



DELHI CONTEMPORARY ART WEEK

SAVE

THE DATE

PREVIEW

8/04/2021

Continues till
15th April 2021

Venue:
Bikaner House
New Delhi

Devia Sundar

Meghana Gavireddygari

Namrata Arjun

Nihaal Faizal

Sarasija Subramanian

Visakh Venon

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

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

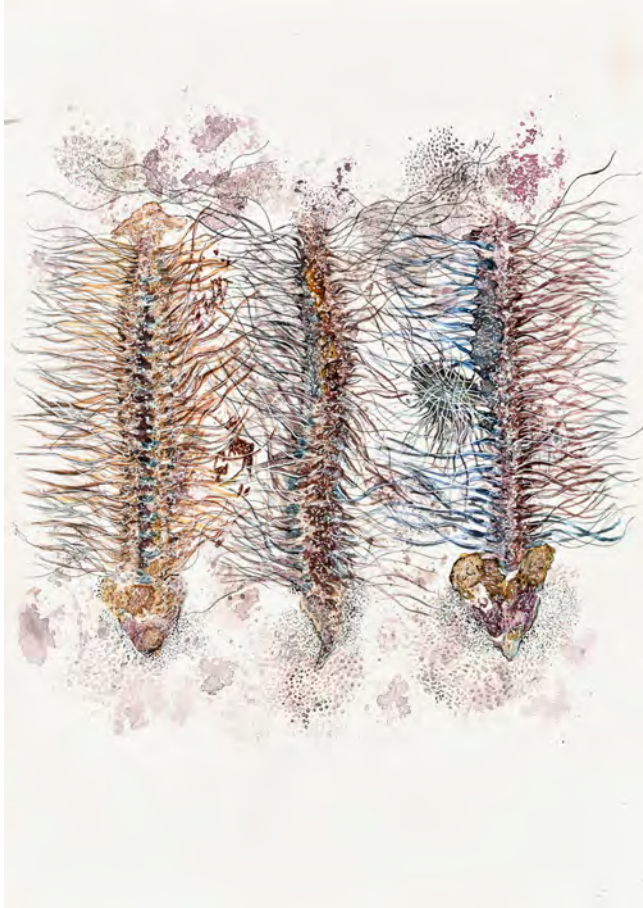
Devika has shown her work in solo exhibitions at Gallery Sumukha (2018) and Alliance Francaise (2012), Bangalore. She presented her exhibition "Essentially Normal Studies" around invisible illnesses, as a keynote speaker at MYOPAIN 2018, an international medical conference organised by the Indian MYOPAIN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

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

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



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



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



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



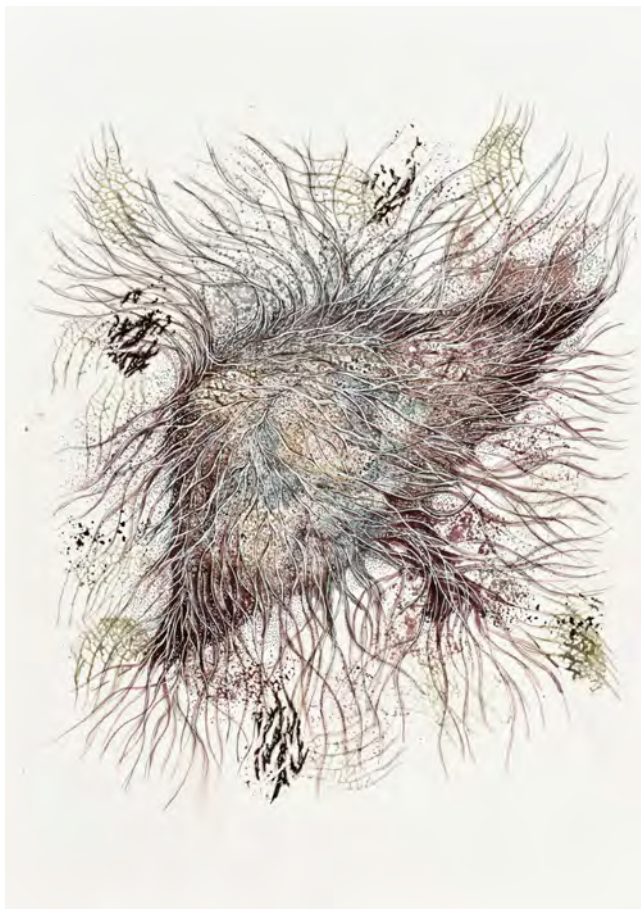
Bodies at Sea 1.1
Water Colour & Pen
41.4 cm x 30 cm
2020



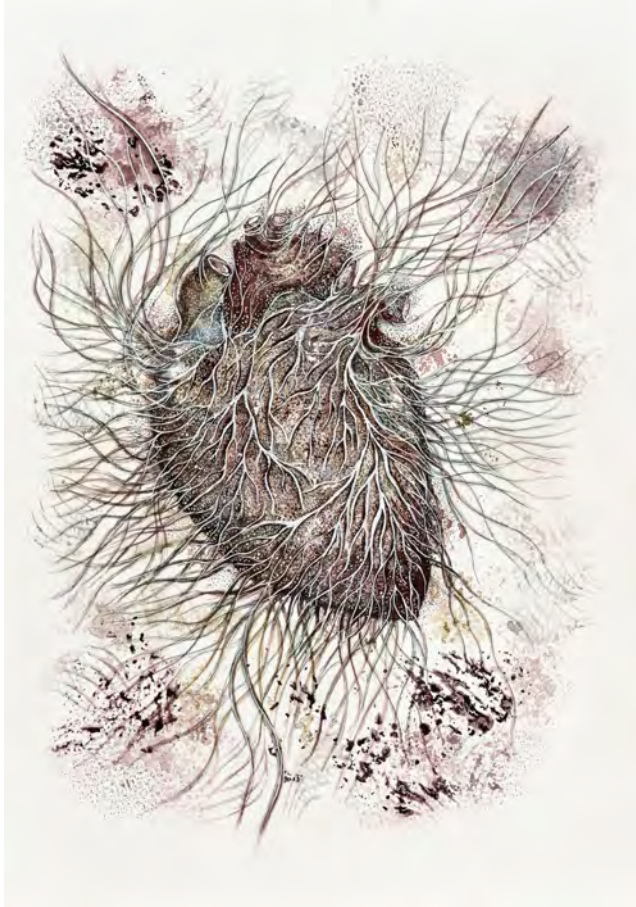
Bodies at Sea 1.2
Water Colour & Pen
41.4 cm x 30 cm
2020



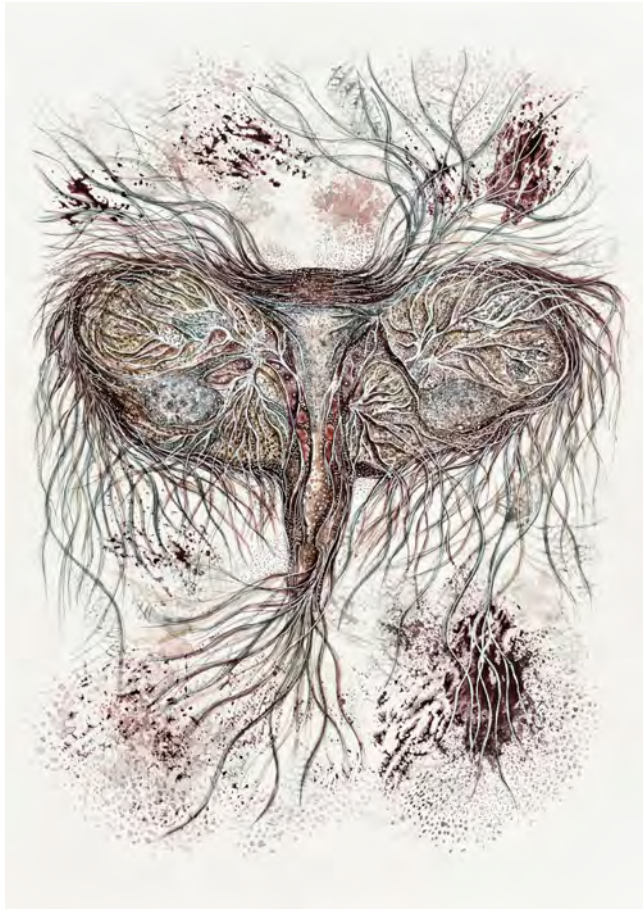
Bodies at Sea 1.3
Water Colour & Pen
41.4 cm x 30 cm
2020



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



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



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



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

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

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

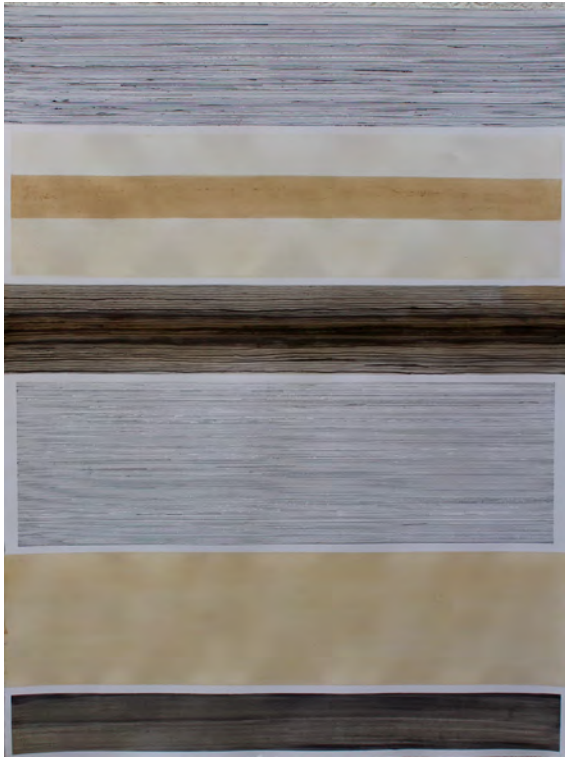
Gavireddygari is the recipient of the Mount Royal Emerging Artist Award, 2020 and lives in Hyderabad, India.



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



Swadeshi
Khadi, turmeric
50 cm x 40 cm
2020



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



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



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



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



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



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

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

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

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

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



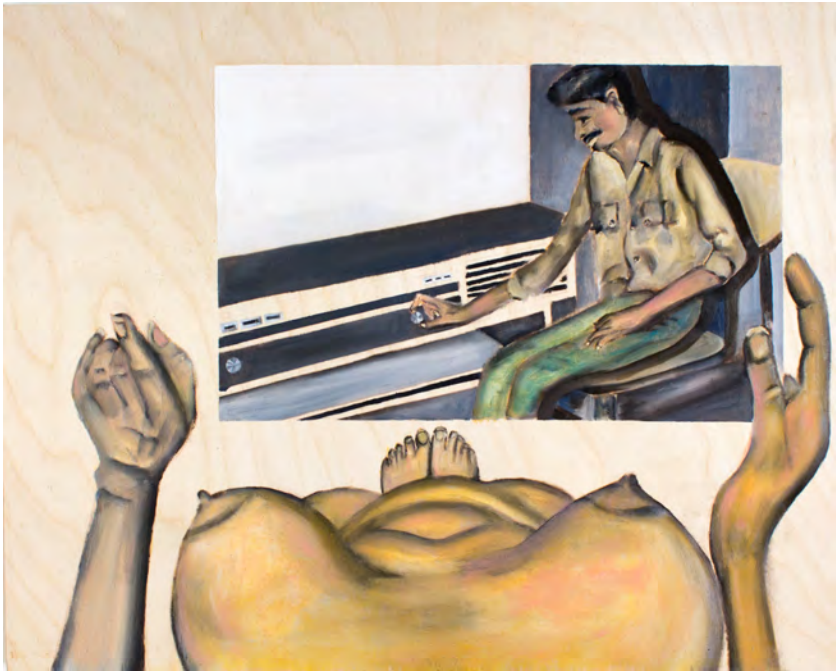
Playing God V
Oil on Panel
40 cm x 50 cm
2021



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



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



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



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



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



Possessed I
Oil on Panel
30 cm x 30 cm
2021



Possessed II
Oil on Panel
30 cm x 30 cm
2021



Possessed III
Oil on Panel
30 cm x 30 cm
2021

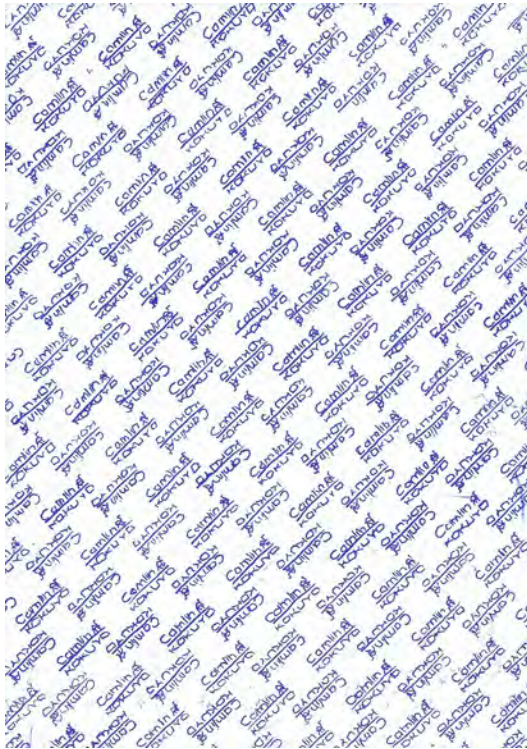


Possessed IV
Oil on Panel
30 cm x 30 cm
2021

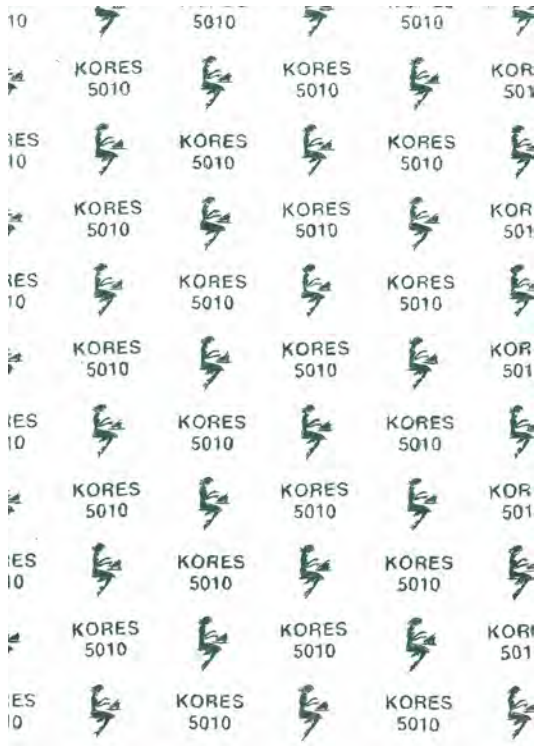
Nihaal Faizal is an artist based in Bangalore, India. His works respond to the copy, the replica, the remake, the gadget, and the gimmick, through a reflection upon media documents from popular and cultural memory. Recent projects have invoked the semi-fictional histories of Flubber, Windows XP desktop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

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

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



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



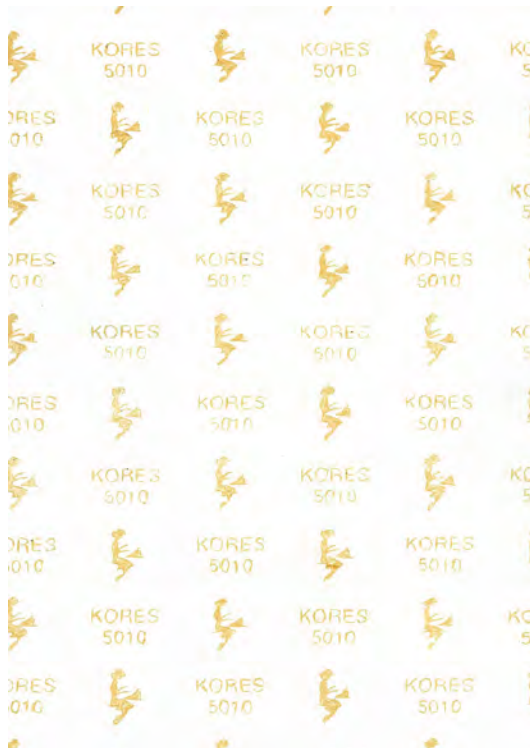
Kores 5010 Green
carbon imprint on paper 29
cm × 20.5 cm, 1/3 + 2 AP
2020



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



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



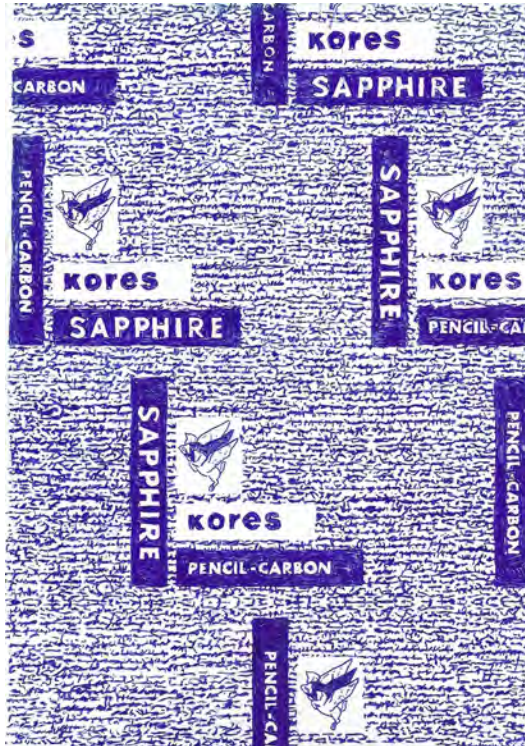
Kores 5010 Yellow
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020



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



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



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



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



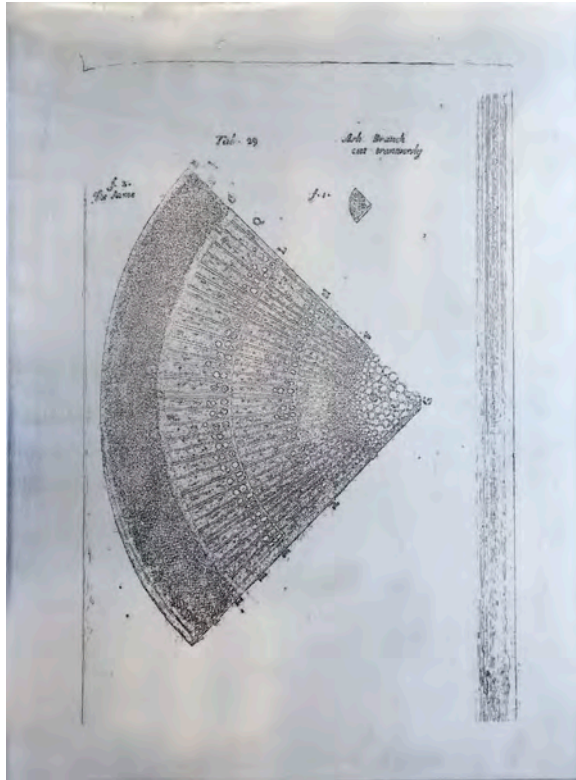
Pelikan Interplastic
carbon imprint on paper
29 cm × 20.5 cm, 1/3 + 2 A
2020

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

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

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

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



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

Mammillaria—continued.

Mammillaria—continued.



FIG. 105. MAMMILLARIA ELAËAGNIFOLIA.

M. ELAËAGNIFOLIA (Lamour.) A hybrid species, more especially better than the introduced. May be kept from being too much watered when freely covered with tubercles. When old, many tubercles appear in the lower part, and some downy, others, very pointed ones (see note under Mammillaria, fig. 104), for which we are indebted to Messrs. W. & A. G. Reade, of Epsom.

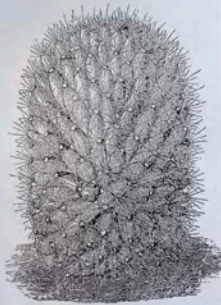


FIG. 106. MAMMILLARIA DOLICHOCENTRA.

M. DOLICHOCENTRA (Lamour.) A tall one or rather columnar, from seven to ten high. In diameter tubercles round, several, the base covered with a small tuft of white down, and few white spines of regular growth. Spines a strong growing species, it varies little. See Fig. 106.

Crotonum—continued.

Croton pulchellus is very striking. See Fig. 47. (S. H. 1851, p. 127.)
C. Bicolor (Pursh), *f. lanceolatus*, like to the long, short, oval leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow.
C. chrysanthus (Pursh), *f. superius*, elongate, sometimes ovate, sometimes broad ovate; *f. luteo-olivaceus*, like to the long, short, ovate leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow.

Crotonum—continued.

C. spectabilis (Pursh), *f. elegantissimus*, like to the long, short, ovate leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow. *f. elegantissimus*, like to the long, short, ovate leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow. *f. elegantissimus*, like to the long, short, ovate leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow.

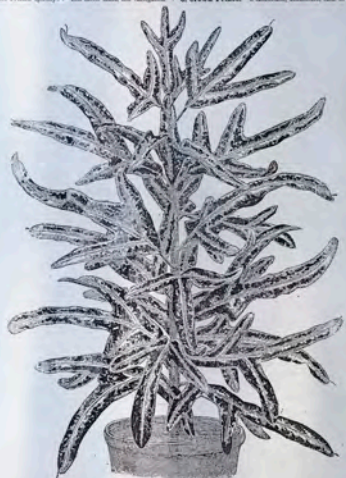


FIG. 48. CROTON SPECTABILIS.

leaves are most distinctly tinged of a bright ochraceous color, marked with crimson. New Orleans, 1851.
C. strychnifolium (Pursh) Kuntze, *f. mollis*, palmate. Poly. 1851, p. 127.
C. Cooperi (Pursh), *f. mollis*, palmate, with many changing to red. 1851, p. 127.

f. mollis, bright shining green; midrib and primary veins bright golden-yellow. An ever-green and sometimes having leaves beautifully marked over the entire surface.
C. Dorellii (Pursh), *f. luteo-olivaceus*, like to the long, short, ovate leaves, but with all the margins and veins colored green, lustrous and marked with red golden yellow.

Melon—continued.

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

The best plan of removing the insect is to syringe with so much force on the leaves above, using soft cold water, which has been standing in the house for two or three days.

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

Melon—continued.

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

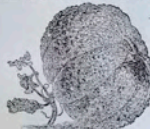


FIG. 101. CANTONNE MELON.

For experiment, melons proved to be superior.



FIG. 102. COLUMBIANA MELON.



FIG. 103. ENGLISHERD MARSH MELON.

Melon—continued.



FIG. 54. PINEAPPLE MELON.

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



FIG. 56. PUMPKIN MELON, ornament, parrot-bird, &c.



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



FIG. 57. WATER MELON.

Melon—continued.

Class I. Green and White-fleshed.

Calhoun's Mammoth

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

Calhoun's Mammoth Seedling.

essentially white; very juicy.

Emperor Charles.

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

Gibber's Cross-fleshed.

dark-fleshed and juicy.

Golden Gem (Fig. 59).

of good flavor.

Queen Emma.

Queen Emma, a handsome, free-bearing variety, of strong constitution.

Class II. Scarlet-fleshed.

Henshem Orange.

remarkably prolific.

Seed's Scarlet-fleshed.

An old but constant sort.

Training—continued.

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

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



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



FIG. 10. STANDARD TREE.



FIG. 11. HALF-STANDARD TREE.

Budding—continued.



FIG. 21A.

The buds on standard briars should be reduced to about three of the strongest selected as close together as possible.

The buds are sufficient for a good head; but for certainty, three may be secured. Fig. 21B represents a ball brace with three angles a above the chest slit for the Bud, b, the Bud inserted, c, the Bud tied in.



FIG. 21B.



FIG. 21C.

Budding as often as possible to the main stem, is most desirable. Buds, given in every way for string, which should be performed season after the Bud is inserted.



FIG. 21D.

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

Budding—continued.

The long notched should be tapered, and the lip of the stock not back to the level of the loaded Bud.

BUDDING KNIVES The best Budding Knives are those manufactured by Messrs. Deane and Co., and Messrs. G. Hall and Son. They are made with handles of ivory, shaped in different ways at the end, for the purpose of getting the back in order to insert the Bud. Some of the blades are made with the edge curved as the wood is so to cut the bark without the risk, entering the wood underneath, see Figs. 22A and 22B. Others, which may be used for Budding and for much better for ordinary use for cutting branches, &c., are made with the edge of the blade curved in a point, as in ordinary knives, see Figs. 22C and 22D. Another form has the handle made of wood, the back, and a piece of ivory, intended for getting in the bark, and is represented in Fig. 22E. The instrument must be used for ordinary purposes, and is more suitable for Budding as well. Some of the other shapes have any ordinary adaptations over them.



FIG. 22A.



FIG. 22B.



FIG. 22C.

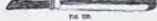


FIG. 22D.

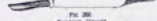


FIG. 22E.

used for Budding and for much better for ordinary use for cutting branches, &c., are made with the edge of the blade curved in a point, as in ordinary knives, see Figs. 22C and 22D. Another form has the handle made of wood, the back, and a piece of ivory, intended for getting in the bark, and is represented in Fig. 22E. The instrument must be used for ordinary purposes, and is more suitable for Budding as well. Some of the other shapes have any ordinary adaptations over them.

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

Canker—continued

CANKER is a fatal cankered disease.

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

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

As stated above, the fungus, or a mold, enters through a wound in the bark, and it spreads rapidly to the wood adjoining the wound. It may therefore spread to other parts of the trunk, and when it has done so it may be found in the wood of the trunk itself. There is some doubt as to whether the fungus can be found in the wood of a tree which has been attacked by cankered bark.

It is to be noted that

Directly under it



By permission of the Board of Agriculture.

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

A. Shows a piece of bark which is cankered.



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

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



FIG. 503. Dibbles.

—consequently they are better suited for the use. FIG. 505 represents two forms of steel-pointed dibbles in general use. One set is made from a piece of wood of the shape represented, and is provided by some in the other set, which may be prepared from a single handle.

DIBBLEMAN. See **PLANTER**.
DIBBLING. The process of sowing with a dibble. Its chief advantage is in sowing the seeds and seedlings, (including those of potatoes, and other tubers) with sufficient depth for placing in permanent quarters of the same nature. Dibbling has many disadvantages. The seeds often become placed straight down instead of in the natural way in which they grow. It is, however, an economical mode, much practised with fast-growing plants that root from new roots. The process is shown in the accompanying engravings (see FIG. 507), where a

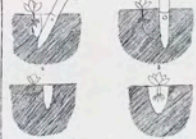


FIG. 507. Method of dibbling. The process is shown in the accompanying engravings (see FIG. 507), where a

Mimosa—continued

Mimosa—continued

M. pudica (Lamour.) Hooker & Grev.

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

M. sensitiva

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



Woods.

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

Fig. Upper Portion of Plant and

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

Oak Galls-

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

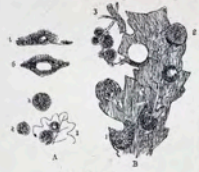


FIG. 76 Oak Galls.

look like bunches of Currants (see Fig. 75D). The insects are easily reared from these Galls.



FIG. 78 Oak Galls.

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

Oak-Galls-continued.

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

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

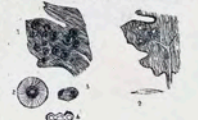


FIG. 79 Oak Galls.

hollow, covered with brown silk threads (see Fig. 75B).

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

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

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

Rose-gall.

Rose-gall—*Macrosiphum*.
 very white mealy on the underside of the leaf, and three or four times as long as wide. The colour is deep black above. The lower surface of the body is bright copper-coloured. The body is somewhat hairy in form like *P. rosæ*. The Rose-galls have their origin near the base of the leaf, being carried to the summit of the stem, which they follow in their ascent, by growing the aerial organ.

ROSE GALLS. These are the work of several species of insects, mostly Cynipids of the genus *Rhodites*.

The insects are, in all from 1/16 in.



ROSE-GALLER (*Quercus axicola*). This is one of the kindred of English Beetles, and is easily known



FIG. 106.

by the fine and its colour, which is usually black, and its colour, golden-green on the back, with

1. Small round Gall, like small peas, on heads of *Rosa vesicaria* and of *R. rubiginosa*.
 2. Small Gall, like small peas, on leaves of *Rosa canina*, the Cabbage Rose.
 3. Small Gall, like small peas, but bearing a few long, straight spines, on leaves of several kinds of *Rosa*, formed by *R. rosæ*.
 4. Gall on leaves and branches of *Rosa canina*, formed by

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



FIG. 38. DESIGN FOR CLARET BED (2)



FIG. 39. DESIGN FOR CLARET BED (3)



FIG. 39. DESIGN FOR CLARET BED (3)



FIG. 39. DESIGN FOR CLARET BED (3)

Bedding 1, Iteration 2 – Dictionary of Gardening Series
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Bedding Plants—continued.

Bedding Plants—continued.

In Part II (p. 148) panel No. 1 might be planted with *Asteranthus caryophyllus*, having a centre plant of *Fraxilla*; No. 2 with *St. monica*, while the top and the two lower No. 3 panels might each have a centre plant of *Chamaejasme*; No. 4 with *Asteranthus caryophyllus*, being so.



FIG. 10. DESIGN FOR BED NO. 1.



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



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



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

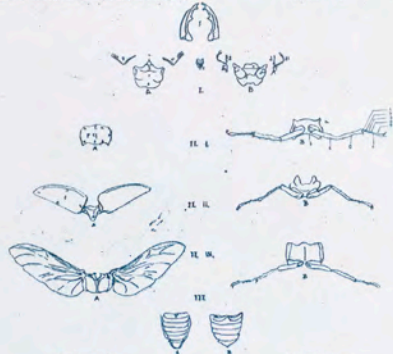


FIG. 14. DESIGN FOR CASKET BED.

Plants of *Centropogon*: No. 4 with *Asteranthus caryophyllus*; No. 5 with *St. monica*, the joints of *Fraxilla*; the ground work, No. 6 might be filled in with *St. monica*, *Hypantha*, *Antennaria* or *Stellaria*.

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

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



A—Small View. B—Ventral View.
 FIG. 100. Structure of External Skeleton of Head. BEETLE () SHOWN REVERSED.

DESCRIPTION OF PLATE:
 I. B. Prothorax.
 II. A. Mesothorax.
 III. A. Metathorax.
 IV. B. Mid-rib of legs.
 V. A. Two wings.
 VI. B. Two hind legs.
 VII. A. Antenna.

from an impression of the head of the pretty Flyer. Beetle. B is the eye, and A are the lower jaws. Passing now to the second division of the body—

Bettle, Iteration 2 - Dictionary of Gardening Series
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THE
CENTURY SUPPLEMENT TO
THE
DICTIONARY OF GARDENING,
A PRACTICAL AND SCIENTIFIC
Encyclopædia of Horticulture
FOR
GARDENERS AND BOTANISTS.

By GEO. NICHOLSON, F.L.S.

Condr. Royal Garden, &c.

PLANTS AND BULBS; (FRUITING PLANTS); (FRUIT AND VEGETABLES); (CACTACEOUS PLANTS); (GREENHOUSES); (HOUSE PLANTS); (ORCHIDS); (MANSIONS); AND OTHER SPECIALISTS;
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Inner Cover, Iteration 2 – Dictionary of Gardening Series
Etching prints on Tracing Paper
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2020

AN ENCYCLOPÆDIA OF HORTICULTURE.

Training—continued

Training—continued



FIG. 14. BUSH TRAINED ON A WIRE.

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



FIG. 15. BUSH TRAINED.

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

By regulating the



FIG. 16. BUSH TRAINED.

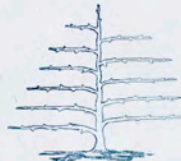
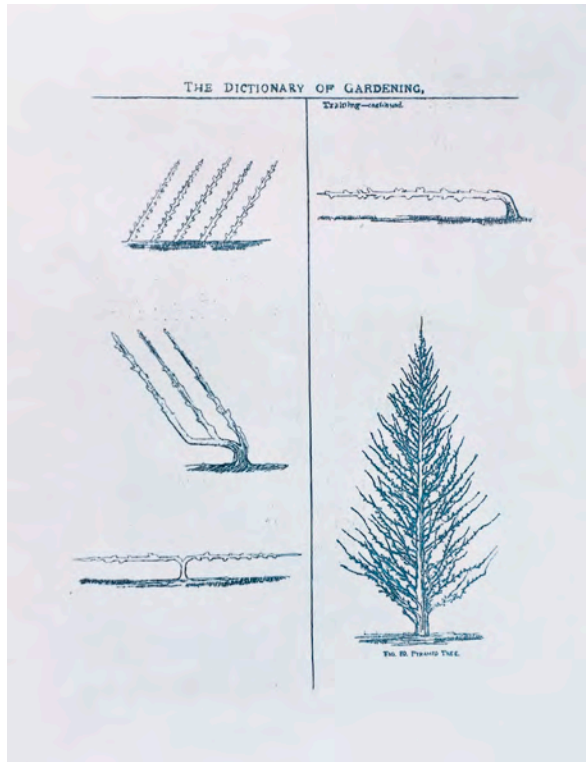


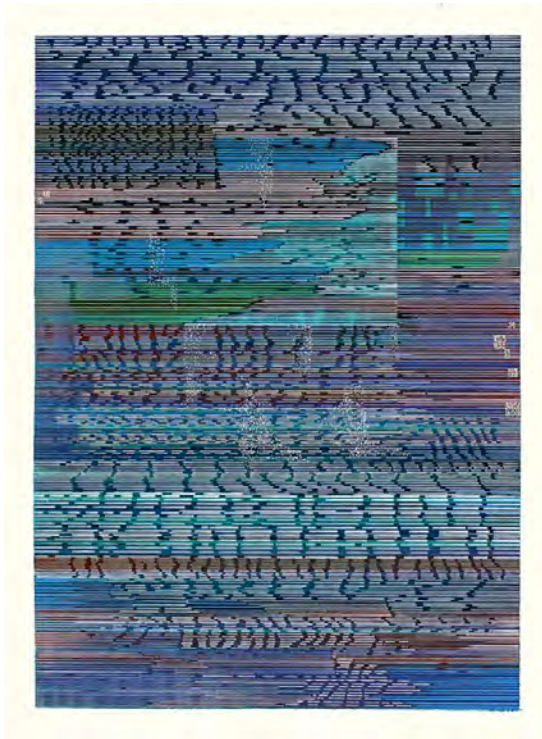
FIG. 17. BUSH TRAINED.



Training 3, Iteration 2 - Dictionary of Gardening Series
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2020

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

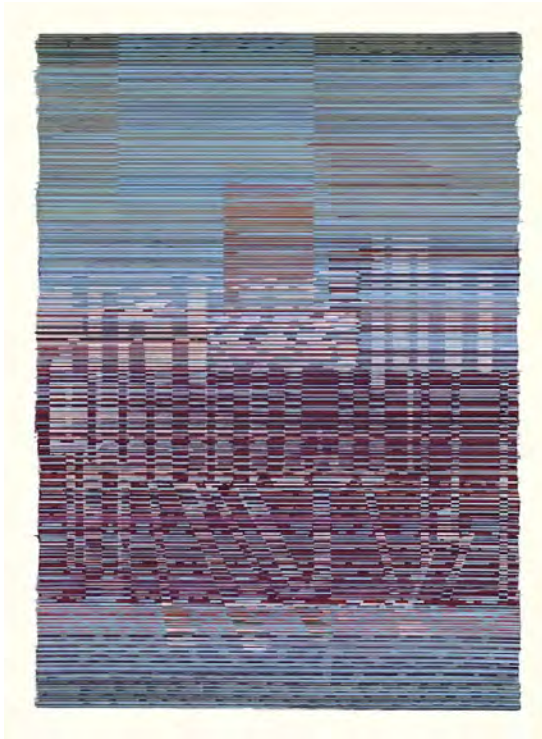
Visakh's interdisciplinary practice spans drawing, video, installations, & media art. He received his M.F.A from the Maryland Institute College of Art in 2007 and a Bachelors in Visual Communication from Bharathiyar University in India. His selected solo shows include 'Interference' at SL Gallery, New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



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



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



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



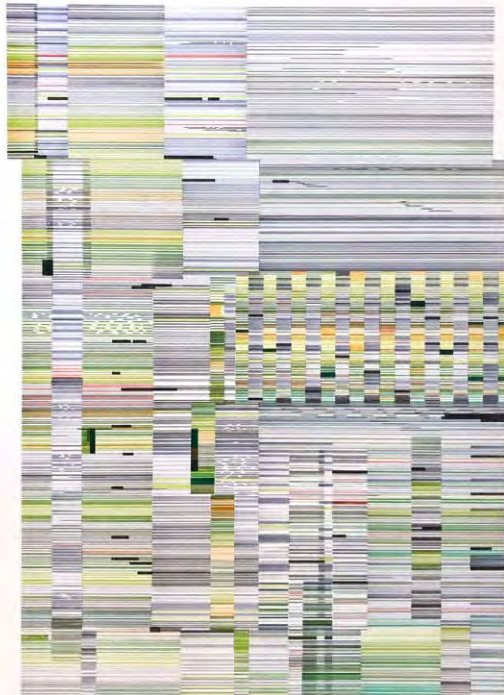
Interference- 11D
Acrylic and paint markers on Fabriano 140lb watercolour paper
61 cm x 45.7 cm
2020



Interference- 13G

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

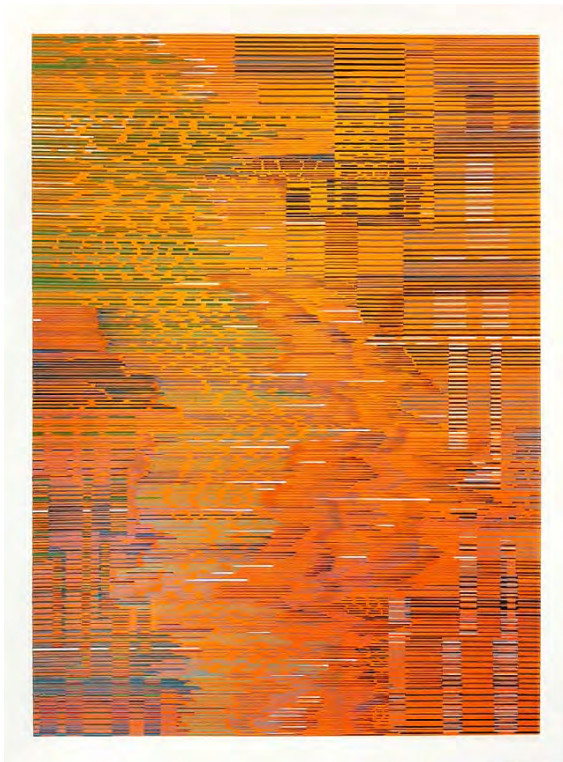
2020



Interference- 13F

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

2020



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



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

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

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