

VOLUME 1

The background is a complex collage of various wood grain patterns, some horizontal, some vertical, and some diagonal. The colors range from dark greys and blacks to lighter greys and blues. A prominent blue banner with a white border is positioned across the middle of the image, containing the main title. The text 'YOUNG COLLECTORS' WEEKEND' is written in a bold, white, sans-serif font with a slight shadow effect. The word 'YOUNG' is on the first line, 'COLLECTORS'' is on the second line, and 'WEEKEND' is on the third line. The collage also includes some small, faint images of people and objects, such as a group of people standing in a line and a small object on a surface.

# YOUNG COLLECTORS' WEEKEND

JANUARY 2022

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# ***CURATORIAL NOTE***

We, at Cultivate Art in collaboration with Teesta Bhandare, are extremely proud to present the first edition of Young Collectors' Weekend (YCW).

The goal of YCW is to bring together India's most talented artists with the next generation of collectors, and to facilitate relationships that will grow and mature together. We aim to broaden the audience for contemporary art by enhancing opportunities for artists and establishing continuous dialogues through exciting projects.

YCW is anchored by a virtual gallery show of 15 artists. Though this is a group show, its emphasis is not on presenting the artists as a group, but as individual practitioners of contemporary art.

Each artist selected for the show has shown a consciousness in their practice, and a determination to use their art to express themselves as well as universal humanistic themes that we as a society can all relate to. They go beyond aesthetics to create work with their own unique vocabulary that resonates and inspires a diverse audience.

This group show intends to contextualise and provide a foundation for the weekend's programming and that ultimately, new collectors feel like they have learned what it means to build a meaningful collection and how to better engage with art.

We hope you enjoy the show, enjoy the weekend and above all find the next great piece of art that speaks to you.

Thank you for coming on this exciting journey with us.

-Farah Siddiqui, Arya Mistry & Teesta Bhandare

# HASHIM BADANI

## Artist's Statement

"We are all seeking and grappling with the idea of home. On my quest, I have come to realise that the homes I inhabited are traversed by flyovers. Ones bypassing the neighbourhoods of Byculla and Bhendi Bazaar. Neighbourhoods I grew up in. As much as these flyovers were meant to be signs of economic growth what enamoured me about them were the stories that lingered around them. Stories of jinns, fantasies of spaceships. And, the real homes that I could look into that resembled my Nani's. These two images are part of that series."

## "THE BUILDING WAS RAZED IN 2016. I STILL LOOK FOR IT"



MOHAMADI TAYEBBI MANSION, BHENDI BAZAAR, 2021  
PRINTED ON HAHNEMUHLE, MATTE FINE ART, 100% COTTON  
ARCHIVAL PAPER  
18 X 27.5 INCHES, EDITION OF 9



BYCULLA BRIDGE, BY KHADA PARSI, 2021  
PRINTED ON HAHNEMUHLE, MATTE FINE ART, 100% COTTON ARCHIVAL PAPER  
18 X 27.5 INCHES, EDITION OF 9

"THIS IS THE HAUNTED PART OF THE BRIDGE. THIS IS WHERE THE JINNS LIVED. AT NIGHT, WHILE PASSING, YOU HURRIED YOUR STEPS. JUST INCASE YOU WERE TO ENCOUNTER ONE."

## Biography

Hashim Badani's work spans genres. His photography work includes editorial, travel, fashion and documentary and has been featured in several publications such as Vogue, Elle, Harper's Bazaar, The Atlantic, Slate Magazine, Conde Nast Traveller and Lonely Planet Magazine amongst others. His personal work revolves around experimenting and creating stories within his hometown, Mumbai.

# SHEENA BAJARIA

## Artist's Statement

"I think of my paintings as a platform to exercise my imagination where it becomes a mode of inhabiting space. The primitive marks on the canvas provide clues to my inter- personal (sic) relationship with the world around me. It mimics how my body not only occupies space in an immediate physical reality but also how it projects and manifests an illusion of space around it. As an abstract artist, my interpretations stem from the intrinsic nature of how the painting is made. In it's making, I recognise unique meanings that transform my perception of space and time. This is my way to introspect the phenomenological process of perception and painting. The metaphysical approach to my art leads to questioning beyond our physical reality"



MELTING GLASS, 2016  
ACRYLIC PAINT ON CANVAS  
39 X 29 INCHES

## Biography

Sheena Bajaria (b.1993 / Vadodara/Gujarat /India) completed her Bachelor of Fine Arts ("**BFA**") from Lasalle College of the Arts in Singapore, 2017.

Her works have been exhibited in "Subject to Examination" Cultivate Art Online Group Show 2021 "All that is life: fundraiser show" Space 118, Mumbai, India 2021 "Weaving Abstractions" 079 Stories, Ahmedabad, India 2021, solo show at Cultivate Art Global Online Exhibition 2021, NYC Phoenix Art Invitational Online Exhibition 2019, and group shows at the "Ballads of Baroda: The journey of 9 young artists" at Priyasri Art Gallery, Mumbai, India 2019, "Open Circuits" The Lasalle Show, Lasalle College of the Arts, Singapore, 2017 and "Neither Glimmer Nor Ghost" Praxis Gallery, Singapore, 2017.

She works in acrylic paints, spray, soft pastel and uses sticks, sponges, and rocks to create impressions. Her works are a collage of impasto doodles, dots, scribbles, scratches and occasional biomorphic forms that float on an atmospheric background. The mark making system allows her to explore the subject of visibility; appearance and recognition. Painting to her is a way of extracting the essential features of what we experience, where the invisible becomes visible. The marks in her painting provide her with clues on how embodied subjects inhabit space. The establishment and recognition of one form from another leads to inquiry beyond the physical reality. She aspires to make a connection between the significance of making a painting and the aesthetic form.



PLUCKY WINDOWS, 2021  
ACRYLIC PAINT OIL BARS AND SOFT  
PASTEL ON CANVAS  
60 X 60 INCHES



**MYRIAD PLANES, 2020**  
**OIL ON TILE**  
**12 X 24 INCHES**

**OF FLOATING DESIRES.**

"THERE'S A CLAMPDOWN ON  
 STRUCTURES AND BITS, MORTAR AND BRICKS,  
 BUILDINGS AND BORDERS, BEDS AND BLOCKS,  
 SKIES AND SEAS, ROADS AND ROCKS,  
 BUT A FLOATING TOWN HAS OTHER PLACES TO BE."  
 -RAY M.

# AVANI BAKAYA

## Artist's statement

"This series of paintings on tile were made during the pandemic, to connect with the people and places I was isolated from. These are observations and sights from inside and outside, various travels and familial homes; fragments of memories from my life, some deeply etched, others faint but alive.

My inspiration is constant: urban architecture, ghost-like in the absence of the people that inhabit it. A building here, a terrace there, and the view from my car window 'float' as I remember them, sometimes fading at the edges or blurring into the background. At other times, they appear stronger and bolder. In essence, the paintings were a way of trying to stay grounded during tough times.

The looming fear of losing loved ones led to an urgency to escape a very frightening present. There was a desire to move to a past that was comforting, and to the people that seemed to have floated away. Grief and loss were a part of this exploration, but so was acceptance and learning to move forward.

As the pandemic took complete command over my experience of life, I found solace in the larger-than-life structures etched in my memory, with their solid, reassuring, and nostalgic quality. And so, heavy bodies became buoyant and were even reduced to an 'airy' transparency on canvas and tile, eventually becoming the body of work you see."

## Biography

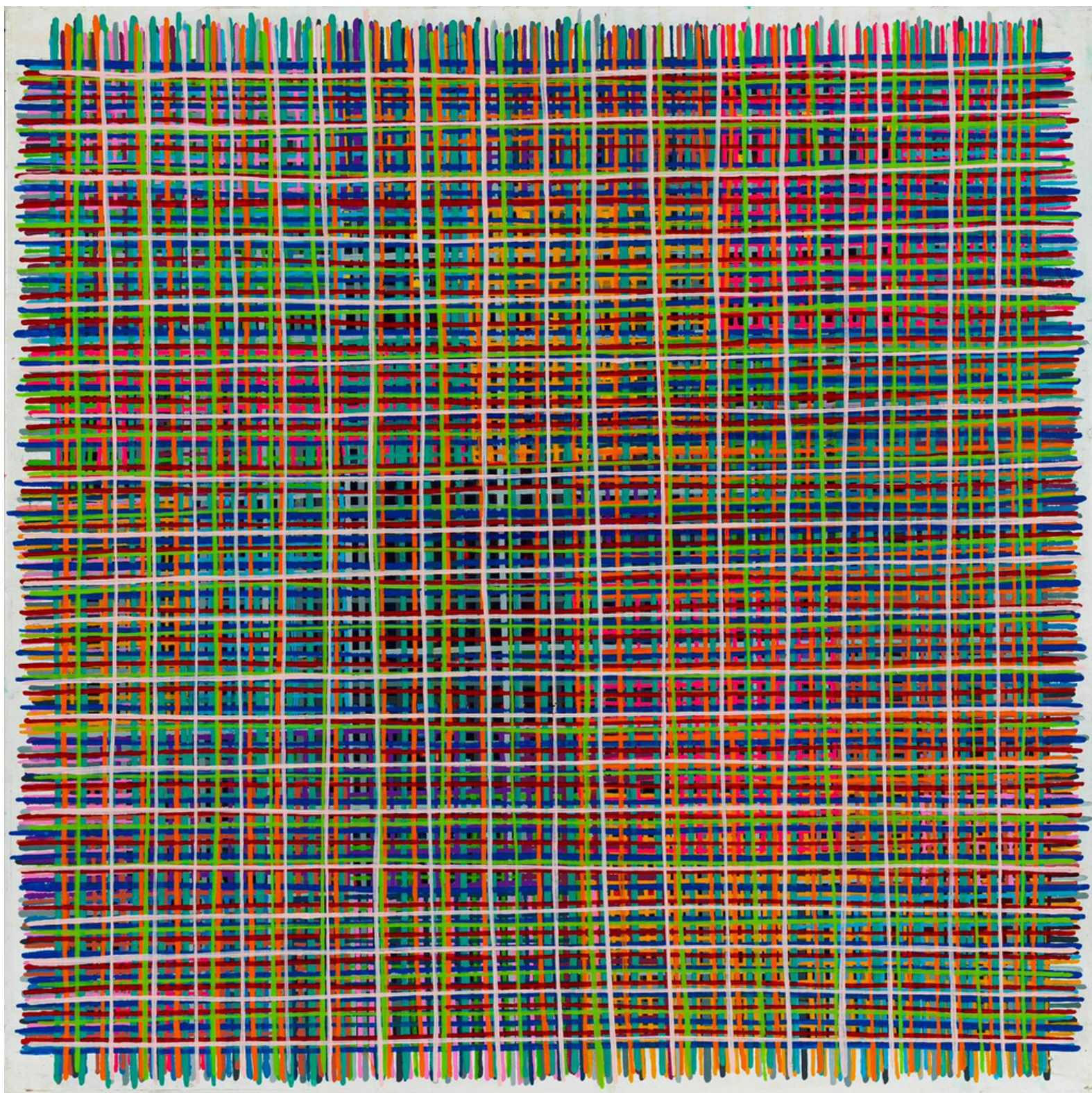
Avani Bakaya, born in 1995, is an emerging contemporary artist who has completed her BFA from College of Art, Delhi. She graduated at the top of her class with a first prize in her final year. She is currently mentored by Mr. Rameshwar Broota at Triveni Kala Sangam. She recently had her first solo exhibition sponsored by the Raza Foundation at the end of October 2021.

Art is her medium to explore various images from her life and how they relate to her innermost thoughts. As someone who has grown up in a city, she has spent many moments contemplating life while simply observing her surroundings. Using architectural imagery as a medium, she explores how thought influences one's perception of one's environment.

Her medium has been oil on canvas, however she has begun to use tile and paper as new supports during the pandemic. Her work has been displayed at prominent galleries such as Shridharani (Triveni Kala Sangam), Surrendra Paul Gallery and Arpana Fine Arts Gallery in Delhi.



**POETRY IN MOTION, 2020**  
**OIL ON TILE**  
**11.5 X 15.5 INCHES**



UNTITLED, 2022  
ACRYLIC ON LINEN CANVAS  
21 X 21 INCHES

# HARISHA CHENNANGOD

## Artist's statement

"My works reflect the grids, patterns and forms from surrounding observation. Lines overlap layer by layer, while geometric shapes with various color creates congestion inside grids.

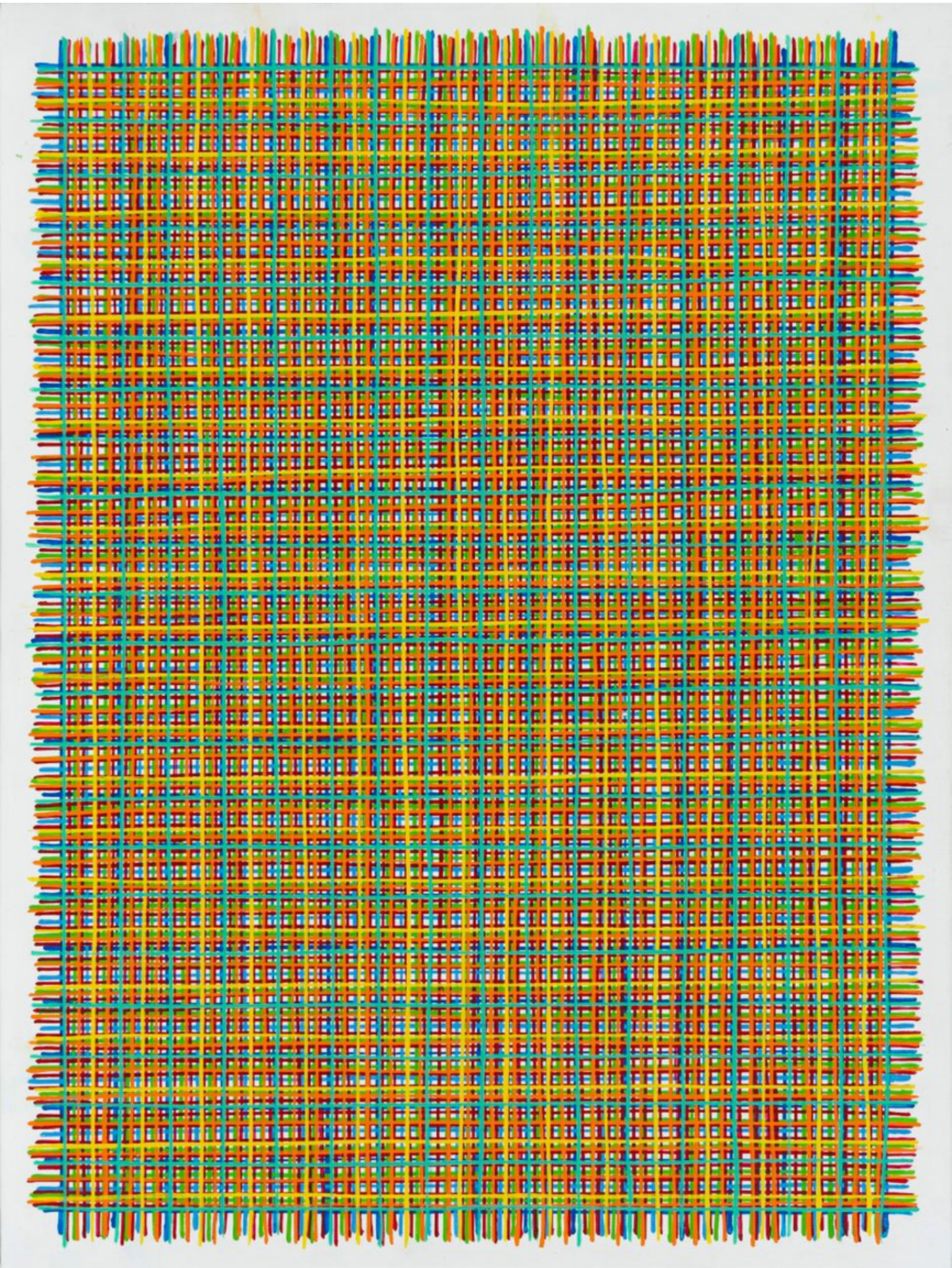
The space in-between, the collaboration of lines, shapes and colors play a primary role in the overall painting. The take on weaving and layering also referring to certain kind of repetition which is spiritual and therapeutic. The visual language bends more towards abstraction."

Biography

Harisha Chennangod was born in Kerala in 1984.

After completing his BFA at Cava College, University of Mysore in 2007, he obtained his MA in Museology from MS University of Baroda in 2009, Harisha has shown extensively in group shows including at the Kochi Muziris Biennale in 2021, at Akara Art in 2020 and Gallery Espace in the same year. Harisha has also been featured internationally in Stuttgart, Germany. In addition to exhibiting, Harisha has participated in several residencies, the most recent of which, was "Niracharrthu" artist camp at Enkakad in Kerala.

He currently lives and works in Vadodara.



UNTITLED, 2022  
ACRYLIC ON LINEN  
CANVAS  
18 X 24 INCHES

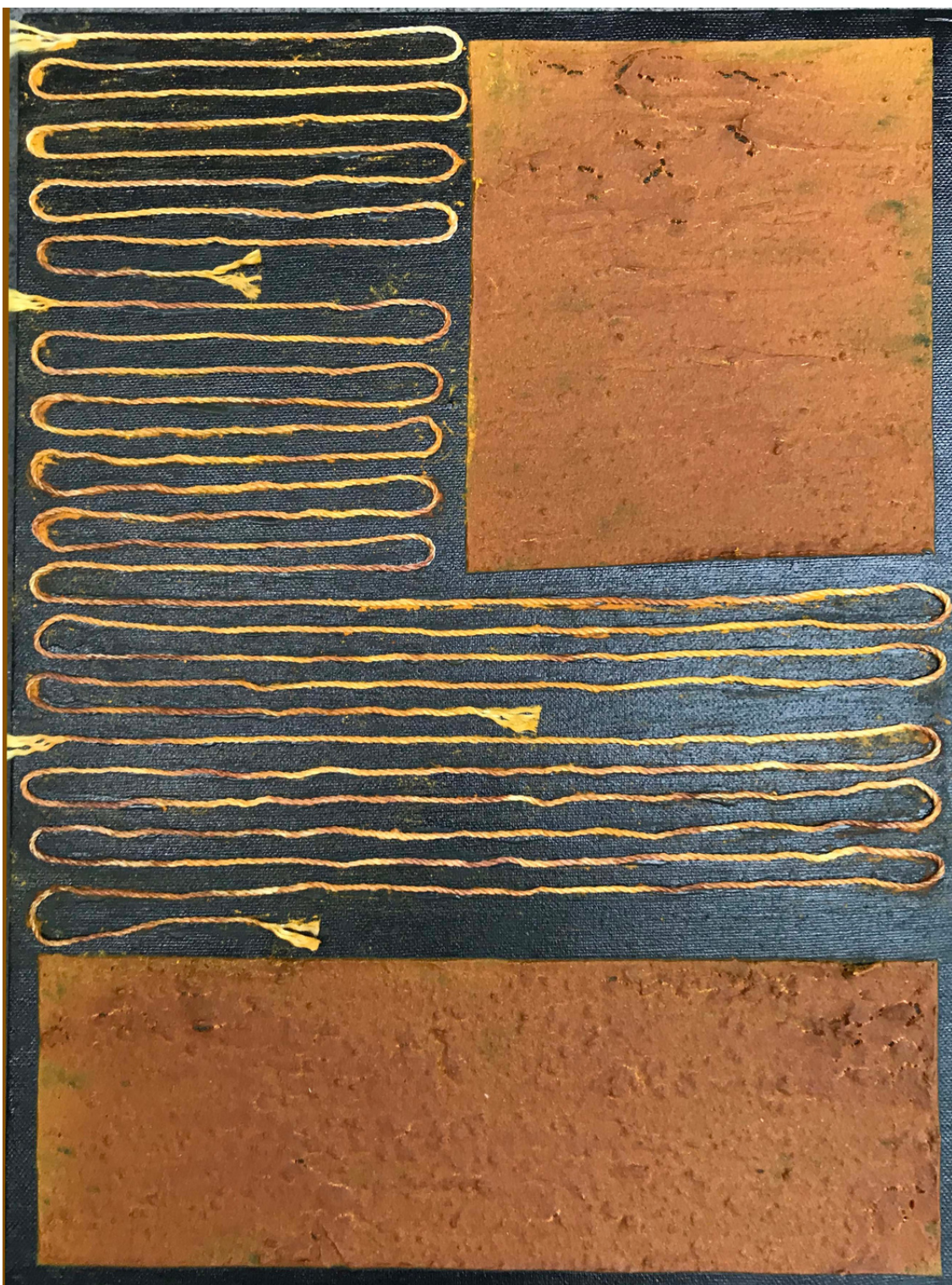
# MEGHANA GAVIREDDYGARI

## Artist's statement

In this body of work, Meghana Gavireddygarri takes inspiration from the tangible and intangible remnants of colonialism in India. Her focus is specifically on the educational, economic, and political systems that have resulted from foreign rule in India. Gavireddygarri draws parallels not only between the past and present, but also vis-à-vis the means by which ownership was taken away from Indians at the time of colonization and the autonomy withheld from Indian citizens today. She employs materials often utilized in the construction of functional spaces and objects (cement, stoneware, and fabric) to create a conceptual body of work that critiques the way spaces are built and used in India. She is interested in exploring the themes of inclusion and exclusion in terms of physical spaces and social hierarchies. Meghana is fascinated by the aesthetics and execution of censorship in education and contemporary media, and explores this subject matter within her work. She thinks of language She thinks of the canvas or surface upon which she works not as carte blanche, but as an opportunity to etch over an existing narrative.

Meghana also uses materials like turmeric, Banaras silk, khadi, tea, and cement ubiquitous materials that live in households across South Asia. These are both inclusionary, because of their imagery and universality in India, and exclusionary because of the limited access and connotations of each. Meghana believe that materials have within them an implicit and specific meaning, which begins at the matter of fact statement of how these objects are used in the day to day, to the ways in which the passage of time, labor and place influence the existence of the object.

AMRITA BAZAR PATRIKA, 2021  
TURMERIC, STRING & ACRYLIC ON  
CANVAS  
15.75 X 11.81 INCHES



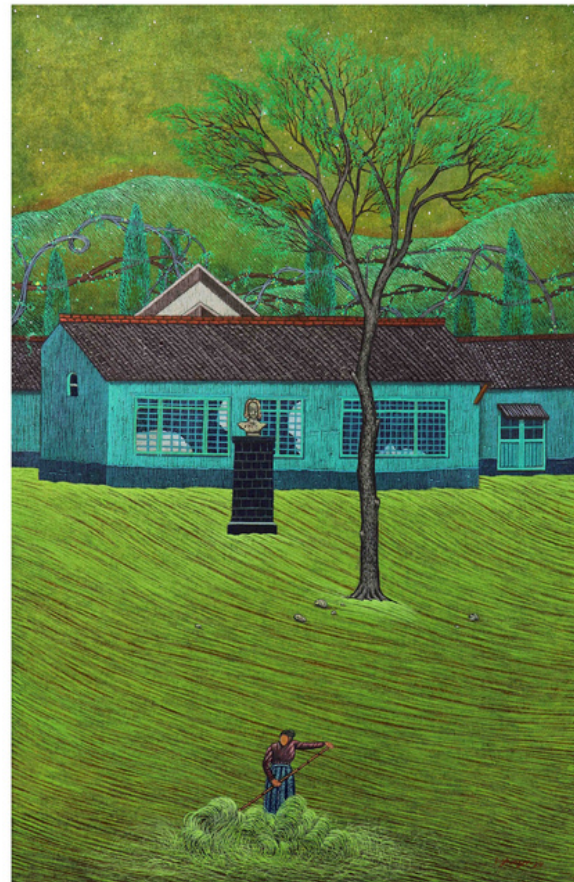




**AT EASE, 2021**  
**INDIGO AND INK**  
**ON KHADI**  
**59.05 X 47.24**  
**INCHES**

## Biography

Meghana Gavireddygar (b. Anantapur, India) is a multidisciplinary artist whose practice includes materials like metal, wood, cement, and clay. She received her Masters in Fine Arts ("**MFA**") in interdisciplinary fine arts from the Mount Royal School of Art at the Maryland Institute College of Art in May 2020. Her practice is informed by her undergraduate education at Boston University, where she received her Bachelor's degrees in Economics and International Relations. She explores the subject matter of territory, censorship, and colonization, amongst other themes in the larger spectrum of Indian politics and sociology. Most recently, she is exploring the political implications and connotations of Indian materials such as textiles, spices, and tea. Meghana is the recipient of the 'Mount Royal Emerging Artist Award', 2020.



THE FAT OF THE LAND- I, 2020  
WATERCOLOR ON PAPER  
12 X 54 INCHES (SET OF 3)  
12 X 18 INCHES EACH

# DIGBIJAYEE KHATUA

## Artist's statement

Digbijayee Khatua's fascination with the metropolitan culture and lifestyle occurs as a mimesis of urbanisation in his oeuvre that he subtly satirises. His artistic conscience is marked by a shift from his native village, Mahulia in Odisha, to his current place of practice in Delhi. It is in the city where the prospects of his conceptual development is ushered in. Exposed to the traditional *Pattachitra* painting in his adolescence, a young Digbijayee accompanied his mother to decorate their home with *kolam* (patterns made with rice powder) everyday, as he gradually gravitated towards art. His initial works included realistic landscapes, portraits of people in royal costumes and workers in action. Observation of the surroundings remains a continual process and when he sets to work each visual involves a process of recollection, conceptual exploration, formation and realisation. "Here (in Delhi), each street houses people from different regions and cultural backgrounds. Their routine engagements reveal the penetration of urbanism in their lifestyle," he observes.

Digbijayee's scrutiny extends to the congested and adulterated lifestyle. The balcony, as opposed to the spacious aangan or courtyards of the village, layer to render a three-dimensional effect in his works. He usually elucidates with watercolours and resorts to mixed media and collage should he find it pertinent to the subject or composition to his work. He has recently ventured into acrylics, and experiments across large and smaller scales. His paintings follow a fixed form, are replete with robust hues and floral motifs, and derive from mythological storytelling as he renders a contemporary take on the *Pattachitra*. Interestingly, his works do not lose aesthetic pleasure while portraying the otherwise grim urban realities, thereby retaining a subtle yet striking visual allegory.



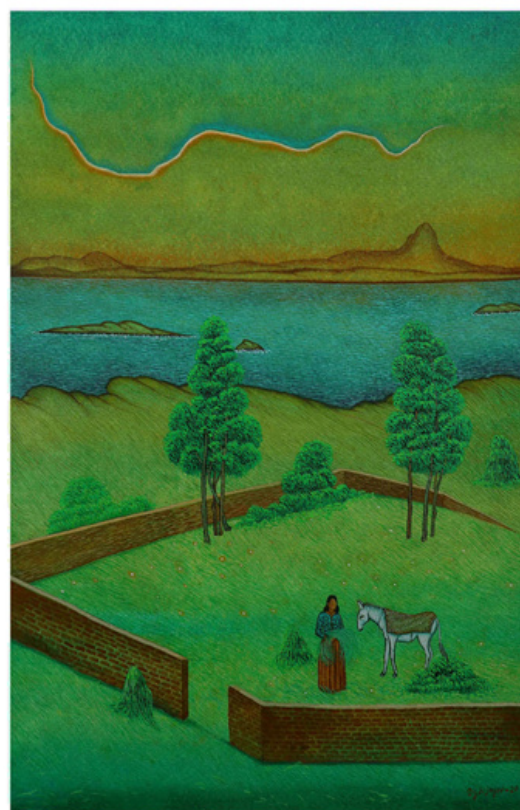
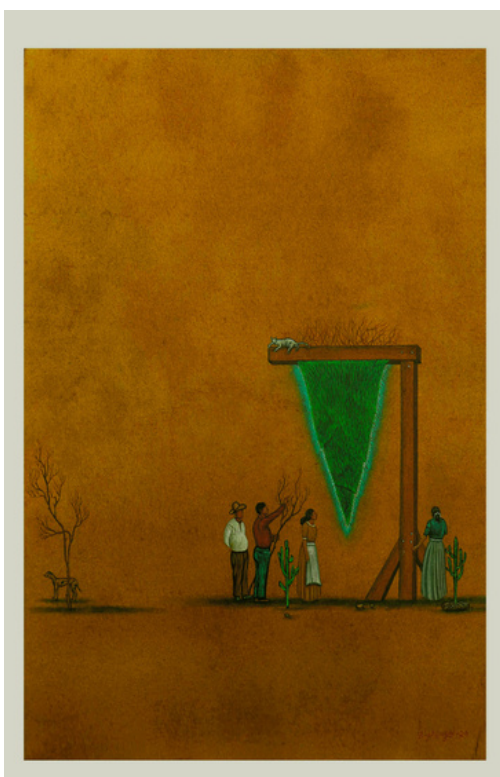


## Biography

Digbijayee Khatua was born in Odisha in 1989. After receiving his BVA in painting at Utkal University of Culture, Odisha, he completed his MFA at the College of Art, University of Delhi in 2015. Digbijayee has been the recipient of many awards and scholarships including the Gold medal Prafulla Art Foundation award and a research grant scholarship from Lalit Kala Academy. He has exhibited throughout India at galleries and institutions such as the Dr. Bhau Daji Laad Museum, Mumbai and the India Art Fair.

Digbijayee lives and works in New Delhi.

**THE STORY OF LAND, 2020**  
**WATERCOLOR ON PAPER**  
**12 X 108 INCHES (SET OF 6)**  
**12 X 18 INCHES EACH**



**IN THE LIGHT OF DAY, 2020** **WATERCOLOR ON PAPER** **12 X 108 INCHES**  
**(SET OF 6) 12 X 18 INCHES EACH**



**BIRMA'S MOOD TODAY, 2021**  
**INK, SCREEN PRINT, PH NEUTRAL MASKING**  
**TAPE ON JAPANESE PAPER**  
**40 X 51 INCHES**

# SHIVANGI LADHA

## Artist's statement

"My work questions the true identity of our beloved human race. It represents the collective voice of a crowd – a crowd seeking to rise and transcend to a place or state where there is no differentiation between gender, sexuality, race, caste, creed, disability and class, where we are essentially all one and the same from within.

The intention of my work is to raise awareness and spring consciousness in others about their own existence. It provides others with a different perspective in the concept of identity, which is not based upon mere constraints of the mind.

I like my prints to be free and unrestricted; as such, I have attempted to break out of certain conventions of screenprinting. The drawings are repeated through the action of screenprinting across a surface; I then incorporate pieces of tape and place them on top of the print, which covers, imposes, hides, reveals and amplifies the bodies and their presence at the same time. An additional compositional layer, created with subtle coloured dots, rests atop. In its totality, tension is created between the organically hand-drawn and the mechanically reproduced states of making and experiencing the image."

## Biography

Shivangi Ladha is a visual artist and has done her specialization in MA Printmaking from Royal College of Art (RCA), London in 2016. Prior to this, she did BFA from College of Art, Delhi University in 2012.

Her work has been exhibited Internationally at the Spiralling Into The Absurd, Anant Art Gallery, Delhi 2021; Uneditioned, Manhattan Graphic Centre 2021, NY; Printmaker's Assembly, STPI Gallery, Singapore 2020; Art on Paper Fair, E/AB Art Fair and New/Prints, IPCNY in New York; Art Rooms Fair, London; Serendipity Art Festival, India; Fragmente Identities at Mead Museum, Massachusetts; Friends of Prints at British Museum; and Print Chamber – Solo Exhibition at India International Centre (IIC), Delhi to name a few.

Her works are in permanent collections at The British Museum, V&A Museum, Mead Museum, The Reliance Foundation, Anant Art Gallery, RCA's Print Archives, East London Printmaker's Archive, Snap Studio's Archive, and more.

She is a founder of India Printmaker House, a platform whose mission is to promote printmaking by hosting print workshops, artist residencies, exhibitions via collaboration with various art organisations & NGO in India. In past she has taken independent workshops at the Art Buzz Studio, Delhi, have taught at the Amity University, Noida as an Assistant Professor, has worked as an intern at the Harper Collins Publishing House, Noida and currently is represented by Terrain.art. Most recently, Shivangi received the 'Emerging Artist Award' from the Art Family in London.





OASIS OF CALM DURING CONFLICT X, 2021, WATERCOLOUR ON RICE, PAPER PASTED ON BOX BOARD, 8 X 18 INCHES

# PUJA MONDAL

## Artist's statement

My works have evolved as expressions of a nostalgia for the absent and a silent grief for the memories of the lost. From the earlier days of my practice, I have been attracted to the changing spaces around me and the withering away of the beautiful handiworks of our culture under the nonchalant march of time. My practice engaged into depictions of cerebral spaces where the narratives of isolation and loss were built up with the experiential realities of my surrounding spaces. Pondering upon the apathetic numbness that shrouds the human existence of this time and age my works embody the remorse that I feel from the loss of humanity and life in the whirlwind of civilization and development.

## Note on the work exhibited

This set of work revolves around the architectural space of my college. I had tried to encapsulate the abandonment and isolation of an institutional periphery. It is an ode to the space where we have been taught to be free thinkers. This is where we had gained our spirit of resistance and learned to celebrate the coexistence of differences. I intend to portray the setting of a standstill, devoid of the human presence, making the place dysfunctional.



## Biography

Puja Mondal was born in Kolkata. She obtained her Masters and Bachelors Degree in painting from the Faculty of Fine-Arts, MSU, Baroda in the years 2019 and 2017 respectively. She is awarded the Nasreen Mohamedi scholarship from her alma mater. She is a recipient of awards like “Lt Milind Madhukar Bhade” Gold Medal 2019 and “Narendra Gajanan Bhatt” Gold Medal 2019 from prestigious Maharaja Sayaji Rao University in Baroda. She received the National Award for painting by Lalit Kala Akademi, New Delhi in 2016. She has been a part of several group shows like Baroda Annuelle at Gallery White Baroda in 2021, she was recently part of Delhi Contemporary Art Week at Bikaner House by Shrine Empire ‘Zones of Convergence/ Divergence’ an online group show presented by Guild Art Gallery in 2020, ‘Untold Summer Stories’ hosted by Gallery Exhibit 320, ‘In green pastures and urban streets’ Curated by Pranamita Borgohain in Art Pilgrim. She was a part of the Master’s Practise Studio organized by The Kochi-Muziris Biennale in 2018. She was selected for the program of Khoj Peers Share 2018. She has been part of several camps and workshops such as Kala Sakshi Memorial Art Camp 2016, Udaipur Lalit Kala art camp, Painting camp at Lucknow by Lalit Kala Akademi. Recently she has received the ‘Artist support Grant’, funded by Khoj Studios, New Delhi. Presently she lives and works in Baroda.



UNTAMED AND UNATTENDED V, 2021, WATERCOLOUR ON RICE PAPER,  
PASTED ON BOX BOARD, 8 X 18 INCHES

# AL-QAWI NANAVATI

YOUNG COLLECTORS WEEKEND 2022

IN MEMORY OF YOUR MEMORIES  
I, 2021  
HANDMADE PAPER, SILK AND  
GESSO  
16 X 10 INCHES



## Artist's statement

"My practice has been a combination of learning, teaching and making.

In my formative years my art practice was an amalgamation of printmaking, drawing and painting, through which I deconstructed the essence and importance of meditation, prayer and religious practice in my life. The work was heavily influenced by my upbringing as I grew up around people of many faiths in an environment where tolerance and pluralism were protected. In the midst of the chaos, unrest and many examples of intolerance in the world today, I attempted to demonstrate through my work the peace and serenity that I obtain through Bandagi also called Zikr, which is a form of repetitive chanting. That has since been the basic inspiration and essence of my work, though the way it has manifested has varied based on the the twists and turns my own life has taken.

The sudden loss of my mother halted my projects (and my life) for some time. My mother's absence created a huge gap, and I was not ready to create anything new, experiment with my form without her being there. It felt like making memories without her, and something about that did not sit with me right. It was only a few months later, when I had started to negotiate with the grief that I realized I could make her the center of my work, and this way I wouldn't think I was doing her an injustice.

This time around, the meditation, that started off as an idea to express peace and serenity, is what encouraged me to live my life again. Loss, when it's our own, seems magnanimous, but when shared with others, it starts to give one a renewed perspective on the world. Although I had explored the loss of family members in the past, nothing felt like this, nothing felt like a part of me leaving.

My personality and that of my art today is heavily influenced by my own encounters with life, love and loss."

The displayed body of work is made from sarees of Al Qawi's grandmother that her mother had preserved, and the artist only found after her mother's death.

IN MEMORY OF YOUR  
MEMORIES II, 2021  
HANDMADE PAPER, SILK AND  
GESSO  
13.5 X 10 INCHES



Biography

Al-Qawi Nanavati is an Artist and Art Educator. She has completed her BFA from the School of the Art Institute of Chicago and is pursuing a PG Diploma in Indian Aesthetics from Jnanapravaha, Mumbai. She currently lives and works in Mumbai, India.

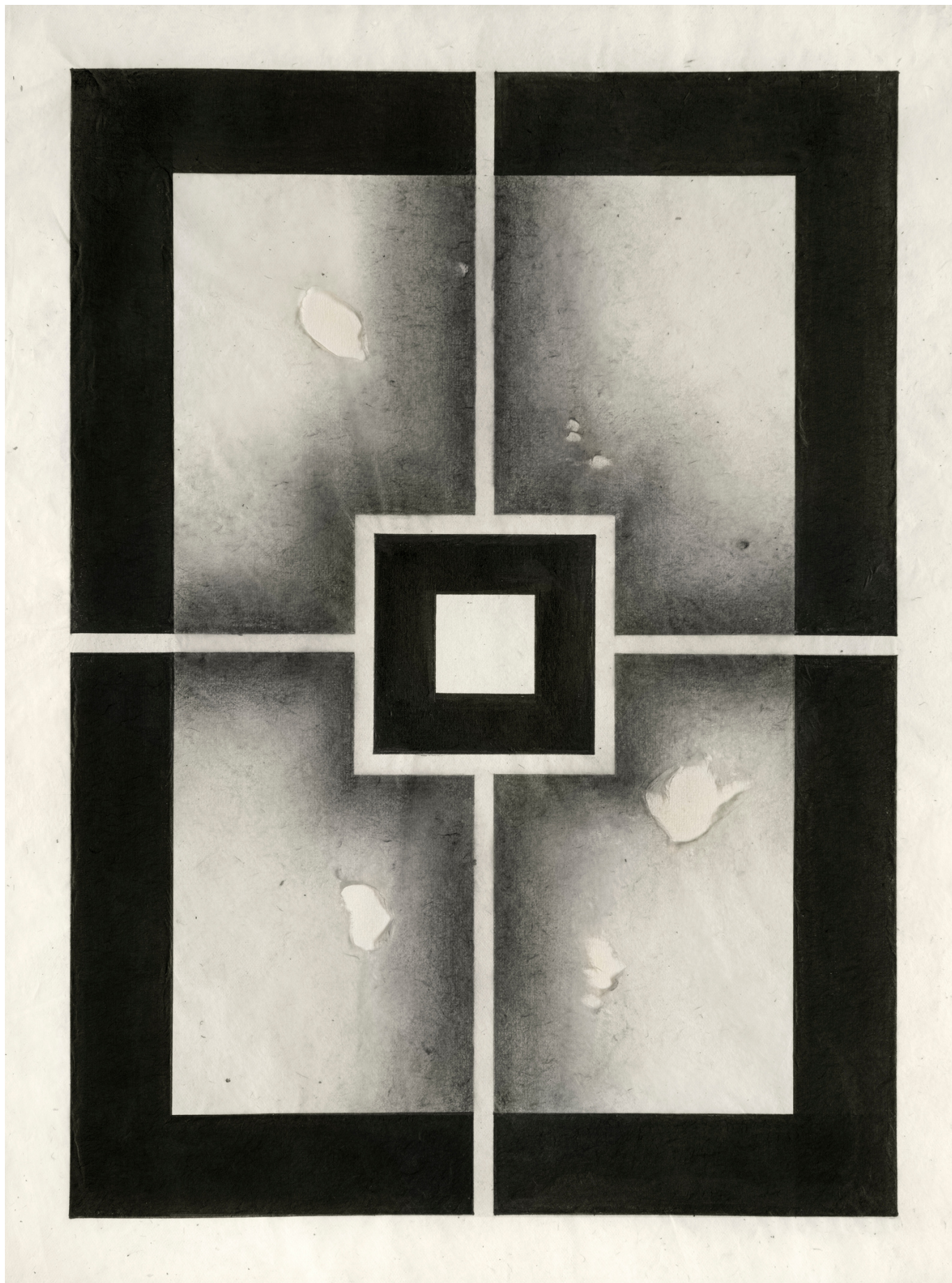
Her work is an amalgamation of printmaking, painting, textiles etc. and have been exhibited in shows across India and abroad. She is heavily influenced by meditation, prayer, and repetition along with the aftermath of loss and its manifestation in one's own life.

IN MEMORY OF YOUR  
MEMORIES III, 2021  
HANDMADE PAPER, SILK AND  
GESSO  
13 X 9 INCHES



# PURVAI RAI

YOUNG COLLECTORS WEEKEND 2022



**RECLAMATION 3, 2021**  
**INK AND GRAPHITE ON**  
**RICE PAPER LAYERED**  
**ON ARCHIVAL PAPER**  
**23 X 16 INCHES**

## Artist's statement

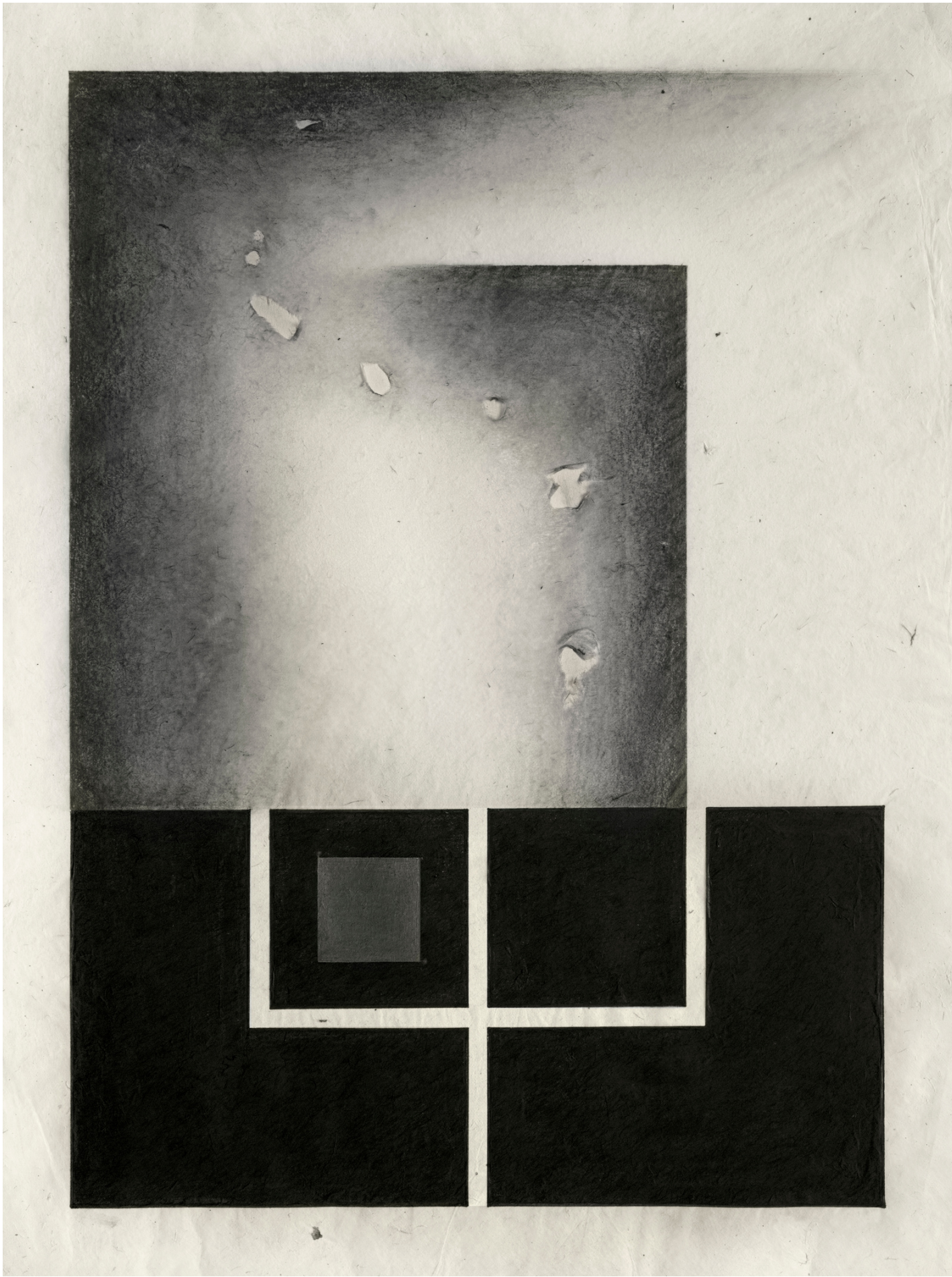
"My practice allows me to unravel and understand current affairs through the lens of public and private memories, morality and the make-up of individual and collective identity—instead of emotional bias—to encounter another worldview. My works explores concepts and stories crossing over how we make purposeful meaning consciously and subconsciously. Zooming in and out of the 'fabric' of the cosmos, collective existence (life), and the mind and body. I am a researcher of patterns of our collective consciousness, where threads of facts are woven into the threads of faith to build the 'fabric' where the inner and outer world meet. Each artwork is derived from discovering myself while aiming at solving questions related to contemporary dissension. Further to recognize the affirmation one gives to ourselves to belong but end up in segregated realities increasing the imaginary gaps between you and I."

Image courtesy: Purvai Rai and Gallery Espace , New Delhi

Biography

Purvai Rai is a Delhi-based graphic designer, textile designer and multimedia artist. Rai’s delicate graphite and ink drawings on rice paper are conceived in response to social and political events, specifically those caused by religious and cultural discrimination. Distilled into an abstract visual language consisting of circles and elliptical patterns, Rai alludes and represents the precariousness of existences on the margins. She also works with natural materials like jute, cotton, and yarn. She is particularly interested in the tactility of these natural fabrics, and how in the recesses of its weaves reside familial and generational memory, waiting to be inherited as clothes are passed on from parent to child.

THRESHOLD 1,  
2021  
INK AND  
GRAPHITE ON  
RICE PAPER  
LAYERED ON  
ARCHIVAL PAPER  
23 X 16 INCHES



YOUNG COLLECTORS WEEKEND 2022



A PIECE OF LAND WITHIN THE  
FRAME 21, 2019-2020  
ACRYLIC ON CANVAS  
74 X 48 INCHES

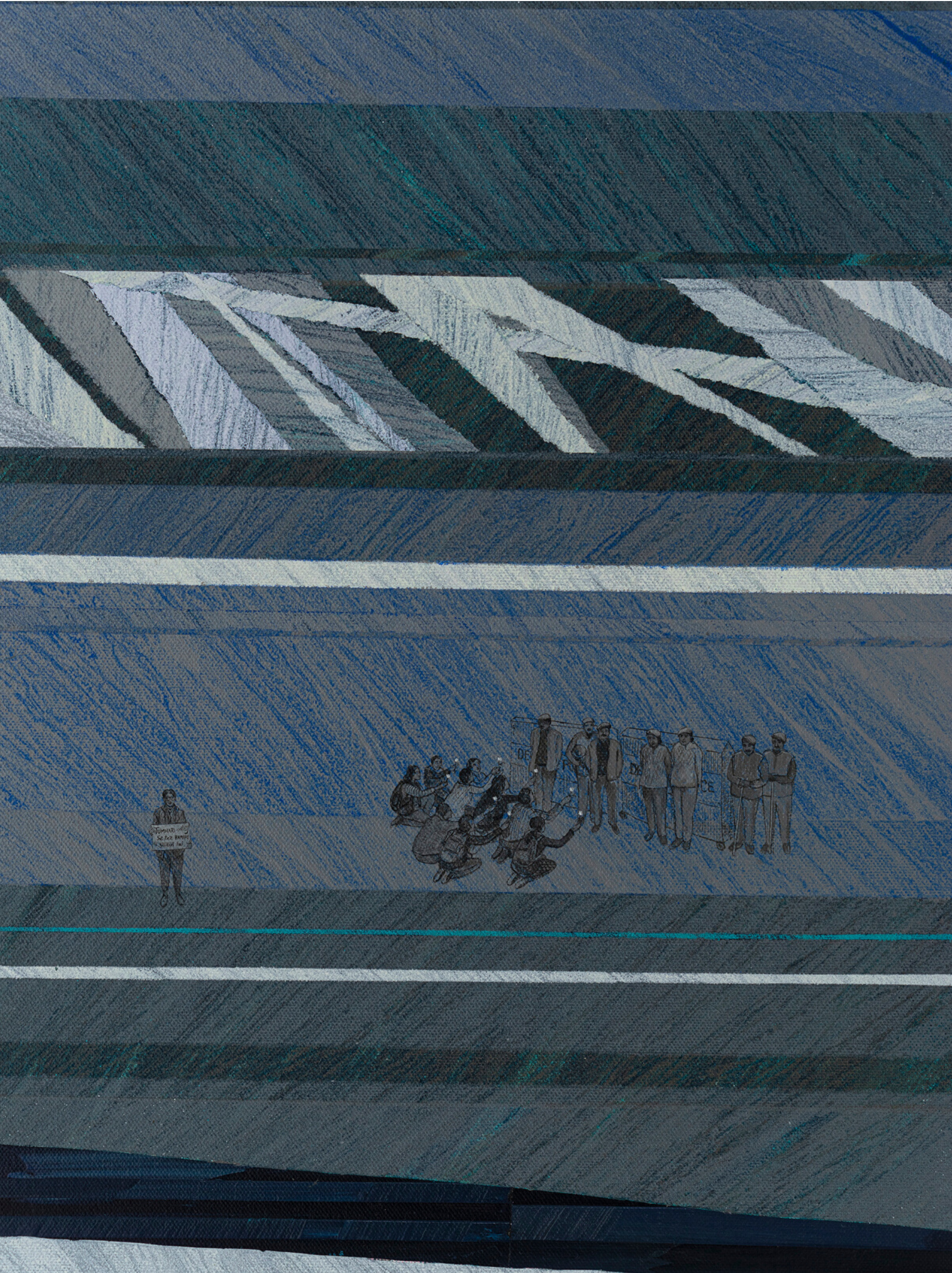
**KAUSHIK  
SAHA**

## Artist's Statement

My works revel in the contrast and combination of different forms of spaces. For the last few years, I have been attempting to reinterpret hoardings and various virtual imageries in a form of landscape. This work emerges out of my experience of the empty hoarding spaces which carry residues of different advertisements that was presented on it.

The layers of leftover imageries, which formed a part of daily visuals once becomes background for the new images. The images and the spaces also represent an exhibition of popular aesthetics presented for the mass consumer. In the form of representation they form an allegory of the mass who are the backbone of every civilization. In the history of mankind, these common public are always in an ambivalent status where they form the societal structure but are forgotten by the structure itself to make way for the newest craze.

My work, with its background of a landscape imitating the forgotten layers advertisements and satirical imageries attempts to attend the condition of the common masses. These common masses are the constructors of our society, our nation, our civilizations are obscured in the glitter of our polished urban life.





**A PIECE OF LAND WITHIN  
THE FRAME 24, 2020  
ACRYLIC ON CANVAS  
74 X 48 INCHES**



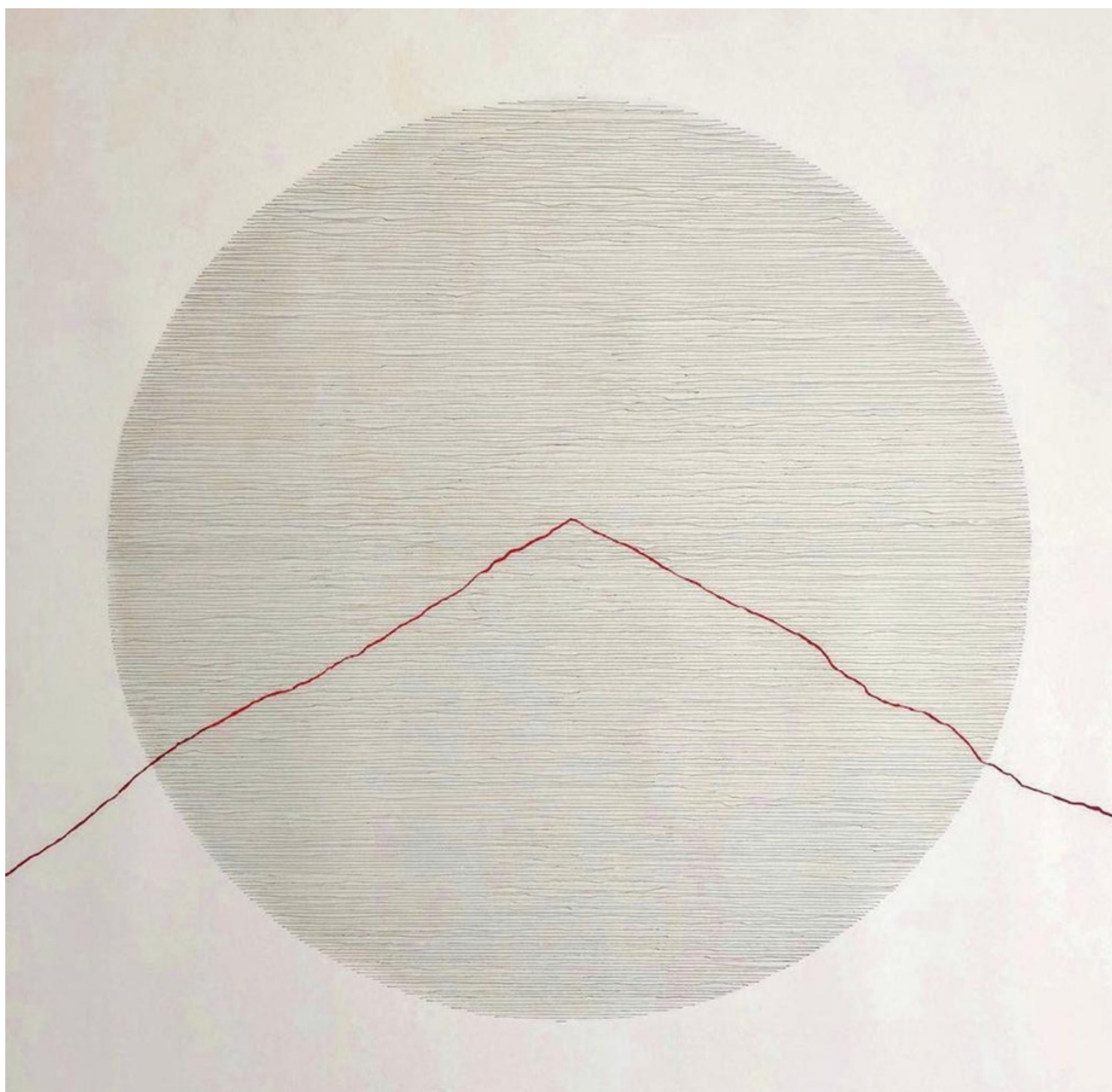
## Biography

Kaushik was born in Kolkata in 1989. He has completed his Master degree in painting from MSU Baroda, Faculty of fine arts in 2014. His works were recently was part of, "Patterns of intensity' Curated by Ranjit Hoskote in Art Alive Gallery in 2021.

His works were showed in Kunstsilo Altdorf, Switzerland in an exhibition in 2019, Five Indian Artists. Since 2014 he has been part of various groups, and India Art Fair 2019- 2020 at the Booth of Exhibit 320 Gallery. He was part of ART FOR YOUNG COLLECTORS, A Group show organized by GALERIE MIRCHANDANI + STEINRUECKE, Mumbai, CIMA ART AWARD Show and CIMA SUMMER SHOW, Kolkata 2017,

'Persistence of memory' by Akara Art, Mumbai 2018, TARQ in partnership with the Consulate general of Switzerland in Mumbai presents "WasteLand" Curated by

Brigid Uccia. He also had a solo show, ORDER OF THE AGE in GALERIE MIRCHANDANI + STEINRUECKE, Mumbai in 2017. He has received some prestigious awards such as INLAKS Fine arts Award 2014, 50thBirla Academy Award, NATIONAL AWARD, 57th National Exhibition, Lalit Kala Akademi, New Delhi. He currently lives and works in Baroda.



LAND LINES, 2020  
GOUACHE AND INK ON PAPER  
60 X 48 INCHES

### Artist's Statement

The two large-scale works shown here are from Rewati's collection examining notions of place and geography, both showcasing her characteristic mark-making. In Land Lines, a blood-red line cuts through a metre-wide sun made of hundreds of intricate hand-drawn lines, like a mountain pushing upwards towards the sky, away from and indifferent to the manmade borders below. In Place, another large circle is filled with intricate hand-drawn details, almost as if a city seen from space, as the artist implores that it is the people, the detail, that makes a 'place' far more than any political border.

**REWATI  
SHAHANI**



PLACE, 2020, INK ON PAPER, 60 X 48 INCHES

## Biography

Rewati Shahani is a London-based Indian artist. She has shown regularly in India and the UK, and much of her work focusses on the histories shared between the two, from intertwined notions of place and geography to more contentious topics like nationhood and borders.

The artist uses a range of mediums in her work, each approached with a characteristic attention to detail. Intricate hand-drawn maps breathe life into some of the world's most contentious border regions, from Kashmir to Syria; elsewhere, large-scale ink and gouache 'moons' embrace the movement of water to let their form be recast, as the movement of people recasts concepts of place and belonging the world around.

More recently Rewati has turned her attention to film and ceramics, the former again pushing materials to their limits to explore the duality of the immigrant experience. By painting in miniature on 4 x 6" negatives, she uses the inversion of the photographic process to upend notions of race and superiority, as black faces become white, white faces black.

A collection of deftly crafted ceramics is inspired by the symbolism and topography of India's desert border with Pakistan – across which the artist's family travelled after Partition. Each marries texture and form, as fired clay gives way to delicate, curving lines that recall natural veins in the earth's crust so far below, and so indifferent to, the man-made borders above.

Rewati continues to work in London and India.

# SUJITH S.N.

## Artist's Statement

Interested in exploring the subliminal psychology of everyday places and people and reflecting on recent world events involving the pandemic, Sujith observantly recognizes the dwindling of the original panic that had at first possessed our collective imaginations in favor of a new status quo that optimistically or wishfully accepts the course of our contemporary history as it is. But with psychological and physical restrictions still a tepid reality, Sujith endeavors to acknowledge the potential of movement, of action and change, rather than a consistent temporal progression or narrative. He draws inspiration from David Hockney's *Picture Emphasizing Stillness*, which freeze-frames the scene, loading it with tension and expectation for what might happen next. Similarly in Sujith's works, he sets out to capture movement in stillness, retaining his signature atmospheric quality while moving away from his previous minimalism for a visual language that is pregnant with implied narrative on a more elaborate scale. To signify a metaphorical precipice or a transitional period, he emphasizes elemental experiences of the outdoors with a fractured but hopeful interiority – sometimes building the milky way into a homely structure, other times imbuing his landscapes with a futuristic, fictional character. He consults Hieronymus Bosch's *The Garden of Earthly Delights* for emplotment and scene-making, but in playing with perspective captures the protagonist in the subjective gaze of the viewer. In *Act II: Emphasizing Stillness*, Sujith renders inevitability as an organism that looms, envelops and guides our existences.

Text by Vadehra Art Gallery



**EMPHASIZING STILLNESS, 2021 WATERCOLOUR ON PAPER, 10 X 13.75 INCHES**



**EMPHASIZING STILLNESS, 2021 WATERCOLOUR ON PAPER,  
9.75 X 13.75 INCHES**

## Biography

Born in 1979 in Baroda, Gujarat, India, Sujith completed an MFA from the Sarojini Naidu School of Fine Arts, Performing Arts and Communication, University of Hyderabad in 2007, and a BFA from the College of Fine Arts, Thrissur, University of Calicut in 2005. He also has a diploma as a civil draughtsman.

His solo shows include The City and the Tower, Sakshi Gallery, Mumbai, 2008; Map Is not the Territory, Latitude 28, New Delhi, 2010; Psalms of Silence and Dark, HSLU, Lucerne, Switzerland, 2011; Stains of Stimuli, Forum Art Gallery, Chennai, 2014; Archipelago, Vadehra Art Gallery, New Delhi, 2017.

He has also participated in shows at Art Basel, Hong Kong, 2016; India Art Fair, 2016; Religare Art, Delhi, 2013; Durbar Hall, Kochi, 2013 and 2007; Bodhi Gallery, New Delhi, 2011; and Sakshi Art Gallery, Mumbai, 2011, to name a few.

He has won several awards including the Kerala Lalit Kala Academy special mention award in 2004, the Kerala Lalit Kala Academy state award in 2005 and the Foundation of Indian Contemporary Art emerging artist award in 2011. He was also long-listed for the Skoda Prize in 2011.

The artist lives and works in Mumbai.

# EKTA SINGHA

## Artist's Statement

"The crux of my work is the personal interpretation of layers of experiences woven with paraphernalia of design motifs, forms and elements derived from miniature paintings. My interest in Mughal, Persian and Rajput miniature paintings has helped me generating a language of my own and makes its entrance in pictorial surface that is layered with metaphorical and personal references. The miniature visual elements help me to create the desired pictorial surface but the scroll format helps me creating an expansive terrain that alike the Pata paintings creates a sense of movement in the pictorial surface .

Anecdotes and memories of ancestral home and lineage in Bangladesh had played a strong role in my work. The stories I heard from my grandparents about the livelihood in a royal family are like fairy tales to me. I compare those with the life we live and this connection builds a narration of its own. Migrating from native place and making a new identity becomes a variable situation which talks about the attachments and detachment with not only living beings but also with a certain place and objects. The old photographs that I use as reference that is not only as a documentation of history and family chronology but also as a visual sensation as well. Simultaneously, it becomes an important visual tool to subtly transform experiences – disturbing events and memories through its consistent appearance.



I AM CALLED A STRANGER ... IN  
YOUR LAND - I, 2022  
GOUACHE, NATURAL PIGMENT,  
GRAPHITE, STITCHES, LASE,  
GOLD LEAF AND NEPALI  
HANDMADE PAPER ON LINEN  
32 X 13 INCHES

This is an attempt to create a visual trope with the imageries, so that they don't become too didactic but at the same time demands certain attention from the viewer in order to articulate the works. Manipulation of various mediums and forms/Patterns as an integral part helps me to create a layered image that comes out as an expansive terrain of multiple visual elements that constructs and manipulates each other's existence and eventually creates a new image altogether."



## Biography

Ekta Singha received her Bachelor in Visual Arts ("**BVA**") in painting in 2012 from the Government College of Art & Craft, Kolkata and followed it by receiving her MVA in 2015 from the Faculty of Fine Arts, MSU Baroda. Ekta is an award winning artist receiving such accolades such as the FICA Emerging Artist Award, 2020 and the Certificate Award from the 50th Annual Birla Academy of Art and Craft in 2017. In addition to participating numerous group shows, Ekta has had several solo displays, with the most recent at Anant Art Gallery in New Delhi, "Her Mind Lives In a Palace." Ekta has also been the participant of residencies throughout India such as the Kalakriti Art Residency, Hyderabad and the National Art Exhibition Art Conclave Camp of Lalit Kala Akademi.

Ekta continues to produce art at her studio in Gujarat.

**I AM CALLED A STRANGER ... IN YOUR LAND - II, 2022**  
**GOUACHE, NATURAL PIGMENT, GRAPHITE, STITCHES, LASE, GOLD LEAF AND NEPALI HANDMADE PAPER ON LINEN**  
**32 X 13 INCHES**



# RAJVI DEDHIA UNADKAT



## Artist's Statement

While travelling from my origin (India) to the West, I have been in the process of creating a personal abstract language, which communicates and re-contextualizes this change through the movement, which can be seen in my paintings.

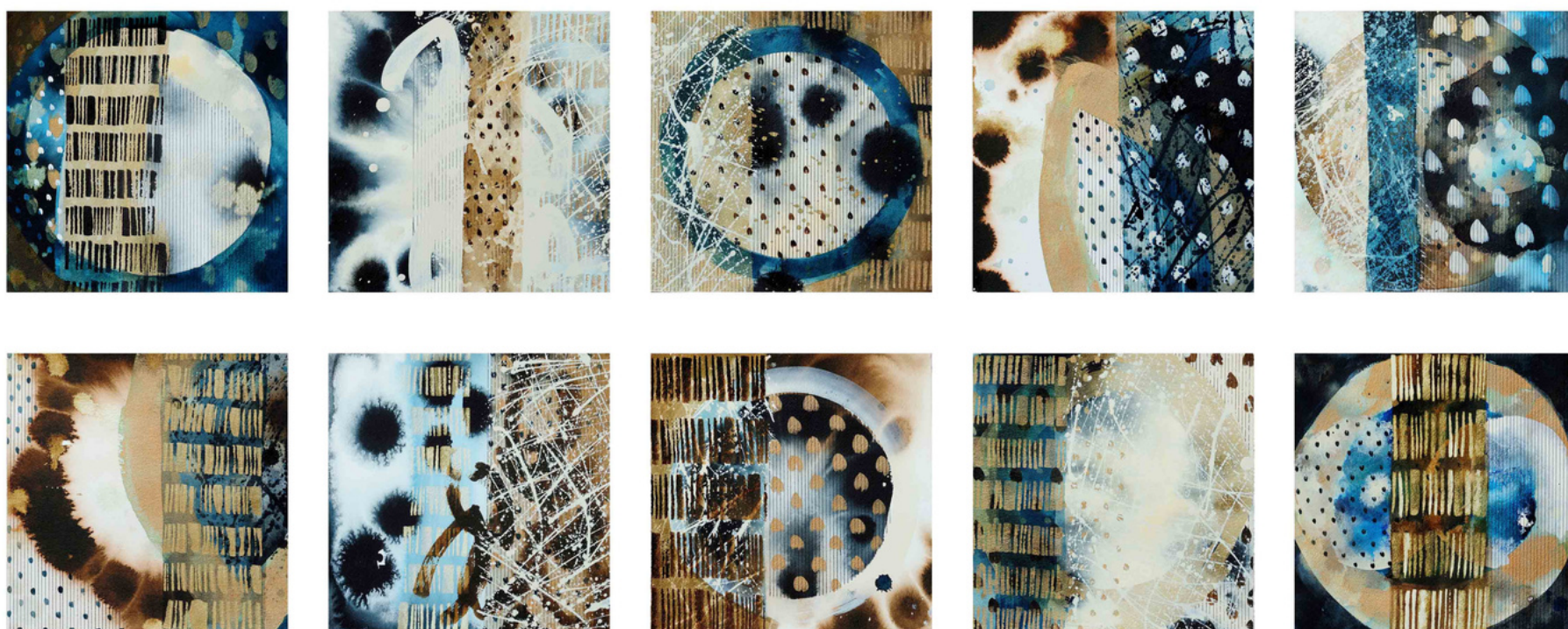
Elements like colour, line and texture in the compositions create visual vibrations, which serve as metaphors for this abstract language.

Colour, being an essential part of my working process, not only goes beyond its actual visual existence, but also expresses my response to instrumental piano music, which stimulates my imagination.

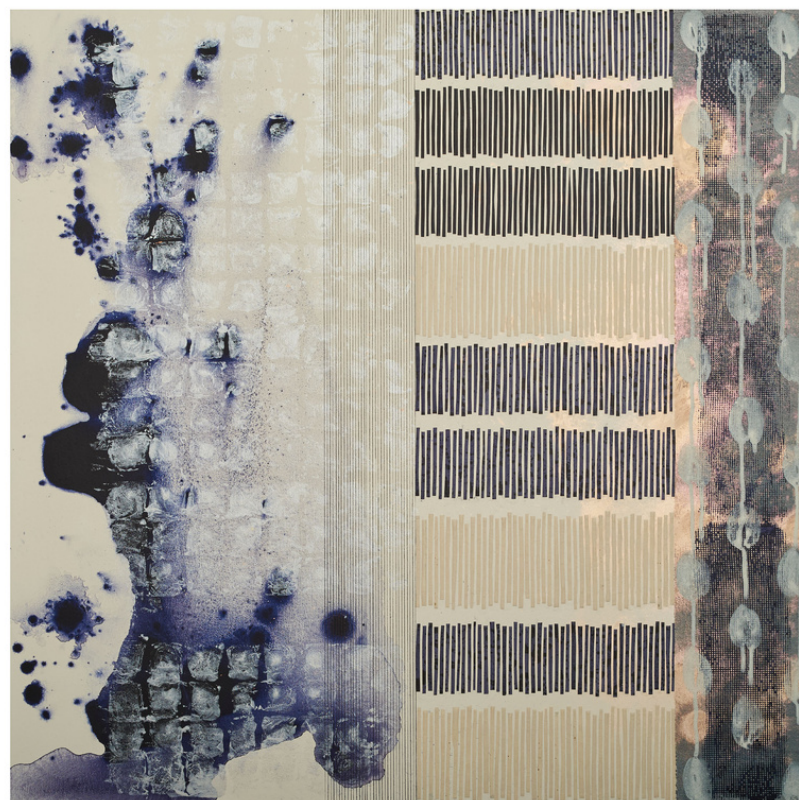
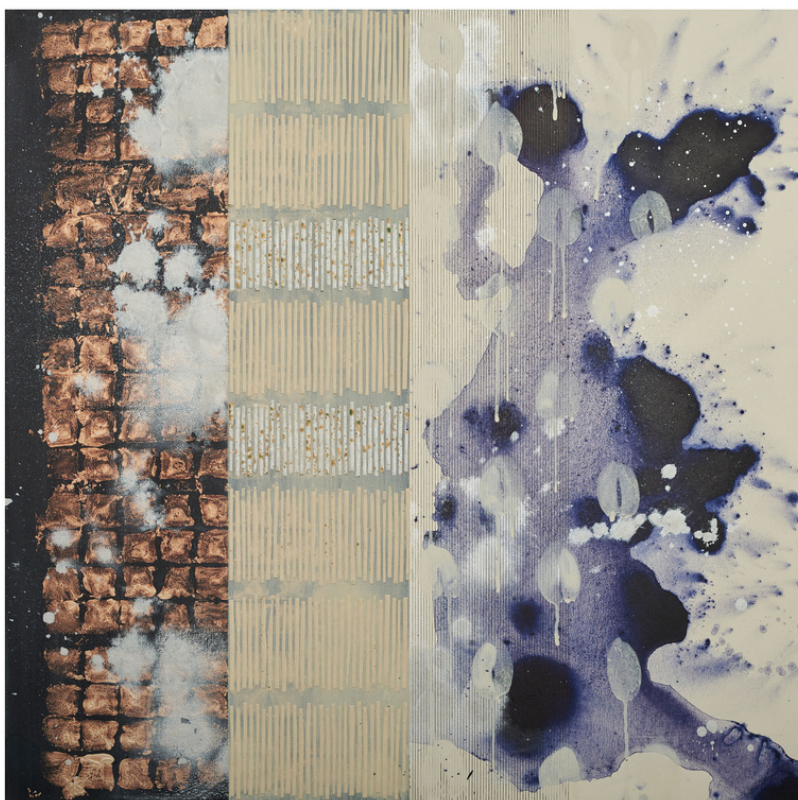
The application of multiple layers on the canvas in different mediums creates an interesting texture and division, giving more depth to the painting. The accidental or spontaneous as well as the intentional forms are applied alternatively which become an integral part of the composition and maintain the harmony of the painting.

My work is very intuitive, exploring the vastness of my interior world – not seen in everyday life, but felt as very real to me.

In my paintings, I hope to communicate with the viewer my motivation and creative process through this abstract language; in order to leave the door open to interpretation and to initiate an exchange of dialogue.



UNTITLED, 2021, MIXED MEDIA ON PAPER, 10 X 10 INCHES EACH



UNTITLED, 2018, MIXED MEDIA ON CANVAS, 36 X 36 IN EACH (DIPTYCH)

## Biography

Rajvi Dedhia Unadkat is an abstract artist who completed her BFA from the Sir JJ School of Art, Mumbai and went on to further graduate from Chelsea college of Art and Design, UK. Her artworks oscillate between the familiar and the unfamiliar, the known and the unknown, the controlled and the carefree. She chooses to keep her works 'untitled' as they are negotiations of a space which present an intriguing ambiguity of coexistence.

The palette is maintained neat and austere, limiting the colours and hues to neutral greys and off-whites beiges and blacks. In some of her works, the original layer is rich in textures, made with metallic paints, closely laid out vertical lines drawn on to the canvas directly to bring out depth, and the sudden controlled row of vertical strips, aimed to create an interesting polarity of form and structure.

She comments, "My work explores the interior world, expressing the emotional and feeling nature of it with colour, form, line and texture. I am intrigued by the way a work of art conveys that which often cannot be spoken and is perhaps better left unsaid. High-strung or subdued, joyful or agitated- there is room for all of it in a painting. It is the expression of the vastness of our interior worlds not seen in everyday life but felt as very real."

The artist's works have been influenced by her travels, as in from Mumbai to London, and then on to New York, and back to London. Her artwork also expresses her response to instrumental piano music, which stimulates her imagination. She is a widely exhibited artist, both in group and solo exhibitions across the globe.



***YOUNG  
COLLECTORS'  
WEEKEND  
JANUARY  
2022***