

An abstract painting featuring a central figure of a bird, possibly a parrot, rendered in yellow and green tones. The bird is depicted in a dynamic, almost dancing pose, holding a guitar. The background is a complex, textured composition of dark, earthy tones (browns, blacks, greys) with vibrant splashes of red, green, and blue. The overall style is expressive and modern, with visible brushstrokes and a sense of movement.

AN EXHIBITION OF PAINTINGS
SPEAKING
THROUGH
COLOURS

REKHA
HEBBAR
RAO



An Exhibition of Paintings

Speaking
Through
Colours

Rekha Hebbar Rao

Curated by Jyotirmoy Bhattacharya

22nd March - 30th April, 2025



60/2C, 3rd Floor, Yusuf Sarai, Aurobindo Marg,
Indian Oil Complex, New Delhi - 110016



REKHA HEBBAR RAO



An abstract watercolor border runs along the top and left edges of the page. It features vibrant washes of orange, yellow, and blue, with some areas appearing more saturated and others more translucent, creating a layered, artistic effect.

Curator's Note

SPEAKING THROUGH COLOURS

Life on this earth involves more than just humans who inhabit it. It exists in everything around us, from a tiny sapling growing by the roadside to the rainwater that nourishes it and the sun that helps it grow. Over time, we have witnessed nature evolve alongside us. It has provided us with invaluable gifts; however, every day, it is mutilated in the name of civilisation. These harsh realities make me long for a time when nature was truly loved, respected, and worshipped. In those days, humans were aware of the power that nature holds — capable of giving us life as well as causing destruction. All living beings embody the love and care of the earth and help move us forward.

Today, we are living in the middle of extreme polarities. On one side, there are those who dedicate their lives to preserving and protecting the environment, striving to reverse the damage inflicted upon the earth. On the other side, there are those who continue to exploit the earth with little regard for the consequences. Every explosion that scars the earth, every oil spill that suffocates marine life, and every wildfire that turns lush landscapes to ash is a reminder of the damage we inflict. However, we still have hope for this planet, if we can rekindle the ancient respect for nature, if we can once again see the earth not as a resource to be consumed but as a home to be cherished, we may still be able to mend our relationship with the natural world.

This sensibility is the essence of artist Rekha Hebbar Rao's artworks. Her artistry is a delicate symphony of emotion, memory, and impressionism. She does not confine herself to a singular theme; instead, her works breathe with the quiet innocence of observation, deeply infused with the influences that have shaped her journey. Her art speaks in a deceptively simple language, yet each stroke carries a weight of aesthetic depth and quiet contemplation. The world around her, its rhythms, its fleeting moments of beauty have always been her greatest muse. Yet, beyond all, her most profound inspiration remains her father, the legendary K.K. Hebbar. His ideals, teachings, and artistic sensibilities have been like an invisible hand guiding her, nurturing her evolution as an artist. Growing up surrounded by intellectuals, renowned artists, and cultural connoisseurs, Rao imbibed an intrinsic understanding of creative expression. These experiences did not just shape her thoughts; they allowed her to weave them into the very fabric of her paintings.

Her artworks encapsulate a lost era, a realm where time lingers and artistry is untainted by haste. They evoke a melody, soft yet profound where the soul finds solace in colours and forms. One can almost compose poetry while standing before her canvases, immersed in the rustic serenity they exude. Her paintings whisper of a world untouched by commercial chaos, a rural simplicity that feels both nostalgic and eternal. In a world that often rushes past beauty, Rekha Hebbar Rao's art stands as a testament to the profound and the poetic—a quiet reminder of the deep-rooted truths that transcend time, offering a rare and joyous refuge for the soul. This distinctive quality sets her apart as a unique figure in the contemporary art world.

-Jyotirmoy Bhattacharya



THROUGH THE PRISM: AN INSIGHT INTO THE ARTISTIC PERSPECTIVE OF REKHA HEBBAR RAO

On view from March 22nd through April 30th 2025, Rekha Hebbbar Rao's solo exhibition with Art Magnum, curated by Jyotirmoy Bhattacharya, presents a selection of her works from the 90s to her latest, tracing her journey both as an insider in the art world and as an outlier observing the world through her prism of gentle colours.

Rekha's lineage is impeccable as the daughter of K. K. Hebbbar (1911-1996), a masterful artist and art educator. She grew up in Mumbai under the watchful eyes of her father, whose encouragement towards the art world came in the form of birthday gifts—colouring pencils and paints. Of her three siblings, Rekha was the only one who became an artist, absorbing all the art discussions her father and his contemporaries had within their home.

What made the young Rekha paint? She began drawing at the age of four, and her growing collection of sketches was meticulously curated by Hebbbar, who periodically sorted through them, discarding some and preserving others. Her first work—titled by her father as 'First Painting by Rekha, 1951'—was given to the Times of India's art critic Rudy von Leyden, who offered to pay Rs 5 for it but Hebbbar refused, saying that Rekha need not learn about buying and selling at such a young age!

In a casual conversation, Rekha reminisced about her overpowering urge to paint simply because it brought her joy: I remember coming back from school, flinging my bag aside, and sitting down to make a painting. Her father would look at her works and nod, offering no critique except to encourage her to keep painting. Artist friends—including N. S. Bendre, K. G. Subramanian, F. N. Souza, and P. T. Reddy—would often visit her father, inevitably discussing the art scene in Mumbai and across the country. Hebbbar himself, with unfailing enthusiasm, attended art exhibitions every week. Immersed in such an environment, Rekha's world throbbed with art, and her mind teemed with compositions waiting to take shape on canvas or paper.





Cotton Combing, Acrylic & Oil on Canvas, 36" X 36" (1) & 36" x 48"(2), Diptych, 2009

Rekha Hebbar's promising debut

By THE ART CRITIC

A young artist of promise always brings a freshness of approach to style and subject. And in the case of Rekha Hebbar there has been a continuous enthusiasm to paint ever since childhood, which has happily sustained her quest for meaningful self-expression.

At the deluge of history exhibitions, she has 16 paintings on show—a selection of work from the age of 10 to 20 years. Perhaps it would have been advisable not to have had so many exhibits in a row.

At the same time it helps to study Rekha's progress over the years. The pictures, the oil on paper, the painting No. 11 (1952-53) and No. 12 (1953-54) reveal Rekha's growth and her maturity and self-awareness.

Rekha's paintings are not only good. There is a quality of being in her work. She is a girl who is a painter. At the same time, she has a sense of being a girl who is a painter. She is a girl who is a painter. She is a girl who is a painter.

As it is, she tells us that she has not to follow a path and that she is not a painter. She is a girl who is a painter. She is a girl who is a painter.

Emphasis on colour

Rekha's work, especially her oil paintings, has a strong emphasis on colour. She has a sense of being a girl who is a painter. She is a girl who is a painter.

The three main themes of her work are the human figure, the landscape, and the still life.

In the human figure, she has a sense of being a girl who is a painter. She is a girl who is a painter.

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“A young artist of promise always brings a freshness of approach to style and subject. And in the case of Rekha Hebbar there has been a continuous enthusiasm to paint ever since childhood, which has happily sustained her quest for meaningful self expression.”

- The Indian Express Corresponds

January 6, 1969

One of her father's friends, M. F. Husain, keenly observed her artistic growth. Rekha recalled an incident from 1988 when she was exhibiting her works at Jehangir Art Gallery, Bombay (now Mumbai). Husain walked in, swinging his brush-headed cane, while she was at the Samovar restaurant next door with friends, unaware of his visit. Later, she learned that he had picked up a small painting and left. After a few days, he visited her father's Kalanagar studio and left an envelope for her, saying it was payment for the brinjals he had bought from her. Curious, her father handed her the envelope when she visited Kalanagar. Inside, she found Rs 500—a princely sum in those days—for a small painting on paper titled 'Still Life with Brinjals'!

How much of her father—who combined the ethos of classical Indian art with Western techniques—is reflected in Rekha's works? This question is best answered by the late artist Yusuf Arakkal, a luminary in the field and her contemporaries. In the book *The Expediency of Colour* (Kaveri Ponappa), he noted: Very often, it is taken for granted that artists' children follow in their parents' footsteps to build their



Cotton Wrap Reel, Acrylic & Oil on Canvas, 36" x 60", 2009

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Rekha Rao's cityscapes offer a subtle yet sure reminder of today's urban chaos. The diverse mixture of art offers wonderful opportunity to view contemporary art that is a fine blend of distinct techniques, styles and compositions by leading artists.

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- Nalini S Malaviya



December 18, 2004

careers. But in the case of Rekha Hebbar Rao, one must view her work in a different context. Though she has taken the same path her illustrious father tread, she has carved her own way—one often fraught with challenges. If one analyses her works and her approach, it is evident that her philosophy and attitude are very different from her father's, who incidentally was also her mentor. She realised early on that for an artist, it is crucial to find a personal identity and direction to build an individual artistic career.

Finding one's artistic language takes years of consistent work, Rekha remarked in a freewheeling conversation in her home office. Like many artists, she draws inspiration from a variety of sources.



Land Mosaic, Acrylic & Oil on Canvas 48" x 48", 2016



Weaving, Acrylic & Oil on Canvas, 48" x 36"

She admires Matisse for his "brilliant use of colours," Willem de Kooning, Howard Hodgkin, and Anselm Kiefer for their "singular way of seeing things on our planet," K. G. Subramanian for his "playful use of colours and narrative idioms," G. R. Santosh for his "philosophical wisdom," and Jogen Chowdhury for his "rich lines and forms." She also acknowledges her contemporaries, such as Yusuf Arakkal, S. G. Vasudev, R. B. Bhaskaran, and Achuthan Kudallur, for their methods of renewal—exploring new artistic possibilities without succumbing to mere novelty. Additionally, she admires Arpana Caur for her "sympathy for the downtrodden and her successful integration of folk elements into her canvases."

Two paintings stand out to her as profoundly impactful: *The Death of a Pope* (1962) by F. N. Souza—"a powerful satirical painting questioning Pope Pius XII's handling of the Holocaust"—and Hebbar's *Nagamandala* (1986), which features a looming cobra. Describing *Nagamandala*, she said: The man possessed by the cobra spirit is shown with a bunch of areca nut flowers. As you gaze at the painting, you feel the vibration of the person praising and abusing the snake, with drums beating loudly. This dichotomy between reality and mysticism is hard to explain.

Artists find inspiration in diverse sources. Some, like Claude Monet and Pablo Picasso, were inspired by nature; others, like Frida Kahlo and Amrita Sher-Gil, by social environments; and still others, like Edgar Degas and Paul Gauguin, by communities. Most artists draw from different inspirations at different stages of their journeys. Rekha can be likened to an observer of the world around her, conveying her perceptions subtly through her gentle use of forms, symbols, and especially colours. She has remained true to this approach since childhood—when she once depicted a fast-scurrying snake as a creature with a hundred legs—through to her present-day commentary on Bengaluru's lakes and long-standing customs still practised today. What has changed, however, is the entry of worldliness into her narrative.



Summer Day, Acrylic & Oil on Canvas, 36" x 48", 2023



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With little hesitancy In mind and slightly unsure of her conclusions, Rekha takes a step forward in her artistic career, The doubts that make her wary do not, however. affect her art for they are natural In feeling one's steps in new terrain. What matters is that she seeks fresh ground, to valid purpose.

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- The Indian Express Corresponds

February 12, 1971

She reflected: I am at this stage of life when every day reveals the drama of living in varied ways. The turbulence and chaos around me, and the inexplicable resilience of our people, amaze me. The childhood innocence is gone, but my passion for speaking through colour remains undiminished.

In the book *The Expediency of Colour*, Kaveri Ponappa writes: For Rekha, painting is inevitable, all other compulsions and pressures are secondary. If we look at a representation of her works from the late 80s to the present, all her painterly preoccupations and intellectual concerns are there... There is an unacknowledged spiritual element in recognition of the interconnectedness of all living beings, which expresses itself in Rekha's works and there is a concern at the deep and lasting



Patchwork Quilt, Acrylic & Oil on Canvas, 36" x 48", 2024



Untitled, Acrylic & Oil on Canvas, 36" x 36", 2009

ravages we make on nature... Her strong interpretation and mastery of colour, combined with often recognisably Indian themes have transcended all cultural boundaries, finding a particularly strong response among international collectors...

Colour, a defining element in her oeuvre, manifests in a spectrum from striking opacity to ethereal translucence, each hue a calculated resonance of emotion. She describes herself as a colourist, skillfully using a minimal palette to achieve maximum effect. The colour red appears unconditionally in most of her works—a colour she likes “for no particular reason, just as one some may like it hot and some may like it cold!” Describing her process, she explained: When I paint, I visualise in colours, and they are dictated by the thought that inspires me to take up my brush. Describing Rekha as a colourist, Pheroza Godrej, a collector of her works, notes: Rekha has been gifted with a penchant for colours, her favourites being earth colours and she uses splashes of brilliant and vivid hues with insightful maturity.

Finally, how does the artist view art and its creator? Rekha stated: For me, a work of art—be it a painting, drawing, or sculpture—that stays in my mind forever is more valuable than the artist who created it.

-Jayanthi Madhukar



The Thirsty Coucal (Crow Family Red Wings), Acrylic & Oil on Canvas, 48" x 36", 2024





Untitled,
 Acrylic & Oil on Canvas
 ← 36" x 36"

Untitled, Acrylic & Oil on Canvas, 36" x 36", 2008



Untitled, Acrylic & Oil on Canvas, 36.5" x 24", 2025



Hope, Acrylic & Oil on Canvas, 30" x 30", 2004

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The gestural marks and blots or stains of colour in her paintings depend ultimately on the memories of things seen, memories sunk deep in the unconscious, overlaid, transformed assimilated to a painter to lose all contact with the visible world.

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- P. N. Mago

Patriot NEW DELHI



March 19, 1993



At the Well, Acrylic & Oil on Canvas, 30" x 30"



Bangle Seller, Acrylic & Oil on Canvas, 30" x 24", 2014



Devika, Acrylic & Oil on Canvas, 30" x 30", 2009



Destroy Nest Made of Arrows, Acrylic & Oil on Canvas, 24" x 24"



Superman II - Rama's Ring, Acrylic & Oil on Canvas, 24" x 24", 2009



Gandharva, Acrylic & Oil on Canvas, 18" x 18", 2014

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To remedy this, her solo show “fly like a bird: birds in contemporary Art” hopes to soar in the wings of her colourful palette. The worm and cozy ambiance of the gallery is now enhanced with Rao art works.

Essentially, this artist is a colour. Rao thinks in colours and semi-abstracts. This time it is about birds.

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- Jayanthi Madhukar



April 24, 2015



Meditation, Acrylic & Oil on Canvas, 15" x 15", 2015

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The topic of urbanisation features in the series; in her hands it becomes a pleasant study. No dramatisation. Only suffused and subtle statements. "Why delve on the gory just because there is a grim statement to make?" she asks. At that instant, you may just want to nod and agree with her. "Her works have a meditative quality, soft and peaceful," curator Jyotirmoy Bhattacharya points out. We see the salt pans, a delicately suggestive acrylic on paper work, lit with magenta hues - "search for the bird," the artist prompts. We do. It's a small form suggested within the magenta. There is the Good Feed showing birds pecking at fish drying on a beach in Mumbai, but there are also dead birds in A City Inflicted showing that not all is well in the city.

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- Jayanthi Madhukar



Salt Pans (Bassin), Acrylic & Oil on Canvas, 24" x 24"



Gulmohar, Acrylic on Paper, 22" x 30", 2022



Waiting for Prey, Acrylic & Oil on Canvas, 15"x 15"



At Dusk, Acrylic on Paper, 21" x 29", 2001



Festival, Acrylic on Paper, 22" x 30", 1994



December 18, 1987

“ Though Rekha's canvases present an element of abstractness in their formulative base, in reality, they are subdued. Even those canvases that dealt with the problems of the deprived children and the deteriorating environment, the artist proved her efficiency by using a pleasing blend of colour and form. In order to achieve this blend of forms, Rekha did not adhere to linear style, but used patchy segments of colours interlaced to produce harmonious effects.

- Yusuf Arakkal



Tree, Acrylic on Paper, 30" x 22", 1994



Vat Purnima, Acrylic & Ink on Paper, 29.5" X 21", 1998



Sea Rock, Acrylic on Paper, 29.5" x 21.5", 1995



Nandi, Acrylic on Paper, 30" x 22", 2018



The Banyan Tree (Offering), Acrylic on Canvas, 96" x 71", 2023

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A fairly substantial part of her series this time was devoted to the Chipco movement. Giant trees divided her big canvases, often about to be felled or already shorn of their limbs. These mute monuments to man's desecration of nature are naturally painted in sombre colours.

The drive towards afforestation has been checked in many regions by political manipulation. Rekha looks at it from the point of view of a nature-lover. In a work called Roomerang she stresses the novel idea that nature does not suffer such destruction silently, that it pays you back in the same coin.

- Gaurang Desai

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Vat Purnima, Acrylic on Paper, 29.5" x 21", 2013



Celebration, Acrylic on Paper, 21.5" x 30", 1994



Under the Banyan Tree, Acrylic on Paper, 29" x 21", 1994



Boats, Acrylic on Paper, 30" x 22", 1996



Bird Sanctuary, Acrylic & Oil on Canvas, 36" x 48", 2014







Foam & Froth, Acrylic & Oil on Canvas, 48" x 48", 2018

← Sands of Time, Acrylic & Oil on Canvas, 48" x 48"(1) & 48" x 48"(2), Diptych



Then & Now, Acrylic on Canvas, 36" x 48", 2008



Untitled, Acrylic & Oil on Canvas, 20" x 20"



Wakeup Call, Acrylic & Oil on Canvas, 48" x 36"

REKHA HEBBAR RAO

Born 1947

Rekha Hebbar Rao studied painting under her eminent artist father K K Hebbar and holds a post graduate in History, Bombay University.

Solo Exhibitions



- 2023 Bharat Space Gallery, Gurugram
- 2021 Gallery Time & Space, Bangalore
- 2019 Bengaluru International Center, Bengaluru
- 2015 Gallerie De'Arts, Barton Centre, Bengaluru
- 2009 Gallery Time and Space, Bengaluru
- 2006 Gallery Sumukha, Bengaluru
- 2006 Cymroza Gallery, Mumbai
- 2006 Forum Gallery, Chennai
- 2001 Jehangir Art Gallery, Mumbai
- 2000 Gallerie Renaissance, Bengaluru
- 2000 Sans Tache Gallery, Mumbai
- 1996 Jehangir Art Gallery, Mumbai
- 1995 Cymroza Gallery, Mumbai
- 1993 Dhoomimal Gallery, New Delhi
- 1992 Jehangir Art Gallery, Mumbai
- 1988 Jehangir Art Gallery, Mumbai
- 1987 Sakshi Gallery, Chennai & Bengaluru
- 1986 Gallery Nidus, Sydney, Australia
- 1985 Gallery Unverzagt, Germany
- 1985 Gallery K, Geneva & ICCR sponsored show at Bonn Centre, Jehangir Art Gallery, Mumbai
- 1982 Urja, Gallery, Baroda, and Jehangir Art Gallery, Mumbai
- 1981 Dhoomimal Gallery, New Delhi
- 1975 Gallery Chemould, Mumbai
- 1973 I. Serisawa Gallery, Los Angeles, USA
- 1971 Gallery Chemould, Mumbai
- 1969 Jehangir Art Gallery, Mumbai



Group Exhibitions

- 2025 GalleryG, Bangalore
- 2024 CCPA, in aid of Cancer patients, Cymroza Gallery
- 2023 Rig Veda Art Gallery, London
- 2018 Gallery Revees, Bengaluru
- 2017 50 Years of Karnataka Contemporary Art
- 2016 Gallery Ganges Eternal, Bengaluru On High Ground of Indian Art. Eastern and Southern Dimension, Curator Soma Das
- 2015 In the Light (ness) of Being, Kanoria Centre for Arts, Ahmedabad Art Mantram, Bengaluru | Show by artists, Art Camp, Jaipur, ICCR sponsored | Galerie Renaissance, Artists Without Boundaries, Bengaluru | Gallery Kalakriti, Hyderabad
- 2014 Deccan Hues, organized by Suruchi Art Gallery, Noida. UP
- 2008 The Noble Sage Gallery, London, UK | Point-of View Gallery, Mumbai | Delhi Art Summit Fair, Gallery Cymroza | Delhi Art Summit Fair Dhoomimal Gallery | Galerie de Belas Arts, GOA | Gallery Kalakriti, Hyderabad | Galerie Sara Arakkal, Bengaluru
- 2007 The Noble Sage Gallery, London, UK | Galerie de Belas Arts, GOA | CCPA, in aid of Cancer patients, Cymroza Gallery
- 2006 Cymroza Gallery | HARMONY show, Mumbai | CCPA, in aid of Cancer patients, Cymroza Gallery
- 2006-14 Galerie Sara Arakkal, Bengaluru
- 2005 Gallery Sumukha, Bengaluru
- 2005 Concern India art auctions, Mumbai
- 2004 'Drishti' Show organized by LICICI Bank, at LKA Reg. center Chennai, Curator Radha Venuprasad | CHIVAS ARTALIVE, Bengaluru, Mumbai, Curator Poonam Sarin | The Feminine Eye, Galerie Sara Arakkal, Bengaluru
- 2003 Gallery Sumukha, Bengaluru | OSIAN's, auction of contemporary Art, Curator Neville Tuli, Mumbai
Art for CRY, Mumbai
- 2002, '01 Concern India art auctions, Mumbai
- 2000 Crimson the Art Resource, Mumbai
- 1999 Women for WISE, auction conducted by 'Christies', Mumbai
- 1998 WINDOWS for NAB, auction conducted by Sotheby's, Mumbai
- 1997 OSIAN's, auction of contemporary Art | 1997 Contemporary Artists of Mumbai, 50th Year of India's Independence, NGMA, Mumbai | IMAGE BEYOND IMAGE Coll. Masanori Fukuoka NGMA, Mumbai | Cymroza Gallery, Silver Jubilee Show, Mumbai | Art for CRY, Mumbai

1996 A Tree in my Life, The Village Gallery, New Delhi, Curator Dolly Narang
 1995 Art for 'SAVE THE CHILDREN' Auction, Conducted by Sotheby's, Mumbai | Art for CRY Mumbai
 1994 'CHITRA NJALI' auction by Bengal Chamber of Commerce & Industry, Kolkata
 1993 HELPAGE INDIA" auction conducted by 'Asprey's, Mumbai
 1992 Gallery LTG, N Delhi
 1992 Birla Academy of Art & Culture, Mumbai
 1991 Sakshi Gallery, Chennai & Bengaluru
 1991 'Images of Joy & Despair', 9 Contemporary Artists, Gallery Joshua, Singapore
 1991 Artists Against Communalism Images & Words, Sahamat, N Delhi
 1991 Exhibition of selected artists, Gallery Espace, New Delhi
 1989 'Homage to Pandit Nehru', Lalit Kala Akademi, N Delhi
 1989 Bombay Art Society's Centenary Show, Mumbai
 1988 Art for CRY Mumbai
 1986 Asian Biennale, Dhaka, Bangladesh
 1978 Lalit Kala Akademi, N Delhi | V Triennale, India
 1976 The International Music & Arts Society, Bengaluru, Under the aegis of Rani Vijaya Devi
 1975 Surya Gallery, Germany
 1972 I Serisawa Gallery Los Angeles



Art Camps

2016 All India Artists Camp, Tanjavor, SBI (Bank)
 2016 All India Artists Camp Scandinavia, Mogae Ind.
 2008 All India Artists' Camp, Uttaranchal, Organised by Galerie Sara Arakkal, Bengaluru
 2007 National Art Camp, Phuket, Thailand org. by Sanjeev Kapoor
 2007 All India Art Camp, Mysuru by Gallery Indus, N Delhi
 2006 All India Art Camp, Nandi Hills, Bengaluru. Dept. of Kannada & Culture
 2006 All India Art Camp' Mumbai, Organised by Cancer Patients Aid Association
 2006 All India Art Camp, SAHARA, Amby Valley UNDP, AIDS awareness project
 2005 Workshop conducted for SPIC MACAY Manipal Campus, Manipal
 2000 National Camp, MSIL, Chikamagllur
 2000 National Art Camp Lalit Kala Akademi, Goa
 1997 Art Camp, org. Gallery Sumukha, Kathmandu, Nepal
 1994 International Artists Camp, Jaipur VIII Triennial, India, Organised by Lalit kala Akademi, New Delhi
 1990 Conducted workshops for Mohile Parekh Centre for Visual Arts, Mumbai
 1989 Art Camp, Lucknow, LKA Reg. centre, UP

Awards

2014	Art MANTRAM — Women Achiever's Award
2006	Suvarna Karnataka Rajyotsava Award
2003	G S Shenoy Memorial Award
1978	Maharashtra State Art Exhibition, Mumbai
1977	Lalit kala Akademi, Lucknow, UP
1976, '75	Hyderabad Art Society, Award
1976	Bombay Art Society, Mumbai
1971	Critic's Award, Artists Centre, Mumbai

Collections

National Gallery of Modern Art, Mumbai
Singapore National Museum, Singapore
Glennbara Museum, Meiji, Japan
Lalit Kala Akademy, New Delhi
Venkatappa art Gallery, Bengaluru
Collection MSIL, Bengaluru
Directorate of art Maharashtra State
Times of India, Mumbai
Many private Collection: Surya Gallery Germany, WIPRO, Reliance Harmony, Mogae, State Bank of India and in many private collections in India and abroad.





Art Magnum's vision and mission is to showcase South Asian art in its austere authenticity and magnificence on a global platform. Since its inception in 1986, it has been nurturing both emerging and noted artists to further the cause of championing and patronising South Asian art. Its founder Lt Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm were the driving force behind the gallery. Presently, Art Magnum's enterprising director, Saurabh Singhvi, is skilfully taking his legacy forward. The gallery has been proudly presenting different mediums of artistic expression ranging from the traditional to the modern, and the contemporary and the experimental. Housed in a contemporary space with ultramodern infrastructure located in the heart of South Delhi, the gallery attempts to give voice to the novel and noteworthy talents through a roster of shows that present the newsmakers of the contemporary genre and also the old masters and marvels of Indian art from the pre and post-independence era.

Art Magnum has innovatively kept striving towards new paradigms reroute to its journey, and has achieved multiple milestones and mammoth goals. The firm has successfully organised elite art events at art capitals across the globe, including New Delhi, Dubai, Singapore, etc., and has received critical and popular acclaim. The collection of the gallery includes works of MF Husain, SH Raza, F N Souza, Somnath Hore, Suhas Roy, K G Subramanyan, Paresh Maity, and T Vaikuntam amongst others. Going forward, Art Magnum shall act as a catalyst for the talented young artists striving for creative excellence and shall keep inspiring the art aficionado by showcasing the contemporary and the classic path-breakers of South Asian art.

Saurabh Singhvi
Director, Art Magnum



Cover Painting:
Gandharva, Acrylic & Oil on Canvas, 18" x 18", 2014



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