural formation or a geometric design to ward off evil, colour has many religious attributes in the East. It is interesting to note how it is materially external as well as imaginatively internal at the same time. With time, of course, all these dimensions have synchronised into a unifying whole thus attributing to its meaning and existence. And yet, as said by Umberto Eco, decoding colour is not an easy matter.

Natvar Bhavsar's preoccupation with colour begins with

the cultural ethos of village life in India. Born in Gothava (Gujarat), Bhavsar witnessed traditional textile dyeing with heaps of colour and cloth merged to form vertical strips of colour, and, at times, a formless shape of textural mixtures combining material and colour. Bhavsar was surrounded by the vibrancy of an aesthetic synthesis that celebrated life through all forms of art. Although the 1940s was a decade of resistance and freedom for India amidst the brutality of World War II, Bhavsar was enclosed in the cocoon of his village, experiencing the nuances of colour, light, and sound, that form the foundational enquiry of his practice. He moved to Philadelphia, U.S.A., in 1961, to finally settle in New York by 1965. Exposed to the art movements in America, specifically to abstract expressionism and colour field painting, Bhavsar chartered his own idiom, at times reflecting the existing movements, but most times refracting his own experiences of a cultural memory that have been etched into his psyche.

The current series of works, under the exhibition title 'Cosmic Whispers', demonstrates the many nuances of his reflective and refractive experiences of a synthesised cultural memory. Beginning with the impressions of textile dyeing and heaps of colour to the experiences of light seen through motes of dust,



Clockwise from top left:

Natvar Bhavsar at a ceremony organised by the US India Business Council in Washington, D.C. to honour him; Bhavsar's works on display at the DAG exhibition 'Natvar Bhavsar: Homecoming' in Mumbai in 2017; the artist's works at Art021 Shanghai Contemporary Art Fair, 2018; Bhavsar as part of a panel led by Howard Gardner, the Harvard educationist, at the World Economic Forum, Davos, on the seminar, 'Why do we need Art?'

intensified by the festival of colour—Holi—all bound together by a *rasa-bhava* that he experienced through Indian classical music and Ragamala paintings that depict a certain time of the day, a season, or a particular mood. The trend of Ragamala paintings can be traced back to a fifth century text, the *Narada Shiksha*, which explores the relationship between sound and emotion.

A *raga*, literally ‘colouring, tingeing, dyeing’, is a melodic framework for improvisation akin to a melodic mode in Indian classical music. Each *raga* is an array of melodic structures with musical motifs, considered in the Indian tradition to have the ability to ‘colour the mind’ and affect the emotions, the *rasa-bhava*, of the audience. The idea of *rasa* and *bhava* are entwined and form the crux of theories in Indian art, aesthetics and metaphysics—theories that connect the *bhava* (individual emotion) to the supreme essence of beauty (*rasa*) reflected in all animate and inanimate forms of existence. Thus, the continuous experience of beauty (*rasa*) through the channel of emotions (*bhava*) enhances the relationship of the individual with the supreme/universal, of which Indian miniatures are the finest examples of expression and appreciation.

Light does not translate into perspective, shadows, shades, colour or dimension in the Ragamala paintings. Instead, it transforms into a psychological, sensory and psychic rendering of time. There is no direct source of light one can observe; light and time are entwined in a harmonious experience inspired by sound and its emotion, translating colour as a reflection of emotions versus a consequence of a refraction of light. Natvar consciously adapts to this spiritual equation between light, colour, sound and emotion. Each of his paintings or series is an exploration into this relationship that is quantified with the magnanimity of scale the artist adopts, multiplying the sensory impressions to create an elasticity of space that embraces the viewer, spiritually as well as with its material existence.



Top: Natvar Bhavsar with Prime Minister Narendra Modi.

Above: Natvar Bhavsar with artist friends before leaving for the U.S.A. From left to right: Janak Patel, Jeram Patel, Natvar Bhavsar, Kanu Shah, Rashmi Shah, Piraji Sagara, Indra Patel, Kalidas Shah, Banu Shah and Somal Patel.







Dancing Motes of Colour

KISHORE SINGH

In the 1960s, when Indian abstractionists were discovering this new genre, Natvar Bhavsar found himself amidst the colour field artists in America, then at the height of their success. Among the likes of Mark Rothko, Barnett Newman, Clyfford Still, Piero Dorazio and others, Bhavsar soon created a distinctive identity for himself, bagging major exhibitions at leading galleries and museums for his large-format works. Among the most institutionally-acquired artists, Bhavsar established his practice in New York where he continues to live six decades after first arriving in the city.

What sets Bhavsar apart from his peers is a unique technique and way of using colours that lend depth to his abstract compositions. Using organic pigments and alkaloids, Bhavsar sieves dry colours through a variety of tools to build up layers of a dominant field colour surrounded by whispers of colour pigments that result in a constellation of tones and textures.

These parallel universes exhort an exploration that connects his life in America with his memories of growing up in India, its culture and festivities, deep philosophies and celebration of nature.

In keeping with his roots, Bhavsar titles his paintings with words from diverse Indian languages as an ode to the land of his birth. Beyond that, his art is truly global. Over the decades, there have been shifts and transitions in his visual vocabulary but he has remained consistent in the manner he manipulates colour to place it at the centre of his creative process. His art is as deliberate as it is detailed. No other artist has used colour as potently as Bhavsar who is as mindful of its presence as he is of its absence, making him one of the foremost players among the world's leading colour field artists and India's greatest exponent of the possibilities offered by it.

GOMATEE

The name of an Indian river; related to cows

‘India has provided me with ancient roots. In India, you can be simultaneously in the 4th century BCE as in the present, your spirit can experience so many things, learn so many things at the same time and place.’

GOMATEE

Dry pigments with oil and acrylic mediums on canvas, 1990
54.0 x 90.0 in. / 137.2 x 228.6 cm.

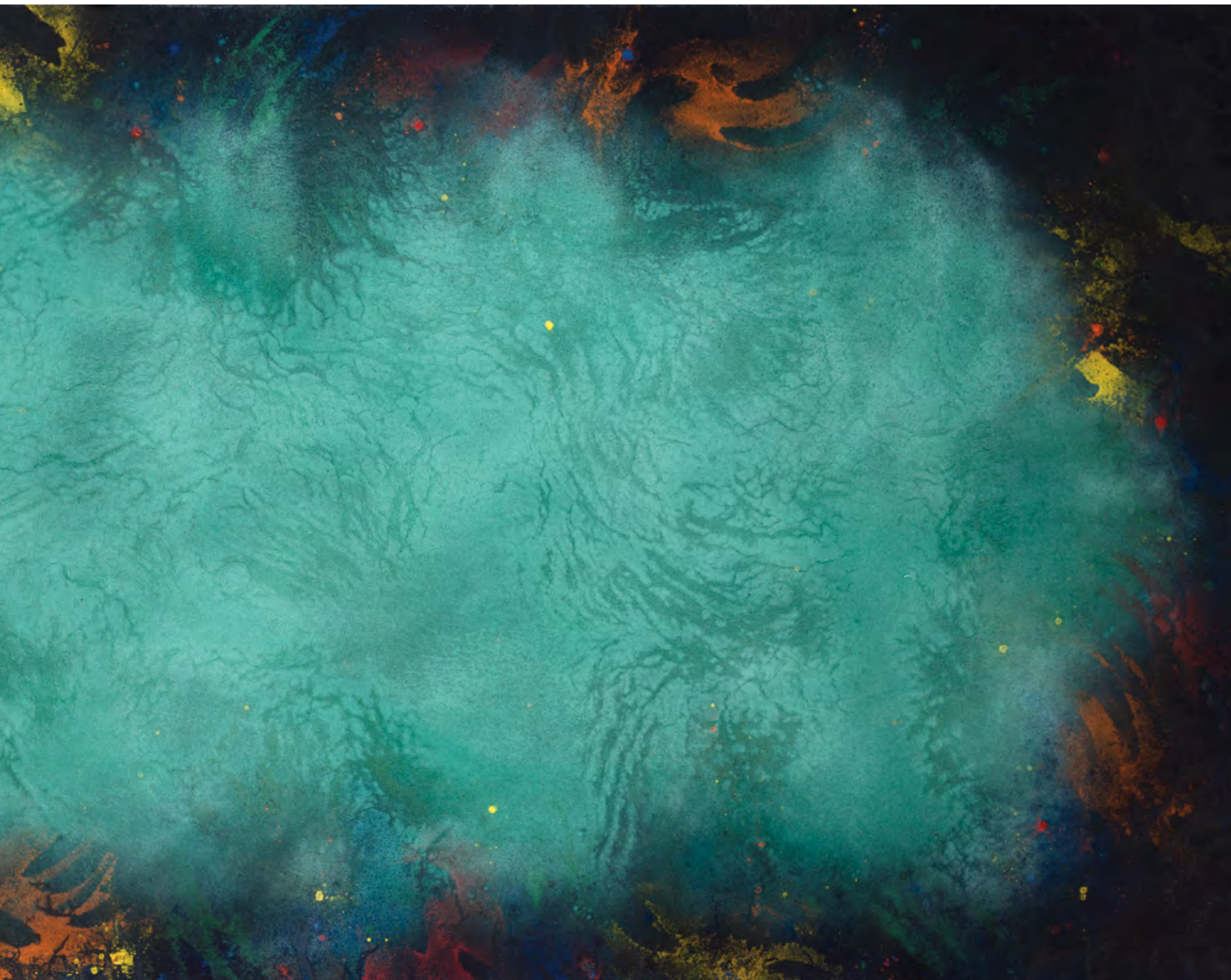
EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18
‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *India’s Rockefeller Artists: An Indo-US Cultural Saga* (New Delhi: DAG, 2017), pp. 137-139 (ill. p. 137)
Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. pp. 137-39









VIBHA

Brightness

‘My search is not independent of the history of art that I have been talking about. I have been touched by art, exhilarated by it, and I want to be on that platform—riding, enjoying, cherishing—on the same level, so my art is not done in a vacuum of isolation.’

VIBHA

Dry pigments with oil and acrylic mediums on canvas, 1992
54.0 x 90.0 in. / 137.2 x 228.6 cm.

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *India’s Rockefeller Artists: An Indo-US Cultural Saga* (New Delhi: DAG, 2017), ill. p. 195

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 155



AARU

Abundance

‘When someone asks me if my art is Indian, I tell them that art is the ultimate freedom. My main focus and search in my practice has been a search for freedom. That is a gift of art I share with everyone on a very humanist level.’

AARU III

Dry pigments with oil and acrylic mediums on canvas, 1977

72.0 x 44.0 in. / 182.9 x 111.8 cm.

Verso: Titled, dated and signed in English ‘AARU iii- 77 / NATVAR BHAVSAR’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 99

MRIDHA

Battle

‘As a young boy, reading and observation was very important to me. I would look at the leaves of a *neem* tree dancing in the breeze in front of me, study its play with light, its relationship with rain and raindrops.’

MRIDHA

Dry pigments with oil and acrylic mediums on canvas, 1980

72.0 x 44.2 in. / 182.9 x 112.3 cm.

Verso: Signed, titled, dated and inscribed in English ‘NATVAR BHAVSAR / MRIDHA / 80 / 72” X 44”’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), pp. 112-13 (ill. p. 113)





a.



b.



C.

MITHUNA

Gemini

'In one canvas, a million things can happen in one moment, and those million things I can hold in my grasp. There should be a dialogue trying to bring forth this aspect in some way, to pinpoint the cause. Why would the physical aspect draw you to the emotional aspect?'

a.

MITHUNA V

Dry pigments with acrylic mediums on paper, 1991

38.0 x 28.0 in. / 96.5 x 71.1 cm.

Signed and dated in English on mount board (lower right) 'NATVAR BHAVSAR / 1991' and titled further down in English (lower right) 'MITHUNA V'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 142

Maitra, Shatadeep, *Indian Blue: From Realism to Abstraction* (New Delhi: DAG, 2021), pp. 226-27 (ill. p. 227)

b.

MITHUNA IX

Dry pigments with acrylic mediums on paper, 1991

38.0 x 28.0 in. / 96.5 x 71.1 cm.

Signed, dated, and titled in English on mount (lower right) 'NATVAR BHAVSAR / 19991[sic.] / MITHUNA IX'

Verso: Signed and dated in English 'NATVAR BHAVSAR / 1991'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 146

c.

MITHUNA XII

Dry pigments with acrylic mediums on paper, 1991

38.0 x 28.0 in. / 96.5 x 71.1 cm.

Signed and dated in English on mount (lower right) 'NATVAR BHAVSAR / 1991'

Verso: Signed and dated in English (twice) 'NATVAR BHAVSAR / 1991'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 150



KETAKEE

Flower used to worship Shiva

‘So if I am not Indian, what runs in my veins? What is Indian then? “Indian” does not mean that we have to use known images and symbols. Indian classical music is totally abstract. And abstract colour can be totally Indian.’

KETAKEE I

Dry pigments with oil and acrylic mediums on canvas, 1977

66.7 x 57.7 in. / 169.4 x 146.6 cm.

Verso: Signed, titled, inscribed, and dated in English ‘NATVAR BHVSAR / ‘KETAKEE’ i / / 66 ½” X 57 ½” / JUNE 77’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), pp. 104-5 (ill. p. 105)

Singh, Kishore, ed., *India’s Rockefeller Artists: An Indo-US Cultural Saga* (New Delhi: DAG, 2017), ill. p. 189

VEERA

Valorous

‘I like silence, I choose solitude. I would climb up on clouds to gaze around me, completely alone, totally aware. This has always been my nature.’

VEERA

Dry pigments with oil and acrylic mediums on canvas, 1977-82
60.2 x 54.2 in. / 152.9 x 137.7 cm.

Verso: Signed, dated, titled and inscribed in English ‘NATVAR BHAVSAR / ’77-’82 / VEERA / 60” X 54”’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), pp. 102-3 (ill. p. 103)





VASOO

Dwelling

‘Art requires a sense of colour. Just like music is about sound—its presence or absence—so art is about colour. I wanted to show the world the colour of the red *bindi*, the particular vermillion, that colour, and how to paint it on canvas, how to look at it and understand it.’

VASOO

Dry pigments with oil and acrylic mediums on canvas, 1997

61.0 x 55.0 in. / 154.9 x 139.7 cm.

Verso: Signed, titled, dated and inscribed in English ‘NATVAR BHAVSAR / ‘VASOO’ / 1997 / 61” x 55”’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), pp. 178-79 (ill. p. 179)

Sandler, Irving, *Natvar Bhavsar: Painting and the Reality of Color* (Craftsmen House in association with G+B Arts International: Australia, 1998), pp. 104-05 (ill. p. 105)

AVANT

Bowed

‘For my entire life I have struggled to get a status which comes from a sense of belonging. Even in terms of what America represents for my art and my career, I have not shied away from accepting India’s importance and role in it.’

AVANT

Dry pigments with oil and acrylic mediums on canvas, 1991

61.2 x 55.2 in. / 155.4 x 140.2 cm.

Verso: Signed, dated, titled and inscribed in English ‘NATVAR BHAVSAR / 1991 / ‘AVANT’ / 61” x 55”’

EXHIBITED

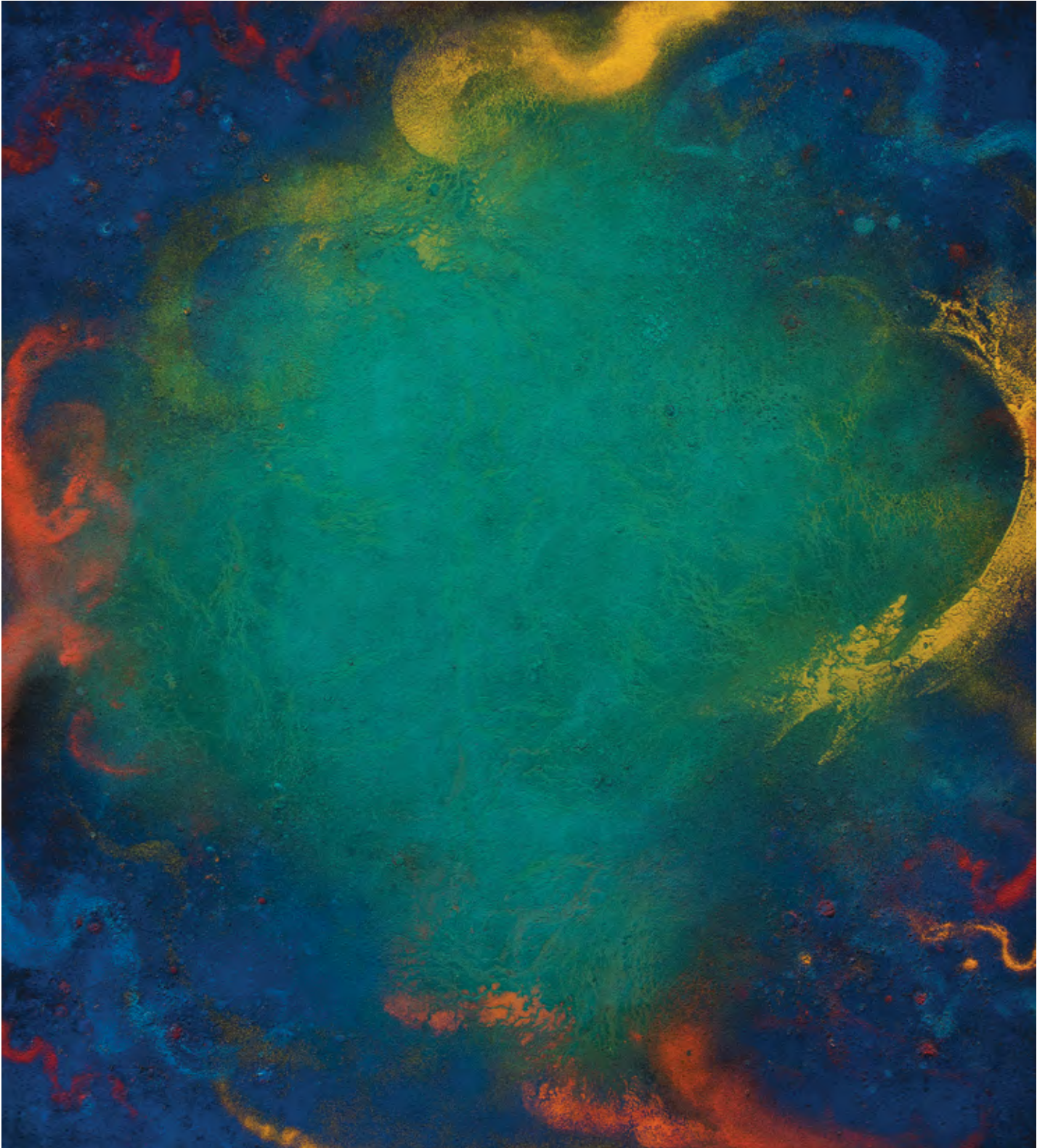
‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed. *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. pp. 140-41





AASWEE

Blessed

‘I am extremely bound with the romance of the land where I was born, even though I have lived mostly abroad. I’ve tried to touch people with my sense about my background with my work. How that romance touches the core of one’s being, that is the spirit I have tried to present and pay homage to.’

AASWEE

Dry pigments with oil and acrylic mediums on canvas, 1998

60.2 x 54.2 in. / 152.9 x 137.7 cm.

Verso: Signed, inscribed, dated and titled in English ‘NATVAR BHAVSAR / 60” x 54” / 1998 / ‘AASWEE’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

‘Natvar Bhavsar: India’s Colour Abstractionist’, DAG booth at Art021 Shanghai

Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 186

TEJUS

Illumination

‘I often observe that after rainfall, every leaf has tiny raindrops, and each raindrop is different, always different—consider the limitless possibilities this offers. This limitless journey powers your wings so you are free to fly. Change is merely a symbol of that journey’.

TEJUS III

Dry pigments with acrylic mediums on paper, 1992

46.0 x 34.7 in. / 116.8 x 88.1 cm.

Signed and dated in English on mount (lower right)

‘NATVAR BHAVSAR / 1992’

Verso: Signed and dated in English ‘NATVAR BHAVSAR / 1992’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), pp. 152-153, (ill. p. 153)









MAYOORA

Peacock

‘Art is in some ways documenting something and in some ways very emotive. There is always an undercurrent that takes you to another place besides yourself, and that is where you have the poetic centre of your being.’

MAYOORA II

Dry pigments with acrylic mediums on paper, 1989-1993

45.7 x 34.7 in. / 116.1 x 88.1 cm.

Signed, dated and titled in English (lower right / on mount)

‘NATVAR BHAVSAR / 1993 / MAYOORA II’

Verso: Signed and dated in English ‘NATVAR BHAVSAR / 1989’

EXHIBITED

‘Natvar Bhavsar: Homecoming’, DAG, Mumbai, 2017-18

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 161

VANARAA
Forest-dwellers

‘When I go to the studio and paint, what is it that keeps me standing on my feet for ten hours? Is it that I am hooked to it—is it like a drug to me? Or is it really an inspiration? If I had the choice, I would not sleep; I would probably not breathe! That kind of excitement—what is it?’



VANARAA VI

Dry pigments with acrylic mediums on paper, 1996

14.5 x 13.7 in. / 36.8 x 34.8 cm.

Signed and dated in English on mount board (lower right)

'NATVAR BHAVSAR / 1996'

Verso: Signed and dated in English 'NATVAR BHAVSAR / 1996'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18

'Natvar Bhavsar: India's Colour Abstractionist', DAG booth at Art021
Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 172



VANARAA VII

Dry pigments with acrylic mediums on paper, 1996

14.7 x 13.7 in. / 37.3 x 34.8 cm.

Signed and dated in English on mount (lower right)

'NATVAR BHAVSAR / 1996'

Verso: Signed and dated in English 'NATVAR BHAVSAR / 1996'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18

'Natvar Bhavsar: India's Colour Abstractionist', DAG booth at Art021
Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG, 2017), ill. p. 172



VANARAA IX

Dry pigments with acrylic mediums on paper, 1996
14.5 x 14.0 in. / 36.8 x 35.6 cm.

Signed and dated in English on mount (lower right)
'NATVAR BHAVSAR / 1996'

Verso: Signed and dated in English 'NATVAR BHAVSAR / 1996'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18
'Natvar Bhavsar: India's Colour Abstractionist', DAG booth at Art021
Shanghai Contemporary Art Fair, Shanghai, 2018

LITERATURE

Singh, Kishore, ed., *Natvar Bhavsar: Homecoming* (New Delhi: DAG,
2017), ill. p. 173



VANARAA X

Dry pigments with acrylic mediums on paper, 1996
14.7 x 13.7 in. / 37.3 x 34.8 cm.

Signed and dated in English on mount (lower right)
'NATVAR BHAVSAR / 1996'

Verso: Signed and dated in English 'NATVAR BHAVSAR / 1996'

EXHIBITED

'Natvar Bhavsar: Homecoming', DAG, Mumbai, 2017-18
'Natvar Bhavsar: India's Colour Abstractionist', DAG booth at Art021
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LITERATURE

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Natvar Bhavsar

B. 1934

Natvar Bhavsar is an abstractionist known for his colour field paintings, working on large canvases with pigments made of natural and organic materials.

Born in an educator's family on 7 April 1934 in a small town in Gujarat, he studied to be a drawing teacher and began his career in Chanasma. He then joined the C. N. School in Ahmedabad for its five-year diploma course in art offered by Sir J. J. School of Art; simultaneously, he continued to study for his master's in teaching art.

As a twenty-seven-year-old, Bhavsar learnt about the possibilities of further education from a class fellow's father and enrolled at the Philadelphia Museum College of Art to study industrial design, but once there, changed course to study painting at the Tyler School of Art, Temple University. Here, he met Janet Brosious, an artist and art educator; they would later marry in 1978. In 1970, he had his first show at Max Hutchinson Gallery, New York.

His paintings invariably have an Indian title, linking his works closely to the land of his birth and youth, and they often address subjects or myths familiar to those from India—whether in a literal or abstract sense. 'Bhavsar is at once a thoroughly American painter and product of Indian culture,' Carter Ratcliff, art writer, said of him. Well established and widely appreciated, Bhavsar lives and works in New York.



Top: DAG's newly launched flagship gallery on Janpath, New Delhi.

Above: The inaugural exhibition at DAG's galleries at the Taj Mahal Palace, Mumbai.

About DAG

India's most respected art company began its journey not as an art gallery but as an art institution right from its very inception, choosing to build up a formidable inventory of works by Indian artists from the nineteenth century onwards. In acquiring artists' studios and estates, it paid homage to their legacy and created a large pool of twentieth century artists and artworks that, taken together, tell the story of Indian art through iconic exhibitions curated to provide art historical overviews and document India's tryst with modernism.

In the almost three decades since DAG's foundation, the Indian art world has seen far-reaching changes in which the company has played a stellar role. Its pathbreaking exhibitions have brought to the fore important artists neglected through the passage of time. It has documented critical art movements and collectives. New generations of art lovers have been able to reclaim the inheritance of forgotten masters thanks largely to support from DAG through curations at its galleries as well as participation in international art fairs and support to biennales and other art-related events and collaborations. These include critical alliances with museums and cultural institutions in India and abroad.

At the heart of DAG's programming is an ongoing research

curriculum responsible for lending support to art writers and curators, a rigorous publishing calendar with an impressive library of books that document Indian art history, workshops to engage the public—particularly school children and the specially-abled—in art-related workshops, commissioning of videos and films in relation to artists and their work, and engagements with artists, critics and the art community at large. DAG's contribution to the understanding and dissemination of Indian art remains without parallel.

An important aspect of DAG's collaborative efforts has been to work with institutions and museums, whether through the loan of its works for the purpose of exhibitions, or for establishing comprehensive public-private museum exhibitions such as those it had undertaken at Delhi's Red Fort (*Drishyakala*) or Kolkata's Old Currency Building (*Ghare Baire*) with Archaeological Survey of India. Set up as museums, these exhibitions ran for periods of three years and two years respectively and had an amazing response from viewers. DAG has also run exhibition programmes with the National Gallery of Modern Art, the Bhau Daji Lad Museum in Mumbai, as well as at Jawahar Kala Kendra in Jaipur, the Lalit Kala Akademi in Chandigarh, and other important institutions.

DAG's galleries are located in Mumbai, New Delhi, and New York.







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