

An abstract artwork featuring a dark, textured background with various brushstrokes in yellow, white, and red. The strokes are irregular and expressive, creating a sense of movement and depth. The overall composition is dense and layered.

My Art Is My Statement

PARA



Thanks

Prem Nath
Veteran Architect

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Support

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Devkar Studio
Family, Friend and Colleague

IN-BETWEEN HOPE & FEAR

Painting / Sculpture - Installation / New media - Digital

Solo Exhibition by PARA

8th to 14th October 2019

Time: 11am to 7pm

Jehangir Art Gallwey

Auditorium Hall, 161B, Mahatma Gandhi Road, Kala Ghoda, Fort, Mumbai, Maharashtra 400001

M/S. PREM NATH AND ASSOCIATES, MUMBAI – 1
ARCHITECTS, DESIGNERS, TOTAL DESIGN GROUP

27-Sep-19

I being myself a product of Sir. JJ College of Architecture,
find great pride in experiencing the works of Prof. Rajendra Patil of Sir. JJ College of Art.
When I saw the works of Prof. Rajendra,
what amazed me was that each of his art & installations expressed one common factor
and that is that each of these illustrations & sculptures has a soul of their own,
uniquely, in their own way emanating different moods of life.
There is no two ways about the fact that Prof. Rajendra's experience and
extreme passion for Art is truly projected in each of his paintings.
Whilst, wishing my best, I look forward to more opportunities to experience & appreciate Prof. Patil's creations!

-Ar. Prem Nath, Mumbai

Rajendra Patil Para's Concrete Abstraction

The material dimension of daily life and its potential to be transmuted into aesthetic practice has been an integral part of Rajendra Patil's (Para) artistic vision and repertoire. Patil's formative encounter with the working-class Chawls of Bombay (Mumbai) along with the rural and agrarian landscapes of his childhood in Chopda, have had a distinctive influence on his sensibility. His canvases and installations expand over a period of almost three decades. His oeuvre comprises such diverse mediums as oil, acrylic, metal casting, terracotta, mirror glass installation and digital interface, represent through the language of abstraction, concrete concerns that are grounded in lived reality.

Patil's art over the years reflects the complex, heterogeneous texture of post industrial urban geographies. It revels in the pleasures and travails of the labouring body encoded in the physicality of tools. It participates in the preservation of ephemeral historical and personal memory through the tangible and quotidian archive of objects. Tools are an important presence in Patil's paintings and sculptures. They occupy the canvas and the spatio-temporal coordinates of the environment in diverse ways, and providing an archaeological optic with which to interrogate certain primordial and fundamental questions about the nature of human existence. The tool, be it farm equipment, mechanical instruments, or artisans' implements, serves as a threshold for mankind's emergence as a cultural being capable of augmenting his powers and turning nature into a resource for knowledge, cultivation, and consumption.

As Bernard Stiegler observes, writing and art are not only expressive forms, but primarily technologies ('techne') emerging out of our prehistoric engagement with the sphere of inanimate matter to transform it into discrete and usable cultural objects. In his recent Untitled series, tools are integrated into the canvas as notations of an abstract score interrupting the colour field as individuated figures. These while retaining the contours of recognisable objects are also simultaneously de-familiarised by being dislocated from conventional contexts of cultural reference.

The ghostly appearance of sickles, chisels, knives, stones, axe heads, and spades, emphasises the artworks' perceived continuity with a primordial scene of origin, while also alluding to a common space of aesthetic cohabitation and dialogue that painting shares with artisan and crafts-making practices. The depiction of the often crude outlines of these objects that seem to be hollowed out of the canvas against an uneven backdrop that is heavily textured with ridges, grooves, superimpositions, layering, and hacking, makes the work itself into an extended self-reflexive dramatisation of the corporeal, material, and sensuous encounter between object and idea, instrument and skill, matter and vision that constitutes the artistic process.

Patil's palette in most of his paintings evokes the terrestrial shades of brown, earth reds, skies bleached of blue and inky black of space. Moving from a harmonious space of his earlier shamanic forms, Patil invests his canvases and sculptures with a subtle hint of violence that gets further magnified in his recent installation and digital artworks. Where once his paintings celebrated the purely organic, it now addresses the pervasive infiltration of technology into the rhythms and experiences of everyday life. Tools in Patil's paintings and sculpture, is not an object of mimesis, or just a figurative component in the artwork's larger representational message. Rather the tool occupies the artwork performatively as a set of haptic effects: torsions, hollowing, fragmentations, and high-relief mark-making that the painting then registers into the materiality. It leads to a conversion of its own medium, from a purely visual space into a tactile one. Elevated and disaggregated from its utilitarian framework the tool is transformed into what...

Martin Heidegger refers to as its propensity for withdrawal from access and objectification in situations of breakdown, or even creative re-appropriation. This then compels the user to rethink the very dichotomy between subject and object, active and passive, spirit and matter, lifeless and animate, upon which the supposed notion of anthropocentric supremacy is built. In this mode the tools in Patil's paintings also address alternative, subaltern, and local micro-histories of labour, exploitation, violence, and resistance that are often unrepresented in dominant historical narratives. The working class are lionized through his engagement and foregrounding of the tool as an object of sleight.

The powerful and insurrectionary force of the material object recurs in Patil's sculptural works. The solid, abstraction of the machine, which is at the centre of a post-industrial topography, is realized in a three-dimensional format of his metal sculptures. The nature of the works emphasizes a scrap-metal assemblage aesthetic, which is not highly polished or finished. It challenges the tenets of the *Objet d'art* or precious 'collectible' that is decorative or 'pleasing' in a conventional manner. Rather it celebrates a robustness and mundane value of working implements. However it does transform these implements into aesthetic and abstracted forms. They are evocative, yet not illustrative. Patil has also ventured into the territory of installation art, by creating a 30x30 inch globe surrounded by small tool-like forms made of terracotta and suspended from the ceiling so that it dangles or orbits the globe. The installation, titled *Hope and Fear*, depicts the contemporary dangers surrounding the planet, in the form of environmental, bio-political and military threat. It addresses the phenomenon of weaponization of space and the transformation of the tool from a benevolent implement of cultivation and creation into an instrument of mass destruction and planetary annihilation.

Rajendra Patil, was born in Mumbai and educated at Ruia College where he studied history, and later at J.J School of Art and Raheja School of Art.

Georgina Maddox -2019

'Between Hope & Fear'

'बिटविन होप अॅण्ड फीअर' या शीर्षकाजवळ मी बराच वेळ थांबलो. भिती आणि आशेच्या दरम्यान साकारला जाणारा हा नेमका कोणता नि कसा प्रदेश असेल? कलावंताला वाटणारं भय त्याला त्याच्या सर्जनातून का सांगाव वाटतयं? खरं तर भय ही मानवी मनाच्या तळाशी घडू स्थापीत झालेली नि प्रसंगी उफाळून येणारी गोष्ट, त्याचं सूचन एक आघाडीचा अमूर्त चित्रकार आपल्या कलाकृतीतून करू पहातोय हेच मला विलक्षण वाटलं.

कोणतेही सर्जन हे निर्माण आणि 'निर्वाणा'च्या दरम्यान घडत असतं, ही धारणा स्वीकारली की या सार्वत्रिक भयाचं सूचन समजून घेता येतं. दुसऱ्या बाजूला हे शीर्षक हेही सुचित करतं की — माझं जे काही सर्जन, कृती तूमच्या समोर आहे ते केवळ एका कलावंताच्या नेणीवेतल्या भीतीचं (fear) सर्जन प्रक्षेपण नसून 'आशे'चा (Hope) एक विस्तीर्ण प्रदेशही तिथे मौजूद आहे. पण तार्किकदृष्ट्या हे कसं शक्य असेल की, 'होप' आणि 'फिअर' एकत्र नांदतील? याच संभ्रमात राजेंद्र पाटील यांच्या या कलाकृतींना भेटता आलं, शिल्प, मांडणकला किंवा उत्तराधुनिक डिजीटल माध्यमातून साकारलेल्या या रचना, रूपांना भेटताना हे जाणवलं की, एका कलावंताची निर्मिती म्हणून ते जे काय रचू पहातायेत ते केवळ भीती—आशा दरम्यान रचलं जाणारं, केवळ एक वक्तव्य नाही. ती एक दृश्यरचना आहे. तीची म्हणून एक रंगसंहिता आहे. ते सांगू पहात असलेल्या 'कथना'ची काही एक उपस्थिती आहे. ती एक त्या त्या काळात निर्माण झालेली कलाकृती आहे. भवताल आणि भूतकाळा दरम्यानची 'घटीतं', 'स्मृती', त्यामागे आहेत. ही सगळी चित्रं, शिल्पं पाहिल्यावर ठळकपणे जाणवणारी गोष्ट म्हणजे या कृतीतून दृश्यरूप घेणारे जे आकार—निराकार आहेत ते विशीष्ट प्रकारचे आहेत, नि ते वेगवेगळ्या 'अवजारा' सारखे आहेत. अर्थात ही सगळी अवजार रूपं थेटपणे येत नाहीत. इथे रूपांच 'भंजन' नि नव्याने 'सर्जन'ही झालेलं आहे. गेल्या दशकभरातील राजेंद्र पाटील यांची चित्रं पाहिली तर लक्षात येतं की, या आकार—निराकारातून एक लिपी सदृश्य प्रत्यय पाहणाऱ्याला यावा अशी तजबीज तीथे आहे. किंवा असेही म्हणता येईल की एक कलावंत म्हणून राजेंद्र पाटील जी काही चित्रभाषा रचू—घडू पहातायेत त्या भाषेची ती विखूरलेली अक्षरं आहेत. कोणताही अमूर्त कलावंत हा नेहमीच

आकार—निराकाराच्या खेळात त्याच्या स्वताःच्या एका नव्या निराकाराचं सर्जन करत असतो. वास्तवाच्या अमूर्त रूपाचा नि वस्तूच्या निरपेक्ष रूपतत्वाचा तो शोध असतो. अगदी उहारणच देवून बोलायचं झालं तर गायतोडेच्या चित्रात (कलेत) 'मौन' केंद्रस्थानी आहे. कदाचीत त्यामुळे त्यात अध्यात्म शोधता येतं. त्यातली अपूर्णता, शुन्यता, गुढता पहाणाऱ्याला तटस्थपणे पाहायला भाग पाडते. रंग आणि निराकाराच्या विभ्रमात घेवून जाते. मात्र त्याच पाऊलवाटेवरून स्वतःच्या अमूर्ताचा शोध घेवू पहाणाऱ्या राजेंद्र पाटील यांच्या कलाकृतीत हे 'मौन' स्मरणरंजनाच्या जोडीतून साकारलेल्या 'स्मृती'च्या रूपात पहाता येतं. विशेषता राजेंद्र पाटील ज्या पध्दतीने उजळ रंगाचा (Brought Colour) वापर जाणीवपूर्वक करतात, तेव्हा ते अंधाराला उजेड साक्ष — या धारणेतून आलेले दिसतं. कदाचीत याच धारणेतून 'Hope & Fear' हे शीर्षक त्यांनी योजलं असावं.

My Art is my statement - ही धारणा घेवून राजेंद्र पाटील या चित्र, शिल्पांविषयी जे सुचन करताहेत, तेही मला महत्वाचं वाटलं. भवतालाला, वर्तमानाला एक कलावंत म्हणून भिडणे, प्रतीसाद— प्रतिवाद करणे इथे अनुस्यूत आहे. भवतालातले अराजक, हिंसा, मानव्याचं क्षरण याचे सुचन करण्यासाठीच कदाचीत 'स्मृती'तील (शेतीनिष्ठ) अवजार 'स्वरूप' प्रतिमांचे रूपांतरण 'शस्त्र' रूपात झालेलं असावे. एक कलावंत म्हणून जी सार्वत्रिक भीती आपण सगळेच कमी—आधीक प्रमाणात अनुभवतोय त्याचं 'प्रक्षेपण' करण्यासाठी कदाचीत हे झाले असावे. विशेषता: या प्रदर्शनातल्या शिल्पाकृती पाहिल्यावर तर हे विलक्षणपणे अनुभवता येतं.

भारतीय चित्रकलेत 'कथन' (Narrative) परंपरेचं एक समृद्ध दालन आहे. ही परंपरा बहुतांशाने आकृतीमूलक चित्रकलेतून साकारलेली आहे. मात्र अमूर्तातून एखादं 'कथ्य' रचणं, त्यासाठीची म्हणून एक रंगसंहिता उभी करणं भारतीय अमूर्ताचा प्रदेश विस्तारणारं आहे, त्यासाठी राजेंद्र पाटील याचं अभिनंदन.

आज कोणतीही कला 'वैयक्तीक'तेच्या परीघात नांदू शकणार नाही. एवढा आपला भवताल अस्थिर झाला आहे. 'व्यक्ती' आणि 'समष्टी'चं एकत्रीकरण संकरीकरण यातून माणसाचं 'खासगी'पण जावून तो चव्हाटयावर उभा आहे. अशा काळात अमूर्तातून आपलं सामाजिक दायित्व उभं करण ही एक महत्वाची घटना आहे. जे वळण ते आपल्या सर्जनाला देवू पहातायेत ते आश्वासक तर आहेच शिवाय 'अमूर्त' कलेवर निस्सीम प्रेम करणाऱ्या रसिक, प्रेक्षकाची उमेद वाढवणारं आहे.

— मंगेश नारायणराव काळे
(कवी, चित्रकार, कलाभ्यासक)

Rajendra Patil's exhibition of paintings, sculptures and new media art.

Inbetween the hope and fear Visual art has the strength of captivating the soul of the artist. This brings the moulding of life turmoil and experiences into the idiom of his art, which gets nurtured through the doldrums and pains of life. The beauty of the process of creation is that the critical and emotional aspects of life are transformed into the blissful manifestation of energy and rigor. For some artists the happiness is experienced when they are engrossed into such a unique process of 'psycho-technology'. The medium, technique and process of construction makes the technology work. The unique aspect of the body of art created by Rajendra Patil is that he uses various mediums and techniques of art creation multidimensionally. He has also effectively used the digital form of art in this exhibition. The navigation of visual elements moving for joy is clearly felt by the viewer. There is no need to call the works as 'abstract' in order to experience his art.

The creative soul keeps coming back again and again towards the residue of joy; the energy of life which remains as a 'negative' form. This negative form isn't negative in terms of its emotional nature; rather encountered as the endured space that haven't been created but rather got its unmuted existence. This small spirit of human life which was always present but got overshadowed in material aspects of life, becomes the fulcrum for lifting the mundane; boredom of daily ritual of living, this negative shape becomes the 'weapon' against the non functional; non creative and sterile. The form of weapon or tool is the form emerges from deduction. This shape is the most essential and therefore unstylish, one can decorate it around the main aspect of the function. The tool of battle for life, is absurd in terms of the aesthetic of superficial and therefore the most beautiful form, hence one cannot change it any further for fancy. The form of weapon or tool is negative in terms that the function for which the weapon is meant for is the positive aspect. The union of the function and form is going to bring the victory over the evil or mere opponent. The act of striking with the weapon is visualised in the mind and then practiced towards achieving excellence.

Rajendra believes that mere configuration of the aesthetic visual doesn't qualify to be as art. Artists life lived and un-lived; his experiences and struggles are very much necessary for the completion of his art. "My art is the bridge between the past and future the past which came from a small town and present in the mahanagar Mumbai". Experiences of farming from the past has always remained as inspiration for him, the various tools used in farming like plow, spade and sickle etc. were creating an subconscious impact for the abstract idiom of paintings and sculptures. The tools are now taking shapes of weapons in the chaotic environment of present surroundings. Fear is the source or the place of weapons. When the weapons are hung on the wall like those swords and shields that is the sign of shedding of fear. The weapon not used becomes an array of sight which enchants the sensory experience; but at the same time it also makes a subtle statement.

This is the duality and union of two opposites like peace-violence; negative-positive; mutiny-subservience; action-sterility; hope-fear etc. As per Rajendra "My art is my statement" this statement has the potential of the dual nature of reality. The statement which isn't like a statement and the visual isn't only as for enchantment. 'Striking the equilibrium of opposites is the true meaning of life' is his art suggesting this?

Nitin Arun Kulkarni, New Panvel, 30th September 2019



Untitled 2019, Oil on canvas, Size:43x46 in



1



2



Untitled 2019, Oil on canvas, Size:43x46 in



Untitled 2019, Oil on canvas, Size:43x46 in



Untitled 2017, Acrylic on canvas, Size:57x60 in



Untitled 2018 Acrylic on canvas, Size:48x60 in



Untitled 2016 Acrylic on canvas, Size:30x48 in



Untitled 2016 Acrylic on canvas, Size:33x54 in



Untitled 2016 Acrylic on canvas, Size:45x72 in



Untitled 2017 Acrylic on canvas, Size:60x60 in



Untitled 2017 Acrylic on canvas, Size:60x60 in



Untitled 2017 Acrylic on canvas, Size:41x66 in



Untitled 2017 Acrylic on canvas, Size:38x56 in



Untitled 2018 Metal Casting, Size:16x11x5 in



Untitled 2018 Metal Casting, Size:15x14x4 in



Untitled 2018 Metal Casting, Size:31x19x7 in



Untitled 2018 Metal Casting, Size:22x28x5 in



1



2

1 Untitled 2018 Metal Casting, Size:20x20x8 in

2 Untitled 2018 Metal Casting, Size:15x14x4 in



Untitled 2018 Metal Casting, Size:21x14x7 in



Untitled 2018 Metal Casting, Size:29x20x6 in



Untitled 2018 Metal Casting, Size:16x13x5 in



Untitled 2018 Metal Casting, Size:23x5x5 in



Untitled 2018 Metal Casting, Size:18x11x10 in



1



2

1 Untitled 2018 Metal Casting, Size:31x22x9 in

2 Untitled 2018 Metal Casting, Size:31x18x4 in



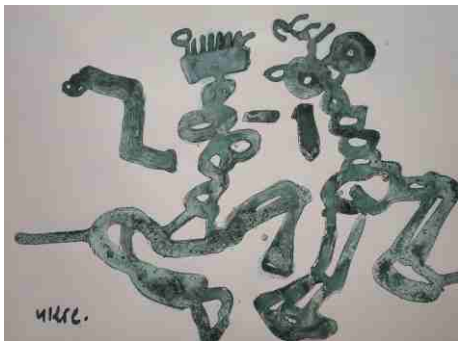
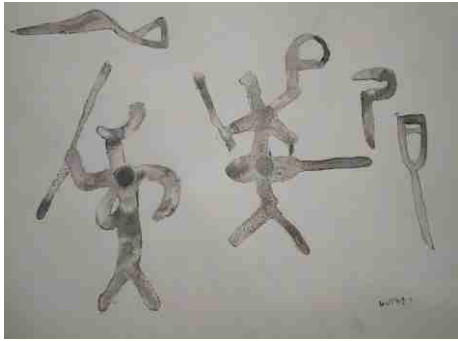
1



2

1 Untitled 2018 Metal Casting, Size:14x10x5 in

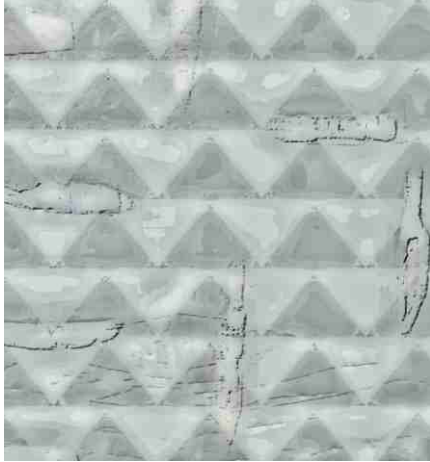
2 Untitled 2018 Metal Casting, Size:20x10x5 in



Untitled 2008 Drawing on handmade paper, Size:11x14 in



Untitled 2018-19 Digital print on archival paper, Size:12x18 in



Untitled 2018-19 Digital print on archival paper, Size:12x18 in

NAME: RAJENDRA ANANDRAO PATIL
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EDUCATION: B.A.(History) –Ruia College, Mumbai. 1989
Gd.Art(Drawing And Painting)-L.S.Raheja School Of Art. 1990
stood first class First with distinction within state.
Post Diploma In Art Edu- Sir J.J.School of Art, Mumbai. 1991
Art Master(Am)-Sir J.J.School of Art, Mumbai. 1996
Presently Lecturer At Sir J.J.School of Art Since 1992.

AWARDS:

1988 First Award for Painting "AVISHKAR", Mumbai University
1988 First Award for Creative Painting, InterCollege Competition, Mumbai University.
1990 Best Academic Work Award L.S.Raheja School of Art, Mumbai.
1990 Camlin Award for First Class First Student Govt.Diploma In Fine Art.
1990 Usha Deshmukh Gold Medal for First Class Student (G.D.Art) maharashtra.
1990 Best Potrait Award - Art Society of India.
1991 Best Painting Award - Nasik Kala Niketan, Art Competition.
1991 Award for Cretive Painting - South Central Zone ,Cultural Center Nagpur, Maharashtra.
1991 Best painting Award Bhausasheb Deshmukh Academy, Amrawati.
1995 & 1998 Merit Certificate Award V.V. Oak Art Competition Pune for Painting.
2000 Rail Rang Shatabdi, National Art competition - Western Railway at NGMA.
2001 State Art Award of Government of Mharashtra in Art Exhibition.
2001 & 2004 His Excellency the Governor of Maharashtra Prize & Medal for Best Entry - Bombay Art Society.

Participatioin In Camps
Exhibitions & Other
Organisation

1987-89 National Service Scheme - Camp Leader Mumbai University.
1991 Artist Camp Organized by Artist Centre .
1991-99 Regular Participation in Bombay Art Society.
1991-97 Regular Participation in Art Society, Annual Exhibition.
1988 Fifty Years of Art in Mumbai - national gallery of modern art (Mumbai).
1991 & 97 Rajasthan Lalit Kala Academy, Art Exhibition.
1991 Art Competition, Hyderabad Art Society.
1991-2001 Regular Participation in National Exhibition, Lalit Kala Academy, New Delhi.
1991-98 -2019 Regular Participation in Rashtriya Kala Mela Lalit Kala Academy, New Delhi.

1991-93 Indian Oil Art Exhibition, Mumbai.
1992 Citi Bank Art Utsav, Mumbai.
1992 "Fame" Art Exhibition at Lalit Kala Acadmy, New Delhi.
1996 Chariot Auction by Silent Bidding of Contemporary Indian art at Nehru centre, Mumbai.
1998 Fifty Years Mumbai Art show, National Gallery of Modern art ,Mumbai.
2001 Harmony show organized by Tina Ambani at Nehru Centre Worli Mumbai.

2001 Donation show for Gujarat earthquake at National Gallery of Modern Art Mumbai.
2003 Golden Jublee Show Jehangir Art Gallery
2003 Creative Art Workshop at Son-et-lumiere.
2006 Present Future Art Mumbai contempary artist show, at National Gallery of Modern Art, Mumbai.
2006 Participated in National Artist camp organized by L.K.A, New Delhi at Ooty.

2006 academy of fine art, Calcutta. invited artist for annual show
2009 national artist camp at manor,organised by ankan art foundation,Mumbai.
2012- national artist painting camp lalit kala academy and govtment college,Chennai
2012- united art fair,delhi
2013- host artist for drawing box mail art expo, inuagral exhibition, Mumbai.

2014-Drawing box show at Belfast, Dublin,Mexico,San francisco

2019- National art camp by Lalit Kala academy and J J school of arts worked as a coordinator and delivered lecture and demonstration at National Kala Mela by LKA at J J compound.

GROUP SHOWS AND ART ACTIVITIES ,CAMP

1991 Jehangir Art Gallery, Monsoon Show.
1991 Artist Centre Mumbai.
1992 Guild Gallery, Inaugural Show art Artist Centre Mumbai.
1992 Jehangir Art Gallery, Mumbai.
1993 Jehangir Art Gallery, Mumbai, Two men Show.
1995 Son-et-lumire, Inaugural Show Mumbai.
2002 Jehangir Art Gallery Golden Jubilee exhibition.
2002 Mumbai Musings, Habitat Art Center, New Delhi.....
2006 Inaugural show gallery yantra(articulate),Mumbai.
2007 Anniversary Show Gallery Yantra (articulate),Mumbai
2007 World Art Expro New York & Work Displayed Many US Gallery
2008the second international exhibition of visual arts,brazil and UNESCO the event refered
2009 Lyrical abstract group show ,Delhi by Akan art foundation.
2013 host artist for drawing box mail art expo, inuagral exhibition, Mumbai.
2014-JJ Today and Tommrow show co-ordinated and participated
2015-Best 100 Artists print show by ICAC at Jehangir art gallery,Mumbai.2016 co ordinator for drawing Box international artists camp with colabrative with Kamat resorts and ICICI
2017-Conflunce ,national artist group show by zenith art delhi.
2017- History and voyage show Bombay art society at NGMA Mubaii
2017 retrospect_4 four Artist show at Triveni Kala Sangam new Delhi
2017- Invited Artist for Bharat bhavan binneale,Bhopal.
2018- 1st international public art symposium by ANPIC and BDA(Bhuwaneshwar development authority).
2018-North East Art festival,Lalit Kala Akademi. Agartala, Tripura
2019- Coordinator - Lalit Kala and J J School of Art, Painting Camp
2019- Jerusalem Biennale by LKA

SOLO SHOW

1995 - 1999 - 2001 - 2005 - 2008 - 2013 - 2019 Jehangir Art Gallery, Mumbai.

APPOINTMENT & HONOUR

Appointment as a Jury in Various Art competitions such as a S.N.D.T. Rashtriya Yuva mahotsav Mumbai youth festival fine art competition Mumbai university , Indian Navy, Central Railway, last 20 years, Indian Oil, Mumbai Police Inter School Competition at Priyadarshni Park Mumbai, Awarded Kalaratna Award by Kalaparv org.tonk 2015. Invited for demonstration for public Art project for Bombay Art society. Invited for 2015 best hundred and one Artist by ICAC AT jehangir Art Gallery Mumbai. Indian Post and Various Inter School & College Art contest. National Youth Festival Organised by Raj Yoga Centre, Mount Abu, India. Also work as Government of Maharashtra higher art examination as a joint examiner , paper setter and moderator , syllabus commity member , exam conductor and joint supretendent since 1992 also work as assistant exhibition officer state art exhibition ms 2007-08,2012-13 mumbai youth festival fine art event jury. In 2011 felicitated by RIACE foundation Orisa.2015 Appointed as chairman for Kaladeep Sir JJ School of art,2016 felicitated at tonk as eminent artist by Rashtriya Kala parva ,Rajasthan, 2016 felicitated at Living heritage by RIACE and IPTA ,bhuwaneshwar, 2017& 2018 appointed as chief Exhibition officer for 57th Maharashtra state art exhibition. 2019 delivered lecture and demo at kendriya vidyalaya . bhandup.also on jury for interschool art teachers comp. National inter schools comp.by Hindu news paper.2018 work for national lka gallery allotment committee.

COLLECTION OF PAINTING

Bharat Bhuvan, Lalit Kala Academy and many private collection India & Abroad including Arts Schools and Private gallery, Gallery 7, Articulate City Bank, ABN Ambro Bank and other Corporate ,institutional and personal collectors India and abroad.





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