

INDIA ART FAIR

2-5 FEBRUARY 2017, NEW DELHI

BOOTH D8

BENITHA PERCIYAL K.



Dark am I, yet lovely don't stare at me, because I am dark

Frankincense, Myrrh, Cinnamon, Cloves, Lemongrass, Cedar Wood, Bark Powder, Coal, re-used

Wood & Agate 2017

ABOUT

Benitha Perciyal K (B: 1978) completed her MFA from the Government College of Arts & Crafts, Chennai, 2002 in painting and printmaking. A talented young artist whose skill and imagination is at once striking and impressive, she describes her own art as 'self-reflexive, introspective and thoughtprovoking'; they often surprise her, shock her and then, consequently, inspire her to create other work. The conflict and fragility of the mind is a constant theme that pervades her oeuvre. The mediums however vary drastically, from the more sombre monochrome etching to wax and plaster casting, from painting to installations involving discarded dolls and tea decoction. Within the silhouette of Perciyal's head and shoulders, a recurring motif in her work, we peer into the most unsettled, alienated, confused and frustrated truths within us. We desperately want to turn away to not face up to what is being delineated about our deepest fears and truths, but Perciyal's art is too brutal in its honesty and deft execution to let us escape. She has received many awards and has participated in international exhibits. She now lives and works in Chennai.



Key to the Garden

84" x 120"
Mineral pigments on linen



Naan Oru Penn, Yen Yennam Aayiram
(Me a Woman, My Thoughts a Thousand)

Size: Variable

Frankincense, myrrh, cinnamon, cloves, lemongrass & cedar wood essential oils, gourds, sunflower seeds, collected and found objects.

2016

The sediment of the Yellow River has a transitory nature. Each layer is consistently accumulating and marking periods of time. The Yellow River is a bed of constant action. Cultures rise and fall. Life gets lived and disappear-ances of tradition make a mark, like the Terra Cotta Warriors or the Pyramid's mark on a precise period in time. It sustains. The pieces explore a commentary on the unsustainability of capitalism. As always, method of exe-cuting an installation does not remain faithful to the sketches. There is mobility of the work, with the material that comes alive as it changes. Finished idea of the works are not carried upon at arrival but held the seeds of it, to let it grow at the site. The cylinder became a ruined structure, almost unstable. Even the structure standing there is shaky and might fall if pushed. Such instability! But the man and the woman seated outside are with seeds. Seeds of hope? They don't inhabit the structure. The seed inside the pod is in a state of secrecy. We know the existence of the seed but don't see it; just like the hope which we know exists, unseen, unheard of voices and actions that sustain unsustainability.

In My Body and My Soul

Life size

Limestone, Kaddukai (myrobalam), sand, jaggery, brick, copper & wood



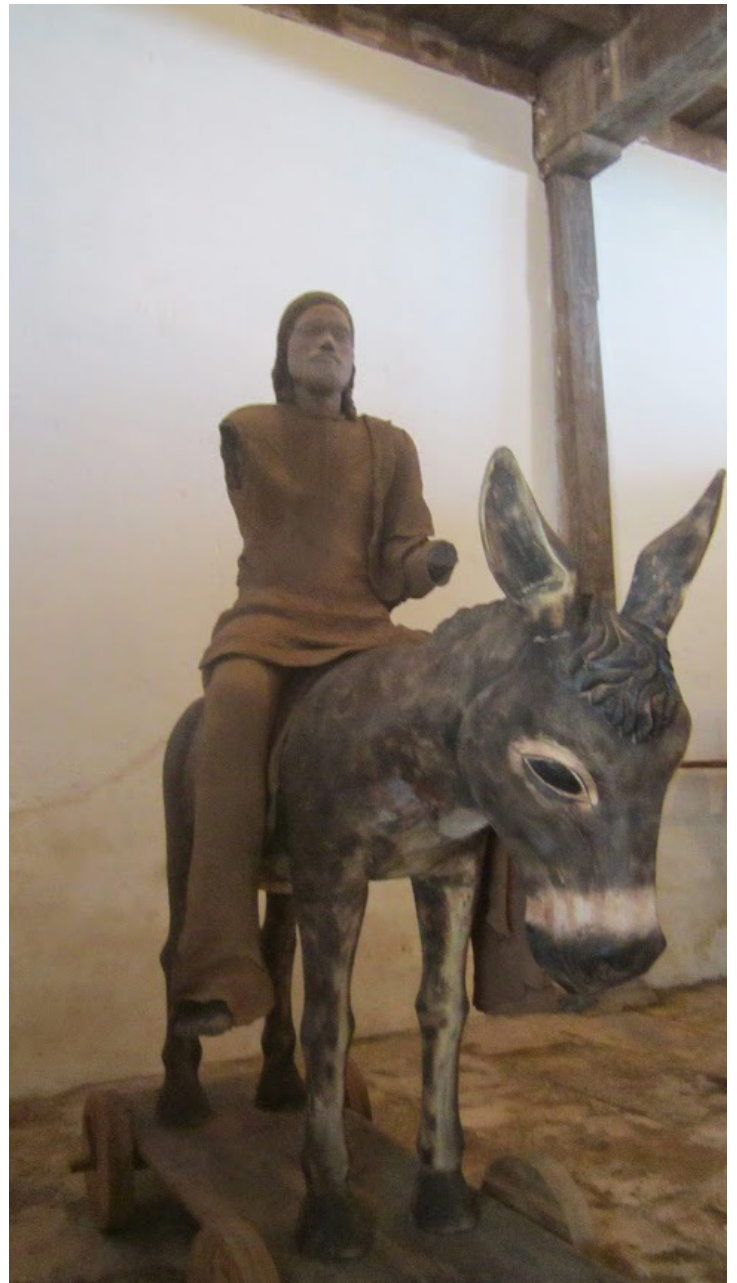
The Fires of Faith (2014), is an invitation to travel back in time to a seminal period in the cultural history of Malabar– the fabled arrival of the apostle St Thomas to Kodungalloor in Kerala, a site speculated to be related to the ancient sea port of Muziris. The saint brought Christ's message to this distant coast in 52 CE, only a few decades after crucifixion. Thomas, whose arrival is considered to have inaugurated Christianity's spread in the Indian subcontinent, established the first churches in India in Kerala before travelling to other regions, including Mylapore near Chennai where he died. Simultaneously, other apostles were on similar quests elsewhere in the world– travelling by land and sea to fulfill the mission they had been entrusted with. Perciyal explores this his-tory by addressing the rich image culture Christianity spawned in Kerala, starting with the image of Mary that Thomas is said to have brought with him to a profusion of hybrid icons that emerged as a new group of followers made the faith its own.

The Fires of Faith

Dimensions variable

Bark powder, frankincense, myrrh, cinnamon, cloves, lemon grass, cedar wood, coal, leather, dried gourds, wood (re-used), perfume and essential oil bottles and assorted objects of daily use

Installation at Kochi Muziris Biennale , 2014



These artworks are a glimpse of the experience Benitha had with Jerry her pet squirrel. The work here are more crafted, preparing pigments, tearing paper, dying paper and fitting the pieces together to form a whole.



galleryVEDA

An art space that aims to breathe life into every piece of art is what Gallery Veda is all about. The brain child of art conneisseurs Preeti Garg and Sanjay Tulsyan, Gallery Veda over the years has showcased art that is affordable and fits into everyone's living spaces and bud-gets. The gallery was started with a mission and vision to foster an understanding of art work. It seeks not just to curate and bring out the best of art forms but also to educate its visitors. To live up to its mission the gallery organizes shows which reaches out to the gener-al public and gives them an opportunity to learn to understand and appreciate art and even enhance their living spaces with a piece of affordable art from Gallery Veda.



With this in mind, several shows are planned through the year that will not only push boundaries of per-ception but also question the normal. "To make art more inclusive and not intimidating was the idea be-hind the galllery. Chennai, with its well-known love for the arts, provides the perfect setting for such a con-cept. The need for a distinctive space amid the homogeneity is what urged me to start the gallery," Preeti Garg founder of the gallery. The works of art reveal the past, celebrate the present and probe the future. What started off with an All Women show- "Firm Ground Beneath Her", has today been a space for several shows of very well known artists including Chandra Bhattacharjee, Seema Kohli, Arpana Caur and Jogen Choudhury. The gallery has 3 venues- one nestled away in the pristine Rutland Gate 5th street, another as part of the Shilpa Architects office on OMR and a third at the Park Hyatt hotel. Some of the important shows by then inlcude that of Seema Kohli, The Journey of Life by Nayanna Kanodia, Lotus by Yuriki Ando Lochan, The ambiguity of Landscape by Parvathy Nayar and Painting is not dead by Arpana Caur. The gallery has also been part of collatera events at the Kochi Muziris Biennale in 2014 and 56Th Venice Art Bien-nale in 2015 both of which showcased the works of Seema Kohli.

Gallery Veda also offers an umbrella of services including choosing art works for home décor, art consult-ing and corporate gifting services and commissioning art works to artists of one's choice. A contemporary space with a modern tone, Gallery Veda is the perfect space for every art lover! Always innovative and striving to achieve new paradigms, this gallery has achieved many milestones withing a few years of its existence and has gone all out to prove that art is an experience and helps people transcends from being just buyers to being conneisseurs who understand and love art!

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saira@galleryveda.com | +91 9940491840
isai@galleryveda.com | +91 9884725824

Educational qualification

BFA and MFA in Painting & Printmaking-2002, Government College of Arts & Crafts, Chennai

Recent exhibitions participated

2016 'Yinchuan Biennale' Yinchuan Museum of Contemporary Art, Yinchuan, China"
2016 'Diary Entries' a group show at Gallery Espace, New Delhi
2015 'Still and Still Moving Life' Solo exhibition at Art*ry Gallery, Kochi
2014 'Kochi-Muziris Biennale-2014' 'whorled Explorations' curated by Jitish Kallat, Kochi.
2014 'How come you are here?' Solo exhibition at Bergamo Mall, Art Chennai
2013 'Wonderland' group show by Gallery veda at Park Hyatt, Chennai
2013 'Re-birth' Solo exhibition at The Noble Sage gallery, London
2012 India Art Fair at gallery OED and latitude 28, New Delhi
2012 'Re-picturing the feminine' at Gallery OED Kochi
2012 'Firm ground beneath her' group show at veda gallery, Chennai.
2012 'Tactile' group show at latitude 28, New Delhi.
2012 'Emerging Idioms' at Apparao galleries, New Delhi.
2012 'Eco Strokes' at Durbar hall Art centre, Kochi.
2012 'Small is Beautiful' at Dubar hall Art centre, Kochi.
2012 'Art for Humanity' organised by citizens for justice and peace, Coomaraswamy hall, Mumbai.
2012 'To let the world in' curated by Chaitanya Sambrani at Lalit kala Akademi organised by Art Chennai 2012
'Ode to a Fierce Fecundity' Solo show at Chandra mandala, Spaces, organised by Art Chennai.
2012 India Art Fair 2012, New Delhi
2011 'Emerging idioms' at Sridharani gallery, New Delhi.
2011 'Serendipity' group show at Galleri Vreta kloster, Sweden.
2011 'Turn of the Tide' at Taj by Tangarine Art space, Bangalore.
2011 'Madras contemporary for Art Chennai' at Ashvita gallery curated by Ashvin rajagopal, Chennai.
2010 'Artist of the month' at indigo-lambudrum gallery invited by cholamandel artist village, Chennai.
2010 'The Madras Accent' by safion art at venkatappa art gallery Bangalore.
2010 '16 contemporary women' artist show at gowry art Institute, Kallar & Velloppilly Samskrithy, Trivandrum.
2010 'Functional Art' Forum Art Gallery, Chennai.
2010 'Search within' Gallerie 88, Kolkata.

Awards

2016 Amol Vadehra Art award
2005 National winner of camilin euro art tour 2005 to visit the galleries of London and Paris
2004 The camilin 6th southern region art award 2004
2004 Research grant 2003-2004 from Lalit Kala Akademi
2003 Scholarship to young artist from Department of Culture, Govt of India
2002-2003 Arnawaz Vasudev Charities scholarship 2002-2003.
2002 Best student from College of Arts & Crafts 2002
2000 State award 2000 by Lalit Kala Akademi
Camps participated
2012 'The Speaking House' IFAWPCA Art camp at Mararikkulam, Allapey
2012 Camp/Auction show at Taj Choromandal for Art Chennai, Chennai
2011 HCG Foundation's Art camp in Mysore

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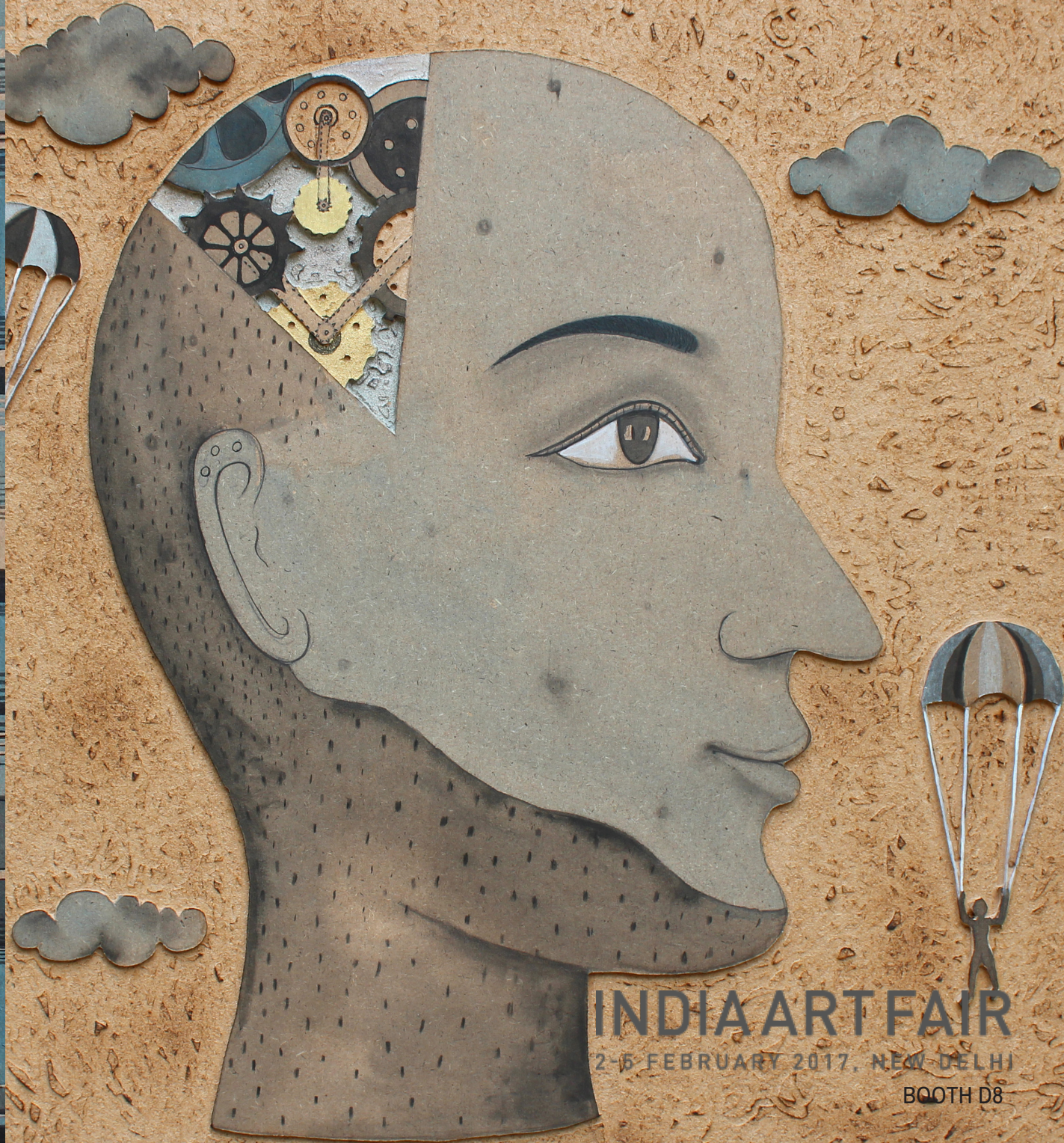


galleryVEDā

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4/22 Rutland Gate (1st floor) 5th street | Nungambakkam | Chennai-600006



CHIPPA SUDHAKAR



INDIA ART FAIR

2-5 FEBRUARY 2017, NEW DELHI

BOOTH D8



Untitled
15" x 20"
Mixed media on wood

Three Dimensional Views

ABOUT

Sudhakar's works explore the human conditions in relation to the society and cultural realities that he encounters. Through a mixture of different materials and mediums he creates subtle evocations about the mundane experiences. In the technocentric spread of the present times, his images and sculptural forms promise a release of sensations in the viewer, a pause, certain calmness. His elements of image making drawn from nature and the environment he is surrounded by, provide a particular pictorial world and ethereal effect for the viewer to navigate through it. Sudhakar graduated with a Diploma in Fine Arts from the J.N.T. University in Hyderabad. From there, he went on to do a Post Diploma in Graphics from the M. S. University, Baroda in 1990. He has been honoured with the Bombay Art Society Award, 1993, the Karnataka Chitrakala Parishath Award, Bangalore, 1993, and the award of the Hyderabad Art Society, 1994. He participated in the National Print Exhibition, and the Drawing Exhibition, at the Bank Side Gallery, both in London, in 1995. He has also exhibited in several cities of India. He is also the founder member of Banyan Hearts Residency in Hyderabad, and he is working from there from 2005.



The Mask
15" x 20"
Mixed media on wood

A note by the artist

"I was ever caught by a dream that I am about to take off and would be flying in the sky like an aspiring bird. That dream haunted me, almost a decade back. I wanted to visualize my dream and negotiated a three dimensional sculpture though I was trained in two dimensional formats. I thought of giving a real feel of flying for my art work. For a flight of any being it needs not only wings like a bird but also the hard machinery. Technology and science surmise me because it surpasses the nature and super human creation. I facilitated the sculpture with hard tools in the hands and feet for an imaginary flight. Another feel of reality that I asserted is through white feathers of a Turkey bird that I brought from China to view the form of feathered wings."



Flying Man

Mixed Media on Fiber Glass & Turkey Feathers.
Life size

Human Needs
24" x 24"
Mixed media on wood



These works are suit of works, which are forms of his thoughts, are con-
titutive of his lived reality showing a thematic engagement with varied
social, cultural, environmental, ecological, technological issues; to make
explicit his concerns in a world that is riding on a trajectory sans emotions
and feelings in the rat race of survival. His mixed media on wood has the
representation of his stockpile images as the shaven head, lotus flower,
florid creepers, triangles, squares and cryptic pictographs of ubiquitous
the house, plants, trees, flowers, boats etc. These images, which serve as
metaphors, and symbols have been pulled out thoughtfully from nature
and technology to convey a particular message, as the house (security
and family relationships), trees and plants (nature), boat (fulfillment of
aspirations and dreams) lotus (renewal) auto parts (mechanical life) etc.
that helps the viewer to decode its meaning. His work mesmerizes through
its simplicity and naivety, which elicits responses in throwing up valid
questions.. are we becoming insensitive to our realities by leading meca-
hanical lives? Is there an element of sympathy or feelings and empathetic
emotions still left in us? Is technology ruling every aspect of our lives?
What are we striving for?

Chippa Sudhakar's art blends objects with people for some poignant commentary on human existence. In 'Transplantation', life-size fibreglass human heads are fitted with auto parts in one instance, and orchids in another, and lit eerily from within in the dark, for a mutant-being effect.

Transplantation
Life Size
Clear fibre glass with auto parts



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B: Hyderabad, 1967

Education

Post Diploma in Printmaking, M S University of Baroda
Diploma in Fine Arts, JNT University, Hyderabad, 1987

Solo Shows

2013 - Gallery Veda Chennai
Jahangir Art Gallery-2007
2007 - Apparao Galleries, Chennai
2005, 2006 - Ganesha Galleries, New Delhi
2005 - Kalakriti Art Gallery - Hyderabad
2005 - Jahangir Art Gallery - Mumbai
2004 - Gallerie Ganesha New Delhi
2003 - ArtD` Enchante The Gallery
2002 - Tao Art Gallery, Mumbai
2001 - Apollo Appa Galleries Bomay
2000 - Shridharani Gallery, New Delhi
1996 - Alliance Francaise, Hyderabad

Group Shows

2008 - Museum Art Gallery - Mumbai
2005 - Drishti A Contemporary Vision, - coimbotor
2004 - Drishti A Contemporary Vision, - Chennai
1999 - & 2001 - Gallery Ganesha, New Delhi
1994, 1997 & 1999 Jahangir Art Gallery - Mumbai

1999 - Harmony Show - Mumbai
1999 - Surya Gallery - Hyderabad
1998 - Academy of Fine Arts - Kolkata
1998 - Minaz Art Gallery - Hyderabad
1997 - Art Forum Gallery - Hyderabad
1995 - 96 Arobindo Gallery - New Delhi
1994 - Sarla Arts Centre - Chennai
1994 - Surya Art Gallery - Hyderabad
1993 - 94 - Royal Society of Painter Print-makers Annual Exhibition in Bank Side Gallery in London
1991 - Society for Promotion of Art - Hyderabad

Scholarships and Awards

1998-2000 - 2006 - 2008 - Junior Fellowship, Ministry of Human Resource Development
1999 - Artist in Residence at Kanoria Centre for Arts, Ahmedabad
1998-1990 - Potti Sri Ramulu Telugu University, Hyderabad
2002 - Bendre Hussain Award 2002 in Sculpture, Mumbai Art Society
1994 - Hyderabad Art Society, Hyderabad
50 Years of Art in Independent India, Hyderabad
1993 - Bombay Art Society, Mumbai
1993 - Karnataka Chitrakala Parishad, Bangalore

Participations

2005 - 11th Triennale-India Exhibition at Lalit kala academy New Delhi 2005.
2000 - Indian Exchange Re 2000, Bank Side Gallery, London, 2000
2000 - National Exhibition, Rajasthan, 2000
1995, 96, 97, 98 & 2000 - Royal Society of Painter - Print-makers Annual Exhibition Bank Side Gallery In London
1999 - IV Kochi International Exhibition of Prints, Japan
1999 - Harmony Show, Mumbai
1997 - Bombay Art Society, Mumbai Rajasthan Lalit Kala Akademi
1997 - Form and Space, ICCR Gallery, Hyderabad
1997 - Potti Sri Ramulu Telugu University State Exhibition, Hyderabad
1997 - 50 yrs of Art in Independent India, Hyderabad & New Delhi
1997 - Potti Sri Ramulu Telugu University, State Exhibition
1993, 1994, 1995 - National Exhibition, New Delhi
1995 - Hyderabad Art Society, Hyderabad
1995 - National Print Exhibition, Bank Side Gallery, London
1993, 1994, 1995 - Regional Art Exhibition, Chennai
1990 - National Exhibition, Lucknow

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11 a.m. to 7 p.m. | Tuesday closed | Sunday: 12 p.m. - 6 p.m.



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MANI MURUGESAN



Inbetween-III | 32.5"x 44".5x3 | Graphite on Canvas



Inbetween-III-A | 12.5 " X 18"x 2" | Dry Point



Inbetween-III-B | 31" X 31.5"X 1.5" | Dry Point



CONCEPT OF WORK

What is the origin of Life?

There are numerous hypothesis, experiments and plentiful school of thoughts available to reason the origin of life. Mani's process of creation also revolves around this search of origin.

Life (soul) doesn't have forms. It is through the forms of the body that life gets a shape. Sometimes we know them as humans and sometimes we call them as animals. Scientific world proposes that formation of life is a process of evolution involving fundamental elements of nature. And every outcome, right from an Algae to Human is predetermined based on those elements.

On the other hand, Philosophical world question scientists, "why this evolution process ceased after human?".

What are the fundamental elements of nature? Do they have life? It is by the law of nature, that life is always created from another life (living being).

Considering the above mentioned fact, how does a life is created by one or more elements uniting together.

What is the reason?

There is a fundamental source of force which executes this process of life formation.

According to the Law of Conservation of Energy, Energy can neither be created nor be destroyed, but can be transformed from one to another. If this is an universal truth, Life, a form of soulful energy is also being transferred from that fundamental source of force.

Mani perceives this Leverage Force, this primary energy, as an art form through his creative process.

Inbetween-II | 72 cm X 88 cm | Pencil on Canvas

Artist Note:

“God has bestowed our nature with umpteen resources. Are we using them properly is the burning issue. Man has been polluting nature by various means. One of them is polluting the soil. Soil pollution erodes the fertility of soil and causes great disaster. Soil has been dug for building roads, bridges and for various purposes. Thus the nature has been tampered often. It has led to natural calamity. In order to create awareness and make people understand the chaos that is happening around them, i have depicted a painting using the materials that pollutes the nature to the core”.



Concrete | 37 " X 56"x 4" | Mixed Medium

Mani Murugesan (b. 1980) is a practicing artist from Chennai. In 2006 he completed his B.F.A PRINTMAKING, Govt. College of Fine Arts, Chennai. Since then he has exhibited within and outside Chennai.

2014- South Indian Print Making Travelling Exhibition-Art Houz Gallery- Chennai & Hyderabad, 2015- Emerging Canvas III, Indo- Korean Young Artist's Exhibition, Chennai; 2016- Art Connect, Inko Centre, Chennai; 2016- Artspark, Loyola College, Chennai; 2014- Bombay Art Society National Exhibition, Mumbai; 2015- Mini – Print Exhibition Goa; 2015- Black & White Group show New Delhi; are few of his recent participations.

Mani has taken part in international mini print exhibitions in Spain and Japan, and in Residency with Canadian Artist " Briana Palmer". He also serves as a Collaborative artist at Lalit Kala Akademy besides participating in several group exhibitions at the national and state levels and winning awards. He is also the recipient of several awards and scholarships since 2013.



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PARVATHI NAYAR

INDIAARTFAIR

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ABOUT

Chennai-based visual artist Parvathi Nayar plays an active role in the emerging renaissance of the contemporary in her city. Parvathi is known for her multidisciplinary art, centred on complex drawing practices, video, photography and installation.

Her black-and-white graphite drawings are multifaceted works that look at the internal/intimate spaces within our bodies, and the external/public spaces in which we live, often through the prism of science and technology. Parvathi's art talks about different engagements with our spaces and environments, and explores the philosophies of inhabiting them.

Venka Purushothaman, Arts writer/researcher (and Vice-President (Academic) & Provost of La-Salle College of the Arts Singapore since 2006) writes, "A central feature of Nayar's works since 2006 is the playful engagement with the dialectic between subject and object, and the subversion of drawing as the indexical mark.

Nayar's works calibrate this im/possibility of discovery, of being discovered. They harness the realities of the artist's aesthetics and abilities to explore contemporary concerns. Art writer/curator Ahmad Mashadi sees Nayar's return to drawing as "a significant form that affords a controlled and unerring strategy to advance her conceptual aims ... isolating particular image fragments and (re) rendering them as seemingly abstract forms that straddle between the 'familiar and unfamiliar', referencing science on one hand, and symbolisms on the other. In doing so, she constructs a dialogic space that encourages a constant oscillation between the factual and the speculative" (2007).

This fascination with the poetics of science as a way to describe the world, so we may see the familiar revealed anew, positions the current trajectory of Nayar's art." (Drawing Parallels: Binary Play in the Artist's Drawings by Venka Purushothaman, Catalogue essay for Af-Fair-15 Contemporary Indian Artists, Published by Ixl Art Gallery, Dubai, 2008, edited by Manoj Nair.)

Cultural Theorist Sunil Manghani says "(Nayar's) imagery can be described in terms of pseudorealism, offering dramatic, non-realistic forms that nonetheless can be received by the viewer as a form of/from reality... The root of the term 'pseudorealism' is from mathematical theory, which chimes with Nayar's sense of precision and interest in scientific imagery." (Sunil Manghani, India's Biennale Effect: A politics of Contemporary Art Edited by Robert E.D'Souza and Sunil Manghani, Routledge, 2017)



Salt And Pepper

Triptych, overall size 5'4" x 8' x 2"

Handdrawn Graphite on wooden panels

Year: 2014 (Presented at Kochi Miziris Biennale)

Salt and Pepper a work from the installation "The Fluidity of Horizons" looks at the human urge to journey, through the prism of travel undertaken for trade. At the centre of the work are the journeys of the past undertaken by the great trading empires, whose travels brought them to the coasts of Kochi.

Salt and Pepper is one of the works that evoke these journeys, and derives from the spice trade. Here the artist plays with the abstract and constantly changing waterscape of the surf, created when the Arabian sea collides against the sands of Kochi; over this hovers a giant peppercorn, at once surreal, and exuding a latent menace. The work suggests how at any given time we as humans are involved in multiple journeys - both the visible ones that involve us going from point a to point b, the deep journeys within cellular and subatomic levels and the grandly epic one of our planet hurtling along through space.

We journey to or from some imagined point, and inbetween, there are points of location to make sense of the journey. It's a horizon that is in perpetual motion, shifting and changing, expanding and retracting, coming closer and yet always distant. The Fluidity of Horizons plays with these myriad journeys that we undertake - in the past present future - and sometimes all at once, all together, simultaneously.

At The Edge of The Waters

Diptych, each panel 36 x 48 inches, total installed height 36 x 96 inches
Handdrawn Graphite on wooden panels

Water has always played a significant role in Parvathi's works whether as scientific recording of a substance, or as part of our environment, or as complex, philosophical entity. At The Edge of The Waters stands at crossover points of these various arcs.

Seawater, sand and foam are valorised in this diptych, where the intricate detailing is contained within a minimalist framework. The waters are abstracted and subtly displaced, with the intention of a somewhat surreal installation that would shift focus from the horizontal to the vertical; the edge of the seas, as it were, suggest the waterfall as well.

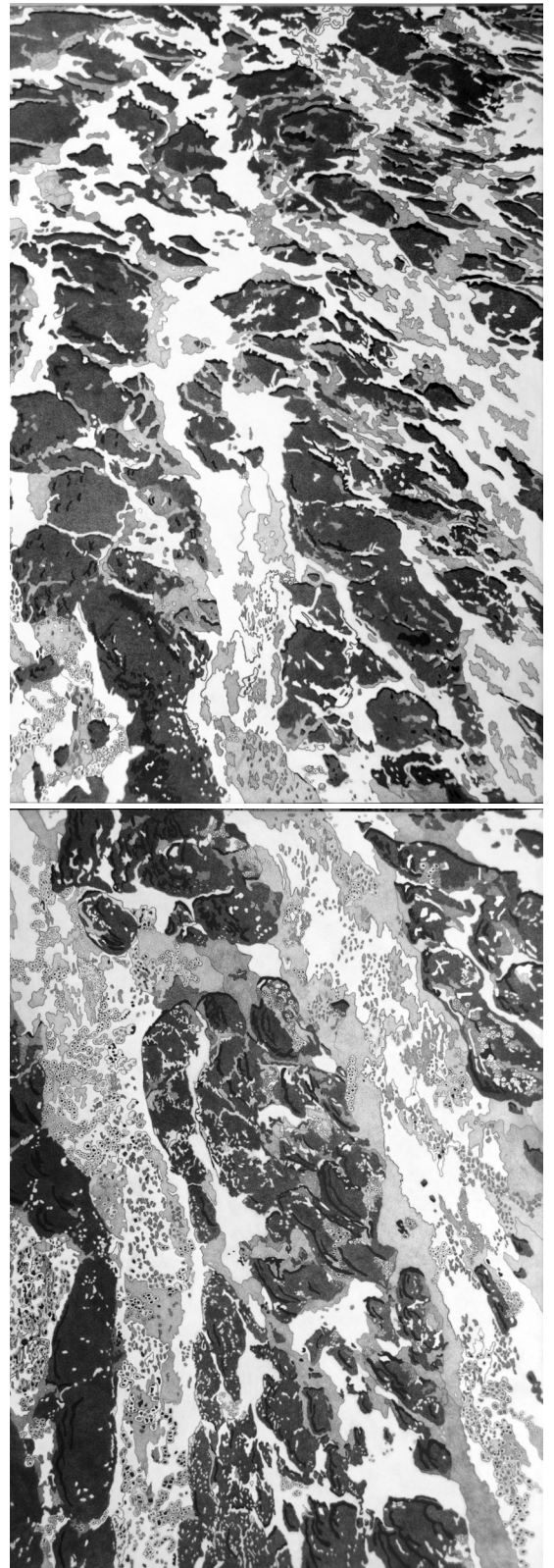
Such dislocations suggest that the reading of the work are complex; that the ephemeral flow of the waters are being relooked to suggest patterns of stillness and dissolution, suggestive of rising seawaters and changing topographies.

Under the Skin I, II & III

18 inch diameter, height 2 1/2 inches each
Hand-drawn graphite on wood
2014

Under the Skin presents images derived from Black, Asian and Caucasian skin cells. The text – placed in a way that is not meant to be straightforwardly read – references the fairness cream industry, Rosa Parks, the African-American civil rights activist and a Bob Dylan song. While the texts relate directly to the politics of skin colour, the work does not tell us where we are to stand as Asians and Indians, émigrés or immigrants, the post-colonial or the cosmopolitan; rather, questions are posed so that viewers can devise a variety of responses.

Three Dimensional Views



The Lotus appears to stand in as a metaphor for Nature in the suite of boxes *According to Their own Currents*, where multiple trajectories of the flower are meticulously handdrawn in graphite. There are references to elemental and manmade forces in these iterations.

The boxes are works of drawn sculpture that inhabit the spaces of the viewer in both literal and subtle ways. Viewers are invited to walk around the structures and explore the subtle transformations and inter-relations.

Parvathi offers multiple points of pause in the journey of the flower from a speck of pollen in the wind, to a bloom at the peak of its powers in adulthood, to the remnants of its heyday as seedpods. A combination of the mathematical, the mimetic and the mystical, the boxes play with notions of the life cycle of living organisms, perhaps pointing to a future iteration in the virtual world.

According to Their own Currents

A suite of five boxes,

12 x 12 x 4, 12 x 12 x 6, 12 x 12 x 8, 12 x 12 x 10, 12 x 12 x 12 inches, installation dimensions variable

Handdrawn Graphite on wooden boxes

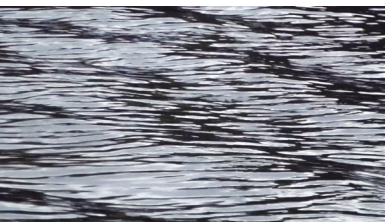
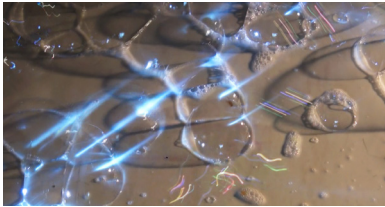


Three Dimensional View

Core/Column

Diptych; each panel is 18 x 36 x 1 inches
Hand-drawn graphite on wooden panels

Core/Column is based on the human spine, which is the centre where all body-related stimuli are processed and understood, the place from which the call to act and respond is sent. There is a sense of familiarity and rupture, as the body is perceived through deep levels of magnification. The work can equally evoke in the viewer's mind, some eerie landscape of a fictional world or a hyper-real view of the body.



An Ocean In Every Kitchen

An Installation of 4 Videos

Date: 2013 - 2014

Duration: 15 min in total
(freeze / boil: 05:59 mins)

bubble: 03:56 mins

ripple: 02:33 mins

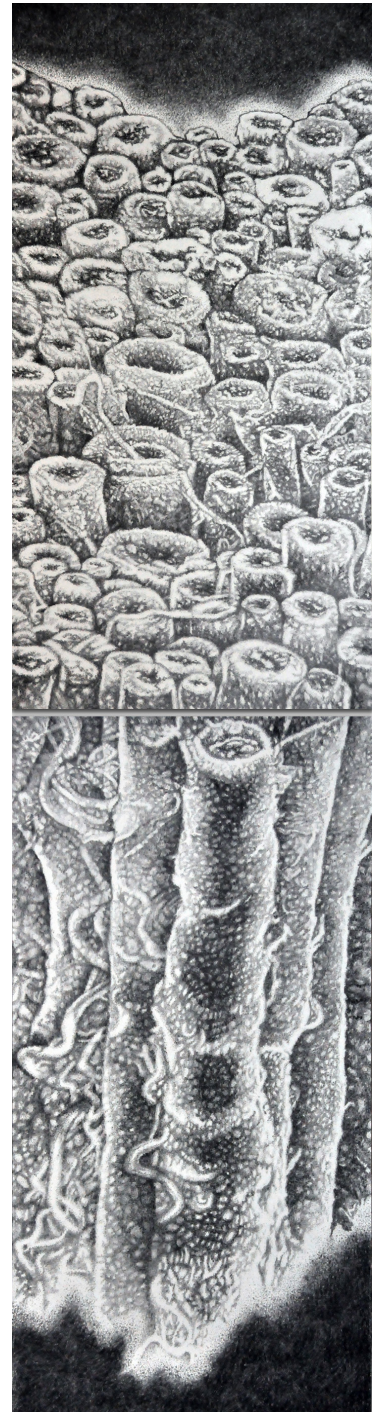
flow: 02:36 mins)

Camera: Parvathi Nayar

Editing: Jai

Sound: Postbox

The work is born out of a continuing engagement to explore the fluidity and transmutability of water. These snippets are based on looking at water in the everyday world, whether inside the kitchen, or outside in urban water bodies, or in nature. The work captures moving pictures through minimalist – but not reductive – detail, and how relationships between part and the whole are negotiated through the observation of such particulars.



To see the water videos:
www.parvathinayar.com - Work Tab- The Ambiguity of Landscapes - press the first image of bubbles on the left menu icons and the videos open up. Or use the link <http://parvathinayar.com/ambiguity-1.html>

Listening to Light

Graphite and mixed media on linen panels

Triptych, each of the three panels is 36 x 36 x 2 inches

2015

Listening to Light plays with perceptions of how human beings receive and transmit thoughts, ideas, emotions. Growth and transformation are human experiences that are linked with opening our brain so that it may "hear" new possibilities that result in new experiences. Listening is a powerful way of accessing the raw materials with which to create something innovative and powerful. Listening to Light has references to deeper modalities, to languages beyond that of words... to sounds, to coding, and deeper still to deeper structures.



galleryVEDA

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With this in mind, several shows are planned through the year that will not only push boundaries of perception but also question the normal. "To make art more inclusive and not intimidating was the idea behind the gallery. Chennai, with its well-known love for the arts, provides the perfect setting for such a concept. The need for a distinctive space amid the homogeneity is what urged me to start the gallery," Preeti Garg founder of the gallery. The works of art reveal the past, celebrate the present and probe the future. What started off with an All Women show- "Firm Ground Beneath Her", has today been a space for several shows of very well known artists including Chandra Bhattacharjee, Seema Kohli, Arpana Caur and Jogen Choudhury. The gallery has 3 venues- one nestled away in the pristine Rutland Gate 5th street, another as part of the Shilpa Architects office on OMR and a third at the Park Hyatt hotel. Some of the important shows by then include that of Seema Kohli, The Journey of Life by Nayanna Kanodia, Lotus by Yuriki Ando Lochan, The ambiguity of Landscape by Parvathy Nayar and Painting is not dead by Arpana Caur. The gallery has also been part of collateral events Kochi Muziris Biennale in 2014 and 56th Venice Art Biennale in 2015 both of which showcased the works of Seema Kohli.

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www.galleryveda.com

ACCADEMIC QUALIFICATIONS

2004 MA Fine Art, Central Saint Martins College of Art and Design, London on a Chevening Scholarship from the British government
1985 BA Fine Art (Distinction), Stella Maris College, University of Madras. Ranked first in the University, Best Outgoing Student, Dept Of Fine Arts.
Matriculation (Second State Rank, Tamil Nadu) & Plus2, Good Shepherd Convent, Chennai

RECENT EXHIBITIONS: SOLOS

2017 "Haunted By Waters", curated by Kathryn Myers, Dakshinachitra, Chennai
2016 "Drawing In Time", at Dissonant Images curated by Meenakshi Thirukode, Exhibit320 New Delhi
2014 "The Ambiguity of Landscapes" curated by Annapurna Garimella, Gallery Veda, Chennai
2008 "I Sing the Body Electric", Bombay Art Gallery Mumbai
2007 "Win Lose Draw", commissioned by ARTS Singapore 2007 Singapore
2006 "drawing is a verb: an installation", curated by Phan Ming Yen, The Arts House Singapore

INSTALLATIONS

2016-2017 "Reflecting (on) the Inhabited Crossroads" an installation with The Hashtag#Collective, exterior spaces of Gallery OED Kochi, Kerala
2016 Music of The Spheres, Chennai Mathematical Institute Auditorium Chennai
2014 The Fluidity of Horizons, drawings and sound, Kochi Muziris Biennale, curated by Jitish Kallat Aspinwall House, Kochi, Kerala
"A Story of Flight", 20' high drawn sculpture, T2 Terminus Mumbai Airport,
Jai He Public Art Project curated by Rajeev Sethi Mumbai

GROUP SHOWS

2016 Against Nature, video art show; Curated by Vaibhav Raj Shah & Jasone Miranda Bilbao Kerala "Wayfarers" presented by Birla Academy of Art & Culture, two-person show, India Art Fair, New Delhi
L'Attrape Feu. L'Ecole des Filles, Huelgoat, Galleries Françoise Livinec, France
2015 Mapping a World of Curiosities, Studio Art Gallery New Delhi
False Alternatives, curated by Meenakshi Thirukode, Park Hyatt, Chennai
2014 Scapes: City/Land curated by Karishma Shah Surat
2013 The Material Point, curated by Kathleen Wyma, Gallery OED Kochi
Knotted Narratives, curated by Sushma Bahl, Art Positive New Delhi
2012 To Let the World In, curated by Dr Chaitanya Sambrani, Art Chennai Chennai
The Secret Life of Plants, curated by Maya Kovskaya, Exhibit320 New Delhi
Skin Deep, curated by Lyla Rao, Religare Arts Initiative New Delhi
Small is Big curated by Anoop Kamath at the Durbar Hall Kochi
B Seventy, Curated show celebrating Amitabh Bachchan's 70th birthday, Mumbai
2011 Women Artists in Singapore, The Singapore Art Museum, Singapore
2010 Cinema Verite Redux curated by Shaheen Merali, Bangalore and Chennai

FILMS

2015 "Artists of Chennai: Parvathi Nayar" by leading photographer/filmmaker Saravana Kumar
https://www.youtube.com/watch?v=X5vQBvX2mEI&list=PLZSWvRVl_p38Yw63FFvM9sRQxI0wbqVtz&index=3
2014 Parvathi Nayar Artist Interview at <http://kochimuzirisbiennale.org/artist-interview-parvathi-nayar/>
2012 Featured in Volume 2 of the documentary "To Let The World In" by Avijit Mukul Kishore & Dr Chaitanya Sambrani

COLLECTIONS

T2 Terminus Mumbai Airport, Jai He Public Art Project; curated by Rajeev Sethi
BMW, Chennai HCL, Chennai
The Deutsche Bank Art Collection
ABN Amro Collection Singapore; work selected to be featured on the bank's Dil Se Platinum Credit Card
The Singapore Art Museum
The Australia India Institute
The Sotheby's Art Institute

SELECTED AWARDS

The Victor Segalen Prix Special du Jury From The Victor Segalen Foundation (Huelgoat, Brittany, France 2016)
Award for Contemporary Visual Art at The Global Malayalee Forum organised by Amma, Kuala Lumpur (Malaysia 2015)
Penn Shakti Award from Femina (2014)
The Inspiring Change Award in connection with Women's Day, Chennai (2014)
Cecil Collins Drawing Award (London 2004)
Only Singapore-based journalist sent to Olympics Arts Festival Sydney by the Australian consulate in Singapore (2000)
Singapore Press Holdings newscom award, for work on Singapore Arts Fest (2000)
Award from Jakarta Media Communications for Journalism (1996)

Parvathi is a writer and poet, and commentator on contemporary culture. She was a TedxChennai speaker ("Seeing the world through Different Lenses", 2016).



Music of spheres

Graphite and mixed media on linen panels

Triptych, each of the three panels is 36 x 36 x 2 inches

2016



Music of The Spheres is an evocation and a celebration of the divergences and interconnectedness that make up the universe in which we live, a universe in which we can both listen to song and express its harmonies in numbers. The artwork owes much to Pythagoras' worldview of the Sun, Moon and other planets resonating to a beautiful noise inaudible to our human ears—as well as to the newest discoveries of colliding black holes sending out ripples through space. The artist explores these concepts as interventions into her own drawings—thereby creating moments of rupture on the intricately and densely hand-drawn surfaces of graphite on wood.

galleryVEDĀ

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SEEMA KOHLI

In "The Unending Dance of Light: Storm in my Teacup" Seema Kohli depicts the churning of the oceans, a well-known story in Hindu mythology. Many elements are here: Vasuki, the king of the serpents who acts as the churning rope, Kurma the turtle, actually god Vishnu who holds mount Meru, the churning pole, on his back. But the whole narrative has been put through the press of Seema's vivid imagination.

The churning of the oceans is happening in a teacup, "the whole universe is arising out of a teacup," declares the artist delightedly. There are coat hangers, ladders, buildings (Seema's neighbourhood) a table laid for tea, clocks and egg timers. Whisking eggs for a cake had brought the story to mind so Seema includes her electric whisk (and next to it an iron, to represent the ironing out of her thoughts). Across from these domestic appliances on the upper left side of the work is a deer with horns that melt into roots creating a womb like space, and thence into the Kalpavriksha tree, the tree of wishes, one of fourteen treasures to emerge from the churning of the oceans. The many different leaves signify the all-round nourishment it offers.

"Storm in my teacup" exemplifies perfectly the overlapping of macrocosm and microcosm, mythology and domestic life, spiritual and material that IS existence for Seema. "It's all one, it really is... and the churning is constant," she says.

-Charlotte Dugdale

Right: Storm in my teacup, 13x15 ft,
Pen and Ink, Pencil & Tea stains on Paper

Down: Soham, 7x3x5 ft, Bronze



INDIAARTFAIR

2-5 FEBRUARY 2017, NEW DELHI

D6 BOOTH



UNENDING DANCE
OF LIGHT
RAKS E SHAMS
IN SILENCE THE SECRETS SPEAK

Matsyandranata-In the belly of the fish
8.5x 60 in .
Tea stains with Ink and Water color on Arche's paper

Based on the birth, life and concepts of Matsyanandranatha. He was considered a great yogi, who propagated the Yogini cult and the concept of feminine form as the embodiment of unified energies which keeps on expanding and is busy creating and recycling the Universe. In some scriptures he is also considered as an incarnation of Mahadeva Shiva.

Title is inspired from Stella Dupuis book
"In the Belly of the Fish"

Chausat Yogini, 13x5 ft Etching on Paper



SEEMA KOHLI'S works reveal a claiming of feminine subjectivities, an altered concept of feminine sexuality. Her art practice involves various disciplines from drawing, painting, sculptures, installations and performance.

The most significant one to emerge out of liner forms and paintings is 'Performance Art'. Decay, hybridization & transformation: Creating new identity; reshaping belongings; intimacy; a dialogue of matter and memory ,myth all constituting a visual language of her work.

"Time" as a factor, is central to her practice, whether it's a wrapped object or a performance. She uses time as medium, which is extended, assembled and captured in all her media, be it painting, sculptures



or installations. The aspects of continuity, repetition, vulnerability, duration, temporality, awareness, situation and public involvement are also inherent qualities that inform her art practice. The process before and after the performance is important and challenging.

Since last 30 years of practice Seema Kohli has had over 20 solo show in Venice, Brussels, NY, Dubai, Singapore Delhi, Mumbai, Hyderabad, Bangalore. Has participated in International Biennale's (Venice, Shanghai, India), Art fairs (Hong Kong, Basel, Beijing, Madrid, India) Her work can be seen as public art as murals of 10' x 100' at the Delhi International Airport, Mumbai International/Domestic Airport, the Defense Ministry, Tata Residency, Manipal University, ONGC , Tata Center of Excellence and many more. She has had interactive session and experiential performances at Venice Biennale 2015, TedEx Chennai 2013, WIN Conference Rome 2012, Prague 2013; NGMA Bangalore 2010, 2012 etc. She has received the Gold at Florence Biennale 2009,1 Premio "Video, the YFLO Women Achiever's Award, the LKA Lifetime Achievement Award for Women in 2008. Her works are a part of various private and public Museums including Rubin's Museum and Museum of Sacred Arts, Kochi Museum of Arts.

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INDIAARTFAIR

2-5 FEBRUARY 2017, NEW DELHI

BOOTH D8



SHARMI CHOWDHURY



Destination | Tempera on silk and Paperpulp | 96" x 48"

Concept: The artist is depicting the essential human desire to retain, to cling to the trace of one's belongings when those traces are at the verge of disappearing. Feelings and memories, as traces of our engagements with the everyday life, fade and disappear, and slowly erase away from us. We understand the inevitability of it, but don't quite accept the helplessness of the entire matter. The form of a figure, and the traces the deep passion, the desire to hold on to these traces on the face of disappearance are depicted through the work.



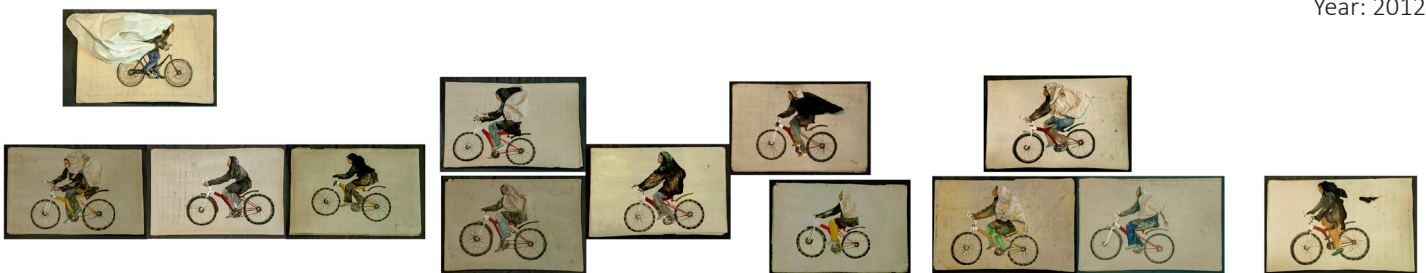
Try to give birth | Tempera on silk | 96" x 48"



Fly from the Mind | 30 "X 60 "
Stone Colour on cloth pasted on paper



Salt of the skin
Paper mash ,Paper,water colour and collective objects
180 "X 60 " X 36"
Year: 2012



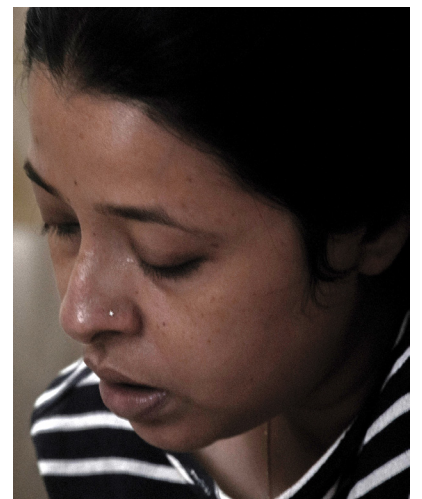
When we turn away do they? | Variable (8.5"12.5"each) | Stone Colour on Jaipur traditional paper

River | 72 "X 36 " X 18"
Paper, Paper pulp and Stone Color
Year: 2017



Sharmi chowdhury (b. Kolkotta, 1974) is a practicing artist from Vadodara. In 2003 she completed her graduation in painting from Kala Bhavan, Viswabharati university, Santiniketan, West bengal, as well as in 2005 she post graduated in painting from M.S. University, Baroda, Gujarat, since a decade she living and working in Vadodara, Gujarat, India.

She has done her two solo exhibitions in 2008 at Artalive gallery, New delhi, and in 2005 at Sarjan art gallery, Baroda. She has been participated several group exhibitions in India and abroad. She is granted Asia Pacific fellowship residency at Chang Dong National Art Studio, Chang Dong, South Sorea. 2012, and two week residency at Jounju traditional paper making village in South Korea, 2014. Etc. She attended some art camps which were held in countries including Spain & Germany in 2007 also in Mexico in 2008.



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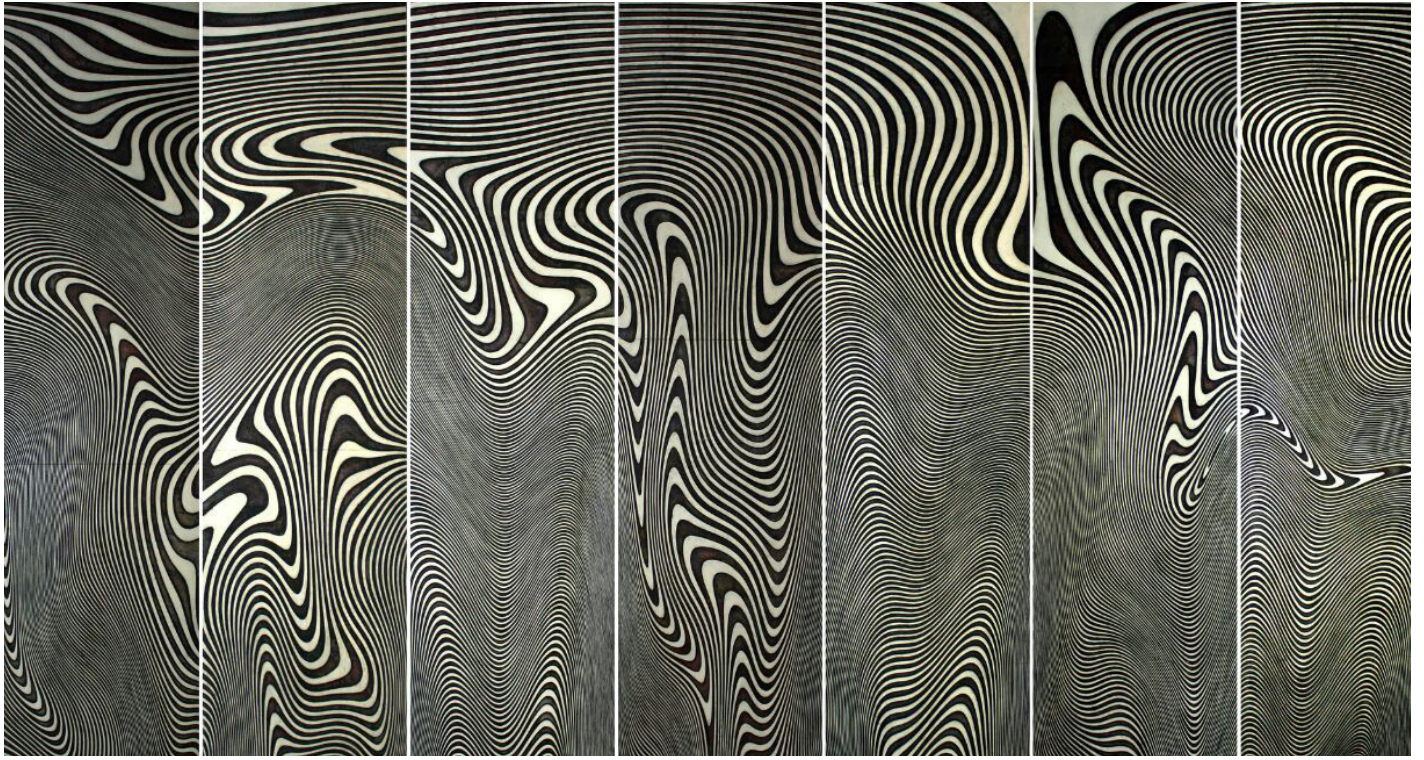


YUVAN BOTHYSATHUVAR

INDIAARTFAIR

2-5 FEBRUARY 2017, NEW DELHI

BOOTH D8



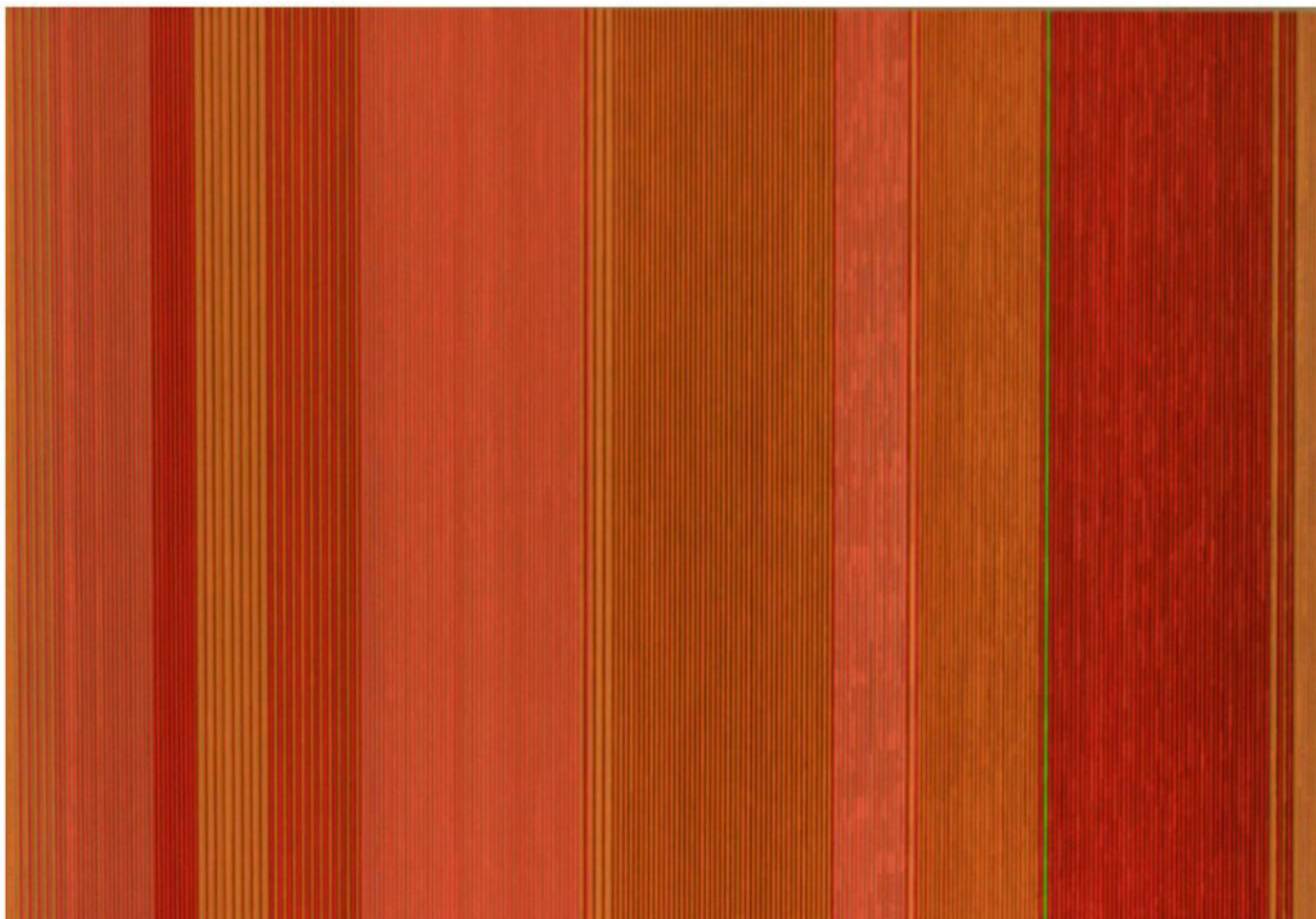
Ascend | 75"x 119"(72"x 17" five panels) | 400 gsm board, Oil colour on plywood (Intaglio method used)

Non negotiable | 8"x8" pieces | Canson paper on plywood



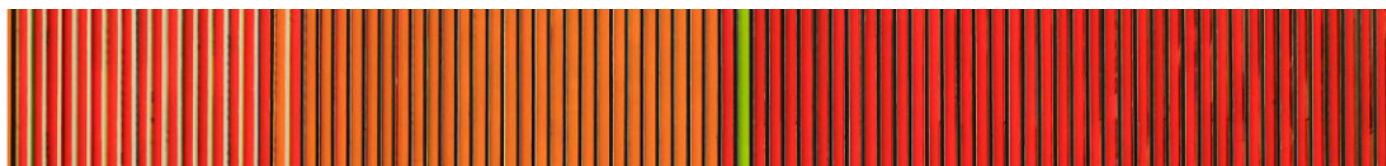
Yuvan interfaces with concepts as fragility, palimpsest, memory and vulnerability, giving substance to his material that echoes the fragility and vulnerability of life, which has been contemplated through his personal cultural perspective. This cohesive body of works presented as Papier colle wall installations offers a visual portrayal with correspondence between the human body as a vessel of received responses and stimulations and the art material paper. The idea of palimpsest and memory is made manifest in the work titled "Wall". The concept of layering through a process of removal and pasting creates a space for memory to be locked in as time between the layers. The fundamental concept which inspired Yuvan was the walls of his urban spaces that are continuously layered with posters either from films or political leaders. With poignancy he says, "Today it is one powerful political leader, tomorrow he or she will be replaced by another, and so the posters get torn and a new one is pasted upon". This marks an insightful reading of temporal fragility, with meanings locked in and perhaps never to be unlocked.

At the heart of the work are his life's experiences. This empirical perceptive approach is made manifest in his titles that bear evocative names as "Wall", "Conversation", "Possible", "Illusions", "Life", "Change", "Thirukural", "Dilemma", "Afterlife" etc. wherein each of the title has a narrative about Yuvan's encounter with varied experiences.

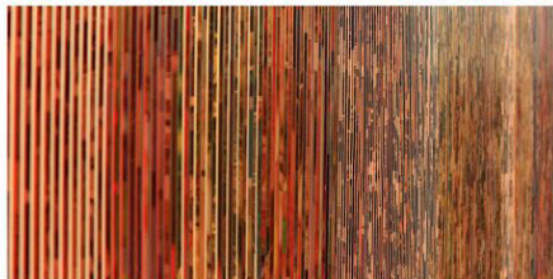
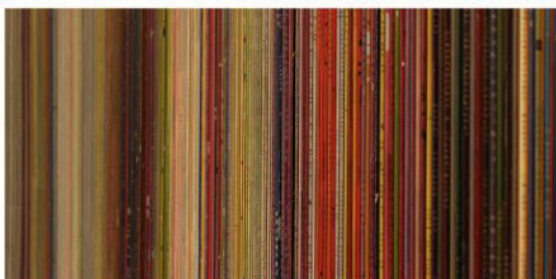


Dilemma | 60"x84" | Mount board, magazine paper, and flourescent color paper on wood

In his conceptual approach to art making, there is an inherent duality. That is life is not one dimensional but multidimensional, and that every experience has its contrasting play of emotions and sentiments as joy and sadness, confidence and insecurity, optimism and pessimism, light and dark, which as abstractions felt and experienced morph to material existence in his works as he manipulates colours, tones, shades, light and dark. This approach also creates a hint of an autobiographical rendering, but for the artists it is mostly a therapeutic act to make sense of life on earth. Yuvan aims to touch people's lives and their souls and hopefully help theviewer to confront, to re-examine their place in the world. If death is creativity, undeniably Yuvan has resurrected it with a creative insight the old used papers and magazines to breathe a new life into it. The work "Afterlife" stands testimony to this process, which reinvents the old magazines to get infused with artist's life searching philosophy. -*Ashrafi Bhagat*



Details



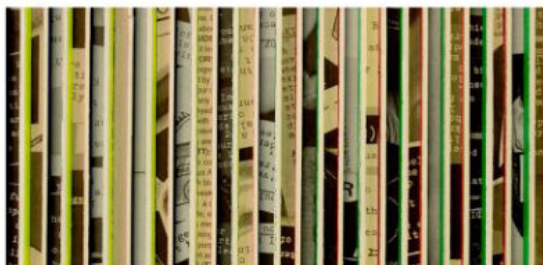


Untitled | 48"x 48" | Mount Board, Paper on plywood

METHODOLOGY

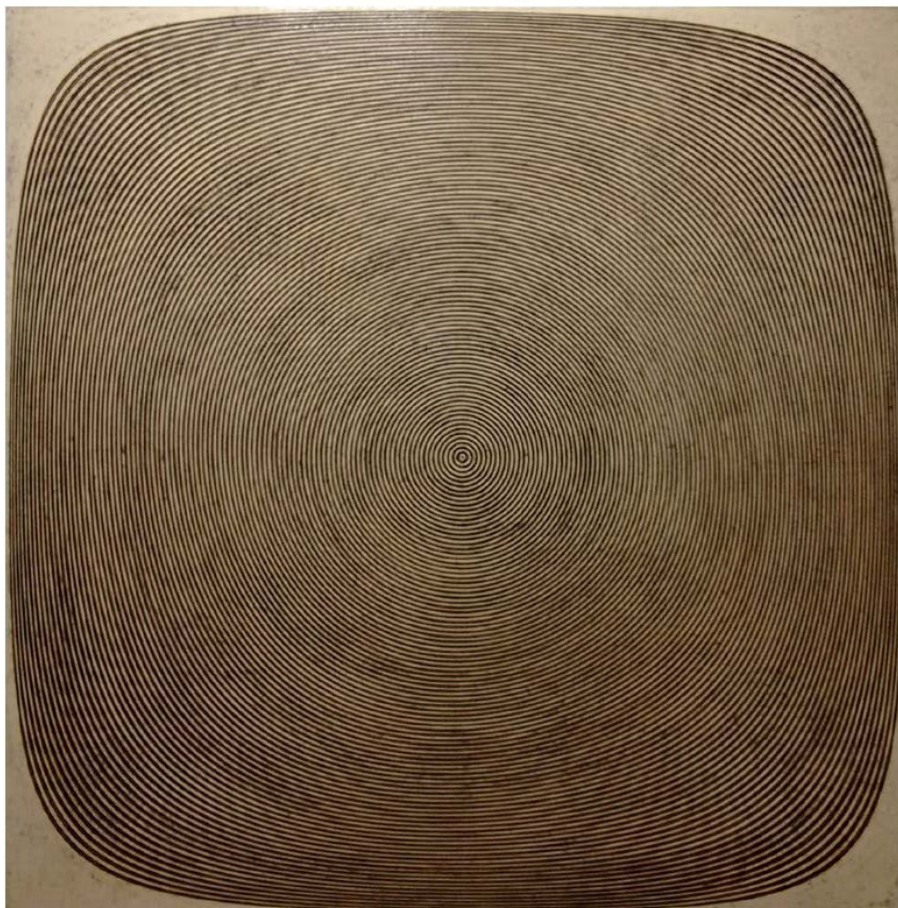
Depending on the concept, Yuwan decides his method of engaging with paper, cardboards, coloured papers, used magazines. For ex-ample, in the work titled "Wall", with plywood as support, he lay-ers it with a pasted cardboard sheet. On top of this he glues a series of vertical strips that has been created by laminating three sheets of 100 GSM boards and cut as strips placed equidistant with utmost precision. Once the vertical strips are in place, the next stage involves pasting a film or political poster on it, which is dictated by the de-mands of his concept, so that the poster is ripped to different shapes and pasted on the vertical strip surface. After this, at random Yuwan removes the poster again preparing the surface for another poster to be pasted. This process of removing and pasting continues until the desired effect is obtained, with sometimes as many as fifteen lay-ers. Another method is preparing each vertical strip [three laminated sheets of 100 GSM board]with the desired colours, that is sticking dif-ferent colour strips of paper on either side of it, placing it equidistant from each other with the space between filled with another multico-loured strip, which according to certain calculation and visual effects he fills up the entire surface of the plywood.

Details





Dependent | 48"x48" | Canson Paper on plywood



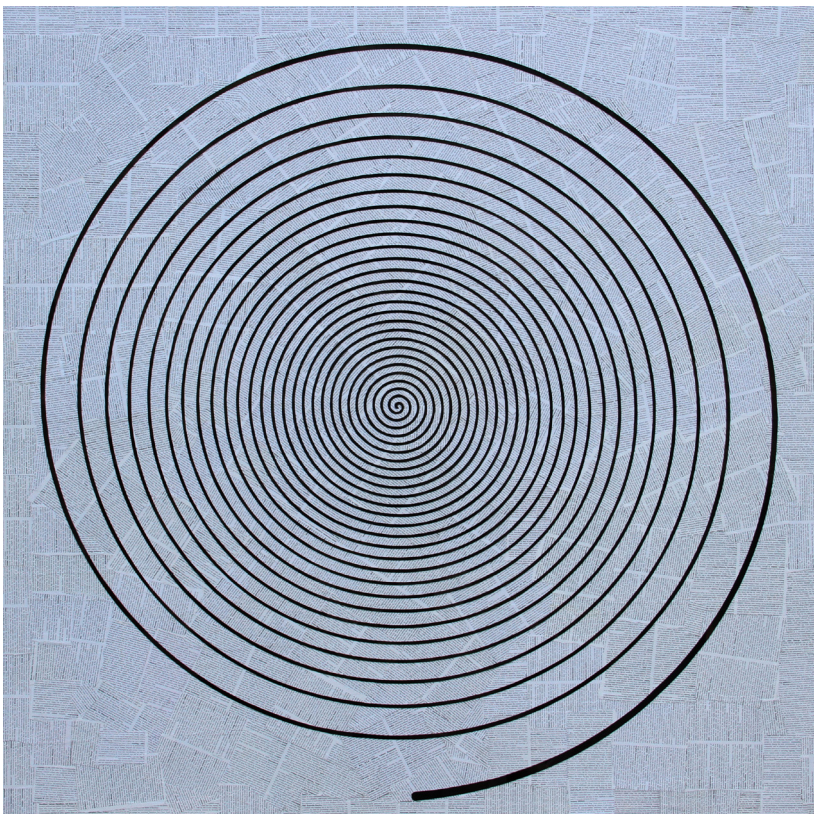
Possible | 48"x 48" | Paper on plywood

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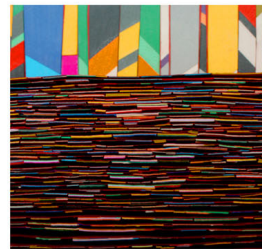
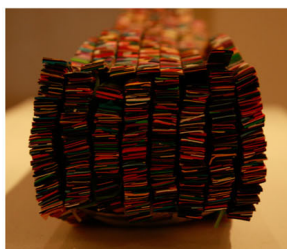
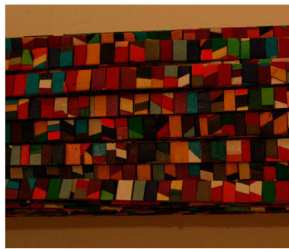
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Conversation | 48"x48" | Paper on plywood



Untitled | 32" x 4 "x 4" | Canson Paper

YUVAN BOTHYSATHUVAR.V (b.1975)

With a brimming interest in art Yuvan trained himself under the famous J P Krishna to paint 50 feet portrait billboards of Actors for Tamil films & politicians. After receiving his MFA in fine arts he went on to have several group show and one man shows. He has travelled widely to Dubai, Belgium, France, Netherlands to do a study on the people living there which brought him to his current methodology of work and expression. He has received the Lalit Kala Akademi research scholarship 2010-11, Best College art, emerging artist award 2013 (residency in Scotland) and CIMA merit award 2014, Multiplicity of planes that stack up memories and selectivity of those memories to suit the current context and personalities that one is dealing with at the current moment, decides the urge in Yuvan to 'Build' his work. It is the conceptual vastness that allows him to clearly differentiate and establish a specific identity between his works though the nature of it is defined by a stern dictum.



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