

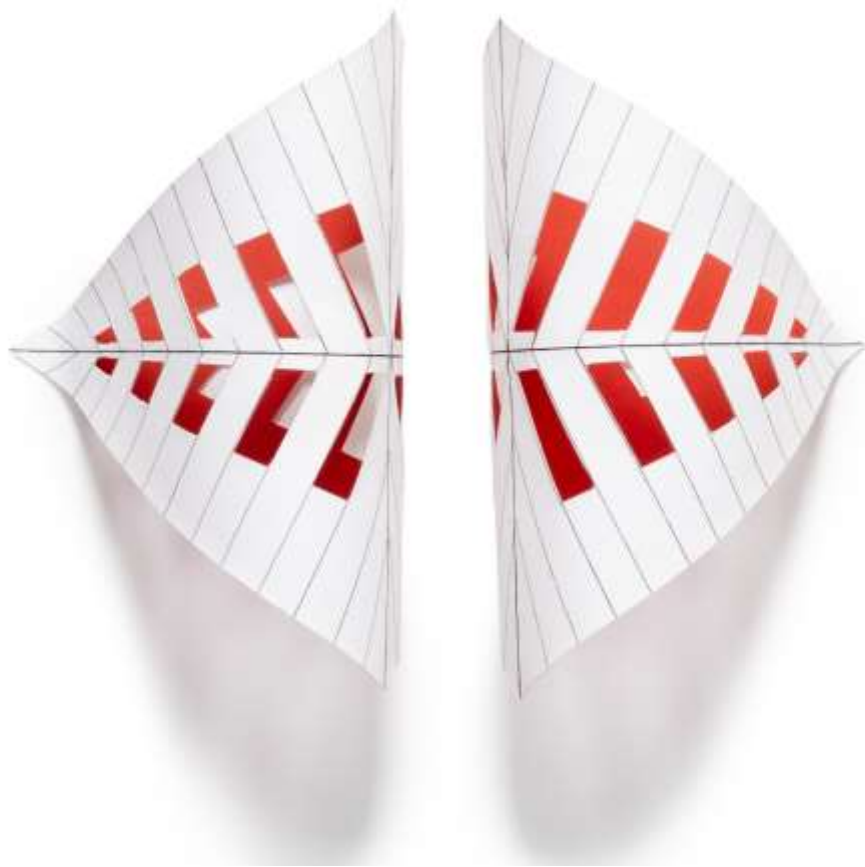
The Printed Torso

21st February – 30th March
2021



Rose Viggiano | Lalitha Lajmi

Exhibition catalogue



Wings, 2021, Rose Viggiano,

Three Dimensional Etched Prints, 12 x 10 inches

The Printed Torso

Lalitha Lajmi | Rose Viggiano

Vernissage - 21 February

Dual Solos of the Memory Roll II &
Sculptures in Print.

21 February - 30 March 2021

Curated by Ananta Singh

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Image Detail : *Canopy in Asilah , 1984 , Rose Viggiano with Bob Blackburn, International Arts Festival at Asilah, Morocco.*

A Torso Printed? Why is there an intrigue since the conception of art of the Torso? Since the first paintings found preserved on the walls of caves, we see the depiction of life both human and animal as the first acts of drawing. What is the metaphorical construct in the practice of two printmakers - Lalitha Lajmi and Rose Viggiano? Why do they abstract the spine? Lalitha Lajmi extends a narrative in the form of a scroll that begins with the foetus, the brain and birds of the harbour. She lived many years a street away from the Gateway of India, Bombay. Rose Viggiano lives in Bombay's twin New York City; these are cities of extreme opportunity and hope; as well as strife and loneliness.

Rose Viggiano made masks, videos to celebrate your birthday alone! As an artist she has the courage to speak with much humour those fears that we mask behind our faces, stories and Instagram posts. We are lonely, we might have spent a birthday alone even if there was not a pandemic. Rhetoric and discourse cannot erase emotional states, Lalitha Lajmi in her Memory Rolls, scrolls memories of much happiness, she sheds the masks of her earlier work in printmaking where torsos appeared with masks hiding the inherent sadness of relationships. Her memory Rolls are happy in shedding their weight allowing birds the freedom of flight.

Movement in the three-dimensional prints of Rose Viggiano also depict flight, they act like kites about to take off, they are light, structural, graphic with lines that resemble the canopies of Palermo. Perhaps a lingering aesthetic from her Italian American inheritance.



Image Detail: Memory Roll -2 Recent Drawings in Grisaille on Japanese Rice Paper Roll. 14 inches (1.2 feet) by 14 feet (168 inches), Watercolour and Pencil, Crayon Drawing on Japanese Paper Scroll. November 2020 - January 2021

Rose Viggiano like many other printmakers such as Zarina Hashmi, Krishna Reddy and Marino Marino works within the realm of abstracting sculpture or using printmaking as an extension of their sculptural practice. Viggiano extends prints into sculptures where she builds a three-dimensional quality in their presentation. This act is very unique and she does so without destroying their integrity as prints. They provide the lightness of paper planes or of gliders, allowing the same emotional response that Alighiero Boetti's Aerei (Airplanes) 1983 at the MOMA, New York, gives when viewed by someone in the audience. They become 'A piece of the moon', 'Bees, Wing, Owls, Clouds and Walking Sticks'; the titles of her prints. She is a bee-keeper in Upstate New York where she finds them as friends for an alternative therapeutic health practice. She has been for long observing flight and the humour that is inherent with freedom.

She talks about her work, 'My sculptures represent my magical thinking about possible places and life forms residing in other dimensions. These creatures and places are afloat and moving through space with some unknown direction and purpose. They reside on the other side of a thin veil, and on rare occasions one may be lucky enough to glimpse them and their environments. My bronzes have landed on earth from an industrial world not so unlike ours. A little menacing, dark and mechanical. Why did they come here? This remains a mystery.'

Lalitha Lajmi moved away from her earlier series during months in lockdown that saw her scribbling on an unending Japanese rice paper scroll. Brought to her many decades ago by a relative who was a flight captain. She could only draw from memory. Unlike other printmakers her work has always had a strong narrative on personal autobiography, but 'Memory Roll II' is a departure from her earlier work 'Memory Roll I' where birds, a fetus and a brain in a line form a spinal cord of memories that beckon happiness.

'The thought was that I would start with the beginning of life because creativity begins in the womb. When I worked with watercolours, I did a series on the psyche

of the child," she says. "These scrolls were not for an exhibition. This was for myself. During the lockdown, I wondered initially what I would do because I'd already done etchings, watercolours and oils. So I thought I would try to draw in pencil. I used to work in oil earlier but you need daylight for oils and I had no time during the day earlier. I've got daylight now but I'm already done with those mediums." - Lalitha Lajmi to Ritika Kocchar for the Hindu in an article on her practice - Artist for all seasons: Lalitha Lajmi, January 9th, 2021 , The Hindu.

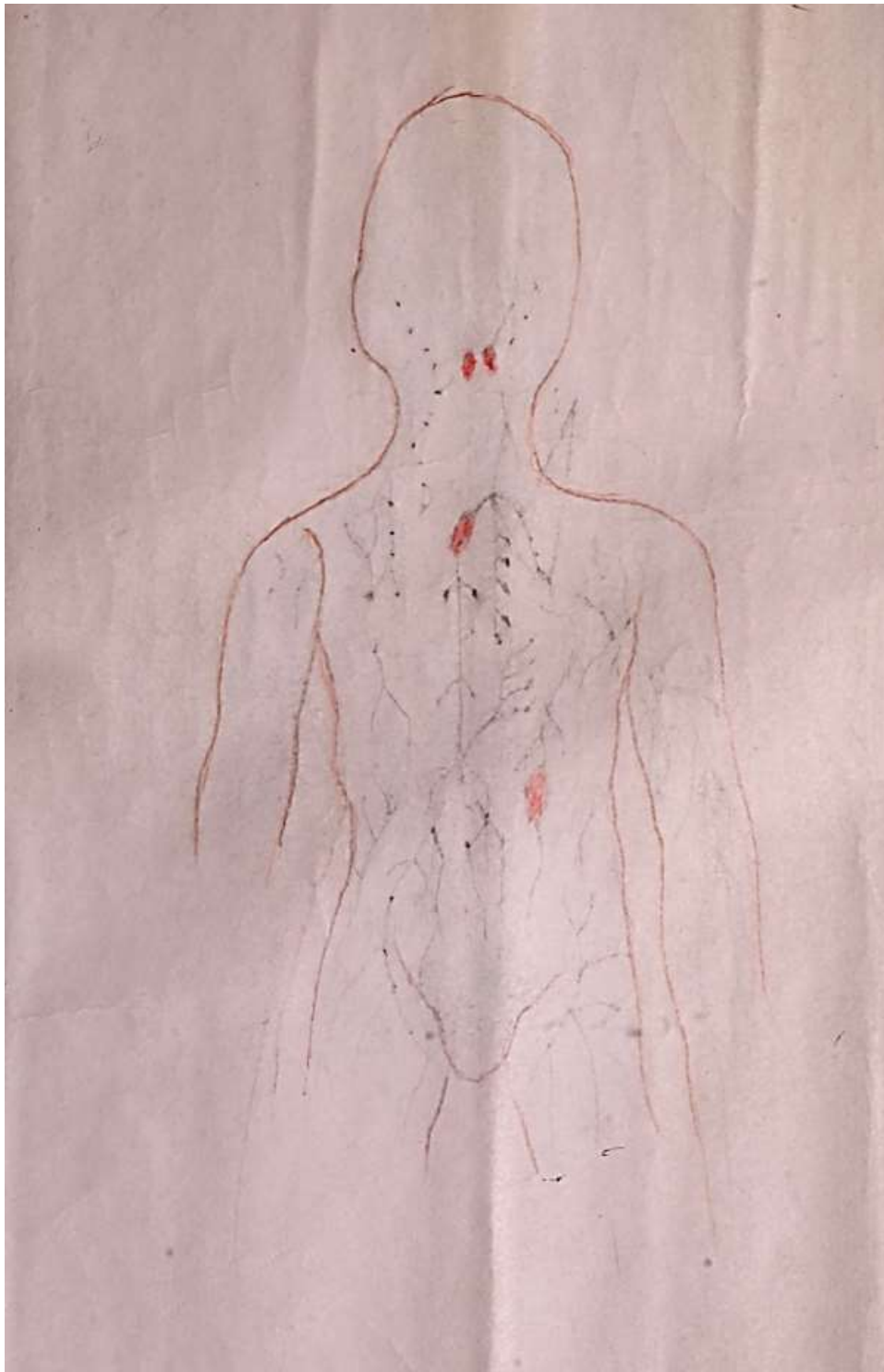


Image Caption: **Lalitha Lajmi** , **Memory Scroll II**, **January 2021** , **Watercolour and Drawing on Rice Paper Scroll**

Lalitha Lajmi and Rose Viggiano have never met, never collaborated but they provide in this dual presentation a certain needed critique of life in cities such as New York and Bombay, on our methods of healing and how memory serves our life? But also, where anatomy moves within the history of depiction. Since Leonardo Da Vinci's 'the Vitruvian Man' perfection of the body is left to the beauty of one's presence and not defined by the physicality of the human form. Stuck in our homes fearing death our presence has only been defined in our imaginations thus allowing us the freedoms to fly away.

A Torso is printed.

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Lalitha Lajmi born in 1932 , Kolkata is a painter and printmaker based in Bombay who uses traces of auto-biography , imaginative tales and psychoanalysis to paint and publish art works that sit on many panes of genre, technique and concept. Recent solo exhibitions include 'Memory Roll'2021 Gallery Art & Soul, Mumbai , 'The Minds Cupboards' 2013 at India Art Festival and Clark House Initiative ; ' The Masque of Life ' 2014 Jehangir Art Gallery and 'Performers' 2015, Gallery Art & Soul, Mumbai.

Lalitha Lajmi speaks to Ritika Kochhar of The Hindu (January 9, 2021) about her new series the Memory Roll I & II and artistic life and the reflections of the self : <https://www.thehindu.com/society/artist-for-all-seasons-lalitha-lajmi/article33527166.ece>

Rose Viggiano, born in 1947, enjoys exploring many different materials and processes - from working with paper to bronze casting. Her prints display a distinct sculptural quality and her works discuss nature in curiosity of their form but also are informed by her

proximity to nature in her personal space. She has exhibited at group and one person shows in the US and abroad which include the Whitney Museum Downtown, Manhattan; Hudson River Museum, Yonkers and the International Arts Festival at Asilah, Morocco.

With solo showings at the SoHo20, New York City and Museo de Guanajuato, Mexico. She has a Doctorate in Art Education from the Columbia University, MA in Printmaking from SUNY Albany, a BFA in Sculpture from Philadelphia College and her undergraduate studies were at the India University, Bloomington where she specialized in Sculpture.

Art & Soul premieres humourous monologues on surviving the pandemic by Rose Viggiano:

<https://www.youtube.com/watch?v=R0ZFBkbzzyU>



Rose Viggiano, Working

Bronze with red wood, 4 x 5 Inches

Ananta Singh, 1997, Patna, is a curator based in Bombay and is interested in patterns thrown by the interplay of lights and shadows, that arose from her interest in photography and videography with which she continues to experiment across the visual arts. Looking for such parallels due to interplay of colours in other art forms she has learnt to realise a vocabulary of art peculiar to her person. She has been associated with Art & Soul as a curator where she recently curated the solo of Ghanshyam Gupta, Colour Sculpting , Retrospective in Colour Chaos , 2020. She has a graduate degree in Political Science and Economics from Stony Brook University, New York.

Gallery Art & Soul

Gallery Art & Soul , established in 2003 is a gallery of Indian modern , contemporary and decorative arts in the heart of Bombay. Founded by Dr. Tarana Kubhchandani as an extension of her activities at the Art & Soul Cancer Foundation , the gallery has pursued a discourse both within India and internationally of aesthetic syncretism producing exhibitions that are varied in genre, materiality and conceptual though across art historical timelines.

**Exhibition catalogue | Rose
Viggiano**



Name: Rose Viggiano

Title: A Piece Of The Moon

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 7 X 4 Inches

Price: 1200 USD



Name: Rose Viggiano

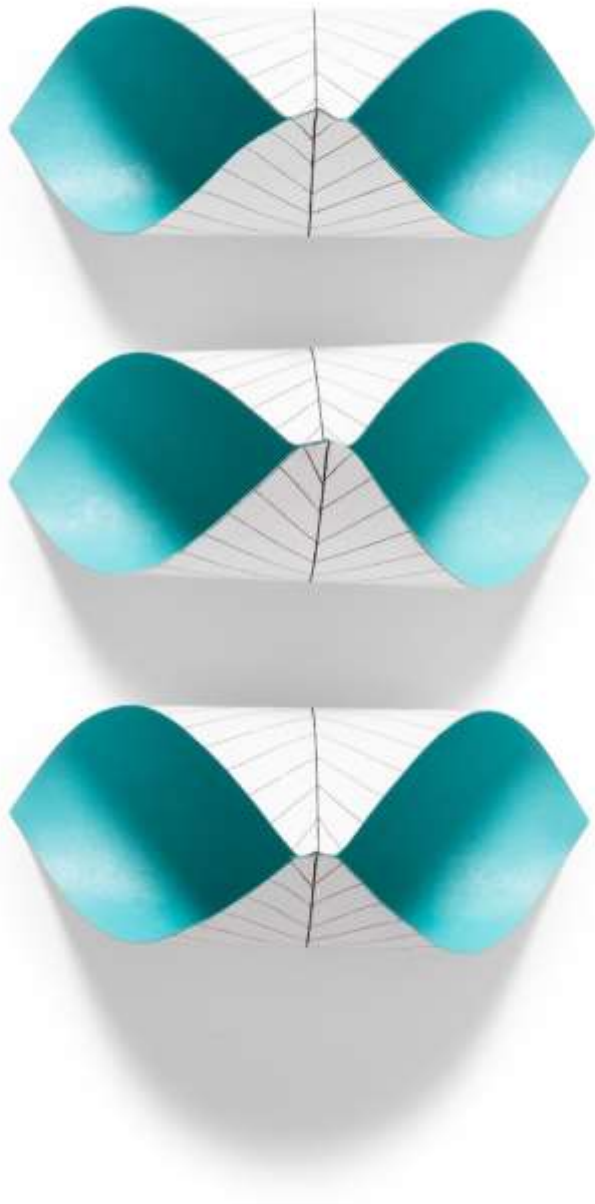
Title: Bees

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 28 x 6 Inches

Price: 1200 USD



Name: Rose Viggiano

Title: Clouds

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 19 X 12 Inches

Price: 1200 USD



Name: Rose Viggiano

Title: Leaf

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 5 X 6 Inches

Price: 1200 USD



Name: Rose Viggiano

Title: Masks

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 24 X 6 Inches

Price: 1200 USD



Name: Rose Viggiano

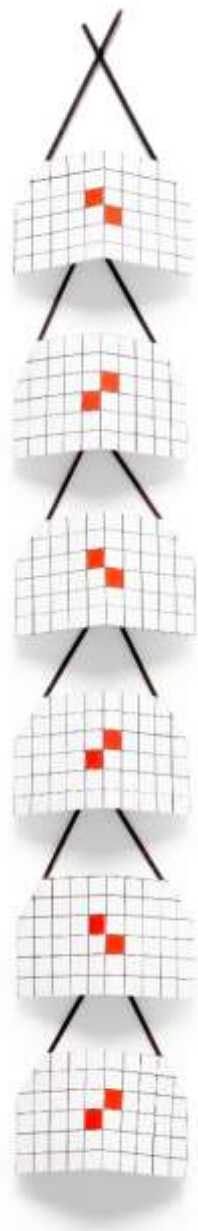
Title: Owls

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 24 X 5 Inches

Price: 1200 USD



Name: Rose Viggiano

Title: Red Dots

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 24 X 5 Inches

Price: 1200 USD



Name: Rose Viggiano

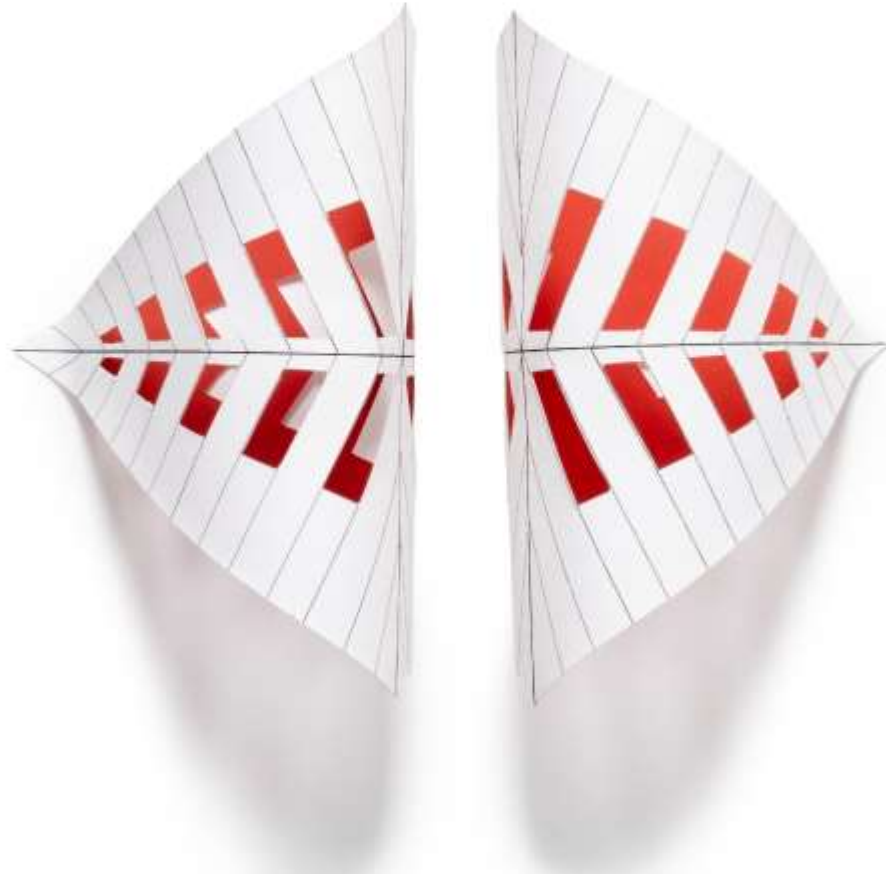
Title: Walking Sticks

Year :2021

Medium: 3 Dimensional Etched Prints

Size: 7 X 12 Inches Each

Price: 1200 USD



Name: Rose Viggiano

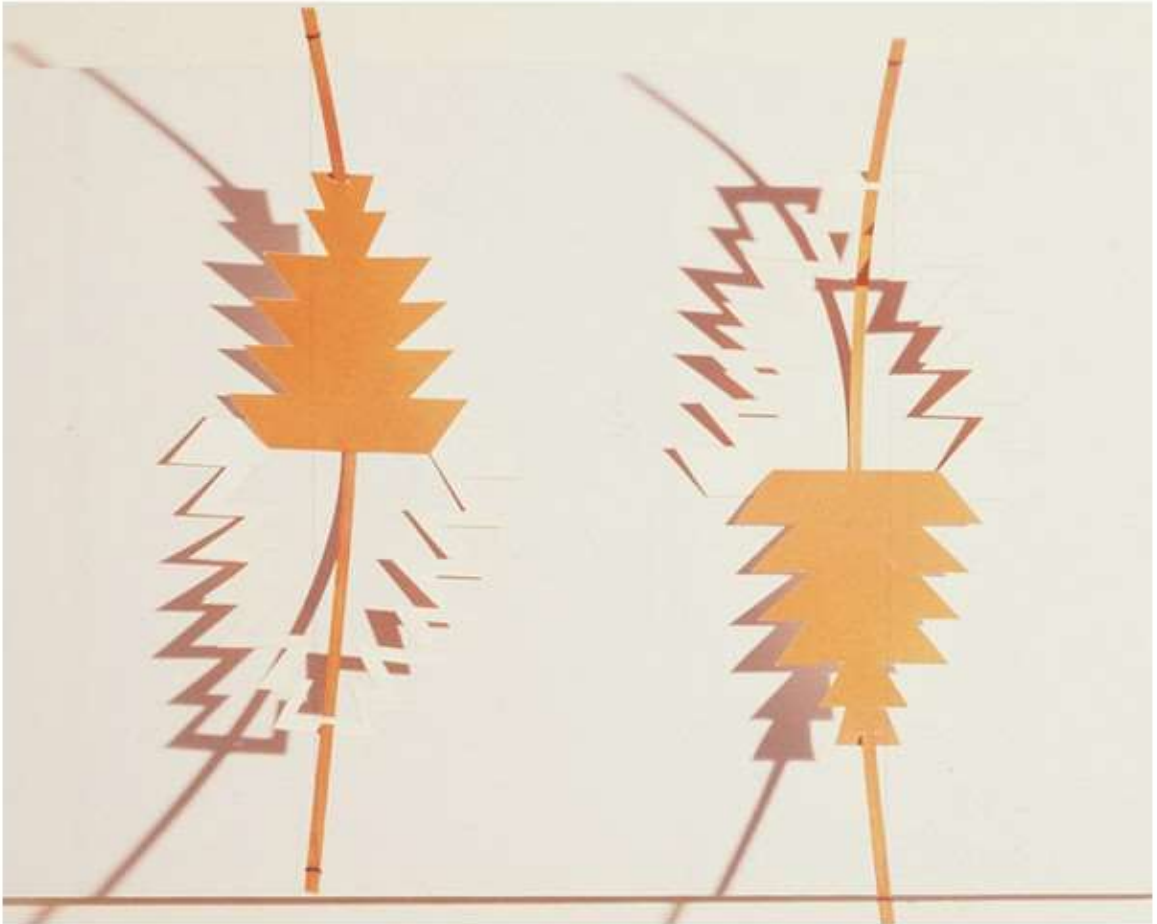
Title: Wings

Year: 2021

Medium: 3 Dimensional Etched Prints

Size: 12 x 10 Inches

Price: 1200 USD



Name: Rose Viggiano

Title: Asilah .

Year :1983

Medium: Etched Prints

Size: 12 X 5 Inches

Price: Sold



Name: Rose Viggiano

Title: Canopy

Year :1984

Medium: Cloth, Cut out and coloured gels

Size: 12 X 5 Feet

Price: NOT FOR SALE





Name: Rose Viggiano

Title: Grandmother

Year :1983

Medium: Etched Prints

Size: 16 X 7 Inches

Price: Sold



Name: Rose Viggiano

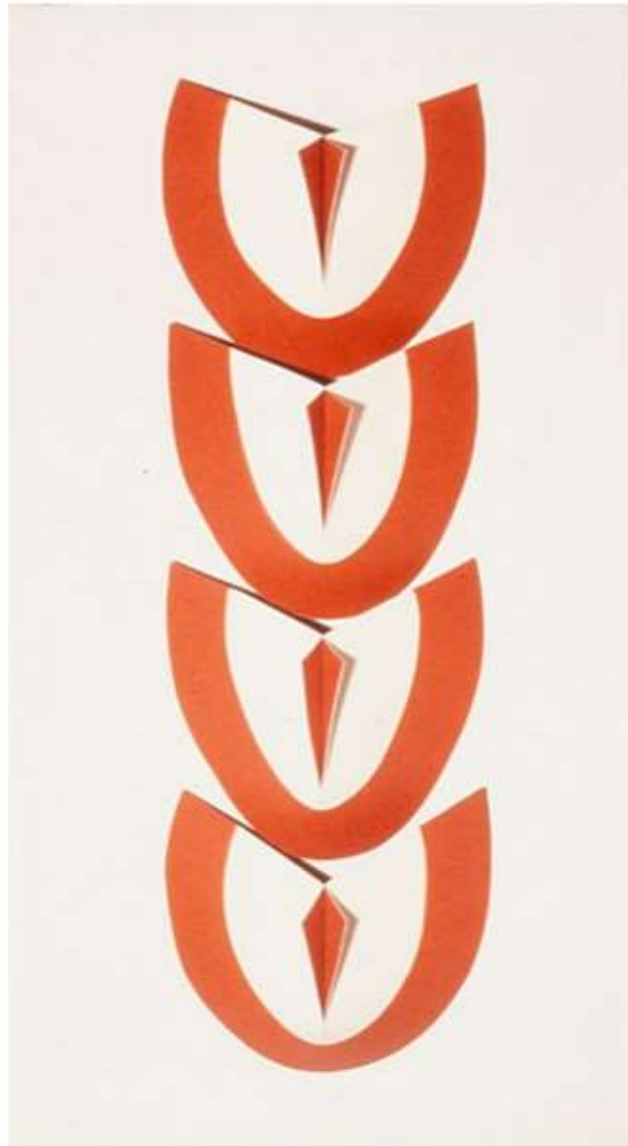
Title: Ribs

Year :1983

Medium: Etched Prints

Size: 14 x 8 Inches

Price: Sold



Name: Rose Viggiano

Title: Shields.

Year :1983

Medium: Etched Prints

Size: 28 x 6 Inches

Price: Sold



Name: Rose Viggiano

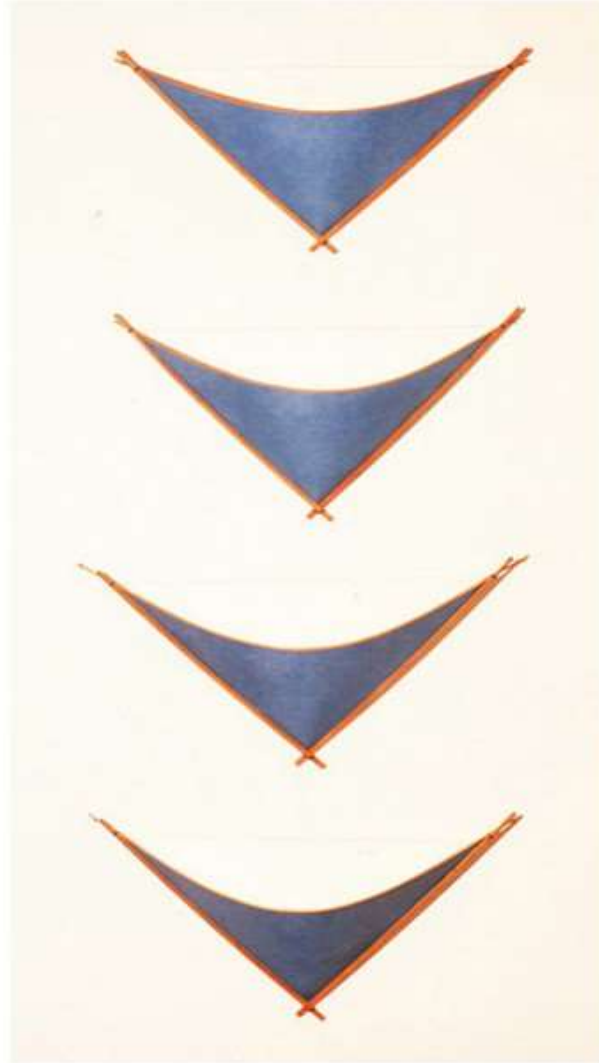
Title: Shields'

Year :1998

Medium: Bronze Sculptures

Size: 72 x 7 Inches

Price: Sold



Name: Rose Viggiano

Title: Waves

Year :1983

Medium: Etched Prints

Size: 40 x 12 Inches

Price: Sold



Name: Rose Viggiano

Title: Gospa

Year :1998

Medium: Bronze Sculpture

Size: 84 x 8 Inches

Price: Sold



Name: Rose Viggiano

Title: Twins

Year :1998

Medium: Bronze Sculpture

Size: 16 x 8 Inches

Price: Sold



Name: Rose Viggiano

Title: Chair

Year :1998

Medium: Bronze Sculpture

Size: 48 x 5 Inches

Price: Sold



Name: Rose Viggiano

Title: Face

Year :1998

Medium: Bronze Sculpture

Size: 17 x 8 Inches

Price: Sold

Sculptures in Bronze | Rose Viggiano



Name: Rose Viggiano

Title: Bronze "Surveyor"

Year : 2007

Medium: Bronze with wood

Size: 3 x 5 Inches

Price: 1800 USD



Name: Rose Viggiano

Title: Having a conversation

Year :2007

Medium: Bronze on wood

Size: 4 x 2 Inches

Price: 1800 USD **each**



Name: Rose Viggiano

Title: Bronze's in a group on top shelf

1. Start Moving,

2. Gun it up,

3. All Hands to Work

Year :2007

Medium: Bronze

Size: 5 x 5 Inches

Price: 1500 USD **Each**



Name: Rose Viggiano

Title: Start Digging & bronze with rock

Year :2007

Medium: Bronze with Bluewood & Bronze on Rock

Size: 5 x 5 Inches

Price: 1500 USD **EACH**



Name: Rose Viggiano

Title: Working

Year :2007

Medium: Bronze with red wood

Size: 4 x 5 Inches

Price: 1500 USD

Rose Viggiano, born in 1947, enjoys exploring many different materials and processes - from working with paper to bronze casting. Her prints display a distinct sculptural quality and her works discuss nature in curiosity of their form but also are informed by her proximity to nature in her personal space.



"Every summer my family would leave the city and go to their summer home in the Berkshire's. I grow up half in the country where I discovered nature. My prints reflect my desire to capture the spiritual and physical essences found in nature whether animals or

plants. The bronze sculptures are about inter dimensional places that are different yet similar to our own. I guess I am interested in exploring what I don't know or fully understand in the hope of discovering something about the visible and invisible "Rose Viggiano.

Talking about her influences "From the ages of 14 to 18, I worked in the studio of the kinetic sculpture George Rickey who lived close to our home in the country. I made metal pieces for his smaller sculpture as well as spot welding his larger ones. I loved the atmosphere of the artist studio and I know I wanted to study art. On looking back, I realize that the repartition of making these pieces become a part of my printmaking process, one involved in reaping the same forms (owl and mask and red dot).

I met Krishna Reddy through my childhood friend and collaborator Judith Blum Reddy. He became my mentor and taught me the importance of teaching. Even when he was established as an artist teaching would remain his first priority. I was lucky enough to accompany the Reddy on a trip to India a life changing experience. Then I meet Bob Blackburn, founder of the printmaking workshop through Krishna Reddy. I worked for one summer for the workshop running an outreach program. Bob also recommended me for my first NY show at the Whitney Downtown. He was extraordinary person always helping and connecting artists with one another. He introduced me to the printmaking workshop in Asilah Morocco where I participated as an artist in residence for 4 summers. A wonderful place to work and meet artist from all over the world.

In the 1970's in New York feminist art galleries began to immerge as a way of forming new possibilities for female artists in an art world dominated by male artists. I joined Soho 20 and was with this feminist gallery for a number of years. It

was a time when female artists helped one another. I was fortunate enough to know Judy Reddy, Camille Billops, Amma Amos and Zarina Hashmi to name a few. All these women were inspirational and supportive including me in shows, helping me apply for grants. It was inspirational knowing and watching these strong women navigate the artwork. " - Rose Viggiano.

She has exhibited at group and one person shows in the US and abroad which include the Whitney Museum Downtown, Manhattan; Hudson River Museum, Yonkers and the International Arts Festival at Asilah, Morocco and solo showings at the SoHo20, New York City and Museo de Guanajuato, Mexico. She has a Doctorate in "Teachers college, Columbia University" Art Education from the Columbia University, MA in Printmaking from SUNY Albany, a BFA in Sculpture from Philadelphia College and her undergraduate studies were at the India University, Bloomington where she specialized in Sculpture.

As a curator from 1985 - 86 she curated Henry Street Settlement "Extended Family: A Collaboration between Artists and their Children". Co-Curator- Bronx Museum of the Arts -"Science Fiction, Imaginary Voyages". Researched, selected and installed major exhibition involving 32 artists from throughout the country. Exhibition contained historical data, contemporary illustrators and fine artists. Where she selected over 26 local artists to show at the Bronx Museum of the Arts. From 1980 - 1981 at the Soho 20 Gallery curated ' Latin American Women Artists", N.Y. Planned researched and installed the gallery's first traveling exhibition to a County Museum. Assisted in developing proposals to underwrite exhibition. Developed bilingual catalog and press materials. In 1979 she curated "Third World Women Artists, SOHO20 Soho 20 Gallery , N.Y. Planned, researched and installed the exhibition.

Exhibition catalogue | Lalitha Lajmi

Memory Roll -2

*Recent Drawings in Grisaille on Japanese Rice
Paper Roll.*

14 inches (1.2 feet) by 14 feet (168 inches),
Watercolour and Pencil, Crayon Drawing on Japanese
Paper Scroll.

November 2020 - January 2021

9,00,000 INR + GST. (12,000 Dollars USD)

We have lived in times where the present has been fleeting. Preoccupied in our lives that were eternal, our lives promised unending scapes of happening and possibility. During the Covid pandemic Lalitha Lajmi sketched portraits of women, birds with human heads and Christ-like busts on a long Japanese paper scroll that lay in her studio for decades. A relative who was a flight captain had brought the paper from Japan, she never got to using the scroll, rather the pandemic forced her to scout for material in her studio. The pandemic also changed the nuance of time, it was ever present even though it raced away into loneliness. Loneliness is a malaise we live in Bombay at pandemic scale. It stains our memory, nostalgia for familiar loved faces often returns to question our existence.

I have known Lalitha Lajmi since my time at school and those lessons at drawing got me through dentistry school. She often encouraged me to draw like a child asking me to illustrate my life, how I saw my family and what constituted the elements of life. Many members of my family studied under her at the Fort Convent and the Campion School situated both in Colaba district where she then lived and where I grew up. As a gallerist who was born to post-partition refugees from Sindh, 'Art' was introduced to me by Lalitha. My mother still has drawings of mine with her corrections and signature. Her Japanese paper scroll reminds me of our days in school, for her the images are from memory not referenced, drawn in a time of unending loneliness. This is why I call the exhibition Memory Roll.

The drawings presented in this exhibition have been drawn between March 2020 and October 2020 that constitute Memory Scroll I and between November 2020 and January 2021 that form Memory Scroll II. They represent six months of artistic activity in solitude and act as an example of conceptual prowess at being able to draw from memory complex perspectives and anatomy. She uses the water stain that has been on the paper for years to act as a base to sketch the continuity of her drawings in grisaille and sepia tones.



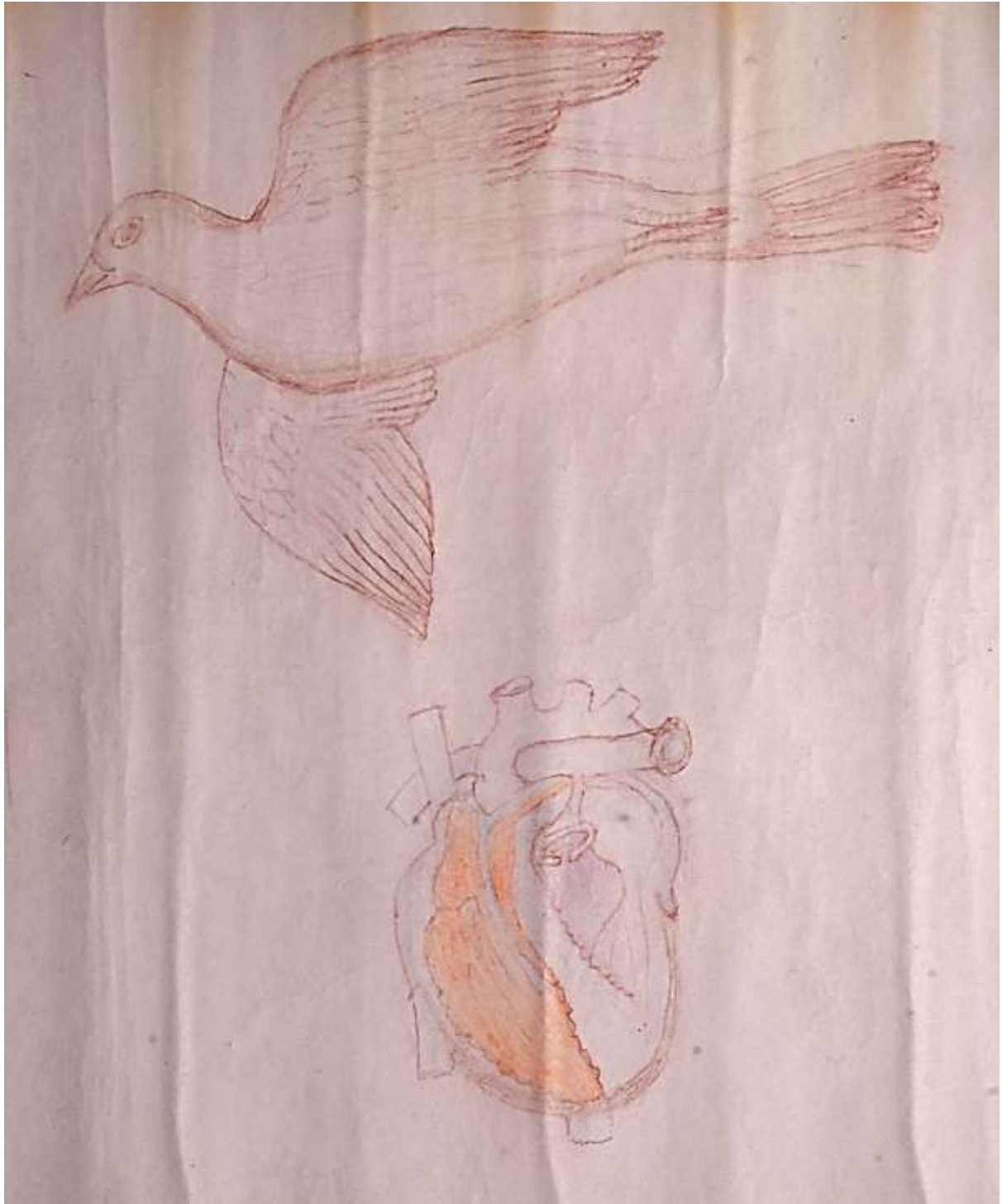
Lalitha has battled loneliness all her life and the emotion has authored her prints. She is the senior most printmaker living in Bombay and one of the few women printmakers of generation that is defined by Zarina Hashmi, Anupam Sud and her , all three women who have lent their personal lives as the subject for their etchings. She comes from a family of story tellers , her works have been autobiographical stories and with the Memory Roll she attempts something that is not less than cinematic , lengthy and animated. She is the younger sister of the legendary filmmaker Guru Dutt, with whom she shared a very close relationship, much of her work that deals with psychoanalysis deals with his loss. Her brother Devi Dutt was a producer and Atma Ram was also a director, she is the mother of Kalpana Lajmi who is the pioneer of parallel cinema in India as well as the cousin of Shyam Benegal the screenwriter and directors of films now called Alternate or New Cinema. She was extremely close to her brother and her daughter was the only one who understood Lajmi's conversations through her drawings. Their deaths were a loss that has been an unmeasured void in her life, but she celebrates their lives through these drawings in her memory roll. We all pine and suffer the parting of our loved ones. But in the time of a pandemic, where contemporary culture convinces us of our immortality through consumption, invincibility through fantasies of material success and an urban architecture purposed for individuality, loneliness has never been so overwhelming.

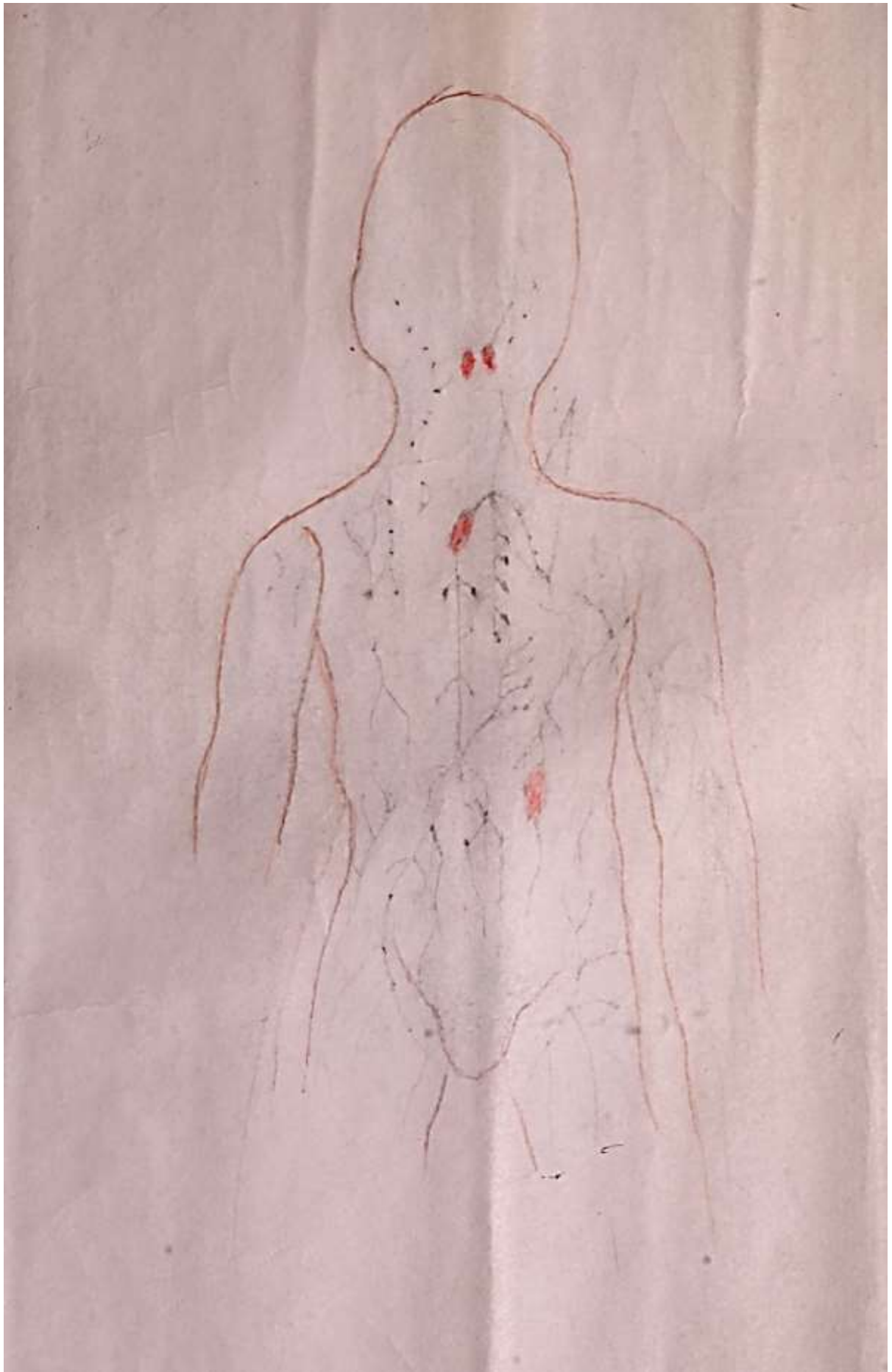
The pandemic discontinued a journey of exhibitions at Gallery Art & Soul since 2003 the year of our founding. Since then we have hosted many solo exhibitions of artists who today are celebrated in the scene and I began thinking which kind of exhibition should mark the coming out of months of uncertainty. Lalitha has been drawing since the pandemic on this scroll and sharing images with me. She marks the beginning of my relationship with art and my memories are vivid as images in a camera roll that I share with her.

In 2012 for the India Art Festival I supported a solo retrospective of her prints curated by the Clark House Initiative called 'The Mind's Cupboards'. where we displayed the entire catalogue raisonne of her prints. Along with the Sir JJ School of Art Printmaking Studio they published her plates that had been lying in her studio un-printed. She held workshops with the students of her time at printmaking workshops organised by Krishna Reddy and her interactions with printmakers such as Paul Koli.



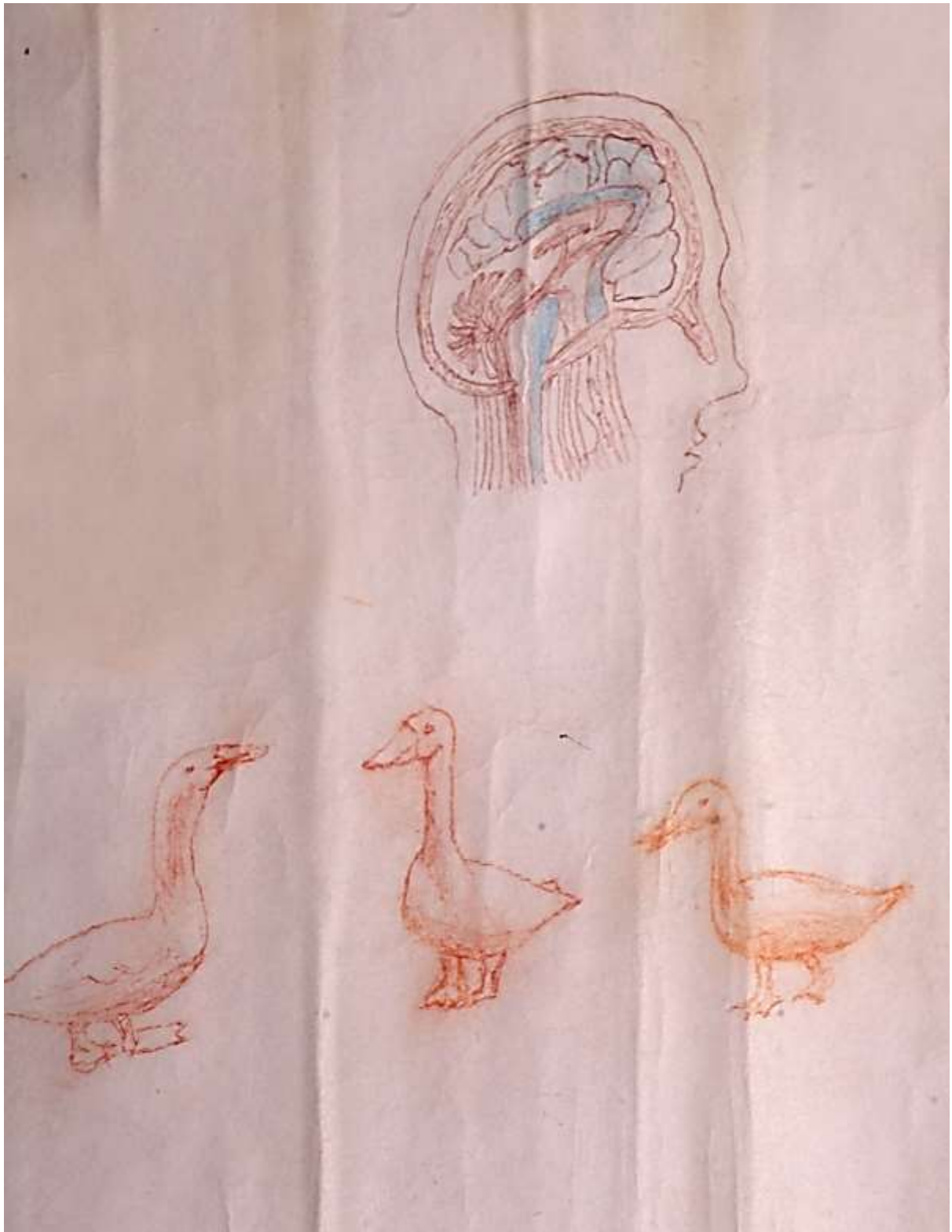
Details of Memory Scroll II:



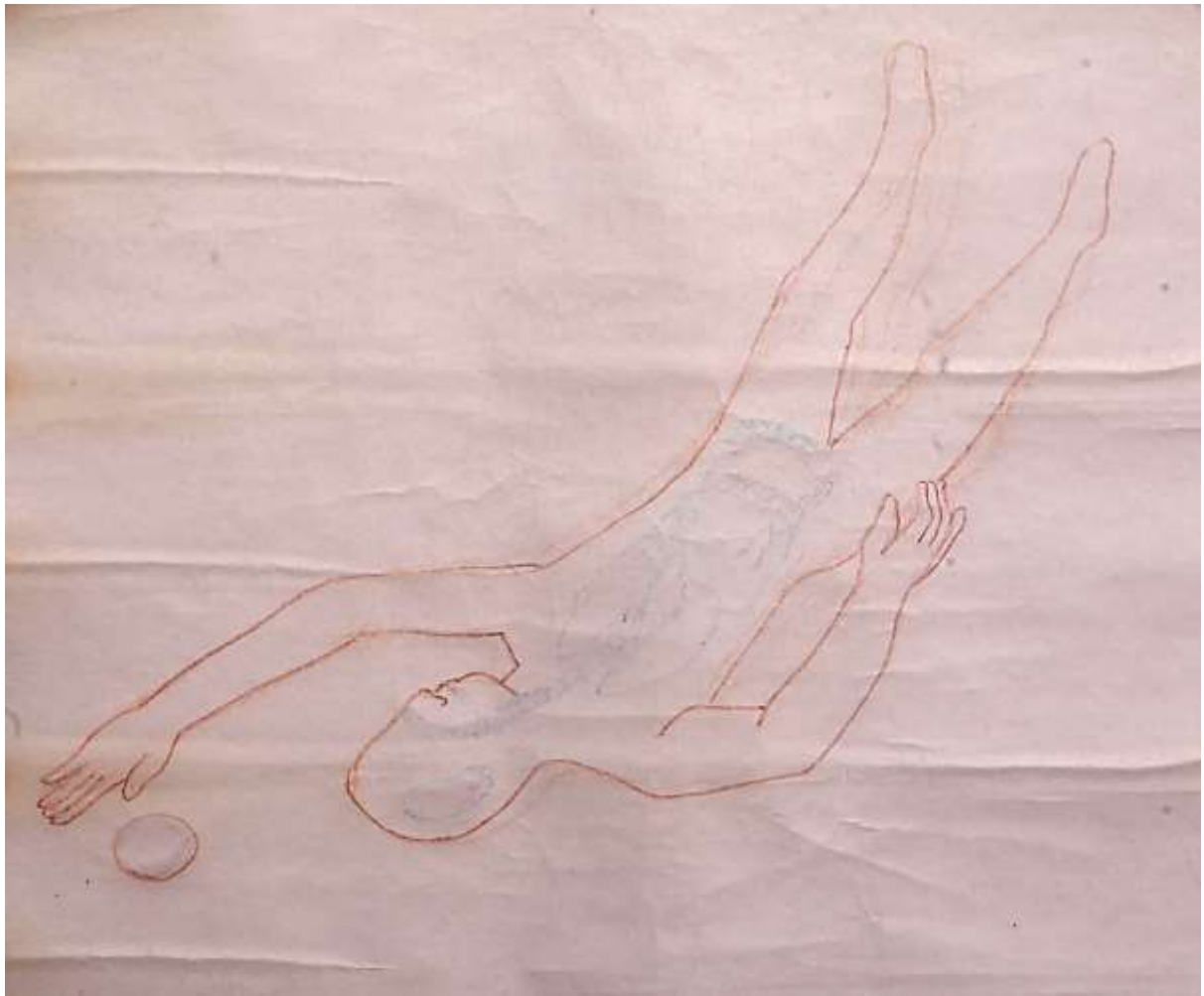


















Memory Scroll I

Recent Drawings in Grisaille on Japanese Rice Paper Roll.

14 inches (1.2 feet) by 21 feet (252 inches or 6.4 metres), Watercolour and Pencil, Crayon Drawing on Japanese Paper Scroll.

March - October 2020

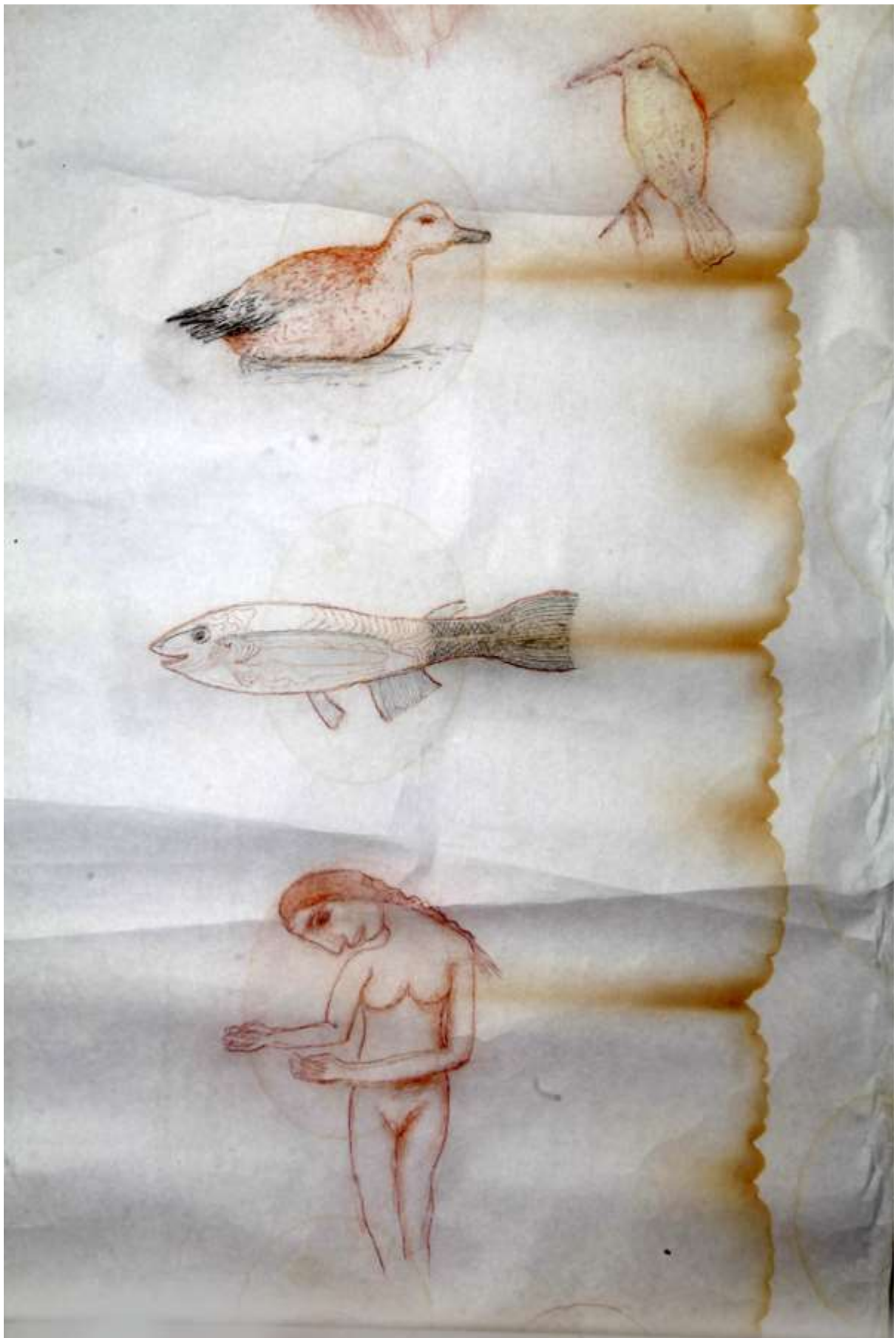
15,00,000 INR + GST. (21,000 Dollars USD)











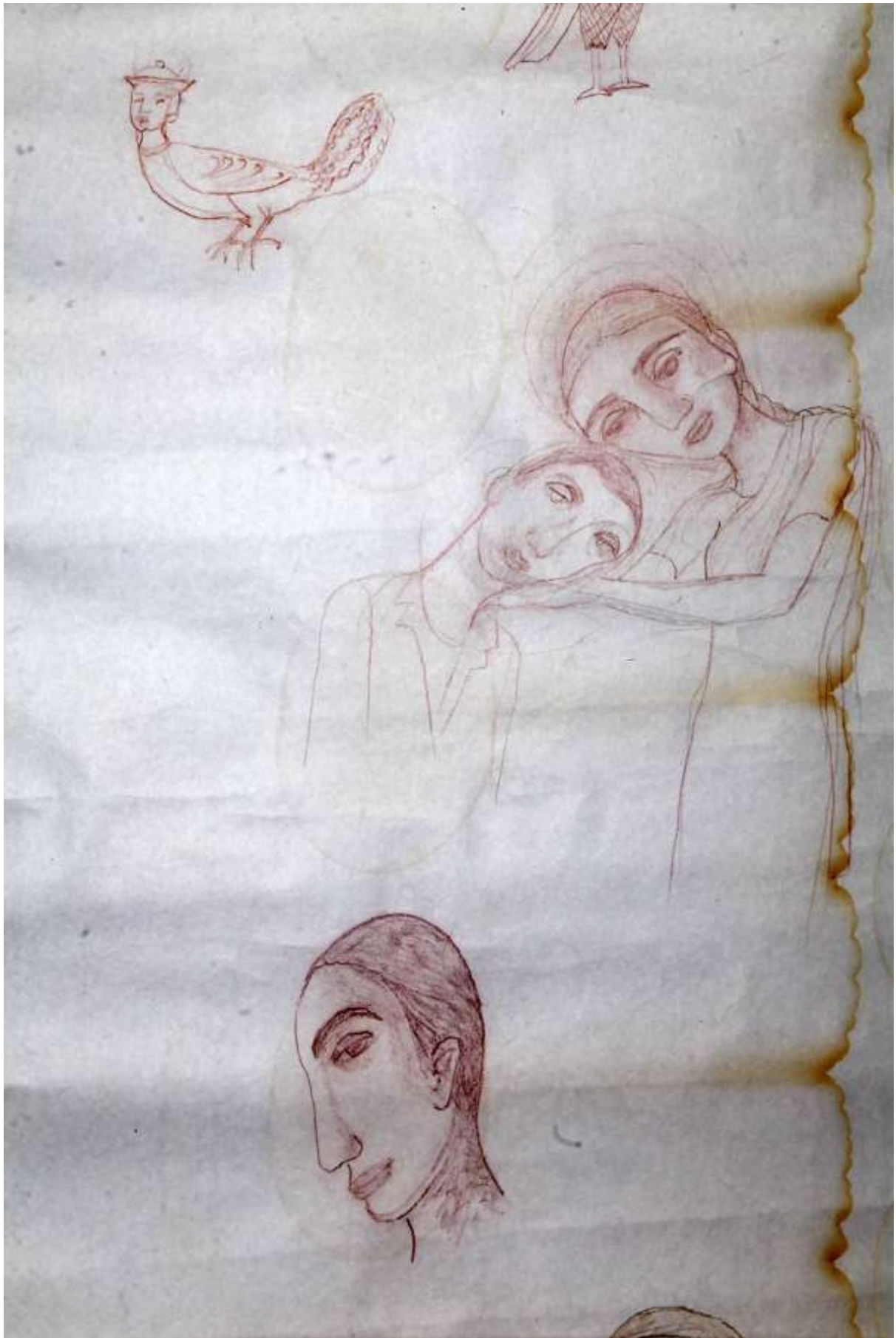
She places windows often within domestic spaces, windows that look into landscapes of the mind. These she depicts as artist self-portraits. Lajmi was born to a poet father and a poly-linguist writer mother in 1932. Through a vocabulary of an unequal distribution of images and perspectives within the same plane she narrates a layered history of the modern Indian woman in the decades that followed independence. She returned to her career as an artist after her marriage and the birth of her children in an exhibition of the Progressive Artists Group in 1960 at the Artist's Centre Bombay. A year later her mentor KH Ara, who had included her in the exhibition, gave opportunity to do her first solo show. Being one of the few women artists of that period, Lalitha managed her career along with the responsibilities of a family and that of an art teacher within a school.

She returned to her home late in the evenings. This and the lack of sunlight curtailed her painting. Having studied the art of intaglio and etching through a government funded program for evening classes at the Sir JJ School of Art, from 1973 to 1976, Lalitha set up a press within her kitchen. Working at night using electrical light, through an interesting use of grisaille and sepia tones, she began making prints that later were to travel to an exhibition that took place simultaneously in West and East Germany in 1983, supported by the Indian Council for Cultural Relations. Images in her works are metaphors with multiple references to relationships, dream sequences and multiple identities. The performer- often the clown - represents our own domestic performance of roles we are expected to play, the mask - our concealed identities through which we put up our multiple appearances, and the skull a vanitas to our short life. Drawn from her personal history she creates a visual biography that is left to interpretation by her viewers. Presenting dichotomies that are both humorous and tragic, akin to the stories of her brother, the legendary director Guru Dutt often narrated through his films.

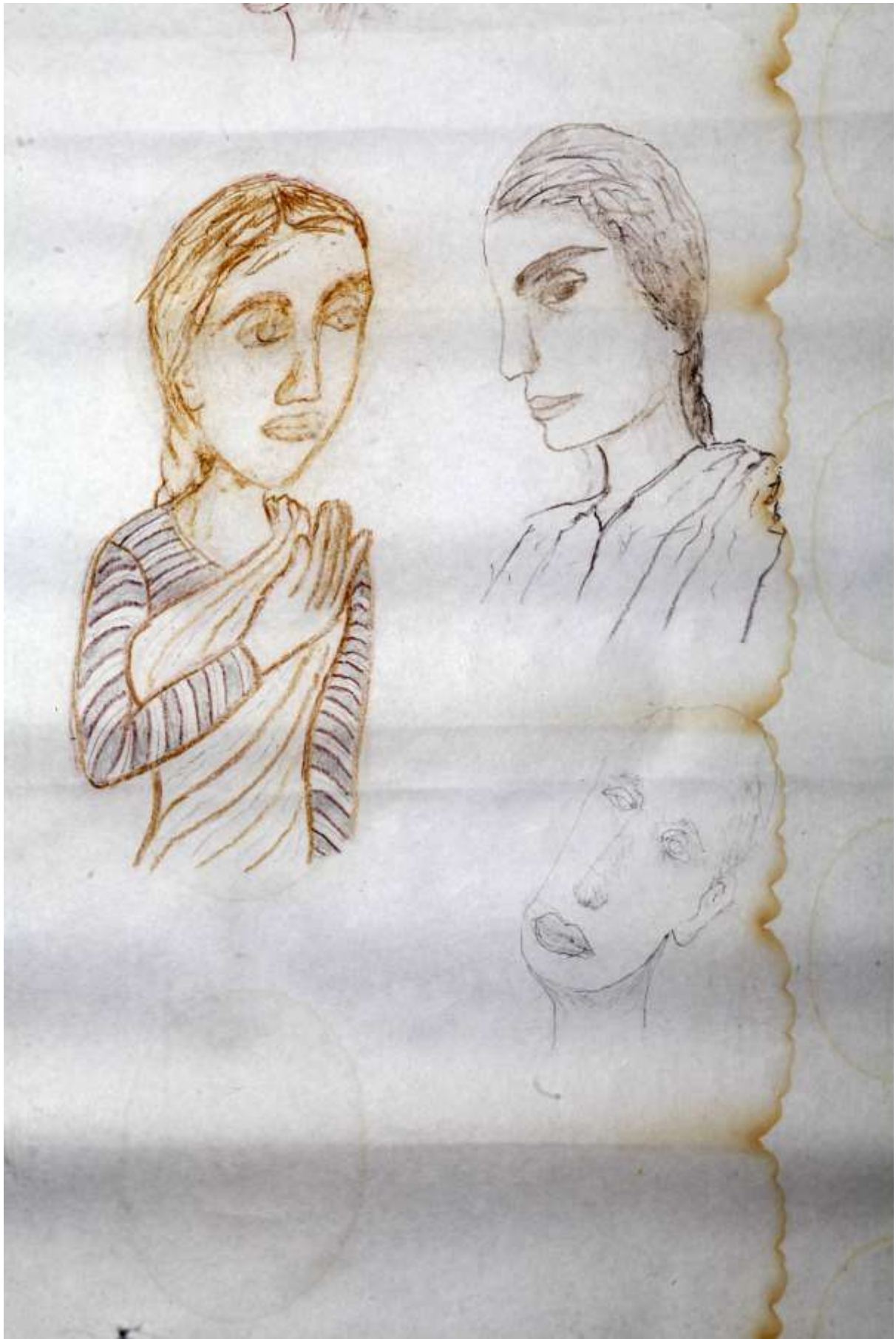








Each year, on his journey to Shantiniketan Dr. Heinz Mode an archaeologist would stop into Bombay to meet Lalitha Lajmi, replicating the barter trade that existed between his country the German Democratic Republic (East Germany) and India. He was one of her first collectors. The two hailed from socialist economies where the paucity of liquid funds was acute. Thus, they devised a barter where Lalitha would receive art books in lieu of the art work Mode would pick up. From this friendship over a few decades arose an extensive library. In 1983 Lalitha travelled with her daughter to Germany on the invitation of Dr. Mode. A pastor and his wife arranged for an exhibition of Lalitha's works in West Berlin. Lalitha thinks back to her journey by train to the other side of the wall to an exhibition of her etchings arranged by Dr. Mode. The stark contrasts of the two worlds, and her two simultaneous exhibitions across the iron curtain, were coincidences that resembled the dichotomies within individuals, represented in her works. Often described as stark and biographical, etchings that are difficult to view, they were personal metaphors, easily misunderstood as literal, until read as a visual vocabulary for concise, psycho-analytic insight in a confessional mode.





Scroll Painting has a long tradition in India, the Patachitras of Bengal tell tales , long unending stories and tales of valour, love, courage and folk memory. Manasa Mangalkavya is a tale of the Goddess Manasa is one such folktale that invokes the Goddess

Manasa who cures the village folk of epidemics such as smallpox and other illnesses among children. Manasa convinces a Muslim King to allow her worship which has now developed into a syncretic shamanistic worship where Bauls enact and sing from these scrolls. Pabujika Phad is another scroll that the shaman who is a bard-priest and called a Bhopa uses to sing a tale of benediction and protection, a scroll that is popular amongst the indigenous castes of Rajasthan. In Lalitha Lajmi's native Konkan coast of Western India, similar renditions of long murals are found in temples that celebrate the life of the Bhutas, benevolent spirits who hail from before the advent of Hinduism and act as village deities against the curses of disease and death. Lalitha Lajmi somewhere uses the multiple scales of animation that do not follow a linear timeline but rather a surreal imaginary against the scourge of loneliness that we face during the Covid 2019 pandemic's induced lockdown.

The major themes that re-occur in her work: dichotomies of the self-hidden behind masks; the trope of social performers, like the clown; intense portrayals of the abject; metaphorical windows and psychological interiority; erotic works of intimacy between the sexes; and arresting portraits. Her present works are presentations of her imaginations, during the pandemic we engulfed by material that has been animated on screen. The act of drawing is an act of radical conceptualism in a time where we are inundated with multimedia. Drawing is least consuming of resources and demonstrates human ability over the techniques and possibility of machines and artificial intelligence. Our memory rolls even if found on computer hard-disks, mobile phones and digital clouds represent human life, we often privilege our memories stored in our brains because it is the narrative we prefer to remember as those stories champion our life. Likewise 'Memory Roll' champions the life of Lalitha Lajmi, who tells stories of performers and masques that mimic our lives.

Dr Tarana Khubchandani.



Lalitha Lajmi Charcoal - Performer & Child -
Watercolour on paper - 14 inches x 21 inches

Lalitha Lajmi born in 1932 , Kolkata is a painter and printmaker based in Bombay who uses traces of auto-biography , imaginative tales and psychoanalysis to paint and publish art works that sit on many panes of genre, technique and concept. Recent solo exhibitions include 'Memory Roll'2021 Gallery Art & Soul, Mumbai , 'The Minds Cupboards' 2013 at India Art Festival and Clark House Initiative ;'The Masque of Life ` 2014 Jehangir Art Gallery and 'Performers' 2015, Gallery Art & Soul, Mumbai.



She has exhibited her work in India, (Germany) and the United States. Lajmi has given lectures in India and the UK as well. She also showcased her work in the Graphic workshop of Prof. Paul Lingerine in Mumbai and two of her etchings were selected for "India Festival ' ' 1985, USA. Her work has been displayed in various famous art galleries including Prithvi Art Gallery, Pundole Art Gallery, Apparao Gallery, Chennai, Pundole Gallery, Mumbai, Hutheesing Centre for Visual Art, Ahmedabad , Art Heritage, New Delhi, Gallery Gay, Germany, Prints Exhibition at Max Muller Bhavan, Kolkata etc. She taught at Campion school and Convent of Jesus and Mary for over 20 years. Some of her group exhibitions include A SYCO, The viewing Room, Mumbai, Think Small, Art Alive Gallery, New Delhi, The Feminine Eye, Gallery Sara Arakkal, Bangalore . Her initial work displayed a lot of autobiographical elements and her later work reflected the hidden tension between men and women. Lajmi has also showcased a natural bonding between mother and daughter in her work. Her works are held in the collection of the National Gallery of Modern Art, British Museum and CSMVS Museum Mumbai.

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Lajmi & Gallery Art & Soul

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