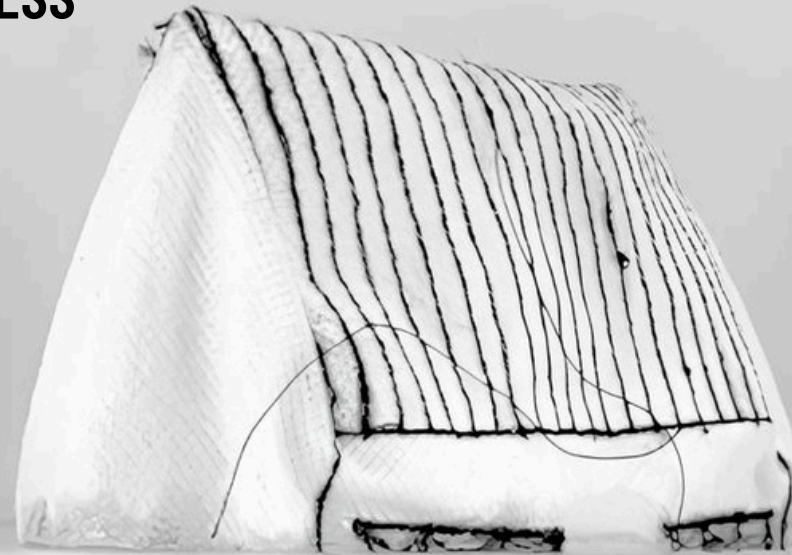


Sumakshi Singh

SCULPTING WITH LIGHT & DARKNESS

Curated by Ina Puri

 KALAKRITI
art gallery



9 NOVEMBER - 31 DECEMBER '25
SUNDAY - SATURDAY
11 AM - 7 PM

KALAKRITI ART GALLERY
PLOT 8-2-465/1, ROAD NO 4,
BANJARA HILLS, HYDERABAD

'SCULPTING WITH LIGHT & DARKNESS'. A 3 Person Sculpture Show at Kalakriti Gallery.

In this exhibition, we look at three contemporary art practices that represent the political, philosophical and metaphysical, the unique perspectives juxtaposing diverse realities that constitute our world.

The selection, acquired from the three outstanding sculptors over the last year, invite the viewer to act and interact with their narratives. The contours of their works come from deep engagement with their art, as well as experimentation and craftsmanship.

In the creative process, the distinctive practices draw from memories, traces of life, histories and collective memories. The show aims to look beyond the immediate realities and encompasses multiple implications involving the greater human predicament. We explore ideas to see if boundaries could collapse and if humankind can coexist spanning different geographies and histories.

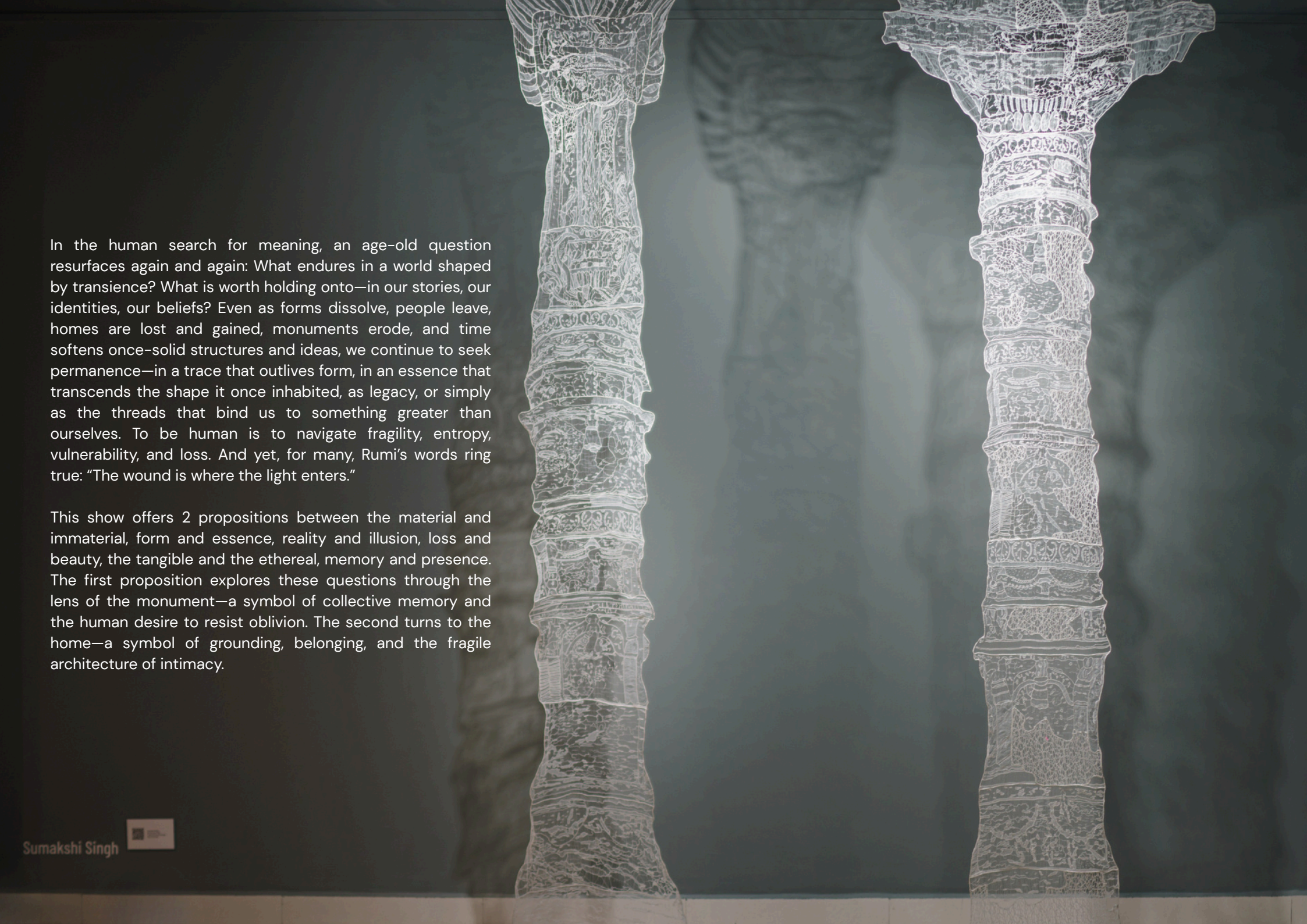
KS Radhakrishnan, LN Tallur and Sumakshi Singh present their recent works, together for the first time. Their methods and artistic oeuvre are very different but in their responses to critical issues, there is an underlying synergy that is present, layering the work with greater depth and meaning.

Ina Puri
Writer, Art Curator, Collector

Sumakshi Singh is an artist, writer, and educator. She holds an MFA from The School of the Art Institute of Chicago (SAIC) and a BFA from Maharaja Sayajiro University in Baroda, India. Throughout her career, she has taught and lectured at prestigious institutions such as The School of the Art Institute of Chicago, Oxford University, and Columbia University. She has also mentored residencies for The Victoria and Albert Museum and curated for the Devi Art Foundation. Singh's artwork has been acquired by notable museums like the Kiran Nadar Museum of Art and Queensland Gallery in Australia.

Sumakshi designed the renowned windows for Hermès, India. She has mentored residencies for The Victoria and Albert Museum, The Why Not Place 2010 and 2011, and curated for the Devi Art Foundation. She is the recipient of several awards, including the Asia Arts Future Game Changer award by the Asia Society in 2022 (to honor artists for their significant contributions to contemporary art), the YFLO award (from the Federation of Indian Chambers of Commerce & Industry) for achievement in the arts in 2019, a Zegna Grant in 2009, an Illinois Arts Council Award in 2007 (in recognition of outstanding work and commitment within the arts) and the Richard H. Driehaus Foundation Award in 2005 (to support and encourage excellence, artistry, focus, direction, maturity, and originality in the visual arts). Singh's installations open up a rich, silent space, which lies just before the world solidified by our perceptions. Our everyday 'given' are often questioned as her work begins to dissolve familiar forms and intimate memories into insubstantial mirages.

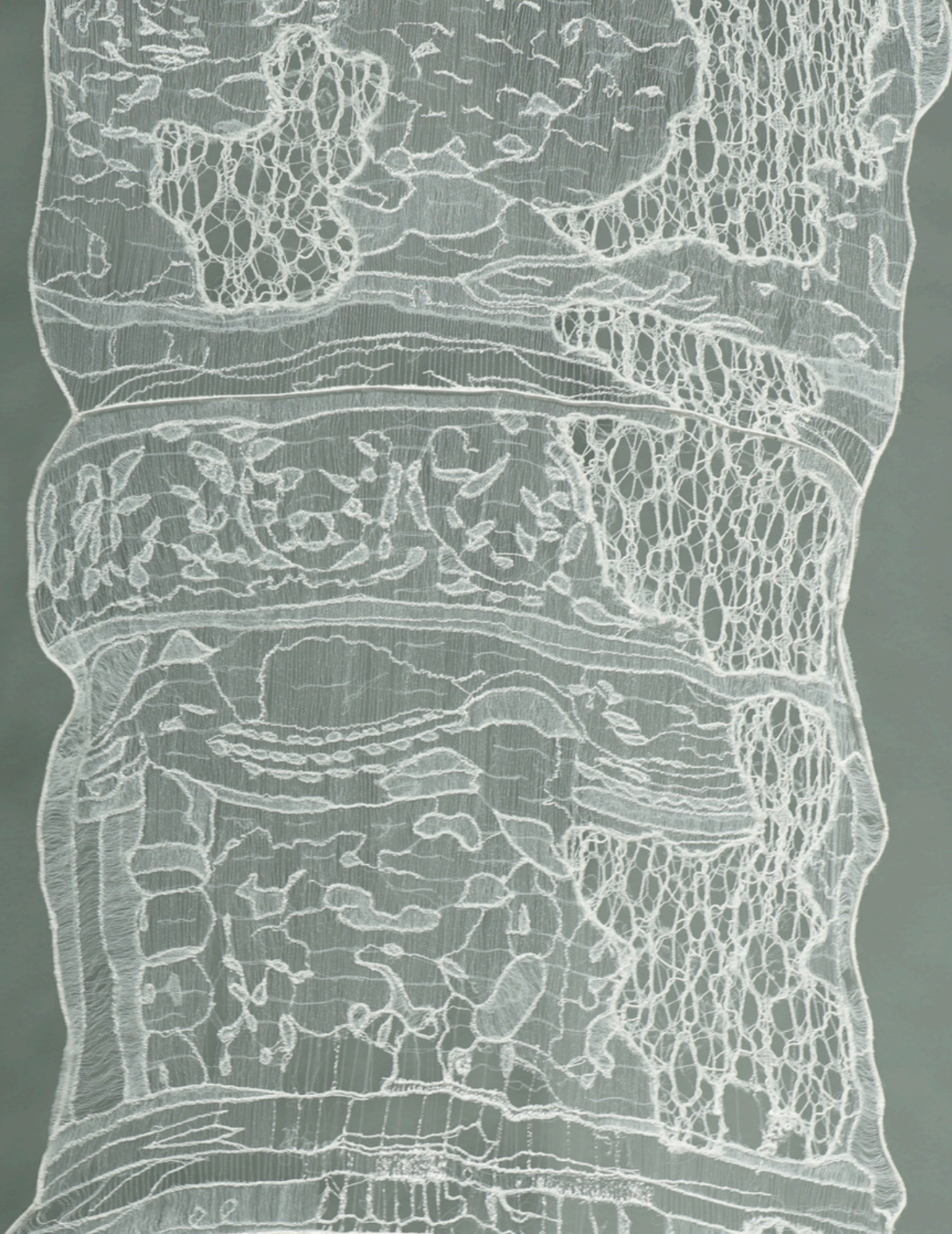
In Singh's Untitled, a thread drawing, the viewer is encouraged to explore an ethereal maze of transparent architectural facades from 33 Link Road, Singh's family home which was built in Delhi shortly after the partition when her grandparents migrated from Pakistan to India. Whilst she has lived in many states and countries, Singh's sense of home was always tethered to this one address. It was a site of yearly gatherings, storytelling, embroidering and knitting in the sun, family weddings and sleepovers, a room in the back where her mother was born, and a room in the front where her grandfather died. This home, a container of memories, now stands uninhabited.



In the human search for meaning, an age-old question resurfaces again and again: What endures in a world shaped by transience? What is worth holding onto—in our stories, our identities, our beliefs? Even as forms dissolve, people leave, homes are lost and gained, monuments erode, and time softens once-solid structures and ideas, we continue to seek permanence—in a trace that outlives form, in an essence that transcends the shape it once inhabited, as legacy, or simply as the threads that bind us to something greater than ourselves. To be human is to navigate fragility, entropy, vulnerability, and loss. And yet, for many, Rumi's words ring true: "The wound is where the light enters."

This show offers 2 propositions between the material and immaterial, form and essence, reality and illusion, loss and beauty, the tangible and the ethereal, memory and presence. The first proposition explores these questions through the lens of the monument—a symbol of collective memory and the human desire to resist oblivion. The second turns to the home—a symbol of grounding, belonging, and the fragile architecture of intimacy.





Monuments, 2024/25

The idea of monuments is that they endure – solid and defiant against time – allowing the ideology, and voices of their creators to extend beyond their deaths. So they are typically built of solid, strong material, but to me there is something inherently vulnerable about them because they come from a human desire to outrun time, to last... In *Monuments*, life-size re-creations of historic columns from Delhi's Qutab Minar Complex are embroidered in nylon and silk thread onto soluble fabric.

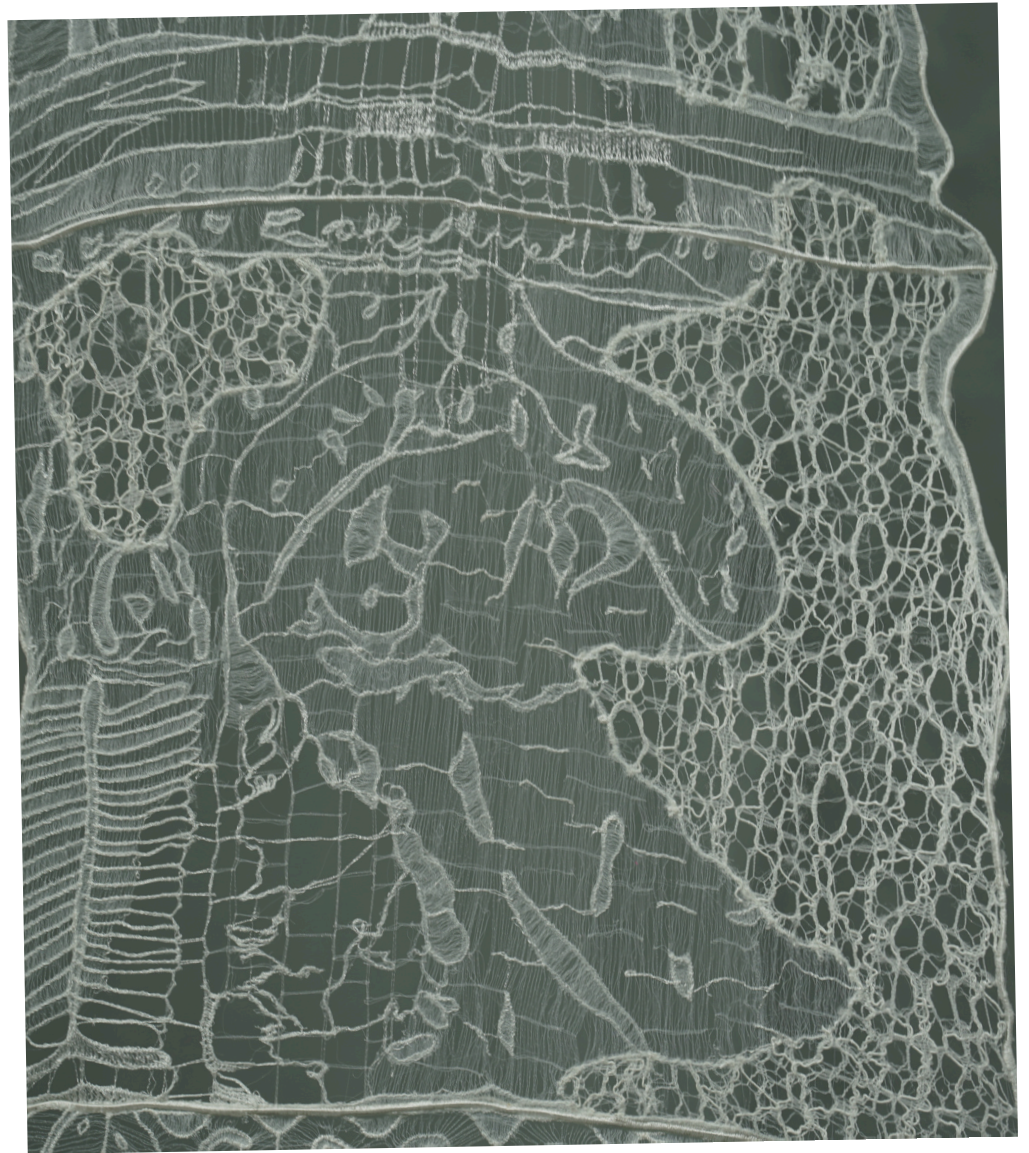
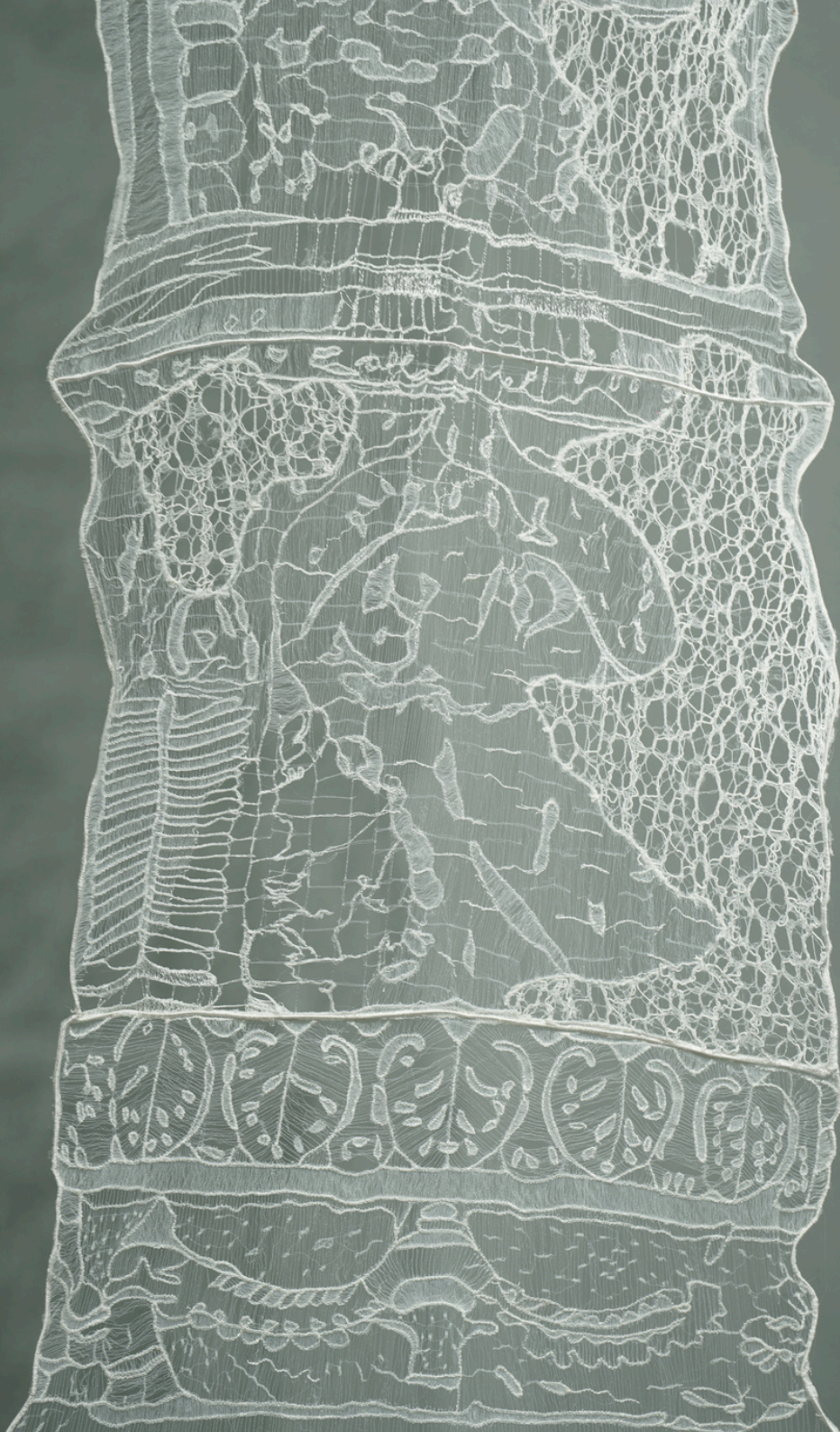
Once part of Jain temples, these columns were later absorbed into an Islamic complex – silent witnesses to shifting histories. The artwork renders the dense stone columns into fragile, porous membranes, their disintegrating images vulnerable to time and the erosion of history. Who's voice lasts? What endures? Which narrative stays? The "monument" collapses into two dimensions

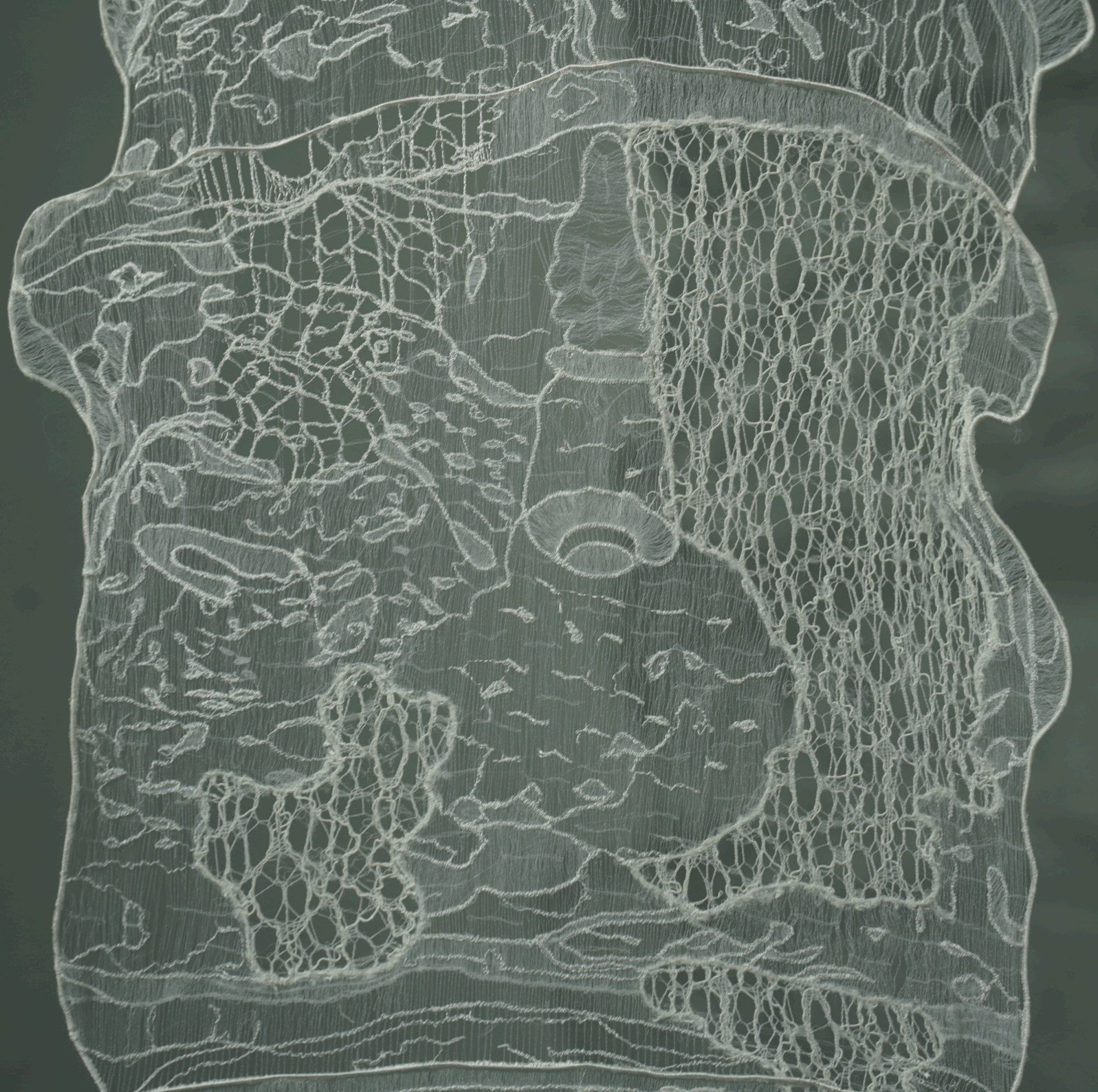


Monuments
2025

Thread and Lace Drawing
97 x 31 inches







its fading forms speaking the language of fragmented memory like an impression pressed between the pages of a book, suspended between presence and absence.

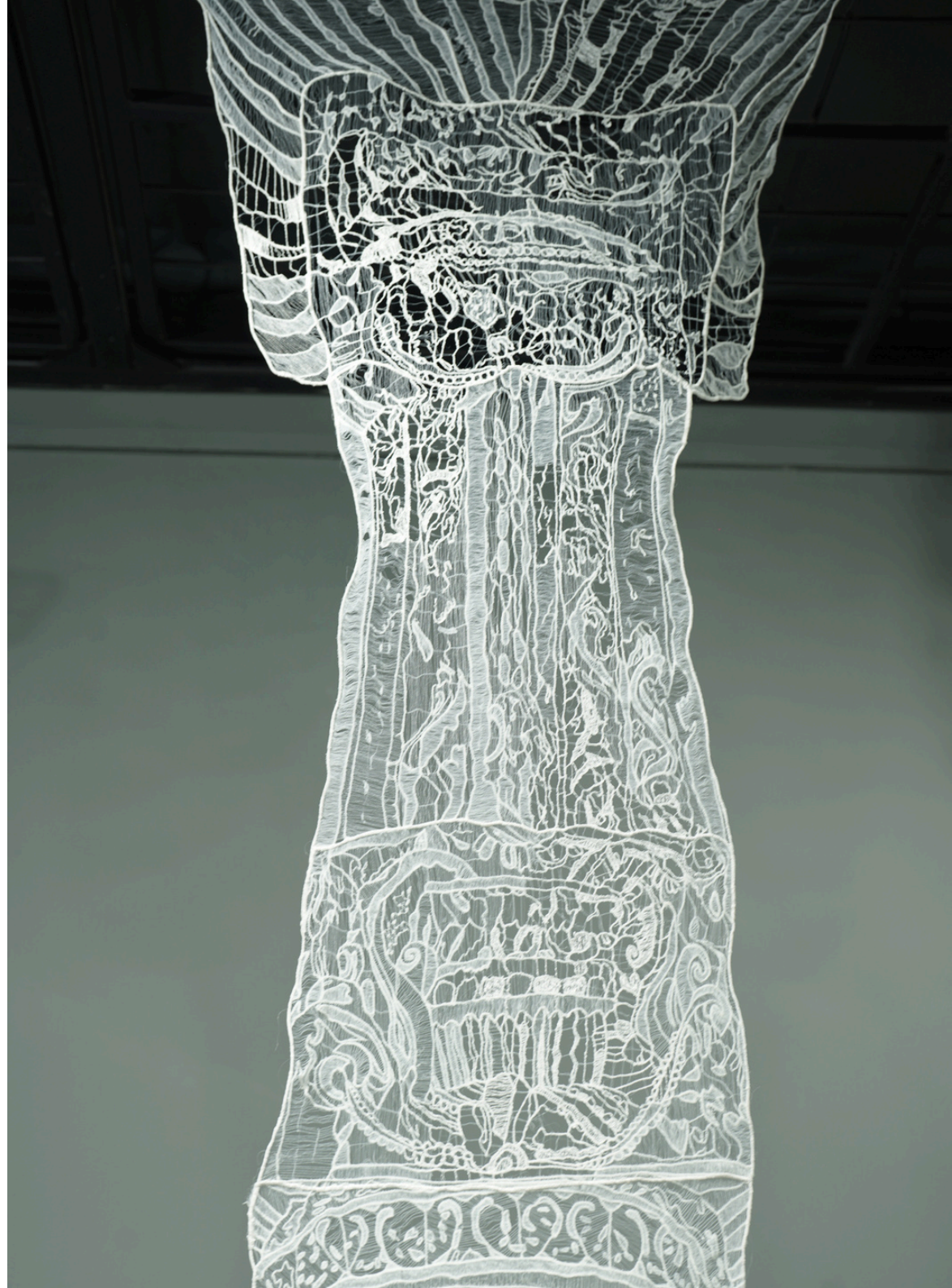
Another layer that the work engages with, is the way embroidery (largely women's labour) has historically been regarded as secondary to weaving – often seen as less essential because it decorates rather than forms the fabric's core-structure. This hierarchy mirrors the broader framing of women's labour –as supplementary rather than foundational. Yet, once the embroidery is complete, the fabric dissolves, transforming what was once mere surface ornamentation into the essential framework holding the narrative together. This shift upends conventional hierarchies, blurring the distinction between surface and essence, primary and secondary, figure and ground and, by extension, our historical givens, urging us to reconsider what we accept as fixed, enduring, or central to our collective narratives.





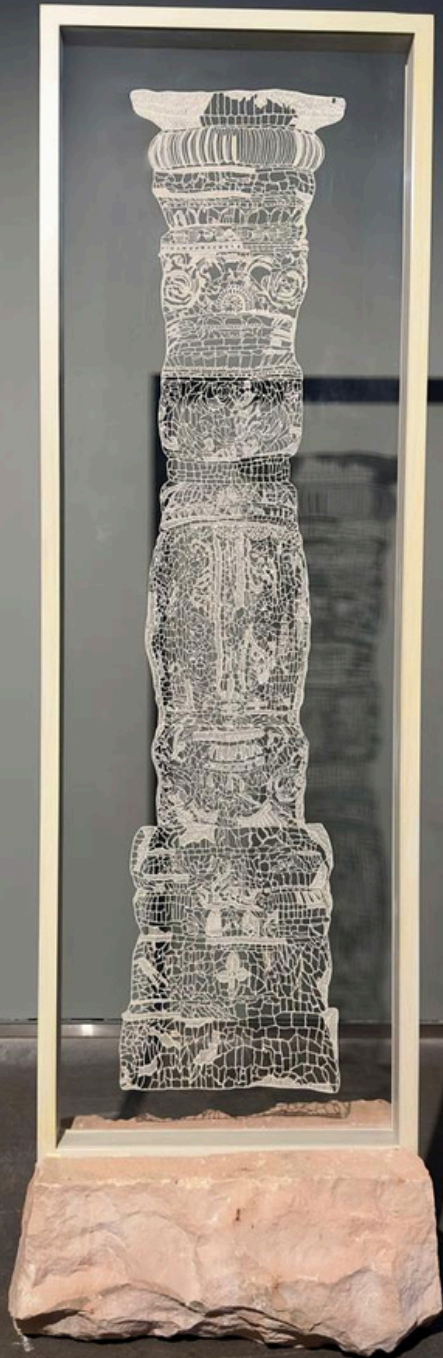
**Monuments
2025**

Thread and Lace Drawing
108 x 30 inches










Framing Reference

Stone



Spiral staircase, 2025

The architecture is drawn from Singh's family home in Delhi, built 73 years ago. Though Singh lived across many states and countries, her sense of home remained tethered to this single address—a site of yearly gatherings, storytelling, embroidering and knitting in the sun, family weddings and childhood sleepovers. A back room where her mother was born, a front room where her grandfather died. That home, a container of intimate and collective memory, now stands demolished, its occupants gone.

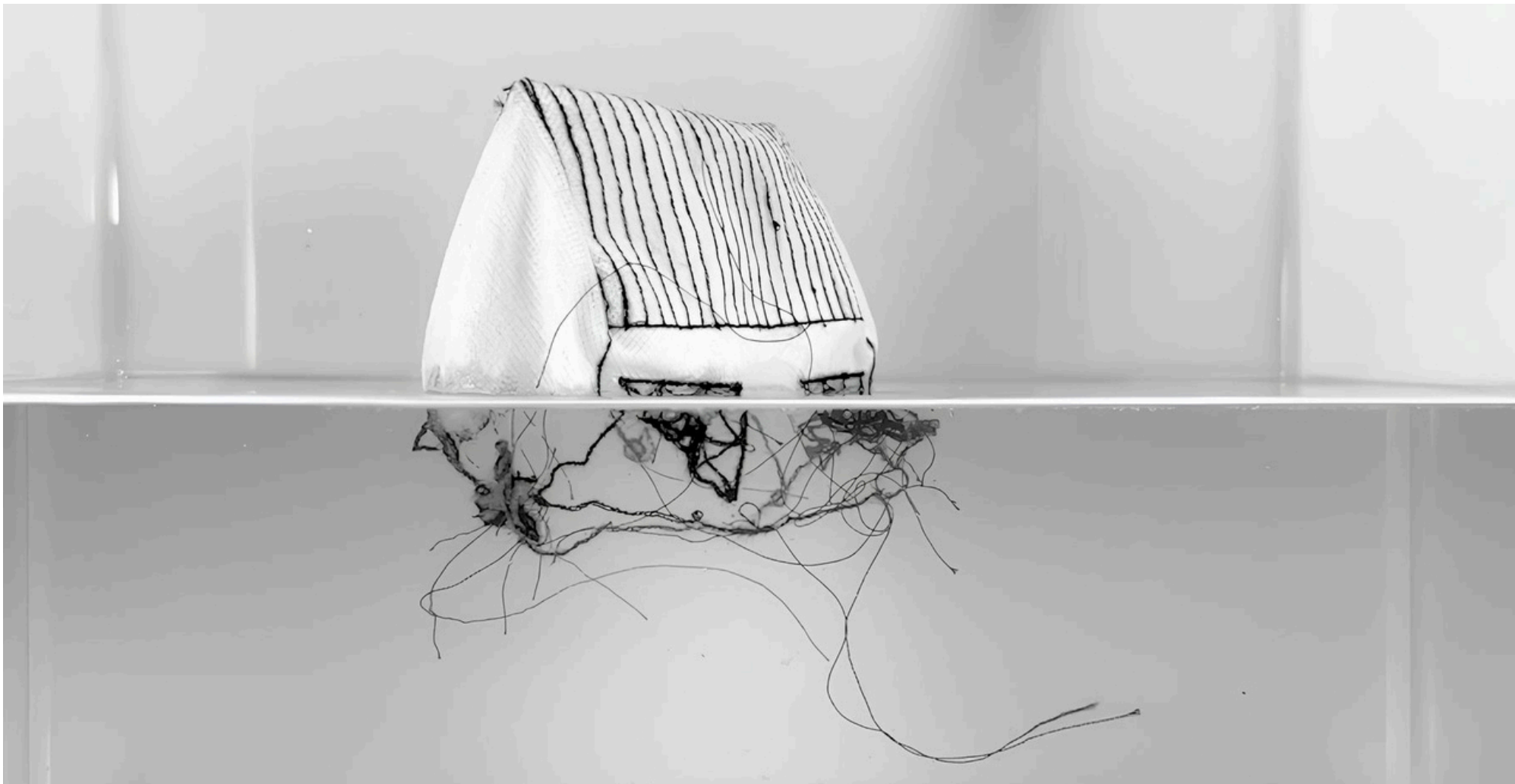
In place of brick and mortar, the fragile thread weaves hard architecture into soft, spectral cob-webs of past memories. The architecture is experienced more as an apparition rather than solid form; thread drawings levitating, registering primarily through a play of light and shadow.



Staircase
2024

Thread Drawing
81.7 x 33.7 inches





Unhome
2024

Video (Edition of 3)
7 minutes 5 seconds of video

About Kalakriti Art Gallery:

Established in 2002, Kalakriti Art Gallery is one of South India's leading art spaces, dedicated to showcasing a wide spectrum of artistic practices from the region and beyond. Founded by Rekha & Prshant Lahoti, Over the past 23 years, the gallery has built a strong reputation for its commitment to both contemporary and modern Indian art, presenting works by established masters, post-independence pioneers, and emerging contemporary voices.

Spanning 7,500 square feet, Kalakriti has hosted numerous groundbreaking exhibitions, featuring stalwarts such as Jogen Chowdhury, Thota Vaikuntam, K.G. Subramanyan, Shuvaprasanna, Orijit Sen, Avijit Dutta, and Vinita Karim, while also championing younger contemporary talents including Anupama Alias and Priyanka Aelay. The gallery has also introduced several international artists to Hyderabad for the first time.

Beyond exhibitions, Kalakriti actively fosters dialogue and scholarship through talks, panel discussions, workshops, book launches, film screenings, and artist interactions. The gallery regularly collaborates with institutions such as Alliance Française, Goethe-Zentrum, and the University of Hyderabad, and has participated in national and international art fairs including the India Art Fair, New Delhi, and the Kochi-Muziris Biennale.

Kalakriti has also been at the forefront of public art initiatives in Hyderabad, with projects such as the Street Art Project, the IKEA India Underpass Mosaic Mural, the IKEA India Median Sculpture, and the iconic LOVE HYDERABAD installation.

In 2003, with the vision of enriching Hyderabad's cultural landscape, Kalakriti founded the Krishnakriti Foundation, its philanthropic arm. The Foundation organizes the annual Krishnakriti Art and Culture Festival, supports scholarships such as the Krishnakriti French Scholarship, and conducts art camps, residencies, and public art projects, advancing the pillars of art, culture, and education.

Kalakriti also houses one of the largest private collections of antique maps and vintage photographs of South Asia, preserved under the Kalakriti Archives (KA), offering a valuable visual record of the subcontinent's cultural history. Its initiatives further extend to The Gallery Café and Art Café, blending art with hospitality, lifestyle, and culinary experiences.

Over two decades, Kalakriti has remained steadfast in its mission: to promote diverse artistic perspectives, expand the cultural narrative, and build enduring platforms for Indian art on both national and international stages.

Kalakriti Art Gallery

