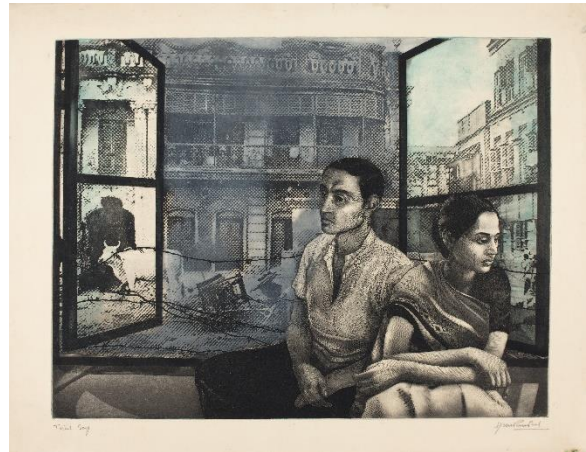
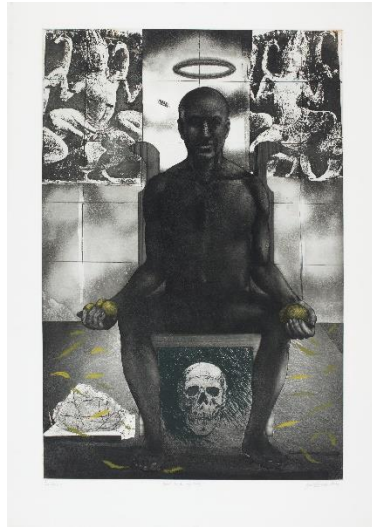


First US Retrospective of Anupam Sud to be presented by the Kiran Nadar Museum of Art in collaboration with DAG, at DAG New York this December

Major Exhibition Spans Nearly 100 Works and Five Decades



New York, NY, November 20, 2019 – The Kiran Nadar Museum of Art (KNMA) and DAG today announced its presentation of the first U.S. retrospective showcasing the art practice of Anupam Sud, to be presented at DAG New York, spanning over five decades of her prolific practice and featuring her recent works on view for the first time. Curated by Dr. Paula Sengupta, an artist and curator, as well as a student of Sud, *The Soul (Un)Gendered: Anupam Sud, A Retrospective* encompasses nearly one hundred works across a range of media, including her brilliant etchings, for which the artist is best known, alongside drawings, paintings, collographs and photographs, and explores the journey of one of the most significant and pioneering female artists in India. On view beginning December 11, *The Soul (Un)Gendered: Anupam Sud, A Retrospective* reflects KNMA and DAG’s commitment to representing the expanse of Indian art practice through the presentation of museum-quality exhibitions globally.

“We are delighted to present the entire corpus of Anupam Sud’s works from the KNMA Collection in *The Soul (Un)Gendered: Anupam Sud, A Retrospective*,” said **Kiran Nadar, Founder and Chairperson of KNMA**. “KNMA in fact has presented retrospectives of significant women artists such as Nasreen Mohamedi, Nalini Malani, Arpita Singh and now Anupam Sud, who have explored distinct trajectories of art making through their practice.”

“A dedicated teacher to innumerable students through the decades, Anupam Sud revitalized the democratic medium of printmaking in India. As an artist par excellence, what we intend to share with the global audience through this collaboration is her brilliant artistic oeuvre, that put to self-scrutiny the deep knowledge of past artistic traditions, of the cultural dynamics that prevail in the Indian context and topical events that trigger her imagination and consciousness.” said **Roobina Karode, Director and Chief Curator, KNMA**.

“Anupam Sud’s distinct artistic contributions and engagement with issues of her time makes her one of the most significant female artists in India, who has paved the way for generations of artists,” said **Ashish Anand, CEO & Managing Director of DAG**. “As part of our commitment to advancing

appreciation of Indian art internationally, we are pleased to partner with KNMA in bringing the most comprehensive exhibition of Sud’s work to U.S. audiences for the first time and to support new scholarship and understanding of her enduring influence.”

Recognized as one of the foremost printmakers in India, Anupam Sud is a versatile artist whose multidisciplinary practice also spans sculpture and painting. Her work has been distinguished by the revolutionary themes she explored, including male and female sexuality and feminist narratives, which were considered radical subject matter for a female artist in 1960s and 70s in India. Throughout her five decades of practice, Sud has consistently held up a mirror to society—especially in her depiction of male and female relationships—drawing attention to feminist causes and aspects of patriarchy, embodying her consistent commentary on contemporary societal values. Frequently portrayed as stark and exposed nude bodies, the carefully crafted subjects depicted in her prints are often silent figures complicit in acts of intimacy as well as social norms and pressures. In addition to a preoccupation with female imagery, Sud’s work consistently considers spatial relationships through architectural elements, such as windows, niches, and pictorial frames. Melding historic, religious, and mythical references with her personal memories and concerns, Sud’s practice has developed over time into what she has described as her “images of dialogue”—a distinctive style that address her varied perspectives on the society that surrounds her.

The Soul (Un)Gendered: Anupam Sud, A Retrospective brings together almost two hundred works—including drawings, paintings, prints, photographs, illustrated books, sculptures, and archival material, and many works on view for the first time—to trace the evolution of Sud’s groundbreaking practice. The exhibition begins with works from the early phases of Sud’s career—from her origins as the youngest member of Group 8, a printmaking collective founded by her teacher at the College of Art, New Delhi, where she studied in 1967—to works created later during her years stemming from her education at the Slade School of Art in England in 1971, during which she was informed of techniques and practices from both the East and West. The exhibition offers insights on the distinctive and radical elements of the artist’s multi-faceted practice in particular, as well as her sustained contributions to the growth of printmaking in India as a professor at the College of Art, New Delhi.

EXHIBITION DETAILS

THE SOUL (UN)GENDERED: ANUPAM SUD, A RETROSPECTIVE

Opening December 11, 2019

DAG

41 East 57th Street, Suite 708

New York, NY 10022

Hours: Tuesday through Sunday, 10:30 am – 7 pm; closed Monday

ABOUT ANUPAM SUD

Recognised for her influential contributions to the growth of printmaking in India, Anupam Sud is considered one of the most significant and pioneering artists in India. Her work has been featured in solo and group exhibitions in New Delhi, Mumbai, Bangladesh, New York, Washington, D. C. , Japan and Korea among others, as well as the International Print Biennale and Triennale. Her work is included in collections in The Victoria and Albert Museum in London, UK; the William Benton Museum of Art in Connecticut; the Worcester Art Museum in Massachusetts; the Jehangir Nicholson Foundation in Mumbai; the National Gallery of Modern Art, New Delhi; Peabody Musuem; Glenbarra Art Musuem, Japan; and Fukuoka Museum, Japan, among others.

Born in 1944 in Hoshiarpur in Punjab, India, Sud attended the College of Art, New Delhi to study art. In 1967, she was the youngest member of Group 8, an association of artists at college founded by her mentor and teacher Jagmohan Chopra. Later in 1971, she went to England to study the advanced techniques of printmaking at the Slade School of Fine Arts, London, UK on a grant from British Council. From 1977 until 2003, she taught at College of Art, New Delhi. She currently lives in Delhi and continues to practise printmaking at her studio at Mandi village.

ABOUT DR. PAULA SENGUPTA

Dr. Paula Sengupta is an artist, academic, curator, and art writer. She is Professor and Head of the Department of Graphics-Printmaking at the Faculty of Visual Arts, Rabindra Bharati University, Kolkata, Member of the Board of Governors of the Indian Institute of Management, Shillong, and Secretary of the artist's initiative, Khoj Kolkata. She is author of *The Printed Picture: Four Centuries of Indian Printmaking* published by the Delhi Art Gallery, New Delhi in 2012 and *Foreign & Indigenous Influences in Indian Printmaking* published by LAP Lambert Academic Publishing, Saarbrücken, Germany in 2013. Her curatorial projects include the landmark exhibition *Trajectories: 19th-21st Century Printmaking from India and Pakistan* for the Sharjah Art Museum, Sharjah, UAE in 2014; six editions of *The Printed Picture: Four Centuries of Indian Printmaking* for DAG MODERN, India from 2012-18; and *Popular Prints and the Freedom Struggle* at the Drishyakala Museum, Red Fort, Delhi in 2019.

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. www.dagworld.com

ABOUT THE KIRAN NADAR MUSEUM OF ART (KMNA)

The Kiran Nadar Museum of Art, a private museum on modern and contemporary art that opened its doors to the public in 2010 in Delhi, India, remains committed to the art practice of Indian artists with extraordinary vision and highly individual practices, who for some reason have remained under-represented but whose contribution has been crucial within the discourse of modern and contemporary Indian art.

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