

A COLLABORATIVE PLATFORM CREATED IN
PARTNERSHIP BETWEEN GALLERIES TO PRESENT
ONLINE EXHIBITIONS



IN TOUCH **edition 6**

OPENING:
may 28, 2021

VIEW ON:
www.artintouch.in

PRESENTING GALLERIES:

CHATTERJEE & LAL, MUMBAI

CHEMOULD PRESCOTT ROAD, BOMBAY

EXPERIMENTER, KOLKATA

GALERIE MIRCHANDANI + STEINRUECKE, MUMBAI

GALLERY ESPACE, DELHI

GALLERY ISABELLE VAN DEN EYNDE, DUBAI

GALLERYSKE, BANGALORE/DELHI

NATURE MORTE, DELHI

SHRINE EMPIRE, DELHI

TRADITION AND BEYOND, DELHI

VADEHRA ART GALLERY, DELHI

Chatterjee and Lal, Mumbai Sahej Rahal <i>Cloud Keepers</i>	3
Chemould Prescott Road, Bombay Ritesh Meshram and Tallur LN <i>Reimagining the Object</i>	15
Experimenter, Kolkata Julien Segard & Rathin Barman <i>Lived Spaces and Other Structures</i>	30
Galerie Mirchandani + Steinruecke, Mumbai AJI V.N. <i>New Drawings</i>	45
Gallery Espace, Delhi Amit Ambalal <i>The Yogi & The Elephant</i>	60
Gallery Isabelle van den Eynde, Dubai Hesam Rahmanian <i>Absent Minded Geometry</i>	75
GALLERYYSKE, Bangalore / Delhi Tara Kelton <i>Islands</i>	87
Green Art Gallery, Dubai <i>Maryam Hoseini</i>	102
Nature Morte, Delhi Rm. Palaniappan <i>Grammar of Randoms</i>	110
Shrine Empire, Delhi Baaraan Ijlal <i>LOCUST- EATEN MOON, Diary Entries of 2020</i>	122
Tradition and Beyond, Delhi <i>Vintage</i>	137
Vadehra Art Gallery, Delhi Gigi Scaria <i>No Stone Unturned</i>	152

chatterjee & lal

chatterjee & lal

Chatterjee & Lal was formed in 2003 by husband and wife team Mortimer Chatterjee and Tara Lal. Today based in Mumbai's Colaba art district, the gallery is an important node in the city's maturing art scene. Whilst the gallery has always focused on the work of emerging and mid-career artists, more recently programming has included historical material that adds to the corpus of knowledge on twentieth century histories of art and design.

Gallery artists exhibit globally and the gallery participates in select art fairs. The directors are published authors, regularly sharing their insights on art in national and international publications.

As our distances unravel across time, what lies within the air that separates us? Gusts of cinder gather among carriers of rain, shrouding our unformed futures. Rahal's cloud keepers, congregate within their shadow movements, rendering uncertain potencies into shapeshifters that turn from fire-bearer, to foal, to jinn, to jester and jaguar, waiting in the thickness of what begins to rise.

For further information, please contact:

Tel.: +91-98202 98246 | Email: info@chatterjeeandlal.com | www.chatterjeeandlal.com | Instagram: [@chatterjeeandlal](https://www.instagram.com/chatterjeeandlal)

Sahej Rahal, *Cloud Keepers I*

Ink on paper

13 1/2 x 10 in / 34.3 x 25.4 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers II*
Ink on paper
13 1/2 x 10 in / 34.3 x 25.4 cm
2021
INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers VI*

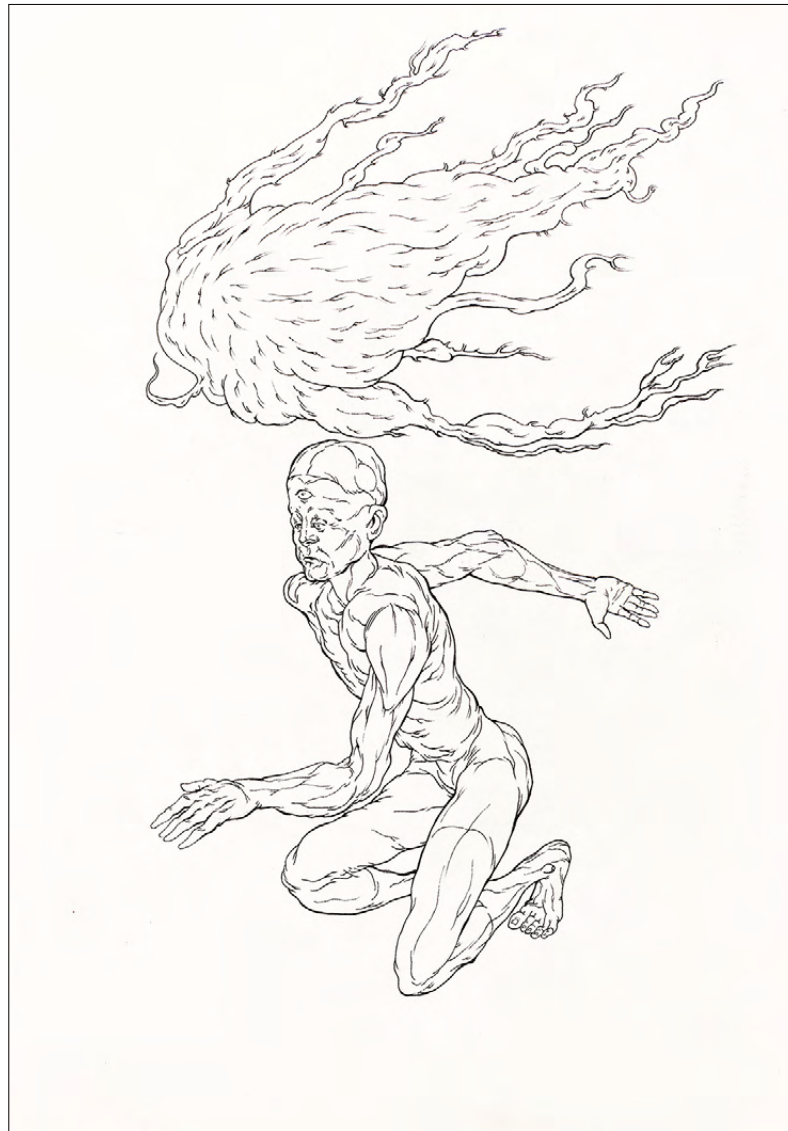
Ink on paper

15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers VII*

Ink on paper

15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers VIII*

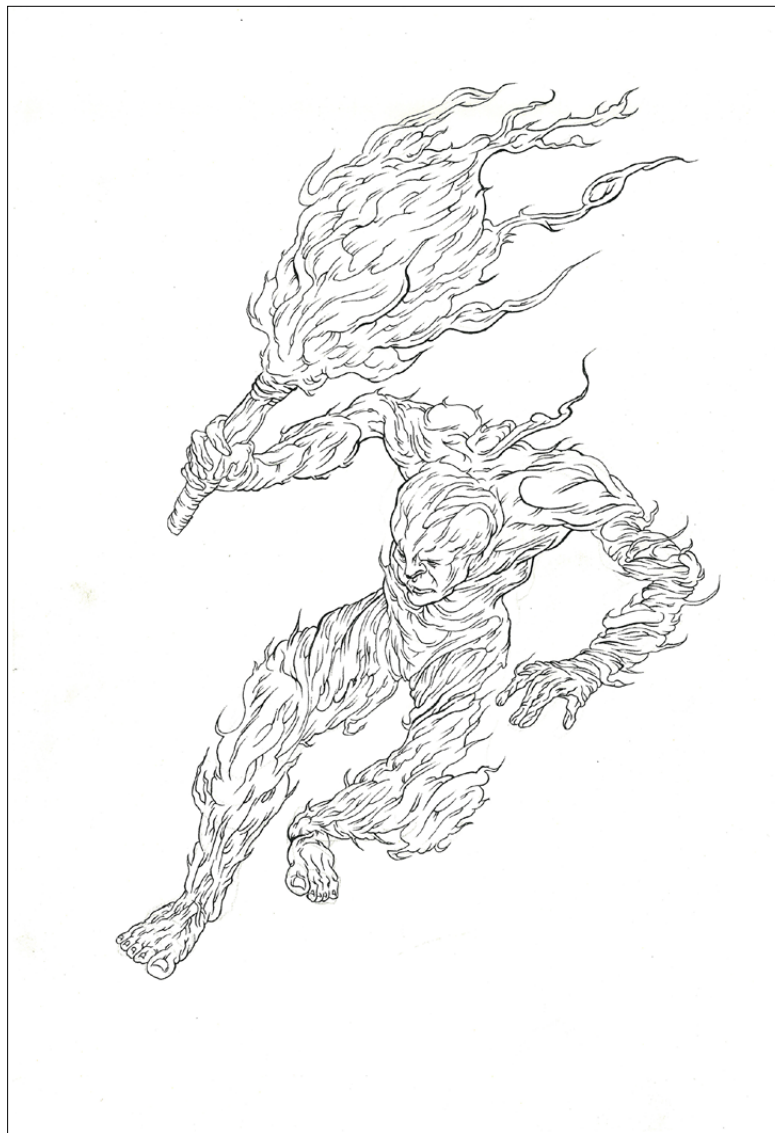
Ink on paper

15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers IX*

Ink on paper

10 ½ x 15 in / 26.7 x 38.1 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers XI*

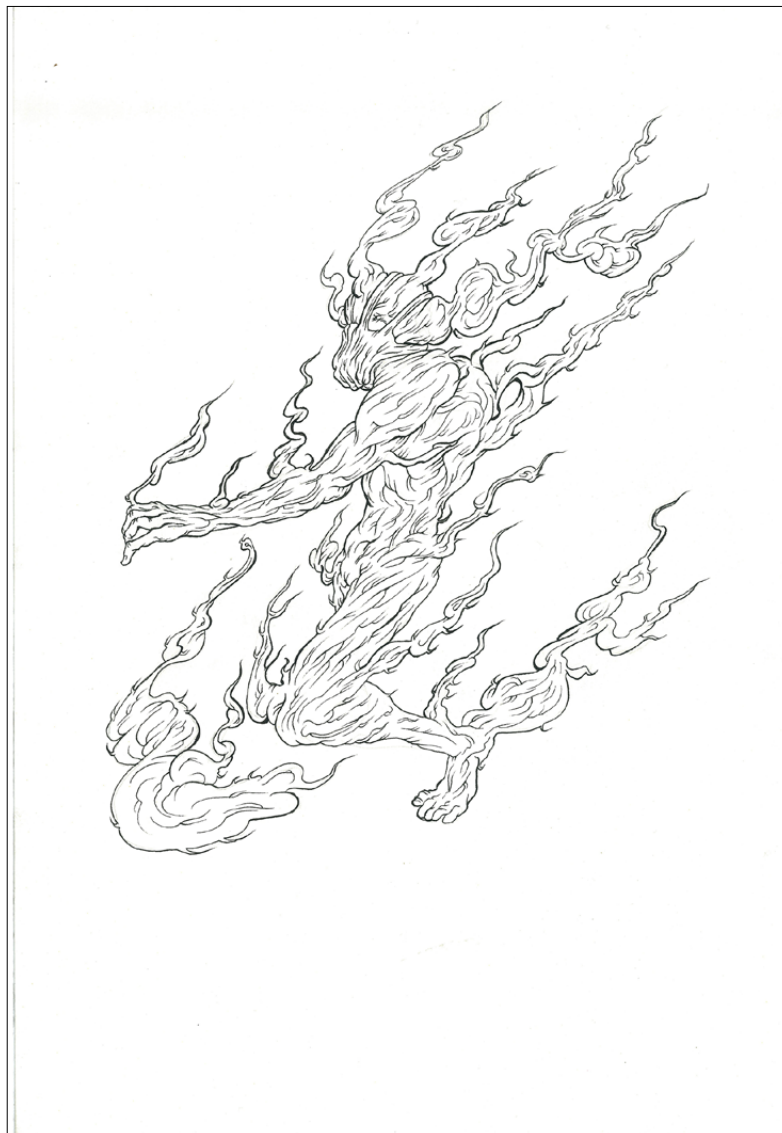
Ink on paper

15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers XII*

Ink on paper

15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal



Sahej Rahal, *Cloud Keepers XIII*

Ink on paper

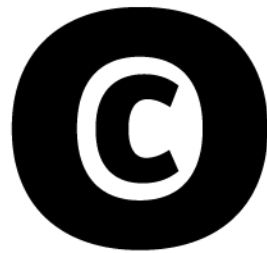
15 x 10 1/2 in / 38.1 x 26.7 cm

2021

INR 80,000 + GST / USD 1,140

chatterjee & lal





Chemould Prescott Road
CONTEMPORARY ART GALLERY



Established by Kekoo and Khorshed Gandhi in Mumbai in 1963, Chemould is one of the first exhibition spaces in India focusing on modern and contemporary art, that presents works by the country's most prominent artists across interdisciplinary and experimental mediums. Through its online viewing rooms, artist projects and significant presence in global art fairs and programs, Chemould is also at the forefront of international art platforms.

Since its inception, Chemould has pioneered the early careers of today's leading artists including S. H. Raza, Tyeb Mehta, Bhupen Khakhar, Atul Dodiya, Anju Dodiya and L.N. Tallur among others. Through its institutional collaborations, Chemould has coordinated the mid-career retrospectives of artists like Jitish Kallat at the National Gallery of Modern Art Delhi (2017), NS Harsha at the Mori Art Museum (2017) and Mehlli Gobhai at the National Gallery of Modern Art Mumbai (2020). In conjunction with its exhibitions, Chemould shares the visionary work of its artists with audiences worldwide through the production of catalogues, artists books, editions and monographs; providing insights and unique access to their oeuvres.

Through its wide-range programming the gallery has introduced important women artists to the public who stand as crucial feminist voices in contemporary Indian art, namely Mithu Sen, Pushpamala N and Shakuntala Kulkarni, and artists including Shilpa Gupta, Nilima Sheikh, Varunika Saraf and Reena Kallat, whose body of work confronts aspects of today's socio-political landscape. Parallel to their representation, Chemould's programme focuses on Desmond Lazaro, Aditi Singh, Bijoy Jain and Lavanya Mani, who present a range of investigations and approaches to material.

In 2007, the gallery moved to a large loft-like space in a historic building on Prescott Road. Under the current directorship of Shireen Gandhi, Chemould has placed works in various private and public collections of leading international museums including the Guggenheim Foundation, the Tate Modern, the Kunsthaus Zürich, the Kunstmuseum Wolfsburg, The Cincinnati Art Museum, M+ and The Art Institute of Chicago.

Now in its fifth decade, Chemould plays a vital role in India's contemporary art landscape: the gallery holds a robust program, and supports and showcases the careers of some of the most influential contemporary artists and estates from across the country.

Something curious happens when an ordinary object from everyday life enters Ritesh's studio. Attempting to refashion familiar objects, he transforms their shape and function as he combines, bends, twists, crushes and detaches, to give them a new life as a work of art. He begins by collecting utensils, surgical tools, and domestic items, and takes them apart, piece by piece. By surrendering to the chance twists and curves of metal, he plays, and manipulates, to the extent they are unrecognizable. Through spontaneous combinations of small, independent parts, rather than a premeditated composition, he reassembles them into a newly imagined figure. What he achieves is fragility and lightness, a soft delicacy with metal - as he investigates what happens when the mundane is remade in a surprising scale or form.

Through his recreation of commercial antiques and statues, Tallur similarly interrogates familiar imagery. He challenges different metals and their conceptual limits, as he mimics portions of statues and morphs the rest with other materials. Dramatic, textural, and organic in appearance, his hybrid figures boldly contrast their industrial origin; identical, mass produced statues, now possess a new, distinct beauty. His dynamic titles - usually amusing and without spacing - are as curious as the sculptures themselves.

In their works in this exhibition, Ritesh and Tallur engage in a careful dialogue with metals and found objects, investigating and responding to each material's qualities. For the first time Ritesh works with such a limited scale; introducing entirely new shapes into his sculptural vocabulary. Tallur playfully explores complementary opposites - handmade vs machine-made, discovering a new potential for metal. Both artists have sought inspiration from found materials and everyday life.

For further information, please contact:

Tel.: +91 9820050291 | Email: sales@gallerychemould.com | www.gallerychemould.com | Instagram: [@chemouldprescottroad](https://www.instagram.com/chemouldprescottroad)

Ritesh Meshram, *Beginning from Nowhere*

Acrylic lacquer on stainless steel

36 x 36 x 6 in / 91.4 x 91.4 x 15.2 cm, weight: 5 kg approx.

2020

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Tallur LN, *floccinaucinihilipilification* (prototype) 102

Print on bronze

14 x 6 x 6 in / 35.5 x 15.2 x 15.2 cm

2021

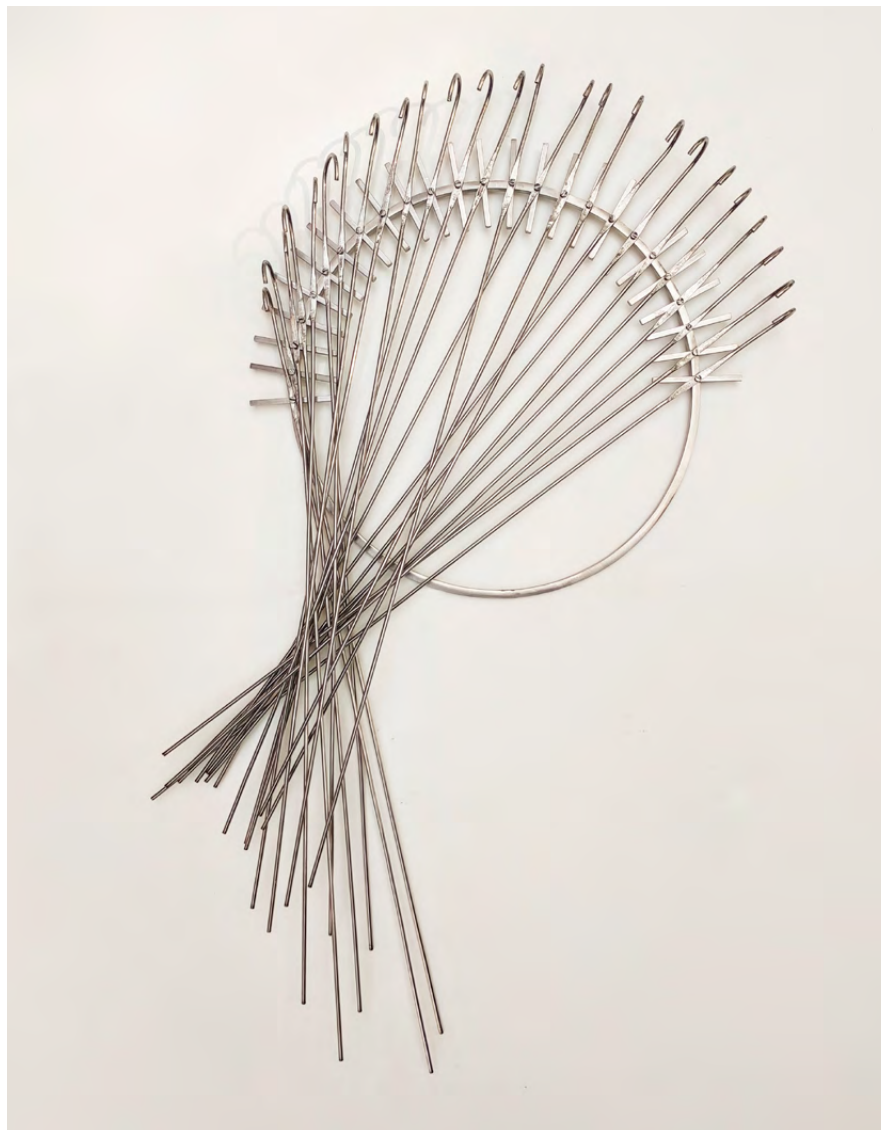
Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Ritesh Meshram, *Off Center*
Stainless steel
23 x 12 x 2 in / 58.4 x 30.4 x 5 cm
2021
Price on request



Ritesh Meshram, *Nine*

Welded stainless steel

37 x 12 x 2 in / 93.9 x 30.4 x 5 cm, Weight: 6 kg. approx.

2021

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Tallur LN, *How Cow Wow two*

Silver and cement

20 x 10 x 10 in / 50.8 x 25.4 x 25.4 cm

2021

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Tallur LN, *flocinaucinihilipilification* (prototype) 107

Print on bronze

12 x 6 x 6 in / 30.4 x 15.2 x 15.2 cm

2021

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Ritesh Meshram, *Mirror*

Copper

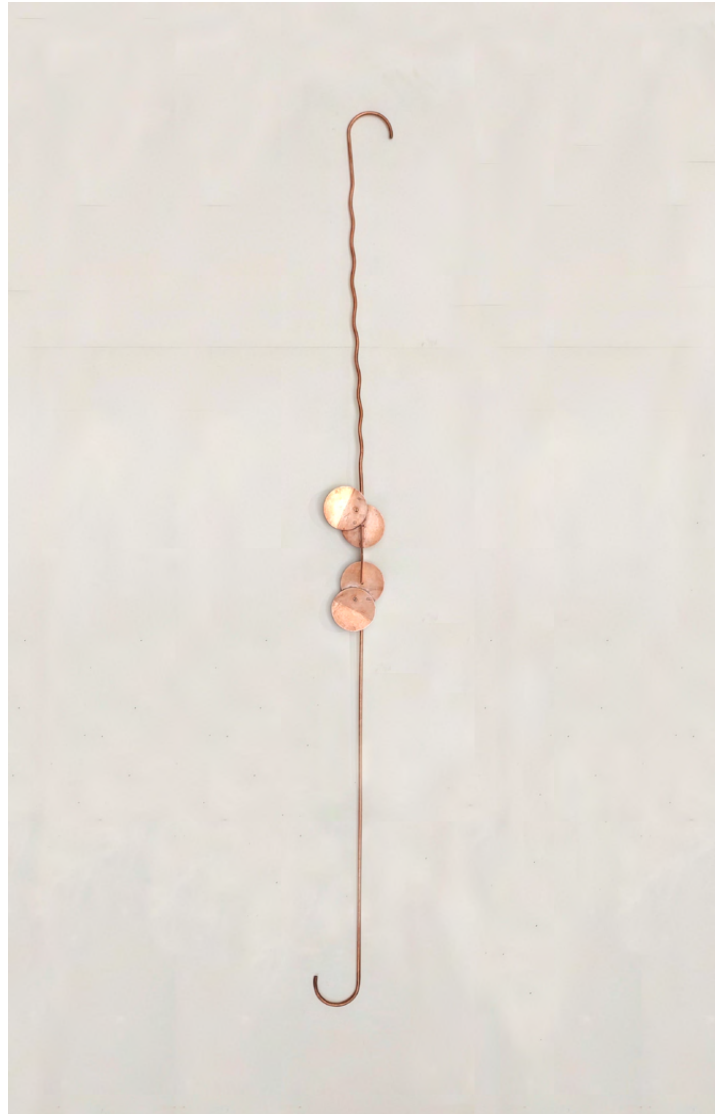
57 x 4 x 3 in / 144.7 x 10 x 7.6 cm, weight: 3 kg approx.

2021

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Tallur LN, *floccinaucinihilipilification* (prototype) 103

Print on bronze

11.5 x 6 x 6 in / 27.9 x 15.2 x 15.2 cm

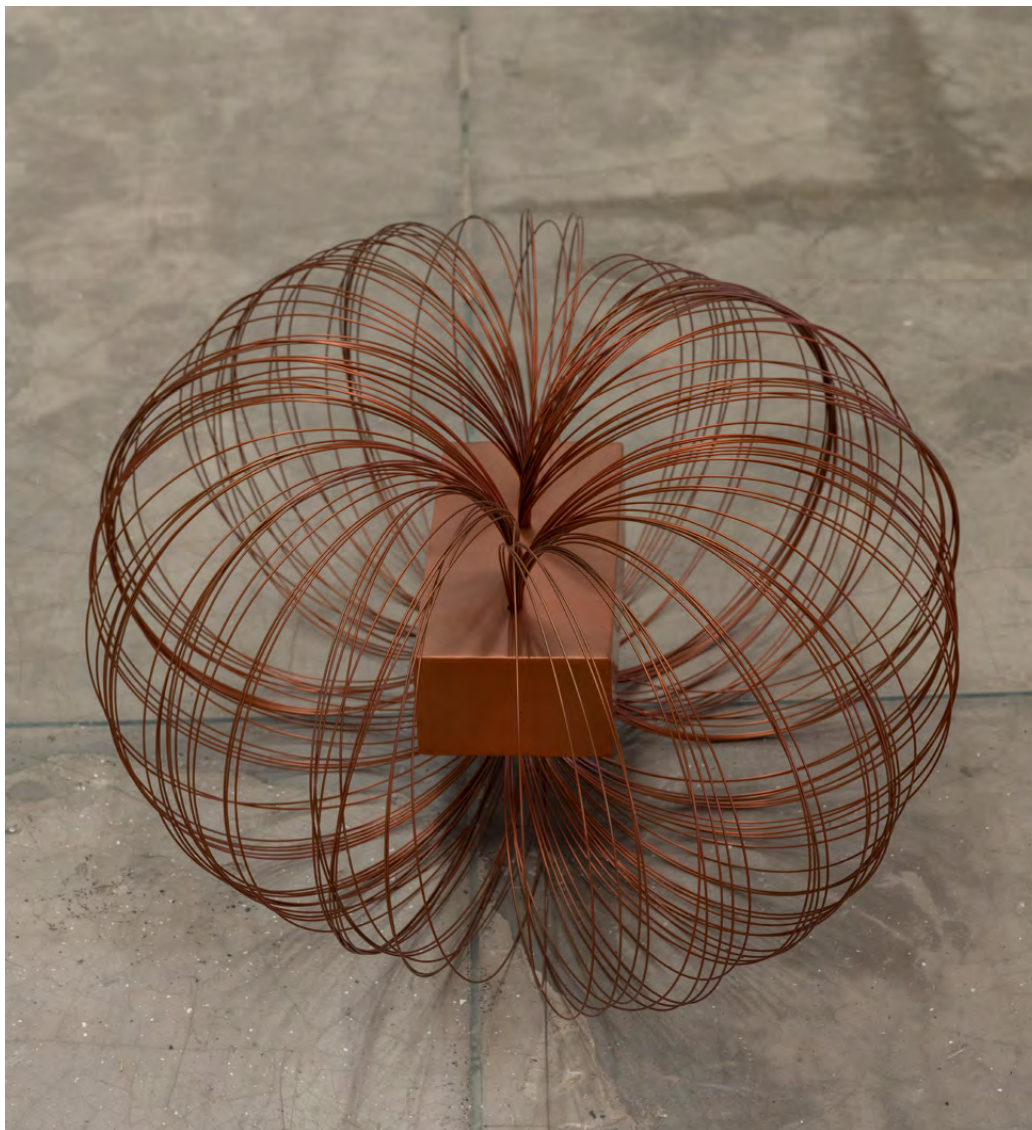
2021

Price on request



Ritesh Meshram, *Untitled, Brick*
Stainless steel, copper plating
24 x 24 x 24 in / 61 x 61 x 61 cm
2019

Price on request



Ritesh Meshram, *In Between The Lines* | Group Of 7 Works

Stainless Steel

Dimensions variable

2018

Price on request



Chemould Prescott Road
CONTEMPORARY ART GALLERY



Tallur LN, *flocinaucinihilipilification* (prototype) 105

Print on bronze

11.5 x 6 x 6 in / 27.9 x 15.2 x 15.2 cm

2021

Price on request



Ritesh Meshram, *Bird*
Forged Stainless Steel
13 x 13 x 2 in / 33 x 33 x 5.1 cm
2019
Price on request



experimenter

Experimenter was co-founded by Prateek & Priyanka Raja in 2009 in Kolkata, India. With a multidisciplinary approach, the gallery is an incubator for an ambitious and challenging contemporary practice. The program represents some of the most critical contemporary artists worldwide. The program, rooted in dialogue and dissent, is considered to be a 'pace-setter' for its region, and extends from exhibition-making, to knowledge creation, through regular talks, performances, workshops and through its much acclaimed, annual curatorial intensive – Experimenter Curators' Hub. A second, more ambitious space was added in 2018, marking a deeper inquisition into the gallery's realm of interest.

The gallery attempts to expand the scope of contemporary practice beyond the ambit of its expected role. In 2016, its artist-book publishing wing was launched followed by the Experimenter Learning Program in 2018 which enables learning in fields of contemporary and performing arts, curatorship, film, writing, language and social culture. In 2019, Experimenter Outpost, an iterative exhibitions program outside the physical gallery temporarily inhabiting disused, characterful spaces was formed. 2020 marked the beginning of Experimenter Labs, an inclusive, experimental and multi-dimensional online platform in addition to the onsite gallery programming.

Experimenter presents *Lived Spaces and Other Structures*, a two-person exhibition by Julien Segard and Rathin Barman, for In Touch 6. The exhibition builds a dialogue between landscape, architecture and the built environment exploring the visceral and peripheral in our urban field of vision through works on paper, paintings and sculptures.

Julien Segard's work explores the severe edges perpetuated by urban structures, free flowing contours of nature's invasion into these structures and the shared intimacy that grow into each other's spaces and claim each as their own. In recognizing characteristic paradoxes in the field of view through his work, Segard reveals glaring blind-spots in our vision of the landscape and builds a thread of connections through works on paper and paintings. Much like portraits of a city, the slivers of roads, underpasses and flyovers that populate Segard's work stand as evidence of a possible life in the wastelands of a megacity.

For over a decade, Rathin Barman has been exploring the nature of built structures and what lies beyond the visible. Applying an anthropological lens in sculpting and drawing, Barman forms long lasting relationships with inhabitants of old homes in North Kolkata, which are in various stages of disrepair, demolition and have long lost their past grandeur. These homes are in effect, polycentric, since most of these structures are interlocked and inseparable and so are its people and their personal histories and relationships with each other. Barman explores this polycentrism of relationships through a body of sculpture in construction materials such as concrete, iron and brass.

While Barman is interested in the precise conjunction of the disembodiment of the built form and the simultaneous renewal of future possibilities, Segard's work offers a fleeting glance into his transient and disruptive world, laden with intuitive interpretations of what he sees around him, flirting with chance and play, allowing a sideways view into our own environment.

Julien Segard (b 1980, Martigues, France) lives and works between Goa & Marseilles.

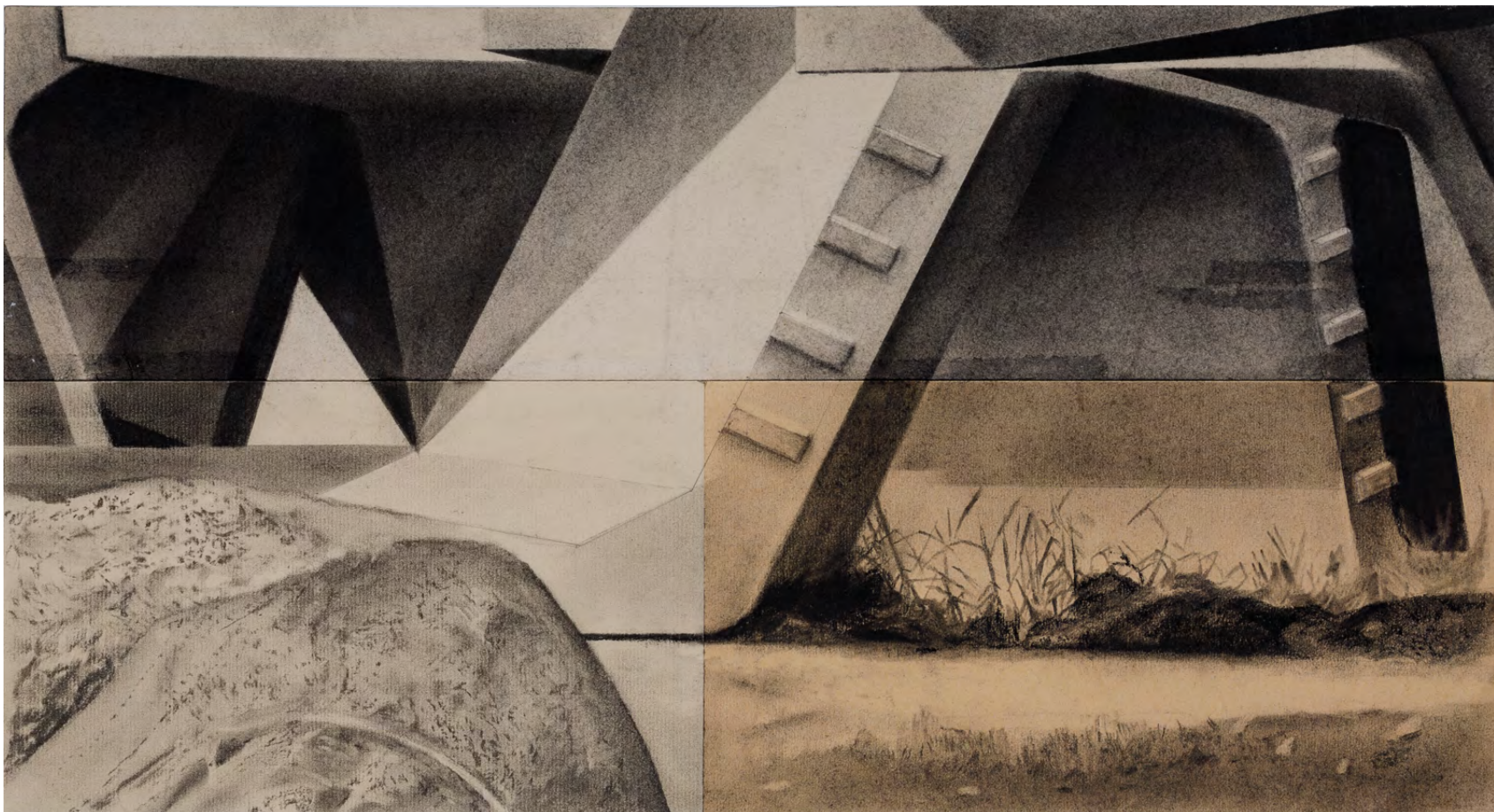
Rathin Barman (b. 1981, Tripura, India) lives and works in Kolkata, India.

For further information, please contact:

Tel: +91 98303 11167 | Email: shivani@experimenter.in | www.experimenter.in | Instagram: [@experimenterkol](https://www.instagram.com/experimenterkol)

Julien Segard, *Sector 94*
Charcoal on paper
11 3/4 x 22 1/8 in / 30 x 56 cm
2021
Price on request

experimenter



Julien Segard, *Plombière*
Charcoal on paper
38 5/8 x 28 in / 98 x 71 cm
2021
Price on request

experimenter



Julien Segard, *Kalindi kunj*
Charcoal on paper on canvas
39 1/2 x 78 1/2 in / 100.3 x 199.4 cm
2021

experimenter

Price on request



Julien Segard, *Les blaques*
Charcoal on paper
25 5/8 x 39 1/8 in / 65 x 99.5 cm
2021
Price on request

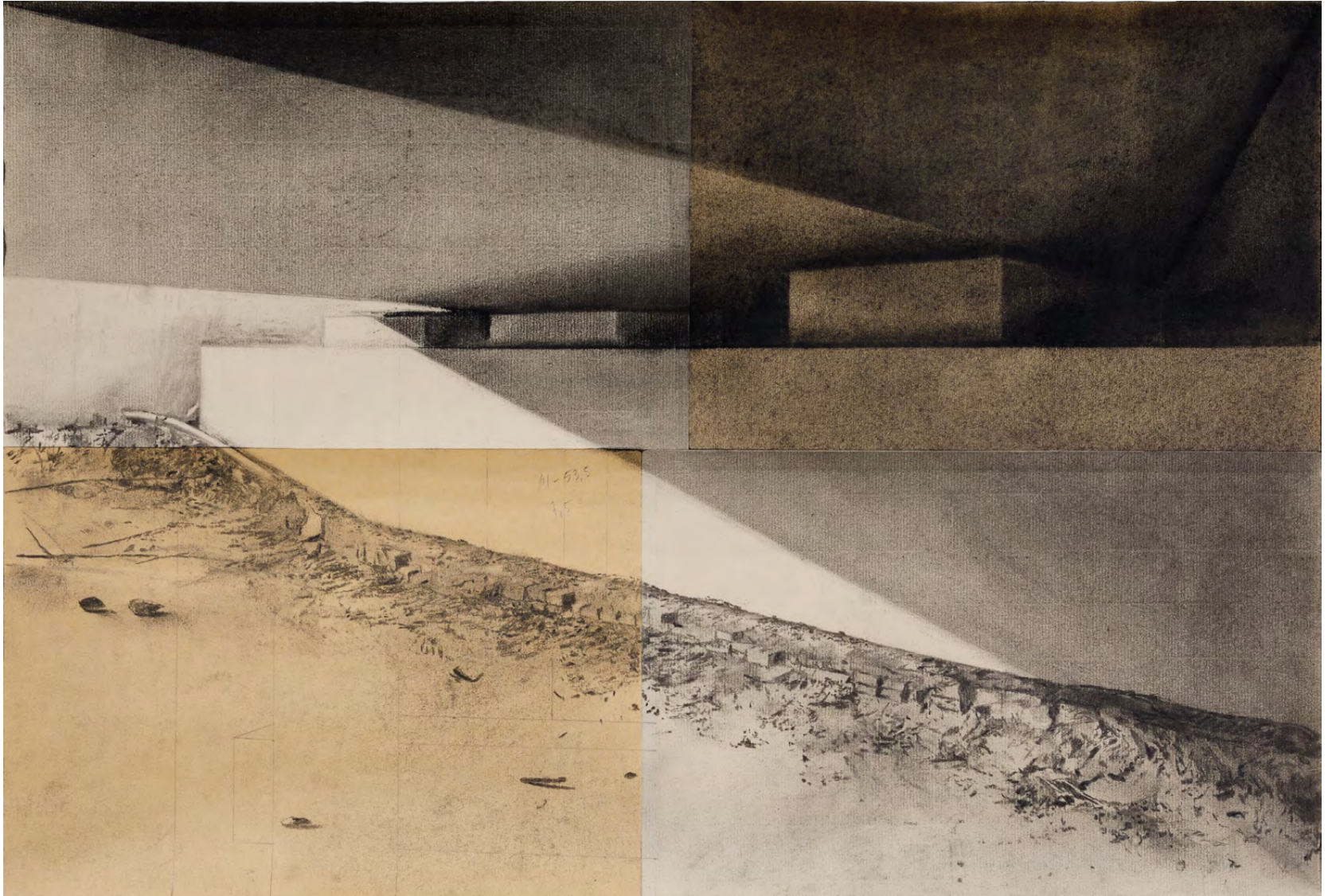
experimenter



Julien Segard, *Sanjay van*
Charcoal on paper
16 1/2 x 24 1/4 in / 42 x 61.5 cm
2021

Price on request

experimenter



Julien Segard, *Ferozpur*
Charcoal and acrylic on silk
82.6 x 48.4 in / 210 x 123 cm
2018

Price on request

experimenter



Rathin Barman, *Ambiguous Living Spaces XII*

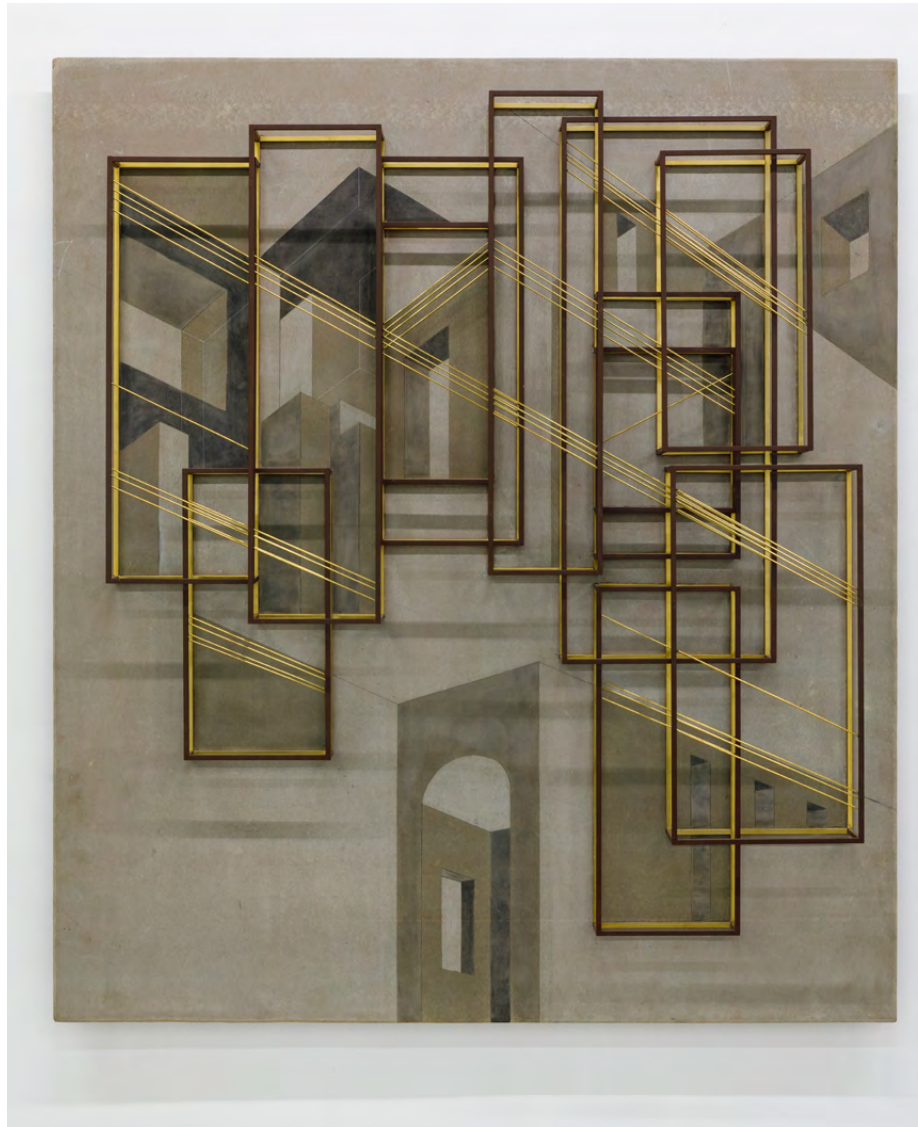
Brass, painted steel and charcoal on GFRC board

48 x 42 x 4.75 in / 121.9 x 106.7 x 12.1 cm

2020

Price on request

experimenter



Rathin Barman, *Lived Spaces and Other Structures V (I)*

Cast concrete and charcoal

16 x 18 x 2.25 in / 35.6 x 30.5 x 7 cm

2020

Price on request

experimenter



Rathin Barman, *Lived Spaces and Other Structures V (II)*

Cast concrete and charcoal

16 x 18 x 2.25 in / 40.6 x 45.7 x 5.7 cm

2020

Price on request

experimenter



Rathin Barman, *Lived Spaces and Other Structures V (III)*

Cast concrete and charcoal

12 x 16 x 2.25 in / 30.5 x 40.6 x 5.7 cm

2020

Price on request

experimenter



Rathin Barman, *Lived Spaces and Other Structures V (IV)*

Cast concrete and charcoal

14 x 20 x 1.5 in / 35.6 x 50.8 x 3.8 cm

2020

Price on request

experimenter



Rathin Barman, *Lived Spaces and Other Structures V (V)*

Cast concrete and charcoal

16 x 20 x 3 in / 40.6 x 50.8 x 7.6 cm

2020

Price on request

experimenter



GALERIE
MIRCHANDANI +
STEINRUECKE

Galerie Mirchandani + Steinruecke's unique position has evolved over the past 30 years. Usha Mirchandani, who had a career in advertising in New York during the 1970s, experienced art up close in some of its most radical and formative moments. Mirchandani returned to Bombay in the mid-eighties, where she established an art consultancy, joined later by her daughter Ranjana.

In Berlin from 1997 to 2003, Ranjana Steinruecke ran a gallery introducing art from India in the new German capital, through iconic exhibitions by Atul Dodiya, Jogen Chowdhury and Bhupen Khakhar among other artists. The gallery curated and presented "The Artist Lives and Works", at the Haus der Kulturen der Welt, which showed for the first time in Berlin the work of Shilpa Gupta, N.S. Harsha and Jitish Kallat among other young contemporaries from India.

In 2006, the gallery opened in Mumbai with the intention to discover and nurture new and potent positions in painting that were emerging in India. Today, the gallery represents some of the country's most sought-after painters including Ratheesh T., Sosa Joseph, Siji Krishnan, Aji V.N. and Abir Karmakar who explore a range of personal and political subjects through highly individualised approaches. The program includes as well some of the foremost practitioners of collage, sculpture and photography, such as C.K. Rajan, Benitha Perciyal and Gauri Gill.

Aji V.N. (born 1968) trained as a painter in Trivandrum and New Delhi but coming to the Netherlands in 2000 began drawing in earnest and, he explains, he became fascinated with the technical and expressive possibilities of charcoal in particular. He was concerned with the materiality of the work — interested in building a pictorial world from dust, almost in a metaphysical sense.

Coaxed out of a haze of red chalk, the 12 new works on paper for *In Touch* convey an atmosphere that hovers between tranquillity and disquiet. Whether these landscapes are menacing or enchanted is to a certain extent irrelevant because as the artist explains, his drawings are largely hermetic and concerned principally with a series of formal moves. An investigation into the picture-making possibilities of line, form, tone, dimension, presence, distance, and illusion, carry his interest from one work to the next.

— Grant Watson

Aji has held solo exhibitions at the Stedelijk Museum, Schiedam; Galerie Mirchandani + Steinruecke, Mumbai, and Nature Morte, New Delhi. His work is in the collections of Stedelijk Museum, Amsterdam; Kiran Nadar Museum of Art, New Delhi and Piramal Museum of Art, Mumbai. He lives and works in Trivandrum.

For further information, please contact:

Tel.: +91 9819325960 | Email: ranjana@galeriems.com | www.galeriems.com | Instagram: [@galeriemirchandanisteinruecke](https://www.instagram.com/galeriemirchandanisteinruecke)

AJI V.N., Untitled (*Drawing 1*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 2*)

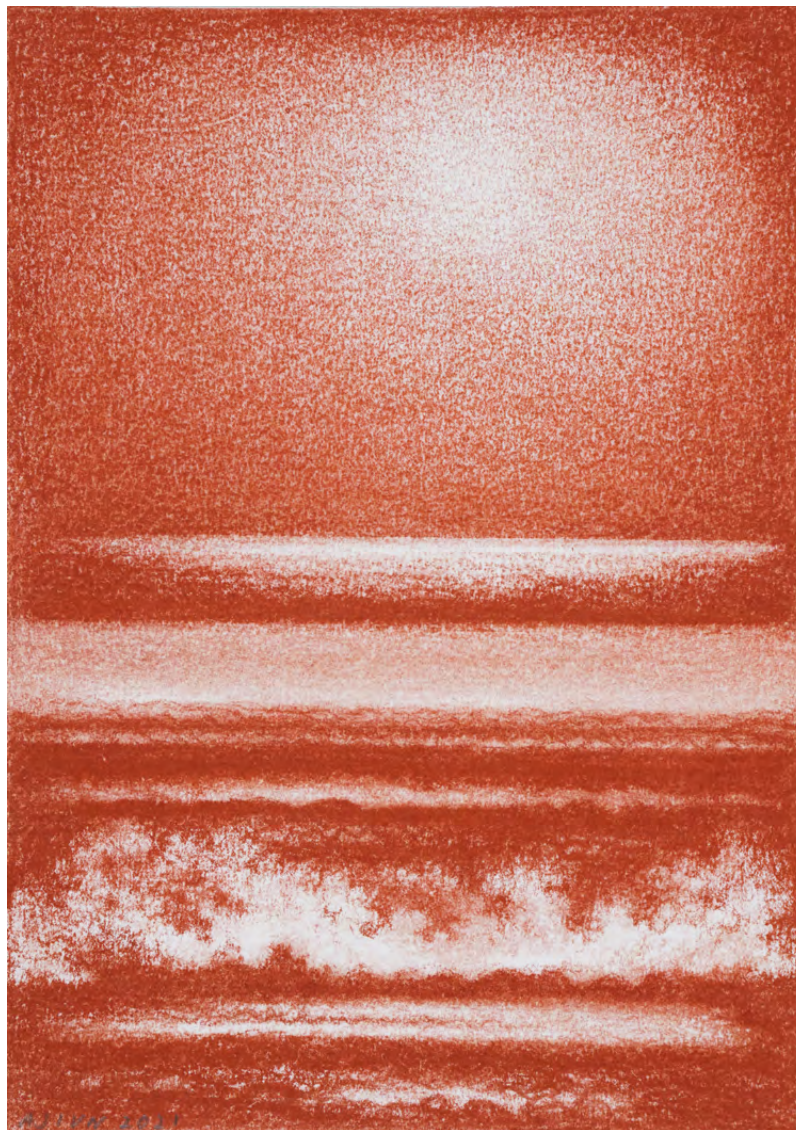
Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 3*)

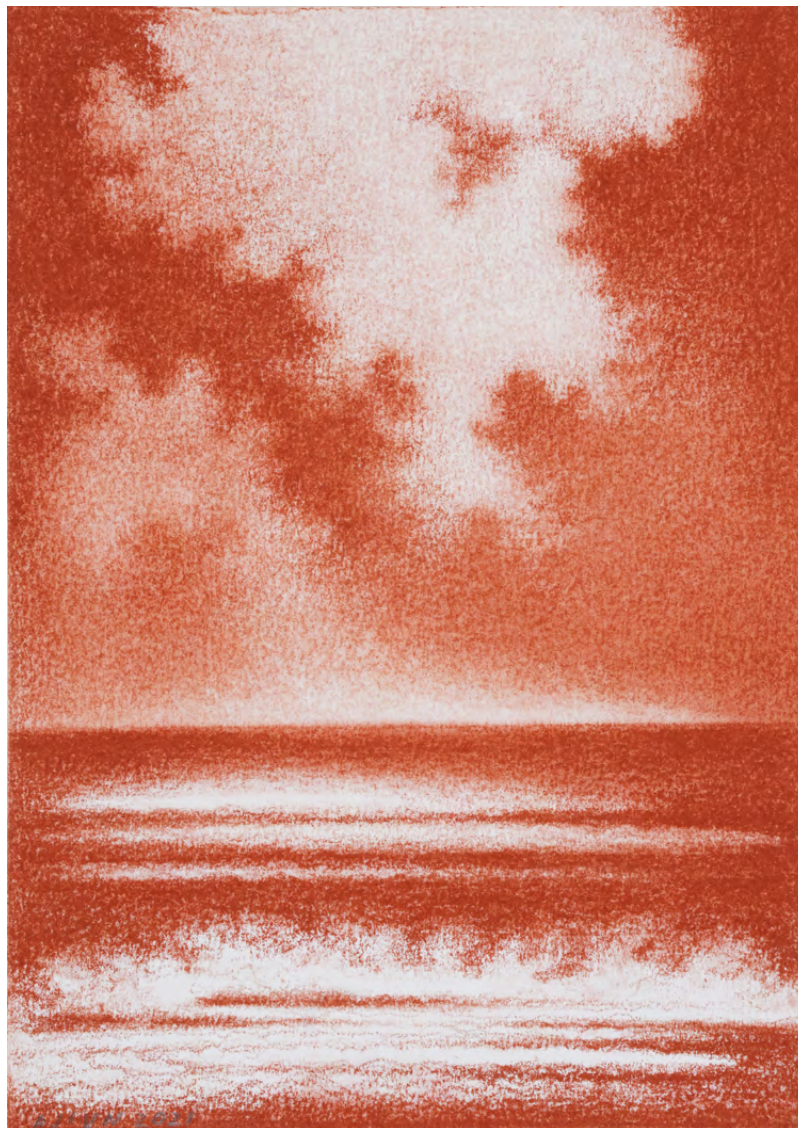
Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 4*)

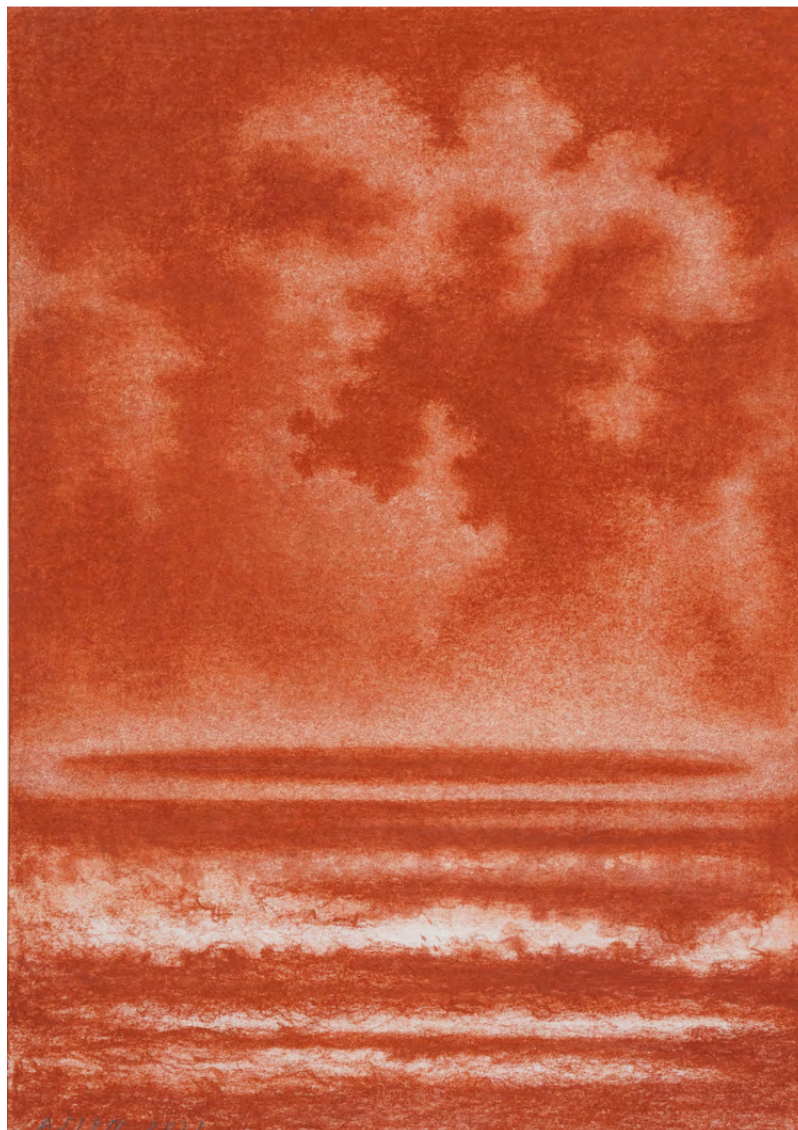
Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 5*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 6*)

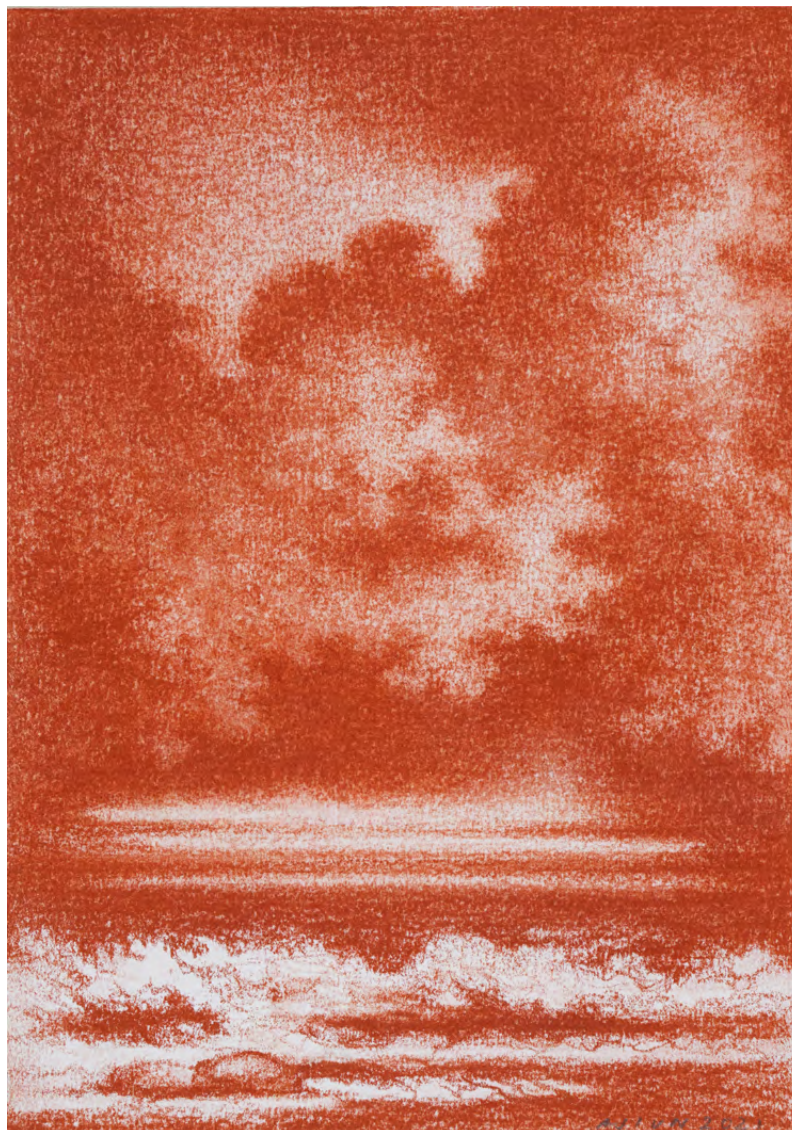
Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 7*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 8*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 9*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 10*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 11*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE



AJI V.N., Untitled (*Drawing 12*)

Red chalk on paper

13.1 x 10.8 in / 33.4 x 27.2 cm (Framed)

2021

INR 1,00,000

GALERIE
MIRCHANDANI +
STEINRUECKE







Gallery Espace was established in New Delhi in 1989 by Renu Modi with the encouragement of legendary painter M F Husain. The gallery, which celebrated its 30th anniversary last year, is recognised for bringing in a cross-disciplinary approach to curation with shows such as 'Kitsch Kitsch Hota Hai' (2001) and 'Lo Real Maravilloso' (2009), and for its many large-scale medium specific shows such as 'Drawings (1994), 'Sculpture' (1995), 'Bronze' (2006), and 'Video Wednesdays' (2007 & 2008). With several of these, Gallery Espace succeeded in shaping the art discourse of the time and expanding the ambit of aesthetic taste.

The Gallery's eclectic and nuanced aesthetics is also reflected in the mix of senior and up-coming artists it represents – Zarina, Nilima Sheikh, Manjunath Kamath, G. R. Iranna, Ravi Agarwal, Shambhavi, Mekhala Bahl, Chitra Ganesh, Waswo X. Waswo with R. Vijay, and Harendra Kushwaha. The Gallery has also published several books on modern and contemporary Indian art, with the aim of fostering relationships with institutions and artists and promoting debates and scholarship around contemporary art and art practices.

Gallery Espace's presentation consists of a suite of 12 recent watercolours by Amit Ambalal which were inspired by a recent incident involving a saffron-clad figure who fell off an elephant while performing yoga on its back. Ambalal's satirical imagination, which has been the leitmotif of his over four-decade long painterly practice, was animated by the spectacle of absurdity the incident presented, the amalgam of eccentric human and animal figures, and its dramatic immediacy.

There is an implicit critique in the irreverent humour of these watercolours of figures of authority and faith, in particular, of the television spectacle that yoga has become, but Ambalal's appraisal, much like the fluid, transparent lines of his watercolours, does not become heavy-handed, retaining always a vibrant and playful contingency. "I was having fun with myself," the artist says, "seeing how can I manage the geometry of the composition, how can I make the canvas come alive."

Born in 1943, Amit Ambalal never went to art school – he learnt art at home under veteran artist Chhaganlal Jadav. His early years were spent managing the family textile business and it was only at the age of 36, that he decided to give it up and turn to art full time. A prolific artist, he has participated in solo and group exhibitions at galleries across India and abroad. Ambalal received the Ahmedabad Municipal Corporation award [1974]; Civitella Ranieri Foundation Fellowship, Italy [2003], and the 'Gaurav Puraskar' of the Gujarat State Lalit Kala Akademi [2008]. Ambalal is the author of "Krishna as Shrinathji", a seminal book on the pichwai paintings of Nathdwara. His collection of pichwais was part of a major exhibition, "Gates of the Lord: The Tradition of Krishna Paintings" at the Art Institute of Chicago in 2015-16, and he has lectured widely on the subject. The artist lives and works in Ahmedabad.

For further information, please contact:

Tel: +91 11 26326267 | Email: neerah@galleryespace.com | www.galleryespace.com | Instagram: [@galleryespace](https://www.instagram.com/galleryespace)

Amit Ambalal, *The Yogi & The Elephant-1*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-2*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



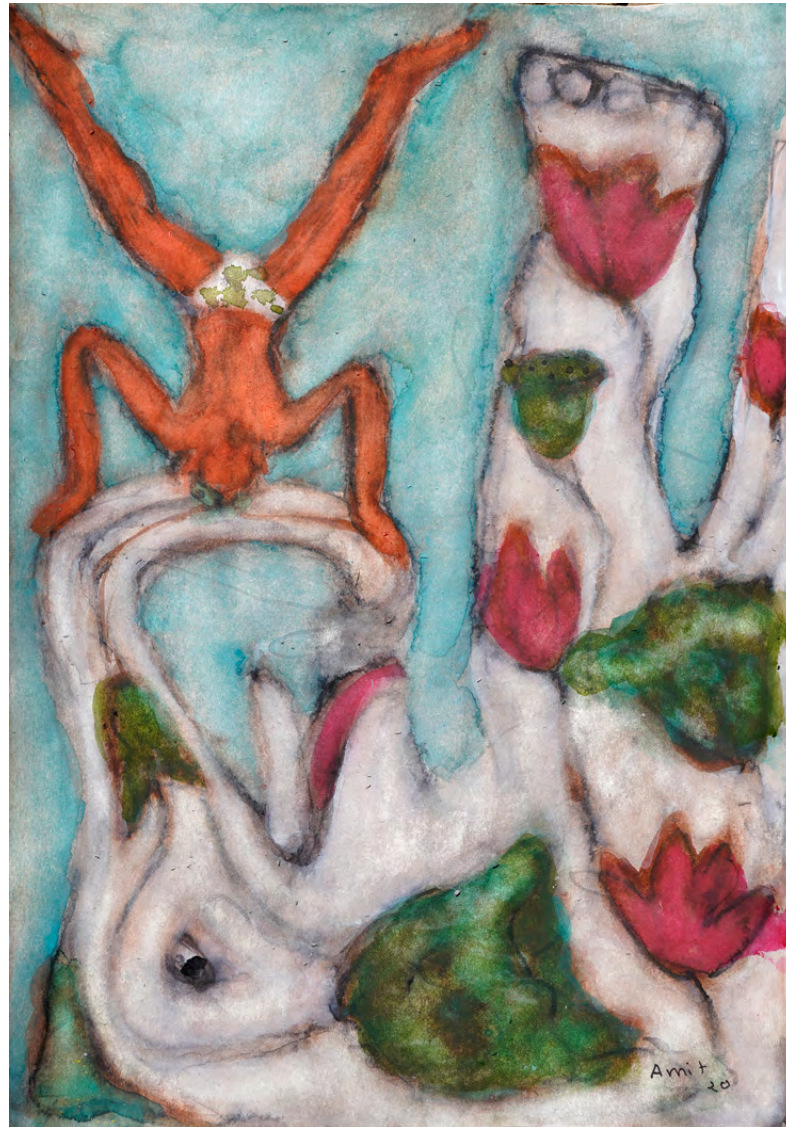
Amit Ambalal, *The Yogi & The Elephant-3*

Watercolour & pastel on paper

16.1 x 12.2 in / 40.9 x 31 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-4*

Watercolour & pastel on paper

16.1 x 12.2 in / 40.9 x 31 cm

2020

Price on request



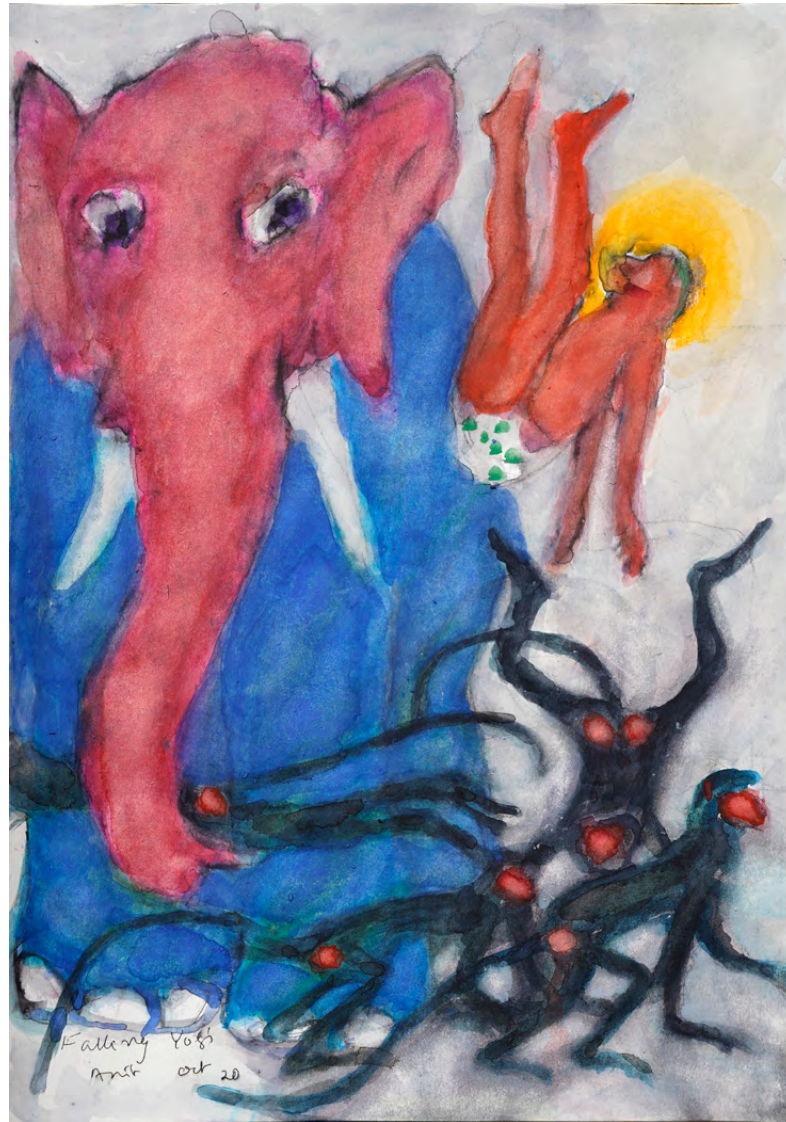
Amit Ambalal, *The Yogi & The Elephant-5*

Watercolour & pastel on paper

16.1 x 12.2 in / 40.9 x 31 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-6*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



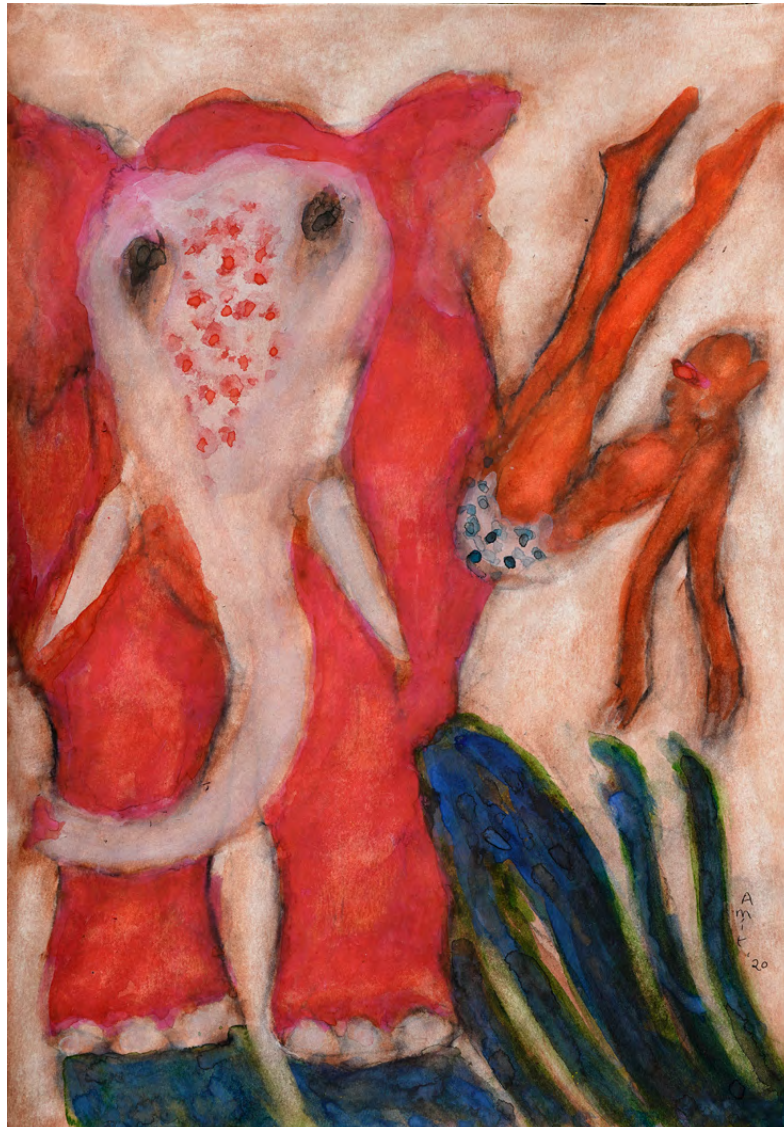
Amit Ambalal, *The Yogi & The Elephant-7*

Watercolour & pastel on paper

16.1 x 12.2 in / 40.9 x 31 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-8*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-9*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant*-10

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-11*

Watercolour & pastel on paper

16.1 x 12.2 in / 40.9 x 31 cm

2020

Price on request



Amit Ambalal, *The Yogi & The Elephant-12*

Watercolour & pastel on paper

12.2 x 16.1 in / 31 x 40.9 cm

2020

Price on request



GALLERY
ISABELLE
VAN DEN
EYNDE

One of a handful of pioneers who shaped the UAE's early commercial art scene, Isabelle van den Eynde opened her first gallery, B21, in 2006 in Dubai's Al Quoz industrial district. At a time when contemporary art galleries were just beginning to stake their place in the local cultural landscape, she exhibited challenging artists whose names still figure on her roster today—Rokni and Ramin Haerizadeh and Hesam Rahmanian, Mohammed Kazem, and the late Hassan Sharif, considered a trailblazer of contemporary art in the UAE.

In 2010, van den Eynde founded her eponymous space in Alserkal Avenue. As the gallery grew, what the roster gained in artists, the program garnered in daring. Alongside her long-time co-conspirators came new artists from the Middle East and North Africa and beyond. Meanwhile, challenging the conventions of exhibition-making became a gallery hallmark—from Abdelkader Benchamma's space-changing work (*The Unbearable Likeness*, 2016) to :mentalKLINIK's delirious installations (*Tru-ish*, 2017), crowned by an unpredictable six-month-long takeover by Rokni and Ramin Haerizadeh and Hesam Rahmanian (*We Are Open for Installation*, 2019).

In addition to a robust exhibition program and art fair participation, the gallery's reach extends beyond physical spaces into publishing ventures, online activities and international projects with curators and collectors.

At first glance, the raw materials of Rahmanian's works in *Absent Minded Geometry* are the found fragments of his daily life. A hardened smear of acrylic paint, pages from a discarded magazine, a forgotten tangle of stainless-steel pot cleaners, weary sunglasses. Rahmanian summons this unremarkable flotsam and jetsam of the domestic everyday, coaxing them from hidden corners and the recesses of memory. *Absent Minded Geometry* is a veritable portrait gallery, raising questions not only about the inner life of things, but also the passage of time in our relation to them.

"There is another, more poetic sense of time in these works: of things as vessels of lived experience. Rahmanian's assemblages pick up the residues of life as it is lived through and by objects, from the logic of accumulation (paintings piled against a wall, tools abandoned mid-project) to the inner life of things (a dog collar imperiously present, the broom that has grown a face). The object, despite being detached from its environment, has preserved a sense of belonging elsewhere." –Media Farzin

Evoking at once Surrealist collage and the innocence of pareidolia (the act of discerning images, like faces, in abstractions like cloud formations or the lunar surface), these assemblages challenge the very notion of artistic mastery.

Hesam Rahmanian (born Knoxville, 1980) lives and works in Dubai. He has held solo exhibitions at Gallery Isabelle van den Eynde, Dubai (2013, 2019), Paradise Row, London (2011) and Traffic, Dubai (2010). He works with Ramin and Rokni Haerizadeh in a collective that constantly grows and contracts to coordinate friends, writers, and artists. Rahmanian's own work, in contrast, is single-minded, consistently articulated around found objects; his approach is marked by a playfulness and spontaneity that is faithful to his initial glimpse.

For further information, please contact:

Tel: +971 4 323 5052 | Email: info@ivde.net | www.ivde.net | Instagram: [@galleryivde](https://www.instagram.com/galleryivde)

Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

15.7 x 11 in / 40 x 28 cm

2018

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

10.4 x 10.4 in / 26.5 x 26.5 cm

2014

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

20 x 16 in / 50.5 x 40.5 cm

2015

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

16 x 12 in / 40.5 x 30.5 cm

2015

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

15 x 11 in / 38 x 28 cm

2018

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Absent Minded Geometry*

Collage of acrylic, acrylic, magazine paper and ink on paper

16 x 11 in / 40.5 x 28 cm

2018

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Untitled*
Assemblage of ready-mades
22 x 13 x 4 in / 56 x 34 x 10 cm
2015

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Untitled*

Iron, aluminum, stainless steel cleaner, plastic and moka pot

13.7 x 11 x 8 in / 35 x 18 x 20 cm

2020

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



Hesam Rahmanian, *Untitled*

Iron, aluminum, plastic glasses, glass teapot, stainless steel cleaner and silver
19.6 x 20 x 9 inch / 50 x 53 x 24 cm
2019-21

Price on request

GALLERY
ISABELLE
VAN DEN
EYNDE



GALLERY SKE

GALLERY SKE

GALLERY SKE is dedicated to presenting art grounded in the contemporary Indian experience. In our nearly two decades, we have chosen to work with a small group of artists, each of whose distinct practice draws deeply upon the emotional, psychological and natural terrain of the region. We aim to develop and support work that reflects upon and engages with the astonishingly rich set of experiences that constitute the current Indian moment.

Founded in 2003 by Sunitha Kumar Emmart, the gallery has two locations- in Delhi and Bangalore. The gallery in New Delhi is a unique, collegial experience with PHOTOINK while the space in Bangalore is open only by invitation and is shared with the creative agency, Border & Fall.

Islands brings together three bodies of work by Tara Kelton, each casting a unique lens onto the idea of the landscape as it is mediated through digital technologies. Developed during the past year, as the covid-19 pandemic reshaped one's relationship to the environment, these works reflect on representations of the "natural" within our increasingly virtual existences.

In the installation *Homeward*, a portable projector sits atop a robot vacuum cleaner, playing a looped video from "virtual nature walk" DVDs (that normally play on screens attached to treadmills). The Roomba wanders across the floor with the video projected on the wall before it as it moves and the idealized virtual landscape and the physical space of the gallery collapse.

In her series of drawings, *Flowers*, Kelton draws from her visits to the popular VR platform "Sansar". Wearing a VR headset, Kelton wandered through virtual worlds while creating drawings on physical paper, of flowers and plants that she found in these fantastical landscapes, interfacing between two simultaneous realities in the process and freezing the fleeting online moment on paper in an almost nostalgic act of recording.

The series of digital prints, *Islands*, engages with the architecture and landscaping that surrounds Bangalore's tech parks and corporate offices. Drawing from their existing libraries, 3D studios were commissioned to create architectural islands in corporate parking lots. Populated by solitary human figures in office attire, these prints present a cinematic still image of isolation and affluence embodied in corporate architecture —
Anisha Baid

TARA KELTON is an Indian-American artist based in Bangalore, India. Tara's work considers the traditional figure of the artist (and craftsperson) in relation to the digital. Working across media she reflects on the diminishing role of the human in contemporary society and the remote algorithmic control of labour by western bodies and corporations.

For further information, please contact:

Tel: +91 9999478267 | Email: sunitha@galleryske.com | www.galleryske.com | Instagram: [@galleryske](https://www.instagram.com/galleryske)

Tara Kelton, *Homeward*

Roomba, portable projector, looped video

Variable dimensions

2014

Price on request

GALLERYSKE



Tara Kelton, *Flowers*

Marker on vinyl

22.8 x 18.9 in / 58 x 48 cm

2020

Price on request

GALLERYSKE



Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERY SKE



Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERYSKE



Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERY SKE



Tara Kelton, *Flowers*

Marker on vinyl

22.8 x 18.9 in / 58 x 48 cm

2020

Price on request

GALLERYSKE



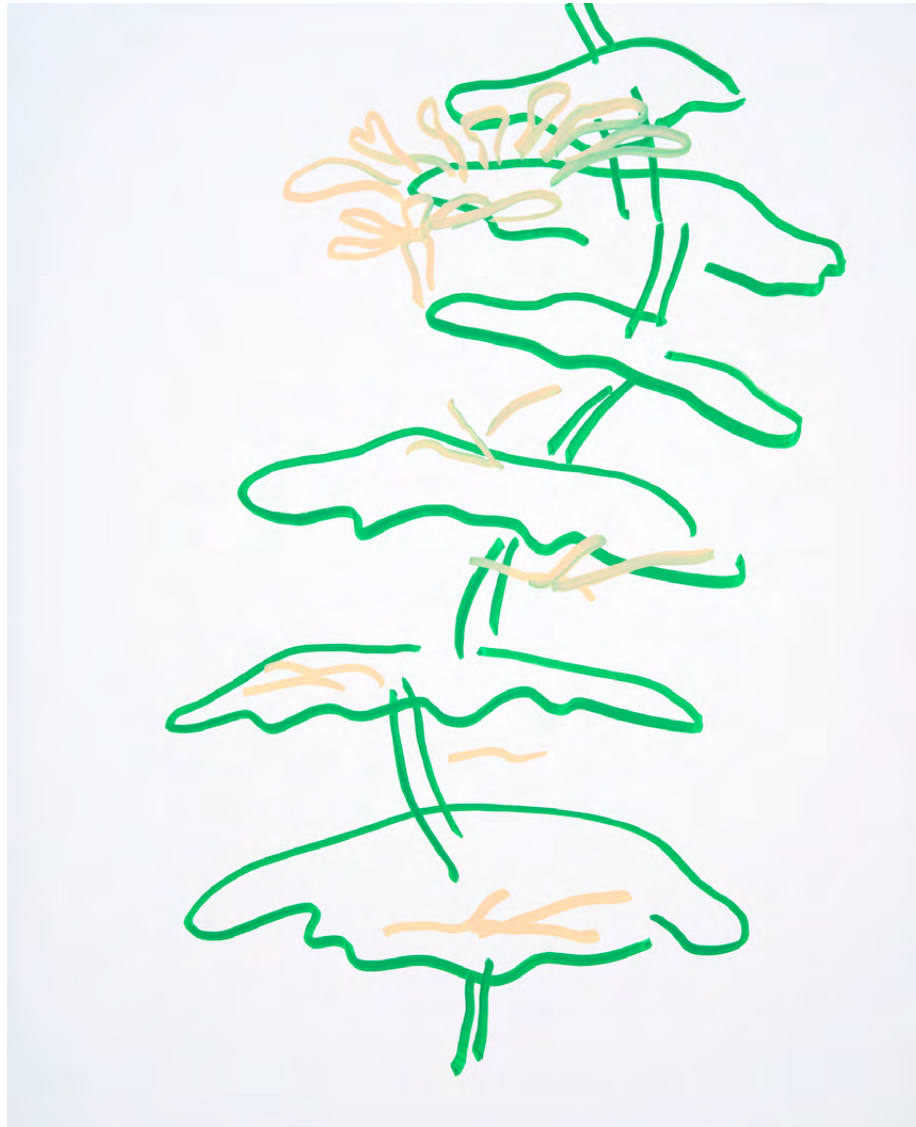
Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERY SKE



Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERYYSKE



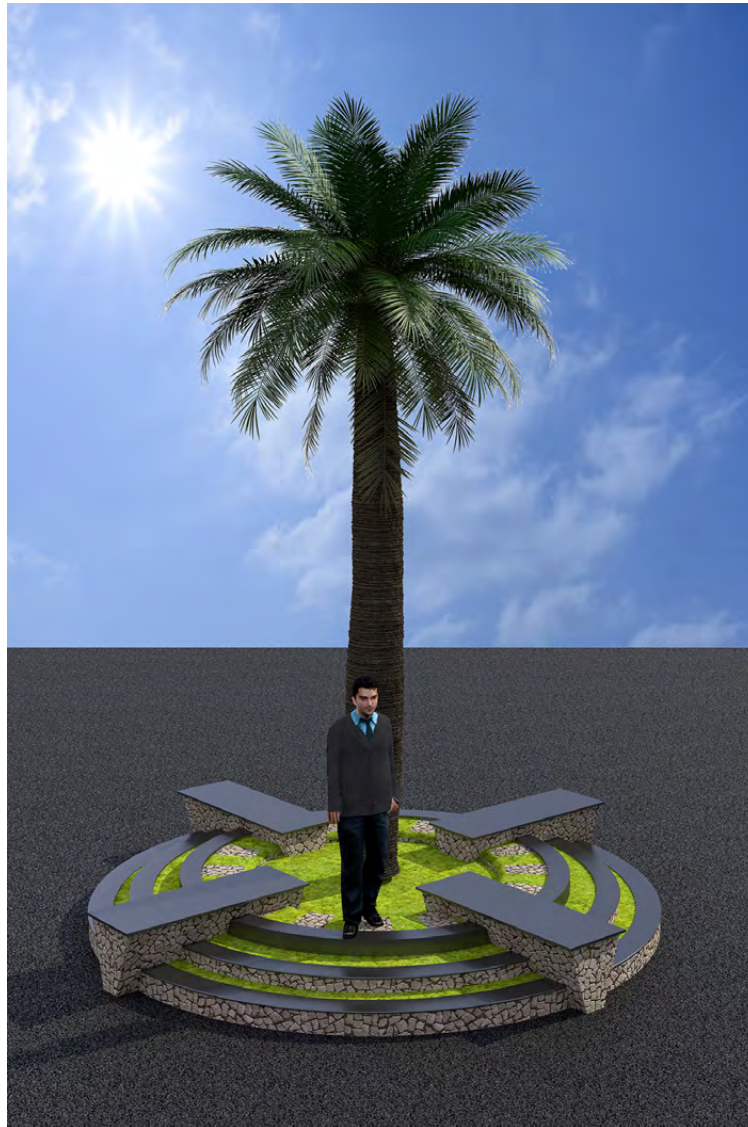
Tara Kelton, *Flowers*
Marker on vinyl
22.8 x 18.9 in / 58 x 48 cm
2020
Price on request

GALLERYYSKE



Tara Kelton, *Islands*
Digital print on archival paper
7.5 x 4.9 in / 19 x 12.5 cm
2020
Price on request

GALLERYSKE



Tara Kelton, *Islands*
Digital print on archival paper
7.5 x 4.9 in / 19 x 12.5 cm
2020
Price on request

GALLERYSKE



Tara Kelton, *Islands*
Digital print on archival paper
7.5 x 4.9 in / 19 x 12.5 cm
2020
Price on request

GALLERYSKE



G R E E N . A R T . G A L L E R Y

GREEN . ART . GALLERY

Green Art Gallery is a contemporary art space located in Dubai's Alserkal Avenue. Its program features artists working across diverse media, whose practices are rigorously researched, idea-led, and representative of our current moment. The gallery represents a multi-generational mix of artists from the Middle East, North Africa, South Asia and beyond, including Turkish artists Hale Tenger and Hera Büyüktaşçıyan; Iranian artists Kamrooz Aram and Nazgol Ansarinia; and Shadi Habib Allah, Seher Shah, and Alessandro Balteo-Yazbeck, who are Palestinian, Pakistani and Venezuelan respectively. In this geographic mix, the gallery reflects Dubai's position as a cosmopolitan—as well as artistic—entrepôt.

In her work, Maryam Hoseini explores the concept of ruins in a politicized social space. Hoseini captures empty historical echoes as bodies walk among the literal and figurative, the visible and invisible ruins of objects and architectures. In the context of the censored female figure, Hoseini presents her subjects as nude, cast simultaneously as unrealistically flattened diagrams of the human body, and hyperrealistic disembodied limbs covered in hair. Her recent work is made up of multiple fragments, strategically balanced upon one another and anchored into the wall behind at a single point, where she builds her ongoing curiosity in space and sequence as a formula for a narrative where she confronts her viewers perception, preoccupation and projections of identity. These interjections within the gallery's white cube serve as a way in which the artist rebuilds and elevates these fractured stories, now sturdily supported with weighted columns of opaque color.

Ghost Watcher, a sequence of small-scale paintings elaborates on the oneiric experience of this spatial encounter. It begins with an abstracted architecture in which a checkered floor is legible but other elements are vaguely defined, and Hoseini's signature warped bodies are set at a distance in a landscape. As the sequence progresses, the perspective of each successive painting gradually recedes to reveal more of the architecture while the figures diminish. As we study each painting, the effect is one of sharing our position as viewers with a ghostly third-person observer within the space of the paintings themselves – a voyeuristic experience of looking and being looked at as the definition of inside and outside shift. Ghost Watcher series is a part of Maryam's Hoseini solo exhibition "After you" at Green Art Gallery, Dubai, till 7th of January.

Artist biography: Maryam Hoseini (b. 1988, Tehran, Iran) earned a BA from Sooreh Art University in Tehran, Iran and dual MFA degrees from the School of the Art Institute of Chicago and Bard College, NY, USA simultaneously (2016). Recent solo and two-person exhibitions include: Green Art Gallery, Dubai, UAE (2020); Yes Sky!, Rachel Uffner Gallery, NY, USA (2020); Body Armor, MoMA PS1, New York, USA (2018) and Of Strangers and Parrots, Rachel Uffner Gallery, NY, USA (2017). Recent group exhibitions include: Fables of Resurrection, Deborah Schamoni, Munich, Germany (2020); Open Call, The Shed, New York (2019); Heartbreak, curated by Tamara Chalabi and Paolo Colombo, Ruya Maps, Venice, Italy (2019); Notebook, curated by Joanne Greenbaum, 56 Henry, New York (2019); Night at the Museum, MOMA PS1, Long Island City, NY, USA (2016) among others. She currently lives and works in New York.

For further information, please contact:

Tel: +971 043469305 | Email: yasmin@gagallery.com | www.gagallery.com | Instagram: [@greenartgallerydubai](https://www.instagram.com/greenartgallerydubai)

Maryam Hoseini, *Ghost Watcher 1*

Acrylic, ink and pencil on wood panel
61.2 x 45.7 cm x 4 cm / 24 x 17.9 x 1.5 in
2020

USD 12,000

GREEN.ART.GALLERY



Maryam Hoseini, *Ghost Watcher 2*

Acrylic, ink and pencil on wood panel
61.2 x 45.7 cm x 4 cm / 24 x 17.9 x 1.5 in
2020

USD 12,000

GREEN.ART.GALLERY



Maryam Hoseini, *Ghost Watcher 3*

Acrylic, ink and pencil on wood panel
61.2 x 45.7 cm x 4 cm / 24 x 17.9 x 1.5 in
2020

USD 12,000

GREEN . ART . GALLERY



Maryam Hoseini, *Ghost Watcher 4*

Acrylic, ink and pencil on wood panel
61.2 x 45.7 cm x 4 cm / 24 x 17.9 x 1.5 in
2020

USD 12,000

GREEN.ART.GALLERY



Maryam Hoseini, *Ghost Watcher 5*

Acrylic, ink and pencil on wood panel
61.2 x 45.7 cm x 4 cm / 24 x 17.9 x 1.5 in
2020

USD 12,000

GREEN.ART.GALLERY



NATURE MORTE

NATURE MORTE

Founded in New York's East Village in 1982 and closed in 1988, Peter Nagy revived Nature Morte in New Delhi in 1997 as a commercial gallery and a curatorial experiment. Since then, Nature Morte has become synonymous in India with challenging and experimental forms of art; championing conceptual, lens-based, and installation genres and representing a generation of Indian artists who have gone on to international exposure. The gallery now has two exhibition spaces in New Delhi. The main gallery is located at the Dhan Mill complex in the Chhatarpur area, in the extreme south of the city. Within this mixed-use complex comprised of boutiques, cafes and artists' studios, Nature Morte occupies a 400 square meter space on the ground floor at the center of the complex, where we host our major exhibitions. In addition, a secondary gallery is in the neighborhood of Vasant Vihar, measuring 70 square meters and used for smaller shows. The Vasant Vihar space also houses the gallery's offices, private viewing rooms, and expanded storage.

In addition, the gallery has maintained multiple branches in various locations: Berlin (2008-2014), Calcutta (2006-2009), and at the Oberoi Gurgaon hotel (2011-2014). Nature Morte also hosts large scale exhibitions in the Famous Studios, Mumbai annually. The gallery is owned by its co-directors: Aparajita Jain and Peter Nagy.

Nature Morte was the first gallery from India to be included in the most important international art fairs (starting with The Armory Show in New York in 2005) and has participated in Art Basel, Fiac Paris, Art Basel Miami Beach, Paris Photo, Art Dubai, Tokyo Art Fair, Art Basel Hong Kong, Abu Dhabi Art Fair, and Frieze London and New York, among others. Nature Morte has also organized projects and exhibitions with international artists coming to India and combining their works with those of Indian artists to foster cross-cultural communications. In addition to its own programming, Nature Morte has collaborated with institutions in India such as the British Council, the Alliance Francais, the Sanskriti Foundation, the India International Centre, the India Habitat Centre, Max Mueller Bhavan, the Italian Cultural Center, Khoj International Artists Association, the Dr. Bhau Daji Lad Museum, and the National Gallery of Modern Art in both New Delhi and Mumbai. Today, Nature Morte represents such well-known artists as Subodh Gupta, Jitish Kallat, Anita Dube, Bharti Kher, Reena Saini Kallat, Manisha Parekh, Imran Qureshi, Mona Rai, Pushpamala N., Seher Shah, Thukral & Tagra, Raqs Media Collective, and Asim Waqif, as well as others.

The artworks made by Rm. Palaniappan in the 1980s and 1990s began their lives as prints only to become unique works by the artist's additions of drawing, hand-colouring, and collage elements. Their subject matters were multifarious, steeped in a diversity of approaches to visual data culled from a variety of disciplines. Combining visual languages derived from archeology, architecture, urban planning, landscape surveys, energy management, bureaucratic registers, and executive dictums, Palaniappan crafted dense fields of information which seduced the eye and tickled the brain.

As the century turned, the artist began to hone his imagery into more concise statements, concentrating on lines and how they traverse fields. As if enlarging details found in his previous works, the paintings Palaniappan has been making for the past ten years now make more direct statements while retaining all their inherent ambiguities. Backgrounds continue to be subdivided and demarcated, perimeters are emphasized, and measurements are pronounced. These for the actors which now twist and cavort in the foreground, their shaded bodies registering for our eyes as both three dimensional space and the fourth dimension of time. Palaniappan's use of colors and tones for both foreground actors and background supports lends a subtle richness to the goings-on, an almost musical play of different sounds bouncing off of one another. The subject of these paintings are bodies, either animate or not, as they move through both time and space.

The provenance of important works of art comes to mind, as masterpieces change hands and contexts, determining their mercurial values and fates. Or these could be the fluctuations of financial instruments or the chartings of social and political influences over diverse populations. What might be the easiest for viewers to recognize in these paintings is something of their own lives: the people who occupy major roles for a period of time, only to fade away and later return, or the entanglements with various others which may determine the character of our own personalities and the directions of our travels.

For further information, please contact:

Tel.: +91 75685 01350 | Email: sales@naturemorte.com | www.naturemorte.com | Instagram: [@naturemorte_delhi](https://www.instagram.com/naturemorte_delhi)

Rm. Palaniappan, *A Mutual Dialogue*
Acrylic on Canvas
25 3/8 x 25 3/8 in / 64.5 x 64.5 cm
2019
Price on request

NATURE MORTE



Rm. Palaniappan, *To Return*
Acrylic on Canvas
25 1/2 x 25 1/2 in / 64.8 x 64.8 cm
2019
Price on request

NATURE MORTE



Rm. Palaniappan, *In the View of....*

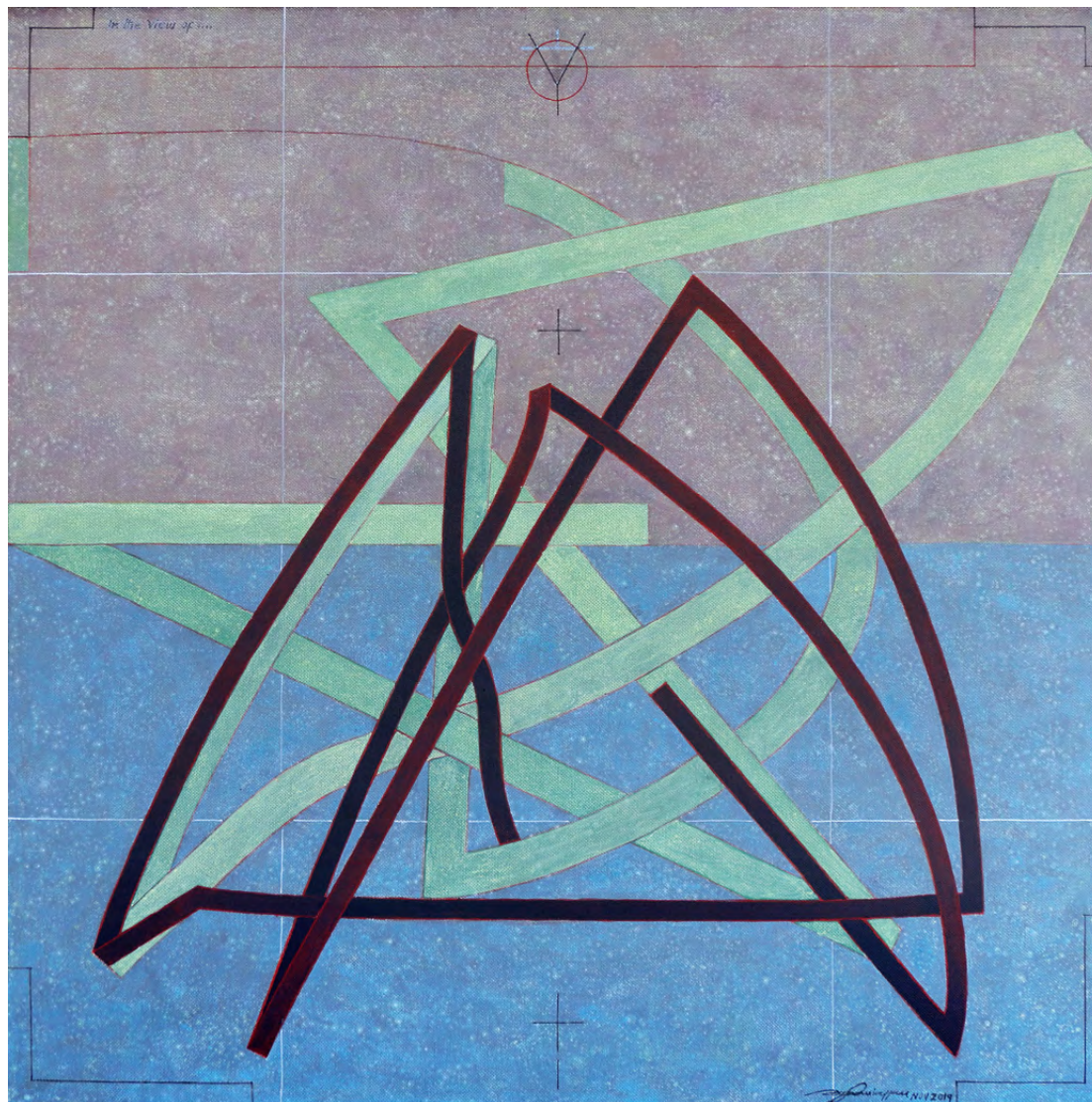
Acrylic on Canvas

25 3/8 x 25 3/8 in / 64.5 x 64.5 cm

2019

Price on request

NATURE MORTE



Rm. Palaniappan, *A Mutual Alliance*
Acrylic and Mixed Media on Paper
32 7/8 x 27 in / 83.5 x 68.6 cm
2021

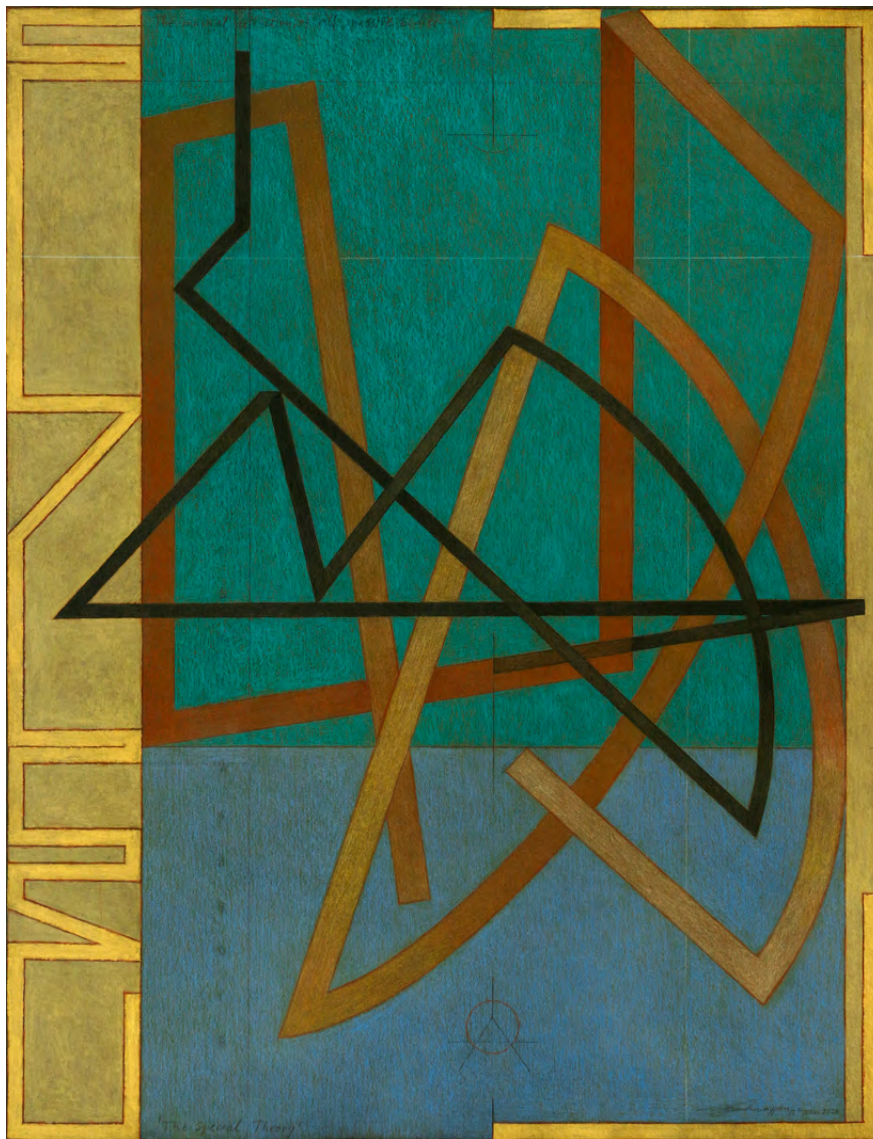
Price on request

NATURE MORTE



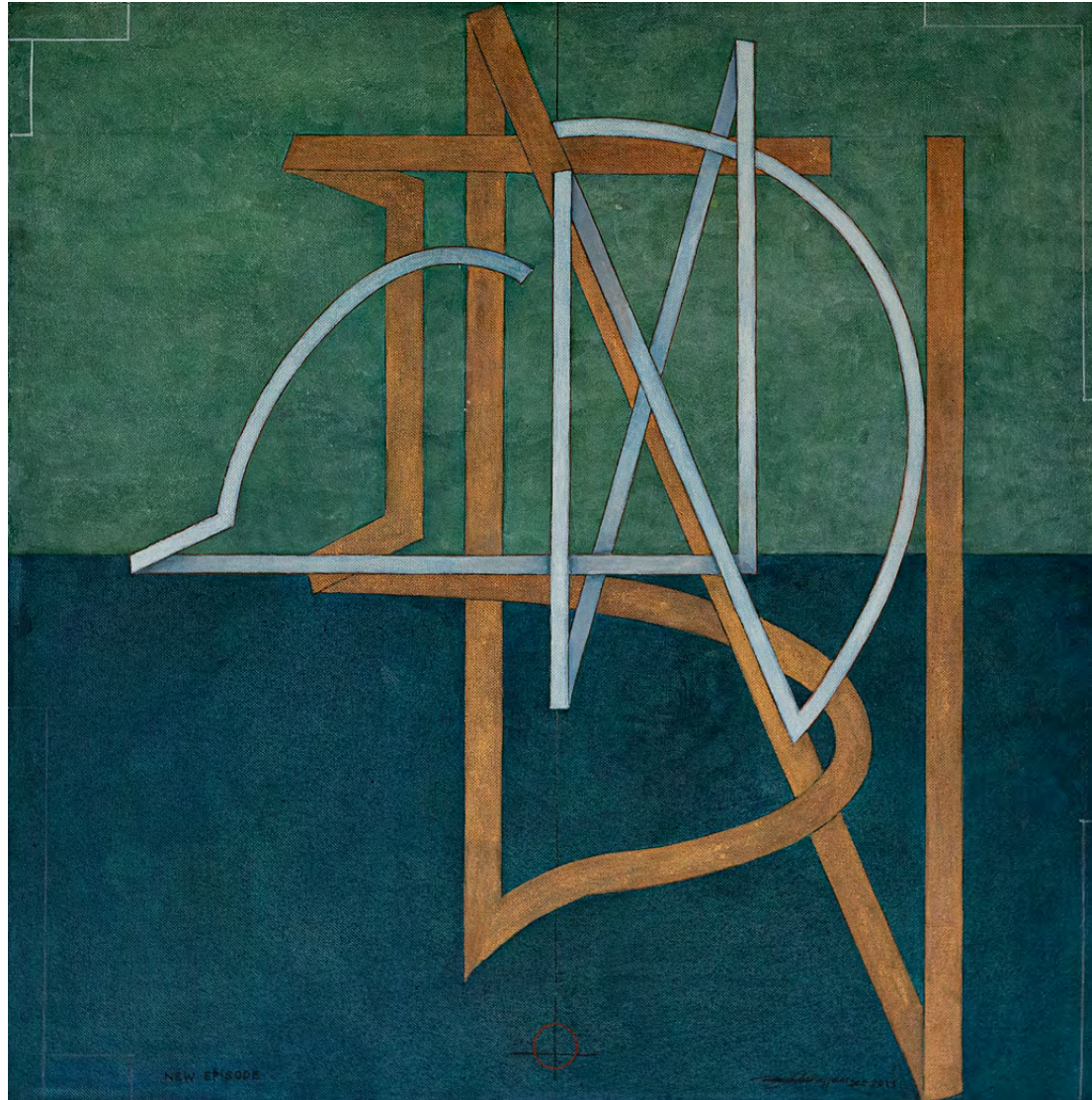
Rm. Palaniappan, *The Special Theory*
Acrylic and Mixed Media on Paper
33 x 27 in / 83.8 x 68.6 cm
2020
Price on request

NATURE MORTE



Rm. Palaniappan, *A New Episode*
Acrylic on Canvas
25 1/2 x 25 1/2 in / 64.8 x 64.8 cm
2019
Price on request

NATURE MORTE



Rm. Palaniappan, *Perception Differs*

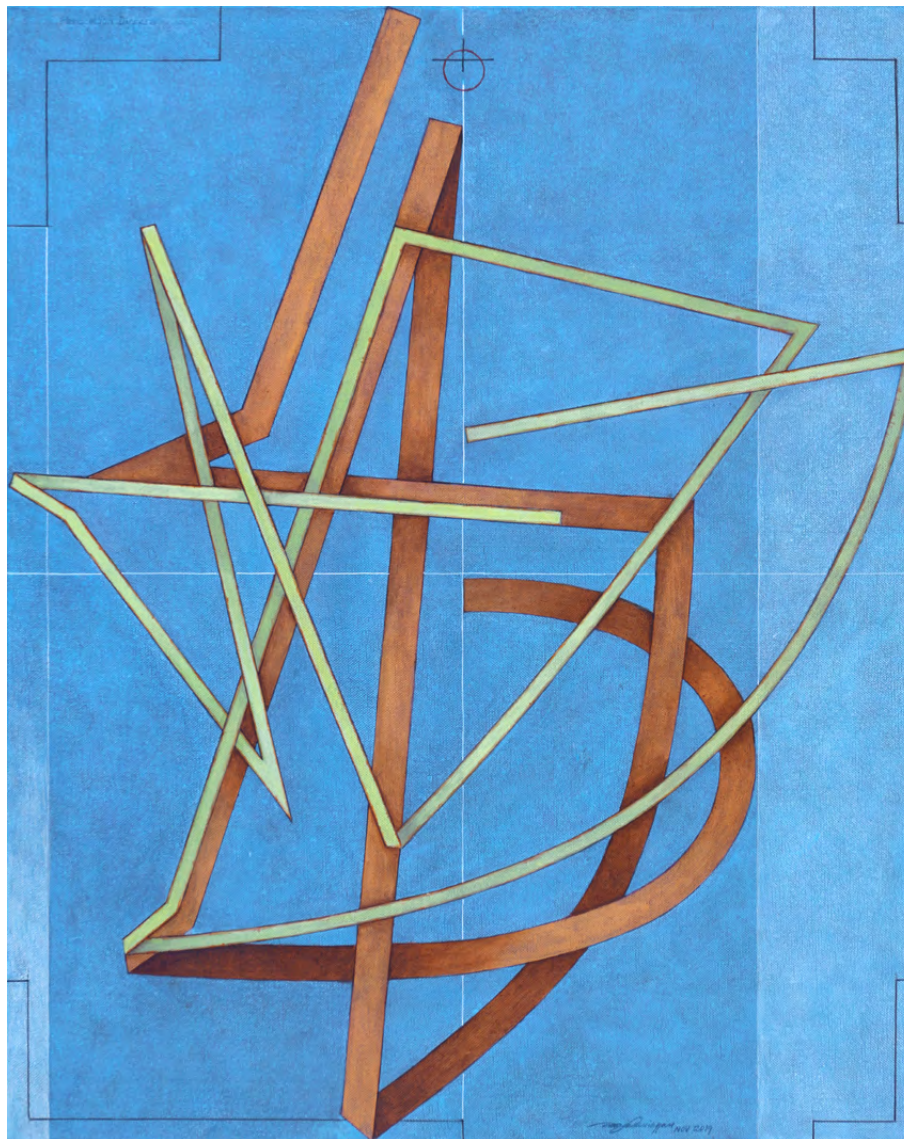
Acrylic on Canvas

31 1/2 x 25 3/8 in / 80 x 64.5 cm

2019

Price on request

NATURE MORTE



Rm. Palaniappan, *A Mutual Alliance*
Acrylic on Canvas with Pumice Sand Texture
31 1/2 x 25 3/8 in / 80 x 64.5 cm
2018–19
Price on request

NATURE MORTE



Rm. Palaniappan, *The Tough Statement*

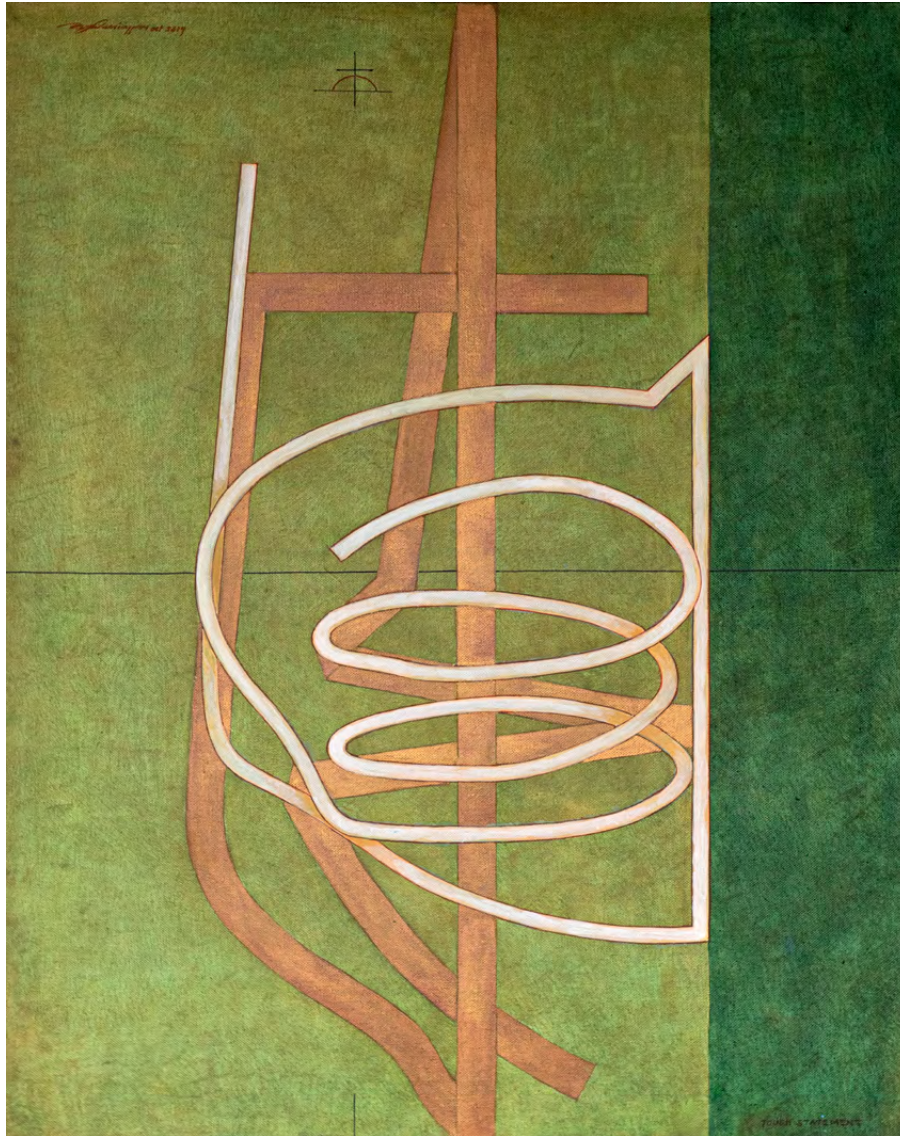
Acrylic on Canvas

31 1/4 x 25 3/8 in / 79.5 x 64.5 cm

2019

Price on request

NATURE MORTE



SHRINE EMPIRE

SHRINE EMPIRE

Anahita Taneja and Shefali Somani co- founded Shrine Empire in 2008 by merging their two existing initiatives. Since its inception, Shrine Empire has consistently focused on promoting artists from the South Asian region whose practices emphasize process, research, and conceptual use of media and material. The gallery's programming has created a unique identity for the space through curated exhibitions and propositions, as well as commissioned projects which explore crossings between aesthetics and social/political concerns of its immediate context.

Shrine Empire's community includes a large network of local and international partners, and in collaboration, the gallery contributes to building discourse on contemporary art in South Asia through discussions, artist talks, workshops and patronage. For the past several years, the gallery extended its outreach programs to build a strong base for the arts locally through sustained educational initiatives and by supporting alternative practices. In 2017 these initiatives were formally consolidated as the not-for-profit initiative, Prameya Art Foundation [PRAF]

Artists represented are Anoli Perera, Baaraan Ijlal, Fariba S Alam, Gautam Kansara, Karan Shrestha, Khushbu Patel, Neerja Kothari, Omer Wasim, Puja Puri, Samanta Batra Mehta, Sangita Maity, Suchitra Gahlot, Tayeba Begum Lipi, and Zoya Siddiqui.

These works form a personal visual archive of passing time by Baaraan Ijlal, made over the past year, marking the everyday and its capacity for extraordinariness.

Bahār aa.ī to khul ga.e haiñ na.e sire se hisāb saare

(Spring has come once again asking the same questions, reopening account after account).

- Faiz Ahmed Faiz (translated to English by Agha Shahid Ali)

"The virus arrived in winter and grew with the advent of spring, giving the poet's verse a whole new meaning. The ground was as though breeding for a virus to grow. The ground that was divided, that was steeped in violence, was almost waiting for something.

I started taking photographs of the tree across my balcony. As the numbers grew, new leaves emerged on the branches of the naked tree. On the road, the long march of people going back home began, some of whom permanently kept at a 'social distance' and all of them constant casualties. Casualties of violence, casualties of displacements. The physical hollowing of the already hollowed up cities began. The people-less streets of the city, covered with dry leaves. Leaves that had only recently witnessed resistance and violence all in a matter of a couple of months. This prompted me to return to my notebook to process what was going on and to document. Drawing, painting, making notes, everyday led to the making of a book, a book of now, this moment, page by page. Turning to it for sustenance, for shelter, for hope, for strength to reassemble, I drew the trees that witnessed violence, this city, my silence, my fears, my longing, to see my parents isolating faraway, friends isolating alone in quiet rooms.

The tree across my balcony holds me in its web of intense lacework. So I don't fall. The branches make new patterns every day, the patterns that I see everywhere, within me, around me, in the objects of my surroundings. This book of now, this shelter, will be a reminder to me of the time a pandemic stopped the world."

Frames and mounts by Moonis Ijlal; Verses by Ijlal Majeed

For further information, please contact:

Tel.: +91 99104 44354 | Email: info@shrineempiregallery.com | www.shrineempiregallery.com | Instagram: [@shrineempire](https://www.instagram.com/shrineempire)

Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

23.5 x 14.5 in / 59.7 x 36.8 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Pink Moon Study, Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

25 x 14 in / 63.5 x 35.5 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Pink Moon Study, Diary Entries of 2020*

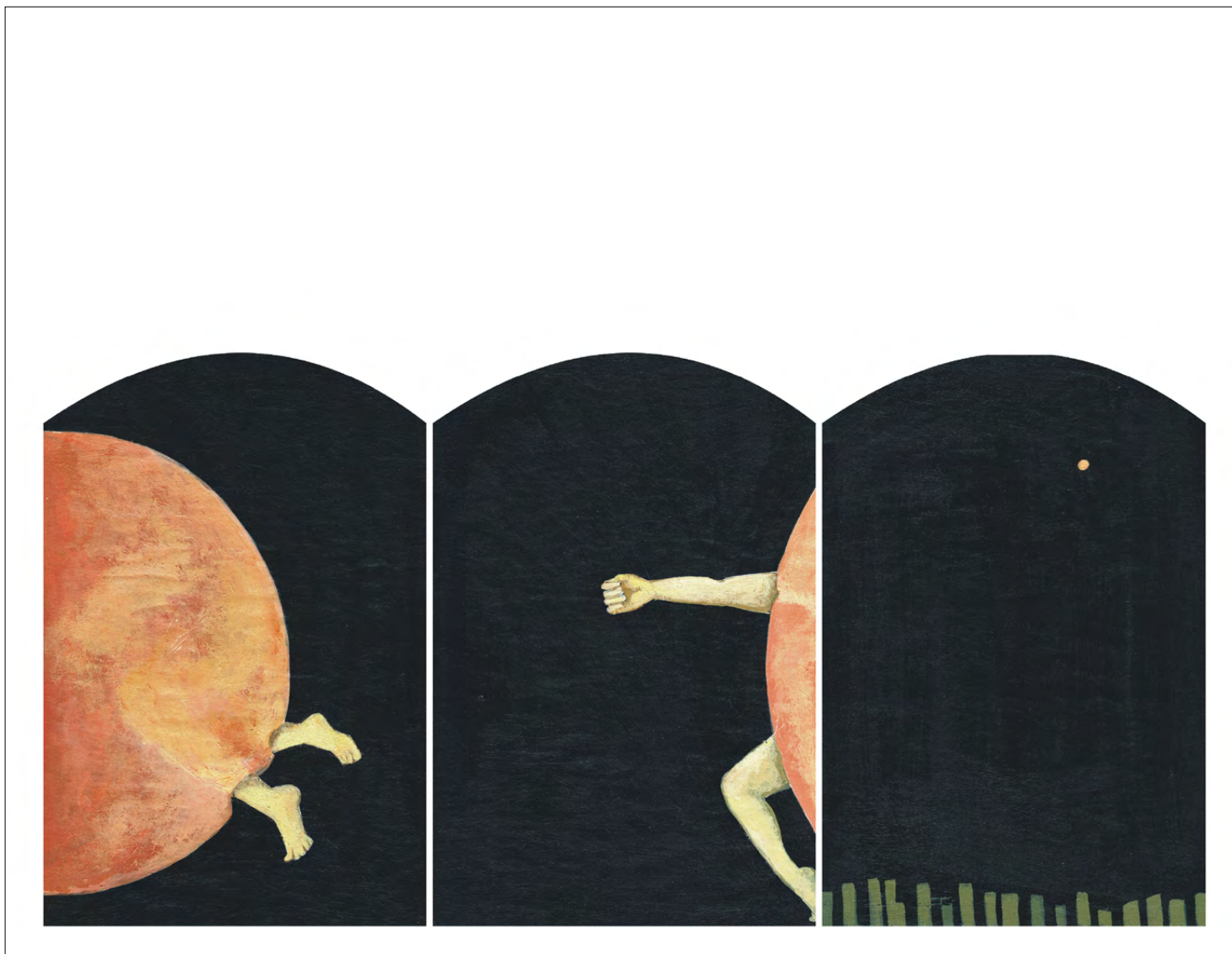
Acrylic on paper, (Mounts - Moonis Ijlal)

24 x 15 in / 60.9 x 38 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

18 x 13.5 in / 45.7 x 34 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

14 x 17 in / 35.6 x 43 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

14 x 16 in / 35.5 x 40.6 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

12 x 10 in / 30.5 x 25.4 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

14.5 x 11.5 in / 36.8 x 29 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

11 x 14.5 in / 27.9 x 36.8 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

10 x 13.5 in / 25.4 x 34 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

10 x 13.5 in / 25.4 x 34 cm

2020

Price on request

SHRINE EMPIRE



Baaraan Ijlal, *Locust Eaten Moon - Diary Entries of 2020*

Acrylic on paper, (Mounts - Moonis Ijlal)

11 x 14.5 in / 27.9 x 36.8 cm

2020

Price on request

SHRINE EMPIRE





PICHVAI
TRADITION & BEYOND

Tradition & Beyond was set up in an atelier format in 2009. In the last ten years the focus of the atelier and its founder Pooja Singhal has been to sustain and revive traditional techniques and the artist community, take the century old art form, maintain its ethos and push the boundaries to bring out something within it that is aesthetically and culturally relevant today. The Gallery at The Lodhi is the perfect showcase of works largely made by the atelier, It also becomes a space to exhibit the collections of old and heritage pieces we have acquired over the years from the artist community.

A selection of specially curated old textile and paper works from the collection of Pooja Singhal the founder of Atelier Tradition & Beyond.

For further information, please contact:

Tel.: +91 92100 31332 | Email: pichvai@pichvaitraditionandbeyond.co | www.pichvaitraditionandbeyond.in | Instagram: [@pichvaitraditionandbeyond](https://www.instagram.com/pichvaitraditionandbeyond)

Stone colours on cloth
68.5 x 51 in / 174 x 130 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on cloth
78 x 100 in / 198 x 254 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on cloth
67 x 43 in / 170 x 109 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
13.5 x 9.5 in / 34 x 24.13 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



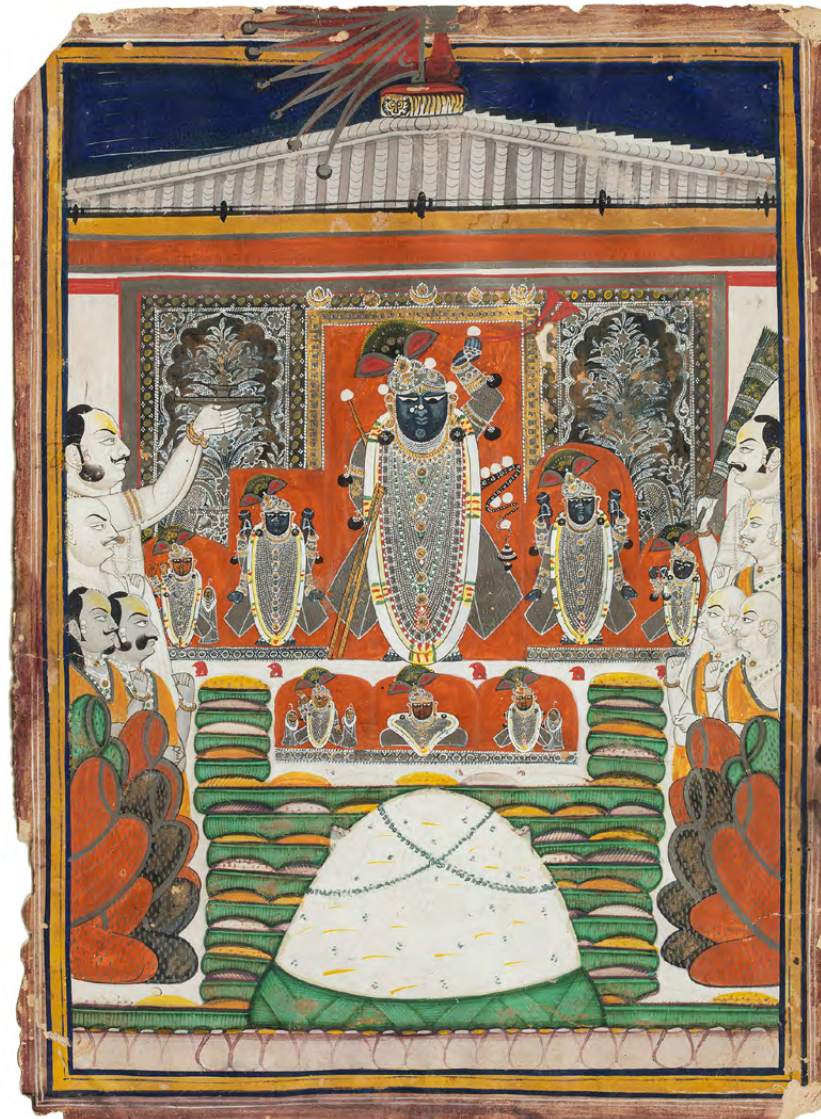
Stone colours on basli
16.5 x 12 in / 42 x 30 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
15 x 11 in / 38 x 28 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
Variable | Cluster 11 x 11.25 in / 28 x 29 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
15 x 12.5 in / 38 x 32 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
12 x 8 in / 30 x 20 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on basli
Variable | Cluster 7.5 x 15 in / 19 x 38 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND



Stone colours on cloth
15 x 11.25 in / 38 x 29 cm
Approximately 70 years
Price on request

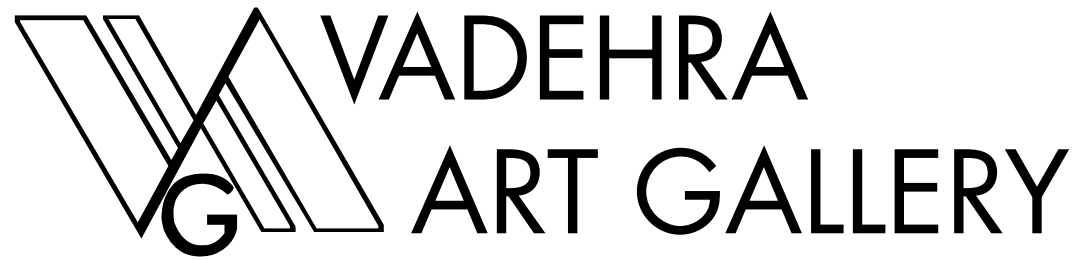
PICHVAI
TRADITION & BEYOND



Stone colours on basli
Variable | Cluster 13.5 x 19 in / 34 x 48 cm
Approximately 70 years
Price on request

PICHVAI
TRADITION & BEYOND





Established in 1987, Vadehra Art Gallery is among the most well-respected art galleries in India representing a roster of artists spanning four generations. Modern masters like MF Husain, Ram Kumar, SH Raza and Tyeb Mehta find prime spot in the gallery's calendar alongside the subsequent generation of modernists like Arpita Singh, Nalini Malani, Gulammohammed Sheikh and Rameshwar Broota. VAG's contemporary programme includes some of the most exciting names in Indian art such as Atul Dodiya, Shilpa Gupta, Anju Dodiya, NS Harsha, Jagannath Panda, as well as young emerging talent. As a key artistic interlocutor to audiences in India the gallery expanded its exhibition programme in 2007 to exhibit important names from the international contemporary art scene. Since then VAG has exhibited works of significant international artists including Yoko Ono, Wolfgang Laib, Bernd and Hilla Becher, Francis Bacon and Lucian Freud. Vadehra Art Gallery ventured into publishing in 1996, finding a crucial need for adequate documentation, critical writing, and quality reproduction of images. In the last two decades the gallery has published hundreds of illustrated exhibition catalogues, and several important artist monographs, some in collaboration with international publishing house, Prestel.

A chronicler of urban spaces, Gigi Scaria explores architectural positivity and liminal landscapes through the life and times of the people purporting its shared narratives. Scaria pursues his compositions through mixed imageries that tread the fine line between being informative and imaginative, hence maintaining a predictive quality that both enhances or diminishes the potential of a cultural moment. In this latest body of watercolours on paper titled *No Stone Unturned*, Scaria's environmental concerns find minimalist expression as seeds of ideas yet to germinate into full-blown consciousnesses therein prompting further elaboration, as he contemplates the systemic and cyclical friction between natural and man-made spaces. In a topical vein, he further explores themes of restricted freedoms and curtailed movements, but more importantly considers the storytelling potency of landscapes as hinged on narratives of the human condition and action. Scaria asks, "How will people, and the future, receive information about our times?" To authenticate this predicament, he creates poetic visualizations of encroachment, overwhelm and in-flux boundaries, presenting these premises as fable-like futures encompassed in inconclusive alterity.

For further information, please contact:

Tel: +91 9811225880 | Email: roshini@vadehraart.com | www.vadehraart.com | Instagram: [@vadehraartgallery](https://www.instagram.com/vadehraartgallery)

Gigi Scaria, *Trail*

Acrylic on canvas

36 x 24 in / 91.4 x 61 cm

2020

INR 400,000

VADEHRA
ART GALLERY



Gigi Scaria, *No Stone Unturned – 1*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

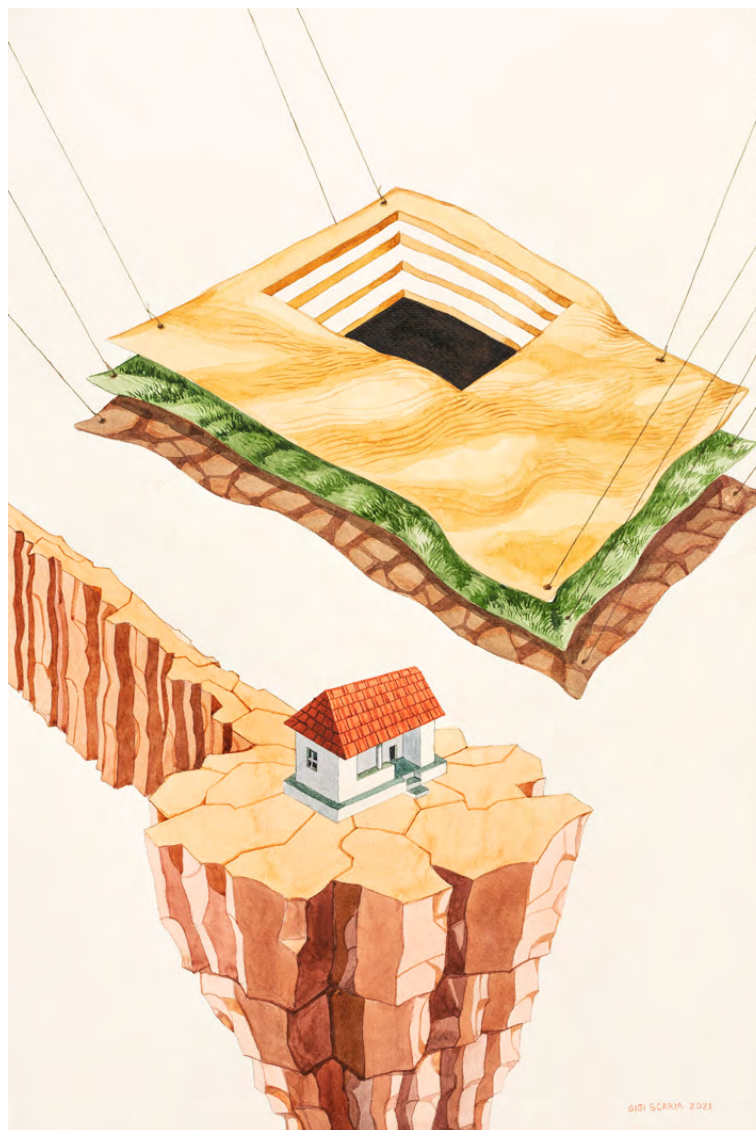
INR 200,000



Gigi Scaria, *No Stone Unturned – 2*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *No Stone Unturned – 3*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *No Stone Unturned – 4*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *No Stone Unturned – 5*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *No Stone Unturned – 6*

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *No Stone Unturned* – 7

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000

VADEHRA
ART GALLERY



Gigi Scaria, *No Stone Unturned* – 8

Watercolour on paper
22 x 15 in / 55.9 x 38.1 cm
2021

INR 200,000



Gigi Scaria, *Untitled I & II (Set of 2)*

Watercolour on paper
18.75 x 14 in / 47.6 x 35.6 cm each
2016

INR 300,000



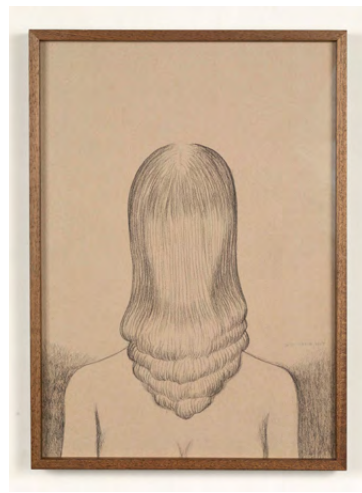
Gigi Scaria, *Untitled I, II, III, IV (Set of 4)*

Charcoal on paper

16.5 x 11.5 in / 41.9 x 29.2 cm each

2018

INR 200,000



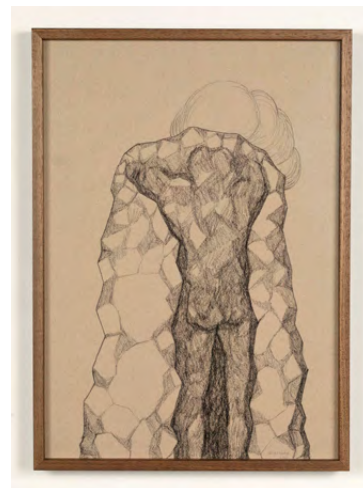
Gigi Scaria, *Untitled I, II, III, IV (Set of 4)*

Charcoal on paper

16.5 x 11.5 in / 41.9 x 29.2 cm each

2018

INR 200,000



www.artintouch.in