

DELHI CONTEMPORARY ART WEEK

SAVE

THE DATE

PREVIEW

8/04/2021

Continues till
15th April 2021

Venue:
Bikaner House
New Delhi

Devia Sundar

Meghana Gavireddygari

Namrata Arjun

Nihaal Faizal

Sarasija Subramanian

Visakh Venon

Devika Sundar's interdisciplinary and research based practice, shifts across different media, threading elements of collage, painting, and printmaking with photography and installation. Exploring art as a restorative medium of human connection, she expresses collective themes of invisibility, illness, memory and impermanence within personal and shared human experience.

In her recent projects, Devika traces and negotiates a sense of belonging within a body that is often in transit or dissonance with oneself. As an artist who copes with chronic illness and disability, she specifically seeks to understand and negotiate inclusivity within the structures and systems we live in. Mediating spaces between art, identity, and the ethics of medicine and healthcare, Devika explores the dictated, conditioned notions of normality in the ways we categorise, identify and perceive our own bodies.

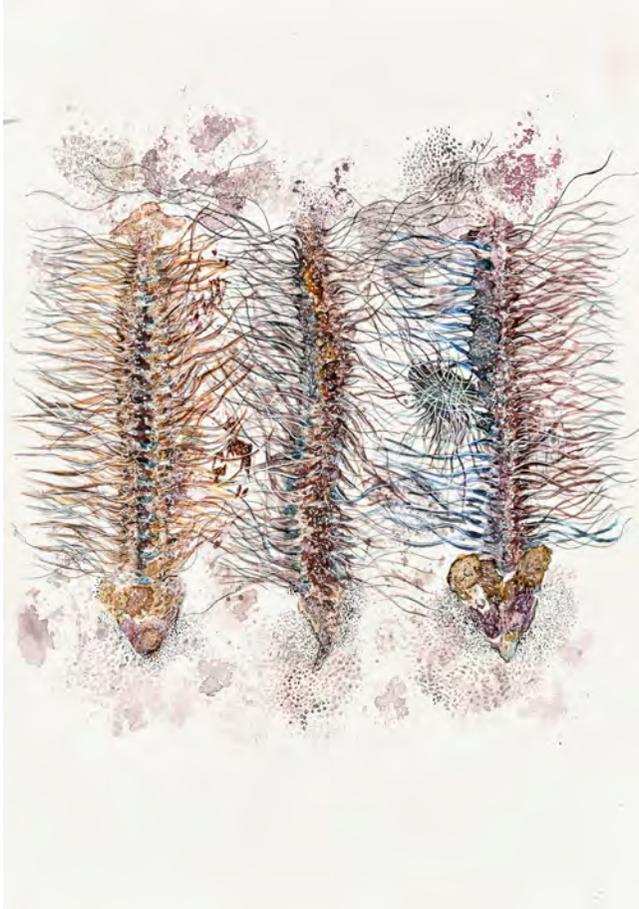
Devika has shown her work in solo exhibitions at Gallery Sumukha (2018) and Alliance Francaise (2012), Bangalore. She presented her exhibition "Essentially Normal Studies" around invisible illnesses, as a keynote speaker at MYOPAIN 2018, an international medical conference organised by the Indian MYOPAIN Society – a chapter of the International Myopain Society. In 2020 she shared the project as an interdisciplinary guest lecture at Ashoka University. Devika is an Inlaks Fine Art Awardee 2020, awarded by the Inlaks Shivdasani foundation. She exhibited her work at the Inlaks booth, India Art Fair (2020).

Parallel to her practice, Devika founded and facilitates Hanno Terrace studio – A therapeutic, collective art studio, intended to facilitate art as an inclusive, restorative, meditative medium of release and therapeutic outlet for children and adults from diverse backgrounds.

Devika studied Anthropology, Art History and Visual Arts in Sarah Lawrence College, New York and graduated with a Commendation in Contemporary Art Practice from the Srishti Institute of Art, Design and Technology.



Forms in Flux and Fragmentation 2.1
Water Colour & Pen
30 cm x 20 cm
2020



Forms in Flux and Fragmentation 3.1
Water Colour & Pen
41.4 cm x 30 cm
2020



Forms in Flux and Fragmentation 3.2
Water Colour & Pen
41.4 cm x 30 cm
2020



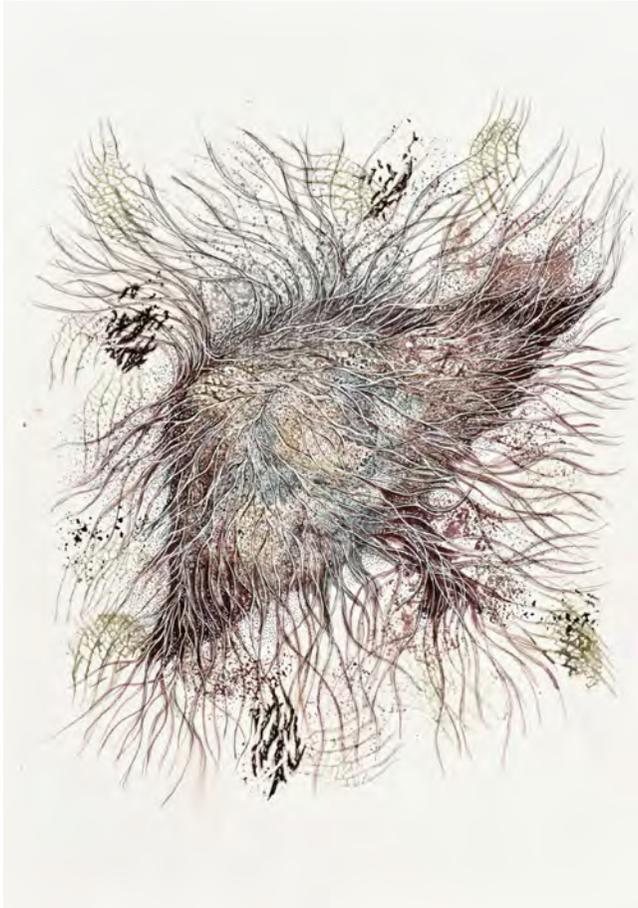
Bodies at Sea 1.1
Water Colour & Pen
41.4 cm x 30 cm
2020



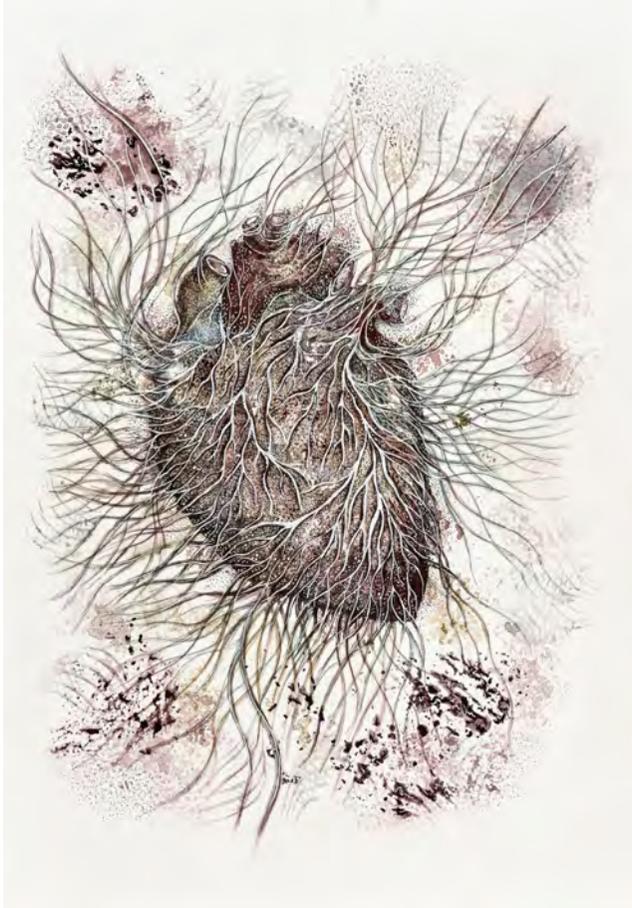
Bodies at Sea 1.2
Water Colour & Pen
41.4 cm x 30 cm
2020



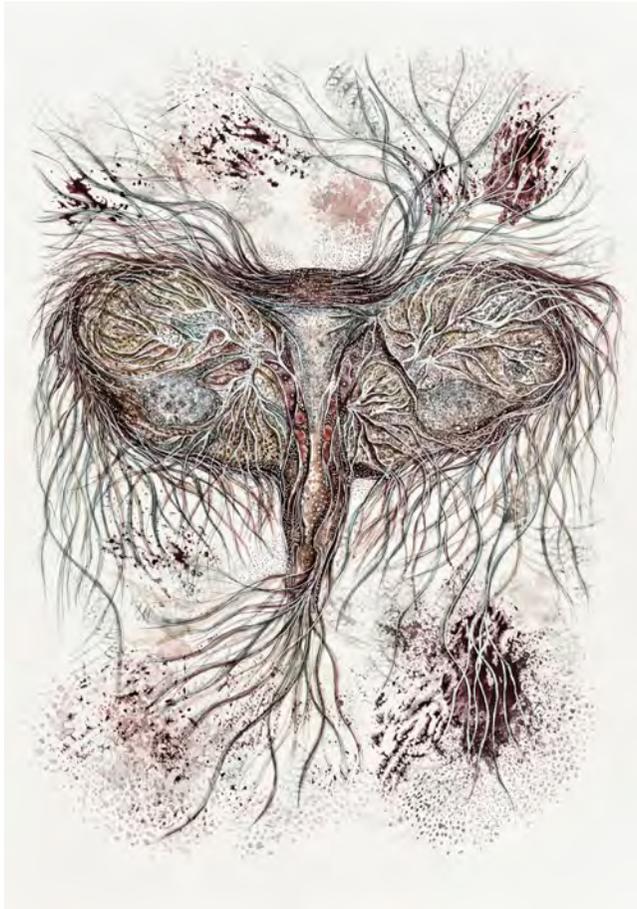
Bodies at Sea 1.3
Water Colour & Pen
41.4 cm x 30 cm
2020



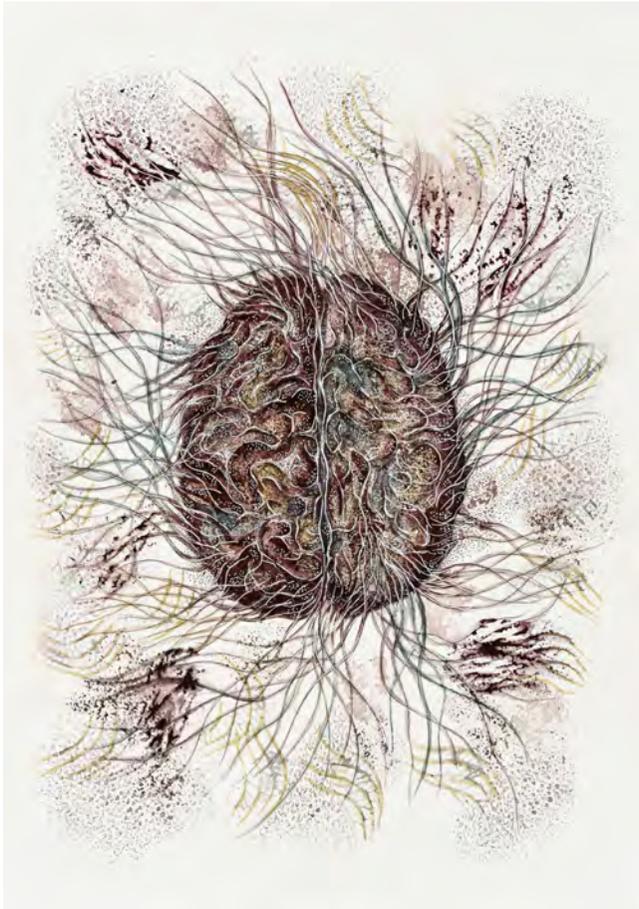
Bodies at Sea 1.4
Water Colour & Pen
41.4 cm x 30 cm
2020



Bodies at Sea 1.5
Water Colour & Pen
41.4 cm x 30 cm
2020



Bodies at Sea 1.6
Water Colour & Pen
41.4 cm x 30 cm
2020



Bodies at Sea 1.7
Water Colour & Pen
41.4 cm x 30 cm
2020

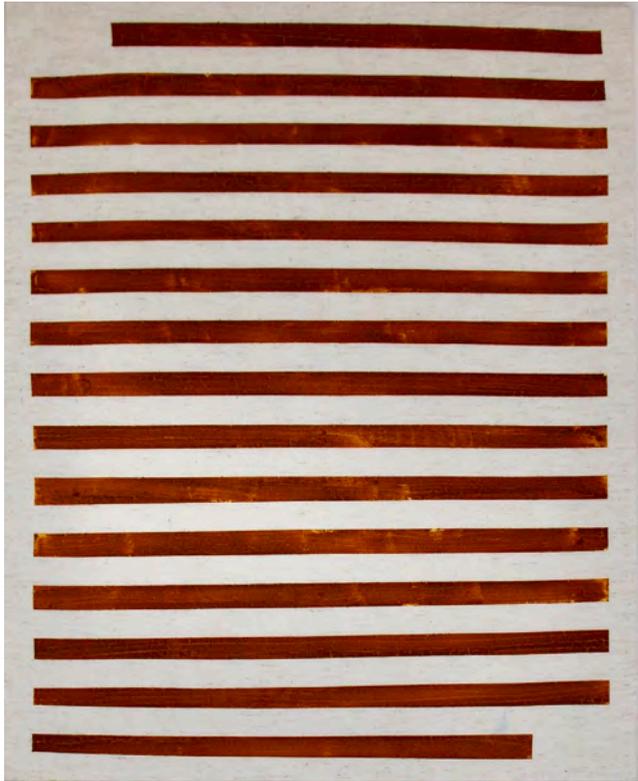
Meghana Gavireddygari (b. Anantapur, India) is a multidisciplinary artist whose practice includes materials like metal, wood, cement, and clay. She received her MFA in interdisciplinary fine arts from the Mount Royal School of Art at the Maryland Institute College of Art (USA) in May 2020. Her practice is informed by her undergraduate education at Boston Uni-versity, where she received her Bachelor's degrees in Economics and International Relations. She explores the subject matter of territory, cen-sorship, and colonization, amongst other themes in the larger spectrum of Indian politics and sociology. Most recently, she is exploring the po-litical implications and connotations of Indian materials such as textiles, spices, and tea.

Meghana's selected exhibitions include MICA Grad Show IV, Baltimore, USA, 2020; Badideas@yahoo.com at Sheila & Richard Riggs Gallery, Baltimore, USA, 2019; Timonium (None of Us Like Each Other) at Sheila & Richard Riggs Gallery, Baltimore, USA, 2018 and Emerging Artist Exhibition at Telangana Tourism Corporation, Hyderabad, 2018. She has also participated in the 11th and 12th Sketchbook Annual in Baltimore, USA, 2018 & 2019.

Gavireddygari is the recipient of the Mount Royal Emerging Artist Award, 2020 and lives in Hyderabad, India.



Inquilab Zindabad
Khadi, turmeric, ink
60 cm x 30 cm
2020



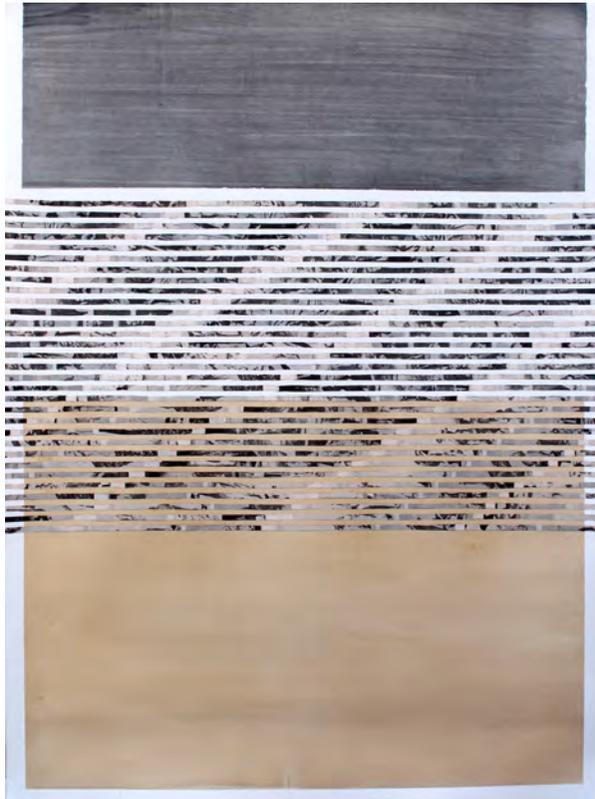
Swadeshi
Khadi, turmeric
50 cm x 40 cm
2020



De Facto I
75 cm x 55 cm
Ink, graphite and tea on paper
2021



De Facto II
75 cm x 55 cm
Ink, graphite and tea on paper
2021



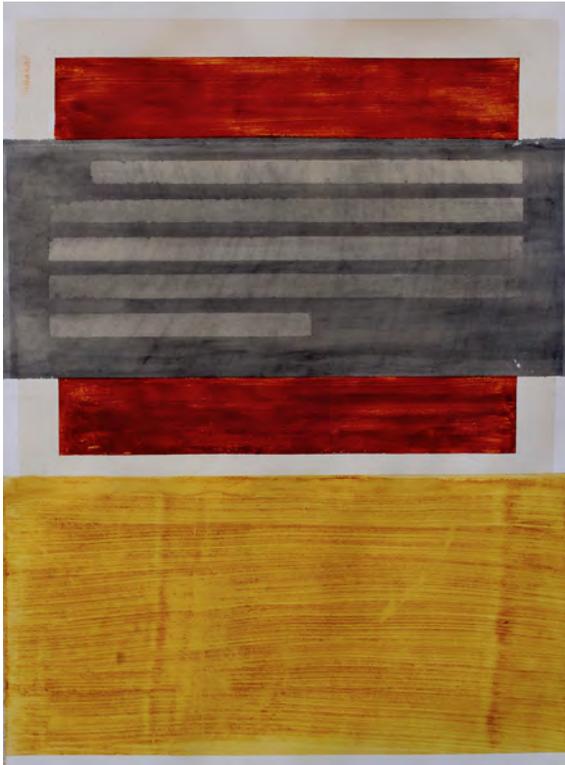
De Facto III
75 cm x 55 cm
Ink, graphite and tea on paper
2021



Presently Sunshine will Break
Turmeric & Banaras Silk on canvas
45 cm x 35 cm
2021



Amrita Bazar Patrika
Turmeric, string & acrylic on canvas
40 cm x 30 cm
2021



295A,
75 cm x 55 cm
Turmeric, kumkuma and graphite on paper
2021

Namrata Arjun's practice blurs the boundary between performance and painting. She is inspired by feminist art practices of Joan Semmel and Luchita Hurtado, where her paintings engage the viewer as a participant.

In *Possessed* (2020), the interior scenes are drawn from photograph-ic sources of the Sudanese Zar ritual, which is framed as an idiom of feminist resistance. Protesting bodies crowd outside the window, with little regard for the overdetermined structure of perspectival space, or the figure/ground dichotomy. The equally disobedient geometric, mosa-ic flooring further fractures this dichotomy, opening up multiple spac-es within the picture plane. The expressively handled figures, icons, and bodies exist on the threshold between gesture and illusionism, past and present, across time and culture.

Some of these concerns are taken forward and elaborated in the series *Playing God* (2020). These paintings assert presence by merging the viewer's vantage point with the artist's. The personal viewpoint is used as a formal device to embody an emerging consciousness that is critical of nostalgia and euphoric recall. The viewing figure is painted performing various mudras or hand gestures, representing the Gods as in classical Indian dance traditions, and holding photographs.

Namrata Arjun (b. 1995) lives and works in Chennai, India and is an MFA candidate at Bard College, New York. She was a Young India Fellow at Ashoka University (2016-17), worked with the collection and program-ming at the Devi Art Foundation (2017-19), and is currently a Research Associate at the Museum of Art and Photography, Bangalore. She was awarded a residential scholarship at Adishakti Laboratory for The-atre Arts & Research (December 2019 - March 2020) by the Viennese art factory baseCollective (Böhler/Granzer), for artistic research and arts-based-philosophy, mentored by Arno



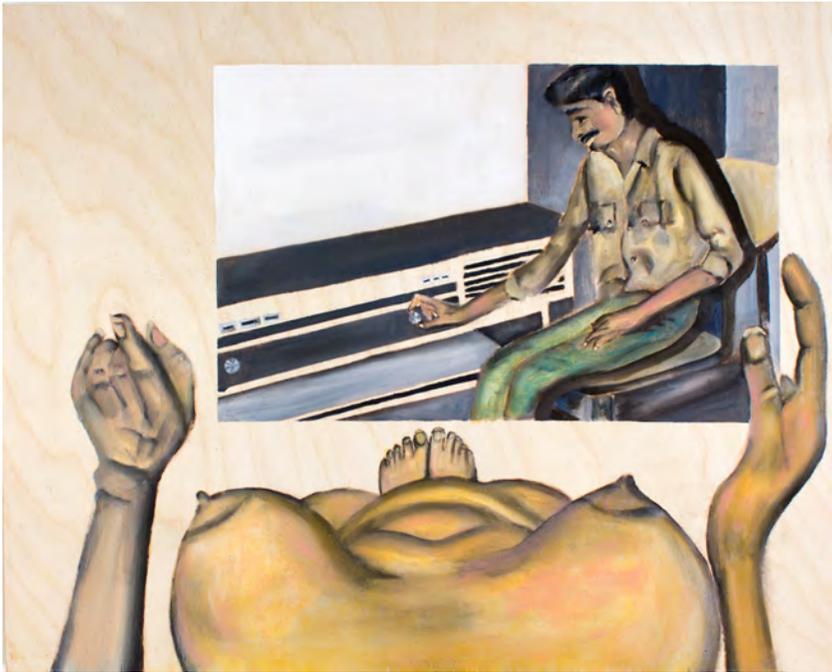
Playing God V
Oil on Panel
40 cm x 50 cm
2021



Playing God IV
Oil on Panel
50 cm x 40 cm
2021



Playing God III
Oil on Panel
50 cm x 40 cm
2021



Playing God VI
Oil on Panel
40 cm x 50 cm
2021



Playing God I
Oil on Panel
40 cm x 50 cm
2021



Playing God II
Oil on Panel
50 cm x 40 cm
2021



Possessed I
Oil on Panel
30 cm x 30 cm
2021



Possessed II
Oil on Panel
30 cm x 30 cm
2021



Possessed III
Oil on Panel
30 cm x 30 cm
2021

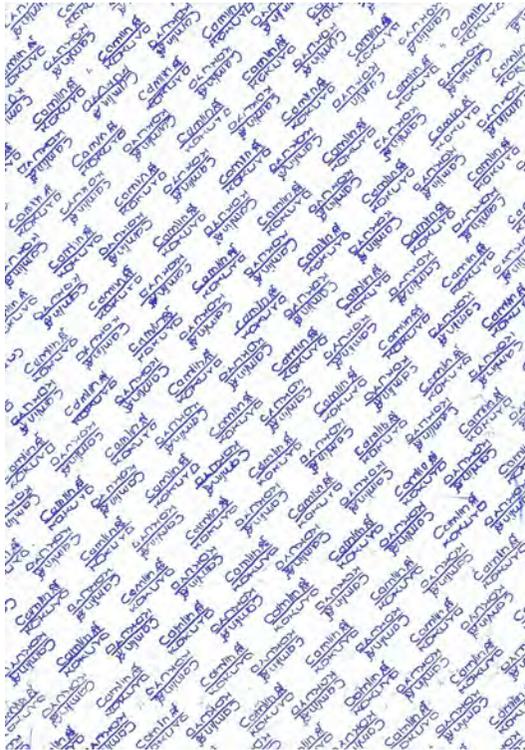


Possessed IV
Oil on Panel
30 cm x 30 cm
2021

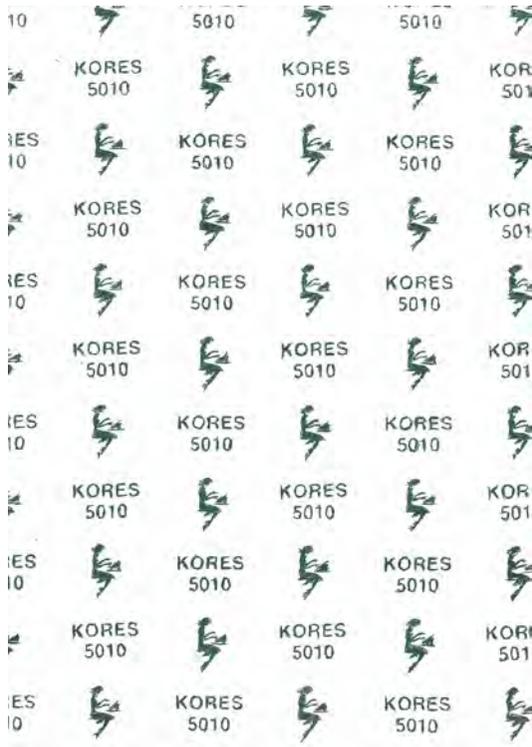
Nihaal Faizal is an artist based in Bangalore, India. His works respond to the copy, the replica, the remake, the gadget, and the gimmick, through a reflection upon media documents from popular and cultural memory. Recent projects have invoked the semi-fictional histories of Flubber, Windows XP desktop backgrounds, special effects from TV shows, AI generated drawings from science fiction films, photographs from family archives, and pirated copies of video art. Between 2013 – 16, he organised G.159, a project space in Yelahanka New Town, and in 2018, he founded Reliable Copy, a publishing house for works, projects, and writing by artists.

This series of drawings, collectively titled 'Carbon Copy', brings together replicas of the various embellishments and designs found on commercially available carbon paper sheets.

In an act of copying, located between those of drawing and printing, these design patterns are carefully transferred through pressure on a blank sheet of paper. Composed entirely of the residual carbon imprinted, the drawings function as material records of this almost obsolete technology of copying, as well as of the commercial brands that manufactured and marketed it.



Camlin Impress
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 AP
2020



Kores 5010 Green
carbon imprint on paper 29
cm × 20.5 cm, 1/3 + 2 AP
2020



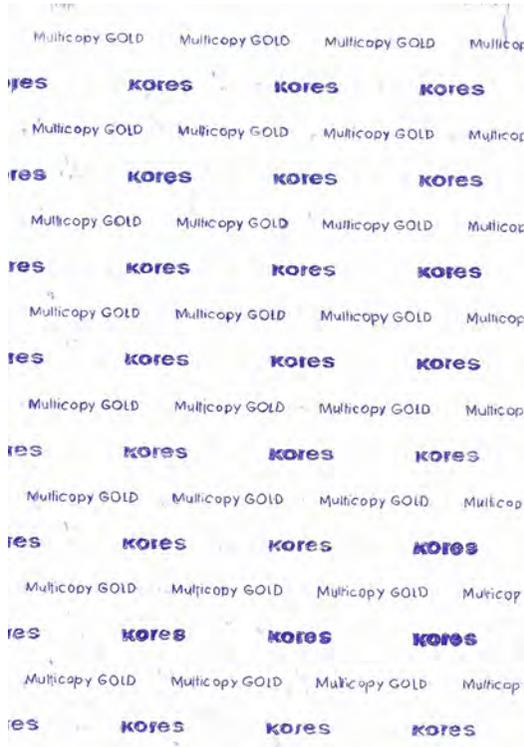
Kores 5010 Red
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 AP
2020



Kores 5010 White
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 AP
2020



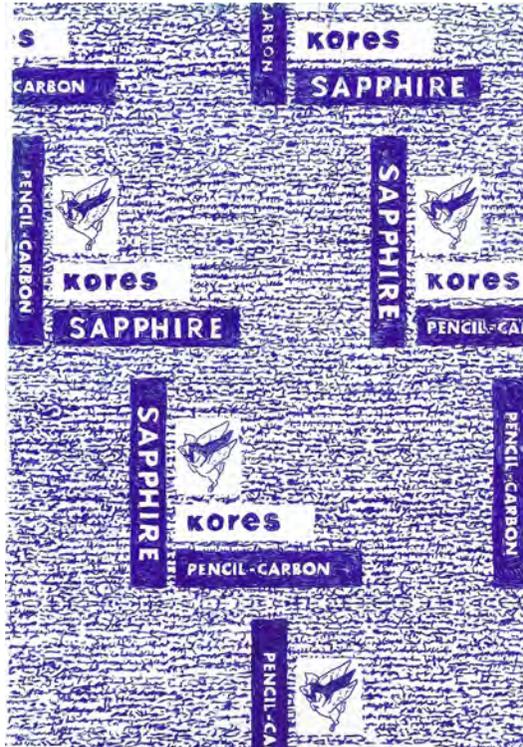
Kores 5010 Yellow
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020



Kores Multicopy GOLD
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020



Kores Carboplane Super 503
carbon imprint on paper
29 cm x 20.5 cm, 1/3 + 2 A
2020



Kores SAPHIRE
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020



MUNIX Blu
carbon imprint on paper
29 cm x 20.5 cm, 1/3 + 2 A
2020



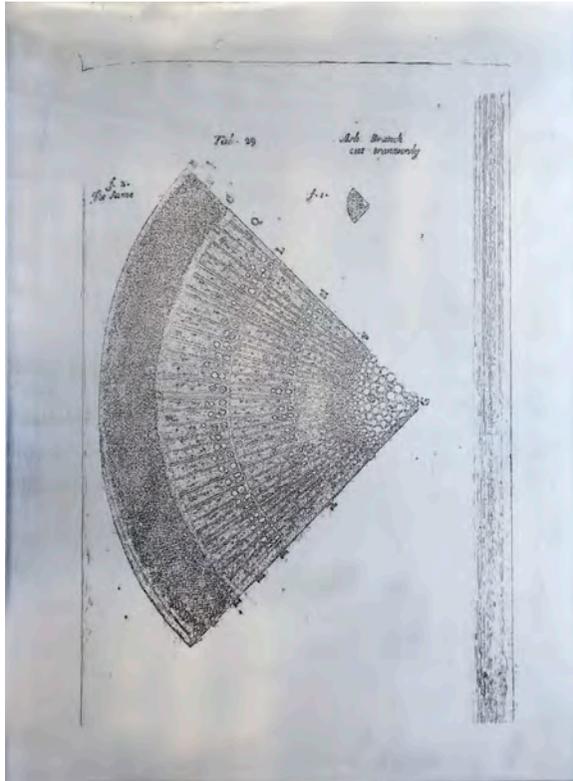
Pelikan Interplastic
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020

Sarasija Subramanian's research-based practice stems from analogies derived from the organic world, in relation to its cultural and political implications. Through interaction and documentation, she continues to work with a growing archive of images and objects that incorporate multiple histories and their relevance in present times.

In this series of works, pages from 'The Dictionary of Gardening (The Encyclopaedia of Horticulture, published in London in 1887)', are extracted and reproduced onto etching plates as drawings and transfers. In reproducing specific pages of the book - ones that were originally produced using metal plate engravings and a letterpress - the information is brought back, tracing parallel processes and materials, and allowing what is being said to be re-contextualized.

Some of these concerns are taken forward and elaborated in the series *Playing God* (2020). These paintings assert presence by merging the viewer's vantage point with the artist's. The personal viewpoint is used as a formal device to embody an emerging consciousness that is critical of nostalgia and euphoric recall. The viewing figure is painted performing various mudras or hand gestures, representing the Gods as in classical Indian dance traditions, and holding photographs.

Sarasija has previously participated in studio residencies at 1Shanthi-road Studio/Gallery, Bangalore, 2018; Interface at the Inagh Valley Trust, Ireland, 2017 and the Inlaks-UNIDEE Residency at the Cittadellarte, Italy, 2016, amongst others. She is currently the editor of *Reliable Copy* - an independent publishing house for works, projects, and writing by artists. She lives and works in Bangalore, India.



Anatomy – Dictionary of Gardening Series
Heat Transfers on Zinc Plates
32.5 cm x 25 cm, Edition 2/4
2020

Mammillaria—continued.

Mammillaria—continued.



FIG. 103. MAMMILLARIA ELAËAGNI-FOLIA.

M. ELAËAGNI-FOLIA (Lamour.) A hybrid species, more especially better than the introduced. May be kept. Some bulb-shaped when freely covered tubercles. When old, many tubercles appear in the lower part, and some have tubercles, which are covered with white, woolly hairs. Mamm. (see Fig. 103), for which we are indebted to Hort. Fr. G. H. Steyer, Paris, of Edinb.



FIG. 104. MAMMILLARIA DOLICHOCENTRA.

M. DOLICHOCENTRA (Lamour.) A tall one or several stems. From about 20 to 30 in. high. In diameter tubercles round, several, 20, long, covered with a small tub of white down, and few white spines of tubercles. Spines. A strong growing species, it variable habit. See Fig. 104.

Melon—continued.

Javelle, *St.* The most injurious insect commonly found on Melons in hot climates, very few kinds of plants escaping its attack altogether.

The best plan of removing the insect is to syringe with so much force as the leaves allow, using soft cold water, which has been standing in the house to get me - warm.

Serie. There are few kinds of fruit amongst which natural or artificial cross-fertilisation is practised with greater ease for the production of new varieties, than amongst Melons; hence the appearance of such a numerous quantity of so-called new or improved serie each year.

Melon—continued.

A thin skin, quality, size, and production, are the most important properties. If one or two serie are fixed to suit in some particular, they should be grown; others should only be admitted.

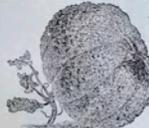


FIG. 101. CANTONNE MELON.

For experiment, melons proved to be superior.



FIG. 102. COLUMBIANA MELON.



FIG. 103. ENGLISHERD MARSH MELON.

Melon—continued.



FIG. 54. PINEAPPLE MELON.

The Figural (see Fig. 544) is an ornamental and semi-cultivated Melon, probably of African origin. Its external fruits are scarcely as large as a well-inflated hen's egg; they are round and yellow when ripe, and exhibit a very doubled Melon skin, but are not edible, being only cultivated for ornament, garden, &c.



FIG. 56. PUMPKIN MELON.
ornament, garden, &c.



FIG. 58. QUEEN ANNE'S PUMPKIN, OR PUMPKIN MELON.



FIG. 57. WATER MELON.

Melon—continued.

Class I. Green and White-Skined.

Calhoun's Mammoth

very white, very juicy, and of excellent flavor. An old variety.

Calhoun's Mammoth Seedling.

essentially white.

Emperor Charles.

A new green and brown; one of the best, but does not keep long.

Gibber's Cross-Skined.

dark skinned and juicy.

Golden Gem (Fig. 59).

of good flavor.

Queen Emma.

Queen Emma, a handsome, treacherous variety, of strong constitution.

Class II. Scarlet-Skined.

Henshem Orange.

remarkably prolific.

Seed's Scarlet-Skined.

An old but constant sort.

Training—continued.

TRAINING. This term, as used in gardening, refers to the management of trees and plants, more especially when in a young state, by regulating their branches to give them a fair amount of space and exposure to light. Many trees and plants, if allowed to grow in a natural way, would assume proportions far beyond the limited accommodation which is available for them.

If, therefore, a tree, which it is desired should be almost equally strong in all its branches, there—
as naturally it will do if not attended to— a disposition to



FIG. 7. FAN TRAINING.
grow irregularly, it must be corrected at an early stage.



FIG. 12. STANDARD TREE.



FIG. 13. HALF-STANDARD TREE.

Budding—continued.

Budding—continued.

The graft being retained should be tapered, and the top of the stock cut back to the level of the budded shoot.



FIG. 21A.

The shoots from all the strongest selected to show together as possible.

The buds are selected for a good head; but for certainty, there may be selected. Fig. 21B represents a bud later with three angles a above the shoot cut for the Bud, b, the Bud inserted, c, the Bud tied in.



FIG. 21B.



FIG. 21C.

Budding as often as possible to the main stem, in most deciduous. Buds, grafts is essential in every way for strong, which should be performed season after the Bud is inserted.



FIG. 21D.

As possible. It requires much care, and, of course, the Bud must be entirely free. As seen as the Bud.

BUDDING KNIVES The best Budding Knives are those manufactured by Messrs. Deane and Co., and Messrs. G. Hall and Son. They are made with handles of ivory, shaped in different ways at the end, for the purpose of getting the back in order to insert the Bud. Some of the handles are made with the edge curved as the wood as to cut the bark without the knife entering the wood underneath (see Figs. 21E and 21F), others, which may be used for Budding and for much better for ordinary use for cutting branches, &c., are made with the edge of the blade curved in a point, as in ordinary knives (see Figs. 21G and 21H). Another form has the handle made of wood, the back, and a piece of ivory, intended for getting in the bark, and is represented in Fig. 21I. The instrument must be used for ordinary purposes, and is more suitable for Budding as well. Some of the other shapes have any ordinary instruments ever made.



FIG. 21E.



FIG. 21F.



FIG. 21G.



FIG. 21H.



FIG. 21I.

used for Budding and for much better for ordinary use for cutting branches, &c., are made with the edge of the blade curved in a point, as in ordinary knives (see Figs. 21G and 21H). Another form has the handle made of wood, the back, and a piece of ivory, intended for getting in the bark, and is represented in Fig. 21I. The instrument must be used for ordinary purposes, and is more suitable for Budding as well. Some of the other shapes have any ordinary instruments ever made.

Budding Knives – Dictionary of Gardening Series Etching prints on Canson Montval 42.5 cm x 35 cm, Edition 2/4 2020

Canker—continued

CANKER is a fatal cankered disease.

The bark in the wood has been taken away, and the condition of the bark usually known as canker has been described in more detail. From now there are questions who will not admit that the disease is of fungus origin, and prefer to think that it is due entirely to the action of bacteria rather than to the presence of the fungus *Botrytis cinerea*. That opinion is held by the writer, but the fact remains that the fungus *Botrytis cinerea* is a frequent cause of cankered bark in wounds caused by fire, frost, insect perforation, the action of the sun, etc.

Once the bark is attacked the wood soon becomes decayed, and if a portion of the wood is not taken the tree may be killed shortly. Several prophylactic means may be suggested, such as, to prevent cankered bark from spreading to other parts of the tree.

As a general rule, the fungus, or a mold, enters through a wound in the bark, and it spreads rapidly to the wood, which is the wood. It may be noted that bark is one of the most valuable parts of the tree, and it is the wood that is the most valuable part of the tree. There is a considerable amount of bark in the wood, and it is the wood that is the most valuable part of the tree.

It is the wood which

Directly under it



By permission of the Board of Agriculture.

FIG. 26. Canker on the stem of a tree.

A. Shows a piece of bark which is cankered.

B. Shows a piece of bark which is healthy.



FIG. 27. Canker on the bark of a tree.



DIBBLE, or **DIBBLER**. A useful instrument in garden, often made from a bent piece of wood, such as an old garden handle, and generally employed for planting and sowing, of seeds or cuttings also. Dibbles, when used on a large scale, are usually made with a silvered, tapering point of steel. In heavy soils, the tips of the hole are liable to become polished with the soil itself, and the tools do not then penetrate so freely. Light soils give when the dibble is inserted.



FIG. 503. Dibbles.

—consequently they are better suited for the use. FIG. 502 represents two forms of steel-pointed dibbles in general use. One set is made from a piece of wood of the shape represented, and is provided by some in the other set, which may be prepared from a single handle.

DIBBLEMAN. See *Polypodium*.
DIBBLING. The process of sowing with a dibble. Its chief advantage is in sowing the seeds and seedlings, (including those of potatoes, and other tubers) with sufficient depth for placing in permanent quarters of the same nature. Dibbling has many disadvantages. The seeds often become placed straight down instead of in the natural way in which they grow. It is, however, an economical mode, much practised with fast-growing plants that root from new roots. The process is shown in the accompanying engravings (see FIG. 505), where a

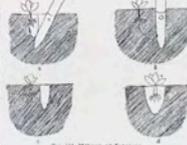


FIG. 505. Manner of dibbling. The process is shown in the accompanying engravings (see FIG. 505), where a

Mimosa—continued

Mimosa—continued

M. pudica (Lamour.) Hooker & Grev.

A well-known plant, once more cultivated than the true *M. pudica*.

M. sensitiva

MIMOSA (from *mimos*, a mimic; the leaves of many of the species mimic animal movability). Sensitive Plant.



Woods.

Propagated by seeds, cuttings, or by suckers of either the young

FIG. UPPER PORTION OF PLANT AND

Mimosa - Dictionary of Gardening Series
Etching prints on Canson Montval
42.5 cm x 35 cm, Edition 2/4
2020

Oak Galls-

and very large, are common in May and June, on the lower surface of leaves, and on twigs, where they

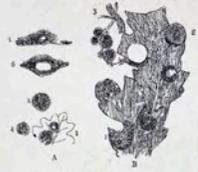


FIG. 78 Oak Galls.

look like bunches of Currants (see Fig. 79D). The insects are easily reared from these Galls.



FIG. 79 Oak Galls.

if the latter are collected when fully mature, and preserved thus becoming either less dry or mouldy.

Oak-Galls-continued.

It may reach five or six diameter but the central chamber is small, the walls being thick, though soft and spongy. The surface becomes yellow and red.

All are the work of insects.
Caly: Gallie Cells, so called from their resemblance to the, round, flattened



FIG. 78 Oak Galls.

hollow, covered with brown silk threads (see Fig. 79B).

In woods, at times, Galls are to be found in the soil, through the rotting of the stems above the spot of insect work.

Over a week
The cells are very much affected for the more common form of the Galls, and sometimes are not so distinct for a little the rather points to the life of the Gall-former which, for a considerable time, remain in early development, but which are gradually emerging into the light, thanks to the careful experiments and observations of

Oak Gall - Dictionary of Gardening Series
Etching prints on Canson Montval
42.5 cm x 35 cm, Edition 2/4
2020



FIG. 38. DESIGN FOR CARPET BED (2)



FIG. 39. DESIGN FOR CARPET BED (3)



FIG. 39. DESIGN FOR CARPET BED (2)



FIG. 39. DESIGN FOR CARPET BED (2)

Bedding 1, Iteration 2 - Dictionary of Gardening Series
Etching prints on Tracing Paper
42.5 cm x 35 cm, Edition 2/4
2020

Bedding Plants—continued.

Bedding Plants—continued.

In Part II (p. 153) panel No. 1 might be planted with *Astragalus caryophyllus*, having a centre plant of *Fraxinus*; No. 2 with *Asiaticus*, under the top and the tree leaves; No. 3 ponds with each have a centre plant of *Chamaecyparis*; No. 4 with *Astragalus caryophyllus*, having a centre



FIG. 10. DESIGN FOR BED NO. 1.



FIG. 11. DESIGN FOR CARPET BED NO. 1.



FIG. 12. DESIGN FOR CARPET BED NO. 2.



FIG. 13. DESIGN FOR CARPET BED—PATTERN NO. 1.

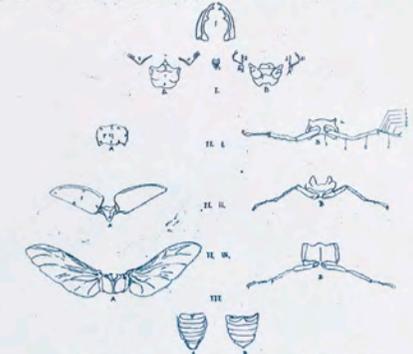


FIG. 14. DESIGN FOR CARPET BED.

plants of *Centropogon*; No. 4 with *Astragalus caryophyllus*; No. 5 with *Asiaticus*, the joints of *Fraxinus*; the ground work, No. 6 might be filled in with *Stachys*, *Ranunculus* or *Stellaria*.

Beetles—continued.
 Had before specimens been selected for dissection,
 the mandibles would have been found doing their proper
 duty as jaws—a duty which may easily be inferred also

Beetles—continued.
 Of the lower surface of the head, a is the
 club, which with the
 of the head, a is the
 and accompanying
 forms the
 lower jaw



A—Small View. B—Ventral View.
 FIG. 100. Structure of External Skeleton of Head Beadle () SHOWN IN SECTION.

DESCRIPTION OF PLATE

I. B. Prothorax,
 C. Scutum,
 D. Epimeron,
 E. Pleuron,
 F. Sternum,
 G. Tergum,
 H. Pygidium,
 I. Anus.

II. A. Mesothorax,
 B. Mesonotum,
 C. Epimeron,
 D. Pleuron,
 E. Sternum,
 F. Tergum,
 G. Pygidium,
 H. Anus.

III. A. Antenna,
 B. Midrib of legs,
 C. Femur,
 D. Tibia,
 E. Tarsus,
 F. Claw.

from an impression of the head of the pretty Flyer. Beadle | It is the eye, and J are the lower jaws,
 Passing now to the second division of the body—

Bettle, Iteration 2 - Dictionary of Gardening Series
 Etching prints on Tracing Paper
 42.5 cm x 35 cm, Edition 2/4
 2020

THE
CENTURY SUPPLEMENT TO
THE
DICTIONARY OF GARDENING,
A PRACTICAL AND SCIENTIFIC
Encyclopædia of Horticulture
FOR
GARDENERS AND BOTANISTS.

By GEO. NICHOLSON, F.L.S.

Condr. Royal Garden, &c.

PLANTS AND BIRDS; (GARDENS PLANTS); (ORCHARDS); (MARKETS);
(FISHING PLANTS); (WATER PLANTS); (WATER); (WATER);
(FRUIT AND VEGETABLES); (FRUIT); (FRUIT); (FRUIT);
(CACTACEOUS PLANTS); (CACTACEOUS); AND OTHER SPECIALISTS.

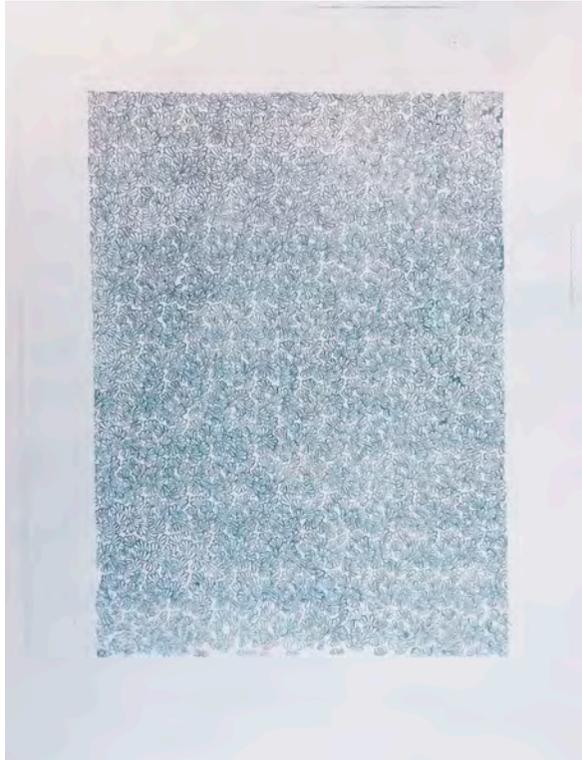
VERY FULLY ILLUSTRATED

DIVISION X.—CENTURY SUPPLEMENT.

LONDON.

L. UPCOTT GILL, BAZAAR BUILDINGS,
DRURY LANE, W.C.
(FORMERLY OF 170, STRAND)

Cover, Iteration 2 – Dictionary of Gardening Series
Etching prints on Tracing Paper
42.5 cm x 35 cm, Edition 2/4
2020



Inner Cover, Iteration 2 – Dictionary of Gardening Series
Etching prints on Tracing Paper
42.5 cm x 35 cm, Edition 2/4
2020

AN ENCYCLOPÆDIA OF HORTICULTURE.

Training—continued

Training—continued



FIG. 14. BUSHY TRAINING FOR EDIBLE FRUIT ON WIRE.

The two side shoots should be trained at an angle for the first year, and induced to grow, if possible, with equal vigour.



FIG. 15. BUSHY TRAINING.

By regulating the young shoots, depressing the stronger and elevating the weaker ones, much may be done to equalize the flow.



FIG. 16. BUSH TRAINING.

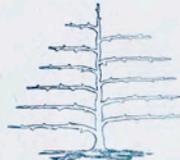
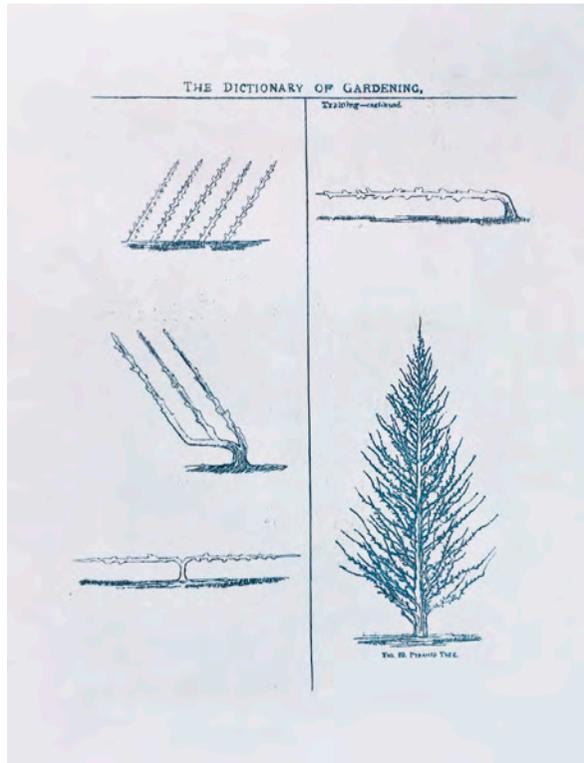


FIG. 17. HORIZONTAL TRAINING.



Training 3, Iteration 2 - Dictionary of Gardening Series
Etching prints on Tracing Paper
42.5 cm x 35 cm, Edition 2/4
2020

Visakh Menon has been exploring the impact of human-machine inter-action over one's perception. His meditative and repetitive practice fo-cuses on the visual language of digital artifacts and the aesthetics of glitch, error and noise. Compositionally these works are inspired by geo-metric abstraction and color field paintings, the process transitioning from digital to traditional mediums of drawing and painting. The algo-rithmic aesthetics of these works pushes into focus both the functional (generative) and dysfunctional (glitch) nature of code as a tool for ex-pression. As efficient flow of information has become essential for the exchange of ideas, social interactions and political discourse in our net-worked society, his signal series of drawings explore concepts of struc-ture and hierarchy as informed by the diagrammatic representation of command and control modules often seen in electronic systems, social networks, botnets, neural circuits, genome maps etc. These works are also influenced by his interest in non-traditional graphic musical scores & representation of sound visually.

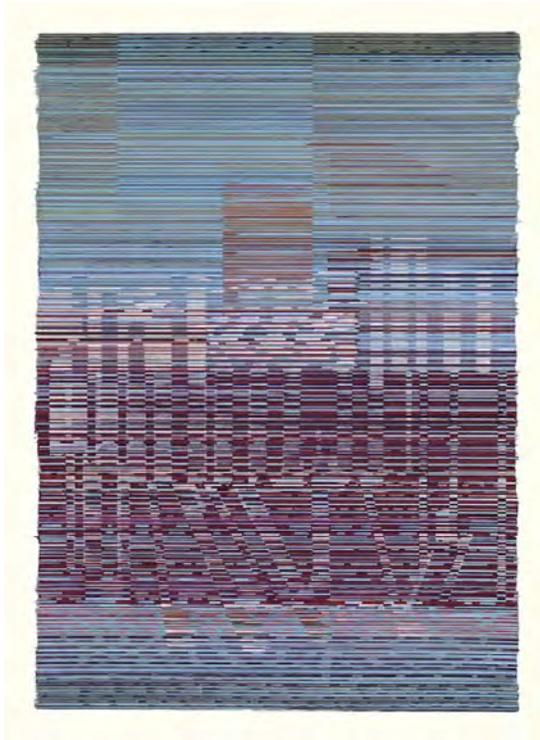
Visakh's interdisciplinary practice spans drawing, video, installations, & media art. He received his M.F.A from the Maryland Institute College of Art in 2007 and a Bachelors in Visual Communication from Bharathiyar University in India. His selected solo shows include 'Interference' at SL Gallery, New York (2020); 'Signal to Noise' at Fairleigh Dickinson Univer-sity Art Gallery, New Jersey (2016); Fountain Art Fair, New York (2014); 'Levels' at Reene Weiler Gallery-Greenwich house, New York, (2013) and 'Memorial for Lost Connections' at Chashama Windows space grant, New York (2012). His selected group shows include 'The Hypostatic Transfor-mation', at Nature Morte, New Delhi, (2019); 'The New Non: New Narratives in Non-Representational Art and Abstraction' at the Flux Factory (2018); 'How you use it' at Grady Alexis Gallery, El Taller Latino Americano (2018) ; 'The Space Between', Paul Kolker Gallery, New York (2014) amongst oth-ers. Menon currently also works as an independent art director & in-teractive designer and is an adjunct faculty with the Communications Design Department at NY City College of Technology (CUNY). He lives and works in New York.



Interference- 11J
Acrylic and paint markers on Fabriano 140lb watercolour paper,
61 cm x 45.7 cm
2020



Interference- 11H
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



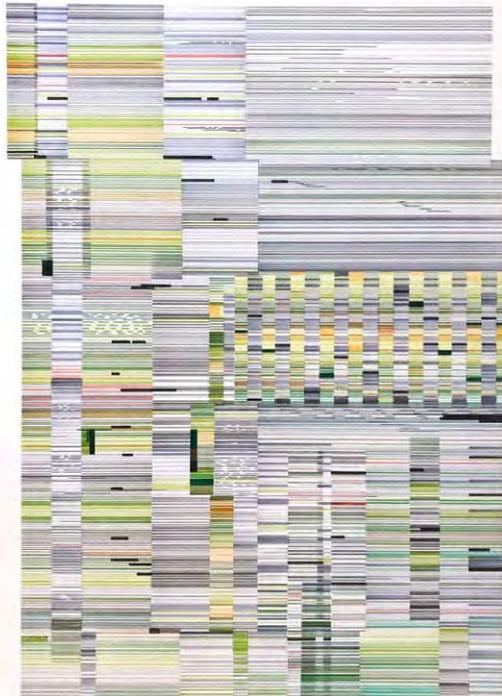
Interference- 11F
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



Interference- 11D
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



Interference- 13G
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



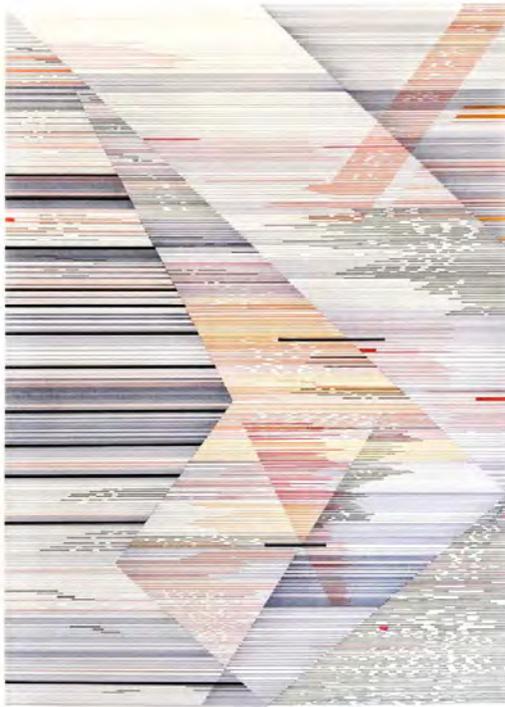
Interference- 13F

Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm

2020



Interference- 11G
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



Interference- 13A
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020

Blueprint.12 is an artist-centric contemporary art gallery, focused on the South Asian region. With a vision that blurs the boundary amongst nations and a critical eye towards commonalities in art practices in the region, the gallery is dedicated to introducing art collectors towards fresh and established talent that constantly push their own boundaries. Founded by Mandira Lamba, Ridhi Bhal-la and Sameera Anand in 2012, Blueprint12's objectives are inspired by the pillars of transparency, collaboration and following our heart. We have been inspired by our artists to set up a residency program in Vadodara (2013-2017) as well as the Platform section, where we showcase new and emerging talent with non-exclusive representation and assisting future collectors make their first acquisition.

blueprint.12

www.blueprint12.com