



**Disappearing
Echoes of the Isolated**
Satadru Sovan Banduri

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Exhibition on view from 12th July - 10th August, 2025

Concept Note

Satadru Sovan Banduri's practice emerges at the intersection of speculative ecology and metamorphic embodiment, and posthuman imagination. Working across a range of media, his compositions on canvas and beyond engage with a lineage that spans Hieronymus Bosh's phantasmagoric tableaux, Max Ernst's surrealist myth-making, and the visual poetics of dreamlike-dystopian psychedelia. His densely populated canvases craft speculative ecosystems where bodies, species, and temporalities collapse into one another. His work echoes traditions of world-building in art history—undoing fixed perspectives and taxonomic order in favour of hybridity, mutation and ontological play.

Art-Historically, Satadru's surfaces recall the density of Indic painting traditions and surrealist compositions, yet his spatial ruptures and hallucinatory figuration also nod to the psychedelic aesthetics of 1970s counterculture. His bio-surrealism is grounded in a politics of place—marked by South Asian visual traditions, postcolonial inheritances, and posthuman epistemologies. His painterly spaces, often unstable and multi-planar, draw from the surrealist dissolution of rations perspective but are inflected by posthumanist thought.

Donna Haraway's notion of *speculative fabulation* is central here: Banduri does not represent reality but composes ontological experiments. Figures mutate, terrains shift, species misalign. Works such as *No Wing Returns* or *Rupture and Remind* are not allegorical; they are provocations—material propositions of kinship across decay, desire, and becoming. Rosi Braidotti's posthuman theory finds visual corollary here: Satadru's world is one in which bodies are porous, agency is distributed, and identity is always in process.

His temporalities resist linearity. Instead, his canvases operate within “deep time”—a concept drawn from geology. Titles like *Rhamphorynchus Reptile Bound to Soar* speak to paleontological imagination, yet they resist nostalgia and evolutionary triumph, where non-normative rhythms of life interrupt capitalist futurism and Darwinian chronologies. This is time as sediment, not sequence—a mode of being with extinction, not beyond it.

Within his cosmology, the trauma of earthquakes and shifting tectonic plates become not just geological metaphor but political index—evoking the violent realignments wrought by urban development, where entire animal habitats are hijacked to make way for skyscrapers. Satadru's canvases register such moments as ontological ruptures: acts of “animal hijacking” in which future-facing developments erase nonhuman lifeworlds. The haunting image of peacocks crying amid the razing of forest land in Hyderabad—bulldozers clearing the ground for yet another IT Park—echoes powerfully through his visual landscapes, collapsing “deep time” into the brutal immediacy of ecological erasure.

He builds layered, immersive surfaces where lush chromatin fields—electric pinks, lurid greens, toxic blues—pulse with effect. These are not merely aesthetic choices but political strategies. As art historian Karin Cope notes in her writing on color and excess, saturated hues can perform “disobedience” within regimes of taste and restraint. The saturation and ornamentation further recall the politics of visual excess not in utopian blueprints but in ephemeral, camp gestures that gesture toward the “not-yet-here.” Banduri's surfaces shimmer with such potentialities, even as they mourn ecological degradation.

Satadru Sovan Banduri does not offer coherent answers or stable meanings. Rather his works stage speculative encounters—with ruin, with pleasure, with after-life. His work invites not passive viewing but what Eve Sedgwick described as “reparative reading”

a way of engaging art that embraces contradiction, affect, and ambiguity. His paintings demand that we feel with them, grieve with them and imagine through them. In a moment of planetary precarity, his visual cosmologies do not restore order. They re-enchant disorder as a site of speculative, pleasure, and possibility.

- Satyajit Dave





Satadru Sovan Banduri

Satadru Sovan Banduri is a globally recognized multidisciplinary artist, Fulbright Fellow, curator, and NFT innovator. Founder of HD BOX (Hexxyduxxybox) and the International Behavioural Art Festival, he champions experimental, cross-cultural art practices. Currently pursuing a PhD at the University of California, Santa Cruz, he was awarded a prestigious Fulbright Fellowship at the Digital Arts and New Media program. His practice bridges traditional and emerging media - including canvas, generative NFTs, immersive light installations, and performance art to explore themes such as ecological collapse, gender politics, and posthuman identity. His work has been exhibited at major institutions including the Lincoln Center (New York), MOAH (California), and Schema Art Museum (South Korea), and presented at global biennales and fairs across Asia, Europe, Africa, and the Americas. With over 25 residencies and 70+ international performances, Satadru continues to influence conversations at the intersection of art, technology, and identity. He is also the Brand Ambassador of the Worldwide Peace Marker Project.





Temporary Filter for not Fruitful Flowers, 2023
Acrylic with Gouache on Canvas
54 x 42 inches



Dimming Voices, 2023
Acrylic with Gouache on Canvas
46 x 58 inches



Whispers from the Displaced, 2025
Acrylic with Gouache on Canvas
36 x 58 inches



Where Wings Dare not Wander, 2025

Acrylic with Gouache on Canvas

36 x 60 inches



Echoes from the Dislocated Silence, 2025
Acrylic with Gouache on Canvas
50 x 46 inches



Life is broken-winged Bird.., Suspend Chameleon cannot Fly
Acrylic with Gouache on Canvas

52 x 32 inches



Story of Bio-ism, 2023
Acrylic with Gouache on Canvas
48 x 68 inches



Decryption of dry rain
Acrylic with Gouache on Canvas
68 x 56 inches



Rupture and Remind, 2024
Acrylic with Gouache on Canvas
62 x 50 inches



ish Travling to unknown Sky, 2024
Acrylic with Gouache on Canvas
68 x 50 inches



Song of See
Acrylic with Gouache on Canvas
71 x 44 inches



After the rain looking Mounter, 2024
Acrylic with Gouache on Canvas
92 x 60 inches



Drowning Underwater like Crystal clear Sky, 2023
Acrylic with Gouache on Canvas
56 x 52 inches



Makeshift Planet will host us, 2022
Acrylic with Gouache on Canvas
65 x 60 inches



Twilight Trembles, 2022
Acrylic with Gouache on Canvas
62 x 42 inches



Whispers left Behind-I, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-II, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-III, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-IV, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-V, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-VI, 2025

Acrylic with Gouache on Acid-Free Paper

15 x 12 inches



Whispers left Behind-VII, 2025
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-VIII, 2025
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-IX, 2025
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



Whispers left Behind-X, 2025
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches

**Kalakriti India:**

Kalakriti India is a group of companies in the field of Art, real estate and hospitality that is devoted to acquisition, preservation, and promotion of art of Indian origin or art that features India as the subject.

The Kalakriti Art Gallery:

Kalakriti Art Gallery, now 22 years old, has established itself as the leading art gallery in Hyderabad and South India. Renowned for its significant contributions, the gallery focuses on exhibitions of contemporary artists and masters, having hosted numerous solo and group exhibitions featuring renowned and emerging artists. Additionally, Kalakriti has participated in various national and international art fairs, including the India Art Fair in New Delhi and the Kochi Biennale. These efforts include critical alliances with museums and cultural institutions both in India and abroad.

Kalakriti Art Gallery seeks to promote diverse artistic perspectives, expanding beyond traditional paint and canvas to include photography, installation, video, and performance art. The gallery frequently hosts interactive sessions, book releases, panel discussions, and various art-related events and collaborations.

The gallery has published numerous breathtaking publications with the support of remarkable writers, curators, and critics, producing hundreds of illustrated exhibition catalogues and literature on ongoing exhibitions and artist projects.

Actively collaborating with organizations such as Alliance Francaise, Goethe-Zentrum, and the University of Hyderabad, Kalakriti has organized numerous joint programs. The gallery has also been involved in significant public art installations in Hyderabad, including the Street Art Project, the IKEA India Underpass Mosaic Mural project, the IKEA India Median Sculpture project, and the LOVE HYDERABAD installation.

Kalakriti Archives:

KA is widely acknowledged as one of the largest private collections of antique photos and rare maps of South Asia. Kalakriti Archives participated in the Kochi - Muziris Biennale 2014 and exhibited its collection of regional and religious maps from the Indian sub-continent. Then in 2015 an exhibition titled "Cosmology to Cartography" was held at the National Museum, Delhi. In 2018, the show Time, Space and Place was held during the Krishnakriti Festival in Hyderabad and this show traveled to IISC, Bangalore in March 2018. The maps are also available on Google Arts & Cultural.

The Krishnakriti Foundation:

Incorporated in 2003 in memory of Shri Krishnachandra B. Lahoti, the Krishnakriti Foundation is dedicated to uplifting the artist community and promoting India's rare art forms. The Foundation celebrates three pillars of life: art, culture, and education.

In partnership with the French Embassy in India, the Foundation offers fellowships to study fine arts and architecture at prestigious institutes in France. Additionally, the Foundation collaborates with the Department of Prisons, Govt. of Telangana, to conduct art camps in jails.

Art Café: Art Café offers well-curated lifestyle products inspired by contemporary arts and traditional crafts for home decor.

The Gallery Café is the perfect blend of refined atmosphere and delectable delights. The Gallery Cafe has been recognized by the New York Times as one of the top ten places to visit in Hyderabad for its art, ambiance and food.



KALAKRITI
art gallery

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Kalakriti Art Gallery
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Open on all days (11 am - 7 pm)

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