



**KALAKRITI**  
art gallery

**DEVIL**  
*is in the*  
**DETAILS**

CURATED BY  
SUPRIYA LAHOTI GANDHI & JAYESH MATHUR

# DEVIL *is in the* DETAILS

Exhibition is on view 14<sup>th</sup> August - 25<sup>st</sup> September' 25

Kalakriti Art Gallery, Hyderabad



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## ***Jayesh Mathur***

An independent scholar, Jayesh has been studying, researching and collecting art across genres for over 20 years. With his background in Architecture and design that helped him develop a discerning eye, he went on to study Indian and Islamic arts at SOAS University of London.

He is currently engaged in areas of research focussing on stylistic and scientific analysis of miniature paintings, from the art conservation and forensics angle. He has contributed to various publications on Indian paintings and writes for a major weekly newspaper, is also advising a major Auction house and collectors on Classical Indian art. Jayesh's endeavours are not just to enrich his own knowledge and connoisseurship but also to contribute to the preservation and promotion of the Classical Indian art for future generations to appreciate and admire.

## ***Supriya Lahoti Gandhi***

Supriya is a professional in the field of art and culture, with experience spanning various capacities within the sector. She has completed her postgraduate studies in Asian Art History at SOAS, University of London, and is a Bachelor of Arts in Business Economics from the University of Exeter. She often regularly about art, culture and history in leading newspapers. She has previously served as a consultant at the Ministry of Culture, Government of India and National Museum, New Delhi. During her tenure, she has played a role in various exhibitions and publications. Supriya is the founder of Creatif - a concept design studio and The Gallery Café in Hyderabad.

# CURATORIAL ESSAY

Indian art has traditionally manifested through magnificent architecture, wall murals, cave paintings, and the nuanced intricacies of miniature paintings. These exquisite works, intended for private indulgence rather than public display, offered an intimate and tactile connection with art, extending beyond mere visual appreciation.

Each stroke and detail in a miniature painting holds deep significance, guiding the viewer on a journey of discovery where every element contributes to a broader narrative that transcends the artwork's physical bounds. Often depicting epics, tales of kingship, religious texts, and poetry, these works are rooted in manuscript traditions, from the Pala tradition in the East to Jain manuscripts in Gujarat and Rajasthan in the West.

With the arrival of Mir Sayyid Ali and Abd-as-Samad, invited by Humayun to establish the Mughal atelier, a northern stream of this tradition emerged. These diverse influences shaped a unique, intricate painting style that flourished across the subcontinent, in Mughal, Deccani, and Rajput courts, from the hills to the plains.

The making of these jewel-like works involved meticulous collaboration within ateliers, engaging master artists, apprentices, colourists, calligraphers, burnishers, and papermakers. Natural materials formed their palette: colours were derived from minerals and plants, while paper (*'warqa'*) was crafted from hemp fibre and layered into durable *'wasli'*. Rarely credited to a single hand, these pieces reflected collective craftsmanship.

The decline of miniature painting under British colonialism reflected cultural, economic, and technological shifts. Once central to Mughal grandeur, it lost patronage as British tastes and technologies prevailed. The emergence of photography and the popularity of Western-influenced painters like Raja Ravi Varma, along with the rise of mass-produced lithographs, diminished the demand for labour-intensive miniatures. These works were increasingly reduced to tourist curios, catering to Western tastes.

Despite these shifts, the legacy of miniature painting continued to inspire artists across undivided India. Abanindranath Tagore, Nandalal Bose, and Abdur Rahman Chughtai drew upon it, blending local aesthetics with modern ideologies. Their work, aligned with nationalist sentiment and the independence movement, sought to reclaim indigenous visual identity. Art schools in Bombay, Calcutta, Madras, and Lahore, while originally Western in focus, laid the groundwork for this shift.

Abanindranath Tagore's Bengal School championed a quasi-oriental style that reinvigorated Mughal and Rajput painting methods. His vision of modernism countered colonial influence and symbolised a cultural reawakening. Under his mentorship, artists like Nandalal Bose and Asit Haldar led a generation in redefining Indian modern art. Jamini Roy, while influenced by Western techniques, revived folk and village traditions, merging them with contemporary styles.

This revival spread further, Chughtai and Allah Bux in Lahore adapted miniature styles with Islamic themes, reflecting a developing Muslim nationalist identity. In India, miniature art found modest support through government craft programs, workshops, and tourism exports. Regional styles like Rajput and Pahari endured through hereditary lineages, while in Pakistan, support transitioned to individual urban artists. As traditional knowledge waned, institutions such as the National College of Arts (NCA) formalised miniature training. Led by Haji Muhammad Sharif and Zahoor ul-Akhlaq, the program nurtured artists like Waseem Ahmed, Imran Qureshi, and Shahzia Sikander.

In India, prominent artists such as Nilima Sheikh profoundly reshaped miniature painting. A self-taught artist inspired by pre-modern and Asian visual traditions, Sheikh embraced narrative storytelling from *pattachitra* and manuscript art. Her series *When Champa Grew Up (1984)* used traditional materials, tempera on wasli paper with gum Arabic, rooted in Rajasthani and Pahari techniques, to narrate the haunting tale of a young girl suffering domestic abuse.

The miniature painting tradition continues to shape the context of Indian visual art, with contemporary artists inheriting and reimagining its legacy in multiple ways. *Devil is in the Details* examines how contemporary practitioners engage with the language of miniature painting—some adopting its techniques, others drawing from its motifs, palettes, and narrative structures.

Classical works are presented alongside the contemporary, allowing viewers to see what is retained, what is transformed, and what acquires new meaning in translation. The exhibition spans a wide range of media, from textiles and metalwork to papercuts and paintings. By placing classical works in dialogue with their contemporary counterparts, the show invites a deeper understanding of how miniature painting's visual and conceptual vocabulary continues to evolve.



## FEATURING ARTISTS

DIVYA PAMNANI  
GARGI CHANDOLA  
GOPA TRIVEDI  
KEERTI POOJA  
MEGHNA SINGH PATPATIA  
PARTH KOTHEKAR  
RAJNISH CHHANESH  
RAKA PANDA  
RAMAYANA GIRIDHARA GOWD  
SACHIN SHANKAR  
SANGAM VANKHADE  
VIRAJ KHANNA



**DIVYA PAMNANI**

Divya Pamnani is an artist based in Bombay practicing a syncretic form of visual story-telling drawn from traditional art forms of India, inspired by a love for playful and intricate pattern making. Divya has studied Psychology for her undergraduate education at the University of Texas at Austin (2007) and has a Master's in Public Health from the University of Michigan Ann Arbor (2011); she lived in the United States until 2014 and worked in the non-profit sector until she decided to pursue a full-time studio practice in 2020.

Concurrently in 2019, she pursued training in the Indian Miniature painting technique from Master Artist Mahaveer Swami in Rajasthan, a proponent of the Bikaner School of painting. All the self-sought coursework, academic and technical, have helped her hone in on the practice of Miniature Painting, as a foundation for developing a unique visual vocabulary. For the last 3 years, Divya has been focussed on just that, developing a visual language by building on the rich legacy of miniature paintings. She is a professional scuba diver and the aura of the deep blue beyond often informs her subject and colour palette.

## Artist Statement

### *Fables and Talismans*

Fables and Talismans is an ongoing Series of whimsical paintings, that include fragments of stories i heard as a child growing up from my grandmother, about a monkey god, an elephant god, and the flying cow of abundance. Taking reference from nostalgia, a child-like playfulness, lots of colour and whimsy, these paintings are meant to draw from an abundance of joy, vitality, good luck charm and old positivity.





The Bringer of Beginnings  
Stone pigments, gouache, inks and collage on 300 GSM toned paper  
24 x 18 inches



The Bringer of Strength and Vitality  
Stone pigments, gouache, inks and collage on 300 GSM toned paper  
24 x 18 inches



The Cow of Plenty

Stone pigments, gouache, inks and collage on 300 GSM toned paper  
24 x 18 inches



Sacred connections  
Stone pigments, gouache, inks and collage on 300 GSM toned paper  
23.5 x 17.5 inches



Suspended Conversations  
Stone pigments, gouache, inks and collage on 300 GSM toned paper  
16 x 23.5 inches

## Curatorial Notes

Divya Pamnani's works are rooted in the rigorous miniature painting tradition of Bikaner, yet they move beyond its archetypes to create her own language of symbolism and imagery.

The works in this exhibition draw upon dreamscapes from memory, featuring vibrant colours, nostalgic references, and a child-like sense of wonder. These paintings radiate joy, vitality, and positivity. In this series, her works feature mythical creatures and composite animals from the tales she heard as a child, drawing on her imagination and recalling the many miniature depictions of epics and narratives.



A Floral Study, Deccan, c.1750, 15 x 10 cms, Private Collection



A Floral Study, Deccan, c.1750, 15 x 10 cms, Private Collection



GARGI CHANDOLA

Gargi Chandola is a visual artist based in New Delhi whose practice moves fluidly between painting, zines, and large-scale murals. Her work draws from personal observation, feminist thought, and socio-political commentary—often layered with wit and introspection. She is currently training in Pahari miniature painting under the mentorship of a master artist.

In 2023, Gargi held her first solo exhibition *Macaqophony* at Method Kala Ghoda, Mumbai. Since then, her works have been exhibited at prominent platforms including Ojas Art, KAASH, Art & Charlie, and Art Mumbai. She is the co-founder of Post-Art Project, a multi-disciplinary arts studio.

She is represented by Method Gallery.

## Curatorial Notes

Gargi Chandola's practice uses humour and wit to interrogate the dynamics of power, desire, and human complexity. Trained in the Pahari miniature painting tradition, she employs its techniques and imagery—such as the stylisation of the female body, lush foliage, and balanced compositions—using the pahari visual vocabulary for her own symbolic universe.

Her works unfold in a make-believe world where the feminine archetype—the *nayika*—is locked in a perpetual contest with a troupe of mischievous monkeys. Through this playful yet charged dynamic, Chandola reflects on the male gaze, gendered power structures, and the tensions between agency and objectification. Each of her works has its own narrative, inviting viewers to discover and speculate about the relationships between protagonist, antagonist, and environment.



Agahana: A Dispersed Folio from a Barahmasa Series  
Garhwal, ca. 1780–90  
29 x 23.7 cms  
Private Collection

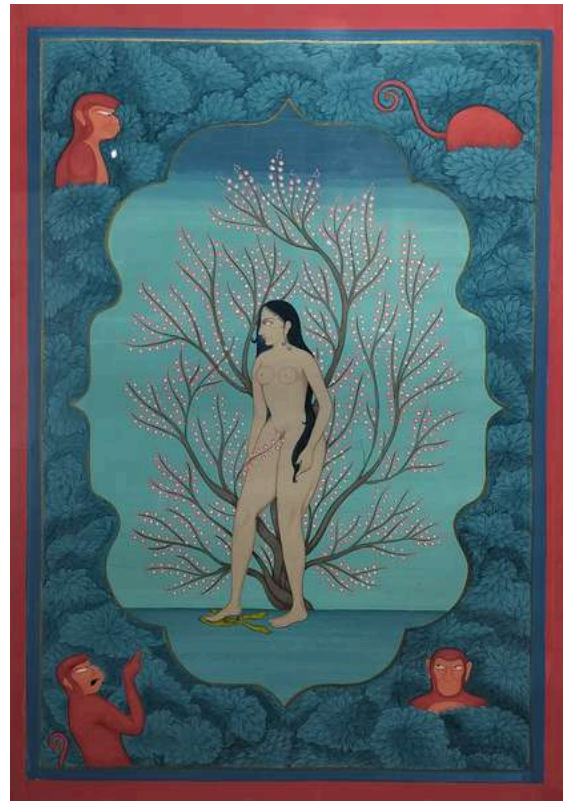
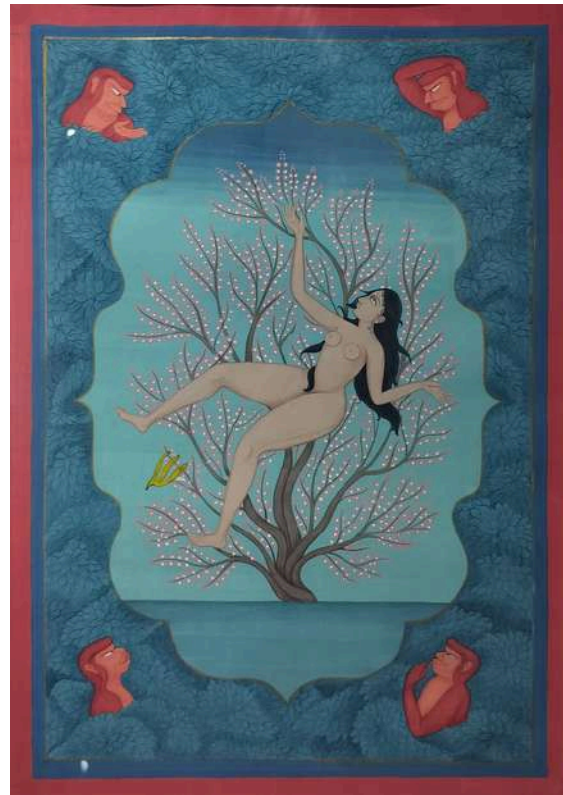
## Artist Statement

Her fate was sealed from the moment she Peelea

Our women is indulgent, and ob(li)vious. In possession of the desired fruit- is she oblivious of the macaqophony around her? She dares her nemesis, devouring the banana, hardly savouring it the glutton on full display, taunting him with every mouthful.

Alas, she's careless. She discards where she eats. And now she's slipping up. For the voyeur's delight.





Karma is a Bitch, 2022  
Opaque watercolour on Wasli  
18 x 12 inches (each)

## Artist Statement

An unstoppable force, an immovable object. Contesting a confined space.. Tempers do flare, fists may fly, nothing will be ceded - at least not without an all out war.

What happens where there can be no victor? No one definitive outcome. The lines blur between the laws of antagonism and attraction. Maybe this was the intention all along..

Finally a compromise(ing position).





Clash and Smash, 2024  
Gouache on Wasli  
185 x 135 inches



GOPA TRIVEDI

Gopa Trivedi's artistic practice navigates the fluid boundaries between the personal and the collective, weaving connections from lived experiences, conversations, travels, and shared cultural memory. Drawing upon histories, myths, and fables, she blurs the lines between "us" and "them," creating works that function as both visual and narrative texts. Her imagery often references nature, domestic spaces, and everyday objects, capturing the transient essence of things through cycles of degeneration, transformation, and renewal. Sequential images, repetition, and patterns form an integral part of her visual vocabulary.

Hailing from Lucknow, a historic cultural hub, literature has been central to her upbringing, shaping her tendency to translate figures of speech—metaphors, analogies, and puns—into visual form. This interplay allows her works to be experienced somewhere between 'viewing' and 'reading.'

She earned her BFA (2010) and MFA (2012) in Painting from the Faculty of Fine Arts, MSU, Baroda. Her recent exhibitions include GULISTAN (2024), Land That Lives Through Us (2025), and presentations at Art Dubai, India Art Fair, Art SG, and Art Mumbai. Trivedi was shortlisted for the Lepsien Foundation Emerging Artist Award (2015) and received the UMISSA Scholarship from S.A.F. India (2013).

She is represented by LATITUDE 28, New Delhi.

## Curatorial Notes

While firmly anchored in the miniature tradition, Gopa Trivedi creates works that push the boundaries of how traditional painting techniques can be applied. In this selection, the scale of her works is anything but miniature. One of her pieces is almost sculptural, employing a map-fold technique that lends the painting a striking physical dimension



Textile Pattern Studies  
Provincial Mughal, mid-eighteenth century  
35 x 24.9 cms  
Private Collection

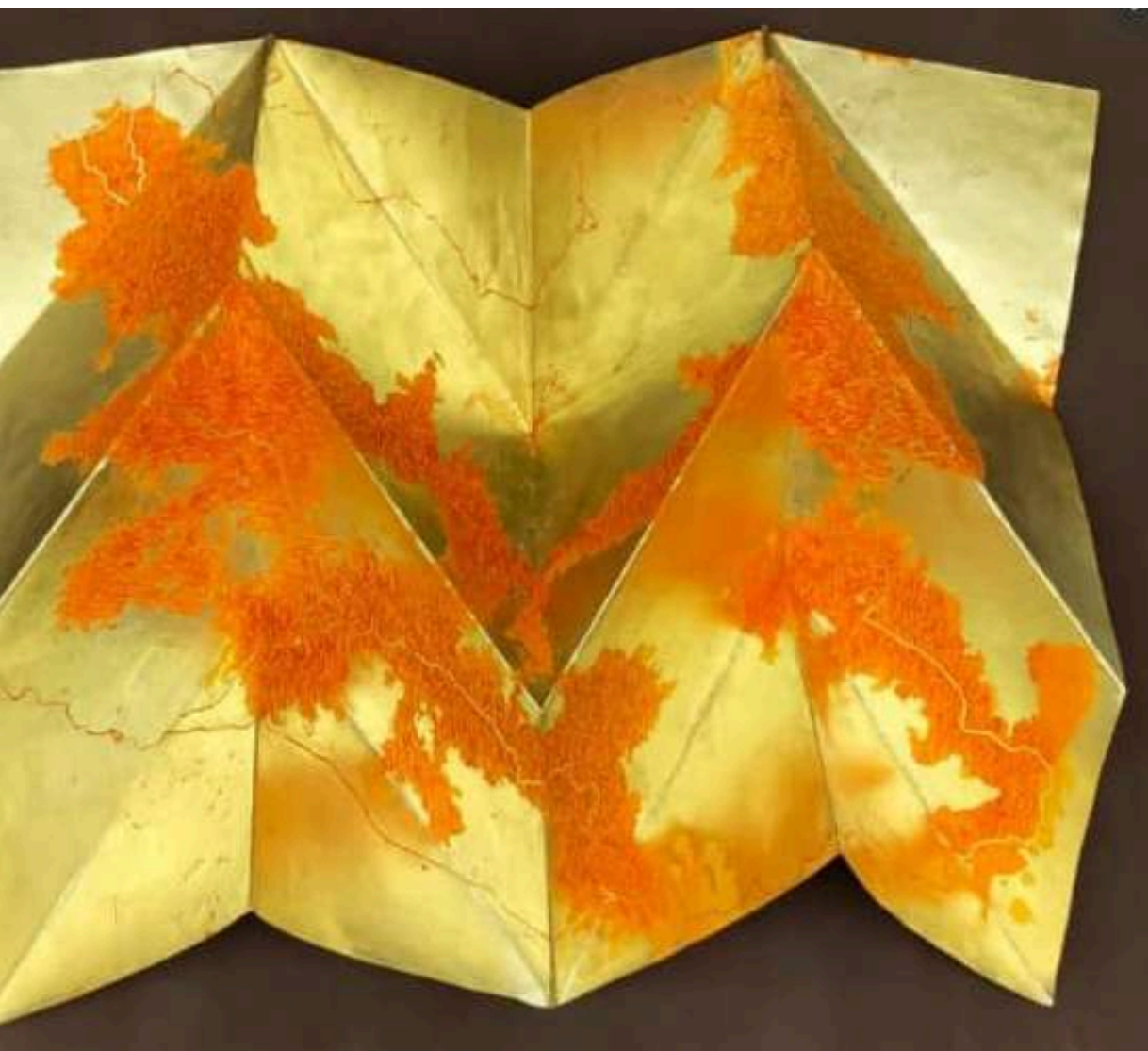
## Artist Statement

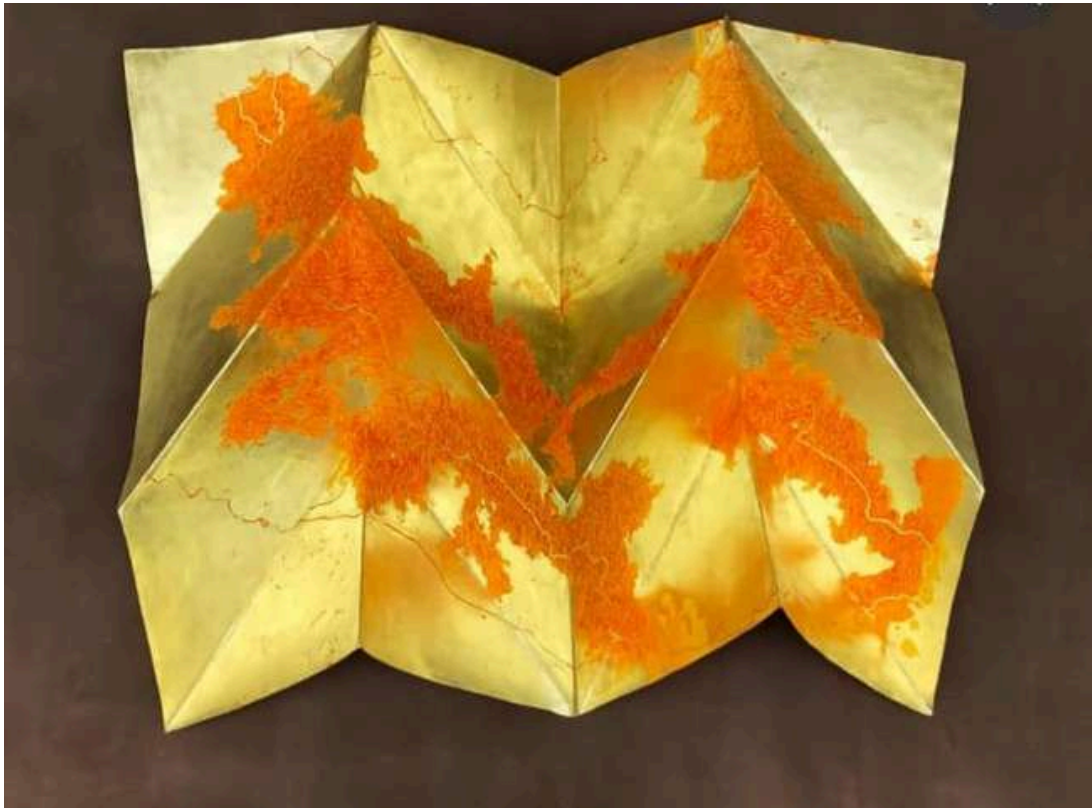
The line is a compelling visual element capable of connecting and separating simultaneously; similarly, the political and the personal, apparent or veiled, is often linked and isolated in a multitude of manner.

This work is a multi-layered juxtaposed line-map-fold of an allegorical land that has been disfigured and refigured perpetually.

Saffron 'za'afrān' (the gold leaf) features in the work as a medium and metaphor, for the land where Saffron grows

The work has been folded using a map fold technique, often used for quick accessibility by the troops.



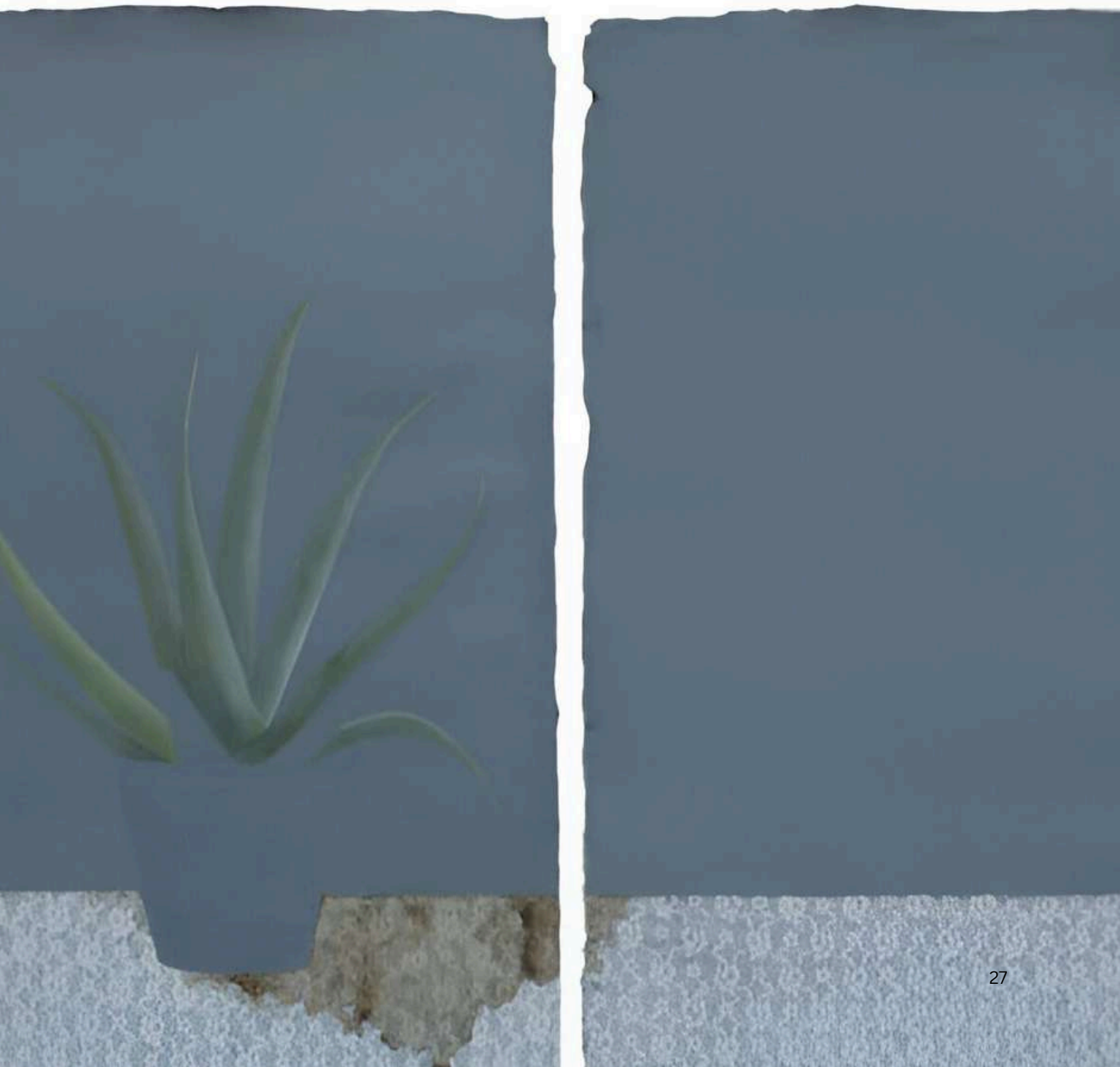


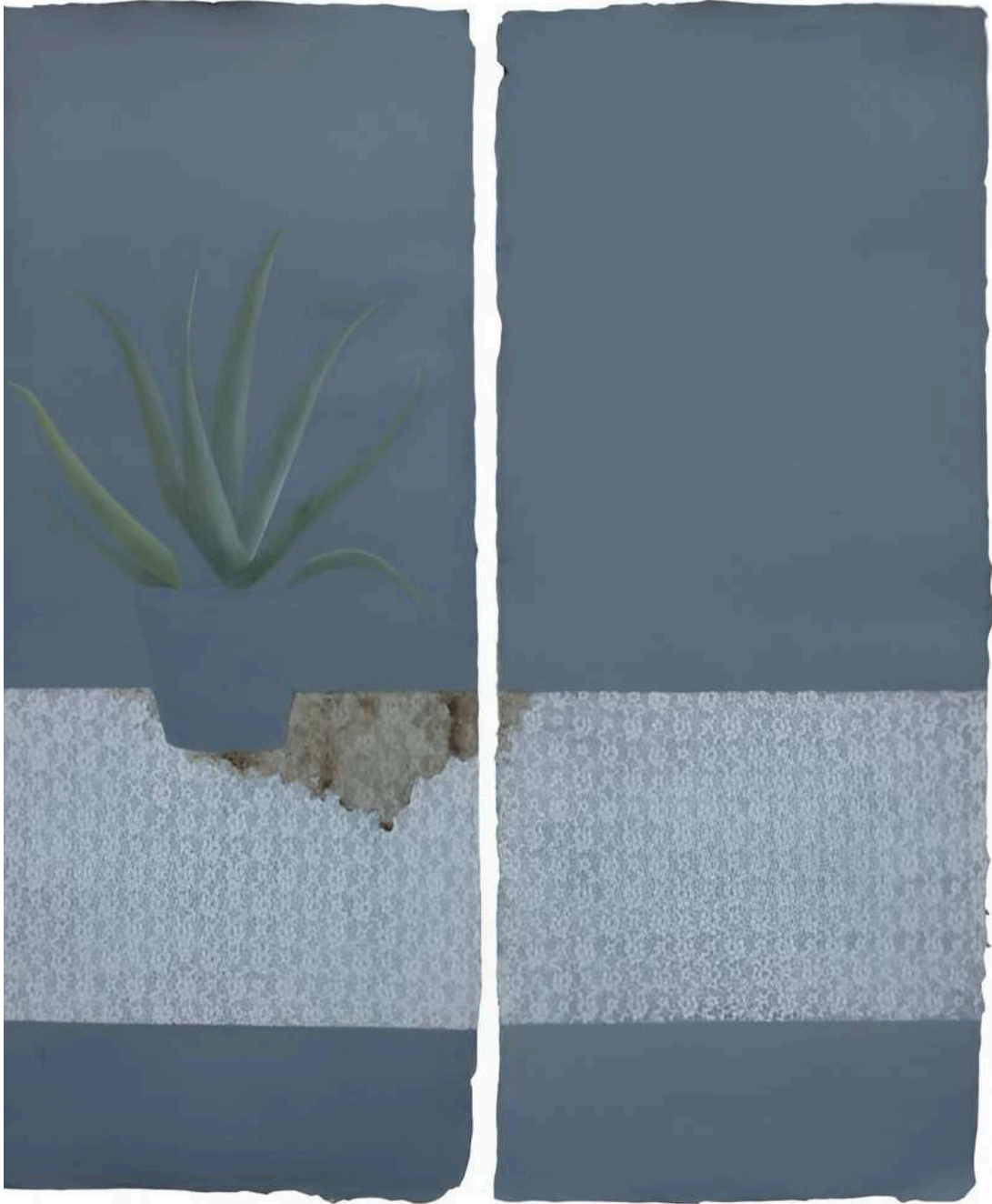
Untitled, 2021  
Gold Leaf, Saffron and Water Colour on Wasli  
36 x 48 inches

## Artist Statement

The non-figurative narratives in the following works resonate with the embodied response-able objects from a middle-class household. The work pulsate self-referentiality in terms of living surroundings.

The object within the frame becomes the personification of relationships. Exploring traces of life embedded in the material legacy of a middle-class household, this work is an effort to put oneself in association with objects in the living spaces.





Garden, 2014  
Natural Pigments, Gouache, *Khadiya*, Gum Arabic on Saghaneri Paper  
61.5 x 34 inches



Untitled, 2021  
Gold Leaf, Saffron and Water Colour on Wasli  
61.5 x 34 inches



KEERTI POOJA

Keerti Pooja is an artist born in Jamshedpur, Jharkhand. She holds a Bachelor's degree in Painting from Andhra University, Visakhapatnam (2018), and a Master's in Printmaking from MS University, Baroda (2020).

Her practice spans multiple mediums, guided by the thematic depth of each work. She explores metaphorical narratives drawn from untold stories of forgotten faces, capturing moments that resonate with the passage of time and memory. Her practice explores migration, memory, and resilience. She narrates the untold stories of forgotten faces, capturing the essence of places and people. Her work delves into the intricacies of belongings as symbols of personal journeys, embodying what individuals carry within them. Using mediums like watercolour and etching, she visually documents moments that stand still in time, evoking deeper narratives of movement and survival.

She is currently based in Baroda, where she continues her artistic practice.

## Curatorial Notes

Keerti Pooja's botanical and people studies are reminiscent of Company period paintings, with their meticulous attention to detail, refined technique, and quiet, observational sensibility. Much like the miniature painters who studied nature with care before committing it to paper, she engages closely with organic forms—dried leaves, seeds, bark, and flowers—observing their transformations and reflecting on their textures and fragility. This act of close study mirrors the disciplined, meditative approach of traditional artists, where observation itself becomes a form of preservation. By translating these quiet encounters into works in watercolour and etching, she extends the contemplative spirit of historic craft into a contemporary idiom, honoring its precision, symbolism, and reverence for both the seen and the unseen.



Textile Pattern Studies  
Provincial Mughal, mid-eighteenth  
century  
25.5 x 24.5 cms  
Private Collection



Textile Pattern Studies  
Provincial Mughal, Mid-Eighteen  
Century  
35 x 24.8 cms  
Private Collection

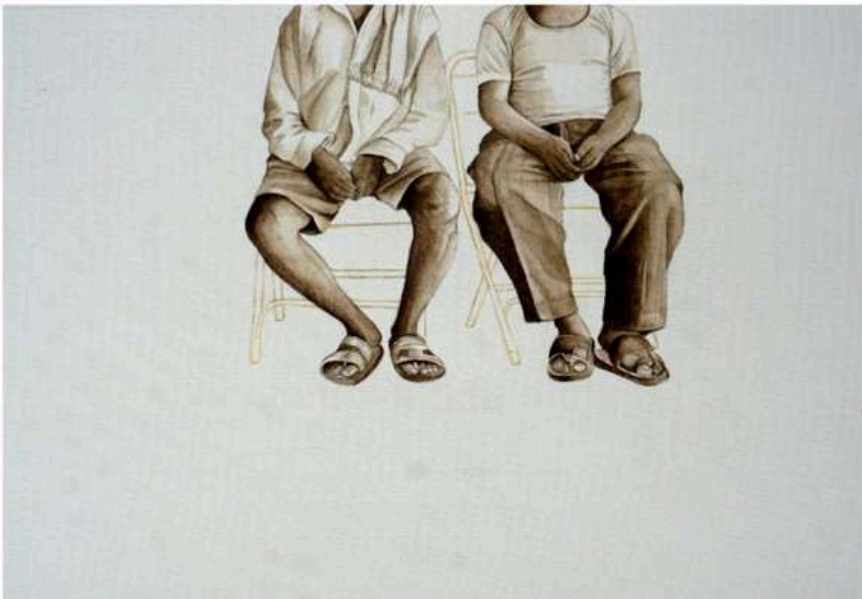
## Artist Statement

My artistic practice revolves around quiet, intimate moments that often go unnoticed yet carry profound meaning. I am drawn to what lies beneath the surface of everyday life—the unspoken, unseen, and forgotten—seeking to preserve the essence of people and places that might otherwise fade with time. Memory and observation shape my visual language, where stillness and fragility take form through delicate gestures. My paintings often emerge from fleeting encounters—silent yet resonant impressions that linger like the faint scent of flowers long after they are gone.

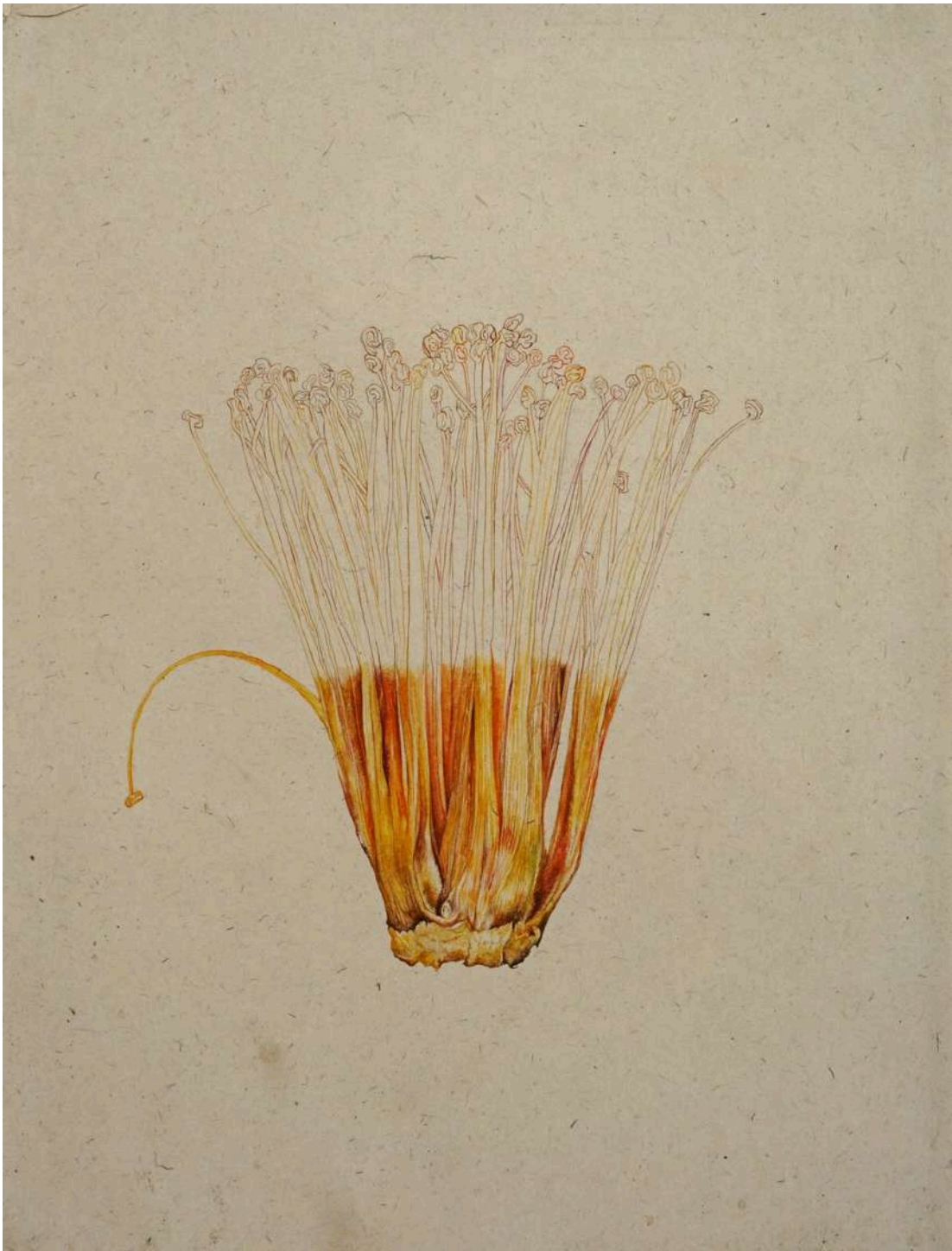
Life's uncertainties are an undercurrent in my work, yet I search for the resilience that allows us to endure. This quiet strength becomes central to my expression. I engage deeply with organic materials—dried leaves, seeds, bark, flowers—collected from my surroundings, observing their transformations and drawing parallels to the human body in its vulnerability and ability to hold memory. These materials merge with my sensibilities, becoming forms that speak to presence and absence.

Deliberate empty spaces in my compositions serve as pauses—breathing rooms for reflection. This dialogue between material, memory, and body creates a journey that honors both the tangible and the ephemeral, inviting stillness, connection, and a deeper awareness of what we carry within.





A Fragile Continuum, 2025  
Water Colour on Wasli Paper  
7 x 11 inches (each)



Unfolded Essences, 2025  
Water Colour on Wasli  
18 x 13.5 inches



The Remains, 2025

Water Colour on Wasli Paper

16 x 11.7 inches (First Work)

16 x 11.5 inches (Second Work)



## MEGHNA SINGH PATPATIA

Meghna's art reflects the adaptability of natural elements and creatures within ever-changing landscapes, with a keen interest in the role of natural light in influencing growth and behaviour. Her practice investigates natural formations and geological patterns, translating these observations into painted drawings on layered textured paper over textiles, creating delicate terrains. Upon these, she draws formations that mirror both environmental adaptability and the fragility of existence. In recent years, she has expanded her practice to include mixed-media works—glass and found-object assemblages—particularly inspired by the sense of confinement during the global pandemic.

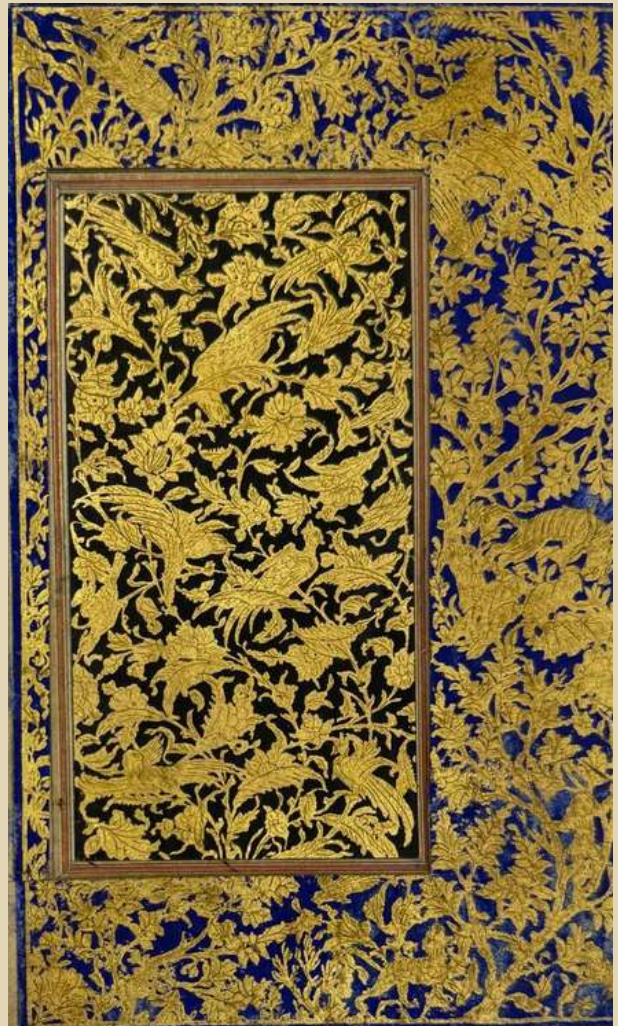
She completed her BFA (Painting) from Sir J.J. School of Art, Mumbai (2009), followed by a Post-Graduation in Museology & Conservation Studies from CSMVS Museum, Mumbai (2010), and a Post-Graduation in Arts-Based Therapy from the Mind & Art Institute, Mumbai (2020). Meghna is the recipient of the Khoj Artists Association grant (2020) and the Elizabeth Greenshields Foundation Award (2021).

She has presented two solo exhibitions and participated in numerous group shows, including Transmutations at India Art Fair with Art Alive Gallery (2022) and RHIZOME at CSMVS Museum, Mumbai (2023). Meghna has also attended several prestigious art residencies across India. She lives and works between Baroda and Mumbai.

## Curatorial Notes

Meghna Patpatia's intricate ink drawings of imagined landscapes, populated with elements from nature and fantastical creatures, are distinctive. With a limited colour palette, her works achieve a delicate balance between detail and restraint.

In this exhibition, her practice is inspired by the *Waq Waq* tree, a mythological motif often found in Persian and Arabic manuscripts. Through finely detailed drawings highlighted with shades of blue, she reimagines this fantastical tree through her own lens. In her hands, the *Waq Waq* becomes less a mythical oddity and more a poetic symbol- alive with quiet wonder.



A Page of Illumination in Gold  
Deccan, Bijapur or Golconda, c. 1600  
19 x 12 cms  
Private Collection

## Artist Statement

### *Unfolding the beginning*

The three artworks represent the three elements of life - earth, air and water. They are depictions of certain mythological creatures and their narratives as seen in Persian miniature paintings. The very beginning of imagination comes from historical manuscripts which had miniature paintings illustrated in them. Giving rise to visual imagery of stories that had been told over generations and centuries.

The carrying forward of our medieval culture that surrounds nature especially intrigues me as an artist. As the legacy of our artforms over the years has been to uphold these narratives in different styles. These shaped our imagination of mythical beings and their importance in our ecosystem. We learnt about symbolism, co-existence, decorative elements and details through miniature paintings.

Hence, Magus: Magic: Unbound is my homage to them through my own rendering of stories as seen in past glorious Persian miniature paintings.





Unfolding the beginning-I Air, 2025  
Ink, watercolour, pigment, gold leaf on paper and textile framed in wood  
33 x 15 inches

Air - The mighty Persian bird Simurg takes flight into the clouds and rises towards the light. In Persian mythology, the bird Simurg represents the union of earth and sky, serving as a mediator between the two. It is a mysterious healing bird that purifies the land and waters, and bestows fertility to both. It is said that Simorg shook the branches of the Hom tree and a thousand seeds spread across the ocean and out sprouted islands and lands full of life & foliage. Hence, the Hom tree is known as the tree of life standing in the centre of an ocean surrounded by mountains.



Unfolding the beginning-II Earth, 2025  
Ink, watercolour, pigment, gold leaf on paper and textile framed in wood  
15 x 33 inches

Earth - which depicts the Waq Waq Tree, which is a painting that depicts half plant, half animal creatures. Where the tree depicted brings forth animal life in multiple forms. It is also representative of an island in some miniature paintings. This conceptually resonates with my current practice which reflects our natural world coexisting with our constantly changing landscapes.



Unfolding the beginning-III Water, 2025  
Ink, watercolour, pigment, gold leaf on paper and textile framed in wood  
15 x 33 inches

Water - Has the marine ecosystem thriving as they all remain connected to one another through the roots that bind them into the sea bed. The Persian miniature depictions of Jonah and the whale illustrated inspired me to create my own version of the same, with a gold fish instead ferrying a ship symbolising Jonah upon its back while the whale looks on. Jonah being the ship balanced on the goldfishes back reflects how our human race can exist only if supported by nature.



PARTH KOTHEKAR

Parth is known for his intricate papercuttings which he does using his ohpapercut craft knife.

His journey began in 2010 when he decided to drop out of conventional studies and take on making art as a full time occupation. In the following years he discovered and explored the art-form. In 2013 he held his first exhibition showcasing his first 100 artworks in Kanoria Centre for Arts, Ahmedabad. This exhibition was a pivotal point in his career as a papercut artist as the response he received confirmed his path forward.

His way of work is that of challenging himself. He has found a structure wherein he works with different thematic series, of various papercutting art-forms, from time to time which include animations, 3d lamps, patterns, portraits and more. The forms that his paper takes are unique with each exploration as he believes in experimenting and exploring different kinds of techniques to challenge and improve himself and his work.

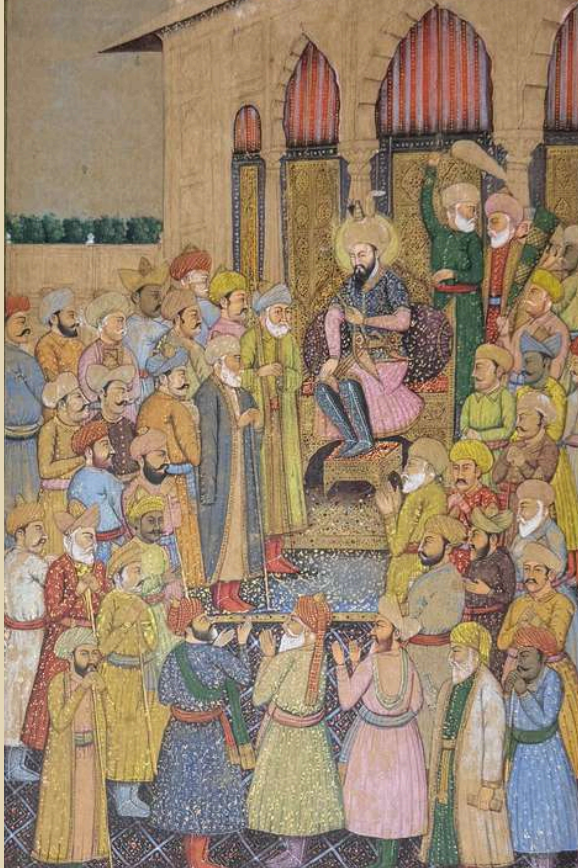
He has been invited by the New Zealand government to showcase his work in 2016; his work has also been exhibited internationally and featured in many prestigious publications.

## Curatorial Notes

Parth has adopted a rather unconventional and difficult medium/ technique of paper cutting, while taking inspiration from architectural masterpieces of the past - Mughal and Rajput. The "Surgical precision" with which Parth creates his works and the three dimensionality he achieves with the technique is quite commendable. A unique blend of creativity and precise execution make his works a mesmerizing spectacle reminiscent of our country's architectural heritage.



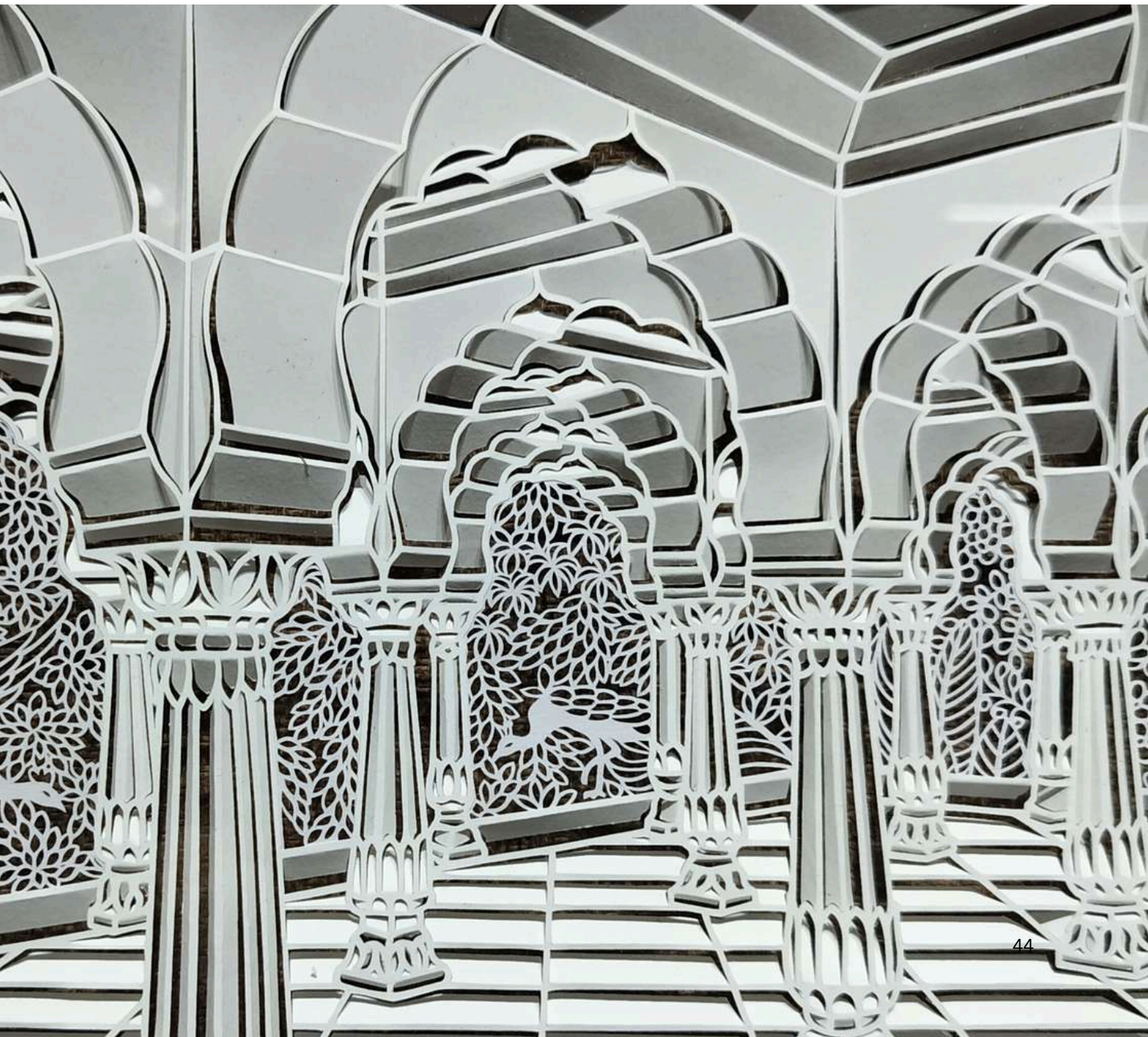
Damsel seated at a jharokha  
By Usta Isa, son of Ahmad  
Bikaner, C.E. 1799  
13 x 9 cms  
Private Collection

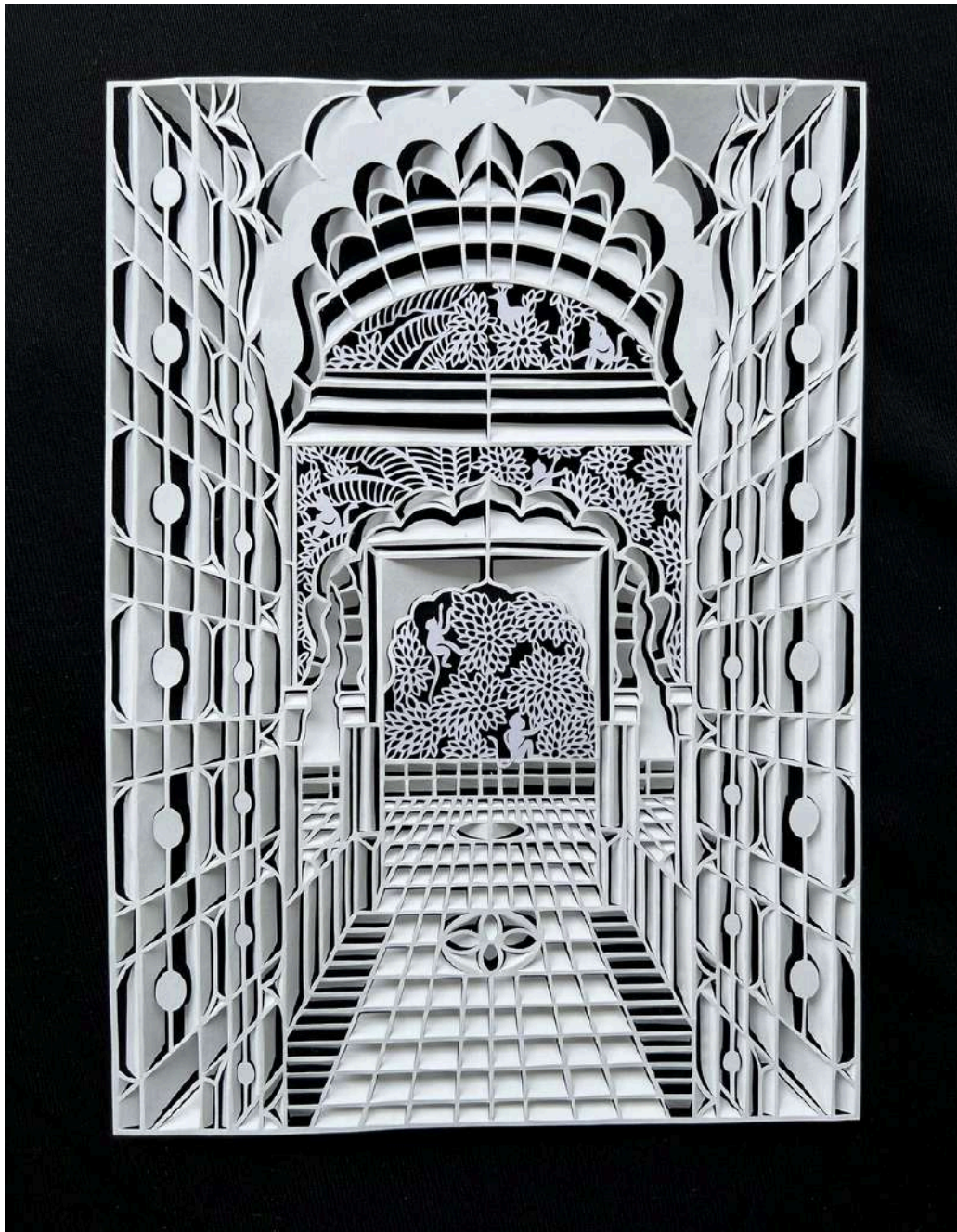


Badshah Huamyun in a Durbar  
Delhi, 19th century  
59.5 x 38.0 cm  
Private Collection

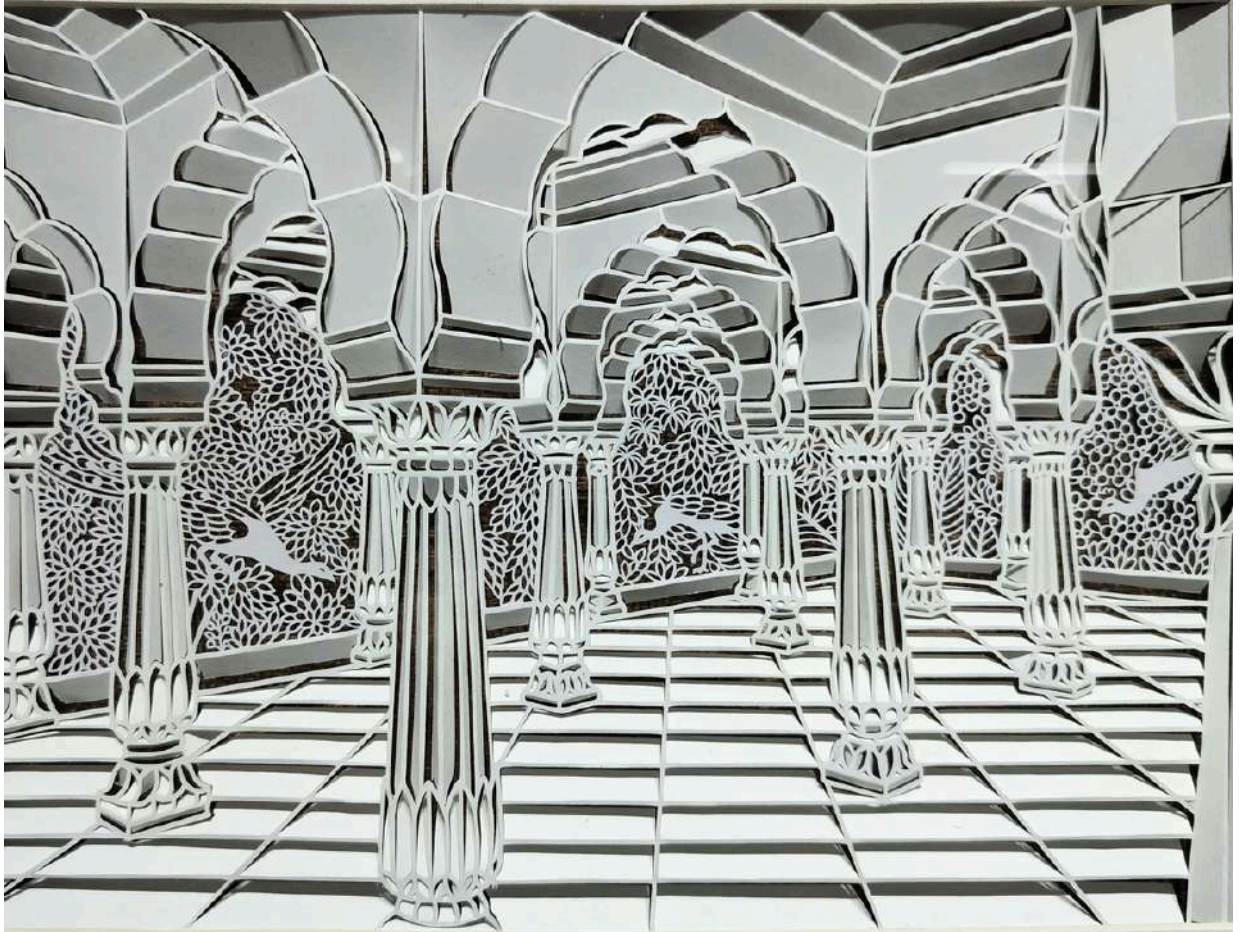
## Artist Statement

Intricacy and beauty have always inspired me. This takes me to various architectural monuments in India. I have seen that almost every culture in India, throughout time, has left its mark through heritage architecture. Such a level of intricacy carved into stones during a period that had no modern tools inspired a sense of reverence in me. I wished to portray these ornate vintage motifs side to side with the timeless intricate beauty of Mother Nature. The architecture displayed in these papercuts is from the spectacular Havelis of Jaisalmer, Rajasthan, and various monuments of the Mughal era.





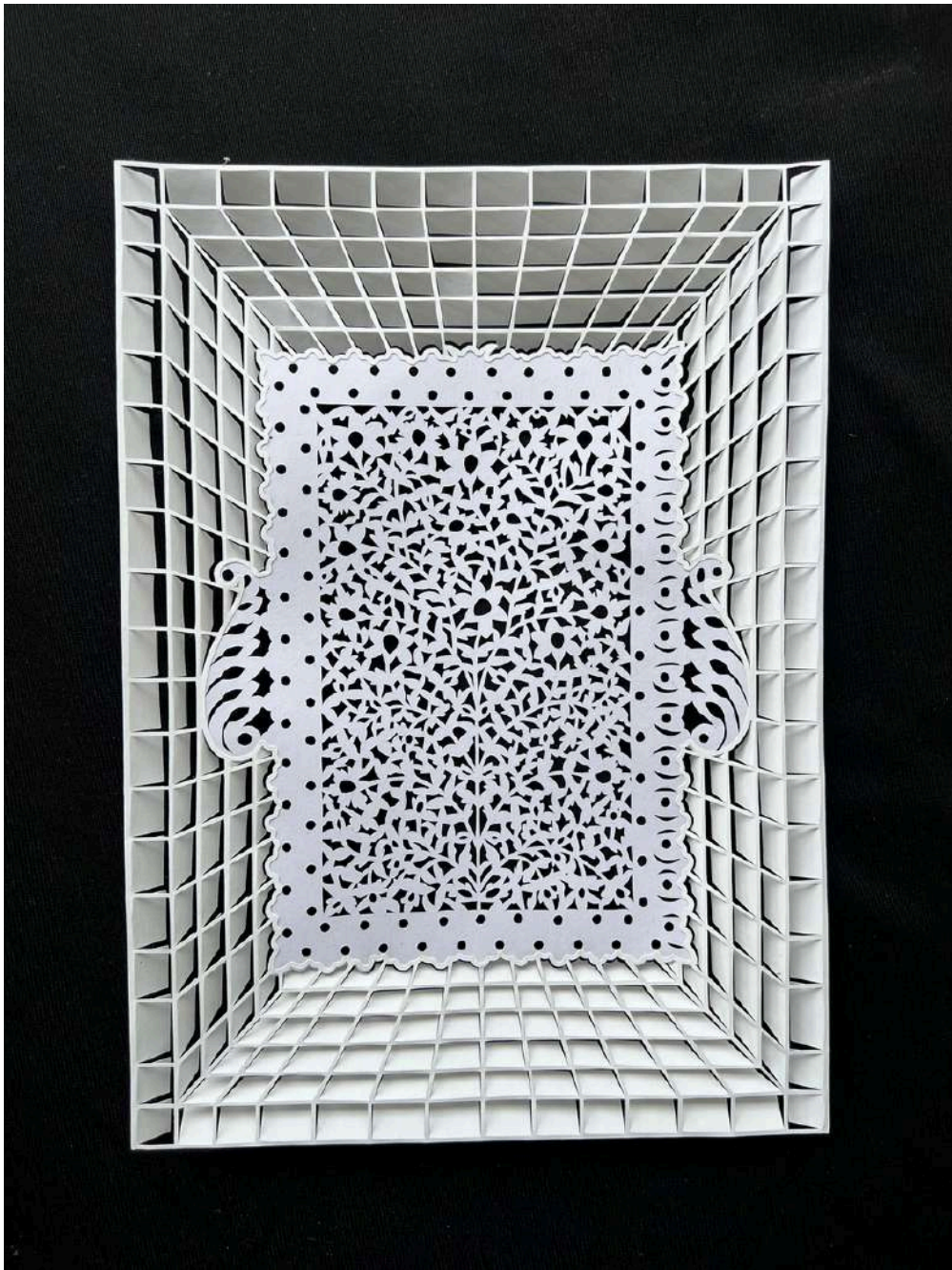
Heritage Series  
250 GSM Paper  
10 x 7 inches



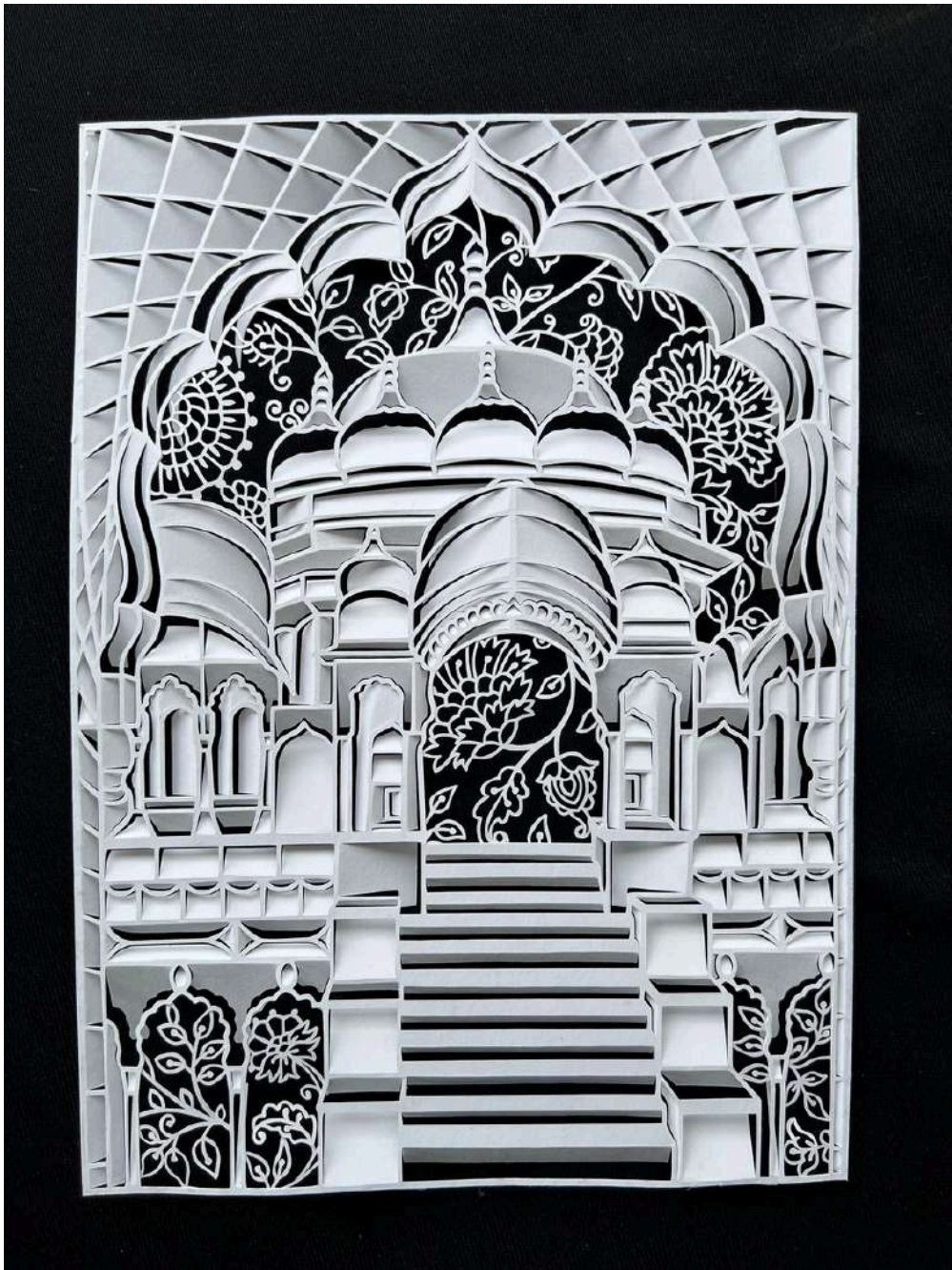
Heritage Series  
250 GSM Paper  
8.5 x 11 inches



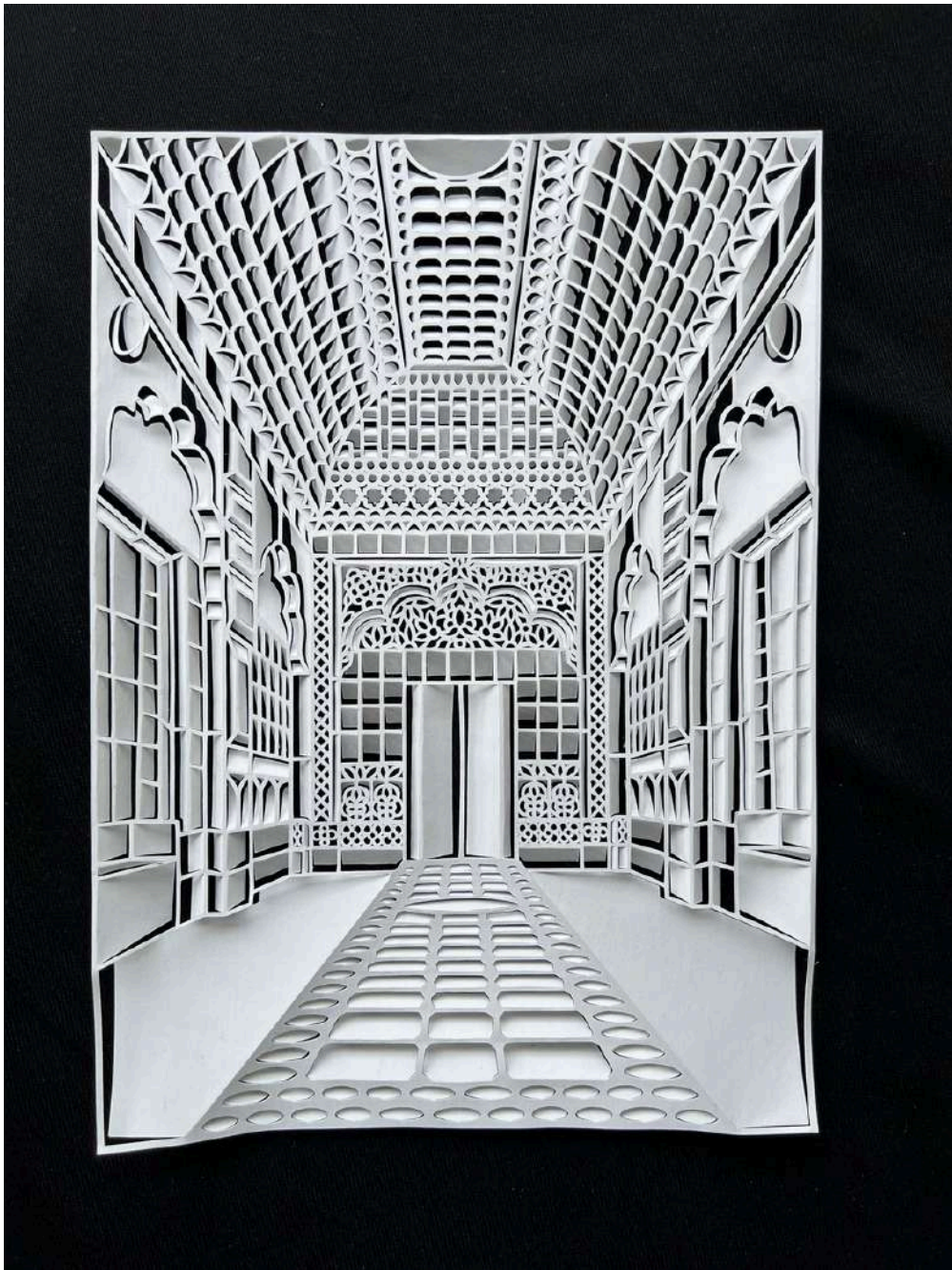
Heritage Series  
250 GSM Paper  
10 x 7 inches



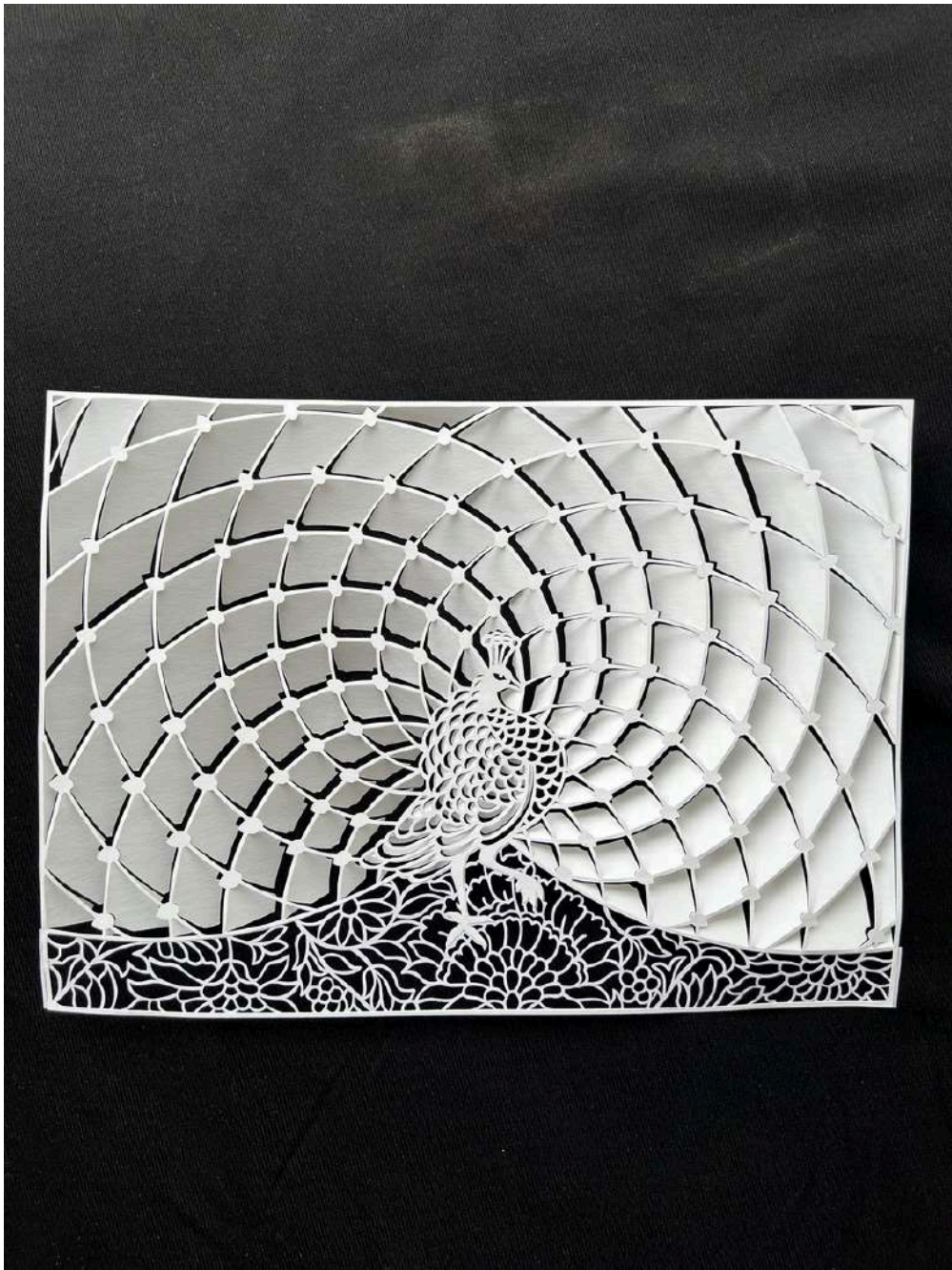
Heritage Series  
250 GSM Paper  
10 x 7 inches



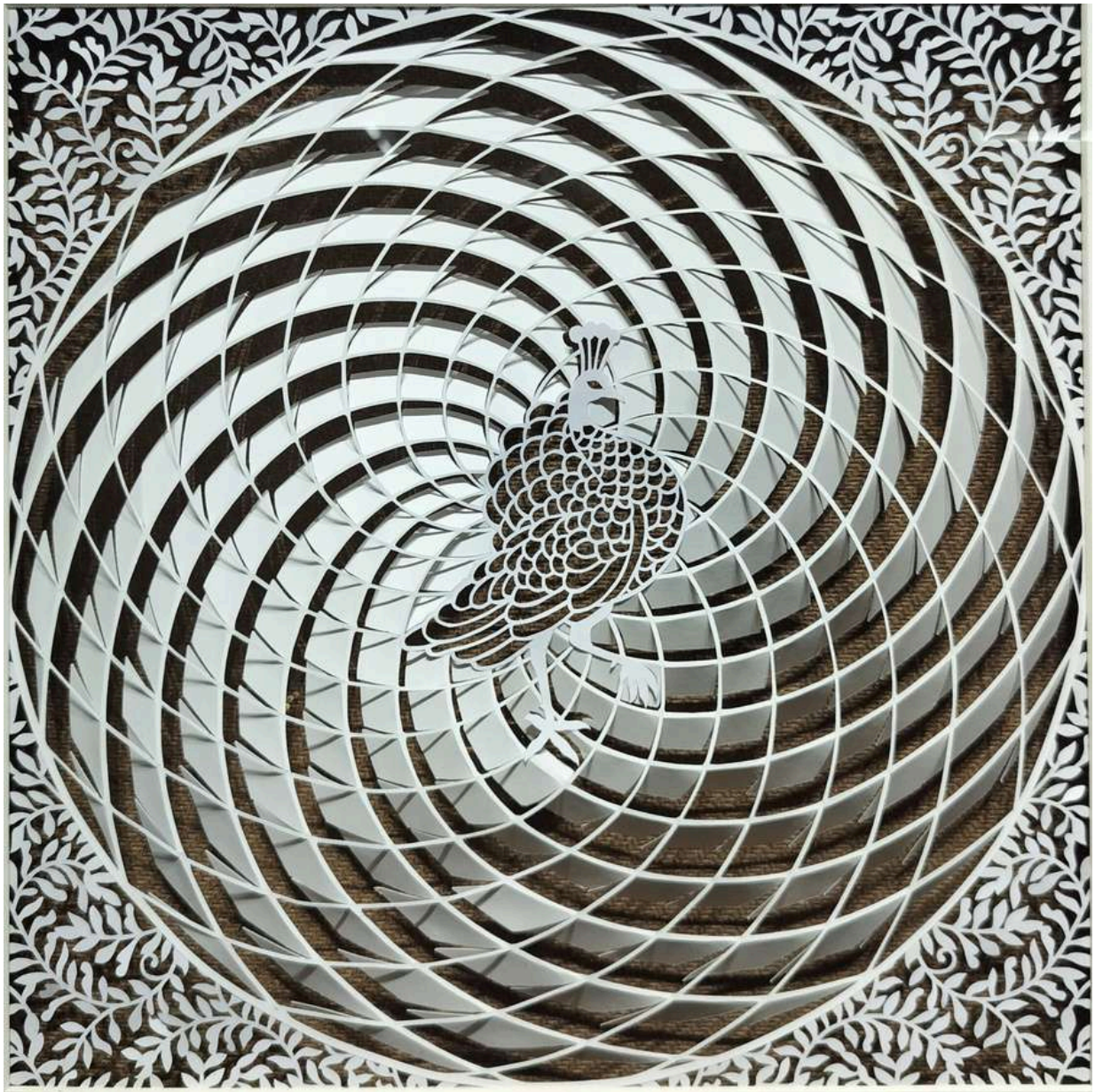
Heritage Series  
250 GSM Paper  
10 x 7 inches



Heritage Series  
250 GSM Paper  
10 x 7.2 inches



Heritage Series  
250 GSM Paper  
7 x 10 inches



Heritage Series  
250 GSM Paper  
11 x 11 inches



## RAINISH CHHANESH

Rajnish Chhanesh (b. 1985, New Delhi) is a contemporary visual artist whose ecologically driven practice explores the relationship between humans and the natural world. Working across painting and mixed media, his works emphasize transformation and reclamation, often inspired by natural forms, colors, and geometry. He holds a BFA from Jamia Millia Islamia (2007) and an MFA from the College of Art, Delhi University (2009).

Rajnish has exhibited widely in India and abroad, including solo shows such as *Voices Etched in Stone* (Anant Art, 2021) and *Transcripts of Relations* (Taiwan Art Annual, 2018). He has participated in notable group exhibitions at Cultivate Art, Anant Art, Art Centrix, and the India Art Fair. His international showcases include shows in Germany and Taiwan. He is a recipient of the Lalit Kala Akademi National Scholarship (2011–12) and the H.K. Kejriwal Young Artist Award (2010).

Rajnish lives and works in New Delhi, India.

## Curatorial Notes

Rajnish Chhanesh's practice is rooted in the meticulous discipline of the miniature tradition. His works experiment with painterly methods to achieve atmospheric, dream-like qualities through the meditative repetition of patterns. His imagery is at once playful and profoundly serious, engaging in a visual dialogue that balances whimsy with intent. From afar, the intricate precision of his paintings captivates the viewer; up close, they reveal layered narratives that confront the social and environmental imbalances of our time.



A Pair of Natural History Studies  
Patna, Company school, c. 1820-1840  
18.4 × 14.1 cms  
Private Collection



Hindola Raga: From a dispersed Ragamala series  
Amber, c.1720  
29.6 x 21.6 cms  
Private Collection

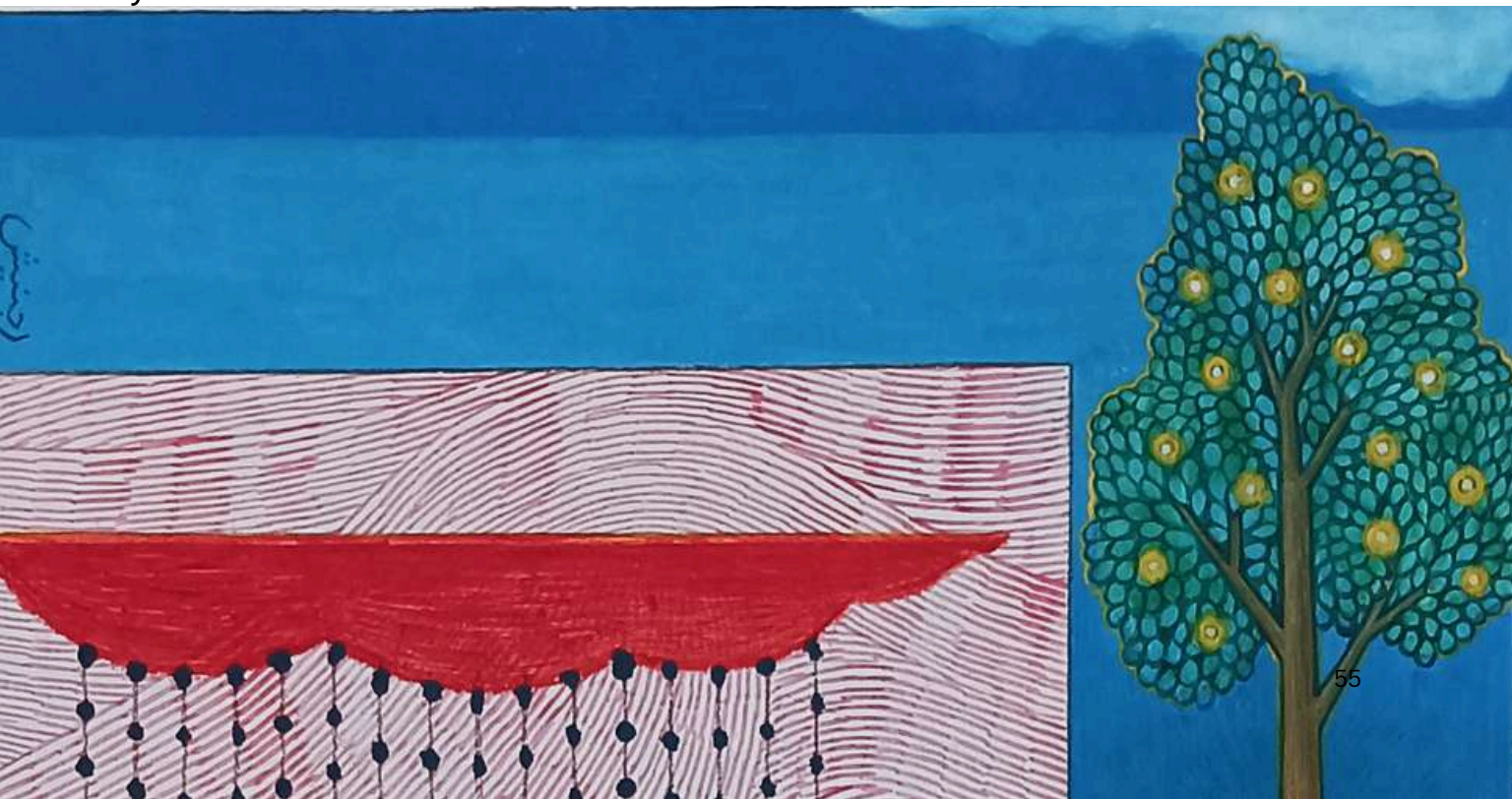
## Artist Statement

### *A Hatch Dream*

Every society functions alongside plenty of issues. Humanity and ecology are the greatest gift to the world. They should be valued; kept with proper sanctity and nurtured periodically. Rajnish observes them minutely and takes a conscious effort to throw light on some of the sectoral issues to make everyone aware.

His recent series investigates his anxieties and fears of contemporary culture. He creates exceedingly crafted works that experiment with painterly techniques to create atmospheric, dream-like qualities. The imagery is a playful dialogue and coherently serious in its urge to play.

Rajnish's works are inspired from his personal life and his immediate surroundings. His oeuvre is pretty sensitive and cognitive to all those whys and wherefores which create an imbalance in nature and our lives. His inspiration mostly comes from common people around him. He observes how people change with changing (social, religious and political) times. His recent series are focused on the current social and political issues faced by his society and to which he is an eye witness on a daily basis.





My Life My World 1  
Gouache on Paper  
29.5 x 21.5 inches



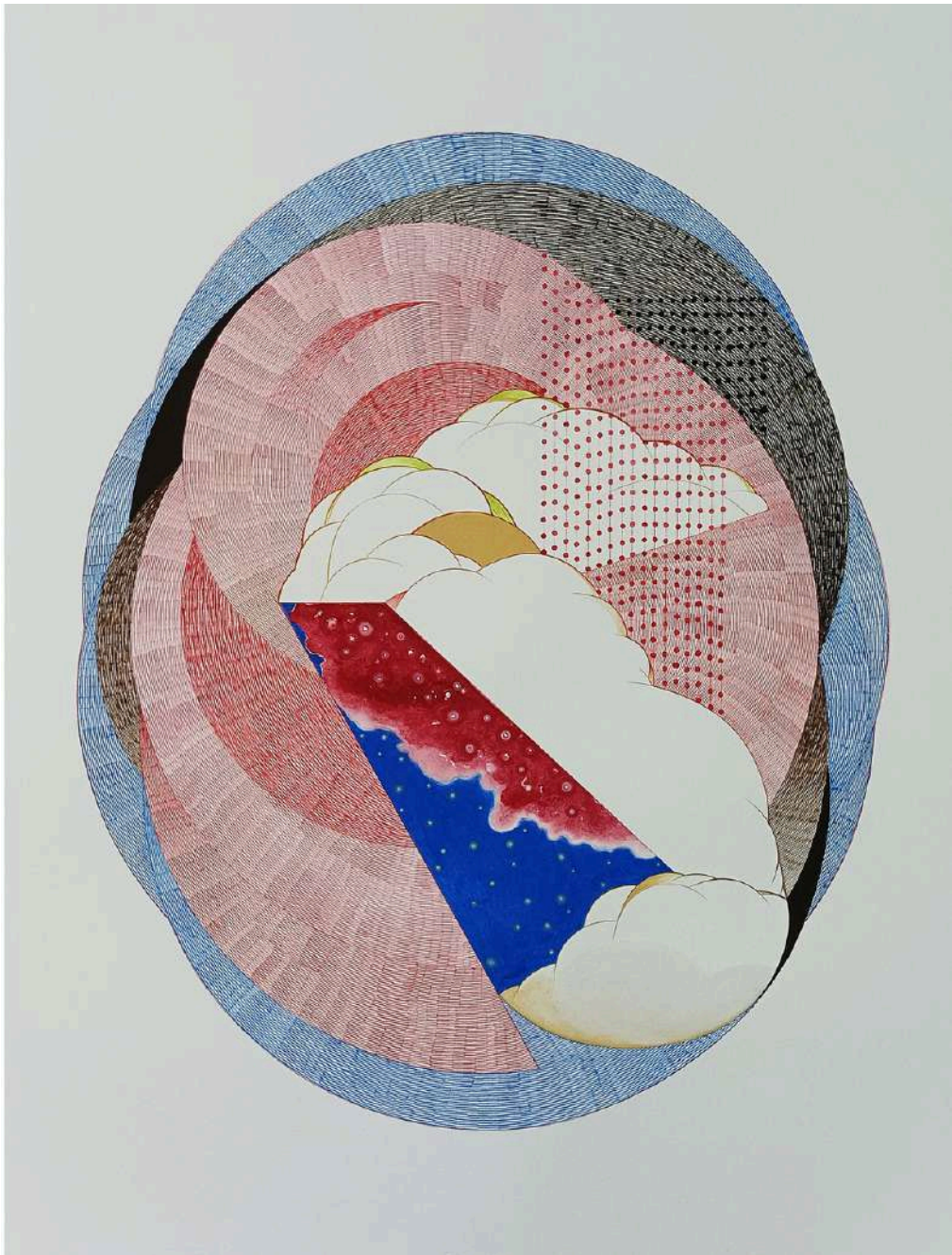
My Life My World 2  
Gouache on Paper  
29.5 x 21.5 inches



My Life My World 3  
Gouache on Paper  
29.5 x 21.5 inches



My Life My World 4  
Gouache on Paper  
29.5 x 21.5 inches



My Life My World 5  
Gouache on Paper  
29.5 x 21.5 inches



My Life My World 6  
Gouache on Paper  
29.5 x 21.5 inches



Untitled-I  
Gouache and Acrylic on Board'  
18 x 15 inches



Untitled-II  
Gouache and Acrylic on Board'  
18 x 15 inches



Untitled-III  
Gouache and Acrylic on Board'  
18 x 15 inches



Untitled-IV  
Gouache and Acrylic on Board'  
18 x 15 inches



Untitled-V  
Gouache and Acrylic on Board'  
30 x 18 inches



RAKA PANDA

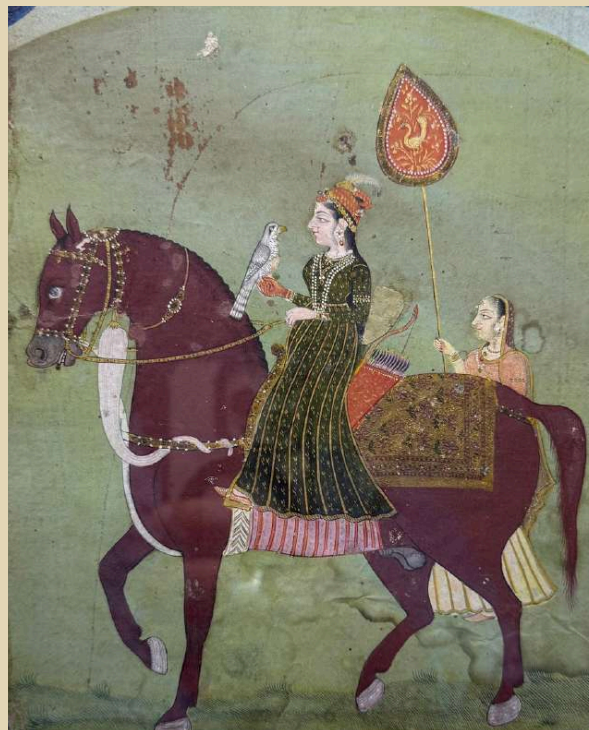
Raka Panda is an Indian artist whose work transcends the boundaries of everyday experiences, creating an alternative reality through her art. She completed her Bachelor of Fine Arts (BFA) in 2014 and Master of Fine Arts (MFA) in 2016 from Kala Bhavana, Visva Bharati, Santiniketan.

Born and raised in a Bengali, lower-middle-class household, Raka draws on her rich cultural heritage and childhood memories in her artistic practice. Her grandmother's Kantha work, using old clothes, left a lasting impression on her, inspiring Raka to explore themes of daily experiences, wonder, and questioning through her art. Raka's art delves into the narratives of common people, exploring their daily lives and experiences. She uses diverse surfaces and mediums, including fabric prints and old bed covers, to evoke the mood and stories she wishes to convey.

Her work has been recognized and awarded by several prestigious institutions, in 2020, she was awarded by Emergent Art Space for the curated online show 'Calling Across the Distance'. She received the Junior Fellowship by the Ministry of Culture in 2018-2019 and won the West Bengal State Award from the Prafulla Dahanukar Art Foundation in 2018. Additionally, Raka was granted support from The Elizabeth Greenshields Foundation in 2015. Raka has participated in numerous residencies and group exhibitions, both nationally and internationally. Currently, Raka Panda lives and works in Ahmedabad.

## Curatorial Notes

Raka Panda's practice revolves around the layering of textile and paper, with materiality itself becoming part of her narrative. Her works draw on scenes and figures from traditional miniature painting, placing them alongside her own observations of people from everyday life. In her works, one sees nayikas, combat scenes and more directly referencing scenes from classical miniatures. In this dialogue between the historical and the contemporary, she creates a space that feels personal and timeless.



A Lady on the Horse  
Bundi, c. 1780  
20.5 x 17 cms  
Private Collection



A Combat Scene  
Bikaner, Last quarter of 17th century  
23 x 31 cm  
Private Collection

In this work, the cloud becomes a metaphor for intangible ignorance, while the full moon represents hope that rises above all forms of ignorance. Throughout the composition, I depict human conditions—drawn from news, conversations, and my own daily experiences. I have also included figures inspired by miniature paintings to evoke a sense of timelessness. The umbrella appears as a symbol of shelter, and the elephant as a symbol of wisdom. This work is my visual novel—when viewed closely, it reveals many small stories, but from a distance, these stories merge into a single moral: we are all still standing under the cloud.





Under the Cloud, 2024  
Ink, (tempera process) on Nepali Paper, Print on Raw Canvas  
50 x 65 inches

This work stems from my emotional return to the place where I was born and brought up—my home address, once a small rural corner, now slowly absorbed into the wave of urbanization. Through layers of fabric, texture, and drawing, I explore the intimacy of memory and the quiet loss that comes with transformation.

In this piece, I incorporate the spirit of Bangladeshi writer Humayun Azad’s Bengali poem "Bhalo Theko" (Stay Well), which evokes a bittersweet sense of parting, longing, and the invisible threads that keep us tethered to where we come from. His poem becomes a lens through which I relook at my own geography of belonging—not just a physical space, but a mental and emotional landscape.

The work weaves together motifs from my childhood home—fading wall patterns, cloth scraps from old sarees, and domestic symbols—with signs of changing times: construction marks, broken fences, and growing concrete edges. These contradictions mark the tension between rootedness and displacement, between the comfort of the known and the inevitability of change.





A Letter from Home Land, 2025  
Ink, (tempera process) on Cloth & Canvas  
72 x 44 inches

This is also a visual story. Here, birds symbolize messengers, yet the sky they seek is shrouded in smoke. The question arises—how can they find a clear sky to fly in? It becomes a philosophical reflection on our existence and the challenges we face in finding freedom and clarity.





Searching for the Own Sky, 2025  
Acrylic, Ink, (tempera process) on Nepali Paper & Printed Cloth  
15 x 24 inches

In this work, I use polo players based on references from ancient miniature paintings. In my recent worldview, war often appears like a polo game played by leaders, while ordinary people experience it as a colourless reality. Yet I hold onto hope—one day, the golden bird might return to this carpeted land, and by its touch, the carpet will turn golden again, clearing away all the smoke.





Waiting for the Golden Bird, 2025  
Acrylic, Ink, (tempera process) on Nepali Paper & Canvas  
34 x 28.5 inches



## RAMAYANA GIRIDHARA GOWD

Ramayana Giridhar Gowd (b. 1965, Andhra Pradesh) is a senior contemporary artist celebrated for his distinctive narrative style, blending traditional Indian miniature painting techniques with contemporary themes. A graduate in Fine Arts from Chamarajendra Academy of Visual Arts, Mysore, and an MA in Fine Arts from M.S. University, Baroda, Gowd's practice is deeply rooted in Indian culture, mythology, and rural life. His extensive training spans Jaipur and Italian frescoes, as well as Pahari miniature traditions, resulting in a unique visual language that bridges past and present.

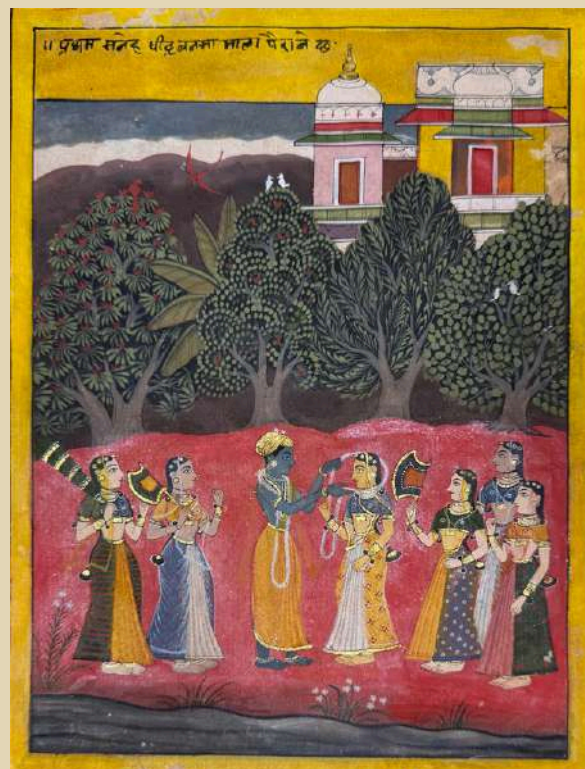
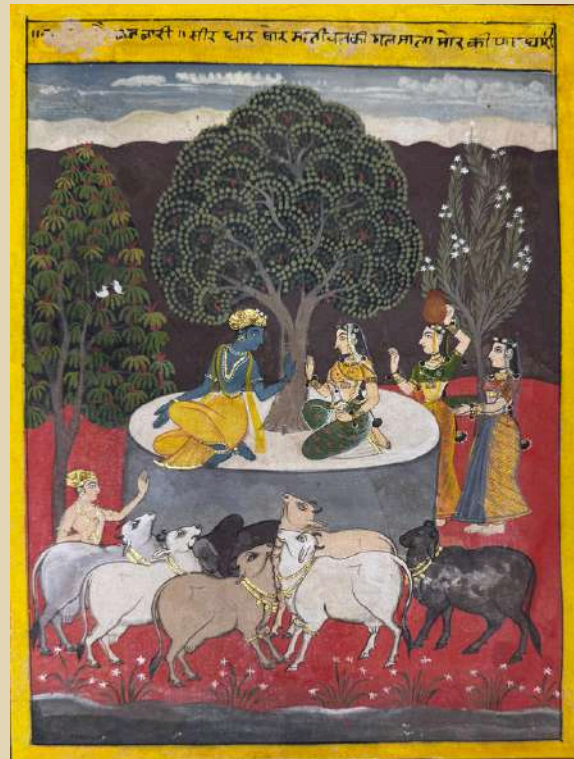
Over the past three decades, he has presented numerous solo exhibitions at leading venues including Sakshi Gallery (Mumbai, Bangalore, Chennai), Kalakriti Art Gallery (Hyderabad), and Alliance Française (Hyderabad). His work has featured in prominent group exhibitions in India, the UK, and the US, as well as major art fairs such as India Art Fair (2024), Art Mumbai, and at the Shanghai Museum (2015).

Recipient of the Kalaratna Award (2025), a Senior Fellowship from CCRT, and the Ugadi Puraskaram by the Government of Andhra Pradesh, Gowd is also co-founder and vice president of the Amaravati Visual Art Society. His works are held in significant public and private collections worldwide, including MOSA (Belgium) and Max Mueller Bhavan.

## Curatorial Notes

A formally trained artist with an MFA, Giridhara Gowd is the senior most artist who accepted to participate in the show. Giridhara Gowd, has a deep understanding of not just mythology and iconography of classical art but has gone on to establish an idiom of his own that's very well rooted in the classical art traditions of southern India. His works showcase how an artist can maintain strong individualistic traits, while conforming to a certain historical grammar and continuing with traditional themes and subjects. The theme he has chosen for this exhibition is one that we Indians have been in love with, since time immemorial- the Bovine figure and he has painstakingly taken the seemingly simple subject to another level of refinement and finesse.

A Pair of Mewar Rasikapriya Folios  
Attributed to the School of Sahibdin (active c. 1628–1655)  
Mewar, c. 1630–32  
28 x 22 cms, 29 x 22 cms  
Private Collection



## **Artist Statement**

VRUSHABHA II

(THE MOTHER COW AND THE HOLY BULL)

Zen philosophy says that 'to understand a living being, we have to live with it. '

The inspiration for these paintings is the performance I witnessed in the past of the bulls of Ongole origin in the Nellore and Prakasham districts, whose bulls are the pride of our Telugu culture. I was enamoured by the dignity and beautiful postures of these majestic bulls and have captured them in several paintings. These paintings were exhibited in Hyderabad- and were highly appreciated by the viewers.

However, even after the exhibition, I was not at peace with myself as I was convinced that I was capable of exploring the subject to its full potential. This led me to further research on the subject. This quest took shape and materialised into VRUSHABHA-II (Mother Cow and Holy Bull) exhibition. In this context, I would like to say that I read quite a few books and consulted many experts and critics during my exploration. Amongst those who helped me, I would like to mention Sri Nadindla Pavana Muralikrishna Sharma.

Indian culture has given the cow and its lineage a distinct place. Its holiness has been eulogised in our history and tradition. This animal - which is a part of our great mythological stories and cultural heritage, seems to set us on a futuristic journey. In this context, the mother cow and the holy bull seemed to be a potential subject. Two and a half decades of in-depth study and understanding of this subject resulted in these paintings called VRUSHABHA -II (THE MOTHER COW AND THE HOLY BULL). These are done in traditional miniature painting. The Subject has not only been treated in traditional mediums and techniques, but it also forms a novel series.

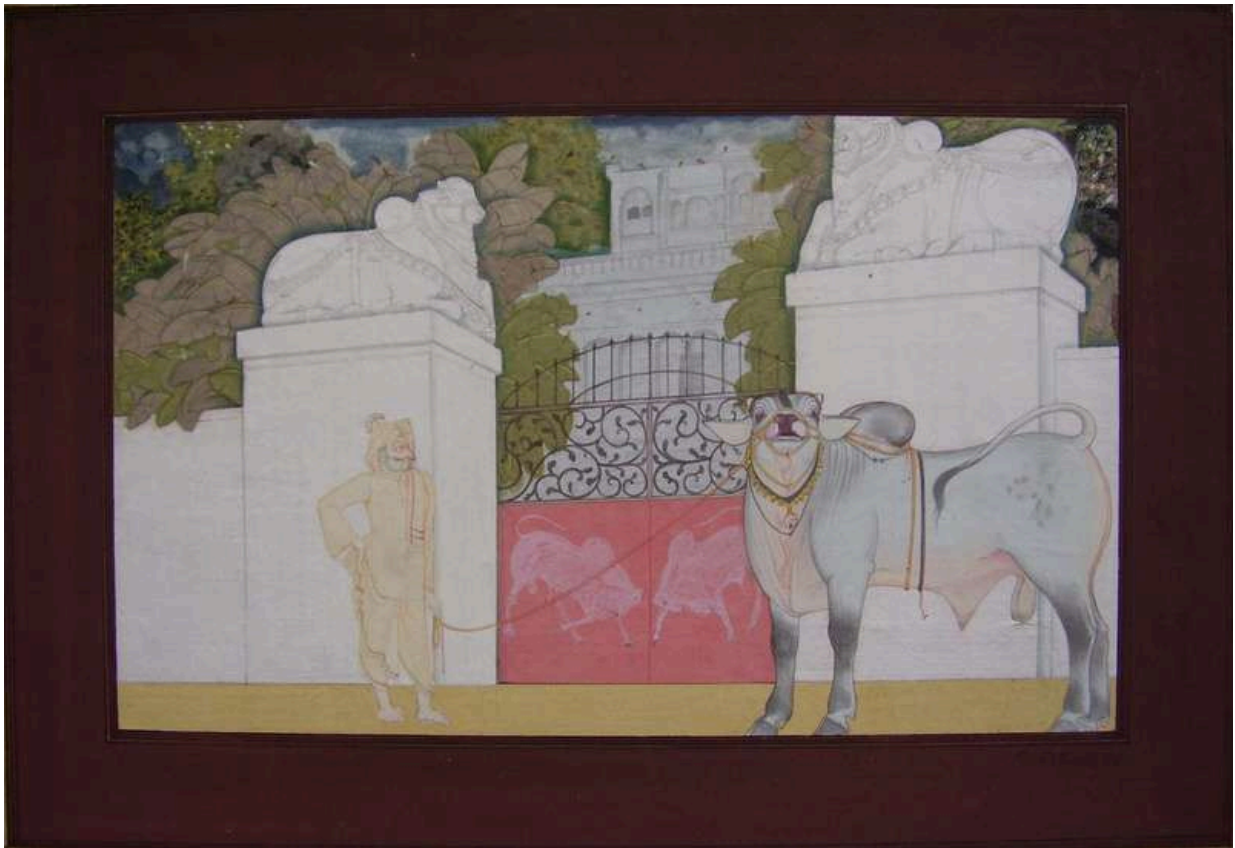
I am grateful to Mr. Sadasivarao, Former D.G.P for his support in the project.



Go Pooja  
Earth Pigments and Gold on Handmade Paper  
12.5 x 9.4 inches



Rasaleela  
Earth Pigments and Gold on Handmade Paper  
10 x 13 inches



Untitled  
Earth Pigments on Handmade Paper  
9 x 13.3 inches



Untitled  
Earth Pigments on Handmade Paper  
8.2 x 16.1 inches



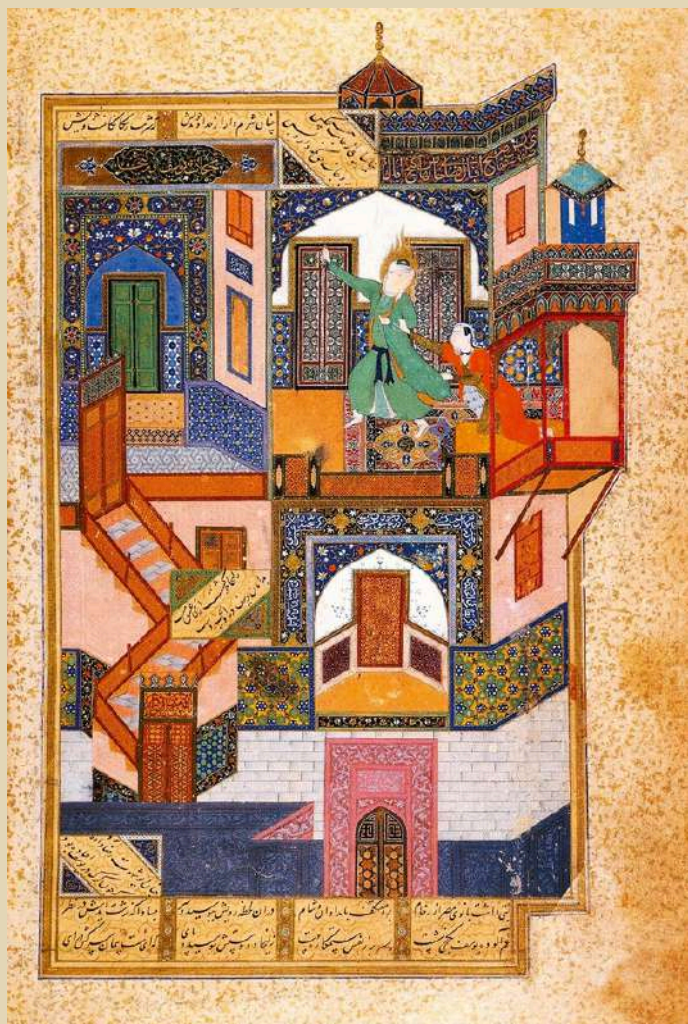
SACHIN SHANKAR

Sachin Shankar is a visual artist and emerging art historian currently pursuing his Master of Fine Arts in History of Art at Kala Bhavana, Visva Bharati University, Shantiniketan. He completed his Bachelor of Fine Arts in Painting from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad in 2017. His practice engages with both the making and critical study of art, reflecting a deep interest in the historical and conceptual dimensions of visual culture.

## Curatorial Notes

Sachin Shankar's works, one sees the influence of Persian miniature master artist Kamal al-Din Behzad (c. 1460–1535/6). Shankar reinterprets architectural elements on a two-dimensional plane through precise geometric arrangements and rhythmic patterning. Upholding the discipline of traditional miniature painting, he depicts monuments not to scale, but as an experience—abstraction that retains form.

Stand-alone architectural paintings are reminiscent of Company-period design and architectural studies, however, Shankar's works have soul that is missing from the documentary nature of the former.



Yusuf fleeing Zulaikha by Behzad, folio from a *Bustan* of Sa'di manuscript. Herat, 1488. Dar al-Kutub, Adab farisi 22, f. 52b

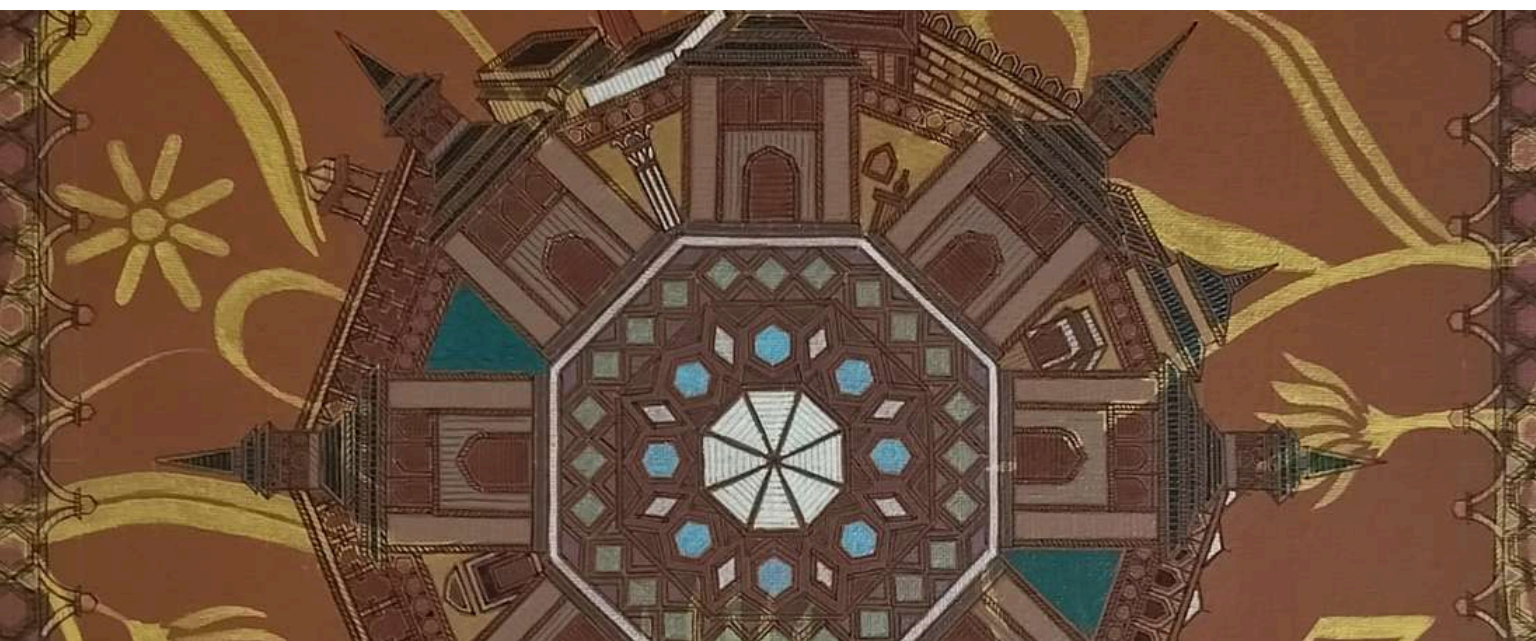
Egyptian National Library and Archives  
Image Credit- commons.wikimedia.org

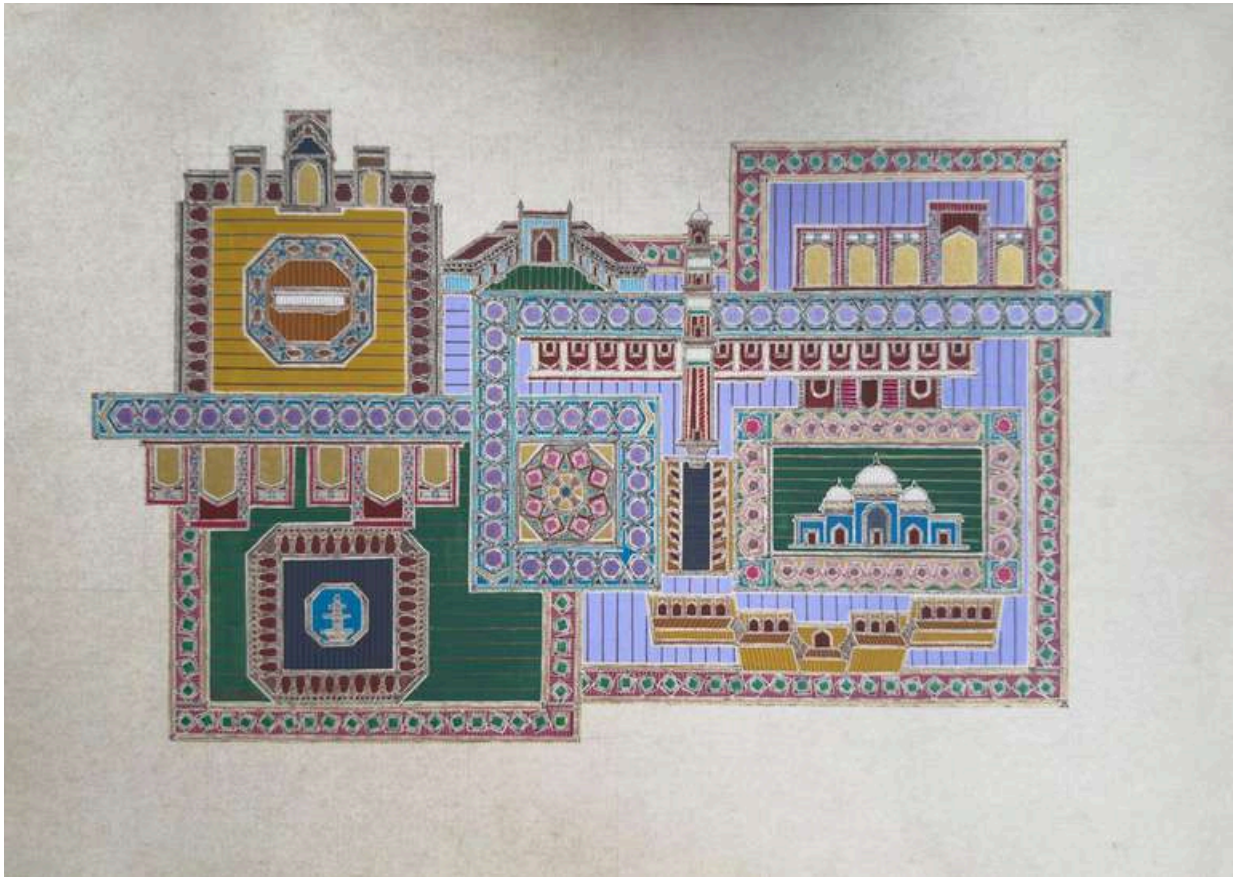
## Artist Statement

My art is a reflection of the many places, moments, and influences that have shaped me. I find my voice through the language of miniature painting, which allows me to imagine histories that never were—visions of what could have happened if cultures and architectural styles had come together more fluidly. Much of my work reinterprets iconic structures from Hyderabad, Madhya Pradesh, and Gujarat, blending Indo-Islamic elements into cohesive, imagined forms.

Although I stay true to the precision and discipline of traditional miniature painting, my themes are deeply contemporary. I'm drawn to the idea of convergence—where different worlds meet and something entirely new is born. Each artwork becomes a kind of portal, offering a glimpse into an alternate pas.

The allure of old architecture has always captivated me, influencing much of my artistic expression. I draw what I observe, and when reality isn't in front of me, I turn to the vivid images my mind conjures. The question of why I create the way I do often lingers, and despite my attempts, words seem inadequate to fully capture the essence. My work surprises me at times, with its recurring themes of radiant miniatures and intricate architectural details, all meticulously interwoven with parallel lines. What I do know is that each piece becomes a deeply personal conversation. These dialogues are rich with abstract answers, guiding me on a continual journey of self-discovery, layer by layer, with every brushstroke.

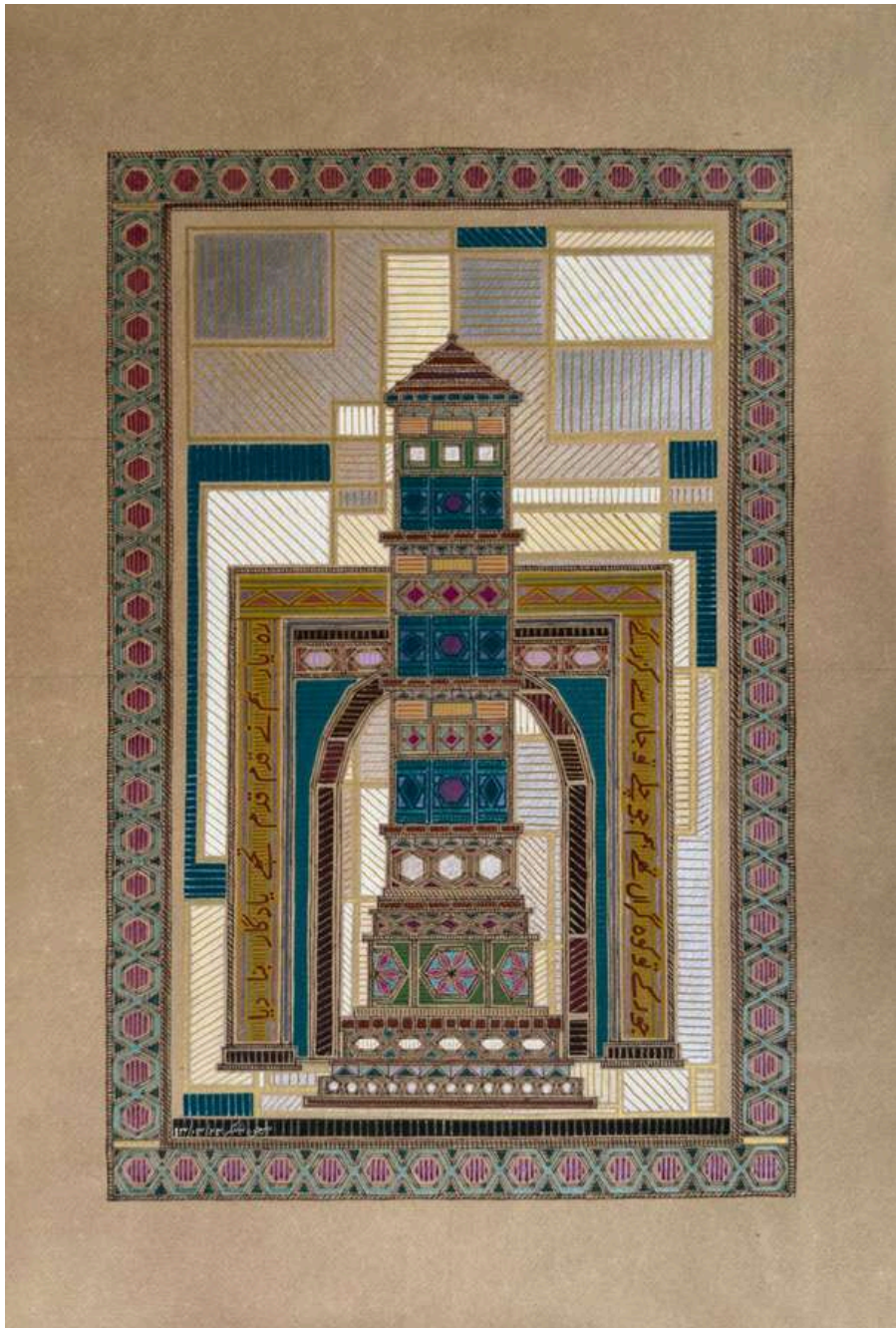




The River  
Gouache on Paper  
11.6 x 16.3 inches



The Pond Belongs to the Temple  
Gouache on Paper  
12.7 x 9.8 inches



Linga  
Gouache on Paper  
11.6 x 7.8 inches



Tarana E Firdaus  
Acrylic on Canvas  
18 x 18 inches



## SANGAM VANKHADE

Sangam Vankhade (b. 1991, Ahmedabad) is an Indian sculptor whose practice reflects on the impermanence of monuments, weaving histories, stories, and memories into symbolic stone forms. Rooted in his upbringing in a family of stone carvers, his work embodies both the solidity and fragility of the material, exploring philosophical ideas of monumentality, empire, and the traces left by history.

He holds a BFA and MFA in Sculpture from the Faculty of Fine Arts, M.S. University, Baroda. His career includes participation in prestigious international and national sculpture symposiums such as the International Tuwaiq Stone Sculpture Symposium, Riyadh (2025); the 9th Tehran International Stone Sculpture Symposium (2019); and Scogliera Viva - Sculpturing the Sea, Italy (2018), where he received the Scogliera Viva International Award.

In 2018, his solo exhibition *Even Stone Tells Stories*, curated by Niharika Shah at the Kanoria Centre for Arts, Ahmedabad, delved into the layered narratives within stone. His group show participations include *Episteme* (Art Centrix Space) and *Peripheries of the Virtual Exhibition*. He has showcased at the India Art Fair across multiple editions.

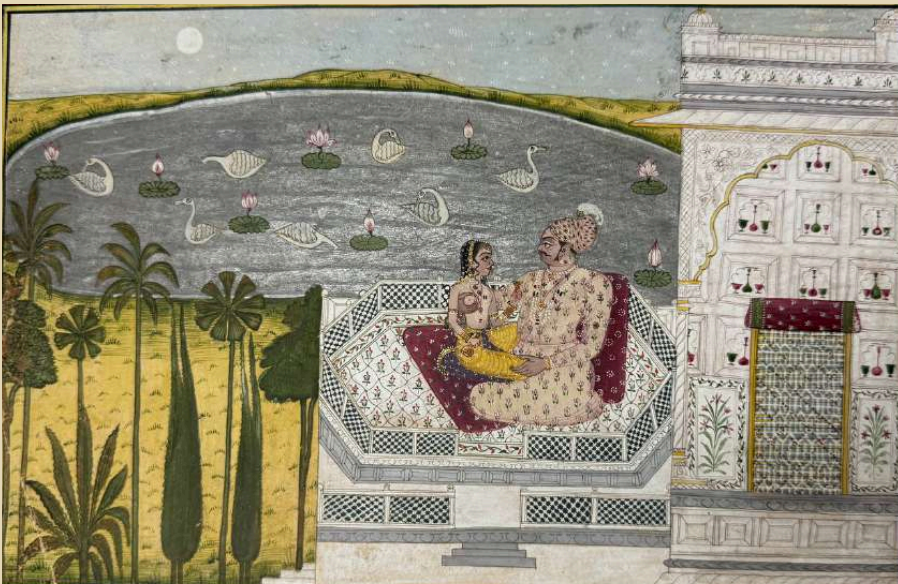
Recipient of the Prafulla Dhanukar Award, the Abir Award, and the Gujarat State Award, Sangam continues to create works that question and reinterpret monumental heritage.

## Curatorial Notes

Sangam Vankhde takes forward his family's stone-carving legacy, reinterpreting traditional craftsmanship within a contemporary framework. In this exhibition, he draws inspiration from the classical architectural element of *chinikhana*s, spaces with recessed niches designed to display precious vessels, translating their silhouettes into marble and metal. Layering these forms with engravings inspired by maps of his city, evocative of pilgrimage maps or *patas*, Vankhde creates a dialogue between place, memory, and form.



Radha's Manifest Gurumaan (Savaiya): A Folios from a Dispersed Rasikapriya  
Amber, c.1705-10  
24 x 14.8 cm  
Private Collection

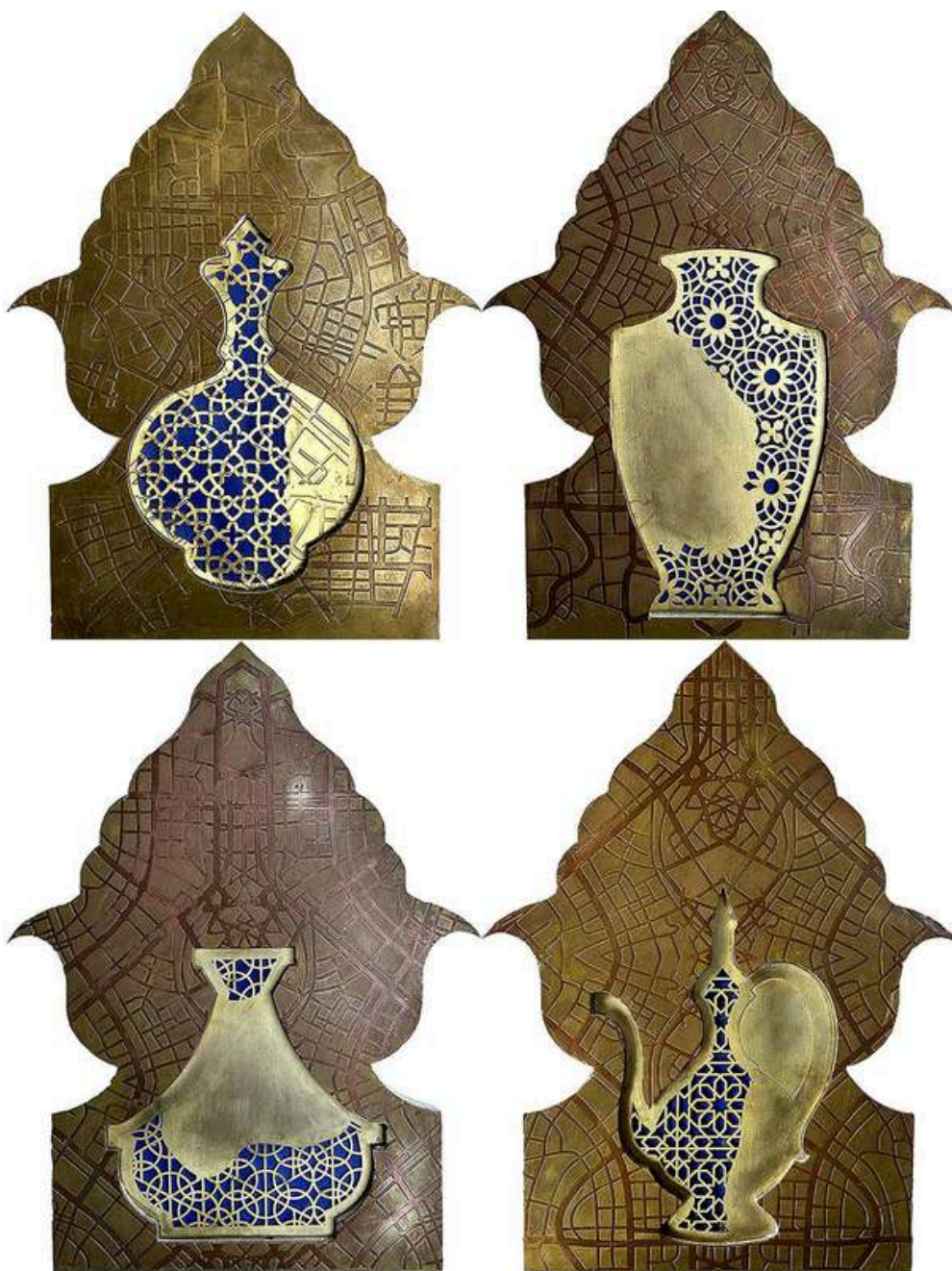


A Ruler with a Consort  
Bikaner, c.1720  
21 x 30 cm  
Private collection

## Artist Statement

In whispers from the Niches, the traditional *Chini Khana*—once used to hold lamps and sacred offerings—becomes a site of absence. Each marble niche holds the form of a pot, a vessel of water and life, now etched with the map lines of *Champaner*, a heritage city slipping from collective memory under the weight of urban expansion. These vessels no longer serve rituals; instead, they carry fragments of a disappearing geography. The work transforms the *Chini Khana* from a silent backdrop into a witness, confronting the slow erasure of cultural spaces and questioning what histories we choose to preserve—and which we quietly let fade.





Whispers from the Niches (Set of Four)  
Brass metal and marble stone  
18 inches × 13 inches × 1 inch (each)



VIRAJ KHANNA

Viraj Khanna is a visual artist from India who primarily works in the medium of textile. Khanna's narrative-based works are focused on 'styling' the image. The artist is intrigued by eye-catching moments which are particularly shared on social media. We save memories which are most exciting or meaningful to us in different ways and sometimes share them on social media. The artist reflects upon how people always share their best moments and underscore only the best parts of their lives on social media, thereby creating an image of perfection. The different materials available in embroidery help the artist achieve different moods. One can also highlight certain aspects of the image using 3D materials as and when required. For the artist, threadwork is far more subtle yet striking when compared to Zardosi work. The material helps the artist create a dream-like imagery, which is open to interpretation. There is a marked distinction in the final work produced when compared to the original image, this resonates with the artist in regards to the concerns of 'social appearance'. Viraj studied Business Administration at the University of Southern California, Los Angeles in 2018.

Khanna's works have been exhibited in solo shows at the LOFT, Gallery Art Exposure, Kolkata (2021); Tao Art Gallery, Mumbai (2022); India Art Fair (2023), National Gallery of Modern Art Mumbai (2023), and recently at India Art Fair represented by Kalakriti Art Gallery (2024).

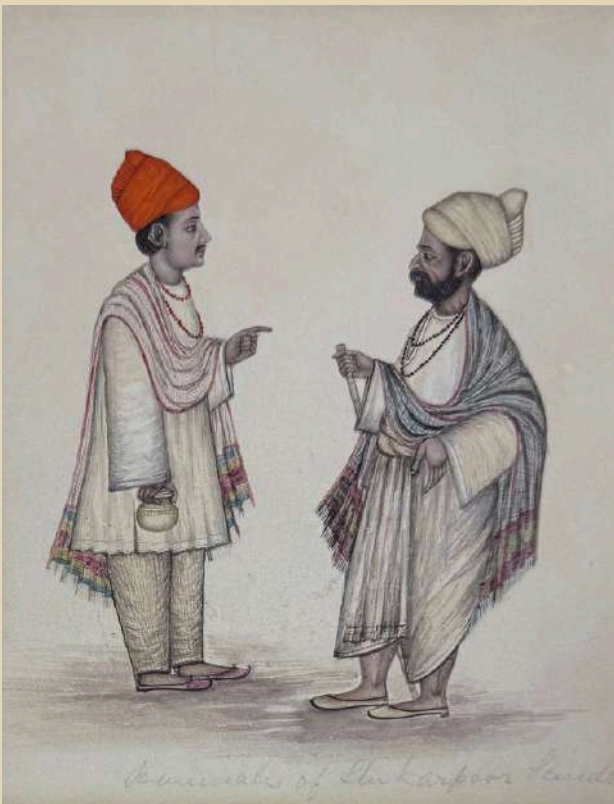
He is currently pursuing his MFA at the Art Institute of Chicago.

## Curatorial Notes

Viraj Khanna's practice is known for large hand-embroideries, often so detailed they could be mistaken for paintings. For this exhibition, however, he turns to a smaller format as a nod to the miniature tradition, inviting viewers to look closer. His works serve as a social commentary on how individuals curate and project their best selves on social media, positioning it as the modern-day equivalent of commissioned miniature portraits. The intimate engagement and scrutiny that takes place on social media today closely resembles the way miniature paintings were once viewed and dissected.



Maharaja Pratap Singh Ji Of Jaipur (r. 1778-1803)  
Attributed to Ramji Das  
Jaipur, c. 1780  
27.5 x 19 cm  
Private collection



ABunneahs of Shikarpur  
Company School, Sindh, c. 1820-40  
22.9 x 18.5 cm  
Private Collection

## Artist Statement

This body of work turns to embroidery as a means of exploring how we perform our lives in the age of social media. Working for the first time on a miniature scale, these stitched pieces are intimate in both size and intent — inviting the viewer to slow down, lean in, and witness what is often hidden in plain sight.

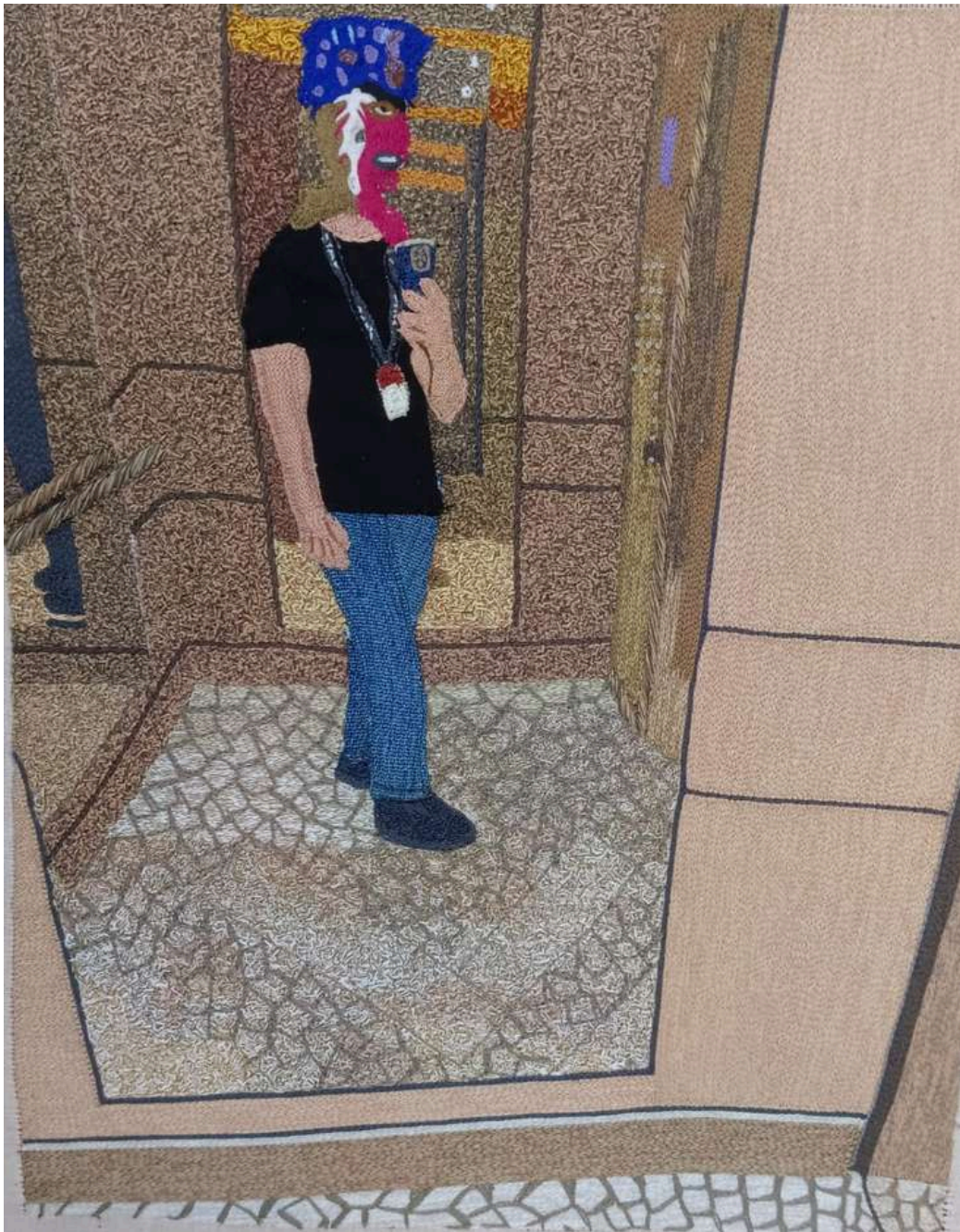
Having lived in India, the artist draws on the visual and conceptual language of Indian miniature painting — a tradition rooted in storytelling, ritual, and the performance of identity. Just as historical miniatures depicted divine figures or courtly life in exquisite detail, these embroideries reflect the curated personas and self-mythologies shaped through digital culture.

Embroidery, a historically domestic and feminized craft, becomes here a critical tool for tracing the boundaries between the authentic and the staged, the intimate and the performative.





Untitled  
Embroidery on Cloth  
9 x 12 inches



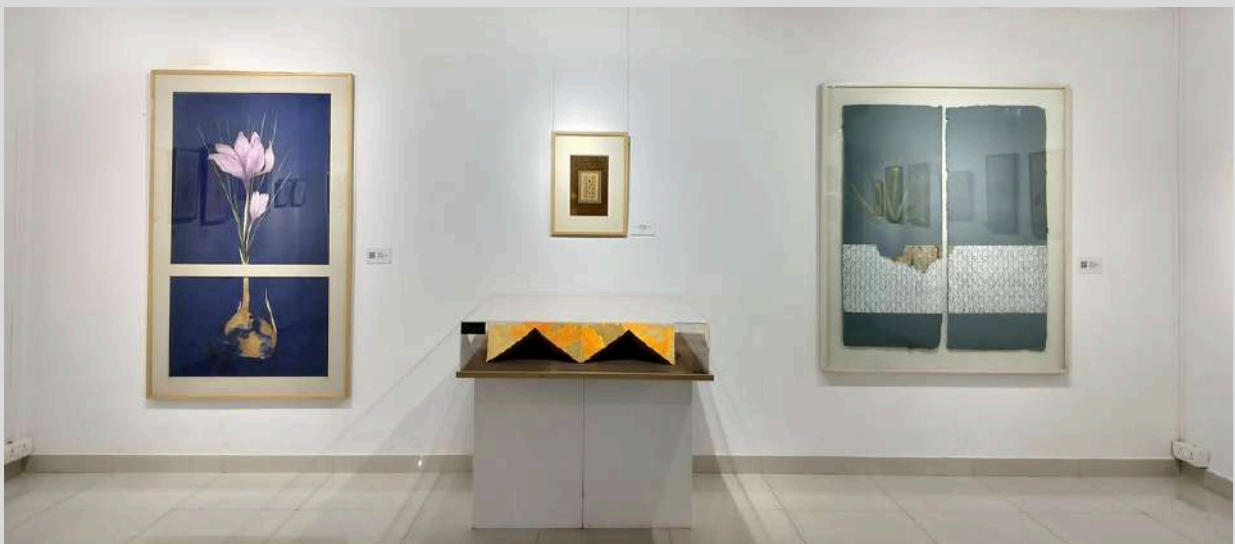
Untitled  
Embroidery on Cloth  
11 x 9 inches



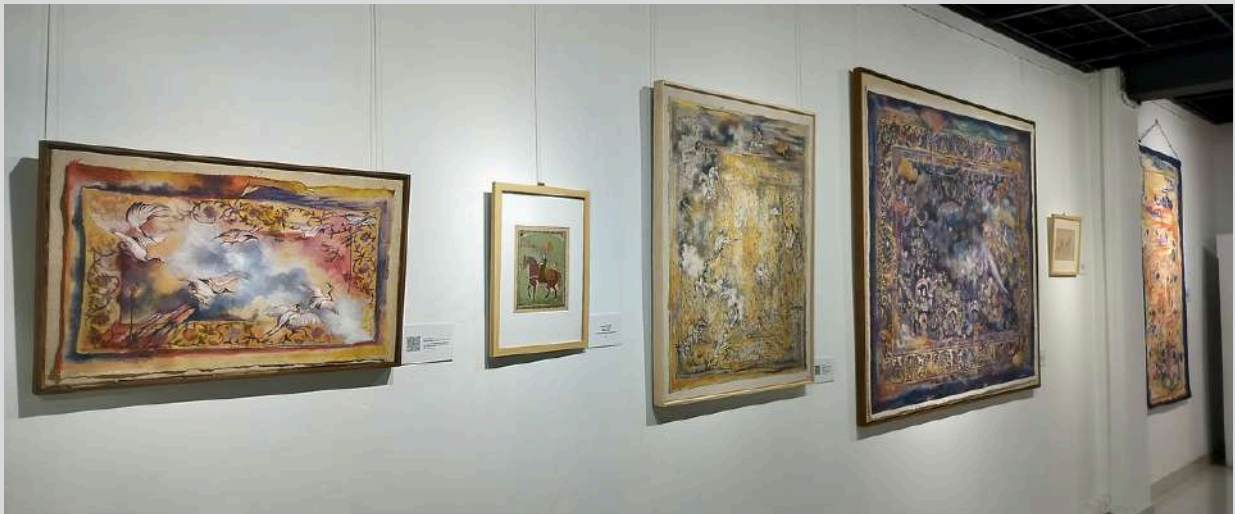
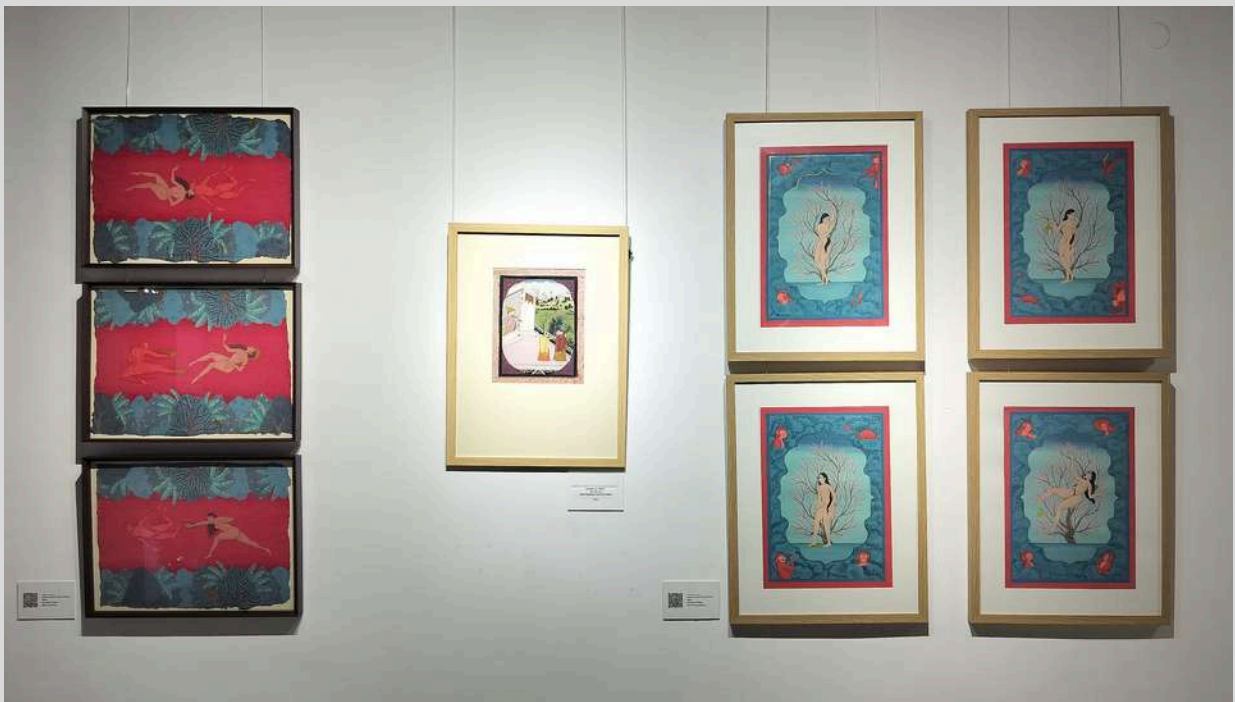
Untitled  
Embroidery on Cloth  
11 x 9 inches



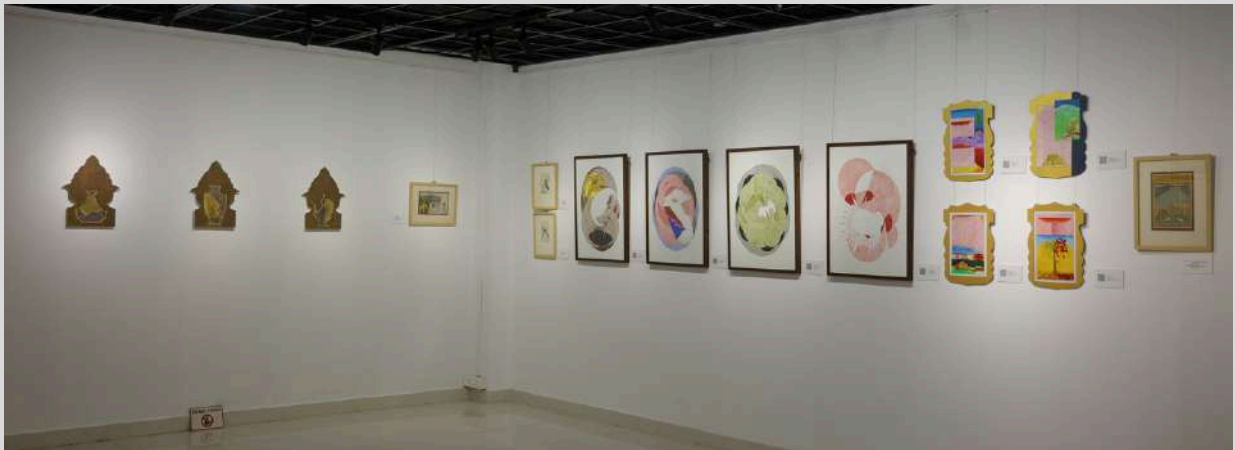
Untitled  
Embroidery on Cloth  
15.5 x 12 inches











**SPECIAL DISPLAY:**  
for reference only



Lord Ganesh  
By Usta Ahmad son of Sahabdin  
Bikaner, C.E. 1874  
25.7 x 19 cm  
Private Collection



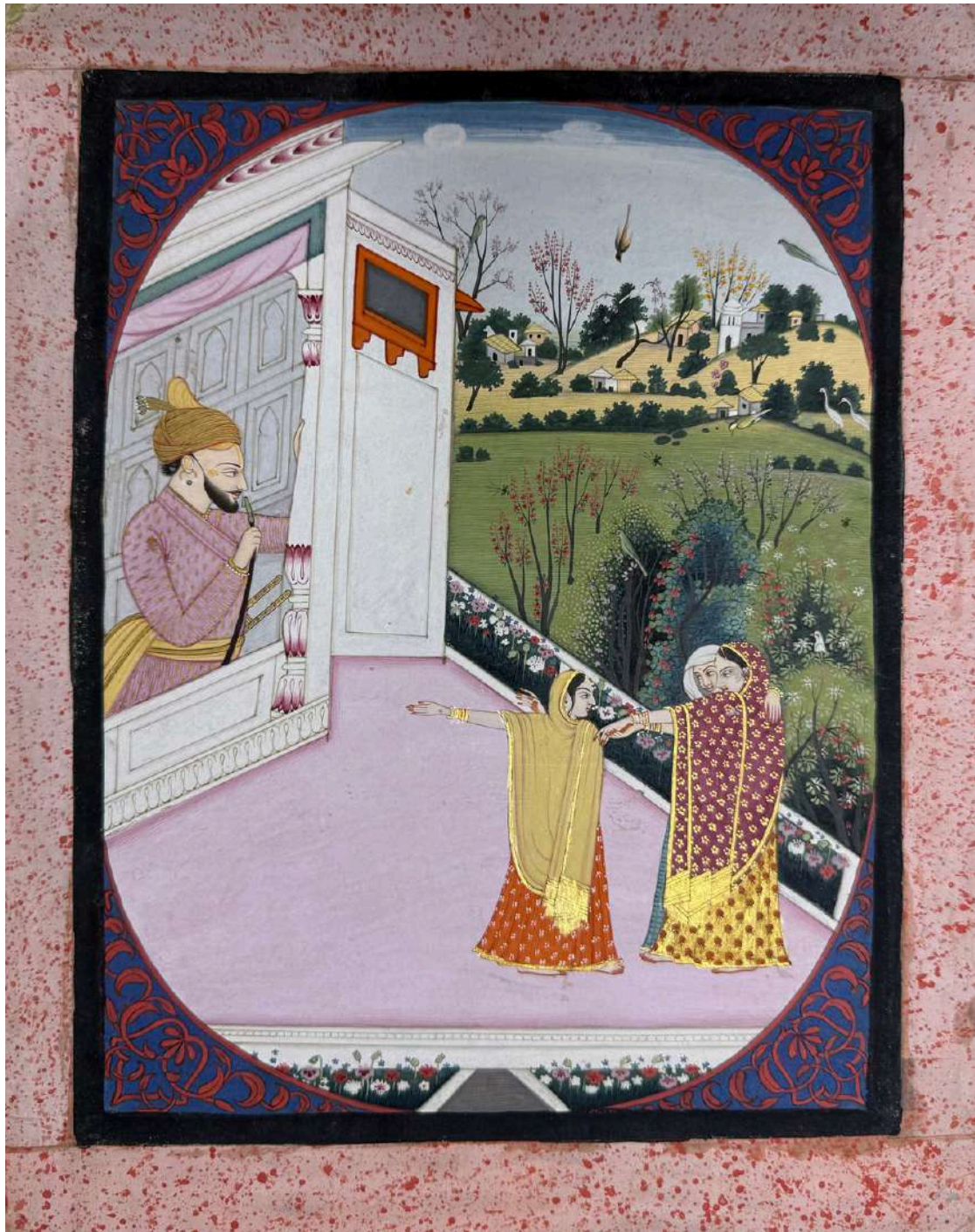
A Floral Study  
Deccan, c. 1750  
15 x 10 cms  
Private Collection



A Floral Study  
Deccan, c.1750  
15 x 10 cms  
Private Collection



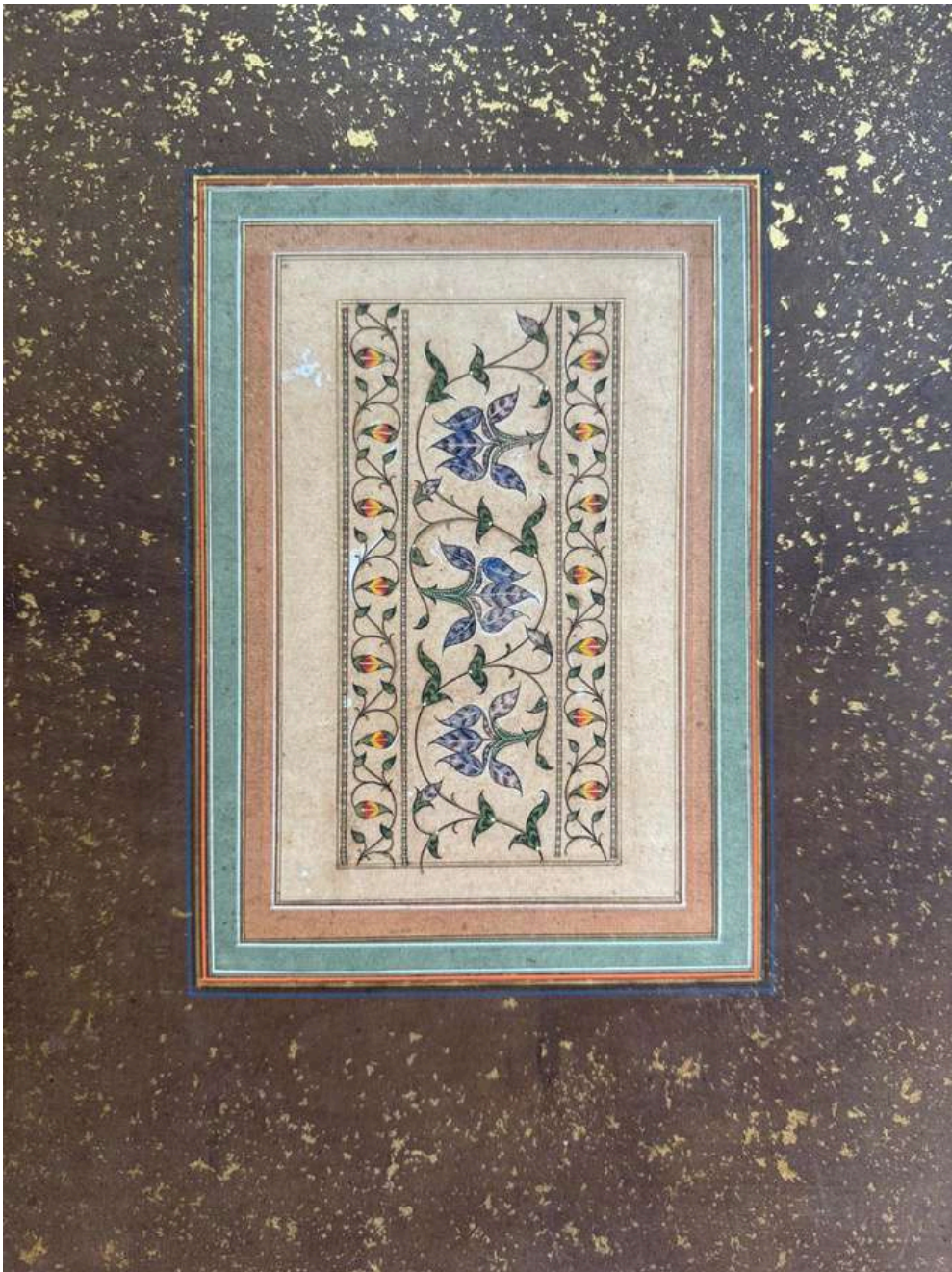
Manuscript Folio from Haft Awrang ("Seven Thrones")  
Mughal, 1st quarter of 17th century  
23 x 13 cms  
Private Collection



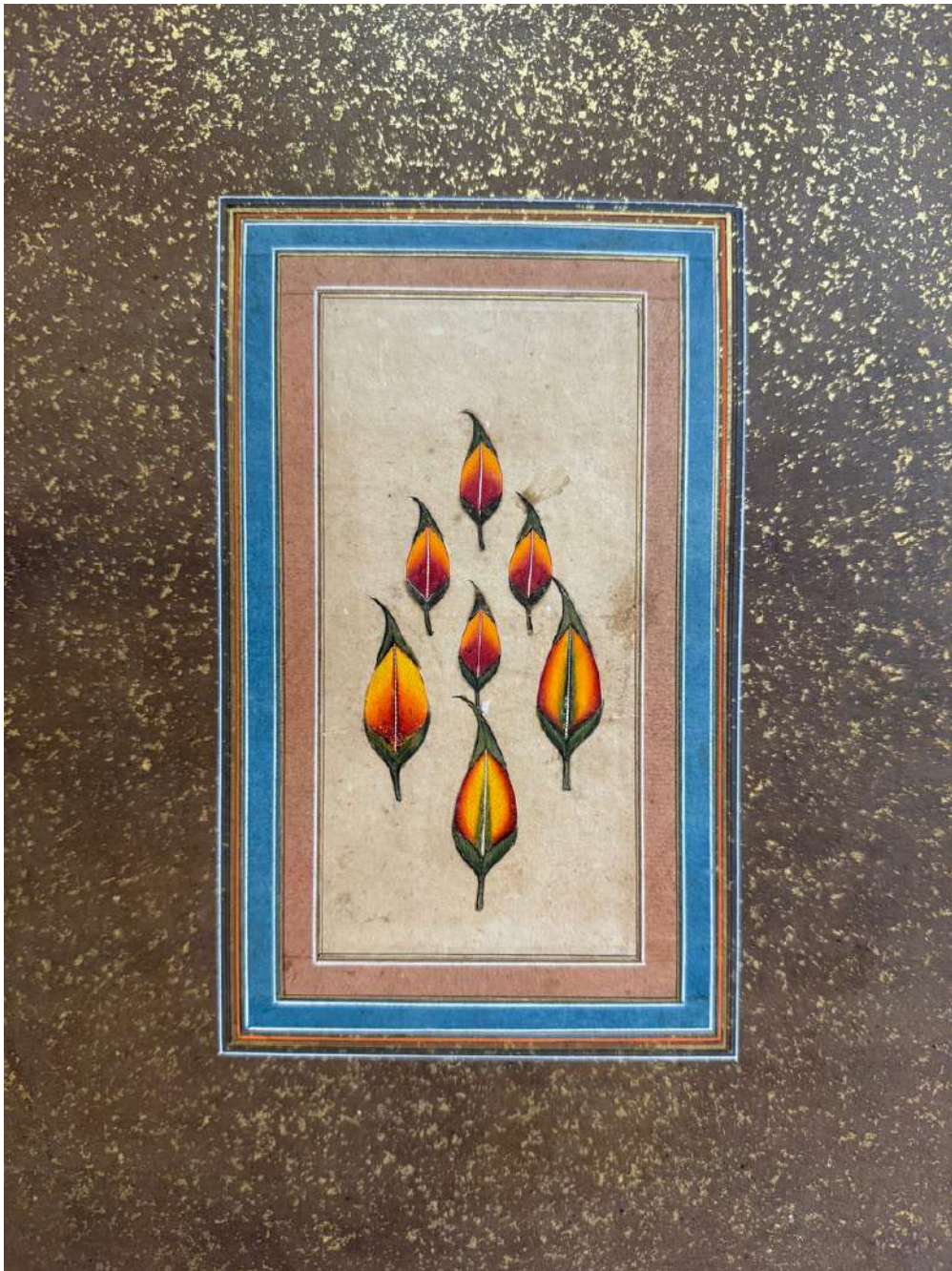
Agahana: A Dispersed Folio from a Barahmasa Series  
Garhwal, ca. 1780–90  
29 x 23.7 cms  
Private Collection



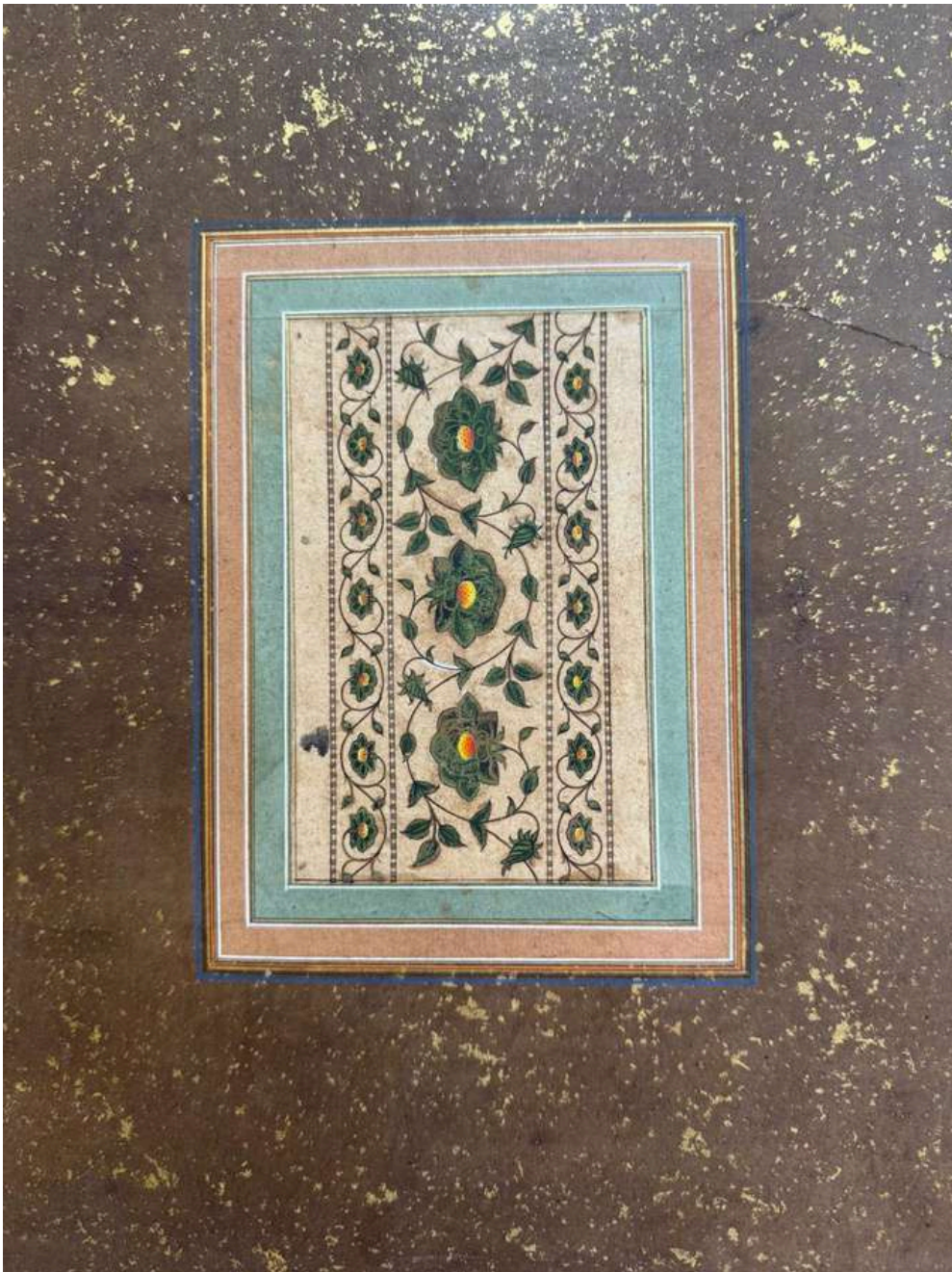
Textile Pattern Studies  
Provincial Mughal  
Mid-Eighteen Century  
35 x 24.9 cm  
Private Collection



Textile Pattern Studies  
Provincial Mughal  
Mid-Eighteen Century  
35 x 24.8 cms  
Private Collection



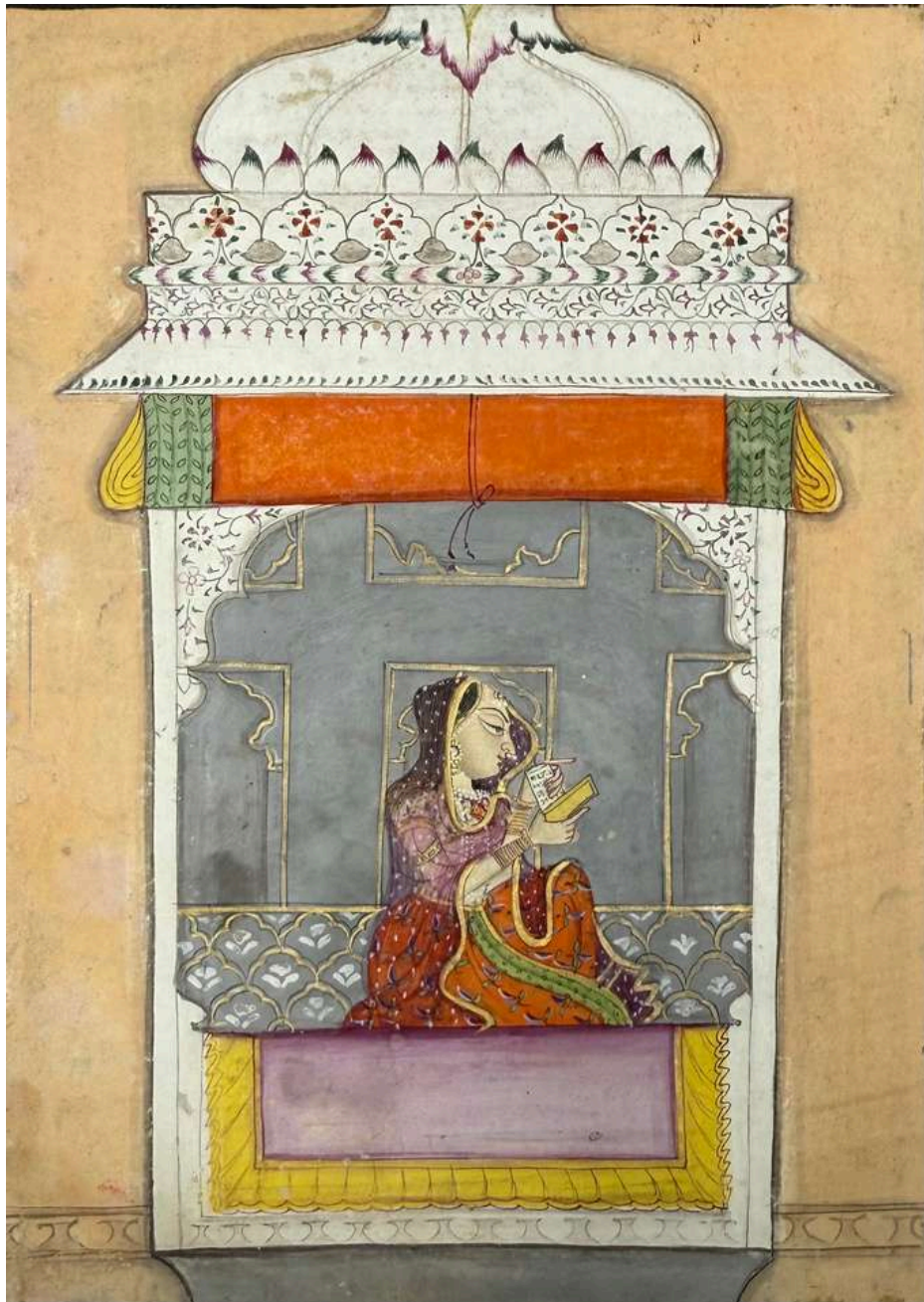
Textile Pattern Studies  
Provincial Mughal  
Mid-Eighteen Century  
25.5 x 24.5 cms  
Private Collection



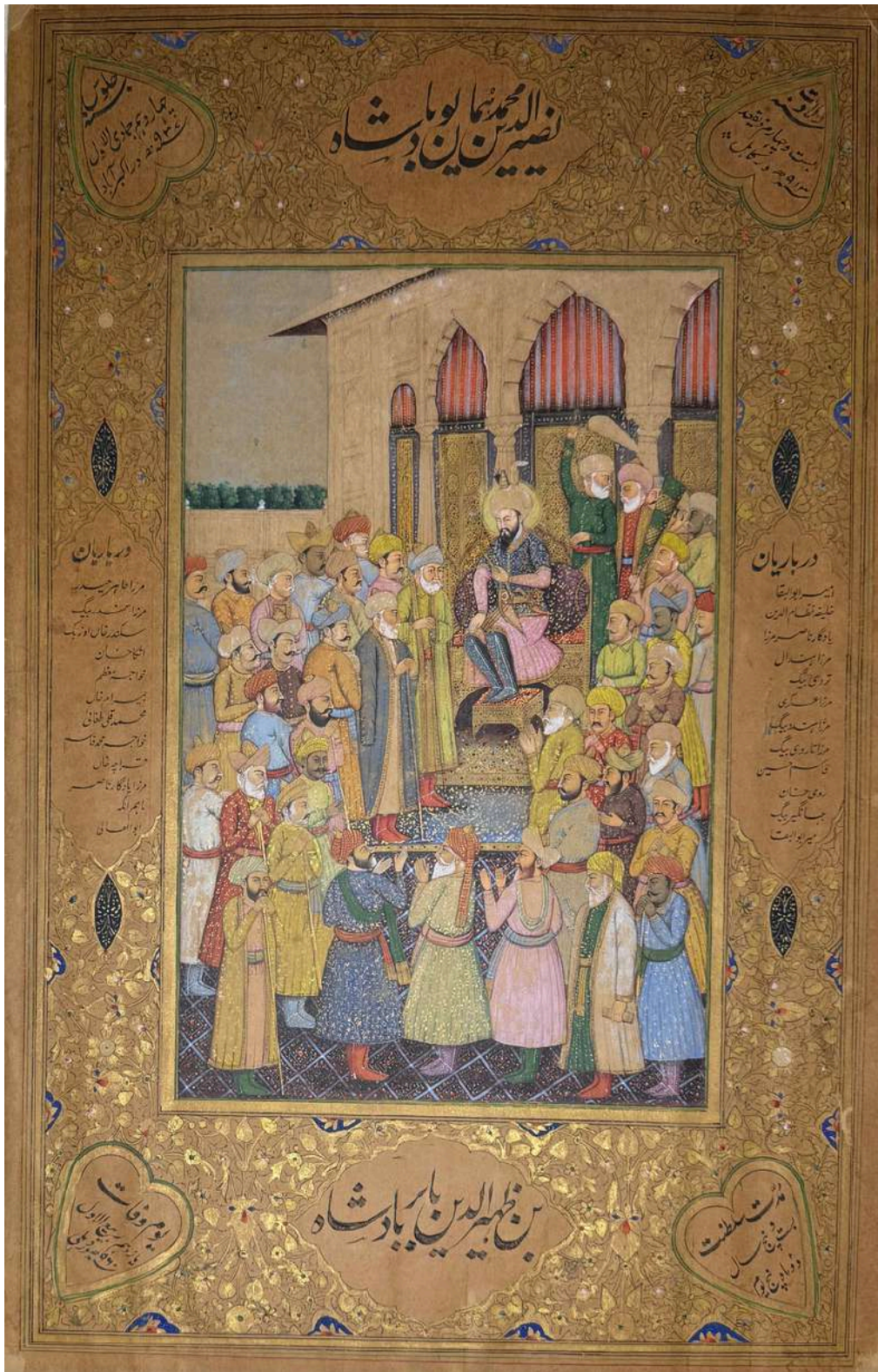
Textile Pattern Studies  
Provincial Mughal  
Mid-Eighteen Century  
35 x 24.8 cms  
Private Collection



A Page of Illumination in Gold  
Deccan, Bijapur or Golconda, c. 1600  
19 x 12 cms  
Private Collection



Damsel seated at a jharokha  
By Usta Isa, son of Ahmad  
Bikaner, C.E. 1799  
13 x 9 cms  
Private Collection



Badshah Huamyun in a Durbar  
 Delhi, 19th century  
 59.5 x 38.0 cm  
 Private Collection



Butterfly  
Patna, Company school, c. 1820-1840  
18.4 × 14.1 cms  
Private Collection



A Bird  
Patna, Company school, c. 1820-1840  
17.5 × 14 cms  
Private Collection



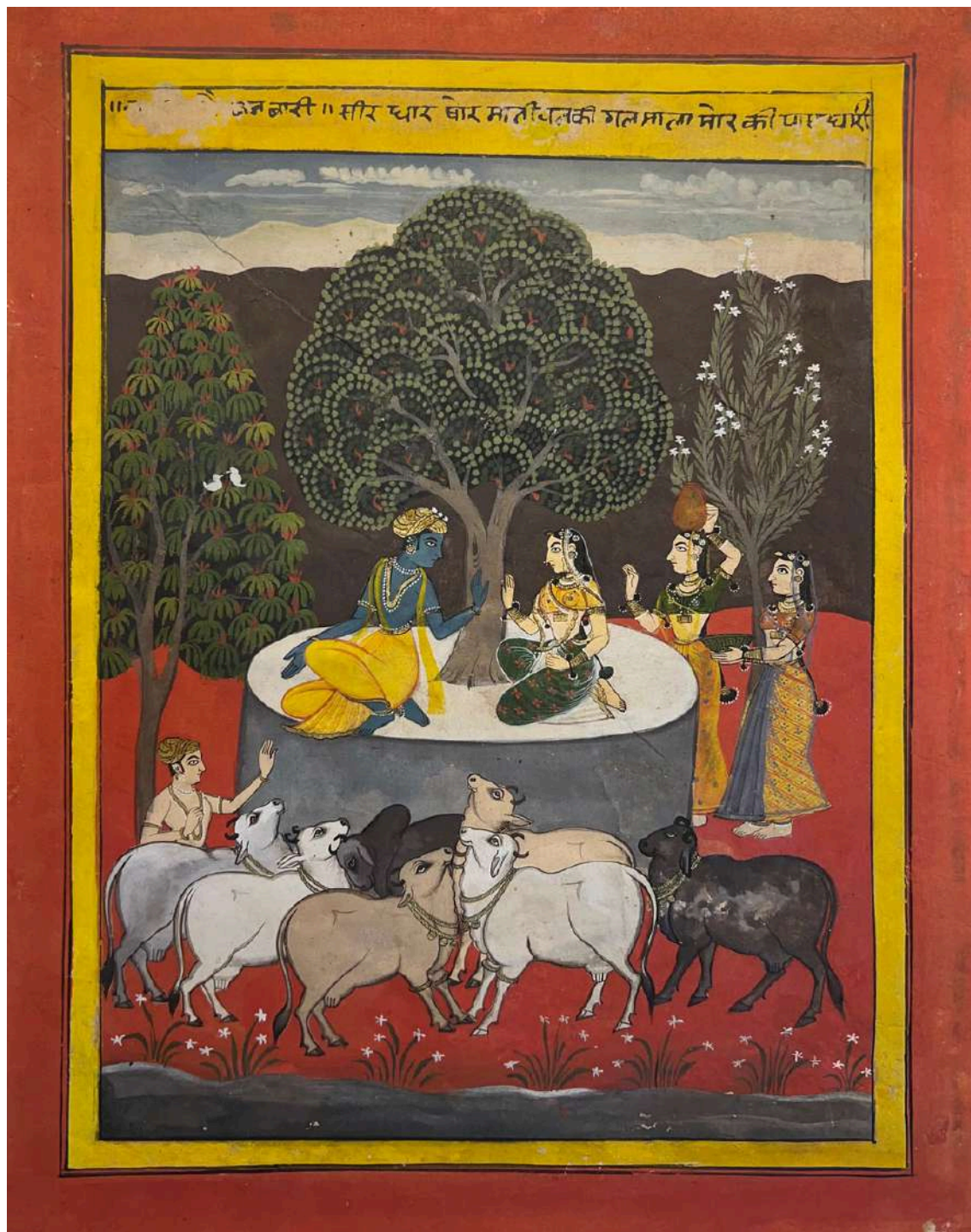
Hindola Raga: From a dispersed Ragamala series  
 Amber, c.1720  
 29.6 x 21.6 cms  
 Private Collection



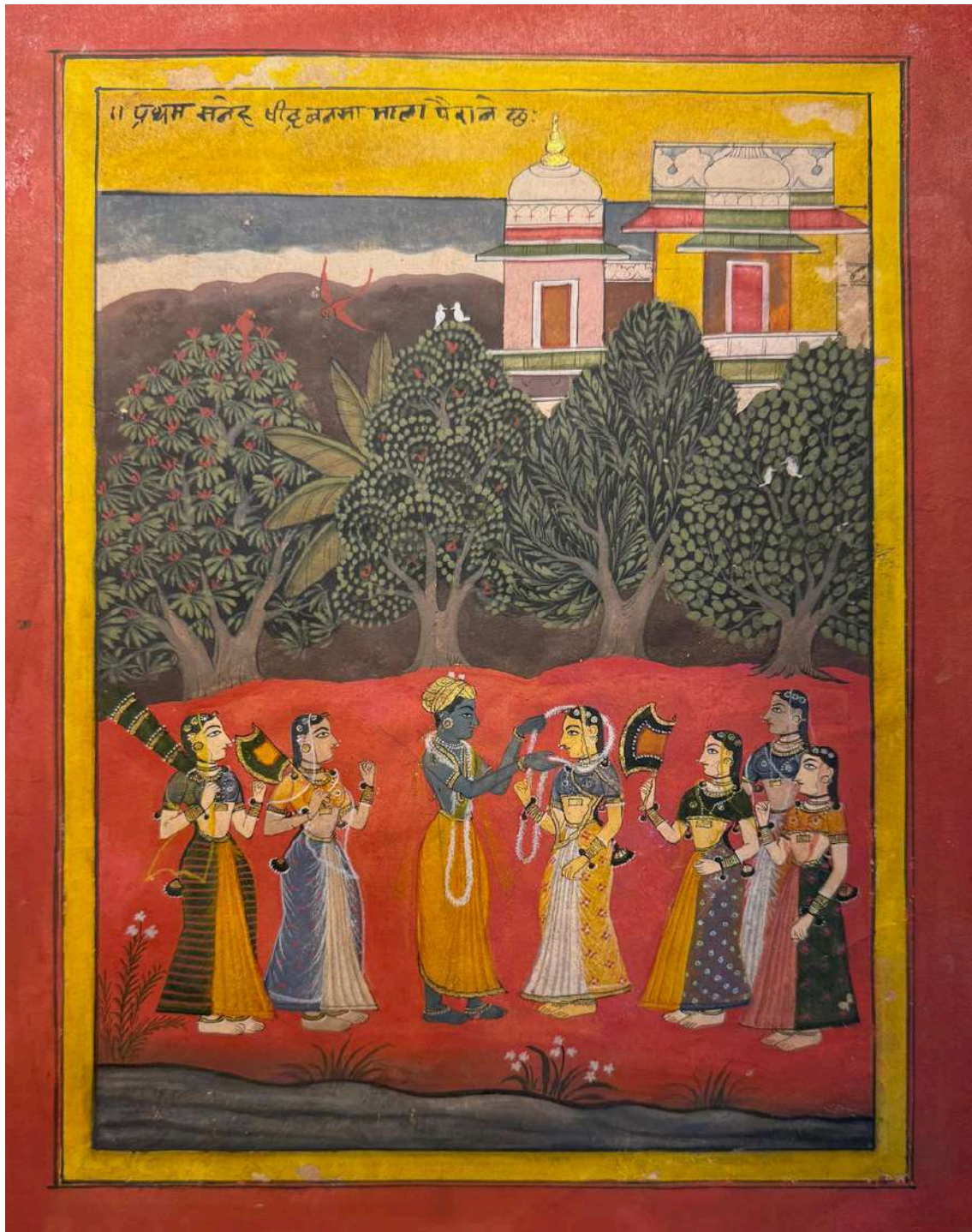
A Combat Scene  
Bikaner, Last quarter of 17th century  
23 x 31 cms  
Private Collection



A Lady on the Horse  
Bundi, c. 1780  
20.5 x 17 cms  
Private Collection



A Pair of Mewar Rasikapriya Folios  
Attributed to the School of Sahibdin (active c. 1628-1655)  
Mewar, c. 1630-32  
28 x 22 cms  
Private Collection



A Pair of Mewar Rasikapriya Folios  
Attributed to the School of Sahibdin (active c. 1628-1655)  
Mewar, c. 1630-32  
29 x 22 cms  
Private Collection



Tilkayat Damodarji II Worshipping the Sapta Swarup with Presiding Goswamis  
Nathdwara, c. 1870-80.  
26.8 x 37.8 cms  
Private Collection



Radha's Manifest Gurumaan (Savaiya): A Folios from a Dispersed Rasikapriya  
Amber, c.1705-10  
24 x 14.8 cms  
Private Collection



A Ruler with a Consort  
Bikaner, c. 1720  
21 x 30 cms  
Private Collection



Maharaja Pratap Singh Ji Of Jaipur (r. 1778-1803)  
Attributed to Ramji Das  
Jaipur, c. 1780  
27.5 x 19 cms  
Private collection



Bunneahs of Shikarpur  
Company School, Sindh, c. 1820-40  
22.9 x 18.5 cms  
Private Collection



A Pair of Shrinathji Swarup Paintings  
Bundi or Kotah, Circa 1830  
22.5 x 15.5 cms  
Private Collection



Holy Family of Shiva  
Jammu, C. 1850  
27.2 x 21 cm  
Private Collection



### **Kalakriti Art Gallery:**

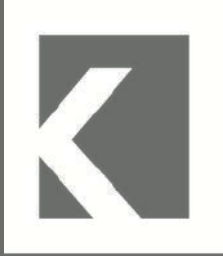
Kalakriti Art Gallery, now 22 years old, has established itself as the leading art gallery in Hyderabad and South India. Renowned for its significant contributions, the gallery focuses on exhibitions of contemporary artists and masters, having hosted numerous solo and group exhibitions featuring renowned 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 India is a diverse group of companies spanning art, and hospitality, committed to the acquisition, preservation, and promotion of Indian art and narratives of India. Its initiatives include Kalakriti Archives (KA), one of the largest private collections of antique photographs and rare maps of South Asia; Art Café, offering lifestyle products inspired by contemporary art and traditional crafts; and The Gallery Café, blending fine ambience with culinary delights. Through The Krishnakriti Foundation, Kalakriti furthers its mission of supporting artists and safeguarding India's rare art forms, celebrating the pillars of art, culture, and education.



**KALAKRITI**  
art gallery

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Open on all days (11 am - 7 pm)



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