



# JAYA GANGULY

A Retrospective

(1982 - 2025)

Curated by **Rakhi Sarkar**







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Curated by **Rakhi Sarkar**

07<sup>th</sup> - 17<sup>th</sup> October, 2025

Visual Arts Gallery, India Habitat Centre, Lodhi Road, New Delhi - 110003

The show continues at **Art Magnum**

25<sup>th</sup> October, 2025 - 30<sup>th</sup> November, 2025

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

Jaya Ganguly  
A Retrospective (1982-2025)

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Published in 2025

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Back Cover: Untitled, Mixed Media on Paper, 24 x 17.9 Inches, 2013



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### **Jaya Ganguly : A Retrospective (1982 – 2025)**

Jaya Ganguly's jihad against a misogynistic world has become the central emphasis of her art. "I often seek breakages and destruction which provide me with lasting insight and realisation," explains Jaya. "My reactions are intuitive, and so is my art. Once I begin (on an artwork) I am completely subsumed by it, and rarely do I rest till I resolve my imminent creative challenges."

For Jaya, art is a spontaneous and intense process; utterly immersive and passionate. "I live for and in it," says Jaya, as her eyes moisten.

For a single woman growing up in a conservative world, Jaya's journey was not easy. While her world at large was averse to a woman practicing art, her lone support came from her mother. "I was a wayward child," Jaya recalls, "and the only thing that drew me was art. I had no option but to practise art; it proved my sole redemption and saviour."

"Your most insightful moment?" I ask.

"Well, an intense realisation emanating from two years of sustained loneliness as a single woman during the Covid phase. The insecurities and imponderables of life felt acutely painful. I have never felt so helpless and vulnerable!" she replies. "On the flip side, it provided me with deep insight into human behaviour and frailties."

Disruption did indeed provide Jaya with a vital insight into her life and times. The painting 'Untitled' of 2020, results as a spontaneous outcome of that painful yet profound realisation.

"During the early years of my practice, there was a strong, three-dimensional aspect to my forms. I was drawn to ceramics and sculpting as a result. But all doors were closed. I was denied kiln facilities, and desisted from sculpting. The common refrain was, 'Why does a painter need to tread on the domain of a sculptor?' I was compelled to back off."

Jaya started her art studies at the Indian College of Arts and Draftsmanship, Kolkata. Financially, she had to struggle intensely. She was allowed to continue her studies on the understanding that she would pay her fees in the final year. Most of her drawings, sketches and paintings were done with one single colour, black. "That's all I could afford," Jaya laughs. But one needs only imagination and skill to excel, and those Jaya had in abundance. She worked hard, and with utter conviction and devotion. The shattered and grotesque face of society gradually took over the varying surfaces she used for her art.

Having faced discrimination as a woman, both within society and at home, Jaya became the lone voice of the oppressed, vulnerable and revolting woman. Her art captured the desperate anguish of a lonely woman often taken advantage of and bruised by a misogynistic world. Her works show a profound underpinning of pathos, while being deeply subversive and daring. Jaya's women challenge and question. They inspire awe and conviction on their own irrefutable terms.

Rakhi Sarkar  
Director & Curator  
CIMA - Centre of International Modern Art  
Kolkata

Written in April 2023, Reproduced for this Catalogue



Artist Jaya Ganguly

## JAYA GANGULY –THE ARTIST AND HER TRYST WITH DESTINY

The Retrospective exhibition of Jaya Ganguly, one of the foremost artists of India, exhibits a rich array of drawings and paintings that encompasses her journey of self-exploration and her reflections of societal engagements. Her artistic genre focuses from a surrealist style to modern abstract expressionism, with a depth and variety ranging over from landscapes to figurative forms in muted colour, with an emphasis on human anatomy in composite or fragmented forms. Her artistic compositions are generally set indoor with a dark background sparking an evocation of mirth, mystery, morbidity and mysticism. A captivating conversation with the artist about her life and art provides us glimpses into her early childhood that nurtured her artistic instincts.

Born in an orthodox Hindu Brahmin family of South Kolkata, Jaya was one of the seven siblings in a joint household. Her father hailed from Vikrampur and mother from Faridpur of erstwhile Bangladesh and settled in Bhowanipore, Kolkata. Even during her childhood from late 50s to 60s, Jaya grew up amidst the turbulence and uncertainties of the Naxalite period, state repression, food shortages, union strikes and processions and the economic impact of migration. Her talent in drawing flowered as she drew the animal and human anatomy for biology lessons for her school friends, while at home she excelled in the embellishment of floor 'alpona' on the verandah for the celebration of Lakshmi puja held every year. Her nurturing instincts also extended to intensive gardening creating flowers, fruits, plants and creepers in the courtyard of their house and often in her artistic vision the plants and animals metamorphosed into human beings.

It was a strong sense of independence that led her towards a path of self-exploration. Even as she graduated from Indian Art College, 1978-82, she had to face great opposition at home in seeking to follow her passion in art, and with the sole support of her mother she was able to follow the much coveted life of creativity. Indian Art College not only offered her freedom from the conventional path of marriage and a closeted life, but also provided a validity to her commitment towards pursuing a career as a professional artist.

The college teachers taught her landscape and still life, life studies and composition in drawing, but her central grounding in painting began to work out when she went on field studies and outings, sketching and drawing at Sealdah station or at Sonagachi the primary domain of the sex workers in the city. Her observations there shaped her vision of the struggles in the life of a woman within the portals of domesticity and in public life- the glamour and the gloom, the struggle and sacrifice, along with the strong sense of self-worth, in the face of extreme gender discrimination and exploitation both physically and socio economically as they carried on with life and sustained their family. These thoughts and emotions reverberated with the young artist and reflected in her canvases - the faces huddled in groups, a man lounging on the lap of a woman while others gathered around chatting. The paintings gradually transformed into representations of fragmented forms of human anatomy, twisted torsos, blended bodies, swaying limbs, formless faces, the procession of multiple eyes, moving focus from the outer to the inner worlds, the Trinayan or third eye as a symbol of supreme knowledge, the faces of Goddess Kali with the crimson tongue boldly jutting out, poised her female figures from one of victimization to a wielder of supreme power. Apparently, grotesque and macabre in form her paintings provoke a deeper understanding of her anger and protest against gender discrimination and all forms of social injustices wrought upon women and mankind at large. It began with her own struggles with meagre means to forge ahead as a budding artist.

After college, Jaya had practiced in a Calcutta Artists' studio until her first solo exhibition was hosted in the Academy of Fine Arts in 1984. It caught the eye of many art lovers, intellectuals, avant-garde artists, and collectors. Soon after her art work became much sought after and gallery owners like Alkazi organised a solo exhibition in Delhi showcasing her works in the same year. Several foreigners chief among whom was, the Dutch ambassador in Delhi selected her works for show in Amsterdam and that set off Jaya on the route to international fame. She was further selected to participate in India Festival held at Stockholm in 1987.

In the 70s and 80s, her primary oeuvre of art work comprised of landscapes and figurative studies and composition on paper with water colour or enamel colour and monochrome with black Chinese ink. Much later she moved on to paint with acrylic on linen canvas. The water colour landscapes expressed a mysterious depth with black, crimson and viridian hues, like flaming magnesium, focused on the density of the vegetation exuding the primordial force of nature. Her sketches and composition depicted bold paintings ranging from nudes to female poses at work and rest, alone or in groups, often set against an ominous dark black background, with scarlet shades along with strokes of cobalt and Prussian blue hues, representing the pleasures and pain of human life, the passion and proscriptions of a bonded existence, the frailties involved in the sea of hopes and aspirations, that often even led to the hanging of the bodily self, revealing the sharp bipolarities in human behavior. While the artist embellished symbols of butterfly, birds like sparrows, swallows and doves, blooming lotuses and lilies, creepers entwined to underscore the feelings of freedom, joy, dreams, beauty, happiness and ecstasy, the hanging rope marked the intertwined invincibility of death, doom, despair and devastation wrapped around life. The use of geometric designs around the human forms also generated a sensibility of love and comfort.

Often like Frida Kahlo, the Mexican painter, the broken, fragmented bones, the emphasis on the bodily parts, the twisted arms, legs, feet entwined like creepers, the focus on a swaying spine and the passionate penchant for the multiple angles of drawing facial bones reflected the artist Jaya's own obsession with the desiccating human body and its repercussions on the psyche – a clear urge to control the bones and their movements. Perhaps the dismantling of the body, marked her shift towards a greater interiority where the internal organs of the body were predominantly emphasized over blurring margins of the figure – the facial contortions, the snakelike neck with two faces poised in different direction, all emoted the artists painterly vision as she witnessed the struggles and suffering of women and their courage and resilience in battling it. On the other hand, Rabindranath Tagore's painting of the faces of women in 1930s espoused the psyche and emotions of a woman, his doodles as they swirled around his poetry taking the shape of other worldly beings and animal were indicators to Jaya to make sharp inroads into the world of abstract realism. As the ancient Kashmiri pundit Abhinavagupta with his studies on Shaivite tantrism had pointed out in his exposition on aesthetic pleasure that body and its artistic manifestations in the form of skull and skeleton could be the basis for liberation and therefore bliss. As Jaya moved on her painterly engagement with the human body and mind, the lines began to break, bend and often created parallel or overlapping plains and the plants turned

into human and animals in her vision and the latter often metamorphosed into swirling swaying creepers.

At the core of her artistic and intellectual journey there has always been a strict flowering of the self – intermingled in the painting were embellishment of women beautifying themselves, painted faces, bedecking with garlands of flowers, the soulful longings, the nurturing of self-love, the sweet bondages of sisterly love shown by 'Two Sisters', the communal bonhomie emitting a sense of warmth of safety & protection, and a pleasurable exchange of thoughts, the rudiments of 'adda' - the source of critical thinking and creativity in contemporary Calcutta of 70s, 80s & 90s. In contrast to these, are her paintings of a 'screaming woman', the mirthless and jocular laughter of a skull, faces smacking of fear, loneliness and the inevitability of doom. Her compositions showed two faces falling apart almost as alter egos or figures swaying away receding deep into the past where the flesh is withered and shrunken revealing the skeleton or the skull as it were excavated from the primeval past. But the skull is not just an archaeological specimen it is a metaphor for the modern lifestyle where the cigarette hanging from the skull face spells not doom but a definite act of pleasure and freedom. Again in spite of a desiccating head the attachment of the butterfly on the top reflects a happy memory or longing of love lingering in an imagined space. The large grinning skull with impeccable bone structure against a light grey background illuminating space depicts perhaps the ultimate truth. As the artist said "it is the skull alone who can grin".

The paintings during the 'Covid pandemic' further explored the horror and hopelessness, the terror & trauma of daily losing the near & dear ones. But her strong sense of self preservation and concern for the wellbeing of society overrode the trauma, so that depiction of faces came to be enclosed in mask hiding the pain and loneliness. She seeks solitude & peace in her faith towards Almighty - as one of her paintings depicted the feet of the divine at the centre of the heart. At the end of the day, the artist feels that human bodies are just sack of bones to be juggled and settled by the superior beings. For the artist, her faith lay in the benign power of the Divine, and it is this spiritual quest which finally shapes her aesthetic life and works.

Perhaps one can say in the words of Ellen Brass, - "When grief sits with you, its tropical heat thickening the air, heavy as water more fit for gills than lungs; when grief weights you down like your own flesh only more of it, an obesity of grief, you think how can a body withstand this? Then you hold life like a face between your palms, a plain face no charming smile, no violet eyes and you say yes, I will take you, I will love you, again."

Jaya's artistic journey too is a righteous assertion of the self as it meanders through the macabre bodily forms mocking decaying social norms and move towards the highest levels of aesthetic freedom through a deeper understanding of life.

Reference: The quote is from Ellen Brass's poetry titled, "The Thing Is". She is a Professor at Drexel University, USA.

Rituparna Basu  
Kolkata



ARTWORKS FROM 1980's

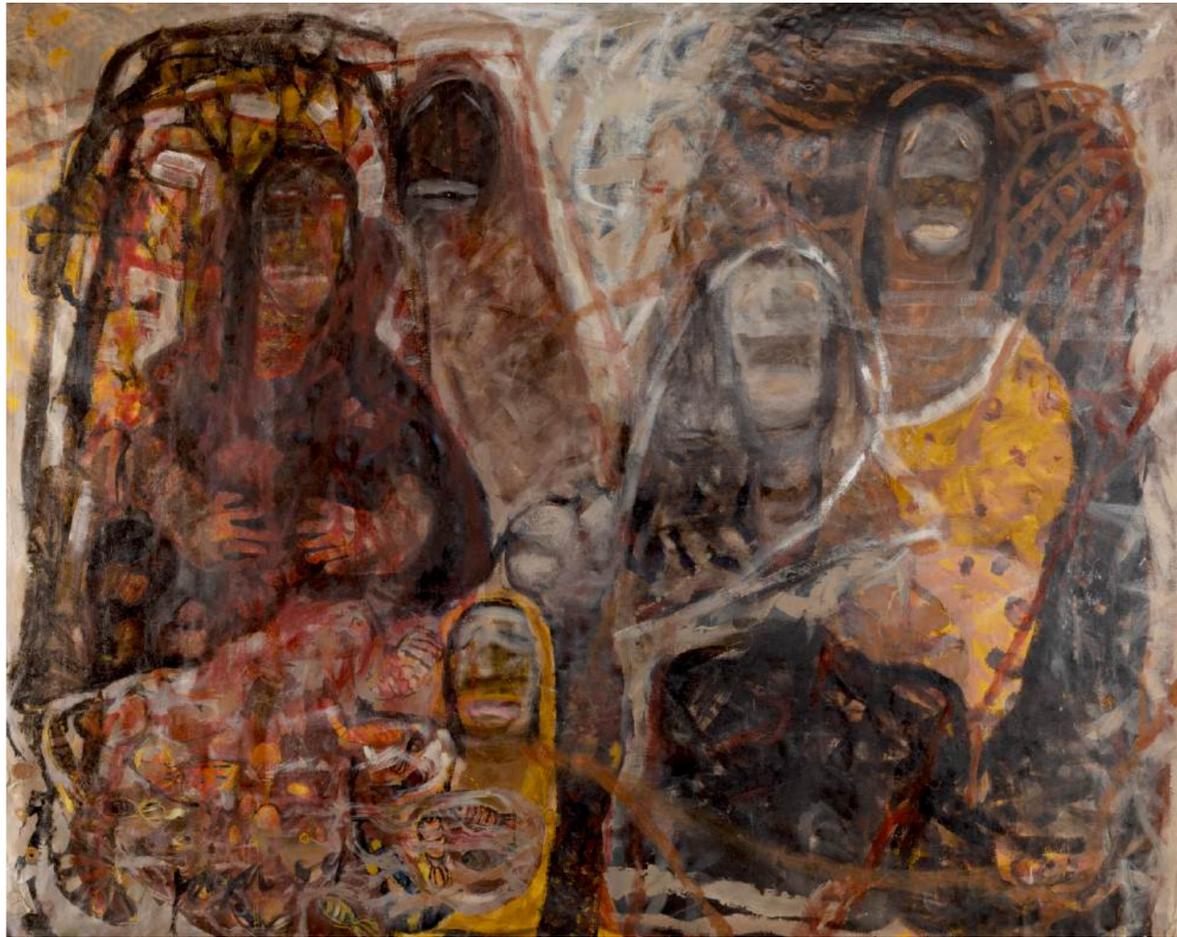




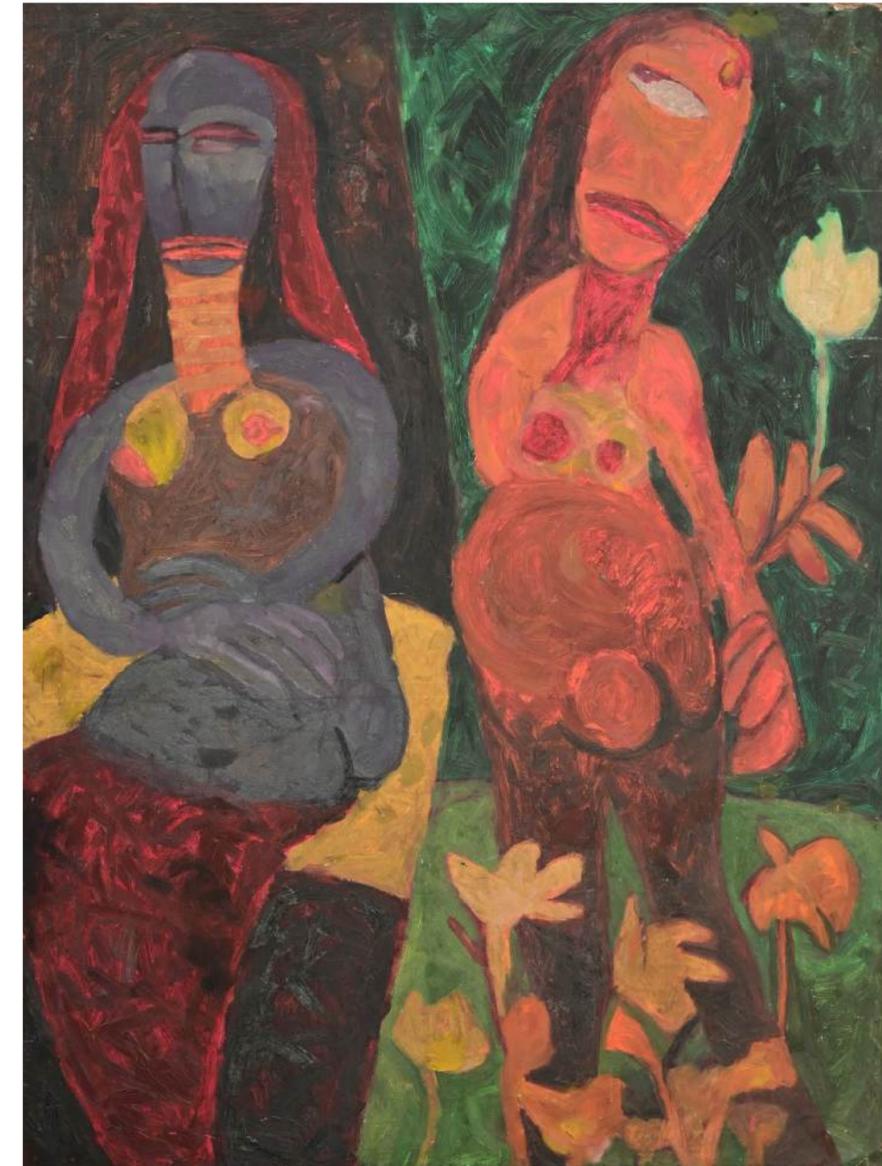
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Circa. 1980's



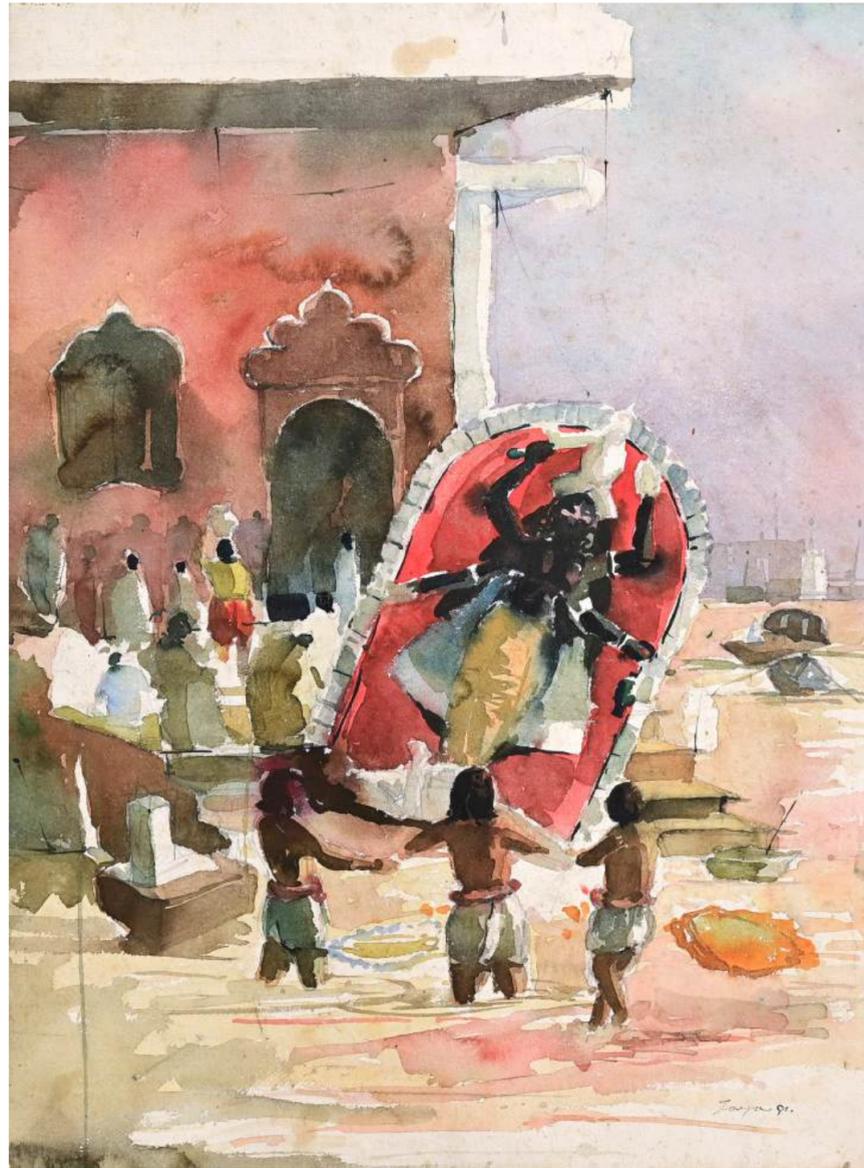
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Circa. 1982



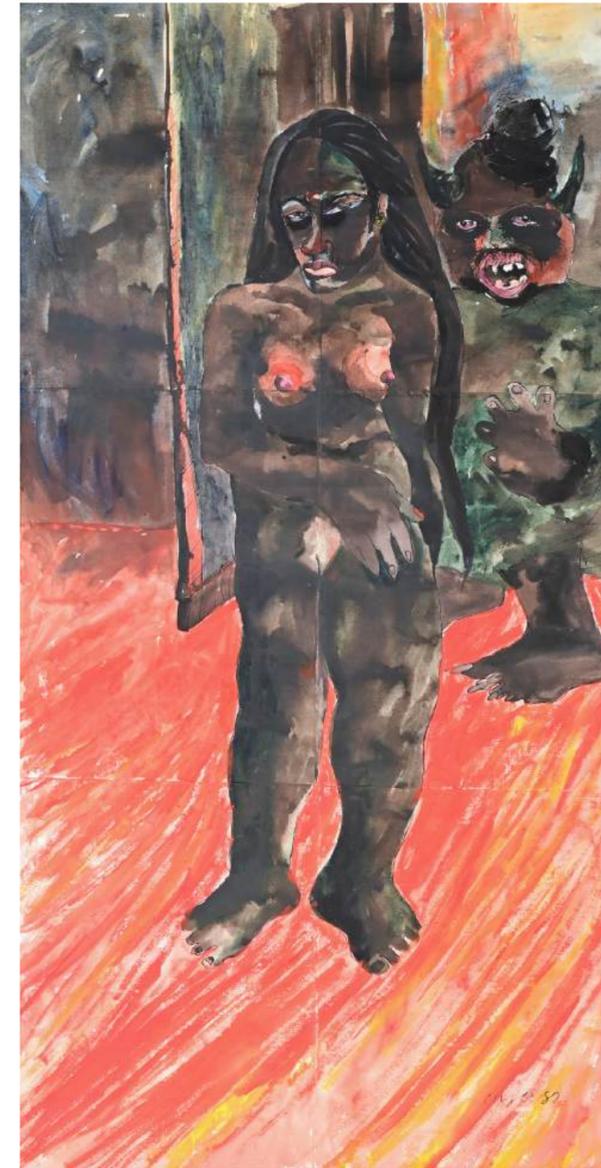
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1989



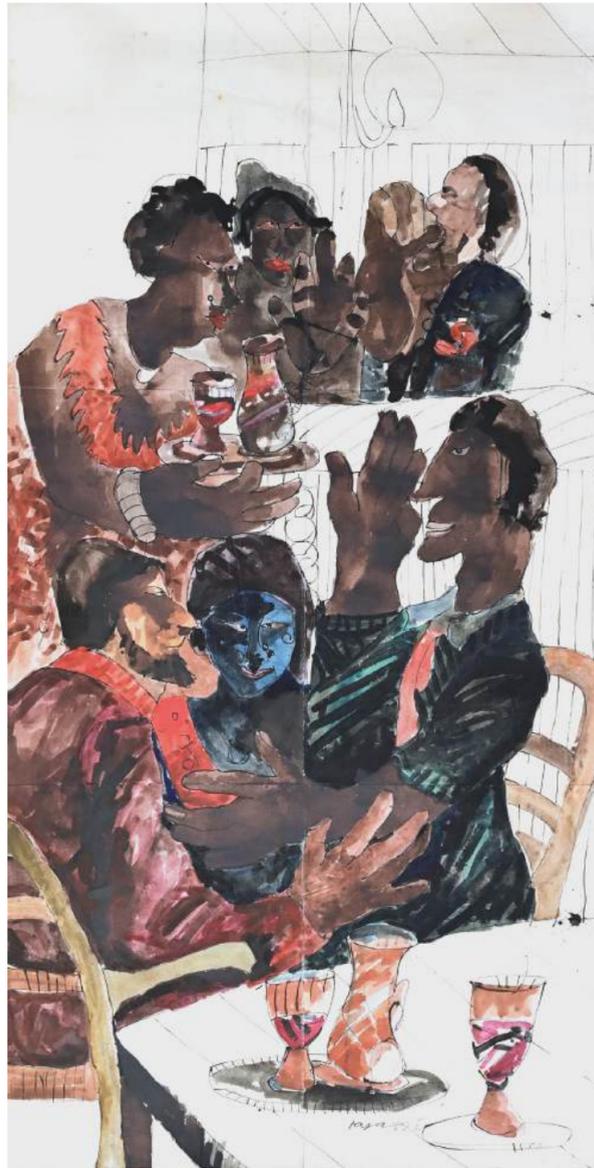
Untitled  
Oil on Board  
61 x 45 Inches  
Circa. 1980's



Untitled  
Watercolour on Paper  
29.5 x 21.25 Inches  
1981



Untitled  
Mixed Media on Paper  
89 x 44 Inches  
1982



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89 x 44 Inches  
1982



Untitled  
Mixed Media on Paper  
44.1 x 60 Inches  
1982



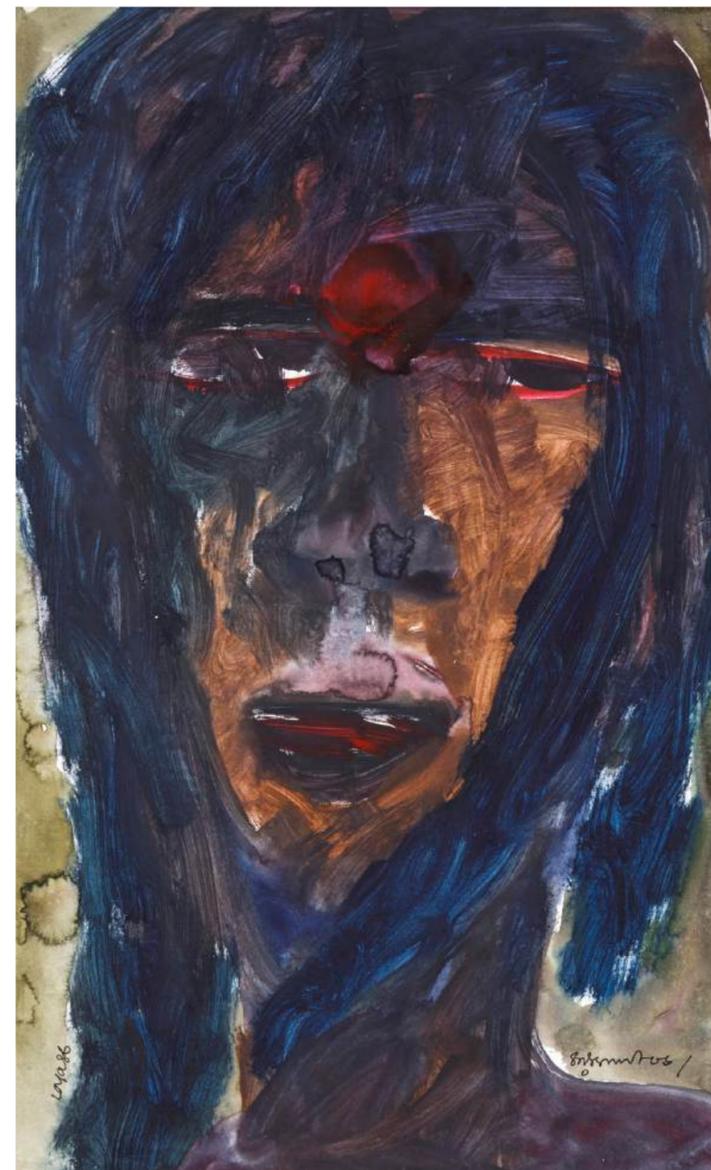
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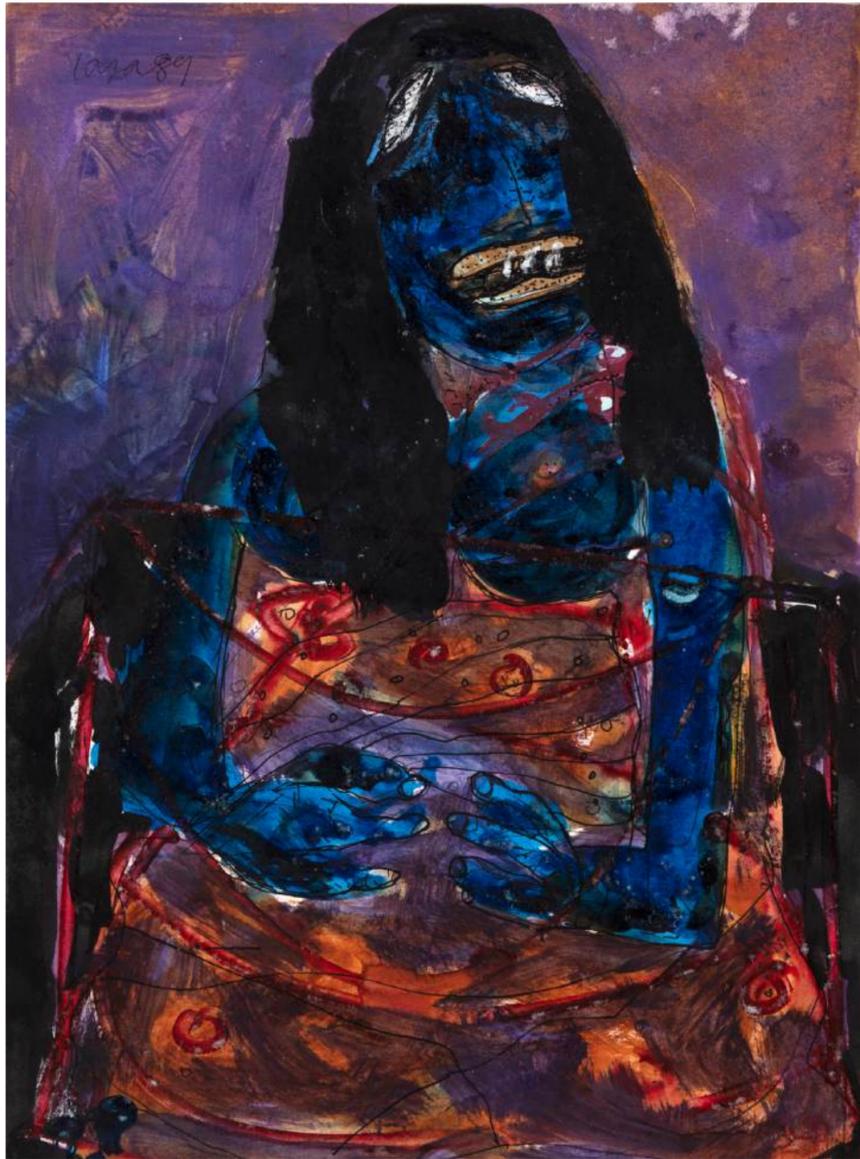
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43.9 x 30.3 Inches  
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17.5 x 10.6 Inches  
1986



Untitled  
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12.6 x 9.4 Inches  
1989



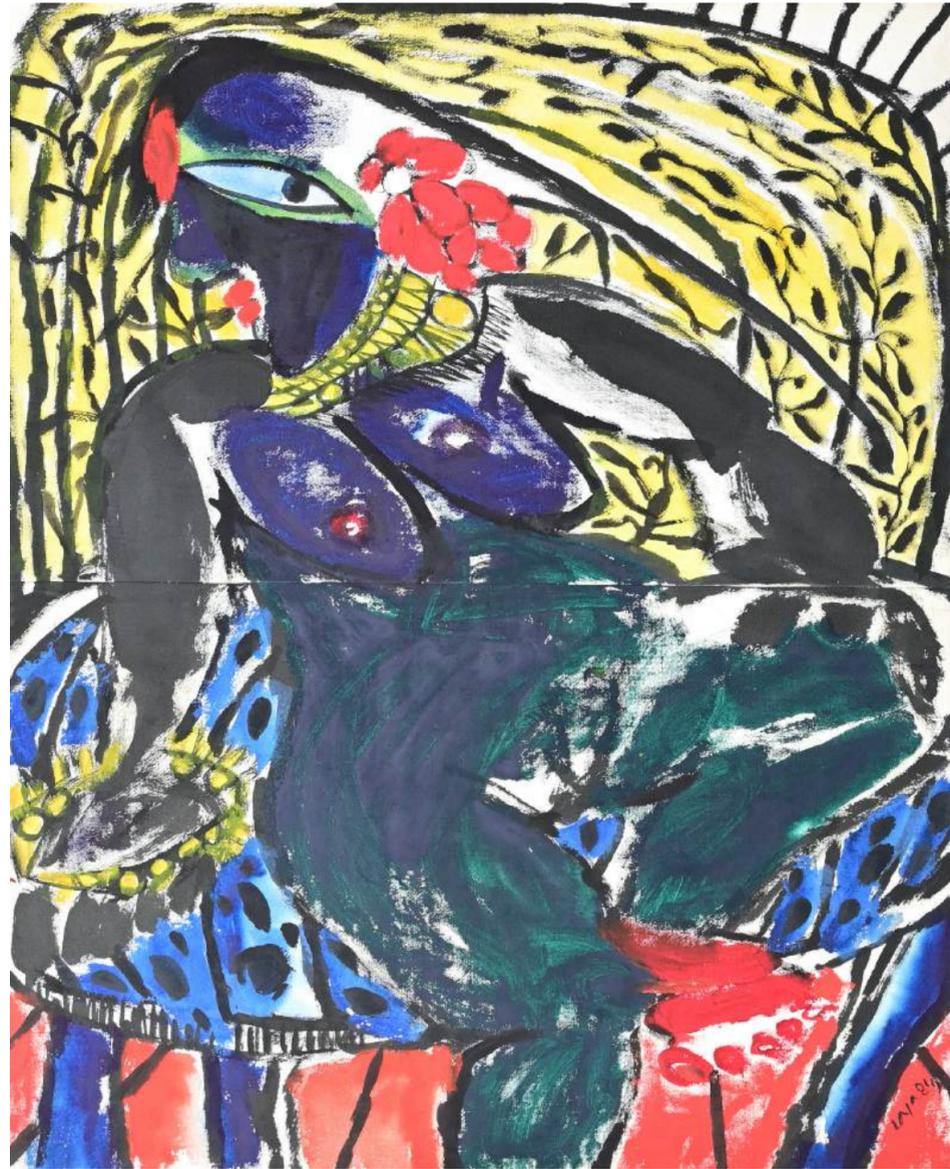
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1985



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12.2 x 19.5 Inches  
1989



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1985



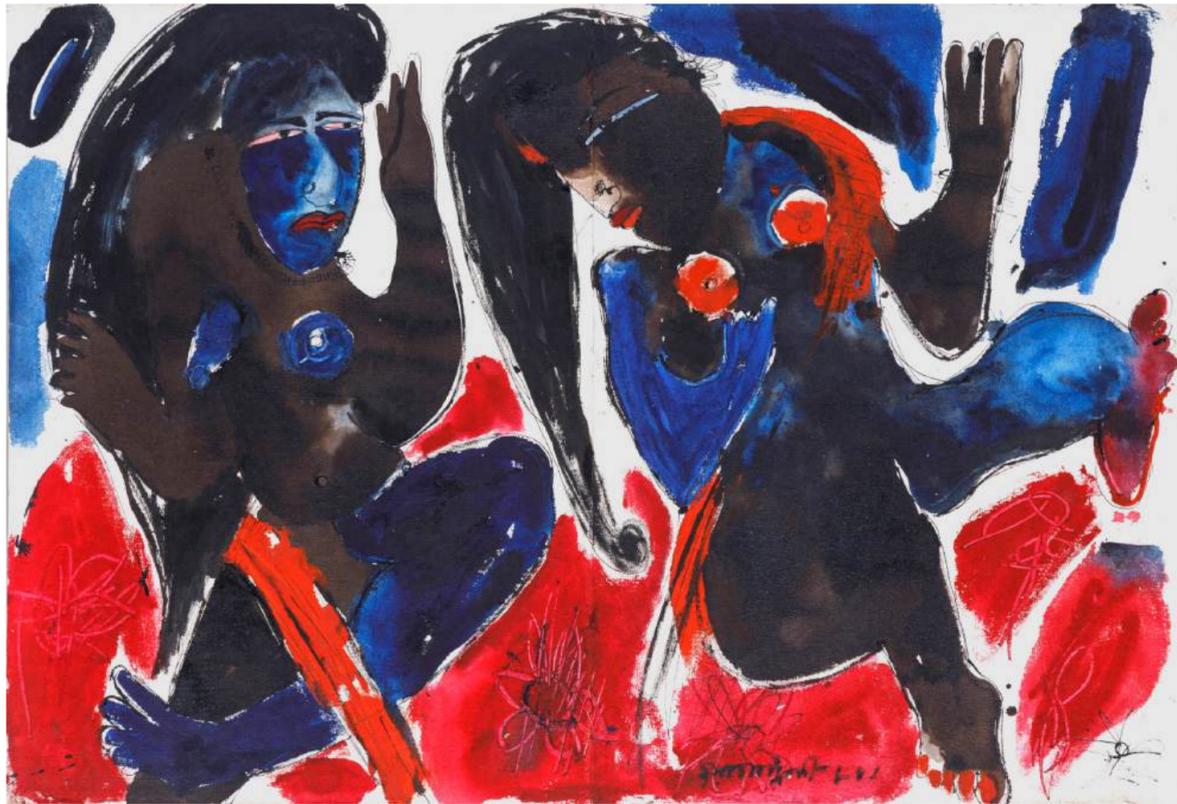
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1984



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1984



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1984



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29.5 x 43.1 Inches  
1984



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29.5 x 21 Inches  
1986



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29.5 x 21 Inches  
1986



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20.5 x 29 Inches  
1986



Untitled  
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20.5 x 29 Inches  
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1986

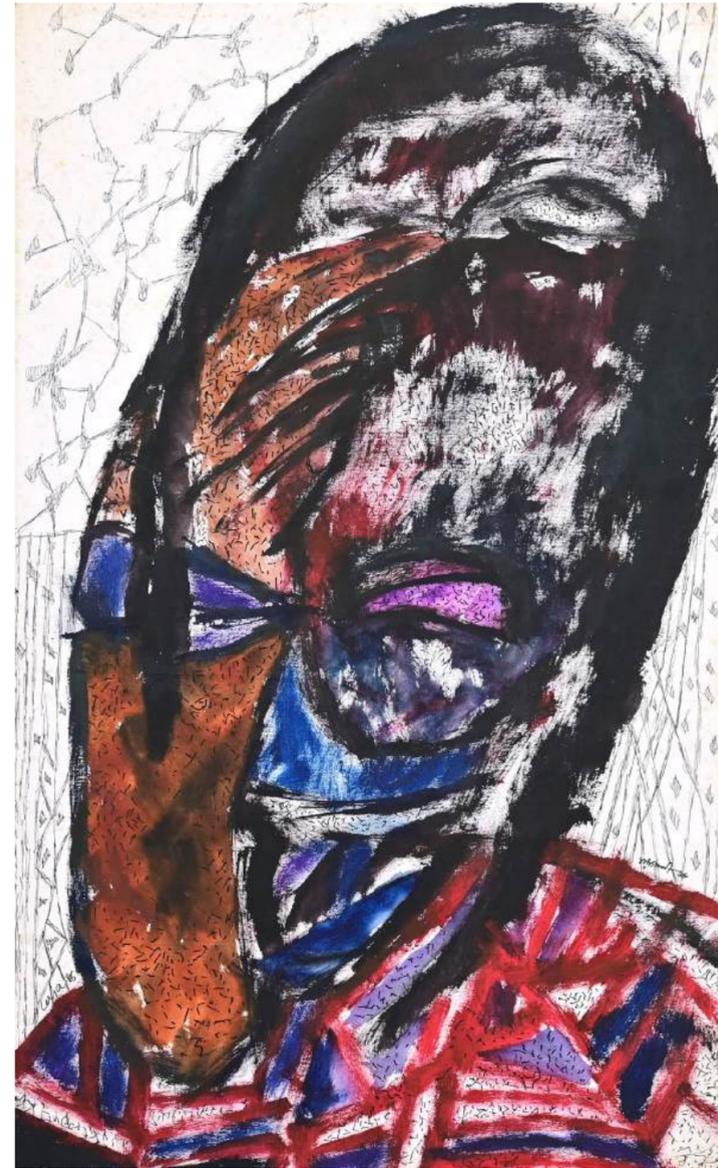


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1986

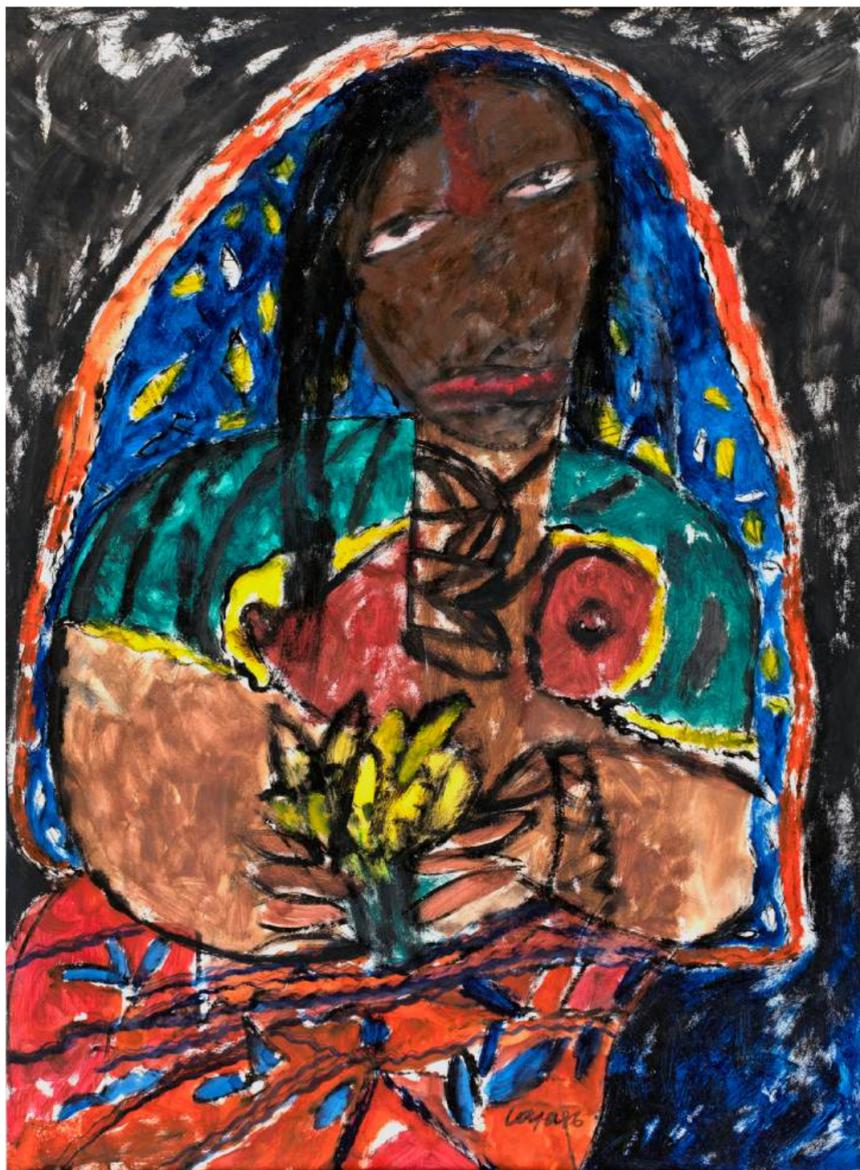




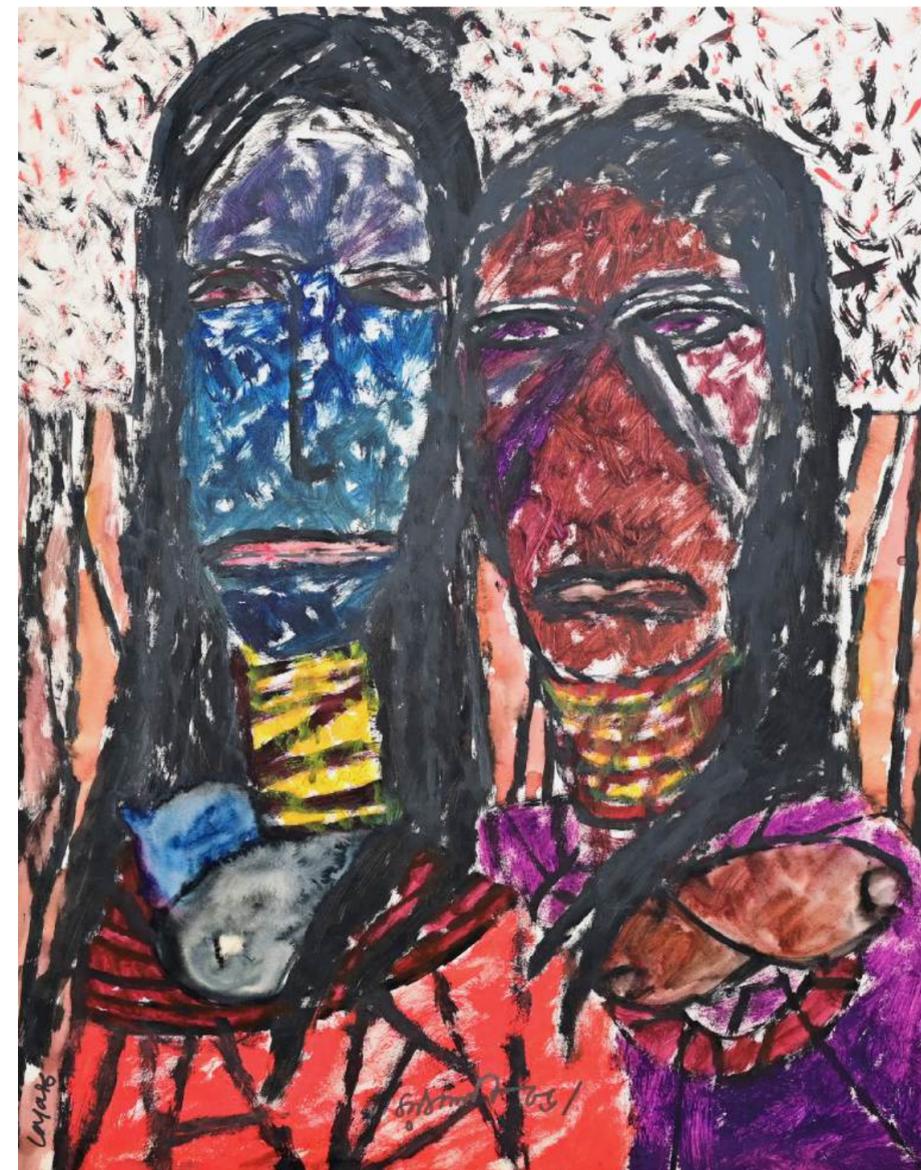
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29.5 x 21 Inches  
1986



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1986



Untitled  
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21.5 x 12 Inches  
1986



Untitled  
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10.5 x 8 Inches  
1989



Untitled  
Oil Pastels on Paper  
30 x 40 Inches  
1984



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Circa. 1980's



Untitled  
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1986



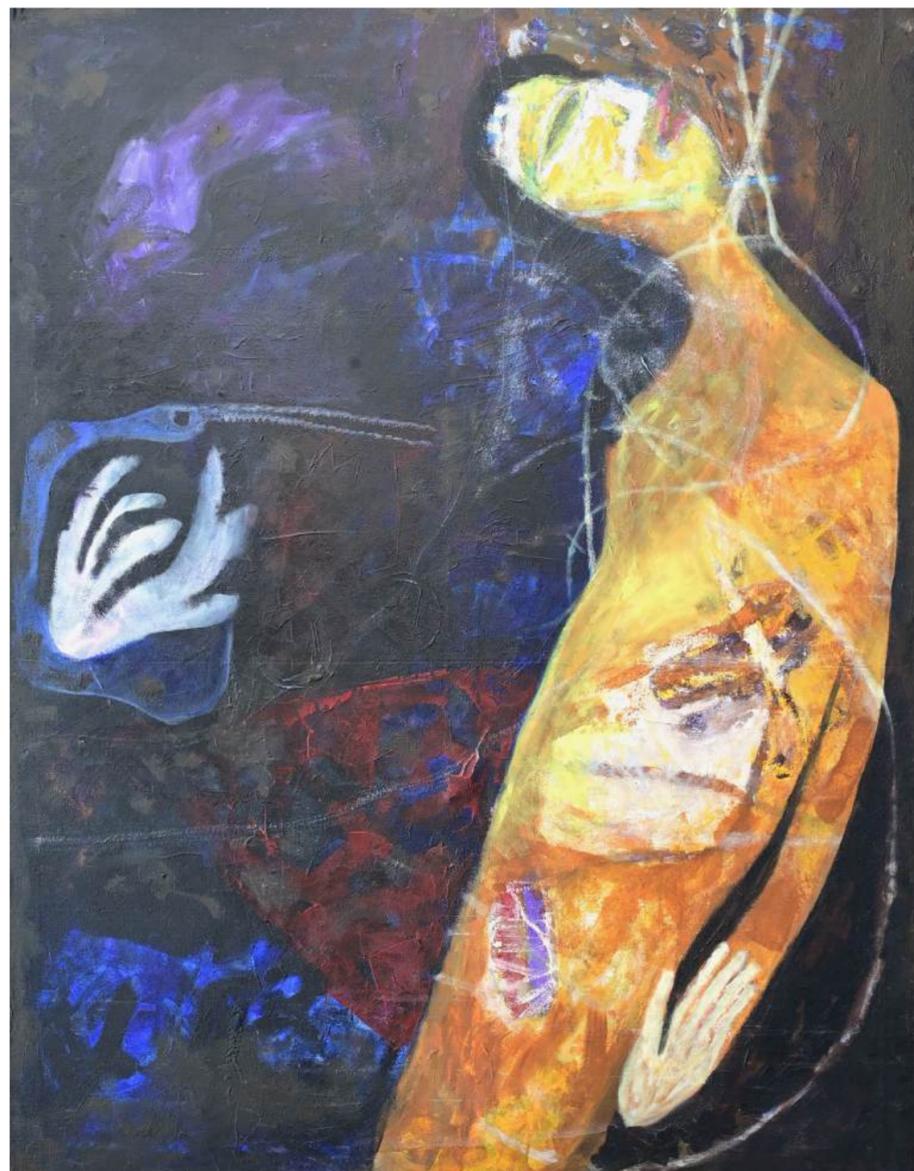
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Circa. 1980's



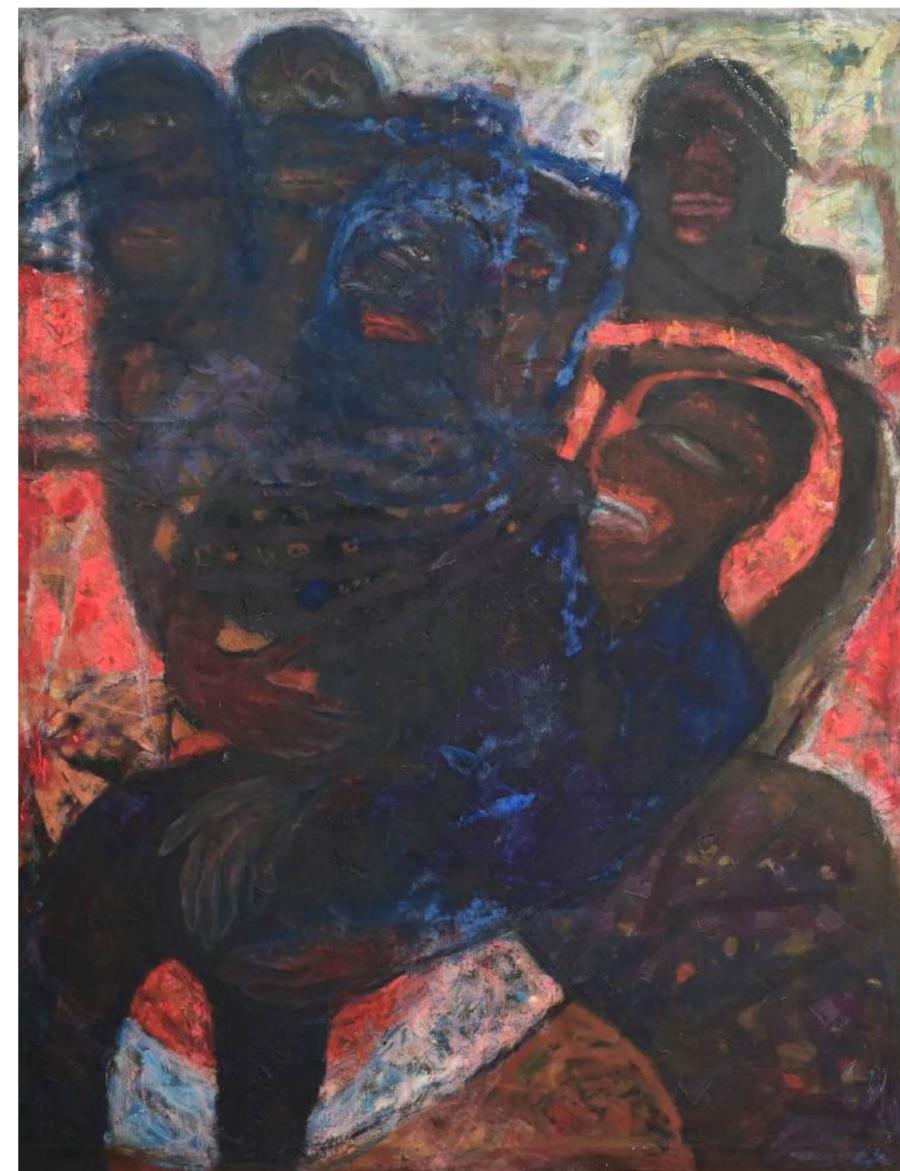
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ARTWORKS FROM 1990's





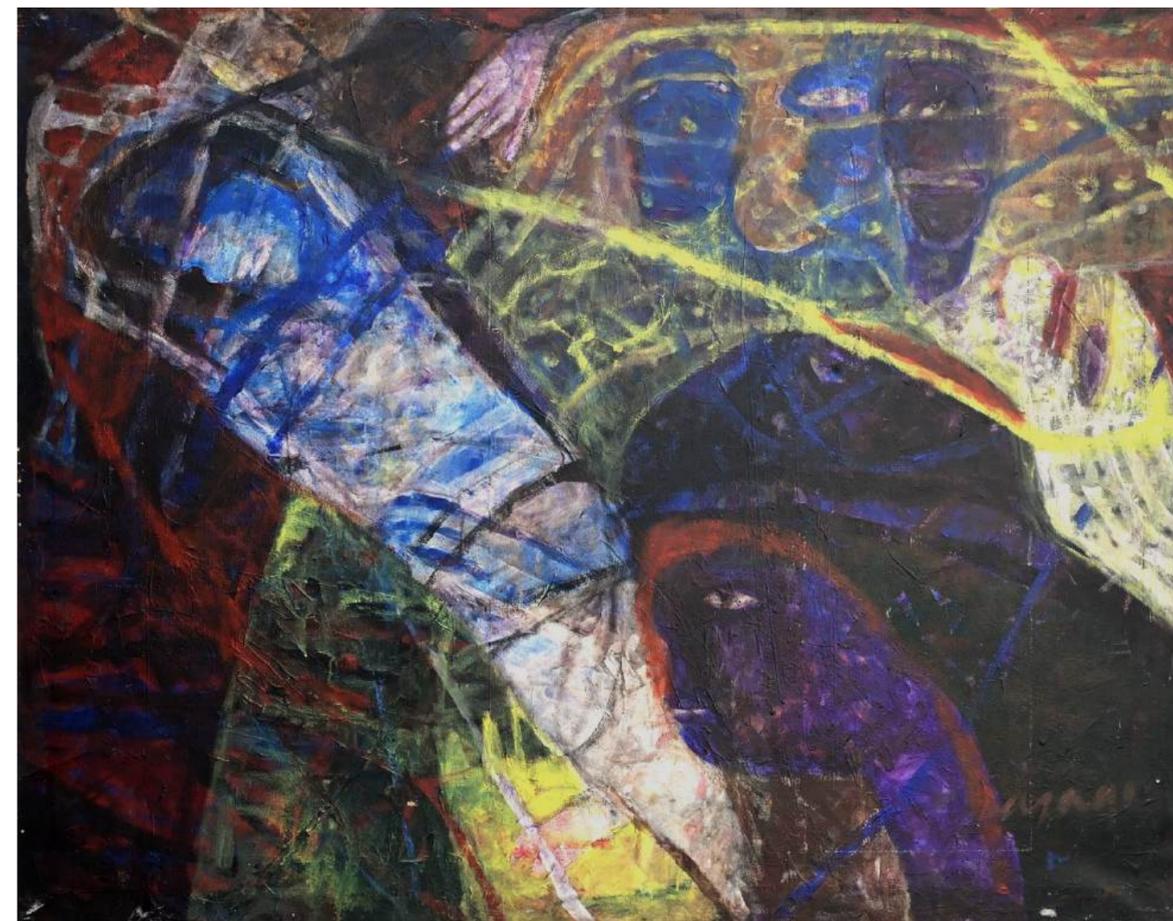
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1990



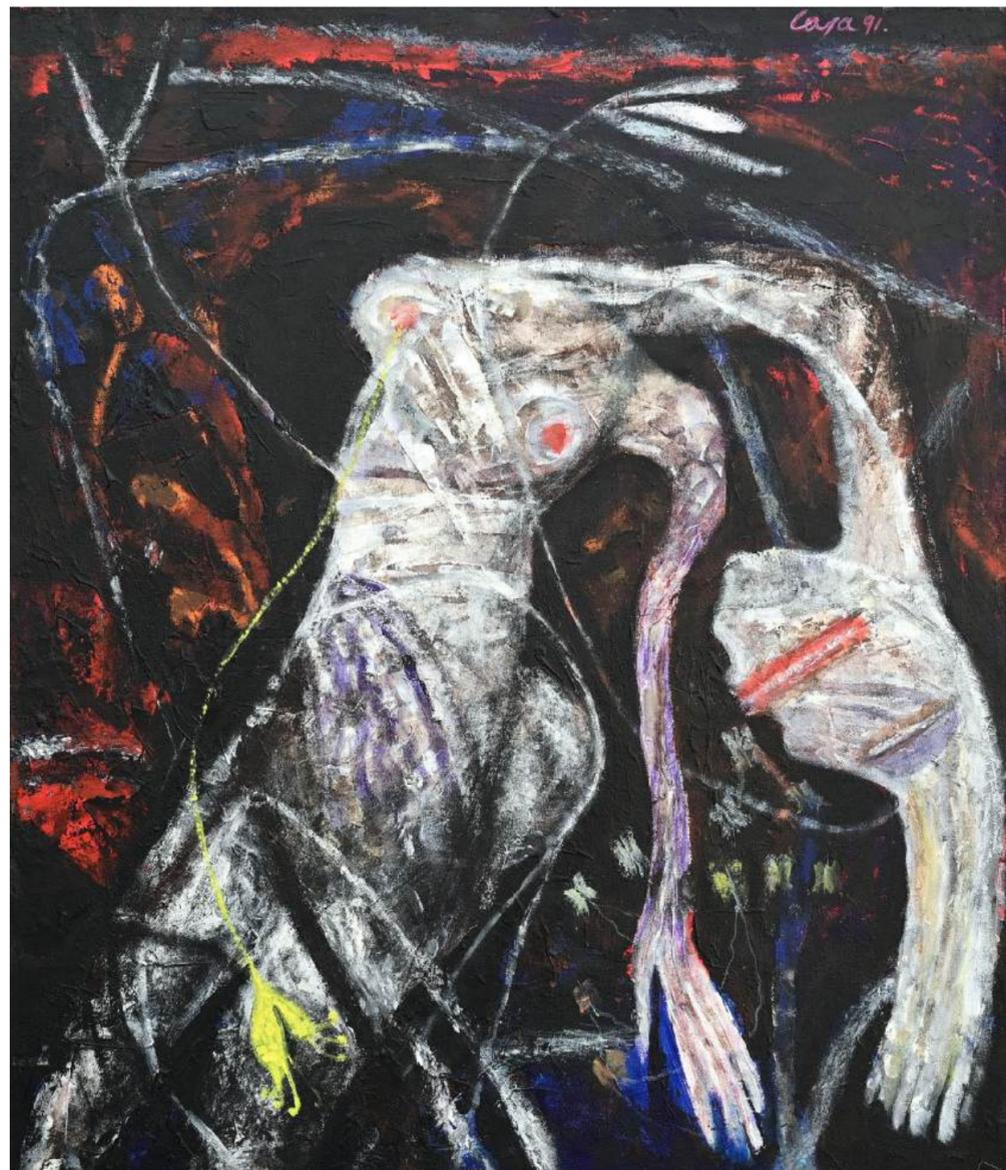
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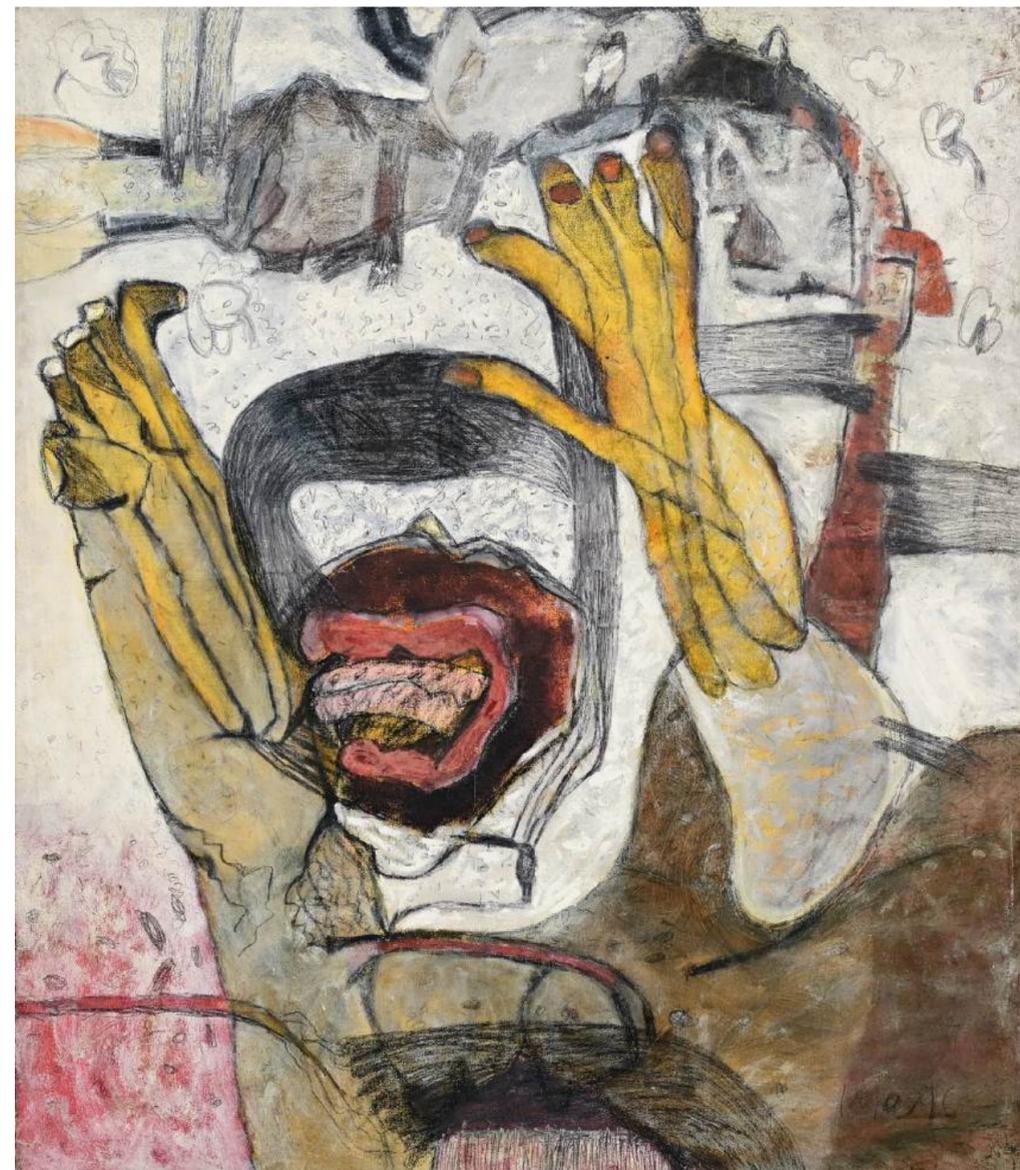
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64.5 x 54.75 Inches  
1990



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1990



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42 x 45 Inches  
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1996



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1997

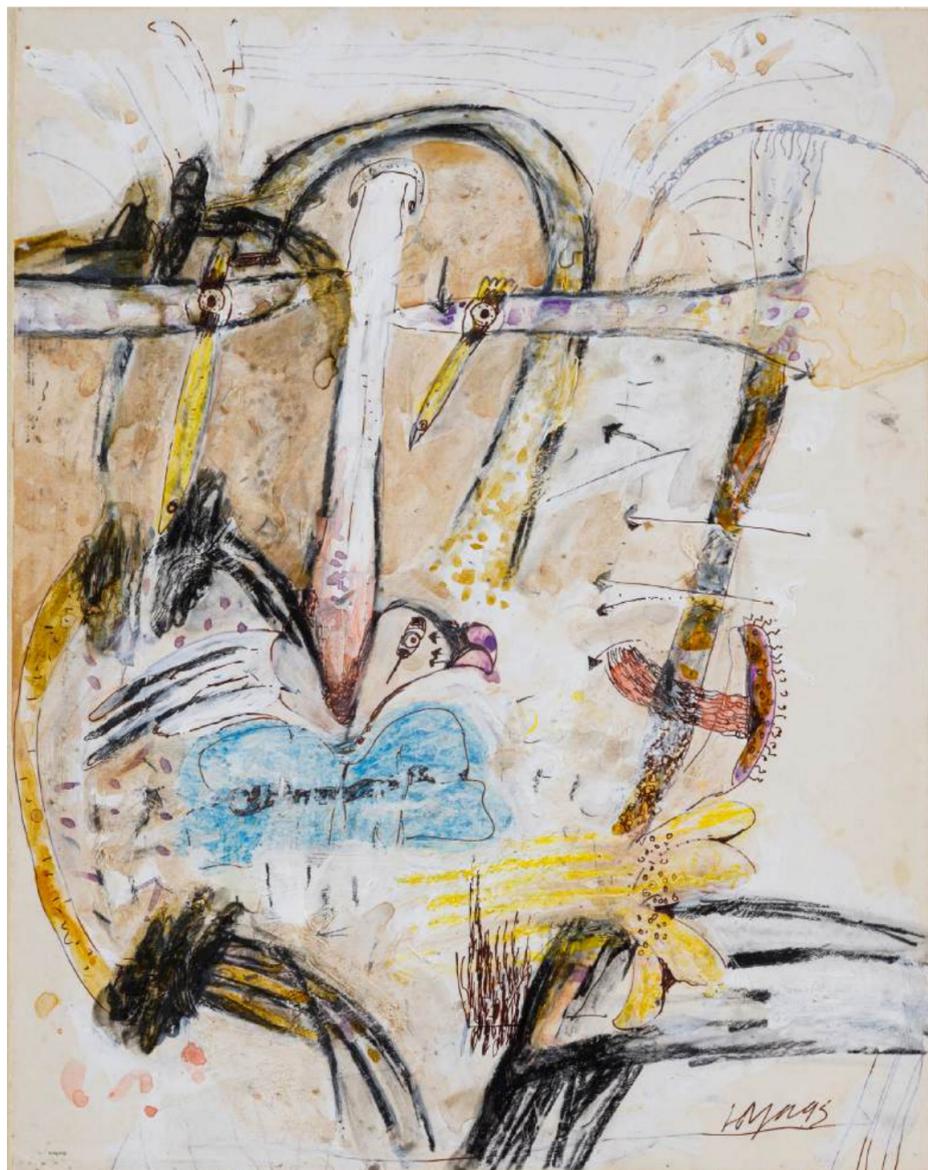


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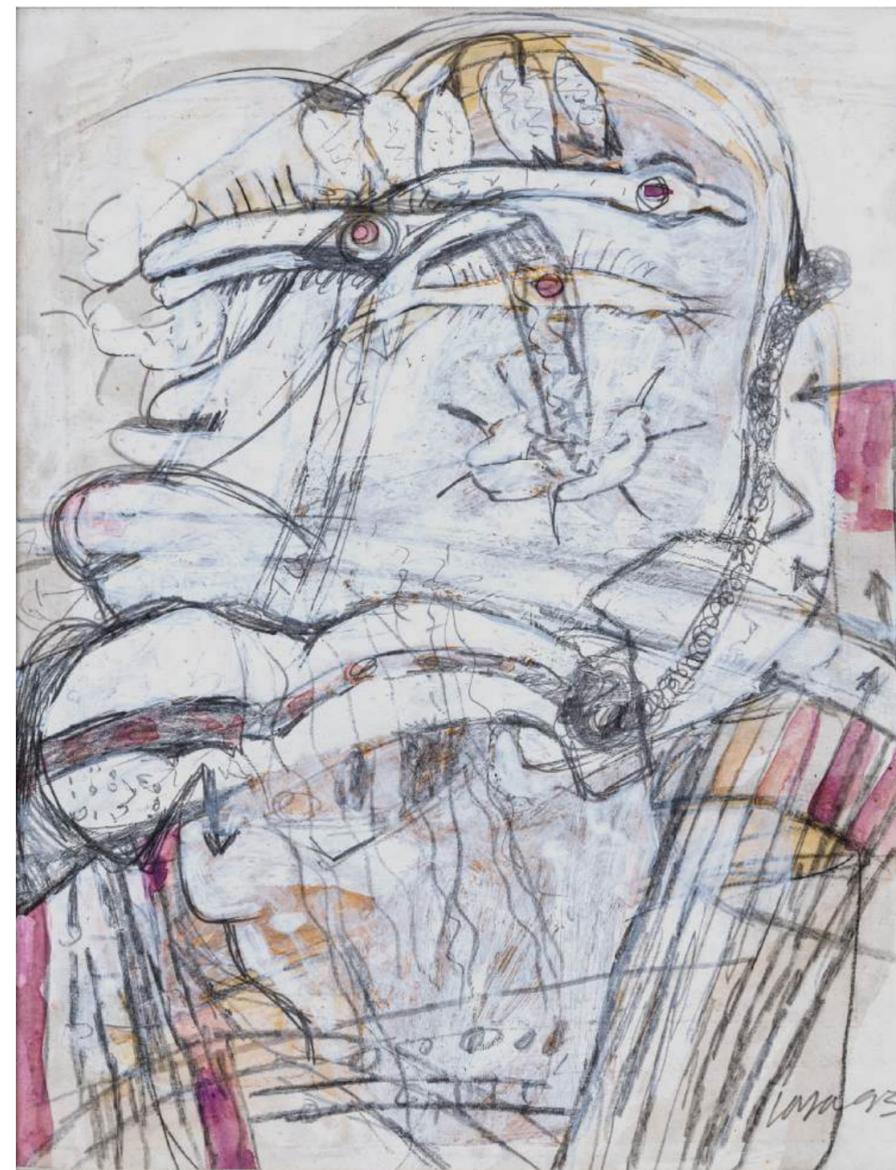


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1995



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1995



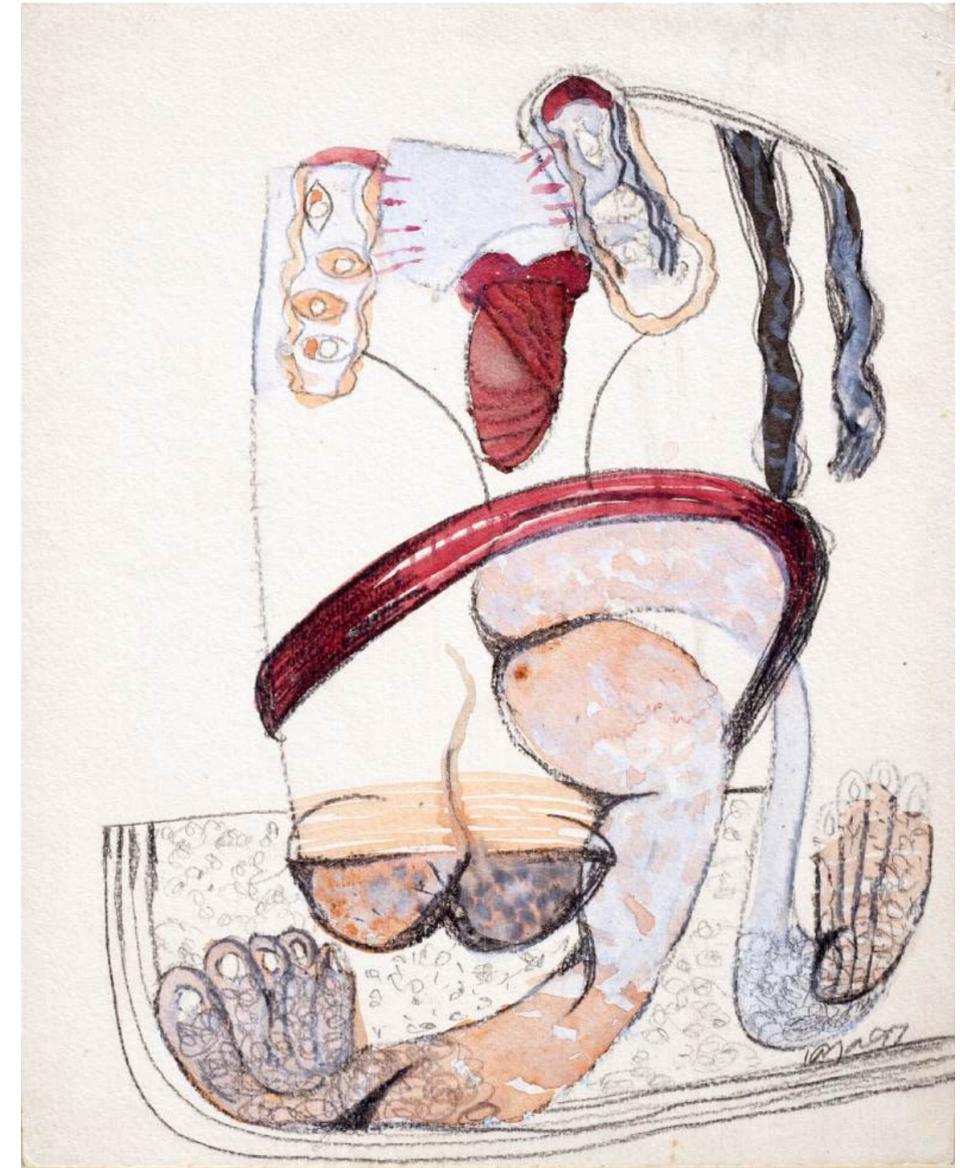
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1996



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1997



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13.75 x 11 Inches  
1997



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1997

ARTWORKS FROM 2000's





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Mixed Media on Canvas  
50 x 73 Inches  
2005

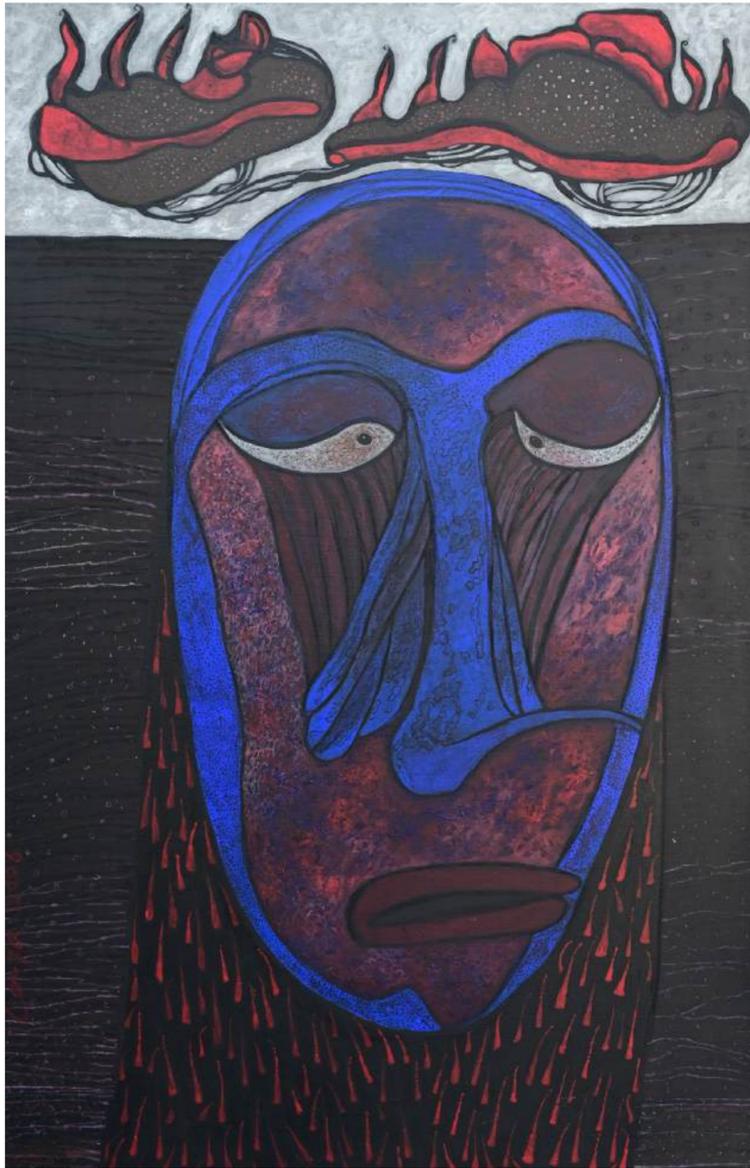


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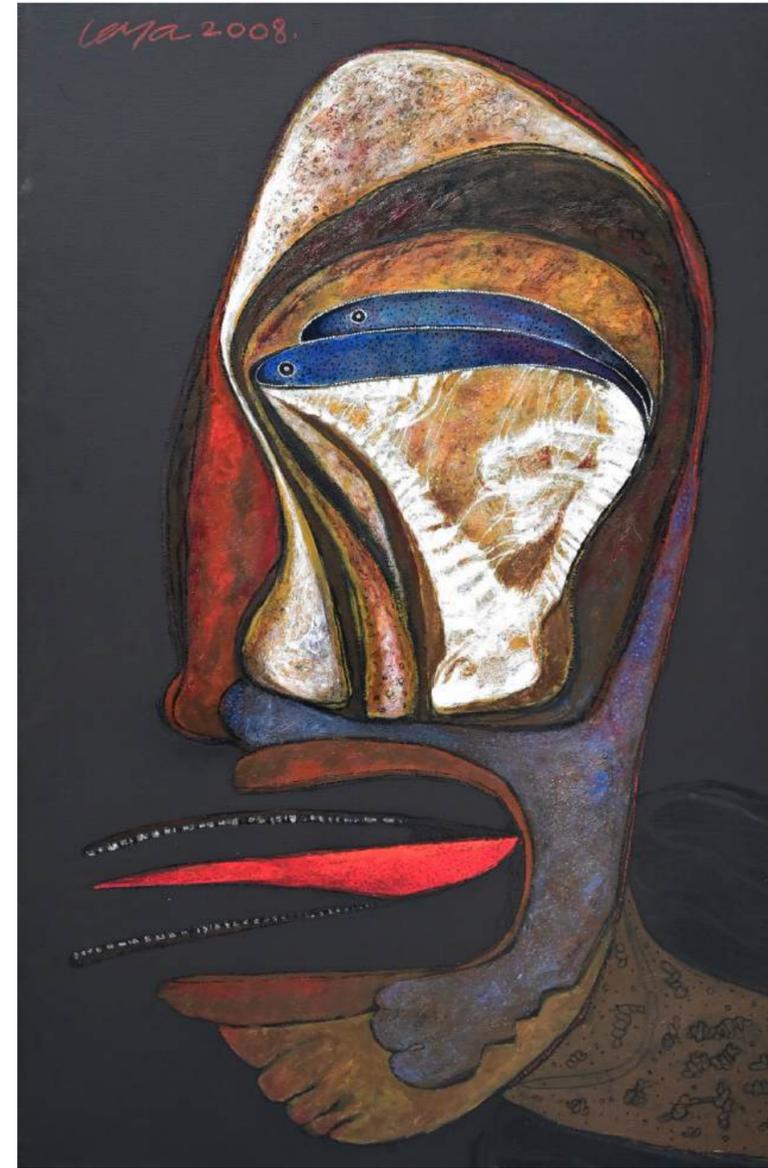


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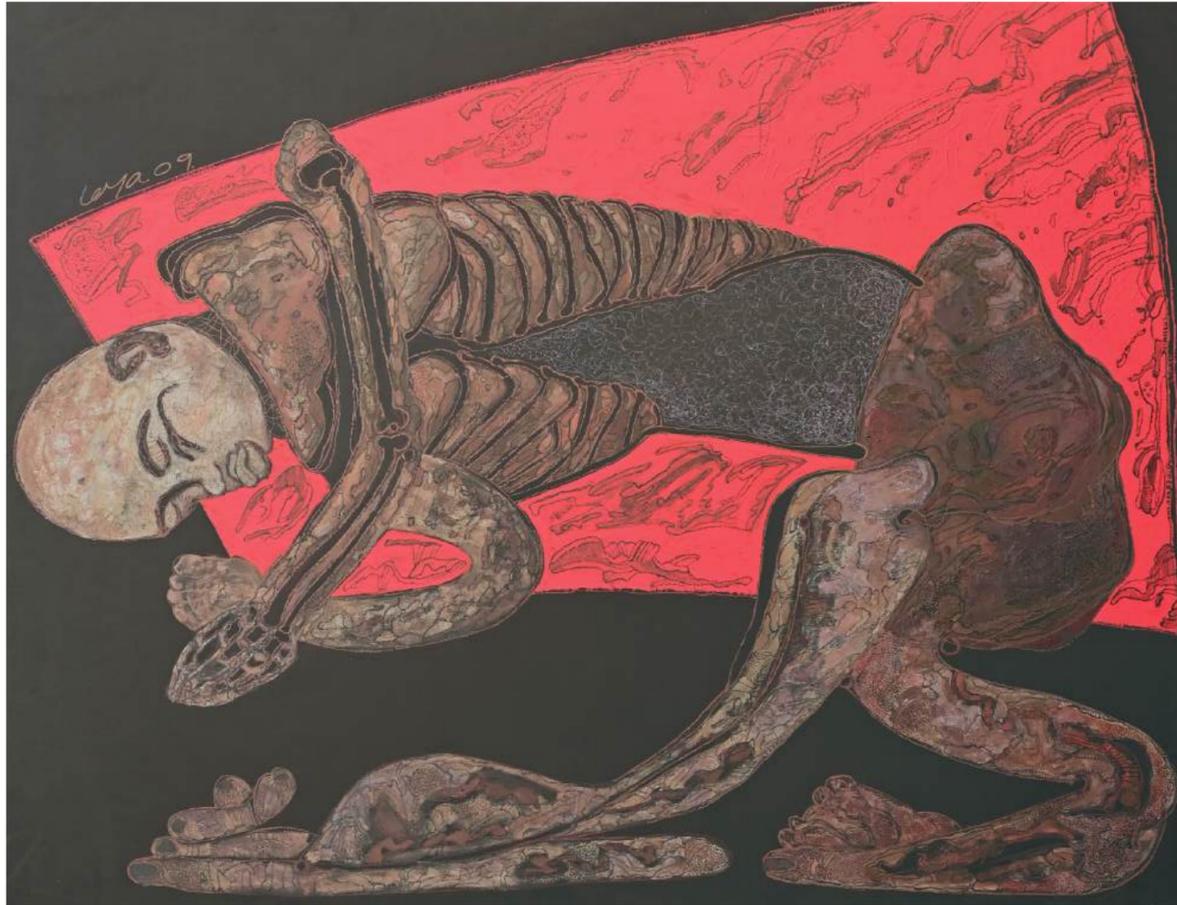




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2008



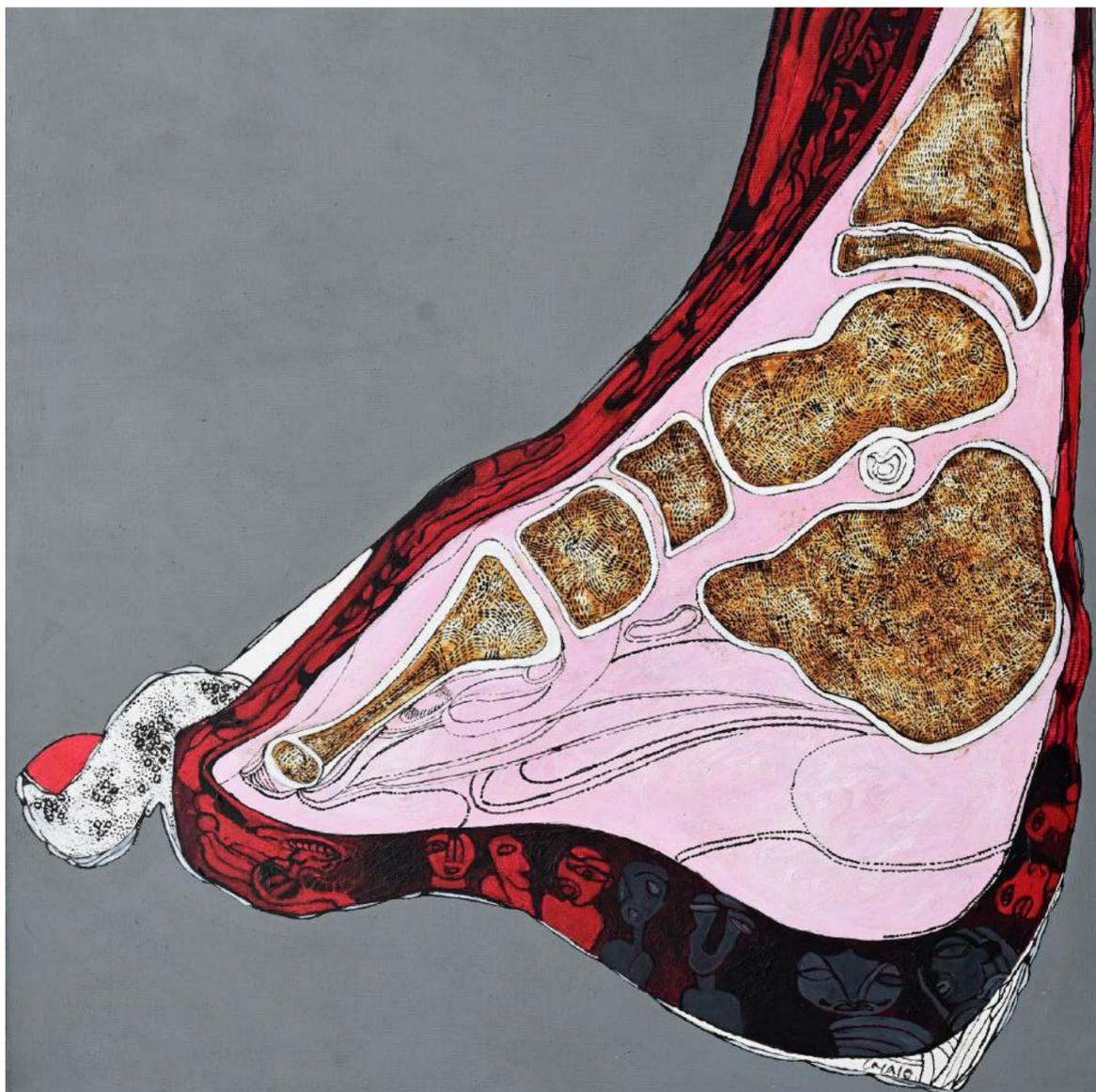
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2008



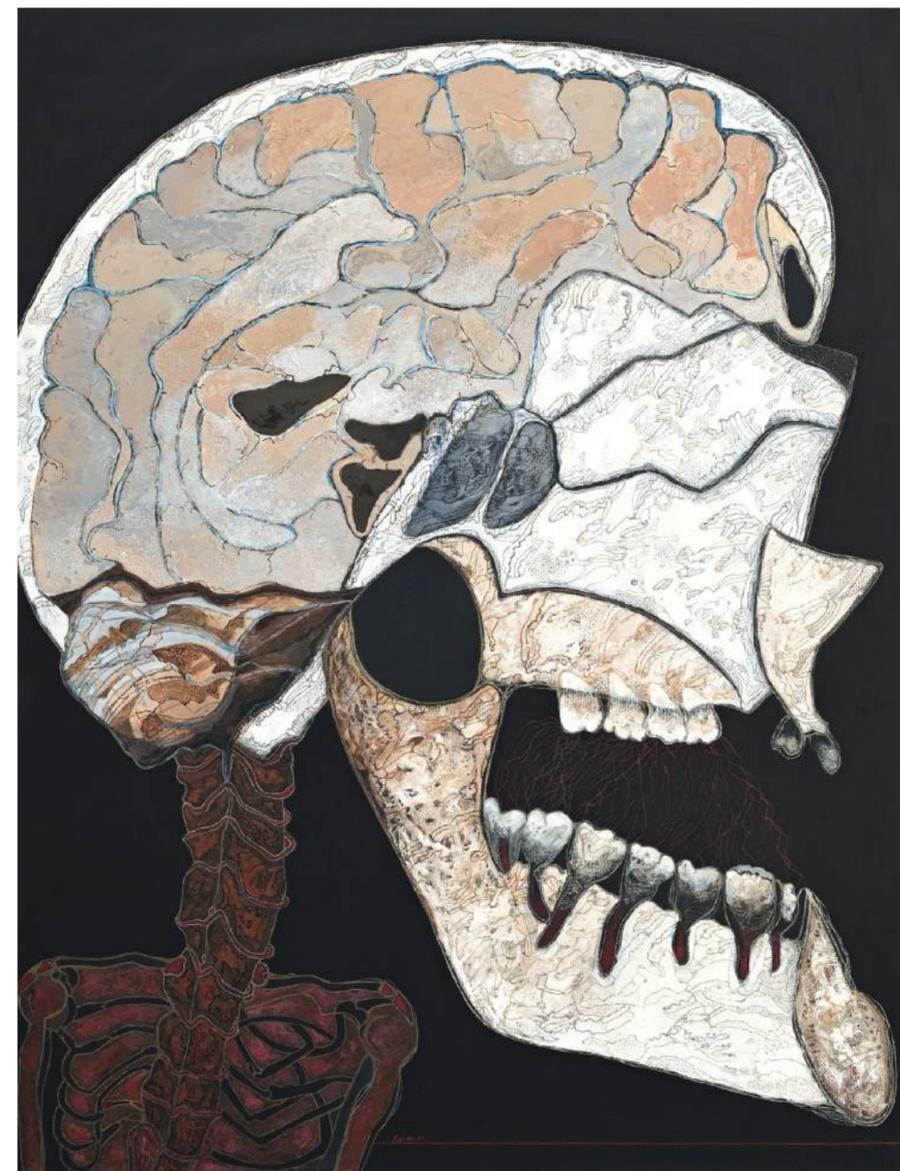
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2009



Untitled  
Acrylic on Canvas  
60 x 84 Inches  
2009



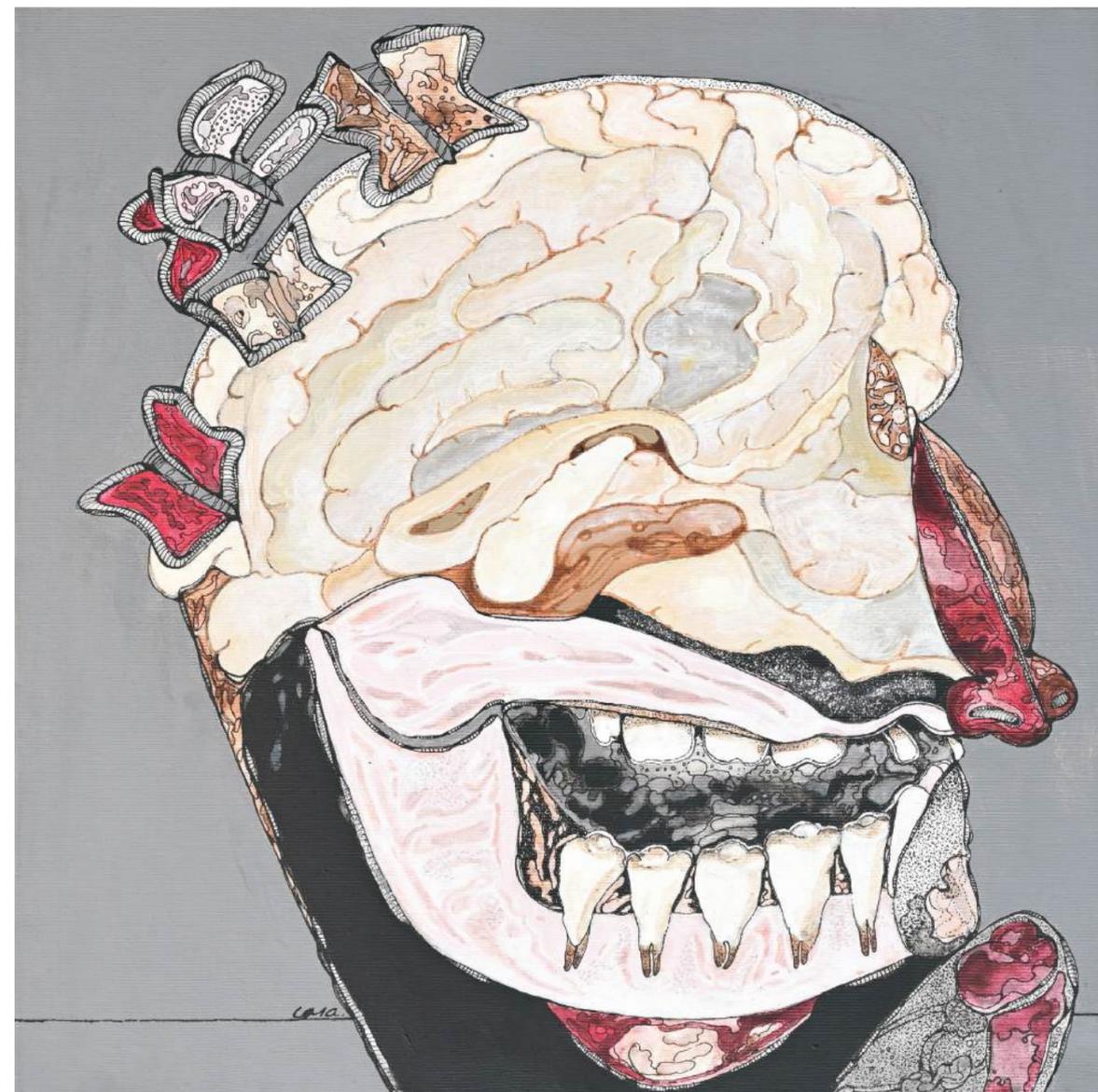
Untitled  
Mixed Media on Canvas  
24 x 24 Inches  
2010



Untitled  
Acrylic on Canvas  
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2010



Untitled  
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24 x 24 Inches  
2010



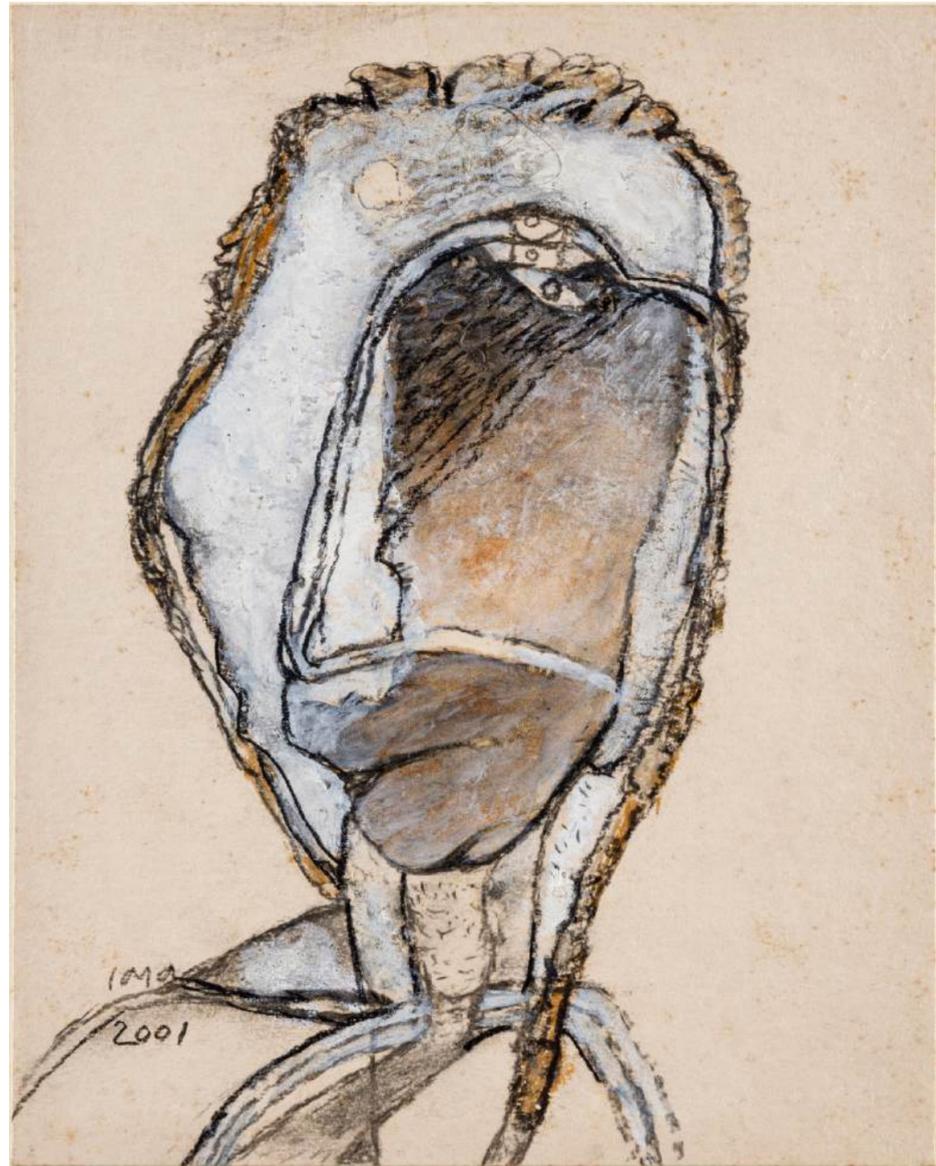
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Circa. 2000-2010



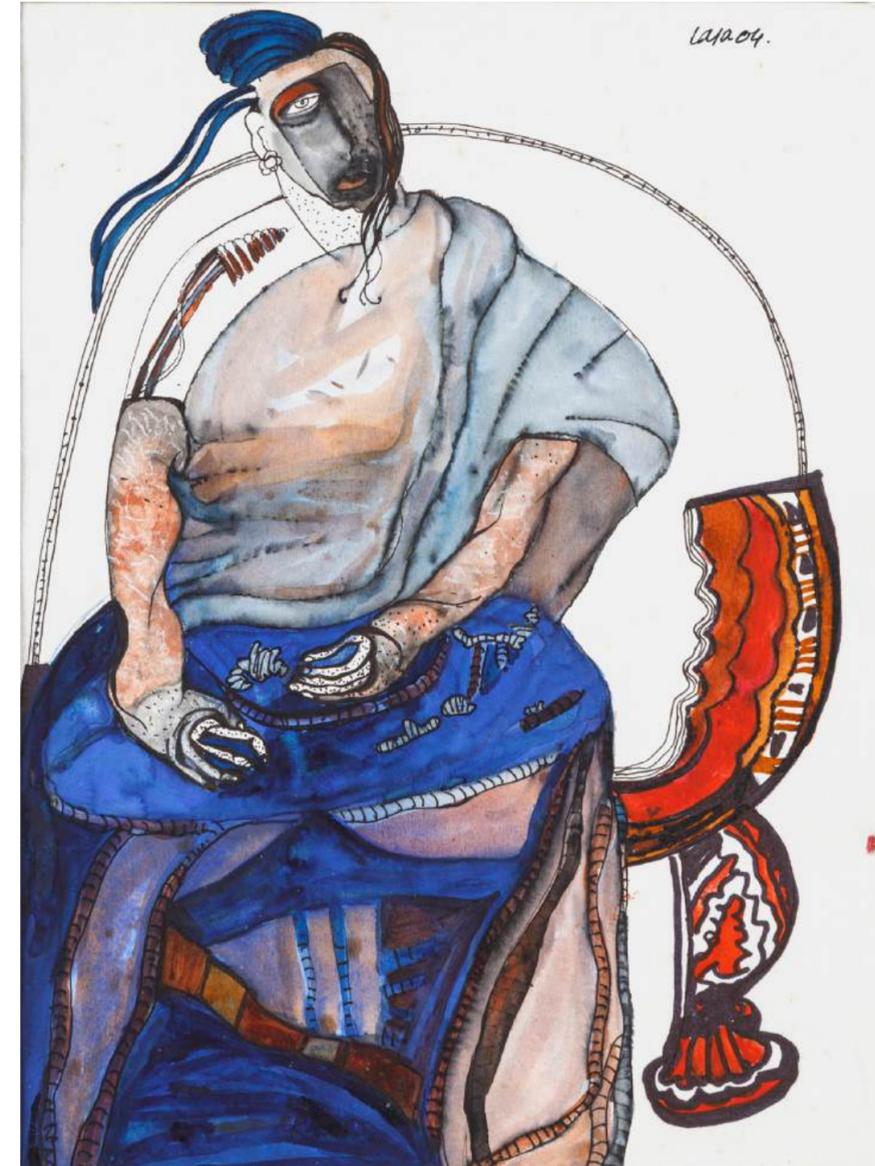
Untitled  
Mixed Media on Canvas  
24 x 24 Inches  
Circa. 2000-2010



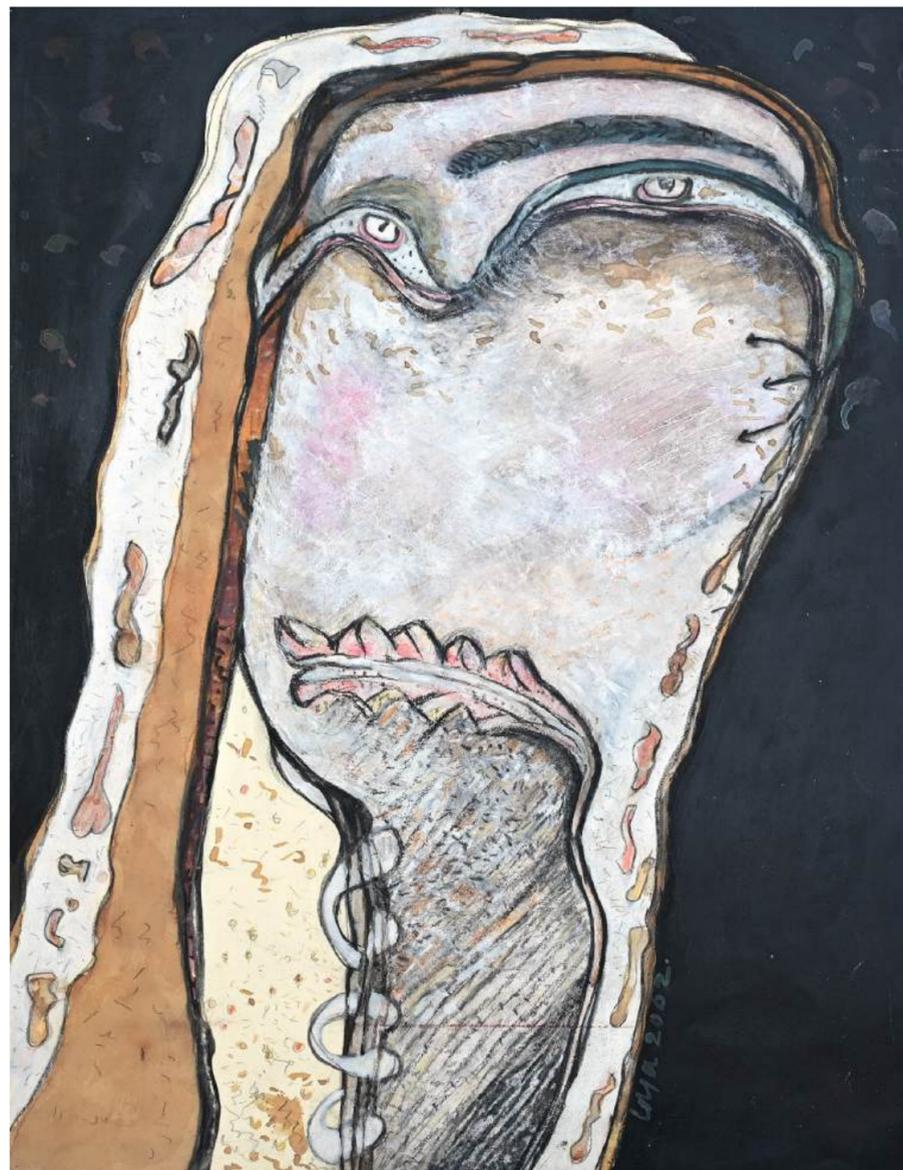
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Mixed Media on Canvas  
24 x 24 Inches  
Circa. 2000-2010



Untitled  
Mixed Media on Paper  
13.9 x 11 Inches  
2001



Untitled  
Mixed Media on Paper  
12.8 x 9.3 Inches  
2004



Untitled  
Mixed Media on Paper  
24 x 18 Inches  
2002



Untitled  
Mixed Media on Paper  
19.5 x 15.75 Inches  
2005



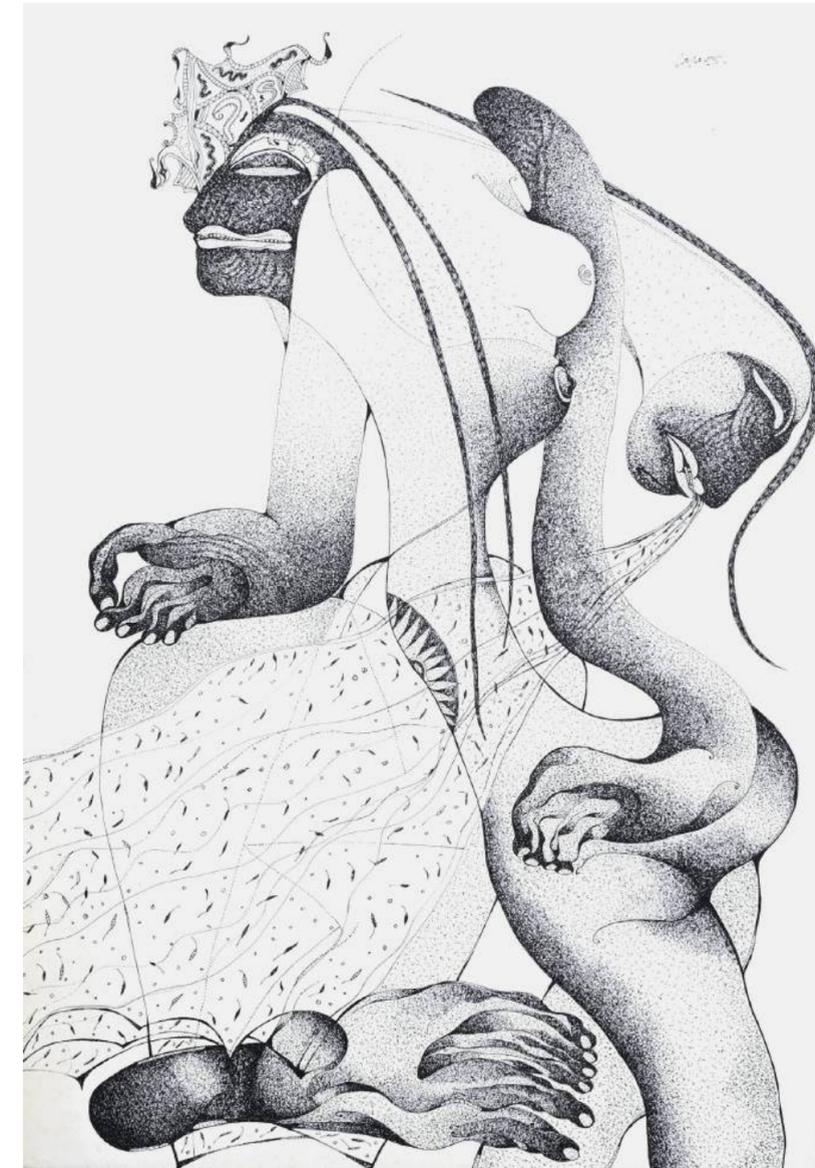
Untitled  
Mixed Media on Paper  
39 x 27.5 Inches  
2005



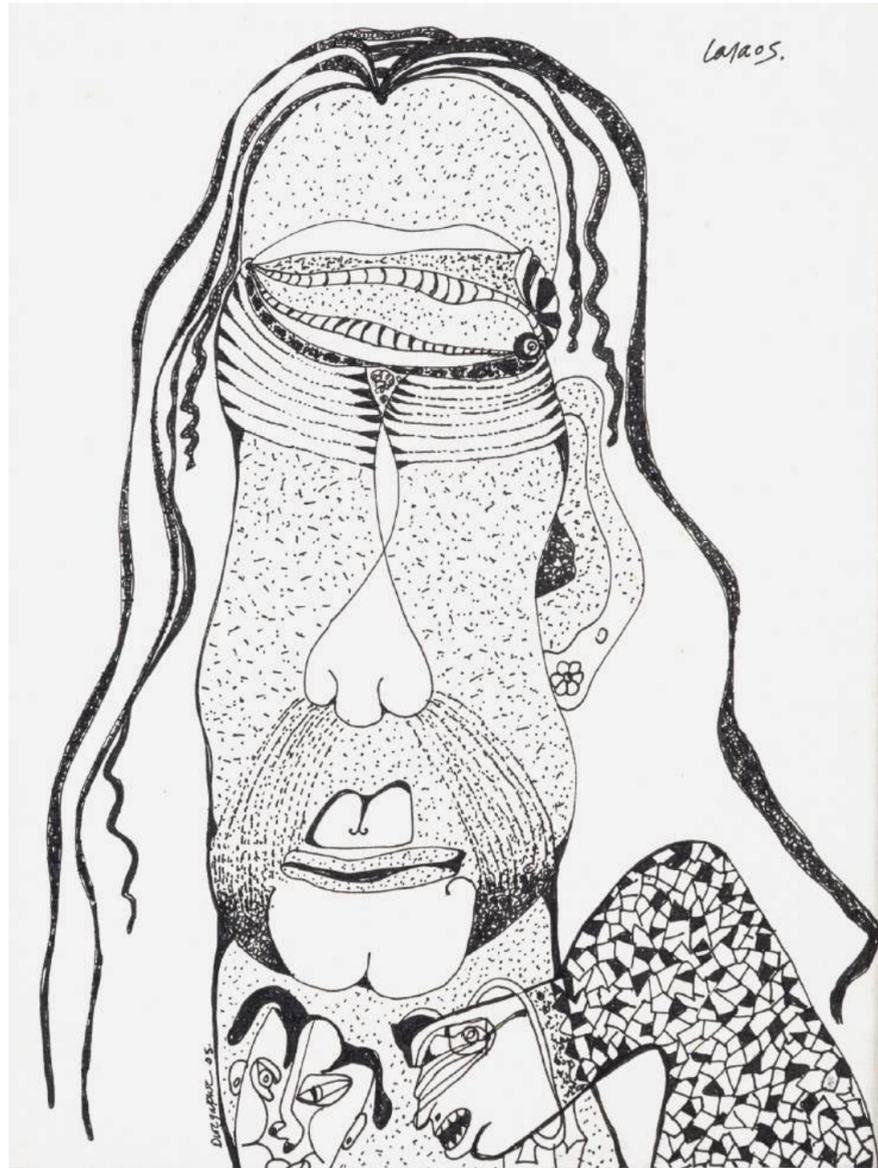
Untitled  
Mixed Media on Paper  
12 x 9 Inches  
2005



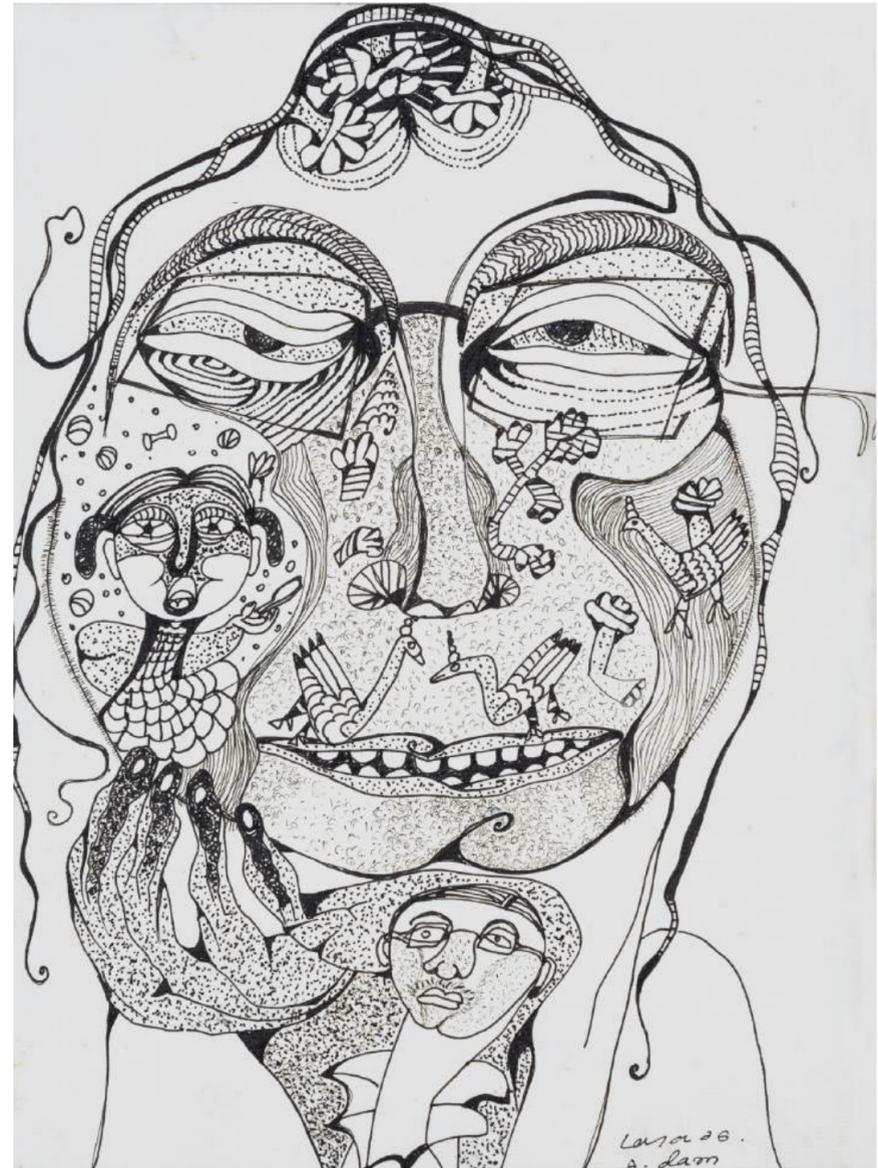
Untitled  
Mixed Media on Paper  
14 x 11 Inches  
2005



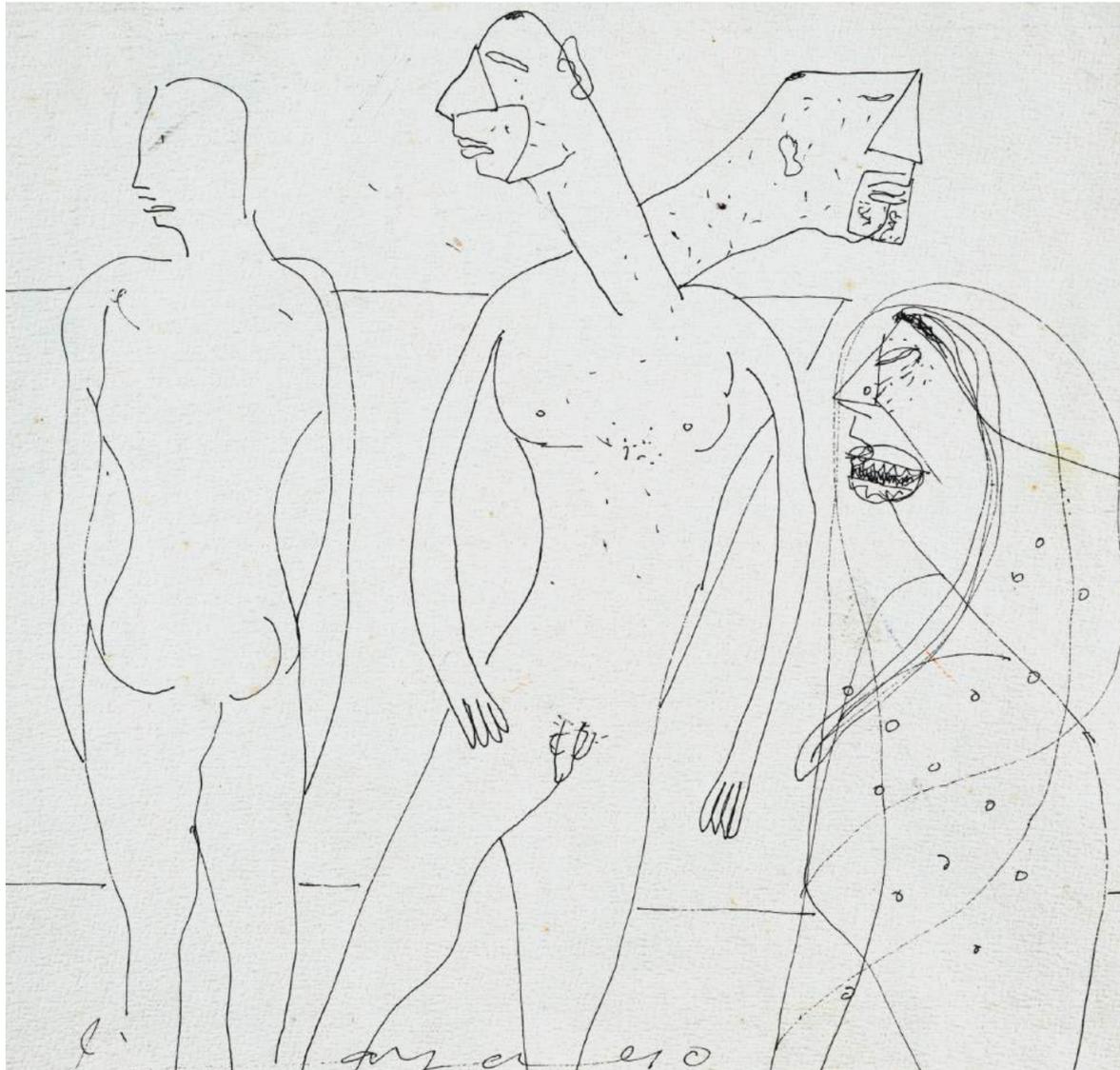
Untitled  
Mixed Media on Paper  
40 x 26.5 Inches  
2005



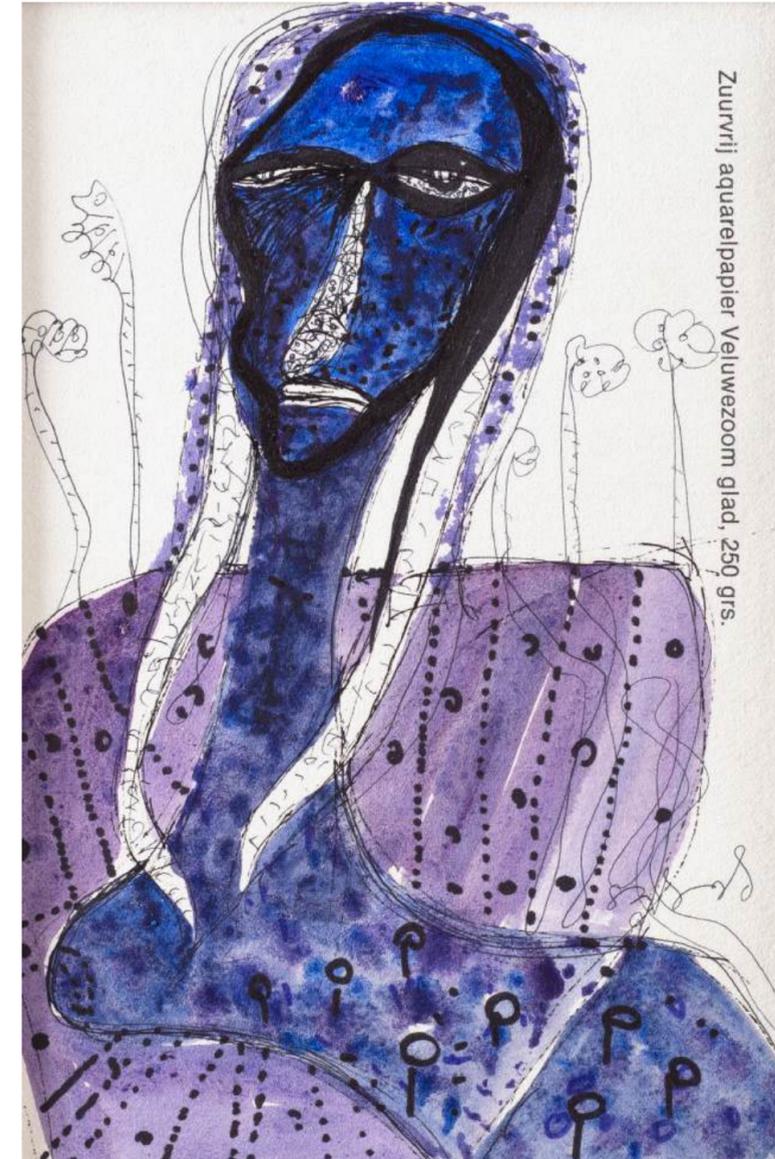
Untitled  
Pen and Ink on Paper  
12.4 x 9.3 Inches  
2005



Untitled  
Pen and Ink on Paper  
12.4 x 9 Inches  
2006



Untitled  
Pen and Ink on Paper  
11.2 x 11.6 Inches  
2010



Untitled  
Mixed Media on Paper  
8.5 x 5.5 Inches  
Circa. 2000-2010

ARTWORKS FROM 2010's

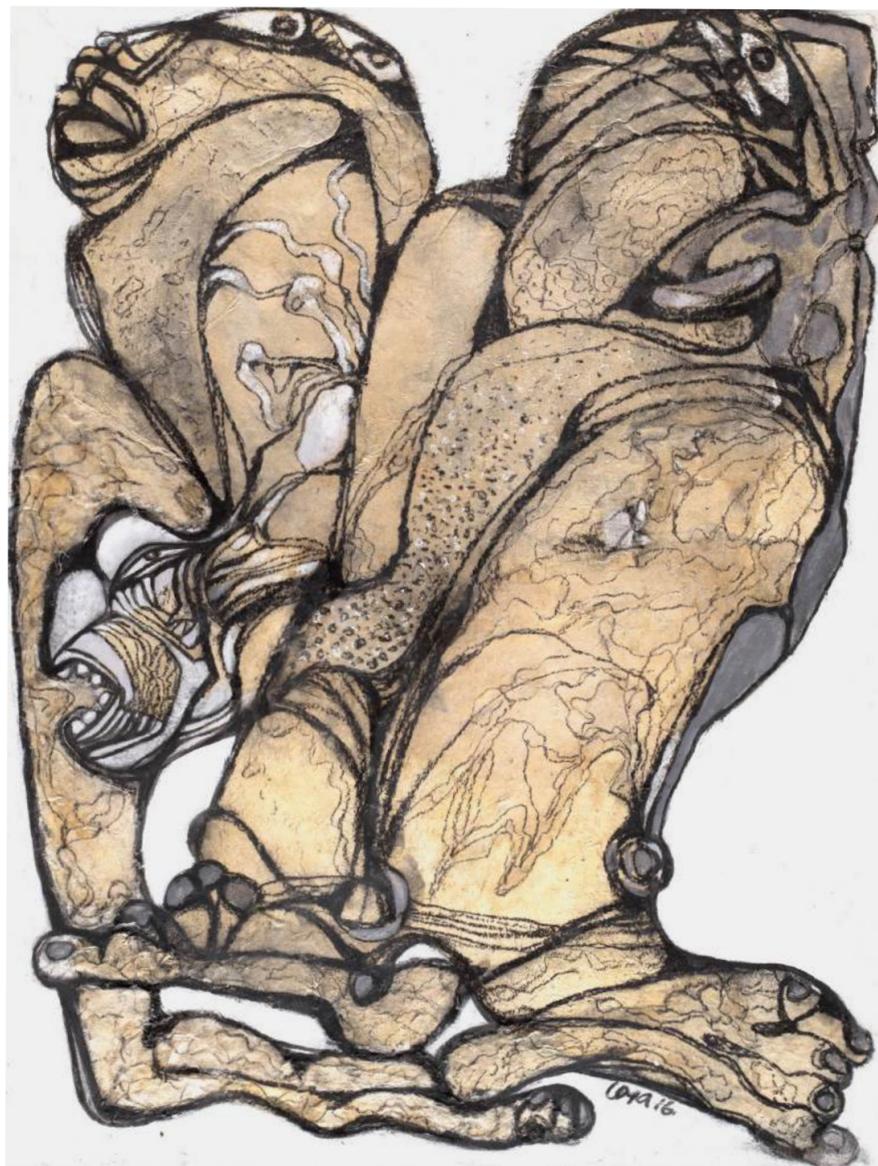




Untitled  
Acrylic on Canvas  
60 x 46 Inches  
2013



Untitled (Diptych)  
Mixed Media on Canvas  
60 x 54 Inches  
2013



Untitled  
Mixed Media on Canvas  
40 x 30 Inches  
2016



Untitled  
Mixed Media on Canvas  
24 x 24 Inches  
2016



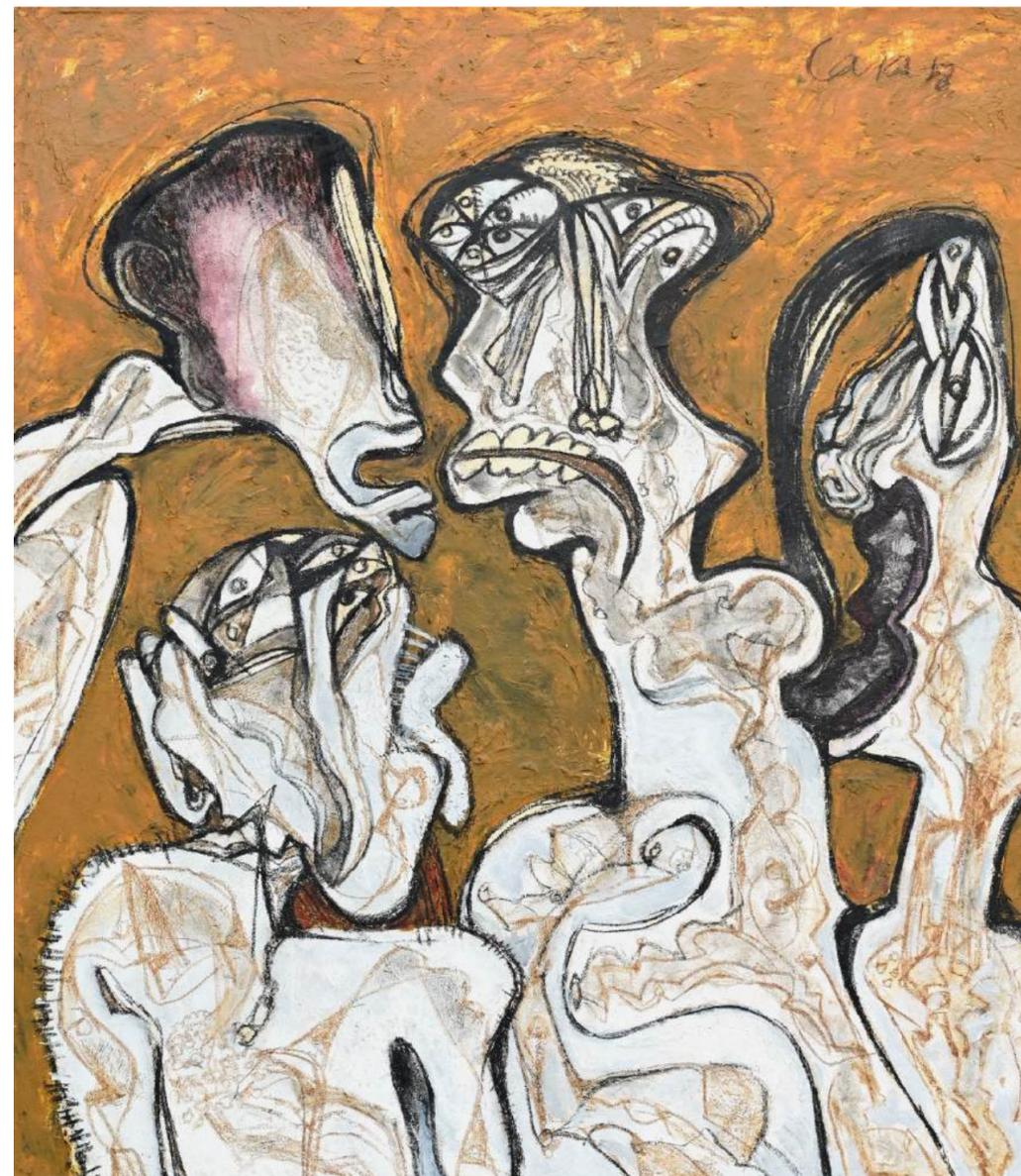
Untitled  
Mixed Media on Canvas  
24 x 24 Inches  
2016



Untitled  
Mixed Media on Canvas  
42 x 36 Inches  
2017



Untitled  
Acrylic on Canvas  
54 x 54 Inches  
2017



Untitled  
Mixed Media on Canvas  
42.5 x 36 Inches  
2018



Untitled  
Mixed Media on Canvas  
60 x 84 Inches  
2019



Untitled  
Mixed Media on Canvas  
24 x 24 Inches  
Circa. 2010-2020



Untitled  
Mixed Media on Paper  
7 x 9.4 Inches  
2014



Untitled  
Mixed Media on Paper  
9.4 x 7 Inches  
2014



Untitled  
Mixed Media on Paper  
7 x 5 Inches  
2014



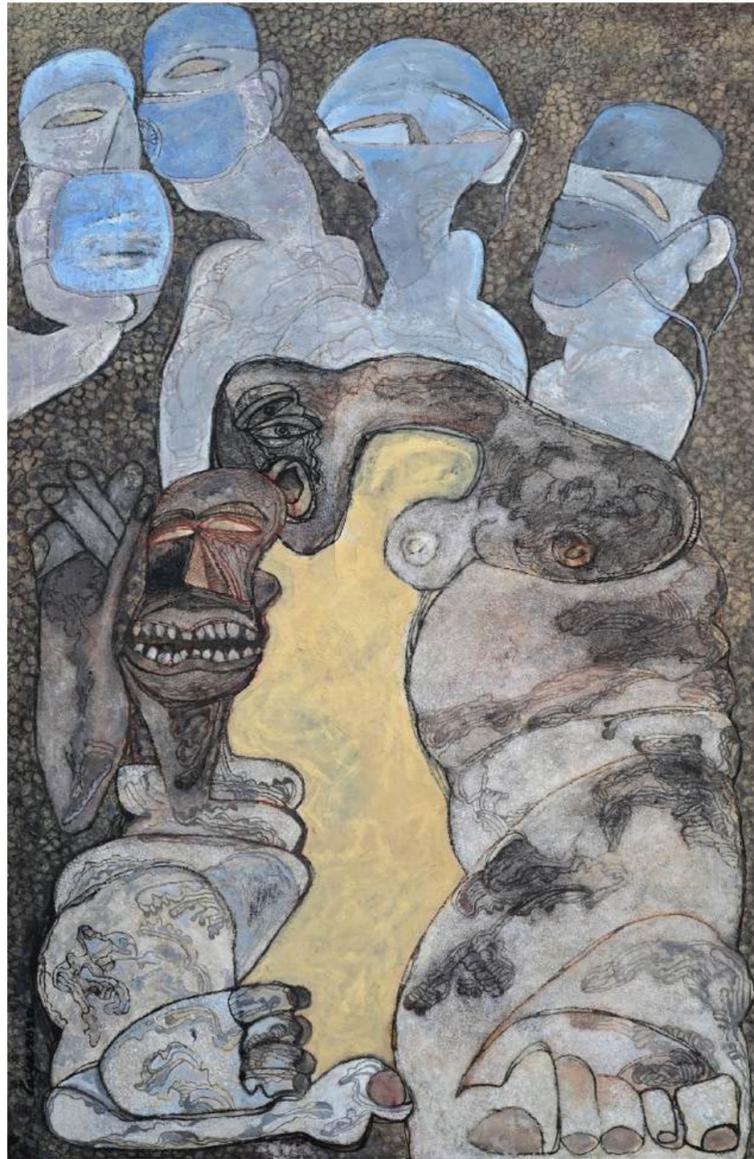
Untitled  
Mixed Media on Paper  
7 x 10.8 Inches  
2014



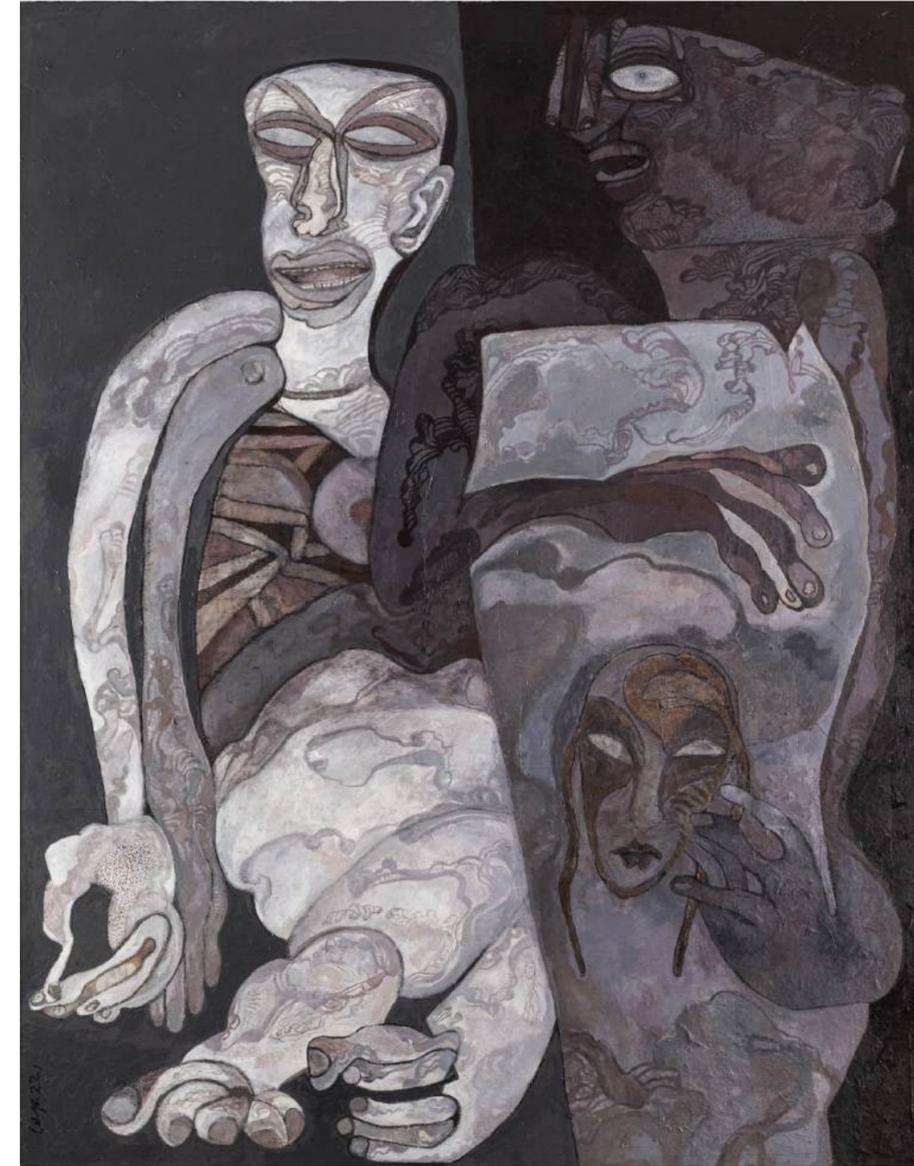
Untitled  
Mixed Media on Paper  
24 x 17.9 Inches  
2013

ARTWORKS FROM 2020's

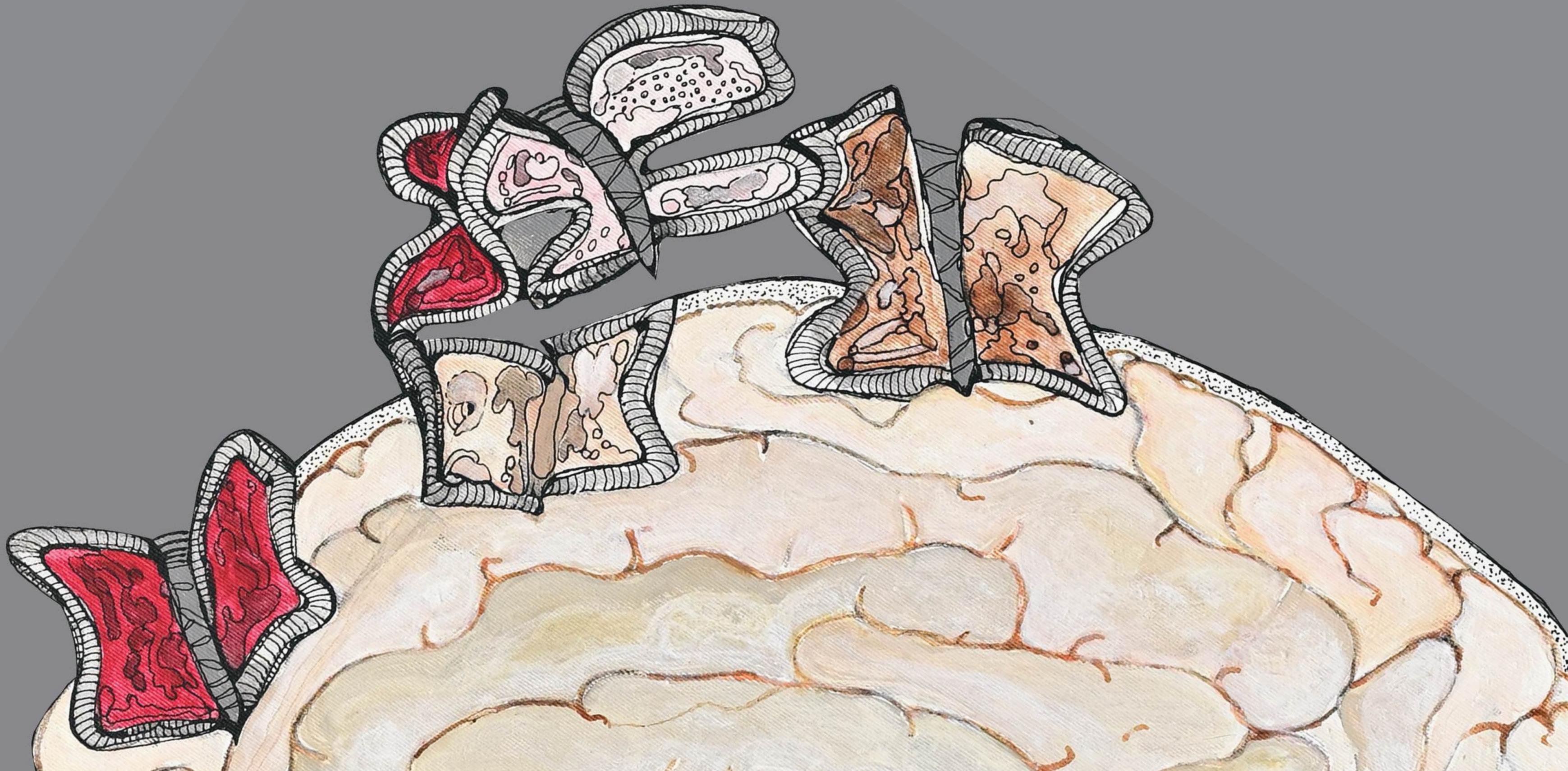




Untitled  
Mixed Media on Canvas  
60 x 38 Inches  
2020



Untitled  
Mixed Media on Canvas  
70 x 50.75 Inches  
2022



The Centre of International Modern Art (CIMA) opened in 1993 under the auspices of ABP Pvt. Ltd., a leading Indian media group known for its moorings in culture. It was designed under the guidance of renowned art galleries and museums in London and New York. In a short span, CIMA has emerged as one of the premier art centres of India.

It has curated and organized nearly a hundred exhibitions that have won critical and popular acclaim in India and abroad and has also been responsible for catalyzing creative excellence. For the past few years, CIMA has implemented several projects in association with national and international museums and educational institutions.

The centre has over 11,000sq.ft. of state-of-the-art gallery space in Calcutta, a comprehensive database and evaluation and publication facilities. It holds regularly, interdisciplinary interactions and seminars, presided over by scholars, artists, directors and performers of international repute. CIMA has, thereby, focused attention on the finest talents of the contemporary art scene.

Under the auspices of CIMA, the Art & Heritage Foundation has been set up recently to augment the cause of art and heritage projects - national, regional and international and, in collaboration with CIMA, has initiated the hugely popular CIMA AWARD Project. The aim of the project is to recognise and reward young artists from across India for their talent and creativity. It is a unique initiative providing a platform for artists from smaller towns, semi-urban and rural areas, to get adequately promoted and nurtured. The CIMA AWARD will be triennially awarded to recognise excellence in visual arts. It will be a journey to discover genuine talent in India - especially beyond the metropolitan cities.

CIMA looks forward to fresh challenges and successes and reaffirms its faith and hope in the force of imagination, its creative freedom and excellence.

Rakhi Sarkar  
(Director, Centre of International Modern Art)



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 the emerging and noted artists to further the cause of championing and patronizing South Asian art.

Its founder Lt. Shri Prakash Chand Singhvi was a visionary whose passion and enthusiasm was 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 at 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 news makers of 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 at New Delhi, Dubai, Singapore, etc. and has received critical and popular acclaim for the same. The collection of the gallery includes works of M.F. Husain, S.H. Raza, F.N. Souza, Somnath Hore, Suhas Roy, K.G. Subramanyan, Paresh Maity, T. Vaikuntam amongst the 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)





Jaya Ganguly at her studio

## JAYA GANGULY

1958 Born in Calcutta

### EDUCATION

1980 Graduated from Indian College of Art & Draftsmanship, Calcutta

### EXHIBITION (Solo)

2011 Masks and Metaphors, Gallery Sanskriti, Kolkata  
 2008 Jaya Ganguly – Recent Works, Pundole Art Gallery, Mumbai  
 2007 Jaya Ganguly 1984 - 2007, CIMA Gallery, Kolkata  
 1998 Art Heritage, New Delhi  
 1997 Galerie 88, Calcutta  
 1996 Foundation of Indian Artist, Gallery FIA, Amsterdam, Holland  
 1994 Sakshi Gallery, Mumbai  
 1993 Gallery Shoo/FIA, Amsterdam  
 1992 Art Heritage, New Delhi  
 1991 Academy of Fine Arts, Calcutta  
 Le Gallery, Madras  
 1990 Gallery 7, Mumbai  
 1985-88 Art Heritage, New Delhi  
 Cymroza Art Gallery, Mumbai  
 1984 Academy of Fine Arts, Calcutta

### PARTICIPATION

2025 Summer Show – Shifting Paradigms 1980s – 2025, CIMA Gallery, Kolkata  
 The Art of India 2025: An Initiative by The Times of India, Visual Arts Gallery, India Habitat Centre, Delhi & The National Centre for the Performing Arts (NCPA), Mumbai  
 2024 12 Masters – Neo Realism To Social Realism, CIMA Gallery, Kolkata  
 Shape Without Form, Shade Without Colour, CIMA Gallery, Kolkata  
 Fantastic Realities & Beyond – 30th Anniversary Show, Visual Arts Gallery, New Delhi, organised by CIMA Gallery, Kolkata; CIMA Gallery, Kolkata  
 2023 Landscape – Summer Show 2023, CIMA Gallery, Kolkata  
 2022 Colours of Freedom, CIMA Gallery, Kolkata; Visual Arts Gallery, New Delhi, organised by CIMA Gallery, Kolkata  
 Freedom: From Despair to Dreams, Aakriti Art Gallery, Kolkata  
 2020 Untitled Show, CIMA Gallery, Kolkata  
 2019 Mahabharat, Art Magnum, New Delhi; Birla Academy of Art & Culture, Kolkata and Gallery Charubasona, Jogen Chowdhury Centre for Arts, Kolkata  
 2017 Response – Installations & New Media – 25th Anniversary Show, Gem Cinema, Kolkata, organised by CIMA Gallery, Kolkata  
 2016 Womanhood: Through The Eyes of Indian Modern and Contemporary Art ,Tao Art Gallery, Mumbai  
 2015 Winter Oeuvre, 2015 ,Birla Academy of Art & Culture ,Calcutta  
 2013-14 Transition – 20th Anniversary Show, Centre of International Modern Art (CIMA), Kolkata  
 2013 The Naked and the Nude: The Body in Indian Modern Art, Delhi Art Gallery, New Delhi

2010 Manifestations IV, Delhi Art Gallery, New Delhi  
 8 Women Artists, presented by Art Heritage at Shridhami Gallery, Triveni Kala Sangam, New Delhi  
 Image and Symbol: Painters Perception, Aakriti Art Gallery, Kolkata  
 Symbols and Metaphors, Centre of International Modern Art (CIMA), Kolkata  
 Dileep Sharma, Jayanta Roy, Jaya Ganguly, Nature Morte, Dhan Mill, New Delhi  
 Pretty Ugly, Bose Pacia, Kolkata  
 Linear Forms, Gallery Art & Soul, Mumbai

2009 Metaphoric Shifts & New Imagery, Lalit Kala Akademi, New Delhi, presented by Jagriti Art Initiative in association with Literacy India, New Delhi  
 Art against Terrorism - a galleries and artists initiative, Akriti Art Gallery, Akar Prakar, Gandhara Art Gallery, Chitrakoot Art Gallery, Gallery K2, Gallery Sanskriti, Seagull Foundation, Emami Chisel Art, Chisel Crafts.

2008 Freedom – Sixty Years of Indian Independence, CIMA Gallery, Kolkata; The Museum Gallery, Mumbai, organised by CIMA Gallery, Kolkata  
 Dus Mahavidyas: Ten Creative Forces, presented by Gallerie Nvya at Visual Art Gallery, India Habitat Centre, New Delhi  
 Frame Figure Field: 20th Century Modern and Contemporary Indian Art, Delhi Art Gallery, New Delhi  
 Grey, Gandhara Art Gallery, Kolkata  
 Gaze Within Gaze Without, Gandhara Art Gallery, Kolkata  
 Synchrome 4, Tao Art Gallery, Mumbai  
 Art Singapore 2008, Suntec Singapore, Singapore, presented by Gallery Sanskriti, Kolkata

2007 Summer Show, Centre for International Modern Art (CIMA), Kolkata  
 Samokal Art Gallery, Kolkata  
 Indian Surrealism, Aakriti Art Gallery, Kolkata  
 Gallery Sanskriti, New Delhi  
 Synchrome 4, Akar Prakar, Kolkata  
 Recent Works by 32 Contemporary Artists, Visual Arts Gallery, New Delhi, presented by Suryaveer Kohli Art  
 Creativity: An exhibition of Painting and Sculptures, Birla Academy of Art and Culture, Kolkata, presented by Jagriti Art Initiative  
 Made in India - Indian Modern and Contemporary Art, Opera Gallery, London; Delhi Art Gallery, New Delhi

2006 Akar Prakar, Kolkata  
 Critical Imperatives, Gallery Nakshatra, Kolkata  
 Samokal Art Gallery, Kolkata

2005 Concepts & Ideas 2005, CIMA Gallery, Kolkata  
 Synchrome 2005, Akar Prakar, Kolkata  
 Continuity, Disjuncture & Creativity, Akar Prakar, Kolkata  
 Birla Academy Annual Exhibition, Birla Academy, Kolkata  
 Group Show, Gandhara Art Gallery, Kolkata

2004 Nadir Sange Dekha, Princep Ghat, Kolkata, organised by Eminent Painters of Bengal organisation

2003 White Cube Exhibition, Max Mueller Bhavan, Kolkata

2002 Art of Bengal – Past & Present, CIMA Gallery, Kolkata; National Gallery of Modern Art, Mumbai, organised by CIMA Gallery, Kolkata  
 In Aid of Gujarat Earthquake Victim, Oberoi Hotel, New Delhi  
 At Mati Ghar, New Delhi, under the aegis of IGNCA  
 10th Triennial – India, Lalit Kala Akademi, Rabindra Bhawan, New Delhi

2000 Lien, Alliance Française de Singapore, Singapore  
 Helpage India exhibition, New Delhi

1999-2000 Prabha – Exhibition of Art of Bengal (1850-1999), Town Hall, Kolkata; Academy of Fine Arts, Kolkata

1997 30th Anniversary Annual Exhibition of Paintings by Awardees, Birla Academy of Art & Culture, Calcutta

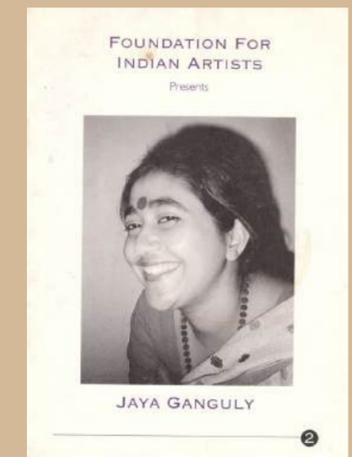
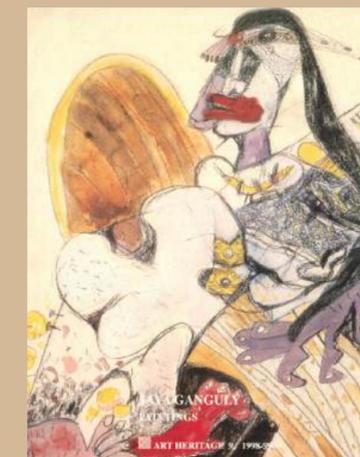
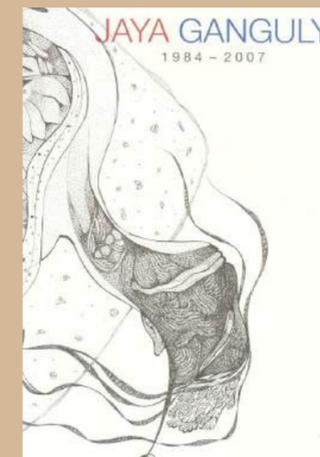
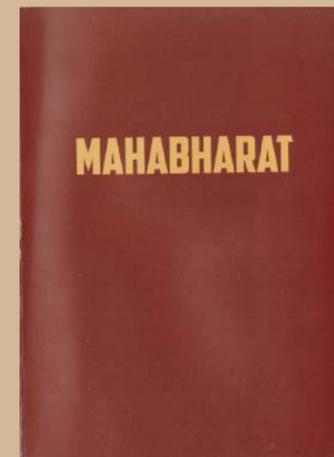
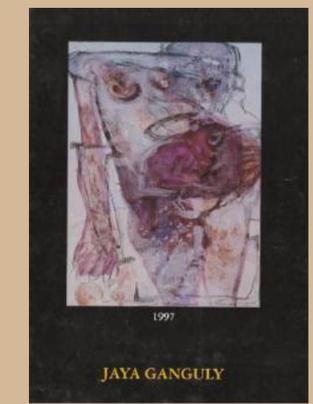
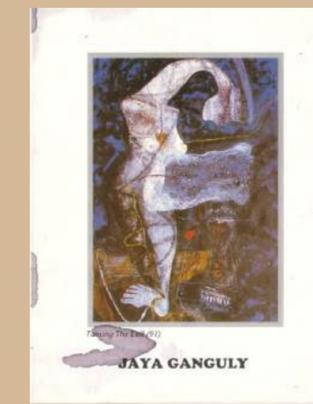
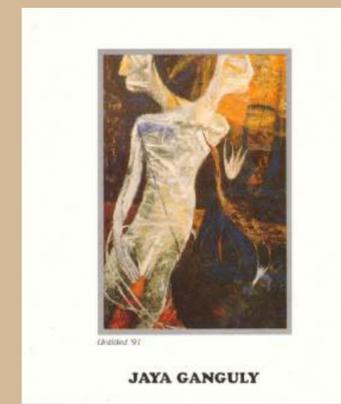
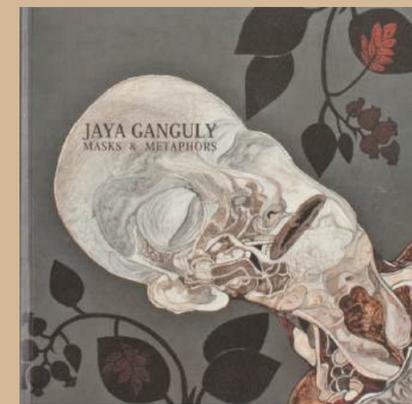
1996 Art Trends, West Bengal in the 90's  
 Sixth Bharat Bhavan Biennial of Contemporary Indian Art, Roopankar Museum of Fine Arts, Bharat Bhavan, Bhopal



1995 Festival Cinema/ India, Women in Film, Sooterijn Theater, Amsterdam  
 1993 Indian Contemporary Art, Touring Exhibition through Germany  
 1991 21 Contemporary Women Artists of India, Habiart, New Delhi  
 9 Contemporary Indian Artists, Municipal Museum, Arnhem; Gemeentemuseum Arnhem, Lotus Gallery, Amsterdam

1990 Calcutta 300 Exhibition, Birla Academy of Art & Culture, Calcutta  
 LTG Art Gallery, New Delhi  
 Ambassador's Choice, National Gallery of Modern Art, New Delhi  
 Eastern Region Art Exhibition, Calcutta

1989 Young Faces in Contemporary Indian Art, Birla Academy of Art & Culture, Calcutta  
 1987-89 Chitrakala, Festival of India, Sweden





Jaya Ganguly at her studio



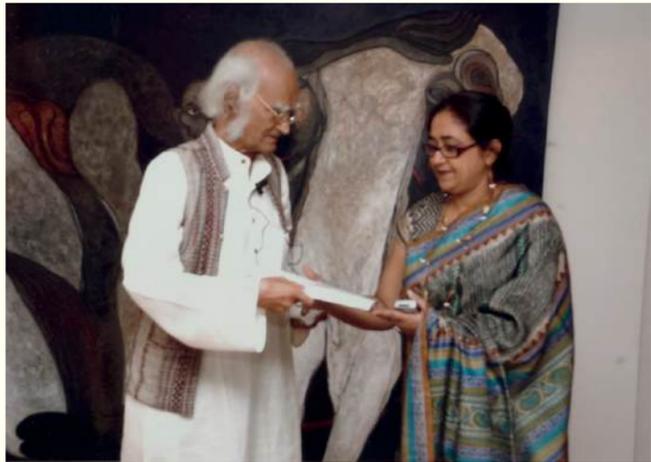
Jaya Ganguly at Sweden for an exhibition



Jaya Ganguly at Shantiniketan



Jaya Ganguly's mother with Roshan Alkazi at Shridharini Gallery, New Delhi, 1984



Jaya Ganguly with eminent artist Paritosh Sen



Jaya Ganguly with Roshan Alkazi and her mother, Jyotimoyi Ganguly at Art Heritage, 1984



Jaya Ganguly with Ganesh Pyne and Rabin Mondal



Jaya Ganguly at an art camp



Jaya Ganguly with Jyotimoy Bhattacharya, Saurabh Singhvi & other Artists at the opening of Mahabharat at Art Magnum, New Delhi



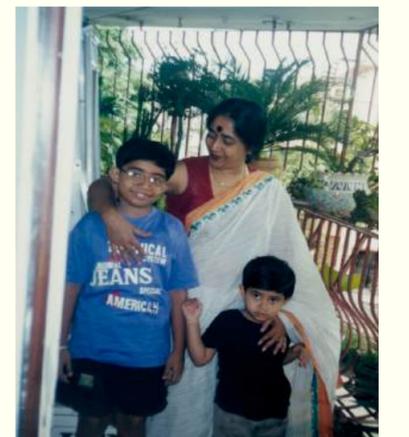
Jaya Ganguly with Ganesh Pyne



Jaya Ganguly at her residence



Jaya Ganguly with her family and friends



Jaya Ganguly with her nephews Arkajyoti and Gargi

## ACKNOWLEDGEMENTS

Rakhi Sarkar, Director & Curator, Centre of International Modern Art (CIMA), Kolkata  
Saurabh Singhvi, Director, Art Magnum, New Delhi

### Team Art Magnum

Deepak  
Bhumika Sharma  
Shipra Kushwaha  
Nazia Pathan  
Shinjiny Mishra

### Team CIMA







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