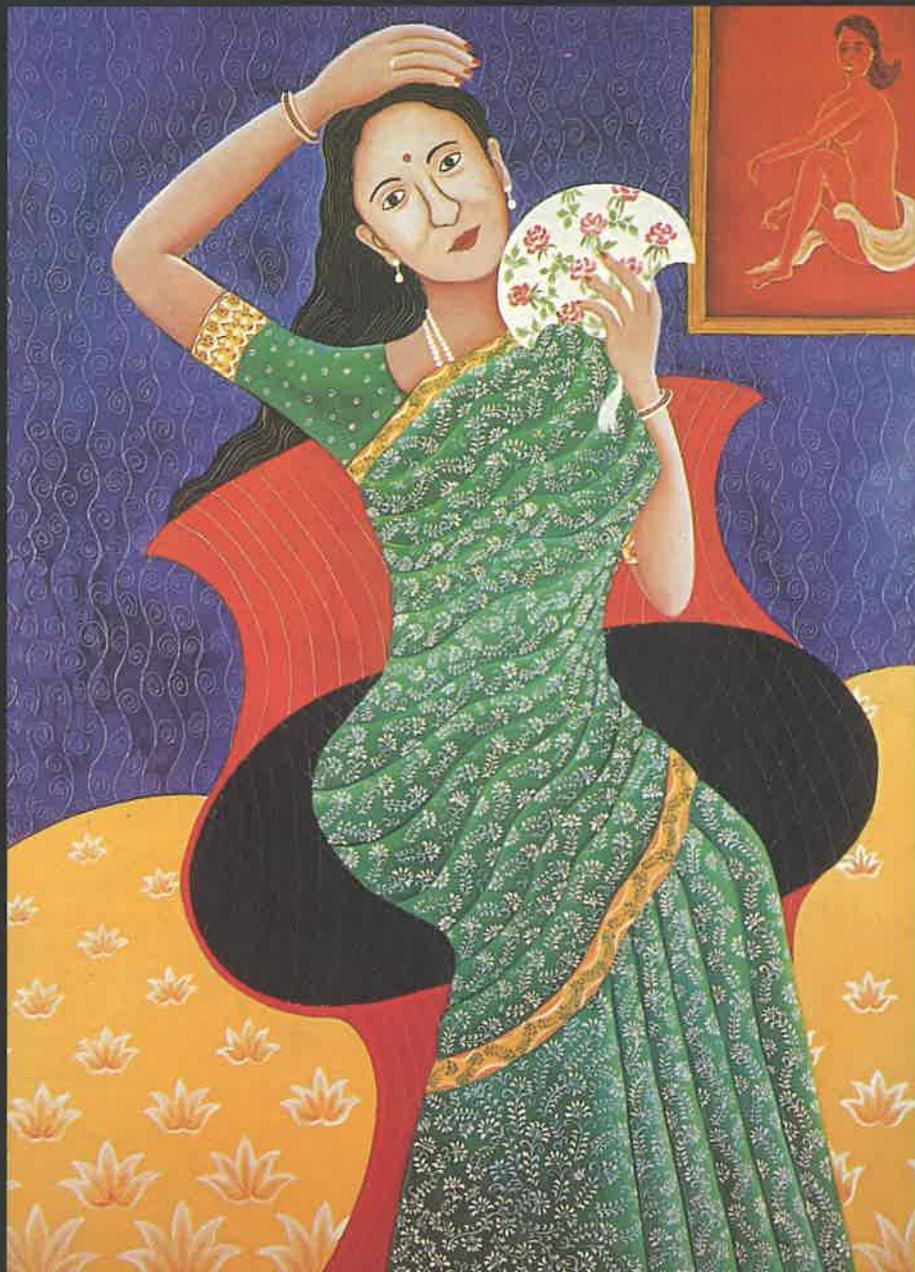
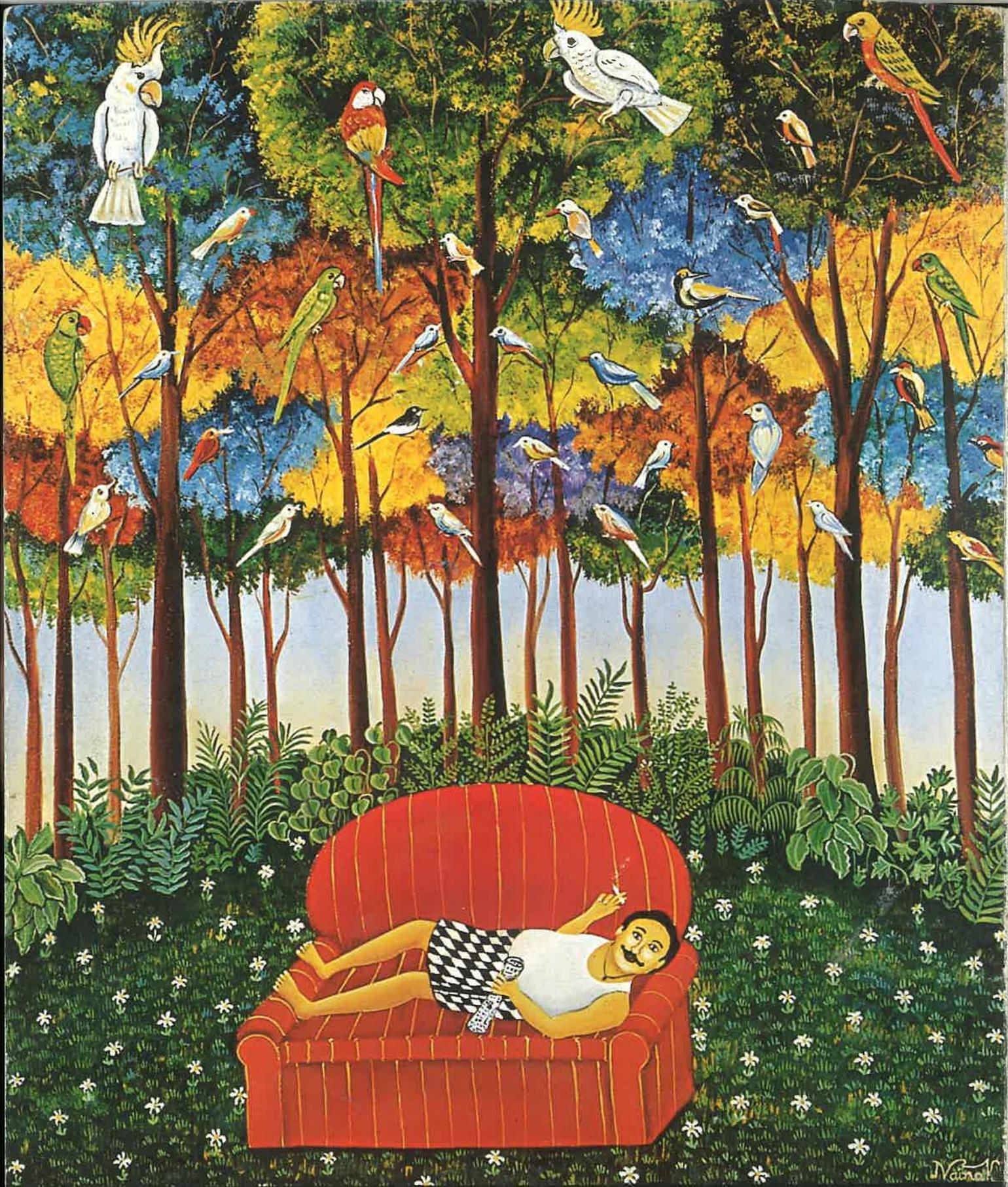


Naina Kanodia



Presented by HSBC 



Nainika

In the Jungle, 36" x 30" Acrylic & Oil on canvas

A Cornucopia of Dreams



The Bandwalla 34" x 18" Oil on canvas

It is amazing that L'art Naif which, by now is a genre that is well recognized the world over, finds so few practitioners in India, - a country where one would imagine this art form to flourish. Naina Kanodia is one of the few adherents of the genre in India and with this exhibition of Neo-primitive paintings establishes a rarefied niche for herself in this very particular mode. I call her "neo-primitive" because she is too well schooled to be genuine "naif", she is no later day Grandma Moses. However, her work typifies the best characteristics of the genre - the air of whimsy, the flat, bright polished surfaces and the extraordinary plethora of intricately worked detail that are typical of much primitive art.

The fact that the naif painter takes up a brush and sets to work regardless of the rules of composition or perspective, releases her from the tedium of academic art allowing a freshness and charm that is delightful. The technique appears deceptively simple but in actual fact results in work, while free of formal influences, is extremely tightly knit. This collection is also a celebration of women's work raising to the level of art that tradition of innocent narrative exquisitely embellished, that the unsung women of India have embroidered anonymously for aeons. It is clear that Kanodia's milieu lies in the world to which she belongs and she reflects upon the charming idiosyncracies of her subjects with a fine degree of pictorial wit and a gentle satire.

Anjolie Ela Menon



Playful organic life forces burgeon out of the matrix of Naina Kanodia's paintings. Like spring saplings pushing their curled heads out of fissures in the rain-drenched earth people, objects and places seem to awaken and acquire an extraordinary energy in her work that propels them into a multi-pronged dialogue amongst themselves. Rich colours and a multiplicity of forms achieve a heightened detailing and clarity in her compositions that focus on the immediate ambiance of everyday events.

Naina's paintings bristle with protagonists, who seem to be quite narcissistic and piquantly aware of the centrality of their position in her canvases. Placed frontally against

flat, jewel-coloured grounds these photo-still denizens of Naina's fantasy look out boldly at the world. They are caught frozen in fleeting moments of the act of living, in fragments of routine activities, that are tiny footnotes to their lives.

It is precisely this quality of capturing the passing moment, of richly imaging the emotive surprise and vulnerability of an unwary subject that inject a wonderfully invigorating inventiveness and sensuality of colour and warmth into Naina's unique work. Her earlier series rendered in the genre of naïve painting centred largely on festivities, social events, street-curb stalls, familial relationships, and small traders interacting with their clientele. These compositions were conceived in the typical format of naïve painting in tight groupings, held together with flat-bodied, brightly coloured figuration, with the protagonists gazing out with curiously charming open, frozen expressions that the camera usually seems to inspire. Naina's characters are appealing precisely because of the awkward but cheery stances they adopt with a confident *joi de vivre*. They love life unabashedly as they gaze out at the horizon totally in charge of themselves. The same stiffness and detailing is brought to objects Naina places in the foreground and background of her compositions. The effect is candid and energizing. The viewer is positioned as if at a photo kiosk seen in Indian fairgrounds and bazaars with views of the Taj Mahal, starry skies and fantasy streets providing backdrops rather like cinema sets. Naina wittily and ironically portrays the ordinary people on the street, whose life is whimsically full of innumerable little twists and turns. Not for them the esoteric struggles of inner journeys. Her protagonists capture the reality of survival, the choices of everyday situations, the little loves and sorrows that build the details of our lives. They are delineated full of an earthy optimism and wily good cheer.

True to her genre of naïve art, which she chose as the vehicle to express herself with in the nineties Naina eliminates perspective in her paintings. Working predominantly in oil on canvas she also uses acrylic, gouache and water colours on paper. She is adept at layering and closing the hinterground of her compositions leaving a clear foreground as the theatrical space where her persona enact their roles. The jewel tones of the flat, polished surfaces bring to mind the open spaces delineated in Indian miniatures. In her present work Naina has achieved a good degree of volume and depth in presenting the grounds of her paintings carefully working in colour gradations that lend the effect of a rhythmic void against which her figuration is placed.

1. Using a large canvas Naina creates a vertical composition, **The Business Lunch**, where executives meet in a formal setting. The pomp and power exuded by the formally dressed executives is set off with the witty touch of an authoritative female who presides over the repast with her hand in the air. The graded colouration of the ground, the subtle highlighting of the figuration and the voluminous depth of the vast open backdrop against which the table and protagonists are set give the composition the ambiance of a theatre set. The entire painting is held in place by the dramatic curtain overhang which is balanced by the dark-suited presence of an executive placed with his back to the viewer, closing off the foreground. A sense of ethereal lightness underscores the formal nature of the occasion where lunch ironically seems to dominate the business agenda.



The Business Lunch 72" x 48" Oil on canvas



This depth of volume is worked by a careful layering of pigment in glowing vermilions, indigos, earth tones and ochres. They are now made luminous with highlights so that the whole composition seems to be simultaneously grounded and afloat with all the detailing of objects, people and place anchored in the structured space that is framed by the

geometrics of the base canvas.

A plethora of decorative details enter Naina's work where compositions are rendered in flat surfaces and tangents that seem almost textured, woven and embroidered with rhythmic patterns. They include tiny flowers, dots, dashes, trees, plants, striations, chequered surfaces, crenilated curtains, hangings and other effects, some even incongruous with the setting. Thematically Naina sees her characters as living out their lives in the open, at home, at the street-curb eateries, at social gatherings, festivals and events with touches of eccentricity. They exude the raw confidence of having the right to live life to its fullest. Without a trace of self-consciousness they sit on their sofas, lie on lush couches, fall into reverie as the man does on the red couch placed in the midst of a bright green forest teeming with birds and vegetation, or pose in full regalia as the female protagonists do in their finery, or as busy uniformed bandwallas with gaudy epaulettes thrashing out music for wedding baraats. Underlying the humour and irony of all this kitsch and celebration is a delicious mirth that refers to the fickle fantasy of it all. In her work Naina also captures and records the changing life styles and norms with a practiced eye and acute observation and effectively highlights the incongruity of clashing values, where the traditional and modern coexist in an awkward, uneasy truce.

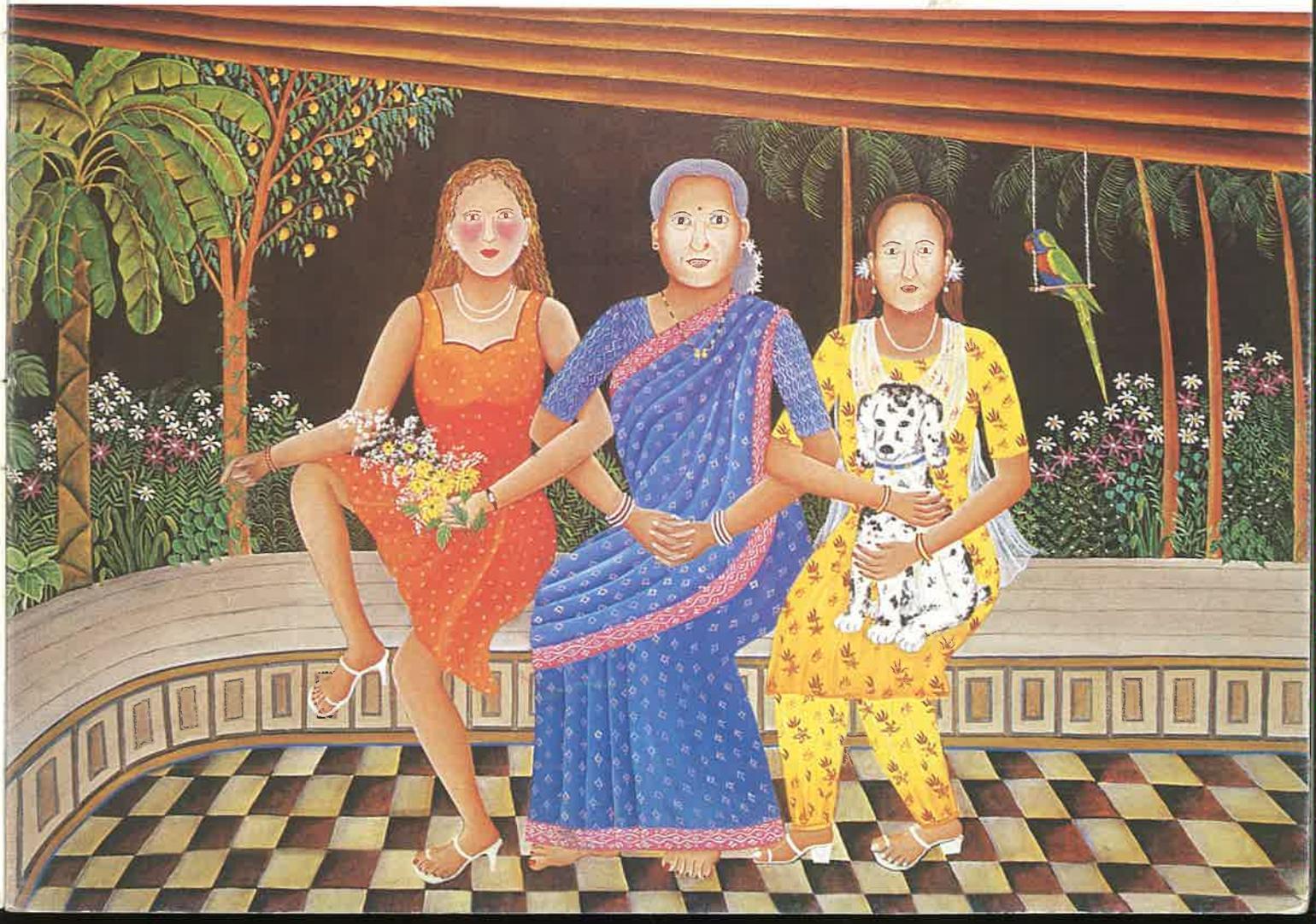
While maintaining the general thrust of her earlier style rooted in naïve art Naina succeeds in her present work in transcending its limitations. She now stretches her creative range working on large canvases which include *Anchored Generations* and her ambitious oil, *The Business Lunch*. Naina deals with the large pictorial spaces these canvases afford to advantage. Besides the mature treatment of the spatial ground her figuration in both the large works achieves a rounded, expressive depth. Using other media such as acrylic, gouache and aquarelle Naina also paints and experiments in smaller formats creating lively works that are well structured. In some of these she brings touches of playfulness and a sense of musical rhythm that permeate her work as in *The Choir*, the gaily dancing couple in *Making Merry*, and the ubiquitous marriage-bandwallah, who plays his tunes to an open landscape, anachronistically dressed in a kitschy version of the formal uniform of the Raj.

In her present work Naina stretches her creativity to accommodate a wider canvas of expressivity and opens her painterly world to a greater sense of stylistic freedom.

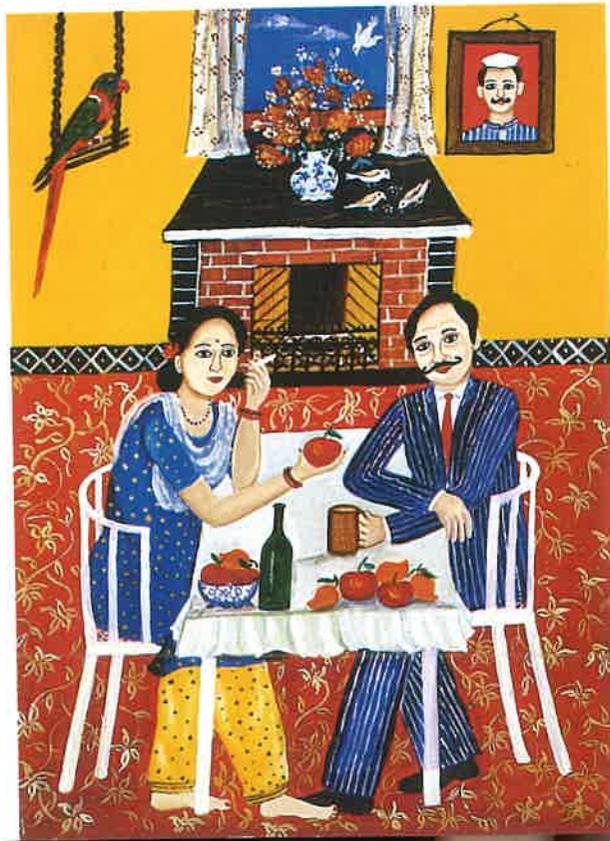
Sumitra Kumar Srinivasan
Art Historian/Critic

Anchored Generations satirically highlights the links and divides between three females where the dominant mother holds down her daughters, one veering closer to tradition while the other boldly prefers the western influences infiltrating the Indian middle class milieu. The effective tonal gradations and luminous highlighting of the figuration, the bold stance of the persona, the spatial arrangement and detailing of the various elements of the composition accentuate Naina's handling of large canvases with a greater stylistic freedom.

Anchored Generations 48"x72" Oil on canvas.



Meenal Behn & Rasik Bhai take a break,
15" x 11" Acrylic and Water colours on paper





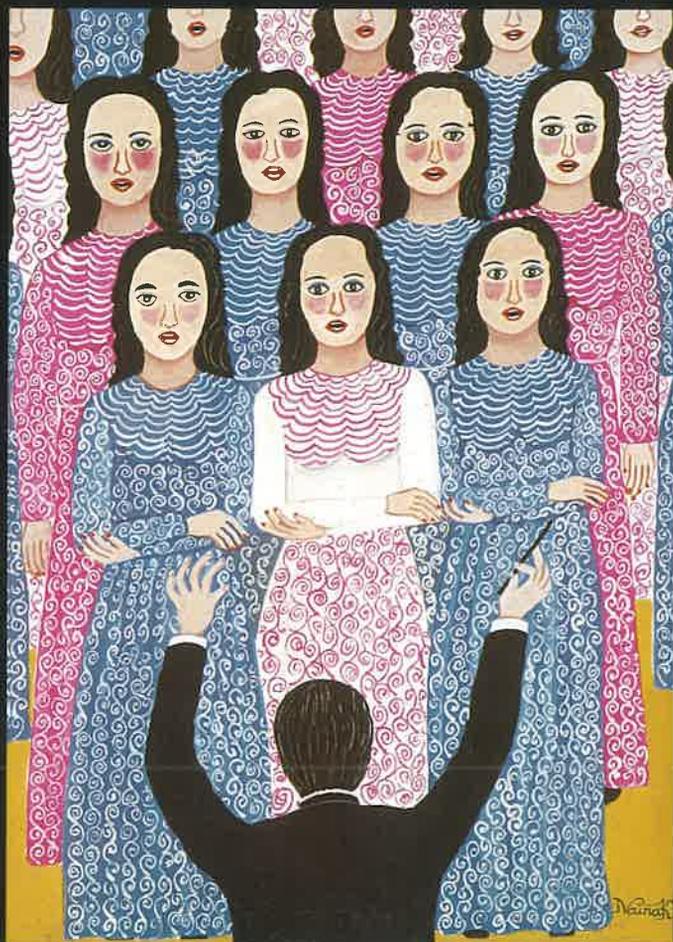
Lovers, 36" x 48" Oil and Acrylic on canvas

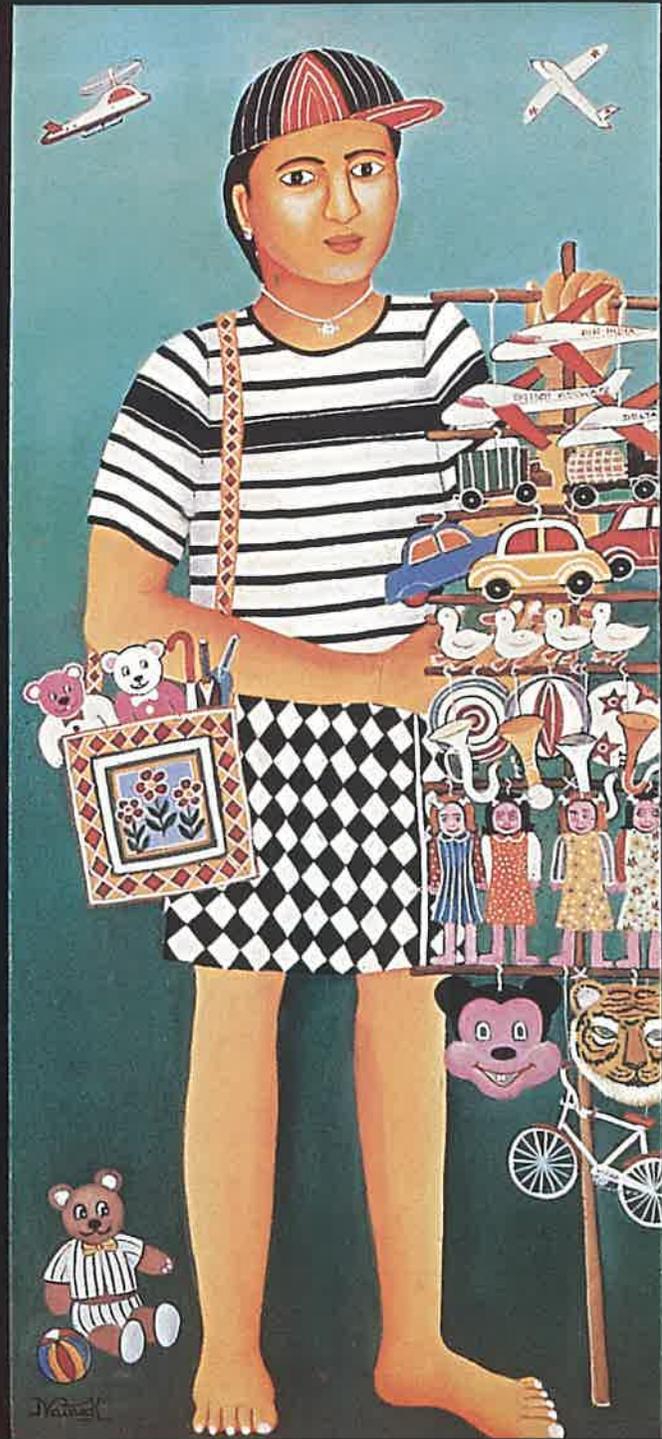
The Art of Charity.



The Art of Charity, 36" x 42" Oil on canvas

The Choir, 15" x 11" Gouache on paper





The Great Indian Bazaar presents traders and bazaarwallas in well-modulated figuration. Subtle volume, tonal depth and textural variations highlight the grounds against which they are set with familiar accoutrements of their trade, while the bhaiya with his umbrella and dog looks on whimsically. The four panels break the painting in a formal rhythm and characterize the vibrancy of the Indian bazaar.



The Great Indian Bazaar, 40" x 72" Oil on canvas



The Morning News, 30" x 36" Oil on canvas

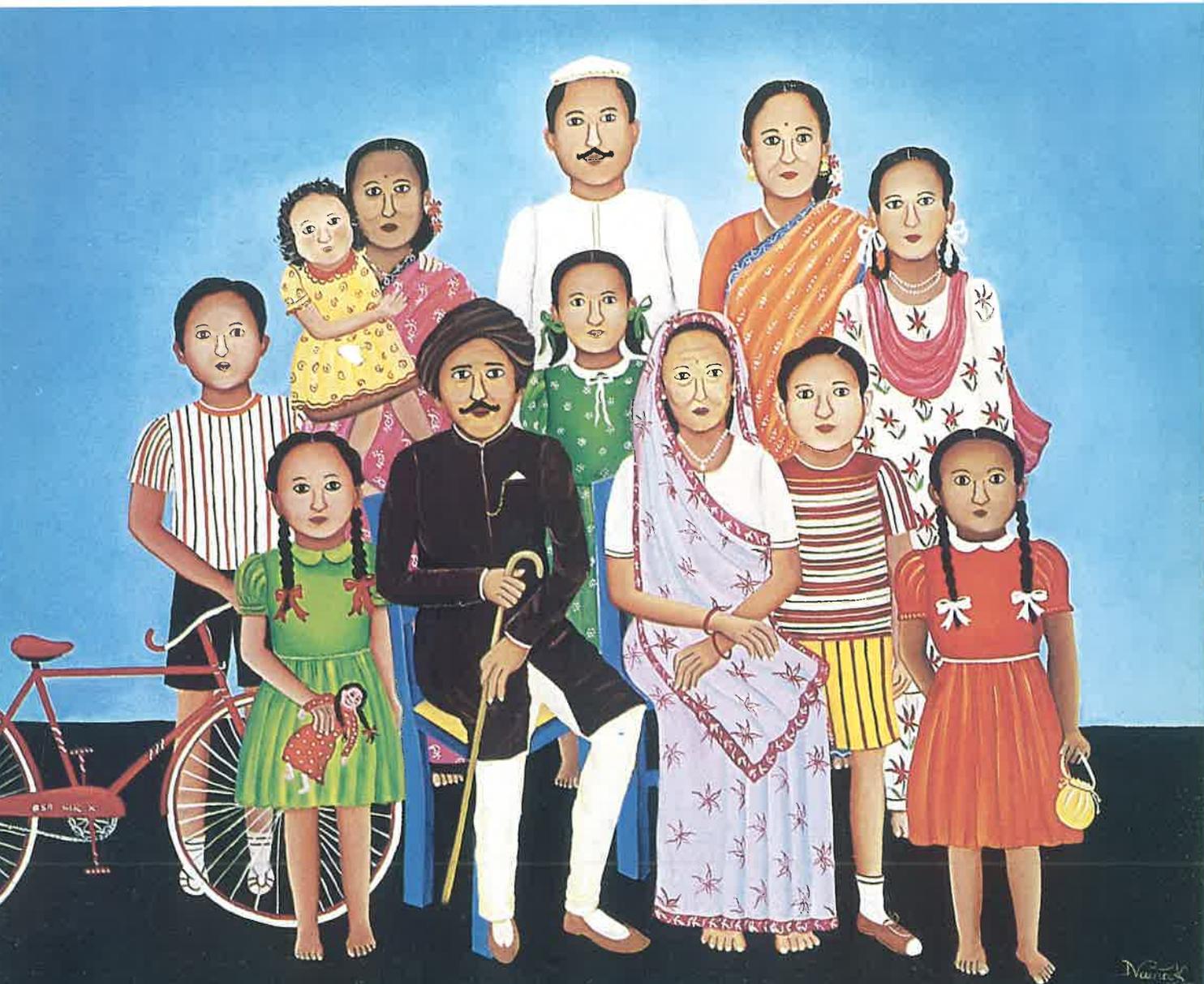


Mrs Makhijani , 36" x 30" Acrylic & Oil on canvas

Indian artist Naina Kanodia believes her country is standing at the crossroads of Western influence and traditional roots and customs. She captures this dichotomy on canvas, whilst adding a whimsical and satirical vein. Her paintings depict the various faces of India, lifestyles - past and present, shops, vehicles - especially the bicycle which is the sole mode of transport for millions of Indians. Her technique involves four layers of colours to acquire the right clarity whilst avoiding gaudiness.

Commonwealth Institute, London.

The Family Portrait, 30" x 36" Oil on canvas





Patang Khajana, 36" x 30" Oil on canvas

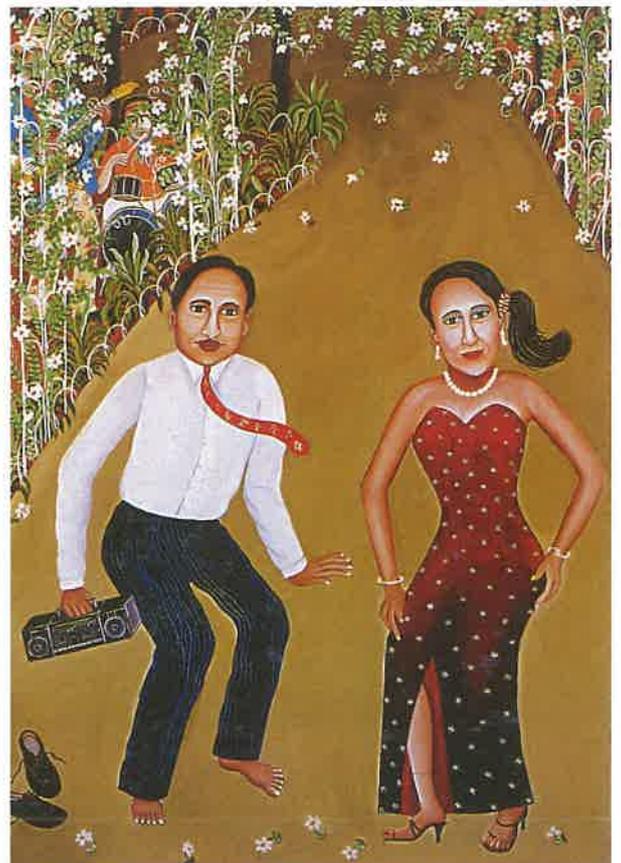
Piquant Medley, 36" x 30" Oil on canvas





Three Generations, 36" x 30" Acrylic & Oil on canvas

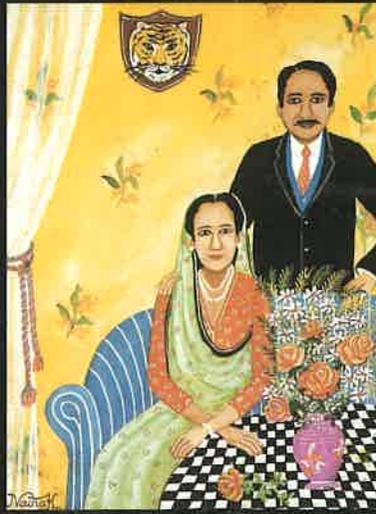
A sense of lively abandon characterizes these paintings as music permeates the mood and stance of the persona. The curving, moving, sliding planes, volumes and backgrounds intensify this fantasy world, where everyone seems ironically free from the fetters of formality and tradition. All these characters seem to want to do is to move with the times and to taste a slice of life. And they do seem to succeed at the game.



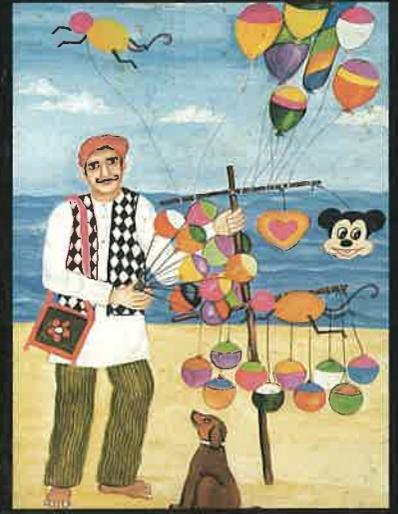
Making Merry 36" x 30" Oil on canvas



Mrs. Sequira
15" x 11" Gouache on paper



Mr & Mrs. Khambatta.
15" x 11" Gouache on paper



Gubarewalla.
15" x 11" Gouache on paper

Naina Kanodia graduated from Lady Shri Ram College, New Delhi in Economics (Hons.) winning the National Scholarship of the Government of India. An economist turned painter, Naina is entirely a self-taught artist except for a year's apprenticeship with Anjolie Ela Menon. Born in 1950, she is married with two sons, and lives in Mumbai.

GALLERIES WHERE EXHIBITED

SOLO EXHIBITIONS - INDIA

- 1986 Cymroza Art Gallery, Mumbai
Lalit Kala Academy, New Delhi
- 1987 Taj Art Gallery, Mumbai
Citibank, Mumbai
Bajaj Art Gallery, Mumbai
- 1991 Jehangir Art Gallery, Mumbai
ANZ Grindlays Bank, Mumbai
- 1993 L.T.G. Gallery, New Delhi
Taj Art Gallery, Mumbai
Jehangir Art Gallery, Mumbai
- 1994 Shridharani Gallery, New Delhi
- 1995 Taj Art Gallery, Mumbai
Jehangir Art Gallery, Mumbai
Gallerie Ganessa, New Delhi
- 1996 Sridharani Gallery, New Delhi.
- 1999 Art Today, New Delhi
Jehangir Art Gallery, Mumbai
- 2000 Shridharani Gallery, New Delhi
- 2002 Art Indus, New Delhi
Jehangir Art Gallery, Mumbai

Museums

National Gallery of Modern Art, New Delhi.

SOLO EXHIBITIONS - OVERSEAS

- 1997 ARKS Gallery, London
- 1998 Commonwealth Institute, London
- 2001 Nehru Centre, London
Commonwealth Institute, London.

Museums

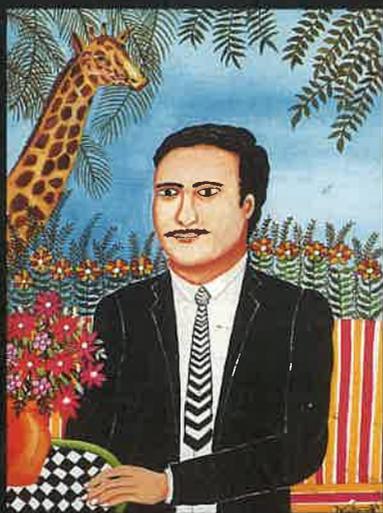
Exhibition and Demonstration at Victoria and Albert Museum, London
MIDAN Musee International d'art naïf. Paris, France
Museum of Modern Art, Sete, France.

ART WORKSHOPS CONDUCTED

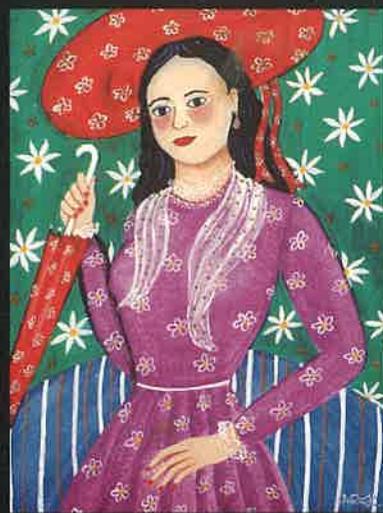
Goa, India
Dubai
London



The Fisherman.
36" x 26" Acrylic & Oil on canvas



Mr. D'souza
15" x 11" Gouache on paper



Jenny's Outing
15" x 11" Gouache on paper

GROUP SHOWS - INDIA

- 1989 World Wildlife Fund Exhibition, Jehangir Art Gallery, Mumbai
- 1995 Birla Academy of Art and Culture, Calcutta
CIMA, Calcutta
- 1997 National Gallery of Modern Art, Mumbai
50 Years of Art in Mumbai
Sahmat, New Delhi, Mumbai
Ashraya, Bangalore
- 1998 Harmony Show - Nehru Center, Mumbai
National Gallery of Modern Art, Mumbai
- 1998 SOTHEBY'S - charity auction in Mumbai
Apparao Galleries
- 1999 CHRISTIE'S - Charity Auction, Mumbai
Sir Jamshedjee Jejeebhoy Parsi Benevolent Institution
Jammatt, Mumbai
Birla Art Gallery, Mumbai
Art Today, New Delhi
Renaissance Gallery, Bangalore
- 2000 Tao Art Gallery, Mumbai
Fine Art Company, Mumbai
Art Today, New Delhi
Apparao Galleries, New Delhi
- 2001 Kala Ghoda Art Festival NGMA, Mumbai
Auction by Neville Tuli Mumbai
Christie's Auction - Art for Concern, Mumbai
The Harmony show, Mumbai
Kala Raksha - NGMA, Mumbai
Soul Kurry Art Exhibition, Mumbai
- 2001 Works on Paper, CIMA, Calcutta
Shridharani Art Gallery, New Delhi.
- 2002 Christies Charity Auction, Mumbai
Birla Academy of Arts, Mumbai
Jehangir Art Gallery, Mumbai
Birla Academy of Arts, Mumbai

GROUP SHOWS - OVERSEAS

- 1988 In New York with leading artists of India, among them being Anjolie Ela Menon
- 1996 SOTHEBY'S, London- Auction
- 1997 CHRISTIES, London - Auction
- 1998 SOTHEBY'S - New York - Auction
Holiday Inn, HONG KONG
- 1998 Ashraya (Bangalore) Exhibition in Dubai
- 2000 Portraits (Galerie Espace, Renu Modi)
Dubai
- 2001 Art Circle and The Guild, Hong Kong
- 2001 Rossi & Rossi & Samina Inc Gallery,
London Galerie Daniel Besseiche,
Paris ArtsIndia.com, Washington
- 2001 The Sheriden Russell Gallery, London.
- 2002 Galerie Daniel Besseiche, Paris
Bonhams Auction, London

ART CAMPS

- 2000 Oberoi - Mumbai
Art Today - Neemrana
Harsh Goenka - Marve
- 2001 Hans Coco Palms - Puri
Art Indus - Bangkok



PRESS REVIEWS

All her exhibitions have elicited rave press reviews with unbridled praise from art critics. Some extracts are reproduced below.

"Simple brilliance - Warmth and wit elevate the deceptively simple works of India artist, Naina Kanodia.

Kanodia captures the discrepancies and dichotomies of latter day Indian culture with simple precision, rather than hidden symbolism. Immediately recognizable scenes and rituals peculiar to India - the bazaar, the wedding Goan beaches, the 'auto' ride, the man on bicycle - are brought alive with both a sense of livened detached humor. The formality between married couples, the custom of overcrowding on transport; the staid upper classes - the subtle things which make India and her people unique are exquisitely caught in this anything but subtle exhibition of images.

Asian Times - U K

Paintings of promising variety, vibrant in color and different from routine academic exercise.

The Times of India

Delightful, whimsical and pleasing. Kanodia's neo-primitive paintings are replete with wit. It is the world around, with all its kitsch and ordinariness intact, that she portrays so well on her canvas.

India Today

(In) Naina Kanodia's painting one sees comic, ironic and subtle paradoxes of daily existence. With meticulous workmanship and bright colourism she also gives us a sense of different social milieus in all their variety in social mannerism and personal eccentricity.

Indian Express

Her masterly build up of strokes and textures evoke an illusionary color pallet. The surface is rich and clear, the color laid on with an uncluttered expressional directness, swift and deceptively simple in touch and effect. All her creations are clever and sophisticated.

Financial Express

Naina has established her own niche with a style uniquely hers, which could be easily discerned by any seasoned eye.

The Sunday Free Press Journal

Naina Kanodia, India's pre-eminent 'naive' painter demonstrates the techniques used to create her colourful and deceptively simple paintings. Her subject matter is varied and subtly humorous and she has a keen eye for detail.

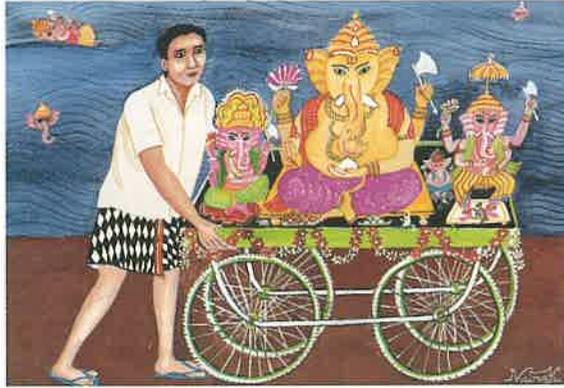
Victoria and Albert Museum, London.

Naina Kanodia

Samudra Tarang, Keluskar Road (N) Shivaji Park, Mumbai 400 028. India

Tel. 446 2258, 446 7139, 266 1457 Fax : 265 4713

E-mail: datamatics@vsnl.com



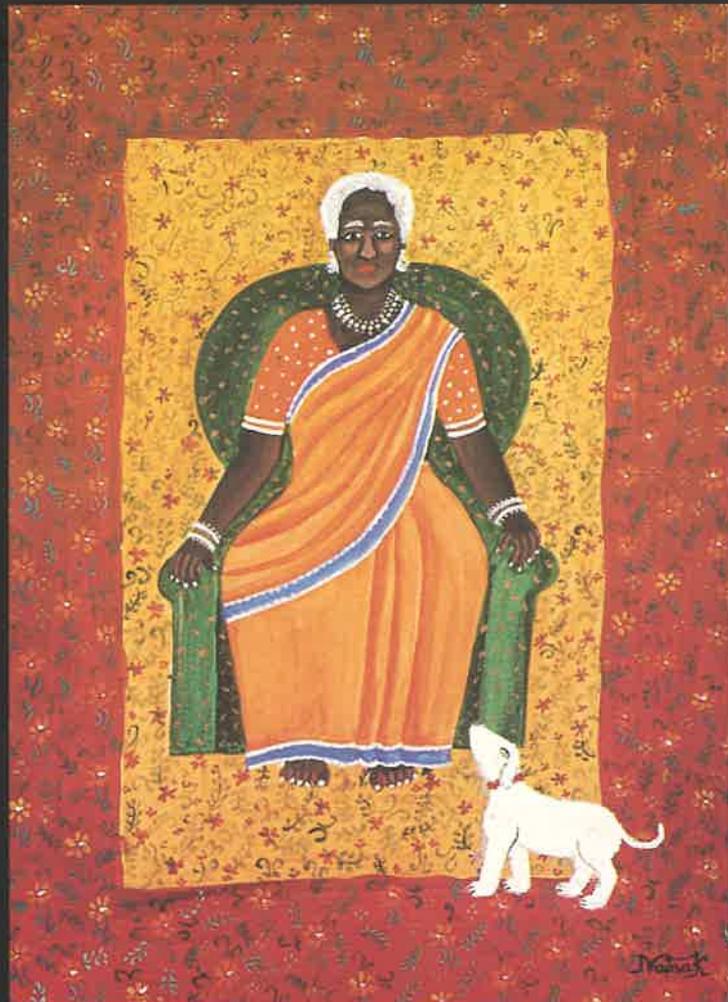
Ganapati Visarjan 11" x 15" Gouache on paper

The HSBC Group is committed to support the community in each Area where it operates. Education and the environment are its key concerns.

In India, apart from promoting education, HSBC has supported initiatives that sustain the rich heritage and cultural fabric of the cities where it has a presence. In Kolkata, the Bank supported the restoration of paintings at the Victoria Memorial, in Mumbai it sponsored the installation of a replica of Spark, the work of renowned artiste, the late Pilloo Pochkhanawala. By doing so, HSBC is proud to have returned to the city what was perhaps Mumbai's first modern art sculpture.

The Group also supports the maintenance of parks and gardens in the cities where it has branches, and supports several in Gurgaon, Kolkata, Pune and Mumbai.

HSBC is proud to present the most recent works of Naina Kanodia, India's pre-eminent "naive" art painter, who has established a rare niche for herself in this particular mode. Our association with her exhibition emphasises our steadfast commitment to promoting local talent and contributing to the enhancement of the city's cultural evolution.



Mrs. Subramaniam's Reverie, 15"x11" Acrylics & gouache on paper