

## Solo U.S. Debut of Madhvi Parekh to be Presented at DAG in New York

**Retrospective Spans Five Decades of the Artist’s Practice  
And Brings Together Over 65 Works for the First Time in the U.S.**



Left: Madhvi Parekh, *Playing With Animals*, 1989, oil on canvas; Right: Madhvi Parekh, *Flying Figure*, 1974, sketch pen on paper;  
Bottom: Madhvi Parekh, *The Last Supper*, 2011, reverse painting on acrylic sheet.

New York, NY, July 25, 2019 (Updated August 22, 2019) – DAG, the leading gallery dedicated to Modern Indian art, will present a major retrospective of Indian artist Madhvi Parekh, spanning five decades of the artist’s practice and bringing together over 65 of her works for the first time. Opening September 13, *The Curious Seeker* marks the debut of the artist’s work in the United States and follows the exhibition’s presentation at DAG’s spaces in Delhi and Mumbai.

In conjunction with the exhibition and throughout its run, DAG will present a robust series of public talks, performances, and other educational and public programming, including a **preview with the artist on Thursday, September 12**, presented in collaboration with the **Consulate General of India in New York** and featuring a **contemporary dance performance**; and a **children’s workshop on Saturday, September 14**, led by Parekh and inspired by her children’s book, *Madhvi’s Magical Daydreams*.

“Madhvi Parekh has often been narrowly defined within the tradition of folk art in India, yet her practice defies categorization—reflecting her own distinct language, as well as wide-ranging influences that deserve further exploration,” said **Kishore Singh, curator of the exhibition and Head of Exhibitions and Publications at DAG**. “Bringing together works from every decade of her practice, this retrospective finally places Parekh squarely within the pantheon of Indian modernism.”

Parekh is recognized by scholars as one of the most significant living Indian artists, who has established her own oeuvre and language in contrast to the artistic conventions of her time. With no formal education in art, her work initially evolved from childhood memories, popular folk stories, legends of her village, and the forms of painting that were part of her family's everyday rituals, such as the traditional floor designs of *rangoli*. Inspired by her artist-husband Manu Parekh and artists such as Paul Klee and Joan Miró, Parekh began painting in 1964. Her paintings are unplanned, unfolding like a story where she adapts each work to the scale it demands and developing from a single point into vast narratives.

Apart from folk motifs, legends, and figures, Parekh also uses imaginary characters in figurative and abstracted orientations in her compositions, demonstrating her use of rhythm and repetition. In most of her works, she utilizes the familiar settings and motifs of *Kalamkari*, a traditional hand-painted or block-printed cotton textile, and *Pichwai*, devotional pictures on cloth or paper, in which she enshrines the main character of the composition in the center and fills the minor or secondary ones in the borders.

Spanning five decades, *The Curious Seeker* offers an unparalleled opportunity to explore Parekh's evolution as an artist, from her roots in folk tradition, to the myriad ways that she diverged from conventions to create her own distinctive style. The exhibition features iconic works by the artist that together represent every phase of her illustrious career, including rare drawings and paintings from the 1960s, influenced by the abstraction of Paul Klee, and significant examples of works that feature recurring themes and subjects across her practice, including the countryside of India, religious imagery, and anthropomorphic forms.

#### Highlights of the exhibition include:

- ***Running Figure, 1972; Flying Figure, 1974***: An example of Parekh's early works, *Running Figure* and *Flying Figure* demonstrate the influence of Klee and Miró with stunted, stubbed lines and dots that create individual patterns, and simultaneously combine into a complete narrative.
- ***Fantasy Under Sea, 1979; Head B, 1976; Sea God, 1971***: These three works are prime examples of the artist's works of the 1970s, featuring bulbous, amorphous, changeable forms and shapes, and ballooning creatures with human attributes. They come together to represent joyous universes of living beings.
- ***Playing with Animals, 1989***: *Playing with Animals* demonstrates the influence of the artist's personal memories and children in her practice. The work explores her happy childhood spent in the fields of her village as part of the rhythm of life, encompassing nature and seasons, birds and beasts, and her friends.
- ***Untitled (Durga II), 2006***: This is part of a series in which the artist humanizes the goddess with the familiar folklore that surrounds her reflected playfully even as she creates a world of demons and the mythology of struggle between good and evil in a manner that points to its everyday presence in our lives.
- ***World of Magician, 2004***: *World of Magician* reveals Parekh's recurring interest in dividing and compartmentalizing her works in visually distinct chapters that come together to form larger narratives.

- ***The Last Supper, 2011***: Considered one of Parekh's most significant works to date, the artist's recreation of Leonardo da Vinci's *Last Supper* responds to the masterpiece by bringing together Christian genres of art with visual strategies from a range of different eras and religious cultures.

## ACCOMPANYING PUBLICATIONS

### ***Madhvi Parekh: The Curious Seeker***

This exhaustive publication on the artist aims to understand, contextualize, and place her contributions within the larger context of Indian modern art. Published by DAG and edited by Kishore Singh, the publication includes essays by Gayatri Sinha, art editor, critic, and curator; Dr. Annapurna Garimella, designer and art historian; and Singh; as well as hundreds of high quality reproductions of the artist's work. The publication is available for sale at the gallery.

### ***Madhvi's Magical Daydreams***

This children's book for ages 5 to 10 is authored by Madhvi Parekh and tells the story of her childhood and becoming an artist. Published by DAG, the book is available for sale at the gallery.

## ABOUT MADHVI PAREKH

Madhvi Parekh is recognized as one of the most significant living artists in India. Her work has been featured in solo and group exhibitions at the San Jose Museum of Art; Ueno Royal Museum, Tokyo; Jebiwool Art Museum, Seoul; National Gallery of Modern Art, New Delhi; Centre of International Modern Art (CIMA), Kolkata; and at major galleries in India, the United Kingdom, and Australia. Her work is included in institutional collections, including the National Gallery of Modern Art, New Delhi; Lalit Kala Akademi, New Delhi; Air India, Mumbai; Rade Museum, Hamburg; Bayreuth Museum, Bayreuth; Punjab University Museum, Chandigarh.

Together with her husband, renowned artist Manu Parekh, she is deeply engaged with supporting and fostering young artists, including helping to develop the Inlaks Fine Art Award, which is granted annually to young and emerging artists by the Inlaks Shivdasani Foundation. A documentary film on Parekh and her husband Manu, *Dwity*, was made by the renowned actor and composer Suraj Purohit in 1992. Born and raised in a small village in Gujarat, India, Madhvi Parekh currently lives and works in Delhi.

## SEPTEMBER 2019 PROGRAMMING AT DAG NEW YORK

### **Private Preview of *The Curious Seeker***

Thursday, September 12  
7-9 p.m.

RSVP required

Media RSVP:

[churley@resnicow.com](mailto:churley@resnicow.com)

Presented in collaboration with the **Consulate General of India in New York**, DAG will open *The Curious Seeker* with a special preview and cocktail reception with the artist, as well as her husband, renowned artist Manu Parekh. In response to the exhibition and as an homage to Parekh's work, dancers **Parul Shah** and **Ammr Vandal** of the Parul Shah Dance Company will perform an excerpt of *History of Unforgetting*, a short, contemporary dance piece influenced by Kathak, a classical Indian dance.

***Madhvi's Magical Daydreams:***  
**Children's Workshop with Madhvi Parekh**

Saturday, September 14  
4-5 p.m.

Free; RSVP required:  
[ramneek.kang@dagworld.com](mailto:ramneek.kang@dagworld.com)

In this workshop designed for children of ages five to 12 years old, artist **Madhvi Parekh and Anu Sehgal, Founder and President of The Culture Tree**, will lead children in drawing from their memories and experiences to create stories through images, much like Parekh did in her children's book, *Madhvi's Magical Daydreams*. Children will not only get to spend the morning exploring the artworks on display and creating their own, but will also get to take home a copy of Parekh's book.

---

**Jaipur Literature Festival**  
**Opening Night**

Thursday, September 17  
6:30-9:30 p.m.

RSVP required:  
[ramneek.kang@dagworld.com](mailto:ramneek.kang@dagworld.com)

Teamwork Arts, producer of the Jaipur Literature Festival (JLF), brings one of the world's largest literary gatherings to New York for the third time in 2019, on September 17-18. Presented in partnership with the Asia Society, this year's New York edition celebrates books, ideas, and dialogue. It will present a rich showcase of South Asia's literary and oral heritage, with internationally acclaimed authors and thinkers taking part in a range of provocative panels and debates about ideas and issues that resonate with our times. The festival is also presented in partnership with Columbia University.

**ABOUT THE CONSULATE GENERAL OF INDIA IN NEW YORK**

The Consulate General of India in New York is one of the five Consulates of India in the United States. It was established in 1948 and operates from its own building, a heritage property, acquired in 1950. The Consulate promotes political, economic, and cultural relations between India and the USA in the 10 states under its jurisdiction. Through its consular wing, the Consulate provides services to Indian citizens in the United States, the Indian-American community, and to Americans visiting India. The Consulate also organizes events and efforts to promote the Government of India's flagship events such as 'Make in India', 'Digital India', 'Clean India', 'Start Up India'. The Consulate also works closely with States of India for their projection abroad for investments and other objectives and is increasingly working with Universities and Students to be able to contribute positively to the strong India-U.S. educational connect. The Consulate also works with U.S. States to increase their footprints in India."

**ABOUT DAG**

DAG was established as a private art gallery in 1993 in New Delhi, and over the past 25 years, has built a reputation for the quality of its collection that represents the expanse of Indian art practice. This extensive collection charts a historic continuum, from the early works of academic artists trained in Bengal and Bombay, to modernists from Baroda, Delhi, and beyond, and includes artworks by some of India's most celebrated artists, including Raja Ravi Varma, Amrita Sher-Gil, Jamini Roy, S. H. Raza, M. F. Husain, Tyeb Mehta, F. N. Souza, Avinash Chandra, and Chittaprosad. With the aim of taking Indian modernism to a wider audience, DAG now has gallery spaces in the historic Kala Ghoda in Mumbai, and the iconic Fuller Building in Manhattan, New York, in addition to its gallery in Delhi. It regularly participates in international fairs such as Art Basel Hong Kong, Armory New York, Art Dubai, Masterpiece London, and India Art Fair.

The mandate of taking art to the people has led to museum-quality exhibition collaborations with stellar art institutions such as the National Gallery of Modern Art, Mumbai; Dr. Bhau Daji Lad Museum, Mumbai; The Nehru Memorial Museum & Library, New Delhi; the Punjab Lalit Kala Akademi, Chandigarh; and the Jawahar Kala Kendra, Jaipur. The most recent and monumental collaboration has been with the Archaeological Survey of India—with the *Drishyakala* museum at the UNESCO World Heritage Site of Red Fort being inaugurated by India's Prime Minister on 23 January 2019.

With the democratization of Indian art as its core aim, DAG consistently hosts outreach programs for students of schools and colleges, and also runs pioneering programs for the visually impaired by allowing them to experience art through tactile aids.

**Media Contacts:**

Claire Hurley / Barbara Escobar

Resnicow and Associates

[churley@resnicow.com](mailto:churley@resnicow.com) / [bescobar@resnicow.com](mailto:bescobar@resnicow.com)

212-671-5169 / 212-671-5174