



Shanti Panchal

Endurance

Grosvenor
Gallery

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Endurance

10 May – 2 June 2024

Grosvenor Gallery
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**Grosvenor
Gallery**

Panchal's People

Shanti Panchal is primarily a painter of people. The use of clear outlines and silhouettes, with emphasis on eyes, is typical of the tradition of Jain manuscript illustration from southern India. Panchal draws upon this in both the flatness of his imagery and the large-eyed wonder of his protagonists. This is not a startled glance but an ineffably calm gaze, indicative of a stoic inner spiritual vitality. Similarly, the shaven-headed men evoke the monkish look of the religious initiate. But Panchal's work is not simply a contemporary version of a centuries old tradition: his approach is informed by long residence in London and by his study of Western art. Thus he says: 'I like empty, abstract spaces, like large masses of colour. You can relate that to my interest in Bacon and El Greco.' Likewise he is fascinated by the intense visions of William Blake, Samuel Palmer and Mark Rothko.

His imagery builds upon his own life experiences, yet it also manages to achieve the necessary detachment to attain universal significance. Perhaps exile has given him the ability to view both Indian and English culture dispassionately. The rich velvety sheen of his watercolours is a result of the layers of carefully applied paint combining with the textured surface of the paper to make a new and unique whole. There may be 10 or 15 layers of watercolour applied in what the artist calls 'a meditative process' over a period of time in order to achieve and sustain the soft yet vivid glow of these images. His palette of warm earthy spice colours echoes the ochres, reds and browns of the landscape of his native Gujarat, and the built environment of mud-walled houses with red roof tiles.

He comes from a family of carpenters and blacksmiths, and that emphasis in the home on craftsmanship was further enhanced by his mother's skills at making the family's clothes and the vessels required for everyday life. These she made from papier-mâché or clay, then decorated in bas-relief and painted. From the age of nine or ten Shanti was decorating the walls of neighbours' houses in red with a brush made from a hammered twig, red being the colour his carpenter relations used to mark wood, and thus in good supply. The imagery of those first murals was mostly animals, birds and flowers. At fourteen he ran away to Mumbai to begin his formal education, which culminated in a period of intense study at the Sir JJ School of Art (1971-77) where he was taught figure and life-painting. He also had the chance to study art books for the first time, and saw exhibitions of western art and Indian miniatures, both very influential.

In 1978 he came to England on a British Council scholarship to study for a year, extended to two, at the Byam Shaw School of Art. While there he made semi-abstract figurative paintings in oil on canvas. He also saw a great deal of art, and travelled in Europe and America before heading back

to India in 1980 to resume his teaching career. But the immigration laws had changed, Panchal was now married, and he had to return to England and re-think his life. It was a difficult time: he was unemployed for a year, and subsequently took on all sorts of work to survive, ending up with a two-year stint as a graphic designer for a printer. His painting changed: living in a small space he started making small works in watercolour. (Instead of paintings measuring 12' x 6', these were now 12" x 6".) At this point he was commissioned by the GLC (Greater London Council) to paint a mural, and his career shifted gear.

Panchal was invited to paint a mural in East London in 1985 as part of the GLC's anti-racist mural campaign. It still exists, though somewhat truncated, and is now the only surviving mural of the four commissioned. Situated on the end wall of a terrace of houses in Shadwell, it originally occupied the full extent of the wall from ground to roof. Now the bottom section, up to a height of eight or nine feet has been painted out with Indian Red paint. This was done by person or persons unknown sometime in the 1990s. Entitled *Across the Barrier*, the original mural was carried out on site by Panchal and an apprentice, Dushka Ahmad. It was structured in three sections: a kind of anteroom on the street side of the wall depicted a Bengali family watching Mrs Thatcher on their TV, while outside a vaguely bureaucratic-looking man in jacket and tie gestured to their home as if blaming them for something. There is a suggestion of violence here, but much toned down from Panchal's original concept of showing aggressive thugs in racist attacks.

The portrait of Mrs Thatcher was very quickly vandalised and Panchal restored it. This section has now been painted out, Mrs T along with most of the Bengali family. Recently, when the artist offered to return the mural to its original state, he was told that the Indian Red intervention constituted a public statement of its own and should remain. The mural's upper register is more hopeful, and shows an enormous dove of peace surrounded by people of different races and creeds in universal harmony.

Panchal likes working on a large scale, so the move into mural paintings, stained glass and other kinds of architectural decoration was a welcome one. Despite his interest in Indian miniatures, he is not himself a miniaturist. He works by preference on large sheets of paper, though he also makes smaller paintings. The works in this exhibition range from the peep show in *Children's Day* (1989), with its excited cluster of kids, to the empty purlieu of a Mumbai closed down by Covid in *Samadhi* (2022), where the cow is the only living thing to be seen, lying regally in front of a temple.

The main painting in this new group is *Endurance* (2022), from which a mural for Brixton Underground station was made. Commissioned by 'Art on the Underground', a copy of the watercolour printed onto vinyl was positioned over the escalators at the entrance to the station, and was thus clearly visible to travellers. The subject matter reflected the local community at work and play. The underlying theme, and one very dear to Panchal's heart, is resilience. The mural was in place for a year from November 2022, and was Panchal's first piece of public art since a trio of tiled murals for Harrow in 1993.

The imagery of the Harrow commission was to a certain extent dictated by the rectangular format of the tiles used, and has an appealing geometric boxiness as a result. Although less obviously by Panchal, the three 30 metre murals are an effective rendition of episodes from Harrow's history presented in a boldly patterned and decorative design. Murals, and public art in general, are intended to bring art to the people and this laudable and idealistic aim is very much Panchal's intention in all his public endeavours.

In his paintings, Panchal has done something quite original and memorable with watercolour. His method of 'injecting' pigment, as he puts it, into the thick paper (by preference Arches, 640 gsm), building up layers and mixing colour on the support, is quite unlike any other approach to the medium. The resulting clarity and luminosity of his paintings, mostly of single or groups of figures, makes for settled and balanced images, superbly orchestrated and beautifully phrased. The figures are usually clothed — Panchal is expert in the formal and dramatic possibilities of drapery — though after 2005, a number of nudes appeared, greatly enhancing the range of his work.

Looking at his portrayals of people, it's clear there's a recognisable Panchal type: the figures somewhat generalised, and their physical attributes deliberately simplified, so that their spiritual identities may shine forth. For the same reason, Panchal habitually uses the vertical format, so that his figures are literally in a position of aspiring. This emphasis on the spiritual is underlined by the emblematic 'V' shape drawn between the eyes of Panchal's people, which symbolises Shiva's third eye, and thus the metaphysical quality in humanity. Panchal refers to the 'intuitive power' of this motif. The idea is that his figures generate light from within themselves. There are no shadows in Panchal's paintings, just as there are none in Jain and medieval European illuminated manuscripts. 'Each person has his own light,' says Panchal.

Panchal's inspired cropping of his images recalls the radical framing of Degas, which in turn derived from the then recent developments in photography. The tensions formally created between

shapes echo and underpin the emotional tensions between the figures depicted. Although there is an overall feeling of serenity to Panchal's work, this cannot entirely dispel a certain melancholy which emanates from some of these images. The gazes of Panchal's people do not meet or engage, their eyes do not lock. They look to one side, past each other. In a very real sense they are more likely to be looking within themselves than without. Panchal cites the lack of privacy in India as a contributing factor to this idea of people withdrawing into themselves. Good manners may dictate that you don't look directly at people, but these are images that also embody the isolation of the individual in today's society.

In addition to his resplendent people, he's very good at painting *things*: a watering can, a mass-produced plastic stacking chair, a paper boat. These assume an identity in his figure paintings which is more than just an adjunct to the human activity. The objects are, in some way, participants. They are painted with a quality of attention which endows them with rare presence, and leads on naturally to the pure still-life paintings in this exhibition. When he was younger, Panchal disliked painting still-life, in the same way that he was reluctant to attempt a self-portrait. In recent years he has done both, and there are several examples in this exhibition of his meditative portraits of single objects and Morandi-like assemblies of pots.

In terms of visual research, he uses photographs of models, as well as drawings to establish the composition. He relishes the fluency of his line drawings in pencil on imperial sized sheets, but to discover the design of a painting takes at least a week of drawing and re-drawing before he is ready to start painting. Although he paints mostly flat on a table, he has an easel handy so that he can look at work from a distance. And he will also draw on the paper, on a drawing board, when it is upright on the easel. He finds he can work only in natural light, so he puts in longer hours in the summer than winter.

He favours slow art: a large painting can take him many months to resolve. The painting takes time to make, and thus takes time into itself. It embodies the passage of time, in a way that few of today's instant cultural offerings do. The poise and dignity, the gravitas of his figures, contributes to what one might call the informal grandeur of his images. Shanti Panchal's paintings of solemn and subtly nuanced colour celebrate the vitality and endurance of the human spirit.

Andrew Lambirth

March–April 2024

Childrens Day
1989

Signed and dated in Devanagari upper left
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 i

Framed
97 x 78 cm
38 1/4 x 30 3/4 in n

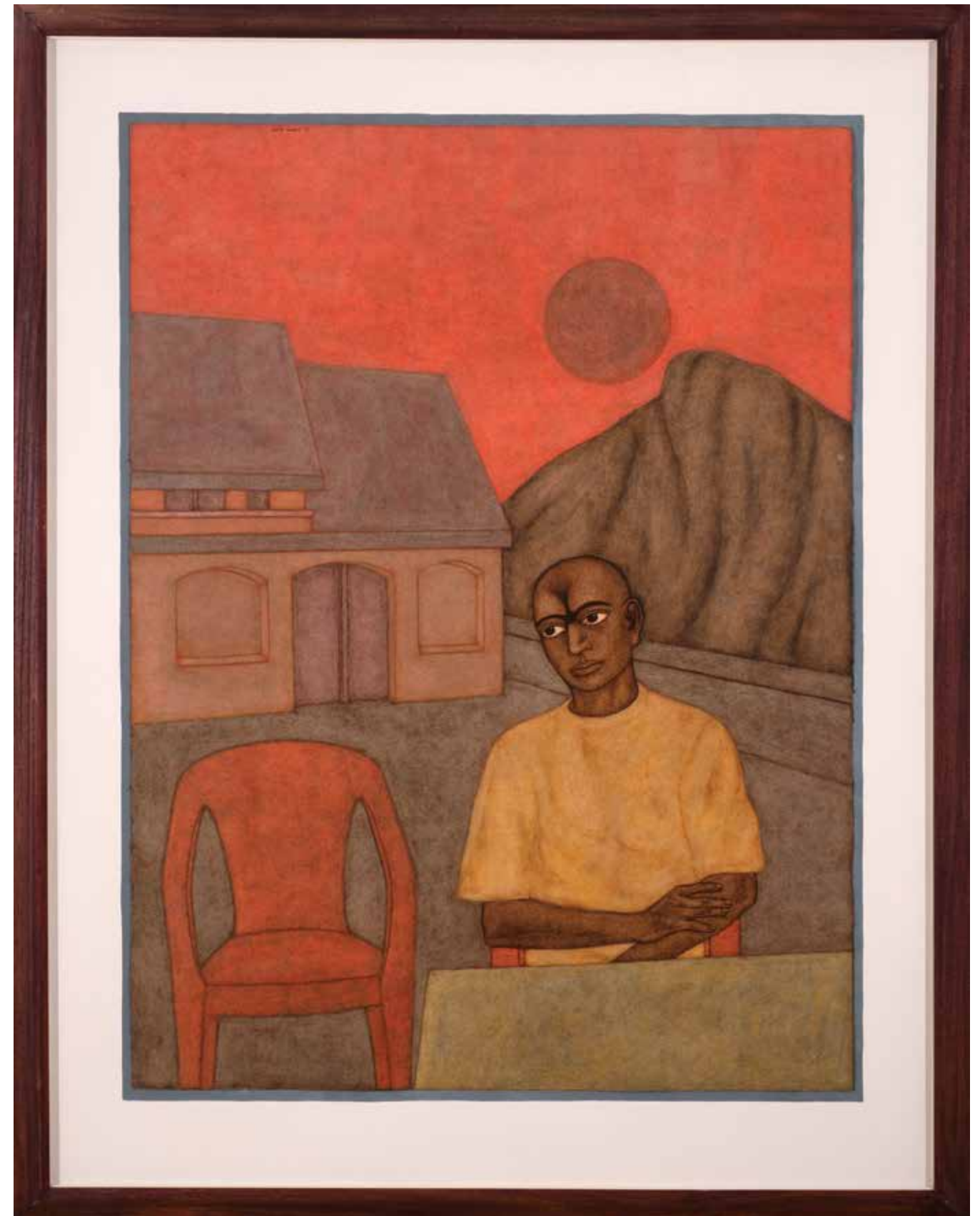


The Deck
1998

Signed and dated in Devanagari upper left
Watercolour on paper

100 x 74 cm
39 3/8 x 29 1/8 in

Framed
126.5 x 100 cm
49 3/4 x 39 3/8 in



Southall Sisters
2001

Signed and dated in Devanagari upper right
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 in

Framed
96 x 79 cm
37 3/4 x 31 1/8 in

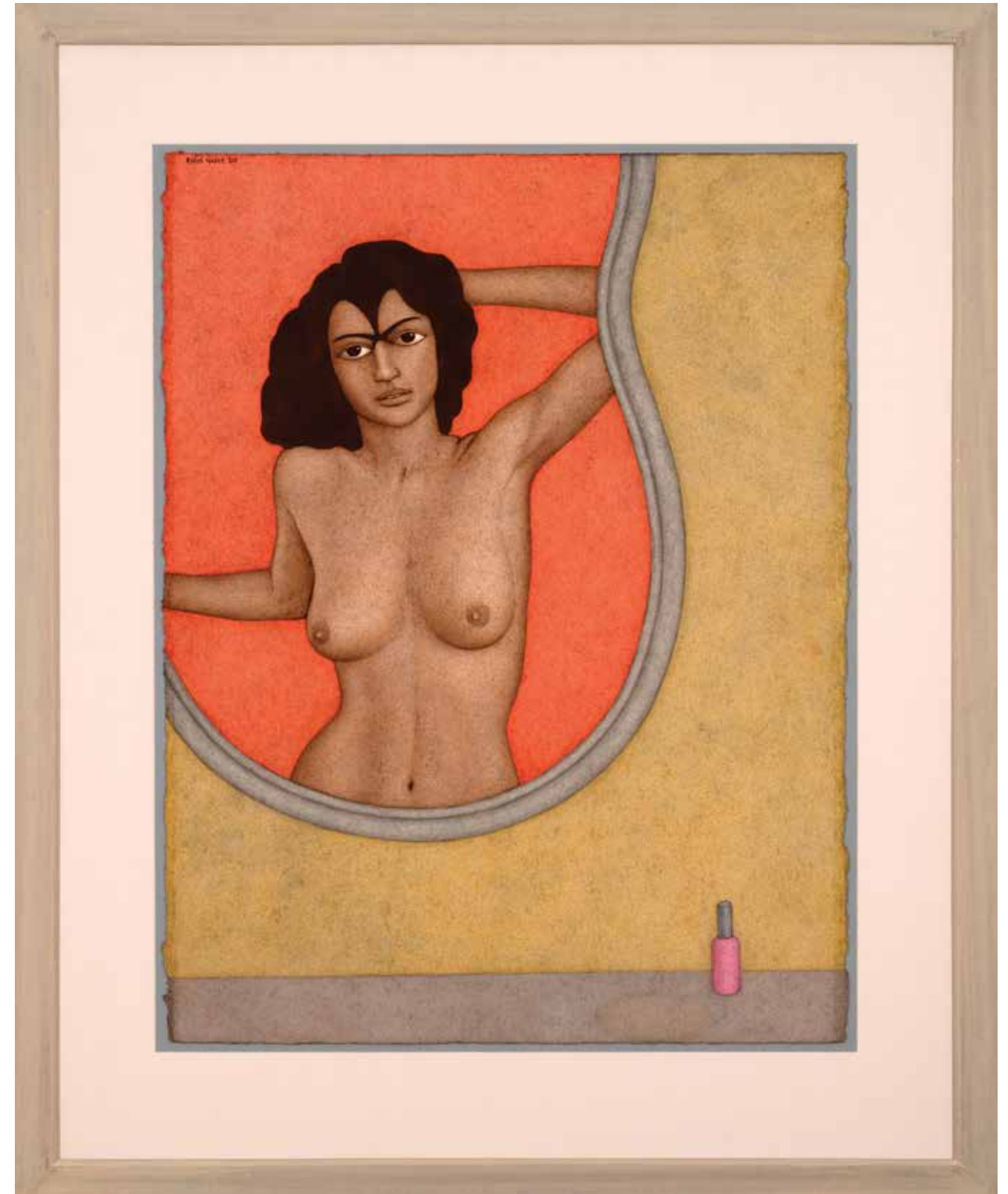


A Private Space
2007

Signed and dated in Devanagari upper left
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 in

Framed
102 x 82.5 cm
40 1/8 x 32 1/2 in

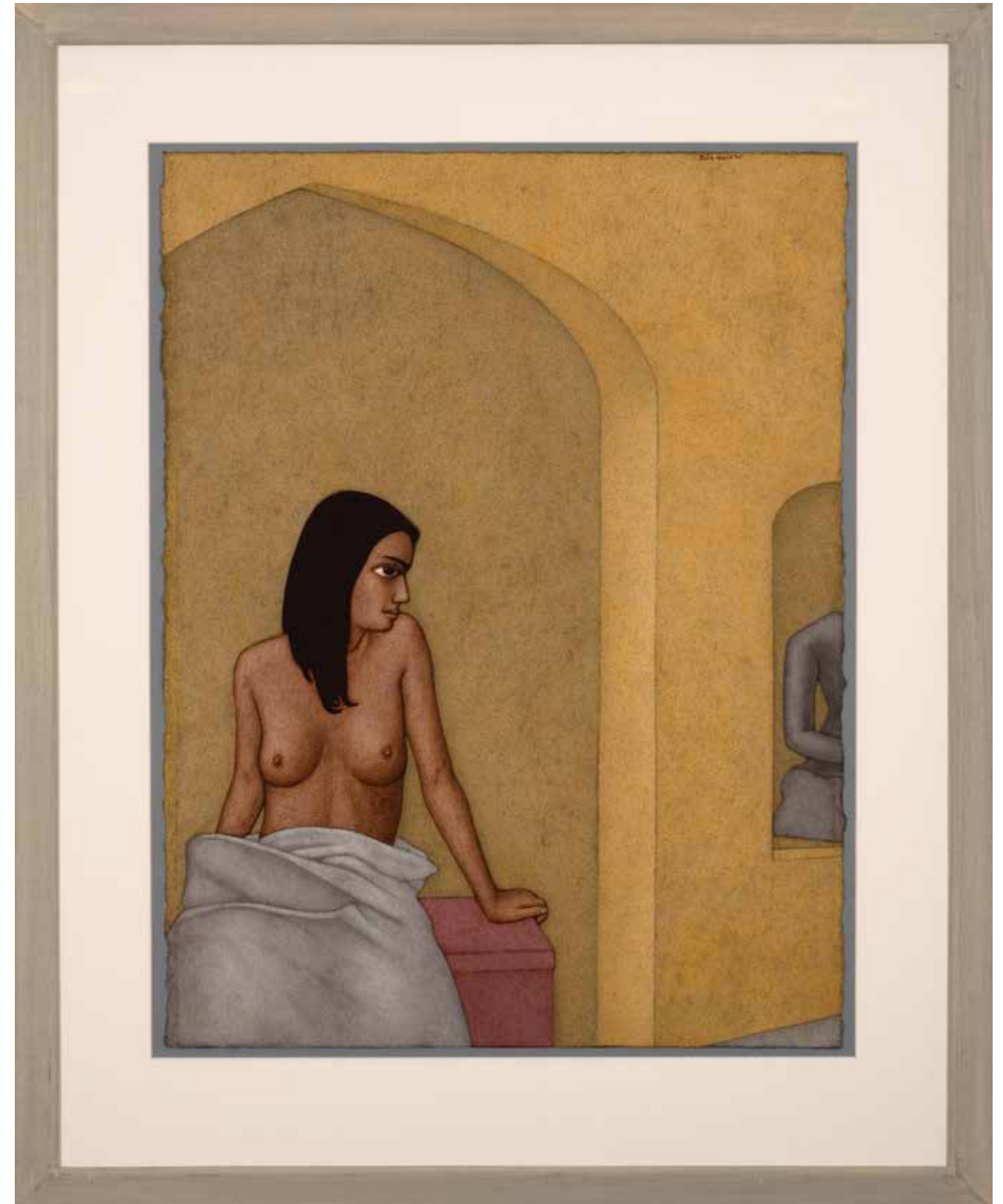


The Arch
2008

Signed and dated in Devanagari upper right
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 in

Framed
102 x 82.5 cm
40 1/8 x 32 1/2 in

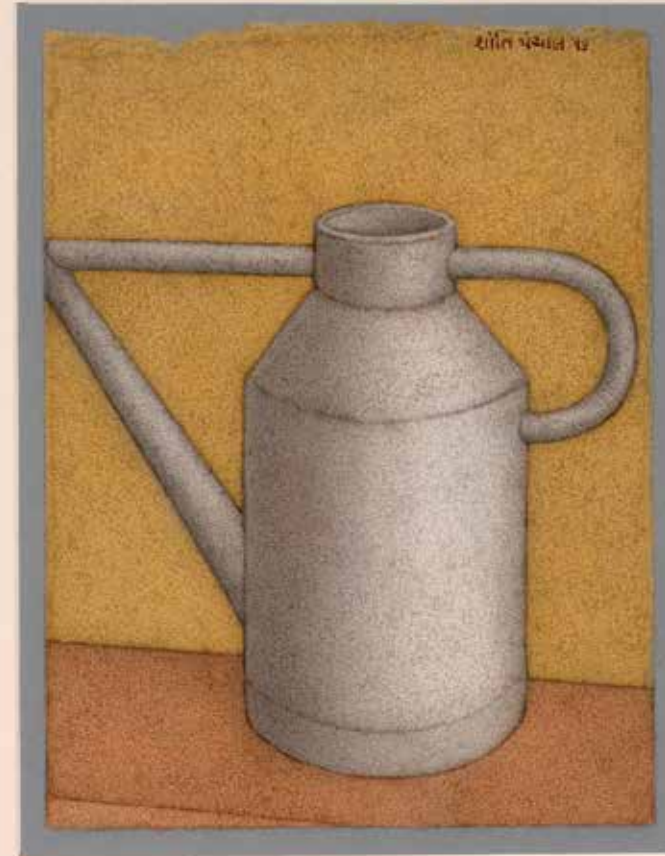


Watering Can
2017

Signed and dated in Devanagari upper right
Watercolour on paper

21 x 16.5 cm
8 1/4 x 6 1/2 in

Framed
41 x 34 cm
16 1/8 x 13 3/8 in

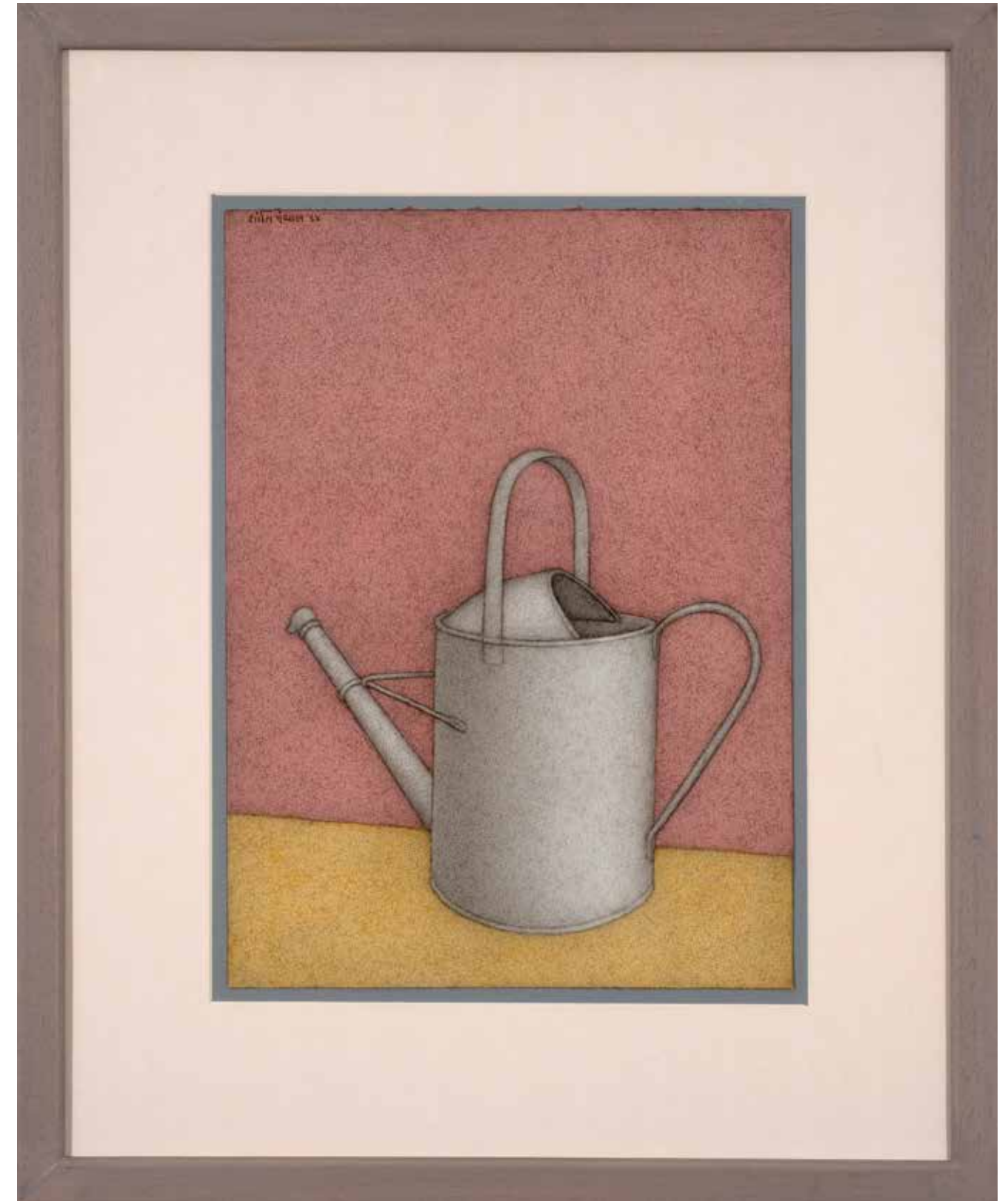


Still Life
2014

Signed and dated in Devanagari upper left
Watercolour on paper

34.5 x 25 cm
13 5/8 x 9 7/8 in

Framed
54 x 44 cm
21 1/4 x 17 3/8 in



Boy's Rescue, Nepal
2015

Signed and dated in Devanagari upper left
Watercolour on paper

18.5 x 14 cm
7 1/4 x 5 1/2 in

Framed
38 x 33 cm
15 x 13 in

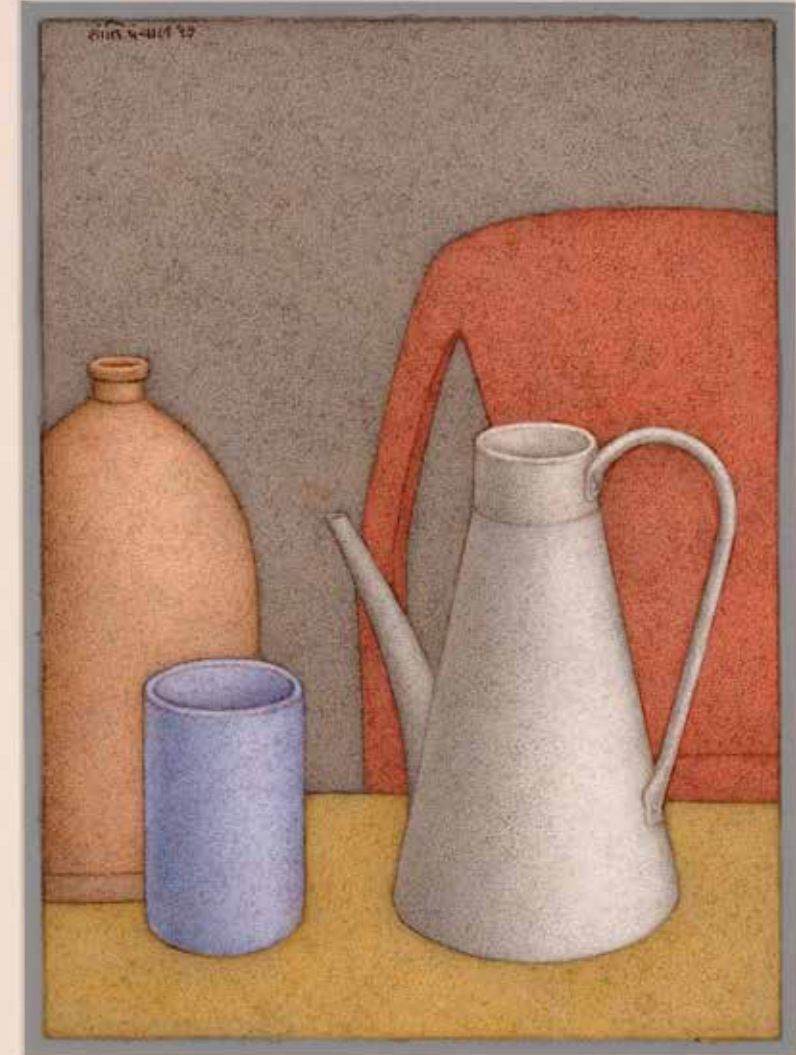


Still Life
2017

Signed and dated in Devanagari upper left
Watercolour on paper

34.5 x 25 cm
13 5/8 x 9 7/8 in

Framed
52 x 41.5 cm
20 1/2 x 16 3/8 i

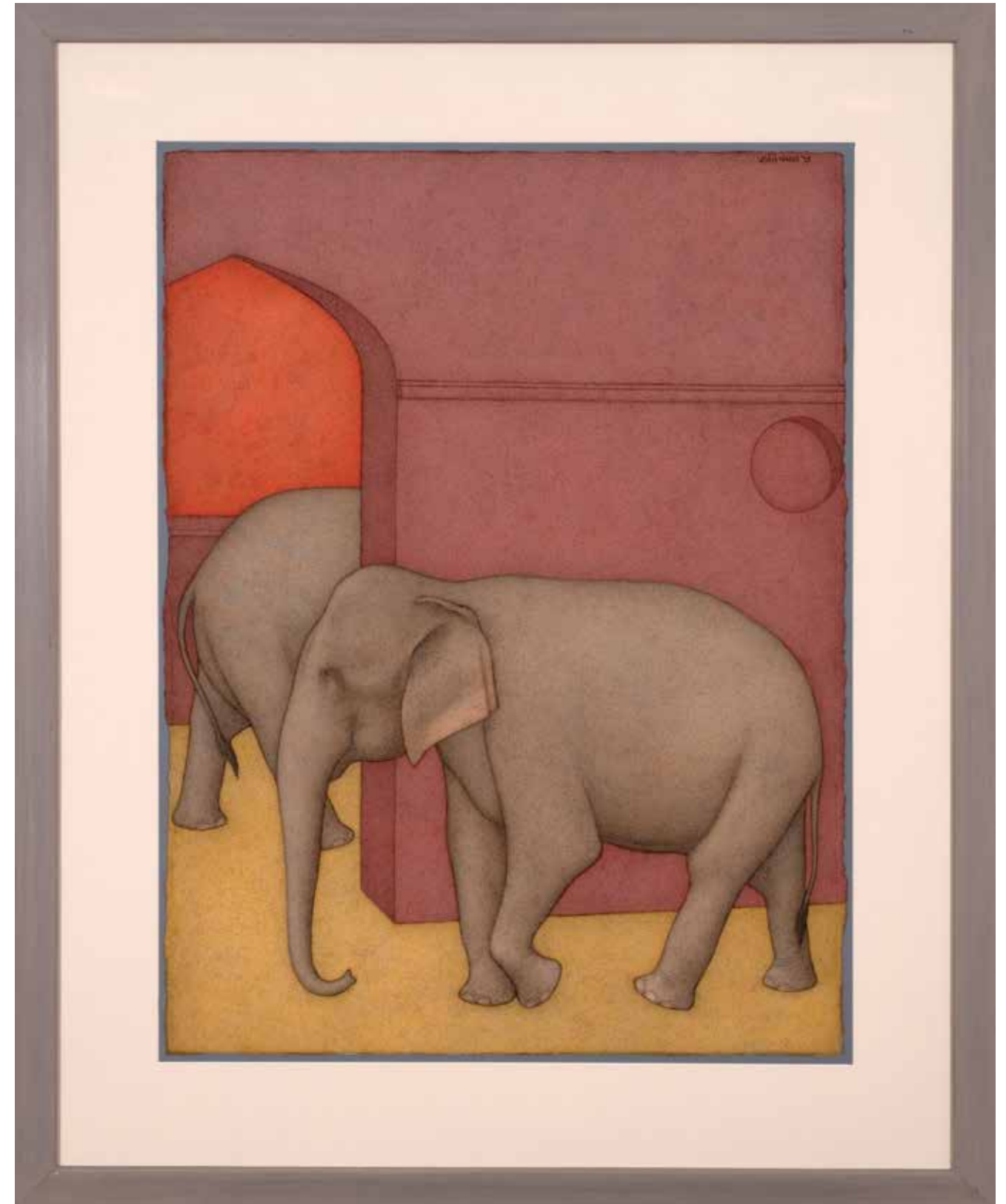


Rescued Elephants Marching
2017

Signed and dated in Devanagari upper right
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 in

Framed
102 x 82.5 cm
40 1/8 x 32 1/2 in



Brexit
2018

Signed and dated in Devanagari upper left
Watercolour on paper

75 x 56.5 cm
29 1/2 x 22 1/4 in

Framed
100 x 81 cm
39 3/8 x 31 7/8 in

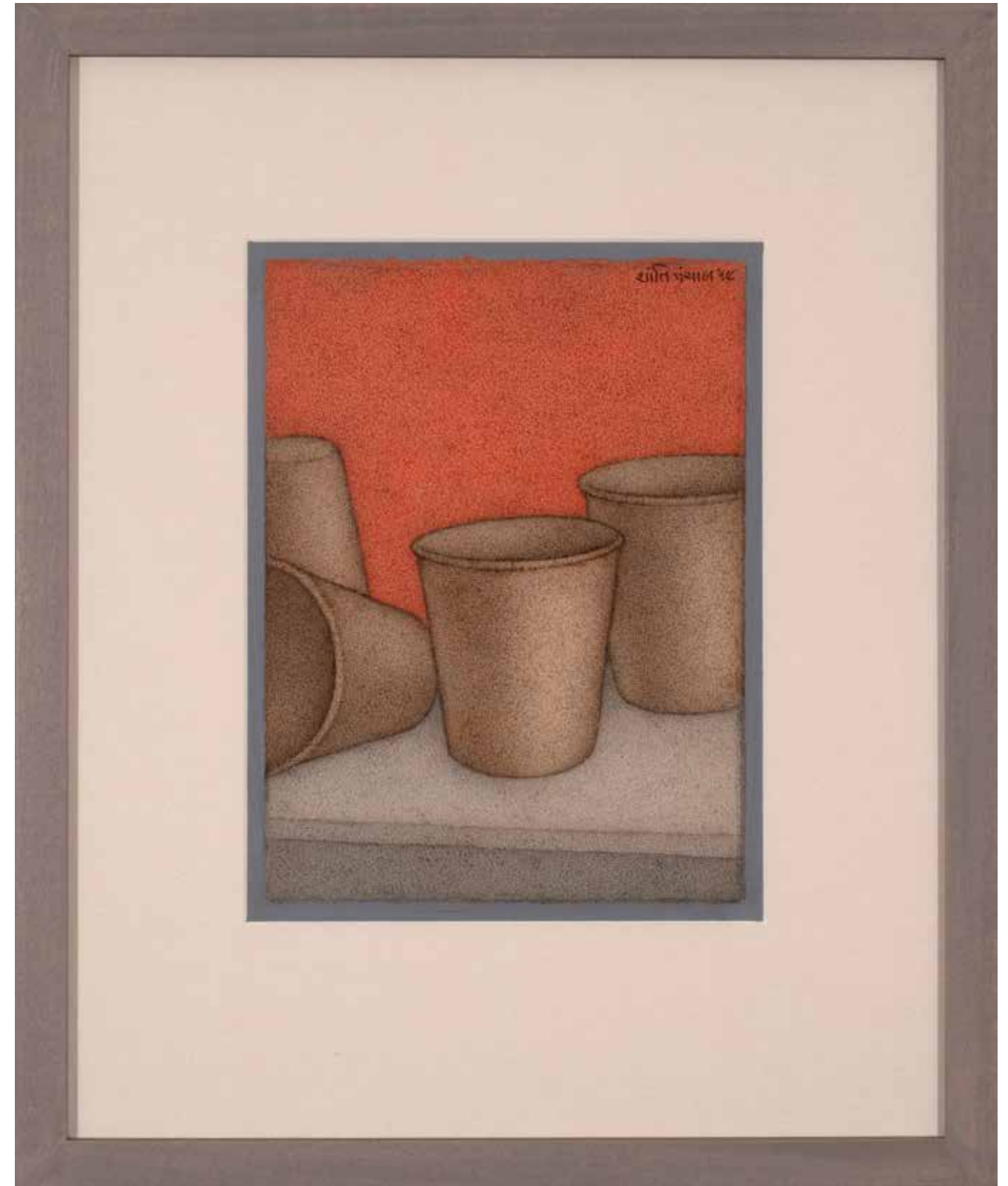


Spring Pots
2019

Signed and dated in Devanagari upper right
Watercolour on paper

22 x 16 cm
8 5/8 x 6 1/4 in

Framed
41 x 34 cm
16 1/8 x 13 3/8 in

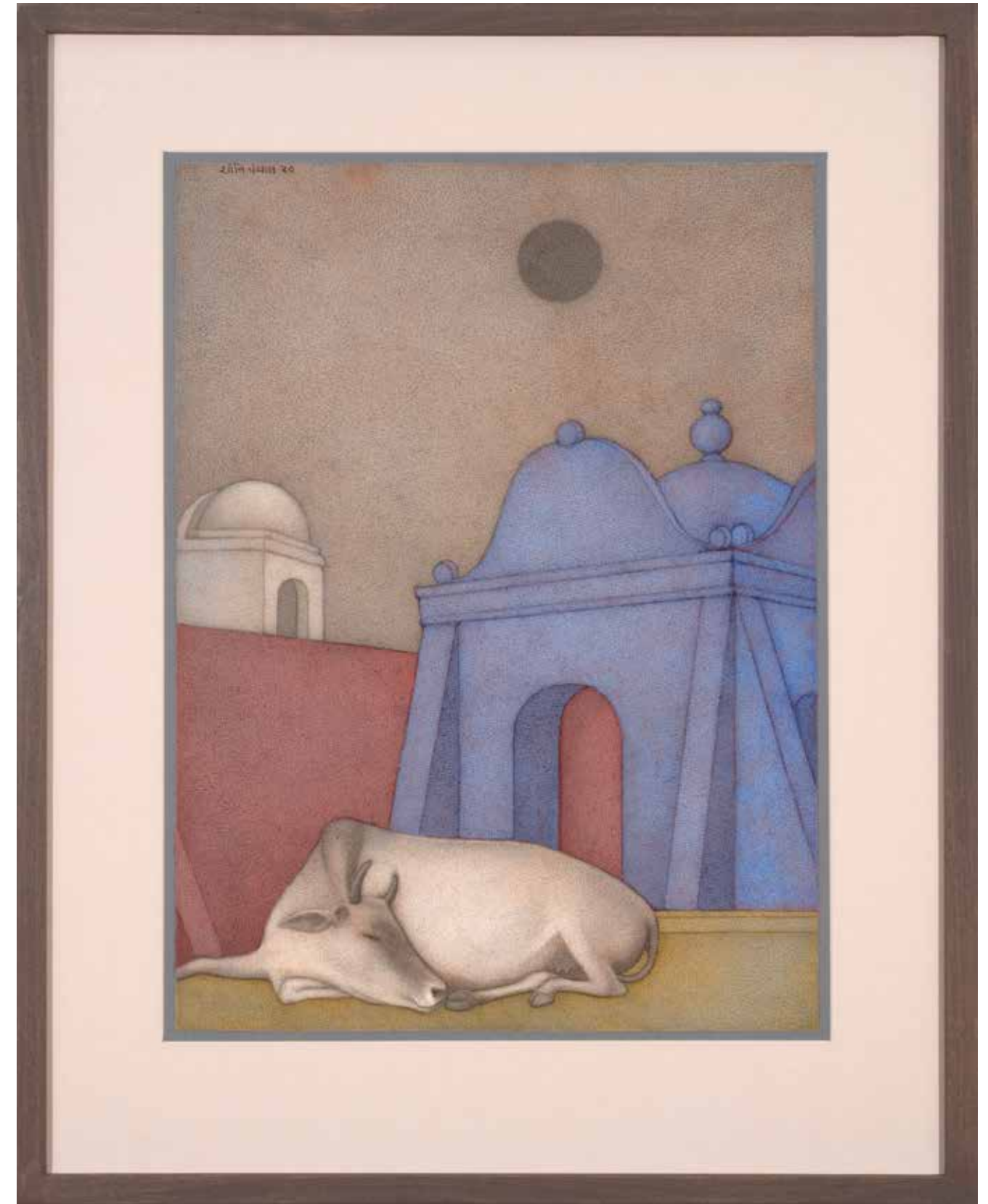


Samaabi and the Lockdown
2020

Signed and dated in Devanagari upper left
Watercolour on paper

49.5 x 36.5 cm
19 1/2 x 14 3/8 in

Framed
69 x 55 cm
27 1/8 x 21 5/8 in

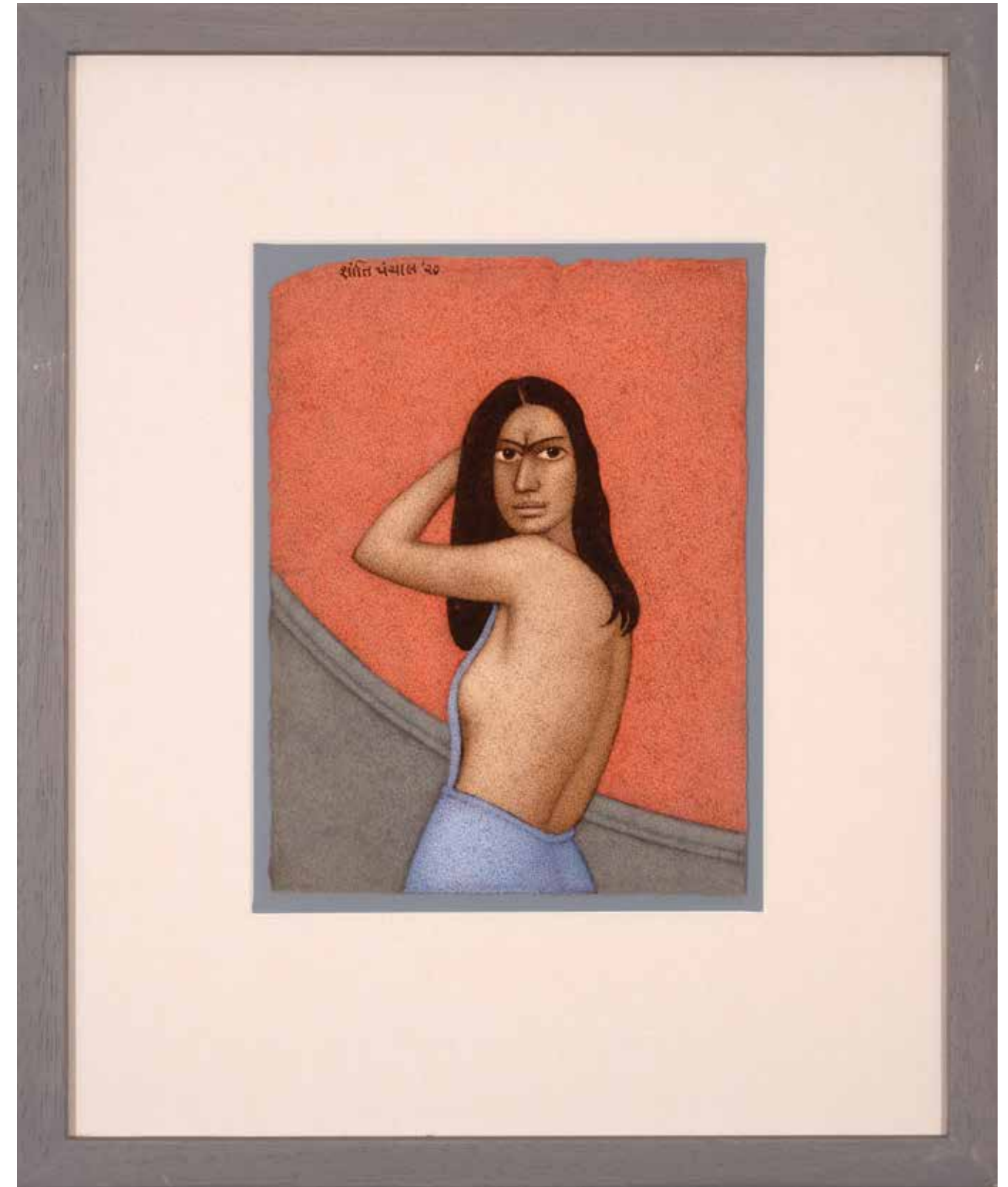


Reflection
2020

Signed and dated in Devanagari upper left
Watercolour on paper

22 x 16 cm
8 5/8 x 6 1/4 in

Framed
41 x 34 cm
16 1/8 x 13 3/8 in



Endurance,
2022

Signed and dated in Devanagari upper right
Watercolour on paper

120 x 225 cm
47 1/4 x 88 5/8 in

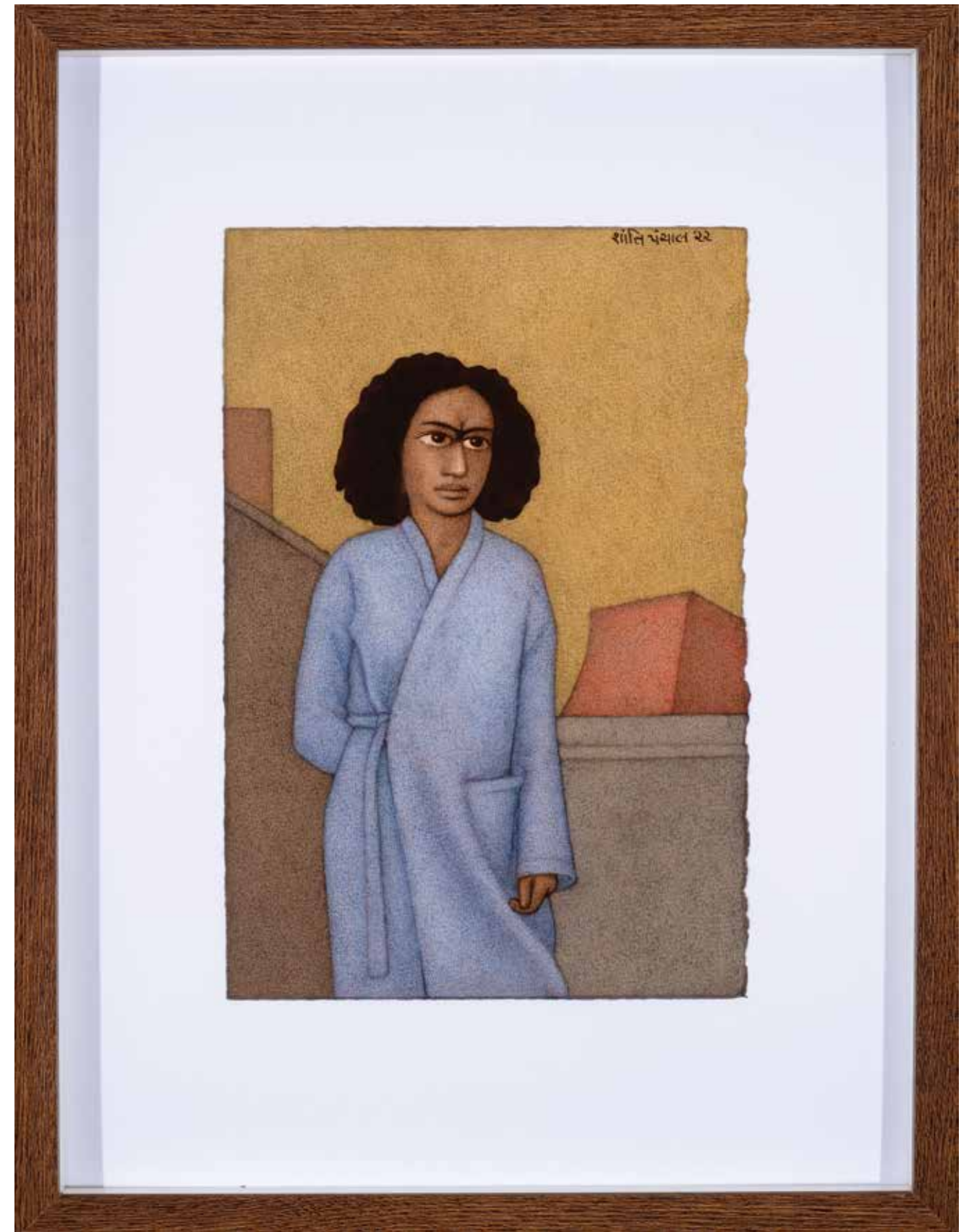


Seeking (study)
2022

Signed and dated in Devanagari upper right
Watercolour on paper

25.5 x 17 cm
10 x 6 3/4 in

Framed
42 x 32 cm
16 1/2 x 12 5/8 in

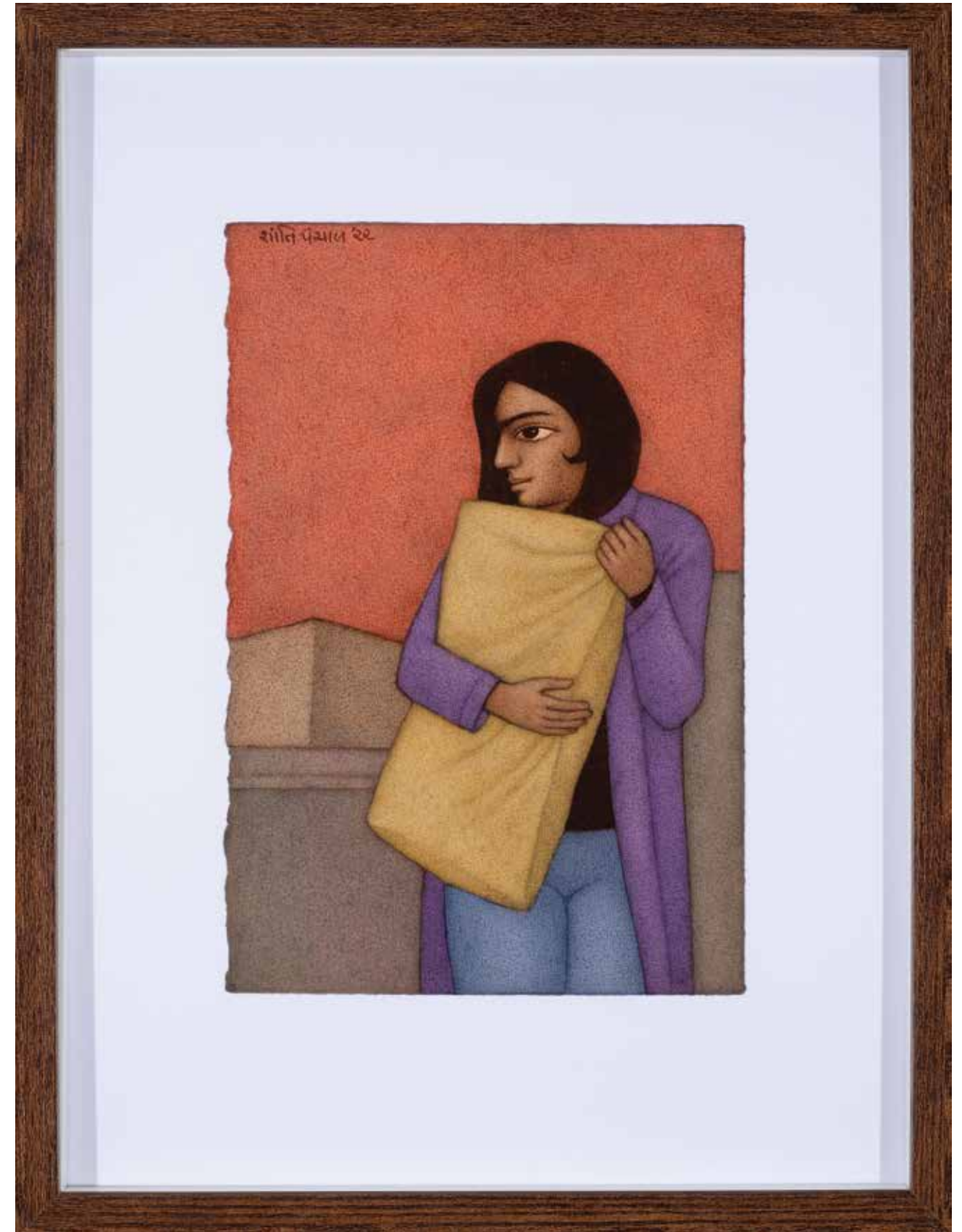


Untitled
2022

Signed and dated in Devanagari upper left
Watercolour on paper

25.5 x 17 cm
10 x 6 3/4 in

Framed
42 x 32 cm
16 1/2 x 12 5/8 in



Murals

Across the Barrier
1985

(Part of the Anti-Racism Mural, GLC)
Lowood Street, Shadwell, Tower
Hamlets

This was one of four anti-racism murals painted in 1984 commissioned by the Labour left Greater London Council (GLC). In 1984, the GLC's central Ethnic Minorities Unit initiated 'London Against Racism', a year-long publicity campaign in which the Council produced awareness-raising advertisements and events aimed at developing policy and informing the public about the forms of racism that Londoners from ethnic minorities encountered in their daily lives.

Black and Asian British artists had frequently struggled for recognition, with long-established arts institutions and funding bodies often failing to acknowledge the significance of their work and denying them opportunities to exhibit. This situation was challenged by the GLC which allocated a significant part of the GLC's overall arts budget specifically in support of projects by black and ethnic minority led arts organisations in London.

The GLC set an example by creating its own opportunities for black artists as part of the 'London Against Racism' year, commissioning visual artists from Afro-Caribbean and Asian communities to paint anti-racist murals in areas where black communities lived, namely Brixton, Tower Hamlets, Southall and Notting Hill.

The chosen artists for the different areas were Gavin Jantjes, Keith Piper, Shanti Panchal and Lubaina Himid, and each chose another black or Asian artist to work alongside them. Panchal's is the only one that remains, in Shadwell, East London.

Panchal's original sketch portrayed the distressing scene of a racially motivated attack that had occurred on the nearby Teviot Estate in the borough of Tower Hamlets. In the sketch, a gang of bald white men, perhaps skinheads, congregate outside a door, one holding a crowbar aloft. Inside this home, a Bengali family are gathered watching Margaret Thatcher on the television. They appear to have barricaded themselves into their room using a table, to defend themselves against the threat of racist violence outside. Some of their white neighbours appear to be condoning the violence, watching from a floor above, and some are, according to Panchal, signing an anti-Asian petition at their doorsteps. In the final mural design however, the gang of racist attackers were replaced by a suited white man, pointing accusingly towards the Bengali family home as their white neighbours sign a petition behind him. While this could be seen as a moderating gesture by the artists, it did not lessen the mural's portrayal of the suffering and isolation of families living under the threat of racist violence.



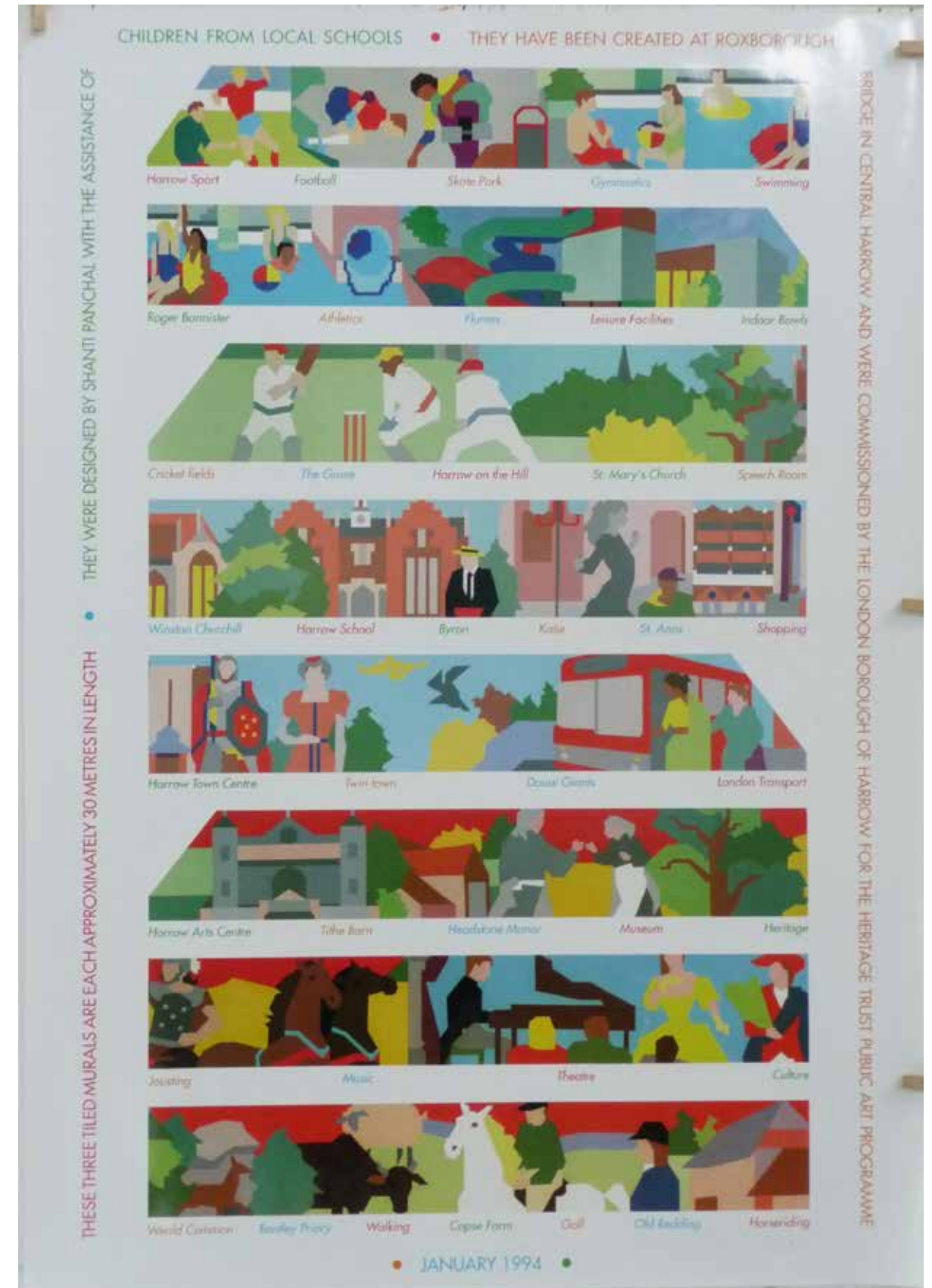
Across the Barrier
1985

(Part of the Anti-Racism Mural, GLC)
Lowood Street, Shadwell, Tower
Hamlets



Roxborough Bridge Mural, Harrow
1994

3 Tiled Murals
2.5 x 30 meters each



Roxborough Bridge Mural, Harrow
1994

3 Tiled Murals
2.5 x 30 meters each



Roxborough Bridge Mural, Harrow
1994

3 Tiled Murals
2.5 x 30 meters each



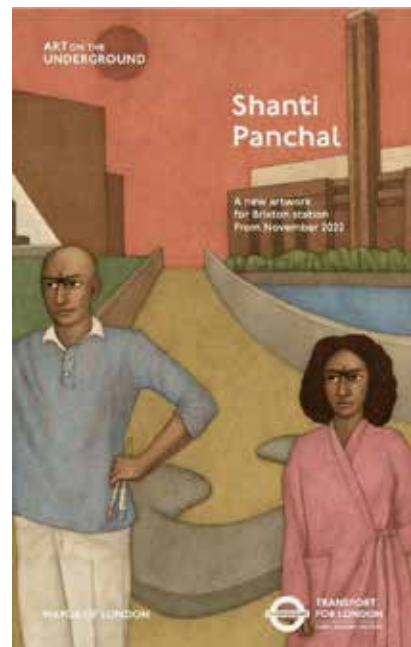
Endurance
Mural, Part of the Brixton Header Wall
2022

Brixton Underground station, London
Commissioned by: Art on the Underground
Photo: Thierry Bal

Endurance, a large-scale public commission at Brixton Underground station by Shanti Panchal was launched on 17 November 2022 and on view for one year. It was the sixth in a series of commissions at Brixton station. The programme invited artists to respond to the diverse narratives of the local murals painted in the 1980s, the rapid development of the area and the wider social and political history of mural making.

Endurance is a reproduction of a large-scale watercolour artwork in which Panchal has painted a community portrait that observes our continued resilience and interdependency. Shown in the image are three scenes of Londoners – the people include an artist, an NHS worker, a waiter, people at work and at leisure. In the background are buildings, statues and sections of open public space that draw on the Brixton neighbourhood and wider context of London. The architecture seen behind the figures includes the Black Cultural Archives, Brixton Windmill and Tate Modern. Present among the scenes are The African and Caribbean War Memorial and the Cherry Groce Memorial Pavilion in Windrush Square. These draw into the artwork monuments to places and people that we celebrate, that we have lost, that been taken from us, where we gather and build anew. Panchal's artwork for Brixton was produced over six months with layers of watercolour pigment worked into the paper almost like the process of a fresco mural.

“It has been an exciting experience, painting for six months on the Brixton mural, exploring Brixton’s history, art and culture. I wanted to reflect and celebrate the vibrant cultural life in Brixton and London. We have suffered a great deal past few years but the resilience and healing powers of people have always found a way to overcome adversities throughout the history. People and places in the mural tell us a story of each community within Brixton and London. I feel that we have endured difficult and hard times in the past, facing challenges of the present and looking forward to a bright future.”



Poster for the Brixton mural







Born Mesar (Gujarat), India
Studied Sir JJ School of Art, Bombay

- 1976-78 Fellowship Sir JJ School of Art, Bombay
- 1978-80 Taught Sophia College Polytechnic, Bombay
- 1978-80 Studied Byam Shaw School of Art, London (British Council Scholarship)
- 1994 Artist-in-residence, British Museum, London and Harris Museum, Preston
- 2000 Artist in Residence, Winsor & Newton Art Factory, London
- Invited to meet HRH Prince Charles at St James's Palace as a shortlisted artist for the W & N Millennium Art Award
- 2001 tv Interview with Richard Cork, a touring show opened at the Pitshanger Manor Gallery, London
- 2005 Invited to contribute in BBC series of 'Masterpieces of the East' with British Museum
- 2010 Curated a show 'Paintings by Five' at The MP Birla Millennium Art Gallery, London
- 2016 Invited as an Honorary Member at the Royal Society of British Artist RBA, London
- 2017 Invited as an Honorary Member at the Royal Watercolour Society RWS, Bankside Gallery, London
- Shortlisted for the 'Portrait Artist of the Year 2018' by Sky Television
- 2019 Shortlisted for the Jackson's Open Painting Prize
- 2020 BBC-1 News, reviewed our Co-Curated Online Exhibition, Midnight's Family: 70 Years of Indian Artists in Britain at Ben Uri Gallery, London
- 2021-22 Visiting Tutor to BA Fine Art, Goldsmiths College, London
- 2023 Invited to teach at the Royal Drawing School, London

Solo Exhibitions

- 1978 Jehangir Art Gallery, Mumbai
- 1980 Arts 38 Gallery, London
- 1983 October Gallery, London
- 1984 St Botolph's, Aldgate curated by the Whitechapel Art Gallery, London
- 1990 *Earthen Shades: Paintings by Shanti Panchal*, Arts Council funded touring exhibition, curated by Cartwright Hall, Bradford and Castlefield Gallery, Manchester, touring to:
Kirklees, Huddersfield Cleveland Gallery, Middlesborough
Oriel Gallery, Cardiff Towner Art Gallery, Eastbourne
Aspex Gallery, Portsmouth Newlyn Oriel Gallery, Penzance
Third Eye, Glasgow Castle Museum & Art Gallery, Nottingham

- 1991 Square Gallery, London
- 1992 Royal Festival Hall, The South Bank Centre, London
- 1993 Museum of Modern Art, Oxford
- 1998 *Shanti Panchal: The Windows of the Soul*, Angel Row Gallery, Nottingham and Midlands Art Centre, Birmingham
- 1999 Chappel Galleries, Chappel, Essex
- Shanti Panchal: Private Myths*, Pitshanger Manor Gallery, London touring to Cartwright Hall, Bradford, Blackburn Museum and Art Galleries, Blackburn and Herbert Art Gallery and Museum, Coventry.
- 2001 Berni Gallery, Jersey Art Centre, Jersey, Channel Islands.
- 2002 *Shanti Panchal: A Personal Journey*, The British Council, touring to Jehangir Art Gallery and Cymroza Art Gallery, Mumbai, curated by Usha Mirchandani and Phiroza Godrej.
- 2007 *Shanti Panchal: In the Mind's eye*, Chelmsford Museum, Chelmsford, Essex.
- 2011 *Shanti Panchal*: curated by Oliver and Ann Mannion, The Bossanyi Studio, (part of Hillingdon open studios). Pinner
- 2013 *Shanti Panchal: Paintings of Exile and Home*, Piano Nobile Gallery, Holland Park, London
- Recent paintings by Shanti Panchal*, Hayletts Gallery, Maldon, Essex
- 2014 *Paintings by Shanti Panchal*, The Gallery at HAC, Harrow, London
- 2016 *A Way of Watercolour by Shanti Panchal*, Hayletts Gallery, Maldon, Essex
- 2016-17 *Shanti Panchal: Ragas of the Dawn*, Kings Place/ Piano Nobile, London
- 2019 *Shanti Panchal: In Colour and Shades*, Hayletts Gallery, Maldon, Essex
- 2020 *Shanti Panchal: A Personal Language of Painting 2007-2018*, Online Exhibition at Ben Uri Gallery, London
- 2023 *Shanti Panchal: Drawing on MindScape* at Katie Lindsay Gallery, Killyleagh, Belfast, Northern Ireland.

Group Exhibitions

- 1980 *Grand Prix International D'Art Contemporain*, Monte Carlo, Monaco
- 1982 *Between Two Worlds*, Barbican Gallery, London.
- Gallerie Nina Dausset, Paris
- 1982-87 *Whitechapel Open*, Whitechapel Art Gallery, London
- 1983 *Contemporary British Watercolours*, Bankside Gallery, London
- 1985-87 *JP Portrait Award Exhibition*, National Portrait Gallery, London
- 1987 *On a Plate*, Serpentine Gallery, London
- 1987-89 *John Moores Painting Prize 15 and 16*, Walker Art Gallery, Liverpool
- 1988 *Gujarati Indian Artists*, Leicester Museum and Art Gallery, Leicester
- 1988-90 The Contemporary Art Society, Smith Galleries, London
- 1989 *On Commission: The Artistic Records Committee 1972-89*, Imperial War Museum, London
- Figuratively Speaking*, The Bankside Gallery, London
- 1989-90 *The Tree of Life: New images of an ancient symbol*, Cornerhouse Manchester, curated by the South Bank Centre and tour
- 1990-91 *The South Bank Picture Show*, Royal Festival Hall, London
- 1991 BP Portrait Award exhibition, National Portrait Gallery, London
- 1993 *Innocence and Experience: Images of children in British art from 1600 to the present*, curated by Manchester City Art Gallery, Manchester and tour
- Discerning Eye*, invited by the Judge Stephen Tumim, The Mall Galleries, London
- Cadences of the Heart: Works from South Asia in British Collections*, Mead Gallery, Coventry
- 1995-96 *Splash: Contemporary watercolour painting*, curated by Walsall Museum and Art Gallery and tour
- 1996 *Talking Pictures*, Castle Museum and Art Gallery, Nottingham
- Under Anden Himmel: International Triennale*, Copenhagen,

1997 *The Judge Hangs: a personal selection by Sir Stephen Tumim*, Michael Parkin Gallery, London

1999 Watercolour C21, Bankside Gallery, London
Chichester Open Art Exhibition, Edes House, Chichester

2000 W & N World-wide millennium painting competition, London, Brussels, Stockholm and New York
An Exemplary Life, Bury St Edmunds Art Gallery, Suffolk
Cultural Ties, Jariwala/Westzone Gallery, London

2001 Royal Academy Summer Exhibition, London
The Singer & Friedlander / Sunday Times Watercolour Competition, London, Leeds, Manchester and Birmingham

2002 *Intimacy*, The Lowry, Manchester.

2003 *Shantipath*, Tao Art Gallery, Worli, Mumbai, India.

2004 *Anticipations*, Fine Art Resource, Jehangir Art Gallery and The Museum Gallery, Mumbai, India.

2005 *Faith*, Castle Museum, Nottingham
Lynn Painter-Stainers Prize first open exhibition, London.

2006-8 Royal Society of Portrait Painters, Mall Galleries, London and Manchester
Royal Academy Summer Exhibition, London
Indian Images, Art Pilgrim, London

2007 *Rigard and Ritual* (two persons show) Ben Uri Gallery,
The London Jewish Museum of Art, curated by Rachel Dickson & Julia Weiner, touring to

2008 CCI Space (university Gallery launch) Portsmouth.

2008-9 Royal Academy Summer Exhibition, London
Ananya, an overview of contemporary art, Visual Arts Gallery and Habitat Centre, New Delhi, India

2008-9 rws/ Sunday Times watercolour competition, Bankside Gallery, London and touring
Anglo-Indian Express, a group show, Grosvenor Gallery, London

2010 *Portrait Prize Winners*, A Gallery, Wimbledon, London, curated by Beatriz Hernandez

2009-10 *At the Edge*, British Art 1950-2000, organised by and touring to Touchstone Rochdale, Harris Museum & Art Gallery, Preston, Gallery Oldham and Bolton Museum & Art Gallery

2010 *Watercolour in Britain*, curated by the Tate Britain, touring to Castle Museum Norwich, Millenium Gallery Sheffield, Laing Art Gallery Newcastle

2010 Group Exhibition, KIAF, Korea International Art Fair, SumeriaLunn/Hanmi Gallery, Seoul

2010 The New English Art Club, Open Exhibition, Mall Galleries, London

2010-11 *Light, Passion & Darkness*, presented by Touchstones Rochdale and touring to Gallery Oldham and Blackburn Museum and Art Gallery

2010-12 The Sunday Times watercolour Competition, Mall Galleries, London

2011 National Open Art Competition, Minerva Theatre, Chichester, West Sussex

2011-12 Royal Society of Portrait Painters, Mall Galleries, London

2011-13 Ruth Borchard Self-Portrait Competition & Exhibition, Kings Place Gallery, London and touring to University Gallery, Newcastle

2012 rws Open Exhibition, Bankside Gallery, London

2012 The Sunday Times watercolour competition, London and the Lightbox Gallery, Woking, Surrey.

2012-16 The Threadneedle Prize exhibition, Mall Galleries, London

2013 Royal Academy Summer Exhibition, London

2013-17 Self and Royal Society of Portrait Painters, Mall Galleries, London

2013-14 *Catalyst: Contemporary Art and War*, Imperial War Museum North, Manchester

2015 Ruth Borchard Self-Portrait Competition & Exhibition, Kings Place Gallery, London and touring to Pallant House Gallery, Chichester.

2015-21 Royal Academy Summer Exhibition, London

2016 Ruth Borchard Collection: *The Next Generation*, Self-Portraiture in the 21st Century, Piano Nobile/Kings Place, London

2016 100 for 100: Ben Uri Past Present Future, Christies, London

2016-17 Lynn Painter-Stainers Prize Exhibition, Mall Galleries, London
RBA member exhibition at The Russell Gallery, London
Autumn Collections, Chapel Galleries, Colchester, Essex

2017-18 The Past is Now: Birmingham and the British Empire, Birmingham Museum and Art Gallery

2018 John Moores Painting Prize 60, Walker Art Gallery, Liverpool

2019 In the Studio and The Art of Travel Exhibition, Bankside Gallery, London
Selected RBA Members at Thomson's Gallery, Aldeburgh, Suffolk
The John Ruskin Prize Exhibition, Holden Gallery, Manchester

2020 The Figurative Art Fair, Online Exhibition (during Lockdown) by Member artists from FBA, Mall Galleries,
Midnight's Family: 70 Years of Indian Artists in Britain, Co-Curated, Online Exhibition at Ben Uri Gallery, London

2020-21 Royal Society of British Artists annual Exhibition, Mall Galleries, London

2021 Out of the Blue, Gallery East, Woodbridge, Suffolk
Now and Then, RWS Bankside Gallery, London
Winter- Portrait and Figure in Art and Group Exhibition, Chapel Galleries, Colchester

2021-22 New English Art Club, Mall Galleries, London

2022 Portrait Artist of the Year Exhibition, curated by Kathleen Soriano at Compton Verney Warwickshire
Me, Myself, I curated by Tessa Jackson at RWA Bristol

2022-23 Tiny Traces, Foundling Museum, London Sep-Feb
Unselfish Selfie, The Atkinsons, Southport Oct-March

Awards

1974 Bombay Art Society, Bombay

1976 Maharashtra State Art Exhibition, Bombay

1983 Chris Beetles Award, rsw Bankside Gallery, London

1984 First Prize, Royal Overseas League, London

1987 John Moores Painting Prize 15, Walker Art Gallery, Liverpool

1989 First Prize, London Paperworks, Square Gallery, London

1990 South Bank Picture Show, Royal Festival Hall, London

1991 BP Portrait Award, National Portrait Gallery, London
South Bank Picture Show, Royal Festival Hall, London

1999 First Prize, Chichester Open Art Exhibition, Edes House, Chichester

2000 The Year of the Artists Award, London Arts, London

2001 First Prize, The Singer & Friedlander/ Sunday Times watercolour competition, London
Shortlisted artist for the Financial Times/ Arts & Business Awards, London

2002 Nominated and shortlisted Artist for the Guild of British Asian Awards, London

2003 Nominated artist for the Asian Achievers Awards, UK
The British Council Award (to exhibit work in India)

2010 The Artist Prize, rws Open Exhibition, Bankside Gallery, London

2012 Second Prize, The Sunday Times watercolour competition, London

2015 Ruth Borchard Self-Portrait Prize, Kings Place/Piano Nobile, London

2016 Eastern Eye Award for Arts, RFH, Southbank Centre, London

2018 John Moores Painting Prize 60, Walker Art Gallery, Liverpool

2019 The John Ruskin Prize (Second), Holden Gallery, Manchester

2022 The Bowyer Drawing Prize at NEAC, Mall Galleries, London

Commissions

1985 Public Art (40 x 30 Ft. Mural) in Shadwell, Greater London Council, London.

1989 National Garden Festival, City Museum and Art Gallery, Stoke-on-Trent.
 Homerton Hospital, Whitechapel Art Gallery and Public Art Trust
 Imperial War Museum, London.
 1994 Public Art (3 Tiled Murals 2.5 x 30 meters each) in Town Centre,
 London Borough of Harrow
 1996 H. Goldie and Co Ltd for De Beers, London.
 Co-op Society CWS, Manchester
 1997 Commissioned artist for two stained glass windows, London
 2006 'Padabhishek' painting commission, B. Arunkumar / Rosyblue, Mumbai
 2022 Painting a Mural commission for Brixton Station by Art on the Underground,
 TfL Transport for London.

Public & Corporate Collections

Arthur Anderson Collection, London	H. Goldie and Co Ltd, London
Arts Council Collection	Homerton Hospital, Hackney, London
B Arunkumar / Rosyblue, Mumbai	Imperial War Museum, London
Birmingham Museum and Art Gallery, Birmingham	Inder Pasricha Fine Art
Blackburn Museum & Art Galleries, Blackburn	Lalit Kala Academy, Ahmedabad
British Museum, London	Leicestershire Museums, Arts and Records service, Leicester
Cartwright Hall, Bradford	Meghraj Bank, London
Castle Museum and Art Gallery, Nottingham	Meghraj Group, Jersey
Coopers and Lybrand Collection, London	Potteries Museum & Art Gallery, Stoke-On-Trent
Co-op Society cws, Manchester	Ruth Borchard Self-Portrait Collection, London
Cymroza Art Gallery, Bombay	Singer & Friedlander Group plc, London
De Beers, London	Victoria & Albert Museum, London
Harris Museum and Art Gallery, Preston	Walker Art Gallery, Liverpool
Harrow Education Authority, Harrow	Walsall Museum and Art Gallery, Walsall
	Winsor & Newton Art Factory, Harrow

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1980 Max Wykes-Joyce, *Shanti Panchal: Arts 38 Gallery*, Arts Review, July 4
 1981 Richard Cork, *Art on View: Indian diversity*, Evening Standard, April 15
 1983 Mary Rose Beaumont, *The Whitechapel Open Exhibition*, Arts Review, April 1
 Peterborough, *London Day by Day: Mystery Prize*, The Daily Telegraph, London July 15
 1986 William Packer, *East End's local brew*, Financial Times, January 28
 1987 Stephen Games, *Not just a pretty face: Bringing water to a dry ground: Shanti Panchal*,
 The Independent, May 27
 1988 Jenni Lomax and Nima Smith, *Earthen Shades: Paintings by Shanti Panchal*,
 catalogue essays, Cartwright Hall, Bradford and Castlefield Gallery, Manchester
 Susan Morris, *Shanti Panchal*, Arts Review, London, July 1
 1989 John Russell Taylor, *The Show's the thing*, The Times, London, July 11
 Marina Warner, *The Tree of Life: New Images of an ancient Symbole*, catalogue,
 South Bank Centre ISBN 1 85332 044 7
 Frank Ruhmund, *Earthen Shades: Shanti Panchal*, Arts Review, November
 Sarah Kent, *Back for Moores*, Time Out 20/20 magazine Issue No. 8, November
 1990 Philip Vann, *Portrait of the Artist: Shanti Panchal*, The Artist's and Illustrator's Magazine
 (cover page) Issue 43, April,
 Kaveri Ponnappa, *Indian Images: the Paintings of Shanti Panchal*,
 Swagat-1A Magazine, September
 Angela Summerfield, *Shared experience: Shanti Panchal*, interview, overseas ROSL

Quarterly Journal, Sept–Nov.
 1991 Kaveri Ponnappa, *Besriding two cultures: Shanti Panchal*, The Times of India Saturday
 Review, Bombay, April 6
 Tim Hilton, *Choice: Shanti Panchal*, The Guardian, London, November 23
 1992 Marina Warner, catalogue essay, *Shanti Panchal*, Royal Festival Hall, South Bank Centre, London.
 Sarah Kent, *Art Preview: Shanti Panchal*, Time Out, July 29
 Sara Holdsworth, catalogue, *Innocence and Experience: images of children in British Art from 1600 to
 present*, Manchester City Art Galleries ISBN 0 901673 00 5
 Philip Vann, *Seeing beyond the frame*, RA Magazine, Preview No. 35, Summer, and
Timeless Art: Shanti Panchal, Interview, Resurgence Magazine No. 153, July–August
 John Russell Taylor, *On an Indian painter who works in Britain*, The Times, London, August 5
 David Lee, *Viewpoints: Shanti Panchal*, Art Review, Vol XLIV August
 1993 Sister Wendy Beckett, *The Gaze of Love: Mediations on Art*, Marshall Pickering book
 (page 72-73) Harper Collins Publication, London ISBN 0 551 02810 6
 Nima Smith, catalogue, *Candences of the Heart : works from South Asia in British Collections*,
 Mead Gallery, Coventry
 Mark W L Scott, *Editor's Choice: Discerning Eye, Shanti Panchal*, Watercolours, Drawings and
 Prints Magazine Vol 8 No 1.
 1995 Sian Morgan, *Shanti Panchal*, Art & Craft Magazine, November
 1996 Sir Stephen Tumim, *My Cultural Life*, The Guardian, London, September 13
 1997 The Times Diary, *People-Party on: The week ahead*, Saturday Directory,
 The Times, London, March 29
 1998 Philip Vann, *Previews: Shanti Panchal*, Galleries, Vol xv No. 12, May 1998, ISBN 0265 75 11
 Balraj Khanna and Aziz Kurtha, *art of Modern India*, Thames and Hudson (page 101)
 London, ISBN 0-500-23755-7
 Robin Dutt, *Focus On: Shanti Panchal*, Artists and Illustrators Magazine, Issue 141, June
 Richard Cork, catalogue essay, *Shanti Panchal: The Windows of the Soul*,
 Angel Row Gallery, Nottingham
 1999 Terry Grimley, *Drawing on two Culture Scenes*, Birmingham Post, January
 John Russell Taylor, *The Big Show: Windows of the Soul*, The Times, Metro (page 42),
 London, Feb 13
 Samira Seth, *Interview: A Double Life*, Art India, The Contemporary Art Magazine
 Vol. 4, Issue 2, Apr-Jun
 2000 Andrew Lambirth, catalogue essay, *An Exemplary Life*, Bury St Edmunds Art Gallery, Suffolk
 Norbert Lynton, catalogue essay, *Shanti Panchal: Private Myths*, Pitshanger Manor
 Gallery, London.
 Kapil Jariwala, *Introduction, Cultural Ties*, Westzone Publishing Ltd (page 128-9)
 London ISBN 1 903391 08 3
 2001 Rich Jevons, *Preview: Private Myths*, The Leeds Guide, Leeds, January (page 31)
 Mick Rooney RA, Gallery VII, Royal Academy Illustrated, Summer Exhibition
 (page 104-114) London
 Frank Whitford, *Different strokes*, The Sunday Times, Culture (page 6) London
 Martin Gayford, *Introductory Essay, BP Portrait Award 1990-2001*,
 National Portrait Gallery (page 19) London ISBN 1 85514 328 3
 Tracey Murkett, *Inside Shanti Panchal's Studio*, an interview, Artist & Illustrators magazine,
 issue 183, December
 2002 Sharmila Sagara, *Profile: Shanti Panchal*, the Times of India Ahmedabad, March 17.
Two Distanced Figures for Blackburn Museum and Art Gallery, National Art Collections Fund,
 2002 Review
 2003 Laura Gascoigne, *Panchal's latest exhibition*, The Spectator, London, June and

Sight Specific, Shanti Panchal/ M.P. Birla Art Gallery, What's On in London magazine, June 25 – July 2

Priya Singh, *Beyond the Conventional, a conversation with Shanti Panchal*, The Asian Journey, Asian Voice, London

Heather Wells, *The stillness of being, Faith and the Artist*, Initiative, issue 9, Summer.

Deborah Swellow, *Shanti Panchal: An Introduction* and Kamala Kapoor, *On Shanti Panchal*, catalogue asseys, *Shanti Panchal: A Personal Journey*, The British Council, Jehangir Art Gallery and Cymroza Art Gallery, Mumbai.

The Art of Shanti Panchal, Connecting magazine, British Council, Mumbai (cover page and page 11) October

Kanu Nayak, *On Art of Shanti Panchal*, Mumbai Samachar, Mumbai

Philip Vann, interview, *Shanti Panchal: Timeless Art*, Images of Earth & Spirit, published by Green Books Ltd. UK.,

A Resurgence art anthology, edited by John Lane and Satish Kumar.

ISBN 1 903998 29 8 (page 34)

2004 Ranjit Hoskote, *Introduction, Anticipations, Fine Art Resource*, Jehangir Art Gallery and The Museum Gallery, Mumbai

2004/5 Richard Davey, *Catalogue Interview, Shanti Panchal, Faith*, Castle Museum, Nottingham ISBN 0 905634 70 5

2005 Dhruvi Shah, *Shanti Panchal at Christies Auction*, Harrow Observer, London October 13

2006 Sushma Bahl, catalogue, *Indian Images*, Art Pilgrim, London, November

Amit Roy, *Eye on England: Riots of Colours*, The Telegraph, Calcutta and *Panchal's Paintings*, Mid-Day news, Mumbai, Sunday 24 December

2007 Philip Vann, *Shanti Panchal*, Galleries, volume xxiv No. 8, January 07 Issue 284, ISSN 0265-7511

Andrew Lambirth, *Luminous Serenity*, Shanti Panchal: In the Mind's eye, Chelmsford Museum, The Spectator, 13 Jan.

Richard Davey, *A Contemplative eye on everyday things*, Shanti Panchal: In the Mind's eye, Chelmsford Museum, CHURCHTIMES No 7507, London, 26 January

Nicholas Usherwood, catalogue essay, *Rigard and Ritual*, Ben Uri Gallery, The London Jewish Museum of Art, April. ISBN: 978-0-900157-05-9

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2008 Sushma Bahl, catalogue, *Ananya*, an overview of contemporary art, Visual Arts Gallery and Habitat Centre, New Delhi, India.

2011 Oliver Lange, Shanti Panchal in conversation, *Watercolour with Impact*, The Artist magazine, London, February ISSN 0004-3877 Vol.126 No.2 Issue 959 (pages 18-21)

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Philip Vann, *An Amazing Depth*, Profile/London, Art Journal, Mumbai, India, Volume 3, Issue 1 & 11 (page 73-74)

2012 Hugh Pearman, *Pleasures of a broad palette*, The Sunday Times, Culture (page 12) London

2013 Andrew Lambirth, *Shanti Panchal: Paintings of Exile and Home*, The Spectator, 25 May, ISSN 0038-6952

Philip Vann, *Shanti Panchal: Paintings of Exile and Home*, Piano Nobile, Galleries, May, Issue 358 ISSN 0265-511

Rani Singh, *Shanti Panchal: A Renowned Painter Tackling Serious Issues*, Asian Voice 22 June, VOL 42, Issue 8

2014 Ian Proctor, *Award-winner's 'home' exhibition*, Harrow Observer, News, May 29 (page 24)

2014-5 Amie Mulderrig, *Dreaming in Watercolour*, Asian Inspired Magazine, London (Page 47)

2015 Amit Roy, *Portrait of an Award Winner*, Eastern Eye, 31 July

Jackie Wullschlager, *Critics' Choice*, Ruth Borchard Self-Portrait Prize 2015, FT Weekend, 1 August

Robin Blake, *Gems*, Financial Times, 27 August

2016 John Evans, *Panchal's dawn chorus of colour*, Islington Tribune

Jackie Wullschlager, *Critics' choice, Shanti Panchal: Ragas of the Dawn*, FT Weekend, 22/23 October

Sunil Khilnani, *Incarnations* : BBC Radio 4, Penguin Random House UK, ISBN:978-0-241-20822-9 (Page 12)

2017 Contemporary & Post War British Art Sale, Catalogue, Gainsborough's House, Sudbury, 20 Oct

2018 Amit Roy, *Summer Joy of Art Made* Now Eastern Eye, Issue 1460/15 June

John Moores Painting Prize Liverpool 60, Catalogue, July-November, ISBN:978-1-902700-60-1

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Shanti Panchal

Endurance

10 May – 2 June 2024

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