



The Sundry Effect:

The Stories we are...

ANNU PALAKUNNATHU MATTHEW	MASOOMA SYED
CATHY LANE	POOJA IRANNA
CRISTIANA DE MARCHI	RIYAS KOMU
GEORGE MARTIN	THUKRAL & TAGRA
GIGI SCARIA	TOMASZ KOCLEGA
G R IRANNA	VEER MUNSHI
JAGANNATH PANDA	VIVEK VILASINI
MADHU VENUGOPALAN	

GALLERY RAGINI

Presents

The Sundry Effect:
The Stories we are...

CURATED BY

MEENA VARI

JANUARY 27 - FEBRUARY 5, 2020

Bikaner House
Kalamkaar Hall and Guftagu, Pandara Road, Pandara Flats
India Gate, New Delhi-110 011

The Sundry Effect:

The Stories we are...

Ferdinand De Saussure, 'sign' is an arbitrary mark, sound or gesture that becomes infused with meaning because it is part of a larger, more complex system of other marks or sounds with their own meanings.

Stories always have been an integral part of our experience as human beings. From the ancient texts and myths to modern novels in art and even in the ordinary, everyday lives, storytelling has a special status, it impacts human identity- the way we experience life as communities, make sense in general, and more particularly who we are as individuals. In order to make sense of identity, narratives have been woven into the fabric of communities and individual selves too. As Roland Barthes put forward, narrative "is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narratives; all classes, all human groups have their stories.."

Each art of recall is a re-creation' of the narrative. There is a need to make new narratives. Art has always been linked with storytelling and narratives. Stories are a kind of an armature that gives shapes to all kind of records, engagement with the histories, present and the futures. It can pull in the drama (plots and sub-plots) and the tensions of the environments we are living today. The artists in the show have expanded the role of narrative frameworks, inserting intricate allegories which are mostly real and sometimes fictional. Using it as a tactical medium, these allegories have emerged as a revelation, assisting the processes of remembering, retrieving or retelling something which might otherwise not been heard at all. Narratives and imagination cannot be separated; it is integrally tied to one another, that becomes straightaway clear if we just do pause ourselves and think about stories as this connecting agent, it could be real or imagined, about

the past or untold, or something for the future... Normally there is a prominent story line that gets published and becomes the real story to be told and accepted, so many stories remain untold and go missing. Such stories contain silences, gaps and omissions – sometimes such untold stories are also called 'Shadow Stories'. It is about the metanarratives that could have fragments of 'signs' linking between the time, space, and through experiences of our shared histories.

The works in the exhibition are such stories which might seem very ordinary and not given any significance historically or in our times today, it can be only kept aside not ignored. Some of these stories have gone missing or have been shelved into the shadows and the artists in the show are highlighting these stories from various contexts and backgrounds. Some of the works are rewriting these stories as the mise-en-scene of history. Works of Cathy Lane about the Ayahs' who left India just before the Independence , Annu Palakunnathu Matthew shows us World WarII soldiers lost to history, farmers in Punjab by Thukral and Tagra, stories lost in the shadows by Iranna & Cristiana, or the messages hidden between the lines by Masooma , a portrait of the city by Vivek Villasini, Gigi Scaria as well as Pooja, lost faces in Kashmir by Veer, recall set by Riyaz, Jagannath and Madhu, employing fictional, anecdotal and the factual.

MEENA VARI

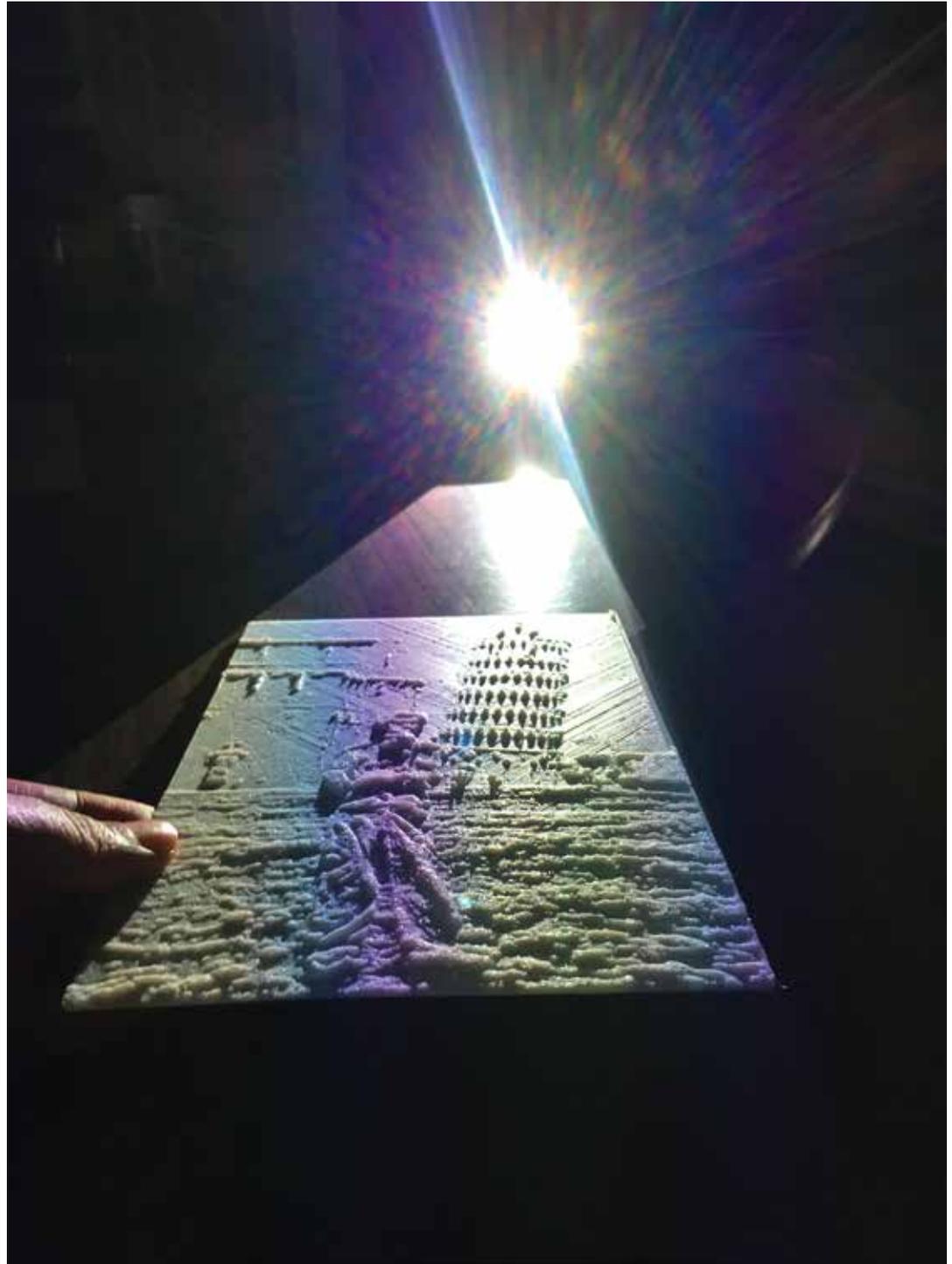
Dean- School of Media, Arts and Sciences

Dean- Contemporary Arts and Curatorial Practice

Coordinator- Centre For Experimental Media Arts

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Unremembered • Lithopane (3D) prints in an installation with cloth banners (6 pieces) • 8 x 6 inches • 2020



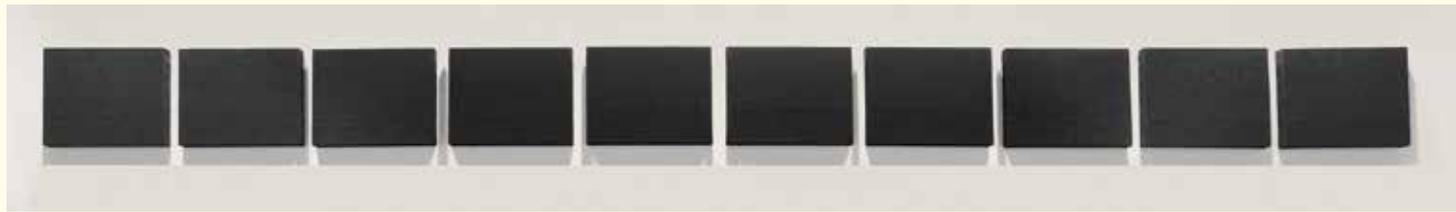
How can the muted be voiced? How can the unheard be listened to? How do memories get lost? Do they just fall through the cracks as stories are told and retold, each time missing out what is not considered important according to those who have the power to record and tell the stories and shape our ideas of our pasts and our histories?

Re-soundings: Prelude - The Ayahs Home takes as its starting point a photograph which shows an early twentieth century European drawing room populated by around fifteen Indian women thoughtfully and quietly engaged in reading or sewing. This mute material record was taken at The Ayahs Home in Hackney, East London in about 1906. The photograph is the starting point for an investigation into both the history of the ayahs in London and some of the mechanisms by which they, and their stories, have been muted. The work uses composed sound found through sonic traces in contemporary texts, re-sounded texts and interviews and extensive archival material.

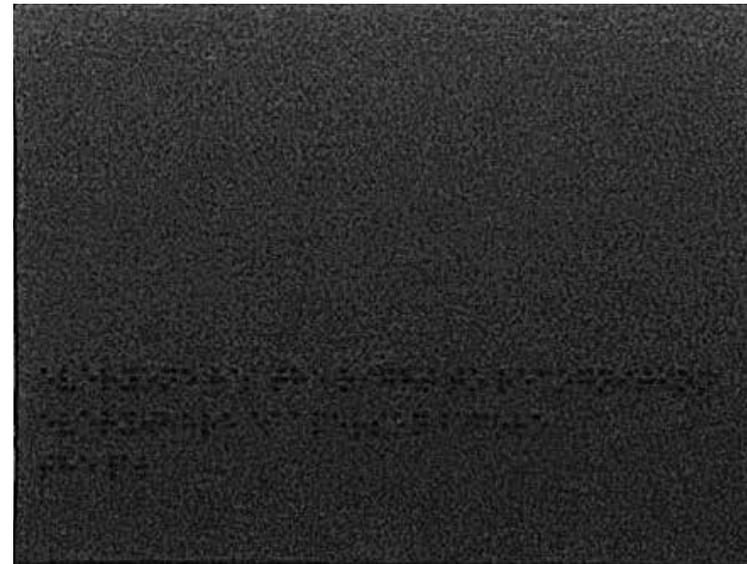
So far, no women, who worked as an ayah for the British before independence, or her descendants, have been traced.



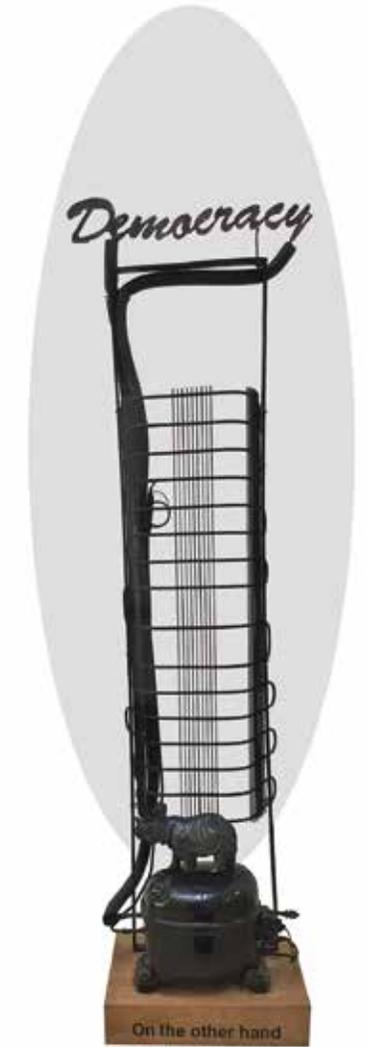
Re-Soundings: Prelude - The Ayahs Home • Single-channel video installation, archive materials • 18 minutes • 2018
(A Still from the Video)



Social blindness is made manifest as the Declaration of the Rights of the Child is translated into braille. The rendering is almost imperceptible, black embroidered on black; the opaque marks emerge subtly, identifiable only with willing and careful scrutiny. This modulation prompts new considerations of the status, power and relevance of the 30 tenets. Re-appropriated and presented in an inscrutable form they are swaddled and coded, indicative of the way collective apathy amounts to a quasi-complicity in the dispersal of the declaration's urgency, facilitating their violation. Stripping away the linguistic impact of the articles, a kind of mute censorship is enacted and the viewer is lulled by the neutralised, non-confrontational minimalism. The process of transformation calls into question the concept of universality - can such principles be understood and shared by all? As the linguistic power of each is challenged, issues of viability are raised - existing and inscribed, yet not adhered to, have these declarations been consigned to a collective blindspot? Using a coded form that is incomprehensible to most, 'Black' highlights that its existence as a formal legal statement in fact cloaks the reality it is meant to describe and shape. Form overrides function giving rise to a feeling of discomfort at the impotency of a declaration enunciated but not enacted. We witness the seductive stasis we exist in, where codified declarations exist, yet we fail to penetrate the presentation to realise their intent and purpose.



Black (Declaration of the Rights of the Child) • Hand embroidery on canvas, set of 10 • 10 x 14 inches (each) • 2013



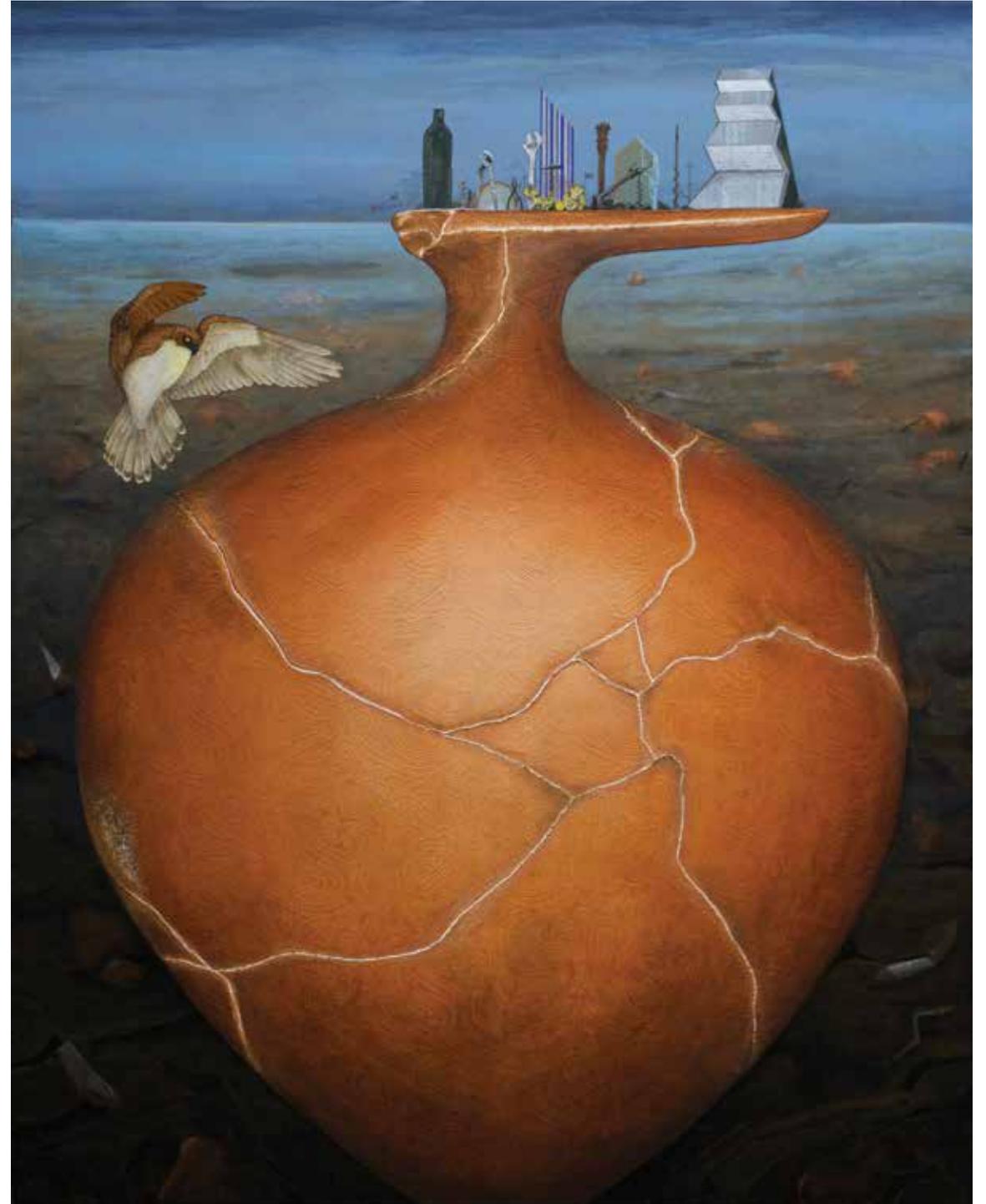
"off/buy/for" - the people • Wood, graphite, refrigerator mechanism ,vinyl & plexiglass etc • 48 x 36 inches (eye) 50 x 20 x 20 inches (pedestal) • 2020



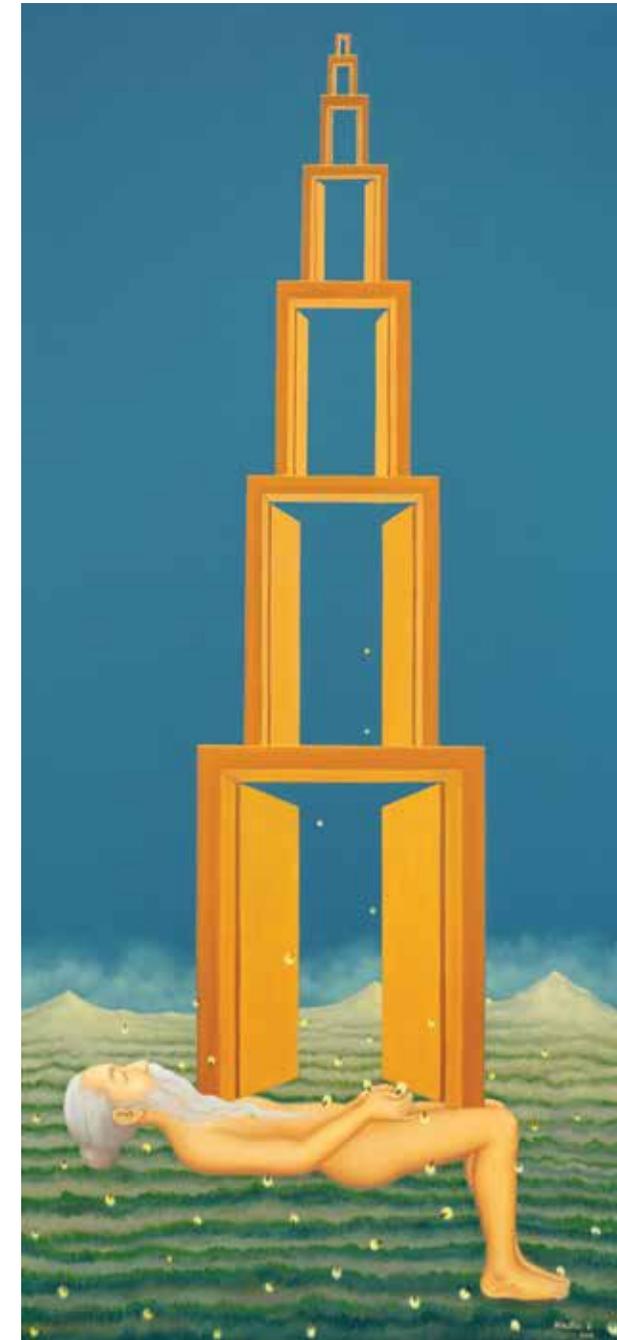
When the Faith Revisits the Environment • Inkjet print on canvas • 12 x 360 inches • 2019



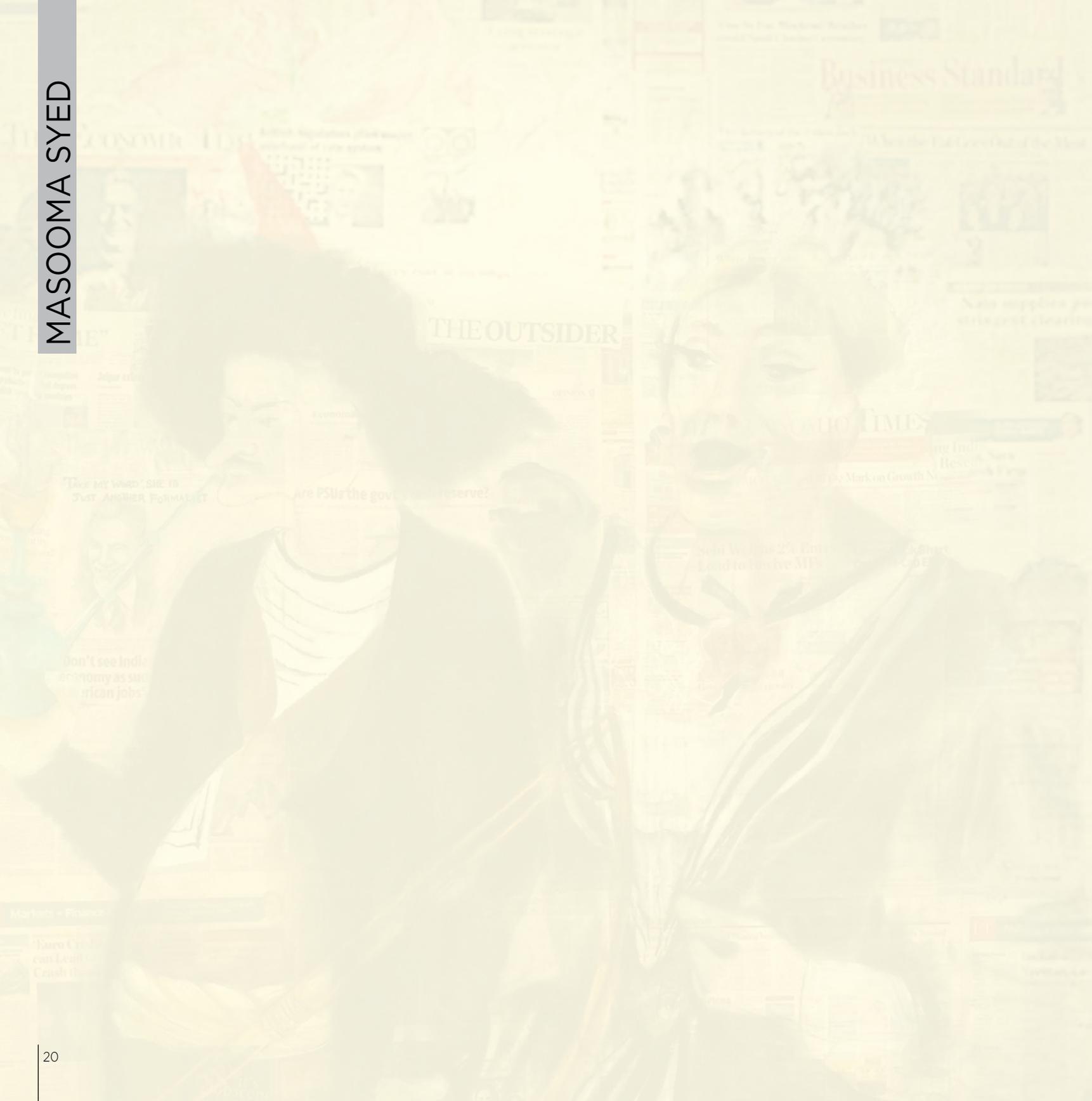
The Wall where I used to Walk • Acrylic on tarpaulin • 45 x 66 inches • 2019



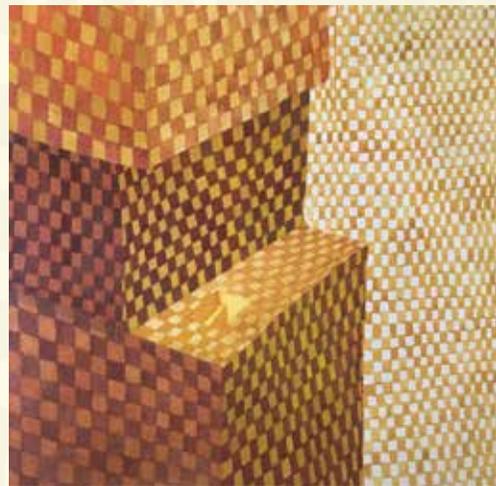
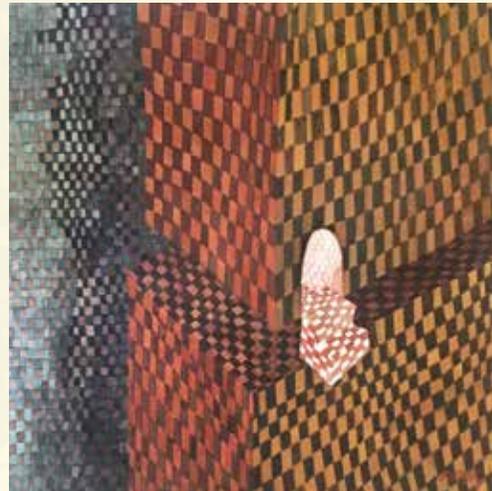
Unearth • Acrylic, Fabric, Glue on canvas • 76 x 60 inches • 2019



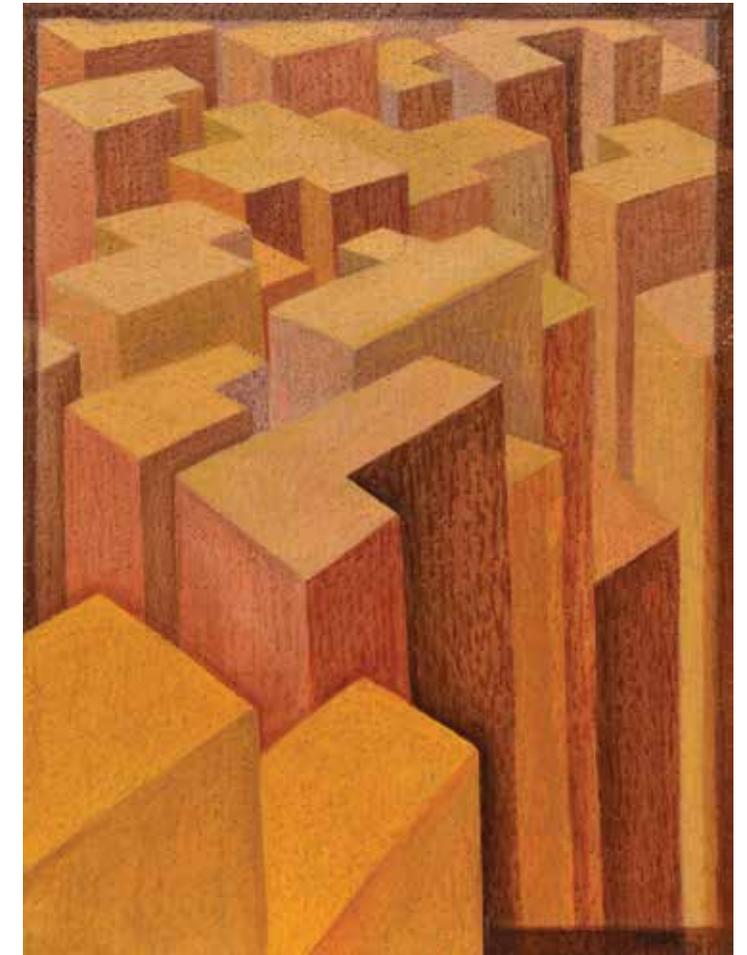
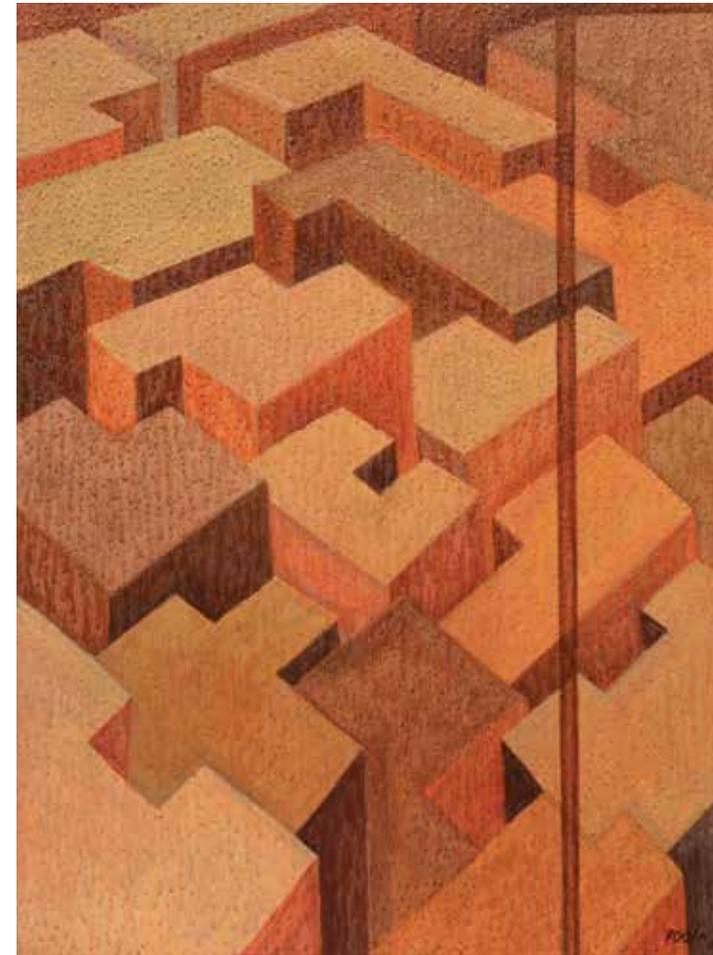
An Antique Piece of Love • Oil on canvas • 69.7 x 32.5 inches (each) • 2019



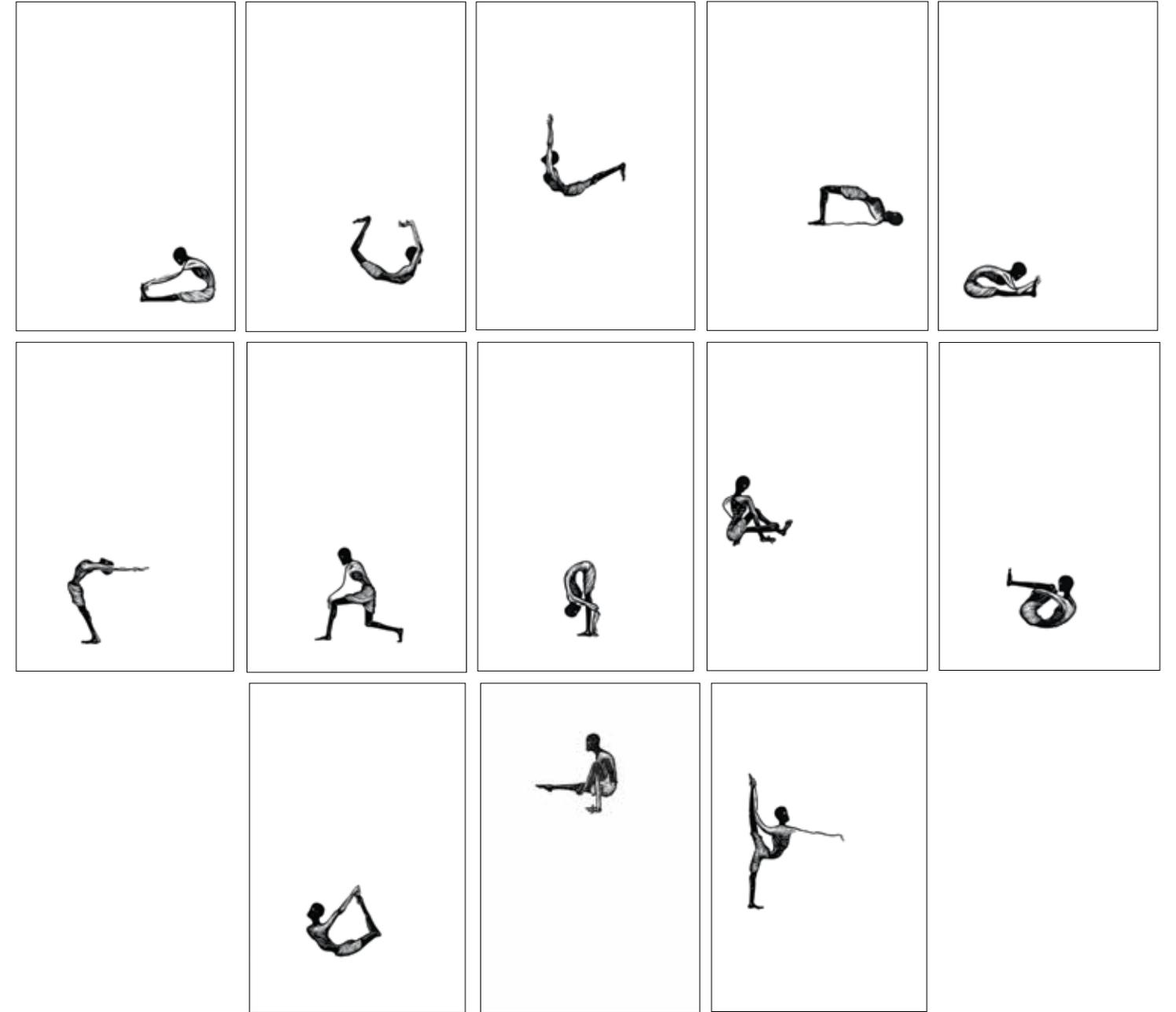
The Outsider • Mixed media on newspaper • 92 x 48 inches • 2014



Memories • Water colour on acid free paper • 12 x 12 inches (each) • 2017



Untitled • Acrylic and adhesive on canvas • 48 x 36 inches (each) • 2019



Contortionist • Woodcut (13 pieces) • 21 x 15 inches (each) • 2019



Surjeet Singh (Video) • Duration: 27 mins • 2019

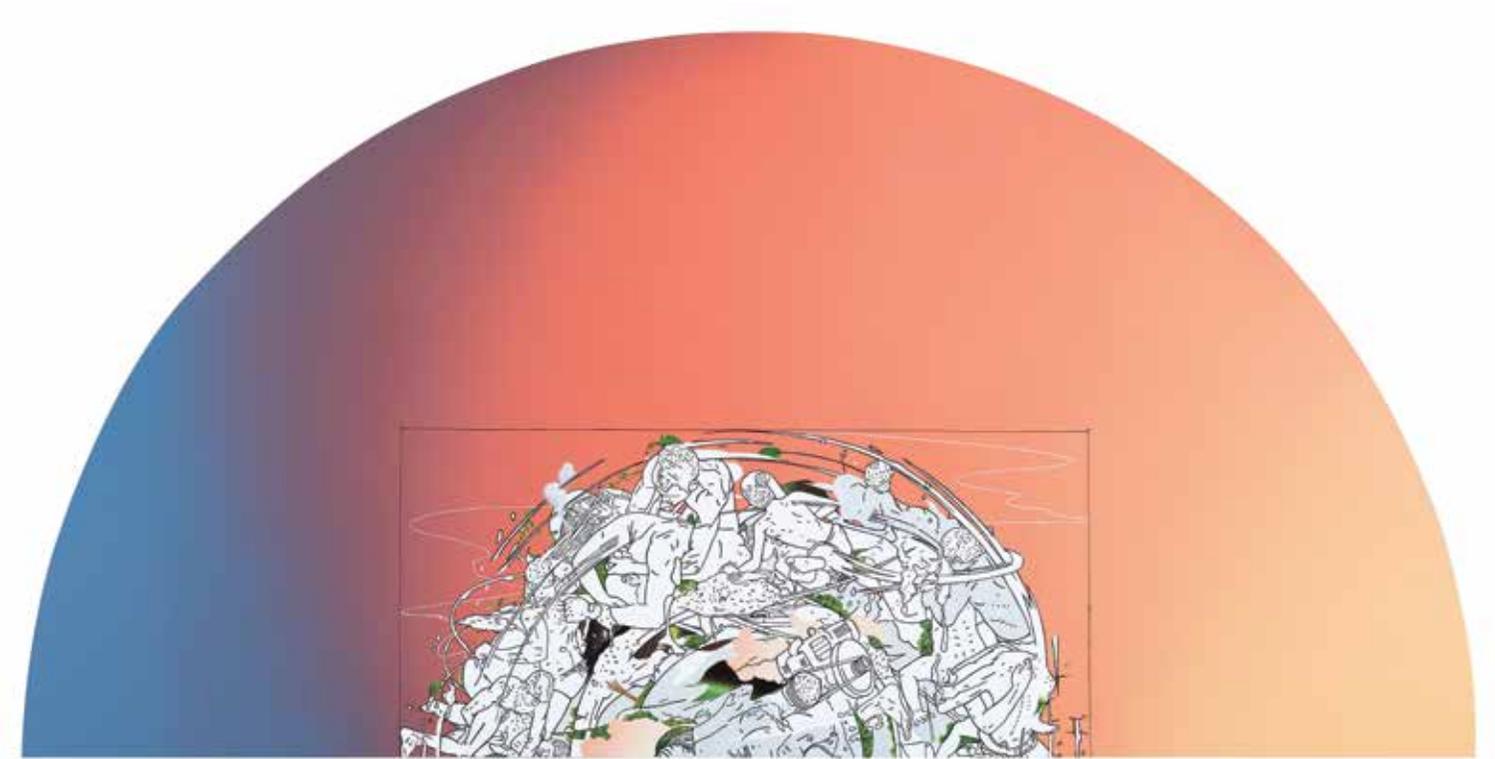
Surjeet Singh, age 50 has been reporting suicides for 130 villages for the Sangrur district of Punjab. Over the span of 10 years, he has met around 2000 families of the deceased farmers on the day of their deaths to fill out the application for their demise.



Aftermath - Ink papers • Fountain ink on inkjet print
(The residue of installation on paper with pesticide spray machine - 3-sec spray after every 30 mins)
72 x 120 x 72 inches • 2019



Aftermath - Swaminathan Commission Report - Serving and Saving Farming, Reports on agrarian crisis.



Quotidian 1 • Oil on canvas • 84 x 48 x 2.5 inches • 2019



Lapis Infernalis
Bronze, stone, gold, (each stone different)
20 x 20 x 9 inches • 2018



Esse Laborem
Bronze, stone, gold, (each stone different)
14 x 10 x 16 inches • 2019



Onus Avarita
Bronze, stone, gold, (each stone different)
9 x 6 x 6 inches • 2019



Tenetus Bonum
Bronze, stone «tiger's eye»
17 x 10 x 9 inches • 2019



I CAN HEAR THEM TOO

This on going project is a grid of 100 faces, displayed are the silent voices from the known unknown people of my native land Kashmir. When I cant hear or see them I choose to draw them. This may communicate the story they ought to share, being in the vulnerability to conflict and natural disaster. It happens all around while some of these emergencies attract significant amounts of publicity and political attention, others fester outside of the public eye.

Memoirs of a Desiccated Land • Gouache on paper • Grid of 100 frames 5 x 7 inches (each) • 2015-19



City-Fifth Investigation • Atmospheric pollution of New Delhi on Tibetan rice paper • 17 x 17 inches (each) • 2017



Annu Palakunnathu Matthew's photo-based artwork (recently exhibited at the Kochi-Muziris Biennale) is a striking blend of still and moving imagery. Her larger work draws on archival photographs as a source of inspiration to examine concepts of memory and to re-examine historical narratives and to question some. She does through the use of the ever-expanding digital toolbox.

Matthew's recent solo exhibitions include the Royal Ontario Museum, Canada, Nuit Blanche Toronto, and sepia EYE, nyc. Matthew has also exhibited her work at the RISD Museum, Newark Art Museum, MFA Boston, San Jose Museum of Art, Museum of Fine Arts (TX), Victoria & Albert Museum (London), 2018 Kochi-Muziris Biennale, 2018 Fotofest Biennial, 2009 Guangzhou Photo Biennial as well as at the Smithsonian. Grants and fellowships that have supported her work include a MacColl Johnson, John Guttman, two Fulbright Fellowships and grants from the Rhode Island State Council of the Arts.

Annu Palakunnathu Matthew is Professor of Art at the University of Rhode Island. She was also the Director of the Center for the Humanities from 2014-2019. Matthew is represented by sepiaEYE, NYC.



Cathy Lane works primarily in sound, combining oral history, archival recordings, spoken word and environmental recordings to investigate histories, environments, our collective and individual memories and the forces that shape them. She is inspired by places or themes which are rooted in every day experience and particularly interested in 'hidden histories' and historical amnesia and how this can be investigated from a feminist perspective through the medium of composed sound. She has exhibited and presented her work all over the world - most recently in Orenhoch Gallery, Berlin; Sound Reasons Festival, Delhi, India; Helicotrema Festival, Italy; Beirut Art Centre, Lebanon; Sound Forms Festival, Hong Kong; Sonologia, Sao Paulo, Brazil; Museum & Tasglann nan Eilean, Outer Hebrides, Scotland; Sound Acts, Athens, Greece; Sound Art Matters, Aarhus, Denmark; and Dramaturgie Sonore, Quebec, Canada.



Cristiana de Marchi (b. Italy) is a visual artist and writer who lives and works in Beirut and Dubai. She received her MFA with honours in Archaeology from The University of Turin, Italy and previously completed her Bachelors with honours in Humanities from the same university. Cristiana works with video and textiles as her privileged medium to explore issues related to identity, displacement, belonging and the porous borders that separate regions, while allowing contact. Her solo shows include “La Sindrome di Penelope” (Fusion Art Gallery, Turin, 2017); “Wunderkammern Effimere” (Circuiti Dinamici, Milan, 2017), “Contrappunti/Counterpoints”, Villa Amoretti, Turin (2014); “My Country”, New York University, New York, USA (2014). Group shows include: The Arrangements of the Soul in the Universe, Langgeng Art Foundation, Indonesia (2018); Approaching the Border, The John and Mable Ringling Museum of Art, USA (2017), NYU Abu Dhabi, UAE (2017). In 2015, de Marchi was awarded the Italian “Premio ORA” and in 2017 her work received the “Best 15 Award” and the “Best Independent Artist Award” at Paratissima, Turin, Italy.

She is a graduate of the Salama bint Hamdan Emerging Artists Fellowship.



George Martin PJ born in 1973, Kerala. He did Bachelor of Fine Arts (sculpture) from College of Fine Arts, Thiruvananthapuram, Kerala (1994-1998) and Master of Visual Arts (sculpture) from Government College of Art & Craft, Kolkata (1999-2001). Martin is an artist who possesses an insight when speaking about life, by reflecting back to the reservoir of memories, small events or moments that turn into treasure, while understanding/interpreting the present. Martin insists that this is an open ended effort, his artworks are ambitioned at, and one is totally free to look at his artworks from different or maybe original perspectives and create meanings accordingly. A well read, eager to explore person like him, doesn't pester much about what or how much power/spell his work would cast on the viewer-interpreter, rather it is the idea which becomes a primary cause to make art. Once the fundamental ideas are conveyed, Martin then sits back to enjoy multiple reactions and interpretations from the audience-consumer. Martin's world, which is highly receptive, gives a hint that it is largely shaped up by his keen interest in films, literature and memories and these very organically concoct and morph into paintings and sculptures.

The artist lives and works in New Delhi.



Gigi Scaria (b. 1973 in Kothanalloor, Kerala) completed his BFA degree at the College of Fine Arts, Thiruvananthapuram (1995). He did his Master of Arts from Jamia Millia Islamia, New Delhi. Scaria's solo exhibitions include Absence of an Architect (Palette Art Gallery, New Delhi, 2007), Amusement Park (Chemould Prescott Road, Mumbai, 2009) and Difficult to Imagine, Easy to Construct (Art Asia Miami, 2008). In 2014 Scaria's work Whorled Explorations was part of Kochi Muziris Biennale curated by Jitish Kallat. In 2015, his major solo exhibition – The Ark – was held in Gallery Chemould, Mumbai. Recent solo exhibitions include “Time” at the Adam Aronson Fine Art Center (2016) and “All About This Side” at Aicon Gallery, New York.



G.R. Iranna (b. 1970 in Sindgi, Bijapur in Karnataka) completed his BFA Painting from College of Visual Art, Gulbarga (1992), MFA Painting from College of Art, Delhi (1994) and then studied at Wimbledon School of Art, London (1999).

His recent solo shows include The Primordial Ash, Aicon Gallery, New York and Ether is all that is, Gallery Espace, New Delhi (2017); And the Last Shall be the First: G.R. Iranna, Works 1995-2015; NGMA Bengaluru, curated by Ranjit Hoskote (2016); Tempered Branches at Aicon Gallery, New York (2014); Limning Heterotopias: A Journey into G.R. Iranna's Shadows of the In-Between at Gallery Espace, New Delhi (2012).

His awards include ABPF Foundation, Signature Art Prize- Singapore Art Museum Jury Award 2008; Harmony Show, Artist of the Year Award, Mumbai (2004); State Award from Karnataka Lalit Kala Akademi, Bengaluru (2001). Iranna lives and works in New Delhi.



Jagannath Panda completed his BFA degree in Sculpture from B.K College of Art & Crafts, Bhubaneswar (1991); M.F.A Degree in Sculpture from MS University, Baroda (1994). He was a Visiting Research Fellow, Fukuoka University of Education, Japan, in 1997 and he completed his MA Fine Sculpture, Royal College of Art, London in 2002. Recent solo shows include Crystal City in Dr. Bhau Daji Lad Museum, Mumbai and Vadehra Art Gallery, New Delhi (2017); The Trance Narratives at the Halcyon Gallery, London (2015); Cult of Serendipity, Frey Norris Contemporary and Modern, San Francisco (2012); Metropolis of Mirage at Nature Morte, Berlin (2011). Panda's works are in the collection of several prestigious national and international collectors.



Madhu Venugopalan born in 1976 in Kochi, completed his BFA in Painting, College of Fine Arts, Thiruvananthapuram, Kerala in 1998. His solo shows include RECLUSE'SSONATA, Art Hub Abu Dhabi (2014), Reassurance, Gallery Blue Spade, Bangalore (2010), 'Vernacular/Suspended', Palette Art Gallery, New Delhi (2009), Zen Studio Gallery, Eramalloor, Alappuzha (1999), DH Art Gallery Kochi (1998). He has participated in various group shows including In Green Pastures and Urban streets, curated by Pranamita Borgohain. Gallery Art Pilgrim, New Delhi (2019), Between the lines, Tribute to Manoj Nair, Gallery27, Kochi (2019), Art for concern, Habitat Centre, New Delhi (2018), Long Story Short, Palette Art Gallery, New Delhi (2017), New Collections Gallery Time & Space Bangalore (2016). He has curated 'HAIL' in 2013 organised by Celebrate Keralam Happiness Festival 2013 at MNF Museum of Art & Kerala History, Edappally, Kochi. He was awarded state award for the painting "Debate 1".

Presently he lives and works in Ernakulam.



Masooma Syed born in 1971, she worked and lived across South Asia. Masooma's art trajectory has been unusual as artist and art academic. She practiced and taught art in several universities and art schools like School Of Culture And Creative expressions, Ambedkar University, Delhi, Theertha School of Art, Colombo, Kathmandu University, Nepal. She is the recipient of Commonwealth Fellowship of Art and craft, Australia, HAT, Here and There, art and craft fellowship, Manchester University and most recent is Research fellowship at Post Graduate Institute of Archeology, Kelaniya University, Sri Lanka. Her works have been exhibited widely, such as Kiran Nadar Museum of Art, Delhi, Devi Art Foundation, New Delhi, Fukuoka Asian Art Triennial, Japan; Harris Museum, Black Burn Museum, England, Metropolitan Museum Tokyo, Apex Art, New York.

Syed's art practice involves intricate processes, layered ideas of duality, reality and fiction in nation theories, culture propagandas and histories as battleground.



Pooja Iranna (b. 1969 in New Delhi) completed her BFA in Painting from College of Art, New Delhi (1991) and MFA in Painting from College of Art, New Delhi (1995). Her recent solo exhibitions include in the Waves and Underneath at Palette Art Gallery, New Delhi (2010); Of Human Endeavor at The Guild, Mumbai (2009); Metamorphic Mathematics at Chitra Kala Parishath, Bengaluru, The Guild, Mumbai and at Sridharani Gallery, Delhi (2003-04); House of Cards at Art Inc (1999) and Paper Works at Shridharani Gallery, New Delhi (1996). Her elected group shows include The Eye and the Mind: New Interventions in Contemporary Art', Gaungdong Museum of Art, Guangzhou, China and National Gallery of Modern Art, India (2015-16); Retina-Rome Video Art Festival at Macro, Contemporary Art Museum of Rome (2015); Working Space Around Memory and Perception at KNMA, New Delhi (2015); My Memory, Your History: Narratives on the North at Birla Academy of Art and Culture, Kolkata (2015); The C(h)roma show organised by Marialaura Ghidini and Tara Kelton (for T.A.J. Residency and Ske projects, Bangalore, (2014) and Artchiving, Chapter 2 curated by Ranjita Chaney for Exhibit 320, New Delhi, (2014).

The artist lives and works in New Delhi.



Riyas Komu (b.1971, Kerala, India). He has done Bachelors in Fine Arts & Masters in Fine Arts from Sir J.J. School of Art, Mumbai. His solo shows include- On International Works' Day, Gandhi from Kochi, India Habitat Centre, New Delhi (2015), Condition / Duroothatha, Kashi Art Gallery, Kochi (2012), SUBRATO to CÉSAR, Gallery Maskara, Mumbai (2010), SAFE TO LIGHT, Azad Gallery, Tehran, Iran (2010), RELATED LIST, Bodhi, Berlin, Germany(2008), MARK HIM (First Half), The Guild Art Gallery, Mumbai (2007). Group Exhibitions include: "Indian Art Fair" New Delhi, represented by Vadehra Art Gallery, New Delhi (2017), Art one @ Avani, Kerala, curated by Murali cheerth (2016), Yinchuan Biennale, China, curated by Bose Krishnamachari (2016), "The Great Game" Exhibited at the Iranian Pavillion of 56th International Art Exhibition, curated by Marco Meneguzzo from Italy and Mazdak Faiznia from Iran, The Venice Biennale (2015), "Ramaniyam" curated by George Martin P.J., Shrishti Art Gallery, Bangalore (2015).

The artist lives and works in Mumbai and Kerala, India.



Jiten Thukral (born 1976, Jalandhar, Punjab), completed his BFA from Chandigarh Art College (1998) and MFA from New Delhi College of Art (2000). **Sumir Tagra** (born 1979, New Delhi), completed his BFA from New Delhi College of Art (2002) and PG from National Institute of Design, Ahmedabad(2006).

Jiten Thukral and Sumir Tagra work collaboratively with a wide range of media including painting, sculpture, installations, interactive games, video, performance and design. From a pop visual character to a pre-dominantly abstract visual approach and compositional philosophy, Thukral & Tagra constantly shift in terms of their grammar and vocabulary. The abstract suggestions of an everyday experience of architecture and urban design in Gurgaon (Haryana) and Chandigarh (Punjab) is embedded in their visual language. They have offered socio-political commentary that is implicit in their aesthetic for the past fifteen years. Their Projects/Commissions/Collaborations include- JCB Literature Prize (2018), Dharamsala Film Festival (2018), Mario Testino (2017), Design Days Dubai (2016), David Adjaye Team (2016), Driade (2016), GloBo Ceramics (2014), Absolut (2013), ETRO (2012-13), Condé Nast (2007-2015), Persol Luxotica - (2009), Pepsi International Limited Edition (2008)



Tomasz Kocłęga Born in 1968 in Zawiercie, Poland, he is currently living and working in Zabrze, Poland. He studied at the Academy of Fine Arts in Krakow, in the Department of the Graphics in Katowice. The diploma received in 1993. Working at the Academy of Fine Arts in Katowice, conducting the sculpture studio, He also taught at universities abroad in Finland, USA and Czech Republic. In 2013 created artistic group SNOW ART POLAND, artists creating sculptures in snow.

Tomasz Kocłęga's art has always been focused on human nature with its desires, emotions, capabilities and dreams. This fascination delineates the area of his creative activities, expressed mostly with figurative sculpture. His perfected sense of form enables viewers to explore and discover the truth about man. Kocłęga has presented his works in public space on numerous exhibitions in USA, Japan, China, Great Britain, France, Russia, Belgium, Germany, Taiwan, South Korea, Indonesia, Hong Kong, Austria, Finland, Slovakia, the Czech Republic and many Polish cities. He has won numerous awards at the biggest and most prestigious snow sculptures contests in China, Japan, Russia and Poland. He has sculptures permanently installed in the USA, the Czech Republic, Lithuania and Poland. The newest, monumental bronze sculpture, in a year 2020, will be permanently install in New Delhi, India.



Veer Munshi born in Srinagar, he studied painting from M. S. University Baroda and currently resides and practices in Gurgaon. He has held seventeen solo shows in India abroad and participated in some of the significant shows 2018 Kochi Muziris Biennale, Dhaka art summit, "Anti memoires" curated by Ranjit Hoskote at Serendipity festival Goa, 2017 DISSENSUS south east artists show at Bikaner House New Delhi, "Familiar stranger" at A4 Centre for Contemporary Asian Art Sydney Australia, "The Eye and the Mind: New Interventions in Indian Art" Guangzhou - Guangdong Museum of Art Shanghai, 'Sacred/ Scared' at Gallery Latitude 28, New Delhi. Curated 12 shows that includes Srinagar biennale at Kochi Muziris Biennale 2018, "Preserving tradition" at Sakshi Gallery and "Tihar Jail Project".



Vivek Vilasini was born in 1964, Trishur, Kerala. Vilasini trained as Marine Radio Officer, All India Marine College, Kochi (1984). He has done BA in Political Science from Kerala University (1987) and he also studied Sculptural practices from Traditional Craftsmen. His solo show includes Gallery Sakshi at the Art Basel, Hong Kong (2018), Between One shore and Several Others, Gallery 1x1, Dubai (2018), Between One shore and Several Others, Sakshi Gallery, Mumbai (2011) among others. His group shows include Two persons show at Abu Dhabi Art Fair, 1x1 Art Gallery, Dubai, National sculpture symposium organized by RMZ Foundation Bangalore (2018), Sub-Plots- Laughing in the Vernacular, curated by Meena Vari at National Gallery of Modern Art, Mumbai (2017), The current Convening #2, by Thyssen-Bornemisza Art Contemporary Academy, curated by Stefanie Hessler (2016). His works were selected by M.F. Husain at Vadehra Art Gallery and Rabindra Bhavan, Delhi, 1991.

He currently lives and works in Bangalore.

'The Sundry Effect: The Stories We Are' - the idea evoked an emotive response wherein the artists have transcended the many layers of everyday happenings, their impact and their emotions through their art practice. Contemporary in subject and in language, I feel fortunate that the artists have responded to the subject in such a manner.

I thank the artists for these engaging artworks and the curator Meena Vari for her inspiring concept. To my friends and family, I am greatly indebted for their love, ideas and support, all through the progression of Gallery Ragini.

Nidhi Jyoti Jain

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