

TOGETHER WE ART

THE G20 ART PROJECT

एकपृथिवी एककुटुंब एकभविष्य
ONE EARTH . ONE FAMILY . ONE FUTURE

Ministry of Culture, Government of India
For
India's G20 Presidency

CHIEF CURATOR : **DR. ALKA PANDE**

7th August – 27th August, 2023
Bihar Museum, Patna, India



‘The G20 Art Project: Together We Art’ is conceptualised by the G20 Culture Working Group (CWG), Ministry of Culture, Government of India, in collaboration with Bihar Museum, Patna (www.biharmuseum.org) for India’s G20 presidency.

Project Director: **Shri Anjani Kumar Singh**, Director General, Bihar Museum

Chief Curator: **Dr. Alka Pande**

Project Team, Ministry of Culture: **Ms. Kanupriya Bhattar** (Lead, Cultural Projects and Partnerships, G20 CWG),

Ms. Charukeshi Mathur (Project Coordinator), **Ms. Supriya Lahoti**, **Ms. Sony Sachdeva**

Curatorial Team, Bihar Museum: **Dr. Ranbeer Singh Rajput**, **Ms. Moumita Ghosh**, **Mr. Nand Gopal Kumar**

Coordination: **Dr. Ranbeer Singh Rajput**, **Ms. Moumita Ghosh**

Scenographer: **Mr. Aashrya Soni**

Editor: **Dr. Ajanta Dutt**

Graphic and Catalogue Design: **Mr. Prashanta Seal**

Research and Coordination: **Dr. Mandakini Devi**, **Ms. Manpreet Kaur**, **Ms. Tezal Dahiya**, **Ms. Shilpa Raina**

PR Team: **Ms. Neeta Raheja**, **Ms. Pooja Gulati**, **Ms. Ayushi Mathur**, **Ms. Shilpa Raina**, **Ms. Rhythm Arora**, **Ms. Jayati Arora**

Office Assistants: **Mr. Kushal Singh**, **Ms. Aditi Tandon**, **Ms. Suprabha Banerjee**, **Mr. Saurabh Rai**, **Ms. Rashmi Kapoor**

Art handling and Transport: **Star Worldwide**

Fabricators: **Kingsmen**

Printed at: **Creative Offset Press**

Text Copyright @ **Dr. Alka Pande**

Published by: **Ministry of Culture, Government of India**

ISBN: **978-81-967540-0-6**

First Published: 2003

© **Ministry of Culture, Government of India**

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the copyright holders.

DISCLAIMER:

The editors have received the approval of the respective lending individuals/institutions and participating countries.

Any unintentional trademark and copyright liability within the text will be the responsibility of the lending individuals/institution and participating country. If any errors are spotted the same may be communicated to the publisher.

CONTENTS

Curatorial Note.....	10	Robert Zhao Renhul [Singapore].....	66
Faisal Kamandobat [Indonesia].....	20	Beatriz Ruibal [Spain].....	68
Jaider Esbell [Brazil].....	22	Mohamed Ahmed Ibrahim [United Arab Emirates].....	70
Adriana Bustos [Argentina].....	24	Arpana Caur [India].....	72
Dylan Mooney [Australia].....	26	Ayesha Seth Sen [India].....	74
Jessica Houston [Canada].....	28	Bose Krishnamachari [India].....	76
Wu Weishan [China].....	30	Chandra Bhattacharjee [India].....	78
Alexander Peterhänsel [European Union].....	32	Gavva Ravinder Reddy [India].....	80
Vera Molnar [France].....	34	G. R. Iranna [India].....	82
Isaac Chong Wai [Germany].....	36	Himmat Shah [India].....	84
Francesca Leone [Italy].....	38	Jayashree Chakravarty [India].....	86
Misako Shine [Japan].....	40	Jayasri Burman [India].....	88
Kim Soun Gui [Republic of Korea].....	42	K.S. Radhakrishnan [India].....	90
Edgar Orlaineta [Mexico].....	44	P.R. Daroz [India].....	92
Anna Maksimovich [Russia].....	46	Paresh Maity [India].....	94
Nasser Al-Salem [Saudi Arabia].....	48	Raghu Rai [India].....	96
Thalente Khomo [South Africa].....	50	Rajat Ghosh [India].....	98
Zeynep Özüm Ak & Yunus Ak [Türkiye].....	52	Sanatan Dinda [India].....	100
Thijs Biersteker [United Kingdom].....	54	Sanjay Kumar [India].....	102
Hank Willis Thomas [United States of America].....	56	Seema Kohli [India].....	104
Emily Shur [United States of America].....	56	Subodh Gupta [India].....	106
Eric Gottesman [United States of America].....	56	Sudarshan Shetty [India].....	108
Wyatt Gallery [United States of America].....	56	Sunil Padwal [India].....	110
Alaa Abu Al-Hamad Abdul-Sattar [Egypt].....	58		
Dharmadeo Nirmal Hurry [Mauritius].....	60		
Sara Sejin Chang [The Netherlands].....	62		
Abdulmajeed “Karoo” [Oman].....	64		

जी. किशन रेड्डी
संस्कृति, पर्यटन एवं
उत्तर पूर्वी क्षेत्र विकास मंत्री
भारत सरकार



G. Kishan Reddy
Minister of Culture, Tourism and
Development of North Eastern Region
Government of India

MESSAGE

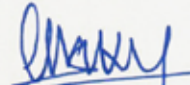
23 OCT 2023

India is a land of diverse cultures and artistic expressions which have coexisted in harmony with nature for centuries. The theme of India's G20 presidency '*Vasudhaiva Kutumbakam*' affirms the value of all life – human, animal, and plant – and their interconnectedness on the planet Earth and in the wider universe. This Vedic dictum, drawn from the Maha Upanishad, an ancient Indian Sanskrit text, enunciates that all individuals are collectively responsible towards each other and their shared future.

G20 Art Project: *Together We Art*, a contemporary visual arts project, celebrates the shared heritage of G20 member and invitee countries and the ideas, values, and practices of humanity. Conceptualized by the G20 CWG under the aegis of the Ministry of Culture, and organized by Bihar Museum, Patna, *Together We Art* encourages discussions on contemporary global issues of sustainability, ecology and environment and echoes the essence of *Vasudhaiva Kutumbakam, One Earth, One Family, One Future*. This international exhibition embodies the message of 'Culture Unites All' and advocates mutual understanding and appreciation of our diverse expressions.

I heartily congratulate the G20 CWG, Director General Bihar Museum and his curatorial team for making the G20 Art Project a collaborative endeavor with the participation of several distinguished International and Indian artists. This unique initiative promotes global cultural diplomacy, solidarity and equality, and fosters intercultural exchange for consistent bilateral and multilateral dialogues and actions.

Together, let's shape the world we envision which is rooted in respect, nurtured by diversity, and thriving in liberty of expression. Let our collective efforts pave the way for a future where culture is not just a part of our identity, but a driving force for sustainable development, social inclusion, and global harmony.


(G. Kishan Reddy)

गोविंद मोहन
सचिव
Govind Mohan
Secretary



भारत सरकार
संस्कृति मंत्रालय
नई दिल्ली-110001
GOVERNMENT OF INDIA
MINISTRY OF CULTURE
NEW DELHI-110 001

October 12, 2023

MESSAGE

Indian civilizational ethos has been strongly influenced by its rich philosophical and cultural heritage built upon the ideas of peaceful co-existence, inclusivity and interconnectedness. India's G20 Presidency articulates the theme of *Vasudhaiva Kutumbakam- One Earth. One Family. One Future*, which emanates from a spiritual understanding that the whole of humanity relies on oneness.

Art and culture reflect the core beliefs of a society and play a pivotal role in establishing new age diplomacy that emphasises shared global responsibility for a peaceful and prosperous future for all. Contemporary art communicates the ongoing concerns of a society ensuing self-reflection, empathy, and social consciousness. It challenges us to question the status quo, envision a better future, and actively engage in shaping a more inclusive and compassionate world.

Together We Art, conceptualised by the G20 Culture Working Group (CWG), Ministry of Culture, and organised by the Bihar Museum, Patna, under India's G20 Presidency, aims to foster dialogue and encourage discussions on key themes of cultural sustainability, environment and ecology. Reflecting, exploring and interrogating these concepts, the artworks showcase perspectives of the diverse group of artists belonging to the G20 community. This contemporary visual arts exhibition highlights the importance of cultural diversity whilst celebrating the similarities that bind us together.

Cultures unifying and inspiring power holds great promise. Nurturing inclusivity through culture is an ongoing process, which requires commitment, continuous evaluation, and adaptation to changing societal dynamics. Through this initiative we aspire to renew multilateral and multicultural cooperation in shaping global cultural policies.

I extend my sincere appreciation and gratitude to G20 members and invitee countries for their participation in this ambitious project.


(Govind Mohan)

लिली पाण्डेय
संयुक्त सचिव
Lily Pandeya
Joint Secretary
Tele : 011-23381198
Fax : 011-23382907



भारत सरकार
संस्कृति मंत्रालय
नई दिल्ली-110001
GOVERNMENT OF INDIA
MINISTRY OF CULTURE
NEW DELHI-110 001

MESSAGE

The Culture Working Group (CWG) under India's G20 Presidency recognizes the role of culture as an enabler and driver for sustainable development, renewing multilateralism by promoting collaboration, inclusivity and mutual understanding across the globe. The four priority areas articulated by the G20 CWG are Protection and Restitution of Cultural Property, Harnessing Living Heritage for a Sustainable Future, Promotion of Cultural and Creative Industries and Creative Economy, Leveraging Digital Technologies for Protection and Promotion of Culture. These priorities put forth a vision for a sustainable future based on culture, commerce, creativity and collaboration.

It gives us great joy to have conceived and contributed to some significant projects to celebrate India's visionary Presidency of the G20 forum, with the theme of 'Vasudhaiva Kutumbakam' and the CWG campaign 'Culture Unites All'.

The G20 Art Project - Together We Art, conceptualised by the G20 Culture Working Group and organized by Bihar Museum, Patna has been one of the key projects to realise this vision. This international exhibition brings together artists and creators from across the world to celebrate the collaborative spirit of the G20 community through contemporary visual art. Together We Art interprets the idea of 'Vasudhaiva Kutumbakam' and explores key concepts of cultural sustainability, environment and ecology, and migration and identity politics. The varied array of paintings, sculptures, installations, and other multimedia works seen in this exhibition embodies the spirit of unity and mutual respect, and beckons us to explore the diverse expressions of our shared heritage.

With participation from G20 members and invitee countries, Together We Art showcases artworks from Bharat, Indonesia, Brazil, Argentina, Australia, Canada, China, European Union, France, Germany, Italy, Japan, Republic of Korea, Mexico, Russia, Saudi Arabia, South Africa, Türkiye, United Kingdom, United States of America, Egypt, Mauritius, Netherlands, Oman, Singapore, Spain, and United Arab Emirates.

I extend my sincere gratitude to all the artists, curators, creative practitioners, and organizers from the participating countries for dedicating their passion and energy to this ambitious project. I would especially like to thank Director General Bihar Museum, Shri Anjani Kumar Singh, the Chief Curator Dr Alka Pande and team at Bihar Museum for their efforts in shaping "Together We Art" into an unforgettable experience.

I hope this endeavour will provide viewers the opportunity to discover a powerful amalgamation of ideas, emotions, and narratives that reflect the essence of our interconnected world. Together, let us work towards building a more robust cultural ecosystem by bridging the geographical confines through art and culture echoing the spirit of Vasudhaiva Kutumbakam- 'One Earth, One Family, One Future'.

(Lily Pandeya)



Room No. 334, 'C' Wing, Shastri Bhavan, Dr. Rajendra Prasad Road, New Delhi - 110 001
E-mail : lily.pandeya@gov.in

अंजनी कुमार सिंह, भा०प्र०से० (से०नि०)
महानिदेशक
बिहार संग्रहालय, पटना
Anjani Kumar Singh, I.A.S. (Retd.)
Director General
Bihar Museum, Patna



The Bihar Museum has consistently been at the forefront of pioneering new ideas, as we take pride in being a pioneer of the world's first-ever Museum Biennale, which commenced in 2021. The second edition of the Bihar Museum Biennale has been a special one, as it gave us the opportunity to showcase the power of cross-cultural association through the G20 Exhibition: Together We Art.

It is a contemporary visual arts exhibition, conceptualised by the G20 Culture Working Group (CWG), Ministry of Culture, Government of India, to represent the shared heritage of the G20 members and guest countries, under India's G20 Presidency, in collaboration with Bihar Museum, Patna. Embedded in the Maha Upanishad, "Vasudhaiva Kutumbakam" is a concept which lays the foundational theme of "One Earth, One Family, One Future." This is the recurring leitmotif of the G20 exhibition that is deeply anchored in the ethos of our collective identity as a nation, thereby elevating it to a global stage of artistic excellence. It features artworks by G20 member countries and 9 guest nations, along with 20 notable artists representing India.

Together We Art values and presents the artistic response of the G20 countries concerned with climate change, gender inclusion, migrations, identity and issues of materiality. It creates the most intricate patterns through the web of ideas expressed through visual arts. Most importantly, these artworks uplift the soul which is universally accepted as the true meaning of art.

Preserving and promoting India's heritage is of paramount importance and through this unique opportunity provided by India's G20 Presidency, the Bihar Museum has taken centre stage to showcase how art can traverse boundaries and yet come together to celebrate the unique artistic language and creative expressions of varied cultures.

I have always believed that art and culture as powerful instruments of diplomacy and soft power. India's cultural values have always represented the significance of human connections and building inclusive communities. The Bihar Museum also represents the state's pluralistic history, as it has been home to multiple religions such as Hinduism, Buddhism, Jainism, and Islam. Bihar was also an important center for learning and spirituality during ancient and medieval times, with institutions like Nalanda, Vikramsila and Telhara.

Thus, the G20 exhibition is a representation of India's commitment to fostering cross-cultural associations through the language of art. From the "roses" of Italy to the photographs from South Africa, from the digital representation of the flora and fauna of Brazil to the recreation of generative art by the 100-year-old iconic artist, Vera Molnar, Together We Art is a fabulous realisation of the concept "One Earth, One Family, One Future".

(Anjani Kumar Singh)

बिहार संग्रहालय, नेहरू पथ
(बैली रोड), पटना - 800001
फोन: +91 612 2235732
www.biharmuseum.org

Bihar Museum, Nehru Path
(Bailey Road), Patna - 800001
Tel: +91 612 2235732
www.biharmuseum.org



“VASUDHAIVA KUTUMBAKAM: TOGETHER WE ART”

AN EXHIBITION OF MULTIDISCIPLINARY ARTWORKS

யா ஊரே; யாவ கேள்

“The world is my town and its people my kinsmen

Good and evil comes not from others.

Pain and respite emanate from within; Neither death is new nor life.

We rejoice in felicity terming it a balmy breeze and patiently bear adversity -

The wise deem life a rudderless boat borne along rapids,

even as lightning and rain strike down from darkened skies

The boat moves steered by fate

Needless then, this praise of the rich More so the insult of the poor.”

[Excerpt from Kaniyan Pungundranar’s poem, “Yaathum Oore Yaavarum Kelir”]

Embedded in the Maha Upanishad, ‘Vasudhaiva Kutumbakam’ is a concept which lays the foundation for the concept “One Earth, One Family, One Future” This is the recurring leitmotif of the exhibition, “Together We Art.” Conceptualised by the Ministry of Culture for India's G20 Presidency, “Together We Art” presents an extraordinary “raagmala” or garland of exquisite artworks, gathered under one roof, from the G20 members and invitee countries.

As Sri Aurobindo stated, “The first and lowest use of Art is purely aesthetic, the second is the intellectual or educational, the third and highest the spiritual” (CWSA, Vol. 1, p. 439). Art has an uncanny ability to build bridges across aesthetic, educational and spiritual borders. These bridges of communication, empathy, compassion and love foster kinship across communities. They become the reasons for this exhibition, “Together We Art” to resonate with these concepts and ideas, and bring into unison various cultures and societies. Its universal language transcends borders by promoting understanding, empathy and appreciation from diverse perspectives. As we continue to embrace art and celebrate its multifaceted representations, we pave the way for a more harmonious and united world where bridges of understanding and empathy can span the gaps that exist among people everywhere.

The philosophy of ‘Vasudhaiva Kutumbakam’ which perceives that the earth is one family, is deeply anchored in the ethos of our collective identity as a nation. India’s pluralistic society enhances its soft power on the global stage, as Indian arts, music, cinema, literature and philosophy continue to captivate audiences worldwide. Such cultural richness and diversity contribute to India's ability to engage with and influence people from different parts of the modern, global world. For millennia, Indian civilization has produced an awe-inspiring array of artistic expressions that reflect the country's deep spirituality, intricate craftsmanship and boundless creativity. From the ancient civilizations of the Indus Valley to the present day, India’s artistic heritage has left an indelible mark on global culture, inspiring generations and connecting the past to the present.

Similarly, India’s G20 Presidency aims to nurture, celebrate and incorporate the cultural diversity of member states while striving towards achieving the means for holistic living and building a community that is compassionate towards the world. India’s cultural heritage, deeply rooted in ancient traditions, provides an invaluable source of inspiration and learning by fostering creativity, empathy and a broader perspective for the international world. For me, culture serves as both an engaging and fascinating tool which helps bring people together.

“Together We Art:”

The G20 Art Project, “Together We Art” is a contemporary, visual arts exhibition conceptualised by the G20 Culture Working Group (CWG), Ministry of Culture, and organised by the Bihar Museum, Patna. It integrates the artistic response to many concerns of the G20 countries. From climate change to gender inclusion, migrations to identity, global oneness to materiality, “Together We Art” creates the most intricate patterns of human understanding, woven through the web of ideas expressed by over 40 participating artists.

I have always firmly believed in the profound influence of art and culture in constructing meaningful ecosystems that actively engage with the pressing issues enveloping countries today. Art possesses a unique capacity to evoke emotions and present diverse perspectives on conflicts and their consequences. Additionally, art serves as a powerful tool for informing and highlighting the voices of marginalized communities who are seeking resolution from historic and socio-economic problems. Through various descriptive forms such as visual arts, literature, performance art and film, art as a whole has consistently demonstrated its ability to evoke emotions, challenge societal norms and spark conversations that paved the way for positive change. These evocative thoughts remind me of the powerful lines penned by North-Eastern writer, Mamang Dai in her poem, “The Voice of the Mountain:”

“What is felt

left unsaid,

is a sadness.

Bereft of our symbols

this strange tattoo in my heart

is the sound of footsteps...”

The symbols of social identity of every individual’s existence in this universe need to be preserved and nurtured to ensure continuity in culture. Thus, the intangible heritage of cultural communities often traces the faded footsteps of humanity like that of our forefathers. They become central to the act of creation, especially as they too are embedded in the physical environment. India has always been a culturally rich nation. Beyond its tangible treasures of ancient monuments and artefacts, India can be proud of an extensive repository of intangible heritage interactions that reflect wisdom, traditions and practices passed down through each succeeding generation. Thus, intangible heritage encompasses so many elements deeply ingrained in the daily lives and identities of its people--mostly uncountable, but deeply revered.

One of the most significant aspects of India’s intangible heritage is its traditional knowledge system. India has been a hub of intellectual and spiritual exploration for centuries, giving rise

to profound philosophies, scientific advancements and holistic approaches to life. Ancient texts such as the *Vedas*, *Upanishads* and *Ayurveda* science encapsulate the profound wisdom and insights that continue to shape various intellectual domains, including medicine, astronomy, mathematics and psychology. Preserving and promoting this traditional knowledge honours the past and provides valuable resources for addressing contemporary challenges.

To me, art serves as a dynamic and vital force in preserving intangible heritage. By documenting, representing, transmitting and revitalizing the traditional practices of numerous branches of knowledge, artists play a crucial role in ensuring that intangible heritage remains alive and relevant in the face of modern challenges. Through their creativity and dedication, artists become custodians of cultural legacy as they bridge the gaps in the past, present and future.

At the G20 exhibition, both Indian and international artists are using visual arts as a tool for articulating pressing issues that need attention. We have artworks across diverse media that tackle climate change, folksongs, gender equality and nature, thus stimulating an intertextual discourse where we are engaged with emotional exchanges in preserving heritage, questioning norms and inspiring reflection. These art forms have the power to galvanize individuals and communities into action, forging a path towards a more sustainable, inclusive and empathetic future so that our awareness of contemporary concerns may lead us towards finding solutions to sustain the planet.

In an ever-shrinking world where interconnectedness and shared global challenges shape our everyday realities, art continues to prove itself as a potent medium for fostering cross-cultural dialogue and understanding. This exhibition has taken up the mantle to address critical themes that are reshaping the fabric of humanity: migration, climate change and gender identity among other pressing needs. Through their creative expressions, these artists have woven a collective representation of a universal language, transcending borders and barriers to ignite conversations that are relevant to people from all walks of life.

While each artist brings their unique voice to the conversation, what binds them together is their ability to communicate through a universal language of emotions and shared experiences. Regardless of cultural background, the raw emotions of loss, longing, fear, hope and joy evoke a deep resonance within the viewer looking at an artwork that transcends language barriers and geographical divides. The exhibition, like an interconnected web, weaves together the threads of our shared human experience and it illuminates the commonalities that unite us all in this narrow space of historic time that is the 21st Century.

Curatorial Approach:

Applying the opulent vocabulary of Indian classical music, I have intricately woven the curatorial elements for the exhibition, “Together We Art.” I have drawn inspiration from the gradual unravelling of a musical composition where diverse movements and instruments merge to form a harmonious whole. My curatorial approach finds resonance in the “Raagdaari genre” to which I add the lyrics of Indian poetry which can enrich the tapestry of sentiments and ideas. The result is akin to a symphony, a “vaad vrinda” or an art orchestra that resonates with melody, balance, harmony and an assortment of highly-strung instruments. When these artistic components blend in unison, they produce the most evocative and dynamic of expressions that leave an indelible mark upon the audience long after the exhibition is over.

Just as Indian classical music brings together a diverse array of instruments, “Together We Art” amalgamates various forms of visual expression into a crescendo. Paintings, sculptures, installations and multimedia creations blend harmoniously, creating a cohesive narrative that surpasses individual boundaries of artist or country. In this artistic orchestra, the balance holds immense significance. Each artwork finds its unique place, adding to the symphonic whole without overpowering or overshadowing others. A *mélange* of styles, techniques and perspectives emerges, akin to the diverse sequence of musical notes that enrich Indian classical compositions too. This harmonious blend of artistic expressions creates an evocative and dynamic experience, forging a profound connection that unites us all in the symphony of human creativity and expression.

Thematic Convergence:

The exhibition, “Together We Art,” is a convergence of varied artistic expressions and stands as a poignant testimony to the pressing issues that shape our contemporary world. Themes of migration, climate change, sustainability, identity politics and nature—both physical and human-- intertwine and amplify each other's resonance, creating a thought-provoking and fulfilling experience for the audience. As viewers move through the exhibition, they become witnesses to the vastness of human expression and the interconnectedness of our lives. The exhibition serves as a reminder that our collective actions, or inactions, impact not only our own communities, but also ripple across the globe, leaving an indelible mark on the lives of others.

Climate Change and Environment:

*Āshādha's ending on the mountain found
him weakened, a gold ring slipping from his wrist.
And mixed his pleasure as a cloud came down
so playfully to hug the summit mist,
as elephants in heat will butt the ground.*

[Excerpt from Classical Sanskrit poet, Kalidasa's Meghduta]

Artists have long been at the forefront of societal change because they use their creative expressions to address pressing issues and ignite conversations on various global challenges. In recent years, an increasing number of artists have taken up the mantle of promoting awareness for climate change through their art. Harnessing the power of visual imagery, music, performance and other artistic forms, they seek to drive home the urgency of the climate crisis and inspire action.

Art also has the capacity to inspire solutions and foster sustainable practices. Collaborative art installations, community murals and interactive exhibitions encourage viewers to reflect on their environmental impact and consider eco-friendly choices. Artworks promote examples of sustainable practices and highlight the importance of collective responsibility. Artists delve into the intersection of human activities and the assault upon nature, and they critique the impact of consumerism and industrialization on the environment. These artistic interventions can prompt individuals to take steps towards positive change, both in their personal lives and as part of broader environmental movements.

As the world grapples with the challenges of sudden, catastrophic events of climate change, visual arts play a pivotal role in fostering dialogue which emphasises a sense of urgency that is necessary to mobilise society towards a sustainable and environmentally-conscious future.

In this exhibition of diverse and yet converging ideas, Montreal-based artist, Jessica Houston's collaborative project, "Letters to the Future – Antarctica, 3019," prompts profound reflection on our present and the times to come. Simultaneously, Indian artist, Sanatan Dinda contributes the sculptural installation, "Bodhi Tree," shedding light on the environmental and societal impact of e-waste while Dutch artist, Thijs Biersteker emphasizes the significance of our current choices for the planet's future through his robotic plant, "Econario." Meanwhile, Indian artist, P.R. Daroz's ceramic artwork, "The Sea Bed," portrays the delicate beauty and vulnerability of coral reefs, inviting viewers to confront the devastating effects of climate change on these crucial ecosystems that have life encased in them.

Gender & Sexuality:

*"she tied her speechless moon to a millstone
and after some frantic spanking
she saw in his cloudy mouth
the truth of the three worlds—"*

[Excerpt from "Eating Dirt" by Indian poet and writer, Meena Kandasamy]

The place of gender and sexuality in visual arts has been a dynamic and evolving aspect throughout history. From ancient civilizations to contemporary art movements, artists have engaged with these themes, reflecting and challenging social norms, perceptions and power structures. Visual arts have served as a platform for expressing diverse gender identities and sexual orientations, and the artists are often involved with breaking down stereotypes and advocating for greater equality and understanding. Life as a recurring text for all artistic compositions are consciously deconstructed through images, colour and form to reshape new messages of truth and wholeness. As modern criticism implies, the artwork does not end with the artist who conceives and creates it. It acquires its full meaning in those who perceive it as an experience of life and identity.

Throughout history, artists have defied conventional gender roles and explored diverse expressions of sexuality through their work. By using art to initiate conversations about these complex and sensitive topics, artists contribute to the ongoing dialogue on gender equality, LGBTQ+ rights and sexual liberation. Contemporary artists explore gender and sexuality in diverse and multifaceted ways. Intersectionality is at the forefront, usually addressing how gender and sexuality intersect with race, ethnicity, class and other social identities. Moral questions may be debated and protested too. In fact, spaces are left where individual artists and viewers may insert their own beliefs in new social definitions that are impacted by the changing configurations of time.

In Seema Kohli's painting, "Heartbeat of Universe, Quicksand's Glitter," the viewer is enveloped in a captivating renewal of feminine energy which again emerges as the very wellspring of creation. The artwork pulsates with life-like sperms and seeds, serving as potent symbols that represent the birth and regeneration of time through the womb. In contrast, South African

artist, Thalete Khomo's thought-provoking photograph, "Untitled" sheds light on the critical interconnectedness between the exploitation of women and environmental degradation. Furthermore, Jayasri Burman's painting, "Prasav" meaning birth, beautifully illuminates the primordial bond between motherhood and infancy. The artwork celebrates the nurturing and tender relationship between a mother and her child, underscoring the timeless significance of feminine energy in nurturing and sustaining life. The contextual poignancy between artworks such as these establish truths that cannot disappear, but are renewed through every generation.

Migration:

*"We have long journeys in our blood.
The road has no end.
The lanes and streets are lined in my eyes,
the horizon burns in my head."*

[Excerpt from "Gone" by Indian poet, Mamang Dai]

Migration, as a global phenomenon, has had a profound impact on individuals, communities and societies worldwide. Throughout history, people have traversed borders in search of better opportunities, safety and a productive, new life. In response, visual arts and contemporary art styles have emerged as powerful media to explore the theme of migrations. Through a rich tapestry of stories, these artistic expressions have shed light on the experiences, struggles and triumphs of migrants, offering soul-searching reflections on the human condition in a rapidly changing world.

In Indian art, the theme of partition and displacement is often depicted through powerful visual imagery, poignant symbolism and evocative storytelling. Paintings and mixed-media artworks explore the pain of forced migration, the agony of leaving behind cherished homes and loved ones, and the quest for a new sense of belonging in unfamiliar lands. Partition and displacement have left an indelible mark on the collective memory of India, shaping narratives of loss, trauma and resilience. Indian artists have used their creative expressions to confront the tragic impact of partition and displacement, capturing the pitiful human experiences and nostalgia that have reverberated through generations.

In the realm of contemporary art, migration has become a prevalent theme, reflecting the significant issues of bitter human experiences of our times. Artists are using their creative expressions to shed light on the humanitarian aspects of migration, particularly in response to the refugee crisis that is echoing across countries and borders. Migration inherently involves a search for identity coupled with a sense of belonging. Contemporary artists have explored these themes in their works, delving into the complexities of cultural assimilation, hybrid identities, and the search for roots that are shadowed by self-imposed exile.

For instance, renowned Indian sculptor, K.S. Radhakrishnan's thought-provoking artwork, "Ephemera," resonates deeply with our present times, capturing the wounding impact of global migration on displaced individuals. Radhakrishnan encapsulates the existential complexities and struggles faced by those in search of new beginnings. He offers an identifiable reflection on prevalent human experience. Similarly, South Korean artist Kim Soun Gui's masterpiece, "Mer-Mere" crafted in 2019 in Corsica following her mother's

passing, delves into the intricacies of migration through the lens of personal suffering. Having migrated to France several decades ago, Kim's work embodies a cultural fusion that transcends geographical boundaries, effortlessly blending elements of the East and the West.

Identity Politics and Global Oneness:

"The night will pale. The day will dawn. We shall look at each other's eyes and go on our different paths. Speak to me, my love! Tell me in words what you sang."

[Excerpt from 'The Gardener, XXIX: "Speak to Me My Love" by celebrated Indian poet, Rabindranath Tagore]

In a world marked by diversities, complexities and divisions, art serves as a powerful medium to bridge cultural, geographical and social gaps, echoing always the inherent global oneness that unites all humanity. As the boundaries between nations become increasingly more porous, the challenges we face are intrinsically connected. Therefore, contemporary artists have taken up the task of reflecting global unity through their creations. Themes explored in contemporary art mirror the interwoven fabric of our global existence. They dismantle the boundaries that separate us, weave fresh narratives that traverse continents, and emphasise the shared responsibilities in addressing global issues, collectively.

In addition, visual arts have emerged as a prominent platform for exploring identity politics, both in India and around the world. Identity politics, as a concept, centres around the social and political struggles of marginalized groups that aim to challenge systemic inequalities, and advocate methods of representation and empowerment. In recent years, artists from varied backgrounds of race, religion and colour have harnessed the power of visual arts to highlight the complexities of human identity. They have raised questions prevailing traditional norms and celebrated the diversity of lived experiences.

The role of art in reflecting global oneness is not limited to its aesthetic impact; it also serves as a catalyst for social change. Indian artist, Arpana Caur's artwork, "Love Lifts" becomes a sorrowful reflection on the alarming prevalence of violence while transcending borders that are impacting lives worldwide. Through her art, Caur confronts the urgent need for unity and compassion in the face of persistent conflict. Conversely, Bose Krishnamachari's mixed-media artwork, "The World is One Family," offers hope and encapsulates the very essence of diversity through coexistence, lucidly echoing the vibrant mosaic that is India.

Indonesian artist, Faisal Kamandobat's visionary creation, "Bridges of Cosmologies" also offers a fresh and benevolent perspective to navigate the complexities of challenging economic and political times. By breaking free from stagnation, Kamandobat's artwork envisions a future where the world's history is steered towards salvation, and rebuilt on a firm foundation of unity and mutual understanding. Again, Indian artist, Paresh Maity's

evocative artwork, "Light of Faith" finds its essence in the enduring idea of "Vasudhaiva Kutumbakam," thereby celebrating the rich tapestry of the country's heritage and echoing the interconnectedness of all its citizens, regardless of backgrounds or beliefs.

Material expressions:

"At the immortal touch of thy hands, my little heart loses its limits in joy and gives birth to utterance ineffable. thy infinite gifts come to me only on these very small hands of mine. Ages pass, and still thou pourest, and still, there is room to fill."

[Excerpt from Gitanjali by celebrated Indian poet, Rabindranath Tagore]

Material experimentations in the art world have been a dynamic and transformative force, both in India and on the global front. As artists continuously push the boundaries of traditional media given to them, they incorporate new materials and techniques to create innovative and thought-provoking artworks. These material experiments have not only challenged conventional artistic practices, but also opened up new avenues for self-expression, conceptual exploration and social commentary.

In India, material experimentation in art has a rich history that can be traced back to ancient civilizations. Traditional art forms like Tanjore painting, Madhubani and Warli art showcase the creative use of materials such as gold leaf, natural pigments and organic dyes, and reflect the resourcefulness and ingenuity of Indian artists. On the global stage, artists have further expanded the scope of material experimentation, embracing a wide range of media, including unconventional and found materials. Mixed-media art has gained popularity, incorporating elements like textiles, paper, metal and digital media to create multidimensional and immersive artworks.

This exhibition showcases fascinating experimentation with materiality where artists redefine the boundaries of traditional art forms. Indian artist, GR Iranna's artwork, "धूल (Dust to Dust)" aptly employs ash as a medium of composition, inviting viewers to contemplate the complexities of existence and our place within the vastness of the universe. Mauritius-based sculptor, Dharmadeo Nirmal Hurry's installation, "Basic Laws of Life Energy" intricately weaves elements from nature and man-made objects like concrete, collected coloured-plastic strips and airy plants. This amalgamation of materials allows the artist to explore the realm of the unseen, creating an immersive experience that blurs the lines between the natural and the artificial.

Italian artist Francesca Leone exemplifies the value of repurposing in her installation, "Una rosa, è una rosa, è una rosa" (A rose, is a rose, is a rose). She has crafted three big flowers of different sizes and colours from sheet metal salvaged from old construction sites or abandoned buildings. Mumbai-based artist, Sunil Padwal finds intrinsic meaning in found objects too, and he transforms them into evocative works of art. His installation, "65 pages of eloquent silence," incorporates elements from nature alongside found objects such as books, postcards or stamp papers, and he imbues them with new narratives and significance.

Conclusion:

“Art washes away from the soul the dust of everyday life.” - Pablo Picasso

“Together We Art” faithfully serves as a powerful testament to the unifying potential of art. The convergence of diverse artistic expressions becomes a celebration of human creativity, uniting artists and audiences from different corners of the world. The exhibition has shown that art has the remarkable ability to communicate universal, but ordinary themes such as love, hope, resilience and human communication, regardless of nationality or background. Ultimately, this exhibition has managed to dissolve global boundaries and emerge as a laboratory of creative expression.

The artworks transcend geographical, cultural and societal differences by speaking a universal language that will resonate with audiences worldwide. By intertwining the urgent narratives of climate change and gender equality, the exhibition raises awareness of critical global challenges; it fosters a sense of shared responsibility and solidarity. The rich tapestry of artworks allows viewers to witness the beauty of shared experiences and the collective nature of our historic and onward human journey.

This effort of bringing together over 40 artists from India and the world together is a gentle reminder that beyond our individual identities and nationalities, we are all part of a shared human experience of an extended human family. We can break down barriers, celebrate diversity, and collectively envision a more inclusive and harmonious world through art. This exhibition dissolves the notion of “us” and “them,” by inviting everyone to embrace a sense of global citizenship and responsibility for the well-being of our planet and its inhabitants.

Dr. Alka Pande

Art Historian, Chief Curator & Author

Sawan 2023



ARTISTS FROM G20 MEMBERS

Faisal Kamandobat (Indonesia), **Jaider Esbell** (Brazil), **Adriana Bustos** (Argentina), **Dylan Mooney** (Australia), **Jessica Houston** (Canada), **Wu Weishan** (China), **Alexander Peterhänsel** (European Union), **Vera Molnar** (France), **Isaac Chong Wai** (Germany), **Francesca Leone** (Italy), **Misako Shine** (Japan), **Kim Soungui** (Republic of Korea), **Edgar Orlaineta** (Mexico), **Anna Maksimovich** (Russia), **Nasser Al-Salem** (Saudi Arabia), **Thalente Khomo** (South Africa), **Zeynep Özüm Ak & Yunus Ak** (Türkiye), **Thijs Biersteker** (United Kingdom), **Emily Shur** (United States of America), **Eric Gottesman** (United States of America), **Hank Willis Thomas** (United States of America), **Wyatt Gallery** (United States of America)

ARTISTS FROM INVITEE COUNTRIES

Alaa Abu al-Hamad Abdul-Sattar (Egypt), **Dharmadeo Nirmal Hurry** (Mauritius), **Sara Sejin Chang** (The Netherlands), **Abdulmajeed "Karoo"** (Oman), **Robert Zhao Renhul** (Singapore), **Beatriz Ruibal** (Spain), **Mohamed Ahmed Ibrahim** (UAE)

ARTISTS FROM INDIA

Arpana Caur, **Ayesha Seth Sen**, **Bose Krishnamachari**, **Chandra Bhattacharjee**, **Gavva Ravinder Reddy**, **G. R. Iranna**, **Himmat Shah**, **Jayashree Chakravarty**, **Jayasri Burman**, **K.S. Radhakrishnan**, **P.R.Daroz**, **Paresh Maity**, **Raghu Rai**, **Rajat Ghosh**, **Sanatan Dinda**, **Sanjay Kumar**, **Seema Kohli**, **Subodh Gupta**, **Sudarshan Shetty**, **Sunil Padwal**



**FAISAL
KAMANDOBAT**
[INDONESIA]

INTRODUCTION TO THE ARTIST:

Faisal Kamandobat, born in Cilacap, Central Java, Indonesia is a poet, writer and visual artist. He studied anthropology at the University of Indonesia and currently works as a researcher at the Abdurrahman Wahid Center for Peace and Humanities, Universitas Indonesia (AWCPH-UI), Jakarta. He founded Matur Nuwun Studio in his hometown as a centre to develop the villagers’ creativity.

As a researcher, he specialises in conducting ethnographic studies on the intricate relationship between religion and the state, women and the economy, and the interplay between tradition and globalization. From his teenage years, he has delved into the realm of poetry, publishing his works in various media and anthologies. His artistic journey in the fine arts has been shaped by influential figures such as Heri Dono, Nasirun and Samuel Indratma. His visual creations predominantly take the form of manuscripts, intertwining literature and fine arts, as they draw inspiration from Sufi knowledge, tradition and modern science. Embracing a contemporary approach, his visual style reflects a progressive evolution of folk art in the region.

Beyond his research endeavours, he actively participates in literary gatherings and organises introductory exhibitions for emerging artists. He engages in art exhibitions and “wayang” (puppet) performances at esteemed venues like the National Gallery of Indonesia, Jakarta and the International Puppet Exchange, supported by the Asia Center and the Japan Foundation. His multifaceted interests encompass environmental issues, the impact of technology and the economy, and also moves into the realms of human cosmology and spirituality.

DESCRIPTION OF THE ARTWORK:

“Bridges of Cosmologies” aims to bridge gaps and overcome dichotomy and domination while addressing the increasing disconnection and destruction between humans, nature and objects. It proposes a cosmology that goes beyond institutions and global governmentality, allowing for a harmonious co-existence of everything in the universe – humans, stars, nature, spirits and also ideas. A balanced and holistic order is sought where nature, humanity, ideas and sacred realities are recognized as living, sovereign and responsible entities.

Art serves as a vital bridge between different cosmologies, fostering imaginative and creative diplomacy between the past and the future. It offers new perspectives to navigate challenging economic and political times, ultimately contributing to the salvation of world history from stagnation. The work, comprised of manuscripts written in Javanese-Arabic letters, delves into ethno-pharmacological knowledge, the history of spice trade routes, and healing prayers in traditional Islamic societies in Indonesia.

Through the lenses of biodiversity and cultural diversity, this work portrays Indonesia as a multi-ethnic and religious nation while shedding light on pressing global issues such as environmental destruction, poverty and cultural discrimination. It underscores the importance of mutual understanding and human emancipation as necessary steps towards embracing cultural diversity.



Bridges of Cosmologies
Video
Duration - 11 min 33 sec
2023



JAIDER ESBELL
[BRAZIL]

INTRODUCTION TO THE ARTIST:

Jaider Esbell, born in 1979, Brazil, was a multimedia artist and independent curator. He died in São Paulo, Brazil, on 2 November 2021. In 2007, he completed his undergraduate degree in Geography at the Federal University of Roraima. In 2009, he pursued a specialization in Environmental Management and Sustainable Development at the Faculty of International Technology.

His original cosmology and history make up the poetics of his work in which reflections on mythical narratives and life in the Caribbean Amazon occupy the central place. In 2013, he established the Jaider Esbell Contemporary Indigenous Art Gallery in Boa Vista, Roraima, Brazil. From there, he collaborated with indigenous artists from the circumroraima region and organized art-education initiatives in various communities, including indigenous, quilombola, riverside and urban peripheral areas.

In 2012, he released his debut book titled “Terreiro de Makunaima – Mitos, Lendas e Estórias em Vivências.” Through this work, he focused

on bringing attention to indigenous histories and traditions within the context of contemporary art. His writings delved into themes of indigenous ancestral legacies and de-colonial utopias, and also shed light on the challenges faced by indigenous communities. These included land-grabbing and various forms of violence, both physical and epistemic, that they endure. Jaider Esbell's de-colonial criticism found expression in artistic practices, breaking away from mere theoretical discourse. He labelled his approach as “artivism,” blending intersecting discussions encompassing art, ancestry, spirituality, history, memory, politics and the environment.

He was a guest artist at the exhibitions “Véxoa: we know,” held in 2020 at the Pinacoteca do Estado de São Paulo; “It's dark but I sing,” 34th Bienal de São Paulo in 2021; the 59th Venice Biennale in 2022; the 23rd Milan Triennale in 2022; “Siamo Foresta” organized by the Cartier Foundation and Milan Triennale in 2023, and more. As a curator, he organized the group show “Moquéim_Surari: contemporary indigenous art,” in 2021 at the Museum of Modern Art in São Paulo (MAM). His works are part of the collection of the Pinacoteca do Estado de São Paulo and the Georges Pompidou Center in Paris - France.

DESCRIPTION OF THE ARTWORK:

“A Guerra dos Kanaimés” (“The Kanaimé's War”) is a series of paintings in which Jaider Esbell presents the figure of the Kanaimé, a being known by the indigenous peoples around Mount Roraima for his lethality and infinite capacity to transform his body by wearing the skin of animals and plants, who can mobilise their potencies as weapons and spells.

On the canvases that make up the set, the artist portrays the body transformations of the Kanaimés, their transit between different worlds and spheres of energy, especially the double perspective of their behaviour. These beings are widely described in the cosmology and history of the Makuxi people.

Esbell's artwork is based on the experience of relational variation in the spectrum of alliances of these entities. He broadens the understanding of the recent intensification of the colonial war over their indigenous territories in the region. He understands and presents it as attacks upon the indigenous communities by foreign predators, the Kanaimés. The colourful paintings on a black background also evoke the struggle of the indigenous peoples. The struggle is not only constituted by the political defence of their rights, but also takes place on a spiritual level through traditional shamanic activities and the production of alliances with protective Kanaimés.

The series, “A Guerra dos Kanaimés” comprises of eleven canvases painted with acrylic paint between 2019 and 2020. The works were commissioned by Fundação Bienal de São Paulo for the 34th Bienal titled, “Though it's dark, still I sing.”

Series “The Kanaimés War”,
Painting number 5
Acrylic and Posca pen on canvas.
Digital reproduction
110 x 145 cm
2020
Comissioned by São Paulo Biennale
Foundation for the 34 th Biennale
Image courtesy: Marcelo Camacho
Credits: © Jaider Esbell Gallery of
Contemporary Indigenous Art





ADRIANA BUSTOS
[ARGENTINA]

INTRODUCTION TO THE ARTIST:

Adriana Bustos, born in 1965 in Bahía Blanca and raised in Córdoba, is a multidisciplinary artist who currently resides and works in Buenos Aires, Argentina. Bustos is a graduate of the School of Fine Arts Figueroa Alcorta and has also studied at the School of Psychology at the National University of Córdoba. Her artistic practice is rooted in exploring the intersection of iconographic and epistemological research, with an aim to approach history through non-linear critical terms and envision new articulations in relation to the present. Bustos employs a range of methodologies, including anthropological investigation, scientific research, popular culture, fiction and image assembling. In addition, she draws upon both academic and intuitive knowledge, often juxtaposing multiple epistemological frameworks to create rich and complex narratives.

One of the key aspects of her approach is the unfolding of both official and personal histories while navigating the tension between objectivity and subjectivity. She is interested in the notion of fragmentation and how it can be used as a tool to construct new networks of trans-historical associations. By examining the gaps, contradictions and empty spaces within history, she strives to create areas for identification and appropriation at a personal level.

In her artistic practice, she seeks to connect and intertwine disparate historical moments in order to forge unexpected connections and shed light on alternative perspectives. Through cutting, joining and designing images, she aims to create artworks that challenge traditional notions of historical representation and invite viewers to engage with history in new and transformative ways.

DESCRIPTION OF THE ARTWORK:

The work titled "Bestiario de Indias" (Bestiary of Indias) is a large-scale painting created by using acrylic, gouache and silver leaf on canvas. It depicts a landscape populated by an array of fantastical beings, some of which possess a hybrid nature, combining human and animal characteristics. These creatures coexist within the same space, yet they do not exhibit visible signs of interaction or interrelation.

The narrative is derived from the images and stories documented by the first chroniclers who arrived in the territories that later came to be known as the Americas. These representations and descriptions depict the chroniclers immersed in a hallucinatory world of dreams where men and women, plants and flowers, stones and landscapes intertwine to form enigmatic creatures that conceal and reveal the desires, fantasies and fears of humanity.

The origins of these vibrant visions can be traced back to the bestiaries of the Middle Ages. The colonial perspective that shaped the chroniclers' gaze was undeniably influenced by medieval European conceptions. However, a shift occurred when it became evident that these monstrous beasts did not actually exist. The monstrosity and danger were then attributed to the indigenous inhabitants of these lands, serving as a justification for the unprecedented domination and massacres that subsequently took place.

Bestiario de Indias
Acrylic, gouache and silver leaves on canvas
187 x 187 cm
2020





DYLAN MOONEY
[AUSTRALIA]

INTRODUCTION TO THE ARTIST:

Dylan Mooney, born in 1995 at Mackay in North Queensland, is a multidisciplinary artist who lives and works in Brisbane. He completed his Bachelor of Contemporary Australian Indigenous Art from Griffith University in Queensland. He works across the artistic genres of painting, printmaking, digital illustration and drawing. Mooney considers himself a proud Yuwi, Torres Strait and South Sea Islander artist.

Influenced by a combination of history, culture and personal experiences, Mooney's artistic practice is deeply rooted in community stories, current affairs and social media. With a rich cultural upbringing, Mooney draws upon the knowledge and stories passed down to him, and translates them into his art. Despite being legally blind, Mooney leverages the digital medium's backlit display to create impactful illustrations characterized by vibrant, saturated colours that reflect his experiences. He possesses a keen political energy and insight that is evident in his work.

This fusion of digital technology and social commentary represents a convergence of the artist's optimism as his artworks exude a profound and substantive sense of pride. Mooney, along with other artists, is actively reevaluating digital technologies and artistic methodologies to explore contemporary issues surrounding identity, desire and representation. Mooney is particularly interested in reframing conversations to include voices that have been historically marginalized or excluded. Through his significant body of work, Mooney contributes to a shift in the representation of queer love among people of colour, thereby fostering a more inclusive artistic discourse.

DESCRIPTION OF THE ARTWORK:

This work is based on the still-life genre. Digital drawings illustrating local flora in bright, luminous colours are then hand-painted with Yuwi ochre from his native country. A tension between Linnaean-type naming and traditional indigenous knowledge is at the heart of the print. The work shows a mastery of rhythmic patterns and complex colour combinations.

As Mooney grew up with rich cultural nurturing, his vibrant creations are a way of translating the knowledge and stories passed down to him. His work has been included in the National Gallery of Victoria Queer exhibition and Biennale of Sydney: Rivus. His work is represented in the collections of the Queensland Museum, Museum of Brisbane and Artspace Mackay, Queensland among other regional and private collections.

Solanum Graniticum – Granite Nightshade
Digital illustration and hand-painted Yuwi ochre
120 x 88 cm
2021
Artbank Collection





JESSICA
HOUSTON
[CANADA]

INTRODUCTION TO THE ARTIST:

Jessica Houston, born in 1970 in Chicago, is a visual artist who lives and works in Montreal. She graduated in Fine Arts and Spanish Literature from the State University of New York, Albany and holds an MA in Art and Art Education from Teachers College, Columbia University, New York.

Houston works with nature-culture entanglements, including the polar regions, and climate justice. She employs oral narratives, photography, objects, painting and video as her artistic media. Her focus lies in climate change and social justice issues, with a particular emphasis on the deep time associated with ice and collaboration with nature. Through her research-based practice, Houston engages with poets, scientists, philosophers, and penguins to uncover and illuminate the geographies of resistance in the Canadian Arctic, Antarctica and Iceland. Her work has been show-cased in select solo and group exhibitions, including the upcoming "1,000 Years" exhibition at the Vanderbilt University Fine Arts Gallery in Nashville, Tennessee.

Houston's work responds to the global challenge of climate change and the threat it poses. Through her works, she engages and articulates the impact of environmental degradation on nature and its inhabitants. In 2008, she sailed with Cape Farewell, accompanying students, scientists and the Big Heart Media film crew to create a cultural response to climate change. She has embarked on a sailing expedition through the Northwest Passage and the Antarctic Peninsula, creating her photographic series "Horizon Felt" which utilizes colour to envision new cartographies of the Polar regions.

DESCRIPTION OF THE ARTWORK:

"Letters to the Future" is a 1,000-year collaboration with ice and with people across disciplines, including post-humanist philosopher Rosi Braidotti, Inuk leader Okalik Egeesiak, composer Arvo Pärt and physicist Carlo Rovelli.

Houston has included diverse voices from various fields to pen handwritten letters addressed to the future. These letters were carefully sealed within a time capsule and buried deep within the Queen Maud Land ice-sheet by scientist Alain Hubert, the esteemed operator of the Princess Elisabeth Antarctica Station. With the passage of time, it is projected that the natural movement of ice will transport the time capsule to the sea where it is expected to resurface approximately 1,000 years from now.

Except for the authors themselves, no one from the present has seen the letters. Through this work, Houston wants to address future generations by sending them cultural testimony through ice and time. Houston collected all the unopened letters and put them into a 40 cm x 6.4 cm time capsule which consists of a Conductivity Temperature Depth (CTD) instrument, an oceanographic tool typically used to measure the parameters its name suggests. She then sent the time capsule to Alain Hubert to deploy it while in Antarctica during the 2018-2019 research season.

The collaborative project is a thought-provoking affirmation that urges reflection on our current state and future potential. It prompts individuals to contemplate their place on the planet and their role in taking responsibility. Acting as both a testament to our past selves and a catalyst for transformation, the artwork proposes the pursuit of knowledge that transcends human boundaries while it embraces the interplay between ice, time and a broader spectrum of existence.

"Letters to the Future – Antarctica, 3019" was recently acquired by the Canada Council Art Bank to celebrate its 50th anniversary.



Letters to the Future – Antarctica, 3019
Archival Digital Print. Digital reproduction.
122 x 183 cm
2020

Artwork image courtesy: Collection of the Canada Council Art Bank

Image courtesy of the artist

Artist's image courtesy: Bruno Tremblay



WU WEISHAN
[CHINA]

INTRODUCTION TO THE ARTIST:

Wu Weishan, born in 1962 in Dongtai, China, is an internationally renowned sculptor who lives and works in Beijing. He is the Vice Chairman of the Central Committee of China Democratic League, Director of the National Art Museum of China, Vice Chairman of the Chinese Artists Association, Secretary-General of the Silk Road International Alliance of Art Museums and Galleries and the BRICS Alliance of Art Museums and Galleries, and a corresponding member of the Académie des Beaux-Arts.

Wu graduated from the Art Faculty of Nanjing Normal University and did his postgraduate studies at Peking University, and then at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis.

Wu is considered to be the pioneer of modern Chinese Xieyi sculpture. He has created more than 600 pieces of work. Wu developed a deep passion for painting and calligraphy early on. He sculpted iconic figures from Chinese culture to bring them back to life through his artwork. Starting with familiar names like Lu Xun, Qi Baishi, Huang Binhong and Gao Ershi, Wu embarked on a project in 1994 to create a statue of the philosopher Confucius. Inspired by ancient Chinese grotto sculptures, he adopted an "old approach" that emphasized relative proportions and the inner spirit rather than anatomical accuracy. His sculpture of Karl Marx was erected in Trier, Germany.

Wu's tireless exploration of Eastern and Western cultures establishes him as a contemporary artist with a strong vision for the new era. His dedication to preserving and promoting Chinese culture through his art has earned him great acclaim as one of China's most celebrated sculptors.

Each sculpture he creates inspires others to discover the limitless potential of art in preserving and promoting cultural heritage. Wu's work is a testament to art's ability to transcend time and place, and it pays tribute to the enduring relevance of the cultural icons he honours.

DESCRIPTION OF THE ARTWORK:

For this statue, Wu recreates Mahatma Gandhi, a towering figure of peace and non-violence who left an indelible mark on the world. Through his philosophy of "Ahimsa," or non-violence, he spearheaded India's struggle for independence from British rule. With humility and compassion, Gandhi championed the rights of the marginalized, promoted communal harmony and fought against discrimination. His unwavering commitment to justice, equality, and human rights inspired millions across the globe. His principles of Satyagraha, or the power of truth, emphasized the strength of peaceful resistance and civil disobedience in effecting social change.

In this statue, Wu focuses on Mahatma Gandhi's image of standing firm on the earth, defying oppression, hardship and personal safety, and always fighting courageously. When dealing with the clothes and the contour lines of the figure, Wu combines the rhythm of Chinese calligraphy with the shaping of the structure of the figure, with a mixture of rigidity and flexibility. Gandhi's steadfastness can be seen in his eyes, and his determination can be felt in his posture. Wu's use of Chinese Xieyi sculpting techniques demonstrates his superb artistic and expressive skills in vividly and accurately portraying a national leader of integrity and idealism.



Statue of Mohandas Karamchand Gandhi
Copper
120 x 52 x 50 cm
2019



INTRODUCTION TO THE ARTIST:

Alexander Peterhänsel, born in 1978 in Munich, Germany, is an interdisciplinary media artist and researcher. He holds a Diploma in Audiovisual Media Arts from the Academy of Media Arts Cologne (KHM). He is a professor of Visual Computing at the Technical University of Applied Sciences, Amberg-Weiden.

His works discuss the implications of the digital turn with a focus on the virtual and augmented reality, as well as artificial intelligence. Blurring the lines between art and science, Peterhänsel's work offers an examination of big data aesthetics and the implications of machine intelligence for our societies. He explores the frontiers of ubiquitous computing and what it means to be human in the age of AI. As both an artist and a researcher, his works result in artefacts that range from purely scientific to purely artistic, including everything that lies in-between. His conceptual approach results in multi-sensorial, dialogical artefacts and spaces of communication on multiple scales and in different contexts. These facets lead to the emergence of an experimental and speculative reality, based on computer-mediated processes.

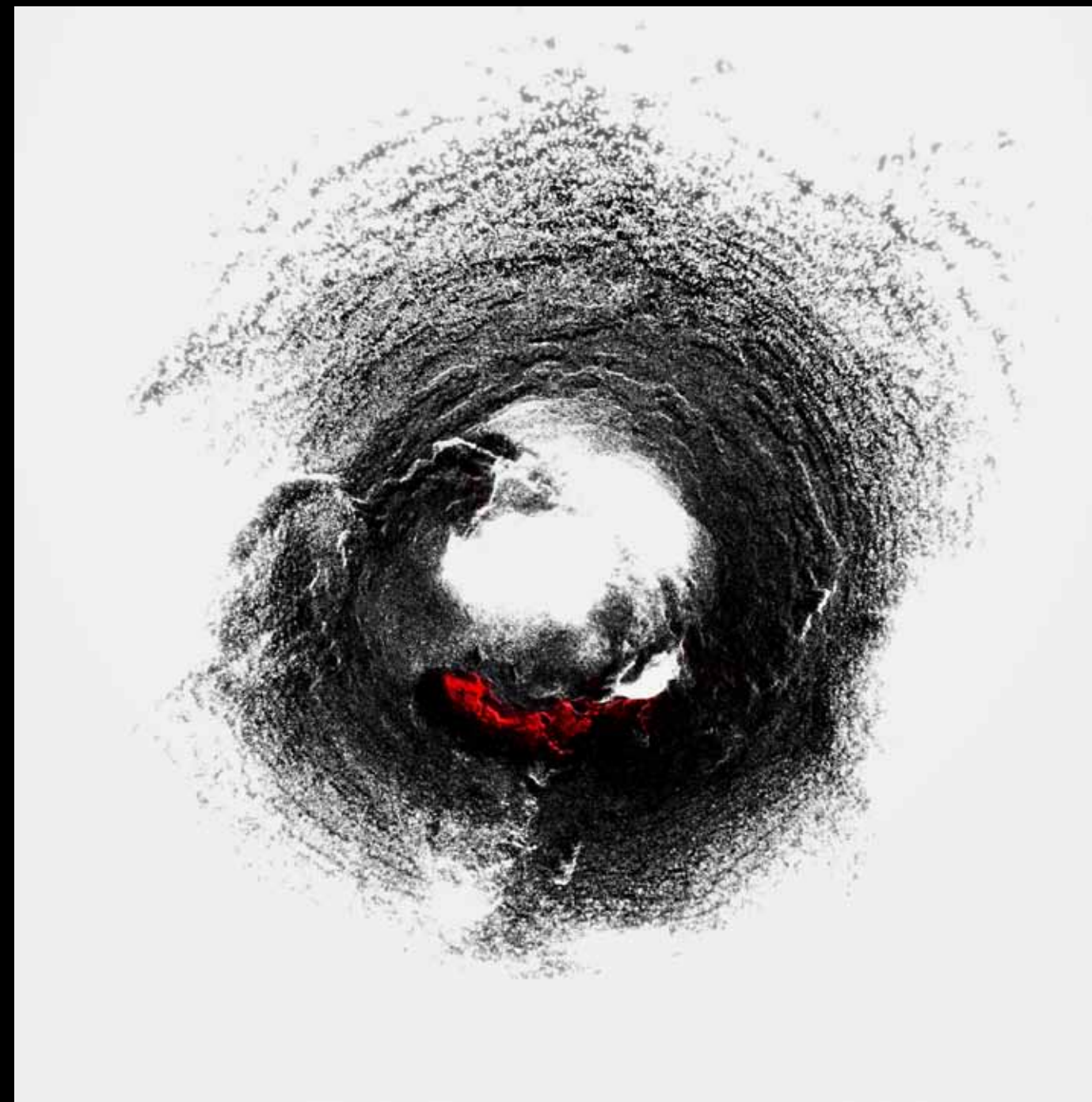
He has performed, exhibited and lectured at numerous festivals, conferences and institutions worldwide. Some significant presentations are at Ars Electronica, CCCB Barcelona, BOZAR Brussels, Futurium Berlin, European Parliament, Museo de Arte Moderno Medellín, ISEA, Transmediale Berlin. Alexander Peterhänsel is the founder of the Audiovisual Architectures Lab and an external expert to the Joint Research Centre of the European Commission (JRC).

DESCRIPTION OF THE ARTWORK:

“Resonance Space(s)” is an interdisciplinary artistic-scientific research project conducted at the Joint Research Centre of the European Commission and the University of the Arts Berlin from 2018 to 2022. It is the result of a collaboration between media artist Alexander Peterhänsel, geophysicist Daniel Tirelli, and meteorologists, Jutta Thielen-del-Pozo and Thomas Petroliagkis. The project discusses human-induced climate change and has resulted in several artistic-scientific artefacts.

“Resonance Space Portrait(s)” translate a global temperature data set into an aesthetic experience. Being aware that without Big Data it would be impossible to grasp the world climate in its entirety, the artwork sets out to find ways of representing the Big Data set in a form that allows for an intuitive understanding of the complex flow of chaotic behaviour.

On one hand, the work allows for the spectators to be overwhelmed by the beauty of taking a bath in a data cloud for the portraits place the spectators in the eye of a data hurricane and completely submerges them in a cyclone of data points whirling around them. On the other hand, it was very important to find a sweet spot – or a focal point – in the data set which would allow for a meditative resonance of the spectators with the serene beauty of complex behaviour patterns.



Resonance Space, Portrait 01 (Global Temperature Data 2018)

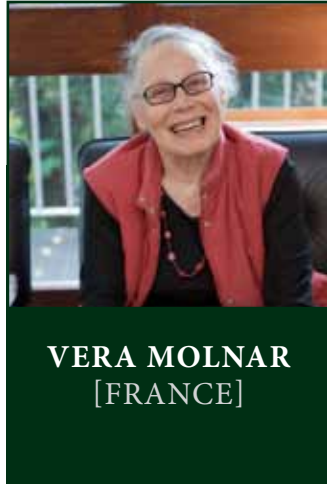
80 cm x 80 cm x 0.3 cm

Print on aluminium composite sheet

Pointcloud rendering captured in Resonance Space (VR)

2022

The work was developed within the framework of the EC Joint Research Center's SciArt Resonances Festival "Datami" in 2018-2019. All rights reserved. Licensed to the European Union under conditions.



INTRODUCTION TO THE ARTIST:

Vera Molnar, born in 1924 in Budapest, Hungary, chose to settle in France where she enjoyed an incredible artistic career after the Second World War. She studied painting, art history and aesthetics at the Budapest School of Fine Arts.

Molnar is renowned as a trailblazer in the domains of computer and generative art. Moreover, she holds the distinction of being one of the early women artists to incorporate computers into her artistic practice. Throughout her illustrious career, she co-founded several groundbreaking artist research groups, including G.R.A.V. (Groupe de Recherche d'Art Visuel), which delved into collaborative approaches to mechanical and kinetic art. Additionally, she played a pivotal role in establishing the research group for art and computer science at the Institute of Art and Science in Paris.

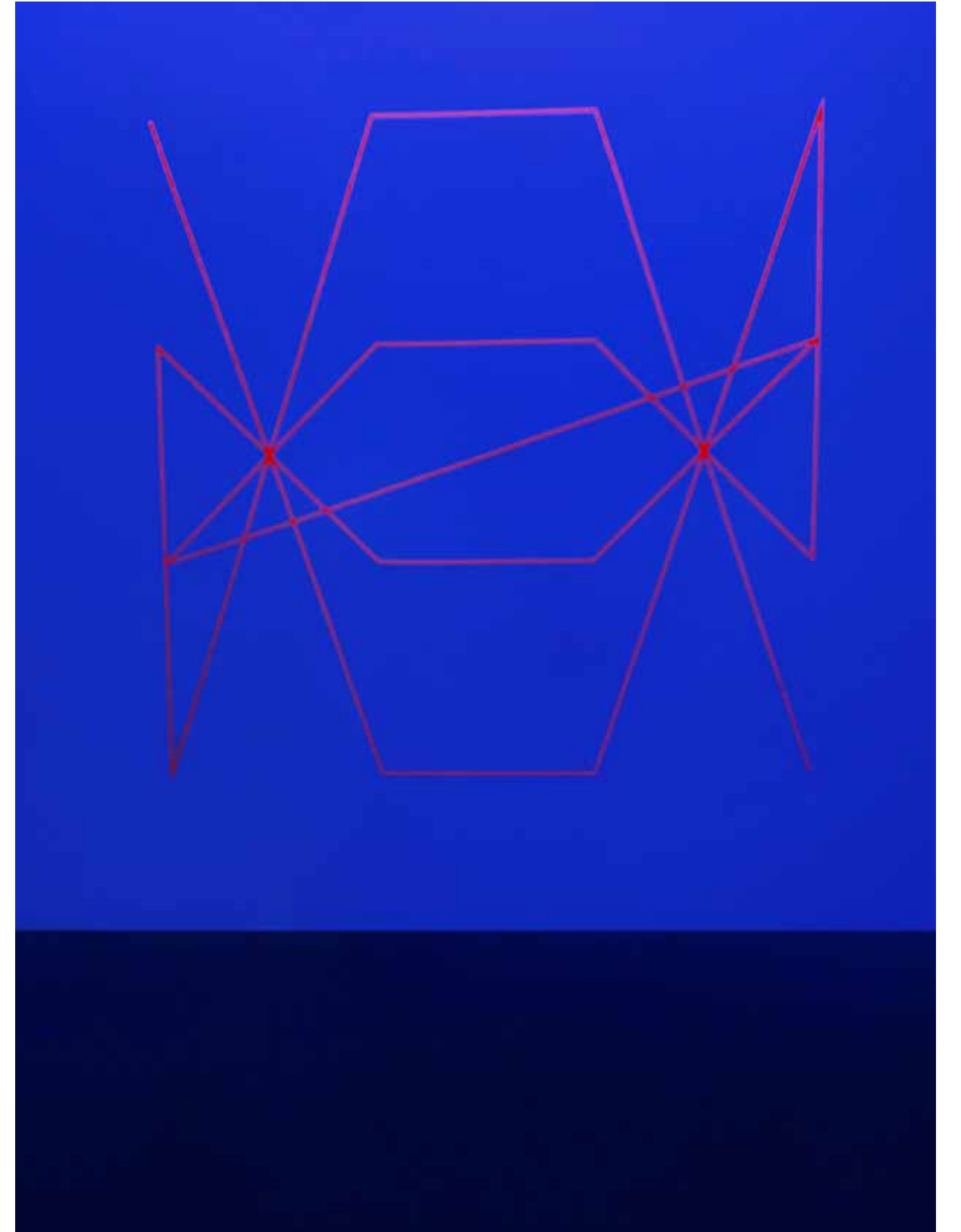
Even prior to the advent of computers, she showcased her innovative spirit by inventing algorithms or “machine imaginaire” which enabled the creation of an image-series that adhered to pre-ordained compositional rules. Embracing the computer as a central tool from 1968 onwards, her paintings and drawings delved into endless variations of geometric shapes and lines, allowing for more comprehensive explorations.

Remarkably, she remains active and vibrant to this day and she will be celebrating her 100th birthday on January 5, 2024. Her work has been widely collected by major museums. She participated in the MoMA's group exhibition, “Thinking Machines, Art and Design in the Computer Age, 1959-1989” in 2017; the retrospective exhibition *Pas froid aux yeux* at the Espace de l'Art Concret in Mouans Sartoux and at the Musée des Beaux-Arts in Rennes. She has also received prestigious awards such as the first Develop Digital Art Award in 2005, and was appointed Chevalier of Arts and Letters, 2007. She won the outstanding merit award AWARE in 2018.

DESCRIPTION OF THE ARTWORK:

Vera Molnar's “Tribute to Durer” is a symbol and serves as a guiding theme for this exhibition organized in India for the 2023 G20. It underlines the importance of artistic creations in international relations. The world more than ever is in search of dialogues that artistic works can establish. Since its inception, Musée national d'art moderne at the Centre Pompidou has always been committed to high-level artistic exchanges between France and the world's leading art scenes. As Vera Molnar celebrates her Centenary year, she remains very active in global artistic communication, especially through her interest in NFT technologies. Her art is significant for this exhibition as she trained in Budapest at the dawn of the avant-garde movement at the beginning of the 20th century, and later settled in France, the pivotal centre for enumerable art events.

Embracing abstraction, she became a pioneer in the use of emerging computer techniques. In this way, she pushed forward the limits of invention and became a role model for today's younger generation. Thus, she was part of a long tradition, rather than a break from it. This can be seen in her conception of this abstract and colourful protocol work - created according to her instructions for each presentation - as a tribute to the German Renaissance master, Albrecht Dürer (1471-1528). She offers a fine example of the transmission of art and aesthetics across centuries and cultures. Molnar lends her work, readapted to its presentation in India where it highlights the theme for one world united through art.



Tribute to Dürer
Fluorescent orange adhesive tape
Dimensions - Variable
1948-2022
Collection – The artist



INTRODUCTION TO THE ARTIST:

Isaac Chong Wai, born in 1990 in Hong Kong, is an artist working between Berlin and Hong Kong. Chong graduated from the Academy of Visual Arts at Hong Kong Baptist University with a BA in Visual Arts and Bauhaus-Universität in Weimar, Germany, with an MFA in Public Art and New Artistic Strategies.

The conceptual, political and performative qualities of Chong's practice are incorporated by an interdisciplinary approach, processing the exigency of societal shifts and global phenomena. His subtle, poetic and yet critical works infiltrate the systems of meanings, inviting viewers to re-examine his edited representations of, among others, the body, powerlessness, violence, collectivism and mourning. He works across a range of media, comprising performance, sculpture, video, painting and photography.

Chong's work serves as a transformative exploration of the tensions, interventions and interactions within human bodies, reflecting the intricate web of human relationships in social systems. Through his performances, he skillfully navigates the delicate balance between the individual and the collective, conveying both vulnerability in individuals and solidarity within communities as a means of confronting historical traumas. By decentralizing the representation of power, Chong challenges viewers to adopt a critical perspective, encouraging active engagement rather than indifference when responding to history and politics. His artistic endeavours foster a deeper understanding and reevaluation of our collective past, urging us to confront it with a discerning eye and a commitment to change.

DESCRIPTION OF THE ARTWORK:

Referencing Käthe Kollwitz's woodcut "Die Mütter" (1922/23), Isaac Chong Wai has developed a 2-channel video, installed back-to-back on a metal pole, commissioned by ifa-Galerie Berlin. The performers move in a circle and sing lines from songs, including dirges and lullabies in various languages directed by musician Dagmar Aigner who has been working with mourners for over 10 years in Munich. Revolving around the ideas of death, birth and motherhood, the work, named after Kollwitz's woodcut, responds to the rhythm of histories marked by wartime experiences and places the grief engendered by Kollwitz into a trans-national discourse.

The performance features two video screens displaying a continuous loop of the front and back views of a group hug. As the performance unfolds, the artwork moves closer to the audience, engaging with the space through expansive choreography. The primary emphasis during the creation of both pieces was on choreographing a profound group hug, reflecting the central theme of "Die Mütter" where the figures are positioned in a collective embrace. This poignant image portrays a group of mothers coming together, offering shelter and support. Additionally, the artwork includes depictions of children embracing in the print, further accentuating the notion of a network of shelter within the hug.



Die Mütter / The Mothers

2 channel video

Duration - 14 min 01 sec

2022

Artist's image courtesy: © Innsbruck International/ Mia Maria Knoll

Video still courtesy: © Victoria Tomaschko, ifa-Institut für Auslandsbeziehungen

Commissioned by ifa-Galerie Berlin

Singers: Dagmar Aigner, Paola Eleonora Bascon, Isaac Chong Wai, Zaki Hagins, Alena Magdalena, Sarai Baranco Merodio, Karin Mühlhoff, Eva Robayo, Nobutaka Shomura, Leela Tinelli, Winifred Wong

Käthe Kollwitz

The Mothers, Sheet 6, War Series

Woodcut

49 x 67.5 cm

1922 / 1923

Courtesy: © ifa-Institut für Auslandsbeziehungen



**FRANCESCA
LEONE**
[ITALY]

INTRODUCTION TO THE ARTIST:

Francesca Leone, born in 1964 in Rome, Italy, comes from a family of artists. She is the daughter of Italian director Sergio Leone. She graduated from the Rome University of Fine Arts. In the works of Leone, the passage of time and a deep connection with the environment intertwine. Her creative process involves reclaiming discarded or abandoned objects and engaging in transformative interventions. Through deconstruction, reconstruction and painting, these objects shed their old identities and emerge with a renewed, poetic presence while still bearing traces of their past existence.

Leone also finds inspiration in abandoned metal sheets, which she shapes, crumples, welds, and allows to oxidise before using them as canvases. Iron metamorphoses into paper, colossal flowers, or other-worldly stalactites, evoking the realms of pre-historic eras or distant galaxies. Each sheet of metal carries a story, fragments of the past that are revived through Leone's artistry. Rust, reminiscent of wrinkles on the skin, is delicately addressed with paint, erasing the marks of time while preserving the essence of the artwork.

Leone's artistic journey took her on a global exhibition tour, from the Triennale Museum and the Galleried' Italia in Milan, to the MMOMA in Moscow the MAC of Santiago del Chile, the Macba in Buenos Aires, and the Museum of the Academy of Fine Arts in Saint Petersburg. Leone participated at the Biennale of Venice in 2011, 2013 and in 2022.

DESCRIPTION OF THE ARTWORK:

Francesca Leone's installation titled "Una rosa, è una rosa, è una rosa" (A rose is a rose is a rose) after the line by Gertrude Stein which contains no commas, is comprised of three huge flowers of different sizes made from sheet metal. The salvages such material from old construction sites or abandoned buildings. On their surface, we can see the signs of time, lacerations, cuts, scratches and rust which Leone heals with paint as if they were scars on the skin. The largest rose, painted in its entirety, has lost all traces of rust and time, and it has gained a new lease of life. The blue rose which is the smallest of the three has the ravages of time still evident, but it also represents the hope that it can "heal." All colour is absent from the third rose which is dominated by rust and looks completely wilted. In this ailing garden which shows traces of its ancient beauty, we can glimpse the hope of being able to save it before it all wilts away.

This installation has been realized with the contribution of MAXXI National Museum of 21st Century Arts, Rome.



Credits:

Ministry of Culture of Italy
Minister of Culture, **Gennaro Sangiuliano**
Diplomatic Advisor to the Minister, **Clemente Contestabile**
Focal point G20 Culture, **Erminia Sciacchitano**
Installation realized with the contribution of, **MAXXI National Museum of 21st Century Arts, Rome**
President, **Alessandro Giuli**
General Secretary, **Francesco Spano**
MAXXI Art Department Interim Director, **Bartolomeo Pietromarchi**
Head of Curatorial and Exhibition Design Office, **Monia Trombetta**
Scientific and General Coordination, **Elena Motisi** – Curator MAXXI
Institutional Relations for Cultural Projects, **Giulia Catani**
Communication, **Prisca Cupellini, Giulia Chiapparelli, Eleonora Colizzi, Cecilia Fiorenza, Olivia Salmistrari**
Press Office, **Beatrice Fabbretti, Flaminia Persichetti, Iliaria Mulas**
Assistant to the artist, **Luisella Mariotti**
Translations, **Sonia Hill**
Artist's portrait photo credit, **Marco Palombi**
Installation photo credit, **ph. Sebastiano Luciano**



Una rosa, é una rosa, è una rosa (A rose is a rose is a rose)
Installation
Oil on reclaimed sheet metal, rust
70 x 210 cm (yellow)
Oil on reclaimed sheet metal, rust
70 x 120 cm (blue)
Reclaimed sheet metal, rust
70 x 150 cm (rust)
2021 - 2023



MISAKO SHINE
[JAPAN]

INTRODUCTION TO THE ARTIST:

Misako Shine, born in 1963 in Osaka, Japan has done her BFA from the Department of Painting, Japanese Painting Course, Tama Art University.

Misako believes that colour is indeed a phenomenon; yet it does not capture the essence of an object. Seeking to depict the essence, she chooses not to rely on colour alone. Therefore, she turns to Sumi-ink which contains all colours within it. Sumi-ink holds a profound and meaningful world that can only be conveyed through its use. The choice of paper, inkstone, brush, water quality, weather, temperature, humidity, as well as her own state during the process of rubbing the Sumi-ink, all play a crucial role in the creation of an artwork.

Shine typically employs short-fibre Chinese paper, aged for over a decade, along with aged Chinese and Japanese pine and oil inks which are 30 to 50 years old. She observes the beauty of the Sumi-ink spreading while she appreciates its quality. However, she recognises that even with the right materials and conditions, the production of good artwork is not guaranteed. She believes that simplicity and the absence of excessive explanation are keys to strip away various intervening elements. She can thereby achieve the expression of a deep and infinite world, as well as venture into a spiritual realm.

Rabindranath Tagore's poetry and songs celebrating the joy of life serve as a profound inspiration for Shine's work. She feels Tagore perceived the intrinsic value of human existence within the eternal flow of life, and he appreciated its awe-inspiring interconnectedness. The artist believes that freedom, despite its bittersweet nature, encompasses immense happiness and Shine sees India as a nation embodying this paradox.

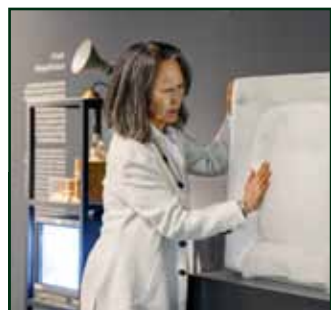
DESCRIPTION OF THE ARTWORK:

“Season” represents a landscape that is absent not only in Japan, but also throughout Asia and the rest of the world. Rather than simply depicting the scenery as it appears, the artist chooses to express an imaginary landscape through the use of a multi-viewed perspective. Shine has used Japanese Sumi-ink on paper to articulate the beauty and mystery of nature.

In East Asia, there exists a perspective that regards Sumi-ink as having five colours which represents the entirety of the colour spectrum. Sumi-ink transcends its designation as black ink by encompassing a rich artistic medium, a testament to historical significance capable of expressing all hues. Over a century ago, when Tagore and Bengali painters engaged with Tenshin Okakura and Japanese painters, they too utilized Japanese Sumi-ink in their creations. Sumi-ink has captivated individuals worldwide, including India, fostering thus a sense of global appreciation. Serving as a universal language, the Sumi-ink painting symbolises cultural exchanges across the globe. In alignment with Tagore's profound philosophy, Shine expresses her personal harmony with nature and the Earth, resonating with the great spirit that Tagore embodies.



Season
Japanese Sumi-ink painting on paper
183 x 152.3 cm
2023



KIM SOUN GUI
[REPUBLIC
OF KOREA]

INTRODUCTION TO THE ARTIST:

Kim Soun Gui, born in 1946 in Buyeo, South Korea, is a multimedia artist who now lives and works in the countryside near Paris. She graduated from the Department of Painting at Seoul National University and moved to France in 1971 upon invitation of the Centre Artistique de Rencontre International in Nice.

In her artistic endeavours, Kim seamlessly merged art, philosophy, poetry and science, thus establishing connections with prominent figures such as Nam June Paik, John Cage, and Ira Schneider, among others. Immersing herself in the vibrant intellectual climate of southern France which is renowned for its lively debates since the protests of 1968, Kim collaborated closely with philosophers and fellow artists. Since the 1980s, she has resided in a renovated farmhouse that is converted into a studio in Viels-Maisons, situated on the outskirts of Paris. It is within this serene environment that Kim delved into the profound interplay between art and life, and explored the intricate concepts of time and space through a diverse range of artistic media, including video, installation, drawing, and painting.

Her artistic practice is deeply rooted in metaphysical contemplation. With a profound passion for philosophy, she immersed herself in the study of Eastern classics, particularly the Taoist writings of Zhuangzi from ancient Korea. The core principle of Taoism, known as non-action (wu wei), resonated strongly with her, influencing her artistic approach. The concept of non-action encompasses the notion of acting in a state of natural spontaneity, liberated from societal norms, and it became a central theoretical foundation in her artistic expression.

Kim held a solo exhibition titled *Lazy Cloud* in 2019 at the National Museum of Modern and Contemporary Art, Seoul, and in 2023 at the ZKM | Center for Art and Media Karlsruhe.

DESCRIPTION OF THE ARTWORK:

Kim Soun Gui worked on “Mer-mère” (2019) in Corsica after her mother passed away. Having migrated to France a few decades ago, Kim’s work demonstrates a culture that transcends the East and the West, the past and the future. During her career, it was her mother who had unconditionally supported Kim to ponder and thrive in a diverse, multicultural environment.

In “Mer-mère,” the only thing that appears on the screen during the entire running time is a scenery of the Mediterranean Sea of Corsica, with surface water mildly moving back and forth. The mother who disappeared from the face of the earth is now behind the seashore. “La mer” means the sea in French. Having the same pronunciation as “la mère” (the mother), the title of the work is a play on words. Such word-play provides room for imagination and/or retrospection for the individual audience to interpret the work in countless ways.

Kim has continuously pushed boundaries, ventured into uncharted territories, and gained recognition as an example of interdisciplinary and cross-genre exploration. She has since created her artwork primarily in France while also teaching at institutions such as the Ecole Nationale d’Art Décoratif de Nice and the Ecole Nationale Supérieure d’Art de Dijon.



Mer-Mère
Single-channel video, color, Sound
Duration - 5 min 39 sec
2019



**EDGAR
ORLAINETA**
[MEXICO]

INTRODUCTION TO THE ARTIST:

Edgar Orlaineta, born in 1972 in Mexico City, lives and works there too. He pursued his graduation in painting from La Esmeralda – the National Painting, Sculpture and Printmaking School, La Escuela Nacional de Pintura, Escultura y Grabado. He did his MFA in sculpture from Pratt Institute, New York.

In his artistic practice, Orlaineta delves into the realm of hybrid sculptural forms. Drawing inspiration from modernist ideals, popular culture and specific historical moments, he embarks on a thought-provoking exploration. He focuses on the design and architecture of the post-war era, which often featured biomorphic shapes influenced by surrealism.

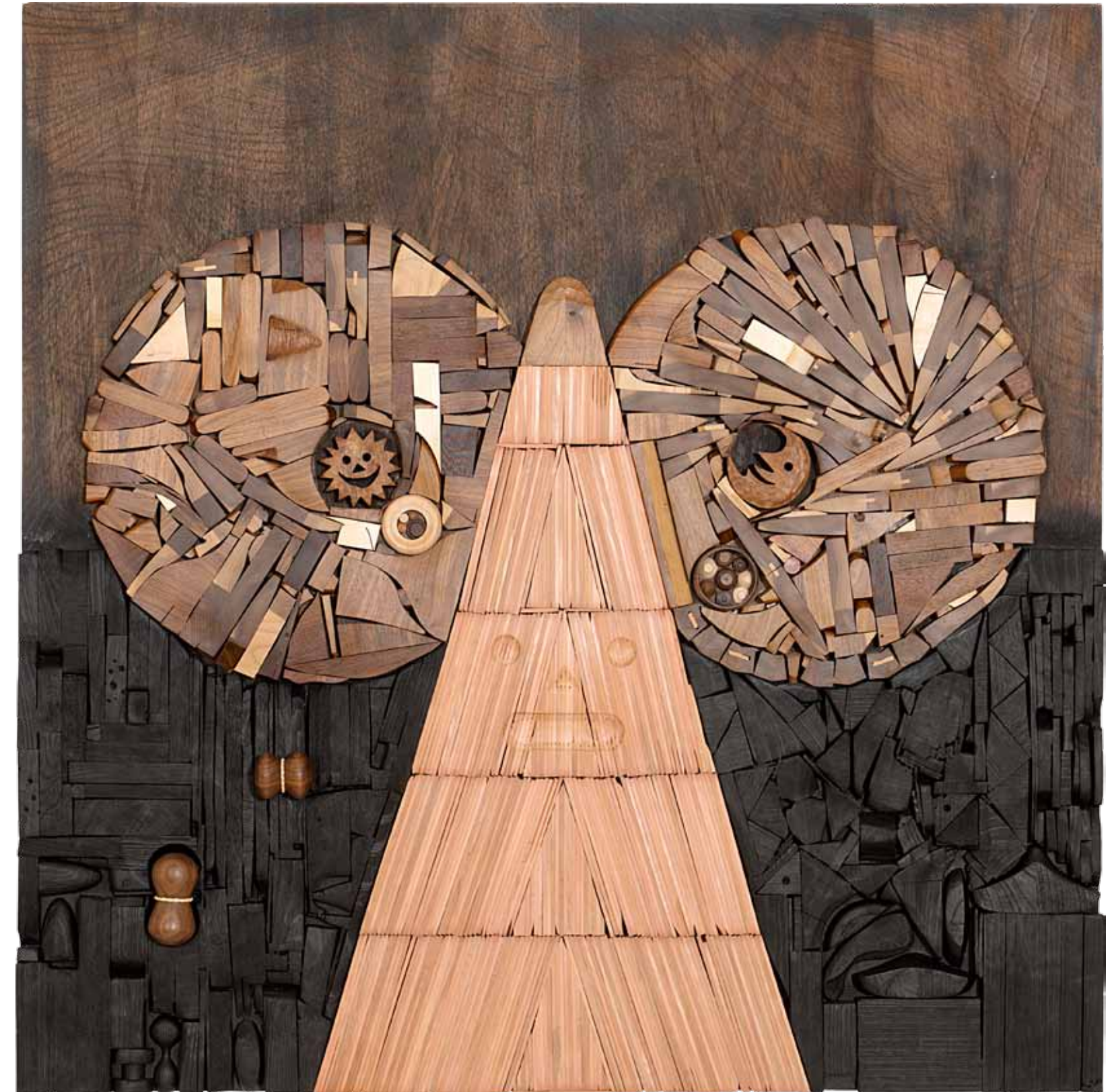
By incorporating craft elements or assembling everyday objects lacking historical significance, Orlaineta challenges perception and interrogates the symbolic and economic value of industrial objects that once served as mass-produced commodities. As his objects lose their functionality, historical significance and predetermined value, they invite new interpretations and imagery, thus embodying the legacy of the historical avant-garde movement.

His sculptures have been shown around the world at major art institutions including the Andy Warhol Museum, Pittsburgh, and the Museum of Arts and Design, New York.

DESCRIPTION OF THE ARTWORK:

“The Waif Mountain” is built from the “odds and ends” of other projects. These pieces reflect on the idea of the meditative state that lies intrinsically within the handmade process. They are not just a part of tradition, but also have a more direct engagement with the world. It is a meditation on the thinking body and the thinking hand which produces a method to create a space and a duration that runs parallel to the accelerated times of today. In this artwork, everything changes in rhythm and becomes almost subversive. Different from his previous work, his recent pieces have more to do with the praxis rather than the investigation or the idea where references automatically appear during the production process.

The Waif Mountain
Varnished wood (cedar, pine, walnut, cottonwood, plywood, beech, and wenge), acrylic paint, palm robe, colored pencils and wax
120 x 120 x 11.3 cm
2020





ANNA
MAKSIMOVICH
[RUSSIA]

INTRODUCTION TO THE ARTIST:

Anna Maksimovich, born in 1994 in Korolev, Russia, discovered her passion for drawing at an early age. She graduated from the Children's Art School of Korolev followed by specialisation in easel painting from the Moscow Academic Art College, memory of 1905 (now The Moscow Academic Art School).

Throughout her academic years, Maksimovich actively participated in various projects, plein airs, and exhibitions, showcasing her artistic talent to a broader audience. Some notable events include participating in exhibitions of young artists from the Moscow Union of Artists in 2018, 2021, and 2022, as well as the Festival of Positive Art "Time Forward" in 2018. She also took part in the International Plein Air in Belarus in 2018 and the Richter Festival in Tarusa in 2022.

Her works find profound inspiration in nature and the landscape. Anna's artistic journey is deeply intertwined with the natural world, and her work reflects a deep appreciation for its beauty and power. Through her paintings, Anna captures the essence of serene landscapes, majestic mountains, and vibrant flora and fauna. Her brushstrokes convey a sense of tranquillity and harmony, inviting viewers to immerse themselves in the scenes she creates. Her connection with nature fuels her creativity and drives her to comprehend the delicate balance between humans and the environment.

Maksimovich's work has received recognition and support from organisations such as the foundation called "Assistance to Domestic Art," which sponsored exhibitions in 2022 and 2023. Moreover, her artistic prowess was showcased in the exhibition titled "Nature and Man: National Colour" at the Moscow House of Nationalities in 2023. Additionally, she has collaborated with fellow young artists in private exhibitions, further contributing to the vibrant art scene. Her works are in private collections in Russia, Belarus, Spain, Switzerland, the USA, Georgia and in the Belarusian Museum of Art.

DESCRIPTION OF THE ARTWORK:

The painting "Symbol of Light" emerged from the untamed landscapes of the far north, specifically the village of Teriberka, nestled on the shore of the Barents Sea. In this remote location where the Arctic Ocean looms far beyond human habitat, Maksimovich found inspiration to capture a mesmerizing scene. The artwork showcases a lighthouse, a humble yet vital beacon that guides boats through treacherous waters. As the brushstrokes bring the scene to life, the viewer is transported to the edge of the world where the symbiotic relationship between humanity and nature is embodied in this symbolic source of light.

Lighthouses have long held a captivating allure for the artist, drawing her in with their profound symbolism of guidance, beauty and inspiration. To her, these towering structures represent more than just beacons in the vast expanse of the world's many oceans; they embody a profound sense of hope. From the Arctic Ocean to the southernmost reaches of the Indian Ocean, lighthouses cast their illuminating light, offering reassurance and direction to sailors navigating dangerous waters. They serve as a powerful symbol, reminding us of the importance of cherishing the present, respecting our surroundings, and fostering a sense of unity with one another. Her art seeks to convey this message, highlighting the inseparable connection between our actions today and the future we aspire to create.



The Symbol of Light
Oil on canvas
55 x 45 cm
2021



NASSER AL-SALEM
[SAUDI ARABIA]

INTRODUCTION TO THE ARTIST:

Nasser Al-Salem, born in 1984 in Mecca, lives and works between Jeddah and Riyadh. He received his undergraduate degree in Architecture at Um Al-Kora University in Mecca and studied calligraphy in the Haram Al-Sharif. His fascination with calligraphy as a youngster led his parents to enrol him in calligraphy classes held every Friday. He received an 'Ijaza' certificate – the highest form of recognition and authorization to transmit the art of calligraphy.

Al Salem's artistic practice challenges the boundaries of the traditional Islamic art of calligraphy by re-contextualizing it in unconventional mixed media forms and conceptual potential through minimalist and architectural methods. His contributions to the contemporary art realm seamlessly fuse various artistic techniques with Conceptualism and the notion of independent objects. Frequently, his subjects delve into profound philosophical themes, including humanity's role in the world, the abstract concept of time, and expressions of devotion.

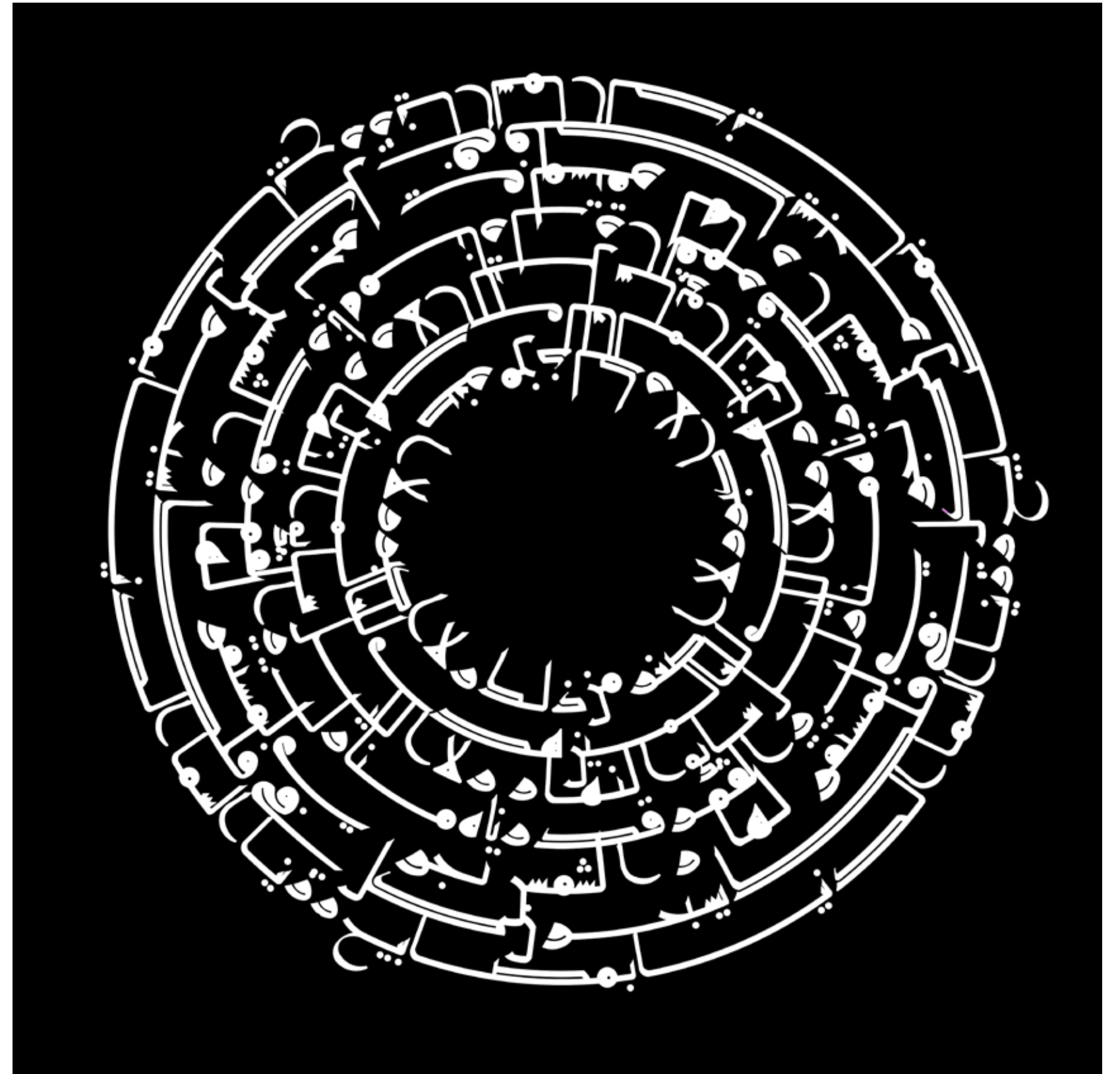
He is co-founder of Al-Hangar, an artist collective based in Jeddah, a member of the National Guild of Calligraphers and an active fellow of Saudi Arabia's Arts and Culture Group. He has held solo shows at Amma Baad, at Delfina Foundation, London [2019], Amma Baad, Casa Arabe, Madrid, Spain [2019], State of Affairs, Athr, Gallery, Jeddah [2016], And It Remains, Athr Gallery, Jeddah [2012], among others. He has exhibited internationally in group shows such as Desert X Al Ula [2020]; Al Burda, Abu Dhabi; Ekphrasis, Writing in Art, Villa Empain, Brussels [2019]; Cities of Convictions, Utah Museum of Contemporary Art, Utah; Epicenter X: Contemporary Saudi Art, Arab American National Museum, Detroit [2017] and more. His work is part of the collection of The British Museum, London, LACMA Museum, Los Angeles, and

DESCRIPTION OF THE ARTWORK:

'An Adornment of Stars' serves as a contemplation of the recurring journey of spiritual exploration and the equilibrium within the cosmos. Comprising of seven interlocking circles, each adorned with a segment from a Quranic verse in the elegant Kufic script, this work pays homage to the awe-inspiring intricacies of the universe. The artist purposefully selected the number seven, drawing parallels between the renowned pre-Islamic poems known as the Mu'allaqat, traditionally hung at the Ka'ba in Mecca, and the seven circumambulations (tawaf) conducted during the Haj pilgrimage. The artist muses upon the cyclical nature of 'tawaf,' akin to the Earth's rotation, the moon's orbit around the Earth, and their collective journey around the sun.

What initially struck Nasser Al-Salem were the seven Moallaqat that surrounded the Ka'ba and he immediately drew a parallel with the 'tawaf.' He wondered if this was coincidental and pondered about the number Seven. This led him to a chain of observations, customary with his practice, and where they lead him in those particular moments of his life, not necessarily from pre-existing convictions.

An Adornment of Stars
Print on acid free paper, faced with diasec
140 x 140 cm
2014 - 2021





**THALENTE
KHOMO**
[SOUTH AFRICA]

INTRODUCTION TO THE ARTIST:

Thalente Khomo, born in 1995 in the South Coast village of Gcilima, KwaZulu-Natal, South Africa, lives and works out of Johannesburg. Thalente works as a freelance artist, specializing in photography, textile, performance and printmaking. She holds a BTech degree in photography from the Durban University of Technology which was completed in 2019 after five years of study, including a year dedicated to arts and design.

Thalente's artistic endeavours centre around the art of posed portraits which form the core of her photographic repertoire. The images serve as a visual expression of a universe where the physical and spiritual realms intertwine, drawing inspiration from personal and cultural encounters. Her artistic style is characterized by a distinctive play of saturation and contrast, with subjects' skin tones often transformed into a rich grey scale while vibrant hues adorn the backgrounds of the compositions.

Her artistic journey delves into themes of identity, spirituality and cultural heritage, offering viewers a distinctive perspective on contemporary and ancient narratives. She is a member of Amasosha Art Movement where young Durban artists promote hard work and solidarity amongst fellow artists.

Thalente actively engages in various group exhibitions and artist residencies throughout South Africa. Among their notable participatory projects are the Electric South 2022, New Dimensions AR/VR Lab, the group exhibition "Inkaba" at the Durban Art Gallery, the Daor Contemporary Gallery group exhibition in 2022 (Cape Town) and others.

DESCRIPTION OF THE ARTWORK:

This artwork forms part of a bigger body of her work. In the artist's words, "This series acknowledges the presence of others that reside within us." In this work, Thalente comments on the critical connections that exist between the exploitation of women and environmental degradation. She uses photographs as a medium of expression.

This photograph delves into the captivating theme of nostalgia while portraying the mirroring of a past life that was intertwined with a child's journey, tinged with elements of trauma. At its core, the mirror featured in the artwork serves as a powerful symbol, representing the avenue of introspection through the eyes of a young child.

The core of her artistic practice revolves around themes of spirituality, trauma and antiquity. All three are viewed through the unique prism of imagination, research, self-reflection and recollection. Additionally, she harbours a profound fascination for the stories embedded within second-hand clothing, and she recognises how these experiences, interwoven into the fabric, establish connections among individuals.



Untitled
Photograph
118.9 x 84.1 cm
2017



ZEYNEP ÖZÜM AK & YUNUS AK
[TÜRKİYE]

INTRODUCTION TO THE ARTIST:

Zeynep Özüm Ak, born in 1986 in Ankara, Türkiye is an artist/designer who works on projects where she experiences the effects of music, forms, objects, texts, typography and visual expression styles which enrich the channels of communication. She graduated from Yıldız Technical University Communication Design and did her Master's in Communication Design at Escola Superior de Arte e Design, Matosinhos, Portugal. Her post-graduate studies focused on endangered languages and the alphabet. During her PhD, she researched collaborations between contemporary composers and designers to develop her interest in music from a scientific perspective. She attended the International Design Council (Ico-D) meetings held in Porto in 2019 as a panel speaker representing the Turkish Graphic Designers Professional Association (GMK). Since 2014, she has been working with teams that mainly produce works in the field of culture and arts.

Yunus Ak, born in 1984 in Mardin, a city on the Turkish-Syrian border is familiar with languages such as Kurdish, Turkish, Arabic, Syriac and Aramaic as his neighbourhood is redolent with mosques, tombs, churches and monasteries. He graduated in Graphic Design from Mimar Sinan Fine Arts University, Istanbul, and received his master's in Communication Design at Escola Superior De Arte e Design, Porto.

His vibrant sense of cultural diversity developed from the Romanis, Armenians, Kurds and African immigrants in Istanbul. His experiences range from folk songs and sorrowful “dengbej” chants to lively “halay” dances and the harmonious echoes of church bells. He often witnessed the captivating rhythms of Romani dances along with the occasional street scuffle. Thus, a profound appreciation for diverse musical traditions, dances and narratives shaped his formative years and his identity.

Ak diverges from the conventional notions of concepts, meanings and forms, but meticulously constructs metaphorical representations of desired phenomena from alternative perspectives. He engenders an abstract, enigmatic and instinctive universe through various media, including books, posters, animations, typography, writing, forms and colours. His graphic design projects were exhibited in group exhibitions in Istanbul, New York, Paris, Porto and Chaumont. He also participated in national and international projects as an artist.

Both artists are part-time lecturers at the Department of Communication Design at Yıldız Technical University and co-founders of the Beautiful Problems Design Studio and a member of GMK (Graphic Designers Association).

DESCRIPTION OF THE ARTWORK:

“The Kara Düzen Project” is a series of videos highlighting the importance of folk songs as one of the greatest spiritual tools to transfer culture from one generation to another. Culture is fermented with a mother’s first lullaby to her baby. Each melody passes through the filter of time, back to its original cultural roots. In traditional folk songs, the lyricist and composer may be unknown. Yet the feelings of someone we have never seen, carried for centuries by people through melody, allow us to add our joys and troubles to theirs. This project can build bridges among cultures through folk songs as participants teach each other their songs which provide emotional connections and melodies in a cross-cultural flow. The song and the singer are surpassed by the sentiments embedded from another culture.



The Kara Düzen Project
Video Series
10 min 14 sec, 09 min 15 sec
2014-2016



THIJS BIERSTEKER
[UNITED KINGDOM]

INTRODUCTION TO THE ARTIST:

Thijs Biersteker, born in 1983, is an award-winning Dutch artist who creates eco-digital installations based on scientific collaborations with top scientists and universities. He has a master's degree in fine arts from Willem de Kooning Art Academy, Netherlands.

Biersteker is a visionary artist who crafts captivating installations that address urgent concerns of our contemporary world. Through the fusion of art and environmental scientific data, he stimulates profound contemplation on the impending ecological challenges and the valuable lessons they hold. His creations are renowned for seamlessly blending data, sensors, living trees, kinetic engines, delicate mycelium networks, big data visualisations, recycled plastics, as well as artificial and plant intelligence. Notably, these artworks are thoughtfully produced in a circular and sustainable manner, accompanied by a material passport, ensuring their potential for future generations to recycle and repurpose the works.

Renowned for his immersive installations, he has garnered acclaim for his thought-provoking eco-conscious and awareness-driven art. His artistic endeavours unveil the otherwise imperceptible impact we exert on our surroundings, rendering it visible and palpable. With a focus on crucial issues such as climate change, tree communication, air pollution, mycelium networks, ocean plastic and the biodiversity crisis, he skillfully transforms these subjects into tangible experiences that foster essential awareness on a global scale.

Currently, Biersteker holds a Fellowship at the VU University in Amsterdam. He has shaped the course of Art Ethics & Empathy at the Delft University of Technology, Netherlands. He has won awards like the prestigious Lumen Prize for digital art, was nominated multiple times for the Stars Prize from Ars Electronica, the New Technology Art Award and many more. He is a 3 x TED speaker and has exhibited at Fondation Cartier pour l'art contemporain, Paris, Today Art Museum, China, Barbican Centre, London, Stedelijk Museum, Amsterdam among others. He is also the founder of the Woven Studio where science-based artworks are created in a circular and sustainable way. Emission calculations and recyclability come together in a material passport attached to each artwork.

The UK's Natural History Museum in London is the collaboration partner with Thijs Biersteker. The Natural History Museum is both a world-leading science research centre and the most-visited indoor attraction in the UK last year. With a vision of a future in which both people and the planet thrive, it is uniquely positioned to be a powerful champion for balancing humanity's needs with those of the natural world. It is custodian of one of the world's most important scientific collections comprising over 80 million specimens accessed by researchers from all over the world both in person and via over 30 billion digital data downloads to date. The Museum's 350 scientists are finding solutions to the planetary emergency from biodiversity loss through to the sustainable extraction of natural resources.

DESCRIPTION OF THE ARTWORK:

The artwork "Econario" provides a powerful representation of how the choices that society makes today will affect the state of nature over the next thirty years. Biersteker has created a 5-metre-tall robotic plant, using biodiversity data from the Natural History Museum, to create a moving monument, literally, to represent the importance of the choices we are making now for the future of our planet. The robotic plant moves like a small fragile seedling. It grows, not with the help of nutrients, but driven by changes over time in the Biodiversity Intactness Index (BII) – a metric developed by the Natural History Museum as a measure of how much of a region's natural biodiversity still persists.

When the artwork is folded, the plant has an industrial look, but as biodiversity increases and the work unfolds, the plant-like motion gives the work an organic feel. As the artwork switches between countries, it shows three different scenarios; the current state of the country, what will biodiversity look like in 2025 if we go on business as usual, and the state of biodiversity in 2050 if we follow a sustainable path. The artwork makes technical data and statistics resonate on a personal level by representing data from the location where the work is being exhibited. It has been exhibited at museums like the Kunstkerk, Netherlands, conferences like COP15 in Montreal and the World Government Summit in Dubai.

The artwork "Econario" will be presented at the G20 in collaboration with the Natural History Museum, London and the British Council.



Artwork credits: 'Econario' (2022)

Artist: Thijs Biersteker

Scientific lead: Prof Andy Purvis and Dr Adriana De Palma

Collaboration with Natural History Museum London

Studio Director: Sophie de Krom

Technical Engineer: Tom Bekkers

Technical Build: Bastiaan Kennedy, Sander van Gelder

Technical Development: Jochem Esser, JBS Technics

Frontend Developer: Bas van Oerle

Sustainably Created by: Woven studio

Econario

Metal, servo engines, custom code, BII data

220 x 83 x 520 cm

2022



HANK WILLIS THOMAS
[UNITED STATES OF AMERICA]



EMILY SHUR
[UNITED STATES OF AMERICA]



ERIC GOTTESMAN
[UNITED STATES OF AMERICA]



WYATT GALLERY
[UNITED STATES OF AMERICA]

INTRODUCTION TO THE ARTISTS:

Hank Willis Thomas, born in 1976 in Plainfield, New Jersey, lives and works in Brooklyn, New York as a conceptual artist. He works primarily with themes related to perspective, identity, commodity, media and popular culture. Thomas holds a B.F.A. from New York University, New York, NY (1998) and an M.A./M.F.A. from the California College of the Arts, San Francisco, CA (2004). He received honorary doctorates from the Maryland Institute of Art, Baltimore, MD and the Institute for Doctoral Studies in the Visual Arts, Portland, ME in 2017. His work has been exhibited throughout the United States and abroad including the International Center of Photography, Guggenheim Museum Bilbao, Musée du quai Branly, Hong Kong Arts Centre and the Witte de With Center for Contemporary Art.

Emily Shur was born in New York City and grew up in Houston, Texas. She currently lives in Los Angeles with her husband and their dog Momo. Her original style connects her diverse portfolio where she mixes vibrant colour and personality with strong conceptual storytelling. Her work has been exhibited at London's National Portrait Gallery, the Museum of Fine Arts Houston, Hirshhorn Museum, International Center of Photography, and her art is held in the permanent collection of the Whitney Museum of American Art.

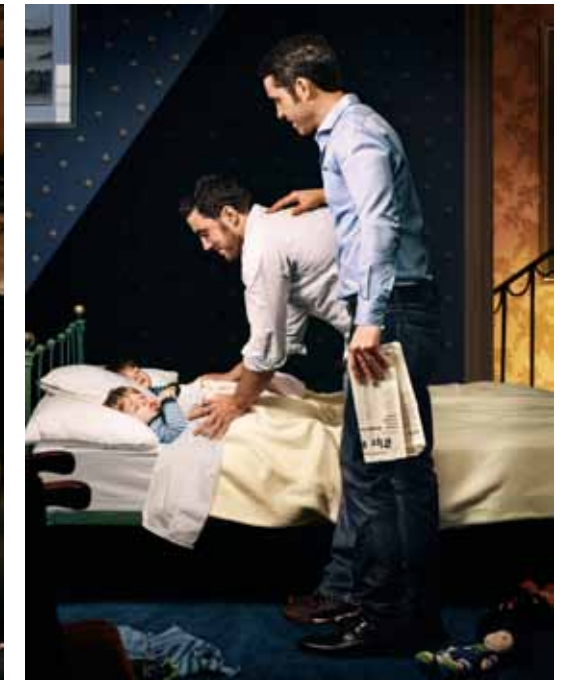
Eric Gottesman, born in 1976 in Nashua, New Hampshire, is an artist whose work addresses nationalism, migration, structural violence, history and intimate relations. He is an Assistant Professor of Art at the State University of New York, Purchase College and a Mentor in the Arab Documentary Photography Program in Beirut, Lebanon. His projects question the accepted notions of power. By engaging communities in critical self-reflection and creative expression, he proposes repair models. Gottesman's work is always collaborative. He has never made an artwork alone. Gottesman co-founded *Four Freedoms*, an award-winning initiative for art and civic engagement named the "largest creative collaboration in United States history" by *TIME Magazine*.

Wyatt Gallery, born in 1975 Austin, Texas, received a Bachelor of Fine Arts degree from the Tisch School of The Arts at New York University in 1997. Soon after, he received a coveted Fulbright Fellowship to Trinidad & Tobago where he photographed religious places until 2001. His work has been reviewed in *The New Yorker* magazine and featured in *Esquire*, *Departures*, *Condé Nast Traveler*, *The New York Times*, *Mother Jones*, and on Oprah's *OWN Network*, amongst others. Gallery was an adjunct professor of photography at the University of Pennsylvania and is the recipient of various awards from the International Center of Photography's 2017 Infinity Award in New Media, Photo District News magazine 30 under 30 and Rising Stars, among others. He has published four books in the last decade.

DESCRIPTION OF THE ARTWORK:

In his 1941 State of the Union Address, President Franklin D. Roosevelt proposed "four essential human freedoms" that he believed people all over the world deserved to enjoy: Freedom of Speech, Freedom of Worship, Freedom from Want, and Freedom from Fear. His speech, which would later be developed into the Universal Declaration of Human Rights, influenced a leading American illustrator, Norman Rockwell (1894–1978), to create a series of oil paintings that represented the Four Freedoms using everyday people as models.

These four concepts, as articulated by FDR and envisioned by Rockwell, inspired generations of artists and became the namesake of Four Freedoms. On the seventy-fifth anniversary of Rockwell's painting career, Four Freedoms collaborated with artists Hank Willis Thomas, Emily Shur, Eric Gottesman, and Wyatt Gallery to create a photographic series that would transform what such liberties might look like today. Throughout the two photo shoots held in Los Angeles in January and May 2018, more than 150 volunteers were photographed, including public figures, activists, celebrities and members of the public. The unexpected turnout is a not only a testament to the continued belief in the "Four Freedoms" proposed by Roosevelt, but also reflects a desire for more inclusive visual representations of Americans. In their final form, the 86 photographic compilations reference Rockwell's iconic aesthetic in stylized scenes of everyday life and attempt to reflect the immeasurable diversity of American identities today.



"Four Freedoms"
(Freedom of Speech, Freedom of Worship, Freedom from Want, Freedom from Fear)
Digital Photograph
Variable dimension
2018



ALAA ABU AL-
HAMAD ABDUL-
SATTAR
[EGYPT]

INTRODUCTION TO THE ARTIST:

Alaa Abu al-Hamad Abdul-Sattar, born in 1979 in Qena, Egypt, is a visual artist who lives in Luxor. He completed a Bachelor of Fine Arts degree from the University of Luxor and is now pursuing a PhD on the impact of the Luxor civilization on contemporary Egyptian art. He is also serving as an assistant professor of painting at the Faculty of Fine Arts at Luxor University.

Alaa Abu al-Hamad credits the beautiful landscape of Upper Egypt and its ancient Egyptian character as the inspiration for his artwork. His subjects are characterized by their stillness, strength and silence which he attributes to his fascination for ancient Egyptian murals and carvings.

He has actively participated in many collective exhibitions inside and outside Egypt. He is the recipient of the 24th Youth Salon Award and has participated in over twenty group exhibitions in Cairo, Port Said, Alexandria, Luxor and Muscat.

DESCRIPTION OF THE ARTWORK:

The artwork draws inspiration from ancient Egyptian art philosophy and portrays a celestial encounter of lovers in heaven, thoroughly immersed in bliss. Through a contemporary artistic lens, the piece captures the profound sense of longing shared between the two lovers. His work beautifully blends elements of ancient Egyptian art, infusing it with their unique creative expression to create a captivating and emotive composition. The lovers symbolise the unity of the past and present, and humankind from all over the world who identify with and can experience the singularly uplifting sentiment of love. The concept of paradise and heavenly love indicates what people reach out for through generations, regardless of class, colour or creed, signifying oneness of thought.



The yarrow paradise in Ancient Egyptian
160 x 200 cm
Oil on canvas
2023



**DHARMADEO
NIRMAL HURRY**
[MAURITIUS]

INTRODUCTION TO THE ARTIST:

Dharmadeo Nirmal Hurry, born in 1961 in Mauritius, holds a Diploma in Fine Arts (Mahatma Gandhi Institute, Mauritius), a Degree - Diplôme National Supérieur d'Art Plastique (Ecole Nationale Supérieur des Beaux Arts de Paris, France), followed by an MA in Fine Arts from Jamia Millia Islamia, New Delhi, India.

His work spans a wide range of themes, including social, political, cultural, the ecosystem and environment, affinity of religions and communities, popular discourse, customs and traditions. He also works with issues of presentation, esotericism and human nature, historical, ethical and vernacular issues.

Dharmadeo has played a pivotal role in shaping the trajectory of the Mauritian art scene, fostering a dynamic and adaptable mindset towards the well-being of the local environment. His approach eschews rigid rules in the use of artistic materials. Instead, he embraces the utilization of scrap materials acquired through scavenging, recycling and reusing resources found along roadsides and amidst sugarcane fields to create his artworks. This pioneering effort in sustainable art on the island has been met with challenges and bold exploration.

Currently, his focus is on researching organic materials that have played a significant role in the history of the island. By revitalizing elements such as vetiver, bamboo, airy plants, grass, sugarcane plants, bagasse, charcoal, cow dung, aloe plants, ravenala, gunny and dried fish, Dharmadeo seeks to preserve their cultural significance through his artistic expressions.

He creates artworks that embrace the use of the Creole and Bhojpuri languages, enabling a wider audience to engage with his work and reflecting the multicultural tapestry of Mauritius. He hopes to make a lasting impact on the art world, captivating viewers and leaving an indelible mark with these thought-provoking creations.

DESCRIPTION OF THE ARTWORK:

Basic Laws of Life Energy' is a sculpture installation with a vertical progression that interlaces plastic strips (the human sphere), Spanish moss (the vegetal sphere), termitaries (the animal sphere), the negative space (in between the elements) and the concrete globe (the earth). The artwork intertwines elements from nature and man-made objects, capturing our attention with the negative space that exists between them. It delves into the realm of the unseen, exploring the laws of life-energy and emphasizing the significance of our connections with the physical world. In an era where technological advancements have bridged vast distances, there is a simultaneous detachment from our environment, leading to a profound debate surrounding the concepts of the "Same and the Other." This artistic exploration prompts us to reevaluate our relationship with the world, urging us to prioritize our harmonious coexistence with the natural and the man-made.

Dharmadeo's premise for this sculptural installation is based on certain laws of Nature being overlooked and overshadowed in the pursuit of economic dominance in the era of global economic, environmental and technological interconnectedness.



Basic Laws of Life Energy
Concrete, collected coloured plastic strip, airy plant
240 x 50 x 50 cm
2023



INTRODUCTION TO THE ARTIST:

Sara Sejin Chang, born in 1977 in Busan, South Korea, is a Korean-Dutch artist currently living and working in Berlin. She has studied at the Amsterdam University of the Arts and the AKI Academy of Art & Design in Enschede.

Since the late 1990's, Chang has utilized a diverse range of media, including filmmaking, installation, drawing, performance, collaborations and interventions, to shed light on the narratives that shape our perceptions. Through her work, Chang aims to dismantle and reconstruct these narratives, unveiling the hidden hierarchies rooted in gender, race and nationalism. By undertaking this transformative process, she prompts us to acknowledge the harmful consequences that historical, Western imperialist notions of world-making have had on our social interactions and relationships.

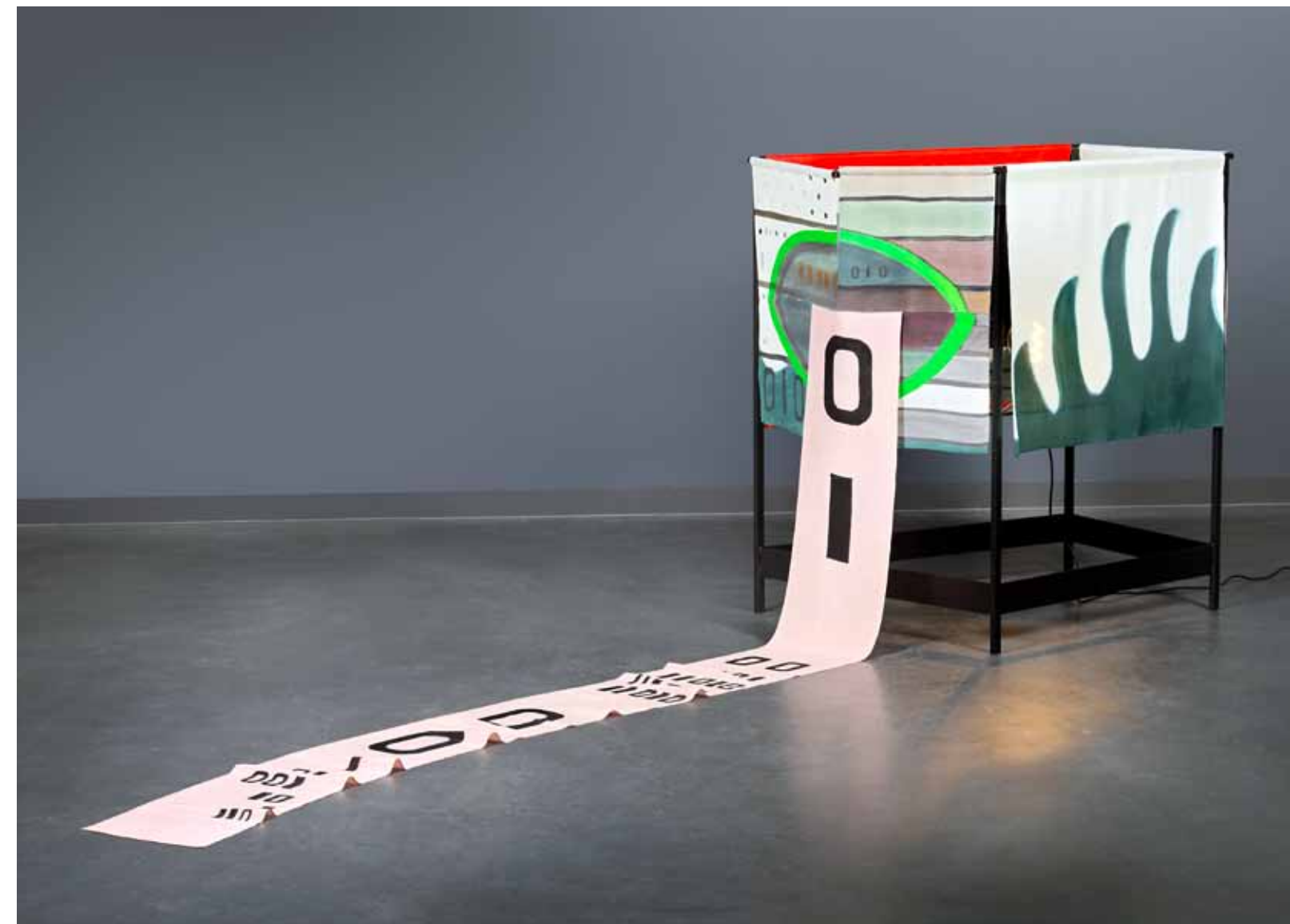
Chang combines spiritual evocations, historical research and the unravelling of colonial narratives in creating works that act as historical repair, healing and belonging. Chang questions Eurocentric systems of categorization, racialization and its penetration in all levels of life and contemporary Western society. Her work can be seen as poetic with intimate gestures that centralise a meta-cosmic and inclusive approach to modernity, transforming the meaning of value and time, transcending the biographical and personal.

Her works have been part of numerous group exhibitions such as at Kunstfestival des arts, Brussels, Spielart, Munich; MHKA, and Antwerp, among others.

DESCRIPTION OF THE ARTWORK:

"The A-Symmetrical Imperialistic Data Server" is an installation consisting of several pieces of hand-painted silk, mounted on a metal structure representing a data server. The transparency and brightness of the colours of the painted silk fabric bring to mind the shining computer screens. The ancient craft technique of silk painting, often considered feminine and labour-intensive, contrasts sharply with the distribution speed of digital data by internet servers today. A piece of pink fabric painted with "zeros" and "ones," referring to the binary numeric in computers, thus protrudes from a green opening like a tongue consuming an endless amount of data. The server is painted with black waves in reference to the large amounts of water needed to cool data centres.

Although the installation initially appears playful and fragile, the "a-symmetry" of the split-word in the title and in the work itself points to the extraction of energy and resources from impoverished areas by imperialism. It emphasises the heavy (negative) impact on certain geographical areas that are often far away from the location of the internet user. The work critically addresses the increasing impact of the digital world on nature and the inequality in its burdens. It can act as an embodiment of the prevailing debate about pursuing (digital) progress on the one hand, and it also looks critically upon it on the other. After all, progress in one area (digital world) can also mean regression in another (nature).



The A-Symmetrical Imperialistic Data Server

Black metal frame with hand painted silk paintings, light

Size - 150 x ± 500 x 113.2 cm

2018 / 2021

The Courtesy for the artwork in the catalogue:

National Art Collection of the Netherlands, on loan from the Cultural Heritage Agency.

Gift from the Hartwig Art Foundation, 2023

The Courtesy for the Artist Photo in the catalogue: Pocstories



ABDULMAJEED
"KAROOH"
[OMAN]

INTRODUCTION TO THE ARTIST:

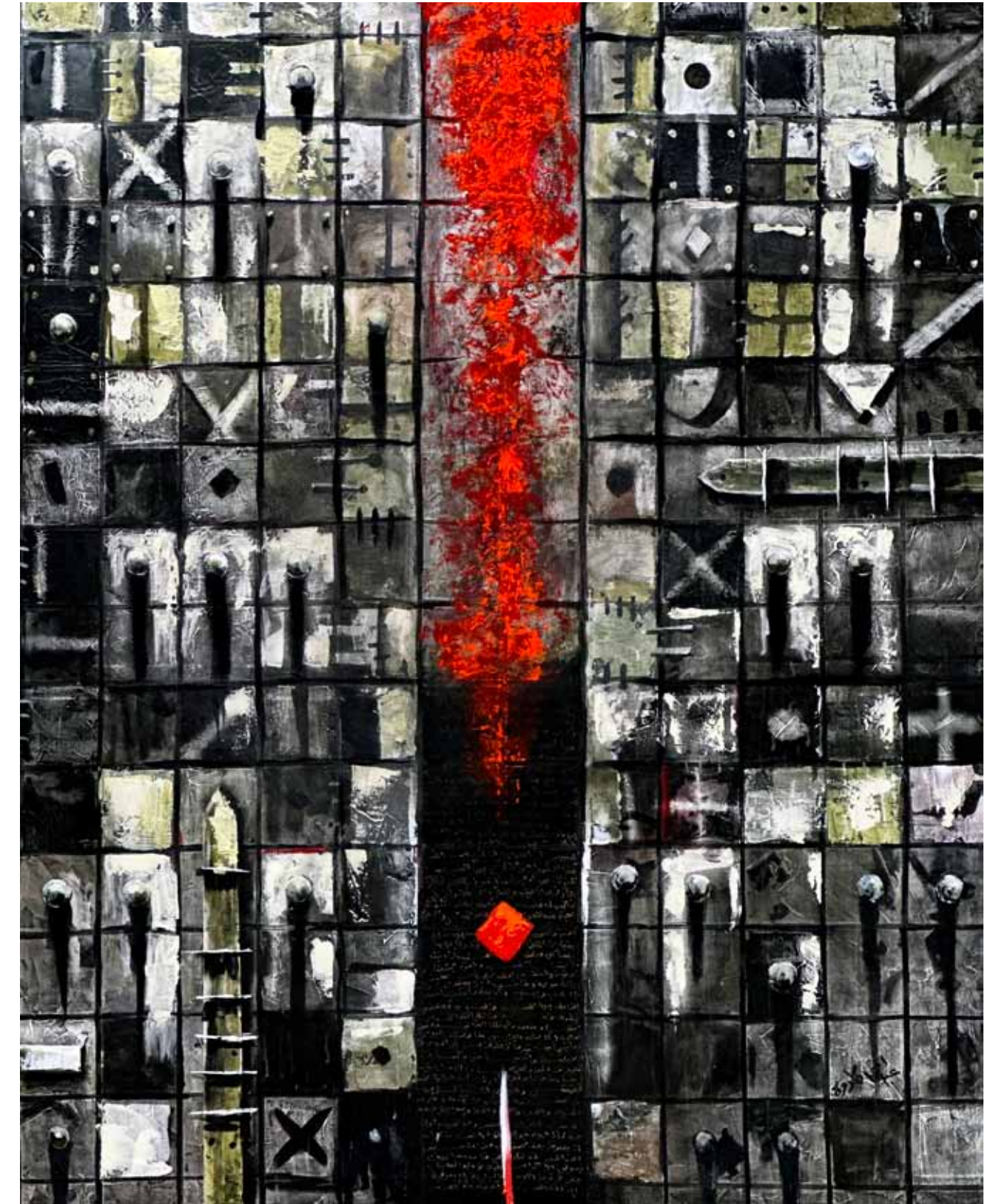
Abdulmajeed "KarooH," born in 1975 in Matrah, Oman, did his diploma in Art from Italy. He is also a member of the Omani Society for Fine Arts and the Emirates Fine Arts Society. Abdulmajeed draws inspiration from his childhood along with the rich heritage and folklore of the Sultanate of Oman. His renowned "Omani Door" series captures the essence of his family's ancestral home with vibrant yet authentic colours. Influenced by his father, a prominent architect in Muscat, Abdulmajeed created the captivating "Oman Architectural" series, showcasing his mastery of the craft. Additionally, he celebrates the beauty of Muscat's coastline through his striking contemporary landscapes, brimming with glorious hues that reflect his cherished memories.

The artist has gained recognition for his renowned collection called the "Omani Door" which showcases a captivating blend of vibrant and earthy hues, evoking nostalgic reflections of his ancestral roots. He has participated in numerous local and international art exhibitions, and his artworks have been collected by several government and private sector organisations, including the Diwan of Royal Court Oman, the Ministry of Heritage & Culture and more. As a member of the Ambassadors of Omani Arts team, he has been instrumental in promoting new forms of Art in Oman since 2018. He is also a Member of the International & Creative Artists Association, South Korea.

DESCRIPTION OF THE ARTWORK:

"The Gate" is a continuation of the artist's preoccupation with the Omani doors serving as portals to the past, reflecting the architectural styles, craftsmanship and cultural traditions of the region. In the ancient times of Muscat, the city boasted two distinctive entrances that welcomed visitors into its historical heart. The first entrance, known as the "small door," was located adjacent to the old Muscat market. On the other hand, the second entrance, referred to as the "big door," led towards Fardah, the Al-Khor Mosque and the majestic Mirani Castle. Nestled alongside Hillat Al-Madabbagha, a third entrance named Al-Mutha'ib emerged as a passage leading to Hillat Al-Awar.

This painting represents how these distinct entrances not only facilitated movement, but also served as gateways to different facets of Muscat's cultural and historical heritage. They embodied the interconnectedness of various landmarks, neighbourhoods and markets, showcasing the rich tapestry of Muscat's past, and reflecting the significance of the city as a centre of commerce, spirituality and governance.



The Gate
Mixed- media on canvas
150 x 120 cm
2020



**ROBERT ZHAO
RENHUL**
[SINGAPORE]

INTRODUCTION TO THE ARTIST:

Robert Zhao Renhui, born in 1983 in Singapore, is a multidisciplinary artist and the founder of the Institute of Critical Zoologists. His artistic practice addresses the human relationship with nature. Zhao received his Bachelor's and Master's degrees in Photography from Camberwell College of Arts and London College of Communication, respectively.

His artistic practice addresses humanity's relationship with nature. It is characterised by a long-standing interest in investigating sites defined by the conflation of wilderness and urbanisation. Arising from a research-oriented process, his artistic output spans and blurs the boundaries between the media of photography, video, mixed-media installations and publications. In doing so, he realises that stories and narratives re-focus attention on the planet's ecological imbalance in palpable ways.

Renhui's artistic exploration delves into the various methods by which the human gaze interacts with animals, and he examines how people perceive and observe them. His focus lies in studying the historical and evolutionary aspects of this zoological gaze in relation to societal advancements and the influence of media. Additionally, Renhui's work delves into the diverse methods of generating knowledge within modern archives.

Through the Institute of Critical Zoologists (ICZ), he pushes the boundaries of conventional principles concerning and challenging established beliefs, inviting critical examination and exploring the limits that govern our understanding and acceptance of information. His work has been exhibited in international group shows such as Busan Biennale 2020; Singapore Biennale 2019; Asia Pacific Triennial, Queensland, Australia, 2018 among others.

DESCRIPTION OF THE ARTWORK:

The artwork depicts an imaginary landscape of Singapore. This landscape features the flora and fauna of Singapore, as well as futuristic buildings and architecture. The biophilic buildings in the landscape may have been designed and built with sustainability in mind. Various animals such as birds and mammals that currently live in Singapore are also included in this landscape.

The showcased structures embody the principles of biophilia and harmoniously blend with the natural surroundings. This suggests that the city can be a shared habitat for both humans and non-human species, promoting the vision of coexistence. These biophilic buildings are thoughtfully designed with sustainability as a focal point, emphasizing the crucial role of sustainable practices in shaping our future. The inclusion of mammals in the artwork is subtly concealed, requiring viewers to observe the landscape more attentively to gradually discover their presence. This deliberate approach underscores the interconnected bond between humans and nature, emphasizing the need for a deeper appreciation and understanding of our relationship with the natural world.



A City Landscape
Archival digital photographic print
58 x 240 cm
2023



INTRODUCTION TO THE ARTIST:

Beatriz Ruibal, born in 1969 in Pontevedra, Spain, lives and works in Madrid. She is a multidisciplinary artist who channels her creative vision through video, photography and installation, with a particular focus on the genre of portraiture in its expansive form.

With a strong academic foundation in audio-visual communication and philosophy, Ruibal brings a unique and contemplative perspective to her artistic expression. Her artistic journey embodies a tireless dedication to preserving and revitalizing both individual and collective memories, all the while delving into the intricate connections between climate change and the urgent need for conserving endangered species. Through her compelling images and compositions, Ruibal confronts the voids left by forgotten narratives and imperilled species, aiming to bridge these gaps through her profound and thought-provoking work. Her art becomes a medium to give a voice to the silenced and a powerful testament to the significance of memory and the preservation of our natural world.

She has received numerous accolades including grants for Artistic Research, Creation, and Production in Visual Arts from the Spanish Ministry of Culture, (2022, 2020) and was a finalist for the art intervention at the Council of Europe, 2023. Her significant contributions include a residency at the Spanish Royal Academy in Rome, 2016-2017. She received an award for Audiovisual Creation in the Community of Madrid, 2019.

Ruibal has published the critically acclaimed MADRE, a finalist for the Best Photography Book of the Year (PHotoEspaña 2015). Her recent exhibitions include “Free Fall” at the Pantheon of The Illustrious (Patrimonio Nacional), PHotoEspaña 2022, and “Tomar la casa” at RAER 2022, (Rome, Italy).

DESCRIPTION OF THE ARTWORK:

In her immersive and sensorial masterpiece, “Found Nowhere on the Map,” Beatriz Ruibal weaves together a collection of images to create a contemplative representation of nature. Imbued with a call for critical thinking and political action towards our environment, this artistic synthesis emerges as a result of her dedicated research in the serene gardens of the Royal Academy of Spain in Rome and the botanical garden of Rome itself.

Delving into the alarming list of plant species facing extinction, Ruibal artfully conjures a ‘perfect storm’ that portrays the inevitable disappearance of these trees. From the iconic pines of Rome to the ancient magnolia flower, she extends the narrative beyond the confines of the city’s botanical gardens -- across the streets so that they can echo across the entire planet. Through this evocative work, she aims to instil ecological awareness, shedding light on the profound losses we face and the alarming lack of communication between humanity and nature, as well as, within ourselves.

Drawing from an ethnobotanical perspective, Ruibal underscores the significance of nature as a reflection of identity, origin, cultural heritage, and the celebration of diversity. The spaces of interaction between humans and non-humans serve as poignant reminders of resistance and the pressing need for conservation.



Found Nowhere on the Map
Video
Duration - 25 min 28 sec
2021



**MOHAMED
AHMED IBRAHIM**
[UNITED ARAB
EMIRATES]

INTRODUCTION TO THE ARTIST:

Mohamed Ahmed Ibrahim, born in 1962 in Khor Fakkan in the UAE, is recognized as one of the most influential artists in his country alongside notable figures like Hassan Sharif, Abdullah Al Saadi, Hussein Sharif and Mohammed Kazem. Together, they spearheaded the contemporary art movement in the UAE from the late 1980s to the 2000s. Ibrahim studied art at the Emirates Fine Arts Society.

Ibrahim's artistic expression springs from a profound bond with the natural world, especially his hometown of Khor Fakkan. This deep connection is evident in his artistic materials where he expertly integrates clay, branches and stones into his sculptures and paintings. Through his artworks, he captures the essence of primordial structures and shapes, evoking a timeless ambience and a harmonious interplay with the surroundings. Ibrahim's exceptional talent has earned him the honour of representing the UAE at the prestigious 59th Venice Biennale in 2022.

Khor Fakkan, Ibrahim's hometown and the place he continues to reside in, serves as a crucial starting point for all his artistic endeavours. It serves as an endless well-spring of inspiration, influencing not only the themes and concepts he explores, but also the materials he employs. His connection to Khor Fakkan and his art are inseparable, intertwined as they are in a profound manner.

His works have been show-cased across the world and acquired by The British Museum, London and Le Centre Georges Pompidou, Paris, among others.

DESCRIPTION OF THE ARTWORK:

Ibrahim's work is characterized by the abstraction of form, exemplified by the sculptural piece Tower 3. His appreciation for the environment, specifically the natural and urban landscape of the United Arab Emirates, has encouraged him to incorporate local, found materials and natural elements into his work. In this way, Ibrahim repurposes materials into new abstracted, organic, or architectural forms that mimic his surroundings. Composed of cardboard, leaves, and paper, Tower 3 captures the vision for the harmonious coexistence of urban development and nature.

Tower 3
Cardboard, leaves, paper
152 x 43 x 44 cm
2017





ARPANA CAUR
[INDIA]

INTRODUCTION TO THE ARTIST:

Arpana Caur, born in 1954 in Delhi, is a self-taught artist. Caur graduated from the University of Delhi with a Master's degree in literature. She unveils a dynamic artistic vision that reflects her concerns about contemporary issues, especially the themes of humanity and nature. Her artworks serve as a testimony, exalting the triumph of time over modernism and showcasing her genuine concerns through captivating visuals. As an observer of human life, Caur breaks free from traditional frames, offering fresh perspectives on the transformative power of life events, the complexities of identity and the indomitable human spirit.

Caur's works often explore themes of spirituality, time, life and death, intertwining nature and figures that play significant roles in the stories she narrates through her art. Through various media such as watercolour, gouache, sculptures, non-commercial public murals and etchings, she layers motifs, myths and stories in order to create rich and purposeful references. Influenced by a range of artistic traditions including Gond, Gondna,

Madhubani, miniature and folk art forms, Caur's works are deeply knitted to Pahari miniatures, Punjabi literature and the vibrant tapestry of Indian folk art. Through her artworks, Caur responds to the world around her. Her work reflects aspects of life centred around the woman. In addition, she reflects human tragedies and emotional trauma, putting in perspective the socio-political realities of contemporary India.

Caur's works are part of the collections of several prestigious museums and institutions worldwide, including the National Gallery of Modern Art, both in New Delhi and Mumbai, Bihar Museum, Dusseldorf, MOCA L.A, Philadelphia Museum of Art, The Victoria and Albert Museum in London, and various others in India and around the world. She was the recipient of a gold medal in the VI International Triennale 1986 in New Delhi. In 2016, a 40-year retrospective of her artistic journey was held at the National Gallery of Modern Art in Bangalore with the Swaraj Archive.

DESCRIPTION OF THE ARTWORK:

Arpana Caur's artwork, "Love Lifts" reflects on the persistent reality of violence which has escalated to alarming levels worldwide. She observes how guns are always poised to target and accuse one another. However, amidst this grim reality, Caur emphasises that love holds greater power. She envisions the blossoming of love even from the depths of bloodshed, offering hope for humanity. Caur envisions a future where the Sufi's dance of life triumphs, urging conscious efforts towards this goal. She metaphorically describes this spiritual journey as "Hamra Haj Gomti Teer, Jahan Base Peetambar Peer." [Trans. Of Kabir, "My Haj is by the river Gomti where my Krishna dances."]

Caur's painting exudes an earthy and vigorous quality while displaying a deep empathy towards the subject matter. Through the inclusion of symbols such as guns and the thought-provoking words "Love Hurts," she explores themes of violence, complexities and challenges with it. However, it is through her adept use of lotus motifs and skillful application of colours like white, ochres, grey and blue that Caur infuses her works with a profound essence of love, spirituality and consciousness. Her artistic style is characterised by simple yet effective sketches of human figures, meticulously arranged shapes and rhythmic lines. While she ventures into surrealistic backgrounds too, it is the darker ones that resonate deeply, enhancing the contemplative nature of the themes she portrays.



Love Lifts
Oil on canvas
84 x 244 cm
2013



**AYESHA
SETH SEN**
[INDIA]

INTRODUCTION TO THE ARTIST:

Ayesha Seth Sen, born in 1981, is a collage artist for mixed media who lives and works in New Delhi. She pursued law at the University of Wales, Cardiff and graphic design at Parsons' School of Design, New York. After working for a while at a graphic design firm in New Delhi, she gained recognition with a sell-out solo show. A transformative 10-year period in a Goa fishing village influenced her practice.

The artist uses new media and technologies. Although she utilises computer manipulation for image editing and intricate shape design, every aspect of her collage is meticulously assembled by hand. Her palette is expansive, forgoing traditional paints and brushes in favor of X-Acto knives for high precision cutting, an array of adhesives, holographic paper, Japanese paper, transparencies and found objects. These diverse elements blend harmoniously to create her captivating pieces, showcasing her ability to fuse different materials seamlessly. She loves to disregard rules and that shows in her fascination for deconstructing materials and reconstructing new ideas with them.

Sen's intricate works serve as a reflection of her personal experiences and intense narratives. Sen seeks to communicate a distinct and emotive experience through her unconventional art. Her unique mixed media collage pieces, different from traditional paint on canvas, evoke strong reactions in viewers--of love or hate. Sen's ultimate goal is to elicit emotions, ensuring that her art leaves a lasting impact. The ability to make others feel is a testament to the success of her creative endeavours.

Her artistic journey has comprised of many solo exhibitions and numerous group shows in India and abroad, attracting collectors worldwide. Sen also enjoys conducting collage workshops for all ages. Now she is planning a permanent move to Goa where she aims to establish her studio and a residency program.

DESCRIPTION OF THE ARTWORK:

“Vasudhaiva Kutumbakam—The World is One” is an immersive art installation that encapsulates Sen's personal philosophy of global interconnectedness, symbolising the shared responsibility we have as human beings to protect and nurture the world we inhabit. The artwork features a circular canvas, representing the world enclosed within a dome. The top side of the canvas displays a world map, while the bottom portrays a diverse group of people from different ethnicities, symbolising the unity within diversity. A monumental human heart at the center extends over the globe, embracing it with love.

The concept emphasises collective action for the planet to flourish which will encompass future generations. Featuring renowned artists and their legacies, the aim is to showcase the enduring power of art. A golden honeycomb symbolises a thriving ecosystem uniting people and the world, while monochromatic botanicals serve as a reminder of our shared responsibility to nurture and protect the environment. The absence of colour signifies our shared responsibility to safeguard the environment. Depicting the avatars of Lord Vishnu, the artwork preserves ecological harmony, while butterflies and insects flutter, celebrating the coexistence of nature when we unite as one.

Vasudhaiva Kutumbhakam
Mixed- media collage on acrylic base
116.8 x 61 cm
2003





**BOSE
KRISHNAMACHARI**
[INDIA]

INTRODUCTION TO THE ARTIST:

Bose Krishnamachari, born in 1962 near Angamaly, Kerala, is an acclaimed multi-disciplinary artist and curator. He shuttles between Mumbai and Kochi while showcasing a diverse range of creative practices. Bose earned his BFA from Sir JJ School of Art, Mumbai; later he completed MFA at Goldsmiths' College, University of London.

Krishnamachari's artistic pursuits encompass drawing, painting, sculpture, design, installation and architecture. His artistic journey has been a pursuit of pushing the boundaries of abstraction, seeking to reach the utmost expression of colour, texture, line and form. In his vibrant and dynamic abstract canvases, he navigates the coexistence of extremities, effortlessly blending chaos and order. Krishnamachari fearlessly binds his bright abstract pieces with his mastery of bold and expressive compositions while continually exploring new styles and techniques. Krishnamachari's art sparks reflection on the transformative power of cross-cultural interactions, revealing the intricate tapestry of our interconnected world.

Krishnamachari's artistic oeuvre is defined by a profound exploration of the cultural, social and political landscapes of modern-day India. His works reflect a sincere and immersive involvement with the pressing issues that shape the fabric of Indian society. Krishnamachari's special niche is the fascinating manipulation of photographic elements interspersed with vibrant and abstract spaces that can sometimes exist on their own as well. The ostensible lack of connection between the elements in his work disrupts preconceived notions of what image is, or should be like. Emphasising the fact that there is no fixed meaning that an image reflects, his patterns symbolise the transience and impermanence of definitions, signs, signifiers, absolutes and claims of singular truth. Through his art, Krishnamachari drives home the validity of multiple perceptions.

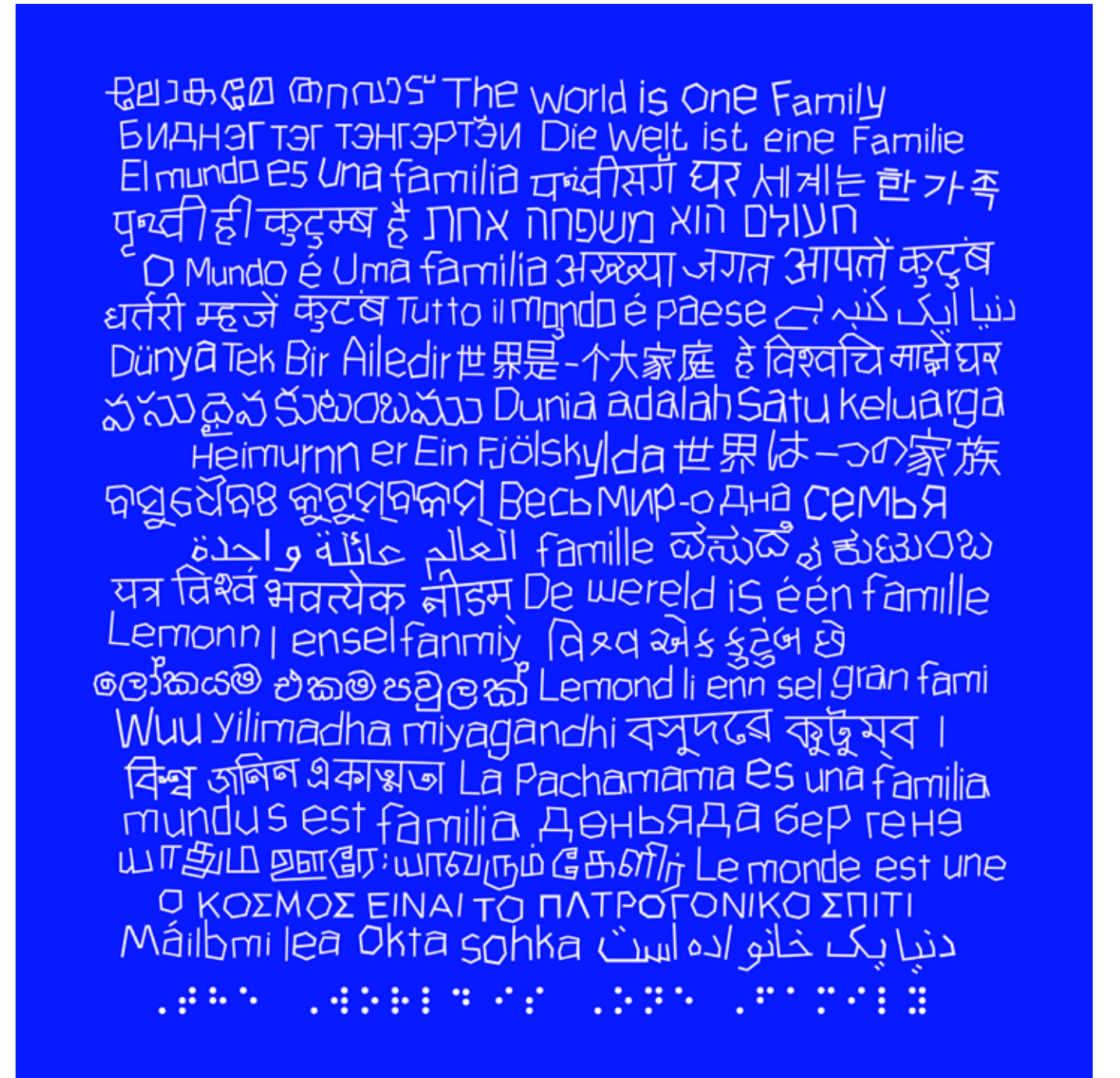
Kishnamachari has participated in numerous significant solo and group exhibitions worldwide, showcasing his works at esteemed institutions such as the Peabody Essex Museum, Lyon Contemporary Art Museum, Serpentine Gallery London, Astrup Fearnley Museum of Modern Art Oslo, Heart: Herning Museum of Contemporary Art and Fondazione MAXXI Rome. His recent solo exhibition held at Emami, Kolkata, titled 'The Mirror Sees Best in the Dark,' received high critical acclaim. His artistic contributions have resonated with audiences worldwide, establishing him as a prominent figure in the contemporary art scene. Krishnamachari is the founder member and President of the Kochi Biennale Foundation, as well as the Biennale Director for the renowned Kochi-Muziris Biennale (KMB). He was Artistic Director and Co-Curator of the inaugural Kochi-Muziris Biennale in 2012 and subsequent editions he continued as Director of KMB 2014, 2016, 2018, 2022. In 2016, he curated the first edition of the Yinchuan Biennale (MoCA) in Yinchuan, China, titled "For an Image, Faster than Light."

DESCRIPTION OF THE ARTWORK:

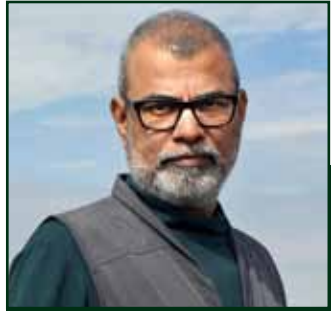
Bose Krishnamachari's iconic mixed-media artwork, "The World is One Family," emanates from a vibrant and diverse palette, skillfully utilising the colours blue and white in their purest forms. This deliberate choice evokes a profound sense of unity, harmony and interconnectedness while fostering cultural appreciation and understanding. The artwork encapsulates the essence of diversity and coexistence in India, the world's largest democracy.

Through the creation of a multilingual poster, Krishnamachari aims to establish a deep connection to one's mother tongue, transcending linguistic boundaries by translating it into 38 languages, with potential for further additions. This inclusive approach recognizes that certain communities and tribes lack a written language. This emphasises the artist's unwavering belief in universal brotherhood and a secular world that embraces and celebrates pluralism.

The enduring relevance of blue remains steadfast, capturing the essence of innovation and creative exploration and the colour white symbolises loyalty and purity, finds. Its presence further enriches the narrative, adding layers of meaning and depth to the composition.



The World is One Family
Serigraph, Framed silk-screen fabric, 3000 offset printed posters
112 x 81 cm, 122 x 92 cm, 74 x 60 cm
2023



**CHANDRA
BHATTACHARJEE**
[INDIA]

INTRODUCTION TO THE ARTIST:

Chandra Bhattacharjee, born in 1960 in Patuli, West Bengal, is a Kolkata-based artist. He graduated from the Indian College of Art and Draftsmanship which marked the beginning of his artistic journey.

Initially starting as a billboard artist, Bhattacharjee's artistic practice now transcends traditional boundaries. It encompasses media such as paintings, photographs and moving images. His surrealistic canvases portray a world where nature, flora, fauna, humans, animals, man-made forms, varied terrains and imaginative landscapes coexist harmoniously. All these captivate viewers and evoke in them a sense of wonder. Drawing inspiration from rural and tribal themes, Bhattacharjee's compositions reflect his close association with communities like the "Santhal" tribe in Bengal. Within his artworks, one can perceive reflections of great Bengali literature that offer insights, intuitions and sensorial dictations against the urban backdrop.

Bhattacharjee's art addresses pressing environmental concerns, emphasising the delicate balance between human activity and the environment through his distinctive visual imagery. His artworks exhibit a textured quality reminiscent of traditional mud-walls in West Bengal's tribal villages, highlighting the importance of nature. With a unique artistic language, he employs a conté base on the canvas and skillfully layers luminous acrylics with a matte finish, employing meticulous brushwork to evoke emotive expressions and nocturnal narratives that offer glimpses into singular moments in time. Through the technique of cross-hatching, Bhattacharjee captures the nuanced essence of nature that significantly enhances the depth of his paintings.

Bhattacharjee has showcased his works in prestigious galleries like Art Alive Gallery, Delhi, Gallerie 88, Kolkata, Threshold Gallery, Delhi, Gallery on Cork Street, London, among others. His art has been featured in auctions by Saffron Art and Bonhams. He actively participates in national and international art workshops and group exhibitions, regularly exhibiting at the India Art Fair and Art Singapore. His artworks are housed in public collections such as the Museum of Bengal Modern Art in Kolkata and the Jordan National Gallery of Fine Art. He was also an artist-in-residence at the Rashtrapati Bhavan in November, 2020.

DESCRIPTION OF THE ARTWORK:

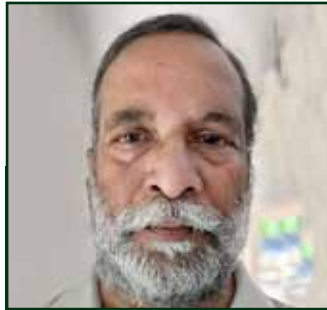
"Untitled" from the series "Veins of the Earth" transports viewers to a primitive landscape, an untamed terrain that remains unaltered by human intervention. Through melancholic and moody artistic edits, the artwork captures a sense of mystery and introspection.

The surrealistic nature of this artwork is characterised by subdued earthy tones, reminiscent of the soil, and a luminous quality brings the composition to life. Modest shades, hints of white, and skillfully rendered shadows contribute to the atmospheric quality, creating a captivating depiction of a natural world where flora, fauna and diverse terrains coexist in harmony. Bhattacharjee's artwork reflects a smoky forest creating an interplay of shadows and light that imparts a quality akin to film negatives. The artwork transports viewers to a rural India that feels far removed from the urban landscape. Within a pastoral distance, the artwork offers a glimpse into a whimsical setting where the starkness of the surroundings is delicately balanced by muted colours, creating an almost monochromatic palette. This subtle use of hues adds depth and richness to the artistic narrative.

Through each brushstroke, Bhattacharjee attempts to broaden our perception and explore the hidden depths within the earth. He believes that our human perspective is not the sole lens through which the beauty of the world can be experienced. His paintings attempt to delve deeper into the finer nuances of the mysterious and imaginative ecosystem we inhabit.



Untitled (From Veins of The Earth series)
Acrylic on canvas
213.3 x 122 cm
2023



**GAVVA RAVINDER
REDDY**
[INDIA]

INTRODUCTION TO THE ARTIST:

Gavva Ravinder Reddy, born in 1956, lives and works in Vishakapatnam, Andhra Pradesh, in Southern India. He completed his Bachelors and Masters from the MS University Baroda, received a diploma in Art and Design from Goldsmith's College, University of London, and did a Certificate course in Ceramics from the Royal College of Art, London.

Reddy is a contemporary Indian sculptor who draws upon the mythic and cultural construct from his immediate environment, especially as he continues to explore the contours of the human body in his inimitable style. He works primarily with a type of gilded fiberglass in his renditions of heads. These heads are sculpted in a frontal manner, often with wide open eyes, the characteristic attitude of one who proclaims. None of his sculptures look sideways or over the shoulder. Reddy draws his inspiration from pre-modern civilizations like the Egyptians, the early Greeks where over-simplification and formality prevailed.

Reddy's sculptures are heraldic, many of them larger than life. He often gilds them generously with gold or uses complex hair-dos on the female heads in emblematic designs. The sculptures are non-conventional in their visual language. There is a repeated outbreak of sensuality in his work. Even if the subject may not be overtly sexual, the sensuality of colours imbue his work with a certain vigour and palpable energy. Paradoxically, the sensuality in his work is serene, and in most instances the sexual impulse does not speak of excitement but of fulfillment.

He specifically fuses the archetypal with the individual to present an element of primitivism in the visual representation of each sculpture, almost compelling the viewer to literally enter into the work itself. Reddy has been widely exhibited in India and abroad. His work is collected by significant and important collectors at museums and galleries both nationally and internationally.

DESCRIPTION OF THE ARTWORK:

Gavva Ravinder Reddy's remarkable sculptures of heads are celebrated for their extraordinary fusion of popular and vernacular aesthetics, as seen in his "Gauri" with its golden hue, emotive expressions, dramatic effects, detailed hairstyles and floral adornments. The intricate details of the sculpture and expressions refer to the fervent intensity of a passionate gaze. These captivating expressions transcend cultural and societal boundaries, reminding us of our shared humanity, cultural plurality and the level playing field of craft, popular culture and the fine arts.

Reddy's skillfully fashioned hair-buns evoke an air of majesty and grace. With the vivid blooms that embellish the works, Reddy refers to the plurality of Indian culture where flowers embody deep meanings of beauty, divinity and festivity throughout the country. The careful details and lush shapes speak to the Indian traditions of aesthetics and femininity. Reddy's sculptures merge elements from diverse sources into a unified practice that creates an accessible bridge between past and present. By emphasizing the need to protect and treasure our multifaceted roots, Reddy invites everyone on a voyage of cultural continuity, transcending the boundaries of place and era in a vibrant celebration of diversity and distinctiveness.

Portrait of Gauri

Painted and gold gilded on polyester resin fiberglass

101.6 x 63.5 x 94 cm

2017





G. R. IRANNA
[INDIA]

INTRODUCTION TO THE ARTIST:

G. R. Iranna, born in 1970 in Sindgi, Karnataka, is an acclaimed Indian artist known for his thought-provoking paintings and installations. Hailing from an agrarian family, he has established himself as a prominent figure in the contemporary art scene. Iranna holds a Master of Fine Arts in Painting from the College of Art, Delhi and has studied at the Wimbledon School of Art, London.

Through his practice, Iranna manifests metaphysical dualities that explore the interplay between nature and human artifice, spirituality and materiality, permanence and transience. He represents the contrasts of heaviness and lightness, darkness and light. One particularly captivating motif that recurrently emerges in his creations is that of the tree. However, in his artistic realm, the tree transcends its conventional representation, becoming an enduring entity that holds profound symbolic significance beyond its physical form or visual representation.

Iranna's portfolio encompasses a wide range of media, including paintings, videos and sculptural installations, as he delves deep into the introspective aspects of human existence, social issues and the existential challenges of our modern era. His profound exploration spans temporal conflicts and spiritual dilemmas, unearthing incisive insights from philosophical doctrines and religious practices.

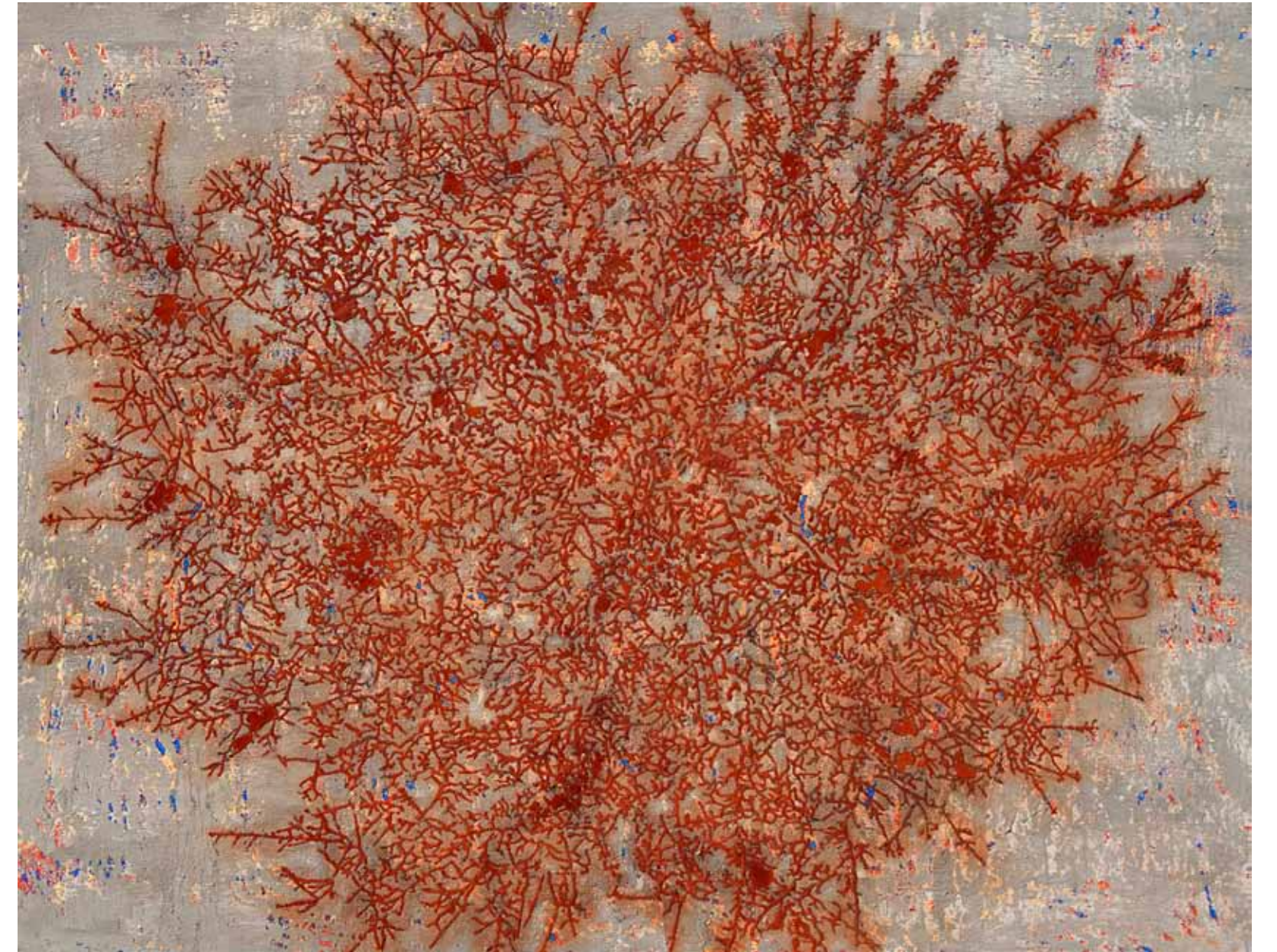
He draws inspiration from a rich tapestry of philosophical sources, particularly finding resonance in Lingayatism and Buddhism. These traditions emphasize inner peace and wisdom which serve as guiding principles for his artistic endeavours. Layered with evocative meanings, his works reveal profound connections to morality, wisdom and various ways of life. His artistic evolution is marked by a shift towards abstract exploration, energising his works with dynamic form. His paintings depart from postmodern logic and embrace the representative modernist language of Indian contemporary art.

Iranna has held numerous solo exhibitions worldwide, including showcasing his art in New York, Delhi, London and Munich. His works have been featured in prestigious group shows such as the Venice Biennale and the Kochi Muziris Biennale. His thought-provoking creations have received critical acclaim and grace prestigious collections like the National Gallery of Modern Art, New Delhi and the Singapore Art Museum. With a remarkable artistic journey spanning two decades, Iranna constantly captivates audiences with his profound expressions.

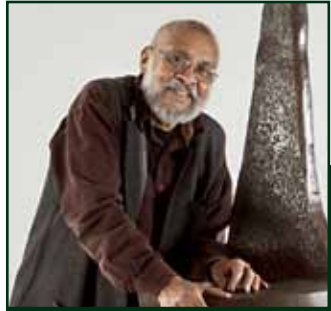
DESCRIPTION OF THE ARTWORK:

In Iranna's artwork "धूल" (Dhul--Dust to Dust), the use of dust holds significant spiritual and symbolic meaning. Dust and ash embody notions of impermanence, transformation and the eternal cycle of life and death. Rooted in spiritual and religious traditions, dust is recognized as a potent symbol of mortality and the fleeting nature of human existence by representing the eventual return of the physical body to the earth, along with the natural decay and dissolution of all things. This symbolism resonates in the well-known idiom "ashes to ashes, dust to dust." Just as the remnants of a burnt tree become the fertile ground for new growth, our physical bodies too will eventually return to the earth, completing the life-cycle.

His artistic touch transforms powdered pigments as he gracefully incorporates them into the rugged texture of tarpaulin, infusing his subdued colour palette with a sense of ethereal beauty. By utilising dust as a medium, he adds depth, texture and a hint of intrigue, thus inviting viewers to engage in contemplative reflection. In his artwork, the presence of dust asks viewers to contemplate the complexities of existence and our place within the vastness of the universe.



धूल (Dust to Dust)
Ash acrylic brick dust on tarpaulin
167.6 x 213.3 cm
2023



HIMMAT SHAH
[INDIA]

INTRODUCTION TO THE ARTIST:

Himmat Shah, born in 1933, hails from Lothal, Gujarat and presently resides and works from his studio in Jaipur, India. He initially trained as a drawing teacher and studied painting at the Faculty of Fine Arts of M. S. University, Baroda. He then received a French Government scholarship and went on to study etching at Atelier 17 in Paris under Krishna Reddy.

Primarily, Shah identifies himself as a sculptor and experiments with various art forms and media, including burnt paper collages, architectural murals, drawings and sculptures. Through his self-designed tools and innovative techniques, he brings a contemporary touch to his preferred medium - terracotta. Employing an array of implements, brushes, instruments and hand tools, Shah skillfully carves, shapes and molds his artworks. Within his sculptures, he adeptly incorporates printmaking surface effects, showcasing his remarkable ability to dynamically interpret diverse materials. His engagement with international modernism was nurtured during his two-year stay in Paris when he immersed himself in the museums of Europe.

Celebrated for his experimental use of materials such as terracotta, bronze and stone, each chosen for its distinct qualities and expressive potential, Shah's sculptures delve into human forms and abstract shapes, to strike a delicate balance between simplicity and complexity. With a keen interest for the primitive, timeless and transcendental, his artworks evoke contemplation and introspection in viewers. Notably, he is widely recognized for his relief works, terracotta heads and bronze sculptures.

Shah has participated in several solo and group shows in India and abroad. He was awarded the Kalidasa Samman by the Government of Madhya Pradesh in 2003 and the Sahitya Kala Parishad Award in 1988 in New Delhi.

DESCRIPTION OF THE ARTWORK:

In "Untitled," Shah fashions his work with texture on surface skills that has become his signature style. He also uses the lost wax technique that is also known as the cire-perdue technique. His composition is largely abstract and demonstrates unusual configurations of form and shape. The material used is bronze which signifies durability. His artistic style is distinguished by a harmonious blend of modernist aesthetics and a profound connection to his cultural heritage. He demonstrates an exceptional ability to see possibilities in unusual forms and is immensely ironic in his own representations of the world.

Shah's bronze sculpture 'Untitled' presents a raw and distinctive form that evokes a sense of familiar Primitivism. With a history of encountering archaeological sites and a journey that spans from a village origin to the global art scene, his sculpture presents the sensation of excavated objects, symbolising the core of human existence and natural freedom in the free-standing abstract sculpture in feminine form. Its lyrical curvilinear shape has a gentle sensuality of the womanly body fully embracing pure abstraction. This work suggests cultural continuity as its essence, and the emotional resonance is both timeless and relevant.



Untitled
Bronze
37 x 10 x 9 cm
2019 - 20



**JAYASHREE
CHAKRAVARTY**
[INDIA]

INTRODUCTION TO THE ARTIST:

Jayashree Chakravarty, born in the tranquil town of Khoai in Tripura in 1956, is an Indian visual artist currently based in Kolkata. She completed her Graduation at Visva Bharati in the sprawling natural environs of Santiniketan. She pursued her Master's at the Faculty of Fine Arts at The Maharaja Sayajirao University, Baroda where she was exposed to an urban sensibility.

Immersed in Kolkata's natural surroundings during her early years, Chakravarty finds inspiration for her skillful blend of nature in old and new cityscapes. She incorporates birds, broken windows and brick walls to preserve fragments of the vanishing natural world. Working primarily with paintings and large-scale paper installations while using mixed media, her creations reflect the themes of ecology and nature. Organic materials like grass, roots and leaves intertwine with paper, lending depth to her artistic expressions.

Inventing her own creative techniques from organic material and varied kinds of papers, her installations in the form of paper-scrolls remain unique in their conception and execution. Employing superimposed forms akin to cave painters' preliminary sketches, her imagery embodies fluidity and transparency, mirroring the present world's mood. Beyond conventional representation, her works symbolise the harmony between humanity and nature. Chakravarty's paintings are vividly conceptual. In their execution, she has broken out of the traditional Bengal style of paintings and she even constructs paintings into sculptural forms.

As an artist in residence at Aix-en-Provence from 1993-95, she was influenced in the formative years of her practice by the French movement Supports/Surfaces, especially by Claude Viallat. Chakravarty has had exhibitions both in India and abroad, with shows at various museums, including The Tagore Centre, Berlin, Germany; Chicago Cultural Center, Illinois, USA, Singapore Art Museum (SAM), Singapore; Musée Guimet, Paris, France; Asian Art Museum, San Francisco; Louvre Museum, Abu Dhabi and Kiran Nadar Museum of Art, Noida & New Delhi to name only a few.

DESCRIPTION OF THE ARTWORK:

"Nature Whispers" is a large-scale canvas with a composition of some extinct birds. It carries raw furrows of paint that the artist directly creates on the canvas with rare brilliance. The process is unpremeditated and messy, yet it captures the palpable connectedness of organic forms that gracefully come to life. Guided by dense yet translucent lines, these forms engender a captivating sense of perpetual movement. The oil canvas is inlaid with treated organic materials such as jute, leaves, twigs, shell, cotton, tea and coffee stains to add to their textural quality.

Chakravarty's longing for the once-thriving greenery of her surroundings is palpable in her artwork which reflects a similar melancholic mood. The loss of fresh air, the presence of dust-covered leaves, and the disappearance of trees intensify the sense of sadness. Through the use of a subtle, yet harmoniously glowing earthy colour palette, Chakravarty adds depth and allure to her works. This choice of colours evokes the immersive experience of strolling through an untouched, sunlit forest.

Chakravarty's incorporation of natural elements in her artwork is a personal endeavour to preserve and value nature which serves as a plea for coexistence in a world driven by urbanisation and economic growth, at the expense of the environment. Her densely filled canvas captivates viewers with its expressive imagery, and merges aerial and frontal views to challenge fixed perspectives. She finds fascination in the continuous linear patterns and formations, from roots to stems, textures to armatures, twigs to creepers which symbolises the interconnectedness of nature, embodying the concept of a "wired ecology."



Nature Whispers
Oil, acrylic jute, leaf, cotton, paper on canvas
193 x 348 cm
2018



JAYASRI BURMAN
[INDIA]

INTRODUCTION TO THE ARTIST:

Jayasri Burman, born in 1960 in Kolkata city, currently resides in Delhi. After receiving her initial training from Kala Bhawan, Shantiniketan, Burman further honed her skills by training under the French print-maker Monsieur Ceizerzi in Paris and attended graphic art workshops conducted by Paul Lingren in India.

Burman is an Indian contemporary artist who actively engages in exploring rich cultural dialogues on nature, matrilineality, infancy, mythologies, spiritualism and the environment of her work. Burman's vibrant paintings are inspired by her cherished childhood memories, weaving together rituals, festivals and captivating impressions. Her diverse experiences have profoundly shaped her artistic expression, creating a transformative journey. Her medium ranges from flat-surfaces to 3-dimensional artworks. Ink, watercolour, oil, acrylic, charcoal, pencil on canvas and paper have all been important media for her. Her sculptures engage with details of materiality and varied techniques.

While drawing from multiple lexicons, Burman's artistic vision transcends the realm of constructing an authoritative history of Indian culture by highlighting Hindu mythologies. Her work thrives within the dynamic interplay between remembered narratives and the everyday lived experience. By re-centering myths and shining a light on forgotten moments, she traces them back to their origins, deftly delineating the figures of both women and mythical creatures. Burman has charted her singular language of painting which is deeply rooted in traditional Indian philosophy. Her brush work is meticulous for she is literally drawing with a brush.

She has been showcased in several group shows around the world and her works have been shown through various solo exhibitions in all major cities of India, and in countries like the USA, UK, France, Germany, Japan and China. In 2007, Burman played a significant role in the Ananya Festival, organised by the Ministry of Women and Child Development where she designed stamps inaugurated by the Vice-President of India. She has been a recipient of many awards and accolades around the globe and, in particular, she was awarded the National Award in 1985. Renowned for her exploration of iconography and cultural practices, Burman occupies a highly acclaimed position in contemporary arts and is considered a major influence on South Asian art practices.

DESCRIPTION OF THE ARTWORK:

Jayasri Burman's painting, "Prasav" beautifully portrays the nurturing bond between motherhood and infancy. The bejewelled woman metaphorically stands for nature and is shown merging into the rich background of the canvas. The baby by her side picks at the fruit in a blissful state. A sense of the miraculous lingers in the painting as a means to address the wonders our surroundings are capable of offering. Simultaneously, motherhood is projected as a role equivalent to nature, emphasising the power of creation and nurturing.

Burman's artwork eloquently embodies the beauty of creation and the ideal state of new beginnings. The presence of foliage, fruit-laden stalks and the seamless integration of two figures with nature signify her deep connection to mythology and intimacy.

The painting poses as a means to build bridges between time and practice where the source of life is a form of "bonding" that would cater to cultural methods of nourishment. Nature revives nature and art is an essential intervention on the impelling nutriment as it is capable of revival. Therefore, "Vasudhaiva Kutumbakam" is the central theme of this work.

Simultaneously, the painting reflects upon the Earth's remarkable ability to heal, sustain life and navigate through crises. It serves as a visual messenger for important social causes that aim to restore balance and harmony.



Prasav
Watercolour, ink, and pen on paper pasted on lucobond board
122 x 305 cm
2022



**K.S.
RADHAKRISHNAN**
[INDIA]

INTRODUCTION TO THE ARTIST:

KS Radhakrishnan, born in 1956 in Kerala is trained in sculpture at Santiniketan. He belongs to a small group of notable sculptors of his generation who have collectively brought about a far-reaching resurgence in Modern Indian sculpture.

Like his mentors, Radhakrishnan is primarily a modeller who works in clay and makes his work permanent in bronze, and the human figure is his main subject. Since 1996 he has been working with two, part real and part imaginary, characters called Musui and Maiya. He uses them, on the one hand, to explore the physical and social world around us and to speculate on the nature of its reality, and on the other, to explore the possibilities of the human body and the potentialities of sculpture itself.

The body is a marker of our individuality and our shared humanity, but our political and social realities fracture our collective humanness at many levels. Radhakrishnan engages with this conundrum of our existence through explorations of our individuality and collectiveness using the

human figure. His recent work assumes three main forms: the single-figure sculptures that explore human singularity through bodies that evoke freedom through gravity-defying acrobatic postures performed with astonishing ease; the Ramps in which the singular and the many enter into sculptural dialogues; and a series of small sculptures in which an infinite number of tiny figures are brought together to form shape-shifting murmuration-like human formations.

He offers these sculptural meditations not as ponderous statements but as subtle experiences that we, as viewers, have to flesh out with our eyes, mind and imagination. And his working process provides us with an entry point into his sculptures. Fragmentation, repetition, and grafting define his work process. Most of his large figures, invoking the singular and almost all the smaller ones denoting the deindividualized multitudes, are done by welding multiple fragments together.

Radhakrishnan's sculptures have been featured in prominent solo and group exhibitions in India and across the globe, including the National Gallery of Modern Art, Bengaluru, Centre des Bonds de Marne, France, Lalit Kala Akademi, New Delhi, Triennale India and the Beijing Biennale. Radhakrishnan is the author of the book "Ramkinkar's Yaksha Yakshi " published in conjunction with the retrospective exhibition he curated. He received the K.C.S. Panickar Puraskar from the Government of Kerala in 2011.

DESCRIPTION OF THE ARTWORK:

"Ephemera" captures the essence of our present times, marked by the widespread phenomenon of global migration and its impact on displaced individuals. The sculpture features partially submerged boats, serving as symbols of the challenges and hardships faced by these migrants. Their determined journey is depicted as they strive towards a bright yellow lamp affixed to a dark pole, metaphorically representing hope and a symbolic representation of a welcoming and stable land.

At the crest of waves in a turbulent sea, the scene unfolds to boats being tossed up and down, carrying within them tiny human figures with interlocking limbs that spiral outwards, transcending the boundaries of the boats themselves. They bear a striking resemblance to the ephemeral moths of the monsoon season, rising like foam, their movements marked by a profound sense of helplessness.

In his distinctive style, Radhakrishnan utilises the ascending ramp form to metaphorically represent the ocean's surface, stripped of its undulating waves. The bronze tiles, gleaming with a smooth flatness, come together to create an ensemble of waves, while the half boats symbolise their rise and fall amidst the tumultuous tides. A believer in the transcendence of human beings, he often uses the ramp structure to depict the potential for liberation. Radhakrishnan artfully intertwines the well-known narrative of despair with an intriguing sense of empathy. This compassionate glance, though fleeting, provides a moment in art where the marginalised masses and the viewers come together to celebrate solidarity and hope.



Ephemera
Bronze
243.8 x 243.8 x 122 cm
2018



P.R. DAROZ
[INDIA]

INTRODUCTION TO THE ARTIST:

P. R. Daroz, born in Hyderabad in 1944, is a graduate of the College of Fine Arts and Architecture, Hyderabad. He specialised in ceramics from the Faculty of Fine Arts, MS University Baroda. Ceramics has recently entered into the firmament of Indian art from craft traditions and Daroz is a leading ceramics artist who has been ceaselessly working at these creations during the 50 years of his career.

Recognized for his bold, impressive and inventive techniques, Daroz's extensive body of work encompasses a wide range of media, including pots, sculptures and architectural installations. Through his ceramic creations, Daroz addresses and dramatises the inherent tension between form and function. He skillfully employs the materiality of clay and showcases his mastery of this technique. Daroz draws constant inspiration from his surroundings, particularly the landscapes and the stones that shape them. By closely observing the repetitive processes of nature, he discovers valuable insights and knowledge that fuel his artistic endeavours.

Daroz has received the esteemed National Academy Award from the Lalit Kala Academy in Delhi. Additionally, he has been recognized as an elected member of the prestigious International Academy of Ceramics in Geneva. He has held over 17 solo exhibitions in India, and represented India in the 4th World Ceramic Biennale, Korea, the 2nd Beijing Art Triennial, China and the 3rd World Ceramic Triennial, Zagreb. He has participated in many international artists' workshops and camps in diverse countries.

Daroz's architectural ceramic commissions are highly sought after in private residences and public spaces across India. Notable works include the Kirloskar portrait at the SLK office, Bengaluru, and the Lohia Bhavan facade mural at Nelson Mandela Marg, New Delhi, installed in 2018 and 2016, respectively. Pundole Art Gallery has recently published a book on the life and works of P R Daroz titled "Fire in the Soul."

DESCRIPTION OF THE ARTWORK:

P.R. Daroz's artwork "The Sea Bed" is a reminder of the Anthropocene, the current epoch in which human activity has significantly altered the Earth. The work evokes the beauty and fragility of coral reefs which are the rainforests of the oceans. Daroz draws the viewer into his creation through the senses of sight and touch, inviting us to experience the devastating effects of climate change on these vital ecosystems. Daroz invites them to experience the beauty of these vulnerable landscapes and seascapes, through their devastation, in order to inspire people who will protect and preserve them.

Nature appears as neither an idyllic alternative to everyday human experience, nor as a site to be controlled and exploited. Daroz's interest in marine surfaces is evident in his abstract work which is textured with crevices and other details. These suggest that the underwater surfaces are full of life with various plants and animals lying between saline rocky crevices in low tide pools.

Daroz's choice of sculptural medium is the stuff of earth itself - clay, an integral part of our shared cultural history and human identity. With powerful use of light and shade, he further manipulates textural contrasts between rough and smooth surfaces, interplaying high and low relief, and completely modelling some forms while leaving others in an almost painterly state of incompleteness. Daroz's appreciation for the delicacy of ceramics and its translucency is evident in his work. His ceramic artwork celebrates and laments a mode of existence that would serve well in magical rituals meant to establish ties between humans and other life-forms. It may point towards a way of being beyond this age we now live in.



Sea - Bed
Ceramic
119.4 x 152.4 x 10.2 cm
2022



PARESH MAITY
[INDIA]

INTRODUCTION TO THE ARTIST:

Paresch Maity was born in 1965, in the historical town of Tamluk, near Kolkata. He received his Bachelor's Degree in Fine Arts from the esteemed Government College of Arts and Crafts, Kolkata, followed by a Master's Degree in Fine Arts from the College of Art, New Delhi.

A renowned artist and a brilliant water colourist, Maity's expertise lies in the expanse of scale in his works - from small watercolours on paper to monumental sculptures. Maity is a multimedia, contemporary artist and nature stands as the foremost inspiration in his artistic endeavours. It has remained a constant source of inspiration throughout his life.

Enamoured by the magic of light, Maity is immersed in the exploration and understanding of its qualities. He recognizes that colour serves as a medium to convey the essence of light, transcending its mere physical manifestation. Influenced by renowned Western artists like Rembrandt, Turner, Homer, as well as the impressionists and Picasso's cubist period, his fascination with nature takes precedence above all else. Maity believes in capturing the essence of the moment and strives to work directly from nature whenever feasible. His fresh and vibrant artworks, whether on paper, canvas, or any other medium, revitalises us. He evokes the luminosity of Japanese washes and infuses us with renewed energy. With a skilled mastery of scale, Maity navigates the pictorial space, effortlessly blending the delicate perspective of a miniaturist with the grandeur of a muralist.

In almost four decades, Maity has held 88 solo exhibitions and his diverse body of work has gained international acclaim in galleries, museums and art fairs. Notably, in 2010, Maity accomplished a remarkable feat by creating an approximately 850-foot mural, one of the world's longest paintings, for the International Terminal at Indira Gandhi International Airport in New Delhi. His art has been collected by numerous private collectors across the world and is also present in public collections of the esteemed institutions such as the Rashtrapati Bhawan New Delhi, the British Museum, London, the Rubin Museum of Art, New York, National Gallery of Modern Art, New Delhi and the Oberoi Group of Hotels, among many others. He has received recognition from prestigious institutions like the Royal Watercolour Society, the All India Fine Arts and Crafts Society, and the British Council. He is also the recipient of the Padma Shri award, one of India's highest civilian honours.



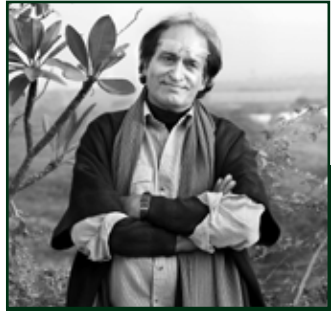
DESCRIPTION OF THE ARTWORK:

"Light of Faith" by Paresch Maity is symbolic of the unity of India, its togetherness and the myriad colours of its cultures, bound by the idea of "Vasudhaiva Kutumbakam." His canvas is dominated by varied motifs that signify the diversity of India. The painting is rendered in hues of red, yellow, blue, with some brown tones symbolising the diverse cultures, languages, and individual contributions that have created the vibrant fabric of the nation. The artist skillfully captures the essence of unity by seamlessly blending these colours while creating a sense of cohesion within the composition. Through its visual language, the painting conveys a powerful message of global oneness and unity in all aspects.

In this captivating artwork the viewers are transported into a realm of artistic excellence, evoking a sense of wonder through its scale and imagery. The artwork commands sustained attention, inviting the observers to explore its intricacies further. Maity's deep fascination with the transformative power of light is evident in his skillful portrayal, a shaping force in his compositions.

Within Maity's artistic process, impulse is inherent, driving him to express his inner essence. His artwork reveals a captivating interplay of light and shade, nurturing inner peace. Rooted in his profound spirituality, his skillful brushwork merges and transforms colours, creating gradients that evoke a tangible experience rather than just visual observation.

Light of Faith
Mixed-media on canvas
152.4 x 457.2 cm
2015



RAGHU RAI
[INDIA]

INTRODUCTION TO THE ARTIST:

Raghu Rai, born in 1942 in Jhang, Punjab, is amongst the early pioneers of photo-journalism in India and currently resides in New Delhi. With a background in civil engineering, Rai embarked on his path as a photographer under the guidance of his elder brother, Sharampal Chowdhry, better known as S. Paul who was an accomplished photographer himself.

Rai's journey began when he became the chief photographer of Statesman in 1966. His remarkable photography exhibit in Paris during 1971 garnered major attention that made Henri Cartier-Bresson nominate him for Magnum Photos. From 1982 to 1991, Rai's picture essays of the decade were centered around the themes of social, political and cultural elements of India. His works have been displayed in London, Paris, New York, Hamburg, Prague, Tokyo, Zurich and Sydney, and he has received many national and international awards for them.

Rai's photography captures the essence of life with an intuitive, honest and bold approach that goes beyond technicalities. He prefers off-centre

compositions, prioritising the essence of action over symmetrical frames. Rai values the power of silence and aims to preserve it through his art. Throughout his career, he has showcased a preference for the intensity and depth of black and white photography which allows him to delve into India's rich tapestry of ancient culture, modernity, chaos and simplicity. His lens immortalises both ordinary moments and renowned icons, reflecting the diverse and captivating essence of the country through portraits of Indira Gandhi, Mother Teresa, Satyajit Ray, and various musicians and dancers.

He is renowned for his impactful coverage of significant socio-political events, such as the 1984 Bhopal Gas Tragedy and the brutalities in Bangladesh in 1971. He received the prestigious Padmashree award in 1972 for his work on the Bangladesh refugees and war. In a historic achievement, he became the first to receive the esteemed Academie des Beaux Arts Photography Award in 2019. Furthermore, he established the Raghu Rai Center for Photography in 2012.

DESCRIPTION OF THE ARTWORK:

Raghu Rai presents "Sonepur Mela, Bihar," in a captivating photograph that unveils the mysteries and surprises hidden within the state of Bihar, India. With a focus on Sonepur, a town situated on the banks of the Gandak and Ganges rivers, Rai sets out to capture the essence of this region. His lens is drawn particularly to the famed Haathi Bazaar (Elephant Market), where a remarkable number of elephants are traded. Simultaneously, Rai explores the profound connection between humans and animals as he reveals the essence of Sonepur and its extraordinary cultural landscape.

The narrative begins on "Kartik Poornima," the auspicious full-moon day in November when the fair commences. Despite predictions from others along the way that things have changed and might not live up to past experiences, Rai's expectations remain high as he embarks on this journey. The allure of creative exploration lies in expecting the unexpected, and the ticklish feeling of anticipation continues to pull him forward to embrace the unknown. As the afternoon sun casts a warm glow, Rai ventures into the area reserved for the majestic elephants. The sight is awe-inspiring, and he slows his pace, keen to observe. "Mabouts," the caretakers of the elephants, are engrossed in settling their gentle giants for the evening. Amidst this scene, Rai's attention is captured by a particular "mabout" engaged in an intimate conversation with his elephant. The elephant's eyes are fixed on his master, seemingly comprehending every word spoken. Rai is moved by the profound connection displayed between them. It becomes evident that the communication between a master and his animal, be it an elephant or a calf or a fully-grown tiger, holds immeasurable significance in its upbringing. The touching experience of witnessing this unique bond leaves a lasting impression.



Sonepur Mela, Bihar
Photograph
50.8 x 76.2 cm on 61 x 86.4 cm paper
2008



RAJAT GHOSH
[INDIA]

INTRODUCTION TO THE ARTIST:

Rajat Ghosh, born in 1956, lives and works in Patna, Bihar. He completed his formal education from Arts and Crafts College, Patna. His artistic journey spans over four decades and his primary preoccupation is with sculptures.

Drawing inspiration especially from the rich culture of Bihar and Bengal, Ghosh incorporates customs, myths, folk tales and folk heroes into his sculptures. His diverse range of creations includes popular characters like Alha-Udal, Hiriya Khiriyā, as well as historical figures including the modern poet from Bihar Vidyapati and singer, Tansen from the medieval Mughal court of Akbar. Rabindranath Tagore, and the freedom fighter, Kuwar Singh are also represented in his work. A deep understanding of his subjects reflects in Ghosh's sculptures which emanate from simple and spontaneous expressions. Whether capturing human faces, mother-child relationships, or Hindu gods and goddesses, his artworks resonate with a profound sense of humanity. Ghosh's creative style showcases perfect skill and embraces the essence of Indian sculpture which sometimes recalls

the classical tradition, and at other times reflects the playful clay figures crafted by children. The allure of his terracotta idols remains strong, as they continue to captivate with their simplicity, affordability and deep-rooted connection to Indian festivals and customs.

His oeuvre is an act of preserving and perpetuating the history and cultural traditions of specific eras through sculptural practice. He highlights the profound impact that visual art has on various aspects of life, society and the nation as a whole.

Ghosh's artistic influence extends well beyond Bihar, with his artworks receiving acclaim in India and abroad. His works have been showcased in exhibitions across India, including Asian Art Vinale, Bodh Gaya Vinale, Bihar Museum Patna, and at various art museums worldwide. His artworks are displayed at prominent locations such as Reserve Bank of India and Sanjay Gandhi Biological Park, Patna have garnered significant acclaim and attention. In 1984, he was granted a research scholarship by Lalit Kala Akademi, Delhi which allowed him to conduct an in-depth study on the folklore heroes of Bihar. His remarkable talent earned him the National Award in 1985, and the Government of Bihar honored him with a Lifetime Achievement Award in 2019-20.

DESCRIPTION OF THE ARTWORK:

Rajat Ghosh's bronze sculpture 'Baul' derives inspiration from the tradition of Baul singers who wander from place to place, with no fixed home of their own and the minimal number of belongings. They sing self-composed folk songs originating from the soils of undivided Bengal (now a part of Bangladesh, too) and these are often devotional hymns that express an intense connection to God. After being deeply moved by his visit to the temporary home of Purna Das Baul in Ballygunge, Kolkata, Ghosh felt compelled to embark on the creation of the Baul series. This series consists of about 50 terracotta sculptures that revolve around the profound themes of Baul music. He also crafted a metal idol that encapsulates the essence of Baul songs, especially as the singers dance while they sing. He showcases various associated "mudras" (hand gestures) in his work.

This sculpture embodies the timeless quality and cultural significance of Baul. It aptly captures the transformative power of spiritual music, embodied by the rhythmic figure holding a single-stringed, musical instrument called the "ektara." The sculpture beautifully reflects a close connection to the craft of idol-making, and its artistic freedom echoes the freedom of the Baul singers. The flowing drapery of the sculpture creates harmony and enchantment.



Baul
Bronze
115 x 48 x 31 cm
2004



SANATAN DINDA
[INDIA]

INTRODUCTION TO THE ARTIST:

Sanatan Dinda, born in 1971 in Kolkata, holds a first-class Bachelor of Visual Arts degree from the Govt. College of Arts & Crafts in Kolkata and currently works from his studio in the city. Dinda, a multi-disciplinary artist, is renowned for his painting, drawing, sculptures, mural making and installations. In his artistic beginnings, he captured the essence of spirituality. However, as his journey as an artist unfolded, his world evolved. Through his imagery, he now explores diverse phases of relationships between men and women, and how we politicise female bodies. From gender politics to poverty, these subjects began to resonate with him during his formative years. Refined details of his childhood memoirs were engraved with charcoal and he started to narrate them under the wrap drama which helped him to understand socio-political equations. Contemporary politics shook him at times and his rage was reflected in his installations and drawings. When he started his journey as a politically active artist, his artworks helped him to raise questions about society and its contemporary culture.

Dinda's artistic expression engages in a dialogue between tradition and modernity. The artist's objective consistently revolves around capturing the intricate nuances of Indian culture through his paintings. With bold lines and vibrant themes, his oeuvre illuminates the often overlooked rustic daily life of ordinary individuals as he seeks to authentically portray the essence of rural Indian existence.

Dinda's artistic journey is marked by numerous solo exhibitions such as "Survival," 1996 and "Of Human Comedy," 1998 at the Academy of Fine Arts in Kolkata. His works have also been showcased at prestigious art galleries like Jehangir Art Gallery in Mumbai. Dinda actively participates in workshops and group shows, both in India and abroad. His art has been featured in exhibitions such as "Post Modern Eye" in Germany and Singapore, as well as "East-West" organized by the International Young Artist Organisation in Kolkata. He has received recognition for his talent, including the Creative Painting award from Birla Academy, Kolkata. Dinda's artworks have found their place in the prestigious collections of Buckingham Palace, London and Sachin Tendulkar's home, among others.

DESCRIPTION OF THE ARTWORK:

Sanatan Dinda's sculptural-installation titled "Bodhi Tree" delves into the issue of e-waste and its impact on our environment and society. It draws attention to the Pandora's box-like nature of this progress, where advancements in global communication and entertainment come at the cost of non-recyclable toxic materials that harm our planet. It portrays the transformation of discarded electronic waste into the form of a tree, symbolising the consequences of our relentless pursuit of progress and consumerism.

Through "Bodhi Tree," Dinda draws attention to the community's unsustainable practices and the irreversible damage caused by our ignorance. The artwork questions the progression of science and technology, accompanied by the forces of capitalism, which often endangers our ecosystem. The remaining hues of green on the computer motherboards serve as a reminder of the fading connection between our technological advancements and the natural world. Dinda evokes a sense of responsibility and awareness, urging viewers to reflect on the need for sustainable practices for the preservation of our environment and the well-being of generations to come.

Bodhi Tree
E-waste
226 x 167.6 x 81.2 cm
2023





SANJAY KUMAR
[INDIA]

INTRODUCTION TO THE ARTIST:

Sanjay Kumar, born in 1964 in Sahibganj- a city from undivided Bihar (now in Jharkhand), currently resides and works in Mumbai. He studied painting at the College of Arts and Crafts, Patna University. As a contemporary artist with a multidisciplinary approach, his primary focus has been sculpture-making for the past decade. Within his artistic practice, Kumar has explored various forms, including portraits and abstract compositions.

In his early years in Mumbai, Kumar was exposed to the broader art world and, more significantly, to the philosophical teachings of Rajneesh Osho, Buddha and other philosophical schools of thought. Kumar's artworks delve into meditative themes, offering a deep contemplation of these subjects. Kumar's exploration of the language of geometric abstraction served as the foundation for his later series of Buddha paintings. His distinctive artistic style is defined by his black and white large-scale charcoal works that skillfully capture his interpretation of the form of

Buddha which emphasises the concept of humanity. His large-scale works resonate with the philosophy of Samyak Sakshi (Unified Conscience), presented through unique and individual compositions in both painting and sculpture. His creations also reflect upon his immediate environment and the broader world, offering insightful perspective as they have deeply influenced Kumar's creative pursuits, ingraining within him rational and moralistic values.

In a world fraught with conflicts and boundaries, Kumar's artistic practice is rooted in India's philosophical and spiritual traditions. His paintings serve as meditative windows into serene worlds, allowing his works to serve as reminders of the importance of stillness and making us mindful of our increasingly busy and frenetic world.

Kumar has held numerous solo exhibitions at Nehru Centre and Jehangir Art Gallery in Mumbai and has been part of many group shows across India. He was also awarded a residential scholarship at the Lalit Kala Akademi, Lucknow and a Junior Fellowship from Ministry of Human Resource Development, Department of Culture, Government of India, in 1995. Kumar has held a mid-career retrospective at the Bihar Museum, 2023 and his sculptural installation "Parikrama" is on permanent display at the Bihar museum, since 2011.

DESCRIPTION OF THE ARTWORK:

"Statue of Peace" stands as an iconic representation of humanity. Created through the lost wax technique and cast in bronze, this life-sized free-standing sculpture transcends specific gender or identity. Rather the sculpture's robe is adorned with symbolic elements from various religious faiths in India and around the world, signifying a unifying bond that transcends boundaries and embodies a universal faith to be revered by all humanity.

Kumar also reflects upon the homogeneous diversity of nature, which often exposes contradictions in human behaviour, evoking feelings of fear, suffering and animosity that stem from an inherent state of imbalance. He believes that the establishment of a united world— "Vasudhaina Kutumbakam"—in both material and philosophical senses, holds the potential to heal a world infected with insecurities, mutual hatred and the destruction of nature driven by insatiable human greed.

Drawing inspiration from the divine existence of Shiva and Shakti who symbolise the equilibrium of life and encompass the entirety of the cosmos, the sculpture unifies world faiths within a singular anthropological form. This humanoid figure represents a voluntary surrender of mental evils and atrocities committed against humanity as a whole. This artwork demands the surrender of all evils into the "Bhiksha Patra," or alms bowl for evil in any form threatens the basic instinct of survival and coexistence.



Statue of Peace
Bronze casting
167.6 x 58.4 x 58.4 cm
2022



SEEMA KOHLI
[INDIA]

INTRODUCTION TO THE ARTIST:

Seema Kohli, born in 1960, is a Delhi-based artist who lives and works in the city. She holds a Bachelor's degree in Philosophy from Delhi University. Kohli is an experimental multi-disciplinary artist, straddling the worlds of the visual and performing arts, and she writes poetry too.

Kohli's art celebrates the female form and its energy, exploring the embodiment of "Shakti," the feminine aspect of Lord Shiva. She finds the feminine form fascinating and goes beyond its physical aspects to depict the deep social, psychological and mystical dimensions of feminine energy that transcend gender boundaries and resonate universally.

Kohli's artistic practice in contemporary India is a captivating exploration of the intersections between mythology, spirituality and the human experience. She delves into profound themes of identity, femininity and transcendence, weaving together elements of ancient Indian traditions and contemporary artistic techniques. Kohli contributes to the vibrant and ever-evolving artistic landscape of contemporary India, making a significant impact on the art world, both nationally and internationally.

Kohli has held numerous solo and group shows all over the world. She has done several large-scale murals, some of which are displayed at the Supreme Court, New Delhi, Sardar Patel Bhawan, Patna and at the Delhi and Mumbai International Airports. Her works have also been shown at events like Kochi-Muziris Biennale 2016, Venice Biennale of Art/Architecture 2015 and 2016, and at Art Basel, India Art Fair, Asia Society HK among many others. Her artworks are currently in several prestigious collections including the British Museum, Lalit Kala Akademi and Kiran Nader Museum of Art, Delhi, Birth Rites Collective, UK, Rubin Museum, USA, the Kerala Museum of Arts, India to name only a few.

DESCRIPTION OF THE ARTWORK:

Kohli's painting titled "Heartbeat of Universe, Quicksand's Glitter" is an ode to pulsating darkness giving rise to the glitter of sand, sky and water, as well as the hidden depths of our thoughts. The artwork captures the interplay between light and darkness within ourselves, and creates a sense of mystery.

The painting portrays the feminine energy as a source of creation, pulsating with life like sperms and seeds, symbolising the generation of time through the womb. The feminine energy acts as a constant force that churns out time and balances the universe where space holds time and energy, providing its movement. Central to this painting is the exploration of the Karmic Cycle (कर्मचक्र) and the concept of "Vasudhaiva Kutumbakam." This highlights the interconnectedness of all beings and surpasses biases. Each individual is unique, yet exists because of others which emphasises the interdependence and unity of consciousness. Kohli presents a fresh perspective on the Karmic cycle to elucidate that the end of suffering is not the central point, but rather the fulfillment and conviction in living life to the fullest.

The use of black is very characteristic while gold symbolises purity. Every colour employed by Kohli holds a specific meaning, contributing to the overall message of the artwork. Kohli's expansive canvases radiate with dynamic energy, capturing the essence of all living beings.



Heartbeat of Universe, quicksand's glitter
Acrylics and inks on canvas with 24ct gold and silver leaf
122 x 183 cm
2023



SUBODH GUPTA
[INDIA]

INTRODUCTION TO THE ARTIST:

Subodh Gupta, born in 1964, Khagual, Bihar, is an Indian contemporary artist based in New Delhi. He pursued his Bachelor's degree in Fine Arts from the College of Arts & Crafts in Patna, India. Prior to his artistic education, Gupta had a background as a street theatre actor.

Gupta's artworks blend formalism with a perceptive comprehension of symbols and forms prevalent in contemporary India. Migration from village to city, the charged and unpredictable encounter with globalism, and cultural hybridity are crucial concepts in his work. He is renowned for his monumental sculptural works made from mass-produced everyday steel objects such as lunch boxes, cookware and tin cans. As a sculptor, he strategically employs materials that deeply express conceptual contexts. By incorporating everyday objects, his art embodies Indian culture and its diverse socio-economic backgrounds. Gupta's artistic range extends to various media, including stainless steel, bronze, stone, brass, wood,

clay and fiberglass. He also embraces a multidisciplinary approach when working with sculpture, installation, painting, photography, performance and video. Gupta's art transcends cultural boundaries as he explores the transformative power inherent in ordinary objects. The interplay between the familiar and the constructed in his artwork creates a captivating dialogue.

Gupta grounds his work in stark contrasts that exist in a country like India which combines rural simplicity with growing urban globalisation. He uses the metaphors of Indian society and extrapolates the taboos within the domestic arena to address issues related to caste and gender politics.

His works, exhibited both in India and internationally, have gained recognition in prominent international biennials and exhibitions. They have been acquired by a number of public and private collections, including Tate Britain, London, Guggenheim Museum, New York, National Gallery of Modern Art and Kiran Nadar Museum of Art, New Delhi and many more. Gupta has received prestigious awards and honors in his career, including a French Government residency in 2004 and the title of Chevalier dans L'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) in 2013.

DESCRIPTION OF THE ARTWORK:

"Spiritual Tools" (jaap mala), explores the concept of meditation and self-realisation through the repetition of mantras or divine names using a string of 108 prayer beads. This practice, common in Buddhism, Hinduism, Jainism and Sikhism, aims to foster a deeper connection with a divine power. In this artwork, Gupta takes the handbeld spiritual tools traditionally used for meditation, and magnifies them. The materials he employs, such as brass, copper, found rock, stainless steel, paint and steel, contribute to the visual richness and symbolic depth of his creations. Additionally, he replaces the beads with small brass utensils called "lotas" which are typically used for personal hygiene and ablution purposes. Through this juxtaposition, the artist draws a parallel between the practical act of cleansing through the "lota" and the spiritual purification achieved through chanting with the "jaap mala," and thus bridging the gap between the sacred and the functional realms. This integration also invites viewers to contemplate the interconnectedness of the material and the spiritual aspects of their lives.

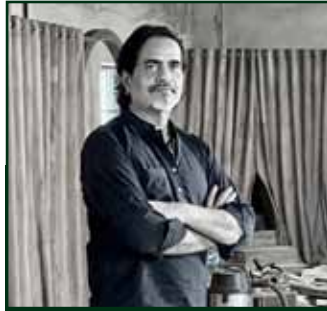


(detail)



Spiritual Tools

Brass, copper, found rock, stainless steel, paint and steel
203.2 x 35.5 x 25.4 cm
2022



**SUDARSHAN
SHETTY**
[INDIA]

INTRODUCTION TO THE ARTIST:

Sudarshan Shetty, born in 1961 in Mangalore, Karnataka, currently lives and works in Mumbai. He received his Bachelor's degree in Fine Arts from Sir JJ School of Art, Mumbai in 1985. Following this, Shetty went on to a fellowship at Kanoria Centre for the Arts, Ahmedabad.

Shetty grew up in a family where a lively atmosphere of music and singing allowed him to immerse himself in storytelling that deeply influenced his artistic practice. These experiences have enabled him to explore innovative approaches through a diverse range of media, such as painting, sculpture, assemblage, conceptual installation, video, sound and performance. By transitioning his primary focus from painting to the exploration of installation and mixed-media works, he delves into profound ontological questions that arise from our interaction with the world of objects. Thus, he prioritises the subject and breaks free from conventional artistic mannerisms.

His installations encompass a varied range of materials, such as machine parts, everyday objects, and electronic media. Through the fusion of these culturally diverse elements, he creates immersive and unconventional artistic experiences. Shetty's artistic approach involves repetitive movement and the juxtaposing of ordinary objects. Through the use of object language, he challenges conventional narratives and establishes symbolism while embracing openness for diverse interpretations. Shetty's artistic themes have transitioned from exploring the politics of absence and mortality, to delving into concepts of futility, meaninglessness and transience.

In fact, an unwavering fascination with mortality pervades his art, as Shetty continuously questions the nature of life's transience. Reflecting the pulse of contemporary urban life, his artistic world evokes memories of childhood and stirs his playful, curious mind. In doing so, he subverts the homogenizing force of globalism, and quite innocently plots to disrupt the dominant value system dictated by politics and the economy.

Shetty has showcased his work in India and across the globe, and some of his significant compositions were presented at the Kiran Nadar Museum of Art, New Delhi, Galerie Krinzinger in Vienna, Staatliche Museum, Germany, Centre Pompidou in Paris, Guggenheim Museum, New York and the Vancouver Biennale among others. Shetty's artworks are currently in several prestigious collections, including the Kiran Nadar Museum of Art, India and Fukuoka Asian Art Museum, Japan. In 2016, he was the curator of the Kochi-Muziris Biennale.

DESCRIPTION OF THE ARTWORK:

The "Untitled" presents a pair of vases that combine two distinct materials: porcelain and wood. The porcelain vase, initially purchased from a market that specialises in objects for home decoration, is intentionally shattered. The cracked pieces are then carefully mapped onto its wooden replica. By using wood to complete the pot, Shetty aims to revive the broken vase. The wood utilised in this process is sourced from a second-hand market, and carries within it a hidden narrative of its previous existence in a dismantled structure from the city. The ceramic part of the vase may appear antique, but it is actually new and imitative, whereas the reused teak wood holds unknown histories of its own.

Through his constructions, Shetty frequently examines the fusion of Indian and Western traditions, raising questions about their interplay. Incorporating recycled wood, metal and ceramics, he explores the essence of movement within the domestic realm and uncovers the hidden histories they carry.



Untitled
Teak wood and ceramic vase and found cabinet
109 x 86 x 35.5 cm
2015



SUNIL PADWAL
[INDIA]

INTRODUCTION TO THE ARTIST:

Sunil Padwal, born in 1968, lives and works in Mumbai. He completed his Bachelor's degree in Fine Arts from the JJ Institute of Applied Art. His artistic practice is a culmination of diverse memories, the bustling urban environment, the evolving cityscape and the complexities of modern society. Growing up amidst the vibrant streets of Mumbai, he draws inspiration from its various activities and social dramas. This daily engagement with the city is the core of Padwal's practice which sheds light on the imperfections of humanity and society. They blur the line between reality and fiction, and his drawings offer a unique perspective rooted in his observations of the world.

Padwal's artistic practice spans a range of media, including line drawings, paintings, sculptures, photography and installations. However, in the past decade, his focus has shifted exclusively to drawing-based work. Padwal's line drawings act as mirrors of his overlapping thoughts, transforming them into fascinating and intricate shapes that transcend their original

form. The lines play a vital role, giving birth to complex and diverse forms that reflect the depth of his thinking. He curates a collection of objects, including those that hold personal significance to individuals whose lives he has touched, and he uses them to create compelling narratives. He values the viewer's engagement and imagination, as they add another dimension to his semi-fictional stories.

Padwal has exhibited his work extensively in India and the international world, with his artworks showcased in numerous solo and group exhibitions. He presented "Lining an archive" at GALLERYYSKE, New Delhi, 2019; "Confluxes" at The Arts House, The Old Parliament in Singapore, 2014; "Soliloquies, notes from the drawing book" at Space 1857, Chicago 2012; "Myopia" at Jehangir Art Gallery in Mumbai and "Untitled" at the Hong Kong Visual Arts Centre, 2006. Notable group exhibitions include the Kochi-Muziris Biennale 2016-17; "As Far As The Forest Is," Three Artists Show - Kewenig, Palma, Spain, 2019; "Fifty Years of Freedom of Expression" by the National Gallery of Modern Art in Mumbai, "Every Soiled Page," Ishara Art Foundation, UAE, 2020, to name a few.

Padwal has also made significant contributions to public art that includes a mural at Kala Ghoda, Fort, Mumbai; another at Mumbai International Airport, and a sculpture located at Delhi Metro Airport Express Line station, New Delhi. He has received awards including the Society Young Achievers Award in 2004, Emerging Artist of the Year in 1998, and the Communication Artist Guild Award in 1990.

DESCRIPTION OF THE ARTWORK:

In "65 pages of eloquent silence," Padwal skillfully portrays elements like birds and animals from Mughal miniature paintings, juxtaposing them within the context of the present day. Finding inspiration from his daily observations of the urban environment, Padwal incorporates found objects, including a book, postcards, stamp papers, and inscribes them with new meaning and narrative. The drawings serve as a means to overwrite or supplement the existing narrative within the found book. Flora, fauna, concrete jungle and present-day stories further enrich the tapestry of themes explored in this artwork. Through this amalgamation of materials and subjects, Padwal creates a multi-layered experience that invites viewers to delve into the complex interplay among history, nature, urban life and contemporary narratives.

At first glance, the drawings may appear tranquil, yet they possess layers of meaning. These intricate and multilayered narratives gradually unfold. Padwal employs the urban landscape and everyday objects as tools to subvert conventional notions of reality, evoking the viewer's imagination and challenging their perceptions.

Previously relegated to the sidelines as mere spectators within the artwork's composition, the figures in his artwork now assert their presence, actively participating and subtly revealing the mysteries behind their forms. By integrating elements of past and present, he prompts reflection on the intricate relationships between history, identity, and the ever-evolving world we inhabit.



65 pages of eloquent silence

(A found book, found postcards and found stamp papers, Royals- birds and animals on wheels, flora, concrete and present-day quotidian stories)

Isograph pen, Micron pen, charcoal, pencil, ink on found book pages.

271 x 128 cm

2023

FAISAL KAMANDOBAT [INDONESIA] . JAIDER ESBELL [BRAZIL] . ADRIANA BUSTOS [ARGENTINA] . DYLAN MOONEY [AUSTRALIA] . JESSICA HOUSTON [CANADA] . WU WEISHAN [CHINA] . ALEXANDER PETERHÄNSEL [EUROPEAN UNION] . VERA MOLNAR [FRANCE] . ISAAC CHONG WAI [GERMANY] . FRANCESCA LEONE [ITALY] . MISAKO SHINE [JAPAN] . KIM SOUN GUI [REPUBLIC OF KOREA] . EDGAR ORLAINETA [MEXICO] . ANNA MAKSIMOVICH [RUSSIA] . NASSER AL-SALEM [SAUDI ARABIA] . THALENTE KHOMO [SOUTH AFRICA] . ZEYNEP ÖZÜM AK & YUNUS AK [TÜRKIYE] . THIJS BIERSTEKER [UNITED KINGDOM] . HANK WILLIS THOMAS . EMILY SHUR . ERIC GOTTESMAN . WYATT GALLERY [UNITED STATES OF AMERICA] . ALAA ABU AL-HAMAD ABDUL-SATTAR [EGYPT] . DHARMADEON NIRMAL HURRY [MAURITIUS] . SARASEJIN CHANG [THE NETHERLANDS] . ABDULMAJEED "KAROOH" [OMAN] . ROBERT ZHAO RENHUL [SINGAPORE] . BEATRIZ RUIBAL [SPAIN] . MOHAMED AHMED IBRAHIM [UNITED ARAB EMIRATES] .

TOGETHER WE ART

THE G20 ART PROJECT

ARPANA CAUR [INDIA] . AYESHA SETH SEN [INDIA] . BOSE KRISHNAMACHARI [INDIA] . CHANDRA BHATTACHARJEE [INDIA] . GAVVA RAVINDER REDDY [INDIA] . G. R. IRANNA [INDIA] . HIMMAT SHAH [INDIA] . JAYASHREE CHAKRAVARTY [INDIA] . JAYASRI BURMAN [INDIA] . K.S. RADHAKRISHNAN [INDIA] . P.R. DAROZ [INDIA] . PARESH MAITY [INDIA] . RAGHU RAI [INDIA] . RAJAT GHOSH [INDIA] . SANATAN DINDA [INDIA] . SANJAY KUMAR [INDIA] . SEEMA KOHLI [INDIA] . SUBODH GUPTA [INDIA] . SUDARSHAN SHETTY [INDIA] . SUNIL PADWAL [INDIA] .



Ministry of Culture
Government of India

