

VOLUME 2



YOUNG COLLECTORS' WEEKEND

APRIL 2022

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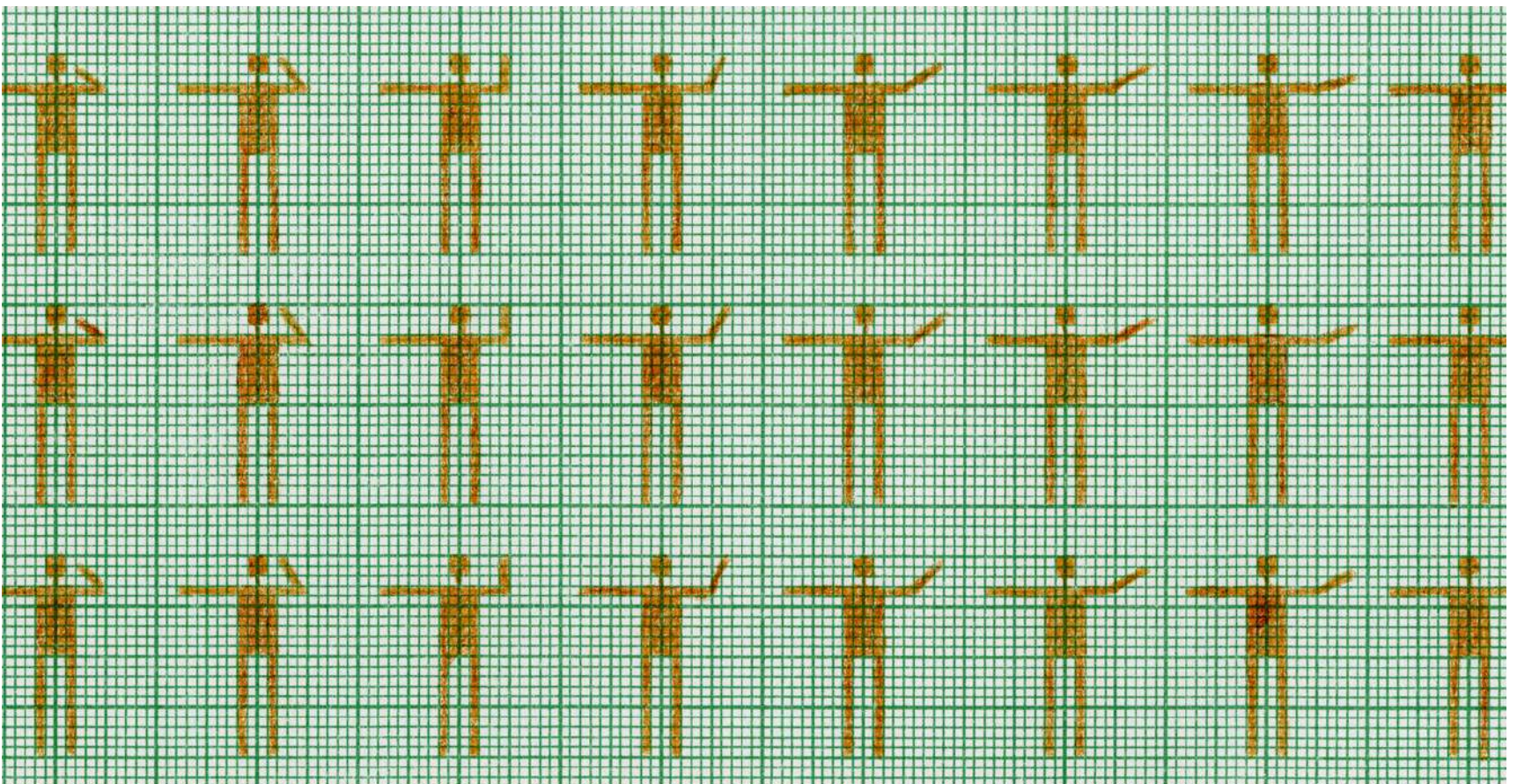
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CONCEPT NOTE

We are delighted to present the second Young Collectors' Weekend in 2022 and even more thrilled that this edition will be hosted in person.

The first "in-person" edition of YCW will be a testament to the value of seeing Art with one's own eyes. For over two years, we have been confined to our screens, trying to discern what we see over a few thousand pixels only to realise that a screen can never do an Artwork justice. That is why during Young Collectors' Weekend, April 2022, we invite you to truly **See**, with a capital S.

One of the primary goals of YCW is to educate new collectors on how to understand Art and how to purchase things that truly speak to them, which is why we are including our first piece of advice within our curatorial note. Seeing a work, is the best way to engage with it. Take time with the works in this show, understand what the talented artists have done and how purposely they have created their pieces. Look beyond your expectations and biases by actually seeing the works within the context of the artists' intentions. Re-visit works that speak to you, look them over again and again, each time with something new in focus until you are able to appreciate the work as a whole.

Each young artist participating in this show is skilfully honing their practice and finding their place within the greater artistic community. They make sense of worlds and emotions in ways most of us cant even imagine. They illustrate to us the power and value of Art, and we are proud to be able to share their work with you.

We hope you truly **See** this show and that it evokes something inspirational within you. Thank you for sharing this experience with us.

-Farah Siddiqui & Arya Mistry

RITU AGGARWAL

YOUNG COLLECTORS WEEKEND APRIL 2022



GRAVITY OF PINK, 2011
ACRYLIC ON CANVAS
48 X 48 INCHES



SILENT SPACES I, 2020
ACRYLIC AND PEN ON CANVAS
48 X 48 INCHES

Artist's Statement

"I was born in a small town of India but shifted to Delhi. I was inspired by this metropolitan city and its architecture is an understatement. My work solely inspired by the city, its architectural environment, towering edifices, its chaotic and explosive energy. It also explores how the individual creates and interacts with the metropolis. The compositions depicts an Urban suspension deconstructs urbanism, presenting a chaotic assemblage of abstracted materials, where emerging shapes suggest the potential for future order, design construction and deconstruction for the human comforts.

The composition is being directed by lot of mediums during the process. The coming together of architecture and the tones of Graphite may be seen as a synthesis of the city and nature. My work shows my love for the architectural forms, painted, elevated, embedded and layered on a colorful and graphite grid respectively. The grid exemplify the urban boundaries or the void, where the square represents an enclosed spaces or an enclosed feeling amidst the chaos and its limitations. Clean lines, pattern, geometric angles and hard edges are major elements in my work. Beside these geometric forms my work explores the Architectural elements like Edifice, stairs, Eaves, canopy, column, façade etc. with varying relationship between Geometry and Architecture with lot of shapes in 3-dimensional form with vibrant color palette. Sometimes Protrusion and void spaces makes it more engaging for a viewer. My style is a combination of cubism and modernism."

Artist's Biography

Ritu Aggarwal received her Masters in Fine arts from Gwalior after obtaining her Bachelor's Degree from the University of Delhi. Ritu has taken part in numerous solo and group shows including most recently at the 94th AIFACS Annual Drawing Exhibition in Delhi. She has shown internationally in a touring show that was exhibited in Ireland, The Netherlands, New Mexico, Australia and more. Ritu's work has been collected by the National Museum of Modern Art, New Delhi and the Mark Rothko Art Center, Latvia to name a few.

Ritu currently lives and works in New Delhi.

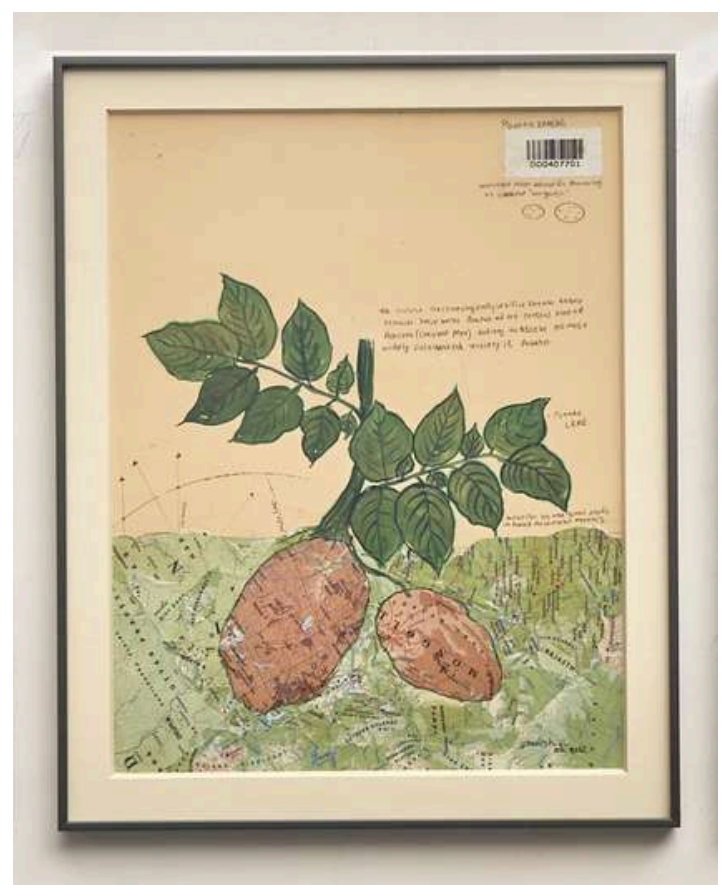
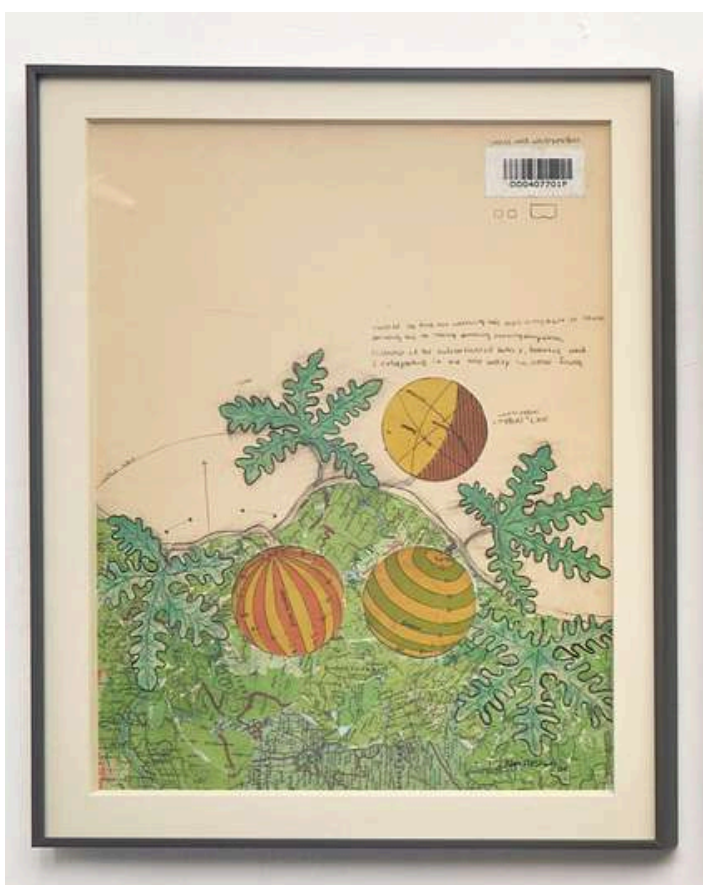
SHAILESH B.R

YOUNG COLLECTORS WEEKEND APRIL 2022



DEPARTURE, 2021-2022
INK, WATERCOLOUR, PEN, ACRYLIC, GUM TAPE, ATLAS MAP, COLLAGE ON SILKSCREEN OLD PAPER
16 X 13 INCHES (EACH)

DETAILS



Artist's Statement

"With philosophy at its core, my work contemplates the world at large by examining existing knowledge, systems, traditions, rituals, metaphysics, and philosophy itself. With a diverse visual vocabulary, I attempt to interweave philosophical connections between disparate observations, thoughts, moods, feelings – the internal world – and objects, places, animals, landscapes – the outer world.

My practice is a reaction not only to an object/practice that I observe and interact with, but also its sensibility, meanings, practicality, and metaphorical connotations. I thereby 'repurpose' objects to alter their function and inject them with satire to criticize their political, social, or cultural significance. As part of my learnings in a Gurukul, I was exposed to Tarka Shastra - a process to analyse the source of knowledge and its verification through the art of debate. The play between external beauty or functionality of a form/object, its inner meaning, extended connotations, and the consequential critical analysis of the object is what is embodied in the Tarka Shastra which informs my artistic practice."

Artist's Biography

Born in 1986, Shailesh B.R. received a bachelor's degree in fine arts, specialising in painting, from the Chamarajendran Academy of Visual Arts, Mysore, and has a post-graduate diploma from the Faculty of Fine Arts, MSU, Baroda. His practice revolves around the nature of processes – of philosophical thought, art and rituals, expressed through a visual vocabulary that makes the viewer reimagine the purpose and function of routine objects. His works are playful reconfigurations of philosophical thought through mechanical means. His drawings (which unapologetically reject any grammatical precision) question the staunch formalism associated with art and use the premise of honest artistic wonder instead to explore how errors can be made in how he sees, perceives and defends his ideas.

Shailesh's solo exhibitions include The Last Brahmin at the prestigious Villa Arson in Nice, France (2020); a virtual show titled Notes to Self (2020) and Tarka (2017) at Vadehra Art Gallery, New Delhi. He has also participated in various group shows, including Hub India, Turin, Italy (2021); Colomboscope, Sri Lanka (2021) and Vadehra Art Gallery, New Delhi (2021, 2019, 2018) among others.

In 2021, Shailesh was a finalist for the Sovereign Art Prize and exhibited his work at the finalists' exhibition Hong Kong. He was awarded the FICA Emerging Artist Award in 2016 and the Inlaks Fine Arts Award in 2014. He has completed residencies at Villa Arson, Nice, France (2020); the Embassy of Foreign Artists Residency, Geneva, Switzerland (2019); and Atelier Mondial / Pro Helvetia – Swiss Art Council, Basel, Switzerland (2016), among other national residencies.

The artist lives and works in New Delhi, India

ANINDITA CHAKRABORTY

YOUNG COLLECTORS WEEKEND APRIL 2022



UNTITLED (AFTER MRS JAMES GUTHRIE BY
FREDERIC LEIGHTON, 1864 -1865), 2018
OIL ON CANVAS
61 X 48 INCHES



THE CROWD, 2019
OIL ON CANVAS
44 X 44 INCHES

Artist's Statement

"I believe the Self doesn't have an autonomous existence because it is always overshadowed by the other. We may see our reflections on others. Understanding the self could be a projection of our psyche.

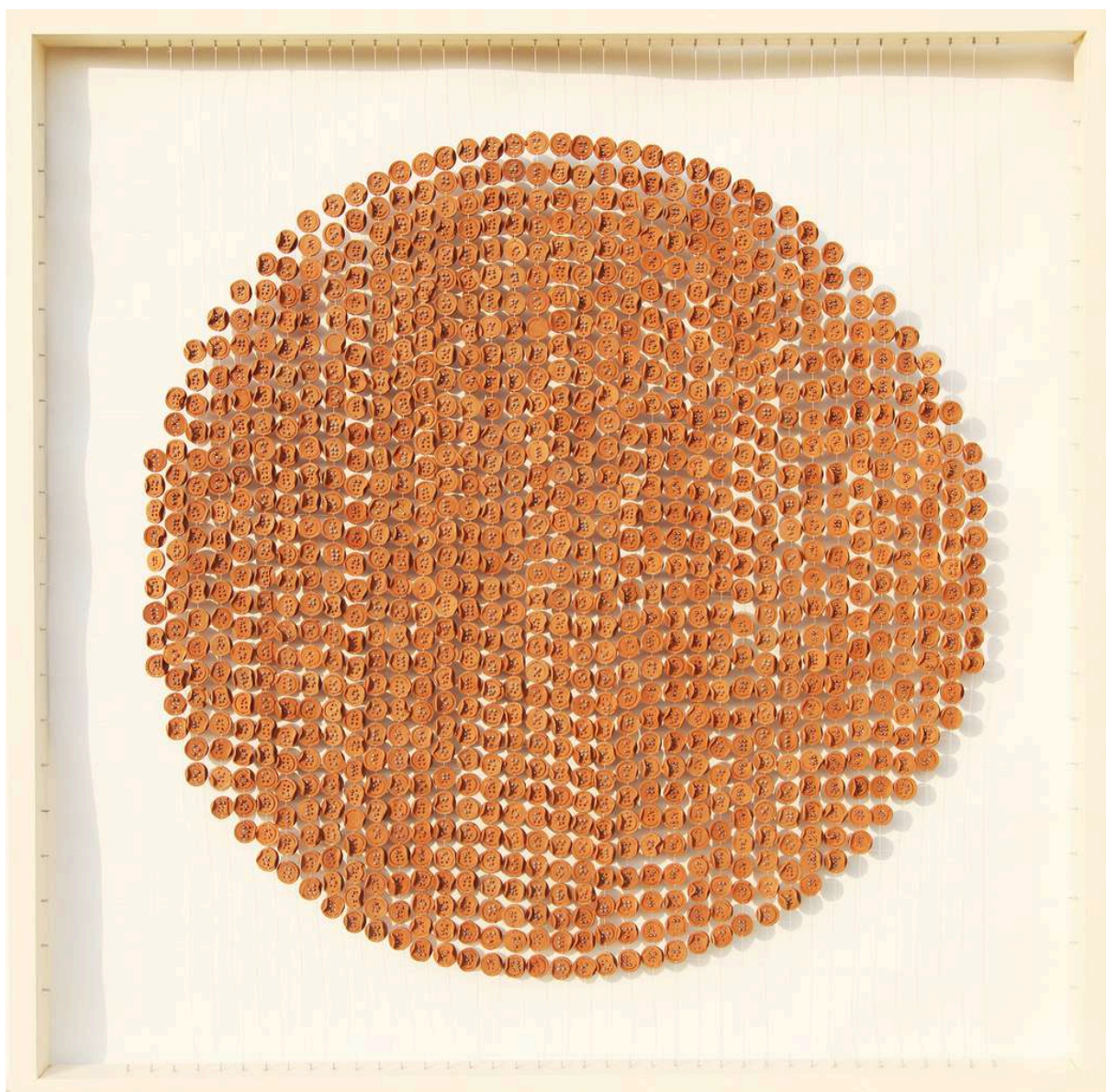
My work is autobiographical and encompassed with self-portraiture which reflects identity politics. We all have our way of constructing identity as an individual. My art practice shows the constant investigation of self, introspection, or questioning self in a positive approach. The binary character inside me and conflict with self, assist me in interpreting different expressions of life experience. Anecdotes of my personal life reflect through my studio practice. In "What Cloths May Reveal," Linda Baumgarten states "We will accept something that is intensely uncomfortable and in fact, we don't even see it as uncomfortable if it's considered beautiful or desirable". The artistic representation of clothing and fashion of India and Europe is one of my areas of interest for my artistic research. Paintings of the great masters from different historical periods and other geographical locations always inspire and motivate me. The attractive and alluring 19th-century European costume dignifies me when I appropriate certain paintings in my art practice. I feel gorgeous not just because of my physical representation but of the age and allurements it contains. I only use my body as a metaphor to travel from one time period to another alongside my regular dress, which appears beneath the costume in the artwork and creates a space for the spectator to reflect on a persona's duality."

Artist's Biography

Anindita Chakraborty was born and brought up in Tripura, India. After her BFA from Govt. College of Art and Craft in Tripura, she moved to Hyderabad in 2007 to pursue her Masters in Fine Arts from University of Hyderabad. Her work is mainly encompassed with self-portraiture, where she constructs and questions the notion of identity. Her studio research is also influenced by Pre-Raphaelite paintings from western art history. Anindita has received the Junior Fellowship, in the field of Visual Art, by Ministry of Culture, Govt of India (2016-2017) and the Shristhi Art Gallery-American India Foundation Grant (2020). She worked as visiting faculty at Jawaharlal Nehru Architecture and Fine Arts University from 2016-2021, Hyderabad. She exhibited in India and Lithuania.

VIJAYA CHAUHAN

YOUNG COLLECTORS WEEKEND APRIL 2022



SMART ASSOCIATION 2, 2016
TERRACOTTA, STEEL, NYLON THREAD AND WOOD
152 X 6 X 152 CENTIMETERS
APPROX 59 X 2.3 X 59 INCHES

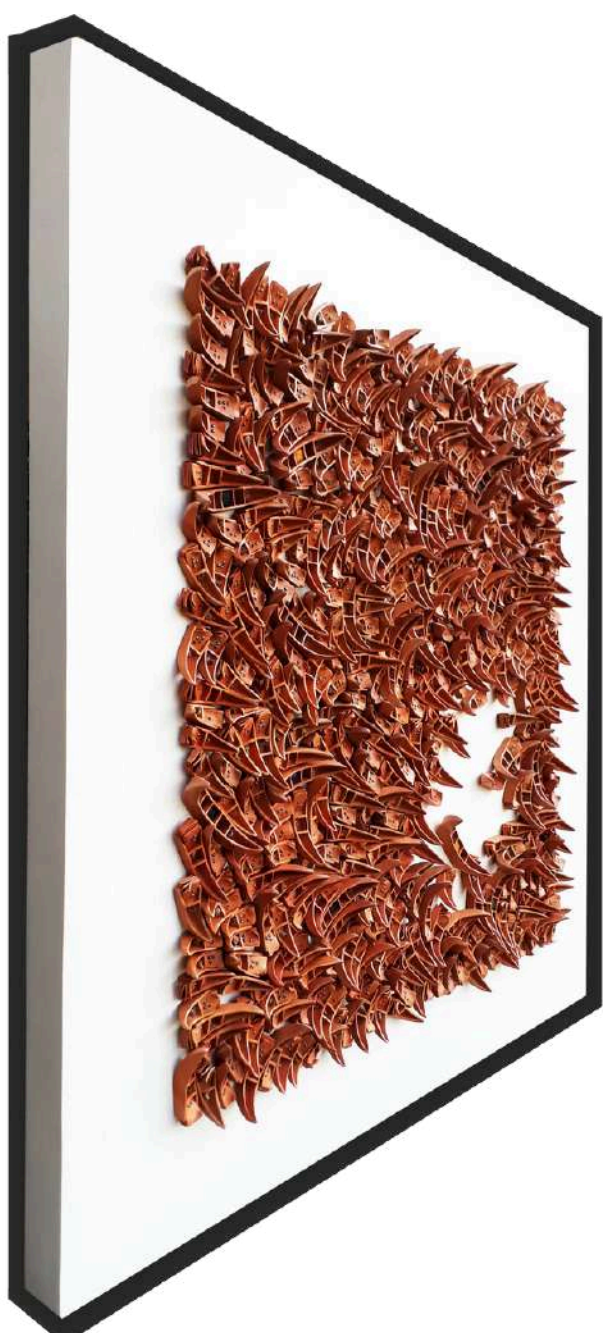
DETAIL





SMART ASSOCIATION 5, 2016
TERRACOTTA, STEEL, JUTE, GLASS AND WOOD
38 X 4 X 38 INCHES

DETAIL



Artist's Statement

"My work presents an idea that attains a balance in a social and moral behavior of the human with present time. I use such unusual elements of expression, which disabled people use to learn and communicate. I am attracted to the mystery and transformative power of "Braille Text". In my early investigations my attention was primarily focused on the beauty of touch and experience of the knowledge that existed in Braille.

The evolution of my sculpture in braille began during living with visually-impaired friends in my graduation years. I was fascinated with the texture on white surfaces and the expression behind every touch. The visual presence of the braille text produces a hidden dialog that combines to form a various sentences. These are the silent sentences but can only be understood by touch. It is the language of silence.

My intension was to grasp the visual aspect of the brail and creates certain positive dialogues. Braille letters combines to form word and word combines to form sentences and thus creates the sound of feelings, my work is based on these expressions behind each dots. The physical form of the script provides an unknown visual mystery to the viewer, which can only be read by the blind. While dealing with the braille text I always tried to make a visual art for the visually impaired people.

Assembling the words in terracotta has a specific pattern and hidden sentences. They all combine to form an 'Essay' which is hanging in the wall. Each and every part of the sculpture has its own identity displaying a specific word, sometimes depicting colors, and some moral ideals. I use the terracotta medium in order to produce a natural, raw and earthy impression of the dialogs which I want to deliver."

Artist's Biography

Vijaya Chauhan (Born 1983) is a young artist based in Bilaspur Chhattisgarh. She received her postgraduate in sculpture from Indirakala Sangeet University, Khairagarh Chhattisgarh (2011). Vijaya has been awarded by 'Kalasankranti Puraskar' National Award Karnataka state Lalit kala Academy Bengaluru, CIMA art award Kolkata and Shrishti AIF Grant by American India Foundation Hyderabad amongst others.

Vijaya has participated in Ahalia national women's granite sculpture symposium in Kerala, National camp at Shilpgram Organized by West Zone Culture Centre, Udaipur Rajasthan, National Art Camp Tihar Kalabiyani Organized by Lalit kala Akademi New Delhi in Collaboration with Tihar Jail New Delhi.

She has shown her works at 'SPARSH' solo Exhibition of Terracotta at Gallery no.2 Lalit Kala Akademi New Delhi, 'SPARSH' solo Exhibition of Terracotta at Arpana art Gallery Sponsored by SCZCC Nagpur, BOUNDARIES UNBUILT at Stir Gallery by Art Pilgrim Live New Delhi, 'MULTIFARIOUS' group show at Gallery Art Explore New Delhi, 'DIMENSIONS' group show at Shrishti Art Gallery Hyderabad, 'THROUGH MY EYES' group show at Shridharani Art Gallery Triveni kala Sangam, New Delhi. At present she's working at Kaladham Greater Noida, (U.P.)

RAJNIISH CHHANESH

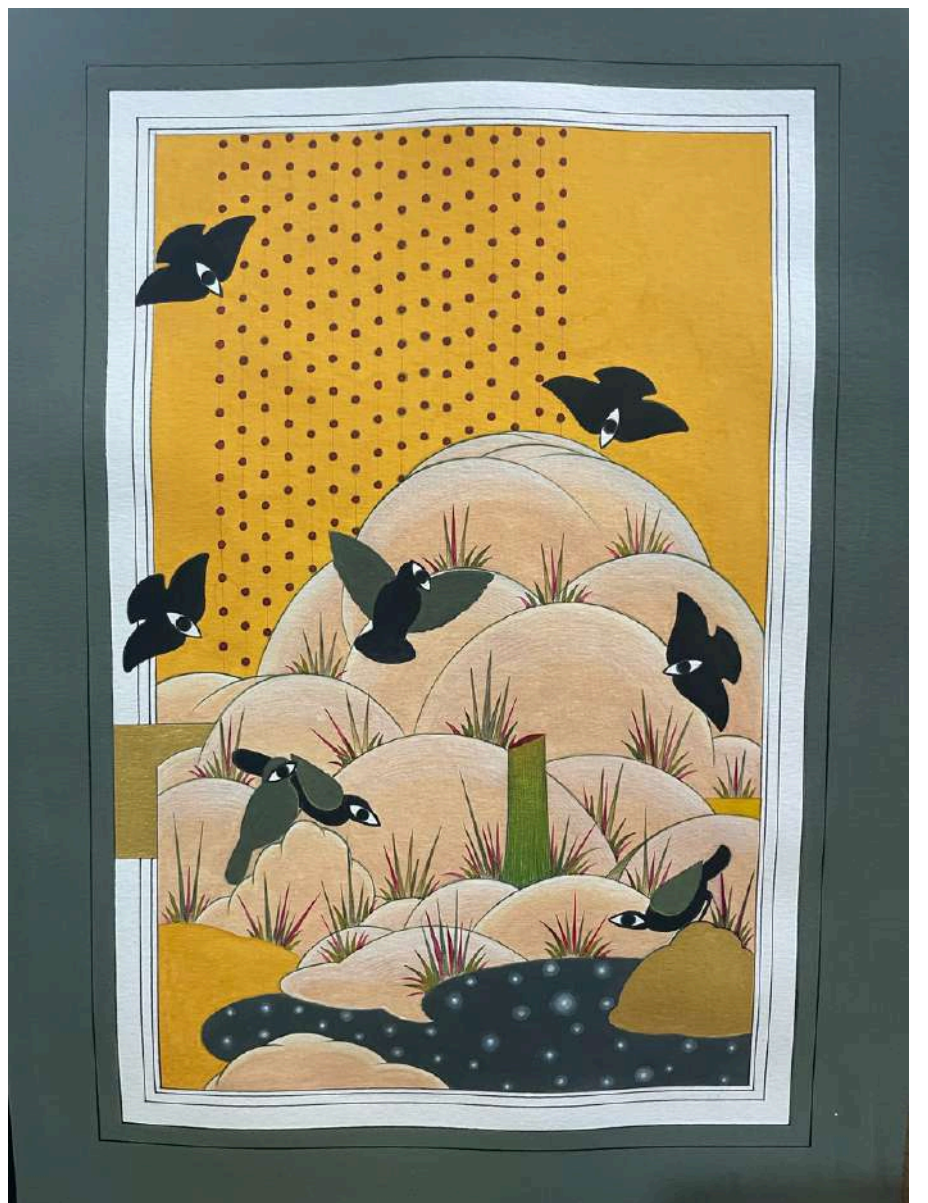
YOUNG COLLECTORS WEEKEND APRIL 2022



THE SHADOW, 2015
ACRYLIC, PAPER ON BOARD
19 X 13 INCHES



ODDMENTED, 2015
ACRYLIC, PAPER ON BOARD
19 X 13 INCHES



UNTITLED I, II, III, IV, 2021-2022
GOUACHE AND ACRYLIC ON
PAPER 27.4 X 37.5 CENTIMETERS
(EACH)

Artist's Statement

Across his new series titled Blind Witness, artist Rajniish Chhanesh takes on the role of a visual archivist illustrating the idiosyncrasies and fallacies of human society. These immensely intricate paintings retain his signature style of entwining contemporariness with traditional miniature paintings, but with a fresh take. Here the artist departs from his quintessential personal narrative and explores a more broadened political voice, embracing human history, mythology, and collective consciousness.

In his landscapes, devoid of human presence, nature takes the center stage and serves as the catalyst for unfolding the narrative. The lyrical compositions visually guide our eyes effortlessly across the purview of each painting, making us take note of every nuance Rajniish has inculcated with fineness. Taking inspiration from a Hindu myth about the ancient Vedic deity Indra, who due to a curse ended up with a thousand eyes on his body, the artist presents the viewer with a multitude of eyes in the sky, water, birds, and in the form of peeking alligators. These eyes stand for the common people who witness injustices in their daily lives and are hopeless about redress. It was intentional for the artist not to illustrate a mouth anywhere to symbolize the voicelessness of masses in the current socio-political landscape.

This series marks a drastic shift conceptually in Rajniish's oeuvre as earlier his focus was essentially personal, intimate and self-introspective. His recent works revolve around the idea of Samay, Samaj and Vyavastha (Time, Society and System) - A trio that, according to the artist, shapes the common man's reality as well as consciousness. The three agencies influence each other simultaneously making an impenetrable loop of cause and effect. His works provide a thoughtful critique of the current political, economic and social systems, pushing the viewer to engage intellectually and question the simulated rut we are trapped in. So that one day we might cease to be blind witnesses.

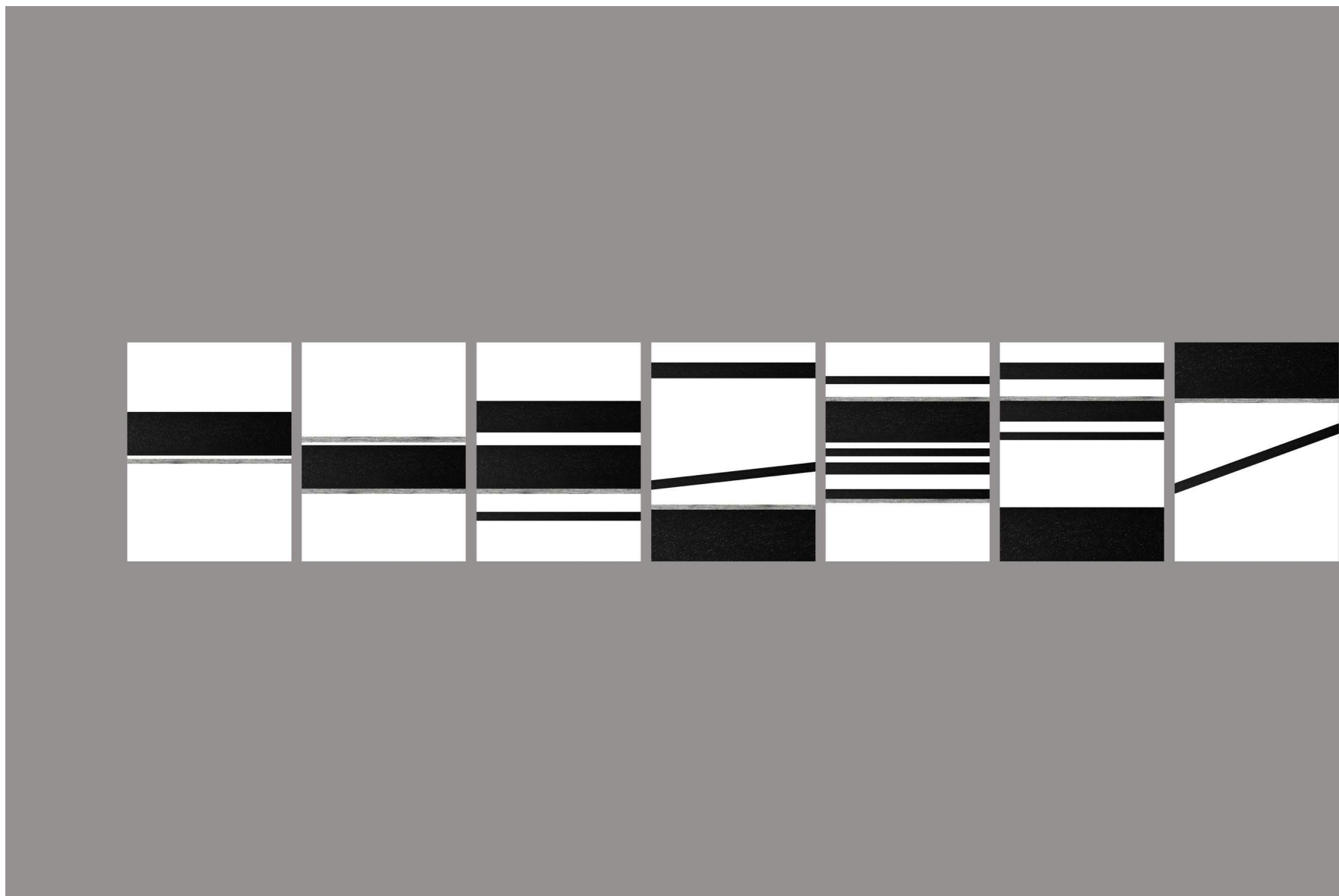
Artist's Biography

Rajniish Chhanesh comes from an urban middle-class family in New Delhi (India). He completed his BFA in painting from Jamia Millia Islamia university in 2007 and MFA in painting from College of Arts, Delhi university in 2009. He got solo display in Taiwan Annual (AVAT), Taipei City, Taiwan 2018. He is a winner of Lalit Kala Academy National Scholarship in 2011-12. H.K Kejriwal young artist award 2010 by Mahua Art Gallery.

Rajniish Chhanesh reflects on the engagement humans share with nature. He claims on creating ecologically informed artworks that focus on transformation or reclamation. "The complex beauty of nature has always inspired me, whether it is the array of colors in a sunset or the natural geometry of a pinecone, I pick and choose all forms and colors until I bring forth a complete harmony. I try to reflect our human engagement with the natural world and create ecologically informed artworks that focus on transformation or reclamation."

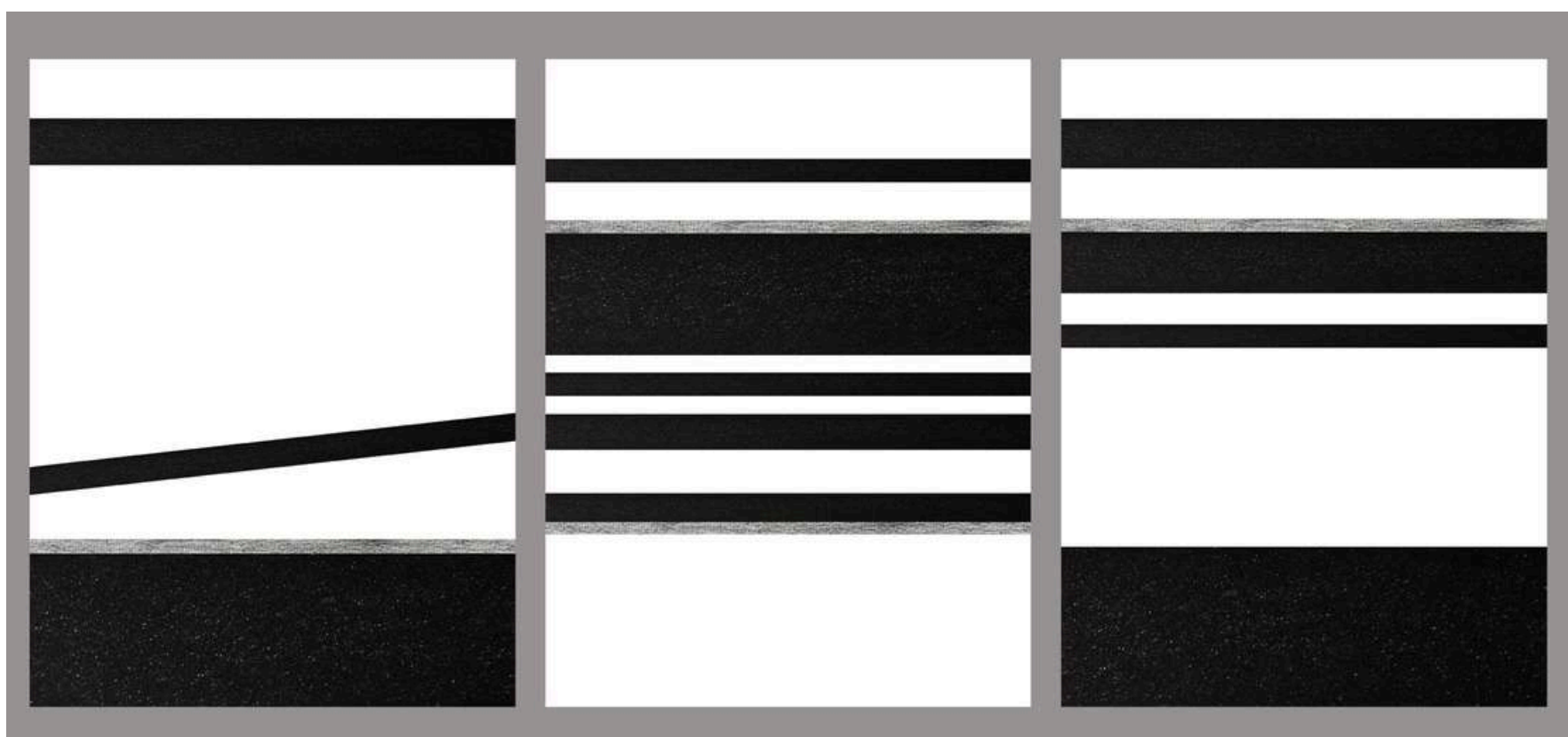
SHATRUDHAN KUMAR GUPTA

YOUNG COLLECTORS WEEKEND APRIL 2022



UNTITLED 'D 5' (10 AM TO 01 PM) ,2020
PEN, INK AND GRAPHITE PENCIL ON PAPER
7 PANELS, 32 X 24 CENTIMETER (EACH)

DETAIL



Artist's Statement

"I have tried to investigate with line and space in this work series.

On the other hand these works are representation of my mental meditation every day from 10 am to 01 pm during lockdown time in my studio. For creating these works, I have used very basic and available materials; Pen ink, graphite pencil & papers.

I can say that the whole art process of these works it's like a meditative process for me."

Artist's Biography

Shatrudhan K. Gupta did his 'Bachelor of Fine Arts' & 'Master of Visual Arts' from College of Arts & Crafts, Faculty of Fine Arts, University of Lucknow, India and completed his two years 'Senior Scholar Research Program' from 'China Academy of Art', Hangzhou, China.

He has participated Artist in Residency programme at Shangyuan Art Museum Beijing, Space 118 Mumbai & Sanskriti Kendra Anandgram New Delhi.

He has held his five solo exhibitions in India & China.

His artwork has exhibited numerous international exhibitions in China, South Korea, Bulgaria, Lithuania. Shatrudhan has visited China to participate 5th & 8th Beijing International Art Biennale & the International Symposium of the 8th Beijing International Art Biennale, Beijing.

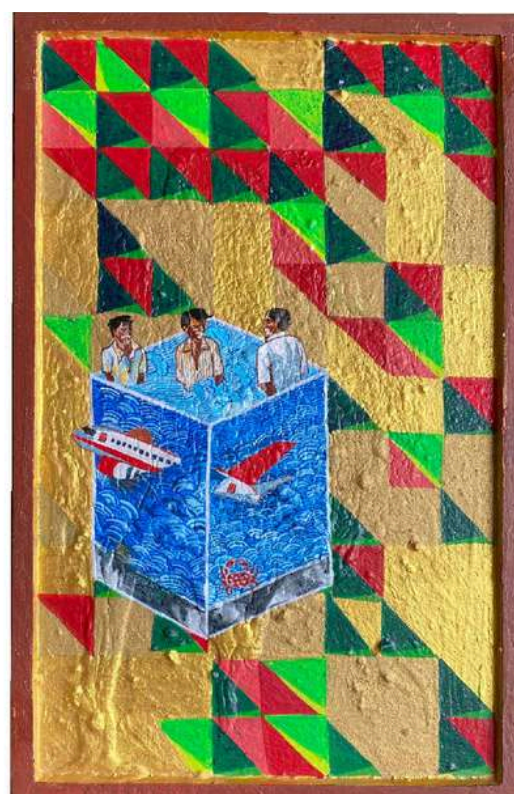
He has received numerous awards & scholarships including: All India Merit Grant & Central Zone Lucknow City Award by Prafulla Dahanukar Art Foundation Mumbai, '1st Award' 23rd All India Art Contest & Exhibition by SCZCC Nagpur India, Research Grant by Lalit Kala Akademi New Delhi & State Lalit Kala Academy Scholarship Lucknow. His artworks have collection in prestigious museums & art academy: National Art Museum of China Beijing, Dafen Art Museum Shenzhen, Shangyuan Art Museum Beijing, South Central Zone Cultural Centre Nagpur, Lalit Kala Akademi New Delhi, State Lalit Kala Academy Lucknow.

AMIT LODH

YOUNG COLLECTORS WEEKEND APRIL 2022



HIDE AND SEEK WITH NATURE ,2022
ACRYLIC ON CANVAS
20 CENTIMETER DIAMETER (EACH)



LIFE IN A BOX 1 ,2021
ACRYLIC ON CANVAS
9 x 13 INCHES (EACH)



SITTING ON THE BALCONY ,2020
ACRYLIC ON CANVAS
50.8 CENTIMETER DIAMETER

Artist's Statement

"Trained as a printmaker, I chose to paint. This is because among the many options through which I could express myself, painting allows me to play with the medium in many ways. The focus of my work is colour and story with each informing the other. In simple words, the inspiration for my work are the situations I find myself in. I am inclined towards the family and particularly enjoy my personal space. Since I turn to myself and those close to me, these form the topic of my art works.

My artworks are connected to different phases of my life. There are so many unexplained stories behind each phase and painting is the best medium for me to express it all. It gives me the space to suggest and explore emotional nuances while also hinting at real events.

The colour and visual language of my works are inspired by mass culture, by which I mean a bunch of ideas and values developing from common exposure.

Relationships with dramatic human characters are highlighted in my work. As a result, the characters in my painting are always engaged in activities with my canvas portraying the moments critical to the activity. I also admire the circle of nature in my work and feel that sometimes nature takes lead and sometimes humans. Humans are always focusing towards growth and they ignore nature while going forward. But ultimately there is only one winner. We are in the middle of this nature vs humans cycle which is never-ending until nature wins and that's why nature is always the important part of my work.

Each work is in an ongoing story or as a sequence of episode unfolding over time. 'Narrative paintings' could be a better word to explain my works in short. Since the paintings narrate events as perceived by me, there is an interconnectedness between the works and at the same time an individuality evident in the subject and object of the work..

There is a keen sense of design and an awareness of the surface in my work. These add complexity to the narrative and add layers to the narrative."

Artist's Biography

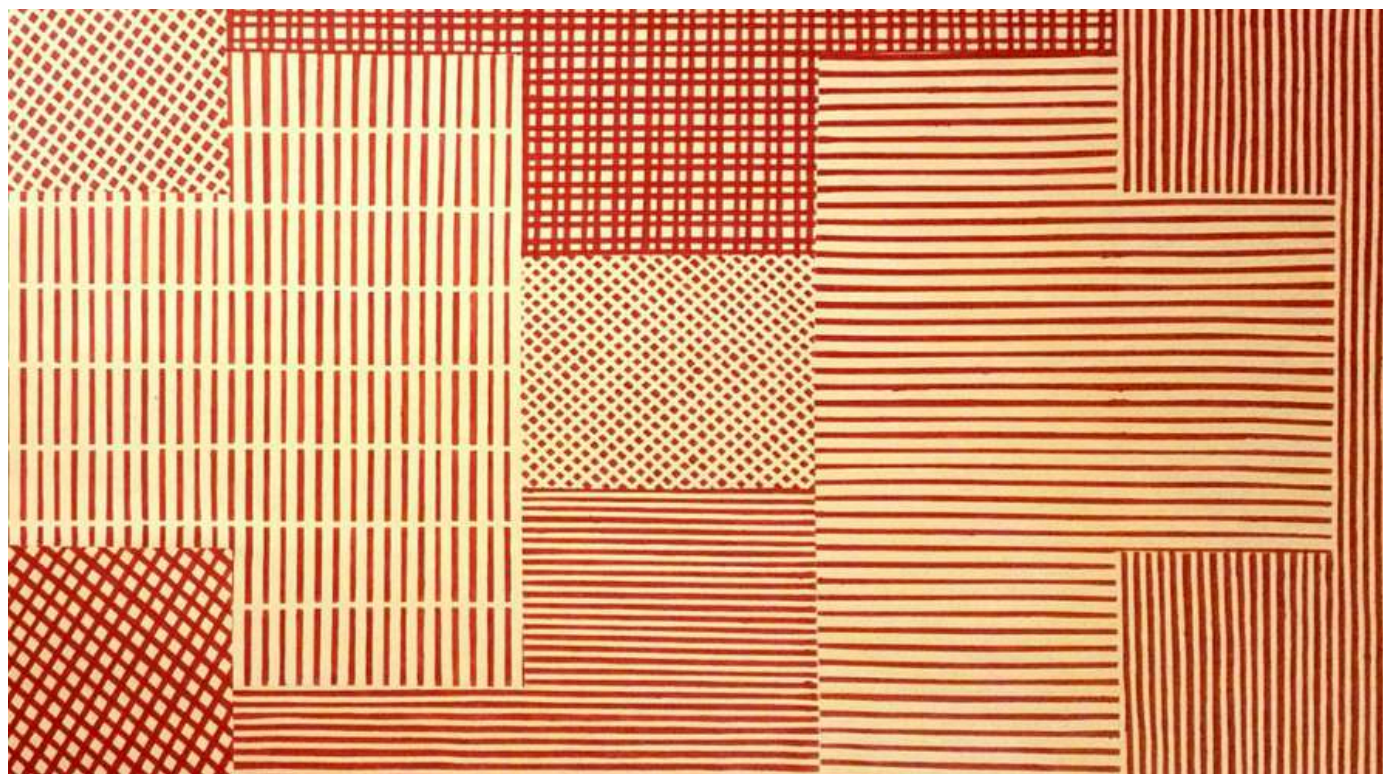
Amit Lodh received his BFA and MFA in printmaking from Indira Kala Sangit Wishwavidayala Kharigar, Chhattisgarh and MS University, Baroda respectively. Amit has been part of numerous group shows including at Jehangir Art Gallery, Mumbai, Gallery Veda, Chennai the India Art Museum, Seoul, South Korea. Amit received his first solo exhibition at Artland Gallery, Mumbai in 2020. Amit has participated in numerous art camps and has participated in many talk sessions, presenting his work and his experiences.

Amit lives and works in Mumbai.

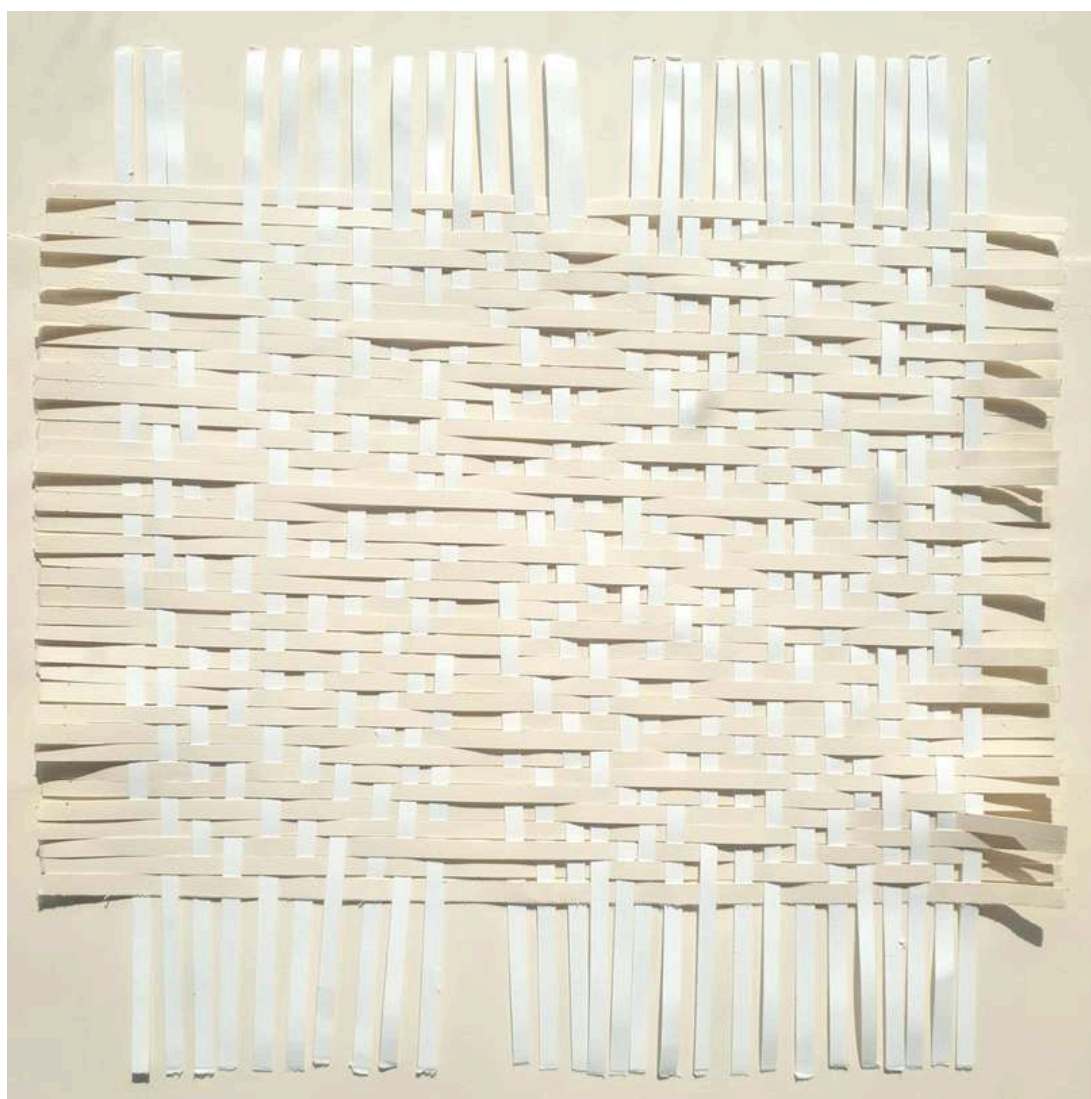


MEGHA MADAN

YOUNG COLLECTORS WEEKEND APRIL 2022



RED YARN, 2021
ACRYLIC ON CANVAS
54 X 36 INCHES



WOVEN 4, 2022
PAPER ON PAPER (300GSM ACID FREE PAPER)
20 X 20 INCHES

Artist's Statement

"Since the beginning of my artistic practice, I have been drawn towards urban architecture, its form and the feeling of home in this urban set up. I attempt to capture the same in my artworks. My practice and the process of my creation are like a meditation driven by my intuition. It is later that I decipher the meaning of my creation. The current body of works comprises of the linear composition executed in the process of etching, woodcut, terracotta and mixed media on canvas. The color palette I choose is limited and the medium itself reflects its color which becomes the color of the artwork. In all of these works I have exploited the medium and its aesthetics in reflecting colors without the actual use of pigments. Taking inspiration from and dwelling upon the formalism theory, lines in my works become the form itself. Over the years, leaving all feelings and thoughts behind my focus is purely the form represented in my artworks."

Artist's Biography

"I have completed my BFA in painting and MFA in printmaking from College of Art, New Delhi, I have submitted a thesis on the topic 'The Evolution Printmaking in India- A Post-Colonial Perspective' at Delhi University under a full JRF and SRF scholarship for the award of doctor of Philosophy in Fine Arts. I work as an art educator for various age groups with scholarships such as Artreach Teaching fellowship to my credit. I also have been taking workshops for the create studio, New Delhi.

Recently my work was selected in the 61st national exhibition of art 2020 and the 2nd International Print Biennial. I have received awards like the AIFACS Award in Graphic category in 2018, New Delhi. My works have been a part of various prestigious exhibitions like the Best college art Emerging Artist of the Year Award 2019, Artscapes Annual Exhibition 2019, Chandigarh, Art Society of India annual exhibition in 2016, Mumbai, Annual Award show by CIMA Art Gallery in 2016, Kolkata, My work 'City Lights' was selected in Guanlan Chinese biennale in 2015, 28th National exhibition of Contemporary Art, South Central Zone Cultural Centre Nagpur, Ministry of Culture among many others."

VIRAJ MITHANI

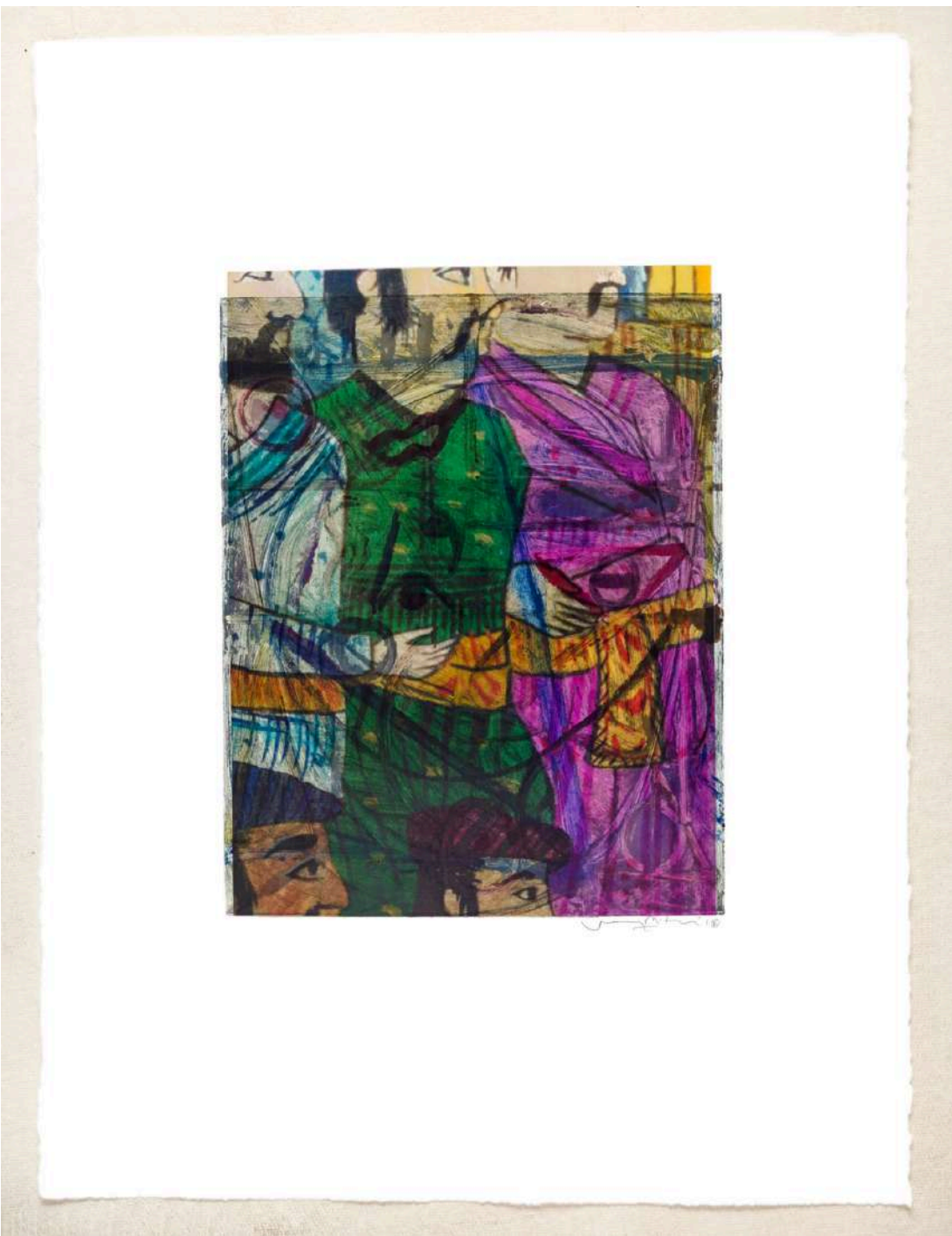
YOUNG COLLECTORS WEEKEND APRIL 2022



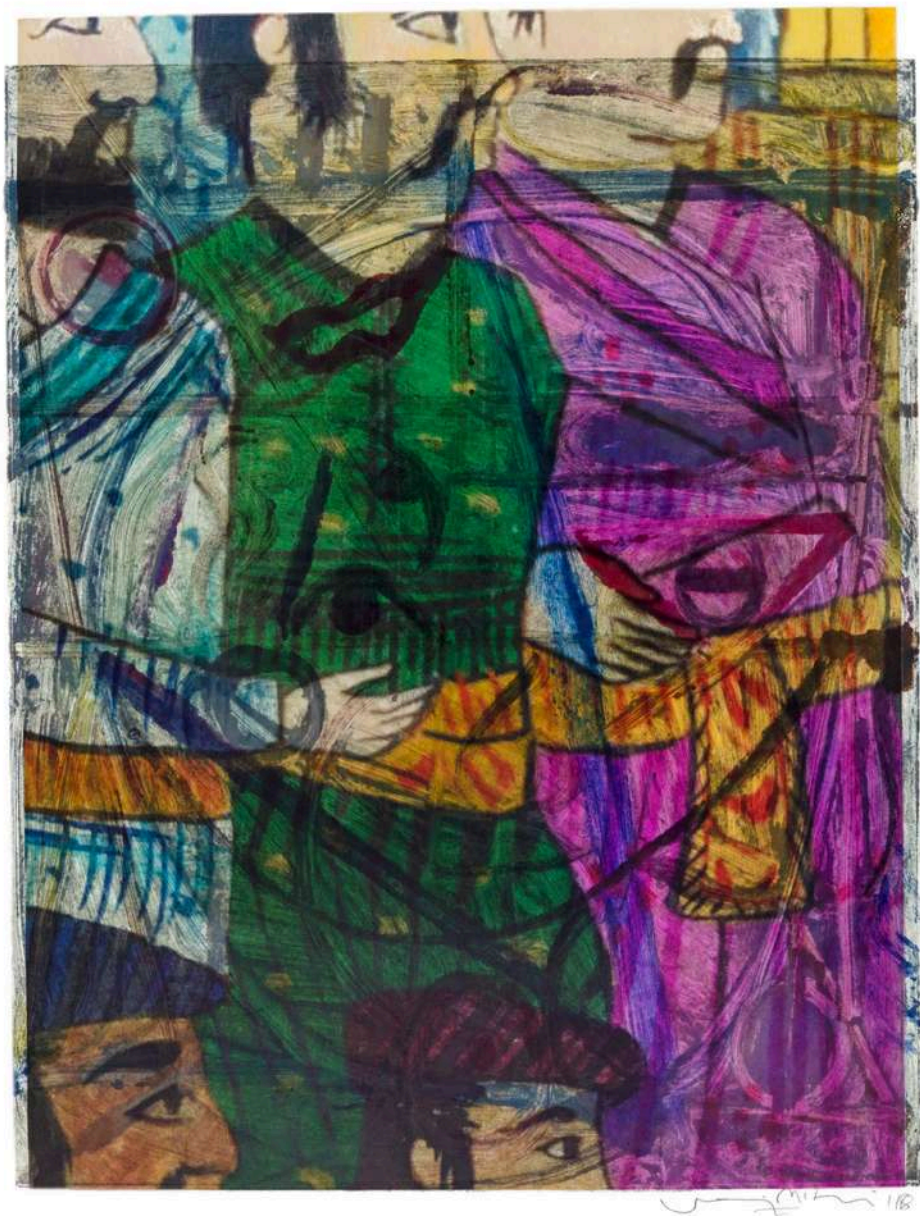
CUSTOMS OF NAMANDA, 2018
MONOPRINT AND GICLEE ON PAPER
30 X 22 INCHES



DETAIL



FIVE GEMS, 2018
MONOPRINT AND GICLEE ON BFK REEVES PAPER
30 X 22 INCHES



DETAIL

Artist's Statement

"I make paintings and prints that attempt to foreground Indian art schools like Miniature, Madhubani and Godna school of paintings, that were disenfranchised and lost from the academia due to colonisation. The paintings through materiality also investigate the complexities of plastic age - digitisation and rapid consumption. Thus, my work encompasses the binary of Indian history and autobiographical frames- a vehicle of communicating and helping make sense of the ideas, in a single frame. My images have a literal linguistic meaning, relating to the history and physicality of medium but are concurrently ciphered with personal content.

I aim to strike a balance between the traditional and progressive. Color psychology and color symbolism play an integral role in my prints and paintings. I attempt to relate my art to how it affects the viewership (audience reacting to colors, imagery and symbols) and in turn, the stimulation and psychological response it produces. These medias extend human perception, which result in private space no longer being personal. Developing medias blur the boundary lines of space and mediums. Media is not limited to digital products. Body, objects, text, mark making and other elements are also medias for space phenomenon.

My works are produced on traditional materials like canvas and paper, but also on unconventional matter like fabrics such as felt and vinyl, each featuring a blend of representation and colorful abstraction. My prints, paintings and sculptures consist of blocks of color, splatter, loose grids of varying line weight, washes and deft use of found materials. I also aim to build intimations of depth, but in a distinctly painterly manner, with great sensitivity to facture and tonality. These works are a hybrid of discarded materials, available techniques—both old and new, tying them back to the source of my inspirations. My goal is to retain my traditional artistic background and culture while embracing the constant change that impacts my practice."

Artist's Biography

Viraj Mithani is an interdisciplinary artist. Native of Mumbai, he began with a traditional background in the arts. He graduated with a B.F.A in Painting and Printmaking from the School of the Art Institute of Chicago (2015). He also holds a diploma degree in Studio Art and Visual Communications from Chelsea Camberwell Wimbledon College of Art and Design (CCW) of University of Arts London (2012). His selected exhibitions include: Solo - Eastern Affair (Ravi Vazirani Design Studio, Mumbai, 2018), Politics of Color (The Quorum in Gurgaon, 2018), and more. Has also participated in many group shows such as: 'Of Soiled bodies' in German Gallery, Providence RI, Kagaz at 079 Stories in Ahmedabad (2021), Making Space at Sakshi Gallery in Mumbai (2019), Boomerang in Tao Art Gallery (2019) and others.

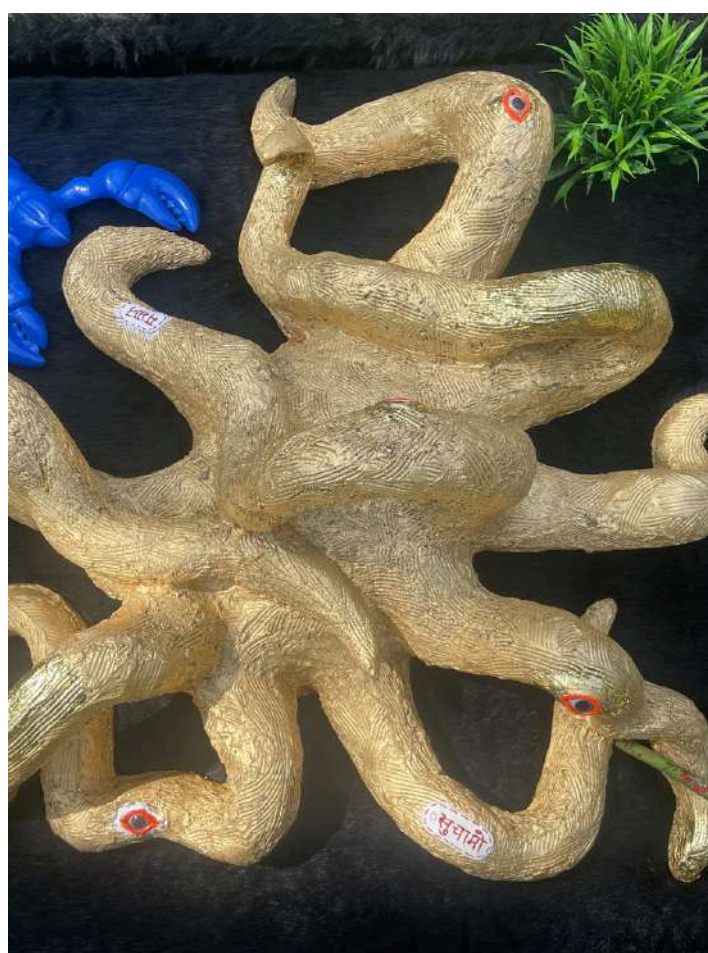
Mithani was most recently awarded by Forbes India 30 Under 30. He currently lives and pursues his fellowship at Rhode Island School of Design (RISD) as Vikram and Geetanjali Kirloskar Visiting Scholar in Painting in Providence, RI.

SURBHI MODI

YOUNG COLLECTORS WEEKEND APRIL 2022



MAMMAN (AFTER LOUSIE), 2022
FIBERGLASS, SYNTHETIC PLANT, TEXTILE PARTS, BROCADE, FAUX FUR, WOOD
40 X 40 X 21 INCHES



DETAIL

Artist's Statement

The Mamman sculpture is at the precipice of art and design. It begs the question what is more important, form or function and does the function dictate form. It also blurs the line between art and design, adding a function to the sculpture, Surbhi Modi tries democratise art, demystify it even.

She pays homage to Louise Bourgeois', a renowned American female artist. Trained also as a curator, Surbhi often looks at other artists' practice. She studies them, sometimes repurposing them, adding her own take on the work. Her work also pays homage to her own mother and reflects on her own condition as a mother, multi-tasking the various roles in her life, just eight pronged Octopus. The work seeks the ever elusive balance and sanity in life.

Artist's Biography

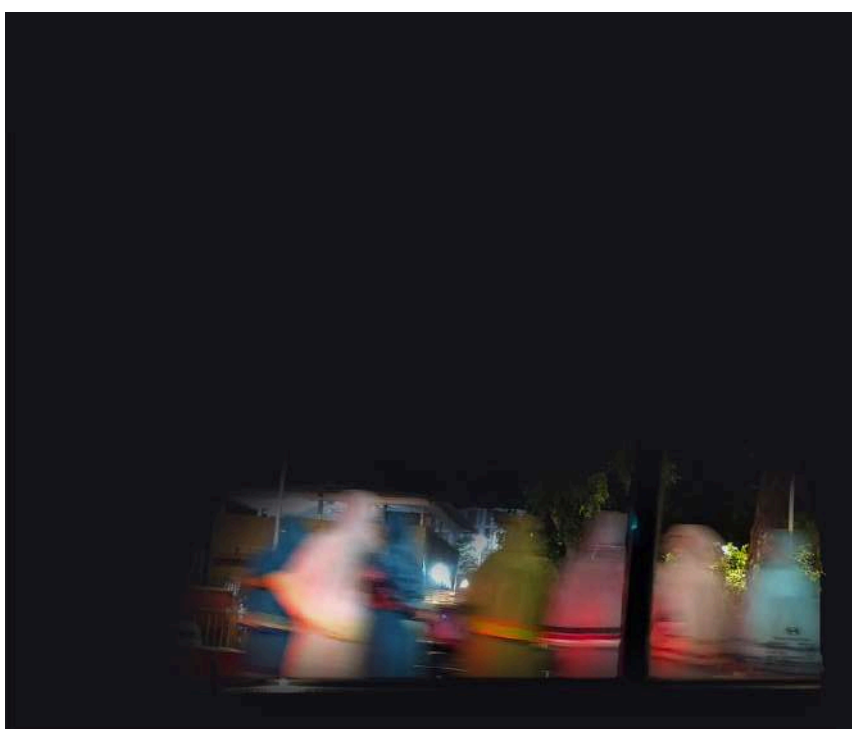
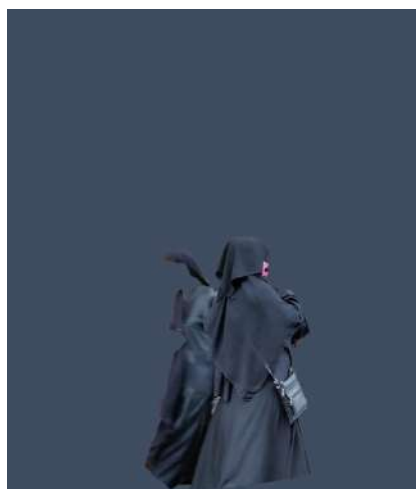
Surbhi Karan Modi aka Suchammo is a multidisciplinary artist who reinterprets and reimagines disparate materials into objects, sculptures, installations. She revels in creating iconic pieces that are driven by rigorous research, deeply conceptual thoughts and a genuine love for the unusual.

The result are sculptures - where form fights function, the abstract and the figurative collide and where man-made materials meet natural elements to form objects that ride dangerously on the precipice of practicability. Some are functional, while others wear the artifice of functionality. These are tribal or baroque, decorative objects that question the purpose of art and ponder its futility. Her works often reference South Asian mythology, art history, works of other artists (based on her study as a curator), her own works, to create works that are each unique but have a common thread running through them.

Surbhi lives and works in Delhi and London. She received her masters in contemporary art from Sotheby's, London after completing her undergraduate degree in Graphic Design from Chelsea College of Art, London. Surbhi's works feature in many important collections in India, the UK, the US and Germany.

KAVYA OZA

YOUNG COLLECTORS WEEKEND APRIL 2022



UNTITLED, 2019
SET OF 12 PHOTOGRAPHS (EDITION OF 6
5 x 6 INCHES (EACH))

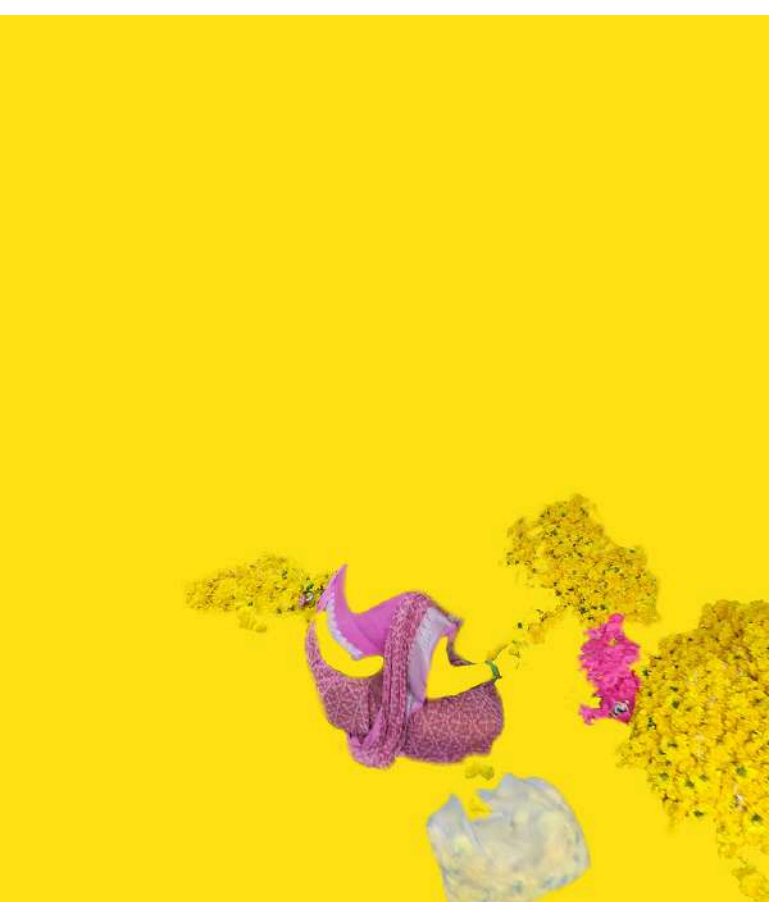
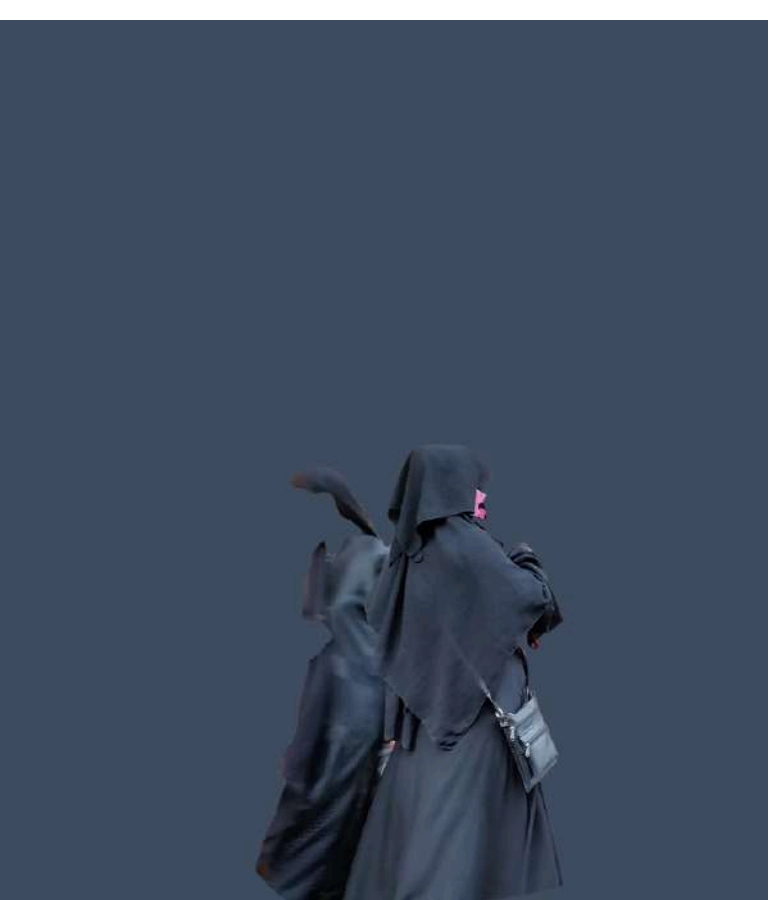
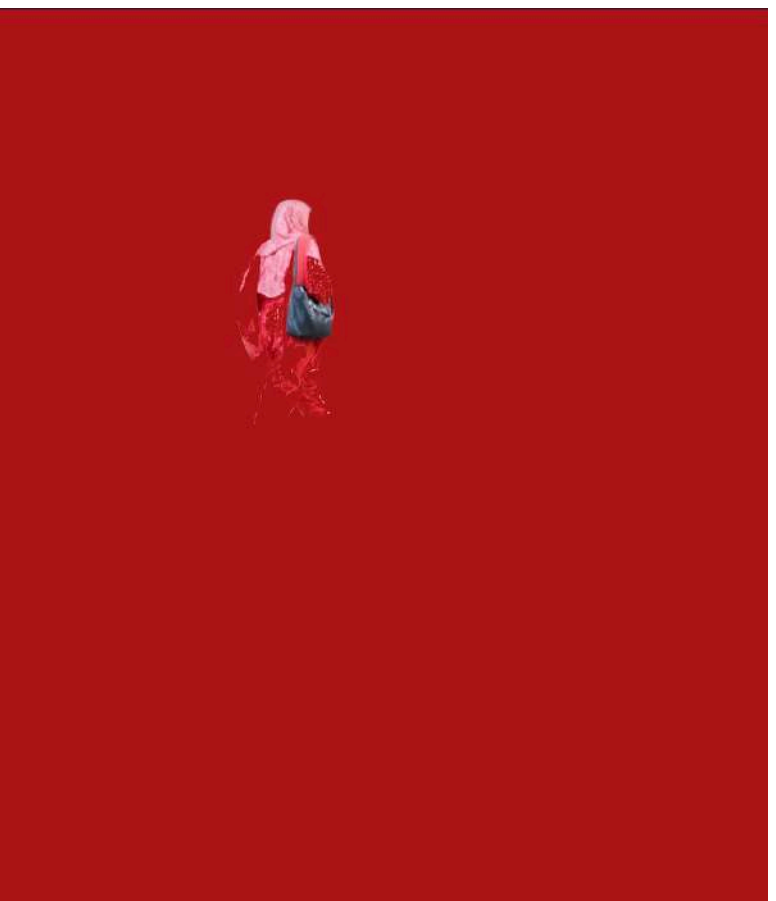
Artist's Statement

"My practice explores the idea of duality of human beings, self-temperament and feminine nuances layered with my personal judgments and ways of looking. My interest in unexpected projection of natural or artificial light and shadow in mundane makes me relook at spaces, objects and living beings in new ways every time they encounter a shifting light. And on the other side, complexion of indirect feminine figuration through shadows, impression of textures and textiles addresses self- trauma, duality and questions female nature.

This set of twelve edited photographs done during a month residency at Space 118, Mumbai, address inherent issues in the position of women in our society. By focusing on female gestures, their outfits and absence of their faces, the series unconventionally represents and questions women's position in our social structures, their identity and essence."

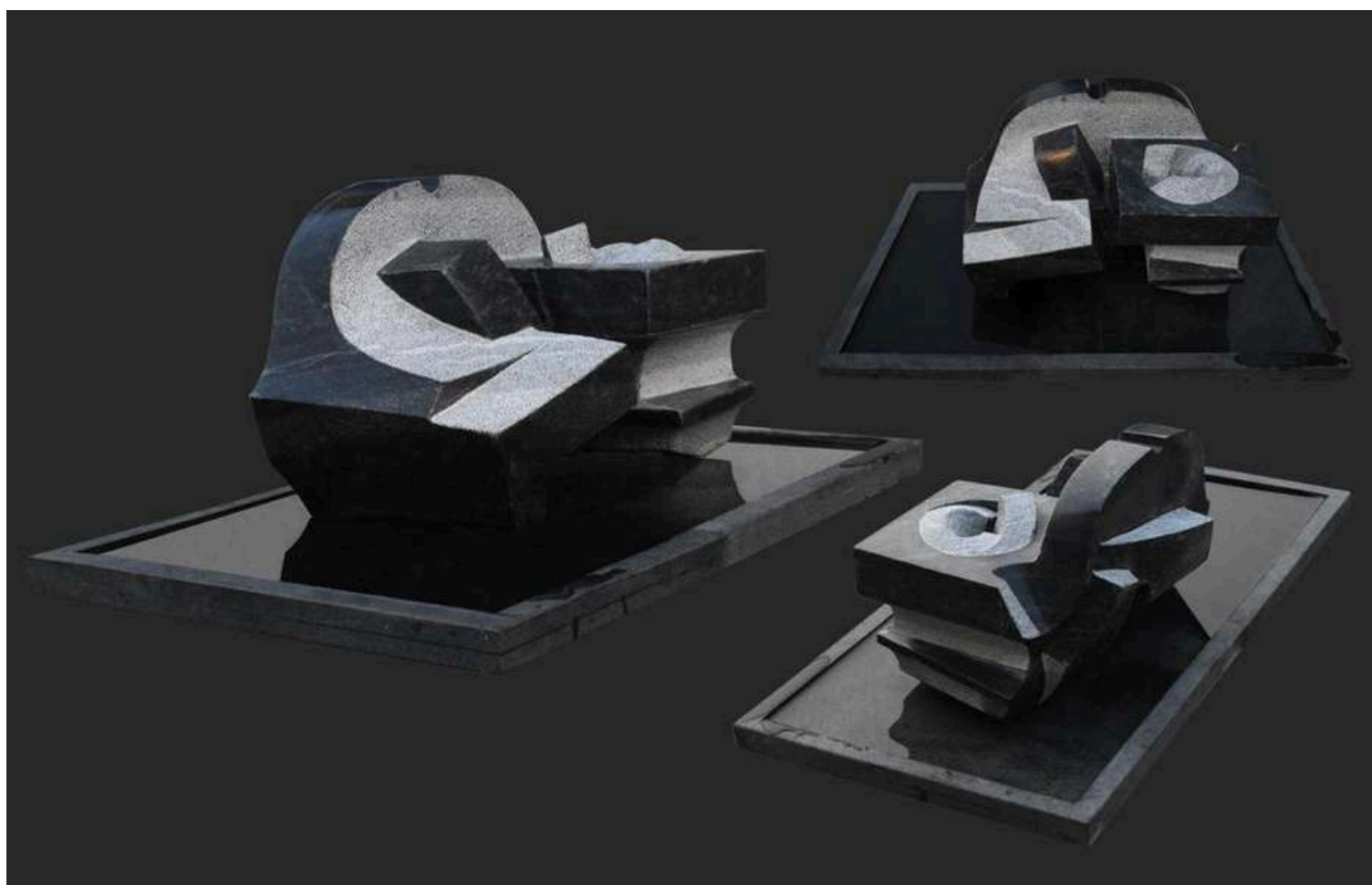
Artist's Biography

Kavya Oza completed her Masters in printmaking from Maharaja Sayajirao University of Baroda in 2018. She assisted Jyoti Bhatt and since then taken up photography. In addition to participating in group shows at Mumbai Art Room, India Art Fair 2020, NGMA, and the Macau Print making Triennale and several other group shows. she was also in residence at Space 118 in Mumbai. She worked as an artist mentor at Vadodara Visual Art Centre. Kavya is working as a programme coordinator at SPACE studio and is currently based in Vadodara.



CRYUS PENUGANTI

YOUNG COLLECTORS WEEKEND APRIL 2022



UNTITLED, 2019
MARBLE AND WATER
66 x 46 x 30 CENTIMETERS
APPROX 26 x 18 x 11 INCHES



INJURY OF EXISTENCE, 2018
MARBLE, GRANITE AND WATER
15 x 15 x 17 INCHES

Artist's Statement

"I believe that the essence of art lies in exploring and reflecting life as we see and experience it. Born and brought up amidst the beautiful surroundings of Andhra Pradesh, my art practice aims to express the stimulating equations of nature I was blessed to witness growing up. What inspired me most was the extraordinary relationship between the sea and the stones along the coast. The aesthetics of that form and the transcendental effects of water making love to those stones has imprinted on my sculptural expression in the form of balance, rhythm, and reflection, breathing life into my creations.

Drawing inspiration from the genius architecture of the temples of my country, my work seeks to echo the mesmerizing accord that our lives share with the beauty of our culture. The role of art in nurturing the relationship people have with faith, inspires me the most.

Besides realizing the aesthetic goals, my work aims to understand the value of inner balance, inquisition, and introspective reflections. My artworks also attempts to revive the essence of Indian art in a visual language that has a contemporary voice; building a bridge of communication between the present day audience and the profound ideas of the Indian thought.

The underlying motivation is that along with expressing the singular touch of my individuality, each of my work should voice where my roots as well."

Artist's Biography

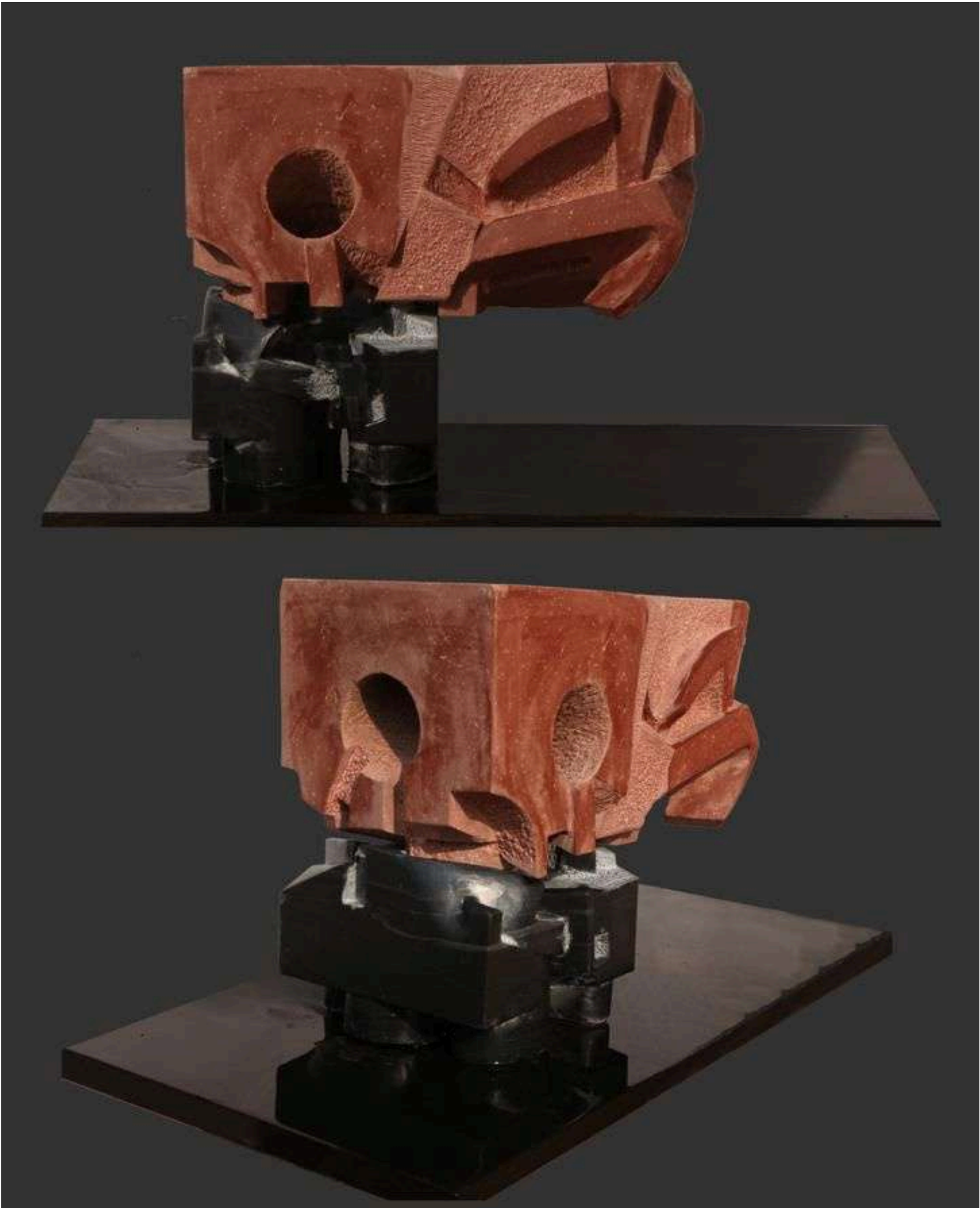
After completing his BFA in sculpture from Andhra University, Visakhapatnam, Cyrus Penuganti received his MFA in sculpture from the College of Art, New Delhi.

Cyrus's first solo show was at the Lalit Kala Akademi, New Delhi in 2017 and he has been part of numerous group shows including at Jehangir Gallery in Mumbai and "Introspection," an online art exhibition with Shrishti Art Gallery.

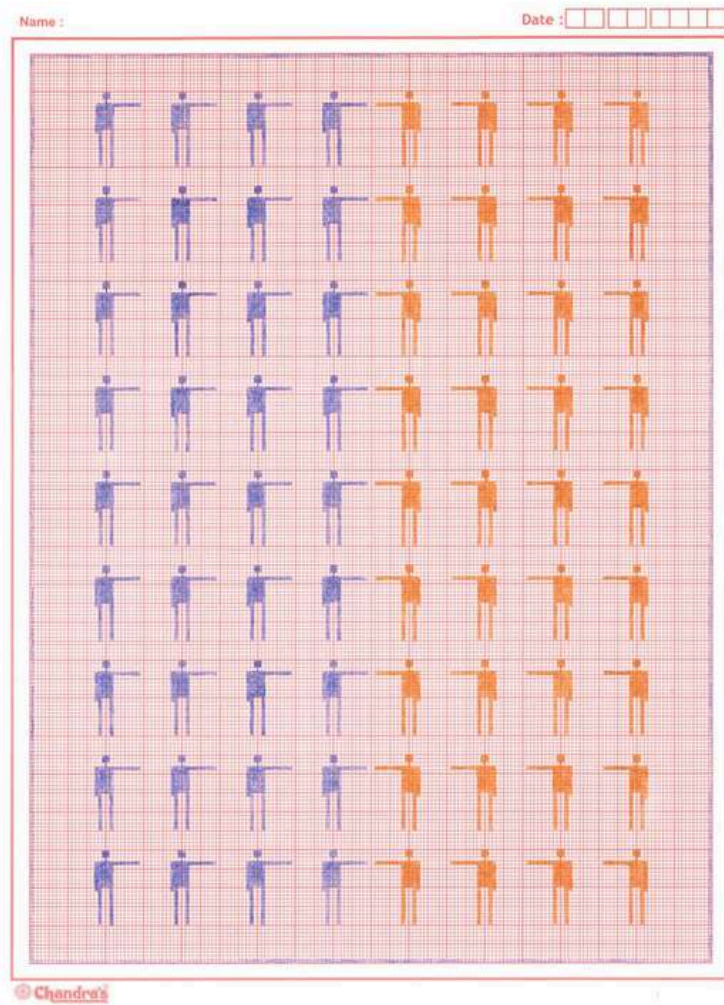
In 2022 Cyrus was the recipient of the 62nd National Award of Contemporary Art by Lalit Kala Akademi and the year before he received the Ravi Jain Memorial Fellowship Award from Dhoomimal Art Gallery.

Cyrus' works are part of many established collections throughout India.

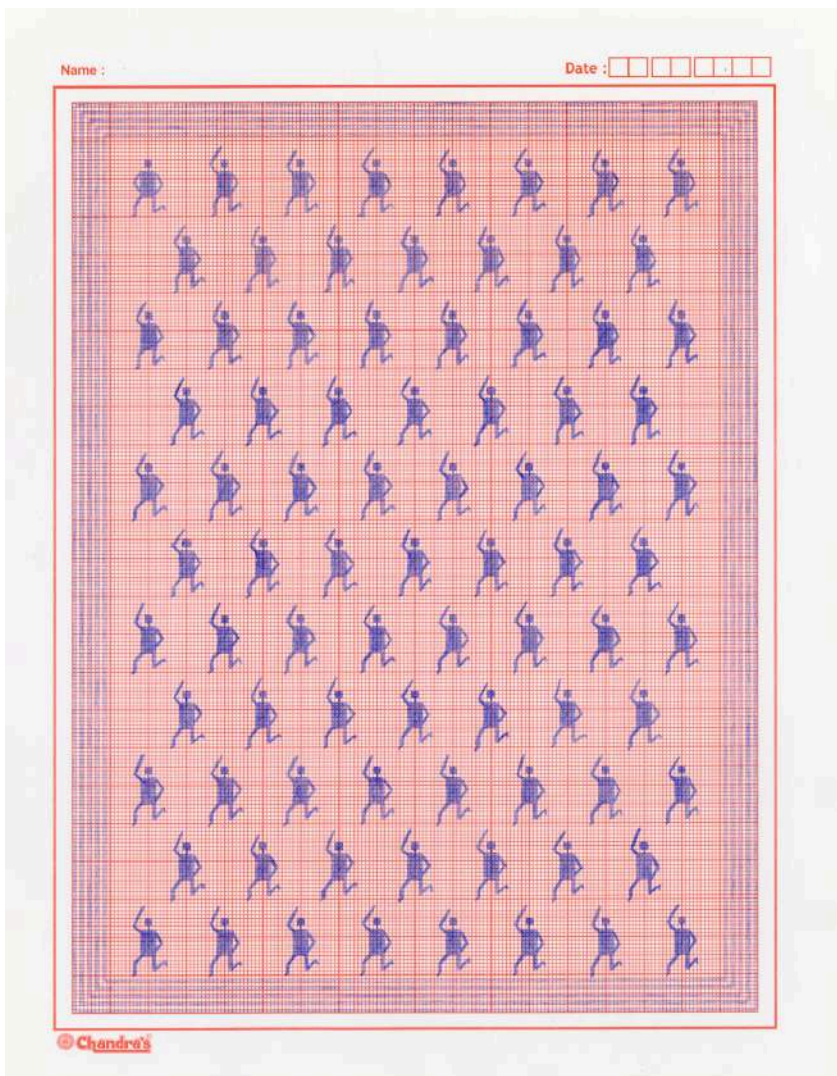
He currently lives and works in Greater Noida.



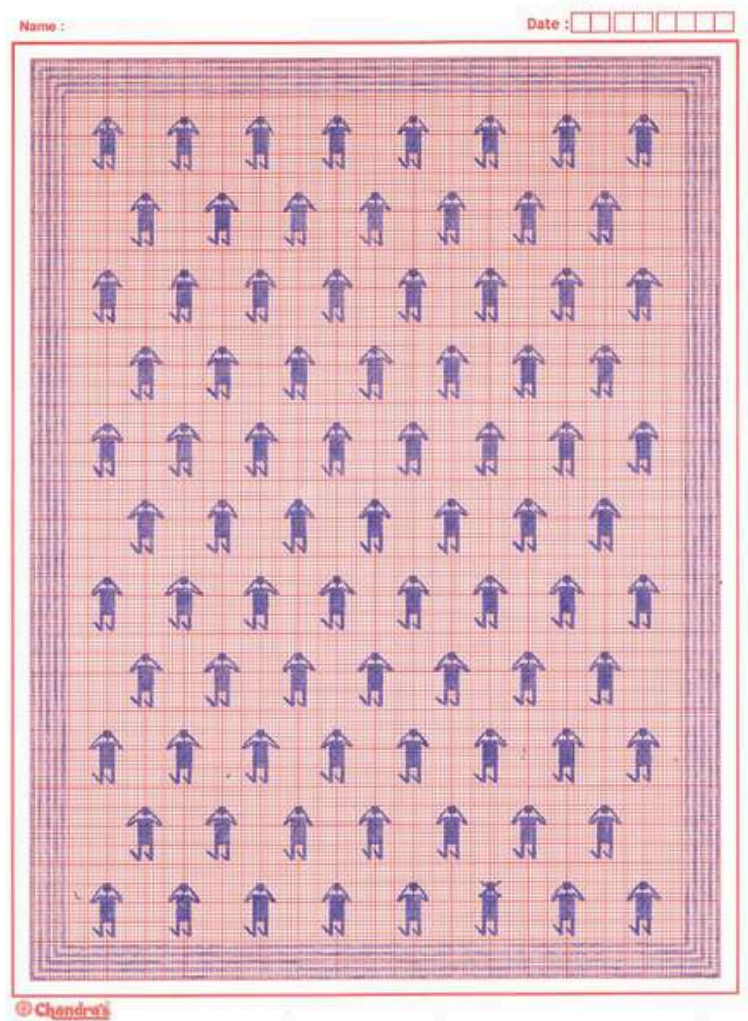
KOYAL RAHEJA



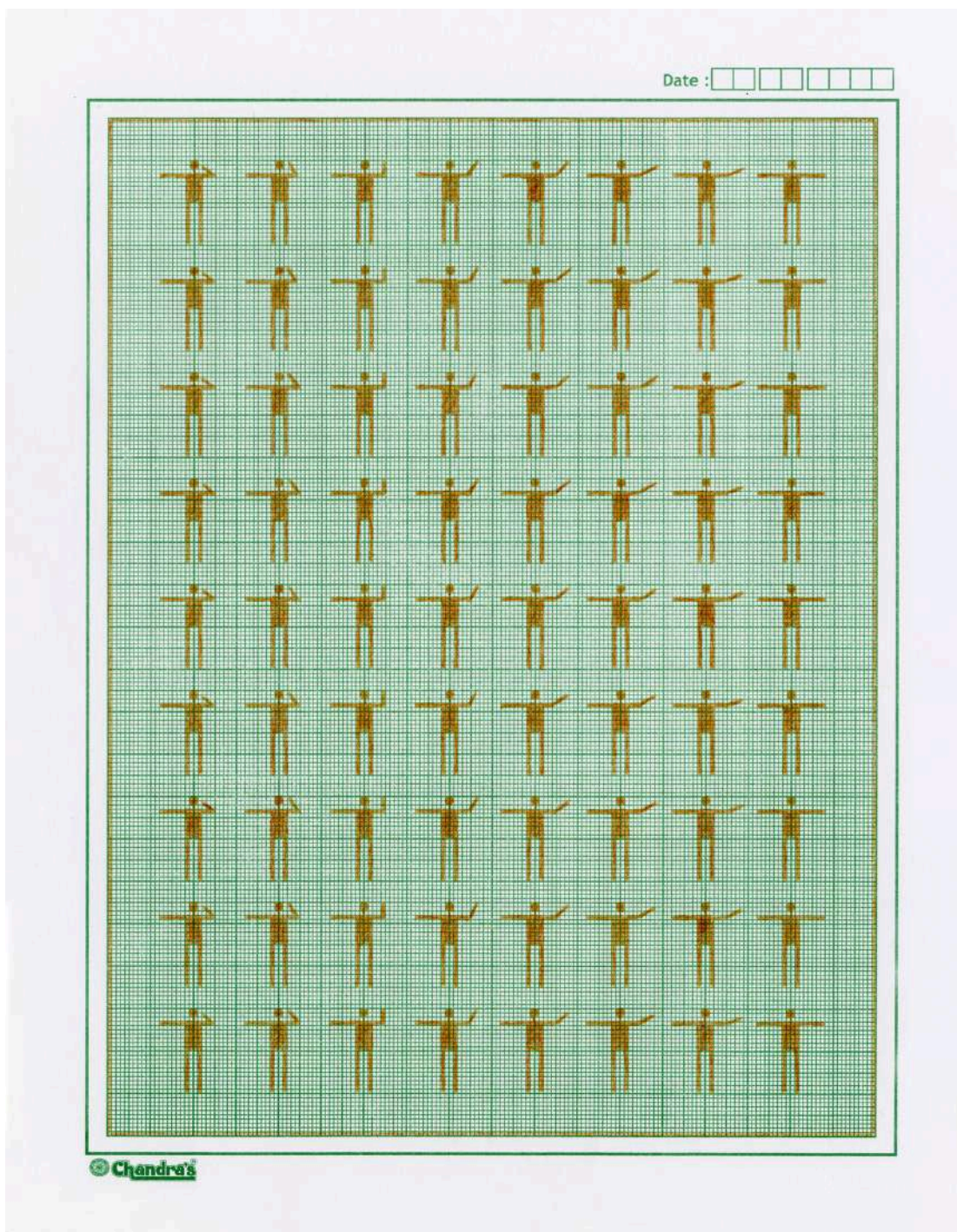
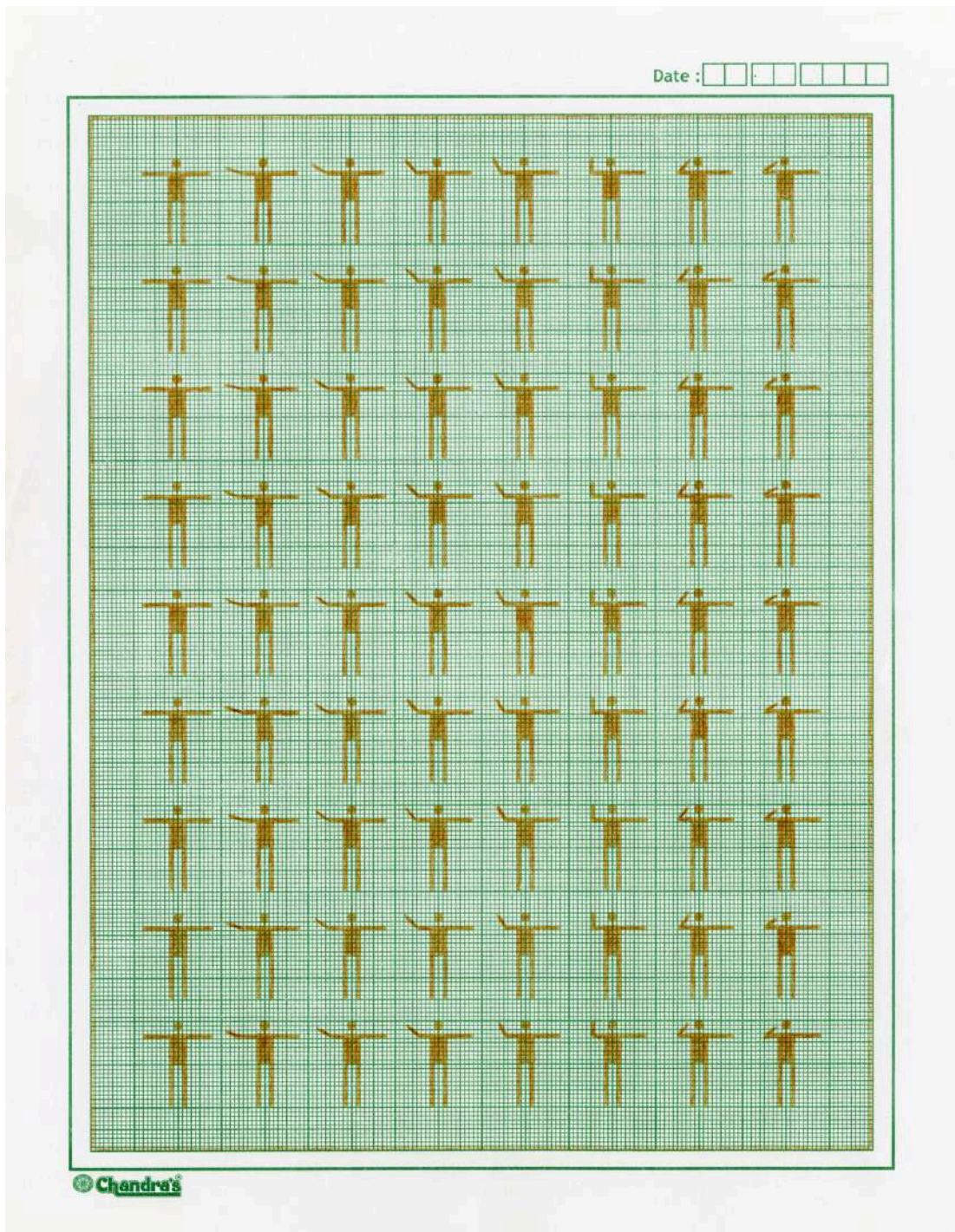
GRIDS II,
GESTURE, SPACE, SELF, 2021
COLOUR PENCIL ON PAPER
22 X 28 CENTIMETERS



GRIDS II,
GESTURE, SPACE, SELF, 2021
COLOUR PENCIL ON PAPER
22 X 28 CENTIMETERS



GRIDS II,
GESTURE, SPACE, SELF, 2021
COLOUR PENCIL ON PAPER
22 X 28 CENTIMETERS



GRIDS III,
MOVEMENT, PASSAGE, REST, 2022
COLOUR PENCIL ON PAPER
22 X 28 CENTIMETERS

Artist's Statement

Historically, the body has been controlled and manipulated to fit several political, cultural and sometimes even banal contexts. In Koyal's explorations, she poses a question on the conundrum between the body as a living organism and a body that loses its signifying behavioural elements, reduced to a number and tool, regulated by its mechanical efficiency. Her works elaborate on the behaviours and transfigurations of a docile body that shifts to a dictated one. Exploring ideas around gesture, space and self - she draws figures performing the regulatory gesture of a school assembly line, each equally distant from one another. Her bodies subsume regimented, lyrical and minute variations.

Koyal Raheja in her practice, focuses on connecting her familial and autobiographical memory to public histories through drawings, paintings and physical spaces. In her work, she often questions systems and structures of the past and present through different lenses of conformity, rebellion and separation.

Artist's Biography

Koyal graduated from Srishti Institute of Art, Design & Technology, Bengaluru in 2014 and completed her masters from Studio Arts Centre International, Florence in 2019. Her solo exhibitions include 'Assembly Line' (2019), Jules Maidoff Palazzo, Florence and 'Soak' (2016), Srishti Institute of Art, Design and Technology, Bengaluru. Some of Koyal's group shows include 'Incontatto' (2019), Quer Galerie, Berlin; 'Un Puncto D'Incontro' (2019), Frittelli Arte Contemporanea, Florence; 'Cenacolo Fiorentini #8' (2018) at the San Marco Museum Library, Florence; 'Bring into Play' (2018) at Accaventiquattro Casa Galleria, Prato; 'Re-Memory' (2017) at OnArt Gallery, Florence; amongst others.

Koyal lives and works in Bengaluru, India

TARINI SETHI

YOUNG COLLECTORS WEEKEND APRIL 2022



THE ESCAPIST, 2018
IRON
1 X 4.5 FT APPROX



THE QUEENS LAP,
2018
IRON
1 X 3 FT APPROX

Artist's Statement

Through her art, Tarini Sethi explores themes of human intimacy and tries to break the taboo of body-consciousness and sexuality. Her work constantly revolves around the idea of “Utopias” and draws inspiration from folk tales, architecture of cities and stories of kings and queens alongside twists and turns of modern day politics. Her work unveils identity while exploring sexuality within personal spaces, both architectural and cerebral.

In these works, using sculptural methodologies and imagined and existing myths, Sethi exposes the imbalance of human relationships with each other and with the natural world. The shadows cast on the wall reveal a Utopic space far from our own, where life seems closer to perfect, bridging the ever-growing gap of kinship.

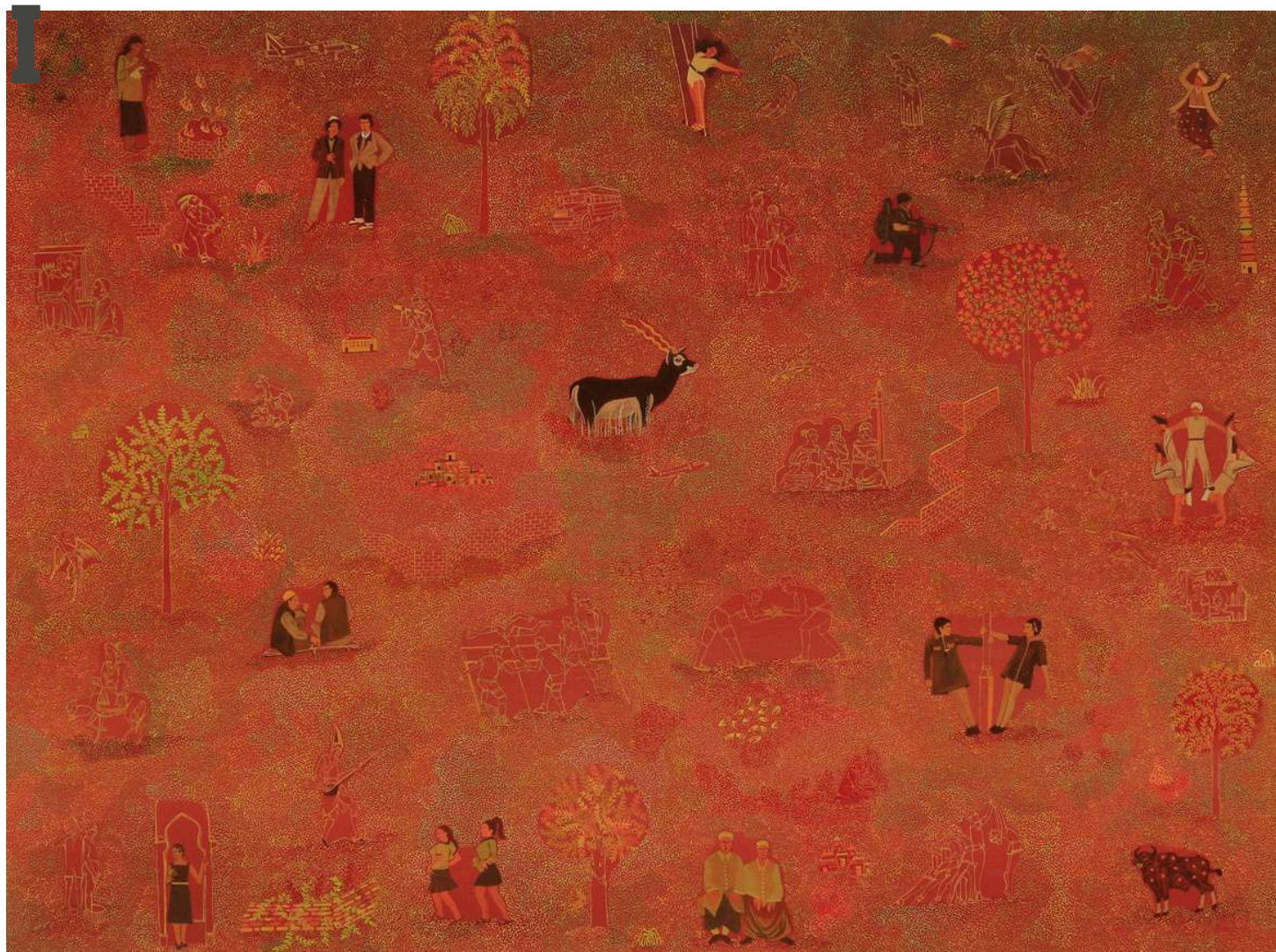
Artist's Biography

Tarini Sethi got her BA in Political Science from Lady Shri Ram College (2010) and her BFA in Drawing at Pratt institute (2014). She has been working as a fine artist for the last few years and has participated in shows in India and around the world including The Hollows, NYC (2015), Lumiere, NYC (2015), Kult Gallery, Singapore (2018), Sakshi Gallery, Mumbai (2019, 2020), Trimarchi, Argentine (2019), Art Basel, Hong Kong (2021), Round them Oranges (2021, 2022) and a solo show at the IIC Gallery (2017). In parallel, she is the founder and curator of the Irregulars Art Fair; India's first anti art-fair and The Irregular Times; India's first art and design newspaper. Sethi is based between New Delhi and Goa, India.

She focuses primarily on “drawing” and is committed to the intricate techniques that it encompasses. She works mostly with ink on paper and sculptures made with iron that revolve around the movements of light and shadow

SANKET VIRAMGAM

YOUNG COLLECTORS WEEKEND APRIL 2022



BLACK BUCK, 2022
ACRYLIC ON CANVAS
36 X 48 INCHES



DIVERSITY, 2022
ACRYLIC ON CANVAS
36 X 48 INCHES

Artist's Statement

"The work reflects the overall viewpoint of the world around me. It recites the transforming time and space in life. The background of my work is the expression of my individual thoughts and the perception of the society. I amalgamate it with textile patterns, traditions, Panchatantra story, nature in politics, mythology, religion and poetry. History from both eastern and western traditional images are juxtaposed with the images of my journey from rural to urban city life. Creating a layer by layer pattern in the background and imposing it with the images charge the whole surface with rhythmic flow.

By employing the technique of miniature and Katha pattern I camouflage the surroundings into a surreal plane and then depict the large scale images reflects changing landscape and the human life style. Technique plays an important role in my work but the emphasis is always on the theme. One needs to explore the painting closely to experience my journey, which in turn opens different perceptions for the viewer. This allows my work to lead to several conclusions."

Artist's Biography

Sanket Viramgami completed his Bachelors and Masters Degrees in painting from MS University, Baroda.

Sanket has taken part in several group exhibitions including at Delhi Contemporary Art Week with Latitude 28, Dhi Art Space, Hyderabad and the 61st National Art Exhibition at Ravindra Bhavan Art Gallery, New Delhi.

Sanket has participated in several residencies including most recently in Auroville and he took internationally by participating in the first international contemporary art residency in Hua Hin, Thailand.

Sanket's work is featured in many collections throughout India as he strives to blend his contemporary life with traditional Indian art making practices.



***YOUNG
COLLECTORS'
WEEKEND
APRIL
2022***