



KALAKRITI
art gallery

NOTHING ARRIVES UNCHANGED

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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, Priyanka Aelay, Debiprasad Bhunia, and Rahul Modak, among many others. 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.

Rekha Lahoti

Founder and CEO, Kalakriti India

Rekha Lahoti is the Founder and CEO of Kalakriti India, a group of companies working across the fields of art, culture and real estate. Through Kalakriti Art Gallery, she has been actively involved in the acquisition, preservation and promotion of art of Indian origin and art that engages with India as its subject.

She has served as the Chairperson of FICCI FLO and is currently a member of its Governing Body. She has also served as Chairperson of YPO Ashoka.

Her commitment to art, culture and education extends to her philanthropic initiatives. She is the Founder of the Krishnakriti Foundation, which works in the fields of art and culture. She is also associated with the Franco-Indian Education Trust, established in partnership with the Government of France, which supports deserving students in pursuing educational opportunities in France.

The Kalakriti Archives, founded by her, is one of the largest repositories of maps and photographs relating to the Indian subcontinent.

CURATOR
SATYAJIT DAVE



With over a decade of professional experience, Satyajit's multidisciplinary expertise spans non-profit organisations, art galleries, 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 digitised private collections of art world stalwarts such as Jyoti Bhatt and Jyotsna Bhatt

He 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. 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 to 1980s. He has been a recipient of awards and grants from the Khoj International Artists' Association, the Ministry of Rural Development, the Ministry of Textiles, as well as the Ministry of Education, Government of India.

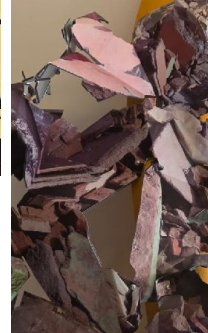
Dave's landmark exhibition, The Print: Matter in Matrix, showcased over 150 art objects spanning 1750 AD to 2020 AD, featuring artefacts ranging from Gutenberg-printed books to 3D-printed artworks. He is the only Indian Curator whose exhibition on Art and Neuroscience-Synaptic Odyssey supported by Iram Art Gallery- has been reviewed in the Medical Humanities Journal, The Polyphony, hosted by the Department of the Institute of Medical Humanities, Durham University.

Satyajit has initiated the Curatorial Fellowship program under the Splash Catalyst initiative through Gallerie Splash. 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, Social Design, and Design Strategy. Under his leadership, the program emphasised discourse around History(s) of Design, Living Traditions, and Art, engaging with indigenous practices to explore sustainable futures. His academic approach pushed to re-examine the nature of economic and fiscal policies for cultural and social well-being. He has served as the Nodal Officer for NIFT's VisionNxt Trend Forecasting Project and served as a panel member of the Ministry of Textiles, Government of India, committee 'Asserting India's Soft Power Through Outreach and Branding.'



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Curator's Note

An exhibition begins by arranging arrivals. Objects reach the gallery in crates, portfolios, digital files and conversations. By the time they are placed under light, they can appear self-contained, as if the wall, pedestal or vitrine merely receives a form already complete. Nothing Arrives Unchanged starts from a contrary proposition. Arrival is never a neutral endpoint. It is a condition produced through prior passages, and it initiates further ones. Clay has crossed geological, industrial and thermal states. Steel has passed through specification, cutting, welding and oxidation. A demolished settlement has been converted into a photograph, an analytical image and a routed surface. A myth has travelled through text, sculpture, painting, pedagogy and public recollection. These histories do not remain equally legible. Some are held in a surface; others are concealed by the coherence of the finished work.

The curatorial method developed through close looking rather than through the selection of examples for a predetermined category. The first questions were formal. How does repetition build an edge? Where does weight appear to settle? What does an empty centre organise? How does a surface direct the eye from fragment to whole? Those observations led to operations: cutting, firing, bending, fastening, stitching, routing, illuminating, weathering and accumulating. Only then did the enquiry move outward, towards mills, kilns, demolition machinery, electrical systems, scrap markets, mythological transmission and gallery protocols. The final movement was back towards the artwork. If a social or philosophical argument could not be tested against the visible organisation of the work, it was set aside. Research, in this sense, is a corrective act of looking. It enlarges the field of attention, but does not give the curator permission to make the object say anything at all.

This method retains formal analysis while refusing formalism's historical habit of bracketing production. Gilbert Simondon's criticism of the model in which an active maker imposes form upon passive matter, and Tim Ingold's account of making as a correspondence with processes, are useful because these works repeatedly show intention meeting conditions it cannot wholly command.[1] Fire changes clay. Atmosphere changes steel. Repetition changes a staple pin from fastener to module. Light changes rubber and textile from surface into an active optical field. Yet material effects must not be confused with political responsibility. Materials do not choose exploitative labour conditions, authorise demolition or determine who receives cultural and economic value.

Actor Network Theory offered a limited research instrument for tracing the heterogeneous participants concealed by a finished object. It can connect artist, worker, machine, software, electricity, gallery and collector; it can identify the kiln or the installation plan as a point through which a work must pass. It is less capable of explaining why those participants bear unequal risk. A demolition machine and a displaced resident may belong to the same causal account, but they cannot be placed on the same ethical plane. The network therefore begins the enquiry rather than completing it. Social history, labour analysis and political economy remain necessary where connection alone would flatten power. Marx's account of commodity fetishism is still pertinent here because the autonomous appearance of a completed thing can make the social relations of its production disappear.[2]

The title names this method through an ordinary verb. To arrive is to enter a new relationship, and therefore to acquire a different status. Resource becomes component; component becomes discard; discard becomes sculpture; sculpture becomes collectible property; property becomes an object of conservation. Images undergo comparable changes as they pass between sacred, mnemonic, documentary and aesthetic regimes. None of these passages is automatically emancipatory. Transformation can preserve evidence, but it can also overwrite it. The exhibition consequently holds two propositions in tension. Each work requires attention as a resolved formal decision. Each is also a provisional settlement among histories that exceed its present boundaries.



Arunkumar H G's Varaha brings the exhibition's argument into its most compressed relation between cultural memory and material evidence. The sculpture is built from plastic waste, paper pulp, cement dust and epoxy. Across the boar's body, fragments remain individually recognisable without assembling into a taxonomy. Caps, handles, moulded pieces and unidentifiable residues produce a hide that can be read at two distances. From afar, it is an animal with an emphatic snout, low body and planted legs. From near, the figure loses its continuous skin and becomes a field of consumption. The waste is not simply a metaphor for a crisis. It is evidence gathered into a form. The comparison with the monumental Varaha at Khajuraho sharpens what Arunkumar has changed. The early tenth-century sandstone image is a colossal animal form whose body is covered by hundreds of carved deities. The Indira Gandhi National Centre for the Arts identifies 672 figures, with the Navagrahas on the face, directional guardians on the legs and the divine multitude composing Vishnu's cosmic form.[3] The body is therefore more than support for decoration. It is an ordered narrative and cosmological surface. A crisis of the earth is given a comprehensible agent, and multiplicity is organised within the body of the rescuer.

Arunkumar's boar retains that inherited outline but replaces the ordered divine field with industrial remnants. To say that contemporary waste is formless would be literally inaccurate. Every discarded component has a designed shape. The crisis lacks, rather, a collectively adequate form through which its distributed scale can be grasped. Ancient imagination condensed danger, rescue and cosmic order into an image. Contemporary waste proliferates across products, households, landfills, waterways and microplastic particles, exceeding ordinary perception. Varaha gives that dispersed condition a temporary body, but the body does not master what it contains. Its surface is a counter-cosmos, accumulated rather than hierarchically ordered.

The mythological reference intensifies the sculpture's relation to water.

Varaha rescues the earth from cosmic waters after the demon Hiranyaksha drags it beneath the ocean.[4] Today, the elemental field of rescue has become one of the destinations of manufactured discard. UNEP estimates that 19 to 23 million tonnes of plastic waste leak into aquatic ecosystems each year, while emphasising the uncertainty of riverine measurement and the substantial accumulation of plastic within and around rivers.[5] The point is not that most waste reaches water, which the evidence does not support. It is that water, once imagined as the depth from which the earth required retrieval, now receives a vast and persistent fraction of the waste culture produces.

This material contradiction prevents Varaha from becoming a simple ecological emblem. Epoxy stabilises waste and gives the sculpture durability, but it also binds petroleum-derived fragments into a conservable art object. Salvage and preservation do not cancel the environmental histories of the materials.

Arunkumar's earlier practice, shaped by his upbringing in a farming family in the Western Ghats & sustained engagement with industrial scrap, has repeatedly addressed the relation between consumption, water and ecological loss.[6] In Varaha, cultural memory is not used to restore a lost unity. It becomes a measuring device for the diminished imaginative adequacy of the present.

The proposed display should support this double reading. A pedestal approximately 34 inches high would bring the work's accumulated surface towards the viewer's torso and eye, allowing intimate inspection without reducing the boar to a floor-level specimen. The elevation would confer a degree of monumentality on an object whose physical dimensions are modest, but it must avoid the appearance of a devotional altar. A broad, structurally tested plinth, generous circulation and raking light would let the silhouette remain legible while revealing the evidence embedded in its skin. The pedestal changes the work's arrival. It is therefore part of the curatorial argument, not neutral furniture.



Salik Ansari's *Altars of Absences* places related questions on the scale of the wall. Its twenty-eight cutout wood panels form a complete ensemble through spacing and installation.

Absence is constructed by intervals, apertures and repeated silhouettes; it is not a theme added after the fact. The installation plan is part of the work's identity because a different spacing would create a different whole. This has consequences for collection. If panels are detached and traded as autonomous miniatures, the object arrives not only changed but divided. Custodianship must therefore preserve the ensemble and its installation logic.



Shanthamani Muddaiah's *Current I* and *Current II* extend this problem from the damaged site into the historical organisation of labour. Her supplied statement begins with Bengaluru's electrification and moves through silk weaving, urban development, mobility and the digital economy. Bengaluru's first electric street lamps were illuminated in August 1905 with power transmitted from Shivanasamudra.[6] The regional silk economy was also becoming mechanised during the early twentieth century. The Mysore silk weaving factory, established in 1912, began with imported Swiss looms, while Bengaluru's wider textile history included mills whose rise and closure reshaped working communities.[7] These facts establish parallel histories of power and textile production. They do not by themselves prove one continuous line from every loom to the contemporary technology sector.

Muddaiah supplies the crucial, more specific evidence. During her research, she met former silk-weaving families who now operate tyre and tube businesses on highways around Bengaluru. Their occupational passage from thread to rubber is an artist-recorded encounter that still requires oral histories and names before publication. It nevertheless changes how the two works should be seen.[9]

Current I is a horizontal, wall-based construction of tyre tubes, thread, silk textile and red LED light. Its bands suggest both loom and circuitry, but the resemblance is produced materially. Electricity is at once the historical subject, the present energy supply and the condition of visibility. The rubber interrupts the regularity of the illuminated grid, preventing technological progress from appearing seamless.

Current II changes orientation and bodily register. Tyre tube, thread and silk textile descend from a broad upper span into a tapered form. The outline can recall a garment, torso, funnel or suspended skin without resolving into one of them. Embroidered botanical motifs and red bindings occupy the black rubber surface. Muddaiah proposes the red thread as silk, vessel, root and electrical wiring, while optical fibre introduces another conductor of light. The work does not claim that a material literally remembers. It asks how knowledge survives a change of occupation, and whether the hand trained by weaving carries rhythm, tension and joining into a different economy. The two Current works are therefore not illustrations of Bengaluru's past. They are structures in which separate histories are made to meet, while their seams remain visible.



Guruvinayak Singh Budhwar's Under the Shadow of Guru and Tanmay Santra's portable works complicate the proposition through images rather than industrial residues. Budhwar constructs a painted world in which architecture, vegetation, boats, figures and water occupy unstable scales. The artist identifies references to Khmer, Rajput, Persian, Dravidian, Buddhist, Adivasi, Greco and Thai forms. These should be treated as supplied routes for research, not as a verified synthesis. The painting's value lies in the friction among those forms. Cultural transmission appears as recomposition, not as the recovery of a pure source.



Tanmay Santra's postcards and accordion book place sequence, handling and portability against Budhwar's immersive painted space. A postcard anticipates circulation even when it is never posted. An accordion book can be read page by page, extended as a continuous surface or folded back into an object. The terracotta forms add another order of passage through shaping and firing, but no acoustic function should be assigned without confirmation. Across these works, images survive because formats alter their scale, rhythm and conditions of attention.



Asim Waqif's Demolition Analysis: Madrasi Camp 4 makes passage unusually explicit. A demolition at Madrasi Camp, Jangpura, becomes a photograph; the photograph becomes data for image analysis; the analysis guides CNC routing and ultraviolet printing on aluminium composite panel; the panel is folded and mounted on a scrap mudguard from a JCB 3DX[10] The work does not offer rubble as unprocessed testimony. Evidence has been selected, computed, cut and staged. The machine fragment is especially difficult. It is both a physical remainder and an index of the machinery associated with demolition, but the gallery can also convert that association into sculptural authority. A Delhi High Court judgement concerning Madrasi Camp records 370 dwellings, contested eligibility and relocation to Narela, making clear that the event belongs to a field of state decisions, residence and unequal consequence.[11] The artwork cannot contain that field in full. Its significance lies partly in showing how an event becomes an image while refusing the fiction that the image is the event.

In Bent Plate Analysis 4, a cyanotype photogram on galvanised steel, light and chemical reaction leave a different order of evidence. The plate bends, interrupts contact and modifies exposure. Cyanotype is not applied colour in the conventional sense; its image emerges through light-sensitive chemistry, washing and oxidation.[12]

Here, physical deformation does not follow representation. It participates in producing it. The work therefore offers a precise model for the exhibition: the support does not carry an image unchanged, because its condition helps generate what can be seen.



Shweta Mansingka's three works establish the exhibition's most sustained enquiry into interiority. The Seeker arranges carbon-infused stoneware vessels around an unoccupied centre. Their blackened, fractured surfaces do not reveal whether the interiors are empty, dark or inaccessible. The circular placement turns seeking into a spatial relation rather than a narrative of personal discovery. Clay, carbon, kiln atmosphere, metal fittings and wall arrangement jointly produce the field, but the viewer experiences it first as a rhythm of bodies and absences.

In Locked Vulnerabilities, saggar-fired ceramic elements meet antique iron keys, wood and metal fittings. The key arrives with a prior technical biography: it once corresponded, or appeared capable of corresponding, to a lock and a property relation. Within the installation, the lock is absent. Access is promised by a sign whose function has been withdrawn. The fired surfaces register contingency, while the keys retain engineered specificity. Vulnerability is therefore not treated solely as an interior feeling. It is organised through protection, possession and selective access.

Arpan shifts from access to offering. Round and elongated coconut forms are made in Raku-fired stoneware with brass stems. The title may mean offering, dedication or surrender, though the artist's intended emphasis requires confirmation. The coconut is represented, not necessarily ritually activated. Its closed shell, crackled ceramic surface and polished brass bring enclosure into a social relation. Mauss's

Here, physical deformation does not follow representation. It participates in producing it. The work therefore offers a precise model for the exhibition: the support does not carry an image unchanged, because its condition helps generate what can be seen. account of the gift is useful because an offering can appear freely given while creating obligation and reciprocity.[13] Arpan changes the other two works: the inaccessible interior may be protected, withheld or offered, and each condition redistributes value.



Pooja Iranna and Rakesh Patel approach industrial matter through markedly different formal disciplines. In Iranna's Symphony-4 and Sculptural Drawings, the staple pin arrives already standardised. Repetition withdraws its ordinary function and turns it into a cell, wall, curve and interval. The viewer first recognises an architectural whole, then discovers that its authority depends upon hundreds of minor units & repeated acts of placement. Gestalt completion is crucial, but so is the labour concealed by visual unity. The module promises interchangeability; the assembled form records minute decisions that standardisation can't predetermine.



Rakesh Patel's Sanctum of the City begins with the opposite condition: large Corten steel elements, cut and welded into a vertical organisation of planes, apertures and supports. Its rust-coloured surface appears settled, although weathering steel forms a protective patina through controlled exposure to atmosphere.[14] Air & moisture continue the work after fabrication. The sculpture's arcs and diagonals distribute weight through visual tension, while voids prevent mass from becoming inert. Iranna makes monumentality from a fastening component; Patel makes industrial mass depend upon openings. Together they show that standard material never yields a standard form.

The gallery changes every work it receives. It supplies electrical current to Muddaiah, measured atmosphere to Patel, controlled light to Waqif and mounting geometry to Mansingka and Ansari. Conservation then decides which changes count as damage and which belong to the work. The evolving patina of weathering steel may be legitimate; corrosion of an antique key may not be. Fading in a cyanotype, embrittlement in rubber, cracking in ceramic and failure in LED or optical fibre each demand distinct temporal judgements.

The exhibition should make some of this work visible through concise technical notes, without turning the gallery into a materials laboratory.

The collection introduces another passage. Waste becomes protected property; a demolition trace becomes a scarce object; an offering enters exchange; a wall ensemble enters a contract of reinstallation. Cultural value can preserve fragile histories, but it can also black-box the labour and damage that produced them. The curator, registrar, installer, conservator and collector therefore enter the object's continuing biography. Their responsibility is not to freeze an original state that never existed. It is to document transformations, retain necessary relations and acknowledge what can't be recovered.

Nothing Arrives Unchanged does not claim that every origin can be traced, or that an artwork is reducible to its source materials. It proposes a discipline of attention to passage. Arunkumar's waste acquires the body of a rescuer without ceasing to indict a culture of disposal. Muddaiah's rubber and silk meet through a history of occupational change that remains both documented encounter and unfinished research. Waqif's demolition image becomes an object whose aesthetic force can't absolve the violence it records. Across the exhibition, form is where histories are selected, compressed, concealed and made newly available. The visitor does not leave with a supply-chain diagram. The more difficult recognition is that arrival confers neither innocence nor completion. It gives every object another life, and makes us answerable for what that life permits us to see.

Satyajit Dave

August 2026, Mumbai



NOTHING ARRIVES UNCHANGED

Nothing Arrives Unchanged Nothing arrives in the gallery as an untouched object. Before it is encountered as art, a material has already been extracted, cultivated, manufactured, transported, handled, used, damaged, discarded or preserved. An image may have passed through myth, architecture, memory, reproduction, and cultural transmission. These passages are not background information added to a completed work. They are among the conditions through which form becomes possible.

The exhibition begins with a simple proposition: passage produces change. It alters the physical character of things, but also their social position and value. A resource becomes a commodity; a commodity becomes a tool or possession; a possession becomes residue; residue may enter an artwork and later a collection. At every stage, something is retained, something is concealed and something new is produced.

Yet an artwork cannot be reduced to the history of its materials or to evidence of manufacture. Artistic form does more than reveal what preceded it. It selects, compresses, and reorganizes those histories. Repetition can turn an ordinary unit into architecture. Firing can make contingency permanent. Cutting can convert damage into pattern. An inherited image can survive by changing its body. Form is therefore neither a neutral container nor a decorative conclusion. It is a method through which the world is examined and rearranged.

This attention to transformation also requires attention to power. Materials may resist, weather or behave unpredictably, but they do not authorize demolition, organize labor or determine ownership. People and institutions make those decisions, although their roles may disappear behind the apparent completeness of the finished object. To trace how something came into being is therefore not enough. We must also ask who acted, who remained unseen, who carried risk and who received value.

Arrived in the gallery continues this process. The wall, pedestal, light, label and installation plan alter how an object is encountered. Conservation determines which changes are accepted and which are treated as damage. Collection transfers not only ownership, but responsibility for an object's future. The exhibition is therefore not the final destination of these forms. It is another condition through which they are organized, interpreted and valued.

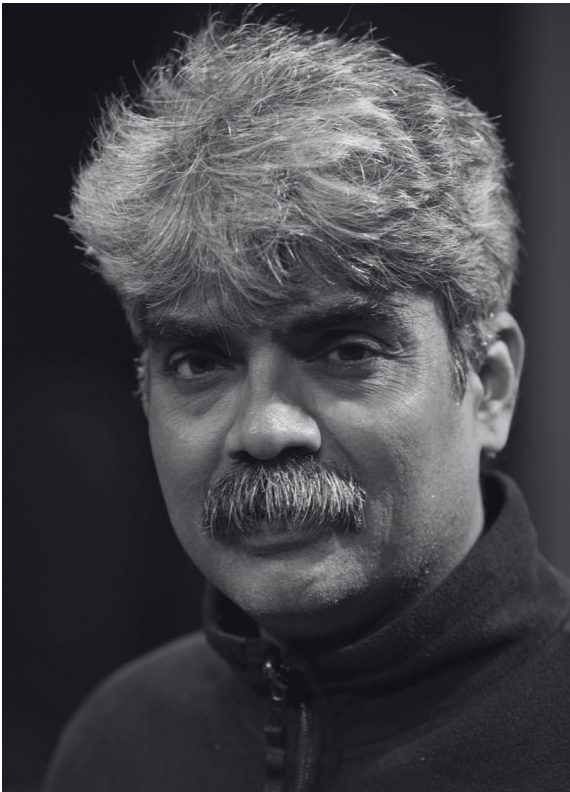
Nothing Arrives Unchanged does not promise the recovery of a complete origin. Origins are multiple, partial and frequently inaccessible. Instead, the exhibition proposes a discipline of attention to look closely at what a form holds, what it has transformed, and what it leaves unresolved. The question is not simply where an object began. It is what happened during its passage, and what becomes possible, or obscured, once it arrives here.

© Satyjit Datta
Bombay, August 2026.





ARUNKUMAR H G



Arunkumar H.G., born on 9 April 1968, completed his BA and MA in Fine Arts, specialising in Sculpture, from M.S. University of Baroda in 1993 and 1995 respectively.

In 2014, he founded the SARA Centre for Art & Environment in the Western Ghats region of Karnataka, India. His practice engages deeply with ecology, environmental concerns and the relationship between human life and the natural world.

His solo exhibitions include Overshoot at Gallery Sumukha, Bengaluru; Con-struction at Gallery Espace, New Delhi; In-site at Aicon Gallery, New York in 2018; Tract at Nature Morte, New Delhi in 2010; and Feed at Nature Morte, New Delhi and Sakshi Gallery, Mumbai in 2006.

Arunkumar has exhibited extensively in India and internationally. Selected group exhibitions include CALORIE at Science Gallery Bengaluru in 2025; Ancestral Futures at Espace Gallery, Delhi in 2024; CARBON at Science Gallery Bengaluru in 2024; the Mediations Biennale in Istanbul in 2023; New Natures: A Terrible Beauty is Born at MMB, Mumbai in 2022; Kochi-Muziris Biennale in 2018; Embrace Our Rivers at Goethe-Institut / Max Mueller Bhavan, Chennai in 2018; Sculpture by the Sea, Aarhus, Denmark in 2015; Beyond Limits at San Diego Art Institute in 2014; Aesthetic Bind: Citizen Artist at Chemould, Mumbai in 2013; Art and Activism in India Since 1989 at the Smart Museum of Art, University of Chicago in 2013; and Cosmopolitan Stranger in Hasselt, Belgium in 2012.

He has also participated in several prestigious international artist residencies, including Art Omi International Artist Residency, New York in 2011; the University of South Australia, Adelaide in 2007 and 2002; and ARCUS International Artist Residency, Moriya, Japan in 1999.



Varaha, 2023

Medium: Plastic waste, paper pulp, cement dust, epoxy

Size: 28 x 44 x 19 inches

Price: 9,50,000 INR

VARAHA

Ancient mythologies gave form to forces too vast to comprehend. Through figures such as Varaha, Kurma or the Samudra Manthana, they transformed collective anxieties and humanity's relationship with nature into enduring symbols.

Today, we live amidst phenomena of equal magnitude, consumerism, waste and ecological collapse, but these forces remain largely formless in our collective imagination.

Varaha reimagines the ancient avatar as a contemporary ecological metaphor. Constructed from discarded plastic consumer waste and coated with cement dust to obscure its original identity, the sculpture transforms countless fragments of consumption into the body of the mythical boar. Once celebrated as the Earth's saviour, Varaha now stands amidst the realities of the Anthropocene, inviting us to reflect on our changing relationship with the planet.

Rather than retelling mythology, the work uses it as a language to give form to the invisible ecological forces shaping our world today



Details



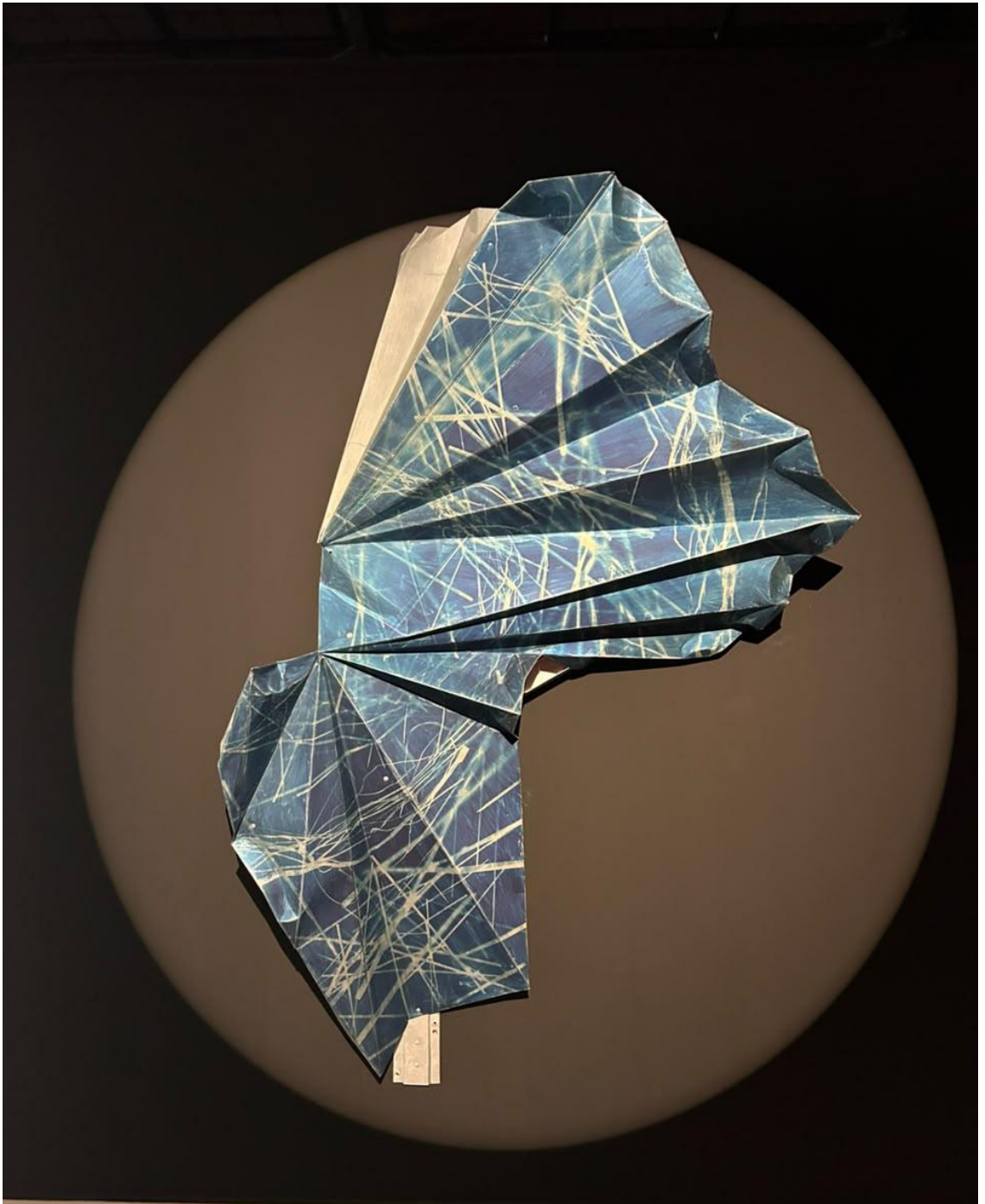
ASIM WAQIF



Asim Waqif (b. 1978, Hyderabad) is a New Delhi-based artist whose interdisciplinary practice is grounded in his early training in architecture at the School of Planning and Architecture, Delhi, where he graduated in 2000.

Following an early career as an art director in film and television and subsequent work in independent video and documentary filmmaking, Waqif developed an artistic practice spanning sculpture, installation, public art, video and photography.

His work has been presented at major international exhibitions and institutions, including the India Pavilion, 61st International Art Exhibition of La Biennale di Venezia (2026), Islamic Arts Biennale, Jeddah (2025), Chicago Architecture Biennial (2023), Kochi-Muziris Biennale (2022), Jeju Biennale (2017), 8th Asia Pacific Triennial, Brisbane (2015), Marrakech Biennale (2014) and Changwon Sculpture Biennale (2014). His institutional exhibitions include the Hayward Gallery, London; Palais de Tokyo, Paris; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of Fine Arts, Boston; Queens Museum, New York; Vancouver Art Gallery and Mattress Factory, Pittsburgh. Waqif has undertaken residencies at the Rockefeller Foundation Bellagio Center, Italy, Skowhegan School of Painting and Sculpture, USA, and SAM Art Projects, Paris, and was a Visiting Scholar at the Rhode Island School of Design. He has also taught at the School of Planning and Architecture and Ambedkar University, Delhi.



Bent Plate Analysis 4, 2025

Medium: Cyanotype photogram on galvanised steel

Size: 44w x 85h x 30d Inches, wall mounted

Price: 13,00,000 INR

Experimental cyanotype coating. Keep away from direct sunlight and abrupt changes of temperature and humidity

Cyanotype on metal:

I was introduced to cyanotype in June 2021 by Ashish Sahu and Zahra Yazdani from the mazecollective in Delhi, and instinctively started experimenting with folding and crushing the coated paper itself. Cyanotype on flat sheets of metal and glass have been made for a long time by pouring a gelatin based solution on the sheet and tilting till there is an even coat. But I wanted to do cyanotype photogram onto a folded plate: very different as all the surfaces are at a different angle and the pouring method would not work.

At first Ashish and I tried many different materials like brass, aluminium, anodised aluminium, but got the best results from galvanised steel. We experimented for many months to come to some kind of stable process. Later I experimented on my own, changed the hardener and tried photographic grade gelatin. This technique of cyanotype in a gelatin medium on galvanised steel has been developed only since 2021 and the current recipe has been in use for about 16 months. There is no way of reliably determining the long term behaviour of the print.

Temperature is a very important factor in the printmaking: temperature of the sheet before coating, ambient temperature during drying and exposure to UV source (21 C), temperature of water for the fixing (9-10 C). Ambient humidity changes drying time substantially. Earlier we were exposing directly to the sun (in winter) but now I use a pair of UV lamps in a controlled environment. Still it is tough, perhaps impossible, to replicate this kind of an analog process, so each print has it's eccentricities.

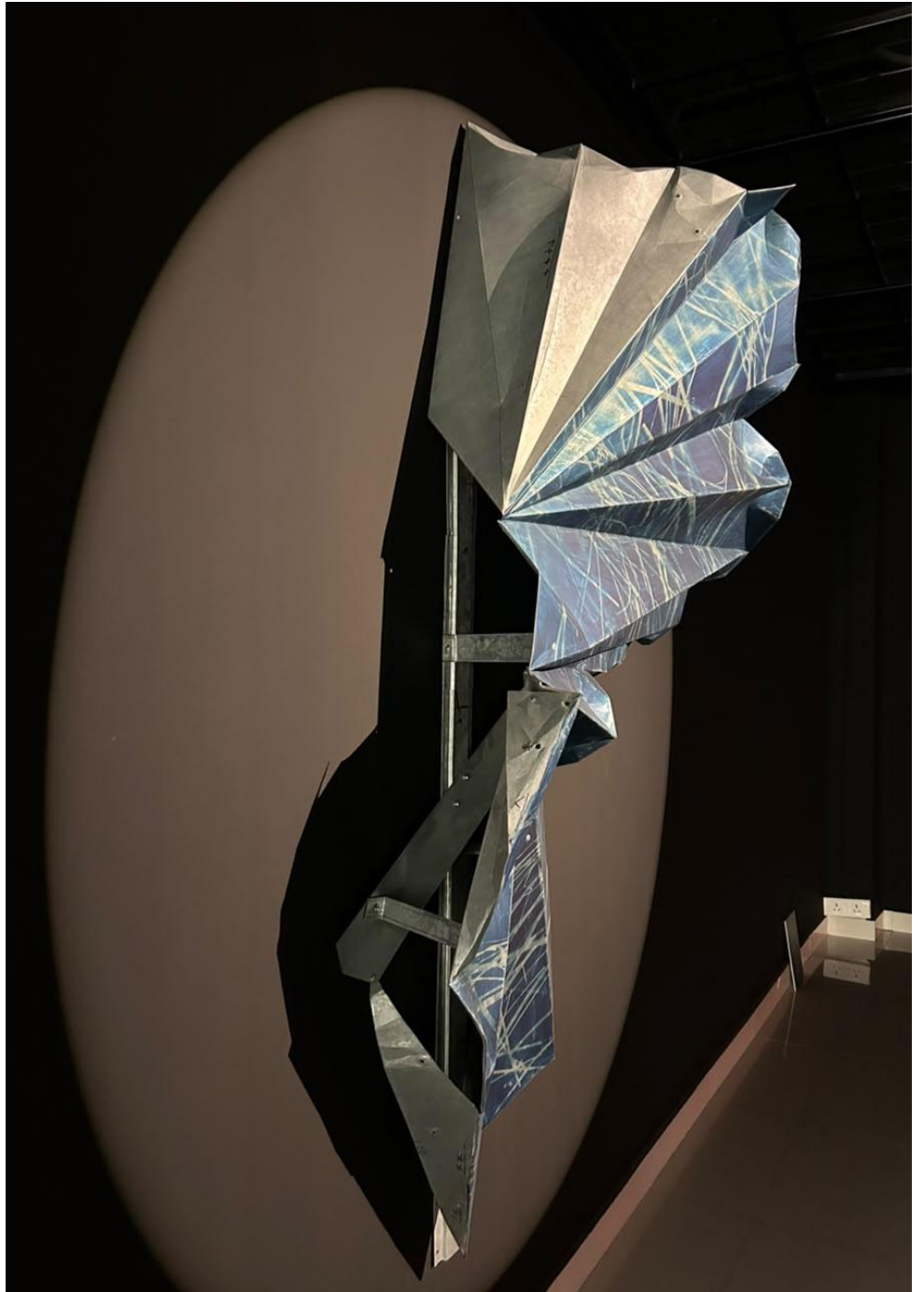
Other pieces made with the same recipe have been tested in outdoor condition for over 2 months of intermittent sunlight and occasional rain, but not this piece. Direct exposure to sun will bleach the print over a few days. The print will appear faded. When the same piece is put in darkness for a few days then the darkness of the print is restored, however the saturation of blue is permanently reduced to some extent. This fading in sunlight and restoration in darkness is a well-documented phenomenon of cyanotype prints.

Steel fabrication:

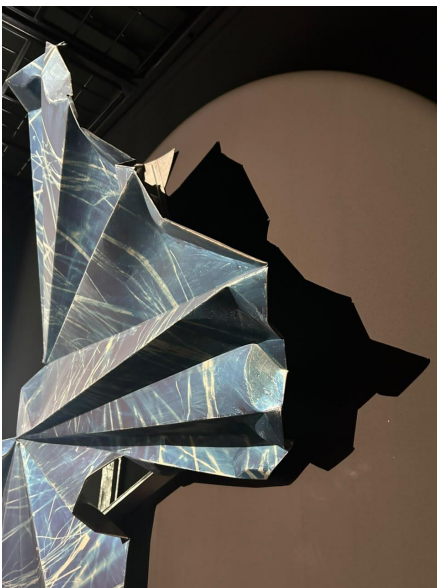
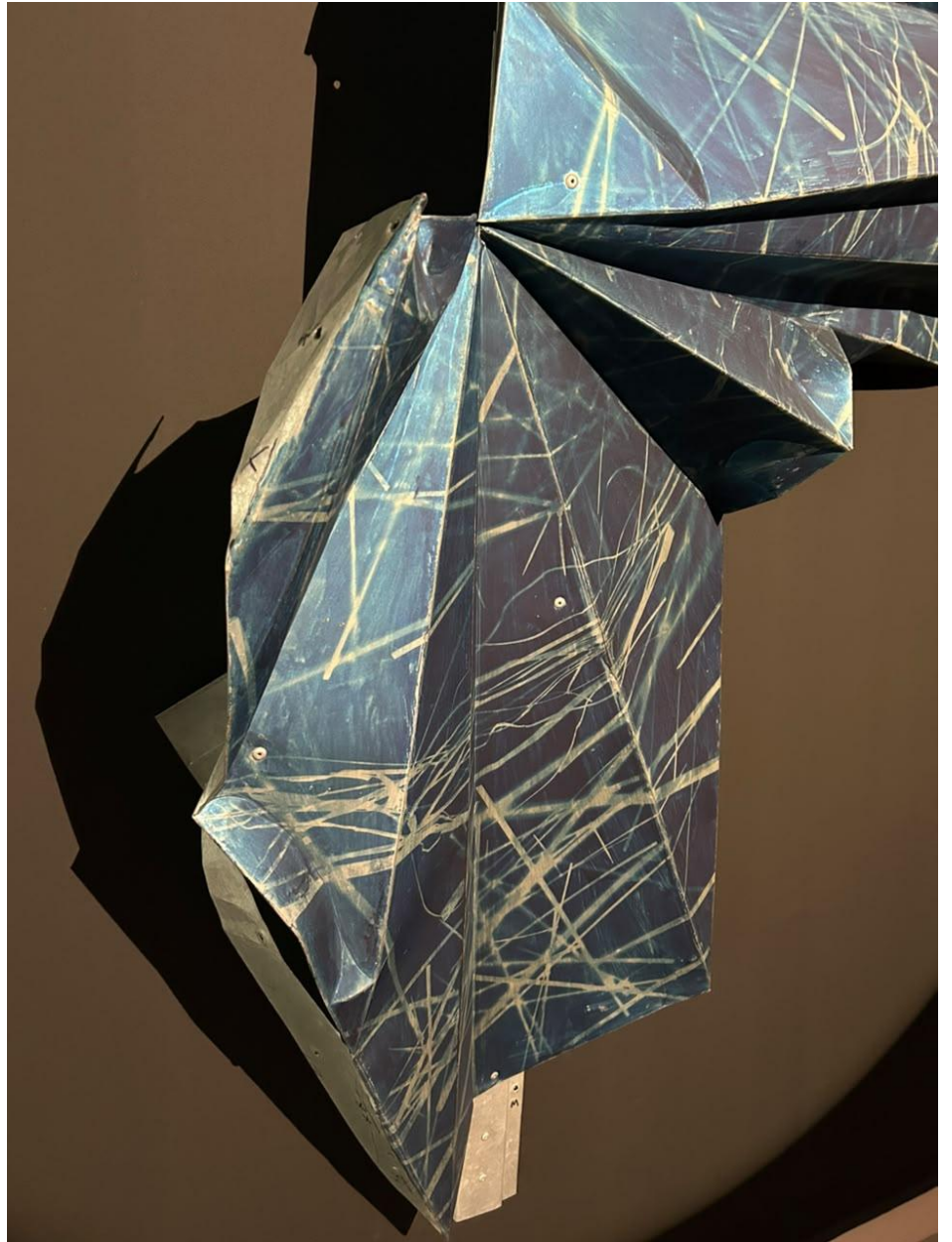
Galvanised steel trunk fabrication uses only folding and riveting. I studied this craft at a trunk workshop in Gurgaon over many months. First I just looked at what they were making and how. Some craftsmen were using paper folded models to figure out construction. This was a method familiar to me since I had studied architecture. At the studio I made custom paper models and went back to the workshop to fabricate these. I immediately realised many improvements and so made new paper models and fabricated another batch. This process was repeated many times before a satisfactory process emerged.

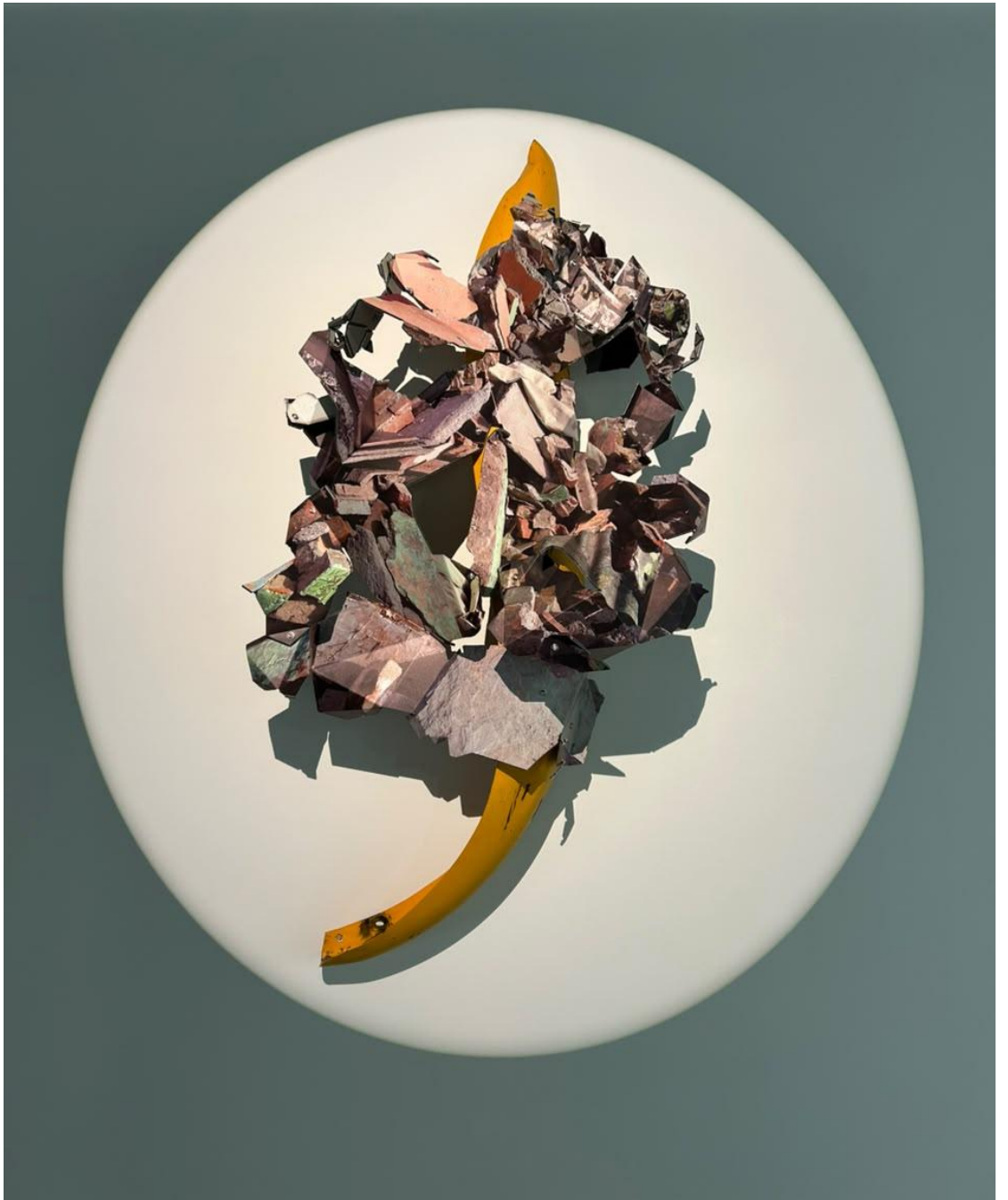
Many assistants, mostly architecture graduates, helped me with this prototyping, especially Lakshita Munjal in 2021-22. However this particular piece was supervised by Ashmita Jain in 2023 at Anand Trunk Mfg Co, Gurgaon. At my studio, I bent and deformed this piece in 2024, but the cyanotype photogram was only done in 2025. For casting shadows on the coated metal to make the photogram, I used laser cut paper strips based on drawings of highways around Delhi, cane strips and sarkanda stalks tied with cable ties.

Side View



Details





Demolition analysis: Madrasi Camp 4, 2026

Medium: UV print on aluminium composite panel, and CNC routing based on image analysis of demolition at Madrasi Camp, Jangpura [2025], folded and mounted on scrap mudguard of JCB 3DX Backhoe bought from the scrap market in Mayapuri, New Delhi.

Size: 30w x 60h x 16d inches

Price: 9,00,000 INR

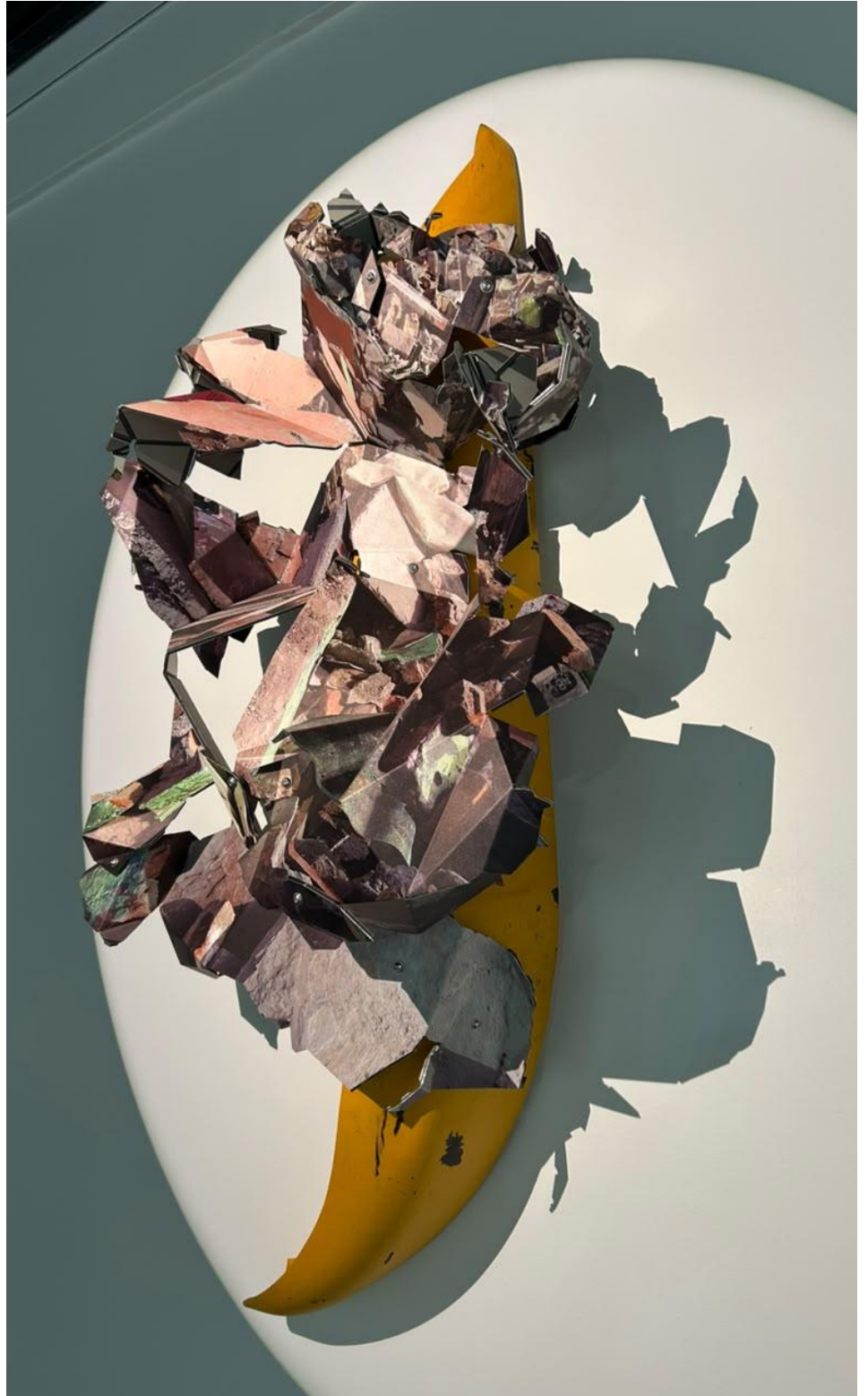
Notes from internet queries and personal observations

An excavator is a heavy construction machine that operates using hydraulic power and is essential in construction, demolition, mining, and other heavy-duty tasks. There are several types of excavators, including crawler excavators for rough terrain, wheeled excavators for paved surfaces, and mini excavators for tight spaces. Excavators have profoundly impacted human progress by accelerating infrastructure development, enhancing efficiency and safety in construction, and expanding the scope of what is physically possible to build. From land development and infrastructure to mining and agriculture to disaster rescue and armed conflict, excavators have become ubiquitous.

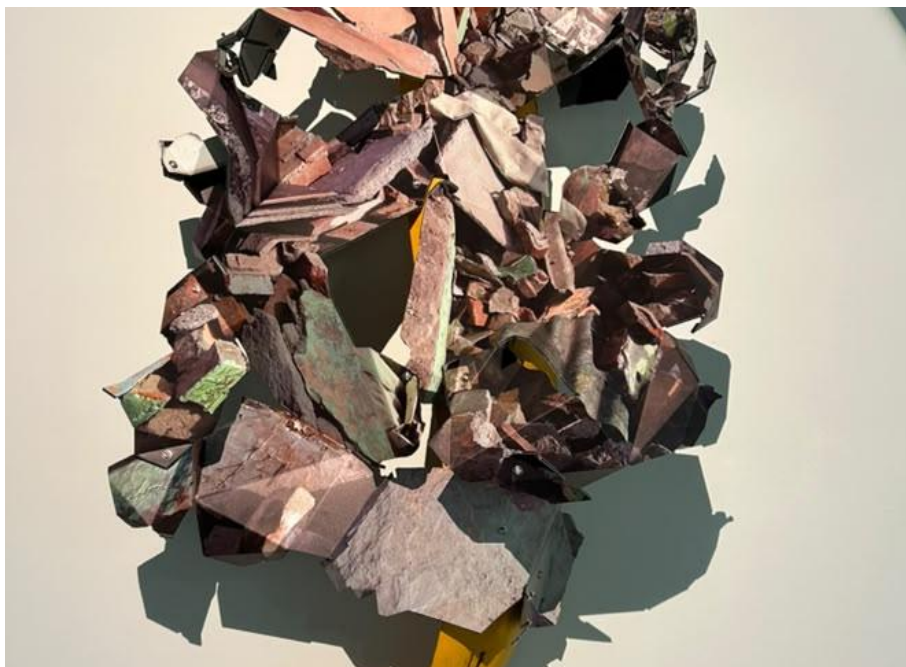
They make it really easy to do tasks that would otherwise require a lot of labour. It's just too easy to uproot a forest, dig up a mountain or tear down a building. Their impact on the environment can not be overlooked: from soil erosion and habitat loss to its own air and noise pollution.

Excavators are beautiful, efficient machines, but in the hands of power structures, they can become tools of exploitation and assertion, for land acquisition, demolition and displacement and sometimes more insidious intent.

Side View



Details



GURUVINAYAK SINGH BUDHWAR



Guruvinayak Singh Budhwar Born on 19 June 2001, Guruvinayak Singh Budhwar is a self-taught artist whose engagement with art began at the age of fourteen.

Having been homeschooled for much of his early education, he developed an early interest in painting and gradually began pursuing art alongside his formal education. At the age of seventeen, he presented his first solo exhibition, Reverberation Within, at Alliance Française de Chandigarh in 2018.

Although he initially pursued engineering, Budhwar continued to develop his artistic practice and eventually chose to pursue art professionally. He holds a Bachelor's degree in Engineering from Chandigarh College of Engineering & Technology, Panjab University, Chandigarh.

His subsequent solo exhibition, Belle du Jour, was held at the Korean Cultural Centre India in 2021. He has also participated in group exhibitions including Sea Through at 5 Gyers & Social, Chandigarh (2020), the Chandigarh Lalit Kala Akademi Annual Exhibition (2021), and Threads at C3: Codes, Creativity, Communities, organised by Cultural, BeFantastic and Goethe-Zentrum, Mumbai (2021–22).



In the Shadow of Guru, 2025

Medium: Oil on Canvas
Size: 78 x 53 inches
Price: 10,00,000 INR

This painting asks what synthesis looks like when empire, belief, and survival refuse a single origin. Palace and shrine, trade route and tribal path, Thai, Rajput, Persian, Dravidian, Buddhist, Adivasi, Greco, coexist without resolving.

Boats drift across sand toward a bound ocean, once infinite, now contained and guarded. Scale inverts: vessels loom over monuments, forests outgrow stone. A chhatra shelters a compressed timeline of architecture, crowned by elephants bearing Jupiter as reflected light. Beneath a banyan canopy, plants speak of ritual and survival.

The green speaks of how it outlives the stone.

Details



Amla Tree



Detailed Banana



Jupiter



Boats





POOJA IRANNA



Pooja Iranna (b. 1969, New Delhi) is a New Delhi-based contemporary artist who received her BFA in Painting from the College of Art, New Delhi, in 1991, followed by an MFA in Painting in 1995.

Over the past three decades, she has developed a distinctive practice engaging with the structures, complexities and transformations of the urban environment. Iranna has presented her work extensively in India and internationally, with solo exhibitions including *Silently Continuing...* at Aicon Gallery, New York (2023), *Silently... A Proposed Plan for Rethinking the Urban Fabric* at Bikaner House, New Delhi (2020), *Contemplating the Urban* (2019), *In the Waves and Underneath* at Palette Art Gallery, New Delhi (2010), and *Of Human Endeavor* at The Guild, Mumbai (2009). Her work has been exhibited at significant institutional platforms including the Guangdong Museum of Art, Guangzhou; National Gallery of Modern Art, New Delhi; Kiran Nadar Museum of Art, New Delhi; Queens Museum, New York; MARCO Contemporary Art Museum, Rome; and the Asian Art Biennale, Bangladesh.

She has participated in the Karachi Biennale and numerous curated exhibitions across India and abroad. Iranna has been awarded the Charles Wallace India Trust Award (2002), the Outstanding Women Achievers Award by YFLO (2009), and has been a finalist for the Celeste Prize and SCODA Prize.



Symphony-4, 2026

Medium: Staples Pins and Wood sculpture
Size: 8.66 ht x 11.02 inches dia
Price: 6,00,000 INR

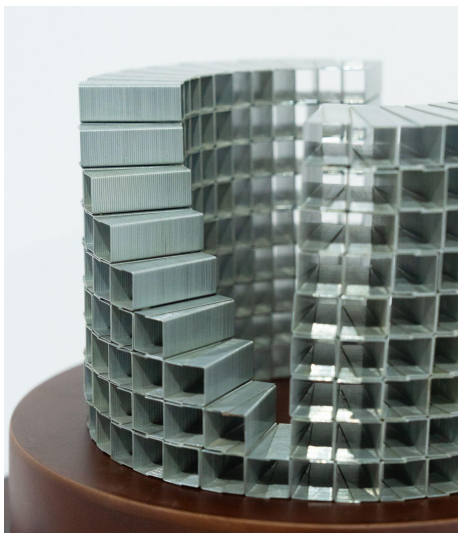
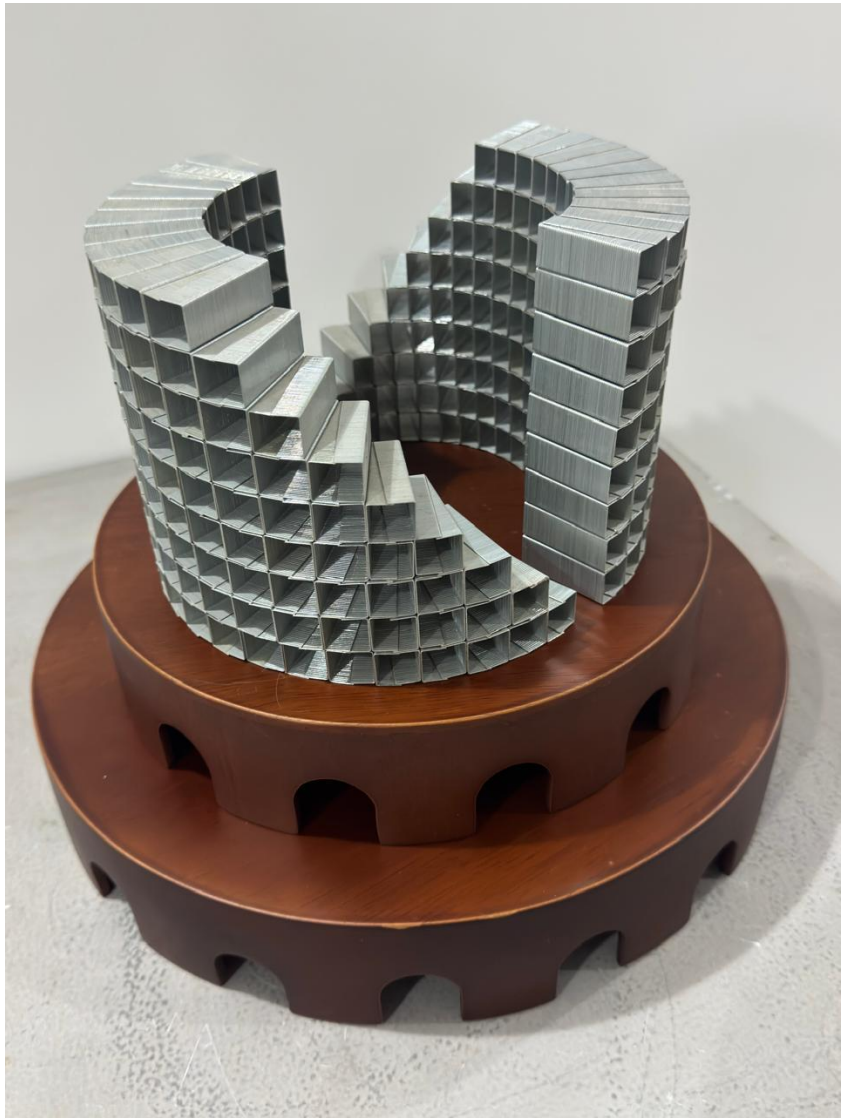
The artist creates manmade structures, talking of human beings, their presence, expressions, mind and emotions without their physical existence .

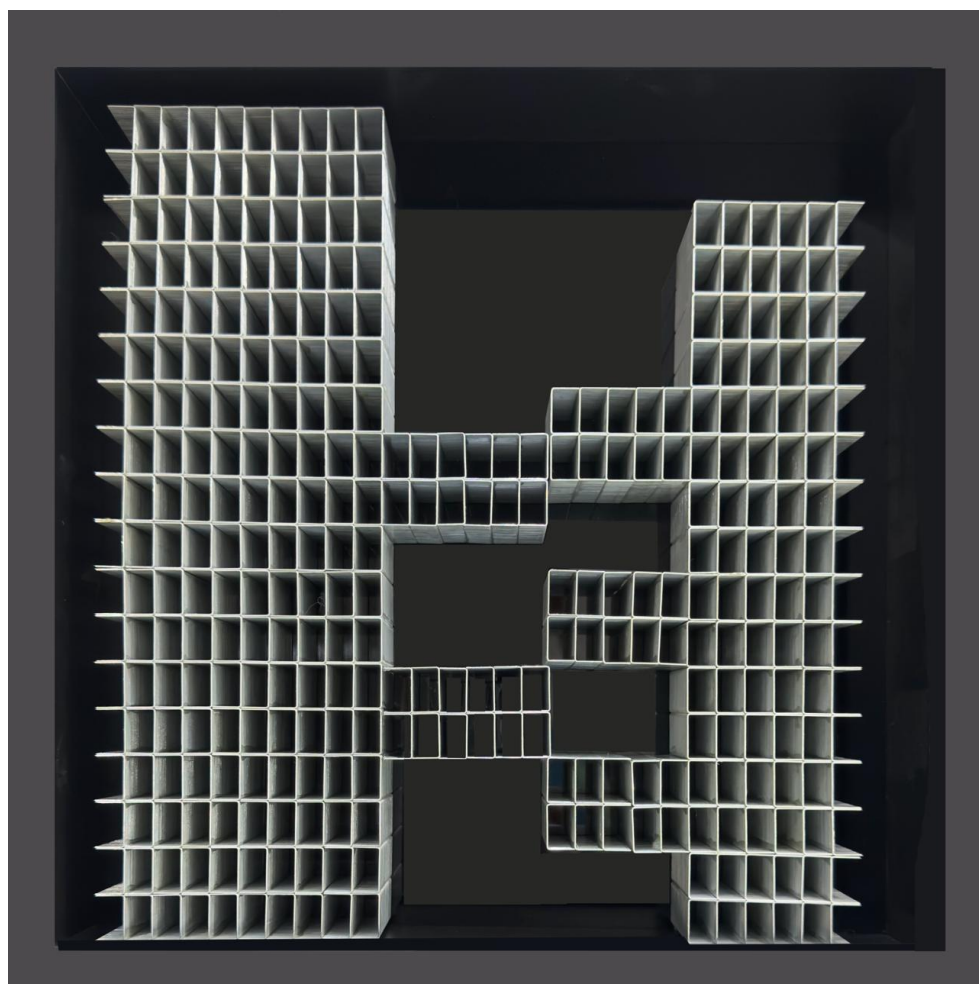
She often uses staple pins as a medium of expression to talk about cities growing towards the urban way of life, leaving cultural identities aside and enhancing as well as accepting a uniform identity.

Her work helps in experiencing pervasive change in the topography of urban land, globally, triggering a bond which looks almost clone-like. It draws our attention towards the rising attractive skyline and at the same time the ever increasing desire for consumption..

Details



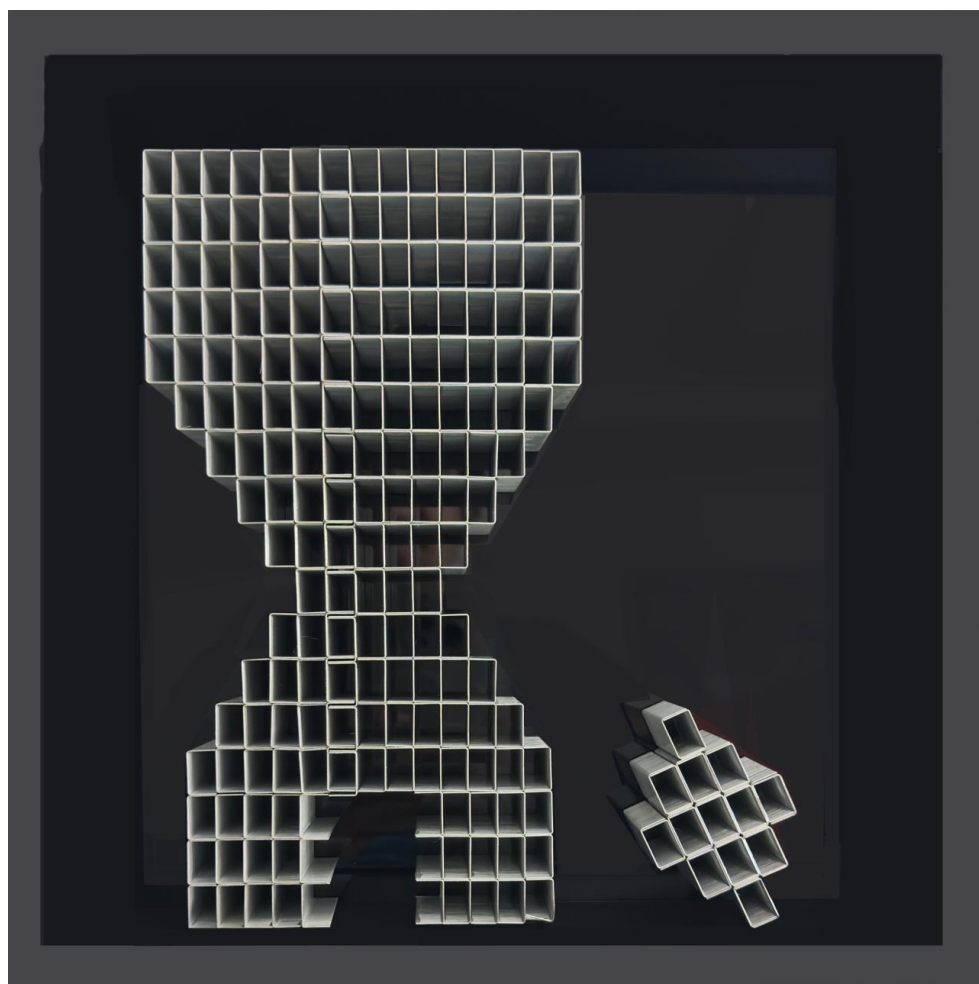




Sculpture Drawings 1, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR

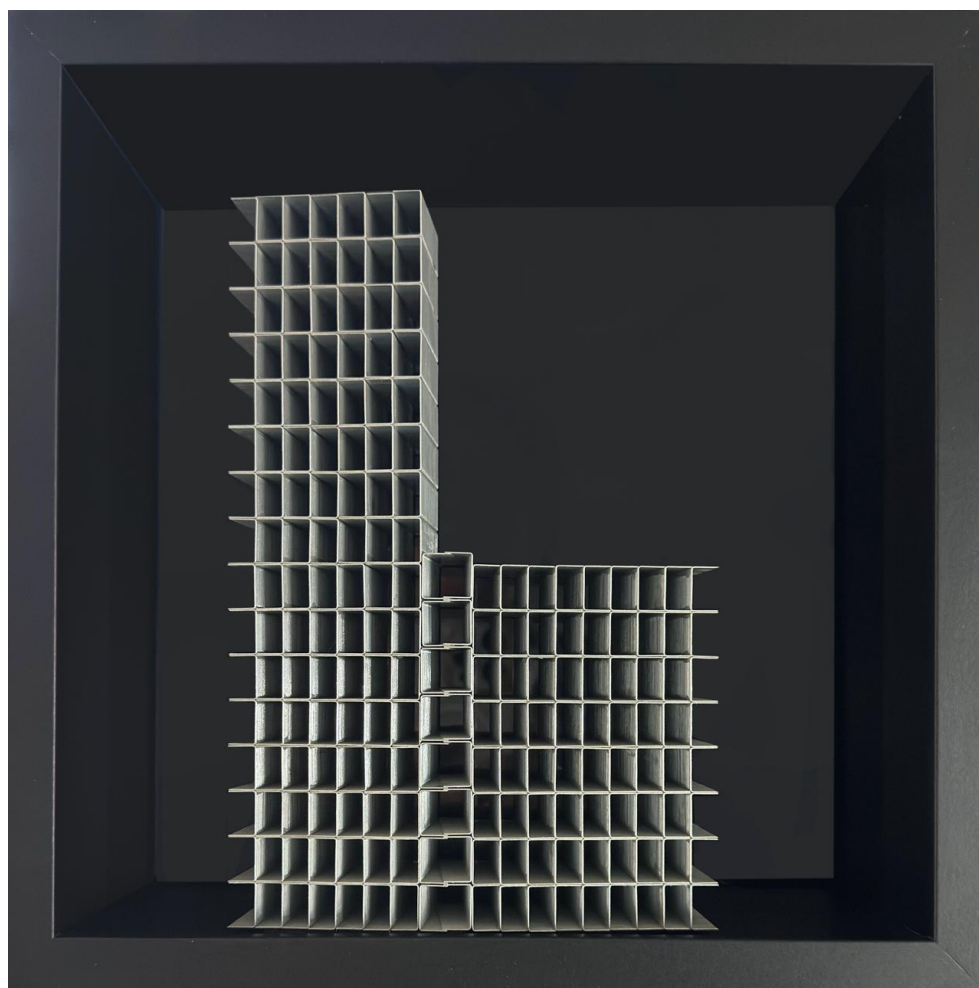




Sculpture Drawings 2, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR

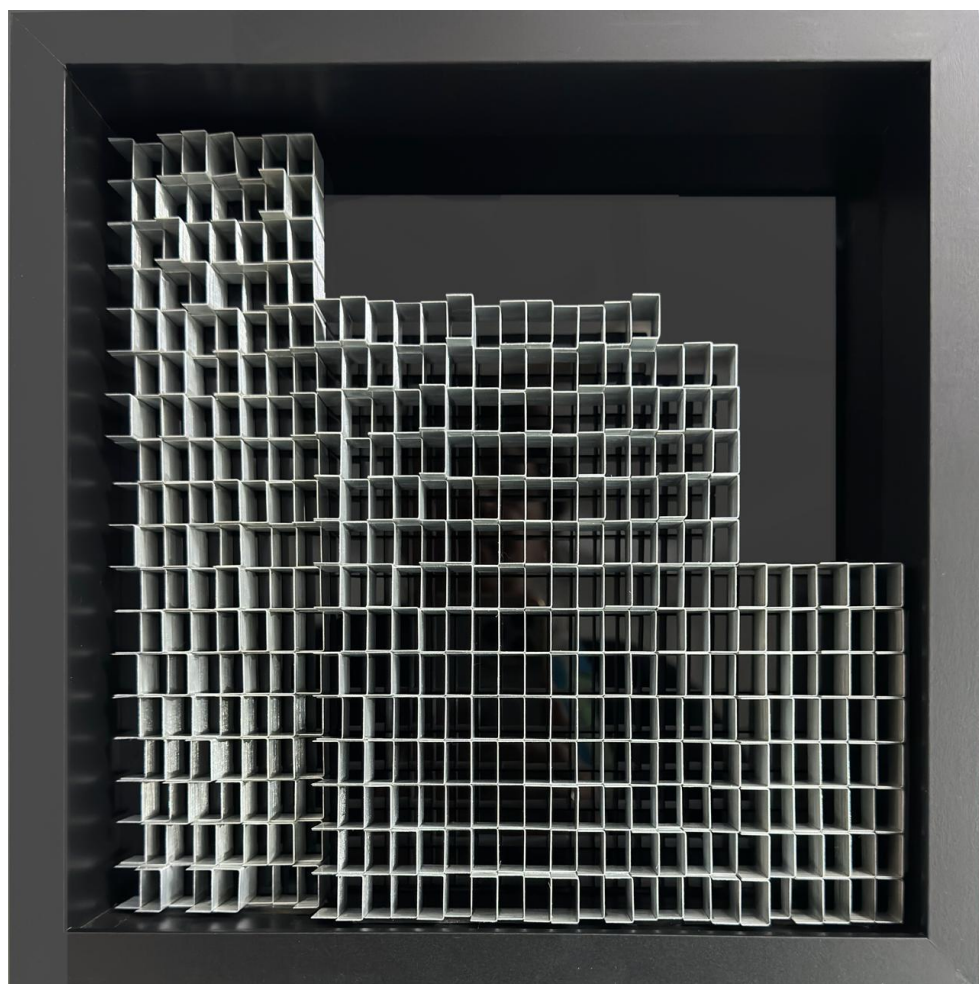




Sculpture Drawings 4, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR

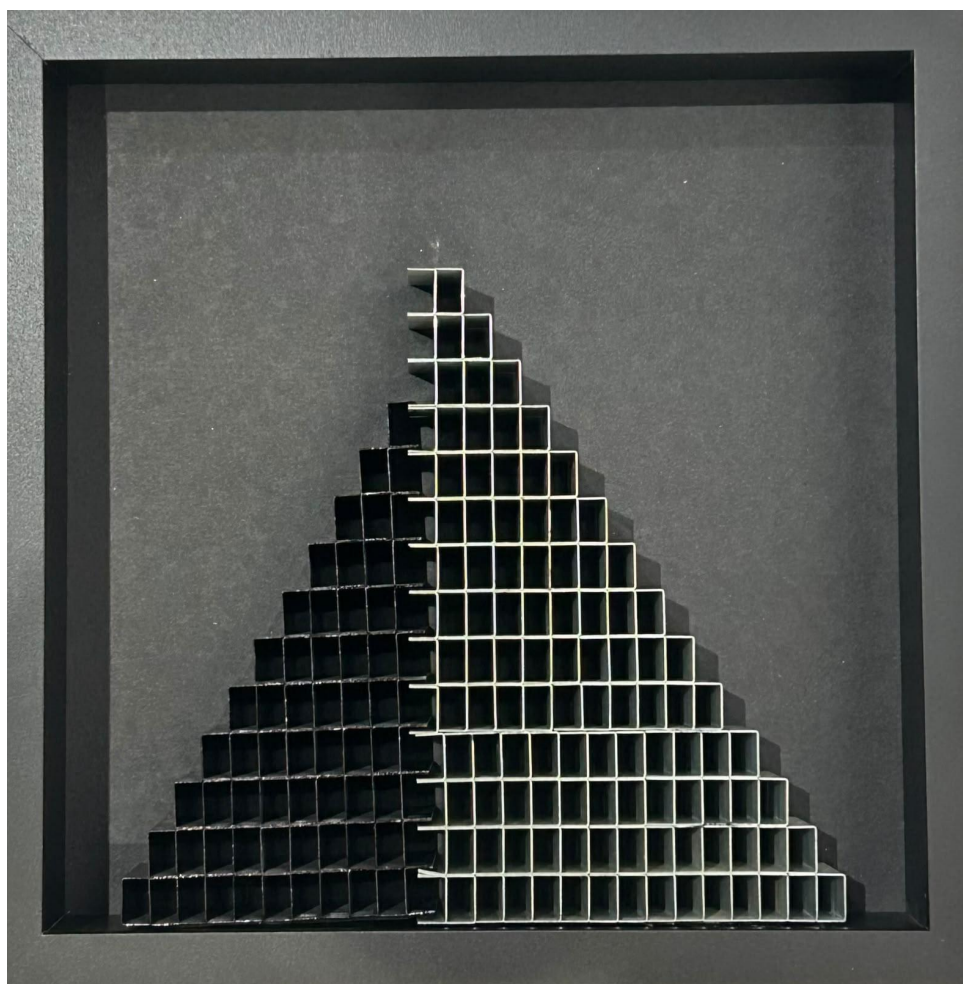




Sculpture Drawings 5, 2026

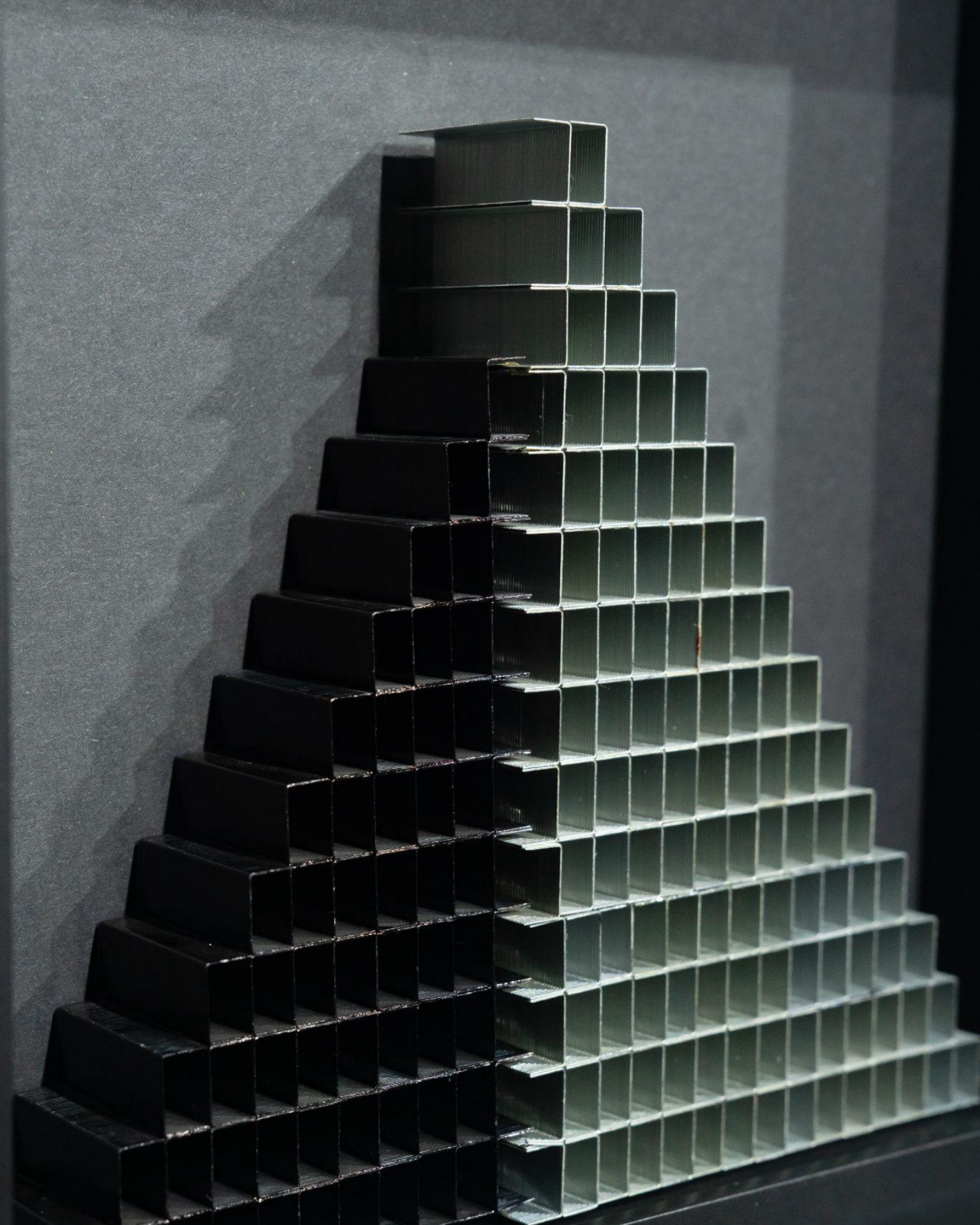
Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR





Sculpture Drawings 6, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR

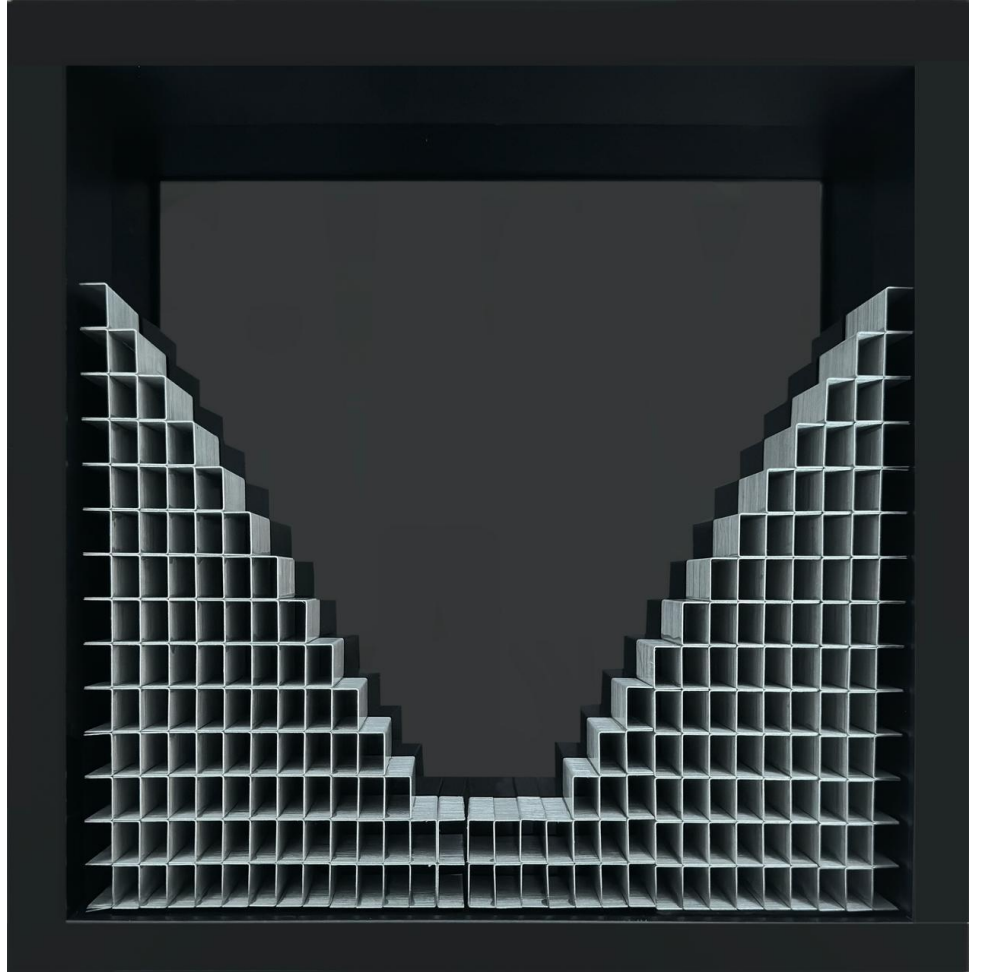




Sculpture Drawings 7, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR





Sculpture Drawings 8, 2026

Medium: Staples Pins
Size: 10 x 10 x 2 inches
Price: 2,20,000 INR



RAKESH PATEL



Rakesh Patel (b. 1983, Gujarat) is an Ahmedabad-based artist who received his Diploma in Drawing and Painting from Sheth C.N. College of Fine Arts, Ahmedabad, in 2003, and later completed a Master's in Visual Art from Jalgaon, Maharashtra, in 2018.

Over the years, he has presented his work extensively through solo and group exhibitions across India and internationally. His solo exhibitions include Sacred Cipher at Iram Art Gallery, Ahmedabad (2025), Urban Uproar at Barataria Art Gallery, New York, and State Lalit Kala Academy, Ahmedabad (2018), Face of Life at ICAC Art Gallery, Mumbai (2015), and Life and Object at the Art Gallery, Hyatt, Ahmedabad (2014). His work has also been exhibited at Jehangir Art Gallery, Mumbai; Amdavad Ni Gufa, Ahmedabad; Lalit Kala Academy; Faculty of Fine Arts, Baroda; and India Art Fair.

Patel has participated in a wide range of curated exhibitions and art events, including India Art Fair, Art Mumbai and Contemporary Istanbul, and has presented his work through galleries and institutions across India and abroad. His recognitions include awards and grants from the Gujarat State Lalit Kala Academy, Gujarat Kala Pratishthan, Ahmedabad Municipal Corporation and the Gujarat Cancer Society, as well as the Chaalo Gujarat Award at the World Gujarati Conference in New Jersey. He has also served as a judge for several art competitions and institutional programmes and was invited by SCAD University of Art and Design, Hong Kong. He lives and works in Ahmedabad.



Sanctum of the City, 2026

Medium: Corten Steel
Size: 80 x 70 x 40 inches with Pedestal
Price: 12,00,000 INR

Sanctum of the City explores the relationship between Indian architectural traditions & contemporary urban space. Inspired by the principles of temple architecture, threshold, axis, ascent, enclosure, and centre, the sculpture transforms these ideas into an abstract composition of geometric planes, openings, and intersecting forms.

The weathering Corten steel surface reflects the passage of time, while the interplay of solid forms and voids creates spaces for light, movement, and contemplation. The work imagines a contemporary civic sanctum, a space not for ritual, but for pause, reflection, and human connection.



Details



Side view



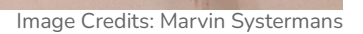
SALIK ANSARI



Salik Ansari (b. 1991, Bhiwandi, Maharashtra) is a Mumbai-based multidisciplinary artist and designer. He received his BFA in Painting from Sir J. J. School of Art, Mumbai, in 2014, followed by an MDes in Visual Communication from IDC School of Design, IIT Bombay, in 2017.

His practice has evolved from his early training in painting towards an interdisciplinary engagement with contemporary social, political and technological conditions. He has also been associated with leading cultural and design institutions in India and abroad, contributing to a practice that moves across visual art, design, technology and research.

Ansari has presented his work extensively in India and internationally, including most recently at the 13th Berlin Biennale for Contemporary Art (2025). His exhibitions and projects have been presented at institutions and platforms including Fabrica, Venice; g39, Cardiff; Kunst Zeug Haus, Rapperswil-Jona; Jehangir Art Gallery, Mumbai; India Art Fair, New Delhi; Sakshi Gallery, Mumbai; and Conflictorium, Ahmedabad. His recent exhibitions include Dramaturgies of Space at Latitude 28, New Delhi (2025) and The Body Politic at Sakshi Gallery, Mumbai (2025). He has undertaken residencies at Delfina Foundation, London; Fabrica Communication Research Center, Italy; g39, Cardiff; and Futur Foundation, Switzerland. He was also a recipient of the Tata Fellowship for grassroots innovation and design at TCTD, IIT Bombay, and was nominated for the Hublot Design Award, Switzerland.



Medium: Acrylic on Cutout Wood Pannels
Variable Sizes
Price: 33,70,000 INR

Altar of Absences

For his project Altar of Absences, the artist takes up another intrusion into public life. Last year, India's top court ruled against "bulldozer justice," the practice of retributive demolition under the pretense of governance. In the case of India, many of these instances of so-called "justice" were levied at individuals based on caste, religion, or political beliefs. Targeted structures were often summarily declared as "illegally constructed," with their owners given little time or recourse to appeal the decision.

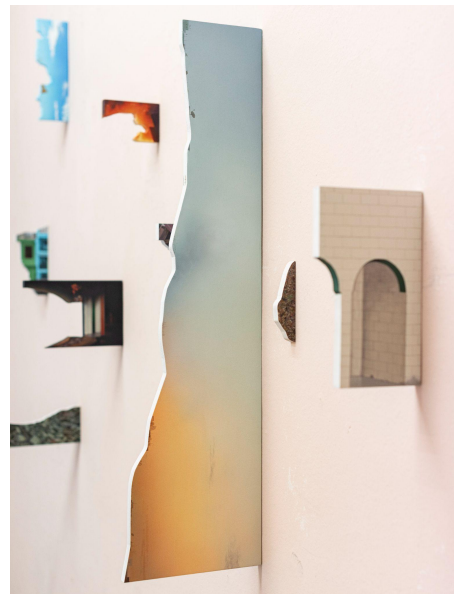
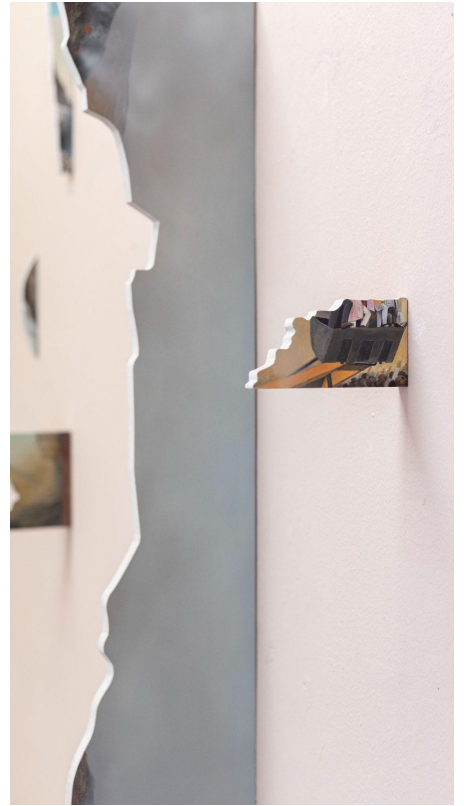
Similar acts of punitive (and frequently extrajudicial) destruction can be found across the globe. Altar of Absences embraces this ubiquity in its depictions of unspecified demolitions, completing their violence by concealing the targets. Instead, the artist focuses on the jaws of excavators amid the rubble, with the kind of irregular framing suggestive of newspaper reportage or shots by casual observers.

The emphasis on absence serves as what Ansari calls a "living, shapeshifting scar." Even if these walls were to be reconstructed exactly as they were, the site would always carry the memory of this violence. With the title of the series, the artist nurtures a kind of devotion to these memories, delivering a firm rebuke to the political amnesia that weaponizes the regulation of public space.

Text: Kate Sutton

Text reproduced from the Berlin Biennale website.

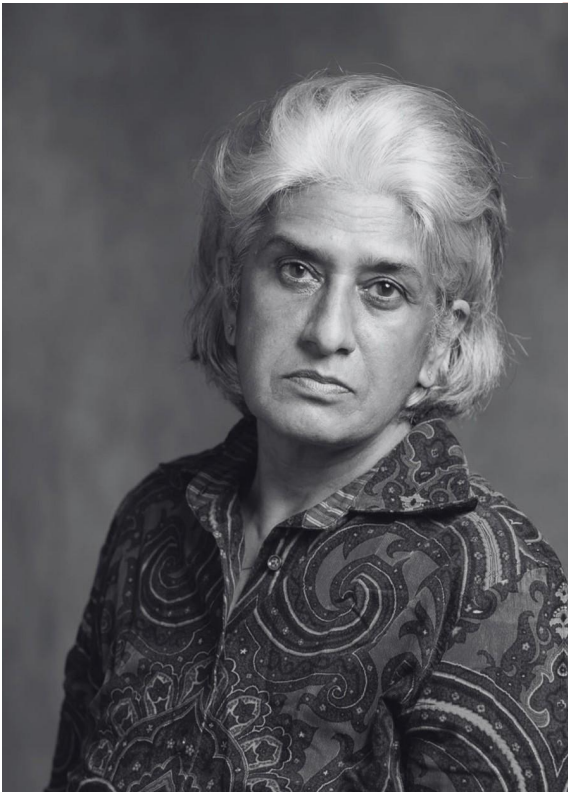
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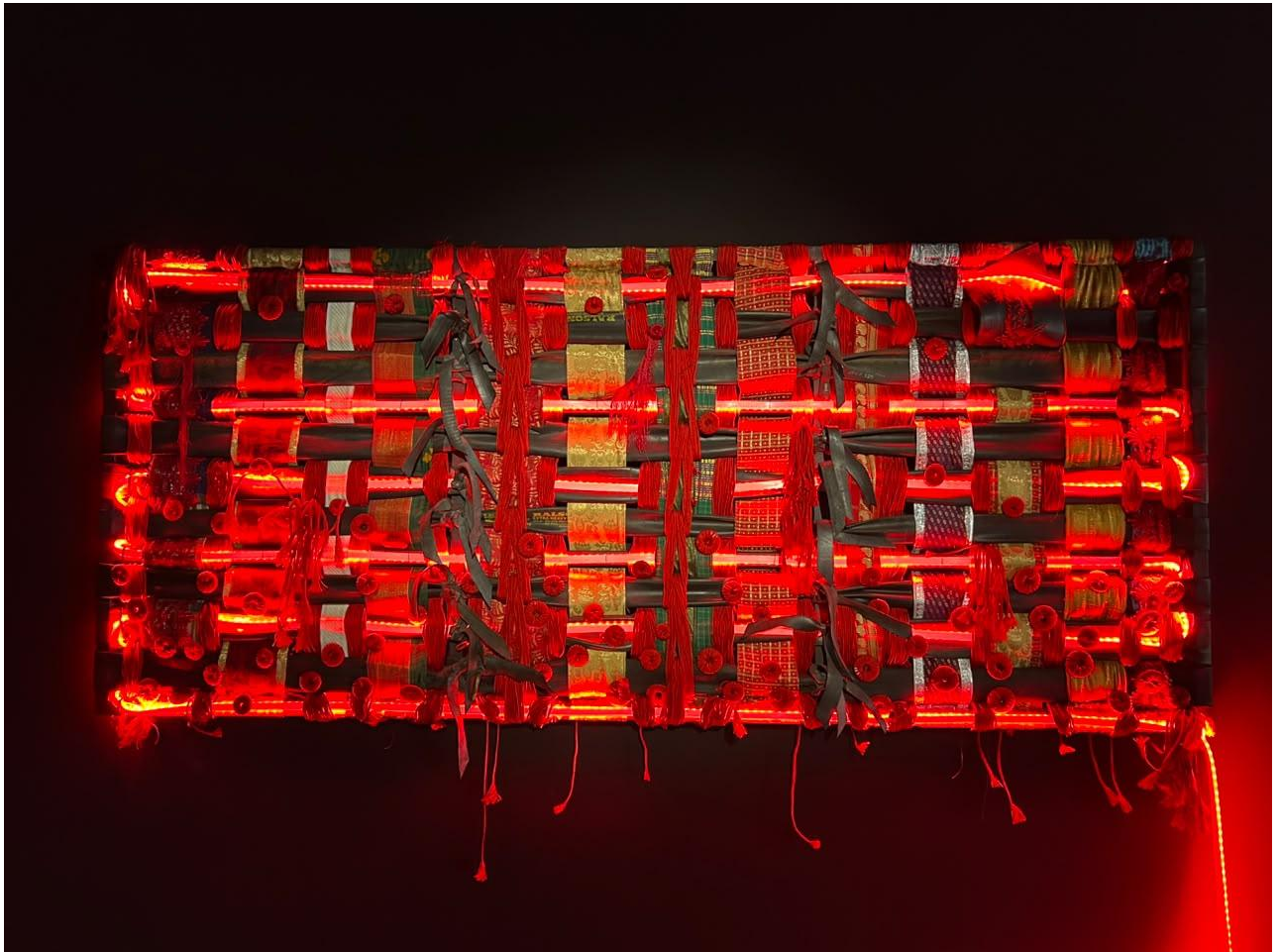
SHANTHAMANI MUDDAIAH



Shanthamani Muddaiah (b. 1967, Mysore, Karnataka) is a Bengaluru-based artist whose practice has evolved over several decades across sculpture, installation, painting, photography and multimedia. She studied painting at CAVA, Mysore University, and completed her Master in Fine Arts from M.S. University, Baroda, followed by a specialised paper-making course in Glasgow, Scotland.

Her work has been exhibited extensively in India and internationally, including at the Kochi-Muziris Biennale, Seychelles Biennale, Art Brussels, and India Art Fair. Her solo exhibitions include presentations at the Suzanne Tarasieve Gallery, Paris; Galerie Hélène Lamarque, Miami; Chemould Prescott Road, Mumbai; and Sumukha Gallery, Bengaluru.

Muddaiah has exhibited at significant institutions including the National Gallery of Modern Art, New Delhi and Mumbai; Museum of Art & Photography, Bengaluru; Tel Aviv Museum of Art; Kunst Centret Silkeborg Bad, Denmark; and Bihar Museum, Patna. She has undertaken residencies at Cité Internationale des Arts, Paris, and Settle Stories, Yorkshire, UK, and has been involved in teaching and academic programmes in Bengaluru. Her honours include the Shilpa Kala State Academy Award, Karnataka, the Shree Devaraja Urs Award, Senior and National Junior Fellowships from the Ministry of Culture, the India-Sri Lanka Foundation Artistic Collaboration Grant, and the Charles Wallace Scholarship. Her works are held in public, corporate and private collections in India, Europe and the United States.



Current I, 2026

Medium: Tyre tube, Thread, Silk textile, and LED
Size: 26.5 x 60 x 2 inches
Price: 8,50,000 INR
Unique Edition

Details

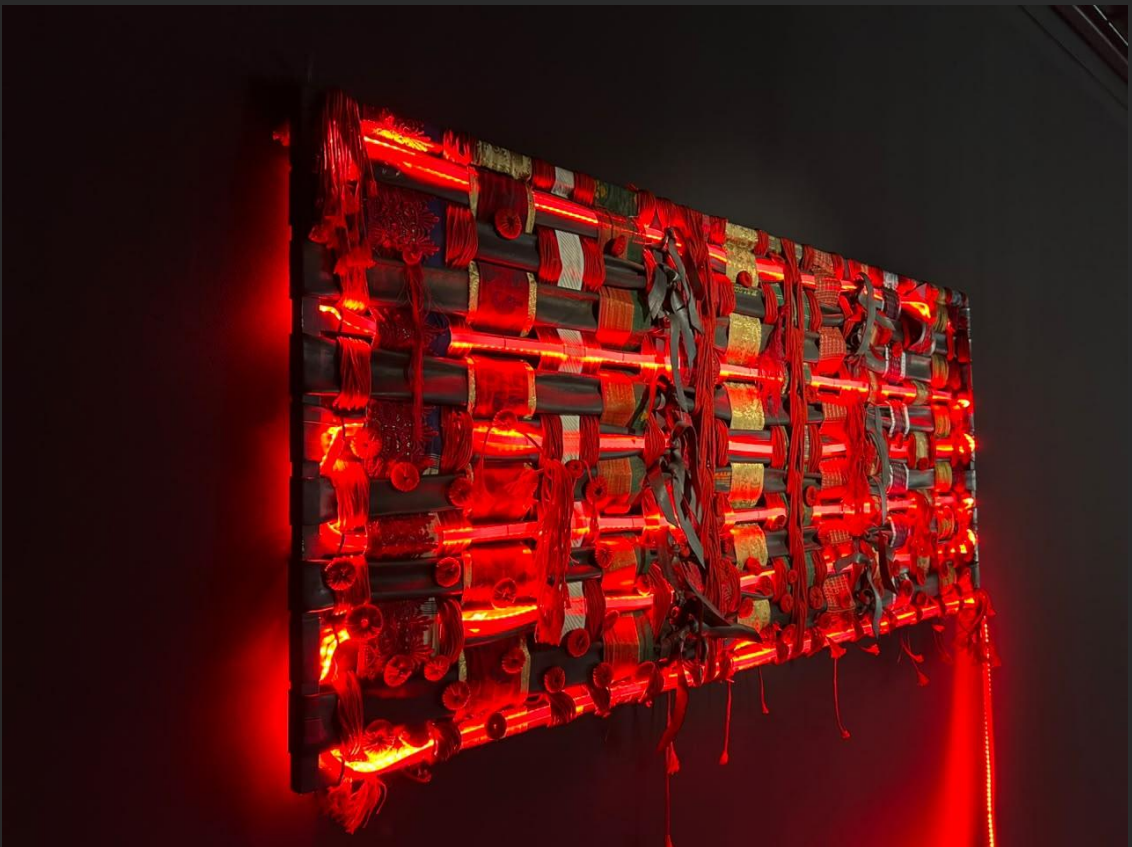
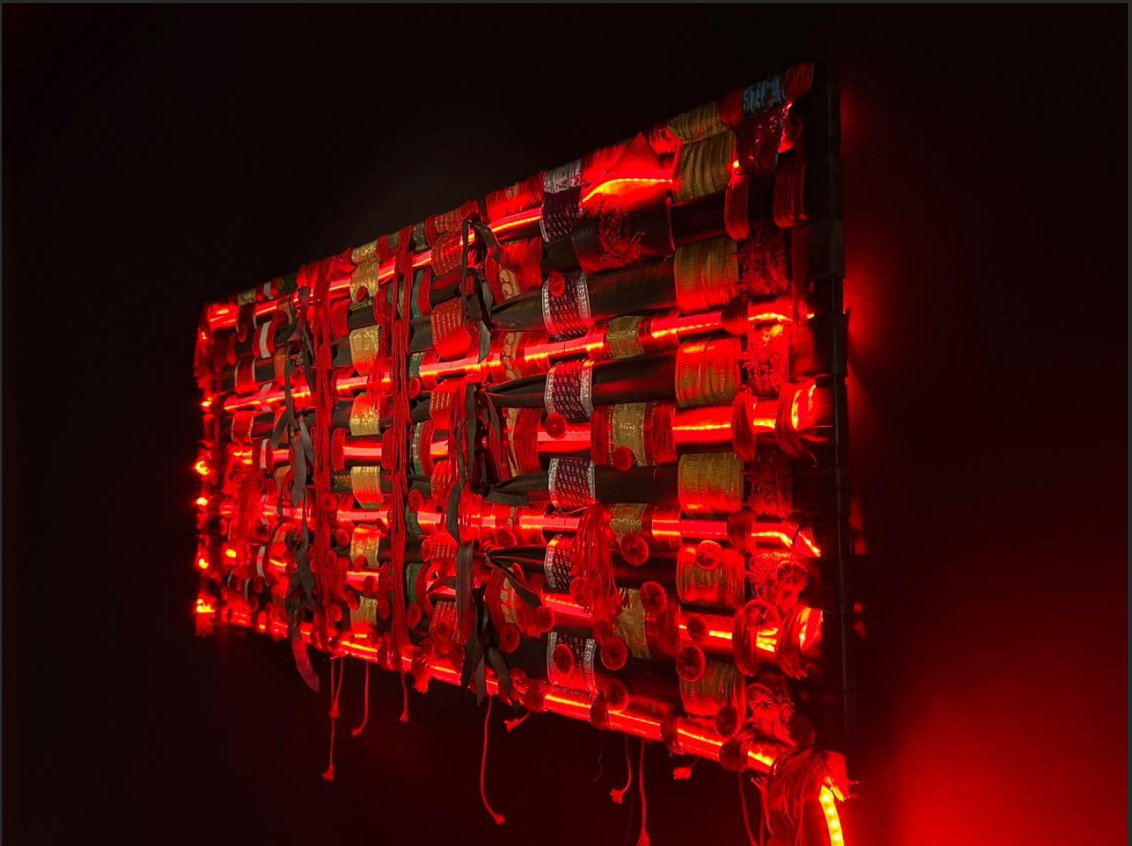


These works emerge from a long engagement with Bengaluru's transformation over the last century. They begin with a simple historical observation: the electricity that illuminated the city's streets in the early twentieth century also powered the silk looms that enabled Karnataka's weaving traditions to flourish. A century later, that same electrical infrastructure has become the foundation of a technology-driven economy that has displaced many of the communities who once depended on weaving and agriculture for their livelihood.

During my research, I met former silk-weaving families who now operate tyre and tube shops along the highways surrounding Bengaluru. Their transition from silk thread to rubber tubes is not merely a change of occupation; it reveals how development reorganizes labour, materials, and memory within a remarkably short span of history. Their hands continue to carry the knowledge of weaving, even though the material they now touch belongs to a different economy.

The tyre tube therefore becomes more than recycled rubber. It is a contemporary skin that contains traces of mobility, industry, petroleum, and urban expansion. Woven together with silk thread, textiles, embroidery, & light, it becomes a site where two histories intersect: one rooted in craft and the other in technological acceleration.

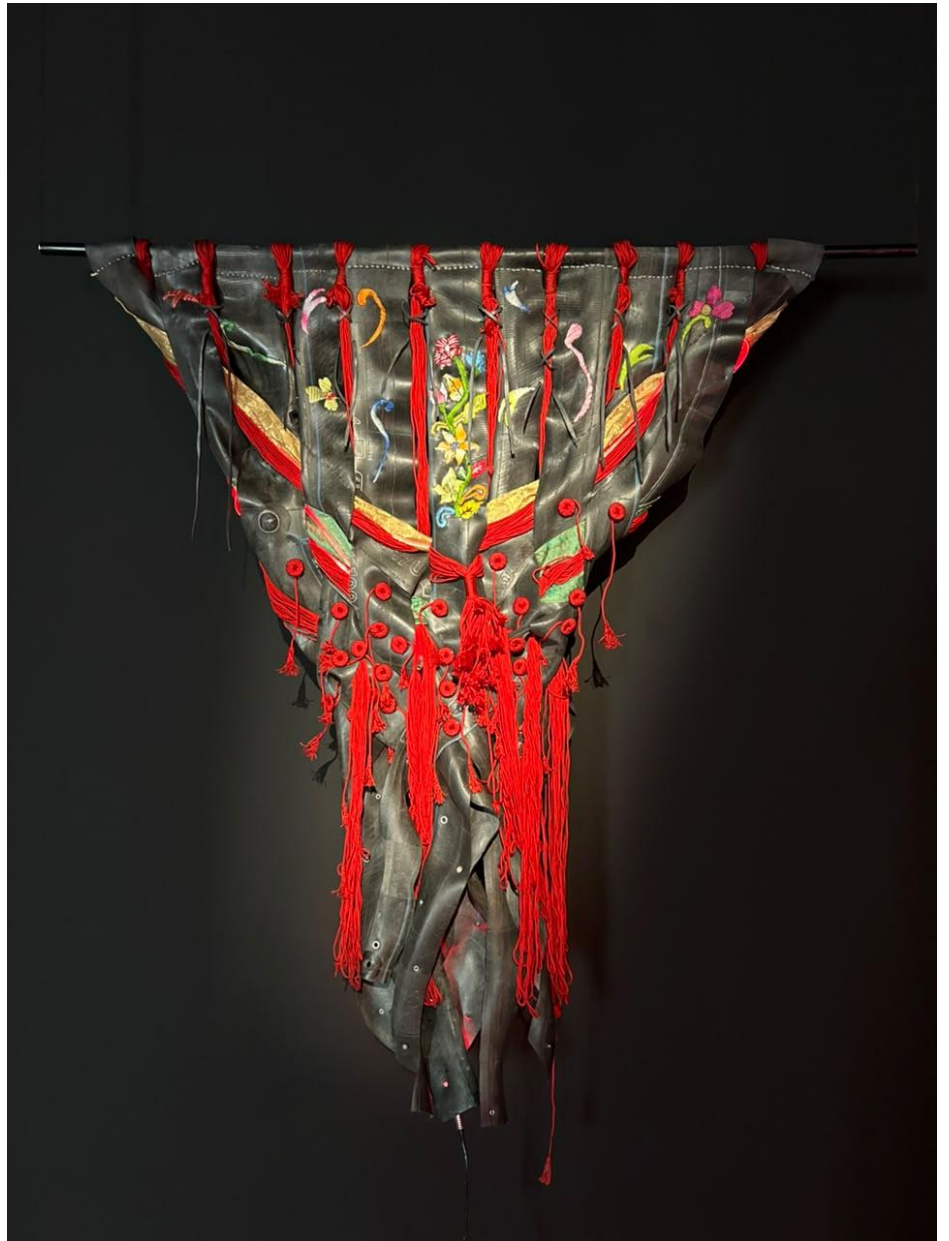
In the illuminated work, LED light functions as both metaphor and material. It evokes the invisible flow of electricity that once animated the loom & now powers digital networks, data centres, and the contemporary city.



The vertical bands of light resemble the warp of a loom while simultaneously recalling electrical circuits or streams of information. The woven tyre tubes interrupt and redirect these currents, suggesting that every technological future remains entangled with earlier histories of labour and making.

The second work turns inward. The tyre tube unfolds into an organic form that recalls a garment, or a body. Embroidered botanical motifs emerge from within the rubber surface like fragile memories refusing to disappear. The red thread binds the work together while evoking silk, blood vessels, roots, and electrical wiring. It speaks of relationships that persist beneath visible transformations.

Together, these works ask whether materials can hold memory. They suggest that development does not erase the past but folds it into new forms. Silk, rubber, electricity, textile, petroleum, and light are not separate histories but part of the same continuum. Within the span of just 120 years, Bengaluru's journey from electrification to the digital economy has woven these materials into a shared narrative of progress, displacement, resilience, and memory.



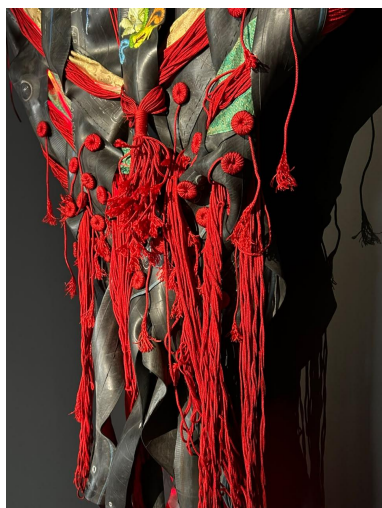
Current II, 2026

Medium: Tyre tube, Thread, Silk textile with Optical fibre

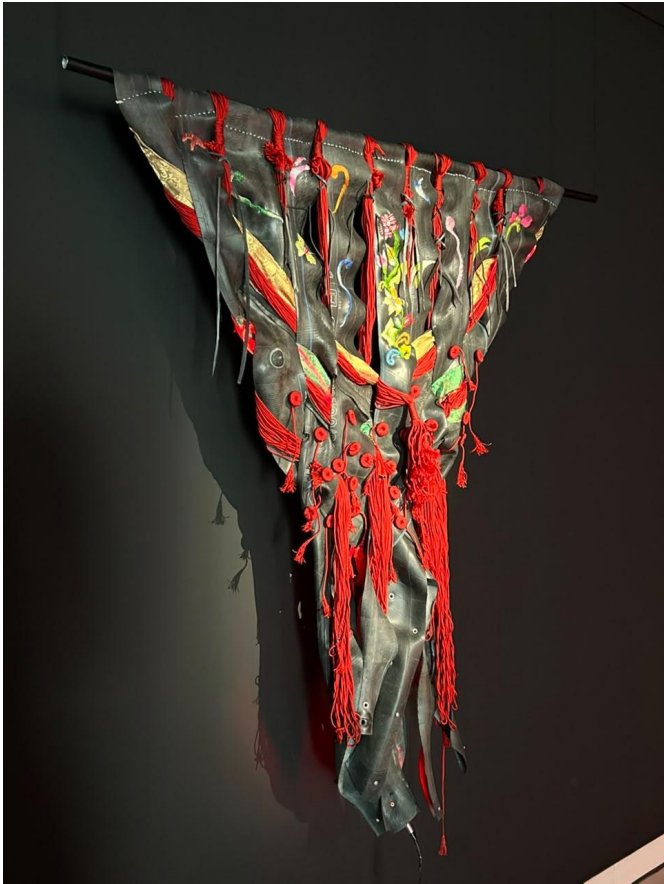
Size: 46 x 48 x 2 inches

Price: 8,50,000 INR

Details



Side Views



SHWETA MANSINGKA

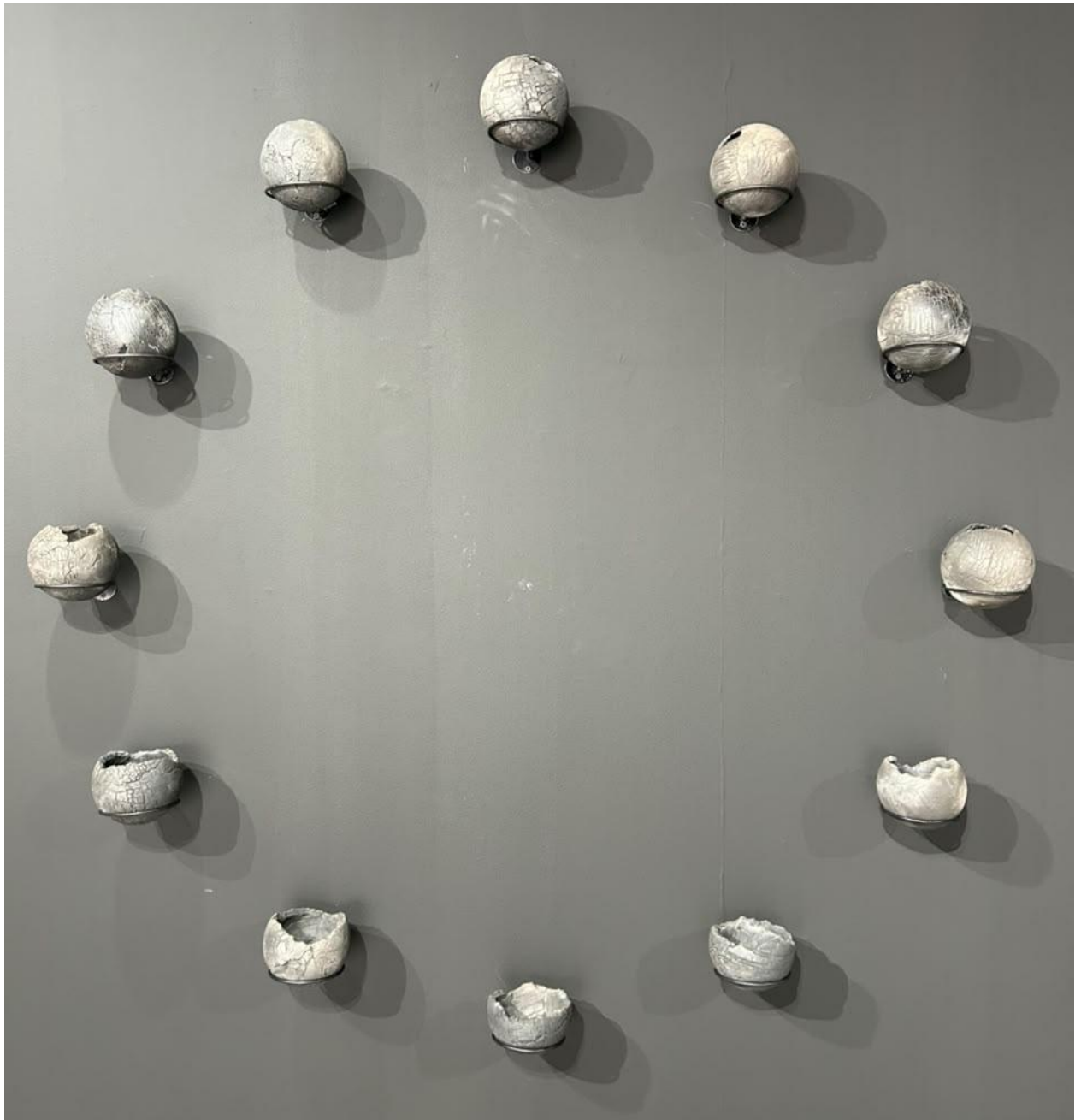


Born on 9 March 1973, Shweta Mansingka is a New Delhi based ceramic artist working in ceramic sculpture and installations. Her practice includes stoneware, porcelain, raku, saggar firing, terra sigillata and alternative firing techniques.

Mansingka trained in terracotta sculpture under Shri Ram Kumar Manna in Calcutta from 1989 to 1995, followed by studies in glazing with Rachna Parasher (1997-98), pottery and Kiln making under Shri Devi Prashad (1999-2000), and a course in raku and alternative firing techniques at Miami University, Ohio, in 2008. She also studied raku with Tim Andrews in 2007.

Her work has been exhibited extensively in India and internationally. Recent exhibitions include 'Fuel to the Fire' at Gallery Art & Soul, Mumbai; 'Parched Earth', a solo exhibition at Gallery Espace Shelf, Delhi; 'Her Story' at Gallery KYNKYN, Bengaluru (2025); 'Bhū' at Emami Art, Kolkata; 'Yatra Naryasthu' at the National Gallery of Modern Art, Delhi (2021); and the International Exhibition of Ceramics and Glass MIKS18 in Zagreb, Croatia (2018). She was part of the 'Remembering Jyostna Bhatt - 2' residency at the Ceramic Centre, Vadodara, in 2023.

Mansingka received the Sanmarg Aparajita Women Achievers Award for Visual Arts in 2023 and the Prafulla Dahanukar Art Foundation's All India Merit Grant for Lockdown Art in 2021. Her work has also been published by the American Ceramic Society.



The Seeker

Medium: Carbon Infused Stoneware Clay, with Metal Fittings
Size: 48 x 48 inches
Price: 3,45,000 INR

Using ceramic as a medium, I try to express intangible thoughts and intensely felt emotions through the silent voice of clay. My creative process has always been in deep conversation with silence and forms a vital part of my spiritual quest. Across this body of work, two questions run through: What do we conceal, and what do we become once it is uncovered?

Locked Vulnerabilities begins with concealment. Made of saggar-fired stoneware ceramic locks and disks, along with antique keys, the work uses these objects as a metaphor for how we hide our vulnerabilities from the world. Our liberation is locked within that concealment. The process of fire, which purifies and marks the clay, mirrors the process of self-discovery and the purification of the human spirit. It is an act of destigmatising vulnerability and a tribute to the courage that self-discovery demands.

The Seeker picks up where that unlocking leads, inward. I view myself as an open-bowled seeker, flowing with complete faith in life's wisdom to lead me, a tribute to the seeker within each of us, each being unique and each phase of life unique, as we rise in quest of the fullness that lies within. From the open bowl to the complete sphere, the work traces this journey from longing to knowing, the centri-petalled upward swing of consciousness. Like cupped palms turning inward to the breath of Soham, the hollow becomes a cocoon, the shell a calm sheath encompassing infinite space within. It speaks of the quest for the self that finds rest in the eternal, the loop closing in liberation.

Shaped by hand and then tempered in Raku fire, an ancient Japanese technique, the forms are lifted from the kiln while still incandescent, carbon-infused in collaboration between clay, fire, smoke, vapour, and intent.

Together, the two bodies of work trace a single evolutive arc:

Locked Vulnerabilities names what we conceal and unlocks it, liberating ourselves;

The Seeker moves through that opening, inward, toward the self that was always fulfilled

and whole beneath the sheaths, Soham.

Details





Side View





Locked Vulnerabilities (Set of 17)

Medium: Saggar Fired Stoneware Clay, with wood and Antique iron
Keys, Metal Fittings

Size: 37.2 x 33.6 x 30 inches

Price: 4,80,000 INR

Details



TANMAY SANTRA



Tanmay Santra was born in West Bengal in 1969, and earned a B. Sc. from University of Calcutta in 1991. He obtained his BVA from The Indian College of Arts and Draftsmanship, Kolkata (1999); followed by an MFA from Kala Bhavana, Visva-Bharati University, Santiniketan (2002).



Garden V, 2021

Medium: Watercolour on Paper
Size: 10.5 x 14.5 inches
Price: 45,000 INR

Around 2021, I began a new series to push the boundary of an idea of 'home' (/habitat) in my work. The newness in my approach was required to express and translate certain (human) sensibilities through representing or making some objects - be it still lifes, distant houses or a fleeting cloudlet. The outcome was finding a number of entities in the form of an object that were unknown or unfamiliar. Thus, an idea of an extended 'home' or 'garden' came to mind.

In recent times, listening to music - specifically the genre of (Indian) classical, and occasionally playing a percussion instrument (tabla) made me very sensible and conscious about sonic experiences and memories. Attempts to understand non-musical sounds and 'chaos' also played a role in the process. Nurturing and rediscovering an old passion and looking at (musical) notations helped me find some new ways of interpretation. I started developing imagery which are transformed objects, like improvisations in musical performances and practice (/riyaz).

Thus, these series of ongoing works reflect an amalgamation of looking and listening; and speak of metaphor, flow and theatricality of time, mind and space.



Soundscape IV, 2025

Medium: Watercolour and pen
drawing on paper

Size: 6 x 41 inches

Price: 75,000 INR



Garden VI, 2022

Medium: Watercolour on paper

Size: 10.5 x 14.5 inches

Price: 45,000 INR



Soundscape V, 2026

Medium: Watercolour on paper

Size: 10.5 x 14.5 inches

Price: 45,000 INR



Soundscape VI, 2026

Medium: Watercolour on paper

Size: 10.5 x 14.5 inches

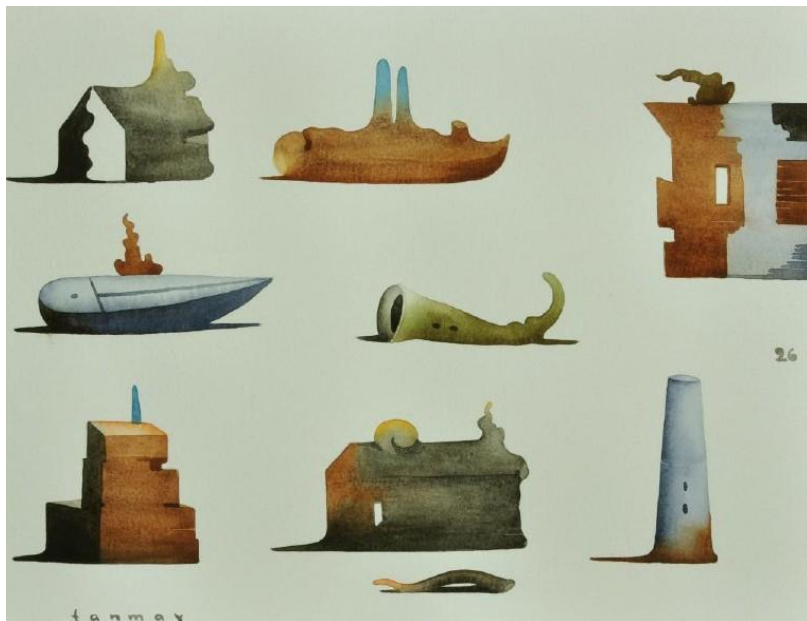
Price: 45,000 INR

Soundscape VII, 2026

Medium: Watercolour on paper

Size: 10.5 x 14.5 inches

Price: 45,000 INR



Soundscape VIII, 2026

Medium: Watercolour on paper

Size: 10.5 x 14.5 inches

Price: 45,000 INR



Soundscape IX, 2026

Medium: Watercolour on Paper
Size: 10.5 x 14.5 inches
Price: 45,000 INR



Objects (1-11), 2024

Medium: Ceramic
Variable Sizes
Price: 1,20,000 INR



Objects (12-22), 2021 - 2024

Medium: Terracotta
Variable Sizes
Price: 1,72,000 INR



Objects (23-31), 2024

Medium: Ceramic
Variable Sizes
Price: 1,00,000 INR



Objects (32-43), 2024

Medium: Ceramic
Variable Sizes
Price: 1,04,000 INR



Untitled (Set of 16)

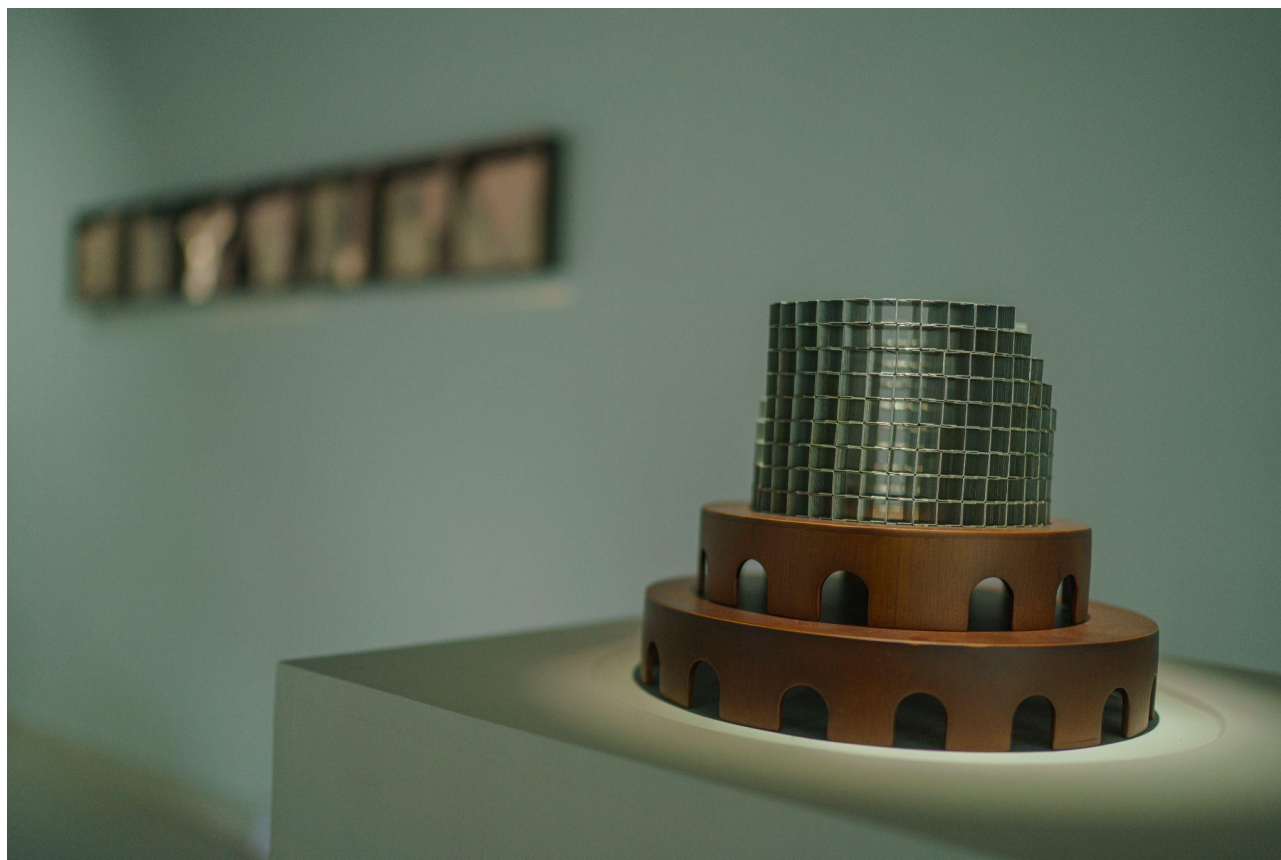
Medium: Drawing on Postcard
Size: 4 x 6 inches (each)
Price: 1,28,000 INR

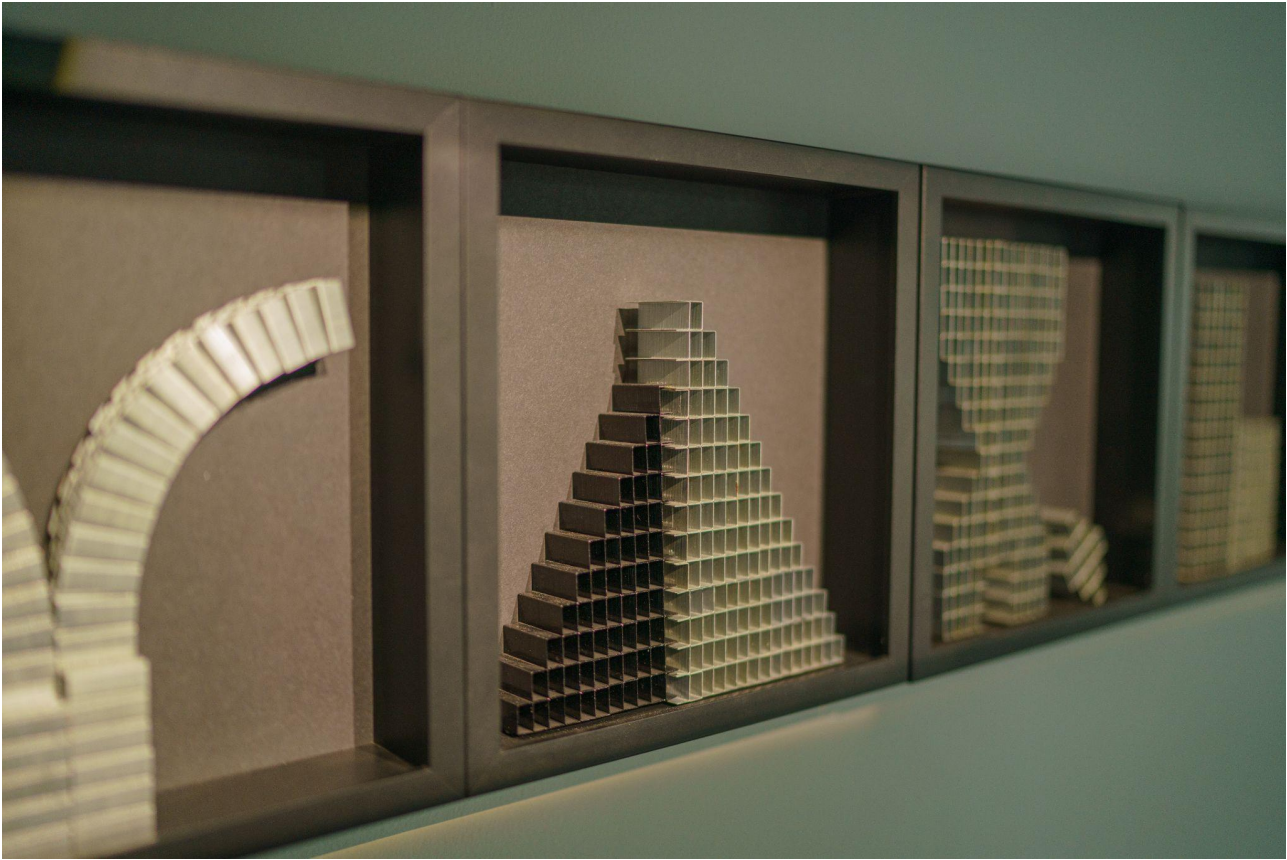


Untitled (Set of 9)

Medium: Drawing on Postcard
Size: 4 x 6 inches (each)
Price: 72,000 INR







Endnotes

1. Gilbert Simondon, Individuation in Light of Notions of Form and Information, trans. Taylor Adkins (Minneapolis: University of Minnesota Press, 2020); Tim Ingold, Making: Anthropology, Archaeology, Art and Architecture (London: Routledge, 2013).
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