



KALAKRITI  
art gallery

# Across the Spectrum: Material, Method, Meaning

Debiprasad Bhunia  
Mayadhar Sahu  
Nabibakhsh Mansoori  
Pragati Mathur



**BOOTH NO: L06**

**INDIA ART FAIR  
5—8 FEB 2026**

**NSIC EXHIBITION GROUNDS, OKHLA, NEW DELHI**

©2026 Kalakriti Art Gallery, All Rights Reserved



**FEATURING ARTISTS**

Debiprasad Bhunia

Mayadhar Sahu

Nabibakhsh Mansoori

Pragati Mathur

## **Across the Spectrum: Material, Method, Meaning.**

In a moment where contemporary art is defined less by a singular aesthetic and more by its diverse voices and techniques, 'Across the Spectrum: Material, Method, Meaning' brings together four remarkable artists : Debiprasad Bhunia, Mayadhar Sahu, Nabibakhsh Mansoori, Pragati Mathur whose practices reflect the expansive possibilities of medium, material, and meaning in today's visual culture.

This exhibition envisions an immersive space where painting, sculpture, installation, textile, and mixed media do more than simply coexist - they engage in dialogue. Each of the four artists brings a distinct material vocabulary and conceptual approach: Debiprasad Bhunia's mixed-media works that layer texture, gesture, and emotion; Mayadhar Sahu's remarkable sculptures that investigate form, structure, and balance; Nabibakhsh Mansoori's compelling abstract canvases that open up new sensory and spatial possibilities; and Pragati Mathur's refined textile-based practice that transforms fabric into narrative and tactile experience. Across their diverse methods, experimentation becomes the core language through which meaning is shaped, underscoring how material, method, and idea remain inseparable in contemporary art.

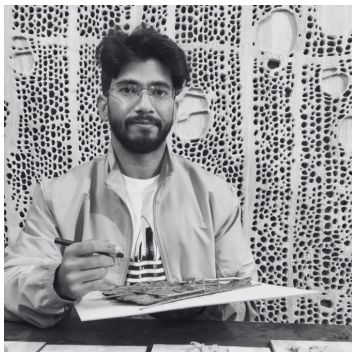
The title 'Across the Spectrum' is both a literal and conceptual framework acknowledging the varied aesthetic approaches, material processes, and conceptual frameworks employed by the artists. The works range from deeply personal to socio-political, from poetic abstraction to material-based inquiries.

Rather than being organized around a single theme, the exhibition explores how technique, material, and process serve as foundations of meaning in contemporary art. Each artist, in their own way, pushes the boundaries of their chosen medium - be it through the manipulation of form, the layering of imagery,

or the poetic subversion of material. For instance, Pragati Mathur's handwoven installations transform soft materials like cloth and thread into immersive environments that challenge the division between craft and contemporary sculpture, offering a tactile experience that is both intimate and monumental.

Together, these works highlight how versatility in medium leads to versatility in message, as contemporary Indian artists navigate the intersections of the global and the local, the traditional and the experimental. At the heart of these practices lies a deep engagement with craft and technical skill, not as mere formal accomplishments, but as vehicles for innovation and layered meaning. Whether drawing from centuries-old textile traditions, architectural motifs, or digital interventions, each artist in the exhibition expands the language of their medium, challenging the boundaries of material, form, and narrative. This commitment to experimentation anchored in skill transforms technique into a site of conceptual inquiry and cultural reflection.





**Debiprasad Bhunia** has done M.F.A. in Sculpture from College of Art, New Delhi and B.F.A. in Modelling and Sculpture from Govt. College of Art and Craft, Kolkata. He has exhibited his works at Kalakriti Art Gallery (2018 and 2023); College of Art, New Delhi (2017, 2018); State Academy, Kolkata (2016); Academy of Fine Arts, Kolkata (2016); Birla Academy of Art and Culture, Kolkata (2016); Lalit Kala Academy, New Delhi (2016). His work is also part of the Reserve Bank of India collection. He has been part of the Pune Biennale, Young Expressions (2017); Western Ghats Eco Walk (2018); Awareness of E-Plastic Waste Installation at I AM Gurgaon (2019).

He has been awarded the Merit Award for Delhi Zone (2017); AIFACS Best Award, New Delhi (2018). Also, he has been awarded with various scholarships namely, Rabi join Memorial Scholarship, G.C.A.C. Kolkata (2012); Portrait Scholarship, G.C.A.C Kolkata (2013); and Young Artist Scholarship, Ministry of Culture, Govt. of India (2017).

## Artist Statement

Archive Memory gathers myth, labour and landscape into a single concentrated world. The work takes the form of a small house, assembled like an archive of rural life. At the centre stands a carved wooden figure, a Vaishnav beggar or village pandit, whose presence echoes both devotion and survival. Around this figure the entire surface unfolds in layers of memory.

Microscopic cellular patterns carved into wood recall the inner structure of trees as well as insect-made lattices. Other textures suggest thatch, torn green construction nets and the raw surfaces of village homes. Copper, iron and mirrored elements capture traces of labour and also draw the viewer into the work. The piece activates the memory of the Annapurna story that links food with blessing. Here the rice-field becomes a cosmic shape, a circular form like a small sun that orders the rhythms of village life. Opposite this imagined sun the sloping roof of a house appears through carved ribs and scaffold-like lines.

Between these two forces of abundance and shelter stands the beggar-pundit, a figure who has traditionally moved from door to door gathering offerings, knowledge and companionship. In this position he represents a world where devotion, hunger, seasonal work and social exchange remain inseparable. The work gathers three intertwined systems. The first is the organic lattice, porous and slow in its growth, shaped by principles of nature and time.

The second is the architectural frame that introduces human labour, migration and the effort of building and maintaining a home. The third is the ritual and narrative layer that holds collective memory, belief and cultural continuity. Together these systems form a rural cosmology that continues even within contemporary lives marked by displacement.

The reflective surfaces fold the spectator into the composition. Viewers see fragments of their own image inside the house-like structure, inviting them to consider their connection to those who build, cultivate and sustain environments they rarely acknowledge.

Archive Memory avoids nostalgia. Instead it brings together myth and material reality to ask how abundance is created, who supports it and who remains at the threshold. By weaving the microscopic, the structural and the devotional, the work reflects a landscape where food, faith and labour are deeply linked, and where every visible home depends on an unseen world of human effort, migration and agrarian roots.



## **Visible & Invisible Structures**

Visible & Invisible Structures examines the paradox of invisible labour the farmers, migrants, and workers whose physical and temporal investment constructs our environments, yet whose presence is systematically erased from their final forms. Conceived as a layered relief, the work brings together wood carving, copper etching, iron geometry, and reflective surfaces to expose the human scaffolding that underlies architecture, infrastructure, and urban life.

The carved wooden surface draws from the microscopic structure of tree cells, forming a porous, organic lattice that resists architectural neatness. These cellular formations evoke systems of interdependence found in nature tree growth, ant colonies, termite nests suggesting labour as a collective and accumulated process rather than an individual act. What initially appears dense and impenetrable gradually reveals rhythm and order, mirroring how labour remains embedded yet unseen within the built world. Etched copper figures farmers, migrant workers, and labourers occupy the margins of the composition. Their presence is partial and unresolved, hovering between visibility and disappearance. Copper's reflective sheen, combined with acrylic mirror fragments, implicates the viewer, folding fragments of their own reflection into the work and exposing their position within the same systems that benefit from this erasure. Iron scaffolding lines introduce the rational language of construction measurement, alignment, engineering yet remain insufficient to contain the uneven, lived traces of human effort. Rather than representing labour as spectacle or narrative, the work reveals its structural absence. It proposes that architecture is not merely built from materials, but from lives that are absorbed, consumed, and forgotten in the process. The installation asks not how cities rise, but what they choose to conceal in order to stand.



Debiprasad Bhunia

Visible & Invisible Structures

Wood carving, copper etching plate relief, iron geometry,  
acrylic mirror

39 x 27 x 4 inches

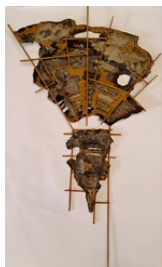
## **Coexistence Insect Architecture**

Coexistence Insect Architectures explores the quiet overlap between human habitation and the unseen architectural intelligence of insect ants, termites, and other small builders whose structures persist alongside, beneath, and within human-made spaces.

Rather than presenting nature and architecture as opposites, the work reveals them as parallel systems of survival, adaptation, and labour. Composed of rice paper casting, thin bamboo sticks, organic materials, natural pigments, and mixed media, these miniature works draw directly from the textures and formations of insect nests.

The fragile surfaces echo erosion, decay, and repair processes that shape both rural dwellings and natural habitats over time. The bamboo grids and linear interventions reference human attempts at order, measurement, and control, set against organic forms that resist symmetry and permanence. Rooted in childhood memories of rural life, where modest homes coexisted with insect colonies embedded in walls, soil, and timber, the series reflects on vulnerability as a shared condition. Just as human settlements are shaped by ambition, migration, and neglect, insect architectures emerge through collective labour and constant negotiation with their environment.

Neither system seeks monumentality; both exist through endurance. Presented at a miniature scale, the works invite close viewing, asking the viewer to slow down and notice what is often overlooked. In doing so, Coexistence suggests that survival is not defined by dominance or scale, but by persistence. Architecture human or insect is not only about building, but about staying, adapting, and quietly holding ground.



Debiprasad Bhunia

Coexistence Insect Architecture, 2025

Rice paper casting, thin bamboo stick, organic materials,  
natural colours & Mixed media, Miniature Size

Variable: 16 x 14 inches; 8 x 25 inches; 24 x 13 inches; 26 x 14  
inches; 17 x 16 inches (Set of Five)

## Structures That Almost Hold

Examines a condition where architecture no longer promises stability but merely postpones collapse. The work draws from the visual language of construction sites scaffolding, temporary supports, unfinished surfaces but refuses the idea of completion. What appears as structure is, in fact, a state of continuous risk.

The carved wooden surface is eroded rather than composed. Its perforations resemble neither ornament nor pattern, but the residue of prolonged pressure material exhausted through repeated use. Vertical elements attempt to organize the surface but fail to stabilize it, creating a sense of imbalance rather than order. Bamboo sticks and thin construction members appear as provisional interventions decisions made in urgency rather than design suggesting structures built to endure “for now.” Scaffolding in the work functions psychologically rather than structurally.

Some elements suspend without purpose, others terminate abruptly, while a few appear to threaten the integrity of the surface they are meant to support. Doors and windows are reduced to partial frames or erased entirely, leaving behind architectural scars rather than points of access. The absence of entry becomes more present than entry itself. The work resists symmetry, finish, and visual comfort. Voids are intentionally exposed, allowing light and shadow to pass through the surface, revealing that what appears solid is, in fact, barely holding.

This instability reflects the lived reality of labour behind construction where permanence is built through bodies that remain temporary, replaceable, and perpetually at risk. Rather than celebrating labour or architecture, the installation exposes their fragility. It does not ask how structures are built, but how long they can continue to stand without collapsing and who remains beneath them when they do.



Debiprasad Bhunia

Structures That Almost Hold, 2026

Wood carving, bamboo flooring sticks, copper binding wire

65 x 47 x 7 inches

## **Between What Is Built and What Is Borne**

Examines a condition of suspension between departure and arrival, structure and survival, construction and memory. The work does not depict migration as movement but as a prolonged state of incompleteness, where one world has already been left behind while the next remains inaccessible.

The installation is composed as two coexisting terrains. On one side, an organic, memory-laden realm emerges through tangled forms, drapery-like growth, and a solitary human figure. This figure is neither active nor expressive; it stands as a quiet witness, neither fully grounded nor fully displaced. On the other side, fragments of an unfinished built environment appear: scaffolding, stairs without destinations, doors without entry, and windows that do not open into interiors.

These architectural elements suggest not progress, but postponement. The staircase at the centre does not promise ascent. It is uneven, incomplete, and unresolved an attempt rather than an achievement. It holds the tension of aspiration without fulfilment, echoing the lived reality of labourers who continuously move toward stability without ever arriving.

A circular form hovers within the composition, evoking cyclical time rather than linear progress. It recalls agrarian rhythms sun, grain, repetition standing in contrast to the accelerated deadlines of urban construction. This temporal dissonance reveals how older, organic understandings of time persist beneath the surface of contemporary development. At the base, root-like masses gather part debris, part growth where material residue and human histories accumulate invisibly.

These forms resist order and completion, mirroring lives that remain provisional even as they construct permanence for others. Using wood carving, metal, copper, found construction materials, rice paper, jute, and organic pigments, the work deliberately blurs the boundary between the natural and the manufactured.

The installation does not present architecture as a finished object but as a fragile process held together by repetition, endurance, and human presence. Rather than narrating labour as spectacle, the work offers a silent testimony. It asks not how cities are built, but who remains suspended within them carrying their weight while standing outside their doors.



Debiprasad Bhunia

Between What Is Built and What is Borne, 2026

Wood carving, metal, copper, found collect materials, rice paper, jute, organic pigments

60 x 65 x 10 inches



Debiprasad Bhunia

Held by What Remains

Copper plate inlay on preserve natural insect wood slice

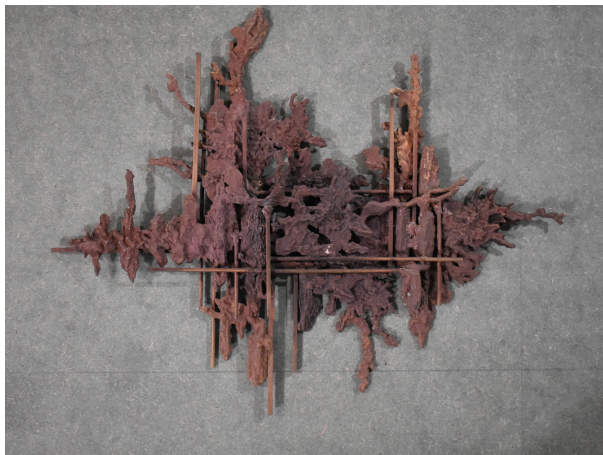
Variable: 6 x 12 inches, 6 x 11 inches, 7 x 12 inches, 6.5 x 11 inches,  
12 x 7 inches, 5 x 10 inches, 5 x 10 inches

5,50,000 INR





Debiprasad Bhunia  
Soil to Stone, 2024 (Set of 8)  
Sand and Pebbles Stone Carving  
Miniature Size  
7,50,000 INR



Debiprasad Bhunia  
Coexistence, 2025  
Bronze  
21 x 16.6 inches  
4,50,000 INR



**Mayadhar Sahu** holds an M.V.A in Sculpture (2015) from the Faculty of Fine Arts, M.S. University, Baroda, and a B.V.A in Sculpture (2010) from B.K. College of Art & Crafts, Bhubaneswar. Working primarily with sculpture and performance, their practice is deeply rooted in lived realities, community narratives, and spatial memory, often drawing from rural and socio-cultural landscapes.

Recipient of numerous awards and grants, including the Kalanand Award (2023), Junior Fellowship from the Ministry of Culture, and support from Khoj, Dhi Art Space, and Elizabeth Greenshields Foundation (Canada), the artist has held several solo exhibitions across India. Their work has been showcased at major national platforms such as India Art Fair, Art Mumbai, and leading galleries and institutions.

The artist's works are part of significant public and private collections, including the Kiran Nadar Museum of Art, and they continue to engage audiences through exhibitions, performances, and long-distance cycle yatras as artistic interventions.

## **Artist Statement:**

'Village Tales' is a series of narratives woven in a nostalgic backdrop. My intention is to create an ideal homeland within a fictional framework. Carving life out of marbles, woods and metals I try to maintain the harmony between the rural modesty and the urban chaos. My works basically portrays the day to day life capturing the memories of the land where I belong, the melancholy and celebration of the village imagery.

My works stand between the contrasts of reality and utopia where vegetables themselves turned into the iconic representation of the proletariats. The works convey the reconciliation of childhood paracosm which I started re-searching when I have to deprive of myself from my native land for study purpose.

Exploring ideas in a new space and running behind existential crisis caused by urban loneliness I then started portraying my native elements creating a new diaspora between 'myth and reality'.





Mayadhar Sahu  
The Karma  
Tik Wood  
72 x 48 x 12 inches



## Details





Mayadhar Sahu  
Village Mushroom  
Wood & Metal  
28 x 19 x 13 inches



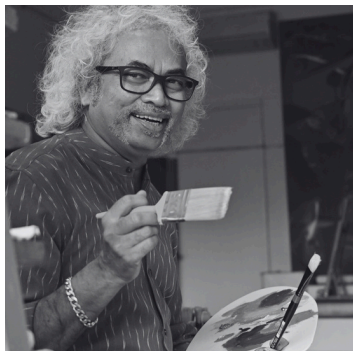
Mayadhar Sahu  
Village Drink  
Wood & Metal  
33 x 23 x 23 inches



Mayadhar Sahu  
Village Banana  
Wood & Metal  
38 x 16 x 16 inches (each)



Mayadhar Sahu  
Village Market  
Marble  
12 x 6 inches (each)



**Nabibakhsh Mansoori** Born in 1966 in the serene village of Oda in Gujarat's Sabarkantha district, Nabibakhsh Mansoori draws inspiration from the landscapes, folklore, and cultural vibrancy of his childhood. A colourist known for his exuberant and often surreal visual language, Mansoori creates dreamlike worlds where reality and imagination seamlessly converge.

He earned his Diploma in Fine Arts from Sheth C. N. College of Fine Arts, Ahmedabad (1990), followed by a Post Diploma in Creative Painting from the Faculty of Fine Arts, M.S. University, Baroda (1992). A recipient of the Bendre-Husain Scholarship (1999) and the MHRD Visual Arts Fellowship (1995–97), Mansoori has held numerous solo exhibitions across India and abroad, including recent shows at Archer Art Gallery, Ahmedabad (2024), and NVYA Art Gallery, New Delhi (2023).

His work features in significant collections such as City Museum Ahmedabad, Reliance Industries, RPG, Aditya Birla Group, and several private collections worldwide. He lives and works in Gandhinagar, Gujarat.

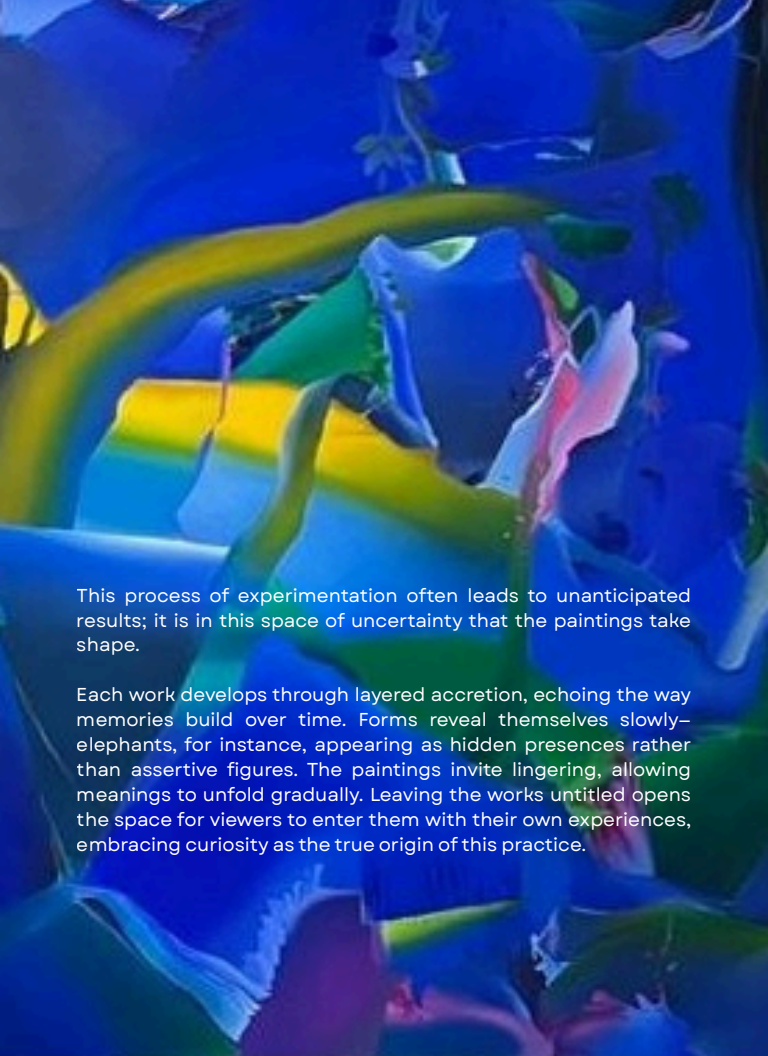
## Artist Statement:

My relationship with colour began as an instinctive attraction—first as a tool to mirror the world, and later as a means to probe what lies beneath it. What started as an attempt to replicate visible reality gradually transformed as I realised that appearances are only surface readings. Memory, sensation, intuition, and imagination form deeper layers that shape how we perceive. This shift from depiction to experience is central to my practice today.

Growing up in a village surrounded by rivers, mountains, fields, and vast skies, I encountered nature not just through its beauty but through its quiet mysteries. Rainbows that dissolved instantly, mirages that unsettled certainty, camouflaged forms that challenged perception, and dream-states that blurred the real with the unreal—all these early phenomena seeped into my consciousness. My paintings emerge as evolved responses to these impressions, carrying their subtle residues forward.

Colour is the primary site of inquiry in my work. I approach pigments not as symbols, but as living agents that converse, resist, and transform one another. I work directly on the canvas, testing what unfolds when colours like French Ultramarine and Quinacridone Magenta are coaxed into proximity.



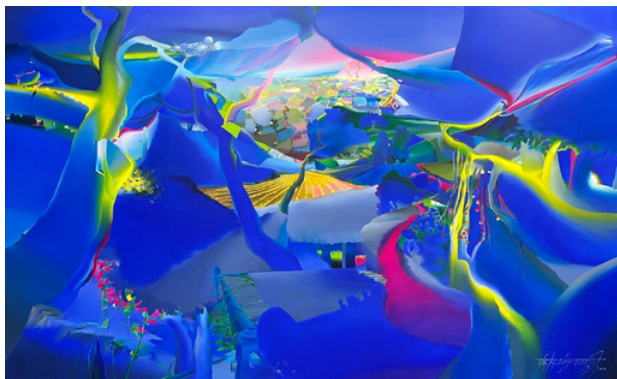
An abstract painting with a vibrant, layered composition. The background is a deep, rich blue. Overlaid on this are various shapes and colors: a large, curved yellow and green form, a bright yellow rectangular shape, and a pinkish-red shape. The overall effect is one of depth and complexity, with colors bleeding into each other and creating a sense of movement and discovery.

This process of experimentation often leads to unanticipated results; it is in this space of uncertainty that the paintings take shape.

Each work develops through layered accretion, echoing the way memories build over time. Forms reveal themselves slowly—elephants, for instance, appearing as hidden presences rather than assertive figures. The paintings invite lingering, allowing meanings to unfold gradually. Leaving the works untitled opens the space for viewers to enter them with their own experiences, embracing curiosity as the true origin of this practice.



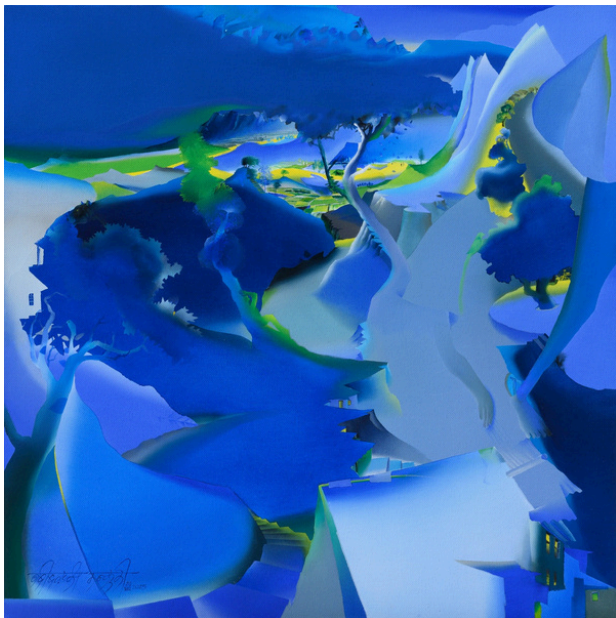
Nabibakhsh Mansoori  
Untitled - 25, 2025  
Oil on Canvas  
60 x 180 inches (Quadriptych)



Nabibakhsh Mansoori  
Untitled - 25, 2026  
Oil on Canvas  
48 x 78 inches



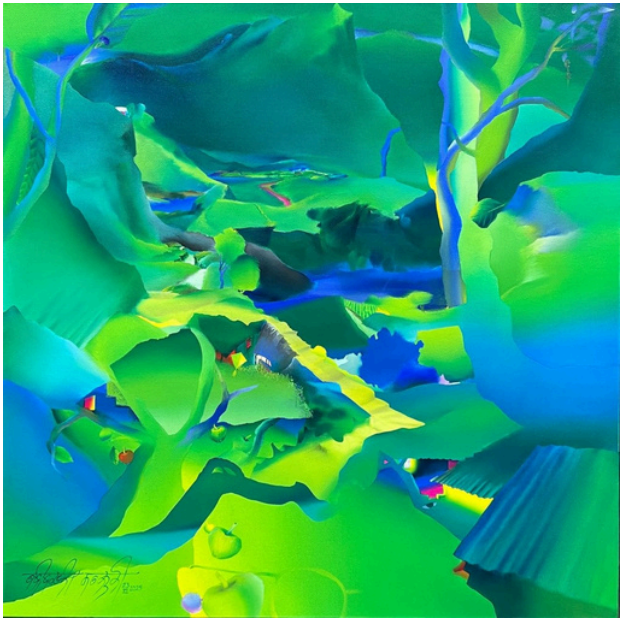
Nabibakhsh Mansoori  
Untitled - 18  
Oil on Canvas  
24 x 24 inches



Nabibakhsh Mansoori  
Untitled - 23  
Oil on Canvas  
24 x 24 inches



Nabibakhsh Mansoori  
Untitled - 24  
Oil on Canvas  
24 x 24 inches



Nabibakhsh Mansoori  
Untitled - 26  
Oil on Canvas  
24 x 24 inches



Nabibakhsh Mansoori  
Untitled - 27  
Oil on Canvas  
24 x 24 inches



Nabibakhsh Mansoori  
Untitled  
Oil on Canvas  
24 x 24 inches



**Pragati Mathur** is a renowned Bangalore-based weaver and textile designer with over two decades of experience in handloom and experimental weaving. A gold medalist with a degree in Textile Design and Technology from Sophia Polytechnic, Mumbai, her journey began with a loom, a passion for natural fibres, and a deep curiosity for materials. Known for her innovative use of diverse yarns—ranging from natural fibres to metal—Pragati has created bespoke textiles, sarees, rugs, and large-scale installations.

Her work has been exhibited at prestigious venues such as Windsor Manor Hotel, Bungalow 8, Gallery G, and Sublime Galleria, and she has collaborated with designers like Jason Cherian, Manoviraj Khosla, and House of Lesage (Paris). Notable projects include installations for JW Marriott, Bangalore Airport's Terminal 2, and the Sutr Santati exhibition showcased internationally. Pragati continues to push the boundaries of textile art through her commissioned works, museum installations, and sustainable collaborations.

In Pragati Mathur's new body of work, the five elements - earth, fire, air, water, and ether - are not treated as separate forces but as interdependent states, bound together by a continuous weave of copper. Pragati's signature material and medium of expression, copper runs through every piece as a quiet divinity - luminous, conductive, and alive. Its glimmer and shimmer suggest the unseen magic that runs through the world itself.

Personal and collective memory is embedded in the choice of materials. Gota, drawn from Pragati's formative years in Rajasthan, appears as a tactile recall of place and inheritance. In Earth, much of the colour emerges from paper raffia - waste paper reconstituted into yarn - transforming what is discarded into something enduring and structural.

A recurring twirling DNA helix moves through the works, referencing the cyclical rhythm of day and night and the equilibrium maintained by the natural world. DNA functions here as both form and metaphor: the thread shared by all living beings, collapsing the boundary between human and nature.

The material language carries a restrained luminosity. Copper wire, silk, cotton, and zardosi introduce an almost devotional sheen, with copper at the centre - catching light, oxidising, shifting, never static. Zardosi, traditionally reserved for surface embellishment, is woven directly into the textile and beaten flat post-weaving, allowing it to merge with the fabric's structure.

Ornamentation is dismantled and redefined, becoming integral rather than decorative.

## **Artist Statement:**

The Healing Circle : These pieces explore six essential elements- Earth, Fire, Water, Air, Ether, and Love. While the first four are rooted in nature, Ether symbolizes space and spirit, and Love embodies our emotional and collective bond. In a time where humanity feels increasingly disconnected from the natural world, this work urges a return to balance. It is a reminder that these elements don't just surround us; they are within us. Through them, we find grounding, connection, and the possibility of healing.





Pragati Mathur

DNA helix

Copper in varying gauges, Cotton Yarn, Silk Yarn, Gold and Silver  
Zardozi.

66 x 15 inches



Pragati Mathur  
Stand Alone  
Copper Wire, Gold Gota, Silk Fabric Strips  
78 x 42 inches



Pragati Mathur

5 Panels

Copper Wire in varying gauges, Gold Gota, Silver Gota, Silk Fabric, paper rafia, Cotton Yarn, Silk Yarn, Vegan Tape, Banana Rope, Desi Wool

72 x 18 inches (each)



## **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 decades, the gallery has built a strong reputation for its commitment to both contemporary and modern Indian art, presenting works by established masters, post-independence pioneers, and emerging contemporary voices.

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

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

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

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

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

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



**KALAKRITI**  
art gallery

**For more information, please contact:**

**Harmeet Singh**  
**Gallery Manager**  
**+91 99517 40000**

**Atul Jaltare**  
**Asst. Gallery Manager**  
**+91 99663 17332**

**Email: [artsales@kalakriti.in](mailto:artsales@kalakriti.in)**

**Kalakriti Art Gallery**  
**Plot 8-2-465/1, Road No 4, Banjara Hills,**  
**Hyderabad, Telangana, India. PIN 500034.**

**Open on all days (11 am - 7 pm)**



**/kalakriti**



**/kalakritiartgallery**



**/kalakritiartgallery.com**



**+91 9951740000**



**Kalakriti Art Gallery**

**Plot 8-2-465/1, Road No 4, Banjara Hills, Hyderabad.**

**Open on all days (11 am - 7 pm)**