



APPEARING

CURATED BY YASH VIKRAM

ARIENO KERA | KATAYOUN KARAMI | MONALI MEHER
RITIKA SHARMA | SEJAL PAREKH

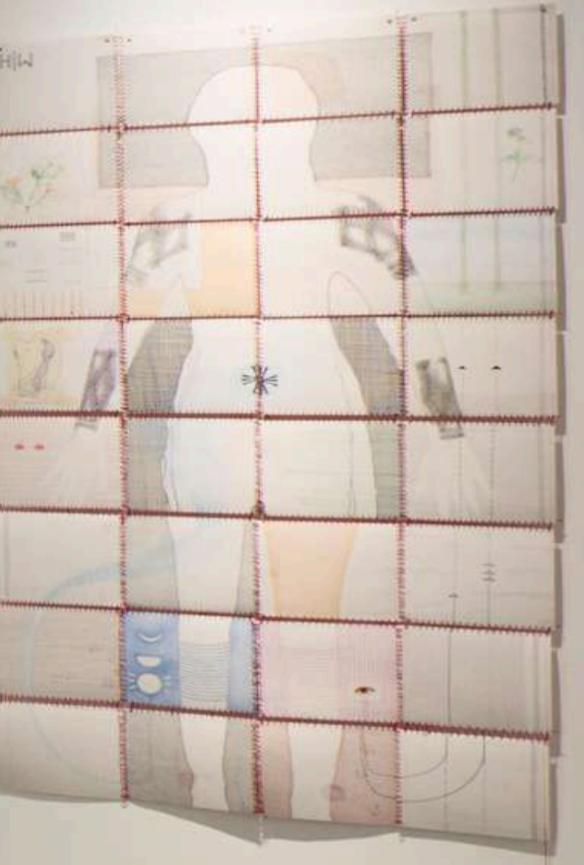
Conceived as a landscape of spatial imagination, *Appearing* maps the tangible and intangible dimensions of space, how we enter it, hold it, are shaped by it, and sometimes struggle against it. This exhibition traces how bodies navigate architectures of control, moving through space, performing gendered motions while simultaneously resisting them, asserting their own momentum against systems that demand compliance. Bringing together works by Arieno Kera, Katayoun Karami, Monali Meher, Ritika Sharma, and Sejal Parekh, whose practices are an enquiry into terrains that are claimed, denied, and constantly negotiated. Working across video, performance, mark-making, and painting, their works position space as a site of negotiation, memory, and intimate redefinition.

For Ritika Sharma and Monali Meher, the spaces within and around them become both subjects of inquiry and fields of control. Meher's performance moves through precarious terrains scattered with sharp glass objects, echoing the fragility and constant recalibration of diasporic experience. Meanwhile, Sharma's paintings depict shadowed figures navigating uncertain landscapes. Rendered tense and alert, her subjects embody the unease of moving through environments shaped by surveillance and opacity. In Sejal Parekh's works, domestic interiors become spaces coded by feminine labour articulate presence through gestures of care, repetition, and quiet endurance. In *System of Magical Defence*, Parekh uses rotational rhythm as metaphor, transforming domestic labour into a cyclical choreography of resistance against structures that seem endlessly in motion.

Looking toward the past as a way to understand the self, Katayoun Karami and Arieno Kera examine how memory, held through erasure, rupture, or lineage, shapes spatial belonging. In her work *Self Portrait*, Karami turns to half-erased images and torn fragments, questioning what remains when we attempt to preserve ourselves and how absence itself can become a powerful, chosen form of existence. Through mark-making drawings such as *Notes On Marking A Wood*, Kera reinterprets Naga roots from a decolonized perspective, challenging exoticized narratives and insisting on the visibility of tribal presence within histories that have repeatedly attempted to silence it.

While *Appearing* foregrounds the personal stories and embodied experiences of the contributing artists, it ultimately opens a wider inquiry into how we perceive and inhabit space as material, emotional, or imagined. Together, the works form a shared terrain for witnessing defiance and survival, offering new ways to disrupt, modify, and reconfigure the politics of the spaces we occupy.

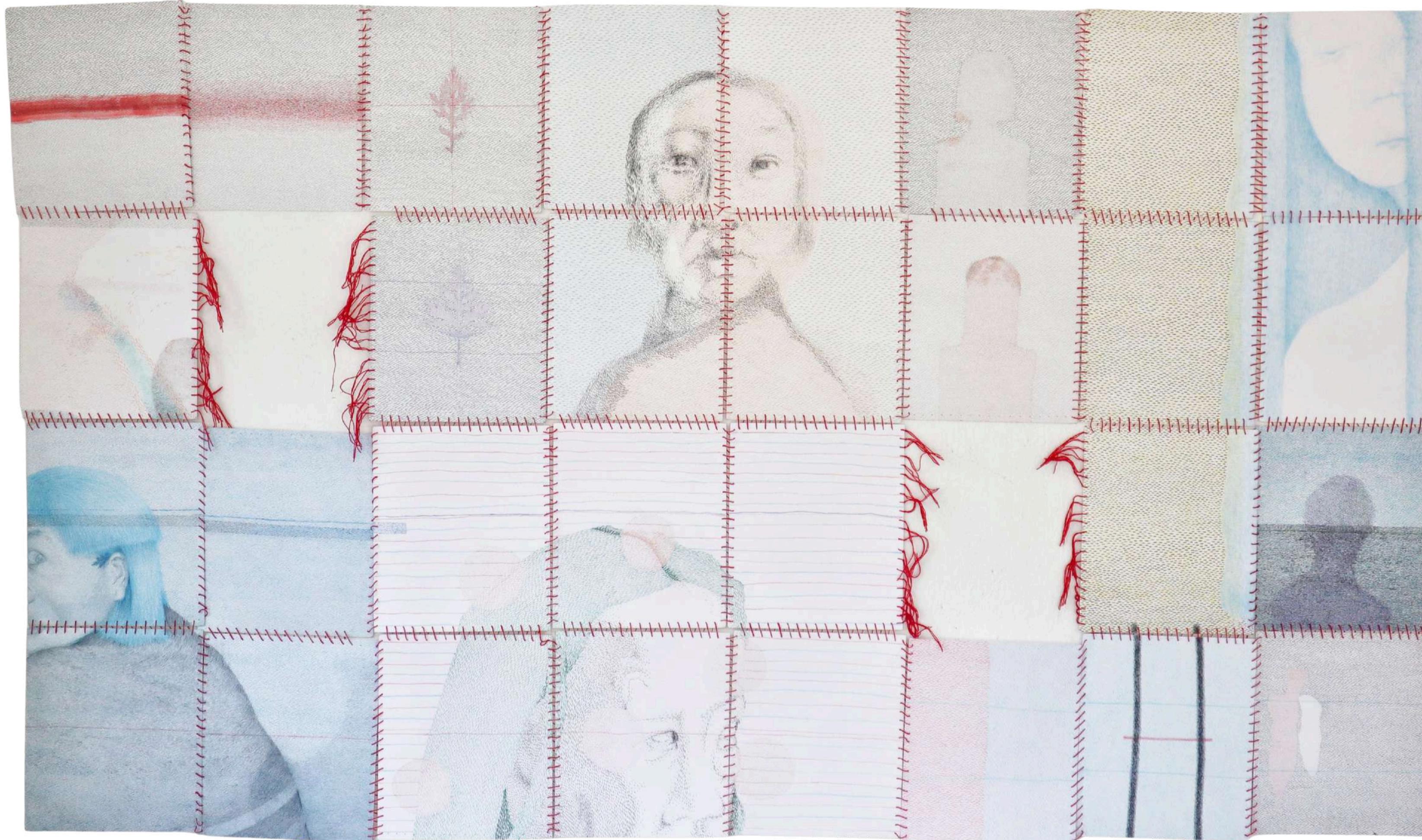
-Yash Vikram



ARIENO KERA

As an Indigenous woman navigating global Indigenous struggles, Arieno Kera reflects on the tension between alienation and deep cultural connection, an internal dialogue that fuels her inquiry. Through mark-making, she creates traces that resist erasure, each line becoming a memory and an assertion of presence.

Kera engages folklore as a decolonizing tool, reclaiming it from exoticized interpretations and restoring its relevance as a vessel of cultural knowledge. Drawing on Naga tribal legend—where Man, Tiger, and Spirits once cared together for their ailing mother—she explores the intertwined relationships between humanity, the tangible world, and the unseen. Through the convergence of folklore, memory, identity, and embodied mark-making, Kera builds a reflective space that reasserts Indigenous ways of knowing and reclaims narratives beyond the colonial gaze.

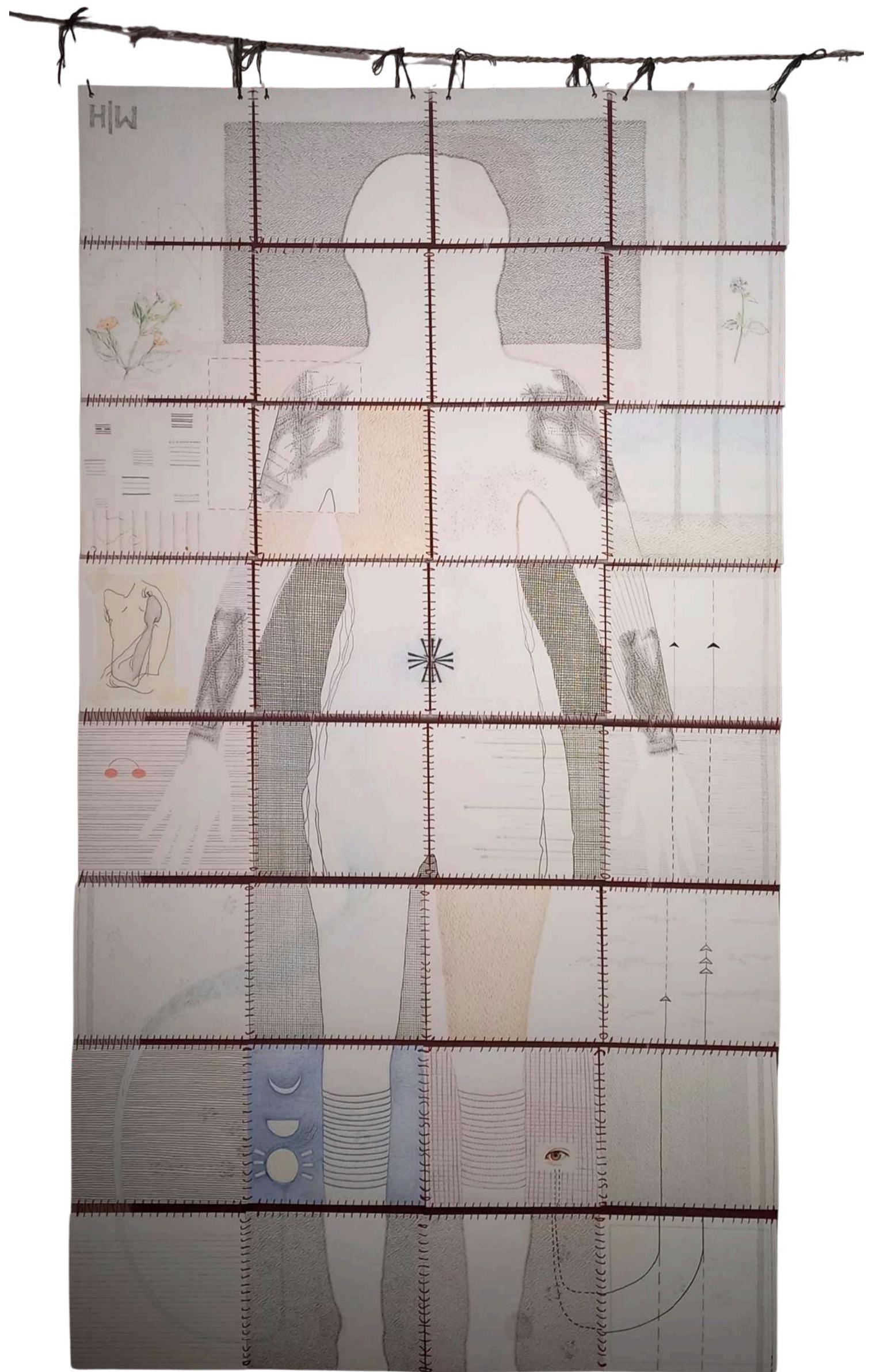


ARIENO KERA

Children From The Same Mother, 2024

Colour Pencil, Pigment Liner Threadwork, Paper

101.5 x 195.5 cm (40 x 77 in)

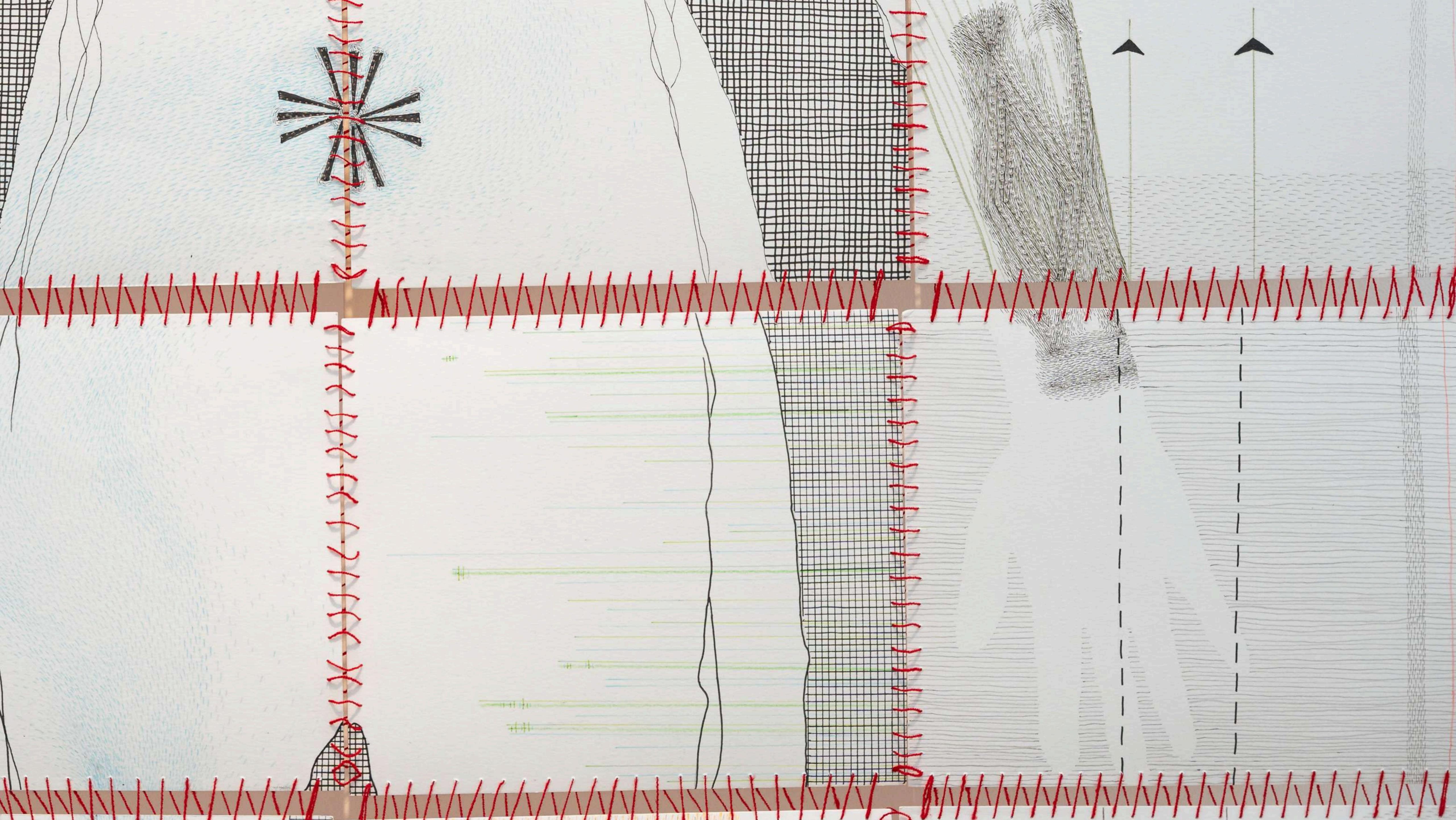


ARIENO KERA

***Notes On Marking A Wood*, 2024**

Colour Pencil, Pigment Liner Threadwork, Paper

195.5 x 101.5 cm (77 x 40 in)

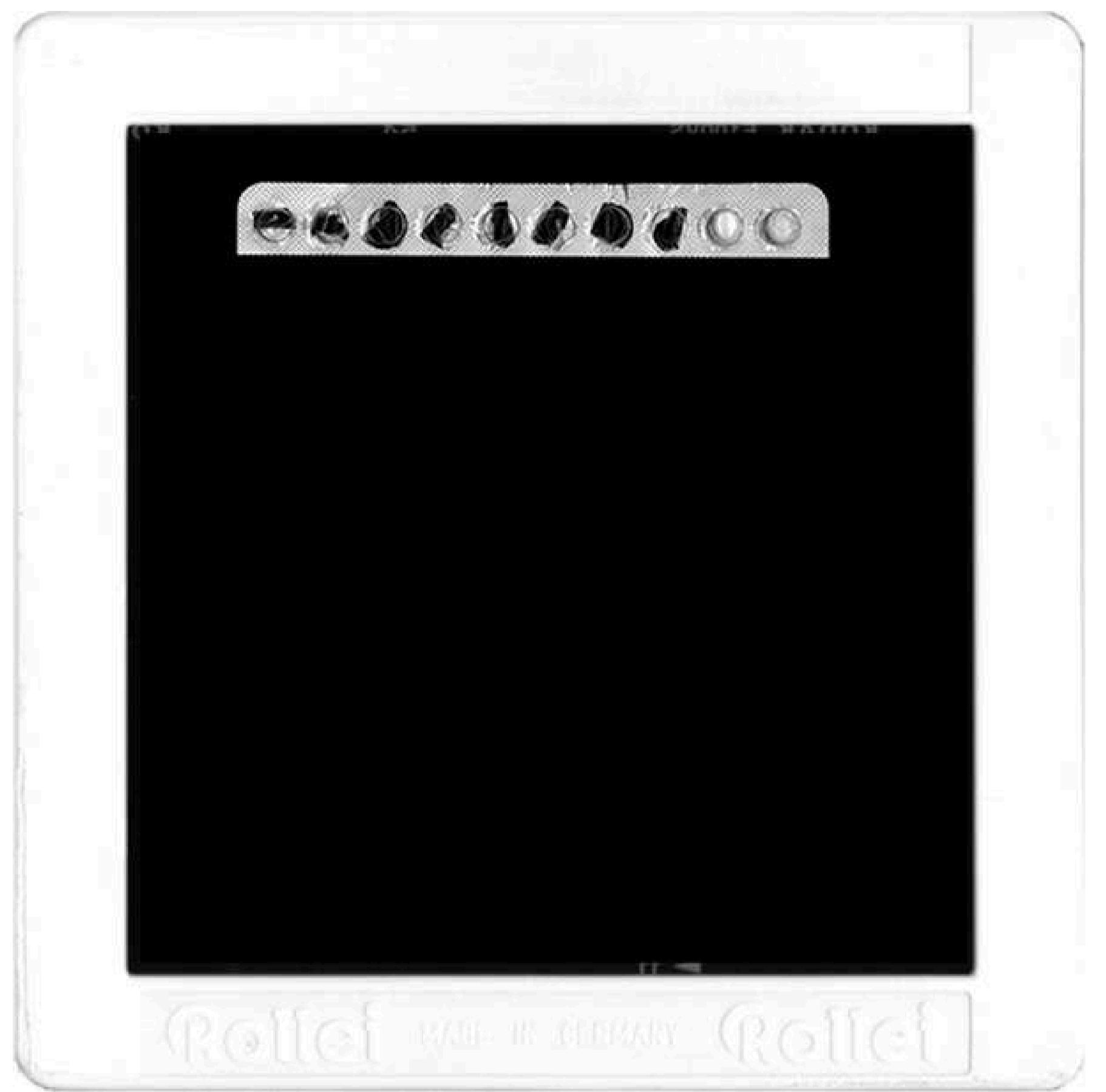




KATAYOUN KARAMI

Katayoun Karami's practice investigates memory, absence, and the quiet violences that shape personal and collective experience. Her work with altered photographs reflects on the human impulse to preserve a moment even as we erase parts of it; the cut-out figures leave voids that generate new narratives, inviting viewers to imagine stories born from what—and who—is missing.

In her *Saturday - Sunday* series, Karami visualizes a relentless cycle of pain and diminishing hope. Using the days of the week as repetitive markers, she echoes the routine embodied by LD contraceptive pills, which here suggest both daily repetition and the fragile suspension of possibility. Shot on 135 mm film loaded into a 120 mm camera, the visible perforations become rhythmic elements, reinforcing the motif of circularity and exclusion, while the artist's body slipping out of frame alludes to erasure and displacement. Each photograph is backed with a magnet, a gesture imagining these images inserted into the viewer's everyday life as reminders of an inescapable emotional loop.

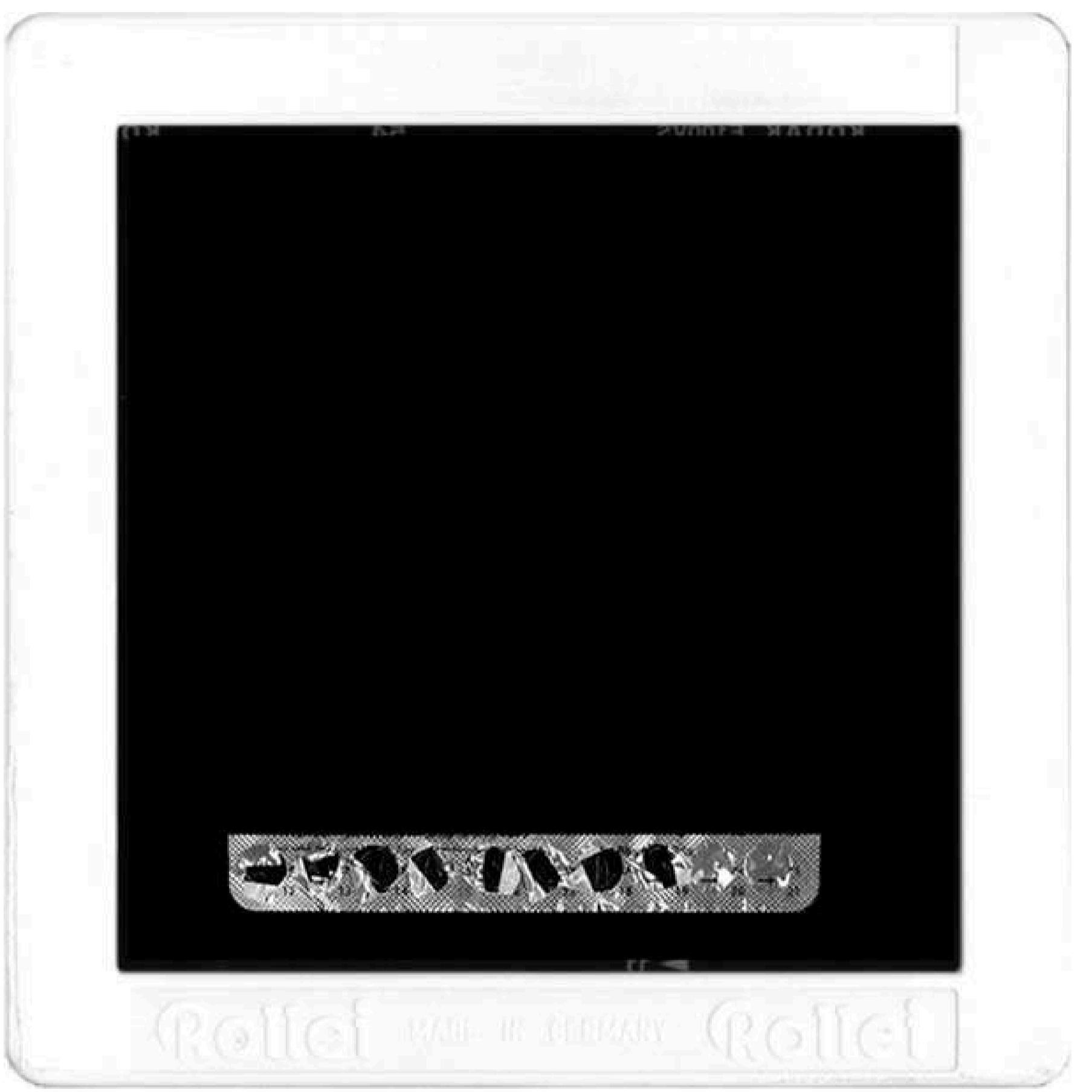


KATAYOUN KARAMI
Saturday - Sunday, 2004
Analog Photography, C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 4/10 + 1 AP



KATAYOUN KARAMI
Saturday - Sunday, 2004
Analog Photography, C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 4/10 + 1 AP

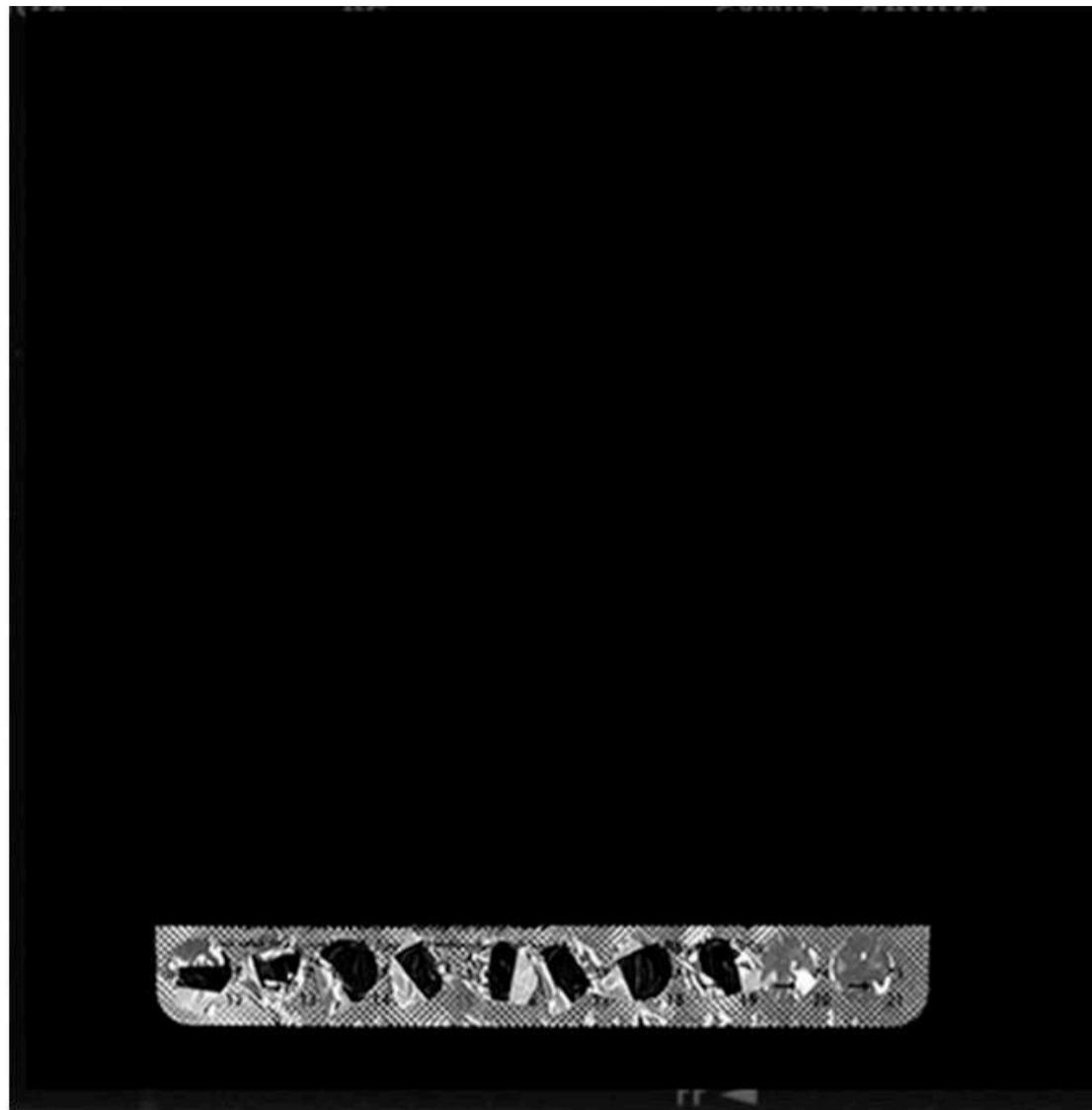
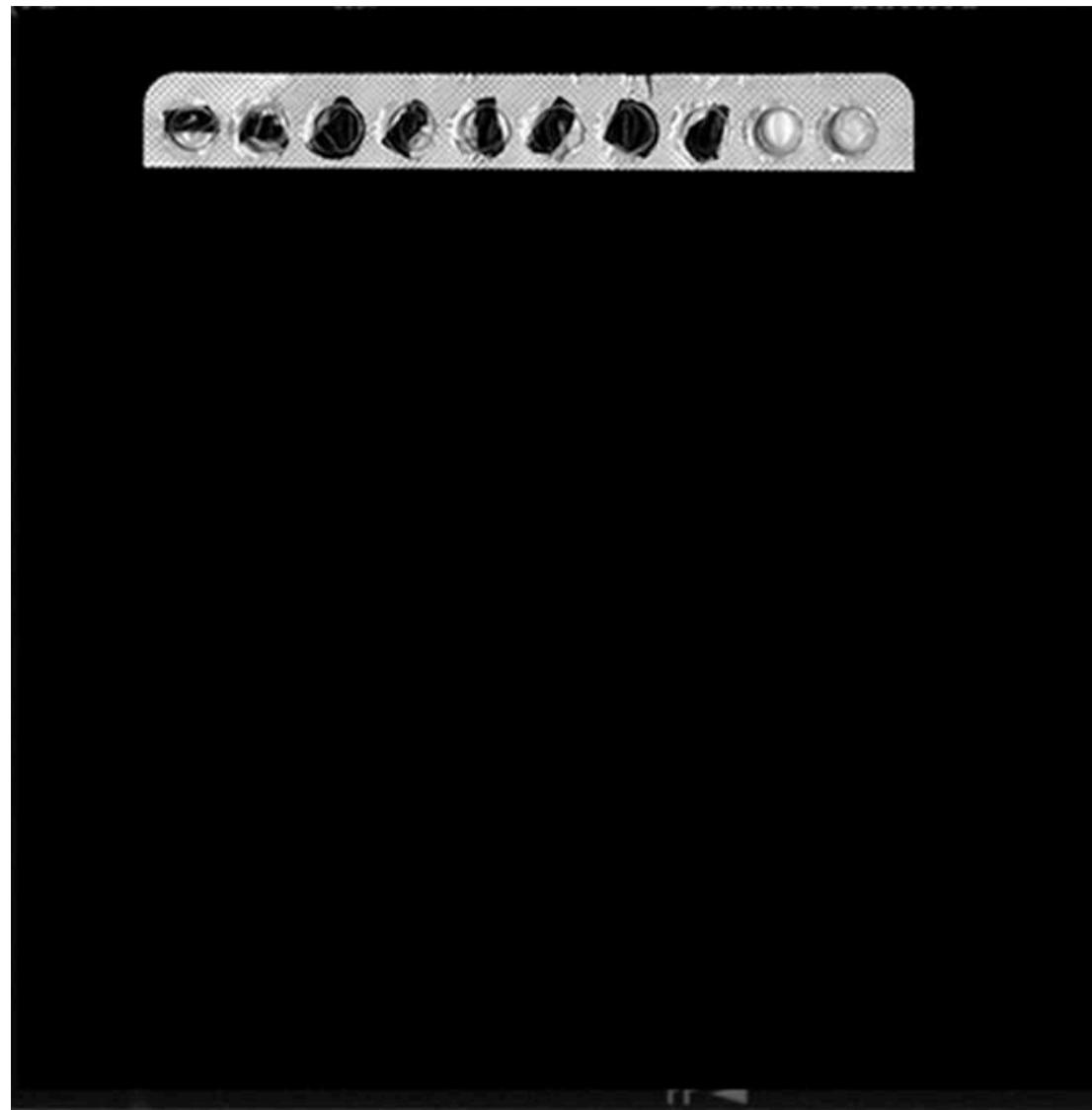




KATAYOUN KARAMI
Saturday - Sunday, 2004
Analog Photography, C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 4/10 + 1 AP



KATAYOUN KARAMI
Saturday - Sunday, 2004
Analog Photography, C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 4/10 + 1 AP



KATAYOUN KARAMI

Saturday - Sunday, 2004

Analog Photography, C-Print

14 x 14 cm (5 x 5 in)

7 x 7 cm (2.5 x 2.5 in) Each

In 4 Parts

Edition 4/10 + 1 AP



KATAYOUN KARAMI

Self-Portrait, 2005

C-Print

7 x 7 cm (2.5 x 2.5 in)

Edition 5/10 + 1 AP



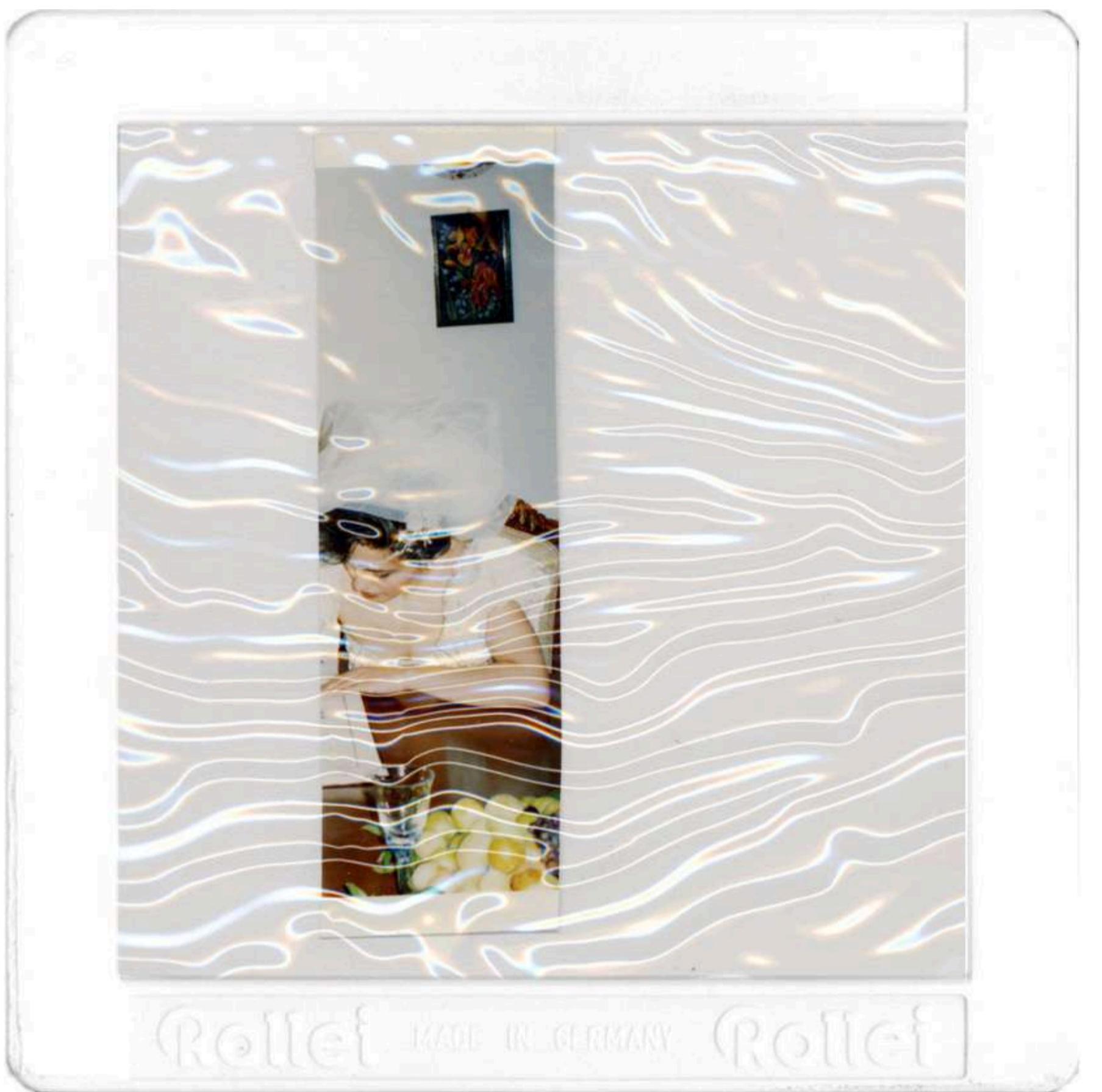
KATAYOUN KARAMI

Self-Portrait, 2005

C-Print

7 x 7 cm (2.5 x 2.5 in)

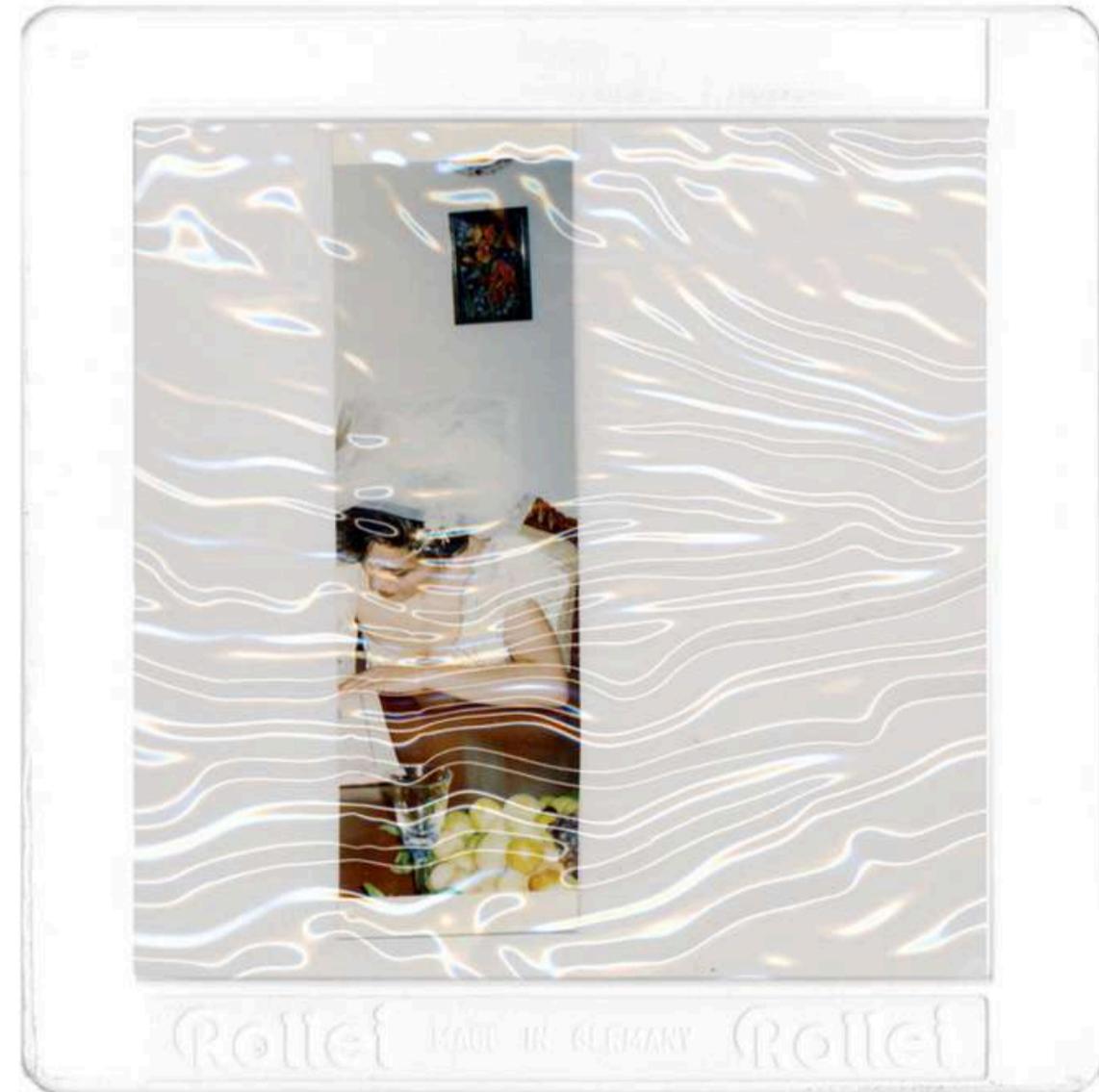
Edition 5/10 + 1 AP



KATAYOUN KARAMI
Self-Portrait, 2005
C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 5/10 + 1 AP



KATAYOUN KARAMI
Self-Portrait, 2005
C-Print
7 x 7 cm (2.5 x 2.5 in)
Edition 5/10 + 1 AP



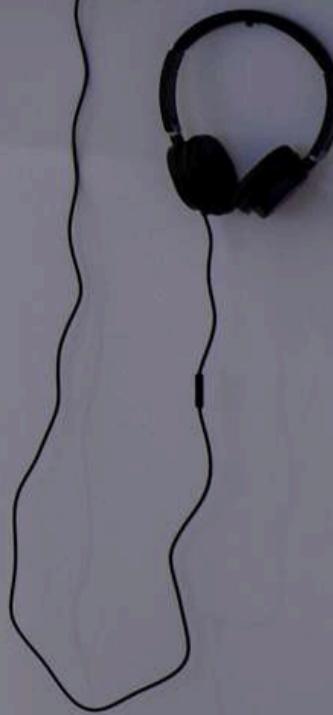
KATAYOUN KARAMI
***Self-Portrait*, 2005**
C-Print
14 x 14 cm (5 x 5 in)
7 x 7 cm (2.5 x 2.5 in) Each
In 4 Parts
Edition 5/10 + 1 AP



APPEARING

2012

ANNE MELIKA KATZ, ANNE MELIKA KATZ



MONALI MEHER

Meher's work engages with notions of identity, reshaping belongings, and exploring intimacy. It weaves together matter and memory in a dialogue that forms the core of her artistic language. Continuity, repetition, and vulnerability are recurring motifs, while duration, temporality, and public engagement are inherent to her process. Her work invites viewers to experience time in its many dimensions—evoking a sense of both impermanence and regeneration.

Monali Meher's new body of work examines balance, fragility, and transformation through performance and sculptural experimentation. In *Balance III*, she enacts the physical and metaphorical labor of maintaining equilibrium by steadying glass vessels on her body. The transparent, precarious forms become stand-ins for life's responsibilities and expectations, held in place through controlled stillness and moderated motion. Moments of collapse—when glass slips, shatters, and is replaced—underscore resilience, mindfulness, and the continual effort required to restore inner and outer balance. *Balance III* was first performed in 2014 at Guangzhou Live 5, International Performance Art, China. In *Melted Sand*, Meher reshapes glassware through intense heat, transforming functional objects into warped, unusable yet powerfully evocative forms. These collapsed vessels reflect fragility, loss, and environmental precarity, prompting viewers to reconsider beauty within destruction. While *Shards*, developed during her 2019 residency at Gent-Glas, extends this inquiry through experimental glass-melting, combining, and blowing techniques. Working with reused café glass and materials such as copper, Meher creates twisted, organic structures that embody unity through transformation.



MONALI MEHER

Shard 1, 2025

Kiln-Fired Glass, Terracotta

10 x 30 x 16 cm (4 x 12 x 6 in)



MONALI MEHER

Shard 2, 2025

Kiln-Fired Glass

11 x 35.5 x 20 cm (4.5 x 14 x 8 in)



MONALI MEHER

Shard 3, 2025

Kiln-Fired Glass

9 x 38.5 x 27 cm (3.5 x 15 x 9.5 in)





MONALI MEHER

In The Shard, The Landscape Remembers Itself, 2025

Neon Power-LED Tubes, Electrical Cables, 3 Adapters, Acrylic

12 x 116 cm (4.5 x 45.5 in)

Edition 1/3 + 2 AP



MONALI MEHER

Balance III, 2014

Performance Video 3.02 minutes

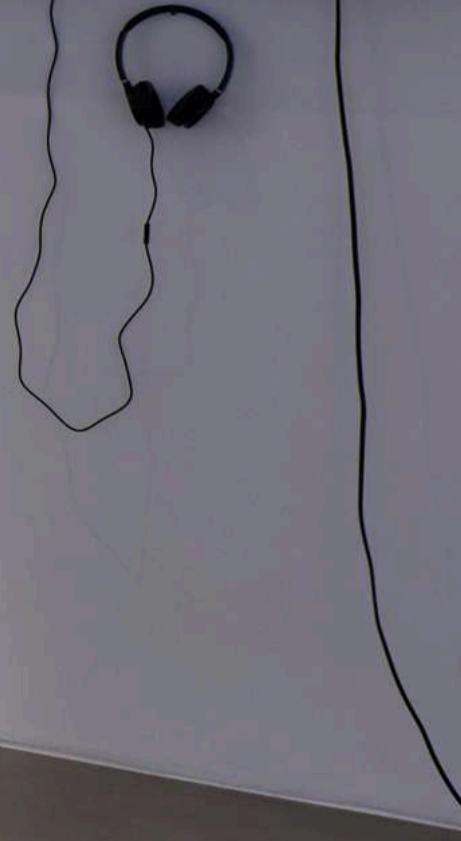
Edition 1/3 + 2 AP



APPEARING

CO-CURATED BY KASHI UPADHYAY

ARUNENDRA KATAKAM, KATYAYON KARAO, MONALI MEHER,
NILORIBA RAVIKRISHNA, RITWIK SHARMA, SEJAL PAREKH



RITIKA SHARMA

Ritika Sharma's interdisciplinary artistic practice examines the intersections of routine, ambiguity, and the overlooked nuances of everyday life. Living on the outskirts of the city and frequently navigating public spaces, she draws from personal experiences that oscillate between discomfort and moments of care. These observations inform her exploration of the infra-ordinary—elements of life that lie between the banal and the extraordinary.

Using journaling, photography, painting, and object-based interventions, Ritika reflects on human behaviour, social structures, and the politics embedded in routine practices. Her works often incorporate utilitarian symbols, stock phrases, and safety warnings, reframing these everyday elements to question the boundaries between public and private spaces.

Her works resonate with philosophical writings by Henri Lefebvre, George Perrec, and others, grounding her inquiry into the mundane and the quotidian. Through her practice, Ritika seeks to interrogate and make visible the often ignored and habitual aspects of everyday existence, as articulated by Perrec: "What happens every day and comes back every day...how to notice it, how to interrogate it, how to describe it?"



RITIKA SHARMA
***Close To Identify 5*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



RITIKA SHARMA
***Close To Identify 6*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



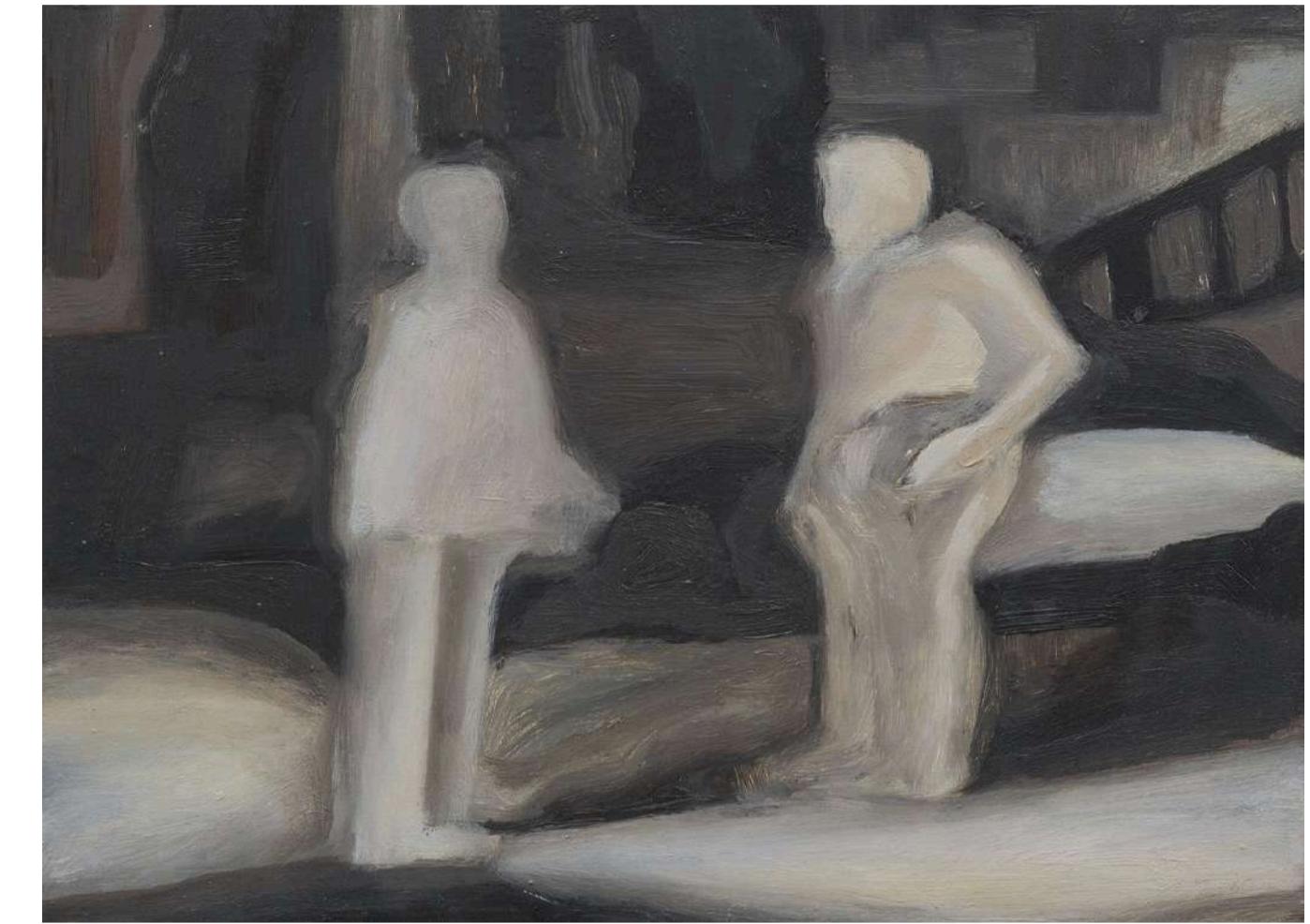
RITIKA SHARMA
***Close To Identify 7*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



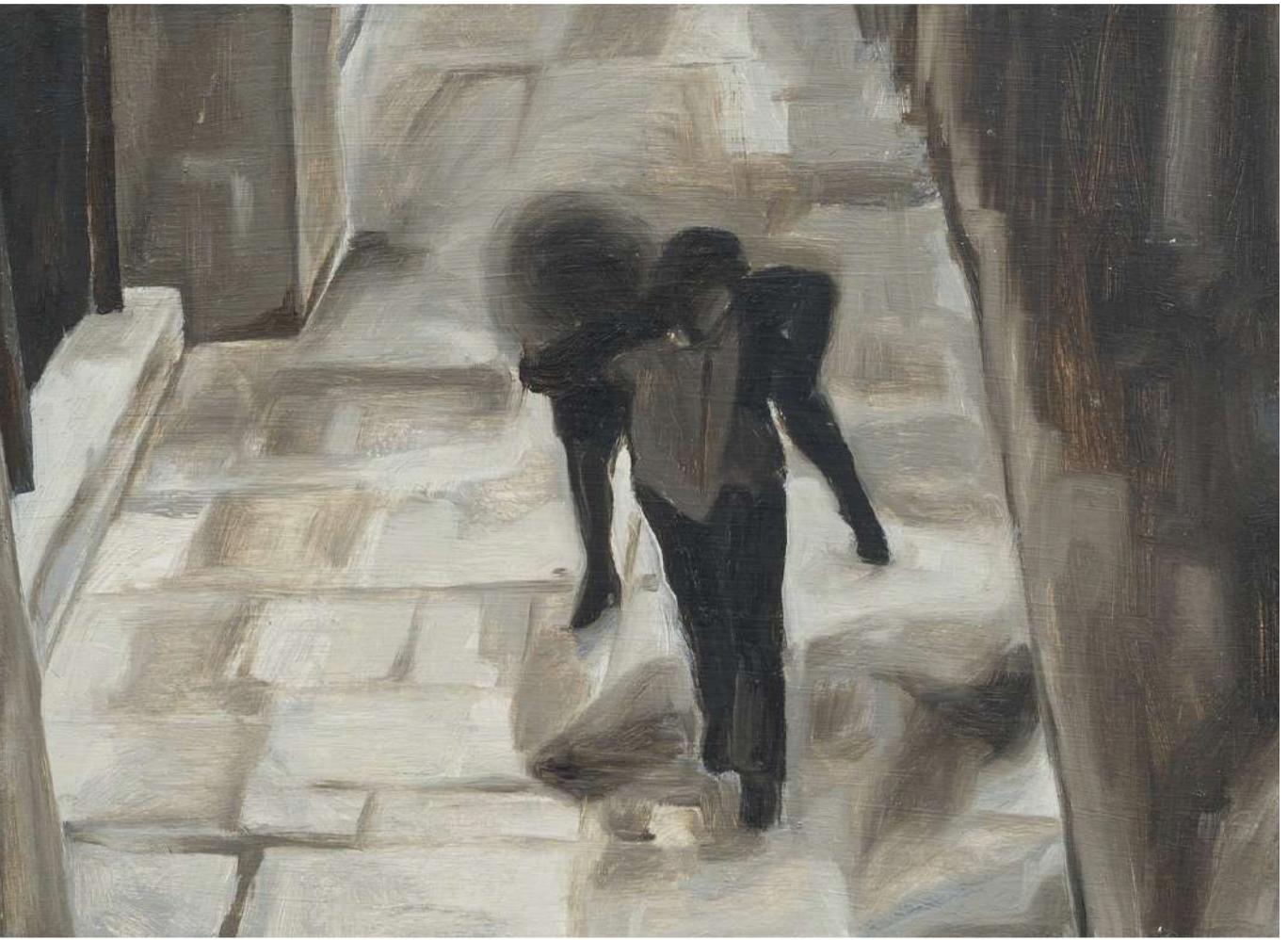
RITIKA SHARMA
***Close To Identify 26*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



RITIKA SHARMA
***Close To Identify 1*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



RITIKA SHARMA
***Close To Identify 2*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



RITIKA SHARMA
***Close To Identify 3*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



RITIKA SHARMA
***Close To Identify 4*, 2024**
Oil, Panel
20.5 x 27.5 cm (8 x 11 in)



SEJAL PAREKH

Sejal Parekh is a British-Indian cross-disciplinary artist. Working across sculpture, installation, video, and sound, Parekh excavates the intricate topologies of hiraeth—a diasporic condition that transcends nostalgia to articulate new ways of inhabiting cultural and architectural space. Her practice emerges from an exploration of parallel world systems, where cultural dynamics are not simply observed but actively dismantled and reassembled. Parekh's aesthetic strategy is rooted in what she calls an “archaeology of gesture”: recuperating and transforming objects, motifs, and performative actions historically used to marginalize and stratify, and transmuting them into instruments of refusal, care, and possibility. Her work consistently engages with sites of flow, encounter, and transition—spaces where the rhythms of daily life can be disrupted, inviting moments of pause, play, and re-orientation.



SEJAL PAREKH

System Of Magical Defence, 2025

Single-Channel HD Video (Shown As A Triptych),

Separate Sound File, Video 7.09 minutes

Edition 1/5 + 2 AP





ARIENO KERA

Arieno Kera, born in 1999, belongs to the Naga indigenous community and is currently based in Nagaland.

She is interested in process-based art practice and engages with painting, drawing, installation and video, as an archive of local tradition and cultural memory. Exploring a material-based practice she engages critically with tools of representation derived from various traditional elements from her own indigenous background from Nagaland and interprets them into contemporary idioms of image making conversing with practice of drawing as an interface of representation, process and mark making. She translates personal experience into a performative signifier of memory and transformation.

Arieno Kera lives and works in Kohima, India

ARIENO KERA CV

Born in 1999, Kohima, India

Lives and works in Kohima, India

2025 - AFFIRMA Artists4Artists Award

2024 - Hampi Art Lab Artist residency, Hampi Art Labs, Hampi, India

Education

2022 - BFA in Painting, Amity School Of Fine Arts, Noida, India

2024 - MFA in Painting, Kala Bhavana, Visva Bharati University Shantiniketan, Bolpur, India

Group Exhibitions

2025 - What the Eye Forget, by Bhanu Shrivastav, 1Shanti Road Studio Gallery, Bengaluru, India

2025 - Sach Kahe Toh, Truth Be Told, Immersse 4.0 Fellowship, Somaiya Vidyavihar University, Mumbai, India

2024 - 10th Annual Women Artists Exhibition, Artscapes, Chandigarh, India

2024 - Nonsense, Hidden Artist Initiative, Faculty of Fine Arts MSU, Baroda, India

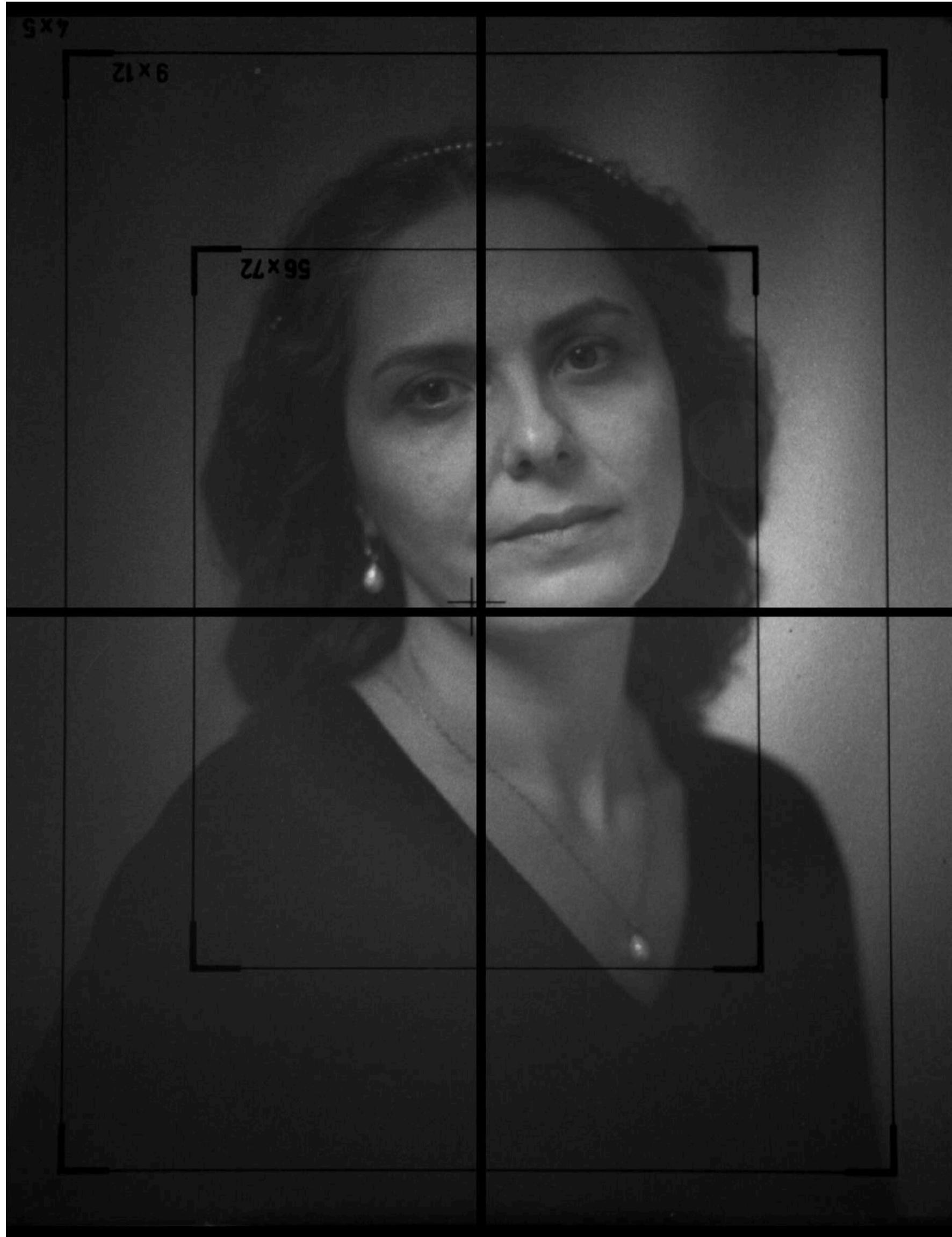
2023 - The Naga As Artist, Amongst The Wild 2023, Nagaland House, Delhi, India

Awards, Residencies And Grants

2025 - The Himalayan Fellowship for Creative Practitioners with FICA and Royal Enfield

2025 - IMMERSSE 4.0 Artists fellowship, Somaiya Vidyavihar University, Mumbai, India

2025 - APRE Artist Grant



KATAYOUN KARAMI

Katayoun Karami, born in 1967, in Tehran, Iran, is a contemporary artist whose practice explores memory, gender, identity, and the social conditions that shape collective and personal experience. Trained in architecture at the Middle East Technical University in Ankara, Turkey, Karami developed a deep sensitivity to form, structure, and space, elements that inform her conceptual approach to art. Working across photography, installation, and mixed media, she interrogates how representation—particularly of women—intersects with history, politics, and communal narratives. Her work often emerges from lived realities and shared experiences, creating space for reflection on the fragility and resilience of human bonds.

Since the 1990s, Karami has exhibited widely in Iran and internationally, with solo and group shows in Tehran, Tabriz, Amsterdam, Dubai, and Pune. Notable presentations include *Amnesia and Hypermnesia*, Tehran (2020), *Speaking from the Heart*, Framer Framed, Amsterdam, (2013), and *POSTFORM*, VHC, Pune, (2022). She was awarded the first prize at the *Ibda'a* Awards in Dubai (2002), and her work continues to be recognised for its experimental, socially engaged character.

Katayoun Karami lives and works in Tehran, Iran.

KATAYOUN KARAMI CV

Born in 1967, Tehran, Iran

Lives and works in Tehran, Iran

Education

1990 - BA in Architecture (Unfinished), Middle East Technical University, Ankara, Turkey

Solo Exhibitions

2025 - Crescendo, VHC | Vida Heydari Contemporary, Pune, India

2022 - PostForm, VHC | Vida Heydari Contemporary, Pune, India

2021 - Dead-Line, Azad Art Gallery, Tehran, Iran

2013 - Good Thoughts, Good Words, Good Deeds, Azad Art Gallery, Tehran, Iran

2013 - Side Effects, Hinterland Galerie, Vienna, Austria

2012 - Have A Break, Azad Art Gallery, Tehran, Iran

Selected Group Exhibitions

2025 - This Is Me, Sheydae Art Gallery, Tehran, Iran

2024 - UnSaid, OnCurating Project Space, Zürich, Switzerland

2022 - This Is Me, Sheydae Art Gallery, Tehran, Iran

2021 - Ichor, Sharif Art Gallery, Tehran, Iran

2021 - Youtab, Sharif Art Gallery, Tehran, Iran

2021 - The 8th Tehran National Sculpture Biennale, Vahdat Hall, Tehran, Iran

2019 - Ombres et lumières, Nicolas Silin Gallery, Paris, France

2018 - Summer Show 2018, 1x1 Gallery, Dubai, UAE

2018 - Common Border, Mellat Gallery, Tehran, Iran

2018 - Me, Emrooz Art Gallery, Isfahan, Iran

2018 - Me, Kabood Atelier Gallery, Tehran, Iran

2016 - 26 photographers, CerModern Gallery, Ankara, Turkey

2016 - The Other Side Talk, Athens Biennale, Athens, Greece

2016 - The House Of Sleep, Lefas Municipal Gallery, Athens, Greece

2016 - Peace on a Paper, Contemporary Art Biennale, Iran

2016 - Reality & Fantasy, Mellat Gallery, Tehran, Iran

2015 - Agoraphobia, Azad Art gallery, Tehran, Iran

2015 - The World Viewed, Y Art Studio, Tehran, Iran

2014 - Fragile Hands, University of Applied Arts Vienna, Austria

2014 - Recalling The Future Brunei Gallery, SOAS, University of London, UK

2014 - Contemporary Iranian Photography, California State University, Los Angeles, USA

2013 - Speaking from the Heart, Castrum Peregrini Gallery, Amsterdam, Netherlands

2013 - In the Name of Honour, Sara Charlton Foundation, London, UK

2013 - The Wind will take us away, Maison des arts Solange-Baudoux, Evreux, Normandy, France

2013 - Self-Musement, Y Art Studio, Tehran

2012 - Painting, Tehran Rybon International Artist's Workshop, Mohsen Gallery, Tehran

2012 - No Subject, 1x1 Gallery, Dubai, UAE

2012 - The Elephant in the Dark, Devi Art Foundation, Haryana, India

KATAYOUN KARAMI CV

- 2011 - The (Iranian) Weltanschauung, Freies Museim, Berlin, Germany
- 2009 - 2nd biennale Photoquai, Musée du Quai Branly, Paris, France
- 2008 - Think positive, Silk Road Gallery, Tehran, Iran
- 2008 - The other side, Silk Road Gallery, Tehran, Iran
- 2005 - A Testimony Of Azadi Azadi Tower, Tehran, Iran
- 2004 - I love my surroundings, Niavaran Artistic Creations, Tehran, Iran
- 2004 - Iranshahr Photography Society (guest), Iran Artists Organization, Tehran, Iran
- 2002 - Kaveh Golestan Awards, Iran Artists Organization, Tehran, Iran
- 2002 - Kochehaye Shemrron, Niavaran Artistic Creations - Niavaran Palace, Tehran, Iran



MONALI MEHER

Monali Meher, born in 1969 in Pune, India, is a multidisciplinary artist who studied at the Sir J. J. School of Art, Mumbai. Over the past decades, she has performed and exhibited internationally at major venues including Tate Modern, Rijksmuseum Twenthe, MAXXI Museum Rome, and Art Dubai. Recipient of the Golden Chimera Award at the ICASTICA Biennial (2013) and the NN Art Award at Art Rotterdam (2023), Meher has also participated in the Thessaloniki, Dakar, and Kathmandu Biennales.

Her practice—spanning performance and site-specific installations—centres on time, memory, and transformation, as seen in her long-term public work *The Bridge Is Open* (2011) in Amsterdam. Supported by institutions such as AFK and Fonds BKVB, she has undertaken residencies at UNESCO-Aschberg, Vienna, Rijksakademie, Amsterdam, Casa Masaccio, Italy, and KHOJ, New Delhi.

Monali Meher lives and works in Ghent, Belgium.

MONALI MEHER CV

Born in 1969, Pune, India

Lives and works in Ghent, Belgium

Education

1990 - B.F.A. in Painting, Sir J.J. School of Arts, Mumbai, India

Selected Solo Exhibitions

2024 - Walking Root Route, VHC | Vida Heydari Contemporary, Pune, India

2024 - Mindscapes & Hidden Places, Het Atelier, Bruges, Belgium

2023 - Umbartha, VHC | Vida Heydari Contemporary, Pune, India

2022 - The Beginning Of A New Beginning, Lumen Travo, Amsterdam, Netherlands

2022 - Unknown Landscape, Het Atelier, Bruges, Belgium

2019 - Falling Star, Mariakerke, Ghent, Belgium

2017 - Roots and Threads, Boarders and Pieces, Lumen Travo, Amsterdam, Netherlands

2013 - Meat Markets and Spirit Houses, Lumen Travo, Amsterdam, Netherlands

Selected Group Exhibitions

2025 - Dramaturgies of Space, Latitude 28, Delhi, India

2025 - Back and Forth and Back Again, 40 years anniversary, Lumen Travo, Amsterdam, Netherlands

2025 - Zeg dat ik jou ben: Rumi, Project by De Centrale, St. Jacob's church, Ghent, Belgium

2025 - Unknown Landscapes, Garage Rotterdam, Rotterdam, Netherlands

2025 - Over(p)lay, VHC | Vida Heydari Contemporary, STIR, Delhi, India

2024 - He/Hem, VHC | Vida Heydari Contemporary, Pune, India

2024 - Freeing the Land, Accademia di Belle Arti di Venezia & Forte Maghera, VIVAAR VENEZIA 2024, Venice, Italy

2024 - Dreamscapes and other places, Gallery Lumen Travo, Amsterdam, Netherlands

2023 - NICC x 25, Museum S.M.A.K. Ghent, Belgium

2023 - Common Ground, VHC | Vida Heydari Contemporary, Pune, India

2023 - Global Dialogues: Understanding Otherness, Bradwolff Projects, Amsterdam, Netherlands

2023 - De Vierkante Kilometer, museum STAM, Ledeburg, Gent, Belgium

2023 - Art Rotterdam 2023, Gallery Lumen Travo, Van Nellefabriek, Rotterdam, Netherlands

2022 - Silent Land, Lumen Travo, Amsterdam, Netherlands

2022 - Upcycling, Sinopale 8, online Sinop Biennale, Sinop, Turkey

2021 - Love Thy Neighbor, Asia Triennial Manchester 2021, Manchester Poetry Library, Manchester, UK

2021 - Living, Forgiving, Remembering, Kunsthall 3,14, Bergen, Norway

2020 - Collector's Item, Contemporary Art Collection of Sanders, Centraal Museum Utrecht, Netherlands

2020 - Living, Forgiving, Remembering, De Kerk, Museum Arnhem, Netherlands

2018 - Connecting Threads: Textiles in Contemporary Practice, BDL Museum, Mumbai, India

MONALI MEHER CV

Selected Performances

2025 - Blijf in Beweging, 'Say that I am you: Rumi', De Centrale, St. Jacob's church, Ghent, Belgium

2025 - Stone Soup: Protest Recipes, with 'Ledeberg Beleeft', St. Lieven church, Ghent, Belgium

2025 -Bread Crown, 'Say that I am you: Rumi, De Centrale, St. Jacob's church, Ghent, Belgium

2024 - STOP GENOCIDE & Unending River, LA 19, Live Art Gothenburg, Sweden

2024 - WAKE UP, Visaraloka, Indonesia

2024 - Freeing the Land, VIVAAR VENEZIA 2024, Riva Dei Giardini, Venice, Italy

2024 - Old Fashioned, Rebel Garden, Musea Brugge, Bruges, Belgium

2023 - Gilded, International performance festival Trouble #12, THOR, La maison des art, Brussels, Belgium

2022 - In Search Of A Lost Monastery, Het Atelier, Bruges, Belgium

2021 - mUSe , Kunstnersenter Spitsbergen, Arctic Action VI, Longyearbyen, Svalbard, Norway

2021 - Old Fashioned, Zomersalon '21, Kunsthall Gent, Ghent, Belgium

2020 - Old Fashioned, Living Forgiving Remembering, De Kerk, Museum Arnhem, Netherlands

2019 - Visiting Sutton Pool, Walking's New Movements, University of Plymouth, Plymouth, UK

2019 - Curve, Carve, Cultus, Maart kunstroute Waregem, Zaal 29, Stedelijke kunstacademie, Waregem, Belgium

2017 - bound/unbound, Patan Museum, Kathmandu, Nepal

2016 - Red & Twisted, Danish cultural center, 798 districts, Beijing, China

Awards, Residences And Funded Projects

2025 - Art in Public Space, De Broederij Gent, funded by wijkbudget stad Gent, Ghent, Belgium

2024 - Voucher International Grant by Mondriaan Funds, VIVAAR Venezia, Venice

2023 - NN ART AWARD 2023, Art Rotterdam 2023, Netherlands

2022 - Het Atelier, Artists Residency, Bruges, Belgium

2021 - Arctic Action VI, Longyearbyen, Svalbard, Norway, funded by Embassy of the Kingdom of the Netherlands

2017 - International grant by Mondriaan Funds, performance at Patan Museum, Kathmandu Triennale

2016 - International grant by Mondriaan Funds & NYC Culture, performance, Ritual Traces by SAWCC New York

2013 - Golden Chimera Award, ICASTICA 2013, 1st Arezzo Art Biennial, Italy

2011 - The Bridge Is Open, Public Space Project, installation under Willem's bridge, Haarlemmerpoort, Amsterdam, funded by AFK, Fonds BKVB



RITIKA SHARMA

Ritika Sharma was born in the year 1994 in Delhi, India. She has completed her Bachelor's in Fine Art (2015) and Master's in Fine Arts (2017) both in Painting from the College of Art, Delhi. Her artistic practice investigates everyday experiences, observations, local spaces, and their involved politics through mixed media works.

Ritika Sharma has participated in prominent exhibitions, including "Out of Turn" by MAG Contemporary curated by Adwait Singh at Bikaner House, Delhi in 2024, "Beyond the Gaze" at Alliance Franciase, Dhaka, Bangladesh in 2024, "Art For Climate Action" by Ministry of Textiles at National Crafts Museum in 2023, "Yuva Sambhav" by Raza Foundation at Bikaner House in 2022 and "Delhi Through Internal and External Experiences" at Nippon Art Gallery, Mumbai in 2021, and many others. She has also been actively participating in artist residencies, workshops, and courses including "Summer Residency" at LAMO, Ladakh 2024, "Beyond the Gaze 2023" - an international workshop by Photo South Asia, Space Studio - BICAR Writing Fellowship 2023, "On-Screens" by Reliable Copy in 2021 and "Coloring the World" - an artist residency at Piramal Art Foundation in 2019. Her practice has been recognized with the Emerging Artist Award in 2024, the Space118 Fine Art Grant in 2024, and the Inlaks Fine Art Award in 2025.

Ritika Sharma lives and works in Noida, India.

RITIKA SHARMA CV

Born in 1994, Delhi, India

Lives and works in Delhi, India

Education

2015 - BFA in Painting, College Of Art, Delhi, India

2017 - MFA in Painting, College Of Art, Delhi, India

Group Exhibitions

2025 - The Body Politic, curated by Riya Kumar, Sakshi Gallery, Mumbai, India

2025 - Complexity of Democracy, curated by Anita Dube, Art Heritage Gallery, Delhi, India

2025 - Confluences, VHC I Vida Heydari Contemporary, STIR, Delhi, India

2024 - Out Of Turn, MAG Contemporary, Bikaner House, Delhi, India

2024 - Beyond The Gaze, Alliance Francaise, Dhaka, Bangladesh

2023 - Art Of Climate Action, National Crafts Museum, Delhi, India

2022 - Yuva Sambhava - 100 Young Artist Show, Bikaner House, Delhi, India

2021 - Delhi Through Internal And External Experiences, Nippon Art Gallery, Mumbai, India

2021 - 26 Under 25, Surendra Paul Gallery, Delhi, India

2019 - Call to Disorder, Serendipity Arts Festival, Panjim, India

2018 - Engaging with Inequalities, Alliance Francaise De Delhi, Delhi, India

2018 - Rigel, Orissa Modern Art Gallery, Bhubaneshwar, India

2018 - Pidgin, NIV Art Centre, Delhi, India

2018 - Meri-Dilli, Shridharani Art Gallery, Delhi, India

2018 - W0-Men, M.F. Hussain Art Gallery, Delhi, India

2018 - 2nd Annual Art Exhibition of Kala Uday Art Society, Punjab Museum, Chandigarh, India

2017 - 58th National Exhibition, National Gallery Of Modern Arts, Bengaluru, India

2017 - 2nd India Art Awards Exhibition, Kanoria Centre for Arts, Ahmedabad, India

2016 - Ravi Jain Annual Art Competition, Dhoomimal Art Gallery, Delhi, India

2016 - Senior - Junior Artist's Exhibition, All India Fine Arts Association, Delhi, India

2016 - Espaco, Lalit Kala Academy, Delhi, India

2016 - 29th National Exhibition of Contemporary Art, State Art Gallery, Hyderabad, India

2016 - 124th Annual Art Exhibition, Jehangir Art Gallery, Mumbai, India

2016 - All India Exhibition of Art, Virsa Vihar Society, Amritsar, India

2016 - Annual Art Exhibition, Sahitya Kala Parishad, Delhi, India

2015 - Annual Art Exhibition, Sahitya Kala Parishad, Delhi, India

2015 - Ravi Jain Annual Art Competition, Dhoomimal Art Gallery, Delhi, India

2015 - All India Women Artist's Contemporary Art Exhibition, Artscapes, Chandigarh, India

2015 - All India Art Exhibition, Lalit Kala Akademy, Lucknow, India

Awards And Residences

2025 - Awarded 2nd Prize by The Arts Family London

RITIKA SHARMA CV

2025 - Fine Art Award by Inlaks Shivdasani Foundation

2025 - Night | Crash | Cold | Blood Residency with INLAKS X CAMP Studio, Mumbai, India

2024 - Summer Residency at LAMO, Ladakh, India

2024 - Emerging Artist Award by FICA, India

2024 - Space118 Fine Art Grant, Mumbai, India

2021 - Granted with India Artist Relief Fund by MAP Bengaluru & 1 Shanthi Road

2020 - Awarded with Khoj Support Grant

2019 - Coloring the World - Cycle 20, Piramal Art Residency, Mumbai

2018 - Scholarship to Young Artists by Ministry of Culture, HRD

2017 - Awarded by Sahitya Kala Parishad in Annual Art Exhibition

2017 - International Artist Residency by Art for Change Foundation at NIV Art Centre

2016 - Scholarship to Young Artists by Ministry of Culture, HRD

2015 - Awarded in All India Women Artist's Contemporary Art Exhibition in Punjab Museum by Artscapes, Chandigarh, India

2015 - Granted with Udyan Shalini Fellowship by Udyan Care Foundation

2015 - Awarded in Aesthetic Imagination an Art Camp organized by South Asian University, New Delhi

2009 - Granted with Udyan Shalini Fellowship by Udyan Care Foundation



SEJAL PAREKH

Sejal Parekh, born in 1979, is a British-born, Indian multidisciplinary artist whose practice spans sound, sculpture, and installation. Her work re-examines the everyday architectures of power that shape how we live, move, listen, and remember. Engaging with feminist, diasporic, and decolonial frameworks, she uses language and sound as material forms to reconfigure the familiar and explore how memory is held in the body and transmitted through space.

Parekh has exhibited at venues including MACBA, Hoxton Gallery, Ovada Gallery, SWAB Art Fair, and FlagLab Curatorial Project, with commissions from La Roca Village and Galería Senda, among others. Her work is part of the Soho House collection.

A graduate of Winchester School of Art (BA Fine Art, 2001), Parekh earned her MFA in Sculpture from the Royal College of Art, London (2025), supported by the Deputy Vice Chancellor Scholarship.

Sejal Parekh lives and works in London, UK.

SEJAL PAREKH CV

Born in 1979, Basingstoke, UK

Lives and works in London, UK

2023 - States of Transit, Can Verdaguer, Barcelona, Spain

2017 - Structured Magic, artist and co-curator, Hoxton Gallery, London, UK

2015 - Lost Forever, artist and co-curator, Gallery 223, London, UK

Education

2025 - MA Fine Arts, Sculpture, Royal College of Art, London, UK

2002 - BA Fine Arts, Sculpture, Winchester School of Art, (First Class Honours) UK.

Performance

2025 - What Did You Say, Somerset House, London, UK

2025 - What Did You Say, Museu Tàpies, Barcelona, Spain

Solo Exhibition

2024 - Suī Jūris, The Stone Space Gallery, London, UK

Awards, Residences And Funded Projects

2025 - Eart centre for arts, Barcelona, Spain

2025 - Roundtable IV, curated by Pia Biasi, Victoria Miro

2025 - Beca Oppenheim-John Downes Memorial Trust

2024 - Grant for What Does Home Sound Like, Grand Plan Fund, UK

2024 - Deputy Vice-Chancellor Award, Royal College of Art, London, UK

2020 - Tangent Projects, Barcelona, Spain

2022 - Park Royal District, London, UK

2002 - Franconia Sculpture Park, Minnesota, USA

Group Exhibitions

2025 - Ad Interim, Hope93, London, UK

2025 - Restricted Code, PS, London, UK

2024 - What Does Home Sound Like? Iteration 001, Hangar Gallery, London, UK

2024 - Belong Nowhere, Public installation, FlagLab Curatorial Project, Barcelona, Spain

2024 - Belong Nowhere, Public intervention with Lydia Ourahamne, Museum of Contemporary Art Barcelona, Barcelona, Spain

2023 - The Archive, by Procreate Project, Gallery Ovada and MOMA Oxford, Oxford, UK

2023 - Living on the Margins - Barceloneta CC

2023 - The Lab, La Plataforma Gallery, Barcelona, Spain

2023 - Exists in Non-English, Windows Art Circuit, Poblenou Art District, Barcelona, Spain

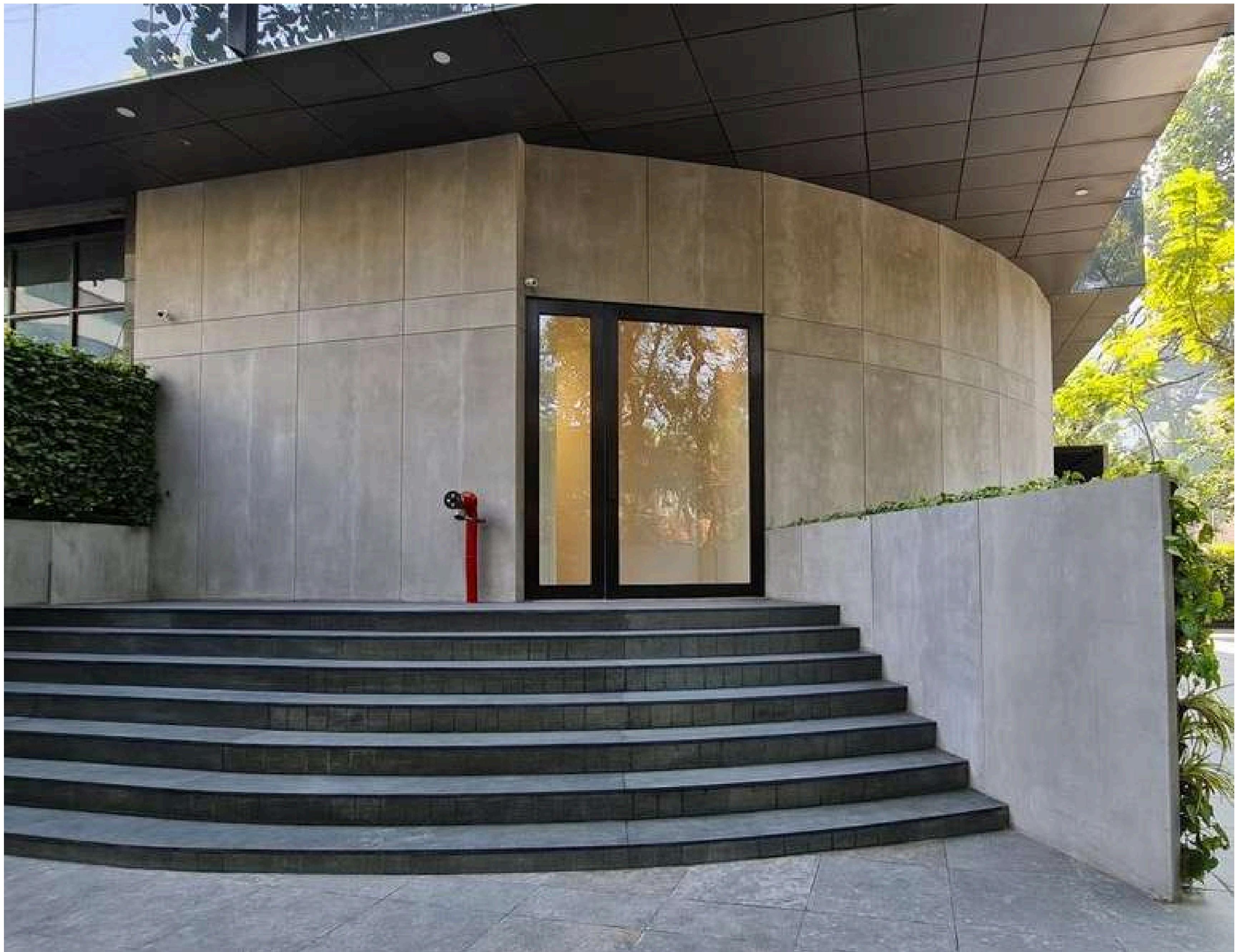


YASH VIKRAM

Yash Vikram (he/him) is an independent art curator and consultant with a background in engineering, he is dedicated to exhibition-making practices that amplify underrepresented artistic voices. His curatorial practice focuses on ecosystems of care, ways of looking and sharing, and the politics of the everyday, how we engage, surveil, and reflect. Through his work, Yash fosters dialogues that challenge and expand conventional narratives and ways of seeing within the art ecosystem.

He founded the Ether Project, a nomadic art platform committed to supporting diverse artistic voices from South Asia, reflecting his dedication to making contemporary art more accessible and inclusive, reaching beyond major urban centers to engage wider audiences. His recent curatorial projects include *Shaping Time: Performance as Practice* at Akar Prakar, New Delhi (2024); *Isotropical Futures* at Tao Art Gallery, Mumbai (2025); *Everybody's Elsewhere* with Ether Project at Devlalikar Kala Vithika, Indore (2025) and *Tickle a Memory* at MAG Contemporary, New Delhi (2025). He was also the curatorial advisor for the first edition of SA Biennale held in Leh, Ladakh, 2023.

Yash Vikram lives and works between New Delhi and Varanasi.



VIDA HEYDARI CONTEMPORARY

Vida Heydari Contemporary is an international art gallery in Pune specialising in contemporary art and representing established and emerging artists with diverse backgrounds, across a variety of mediums and genres. Founded in 2020 with an emphasis on authenticity, quality and innovation, VHC aims to contribute to the cultural fabric of the city. The gallery is committed to fostering the careers of its artists and sharing their work with a global audience, providing a platform for under-represented artists, presenting pioneering museum-quality exhibitions, positive collaborations, price transparency and offering a very hands-on and tailored high quality experience. In less than three years from its inception, VHC has mounted significant exhibitions featuring local and international artists. It has also participated in some of the most prestigious art fairs, such as Art Basel Hong Kong, India Art Fair and Art Mumbai. In addition to the gallery program, VHC hosts talks, performances, workshops and educational programs to create engaging and enriching artistic experiences that capture the essence of life.

ABOUT THE FOUNDER

VHC was founded by Vida Heydari, a visionary curator, gallerist and collector with nearly two decades of diverse experience in the global art world. She has worked with accomplished Indian, Iranian and Chinese contemporary artists and has consulted for various private and public collections. Known for her keen eye for detail and talent recognition, Heydari's Canadian-Iranian heritage and long exposure to Indian Culture have also informed her curatorial choices. This is reflected in VHC's unique collection that celebrates the fusion of Eastern and Western artistic influences. Under Heydari's direction, VHC has become a platform to encounter and engage with relevant contemporary art practices from around the world.

VHC

VIDA HEYDARI
CONTEMPORARY

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