

“AASANA”

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ART CHAIR
EXHIBITION

MAY 15 - 23, 2010 | GALLERY LE SUTRA

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'AASANA'

ART CHAIR EXHIBITION

AS GEORGE NELSON POINTED OUT IN 1953," EVERY TRULY ORIGINAL IDEA – EVERY INNOVATION IN DESIGN, EVERY NEW APPLICATION OF MATERIALS, AND EVERY TECHNICAL INVENTION FOR FURNITURE –SEEMS TO FIND ITS MOST IMPORTANT EXPRESSION IN CHAIR”.

FOR AGES “THE CHAIR” HAS BEEN EXTENSIVELY USED AS THE EMBLEM OF AUTHORITY, COMMAND, GREAT RICHNESS AND SPLENDOR ALL OVER THE WORLD. THIS OBJECT OF IMMENSE CREATIVITY HAS EVOLVED OVER MANY YEARS TO BECOME THE MOST DESIGNED, STUDIED, WRITTEN ABOUT AND CELEBRATED ARTIFACT OF THE MODERN ERA. THE EVOLUTION OF CHAIR HAS PARALLELED DEVELOPMENTS IN ARCHITECTURE AND TECHNOLOGY AND REFLECTS THE CHANGING NEEDS AND CONCERNS OF SOCIETY TO SUCH AN EXTENT THAT IT CAN BE SEEN TO ENCAPSULATE THE HISTORY OF DESIGN.

OF ALL FURNITURE TYPES, CHAIRS ESPECIALLY SERVERS TO BOLSTER “EGO” AND DEMONSTRATE “TASTE”, WHILE REVEALING THE OWNER’S SOCIOPOLITICAL VIEWPOINT AND REAL OR WOULD BE SOCIOECONOMIC STATUS. FOR THIS PURPOSE COMFORT, PRACTICALITY & ECONOMY HAS TO BE RENOUNCED TO AESTHETICS, STYLE, INDIVIDUALITY, EXCLUSIVENESS & SELF EXPRESSION.

GALLERY LE SUTRA FEATURES A PIONEERING **CHAIR EXHIBITION** AT THE RECENTLY LAUNCHED INDIAN ART HOTEL **LE SUTRA**, UNION PARK, BANDRA, FROM 15TH MAY, 2010 TO 23RD MAY, 2010 UP TO 11PM DAILY. 24 TALENTED ARTISTS AND DESIGNERS FROM ALL OVER THE COUNTRY HAVE CRAFTED 33 NEVER BEFORE CREATED CONCEPTS. THE EXHIBITION HAS BEEN CURATED BY MRS. RADHA BAJAJ ASSISTED BY SHRADDHA PURNAYE.

EACH ARTIST & DESIGNER PARTICIPATING IN THIS CHAIR EXHIBITION HAS CONCEIVED THE CHAIR BY PUTTING IN CONSCIOUS EFFORTS ON ASPECTS OF DESIGN, AESTHETICS, FUNCTIONALITY & DURABILITY. MADE FROM WOOD, FIBER GLASS, STEEL, ALUMINUM AND GOLD FOIL, THE EXHIBITION SHOWCASES A PATH-BREAKING ATTEMPT TO EXPLORE THE FORM, DESIGN AND CONCEPT OF A CHAIR BY BRINGING IN ASPECTS FROM PHILOSOPHY, PRACTICAL LIFE, AND ANATOMY AND EMOTIONS THEREBY FACILITATING A PHYSICAL AND PSYCHOLOGICAL CONNECTION, WHERE EACH WORK IS AN INSTALLATION OF FUNCTIONAL ART.

SHRADDHA PURNAYE

ARTISTS & THEIR EXPRESSIONS...



AJIT SHEVADE

TRADE OF IDENTITY

STEEL & VELVET

55,000/-

MAN INVENTED VARIOUS OBJECTS TO MAKE LIFE EASIER. AS TIME ADVANCED THESE OBJECTS ALSO EVOLVED, HOWEVER THEIR FUNCTION REMAINED THE SAME. MANKIND IS SO USED TO THESE ARTICLES E.G. A MUG , A BULB , A TAP OR FOR THAT MATTER A HANGER , THAT HE HAS FORGOTTEN THAT THESE BASIC YET ESSENTIAL ARTICLES HAVE THEIR OWN EXISTENCE. WE ASSUME THAT SUCH OBJECTS ARE LIFELESS AND ARE MEANT ONLY TO HELP US IN OUR DAY TO DAY LIFE WITHOUT AN UTTER OF COMPLAINT.

AJIT'S SENSITIVITY REACHES OUT TO THESE ARTICLES. AT TIMES HE SEE LIFE IN THEM, AS THEY CONVERSE WITH EACH OTHER HE HEAR THEM OUT LOUD .WHAT IF THESE OBJECTS WANT TO TRADE PLACESWHY NOT.... WHAT IF A HANGER WHICH USUALLY HOLDS CLOTHES FEELS LIKE PLAYING THE ROLE OF A CHAIR? TRADE OF IDENTITY CHAIR, TO TURN THE OBJECT INTO AN OBJECT OF DESIRE.





AKSHAY RAJPURKAR

DELUSIVE GLAMOR

ALUMINUM & GOLD LEAF

62,500/-

THE SEDUCTIVENESS OF COMMERCIAL MESSAGES HAS BEEN ABSORBED WITH ALL ITS BRIGHTNESS, THE SMOOTH ALLURE OF DOMESTIC OBJECTS ON SALE AND A HOST OF DELIGHTED YOUNG PEOPLE — REPRESENTATION OVERSTRESSES THE AGGRESSIVE, ELECTRONICALLY GENERATED GLAMOUR AND THE TIGHT CROWDING OF PICTURES AND SPACES, WHILE THE BROAD SMILES TURN ARTIFICIAL. THE WHOLE THEN BECOMES QUITE EDGY AND SPIRITED.





ANAND PRABHUDESAI

NIB CHAIR

FIBER

79,000/-

ARTIST USES METAPHOR OF NIB AS THE PROCESS OF FREE FLOW OF IDEAS WHICH SUGGESTS THAT FREE FLOW OF THOUGHT FOR CREATIVITY, IS OF UTMOST IMPORTANCE TO HUMAN TRANSCENDENCE.





ANAND PRABHUDESAI

NURSERY CHAIR

WOOD & METAL

75,000/-

AS ANAND PRABHUDESAI GREW UP THE THEN EXISTING SKYLINE COVERED WITH BEAUTIFUL GREENS CHANGED TO CONCRETE GIANTS. HE HAS SEEN THE TIMES WHEN HOMES WERE COVERED WITH TRESS & THEN THE TRESS SHOWED BY BUILDINGS ALL OVERTHE CHANGING LANDSCAPES HAS BEEN A CONCERN OVER A LONG TIME . ANAND MAKES ANOTHER ATTEMPT TO SCREAM TO THE WORLD TO GO GREEN , SAVE TRESS.....SAVE FUTURE. THE RATHER RUSTIC LOOKING WOOD SEAT WITH A HIGH RAISED STEEL CONSTRUCTED BACK IS A CLEAR THREAT TO FUTURE OF THE NEXT GENERATION.





ANKUR KHARE

BEETLE I

STEEL

50,000/-

ANKUR KHARE'S WORK IS BASED ON LAYERING, WHICH HE PERCEIVES AS A STEP-BY-STEP CONTINUOUS AND GRADUAL DEVELOPMENT OF AN OBJECT WHICH IS DOMINANT IN NATURE, ART, LIFE, EMOTIONS. THE LAYERS ARE FULL OF VIVID COLORS- COVERING A STRUCTURE, WRAPPING A BASE AND PERFECTLY ORGANIZED IN SUCH A EXPRESSIVE WAY THAT THE OVERALL LOOK, BALANCE OR TOTALITY CAN MORE BE APPRECIATED THAN STATED.

THE BEETLE CHAIR PROVIDES A SCOPE TO WORK EXACTLY ON THESE LAYERING CONCEPTS WHERE ANKUR CREATES THE CHAIR FROM STEEL.





ANKUR KHARE

BEETLE II

STEEL

75,000/-

ANKUR KHARE'S WORK IS BASED ON LAYERING, WHICH HE PERCEIVES AS A STEP-BY-STEP CONTINUOUS AND GRADUAL DEVELOPMENT OF AN OBJECT WHICH IS DOMINANT IN NATURE, ART, LIFE, EMOTIONS. THE LAYERS ARE FULL OF VIVID COLORS- COVERING A STRUCTURE, WRAPPING A BASE AND PERFECTLY ORGANIZED IN SUCH A EXPRESSIVE WAY THAT THE OVERALL LOOK, BALANCE OR TOTALITY CAN MORE BE APPRECIATED THAN STATED.

THE BEETLE CHAIR PROVIDES A SCOPE TO WORK EXACTLY ON THESE LAYERING CONCEPTS WHERE ANKUR CREATES THE CHAIR FROM STEEL.





ANUJ PODDAR

BREAK THE CONVENTION

WOOD

35,000/-

ANUJ PODDAR IS NOT A REBEL BUT HIS WORKS REFLECT A DESIRE TO BREAK CONVENTION TO BE AGAINST THE CURRENT BUT TO FIND OUT HOW MUCH VALUE CONVENTION HAS IN ITSELF. HE USES GLASS AND EXPERIMENTS WITH DIFFERENT MEDIUMS .





ANUJ PODDAR

THIRD EYE

WOOD & ALUMINIUM

40,000/-

THIRD EYE IS A MYSTICAL AND ESOTERIC CONCEPT REFERRING IN PART TO THE AJNA (BROW) CHAKRA IN CERTAIN EASTERN SPIRITUAL TRADITIONS. THE ARTIST USES ALUMINIUM AND WOOD IN THE FORM OF THIRD EYE TO CREATE THIS CHAIR WHICH SUGGESTS AN AWAKENED 'AJNA CHAKRA'.





BAPUSAHEB ZHANJE

HUMAN MALE

FIBER

50,000/-

BAPUSAHEB ZHANJE IS FASCINATED WITH NATURAL FORMS & MATERIALS. HE DRAWS INSPIRATION FROM THEM AND ALSO EXPERIMENTS WITH THEM. HE THINKS THAT NATURE IS THE PERFECT CRAFTSMAN AND AN ARTIST.

BAPUSAHEB THINKS THAT A SEATED HUMAN FIGURE IS SIMILAR TO A CHAIR FORM. HE ALSO FEELS THAT THE CHAIR IS SUCH AN OBJECT OF ART THAT NOT ONLY PLEASURES THE VISUAL SENSES & MIND BUT IT CAN ALSO BE EXPERIENCED PHYSICALLY.





BAPUSAHEB ZHANJE

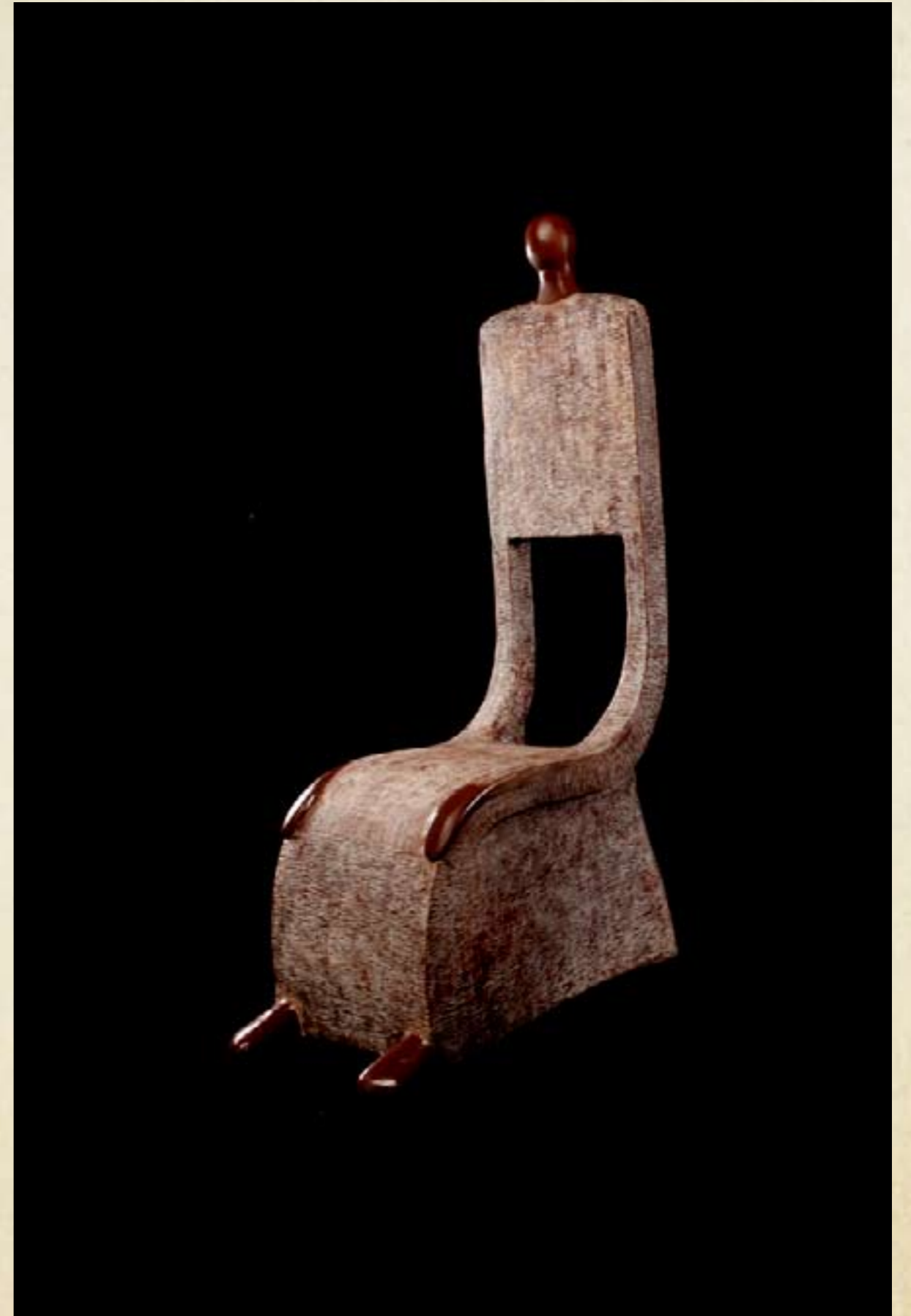
HUMAN FEMALE

FIBER

45,000/-

BAPUSAHEB ZHANJE IS FASCINATED WITH NATURAL FORMS & MATERIALS. HE DRAWS INSPIRATION FROM THEM AND ALSO EXPERIMENTS WITH THEM. HE THINKS THAT NATURE IS THE PERFECT CRAFTSMAN AND AN ARTIST.

BAPUSAHEB THINKS THAT A SEATED HUMAN FIGURE IS SIMILAR TO A CHAIR FORM. HE ALSO FEELS THAT THE CHAIR IS SUCH AN OBJECT OF ART THAT NOT ONLY PLEASURES THE VISUAL SENSES & MIND BUT IT CAN ALSO BE EXPERIENCED PHYSICALLY





BHUVANESH GOWDA

DECOMMODE

WOOD

75,000/-

DE-COMMODE IS BASED ON THE IDEA OF A SEAT WHERE IDEAS FLOURISH & INHIBITIONS DROP. THE ARTIST HAS USED THE FORM OF A COMMODE MADE OF HIGHLY ORNAMENTED WOOD. THE NOTION OF COMFORT IS VERY SITUATIONAL, FOR INSTANCE AFTER AN HOUR OF STANDING IN THE LOCAL TRAIN EVEN THE 4TH SEAT WOULD BE VERY COMFORTABLE.





KRUTI MUKHERJEE & RAHUL MUKHERJEE

BUTTON CHAIR

WOOD

45,000/-

CLOTHING HAS AN IMPORTANT ROLE IN THE SOCIETY OF URBAN CULTURE. A SHIRT & A PANT TO WEAR IS NOT JUST TO COVER ONE'S NUDENESS BUT IT'S MORE AN ISSUE OF CLASS & COLLAR HAS AN IMPORTANT ROLE FOR THAT. THE IDEA OF MAKING THIS CONTEMPORARY CHAIR TO SIT ON A BUTTON WHICH HAS A ROLE TO OPEN & CLOSE, BUT SITTING ON A BUTTON & GOSSIPING ON SOMETHING IS AN IRONY OF CONVERSATION. THE IMAGES ON THE CHAIR CAN BE CONSIDERED AS MARKS FROM THE INDIAN HISTORY.





KRUTI MUKHERJEE & RAHUL MUKHERJEE

FOREST CHAIR

WOOD

25,000/-

THIS CHAIR IS A PART OF SOFA FAMILY AND THE IDEA OF MAKING NAIVE KIND IS TO SHOW A SMALL SOFA FOR JUNGLE. ONE ALWAYS THINKS FOR COMFORT AT THE TIME OF SITTING ON A SOFA BUT IMAGINE THE EXPERIENCE OF PLACING HIMSELF OR HERSELF OVER CARVED SCORPIOS. CARVING OF ANIMALS LIKE ELEPHANT, HORSE, CAMEL & MONKEY SHOWS THE APPEARANCE OF A CHAIR GIVING TRIBAL EXPERIENCE.





MADHURI BHADURI
CLOWN CHAIR
IRON

95,000/-

IN A LIFELONG SEARCH FOR MEANING ,MADHURI HAS FOUND THE CLOWN TO BE THE BEST , ALL ENCOMPASSING METAPHOR FOR THE HUMAN CONDITION –AN UNCOMPROMISING MIRROR TO LOOK FOR GLIMPSES OF THE TRUTH.

THE CLOWN IS THE ETERNAL CHILD IN ALL OF US- THE INNOCENT WHO SEES THINGS AS THEY REALLY ARE AND NOT AS CONVENTION DECREES. IT IS A PART OF US THAT HAS NEVER GROWN UP, THAT LIVES IN THE HEART AND IN THE MOMENT, WITH NO PAST TO REGRET AND NO FUTURE TO DREAD .

IN THE PROCESS OF CREATING THIS CHAIR I HOPE THE SPECTATORS SIT BACK & SEE THEMSELVES –THEIR HOPES , DREAMS , FEARS , VIRTUES & FLAWS.





MADHURI BHADURI
WATCHING GIRL TABLE
IRON

55,000/-

IN A LIFELONG SEARCH FOR MEANING ,MADHURI HAS FOUND THE CLOWN TO BE THE BEST , ALL ENCOMPASSING METAPHOR FOR THE HUMAN CONDITION –AN UNCOMPROMISING MIRROR TO LOOK FOR GLIMPSES OF THE TRUTH.

THE CLOWN IS THE ETERNAL CHILD IN ALL OF US- THE INNOCENT WHO SEES THINGS AS THEY REALLY ARE AND NOT AS CONVENTION DECREES. IT IS A PART OF US THAT HAS NEVER GROWN UP, THAT LIVES IN THE HEART AND IN THE MOMENT, WITH NO PAST TO REGRET AND NO FUTURE TO DREAD .

IN THE PROCESS OF CREATING THIS CHAIR I HOPE THE SPECTATORS SIT BACK & SEE THEMSELVES –THEIR HOPES , DREAMS , FEARS , VIRTUES & FLAWS.





MADHURI BHADURI
FAMILY CHAIR
IRON

35,000/-

IN A LIFELONG SEARCH FOR MEANING ,MADHURI HAS FOUND THE CLOWN TO BE THE BEST , ALL ENCOMPASSING METAPHOR FOR THE HUMAN CONDITION –AN UNCOMPROMISING MIRROR TO LOOK FOR GLIMPSES OF THE TRUTH.

THE CLOWN IS THE ETERNAL CHILD IN ALL OF US- THE INNOCENT WHO SEES THINGS AS THEY REALLY ARE AND NOT AS CONVENTION DECREES. IT IS A PART OF US THAT HAS NEVER GROWN UP, THAT LIVES IN THE HEART AND IN THE MOMENT, WITH NO PAST TO REGRET AND NO FUTURE TO DREAD .

IN THE PROCESS OF CREATING THIS CHAIR I HOPE THE SPECTATORS SIT BACK & SEE THEMSELVES –THEIR HOPES , DREAMS , FEARS , VIRTUES & FLAWS.





MANISH WAGHDHARE

ROMANCE

WOOD

33,500/-

THE CHAIR IS MADE IN LIGHTER & DARKER SHADES OF SAME COLOUR SHADE OF WOOD SYMBOLIZING THE FEMALE AND MALE FORMS. THE ARTIST FEELS THAT THE MOST BEAUTIFUL FEELING OF LOVE IS CREATED WHEN TWO PEOPLE COME TOGETHER.





RACHNA KAPOOR

THE DAINTY THRONE

STONE AND FUR ON PLY

99,750/-

FOR RACHNA KAPOOR IN THIS WHOLE VAST WORLD WE SEE BEAUTY AS BEAUTY, ONLY BECAUSE THERE IS UGLINESS .WE KNOW THE GOOD, AS GOOD...JUST 'CAUSE THERE'S EVIL. THEREFORE, HAVING AND NOT HAVING ARISE TOGETHER, DIFFICULT AND EASY COMPLEMENT EACH OTHER, HIGH AND LOW REST UPON EACH OTHER, VOICE AND SOUND HARMONIZE EACH OTHER, FRONT AND BACK FOLLOW ONE ANOTHER.





RAHUL KARANKAL

KATKARI CHAIR

SOLID BLOCK OF TEAK WOOD

1,59,800/-

RAHUL DRAWS INSPIRATION FROM VARIOUS TRIBES IN MAHARASHTRA WHICH IS OBVIOUSLY EVIDENT IN HIS "KATKARI CHAIR". KATKARI'S ARE THE MOST BACKWARD TRIBE IN INDIA, SETTLED IN RAIGAD AND THANE DISTRICTS OF MAHARASHTRA. THIS PRIMITIVE FOREST TRIBE IS ALSO KNOWN AS 'ENCROACHERS'.

THE KATKARI TRIBAL GROUP IS TEETERING ON THE BRINK OF EXTINCTION. ARTIST MAKES AN APPEAL TO SAVE THE KATKARIS , A PRIMITIVE FOREST TRIBE BY CARVING OUT A RATHER FIRM & SLENDER KATKARI MAN FROM A CONTINUOUS BLOCK OF WOOD.





RAHUL KARANKAL

SIMPLE GEOMETRY

WOOD

86,450/-

THIS CHAIR IS A PURE ASSEMBLE OF FEW GEOMETRIC SHAPES. RAHUL COMBINES ONE OF THE OLDEST SCIENCE OF GEOMETRY TO MAKE THIS CHAIR. HE HAS USED 18" SHEETS OF WOOD ALL OVER TO CRAFT FOUR EQUILATERAL TRIANGLE . THE CHAIR HAS BEEN CREATED FROM THE MOST BASIC FORM TO AN INTRICATE DESIGN . THIS CHAIR IS AN EXAMPLE OF VERY BEAUTIFUL COMBINATION OF MATHEMATICS , SCIENCE AND ARTS.





RAJENDRA CHAUDHARI
AMBITION FULFILLED I
WOOD

51,000/-

EVERY PERSON IS AMBITIOUS. HE HAS GOALS TO
ACHIVE AND TRIES HIS BEST.
HE VISUALISES SOMETHING WITHIN HIS REACH.
THE TWO PERSONS DEPCITED IN THE CHAIR ARE
ON THE LOOK OUT FOR SOMETHING DIFFERENT.
THEY FEEL THAT THE STONE IS NOTHING BUT THEIR
GOALS. THEY ARE DESPERATELY TRYING TO REACH
OUT.
IT IS NOT A STONE BUT THEIR AMBITION.





RAJENDRA CHAUDHARI

AMBITION FULFILLED II

WOOD

51,000/-

EVERY PERSON IS AMBITIOUS. HE HAS GOALS TO ACHIVE AND TRIES HIS BEST.

HE VISUALISES SOMETHING WITHIN HIS REACH. THE TWO PERSONS DEPCITED IN THE CHAIR ARE ON THE LOOK OUT FOR SOMETHING DIFFERENT. THEY FEEL THAT THE STONE IS NOTHING BUT THEIR GOALS. THEY ARE DESPERATELY TRYING TO REACH OUT.

IT IS NOT A STONE BUT THEIR AMBITION.





SHALINI KAPOOR

NANDI

OLD RE-CYCLED BURMA TEAK WOOD , ABALONE SHELL
AND STERLING SILVER LEAFING.

42,000/-

SHALINI KAPOOR BELIEVES THAT ALL FORMS OF ART ARE HOLISTIC & INTEGRATED. SHALINI THINKS IN OUR LIVES TODAY WE UNDERTAKE A JOURNEY TO FIND OUR INDIVIDUALISTIC TRUTH AND THE NANDI IS SYMBOLIC OF THAT PATH OF OUR JOURNEY. IN SANSKRIT NANDI IMPLIES RIGHTEOUSNESS OR DHARMA .SHE ALSO THINKS BY MAKING A CHAIR WITH THE FACE OF NANDI IT WILL CONSTANTLY REMIND MANKIND OF HIS RIGHTEOUSNESS.





ULKA ADIVREKAR

DAVID

WOOD AND COPPER ETCHING

48,000/-

ULKA EXPLORES THE DESIGN ASPECTS OF DAY TO DAY OBJECTS . THEY ARE TRANSFORMING THE MUNDANE INTO OBJECTS D ART .THE IMAGES ARE SYMBOLIC AND HAVE SPECIAL STORIES THAT EVOKE PRE-EXISTING NARRATIVE ASSOCIATIONS. WHILE DESIGNING THE CHAIRS ULKA WAS PRIMARILY THINKING OF HOW MODERN DAY THRONES WOULD BE SOMETHING WITH CLEAN LINES BUT INTRICATE WORK...!!

REFERRING TO "THE THRONE" FOR KINGSHIP ULKA STARTED LOOKING AT THE MOST POPULAR IMAGERY IN ART OF MAN & WOMAN...THE CENTRAL FIGURE IS FROM THE MICHELANGELO'S STATUE WHICH REPRESENTS DAVID IMMEDIATELY BEFORE HIS BATTLE WITH GOLIATH. DAVID ARMED WITH ONLY A SLINGSHOT AND STONES DEFEATED A WELL-ARMORED GIANT GOLIATH.....





ULKA ADIVREKAR

VENUS

WOOD AND COPPER ETCHING

48,000/-

ULKA EXPLORES THE DESIGN ASPECTS OF DAY TO DAY OBJECTS . THEY ARE TRANSFORMING THE MUNDANE INTO OBJECTS D ART .THE IMAGES ARE SYMBOLIC AND HAVE SPECIAL STORIES THAT EVOKE PRE-EXISTING NARRATIVE ASSOCIATIONS. WHILE DESIGNING THE CHAIRS ULKA WAS PRIMARILY THINKING OF HOW MODERN DAY THRONES WOULD BE SOMETHING WITH CLEAN LINES BUT INTRICATE WORK...!!

REFERRING TO "THE THRONE" FOR KINGSHIP ULKA STARTED LOOKING AT THE MOST POPULAR IMAGERY IN ART OF MAN & WOMAN...THE CENTRAL FIGURE IS FROM THE BIRTH OF VENUS- A PAINTING BY SANDRO BOTTICELLI. IT DEPICTS THE GODDESS VENUS, HAVING EMERGED FROM THE SEA AS A FULL GROWN WOMAN, ARRIVING AT THE SEA-SHORE.....





ARZAN KHABATTA
THE THROWN
METAL

4,50,000/-

"THE THROWN" IS MADE FROM REMNANTS OF MY EXPERIMENTS WITH METALWORK.. YOU'LL FIND A TWISTED METAL CANDLE STAND SOMEWHERE, ALONG WITH A SOLID 2" DIA METAL TWIST. THESE ARE VARIOUS FORMS THAT I HAD AROUND ME, WHEN I THOUGHT OF CREATING THIS CHAIR. THE WOOD COMPONENTS ARE ADDED FOR COMFORT. I HAVE PERSONALLY TRIED THE ERGONOMICS OF THE SEAT AND BACK BY SITTING ON IT, GETTING UP, TWISTING THE METAL TO THE RIGHT DEGREE ETC ETC.. ALL IN ALL IT MAKES THE USER FEEL REGAL.





MANISH SUTAR

TICKET

WOOD

25,000/-

MANISH'S ARTWORK IS SIMPLE, ATTRACTIVE & COMFORTABLE. ON CHAIRS FLAUNTS A TICKET DESIGN ON ITS BACK REST WHICH IS BASED ON TRANSITION SERIES PAINTINGS. MANISH WORKS ON BUS TICKETS ,WHICH IS THE MOST COMMON MODE OF TRANSPORT AFTER TRAINS IN MUMBAI.





NEIL DANTAS & SUDI

EASEL CHAIR

WOOD

39,500/-

THE EASEL IS AN EQUIPMENT USED BY AN ARTIST BUT OVER THE TIME THIS EQUIPMENT BECOMES LIKE THE ARTIST SPECIFIC TO HIS IDENTITY . HE GIVES IDENTITY TO THIS PART OF HIMSELF BY CREATING AN CHAIR . NEIL WHO HAS DESIGNED THIS CHAIR ALSO INVITES THE ARTIST FAMILY TO COME FORWARD AND PAINT ON THE EASEL CHAIR TO GIVE THE CHAIR THEIR IDENTITY .

SUDI HAS PAINTED ON THIS CHAIR IN "BOLLYWOOD" THEME. AND THE STYLE ADAPTED IS A SIMPLISTIC VECTOR COMIC BOOK STYLE, TO GIVE TRIBUTE TO THE GREATEST MOVIE EVER MADE IN BOLLYWOOD - SHOLAY.





PRATAP MOREY

GLOBETROTTER

FLIGHT CASE

77,000/-

PRATAP MOREY FEELS THE INTIMACY HAPPENING BETWEEN THE TWO OBJECTS E.G. FEET & FLOOR. AS HE VISUALIZE THEY INTERMINGLE & BIND TOGETHER INTO EMPTY SPACE RELINQUISHING THEIR FUNCTIONAL IDENTITY BEHIND.

PRATAP MOREY'S GLOBETROTTER CHAIR IS MADE OUT OF A FLIGHT CASE. THE FLIGHT CASE IS TOUGH, STURDY AND SOLID IN THE EXTERIORS WHILE DELICATE INSIDE. THE EXTERIOR OF THE CHAIR FLAUNTS AN ENGRAVED GLOBE WHICH WHILE THE INTERIOR EMBROIDERED LABELS SUGGESTING THAT IT IS RATHER FRAGILE.





PARAG TANDEL

THINKING CHAIR

WOOD

58,000/-

WE ALL HAVE CERTAIN PLACE WHERE WE THINK, WE REASON ,WE UTTER , WE EXPRESS, WE REVEAL, WE RECKON , WE ARTICULATE OUR IDEOLOGY ,OUR THOUGHTS , OUR VISIONS ,OUR CREATIVITY AND FOR MOST OF US IT IS A SPACE WHICH IS COMFORTABLE, WHICH IS SAFE , WHICH IS PERSONAL ; A SPACE TO WHICH WE CAN RELATE TO & IDENTIFY .THIS IS THE SPACE WHERE WE LOOK FOR SOLUTIONS TO ENHANCE OUR EVERYDAY LIFE. SOME OF THE IDEAS CHANGE THE WORLD FOR BETTER OR FOR WORSE.





NEHA LANVINGIA
NATURE CHAIR
WOOD

18,000/-

THE ARM CHAIR REPRESENTS AN IDEA TO TAKE SOME TIME OFF FROM ONE'S FAST PACED LIFE AND RELAX AND ENJOY THE NATURE AROUND. THIS CHAIR IS INTENDED TO PROVIDE THE FEELING OF BEING ENSCONCED IN THE ELEMENTS OF NATURE AROUND (WHICH WE USUALLY OVERLOOK) BOTH WHEN SITTING ON IT AND BEING AROUND IT.





LE SUTRA - THE INDIAN ART HOTEL

14, UNION PARK

ABOVE OUT OF THE BLUE AND OLIVE BAR & KITCHEN

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