

Hyperglot Review

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**INDIA ART FAIR - SPECIAL ISSUE
9-12 February**

A SUSTAINABLE *Sojourn IN* PARADISE

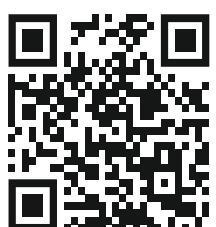
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EDITOR'S NOTE

Indian artists have been a presence in the global art market for the better part of the twentieth century. Raja Ravi Varma, Amrita Sher-Gil, Nandalal Bose, Jamini Roy, S.H. Raza, Tyed Mehta, F.N. Souza, and M.F. Husain, among several others have long been highly valued and sought after by Indian as well as foreign collectors, auction houses and investors. As has been the progression with most nations which have dominated global affairs, economic prosperity has been closely linked with the flourishing of arts and culture. Therefore, it is quite evident that with the burgeoning Indian economy and its wave of startups turning into unicorns, the world's fifth largest economy is all set to carve its own niche in the global art market.

A report by Indian Art Investor suggests that Indian art sales raked in 582.7 crore in the first half of FY 2022-23 and is predicted to eclipse the 880.9 crore from FY 2021-22 with ease. The increase in the number of new players and galleries has propelled this growth since galleries, art foundations and art platforms facilitate greater accessibility and drive the valuations of artworks. This provides benefits to the buyers as well as the artists. India Art Fair 2023 will showcase a host of new galleries which are a part of this trend such as 079 Stories Art Gallery, Chemould CoLab, Dhi Artspace, Gallery Dotwalk, Iram Art, and Treasure Art Gallery. Most of these galleries will introduce emerging artists with their repertoire of groundbreaking, and, at the same time, unnerving and empowering artworks.

Another sea change occurring in the art world is that the preference for the English medium-educated and well-spoken artist is no longer a prerequisite for most art galleries and platforms; instead, art is striving to achieve the ideal 'l'art pour l'art' (art for art's sake). IAF 2023 has prominently featured artists such as Bhuri Bai whose art speaks for itself and, in addition, it is extremely heartening for an art lover to note that the IAF Talks Programme 'Align and Disrupt' is raising fringe issues in a mainstream art event. Discussions around 'Ecology, Environment and Sustainability' and representation of marginalised voices are extremely commendable but the highlight of the programme is going to be the discussion in Hindi 'Zabaan Aur Pehchaan' about "language barriers in the path to creativity".



The demand for artworks by Indian and Indian-origin artists has been on the rise for the last few decades. In spite of the downturn caused by the pandemic, India Art Fair and Kochi-Muziris Biennale have propelled Indian artists, curators and collectors to the global stage. With the wave of startups, we have more Indian entrepreneurs who have perceived a gap in the market to promote homegrown artists as well as the potential of traditional artforms. As we leave behind the shadow cast on our generation by the pandemic, Indian and South Asian art and artists can exploit opportunities to disrupt the contemporary art world from its Eurocentric roots. South Asian artists will gain the spotlight as more Indian entrepreneurs and investors turn art collectors, connoisseurs and, above all, art lovers.

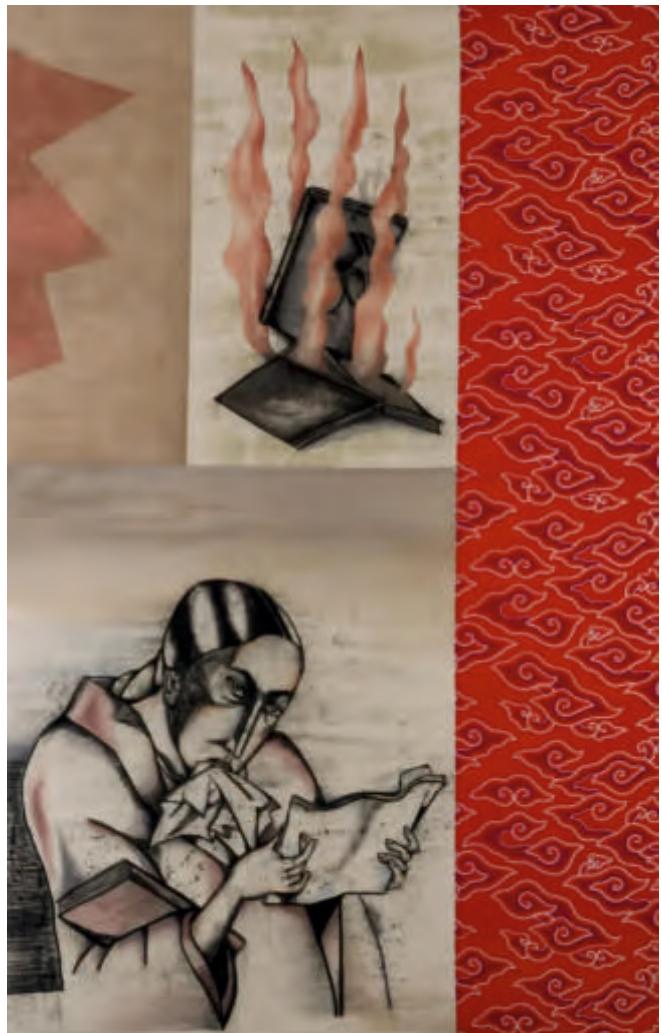
Dominic Biswas
Founder & Editor

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Image Credit - Art of India*



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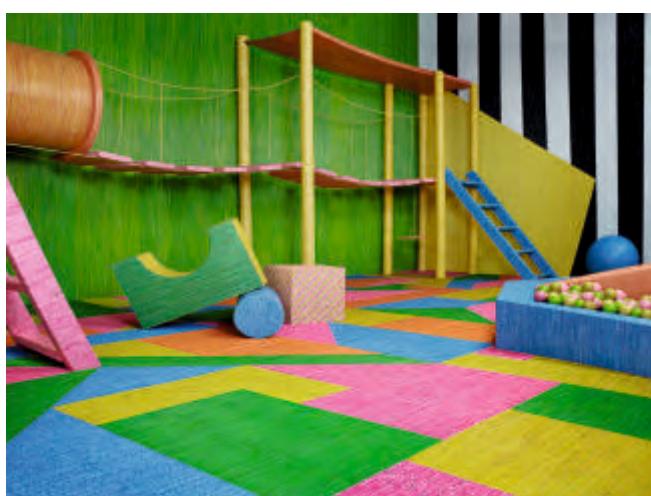
INDIA ART FAIR 2023

Redrawing Artscapes and Blurring Boundaries

From 9 to 12 February 2023, the NSIC Exhibition Grounds in New Delhi will host the India Art Fair, the nation's leading platform for presenting modern and contemporary art from India and South Asia. Partnering with BMW, the fair will feature 85 exhibitors, including 71 galleries and 14 institutions to amplify voices of numerous emerging and established artists.

Building on the staggering success of the previous editions, India Art Fair 2023 will be the most ambitious to date, featuring expanded floorspace to display Indian and South Asian talent, in addition to an extended Studio presenting the fair's Digital Artist In Residence Programme.

Jaya Asokan, Fair Director of India Art Fair has said that "The scale and diversity of the fair in 2023 reflects the expansion of the contemporary and modern art market across India and South Asia, as well as burgeoning interest from the international community. We're particularly proud of all of our artists who are testing the boundaries of contemporary and traditional arts or digital innovation, with many coming from previously unexplored regions of India. We're proud of the quality of work they're producing and powerfully responding to our changing times."



Camino, Osvaldo Gonzalez
Image Credit - Galleria Continua



Jaya Asokan
Image Credit - India Art Fair

Some of the best Indian contemporary galleries exhibiting include Gallery Espace, Nature Morte, Blueprint12, Chatterjee & Lal, Jhaveri Contemporary, Gallery Maskara, Galerie Isa, Emami Art, Gallery Art Exposure, Experimenter, Gallery White and Kalakriti Art Gallery (Hyderabad) from all across the country.

Artists, curators, galleries and art lovers alike can look forward to four days of bustling and culturally enriching interactions and interactions that will be a throwback to the pre-pandemic times.



Hanging by a Thread III, Lakshmi Madhavan
Image Credit - Devi Art Foundation



Jayashree-Chakravarty.-Withstanding
Image Credit: Akar-Prakar

FORGING A NEW PATH

Art & Soul Foundation

Chatterjee & Lal

Dhi Artspace

Gallerie Ganesh

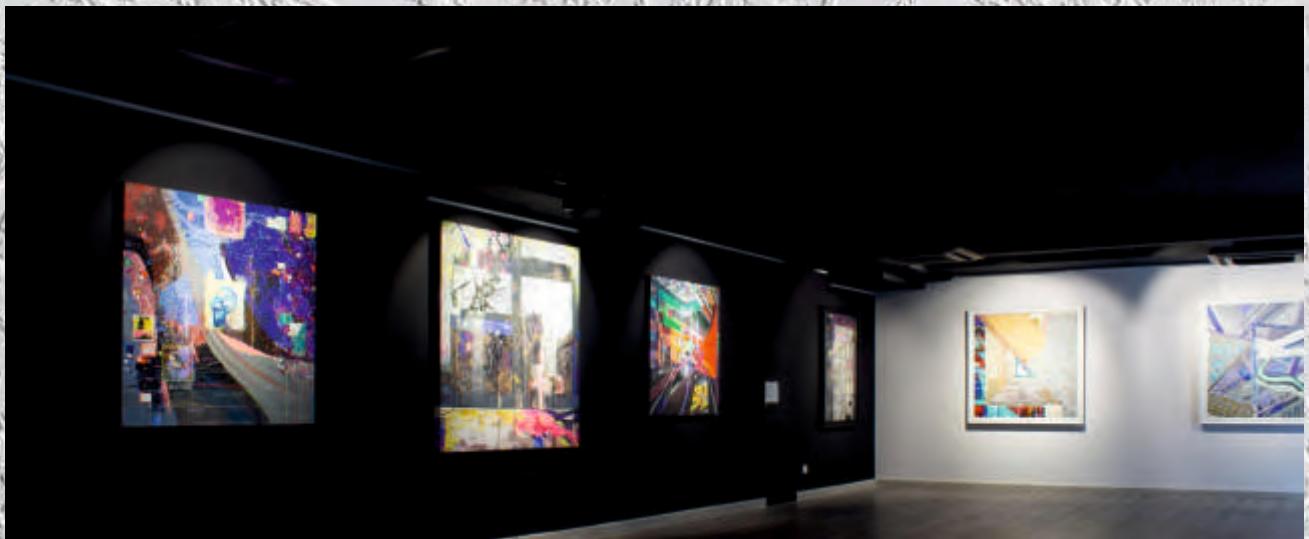
Gallery Dotwalk

Gallery White

Iram Art Gallery

Rukshaan Art

Treasure Art Gallery



Art & Soul Foundation



*Mayuri Chari, My Body My Freedom
Image Credit : Gallery Art & Soul*

Founded in 2003, Gallery Art & Soul is in the heart of Bombay presenting Indian modern and contemporary arts. The gallery was established by Dr. Tarana Khubchandani as an extension of her non-profit endeavours. The gallery has followed a worldwide and national discourse on aesthetic syncretism, producing exhibitions that are diverse in genre, materiality, and philosophical thought across art history.

Since its inception, Gallery Art & Soul has organised brilliant salon exhibitions and galas to assist breast cancer charities. Syed Haider Raza, Abdul Aziz Raiba, Krishna Reddy, Rabin Mondal, Lalitha Lajmi, Vasant Wankhede, Manu Parekh, Subhash Awchat, Vilas Shinde, Jinsook, Ankit Patel, Sujata Bajaj, Seema Kohli, Vinita Karim, Yashwant Deshmukh, and numerous more artists have had solo exhibitions and retrospectives there. The gallery has collaborated in hosting exhibitions with the National Gallery of Art, Mumbai, India Art Fair, India Habitat Center, CSMVS Museum, Mumbai, Jehangir Art Gallery, Sir JJ School of Art, Clark House Initiative, Kasturbhai Lalbhai Museum, India Art Festival, and The Royal Opera House.



*4_Upendra Ram Ram, Roop Katha 5
Image Credit : Gallery Art & Soul*

Artists in Focus

Mayuri Chari and Upendra Ram

Mayuri Chari is a Goa-born artist who uses embroidery to record dialogues she has with her body about its existence in time and space. The female body is frequently a topic of discussion, control, criticism, and violence within India's patriarchal social system. According to colonial-era Victorian standards that have since been appropriated into a neo-fascist moral code that emphasises derivation from indigenous values drawn from old religious texts, public displays of nudity are discouraged. She mocks the hypocrisy of traditions which exclude women from their homes during their menstrual cycles because they are viewed as dirty while cow dung cakes are used as fuel and in religious ceremonies to purify oneself since it is deemed pure.

For millennia, Indian miniatures have consistently portrayed sensual forms and varied facets of nudity, especially when incorporated into the history and narrative of a nation or culture. She was rejected from a

museum exhibition where the exclusion of a budding young artist was justified by the nudity in her works. Her stitched pieces in a different group show called *Outsider* praised the body of a woman who would have been the target of body shaming. The venue's proprietors urged her to take the piece down, but she chose to cover it with a black curtain that read, "Don't open. I am Nude Inside."

Upendra Ram portrays these childhood experiences in his works which have shaped his artistic expressions to a great extent. As a toddler, he would construct dolls out of clay from the town pond, much to his mother's dismay, who considered it as a feminine preoccupation. It was because of his uncle in Patna, who had witnessed the reverence for artists in the city with ancient roots and an enviable cultural heritage, that Ram's perception about his artform gradually underwent a transformation. When a string is tied to a dragonfly, it serves as a reminder of the desire to soar that most children in rural India share. He delves into the rituals and

contradictions of rural faith and sacrifice by depicting a butchered pig and a weeping woman in his works.

Upendra Ram's unique addition to Indian ceramics is the illustrated tale, which deviates from the aesthetic and emphasises the need for function in the objects. Rather, it is sculptural, conceptual, and heavily influenced by form and narrative experimentation.



Mayuri Chari _ My Body My Freedom III
Image Credit : Gallery Art & Soul

Chatterjee & Lal

Mortimer Chatterjee and Tara Lal, a husband and wife duo, established Chatterjee & Lal in 2003. The gallery, which is now located in Mumbai's Colaba art district, is a prominent hub in the city's developing art scene. While the gallery has always placed a strong emphasis on the work of emerging artists, more recent programming has included historical content that expands our understanding of the histories of art and design in the twentieth century.

Artists in Focus

Arshi Irshad Ahmadzai, Minam Apang, Nikhil Chopra, Amshu Chukki, Shanti Dave, Naveen Kishore, Kausik Mukhopadhyay, Sahej Rahal, Nelly Sethna, Gagan Singh, Rustom Siodia, and Nityan Unnikrishnan.

Shanti Dave - Dave is renowned for both his paintings and his expansive murals, which are displayed in galleries and public areas all around the world. Some of his murals can be found in the VIP lounge at a New York airport as well as in the Air India offices in London, New York, Frankfurt, and Sydney. As may be observed from his use of formal abstraction, Dave was a modernist, unlike most other artists of his day. He places more of an emphasis on the medium and its potential than on incorporating ideological themes into his works. Later, he made a conscious decision to favour printmaking, drawn to the medium both for the broader democratic character it afforded both the artist and the client as well as for the potential for richer textures. Dave is renowned for his experiments using encaustic, in addition to oil, to produce high relief paintings.

Minam Apang - Arunachal Pradesh-born visual artist Minam Apang. Her works have been displayed on numerous worldwide stages. In Mumbai, where she first started exhibiting her works at a gallery, she has had four solo exhibitions. She divides her time between sketching, farming, and music-making while residing in Goa and Arunachal Pradesh. Minam Apang uses ink and charcoal to create her abstract landscapes and allusions to regional folklore. Although the principal subjects of her early work were mythology and popular tales, she eventually developed an interest in the psychological reaction of familiarity and recognition to an image.

Sahej Rahal - His body of work is a developing narrative that uses mythical creatures and engages them in discourse with contemporary life. In these stories, these beings execute bizarre activities in abandoned areas of the city, transforming them into liminal ritual grounds. The temporal act and its aftermath are the main motifs in his work.

"My paintings are pages of a fragmented, quasi-historical manuscript that functions as an absurd encyclopedia of a fictional civilisation. The pages of this encyclopedia grow in the manner of Borges's *The Book of Sand*, with each page of the manuscript iteratively cataloguing the creatures that roam the civilisation, charting their origins, customs, rituals, and myths."



Shanti Dave- No. 6, 1977
Image Credit : Chatterjee & Lal



Minam Apang - Untitled, 2020
Image Credit : Chatterjee & Lal

Arshi Irshad Ahmadzai - Arshi has produced work that ranges in scale and medium and addresses a wide variety of issues. Arshi creates work that combines words and images in a way that at times may be reminiscent of fragments of ancient writings and at other times may be similar to deeply personal journals, all the while criticising the position, agency, and lack thereof, of the Muslim woman. In her project *Lihaaf* (2020), which was constructed by numerous women in her hometown of Najibabad as a huge quilt, Arshi discusses the verbal and emotional interactions that happen when women collaborate. Although her fundamental concerns and

inquiries as an artist have, to a significant extent, stayed constant over the years, Arshi has handled her concerns from a variety of angles, each one unique to her position as a South Asian Muslim woman.



Arshi Irshad Ahmadzai - Shab-e Yalda (Yalda Night), 2022
Image Credit : Chatterjee & Lal



Sahej Rahal - Untitled, 2022
Image Credit : Chatterjee & Lal

Dhi ArtSpace

Bhargavi Gundala founded the Hyderabad-based Dhi ArtSpace in 2014. She is an artist as well as a patron and collector of modern art and encourages emerging artists by providing a forum for dialogue and engagement. Since its debut, Dhi has collaborated with new and emerging contemporary artists by sparking numerous discussions on Indian art practices. Dhi Collective, an intervention outside the white cube space that serves as an incubator for debates, is the result of the gallery's efforts to stimulate creative and intercultural expression. The gallery hosts an annual artist residency as well as workshops, seminars, and mentorship programmes throughout the year.

This year, Dhi ArtSpace is showcasing the works of four emerging contemporary artists whose inspiration comes from the discipline of visual storytelling. While Leena Raj chooses to translate popular proverbs from Malayalam onto her canvases, Poorvesh Patel uses rusted copper wires as a medium to revisit his early memories of farming in Gujarat, and Sumana Som stitches pieces of her personal history and life together in one plane. Arjun Das iterates the story of workers in Kolkata's Bara Bazar in

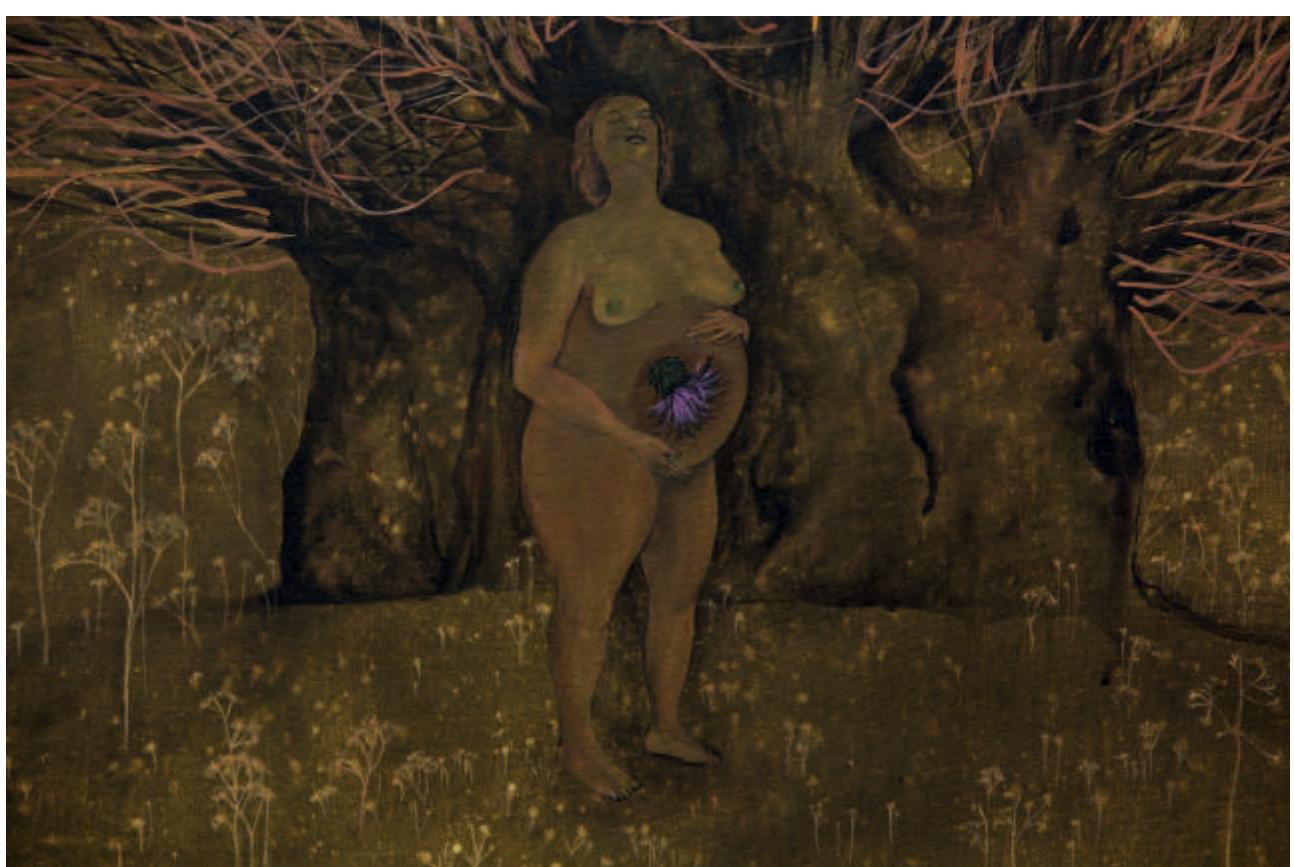
his compositions. The artists use a variety of media while reflecting on their socio-cultural identities to initiate discussions about urbanisation, migration, labour, and the environment.

Artists in Focus

Arjun Das, Leena Raj, Poorvesh Patel, and Sumana Som

Arjun Das recounts the struggles of the immigrant working class in Kolkata and depicts the lives of young labourers who were forced to forgo their elementary education in order to start over in the city, an "imagined" paradise. He reacts to the interiority of a displaced labourer's daily existence using a wide range of dialogues with the workers in Bara Bazar, Kolkata, together with his experiences as a young immigrant in the city. In his most recent works, Arjun expands on his earlier explorations of wood to include fresh inquiries into metal, stone, coal, terracotta roof tiles, and asphalt—all essential components of the city worker's daily life.

Leena Raj views the typical conception of a home as



Leenaraj_The Nymph of Spring_detail
Image Credit : Dhi ArtSpace



Poorvеш Patel *Permutation*
Image Credit : Dhi Artspace

a constrained area of homogenised identities and broadens the idea of a person's home beyond the defined space of four walls. According to her, a home is made up of diverse lives brought about by the affectionate companionship or the incongruities of unfamiliarity in the relationships of its other residents. She searches for a place to call home in all directions and, as she shows her fondness for diverse microcosms, she creates fantastical landscapes in which people coexist peacefully with the natural world.

Poorvеш Patel employs colour schemes that serve as the protagonist in his works, which are amplified accounts of his personal adventures. Through his works, his emotional behaviour interacts with the current socio-



Sumana Som *Landlord*
Image Credit : Dhi Artspace

political environment. He uses examples from his everyday life to help create a mental image and compares it to his subconscious. This idea is omnipresent in his workflow as he says, "It is like seeing another life after a loss. It is like the phoenix having a rebirth every time."

Sumana Som engages in the practice of cartography, examining the aesthetics of visual representation while incorporating elements from Indian miniature painting traditions into her creations. She primarily uses textiles and manipulates the spatial relationships between her subjects to build layered narratives that unite the past and present in a single frame. Sumana addresses the intricate relationships between distance, boundary, ownership, encroachment, and power structures that permeate our daily lives through her endeavour.



Ieenaraj Hiraeth
Image Credit : Dhi Artspace

Gallerie Ganesha

Gallerie Ganesha has played an instrumental role behind the meteoric rise of Paresh Maity and Neeraj Goswami, who are now regarded as established artists. There have been numerous others, including, but not limited to, Jayasri Burman, Sisir Sahana, Mohan Singh, and Devdatta Padekar. During the gallery's early years, Shobha Bhatia, Director and Founder of Gallerie Ganesha, was successful in offering a gallery environment that was friendly rather than intimidating. The gallery serves as a platform and a salon for both artists and art enthusiasts. The idea that art should both please the eye and the heart is one that Gallerie Ganesha still propagates in all its cultural endeavours.

Artists in Focus

A Ramachandran, Ajoy Ghosh, Bimal Dasgupta, Biren De, Dhirendranath Brahma, Gopal Ghose, M B Gupta, M K Parandekar, Maniklal Banerji, P A Dhond, Paresh Maity, Prankrishna Pal, Ramananda Bandyopadhyay, Ramkinkar Baij, Sakti Burman, Shyamal Datta Ray, and Prof. K. S. Kulkarni.



Untitled, K.S.Kulkarni,
Image Credit : Gallerie Ganesha

Prof. K.S. Kulkarni was one of the founders of the Triveni Kala Sangam in addition to being a teacher. He also eventually took the position of Founding President of Delhi Shilpi Chakra, an organisation of artists founded in 1949 to support and uplift young progressive minds in and around Delhi. At this point, Kulkarni became known for his kindness as a teacher, an artist, and a leader in myriad institutional establishments. From 1969 to 1972, he served as a visiting lecturer at Skidmore College, New York. He was selected by the Indian government as a National Emeritus Professor in 1984 for his unparalleled contributions to art. In 1985, the Sahitya Kala Parishad gave him the Parishad Samman.

Master Watercolourists - Since the mid-thirties,



Untitled, M.K.Parandekar,
Image Credit : Gallerie Ganesha



Untitled, K.S.Kulkarni,
Image Credit : Gallerie Ganesha



Untitled, Paresh Maity

Image Credit : Gallerie Ganesh

watercolour has been mostly overshadowed by the expanding power of the oil paintings as a medium for about four decades. In stark contrast to the conventions of the purist school of watercolour paintings, the clean transparency of watercolours were frequently combined with the application of gouache or body colour in the

majority of urban art centres in India. The medium nevertheless kept the incredible tonal richness that Abanindranath Tagore, Gaganendranath Tagore, and Nandalal Bose had infused it with when they incorporated the technique that had been developed from the conventional Sino-Japanese customs.



Untitled, K.S.Kulkarni,
Image Credit : Gallerie Ganesh



Untitled, Gopal Ghose,
Image Credit : Gallerie Ganesh



Untitled, Dhirendranath Brahma,
Image Credit : Gallerie Ganesh

Gallery Dotwalk

Dotwalk is dedicated to creating a venue for art that is centred on authenticity and integrity, that attracts up-and-coming artists, that communicates with art lovers around the world via technology, and that enhances the art world. Sreejith CN, a prominent figure in the Indian art scene for the past 20 years, is a promoter of Gallery Dotwalk. Dotwalk debuted its main gallery in Gurugram, Delhi-National Capital Region, in April 2022 with the exhibition "An unlocated window of myself." Aman Khanna, Arjun Das, Chandrashekhar Koteswar, Chetnaa, Gigi Scaria, Himani Gupta, GR Iranna, Jagannath Panda, Manisha Gera Baswani, Pooja Iranna, Prerna Sharma, Ravinder Reddy, Sujith SN, and Sumedh Rajendran were among the 14 artists featured in the Premjish Achari-curated exhibition.



*Seashore 2, Prerna Sharma
Image Credit : Gallery Dotwalk*

Artists in Focus

Chandrashekhar Koteswar, Manas Naskar, Mansoor Mansoori, Prerna Sharma, Sneh Mehra, and Tanaya Rao Raj

Chandrashekhar Koteswar

Chandrashekhar has advanced to a more complex and difficult search into objecthood itself through his current body of work. Most of the time, he intentionally sets his creations to be incongruent. The purpose is to challenge the way forms and images are put together, as well as the meaning-making process itself, as incomplete meanings can never be fully understood. Chandrashekhar draws inspiration from historical figures and conventional sculptural and cultural artefacts and he constructs his own versions without much regard for the rules and canons of tradition.

Manas Naskar

In order to better comprehend the changes in nature and the environment in his immediate surroundings, Manas Naskar experiments with different painting materials and techniques. He is attempting to revisit the current genre of paintings in a way that more closely resembles the romantics' ideology, which views both the calmness and the wrath of nature as beautiful. Manas strives to catch those ephemeral moments when a minute shift in the position of the sun produces a wonderful aura.

Mansoor Mansoori

A prolific visual artist, Mansoor uses prints, photography, video, painting, and immersive light installations. His works explore a range of topics including technology, environment, and emotional suffering. Recent paintings by Mansoor place a strong emphasis on the frail human presence in imagined settings. The visual idiom of the paintings leans toward figurative style, and the entire work is incredibly atmospheric, capturing the mood of the environment through the deft rendering of space, light, and building.

Midhun Gopi

The journeys shown in Midhun's paintings seem to never end; they take the viewer through the wilderness, the cosmos, the interior landscapes of the mind, and the hardships of society. In certain instances, he weaves memories and feelings together so that they are lucid yet possess complexity. In his works, the



Blinking stars 1, Manas Naskar
Image Credit : Gallery Dotwalk

sceneries and forms blend together and start to complement one another. The images evoke a sense of individual or community recollection mingled with forms.

Prerna Sharma - Prerna uses fish as a metaphor for the psychological conflicts and feelings that people experience when they deal with others and with themselves. She believes that given that we can't see or hear a fish's agony or fear while they experience a range of emotions, suffering is frequently concealed on a person's face. The fish have tear ducts, but since their eyes are constantly wet, we cannot see them cry. Prerna still vividly recalls images of mass graves of dead people from the horrific tsunami that struck the coastline in 2014. Additionally, she utilises the analogy of fish to describe the trauma.

Sneh Mehra - The works of Sneh Mehra are largely concerned with the land and environment and include

other multidisciplinary aspects such as the evolution of the land, the environment and ecology, climate change, animal behaviour, etc. These are all staged in the landscape regime, which, throughout the history of art, has only ever been used to show natural surroundings such as mountains, rivers, sky, seascapes, etc. as the background of portraits. Her art is inspired by references that reflect her surroundings and the shards of chaotic growth and disintegration.

Tanaya Rao Raj - Tanaya is passionate about upcycling and incorporates discarded and salvaged materials into her art practice. Her creations are the outward expressions of an innate need and need to employ (or repurpose) all manner of trash, including found things and materials. She uses paint and katran (or textile waste) to create varied sceneries and/or abstract forms that are influenced by nature in her most recent body of work. She considers every type of discarded material to be a reflection of herself, aiming to give each piece of art a unique purpose and identity.



On the way, Mansoor Mansoori
Image Credit : Gallery Dotwalk



Untitled, Sneh Mehra
Image Credit : Gallery Dotwalk

Gallery White

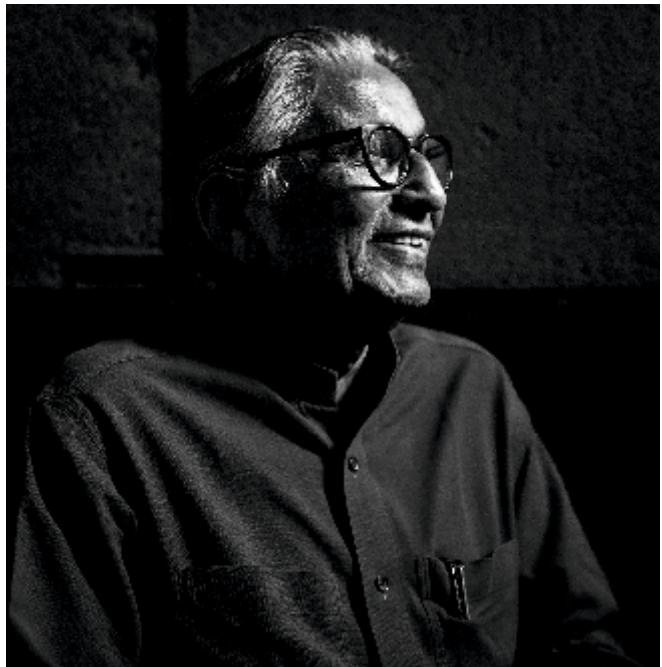
Vinit Nair, a Vadodara-based entrepreneur and art collector, founded Gallery with a goal to create a prominent forum for discourse and discursive practices, represent a group of artists whose work is intellectually engaged, establish relationships with the local and global communities, and give emerging young artists a platform to present experimental works. Gallery White pays tribute to the late Dr. B.V. Doshi for his significant contributions to Indian architecture.

Artists in Focus

Dr. B V Doshi, Dayanita Singh, N. Divya, and Alok Bal.

Dr. B.V. Doshi was posthumously awarded the Padma Vibhushan on 26 Jan, 2023. He was the first person from India to win the prestigious Pritzker Architecture Prize in 2018 and the second person, after Charles Correa, to get the Royal Gold Medal from the Royal Institute of British Architects (RIBA) in 2022. With Doshi's passing, an era of Indian architecture created after Independence is slowly coming to an end. He was among the finest architects in the nation from that generation, along with his coworkers Charles Correa, Achyut Kanvinde, Anant Raje, and Raj Rewal.

Dayanita Singh is exhibiting her works Pothi Box & Box 507. With Spontaneous Books, Dayanita Singh is able to create books and book-objects as and when the chance to do so occurs, the need to collect the necessary materials arises and to disseminate the work is visible. The Pothi Box, an unbound book made up of 30 image cards held together by a wooden framework, is an example of this idea. It is intended to be shown as an object on a table or a piece hung on a wall. The design of the structure enables the collector to alter the front image as frequently as desired. The image cards, however, come in a set of 30 and are not intended to be taken out of the box or separated from one another. One becomes the curator of her work after they own multiple boxes because they can create their own conversations within them. Dayanita was awarded the prestigious Hasselblad award in 2022 for her ingenious creations.



Balkrishna Doshi
Image Credit - Hugo Aymar

N. Divya - N.Divya received her diploma and post-diploma in painting from the faculty of fine arts at Maharaja Sayajirao University, Vadodara. From 2009 to 2013, she studied at The Collective Studio Baroda under the supervision of Rekha Rodwittiya and Surendran Nair in an alternative educational space of learning that focuses on an intense and rigorous training of holistic life via the practice of art. She was awarded the Nasreen Mohamedi Scholarship in 2010, and in 2011 the Indian Foundation for the Arts, Bangalore, featured her work in an exhibition and an auction. Additionally, in 2011 and 2013, she held exhibitions at the Faculty of Fine Arts of Maharaja Sayajirao University in Vadodara.

Alok Bal represents man's innate instinct to dominate nature in his works. This instinct manifests itself as his desire to trim trees to resemble lollipops and plant flowering shrubs around fountains. At the beginning of his career, it was clear that Bal was heavily influenced by British and American Pop Art, but since then he has found an idiom that is very much his own. Bal expresses his fascination and disillusionment with city life with irony and skill.

The accurately rendered features, the fluttering tiny creatures, the scratches, and the tranquil colours used metaphorically are all like themes sewn together with a deft touch and clarity of his inner desires. The striking colour contrast and juxtaposed frames of appealing imagery are itself asking the observer to travel down the hidden paths beneath the surface. In every one of Alok's paintings, the foreground cleverly blocks the viewer's vision. But once the middle or the background is crossed, he is driven into the unnerving realm of appearance and existential fears: the world of materialism, the world of vice, foolishness, and harlequin, where people carry themselves as effigies of egotism and voyeurism.



Daughter 2, Alok Bal
Image Credit - Gallery White



Untitled, N.Divya
Image Credit - Gallery White

Iram Art Gallery

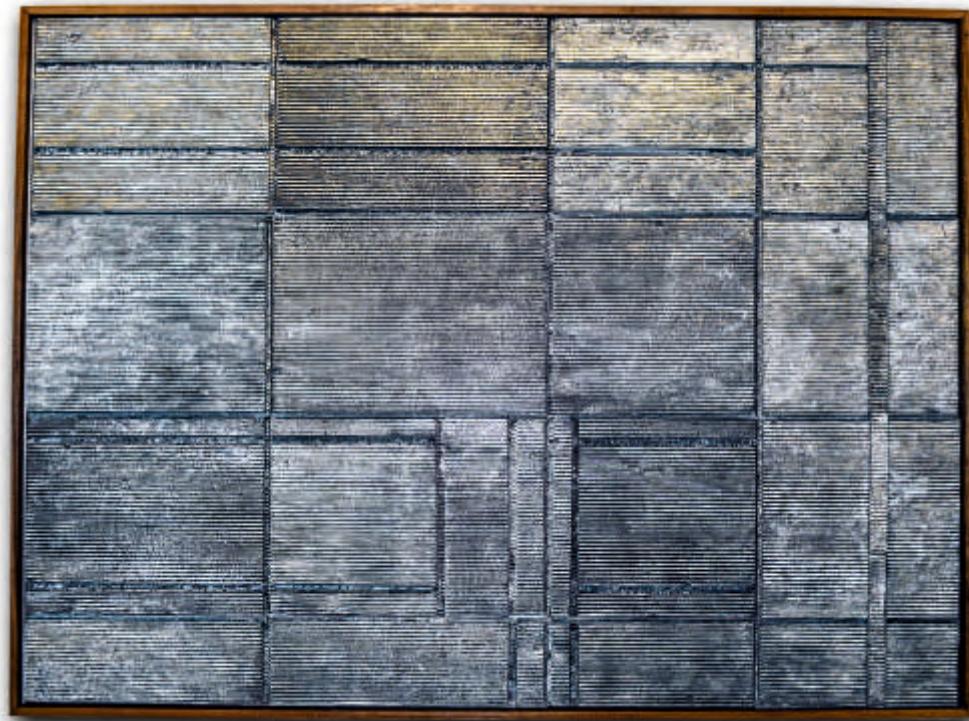
Iram Art's core mission is to find and assist artists working in a variety of genres and media while also collaborating with established artists to build a strong and encouraging local and international community of artists and collectors. They are dedicated towards advancing contemporary art concepts and critical thinking in Ahmedabad, a city steeped in cultural history. Their goal is to establish a global benchmark, taking into account best practices and holistic programming to promote local rising talent as well as showcase Indian and international artists so that our community of artists, collectors, and art lovers have a place in their own city to study, discover, and collaborate.

Harssh Shah, the Founder of Iram Art, was fascinated by art from a young age. He started working on art projects after earning his MBA in International Business and Finance from the USA. His goal propels Iram Art towards success and, consequently, the progress of the artists they collaborate with.

Artists in Focus Narayan Sinha and Rakesh Patel

A particular kind of artistic expression created from waste materials is called recycled art. This trend is known as upcycled art around the world. Recycling-focused artists essentially convert discarded things into valuable objects. Recycled art is primarily about reusing resources and protecting the environment. The title alone contains the primary theme of all recycled art: recycle. The idea of reusing materials into sculptures delivers a strong message on its own—that we should follow suit—even though the meanings and themes of each piece vary greatly.

Although it has recently experienced a rise in popularity, the idea of upcycling art is not uncommon throughout the history of art. Pablo Picasso is credited with being the first to use materials in art to create something new. To make a new image, he would glue together various pieces of paper, newsprint, etc. Following suit, other artists like Marcel Duchamp and Robert Rauschenberg used everyday items like bicycle tyres and street signs as art. Subodh Gupta is a renowned Indian artist who makes use of used pots, pans, and kitchenware to create his works of art.



*Wounds of Time, Narayan Sinha
Image Credit: Iram Art Gallery*



Red eye in my courtyard, Rakesh Patel
Image Credit : Iram Art Gallery

Narayan Sinha was more connected to nature as a result of his rural upbringing. Raw materials are a recurring theme in all of his works, which are all odes to the fundamental elements of the environment in which he found himself. He had dreams of recreating existence through mechanical means after spending a lot of time around the nearby automobile industry. This thin line separating life from inanimate items keeps driving him to look beyond simplistic interpretations and investigate what it means to be present as an individual at this moment in time and experience life through multiple perspectives.

Rakesh Patel has always been intrigued by art, particularly portraiture, but his more experimental mixed-media pieces were inspired by his family's business dealing in hardware and garbage. Patel's work today combines a variety of subjects and materials. A materialistic digital shared consciousness is symbolised through large-scale landscapes and kinetic installations. Using e-waste, Patel builds urban landscapes that are a reflection of the times we live in, a time when interpersonal connections are crucial but humanity has never been more disconnected.

Rukshaan Art

Soumen Das and Girjesh Kumar Singh come together this year to present their recent works curated by Rukshaan Krishna and presented by Rukshaan Art at India Art Fair 2023.

Artists in Focus

Girjesh Kumar Singh and Soumen Das

Girjesh Kumar Singh has created his installation of large faces for the exhibit titled *Haal Mukaam* from the rubble of brick and mortar of demolished walls. Addressing the issues of identity and migration, Girjesh believes that we all belong to some construction, and even though, at the physical level, there is a migration that is taking place, we do not really migrate. Our identities always travel with us. The artist collects these broken pieces fallen from their construction, in some cases more than a hundred years old, regarded by most as waste, and creates human faces and architectural forms.

His current works have scaled new dimensions but the artist says that scale has never been a decision-making factor when considering the size of his works. The scale, he says, is decided by the character of the material he finds. The faces appear camouflaged as though with lines from a topographical map perhaps making a point about one's life journey. The lines extend onto the backdrop, which is painted by the artist and dotted with a tiny piece of rubble so as to poetically announce the current location. Girjesh succeeds in personifying the mundane rubble with an equal measure of philosophy and aesthetics into a relevant narration of contemporary reality. He says that each one of us, at some point, comes out of the

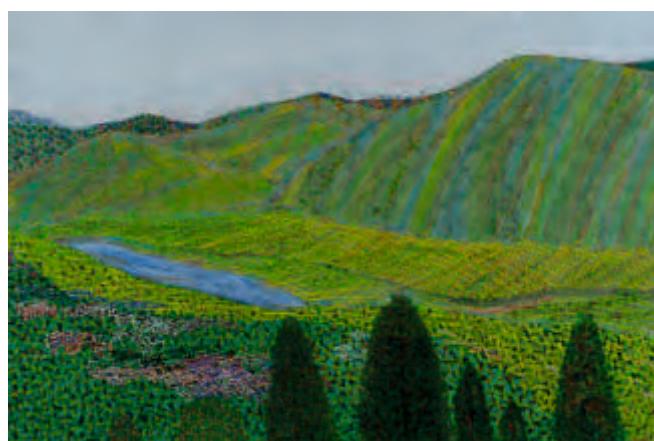


Untitled, Girjesh Kumar Singh
Image Credit - Rukshaan Art

construction, some in search for liberation (seeking individuality) and others by force of destiny.

Soumen Das focusses on structural linearity of urban landscapes, layers of colour, form and texture which are memories of his travels. Where most artists have turned to mixed media and new media, it is rare to come across a landscape painter who is able to evoke the joy and the mystification of a habitation in a manner that Soumen Das does. Soumen's paintings are contemporary marvels that transcend any genre. He works slowly and tries to work through the layers to blurring or breaking the very forms he uses to create his visuals.

Duality lies at the very heart of his works: a sereness is experienced when watching his works from afar, every form in place and every colour grouping itself comfortably. As one gets closer to the canvas, the hurry of lines, colours and forms leap out at you, chattering ever so busily. The surreal serenity is gone, the reality of pace begins to set in. The viewer roams the landscape in Soumen's work but invariably settles onto a point of comfort being the current address... *Haal Mukam*.



Naggar - 2, Soumen Das
Image Credit - Rukshaan Art



The Doors Which Open To Let You Leave, Girjesh Kumar Singh
Image Credit - Rukshaan Art



Around Naggar - 2, Soumen Das
Image Credit - Rukshaan Art

Treasure Art Gallery

Situated in Defence Colony, Treasure Art Gallery (TAG) has established a vibrant cultural platform devoted to both modern and contemporary Indian art. By bringing together artists and art aficionados, collectors, and purchasers, they aim to foster an engaged conversation about art. In order to encourage talks about art, they also offer assistance for seminars, workshops, lectures, discussions, and talk sessions.

Tina Chandroji, the Founder and Director of TAG, is a gifted artist herself and a graduate of the J.J. School of Art in Mumbai. She has been active in the Indian art and culture scene for more than 20 years. The growth of the gallery is being fueled by her knowledge and vision which is fuelled by a desire to break with the entrenched norms and advocate for artists based on the intrinsic quality of their artistic vision. Her intuitive understanding of the creative process and insights into a plethora of artforms informs her decision to promote emerging artists and elevate them to the highest echelons of the Indian contemporary art scene. Her skills as an astute entrepreneur in amalgamation with her ability to perceive artistic ingenuity has given artists the belief to unleash their creative brilliance in an uninhibited manner.

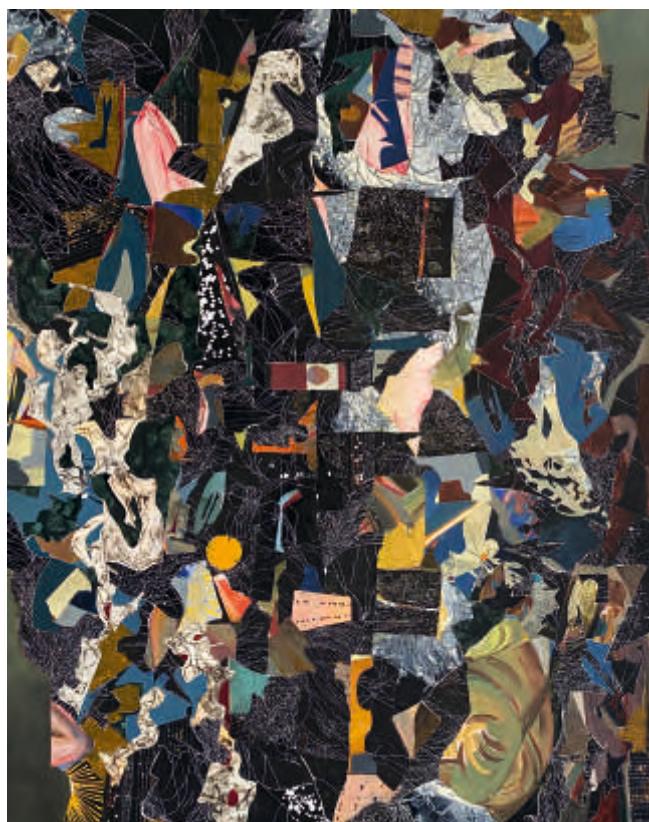
Artist in Focus

Anni Kumari, in her works, connects the past and present, the material and the spiritual, and creates a captivating experience for the audience. Intriguing patterns, ratios, and duality are captured in the grids' precise geometry. The artist continuously explores how we are connected to the cosmos and her style is a combination of functional logic and aesthetics. Her interest in mathematics, ritualistic traditions and folk art have gradually informed her style. Several experimental endeavours led her towards one pigment and helped achieve a nebulous form which had both centripetal and centrifugal properties.

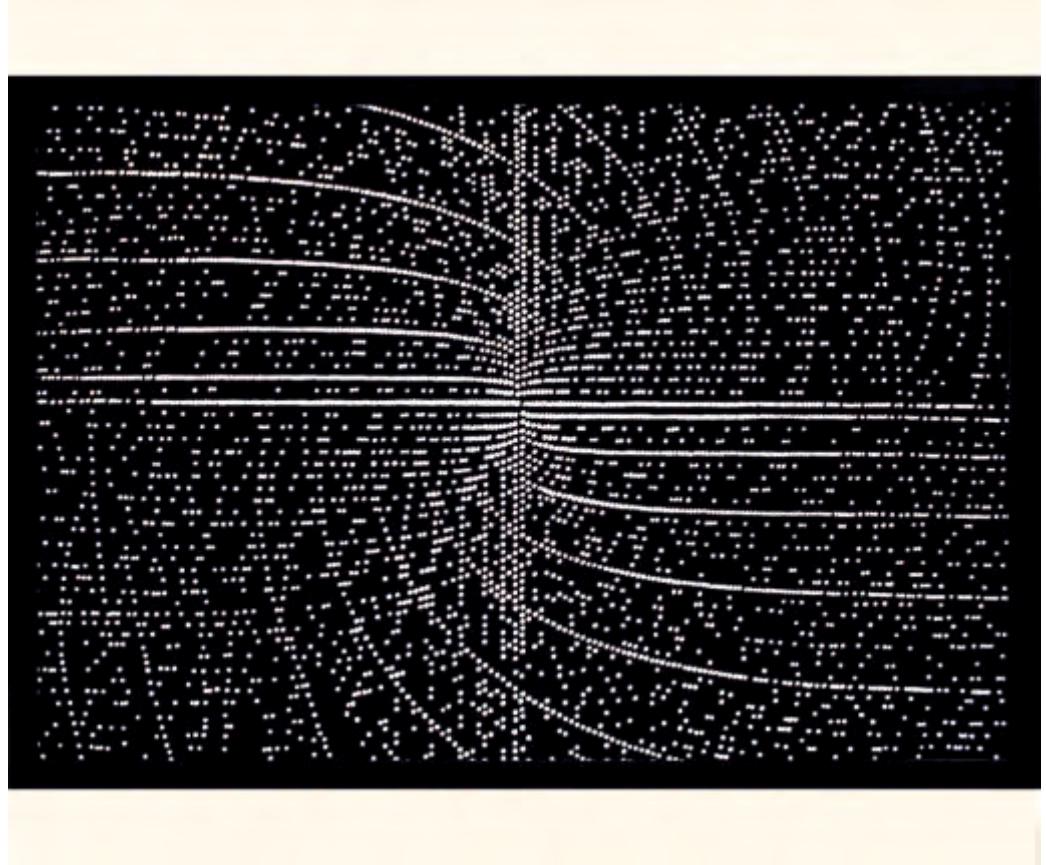
She thoughtfully remarks, "What I intend to convey to the audience is the experience of looking at a form that has spatial/cosmic relevance and to allow them to think of the labour and the time involved in the process of creation."

A representative of the New India, the artist perceives our nation as one that is inclusive, plural, hybrid, culturally diverse, yet highly polarised. Her artistic endeavours span three distinct fields: craft, design, and fine art and her works convey a convergence and confluence of her personal experiences through her paintings.

Kumari is a visiting lecturer at Ashoka University's Department of Visual Arts and has received numerous grants and honours from both India and the US, including those from the University Grants Commission (2015), Sahapedia-UNESCO (2018), Artreach India (2015–17), Lalit Kala Akademi (2013), and the Ministry of Culture, Government of India (2014–16). During her illustrious professional and artistic career, she has also held an artist-in-residence position at the Piramal Art Foundation in Thane, Maharashtra (2016).

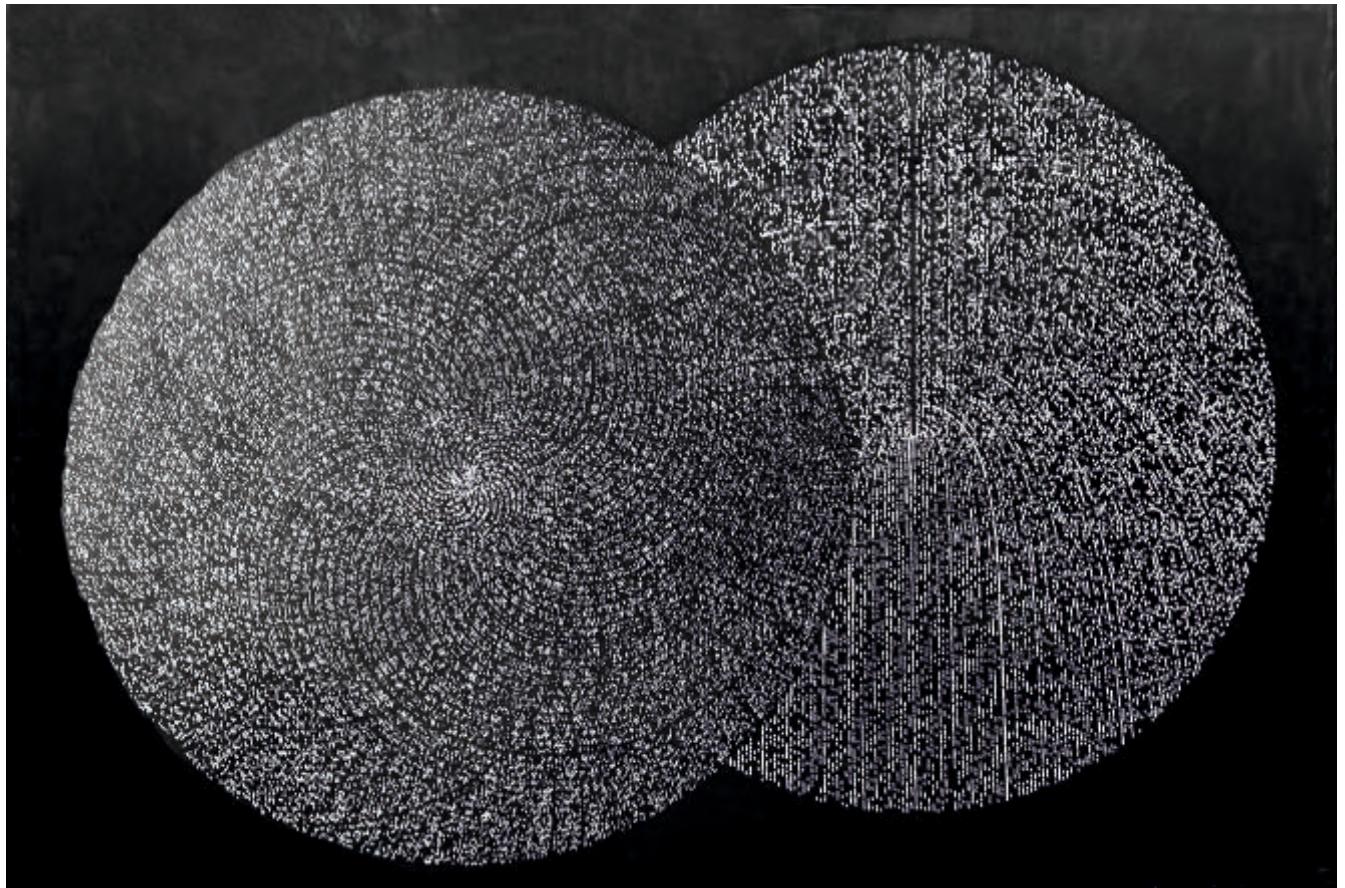


Of Tears, Sweat, Blood And More
Image Credit - Treasure Art Gallery



Echo - II

Image Credit - Treasure Art Gallery



Embrace, Anni Kumari

Image Credit - Treasure Art Gallery

EXPLORING THE TERRA INCOGNITA

Abir Karmakar

Anju Dodiya

Anne Samat

Anoushka Mirchandani

Arpita Akhanda

Avijit Dutta

Awdhesh Tamrakar

Bhuri Bai

Chandan Bez Baruah

Debashish Paul

Devika Sundar

Firi Rahman

Gaurav Ogale

Hema Shironi

Jayashree Chakravarty

Laila Tara H

Lakshmi Madhavan

Manjunath Kamath

Mira Felicia Malhotra

Prashant Pandey

Rakhi Peswani

Rid Burman

Rina Bannerjee

Sakti Burman

Senaka Senanayake

Shaleen Wadhwana

Shivani Aggarwal

Sunil Gawde

Tito Stanley SJ

Varun Desai

Vayeda Brothers

Vikram Goyal

Yamini Nayar



INDIA ART FAIR 2023 FEATURE

Abir Karmakar

Abir Karmakar is known for using mundane items that speak a unique story. The artist's work as a painter is built on long years of practice. His journey as an artist has been a long and arduous one. As a child of migrant parents from Bangladesh, he began by making painstaking copies of illustrated calendars, Marvel Comics and socialist realist paintings from the catalogue of the Tretyakov Gallery in Moscow. Years later, when he began studying at the Government College of Art and Craft in Kolkata, he bought books on Western art. One such book about Andy Warhol created a deep and lasting impact on him. Today, while his works foray into 3D, he specializes in what he describes as site specific paintings—one of them being a large-scale commission for the Kochi-Muziris Biennale in 2016.

The interiors in his works and others from subsequent installations, feature a particular middle-class Indian home from a certain era. These are now, perhaps, being superseded in the big cities by new apartment buildings with exterior aesthetics in the predominantly westernised styles.

The artist received a BA in visual art from Rabindra Bharati University, Kolkata, in 2001 and a MFA from Maharaja Sayajirao University of Baroda, Vadodara, in 2003. Working in Vadodara, India, Karmakar's photorealist paintings depict identity, memory, and place. The artist has carefully researched and meticulously rendered depictions of domestic items that highlight social and temporal idiosyncrasies of modern India and its legacy of colonization by the British Raj.

The six canvases that comprise *Passage*, for example, were created in response to the living- and dining-rooms of a nineteenth-century residence on Governor's Island in New York City. Known for his specificity and meticulous attention to detailing, Karmakar shows empathy and understanding of the universal power of a warm and safe home and the possessions it contains.

The artist also excels at mimesis. The true content of 'Everyday', for instance, is not the painting's illusionism but rather its staking and receipt of time. *Surface 7, 2021*,



Abir Karmakar
Image Credit - Galerie Mirchandani + Steinruecke

a gridded rectangle of a deteriorating indigo wall, painstakingly describes a process of peels, cracks, and stains, while its interest fixes firmly to what remains through such passage.



. *Interiors IV*, 2006
Image Credit - Galerie Mirchandani + Steinruecke



Interiors IV, 2006
Image Credit - Galerie Mirchandani + Steinruecke

INDIA ART FAIR 2023 FEATURE

Anju Dodiya

Anju Dodiya is a renowned artist from Mumbai who is known for her sensitive "fictional self-portraits" that address the terrifying act of creation. Dodiya received her degree in painting from the Sir JJ School of Art in 1986, and since the 1990s, she has been acknowledged as one of her generation's most well-known painters. She challenges the capabilities of watercolour on difficult surfaces in terms of scale and texture as a committed watercolourist. Her paintings usually contrast hard-edged charcoal incursions with soft, spontaneous watercolour blots and stains. Her artworks frequently address sociology, economy, culture, and current events in a subtly critical manner. With complex symbolism, the details in her paintings depict how reality appears on the surface.

Dodiya has developed her visual language and scale throughout the years, layering references from literature, European cinemas, Japanese Ukiyo-e prints, Renaissance artists, miniature paintings, and, more recently, Instagram. She has also been influenced by myths from all across the world as well as medieval devotional poetry and Gujarati folklore. Cultural scholar Nancy Adajania has said that when viewing her self-reflective pieces, viewers "encounter a palimpsest of art history, cinema, haute couture, and private joke." In Dodiya's paintings, mythical women like Daphne, Penelope, and Arachne have featured as protagonists, expressing ideas of vulnerability or participating in the rhythm of labour. In her paintings, women are frequently at the heart of autobiographical and interpersonal relationships. Her propensity for anthropomorphic imagery has persisted in her works, reflecting her ongoing interest in psychoanalysis and the human psyche.

She is featured in a number of private and public collections, including those at the Art Institute of Chicago and the Zabludowicz Collection in Florida, the National Gallery of Modern Art in New Delhi and Mumbai, the Jehangir Nicholson Art Foundation in Mumbai, the Ishara Art Foundation and the Prabhakar Collection in Dubai, the Kiran Nadar Museum of Art in New Delhi, the Devi Art Foundation in Gurgaon, and many more.



Anju Dodiya

Image Credit - Vadehra Art Gallery



Cloud Gate, 2019

Image Credit - Chemould Prescott Road



Marching with Mirrors, 2020
Image Credit - Chemould Prescott Road

INDIA ART FAIR 2023 FEATURE

Anne Samat



Anne Samat
Image Credit - Marc Straus Gallery

Anne Samat uses techniques from Southeast Asian weaving and textile arts to create her vibrant and totemic pieces. Her works involve technically challenging and visually stunning sculpted wall reliefs and anthropomorphic sculptures that engage with gender and identity concerns, transcending the conventions and normative standards of conventional weaving. A wide variety of commonplace objects, typically daily objects found in homes like colanders, combs, and rakes, are incorporated by the artist to break up the weave's lines and patterns. Her choice of these items aligns with the highly intimate and autobiographical nature of her artworks. The hierarchical Euro-American conceptions of art and craft that frequently discredit non-Western artisanal activities are challenged by Samat's work.

Her pieces convey love, independence, and emancipation while emanating from personal experiences of family and identity. For Samat, it is crucial to live out what one feels from within, without restraint or fear. Each one of her pieces resonate as an avatar and is vividly coloured and lavishly decorated. The sculptures are totems to various family members, with the pieces symbolizing personal stories. Handmade ropes dangle

from the rakes' radiating armatures. Random objects are turned formal, cultural, and figurative. Forks and spoons act as a warp, a pair of plastic funnels double as breasts, and cassette tapes are hung from 80s-style neckpieces that resemble chains. Samat's elaborate weavings are effortlessly combined with common objects and cultural symbols to create a mythology for the family that transcends space and time.

The University of Wyoming Art Gallery hosted her first solo museum exhibition in the United States in 2022. She participated in the 2020 New York Asia Society Triennial, and in 2019 she completed a residency at the Hudson Valley MOCA. In 2023, she will present a solo exhibition at MASS MoCA and the Moss Arts Center at Virginia Tech. Her work is included in numerous private and public galleries across the world, including the Hudson Valley MOCA in Peekskill, New York; the National Art Gallery in Kuala Lumpur, Malaysia; the Singapore Art Museum (SAM); the KADIST Art Collection in Paris, France; and San Francisco, California.



Juragan Ali, 2018
Image Credit - Elevations Laos



Daughter Weave Through Eternity, 2022
Image Credit - Marc Straus Gallery



Follow Your Heart Wholeheartedly, 2020
Image Credit - Asia Society

INDIA ART FAIR 2023 FEATURE

Anoushka Mirchandani



Anoushka Mirchandani
Image Credit - Hillary Jeanne Photography

Anoushka Mirchandani, a young painter and artist from India who now resides in the US, creates intimate portraits of what it's like to be a woman in the modern world. Her figurative landscapes have numerous opaque patterns that serve as a nod to her patchwork identity as an artist—an Indian, an immigrant, a woman—reminding the viewer of the plurality in our identities. Her work explores the micro-tensions and identity transformations that are inherent in code-switching and assimilation in a foreign country by probing lineage, personal history, cultural, and sociopolitical settings via a diasporic perspective. She is fascinated by the mindscape of women as they tackle complex emotions of vulnerability, shame, nostalgia, among many other emotional states on their respective paths of self-discovery. Her physical environment and the cultural context at the time of creation shape her work. Anoushka transmutes her understanding

of that specific time and place into the painting itself.

Anoushka was chosen by Kearny Street Workshop, the oldest Asian Pacific American multidisciplinary arts organisation in the US, to be a showcase visual artist in 2017 and 2018. She was also selected to exhibit her paintings at State Senator Scott Wiener's official offices in California in 2019 and received the San Francisco Artist Grant (SFA) in May 2022 from the San Francisco Arts Commission. The artist has taken part in a number of residencies, including The Wassaic Project, the Digital Residency at Silver Arts Projects, Global Coralition, KYTA, and the Aegean Idea Lab. Mirchandani recently made her debut with Yossi Milo Gallery, at The Armory Show in New York (2022) and Untitled Art in Miami (2022).



Hypnotize
Image Credit - Anoushka Mirchandani



Deja Vu
Image Credit - Anoushka Mirchandani

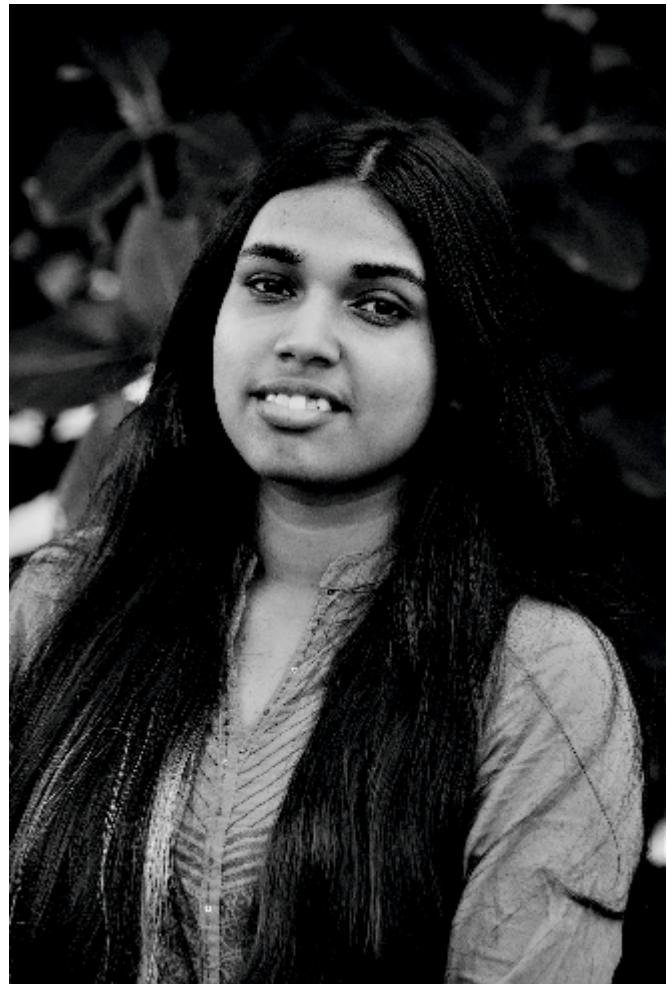
INDIA ART FAIR 2023 FEATURE

Arpita Akhanda

Born in Cuttack, Odisha into a family of artists who were emigrants from Bangladesh to India, the artist received her degree in painting from Kala Bhavana, Visva Bharati in 2017. Akhanda's understanding of independence and the division of her country was shaped by the collections of colonial and post-colonial memories and experiences that her grandparents and parents cherished, which comprised of poems, photographs, written documents, letters, telegrams, postcards, oral histories. Her grandparents' search for a roof over their heads after they migrated, their shifting identities, and their political stance—all of it has influenced Arpita's artistic vision and has provided the impetus to decolonize these memories through her work.

Akhanda is interested in finding a relationship between memories-migration-body and materials. She uses paper weaving as a method for fusing the weft of current circumstances with the warp of memories to produce a fabric that challenges identity and existence. A pixelated, fragmented, concealed, dissected, and blurred visual language is created by weaving together the two layers, which represent the past and the present. This language is used as a metaphor to represent the lost and forgotten narratives. Describing herself as a "memory collector", she treats old letters, documents, photographs as building blocks of art. The artist says, "I am deeply interested in personal histories, which tend to get diluted when placed next to the more institutional forms of history. It struggles to find a voice, a paragraph or any recognition."

She has participated in numerous national and international exhibitions and works in a variety of genres, such as paper weaving, performance, installation, drawing, and video. The artist is now enrolled in the Netherlands' Jan Van Eyck Academie Residency programme for artists (2022-23). In addition, she has performed at venues such as Teertha International Performance Platform in Sri Lanka and Chittagong Art College in Bangladesh.



Arpita Akhanda
Image Credit - Emami Art



Berunda: Arpita Akhanda
Image Credit - Emami Art



Digital Poster by Arpita Akhanda
Image Credit - India Art Fair * Arpita Akhanda

INDIA ART FAIR 2023 FEATURE

Avijit Dutta

Avijit Dutta incorporates his own emotions that he drew up in his search for human expressions into his art which is realistic and figurative. Using his own special style and compositions with a minimal colour palette that give his paintings an almost monochrome aspect, he manages to express the numerous facets of mankind with ease and lyricism in tempera on canvas. According to him, the watercolour paintings are symbolic, understated, and almost meditative.

His artistic method integrates various eras and intellectual processes onto a single visual surface. The spectators' feelings are often conflicted because of the undercurrent of longing and nostalgia. The skillful, intricate, and exquisite portrayal using the classic medium of watercolours continues to be the artist's trademark and unrivalled strength. A sophisticated and flawlessly executed finesse is offered by multiple layers of applications. While exploring new media is the norm in the art world at the moment, Dutta prefers to investigate and incorporate traditional methods from the early Renaissance.



Avijit Dutta

Image Credit - Vice-Versa Foundation



Sacred Roses

Image Credit - The Curators Art

Dutta's creations are a representation of his curiosity. His pursuit of the truth is continuous, as is the process of reflection and epiphany that led to the creation of his works of art. The works of the artist perfectly capture his experience of revisiting moments, accepting them, and rejoicing in them as a component of a larger process, as a piece of the ever changing and evolving existence. In contrast to any political viewpoint or assertion, the artist's work imbues and depicts the struggles of the human psyche as it gains in magnitude through personal experiences and reflections.



Locked Gaze With Frame
Image Credit - Art Centrix Space



The Gaze Returned With Frame
Image Credit - Art Centrix Space

INDIA ART FAIR 2023 FEATURE

Awdhesh Tamrakar

The works of Awdhesh Tamrakar address many of the problems that plague and define our day, including migrations, search for a home, identity, and belonging; untold stories, silent histories, and especially those of illiterate, oppressed populations. His works are evidence of the reality that a profoundly individualised and insightful visual practice may emerge from a free, courageous, and prolonged interaction with elements, processes, equipment, ideas, and community.

Broken, battered, and hammered copper vessels, large panels of sculpted pulp (hand-moulded from paper boards), crumpled photographs of vacant buildings and vacated landscapes (reinforced on fibreglass plates), brass powder (collected from typical iron-smithy karkhanas and studios), and brass powder all compete for space and attention on walls, floors, and pedestals.

Tamrakar had formal training in a visual language of the colonial and post-colonial periods but now aspires to connect the dots between overheard conversations in familial contexts of abandoned homes and past migrations.



Awdhesh Tamrakar

Image Credit - The Raza Foundation



Dur Daraz

Image Credit - Shrine Empire



Muted Mathaar
Image Credit - Triveni Kala Sangam



Conditional Image I, 2016
Image Credit - Awdhesh Tamrakar

INDIA ART FAIR 2023 FEATURE

Bhuri Bai

The first woman from her tribe to take up painting against all convention, Bhuri Bai belongs to the Bhil tribe in Pitol, Madhya Pradesh. She painted at home while working as a construction worker, gradually covering the walls of her home with vibrant figures that resembled plants, people, and animals.

Encouraged by artist and writer J. Swaminathan, the artist moved to Bharat Bhavan in Bhopal, where she continued to develop and gain acclaim for her distinctive style and became the first Bhil artist to use acrylic paint on canvas. Bhuri Bai creates expansive, imaginative settings with human and animal figures using vibrant colour and dotted patterns, in keeping with the ancient methods of Bhil art. According to Bhuri Bai, every time she begins to paint, she recalls numerous facets of Bhil culture and existence. Once a particular theme comes to the fore, she brings it to life on her canvas. Her paintings have portrayed every aspect of Bhil life, such as the animals in the forest, the tranquillity of the forest and its trees, gatla (memory pillars), Bhil deities, clothes, jewellery, and gudna (tattoos), houses and granaries, the haat, festivals and dances, and oral storytelling.

One can clearly discern the artist's penchant for Bhil art techniques while using them to create a new aesthetic in works like 'Story of the Jungle', in which a whale turns into an aeroplane, and 'Antelopes with Birds', a conventional depiction of an antelope rendered in psychedelic patterning. Bhuri Bai, who in 2021 was given the fourth-highest civilian honour in India—the Padma Shri Award—continues to instruct young women in her village in the customs and methods of Bhil art.



Bhuri Bai

Image Credit: Museum of Art & Photography



Untitled

Image Credit - Museum of Art & Photography



Untitled
Image Credit - India Art Fair

INDIA ART FAIR 2023 FEATURE

Chandan Bez Baruah

Chandan Bez Baruah is an Assamese artist who excels in woodcuts and printmaking. He completed his BFA in Printmaking from Government Art College Guwahati, Assam, and MFA in Printmaking from Visva-Bharati University Santiniketan, West Bengal.

Today Baruah lives and works in Delhi-NCR but continues to dream about forests of the north-east. A childhood love and a memory of the landscapes of Assam, these forests help the artist to fly away from the hustle and bustle of the metropolis he has made his home. The dark and wooded trees provide him with a retreat at times of loneliness. These forests—Baruah's refuge—exist everywhere, permeating from varied geographies of history, culture, and contemporary conflict. He finds solace in creating images out of wooden boards because he feels that the wood of the boards demand revelation. And, the love he pours in to create these images highlights his intimacy to the trees, the undergrowth and, of course, the forests. It is in these images that Baruah holds our hand and takes up on a trek through the jungle and his specially chosen haunts, often asking us to just observe his secret treasures and wishes. His prints of the forests are views from the artist's eyes. They tell stories of the young man who accompanied Indian army men who needed a native pair of eyes for a guide. It is in these images that the artist records the chirping of the birds, the buzz of the bees and the croaking of the frogs. He appeals to our eyes as ears to see and hear—the falling of trees, for example—all the goings-on in the "silence" of the forests.



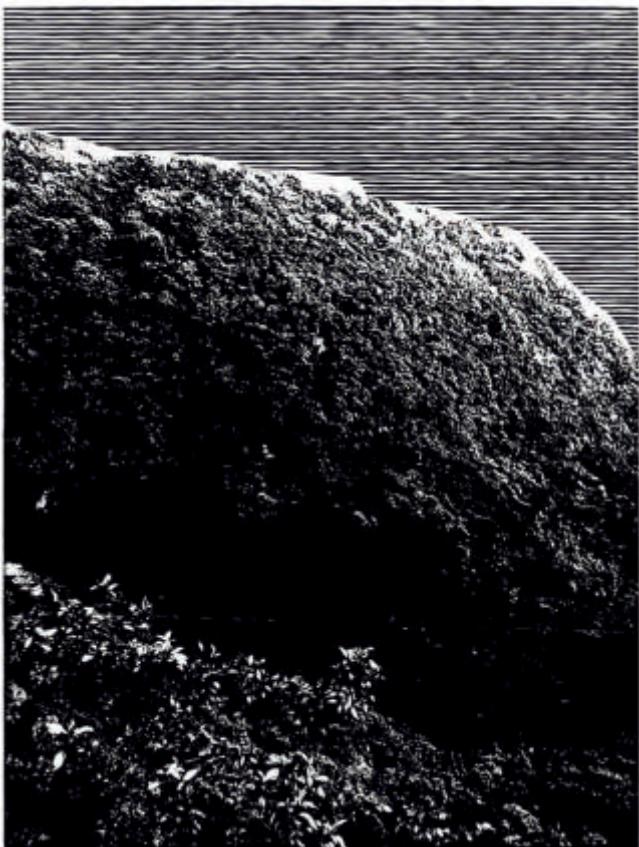
Chandan Bez Baruah
Image Credit - Latitude 28

Baruah's forests—though they show old trees—reflect the postmodern approach to landscapes. He works on a series in what has been described as "a confined and comprehensive manner". Speaking about an exhibit *If A Tree Falls (Somewhere In Northeast India)* he had stressed that one of the reasons for creating prints was "to see the insight terrain of the marginalised or the subaltern, and to situate Postmodern landscapes as encountering Romantic theory". For him, the woodcut prints that he creates, are his digital photographs. Carved with extreme precision and care, these woodcuts are born from the digital photographs that the artist has clicked for his reference. What is striking is the highly skilled hand-craftsmanship that goes into the creation of the prints since they depict a chaos in the serenity of the forests.



Somewhere in Northeast India Pt. III
Image Credit - Latitude 28

Unlike other printmakers, Baruah's forests do not have humans or wildlife. He remains a solitary observer much like what American photographer Ansel Adams once commented when he was told there were no human beings in his photographs, "There are always two people: the photographer and the viewer." Indeed, Chandan Bez Baruah's monochromatic woodcuts have more than one human being, the viewer. There is a lot to seek and understand in the play of light on the trees: these forests have borne witness to history, culture, and contemporary conflict for centuries.



*Somewhere in Northeast India
Image Credit - Latitude 28*



*Somewhere in Northeast India Pt. I
Image Credit - Latitude 28*

INDIA ART FAIR 2023 FEATURE

Debashish Paul



*Debasish Paul
Image Credit - India Art Fair*

Debasish Paul, the India Art Fair's artist-in-residence, grew up seeing his sisters and sisters-in-law doing what normal village women in Bengal do: sew, stitch and, most important, play dress up. At Phulia village in West Bengal's Nadia district—well-known for its spiritual links with Lord Krishna—Paul was immersed in an unending journey of *kirtans* (religious and musical story-tellings) where he would play the role of Shiva, Sita or Radha. These experiences, according to Paul, were the beginning of his quest to create drawings of figures in other-worldly garments as well as an exploration about the problems of queer identity in a society dominated by heterosexual norms.

Over the years—and after he lived and studied in the deeply-spiritual and historic city of Benaras where he completed his Master's Degree in Sculpture from the Banaras Hindu University in 2019—these drawings of other-worldly figures have turned to 'automatic' performances featuring the artist himself. It is in these performances that Paul creates what he describes as a "ritual environment" in which the body and its expressions are considered sacred.

Benaras has had a deep impact on the young artist. While he remembers his stay in the city in unblurred pictures, the vibrant life and spiritual energy remains an inspiration for him. This is because in the holy city of Benaras, people, gods, death and life come in "the most

amazing costumes". Whenever he is in the city, Paul goes out every evening for a walk. He strongly asserts that his studio comprises Benaras and all that it contains: the sadhus in saffron and ash, the cows, the dogs and even the goats. He sees them all in conjunction with the sights, the smells and sounds that ultimately become part of his body. These coalesce to germinate an idea in his mind and that results in a "performance".

It was the pandemic and the subsequent lockdown that had a profound impact on the artist's creative process. It gave him time to look closely at himself "with concentration". The period saw him experimenting with his art. He researched and experimented with textiles and sewing techniques, which, in turn, gave rise to his desire to wear dresses. Then he made the deliberate decision to make one for himself. From that first "dress" many 'sculptural dresses' have been created from painted fabrics and rice paper and used on gender-less forms.

Today, Debasish Paul's work as an artist has evolved to include a wide range of media: from sculptural dress to performances, videos and drawings. His quest is to explore homosexuality, which he does by treating the body as a landscape to generate new references to queer identities. His sculptural costumes and connected performances provide no references to males or females. They hide and unveil, at the same time, the fragile emotions and desires that prevail in our society.



Beyond the Body and Gender
Image Credit - Photograph by Srabani Naskar



I Come Down From The Heavens
Image Credit - India Art Fair * Debashish Paul



Beyond the Body and Gender
Image Credit - Photograph by Srabani Naskar

INDIA ART FAIR × Debashish Paul

INDIA ART FAIR 2023 FEATURE

Devika Sundar - Winner of IAF 2023 'The Future is Born of Art' Commission

Devika Sundar, the winner of India Art Fair 2023 'The Future Is Born Of Art', is an Inlaks Fine Art Awardee 2020 and Prince Claus Fund Seed Award 2021 recipient. An interdisciplinary artist, Sundar has amalgamated elements of collage, painting, and printmaking with photography to explore art as a restorative and meditative medium and outlet. She has the unique ability of shifting across different media in her art form. Her work explores art as a restorative medium of human connection which vividly expresses an array of collective themes ranging from invisibility, illness, memory and impermanence within personal and shared human experience. Currently the curatorial lead of Bodies at Sea, an archives exhibition at the National Centre of Biological sciences, Bangalore, Sundar is pursuing a self-initiated project granted under the Arts Research program at India Foundation for the Arts (IFA), Bangalore.

An artist with many interests, Bengaluru-based Sundar explores art as a restorative medium of human connection. Parallel to her practice, she founded Hanno Terrace studio. It is a therapeutic and collective open studio which has been set up to facilitate art as a medium

of expression, release and therapeutic outlet for children and adults from different ages and backgrounds. She asserts, "Sometimes, when words aren't formed enough to express what we're feeling, we require another language and outlet to engage with." One of her major interests—and something unique for an artist to pursue—is invisible illnesses. She is so well versed in the subject that she presented her project, *Essentially Normal Studies* as a keynote speaker at MYOPAIN 2018, an international medical conference organized by the Indian MYOPAIN Society—a chapter of the International Myopain Society.

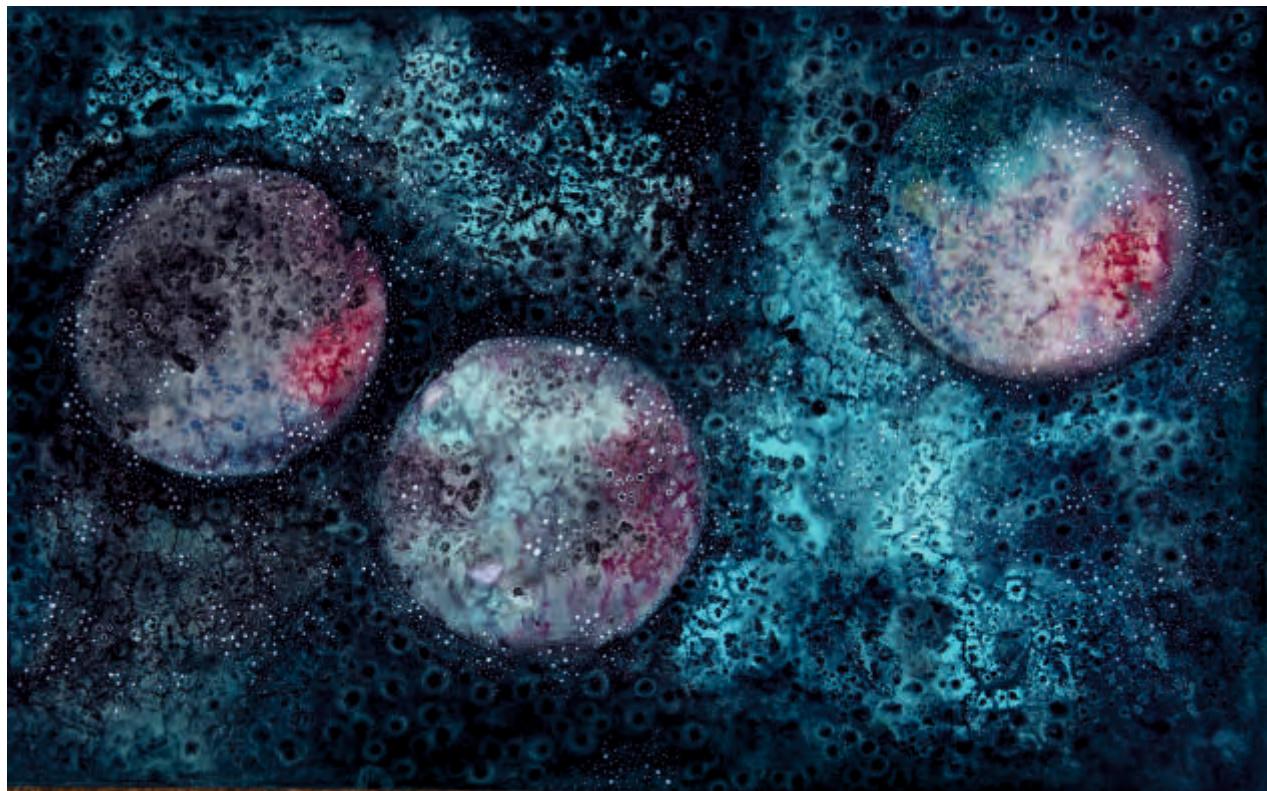
Sundar is convinced that art has its silent therapeutic power and has been known to find healing and alleviation in mood, stress, anxiety, depression, grief, chronic pain and illness. "Engaging with each person in a deep and personal manner, through our sessions," Sundar says she has been able to explore ways to discover art as a therapeutic tool. She believes that reconnecting and initiating a quiet dialogue, creates an awareness and understanding with ourselves within the silence of the space around us. As she puts it eloquently, "Often, within art spaces, there can exist a detachment



Devika Sundar - Winner of the India Art Fair 2023 and BMW India led 'The Future is Born of Art' Commission.
Image Credit - India Art Fair



Unbound and Untethered, Unthreading 1.1
Image Credit - blueprint.12



Aqueous Forms and Blurred Waters 1.5
Image Credit - blueprint.12

from a wider, accessible and inclusive language." Many people express a wish and yet feel hesitant and inhibited to explore. Based on this, Devika Sundar has created alternate safe spaces in the form of dialogical art workshops, for anyone, irrespective of skill and background, willing to experiment and engage with these media.

Devika Sundar studied Anthropology, Art History and Visual Arts at Sarah Lawrence College, New York and graduated with a Commendation in Contemporary Art Practice from the Srishti Institute of Art, Design and Technology.

INDIA ART FAIR 2023 FEATURE

Firi Rahman



Firi Rahman

Image Credit - iDiscover

Firi Rahman is a Sri Lankan artist and an animal enthusiast whose works navigates the complex relationship of human beings and of the species in their natural environs. In a world of constant change and flux, Rahman highlights the historical trajectory and the interweaving links of the Slave Island, which happens to be his birthplace as well as his current residence. Following the tradition of historiographers and environmentalists, Rahman's works chart out the place of nature at a time when nature is quickly falling victim to the unchecked so-called developmental projects. This gives his work a strong socio-political focus as he continues to advocate the need for shared spaces far from corporate greed. His works are an articulation of whole eco systems exploring the interactions between various species and the environment.

He focusses on the engendered species in his artworks and highlights the social responsibility of each individual and our space in the larger universe. The artist has been part of multiple projects including We are from

here IN SLAVE ISLAND which aims to give agency to participants through the medium of art. He uses cloth, canvas and installation to showcase an emotional and an intensely autobiographical journey. The animals and birds on the canvas along with cages tell a story of universality of experiences. During his artistic process, he uses a monochromatic style to echo his thoughts on death and loss and the varied nuances of absences and presences. They reflect an emotional as well as spiritual process of the artist which manifests in the form of artistic energy. The black, white and grey on paper gives his work an elegance and precision that adds to the sombre quality of his work and meditative thematic concerns.



Enclosure-05
Image Credit - Sasaki Fernando Gallery



Night
Image Credit - Aura Asia Art Project



Foster-02
Image Credit - Aura Asia Art Project

INDIA ART FAIR 2023 FEATURE

Gaurav Ogale



Gaurav Ogale

Image Credit - India Art Fair

According to Gaurav Ogale, a digital artist's life is a journey of memories. For the day-dreaming artist, the world has unlimited horizons which he has captured in his video and multimedia work often through short narrative films. Clinging on to his smallest memories from his childhood in Pune through a journey of rhythm of music, Ogale has created a nostalgia of memories which he can revisit from time to time. An independent creative consultant, writer and artist, the artist has created visual narratives collaborating with iconic voices like that of Dr. Shashi Tharoor, Zoya Akhtar, William Dalrymple, Kalki Koechlin, Lisa Ray, and Manu S. Pillai to name a few.

The Mumbai-based Gaurav Ogale is Head of Design and Visual Content at Sarmaya Arts Foundation. During the course of his graduation in Film & Video Design from MIT Institute of Design, Pune, his project *The Fish Pendant* premiered at The Dharamsala Film Festival 2014.

During his career, the artist has worn many hats. One was that of a Creative Consultant - Arts & Culture at AVID, an Essar initiative, where his constant endeavour was to bring the best of Indian and International programmes, projects and events in the fields of culture, art and literature to discerning audiences. The artist has also taught as a Visiting Faculty at ISDI, Mumbai where he conducted a

course on *Understanding Contemporary Aesthetics and Visual Documentation in the Millennial Age*.

Ogale makes sure he carries the smallest of memories whether it is a ceramic bookmark or a bottle of perfume which holds memories of his gift from his father—all and more have found space through digital narratives. He has



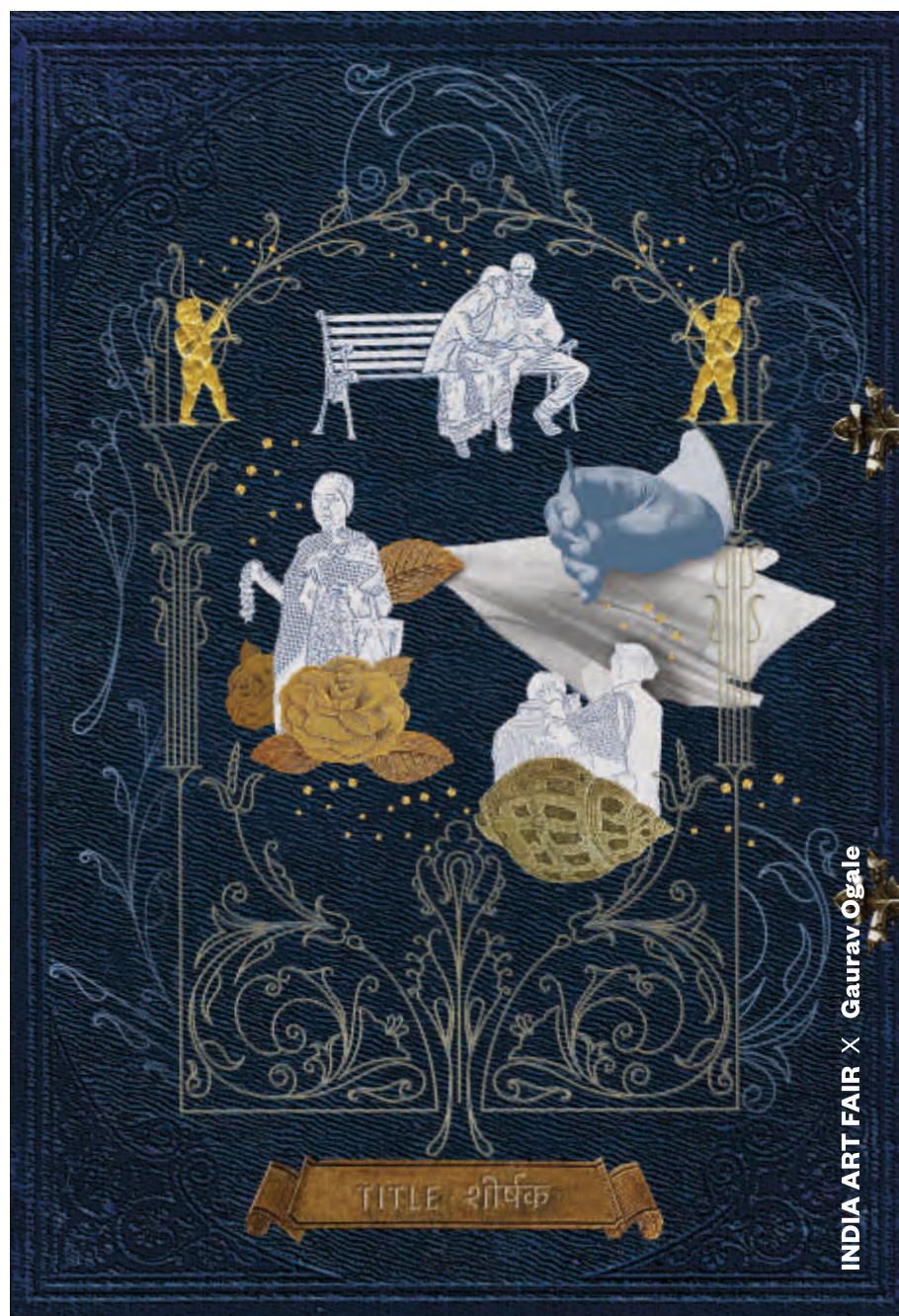
'Parfum d'espoir', The Perfume of Hope 2020
Image Credit- Design India

translated these into audio and video pieces by using new and innovative ways to store his stories. Gaurav Ogale believes all of us lead ordinary lives and yet each moment is extraordinary. He allows his mind to wander, and when an idea arises, he uses his iPad Pro, armed with Procreate and the Adobe Suite with which he sketches and colours using Apple Pencil, and drops in scans and photos, all of which are then animated to create a world of memories to revisit.

"I remember a lot and I hate leaving things behind", the artist remarks. It is this impulse to capture the fleeting sights and sounds: to collect, remember and canonise what may otherwise be left behind, which have visually

driven his works to publications and platforms like National Geographic Traveller India, The Wall Street Journal, and many more.

The artist's works have been featured in The National Geographic Traveler, Kyoorius Design, Posterama Singapore, CrudeArea and in the comics section *The Small Picture* in the Mint.



Digital Poster
Image Credit - India Art Fair

INDIA ART FAIR 2023 FEATURE

Hema Shironi

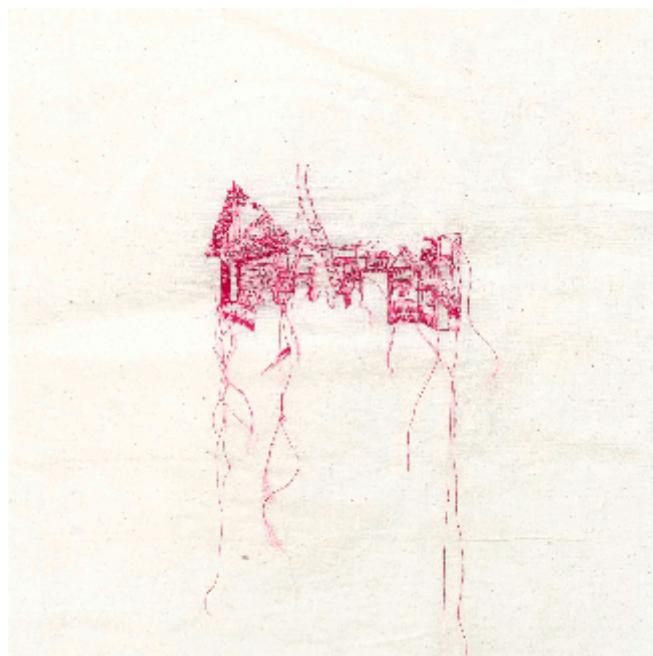
For Sri Lankan Hema Shironi, a multidisciplinary artist, the key focus of her works are her community bonds and relationships. The artist, who now lives in Killinochchi, says that her art focuses on human and universal aspects and showcases cultural diversity.

Her works focus on the numerous places she has called home and delve deeply into how each community of those places grapples with language, culture, memory, myth, gender, and equality. And nowhere is all this more apparent than the vibrant country that Sri Lanka is. It has a multitude of overlapping and cultural trajectories, where many languages, religions, and historical communities coexist. She said in an interview that “the rented houses of my life have had the greatest impact on my work. All through my childhood my family migrated from one place to another, creating an alarming degree of confusion in me, in terms of how I would relate or connect with my new surroundings and new community... I experienced considerable difficulty in connecting and categorising myself within each one of these newly moved into communities, and it raised questions and even then, forced me to look at the idea of belonging”.



Hema Shironi

Image Credit - Sasaki Fernando Gallery



A Home Away From Home II
Image Credit - Sasaki Fernando Gallery

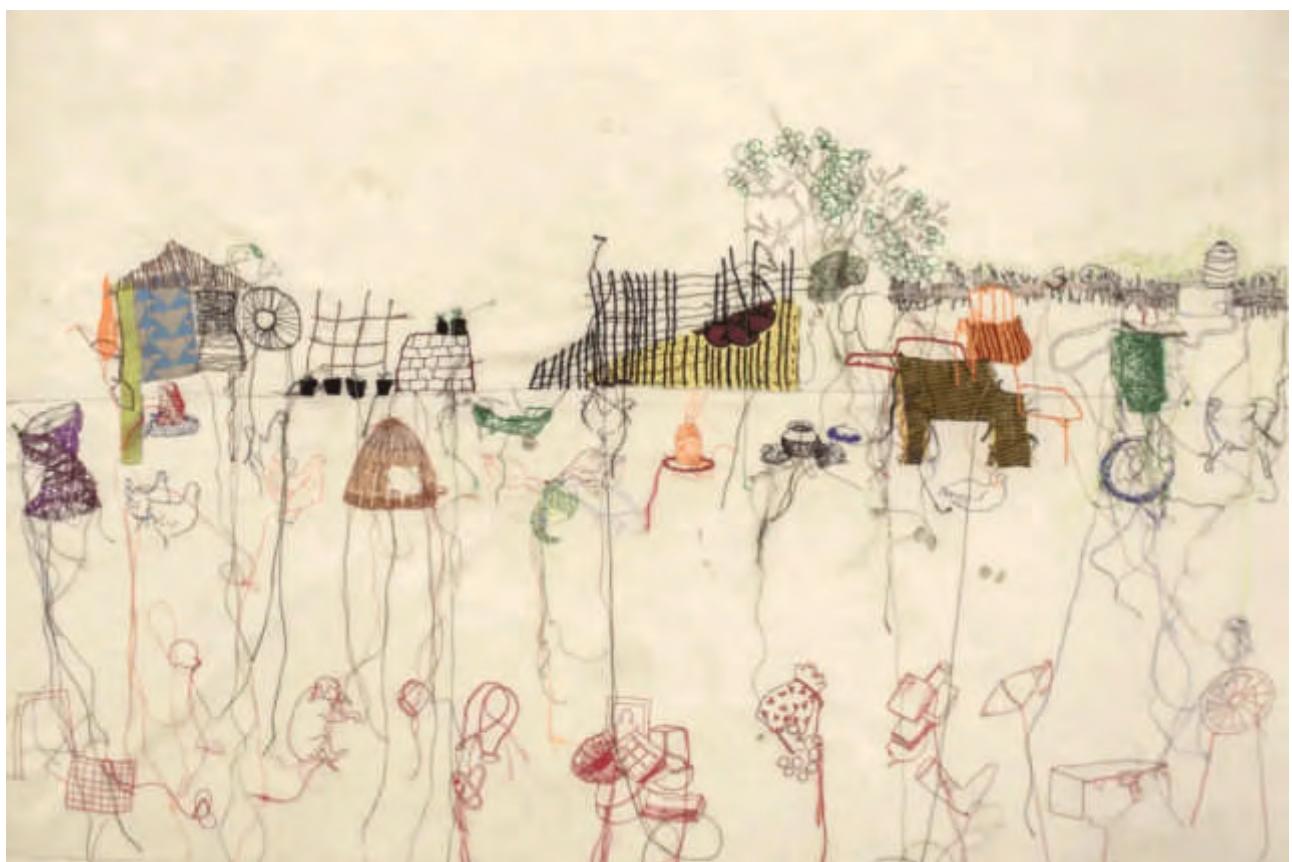
Shironi also uses cartography in her works which depict the trauma that remains embedded in the landscapes in the north of her country that was ravaged by civil war. It was in 2016, that Shironi completed her BFA (Visual Art), from Ramanathan Fine Arts Academy - University of Jaffna, Sri Lanka. Later, she completed her MFA at Beacon House National University, Lahore. The life and experiences of the two countries she has lived and studied in—Sri Lanka and Pakistan—are evident in her work. In her art, there is nostalgia for places where she has lived for short periods of time. Coupled with her keen eye for the history of colonization, civil war, displacement and migration, which she highlights through personal stories and experiences, Shironi’s art is at once a climax of emotions taking us on a journey of her migratory routes where she explores political themes around the subjects of domesticity, language, culture, memory, religious myths, gender politics, tenacity and fragility.

This movement from one place to another in her childhood has become the underlying theme and the foundation of her works. She goes to the roots of traditional roles set in place through our language and cultural tradition, our religion and mythologies, and accepted gender roles. What makes her works different is

the use of simple and yet defining elements. Appearing as threads and partitions, these elements are often the sculptures and installations of her interdisciplinary work. National flags and religious imagery are dissected to reveal not just similar structural principles but the uncertainties that bring them together.



A Bundle Of Joy (Detail)
Image Credit - Saskiya Fernando Gallery



Buried Alive Stories
Image Credit - Saskiya Fernando Gallery

INDIA ART FAIR 2023 FEATURE

Jayashree Chakravarty

Jayashree Chakravarty graduated from Visva Bharati in the sprawling natural surroundings of Santiniketan but the township quickly turned into a concrete jungle, leaving few signs of its former natural state. This had an impact on her paintings, which expertly blend the landscapes of the old and new cities. In some of the pieces, a bird, a broken window, or a brick wall will occasionally poke their heads out of the mossy colour and mouldy texture. Her works in the shape of paper scrolls continue to be original in their conceptions and execution because she developed her own art-making procedures while using organic materials and different types of papers. Chakravarty describes her writing as autobiographical and surreal, creating her own distinctive idiom to convey concepts of truth, nature, and unity. She frequently tries out different organic materials, including paper, rice paper, tissue, and cellophane, to create fluid, transparent images that are open to various interpretations.



Jayashree Chakravarty
Image Credit - Akar Prakar

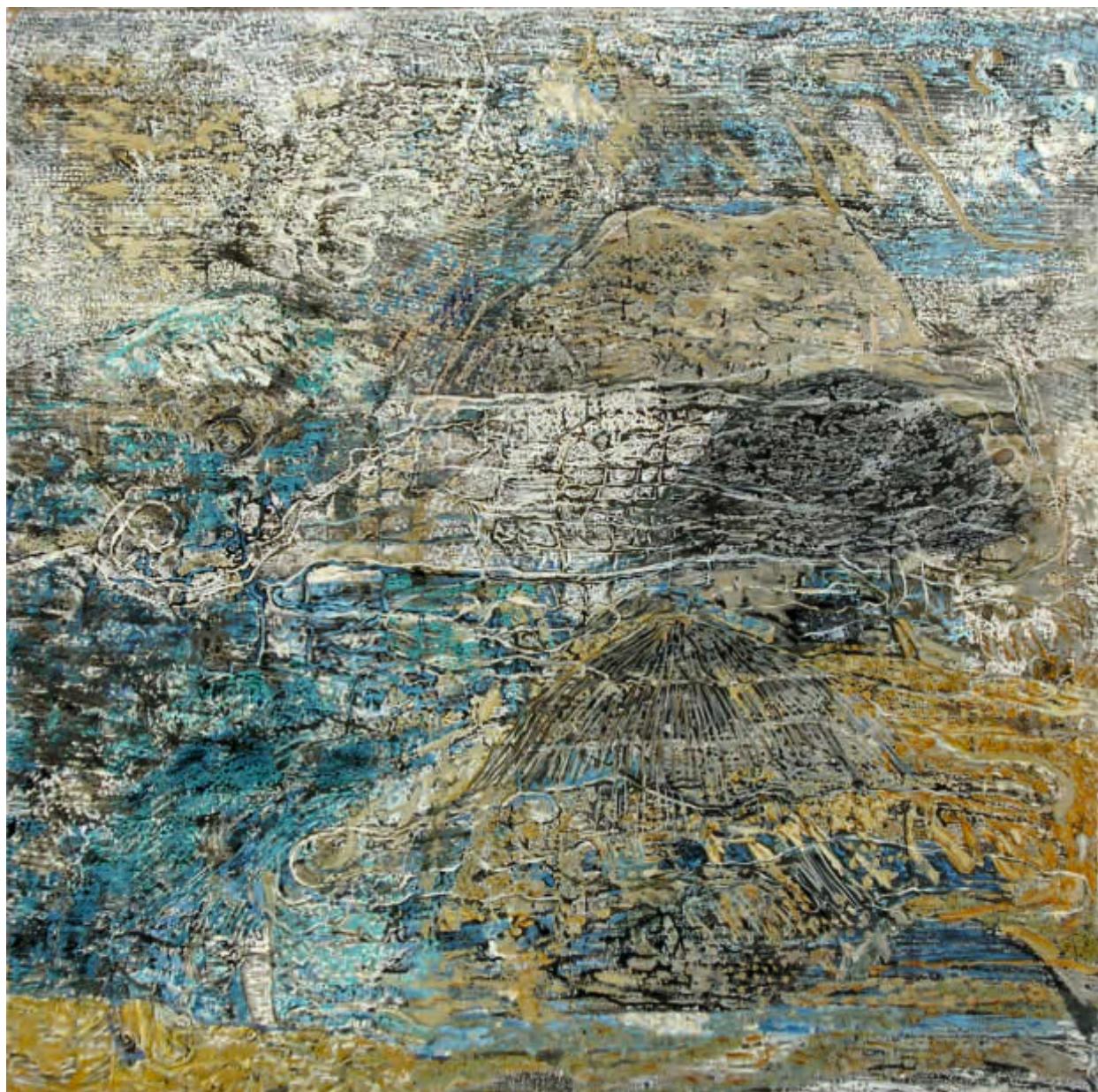


Untitled, 2005 - Mixed media on canvas
Image Credit - Gallerie Nvy

In her artwork, Chakravarty employs superimposed forms, emulating the sketches made by cave painters before they mapped them on cave walls. She contends that interacting with people from foreign lands and a different culture broadened her perspective and made her reconsider some of her preconceived notions. Her ink-on-paper sketches are an experiment in turning subjective experience into mystical truth.

She completed her Master's at The Maharaja Sayajirao University, Baroda's Faculty of Fine Arts, where she was exposed to an urban sensibility. She was also an artist-in-residence in Aix-en-Provence from 1993 to 1995

when she had conversations with several of the group members and was affected by the French movement Supports/Surfaces throughout the early years of her practice. The artist has held exhibitions both domestically and internationally, including presentations at the Singapore Art Museum (SAM), Singapore; the Chicago Cultural Center, Illinois, USA; and the Musee Departemental Des Arts Asiatiques Nice, France. Her most recent exhibits have been featured in the Asian Art Museum in San Francisco; the Musée Guimet in Paris, the Palazzo Madama in Turin, Italy; the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai; and the Kiran Nadar Museum of Art in Noida and New Delhi.



Marching with Mirrors, 2020
Image Credit - Chemould Prescott Road

INDIA ART FAIR 2023 FEATURE

Laila Tara H

Laila Tara H is an Iranian-British artist who completed her Masters from The Prince's School of Traditional Arts. She primarily works in the Indo-Persian miniature tradition which has a rich and complex history. Her art is informed by her rich Iranian heritage and reflects her life experiences across different continents. The artist's works tell a story of her childhood and the process of growing into adulthood and refer to her experiences as a female artist.

In her creations, Laila uses handmade hemp paper which is folded and cut to create multiple layers of meaning as well as a three-dimensional depth. The choice of material is a further ode to the rich history of tradition. Her paintings mostly feature human figures but in a fragmentary state as they are made up of disjointed limbs or blurred profile of heads. Nature finds its voice in her canvas too in the form of blooming flowers and birds. While her human figures remain disjointed, nature is evoked in its full bloom. They not only add to the aesthetics of her art but adds to a sense of consistency as well as stability. But, the defining character in her artwork are the empty spaces which is a redefining of the Taoist philosophy where emptiness has its own relevance.

The artist creates her earthy tones and vivid blues by deriving colors from natural pigments like bricks and walnut while the rich hues of blue are created using lapis lazuli. The use of these pigments is a homage to the traditional methods of miniature painting. Together the use of paper and natural pigments traces a deeply personal journey of artistic creation. Her work is an exploration of human existence and delves into the various societal power dynamics at play be it gender or class and is, simultaneously, an articulation of the gendered spaces of domesticity which echo the larger societal structure.



Laila Tara H
Image Credit - Gallery Girl



Jack and Jill
Image Credit - Purdy Hicks Gallery



I'm Telling You
Image Credit - London Gallery Weekend



Artwork by Laila Tara H
Image Credit - Gallery Girl

INDIA ART FAIR 2023 FEATURE

Lakshmi Madhavan

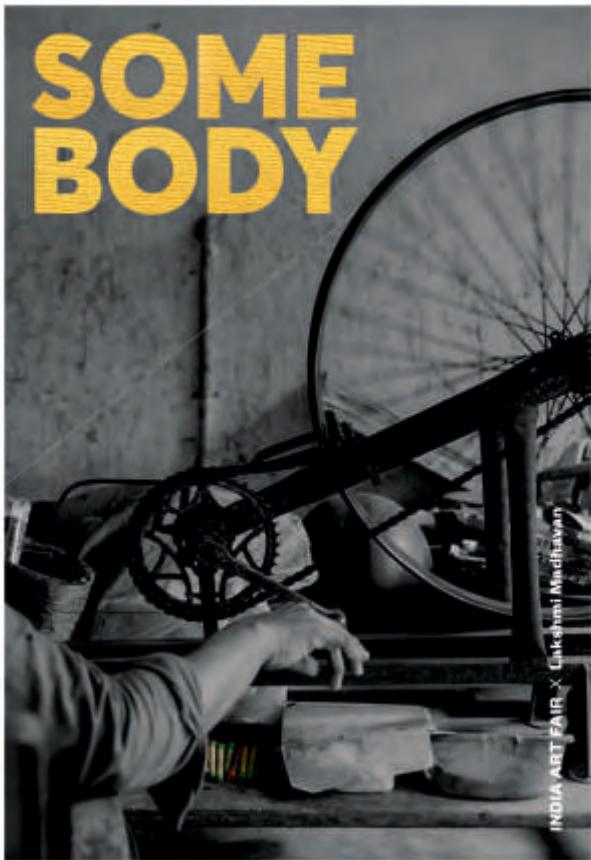
Lakshmi Madhavan is a conceptual artist who uses Kerala's textile tradition to weave a thread between the present and the future. As an artist, Lakshmi continually changes her mediums and methods as her environment changes. The artist expresses her thoughts on a human body, especially a woman's body, and how it expresses, celebrates, or defies social and cultural norms, through drawing, textiles, and large-scale installations.

Lakshmi started her career working for a corporation rather than as an artist. After moving to Copenhagen, Denmark, in 2015, she turned to art once again, a childhood passion, and used it to express her feeling of alienation in a foreign place. The artist claims "art saved me in so many ways." Motivated by urgent questions about her brown body's place in the world, and inspired by other feminist artists such as Mona Hatoum and Louise Bourgeois, the artist's earlier "doodles" evolved into artworks on paper based on anatomy and discovered object assemblages, through which she discovered a vocabulary of questioning identity and gender politics.

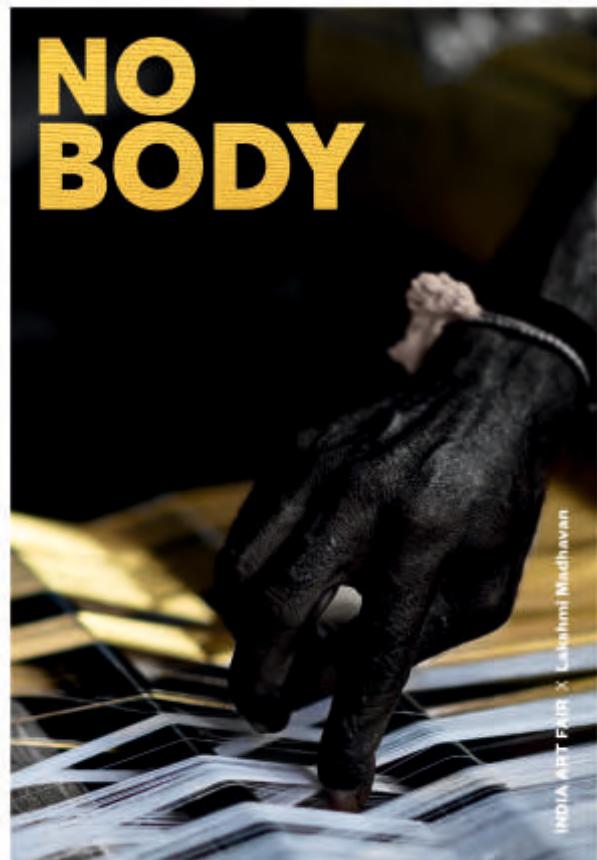
At the Summer Academy in Salzburg, she completed her apprenticeship under the German artist Bernhard Martin. In Mumbai, she was mentored by modern Indian artist Jitish Kallat. She gained a better understanding of the various perspectives surrounding the portrayal of the human body throughout history after working with French artist Nicolas Menard at the Louvre in Paris.



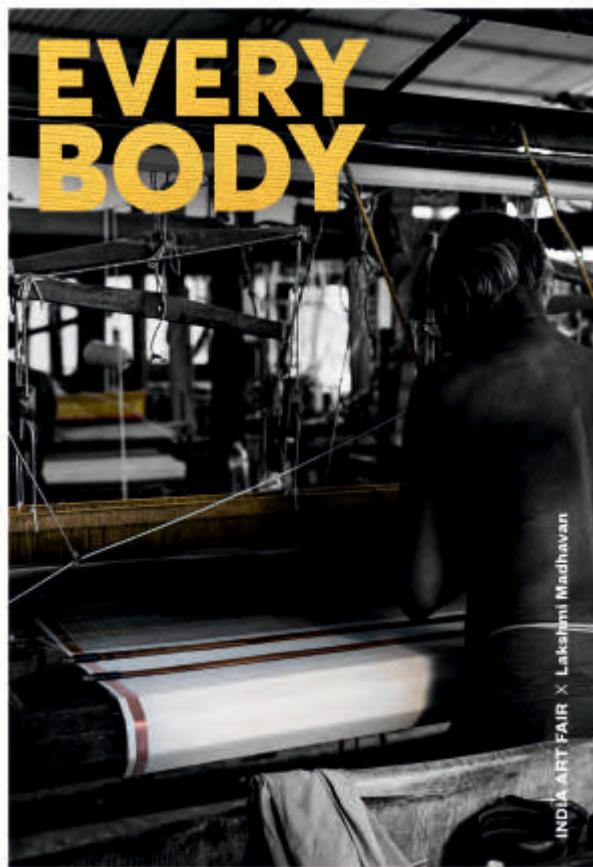
*Lakshmi Madhavan
Image Credit - Pooja Achan*



.Somebody, 2022
Image Credit - India Art Fair * Lakshmi Madhavan



Nobody, 2022
Image Credit - India Art Fair * Lakshmi Madhavan



Everybody, 2022
Image Credit - India Art Fair * Lakshmi Madhavan

INDIA ART FAIR 2023 FEATURE

Manjunath Kamath



*Manjunath Kamath
Image Credit - India Art Fair*

Manjunath Kamath is a maestro who manifests his creative ingenuity in a diverse range of media, including clay, digital art, painting, and drawing. His artwork is influenced by a variety of cultural references, including the sculptures, frescoes, and carvings in the basadis (Jain temples) near his hometown in south Karnataka; the elaborately costumed characters in Yakshagana plays; the tales and myths from the Indian epics; and the paintings of Raja Ravi Varma. Across borders, he is also influenced by Michelangelo and Rembrandt; Persian and Indian miniatures; Middle Eastern architecture's arabesque patterns; Chinese ceramics; and Victorian upholstery.

The artist has studied traditional classical and religious iconography in great detail, and his artwork reflects his comprehension of how cultural elements—such as conventions for portraying people in paintings or sculptures or patterns and motifs—travel across time and space, changing even as they retain the imprint of their original contexts. Kamath is fascinated by time and its effects, particularly the erasures and distortions it brings about in material culture, and he meticulously recreates these effects on his canvases using multiple layers.

Through his art, he stages these seamless interactions with fragmented imagery, the surface shattered into parts from paintings or sculptures "a hand here, a foot there, the curve of a cheek or a portion of a bird" merged with geometric patterns, golden textile prints, or cupola ornaments. Like a mosaic or unfinished jigsaw puzzle, the artist seems to be inviting spectators to decipher the meaning or story. Kamath's practise is characterised by playfulness and eccentricity, but below it all is a deeper, more serious idea: a recognition of the connectivity of cultures and their shared ancestry, which is a crucial message given the current political climate.



*Vahana, 2014
Image Credit - Gallery Espace*



Negotiated Landscape, 2022
Image Credit - Gallery Espace



Monologue, 2022
Image Credit - Sakshi Gallery

INDIA ART FAIR 2023 FEATURE

Mira Felicia Malhotra

Designer and graphic artist, Mira Felicia Malhotra, aka Kohla, creates a unique marriage of line and movement in her works. Added to that is the offbeat pallet of colours that results in celebrating everything unique. Based in Mumbai, the artist is the principal designer and founder of Studio Kohl. An M.Des in Graphic Design from the National Institute of Design, Ahmedabad, and a B.F.A. in Applied Arts, Malhotra has 16+ years' work experience that spans branding, editorial, illustration and design thinking. She focuses on building visual languages that make for memorable brands. Studio Kohl's aim is to use image-making in unconventional and challenging ways for a new India, with a global outlook.

Born in New Delhi and raised in Riyadh, Saudi Arabia till the age of eleven, she remembers her childhood obsessions and entertainment which included TV cartoons like Bugs Bunny and The Jetsons, the neon packaging of candies like Nerds and Bubblegum and the marshmallow stars and planets in the special editions of Count Chocula breakfast cereal. Her world was an array of colours and alignments which allowed her to become versatile and extraordinary. Her use of illustrations, animations, murals and zines dates back to her childhood memories where the colourful wrapper on her candy inundated her with ideas and images more than the candy itself, and ever since that epiphanic moment, she has followed her instinct of celebrating all that fascinates and surprises her. It is not surprising, therefore, that today, she rejects all kinds of hierarchies whether it is the low and high of art or it is celebrating women of unusual stature. The artist vehemently asserts, "I want to show more women as bodybuilders, as space explorers, as angry women or even evil women—women occupying spaces in ways we don't usually find acceptable. I think this comes to me from my own fantasies, a desire to be able to live life in many ways."

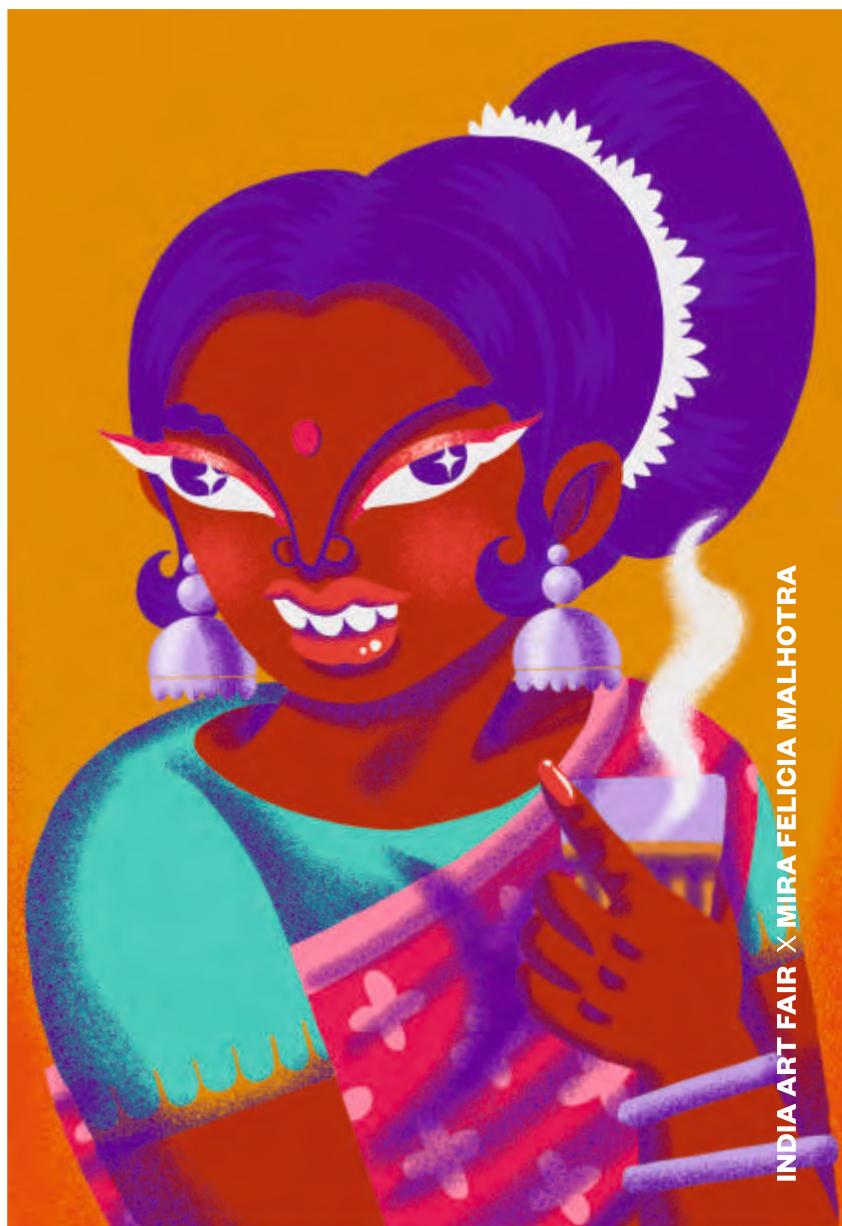


Mira Felicia Malhotra
Image Credit - India Art Fair



Goddess
Image Credit - Girlsclub Asia

Her aesthetic gift of being able to work precisely on design and strategy has made her an expert on visual branding for a variety of select, game-changing clients, including those engaged in philanthropy. Her leisure works on graphic art are characterized often by humour and wit and the combined experience of being an Indian with an outsider's perspective. Her works incorporate pop culture references, feminist themes for a modern India, odd animals and playful characters and reflect her love for DIY, alternative culture, low-brow pop surrealism and the punk rock ethos. Her independent zine 'Unfolding the Saree' is stocked in libraries all over the world, including the Thomas J Watson Library at the MET, and the London College of Fashion. She has also been included as one of the top 30 illustrators in India by Creative Gaga magazine.



Digital Poster
Image Credit - India Art Fair

INDIA ART FAIR 2023 FEATURE

Prashant Pandey



Image Credit - Prashant Pandey

Prashant Pandey disrupts conventional reasoning when it comes to methods of viewing discarded objects in order to revive perspectives of everyday life. Pandey ruptures the utilitarian cycle of daily life with his use of recycled, reclaimed, and found materials including abandoned industrial containers, cigarette butts, cane garbage, urine, and blood. He also employs byproducts of human activity and waste material in new ways. The distortion of structure slows the act of perception between the audience and the object. In this manner, his art fulfils the poetic purpose of encouraging interpretation rather than recognising something that is inherently well-known and familiar.

Although his medium is always changing, his fundamental concern—a critical commentary on contemporary society—remains the same. With his sculpture *Gift*, a mosaic of pouches filled with urine, sweat, tears, and formaldehyde, he condemns the slaughter of unwanted girl foetuses, who like urine and sweat are readily flushed out by the system in which they

reside. The melting form in one of his nameless sculptures, which resembles a boy made of stale chocolate, represents lives in their never-ending process of becoming rather than existing.

Pandey's artworks are the outcome of much internal and external exploration. He typically employs a conceptual approach when dealing with memories, nostalgia, as well as life and death. In order to create the art he wants, he experiments with various materials. He is a well-known artist who was on the longlist for the SKODA Prize (For Indian Contemporary Art) 2011–12. The artist received the Lalit Kala Academy Award in 2009 and 2010 as well as the Bhupen Burman Award in the same year.



Untitled, 2020

Image Credit - Gallery Maskara



Untitled, 2022

Image Credit - Gallery Maskara

INDIA ART FAIR 2023 FEATURE

Rakhi Peswani



Rakhi Peswani
Image Credit - Ashoka University

Rakhi Peswani, an artist and art instructor, investigates the connection between stitching and drawing in her work. By combining the traditions of minimalism and figurative art with weaving and sewing to create intricate forms and ideas, Peswani dismantles the hierarchy that places art above craft, painting above stitching, and sewing above sculpture. Peswani was initially interested in needlework as a hobby and a method to make gifts for her friends. Later, she switched from embroidery to sewing as the foundation of her artistic practice. Since then, she has created a sophisticated collection of work that investigates the relationship between the body, language, and craft.

The artist, who was born in New Delhi in 1977, was raised all across India due to her father's military employment. She moved every three years and was exposed to a range of cultural activities, such as traditional bamboo weaving in Assam and block printing in Rajasthan. Peswani's mother served as her first mentor in this field, introducing her to the marvel of handmade

processes. Thus, making things by hand was a big part of her upbringing.

Peswani was inspired by the chaotic and even brutal transformation Indian cities go through as they develop into major metropolises. Her multilayered works, which examine the shifting motivations to produce and consume art in these cities, reflect the discrepancies that have never been resolved and the ongoing push and pull encountered between producer and consumer markets. Peswani intently examines nature in order to rediscover herself. She combines her passion for large-scale sculpting, painting, and sketching to create forms that reveal a profoundly expressive inner world motivated by intuition and emotion. As part of her artistic process, she works closely with materials like jute fibre, waste cotton, and natural pigments.



Envisioning the Seer
Image Credit - Vadehra Art Gallery



Primal Reminders (Matter of Manifestations)
Image Credit - Gallery Sumukha



Primal Reminders (Matter of Manifestations)
Image Credit - Gallery Sumukha

INDIA ART FAIR 2023 FEATURE

Rid Burman



Rid Burman
Image Credit - journeYoung

Rid Burman is a unique amalgamation of a high fashion photographer and an artist in a country which offers him something new everyday. Burman talks about growing up in a home where art in its various forms was part of everyday existence since he hails from a family with exceptional artistic heritage. His education at the prestigious Brooks Institute of Photography in the US further gave him further exposure to a thriving popular culture and art. Working as an assistant to Steven Klein and Mark Seliger also added to his experience as a photographer. While he has worked with the big brands and high fashion, Burman continues to use photography as a medium of his art, creating and sharing unique stories through his lens.

He interprets the darkroom as the space where he is able to explore the transfer of energy—the transition from positive to negative. The artist continues to practice the art of the old school printing process taking a trip back to the 20's and 30's. This art of printing not only makes the journey highly enriching, it also brings forth the joy and

excitement of a hands-on process. The sense of elation at the composition and perspective and the play of light and shadow is evident in his work. His experience of shifting base from New York to Mumbai to Paris also adds to the multiple and rich hues he captures while being firmly rooted in his mother's world of spirituality.



Conception II
Image Credit - Art Exposure



Cosmos
Image Credit - Art Exposure

INDIA ART FAIR 2023 FEATURE

Rina Banerjee



Rina Banerjee

Image Credit - AWARE (Archives of Women Artists Research & Exhibitions)

Rina Banerjee is well known for her enormous sculptures and installations composed of materials from all over the world. Her work focuses on the fragmented identities, traditions, and cultures that are common in diasporic societies. Banerjee's artwork promotes diversity on a material level by utilising a range of materials, such as African tribal jewellery, vibrant feathers, light bulbs, and Murano glass. These sensuous assemblages, which thrive on tensions between visual cultures and pose issues with exoticism, cultural appropriation, globalisation, and feminism, show themselves as both familiar and foreign at the same time.

Her larger body of work, which questions contemporary nationalist political ideologies, suggests that identity is multifaceted and not solely focused on a person's culture of origin or gender but also on self-identification. The fragmented figures, wild use of colour, and symbolic materials that characterise Banerjee's constantly developing work all reflect these open-ended and liberating concepts of the "self." Banerjee's works continuously challenge modern approaches to artistic creation and social involvement, which are paired with their provocative and poetic titles.



Make me a Summary of the World
Image Credit - San Jose Museum of Art

The San José Museum of Art and Pennsylvania Academy of the Fine Arts collaborated to organize Rina Banerjee's first solo retrospective *Make Me a Summary of the World*, which featured 60 sculptures, paintings, and videos. Banerjee has also participated in 14 biennial exhibitions globally, including the 57th Venice Biennale, the Yokohama Triennale, and the Kochi Biennale. Many public and private collections, including the Whitney Museum of American Art, the Center Pompidou, the Foundation Louis Vuitton, the San Francisco Museum of Modern Art, the Center for Creative Photography, the Pennsylvania Academy of Fine Arts, the San Jose Museum of Art, the Kiran Nadar Museum of Art, and the Brooklyn Museum, have showcased Rina Banerjee in their collections.



Take Me I Am Yours
Image Credit - Aicon Gallery



Sealed with a Kiss
Image Credit - AWARE (Archives of Women Artists Research & Exhibitions)

INDIA ART FAIR 2023 FEATURE

Sakti Burman

A painter and lithographer par excellence, Sakti Burman has created a unique visual idiom featuring vibrant colours and elements of folklore and fantasy. The complexity of Burman's characters, inspired from old European and Indian cultural values, exist in a dream-like vivid and surreal world. Sakti Burman has also created a number of graphics, including a collection of sixteen limited edition lithographs that serve as illustrations for Rabindranath Tagore's *Gitanjali*. The artist made and displayed a remarkable collection of bronze sculpture in 2009 after dabbling with wood carving in the 1970s in addition to his oil and watercolour paintings.

Burman creates works on paper and canvas that resemble frescoes using pointillism and a marbling method that involves mixing oils and acrylics. His marbling method, which he developed after years of experimenting, is largely responsible for his distinctive body of work. When Burman visited Italy in 1958, he was inspired to incorporate the monumentality and textures of the frescoes by Giotto, Piero de la France, and Simone Martini into his artwork.

The maestro was born in Kolkata in 1935 and received his education at the Government College of Arts and Crafts in Kolkata before moving on to Paris to attend the École Nationale des Beaux Arts. In 1954, the artist held his first solo exhibition in Kolkata. Since then, he has held numerous exhibitions in cities all over the world, including Galerie des Beaux-Arts in Paris, Piccadilly Gallery in London, Galerie Doucet et Coutureau in Paris, Galleria Nuovo Sagittario in Milan, and Galerie Sagar in Zurich.

Life is a Theatre, a collection of Sakti Burman's artwork, will be presented by Art Alive Gallery at India Art Fair. The exhibit includes contemporary pieces by Burman in which he uses humour to construct a fantastical universe where real life emulates theatre. His diverse background and interests give his paintings a distinctive blend of French and Indian culture, signifying a cultural link between these two different nations.



Sakti Burman
Image Credit - Zeoline Art Gallery



Homage to Kalighat Painters
Image Credit - India Art Fair



Lithograph
Image Credit - The -Faraway Tree



Untitled
Image Credit - StoryLTD

INDIA ART FAIR 2023 FEATURE

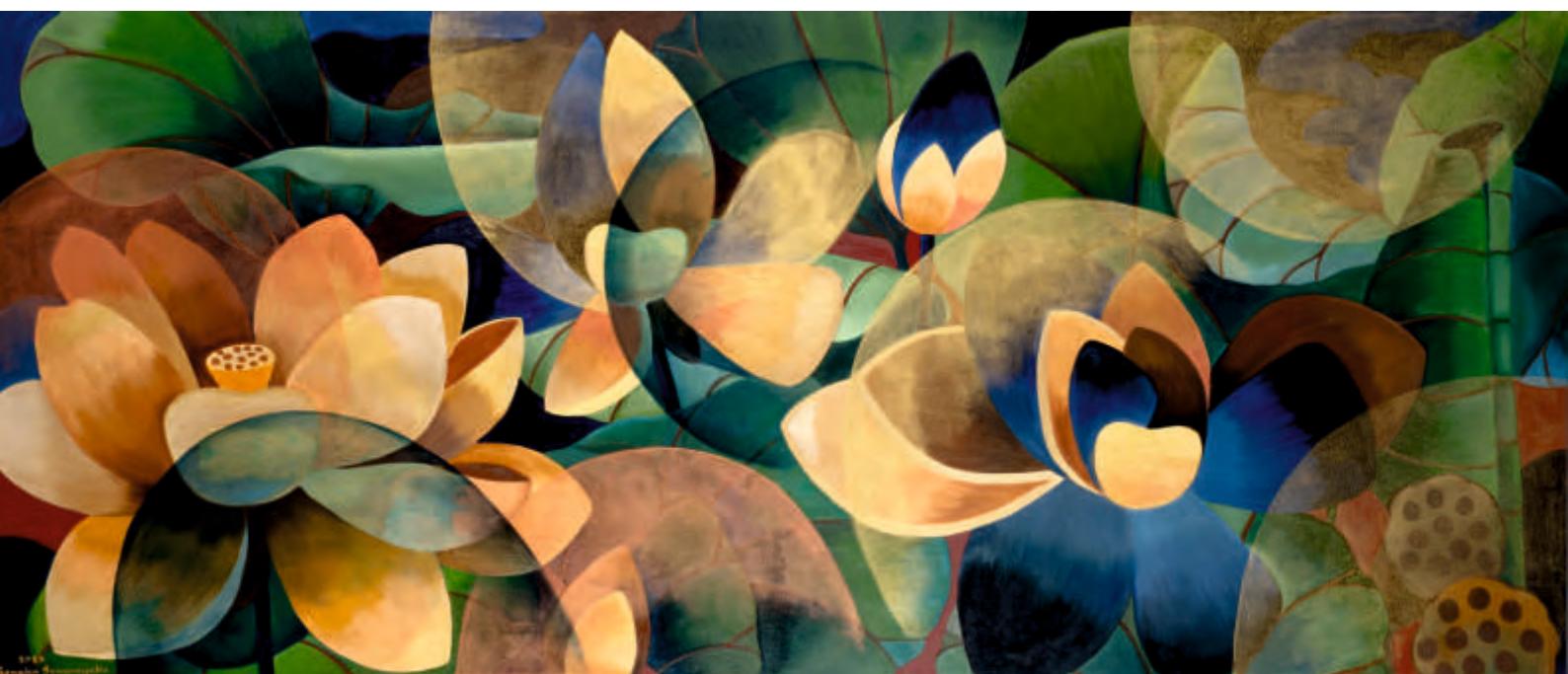
Senaka Senanayake

Senaka Senanayake is a Sri Lankan artist recognized as one of the region's prominent living artists. Deemed a child prodigy – he held his first international one-man exhibition at the age of ten, in New York – Senanayake took to full time painting only after he graduated with a degree from Yale in Art and Architecture. It was at Yale that the young artist got involved in politics. He was attracted to the field because of his family's political background. Classes of art training during his time at the university expanded his knowledge and he immersed himself in the history of art of the world.

After returning to his home country, Senanayake started painting fulltime and gradually became one of the region's important living artists. He started focussing on the various environmental issues Sri Lanka faced and one such issue was the depletion of the rain forests. Much of these forests have disappeared and made way for tea gardens. In fact, a number of his works attempt to make viewers aware of the problem. Senanayake says, "My main focus is on the endangered flora and fauna in our rainforests. In 2005, I visited a rainforest in Sri Lanka, which has become my muse for many of my shows."



Senaka Senanayake
Image Credit - Laasya Art



Dark Lotus
Image Credit - Grosvenor Gallery

Today, art by Senaka Senanayake brings out the splendour of tropical jungles across Asia, Africa and South America. His spotlight is on the elephants, the water buffalo, the parrots and the toucans. Each of his canvases has a unique message: Protect wildlife and preserve these vital ecosystems. He often points out that he could have "shown the negative aspects of destruction, such as people and animals dying, but I try to do happy, positive paintings".

His home in Colombo reflects his views. Set amidst a lush tropical garden, full of exotic plants which attract colourful birds and iridescent insects, Senanayake gets positive vibes from the environment around him. And, it is

his constant endeavour to pass on the positivity to whoever comes to see his work. He wants his viewers to respond to his work. On several occasions, people walk up to a piece of art and do not respond. "I want my paintings to talk. Everyone from a street sweeper to a university professor should be able to relate to my art," says the artist whose paintings proudly showcase the "spectacular and irreplaceable" beauty of the natural world.

The artist has featured in more than 100 solo shows as well as a number of group shows in Europe, China, Australia, Japan, Singapore, Czechoslovakia, Korea and Egypt.



Rainforest
Image Credit - Grosvenor Gallery

INDIA ART FAIR 2023 FEATURE

Shaleen Wadhwana

Talks Programme: Shaleen Wadhwana

Arts instructor and independent curator, Shaleen Wadhwana focuses on artistic reactions to current societal challenges as well as meta-narratives in world history. Her planned 2022 exhibits, The Sindhu Project: An Enigma of Roots at Exhibit 320 in Delhi and The Second Responder at Chemould Prescott Road in Mumbai, illustrate her inclinations in an extremely vivid manner. She also collaborated on the Pollinator Interdisciplinary Lab's first virtual artist residency in India and recently worked pro bono with Young Art Support, Carpe Arte, and Mumbai's Somaiya Vidyavihar University to curate IMMERSE, an exhibition of emerging talents in the contemporary art scene. Her several professional engagements include designer of the Humanities department's curriculum and the lecturer of Big History and Design Futures at MIT Institute of Design, Pune.



Talks Programme

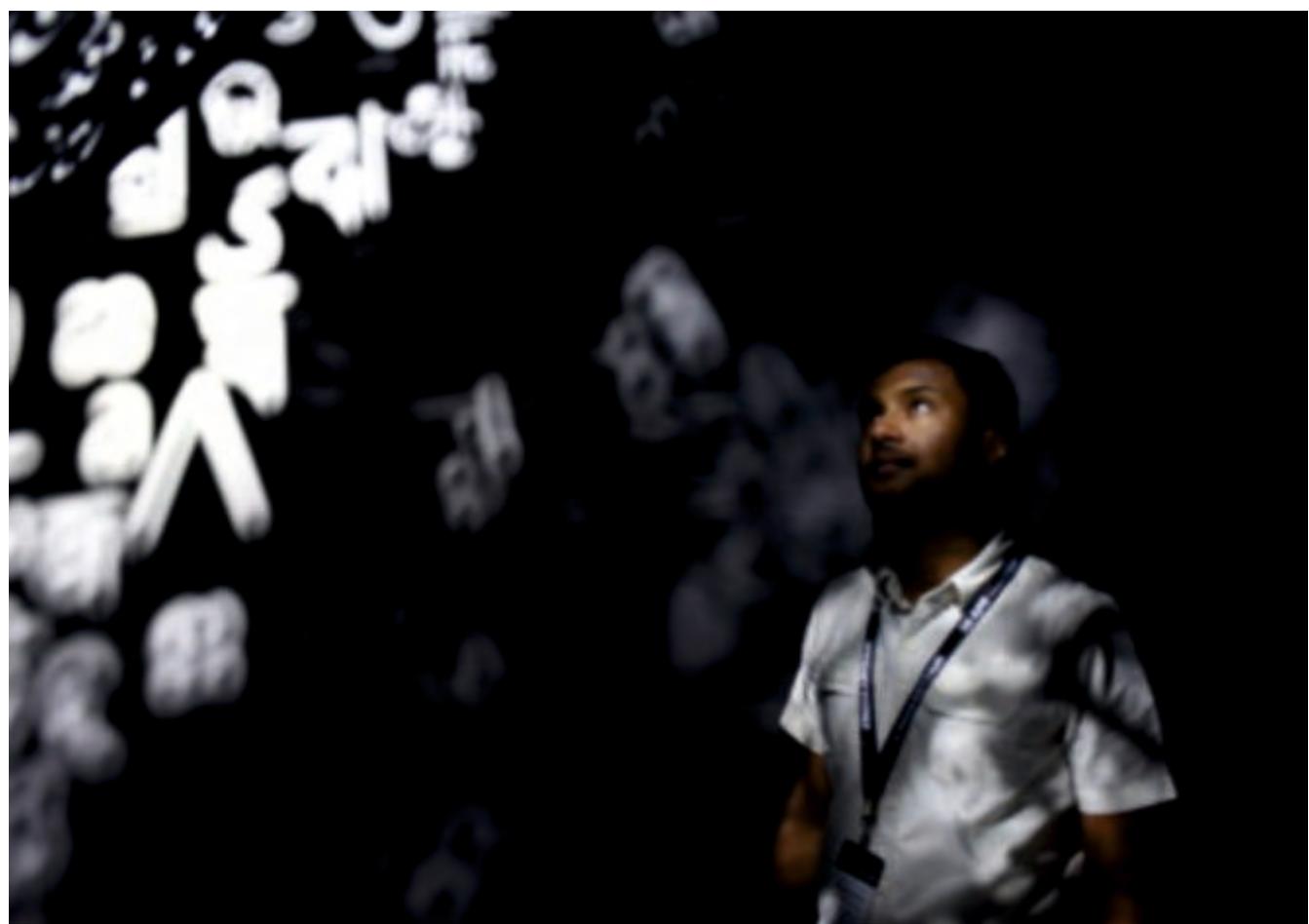
10 - 12 February 2023

*Shaleen Wadhwana - Curator of the IAF Talks Programme
Image Credit - India Art Fair*



*Exploring the Intersection: Technology, Creativity and Storytelling with Gaurav Ogale, Mira Felicia Malhotra and Varun Desai.
Image Credit - India Art Fair*

The IAF 2023 Talks Programme, which will be moderated by Shaleen Wadhwana and take place in the Auditorium at the venue, will delve deeply into discussions pertaining to the arts by inviting eminent artists and arts professionals to agree on crucial issues and jointly define the future of an inclusive art scene. The session "What Are We Causing: Ecology, Environment & Sustainability", including eco-artists Sharbendu De, Dharmendra Prasad, Rida Gatphoh, and Nobina Gupta, is one of the highlights. A two-panel design examining "Art Historical Blind Spots," will engage in discussions on significant issues with the portrayal of LGBT, minority, and Dalit voices in art; the Hindi-language discussion "Zabaan Aur Pehchaan" in which the poets Sabika Abbas Naqvi and Pranav Kirti, the artist Shuddhabrata Sengupta, and the Gond artist Japani Shyam will examine how linguistic hurdles can hinder one's ability to be creative. "Changing Formats of Art Making: Tech, Art, and Law" is a session devoted to understanding the rapidly changing art ecosystem via a legal lens, while "Disability With(In) The Arts: Looking Inward" will lay the ground for a more inclusive art world.



Zabaan aur Pehchaan
Image Credit - India Art Fair

INDIA ART FAIR 2023 FEATURE

Shivani Aggarwal

Delhi-born Shivani Aggarwal completed her Bachelor of Fine Art (Painting) from College of Art, New Delhi in 1996 and her MA (Cert.) painting from Wimbledon School of Art, London, UK in 2003 supported by the Charles Wallace India Trust Scholarship.

Aggarwal's work involves everyday objects that she creates, enlarges, bends and twists and presents her artistic vision through three-dimensional installations in wood, terracotta, fiberglass and thread. Toying with everyday objects around her, Aggarwal's work elevates these several notches by exploring gender-related and basic human issues. She connects these issues to the society that we live in showcasing the responses that arise from these. Art for her, as she puts it unambiguously, "is an emotional presentiment to our inner and outer situation, locating it amidst several socio-cultural and political contexts. My work has developed from small intimate and intricate paintings to large three-dimensional sculptural installations in wood, terracotta, fiberglass, wire and thread. The thread has been explored in various ways—sewing, crocheting, stitching, painting and also using them in installations for the past 15 years".

The artist's work delves deeply into perceptions and perspectives of women—often questioning the jejune and repetitive feminine responsibilities of beautification, providing love, repairing both objects and relations, and much more than society is willing to acknowledge. The feelings of emptiness that women in families feel are explored in her works. Incidentally, these feelings are



Shivani Aggarwal

Image Credit - Damaris Athene

more often than not due to the unsaid expectations that a feminine soul feels.

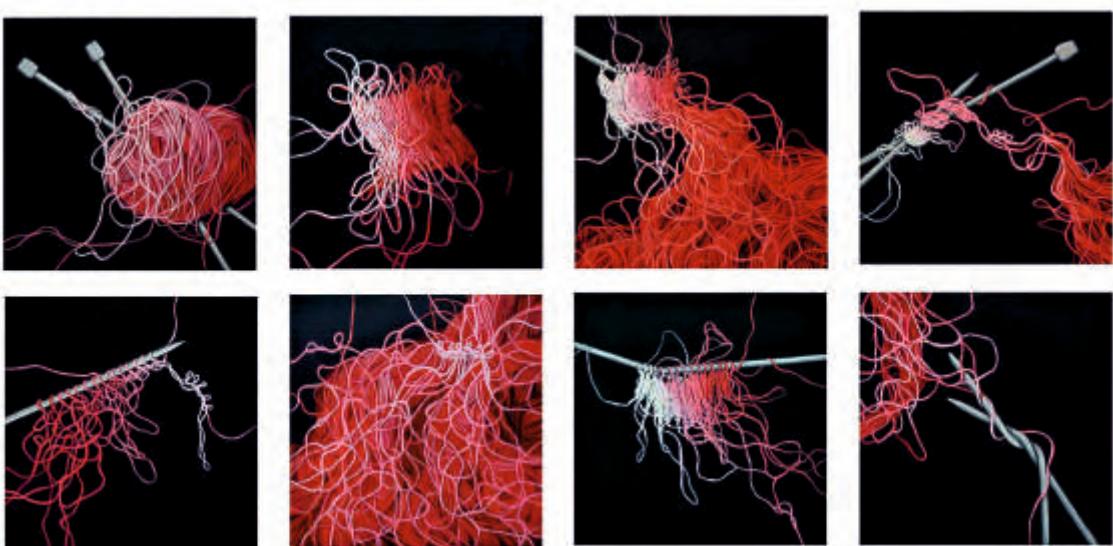
Aggarwal's use of the thread speaks volumes: it can be a social link between relations as well as conflicts, and at other times becomes a blood vessel. These threads create patterns or as she put it, these are "shocking and compelling, twisting and turning, infinitely into a cycle of decay and repair. I often employ the images of sewing, knitting, using the related tools in my work to emphasize connotations with warmth, home, protection and childhood, and also to revisit and reexamine the cultural preconceptions surrounding it". She also uses everyday objects as focal points of challenge and inquiry. The tools are bent out of shape and made completely useless. For example, the scissors can no longer cut the entangled threads while the hammer is twisted and cannot be used to beat anything to shape. These, according to her, symbolise the idea of the self as a tool that moulds and remoulds itself to counter the inner and outer challenges that it faces. At the same time, these disfigured instruments become symbols of pathos and humor. "As symbols of functionality, from personal, political or societal



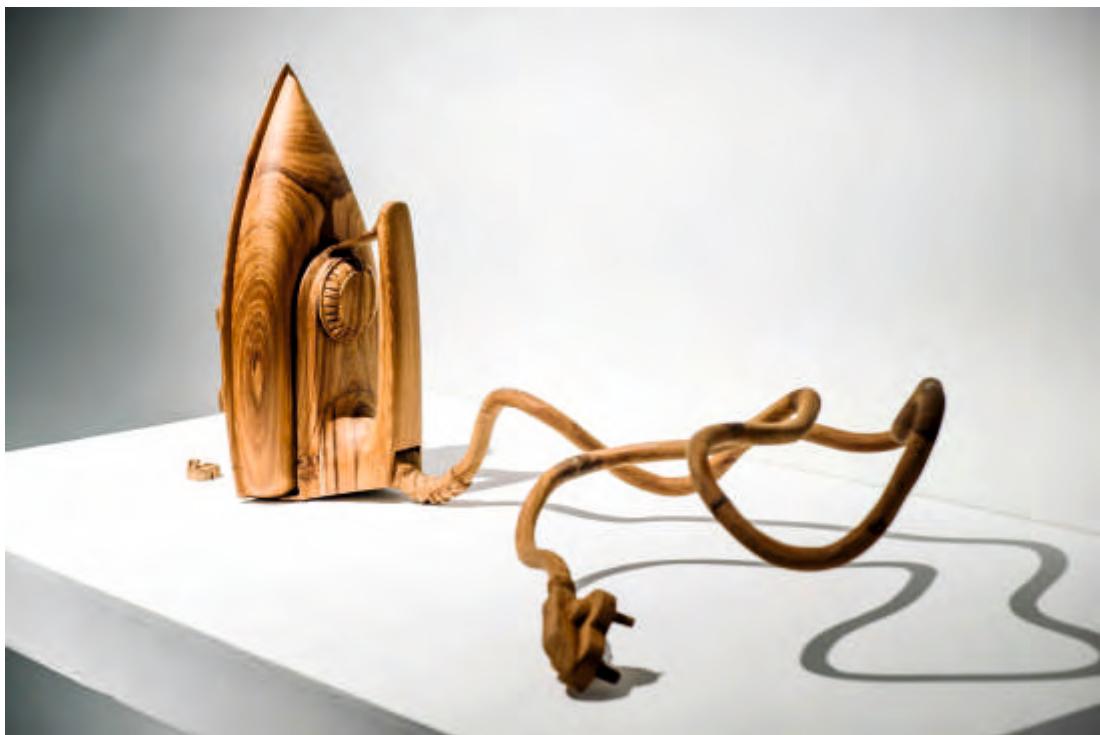
Words Still or Moving
Image Credit - Studio Art

standpoints, they remain constantly challenged, twisted, distorted, broken or perverted for convenience and greed," says Aggarwal.

At the India Art Fair, Shivani Aggarwal's *Within Confines* shows a novel way of looking at emptiness. Working during the pandemic, the artist has a wide range of creations: from outlines on paper to heavy wooden sculptures and intricate copper-wire yarns, each hand-crocheted by the artist.



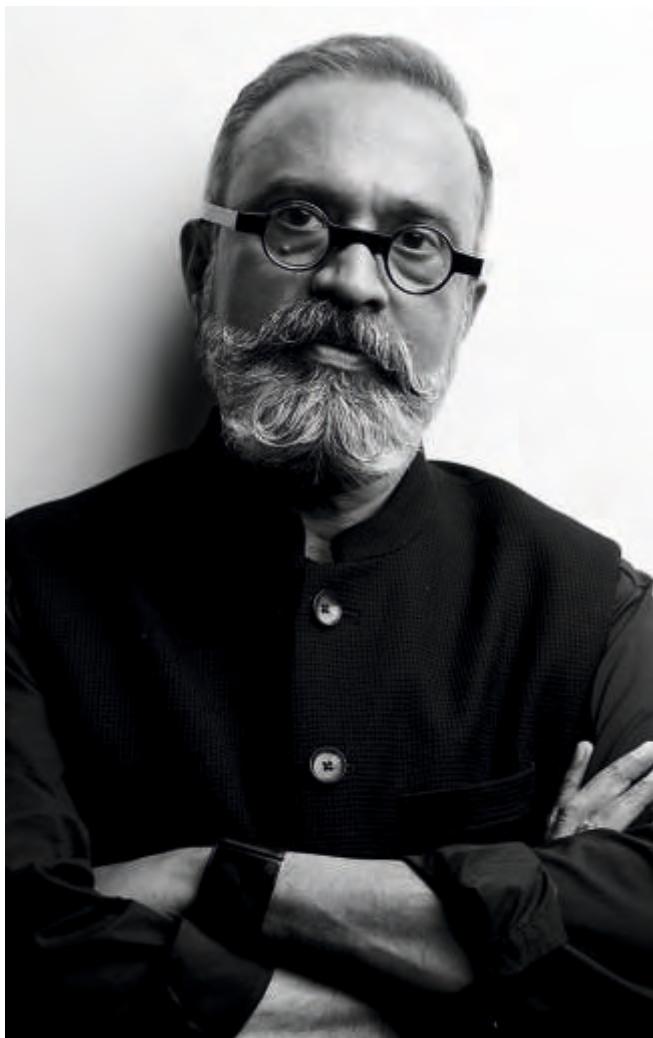
Half Knit
Image Credit - Shivani Aggarwal



The Creases I Iron
Image Credit - Shivani Aggarwal

INDIA ART FAIR 2023 FEATURE

Sunil Gawde



Sunil Gawde

Image Credit - Portrait by Prasad Naik (Gallery Espace)

The peeling layers of paint on a ship echo the philosophy of Sunil Gawde, a contemporary artist. Born and brought up in Mumbai, the 1980 graduate from the J.J. School of Art took up a job at the Bombay Port Trust. He worked there till 1995 when he received the Charles Wallace scholarship to study in Glasgow, Scotland. The time with the Port Trust was well spent since Gawde's paintings reflected his surroundings: Bombay's dockyards and wharves. It, therefore, comes as no surprise that he believes the logic of his paintings is "to strip the over layers partially, so that earlier histories may be revealed."

In addition, his year-long stint in Glasgow where he painted for a year gave Gawde and him time for contemplation and also increased his productivity. He held shows in London's ARKS Gallery and at the Mackintosh Museum in Glasgow.

The artist brings together an amalgamation of unusual perspective married to a high degree of aesthetic sensibility which is rooted in the tradition of being contemporary. His art reflects the constant transformation that the metropolis goes through. Like his Bombay dockyard memories in art, Gawde has his roots in the contemporaneity that symbolises the city of Mumbai.

His journey as an artist includes important stops at the 53rd Venice Biennale with the two-ton kinetic piece 'Alliteration' in the Arsenale 'Making Worlds'. This artwork was also re-exhibited at Kunstmuseum Bochum, Germany in an exhibition titled Sparsha curated by Thomas Hensolt in 2014.

Gawde's focus on the difference between reality and perception, as well as their connections and extensions make him a much sought after artist internationally.

He uses sculptures, paintings, and kinetic installations to highlight the absurd, paradoxical, and contradictory nature of life with different sets of visually stimulating opposites such as, soft vs. hard, round vs. sharp, etc. The artist uses methods that are different from others. For example, he uses trowels and scrapers used by masons and house-painters when he applies paints. The technique gives his paintings a layered depth.

While his artistic vocabulary transcends geographic regions and cultures, he vibes with the local context and is in sync with international trends. His technique of expression brings a touch of humor and charm but also encourages philosophical reflection.

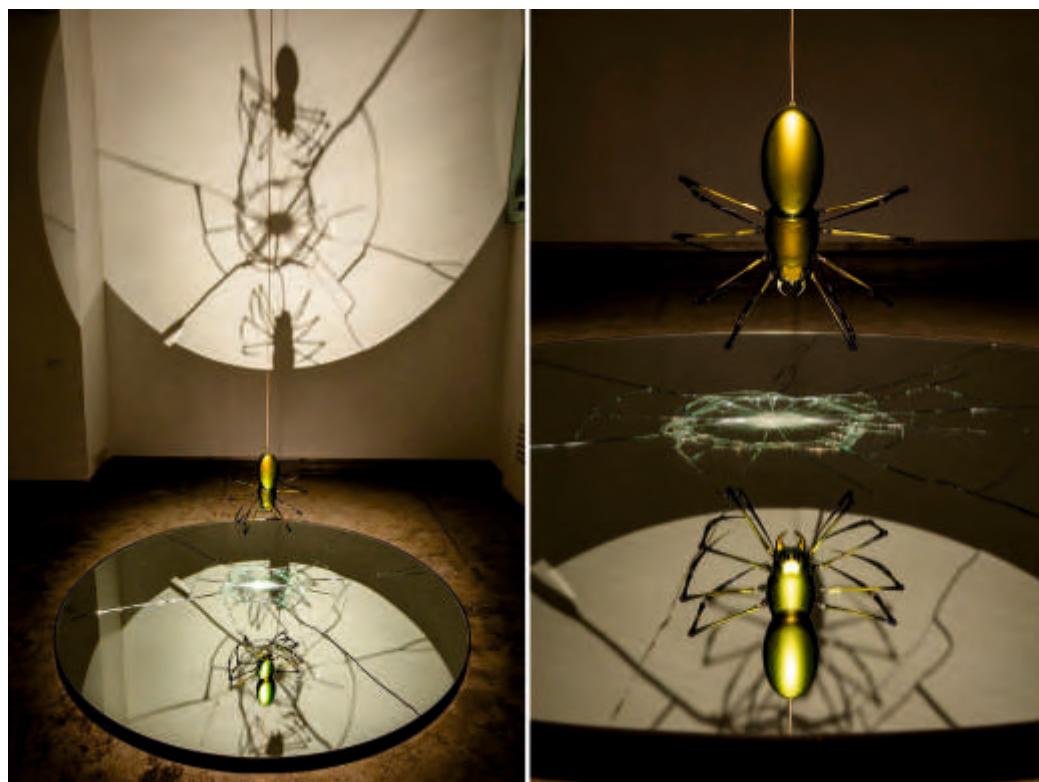


*Too Close to See, 2022
Image Credit - Gallery Espace*

Gawde has also done several commissioned public art projects, including a 3-tonne mechanized sculpture, *Galileo and his friends left me with these moons...* (2012), as part of a HSR (high-speed railway) Project by the Taiwanese government.



id-od, 2013
Image Credit - Gallery Espace



When Your Mirror Shows You Mirror, 2022
Image Credit - Gallery Espace

INDIA ART FAIR 2023 FEATURE

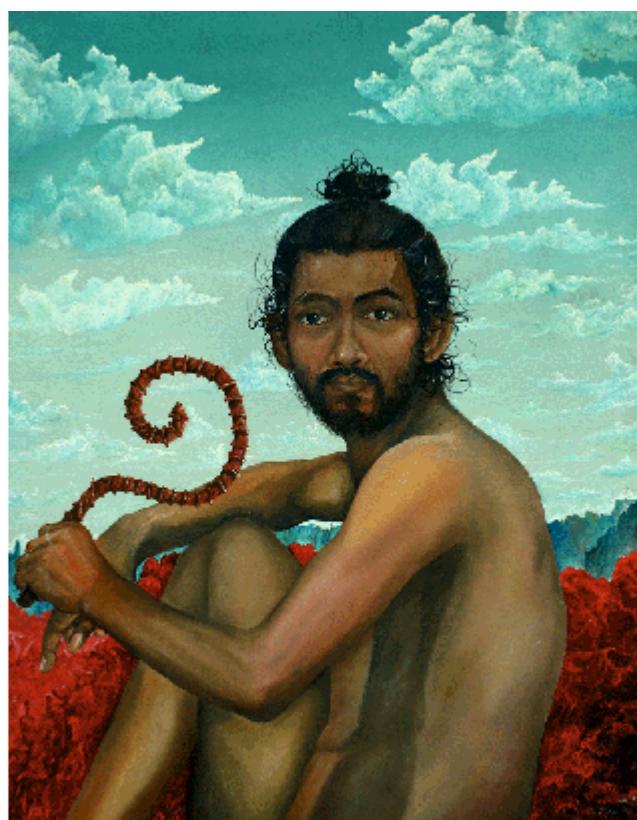
Tito Stanley SJ

In his works, Tito applies a language of realism that alternates between the circumstances of being from another place and confronting the culture of his familial heritage. His work is incredibly vibrant and immensely allegorical, and it is grounded in the artist's own experience. While displacing his presence as an outsider, this unique position allows him to be part of a reality that he sardonically rips through and responds to with his visuality. With Tito's open and direct investigation of death and mortality, the rich and expressive brushwork that brings to life his iconography responds to Cesar A. Cruz's famous maxim, "Art should shock the comfortable and comfort the disturbed."

Tito's visual landscape, which is immersed in Christian mythology, is plagued by the spectre of a chaotic and riotous existence that has seen violent upheavals, intergroup conflict, and personal tragedies. Tito's paintings grow explicit and disturbing as he sharply critiques the politics of his surroundings, overwhelming the viewer with apprehension and uneasiness while also presenting an emotional yet persevering journey that has only just begun.



Tito Stanley SJ
Image Credit - India Art Fair



Why -Tito Stanley
Image Credit - Gallerie Nyva

Tito is a graduate of the College of Fine Arts in Thiruvananthapuram, Kerala, and the MS University Baroda in Gujarat. His work has appeared in a number of group exhibitions, including the Student's Biennale in Kochi (2016), the annual exhibitions at the Kerala Lalithakala Akademi (2016, 2019, 2021, and 2022), the Bose Krishnamachari-curated exhibition *Lokame Tharavadu* in Alappuz Relics of a Divine Land, his first solo exhibition, was displayed at Academy Art Gallery in Thiruvananthapuram, Kerala (2020). Additionally, Tito has received numerous grants and honours, including the Shristi AIF Grant (2020), the PDAF Emerging Artist Kalanand Award (2022), and the Kerala Lalithakala Akademi Award (2019).



From the Borders of Mania
Image Credit: Ayurveda Trails

INDIA ART FAIR 2023 FEATURE

Varun Desai

With software and hardware, both his forte, Varun Desai is a multitalented artist who finds his comfort zone across a range of mediums: from electronic music production and engineering to creative coding and installation art. He sounds very convincing when he says, "We are progressing into a new digital reality." It is his role and responsibility to recontextualise all that we take for granted. Desai, wearing the hat of a digital artist, wants to provide the basic building blocks like sound waves, pixels, voxels a deeper meaning to open the world of digital and physical space to the people.

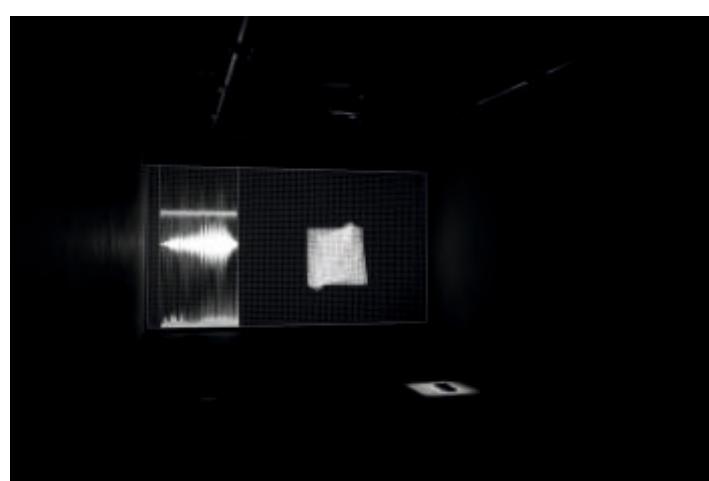
"Something might look normal, but can become extraordinary and leave a profound effect on us when observed with intent," he elaborates. "It is about putting things in the right context. This philosophy is loud and clear in Desai's works. In the artist's most recent solo show, Spectre, for example, he reveals the hidden world of audio and electromagnetic waves all around us, inviting the viewer to walk into immersive atmospheres and identify what goes on underneath the most mundane of objects and entities, including our own bodies.

Desai emphasizes that everything must begin with a code. "I use code like a painter uses a paintbrush, it is my primary tool," he says when explaining the difference between his medium and more traditional visual art mediums. "It is absolutely the same as working with paint—I go into it with intention, and just like painting there is a lot of room to play with chance." He uses tools like Processing on iPad Pro, which he calls a "flexible software sketchbook."



Varun Desai
Image Credit - India Art Fair

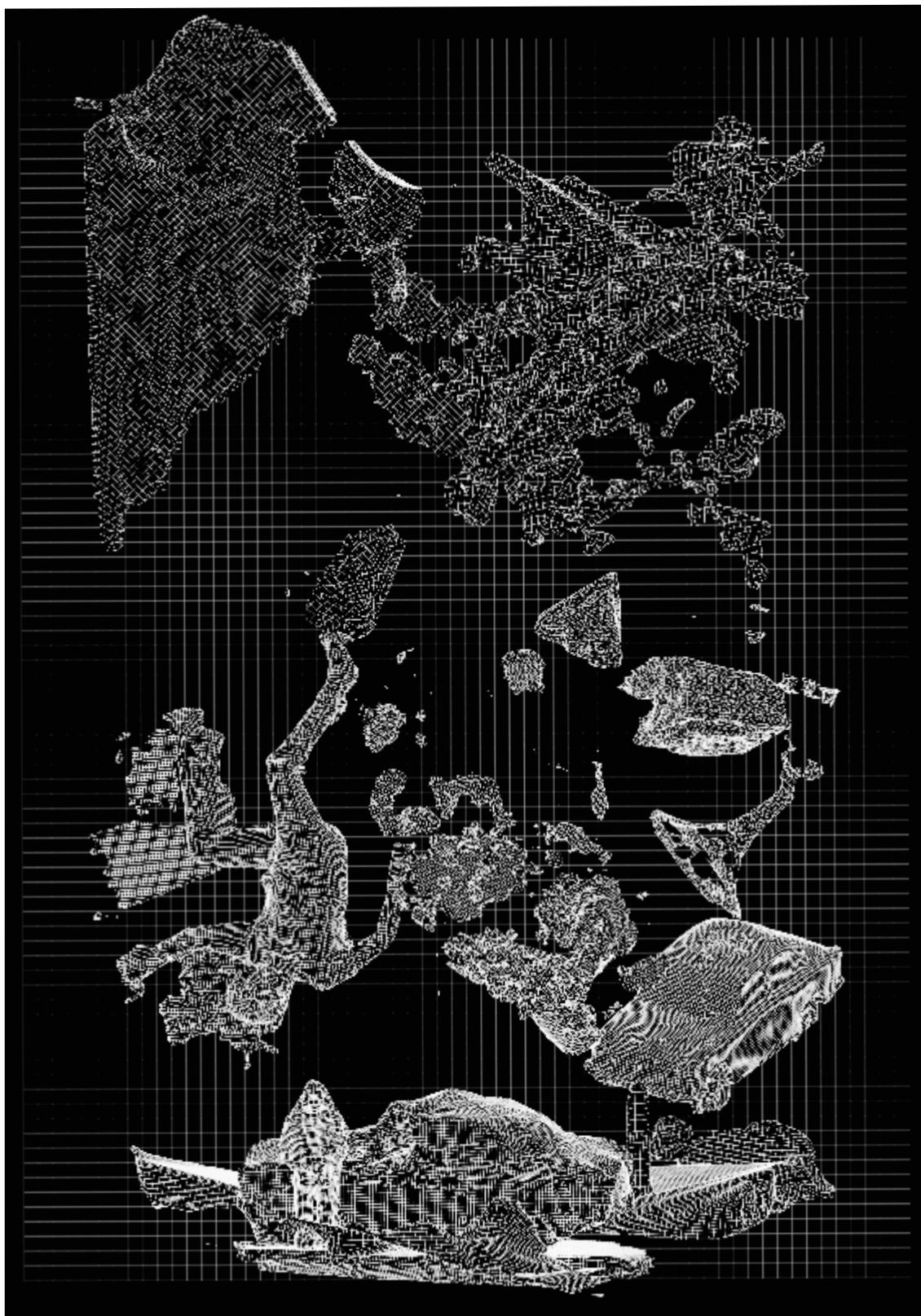
A computer engineer, Varun Desai is based in Kolkata, is multi-talented. His studio is a hi-tech workshop and a child's sandbox and that is where he does all his creation. There are synthesizers and devices for music production, mixing and mastering, a 3D printer, and a workbench for soldering and engineering electronics. For an artist who swiftly moves from medium to mediums, the workshop reflects his approach: constantly exploring and experimenting. Desai is also in the field of music production. An electronic musician, he has been a teacher and lecturer for both hardware and software platforms, as well as a graphic designer, creative coder, video artist and instrument maker. He is the founder of



Spectre
Image Credit - Platform Magazine

Synthfarm, an annual music and technology residency and is the Director of the Kolkata Jazzfest. His company Littleei has been producing music events in Kolkata since 2007 and encourages the development of new art and music traditions in the Indian cultural capital.

At the India Art Fair, multidisciplinary artist Varun Desai will create an immersive projection room giving a glimpse of the future, one that fuses artificial intelligence and human consciousness.



Digital Poster
Image Credit - India Art Fair

INDIA ART FAIR 2023 FEATURE

Tushar Vayeda & Mayur Vayeda (Vayeda Brothers)



Vayeda Brothers
Image Credit - St+art India

Mayur and Tushar Vayeda, brothers and artists, were born and raised in the Warli village of Ganjad in rural Maharashtra. There, they were exposed to Warli folklore, rituals, and ceremonial Warli paintings, which are distinctive because of their geometric forms and natural and communal themes. The Vayeda brothers have created a technique that adheres to the traditional Warli materials and themes in an effort to "bring back the history of Warli artforms practised by tribal ancestors." They use white pigment to create rhythmic alphabet-like forms on surfaces that have been primed with contrasting reddish-brown cow dung. In addition to sharing myths and folktales that have been passed down through the centuries, the brothers also reflect on the state of the modern world using ancient visual language.

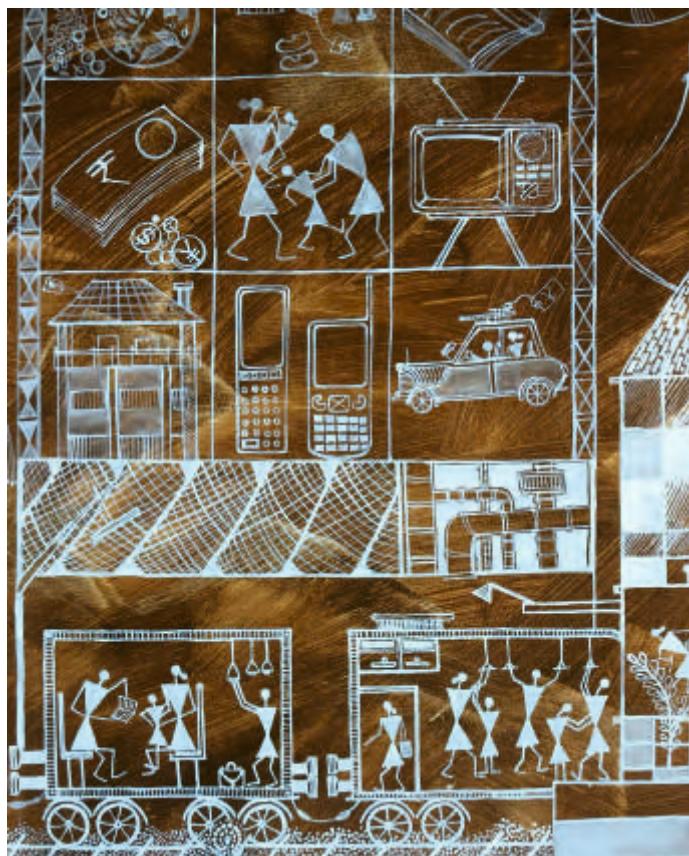
The Vayeda Brothers have been earnestly recording their experiences and observations of communal life in their artwork, and they view themselves as not only painters but also as scholars, storytellers, and educators. The term "Warli" has been derived from the word "Waral", which is an underground place where seeds are covered with leaves and stored, which further highlights the Warli community's close ties to nature. The

Vayeda Brothers are gradually establishing a return to a wholesome, integrated and artistic way of living by opening their studio, incorporating the next generation of artists in their creative process, especially women, who were the founding artists and carriers of this artistic expression, and by promoting green initiatives as part of what they refer to as "The Jungle Project" to fight the fast industrialization and modernization of the village society.

By participating in international exhibitions and residencies, producing ambitious illustrated book projects, and leaving their mark on massive murals around the globe, they are assimilating a socio-cultural milieu filled with vitality. An example of such murals are the facade of the India Art Fair 2023 in New Delhi, which will be modified into a "Forest of the Future". Another is the seascape they created at the Sassoon Docks for the Mumbai Urban Arts Festival. Their culturally rich artworks are incessantly blurring the lines between folk art and other art forms.



Untitled
Image Credit: Vayeda Brothers



Untitled
Image Credit: Vayeda Brothers



Ashes-to-Ashes-Rebirth-2022
Image Credit: India Art Fair

INDIA ART FAIR 2023 FEATURE

Vikram Goyal



Vikram Goyal
Image Credit - Platform Magazine

Vikram Goyal is a Delhi based artist who continues to challenge the traditional notions of spaces. His work defies the timeworn definition of utility as he creates free flowing masterpieces. By doing so he challenges the conventional notion of symmetry and function. Set against the backdrop of emptiness, Goyal's metal pieces push the audience out of their comfortable zones to question the very core of movement in a universe encompassed in materialism. There are no clear-cut corners in his work and the curves create a sense of infinity. This fluidity captures the sense of movement in a piece which is otherwise forced to stay in a predetermined space.

His works are a reflection of an artist who captures the possibility of movement beyond the defined parameters of convention. While there is a clear influence of traditional Indian aesthetics and motifs in his earlier works, he has moved beyond it to encapsulate a more global influence. This creates a unique juxtaposition of the traditional and the modern in his art as he continues to work with local craftsmen and revive traditional art forms. His works defy categorisation since he works with metal, mostly brass, which adds a thread of continuity to his pieces. His choice of metal is also deliberate since brass is traditionally used in Indian rituals. However, the artist



Kohinoor Console
Image Credit - Todd Merril Studio

uses the same metal to create pieces which are abstract and elude definitions. It could be said that he is a master alchemist who hammers and derives new meanings out of his design effortlessly through each and every one of his artistic creations.



The Tree of Good Fortune
Image Credit - Vikram Goyal Studio

INDIA ART FAIR 2023 FEATURE

Yamini Nayar

Yamini Nayar combines photography, sculpture, and architecture to produce intricate visual riddles that ultimately take the shape of photographic records. Her pieces begin with instinctively constructed handcrafted sculptures and wall-based assemblages, which are inextricably linked to her lifelong fascination with architecture and the psychological aspects of space. The sculptures begin to take shape once they are in the camera's field of view. Nayar considers time, event, and the body as elements to control and distort the material with the immaterial, putting process and the "holding" qualities of the built environment in the foreground.

Her pictures once again transport us to unusual interiors. What appear to be ceilings may actually be floors, and vice versa. Gaining ground is challenging, and there is a pervasive notion of ongoing and continuous damage. The interior in the image captioned "Akhet" — the ancient Egyptian word for the flood season — appears to have a river coursing through it, ripping off wallpaper as it goes and pooling up as it surges for an outlet.



Yamini Nayar

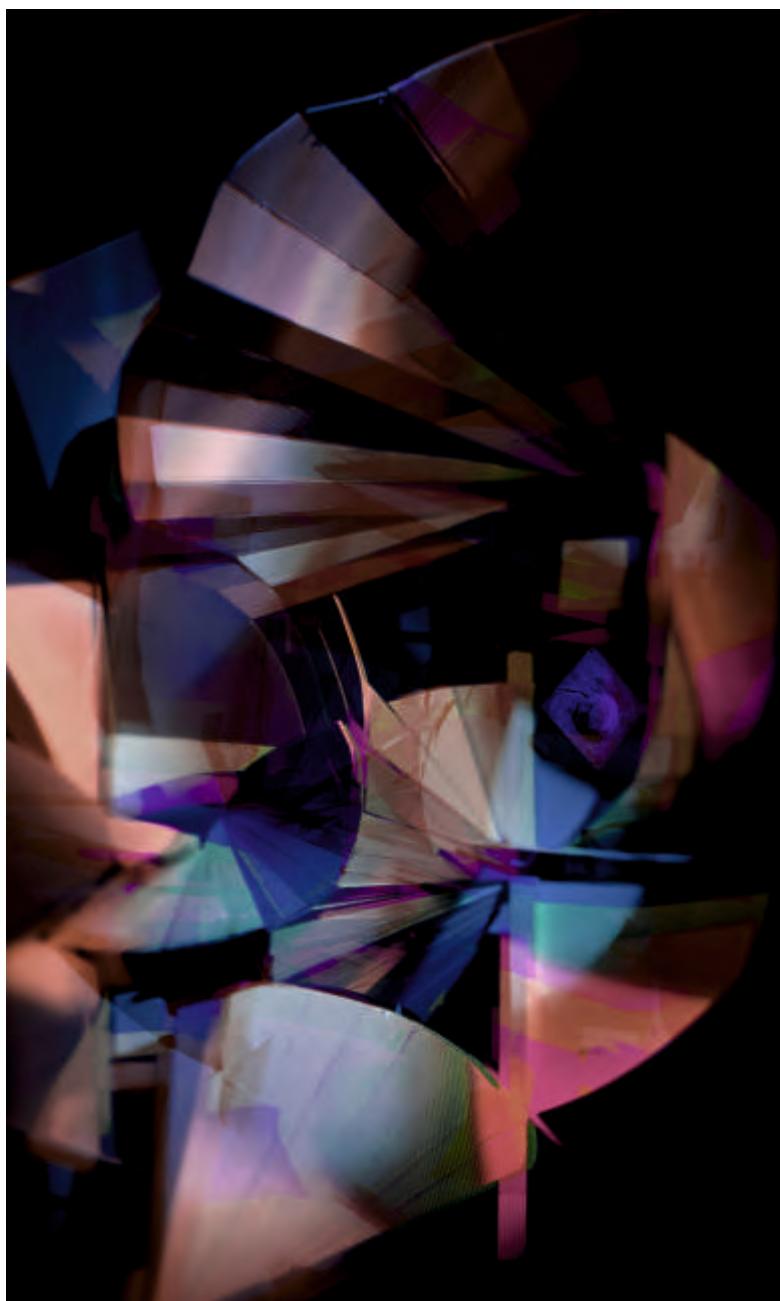
Image Credit - Parsons Fine Arts



Mapping

Image Credit - Thomas Erben Gallery

Yamini Nayar earned her BFA from the Rhode Island School of Design in 1999 and her MFA from the School of Visual Arts in New York in 2005. Her work has been featured in significant international exhibitions, most recently at the Le Recontres De La Photographie in Arles (2022), Art Institute of Chicago (2022), deCordova Museum in Massachusetts (2020), Logan Gallery at the University of Chicago (2016), Museum für Moderne Kunst in Frankfurt (2015), Contemporary Art Museum at the University of South Florida (2015), Kiran Nadar Museum of Art in New Delhi (2015), Queensland Art Gallery in South Brisbane (2012), and Sharjah Biennial, United Arab Emirates (2011).



Messenger
Image Credit - Jhaveri Contemporary

IMAGE CREDITS

FRONT COVER

1. Top Left

Untitled, Gurjeet-Singh

Image Credit - Chemould ColLab

2. Top Right

PIPIO: a bird flies, a stone is thrown (Stills from the film), Payal Arya and Aditi Kulkarni

Image Credit - Payal Arya and Aditi Kulkarni
(Presented by Gujral Foundation)

3. Berunda, Arpita Akhanda

Image Credit - Emami Art Gallery

4. Bottom Left

The Future is Born of Art Commission 2023,
Devika Sundar.

Image Credit - India Art Fair and BMW India

5. Bottom Right

Untitled, Prashant Pandey

Image Credit - Gallery Maskara

FORGING A NEW PATH

1. Top Left

Iram Art Gallery

Image Credit - India Art Fair

2. Top Right

Gallery Dotwalk

Image Credit - Gallery Dotwalk

3. Left

Dhi Artspace

Image Credit - Dhi Artspace

4. Right

Chatterjee & Lal

Image Credit - Chatterjee & Lal

5. Left

Chatterjee & Lal

Image Credit - Chatterjee & Lal

6. Right

Gallerie Ganesh

Image Credit - Gallerie Ganesh

7. Bottom

Treasure Art Gallery

Image Credit - Treasure Art Gallery

EXPLORING THE TERRA INCOGNITA

1. Top Left

Soft Landing Pt. II, Anoushka Mirchandani

Image Credit - Anoushka Mirchandani

2. Top Right

Untitled, Senaka Senanayake

Image Credit - Grosvenor Gallery

3. Right

from my photo album-IV, Abir Karmakar

Image Credit - Galerie Mirchandani+Steinruecke

4. Left

Earth As Haven, Jayashree Chakravarty at
KNMA

Image Credit - Akar Prakar

BACK COVER

India Art Fair 2019

Image Credit - India Art Fair

BACK INSIDE COVER

Camino, Osvaldo González

Image Credit - Galleria Continua



