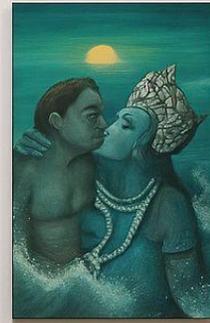
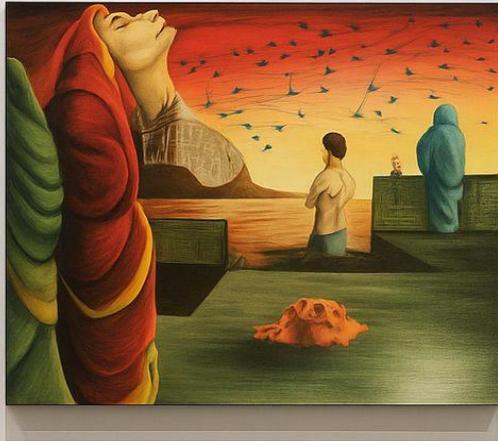


## DIASPORA: SOUTH ASIAN, ARAB & AFRICAN CULTURE



# SouthAsian, Arab and African Culture

Proposal by Artist Mr Veru Narula  
Museum/Gallery Exhibition

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# Exhibition Concept & Curatorial Statement

Exploring the culture and experience of South-East Asia, reflections of the Arab World and African connections, this exhibition presents a deeply personal yet globally resonant inquiry into the nature of identity.

Mr. Veru is a first-generation Indian-American. As an artist, he constructs a narrative informed by the legacy of his parents' Punjabi Indian roots. This ambivalent heritage is the essential lens through which the collection operates, highlighting the duality of belonging to both the East and the West.

The bold oil paintings are organized around the core themes of Spirituality & Ritual, Nature & Mythology, and Identity & Modernity. Through these works, the artist examines how prayer, mysticism, sacred dance, and ancient myths persist even as technology and diaspora reshape human experience. The collection asserts that this struggle for cultural and personal identity is enriched by the artist's experience, offering a nuanced, contemporary perspective on the traditions of South Asia, the Arab World, and Africa. The work invites the audience into a necessary conversation about how tradition and modernity coexist and inform one another in a globalized world.

The concept centers on this duality, exploring how the artist's identity shapes their view of global cultural flow. The artwork functions as a visual dialogue between tradition and modernity, filtering themes of love, prayer, and mysticism through the lens of the diaspora. By examining regions like South Asia, the Arab World, and Africa, the exhibition showcases how deep cultural roots persist and evolve, demonstrating that the pursuit of spiritual and personal identity is a dynamic, evolving process enriched by both ancient traditions and the contemporary experience of navigating two worlds.



# Selected Artworks

This art piece honours the first female CEO of PepsiCo and the first Indian-born woman to head a Fortune 50 company, Indra Nooyi ( a known devotee of Lord Ganesha). The bead in Lord Ganesha's third eye is a 3D PepsiCo tab.



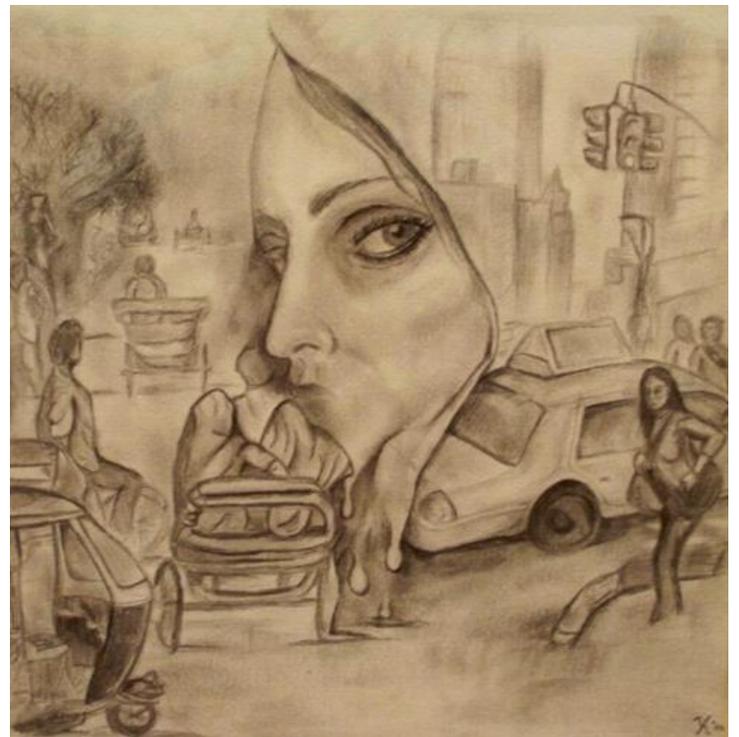
The "Digital Muse" (Oil on Canvas) is a multi-layered work, originally exhibited at the Queens Museum of Art, physically integrating circuit board walls and detailed Glass Bead work stitched in a circuit pattern to explore the architecture of the mind. The central figure represents the conscious man, surrounded by three women in saris who embody the three aspects of the subconscious (Id, Ego, SuperEgo). Spiritual transcendence is represented by the figure emerging from the temple, symbolizing Super-Consciousness.

# Selected Artworks



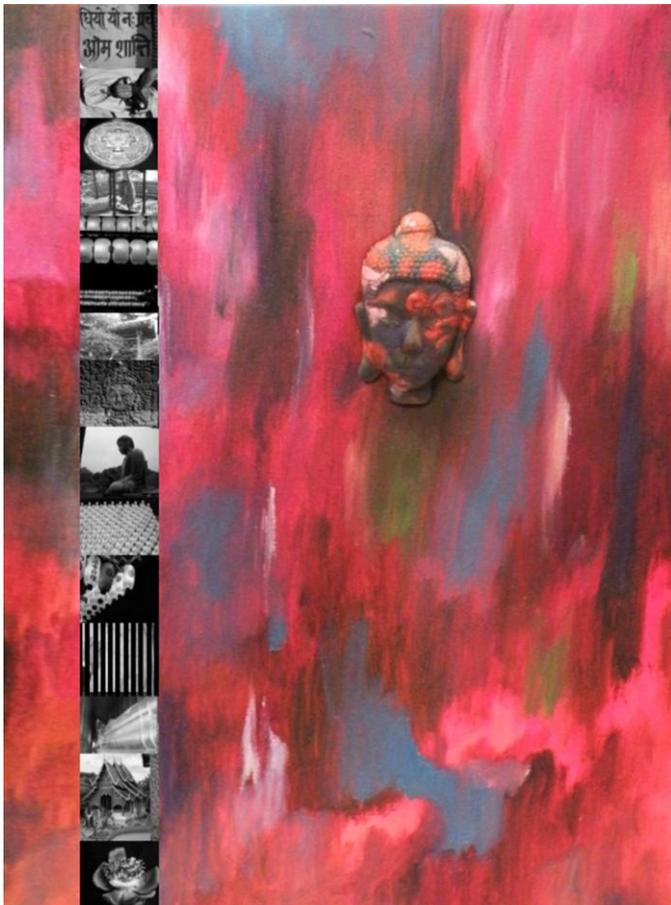
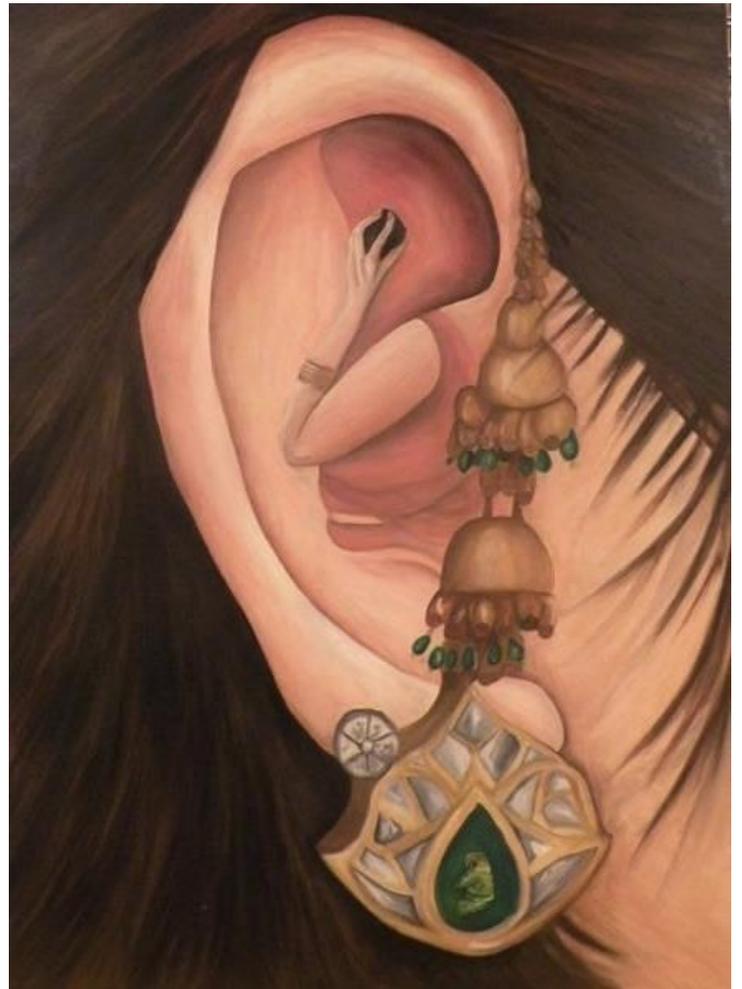
The surrealist painting **"Connection to the Ancient Wall"** creates a visionary paradox, where a figure running through the forest encounters an ancient structure reflecting the digital duality of today's society, represented by zeros and ones. Upon connecting with the wall, the figure experiences a spiritual release when an apparition, a Buddha spiritual figure, emerges from behind the wall's surface, kissing her on the forehead. This transcendent moment, set against a backdrop of waterfalls and the peaceful Buddha, symbolizes the fusion of deep historical wisdom and the pursuit of connection in the modern era.

**"Split World"** explores the compelling juxtaposition of the South Asian experience as lived across two dramatically different environments: **India and New York**. The work captures the essence and evolving identity of the **modern-day South Asian woman** as she navigates this dynamic cultural and geographical divide.



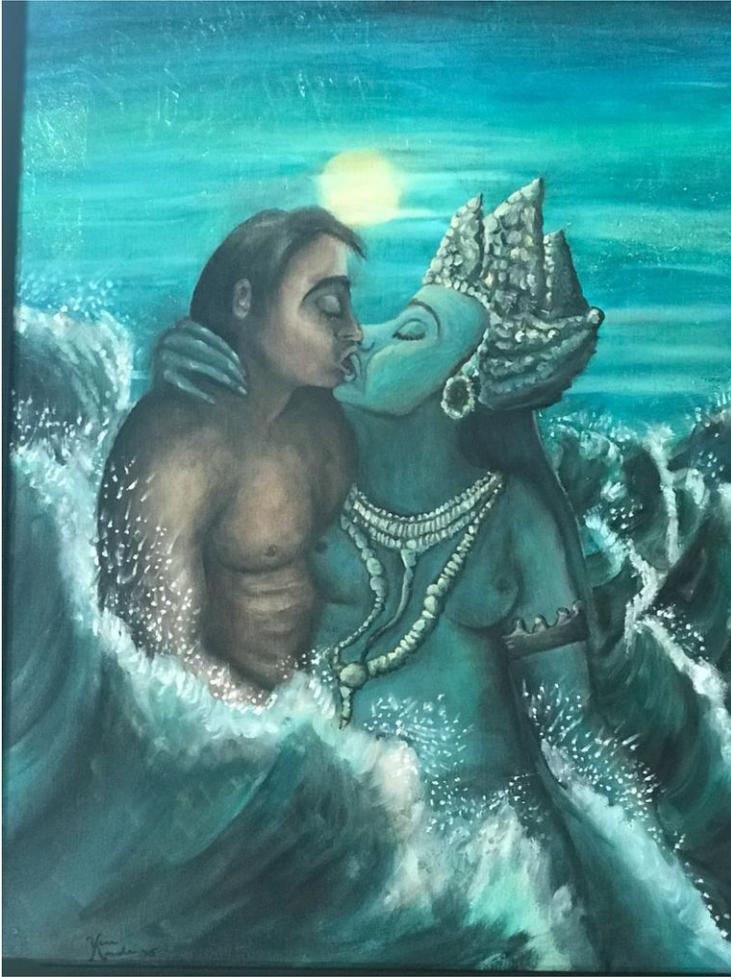
# Selected Artworks

The piece "**Mobile Ear**" (created in 2009) features a **South Asian woman** symbolically dialing a call by being physically situated within a large ear, representing contemporary communication and the intimacy of listening.



"**Thoughts Become Things**" is an early piece from the **Strip of Life Art** series, centering on a powerful Buddha figure whose spiritual presence is emphasized by the inclusion of a contrasting **3D Buddha head**. The work explores the creative and manifesting power of the mind, using the juxtaposition of Buddha figures to illustrate the philosophical concept that internal mental states shape external reality.

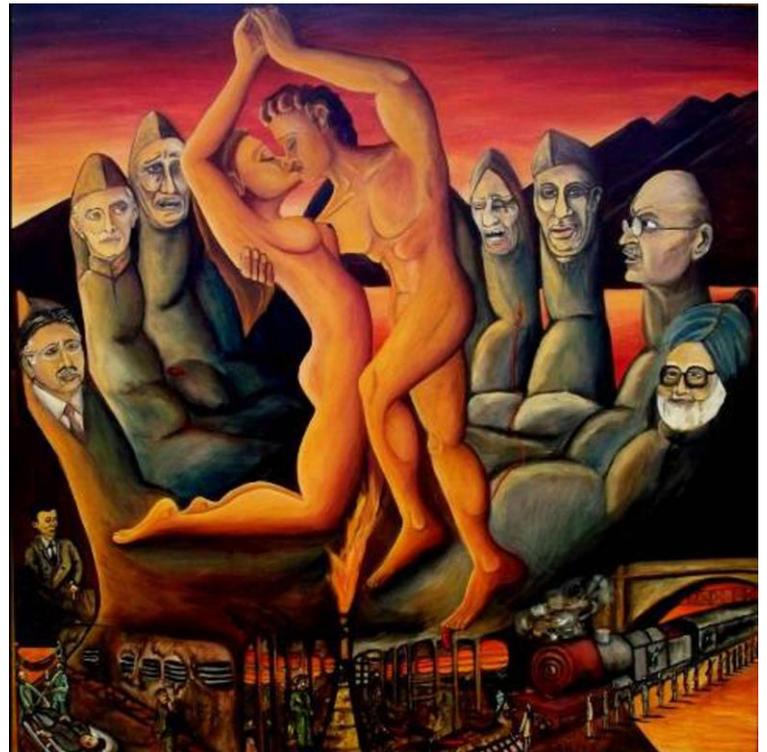
# Selected Artworks



"Midnight Moon" depicts an **Indian Apsara**, a celestial sea goddess, engaged in an intimate moment as she kisses a man, drawing from Hindu mythology and the theme of divine connection. The painting serves as a personal **homage** and modern interpretation, referencing a famous watercolor piece by the artist's own uncle.

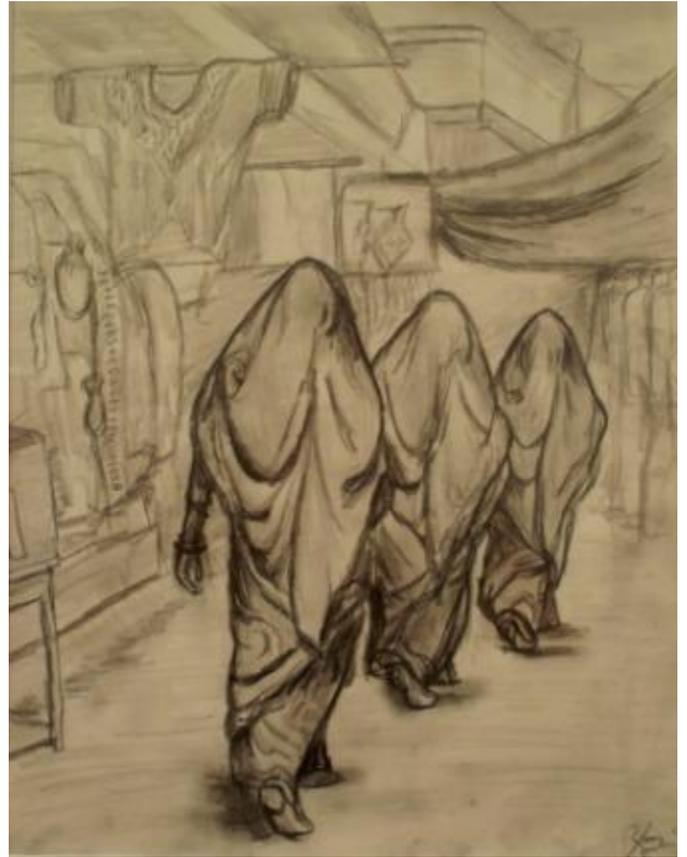
## "Romeo and Julietistan":

The painting explores the tragic diplomatic relations between nuclear-armed rivals **India and Pakistan**, referencing the Partition with the phrase, "Parting is such sweet sorrow, that it shall be felt, till it is... 60 years later." It casts the two nations as **star-crossed lovers**, framed by past and present Indian and Pakistani leaders (the modern Montagues and Capulets), illustrating how the **unruly passion** of religious and secular fervor can turn love into violence.



# Selected Artworks

"**Three Wanderers**" captures a quiet, contemplative scene featuring three figures situated within a bustling village or marketplace. The artwork concludes with a **nice sort of emotional drawing**, inviting the viewer to connect with the subtle inner lives and shared human experience of the subjects.



"**Uptown Reach**" captures a moment of unexpected compassion, illustrating a woman on the New York subway system en route to her wedding. The central action involves her reaching out to **give to a beggar**, juxtaposing the personal grandeur of her special day with the stark reality of urban poverty.

# Selected Artworks



"Prostrate in Prayer" captures a moment of deep spiritual devotion, illustrating a man **prostrate on the ground** at the call of prayer, where the precise contour of his garment and raised body conveys the intensity of his piety. The composition creates a stark juxtaposition by contrasting this profound act of reverence with the small, omnipresent symbol of modern, everyday life: the **computer mouse**.

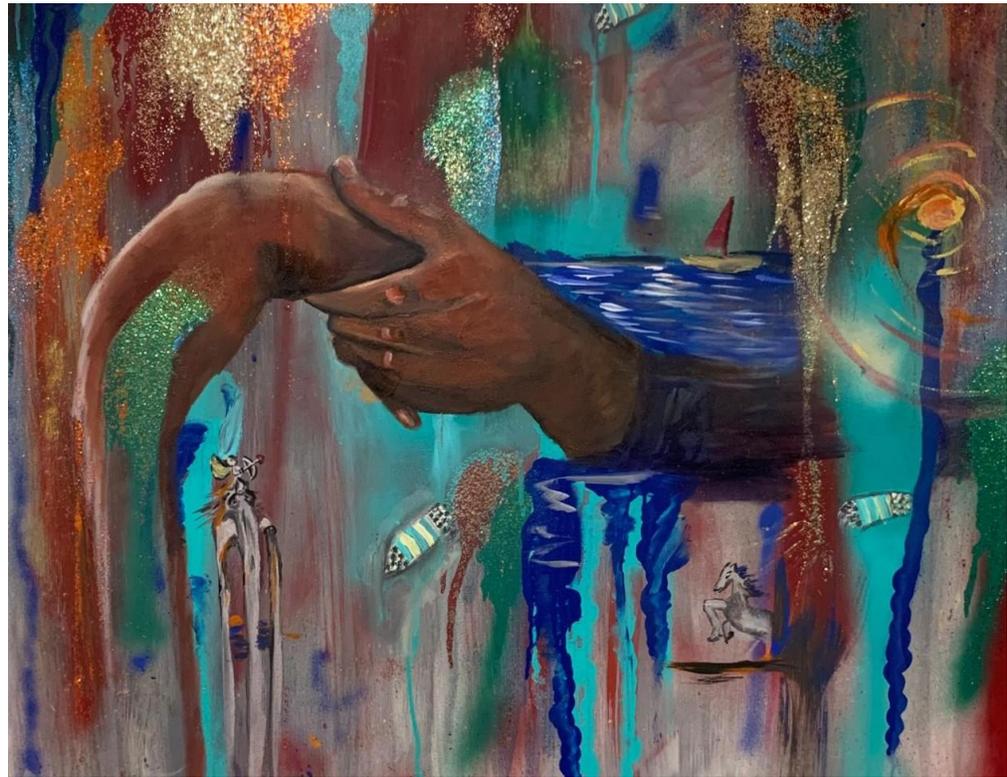
## "The Islamic Chess Revolt":

Painted with great respect for Muslims globally, this work explores the perception of Islam on the **global stage** using an **Infinite Chessboard** where the **white pieces** symbolize the freeing aspects and surrender found in Islamic texts. The opposing **dark pieces** reflect the violent interpretations of Jihad, particularly prevalent in the 21st century, with the center featuring a finger pointing skyward to denote the presence of **Allah**.



# Selected Artworks

"**Hands Across Ghana**" is the celebration of marriage in the Ashanti culture, using kente cloth patterns, the Golden Coast, and the West African culture to explore the coming of two families.



"**Masculine Affirmation**" is an emotionally resonant work focused on exploring the themes of paternal love and ancestral bond. The painting centrally depicts the moment of a **tribal father hug**, symbolizing strength, protection, and the silent transmission of heritage between generations.

# About the Artist: Mr. Veru Narula

Mr. Veru Narula is a visual artist renowned for his captivating underwater paintings, which seamlessly blend traditional and digital media. His artwork aims to attract abundance, rekindle the need for self-actualisation and offer viewers a meditative escape from the daily grind.

Born on April 7, 1981, in Edison, NJ, Narula is a third-generation oil painter and engineer whose life and art uniquely synthesise technology, spirituality, and cultural heritage. As a first-generation American raised in the Hindu tradition, Veru cultivated a deep appreciation for both science and the sacred from a young age. This fusion has guided his artistic practice since he was seventeen.

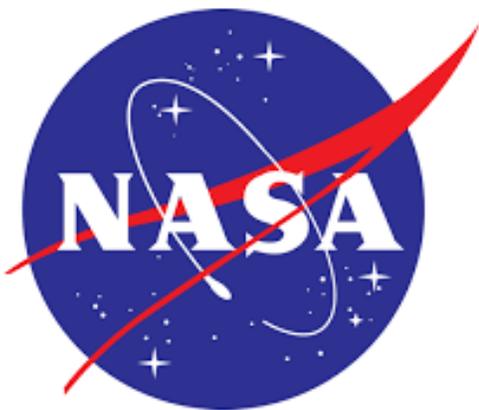


Narula's impressive academic background includes degrees from Columbia University and the School of Visual Arts, with additional studies at the Museum of Modern Art. He also holds an Executive MBA from Columbia. His work has been exhibited in prestigious institutions such as the Smithsonian Museum of Art, Miami Art Basel, and the Queens Museum of Art.

His formative years were profoundly shaped by pivotal experiences, including witnessing the events of 9/11 while an engineering student at Columbia. This experience led to the publication of his first novel, "The Vital Breath", a yoga-political romance, and ignited a lifelong devotion to hatha yoga. The mantra he embraced, "The longer the breath, the calmer the mind", became a guiding principle in both his personal and creative life.

# About (Cont.)

*Four of Mr. Veru Narula's art pieces were embossed on a disk and sent aboard a SpaceX Falcon 9 spacecraft as part of the NASA Odysseus Mission, which landed on the South Side of the Moon on February 22nd, 2024, alongside works from 222 other talented artists, including Jeff Koons!*



# About (Cont.)

Veru's ascent in the New York art scene during the 2000s and 2010s was marked by significant milestones. His oil painting Kathak Dancers garnered a New York Times review and was subsequently acquired by the Rubin Museum after Donald Rubin visited Tabla Rasa Gallery. This painting later became part of a historic moment: its inclusion in the Lunarprise Mission, where art was etched onto quartz disks and launched on a Falcon 9 rocket to the Moon's south pole. Curated by Michael Nash for his Sundance award-winning film project, this made Veru one of the rare contemporary artists with work literally on the Moon.

In addition to Kathak Dancers, Veru contributed three more pieces to the Lunarprise: Pupil of Cosmic Discipline from his feminine divine series, Super Moon from his Strip of Life Art™ collection, and Mars Meditation from his Mars Imagination series. Mars Meditation, inspired by the Martian-like terrain of the Australian outback, represents the pinnacle of his spiritual and artistic expression. During its creation, he donned a 3D-printed space helmet and chanted Madonna's "Shanti/Ashtangi"—the same Sanskrit verse he quoted in his high school yearbook in 1998, symbolising a full-circle moment of purpose and passion.



Throughout his journey, Veru has confronted and embraced personal challenges, including coming to terms with his identity, managing bipolar disorder, and fully stepping into his Aries-driven, Mars-ruled nature. In October 2019, he declared his soul's purpose: "To Uplift Truth through Art and Help People."

In December 2022, Veru's career reached another peak when he debuted Ocean of Abundance at the Versace Mansion during Miami Art Basel. This work, combining hand-painted techniques with generative art, heralded a new era in his practice. There, he met influential figures such as Nova Spivack, Dallas Santana, and Lori Taylor. After Spivack's talk about his childhood dream of preserving civilisation, Veru gifted him "Mars Meditation". Spivack affirmed its rightful place on the Moon. Soon after, it was. From Edison, NJ, to Earth's only satellite, Veru Narula's life demonstrates how the intersection of breath, brush, and belief can elevate art beyond the limits of gravity.

# Mr Veru's Exhibition History



In 2024, four of his Art pieces were embossed on a disk that were aboard a falcon 9 SpaceX rocket as part of the NASA Odyssey Mission to the Moon. Some of his most recent and noteworthy exhibitions include "Urban Expression", Orange Contemporary Center of Arts, Santa Ana, CA 2024; "Chaos Theory," Orange Contemporary Center of Arts, Santa Ana, CA 2024; "Lunar Art Museum," Kennedy Space Center, Cape Canaveral, FL 2023; "Generative AI Revolution", Artificial Intelligence Los Angeles Society, CA 2023; "Green Accelerator," Swiss Room, World Economic Forum, Davos, Switzerland 2023; "VIP Exhibition," Bit Basel, Miami Art Basel, FL 2022; "Ocean of Abundance NFTPrototypes," Versace Mansion, Miami Art Basel, FL 2022; "Summer of Connection," Beverly Hills, CA 2022; "LA NFT Art Privacy," Marina Del Rey, CA 2022; "Queer Theory," LA Gate House, Los Angeles, CA 2021 Veru Narula (b. 1981) is a contemporary mixed media artist known for his vibrant palette and thought-provoking works concerning the intersection of spirituality, the universe's rhythm, nature, and the expression of the ever-changing human identity. The artist skillfully intertwines oil painting, video embedded art, and augmented reality to deliver a unique perspective on the human experience. Education Exhibition History His Art been exhibited & acquired by prestigious national & international museums & collections. 2



His Art been exhibited & acquired by prestigious national & international museums & collections.

# Mr Veru's Exhibition History



San Luis Obispo Museum of Art, San Luis Obispo, CA 2018; San Diego Art Fair, San Diego, CA 2016; "Chaos Theory," Orange County Contemporary Center of Art, CA 2015; "Thank you for applying", Kazen Art Center, Washington, DC 2015; "Erasing Borders", Williamsburg Art Center, Brooklyn, NY 2015; "H1B, Beyond Bollywood," Curated by Smithsonian Institute of Art, Twelve Gates Gallery, Philadelphia, PA 2014; "Erasing Borders," Hammond Museum, NY 2013; "Art of Conflict", Noyes Museum, Oceanville, NJ 2013; "Veru Narula", International Art Expo, New York, NY 2013; "100,000 LAK", India Habitat Center, Delhi, India 2012; "Kinsey Institute Juried Show," Grunwald Gallery, Bloomington, IN 2012; "2011 Annual Benefit", Chelsea Art Museum, New York, NY 2011; "A Strip of Life", Georgia's Art Gallery, New York, NY 2011; "Digital Night", Los Angeles Digital Museum of Art, Los Angeles, CA 2011; "Arabian Nights",

Exhibited at New Jersey Symphony Orchestra, City Without Walls and The New Jersey Performing Arts Center, Newark, NJ 201; Solo Show: "All The World's A Stage", Michael Schimmel Art Center, Pace University, New York, NY 2011

# Mr Veru's Exhibition History



Queens  
Museum of Art



Rubin Museum  
of Art

sundaram tagore

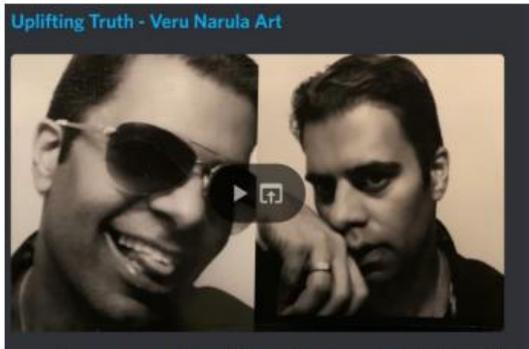


arts> World  
Financial  
Center

“The Art of Conflict”, Tarnish and Gold Gallery, Minneapolis, MN 2010, “Indo American Art Survey (Benefit),” Sundaram Tagore Gallery, NY 2010; “Snap to Grid”, L.A. Center for Digital Art, Los Angeles, CA 2010;; “BABEL” Space 37, Queens, NY 2010; EcoArtspace’s “What Matters Most,” Exit Art, New York, NY 2010; “Spring Salon Show”, Greenpoint Gallery, Brooklyn, NY 2010; “Scarlet Fever: The Red Show”, Postcrypt Art Gallery, New York, NY 2010; “Haiti Art Fund”, MonkDogz, New York, NY 2010; “From the Edge”, ZieherSmith, New York, NY 2010; “Erasing Borers: Explorations in Contemporary Indian Art”, PennGallery, Penn College, PA 2009; Queens Museum of Art, Queens, NY 2009; Elizabeth Arts Foundation, New York, NY 2009; “Global Cooling” World Financial Center, NY 2009; Dowd Fine Art Gallery, Cortland, NY 2009; “Dialogue in Art” Santa Monica Studios 2009; “Election 2008”, Art Gotham, New York, NY 2008; “Erasing Borders Exhibition”, Queens Museum of Art, Queens, NY 2008; “Global Fusion Art”, Spark Art Center, NY, NY 2008; Hammond Museum, Salem, NY 2008; The Guild Gallery, NY, NY 2008; Tabla Rasa Gallery, Brooklyn, NY 2008; “South Asian/American Arts Festival”, Santa Monica Studios, Santa Monica, CA 2008; “Postcards from the Edge.”, James Cohan Gallery, New York, NY 2007 Apex Art, New York, NY 2007; “Beyond Borders Event”, ifood TV, New York, NY 2007; “A Holi Trance” (*Permanent installation*)

*Solo Show*: “The Experience of Hands,” Columbia University, New York, NY 2003.

# Media Coverage



Documentary Short "Veru Narula: Uplifting Truth"

The New York Times

Los Angeles Times



Time Square, New York, NY

Veru has been a guest artist speaker at the Guggenheim Museum (NY, NY 2011), and Bal Nikatan Orphanage (Delhi, India 2019). His art has had wide press coverage that includes reviews in New York Times by former Art Forum editor Benjamin Genocchio, LA Times, 'India Times', and has been featured in articles such as "Body Oddy Oddly," Queer Quarterly, 2021; "Interview with Veru Narula", Mantel.com 2011; "Social issues on the palette, Diaspora artists erase borders", India Abroad 2009; "A Collection Born of Cultural Dislocation", New York Times 2008; Orientation Online Asian Events 2008; "Review of South Asian/American Festival", Los Angeles Times 2008, and "Independence Beyond Borders," Indian Era.com 2007.

## The art of Mr. Veru is even on the Moon!

**Art on the Moon selection: "Mars Meditation"**

**ARTIST ID**  
Lunarprize Mission Participation  
**Veru Narula**

**SPACE BLUE**  
Assigned Artist ID  
**55**

**Mars Meditation** - Mars Meditation, Poof of Cosmic Recognition, Super Moon, Kathak Dance

**Official Lunarprize Certificate**

# The Making of an Artist

## **3<sup>rd</sup> Generation Oil Painter & Engineer**

“Oil Painting is a rite of passage in my family, from my mother, father, uncles, aunts, grand-family, and cousins.

Each painting tells a story, combining ideas across emotional experiences, sciences, spiritual iconography, sexuality, literature, technology and ultimately, the pursuit of Freedom”

**Age 11: Model Homes & Fashion**



Passion for  
Creation



# The Curatorial Dossier

Discover our curated exhibition proposals

- Spirit of Water
- Female empowerment
- Technology and Engineering in Art
- Christian Culture
- South Asian, Arab and African Culture
- Strip of Life: Ready to Hang

# Contact Information

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Contemporary Oil Painter

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CC: Gallery Director: [VirNarula@gmail.com](mailto:VirNarula@gmail.com)

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FaceBook Fan Page & Youtube: VeruNarulaArt

TikTok: @VeruNarula555