

Artist Exhibition History

Veru Narula (b. April 7, 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



United Nations
Climate Change

Time Square, New York, NY

2020's Highlights:

"Ocean of Abundance," Miami Art Week 2025, "Mars Society Conference," 2025, In 2024, four of his Art pieces were embossed on a disk that were aboard a falcon 9 Space X 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," BitBasel, Miami Art Basel, FL 2022; "Ocean of Abundance NFT Prototypes," 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

Artist Exhibition History

(cont. 2 of 3)

2010's Highlights:



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

Artist Exhibition History

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2000's Highlights:



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.

Press & Speaker Engagements Highlights

Uplifting Truth - Veru Narula Art



Documentary Short "Veru Narula: Uplifting Truth"

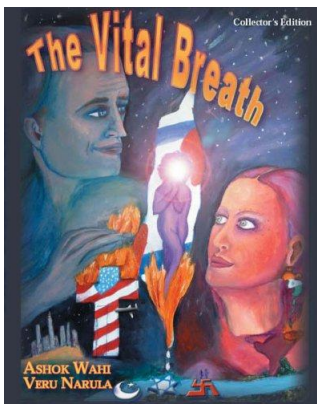
The
New York
Times

Los
Angeles
Times



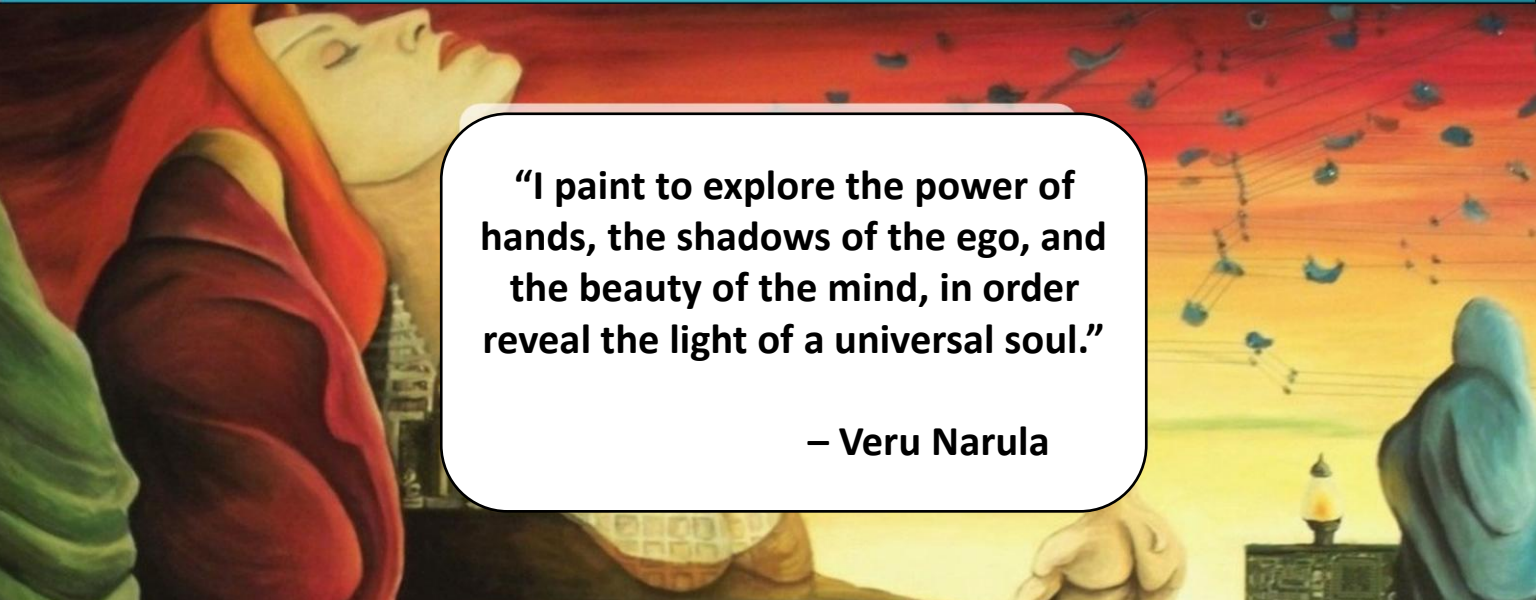
Veru has been a guest artist speaker at the **Guggenheim Museum** (NY, NY 2011), and Bal Nikatan Orphanage (Delhi, India 2019).

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.



Co-Author and writer of the novel *The Vital Breath* (2005), a *yoga political romance of two souls, four diverse characters taking place 150 years apart in pre-partition India and pre/post 9/11 New York City*, in which the *Israel-Palestine conflict* are contrasted with colonial India to symbolically pose the narrative question: **Do you believe in the equality of the human soul?**

Artist Statement



“I paint to explore the power of hands, the shadows of the ego, and the beauty of the mind, in order reveal the light of a universal soul.”

– Veru Narula

Artist Statement

I am both a third-generation oil painter and a third-generation engineer. My practice is rooted in a lifelong fascination with how the human eye responds differently to pigment and pixels, and how these two visual languages can coexist without one diminishing the other.

My work bridges centuries old oil painting traditions with contemporary tools such as video, augmented reality, and artificial intelligence.

I followed my family heritage of oil painting with my first work ‘Refulgence’ at age seventeen in 1998 and worked on art series in themes as if they were music albums. Since 2010, I have embedded moving images directly into oil paintings, treating the painted surface as both narrative and interface. Across my career, themes have ranged from space exploration and relationship dynamics to imagined cultural dialogues and symbolic storytelling, often using motion and repetition to allow meaning to unfold over time.

Artist Statement (cont.)



In recent years, particularly following the shifts in the digital art landscape after 2022, I began more deeply integrating AI driven imagery and augmented reality into my paintings. Water and oceanic forms recur throughout my work as metaphors for abundance, memory, reflection, and flow. These paintings function as visual anchors while layered digital narratives invite viewers into experiences that evolve uniquely for each person.

At the core of my practice is an interest in perception. Across cultures and throughout history, pigment sourced from nature has functioned as one of humanity's earliest technologies for memory, myth, and meaning. In my work, the physical painting remains constant while the digital layer becomes adaptive. Two people standing in front of the same painting may encounter different animated interpretations based on subtle cues such as movement, proximity, or visual data. The goal is not replacement, but expansion. Technology becomes a collaborator that deepens storytelling rather than overtakes it.

The rhythm of the universe, of nature, and of history informs my work. I am drawn to the idea that everything diverges and converges, repeats and transforms, yet originates from the same source. This cyclical understanding shapes how I see humanity, time, and belonging, and it finds its way onto the canvas as a search for unity within complexity.

Artist Statement (cont)



The hands are central to my visual language. They form the link between mind and eye, past and future. They are storytellers and conduits of lineage. As the child of two painters and the parent of a daughter who creates alongside me, my hands carry inherited gestures forward. Through them, I express love, identity, relationships, faith, and values. Painting becomes both personal record and shared inheritance.

My work balances the intimate and the universal. It weaves personal experience with global narratives and diverse cultural traditions to create a visual language that invites inclusion rather than division. I aim to create spaces where the old, the new, and the emerging coexist equally, where figurative and abstract elements speak together, and where tradition and experimentation are in active conversation.

Ultimately, my creative philosophy centers on amplifying the experience of the human eye, hand, mind, and soul. By respecting the physical act of painting while embracing responsive technologies, I seek to create works that encourage reflection, connection, and a sense of shared home within an ever-evolving world.