

alterbodies



Sajitha r Shankhar

alterbodies

Dedicated to PAN



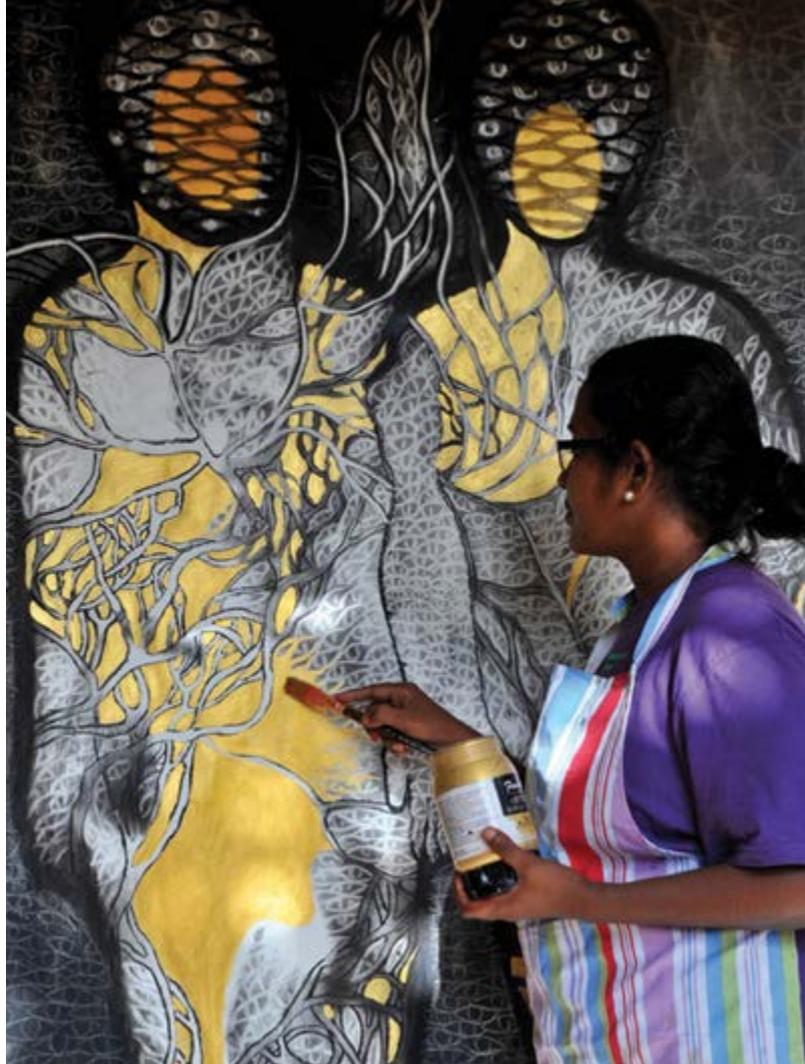
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Design,
R Mahesh, Communiqué, Trivandrum

Printed in India



Sajitha: Journey in Art

by **Gail Levin**, (*Gail Levin is Distinguished Professor of Art History, American Studies, Women's Studies, and Liberal Studies at The Graduate Centre and Baruch College of the City University of New York. She is completing a book on by Sajitha*)

Born in a middle-class Malayali family in the Kottayam district of the South Indian state of Kerala, Sajitha as a child already dreamed of becoming an artist. Against the odds, she managed to attend the Government Art College in Trivandrum. Then she lived for many years in Madras in the historic Cholamandal Artists' Village. Early on, despite daunting challenges, the determined young woman began building what has turned into a stellar record of national and international shows and awards. Besides many exhibitions in India, her work has been shown in England, Germany, Austria, France, Spain, Sweden, Sri Lanka, and Japan.

Sajitha's art is consistently figurative, yet abstracted from reality. In her own words, she expressed her credo: "What I continue to aim to communicate through my art are the problems of human existence with particular emphasis on those encountered by women—the love, dreams, hopes and sorrows of humanity."

Collectors of Sajitha's art range from the National Gallery of Modern Art (in Delhi and Bangalore) to the American playwright Eve Ensler in New York, who in 2013 commissioned Sajitha to create an installation for the Cochin, Kerala, venue of the campaign, "One Billion Rising," which is the biggest mass action to end violence against women in human history. Sajitha intended her installation to be "symbolic of the inner strength of woman."

When I met Sajitha through a chance encounter in Thiruvananthapuram, where I was based for four months on a Fulbright Grant, I could not believe my eyes! Here was an artist of such remarkable quality working without much in the way of a local support system. What she first showed me were paintings from her most recent series, which she calls "Alterbodies," a term that she coined.

For some time, Sajitha had been using her own body as subject matter for her painting—"The way to knowledge is our body," she told me. She drew a sketch of herself "in a meditating pose,"

noting that when you enter into your own body, "you can see the whole world."

Although Sajitha had started at the Art College by depicting landscape and the subdued colors of the Kerala forest, she soon evolved into portraying "the paradoxes of being a woman." Eventually, she called one series "Archetypes," looking at recurrent female symbols or motifs. She was sometimes painting her own emotions, disappointments, and disillusionments, giving voice to the anguish she had encountered since the relatively carefree days of her childhood.

In early 2009, Sajitha stopped working on her archetype series and began her "Alterbodies." She started with a figure drawn on paper that looks at first glance like a skeleton of a woman seated in Yogic position. It is, however, a self-portrait with her body stripped of flesh. Below this figure are lines of poetry written in Malayalam: "The rooms of the brain are too small. Whenever I try to sleep, I felt suffocated and felt like I was dying." This woman, Sajitha knows, cannot contain her thoughts, which are too painful. She must, through meditation, learn to live in the moment.

Sajitha went on to paint a series of small canvases, starting with variations on the skull. She takes the subject and goes deeper and deeper. When she chose the bare skull, it always seemed to be laughing, but when she added parts of the face to the skulls--up to half of the face—her own face—the laughter vanished. But the series, she explained, was "not about death; it was about life." These images transcended their flesh. Alterbodies move beyond the physical to explore the spiritual, certain sensibilities in body and mind...universal energy. Through a playful metamorphoses, they explore an alternative biology or counter-biology, sometimes inventing an imaginary view of the organs.

Sajitha's palette has now migrated from her early tones of earth and forest to intensely vibrant reds and dramatic gold. This new boldness signals her evolution and affirms her survival in a world of constant challenges to a woman intent on being an artist. In one compelling picture, Sajitha portrayed herself twice, representing two strong feminine forces in one female body. The canvas has inscribed in white on the bottom on a grey ground, "I AM HOLDING MY own HAND."



alterbodies, 'I am holding my own hand'
Mixed Media on Paper, 91 x 182cms, 2010

An interview on 'Alterbodies' with Sajitha

by Babitha (*Babitha Marina Justin, Reader in Humanities Indian Institute of space Science and Technology.*)

Alterbodies: An artistic term for the series of paintings coined by Sajitha Shankar, which evolves from her former series on autobiographical etchings of Childhood, Women and Reality, Women and Emancipation, In Search of Femininity, Women Archetypes, Mother Archetypes, etc. This series points to the metamorphosis of the artistic self, sieving through a series of experiential art : which is at once personal, delicate and fragile.

Babitha: What inspired you to create the series called 'Alterbodies'?

Sajitha: Alterbodies dwell on the mystical planes which transcend the physicality of femininity. They inhabit the psychedelic and out of the body experiences which were internalised by me at various stages. This series was created after my Akka Mahadevi series which made me commune with her works and get into the skin of her creativity. While painting that series I became one with her artistic sojourn. Sreekala Sivashankaran observes about my painting series that Akka Mahadevi's mystic poetry inspired in my paintings a rebellious intensity, lyrical depth, luminosity and transcendence.

Akka Mahadevi re-emerges in my paintings, while I reconstruct her sharp criticism of the social construction of the body and its spectacles. Akka Mahadevi's poetic wisdom says:

*If you can pull out the serpent's fangs
And make it dance
It is good to make friends with serpents
If you can describe the body's composition
It is good to make friends with the body
Like a mother turned into a she-monster
Body's sickness
O Channamallikarjuna,
Don't say those you love
Have a body*



Akka Mahadevi, Charcoal on Paper, 180 x 300cms, 2007

In *Alterbodies*, I have tried to revisit the sources of feminine generative power in Indian myths, folklores, rituals devotional streams, art and literature. Many paintings hinge on the autobiographical recesses as well, resulting in the inter connected flow of the multiplicity of selves in a fluid and dynamic mediation with each other.

Babitha: What is the artistic and aesthetic concept behind Alterbodies?

Sajitha: *Alterbodies* is not an alternate experience, but my own physical, spiritual, mystical and intellectual unison with the universe. The very concept of *Alterbodies* began from an experience which made me ponder on human fragility. Once I held one of my palms in another. I experienced its weightlessness, its delicate nuances of toting itself into another for sustenance. What I experienced was the sensitive and fragile balancing of my body in time and space. '*Alterbodies*' explores my positioning in form, structure and design through the tenuous link of trying to represent the body through the miniscule cellular experience to a holistic one.

Babitha: Can you tell me about the evolution of Alterbodies?

Sajitha: In *Alterbodies*, I hinged my own body as an artefact. From my previous *Archetypal Series*, I evolved into *Alterbodies*. I started the series with fleshless structures of skulls, bones and skeletal frames. In 2008, I started drawing a series of skulls, which was part of my own lighter form of existence. I fleshed out the skull with my own being by partially filling out the eyes, ears and sockets and cavities. From there, I progressed to a complete skeletal frame by fleshing out my face. Slowly I started fleshing out the skeletal structures of my limbs and other parts of my body as if in an artistic and ritualistic trance.

Babitha: What was the impact of Alterbodies? How was its reception?

Sajitha: In 2013, on international women's day IGCA sponsored my exhibition where the '*Akka Mahadevi Series*' and '*Alterbodies*'



Alterbodies, Acrylic on Paper, 91 x 182cms, 2009

series were received with much critical acclaim. I had only started with the idea and embarked on conceptualising it. A lot of men responded very positively to the paintings.

Babitha: Will you tell us about your experiences while painting Alterbodies?

Sajitha: Alterbodies is a process that was the offshoot of creativity growing with experience. All that I have created till now just falls on the periphery, as there is plenty to be explored, unearthed and creatively processed. Our body intelligence awakens with the memory of our cells. Every mystery of nature becomes a sensory and mystical experience for the body. Every cell opens its eyes to the sensations of the universe- the faint flutter of the butterfly wings, the gentle fall of a raindrop, etc, are felt at various levels of experience. The fleshly body becomes an illusion which is at times awakened to reality by the syncing of pulsations of a million cells. While I paint, my microcosmic world reconceptualised my body into art. Art becomes the plane where the speed of my thoughts gets re-etched with the swish of my brush. It is a mutually inclusive process of transferring myself into art while art transfers myself into me.

Another important transformation which happened to me during my experience of the Alterbodies series was the fact that I stopped reading western philosophy altogether, and intuitively I was drawn towards Indian philosophy, which remains the seminal node of my work. The change was almost part of my body intelligence and biological perception working in tandem, as my readings intertwining my work became the raw experience of what I am, and what I became and what I will be. There was an intuitive connection with Indian philosophy which unearthed layers of biological, physical and intellectual experience of life.

Babitha: 'The Mind of the Cells' is your most complex and perhaps, the most important one in the Alterbodies series. What is the idea behind that painting?

Sajitha: Body works through mysterious ways. Art at times becomes a para-normal activity of the body and the mind, while



Alterbodies, Charcoal on Paper, 90 x 42cms, 2008



Alterbodies, Acrylic on Canvas, 30 x 30 cms, 2009

a plethora of images passes through the mind and vanishes into the vacuum. From an exorcised, vacuous meditative stage, I have resurrected those images in this painting 'The Mind of the Cells'. In this painting, I had reawakened the golden embryonic halo of existence through the depiction of the communion between blood drops, cell bodies, etc.

Babitha: What about the dream elements in your Alterbodies?

Sajitha : My art has evolved from the extra sensory perceptions of my body, mind and at times through dreams even. The memory perception of my own body is reflected in my art and to highlight this, I use a lot of unconventional art materials to emphasise this dream-like state. I have also evolved through the trance of transcending my body to gain access to an artistic experience.

Babitha: What are the main highlights of your work?

Sajitha : I concentrate on the alternate possibility of the body to transcend its animal corporeality and consider body as a source of energy and creativity. In most of my paintings, the delicate self comes into play with intuition and brings out the vibrancy of the inexplicable vistas of self-expression.

Babitha: How is femininity expressed in your works?

Sajitha : Femininity in my paintings is an exercise that intertwines the body and spirit to an a creative experience. I recognise that raw energy within myself, it is also the natural force, which is inexplicable verbally. I have often felt it as a protective armour which hones my perspectives even. The realisation of femininity also necessitates in the recognition of an inner eye directed at the inner world. It is about looking into the self from outside, rather than the further withdrawal into the self.

Babitha: Can you tell us about the beginnings and evolution of Alterbodies?

Sajitha : I started with experiencing my body as a fragile, translucent and vulnerable entity. I started with the skeletal figure of a woman in yogic position. Then each and every painting



Installation on femininity connected with ONE BILLION RISING at Darbar Gound Cochin 2013

Used natural materials, turmeric, kumkum, rice powder, burnt rice husk of paddy

The triangle is the duality of the feminine within-it speaks of the surge of the spiritual and celebrates the act of becoming from being. Pleasure and pain both reside - sadness springs from an inert desire to transcend. The equivocal tenor of the kumkum is the hallmark of identity.

Look long at the triangle in the installation - almost like stirring a ritual - it oscillates between the past and the present. It is the embodiment of timelessness. It enters a realm of secret and private interiors and mysterious dark spaces turgid with light: the kumkum is a realm of flow, it is the colour of passion but it is also the accumulation of feelings - intensely inchoate, unusually undefined, armorously amorphous. The turmeric brings to attention our roots to mother earth - it disperses solidity and invites harmony and fluidity.

became celebrations of femininity rather than tales of oppression. My paintings also carry the sensibility that goes beyond sexuality and most of them recognise harnessing the unfathomed energy of the feminine wilderness.

Babitha: How did your Swedish experience enhance Alterbodies?

Sajitha: I went to Sweden in 2015 and I stayed in a forest called Måsen Vånga where Börje Evert Hjorth, a Swedish artist and writer and I, travelled into the depths of the forest as part of exploring our creativity. There I collected mosses, blue berries, black berries, red currant, black currants, cherries, etc and fascinated with their antiquity and organic perseverance, I used them extensively in my works. There I could feel the connection of nature bonding with my deep creative self. Towards the later stages, I even used organic materials like paper mashed out of banana stems, barks of trees and fruit dyes and stains I had collected from the forest. These experimental meanderings were transformational for me, as I felt myself to be drawn away from using artificial medium as I switched on to the organic and natural accessories in art as well as in my life. I was inclined to using natural materials, as I had already experimented with a large installation, as part of the One Billion Rising at Cochin Darbar Ground February 14th, 2013, at the suggestion of Eve Enslin. In that event, I used natural materials like Kumkum, Turmeric, etc, to bring out the intensively inchoate propensity of the 30X30 feet installation.

Babitha: What is the next level of transcending art after 'Alterbodies'?

Sajitha: As I have already mentioned, I have only caused a rapturous entry into the enormous world of Alterbodies. I am yet to explore its depths. In my career spanning almost 35 years of creativity, the meaning of life and art became clearer through Alterbodies. What I have learned as Art in art schools is completely passe, For me, art became an intricate, delicate, yet fortifying personal experience. In that way, Alterbodies is an overt political statement as well. I am exploring the unexplored fathoms of the universe through art as every human being is a microcosmic essence of the universe.



Alterbodies, Acrylic on Canvas, 30 x 30 cms, 2009



Alterbodies, Acrylic on Canvas, 30 x 30 cms, 2009



Alterbodies, Mixed media on Banana Stem Paper
35 x 45 cms, 2010



Alterbodies, Acrylic on Canvas, 97 x 97 cms, 2009



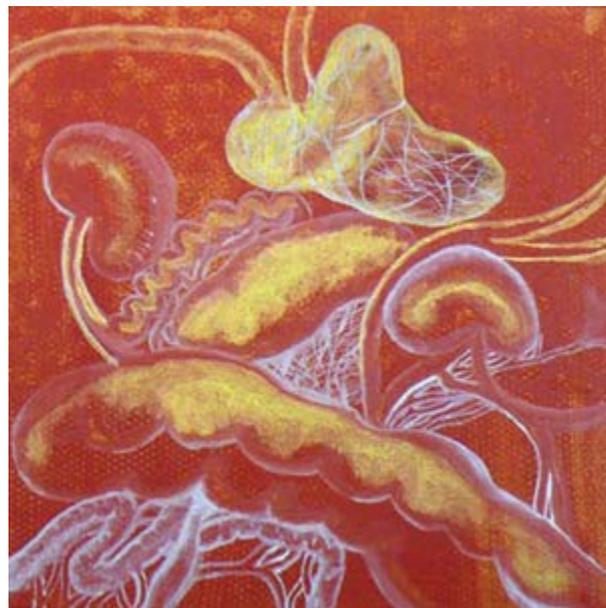
Alterbodies, Acrylic on Paper, 30 x 40 cms, 2009



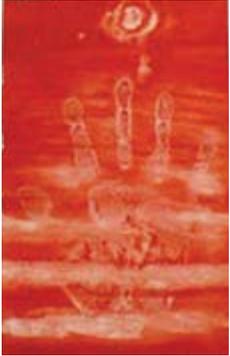
Alterbodies, Acrylic on Paper, 30 x 40 cms, 2009



Alterbodies, mixed media on canvas, 30 x 30cms, 2010



Alterbodies, acrylic on canvas, 30 x 30cms, 2010



Alterbodies, Acrylic on Paper, 2009



Alterbodies, Acrylic on Paper, 2009



Alterbodies, acrylic on canvas, 30 x 30cms, 2010



Alterbodies, acrylic on canvas, 30 x 30cms, 2010



Alterbodies, acrylic on canvas, 30 x 30cms, 2010

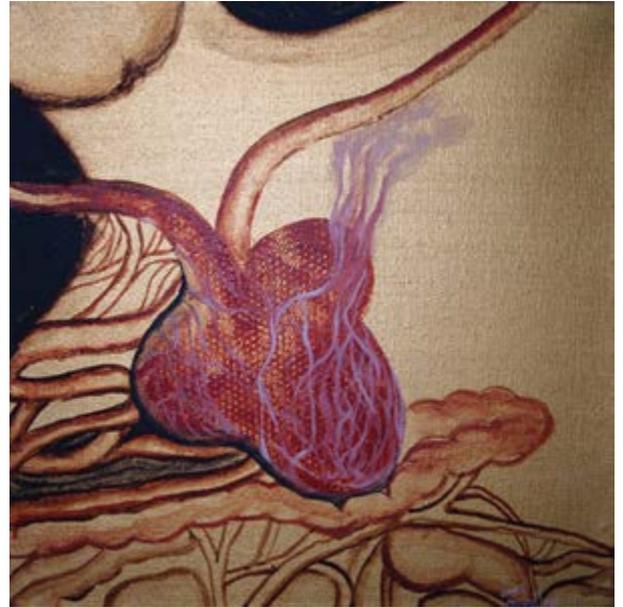


Alterbodies, acrylic on canvas, 30 x 30cms, 2010

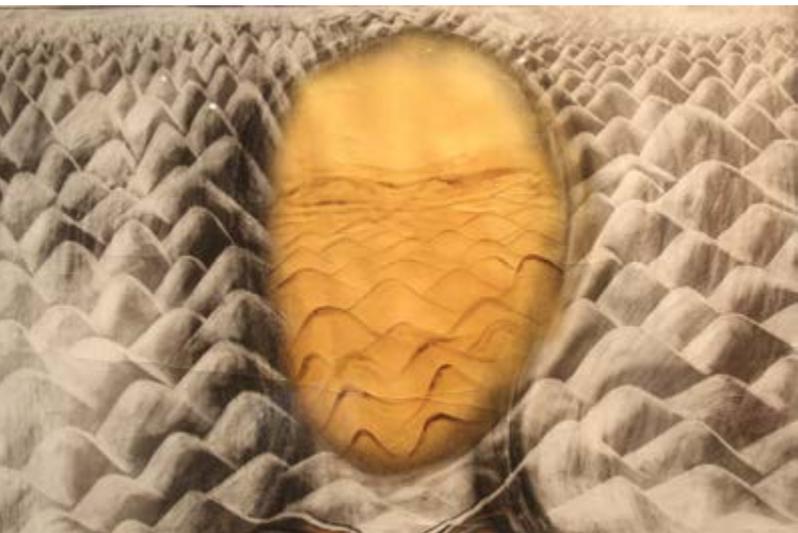


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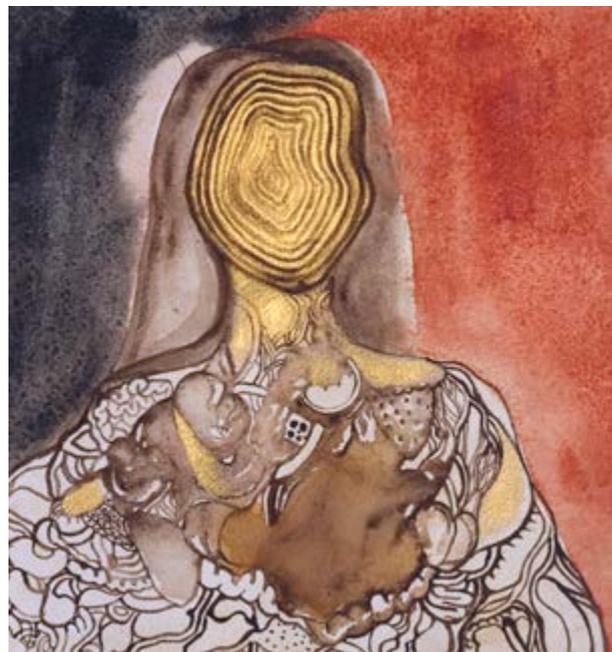
Alterbodies, Acrylic on Paper, 30 x 40 cms, 2009



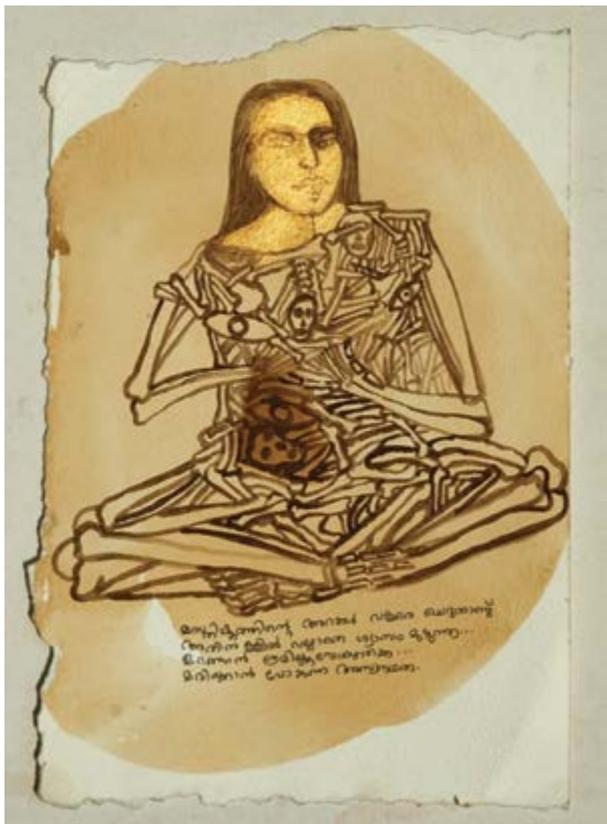
Alterbodies, Acrylic on Canvas, 30 x 30cms, 2010



Alterbodies, Mixed media on Hand made Paper,
120 x 75 cms, 2010



Alterbodies, Mixed media on Hand made Paper,
35 x 35 cms, 2010



Alterbodies, Mixed media on Hand made Paper,
27 x 35 cms, 2010



Alterbodies, Acrylic on canvas,
150 x 120 cms, 2012



Alterbodies, acrylic on canvas, 150 x 120 cms, 2015



Alterbodies, acrylic on paper 27 x 35 cms, 2011



Alterbodies, Cheri, blueberry juice on Paper,
14 x 11 cms, 2015



Alterbodies, Cheri, blueberry juice on Banana stem Paper,
80 x 60cms, 2015



Alterbodies, Mixed media on Banana stem Paper,
80 x 60 cms, 2015



Alterbodies, Mixed media on Banana stem Paper,
80 x 60 cms, 2015



Alterbodies, Mixed media on Banana stem Paper,
80 x 60 cms, 2015



Alterbodies, Mixed media on Banana stem Paper,
80 x 60 cms, 2015



Alterbodies, Mixed media on Banana leaf Paper,
80 x 60cms, 2015



Alterbodies, Mixed media on Banana leaf Paper,
80 x 60cms, 2015



Alterbodies, Mixed media on Banana leaf Paper,
80 x 60cms, 2015



Alterbodies, Mixed media on Banana leaf Paper,
80 x 60cms, 2015



Alterbodies,
old mosses from
the forest on wood,
180 x 60cms, 2015





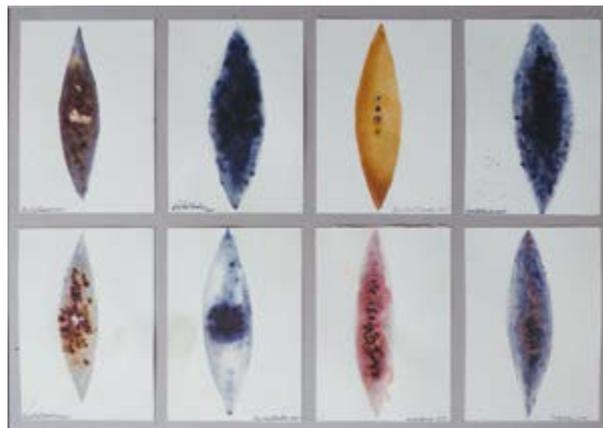
Alterbodies, old mosses and wood bark on canvas,
30 x 30cms, 2015



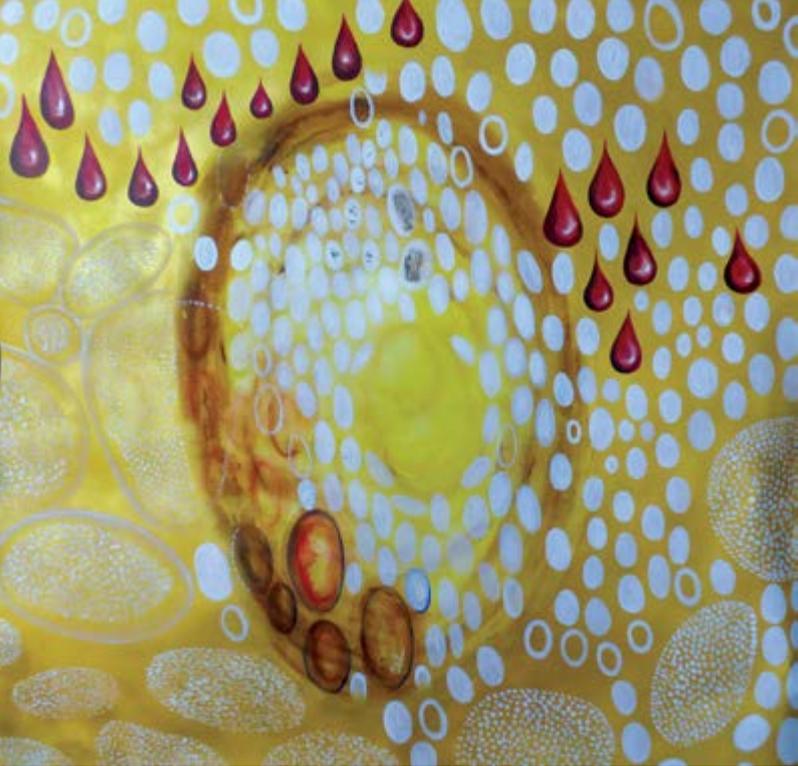
Alterbodies, Blueberries acrylic on paper
36 x 30cms, 2016



Alterbodies, Blueberries, gold brass acrylic and on paper
36 x 30cms, 2016



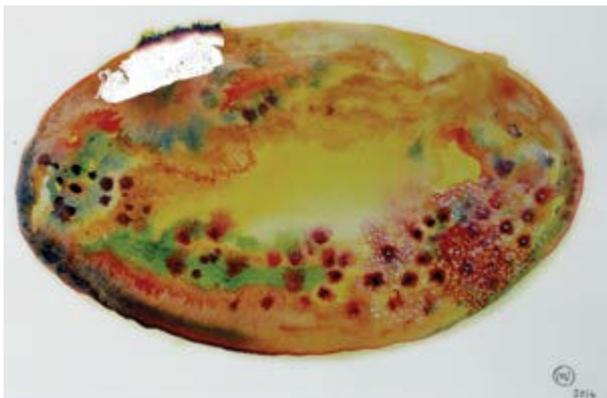
Alterbodies, blue berry, red current, black current, cherry, on
Paper, 60 x 30cms, 2015



Alterbodies, Mind of the cells on paper
120 x 120cms, 2016



Alterbodies, acrylic on paper
21 x 14cms, 2015



Alterbodies, acrylic on paper
21 x 14cms, 2015



Alterbodies, acrylic on paper
21 x 14cms, 2015



Alterbodies installations at Alliance Francaise, Trivandrum, 2016



9 Seeds Sprout-in the Growing Process...





SAJITHA .R. SHANKHAR (Sajitha Gouwry)

- 1967 Born 9th of December in Kumaranalloor, Kottayam, Kerala, India.
- 1987 Bachelor of Fine Arts, Painting Government College of Art, Trivandrum, Kerala.
- 1987-90 "Regional Centre Studios", Chennai.
- 1989-04 Lived and worked at Cholamandal Artists' Village, Chennai.
- 1995-06 Travelled to U.K., Germany, Sweden, Holland, Scotland, Japan, Srilanka, Austria, Spain& France.
- 2002-11 Member, Kerala State Lalit Kala Akademi.
- 2002 Jury, Kerala State Annual Art Exhibiton & All India Finearts Society Art Exhibition (AIFACS) at Kerala.
- 2006-11 Governing body member of Vyloppilly Samskriti Bhavan, Trivandrum.
- 2007 Founder and director of Gowri Art Institute, (International artist and writers Residency Trivandrum.
- 2014-15 Committee member of Gender Justice in Campuses, Higher Education, Kerala Govt.
- 2007-13 GARHI Studios, New Delhi.
- 2014 ABS, treasurer of Trivandrum Chapter (Association of British Scholars)
- 2013 Tantric Yoni, Installation at Durbar hall ground Cochín sponsored by OBR (One Billion Rising, New york.)
- 2013 Guest faculty at Government of Fine Arts, Trivandrum.

Permanent display of Archetypeseries at NGMA (National Gallery of Modern Art), Bangalore

Presently Living and working at own studio at Trivandrum; Kerala.

SOLO EXHIBITIONS

- 2016 'Alterbodies' installations at Alliance Francaise de Trivandrum. (on international womens day)
- 2013 'Alterbodies' at Alliance Francaise de Trivandrum.
- 2013 'Archetypes Alterbodies' at IGNCA, New Delhi - (on international womens day)
- 2009 CIRCLES Siebenstern Gallery, Wien
- 2008 STREE Tracing 20 years, retrospective show at Travancore Art Gallery, New Delhi.
- 2007 Alliance Francaise de Chennai.

2007 Cite Internationale des Arts, Paris.
 2005 Selected works from 1985-2005 at Durbar Hall Art Gallery, Cochin, Kerala
 2005 "A journey through Mother Roots..." at Alliance Francaise de Trivandrum.
 2004 "Archetypes: A search through self" at WindspielGallery, Vienna, Austria.
 2004 "Archetypes: A search through self" at Alliance Francaise de Chennai.
 2000 "Congreso International Sobre Asia", Fundacion Segundo Y Santiago Montes, Valladolid, Spain.
 2000 One month exhibition, Wort und Bild Gallery, Bochum, Germany
 2000 October Gallery, London
 2000 "Beyond the finale..." Alliance Francaise Gallery, Chennai.
 1999 "Searching from self" Queens Hall Arts Centre, Hexham, UK.
 1998 Katsuyama City Centre, Japan.
 1998 WerkstattWort und Bild, Bochum, Germany.
 1998 Freud Art Cafe, Oxford, UK.
 1997 "Three decades of search within" Die Galerie, Essen, Germany.
 1996 "Beauty by Mistake", The Easel Art Gallery, Chennai.
 1996 "Beauty by Mistake", Werkstatt WORT und BILD, Bochum, Germany.
 1996 "Artist of the Month", Max Mueller Bhavan, Chennai.
 1996 "Frauen und Wirklichkeit", KunstseminarGalerie, Metzingen, Germany.
 1996 Saras Albano muller's Gallery, Schwelm, Germany.
 1995 "Frauen und Wirklichkeit", Elsa Brandstrom Gymnasium, Oberhausen, Germany.
 1995 Queen's Hall Art Centre, Hexam, Northumberland, UK.
 1995 Women and Reality", Woodlands Gallery, Cochin,Kerala.
 1995 Alliance Francaise de Chennai, organized by Sarala's Art Centre and Alliance Francaise.
 1987 College of Arts Gallery, Trivandrum. Sponsored by Lalit Kala Academy, Kerala.

GROUP SHOWS

2012 "Speaking house" Durbar Hall Art Gallery, Cochin, Kerala.
 2012 Lalit Kala Gallery, Rabindrabhavan, New Delhi.
 2011 'TRAYATY' at Gallery the Creant. Trivandrum.
 2010 MY STORY...NIV Art Centre. New Delhi.
 2010 British Council, New Delhi. Charles Wallace Scholars show.
 2007 Women artists show at Regional Center, Chennai.
 2006 Women artists show at Dakshinachithra, Chennai.
 2006 'ENTRUSTED' an exhibition of 25 Charles Wallace India Trust Arts Scholars, British Council, New Delhi
 2005 100th Birthday Celebration of Pablo Neruda(Poet) at Wort Und Bild, Germany
 2005 'Double Enders' Travelling show - Jehangir Art Gallery, Mumbai - Vadehra Art Gallery, New Delhi - Durbar Hall, Cochin.
 2005 'Women@rt' at Forum Art Gallery, Chennai.
 2004 'Contemplations' an exhibition of paintings by eminent women artists, Habiart Foundation, New Delhi.
 2004 'Contemplations' an exhibition of paintings by eminent women artists, Gallerie Sara Arackal, Bangalore.
 2003 'Viswakarma' Publiekscentrum Voor BeeldendeKunstEnschede, Netherland.
 2002 'Viswakarma' Kulturforum Rheine, Germany.
 2002 State Exhibition of Kerala, Lalit Kala Akademi, Cochin.
 2002 Women artists from India, Art World, Chennai.
 2001 44th National Exhibition, Lalit Kala Akademi, New Delhi
 2001 "Silence and Violence" black and white Drawing and Painting show, Two women artists, Lalit Kala Akademi Regional Centre, Chennai.
 2000 Dreams, questions and struggles, three women artists, October Gallery, London.
 2000 Woodcut Prints Exhibition at Wort und Bild, Bohum, Germany.
 2000 Three artists - at Lalit Kala Academy, Regional Centre Galleries, Chennai.
 1999 Four artists - at Vinyasa Art Gallery, Chennai.
 1999 Three women artists - at Art World, Chennai.

1999	Group Show of Madras artists, Vinyasa Art Gallery, Chennai.	2013	Print making camp by Regional L.K.A.at Trissur College of Art.
1998	"Begegnungen" - with H.D. Golzenleuchter (German Artist print-maker & Poet), Germany.	2012	"Speaking house" International artists camp at Marari Beach, Alleppey, Kerala.
1998	"Alchemy show", The Apparao Gallery, Chennai.	2012	Women artists camp at Kozhikode, Genderfest, Government of Kerala.
1998	"Nomad Project, International exhibition, Durbar Hall, Cochin, Kerala.	2012	State camp at MAHI, Kalagramam, organized by Kerala Lalit Kala Akademy.
1998	"Nudes" The Apparao Gallery, Chennai.	2011	National camp at Quilon, Kerala.
1998	"Nomad Project shows" Austria cultural centre, London, Contemporary art gallery, Sweden and Katsuyama city centre, Japan.	2009	Terraotta camp, Bhopal. Rabindrabhavan.
1997	Seven contemporary women artists from different countries. Alliance Francaise De Chennai.	2006	All India women artists camp at Dakshinachithra, Chennai.
1998	"Southern Stars" exhibition organised by The Art World, Chennai.	2006	All India painters Camp in connection with Roerich Centenary Celebration organized by Directorate of Kannada and Culture, Bangalore
1997	Human Form and Art, Lalit Kala Academy, New Delhi.	2003	Artist Residency at Faculty of Fine arts, Salamanca University, Spain
1997	Gallery 47, London, UK.	2000	The International artists camp. "The Village" Habarana, George Keyt Foundation, Srilanka invited through ICCR
1996	"Faces and Figures", Quay Side Gallery, U.K.	2000	Wood cut workshop with German artist, Golzenleuchter, at Wort und Bild, Bochum, Germany
1996	12th Cleveland International Drawing Biennial, U.K.	1999	National painters camp at Moonnar, organised by Kerala State Lalit Kala Academy
1996	"Chennai: an Emotion. 1996", Exhibition of Contemporary Indian Art	1999	Painters camp at Venkatappa, Bangalore
1995	"Contemporary Miniatures", Easel Gallery, Chennai	1998	"Painting camp" organised by Tamil Nadu Ovia NunkalaiKuzhu, at Chennai
1995	"Women Painters Show", Kottayam, Kerala	1998	"Nomads Project" International workshop at Kerala Kalamandalam, Trichur, Kerala
1995	"Second Annual Exhibition", Chithram Art Gallery, Cochin, Kerala	1998	"Painting camp" Venkatappa Art Gallery, Bangalore
1995	"23rd State Exhibition", Lalit Kala Academy, Kerala.	1998	"Nomads Project" International workshop at Katsuyama beautiful mountains, Japan
1993-94	"Research Awardees" Travelling Exhibition, L.K.A., Lucknow, Bhubaneswar, Calcutta, Chennai.	1997	Ninth Trinnale International camp, organised by Lalit Kala Academy, New Delhi
1993	"Two women artists", Sarala's Art Centre, Chennai.	1997	Kerala state camp organised by State Academy at Kila, Trichur
1993	"Two women artists", Chithram Art Gallery, Cochin, Kerala.	1996	Print-making Workshop under Prof. H.D. Golzenleuchter, Bochum, Germany
1990-93	National Exhibition of Art, New Delhi.	1996	One month Studio Residency at the KunstseminarMetzingen, Germany
1989-92	Lalit Kala Academy, Chennai.		
1987,90,92	Regional Art Exhibition, Lalit Kala Academy, Chennai.		
1984	Women Painters Show, Trichur (first exhibition).		
CAMPS, WORKSHOPS AND RESIDENCIES			
2014	State Awardees Of Kerala At Kasargode Organised by the Kerala Lalit Kala Academi.		
2015	National Painter's Camp At Malampuzha. Organised by the Kerala Lalit Kala Academi.		
2015	Hidden Art Project. Malmo . Sweden.		

- 1996 Three months Studio Residency at Queen's Hall Art Centre, U.K.
- 1994 "Women Painters Camp, organized by Lalit Kala Academy, Kerala
- 1992 "Ceramic Sculpture Camp", Lalit Kala Academy, Regional Centre, Chennai
- 1985 "Painting Camp" at Trivandrum (Kerala) with Prof. N.S. Bendre
- 1983 Sculptors Camp" (Stone Carving) with Prof. Hiroshi Mikami from Japan

AWARDS AND GRANTS

- 2012 Outstanding contribution in the field of arts (painting) by Ministry of Culture, Kerala.
- 2009-11 SENIOR FELLOWSHIP, Ministry of Culture, New Delhi.
- 2008-14 Leading Women Artist of India Felicitated by National Legal Service Authority of India New Delhi (on March 8th International Womens Day)
- 2006-07 French Scholarship for Artist Residency in Cite-des arts Paris France
- 2003 Travel grant from Salamanca University, Spain
- 1999 Travel grant from Queens Hall Arts Centre - UK
- 1999 Travel grant from Nomad Project (European Union) for England and Japan
- 1997 50th Golden Jubilee of Independence of India exhibition, Senior Award, Organised by Tamil Nadu state Academy (Tamil Nadu Ovia, Nun KalaiKuzhu, Chennai).
- 1996 Grand Prize, 12th Cleveland International Drawing Biennial, U.K.
- 1995 "Charles Wallace Award" through British Council, U.K.
- 1994 "Kerala State Award" for Painting.
- 1993-95 Scholarship from Shantidevi Mansinghka Trust (Chamber of Commerce, Calcutta).
- 1992-93 Research Grant for Painting, Lalit Kala Academy, New Delhi.
- 1992 Lions Club Award.

ORGANISATIONAL WORKS

- 2008 Directed an Art camp for Tribal students at Vylloppilly Samskrity Bhavan, Trivandrum, Kerala.
- 2007 Founder and Director of Gowry Art Institute,

- Trivandrum, Kerala.
- 2002 Conducted a camp at Kottayam district, Organised by Kerala State Lalit Kala Akademi, Trichur.
- 2002 Conducted an art camp for tribal children, Attapadi, Palghat, Kerala, Organised by AHADS.
- 2000 Directed painting workshop for children at Max Mueller Bhavan, Chennai.
- 1998 "Nomads Project" International workshop at Kerala Kala Mandalam, Trichur, Kerala.
- 1997 7 contemporary women artists from different countries at Alliance Francaise de Chennai, through networking of artists while travelling.
- 1996 Woodcut prints of H.D. Golzenleuchter (German Artist print-maker & Poet), at Easel Art Gallery, Chennai.
- 1995-05 Conducted many art therapy workshops for women and children.(for mentally ill kids).

PUBLICATIONS

Designed cover for literary books.
Illustrated fiction published in India Today.
Illustrated Malayalam, Tamil, German poems.

COLLECTIONS

National gallery of modern art Bangalore.
Delhi art gallery. New delhi.
National Gallery of Modern Art, New Delhi.
Alliance Francaise de Chennai.
Lalit Kala Academy, New Delhi.
Malayala Kala Gramam, Mahi, Kerala.
Madras Museum, Chennai
Katsuyama City centre, Japan
MSSRF, Chennai
Cleveland art Gallery, Middlesbrough, UK
Many private collections in India and abroad

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Sajitha's Studio at Vamanapuram River Side
Kallar, Ponmudi, Trivandrum



Alterbody Installation, Rice flour, Turmeric, Stones from the river at Gowry Art, 2011

My heartfelt gratitude to : Börje Evert Hjorth, Amrit Wilson,
Eve Ensler, Alice Gauny, Prof. R. Nandakumar, K. Satchidanandan,
Prof. Gail Levin, Babitha, Baiju, Shilpa, Shilpy, Marjan bloem,
R. Mahesh, Biswajith, Prof.Sreekala, IGNC, New Delhi, Alliance
Francaise Trivandrum, all my Friends & Students.

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