

NATURE MORTE

THE  
ARMORY  
SHOW





# NATURE MORTE

India is as large and diverse as Europe itself, with the differences between Kashmir in the far north and Kerala in the extreme south being as pronounced as those between Finland and Sicily. With 22 major languages and hundreds of regional dialects, India is a polymorphous melting pot that has maintained itself surprisingly well as a peaceful and stable nation state for more than 75 years. The history of the subcontinent is equally diverse, with new ideas and influences entering by sea from three directions and on land from the north for thousands of years. Hybridity, then, is one of India's foundational principles, to be found within religion, the fine arts, and all forms of popular culture. India's relationship with Modernity in the 20th Century is fraught with anxiety, confusion, and clumsy (especially in the arts). But with the advent of Post-Modernism in the waning decades of the 20th Century, India's cultural contributions felt more in sync with international trends and her artists became more confident that their voices and experiences have a greater relevance to the world. Now, in the globalized art world of the 21st Century where artists from all corners of the world mix freely, many Indian artists have become increasingly adept at creating works that have one foot firmly planted in their local contexts and the other in the international exchange of ideas.

Examples of this can be found in Nature Morte's booth at the Armory Show, created by predominantly Indian artists but also those of the Indian diaspora and others who have been influenced by Indian culture. Subodh Gupta's wall relief is made entirely from the most common kitchen equipment found in households of every economic level across India. He uses these both as found and manipulated, composing them into a rebus-like diagram that could be a computational model or a map of brain synapses. He lightly juxtaposes the subtle enamel colors of vessels against the predominantly silver background of aged aluminum, finding the inspiration for his personal Arte Povera in the villages of India. Sagarika Sundaram's felted work appears more as a visceral carcass than anything having to do with textiles. The elaborate technique she has developed to make these works masks much of their actual process to the viewer. Her boisterous and frenzied composition is indebted to her South Indian roots and the years she has spent living in New York City. Tanya Goel's large-scale work (from her on-going Mechanisms series) can be called a painting only if one acknowledges that it is just as much an elaborately detailed drawing and a cacophonous collage. Mixing her own paints from an extremely wide variety of materials, reflectivity is as important to her as color, and she adds to the mix bits of fabric and scabs of pigments. Her methodology owes something to Sol Lewitt, but her overwhelming visual symphony reminds one of the Futurist paintings of Giacomo Balla and Umberto Boccioni. The British artist Olivia Fraser has lived in India for many years, studying both the techniques of traditional miniature painting and the meditational discipline of Hatha Yoga. She chooses her subjects to paint (in this case snakes) for their rich mythological and metaphorical lineages, composing them along principals imbued from her compatriot Bridgett Riley. Kamrooz Aram, born and raised in Iran but now an American citizen based in Brooklyn, creates works that find a reflection of his own identity in the complex dialogue between Modern abstract painting, as developed in the West, and the history and consumption of "Islamic Art" by the West. His practice emphasizes that abstract painting cannot be non-referential and pushes to the surface issues, long subsumed, that Modernist painting is deeply indebted to the "decorative arts." Here we must remember that much of the art and architecture of the Mughal period, for which India is celebrated, was imported from Persia. We hope the visitors to the Armory Show will find works that are both intriguing and perplexing when they visit the Nature Morte booth.

Peter Nagy  
*Founder & Co-Director of Nature Morte*

**Kamrooz Aram • Olivia Fraser •**

**Tanya Goel • Subodh Gupta •**

**Jitish Kallat • Abir Karmakar •**

**Bharti Kher • Martand Khosla •**

**Manish Nai • Theo Pinto •**

**Sagarika Sundaram • Asim Waqif •**

**Thukral & Tagra •**



**Asim Waqif**  
***Incineration analysis: Mukteshwar***  
2021

Burnt pieces of Anyaar wood (*Lyonia ovalifolia*) found after a large forest fire near Kaphura in Mukteshwar Range [2021], treated with linseed oil; digital print on acid free paper mounted on copper sheet, crushed and folded  
42 x 20 x 10 in (approx)  
106.8 x 50.8 x 25.4 cm (approx)  
USD 5,500



# Asim Waqif

Delhi-based Asim Waqif studied architecture at the School of Planning and Architecture, Delhi. After initially working as an art-director for film and television he later started making independent video and documentaries before moving into a dedicated art-practice.

His recent projects have attempted a crossover between architecture, art and design, with a strong contextual reference to contemporary urban-design and the politics of occupying/intervening/using public spaces. Some of his projects have

developed within abandoned and derelict buildings in the city that act like hidden activity-spaces for marginalized people.

Concerns of ecology and anthropology often weave through his work and he has done extensive research on vernacular systems of ecological management, especially with respect to water, waste and architecture. His artworks often employ manual processes that are deliberately pain-staking and laborious while the products themselves are often temporary and sometimes even designed to decay. Apart

from the sheer physical voluptuousness of Waqif's sculptures, their combinations of natural and industrial materials force us to confront many of humanity's most urgent dilemmas, positing a moment in history (now?) when civilization may be losing control of itself.

**“So the reality of decay is transformed into something new, loaded with significance and continuity”**

—*Gayatri Rangachari Shah for the New York Times, December 2012*





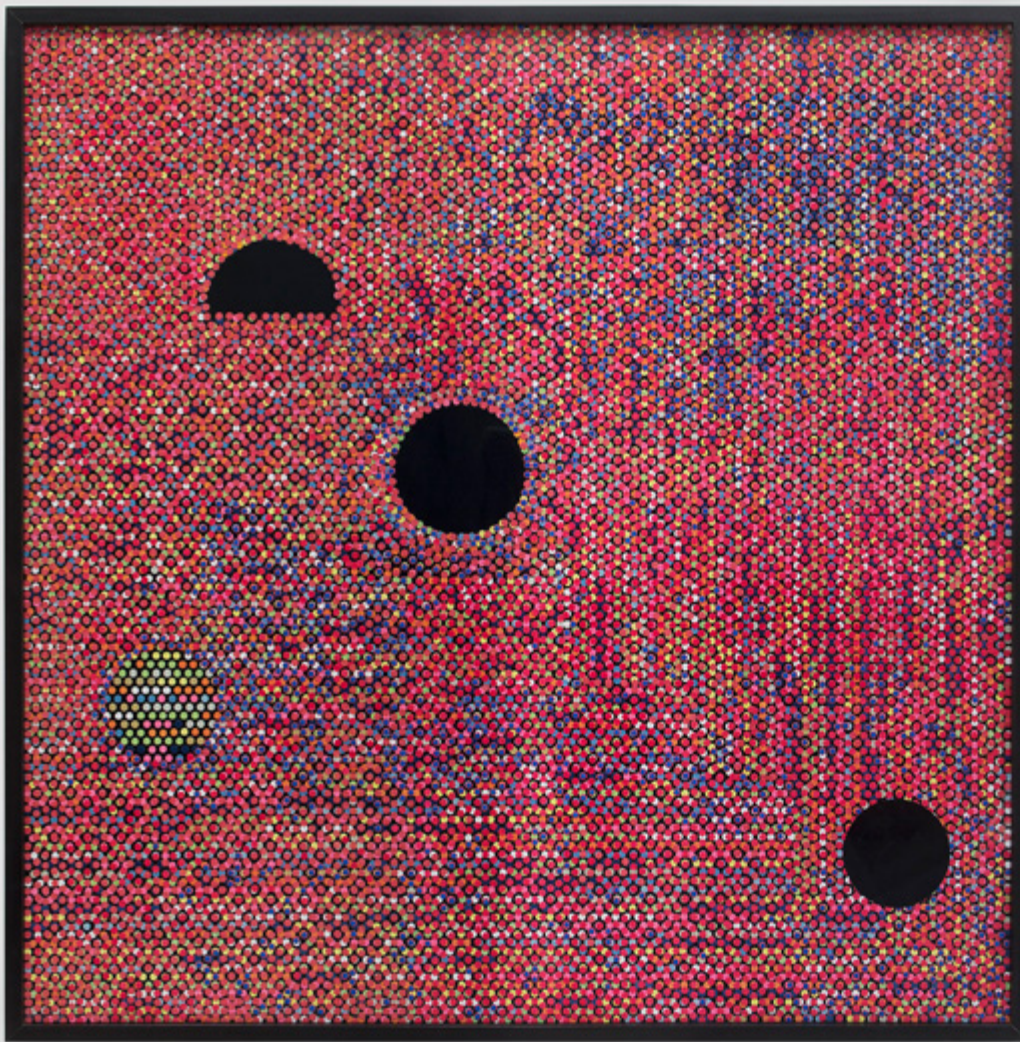
Select Solo Shows

*Chicago Architecture Biennial*, Chicago, USA, 2023 • *Mattress Factory*, Pittsburgh, USA, 2023 • *Vancouver Art Gallery Offsite*, Canada, 2017 • *Palais de Tokyo*, Paris, 2012

Select Group Shows

*Kochi Muziris Biennale*, India, 2022 • *FRIEZE London Sculpture*, UK, 2018 • *Srihata-Samdani Sculpture Park Sylhet*, Bangladesh, 2017-ongoing • *Colomboscope*, Sri Lanka, 2017 • *Jeju Biennale*, South Korea, 2017 • *Independent Regent*, Brussels, Belgium, 2016 • *Museum of Fine Arts*, Boston, USA, 2016 • *Queens Museum*, New York, USA, 2015 • *8th Asia Pacific Triennial*, Brisbane, Australia, 2015 • *Dhaka Art Summit*, Bangladesh, 2014





**Bharti Kher**  
***Pause, alt, delete***  
2013

Bindis on painted board  
74.4 x 74.4 in  
189 x 189 cm  
EUR 145,000

TAXES AND DUTIES, SHIPPING, CRATING AND INSTALLATION EXTRA AS PER ACTUALS.  
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**NATURE MORTE**



# Bharti Kher

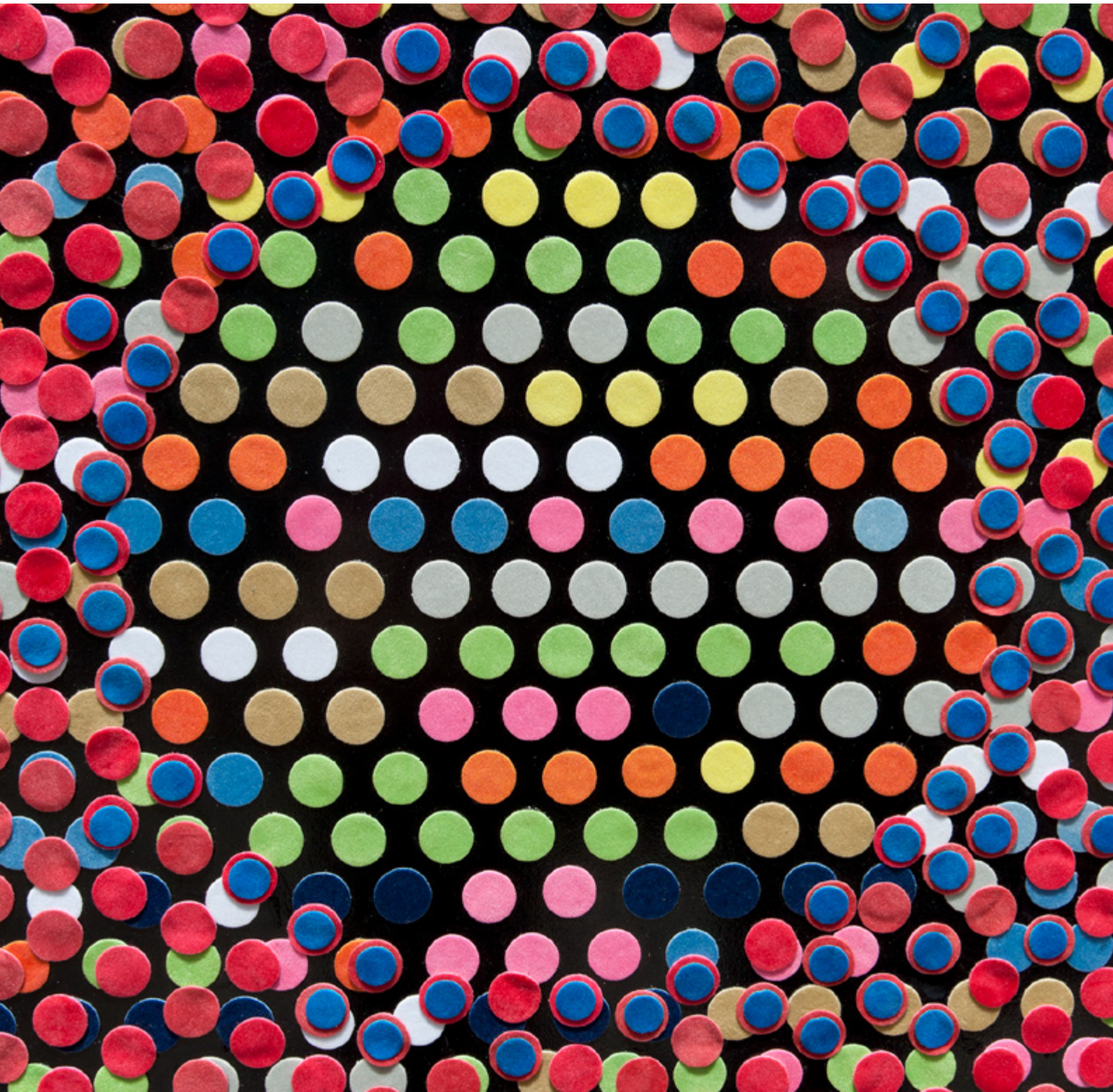
Bharti Kher was born in 1969 in London, UK and has lived in New Delhi, India, since 1993. She studied painting, graduating in 1991 from Newcastle Polytechnic. In 1992 she travelled to India, deciding to live there permanently.

Kher's artistic practice encompasses all media, with a special emphasis on sculpture. She frequently employs found objects, manipulating them and combining them so as to reflect her own position as

an artist located between geographic and social contexts. Her way of working is exploratory: surveying, looking, collecting, and transforming, as she repositions the viewer's relationship with the object and initiates a dialogue between metaphysical and material pursuits. While much of her sculpture is figurative, Kher also works in abstract and installation modes, flirting with the concepts of the grotesque, the decorative, and the allegorical.

**"Kher consciously moves beyond a kind of medium specificity. She seems to have evolved a language of her own with its own abstract systematic principles and conventions, and with every bindi panel she generates a new kind of utterance, one that is part of that larger syntactical system."**

— Shanay Jhaveri, *Matter*







Select Solo Shows

*Yorkshire Sculpture Park*, Wakefield, UK, 2024 • *Arnolfini*, Bristol, UK, 2022 • *Public Art Fund*, Central Park, New York NY, 2022

Select Group Shows

*Aspen Art Museum*, USA, 2024 • *Sharjah Art Foundation*, UAE, 2022 • *Conservatorio di Musica Benedetto Marcello/ Parasol Unit Foundation for Contemporary Art*, Venice, Italy, 2022 • *The British Museum*, London, UK, 2020 • *The Columbia Museum of Arts*, Columbia, 2020 • *Isabella Stewart Gardner Museum*, Boston, USA, 2019 • *Harvard Business School*, Boston, USA, 2018 • *Irish Museum of Modern Art*, Dublin, Ireland 2018

Awards

**Chevalier dans l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters)**, 2015





**Subodh Gupta**  
***Proust mapping (IV)***  
2024

Aluminium, stainless steel and found objects  
78 x 54 x 10 in (H x W x D)  
198.1 x 137.1 x 25.4 cm (H x W x D)  
USD 200,000



# Subodh Gupta

Born in 1964, Subodh Gupta studied at the College of Art, Patna (1983-1988) before moving to New Delhi, where he continues to live and work. Trained as a painter, he went on to experiment with a variety of media and is known to work with ubiquitous objects such as mass-produced steel utensils, found routinely as part of household kitchens throughout India. The ordinary items are combined and transformed into sculptures that reflect the social and political economies of Gupta's homeland, while acknowledging multiple references from the history of Modern Art.

While stainless steel is his signature medium, he also executes works in bronze, stone, brass, wood, clay and fibreglass. Striking a dialogue between the found and the built, he manipulates the accoutrements of daily life to encapsulate multitudes of definitions and circumstances of contemporary India.

Before art school, Gupta delved into the arena of theatre, experimenting with both acting and set design. For him, performance, and by extension drama, exists as an inherent condition of being. In both his

sculptures and paintings, the artist reflects upon the theatre of life, the performers who move through it, the props with which they engage, and the narratives that are implied.







#### Select Solo Shows

*Le Bon Marché Rive Gauche*, Paris, France, 2023 • *Monnaie de Paris*, Paris, France, 2018 • *SCAD Savannah College of Art and Design*, Savannah, USA, 2016 • *National Gallery of Victoria*, Melbourne, Australia, 2016 • *Victoria & Albert Museum*, London, UK, 2015 • *MMK Museum für Moderne Kunst Frankfurt am Main*, Frankfurt am Main, Germany, 2014 • *National Gallery of Modern Art*, New Delhi, India, 2014 • *Centro de Arte Contemporáneo*, Malaga, Spain, 2013 • *Kunstmuseum Thun*, Thun, Switzerland, 2013

#### Select Group Shows

*Chiostrò de Bramante*, Rome, Italy, 2023 • *Oku-Noto Triennale*, Suzu-city, Ishikawa, Japan, 2021 • *The Columbia Museum of Arts*, Columbia, USA, 2020 • *Museum of Fine Arts Boston*, Boston, USA, 2016 • *Queens Museum*, New York, USA, 2015 • *Seoul Olympic Museum of Art*, Korea, 2013 • *Centre Pompidou*, Paris, France, 2011 • *Lyon Museum of Contemporary Art*, France, 2011 • *Guggenheim Museum*, New York, USA, 2010 • *Tate Triennial 2009*, London, UK, 2009





**Thukral & Tagra**  
***Arboretum 39 - Bougainvillea Spectabilis - B***  
2024

Oil on canvas  
Artist-made wooden stretcher  
40.2 x 42 in  
102.2 x 106.6 cm  
Image location - Gurgaon, Haryana  
USD 42,000



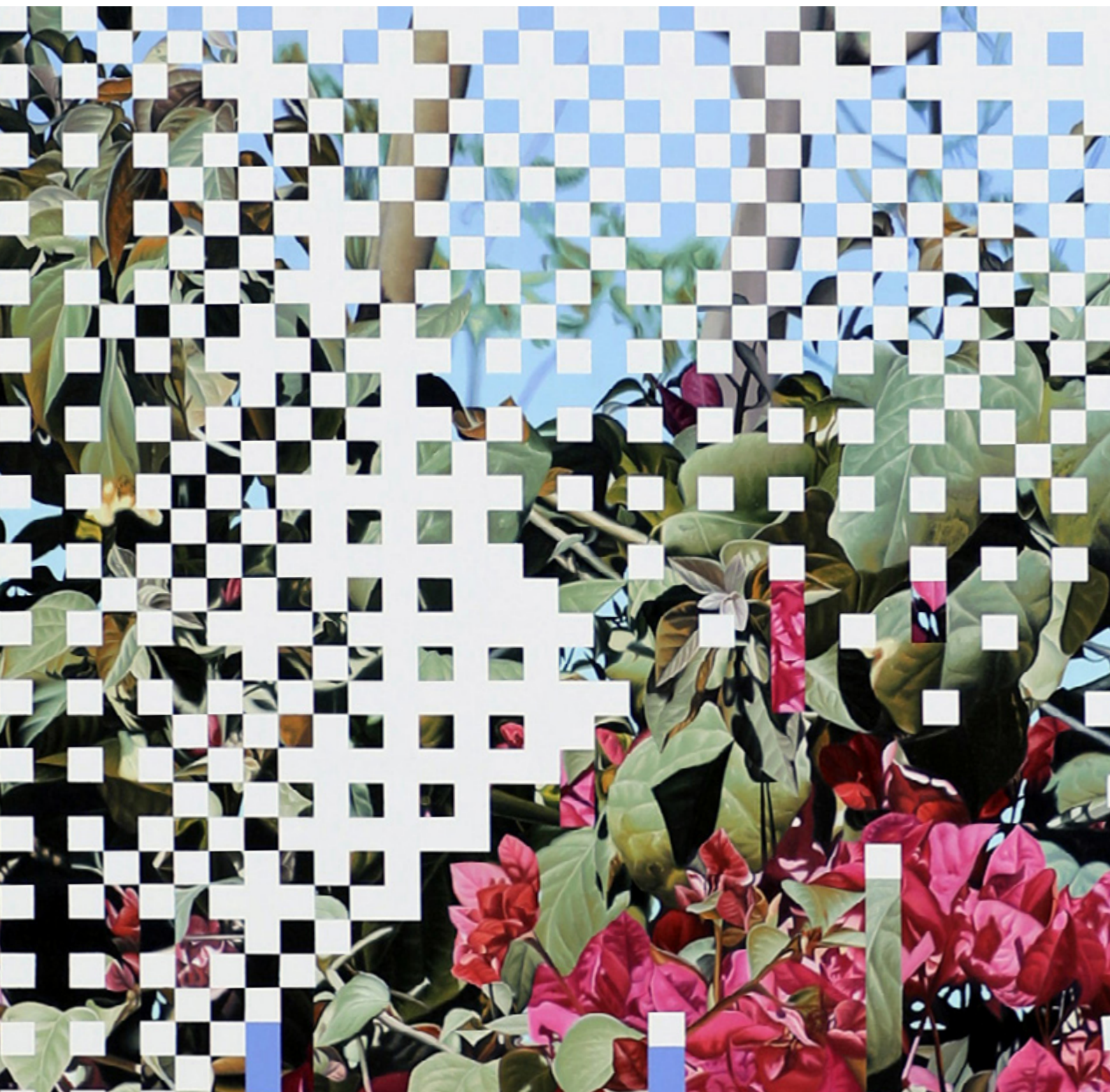
# Thukral and Tagra

Thukral and Tagra are a Delhi-based artist duo comprising Jiten Thukral (b. 1976, Jalandhar, Punjab) and Sumir Tagra (b. 1979, New Delhi). Driven by the artistic methodologies of painting, gaming, archiving, and publishing, their multifaceted studio practice reflects the scope of engagement in the cultural and political landscape of India and the world. While their early career work dealt with the intricacies of consumer culture globally, their ongoing interest in ecology and climate change is a revisiting of their family histories of migration and farming in the Indian state of Punjab.

Thukral and Tagra's new body of work contends with the increasingly porous boundaries between the online and the offline, and the new norms that come with this terrain. Imagined as an Arboretum, the trees that are the inspirations for this series of paintings glitch and fold onto themselves, repeating, while other details dissolve into pixels. Hidden behind the leaves, abstracted characters watch you watching them.

Painted in photo-realistic detail, the paintings of *Arboretum* reverse the desire to

photograph everything and stretch time into contemplation: painting flowers as a meditative act of worship. Across the paintings, the artists reflect this sense of logging data through the systematic organization of details and using dots as visual interruptions. Ideating from the studio that they refer to as a greenhouse, Thukral and Tagra question how this world should be, and how a new public forum can evade glitches that were once commonplace. Like gardeners, they say, we pick the weeds, turn over the soil, water the plants, and the Arboretum will bloom.







#### Select Solo Shows

*SCAD Museum of Art*, Savannah, USA, 2024 • *Asian Art Museum*, San Francisco, USA, 2020 • *Ludwigsburg Kunstverein*, Germany, 2019 • *Yorkshire Sculpture Park*, UK, 2019 • *Punjab Lalit Kala Akademi*, Chandigarh, India, 2019 • *Vision Exchange*, Art Gallery Of Alberta, Canada, 2018 • *The Manchester Museum*, UK, 2016 • *Dr. Bhau Daji Lad Museum*, Mumbai, India, 2015

#### Select Group Shows

*5th Biennial Contemporary Art*, Mardin, Turkey, 2022 • *Kiran Nadar Museum of Art*, Noida, India, 2023 • *Sharjah Art Biennale*, UAE, 2022 • *Kochi-Muziris Biennale*, India, 2022 • *MMAG Foundation For Art & Culture*, Jordan, 2020 • *Warehouse421*, Abu Dhabi, 2020 • *Palace Of Independence*, Astana, Kazakhstan, 2019 • *Le Tripostal*, Lille, France, 2019 • *India Ceramics Triennale*, Jawahar Kala Jendra, Jaipur, India, 2018 • *The Sculpture Park At Madhavendra Palace*, Nahargarh Fort, Jaipur, India, 2017 • *Khoj International Artists Association*, Delhi, India, 2016





**Jitish Kallat**  
***Asymptote***  
2023-24

Mixed Media on Canvas  
80 x 44 x 2.5 in  
203.3 x 111.7 x 6.3 cm  
USD 53,000

TAXES AND DUTIES, SHIPPING, CRATING AND INSTALLATION EXTRA AS PER ACTUALS.

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# Jitish Kallat

Jitish Kallat was born in 1974 in Mumbai, the city where he continues to live and work. Kallat's works over the last two decades reveal his continued engagement with the ideas of time, sustenance, recursion and historical recall, often interlacing the dense cosmopolis and the distant cosmos. His oeuvre traverses varying focal lengths and time-scales. From close details of the skin of a fruit or the brimming shirt-pocket of a passerby, it might expand to register dense peopledscapes, or voyage into intergalactic

vistas. While some works meditate on the transient present, others invoke the past through citations of momentous historical utterances. Frequently shifting orders of magnitude, Kallat's works can be said to move interchangeably between meditations on the self, the city-street, the nation and the cosmic horizon, viewing the ephemeral within the context of the perpetual, the everyday in juxtaposition with the historical, the microscopic alongside the telescopic.

**“Half a decade after his widely-exhibited figurative paintings, Kallat's painterly processes draw upon insights from his varying artistic explorations, as well as his work from the mid-nineties, to produce a radical linguistic renewal.”**







#### Select Solo Shows

*Art Institute of Chicago*, USA, 2024/2010 • *Ishara Art Foundation*, Dubai, UAE, 2022 • *Norrtalje Konsthall*, Sweden, 2021 • *Frist Art Museum*, Nashville, USA, 2020 • *Sperone Westwater Gallery*, New York, USA, 2018 • *National Gallery of Modern Art*, New Delhi, India, 2017 • *Philadelphia Museum of Art*, USA, 2016 • *Chhatrapati Shivaji Maharaj Vastu Sanghralaya*, Mumbai, India, 2016 • *Art Gallery of New South Wales*, Sydney, Australia, 2015 • *San Jose Museum of Art*, USA, 2013 • *Ian Potter Museum of Art*, Melbourne, Australia, 2012 • *Dr. Bhau Daji Lad Museum*, Mumbai, India, 2011 • *ARNDT*, Berlin, Germany, 2010 • *Haunch of Venison*, London, UK, 2010

#### Select Group Shows

*Columbia Museum of art*, USA, 2020 • *India Pavilion at the Venice Biennale*, Venice, Italy, 2019 • *Kochi Muziris Biennale 2018*, India, 2018 • *Musée National d'Art Moderne*, Centre Pompidou, Paris, France, 2018 • *Art Gallery of Alberta*, and *National Gallery of Canada*, Ottawa, Canada, 2018 • *Queens Museum of Art*, New York, USA, 2015





**Kamrooz Aram**  
***Arabesque Composition for a Modern City***  
2023

Oil, oil crayon and pencil on linen  
48 x 41 in  
121.9 x 104.1 cm  
USD 28,000

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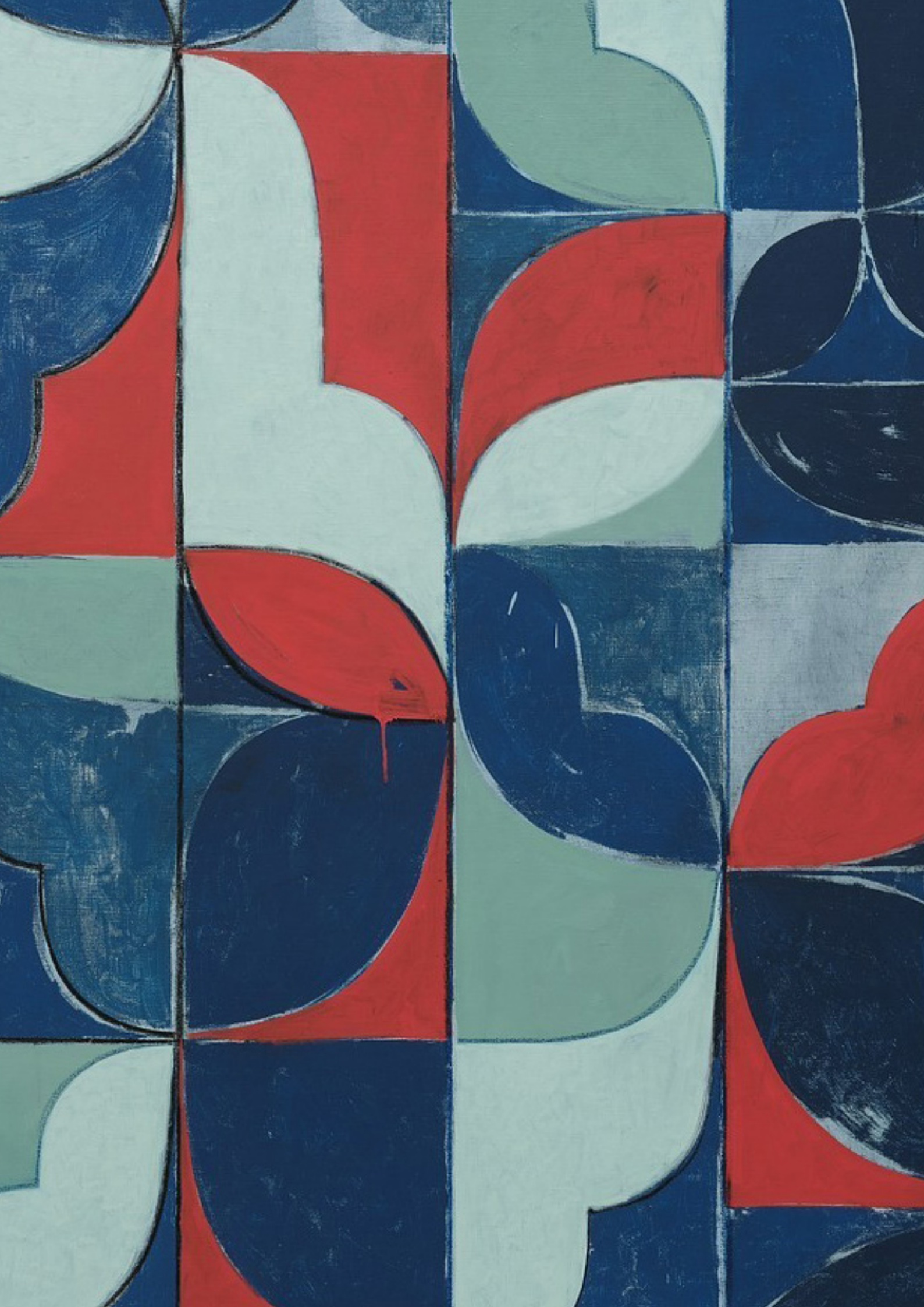




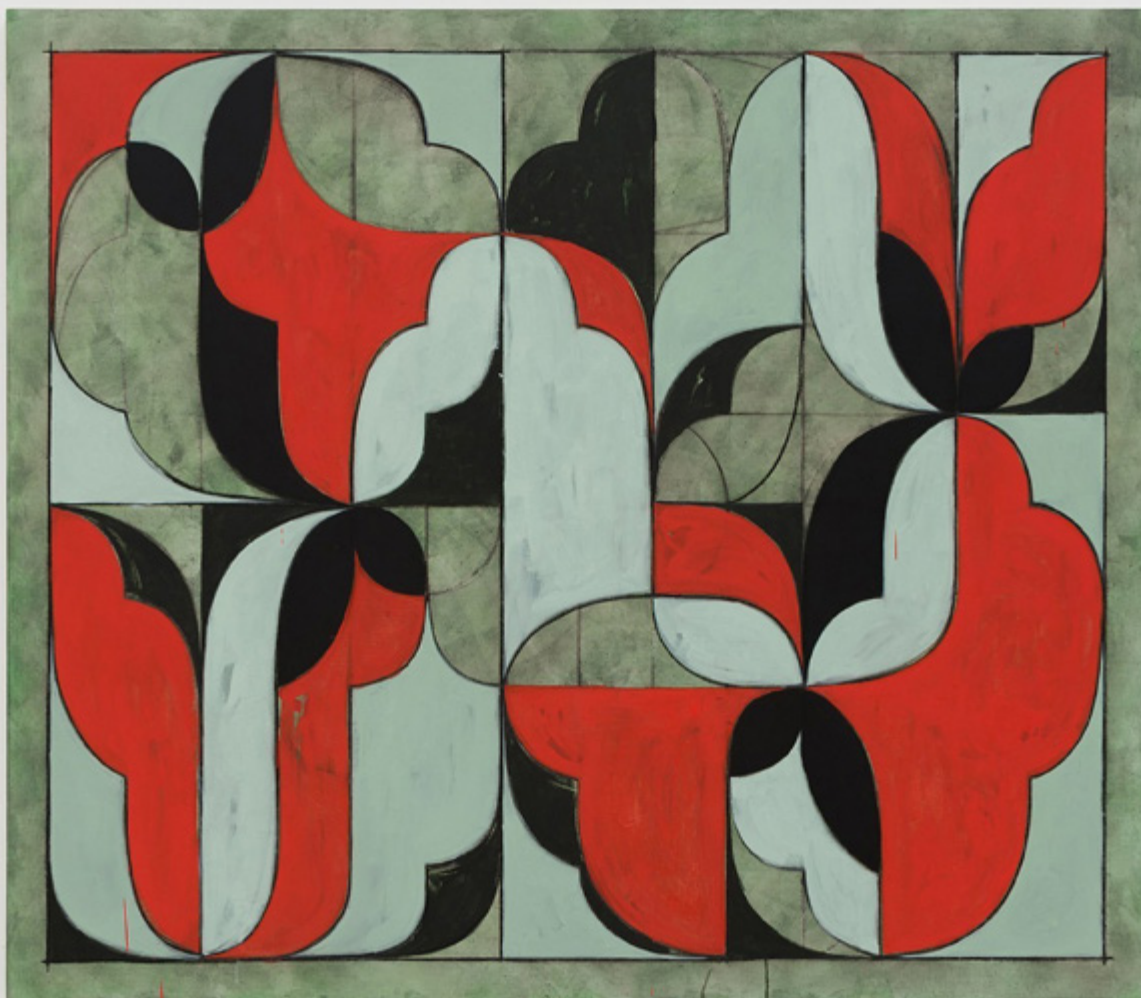
**Kamrooz Aram**  
***Untitled (Arabesque Composition)***  
2023

Oil, oil crayon and wax pencil on linen  
60 x 66 in  
152.4 x 167.64 cm  
USD 40,000









**Kamrooz Aram**  
***Harlequin Arabesque***  
2023

Oil, oil crayon and pencil on linen  
66 x 76 in  
167.6 x 193 cm  
USD 45,000









**Kamrooz Aram**  
***Rain Dream***  
2023

Oil, Oil Crayon and Pencil on Linen  
54 x 56 in  
137.1 x 142.2 cm  
USD 35,000







# Kamrooz Aram

Kamrooz Aram's work disrupts the false opposition between ornament and abstraction, and challenges ornament's relegation to discourses of criminality and excess. In his wide ranging exhibitions, he stages an encounter between the Euro-American avant-garde and non-western forms of abstraction, interrogating the boundaries between art, artifact, and modes of display. His lyrical paintings and arrangements break down the hierarchies of modernist aesthetics, asking that we rethink its categories and re-encounter these ideas and objects anew. Combining

painting, sculpture, collage and exhibition design, he creates an interdependence between object and display, revealing the significance of design and architecture in affecting the interpretation of art.

Kamrooz Aram was born in Shiraz, Iran and lives and works in Brooklyn, NY. He received his BFA from Maryland Institute College of Art in 2001 and MFA from Columbia University in 2003.







Select Solo Shows

*Galerie Mitterrand*, Paris, France, 2021 • *Z33 House for Contemporary Art, Design & Architecture*, Belgium, 2021 • *FLAG Art Foundation*, New York, USA, 2018 • *The Modern Art Museum of Fort Worth*, USA, 2018 • *Atlanta Contemporary*, Atlanta, USA, 2018 • *Museum Dhondt-Dhaenens*, Belgium, 2017

Select Group Shows

*Fondazione Prada*, Milan, 2023 • *Art Gallery of New South Wales*, Sydney, Australia, 2021, 2020 • *PHI Foundation for Contemporary Art*, Montreal, Canada, 2020 • *Centro Andaluz de Arte Contemporáneo*, Seville, Spain, 2020 • *YARAT Centre*, Baku, Azerbaijan, 2019 • *Axel Vervoodt*, Belgium, 2019 • *The Porter Gallery*, Victoria and Albert Museum, London, UK, 2018 • *Pavillion Trab*, Jaou Tunis, Tunisia, 2018



The following three panels can be installed as a single work (pictured here)







**Manish Nai**  
***Untitled***  
2023

Compressed Used Clothes  
24.5 (h) x 49.5 (w) x 6.5 (d) in  
62.2 (h) x 125.7 (w) x 16.5 (d) cm  
USD 35,000





**Manish Nai**  
***Untitled***  
2023

Compressed Used Clothes  
24.5 (h) x 49.5 (w) x 6.5 (d) in  
62.2 (h) x 125.7 (w) x 16.5 (d) cm  
USD 35,000





**Manish Nai**  
***Untitled***  
2023

Compressed Used Clothes  
24.5 (h) x 49.5 (w) x 6.5 (d) in  
62.2 (h) x 125.7 (w) x 16.5 (d) cm  
USD 35,000



# Manish Nai

Manish Nai (b.1980) received a Diploma in Drawing and Painting from the L.S. Raheja School of Art in Mumbai. Using material that was both modest and quintessentially Indian, like jute and newspaper, Nai's pieces are studies in tedious complexities that, once completed, are presented as a tightly organized unit. His studies echo a childhood spent gaining an intimate understanding of these materials with his father, who was a trader of thick jute and other packing material.

Nai's artistry is a testament to his mastery of materials considered both modest and quintessentially Indian, such as jute and newspaper. His creations are captivating studies in meticulous complexity, meticulously organized into cohesive and visually arresting compositions. These materials hold a special significance for Nai, as they echo the intimate bond he developed with them during his formative years. His father, a trader in robust jute and packing materials, played an influential role in cultivating this understanding.







Select Solo Shows

*Het Noordbrabants Museum*, 's-Hertogenbosch, Netherlands, 2018 •  
*Fondation Fernet-Branca*, St. Louis, France, 2017

Select Group Shows

*EI Castillo Museum*, Medellín, Colombia, 2021 • *Arvind Indigo*,  
*Kasturbhai Lalbhai Museum*, Ahmedabad, India, 2019 • *Dr. Bhau Daji*  
*Lad Museum*, Mumbai, India, 2018, 2017 • *Museum of Modern Art*  
*in Warsaw*, Poland, 2018 • *Dhaka Art Summit*, Bangladesh, 2018 •  
*Para Site*, Hong Kong, 2018 • *KHOJ International Artists' Association*,  
New Delhi, India, 2018 • *Kochi-Muziris Biennale*, India, 2014 • *Birla*  
*Academy of Art & Culture*, Kolkata, India, 2012 • *9th Shanghai*  
*Biennale – Mumbai City Pavilion*, Shanghai, China, 2012 • *Chhatrapati*  
*Shivaji Maharaj Vastu Sangrahalaya*, Mumbai, India, 2012 • *Devi Art*  
*Foundation*, Gurgaon, India, 2011 • *National Gallery of Modern Art*,  
Mumbai, India, 2005





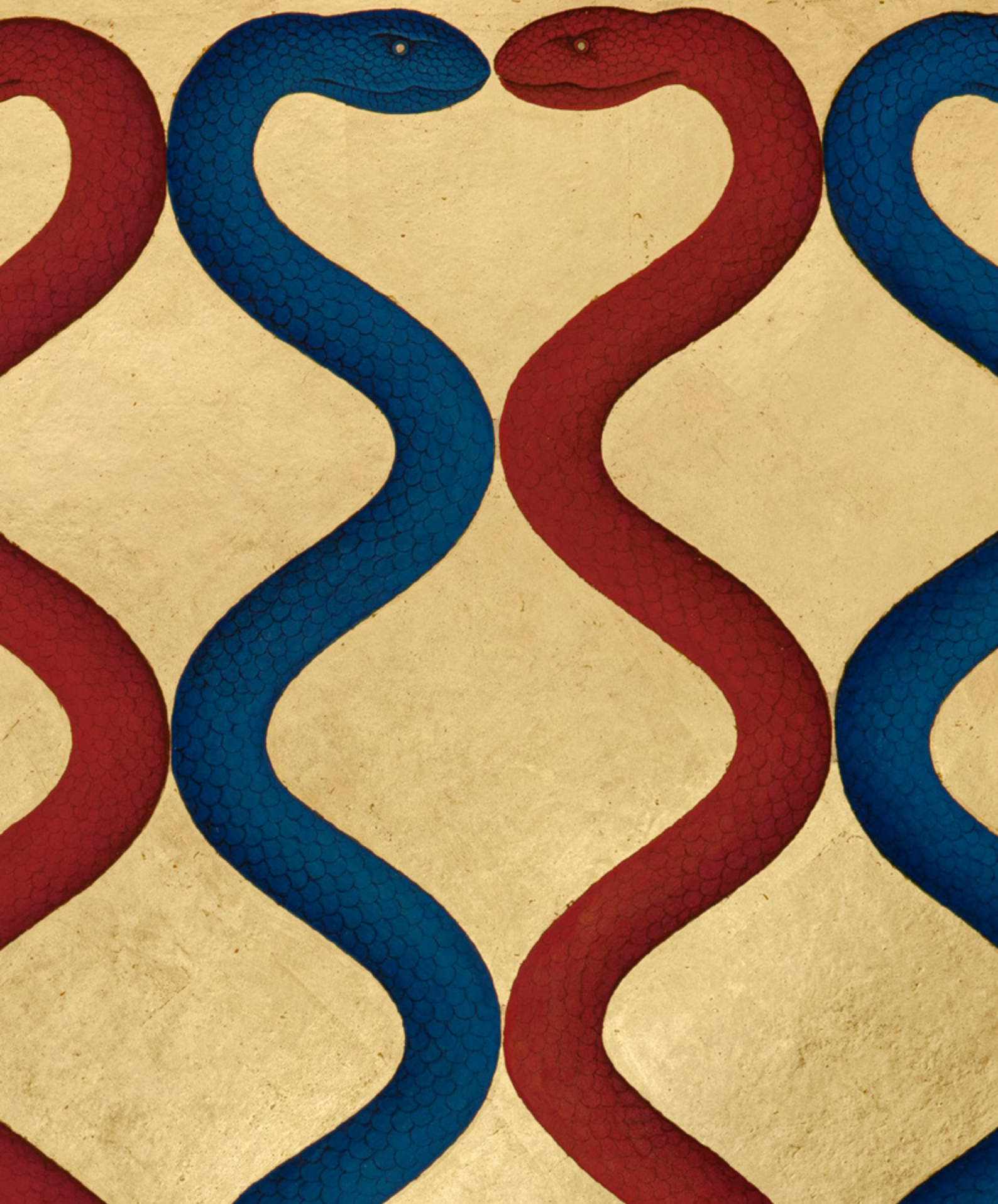
**Olivia Fraser**  
***Kundalini I***  
2024

Pigment, Arabic gum and gold leaf on handmade paper  
35.5 x 38 in  
81.2 x 88.9 cm  
USD 21,000

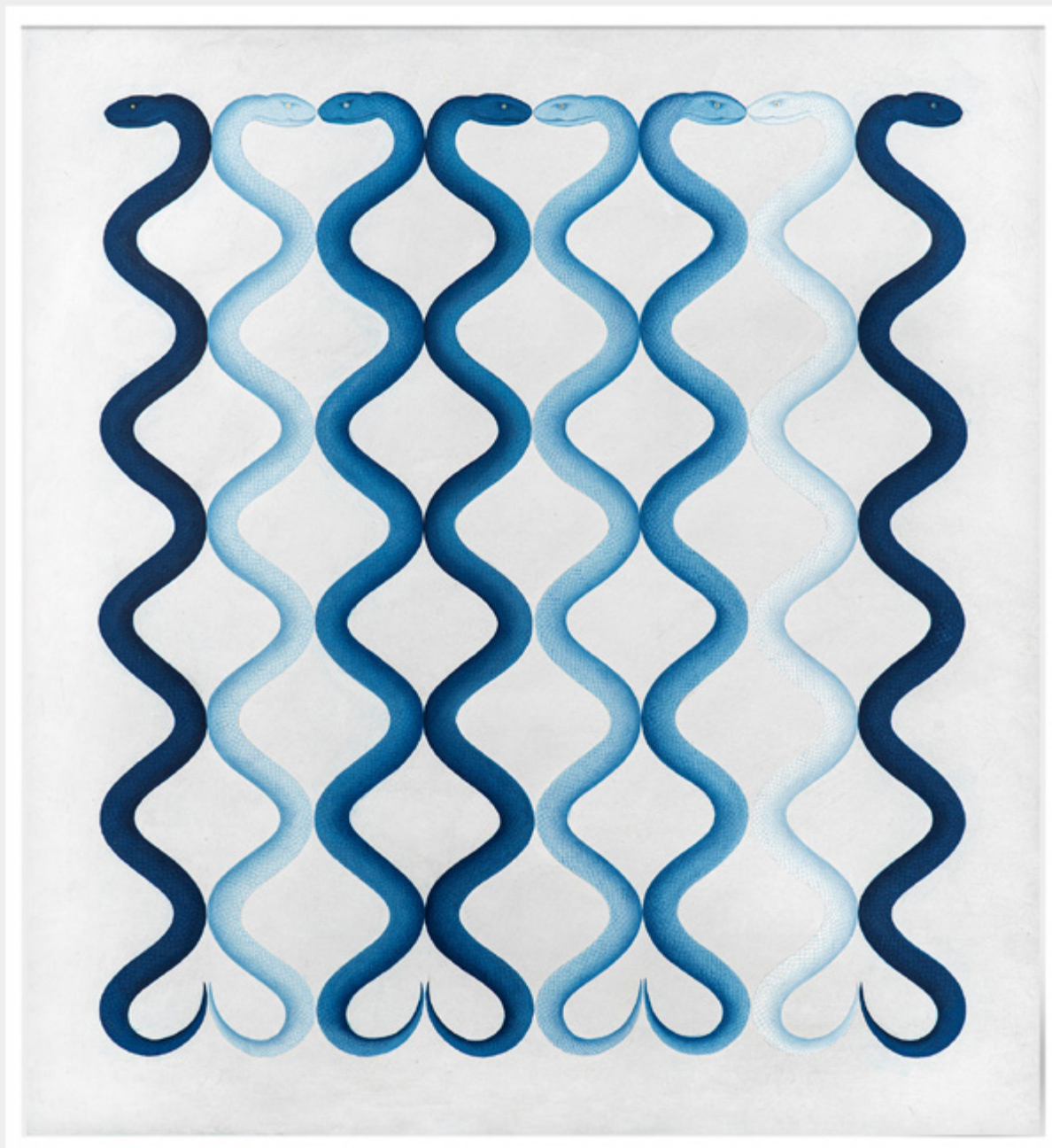
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**NATURE MORTE**









**Olivia Fraser**  
***Kundalini II***  
2024

Pigment & Arabic gum on handmade paper  
35.5 x 38 in  
81.2 x 88.9 cm  
USD 21,000







# Olivia Fraser

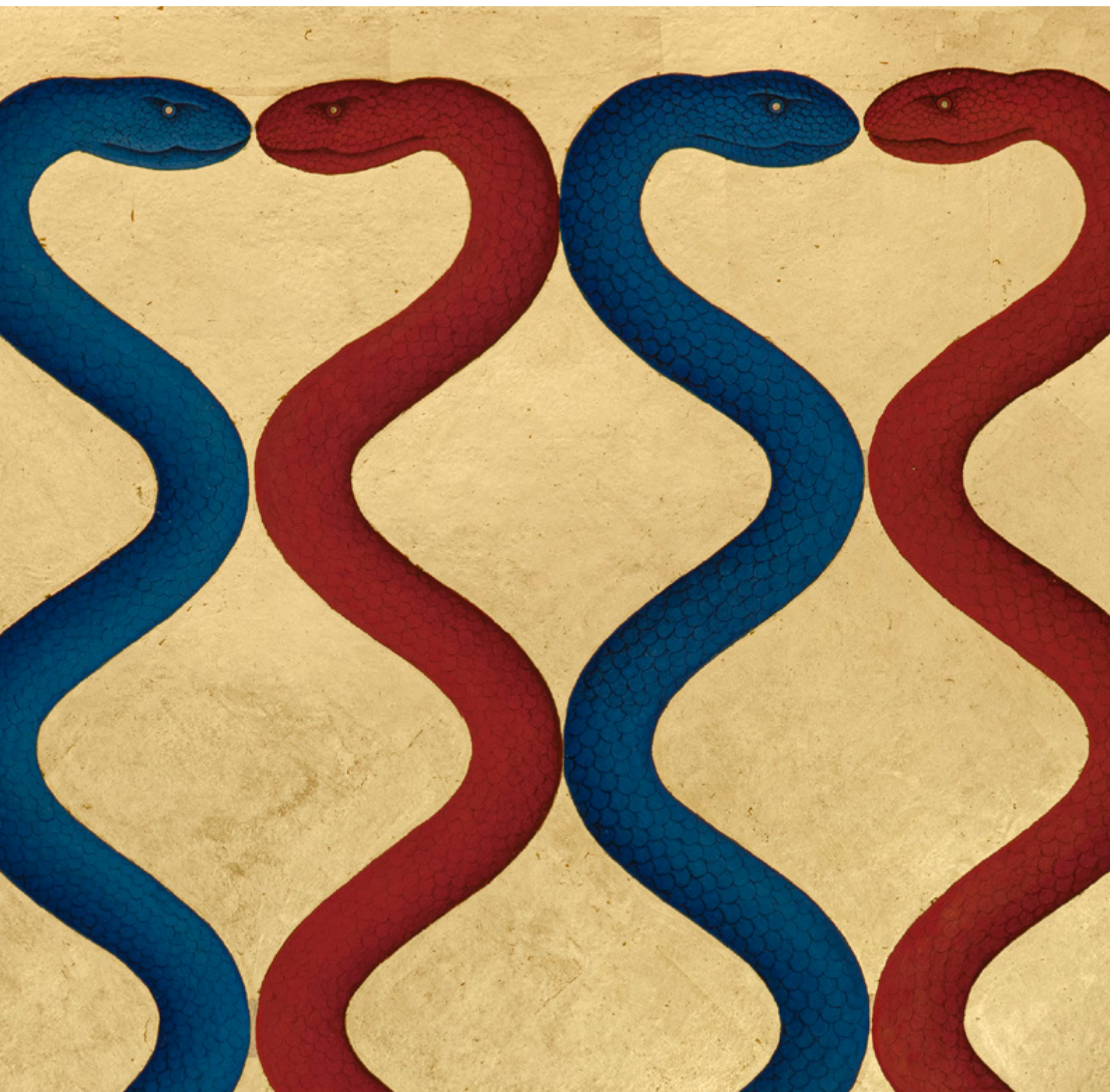
After graduating with a MA in Modern Languages from Oxford, Olivia spent a year at Wimbledon Art College before moving to India in 1989.

Following in the footsteps of her kinsman, James Baillie Fraser who painted India, its monuments and landscape in the early 1800s, Olivia set out to continue where her kinsman had left off, painting the architecture of Delhi and its people. James Baillie Fraser also commissioned local artists to paint what has become the famous 'Fraser Album' – the greatest masterpiece of Company School Painting portraying

the different types of people and their jobs, crafts or castes against stark white backgrounds. This hybrid form of painting where Indian artists created something that mixed techniques and ideas from the East and West greatly influenced Olivia's early work during the 1990s.

In 2005 she decided to study the traditional Indian miniature painting techniques under Jaipuri and Delhi masters, and now uses this in her work with its gem-like stone colours, its unique miniature brush work, and its elaborate decorative and burnished surfaces. Having been especially influenced

by Nathdwara pichwai painting and early 19th century Jodhpuri painting, Olivia has been exploring its visual language, reaching back to an archetypal iconography strongly rooted in India's artistic and cultural heritage that can breach borders and be relevant to her twin life between East and West.







#### Select Solo Shows

***Olivia Fraser: Sacred Garden***, The Government Museum & Art Gallery, Chandigarh, India, 2016 • ***Subtle Bodies***, in association with Art18/21, Norwich, UK, 2014 • ***Sunaparanta Centre for the Arts***, Goa, India, 2013 • ***Triveni Gallery***, New Delhi, India, 2007 • ***Indar Pasricha Fine Art***, London, UK, 2003 • ***Andrew Usiskin Fine Art***, London, UK, 1994

#### Select Group Shows

***Pundoles***, Mumbai, India, 2020 • ***Alliance Francaise***, New Delhi, India, 2018 • ***The Monsoon Festival 13***, City Palace, Jaipur, India, 2018 • ***Paradox and Play: Living Traditions in Contemporary Art***, New Delhi, India, 2018 • ***Deck of Cards***, British Council, New Delhi, India, 2016 • ***Frontiers Reimagined***, Venice Biennale, Italy, 2015 • ***Yoga Chakra***, LKA, New Delhi, India, 2015 • ***Forms of Devotion***, China Arts Museum, Shanghai, China, 2015 • ***Kullu Perceived***, The Prince's Drawing School, London, UK, 2014 • ***Asian Art in London***, UK, 2012 • ***Kathmandu Arts Centre***, Nepal, 2010 • ***Presteigne Art Gallery***, UK, 2004





**Tanya Goel**  
***Mechanisms #20***  
2024

Oil paint, mica, glass, paper silk, and acrylic pigments on cotton duck canvas  
84 x 108 in  
213 x 274 cm  
USD 100,000

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# Tanya Goel

Tanya Goel's works are notable for their exploration of a rigorous abstraction that is deeply invested in the process of their creation. The artist makes her own pigments from a diverse array of materials including charcoal, aluminum, concrete, glass, soil, mica, graphite, and foils, many sourced from sites of architectural demolitions in and around New Delhi. She is interested in the textures of her pigments as well as their colors, which is a direct result of how they reflect light. Her compositions, noted for their density and complexity, are mathematical formulas which are

established and then violated, resulting in a balance between structure and chaos. Goel's paintings can also be read as linguistic systems, as meaning is constructed only through laborious repetition.

The artist is interested in the idea of the Screen, which painting has always been analogous with. We can trace the Screen through the trajectory of Art History from the flatness of Egyptian art to the simulated three-dimensional space of the Renaissance, back to the flatness of Modernist Abstraction. Goel's works elaborate a

dialogue for painting acknowledging the digital screens in which most of our information and images now reside, exploring both the limitations and the freedoms to be found within this flux.

Goel was born in New Delhi in 1985 and studied at the Faculty of Fine Arts, MS University, Baroda and the School of the Art Institute of Chicago, before completing her Master's Degree in Fine Arts from Yale University in 2010.







Select Solo Shows

***Optics and Duration***, Royal Museum of Fine Arts of Belgium, Brussels, 2022

Select Group Shows

***Raum Schroth at Museum Wilhelm Morgner***, Soest, Germany, 2023 • ***Dhaka Art Summit***, Bangladesh, 2023/2020 • ***Accademia Albertina di Belle Arti di Torino***, Italy, 2021 • ***Philadelphia Museum of Art***, USA, 2020 • ***The 12th Gwangju Biennale***, South Korea, 2018 • ***Art Gallery of Alberta and the National Gallery of Canada***, 2018 • ***21st Biennale of Sydney***, Australia, 2018 • ***Museum of Conflict***, Ahmedabad, India, 2014 • ***Devi Art Foundation***, New Delhi, India, 2013 • ***Casa Masaccio Arte Contemporanea***, San Giovanni Valdarno, Italy, 2013 • ***Art Asia Miami***, Philadelphia, USA, 2012

Awards

***City as Studio Fellowship***, SARAI, New Delhi, India, 2012 • ***Elizabeth Canfield Hicks award for Painting and Drawing***, Yale School of Art, New Haven, USA, 2010





**Sagarika Sundaram**  
*Mother of Pearl*  
2024

Hand-dyed wool, wire  
76 x 58 x 26 in  
193 x 148 x 66 cm  
USD 50,000

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**NATURE MORTE**



# Sagarika Sundaram

Sagarika Sundaram creates sculpture, relief works, and installation using raw natural fiber and dyes. Drawing on natural imagery, the work meditates on the impossibility of separating the human from the natural, suggesting the intertwined nature of reality. Sundaram's work has been exhibited at the Bronx Museum of the Art, NY; Al Held Foundation with River Valley Arts Collective, Boiceville NY; the Moody Center for the Arts at Rice University, Houston, TX; British Textile Biennial, Liverpool, UK; the Chicago Architecture Biennial and Nature

Morte gallery, New Delhi, India. Her work has been reviewed in the New York Times (Roberta Smith, Martha Schwendener) ARTnews (Alex Greenberger) and been featured on PBS and Artnet News. Sundaram graduated with an MFA in Textiles from Parsons / The New School, NY. She studied at the National Institute of Design, Ahmedabad, and at MICA in Baltimore. She is currently a Visiting Assistant Professor at Pratt Institute. Sundaram lives and works in New York City.







#### Select Solo Shows

*Palo Gallery*, New York, USA, 2023 • *Al Held Foundation & River Valley Arts Collective*, Boiceville, USA, 2023 • *Frestonian Gallery*, London, UK, 2022

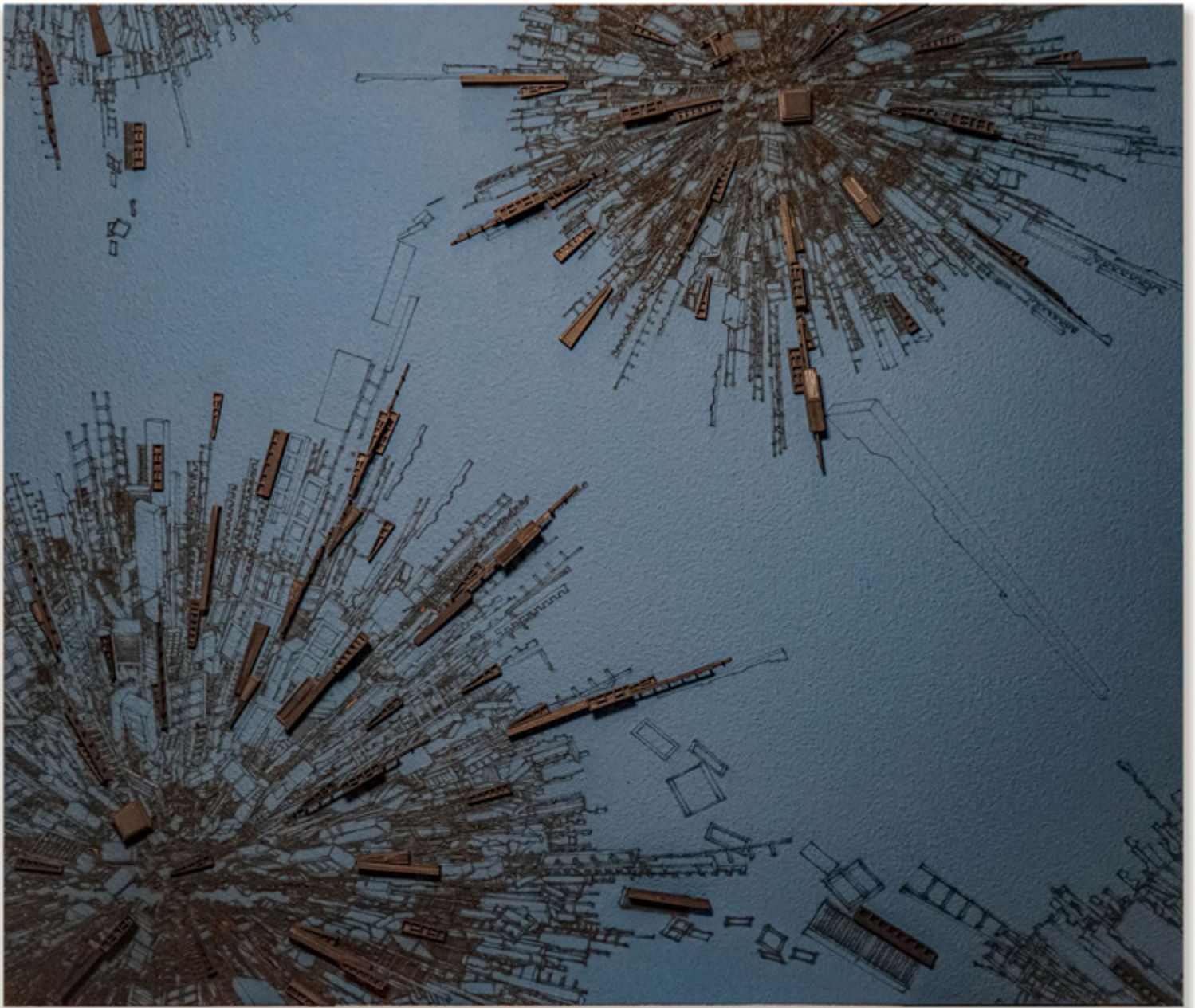
#### Select Group Shows

*The Russel Wright Design Center*, Garrison, USA, 2024 • *Bronx Museum*, USA, 2024 • *BravinLee Programs*, New York, USA, 2023 • *Chicago Architecture Biennale*, Chicago Cultural Center, USA, 2023 • *The Whitaker Museum and Art Gallery*, Lancashire, UK, 2023 • *Moody Center*, Rice University, Houston, USA, 2023 • *Visitor Center Gallery*, Newburgh, USA, 2023

#### Awards

*The Hopper Prize*, 2022 • *Michael Kalil Endowment for Smart Design*, Parsons School of Constructed Environments, New York, USA, 2020 • *Tishman Award for Excellence in Climate Justice & Sustainability*, The New School, New York, USA, 2020





**Martand Khosla**  
**TBD**

Laser etching on Intumescent paint on MDF and teak wood  
36 x 40 in  
91 x 101 cm  
USD 5000

TAXES AND DUTIES, SHIPPING, CRATING AND INSTALLATION EXTRA AS PER ACTUALS.

**NATURE MORTE**



# Martand Khosla

Martand Khosla lives and works in New Delhi, India. His art practice explores urban continuity and transformation, as both complement and counter to his experience building in contemporary India. Having founded and run an award-winning architecture studio for over fifteen years (Romi Khosla Design Studios), Martand initially pursued art to explore how construction-fueled employment shapes identities and nostalgia. Situated as both participant and observer, he employed tools of the State, such as the ubiquitous rubber stamp, to render its imprint on lives

within traditional definitions of power and dispossession. Brick dust collected from his construction sites became a language of tension, allowing material to pay tribute to both the temporary and permanent, to construction and demolition.

An architect's natural preoccupation with space inevitably emerges in his work, not as a challenge to 'build' – but rather to foreground an object's intrinsic potentiality. His works traverse the lines between sculpture and object, movement and remnant, material and memory. Inspired

by his studies of repetition and the human churning of industrialization, he replicates the micro-processes of macro-construction. And simultaneously, he moves from the lens of authoritarian power to its dispersion, exploring the transformations that lay in between.







Select Solo Shows

*City of Hope – II*, School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi, India, 2012

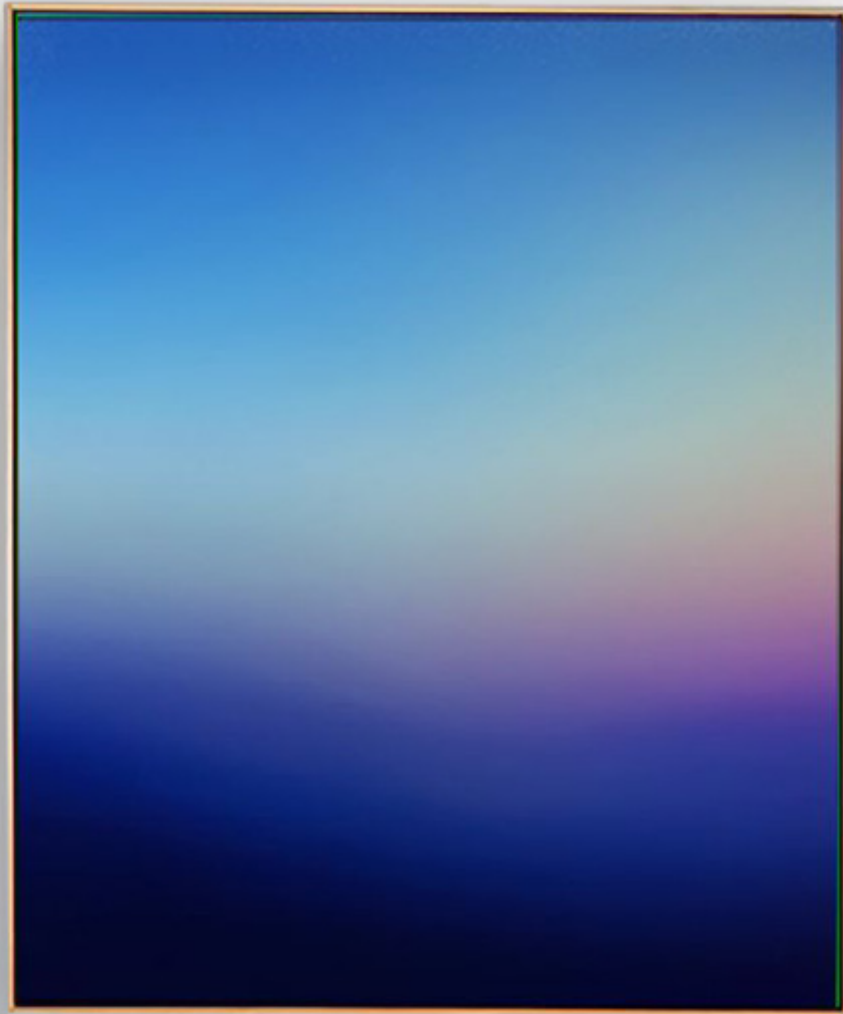
Select Group Shows

*Art of India Redux | & Assemblage | Lincoln*, Nebraska, USA, 2024 • *Italian Cultural Centre*, Delhi, India, 2024 • *Bandra Bandstand Mumbai Urban Art Festival*, Mumbai, India, 2023 • *The Sculpture Park*, Nahargarh Fort, Jaipur, India, 2023 • *Art Incept*, New Delhi, India, 2022 • *Accademia Albertina do Belle Arti*, Torino, Italy, 2021 • *Württembergischer Kunstverein*, Stuttgart, Germany, 2018 • *National Gallery of Modern Art*, Mumbai, India, 2016 • *Devi Art Foundation and Gujral Foundation*, New Delhi, India, 2016 • *SESC*, Sao Paulo, Brazil, 2014 • *KONA*, curated by Heidi Fichtner, New Delhi, India, 2013 • *KONA*, curated by Sonya Fatah, New Delhi, India, 2013 • *Showroom MAMA*, Rotterdam, The Netherlands, 2010 • *Hangar Bicocca*, Milan, 2005 • *European Parliament*, Brussels, Belgium, 2005

Awards

*India Today Art Award*, New Media Artist, 2019-2020 • *Winner, Reclaiming the Streets*, Rotterdam, The Netherlands





**Theo Pinto**  
***Untitled***  
2024

Oil on Panel  
51 x 61 x 2.5 in  
130 x 155 x 6.35 cm  
USD 17,000

TAXES AND DUTIES, SHIPPING, CRATING AND INSTALLATION EXTRA AS PER ACTUALS.  
FOR SALES OUTSIDE THE USA, INTERNATIONAL SHIPPING DUTIES WILL APPLY.

**NATURE MORTE**



# Theo Pinto

Theo Pinto is a Brazilian Artist, experiential designer, and art director based in Brooklyn, New York. Having completed his B.F.A in Architecture at Maryland Institute College of Art in 2013, Pinto's multidisciplinary experience has more recently merged into contemporary art. Using predominantly oil paints, Theo Pinto creates abstract works that resonate with the soul; Pinto views his art as an extension of his spiritual practice, as a means of connecting with the divine and fostering a sense of tranquility and wholeness.





#### Select Solo Shows

***Cadogan Gallery***, London, UK, 2023 • ***The Pill***, Istanbul, Turkey, 2022 • ***Untitled Art Fair***, Miami, USA, 2021 • ***Chase Edwards Gallery***, Bridgehampton, USA 2021 • ***Chase Edwards Gallery***, Bridgehampton, USA, 2020 • ***Calloway Fine Art***, Washington DC, USA 2020 • ***IDB Gallery***, Washington DC, USA, 2015

#### Select Group Shows

***1x1 Gallery***, India Art Fair, New Delhi, India, 2024 • ***1x1 Gallery***, Dubai, UAE, 2023 • ***CI Bloom Art Fair***, The Pill, Istanbul, Turkey, 2022 • ***As If It Couldn't***, The Pill, Istanbul, Turkey, 2022 • ***First Times***, Galerie Philia, New York, USA, 2021 • ***Hawk Gallery***, Columbus, USA, 2021 • ***Walker Tower***, Galerie Philia, New York, USA, 2021 • ***Studio 525***, New York, USA, 2020 • ***Hawk Gallery***, Columbus, USA, 2019 • ***Nan Miller Gallery***, Rochester, USA, 2019 • ***World Trade Gallery***, New York, USA, 2018 • ***World Trade Gallery***, New York, USA, 2017 • ***Wynwood Art Group***, Miami, USA, 2016 • ***Chrysalis Gallery***, New York, USA, 2014 • ***Chrysalis Gallery***, New York, USA, 2013 • ***Calloway Fine Art***, Washington DC, USA, 2013 • ***Chrysalis Gallery***, Southampton, USA, 2012 • ***Chrysalis Gallery***, Southampton, USA, 2011

#### Awards

***The Glass House Summer Benefit Auction***, New Canaan, USA, 2021





**Abir Karmakar**  
***Eclipse***  
2015

Oil on wall clock  
Diameter: 15 in  
Price on request

TAXES AND DUTIES, SHIPPING, CRATING AND INSTALLATION EXTRA AS PER ACTUALS.  
FOR SALES OUTSIDE THE USA, INTERNATIONAL SHIPPING DUTIES WILL APPLY.

**NATURE MORTE**



# Abir Karmakar

Born in 1977 in Siliguri, West Bengal, Abir Karmakar completed his Bachelor's degree in Visual Art from Rabindra Bharati University, Kolkata, in 2001, and then his Master's degree in Fine Art from the Faculty of Fine Arts at Maharaja Sayajirao University, Baroda, in 2003.

Karmakar is known for his casual and voyeuristic self-portraits, in which he places his naked body in intimate settings. His body language and the mysterious eye contact he makes with viewers are provocative, offering them his interpretation of sexuality and the fluid nature of identity in contemporary contexts





## Select Solo Shows

***Everyday***, Galerie Mirchandani + Steinruecke, Mumbai, 2022 • ***Here everything is fine***, GALLERY SKE, New Delhi, 2020 • ***Displacement***, curated by Birgid Uccia, Galerie Mirchandani + Steinruecke, Mumbai, 2017 • ***Uncanny Space***, Aicon Gallery, New York, NY, 2015 • ***Room, Interrupted in Passage***, Galerie Mirchandani + Steinruecke, Mumbai, 2012 • ***The Morning After***, Aicon Gallery, New York, 2011 • ***In The Old Fashioned Way***, Aicon Gallery, London, 2007 • ***Whispering Palette***, Red Earth Art Gallery, Baroda, 2007 • ***Interiors***, Galerie Heike Curtze, Berlin, 2006 • ***from my photo album***, The Museum Gallery, Mumbai, 2005

## Select Group Shows

***Asia Society Museum***, New York, 2021 • ***Experimenter***, Kolkata, 2018 • ***Khoj International Artist' Association***, New Delhi, 2018 • ***Saffronart***, Mumbai, 2017 • ***Kochi-Muziris Biennale***, Kochi, 2016 • ***1 x 1 Gallery***, Dubai, 2015 • ***Aicon Gallery***, New York, 2014 • ***SITE art space***, Baroda, 2014 • ***Gallery OED***, Kochi, 2013 • ***Vadehra Art Gallery***, New Delhi, 2012 • ***Gallery Ske***, Bangalore, India, 2012 • ***Kiran Nadar Museum of Art***, New Delhi, 2012 • ***The Loft***, Mumbai, 2012 • ***CIMA Gallery***, Kolkata and India Habitat Centre, New Delhi, 2011 • ***Gallery Sumukha***, Bangalore and Chennai and ***Rob Dean Art***, London, 2011 • ***RPG Academy of Art & Music***, Mumbai, 2011 • ***India Art Summit***, New Delhi, 2011 • ***The Fine Art Company***, Mumbai, 2011 • ***Essl Museum***, Klosterneuburg, Austria, 2011 • ***Faye Fleming & Partner***, Geneva, 2010 • ***Faculty of Fine Arts, M.S. University***, Baroda, 2010 • ***SaffronArt & The Guild Art Gallery***, New York, 2009 • ***Korea International Art Fair***, Seoul, 2009 • ***Gandhara Art Gallery***, Kolkata, 2009 • ***Yale University School of Art***, New Haven, Connecticut, 2009 • ***ARCO\_Madrid***, 2009 • ***Anant Art Gallery***, New Delhi, 2009 • ***Baumwollspinnerei Factory Complex***, Leipzig, 2008 • ***Harsh Goenka/RPG Academy of Art and Culture, Jehangir Art Gallery***, Mumbai, 2008

## Awards

***Asia Society's Future Artist Award***, 2016



# NATURE MORTE

Founded in New York's East Village in 1982 and closed in 1988, Peter Nagy revived Nature Morte in New Delhi in 1997 as a commercial gallery and curatorial experiment. Since then, the gallery is synonymous in India with challenging and experimental forms of art, representing a generation of Indian artists who have gone on to gain international exposure. The gallery now has two exhibition spaces in New Delhi. A permanent gallery space in Mumbai was opened in Colaba in 2024. The main gallery in Delhi is located at the Dhan Mill complex in the Chhatarpur area, in the extreme south of the city. Within this mixed-use complex comprised of boutiques, cafes and stores, Nature Morte occupies a 400 square meter space on the ground floor at the center of the complex, where we host our major exhibitions. In addition, a secondary gallery is in the neighborhood of Vasant Vihar, measuring 70 square meters and used for smaller shows. The Vasant Vihar space also houses the gallery's offices, private viewing rooms, and expanded storage. The Mumbai gallery occupies a 330 square meter space in the iconic Dhanraj Mahal building, next to the Gateway of India.

The gallery has maintained multiple branches in various locations in the past: Berlin (2008-2014), Calcutta (2006-2009), and at the Oberoi Gurgaon hotel (2011-2014). The gallery is owned by its co-directors: Aparajita Jain and Peter Nagy.

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



# NATURE MORTE

## THE GALLERIES

The Dhan Mill

287, 288, 100 Feet Rd  
Chhatarpur Hills  
New Delhi 110074

11 AM-7 PM  
Tuesday-Sunday

Dhanraj Mahal

Block A, Third Floor  
Apollo Bandar, Colaba, Mumbai,  
Maharashtra 400001

11 AM -7 PM  
Monday-Saturday

## OFFICES AND GALLERY

7 Poorvi Marg

Block A, Vasant Vihar  
New Delhi 110057

10 AM-6 PM  
Monday-Saturday





## **NATURE MORTE**

**For sales enquiries, reach out to us at:  
[sales@naturemorte.com](mailto:sales@naturemorte.com)**