



Mirror of Vision

A Solo Show by Bratin Khan

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Art has always been a reflection - of inner thought, of lived experience, of the world as perceived through the artist's eyes. Mirror of Vision, the first solo exhibition of Bratin Khan in Hyderabad, invites viewers into this reflective space, where memory, autobiography, and observation converge. The exhibition becomes not merely a presentation of works but a journey into the artist's evolving dialogue with self, nature, and tradition. Khan's practice carries the quiet lyricism of his Santiniketan training, shaped by the Bengal School of Art and enriched by his study of miniature painting traditions.

His medium of choice - tempera - embodies both discipline and delicacy, allowing him to transform surfaces into luminous spaces where figures appear radiant, often touched by a spiritual glow. Nature is ever-present: lotus leaves, flora, and flowing forms that seem to echo the rhythms of classical music, another integral influence in his life.

Every brushstroke and composition embodies an intimate balance of order and improvisation. The figures he paints are serene, graceful, and deeply rooted in personal experience and memory, yet they unfold with a contemporaneity that makes them resonate afresh for today's audiences. His canvases are layered like palimpsests, carrying whispers of earlier moments, childhood landscapes, and an enduring fascination with the lyricism of light.

As Hyderabad witnesses this exhibition for the first time, it marks both a homecoming and a new beginning. Mirror of Vision is not only a showcase of artistic mastery but also an invitation to reflect - to encounter works where the seen becomes a doorway to the unseen, and where personal memory expands into shared cultural experience.

Ultimately, the exhibition reminds us that vision itself is never static. Like a mirror, it shifts with light, with the viewer, and with time. In Mirror of Vision, Bratin Khan extends an invitation: to look closely, to reflect deeply, and to witness how art becomes both a record of heritage and a bridge to the timeless.

Curatorial text : Ruchi Sharma

Love is a deep intoxication felt by inflamed hearts; it is beyond Minority, Majority , Religion and Caste. It's is driven by the Natural Instincts of Mortal Entity.

Through Bratin's Painting these scenes from the Zenith of Warmth and Compassion are recreated and provide a niche for the onlooker's eyes to dive in.

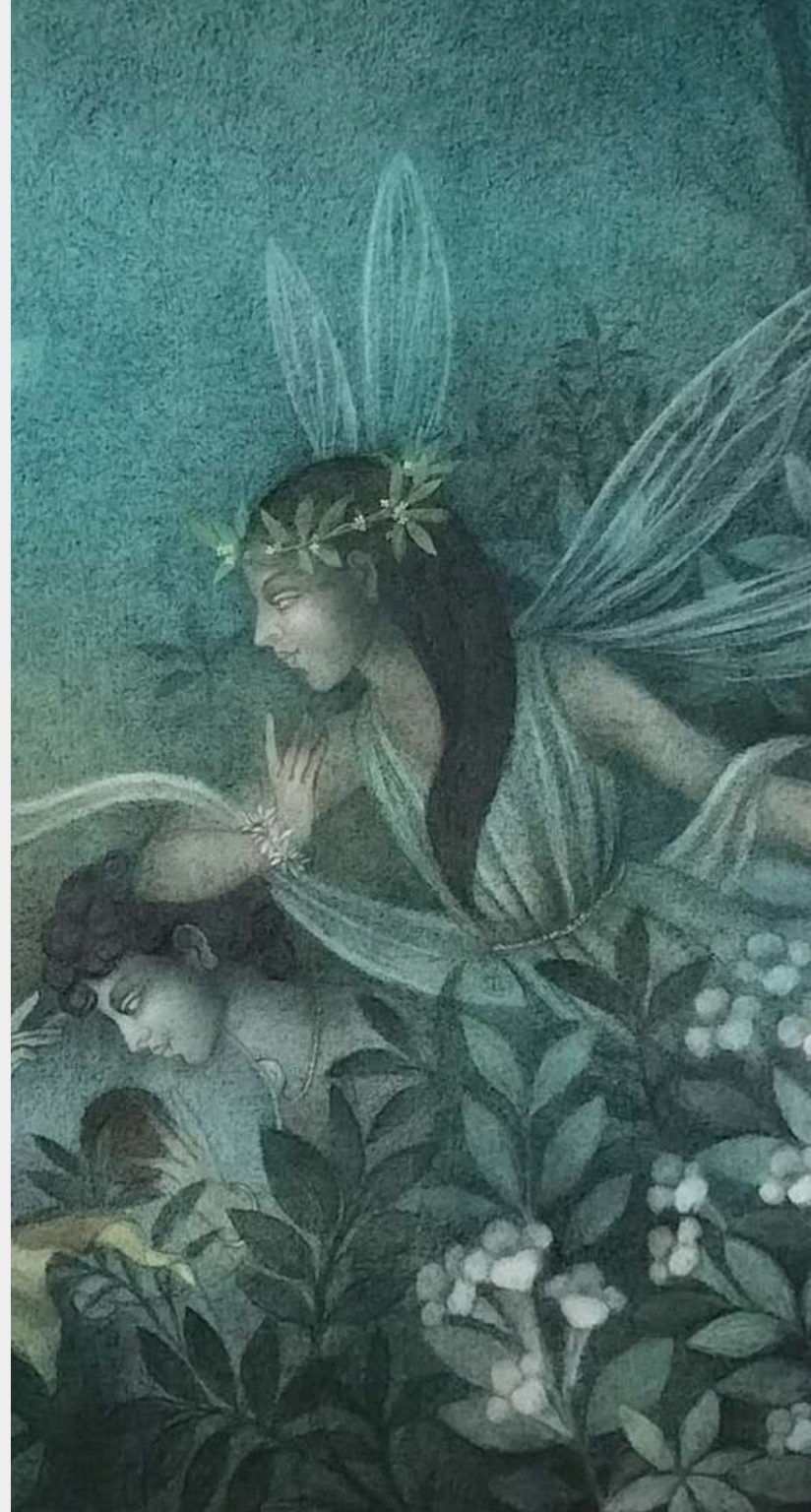
Two forces of Nature coming out on a Rendezvous surrounded by the trees unveiling their elegant blossoms.

May be a frail Melody of Raaga Basant is sweetening the ears and intensifying the scene.

This Consensus is not just bound by the passionate youth rather it is on the basis of the Everlasting Fondness towards each other which is beyond the ephemeral Intimacy of Flesh and Blood.

May this Painting Cherish the Everlasting Togetherness of your Unity.

By Shalakya K Bhaduri
Son of Bratin Khan





Moon Lit Midnight
Tempera on Canvas • 36 x 60 inches



Homecoming
Tempera on Canvas • 36 x 60 inches



Memory of Voyage
Tempera on Canvas • 36 x 60 inches



Evening Breeze
Tempera on Canvas • 36 x 60 inches



Mid-Afternoon
Tempera on Canvas • 36 x 60 inches



Yaman

Tempera on Canvas • 42 x 54 inches



The Journey
Tempera on Canvas • 48 x 60 inches



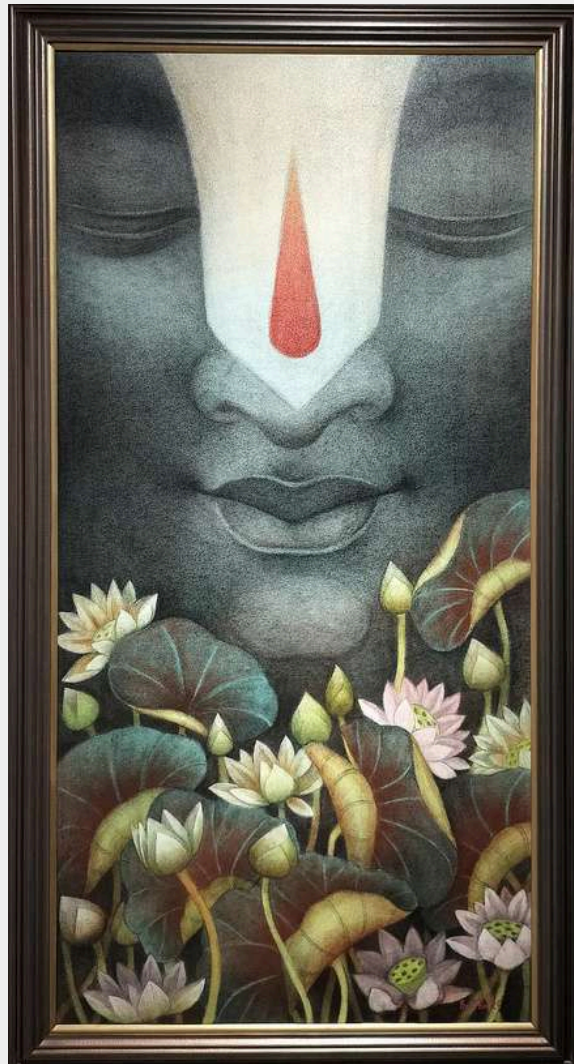
Madhuban
Tempera on Canvas • 48 x 72 inches



Pre Dawn Light
Tempera on Canvas • 48 x 72 inches



The Afternoon
Tempera on Canvas • 60 x 42 inches



The Creator
Tempera on Canvas • 60 x 30 inches



Evening Prayer
Tempera on Canvas • 60 x 30 inches



Ecstasy of Rendezvous
Tempera on Canvas • 60 x 30 inches



Mansarovar

Tempera on Canvas • 42 inches diameter



Nilanjana

Tempera on Canvas • 42 inches diameter



Basant

Tempera on Canvas • 42 inches diameter



Sweeter than Honey
Tempera on Canvas • 24 inches diameter



Lonely Afternoon
Tempera on Canvas • 24 inches diameter



Afternoon Rest

Tempera on Canvas • 24 inches diameter



Untitled

Tempera on Canvas • 24 inches diameter



Untitled
Tempera on Canvas • 16 inches diameter (each)



Untitled
Tempera on Canvas • 16 inches diameter (each)



Untitled
Tempera on Canvas • 16 inches diameter (each)



Could you share how his artistic journey began and what pivotal moments shaped his practice?

Buzzing wings of a dragonfly sing the song of a silence which is submerged into their primitive evolutionary instinct, the very reason behind why they exist. Such emotions travel up and float during their birth, transmuting the complex maze-like geography of their wings. Those wings that sing. Those wings that stand a testament to a work of art, from the maiden flight to the ultimate flight. His journey began in that way, it was like a preparation, an aptitude, a mood. In the conversational dark, in the glow of a lantern, one of the many evenings in his home in a village of North Bengal, he remembers the involvement of getting embroidered with the newfound brushes and watercolours given by one of his relatives.

The wind had picked its dramatically elevating dance with the dust, rusting dry leaves, into the precipitating downpour of Kalbaishakhi, and he got entangled more and more into the synthesis of something which now he can perhaps just grope, like a blind sensing an elephant knowing not what it is. Maybe the palpability of touch drove him, or maybe the newfound brushes and colours.

Rabindranath's portrait has always been a linear attraction of not only a literary legend, a façade of him he had known through his father—a dramatic and fiercely passionate being, a thespian and the intense interior of his art—but a form, a silhouetted contour of a linear journey. He was obsessed with the contour of his face, which he repeatedly drew on the floors of his house and of his neighbours and relatives with chalk, which was quite reachable as his mother was a school teacher. In his high school, this movement had been shaped and given a journey and a destination by his first Guru, Sri Mrityunjay Goswami, who schooled him through the Bengal School of Art, a movement that curated his senses to be capable of creating sensitivity and aesthetics. Training in wash paintings and extensive study of flora and fauna.

Another façade of his work—that underlying and unspoken intensity—was conditioned by his father, through his many exemplary endeavours of schooling him to create costumes for the actors in his drama, or the set, or sometimes a homage to a poet. Indira Gandhi's death stirred them to create a series of full-fledged paintings on cloth, with native materials yet guided by the sense of intensified intellectual finery. Maybe that made him realize what is the real ethos of painting. Kalabhavana, Visva-Bharati, Shantiniketan fixed it to be more dynamic, deeply embedding his philosophy and his relation with nature and objects, and making it grow and making him travel down it every day.

Many describe his work as serene and meditative—how does he cultivate that energy in his creative process?

A particular ritual or an act doesn't bring out any specialized outcome often, it is the potential, the temperament that is wound up inside the process, the very essential core. The anatomy of his faith imbues in that roundish and smoothed-out sentiment, tracing back to his childhood, the form of a conch shell—in oriental culture a symbol of purity and an embalmment of awakening. The mellifluous roundness infatuated him to its highest oeuvre, the symbolism of serenity.

Bratin's medium often resonates with that tenderness of a procedural finery. The sensitivity of recreating the subtle skin, transforming the coarse dry surface of a canvas to a membranous skin, full of warmth and quivering delight—that involvement is itself a meditation for him. Each and every grain is abstractly conjured through an immense sense of an autobiographical and personal reality. This process is a contemplation, an introspection. It doesn't always happen in the studio; it is more of going inwards into an inert and motionless spring which is its crescendo criteria. Knowledge, and the process of acquiring it—which is the interaction and relation between nature, its constituents, and our mind—starts from an inborn algorithm, something which always existed like a seed within us, and in the process of acquiring knowledge we just draw a companionship between the two ancient existences.

Could he talk about his choice of medium and techniques—what draws him to them?

Technique is a very personalized way of reaching a desired state, but the conditions and the steps share similarities with many legendary painters whom Bratin has closely observed and studied. The very essence of his technique, which he calls tempera, is an approach devised to reach a particular height of sensitivity. There is no place for rigidity in his works; aesthetics is the main purpose of his works. It is aesthetics in which the cosmos belongs, and not in the crude, grotesque and vulgar.

Tempera is a way of life, a transparency which is engineered not only through specific mediums but through Bratin's daily life which resembles transparency and accountability and the diurnal dramatic passion for reaching the minutest and nuanced aesthetics. Life at Balurghat, his country home, has deeply cocooned and nourished his reason behind painting. Back there the mute hues of the foggy twilight through the bamboo groves, the richly curated tonality in the sky, smelling of burned chaff and chlorophyll, the tempered sound of chirping crickets frolicked hand in hand. It overwhelmed his poetic senses with an abstraction which reconstructed reality into the lyrical language of personal aesthetics. His tutelage under the maestro Suhas Roy, who imparted the classic lesson of aesthetics and transmitted to him the mastery of Abanindranath Tagore, Gaganendranath Tagore, Rembrandt and Leonardo, highly shaped him into carving out this highly calibrated medium of utmost sensitivity.

How does this new body of work differ from or extend his earlier practice? And is there a narrative thread or curatorial concept he hopes visitors take away from the exhibition?

This is an evolution, where his works have undergone a tremendous dawning, moulding his senses into a more dynamic finery. He is again reconstructing the phenomenal cornerstone which had enabled him to paint for the first time. That phenomenon is rethreaded into a more in-depth intricacy, which convolutes the inner turmoil and stirs the core rather than being just a topical and localized experience. In these new works, a Renaissance has taken place, a revisiting to his preliminary days, the primary and primitive intuitions that were solely instinctive to him. One will find that nature of a palimpsest in his works, where layer after layer of emotional variability is applied, superimposing the previous nature of the work, but not changing it. Therefore, when somebody looks at his paintings, she/he notices the traces of that primary foundation.

In this work the uses of different forms of green and diversity of singular hues have revived again, which was predominant in his previous works of his early years. There is also a crucial and sublime factor of abstraction in this series, where the contours of mortal existences dissolve to a certain extent into an illusion of patterned and rhythmic expression. The basic elements of his works—mainly his famous composition of lotus and lotus leaves in this particular series and use of extensive flora and fauna—decipher and revalue an important part of his works: that is dimension,

where a subject transmits its authoritative air onto the background, mutating it with well-curated fine-tuning which enables one to find new facades in his painting every day, yet retaining its quintessential philosophy.

The visitors will have to face an archaeological conversation when they first stand in front of the paintings, disillusioning the frames of past and present. The paintings will intrigue them to converse with cyclic rebirth, which is the exact foundation of our existence. The artist himself faces a renewal into his own primal beauty, where the lotuses are born from the same water. The curatorial aim is to establish that rhythm and musical lyricism. Through the canvases they will be able to read the layers of memories and whispers that formed the paintings; no memories are erased, they are relayed and layered. The cyclical narrative will urge the viewers to introspect and transform.



What role does introspection or daily practice (such as meditation, reading, or sketching) play in his art-making?

Hindustani Classical Music has been an integral part of Bratin's artistic journey. Trained in tabla from a very young age has made his paintings musical. His parents intrigued him to indulge his ears in the nectar of music and supported him to immerse in this vast domain, creating a sense of literary and lyrical finesse. Through the years he has avidly collected records and cassettes. Ustad Ali Akbar Khan, termed the Musician of Musicians, has been one of his most favoured musicians since his early college days.

The microtonal elements of Khan's music have intrigued him to bring the same visual subtlety into his painting. This is the sole reason why his paintings are musical and not silent. The abstract variation in music, following the trail of the previous notes and expressions and then creating an altogether new element—the intuitive improvisations guide him in his divergences of painting, bringing him into a deep. Music has inspired him to create cadence, tension and release in his paintings, creating an everlasting compositional progression and flow. Just as Khan sustained a note into infinity, the artist sustains a colour or motif into new dimensions, allowing the canvas to resonate beyond its surface.

SHALAKYA K BHADURI.



Testimonial

What can I say about Bratin, my favourite Artist Painter. I have known him for over 25 years and fell in love with his work the first time I saw it. His depictions of Radha-Krishna, the lotus flower as also the sacred cow are absolutely ethereal. The strokes are like pure magic on canvas. In many of his works one can feel his energy and deep devotion.

I have Bratin's works in my office and home, and the beauty of his art is that it grows on you with time. When I see the same work again and again, year after year, I discover fresh nuances and the immense depth in his art. His works are a reflection of our rich, deeply rooted Indian spiritual culture.

VAIBHAV SANGHI

Education:

Graduated as Bachelor of Fine Arts in the year 1993 from Visva-Bharati, Shantiniketan, West Bengal.

Awards:

Best Paintings award, in 1992, from Indian Society of Oriental Art & Culture, Kolkata.
Year 1991, 92, 93- Annual Merit Award, Visva-Bharati, Shantiniketan.

Solo Shows:

2025: ARTIX SEASON (4), The Claridges, New Delhi
2021: Arushi Arts, New Delhi.
2017: Emami Art, Kolkata.
2014: Gallery Veda, Chennai.
2015 : Gallerie Nvya, New Delhi.
2010 : Arushi Arts, New Delhi.
2009 : Point of View Art Gallery, Mumbai.
2008: Right Lines Art Gallery, Bangalore.
2004: The Habiart Foundation, India Habitat Center, New Delhi.
2003: Arushi Arts, New Delhi.
2003 : Right Lines Art Gallery, Bangalore.
2001: The Classic Source, Mumbai.
1999 : Right Lines Art Gallery, Bangalore.
1993: Grindlays Bank Art Gallery, Kolkata; Organised by Varun Sael.

Duet Show:

2011: Alliance Francaise Delhi.
2016: Arushi Arts, New Delhi.
2001: US Consulate General, Kolkata.
1997: Gallery Katayun, Kolkata.

Auction:

2015 & 2020: Khushi Auction conducted by Sotheby's.

Art camps:

Participated in more than 80 art camps, including Dr. Reddy's Laboratories, Tata Steel, Rajputana Hotel (Jaipur), ITC Marriott, HUDCO (New Delhi), Burdwan Palace (Darjeeling), and the Academy of Fine Arts (Kolkata), among others.

Group Shows:

Participated in around 500 group shows across Kolkata, Mumbai, Delhi, Bengaluru, Chennai, Hyderabad, Amritsar, and Gurgaon, as well as internationally in Switzerland, Davos, London, and the USA. Exhibited at prestigious institutions such as the National Gallery of Modern Art (NGMA), Ministry of Human Resource Development, and the Salar Jung Museum, Hyderabad.

Collection:

His works are part of several prestigious collections, including the Indian Parliament House, New Delhi; RPG Group; ITC Group; Ambuja Group; Emami Group; Hero Honda Group; Leela Group of Hotels; Taj Group of Hotels; Birla Academy of Art & Culture, Kolkata; and Adani Group. They are also in the collections of eminent individuals such as Sri Basant Kumar Birla, Srimati Sarla Devi Birla, Mr. & Mrs. Gautam Adani, Mr. R. S. Agarwal (Chairman, Emami Group), Mr. Harsh Goenka (RPG Group), Mr. & Mrs. Landsquist (former American Ambassador to India), Mr. & Mrs. Sandrolini (then American Consul General, Kolkata), Mrs. Richa Agarwal (Director, Emami Art), and Dr. Dilip Kumar (renowned cardiologist, Kolkata).

His works are also in the collections of private patrons including Mrs. Geeta Munjal (New Delhi), Mr. Samir Munjal (New Delhi), Mr. & Mrs. Debeswar (ITC), and Mrs. Rashmi Sarma (Vaidyanath Group), Mr Rajiv Mundhra, Executive Chairman of Simplex Infrastructures Ltd. Internationally, his works are part of collections in the USA, UK, Mauritius, Dubai, Indonesia, Germany, Singapore, and Hong Kong.



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. 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.



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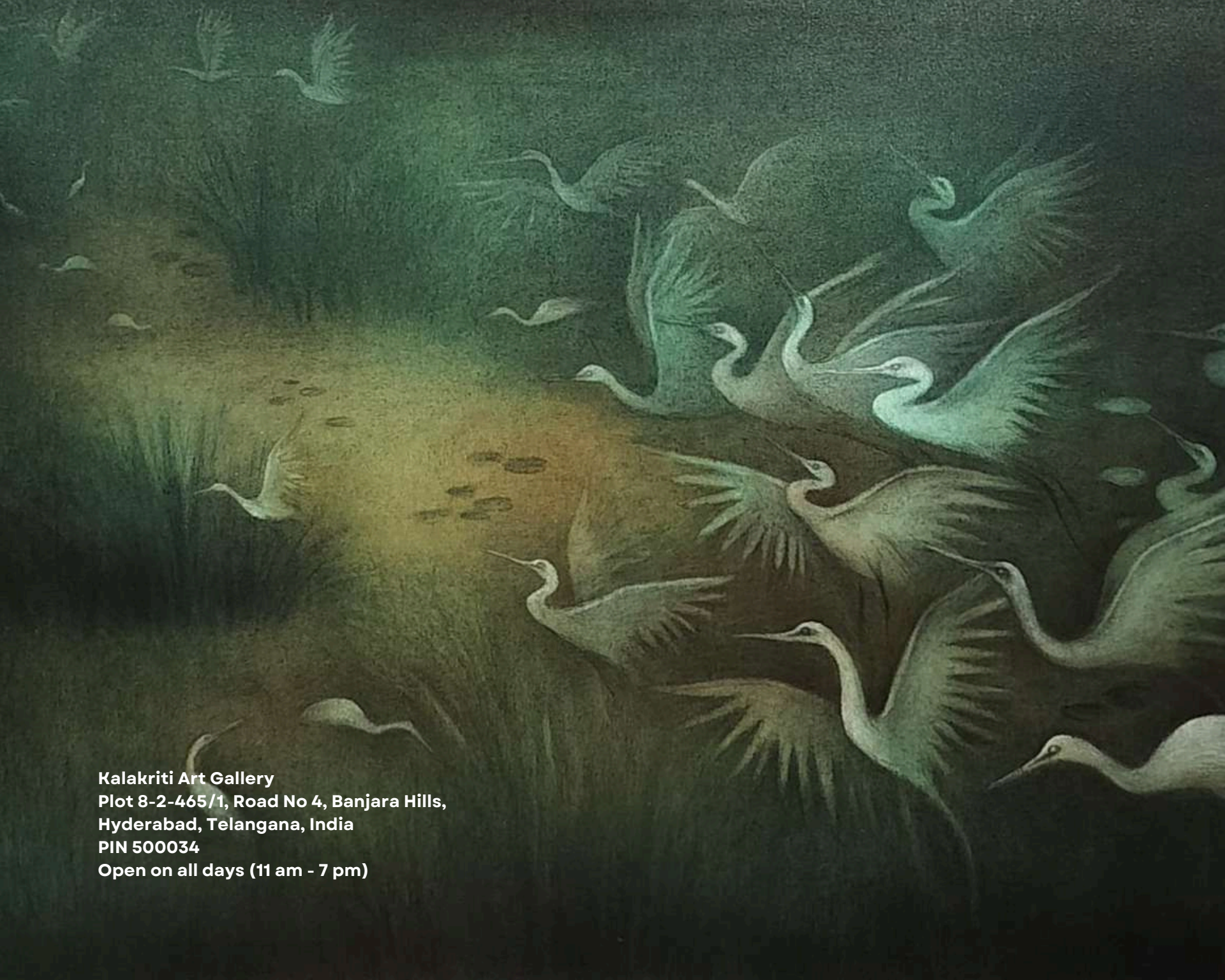
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Open on all days (11 am - 7 pm)



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