

# ART AND DESIGN DIMENSIONS

An Intersection of Inspirational Creativity

1<sup>st</sup> March 2026

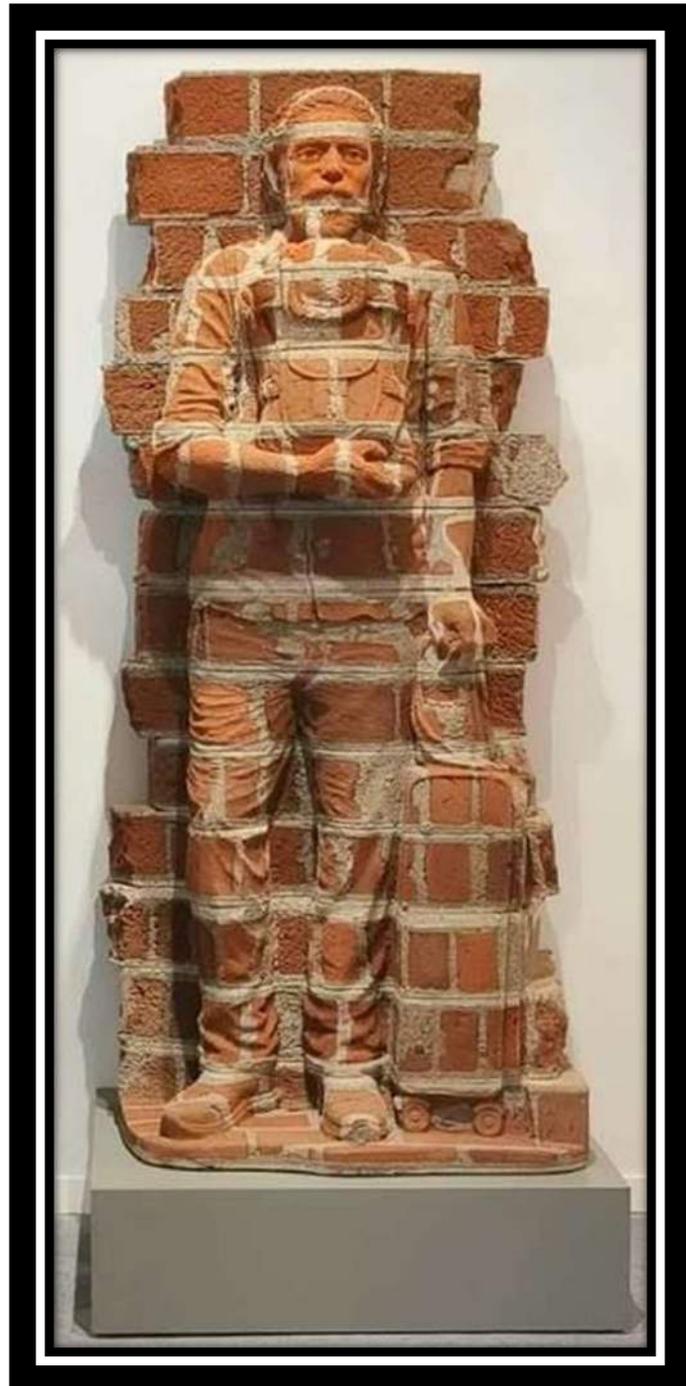
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Founder and Editor: Jyoti C Singh Deo

## EDITOR'S PICK

Sculpture by Girijesh Singh



## INDIA ART FAIR 2026, NEW DELHI



Jyoti C Singh Deo  
Founder and Editor  
Art and Design Dimensions

The India Art Fair 2026 in New Delhi was one of South Asia's most ambitious art events, held from 5–8 February, 2026 at the NSIC Exhibition Grounds. With over 130 exhibitors, it strengthened its position as the region's premier art platform, bringing together a record number of galleries and artists from India and around the world.



Indian galleries such as Vadehra Art Gallery, Nature Morte, Exhibit 320, Jhaveri Contemporary, Emami Art, Lakeeren Contemporary, Archer Art Gallery, GALLERYYSKE, and Iram Art presented rich programmes that blended modern and

contemporary art. The fair also welcomed major international galleries including David Zwirner, Galleria Continua, Galerie Maria Wettergren, Rajiv Menon Contemporary, and Keumsan Gallery, creating a vibrant platform for cross cultural artistic exchange. Thapar Gallery's pop up SupaStore blurred the boundaries between art and retail experiences.



Artists featured included Manjit Bawa, Atul Dodiya, Anju Dodiya, SH Raza, Astha Butail, Gauri Gill, Shilpa Gupta, NS Harsha, Prabhakar Pachpute, Sohrab Hura, Yayoi Kusama, Huma Bhabha, Dhruv Agarwal, Sahana Ramakrishnan, Eunjin Kim, and Yongrae Kwon, highlighting global voices alongside Indian talent.





The fair also celebrated Afrah Shafiq's BMW commissioned installation on its façade.



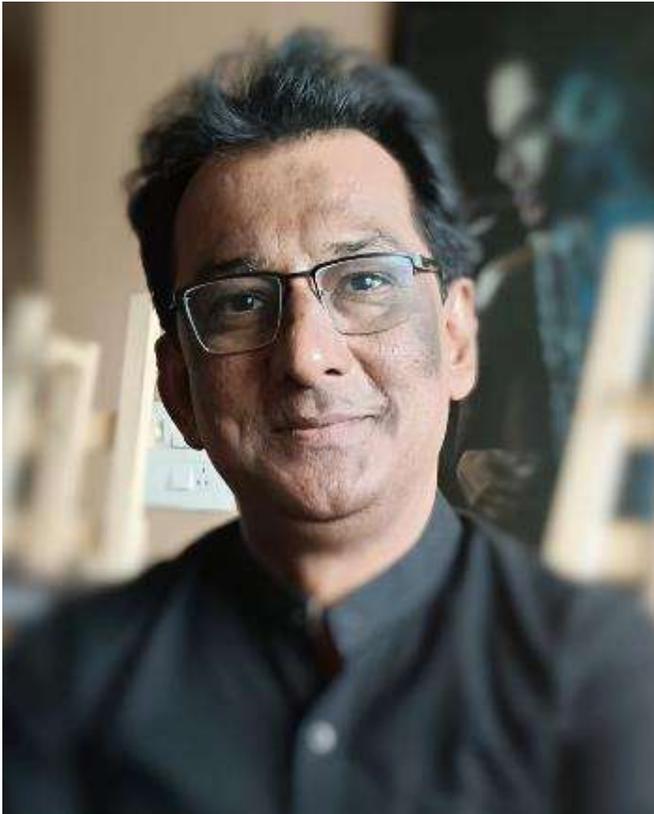
The fair's growing market impact was affirmed by the keen interest of collectors and art enthusiasts who thronged the Fair in a quest for their favourite art.



# Shaping Silence into Colour

## The Art of Ajay Samir

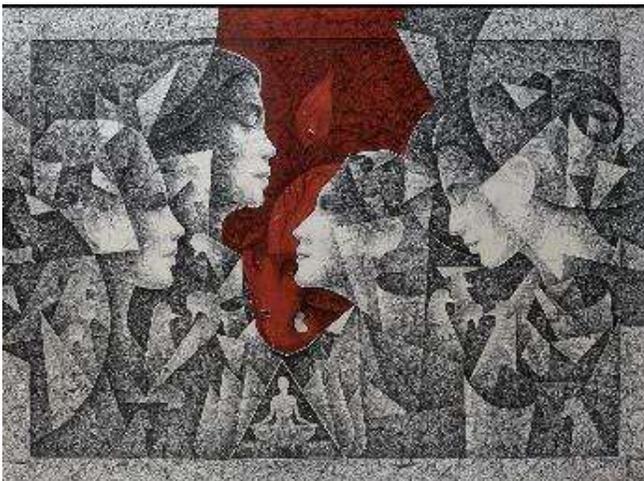
Written by Jyoti C Singh Deo



The art of Ajay Samir unfolds as an intricate meditation on the identity of a person, his or her perception, and the dynamism of the human mind.

Deeply entrenched in the idea of Cubism and the psychological aspects of Surrealism, he constructs compositions where forms meander through trails of fluid imaginations.

The faces are sketched in angular planes and profiles and figures overlap yet arise from amidst the burgeoning shades of greys. The deeply interconnected fragments contribute to a larger emotional and intellectual whole.





In Ajay Samir's work, abstraction reigns supreme as he delves into the process of creating meaning. The realistic elements and the choice of colours anchor the viewer into creating a dialogue between recognition and ambiguity.



Ajay Samir at IIM Jammu

The sustained contemplation of the artist facilitates him to interpret and navigate through the perspectives and subtle symbolic gestures that speak of the complexity of being.

There is also a philosophical undercurrent to his practice. The human face, frequently central in his work, becomes both subject and landscape: a site where emotion, intellect, and subconscious impulse converge. His mastery of line is central to his language. Through painstaking cross-hatching and densely layered mark-making, he builds surfaces that build with reminiscence and introspection. The use of few colours makes it exclusively outstanding as the artist makes it his visual language.

***The lines do not merely contour the body; they suggest thought patterns, memory traces, and emotional currents. Light and shadow are not passive elements but active participants, shaping volume while hinting at concealed narratives beneath the visible structure.***



Based in Delhi, Ajay Samir's works are held in distinguished collections, including the National Gallery of Modern Art (NGMA, Delhi), Lalit Kala Akademi, and the Sahitya Kala collection at the iconic Burj Khalifa. These institutional recognitions reflect not only his technical rigor but also the intellectual depth of his vision.

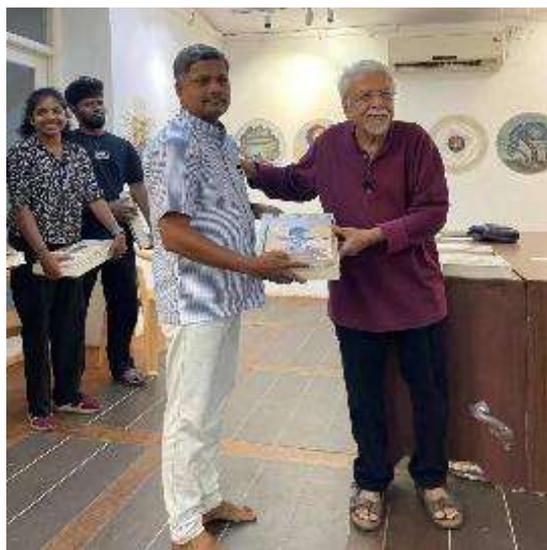
Samir has held numerous solo exhibitions across India, including at Triveni Kala Sangam, Shridharani Art Gallery, Dhoomimal Art Gallery, Lalit Kala Akademi, and Nehru Centre, Mumbai. His works have also featured in major group shows at venues such as the Lalit Kala Gallery, Sahitya Kala Parishad, and National Gallery of Modern Art, New Delhi. A recipient of multiple honors-including the AIFACS All India Award (2003), Kala Shri Award (1987),

and Bank of Punjab Art Award (2001-2003)- Samir's achievements reflect his enduring contribution to Indian modern art. His artworks are part of prestigious collections at the National Gallery of Modern Art, Lalit Kala Akademi, Prime Minister's Residence, and numerous private collections in India, France, Canada, Germany, and Japan.

Through disciplined lines, structured geometry, and layered symbolism, Ajay Samir creates works that demand to be indulged. They reveal the intricate dimensions of human consciousness slowly and deliberately.

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## Arnawaz Vasudev Charities Camp, Cholamandal Artists Village, Chennai



## 'THE ART OF BECOMING: STELLA[R] ALUMNI CANVAS

Written by DR. ASHRAFI S. BHAGAT



*(Dr Ashrafi S. Bhagat M.A. M.Phil, Ph.D.  
Art Historian, Art Critic and Independent Curator  
Former Head and Associate Professor  
Department of Fine Arts  
Stella Maris College [Autonomous])*

The exhibition carried two conceptual notes as an option: THE MYSTERIES OF THE OCEAN and FRAGILITY OF TIME AND SPACE. In thinking about it, there was a realisation that fragility of time and space shares similar ubiquity of fragility of the ocean's environmental ecosphere, which over time has witnessed weathering, decadence and conscious degradation by humanity in general.

THE MYSTERIES OF THE OCEAN related to the mystique waters of the vast ocean that constitutes depthless depth. The energy of the water is infinite and the ocean is

timeless in its existence as an important constituent of the earth. It is a world that is kaleidoscopic with myriad colours emanating from the creatures that inhabit it; including the plants, corals and other flora that thrive within its depth. Vitally it is a universe deeply connected with earth and its watery environment an integral aspect of nature that will remain a persistent enigma. There is majesty, magnificence and quintessential spectacle that it offers. Metaphorically it extends to the imaginative and creative faculty of the human mind, substratum of the layers of the unconscious, emotions and infinite fecundity in exploring the diversity and versatility in terms of human life through the concept of ocean.



FRAGILITY OF TIME AND SPACE in its essential aspect relates to memory, which is mental time and space of places, things and people.

It allows translation in different ways through the lens of the artist's sensibility and imagination. Fragility manifests in the physicality of life as perceived and experienced through dimensions of time and space. And as a mental landscape it offers an opportunity to explore dreams, fantasy and imaginative stories.

Interestingly, the artist uniquely interpreted both concepts through interaction with their experiences and perception, bringing to bear upon their works a personalised individual character, so much so that the entire suit of works represented a tapestry of versatile and original talent. The medium offered artists' appropriate and meaningful expression; articulated through water colours on paper, alcohol inks and water colours on canvas, acrylic and mixed media on canvas, ceramic, porcelain, terracotta and sculpture installations.

The artists boldly attempted to engage with metaphors, symbols and signs and arbitrated with objects from their surroundings to aid in establishing the meaning of their interpretation of the concept. Some worked on both the concept while others explored only one option in depth. The styles, expressions, technique, medium and compositional structuring provided a tapestry of versatility, diversity of language and vocabulary that manifestly enabled visualization of their imaginations. It provided a feisty panorama of lively

optimism and heralded the bonhomie of a shared education as their efforts came alive on the walls.

The exhibition showcased works of artists who had been alumni of the Department of Fine Arts, Stella Maris College, a department that was established in 1948 by the Hungarian Dr. [Sr.] Edith Tomory and Sr. Sylvestra of Franciscan Missionaries of Mary.

These artists today are established professionals, having carved a niche for themselves within the state or nation or internationally. They have kept alive the tradition of fine arts pedagogy from this institution while enriching and enhancing their knowledge through further academic qualifications in India and abroad.

The total number of participating artists was twenty.

They were:

Beenu Govind Rao, Sandhya Gopinath, Preetha Kannan, Shalini Biswajit, Isaiarasi Annamalai, Sucheta Misra, Priya Suneel, Sunitha Choudhry, Hina Bhatt, Lakshmi Srinath, Pooja SI, Harini Kumar, Lalitha Shankar, Swapna Reddy, Mallika Madhavan, Rajny Krishnan, Reena Kochar, Parvathy Nayar, Thejo Maye Menon.  
Unnamalai Annamalai.





### BEENU GOVIND RAO [1963-]

Beenu, a U.S.A.-based multimedia artist and daughter of renowned Chennai architect Govind Rao, draws deeply from nature, especially the ocean, expressing her vision through ceramics, watercolours, alcohol inks, and silk with remarkable technical control and experimental innovation. Her works such as *Ocean's Vault* and *Ancient Mariner* explore marine life, flora, fauna, and submerged histories through layered transparency, luminous hues, textured surfaces, and symbolic imagery, where the turtle becomes a metaphor for wisdom, resilience, and her own life journey. Blending fluid mediums with intuitive processes like salt effects, fabric impressions, and dye luminosity, she evokes the mystery, depth, and impermanence of the ocean, creating compositions that are both visually radiant and spiritually reflective.

### HARINI KUMAR [1971-]

Harini, a Chennai-based visual artist, illustrator, and designer, spent two decades in Oman refining her realistic practice in oils and watercolours before embracing a self-described cubist expressionist language, where light became central to her exploration of emotion and form. Drawn to the ocean as a metaphor for inner depth, works such as *Stories of the Deep*, *Ocean Strokes*, and *What Lies Beneath* reveal her progression from monochromatic ink and Prussian blues to vibrant accents of pink, orange, yellow, and red, structuring marine life into geometric and organic forms that float within luminous, graded waters. Through curvilinear rhythms, minimal fish forms, and dynamic white strokes, she evokes the mystique, energy, and meditative intensity of the sea, transforming underwater life into a glowing visual meditation on depth, silence, and restless creativity.

### HINA BHATT [1970-]

Hina, a Pune-based artist and art entrepreneur who grew up and received her formal art education in Chennai. She has championed artistic visibility through nationwide art camps and pioneered an online art camp during the pandemic, sustaining creative dialogue while expanding opportunities for emerging talent. Originally a textile designer who returned to painting as her first love, she works in pen and ink, acrylics, and oils, with earlier series such as *Roots and Bonds* using intricate pointillist techniques to explore stability, strength, and emotional and spiritual ties through the metaphor of roots. Her philosophically charged series *Ruturaj*, inspired by the Bhagavad Gita where Krishna identifies himself with spring, employs soft layered hues and a sfumato-like haze to evoke the fragility of time, the cycle of seasons, and the dualities of life and death, presenting quasi-abstract floral forms as meditative symbols of transience, renewal, and spiritual awakening.





### ISAIARASI ANNAMALAI [1990-]

Isai, a Chennai-based artist celebrated since her college years for her hyper-realistic precision and intuitive command of colour, transformed her practice after receiving the Chandra Ilango Scholarship in 2014 under the mentorship of A. V. Ilango, producing the abstract series *Akasha* inspired by the Panch bhutas and gradually evolving toward a simplified yet conceptually layered visual language. In her recent explorations of oceanic mystery such as *Serenity Underwater* and *Time's Threshold*, she merges symbolism and surreal atmosphere through luminous blues, vibrant corals, contemplative figures, and motifs like the turtle and clockwork, expressing serenity, endurance, cosmic connection, and the fragile passage of time.

### LAKSHMI SRINATH [1959-]

Lakshmi, a Chennai-based visual artist and textile fashioner, draws from traditional techniques such as bandhini and silver and gold thread aari embroidery, extending her love for drawing into textile-based assemblages that translate ritual, sutra, and domestic memory into compositions structured by geometric and organic forms in earthy tones. Rooted in lived experience and cultural inheritance, her quasi-abstract language negotiates realism and abstraction to reflect the fragility of time, tradition, and nature's cycles, culminating in works like *Ateeth – A Story*, where a partially rendered wooden door from her childhood home in Srirangam becomes a poignant symbol of memory, nostalgia, and the erosion of space. Through textured walls, fading film posters, bolted doors, decaying shrubs, and symbolic trees marked by worship and weathering, she meditates on impermanence and resilience, suggesting that every crack and stain records lived moments while tradition itself survives as imagination shaped by time.

### MALLIKA MADHAVAN [1958-]

Mallika, an artist and pedagogue who came to practice later in life, works in watercolour and acrylic with translucent layers and delicate strokes, drawing from childhood train journeys across forests, mountains, rivers, and paddy fields where shifting light and landscape became enduring impressions within her subconscious. In *Luminescence I and II* and related oceanic works, she renders enigmatic underwater depths through tonal blues, flashes of chrome yellow, thread-like white lines, and sfumato effects, creating rhythmic movement, symbolic fish forms, and glowing marine life that evoke energy, intuition, renewal, and the fragile temporality of space. Her work *Through the [Looking] Glass and what I Found There* explores time through reflections and refractions of dusk light across urban high-rises and coconut palms seen through glass, where mirrored surfaces, illuminated apartments, and the artist's own presence capturing the scene become a meditation on transience, perception, and layered realities.





### LALITHA SHANKAR [1958-]

Lalitha, a sculptor and installation artist who grew up in Chennai and is now based in Bengaluru, earned her MFA in sculpture from the Maryland Institute College of Art and later worked at the Johnson Atelier, developing a distinguished practice in bronze alongside stainless steel, wood, copper, stone, and fabric, while redefining sculptural display by dissolving the pedestal and activating viewer interaction within space.

Her abstract geometric forms arise from a sustained engagement with yoga and the concept of energy, drawing upon yantric structures and the interplay of sattva, rajas, and tamas to articulate growth, motion, and consciousness through symbolic squares, circles, and triangles in works such as *Looking In*, *In Search of Consciousness*, and *Energies in Space*. In her installation *Beyond Identity*, she turns toward urgent social reflection, presenting a minimalist yet satirical dining table with terracotta bowls and a synthetic pill beside a recipe to critique environmental depletion and human excess, inviting viewers into a contemplative dialogue on survival, sustainability, and the fragile future of nature.

### PARVATHI NAYAR [1964-]

Parvathi Nayar, a Chennai-based multidisciplinary artist and invited participant at the Kochi-Muziris Biennale, trained at Central Saint Martins as a Chevening Scholar and works across drawing, installation, video, text, and photography, founding member of The Hashtag#Collective.

Known for her meticulous graphite drawings on gesso-coated wood built through layered pointillist marks, she creates three-dimensional works that shift with perspective, exploring transformation, site, history, and scientifically informed inquiry.

Her expansive oeuvre ranges from intimate formats to monumental works such as *Salt and Pepper* and large-scale drawn sculptures, consistently negotiating subject, place, and time with intellectual rigour and poetic restraint. In this exhibition, through works like *Coastal Alchemist*, she meditates on earth time and deep time using marine forms, cartographic abstractions, and black-and-white tonalities to evoke erosion, fragility, incompleteness, and the delicate balance between stasis and movement in the universe.





### POOJA SI [1991-]

Pooja, a Chennai-based visual artist and educator from an artistic family, began with pointillist landscape works built from meticulous dots before expanding her practice conceptually through explorations of line, texture, geometry, and abstraction inspired by Paul Klee and Wassily Kandinsky, as well as the philosophy of Panch Bhutas and energy. Drawing from the visual dynamism of the kaleidoscope, she developed vibrant abstract compositions where triangles, circles, and squares interact with rhythmic lines and layered colour to evoke movement, cosmic geometry, and human experience. In her recent series *Between Moments* and *Between Breaths*, she meditates on the fragility of time and space through dense layering, textured dots as symbols of breath, and intertwining lines that distort perfect forms into organic rhythms, capturing transformation, impermanence, and the precious continuity of life.

### PREETHA KANNAN [1958-]

Preetha, a Mumbai-based visual and installation artist who grew up in Chennai, evolved from realism to abstraction through a meticulous pointillist technique, constructing forms through layered micro divisions of colour, tone, and light that build organic luminosity within her compositions. Deeply shaped by her work in sustainable development with slum communities in Chennai and with Baba Amte in Central India, her environmental consciousness redirected her focus from forests and mangroves to the increasingly polluted and threatened oceans. In works such as *Fragility of Time I* and *Fragility of Time IV*, she presents dystopian waterscapes where rising seas engulf historical and contemporary structures, marine life is compressed by human machinery and waste, and ominous green tonalities evoke climate crisis, ecological collapse, and the shrinking space for survival.

### PRIYA SUNEEL [1965-]

Priya, a London-based visual artist who grew up in Chennai, works across painting, mixed media, collage, and sculptural assemblage, creating signature layered collages from textiles, paper, acrylic skins, and found objects that merge bold linear strokes with tactile surfaces to explore memory, time, and lived experience. In works such as *A Quiet Place*, *Everything that was or is*, and *The Storm*, she constructs palimpsests of nostalgia and introspection through symbolic flowers, windows, chairs, sea imagery, and shifting female figures, where earthy browns and contemplative blues evoke fragility, emotional depth, and the vortex of moments that shape identity.





**RAJNY KRISHNAN [1966-]**

Rajny, a pedagogue and terracotta artist, grounds her visual practice in a philosophy of existence, meditating on hope, seed, birth, renewal, and the continuity of time through surreal, uninhabited landscapes that evoke silence, melancholy, and contemplative depth. In works such as *Continuity* and *Remnants of a Dream*, waning moons, weathered rocks, rooted trees, strange fruits, distant towers, and improbable juxtapositions of rivers, temples, cacti, and urban fragments become metaphors for temporal passage, memory, and the layered coexistence of past, present, and future.

**REENA KOCHAR 1957-]**

Reena's work centres on the strength and resilience of women, often expressed through metaphors drawn from leaves, flowers, birds, and water, while her design sensibility remains evident in the decorative vitality and patterned compositions that define her visual language. In this exhibition, she transforms corals into tree-like forms as symbolic guardians of the environment in an imagined underwater Tree of Life, and in *Ocean Blue* she evokes depth and quiet power through gentle rhythmic waves rendered in tonal greys and blues.

**SANDHYA GOPINATH [1984-]**

Sandhya, is a Chennai-based visual artist, leader, and educator., She evolved from expressionistic figuration where mythic subjects such as Kamadhenu and Devi, along with the nude female form, were rendered through distortion, shadow, and textured spatial drama. Over time her figuration distilled into minimal abstract forms, where pulse, rhythm, and curvilinear movement became central in her series *Temporal Fields*, using black and white as constants with subtle complementary hues to articulate emotion, resilience, and the fragility of time and space. Through flowing lines, tonal contrasts, and meditative process, she transforms movement into a visual metaphor for inner consciousness and transformation, creating structured yet organic compositions that embody universal rhythm and introspective energy.

**SHALINI BISWAJIT [1965-]**

Shalin is a Chennai-based visual artist, sculptor, interior designer, and founder of Forum Art Gallery, She works in philosophically driven abstraction using acrylic on canvas and wood and steel in sculpture, In her series on "inner leisure" she translates the Indian idea of equanimity and self-realization through bands of colour, geometry, textured grounds, and symbolic hues of gold, blue, and red that reference divinity, infinity, vitality, and liberation. In paintings such as *Inner Leisure Squaring Up* and sculptural works *Inner Leisure In Search of Samatvam I and II*, the interplay of horizontals, squares, organic human forms, lotus motifs, and the contrast between wood and steel articulates dualities of spirit and matter, time and space, fragility and permanence, creating architectonic compositions that embody an autobiographical quest for inner balance and transcendence.



**SUCHETA MISRA [1969-]**

Sucheta is a visual artist and pedagogue who has taught for over twenty-five years at Besant Arundale School, Shaped by her formative years at Kalakshetra Foundation under K. Sreenivasulu and later by her teaching at The Valley School, she developed a distinctive watercolour practice inspired by nature, folk traditions such as Kalamkari, Madhubani, Gond, and Tanjore, and the serene landscapes of her surroundings. Her works, ranging from Gond-style Kalpavriksha trees with gilded blossoms to expressive lotus and bamboo series influenced by Chinese brushwork, synthesize Asian aesthetics to explore the cyclical rhythms of birth, growth, and decay, marked by delicacy, linear grace, and vibrant colour.

**SUNITHA CHOWDHRY [1961-]**

Sunitha is a visual artist for whom watercolor painting, spanning over a 40-year journey, has been a cathartic, therapeutic practice marked by layered transparency, controlled yet spontaneous brushwork, and her self-developed salt technique that creates stellar, textured patterns symbolising the ocean as a metaphor for life's vital force. In her series *Myriad Narratives of Mystique Ocean*, she intuitively explores themes of time, impermanence, emotion, and inner healing through fluid forms, shadowy depths, and ethereal atmospheres, transforming water, pigment, and salt into evocative meditations on fragility, memory, and the sublime rhythms of nature.

**SWAPNA REDDY [1958-]**

Swapna, a Chennai-based artist with nearly two decades of practice, began with geometric abstractions inspired by Indian philosophy. In the paintings, triangles and curvilinear lines are symbolised as Prakriti and Purusha, before transitioning into a miniature-inspired style that blends naturalism and quasi-figuration, marked by bold textures, luminous hues, and emotionally cathartic expression despite personal physical challenges. In her recent series such as *Fragments of a Dream I, II, III* and *Silent Symphony I*, she explores the fragility of time and space through seasonal metaphors embodied by female figures and intricately detailed, dreamlike landscapes of cosmic harmony, where humans, animals, and nature coexist in nostalgic, poetic resonance.

**THEJO MAYE MENON [1961-]**

Thejo Maye Menon, a Chennai-based acclaimed visual artist and pedagogue with over two decades of practice, creates quasi-abstract and abstract works in acrylic and mixed media that merge human and natural forms to express 'energy' as the vital essence of the universe, using bold minimal forms, dynamic colours, and geometric motifs to symbolize infinity and the living current of existence. In works such as *Living Current*, *Threads of Energy*, and *The Sea that Dreamed of Stars*, she employs rhythmic white lines, polygonal shapes, and richly textured surfaces to evoke the ocean as a metaphor for emotional depth and cosmic interconnectedness, crafting a visual symphony that reflects the infinite flow of life and the unity between self and universe.





**UNNAMALAI ANNAMALAI [1973-]**

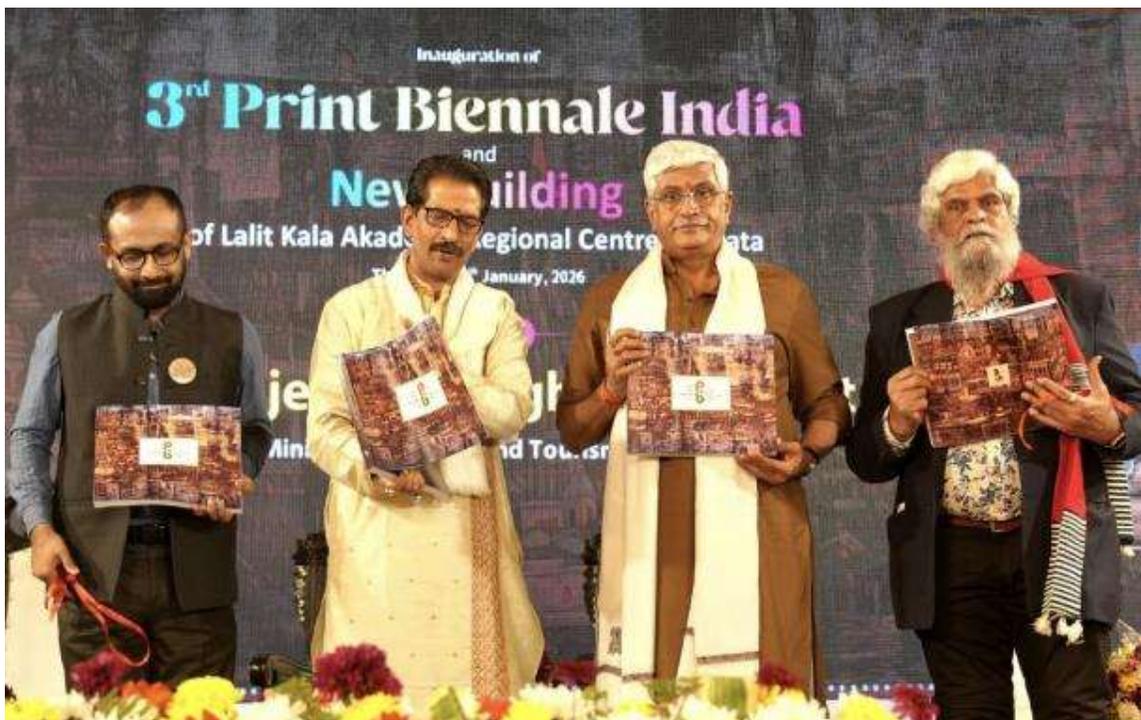
Unnamalai, a Chennai-based visual and ceramic artist who entered the profession later in life, uses clay as a spiritual and transformative medium to explore the cycles of life, death, and rebirth, creating meditative forms that reflect the fragility and impermanence of human existence. In her *Heads* series and installation *Infinite Weaves*, she conveys the passage of time, personal and collective experiences, and the unity underlying diversity through textures, hues, and sculptural forms, with each piece embodying the evolving narratives of identity, memory, and emotional transformation.

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**Inauguration of the 6<sup>th</sup> InKo K-Art International Exchange Association Collaborative – The Chennai Biennale Curated By Dr Ashrafi S Bhagat**



## 'The 3rd Print Biennale India, Kolkata



The Lalit Kala Akademi, India's apex institution for the visual arts, has always supported artistic dialogue across mediums. With the 3rd Print Biennale India, the Akademi once again showed its commitment to placing printmaking within an international contemporary framework.

The Biennale was held at the newly inaugurated Regional Centre of Lalit Kala Akademi in Kolkata. It received wide national and international participation. This third edition brought together around 1,500 works from 35 countries, the largest response in its history. The exhibition offered a broad view of global print practices, featuring both senior masters and emerging artists. The involvement of senior artists in the finalization process ensured high artistic quality and credibility.

The Biennale was conceived as a global platform for graphic expression. Leading this major effort was its Commissioner, Shri C S Krishna Setty, whose vision and administrative leadership shaped the scale and depth of this edition. The Biennale also formed a Steering Committee of master printmakers from India.

The Biennale also highlighted the democratic nature of printmaking. Prints are more accessible than single high value artworks and can reach wider audiences. Through this event, printmaking was presented as an important and innovative medium in contemporary art.



The exhibition included traditional methods such as etching, engraving, woodcut, linocut, lithography, and serigraphy. It also presented specialised and experimental techniques like mezzotint, aquatint, viscosity printing, collagraphy, photo polymer processes, and complex multi matrix works. Digital interventions and hybrid print formats expanded the language of printmaking. Together, these approaches showed how the medium continues to evolve.

The themes explored in the works were diverse. Artists addressed issues such as ecology, displacement, identity, spirituality, conflict, and technology. The exhibition showed that printmaking remains relevant and socially engaging, despite the advent of Artificial Intelligence.

A major highlight of the 3rd Print Biennale India was its strong collateral programming. For the first time, more than 25 collateral events were organised across India. Universities, regional art centres, museums, and independent studios hosted satellite exhibitions, workshops, demonstrations, lectures, and panel discussions. This outreach allowed students and young artists to learn directly from experienced printmakers and international practitioners.

As the 3rd Print Biennale India concluded, it left a strong institutional and educational legacy. With 1,500 works from 35 countries, over 25 collateral events, and guidance from a distinguished Steering Committee, it became a historic milestone.

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Indira Gandhi National Centre for the Arts, Regional Centre, Bengaluru, in collaboration with National Institute of Design, Bengaluru, conducted a Lecture–Demonstration on “The Age-Old Traditions and Customs of the Dard Aryans of Ladakh.”

The session was led by Dr. Tashi Lundup, Chairman, PACES, Aryan Valley, along with Ms. Diskit Zomkar, Folk Artiste and Traditional Craft Practitioner from Aryan Valley.



## EKATVA: Unity as a Living Dialogue in Contemporary Indian Art

By Govind Vishwas,  
(Artist/Curator, Baroda)



“Ekatva” was not merely the title of an exhibition; it was a philosophical position, a lived experience, and a curatorial inquiry into the nature of unity within diversity. Curated by Govind Vishwas, with Vimal Ambaliya as co-curator, this exhibition represented the seventh curated exhibition in Vishwas’s curatorial journey, marking a stage of conceptual maturity where art moves beyond representation and enters the realm of collective consciousness.

At its core, Ekatva signified oneness, not as sameness, but as coexistence. In the Indian philosophical tradition, Ekatva has never meant erasing differences; rather, it acknowledges multiplicity as an essential condition of unity. This exhibition embraces that idea fully. Artists from Ahmedabad, Surat, and Vadodara, each rooted in distinct personal, social, and artistic contexts, come

together to form a shared visual field, where individual voices remain intact while contributing to a larger resonance.

The exhibition was presented at the Hutheesing Visual Art Centre, a space that itself carries historical and cultural weight. The inauguration by Honourable Shri Harsh Sanghavi, Deputy Chief Minister of Gujarat, symbolically reinforced the relevance of contemporary art within public and cultural discourse. The presence of eminent guests from the art and public spheres further emphasized the role of art as a bridge between society, governance, and lived experience.

What made “Ekatva” particularly significant as a curatorial project was its resistance to rigid thematic framing. Instead of imposing a singular narrative, the exhibition allowed



meaning to emerge organically through spatial relationships, material dialogues, and emotional undercurrents. The participating artists, Abhishek Mandala, Alpesh Patel, Anil Majmudar, Arpita Mandala, Chetan Mevada, Deepika Sakhat, Dipti Batlawala, Govind Vishwas, Karan Uikey, Manish Chavda, Poonam Vishwas, Rajesh Ahlawat, Shikha Chavda, Vrindavan Solanki, and Vimal Ambaliya, represent a wide spectrum of practices, from abstraction and conceptual inquiry to material exploration and narrative expression.

Despite their differences, certain shared concerns subtly surfaced across the exhibition: memory as a personal and collective archive, landscape as a psychological space, abstraction as a

language of inner truth, and material as a bearer of lived experience.

In “Ekatva,” no single artwork claimed centrality; rather, each work existed in relation to others, forming a constellation of meanings. This relational approach reflected a broader understanding of contemporary Indian society, where multiple realities coexist, sometimes in tension, yet bound by shared histories and aspirations.

The collaboration with co-curator Vimal Ambaliya added another layer of balance and reflection to the exhibition. Ambaliya’s sensitivity to form, space, and visual rhythm helped structure the exhibition in a way that allowed viewers to move seamlessly .

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Marina Abramović was a featured artist at the 6th edition of the Kochi-Muziris Biennale, held from December 12, 2025 to March 31, 2026. Her participation marked a significant moment in the Biennale’s engagement with global performance art practices. She presented a major lecture performance titled “History of Performance Art and MAI,” offering audiences an in depth reflection on the evolution of live art and her own pioneering journey within the field.

The event took place on February 10, 2026 at the Samudrika Convention Centre on Willingdon Island in Kochi. During the session, Abramović spoke about the body as an archive, emphasizing endurance, presence, and time as central elements of performance practice. She traced key moments from her career and discussed the vision of the Marina Abramović Institute, which focuses on long durational work and the preservation of performance art. The lecture performance also included a guided meditation, inviting participants to experience stillness and heightened awareness, reinforcing her belief in performance as a transformative encounter between artist and audience.

\*Art and Design Dimensions





Featuring the works of Venugopal V.G., J. Senthil Kumar, and Ninganagouda C. Patil, the show was inaugurated by the distinguished artist C.S. Krishna Setty, whose presence added a layer of academic and institutional weight to the evening.



While we often think of art as a sudden burst of inspiration, these three artists—Venugopal V.G, J. Senthil Kumar, and Ninganagouda C. Patil, proved that surrealist expression required immense technical discipline. Their works demonstrated a high level of craftsmanship while bridging between the subconscious to the canvas.



While their individual styles differed, the artists were united by their inquiry into the human condition. They moved away from mere representation of the world as it appeared, opting instead to peel back the layers of the "normative." There were mediums with mixed media collages, watercolours, acrylics. The result was a series of works that invited the audience to look beyond the surface.



In a fast-paced digital world, Threads of Thought reminded us of the value of slow, deliberate creation. It was a show that demanded the viewer's time. As one moved from one piece to the next, they weren't just looking at paintings; they were following a thread of logic that twisted, turned, and eventually landed in a place of profound beauty. The show managed to be intellectually stimulating without being inaccessible.



## **‘Harmony: Expression of Indian Wash Method’**

**Karnataka Chitrakala Parishath, Bangalore**

By Shamaa S Pavagada

At Karnataka Chitrakala Parishath, the exhibition Harmony: Expression of Indian Wash Method, which opened on 9th February 2026, brought together thirteen diverse artists who had spent months unlearning the rigid constraints of traditional technique to embrace a philosophy of suggestion and atmosphere.

The inauguration, graced by Sri S. N. Shashidhar and Prof. N. Manu Chakravarthy, underscored the cultural weight of this revival. In an era dominated by high definition spectacle, these works asked the viewer to do something radical: to slow down.



The exhibition was the result of a rigorous series of workshops at the Bhoomi Artists Centre, conducted under the mentorship of the esteemed Dr. M. S. Murthy. Participants were encouraged to step away from restrictive normative forms and move toward a more personal, visceral way of seeing the world.



At the center of this exploration was the Indian Wash method. While the technique traced its roots to Japan, it was famously adapted by the luminary Abanindranath Tagore, who transformed it into a cornerstone of Indian modernism. Unlike standard watercolors, which often relied on transparency and immediate "one-shot" applications, the Indian Wash was a patient, iterative process. It involved a rhythmic cycle of applying pigment and then deliberately washing it away with clean water.

This "intentional removal" of color was where the magic happened. It softened the edges of the world, creating a misty, atmospheric depth that suggested a scene rather than dictating it. As the artists described it, the method was a "school of thought" that valued ambiguity over certainty and resonance over display.



What made Harmony particularly striking was how thirteen distinct voices interpreted this singular philosophy. The artists including Uma Nambiar, Pavan Itagi, and Monika Gupta, among others, demonstrated a rare unity in spirit while maintaining their individual stylistic identities. Some leaned into the delicacy of narrative sensitivity, while others used the wash to explore abstract tonal values. Yet, they were all united by the "in-between" spaces they created, focused where the subject and the background seemed to breathe together.

Harmony was not just a display of skill, it was an inquiry into perception. It invited viewers to look at the world not as a collection of hard objects, but as a series of fluid, interconnected moments.



## 'The Colour of Polok', Group Show, CKP



**Dr. Shilpa J**  
Assistant Professor  
Department of Journalism  
Mount Carmel College -  
Autonomous

A group of seven artists showcased their works at the "Colour of Polok" exhibition, held at Karnataka Chitrakala Parishat from January 28 to February 3. From inner self to

external beauty, divine power to mundane activities, the paintings silently engaged onlookers. Some were subtle, others bold, each conveying the artists' unique shades of experience.

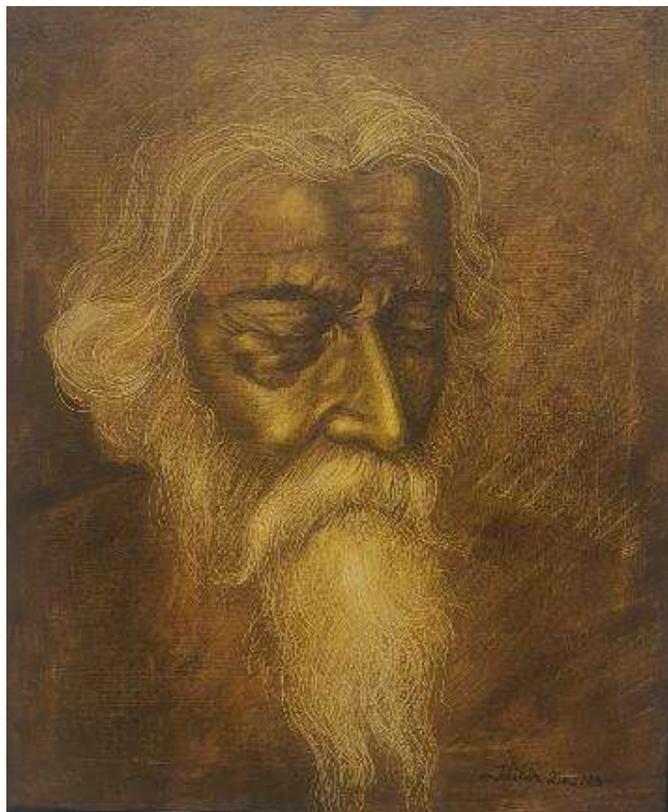
With acrylic and oil, Shilpi Sarkar Roy beautifully captured nature, figures, and human expressions. Her works explore the intricate bond between humans and nature, transcending language and cultural barriers. "Painting is my passion," she said, "and my dedication has earned me national and international awards."



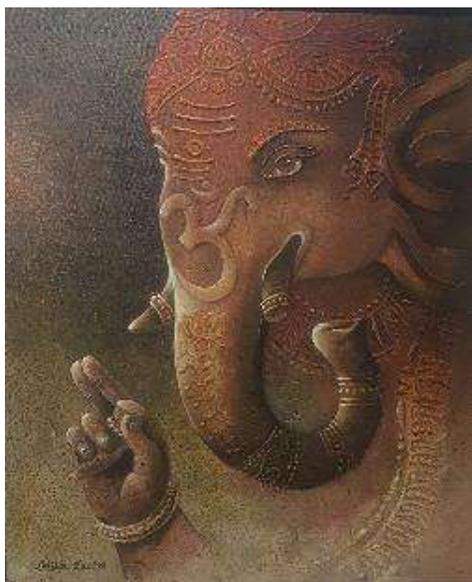
One standout series that captivated me was Bimal Maiti's "truck art", vibrant, bold designs from my childhood fascination. These pieces, adorned with social and cultural messages, symbols, texts, and

colours, mirror daily life and provoke reflection. Maiti began as a truck artist to earn a living; it evolved into a passion. He views art as a call for individual change on social and environmental issues.

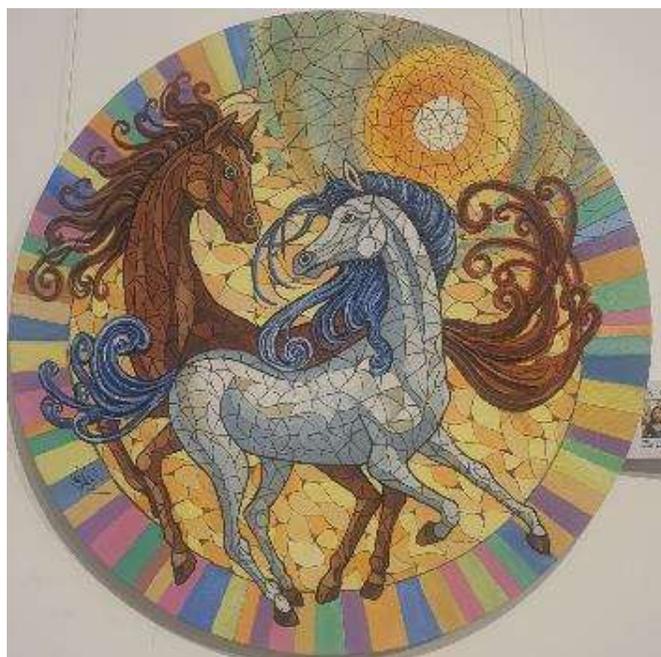




Ranjit Mitra's paintings journey from life's voids to expansive spaces, resonating personally and emotionally. His piece *Hope* celebrates the human quality that sustains us all. This self-taught artist, now enjoying retirement, brings nature, life experiences, and abstraction to canvas.



Dipankar Ghosh revived Kolkata's landscapes, streets, culture, and Indian traditions in lively watercolours. Mihir Das evoked the aesthetics of Benaras ghats in browns and oranges, capturing sunrise and sunset beauty. Ghats and portraits are his favourites, with nature close to his heart. "Peace of mind and clear vision are essential for any artist," he added.



Gobind Biswas draws from nature's endless landscapes, blending reality with fantasy in subtle strokes.

This group exhibition was a rich palette of varied subjects, colours, and expressions drawn from personal experiences, the world around us, and beyond.



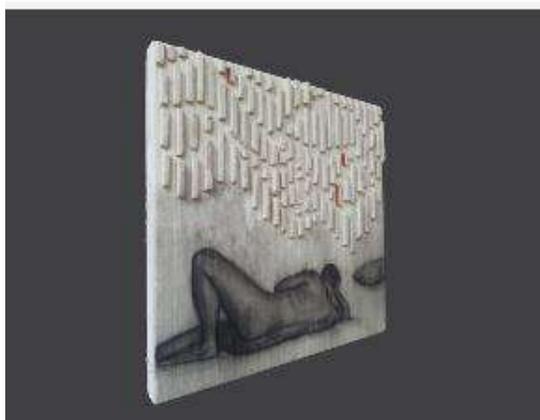
## 'Palimpsest', Solo Show by Saahil Juneja

Triveni Gallery, New Delhi

Written by Jyoti C Singh Deo



www.triveni-gallery.com



**Palimpsests** was a powerful solo exhibition by Saahil Juneja held at Triveni Kala Sangam in New Delhi. The paintings, deeply autobiographical, intense and thought provoking. In Palimpsests, memory, material, and emotion merged into paintings that felt both fragile and fiercely alive.

They were charged with raw emotions, interspersed with layers of unsaid dreams and unspoken words. The techniques and colours complemented the sombre settings of the paintings. The materials were not mere tools; they were witnesses. The surfaces were scratched, built, erased, and rebuilt. Every layer held a trace of what had come before.



They were charged with raw emotions, interspersed with layers of unsaid dreams and unspoken words. Each work seemed like a page torn from memory and stitched back again.

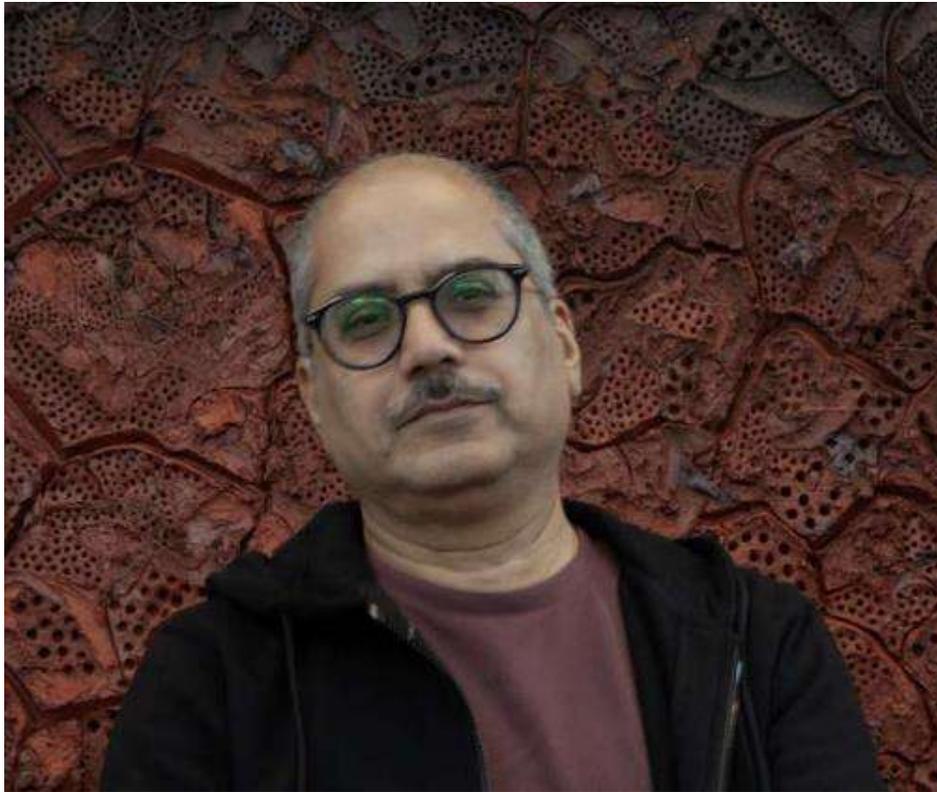


Saahil works with chalk, charcoal, paint, ceramics, photocopies, and used paper. The works emerged from chaos. Fragments of this chaos lived in his sketchbooks. These books were unstructured records of daily reflections and fleeting thoughts. They functioned like a quiet self-ethnography. Images and words collided unexpectedly and these collisions exploded into meaningful cathartic assemblage of vivid memories etched in memory.

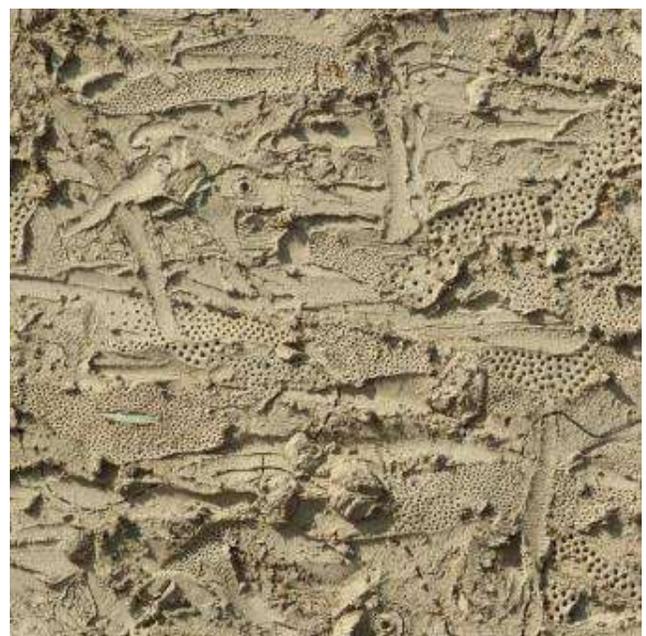


## 'AVYAKT', SOLO SHOW BY SATISH SHARMA

### TRIVENI GALLERY, NEW DELHI



Satish Sharma's solo show at Triveny Gallery was titled 'Avyakt'. The abstract works showcased were richly layered with texture, symbols, and material depth. Surfaces carried quiet inscriptions, embedded marks, and subtle symbolic elements that emerged slowly through contemplation. His canvases embodied a dialogue between matter and energy, between the observer and the observed. For him, this relationship was the essence of beauty and a reflection of a universal and eternal truth.





Art: Satish Sharma. © 2025. All rights reserved. No part of this work may be reproduced without the artist's permission.



His paintings did not demand explanation or fixed meaning; they invited experience. He described this sensibility as “Avyakt,” the unspoken and the unmanifested, where meaning revealed itself differently to each individual who stood before the work. An extremely talented and dedicated artist, Satish Sharma also contributes as an educator. He teaches art at Triveni Kala Sangam, where he mentors artists and encourages them to cultivate sensitivity toward material, surface, and visual language. Through both his art and pedagogy, Satish Sharma continues to affirm that abstraction was not an escape from reality but a profound way of engaging with the world. For Satish Sharma, observing the world is an intense engagement with the world. He believes that artists create not only what

they see but also what they feel. This act of observing and internalizing visual experience forms the foundation of his artistic practice. He often reflects on the idea that images precede language, that pictographs shaped early communication, and that prehistoric cave paintings across the world affirmed the primacy of visual expression in human history. "Artists are seekers of beauty, and sight is the essential tool through which it is explored," says Satish.



As an abstract artist, Satish Sharma places deep importance on visual interpretation. His emphasis is not on narrative or literal concept but on the retinal and sensory experience of painting. For him, a work of art has to be a visual feast, something that evokes emotions and establishes an immediate, personal connection with the viewer. Over the years, he has participated in numerous solo and group exhibitions in India and internationally, presenting his layered abstractions to diverse audiences. Satish Sharma's major solo shows included *Marked Terrain* in 2023 at Shridharani

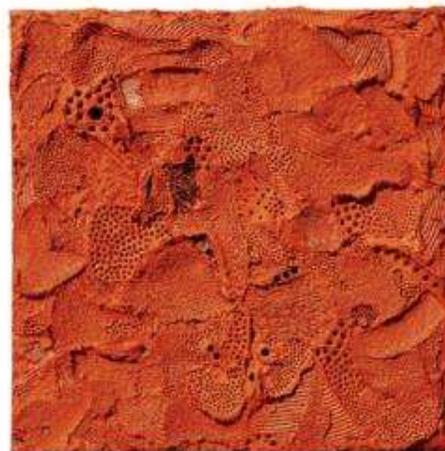


Gallery and Triveni Gallery, New Delhi, *Sediment Hues* in 2017 at Shridharani Gallery, and *Shape of the Universe* in 2014. He also exhibited *Polomics of a Soul Catcher* in 2012 and participated in a two-person show titled *Different Strokes* in 2008 at Shridharani Gallery. He participated in various other important group exhibitions across India and abroad. These include shows at Jahangir Art Gallery, Mumbai, Constitution Club, New Delhi, AIFACS Gallery, New Delhi, and international festivals such as the 21st Gongju International Art Festival in South Korea. His works were shown at Art Heritage Gallery,

Arushi Arts, NIV Art Center, and several editions of the HT Imagine Festival. He participated in the 61st National Exhibition of Art organized by Lalit Kala Akademi. He was also part of the 8th International Biennale of Non Objective Art. Over the years, he attended prestigious art camps and residencies including AIFACS camps and international art camps in Seoul. His consistent participation in national and international exhibitions established him as a significant voice in contemporary abstract art.



The Yellow Series (2025)  
sand, fine powder, cement and oil  
colours with metal wires on concrete  
mounted on board - 24x24 inches



The Orange Series (2025)  
sand, fine powder, cement and oil  
colours with metal wires on concrete  
mounted on board - 24x24 inches

## GOETHE-INSTITUT/ MAX MUELLER BHAVAN, BANGALORE

bangaloREsidency-Expanded was started in 2017 with the aim to offer Indian artists access to the art practices in Germany and intensify a creative exchange through a novel practice of collaboration.

As part of its latest edition, 9 Indian artists who were part of the bangaloREsidency-Expanded 2025 will showcase their work developed during their stay in Germany to the larger public of Bengaluru. In addition to the installations and exhibits, we also have 'The Bathroom Project', a play by Shashank Rajashekar, 'INTER:FACE', a sound performance by Vineesh Amin, Lost & Found: Berlin, a film by Nitya Misra and We Are All One, a slow stitch circle, facilitated by Shilpa Nayudu.

### Artists featured:

Anpu Varkey, George Panicker, Nitya Misra, Payal Rajput, Renuka Rajiv, Seljuk Rustum, Shashank Rajashekar, Shilpa Nayudu and Vineesh Amin.

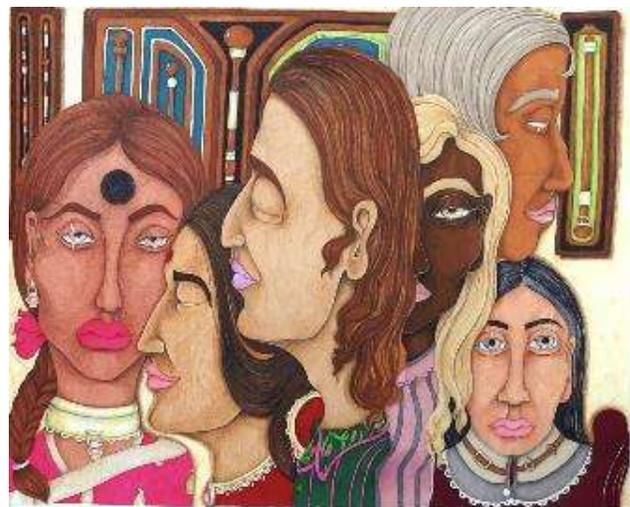


## Visions and Tales: A Solo Exhibition by Aparna Rajapandian, MKF Museum of Art



Aparna Rajapandian's solo art exhibition titled *Visions and Tales* at MKF Museum of Art was deeply layered with worlds that were at once psychological, mythic and profoundly human. Her practice is rooted in the feminine experience not as a single narrative but as a spectrum of emotions, memories, and identities.

What stood out most in her work was her ability to construct what could be described as emotional architecture, where each composition felt like a section of the mind, a place where intuition, vulnerability and strength coexist.



Through fragmented faces, symbolic creatures, and dreamlike environments, she captured the multiplicity of the feminine spirit, embracing the seen and the unseen, the tender and the resilient, the real and the imagined. Her visual language was intricate yet deeply intuitive, with every line and texture carrying intention and revealing a personal mythology that resonated universally.



These works were not merely artworks to be viewed but stories to be entered. *Visions and Tales* was a celebration of the feminine mind that is layered with emotions yet powerful and evolving at all times.



## Spoon, Performance Art. Rangoli Metro Art Gallery

Art and Design Dimensions

Third in the series of mundane objects, **SPOON** became the central reference for a cycle of live art performances by 12 artists, presenting 12 solo actions and further explorations around the idea of the spoon.



Christine Miserandino's Spoon Theory gives it another dimension. In this concept, spoons represent limited daily energy, especially for people living with chronic illness. Every task costs a spoon, and once they are gone, no energy remains.

The word spoon comes from the Old English word *spon*, meaning a chip or splinter of wood. Over time, this simple object gathered layers of meaning. It appears in the familiar phrase "born with a silver spoon," suggesting inherited privilege and comfort. In existential thought, the spoon can symbolise the search for authenticity and nourishment through its direct and humble purpose.



The metaphor helps explain invisible fatigue and the careful calculation behind ordinary actions. In this live art context, the spoon reflects both physical and mental endurance.



Every mundane act such as eating, working, making calls, or scrolling on a mobile screen consumes a measurable unit of energy. When the spoons run out, rest becomes necessary, sometimes at the cost of tomorrow's reserve.





Ministry of Culture  
Government of India

150  
VANDE MATARAM

**Art Exhibition 4<sup>th</sup> Edition**

**"The Earth Matters"** – celebrating 150 years of Vande Mataram

Curated by Mr. Jyoti C Singh Deo

01<sup>st</sup> March 2026  
Inauguration: 10:30 AM  
Art Gallery, IGNCA, RCB

Exhibition Inauguration by  
**Dr. Susanth C S**  
Principal Designer, Deam N.D, Bengaluru

Presided over by  
**Sri Mahendra D.**  
Regional Director, IGNCA RCB, Bengaluru

**Participating Artists:** V Hariiram, A G Nellagi, Basavaraj Kutani, Bharathi Sagar, Chetan C S, Gangadhar Bandanavar, Hemant Kumar, Jagdish Kadur, Jyoti C Singh Deo, Jyotirmay Dalapati, Madhu Kumar, Manjunath HP, Manjunath Wali, Nandabasappa Wade, Nandini Pantawane, Nita Kambhavi, Ramesh Chavan, Ramesh Jhowar, P S Kademani, Satish Multhali, Shankar Lahar, Sharmila Aravind, Shivanand, Basovanthappa

IGNCA, Regional Centre  
Kangaroo Circle, Hebbalikehalli,  
Jnanabharathi Pura, Bengaluru – 560032  
Tel: 080 2307220/32

All are welcome  
827th B, Swahika | +91 9442871001

**"The Earth Matters"**



01<sup>st</sup> – 31<sup>st</sup> March 2026  
9 AM to 5 PM (Mon-Saturday)  
Art Gallery, IGNCA, RCB  
Open for public: 18-31<sup>st</sup> March 2026

Founder & Editor: Jyoti C Singh Deo  
 Contact no: 9739712750  
 Email ID: [artanddesigndimensions@gmail.com](mailto:artanddesigndimensions@gmail.com)

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