

Feb



Anupam Sud
Antonio Martinelli

G. Reghu
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Natasha Sachdeva

Pallavi Singh
Rajesh Deb

Seema Kohli
Sunanda Khajuria

INDIA ART FAIR 9-12 Feb 2023

G1 Booth

20
23

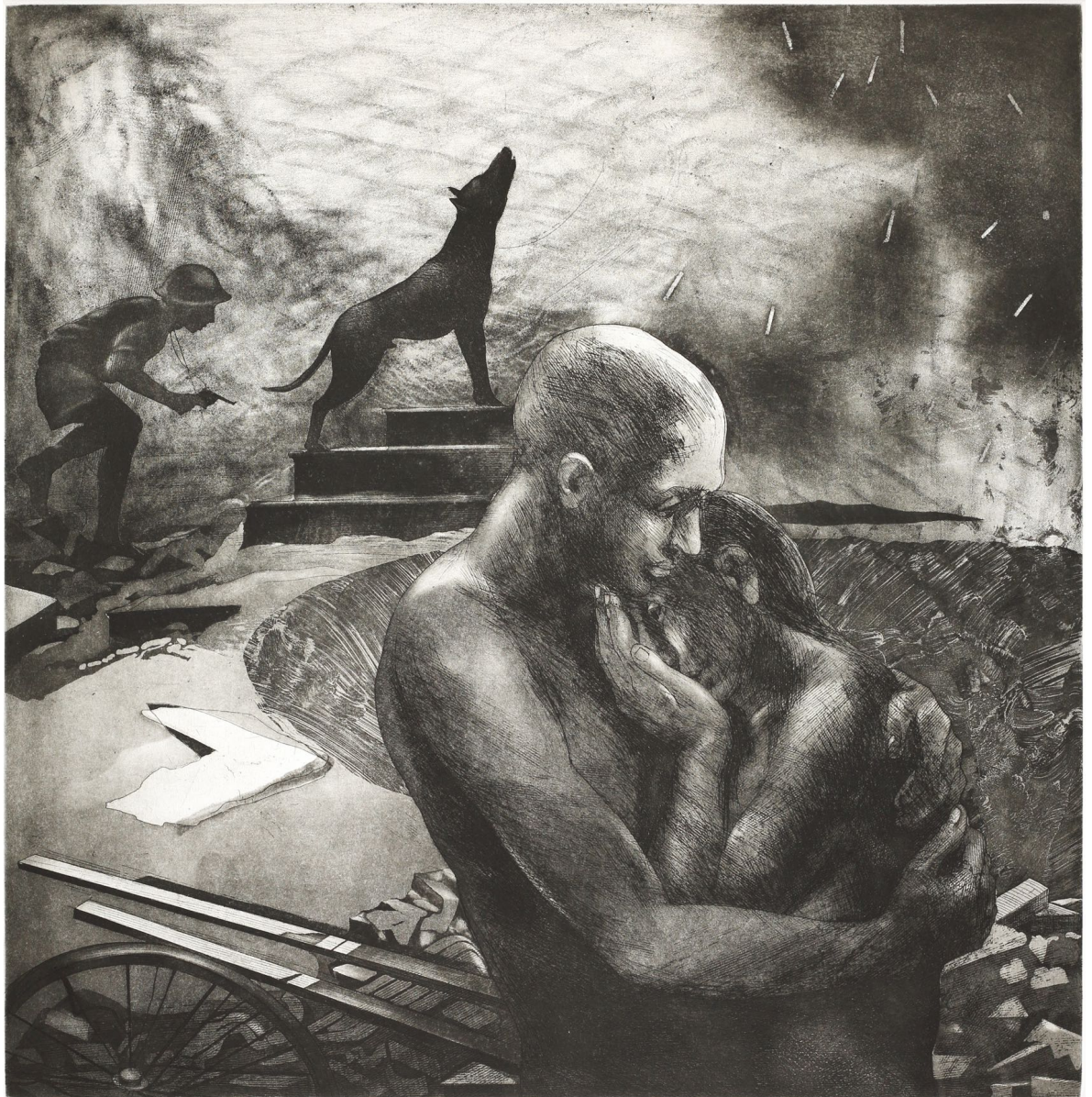
A R T H E R I T A G E



For additional works by this artist,
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Anupam Sud

As an expression of their bid for independence, equality and acknowledgement of their worth in both material and psychological terms, depicting the self has been one of the major themes that women have tackled in mediums like painting, literature, theatre or cinema. No longer portraying herself as the demure, poetic *nayika* found in Sanskrit love poems or the sexually awakened large-breasted woman seen in the erotic sculpture of Khajuraho, for women artists like Anupam Sud, the body appears stark in black and white, not merely naked to signify sexuality, but becomes a site for exploring relationships and the psyche, for covert encounters that may transgress into heterosexual or homosexual bonds that border on liminal spaces. For Sud, the body is a territory marked by frontiers of elusive comprehension.



The Howl, 1987
Etching on paper
19 x 18 ins. (Print Size)
29.75 x 22.25 ins. (Sheet Size)
Variable Editions

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Antonio Martinelli

Early in his photographic career, with very little equipment and limited time, Antonio Martinelli, who graduated with a degree in Architecture, shot his first black and white images of Chandigarh – India's 'first modern city' designed by Le Corbusier. In the forty years since, Martinelli has documented Le Corbusier's impressive legacy of urbanism, landscape design, architecture, sculpture and interior design. As an architect, documenting the cities of Chandigarh and Ahmedabad has been a fascinating experience for Martinelli, as there is a "commitment to discovering the relationship of architectural design to the environment, space, culture and the daily life of people that use it." In this work, Martinelli has captured the essence of India, as an amalgam of the urban and rural and contemporary and ancient traditions.

*Chandigarh, Palace of Assembly
(Vidhan Sabha) (1951-64). Interior View
with Columns and the Ramp, 2014*
Canson Platine Fibrerag
Variable sizes



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G. Reghu

What Bharat Bhawan brought to Reghu's aesthetic expression was restraint in the decorative nature of the medium, a minimal use of texture, form and ornament. His figures immediately recall the simplicity of central India's powerful terracotta votive figures. Without using textures or glaze, Reghu allows the clay to narrate an entire story of a life and its emotional memories that are summed up in his sparse compositions of human figures and objects that reveal a gamut of human energy and emotion. Reghu shows process through traces of the artist's hand, fired into permanence through the medium of his kiln. He treats the body between space and time- as the intermediary between the immaterial and material world. The vitality of Reghu's works lies in how perception creates space and meaning and formulates reality.

Kristine Michael, *Sentient Beings*, Art Heritage, Dec. 2017



Head 6, 2013
Bronze
18.5 x 12 x 12.5 ins.
Edition 2 of 3

K.G. Subramanyan

K. G. Subramanyan has effected a synthesis of modern with traditional art, creating a unique cultural space between the east and west in his own work. Thematically Subramanyan's artworks reveal a culture and society that are tumultuously involved in a grand civilizational moment of transition. Subramanyan uses his in-depth knowledge of various artistic traditions to create fantastical images of wit and eroticism that are universal in their appeal, yet coupled with iconic symbols drawn from Indian myth and folklore. As a creative painter, muralist, toy maker and scholarly pedagogue, Subramanyan's work crystallized into its mature form after years of close interaction with the 'living' traditions of the country. Inspired by the ideas of both Gandhi and Tagore regarding the development of a new, national culture, *Mani Da*, himself a student at Shantiniketan under the guidance of stalwarts like Benod Bihari Mukherjee, Ram Kinkar Baij and Nandalal Bose, began to delve into the mural traditions.



Fish Icon, 2013
Reverse painting on acrylic sheet
30 x 30 ins.

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Kavita Jaiswal

Kavita Jaiswal has been an exponent of contemporary Abstract Expressionism for over 30 years, exploring a multitude of mediums including drawings, paintings, photography, artist books and video. Jaiswal's works are free flowing and infused with a 'universal energy', as she calls it, that take the forms a line, tone, texture and colour. Thematically she explores the inner world of thought that exists between the states of sleep and waking, as well as, somnolent meditative states. The sayings of Rumi, Hafiz and Mooji feature as calligraphic motifs in her work, while Nature and the vastness of the cosmos allow her to see herself as an infinitesimal spec in it, and not necessarily an individual tied to time and place.



***Neither form nor formless, I am nectarean
knowledge, unchanging bliss, 2023***
Acrylic, Washi paper, pen and ink on canvas
48 x 108 ins.

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Natasha Sachdeva

Natasha Sachdeva's watercolour paintings emerge from a very personal struggle with weight, typically depicting a semi-nude, single, headless female figure – many times her own body – from different angles and perspectives. Her works portray layers of complexity and challenges that lie beyond a graceful feminine body. This simple representation has within it complex undertones addressing various aspects the female form including size, isolation, perspectives, layering and anonymity – but are also a commentary on the implication of the societal gaze that can at the same time sexualize, ignore and be hyperfocused on the female form. Natasha's technical skills in both her black and white and colour works are most clearly evident in her dynamic and hyperrealistic treatment of the most pervasive element in her works – human skin. The maturity with which the subject matter is depicted, its unique and raw nature, and the boldness of approach and the universal resonance, carry with it an inspirational theme for those dealing with body-related image issues. Natasha Sachdeva is represented by Art Heritage.



No, I Bought It On Purpose, 2023
Watercolour on paper
40 x 30 ins.

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Pallavi Singh

Pallavi Singh uses her works to challenge conventional roles - How should we perceive sexuality, gender stereotypes and beauty? Her research-based approach is one in which society serves as a social laboratory, and observation, conversation, travel and personal experiences are used to inform her practice. Singh's work centers around 'metrosexuality', coined in 1994 by Mark Simpson, that refers to men who are thought to have narcissistic tendencies, an eye for fashion and aesthetics, and with an interest in 'feminine' beauty. Her interest is in exploring the sensitivities and nuances around this phenomena and deconstructing them in the context of contemporary India, Indian mythology, time, space and culture, and how the men's grooming industry has worked to cohesively shift the public mindset. Singh has approached this phenomenon through the lens of commercialization, which has played an instrumental role in facilitating this change. Pallavi is interested in art as a way of thinking and understanding the world around her not only as a practitioner, but also from the lenses of a viewer. Pallavi Singh is represented by Art Heritage.



Never Found His Colour, 2022
Acrylic on paper
29.4 x 28.8 ins.

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Rajesh Deb

Rajesh Deb's works are deeply grounded in the specific experience of Bengal in the 20th century and the mass traumas it has experienced. His repertoire includes woodcuts on canvas and paper, watercolors, artist books and sculptures in different mediums. Though his work shows hypocrisy and violence, and is rife with dark satire, Rajesh prefers not to focus on the negative aspects of modern day barbarism, but on the possibilities contained in another age. In continuation of his *Testimony of Tolerance* solo exhibition (Art Heritage, 2018) where Deb looked at identity in the context of historical figures and events – his most recent solo - *Neverland Post Office* frees the viewer from the constraints of history, creating a series that draws on themes of reinvention, separation and belonging. It draws references and inspiration from J.M. Barrie's mythical *Neverland* and Agha Shahid Ali's collection of poems *The Country Without a Post Office*, inviting audiences to take stock of the absurdities of pre-pandemic and recent times, and reflect on their own actions. Rajesh Deb is represented by Art Heritage.



Stamp, The Neverland Philately Collection, 2020
Acrylic and ink on Canson Archival paper
12.5 x 9.5 ins.

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Seema Kohli

A contemporary chronicler of the ancient Indian myths, Kohli explores themes of beauty, sensuality and spirituality. Her compositions and intricate detailing, embellished with an exceptional use of gold leaf and blue, render a fantastical, supernatural world. Employing the fundamental tenets of Buddhism, Hinduism, Sufism and Greek mythology, she emphasizes the cyclical nature of existence and the rejuvenation of life through the unending processes of birth, death and re-birth. A visual storyteller, she weaves stories that are deeply personal, yet universal.



Untitled, 2022
Acrylic and ink with 24ct gold leaf
on 220 gsm Fabriano paper
28 x 21.5 ins.

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Sunanda Khajuria

Sunanda Khajuria's artwork explore issues of gender equality, femininity, human relationships, psychological landscapes and social experiences, reexamining history and highlighting her journeys in diverse cultures. The goal of her work is to elevate the stature of women in society. The current series she is working on - migration as a psychological and physical phenomenon, as well as its consequences - is one that is of particular interest given the currently state of world affairs, and Sunanda's unique ability to look at this phenomena from a female-centric perspective. Khajuria employs a colourful, vibrant palette in her works, influenced by both an Indian and Chinese aesthetic and infused with an abundance of symbolism, with "elements or objects I have collected during my journey", as she puts it. Flying birds, dragonflies, clouds, fish, water, mountains and shoes are just some of the recurrent imagery found in Khajuria's painting, but each, carefully placed and orchestrated point back to the overall concept of a shift and transition from one state to another. Sunanda Khajuria is represented by Art Heritage.



Garden of Paradise - V, 2023
Ink and Natural colour on silk
17.7 ins. Diameter

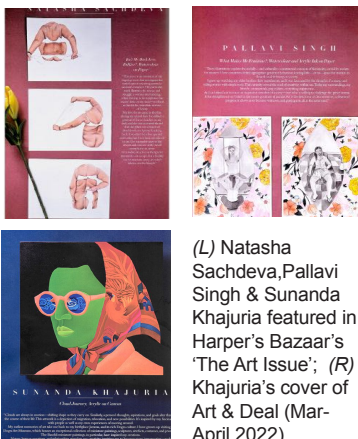
ART HERITAGE ARTIST SPOTLIGHT

Art Heritage's artists were recognized on multiple national and international platforms. **Pallavi Singh** not only showcased her work in New York City at the Skowhegan School of Painting and Sculpture as part of the 'CONFERENCE CALL | Worldbuilding', a two-person exhibition series, she was also selected as one of 8 artists for Space118's Fine Art Grant (2022-23, Mumbai), and her works were included by **Artsy's curatorial team** in their collection of 'emerging and esteemed contemporary artists who are creating compelling representations of the human form'.

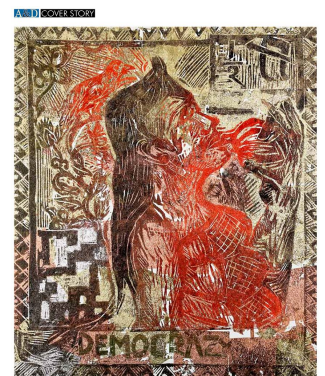
Natasha Sachdeva, whose work explores the female body addressing themes of acceptance and beauty, was selected from over 2,100 entries as one of 10 recipients of Abir India's First Take Award 2022. **Avijit Dutta**, one of the seven *Threshold* exhibition artists was also one of the 143 finalists for this award.

Sunanda Khajuria's painting made the cover of Art & Deal magazine, and she was recognized for her 'extraordinary achievement in the field of visual arts' by the *Harmony Cultural Foundation*. **Rajesh Deb and Sunanda Khajuria's** powerful solo shows were also featured as a cover stories in Art & Deal.

Pallavi, Natasha and Sunanda were all included in Harper's Bazaar's first-ever 'The Art Issue'.



(Top) Pallavi Singh's two-person show, *Worldbuilding* (NYC, USA, Sept. 2022); (R) Rajesh Deb's solo is featured as a cover story in Art & Deal (Mar-April 2022).



RAJESH DEB'S NEVERLAND POST OFFICE

Visit Art Heritage's IAF Parallel Exhibition

MAP: <https://goo.gl/maps/R7vPABiey3JDbZBL9>

ARCHAEOLOGY OF THE SELF:

Archives, Anarchives & the Artist

curated by Arshiya M Lokhandwalla

Anita Dube

Astha Butail

Jitish Kallat

Mithu Sen

Nikhil Chopra

Pushpamala N

Raqs Media Collective

Thukral & Tagra

Vivan Sundaram

FEBRUARY 3, 2023

UNTIL MARCH 31

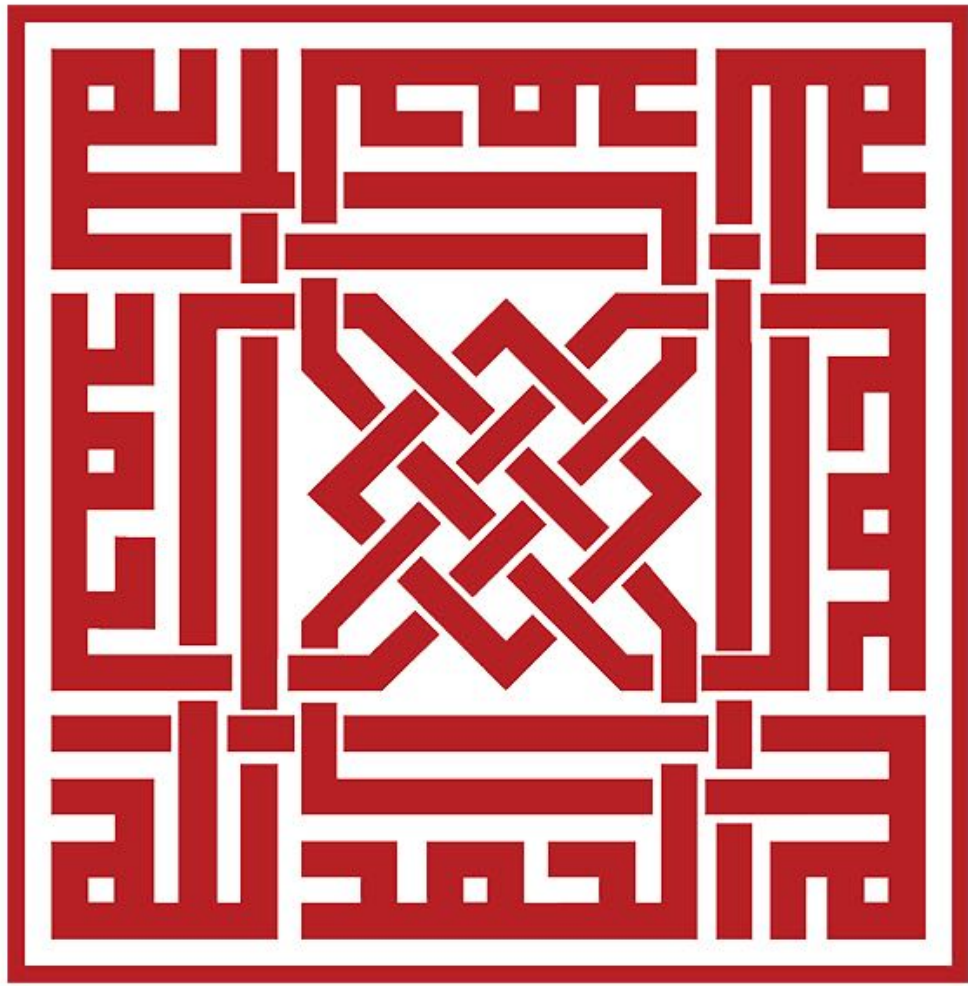


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**INDIA ART FAIR
PARALLEL**

Image: Raqs Media Collective, *The Unity Iris of Disent* (UID), 2023



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