



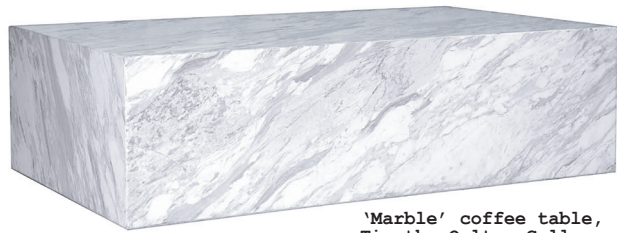
'Eames Elephant' seat by Charles and Ray Eames, Vitra.



Armchair by Cello, New Varieties Stores.



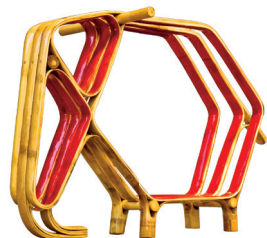
'Palissade' chair by Ronan and Erwan Bouroullec, HAY.



'Marble' coffee table, Timothy Oulton Gallery.



'The Cupboard of Secrets' by Jean-Michel Frank, Hermès.



'Elephant' bamboo toy, Sangaru.



'Anatolia' rug, Jaipur Rugs.



'Asante' stool by Alex Davis, Indi Store.

ADperspective

Sameer Kulavoor's practice lies at the intersection of design, illustration and art. His work over the years has been fascinating in its flexibility across mediums and scale—from collaborating with Paul Smith on a series of T-shirts, which were released globally, to creating murals across the country, and, most recently, exhibiting his canvases in a solo show at TARQ, Mumbai. What ties these diverse projects together is their ability to articulate the eclecticism of contemporary mainstream and counterculture, particularly through narratives of urban spaces. He draws from both popular culture and art history to create a distinct style that echoes the rich, complicated, hard-to-pin-down aesthetics of a global community where the atypical has become the archetype.

Having grown up in Mumbai, the fluid, amorphous, ever-evolving nature of the urban space is an important site of investigation for Kulavoor. The multi-layered texture of a metropolis, with its unlikely yet oddly harmonious juxtapositions, simmers on the surface of his work. What makes his work particularly alluring is the droll undertone that he communicates through a clever interweaving of the banal and the bizarre. His keen eye picks up on the subtle gaps—the “in-betweens”—which he believes encapsulate the tensions and complexities of our times. In the context of urban spaces, he puts forward two questions: What does “home” and “belonging” mean in a world that is constantly in a state of flux? What is the defining aesthetic of a global city that is a blur of cultures?

These questions formed the basis of *Moving*, Kulavoor's custom-made artwork for this issue. He has approached depicting the sophisticated eclecticism of a home in the pages of this magazine through the unusual route of obliterating all traces of buildings, and indeed architecture. The flat, grey surface of this piece is turned into a canvas for a kaleidoscope of objects and furniture, selected by *AD* for their distinct personality. A carpet by Jaipur Rugs floats past a mid-century style chair by Danish design brand HAY; a Cello plastic chair holds its own, while the bamboo 'Elephant' toy by Bengaluru-based Sangaru is engaged in a lively exchange. The conversations between these objects encapsulate myriad strands that make up the global contemporary while the faceless characters are just the agents of movements, allowing the iconic pieces to take on a life of their own.

Moving is a jigsaw puzzle of objects with countless possibilities for configuration. It is the artist's open invitation to the reader to become a curator, dreaming up spaces that articulate multiple world views.

An extension of his work on display in TARQ's 'A Man of the Crowd' exhibition, *Moving*, like the rest of Kulavoor's work, is extraordinary not just in terms of the artist's skill in painting (which it certainly is) but also in the way that he is able to portray the urban. He is able to express the current moment in the metropolis by focusing on nothing except the people that inhabit it. He addresses the condition of those who live in a chaotic urban space with a sense of rhythm and sensitivity that gives each faceless inhabitant a strong, almost lifelike character. It is this ability to capture the urbanity, which we are all too familiar with, that ensures his work is set apart from that of many of his contemporaries.

— Hena Kapadia
Founder, TARQ

Portfolio No.3

AD

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Kulavoor
Sameer Kulavoor

Moving

In a special commission for *AD*, artist Sameer Kulavoor extends one of his series, titled 'A Man of the Crowd', to create *Moving*. This piece explores objects that populate our spaces, most of which you will find in the pages of this magazine. The work eschews the walls, or boxes, that demarcate and define these objects and their purposes. Hena Kapadia, owner of Mumbai-based gallery TARQ, which recently exhibited 'A Man of the Crowd', provides context to this artwork, unfolding the layers of Kulavoor's work, which itself unfolds in the pages that follow.



'Embryo' chair by Marc Newson for Cappellini, Poltrona Frau Group Design Center.



'Bori Bicycle' chair by Gunjan Gupta.



'Grande Papilio' armchair by Naoto Fukasawa, B&B Italia.



'Butterfly' stool by Sori Yanagi, Vitra.



'Lingam' benches by Ashiesh Shah.



'7904' sofa by Gastone Rinaldi, Poltrona Frau Group Design Center.

