



VEDICA ART STUDIOS AND GALLERY

HISTORIES UNBOUND: DIALOGUES ACROSS TIME

A close-up of an artwork by Jenny Petite, US

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VEDICA ART STUDIOS AND GALLERY

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THE CONSULATE OF MEXICO IN MUMBAI

HISTORIES UNBOUND: DIALOGUES ACROSS TIME

MUMBAI, INDIA

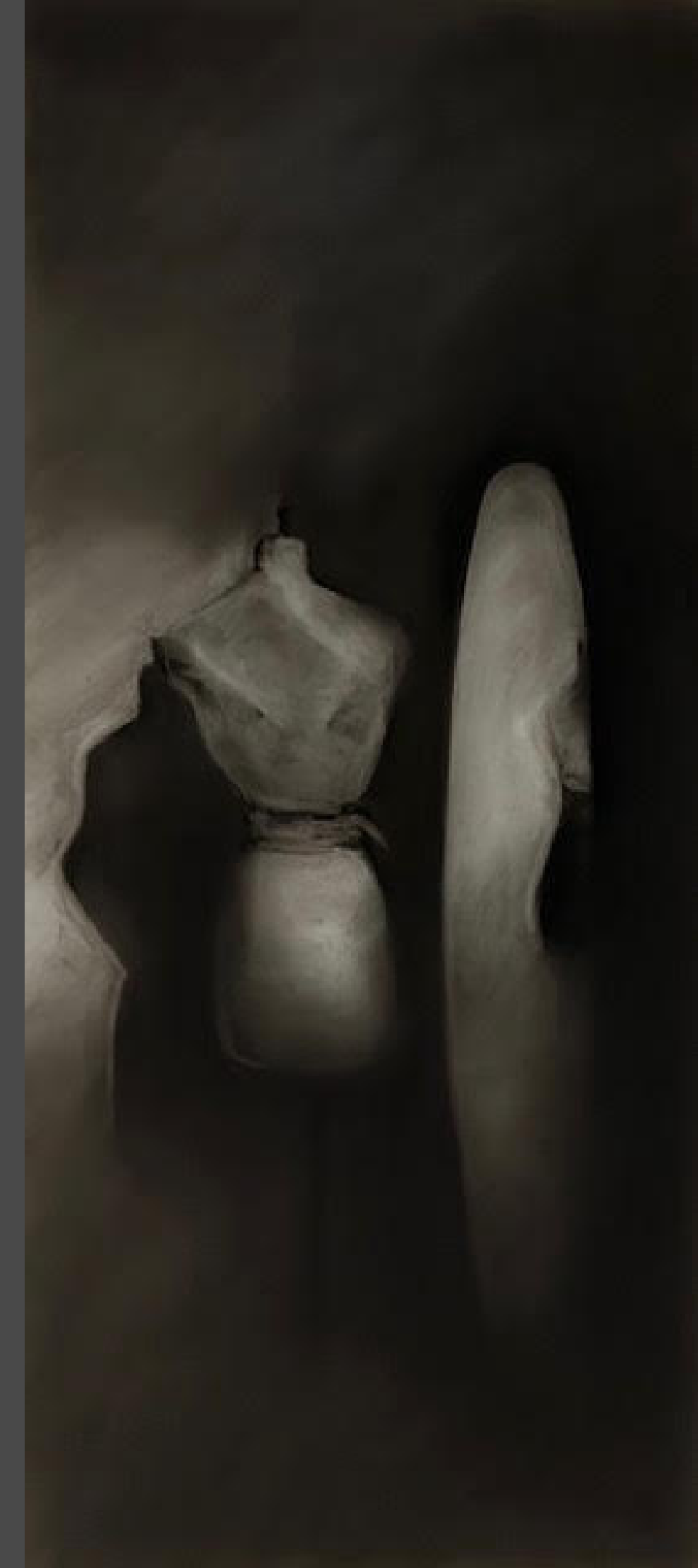
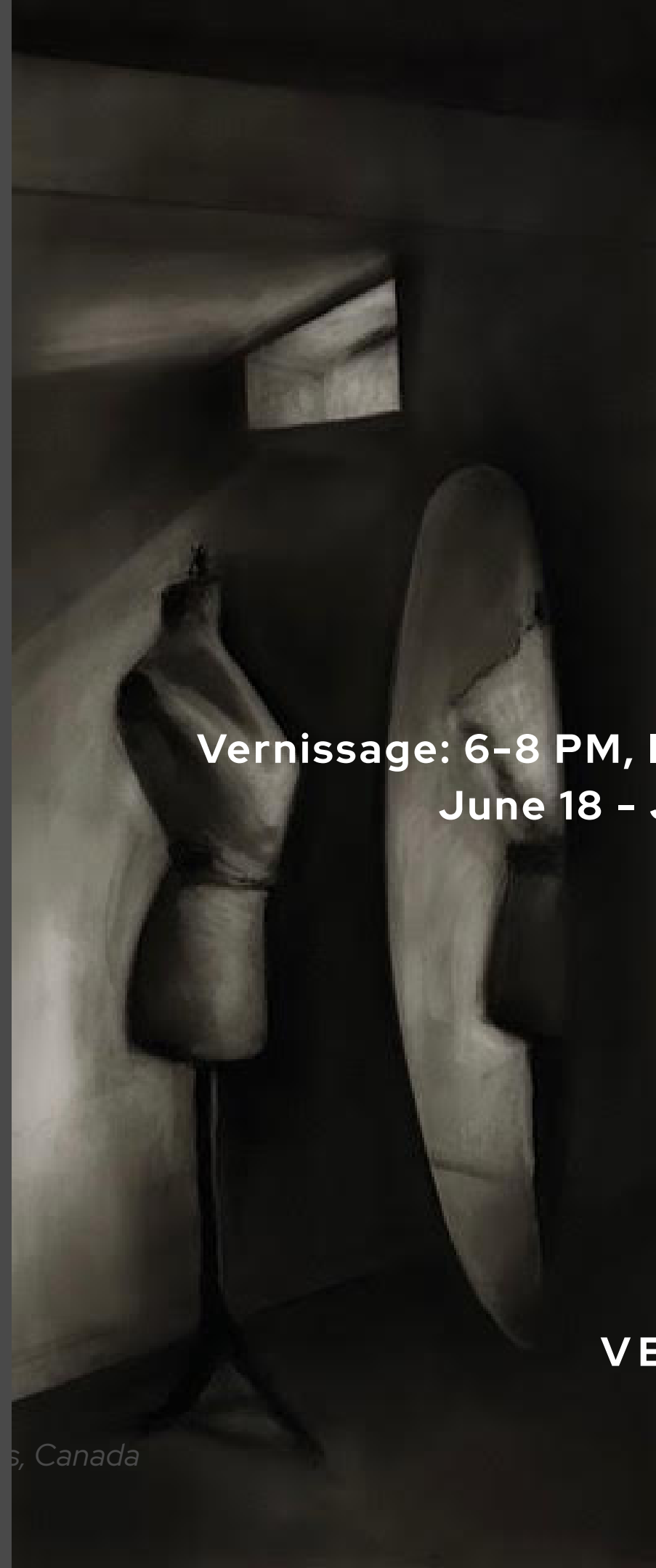
P. L. Deshpande Maharashtra Kala Academy, Mumbai, India

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A close-up of an artwork by Susan Fraser-Huggins, Canada

VEDICA

IN COLLABORATION WITH



Curated by

Susan Fraser-Hughes, Rajul Shah, Siddhant Khattri

Works by

Susan Fraser-Hughes, Barbara Rachko, Jenny Petite, Rajul Shah, Sabine Jaccard, Danilo Preto

Vedica Art Studios and Gallery is pleased to announce *Histories Unbound: Dialogues Across Time*, curated by Susan Fraser-Hughes, Rajul Shah, and Siddhant Khattri. The exhibition presents works by Susan Fraser-Hughes (Canada), Danilo Preto (Italy), Jenny Petite (US), Barbara Rachko (US), Sabine Jaccard (France), and Rajul Shah (US). Through diverse artistic approaches, the exhibition examines the dynamic continuum between ancestral inheritance and contemporary consciousness, positioning history not as a fixed archive of the past but as a generative terrain through which future possibilities may be imagined, contested, and reconfigured.

At the heart of the exhibition lies a critical engagement with Antonio Gramsci's diagnosis that "the crisis consists precisely in the fact that the old is dying and the new cannot be born. In this interregnum, a great variety of morbid symptoms appears." The exhibition approaches this condition not merely as a political observation but as a broader cultural and psychological framework through which contemporary societies negotiate the tensions between memory, identity, and transformation. Drawing upon the intellectual legacy of *New Objectivity* and the debates surrounding *Ingrismus* and *Verismus*, the exhibition explores the persistent oppositions between *antiquity* and the *machine*, *history* and *futurity*, *figuration* and *abstraction*, asking how inherited narratives continue to shape contemporary forms of seeing. Through their varied practices, the exhibiting artists provoke a dialogue on the unstable relationship between historical consciousness and the desire to imagine emancipated futures.

The curatorial framework positions history, reinterpretation, and the future within a dynamic triangular relationship, inviting viewers to consider whether history functions as a "victor" over the future through its enduring influence, or whether the future itself emerges as a force capable of rewriting and transforming historical meaning. Rather than presenting history as a static authority, the exhibition reveals it as a contested field in which narratives are continuously revised, displaced, and reclaimed. This inquiry resonates strongly with the works of Susan Fraser-Hughes, whose reflective investigations into form, shadow, and perception transform the mirror into a metaphorical site of temporal encounter. As Fraser-Hughes proposes, the act of looking becomes inseparable from the presence of past, present, and future selves, each observing and shaping the other. The resulting dialogue between form, reflection, and shadow destabilizes conventional distinctions between observer and observed, memory and projection.

The exhibited works further explore the enormously complex typology that exists between the ostensibly "objective" portrait and the profoundly human subject. Whether through figuration, abstraction, symbolic reconstruction, or psychological representation, the artists challenge the notion that identity can be captured through objective description alone. *Danilo Preto*, *Jenny Petite*, *Barbara Rachko*, *Sabine Jaccard*, and *Rajul Shah* each approach the human condition through distinct visual vocabularies that expose the instability of representation itself. Their works reveal the subject not as a fixed entity but as a site of historical sedimentation, cultural inheritance, and continual reinterpretation. Within this framework, portraiture transcends likeness and becomes an arena in which personal memory, collective histories, and speculative futures converge. The exhibition consequently positions the human subject as both witness to history and participant in its ongoing transformation, occupying simultaneously the roles of victor, victim, inheritor, and creator.

Histories Unbound: Dialogues Across Time invites viewers to engage with the complex dynamics that emerge between remembrance and reinvention, continuity and rupture, inheritance and agency. By bringing together artistic practices that interrogate the shifting boundaries between historical consciousness and future imagination, the exhibition encourages reflection on the forces that shape individual and collective identities in an era defined by rapid cultural, technological, and political change. As viewers navigate these layered dialogues across time, they are invited to consider whether the future can ever truly liberate itself from the weight of history, or whether history itself remains perpetually unfinished—awaiting reinterpretation by each successive generation.



P. L. DESHPANDE MAHARASHTRA KALA ACADEMY, MUMBAI, INDIA

BARBARA RACHKO

Barbara Rachko (b. 1953, Paterson, New Jersey, USA) is a New York-based contemporary painter internationally recognized for her masterful pastel-on-sandpaper compositions that explore the rich visual and symbolic traditions of Bolivian Carnival masks. Over a career spanning more than four decades, she has established herself as a pioneering figure in the elevation of pastel as a significant medium within contemporary fine art, combining exceptional technical precision with a profound engagement with ritual, myth, and cultural memory. Drawing inspiration from Bolivian, Mexican, and Guatemalan folk traditions, Rachko's work is distinguished by its luminous chromatic intensity, psychological depth, and evocative treatment of identity and transformation. She is best known for acclaimed series including *Bolivianos*, *Black Paintings*, and *Domestic Threats*, which collectively examine the intersections of symbolism, performance, and human experience. Her work has been exhibited extensively in prominent solo and group exhibitions, including presentations at the Joy Pratt Markham Gallery at Walton Arts Center, the Louise Jones Brown Gallery at Duke University, Olin Gallery, and La MaMa La Galleria in New York, as well as recent international exhibitions such as *La Rupture du Désir* (Paris, 2025), *Unveiling* (Mumbai, 2025), and the NOISE Media Art Fair (Vienna, 2024). Chronicled in the award-winning documentary *Barbara Rachko: True Grit* and her autobiographical publication *From Pilot to Painter*, Rachko's artistic achievements have garnered a substantial international audience, including more than 220,000 subscribers to her blog, *Barbara Rachko's Colored Dust*. Her works are held in private collections worldwide, affirming her enduring contribution to the contemporary discourse surrounding the expressive and conceptual possibilities of pastel.



RACHKO

WORKS EXHIBITED



BARBARA RACHKO, HARBINGER , 2024. SOFT PASTEL ON SANDPAPER - 66 X 51 CM , FRAMED 89 X 72 CM , 20000 USD

SUSAN FRASER-HUGHES

Susan Fraser-Hughes (b. 1966, Queensland, Australia) is a contemporary artist based in Vancouver, Canada, whose practice is distinguished by her meticulous charcoal drawings on frosted Mylar. Holding a PhD in Fine Arts from Aberystwyth University, Wales (2017), Fraser-Hughes has developed a sophisticated visual language that bridges rigorous academic inquiry with refined observational realism. Her work explores the dynamic interplay between light and darkness through depictions of natural forms and everyday objects, engaging with the metaphysical relationship between the observer and the observed. Through a visual phenomenology grounded in perception, temporality, and interconnectedness, she investigates how meaning is constructed through acts of looking and being seen. Characterized by technical precision, subtle tonal modulation, and conceptual depth, her compositions reconcile the discipline of figuration with the emotional and philosophical resonance of realism. Fraser-Hughes has exhibited internationally in recent exhibitions including *The Warrior Empath* (Paris, 2025), *Parasitó* (Mumbai, 2025), *La Rupture du Désir* (Paris, 2025), *Unveiling* (Mumbai, 2025), establishing her as a significant voice in contemporary practices that interrogate the poetics of perception and the nature of visual experience.



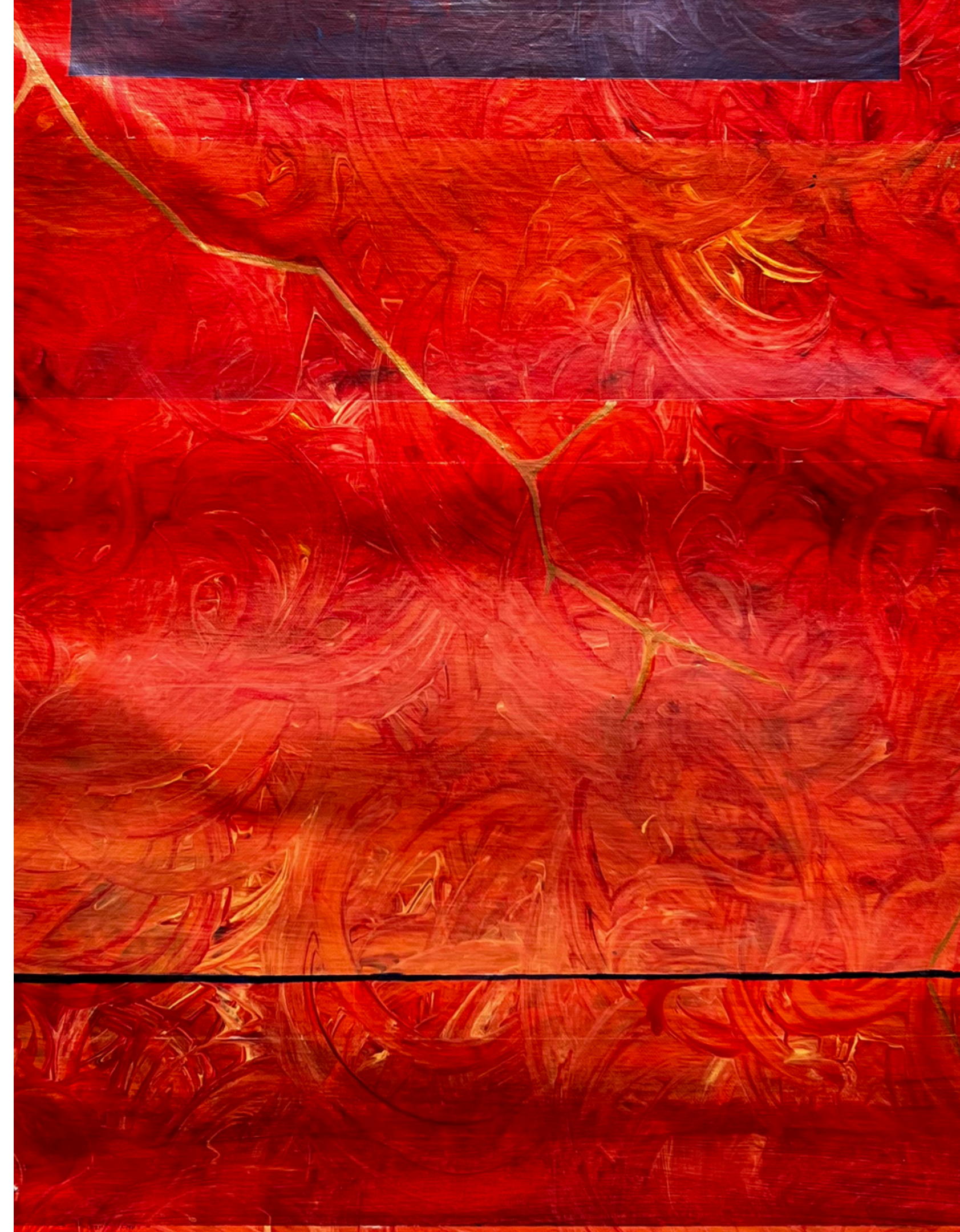
WORKS EXHIBITED



SUSAN FRASER-HUGHES, AN INTIMATE CONVERSATION 1, 2025. CHARCOAL ON FROSTED MYLAR - 30 X 13 IN, CA\$ 3400

RAJUL SHAH

Rajul Shah (b. 1968, Mumbai, India) is a contemporary artist based between the United States and Singapore whose practice is centred on acrylic painting across canvas and paper. Her work is distinguished by a rigorous engagement with materiality, metaphysical abstraction, and the transformative philosophies of Kintsugi and Chakra systems, resulting in a visual language that unites geometric abstraction with themes of healing, resilience, and energetic balance. Characterised by layered earth-toned planes, circular chakra-inspired forms, and luminous gold fissure-like structures, Shah's compositions employ thick accumulations of acrylic and nuanced chromatic transitions to generate a sculptural sense of depth within a two-dimensional surface. Drawing inspiration from the Japanese tradition of Kintsugi, she uses reflective gold elements as metaphors for restoration, positioning fracture not as a condition of loss but as a catalyst for renewal and growth. Through this distinctive geometric abstract expressionism, Shah investigates the intuitive processes through which physical, emotional, and spiritual healing emerge, proposing resilience as an inherent evolutionary phenomenon rather than a solely clinical outcome. Her oeuvre reflects a sustained inquiry into the reconstruction of wholeness from fragmentation, offering a contemplative framework that bridges Eastern and Western philosophical traditions while affirming the body's innate capacity for transformation and self-renewal.



WORKS EXHIBITED



RAJUL SHAH, INSPIRATION, 2024. ACRYLIC ON LINEN - 53 X 72.6CM, 1600 EUROS

JENNY PETITE

Jenny Petite (b. 1975, Washington State, USA) is a multidisciplinary artist based in Nashville, Tennessee, whose practice is distinguished by a sophisticated engagement with postmodernist and poststructuralist theories of representation and memory, reconfiguring temporal frames to interrogate the tension between originality and perception. Working across diverse media, Petite constructs visual narratives that investigate the ways in which signifiers precede, shape, and ultimately constitute perceptions of reality and remembrance. Her oeuvre is particularly noted for its sustained reliance on self-portraiture as both subject and methodology, through which she interrogates the instability of authorship, the fluidity of personal identity, and the mutable relationship between image and meaning. By reconfiguring temporal frameworks and unsettling conventional distinctions between original and representation, her work invites viewers to reconsider the processes through which memory is constructed and visual histories are produced. Characterized by a nuanced interplay between form, symbolism, and self-representation, Petite's compositions generate a productive ambiguity in which recurring figures and familiar characters function as conceptual anchors, linking introspection with broader cultural narratives. Through this distinctive visual language, she explores the relational dynamics between the self and its environment, advancing a critical inquiry into perception, continuity, and the evolving nature of subjectivity within contemporary visual culture.



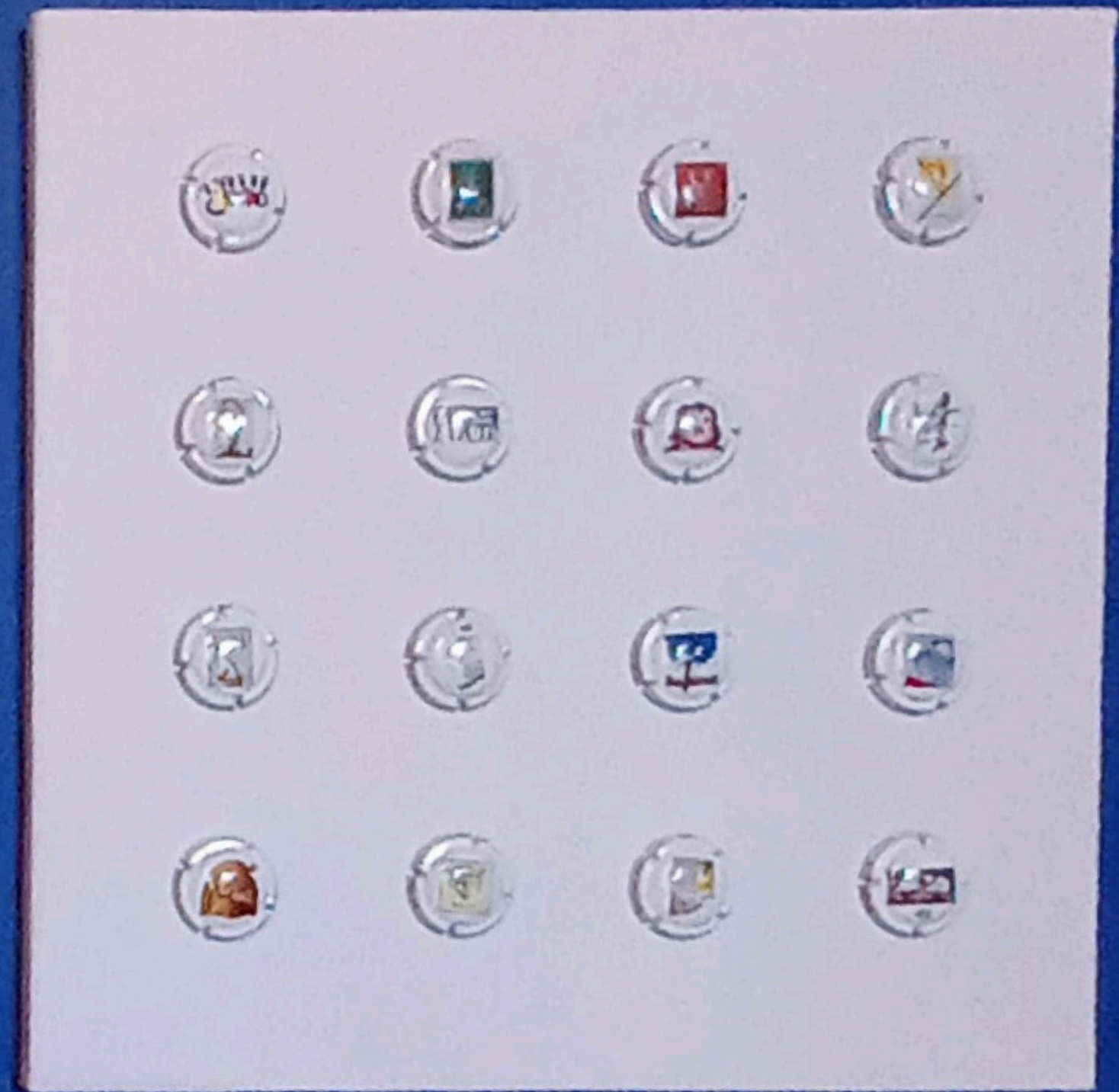
WORKS EXHIBITED



JENNY PETITE, SLAVE NO MORE, 2026. PHOTOGRAPH - 42 X 30 CM, 3600 USD

DANILO PRETO

Daniilo Preto (b. 1950, Vicenza, Italy) is a contemporary installation artist based in Vicenza whose multidisciplinary practice is grounded in mixed media and informed by an academic background in political science, professional training in journalism, and formal registration with the Italian Order of Journalists. During the 1990s, he played a significant role in the Italian cultural landscape as an organiser of national artistic events within major trade fair contexts, collaborating closely with leading galleries and cultural institutions. Preto's artistic inquiry engages postmodern and post-structuralist concerns surrounding memory, nostalgia, commodification, affect, and the construction of value. He is particularly recognised for his inventive use of unconventional materials—including worn stuffed animals, beans, resin, stickers, and glass urns—which are transformed into symbolic assemblages that oscillate between playful familiarity and critical reflection. Characterised by a distinctive Faux Naïf sensibility, his works evoke the fragility of childhood memory while interrogating broader questions of authenticity, emotional preservation, and cultural consumption. Through intuitive material juxtapositions and poetic spatial interventions, Preto constructs installations that invite viewers to reconsider the affective relationships between objects, personal histories, and collective experience. His work has been exhibited extensively at institutions and galleries including the Crocetti Museum, Rome; Alexander Museum, Pesaro; Accorsi Art Gallery, Turin; Roccart Gallery, Florence; Captaloon Gallery, Madrid; and Evrim Sanat Gallery, Istanbul, and is represented in numerous private collections across Europe and beyond.



WORKS EXHIBITED



DANILO PRETO, HELLO '90, 2024. MIXED TECHNIQUE, GLASS SPHERES, B12 CONTAINERS - THREE TEN CASES 25 X 25 X 6 CM, 7500 EUROS

SABINE JACCARD

Sabine Jaccard (b. 1971, Paris suburbs, France) is a French and Swiss contemporary photographer based between Paris and Annecy, whose practice is distinguished by the technical precision and conceptual rigor of black-and-white analogue photography. Educated at the Sorbonne University, where she earned a master's degree with distinction in English Literature focused on Shakespeare and a Master's degree in French as a Foreign Language, Jaccard brings an interdisciplinary intellectual framework to her photographic inquiry. Her artistic formation was further shaped through intensive training with the renowned Malagasy photographer Pierrot Men between 2000 and 2002, establishing the methodological foundations of her documentary and fine art practice. Jaccard's oeuvre is centred on an ongoing investigation into the symbolic, spiritual, and phenomenological dimensions of water, a research trajectory informed by years of street photography across diverse cultural and geographic contexts. Expanding into photojournalism, she integrates portraiture, interviews, and socio-cultural analysis to examine questions of identity, visibility, and belonging, particularly within historically marginalised and racialised communities. Significant projects undertaken in Madagascar and Cuba, alongside photographic studies of the Olympic and Paralympic arenas in Paris and inquiries into the representation of racialised subjects within contemporary French society, demonstrate her sustained engagement with the ethical and epistemological dimensions of image-making. Characterised by compositional restraint, tonal sophistication, and psychological depth, Jaccard's photographs occupy a critical space between documentary observation and poetic reflection, offering nuanced meditations on memory, social experience, and the complexities of human presence.



WORKS EXHIBITED



SABINE JACCARD, SOCIETE ARC-EN-CIEL (LA DÉFENSE, PARIS), 2020. PHOTOGRAPHIC PRINT ON BARYTA PAPER - 50 X 60 CM, 2200 EUROS

VEDICA ART STUDIOS AND GALLERY

The foundations of Vedica Art Studios and Gallery are based on spatio-temporal alliances and interconnectedness among autonomous-exclusive frames and systems, grounded in the evolutionary positives of differentials to develop a composite structure. Vedica reverberates tautologically beyond the cosmopolitan components such as psychology, diversity, geography, identity, temporality, and ideology. The gallery's signification is brought to light through its representations, works of art, shows, collaborations, participation, teamwork, and curation.

Through art shows and exhibitions, Vedica emphasizes the signification of art through its transitivity, i.e., how its meaning is generated through movement rooted within a particular cultural (spatial) and historical (temporal) context. The gallery thereby develops a montage in which its individual elements, while remaining apparent, are subsumed within an overall compositional curation representing global contemporary art.

VERNISSAE AND SCHEDULE

6-8 PM, INDIA TIME, JUNE 18, 2026

JUNE 18 - JUNE 25, 2026

P. L. Deshpande Maharashtra Kala Academy, Mumbai, India

CURATED BY

Susan Fraser-Hughes, Rajul Shah and Siddhant Khattri

IN COLLABORATION WITH

The Consulate of Mexico in Mumbai

SUPPORT

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