



# Swiss Re's Art Collection in Hyderabad

# Why we collect art

Why would a global re/insurer like Swiss Re ever engage in art, build a prominent collection and even commission art projects? Re/insurance is first and foremost about enabling risk, encouraging progress and making societies more resilient. That is how economies can develop, how entrepreneurs can thrive, how knowledge is built. Swiss Re is acknowledged for its thought leadership and is one of the most admired companies in its industry. It has a long tradition, a strong identity and extremely loyal employees.

Re/insurance products and services, however, are complex, intangible and require explanation. That is one of the reasons why Swiss Re has always engaged in art and architecture. Both help project the company's ability to face the unknown, to deal with future challenges but more importantly, they help create an emotional profile.

Art and architecture express the core values of the company, support its brand recognition, establish a link to society and offer great identification for employees around the world. Moreover, clients and other stakeholder benefit from the experience of the unique atmosphere and quality of Swiss Re's workplaces and its iconic buildings.

But there is more to it. While art and architecture have become an important visual expression of the company's identity, they also underpin Swiss Re's commitment to offering a stimulating work environment and to bringing cultural responsibility to life – every day.

**Art at Swiss Re**

# Ghana Shyam Latua

\*1992 in West Bengal, India  
Lives and works in Shantiniketan

Migration from rural to urban areas and loss of nature form the crux of Latua's art practice. He explores the relationship of material process as a metaphor of erasure and transformation to interpret the changing landscape both in natural and manmade situation. He attempts to capture the character of time as it transitions through the prisms of memory.

In his artworks *Occupying Land 0, 1 & 2*, the whole surface of a tinted paper is intended to be a transformed land, the under surface of the paper is exposed through nibbling, which metaphorically suggests a psychological search for nature as it existed in memory in rural and pristine areas. Narratives of human intervention on vacant spaces for their vested interest emerge on the skin of the paper as a metaphor for land.



**Occupying Land 0, 2017**

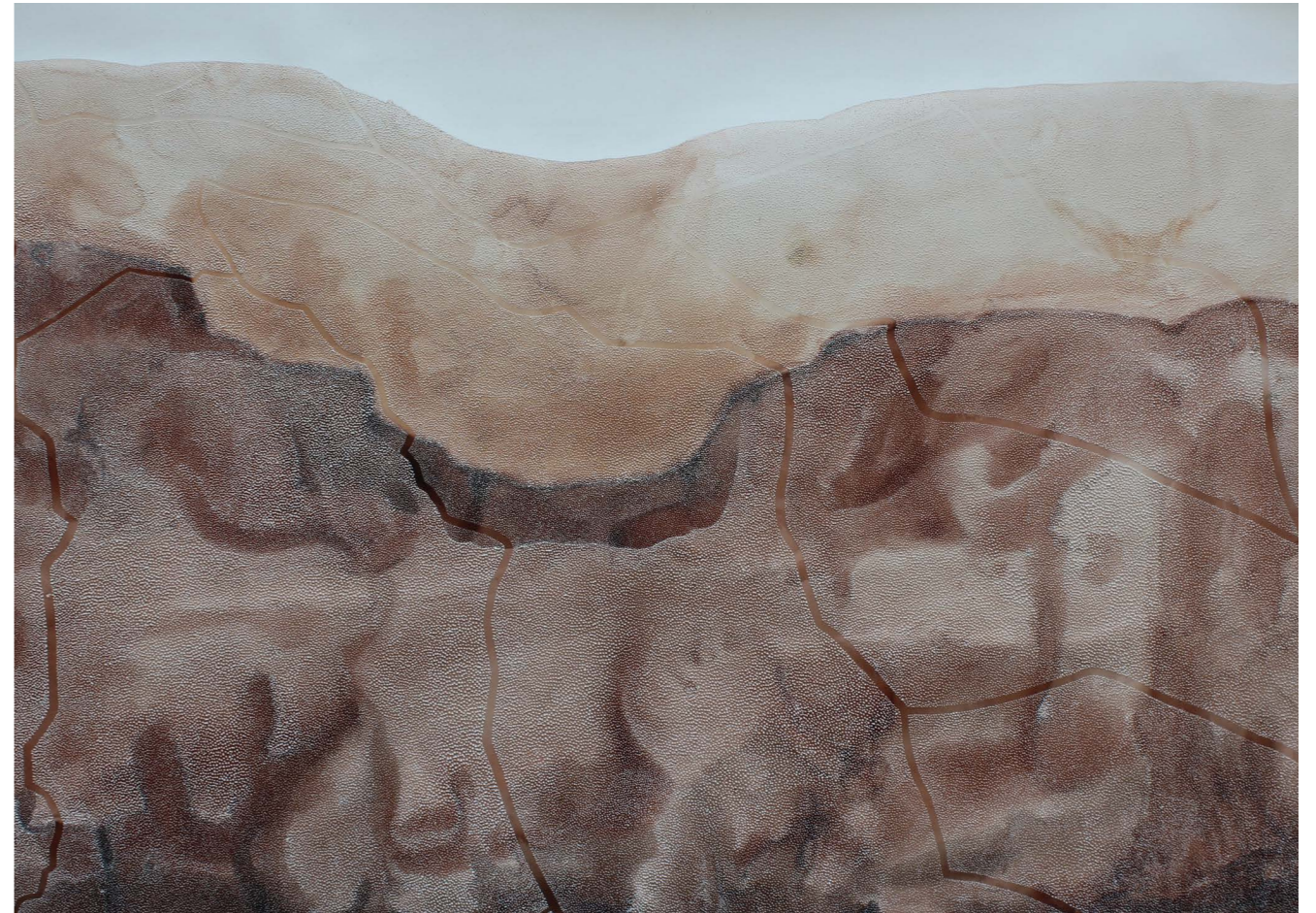
Water colour tint wash, nibbling with needle, 106 x 152 cm



**Occupying Land 1, 2017**

Water colour tint wash, nibbling with needle, 106 x 152 cm

© 2017, Ghana Shyam Latua



**Occupying Land 2, 2017**

Water colour tint wash, nibbling with needle, 106 x 152 cm

© 2017, Ghana Shyam Latua

# Muktinath Mondal

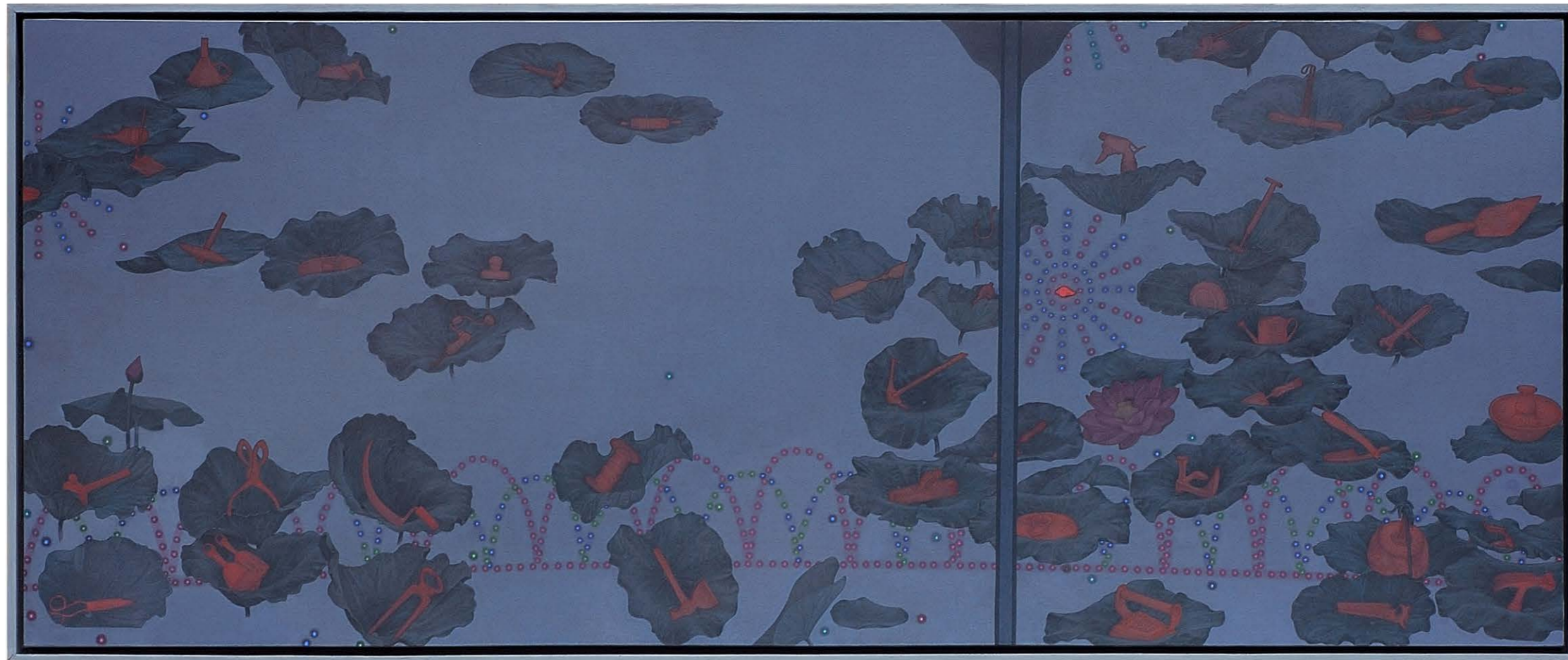
\*1982 in West Bengal, India  
Lives and works in Vadodara

Muktinath Mondal's works emerge from his rural background and narrate the unheard and unknown stories of his cultural roots. Paradoxes associated with political, social, economic and cultural agendas surface in his works consciously and subconsciously through various images, narratives and mediums. The painting *Spirit of Anticipation* is composed as a medallion attempts to create a mythic imagery of the process of anticipation. Broken mudvessels suspended from a banyan tree are an amalgamation of daily practices of mundane lives, religious and spiritual beliefs. The work transforms itself into a device to portray the non-urban touch yet with a desire to reveal the naked truth of existential crisis of environment, tradition and culture.



**Spirit of Anticipation, 2011**

Oil on canvas and woodframe, 195 cm diameter



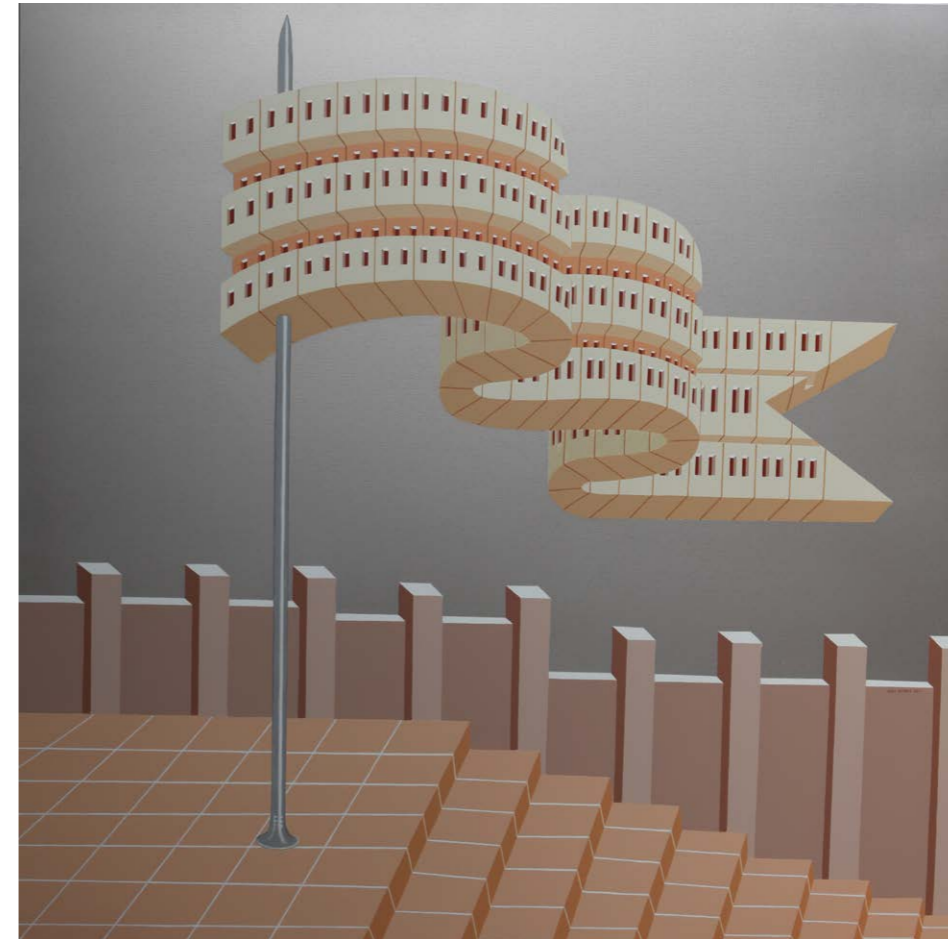
**Sacred**, 2014

Oil on canvas and woodframe, 127 x 310 cm

# Gigi Scaria

\*1973 in Kerala, India  
Lives and works in New Delhi

Gigi Scaria has explored the idea of migration ever since he moved to Delhi from his hometown in Kerala. Engagement with the environment and urbanization have dominated his work for over two decades now. His works address the past, present and the distant future. The impermanence of urban structures, relocations of territorial boundaries and the repositioning of fragments of reality create layered narratives in his art.



**Flag is getting heavier, 2017**

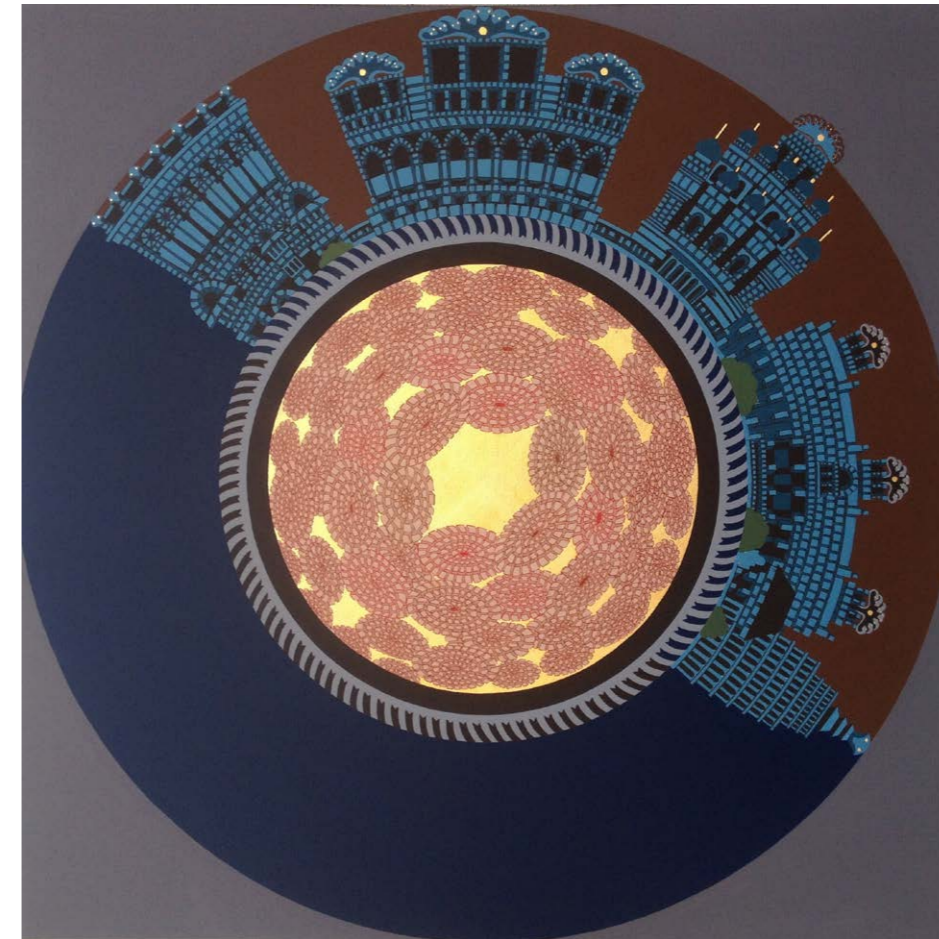
Acrylic and automotiv paint on canvas, 152 x 152 cm

© 2017, Gigi Scaria

# Mukesh Sharma

\*1974 in Rajasthan, India  
Lives and works in New Delhi

Mukesh Sharma experiments across media, the blurred boundaries of imagined realities, mythologies and technologies and attempts to demonstrate their cultural relevance in our ordinary lives. Keyboards, construction workers and mobile phones represent the aspiration content of the current generation, and they simultaneously highlight dependence on materialism and technology, which he explores in his works.



**Bloom 2**, 2018

Acrylic, gold leaf, glue on canvas, 121 x 121 cm

© 2018, Mukesh Sharma



**Dissolution**, 2018

Acrylic, gold leaf, glue on canvas, 61 x 61 cm

© 2018, Mukesh Sharma



**Dissolution II**, 2018

Acrylic, gold leaf, glue on canvas, 61 x 61 cm

© 2018, Mukesh Sharma

# V. G. Venugopal

\*1976 in Kerala, India

Lives and works in Bangalore

Venugopal explores the dichotomy inherent in situations emerging from urban living. He portrays complexities and dilemmas of reality. An interpretation of everyday reality associated with urban issues like identity, migration, adaptability and existence are explored in collage- like narratives.

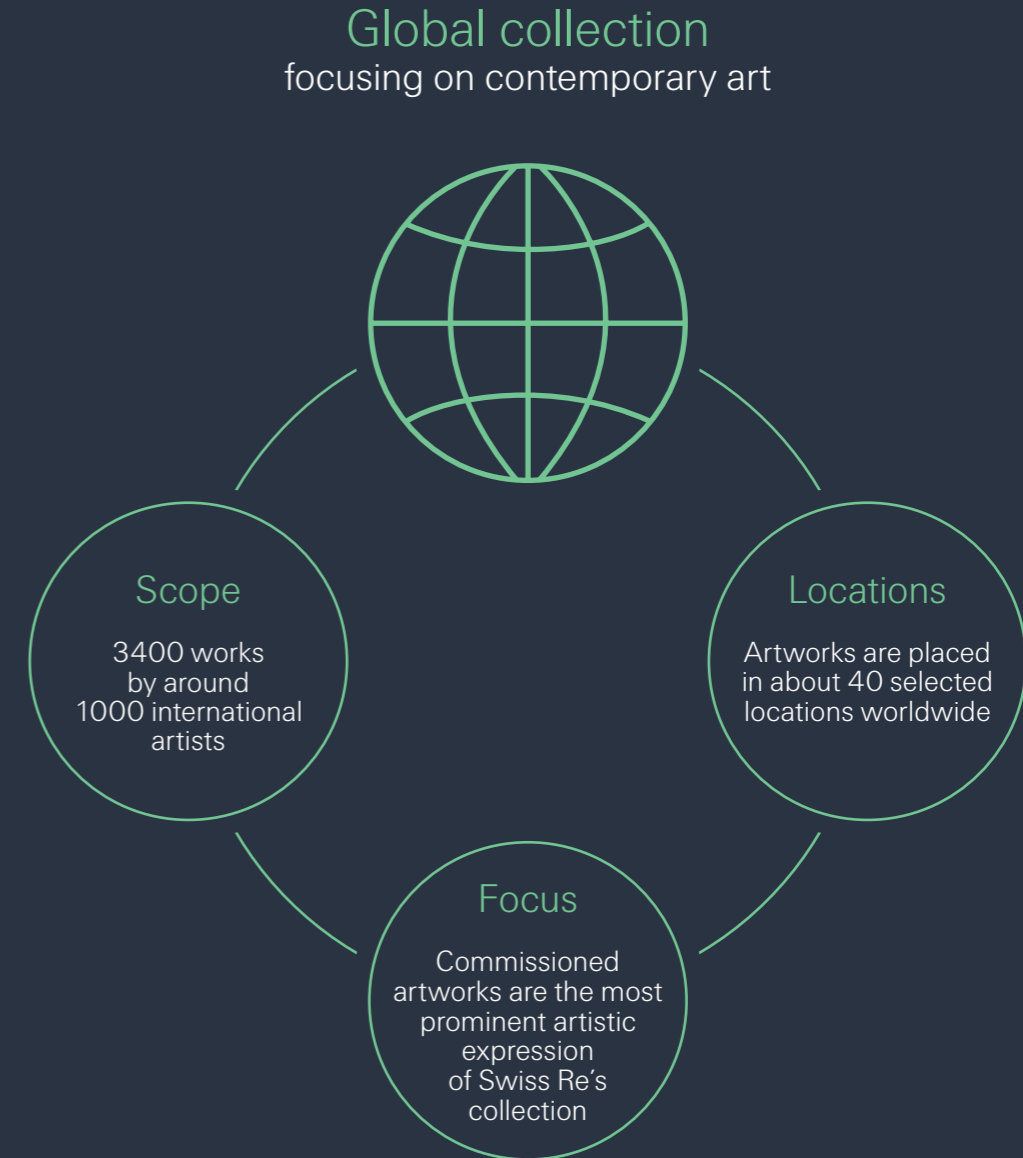
In *Multi-Story* the urban silhouettes of glass-cleaners become moving embodiments of an unpredictable future and an irreversible past. The anonymity and loss of identity of workers in urban spaces forms an inescapable trajectory.

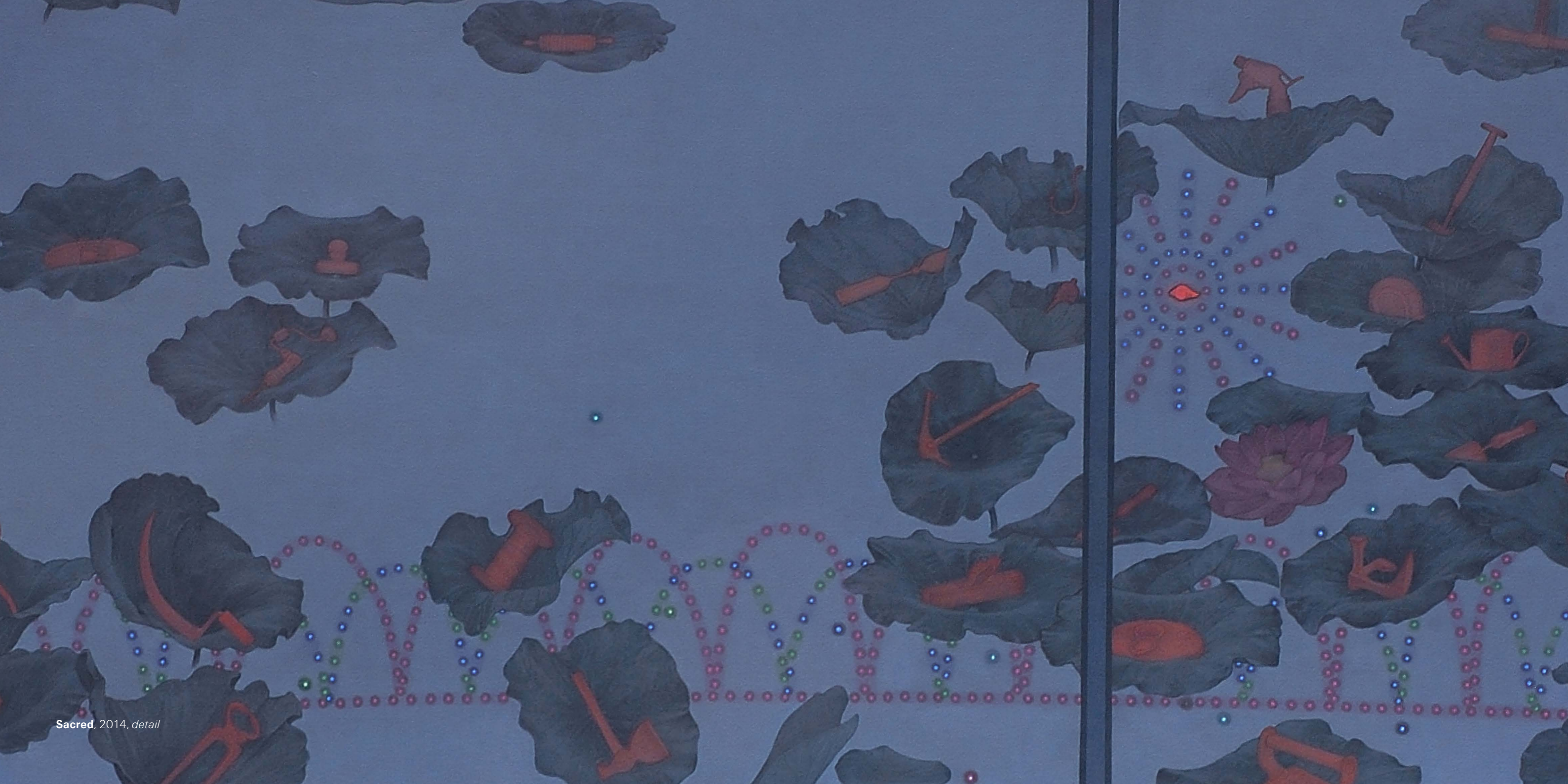


**Multi-Story, 2016**

Tea extracts, watercolours, pastels & hand-cut archival paper, 50 x 65 cm

# Facts & Figures on Swiss Re's Art Collection





Sacred, 2014, detail

Swiss Reinsurance Company Ltd  
Mythenquai 50/60  
PO. Box  
8022 Zurich  
Switzerland

Telephone +41 43 285 2121  
[www.swissre.com](http://www.swissre.com)