

 KALAKRITI
art gallery

PRESENTS

ORIGIN
STORY
2.0

CURATED BY SATYAJIT DAVE

IAF PARALLEL

YCP listed.

31st Jan - 8th Feb' 26

SAMEKSHA ART GALLERY

(60, PANDIT DEENDAYAL UPADHYAY MARG, NEW DELHI)

FEATURING

ADARSH BAJI
ANKON MITRA
ANSH KUMAR
BISHAL BAURI
BOLGUM SAI ADITYA
HIMANSHU JAMOD
JAYESH SACHDEV
JIGNESH PANCHAL
KANDULA SANDEEP
KEERTI POOJA
KRUPALI KATHIRIYA
OM SOORYA
P.K.P ALEKYA
PRIYANKA AELAY
PRIYASHAKTI
R BALASUBRAMANIAN
RACHANA BADRAKIA
RADHIKA KACHA
RAJNISH CHHANESH
RAMU DAS
ROY K JOHN
S D HARI PRASAD
SANDIPAN PAUL
SANJOY PATRA
SATADRU SOVAN BANDURI
SHAILESH MOHAN OJIHA
SUBIR KUMAR MONDAL
SUDHEESH
SUMIT SARKAR
SUNEEL MAMADAPUR
SUVRADEEP SAMANTA
TANMAY SANTRA
TAPAS BISWAS
URGAIN ZAWA
V. JENGAIAH
VINOD DAROZ
VIRAJ KHANNA

Curator- Satyajit Dave



Satyajit Dave's multidisciplinary expertise spans non-profit organizations, art galleries, governmental departments, and educational institutions, blending scholarly inquiry with hands-on practice. His work is deeply rooted in exploring intersections between Art, Design, Craft, and Indigenous Knowledge Systems (IKS) while fostering sustainable and resilient ecosystems.

Satyajit has spearheaded cultural projects, curated and digitized private collections, of art world stalwarts such as Jyoti Bhatt and Jyotsna Bhatt. Worked as Research Director at CONA Foundation, Mumbai, where he contributed to the curatorial intervention *Escape in a Diorama* at the Whitworth Museum in Manchester as publication editor. This project highlighted the intersections of art and design through the legacy of the Weavers Service Centers and Festivals of India projects from the 1960s-1980s.

His landmark exhibition, *The Print: Matter in Matrix*, which he co-curated with Bhavna Kakar, showcased over 150 art objects spanning 1750 AD to 2020 AD featuring artifacts ranging from Gutenberg-printed books to 3D-printed artworks. He is the only Indian Curator whose exhibition on *Art and Neuroscience-Synaptic Odyssey* supported by Iram Art Gallery- has been reviewed in the *Medical Humanities Journal* The *Polyphony* hosted by Department of Institute of Medical Humanities, Durham University. His recent projects have a deep focus on the Onto-Epistemological frameworks of Culture, Society and Economy.

Satyajit has initiated an annual Curatorial Fellowship program-supported by *Gallerie Splash* for young curators. The fellowship culminates in a high-profile exhibition at Delhi's iconic *Bikaner House*, addressing critical gaps in South Asia's art ecosystem and advancing the praxis of exhibition-making.

He is a former Assistant Professor in the Master's of Design (M.Des) department at the National Institute of Fashion Technology (NIFT), Gandhinagar and Anchor Faculty of Curatorial Practices. Under his leadership, the program emphasized discourse around History(s) of Design, Living Traditions, and Art, engaging with indigenous practices to explore sustainable futures. He has served as the Nodal Officer for NIFT's *VisionNxt Trend Forecasting Project* and was a member on the panel of the Ministry of Textiles', Government of India, committee '*Asserting India's Soft Power Through Outreach and Branding.*'

He currently lives and works from Mumbai, where he runs his socio-cultural strategy firm, working on development projects for public and private sectors by leveraging ideas of cultural economy for social impact.

Curator's Note

ORIGIN STORIES: From Civilisational Memory to Technological Futures

Origin Stories traces the evolution of human creativity from the earliest gestures of civilization to contemporary art, digital culture, and speculative futures. Rather than treating origins as a single event lost in antiquity, the exhibition approaches origins as what philosopher Paul Ricoeur described as a "continuum of meaning," a persistent narrative structure through which societies interpret themselves. Origins become dialogic rather than chronological, a shifting interplay between material memory, cultural inheritance, and technological imagination.

The exhibition is structured across interlinked chapters that reflect what Aby Warburg called a "pathosformel," a recurring emotional and cultural imprint that survives across time and geography. Craft, tools, numismatics, and early systems of measurement and governance are presented as foundational technologies that shaped social organisation long before the rise of modernity. Contemporary artworks reactivate these inheritances and recode them for the present, resonating with Homi Bhabha's notion of "reiteration," in which the past returns in altered and disruptive forms within contemporary culture.

Through this layering of historical and speculative lenses, Origin Stories becomes a conversation between hand and machine, archive and algorithm, memory and imagination, in the spirit of Donna Haraway's insistence that origins must be read through both biological and technological genealogies.

- Craft as Technology, Technology as Origin
- Tools, Machines and The Human Leap
- Value, Order and the Invention of Systems
- Myth, Memory and the Fabric of Identity
- Revision, Recovery and the Contemporary Archive
- Digital Origins: Code, Algorithms and Posthuman Tools
- Futures: Speculation, Mutation and the Next Origin Stories

By bringing ancient craft into dialogue with speculative technology, the exhibition presents a long and interconnected arc of human creativity. Every act of creation becomes the beginning of another world.

The exhibition closes with the idea that origins are cyclical and relational.

Craft leads to technology, and technology redirects us back to craft.

Memory feeds innovation, and innovation reshapes memory.

-Satyajit Dave

Adashr Baji



Born in 1982, Adashr Baji is an artist with experience in several visual arts media. He was the recipient of the Krishnakriti Foundation Scholarship from 2004-2009, during which time he received his BVA from JNTU College of Fine Arts and MVA from the University of Hyderabad (both in painting). During this time and after receiving his degrees, he participated in several residencies and workshops around India. These include a residency at the Space Studio in Baroda (2014), the Art4All Residency at Sanskriti Kendra in New Delhi (2015), a residency at the Reliance Group's Harmony Art Camp in Mumbai (2016), and the Dehgam Residency at the Artists' Home in Ahmedabad (2017).

In addition, he won the Kalanand All-India Award for Pencil Drawing from the Prafulla Dahanukar Art Foundation, as well as the 29th National Exhibition of Contemporary Art Award from the South Central Zone Cultural Center, Nagpur (both in 2016). His works are held in several collections across the country and have been exhibited in group shows from 2005 to the present day.

Now based in Baroda, Baji is skilled in painting, drawing, printmaking, sculpting, and outdoor paintings (murals). His artwork is refined and realistic, displaying a great deal of technical prowess and sensitivity.

Artist Statement

Adarsh Baji's sculptural practice begins from lived embodiment and remakes it as form. Disabled since childhood, he navigates the world using arm crutches, and in works such as his boat construction he translates those crutches into oars and limbs into a grammar of propulsion. The sculpture becomes an autobiographical vessel: the painted imagery functions as a life-archive of objects, places, and encounters, while the four feet beneath the hull figure parental support as the literal condition of mobility. Importantly, Baji's narration is not organised around tragedy. It is structured as an affirmative account of how difficulty, care, and persistence co-produce a rich life, making joy a chosen aesthetic position rather than a denial of struggle.

Within Origin Stories 2.0, Baji's work becomes an anchor for the exhibition's opening proposition that origins are not fixed points in the distant past but "a continuum of meaning" through which cultures interpret themselves. The exhibition's framework positions craft, tools, and early systems of making as foundational technologies, and stages origins as a dialogue between "material memory, cultural inheritance, and technological imagination." Baji's object embodies this argument in concentrated form: it is simultaneously a tool-like structure, a vessel for passage, and a repository of memory.

Placed in the chapter Beginnings: The First Gesture, his practice sharpens the exhibition's thesis that the earliest creative acts emerge from the co-evolution of body and tool. The curatorial note describes his "carved wooden limb forms with a boat" as reading like "primordial tools and vessels," linking the human body to early movement across water and to migration "at the very start of the story." Baji extends this origin logic into the present by showing that tools are not only ancient implements but ongoing, adaptive interfaces. In his hands, assistive technology is not a corrective accessory; it becomes the generative centre of sculptural invention, where mobility is understood as relational, engineered, and cared for.

As a result, Baji's practice integrates seamlessly into the exhibition's larger arc from civilisational memory to technological futures: it demonstrates how an origin story can be personal without becoming private, and how the "first gesture" can be reactivated as a contemporary ethics of making, support, and self-authorship.



Details





Adarsh Baji
Voyage of the stick
Wooden Carving with Human Boat
30 x 72 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



For Enquiry please contact
artsales@kalakriti.in
+91 9951740000

Ankon Mitra



Ankon Mitra is a trained architect and practices as a landscape designer and a sculptor/installation artist. He has built an international reputation as a pioneer of the folding technique through his diverse projects. His studio's work has been exhibited in India, Italy, France, UK, USA, Japan, the Netherlands, Brazil, Switzerland, Singapore, U.A.E, The Maldives, Malta, and China, most recently at the CODA Museum in Apeldoorn, The Netherlands and Arte Laguna, Venice (2021) , the India Pavilion of the London Design Biennale at the Somerset House (2022) and the Shanghai Paper Art Biennale (2023).

His work is being showcased at the Indian Ocean Craft Triennial in Perth, Australia later this year. His sculptures and installations are part of public developments and private collections (outdoor as well as indoor) all over the world. A TEDx speaker and a warrior for 'making connections across disciplines' with his brainchild - 'Oritecture - Origami + Architecture', Mitra shares a unique vision of a universe forming and dissolving from acts of folding. His folding practice encompasses materials as diverse as metal, paper, plastics, leather, fabric, concrete, terracotta, glass, wood veneer and stone. He passionately believes in the two maxims - Geometry Aims at the Eternal (Plato), and The Universe is Mathematics (Max Tegmark). He is Director (Landscape) at Hexagramm Design PL and his extensive folding practice evolved from his professional work in landscape art and architecture.

He teaches the aesthetic, material, technical and structural aspects of folding at IITs, NIDs and other colleges of art, architecture and engineering in India, S-E Asia and the Middle-East. He also teaches Landscape Ecology and Permaculture to Anant Fellowship students at the Anant National University, Ahmedabad as a visiting faculty.

Artist Statement

Origin Stories approaches "origins" not as a single event buried in the past, but as a living continuum, a structure of meaning that keeps unfolding through material memory, cultural inheritance, and technological imagination. Structured across interlinked chapters, the exhibition tracks how craft, tools, and early systems of measurement and governance operate as foundational technologies, and how contemporary practices can reactivate these inheritances in altered forms. In this framing, the show becomes a sustained conversation between "hand and machine, archive and algorithm."

Within this arc, Ankon Mitra's practice functions as a crucial hinge. Trained as an architect and working as an origami artist, he treats folding not as ornament but as applied intelligence, an embodied, repeatable logic that converts surface into structure, and intuition into method. The curatorial map of the exhibition places him in the chapter "Craft as Technology, Technology as Origin," describing his origami-based "oritecture" as folding used as structural technology: a craft logic that becomes spatial engineering, an algorithm of form.

Mitra's entry point, the Miura Map Folding Algorithm, makes visible how a small geometric decision can reshape the life of an object and the way we handle knowledge. Starting from the practical problem of a map tearing at its creases, he moves outward into cartography's deeper grammar: grids, projections, and the paradox of translating a curved world onto a flat surface. In direct dialogue with historic materials from Kalakriti Archives, his work asks what maps reveal and what they hide, how spatial information is encoded through abstraction, and how authority is built through symbols, scale, and omission. Folding becomes both metaphor and mechanism: a way to turn the "flat" into the inhabitable, translating 2D archives into 3D sculptures, murals, and installations where form, space, and light carry meaning.

This is precisely why his practice is integral to Origin Stories. The exhibition insists that craft is itself technology, any method that transforms matter, meaning, and relation. Mitra makes that thesis tangible, while embodying the show's cyclical proposition: craft leads to technology, and technology redirects us back to craft, so that the futures we imagine remain accountable to what we inherit, and to what we choose to remake.

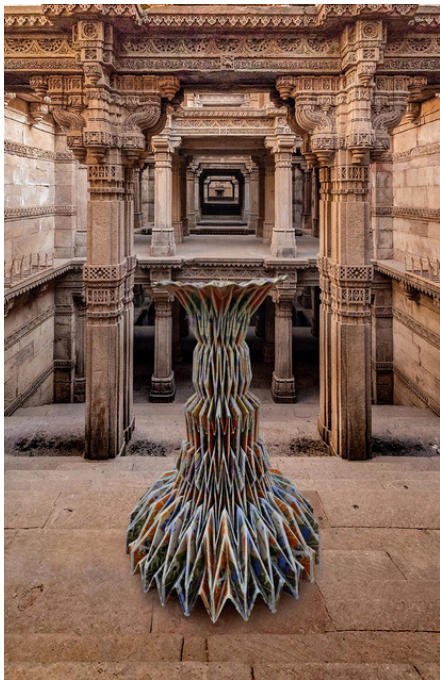


Ankon Mitra

Pinwheel Maps Series 1-3

Archival map Prints on Dupion Silk pasted on 140 GSM Paper, Hand folded, Resin Hardened and assembled onto powder coated metal frame and hanging assembly
24 dia x 18 inches (each)

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra

Cosmic Jain map

Vases: Archival map prints on canvas, pasted on boxboard, Ply Hand folded and assembled, resin hardened, Ply board base

52 x 47 dia inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra

Re-Imagined Globes-Stellated Dodecahedron Star World map 1880

Archival map Prints on Cardstock pasted on box board and gold cardstock, Hand folded and assembled with metal frame and Hardware

16 x 13 dia inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra
Re-Imagined Globes-Kususama Dodecahedron Antique World map 1689
Archival map Prints on Cardstock pasted on box board and gold cardstock, Hand folded and assembled with metal frame and Hardware
16 x 13 dia inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra

Mapped Columns-1950's Times of India map - Bombay from Malabar hills

Archival map prints on cardstock, Hand folded and assembled, Glass Bell Jar with wood base and LED lights
11 x 16.5 dia inches (Each)

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra

Mapped Columns-Harper's Weekly Chandni Chowk & Illustrated London News

Archival map prints on cardstock, Hand folded and assembled, Glass Bell Jar with wood base and LED lights
11 x 16.5 dia inches (Each)

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra

Cloud Maps-for full Installation

Archival map Prints on Zardozi Silk Gold Fabric, Pasted on Black / Gold Cardstock, Hand folded and assembled,
Resin Hardened and hanging assembly.

255 x 157 inches x Clear height 84 inches

For Enquiry please contact
artsales@kalakriti.in
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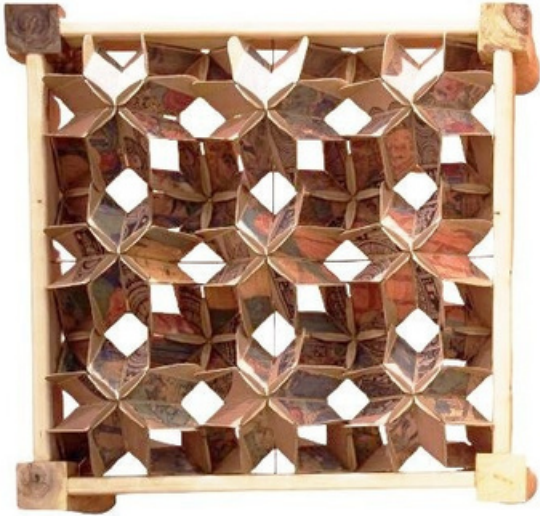
Ankon Mitra

Vishnu: Vishwa - Roopa

350 GSM Box Ply, Vishnu-Swaroopa Artwork printed on Ashwood Wood-Veneer Pasted on 350 GSM Box Ply, varnished and sealed; Hand-folded and assembled, metal framing supports, mounted on traditional Charpai frame of Mango-Wood

24 x 72 x 12 inches

For Enquiry please contact
artsales@kalakriti.in
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Ankon Mitra

Buddha's Pari-Nirvana

350 GSM Box Ply, Artwork Printed on Ashwood Wood-Veneer pasted on 350 GSM Box Ply, varnished and sealed;
Hand-folded and assembled, metal framing supports, mounted on traditional Charpai Frame of Mango-Wood
24 x 24 x 12 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Ankon Mitra
Chess Board
Regal India collection: Non-Oxidized (contemporary finish) chess set
on Sheesham border board
19.6 x 19.6 x 11.1 inches
Weight - 8.2 kgs

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000

Ansh Kumar



Ansh Kumar is a contemporary artist based between Delhi and Rishikesh. Transitioning from architect to natural builder to artist, his practice investigates how we "grow out of the child in us," building walls around our ways of seeing and losing the joy of discovery. His work seeks to dismantle these walls through play and access, utilizing symbolic headless figures and participatory installations to create spaces where home can be made anywhere.

Moving beyond the digital into paint and form, Ansh employs diverse materials—ceramics, steel, upcycled parachutes, pinwheels, and street collectibles. His interventions often take place in the public realm, ranging from "guerrilla projections" from his car boot to sculptures that invite people to touch, blow, or move them. Through a bold, playful semiotic language, he frames power, identity, and perception as forms of both activism and joy.

From 2021–2024, Ansh co-founded Tiny Farm Lab, hand-sculpting a mud house with over 100 volunteers; this slow build taught him the value of care, labour, and shared action. He has exhibited in 39 shows across eight countries, including Miami Art Basel, Jaipur Artwork Week 2026, Jaipur Lit Fest 2026, Goldstück Light Festival (2025), India Art Fair (YCP), Sa Biennale, and Ars Electronica New York. His recognitions include the Kohler Design Award, the ArtsHelp Grant.

Artist Statement

Ansh Kumar's practice begins from the premise that bodies are not fixed entities but negotiated territories, formed at the crossing of relationships, borders, and social scripts. His canvases build luminous chromatic fields that behave like environments; on them, looping contours and dotted matrices assemble headless figures and drifting appendages. With the face removed as the guarantor of identity, recognition is suspended and the viewer meets the body as relation: adjacency, pressure, overlap. This refusal interrupts the biometric economy of the gaze and foregrounds what Judith Butler describes as the performative production of the subject: identity emerges through repeated, socially legible cues, here rendered unstable.

Formally, Kumar's biomorphic modules recall the modernist lineage of Arp, Miró, and Klee, while their compressed graphic charge nods to late Guston and the public legibility of Haring. Yet the idiom is unmistakably contemporary: it borrows the flatness and modular repetition of interface culture while insisting on painterly touch. This tension becomes integral to *Origin Stories*, which frames origins, after Paul Ricoeur as a "continuum of meaning" and "dialogic rather than chronological," a shifting interplay between "material memory, cultural inheritance, and technological imagination." Kumar's canvases embody that thesis as a struggle between hand-made gesture and screen-like organisation, aligning with the exhibition's stated conversation between "hand and machine, archive and algorithm."

Kumar extends this inquiry into the spatial and temporal conditions of spectatorship. His interactive balloon cube and mixed-media installations "deal with perception, play and time," using "new media, light and experiential design as interface." Placed within "Digital Origins," the work activates the chapter's claim that contemporary tools shape "attention, cognition, and networks," refiguring authorship in the direction of Haraway's cyborg and Hayles's posthuman, and presses its central question: "What does origin mean when creation arises through human and machine together?" In Merleau-Ponty's sense, perception is a world-making act; Kumar designs its conditions. He becomes a hinge in your exhibition because he turns the curatorial proposition into a lived experience showing origin not as a point behind us, but as an ongoing event produced whenever seeing itself is reconfigured.



Ansh Kumar
Untitled
Acrylic on Canvas
42 x 36 inches



Ansh Kumar
Untitled
Acrylic on Canvas
34 x 34 inches

For Enquiry please contact
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+91 9951740000



Ansh Kumar
Untitled
Acrylic on Canvas
34 x 34 inches

For Enquiry please contact
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Bishal Bauri



I'm Bishal Bauri, from Purulia, West Bengal, born on September 1st, 1996. I completed my graduation Fine Arts from Kala-Bhavan 2019-23, Visva-Bharati University, West Bengal, and have recently completed my post-graduation (MFA) in Visual Arts from the Sarojini Naidu School of Arts and Communication 2023-25, University of Hyderabad.

My work often begins by collecting documents and building fictional stories around them. I explore different types of narratives, but I'm especially interested in macro narratives—those that reflect broader social or cultural issues. Through my paintings, I try to construct fiction using colour, form, and everyday objects.

Much of my practice is rooted in daily life and personal observation. I work across mixed media, often combining realistic elements with miniature-like details. This contrast allows me to create multiple layers of meaning in my work—some grounded in lived reality, others shaped by imagination

Artist Statement

In *Origin Stories: From Civilisational Memory to Technological Futures*, "origin" is framed not as a fixed beginning but as a "continuum of meaning", a dialogic interplay between material memory, cultural inheritance, and technological imagination. The exhibition's structure, informed by Warburg's *pathosformel* and Bhabha's "reiteration," emphasises how forms and affects survive by returning in altered, disruptive states. This conceptual architecture makes Bishal Bauri's practice a crucial anchor in the exhibition's concluding movement, because his work locates "origin" where contemporary space is continuously produced: in the everyday violence of urban expansion and its suppressed ecological costs.

Working from observation and collection, Bauri assembles documents, images, and lived fragments from Hyderabad's rapidly transforming environment. His use of fragmented narrative and docu-fiction aligns with the exhibition's proposition that artists operate as archaeologists and re-authors of inherited realities, an approach explicitly connected in the curatorial framework to Foucault's archaeology of knowledge and Spivak's critique of structural invisibility. Yet Bauri pushes this "archaeology" into the present tense: the archive is not a repository of the past, but a field in which development, governance, and social indifference are actively written. In Lefebvre's terms, the city appears as a contested production of space; in Benjamin's, history "flashes up" as a moment of critical recognition, here, in the recurring appearance of non-human death as collateral evidence of progress.

Formally, *Automotism (2024)* stages this conflict through a collision of pictorial regimes. Vaporous washes and faint domestic residues read like memory's afterimage, habitation dissolving into atmosphere, while hard pixel-like blocks impose an algorithmic grammar of planning, compression, and infrastructural overwrite. The work oscillates between index and invention: documentation that refuses transparency, and fiction that functions as critique. An origami-like animal form, precariously perched above the image-field, operates as a condensed ethical figure, life rendered fragile within the logics of acceleration.

Situated in "*Futures: Speculation, Mutation and the Next Origin Stories*," Bauri's work directly articulates the exhibition's insistence that futurity is a designed field of possible worlds (Hartman's "critical fabulation," Eshun's speculative philosophy), not an inevitable destination. His docu-fiction explicitly concerned with expanding cities, non-human casualties, and construction's advance, sharpens the exhibition's final claim: the origins of the future emerge from what we choose to remake, and what we are willing to be responsible for.



Details



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Bishal Bauri
Automatism, 2024
Mixed Media on Paper
30 x 60 inches

For Enquiry please contact
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Bolgum Sai Aditya



Bolgum Sai Aditya is a self taught artist and a multidisciplinary designer based from Hyderabad, whose creative practice intertwines the principles of design with a passion for visual art. He recently completed his Master's in Design from National Institute of Design (NID) Ahmedabad, along with a Bachelor's degree in architecture from Hyderabad. His work spans across mediums such as pen and ink, printmaking, painting, graphic design and is open to explore multi disciplinary, often drawing on craft and architectural based concepts like urbanism, community based projects, and spatial perception along with a bit of design principles which build his art.

His work has been exhibited in national galleries, and has participated in group shows that explore the connections between design and art. Sai's passion lies in bridging these two fields, believing that both design and art have the power to influence our experience of space and shape our understanding of the world.

Artist Statement

Bolgum Sai Aditya's *Silent Signals* begins from a deceptively simple premise: that a hand gesture is already a technology. In formal terms, his sculptures operate as enlarged, high-key icons, emoji-like signs re-materialised into smooth, handle-bodied forms whose weighted centre of gravity enables a gentle rocking motion. The work's "interface" is therefore not a screen but a choreography: touch, tilt, mimicry. Content-wise, Aditya selects globally circulating gestures (Peace; Rock On) precisely because they function as compressed social scripts, micro-languages that transmit affiliation, mood, and attitude across cultures and generations. In semiotic terms, the gesture shifts from sign of a feeling to a device for producing feeling: an affective tool that solicits participation and returns it as shared meaning.

This participatory demand makes Aditya integral to *Origin Stories*, which frames origins not as a fixed beginning but as a "continuum of meaning", a persistent narrative structure through which societies interpret themselves. The exhibition's structure draws on Warburg's "pathosformel," tracking how charged forms survive, migrate, and reappear; contemporary works "reactivate these inheritances and recode them for the present," echoing Bhabha's "reiteration." Within this arc, Aditya literalises the show's core conversation between "hand and machine, archive and algorithm," insisting that digital culture's most common code may still be embodied, tactile, and communal.

Placed within the chapter "Tools, Machines and The Human Leap," his "experimental hand gesture based collectible" is explicitly read as a rocking "emotional device or proto interface that turns gesture into symbolic tool." This placement is conceptually precise: the chapter argues that tools expand cognition, co-evolving with subjectivity aligning with Simondon's "technical mentality", and that technology should be understood as continuity rather than rupture aligning with Hui's cosmotechnics. Aditya extends that argument to the present by treating gesture itself as a tool-system, one that is activated through bodies in relation. What the work ultimately stages is an origin story of communication: not language as statement, but language as contact, where meaning is produced in the moment of encounter and remade with every hand that answers back.



Bolgum Sai Aditya
Silent Signals, 2026
Acrylic on Fiber Glass
12 x 5 inches (Each)

For Enquiry please contact
artsales@kalakriti.in
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Himanshu Jamod



Himanshu Jamod is a visual artist based in Gujarat, India, working primarily in painting. He completed his Bachelor of Visual Arts (2014) and Master of Visual Arts in Painting (2016) from the Faculty of Fine Arts, Maharaja Sayajirao University, Vadodara, where he developed a strong grounding in material exploration and contemporary painterly practices.

His work reflects an ongoing engagement with form, surface, and spatial relationships, often navigating between figuration and abstraction. Through a sensitive use of colour, texture, and compositional restraint, Jamod's paintings investigate psychological landscapes and the quiet tension between thought and material presence.

Himanshu has participated in several notable national exhibitions and platforms, including the 6th edition of the Kochi-Muziris Biennale (2025), The Baroda March in both Delhi and Mumbai, Forms and Figures (New Delhi), Anthology on the Annexe (Ahmedabad), and Baroda Buzz (Delhi). His work has also been shown at the Gujral Foundation Fundraiser and in exhibitions such as Beneath Thoughts and Ideas: Material Matters in Hyderabad.

He has been part of Space Residency, Baroda (2024), which further informed his evolving practice. With consistent participation in significant group exhibitions since 2014, Jamod continues to build a rigorous and reflective body of work within the contemporary Indian art landscape.

Artist Statement

This exhibition frames "origin" as a living continuum dialogic rather than merely chronological where material memory and technological imagination continually rewrite one another (Ricoeur), and where forms return in altered, disruptive reiterations (Warburg; Bhabha; Haraway). Within this arc, Himanshu Jamod's paintings sit most precisely in "Tools, Machines and The Human Leap," because they treat the ship as a technical object with biography: a machine that, in Simondon's account, co-individuates with human subjectivity and extends cognition; and that, in Yuk Hui's account, confirms technology as culturally shaped continuity rather than a singular modern break. Alang becomes his threshold space, where industrial grandeur is not finished, but re-authored through dismantling.

Jamod's formal decisions make this argument before narrative does. In Retrieve, a rust-suffused atmospheric field suspends a fractured ship-form like an afterimage. The vessel is reduced to contour, scar, and residue; the surrounding emptiness performs scale as loss. This is not the romantic ruin but a modern ruin processed into pigment entropy rendered as restraint. Benjamin's "dialectical image" clarifies the effect: history flashes up in wreckage, and the promise of modernity becomes legible precisely at the point where it breaks.

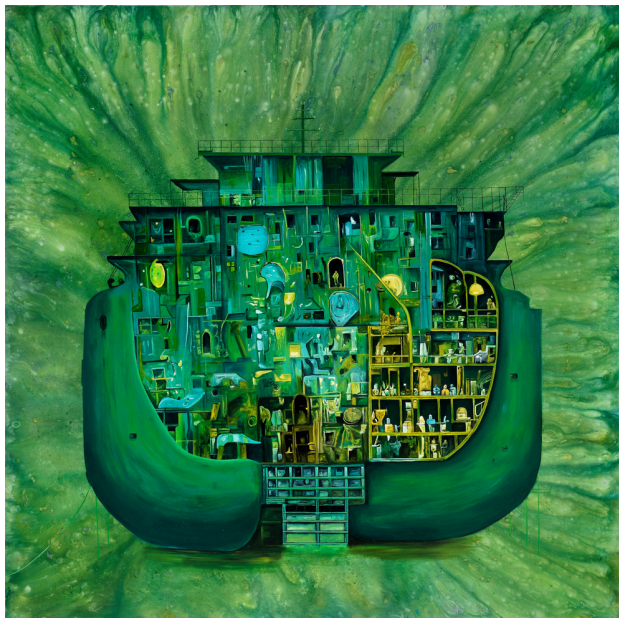
Seedbed 7 shifts from disappearance to exposure. Rendered as a cutaway part architectural section, part cabinet the ship becomes a dense grid of compartments, ducts, ladders, tools, and minute infrastructures. The vessel reads as a micro-city of functions, insisting that the machine is an assemblage of relations rather than a closed form. Allan Sekula's critique of maritime capitalism sharpens the stakes: the ship is the hidden engine of circulation, sustained by labour and logistics that rarely enter the frame of "progress." Yet the surrounding green radiance and aqueous surface effects such as oil-film, algae-like bloom, current pull the object toward a more-than-human ecology, closer to Jane Bennett's "vibrant matter" than to an inert industrial shell.

Jamod becomes integral to Origin Stories because he relocates "beginning" inside afterlife: dismantling as reconfiguration, salvage as genesis. His ships enact your cyclical proposition that craft and technology fold back into one another memory feeding innovation, innovation reshaping memory so the disintegration of a machine becomes the opening of another world.



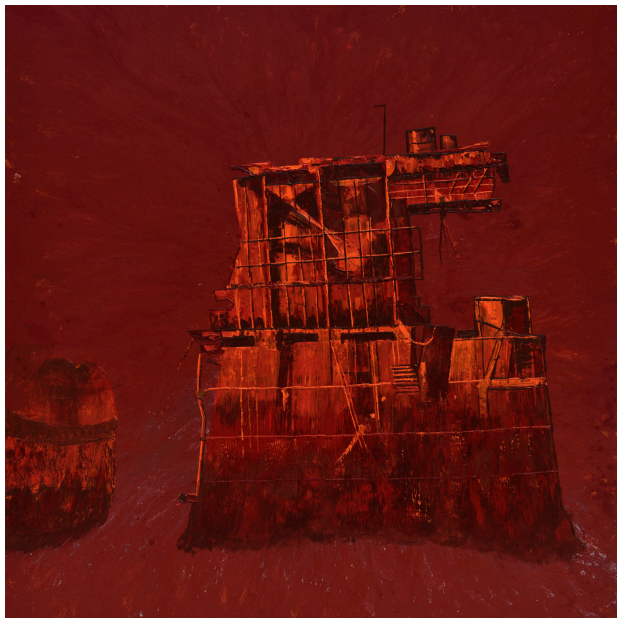
Himanshu Jamod
Retrieve
Acrylic on Canvas
60 x 84 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Himanshu Jamod
Seedbed 7
Acrylic on Canvas
60 x 60 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Himanshu Jamod
I Believe, I Think
Acrylic on Canvas
60 x 60 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000

Jayesh Sachdev



Jayesh Sachdev is a multi-hyphenate creator, artist, sculptor, designer, and creative entrepreneur. He became the first Indian artist to collaborate internationally with Zara through the groundbreaking Zara x Jayesh Art-Fashion-Sculpture partnership. As the founder of the award-winning Quirk Box label and Quirk Box Design Studio, he has redefined the intersection of art, fashion, and branding with innovation across mediums. A TEDx speaker and Limca Book Record holder for India's largest concept artwork, Jayesh continues to exhibit across global platforms.

His accolades include the British Council Young Arts Entrepreneurs India Award, Tiger Translate India Arts Award, and Crow Bar Asia Advertising Award. His studio's achievements span the Vogue India Fashion Fund (Runner-up) and the Grazia India Young Fashion Award, while his design agency has been recognised as 'India's Best Design Studio' for four consecutive years (2020–2023).

Recently, Jayesh was honoured with the Cosmopolitan Artist of the Year 2024–25 and Elle Artist of the Year 2024–25 titles, and was featured by Harper's Bazaar among the Top 25 Most Influential Creatives to watch in 2025. He is from Mumbai.

Artist Statement

Jayesh Sachdev's practice offers a decisive proposition for Origin Stories: that "origins" are not a stable past to be recovered, but a set of image-making operations through which futures are rehearsed. In an exhibition that frames origin as a "continuum of meaning" and a shifting interplay between material memory, cultural inheritance, and technological imagination, his work becomes pivotal in the concluding chapter where the show culminates in speculative propositions and insists that the future is a "field of imaginative design," with imagined artefacts functioning as prototypes for the next origin. Within this horizon, Sachdev's Utopia/Dystopia paintings and chrome Cosmic Elephant operate as pop-futurist devices for thinking time.

Formally, Cosmic Elephant compresses idols, toys, and commodities into a single technical object: ballooned volumes, sealed contours, and a mirror-gold skin that captures the viewer as a moving reflection. The high-gloss surface produces a Baudrillardian hyperreal, tradition returning as perfected simulation, while the elephant's archetypal charge persists as cultural memory made tactile. Reading through Simondon's "technical mentality," in which tools and machines co-evolve with human subjectivity, the sculpture stages "technology" less as rupture than as a continuous reformatting of belief into interface. It also resonates with the exhibition's insistence, after Haraway, that origins must be read through entwined biological and technological genealogies.

The paintings extend this hybridisation across the pictorial field, described as "pop futurist world building," dense with "speculative architecture and mythic characters inside a synthetic colour space". Their saturated chroma and hard-edged patterning translate Warburg's pathosformel recurring effects that survive across time into a cartography of the near-future. In Bhabha's terms, they enact "reiteration," returning inherited visual languages in altered, disruptive configurations.

This is why Sachdev is integral to the show's "conversation between hand and machine, archive and algorithm": he makes tangible the wager that the next origin will emerge not only from what we inherit, but from what we choose to remake.



Jayesh Sachdev
Cosmic Elephant Sculpture
Fiber Glass and Chrome Paint
24 x 22 x 12 inches

For Enquiry please contact
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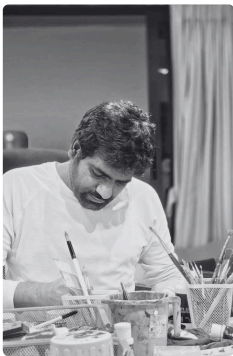




Jayesh Sachdev
Time Travelling Kite (Utopia Dystopia Series Painting)
Acrylic on Canvas
72 x 48 inches

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Jignesh Panchal



Jignesh Panchal (b. 1983) is a contemporary artist based in Ahmedabad, whose practice explores the intersections of urban experience, memory, and the built environment. A graduate in Painting from Sheth C.N. College of Fine Arts, Ahmedabad (2001–2006), Panchal's works engage deeply with the language of architecture, reconstruction, and the evolving cityscape. His canvases often layer abstraction and structural elements, reflecting both the chaos and order inherent in urban transformation.

He has presented numerous solo exhibitions across India and Europe, including Recent Works at Gallery Struempfe, Mannheim (2016); Re:Built at Le Corbusier Building, Ahmedabad (2016); Open Studio at GlogauAIR, Berlin (2015); and Indian Vocabulary at Lalit Kala Akademi, New Delhi (2013). His participation in international residencies at GlogauAIR, Berlin (2014–2016), and the Kolkata Centre for Creativity (2019) have been pivotal in shaping his transnational perspective on form and space.

Panchal's works have been part of several notable group exhibitions and art fairs, including the India Art Fair (2018–2020) with ZOCA, and shows at Art Centrix Space, Art Positive, Art Pilgrim, and Ojas Art among others. His artistic contribution has been recognized through multiple grants from the Gujarat State Lalit Kala Academy.

Through his nuanced visual vocabulary, Panchal examines the fragments of contemporary life—reconstructing spaces, objects, and memories to probe the complex relationship between human habitation and the ever-shifting urban landscape.

Artist Statement

Jignesh Panchal's Paradise of Orient series treats "culture" as montage: an accumulation of motifs and images gathered across museums and visual archives, then re-authored through the hand. His mixed media works on paper, gouache, copper leaf, and intricate paper cutting, operate as shallow reliefs, where surface becomes stratigraphy. Concentric rings and apertures act like viewing devices: they frame scenes, pull the eye inward, and repeatedly interrupt narrative continuity. Depth is produced through literal layering: the cut edge becomes a seam between past and present, while copper leaf flashes as both sacred illumination and commodity sheen.

Within Origin Stories, these strategies become a method for thinking origins as process rather than point. The exhibition frames its origins as a Ricoeurian "continuum of meaning," a dialogic interplay between material memory and cultural inheritance. Panchal's migrating patterns resonate with Warburg's pathosformel, the survival of charged forms across time and geography. His recursive recombination also mirrors the exhibition's emphasis on "reiteration," in which the past returns in altered and disruptive forms within contemporary culture.

Crucially, Panchal's quotations are not neutral. The works explicitly "quote orientalist imagery, architecture and ornament, then slice and layer them into new depth structures that literally reconstruct the past." This cutting is an epistemic act, consonant with Edward Said's critique of "the Orient" as a representational construction produced through institutions of display. It places Panchal at the core of the exhibition's "Revision, Recovery and the Contemporary Archive," where the contemporary moment is framed as excavation in the spirit of Foucault, attentive to erasure and distortion, and to Spivak's critique of subaltern invisibility.

What emerges is Benjaminian montage, where history "flashes up" through fragments newly constellated, generating alternative genealogies rather than restorations. In a show staged as a conversation between "archive and algorithm," Panchal's analogue remix demonstrates that sampling and recombination are long-standing cultural technologies, ways of making origins available to be remade.



Jignesh Panchal
Paradise of Orient I, III, VI, 2025
Gouache, golden/silver/copper leafing & paper cutting on paper
16.5 x 11.8 x 1.5 inches (Each)

Kandula Sandeep



I'm Sandeep Kandula, from Paleru village in Khammam district, Telangana. I completed my BFA in Painting from JNAFAU College of Fine Arts, Masab Tank, Hyderabad, and my MVA in Painting and Expanded Media from the SN School of Arts and Communication, University of Hyderabad. My artistic practice is deeply connected to the fishing lifestyle — its techniques, struggles, and the intricate relationship between fish, water, and the lives of fishermen. This connection traces back to my childhood. Although my family does not belong to a traditional fishing community, fishing has long been a vital livelihood for many in my village. Accompanying my father on his fishing trips taught me to observe and appreciate the world around me. I remember sitting quietly by the pond, watching the ripples on the water, the quick shimmer of fish beneath the surface, and the rhythmic movements of fishermen casting their nets. These experiences became part of who I am and shaped the way I perceive the world. Over time, this deep bond naturally flowed into my art. Painting became a way for me to preserve those memories and express the essence of that life — its challenges, beauty, and harmony with nature. Through my work, I aim to honor the world I grew up in and celebrate the enduring relationship between people, fish, and water.

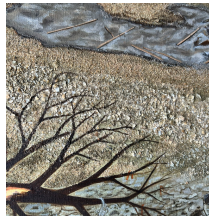
Artist Statement

Within Origin Stories, "origins" are not treated as a single event but as a "continuum of meaning" - Paul Ricoeur: a persistent narrative through which societies interpret themselves across time. Kandula Sandeep's practice makes this proposition tangible by locating origin in a threatened commons, the freshwater reservoir that sustains fishing labour, food chains, and village kinship. In the exhibition's mapping, his paintings of ponds, fishers and nets grow from a childhood in a fishing family, operating as a lived origin myth of labour, water and kinship.

Formally, Sandeep composes the canvas as a stratified field. Horizontal registers dense sky, a distant waterline, and a bruised shoreline read like sedimentary layers, so that landscape becomes a section cut through time rather than a picturesque "view." Acrylic binds to rice paper, natural sand, and snail shells, thickening the surface into a tactile crust. The shore is both depicted and physically reconstituted: embedded plastics, bottle-caps, and granular detritus function as indices, insisting on painting as evidence rather than image alone.

The work's critical pressure point is the collision of ritual and residue. The immersion of Ganesh idols now often cast in plaster of Paris and chemical colour reappears as dissolved pigment and particulate sludge; village drainage and casual disposal extend the violence through everyday infrastructure. This is Bhabha's "reiteration" as disturbance: inherited forms return altered, exposing the contemporary conditions that now sustain them. If Warburg's "pathosformel" names the survival of charged forms across time, Sandeep shows its ecological underside: recurring gestures of devotion leave a recurring material remainder. Read through Rob Nixon's notion of "slow violence," contamination is rendered as attritional history temporally dispersed, socially intimate, and finally visible in dead fish and depleted livelihood.

Placed within "Myth, Memory and the Fabric of Identity," the work clarifies how origin stories organise belonging and exclusion echoing Lévi-Strauss on myth's structuring logic and Stuart Hall on identity as contingent positioning. Sandeep is integral to the exhibition's curatorial intention to read identity and power as materially constructed, and to insist that origins "continue to unfold in every act of creation." By holding together hand-made surface and petrochemical residue, his canvases tighten the exhibition's broader conversation between hand and machine, archive and the present insisting that any technological future must first reckon with the material memory of water made uninhabitable.



Details



Kandula Sandeep
Untitled, 2025
Acrylic on Canvas
48 x 36 inches

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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.

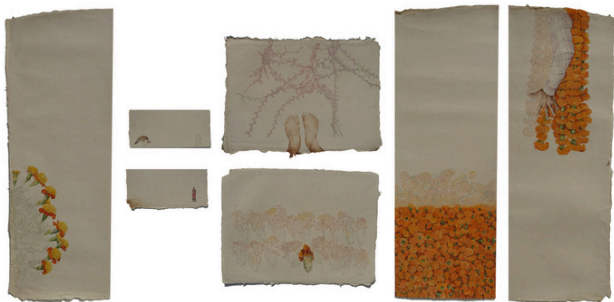
Artist Statement

Keerti Pooja's *Notes on Fragility* (set of seven) shifts the exhibition's axis from myth and fixed identity toward revision, recovery, and the contemporary archive. These works do not "illustrate" memory; they operationalize it as a method of assembling, through fragments, intervals, and partial disclosures, an archive that is tactile, migratory, and deliberately incomplete. Across irregular wasli sheets, the image appears in dispersed registers: a dense field of marigolds, faint vegetal diagrams, and the cropped emergence of a body that refuses portraiture. Meaning accrues not in continuity but in the seams between panels and the expanses of unworked ground. The blank is not emptiness; it is an active archival condition, what the exhibition frames as excavation, where what cannot be fully recovered remains structurally present.

Read through archival theory, Pooja's practice proposes a "soft archive": an accumulation of traces that resists the hard evidentiary claims of the document while retaining its ethical charge. The marigold, circulating between devotion, welcome, and mourning, functions as an index of labour and repetition, a residue of ritual economies that are typically unrecorded. In this sense, the work aligns with Jacques Derrida's account of archive fever: the archive is never neutral storage but a site of power, selection, and loss. Pooja foregrounds this instability, allowing the image to hover between what is preserved and what is inevitably displaced.

The human figure enters as fragments, feet, torsos, gestures, registering the body as both witness and vulnerable evidence. Here Judith Butler's notion of precariousness becomes crucial: visibility is unevenly distributed, and what is excluded from the frame is often what structures the frame's meaning. Materially, thin washes, stains, and granular mark-making hold time as abrasion rather than narrative, producing what Georges Didi-Huberman terms *survivance*, forms that persist as afterlives, returning as affective remnants rather than stable symbols.

Within the exhibition's excavation language, Pooja's panels operate like recovered strata: not a unified origin story, but a contemporary archive of migration-documents, residues, and revisions. In dialogue with lineages of disciplined restraint and paper-based abstraction (Zarina, Nasreen Mohamedi), the work makes recovery a practice of looking slow, provisional, and accountable to what can only be held as a trace.



Keerti Pooja
Notes on Fragility (Set of seven)
Water Colour on Wasli Paper
12 x 34 inches (3 works)
13 x 17 inches (2 works)
4 x 8 inches (2 works)

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Krupali Kathiriya



I'm Krupali Kathiriya from Jetpur (saurashtra) Gujarat. I completed my Bachelors in Painting from Maharaja Sayajirao University of Baroda. I am inexorably drawn to capturing the lifeless forms of fish on fabric. Their rigid, yet elegantly contorted bodies, hold a mesmerizing allure for me. The glassy, vacant stare of their eyes is particularly transfixing, seeming to hold a profound and unspoken narrative. I have explored image-making through various mediums, including fabric dyeing, ceramics, fresco painting (different techniques). Fabric dyeing and painting holds a profound connection to my roots and heritage, allowing me to express my visuals in different manner.

For me, the fascination lies not in the symbolic associations of fish with love, prosperity, or fertility, but rather in the tale of mortality that their lifeless bodies convey. The frozen, expressionless gaze of the dead fish speaks to me of "The story of their Death."

Artist Statement

Placing Krupali Kathiriya in Value, Order and the Invention of Systems is conceptually precise because her "gaze" is not only an image-effect but a regulatory technology. The chapter frames systems like scripts, seals, weights, and accounting as frameworks through which societies regulate themselves. Kathiriya extends this logic into the affective realm, where visibility becomes a mechanism of valuation and control: who is seen, assessed, sorted, and rendered legible.

In Origin Stories, origins are approached as a "continuum of meaning," a persistent narrative structure through which societies interpret themselves. Kathiriya's practice becomes integral to this premise by treating craft not as décor but as epistemology. The exhibition's own argument that craft is the first technology, and that textile is "a model of thought," clarifies how her shibori-dyed fabrics and material choices operate as systems of inscription.

Formally, the dead fish recur across drawing, textile, and ceramic objecthood. Their frontal eyes suspend the viewer in a feedback loop of looking and being looked at. This is the work's critical hinge: the gaze functions like a ledger, indexing bodies as evidence. The exhibition text locates Kathiriya's contribution as staging "mortality, gaze and surveillance," converting fishing life into a psychological narrative of vulnerability. Read through Foucault, this is biopolitical visibility, where life is administered through regimes of observation and classification. Read through Kittler, it is an information problem, where cultural power is routed through technical media and recording systems that shape what can be known.

This adjacency also sharpens the system's chapter's concern with value and trust. Graeber's account of debt and exchange illuminates how symbolic value is constructed, not discovered. Kathiriya's fish, repeatedly exposed to the viewer's scrutiny, materialise the cost of such constructions: the body becomes currency, and looking becomes a transaction. In the exhibition's Warburgian structure of recurring motifs and Bhabha's reiterative return, her work reads as a durable sign-form that reappears across mediums to insist that systems are never neutral, and that origins are always political.



Krupali Kathiriya
Untitled
Acrylic on Fabric
36 x 60 inches



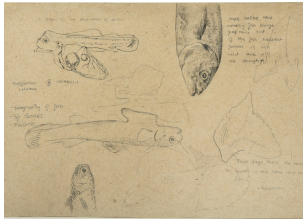
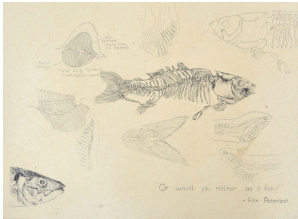
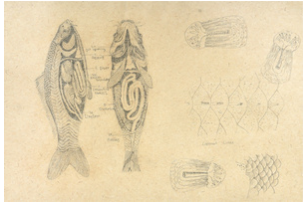
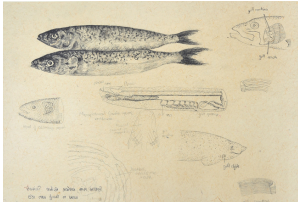
Krupali Kathiriya
Untitled
Ceramics
10.2 x 1.5 inches

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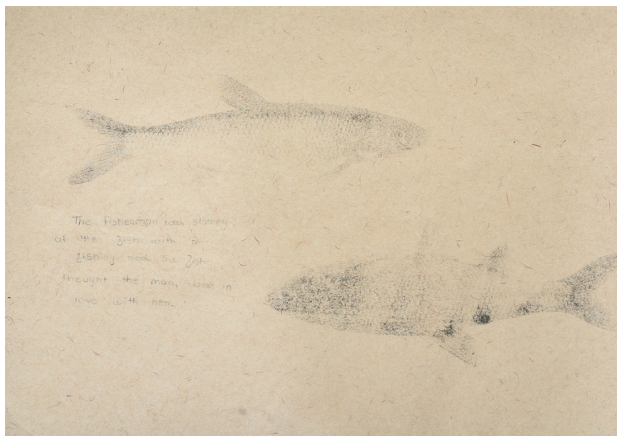
Krupali Kathiriya
All Eyes on You
Ceramics
6.5 x 1.75 inches

For Enquiry please contact
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Krupali Kathiriya
 S1, S2, S3, S4, S5 (Series), Set of 6 works
 Graphite on Paper
 11.4 x 8.2 inches (Each)

For Enquiry please contact
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Krupali Kathirya
S7 (Series)
Benzene Print on Paper
11.4 x 8.2 inches

For Enquiry please contact
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K Sudheesh



Sudheesh K is a Kerala-based contemporary artist whose practice spans painting, drawing, and public sculpture. He received his art education from Universal Art School, Kozhikode, and the Government College of Fine Arts, Thrissur, developing a language deeply rooted in cultural memory, myth, and lived landscapes.

His work often navigates the intersections of history, ecology, and philosophical inquiry, drawing from regional narratives and personal observation. Through layered imagery and symbolic forms, Sudheesh explores themes of displacement, belief systems, and the fragile balance between nature and human intervention. His long-running *Island Cherala* series reflects an engagement with geography as both a physical and psychological space.

Sudheesh has presented several solo exhibitions, including *Parables from Island Cherala* (Akademi Art Gallery, Kozhikode), *Dharmapuram* (Dravidia Art Gallery, Kochi), and *Island Cherala: Darkness at Noon* (Akademi Art Gallery, Thalassery). His work has also been widely exhibited in major group exhibitions across India, including collateral and pavilion projects associated with the Kochi-Muziris Biennale.

He has executed public sculpture projects for the Kerala Museum, Fort Kochi, and the S. K. Pottekkatt Cultural Centre, Kozhikode. A recipient of the Kerala Lalithakala Akademi State Award (1993, 1997, 2003), Sudheesh has also participated in numerous national and state artist camps, contributing significantly to India's contemporary art discourse.

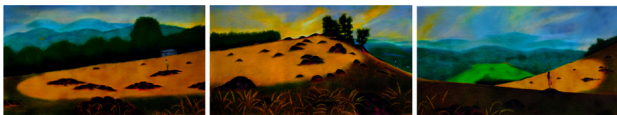
Artist Statement

Sudheesh K's recent paintings and drawings take Anjilora, a modest hill near his home in Kerala, as both motif and method. By returning to the same site across shifting light and season, he treats origin as a living narrative rather than a distant starting point, close to Paul Ricoeur's "continuum of meaning." In *Origin Stories*, whose chapters are framed through recurring cultural affect and the altered return of inherited forms, his repeated hill can be read as a contemporary "pathosformel," and as a practice of "reiteration" in Homi Bhabha's sense.

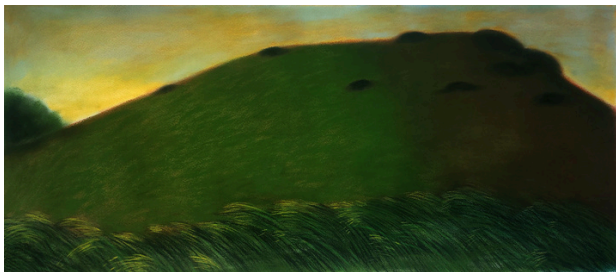
His practice sharpens the show's stakes by reasserting ecology as the first archive and the first technology of belonging, within a larger conversation between hand and machine, archive and algorithm. His work finds place within *Myth, Memory and the Fabric of Identity*, where artists engage memory and ecology as sites of negotiation and belonging.

Formally, these works are built through compression and saturation. In *Twilight Glow*, the hill becomes a durational mass, its green plane pushed forward by a thin band of sunset, while the foreground grasses are rendered as rhythmic pastel strokes that insist on touch. In *Narcissus*, bulbous tree forms and a miniature dwelling stage an enclave of shelter, doubled by water into a meditation on looking and self projection. In *The Letter of Time*, wetlands, sky, and ridge collapse into horizontal strata, producing a shallow, almost theatrical space. This chromatic reduction recalls modernist landscape simplification and colour-field intensity, but it refuses autonomy by tying form back to a threatened ecology. The palette's luminous greens and bruised blues refuse descriptive naturalism in favour of affect, so landscape becomes felt experience rather than view.

Content interrupts lyricism. Sudheesh paints Anjilora after it has been pressured by extraction, land conversion, and speculative development, turning luminous colour into an index of loss. The slow accretion of pastel and oil becomes an ethics of attention, registering what Rob Nixon calls slow violence, environmental harm that gathers gradually and often escapes spectacle. Landscape, in W. J. T. Mitchell's sense is not mere scenery but a cultural instrument, and here it becomes a contested field where memory is actively fought over.



K Sudheesh
Anjilora - Twilight Glow, 2025
Soft Pastels on Paper
38 x 58 x 3 inches



K Sudheesh
Anjilora - Twilight Glow-2, 2025
Soft Pastels on Paper
20 x 44 inches

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K Sudheesh
Anjilora - Narcissus, 2025
Oil on Canvas
24 x 24 inches

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artsales@kalakriti.in
+91 9951740000



K Sudheesh
Anjilora - The Letter of Time, 2025
Soft Pastels on Paper
22 x 32.5 inches

For Enquiry please contact
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Om Soorya



Om Soorya paints surreal landscapes that are occupied by both negative and positive energies, which he depicts in many different forms.

As the artist notes, "My recent works are an extension of the style of painting which I have been practicing for a few years. When I started this language, my main concern and challenge was how to have a dialogue between the conventional idea of painting and new urban visions; how to bring a meditative space of silence from new urban complexities. The new Indian urban man satisfies his spiritual and meditative sensualities by visually consuming the new landscape from a very different perspective. In reality we don't have time to spend enjoying a sunset or sunrise. Everywhere there is wall in the wall, a very flat surface of ideas. What all we have is a breath of silence when we see a panoramic night view from our apartment terrace.

The urban man has limited his spiritual quest to his new possible positive visual sensibilities. In a very informative world chatting on the internet has assumed the form of chanting mantras. Surfing has become a kind of mediation. The new generation has learned to consume an alternative physical space for its own existence. Here my paintings are limited to explore these possibilities of visual sensibilities. While the world is shrinking to the space of a shell, the imaginative space is exploding to new sensibilities. By creating a very personalized landscape of language what I want to provide is a breathing meditative space of visual reality." Om Soorya was born in 1977 in Kerala. In 1998 he graduated with a degree in History from Calicut University. He then went on to complete his Bachelor's degree in painting from the College of Fine Arts, Thiruvananthapuram, followed by a Master's degree in the same from the University of Hyderabad in 2004. Soorya has participated in a number of solo shows including 'Random Mirrors in the City of Villagers' at the Guild Art Gallery, New York, in 2007; and ones held at the Birla Academy of Art and Culture, Mumbai, in 2007 and State Gallery of Fine Arts, in 2006. Amongst his group shows are, 'Interlude: Venice/Kassel' and 'Linkages/Dialogues' at the Guild Gallery, Mumbai, in 2008 and 2007 respectively; Nature Morte, New Delhi, in 2007. In 2007, Soorya received the first Emerging Artist Award from the Foundation for Indian Contemporary Art (FICA), and he has participated in residencies in Hyderabad and New Delhi.

Artist Statement

Within Origin Stories: From Civilisational Memory to Technological Futures, Om Soorya's practice insists that "origin" is not a recoverable beginning but a continually reorganised field of memory. His paintings draw from Kerala's mural and Buddhist lineages of illumination, ornamentation, and saturated colour, yet they do not offer heritage as stable iconography. Instead, tradition becomes what Aby Warburg would call a surviving affective formula, reappearing as rhythmic motifs and charged atmospheres that migrate across time and form.

Formally, Soorya constructs densely articulated surfaces that refuse perspectival hierarchy. In *Centre of Centre is somewhere else?*, the circular image reads simultaneously as cosmogram, planet, and mandala: an all over accumulation of micro marks that compresses figure and ground into a single vibrating membrane. The eye is guided laterally and centrifugally, with no privileged point of rest, producing a durational viewing that foregrounds perception as an event. This choreography of attention echoes Maurice Merleau-Ponty's phenomenology, where meaning emerges through embodied encounter rather than detached contemplation.

In *The Memorial*, a stepped, mound like architecture rises from a flooded blue terrain, oscillating between stupa, city, and psychic topography. Here, commemoration is not monumental fixity but a living, unstable system. The work productively complicates Pierre Nora's *lieux de mémoire*: memory is not housed in a singular site but dispersed across layers, routes, and luminous residues. Soorya's recurrent archetypal structures, resonant with Jungian figuration, operate less as universal symbols than as mutable containers for collective and personal drift.

Soorya becomes integral to the exhibition's chapter on myth, memory, and identity by staging belonging as a condition of flux. His "inner landscapes" visualise what Stuart Hall framed as identity in process, articulated through repetition and difference. In the exhibition's broader terms, his paintings enact Paul Ricoeur's continuum of meaning, where the past returns not as origin to be possessed, but as a living material continually re-coded in the present.



Om Soorya
Centre of Centre is somewhere else 2
Acrylic on Canvas
54 x 54 inches

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P.K.P Alekya



The artist is a multidisciplinary practitioner working across printmaking and expanded media, with a strong foundation in material exploration and process-led practice. They completed a Master of Visual Arts in Printmaking & Expanded Media (2023–2025) from the University of Hyderabad, Telangana, and a Bachelor of Fine Arts in Printmaking (2019–2023) from Andhra University, Visakhapatnam.

Their practice spans painting, printmaking, sculpture, ceramics, mixed media, murals, and design, allowing for a fluid engagement between traditional techniques and contemporary approaches. Through layered surfaces and experimental processes, the artist investigates ideas of transformation, migration, and material memory, often drawing from personal experience and social context.

In 2022, the artist received the "Art Family Mohammad Nazeer Award, followed by the Junior Fellowship for Young Artists (2025) awarded by the Centre for Cultural Resources and Training (CCRT), Government of India, for the 2022–2023 batch. They have participated in significant national and international platforms, including the Museum of Goa's 10-year anniversary exhibition Side by Side (2025–26), the 34th Ravi Jain Memorial Foundation Award Exhibition, Delhi (2025), Hyderabad Literary Festival, Bengaluru Print Exchange Internationale, and Printcard Wroclaw (Poland).

The artist has also been part of residencies such as Banyan Hearts Studio, Hyderabad, and the Art for Change Foundation International Residency, Mussoorie (2025), which continue to inform their evolving practice.

Artist Statement

P.K.P. Alekya's practice begins with a modest apotropaic object and scales it into an analytic model of how societies manufacture value, manage uncertainty, and transmit belief. Origin Stories frames origins not as a single lost beginning but as a continuing narrative, what Paul Ricoeur calls a "continuum of meaning," where material memory and cultural inheritance remain active in the present. Within this arc, Alekya is located in the chapter "Value, Order and the Invention of Systems," and his black bead garlands and apotropaic objects are read as analysing belief, superstition, and protection as social systems that organise fear and value.

In Just in Case (2025), thousands of black beads are bound with fishing wire into a dense circular disc. From a distance the form reads as a dark, near monolithic shield; up close it resolves into concentric rings and shallow reliefs that catch light in pinprick flashes. The work's serial unit invites comparison to minimalist repetition, yet here repetition is not an aesthetic of neutrality. It is a record of labour as devotion, and of devotion as a technology for living with fear.

Alekya's imagery is insistently domestic and intergenerational. The bead, worn on infants and wrists as protection against the unseen, becomes a unit of anxiety, a token that is both cared for and feared. Repetition performs care while exposing what Freud theorised as repetition compulsion, the return of an action meant to master distress that also reproduces it. The work also resonates with Warburg's concept of pathosformel, an affective pattern that survives across time, and with Homi Bhabha's notion of reiteration, where inherited forms return in altered and disruptive ways.

Placed against Origin Stories' account of how scripts, seals, and accounting systems organise power and trust, Alekya's beads function like an alternative currency: an embodied ledger of protection, dread, and communal consent. In the spirit of David Graeber's writing on debt and symbolic value, the work suggests that what circulates is not only objects but shared fictions that bind communities. Its bead by bead accretion also recalls the exhibition's attention to information systems and valuation regimes, from early measurement to contemporary data logics. Alekya becomes integral to the exhibition because the work makes legible the show's core claim: that value, identity, and power are constructed through symbolic systems, and that these systems persist because they are practiced, inherited, and continually remade.



Details



P.K.P Alekya
Just in Case, 2025
Black Beads, Fishing Wire
Radius 2 Feet

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Priyanka Aelay



Priyanka Aelay (born 1990) in Hyderabad, Telangana. Priyanka is known for her contemporary work which represents a lot of flora and fauna with a minimalist approach towards Indian miniature art. Her work wishes to invite the viewer into her own web of creative impulses which are sumptuously woven into known and unknown corral forms. The known mutate the unknown, imitating and renovating the 'real', as her 'kunstvollen' further gives rise to an innovative visual glossary of the implausible Imagery, which is predominant in her intricate detailed work.

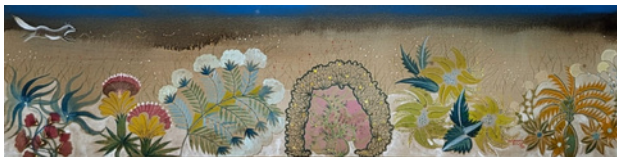
Priyanka holds a Masters in Fine Arts from Hyderabad Central University, a doctoral degree, and is a Research Scholar from the English and Foreign Languages University. She has held many successful shows and her art has met with acclaim all over. She has been part of the prestigious cross residency program in Bordeaux, France by Bordeaux Metropolis and Kalakriti Art Gallery in Hyderabad, and also another residency by A4all in Sanskriti Kendra, Delhi, India. Her works are sure to enchant and enthrall art lovers around the world.

Artist Statement

Priyanka Aelay's paintings sharpen the exhibition's proposition that origins are not a single event but a "continuum of meaning," a narrative structure through which societies repeatedly interpret themselves. Her practice stages origin as recurrence: landscapes that behave like story-machines, where inherited forms return, mutate, and reorganise attention. In this sense, her work coheres with the exhibition's framing of cultural imprint as Warburg's pathosformel and its insistence, via Bhabha, that the past returns through reiteration in altered and disruptive forms.

In *Although The Wind* (2023), Aelay compresses depth into a fogged horizon, then densifies the foreground into a reef-like profusion of leaves, fronds, blossoms, and marine organisms. The image is constructed through meticulous contour, stipple, and patterned infill, producing an optical oscillation between immersion and taxonomy. What initially reads as decorative abundance becomes an epistemic method: the eye is compelled to scan, to sift, to return. Her horizontal friezes recall the border grammars of Indian miniature painting and the mnemonic labour of ornament, yet they also resemble contemporary data bands, training attention through rhythm, repetition, and interval. In Jacques Rancière's terms, the work redistributes the sensible, converting the "decorative" into a regime of knowledge.

Aelay's engagement with the folk narrative of Balangamma is not illustration; it functions as organising logic. In "Myth, Memory and the Fabric of Identity," myth is treated, in Lévi-Strauss's wake, as a structuring logic of belonging and exclusion, while identity is understood, after Stuart Hall, as fluid and negotiated rather than fixed. Aelay's landscapes enact this negotiation through return, variation, and concealment, echoing Ricoeur's account of narrative time, where beginnings are continually reconfigured.



Priyanka Aelay
And, we really want to live - I, II
Acrylic on Canvas
12 x 48 inches (Each)



Priyanka Aelay
Although The Wind, 2023
Acrylic on Canvas
36 x 48 inches

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priyashakti



Artist Statement

Priya's Shakti is an India rooted comic book and augmented reality storytelling project created to challenge gender based violence and the cultural norms that enable it, developed in response to the 2012 gang rape in New Delhi and the public demand for cultural change. The creators introduced Priya as a survivor hero who motivates transformation through persuasion and empathy, and the project has been honored by UN Women as a "Gender Equality Champion." The work is deliberately built for access and learning: it is offered as a free download and published in multiple languages (including English, Portuguese, Spanish, Italian, and Hindi), so it can travel across communities beyond gallery and bookshop contexts. It is also actively structured for education, with teacher and student guides hosted as downloadable curriculum packs, including dedicated classroom materials for Priya and the Lost Girls, making it a practical tool for gender education and discussion in schools.

In the show, Priya's Shakti makes an important presence because it directly performs the exhibition's central idea that origins are continuously remade through new tools, new media, and new publics. The curatorial text describes the exhibition as "a conversation between hand and machine, archive and algorithm, memory and imagination," and Priya's Shakti sits precisely in that bridge space by turning mythic inheritance into a contemporary, tech enabled public interface for gender justice. Its placement in "Digital Origins: Code, Algorithms and Posthuman Tools" is conceptually exact, because this chapter asks what origin means when creation arises through human and machine together, which is the same question Priya's Shakti answers through comics, augmented reality, and socially engaged storytelling.

Priya and the Lost Girls extends this mission through a mythic adventure about trafficking, coercion, and the stigma that survivors face after escape: Priya returns home with her flying tiger, Sahas, discovers young women (including her sister Laxmi) have been taken to the underground brothel city of Rahu, and must convince them to break the spell of fear and entrapment, then confront the community prejudice that follows them back. In the context of the exhibition, this chapter strengthens why the project belongs in "Digital Origins," because it shows how a story can move from cultural memory into civic infrastructure: not only exhibited, but distributed freely in multiple languages and deployed through classroom curriculum kits that help educators translate the narrative into structured learning about gender, power, exploitation, and dignity.



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R Balasubramanian



Rajchandar Balasubramanian (b. 1970, Chennai), known professionally as baalaa.r, is an Indian printmaking artist and founder of Timeproofart Studio in Chennai. Trained at the Government College of Fine Arts, Chennai (BFA 1990; MFA 1999), his practice is rooted in printmaking, especially etching and serigraphy, while pushing the medium onto unconventional surfaces such as leather, foil, hologram sheets, acrylic, PVC, and even compact discs, often extending prints into relief and sculptural forms.

Active on the international print circuit since the early 1990s, he has participated in major print triennales and biennales and invited exhibitions across Asia and Europe, including events in Taipei, Giza, Tokyo, Barcelona, Poland, Norway, Romania, and Bulgaria. His recognitions include a medal at the 2nd Egyptian International Print Triennale (1996) and significant Indian honours such as awards from leading state/national art bodies, a Lalit Kala Akademi research grant, an Honourable Mention at the Lalit Kala Akademi's 41st National Exhibition of Art (1998), and junior fellowships from India's Ministry of Human Resource Development for printmaking research.

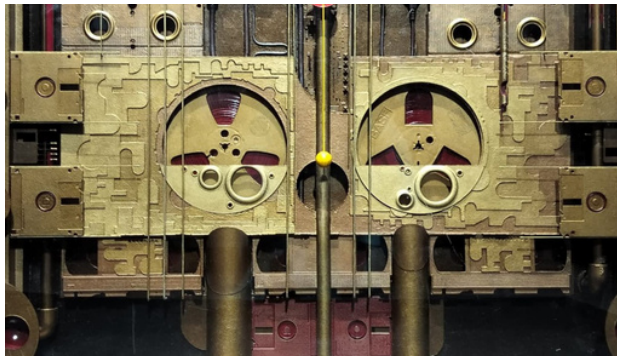
His works are held in major collections including the Government Museum (Chennai) and the National Gallery of Modern Art (New Delhi), among others. Alongside exhibiting, he has delivered demonstrations, lectures, and workshops at institutions such as Kanoria Centre for Arts, NIFT Chennai, and Anna University, and has presented internationally in New York and Milwaukee.

Artist Statement

Placed in Value, Order and the Invention of Systems, R Bala's work can be read as an engineered tableau where the visual language of exchange and accounting meets the material history of early computing. The curatorial framing explicitly positions it at the junction of "circuit boards, floppies and calibrated verticals," a literal fusion of numismatics and early hardware that links money, measurement, and technological systems into one object-world. The broader section context reinforces this, foregrounding how coins and accounting systems construct power and trust, and how contemporary works extend these logics into data-driven valuation.

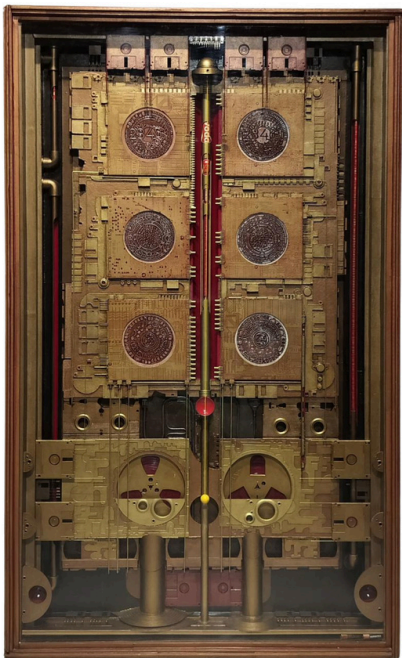
The work is constructed as a dense mixed-media assemblage within a deep frame, presenting itself like a sealed cabinet or control unit. Its composition is highly ordered, organized by a strong central vertical calibrated strip that acts like a measuring register, with repeated markings and indicator points that suggest precision and regulation. A modular grid of panels and circular inserts creates rhythm through repetition, while near-symmetry across the vertical axis produces an architectural sense of governance and system design. Metallic tones and patina-like surfaces, paired with dark recesses, create depth through layering and imply the interior of a machine, something functional, protected, and difficult to fully access.

Because of its material play the work stages a genealogy from tangible currency to information hardware, from minted value to encoded value. The calibrated verticals turn the artwork into a metaphor for measurement itself, suggesting that value is not only exchanged but also quantified, verified, and standardised. In the exhibition's terms, it becomes a compact model of how societies build order through symbolic instruments, and how those instruments evolve from numismatic trust to computational systems of control and circulation.



Details

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R Balasubramanian
Untitled, NA
Mixed Media
57 x 38 inches

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Rachana Badrakia



Rachana Badrakia (b.1982, Ahmedabad, Gujarat) completed her Post Graduate Diploma in Printmaking from M. S. University of Baroda. She is the recipient of Gujarat State Lalit Kala Award for Graphics in the Artist Category. She has actively participated in several group shows in Delhi, Mumbai and Gujarat.

She has partaken at the Lalit Kala Regional Camp in Printmaking at Lucknow, including numerous workshops in Gujarat and residency programmes in Hyderabad, Delhi and Banaras. Her work is part of various personal collections in India and overseas. She lives in Baroda.

Artist Statement

Rachna Badrakia's practice takes the dot as an origin mark, at once optical and ontological. Repeated through a disciplined, bodily tempo, each point functions less as depiction than as inscription: a minimal gesture that thickens into sensation, memory, and psychic space. Following Merleau-Ponty's account of embodied perception, her surfaces propose that vision is produced through attention, rhythm, and touch. She builds each work through seven connected layers that move from the outer world toward an inward, near-divine presence, so painting becomes a quiet therapeutic practice that links mind and body. In a lineage that runs from Kandinsky's theorisation of the point to mark-based abstraction and colour-field sensibilities, the dot becomes her grammar for the gap between perception and perfection.

In *The Garden of Marigold* (2024), acrylic on linen, the composition reads as an abstracted horizon built from horizontal strata of orange that shift from airy luminosity to denser, granular bands. Up close, the chromatic field resolves into innumerable micro marks, recalling pointillist accumulation while refusing descriptive certainty; the image oscillates between landscape and pure colour. The surface behaves like a palimpsest: earlier layers persist as pressure and residue, even when submerged beneath subsequent veils. The marigold enters as chroma and as affect, a Warburgian pathosformel in which ritual warmth, mourning, and celebration survive as tone rather than icon.

Within *Origin Stories*, Badrakia's work is integral because it anchors the opening chapter, "Beginnings: The First Gesture," as a threshold where origins are enacted rather than illustrated. If, in Paul Ricoeur's sense, origin is a continuum of meaning, her repeated gesture makes that continuum palpable. The work aligns with André Leroi-Gourhan's insistence on the co-evolution of hand and tool, and it also anticipates the exhibition's later movement toward technological futures, since the dot is the shared logic of pigment and pixel. In Walter Benjamin's terms, the painting produces a moment of critical recognition: the past flashes up not as narrative, but as a present-tense field where memory, matter, and futurity touch.



Rachana Badrakia
The Garden of Marigold, 2024
Acrylic on Linen
48 x 72 inches

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Radhika Kacha



Radhika Kacha is a visual artist who holds a Bachelor's (2015) and Master's (2017) in Visual Arts in Painting from the Faculty of Fine Arts, M.S. University of Baroda. Her artistic journey includes a six-month residency at Space Studio (2017-18) and a three-week residency at Kalakriti Art Gallery (2018).

Radhika has participated in notable group exhibitions, including 'Kalanand Exhibition' at Karl Khandalavala Gallery, CSMVS, Mumbai (2023), and 'A Generous Space' at Hastings Contemporary, United Kingdom (2021). Her artistic achievements also include a solo exhibition with Kalakriti Art Gallery, Hyderabad, in 2019.

She has been honored with the Kalanand Merit Grant (2023) and the Lockdown Art Merit Grant (2022) by the Prafulla Dahanukar Art Foundation. Radhika continues to explore and create compelling visual narratives through her paintings. Radhika is from Rajkot, Gujarat.

Artist Statement

Within Origin Stories, which understands beginnings as a continuum of meaning rather than a single lost moment (Paul Ricoeur), Radhika Kacha's canvases function as the exhibition's first threshold. Her practice concentrates on the sky as both image and condition, a mutable field that binds weather, memory, and psychic state. Formally, the paintings are built through slow gradients and translucent veils of colour. A luminous disc, sometimes sulphur, sometimes crimson, hovers above a chain of mountains rendered as stacked silhouettes. This pared down geometry collapses landscape into a mnemonic diagram, a pathosformel in Aby Warburg's sense, where an enduring affective charge migrates across time through repeated motifs.

Kacha's investment in impermanence is not merely thematic but material. The atmosphere shifts through tonal transitions, soft edged clouds, and chromatic instability. The moon becomes less a stable object than a sensor of duration, aligning with Henri Bergson's *durée*, time apprehended as qualitative change. Read through Gilles Deleuze's logic of sensation, these fields of blue, violet, and burnt orange do not represent feeling, they produce it, activating affect as an intensity prior to narrative, later theorised by Brian Massumi. The sky becomes, in Gaston Bachelard's terms, an oneiric element that opens the viewer to reverie while retaining the discipline of painting's craft.

Installed in *Beginnings: The First Gesture*, Kacha's works anchor the exhibition's larger movement from craft to technology and from archive to algorithm. If André Leroi-Gourhan traced art's origins to the co-evolution of hand and tool, these canvases propose colour itself as a primary technology, an interface through which humans learn to measure tides of light, mood, and time. Her moons can be read as proto calendars and cosmological instruments, offering a quiet cosmotechnic model in Yuk Hui's sense, where cosmos and technique are inseparable. In this way, Kacha does not illustrate origin, she stages it as an elemental encounter, making perception the exhibition's first and most enduring invention.



Radhika Kacha
Untitled
Oil on Canvas
36 x 36 inches



Radhika Kacha
The Gloam, 2024
Oil on Canvas
48 x 36 inches

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Radhika Kacha
A Glorious Storm, 2023
Oil on Canvas
60 x 60 inches

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Rajnish 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.

Artist Statement

Rajnish Chhanesh's practice crystallises the exhibition's claim that origin is not a single, distant event but a "continuum of meaning" sustained by cultural inheritance and material memory. Working through dream logics and ecological attention, he treats nature as an ethical commons, then shows how that commons is strained by contemporary social and political pressures. He belongs within "Myth, Memory and the Fabric of Identity," where myths define belonging and exclusion, and where identity is negotiated through contingent positions rather than fixed essences.

Formally, Chhanesh composes images as portable cosmologies that borrow devotional framing and surface attentiveness from miniature traditions while operating through surreal condensation. In the My Life My World series, an ovoid field of layered greens reads like canopy, map, and aura at once. Over it, pale concentric tracings recall growth rings and cartographic contours, a slow inscription of time that converts landscape into psyche. A white bird bends inward, withholding spectacle, while seed-like punctures interrupt the surface, as if memory were both stored and wounded. In Untitled-V, the scalloped wooden support operates like an altar-frame, staging stacked architectural blocks, ledger-like hatchings, and a lone tree against violet and crimson terrain, so the pastoral appears already bureaucratised.

Aby Warburg's "pathosformel" clarifies this procedure, because Chhanesh repeats motifs not as stable symbols but as affective carriers that survive and mutate across time and geography. His birds, roots, grids, and frames return with difference, close to Homi Bhabha's "reiteration," where the past reappears in altered and disruptive configurations within the present. In Lévi-Strauss's terms, myth functions here as a grammar of relations, while in Stuart Hall's terms these returns open "new positions of identity," fluid and contingent.

Within the exhibition, Chhanesh becomes integral because he materialises the curatorial insistence that "material memory shapes the present," and that origins continue to unfold through acts of remaking rather than retrieval. Placement recommendation: position him centrally in "Myth, Memory and the Fabric of Identity," and let his works anchor a dialogue between inner myth and shared ecological histories.



Rajnish Chhanesh
Untitled-IV
Gouache and Acrylic on Wood
18 x 15 inches

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

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

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Ramu Das



Ramu Das is a contemporary artist whose practice is rooted in the cultural and aesthetic traditions of Santiniketan, where he trained at Kala Bhavana, Visva Bharati. Since 2003, he has been part of numerous notable exhibitions across India, showcasing his evolving visual language at institutions such as Birla Academy of Art & Culture, Kolkata; The Viewing Room, Mumbai; Kumar Gallery, New Delhi; Sanchit Art Gallery; and Art Positive, New Delhi. His works often weave together fantasy, memory and the everyday, exploring the fluid boundary between the real and the imagined.

Ramu has presented significant solo exhibitions, including *Meta of the Real* (2012), *Re-enouncing Fantasy and Humor* (2015) at Kumar Gallery, and *An Idyllic World: The Real & The Imagined* (2021) at Kalakriti Art Gallery, Hyderabad. Alongside his exhibitions, he has participated in several national art camps and workshops, contributing to a wider dialogue within contemporary Indian art practice. He is from Kolkata.

Artist Statement

Ramu Das's practice mobilises the lotus as more than a motif. It operates as a cultural technology, a durable image through which spiritual iconography and contemporary social realities circulate. Origin Stories frames "origins" not as a single event but as a "continuum of meaning," a dialogic field where material memory and technological imagination co-produce the present. Das's recurring lotus can be read as a Warburgian pathosformel, a form whose affective charge persists across time and geography. Its returns enact what Homi Bhabha calls "reiteration," in which the past reappears in altered and disruptive forms

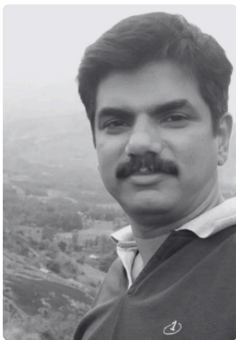
In *Untitled*, the elongated canvas reads like a frieze or manuscript band. A narrow boat slices horizontally across the picture plane, at once vessel and measure, while lotus leaves and blossoms press forward with icon-like insistence. Shallow space, crisp contour, and a densely patterned ground collapse figure and field into a single surface. The work's intelligence is formal: ornament functions as an ordering device, and repetition becomes a discipline of seeing. Drawing on Santiniketan's pedagogies and Buddhist thangka pictorial logics, Das uses linear precision and saturated colour to produce a meditative stillness that nevertheless contains social movement. The boat implies passage and labour, while the pond becomes a commons where vulnerability and resilience are held in tension.

Das is therefore integral to the exhibition's chapter on "Value, Order and the Invention of Systems," which asks how symbolic frameworks construct power and trust. The curatorial structure explicitly names "value, identity, and power" as problems of symbolic systems, and locates Das within the question of how "belief and power structures organise everyday life". In dialogue with David Graeber's analysis of value and exchange and Friedrich Kittler's claim that information systems contour culture, Das's hand-made order becomes a critique of contemporary regimes of valuation. His lotus is not an escape from history but a method for reading it, aligning with the exhibition's closing claim that origins are "cyclical and relational," where memory feeds innovation and innovation reshapes memory.



Ramu Das
Untitled
Acrylic on Canvas
53.7 x 154 inches

Roy K John



Roy K John (b. 1977) is a Kerala-based artist whose vibrant visual language bridges traditional mural techniques with a distinctly contemporary sensibility. A graduate of Kalabhavan School of Arts, Thrissur, he later completed his Master's in traditional mural painting at the Temple of Arts, Guruvayoor. His deep grounding in iconography, symbolism, and classical methods forms the foundation of his richly layered canvases, which often explore the tropical ecosystem of Kerala.

John's works celebrate the lushness of Indian forests—depicting flora, fauna, birds, and cultivated landscapes with striking detail and emotional depth. His signature palette of greens, yellows, and reds evokes the region's natural abundance, while cool-toned accents speak to personal memories and lived experiences.

He has exhibited widely across major Indian cities and internationally, including Dubai, and has participated in significant biennales and curated exhibitions. John's practice continues to expand the possibilities of contemporary Indian figurative and nature-based art.

Artist Statement

Roy K John's practice can be read as a painterly archaeology, where inherited visual systems are not preserved as heritage but reactivated as contemporary knowledge. *Origin Stories* frames origins as a dialogic "continuum of meaning," structured by survivals, returns, and recordings rather than linear beginnings. John's Kerala training in traditional mural painting anchors his work in a disciplined archive of line, iconography, and devotional ecology, yet his lotus ponds, lilies, and fruiting trees translate that archive into a present tense pictorial grammar.

Formally, his paintings operate through accumulation and saturation. The surface is built as a dense field in which botanical motifs function like citations, repeating across the canvas with slight variations that stage a visual argument about continuity and mutation. This iterative structure aligns with Aby Warburg's concept of the *pathosformel*, where charged forms survive across time, and with Homi Bhabha's "reiteration," in which the past returns in altered, disruptive configurations. John's colour is equally archival: greens, reds, and ochres are not descriptive alone, but indexical, carrying the atmospheric memory of the tropical landscape while insisting on the constructedness of pictorial tradition.

Positioning John through *Revision, Recovery and the Contemporary Archive*, foregrounds what the exhibition names as "excavation," invoking Michel Foucault's archaeology of knowledge, and Gayatri Spivak's insistence on attending to erasure and subaltern invisibility. John's devotionally inflected nature scenes become a site where cultural memory is both revealed and edited. They ask what is being recovered when an older visual language is recontextualised within contemporary painting, and what is still occluded when sacred iconographies circulate in new economies of visibility.

In *Origin Stories*, this shift is integral: John's canvases model how an archive can be lived rather than merely referenced. They produce the Benjaminian "flash" where past and present co-constitute one another, turning landscape into a critical method, and tradition into an active, contested origin.

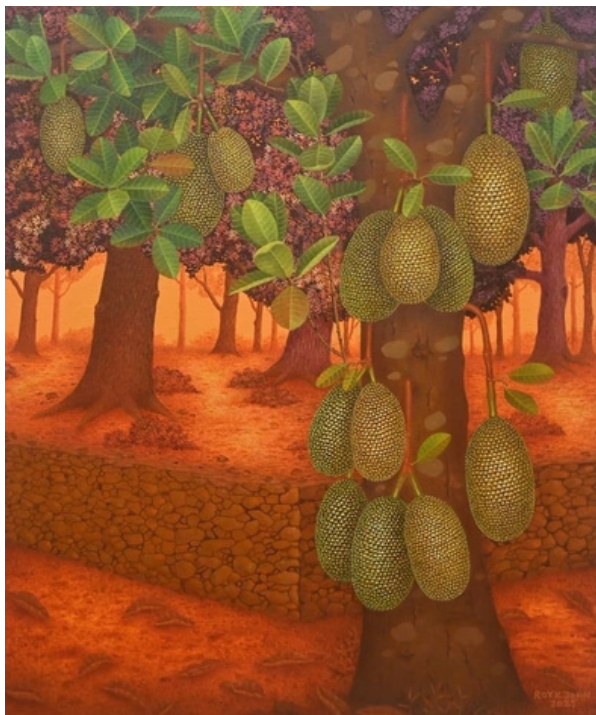


Roy K John
Untitled
Acrylic on Canvas
48 x 36 inches



Roy K John
Untitled
Acrylic on Canvas
48 x 36 inches

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Roy K John
Untitled
Acrylic on Canvas
36 x 30 inches

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S D Hari Prasad



S.D. Hari Prasad is a renowned Indian sculptor. He earned a Bachelor of Fine Arts from Andhra University and further honed his skills with a short-term course in Glass Kiln Casting and Fusing in Istanbul. Prasad's work has been recognized with prestigious awards like the National Award from the Lalit Kala Akademi and a Junior Fellowship from the Department of Culture, Government of India.

His sculptures are featured in prominent collections, including the National Gallery of Modern Art, New Delhi. He has participated in numerous solo and group exhibitions nationally and internationally, showcasing his unique artistic vision and contributing significantly to the Indian art scene.

Artist Statement

S.D. Hari Prasad's sculpture returns to origin as an event enacted by the hand, in resistance to the speed of contemporary visual culture. Working in marble, limestone, and green marble, he carves compact volumes that fold, loop, and torque into continuous ribbons of stone. Their interiors are as active as their skins: apertures and concavities choreograph light, while outer planes alternate between polish and grain. Form is encountered as duration rather than image, inviting the embodied attention Maurice Merleau-Ponty describes, where perception is co-produced by body and world. Weight and emptiness operate as a single system, so the void becomes a second material.

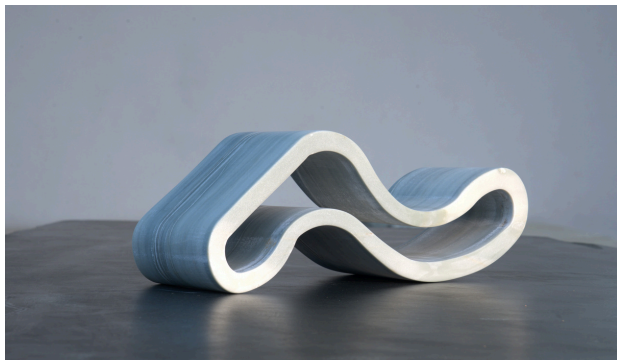
His practice is grounded in hereditary temple making and architectural stonework, and that lineage is not an anecdote but a method. The chisel becomes a cognitive instrument, aligning with André Leroi-Gourhan's account of art as the co-evolution of hand and tool, and with Tim Ingold's proposition that making is material thinking. Hari Prasad's abstractions do not evacuate history; they compress it. In *Contemplation*, *Anusara*, and *Morf 3*, the density of stone holds a disciplined tension between monumentality and intimacy, translating architectural memory into hand-scale propositions. This places him within a lineage from Brancusi and Barbara Hepworth to Sankho Chaudhuri and Ramkinkar Bajj, where direct carving becomes a politics of attention.

Within *Origin Stories*, Hari Prasad anchors the opening chapter, *Beginnings: The First Gesture*, by insisting that origin is not a remote archaeological fact but a recurring tactile proposition. His looping profiles operate as what Aby Warburg termed a *pathosformel*, a surviving form that carries affect across time, and as what Paul Ricoeur describes as a continuum of meaning, where beginnings persist as interpretive structures rather than fixed points. In Homi Bhabha's sense of reiteration, his forms let inherited vocabularies return in altered, newly legible configurations. Seen through Gilbert Simondon's technical mentality, the works show how tools shape subjectivity, and how a crafted object can be both archive and prototype. In a show that moves from craft and early systems toward technological futures, Hari Prasad supplies the necessary ground: the first interface, where an origin begins with a cut, a curve, and the ethical decision to remake what we inherit.



S D Hari Prasad
Contemplation
Green Marble
5.9 x 5.5 x 3.5 inches

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S D Hari Prasad
Anusara
Lime Stone
5.5 x 15 x 5 inches

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S D Hari Prasad
Morf 3
Marble
7.4 x 12.5 x 8.6 inches

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Sandipan Paul



Sandipan's practice emerges from a space of an inward reflection, positioning art as a tool for exploring the self. His work values emotion and intuition over logic and instruction. Printmaking for him is more than a technique, it is a tactile, meditative ritual. With every etched line on a metal plate or carved mark on a lino sheet, he immerses himself fully, channeling his emotional states into material form. The laborious, process-driven nature of the print medium resonates deeply with him; the very act of repetition, of layering, of carving, becomes a kind of therapy, an act of healing. This indulgence is not passive but vital, allowing him to process, reflect, and ultimately transform his emotions into something visually and spiritually tangible.

His subjects are deceptively simple: a paper boat, a drifting kite, birds, rainclouds. Yet these are not merely illustrations of the everyday, they are lyrical stand-ins for states of being. The fragility of a paper boat becomes a metaphor for vulnerability; a bird in

flight evokes freedom or longing. In these intimate scenes, the external world becomes a mirror of internal feeling, blurring the boundary between the outer world and inner feelings.

In this way, creativity becomes a way of facing the self, of putting feeling into form. Through self-expression, Sandipan navigates the inner terrain of feeling, memory, and vulnerability, creating art not to explain, but to exist more fully. He engaged with his artwork by Experience and Realizations of own-self through the day to day life activities.

His work portraying negative emotions like sadness, lone, anxiety and mental struggle. He believes in individuality, cause in the world every single persons was important and also their emotions, struggle, way of living , self realization was main entity for his existence.

He was born in a city near Kolkata, living in shibpur, Howrah district of West Bengal. After completing his Higher Secondary he done his Bachelor in Printing making from The Indian Collage Art Draftsmanship, Kolkata, in 2021. Few years he done commercial works and side by side practicing printmaking in his own studio. His several works are exhibited in states label exhibitions , Birla Academy of Art and Culture, now he participating in 23th International Print Biennial Varna, Bulgaria.

Artist Statement

Sandipan Paul's etching and aquatint prints locate "origin" not in monumental beginnings but in the intimate, repetitive labour of feeling. Within *Origin Stories*, where origins are approached as a continuum of meaning and as recurring emotional forms that survive across time, his works propose affect as a primary archive: a register through which lived time becomes legible.

Formally, Paul constructs psychological space through tonal compression, calibrated perspective, and the insistence of recurring motifs. In 'Will it Rain?' (2024), a cool blue field is organised by a shallow interior architecture, while paper boats scatter across the tiled plane like fragile surplus after a flood. Aquatint's granular velvets thicken the air; clouds drift low, less meteorology than ceiling, converting atmosphere into substance. In *Alienated Angst Ridden Twenty Five Year Old* (2025), crimson birds perch along a patterned balustrade like a tribunal; below, a draped figure slumps into shadow, while distant silhouettes in flight puncture a gradient sky, splitting the scene between paralysis and escape.

These elements, boats, kites, clouds, birds, operate as what Aby Warburg termed *pathosformel*: condensed carriers of emotion that recur across images and cultures. They also behave like Winnicott's transitional objects, modest handmade devices that mediate between inner life and the world. Paul's commitment to intuition and melancholic subjectivity does not collapse into private symbolism. It tests the stubborn adhesions of loss described by Freud, translating them into forms that viewers can inhabit, where inner weather becomes a shared atmosphere.

Paul is integral to the exhibition's chapter on myth, memory, and identity, and to its larger proposition that craft is foundational technology. Intaglio printing, with its incision, pressure, and transfer, stages origin as imprint: material memory that persists through repetition and variation. Aligning with Leroi-Gourhan's coupling of tool and gesture and Tim Ingold's "material thinking," the paper boat becomes both a vulnerable vessel and proto tool, a small technology of passage. In this sense, the recurring motif enacts Homi Bhabha's reiteration: return as difference. In Benjamin's terms, the work offers an image of recognition, anchoring the exhibition's civilisational arc in the printed trace and the fragile object that still attempts to move.



Details



Sandipan Paul
Alienated Angst Ridden Twenty Five Year Old, 2025
Etching Aquatint
13.5 x 13.7 inches

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+91 9951740000



Sandipan Paul
Will it Rain?, 2024
Etching Aquatint
9.5 x 13.7 inches



Details

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Sanjoy Patra



Sanjoy Patra was born in 1974. In 2003 he received his degree of Bachelor of Fine Art from Kala Bhavana, Visva Bharati University in Santiniketan. In 2005 he received his degree of Master of Fine Art from Kala Bhavana, Visva Bharati University in Santiniketan. Sanjoy has participated in several group shows: In 2004 he took part in a group show at Birla Academy of Art and Culture in Kolkata. In 2007 he participated in Young Contemporaries at Aakriti Art Gallery, Kolkata. In 2009 he participated in a group show in London. In 2010 he took part in a group show in London. In 2014 he took part in a group show at Kolkata Academy of Fine Arts. In 2017 he participated in The Winter Sale at Gallery 7, Kalaghoda in Mumbai .

He has attended several workshops in New Delhi and Kolkata, and has won several awards and scholarships: In 1996 and 1997 he won the Academy Awards from Academy of Fine Art, Kolkata. In 1996 he won the Atul Bose's Award from the Academy of Fine Art, Kolkata. In 1998 he won the Certificate of Merit from Domas Art Gallery, Kolkata. In 2003 he won the All India Fine Art & Craft Society award from Delhi College of Art, Delhi. In 2005 he won the Somokal Art Gallery, Kolkata, and received the Governor Award from the Academy of Fine Art, Kolkata. Best Exhibit, the GOVERNOR Awards from Academy of Fine Art (All India Annual Exhibition), 2005. He received the Visva Bharati Scholarship from Visva Bharati University, Santiniketan for 1998 - 2002. He received the National Scholarship from the Human Resource Development Centre in Lajpat Nagar, Delhi for 1998 - 1999.

Sanjoy lives and works in Gurgaon.

Artist Statement

Sanjoy Patra's practice turns the home into both image and object, staging domestic life as a site where origins are continually produced rather than nostalgically retrieved. In *Origin Stories*, beginnings are approached as a "continuum of meaning," a narrative structure through which societies interpret themselves, and as a dialogic interplay between material memory and the present.

Formally, his *Untitled* modular set made with gouache on pine wood, hinges on seriality and containment: painted scenes wrap around box-like volumes so that surface and support become inseparable. Stylised figures, lotus leaves, and patterned grounds repeat across units with calibrated variation, producing what the exhibition, after Aby Warburg, calls a "pathosformel," a recurring emotional and cultural imprint that survives across time and geography. The visual syntax draws from Santiniketan pedagogies of mural narration and the modernist reworking of vernacular idioms, yet it is re-sited on portable architectures that behave like miniature stages, prompting the viewer to read laterally from unit to unit.

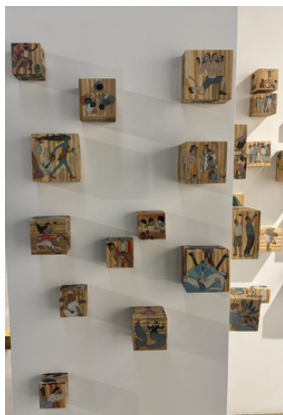
That fragmentation is thematic. Patra composes a constellation of adjacent homes that remain indifferent to one another, staging proximity without relation. Read through Henri Lefebvre's claim that space is socially produced, these units become micro-architectures of atomisation, where everyday ritual persists but collective life is structurally deferred. Hannah Arendt's distinction between private interiority and public appearance sharpens the diagnosis: the domestic becomes overcomplete, while the shared threshold of community is absent. The emotional temperature recalls Georg Simmel's account of metropolitan coolness: intimacy exists, but connection is withheld.

This is why Patra anchors the exhibition's chapter on Myth, Memory and the Fabric of Identity, where myth, after Claude Lévi-Strauss, is a structuring logic of belonging and exclusion, and identity, following Stuart Hall, is contingent rather than fixed. Patra's patterned narrative surfaces and figures draw on Santiniketan traditions while narrating contemporary life. In doing so, he aligns with Homi Bhabha's "reiteration," where the past returns in altered form within contemporary culture. Patra's domestic constellation becomes integral to the exhibition's argument that origins are negotiated in the everyday, through the images and habits that shape how we live together, and how we quietly learn to live apart.



Sanjoy Patra
At Home (set of 70-80 Pieces)
Gouache Water Colour on Pine Wood
Variable Sizes

For Enquiry please contact
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Satadru Sovan Banduri



Satadru Sovan Banduri is a globally recognized multidisciplinary artist, Fulbright Fellow, curator, and NFT innovator. Founder of HD BOX (Hexxyduxybox) 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.

Artist Statement

Satadru Sovan Banduri's practice operates at the threshold where civilisational memory meets technological imagination. Moving between painting, shaped supports, works on paper, and digital circulations that include NFTs and immersive light, he treats "origin" not as a recoverable point in the past but as a procedure that continually re-narrates bodies, species, and worlds. This is precisely why his work becomes structurally necessary to *Origin Stories*, which frames origins as a continuum of meaning and as a recurring cultural imprint that survives, mutates, and returns in the present.

Formally, Banduri stages this continuum through instability. Abyssal grounds read at once as oceanic depth and as a contemporary screen space, while jellyfish, insects, birds, and human fragments drift without stable scale or taxonomic certainty. The shaped edge refuses the neutrality of the rectangle and behaves like a membrane, collapsing figure and ground so that the image feels less like representation and more like an inhabited ecology. His acrylic and gouache surfaces sharpen these scenes into a high-definition field where scientific illustration, ornament, and collage converge, making hybridity legible as both beauty and symptom.

This is surrealism as critical method. In a lineage from Max Ernst's collage logic to contemporary digital compositing, Banduri reveals how "nature" is already mediated by images, data, and infrastructure. Donna Haraway's cyborg and Katherine Hayles's posthuman illuminate his interspecies, intertechnical assemblages, while Simondon and Yuk Hui clarify how subjectivity co-evolves with technical systems rather than standing outside them. Within the exhibition's chapter on "Digital Origins: Code, Algorithms and Posthuman Tools," his work demonstrates continuity rather than rupture between hand and machine, archive and algorithm. It also activates the show's speculative horizon, performing Bhabha's reiteration and approaching Saidiya Hartman's critical fabulation by imagining relations where dominant histories cannot account for nonhuman loss and gendered embodiment. Banduri does not restore order; he proposes origin as an ethics of precarious coexistence.



Satadru Sovan Banduri
Gaia's Bleeding Script, 2021
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches



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

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Satadru Sovan Banduri
Echoes of the Vanished-V, 2024
Acrylic with Gouache on Acid-Free Paper
15 x 12 inches

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Shailesh Mohan Ojha



Shailesh Mohan Ojha (b. 1986, Auriya) is a visual artist and sculptor based in Delhi NCR. His practice explores the intersections of human memory, environmental transformation, and social unease through material experimentation—working primarily in stone, metal, resin, and mixed media. He holds a BFA from the College of Arts & Crafts, Lucknow (2008) and an MFA from Delhi University's College of Art, New Delhi (2010).

Ojha was awarded the Krishnakriti Foundation Scholarship (2008–2010) and received First Prize (Certificate of Merit) at the College of Art's annual exhibition (2010). His solo exhibition *The Beginning of Love* was presented at Triveni Art Gallery in 2011, followed by participation in several notable group exhibitions across India between 2012 and 2016.

In 2020, he was awarded the Junior Fellowship by India's Ministry of Culture, a two-year national grant supporting research-based creative practice. A committed educator, Ojha has taught sculpture for over a decade at institutions including Pearl Academy, Delhi University, Noida International University, Sushant University, and IMS DIA. His work continues to feature in residencies, national art camps, and exhibitions both in India and abroad.

Artist Statement

Within Origin Stories, "origin" is approached not as a single event but as a continuum of meaning, a narrative device through which cultures interpret themselves. The exhibition is staged as a conversation between hand and machine, archive and algorithm, memory and imagination. Its chapters adopt a Warburgian sense of recurring cultural affects and Bhabha's "reiteration," in which the past returns in altered and disruptive forms within contemporary culture.

Shailesh Mohan Ojha's bark works operate through an exacting formal economy. Layered, fissured skins read as stratigraphy: ridges, seams, and micro ruptures that register pressure rather than depict narrative. In Flatness, the rectangular field is split into darker and lighter registers, like a cross section that compresses duration into plane. Emotion is not expressed; it is sedimented. The viewer reads the surface as evidence, a forensic intimacy of touch translated into vision. This haptic insistence situates Ojha in dialogue with material lineages from Arte Povera's arboreal indexicality to postminimalist surface logics, while refusing spectacle in favour of slow looking.

Placed in the exhibition's chapter on myth, memory and identity, where origin becomes a site of negotiation rather than fixed inheritance, Ojha sharpens the show's argument that memory is active and contested. His bark covered, faceless human forms, attentive to absence, displacement, and layered time, treat the body as an archive of lived experience. The work echoes Derrida's account of the archive as both preservation and constraint, and it resonates with Benjamin's insistence that the past becomes legible in sudden moments of critical recognition. By letting matter think, in the spirit of Ingold's "material thinking," Ojha makes bark a civilisational technology: a record of time that also engineers perception. In this way, his practice anchors the exhibition's cyclical proposition that craft leads to technology and technology redirects us back to craft, framing origins as something continually remade rather than merely inherited.



Shailesh Mohan Ojha
Flatness, 2024
Bark, Wood, Metal Frame
72 x 38.5 x 1 inches

Subir Kumar Mondal



Subir Mondal is a contemporary sculptor whose practice is grounded in material experimentation and a deep engagement with form and texture. A graduate in Sculpture (B.V.A.) from Rabindra Bharati University (2002), he also holds a Certificate in Commercial Art from La-Martina Seomp Society (1996). His works have been widely exhibited across India, including at Kalakriti Art Gallery (Hyderabad), Birla Academy of Art & Culture (Kolkata), Lalit Kala Akademi (New Delhi), and State Gallery of Fine Arts (Hyderabad), among others.

He has received several awards for excellence in sculpture, notably from the Birla Academy of Art & Culture (2015) and the West Bengal State Academy (2011). His works are part of private collections in India and abroad, reflecting his growing presence in the contemporary Indian art landscape.

Artist Statement

Subir Kumar Mondal's bronzes operate as compact architectures of civilisational memory, small-scale monuments whose dense relief surfaces translate myth, ritual, and ecology into a tactile lexicon. In works such as *Traditional Heritage* and *Our Culture*, truncated pyramids and stepped plinths hover between pedestal, shrine, and talisman. Their mass is punctured by recessed niches, while friezes of figures, animals, and ceremonial motifs are pressed into the metal like sedimented inscriptions. A reclining bovine crowns one bronze block; elsewhere a veiled woman offers a polished, flame-like form on a tray. Patina becomes a temporal stain, and the contrast between matte oxidation and gleaming highlights turns the surface into narrative rather than ornament.

Within *Origin Stories*, Mondal sharpens the exhibition's proposition that origins are not a single lost moment but a "continuum of meaning" through which cultures interpret themselves. His recurring iconographic formulas function as what Aby Warburg termed a *pathosformel*, a charged cultural imprint that survives by reappearing across time and geography. Read alongside Claude Lévi-Strauss, the sculptures can be approached as a grammar of myth, where discrete motifs are recombined to articulate belonging, devotion, and the human entanglement with nonhuman life.

Yet Mondal is not reconstructing a stable past. His bronzes perform what Homi Bhabha calls reiteration, the return of tradition as difference, re-coded in the present. Placed within "Myth, Memory and the Fabric of Identity," they crystallise how origin becomes a site of negotiation, where multiple genealogies coexist and identity remains contingent, in Stuart Hall's sense, rather than fixed. When the exhibition frames itself as a conversation between hand and machine, archive and algorithm, Mondal's objects insist that craft is already a technology of transmission, making "material memory" legible as an active force in the present. As the exhibition notes, his bronzes merge mythology, tradition and nature into contemporary sculptural storytelling. They culminate in a Benjaminian flash of recognition, where the past is activated as critical knowledge rather than nostalgia.



Subir Kumar Mondal
Traditional Heritage
Bronze
9.5 x 4.7 x 4.7 inches

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Subir Kumar Mondal
Traditional Heritage
Bronze
10.5 x 11.5 x 11.5 inches

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Subir Kumar Mondal
Traditional Heritage
Bronze
8.5 x 10.5 x 10 inches

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Subir Kumar Mondal
Our Culture
Bronze
16 x 9 x 8 inches

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Sumit Sarkar



Sumit Sarkar is a visual artist whose multidisciplinary practice explores the relationship between materiality, identity, and contemporary experience. A graduate of Kala Bhavana, Visva-Bharati, Santiniketan (M.A. in Painting, 2016), and The Indian College of Arts and Draftsmanship, Kolkata (B.A., 2014), he currently serves as an Assistant Professor at the School of Visual Arts, World University of Design, Sonapat (Delhi NCR).

Sumit has participated in several national and international exhibitions and residencies across Scotland, South Korea, Italy, Thailand, Dubai, China, and Bangladesh, including the Beijing and Bangladesh Biennales. His works have been featured in The Telegraph (My Kolkata edition) and various global art platforms.

Recipient of multiple accolades such as the Kala Sakshi Memorial Trust Award*, Bombay Art Society Award, Camel Art Foundation Award, and Ministry of Culture Scholarship, Sumit continues to expand his artistic language through painting, installation, and research. His current work investigates the intersection of masks, human emotion, and identity in contemporary visual culture.

He is from Delhi-Gurgaon.

Artist Statement

Sumit Sarkar's practice stages the self as an interface, a surface where identity is both designed and performed. His recurring engagement with masks, costuming, and theatrical embodiment transforms the body into a mutable site of exchange between interior affect and external signal. The artist's fascination with disguise and doubling finds new relevance in the age of algorithmic visibility, where subjectivity is mediated by the screen's reflective logic. Sarkar's painted and sculptural personae prefigure the "digital skin" theorized by Donna Haraway and N. Katherine Hayles: a threshold where the human becomes an assemblage of code, gesture, and representation.

Formally, Sarkar's surfaces oscillate between figuration and symbolic distortion, drawing on mythic archetypes and vernacular motifs. The result is an uncanny fusion of ritual and simulation. His figures are not portraits but prototypes, performative avatars negotiating between embodied ritual and the virtual architectures of identity. In this sense, Sarkar's work resonates with Jean Baudrillard's critique of simulacra: it exposes the collapse of authentic origin into an iterative image. Each mask, like a social media filter, operates as both concealment and revelation, a calibrated interface that reprograms visibility.

Within the context of Origin Stories 2.0, Sarkar's inclusion within Digital Origins marks a conceptual pivot from technological determinism toward the digital as a philosophical condition. The exhibition's inquiry into material memory and value systems finds in Sarkar's practice a critical analogue: identity itself as the archive, endlessly re-coded. His practice thus extends the show's continuum from civilizational myth to posthuman subjectivity, positioning the body as a living data field. In the networked world, masks are not remnants of premodern ritual but tools of survival and design, interfaces through which the self negotiates visibility, desire, and control.

Sarkar's work, therefore, is not a retreat from the digital but an articulation of its deeper ontology. By reimagining persona as the operative unit of contemporary being, he offers a visual grammar for the algorithmic condition, a meditation on what it means to have origins in an age where presence itself is programmable.



Sumit Sarkar
Crossing the Gateway of Stories, 2022
Mixed Media on Canvas
30 x 24 inches





Sumit Sarkar
Journey, 2019
Acrylic on Canvas, Image Transfer, Stitching on Canvas, Synthetic Cloth
16 x 12 inches

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Sumit Sarkar
The Red Coils, 2017-2018
Acrylic on Canvas
96 x 196 inches

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Suneel Mamadapur



Suneel Mamadapur is a contemporary artist, educator, and curator based in Hyderabad whose multidisciplinary practice spans printmaking, painting, digital montage, and site-specific installations. His work is rooted in a poetic yet politically aware visual language, exploring the intersections of mythology, memory, and social consciousness. By reimagining mythological and historical figures within present-day contexts, Suneel creates layered visual narratives that question structures of power, identity, and collective belief.

He holds a Post Experience qualification from the Glasgow Print Studio, Scotland, supported by the Commonwealth Foundation, a Post Diploma in Graphic Arts from M.S. University of Baroda, and a Diploma in Painting from KEN School of Art, Bangalore. His solo exhibitions include *Cognitive Dissonance* (Palette Art Gallery, 2010), **Desert of the Present** (Art Musings, 2007), and *Song of the Abandoned Road* (Palette Art Gallery, 2006), alongside significant participation in international group exhibitions across India, the UK, Hong Kong, and Europe.

Suneel is a recipient of major recognitions including the 45th National Academy Award (Lalit Kala Akademi) and grants from the Camlin Art Foundation and HRD Ministry.

Currently, he serves as Head (In-Charge) and Associate Professor, Department of Fine Arts, Sarojini Naidu School of Arts & Communication, University of Hyderabad, where he continues to mentor emerging artists while maintaining an active studio practice.

Artist Statement

Suneel Mamadapur's practice unfolds as a dialogue between myth and modernity, where inherited stories are neither preserved nor discarded, but retooled as critical instruments. In *Origin Stories*, origins are proposed as a "continuum of meaning," a persistent narrative structure through which societies interpret themselves rather than a single point fixed in antiquity. Mamadapur's paintings translate this proposition into image-thinking: layered icons, rural archetypes, and theatrical cues disclose how religious imagery, political order, and social identity are fabricated, contested, and remembered.

Formally, the canvases operate as tableaux that borrow the frontal clarity of South Asian narrative painting while refusing the comfort of stable perspective. Saturated nocturnes, tight spotlights, and crisp silhouettes generate a pictorial theatre where causality is suspended. A procession becomes a hybrid body-machine carrying a bed like a ritual vehicle; a conjurer's podium is flanked by rabbits and prosthetic armatures; a migratory bird perches on domestic furniture above a dark congregation. These recurring figures function like what Aby Warburg called a *pathosformel*, an affective residue that survives across time and returns as a troubled gesture. In Benjaminian terms, the works build constellations of fragmentary signs, so that ecological degradation and indigenous memory flash up as an urgent present, not a picturesque setting.

Mamadapur is integral to the exhibition's chapter "Revision, Recovery and the Contemporary Archive," which frames the contemporary as excavation and recontextualisation, aligned with Foucault's archaeology of knowledge and Spivak's demand to attend to historical erasure. His work explicitly "reimagine[s] mythological and rural narratives in relation to environmental degradation and politics," positioning painting as counter-archiving rather than nostalgia. This aligns with Bhabha's "reiteration," where the past returns in altered and disruptive forms, and with the exhibition's insistence on a conversation between memory and technological imagination, in the spirit of Haraway's genealogies. Mamadapur's painterly labour insists on the hand as technology, and in doing so anchors the exhibition's larger claim: origin is not what we inherit, but what we choose to revise and remake.



Suneel Mamadapur
Sugar is not innocent, 2023
Acrylic on Canvas
48 x 96 inches

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Suneel Mamadapur
The Spectacle's Masquerade, 2023
Acrylic on Canvas
60 x 60 inches

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Suneel Mamadapur
Child of deaf adults, 2023
Acrylic on Canavs
60 x 48 inches

For Enquiry please contact
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Suvradeep Samanta



Suvradeep Samanta (b. 1999) is a multidisciplinary artist from West Bengal, currently based in Baroda . He completed his bachelor's degree from Govt. College of art and craft Calcutta and masters from MSU Baroda.

Samanta works across sculpture, painting, wall based mixed media, his practice engaged with the complexities of urban built environments. As a city dweller he explores the structural ecosystem of cities and examines how their multiple layers influence human life.

His used materials like bricks,hdmr, wax,cement,canvas etc . Through experimenting with materials and metaphorical possibilities of those elements he constructs narratives that expand his conceptual concerns.

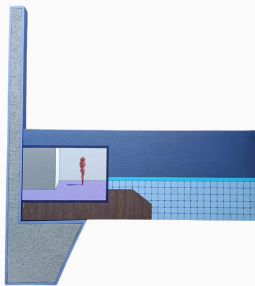
Currently Samanta's practice investigates the impact of fast urban lifestyle and the constant pressure of self efficiency on our perception of self, meaning of life and the ways individuals respond to this conditions.

Artist Statement

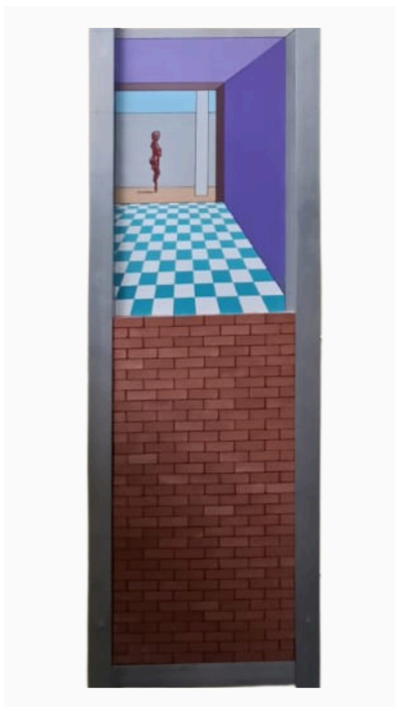
Suvradeep Samanta's practice treats the built environment as both material archive and behavioural script. In his "Heartbeat of Structures" series, white cement relief, brick-patterned skins, and gridded planes are joined to painted, one-point interiors that resemble architectural cutaways. Formally, each work pivots between objecthood and image: a frontal, weight-bearing facade yields to perspectival recession, while crisp colour fields and modular tiling choreograph measurement, rhythm, and pause. A solitary figure, often reduced to a red vertical, functions as both scale marker and residue of the body, insisting that the city's rational surfaces are always inhabited.

This spatial logic makes Samanta integral to Origin Stories, which frames origins as a "continuum of meaning" and as recurring cultural imprints that survive across time, rather than a single event sealed in antiquity. The grid in his work operates as a contemporary pathosformel in Aby Warburg's sense: a form that returns as structure and affect, even when its source is mundane urban planning. By holding brick and pigment together, he stages the exhibition's larger conversation between hand and machine, material memory and technical imagination.

Placed within the chapter on Tools, Machines and the Human Leap, Samanta grounds "technology" in the oldest urban technique: construction itself, understood as continuity rather than rupture. His reliefs mobilise brick, grid, and architectural reference to render the city as a constructed machine with its own pulse. Read through Gilbert Simondon, these structures become a technical milieu that co-produces subjectivity; read through Henri Lefebvre, they disclose space as something manufactured through repetition, circulation, and constraint. The works also echo modernist lineages from Constructivist relief and Bauhaus modularity to Minimalism's serial logic, while refusing modernism's fantasy of autonomy by reintroducing narrative tension and embodied vulnerability. In the exhibition's arc, Samanta becomes a hinge figure: he shows how the origin of the future city remains embedded in the ancient gestures of building, measuring, and dwelling.

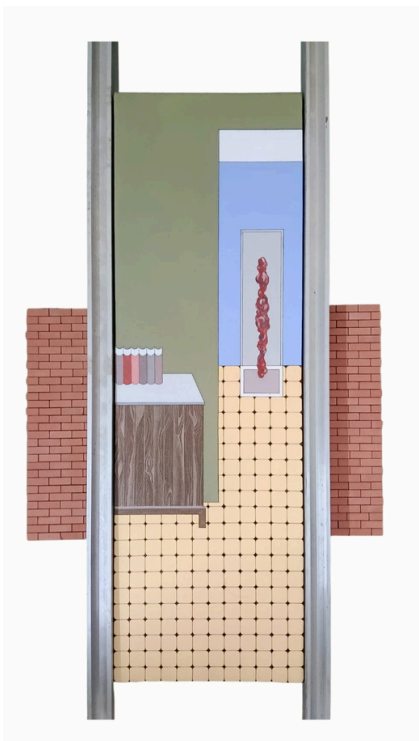


Suvradeep Samanta
Untitled
Bricks, HDMR, Wax, Cement, Canvas etc
20 x 6 inches



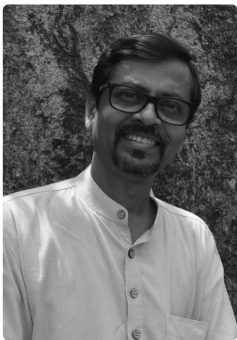
Suvradeep Samanta
Untitled
Bricks, HDMR, Wax, Cement, Canvas etc
24 x 6 inches

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Suvradeep Samanta
Untitled
Bricks, HD MR, Wax, Cement, Canvas etc
30 x 9 inches
Bricks wall 18 x 12 inches

Tanmay Santra



Tanmay Santra (b. 1969, West Bengal) is a contemporary artist, educator, and curator whose multidisciplinary practice explores themes of land, memory, and belonging through painting, drawing, and mixed media. A graduate of Visva-Bharati University, Santiniketan, and The Indian College of Arts & Draftsmanship, Kolkata, he has received the Junior Fellowship from the Government of India (2002–04) and the Artist Dinkar Thopate Award (2005).

Santra has presented solo exhibitions such as *Inheriting the Earth* (SSVAD, Santiniketan, 2012) and *Domicile-Domain-Dominion* (Goethe-Zentrum, Hyderabad, 2012). His work has featured in significant group shows across India and abroad, including *Shifting Realities* (Anant Art, New Delhi, 2017) and *Whispering Rocks: The Deccan Legacy* (Iconart Gallery, Hyderabad, 2025).

Currently Assistant Professor at the Department of Fine Arts, University of Hyderabad, he actively engages in teaching, curatorial projects, and public art initiatives, integrating artistic inquiry with social and environmental consciousness. He lives in Hyderabad.

Artist Statement

Tanmay Santara's recent practice is built from an intimate choreography between listening and looking. Since 2020, he has treated the domestic interior as an extended field site, where everyday objects and imagined gardens are reorganised through the temporal discipline of Indian classical music. In the Garden watercolours, forms hover on expansive white grounds: a cup, a sprouting plant, stone-like fragments, and an opaque blue mass that reads at once as boulder, body, and cloud. The absence of any horizon denies conventional landscape; negative space behaves like silence within a raga, spacing fragments into an attentive rhythm and converting emptiness into duration.

This sensibility is integral to Origin Stories, which frames origins not as a singular past but as a "continuum of meaning," a dialogic interplay of material memory, cultural inheritance, and imagination. Santara's fragments enact what Aby Warburg called pathosformel, while resonating with Homi Bhabha's reiteration, where the past returns in altered form within the present. In the Soundscape works, scattered motifs are threaded with rhythmic bols and script-like marks, turning language into percussion. The accordion book format literalises time: the viewer unfolds the sequence as one reads a score, so notation becomes a tool and a technology of transmission, extending the exhibition's dialogue between hand and machine, archive and imagination.

Formally, these works operate as micro-archives. Their spare staging recalls Michel Foucault's archaeology of knowledge, where meaning is produced through excavation, selection, and rearrangement. Yet the archive here is volatile, closer to Derrida's account of archiving as both preservation and instability, and the resulting constellations approach Walter Benjamin's dialectical image, where history flashes up in the charged present.

Within "Myth, Memory and the Fabric of Identity," where origin is negotiated through belonging and ecology and identity remains contingent, Santara's watercolours are pivotal because they treat territory as an emotional and historical identity space. They confirm the exhibition's cyclical claim that memory feeds innovation and innovation reshapes memory, making origin an ongoing practice rather than a settled fact.



Tanmay Santra
Soundscape - III (Accordion Book), 2023-2024
Water Colour and Pen Drawing on Paper
6 x 41 inches

For Enquiry please contact
artsales@kalakriti.in
+91 9951740000



Tanmay Santra
Garden - II, 2022
Water Colour on Paper
10.5 x 14.5 inches

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Tanmay Santra
Garden - II, III, 2023
Water Colour on Paper
10.5 x 14.5 inches (Each)

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Tanmay Santra
Soundscape - I, II, 2020
Water Colour and Pen on Paper
11.7 x 16.5 inches (Each)

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Tapas Biswas



Born in 1972 in West Bengal, India, Tapas Biswas is a noted contemporary sculptor with a Bachelor's in Visual Arts from the Government College of Art and Craft (GCAC), Kolkata (1998) and a Master's in Fine Arts from Banaras Hindu University, Varanasi (2000).

Biswas has been the subject of solo shows at Kalakriti Art Gallery, Hyderabad, 2012 and Aakriti Art Gallery, Kolkata, 2010. His works have been featured in significant group exhibitions in India, France in 2011, and Sweden in 2010. Notable shows include the 5th Edition of The Sculpture Park, Jaigarh Fort, Jaipur, 2025; Re: Figuring, Emami Art, 2025; Ekkhan, Emami Art, Kolkata, 2024; Fluid Boundaries, Emami Art, Kolkata, 2020; and International Art Summit, Singapore, 2007; among others. His works have been presented at India Art Fair 2025 and Art Mumbai 2024 by Emami Art. He has participated in various symposiums and camps that includes Penza, Russia, 2015; International Sculpture Symposium in Baroda, 2010; and Thimpu, Bhutan, 2009. Some of his commissioned works include Anandadhara I, a sculpture in bronze at the Delhi Airport Link Metro Station, 2010 and Anandadhara II in Mumbai, 2013 commissioned by Reliance Communications; a 16 ft brass sculpture of Bir Chilarai in Cooch Behar and a sculpture in iron at Rajarhat, Kolkata commissioned by the Govt. of West Bengal.

Artist Statement

Tapas Biswas's cast-bronze sculptures condense civilisation into a single, upward-thrusting form. A tapering, monument-like mass, scored with a dense lattice of grooves, laddered apertures, and struts, is overtaken by swarms of small bodies that cling, climb, tumble, and reassemble. The work oscillates between architecture and flesh; the armature reads as scaffold, loom, or ruined tower, while the figures operate as a granular relief that thickens the surface into a second skin. The mottled patina, shifting between ochre, umber, and soot, makes the object feel both freshly wrought and archaeologically recovered.

Biswas's practice is less about illustrating history than modelling how history is produced through collective labour and repeated gestures. The bodies are not portraits but units of relation, a social mass caught mid-becoming. In Aby Warburg's terms, the sculpture functions as a contemporary pathosformel: a recurring image of ascent, burden, and compulsion that survives across monuments and infrastructures. It also stages what Homi Bhabha calls reiteration, where inherited forms return with disturbance and difference. Read as a vertical palimpsest, the surface becomes an archaeology in Michel Foucault's sense, with strata of touch and erosion making visible the politics of what is allowed to endure. History flashes here not as progress but as Walter Benjamin's sudden recognition of the ruin inside the monument.

Placed within Origin Stories, Biswas acts as a hinge between craft memory and technological futures. The exhibition frames craft, including metal casting, as foundational technology that transmits cultural knowledge and shapes social organisation, and it treats technology as continuity rather than rupture. Biswas makes that proposition tactile: the monument is a technical object in Gilbert Simondon's sense, co-producing the subjectivities that swarm its surface. Its grid recalls André Leroi-Gourhan and Tim Ingold on the co-evolution of hand, tool, and material thinking. The work also anticipates Yuk Hui's cosmotechnics, where technological form carries cultural and ethical orientation, reminding us that every built system encodes a worldview.



Details



Tapas Biswas
Untitled
Bronze

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Urgain



I am Urgain Zawa, a visual artist from Ladakh. Growing up in close relationship with nature and traditional ways of living has deeply shaped my artistic practice. My work reflects my concern with the rapid transformations taking place in Ladakh due to climate change and modern development, and how these changes are affecting the region's landscape, architecture, and cultural practices.

I primarily work with natural materials such as soil, clay, paper mache, and found objects, alongside ground-level research and documentation. Through my practice, I draw from local rituals, oral histories, and indigenous knowledge systems to engage with fading cultural memories and lived experiences.

My work often takes the form of sculpture and installation, where I explore the tension between tradition and transformation. Through these processes, I attempt to create a space for reflection on what is being lost, what is being reshaped, and how cultural identity continues to evolve in the face of environmental and social change

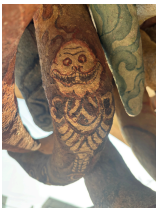
Artist Statement

Urgain Zawa's sculptural practice makes "origin" tangible as a lived, contested ground. Born and working in Ladakh, he turns to soil, clay, terracotta, papier-mâché and found objects, and places the construction brick at the center of his vocabulary, as both repository and warning signal. In Origin Stories, where origins are read as a "continuum of meaning" and a dialogue between material memory, cultural inheritance, and technological imagination, his work insists that the story of beginnings is also the story of what is being unmade.

Formally, Zawa assembles repeated crescent and horn-like units into two states: a suspended cluster held in taut equilibrium and a corresponding accumulation on the floor. The doubled composition choreographs gravity as an ethical problem, asking what is held up, what collapses, and what becomes debris. The forms, at once petal, shard, and tusk, oscillate between the organic and the fabricated. Their scored, uneven skins carry the index of touch and abrasion, placing the work in dialogue with process and postminimalist lineages, from Eva Hesse's organic serialities to Arte Povera's insistence that matter bears history. Repetition becomes a Warburgian pathosformel, a recurrent affect that survives by returning in altered shapes.

Content-wise, the brick functions as vernacular technology and as the sign of a new infrastructural regime. By folding it back into earth-bound materials, Zawa refuses the developmental narrative that treats technics as a clean break from tradition. Instead, he stages what Gilbert Simondon called a "technical mentality," where tools and subjectivities co-produce each other, and what Homi Bhabha frames as reiteration, the past returning as disruption within the present. His juxtapositions of landform and man-made fragment also resonate with Donna Haraway's call to read origins through intertwined biological and technological genealogies.

Positioned in the exhibition's Futures chapter, which imagines climate futures and possible worlds, Zawa's works read as future fossils, artefacts of survival rather than monuments of progress. They anchor the show's climate-focused arc in Ladakh's specific pressures, rendering cultural erosion inseparable from ecological fragility. In doing so, they make palpable the exhibition's cyclical thesis that craft leads to technology and technology returns us to craft, and that the next origin emerges from what we choose to remake.



Details



Urgain Zawa
Sa go nam go, 2025
Mix Media
32 x 20 x 20 inches

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V. Jengaiah



V. Jengaiah is a visual artist based in Hyderabad, India, with a strong foundation in fine art and printmaking. He holds a Bachelor of Fine Arts from Potti Sreeramulu Telugu University, Hyderabad, and a Master of Fine Arts from S.N. School, University of India. His practice is rooted in a sensitive exploration of form, surface, and expressive mark-making.

Jengaiah has exhibited widely in both solo and group exhibitions across Telangana and Andhra Pradesh. Notable presentations include *IStrokes of Shakthi at Hotel Grand Kakatiya, Hyderabad, group exhibitions at Daira Art Gallery, Hyderabad, C.S.N. Patnaik Art Gallery, Guntur, and Potti Sreeramulu Telugu University, as well as a **Printmaking Group Show at J.N.T.U., Hyderabad.

His work is held in prominent collections, including Hotel Taj Banjara, Hyderabad, Padma Shri Jagdeesh Metal, and several private collections. Jengaiah has received multiple accolades for his artistic contributions, including two National Level Awards from the Hyderabad Art Society, the 7th State Level Award from Potti Sreeramulu Telugu University, and the 1st State Level Award from the State Art Gallery, Hyderabad.

He is also a recipient of the Krishna Kriti Fellowship, which has supported and strengthened his ongoing artistic practice.

Artist Statement

Positioned between *Beginnings: The First Gesture* and *Tools, Machines and The Human Leap*, V. Jengaiyah's *Marriage Series IV* (2013) makes a precise curatorial hinge. If the first section frames origin as the inaugural mark, the moment when hand, tool, and surface negotiate visibility, Jengaiyah shows how that gesture immediately thickens into social form. Drawing here is not only representation but a foundational technology of attention, a way of producing knowledge through the disciplined act of looking.

The work's structure is crucial. A cluster of discrete sheets, portraits, interiors, garments, utensils, and domestic objects is arranged like a contact sheet or field archive. This constellation refuses the singular, climactic image of marriage in favour of distributed evidence. Formally, graphite modelling shifts between portraiture and object-study, granting comparable weight to face and furniture, cloth and vessel. The white intervals between drawings act as conceptual cuts that require the viewer to assemble relations, almost as if reading a circuit diagram. Meaning emerges through adjacency and recurrence rather than narrative closure.

Within *Tools, Machines and The Human Leap*, this becomes an argument about tools broadly conceived. Marriage appears as a social machine: a system that organises kinship, labour, inheritance, and obligation through material practices. Here, Lévi-Strauss's account of alliance and exchange is translated into lived infrastructure, while the serial method also invites a critical reading of how exchange stabilises hierarchy, including caste-coded inheritance and gendered work. The work's montage logic recalls Walter Benjamin's insistence that history can be grasped through constellations, where fragments spark recognition when placed in relation. Jengaiyah's drawings show that the "human leap" is not only the invention of external machines, but the invention of social technologies that bind communities through repetitive acts, objects handled daily, and gestures that become tradition by being continually re-made.



V. Jengaiyah
Marriage Series IV, 2013
Pencil on Paper
Variable



V. Jengaiah
Studies, 2010
Pencil on Paper
32 x 39.5 inches (each)

Vinod Daroz



Originally from the South of India, Vinod Daroz lives and works in Baroda. He studied sculpture at the Faculty of Fine Arts, M .S. University, completing his post-graduation (MFA) in ceramic sculpture in 1999. He has had more than 14 Solo Shows and many group shows till to date with prestigious galleries Nationally and Internationally, the most recent being the solo show 'Aikyam/Oneness' at Kalakriti Art Gallery, Hyderabad and India Art Fair, New Delhi. The recipient of several awards and residencies, he is a Charles Wallace fellow and a member of International Academy of Ceramics (IAC), Geneva and International Ceramic Artists Association, China, among others. His works reside in several famous museums and private collections, world over.

He is a member of, International Academy of Ceramics (IAC), Geneva. International Ceramic Artists Association, Zibo, China. Vinod has received the following awards: National Scholarship for Young Artists, Government of India (1997), AIFACS Award for Best Potter of the Year, New Delhi (1998), AIFACS Award for Best Exhibit, New Delhi (2000), Junior Fellowship, Government of India (2002), Harmony Judges' Special Award, Harmony Show, Mumbai (2004), Charles Wallace India Trust Award, British Council, India (2004). "Honorable award "International Traditional Macsabal Competition. Turkey (2020), "bronze award" in the fourth "Shanghai international wood-fired ceramics art festival" (2022).

His works take pride in many museums and private collections Nationally/ Internationally, Vinod works and lives in Baroda, India.

Artist Statement

Vinod Daroz's ceramics operate as instruments for thinking about how value is authored, stored, and renewed. The exhibition positions origins as a continuum of meaning, and as a recurring cultural imprint that survives through time. Daroz's practice enacts this survival through revision: sanctum, floral trace, and phallic axis return as contemporary forms that move slowly through material, surface, and kiln-time, and shift with light and the viewer.

His lustred capsule-like volumes, burnished gold and mapped with vegetal silhouettes, sit on patterned panels like portable shrines. The objects are calibrated to the hand yet stage architectural ideas of threshold and enclosure. In the bowl sets, basins nest and align; punctures become nodes, and brass rods thread the openings, suggesting both offering implements and measuring tools. The glaze carries bruised iridescences that changes with the viewer, so perception functions as an active component rather than passive reception.

Daroz's invocation of the garbhagriha, the womb-like inner chamber of the temple, reframes the vessel as an interior that holds memory and care. Gaston Bachelard's poetics of intimate space helps locate these objects as psychic architectures, shelters for what exceeds visibility. By reactivating Persian lusterware, Daroz treats craft as a historical interface, aligning with Tim Ingold's material thinking and Gilbert Simondon's view that technical objects carry culturally formed mentalities. The reflective skin also complicates Walter Benjamin's distinction between cult value and exhibition value, asking how aura migrates when devotion becomes a display.

Placed within the exhibition's chapter on value, order, and systems, his ceramics expand the show's inquiry into how trust and power are constructed through symbolic frameworks. In dialogue with David Graeber's account of debt as social relation, Daroz proposes a spiritual economy in which offering, repetition, and maintenance generate value. His work anchors the exhibition's arc by reminding us that contemporary technologies of valuation, from coins to code, inherit older rituals of inscription and care.



Details





Vinod Daroz
Untitled (Set of 15)
Ceramic
10 inches dia (each)

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Viraj Khanna



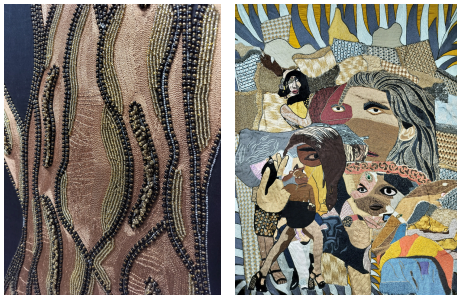
Viraj Khanna is a visual artist from India who primarily works in the medium of textile. Khanna's narrative-based works are focused on 'styling' the image. The artist is intrigued by eye-catching moments which are particularly shared on social media. We save memories which are most exciting or meaningful 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) and recently at the National Gallery of Modern Art Mumbai (2023). He is currently pursuing his MFA at the Art Institute of Chicago.

Artist Statement

Within *Origin Stories*, origins are not treated as a single lost event but as a persistent narrative structure, a "continuum of meaning" through which cultures interpret themselves across material memory and technological imagination. The exhibition's chapters track survivals and returns, a Warburgian pathosformel of recurring affects and a Bhabhaian reiteration in which inherited forms reappear transformed. It insists, in Haraway's spirit, that beginnings must be read through both biological and technological genealogies, staging a dialogue between hand and machine, archive and algorithm.

Viraj Khanna's *Tree of Life* renders that dialogue with material precision. Against a matte black ground, a radiant canopy of ochre fronds expands like a signal or halo. The trunk is articulated through braided, beadlike stitches that convert line into relief, insisting that touch is a mode of cognition. In the crown, embroidered and collaged faces and patterned fragments accumulate into a dense montage. The work compresses the logics of the family album and the digital feed: portraiture becomes aggregation, and the self appears as an assemblage of circulated images, textures, and gazes.

The myth of guardians and immortality is redirected toward relational endurance. What survives is not miraculous fruit but the imprint we leave in one another, a proposition that resonates with Paul Ricoeur's account of identity as narratively composed across time. Embroidery becomes historiography and critique, recalling Rozsika Parker's argument that the stitch is a historically coded labour that can be politically refunctioned. In the exhibition's chapter on craft as technology, where craft traditions are framed as knowledge systems and textile as a "model of thought," Khanna's textile collages treat stitching and surface manipulation as a form of coding and remixing identity. His work becomes a hinge between the exhibition's civilisational memory and its technological futures, making visible the show's cyclical claim that craft leads to technology, and technology returns us to craft.



Details



Viraj Khanna
Tree of Life
Hand Embroidery on Fabric
87.5 x 75 inches

For Enquiry please contact
artsales@kalakriti.in
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About Kalakriti Art Gallery:

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

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

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

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

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

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

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



KALAKRITI
art gallery

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India. PIN 500034.
Open on all days (11 am - 7 pm)

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Plot 8-2-465 / 1, road no 4, Banjara Hills, Hyderabad.
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