



**NAYANAA KANODIA**

*The Quintessential Woman - A Celebration*





**Perfection Personified** 30" x 40" Oil on Canvas

**Cover page: Prioritising our Priorities** 48" x 60" Oil on Canvas

**NAYANAA KANODIA**

*The Quintessential Woman - A Celebration*

2 - 8 October, 2018

**JEHANGIR ART GALLERY**

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## *The Quintessential Woman - A Celebration*

This collection celebrates and honours the indefatigable, indefeasible and invincible woman. She has succeeded against all odds and has pierced the glass ceiling, thereby breaking the barriers and mindset of gender discrimination which many societies across the world, particularly in India, struggle with. The saga of the Durki Nari is far from over, but fortunately this perception of a woman has been challenged and slowly yet steadily is coming to an end. The woman has through her self-confidence, grit, determination and sheer hard work demonstrated time and again that she is not a mere subsidiary and will not meekly bow down and play a second fiddle to anyone. She will challenge any obstacles imposed on her and defy the paradigm.

My paintings portray a woman of today, her space of survival, the spirit of female endurance and the empowerment of pride and self dignity. This modern woman is liberated and unfettered by the stigmas of the past. Having faced the deeply rooted stereotypes myself and having experienced and observed at close quarters many atrocities faced by women has turned the indignant scrutiny coming from my conscious being into an expression of artistry. When these two perspectives come together, when the world that disturbs me and the world of which I have an intimate understanding of are amalgamated and absorbed, a new artistic dialect is created.

It is my firm belief that the female form is emblematic of energies that are vital to sustaining life. That each and every woman has within herself the capacity and capability of commanding respect, establishing her rightful place and importance in society - indestructible and omnipotent enough to overcome the hurdles and oppression thrust on her, taking inspiration from Goddess Durga and her nine Avatars.

Each painting can be interpreted differently; one revealed by the presence of colours juxtaposed carefully to form a maximum harmonious whole, one revealed by the intricate patterns and details, and another revealed by the underlying content and narration. Thus, what appears to be a choice of method (a technique involving four layers of colour) proves to be the seeds, sun, and water of a highly complex organism of construction and a conscious dialogue.

To grasp the nuances of the complexity and subtlety of my vision, one must abandon their typical notions and then keenly observe the relationships and components at play. The projected images serve as a veneer, behind which an infinite number of experiences and interpretations are possible. Behind the pedantic, accurate, yet often misseen scene, the world is so true, naked and ludicrous that we catch our breath as we recognize this.

The conversation I hope to create in my work is a certain truth of life and on a deeper level, a well thought philosophy. I construct fantastic versions of accessible scenes, both rural and urban utopias that imbed history of generations. Individuals may interpret my paintings in vastly disparate ways and each view will be equally logical and plausible, thought-provoking and intriguing. A picture of the moment is built and whole histories and relationships become visible. My work is about time and through my paintings, time is movement stilled.

The lauded street artist Banksy said: "Art should comfort the disturbed and disturb the comfortable."

I use my artistry to not only challenge the invalid and obsolete perception of the role women play in a society. I also hope the viewers will appreciate the socio-economic and cultural contexts of my works; the transformation of Indian society often resulting in mind-bending dichotomies - a by-product of the country's economic development. This collection is also a broad call to review and take a stance against behaviours which seem to have become a norm in settings where a man finds himself in the position of power.

**Nayanaa Kanodia**





**The Striped Parasol** 16" x 13"  
Mixed Media on Paper



**Under the Tree of Life** 20" x 15"  
Mixed Media on Paper



**The Monkey Reigns Supreme** 15" x 13" Mixed Media on Paper





Our Favourite Destination 48" x 60" Oil on Canvas





**The Beach Beckons** 20" x 40" Oil on Canvas



**The Embrace** 20" x 48" Oil on Canvas





Made for Each Other 36" x 48" Oil on Canvas





Fashion Hysteria 42" x 36" Oil on Canvas





For the Love of Picasso 30" x 48" Oil on Canvas





**Stroll down Memory Lane** 30" x 30" Oil on Canvas



**Memories Are Made Of This**  
20" x 15"  
Mixed Media on Paper





Defying the Law of Gravity 30" x 60" Oil on Canvas





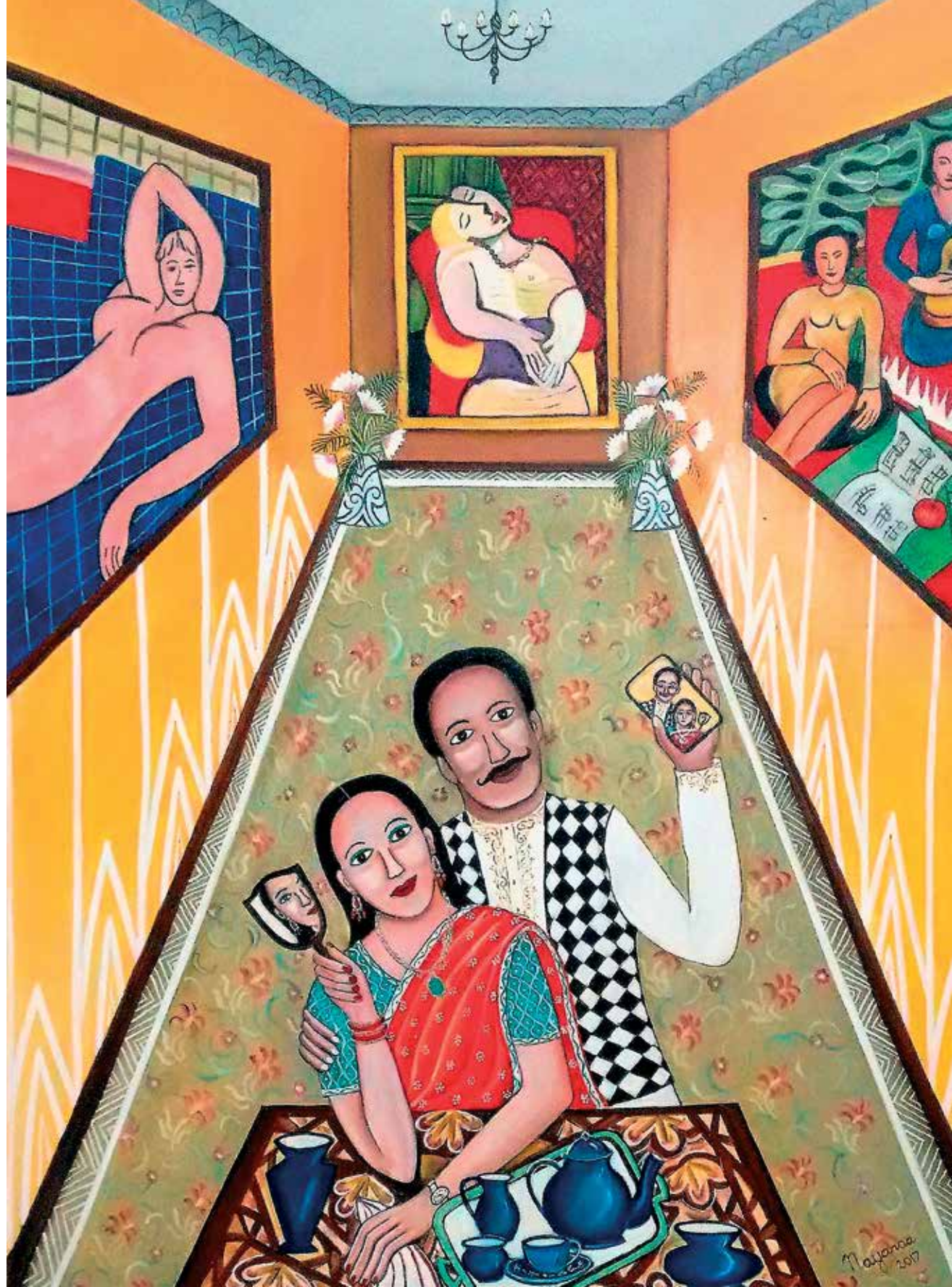
**Optical Illusion** 15" x 20" Mixed Media on Paper



**Well-Prepared** 15" x 20" Mixed Media on Paper



The Selfie Moment 48" x 36" Oil on Canvas







The Bouquet 36" x 48" Oil on Canvas





**Contemplation** 16" x 13" Mixed Media on Paper



**Fantasy** 15" x 11" Mixed Media on Paper



**Gracious Living** 15" x 11" Mixed Media on Paper





Who is the Lucky One 36" x 48" Oil on Canvas





The Talented Violinist and the Amateur Artist (Diptych) 40" x 30" each Oil on Canvas





Female Power 48" x 36" Oil on Canvas





The Art Aficionado 36" x 48" Oil on Canvas





Two is Company (Diptych) 40" x 20"each Oil on Canvas





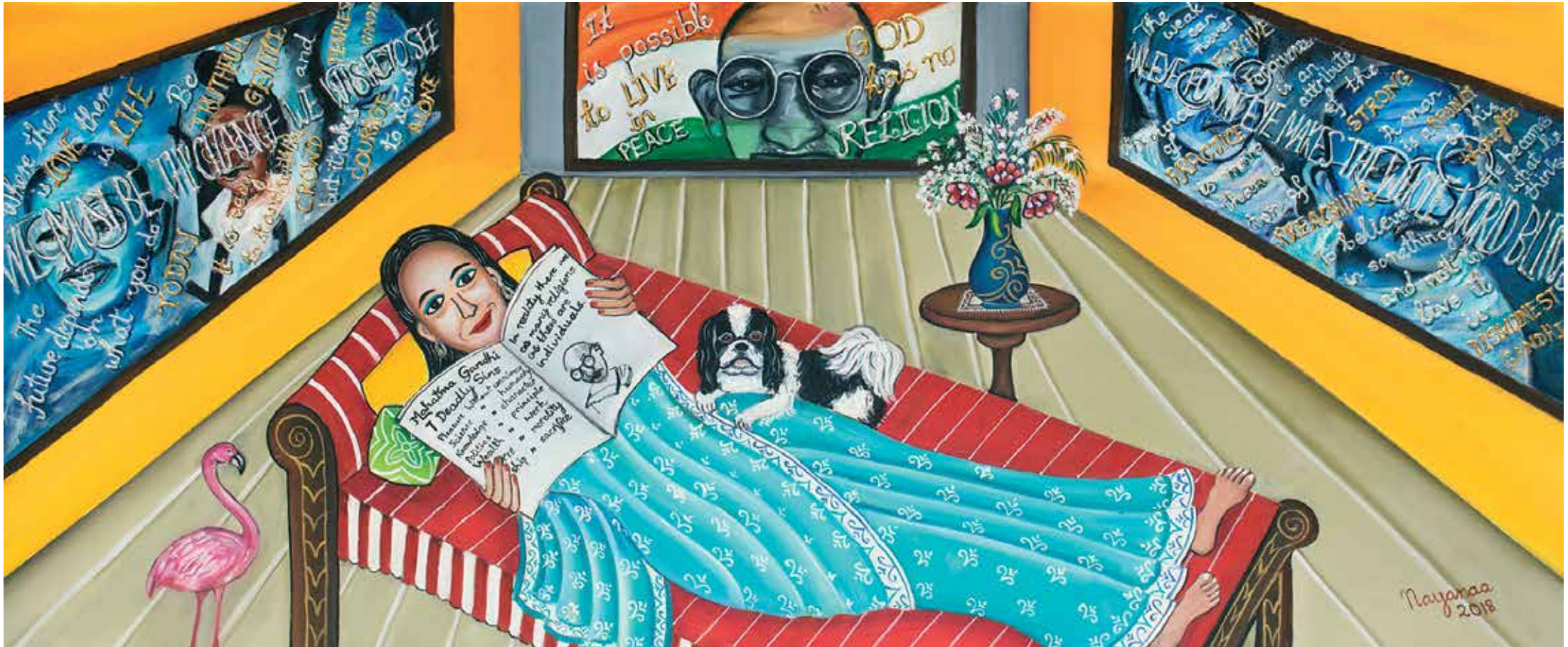
Off for our Wedding Nuptials 36" x 48" Oil on Canvas





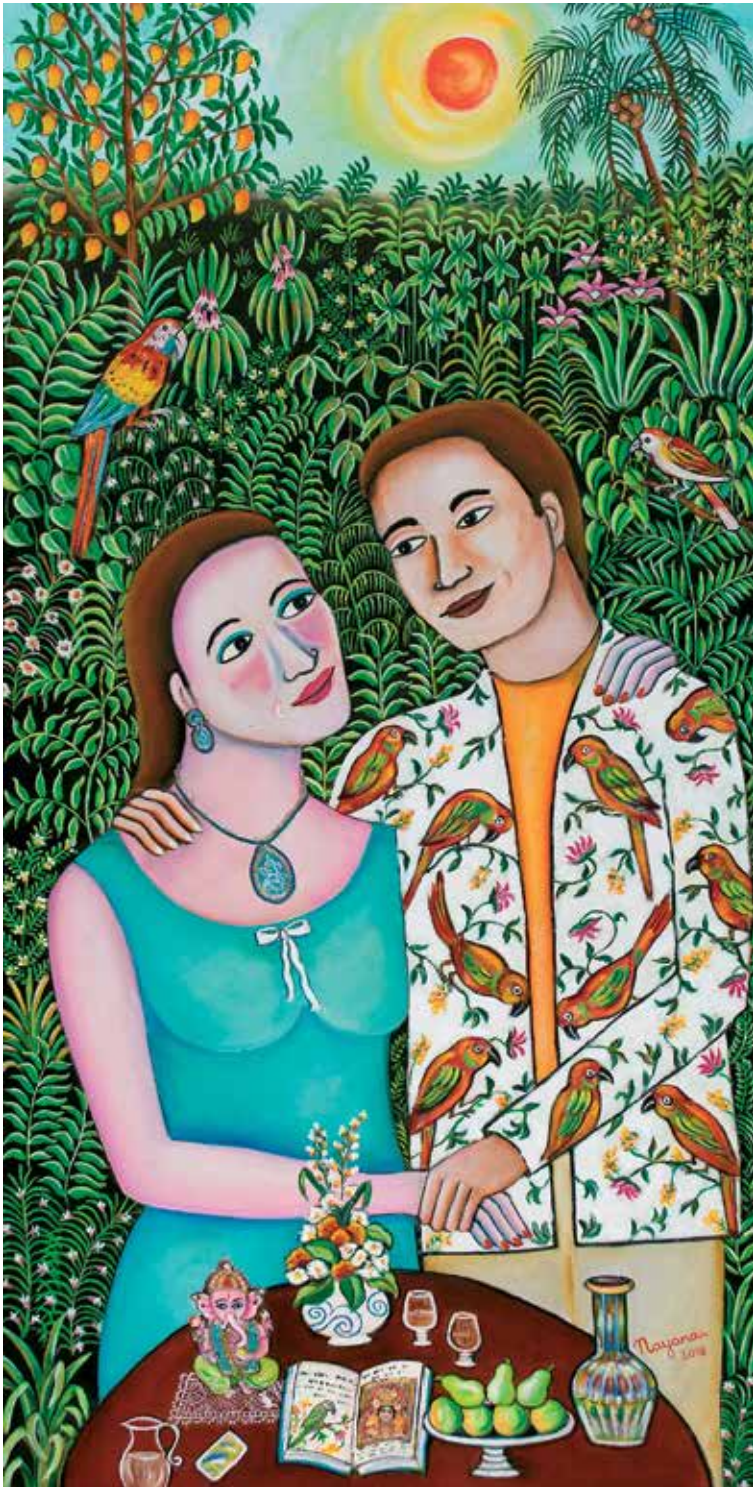
God has No Religion 24" x 30" Oil on Canvas





Mahatma Gandhi's Omnipresence 20" x 48" Oil on Canvas





Living our Dreams 40" x 20" Oil on Canvas



Pleasurable Pastime 15" x 20" Mixed Media on Paper





The Zebra Surveys One and All 48" x 36" Oil on Canvas





The Onlooker 36" x 48" Oil on Canvas





By the Sea 36" x 48" Oil on Canvas





**Precious Moments** 11" x 15" Mixed Media on Paper



**Our Space** 15" x 20" Mixed Media on Paper



**Wishes Fulfilled** 8" x 15" Mixed media on Paper





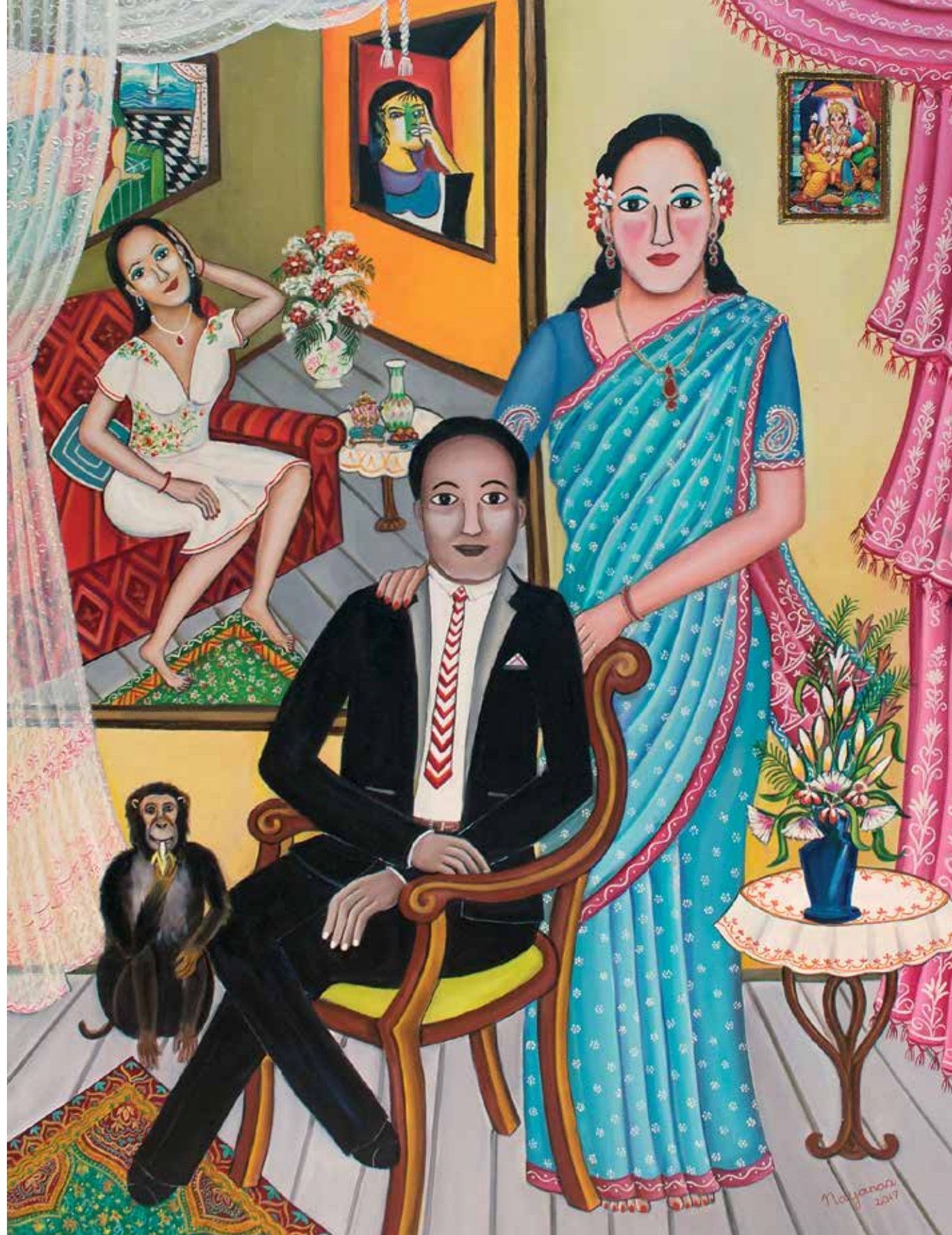
Two to Tango 30" x 40" Oil on Canvas





The Flight of the Girl Child 48" x 36" Oil on Canvas





We are the World 48" x 36" Oil on Canvas





Retrospection 20" x 40" Oil on Canvas





Friendly Companionship 48" x 36" Oil on Canvas





**There is no Law of Gravity** 15" x 13"  
Mixed Media on Paper

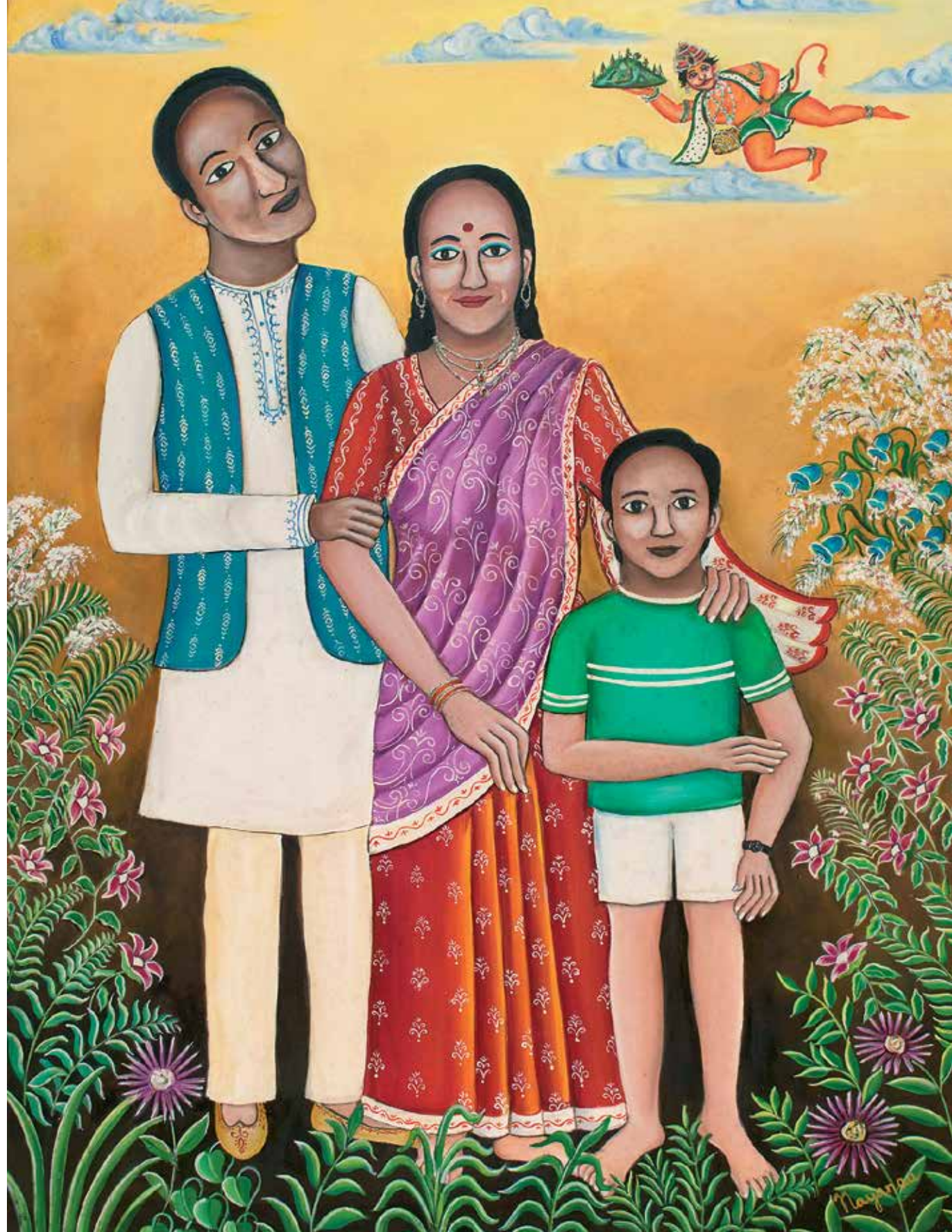


**Reminiscence** 10" x 10"  
Mixed media on Paper



**What is she Thinking** 15" x 11"  
Mixed Media on Paper





Togetherness 48" x 36" Oil on Canvas





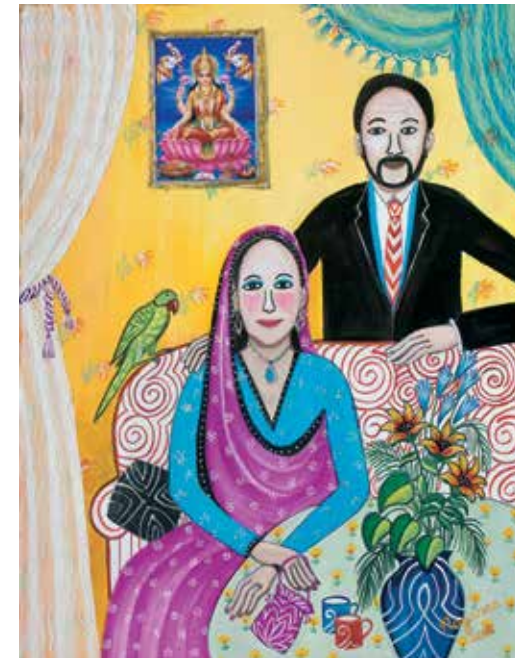
**Sofas are so Comfortable** 20" x 15"  
Mixed Media on Paper



**My Private Domain** 15" x 11"  
Mixed Media on Paper



**My Interesting Programme** 15" x 11"  
Mixed Media on Paper



**Domestic Bliss** 15" x 11"  
Mixed Media on Paper





The Morning Alarm Sculpture (cock): Height: 33" x Length: 25" x Width: 8"



**Nayanaa Kanodia** a brilliant colorist, an economist turned painter, is considered to be the pioneer of l'Art Naïf in India, a genre until then unseen and unheard of in a contemporary context. She has since established a rare niche for herself in this very particular mode.

Having won the National Scholarship of the Government of India, she completed her graduation from Lady Shri Ram College, New Delhi with an Honours Degree in Economics.

Nayanaa is an entirely self-taught artist except for a year-long apprenticeship with Anjolie Ela Menon - one of India's leading contemporary artists. Having had a French leave of absenteeism from formal training in art enabled Nayanaa Kanodia to bring patterns of strong individualism into her work long before it was considered the sought-after approach for unique and contemporary artists of today.

Underscored by her self-taught education, Nayanaa Kanodia's journey is a story of talent, passion and vision.

In 1998 she was chosen from among artists of all The Commonwealth Countries by The Commonwealth Institute to have a solo show to inaugurate their newly renovated Complex in London.

Based on the contribution she had made to L'Art Naïf she was invited by the world renowned Victoria and Albert Museum in London, UK in 2001 to demonstrate her painting techniques and exhibit her paintings in the gallery.

She is the first Indian whose paintings are part of Paintings in Hospitals collection in the UK.

Her works are permanently displayed at Musée d'Art Naïf Max Fourny - Halle Saint Pierre in Montmartre in Paris, France. Impressed by the social messages being conveyed in her paintings, a consortium of schools in Los Altos, USA, is using her work as a medium of instruction to their students.

The famous author, Erica Jong has recently acquired her work.

Nayanaa's paintings feature in a recently published international book 'Women in Art' by Reinhard Fuchs. Nayanaa considers it a great honour to be selected amongst the world's most talented female artists.

She was also honoured with an award by Megh Mandal Sansthan, Ministry of Culture, Govt. of India in 2016.

She has conducted numerous Art Camps in India and abroad - Bangkok, Cambodia, London, Moscow, St. Petersburg, multiple cities in Italy, Athens, Mykonos in Greece as well as Finland, Norway, Sweden.

She has a teaching experience of two decades and was on the faculty of Spic Macay International. She gives talks and presentations on art in prestigious organizations and universities. In addition, she has been a judge in many art events, art fairs and art competitions.

Nayanaa closely works with many charities and NGOs. She supports Indian Cancer Society, which is the oldest cancer society in India and is affiliated with Tata Memorial Hospital, and curates the art shows that are staged on the Society's Annual Founder's Day.

She is also closely associated with other organisations: Concern India, Khushi, People for Animals, Wildlife SOS and Nargis Dutt Foundation.

Nayanaa's paintings are in public and private collections all over the world. She is represented by one of the best galleries both in India and overseas and her work features in several auctions of Indian Contemporary Art internationally.

Nayanaa has held several solo shows and participated in innumerable group shows nationally as well internationally. The major international art shows are:

**Solo shows overseas:**

ARKS Gallery, London Commonwealth Institute, London, UK -1997

Nehru Centre, London Commonwealth Centre, London, UK - 2001

'Glimpses of India' Exhibition, Chor Bizarre Gallery, London - 2006

'Reflections' Art Show, Hong Kong, China - 2006



**Group shows overseas:**

New York - 1988

Dubai - 1998, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018

London - 2001, 2002, 2006, 2008, 2012, 2013, 2014, 2015, 2016

Washington D.C. - 2001

Sete, France - 2001

Paris - 2002

Hong Kong - 2005, 2012, 2015

Singapore - 2006, 2011

Tokyo - 2007

Johannesburg - 2007

USA - 2015, 2016, 2017, 2018

Melbourne, Australia - 2017

Bangkok, Thailand - 2017

Bahrain - 2018

Nayanaa's works can be distinguished by an air of whimsy, flat bright polished surfaces, vibrant and dynamic colours and extraordinary plethora of intricately worked details, patterns and shapes. The freshness and charm of the images she creates gives a crystalline utopian appearance to the sometimes mundane everyday life being depicted. Her paintings are reflections on the charming idiosyncrasies of her subjects with a fine degree of wit and gentle satire.

Nayanaa has portrayed India's transforming culture as no other artist has done before, on such a huge time frame. Many pieces reflect that unkempt maelstrom of changes that has engulfed the society, providing fuel to a mind-bending dichotomy where, on one hand, people tenaciously cling to their roots, fearing the extinction of their cultural identities, and, on the other, the birth of a new generation dependent upon progressive conveniences can be witnessed.

Although inspired by India's past and present, Nayanaa through her paintings aims to draw the viewers' attention to the social issues that all of the economically and socio-culturally transforming nations face: the need to protect the environment which is unsustainably exploited to fuel the economic growth, women empowerment, social equality, to name just a few.

Nayanaa says: "My paintings intend to make you feel that you are watching a snapshot of life at maximum preposterousness, exuberant and bursting with energy, idiosyncrasy and absurdity. The conversation I hope to create in my work is a certain truth of life and, on a deeper level, a well thought-out philosophy. Individuals may interpret my paintings in vastly disparate ways and each view will be equally logical and plausible, thought provoking and intriguing. A picture of the moment is built and whole histories and relationships become visible. My work is all about time and through my paintings, time is movement stilled."

Anjolie Ela Menon (Padmashree) writes: "Having initially studied under me for a couple of years, Nayanaa went on to establish her own signature and carve out an important career for herself. India's chief practitioner of Naïve Art, Nayanaa's work delights the viewer with its whimsy, yet contains the most important social messages of our lives."

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Our Birthday Celebrations 48" x 36" Oil on Canvas



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The conversation I hope to create in my work is a certain truth of life and on a deeper level, a well thought philosophy.*

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@Nayanaa Kanodia, 2018

**Painting Photography:** Prakash Rao

**Design & Printing:** Spenta Multimedia, Mumbai





**For the Love of Picasso** 30" x 48" Oil on Canvas

### **Nayanaa Kanodia**

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