

Original research

Stone and Beyond: Early Assimilative Approaches in Contemporary Indian Stone Sculpture with Reference to Latika Katt, Pandeya Rajivanayan, Brij Mohan Sharma, and Valsan Koorma Kolleri

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Abstract

In a globalized world, the exchange of ideas, awareness, technology, economic liberalization, and the downfall of paradigms have led to the collapse of boundaries between various forms of visual arts. Achieving a communicable expression has attained primacy for practitioners of visual arts. In India, the practice of stone sculpture-making stands witness to some unique instances of stone being juxtaposed with other mediums and forms of expression. While material exploration and understanding of the medium is inherent to the practice of sculpture, the paper investigated how some of the contemporary sculptors engaged with stone, further refined their expression and possibilities of stone by assimilating it with other materials and forms of expression. Driven by their organic and inner compulsion, these sculptors meaningfully extended the medium of stone by imparting their expression with a strong sense of contemporaneity and sculptural inquiry.

Keywords: Stone, Contemporary Indian Sculpture, Mediums, Material, Amalgamation, Assimilation.

Within the scope of contemporary Indian stone sculptures, the amalgamation of stone with other mediums is a critical approach. Stretching beyond the existing notions related to the medium of stone and using it with other conventional mediums, such as metal and wood, can be perceived as a natural progression. With expressiveness becoming prime, the discussed sculptors were willing to experiment beyond the limitations of stone and carved a special niche for themselves, contained within the overall practice of contemporary stone sculptures in India.

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Latika Katt is one sculptor who has shaped her expression using a broad spectrum of materials. In the process, Latika has successfully tapped into the intrinsic qualities of the materials. Latika declares her inclination towards organic elements of the earth in her expression. Her tryst with the existential and elemental acts of growth, decay, and deterioration manifests in the delicate harmony and balance that she achieves while engaging with more than one medium in her sculpture (Mukhopadhyay, 1996).

Latika's preference for stone during the early 1980s may be attributed to her association with Balbir Singh Katt. Yet, her direction and treatment of stone are entirely different. As noted by Sinha (1996),

Latika whose work develops the illusion of organic mutation, and the salient process of natural growth and decay, has worked of late on marble and aluminium. Metal here appears to return to a natural state, clinging to a rock face as in bowels of a mine, occasionally shimmering like water in the moonlight. (Sinha, 1996: 2)

Within the polarities of growth and decay, Latika creates her sculptures, which are fully rooted in the materials she uses. In **Growth** (1980), she decides to retain the natural shape of the black Bheslana marble block. Instead, she carves openings in the rough block of stone as if trying to probe the inner part of the stone without disturbing its exterior (Figure 1).

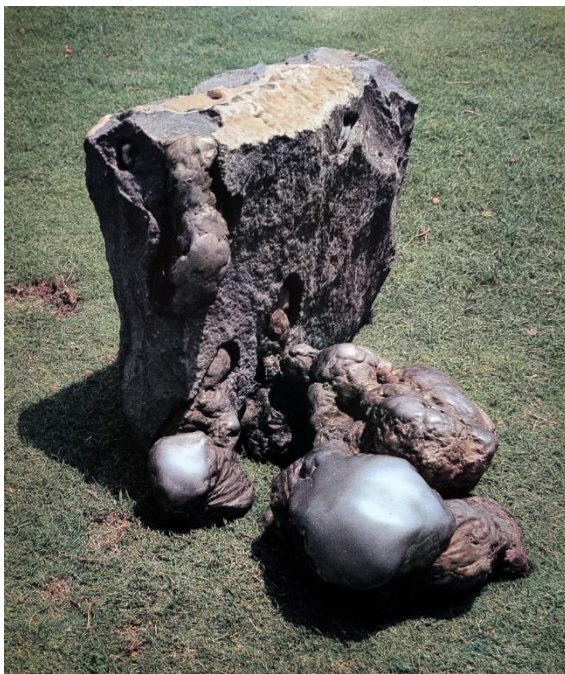


Figure 1: Growth. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt.



Figure 2: Untitled. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt.

She then assimilates organic forms cast in aluminum with the raw stone. These oozing forms flow out from the surface of the stone. The organic appearance of these aluminum forms is contrary to the controlled process of their casting. Latika intends to probe the confined and the contained. In doing so, she is connecting the interior of an earthy material to an outer and exterior space.

Latika's acumen is reflected in her ability to fuse materially diverse mediums, which in **Growth** are not immediately discernible. For this sculpture, Latika Katt received the National Award from Lalit Kala Akademi, New Delhi, in 1980. In continuation of the vocabulary of black marble and aluminium, Latika generated a sophisticated composition **Untitled** with visible human intervention (Figure 2), yet it stood devoid of the rawness evident in **Growth**.

In stone, **Growth** is an important stepping stone for Latika. Her preoccupation with the ballad of nature and its performers finds accentuated expression in her sculptures. Such an approach reflects Latika's play with the dichotomy of the inner and the outer of material. In her continued engagement with the concepts of inner and outer, Latika derives the bulbous form from the shape of a bursting fig fruit in **Split** (Figure 3). In her probing of the inner, this time manifested in a fruit, Latika meticulously paints and burns the cast aluminum form. Latika's intent for craft and her ability to manipulate material is elucidated by Keshav Malik in the catalogue essay titled *Bridging the Great Divide* of her exhibition *Salt of the Earth* (Katt, 2006). She repeatedly applies and removes reds and crimson to achieve the distinct colour of a fig fruit. She places the form on a block of black Bheslana marble with an incision that visually suggests the splitting of the fruit upon impact from the fall.



Figure 3: Split. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt.

While Latika weaves her way in and out of diverse mediums she experiments with, she continues to work in stone in various symposiums and workshops at the international and national levels. On many occasions, in the large stone sculptures she has carved minimally, Latika depicts her usual motifs and her exploration of the inner core of the stone. Yet the growth, decay, and metamorphosis that she had been suggesting through static sculptural materials were now replaced by the dynamics of flowing water. In 1990, during her participation in the International Sculpture Symposium titled **Marble and Sound** organized in then Yugoslavia, Latika carved blocks of marble that incorporated flowing water. It was the intent of the symposium to incorporate sound into the sculpture, and Latika saw it as an opportunity to give a dimensional extension to her work.

At a later stage in her career, Latika perceives stone as a holistic metaphor for earth. She surrenders to the completeness of Earth as an unalterable yet life-supporting entity. Latika's way of fusing

stone with metal also changes. Her forms during this period reminisce on human settlement. Latika Katt, in her Landscape Series, delicately models the simplified views of cityscapes. If not strict, there is a geometry in these reliefs suggestive of human settlement (Figures 4 and 5). Once cast in bronze, Latika then simply places them into matching groves, carved into stone blocks. The blocks are not larger than the dimensions of one foot to one and a half.



Figure: 4. Landscape Series. Sandstone and Bronze. Sculptor - Latika Katt.



Figure: 5. Landscape Series. Sandstone, White Marble, Bronze. Sculptor - Latika Katt.

Latika Katt continues to practice with the same zeal and excitement since her early years. Her contribution to Indian contemporary sculpture, including in the medium of stone and its organic assimilation with cast metal, has been critical even though she has not exclusively worked in stone. Her conceptual clarity has enabled her to transcend her ideas into various mediums in which she has worked. Such an approach has mutually informed Latika and her expression through the use of various mediums she worked in and stone was no exception.



Figure: 6. Latika Katt working on her stone sculpture in Chandigarh.

Pandeya Rajivanayan recollects how his transition from Banaras to Baroda was not easy. While the practice at Banaras Hindu University was rooted in the formal education of sculpture, at Baroda Rajivanayan encountered vast possibilities of utilizing the vocabulary that he had learned so far. He realized that his strong formal background at BHU had to gradually transform and develop while being rooted in a strong conceptual approach. Guided by Raghav Kaneria, Rajivanayan works towards developing his idiom based on figuration. A large body of Pandeya Rajivanayan's expression relies on stone. Rajivanayan develops his use of simplified figural compositions in the medium of stone. In doing so, he incorporates more than one stone and type and attempts to unify them. In addition to the use of multiple stone types, the use of perforations becomes an integral part of his expression. Till 2003, Rajivanayan's sculptures in stone are at a nominal and intimate scale. However, Pandeya Rajivanayan's self-defining moment is to be found in a different interpretation of stone and its use with cast metal.

As observed by Amresh Kumar in his article titled *मूर्तिकला में अपनी भाषा की तलाश*, the use of cast metal object and forms with stone perhaps attributes to earlier commission works in metal casting that Rajivanayan executed upon his return to Lucknow from Baroda (Kumar, 2018). Elements such as Jaali's and Jahrokha's, as well as the overt use of perforations in Rajivanayan's sculptures, take center stage. Challenging the solidity of stone through perforations reveals to him a new reality and space. Rajivanayan perceives the hidden and revealed as visual tension between the internal and the external realities of the human condition. Using the human body as a recurrent

motif, he conveys a personal narrative. These figures are cast in metal with patina and juxtaposed with stone, further enhancing Rajivanayan's spatial and conceptual duality.

In most of his sculptures, Rajivanayan uses fragmented and split stones and maintains their block-like quality. Rajivanayan prefers the assembly of stones for two major reasons. First, to heighten the drama of the inside and the outside by arranging cast metal objects inside the hollow stones as facilitated by the composition being designed in parts. Second, Rajivanayan achieves scale by assembly of stones into a larger whole as a safe method of achieving scale and curtails damage. Rajivanayan has a large body of work within the premises of perforated stone and assimilated metal, yet this paper discusses only two of his major sculptures, encapsulating his approach.

In **With the Wall – II** (2004), Rajivanayan uses a slab-like sandstone block (Figure 7).



Figure: 7. With the Wall - II. Sandstone and Brass.
Sculptor – Pandeya Rajivanayan.



Figure: 8. Head and Helmet. Sandstone and Brass.
Sculptor – Pandeya Rajivanayan.

At almost three feet in height and thickness of eight inches, Rajivanayan hardly alters the surface of the stone. To carve a symmetrical composition from the inside, the sculptor splits the stone block vertically in the middle. With the crack line acting as the spine, Rajivanayan engraves a shallow form of torso onto the flat surface of the stone. Rajivanayan carves on the inside of the split parts, making them hollow, specifically in the areas that overlap with the imagery of the torso. Onto the torso, the sculptor carves a fully perforated and hollow form of a head. Similarly, Rajivanayan carves two perforated horizontal bands in the chest and abdomen area of the torso. These cavities are carved to accommodate the mask-like metal faces of a man and two women. The faces are cast in brass and are fastened onto the interior surfaces of the hollow stones as if gazing outward. The silhouetted form of the torso assumes a male identity with the man's metal face peering through. As if trapped, the faces of the two women suggest anxiety, which is reflected in their eyes. Unlike cast metal components in most of Rajivanayan's sculptures, which are treated with patina, the mask-like face in this sculpture supports the natural surface and colour of cast brass. As the title suggests, like the flat surface of the wall, the sculpture is fully frontal. The entire composition is compact yet hollow, and the two opposing mediums appear unified. A similar

iteration, although attempted at a smaller by Rajivnayan by elaborating upon a section of **With the Wall – II** is visible in **Head and Helmet** (Figure 8).

In **Through the Window** (2004), Rajivanayan designs a four-part sculpture that is almost seven feet in height (Figure 9). The cast human figure in metal and the corresponding stone blocks are placed on the two-part base. While exploring the time-space continuum, the concept of time is made tangible by using a window or the Jaali. As in **With the Wall – II**, on the surface of the central stone block, Rajivanayan carves a shallow form of a standing human figure. The form is headless and appears to be the imprint of a human, as if embracing the stone block. Into this slightly sunken human form, the sculptor carves numerous see-through cavities as an interpretation of a Jaali. With the arms of the headless figure reaching the sides of the block, the pattern of Jaali too extends likewise. The sculpture is pivoted around the male form cast in brass. Unlike his other metal figures, this particular form has perforations on specific body parts including the head and nape. These perforations are similar in shape to the pattern of cavities carved into the stone.



Figure: 9. Through the Window. Sandstone and Brass. Sculptor – Pandeya Rajivanayan.



Figure: 10. The Couple. Sandstone and Brass. Sculptor – Pandeya Rajivanayan.

Onto the opposite end of the stone surface that bears the Jaali pattern, Rajivanayan carves a negative form as if to accommodate the human figure cast in metal. After being forced to move around the sculpture in an attempt to contemplate the play of negative spaces and use of contrasting materials, when the viewer aligns with the sculpture to see through the stone Jaali enclosed in human contour and then through the metal human form itself time transforms into space as observed by Dr. Sharafi S. Bhagat (Rajivanayan, 2008). Interestingly, **The Couple** (Figure 10) indicates an intermediate phase, bridging the **With the Wall - II** and **Through the Window**, perhaps materializing Rajivanayan's desire to scale up. Human centrality is instilled into the

compositions by the means of human figures through literal or imagined presence, as seen in the headless shapes to which other forms and materials lend heads.



Figure: 11. Pandeya Rajivanayan as a participant in a sculpture symposium.

For Pandeya Rajivanayan, the form and coloration of the stone are critical to justify the narrative of his sculptures. Rajivanayan assimilates stone with cast metal to enliven the polarities, which, through their apparent dissimilarities and material conflict, gives rise to dynamic and profound aesthetics. To Rajivanayan, stone and metal as media are apart, yet their juxtapositioning balances each one out. With each material conveying its inherent character, Rajivanayan communicates and incites a dialogue through the interface of divergent mediums. The interaction of this nature with his media, allows Rajivanayan to instill his sculptures with his experiences.

The arrival of fiberglass onto the Indian art scene has left an indelible impact on the development of contemporary Indian sculpture. By the early 1980s and later, sculptors such as Dhruv Mistry, Prithpal Ladi, and G. Ravinder Reddy were prolific in using fiberglass and relied on the medium for their expression. However, others at Baroda were curious about the medium and contemplated assimilating it with the medium of their preference. Brij Mohan Sharma, coming from a stone carving background, stuck to stone and metal as his major working materials during his stay at Baroda. In addition, Brij continued to observe and understand the medium of fiberglass through indirect methods, attempting to develop an organic relation to the medium that was being widely used around him. After having left Baroda, Brij had an opportunity to study in France. Although his mentor in France was an expert in the medium of metal, he facilitated and aided the expansion of Brij's ideas about fiberglass. In France, Brij visited numerous commercial studios that produced fiberglass works.

On his return to India, Brij Mohan Sharma continued to work in stone. He experimented with stone by generating forms that were bound by metal plates. The resulting sculptures appeared to be formed by the pressure caused by these metal belts that bound the stone. However, his

experiments with stone and other materials could not suffice his longing for the sensuality of the white and pink marble, which he inherited from his teacher V.R. Khajuria. He achieved such aesthetical goals through polished surfaces and the use of sensual forms (Dixit, 1989: 22)

In his exploration of the medium of stone during his Baroda and later days, Brij Mohan Sharma was on the brink after having tested all perceivable possibilities. His ideas and forms in the medium of stone could no longer be materialized due to the limitations of stone as a material. Typical assimilation solutions such as pinning with steel rods, interlocking, and the use of adhesives did not align with his aesthetical objectives. Although discouraged, Brij admits that he was clear that such failures could not deter him from enjoying the ageless medium of stone, especially working and enjoying the sensuality of pink marble. As a result, Brij decided to look for mediums that could fill this newly realized void while remaining anchored to stone.

Soon, Brij Mohan Sharma understood that the forming technique in the medium of fiberglass, which deploys polyester resin and matte, was not yielding the results he had anticipated. It also dawned upon him, and as expressed in his own words, the true character of fiberglass as a medium was in its being "characterless".ⁱ Brij wanted to stick to this realization and simultaneously explore fiberglass beyond its surface, hollowness, and other common conveniences, which had become the salient features of this versatile medium. In his wildest leap to seek possible extensions in the medium of stone, Brij decides to create his pink marble. Importantly, ignoring the use of reinforcing matte, Brij first grinds the pink marble into varying sizes, ranging from fine to coarse particles. Like an alchemist, manipulating the polyester gel coat and resin that acts as a matrix and binder, Brij mixes his ground pink marble with resin and casts the slowly setting fluid into slabs repeatedly, thus producing numerous testers. He meticulously records the composition of marble particles and the proportion of hardener and fastener. As documented carefully by the author in his unpublished doctoral thesis titled *Stone Sculptures: Diverse Approaches in Post Independence India* (Dutt, 2022), after numerous experiments, Brij came up with his most optimal composition that mimics the properties and makeup of pink marble. Having achieved this, Brij then works toward perfecting the appearance and surface of his cast but presumed stone bodies. He carefully layers the different grades of pink marble particles in their varied hues to replicate sedimentation and stratification in a naturally occurring pink marble stone. The surface thus responds to the processes of polish and buffing similarly to natural pink marble. Examples of achieving the body and the surface of organic sculptural material through the use of synthetic materials are few in Indian contemporary sculpture. In doing so, Brij truly explores the nature and essence of fiberglass towards his sculptural requirements.

Brij Mohan Sharma then applies his findings to his sculpture and tries to fill the conceptual and material void that he identifies in his stone sculptures. As a new idiom, Brij Mohan Sharma creates **Union** (1984). At the meager dimensions of not exceeding ten inches, the small scale of the sculpture reflects a tentative approach. The sculpture embodies the amalgamation of pyramidal forms, representing the union of male and female energies (Figure 12).

ⁱ As clarified by Brij Mohan Sharma in an interview with the author on campus, while he was serving as the Head of Sculpture Department, Delhi College of Art [Comments on "Medium of Fibre Glass"].(2016).



Figure: 12. Union. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma.

Brij carves one of the pyramidal forms in pink marble. The other half, he models in clay for its natural and organic appearance assimilation with the carved part. He then casts the modeled part with a mixture of clear gel coat resin and particles of ground pink marble. Once cast, he finishes the surface with the help of wet sandpapers, as a sculptor would finish a natural stone. However, as simple as it may sound, developing a step-to-step integration of the clay body with that of stone is a tedious process. He then attaches both forms with an adhesive to achieve the whole sculpture.



Figure: 13. Growth. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma.

In **Union**, the proportional use of synthetic mixture and pink marble was nearly equal, and Brij Mohan does not shy away from experimenting with the degree to which his synthetic pink marble

interacts with the natural surface of pink marble. In **Growth** (1984), Brij carves a form in a vertical block of pink marble which evokes forms from his **Bound** series. The natural formations and hollows of the pink marble are central to this sculpture (Figure 13). Driven to utilize these formations that originate from the inside of the stone, Brij models onto the stone, creating a sprouting form. Having modeled the form in clay, he then casts it in the mix of resin and pink marble particles. Finally, he integrates the cast form into the stone's surface. The colour of the cast part in the composition stands out against the pale pink marble yet appears fully integrated.

Brij Mohan Sharma continues to experiment with a solid body of resin. His most enterprising exercise manifests is **Union – II** (1985). Due to aesthetical compulsions, Brij completely negates pink marble in this composition (Figure 14). He fully relies on his mixture of resin and ground pink marble particles of varying grades. Having modeled a vertically tapering form in clay, the composition is visually more active and stimulating in its mid-section. Brij decides to be more playful in the mid-section of the composition by modeling sensual anthropomorphic forms fusing into each other. The vertical orientation of the sculpture allows Brij to work with his layering methods in horizontal sections. The slow setting resin mixed with different grades of ground pink marble particles mimics the natural stratification of pink marble.

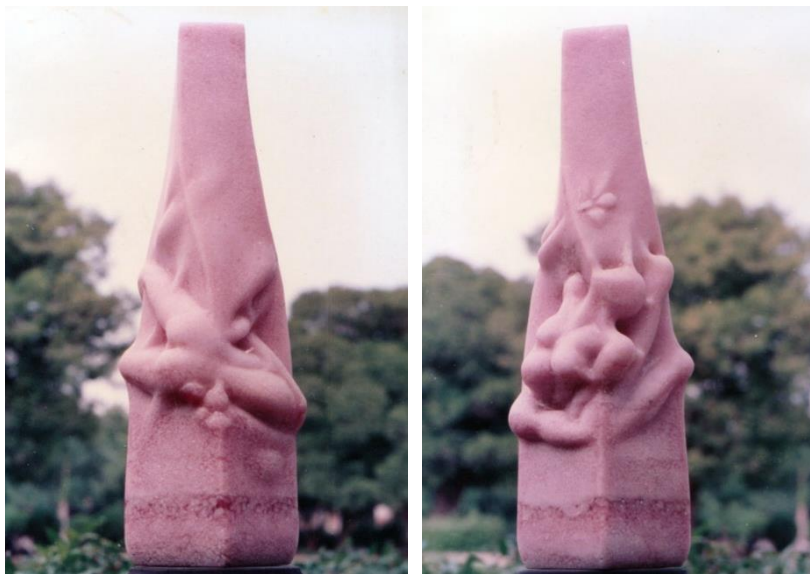


Figure: 14. Union - II. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma.

Starting with the binding of his stone forms with metal, to use of resin with pink marble, and eventually editing out stone from the entire composition are some of the most critical aspects of Brij Mohan Sharma's experimentation with the medium of stone and fiberglass. He patiently understood and identified the true nature of a synthetic material such as fiberglass in the most synthesized manner, while its use around him was rampant and driven by factors such as the generation of hollow surfaces, the convenience of logistical ease, and minimum time consumption.



Figure: 15. Brij Mohan Sharma during a fiberglass casting demonstration at Lalit Kala Akademi Studio, Chennai.

The foremost aim of this paper is to identify diverse approaches exercised in the medium of stone that facilitate the amalgamation of stone with various other mediums. The use of a live human body in conjunction with a carved stone sculpture may be considered a peripheral activity of contemporary performance art practice. However, it is important to cite one such work of renowned Indian sculptor Valsan Koorma Kolleri to establish a connection between the divergent practices of performance and stone carving. This sculpture is an isolated yet important approach, which manifests beyond the conventional use of sculptural materials with stone.

Valsan Koorma Kolleri, since his early days, has experimented and worked with various traditional and non-traditional mediums of sculpture making. However, in the post-1990s, Valsan Kolleri discarded the typical additive and subtractive approach in sculpture-making and became increasingly interested in tethering, knotting, weaving, and intertwining processes, which were closely associated with and derived from ancient crafts (Karode, 1999: 28). However, in 1995, an international sculpture symposium was organized by India Petrochemicals Corporation Limited at Nagothane, Maharashtra. Valsan Kolleri was one of the invited sculptors and he had to work in granite. During this symposium, Valsan Kolleri created **House after Death/Self Memorial** (1995). The sculpture maintains most of its raw block-like quality, which is almost the length of a human body. Valsan Kolleri splits the block of granite diagonally along the horizontal axis and registers the imprint of his body on the inner surface of both stones. He then carves his form in negative, into these surfaces. Once the stones are assembled back into their original shape, Valsan strategically carves horizontal vent-like slits on the sides of the stone. This facilitates the view of the entombed body form carved in negative. Similarly, he also carved a hole that aligns with the head of the negative form at the core of the stone. These openings allow the penetration of light and thus provision visibility. Astonishingly, the body form reveals itself in positive when viewed through the hole near the head. Valsan covers the sculpture with earth from around the site, leaving the penetrations open to incite curiosity and invite onlookers.

Valsan Kolleri has responded to the site of Nagothane. He clarifies how Nagothane had fully transformed into an industrial town with its obvious and omnipresent environmental degradation. Conceptually, through this sculpture, Valsan Kolleri attempts to heal the site that he works in. Through this sculpture, he adopts a two-pronged approach. First, he intends to offer the hollow or negative form of his body as some sort of mould into which the pollutant could be compressed. Although not literally, by doing so Valsan attempts to embody or impart physicality to the pollutants, which otherwise are ignored by mundane sight and human existence, hence making them invisible. Second, in stone, Valsan sees a material of mass and volume, which personifies the idea of how sculpture has been perceived through history and tradition. He challenges this perception and entertains the idea of how negative space can be instrumental in forming sculptural imageryⁱⁱ.

Despite the relevant deliberations made about **House after Death/Self Memorial**, this sculpture in stone by Valsan Kolleri is discussed to bring forth a first-of-its-kind approach in contemporary stone sculptures. Such an approach may be a natural culmination of the indirect cross-disciplinary participation of Valsan with his stone acting as props, as identified by K. Katrak in her book (Katrak, 2011). Valsan Kolleri, in this sculpture, uses his body in a performance art attitude and engages with stone (Figure 16). He meditatively lies on the split stones to connect with the energies of the stone and the site around it. A final assembly of the sculpture, if not fully clear, is suggested through conceptual photographs (Figure 17)ⁱⁱⁱ. He uses his body in an atypical manner, where it becomes a measure, both conceptually and physically, connecting himself and humanity to the sculpture to convey the sentiment of healing earth and humankind.



Figure: 16. House after Death/ Self Memorial. Granite. Sculptor – Valsan Koorma Kolleri.

ⁱⁱ As discussed with Valsan Kolleri during his participation in a sculpture symposium in Chandigarh, where the author was a co-participant [Comments on the sculpture discussed]. The event was organized from 7th to 18th February, 2019 by Chandigarh Lalit Kala Akademi. (2019)

ⁱⁱⁱ As clarified by Valsan Kolleri, all photographs (prints and digital) of the discussed sculpture were lost during floods and torrential rains in Kerala. (2019)

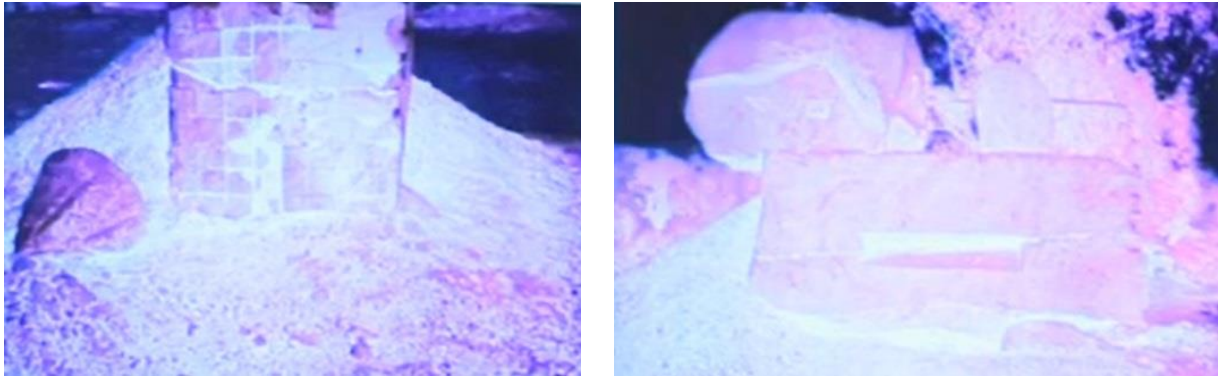


Figure: 17. House after Death/ Self Memorial. Granite. Sculptor – Valsan Koorma Kolleri.

Screen Shots of the finished sculpture in inversion effect from the sculptor's presentation video.

Literary sources specific to contemporary Indian stone sculptures are virtually non-existent. Thus the research methodology greatly depended on sources such as exhibition catalogues and personal interviews with practicing sculptors, stone carvers, art critics, curators, and contemporary art historians. Similarly, with the author being a practicing sculptor, lot of educated and logical inferences were drawn to substantiate the hypothesis and fill gaps in the absence of precise and indicative evidence.

The aim of this research paper is to distill and bring forth the prudent balance of material and conceptual intent that triggers the use of other materials and mediums within the contemporary Indian stone sculpture practice. To gauge such an amalgamation, the paper tracks the tendencies and methodologies, both thoughts and techniques, as adopted by the discussed sculptors. Importantly, the paper looks into a niche area which is beyond the abundant and typified "mixed-media" instance of sculptures. This aspect assumes importance, especially when finer nuances of sculpture-making are rooted in the material character of mediums used or brought together, eventually helping to identify an important approach adopted by the identified group of four Indian contemporary sculptors.

Figure References

Figure 1. Growth. Figure 1. Growth. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt. (Image sourced from the personal copy of Exhibition Catalogue. Shilpayan शिल्पायन, National Gallery of Modern Art. New Delhi. Exhibition curated by Prof. Latika Katt, 1996)

Figure 2. Untitled. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt. (Image sourced from author's database of postcard prints of sculptures by Latika Katt.)

Figure 3. Split. Black Bheslana Marble and Aluminum. Sculptor - Latika Katt. (Image sourced from <https://www.youtube.com/watch?v=rVNlb2VdOVk>)

Figure 4. Landscape Series. Sandstone, Bronze. Sculptor - Latika Katt. (Image documentation by researcher)

Figure 5. Landscape Series. Sandstone, White Marble, Bronze. Sculptor - Latika Katt. (Image documentation by researcher)

Figure 6. Latika Katt working on her stone sculpture in Chandigarh. (2012, April 15). <https://www.tribuneindia.com/2012/20120415/spectrum/main3.htm>.

Figure 7. With the Wall - II. Sandstone and Brass. Sculptor – Pandeya Rajivanayan. (Image courtesy Pandeya Rajivanayan)

Figure 8. Head and Helmet. Sandstone and Brass. Sculptor – Pandeya Rajivanayan. (Image courtesy Pandeya Rajivanayan)

Figure 9. Through the Window. Sandstone and Brass. Sculptor – Pandeya Rajivanayan. (Image courtesy Pandeya Rajivanayan)

Figure 10. The Couple. Sandstone and Brass. Sculptor – Pandeya Rajivanayan. (Image courtesy Pandeya Rajivanayan)

Figure 11. Pandeya Rajivanayan as a participant in a sculpture symposium. (Image courtesy Pandeya Rajivanayan)

Figure 12. Union. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma. (Image courtesy Brij Mohan Sharma)

Figure 13. Growth. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma. (Image courtesy Brij Mohan Sharma)

Figure 14. Union - II. Clear Polyester Resin and Pink Marble. Sculptor – Brij Mohan Sharma. (Image courtesy Brij Mohan Sharma)

Figure 15. Brij Mohan Sharma during a fiberglass casting demonstration at Lalit Kala Akademi Studio, Chennai.

Figure 16. House after Death/ Self Memorial. Granite. Sculptor – Valsan Koorma Kolleri (Image sourced from <http://www.artindiamag.com/wp-content/themes/art-india/archives-files/1999/Vol-4-Issue-2/mobile/index.html>.)

Figure 17. House after Death/ Self Memorial. Granite. Sculptor – Valsan Koorma Kolleri (Image sourced from [http:// https://www.youtube.com/watch?v=6Wm_W_EdV2Q](http://https://www.youtube.com/watch?v=6Wm_W_EdV2Q))

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