

Primal Connections

SCULPTURES BY

G REGHU





“I have engaged in a dialogue with a lump of clay as it sits in front of me, and the human figures are an unconscious signature that builds through my fingers in an intuitive manner.”

— G Reghu

Primal Connections



In *Primal Connections*, we showcase sculptures by G. Reghu which stay with the meeting of hand and earth. His figures, whether crafted in stoneware ceramic, or bronze, emerge from a quiet conversation between matter and memory. Rooted in over four decades of practice, Reghu's works inhabit a realm where emotion, touch, and simplicity converge. "With more than 40 years of experience behind him, G. Reghu stands as one of India's finest ceramic sculptors and stoneware disciples," says **Uma Nair, Art Historian**.

Born in Kilimanoor, Kerala, Reghu lost his father at the age of four, and lived with his mother and family who were unable to meet all financial needs. His early years were shaped by the generosity of architect **Laurie Baker** and his wife, who were his guardians and encouraged his young creative impulse. He spent a large part of his time with tribal people and was able to connect to their uncomplicated and easy lifestyle, one with nature. Later, he drew inspiration for his art from the tribal traditions of Bastar and Wayanad; the practice of building up through clay coils and flat slabs.

"He was invited to study and practice at Bharat Bhavan, Bhopal (1987-92). The mentorship of **J. Swaminathan** and the presence of artworks of modern masters such as **M. F. Husain** and **Raza** who were working there at the time — proved transformative," as Uma Nair observes. The first scholarship ever given by Bharat Bhavan, Bhopal was awarded to G Reghu. He also received the Senior fellowship from HRD Department, Govt. of India at a later stage.

His first exhibition at Jehangir Art Gallery was sponsored by **Keku Gandhi** and **Alqazi**. His exhibition in Ahmedabad was sponsored by **Balakrishna Doshi** and **Urmila Kanoria** of Kanoria Art Centre. The Director of Art Heritage, **Tariq Allana** has till date supported and exhibited his work.

Reghu's sculptures reveal a world of "soft, simple folk who live by the humility of their own existence." Quirky and whimsical — they exude a timeless stillness, and their form bears the warmth of the artist's lived experience. His art eschews ornamentation and excess, distilling life into a gesture of self confidence, resilience, and connection with the natural realm.

In Reghu's hands, clay is both a material and a metaphor as Uma Nair writes, "He treats the body in Space and Time — as the intermediary between the immaterial and material world."

Each sculpture carries the traces of a slow process. Reghu builds up his sculpture in clay and then fires them in his wooden kiln at high temperatures between 1250-1280 degrees centigrade. Thereafter he does not use a finishing technique.

"My works have long been the result of that ash and the gradient of firing," Reghu says. "The smoke adds its own texture — I don't use chemicals when I fire my stoneware, only natural oxides. The finish is a natural patina."

Reghu's heads and figures are often compared to those of Brancusi and Himmat Shah.

"Majestic in their bearing, classical in line and form," writes Uma Nair, "they reflect the glowing skin and radiant expression of sentient beings — creations of the pure, undiluted human spirit."

The works in *Primal Connections* evoke not only the tactile intimacy of clay but also the deeper kinship between human beings and their earth; the body and its environs. His solitary figures, though seemingly still, vibrate with inner life — beings of memory, soil, and spirit.

For Reghu, art is an act of devotion, "I believe that work is my God."

— Team Time and Space



Ceramic
34" x 15" x 12"



Ceramic
28" x 13" x 9"



Ceramic
From 14" to 20"

“There’s a playful, childlike quality in his work, yet it resonates with familiar elements that connect with everyone....I’ve followed his work for decades, from exhibitions in Gallery Chemould in Mumbai to various venues across India and abroad. His pieces are easily recognizable in a crowd. It is challenging for artists to make lifesized sculptures in ceramics but it is something he’s mastered over the years.”

- Bose Krishnamachari
Painter and Curator



Ceramic
24" x 23" x 12"



Ceramic
25" x 19" x 18"



Ceramic
7" x 14" x 5"



Ceramic
18.5" x 6.5" x 6.5" (R)
13.5" x 8" x 5" (L)



Ceramic
13" x 8.5" x 4.5" each

Ceramic
13" x 15" x 5"



Ceramic
8.5" x 19" x 16"



Ceramic
10" x 5" x 4"

I explore human vulnerability,innocence,and our bond with nature through gentle abstraction and figurative forms.Each sculptureis a quiet story;a reflection of indigenous wisdom and the timeless rhythms of village life.

- G Reghu in conversation with 'Our Bangalore Weekly'

Ceramic
8"x12"x3"





Ceramic Masks
Varied sizes
Approx 12" each



Ceramic
43" x 20" x 15" (R)
42" x 20" x 16" (L) (WIP)



Ceramic(each)
10" x 6" x 5"



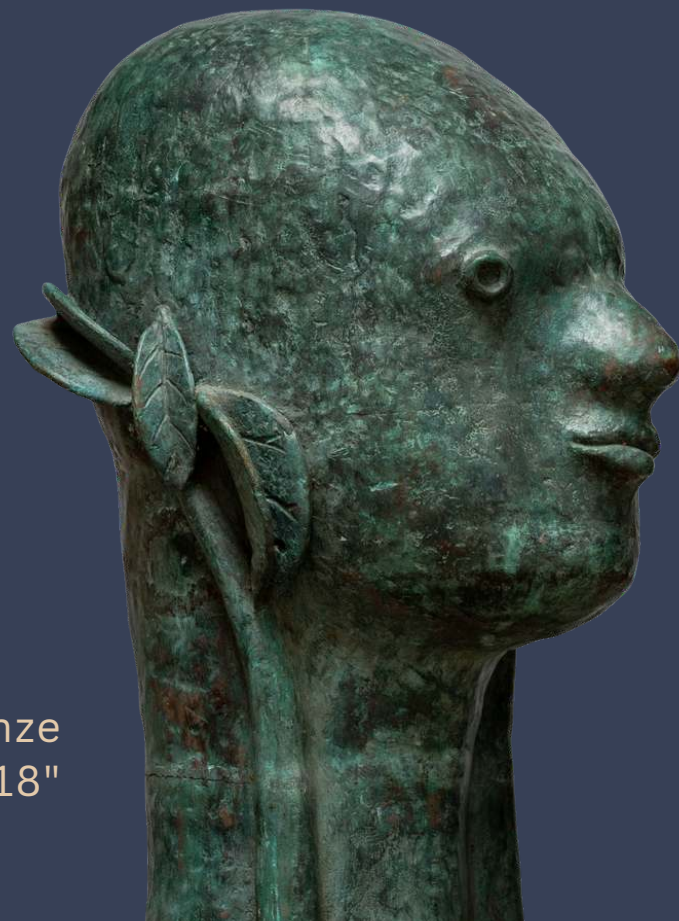
Ceramic)
12" x 6" x 5"(L)
14"x7"x5"(R)



Ceramic
14" x 7" x 6"

“It is Reghu’s unique family of human figures and heads that most immediately characterizes his work. Although for the most part small or medium in scale, his human forms have an arresting as well as remarkable presence. Strong, and deeply expressive, eyes wide open gazing at the world.”

- Uma Nair
Art Historian



Bronze
28" x 19" x 18"

Ceramic
33" x 12" x 10"

Work in progress





Ceramic
30" x 12" x 26"

Work in progress



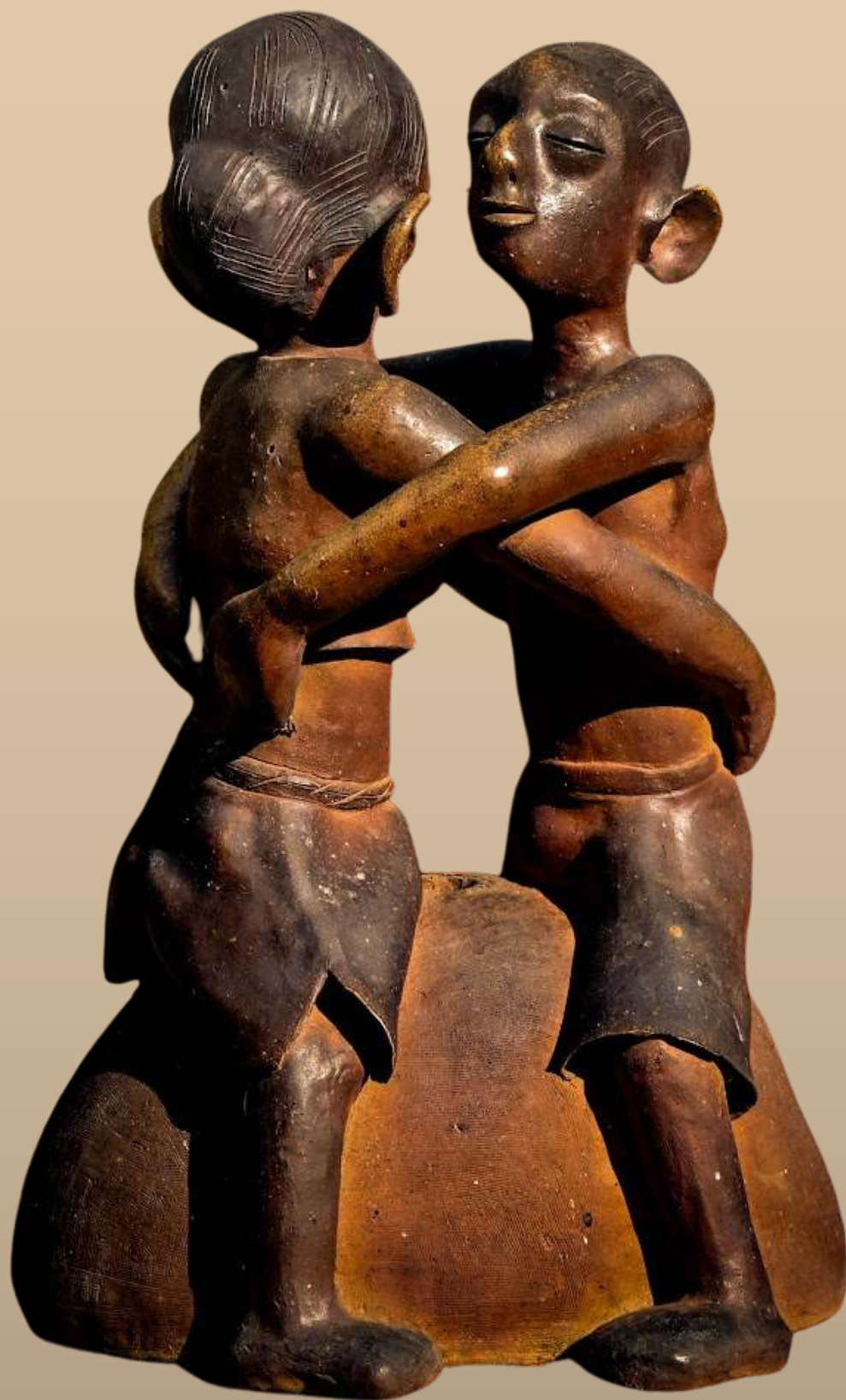
Ceramic
27" x 14" x 8"

Ceramic
27" x 13" x 10"





Ceramic
21" x 10" x 8.5"



Ceramic
19" x 11.5" x 8.5"

His artistic journey was profoundly shaped by his agricultural background and the philosophies of Mahatma Gandhi...His work came to be recognised as a contemporary and essential component of India's overall artistic conversation and identity... Aesthetically, his work has a primordial and rustic appeal, featuring muted organic colours and a matte finish that firmly connects his art to his rural Indian roots.

Reghu has received notable distinctions, including the Award of the Fourth Contemporary Indian Art Biennale and the Bombay Art Society Award.

- Suresh Jayaram
Art Historian, '1Shanthiroad Studio'



Bronze
21"x16"x12"

A ceramic sculpture of two stylized human figures. The figure on the left is a man with a large, rounded head, a prominent nose, and a small, pointed ear. He is shirtless and wears a simple, light-colored loincloth. The figure on the right is a woman with a similar large head, wearing a dark, textured headband or hat. She is also shirtless and wears a light-colored loincloth with dark spots. She holds a large, rectangular object, possibly a bag or a book, with two red circular details. Both figures have a weathered, brownish-gold patina. They are standing on a dark, textured base. The background is dark and out of focus, with some green foliage visible in the upper left.

Ceramic
19" x 25" x 13"



Ceramic
27" x 24" x 12"



Bronze
30" x 24" x 17"



Bronze
33" x 17" x 13"



Bronze
30" x 40" x 20"



Bronze
28" x 15" x 9"



G REGHU

Education

- BFA (sculpture), College of Fine Arts, Trivandram, Kerala

Solo Exhibitions

- 2025 – Touchable Emotions, Art Magnum, New Delhi
- 2024 – Reghu: Sculptures in Ceramic Stoneware, Arthshila Santiniketan
- 2019 – Jehangir Art Gallery, Mumbai
- 2017 – Art Heritage, Triveni Kala Sangam, New Delhi
- 2015 – Red Earth Art Gallery, Vadodara
- 2013 – Sumukha Art Gallery, Bangalore
- 2013 – Visual Arts Gallery, New Delhi
- 2012 – The Seagull Foundation for the Arts, Calcutta
- 2009 – Sumukha Art Gallery, Chennai
- 2008 – Time & Space, Bangalore
- 2007 – Arushi Arts, New Delhi
- 2006 – The Seagull Foundation for the Arts, Calcutta
- 2006 – Crimson Art Resource, Bangalore
- 2004 – Sumukha Art Gallery, Bangalore
- 2001 – Jehangir Art Gallery, Mumbai
- 1999–2000 – Sakshi Art Gallery & Cinnamon, Bangalore
- 1999 – Apparao Art Gallery, Chennai
- 1998 – Jehangir Art Gallery, Mumbai
- 1997 – Gallery Chemould, Mumbai
- 1997 – Sakshi Art Gallery, Bangalore
- 1996 – Art Heritage, Triveni Kala Sangam, New Delhi
- 1995–1996 – Jehangir Art Gallery, Mumbai
- 1995 – Sakshi Art Gallery, Bangalore
- 1994 – Aakansha Trust, Kanoria Centre for Arts, Ahmedabad
- 1993 – Jehangir Art Gallery, Mumbai
- 1992 – Gallery Chemould, Mumbai
- 1991 – Kalayatra, Sista's Gallery, Bangalore
- 1989 – Gallery Chemould, Mumbai
- 1988 – Jehangir Art Gallery, Mumbai

Group Exhibitions

- 2025 – Art Mumbai, Art Magnum
- 2025 – The Art of India, Delhi
- 2024 – Pause & Reflect, Art Magnum
- 2024 – City Lines, Art Heritage
- 2024 – Eight works from the Earth, Art Heritage
- 2023 – Illuminations, Art Heritage
- 2013 – Shaping Clay – India Habitat Centre, New Delhi
- 2002 – India Art Fair, Booth E2
- 2005 – Crimson Art Resource, Bangalore
- 2005 – Anant Art Gallery, New Delhi
- 1996 – Images Art Gallery, Bangalore
- 1996 – Lakeeren Art Gallery, Mumbai
- 1996 – Vadehra Art Gallery, New Delhi
- 1988 – Roopankar Museum of Fine Arts, Bharat Bhavan, Bhopal

Awards and Recognition

- Senior Fellowship, HRD Department of Govt. Of India
- Scholarship by Bharath Bhavan, Bhopal
- Fourth Contemporary Indian Art Biennial at Bharat Bhavan (1987 & 1988)
- Bombay Art Society Award, Mumbai (1998)





GALLERY TIME AND SPACE

Time and Space started as an experimental venture that sought to understand and appreciate the esoteric and dynamic ethos of contemporary art and to encourage people to participate in its magical world. Through successive solo and group shows the gallery has grown to be a significant gallery of Bangalore.

The arts are relevant to the times and a means of interpreting the inner and outer worlds. They also reveal the collective consciousness and act as instruments of awareness. They play a role in the growth process and in extending the paradigms of consciousness to new and untried realms.

Art galleries are therefore the hub and nucleus of cultural activity and the avant-garde for promoting the finest and most authentic works of art. In the collective effort of artists, galleries, and patrons of art, Time and Space works towards synthesis and synergy.

Over the years, the gallery has exhibited and celebrated the works of the masters of the 20th century. It has been a forerunner in recognising and promoting young talent.

Situated on Lavelle Road, its space has also been used for art events like art appreciation courses, artist's dialogues, group discussions, book launches, as well as music concerts, film screenings, poetry readings, and experimental theater.



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