Abhijit Pathak

Chaos Becomes Language

Abhijit Pathak builds his abstract paintings through an accumulation of materials, textures and experiences. Working with charcoal, pigment, textile and other materials, he draws from his surroundings, from the architecture of Delhi's older neighbourhoods, the history of Benares to memories of rural Bihar.

His abstraction has a strong physical foundation. Walls, soil, architectural fragments and everyday materials become part of his visual vocabulary. Layers overlap, surfaces emerge and disappear, and each painting gradually develops its own rhythm.

Influenced by Indian classical music, his compositions carry a sense of repetition, movement and variation. His surfaces reveal a considered visual language in which material, memory and place come together. Pathak transforms elements of everyday life into a distinctive contemporary abstract practice.

Vipul Kumar

The Long Way to Clay

Vipul Kumar's sculptural practice is rooted in a deep understanding of material, form and the physical process of making. Having begun his journey with stone, he gradually moved to clay, discovering in it a medium that allows him to build, shape and transform forms through touch and fire.

His sculptures move between abstraction and figuration, often suggesting human forms, natural elements and mythological references. Drawing from Buddhist philosophy, Indian mythology and the writings of Kabir and Gandhi, Kumar translates complex ideas into forms that remain open to interpretation.

Years of working with stone and clay have given him an exceptional command over material. His sculptures bring together technical mastery, cultural memory, spirituality and a distinctly contemporary sculptural language.

Rubkirat Vohra

Between Structure and Memory

Rubkirat Vohra's practice brings together architecture, geometry, memory and material. With a background in architecture, she approaches composition through an understanding of structure, proportion and detail, while allowing intuition and experimentation to shape her work.

Working with wood, metal, paper and found materials, she explores how familiar forms and materials can acquire new meanings. Her engagement with heritage architecture, particularly its proportions and motifs, finds expression in compositions that move between geometric order and abstraction.

Personal memories, childhood experiences and spiritual reflections inform her visual language. Each material carries traces of its past, which Vohra reworks through a tactile and considered process. Her practice is marked by a willingness to question established forms and continually explore new possibilities.

Mangesh Rajguru

History After the Humour

Mangesh Rajguru's paintings bring together historical imagery, popular culture and contemporary social commentary through humour and satire. Drawing from history and familiar visual references, he repositions figures, symbols and narratives in unexpected contexts, creating conversations between the past and the present.

His compositions are rich in colour, characters and detail, inviting viewers into scenes that are often playful at first glance. Beneath the humour lies a sharper observation of society, human behaviour and the contradictions of contemporary life.

Rajguru uses history as a lens through which to examine the present. His ability to combine visual storytelling, wit and critical observation gives his paintings a distinctive character, encouraging viewers to look beyond the immediate humour and discover the ideas beneath it.

Balasaheb Chaudhari

The Smallest Things

Balasaheb Chaudhari's practice begins with a close observation of nature and its smallest details. Seeds, organic forms, textures and the marks left by time inform his exploration of material and surface.

Working with paper pulp, cement, metal and layered materials, he builds compositions through an intricate process of accumulation. His works occupy a space between painting and sculpture, with relief-like surfaces that create depth, texture and changing relationships with light and shadow.

Each material brings its own character to the work. Through layering and experimentation, Chaudhari transforms these elements into abstract compositions that reflect the cycles of growth, change and renewal. His ability to find significance in the smallest details gives his work a distinctive material presence.

Kiyomi Talaulicar

The Weight of Attention

Kiyomi Talaulicar's paintings explore the relationship between abstraction, memory and the spaces we inhabit. Working with restrained palettes, subtle textures and carefully placed fragments, she creates compositions in which every element carries significance.

Her practice moves between abstraction and suggestion. Familiar forms such as doors, chairs and leaves occasionally emerge within expansive fields of colour and space, bringing associations of memory and lived experience. These fragments become points of recognition within compositions that remain open to interpretation.

Talaulicar approaches painting with considerable restraint, allowing colour, texture and negative space to establish their own relationships. Her works reveal themselves gradually, rewarding sustained attention. Through an understated visual language, she explores the fragility of experience, the persistence of memory and the emotional weight of things that remain.

Suchit Sahni

Objects of Memory

Suchit Sahni's sculptural practice draws from memories of growing up in urban India during the 1980s and 1990s. His Nostalgia series revisits the everyday objects, vehicles and architectural forms that shaped that time, transforming them into tactile metal sculptures.

A kettle, a tape recorder, a car or an old building becomes a reminder of a world that has gradually disappeared. Working with metal, Sahni recreates these familiar forms through a process that balances observation, memory and interpretation. His sculptures retain an affection for the ordinary and the details of everyday life.

By giving physical presence to objects held in personal and collective memory, he creates works that connect individual recollection with a wider cultural experience.

Harpreet Narula

Patterns of Observation

Harpreet Narula brings a celebrated design background into his painting practice, where layering, repetition and pattern form the foundation of his visual language. His interest in textiles, the architectural details of Havelis and the textures of built spaces informs his approach to abstraction.

Drawing from what he describes as true imagery, Narula translates familiar visual references into abstract compositions. Patterns are repeated, surfaces are layered and textures interact, creating paintings that balance structure with visual complexity.

His design sensibility is evident in the precision and organisation of his compositions, while painting allows him the freedom to interpret and transform these references. His work brings together observation, design discipline and the possibilities of abstraction.

Malcolm Fernandes

Architecture in Black and White

Malcolm Fernandes explores architecture through realistic representations of buildings, focusing on their forms, structures and finer details. Working predominantly in black and white, he draws attention to the geometry, tonal contrasts and visual character of the built environment.

His compositions invite the viewer to look closely at architectural elements that often go unnoticed. Through careful observation and considered representation, he captures the character of buildings while exploring the relationship between light, shadow, form and space.

At Art Mumbai, Fernandes presents his architecture inspired work for the first time. These works offer a fresh perspective on the structures that shape our everyday surroundings.

Throngkiuba

Naga Heritage in Wood

Throngkiuba's wood assemblages draw directly from the cultural symbols, motifs and visual traditions of the Naga community. Working with wood, he brings these recognisable elements into contemporary compositions while retaining their cultural identity and significance.

His practice is rooted in an engagement with heritage, collective memory and the visual language of his community. Through the arrangement of wooden elements, traditional symbols acquire a physical presence and a new context within contemporary art.

The works offer an insight into Naga cultural identity, translating its visual traditions into a sculptural language that connects heritage with the present.

Rajendra Prasad

The Memory of Time

Trained as a sculptor, Rajendra Prasad brings an extensive understanding of excavated relics and archaeological finds to his engagement with bronze. His experience of working with objects shaped by time and history informs his approach to the human figure.

His bronze sculptures carry a weathered quality, as though they have emerged from another time. Their surfaces evoke the effects of age, erosion and the gradual transformation of material, giving the figures a sense of history and physical presence.

Prasad brings years of accumulated knowledge and experience to the medium. His figures occupy an interesting space between the human form and the archaeological object, where the passage of time becomes part of the sculpture itself.