Bone Marrow to Butterfly

PAINTINGS, SCULPTURES,
AND INSTALLATIONS

PHANENDRA
NATH CHATURVEDI





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TEXT BY UMA NAIR



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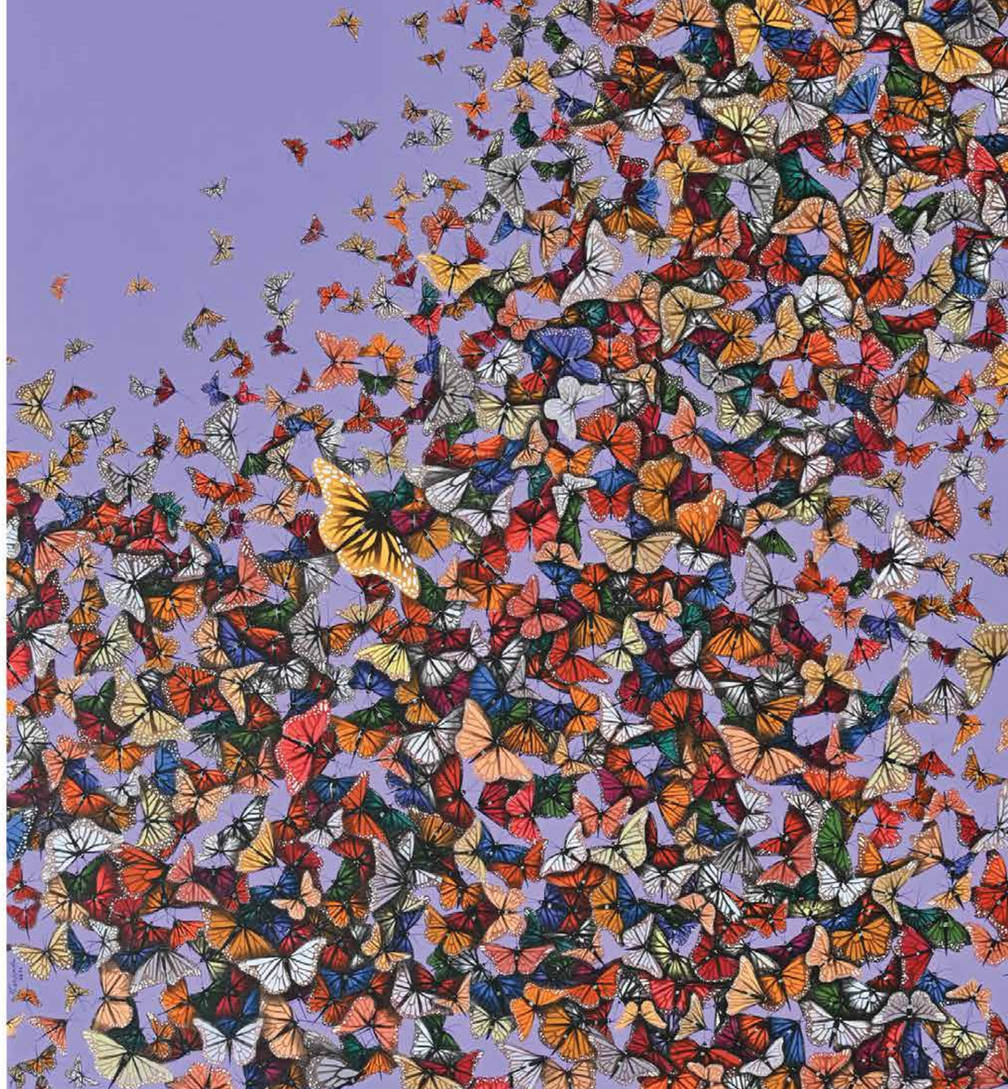
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FOREWORD

When we first met Phaneendra Nath Chaturvedi or PNC in 2006, his paintings depicted how he saw those who pretended to be something they were not. His *Monalisa* was only partially pretty, as the display of beauty was a camouflage for the ugliness that was harboured alongside. Ugliness and beauty were shown on the same plane as PNC saw through the façade of humans and painted his vision. His art showed a metamorphosis from ugliness to a mere display of beauty, not a true transformation.

In 2009, PNC discovered during a routine health checkup that he had blood cancer. This resulted in a metamorphosis in him that altered his vision, allowing him to see both ugliness and beauty in all that he surveyed. He has lived with the cancer for well over a decade and yet the disease does not control his life. His metamorphosis from a caterpillar to a butterfly is not a mere display; it is real. His paintings of butterflies depict the vastness of his vision, which was a gift from nature even though it came in the form of a disease. It allowed him to evolve from someone with a fine eye to one who also has the urge to dissect, to one who sees beauty and perfection in all of existence.

This volume celebrates PNC's affair with life through paintings in every dimension, defying the logic of size and scale, understanding, perspective, and even his own limitations. It is a significant exhibition for contemporary Indian art.

Tanuj Berry & Saman Malik

There is beauty everywhere, I was fortunate and was forced to see it. I am sharing my fortune with you.

Welcome to the world of 'Bone Marrow to Butterfly: Paintings, Sculptures, and Installations'. This book marks a significant chapter in my artistic journey, a journey that has been shaped by exploration, introspection, and the constant desire to bridge the realms of imagination and reality.

The series of anthropomorphic figures presented within these pages represents a pivotal point in my creative evolution. Through these artworks, I have strived to encapsulate the essence of humanity, to give form to the complex emotions, struggles, and triumphs that define our existence. Each stroke of paint and every sculpted contour is an attempt to translate the intangible threads of human experience into tangible expressions of colour, texture, and form.

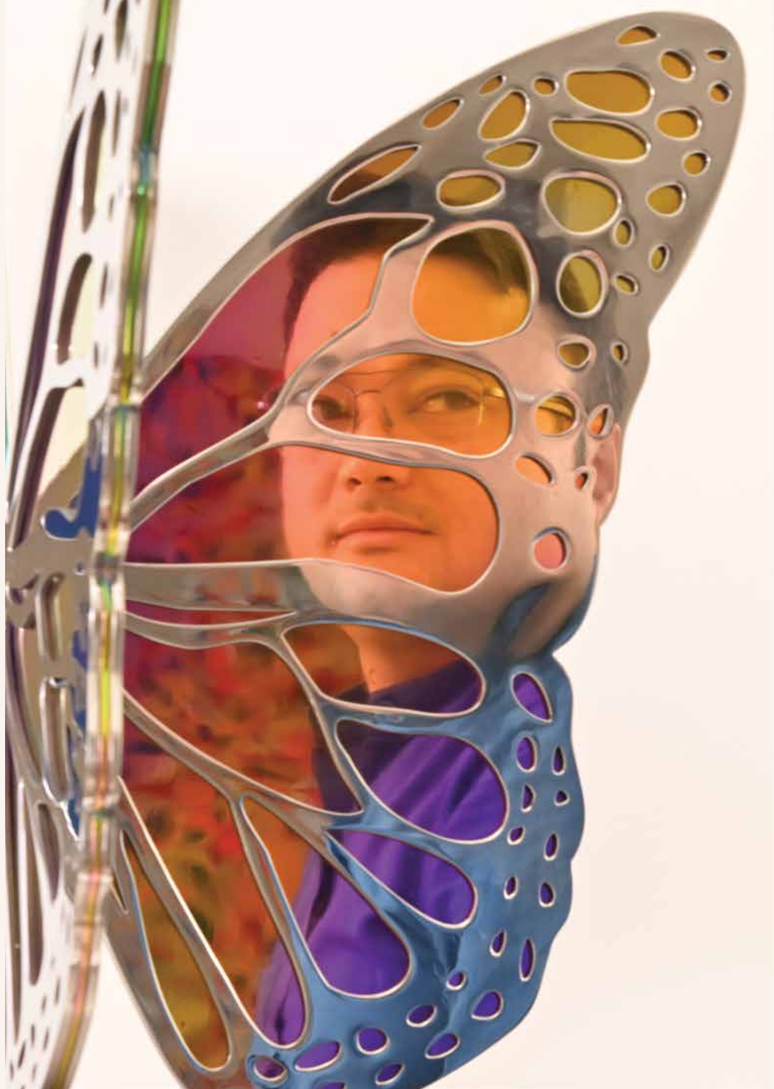
'Bone Marrow to Butterfly' signifies the transformation inherent in the process of creation itself. The title embodies the metamorphosis that I, as an artist, have undergone while shaping these pieces. It also symbolizes the transformation we all undergo as we navigate life's challenges, emerging stronger, more resilient, and ultimately, more beautiful.

Within these pages, you will encounter the embodiment of emotions, struggles, and aspirations. As you explore this collection, I invite you to connect with the anthropomorphic figures not only as works of art but as mirrors reflecting our shared journey as human beings. My hope is that these pieces resonate with you, evoke introspection, and perhaps even spark a conversation about the intricate web of emotions that weave our lives together.

I extend my gratitude to all those who have supported and encouraged me along this creative expedition. To my mentors, peers, friends, and family—your unwavering belief in my vision has been my driving force.

May 'Bone Marrow to Butterfly' serve as an open door, inviting you into a world of colour, texture, and emotion. May it inspire you to reflect on the profound transformations that shape our lives, much like the delicate yet resilient metamorphosis of a butterfly.

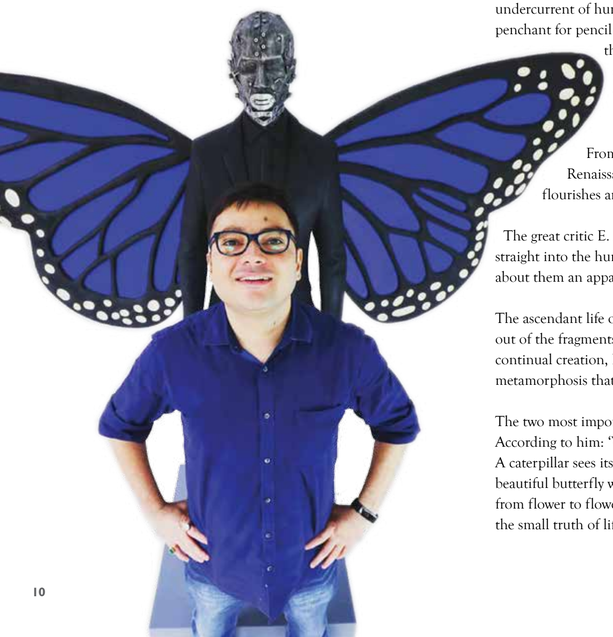
~ Phaneendra Nath Chaturvedi



PHANEENDRA NATH CHATURVEDI

RECENT WORKS 2018-2024

UMA NAIR



GENESIS

A critic's curiosity deepens when looking at works that are paged into a series. Phaneendra Nath Chaturvedi's subjects go beyond the banal, his accompanying captions that spell out the meaning of a series of scenes are more like commentaries.

Sometimes using compositional devices to frame and point to his fascination for form, I discovered an artist who had the perfection of Rembrandt and framed his subjects in the cubist idioms of Modernism. I also discovered the Banaras dweller who carries spiritual sojourns/sacred literature deep in his psyche and in his many ruminations.

His *Last Supper* is a stupendous summary: his humans, the chessboard characters and bird still lifes possess an undercurrent of human drama thanks to the ingenious combination of things and emotive associations. His penchant for pencil and paper depicted in so many Cubist still lifes denoted a comfortable sociability wrapped in the masculine realm of struggles, ambition and reverie. However, a more nuanced reading of the embedded references reveals that the theme was often the relationship between man and the world around him.

From a fascination with the revered Rembrandt, who used ancient Greek, Roman, and Italian Renaissance elements in his art, Phaneendra Nath Chaturvedi learned the language of the delicate flourishes and lithe lines of pencil on paper.

The great critic E. H. Gombrich once commented about Rembrandt: 'His keen and steady eyes seem to look straight into the human heart.' Indeed, that is precisely how we feel when we look at these beautiful works that have about them an apparent absolute honesty represented by the expression and gaze of each subject.

The ascendant life of Phaneendra Nath Chaturvedi is an odyssey of self-realization woven and spun into a narrative out of the fragments of time and tide. For this introspective artist, his deeper understanding of life and its continual creation, his artistic aphorisms come from the formation of a higher frame of thought that dwells on the metamorphosis that happens when you evolve from simply existing to living.

The two most important symbols in his oeuvre of the past few years belong to man as an individual and butterflies. According to him: 'We see what is outside us, but when we see what is within us, it leads to a new consciousness. A caterpillar sees itself all shrivelled up, it doesn't know what lies ahead, it doesn't know that it will become the beautiful butterfly which will fly out of it to explore the world and be a part of botanical beauty as it sips nectar from flower to flower. That act of sipping nectar but leaving flowers untouched, unblemished in all their beauty is the small truth of life. The butterfly is the symbol of life and a metaphor for transition and time for me.'

'The butterfly is the symbol of life and a metaphor for transition and time for me.'

Phaneendra envisions the unification within the eternal and draws us into the absorption of a subtle signature of spirituality. He brings alive the words of Thomas Merton who said: 'Art enables us to find ourselves and lose ourselves at the same time.'

This series of works from 2018–2024 with the monarch butterfly as mascot exhibits an ecological echo that reflects and ponders upon the role of the monarch butterfly in a highly evolved migration pattern of any known species of butterfly or moth and perhaps any known insect. In the idealization of reality, Phaneendra invests his intuitive power as well as the dictates of his senses. We are reminded of the Vedic texts in which run stories of those who could churn gems from the ocean of their evolved consciousness so as to be empowered by the sublime.

The Purusha-Prakriti principle of man and nature come together in the duality of inextricable relationship. But this duality hints at the transcendental. Born into a family of writers, his father being an author, and critic belonging to the temple town of Banaras, Phaneendra is an artist of literary insights and love for what we Indians call sahitya. The verbal then feeds the visual.

The monarch butterfly his messenger and metaphor is also one of the world's most endangered species. The monarch butterfly known as *Danaus plexippus*, which in Greek means 'sleepy transformation', is a name that evokes the species' ability to hibernate and metamorphose. Adult monarch butterflies possess two pairs of brilliant orange-red wings, featuring black veins and white spots along the edges. Males, who possess distinguishing black dots along the veins of their wings, are slightly bigger than females. Each adult butterfly lives only about four to five weeks.

Monarch butterflies embark on a marvellous migratory phenomenon. They travel between 1,200 and 2,800 miles or more to the mountain forests, where they find the right climate conditions to hibernate.

~

PHANEENDRA SERIES:

Roopabhedah pramanani bhava-lavanya-yojanam |
Sadrishyam varnakabhangam iti chitram shadakam ||

This shloka enumerates the six limbs/canons of Indian art:

Rupa-bheda (secrets of form), pramanani (proportion), bhava (emotional disposition), lavanya-yojanam (gracefulness in composition), sadrisyam ('similitude') and varnaka-bhanga (colour differentiation) chitram shadakam (aid the composition)

The six canons of art do not curtail artistic freedom but aid it. The artist must experience mysteries beyond cognitive intellect to find the real rasa of creating a work of art.

THE 41 RESURRECTION LIVES

This is a seminal installation of forty-one paintings and a single sculpture of man with butterfly wings. It expands into a number of images in myriad tones and tenors but repeated as a leitmotif. Man and the butterfly wings both appear as a running page of poetics.

Butterflies in art, literature, poetry, Art Deco, and embroidery are not limited to visual appeal, they also embody deeper emotions. They represent multiple emotions, longing, hope, freedom, and the transient nature of human existence. Their ethereal flight becomes a metaphor for the human soul, seeking liberation and embracing the journey of life. For Phaneendra, butterflies are more than mere symbols. They are both metaphor and mood.

They symbolize life and its journey in the preparation of death. 'I don't know why people fear death,' he says.

'For me death is not darkness. It's the light that takes us beyond. The butterfly for me is a statement of living life in its amorphous folds of beauty, it is intrinsic to the fulfilled inner desire. It lives life in its functional duty of serving as a cross pollinator; it is the manifestation of rupa, the form that remains in memory long after it has flown away.'

The image of the butterfly is evanescent as well as of elegiac elegance. This truth is embodied as we glance at these ephemeral/transitory beings that have found a place in art forms world over.

SCULPTING 41 LIVES AS ONE WINGED MAN

Phaneendra extends his winged explorations into three dimensions in fiberglass. By doing so he made a new type of sculpture, which looks like an assemblage because it is assembled from multiple parts rather than formed from one single mass. Man's anthropomorphic face is elegantly woven into a head with cubist connotations and textures that add a surreal signature. The cobalt blue wings of the monarch butterfly become the allegorical aura of the winged being. The assemblage adds the message that man is the creation of both reality and representation.
The fiberglass head and face both reject traditional materials and techniques of modern sculpture, and eliminate a clear distinction between artwork and object; it adds an important element to this sculpture as it casts shadows of perception and perspective.

The final image of a suited man with cobalt blue wings contributes to the visual complexity of the creation by adding planes and patterns, and suggesting much greater depth and solidity than is actually created by the rather delicate metal planes of the wings.

Of course, because it is a three-dimensional object, the shadows projected by the sculpture will change with changes in lighting. Shadows add an additional layer of complexity to Phaneendra's investigation of the ambiguities that can arise from the juxtaposition of real things and their representations.

MAN AS MUSE AND SYMBOL

The singular sculpture in fiberglass mirrors the human symbol as the butterfly man; the men are clothed in suits to reflect the corporate world that has become the apex of the image of livelihood. But these individuals in these works have the wings of a butterfly, the many images become a narration. We realize that in the different dynamics of life, the butterfly's wings can condense, can intensify, can become useful or penetrating, but the presence of the wings brings immensely positive treasures, of wit, as well as truths.

Resurrection then becomes symbolic because it exemplifies something that transcends your suffering, your very existence, which broadens and consolidates you, which gives you hope to conquer yourself by your own powers, along with understanding the reality in others. The ephemeral butterfly wings as an accompaniment to the man in a suit creates a scene that evokes a sense of tranquillity, melancholia, desire for success, and the passage of time.

A deeply philosophical artist, Phaneendra infuses his works with the Oriental spiritualism of South Asia.
The butterfly is the motif which he spends time interpreting and reinterpreting, experimenting with endless combinations of mediums, styles, aesthetics, and executed in his own inventive techniques.

BUTTERFLIES AND JAPAN

The presence of butterflies is closely tied to the broader cultural and spiritual beliefs of the Japanese people.
In Japanese folklore and mythology, butterflies are often associated with the divine, serving as messengers or representations of spiritual beings. The inclusion of butterflies in poetry reflects the deep reverence and connection between nature and spirituality in Japanese culture. The love for butterflies in Art Deco travelled to Europe because of Japanese prints.

The famous poet Yosa Buson skilfully incorporated butterflies into his poetry, infusing his verses with layers of emotion and meaning. In one of his verses, he writes:

White butterflies, On the withered grass, A gentle light is cast – It's the autumn moon.

This evocative poem captures the beauty of autumn with the delicate presence of white butterflies. White butterflies are reminiscent of the great Vincent van Gogh. His painting *Long Grass with Butterflies* is an epic personification of life and the living.

Van Gogh's interest in depicting nature in detail may have been encouraged by what he had read about Japanese culture, and his belief that the wise Japanese man 'studies a single blade of grass'.

For Phaneendra, butterflies signify the wheel of life, they serve as a metaphor for his labour-intensive working process, requiring meticulous attention to detail. His art embraces traditional aspects of botanical aesthetics, combined with respect for the intrinsic qualities of his working materials, the unique skill employed in creating them, and the element of time involved in their creation.

~

'The monarch butterfly, a traveller without borders, carries a legacy of transformation on its fragile wings, reminding us that even the most delicate souls can journey to great heights.'



THE 41 RESURRECTION LIVES, PAINTING—MIX MEDIA ON ARCHIVAL PAPER, 100 X 480", WORK COMPRISES 40 PANELS, EACH MEASURING 20 X 60", AND 1 SCULPTURE—FIBERGLASS, 91 X 72 X 16", 2018





























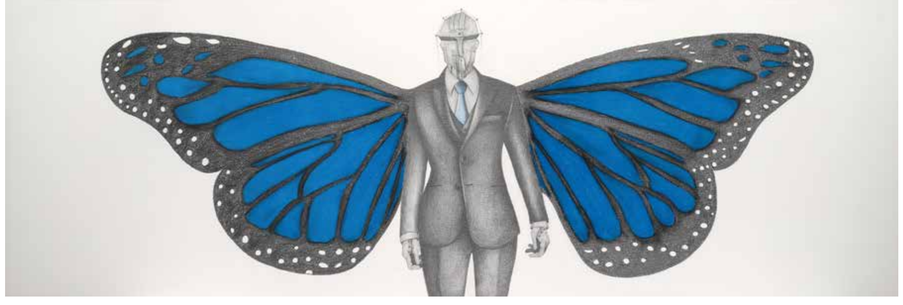


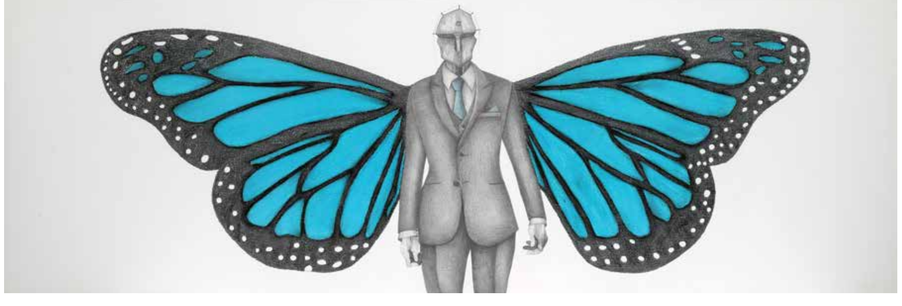




















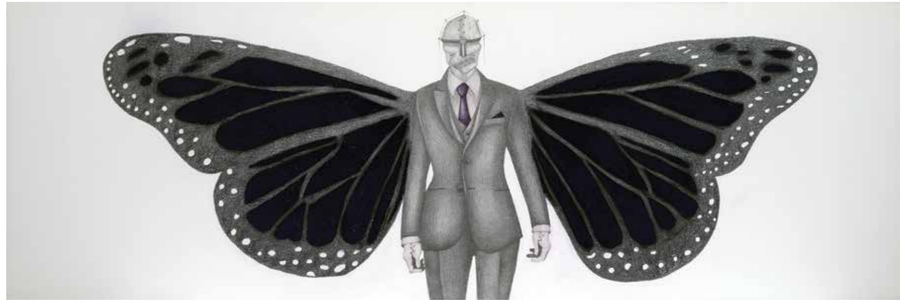






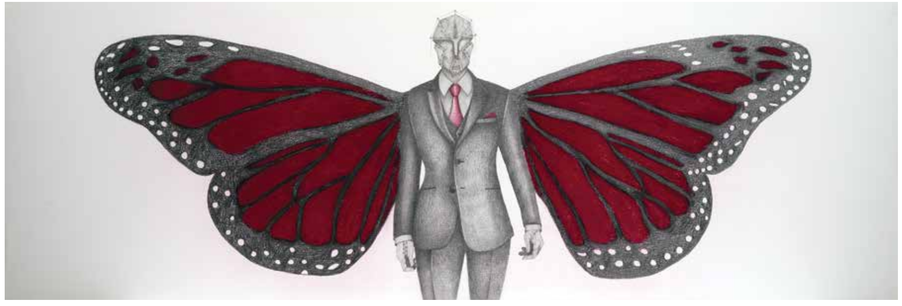






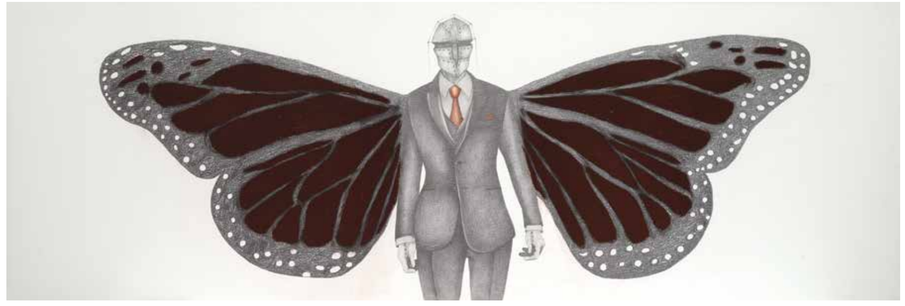






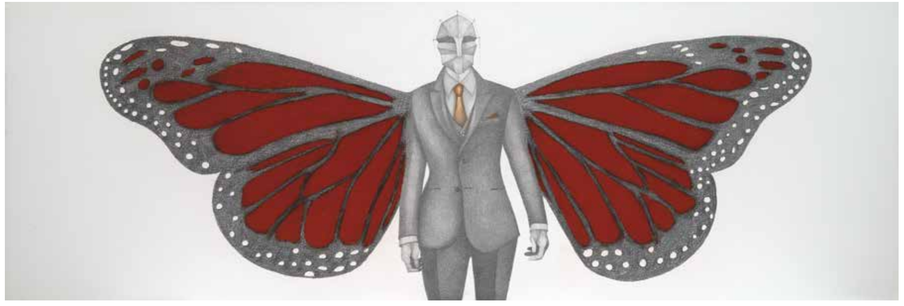














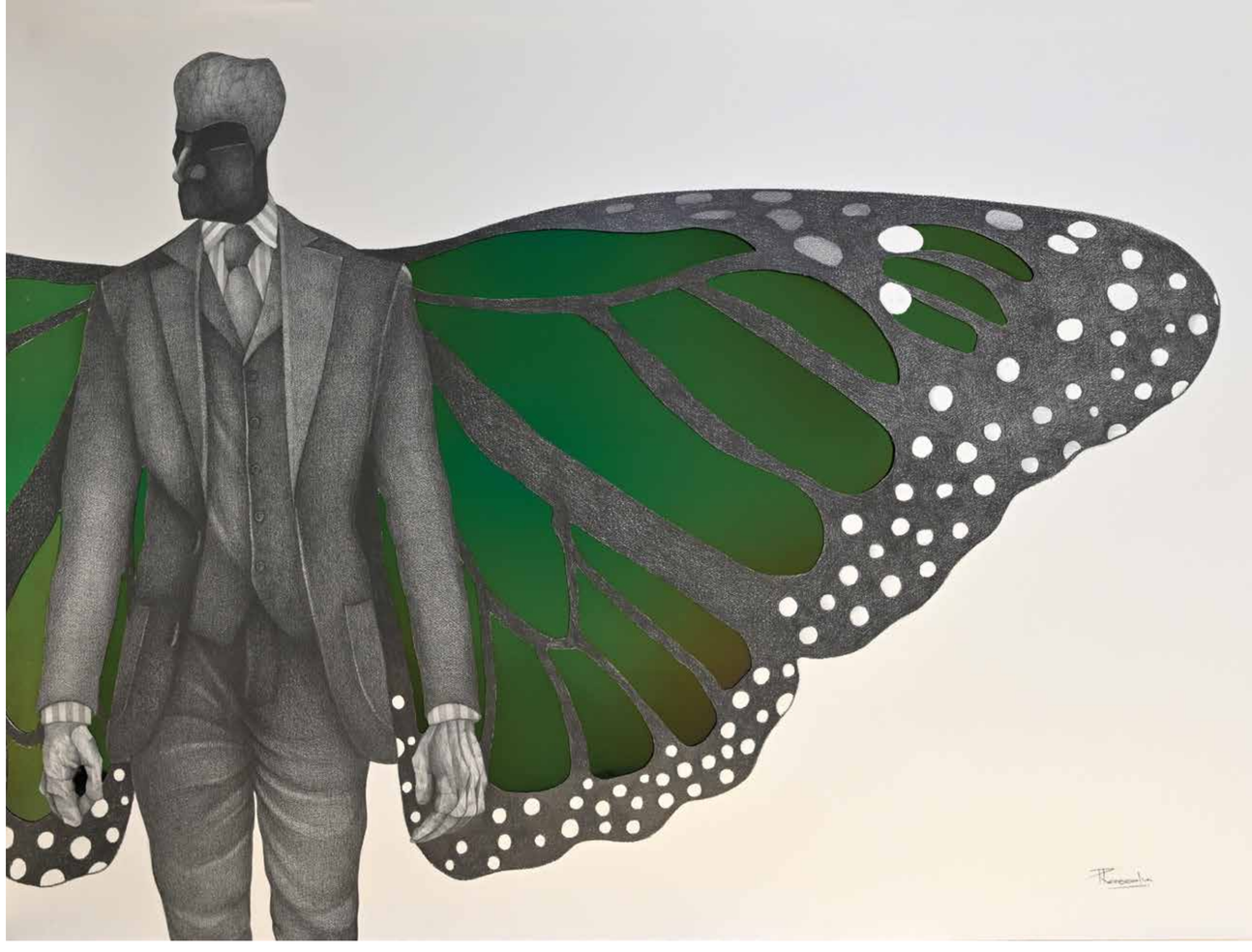












THE ANTHROPOMORPHIC BUTTERFLY MAN, PENCIL AND CORROSION RESISTANT HIGH GRADE STAINLESS STEEL,
39 X 54", SIGNED 'PHANEENDRA' LOWER RIGHT, 2022

VESSEL WINGS THAT TURNS DREAMS INTO JOURNEYS

'In all my works, lines and perspectives are important controlling factors,' says Phaneendra, 'I created the idea of man with the aeroplane wings in the style of simplicity, but wanted to create an idea of spaces as well as the sense of balance.

'The primary reason was to create a scene for the individual who dreams of a zone for himself within the society he belongs to. This series is about man, the city, and society. When the external factors of a city's environment require the spaces for individuals to find their own wings in their struggles and their dreams, the exterior scene must be especially full and satisfying.'

'The pencil, the colours, and the simplicity of the forms, all attest to the fact that Phaneendra creates manifestations of man and the wings as a power that borders on assumptions and associations of the ability to divide space, to transfigure the place he belongs to, and create new domains of human existence. The aeroplane wings are extremely simple, pared down to the essentials and seem to be the most basic elements of design, but they can also be the most enriching and everlasting because they add to man's desires of ascension and upliftment of emotions.'

Phaneendra continues, 'Simple things like lightness and wind properties only have meaning when we sense their presence. I created an order of wings on the basis of simple geometry. The presence of the man in the striped T-shirt is an urban city dweller symbol. In his desire to be someone, he tries to balance all that is available to restore the unity between his own dwelling place and nature.' Phaneendra creates a sensory richness but with restraint. All of his restraint seems to be aimed at focusing the viewer's attention on the relationships of the reality around individuals.

Phaneendra's aeroplane paintings come from the time he spent as a child observing the Ganga flowing.

The flow of the river made him understand the capacity of the breeze, he became interested in the qualities of light and banal sensitivities. He watched how the water flowed, altered by the sunrise and sunset, changing the qualities of the atmospherics of reflection produced on land and on the river. He came to understand the absolute balance between a form and the material from which it is made.

He also experienced the inner struggle inherent in the human act of applying individual will to give birth to a form that would stand on its own. The coloured density against the white archival paper adds its own charismatic character but it is the sculpted pencil lines of the men that carry their own intensity and intonation of being masked men with their own inner reckonings and unrealized ambitions. Seen together they bring home the words of the great poet Carl Sandburg:

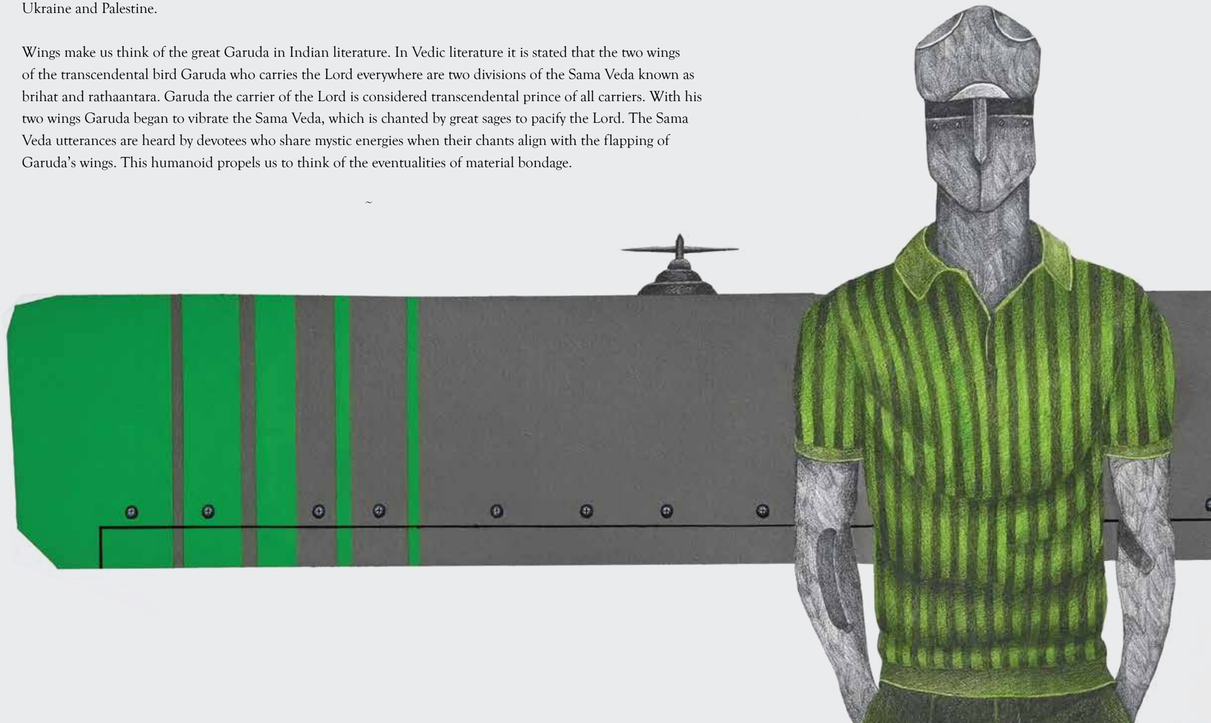
I am the people–the mob–the crowd–the mass.
Do you know that all the great work of the world is done through me?

The man with the aeroplane wings is a creation of science as well as modern day necessities. But Phaneendra draws us into many discussions when he uses the title *Vessel Wings That Turns Dreams Into Journeys*. This man stands with wings and seems ready to take on life in all its realms and realities with no clue of destination or goals.

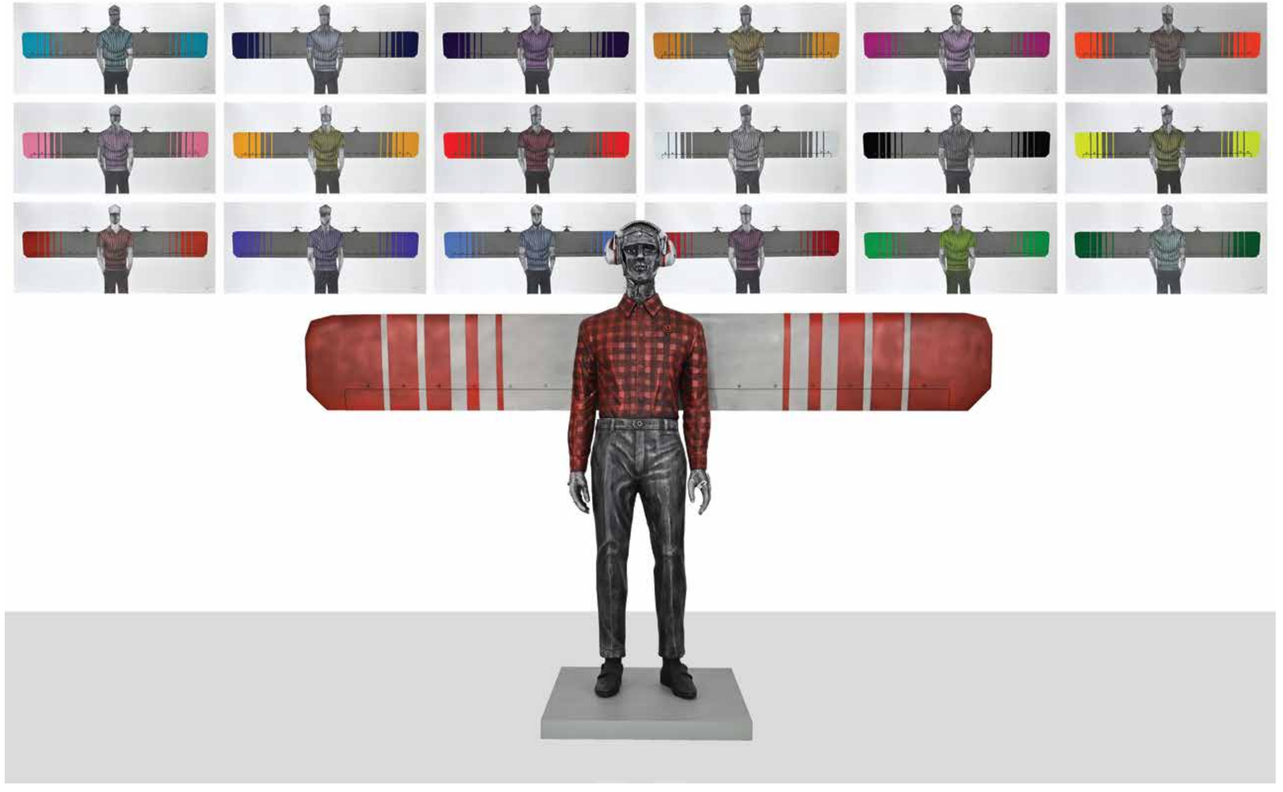
The humanoid in this sculpture of fiberglass has a stapled mouth and earphones. His hands and his attire all speak of an alien who must traverse the skies so that his vessel of wings turns dreams into journeys. Phaneendra's silent suggestion of the Garuda presents modern day dilemmas with ambition and desire. The symbolism is stark, so is the figure which seems like a man who has transformed from flesh and bone into a humanoid with metallic elements. We think of the ancient Greco-Roman story of Icarus with wax wings, who flew too close to the sun and died. We think of war where aeroplanes are used to kill communities and contemplate the recent wars in countries like Ukraine and Palestine.

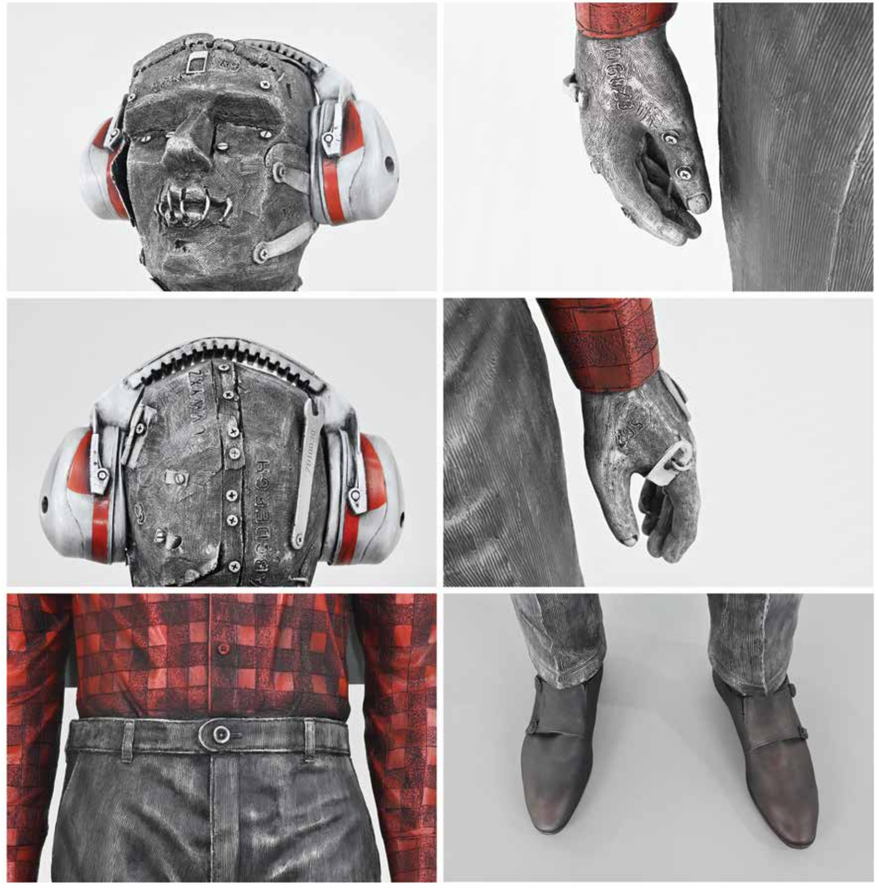
Wings make us think of the great Garuda in Indian literature. In Vedic literature it is stated that the two wings of the transcendental bird Garuda who carries the Lord everywhere are two divisions of the Sama Veda known as brihat and rathaantara. Garuda the carrier of the Lord is considered transcendental prince of all carriers. With his two wings Garuda began to vibrate the Sama Veda, which is chanted by great sages to pacify the Lord. The Sama Veda utterances are heard by devotees who share mystic energies when their chants align with the flapping of Garuda's wings. This humanoid propels us to think of the eventualities of material bondage.

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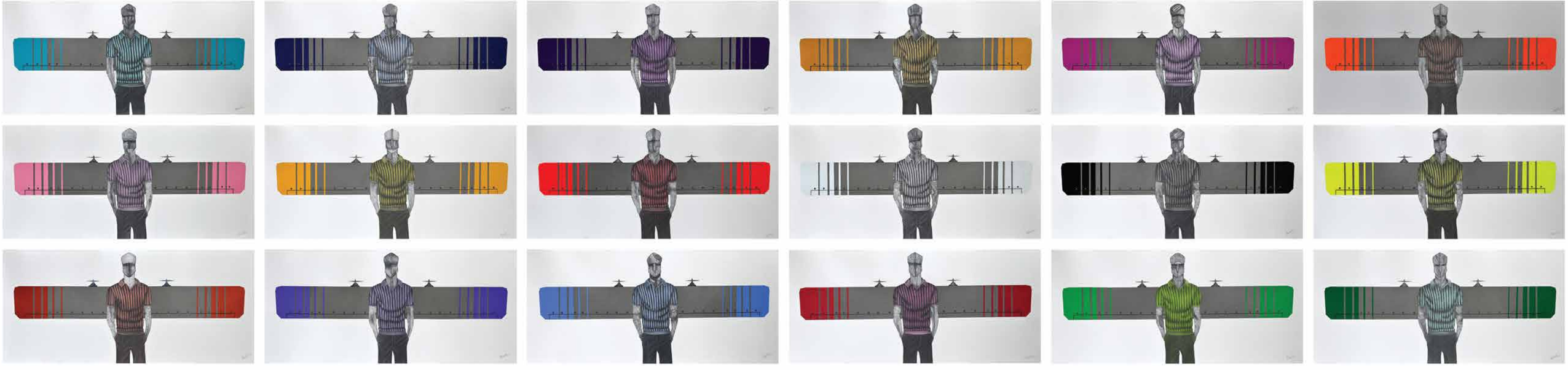


VESSEL WINGS THAT TURNS DREAMS INTO JOURNEYS, PAINTING—MIX MEDIA ON ARCHIVAL PAPER,
81 X 468", WORK COMPRISES 18 PANELS, EACH MEASURING 22 X 78" AND 1 SCULPTURE—FIBERGLASS, 112" X 78" X 32", 2023















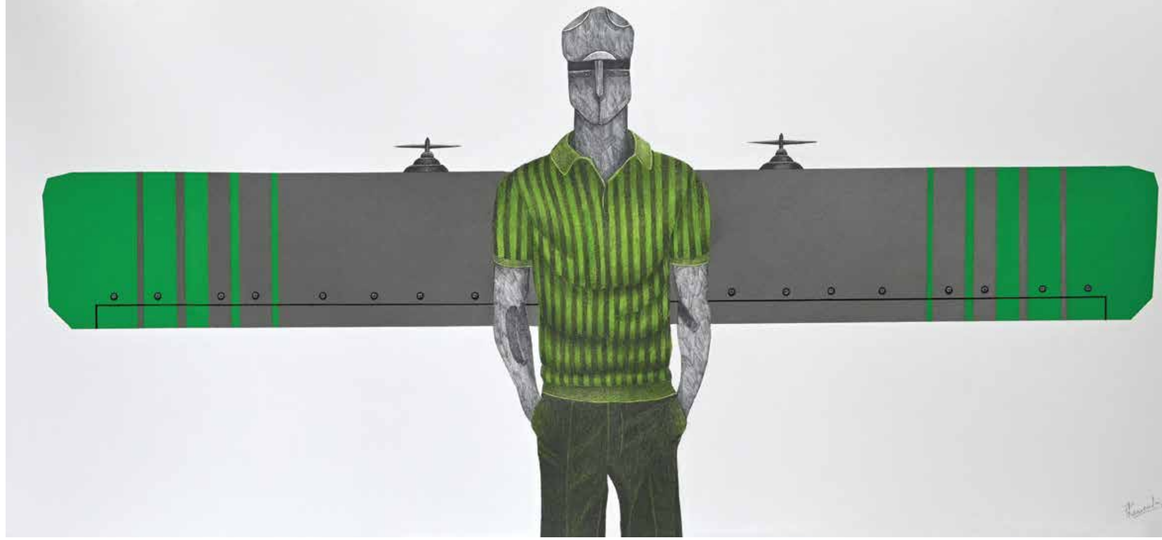






























THE TOTEM

Thirty units of winged men in the *Owl* series consist of masked men in the evocations of their own struggles and whims and desires. The *Owl* series is a commentary on man. Winged men in an owl's magnificent feathers that have a large wing span painted in different colours, these men are a distinctive set. There is a subtle coloured artistic representation that is made up of a montage of recurrent images brought as one in a particular manner. The focal point of the portraits is men dressed in striped T-shirts with large wings staring back at us. The wings are one of Phaneendra's most iconic pictorial tropes reappearing during the period 2018-2024 as both butterfly as well as the owl's wings. An artist interested in commenting on the times, his paintings reflect anguish at the inequality and imbalances and suffering in society around him. Phaneendra's ideology is one of deep humanism.

The pale sky forms the background of the paintings. This series is unique. Firstly, because the use of contrast draws one's eyes to the men and the wings. Secondly, the paintings are not created using vibrant colours, but pathos filled darker tones giving an impression unlike any of Phaneendra's other work. Thirdly, the use of repetitive imagery is poetic. The darkness of density in this series creates an ambience of nocturnes. When you look at the faces of the men you realize they are filled with strong negative emotions as well as evocations of dense depth.

Phaneendra, the voracious reader, says his love for Hindi literature and for authors such as Munshi Premchand and Ramdhari Singh Dinkar became a part of his aesthetic fibre. He says Premchand in stories like 'Gaban' and 'Kafan' take the reader from a state of ennui and indifference to a state of enlightenment. Phaneendra's Banaras years were shaped with a fine development for observation of human characteristics.

In many ways Phaneendra voices the great surrealist René Magritte: ' I have a very limited vocabulary: nothing but ordinary, familiar things. What is "extraordinary" is the connection between them.'

This series unveils the sensory reasoning and his own readings of life between days and nights, between the optical illusions and realist renderings that define one's own being.

The totem sculpture in fiberglass is that of a humanoid robot with the wings of an owl. While the height of the humanoid robot is one that speaks of magnitude, it is the face with nuts and screw-like elements that bring us to think of a human who has lost sensitivity to the secrets of the universe but is an imagery of technical slavery in the name of advancement at the risk of losing the beauty of the earth. And yet it is the wings of an owl that reflect both ascent and the strength of the wingspan that cover long distances through eddying bays of deep darkness. The robot for Phaneendra is not a character of sophistication but has within it many strong attributes. Phaneendra adds: 'The use of fiberglass for me is more than a medium. It helps me create the humanoid characters that float within the fiction of a soulless character who has given all to become a robotic manic. Fiberglass for me is the medium that reflects my inner sadness and pathos when I look at the many contradictions that surround me in terms of development and the race for accumulating all kinds of excesses.'

The imagery of the sculptural head, and the hands and arms and the posture is one of arrogance and power—making us think of old totem poles, credited with providing a vehicle through which many artistic conventions were continued to the next generation. This sculpture tells us that the identity and personality of the milieu is the same, and humans have changed in terms of personal ethos and desires. Arresting and somewhat deeply stirring to the point of pathos, we gaze at the humanoid robot with deep sadness thinking of what man has done to man.

~

The wings are one of Phaneendra's most iconic pictorial tropes reappearing during this period of years from 2018-2024 as both butterfly as well as the owl's wings.



THE TOTEM, PAINTING—MIX MEDIA ON ARCHIVAL PAPER,
120 X 540", WORK COMPRISES 30 PANELS, EACH MEASURING 40 X 56" AND 1 SCULPTURE—FIBERGLASS, MEASURING 76 X 83 X 34", 2019





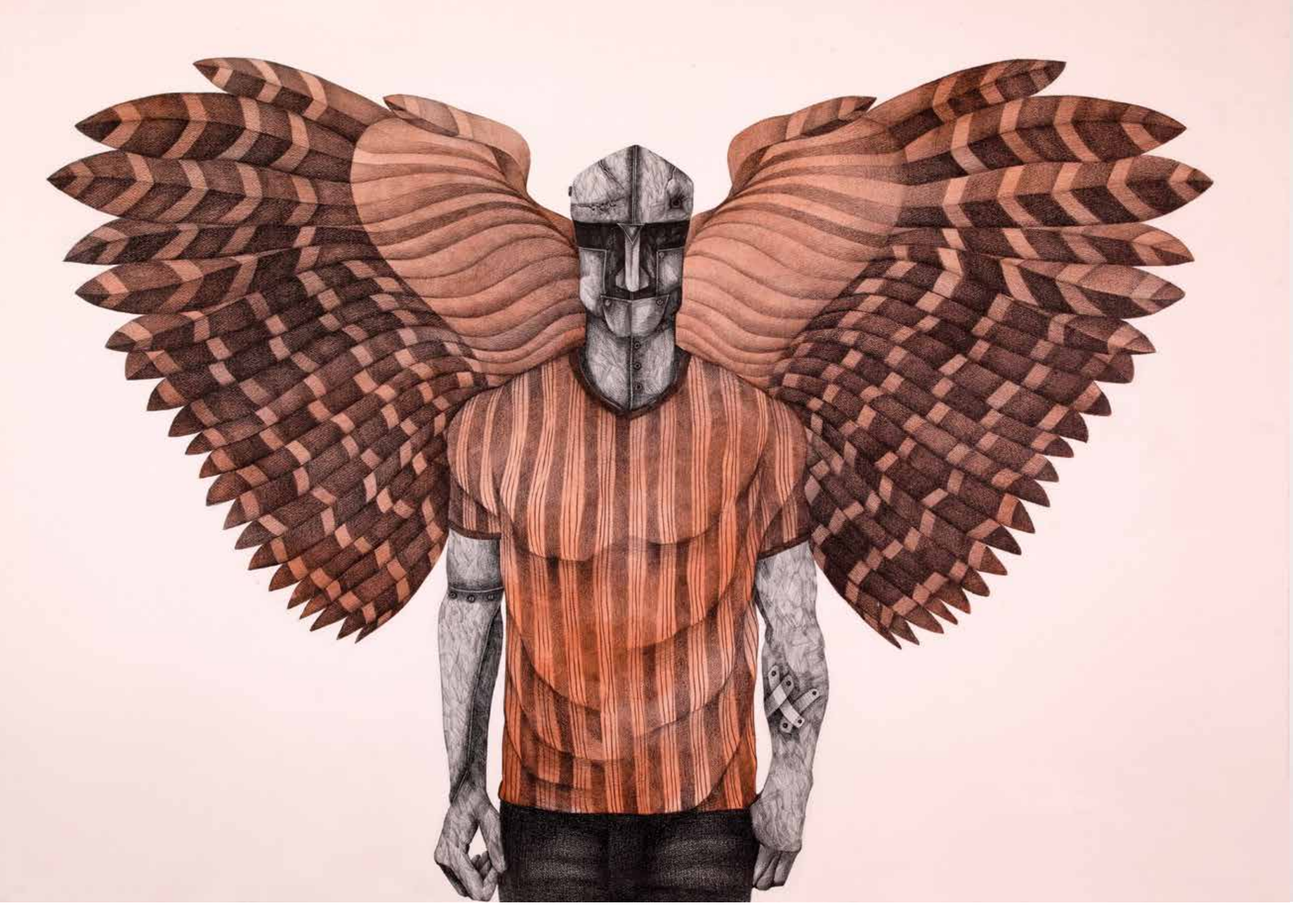














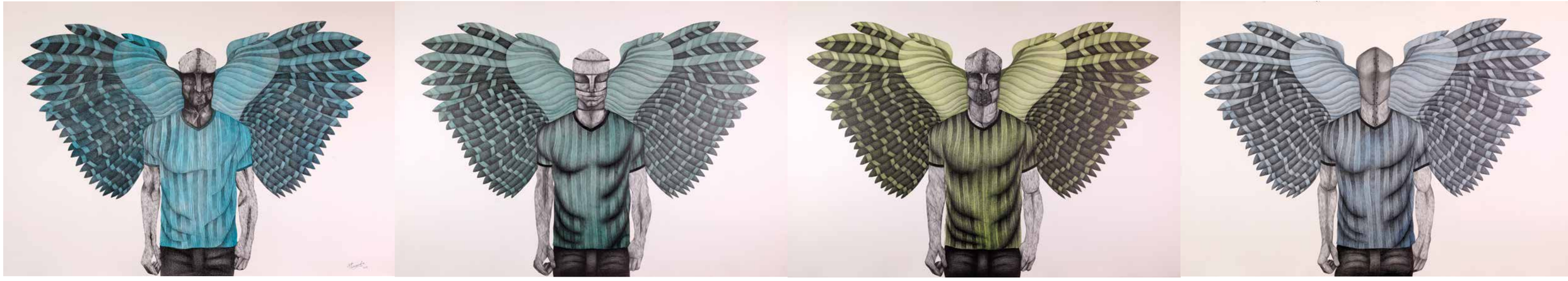






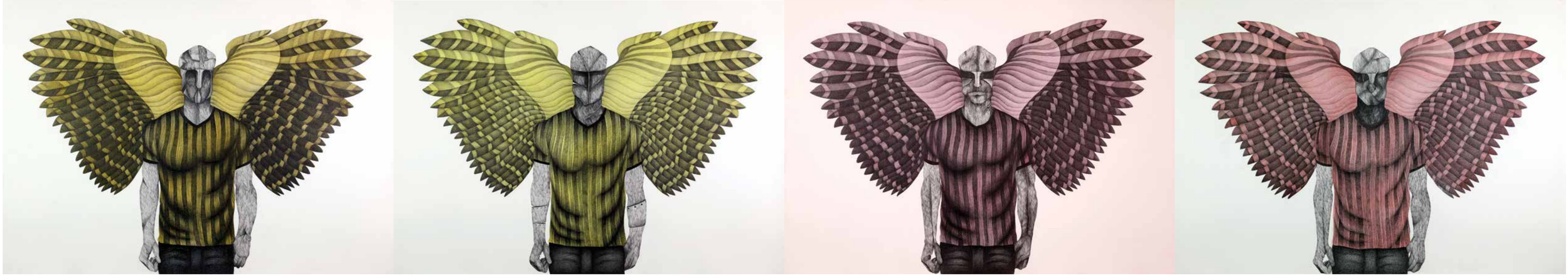
























TRANSMUTATIONS

In his contemplation of the butterfly as his muse and inspiration, Phaneendra takes the form of its wings and changes its compositional framework by replacing the botanical construct with modern technology and a sustainable material such as stainless steel for its wings.

The stainless steel forms the armature and the radiant colours are primed by the use of modern materials timed with a torch blower. The synthesis of form and colour both create an appeal that cuts across geopolitical and geophysical boundaries in giving a signature that is both intellectual as well as aesthetic.

The single wing recreated in its lone standing position both vertically as well as horizontally prompts the viewer to enjoy the multiple references and significations to be found in the combinations of forms, rather than displaying the sinuous qualities of the painted surface or the artist's skilled touch.

The repetitive stance reminds us of mantras or chants that add both intellectual appeal as well as a context of simplified planar forms that are instrumental in the establishment of representational art, especially that of geometric abstraction. This series collapses distinctions between high and low culture to create a sculptonic identity that is at once modernist and robust in its reflective reverie.

'The many butterfly wings in my sculptures signify materials, space, and time. Time is an eternal wheel that rotates for infinity with neither beginning nor end. In my creative process, time is a theme that is both intangible, yet omniscient.'







EKAYATAN/एकायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 4 X 6.5 X 6.5", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





EKAYATAN–2/ एकायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 4.5 X 6 X 4", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





EKAYATAN–3/एकायतन–३, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR, 6.8 X 4 X 4", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





EKAYATAN–4/एकायतन–४, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR, 6.8 X 4.2 X 4", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





EKAYATAN–5/ एकायतन–५, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.2 X 6 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023



EKAYATAN–6/ एकायतन–६, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 4.8 X 5.5 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023



EKAYATAN-7/ एकायतन-७, CORROSION RESISTANCE HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANCE TRANSPARENT COLOUR, 4 X 6.8 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





DVIRAYATAN/द्वयिायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR, 6.5 X 8 X 4", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023







DVIRAYATAN–3/द्वयिायतन–३, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 7.7 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023







DVIRAYATAN–2/ द्वयिायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 3.5 X 6.5 X 6",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023



DVIRAYATAN–4/ द्वयितन–४ , CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.8 X 4 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





DVIRAYATAN–5/ द्वयितन–५, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.8 X 6.5 X 4",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023









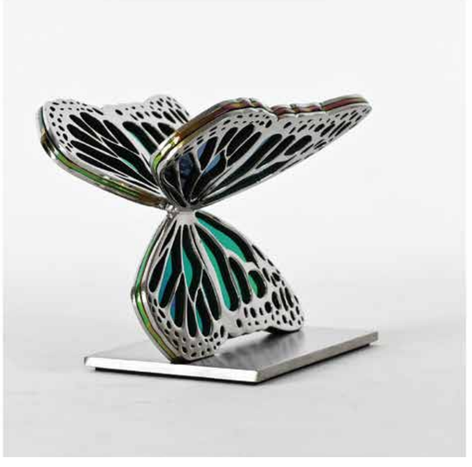
(ABOVE) TRIRAYATAN/ त्ररायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 6 X 6",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023

(RIGHT) TRIRAYATAN–2/ त्ररायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6 X 7 X 5.5",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023











CHATURAYATAN–2/ चतुरायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 4 X 6.5 X 6.5",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023







"CHATURAYATAN/चतुरायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 7.6 X 7.6", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023

‘ I have always been fascinated by transient geometrical patterns found in nature. The wings are an expansion of triangles, but entrenched in the idea of movement, flight, and light. There is something so profoundly mathematical in the birth of botanical beings in nature, that the idea of using design technology to explore this in my sculptures was a natural chapter to me.’

PANCHAYATAN/ पंचायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 9 X 9", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023









(ABOVE) SHADANG–2/ **षडंग–२**, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 10 X 10", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023

(RIGHT) SHADANG/ **षडंग**, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 8 X 8", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023















ASHTAYATAN/ अष्टायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 6.5 X 8 X 8", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023


















EKAYATAN/ एकायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 11.5 X 18.1 X 9.2",
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



DVIRAYATAN/द्वयिायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR,16 X 22 X 0.35"(APPROX.), SIGNED 'PHANEENDRA 2022' IN
INNER BOTTOM, 2022



DVIRAYATAN–3/ द्वयिायतन–३, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR, SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



DVIRAYATAN–2/द्वयिायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 8.8 X 18.2 X 14.5",
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



TRIRAYATAN/ त्ररायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 16 X 22 X 11" (APPROX.),
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



CHATURAYATAN/ चतुरायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 16 X 22 X 22" (APPROX.),
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



PANCHAYATAN/ पंचायतन, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 17.6 X 23.5 X 23.5",
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022





DVIRAYATAN–5/ द्वयरियतन–५, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 18.5 X 18 X 6",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023





DVIRAYATAN–4/ द्वयरियतन–४, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION
RESISTANT TRANSPARENT COLOUR, 18.2 X 20 X 6",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023

I used the titles of the tirtha yatra to name the steps. The single step Ekayatan is man in his solitary journey. We come alone, we go alone. Divyatan is the combination of the couple. Triyatan is the trio, it could be family, it could be three friends, it could be three generations. Each one has its own characteristics. I have played with the idea of wings referring to the steps of human existence.

TRIRAYATAN–2/ त्ररियत्न–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 15 X 17.5 X 10", SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023



CHATURAYATAN–2/ चतुरायतन–२, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 10 X 17.5 X 11.5",
SIGNED 'PHANEENDRA 2023' IN INNER BOTTOM, 2023







SHADANG/ षडंग, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT
TRANSPARENT COLOUR, 17.2 X 23.5 X 23.5", SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022



SHADANG–2/ षडंग-2, CORROSION RESISTANCE HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANCE
TRANSPARENT COLOUR, 17 X 32 X 32", SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022

ASHTAYATAN/अष्टायतन , CORROSION RESISTANT HIGH GRADE STAINLESS STEEL
WITH CORROSION RESISTANT TRANSPARENT COLOUR, 17 X 23.5 X 23.5",
SIGNED 'PHANEENDRA 2022' IN INNER BOTTOM, 2022







TRANSMUTATION–II, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 33.75 X 23.5 X 0.35", 2018–2019, FRONT/BACK VIEW





TRANSMUTATION–III, CORROSION RESISTANCE HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANCE TRANSPARENT COLOUR, 33.75 X 23.5 X 0.35", 2018–2019, FRONT/BACK VIEW

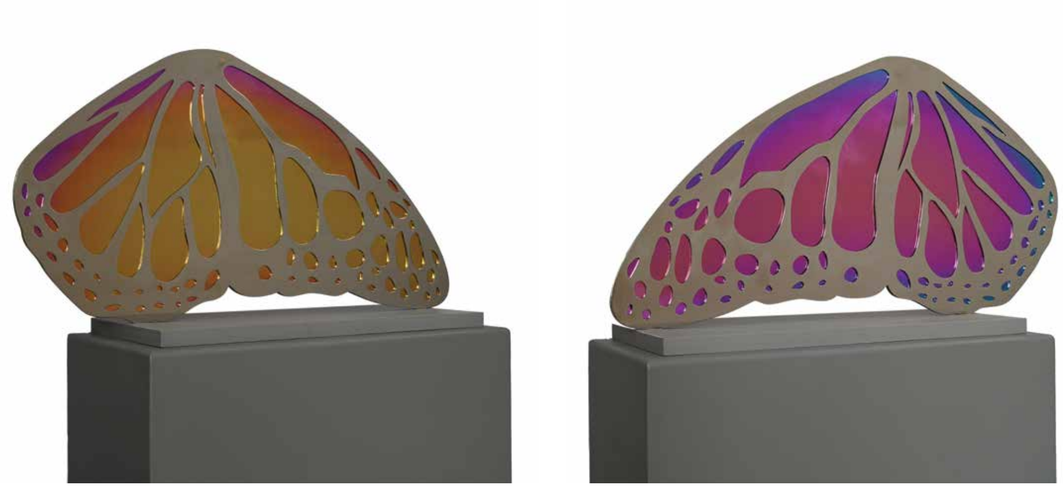
TRANSMUTATION–V, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 33.75 X 23.5 X 0.35", 2018–2019, FRONT/BACK VIEW







TRANSMUTATION–VI, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 33.75 X 23.5 X 0.35", 2018–2019, FRONT/BACK VIEW



TRANSMUTATION–IV, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 23.5 X 33.75 X 0.35", 2018–2019, FRONT/BACK VIEW





TRANSMUTATION, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 69 X 47 X 0.75", 2018–2019









CHATURAYATAN–3/ चतुरायतन–३, CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH
CORROSION RESISTANT TRANSPARENT COLOUR, 8 X 8 X 8',
SIGNED 'PHANEENDRA 2023' AT LOWER SIDE EDGES ON ALL 4 WINGS, 2023





THE SIBLINGS 2, ACRYLIC CANVAS,
36 X 36 X 4" CIRCLE IN DIMENSIONS, SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



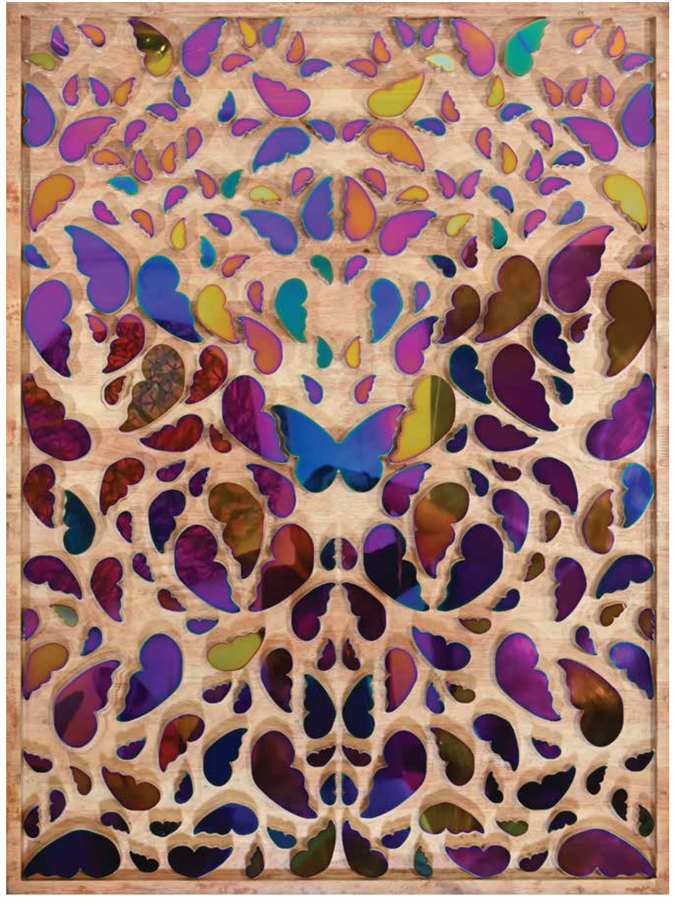
THE SIBLINGS 4, STAINLESS STEEL & ACRYLIC ON CANVAS BOARD,
30 X 30 X 5", SIGNED 'PHANEENDRA' LOWER RIGHT, 2022



THE SIBLINGS 3, STAINLESS STEEL AND ACRYLIC ON CANVAS BOARD,
30 X 30 X 5", SIGNED 'PHANEENDRA' LOWER RIGHT, 2022



THE SIBLINGS, STAINLESS STEEL AND ACRYLIC ON CANVAS BOARD,
40 X 40 X 5", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



THE INFINITY 66, STAINLESS STEEL AND WOOD,
48 X 36 X 4", SIGNED 'PHANEENDRA' CENTRE RIGHT AND BACK, 2023

(RIGHT) THE DAYS OF A MONTH, STAINLESS STEEL AND ALUMINIUM,
36 X 35", WORK IN 30 UNITS, EACH UNIT 6 X 7",
SIGNED 'PHANEENDRA' ON EACH UNIT ON BACK, 2022



710 GODS AND GODDESSES

Steel and enamel become the lingua franca of this robust series which Phaneendra titles from Greco-Roman mythology. We are reminded of the brief life of the butterfly—calculated in time with each beat of its wings. We think of the strength needed to lift them to different heights, overcoming earthly obstacles.

Phaneendra states: 'We cannot read their minds, but we can see that they read the environment. They take in every detail around them and through these measurements they build harmonious relationships with the elements. There is also harmony in numbers.

'I'm thinking about simple universal truths. As they fly, they become one with the world. Their wings don't just beat with the wind, but create silent waves that merge with the world—the vibrations of life. Each part of these wings interacts with the universe: the light, the sounds, the sky, the water, and the earth. They transcend all dimensions.'

THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (662–710), ENAMEL WORK ON STAINLESS STEEL, 37 X 51", SIGNED 'PHANEENDRA' ON THE BACK, 2022.





THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (335–379),
ENAMEL WORK ON STAINLESS STEEL, 51 X 37",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (380–424),
ENAMEL WORK ON STAINLESS STEEL, 51 X 37",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (470–514),
ENAMEL WORK ON STAINLESS STEEL, 51 X 37",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (425–469),
ENAMEL WORK ON STAINLESS STEEL, 51 X 37",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (515–563),
ENAMEL WORK ON STAINLESS STEEL, 37 X 51",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (564–612),
ENAMEL WORK ON STAINLESS STEEL, 37 X 51",
SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (613–661), ENAMEL WORK ON STAINLESS STEEL,
37 X 51", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (143–190), ENAMEL WORK ON STAINLESS STEEL, 40 X 40", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (191–238), ENAMEL WORK ON STAINLESS STEEL, 40 X 40", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (239–286), ENAMEL WORK ON STAINLESS STEEL, 40 X 40", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (287–334), ENAMEL WORK ON STAINLESS STEEL, 40 X 40", SIGNED 'PHANEENDRA' ON THE BACK, 2022



FIFTY FOUR GODS AND GODDESSES,
ENAMEL WORK ON STAINLESS STEEL, 32 X 72",
SINGED 'PHANEENDRA 2023' ON THE BACK, 2023



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (94–142), ENAMEL WORK ON STAINLESS STEEL, 37 X 51", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (1–48), ENAMEL WORK ON STAINLESS STEEL, 40 X 40", SIGNED 'PHANEENDRA' ON THE BACK, 2022



THE SEVEN HUNDRED AND TEN GODS AND GODDESSES (49–93), ENAMEL WORK ON STAINLESS STEEL, 51 X 37", SIGNED 'PHANEENDRA' ON THE BACK, 2022

LAND OF IMMIGRANTS — BUTTERFLY LILA

The Land of Immigrants is testimony to formations in nature. It is akin to a butterfly lila. Phaneendra personifies both geophysical as well as natural beauty in the language of migration of insects. We are reminded that butterflies are international travellers that return to the same forests each year, and some even find the same tree that their ancestors landed on. Some estimates say up to a billion butterflies arrive in the mountains of Mexico each year.

Looking at this painting from a distance it looks more like a lotus pond at dawn or dusk. The great John Berger wrote: 'To emigrate is always to dismantle the Centre of the world, and so to move into a lost, disoriented one of fragments.'

Perhaps for Phaneendra, it has been particularly the idea of the landscape that must be traversed by those searching for peace and better lives that has influenced him to create *The Land of Immigrants* that looks more like a map for travelling souls. We are reminded of Jain, Buddhist, and Hindu cosmology, and the word Jambudvipa (The Rose Apple Tree Island), the island or continent of the terrestrial world where ordinary human beings live. Jambudvipa is the place where one can achieve enlightenment as well as an opportunity for salvation, peace, and relief.

Drawing on tradition, this looks like a cosmological map, a sacred meditational space, where the crowd is the focus. Phaneendra says: 'Here I was interested in exploring traditional imagery, as well as the simple form and colour of the Monarch butterflies like a mural. In this age of the pandemic, we are so frequently faced by tragedy and horror and this work is more like a map that seeks consolation and peace within ourselves.'

However, we are also reminded of the great twelfth-century Nirgun poet Sant Kabir Das, the Bhakti poet, another of Phaneendra's favourites.

Sant Kabir Das, known for his couplets made equivocal observations about the equality of men and women but found a universal hallmark of spiritual fervour. Phaneendra reminisces:

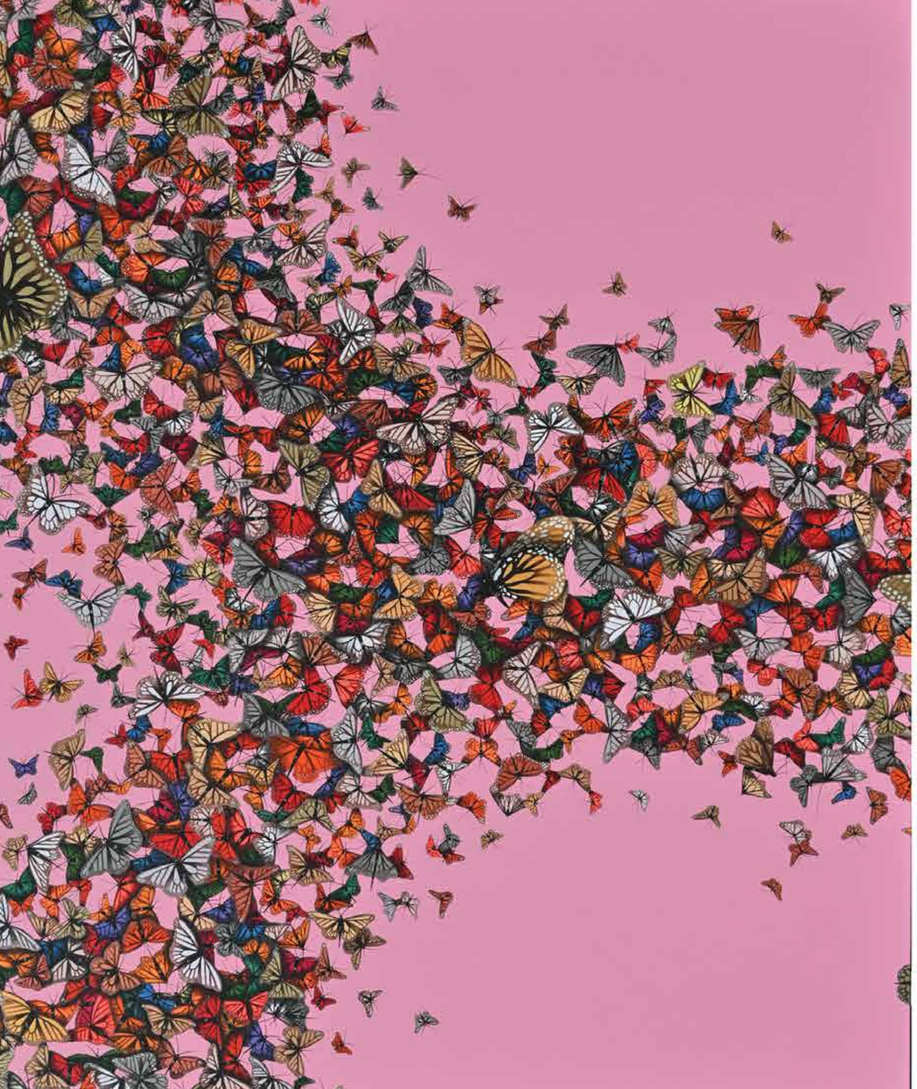
'Kabir Dasji's words were grounded in the historical fact that, over time, many of the famous bhaktas were devoid of any "societal power structures". Through his category of bhakta (devotee) one can see that Kabir society was about equality. Therefore, through the poems and Dohas of Kabir, one can discern the idea of equality present in them. Kabir's idea of equality seeks to establish the equal moral worth of an individual irrespective of caste and religion. This can be seen through his direct engagement with the spiritual and temporal within society. This offers him a unique position in Bhakti. In a land for immigrants there are no differences. Everyone begins together. The butterfly itself is an emblem of living, its very existence is one of joy and service in its journey.'

THE LAND OF IMMIGRANTS, ACRYLIC ON CANVAS,
60 X 72", 2020





CHAR PAHAR, ACRYLIC ON CANVAS, 84 X 312", SIGNED 'PHANEENDRA 2022' ON EACH CANVAS, 2022





CHAR PAHAR

When the wind sweeps over the grass, the blades of grass ripple like the water of a lake; and when it sweeps over the cornfield, the ears of corn curl into waves like those on a lake; this is the dance of the Wind. But listen to him tell the story; he sings it out.'—Hans Christian Andersen, 'The Wind Tells about Valdemar Daae and his Daughters'

In Andersen's fairy tale, the wind is the protagonist, singing out. The ripples of grass, the rustling of leaves, and the fluttering butterfly wings are the wind telling a story. The wind creates a motionless dance and gently stirs the still. *Char Pahar* embodies the retelling of this tale in a dulcet sky, the dance of the wind becomes the dance of the butterflies.

Phaneendra unconsciously sees the tale of the wind as a dynamic creation. The bright butterflies swirl like wind gusts, perfection at the edge of the wings. The illusion of motion is extended by the artist in the wings themselves. He imagines many membranous butterfly wings and encapsulates them, we think of the evanescent sky as well as carved rock crystals and leaves. The complete transparency of the scene, combined with the swarm allows for the butterfly wings to unfold their inherent natural beauty.

The numberless butterflies are set across the pale pastel skies of (sandhya) sunset to reflect the vibrancy of the colour spectrum.

'Sandhya reminds me of godhuli in Banaras,' says Phaneendra. 'Godhuli and the setting sun is a time for congregations to come together for prayer. For me the butterflies in their group symbolize an enchanted world of beings floating on an ether of dreams, in a state of perpetual metamorphosis; yet my artist's vision also describes in detail the refracted elements of the light of day at dusk. I recall with great affection Munshi Premchand's "Godaan" that inks characters in overwhelming visceral details in a world we must pay attention to.'



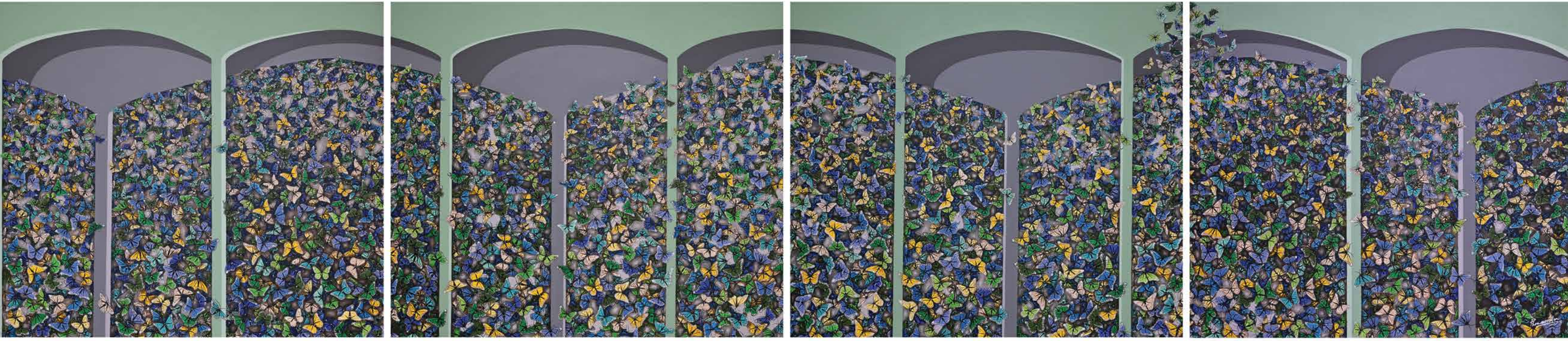
BEAUTY ALSO LIES IN THE DETAIL

When he creates a close mosaic of butterflies in a crowd and then adds a point in a frame that heralds their dispersal, Phaneendra suggests a lifelike freedom of movement. In this quartet of frames, we can sense airiness. Indeed, the initial impulse for the work makes us think at once of live butterflies. We think of a congregation of colour and contour, and the winsome aura of a festive season of gathering.

In his composition Phaneendra gives us a bright, gem-like counterpoint to the darker strains of his own artistic fascination with mortality and death. These butterflies are not a mere celebratory presence on his canvas. They also bear witness to the inception of the insectivores as a crucial medium in his art practice, and represent nature's purest and most lyrical expression in the living testimony of botanical beauty.

BEAUTY ALSO LIES IN THE DETAIL, ACRYLIC ON CANVAS,
84 X 240", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



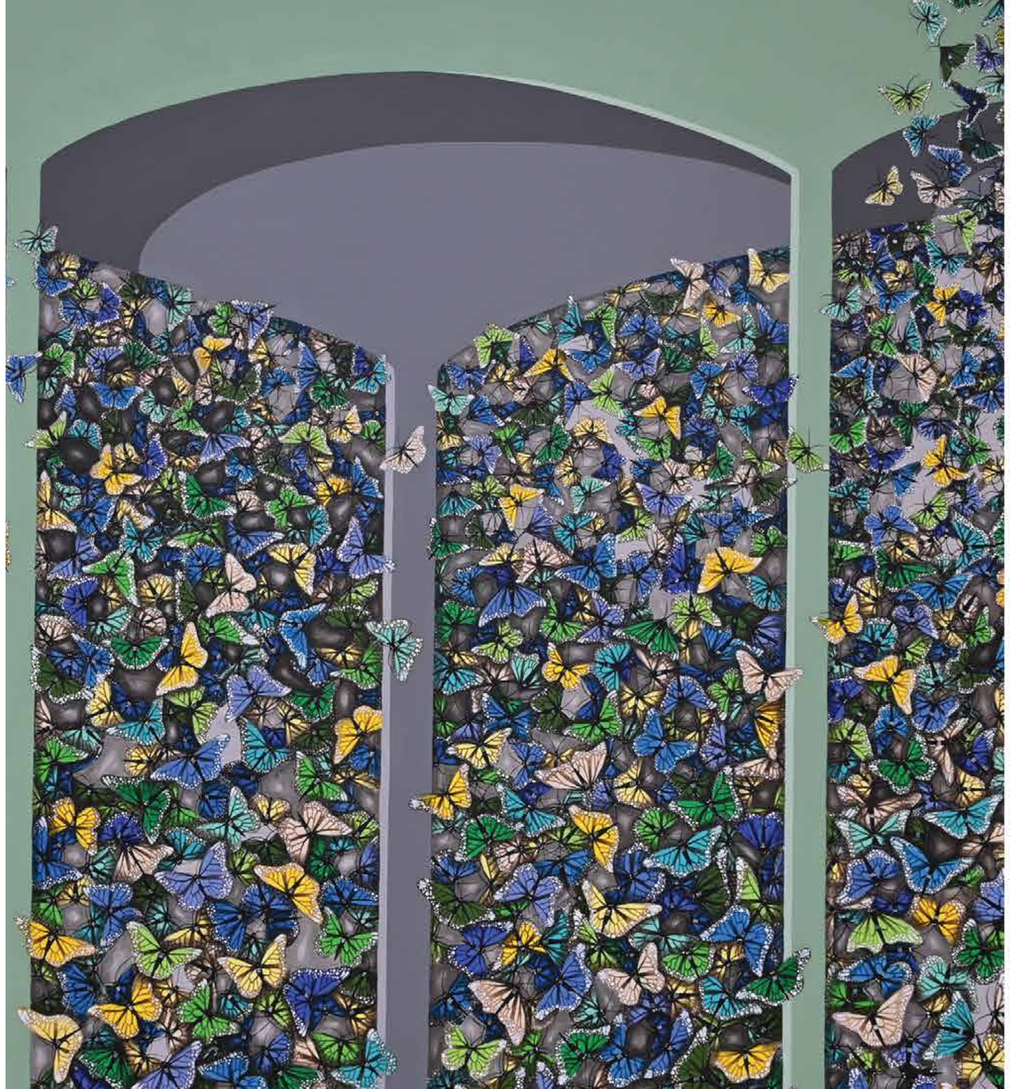


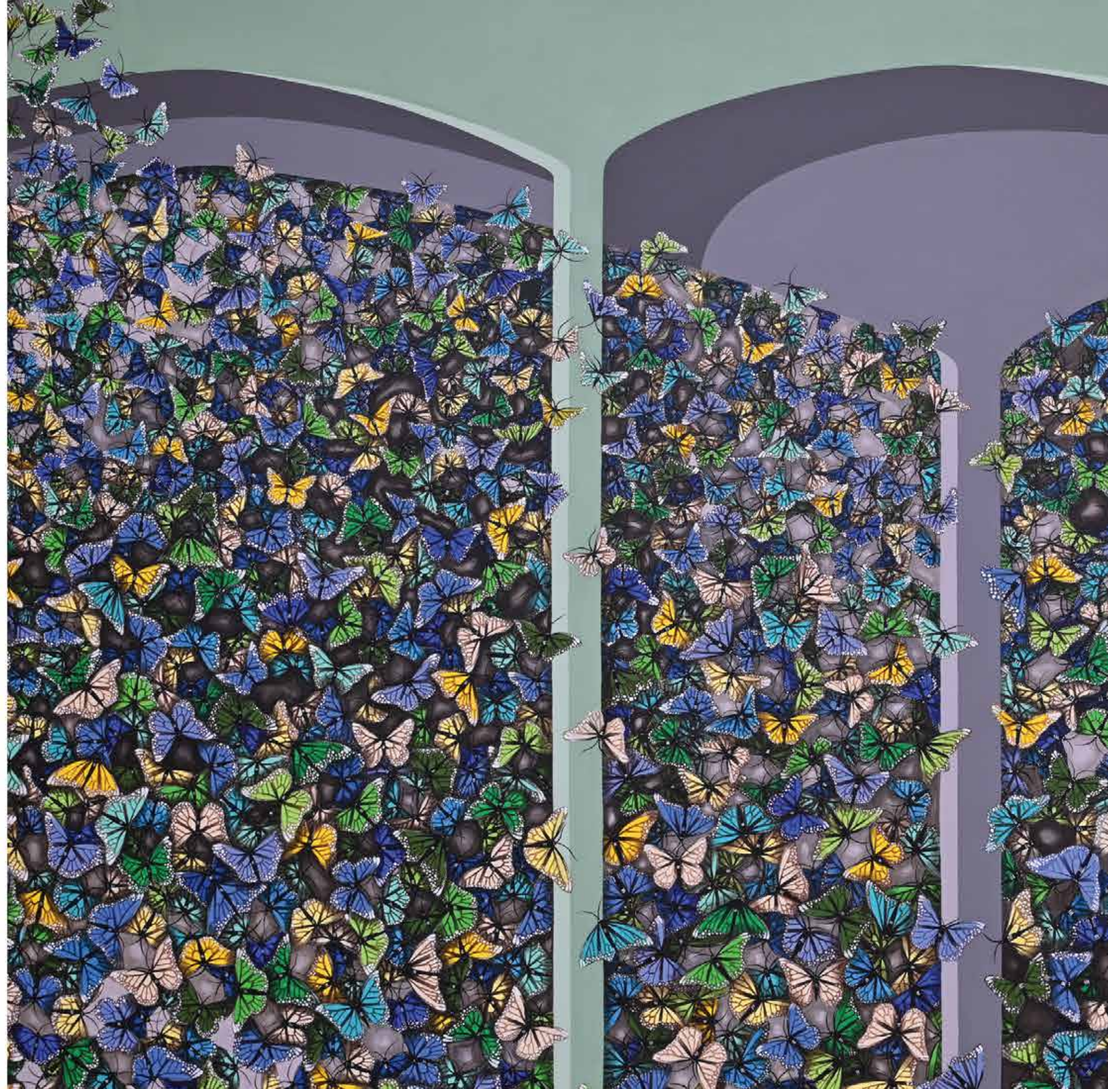
FLAPPING ITS WINGS, ACRYLIC ON CANVAS, 72 X 336", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022

FLAPPING ITS WINGS

Flapping its Wings with the butterflies on the doorways is an enduring paradox of beauty in mortality. The arrangement of the butterflies into crowded configurations seems to echo the form of stained glass windows, as it creates a poetic play of light and space. The winged beings here are strewn elegantly across even as they are poised at organic angles but the language is minimal in ash grey tones.

The butterflies sail above an imaginative vision and make us think of both avian as well as insectivorous species. Butterflies for Phaneendra become like a private phantom, very much attached and devoted to his present predicament. In many ways, for the artist who has a deep understanding of the sacred texts of The Bhagavad Gita, butterflies with their ability to pass between the realms of earth and sky, have long served in religious lore as messengers and prophets; and they fill the human imagination and creative process. In identifying the butterfly with his 'self', while at the same time casting it as a kind of connected merging of passivity and activity, we are brought into the mindset of a creative principle of life and its leanings.







ONCE BECOME EXTREME, ACRYLIC ON CANVAS, 144 X 168", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022

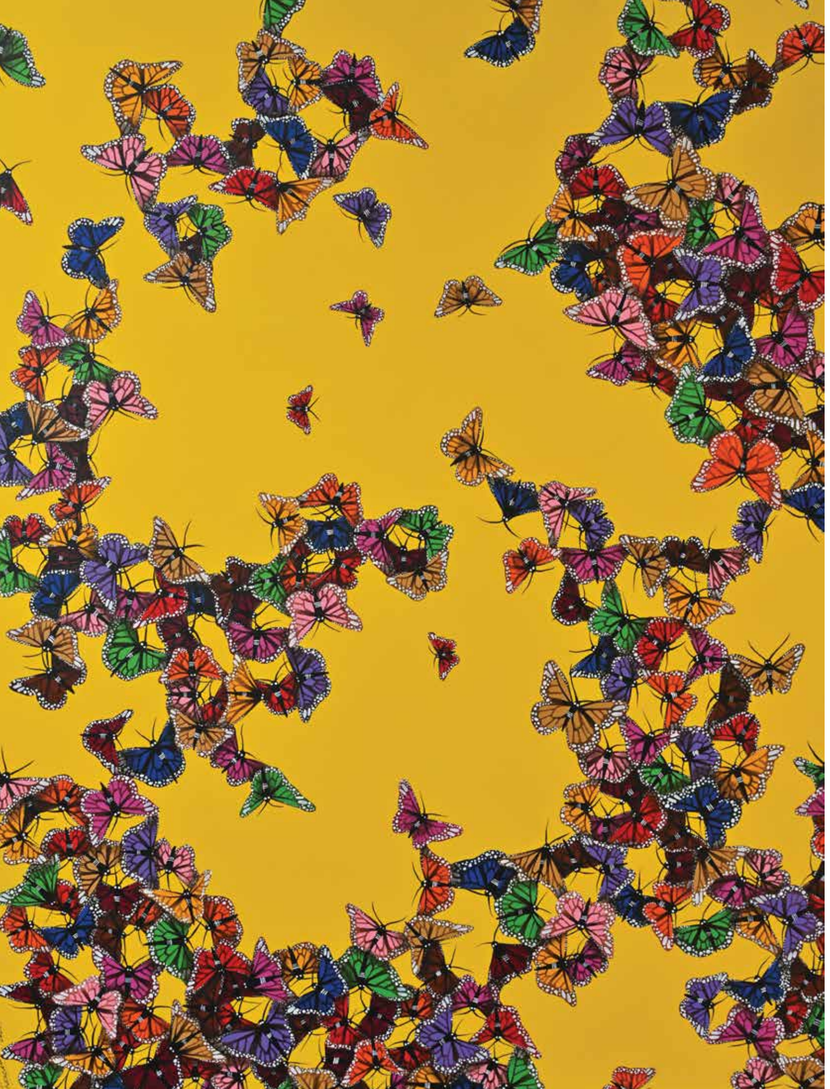




THE INFINITY 56, ACRYLIC ON CANVAS, 36 X 48",
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



THE IMMIGRANTS, ACRYLIC ON CANVAS, 48 X 84", ACRYLIC ON CANVAS, 2020



UNTITLED, ACRYLIC ON CANVAS, 38 X 36",
SIGNED 'PHANEENDRA 2020' LOWER LEFT, 2020

(RIGHT) UNTITLED, ACRYLIC ON CANVAS, 36 X 48",
SIGNED 'PHANEENDRA 2020' LOWER RIGHT, 2020



THE METAPHOR WINGS–1, ACRYLIC AND CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR ON CANVAS BOARD, 36 X 48 X 5", SIGNED 'PHANEENDRA 2021' ON LOWER LEFT





THE INFINITY 51, ACRYLIC ON CANVAS, 60 X 60", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022



THE INFINITY 53, ACRYLIC ON CANVAS, 24 X 24", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



THE INFINITY 63, ACRYLIC ON CANVAS, 60 X 48",
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022

(RIGHT) THE INFINITY 50, ACRYLIC ON CANVAS, 60 X 60",
SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022



THE INFINITY 57, ACRYLIC ON CANVAS, 48 X 36",
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022

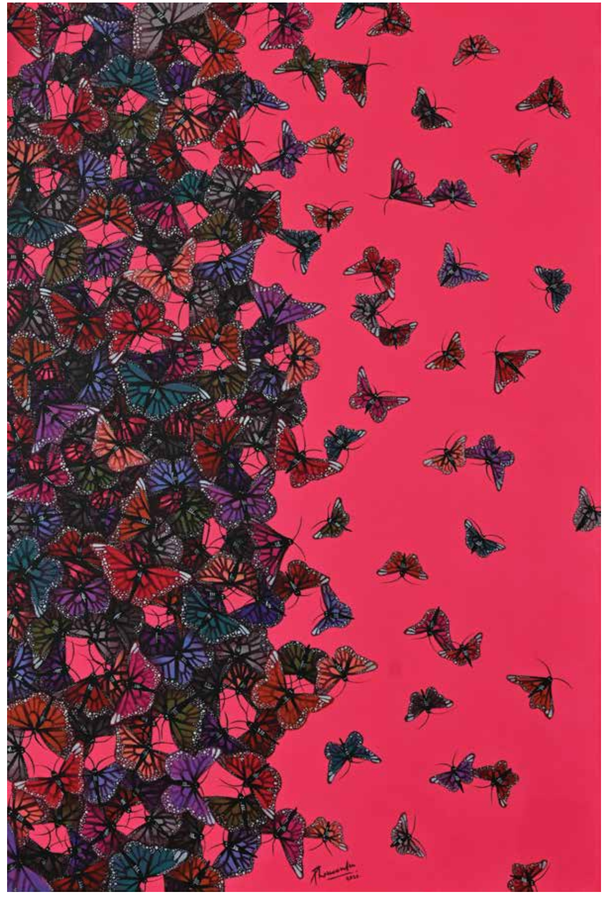


THE INFINITY 55, ACRYLIC ON CANVAS, 36 X 24",
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



(ABOVE) THE INFINITY 64, ACRYLIC ON CANVAS, 48 X 60", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022

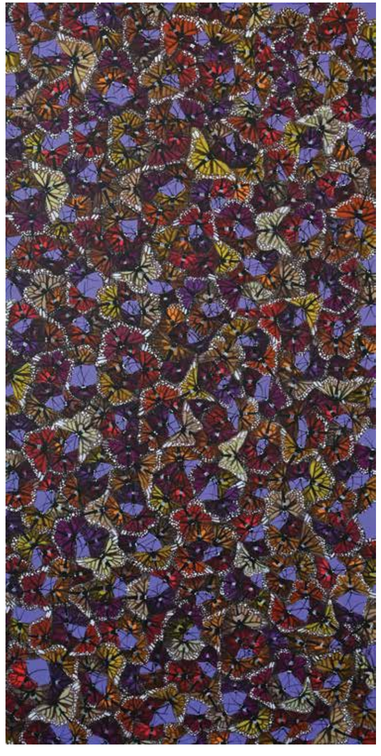
(RIGHT) THE INFINITY 62, ACRYLIC ON CANVAS, 48 X 48", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022



THE INFINITY 54, ACRYLIC ON CANVAS,
36 X 24", SIGNED 'PHANEENDRA 2022' LOWER CENTRE, 2022



THE INFINITY 58, ACRYLIC ON CANVAS,
48 X 24", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022



THE INFINITY 59, ACRYLIC ON CANVAS,
48 X 24", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022



THE INFINITY 60, ACRYLIC ON CANVAS,
48 X 24", SIGNED 'PHANEENDRA 2022' UPPER LEFT, 2022



THE INFINITY 61, ACRYLIC ON CANVAS, 48 X 48", SIGNED 'PHANEENDRA 2022' UPPER LEFT, 2022



THE INFINITY 52, ACRYLIC ON CANVAS, 24 X 24", SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022

THE INFINITY 65, STAINLESS STEEL,
36 X 36 X 3", SIGNED 'PHANEENDRA' UPPER AND SIDE RIGHT (TWICE), 2023





THE MESSENGER FROM A GARDEN–5, ACRYLIC ON CANVAS BOARD,
8 X 7", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



THE MESSENGER FROM A GARDEN–1, ACRYLIC ON CANVAS BOARD,
7 X 8", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



THE MESSENGER FROM A GARDEN–3, ACRYLIC ON CANVAS BOARD,
7 X 8", SIGNED 'PHANEENDRA' LOWER LEFT, 2024



THE MESSENGER FROM A GARDEN–8,
ACRYLIC ON CANVAS BOARD, 8 X 7",
SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



THE MESSENGER FROM A GARDEN–4,
ACRYLIC ON CANVAS BOARD,
7 X 8", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



THE MESSENGER FROM A GARDEN–7,
ACRYLIC ON CANVAS BOARD, 8 X 7",
SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



THE MESSENGER FROM A GARDEN–6,
ACRYLIC ON CANVAS BOARD, 8 X 7",
SIGNED 'PHANEENDRA' LOWER LEFT, 2024



THE MESSENGER FROM A GARDEN–2, ACRYLIC ON CANVAS BOARD,
7 X 8", SIGNED 'PHANEENDRA' LOWER LEFT, 2024



THE MESSENGER FROM A GARDEN-15, ACRYLIC ON CANVAS BOARD,
7 X 8", SIGNED 'PHANEENDRA' LOWER LEFT, 2024



THE INFINITY 44, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' UPPER RIGHT, 2022



THE INFINITY 45, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



THE INFINITY 43, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' TOP LEFT, 2022



THE INFINITY 46, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' TOP LEFT, 2022



THE INFINITY 48, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' UPPER RIGHT, 2022



THE INFINITY 47, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



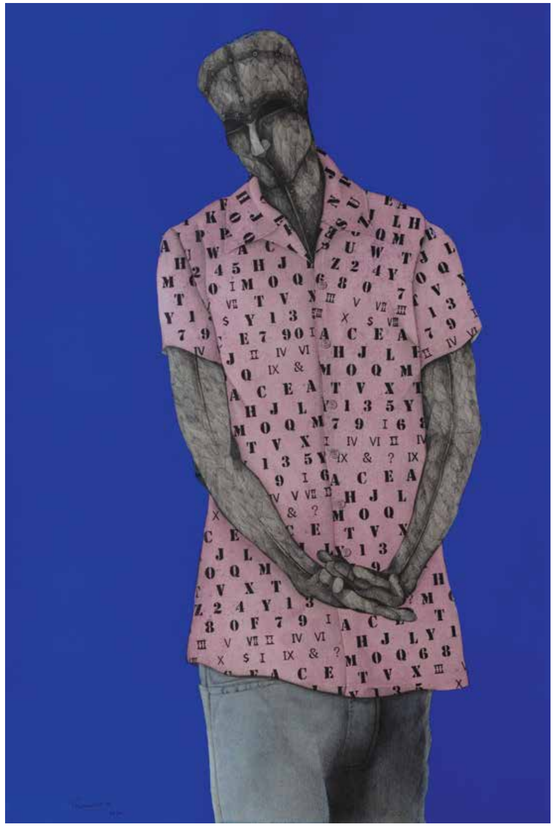
THE INFINITY 49, ACRYLIC ON ROSEWOOD,
SIGNED 'PHANEENDRA 2022' LOWER LEFT, 2022



THE MAN, ACRYLIC, PIGMENT INK PEN ON ROSEWOOD,
SIGNED 'PHANEENDRA 2021' LOWER LEFT, 2021



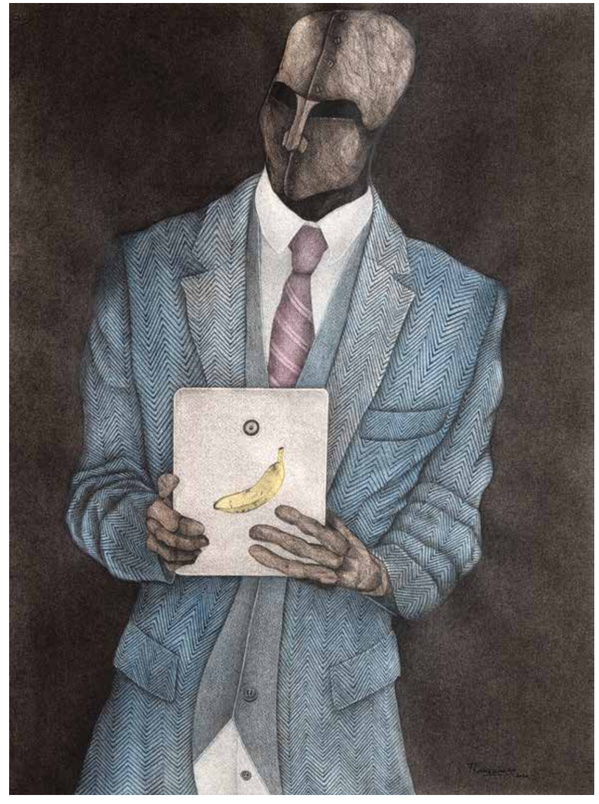
THE WOMEN, ACRYLIC, PIGMENT INK PEN ON ROSEWOOD,
SIGNED 'PHANEENDRA 2021' LOWER LEFT, 2021



THE MAN, PENCIL, WATERCOLOUR AND PIGMENT ON ARCHIVAL PAPER,
40 X 26", 2020



MIRROR SELFIE GAME, MIX MEDIA ON ARCHIVAL PAPER,
40 X 26", 2020



THE READER, PENCIL AND WATERCOLOUR ON ARCHIVAL
PAPER, 30 X 22", 2020

TIME PAST AND TIME PRESENT

This diptych with the butterflies as the backdrop and man present in the first while absent in the second brings alive T. S. Eliot's famous 'Four Quartets' in which he coined the lines:

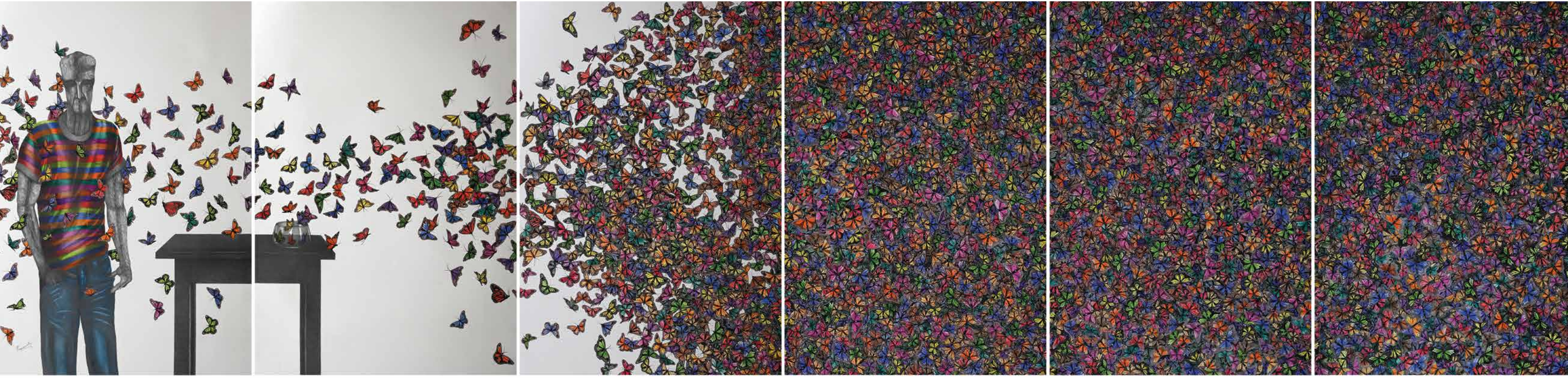
Time present and time past
Are both perhaps present in time future,
And time future contained in time past.

Within the frames of this profoundly inventive work, it is the presence of the anthropomorphic man that becomes a subject of both dynamism as well as the intrinsic nature of life's many journeys. We think of both physical forces at work—of energy visualized—and Phaneendra's fresh way of seeing, unencumbered by conventional artistic meanings and bearing emotive struggles and troubled associations with his own passions and inner states.

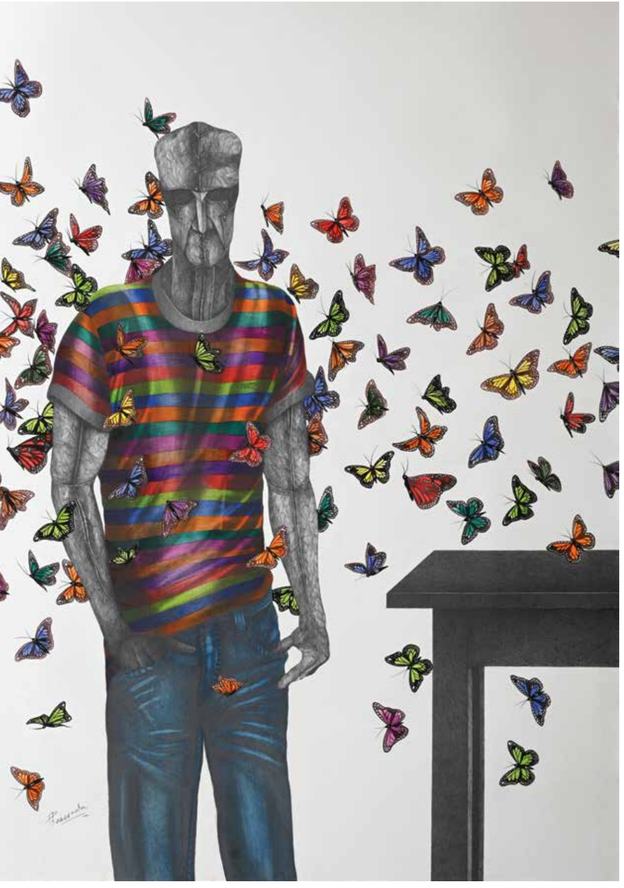
He frequently incorporates butterflies as his inspired rhetoric, and man's presence is distinct, but it is picturized using the language of his physical presence to convey the conscious and deeply personal phenomena of the causes and effects of two generations that embody the past and the present to reflect both biological growth, as well as creative revelations. The absence of the human in the second part is a testimony to time and the passage of human footfalls that remain as echoes. In many ways the epitome of mortality and the fact that death is imminent.



THE EFFECT OF PAST AND THE CAUSE OF ITS FUTURE, PENCIL, ACRYLIC AND WATERCOLOUR ON ARCHIVAL PAPER,
77 X 108",WORK IN 2 UNITS, EACH MEASURING 77 X 54", SIGNED AND DATED 'PHANEENDRA 2020' LOWER LEFT, 2020



THE FLYER, PENCIL AND WATERCOLOUR ON ARCHIVAL PAPER,
77 X 324", WORK IN 6 UNITS, EACH MEASURING 77 X 54", SIGNED AND DATED 'PHANEENDRA 2020' LOWER LEFT, 2020



THE FLYER

The Flyer is a robust rendition of a hexaptych, a series of six parts in the ripples of a stream of butterflies that coalesce into a thick crowd of concentrated creatures.

Phaneendra says: 'When I create, I confess I do not believe in time. I like to unfold my thoughts, in such a way as to let one panel of the painting lead naturally to another. These butterflies are visitors for me. The single individual is one selected at random. But what is important is his understanding of timelessness—in this landscape of butterflies selected at a rare moment in his life. He does nothing, he is only witness and participant of the scene.'

Interestingly, it is patterned paradoxes that unveil an odyssey that begins in sparse and few numbers and ends as a community that creates its own choreography of life.

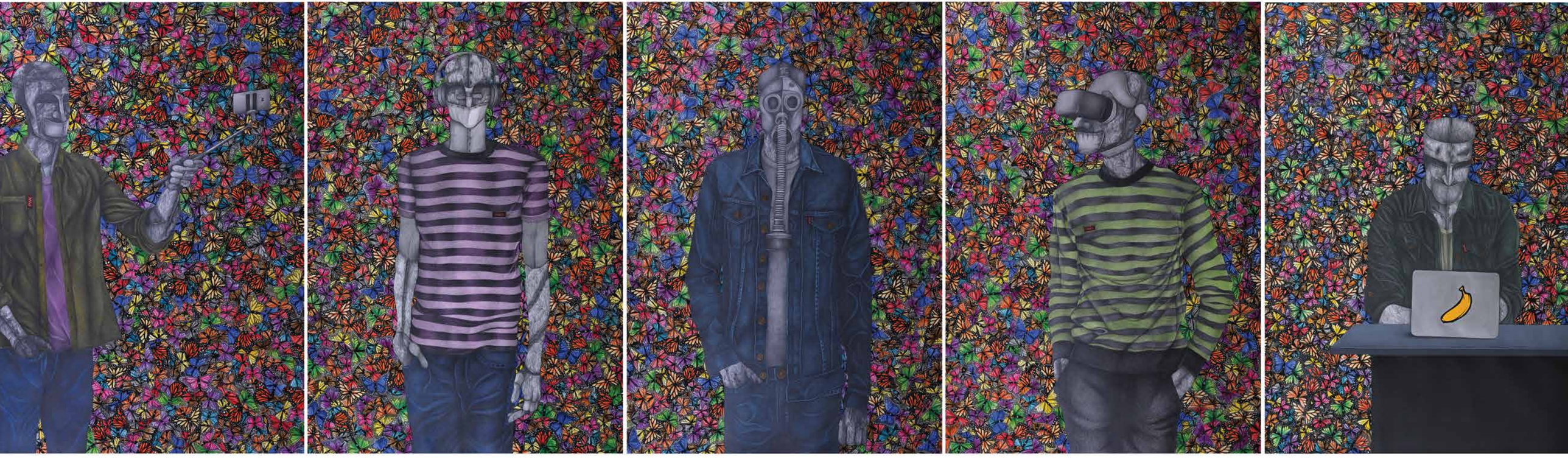
While they create an enraptured crowd, there is a sense of oneness with sun and shade, perhaps a thrill of gratitude to whom it may concern, perhaps to the genius of human fate or to the tender fragile creatures who seem as if they are nurturing a relationship with the lucky mortal who is content to watch in his own solitude and find their company one of precious meditation. Through the pale shades of low skimming flight, through the smells of the marsh we can't see, it is as if the human caught the subtle perfume of butterfly wings, a perfume that varies with the species; it may be vanilla, or lemon, or musk, or a musty, sweetish scent difficult to define.











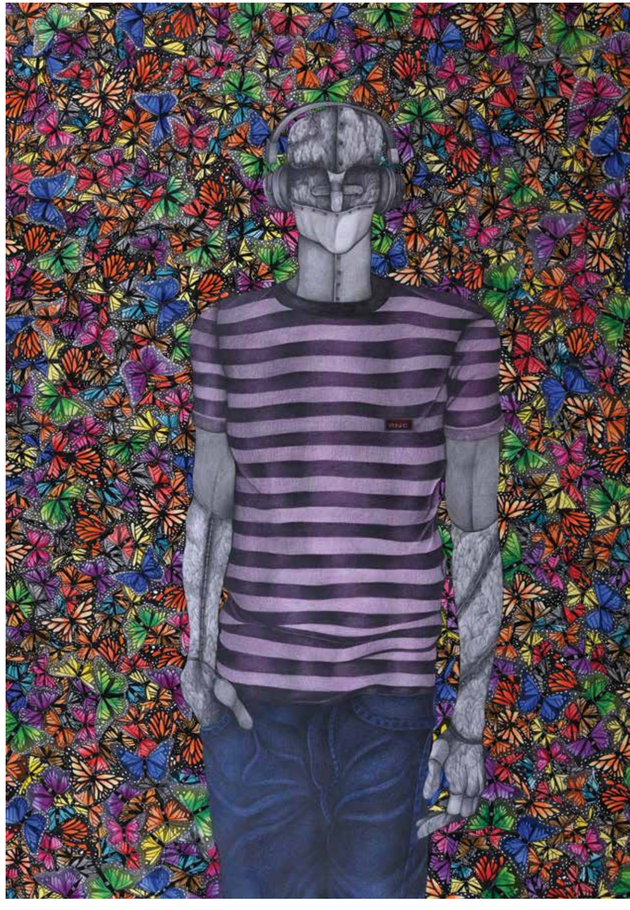
THE VIRTUAL/THE REALITY, PENCIL, ACRYLIC AND WATERCOLOUR ON ARCHIVAL PAPER,
77 X 270", WORK IN 5 UNITS, EACH MEASURING 77 X 54", SIGNED AND DATED 'PHANEENDRA 2020' LOWER RIGHT, 2020

THE VIRTUAL AND THE REAL

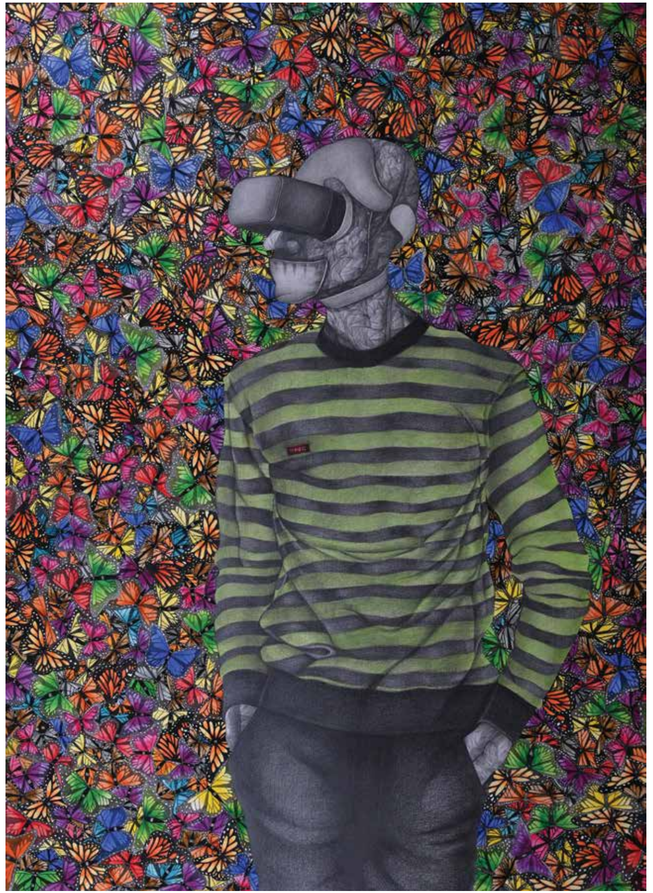
In *The Virtual/The Reality*, one of the largest and most elaborate compositions in this series, five frames personify the Covid pandemic, that humans can be construed as those who lived and suffered through the worldwide phenomenon. The five men in striped T- shirts and jackets slice into the landscape of butterflies. Here, the human seems to be the encroaching form as the artist feels his way forward according to an inner vision, freeing his mind from the constraints of external reality so that the layers of the subconscious can become visible.

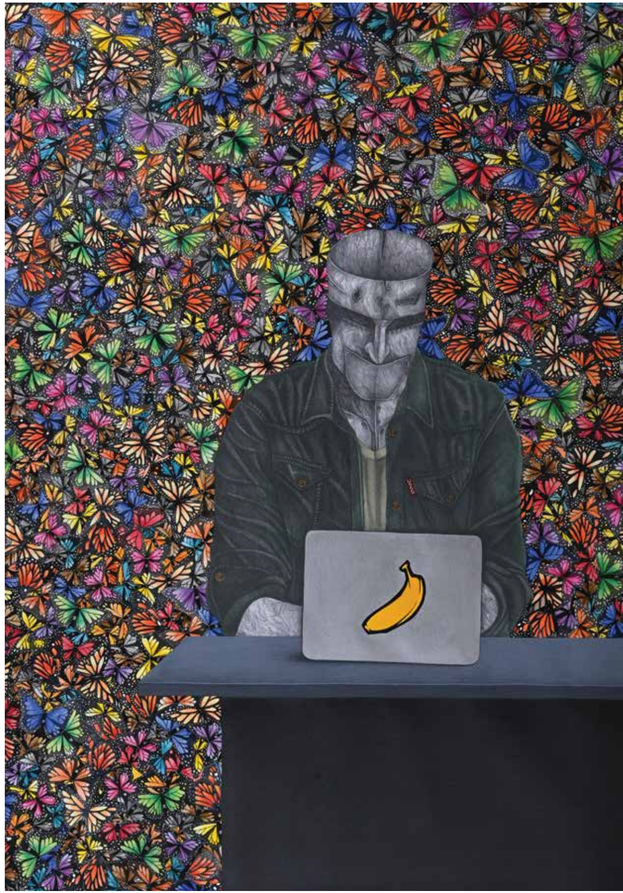
'A painter does not choose his subject. I feel that it is the subject that chooses the painter,' says Phaneendra. The crowd of butterflies clusters like undulant forms of the present landscape as they invoke the contours of the inner layers of a topographical map to its most secret, buried regions. 'They can be seen as insect anatomies in which the blind explorer, groping this way and that, stumbles upon the crevice that leads to the source of creation,' adds Phaneendra. The different contraptions of masks as well as the laptop all give us a hint of the era of technology that has taken over the lives of modern-day humans while nature forms the backdrop.











CHETAK

'This work was specially created recently. When I think of horses it is the image of Chetak that comes to my mind. In Indian history he was the most famous horse other than the Ashwamedha. Chetak was not just the personal horse of Maharana Pratap, the king of sixteenth-century Mewar. He was the protector of the Mewar legion, and the horse of the valiant Rajput king. Chetak was also very dear to Maharana. His role in the Haldighati war is priceless. The story remains in my memory.

I painted Chetak as a handsome stallion in all his richness of form as well as the spirit of bravery. Along with him on the other side I painted the Bajaj scooter of olden days. Both for me are vehicles of different eras. We are looking at two very reliable vehicles of transportation and speed. Yes, in some ways I was presenting the past and the present in relation to my childhood. The butterflies create the ambience, because they belong to the season of my being; they belong to today and become the backdrop in the story of an angelic horse.'



CHETAK, MIX MEDIA ON PAPER,
54 X 77", SIGNED 'PHANEENDRA' LOWER LEFT, 2021

THE LEOPARD AND BUTTERFLIES, MIX MEDIA ON PAPER,
54 X 77", SIGNED 'PHANEENDRA' LOWER LEFT, 2021





INFINITY SERIES

'I have drawn on nature's traditions in a variety of ways all of which are linked to the symbol of the butterfly as the archetypal icon for visualization in its association with perfection, renunciation and spiritual growth. In different paintings I sometimes deconstruct, sometimes expand its numbers and sometimes contract it. Within forty-two units of this series you will find twenty circular forms which go back to the origin of design and are referred to as mandalas. I created congregations within the circular orb.

However in the act of creating congregations, I am also exploring associations with colour and with the senses and its connection to the world as well as the cosmos and to Indian philosophy and literature. I am concerned with inner and outer landscapes, so the majority of my works are painted or enclosed within different formats reflecting the idea of associations of energized space and meditation.'

Butterflies are found in art and literature, often as symbols of freedom, transformation and life. When Van Gogh used butterflies in his works they went beyond being symbols of hope. One of his favourite metaphors was about transformative possibilities. Phaneendra recreates this thought in his Infinity series that runs like a river in the sea of geometry and symbolism.

The twenty mandalas take us back to the ethos of design in temples all over the world. There are multiple manifestations of the mandala throughout Asia. In the arrangement of forty-two forms each column has one or two mandalas. In terms of its objective, a mandala is an ancient Hindu and Buddhist graphic symbol of the universe, a cosmic diagram that functions as a powerful aid to meditation and concentration. Phaneendra uses twenty orbs of butterflies in different earth tones to speak of the eternal connectivity of man and nature and the function of the cosmos within and without.

The word 'mandala' comes from the Sanskrit verbal root 'mand' (meaning to mark off, embellish, set off) and the Sanskrit suffix 'la' (meaning circle, essence, sacred centre). The mandala's symbolic power can be traced back to millennia-old roots in Indian temple architecture, which created sacred spaces linking the worshipper to the larger cosmos. The butterflies become the spiritual beings that present the continuum in the life cycle.

While you look at each image from crescent moon to mathematical symbols to forms, you are reminded of the great Spanish architect Antoni Gaudi who used metalwork to create an Art Nouveau entrance inspired by the butterfly wing. And likewise, Louis Comfort Tiffany also used both butterflies and dragonflies in his lamps that became historical creations in luxury lamps.

Within the forms are a host of butterflies that remind us of a crowded swarm. These delicate creatures, with their ephemeral beauty and graceful flight, serve as powerful metaphors in this series of Infinity, expressing a wide range of emotions and themes. For Phaneendra the butterflies as creatures of enchantment in the environment serve as poetic symbols.

Look closer and you see a showcase of the concise yet evocative nature of this crowd. In this vast gathering we are given fleeting moments and profound emotions, making art an ideal medium for exploring the symbolism of butterflies. The brevity and precision of the congregation of butterflies allows the artist in Phaneendra to distil complex feelings and intricate scenes into just a few carefully created works.





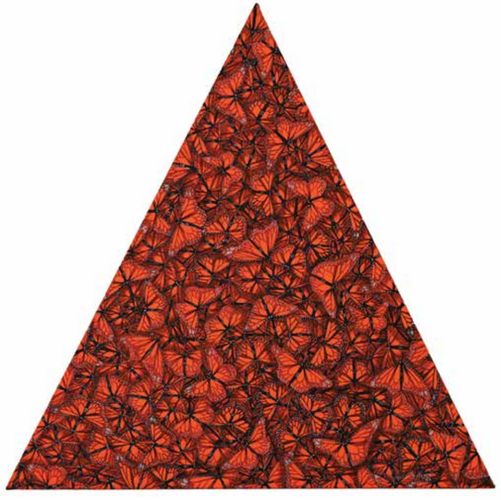
THE INFINITY, ACRYLIC ON CANVAS,
WORK IN 41 UNITS, EACH MEASURING 36 X 36" CIRCLE IN DIMENSIONS, SIGNED 'PHANEENDRA 2021' ON EACH CANVAS, 2021











































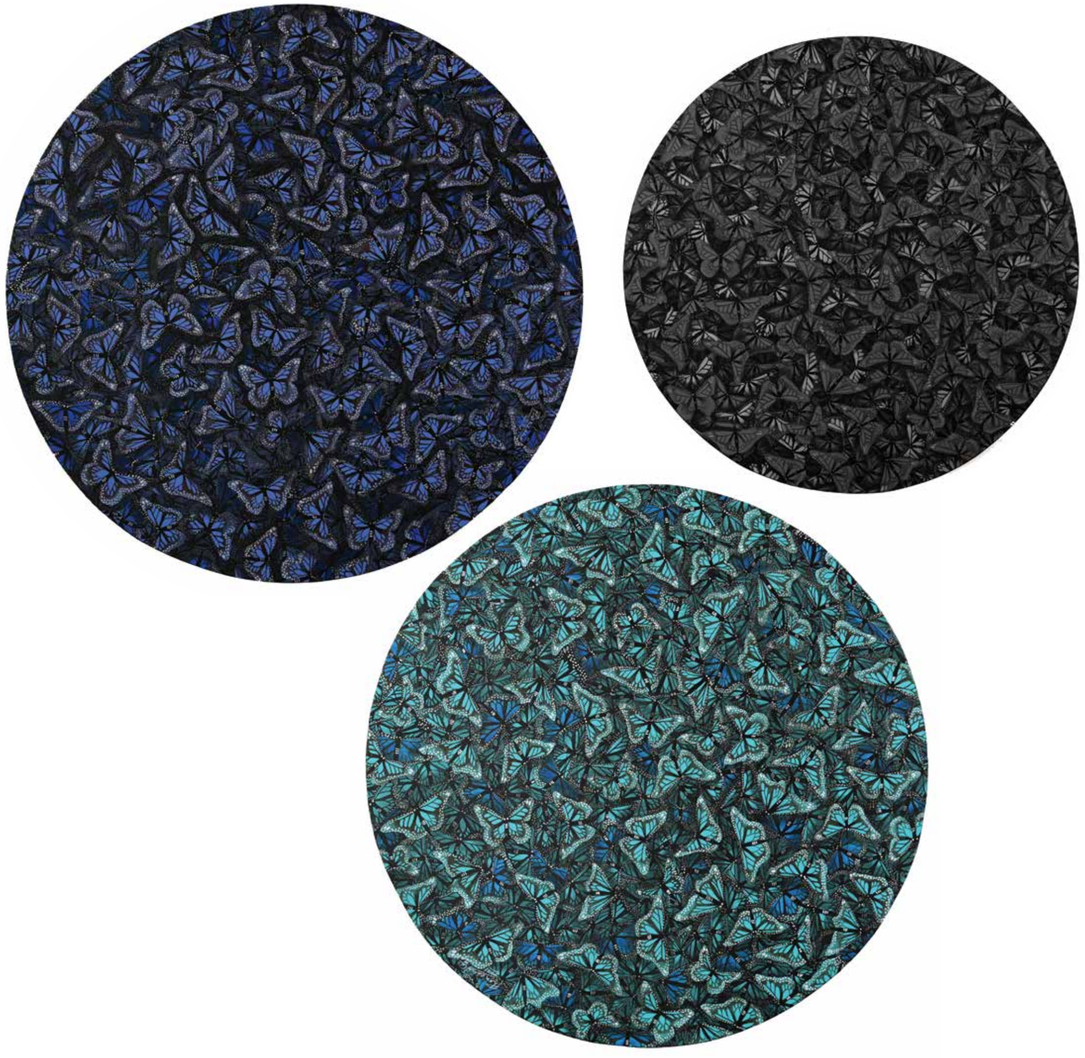




































'The bougainvillaea, with its vivid blossoms and tenacious vines, is a living testament to resilience and beauty, flourishing brightly even in the harshest conditions.'



THE CRIMSON RED BOUGAINVILLEA FLOWER, PENCIL AND WATERCOLOUR ON PAPER,
27 X 39", SIGNED 'PHANEENDRA' LOWER RIGHT, 2022



THE COBALT BLUE BOUGAINVILLEA FLOWER, PENCIL AND WATERCOLOUR ON PAPER,
39 X 54", SIGNED 'PHANEENDRA 2022' LOWER RIGHT, 2022

ASSOCIATIONS OF FORMAL RELATIONS (SUBSTANCE OF LIFE AND ZEST)

Substance of Life and *Zest* are two works that bring together still lifes with flowers as well as man in reflection. While the still lifes with flowers and the peacock are frozen in time, the two images of seated men are at once images that present many possibilities of personal and private moments in rumination. Phaneendra's partiality towards paper is one of deep passion bringing along a personification of multiple soliloquies.

An intricate pattern of formal relations is created between the varied shapes and colours of the two works, which also generate a complex set of possible readings. The entire scene suggests stark and sparse elements.

Substance of Life registers in more ways than one. The hand-painted wood grain of the chest of drawers suggests the material and shape of the interior. The seated man in monochrome is both object of thought and subject. The small vase with flowers again a sign of both beauty and mortality, of fragility and fragrance. The light in this still life receives descriptive attention.

The vertical standing peacock has a graceful neck in perspective as it stands in poise on the brick pedestal, while the grey tone in the pedestal refers to austerity.

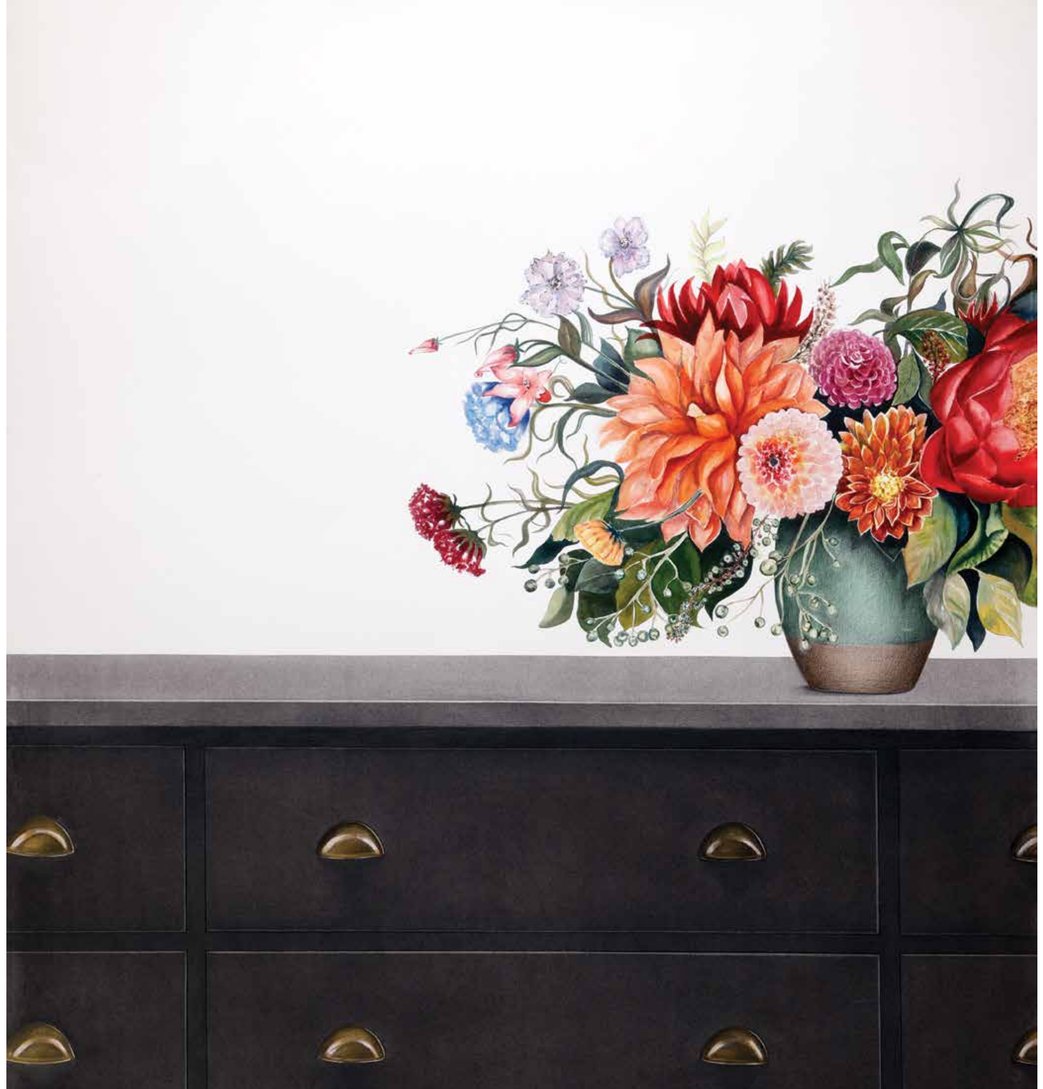
The charcoal statured symbol of man in the chair in *Substance of Life* is somewhat overwhelmed by the strong shapes of the chest of drawers that sits in its own solitude aided by the use of a visual dynamic that speaks of isolation. The posture of man in his moment of contemplative, strategic imagistic depiction is one of personal wants and wishes.



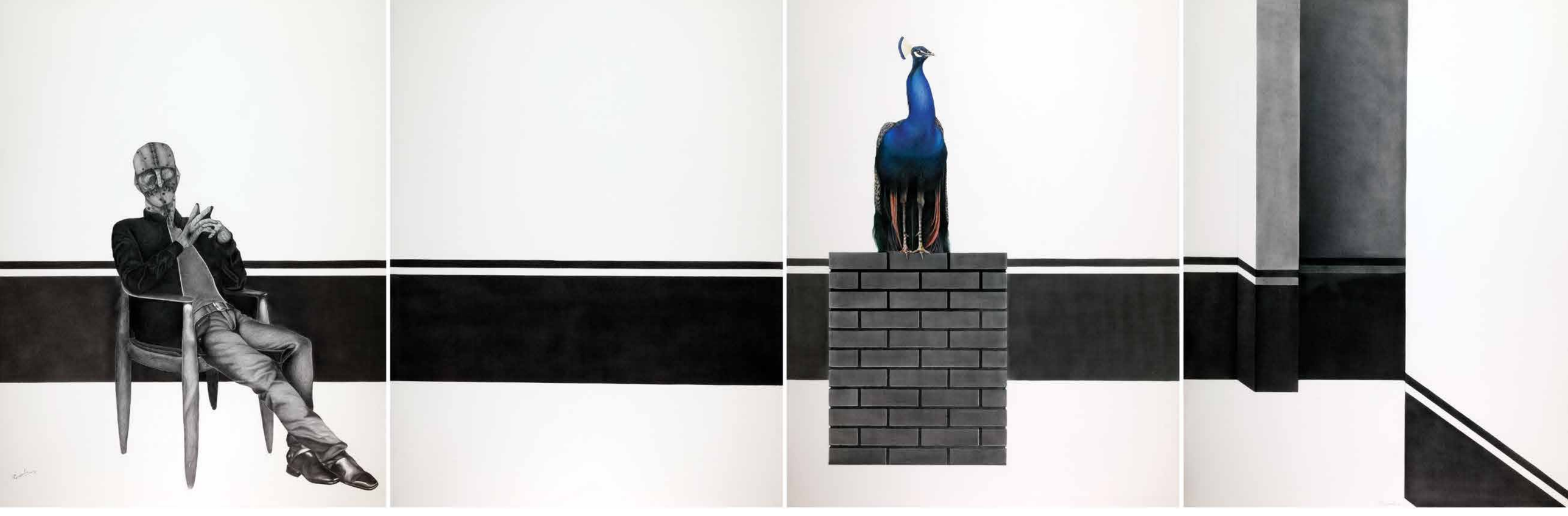




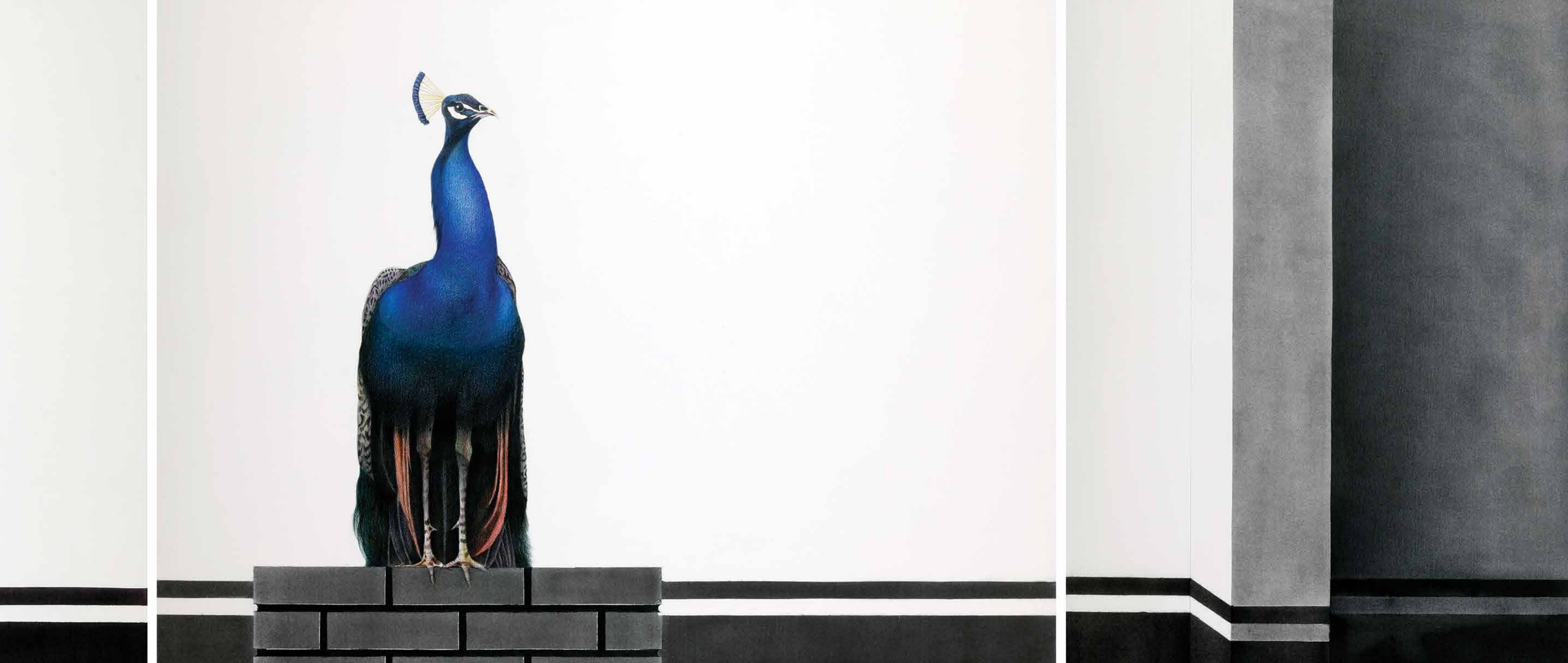
SUBSTANCE OF LIFE, MIX MEDIA ON ARCHIVAL PAPER,
77 X 162", WORK IN 3 UNITS, EACH MEASURING 77 X 54",
SIGNED AND DATED 'PHANEENDRA 2019' LOWER RIGHT, 2019







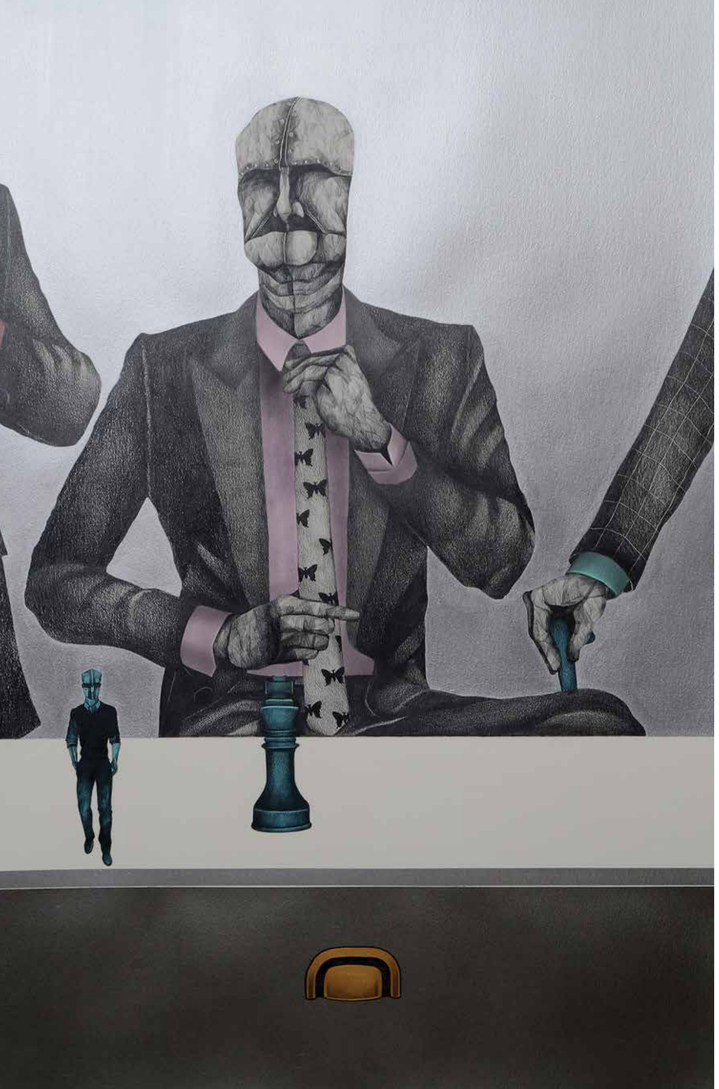
THE ZEST, MIX MEDIA ON ARCHIVAL PAPER,
72 X 216", WORK IN 4 UNITS, EACH MEASURING 72 X 54", SIGNED AND DATED 'PHANEENDRA 2019' LOWER LEFT, 2019



MATSYA, PENCIL, ACRYLIC AND WATERCOLOUR ON ARCHIVAL PAPER,
77 X 108", WORK IN 2 UNITS, EACH MEASURING 77 X 54", SIGNED AND DATED 'PHANEENDRA 2020' LOWER LEFT, 2020







SOCIAL STRUCTURES AND SUBTLE QUESTIONS (THE LAST SUPPER)

Phaneendra's study of *The Last Supper* is the centrepiece of an examination of social structures, as well as expressions of cultural identity. He asks subtle questions as he places these thirteen corporate executives at the table—they seem to be so wrapped up in their own inner dialogues even as he weaves in delicate satirical ironies that influence both cultural and social consciousness.

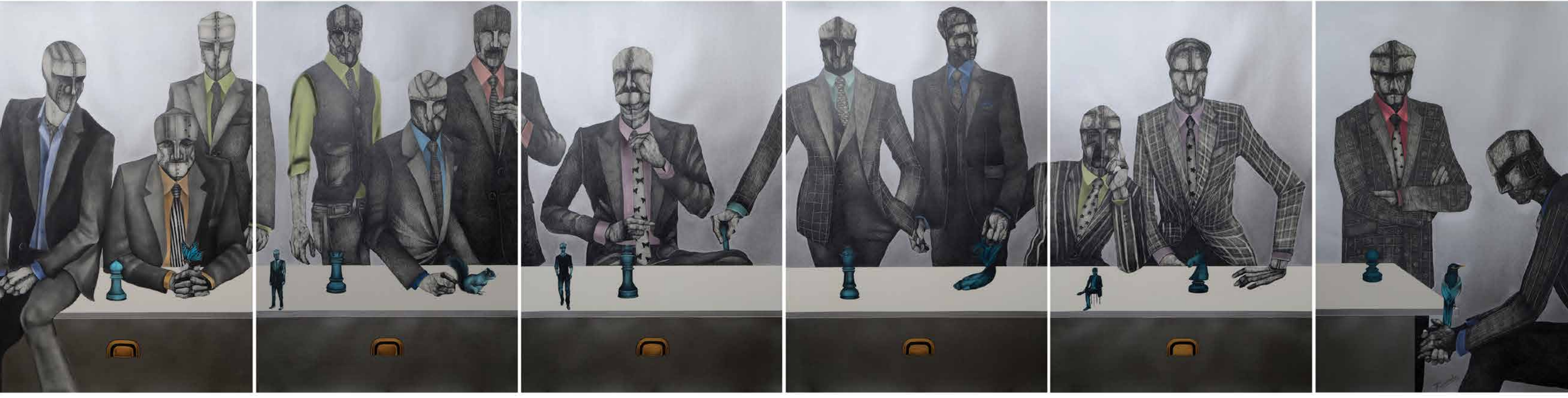
The Last Supper for Phaneendra is based on the original fifteenth-century composition by Leonardo da Vinci, grouping the apostles in threes (surrounding the central figure of Christ), but he configures it to portray a poignant, interrogative present-day context. By using impeccably suited men sitting and planning strategy revealing only their expressive mask-like faces within stiff postures, Phaneendra subverts the entire scene in terms of present-day ideology—these corporate men are accompanied by a few chess pieces.

Indeed, humans are treated like pawns on the chessboard of life. The butterfly, the squirrel, the fish, the knight and lastly the little bird each signify a role. The knight is one of the most powerful pieces on the chessboard due to its unusual moves. The presence of each symbol is equivocal. The artist creates a masterpiece in gesture and frontal expression of divisive and destructive intentions—within the poetic irony is the fragility of man who appears amidst intense emotions.

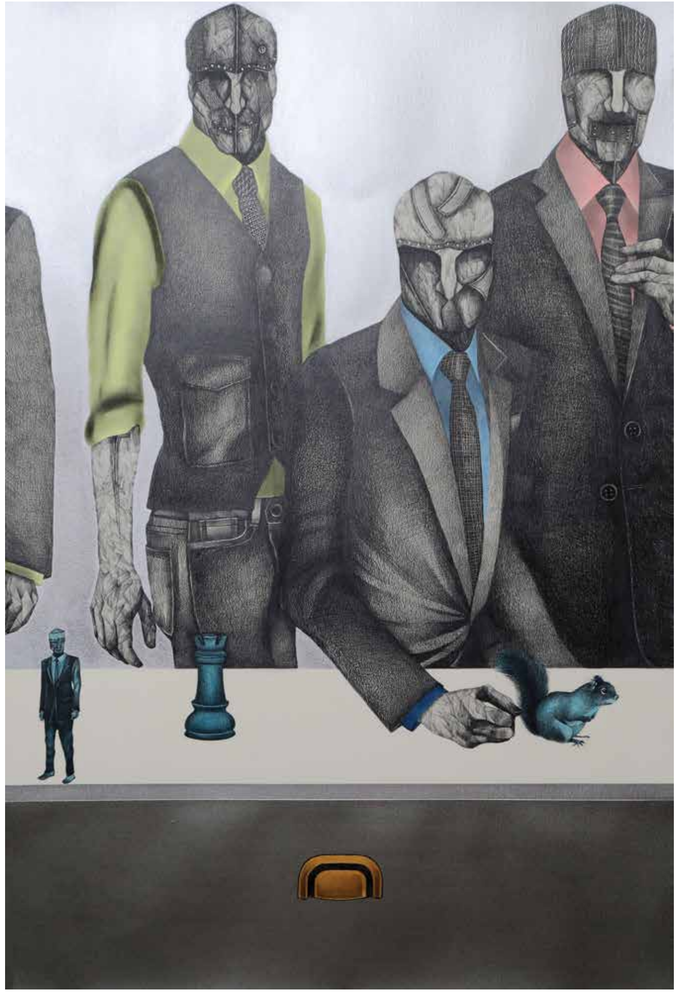
The most visually compelling aspect of the painting, however, lies in the sense of tension generated in the spaces between the human forms. There is a palpable feeling of suspense as we await the next move, watching to see how the game unfolds and the dynamics shift. The chess pieces done in deep blue have their own intensity and make us feel that a game of chess is a visual and plastic thing. The colour against the sombre grey creates punctuations and gives us a sense of movement.

'In chess there are some extremely beautiful things in the domain of movement, but not in the visual domain. In this painting as the thirteen humans sit at the table it is the imagining of the movement or of the gesture that makes for a sense of anticipation,' maintains Phaneendra who created another *Last Supper* work in 2015.

The grey human figures create tension by engaging the viewer directly in the moment. In many ways, the painting is built on the study of power dynamics, using the rich associations of the game of chess and its history to suggest multiple layers of potential meaning. For example, Phaneendra adds a sense of both contemplation as well as imbalance. The bird at the end adds a tender touch to the choreography of characters who are symbols of the common man.



THE LAST SUPPER, MIX MEDIA ON ARCHIVAL PAPER,
60 X 240", WORK IN 6 UNITS, EACH MEASURING 60 X 40", SIGNED 'PHANEENDRA' LOWER RIGHT, 2018







THE LAST SUPPER, MIX MEDIA ON ARCHIVAL PAPER,
44 X 90", WORK IN 6 UNITS, EACH UNIT 22 X 30", SIGNED 'PHANEENDRA' LOWER RIGHT, 2015



HEAD, FIBERGLASS, 12 X 5.7 X 8.5", 2018



1. AADHA RUPAYA, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

2. AATH ANNAS, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

3. CHAR ANNAS, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

4. EK RUPAYA, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

5. RUPAYE KA DASWAN BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

6. RUPAYE ADHA BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

7. RUPAYE KA PACHASWAN BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

8. RUPAYE KA PACHISWAN BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

9. RUPAYE KA SAOUWAN BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

10. TEEN PAISA, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

11. RUPAYE KA BISWAN BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024

12. RUPAYE KA PANCHWA BHAG, PENCIL & CORROSION RESISTANT HIGH GRADE STAINLESS STEEL WITH CORROSION RESISTANT TRANSPARENT COLOUR, 12 X 12", SIGNED 'PHANEENDRA' LOWER RIGHT, 2024



1.



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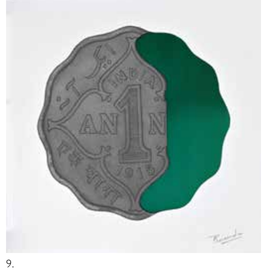
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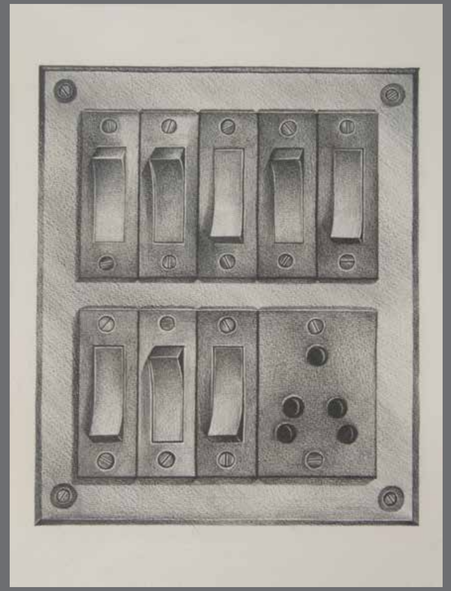
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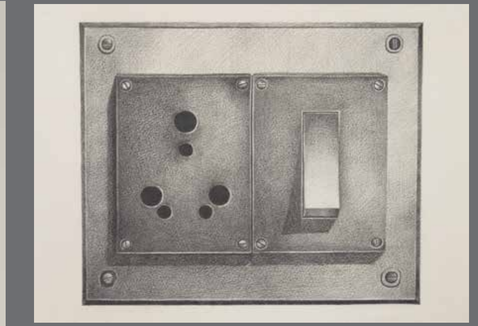


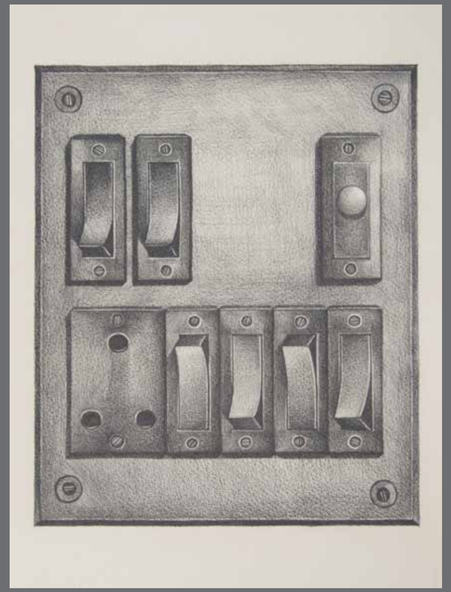
11.



12.







(ABOVE) DRAWING OF THE VARNASHRAMA, PENCIL ON ARCHIVAL PAPER, 12 X 9", 2014

(TOP RIGHT) DRAWING OF THE VARNASHRAMA, PENCIL ON ARCHIVAL PAPER , 9 X 12", 2014

(BOTTOM RIGHT) DRAWING OF THE VARNASHRAMA , PENCIL ON ARCHIVAL PAPER, 12 X 9", 2014

SWITCHBOARDS AS METAPHOR FOR THE END CHAPTER

'If winter comes, can spring be far behind?' P. B. Shelley was an optimist and despite his depiction of the prevailing gloom, he believed in the final triumph of a glorious future for mankind. The burnt switch boards build an aura of hope and positivity and motivate us to never-ending new pastures in the world because each night gives way to a new dawn.

Burnt switchboards become the last chapter of his evolution in the years 2014–2023. For Phaneendra these switchboards are both an allusion of a leap of faith, as well as the sparked syndrome that culminates in the eye of limited experience. While it contains a summation of unwavering commitment and associations it is also the end point when there is a chapter of transformed doubt into determination.

In using the names of ashrams—the chapters of one's life—we see that it is the ultimate lock to the literary/artistic world, where the artist/individual delved into the intricacies of life and became a part of enthusiasms and aspirations to contribute to the world of creativity in a positive way.

Phaneendra says he learned that creating was more than just working the productive side of things; there were various roles that contributed to bringing a well-crafted story to the world. Once he knew this and researched various roles, combined with his background and love of books, he discovered a passion for creating works. In this work the switchboard is a fraction of the power that turns man into dust.

In the poem 'A Psalm of Life' by Henry Wadsworth Longfellow, the poet tells us what the heart of the young man said to the psalmist.

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

In that light these words are prophetic. The switchboard is man's choice of the end chapter when he doesn't want wood burned at his cremation and wants to return to the earth. The poetic allusion referred to here is Biblical in nature. 'Dust thou art, to dust returnest' are the words from the Book of Genesis. It speaks of mortality as an end, as a finality.

The switchboard is also a potent image of silence. Sages have said that silence is the best and the most potent initiation. Silence changes the hearts of all. The realization leads us to the transcended moment. Swami Vivekananda has also said that silence is the loudest form of prayer. The burnt switchboards work as a signal for prayer in the aftermath of the last breath.



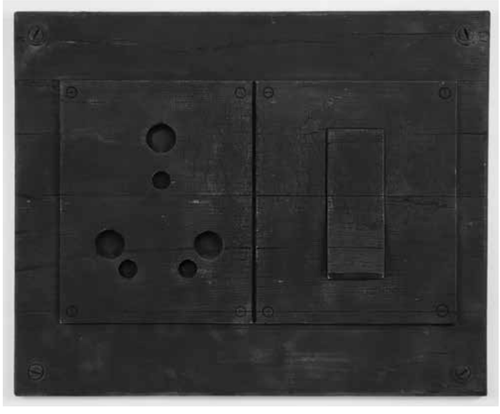
THE FINAL ELEMENT OF LIFE 1, BURNT TEAK WOOD, 48 X 39 X 4",
SIGNED 'PHANEENDRA 2014–2023' ON THE BACK SIDE OF THE PANEL, 2014–2023



FOUR ASHRAM OF LIFE, BURNT TEAK WOOD, 39 X 48 X 5", SIGNED 'PHANEENDRA 2014–2023'
ON THE BACK SIDE OF THE PANEL, 2014–2023



THE FINAL ELEMENT OF LIFE 2, BURNT TEAK WOOD, 48 X 39 X 4", SIGNED 'PHANEENDRA
2014–2023' ON THE BACK SIDE OF THE PANEL, 2014–2023



THE FINAL ELEMENT OF LIFE 3, BURNT TEAK WOOD, 39 X 48 X 4", SIGNED 'PHANEENDRA
2014–2023' ON THE BACK SIDE OF THE PANEL, 2014–2023

Uma Nair is a senior art critic and curator. She has penned more than 100 catalogues in thirty-four years of writing on Indian modern and contemporary art. She writes for *Architectural Digest India*, the *Times of India*, and other respected publications.

ABOUT ICIA

Nestled in the heart of Mumbai's art district, Kala Ghoda, the Institute Of Contemporary Indian Art, also known as ICIA Gallery, takes forward the legacy of establishing Indian art in the mindspace of art patrons and enthusiasts. The gallery was set up by Mr Vickram Sethi in the year 2007 with a vision to redefine the orthodox infrastructure not only with regards to the curating and viewing process but also to acquire authentic and prime artworks.

ICIA is one of the largest grassroot galleries in India and has been actively enhancing 'The Exhibition Experience' for the viewer. Over a period of ten years ICIA has exhibited works of revered Modernists and established contemporary artists. The gallery has deftly carved a niche for itself by representing India's art culture with a balanced approach, showcasing the seminal attributes of the masters in tow with the experimental and disruptive vision of contemporary artists from within the country.

AstaGuru is a part of ICIA.

ICIA INSTITUTE OF CONTEMPORARY INDIAN ART

AstaGuru India's Premium Auction House

ABOUT BLACK CUBE

Black Cube is an alternative art gallery that focuses on working closely with artists and showcasing their work in the right contextual settings. The gallery aims to exhibit artists' practices in relevant spaces, which does justice to the artist's vision and increases accessibility to audiences. Founded by Sanya Malik, Black Cube is dedicated to the exploration of artistic practices in our contemporary era. Adopting a global perspective, Black Cube deftly navigates the intricate terrain of art, transcending traditional boundaries, and bridging the divide between various materials, mediums, and iconic narratives. An advocate for the extraordinary, Black Cube presents works of art from both emerging talents and well-established artists within the Indian subcontinent. Black Cube works only in the primary art market, and procures and consigns artworks directly from the artists.

BLACKCUBE

