



सच कहें तो...

Sach Kahe Toh... Truth Be Told...

IMMERSE Fellowship presents सच कहें तो... / *Sach Kahe Toh.../Truth Be Told...*

Curated By : Amshula, Himanshu Mahato and Teesta Albuquerque

Curatorial Mentor : Shaleen Wadhwa

Opening : Saturday, 12th April, 6:00pm

Venue : Aurobindo Building, Somaiya Vidyavihar University

Exhibition Dates: 12 April to 4 May 2025

Open Studio Dates: 13 April 2025, 19-20 April 2025, 26-27 April 2025, 3-4 May 2025

IMMERSE is Presented by



In Association with & Conceptualized by

Al-Qawi Nanawati | Natasha Jeyasingh
Shaleen Wadhwa | Siddharth Somaiya



SOMAIYA
VIDYAVIHAR UNIVERSITY



cordially invites you to the inauguration of

IMMERSETM

FELLOWSHIP PROGRAMME

By the Chief Guest

Mr Bhushan Gagrani, IAS

Municipal Commissioner
Brihanmumbai Municipal Corporation (BMC)

Presided by

Shri Samir Somaia

Chancellor, Somaia Vidyavihar University

Somaia Vidyavihar University presents IMMERSE 4.0

In Association with & Conceptualised by

Ms Al-Qawi Nanavati

Ms Shaleen Wadhwana

Ms Natasha Jeyasingh

Mr Siddharth Somaia



Saturday, 12th April 2025



6 pm



Somaia Vidyavihar University, Vidyavihar (E),
Mumbai - 400 077

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ARTISTS IN RESIDENCE

- Ajay Kumar Sahoo -- Khordha, Odisha
- Amith M Nayak -- Bangalore, Karnataka
- Anup Let -- Birbhum, West Bengal
- Arieno Kera -- Kohima, Nagaland
- Bhanu Shrivastav -- Hansi, Haryana
- Hasan Ali Kadiwala -- Vadodara, Gujarat
- Pankaj Sarma -- Patacharkuchi, Assam
- Riya Chandwani -- Katni, Madhya Pradesh
- Rohit Varekar -- Sawantwadi, Maharashtra
- Siddharth Soni -- Udaipur, Rajasthan
- Vinay Dixit -- New Delhi, Delhi

CURATORS IN RESIDENCE:

- Amshula -- Mysore, Karnataka
- Himanshu Mahato -- Jamshedpur, Jharkhand
- Teesta Albuquerque -- New Delhi, Delhi

Exhibition Dates: 12 April to 4 May 2025

Open Studio Dates: 13 April 2025, 19-20 April 2025, 26-27 April 2025, 3-4 May 2025

Time: 10:00 am to 6:00 pm

सच कहें तो...| Sach Kahe Toh... | Truth Be Told...

CURATORIAL NOTE

INTRODUCTION

Exceptional applications this year led to three Curator Fellows being selected. A first for us! This exhibition brings in their three distinct curatorial practices according to which the curatorial pedagogy was created. As their Curatorial Mentor, I have had the opportunity to view each artist and artwork from three perspectives. As you read their notes, you will witness how each artists' practice has been woven into the exhibition's thematic strands about the most challenging, yet simple, topic around us - Truth.

-Shaleen Wadhwana, IMMERSE Curatorial Mentor



Artists and citizens relate to truth differently. To make art is to allow contradictions to coexist; to be a citizen often demands taking definitive positions. While some truths are indeed universal, the eleven artists in this exhibition avoid easy, absolute answers. Their styles differ—of course they do—but they share an ethical position: that truth is plural. And most vivid when viewed from multiple angles.

We selected this theme in conversation with the artists because it's precisely in our moment of peak noise and dissolution into senselessness that truth deserves our closest attention. We are being stripped of the slow, essential work of reflection and hurried into certainties that leave no room for doubt, nuance, or grace. What a relief, then, to enter a space where hesitation is honourable and changing your mind is welcomed.

Take Siddharth Soni's interactive installation, where viewers must collaborate to see what others see -- telling us that truth is collective negotiation. This aligns with Arieno Kera's work on folktales which reveals the difficulty of balancing cultural preservation with cultural openness. Rohit Varekar similarly documents quiet losses that change community truths —ways of life and environments. Bhanu Shrivastav explores ideological symbols and truth suspended between worship and erasure. Pankaj Sarma confronts the political violence of development, revealing how truth is shaped by what we choose to erase—from landscapes, from memory, from view. Vinay Dixit pushes this question toward the personal: how might we salvage an authentic self amid forces that shape us? Bodies assert themselves throughout. Ajay Kumar Sahoo skips the usual clichés of morality and

disease and directs us to see addiction through the lens of labour and class. Anup Let and Riya Chandwani both navigate longing across borders and bodies, searching for truth in the rubble of collapsed binaries. At opposite ends: Amith Nayak questioning if we can trust our senses at all, and Hasanali Kadiwala insisting truth lives only in the body, in this moment, in this place.

In a world fearful of difference, these artists remind us that challenging ideas are not threats, but gifts—transformative, if we allow them to be. Art may not deliver us to truth outright, but it can teach us to interrogate falsehood more skilfully. Better still, it can offer reflection in a moment where everything is a mess and nobody has the answer: a moment alive with the possibilities that might yet save us.

-Amshula, IMMERSE Curator Fellow 2025

Instagram Handle : @amshula_prakash



सच क्या है, कौन बताए? जो जहाँ खड़ा है, वैसा ही वह पाए। आज के समय में जब सच्चाई को छिपाया या बदला जाता है, यह प्रदर्शनी हमें सोचने पर मजबूर करती है कि असल सच क्या है | **सच एक सीधा सवाल नहीं है, और नहीं इसका कोई एक जवाब है।** हम सोचते हैं कि सच केवल तथ्य होते हैं, लेकिन असल ज़िंदगी में, सच हमारे अनुभवों, मान्यताओं, रिश्तों और नज़रिये से बनता है। कौन बोल रहा है, किससे बोल रहा है, कहाँ से बोल रहा है , और कैसे बोल रहा है, ये सभी बातें तय करती हैं कि हम किसी चीज़ को कैसे समझते हैं। यही विचार इस प्रदर्शनी **"सच कहें तो"** का आधार है।

यह प्रदर्शनी ग्यारह कलाकारों के नज़रिये को एक साथ साझा करती है, सबका अपना अंदाज़, अपनी भाषा और अपनी चिंताएं अलग-अलग है, कोई कलाकार समाज में फैले झूठ और भ्रम की तरफ देख रहे है, तो कोई अपने व्यक्तिगत अनुभवों से निकले सच को टटोलने की कोशिश कर रहे है। **कुछ कलाकृतियाँ सीधी बात कह जाती हैं, कुछ चुपचाप ही रहस्य बुन जाती हैं।**

आज के समय में, जब हर जगह एक ही सही उत्तर पर ज़ोर है, यह प्रदर्शनी उन सभी तय धारणाओं को चुनौती देती है। यह कहती है, कि कई बार सच चुप होता है, कभी छिपा होता है, तो कभी असुविधाजनक भी होता है, लेकिन फिर भी, वह कहीं न कहीं मौजूद होता है , पर उसे देख पाने के लिए आपको अलग नज़रिये की जरूरत होती है, **यह प्रदर्शनी अलग - अलग नज़रिये की एक श्रृंखला आपके सामने प्रस्तुत करती है |**

-हिमांशु, क्यूरेटर फैलो, इमर्स 2025

Instagram Handle : @mahatohimanshu



At **IMMERSE 4.0**, 11 Artists and 3 curators take you through a **journey**

Where

LAND is marked, divided, and fought over, but it carries its own truth, indifferent to human borders.

NATURE shifts, reclaims, and endures, reshaping itself in the face of time, disaster, and human will.

BODIES migrate, resist, and remember; testaments to histories both seen and hidden.

RIGHTS are granted, revoked, and reclaimed; never given freely, always fought for.

TRADITION ingers, adapts, or disappears, caught between preservation and reinvention.

LANGUAGE names, erases, and reshapes identities; what is spoken is not always understood.

IDENTITY expands, contracts, and defies; fluid as water, unyielding as stone.

PERCEPTION bends, refracts, and collides, shaping reality like light through a shifting lens.

VOICES rise, distort, and fade; what is heard depends on who is listening.

MEDIA amplifies, twists, and silences, leaving behind a truth that is fragmented at best.

JUSTICE weighs, tilts, and recalibrates, measured not by absolutes but by the hands that hold the scales.

DESIRE binds, consumes, and alters; longing takes many forms, not all within our control.

BELIEF shapes, fractures, and persists; what we hold true is rarely unshaken.

ACTION demands, disrupts, and rebuilds; the bridge between intention and impact

CONSCIENCE stirs, unsettles, and endures; a quiet force that demands we listen, reflect, and act.

-Teesta Albuquerque, **IMMERSE Curator Fellow 2025**

Instagram Handle : @tea_staarr

ARTWORK PURCHASE ENQUIRIES

IMMERSE is an artist + curator first Fellowship program. The pricing reflects an independent artist price without any built in commissions.

100% of IMMERSE sales proceeds go to the artist.

All artworks in the exhibition and in the Open Studio are for sale unless otherwise mentioned.

For artwork purchase enquiries, please contact Natasha Jeyasingh

Email: immerse@somaiya.edu

Number: +91 99203 69116

All commercial transactions occur directly between artists and collectors. Each artist's Instagram handle is provided in the following pages for direct contact regarding other artwork purchases or commissions.

Open Studio Visits

We welcome you to attend the open studios and interact with the artists to engage first-hand in their creative processes and gain insights into their artistic practices.

Open Studio Dates: 13 April 2025, 19-20 April 2025, 26-27 April 2025, 3-4 May 2025

Address

Aurobindo Building,

Somaiya Vidyavihar University, Vidyavihar (East), Mumbai 400 077

Entry From Gate 1 and Gate 2

Map Link: <https://rb.gy/xynzk0>

Artwork Descriptions

The descriptions of the artworks in the exhibition and in this document have been written by IMMERSE 2025 curator fellows Amshula, Himanshu Mahato and Teesta Albuquerque with inputs from the artists.



AJAY KUMAR SAHOO

Ajay Kumar Sahoo holds a BVA (2024) Government College of Art and Craft Khalikot, Odisha. He is currently based in Khordha, Odisha.

Hailing from the Chilika region, Ajay Kumar Sahoo engages in a deeply personal and socially resonant artistic practice that explores the lived experiences of marginalised communities. His work draws from the rhythms of life in his surroundings, particularly the struggles of fishermen, daily wage earners, and those navigating the complexities of labour and survival. His practice examines the intersection of tradition and contemporary challenges, focusing on themes of resilience and addiction, yet in profound ways in which social environments shape individual choices. His observations of substance use in everyday settings - fishing boats, village fairs, and communal gatherings serve as metaphors for larger societal patterns.

Through his work, Ajay creates a compelling visual dialogue that challenges viewers to engage with the realities of addiction, social conditioning, and endurance. His art invites one to reflect on the fragile balance between agency and circumstance in marginalised communities, encouraging a deeper understanding of the unseen struggles that define their existence.

Instagram Handle @a_for_art_07

EXHIBITION WORKS



Ajay Kumar Sahoo

Untitled, 2025

Terracotta and Found Objects

36 x 60 in

INR 55,000

This work explores the evolving relationship between nature and human intervention in Chilika Lake's fragile ecosystem. Using found objects and a terracotta chillum, the work brings together tradition and transformation. The chillum, deeply rooted in communal practices, symbolizes the presence of fishermen and daily wage earners who depend on the lake for survival. A repurposed boat motor reflects both human ingenuity and the increasing mechanization that disrupts the natural balance.

The artwork also references the migratory birds that return to Chilika each year despite growing threats, pollution, mechanized boats, and habitat loss. Their persistence underscores the lake's ecological significance and the tension between resilience and vulnerability. Through this sculptural assemblage, the artist prompts us to reflect on the shifting dynamics of coexistence, raising questions about the impact of human progress on a landscape that has long sustained both life and livelihood.



Ajay Kumar Sahoo

Untitled, 2025

Terracotta and Coconut Leaf Weaving

48 x 15 in

INR 20,000

This work of Art symbolizes the delicate balance between humans and nature in Chilika Lake. Crafted from woven leaves and terracotta chillums, the boat represents both tradition and survival. The leaf weaving echoes the organic, transient nature of life, while the chillam signifies human rituals and endurance. This vessel carries the stories of fishermen who navigate the waters, relying on the lake's abundance, just as migratory birds return each year despite growing threats. Through this work, the artist reflects on interconnectedness, urging reflection on how humans, animals, and ecosystems can coexist in harmony.



Ajay Kumar Sahoo

Impact of Association, 2024

Fishnet and Terracotta

120 x 48 in

INR 35,000

This work explores the cycle of labor, endurance, and addiction among the fishermen of Chilika Lake. The artwork features a fishnet intertwined with terracotta chillams, symbolizing how individuals, like fish caught in a net, become entangled in inherited habits and environmental influences. For generations, fishermen have relied on tobacco, beedis, marijuana, and alcohol to withstand the harsh realities of their work, long hours in cold, unpredictable waters. These substances, once seen as coping mechanisms, have now become ingrained in their daily lives, passed down from elders to the younger generation.

By weaving these elements together, the artist highlights the fragile coexistence of survival and dependency. The piece serves as a reflection on how societal conditioning and labor-intensive traditions shape personal choices, urging viewers to consider the deeper implications of addiction as both an escape and an inherited struggle within marginalized communities.

OPEN STUDIO WORKS



(1)



(2)

Ajay Kumar Sahoo

Untitled, 2024

Watercolor on Paper

Set of 2 | Sold Individually

INR 15,000 (each) | Set INR 30,000

The artist's practice is deeply rooted in the Chilika region, where he captures the essence of a rapidly transforming landscape. Through his watercolours, he portrays the nave of the region, reflecting its picturesque yet precarious reality. His work is a contemplative dialogue on the struggles of fishermen, daily wage earners, and marginalized communities whose lives are shaped by the ebb and flow of nature and economic change. By creating these works, the artist not only preserves memories, reminiscing nostalgia, urging viewers to engage with these overlooked narratives.



Ajay Kumar Sahoo

Untitled, 2024

Watercolor on Paper

7.5 x 11 in

INR 12,000

The artist's practice is deeply rooted in the Chilika region, where he captures the essence of a rapidly transforming landscape. Through his watercolours, he portrays the nave of the region, reflecting its picturesque yet precarious reality. His work is a contemplative dialogue on the struggles of fishermen, daily wage earners, and marginalized communities whose lives are shaped by the ebb and flow of nature and economic change. By creating these works, the artist not only preserves memories, reminiscing nostalgia, urging viewers to engage with these overlooked narratives.



(1)



(2)

Video stills



(3)

Ajay Kumar Sahoo

Untitled, 2025

Edition- 5+2AP

Photographs on Inkjet Paper

21 x 30 in (each)

Set of 3 | Sold Individually

INR 8,000 | Set INR 22,000

Through a series of observations, the artist documents the rhythm of life along the water such as the tourist boats cutting through the waves and the quiet presence of migratory birds. The constant hum of motors polluting the waters mirrors the artist's journey of migration to the city, where noise and change become inevitable. Like birds adapting to shifting landscapes, humans adjust to environmental disruptions, yet the impact lingers. This work explores the fragile balance between movement and survival, questioning how we coexist with the transformations we impose upon nature and ourselves.



Ajay Kumar Sahoo

Blind light, 2024

Bamboo, Fishnet and Terracotta

36 x 48 in

INR 35,000

This work looks at elements of labour, addiction, and ritual through a fishnet made of bamboo, illuminated by light that lures fish crafted from chillum (clay smoking pipes).

Just as fire ignites within a chillum, consuming what's inside, addiction similarly engulfs individuals and their surroundings. The artist reflects on substance use in everyday life among fishermen and villagers in the Chilika region.

This interplay of habit and survival mirrors the way light draws fish into the net, questioning cycles of entrapment, choice, and consequence within human and ecological systems.



(1)



(2)



(3)



(4)

Ajay Kumar Sahoo

Untitled, 2024

Edition 3+1AP

Inkjet on Paper (Documentation of site-specific installation)

11.7 x 16.5 in

Set of 4 | Sold Individually

INR 5000 (each) | Set INR 17,000

Chilika Lake is a space of deep interdependence, where migratory birds, fishermen, and fish share a fragile ecosystem. Every year, thousands of birds travel vast distances to nest here, yet threats like hunting, pollution, and noise disrupt their habitat. Fishermen, too, rely on these waters for survival, enduring harsh conditions while sustaining their livelihoods.

Using terracotta chillams, a familiar object from his village and Chilika's fishing communities, the artist explores this coexistence. His work highlights the delicate balance between nature and human life, urging reflection on how we can nurture harmony within shared environments.



AMITH M NAYAK

Amith holds an MFA (2024), Visva Bharati University, Kala Bhavan, Santiniketan, and a BFA (2021), College of Fine Arts, Karnataka Chitrakala Parishath, Bangalore, India.

Nayak is a native of Bangalore, India, and resides there. His sculptural practice revolves around taking industrial objects, mechanisms, and everyday materials around him and breathing new life into them by giving tangible shape to metaphors inspired by organs and senses and employing motors as a hallmark to make them more lifelike.

At the core of his work is an exploration of perception, communication, and reality. He challenges the reliability of our senses, exposing how truth is constructed and manipulated. His sculptures act as vessels of contemplation, whether weighing intangible concepts like speech and judgment or reimagining the impact of words as physical tools. The behaviors of him and those around him and the unseen forces that shape belief systems are recurring motifs in his practice.

The work addresses the intricacies of the modern world, in which truth is fluid and molded by perception, bias, and unseen power systems. In an age of misinformation, division, and shifting realities, his sculptures act as both inquiry and provocation. His practice, which deals with themes of trust, manipulation, and interpretation, reflects the difficulties of modern discourse, inviting viewers to examine how they navigate their truth.

Instagram Handle- @amith_nayak

EXHIBITION WORKS



Amith M Nayak

Echoes Between the Real, 2025

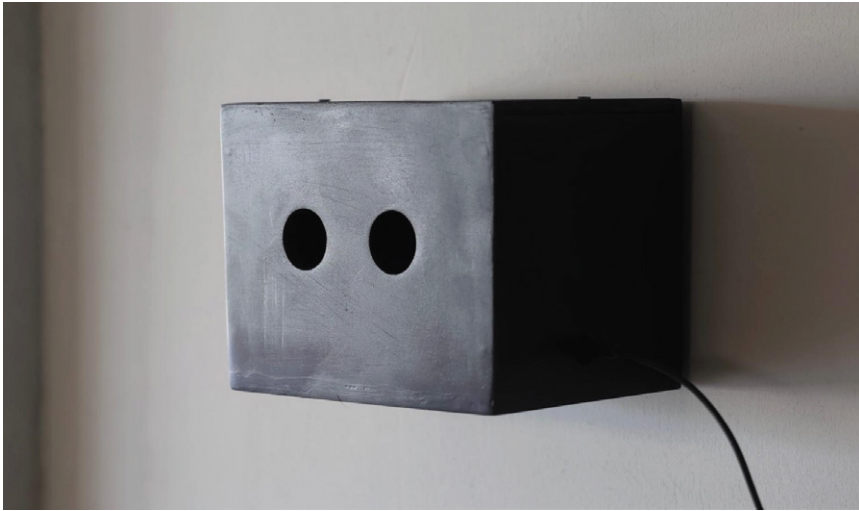
Iron, Silicon and Motor

10.5 x 21.5 x 6.25 in

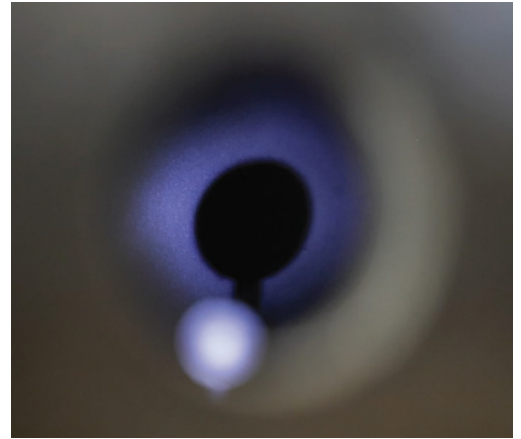
INR 45,000

The work is a weighing scale—but instead of objects, it weighs tongues. Through this mechanized sculpture, the artist challenges the idea of truth, accepting that multiple truths exist but asking, "How do we weigh them? Which truth is heavier, stronger, perhaps more right?" The movement of the silicone tongues makes it feel fluid and alive, mirroring speech itself. However, the act of weighing them is dependent on the scale, bias, perception, and invisible influences that sway the balance. The sculpture exposes that truth is not absolute and that judgment is not just abstract but tangible.

life and livelihood.



External view



Internal view

Amith M Nayak

What the Other Eye Knows, 2025

Iron, Wood, Circuit and LED Light

8 x 6.25 x 6.25 in

INR 23,000

This installation turns a biological quirk into a quiet disruption. It draws inspiration from how our brain is built to fuse two images—one from each eye—into a single, seamless reality. But the artist playfully exposes the flaw in this system. While the viewer peeks into the box with both eyes open, a projection plays, which mimics the parallax phenomenon, where closing one eye at a time makes objects seem to move.

The artist questions, if our own senses can't show us one absolute truth, how do we trust them? How do we make sense of what we see, hear, or feel? If not mine, can I trust the senses of others? But if our biological perception itself is unreliable, what does that say about the truths we so firmly believe in?



Detail view

Amith M Nayak

Biting Wind, 2025

Edition: 2/3+1AP

Iron, Brass, and Wood

19 x 15 in

INR 40,000

Work available if commissioned

This seemingly small handheld tool, the hacksaw, is used to cut various materials like metal, pipes, wood, and screws. Instead of the usual fine-toothed blade, this hacksaw bites differently; it features an edge that mimics a row of human teeth, merging the physical act of cutting with the unseen sharpness of speech. In the likeness of this tool, our smaller words too carve, wound, and reshape people, feelings, and realities.



Amith M Nayak

Pretence, 2025

Iron, Brass, and Wood

15 in (in diameter), 6 x 12 in

INR 38,000

The title refers to the act of pretending, crafting illusions that may not hold up under scrutiny. Inspired by the Kannada proverb "Maatalee mane kattu," which emphasizes the power of words to build, shape, and transform, a trowel shaped like a tongue, alongside a mortar pan, symbolizes the "bubbles" we construct—whether dreams and beliefs or delusions and deception. However, once we leave our bubble, we encounter a world with a wide range of viewpoints. Do these bubbles mix, burst, or change our own shape when they collide?

OPEN STUDIO WORKS



Amith M Nayak

Golden Odyssey, 2024

Brass, Iron Rust and Resin

6 x 15 x 24 in

INR 35,000

The title refers to the act of pretending, crafting illusions that may not hold up under scrutiny. Inspired by the Kannada proverb "Maatalee mane kattu," which emphasizes the power of words to build, shape, and transform, a trowel shaped like a tongue, alongside a mortar pan, symbolizes the "bubbles" we construct—whether dreams and beliefs or delusions and deception. However, once we leave our bubble, we encounter a world with a wide range of viewpoints. Do these bubbles mix, burst, or change our own shape when they collide?



Amith M Nayak

Compressing Reality, 2023

Silicon, Rubber and Iron

8.5 x 18 x 21 in

INR 40,000

A simple clip is magnified to an astonishing magnitude in this sculpture, which presses down on a human head. Something so small, meant to neatly organize papers, has become a symbol of enormous pressure. The artwork depicts the mental toll that even the smallest stressors in life may have on a person. The work compels viewers to consider the unseen difficulties people bear daily by exaggerating their magnitude and impact. How much pressure is too much before you bend or break?



Amith M Nayak

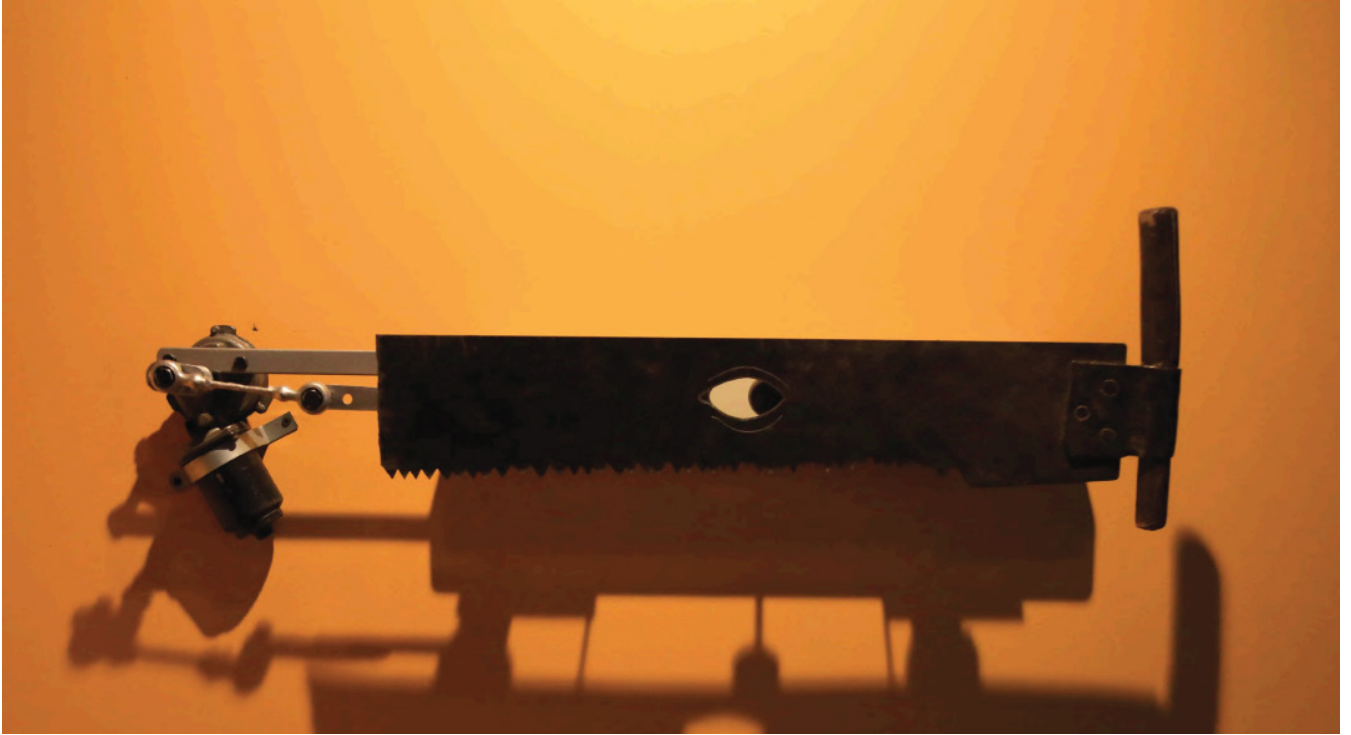
I Think So I Am, I Am So I Think, 2024

Glass, Stone and Wood

13 x 6.3 x 6.3 in

INR 25,000

This sculpture offers a fresh take on the hourglass. Here, time seems to pause as the salt transforms into a rock, symbolizing a person who is still. On the contrary, the sand flows freely, signifying motion and the potential for change. The crimson velvet beneath represents the comfort zone, which is soft, comfortable, yet confining. Individuals in society tend to fall into patterns, but change is possible. Can you break away from stillness, become sand, and travel to another dimension? It is up to you to choose between stagnation and movement.



Amith M Nayak

I Saw A Saw That Saw A Saw, 2025

Iron, Motor and Wood

9 x 33 x 6 in

INR 40,000

The artist was inspired by "KANNALLE MASIYODU," a Kannada proverb, which means to make a claim with unusual gestures or to pierce someone with a glance alone. The piece captures human greed and the never-ending quest for more. In our pursuit of new experiences, we lose touch with our actual selves and upset the world around us. The eye represents society's ever-watching gaze, which is motivated by desire, whereas the moving saw blade represents the never-ending cycle of consumption and destruction, which cuts through all we see and desire.



ANUP LET

Anup Let holds a BFA (2018) and MFA (2020) from Visva Bharati University, Kala Bhavan, Santiniketan.

Currently based in Delhi, India, and originally from Mallarpur, West Bengal, Anup's practice revolves around the concept of the "queer landscape," exploring gender, identity, and sociopolitical realities through both personal narratives and collective histories.

Let is a multidisciplinary artist working across painting, drawing, performance, and installation. He is rooted in both rural and urban experiences and engages in a dialogue between tradition and contemporary expression while addressing themes of confinement, social exclusion, and patriarchy.

Anup's work is densely layered, both visually and intellectually, with each piece evolving as a narrative inside a narrative. His use of materials is distinctive; he skillfully mixes acrylics and inks with textiles, embroidery, and stitching, the latter of which he acquired from his family's craft. Instead of existing as discrete components, these materials blend together to form a single, harmonious composition. His work heavily relies on symbolism, showing bodies moving both literally and figuratively. His use of color is deliberate, with pink standing out as a statement of queerness and white as a transitional or reflective zone.

Structured through a landscape of hope, healing, and transformation, Anup's work expands beyond personal introspection into active space-making, exploring its role in material culture, public and private spheres, and lived experience. Through this evolving framework, his practice not only documents queer existence but also constructs spaces where it is affirmed, archived, and expanded.

Instagram Handle : @letanup



EXHIBITION WORKS



Anup Let

Bound by Beauty, Freed by Self, 2025

Acrylic and Pen Ink on Paper

48 x 78 in

INR 90,000

This work takes the artist's performance into the landscape, using the body as a blueprint to change space, architecture, and interaction. A male body dressed in typically female clothes challenges society's norms and established identities. Rajnigandha flowers and women's innerwear bring out tenderness and inner beauty. The mountain trek represents both personal and collective struggles: negotiating norms, seeking belonging, and embracing identity as part of a larger shift. An animal figure devoid of personality wears a tail that alludes to male genitalia, while rose petals represent beauty and flexibility. Through the work, the artist advocates for a non-binary perspective and rejects rigid gender categorization.



Anup Let

A Map of the Inner Territory, 2025

Acrylic and Stitching on Cloth

64 x 40 in

INR 60,000

In this artwork, the artist depicts the landscape through maps, weaving themes of nature and control. The story starts with a fishbowl, where we usually trap a small being in confinement for our enjoyment. But instead of a fish, it is a form of a baby, with a tree growing from within it. By using stitching and acrylic, it blurs identification, making it difficult to tell whether the figure is a child, an animal, or something in between; a beak-like feature contributes to the ambiguity. It also shows the backside of a heart, providing an unexpected perspective on something quite familiar.



(1)



(2)

Anup Let

Deep Horizons, 2025

Acrylic and Chinese Ink on Paper

10 x 36 in (each)

Total Size : 10 x 72 in

Set of 2 | Sold Individually

INR 18,500 (each) | Set INR 31,000

In this artwork, writing itself forms a structure—when we speak, language creates a landscape. From a distance, we judge without understanding, but when we get near, we see things clearly. Similar to how the human body is a vessel for the soul, the flower vase is a container for beauty, development, and creativity. The intricacy of language, identity, and thought is reflected in the variety of alphabets, and the idea of the body inside a glass jar represents the control of feelings and wants. The piece invites spectators to consider the human condition by examining the conflict between the need to express oneself and the need to keep things inside.

OPEN STUDIO WORKS



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(2)



(3)

Anup Let

Don't try to hold the time, 2023

Acrylic, Chinese Ink on Acid-free Paper, Fibre Clock, Motor

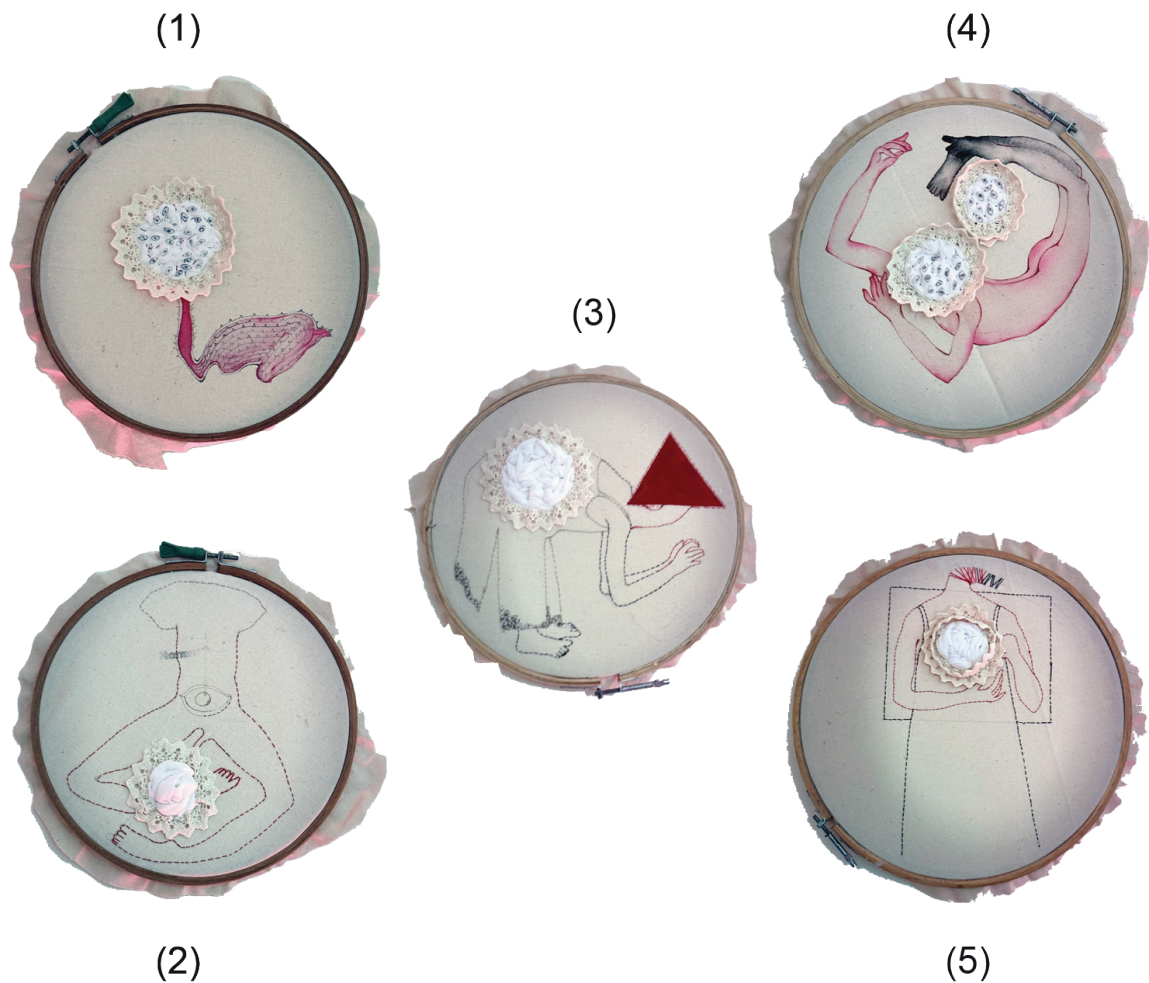
19 in diameter

Total Size: 19 x 63 in

Set of 3 | Sold Individually

INR 20,000 (each) | Set INR 50,000

The first clock features rapidly moving hands with a rhythmic tak-tak sound, drawing the attention of the viewer to time's relentless pace. The writing appears jumbled, like a puzzle, as though the world has been turned upside down. The second clock's hands move smoothly, depicting the human body with a sense of softness through blending flowers and thorns in contrast. The third clock's hands aren't moving, and the collapse of the word, language, and body can be seen. Each stands for a different zone or direction. Together, they envision a different world—one in which acceptance will probably influence the future in ten years.



Anup Let

Beautiful Flower, 2024

Cloth, Appliqué, Pen, Ink and Embroidery frame

(1) 9.5 in diameter

(2) 9.5 in diameter

(3) 10.5 in diameter

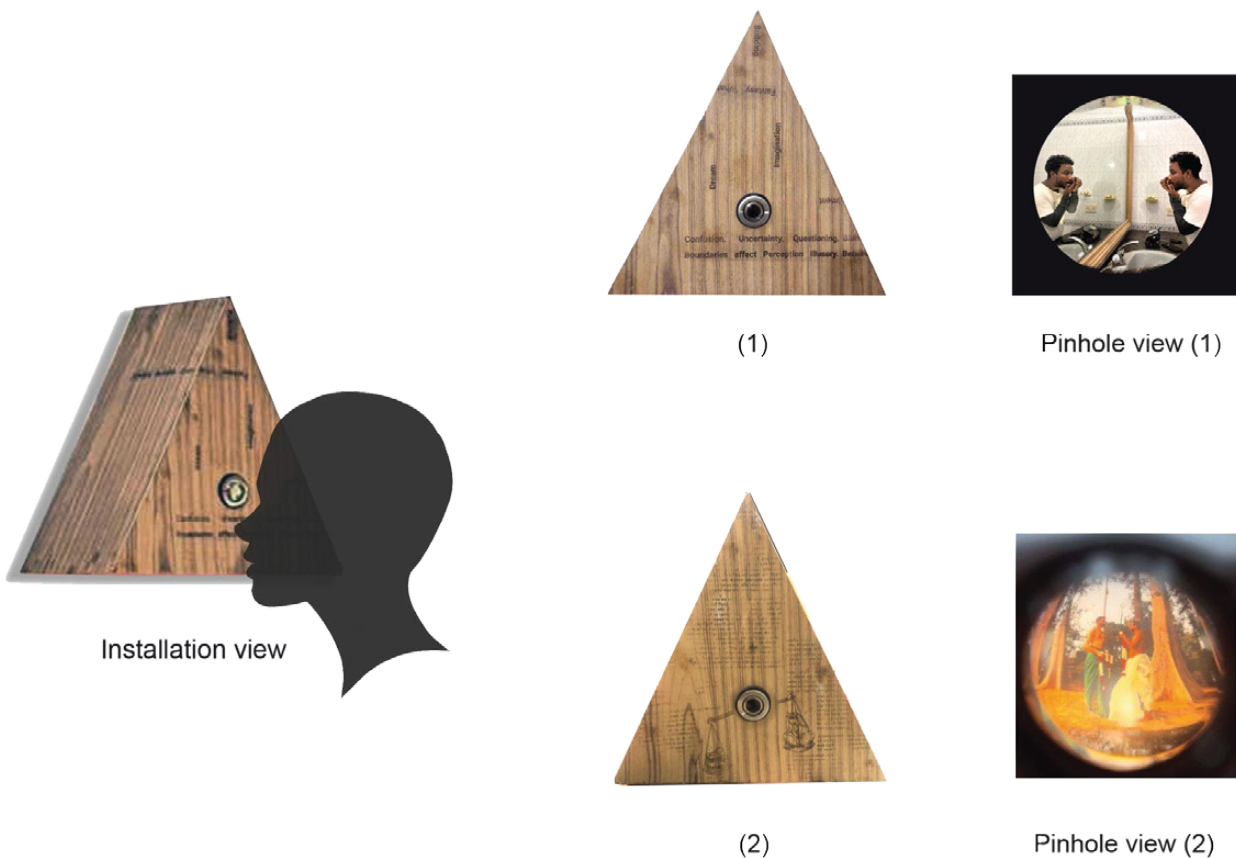
(4) 10.5 in diameter

(5) 12.5 in diameter

Set of 5 | Sold Individually

INR 8,000 (each) | Set INR 35,000

Rooted in the concept of Sensism, it explores the deep sensitivity of the human body. Every part of our body is important and beautiful, which is why flowers can be seen emerging from various body parts, symbolizing fragility, growth, and the intimate connection between nature and the self. The flower represents beauty, reminding us that every body part is unique and should be embraced without insecurity. The piece invites viewers to celebrate their bodies, honoring both their sensitivity and strength.



Anup Let

Hope, 2023

Mixed Media (Wooden Boxes, Photographic Prints, Handwritten/Printed Text)

12 x 12 x 8 in (each)

Set of 2 | Sold Individually

INR 20,000 (each) | Set INR 30,000

This work reimagines photography beyond traditional frames, offering a unique perspective on queerness, identity, and the act of seeing. Instead of looking outward through a peephole, here, the outside world peers inside—into the artist's present, his queer existence, and a vision of the future he hopes for. The triangle, a symbol of queer identity, becomes central to this gaze, framing not just what is seen but how it is perceived. By subverting the usual dynamics of looking, the work invites viewers to question visibility, privacy, and the evolving ways photography can shape personal and collective narratives.

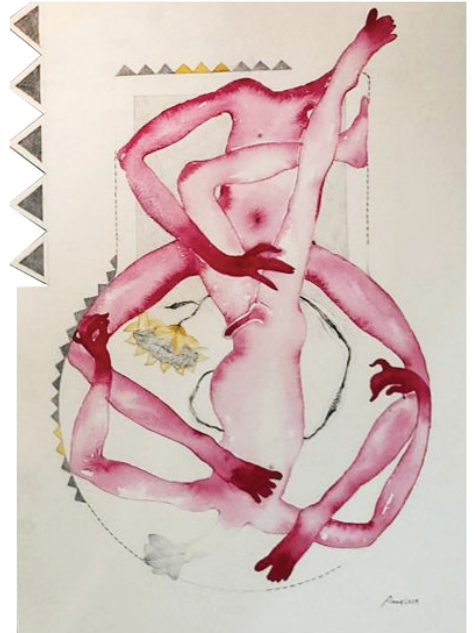
(1)



(2)



(3)



Anup Let

Untitled, 2024

Acrylic and Pencil on Paper

16.5 x 11.5 in (each)

Total Size: 16.5 x 34.5 in

Set of 3 | Sold Individually

INR 12,000 (each) | Set INR 30,000

This piece of art explores the tension between one's inner identity and physical shape, especially in relation to sexual orientation, by depicting a fight between two bodies. It explores the conflict between our feelings and our existence. Red and pink are used to subvert the idea of "girl colors," redefining them in a way that is empowering and good. The artist promotes freedom of expression by reclaiming and redefining gendered preconceptions through these colors. Viewers are encouraged to consider identity, social conventions, and the flexibility of one's self-perception beyond labels.



Anup Let

Struggle to move away from structure, 2024
(Triptych)

Acrylic and Ink on Acid-Free Paper

24 x 20 in (each)

Total Size: 24 x 60 in

INR 50,000

Inside the circle, the artwork reveals the inner parts of an animal, blending biology with symbolism. The animals shown are particularly close to humans, as they are the ones we keep as pets, portrayed with human-like behaviors to blur the line between nature and human existence. The banana flower carries cultural significance, while the banana leaf is depicted in a positive light—something drips from it, but it does not seem to go inside the glass. This reflects how people see and know things yet rarely think deeply about them. The organs of bodies form a design, highlighting both beauty and function.



Anup Let

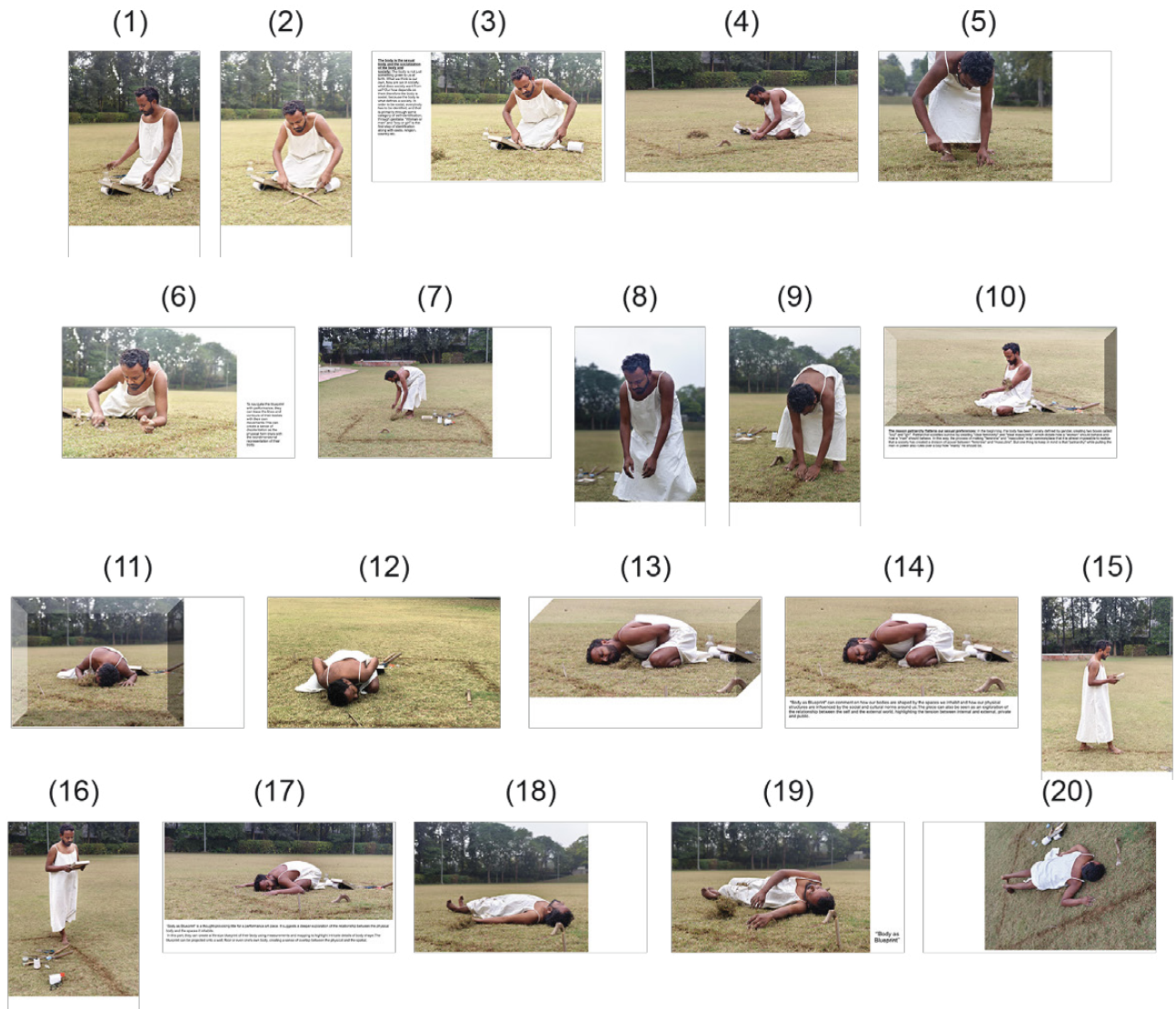
Botanical perspective, 2024

Photo Print, Pencil and Acrylic on Acid-Free Paper

15 x 11 in

INR 10,000

This work explores the body's inner landscape through a queer perspective, questioning and rediscovering what exists within. In this process of searching and looking deeper, the body is reclaimed beyond societal labels, beyond imposed binaries. Organs remain the same, yet they hold within them the softness, beauty, and sensation that define human experience. Through this introspection, the work challenges rigid notions of identity, emphasizing that the body, in all its intricacies, is both universal and deeply personal. It invites viewers to see beyond the surface, to embrace fluidity, and to recognize the inherent beauty in every form of existence.



Anup Let

Body as Blueprint, 2024

Edition: Unique

Inkjet on Paper

(1) 10 x 13 in (2) 10 x 13 in (3) 13 x 10 in (4) 13 x 10 in (5) 13 x 10 in (6) 13 x 10 in (7) 13 x 10 in

(8) 10 x 13 in (9) 10 x 13 in (10) 13 x 10 in (11) 13 x 10 in (12) 13 x 10 in (13) 13 x 10 in (14) 13 x 10 in

(15) 10 x 13 in (16) 10 x 13 in (17) 13 x 10 in (18) 13 x 10 in (19) 13 x 10 in (20) 13 x 10 in

Total Size : 46 x 66.5 in

Set of 20 | Sold Individually

INR 500 (each) | Set INR 9,000

The performance Body as blueprint examines the body as a social construct as well as a physical form. It looks at how gender, sexuality, and social expectations shape identity. The act reveals the overlap between the imposed and the personal by following the contours of the body using life-size blueprints. The work challenges the inflexible classifications that define us from birth, such as "man" or "woman," "boy" or "girl." It emphasizes how patriarchy controls behavior in addition to upholding power systems. The piece questions these conventions through form and movement, encouraging contemplation of identity outside of prescribed binary distinctions.



ARIENO KERA

Arieno Kera holds a BFA (2022) from Amity School of Fine Arts, Noida and MFA (2024) from Kala Bhavan, Visva Bharati University, Santiniketan.

Kera is based in Kohima, Nagaland. Kera's practice is rooted in her Indigenous Naga identity and reflects her engagement with the complexities of identity, belonging, and cultural reclamation.

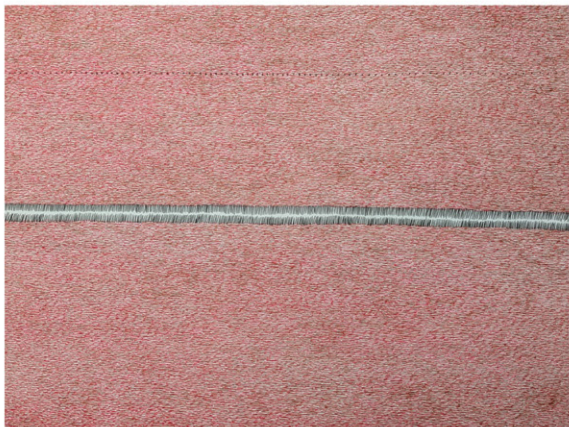
Kera works across drawing, textile-based art, and mark-making, often incorporating traditional Naga motifs and broken weaving-like patterns to evoke cultural narratives.

Folklore plays a central role in her art as a means of cultural preservation and resistance. She seeks to revive traditional narratives, incorporating textiles and weaving-inspired lines to reframe her heritage beyond exoticized representations. Through layered narratives and delicate mark-making, Arieno tells stories of resilience, cultural continuity, and self-determination, connecting the tangible with the intangible. Her work doesn't just evoke nostalgia for lost traditions—it brings them new relevance in today's world.

In a world increasingly shaped by globalization, where cultural identities risk being diluted or commodified, Kera's work asserts the importance of rootedness in Indigenous traditions while maintaining openness to exchange and dialogue. Her visual language remains authentically her own, yet speaks to broader, shared concerns around identity, heritage, and belonging.

Instagram Handle : @kera_rieno

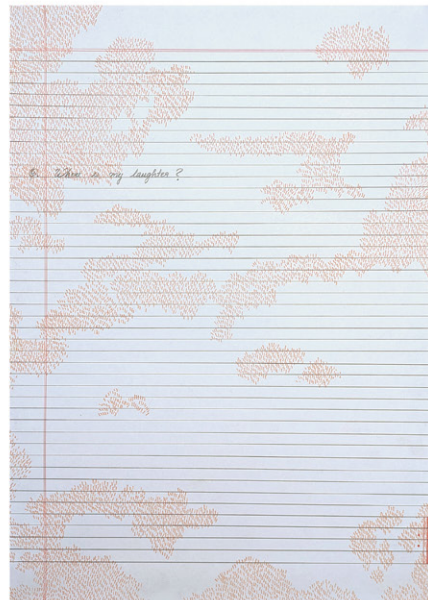
EXHIBITION WORKS



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3

Arieno Kera

Where is My Laughter, 2025

(Triptych)

Pigment Liner on Paper

11 x 16 in (left panel)

6 x 8 in (central panel)

11 x 16 in (right panel)

INR 25,000

In this triptych inspired by a Naga folktale on discovering laughter, the artist navigates the difficult questions posed by cultural reclamation. The work transforms indigenous storytelling into something both familiar and unsettling.

The work explores two key ideas: First, the humility in acknowledging that a culture cannot be fully translated for those outside it. Second, the dilemma the artist faces while personalising indigenous folktales. Such adaptation can spread cultural legacy but risks diluting original meanings. How can cultures evolve through interaction while preserving their essence? The work invites us to hold these seemingly contradictory truths, without rushing towards simplistic answers to the difficult questions that challenge our world today.



Photo Documentation of a workshop conducted by the artist in Kohima.

Arieno Kera

Where is My Laughter, 2025

Inkjet Print on Paper

Edition: Unique

1 - 10 x 15.5 in (Set of 2)

INR 5,000

2 - 8 x 12.5 in (Set of 2)

INR 4,000

3 - 8 x 12.5 in (Set of 2)

INR 4,000

4 - 8.3 x 11.5 in (Set of 2)

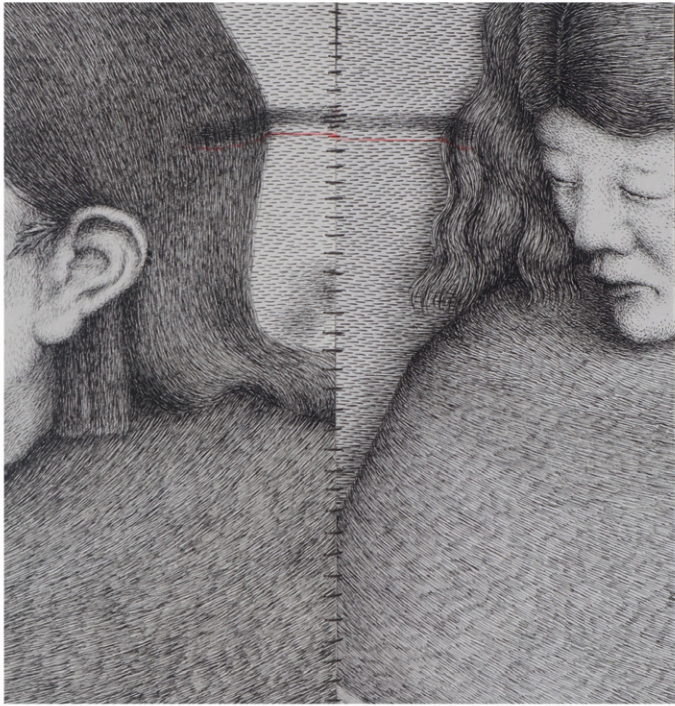
INR 3,500

5 - 8.3 x 9.8 in

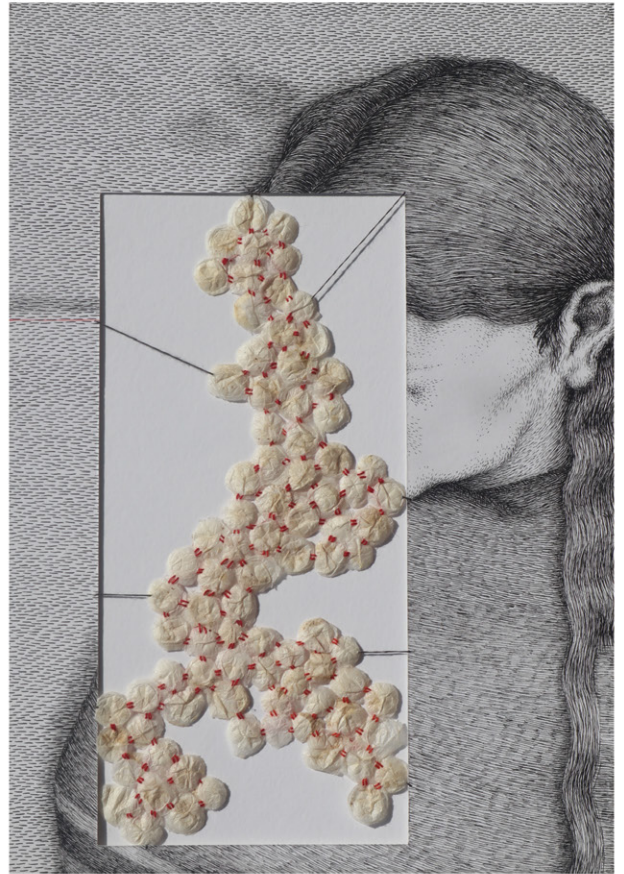
INR 3,000

The triptych above is accompanied by an interactive work. The installation explores laughter as a profound social connector to bridge divides and affirms the shared experiences of two distant educational institutions that vary in their nature and functioning. The artist has created this work in context of Morungs —traditional Naga communal structures that served as dormitories, schools, and guardhouses -- vital spaces where elders imparted cultural knowledge through storytelling. As educational institutions evolve, the work questions whether modern schools can similarly nurture emotional and cultural understanding alongside academic learning.

Clay vessels (shown above), created by students in Kohima, contain their reflections on laughter at a workshop conducted by the artist in March 2025. Visitors at the exhibition are invited to break these vessels open to find notes by students in Kohima, in exchange for a nugget of ‘information’ they have learned at their institution by writing it on a piece of paper. This is to emulate dialogue between distant educational spaces, suggesting how traditional knowledge and contemporary learning might intersect to reveal multiple truths about learning experiences.



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2

Arieno Kera

Kezeno Dzürienie (Kezeno's Elder Sister)

Pigment Liner, Thread, Beehive Comb Caps on Paper

14 x 14 in (left panel)

15 x 11 in (right panel)

Set of 2 | Sold Individually

INR 18,000 (left panel)

INR 20,000 (right panel)

Set INR 38,000

The artist has woven discarded "mepfhi kezeu" (beehive comb caps), a Naga culinary delicacy into this work which examines cultural identity through organic architecture. The artist positions beehives as exemplars of complex cultural systems. Like insects constructing perfect hexagonal chambers, the work symbolises reconstruction and reclamation of identity through traditional materials, creating something both familiar and transformed.

OPEN STUDIO WORKS



Arieno Kera

'Lieyie Khrü Tsaliu' (Song of the Harvest Moon), 2023

Pigment Liners on Paper

11 x 16 in (each)

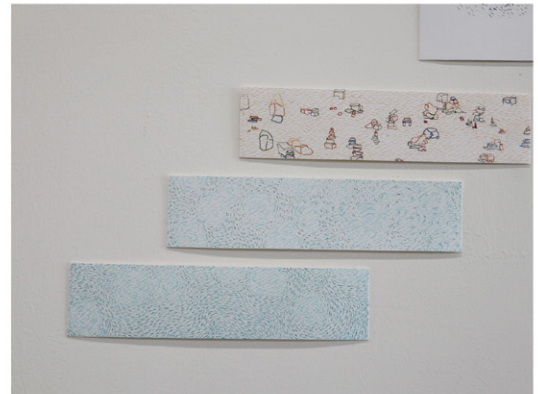
Set of 4 | Sold Individually

INR 20,000 (each) | Set INR 80,000

Like many agrarian societies, Naga folk songs often include seasonal songs that describe activities during different agricultural seasons. The Song of the Harvest Moon talks about the appreciation of the end of a seasonal cycle and the harvesting of summer's abundance as fall sets in. Through the female figures, the art looks at cultural and biological intersections, to understand and honor natural rhythms that govern both land and body



Installation View



Detail View

Arieno Kera

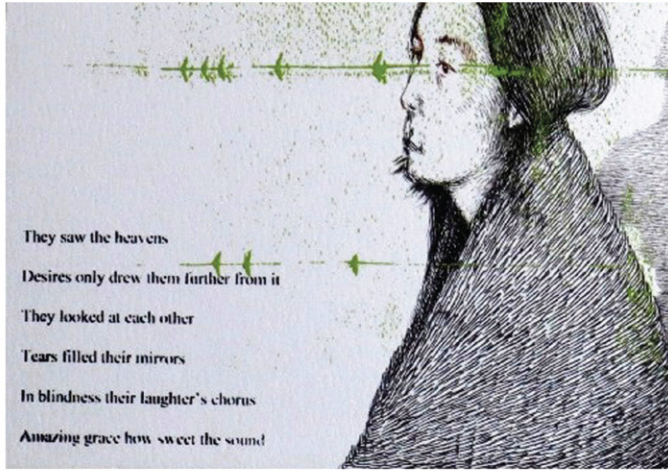
Sky Father and Earth Mother, 2024

Color pencils, Pigment Liner, Vellum Sheet on Paper
30 x 20 in [total installation size]

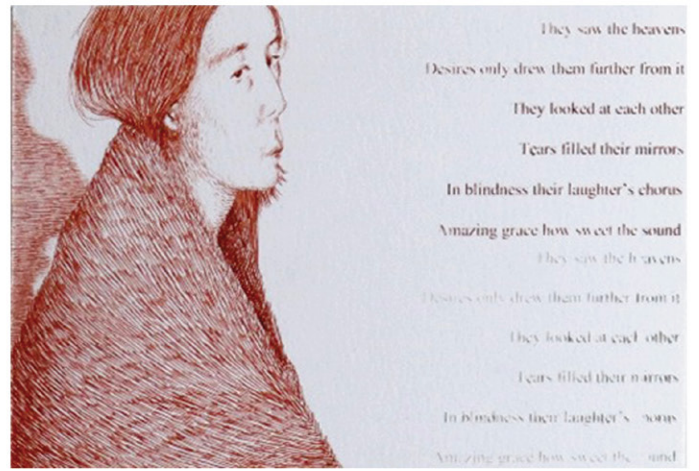
Set of 11

INR 25,000

This work invites contemplation of our shared origins and universal parentage. "Tei mu Kijü," which translates literally to "Sky and Earth" in Tenyidie (a Tibeto-Burman language spoken in Nagaland), speaks to the ancient wisdom found across cultures that recognize the Sky as 'father' and the Earth as 'mother' to all living beings. It is a reminder that despite our apparent differences—cultural, social, or personal—we emerge from common roots. It calls us to honour these primordial parents through respect and care for the natural world that sustains us.



1



2

Arieno Kera

Untitled, 2024

Drawing with Pigment Liner and SilkScreen on Paper

5 x 6.5 in (each)

Set of 2 | Sold Individually

INR 20,000 (each) | Set INR 40,000

This intimate work emerges from the artist's contemplation of her relationship with her sister. The work explores the journey toward mutual acceptance from a place where siblings recognize each other's differences while honoring shared history. In its quiet consideration of familial bonds, the work speaks to the universal experience of learning to see another person clearly while allowing oneself to be truly seen.



BHANU SHRIVASTAV

Bhanu Shrivastav holds a BFA (2022) from the Govt. College of Art, Chandigarh and MVA (2024) from the Sarojini Naidu School of Art and Communication, Hyderabad. He is an artist from Hansi, Haryana, currently based in Bangalore.

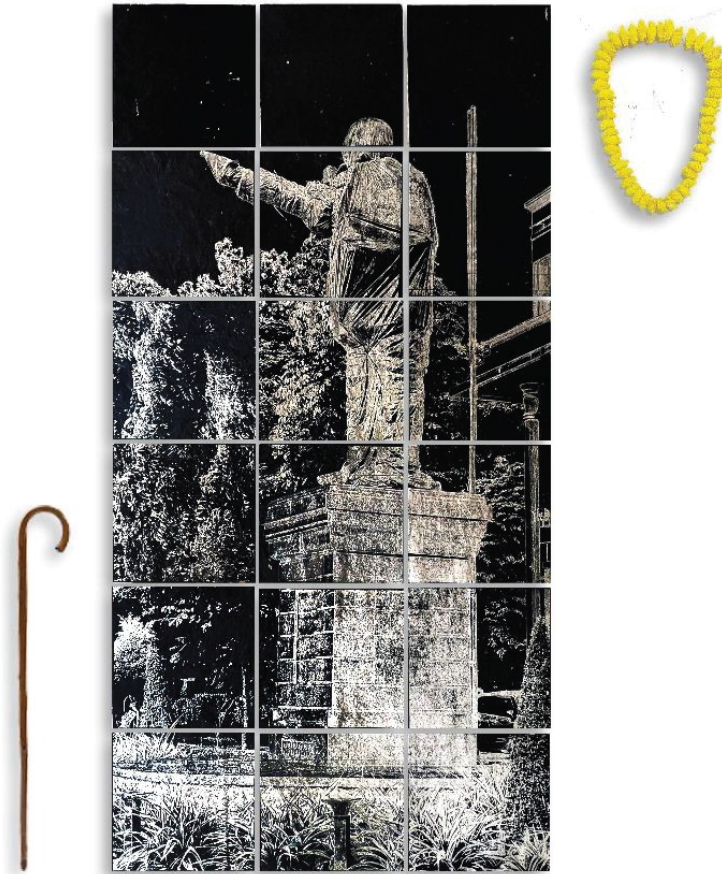
His work transforms physical spaces, ranging from heritage sites to ecological landscapes, into arenas for critical reflection on human existence and environmental responsibility. Using the body as a primary medium, Bhanu investigates the evolving relationship between humans and nature, highlighting the consequences of anthropogenic changes. He confronts pressing issues of inhumanity, ecological destruction, and the shifting terrain of identity.

Materiality plays a crucial role in his work, as he frequently incorporates elements, such as soil, debris, organic matter, and cow dung ash, into his work. This practice reinforces his exploration of time, decay, and renewal, illustrating the cyclic nature of life and environmental processes. His works are immersive, designed to evoke a sensory experience that compels the audience to engage beyond passive observation. Through a combination of movement, ritual, and spatial interventions, he encourages spectators to confront existential questions about inhumanity, mortality, and the deep interconnection between humans and nature. Through a multidisciplinary approach that merges performance, installation, and spatial interventions, His practice seeks to bridge the gap between the Earth we inhabit and the Earth we exploit. His work invites viewers into a liminal space of contemplation, urging a revaluation of collective consciousness in an era of accelerating environmental and cultural transformation.

Instagram Handle: @bhanu_shrivastav

IMMERSE™

EXHIBITION WORKS



Bhanu Shrivastav

How Long Will I Survive, 2025

Wooden Stick, Laser Wood Engraving Print on Rice Paper, Sola Wood Garland

96 x 78 in

INR 1,66,000

This work examines how ideological symbols shift over time. The draped statue, once a sign of leadership, is now obscured, reflecting how truth is shaped by politics and history. A laser woodcut on rice paper captures this tension, evoking both preservation and erasure. A Sola wood garland honors a faded figure, highlighting empty reverence. The old man's walking stick, with a cycle ring at its base, suggests endurance and history's repetitive nature. Together, these elements reveal the changing significance of monuments, questioning whether truth is ever absolute or always layered with reinterpretation and forgotten ideals.



Bhanu Shrivastav

Our Burning Land, 2025

(Triptych)

Laser Cut on Wood

48 x 28 in (left panel)

48 x 28 in (center panel)

23.5 x 16.5 in (right panel)

INR 90,000

This work features a laser woodcut derived from the artist's documentation of Hasdeo, a region grappling with ongoing land rights struggles and environmental destruction. Through visuals and performance, the artist captures the lived experiences of communities facing displacement, mining, and ecological loss. The laser woodcut, created from these documentations, serves as both an archival imprint and a visual testimony, preserving the narratives often overshadowed by dominant discourses.

By engaging with oral histories and site-responsive actions, the work amplifies voices resisting erasure, layering memory, resistance, and ecological fragility. The use of woodcut, a technique historically tied to storytelling and protest, mirrors the endurance of those fighting for their land. The artist's approach translates these conflicts into embodied gestures, making the struggle visceral and immediate. This installation acts as both an archive and an intervention, urging viewers to question imposed narratives and recognize the resilience embedded in Hasdeo's contested landscape.



Bhanu Shrivastav

Do We Carry Anything With Us, 2025

(Quadriptych)

Acrylic on Ash-coated Canvas, Coal

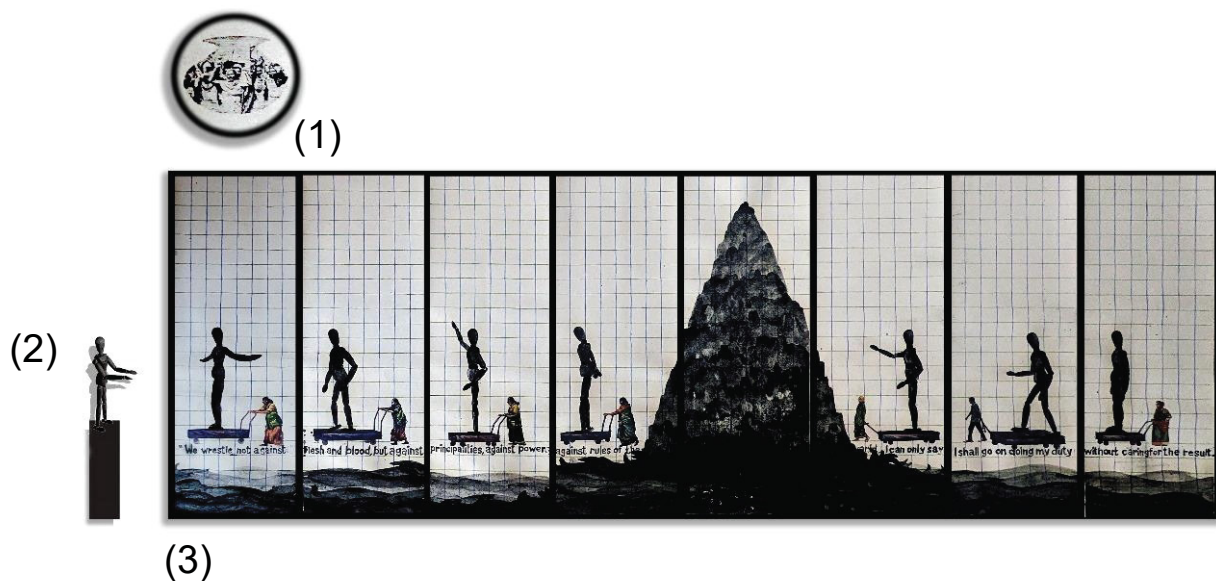
48 x 48 in (each)

Total Size: 48 x 192 in

INR 1,30,000

The artwork explores the cyclical nature of existence. Birth, life, and death, through a deeply symbolic engagement with material and form. Comprising three panels, each adorned with a garland, the work reflects on transition, impermanence, and continuity. The use of cow dung ash, a substance rich in ritualistic and cultural significance, anchors the piece in notions of purification, mourning, and transformation. The garlands, traditionally used in both celebration and remembrance, serve as markers of life's fleeting yet recurring phases. Their placement across the panels suggests a passage through time, where presence and absence coalesce. The textured surfaces, layered with ash, evoke a sense of decay and renewal, reinforcing the transient yet cyclical essence of being.

By merging organic materials with performative gestures, the artist creates a space for quiet reflection. The work invites contemplation on the fluidity of existence, memory, and the sacred rhythms that shape human experience.



Bhanu Shrivastav

Reclaiming Manthan, 2025

Burnt Mannequin and Tush Ink, Watercolor, Woodcut Print on Fabriano and Rice Paper

Top to Bottom, Left to Right

(1) 10 in diameter

(2) 6 x 2 in (Mannequin)

(3) 28 x 10 in (each)

Total Size: 40 x 92 in

INR 1,35,000

Rivers, once free, are now channelled, structured like society, where labour sustains hierarchy. The blue and green grids embody the forest and river, which are natural elements that we try to structure. Work is cyclical, some grind, others benefit. Manthan (churning) symbolizes both struggle and transformation, yet power dictates who reaps its rewards. The marginalized remain unseen, their labour forming the foundation of those above. But churning is also resistance, an act of reclaiming. This work questions imposed structures, exploring the tension between movement and control, visibility and erasure, urging us to rethink power, labour, and agency within the landscapes we inhabit.

OPEN STUDIO WORKS



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12

Bhanu Shrivastav

Where Do I Belong From, 2025

Acrylic on Photographs (Inkjet on Paper)

8 x 5 in (each)

Set of 12 | Sold Individually

INR 10,000 (each) | Set INR 90,000

This work reflects on the lives of marginalized laborers, those who migrate, leaving behind one uncertainty for another. At the University, their presence is temporary, and their quarters are documented as fleeting spaces of rest before moving again. Through acrylic on photograph, I trace their lived realities while imagining my own, what is home when it is always rented, always shifting? Where I sleep today, where I will go next, these questions linger. The act of drawing becomes both witness and inquiry, mapping the invisible struggles of displacement, labor, and belonging.



Bhanu Shrivastav

Reincarnation Requisite, 2023

Edition: 1AP of 35

Woodcut on Paper

11.7 x 8.3 in

INR 12,500

In times of environmental collapse, gods re-emerge, not as divine saviors but as reflections of crisis itself. Each avatar manifests through catastrophe, embodying the emergencies of our era. Mythology once framed reincarnation as renewal, yet today, it is a cycle of destruction and reckoning. As landscapes degrade and ecosystems falter, where does the god reside?

Hyderabad, shaped by rapid urbanization, faces vanishing lakes, toxic air, and displaced communities. QR codes embedded within the work reveal hidden layers, stories of ecological loss, societal imbalance, and forgotten struggles. In a time of urgency, do we await divine intervention, or do we confront the gods shaped by the ruins we create?



Bhanu Shrivastav

Emergency Call, 2023

Edition - 3/4 + 2AP

Intaglio on Paper

8.3 x 11.7 in

INR 12,000

In times of environmental collapse, gods re-emerge, not as divine saviors but as reflections of crisis itself. Each avatar manifests through catastrophe, embodying the emergencies of our era. Mythology once framed reincarnation as renewal, yet today, it is a cycle of destruction and reckoning. As landscapes degrade and ecosystems falter, where does the god reside?

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4

Bhanu Shrivastav

Inhumanity's Imprint, 2024

Woodcut, Natural Coal, Plywood

(1) 24 x 18 in

(2) 24 x 18 in

(3) 24 x 18 in

(4) 24 x 28 in

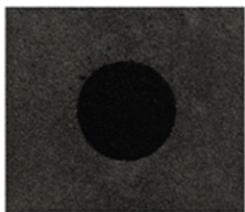
(5) 12 x 12 in

48 x 72 in (Installation size)

INR 1,10,000

This work explores the imprint of humanity, where visual DNA transforms into fencing wire, a symbol of division. Walls and nations, once meant for protection, now embody control and exclusion. Inspired by Goya's *Cronus*, where power devours its own, and the *Last Supper*, where betrayal led to sacrifice, the piece reimagines these narratives. Da Vinci's *Vitruvian Man*, a symbol of ideal human proportions, now stands confined, his symmetry disrupted by man-made borders. A chicken dinner at the table mocks both ritual and conspiracy, the absurdity of faith, power, and violence. Where do we stand—as witnesses, conspirators, or the next to be eaten?

1



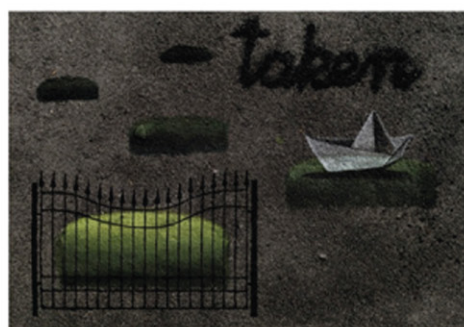
2



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Bhanu Shrivastav

Hum Laae Hai Toofan Se Kashti Nikal Ke, 2024

Acrylic and Ash on Paper

(assembled anti-clockwise)

(1) 10.5 x 10.5 in

(2) 15 x 21 in

(3) 21 x 15 in

(4) 15 x 21 in

(5) 21 x 15 in

INR 60,000

This work questions how authority seizes nature, replacing wild forests with terrace gardens and shaping land to serve power. The forced erasure of native landscapes reflects broader oppression. Yet, in unveiling the non-functional veil, a shift becomes possible, one where suppressed voices, like Ambedkar's vision, reclaim agency. Though jungles are lost, optimism lingers: what is taken can be rebuilt, what is hidden will emerge, and control over nature will not remain absolute.



1



2



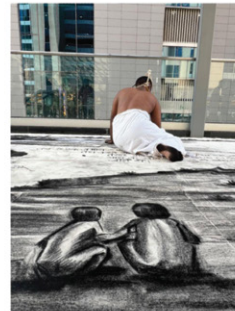
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Bhanu Shrivastav

Where to take Bathukamma? Does Musi Still Breathe?, 2025

Edition- 5+2AP

Photographs on Inkjet Paper

(assembled clockwise)

(1) 11.5 x 16.5 in

(2) 11.5 x 16.5 in

(3) 11.5 x 16.5 in

(4) 24 x 28 in

(5) 12 x 12 in

(6) 16.5 x 11.5 in

(7) 16.5 x 11.5 in

(8) 16.5 x 11.5 in

Set of 8 | Sold Individually

INR 5,000 (each) | Set INR 40,000

This performance explored Hyderabad's folklore while questioning the Musi River's decline. Once a lifeline, rich in ecosystems and traditions like Bathukamma, the river is now choked with pollution. At the Hyderabad Literary Art Festival, the artist created a 10 x 27 ft charcoal drawing, depicting the Musi's past, its people, nature, and rituals. As the image formed, so did the river's present decay. Local women sang Bathukamma songs, but instead of placing flowers in the river, they laid them on the drawing, turning it into a symbolic grave, mourning what was lost. The performance became a farewell to a dying river.



1



2



3



4

Bhanu Shrivastav

Bridging the Divide, 2024

Edition : 3+1AP

Staged Photo Performance

Photographs on Inkjet Paper

11.5 x 16.5 in (each)

Set of 4 | Sold Individually
(BS11)

INR 10,000 (each) | Set INR 40,000

This work engages with the contested land, where protests against HCU land auctions highlight the ongoing erasure of biodiversity for profit. Forests are cleared, deepening the divide between power and resistance, land and its people. Through site-specific dialogue, the body becomes a tool to bridge these gaps, to occupy, to reclaim, and to fill the voids left by destruction. The act is not just a protest but a conversation with the land itself, a way of stitching together what has been severed. In this fractured landscape, can dialogue reshape what has been lost before it is too late.



HASAN ALI KADIWALA

Hasan Ali Kadiwala holds a BFA (2022) from Parikh Fine Arts & Arts College, Palanpur, Gujarat, and MVA (2024) from the Faculty Of Fine Arts, M.S. University, Baroda, Vadodara.

Kadiwala is currently based in Vadodara, and is originally from Siddhpur, Gujarat, India. His practice interweaves imagery, language, and memory, which are drawn from his personal experiences, observations of nature, and the ever-shifting landscapes of his hometown. His practice is deeply informed by Islamic culture and architecture, a lifelong source of inspiration.

His work often begins with momentary formations of birds in flight and other remarkable sights photographed during his travels—before evolving into layered compositions that combine etching but in watercolour-like transparencies, wood, laser cutting, and firing, as well as the delicate balance of light and space. He stays true to his subject's essence rather than following a strict aesthetic and lets his compositions and media develop naturally till they reach conclusions.

Kadiwala seeks not to preserve culture as a relic but to keep it alive through reinvention. His engagement is with the unseen dimensions of his heritage, bridging past and present. His art does not resist change—it absorbs and finds meaning within it.

Instagram Handle: @hussaini_arts

EXHIBITION WORKS



Hasan Ali Kadiwala

Gulshan, 2025

Acrylic and Laser Engraving on Torched Wood

50 x 48 in

INR 70,000

Are there subjects beyond language and understanding and ideas of truth? The beauty of the evening light experienced by the artist seems to suggest so. A fusion of various techniques brings to life the artist's idea of Gulshan, inspired by the lines of poet Ahmed Faraz. Gulshan, meaning garden, took shape in his mind while traveling to his hometown during Makar Sankranti. To him, his hometown felt like a Gulshan. However, he acknowledges that the idea of 'Gulshan' may vary from person to person, taking on different meanings for different people. In this work, a flock of birds can be seen writing the word Gulshan across the sky.



(1)



(2)

Hasan Ali Kadiwala

Prayer, 2024

Acrylic and Laser Engraving on Torched Wood

48 x 48 in (each)

Total Size: 48 x 96 in

Set of 2 | Sold Individually

INR 70,000 (each) | Set INR 1,40,000

In this work, the artist observes goats that once inhabited his home but now graze elsewhere. Each animal reveals distinct individuality—through markings, colors, offspring, and inscribed calligraphy from owners' names to religious verses. Some bear natural birthmarks resembling calligraphy, as if divinely inscribed. Through dual panels showing goats facing different directions, the artist contemplates movement and belonging. The composition suggests multiple interpretations: separation, convergence, or cyclical journeys—leaving the goats' true intentions as unpredictable as they are themselves.



Video stills

Hasan Ali Kadiwala

Prayer, 2025

Single-channel video and sound, recorded on a mobile phone

Duration: 60 seconds

Not for Sale

This video captures the moment where the artist's inspiration takes flight. To him, the movement of bird flocks during Azaan is deeply powerful—more than just a natural phenomenon, he perceives it as live calligraphy in the sky. As he observes, he imagines Arabic lettering emerging inside their shifting patterns, as if the birds are writing something temporary yet significant. Through a visual meditation on rhythm, form, and the invisible poetry inside the commonplace, the piece examines the relationship between spirituality, movement, and language.



Hasan Ali Kadiwala

Gumshuda, 2025
Etching on Fabriano Paper
Edition: 1/3 + 1 AP
9 x 13 in
INR 15,000

This work depicts a mule in the evening, wandering alone across the vast lands. The sight made the artist pause and wonder—has its owner abandoned it here, or is it roaming freely after escaping? A passerby would likely see the mule as forlorn. Perhaps it lost its way, and its owner is searching desperately for it. Or perhaps it has chosen this path, carving out a freedom of its own. Who's to say? In the end, whether one sees this as liberation or loneliness depends on the gaze that meets it. Above, a flock of birds takes flight, arranging themselves in the sky to write “Gumshuda”—missing. As if nature itself contemplates the mule's fate, caught between longing and liberation.



Hasan Ali Kadiwala

Gumshuda, 2025

Letterpress Ink and Etching on Zinc plate

9 x 13 in

INR 25,000

This work depicts a mule in the evening, wandering alone across the vast lands. The sight made the artist pause and wonder—has its owner abandoned it here, or is it roaming freely after escaping? A passerby would likely see the mule as forlorn. Perhaps it lost its way, and its owner is searching desperately for it. Or perhaps it has chosen this path, carving out a freedom of its own. Who's to say? In the end, whether one sees this as liberation or loneliness depends on the gaze that meets it. Above, a flock of birds takes flight, arranging themselves in the sky to write “Gumshuda”—missing. As if nature itself contemplates the mule's fate, caught between longing and liberation.

OPEN STUDIO WORKS



Hasan Ali Kadiwala

Bichhadatii Khushbu, 2025

Letterpress Ink and Etching on Zinc Plate

9 x 12 in

INR 25,000

In this artwork, a flock of birds forms a turtle's shape, merging with brick factory smoke that reads "Bichhadatii khushbu" (a departing fragrance). The composition captures the artist's experience leaving his hometown for Baroda—with each step, familiar scents fade like memories. As birds cross his path, home's fragrance drifts away. The piece inhabits the liminal space between presence and absence, where memory clings to fading sensations and familiar forms materialize in fleeting moments. It portrays the simultaneous forward motion and backward glance that defines departure. In leaving, the artist is both moving forward and watching something slip away—what remains is the quiet trace of what was.



Hasan Ali Kadiwala

Bichhadatii Khushbu, 2025

Edition: 1/2 + 2 AP

Etching on Fabriano Paper

9 x 12 in

INR 15,000

In this artwork, a flock of birds takes the shape of a turtle, its form merging subtly with the smoke from the brick factory, which reads “Bichhadatii khushbu” (a departing fragrance). The artist has seen turtles often, and perhaps that familiarity finds its way into his vision here. It captures the feeling of his hometown’s scent slipping away as he leaves for Baroda.

With each step, it fades, slowly parting ways like a memory. As he moves further, a flock of birds arrives, crossing his path, while the fragrance of home drifts away. The artwork lingers in the space between presence and absence, where memory clings to fading scents and familiar forms take shape in passing moments. In leaving, the artist is both moving forward and watching something slip away—what remains is the quiet trace of what was.



Hasan Ali Kadiwala

Makam, 2025

Edition: 1/3 + 1 AP

Etching on Fabriano Paper

9 x 12 in

INR 15,000

The scene captures a view from the terrace of the artist's home, his favorite place, where he can see the drenched landscape in peace and the sky tinged with colors that linger after the rain. The flock of birds seems to form the word 'Makam,' which, in Arabic, refers to a place, a position, or a destination. At that point, the artist stood at his maqam, his place of belonging. For everyone, makam holds a different meaning. In his case, it was simple—reaching home, knowing he had arrived. But a destination isn't always some grand, far-fetched dream. Sometimes, it's as simple as finding your way back to your loved ones.



Hasan Ali Kadiwala

Makam, 2025

Letterpress Ink and Etching on Zinc Plate

9 x 12 in

INR 25,000

The scene captures a view from the terrace of the artist's home, his favorite place, where he can see the drenched landscape in peace and the sky tinged with colors that linger after the rain. The flock of birds seems to form the word 'Makam,' which, in Arabic, refers to a place, a position, or a destination. At that point, the artist stood at his maqam, his place of belonging. For everyone, makam holds a different meaning. In his case, it was simple—reaching home, knowing he had arrived. But a destination isn't always some grand, far-fetched dream. Sometimes, it's as simple as finding your way back to your loved ones.



Hasan Ali Kadiwala

Evening Prayer 1, 2023

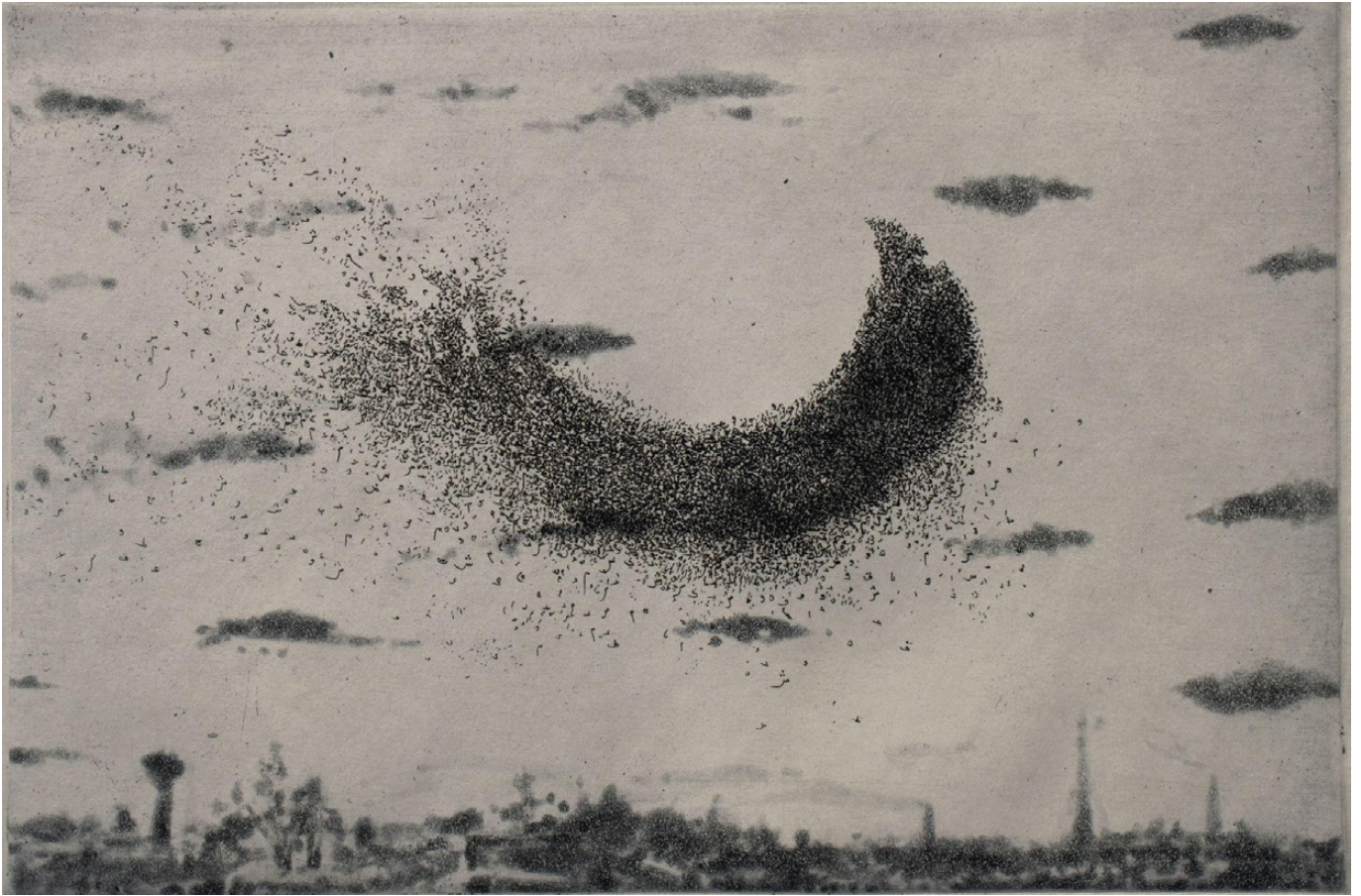
Only edition 4/5 available

Etching on Fabriano Paper

6.8 x 9.8 in

INR 8,000

This is some of his earliest work, inspired by the bird formations he observed during Maghrib Namaz. It was from there that his practice began, where he first started incorporating the Arabic alphabet. The landscape below is distinctly clear, much like his hometown, where the brick factory chimneys stand unmistakably in view. The shifting forms of the birds reflect real-life moments, capturing how quickly these patterns change in an instant.



Hasan Ali Kadiwala

Evening Prayer 2, 2024

Only edition 5/5 available

Etching on Fabriano Paper

6.8 x 9.8 in

INR 8,000

This is some of his earliest work, inspired by the bird formations he observed during Maghrib Namaz. It was from there that his practice began, where he first started incorporating the Arabic alphabet. The landscape below is distinctly clear, much like his hometown, where the brick factory chimneys stand unmistakably in view. The shifting forms of the birds reflect real-life moments, capturing how quickly these patterns change in an instant.



Hasan Ali Kadiwala

Untitled, 2024

Only edition 1/3 + 1AP available

Multi Plate Etching, Gum Bichromate

19 x 29 in

INR 30,000

A new universe appears amid the heat and dust of the kiln, where everyday existence is shaped by fire, toil, and fatigue. Unaffected by the stress of their environment, the workers' children play here. They create an area of happiness in a place based on struggle and survival; they are completely at home here and unconscious of the outside world. Their laughter is a brief, brittle act of defiance against the world they will eventually inherit, in stark contrast to the awful reality surrounding them. As they play, the cool winds seem to write the word "happiness."



Hasan Ali Kadiwala

Untitled, 2024

Only edition 1/5, 2/5, 3/5, 4/5 available

Etching on Fabriano Paper

9.8 x 13 in

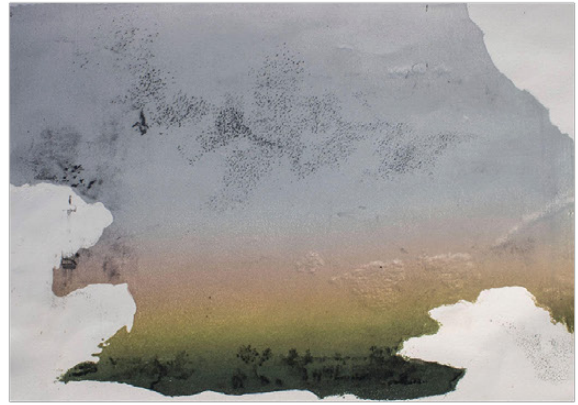
INR 15,000

This artwork delves into the brick kiln, a recurring element in the artist's landscapes. Below, fires burn as workers carefully tend to the coal, a cycle of labor and transformation. While this time there are no birds; instead, the smoke itself forms Eenth Wala ("the one who works with bricks"). In Gujarati, it's Enth Wada, but here, in Urdu script, da softens into la. The words fade into the sky, blurring presence and erasure. In conclusion, nothing stays the same—words, labor, and even the land shift. What seems solid now may vanish tomorrow, yet its traces linger, shaped by those who witness and recall it in their own way.

(1)



(2)



(3)



Hasan Ali Kadiwala

Untitled, 2023

(1) Only 1/6, 3/6 available

(2) Only 1/3 available

(3) Only 1AP available

Lithograph on Fabriano Paper

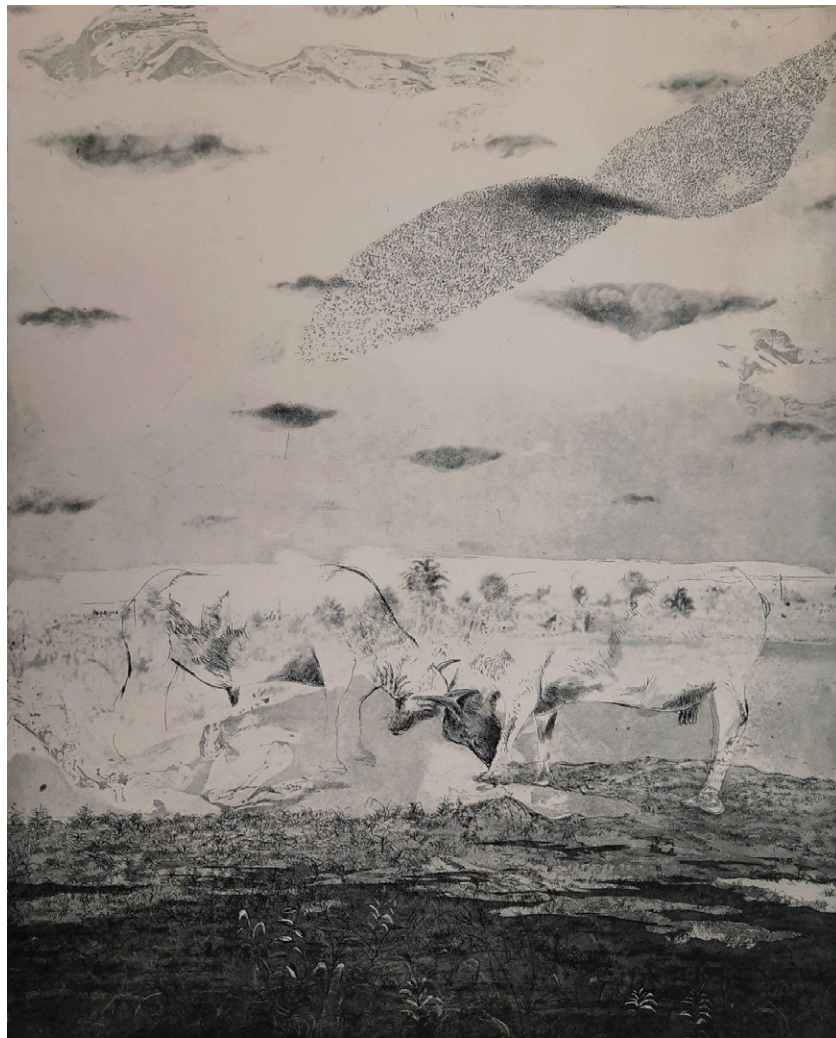
9.8 x 14 in (each)

Total Size: 9.8 x 42 in

Set of 3 | Sold Individually

INR 15,000 (each) | Set INR 40,000

A peaceful spontaneity emerges from his early landscapes, which lack the regimented patterns of his later Alphabet Series. This composition of after-pour sceneries is organic, irregular, and purposefully unsteady, defying symmetry. Whether it's through the unprocessed textures or the purposefully empty spaces, every piece tries out different techniques. This method has a quiet defiance to it, an unwillingness to settle into repetition in favor of something just beyond the familiar.



Hasan Ali Kadiwala

Untitled, 2023

Only edition 2/6, 4/6, 5/6, 6/6 available

Etching on Fabriano Paper

15 x 19 in

INR 15,000

The artist has captured a brief but compelling moment in this painting, where he witnesses buffaloes embroiled in a battle near the lake. Until this scene occurs, everything around him is still, with the wind being the only source of movement. He pauses to observe, as people frequently do when something unexpected attracts their attention, amused and in amazement. In order to create a visual rhythm where disparate contexts align, the painting stitches together montages from various perspectives. It exemplifies how everyday moments can captivate us, transforming passive observation into silent interest.



PANKAJ SARMA

Pankaj Sarma holds a BVA (2019) and MVA (2021) from the Maharaja Sayajirao University, Baroda. Sarma is a native of Assam, India, where he currently resides after years of travel throughout the Brahmaputra Valley. His interdisciplinary practice spans painting, installation, moving images, and text-based narratives, exploring the complex relationships between memory, displacement, and ecological transformation.

Working with gouache paintings, site-responsive installations, image transfers on bamboo, and photography, Sarma creates meticulously layered compositions that often incorporate found objects and traditional craft techniques. His recent work extends into filmmaking, blending documentary and fictional storytelling approaches.

At the core of Sarma's practice is an examination of contemporary crises—climate change, forced migration, and the socio-political consequences of unchecked development. By documenting the erosion of riverine communities and displacement caused by large-scale infrastructure, he challenges prevailing narratives of progress that obscure human and environmental loss. Through his engagement with folklore, oral histories, and material culture, Sarma offers counter-narratives that center lived experiences of Northeast India, transforming historical and present tensions into spaces for reflection and resistance.

Instagram Handle: @froze_nriver

EXHIBITION WORKS



Pankaj Sarma

Untitled, 2025

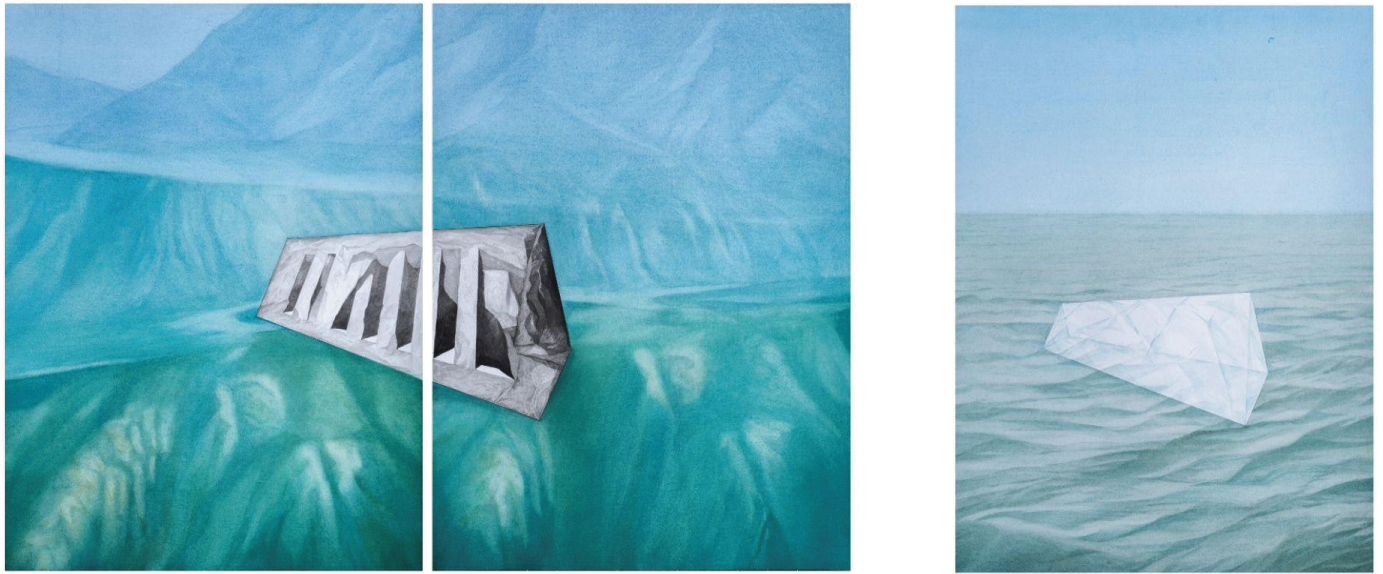
(Diptych)

Gouache on Paper

15 x 15 in (each)

INR 38,000

The construction of dams and deforestation are slowly affecting the riverine landscape in some places, while in others, the impact is much more severe and immediate. In the first scene, there is a mountainous landscape. It looks as if a piece of the mountain has been cut away, perhaps taken for construction or removed by a stone quarry. In the next scene a house is sinking into the water. The house appears to be made of fragile material, almost semi-transparent, as if it could disintegrate like ash in the wind or suddenly disappear. The artist shows a strong visual tension, an unnatural, inorganic structure disrupting a beautiful organic landscape. The dam and the house, being artificial creations, stand in stark contrast to the natural surroundings.



Pankaj Sarma

Untitled, 2025

(Triptych)

Gouache on Paper

19 x 14 in (each)

INR 55,000

Continuing from the previous scenes, the artist highlights the peaceful beauty of a hilly landscape, disrupted by a large, out-of-place stone. Its presence feels intrusive, almost irritating, forcing the viewer to reflect on the impact of these so-called concrete marvels. In the next scene, instead of fish in the water, we see a fragile home, scattered or sinking beneath the surface, emphasizing the consequences of these changes.



Pankaj Sarma

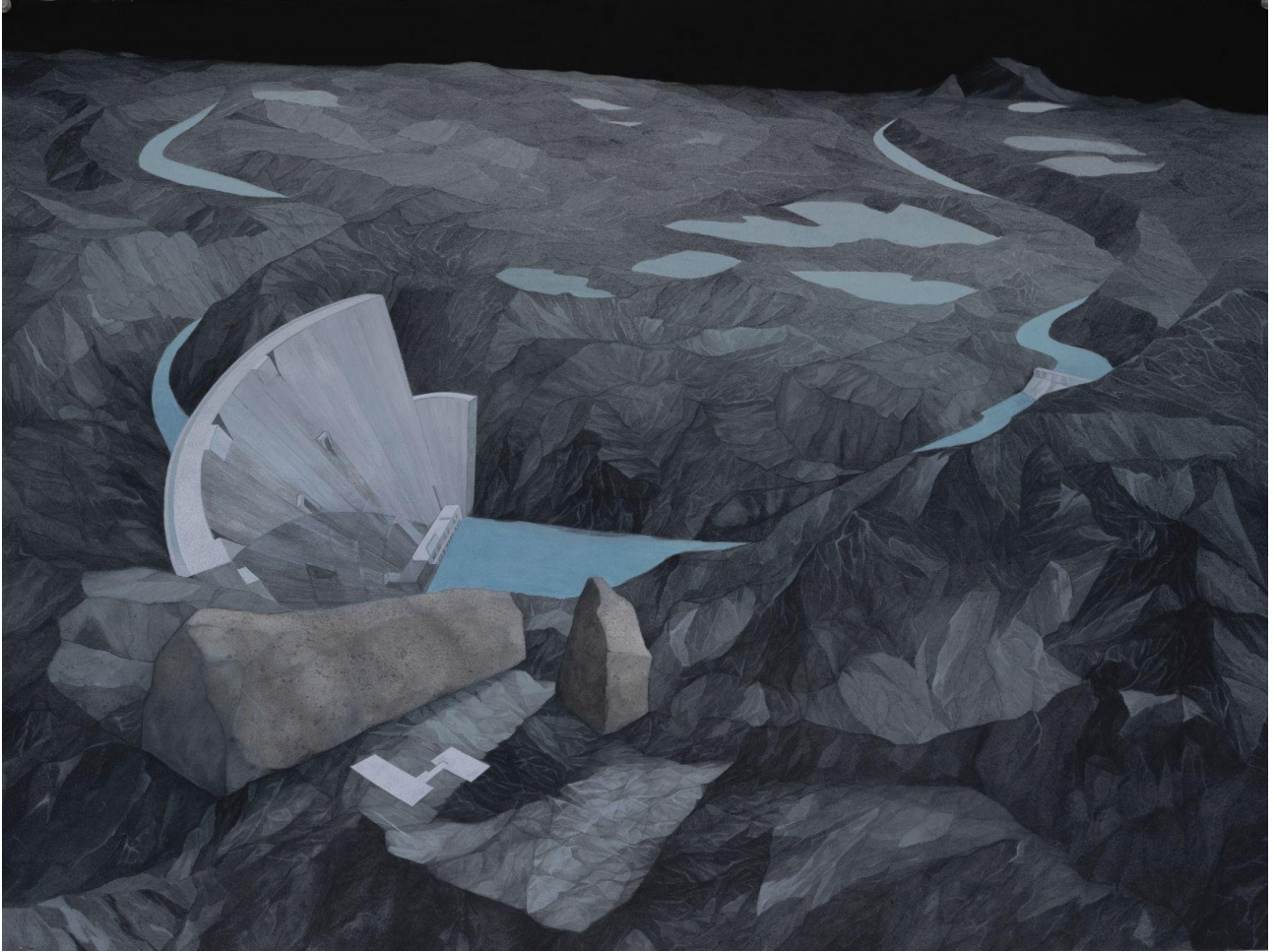
Untitled, 2025

Inkjet Print, Bamboo

9.5 x 16 in

INR 15,000

There is a contrast between two materials, traditional fishing tools and modern elements, highlighting how a fisherman's livelihood is being affected over time. The image is placed on individual bamboo sticks bound together. On one hand, this represents the formation of a structure, while on the other, it suggests its fragmentation—much like how fish that were once abundant are now disappearing.



Pankaj Sarma

Untitled, 2024

Gouache on Paper

22 x 30 in

INR 50,000

The scene shows an environmental disaster caused by human actions. But instead of dramatic destruction, it feels eerily empty, dull, and lifeless, highlighting the absence of life as a consequence of the damage. Set in a mountainous region, it resembles a satellite image, capturing the landscape's beauty from afar but revealing the harsh reality up close.

OPEN STUDIO WORKS



Pankaj Sarma

Untitled, 2021

(Triptych)

Gouache on Paper

8 x 12 in (each)

INR 30,000

This triptych, with its transparencies of white and blue, plays with light and shadow to depict fragility uniquely. Set during the COVID era, it reflects a time when nature began to heal. The first panel shows the water level markings of a dam, the second captures a riverbank, and the third features a doctor in PPE—both the water and the protective suit share the same delicate, translucent quality. This parallel highlights fragility in different forms—just as the PPE symbolized human vulnerability, the water's shifting state represented nature's resilience and renewal.



Pankaj Sarma

Untitled, 2020

(Diptych)

Gouache on Paper

8 x 12 in (each)

INR 20,000

This diptych, in black and white monochrome, presents a stark, almost lifeless mountainous landscape. With a quiet yet heavy presence, the dam sits within the terrain with its rigid structure contrasting with the natural forms around it. The most striking element is the dam's shadow, which is cast across the land in a way that resembles Google Earth's 3D imagery. This aerial perspective distances the viewer, making the scene feel detached and observational, as if witnessing an imposed change from above rather than experiencing it on the ground.



Pankaj Sarma

Untitled, 2023

Edition: 1/5

Inkjet print on Japanese Washi

(Awagami Factory Murakumo Kozo, 42 GSM)

11.7 x 8.3 in

INR 5,000

A photograph of the artist's mother, taken during the floods, appears faded and unclear, almost as if time has worn it down. It speaks of memories, and of the presence and absence of various figures in our lives.



RIYA CHANDWANI

Chandwani holds a BFA (2022) and MFA (2024) from Sir J.J. School of Art, Mumbai.

Born into a family originally from Larkana, Sindh (now Pakistan), her practice explores memories of displacement caused by the 1947 Partition of India and Pakistan. Her work investigates the continuing effects of colonial violence by exploring memories transmitted through family narratives, cultural artefacts and embodied experiences.

She works across media including paper burn, painting, installation, photography, and archival material, Chandwani employs symbolic language to embody the experiences of those historically marginalized. Her distinctive use of burnt gateway paper serves as a skin-like metaphor, preserving imprints of time, loss, and migration. Sindhi desert aesthetics and layered textures inspire the vivid colours in her works which reflect the hybrid cultures that emerged post-Partition.

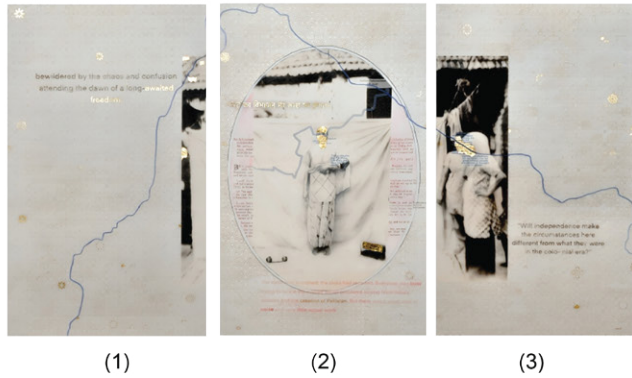
Chandwani's research draws from inherited family archives and personal narratives, particularly focusing on women's experiences of Partition—how their bodies became sites of violence and resistance, and how their stories remain marginalized in official histories.

Her practice not only documents the past but challenges how history, gender, and social structures shape contemporary existence. Through narrative and allegorical painting, Chandwani illuminates stories of communities affected by forced migration, exploring the fragile balance between remembering and belonging.

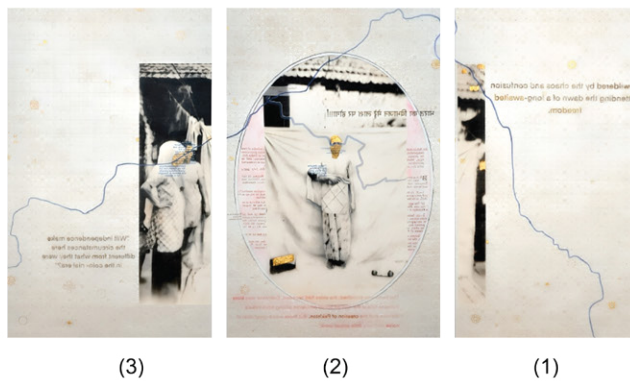
Instagram Handle : @riiaa1313

EXHIBITION WORKS

FRONT VIEW



BACK VIEW



Riya Chandwani

Untitled, 2025

(Triptych)

Paper Burn on Gateway Sheet, Pencil, Colour Pencil, Gold Leaf and Charcoal

60 x 36 in (each)

INR 1,35,000

Through meticulous memory excavation, this work examines Partition's psychological impact. The artist uses personal photo archives while drawing textual insights from Manto and Jalal's writings. The work incorporates crucial historical documents—Mountbatten's division blueprints alongside Gandhi's famous resistance statement that partition would only occur "over his dead body."

(1)



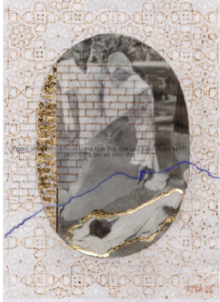
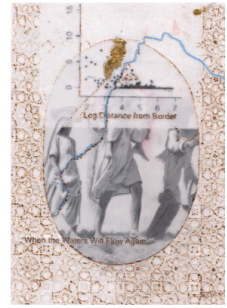
(2)



(3)



(4)

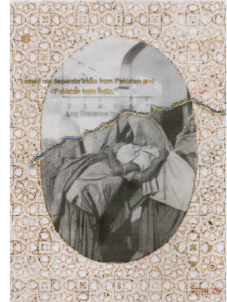


(5)

Installation view



(6)



Detail view

Riya Chandwani

Lost and Found 15-22, 2025

Paper Burn on Gateway Sheet, Pencil, Colour Pencil, Gold Leaf and Charcoal

9 x 6 in (each)

Set of 8 | Sold Individually

INR 10,000 (each) | Set INR 80,000

The artist confronts the trauma of Partition through a methodical excavation of memory. Personal photographs intermingle with Henri Cartier's images, while texts from Saadat Hasan Manto and Ayesha Jalal provide historical context. The material process mirrors the work's conceptual concerns. Paper subjected to controlled burning reveals embedded archival materials creating physical layers that correspond to the stratified nature of collective memory. Architectural elements from the artist's childhood home recur throughout the series. In documenting these intersections between personal and collective history, the work questions how postcolonial identities are constructed from fragments of remembered and inherited experience.



Riya Chandwani

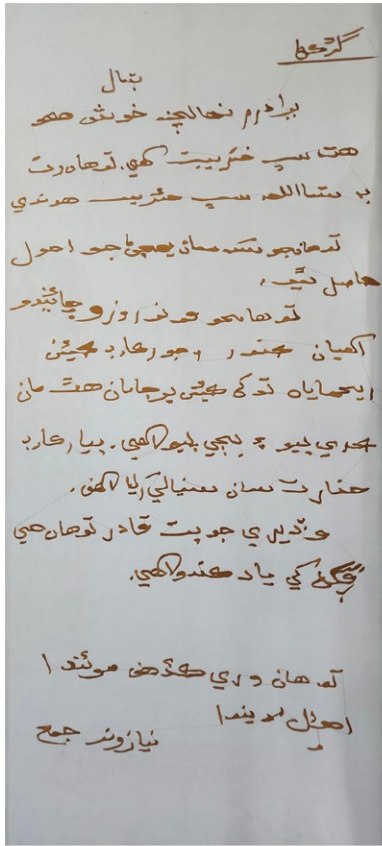
River of Blood, 2024

Gouache on Paper

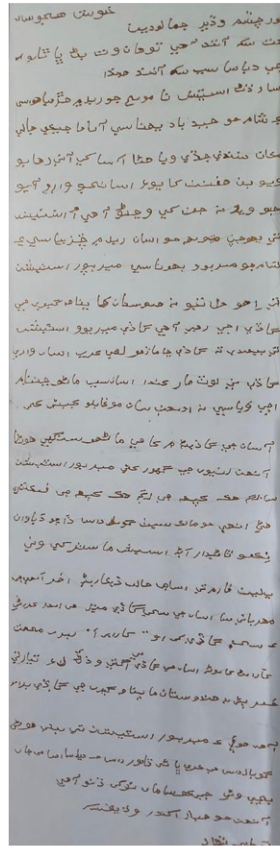
11 x 29.5 in

INR 32,000

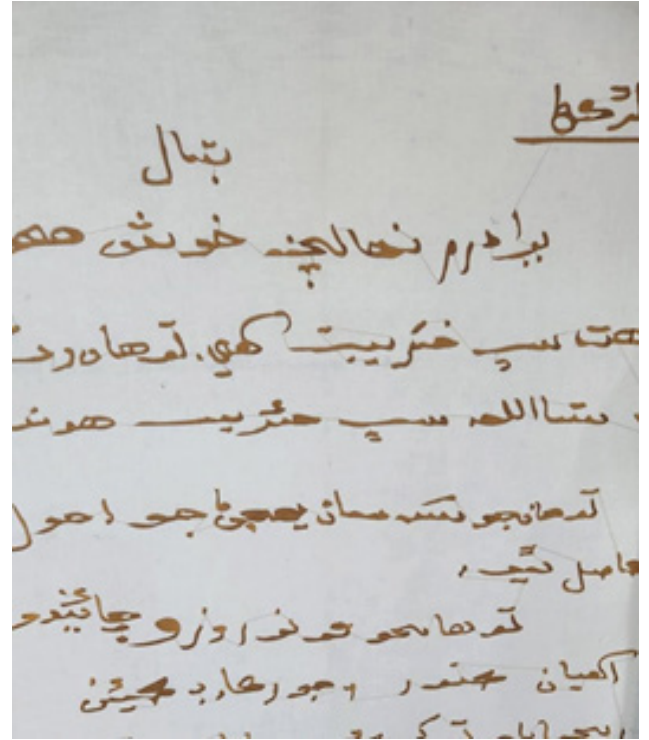
In this work, the artist confronts the trauma of the Partition by depicting rivers that once nourished communities transformed into sites of unspeakable violence. Historical accounts confirm that waterways in Punjab and Bengal became scenes of mass killings as sectarian violence erupted along newly drawn borders.



(1)



(2)



Detailed View

Riya Chandwani

Khat 1 and Khat 2, 2025

Embroidery on Cloth

96 x 43 in (each)

Set of 2 | Sold Individually

INR 45,000 (Khat 1 - left panel)

INR 50,000 (Khat 2 - right panel)

Set INR 90,000

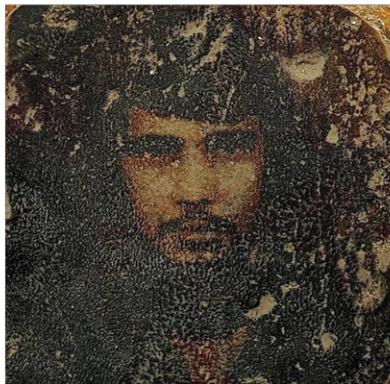
The artist embroiders actual letters exchanged after Partition between those who left for present-day India and those who remained in present-day Pakistan. By stitching these intimate correspondences into cloth, the artist preserves evidence of friendships that persisted across newly drawn borders. The work challenges dominant historical narratives that emphasize only division and conflict, revealing instead the continued camaraderie, affection and longing maintained through written words.

OPEN STUDIO WORKS

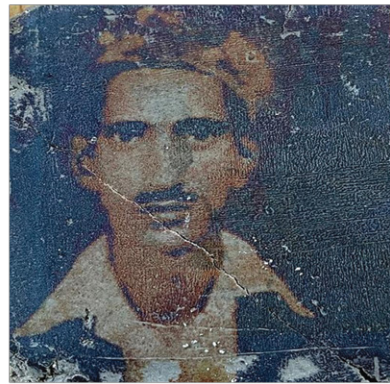
(1)



(2)



(3)



(4)

Riya Chandwani

Untitled, 2024

Print on Clay

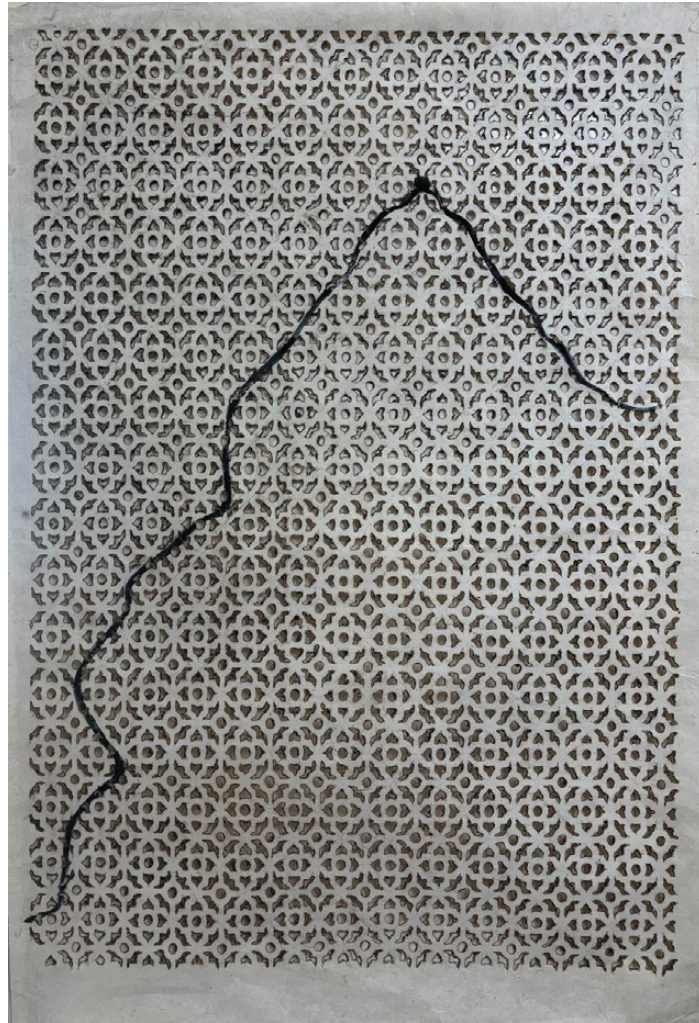
3 x 3 in (each)

Set of 4 | Sold Individually

INR 2,500 (each) | Set INR 9,000

This work is an experimental clay series, where photographs of actual Partition migrants from present-day Pakistan are transferred onto clay surfaces. By incorporating real faces, the artist forces us to confront the individual human stories behind the historical statistics—these were parents, children, and neighbours, not merely anonymous figures in a migration.

OPEN STUDIO WORKS



Riya Chandwani

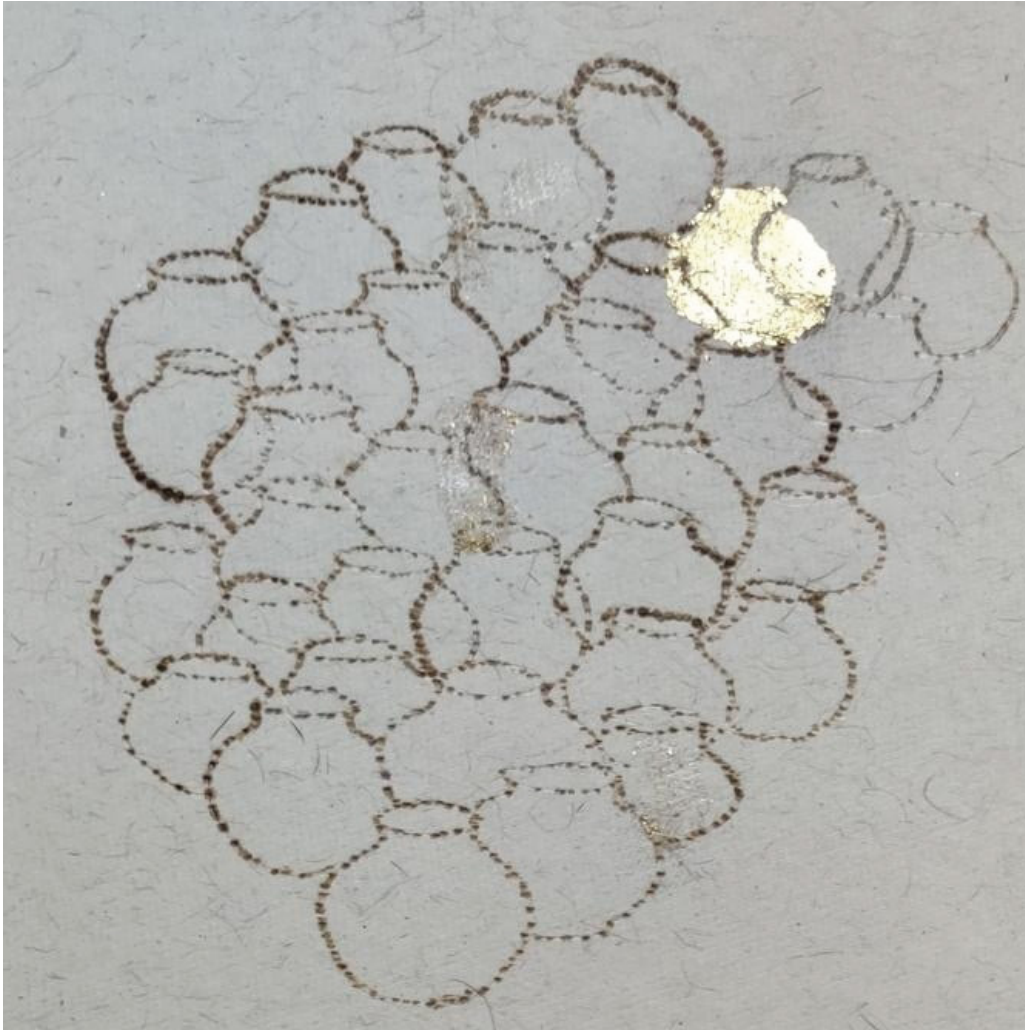
Khirki, 2025

Paper Burn on Rice Paper, Pencil, Gouache

30 x 22 in

INR 18,000

The work depicts the windows of abandoned Sindhi homes as silent witnesses to the Partition. The work questions how these architectural openings might experience the absence of those who once looked through them. Through precise rendering of their distinctive patterns, the artist suggests windows retain memories of the people who gazed through them. The work contemplates whether these frames—designed to let light pass freely between inside and outside—might similarly allow people to return to spaces they once called home. Windows become metaphors for passage, memory, and the possibility of returning to places left behind.



Riya Chandwani

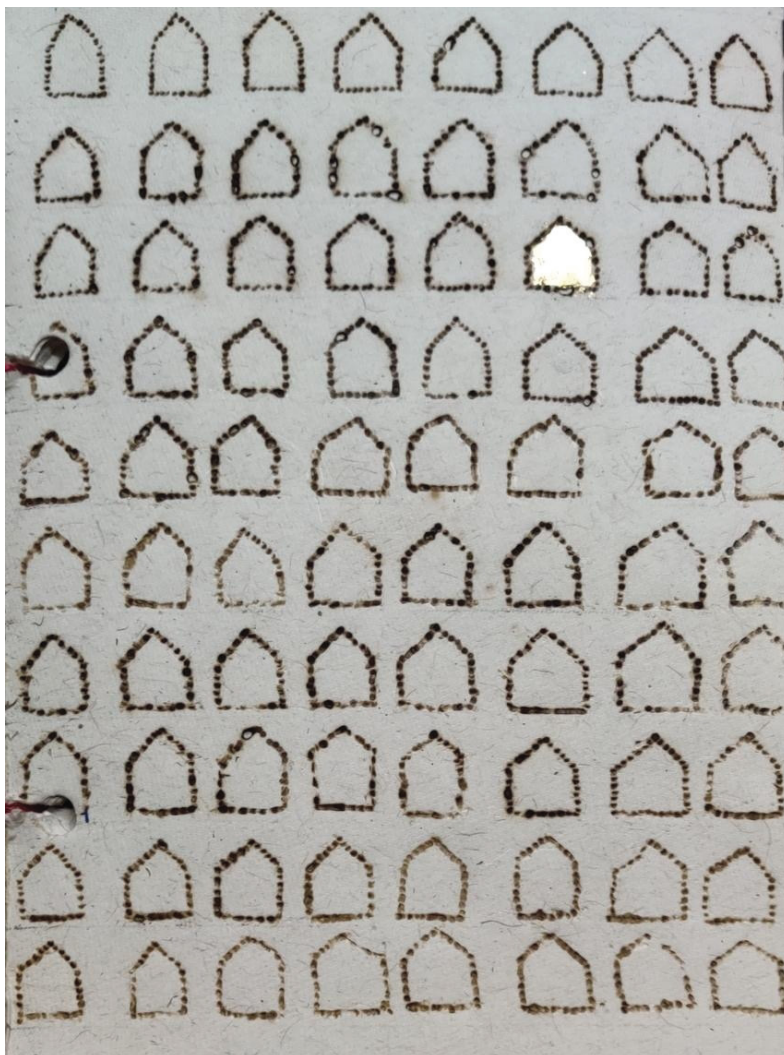
Untitled, 2023

Paper Burn on Paper, Gold Leaf

7.5 x 6 in

INR 6,000

During the chaotic exodus of 1947, Sindhi migrants concealed precious gold inside drinking water pots, the liquid silencing the telltale sounds that might have revealed their valuables to potential thieves or authorities. These same vessels provided essential hydration during the arduous journey across the new borders. The work contemplates this poignant duality—how these humble containers preserved both material wealth and human life, becoming vessels of both heritage and survival during one of South Asia's most traumatic historical ruptures.



Riya Chandwani

Untitled, 2023

Paper Burn on Paper, Gold Leaf

7.5 x 6 in

INR 6,000

The artist uses burn techniques as a medium to convey the enduring imprints of violence during the Partition, particularly the burning of homes and belongings reduced to ashes and lives forever altered. The work serves as a reminder of homes ravaged by fire to show the depth of loss, displacement and trauma suffered by countless individuals and families.



Riya Chandwani

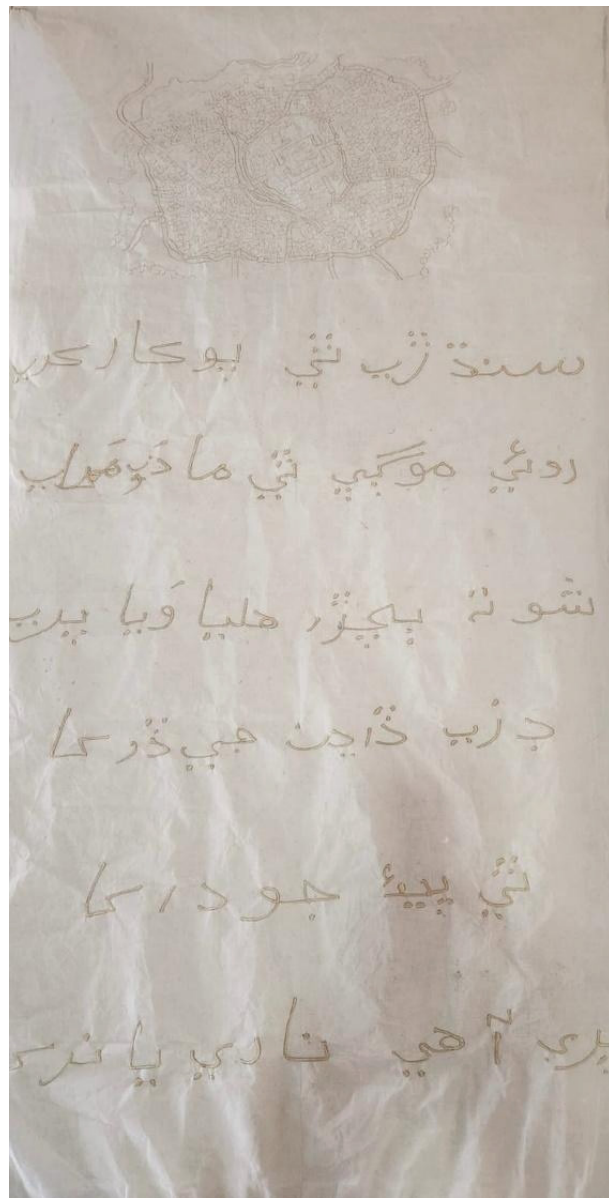
Carrying Across 2, 2022

Oil on Canvas

62.5 x 52.5 in

INR 80,000

This work captures a poignant moment when a family hears about the Partition of India through a radio broadcast. The scene symbolizes the opening of Pandora's box of suspicion and uncertainty, as each member grapples with the weight of impending change. Despite the tension and apprehension, the painting also hints at the enduring depth of human relationships, revealing moments of resilience and interconnectedness amidst the turmoil.



Riya Chandwani

Untitled, 2025

Embroidery on Cloth

73 x 43 in

INR 35,000

In this work, the artist personifies the Sindh River as a grieving mother, offering a non-human perspective on the trauma of Partition. The river weeps for her children—those who migrated from present-day Pakistan and knew her depths intimately. The song depicts the river's sorrow as her waters bear witness to communities torn apart along newly drawn borders. By giving voice to the landscape itself, the artist reflects on not just belonging, memory but on ecological grief—suggesting that the land itself remembers those who were forced to leave.



(1)



(2)

Riya Chandwani

Untitled, 2025

Gouache on Paper

9 x 12 in (each)

Set of 2 | Sold Individually

INR 12,000 (each) | Set INR 22,000

The colours in these works are drawn from Sindhi desert aesthetics, particularly the madder red and indigo blue of traditional Ajrakh textile dyeing, to depict the profound sadness of forced displacement experienced by the Sindhi community.



(1)



(2)

Riya Chandwani

Untitled, 2025

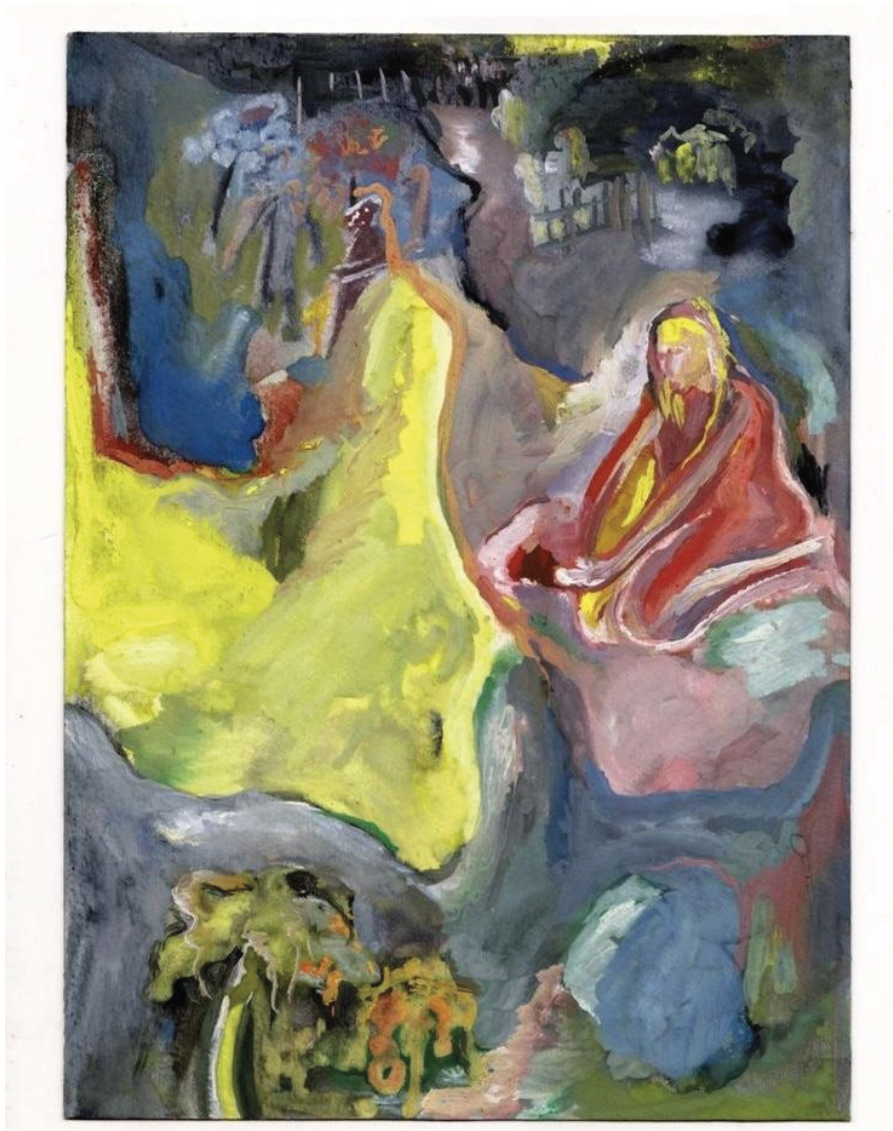
Gouache on Paper

8.25 x 5.5 in (each)

Set of 2 | Sold Individually

INR 8,000 (each) | Set INR 15,000

These works represent the lingering psychological aftermath of displacement, inspired by the artist's grandfather whose fragile mental state manifested in hallucinations and vivid recollections of his abandoned homeland. By documenting this intimate generational experience, the artist examines how inherited trauma shapes consciousness across decades, revealing displacement not as a singular historical event but as an ongoing psychological condition transmitted through family narratives and embodied memories.



Riya Chandwani

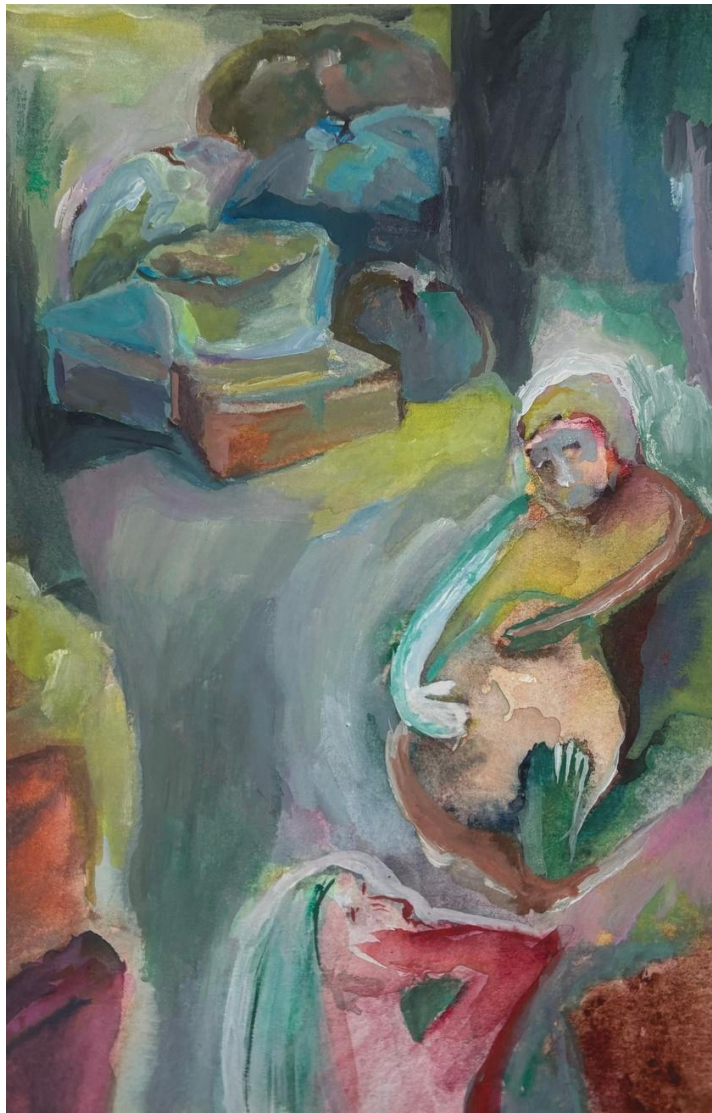
Untitled, 2025

Gouache on Paper

9.5 x 7 in

INR 8,000

This work depicts women gathering mud from their ancestral land under cover of darkness before forced migration. The painting explores how earth itself becomes a vessel for memory and belonging, as women collect tangible fragments of home to carry into exile—a material connection to origin that will travel across borders and generations, embodying memory when physical return becomes impossible.



Riya Chandwani

Untitled, 2025

Gouache on Paper

9 x 6 in

INR 8,000

This work centers women's narratives of the Partition which are marginalized in official histories, revealing how women's bodies became sites of both violence and resistance. The artist documents feminine vulnerability while equally highlighting acts of preservation, solidarity, and survival that transcended communal divides—creating visual testimony that resists both historical erasure and simplistic victimhood narratives.



ROHIT VAREKAR

Rohit Suresh Varekar holds a Diploma (2021) from Sir J. J. School of Art, Mumbai, and an Advanced Diploma (2024) from Visva Bharati University, Kala Bhavan, Santiniketan. He is currently based in Sawantwadi, Maharashtra.

Engaging with found objects, sculptures, and video works, he examines how urbanization disrupts cultural traditions and challenges their sustainability. Central to his work is an inquiry into materiality, where aged wood functions both as a medium and a metaphor, articulating the evolving relationship between the past and the present. Materials are more than just physical substances for him; they embody histories, memories, and narratives. He sources wood from construction sites, abandoned buildings, his own house repurposing these fragments into sculptural forms that evoke themes of loss and adaptation. By working with discarded remnants, he highlights the ecological and socio-cultural consequences of industrial expansion, reflecting on how modernization often erases traditional knowledge systems.

Beyond material engagement, Rohit meticulously considers the spatial and environmental contexts of his installations. The interplay of light, shadow, and form is carefully orchestrated to create immersive experiences that deepen the conceptual engagement of his work. His practice invites viewers into a multi-sensory exploration of heritage, transformation, and the fragility of cultural memory. Through his work, Rohit initiates a critical dialogue between memory and material, past and present, tradition and modernity. By preserving and reinterpreting fading artisanal traditions, his practice offers an alternative framework for understanding cultural sustainability in an era of rapid urban change.

Instagram Handle: [@rohit.varekar.73](https://www.instagram.com/rohit.varekar.73)

EXHIBITION WORKS



Rohit Varekar

Aged Alchemy, 2024

Wood, Wax Crayons

31 x 78 in

INR 70,000

This artwork features a found wooden door, marked with wax crayons, evoking a sense of nostalgia and transformation. The door, once part of a lived space, carries layers of history, now reimagined as a canvas for childlike expression. The crayon markings reflect memories of rooftop and balcony gardens. Through this interaction, the work explores how everyday objects absorb time, emotions, and personal histories.

By repurposing aged materials, the piece highlights the beauty in weathered surfaces and forgotten structures. The act of drawing on the door recalls childhood creativity, contrasting the weight of history with the innocence of play. This work encourages us to reconsider the value of ordinary, aged objects, recognizing them as carriers of memory and experience. It invites reflection on how spaces and materials evolve, accumulating meaning through time and personal connection.



Rohit Varekar

Joint family, 2023

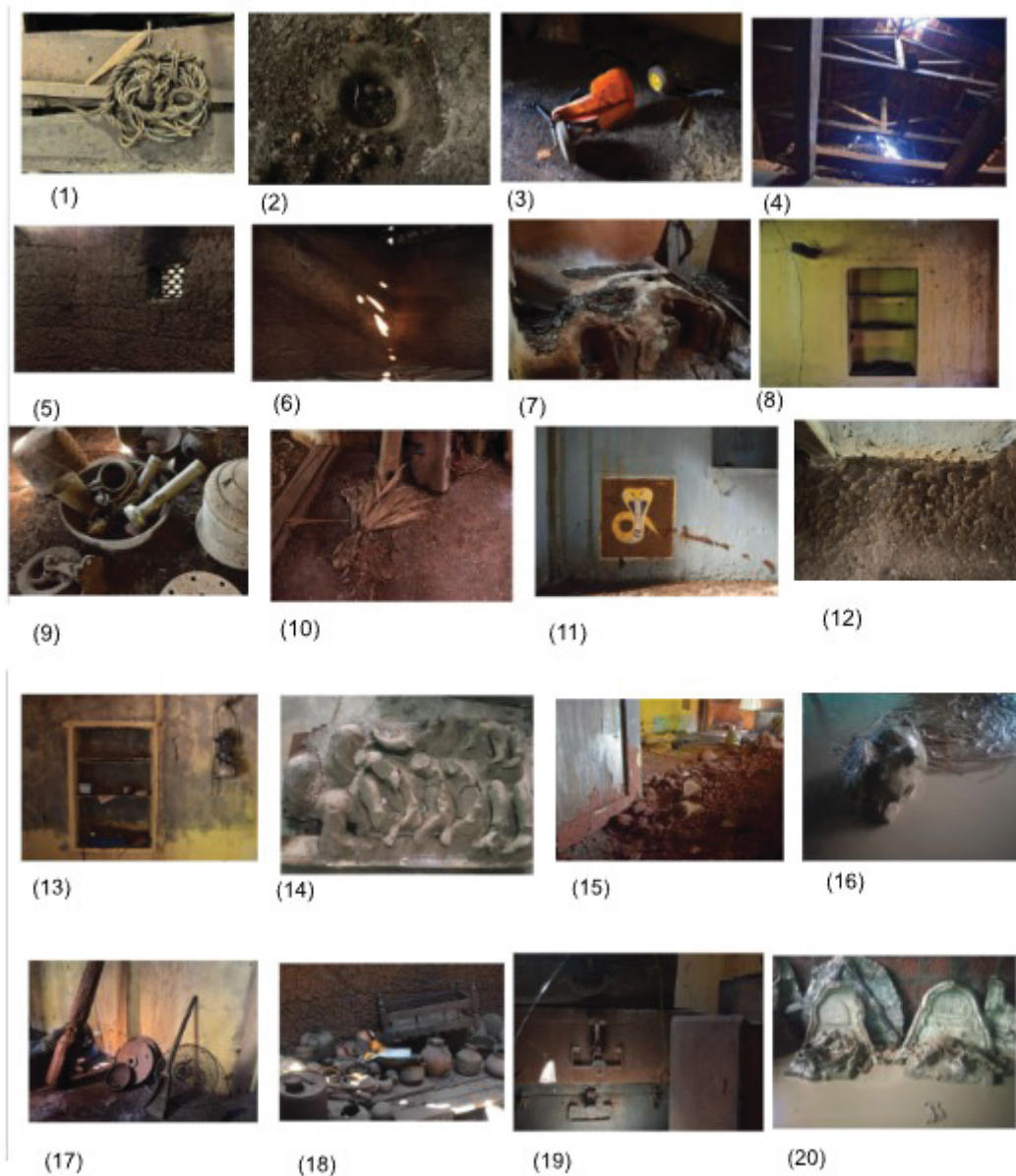
Wood, Iron

4 x 3 x 74 in

INR 90,000

This artwork, created using an old door frame, reflects the nostalgia of traditional joint family living and the transformation of cultural practices over time. The structure resembles the rooftop of a clay-tiled house, evoking memories of old mud houses where generations lived together under one roof. Through this work, the artist explores how the shift from joint families to nuclear households has altered social dynamics, personal relationships, and the sense of shared space.

The weathered wood and aged textures symbolize the fading essence of collective living, while the door frame serves as a metaphor for passage between past and present, tradition and modernity. The work invites viewers to reflect on how architecture and material culture hold memories of changing realities. By capturing the spirit of an older way of life, the piece encourages a deeper appreciation of cultural heritage and the evolving nature of home and community.



Rohit Varekar

Untitled, 2025

Edition - 1/2 + 1AP

Photographs on Inkjet Paper

8.3 x 11.7 in (each)

Set of 20 | Sold Individually

INR 3000 (each)| Set price 50,000

In the above photograph series, the artist documents the fading remnants of his ancestral village in Sawantwadi, capturing the transformation of space, memory, and identity. Through a series of photographs of a decaying home, once a vibrant cultural hub, he reflects on the impact of ecological shifts, such as recurrent floods and the gradual erosion of traditional lifestyles. The images juxtapose past and present, revealing the intricate relationship between architecture and belonging. The artist treats these structures not just as physical entities but as vessels of history, holding stories of resilience and loss.

OPEN STUDIO WORKS



Rohit Varekar

Roof, 2022

Wood

8 x 5 x 5 in

INR 30,000

The work explores the architectural language of Konkan's vernacular homes, focusing on 2 paki and chaupaki roof structures. Using found materials and indigenous building techniques, he engages with the mud house form, where dirt, laterite, and wood shape both shelter and identity. His practice reflects on the fragile resilience of these structures, tracing the intersection of memory and belonging. By reinterpreting artisanal traditions, Rohit highlights cultural sustainability amidst rapid urban change. The dirt-formed patterns become metaphors for impermanence and continuity, bridging past and present through tactile engagements with land, labor, and indigenous knowledge systems.



Rohit Varekar

Chaupaki, 2022

Wood

4 x 7 x 7 in

INR 30,000

The work explores the architectural language of Konkan's vernacular homes, focusing on 2 paki and chaupaki roof structures. Using found materials and indigenous building techniques, he engages with the mud house form, where dirt, laterite, and wood shape both shelter and identity. His practice reflects on the fragile resilience of these structures, tracing the intersection of memory and belonging. By reinterpreting artisanal traditions, Rohit highlights cultural sustainability amidst rapid urban change. The dirt-formed patterns become metaphors for impermanence and continuity, bridging past and present through tactile engagements with land, labor, and indigenous knowledge systems.



SIDDHARTH SONI

Siddharth Soni holds a BFA (2019) and MFA (2022) in Painting from Kala Bhavan, Visva Bharati University, Shantiniketan.

Soni is a second-generation artist and multidisciplinary practitioner specializing in miniatures whose work is rooted in contemporary socio-political discourse and strives to encourage critical introspection of received religious and socio-political ideas.

His practice ranges across photography, installations, site-specific public art, paintings, and new media. Soni's artistic methodology relies on a commitment to ethnographic research and employs interviewing as an investigative tool to engage with diverse communities across varied public settings. This approach allows him to explore themes of equality, diversity, and political manipulation through the lens of local religious faiths and societal belief systems.

By examining the complex relationships between faith, politics, and personal rights, Soni creates spaces that encourage viewers to reconsider established narratives and develop personal understandings of religious convictions. Through his clear-eyed, socially engaged perspective, his art is an invitation to participate in nuanced conversations about the social and political landscapes that shape our collective experience and to engage more deeply with contemporary issues.

Instagram Handle: @soniismyname

EXHIBITION WORKS



*Representative image
Actual Rubik's cube may differ in details.

Siddharth Soni

Vartmaan, 2025

Mirror Cube and Vinyl Print

3 x 3 in (each) | Sold Individually

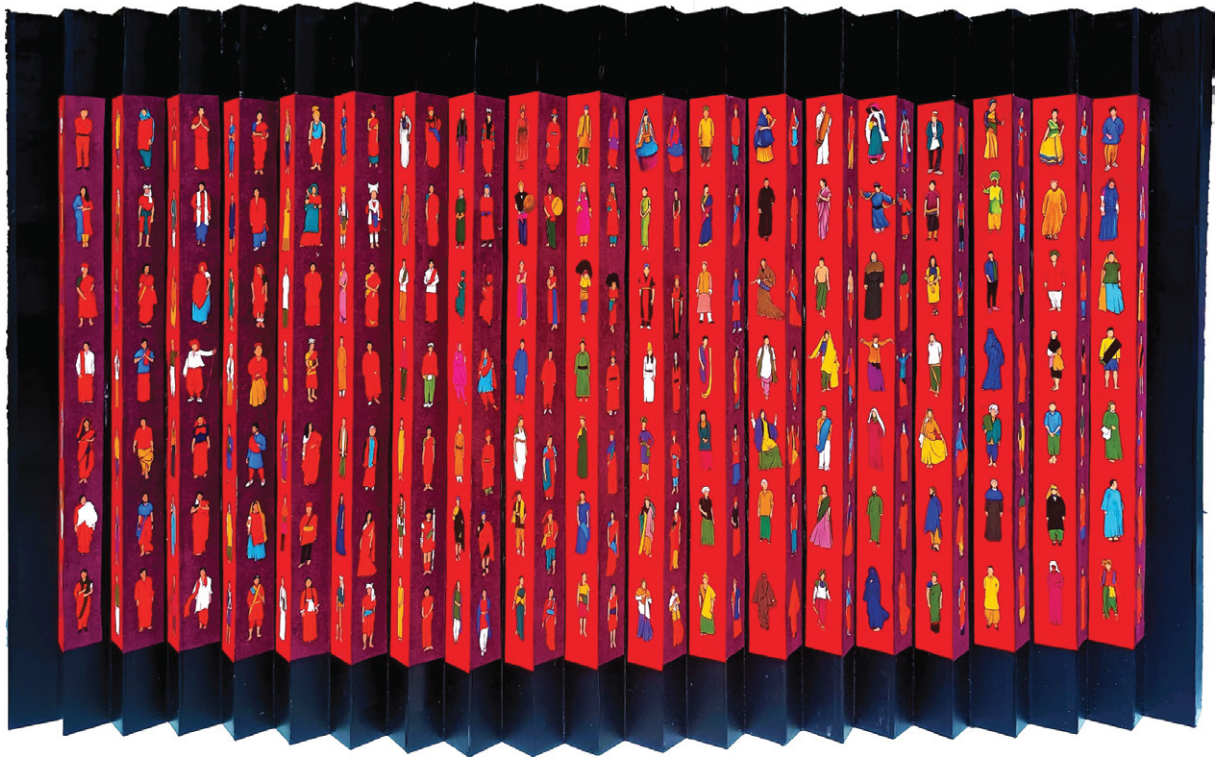
30 pieces hung under a steel grid

Total Installation Size: 33 x 22 ft

INR 5,000 (each) | Set INR 1,30,000

This is an interactive work where 30 malleable mirror cubes hang from the ceiling, inviting viewer participation. These puzzles are deliberately positioned at varying heights—none lower than four feet from the ground—creating a landscape of accessible and less accessible challenges. The installation requires collective effort; no single viewer can solve all cubes alone. As you engage with others to manipulate these fragmentary objects, a metaphor emerges: truth is not discovered in isolation but crystallizes through shared engagement.

Each solved puzzle represents a momentary consensus, while the constantly shifting arrangement of solved and unsolved cubes suggests truth's contingent nature. Some perspectives remain physically out of reach, reminding us that knowledge always contains blind spots depending on our position.



Siddharth Soni

Untitled, 2023

Sunboard, Acrylic, Cotton Cloth, Stone Color, Gouache (Lenticular)

48 x 96 in

INR 85,000

The interplay of religious identity and cultural transformation in contemporary India is a complex issue. The lenticular technique creates a viewing experience that changes with perspective. The changing perspective required to fully experience the artwork is a metaphor for how different viewpoints can dramatically alter our understanding of cultural and religious dynamics in society. When standing to the left side, viewers can observe a vibrant red painting depicting individuals with diverse identities coexisting. As the viewer moves rightward, the visual transforms—the same individuals now appear uniformly colored and the diversity now gives way to a singular identity. It questions new notions of a preferred singular religious identity.

OPEN STUDIO WORKS



Siddharth Soni

Evolution of Haldi 1, 2021

Stone and Gouache on Rice Paper with Canvas Base

48 x 60 in

INR 90,000

The fifteen-day Haldi ceremony once served a practical purpose—removing tan through repeated applications—but time transformed this functional practice into today's abbreviated two-hour ritual performed merely a day before weddings. The work is the artist's depiction of how times have changed but practices have evolved in ways that are not pragmatic but are only performative. What remains is a ceremonial gesture honouring cultural inheritance, its original purpose almost forgotten. Yet this symbolic practice perhaps carries its own significance— food for thought about whether this is how a culture is preserved.



(Detailed View)

Siddharth Soni

Preamble and the Mob, 2022

Inkjet Print, Stone and Gouache on Paper

17 x 13 in (each)

Set of 7 | Sold Individually

INR 12,500, INR 14,500, INR 16,500, INR 18,500, INR 20,500, INR 22,500, INR 24,500 (each, respectively from the left top most to the right bottom most)

Set INR 1,10,000

This seven-panel series examines the tension between India's constitutional commitment to secularism and the troubling rise of religiously motivated mob violence. Each successive panel depicts an expanding mob that gradually overwhelms the text of the Indian Constitution's preamble, which diminishes in prominence across the sequence. As the mob grows, our founding words fade—a powerful metaphor for democracy in peril. This visual journey invites viewers to witness how easily cherished ideals can be overwhelmed by the rising tide of intolerance, reminding us what stands to be lost when we abandon our collective promise.



VINAY DIXIT

Vinay Dixit holds a BVA (2023) from the Bangalore School of Visual Arts, Bangalore and a degree in Visual Communication Design from NIFT, New Delhi.

Based in Bangalore, India, and originally from Uttar Pradesh, Dixit's practice reflects his interest in capturing the subtleties of human interaction and the complex dynamics of everyday life.

Dixit primarily works with painting, employing textured brush strokes, paint scraping, and layered compositions to explore the interplay between form, movement, and negative space.

Inspired by behavioural sciences, psychology, architecture, and current affairs, he creates spaces that invite viewers to pause and reflect on the subtleties of human existence, and rediscover meaning in fleeting, intimate encounters. Dixit's work also responds to the contemporary challenge of maintaining individuality in an increasingly homogenized world. While his practice remains rooted in figurative painting and grounded in cultural specificity, it reflects a sensitivity to global currents, encouraging dialogue between the personal and the universal.

Instagram Handle: @vinaydixit

EXHIBITION WORKS



Vinay Dixit

Golden Window, 2025

(Quadriptych)

Oil on Canvas

42 x 30 in (each panel)

42 x 120 in (Total Size)

INR 1,80,000

The work engages directly with the mechanisms of elite taste-making and the creation of exclusive cultural worlds that reflect clear belonging to an elite class. By presenting art gallery visitors as both subjects and spectators, the artist blurs the line between who observes and who is observed. The work 'glorifies' ordinary gallery interactions through this precious gold framing and subtly questions institutional frameworks that determine what deserves our attention. The divided composition invites us to consider: Who belongs inside art spaces? How do we determine value? And how might we reimagine these thresholds between art and life?



Vinay Dixit

Democratic Conversations, 2022

Oil on Canvas

36 x 48 in

INR 80,000

This work responds to the artist's encounters with often polarised political views, particularly among intellectuals. The work tries to show how the media shapes political views by using visual metaphors of how news and opinions are deliberately crafted—or "cooked and served" to the public. While some stories receive undue attention and fuel endless political debate, others remain hidden, exposing the calculated nature of public discourse.

BIG MOTHER

Eyes unseen, yet always near
Watching what, in secret, they

From tracking beasts in fields
In hunting men before we see

Connect blind men every road, Lipton grow, according to
All that your hand reach on running birds, How long our lives without her smile

A framed poster for the movie 'Cookie'. The poster has a light beige background and is enclosed in a dark brown frame. At the top, the word 'COOKIE' is written in a large, bold, black, sans-serif font. Below it, the phrase 'Dance for the crowd, Ours is the trend' is written in a smaller, black, sans-serif font. The poster features four black and white illustrations of young men in various poses, some sitting on the ground and others standing. The illustrations are done in a simple, sketchy style. At the bottom of the poster, there is a line of small text that reads: 'Cookie is a registered trademark of the Cookie Company, Inc. All rights reserved.'

[illegible]

INR 10,000 (each) | Set INR 50,000

IMMERSE™

OPEN STUDIO WORKS



Vinay Dixit

Women, Space and NE 2024

Oil on Canvas

36 x 24 in

INR 65,000

This work looks at the distinctive work environments created by women entrepreneurs in Northeast India. Gender, labour and space intersect in a region often overlooked in national narratives. These women operate within unique organizational structures of labour, space and economics that raise questions about access, autonomy and how gender can alter the nature of work environments.



Vinay Dixit

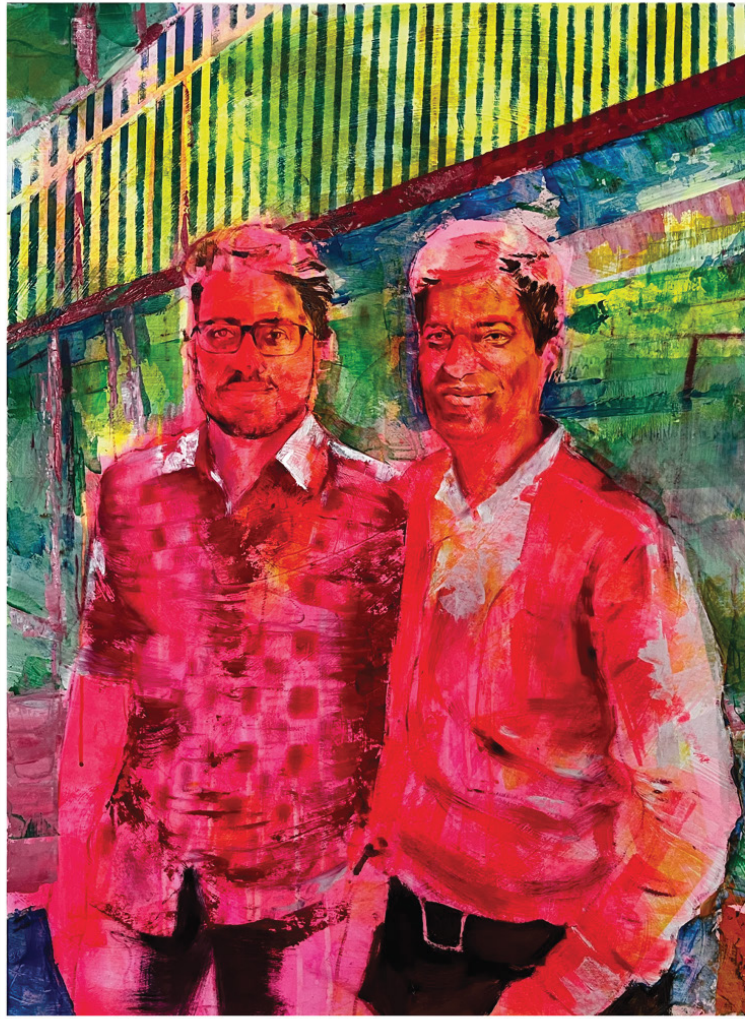
Girls Napping in Bangalore Summer, 2024

Oil on Canvas

36 x 24 in

INR 65,000

Two young artists lie asleep amidst their materials, bodies surrendered to exhaustion after working in the studio. This intimate moment captures the physical reality of artistic practice—a form of labour society often fails to recognize as "real work" because it can exist outside economic frameworks. Here, creative exertion manifests not in monetary worth but in the tangible evidence of spent energy and the necessity of rest.



Vinay Dixit

Happiness Pinks, 2024

Oil on Canvas

36 x 24 in

INR 65,000

This work examines the movement of people and their practices across regions. Migration can reshape both the places left behind and those newly inhabited—sometimes harmoniously and sometimes through the friction it can create. The paintings scrutinize corporate environments as sites where cultural backgrounds become markers of status. It is revealed how, in these spaces, identities are continuously negotiated rather than simply possessed.



Vinay Dixit

The Three Graces, 2022

Oil on Canvas

60 x 48 in

INR 80,000

This work reinterprets Peter Paul Rubens' classical oil painting of the Three Graces -- the use of this celebrated Western image is deliberate. The artist creates a self-referential dialogue examining how cultural elements are adopted across power dynamics. The work explores the ethical implications when dominant cultures borrow, transform, and sometimes exploit artistic traditions of marginalized groups. The work invites viewers to distinguish between artistic inspiration and disrespectful, exploitative and stereotypical appropriation where power imbalances exist between two cultures.



Vinay Dixit

Bodies in Motion, 2024

Oil on Canvas

36 x 24 in

INR 65,000

The artist examines the phenomenon of corporate homogenization—how workplace environments flatten employee identities into standardized presentations. The bodies in motion create a striking contrast between the contained, uniform physicality displayed within office spaces and the liberated, expressive movement of the same bodies when dancing outside work contexts. The artist reveals how institutional systems benefit from and enforce conformity while simultaneously highlighting the suppressed individuality that emerges in alternative social settings.

CURATORIAL PEDAGOGY

This year 3 Curator Fellows were part of an intense online and offline module driven pedagogy, designed and taught by Shaleen Wadhwana, from the start of their IMMERSE Fellowship in November 2024. These curatorial modules are developed by her for IMMERSE, and delivered in this format for the first time as we choose to onboard 3 not 1 curator, for this edition. She has utilised all the learnings from every edition and delivered them in a

1. Studying Curatorial Rationale

- a. Unpacking previous IMMERSE exhibitions curatorial themes and rationale
- b. In person visiting Gallery and Museum exhibitions during Mumbai Gallery Weekend 2025 to understand spatial design
- c. Site study of Aurobindo Building and Open Studio to better understand exhibition spatial design for upcoming months of exhibition planning

2. Virtual Artist Studio Visits

- a. Building rapport with each artist and understanding their practice
- b. 3 virtual visits minimum with each artist
- c. Assigning individual artist curatorial themes
- d. Assessing interconnections across each artist practice to create 3 individual curatorial practice buckets

3. Framing Curatorial Research

- a. Individual and collective research on how to create a curatorial theme for any exhibition
- b. Differences between a solo and group exhibition, learning balance between practices of different artists
- c. Building a comprehensive group exhibition that does justice to scale, material and capacity of artistic practices and not just what they are, but what they will become.
- d. Utilising the 'unconventional' non-art gallery environment to cater to industry outsiders and insiders
- e. Keeping artist practice front and center, but also nurturing them in site specificity of SVVU, expanding concepts for artists to work with

4. Art Writing

- a. Curatorial Statements
 - i. Basis a timeline, writing the curatorial prompt upon which the artists will respond
 - ii. Basis artists' response update curatorial prompt to start shaping curatorial statements for the main residency exhibition

- iii. Before the exhibition is hung, update curatorial statement to its final form and assess spatial design in accordance

- b. Artwork Labels

- i. Understanding the importance of description labels for artworks and writing in accessible language to allow for maximum readership
- ii. Unpacking how translations of English language will allow for wider audiences' especially for Marathi, Hindi, Gujarati in the context of Mumbai

5. Exhibition Production Preparation

- a. Prepare a comprehensive production sheet with details of every production requirement for each artwork
- b. Learn online and offline practicalities of building pedestals, frames, tables
- c. Research cost effective alternatives to understand nimbleness of production

6. Exhibition Set Up and Spatial Design

- a. Working with on campus SVVU production team to place artworks and build relationships between the artworks on site
- b. Learn on ground practicalities
- c. Using curatorial placement to understand online and offline realities of hanging artwork
- d. Understanding how to involve the 'site' of a campus, its faculty, students et al

7. Public Programming

- a. As curators, developing a curatorial walkthrough to be delivered to various audiences
- b. Coming up with variations that apply for all types of special interest groups
- c. Delivering bilingual and trilingual walkthroughs
- d. Understanding audience participation, possibilities and limitations of translation, open non-white cube educational institutional space, and driving footfall

8. Teaching and Training

- a. They are part of specific curatorial one to one sessions with me, with industry veterans
- b. They also teach and train students of SVVU as part of their own training which comes full circle for them.

9. Challenges and Roadblocks

- a. Navigating a balance between artistic production and exhibition deadlines

Every year this set of modules gets more refined with the feedback we get.

Onwards to 2026!

PROGRAMMING

Each year our goal remains on how best we can design the programming for the IMMERSE Fellows in a way that would benefit an emerging practice the most. Natasha's extensive background in public and private programming has built the thrust of what our programming includes and it is guided by the lived experience of Al-Qawi as a practising artist.

Our fellowship begins in the month of July when we announce our application via an Open Call. Fellows are selected via a two step process that involves an internal shortlist and an external jury final list. Fellows are announced at the end of October and we engage with our Fellows over a period of 6 months from November until May.

During this time, the Fellows have online conversations with the IMMERSE team, IMMERSE alumni and each other. They receive curatorial mentoring via curator Shaleen Wadhwa and work together to create the group exhibition that is showcased during the on-site period of the residency.

In the month of January, the Fellows visit Mumbai for Mumbai Gallery Weekend, which allows them to see some of the best shows in the country and understand the pulse of the Indian Art Ecosystem.

The final part of the fellowship is the month-long on campus residency that takes place at Somaiya Vidyavihar University. Here the Fellows put up a group show curated by the Curator Fellows under the mentorship of curator Shaleen Wadhwa. They also learn, build experience and grow networks, which are the 3 tenets of our Fellowship.

1. Practical Skills

Fellows receive inputs on various subject matters that include Writing (applications, biographies, work description etc), Management (agreements, documenting, archiving, certificates, editions, understanding pricing metrics, etc) Finances (invoicing, taxes, commissions etc) and Communication (social media, email communication). These workshops are held by different specialists from the field every year and also brings in the professional experience of Al-Qawi, Siddharth and Natasha.

2. Studio Visits

Each year we arrange studio visits that cover a range of practices, these visits allow our Fellows to have one on one conversations with practicing artists about the opportunities, challenges and learnings that come with an art practice. Our visits have included the studios of Biraj Dodiya, Sahej Rahal & Studio Jadugar, Anju Dodiya, Parag Tandel, Viswa Shroff, Sameer Kulavoor, Zeenat Kulavoor, Vikrant Bhise and Lakshmi Madhavan. This year we also have visits focused on our curator Fellows receiving interactive sessions with curators.

2.1. Ethos of Studio Visits

Our artists' studio visits are designed to be able to cover all careers stages, not just of artists who are part of the arts industry, but also artists who have had alternative careers as designers, videographers, and transitioned in to the Arts. We also engage with them on the practical side of how to keep an artistic practice robust, which is also informed by the lived experience of Al-Qawi as a practising artist. Discussions helmed by her include looking at an artistic practice through the lens of financial sustainability, understanding the commercial arts ecosystem, and building a network of artists and curators of their generation who can depend on genuine critique and feedback.

3. Engagement with the City

Apart from studio visits, our Fellows visit galleries and museums in the city during the fellowship. This allows them to experience and see some of the best contemporary art in the city, alongside historical collections. Last year the Fellows also visited Elephanta caves with Dr Pallavi Jambhale, faculty at the K J Somaiya Center for Buddhist studies.

4. Presentation and Public Speaking

One of the key areas of focus at IMMERSE is helping the Fellows gain confidence and clarity while talking about their practices. We do this via open studios, where each Fellow sets up a pop up studio and interacts with a variety of visitors. This allows them to practice speaking about their work. In collaboration with Chemould Prescott Road and Chemould CoLab, the Fellows also give a presentation of their work at Chemould Prescott Road to an audience of gallerists, senior artists and collectors.

5. Interaction with the Arts EcoSystem

Throughout the residency, our Fellows interact with general visitors, art enthusiasts, fellow artists, gallerists, curators, writers and collectors. Each edition also includes a panel discussion with experts from the industry. This opens them up to a wide range of conversations and networks. Each of the IMMERSE team members also engages with the Fellows on a variety of subjects based on our area of specialisation.

6. On Campus Student Engagement

One of the highlights of the fellowship is the location - Thanks to IMMERSE being presented and supported by Somaiya Vidyavihar University and the Somaiya Trust, our residency takes place on the university campus. This allows our Fellows to showcase their art outside of a white cube space, and gives them a chance to interact with the students, staff and faculty of the university.

Our Fellows also hold workshops for the students of the Somaiya School and schools run by the Somaiya Trust. Through this exchange, a new audience gets to experience contemporary Indian art. We hope these interactions will inform & help the future practice of each of our Fellows.

INSTITUTIONAL JOURNEY

Siddharth Somaiya has been instrumental in identifying the gaps in arts pedagogy and aligning IMMERSE every year to deliver on them. SVVU has created an environment where every Fellow can flourish with their learnings and grow to impact the local and global arts ecosystem. A reflection on the last four editions includes:

1. Reflecting Scale

- a. **Growing from IMMERSE 1.0 to 4.0:** To go from one edition to the next, the SVVU infrastructure fast reflects that need. From outreach and marketing, creating of a brand identity and merchandise, to SVVU campus educational calendars' which align with the month of April for IMMERSE programming on site - all of this is possible because of a smoothrunning channel of communication within the university and the support of its stakeholders.
 - i. Increasing Intake: every time we receive increasing applications for the artist residency. Including the curatorial residency was crucial for Siddharth because the quality of applications was astounding and making the experience wider was a way to ensure that it brought in the creative talent towards learning.
- b. **Campus Infrastructure and Support**
 - i. Artist Studios : To execute a Fellowship of this scale requires infrastructure that can accommodate its growing evolution. With the artist roster growing every edition, the growing number of artist studios too reflect that growth.
 - ii. Fellows' Accommodation : Hosted in the SVVU campus, the Fellows are part of campus life and its amenities.
 - iii The IMMERSE website is hosted with an extensive documentation on the internal and external jury, workshop schedule and the Fellows' journey, every year.

2. On Site Curatorial and Artistic Production : With the extensive team of SVVU, the onsite art handling, artwork hanging, arts storage, arts production ranging from pedestals to new walls, expands every year to showcase more engaging installations and artworks. The site of the exhibition - Aurodinbo Building - cherishes April as the month where campus students can come and interact with artists and artworks!

3. Educational Giving Back :

- a. Artists' with practices that are connected with the multiple SVVU educational departments on campus also facilitate a lecture session by the artist for its students. An example is the Environment Studies department which hosts lectures by artists' that have a practice which reflects on ecology.
- b. Integrating students on campus from the Somaiya School of Design in a shadow-training program with the IMMERSE Curatorial Team builds the curators of tomorrow with on ground experience. They learn from the current Curator Fellow/s and Shaleen Wadhwana during the exhibition set up and after. These students engage with social media output, production assistance, and curatorial walkthrough training and in turn, train others. This reflects a crucial ethos for Siddharth - Diye se Diya Jale

ABOUT IMMERSE

IMMERSE presented by Somaiya Vidyavihar University and the Somaiya Trust is a fellowship program in association with and conceptualized by Al-Qawi Nanavati, Natasha Jeyasingh, Shaleen Wadhwana and Siddharth Somaiya.

Held once a year in Mumbai at the Somaiya Vidyavihar University, this edition of the fellowship offers 11 artist fellows and 3 curator fellows the opportunity to spend time in Mumbai and engage with the artworld via gallery visits, studio visits, conversations, workshops and mentorship.

IMMERSE is a catalyst for transformative change within the realm of art.

Navigating the intensely competitive art landscape poses significant challenges for emerging young artists and curators. Our fundamental objective was to forge a distinctive platform, one that intimately acquaints these budding artists and curators with the intricate tapestry of the art world, and vice versa. The first decade of an art professional's career is crucial to how they shape the rest of it.

We endeavor to immerse the viewer into the artist's realm, offering an immersive encounter with their creativity via their studios at Somaiya Vidyavihar University. The convergence of these experiences intertwines the worlds of the creator and the observer, creating a long lasting connection.

Immerse aims to establish itself as the foremost Fellowship and Residency program for discovering the coming generations of exceptional Indian artists and curators.

Along with discovery, we aim to teach and train about dynamically changing practical needs in the artworld which ensure that our Fellows meet every challenge with a comprehensive understanding. With each edition of the fellowship, the IMMERSE team; Al-Qawi Nanavati, Natasha Jeyasingh, Shaleen Wadhwana and Siddharth Somaiya, also learns and we use these learnings to keep improving our programming.

Follow our journey on instagram @immersefellowship