



Chicago Picasso

Other Stories



Sakshi Bajaj



Anjali Prabhakar



Main Shunya Hun



PRAVAH



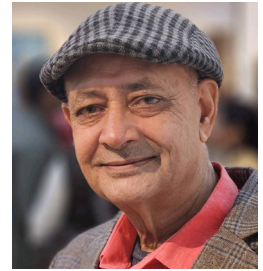
SAYALI GOYAL



K G Subramanyan

Artist-activist, essayist, thinker, and mentor, KG Subramanyan is a man of many moods. To look at any work by the artist is to be invited into the realm of multiple personalities that are born out of the past and the present.

From the desk of the Editor



Art represents the most authentic expression of human existence, teaching us what it means to be human through its structural elements and emotional resonance. Art existed even before the advent of language. 'Art News India' magazine is dedicated to this art form, consistently bringing you fresh content—a commitment we intend to uphold in the future. The scope of art has expanded significantly over the last few decades; the growth of communication media and improved transportation have vastly extended its reach. Today, there is no shortage of artistic activity, both at home and abroad. Artists and art enthusiasts everywhere have opportunities to engage with the latest artistic trends. While this is a welcome development, a troubling trend has also emerged: the gradual decoupling of art from intellectual thought. There is a growing insistence on limiting art merely to visual pleasure. Yet, while visual delight and aesthetics are indeed dimensions of art, they do not constitute its entirety. Art awakens sensibility, fosters consciousness, and points the way toward exploring and unraveling mysteries. Despite persistent attempts to commodify art, there remain artists who consistently elevate it to its sublime essence. This magazine honors such artists and their work.

Dr. Ved Prakash Bhardwaj

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Editor

 vedprakash bhardwaj



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A painting by Natvar Bhavsar, part of Delhi Art Gallery collection.

Photo: Dilip Sharma

A Solitary Red

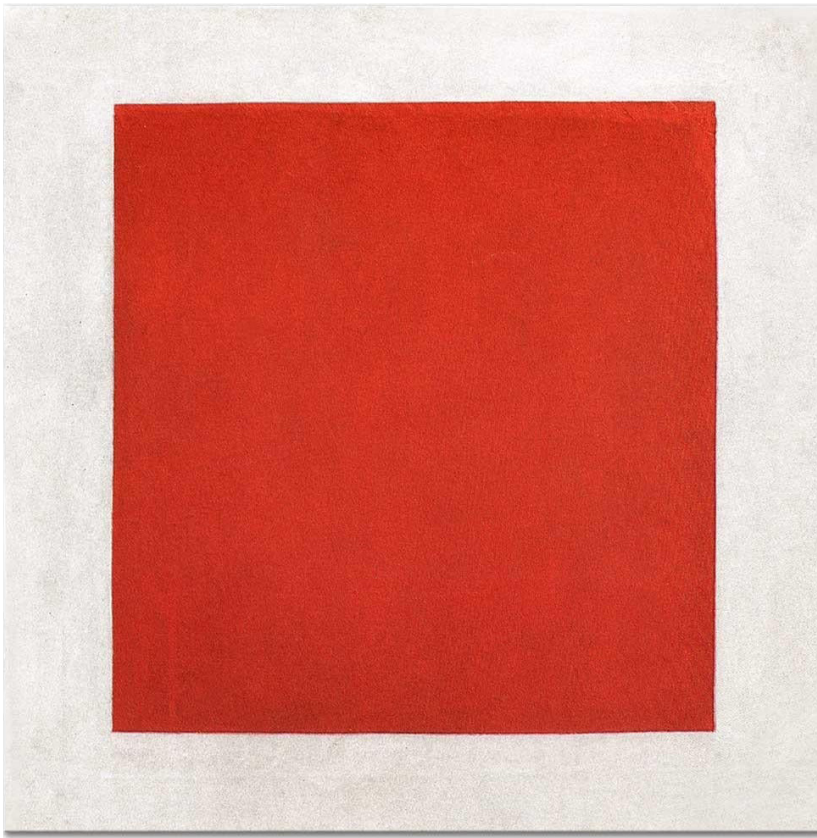
Meaning, Sensibility, and Aesthetics in Monochromatic Painting

“Can a single colour become a complete language of art?”

At first glance, this question may appear simple, but in the history of art and aesthetics it is highly complex. In painting, visual effect is generally considered to be based on the relationships, contrasts, harmonies, and balances between different colours. The theories of the Colour Wheel, Complementary Colours, Analogous Colours, and warm and cool colours all provide the artist with directions for combining colours. However, as soon as an artist chooses

to make a single colour the entire medium of expression, these conventional theories of colour reach their limits. The question then is no longer one of colour combinations, but of the infinite possibilities contained within a single colour.

If red is placed at the centre of this discussion, it becomes clear that it is not merely a colour, but a complex cultural, psychological, and aesthetic structure. The more immediate the presence of red is, the more multifaceted its



Red Square by Kazimir Malevich

It is a symbol of revolution, but also of power; it is the colour of celebration, but also of the memory of mourning. Because of these contradictions, red cannot be confined to any single meaning.

meanings become. This is why monochromatic paintings in red are not simply extensions of the colour red; rather, they reveal multiple layers of experiences, memories, conflicts, and sensibilities. This also raises the question: does the colour red have any single, fixed meaning? Generally, red is described as the colour of love, energy, courage, celebration, and life. At the same time, the same colour is also a symbol of blood, violence, war, anger, suffering, and death. In Indian culture, red is the colour of marriage, power, and auspiciousness, while in Western political history it has become the colour of revolution and resistance. In religious rituals, the same red signifies devotion and power, whereas in modern cities, the red of a traffic signal represents prohibition and danger. It is therefore evident that the meaning of a colour does not reside in the colour itself, but in its social and cultural uses.

From the perspective of art criticism, the meaning of any colour is never fixed. The meaning of colour is constructed through its visual context, the medium, the artist's intention, and the viewer's experience. For example, if an

entire canvas is filled with red, it does not merely produce a superficial visual effect. A viewer may read it, depending on personal experience, as love, fear, violence, emptiness, or spiritual energy. This is why, in modern art, colour came to be regarded not merely as a decorative element but as an independent language in itself.

Many artists of the twentieth century seriously explored this possibility. The vast colour fields of the American painter Mark Rothko and Kazimir Malevich provide an important example. Although Rothko did not work exclusively with red, his deep red canvases evoke silence, spirituality, and existential unease within the viewer. In this context, the works of the Indian artist Natvar Bhavsar are also noteworthy for their magical use of red. In his paintings, red does not represent an object; rather, it becomes an experience in itself.

Similarly, in Barnett Newman's red-dominant works, a thin line standing within a vast red surface transforms the entire visual experience. Here, the meaning of colour does not lie in a narrative, but in the presence, expanse,

and silence of colour itself. On the other hand, Kazimir Malevich, in his famous painting Red Square, presented red as a pure visual experience, freeing it from representational reality.

The tradition of the colour red in Indian art is also extraordinarily rich. In Rajasthani and Pahari miniature paintings, red is not merely a background but helps create an emotional atmosphere. In depictions of the goddess, red becomes a symbol of power, while in folk paintings it becomes a colour of life and fertility. Among modern artists, several works by the Indian painter Natvar Bhavsar are centred on red. In the paintings of Asit Kumar Patnaik, red is particularly visible in the hair and faces of women. Many other artists have also made extensive use of red in their work. Red expresses not only love and enthusiasm but also the intensity of social tensions and human suffering. Several contemporary Indian artists have used red at different times to evoke political violence, women's experiences, or memory. In this context, the paintings of Aparna Kaur may also be considered, in which black and red are often prominent.

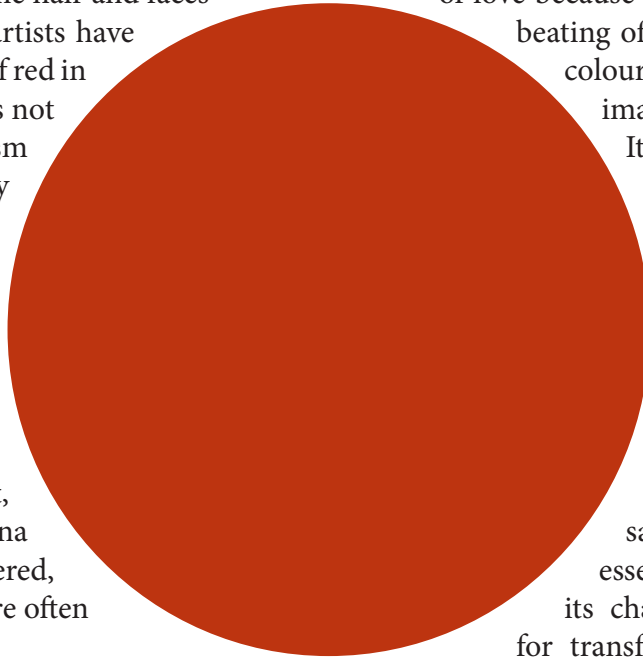
It is here that the most significant aesthetic question of monochromatic painting emerges. If there is only one colour, where does diversity come from? The answer lies within the colour itself. Red may become deep maroon, vermilion, crimson, pink, or something resembling burnt earth. In some places it is transparent, while in others it is opaque; sometimes it reflects light, and at other times it absorbs it within itself. Thus, the many shades of a single colour, together with its texture, surface, density, light, and shadow, collectively create the visual experience. Monochromatic painting, therefore, is not really an absence of colour, but a search for the infinite colours concealed within a single colour.

Yet simply creating a painting using only red does not automatically make it powerful. Here, the artist's sensitivity becomes the greatest criterion. If the colour remains merely on the surface, it becomes decorative; but when that same colour becomes connected with the artist's experience, memory, and ideas, it acquires meaning. Therefore, in monochromatic painting, conceptual clarity and emotional depth are more important than technical skill alone.

From a philosophical perspective as well, red is a contradictory entity. It is the colour of life because blood is red; yet it is also the colour of death because bloodshed is red. It is the colour of love because it appears connected to the beating of the heart; yet it is also the colour of violence because the first image of war is often blood. It is a symbol of revolution, but also of power; it is the colour of celebration, but also of the memory of mourning. Because of these contradictions, red cannot be confined to any single meaning.

It would therefore be more appropriate to say that red has no fixed essential character; rather, its character lies in its capacity for transformation. When an artist chooses to work exclusively with red, they are, in effect, testing not the limits of colour but the depths of human experience. A solitary red then becomes not an alternative to the entire world of colour, but a critique of it. It raises the question: does the impact of a painting arise from the number of colours it contains, or from the artist's vision? Perhaps it is precisely in this question that the greatest strength of monochromatic art lies.

Thus, red ceases to be merely something to look at; it becomes a living medium of experience, memory, history, culture, and sensibility. A single red is, in reality, not an entire story, but the beginning of countless possible stories.





मैं शून्य हूँ (Main Shunya Hun)

A Creative Journey to Infinity

A curated exhibition by artist and curator Dr. Shipra Bhatia, presented through Manantar Art, at Lokayat Art Gallery, Hauz Khas, New Delhi, from September 4–6, 2026. Artist and curator Dr. Shipra Bhatia, through her initiative Manantar Art, has embarked on a new journey to create a meaningful dialogue between art and society. As part of this initiative, a group exhibition titled मैं शून्य हूँ (Main Shunya Hun) will be held from September 4 to 6, 2026, at Lokayat Art Gallery, Hauz Khas, New Delhi. The exhibition brings together established and emerging artists, along with the creative participation of neurodiverse children and young creators.

At the heart of the exhibition is the concept of 'Shunya'—an idea that encompasses both emptiness and infinite possibilities. 'Main Shunya Hun' invites viewers to look beyond the visible and experience art not merely as something to be seen, but as a journey through consciousness, identity, transformation and inner experience. Here, the limitations of language recede,

allowing experience itself to become a form of expression.

The central idea of Dr. Shipra Bhatia is: "Creation is the creator, and the creator is creation." Taking this thought forward, the exhibition does not attempt to confine 'Shunya' within any fixed form, meaning or conclusion. Instead, it presents Shunya as an open field of creative possibilities. Shunya may appear empty, yet it can simultaneously contain infinite possibilities. It has no single, permanent form—it is like water, constantly flowing, transforming and taking new shapes. This understanding is reflected in the diversity of works presented in the exhibition. From figurative to abstract expressions, from imaginative explorations to experimental practices, the participating artists interpret the idea of Shunya through their individual experiences and artistic perspectives.

In this sense, the curator has placed before artists and viewers an open sky of creative possibilities, encouraging them to contemplate the meaning of Shunya. The exhibition is



Curator Dr. Shipra Bhatia



Dr Shipra Bhatia



Debika Saha



Ekta Adwani

therefore not merely a display of artworks, but also an evolving dialogue between the artist, the artwork and the viewer.

A Journey from the Outside to the Inside

Dr. Shipra Bhatia also sees the exhibition as a “journey from the outside to the inside.” While the artists were not restricted by any particular subject, they were encouraged to create circular works in order to establish a sense of visual unity across the exhibition.

Here, the circle (Shunya) is not merely a visual form; it becomes a symbol of wholeness, continuity, cycles and interconnectedness.

The exhibition brings together contemporary artistic practices with elements of traditional art. The prominence of circular structures in Mandala art establishes a natural connection with the central concept of the exhibition. Mandala and symbolic



Sapna Agarwal



Srishti Goel

imagery are presented not merely as visual forms, but as vehicles for introspection and reflection.

The circular superstructure, repetition, geometry and balance inherent in mandala-inspired practices provide artists with a visual vocabulary through which they can explore ideas such as order and chaos, individuality and interconnectedness, movement and stillness.

A Confluence of Established and Emerging Artists

The exhibition features senior and widely recognised artists Roop Chand, Sekhar Kar and Sanjay Bhola, alongside Anees Fatima, Deepshikha Bishoyi, Deepali Grover, Divya Anand, Debika Saha, Ekta Adwani, Indu Vashistha, Gurpreet Kaur, Mitali Asthana, Mohit Bhardwaj, Mousumi Sircar, Neeti Aggrawal, Nisha Verma, Nishika Chopra, Preeti Singh, Pooja Singhal, Ranjana Sharma, Rakhi Gupta, Renu Jain, Remi Poddar, Rohini Manindra, Roopali Paliwal,



Roop Chand



Sekhar Kar



Deepshikha Bishoyi



Shalini Dutt

Prerna Verma, Pragya Dwivedi, Priyanka Vij, Roma Handa, Rozina Yeasmin, Sambhedana Das Mohapatra, Sapna Agrawal, Seema Singh, Sarika Garg, Selvakannan Rathinam, Shalini Dutt, Sherry Dorairaj, Srishti Goel, Srishti Narang, Shruti Bhalla, Sudha Sharma Khanna, Sushant Biswas, Swati Sinha, Vidushi Dhunta Narula, Nishtha Puri and Vishakha Gautam. Gurpreet Kaur (Kaur Di Taur) will also be part of the exhibition.

Through this diverse participation, the exhibition brings together different generations, perspectives and modes of artistic expression on a shared conceptual platform.

Creative Participation by Neurodiverse Children and Young Creators

One of the distinctive aspects of 'Main Shunya Hun' is the creative participation of special children and young creators. Works by Pratham Bhatnagar, Morpheus Nag, Oasis Mahapatra, Avadh Bhatia, Anmol Labar and Nirvana Idal Tripathi, among others, will also be presented.

In collaboration with Prabhat and the Society for Child Development, and with CSR support, Manantar Art is initiating a programme aimed at creating opportunities for recognition and expression for neurodiverse children and young creators. The initiative seeks to expand the role of art beyond the gallery space and make it a medium for inclusion, identity and social participation.

Launch of the Coffee Table Book

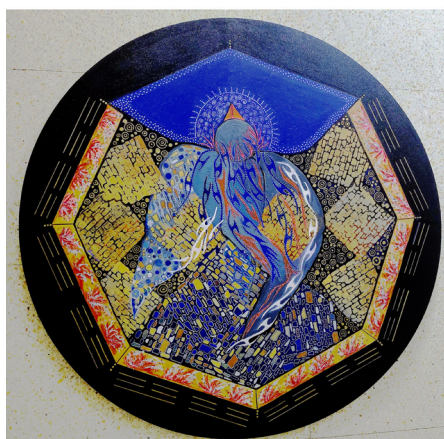
During the exhibition, 'Main Shunya Hun – Manantar Art Collective Coffee Table Book, Edition 1.0' will also be launched. More than an event catalogue, the publication has been conceived as a visual and archival document of the exhibition's creative journey.

It brings together participating artists, selected artworks, stories of the artists and the conceptual framework of the exhibition. In this way, even after the three-day exhibition concludes, its experience and ideas will continue to live on as a lasting document.

An Opening that Brings Art and Social Responsibility Together
The opening ceremony is expected to bring together prominent personalities from the worlds of art, culture, public life and social



Neeti Aggrawal



Sherry Dorairaj



Sudha Sharma



Mitali Asthana

work. Padma Shri Tilak Gitai will be the Chief Guest, while Padma Shri Dr. Chandrakant Pandav, internationally recognised as the “Iodine Man of India,” will be the Guest of Honour. Their presence will reinforce the exhibition’s larger dialogue between creativity, achievement and social responsibility.



Prerna Verma



Ranu Jain

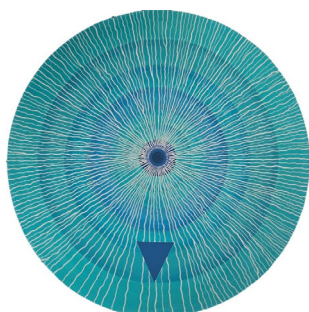
The opening is expected to bring together participating artists, senior artists, collectors, art enthusiasts, interior designers, academicians, wellness experts and members of the wider creative community.

Main Shunya Hun seeks to look at Shunya not as an end or a state of emptiness, but as a point of departure for infinite possibilities. The exhibition offers viewers an opportunity to journey from visible forms towards inner experiences—where Shunya is not empty, but a gateway to infinity.

- By Dr Ved Prakash Bhardwaj



Mohit Bhardwaj



Mousumi Sircar



Pooja Singhal



Nishika Chopra



Nisha Verma

Through Main Shunya Hun exhibition, Manantar Art, in collaboration with Prabhat & Society for Child Development, is creating a shared platform where neurodiverse artists exhibit alongside established and emerging artists. The initiative celebrates their creativity, individuality and unique ways of seeing the world.



Anmol Labar

Anmol Labar

A student of Ahlcon International School, Anmol explores abstract art through bold colours, expressive gestures, and spontaneous forms, reflecting emotion, movement, and creative freedom. With a natural inclination towards experimentation, Anmol embraces the unpredictability of the creative process and allows ideas to emerge freely. Through vibrant colours and dynamic compositions, Anmol transforms feelings and impressions into visual expressions that are energetic and deeply personal.

Awadh Bhatia

Awadh discovers self-expression through colour, creativity, and movement. His gentle, meditative nature, along with his interests in music and table tennis, shapes his unique artistic journey. He approaches creative experiences with curiosity and a quiet sense of wonder, allowing his ideas to unfold in his own time. Through art, he enjoys exploring different colours, patterns, and forms while expressing his thoughts and feelings in a meaningful way.



Awadh Bhatia



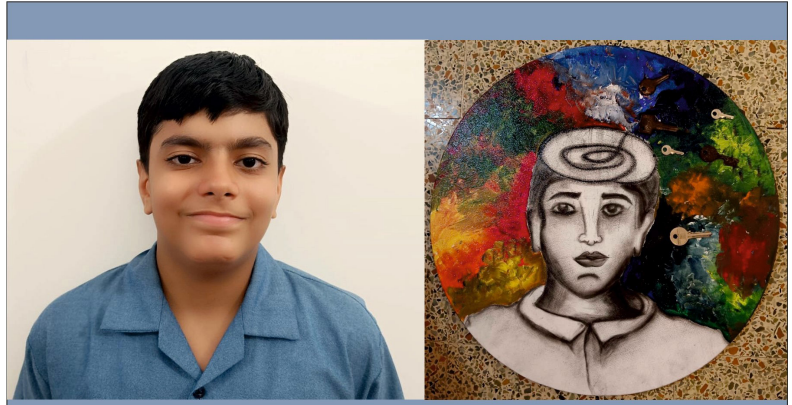
Morpheus Nag

Morpheus Nag

A Diploma in Fine Arts student at Government College of Art, Morpheus creates paintings and art-inspired products with sensitivity, originality, and a distinctive creative voice. Morpheus approaches art with an open and thoughtful perspective, exploring colour, texture, form, and composition. With a keen interest in creating beyond the traditional canvas, Morpheus also translates artistic ideas into thoughtfully designed products, bringing creativity into everyday life. Through continued exploration, Morpheus is developing a personal artistic language that is contemporary, sensitive, and deeply individual.

Nirvaan Idal Tripathi

Nirvaan explores the world through drawing and sketching, using art as a calming space for focus, imagination, and self-expression. He enjoys observing his surroundings and translating his ideas into simple yet thoughtful visual expressions. His interests in cricket and movies also add to his imagination, inspiring stories, movement, and new ideas. Through art, Nirvaan continues to discover his creative voice while finding joy and focus in the process.



Nirvaan Idal Tripathi



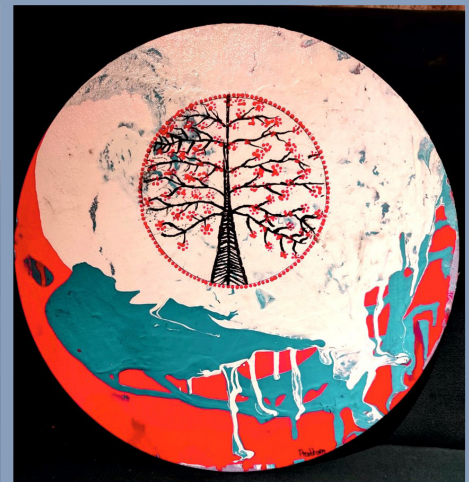
Oasis Mohapatra

Oasis Mohapatra

Based in Navi Mumbai, Oasis creates vibrant works inspired by music, marathons, and everyday life. His art reflects rhythm, resilience, and perseverance, bringing energy and movement to his creative expression. Through his work, Oasis transforms everyday experiences into colourful and engaging visual stories. His passion and dedication have earned appreciation internationally, reflecting the distinctive spirit behind his artistic journey.

Pratham Bhatnagar

A non-verbal artist from Gurgaon, Pratham communicates through colour and painting. His artistic practice has become a meaningful medium for expression, confidence, and connection. Through vibrant colours and thoughtful compositions, Pratham shares his ideas and emotions in a deeply personal way. His art reflects his individuality while creating a space for exploration, self-expression, and meaningful connection with others.



Pratham Bhatnagar



Adarsh Mishra

Up-coming Exhibition

Celebrating the Flow of Life

Forms, colours, lines, and even brushstrokes carry a sense of life and movement in art. Each element has its own rhythm and energy, creating a flow that can make an artwork feel alive. Through these visual elements, the artist expresses emotions, movement, and the vitality of life.

-Dr Ved Prakash Bhardwaj

What is art—if it is not merely an attempt to give form to a sight, an experience, or an idea, but a continuous effort to move beyond the self?

Painting, poetry, music, dance, sculptures, photography—the forms of art are many, their mediums are different, and so are their languages; yet within all of them runs an invisible current. This current is shaped by human experience, sensitivity, memory, questions, and aspirations. Art makes this flow visible, audible, or experiential in some form.

Curated by Pankaj Nigam, the group exhibition



Manojkumar M. Sakale

“Pravah – A Celebration of the Flow of Life” brings together expressions by painters, sculptors, and photographers. Despite differences in medium and style, the works illuminate the continuous flow of life and foreground the spirit of artistic exploration. The exhibition features works by Adarsh Mishra, Khushboo Sharma, Pranjali Chaudhary, Deepak, Parul Kumar, Manojkumar M. Sakale, Ananda Gupta, Sourabh



Basu Kumar



Sourabh Mazumdar



Pankaj Nigam



Jaid



Seby Augustine



Khushboo Sharma

Mazumdar, Ajab Singh, Sonia Sareen, Sanjeev Kumar Sinha, Binay Kumar, Samir Mozumdar, Dimple Chawla Dang, Vikas Baijal, Smita Ghosh Dutta, Ajay Rawat, Dr. Gurdeep Nagar, Sheemita Vatsyayan, Basu Kumar, Seby Augustine, Vinay Vikram Singh, Jayanti Banerji, Jaid and Pankaj Nigam. The exhibition will be held from 4 to 10 September 2026 at the AIFACS galleries in New Delhi.

Symbolising a celebration of the flow of life, the works in this exhibition both draw the viewer into the visual field and set them free from it. One dimension, and perhaps one purpose, of art is the liberation of the viewer. Through a work of art, an artist liberates the self while simultaneously opening a possible path of liberation for the viewer.

This is a liberation from the present, from inertia, from predetermined meanings, and sometimes even from forms created by the self. This liberation is not always apparent. Sometimes it breaks the form; at other

times, it discovers a new meaning within the form itself. Sometimes it can be seen, and sometimes it can only be felt. In art, this experience of liberation continually unfolds between form and formlessness, the visible and the invisible, stillness and movement.

The sculptures of Sourabh Mazumdar, Deepak, Ajab Singh, Sonia Sareen, among others, bring the flow of life to the fore not merely through their structural arrangements but through their intertwined layers of meaning and imagery. No work of art is born from a void. Behind it lie the world observed by the artist, time lived, memories, failures, questions, and earlier works. In this sense, every work is an extension of the artist's previous work—the next stage, its transformation, its development.

Even when an artist returns to the same subject, they do not truly return to the same place. Every work records both the human impulse to move forward and the tendency to return.



Deepak

This can be observed in the works of Manojkumar M. Sakale, Basu Kumar, Sanjeev Kumar Sinha, Khushboo Sharma, Zaid, and others. Time has changed, the viewer has changed, and the subject itself has changed in its meanings. Consequently, even within a single subject, infinite possibilities continue to emerge—and this can be seen in the works presented in this exhibition. The sculptures of Dr. Gurdeep Nagar and Ajay Rawat, and the paintings of Jayanti Banerji, Samir Mazumdar, Parul Kumar, Pankaj Nigam, among others, articulate the flow of life in their own distinct ways.

In this sense, “Pravah” promises to offer an opportunity to see and experience the continuity of life. Works by artists working across diverse mediums and styles come together here within a shared current, where differences retain their individuality while entering into dialogue with one another. One work reaches toward another; one experience touches another; one vision discovers an extension of itself in another.

This flow exists not only between works of art. It also exists between the artist and the viewer. A work emerges from within the artist and enters the experience of the viewer, where it gives birth to a new meaning, a new sensitivity, and new questions. In this way, a work of art may be complete, yet it is never entirely complete; its meaning continues to flow even after its creation.

At a time when various forms of disruption, instability, and fragmentation have become part of our experience, both in private and public life, this flow of creativity becomes even more significant. The existence



Sanjeev Kumar Sinha



Smita Gosh Dutta



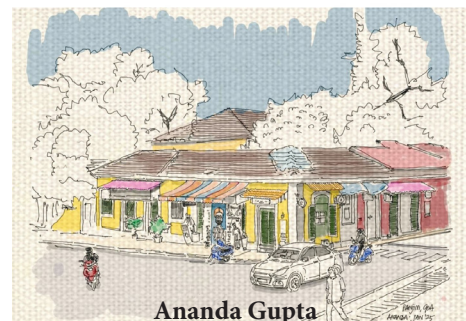
Ajab Singh



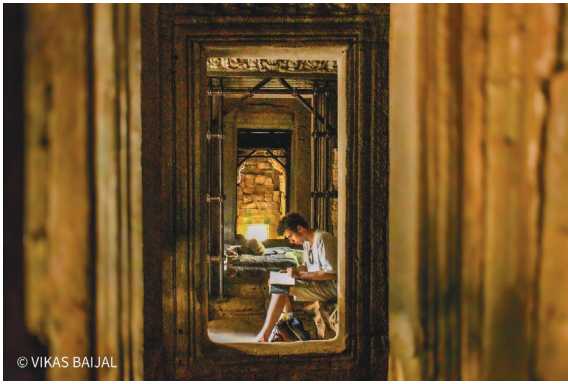
Binay Kumar



Sonia Sareen



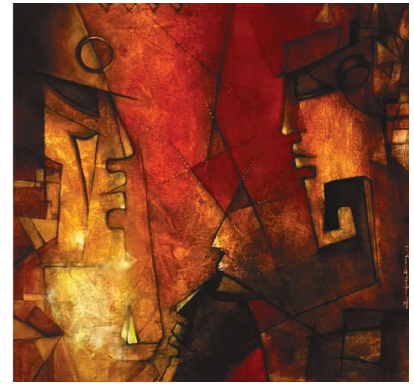
Ananda Gupta



Vikas Bajjal



Ajay Rawat



Dimple Chawla Dang

of art itself, in opposition to stagnation and inertia, is an active form of resistance. It reminds us that human beings are not merely products of circumstances; they also possess the ability to see, transform, and recreate those circumstances through new meanings.

“Pravah,” therefore, is not merely a group exhibition but a fundamental condition of the creative human existence—a state that continually flows, changes, and keeps alive the possibility of the new.



Parul Kumar



Vinay Vikram Singh



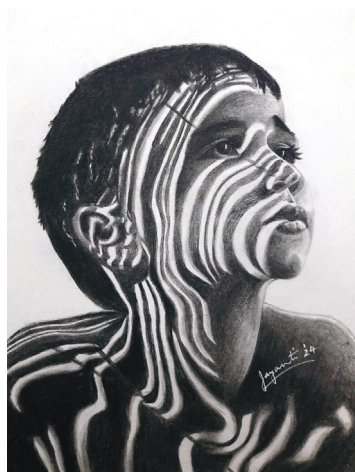
Dr. Gurdeep Nagar



Pranjali Chaudhary



Sheemita Vatsyayan



Jayanti Banerji



Samir Mozumdar



The Poetry of Colour

Sakshi Bajaj

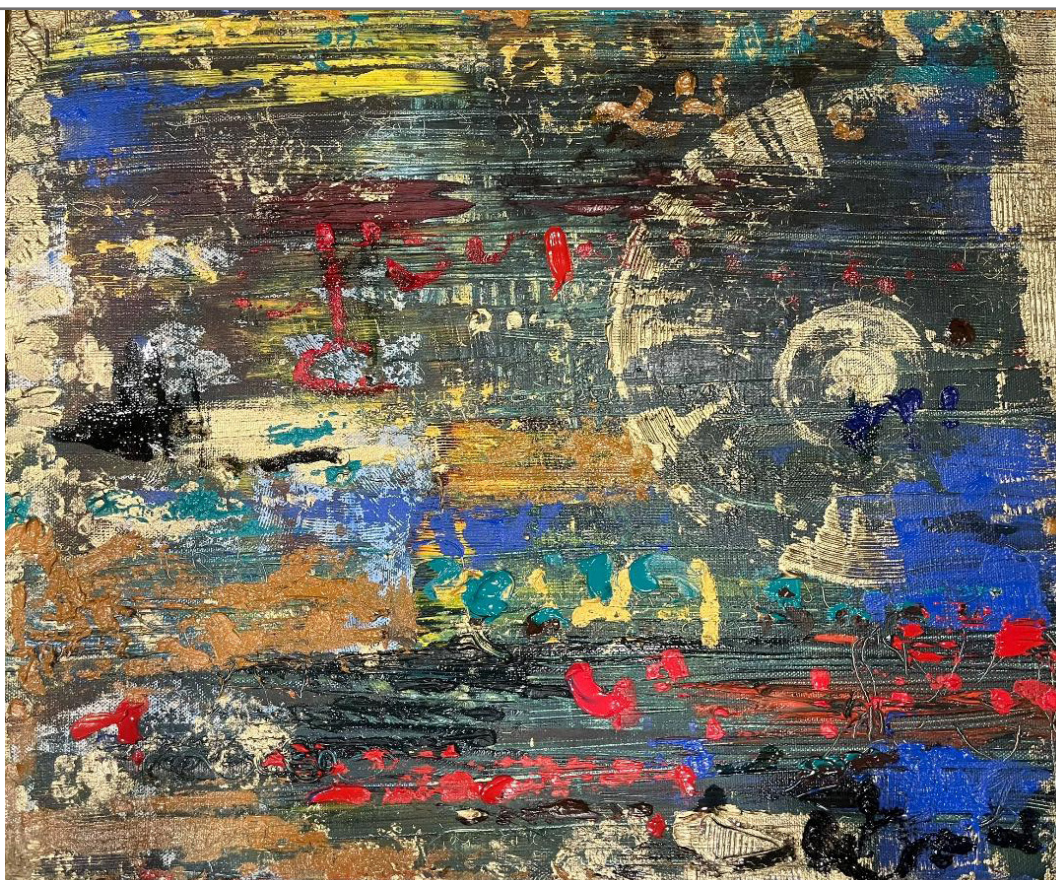
There are paintings that demand to be seen, and there are paintings that quietly ask to be felt. Sakshi Bajaj's works belong to the latter category. At first encounter, her canvases may appear bold, layered and intensely chromatic; yet, with prolonged looking, another dimension begins to emerge—a quieter world of memory, emotion, spirituality and reflection. Her art does not reveal itself all at once. It unfolds gradually, like a whispered conversation.

Sakshi's artistic vocabulary is rooted in experimentation, but it is equally guided by sensitivity. She moves freely between abstraction, human forms, psychological

landscapes and mythological imagery, refusing to confine herself to a single subject or style. Her creative practice extends beyond painting into sculpture, photography and dry point graphic prints. This openness allows each medium to become another language through which she explores the complexities of life, nature and the human spirit.

A Language of Colour

What immediately strikes the viewer is Sakshi's fearless use of colour. Ultramarine blue frequently dominates her canvases—not merely as a background, but as an active force. It creates an atmosphere, establishes emotional intensity and sometimes appears



almost to possess the surface of the painting.

Against this powerful blue, she introduces unexpected accents of red, gold and green. The combinations are striking without becoming arbitrary. Gold may appear beside black; intense hues may meet subdued passages; colours may overlap, conceal and reveal one another. Rather than following conventional ideas of harmony, She constructs a personal palette based on emotional resonance.

Her colours seem to possess their own psychology. They can suggest stillness, vitality, mystery, hope or introspection. In this sense, colour becomes more than an aesthetic device—it becomes a means of communication.

Listening to Nature

Her series Whispers of Nature brings this philosophy into particularly vivid focus. Inspired by nature, mythology, human relationships and the invisible energies of existence, the series explores both the external natural environment and the inner

landscape of the human being.

The “whisper” in Bajaj’s work is not faint. It is subtle, layered and contemplative. It can be found in the movement of colour, in a partially concealed form, in a barely visible mark or in the space between two layers of paint.

Nature, for Bajaj, is not simply something to be represented. It is something to be experienced. Its moods, silences and hidden energies become metaphors for the emotional life of humanity. The landscape outside and the landscape within begin to mirror one another.

This is where her work becomes particularly engaging. The viewer is encouraged to look beyond surface beauty and consider what the colours might be saying. A painting becomes less an object to be decoded and more an experience to be entered.

Layers That Speak

One of the most fascinating aspects of Sakshi’s practice is her multi-layered creative



process. Rather than relying exclusively on conventional brushes, she uses her hands and a variety of non-traditional tools to manipulate paint. Thick layers are built, altered, obscured and reopened, allowing the surface to retain traces of the process through which it came into being.

The result is a kind of visual archaeology. Colours buried beneath the uppermost layer occasionally reappear. Forms emerge and disappear. Marks seem to resist complete definition. What is hidden becomes as important as what is visible.

These submerged elements create a sense of curiosity. They appear almost to insist on being heard. The viewer begins to wonder what lies beneath the surface and what stories might have been concealed within the painting.

This quality of concealment and revelation lies at the heart of Bajaj's artistic dialogue.

The Human Presence

Another important dimension of her

work is the appearance of human forms. Sometimes they are clearly recognizable; at other moments they are blurred, fragmented or absorbed into the surrounding abstraction. The human figure therefore becomes less a literal portrait and more a psychological presence.

It may represent memory, relationship, solitude, belonging or an encounter with the self. The ambiguity allows viewers to bring their own experiences to the work. A partially visible figure can become anyone; an indistinct form can become a reflection of one's own emotional state.

Alongside these forms are script-like marks that resemble fragments of an unfinished language. They may not always be legible, yet their presence is unmistakable.

These marks have an important cultural resonance. Bajaj draws upon memories of mantras and shlokas—forms of traditional knowledge and spiritual expression that have long been part of Indian cultural consciousness. In her paintings, they



do not necessarily function as readable texts. Instead, they operate as traces of memory.

They remind us of something familiar that may nevertheless be gradually slipping from everyday awareness.

Memory, Heritage and Cultural Consciousness

Sakshi's sensitivity towards cultural heritage gives her abstraction another layer of meaning. Her references to mythology, mantras and shlokas are not merely decorative. They suggest an ongoing conversation between the past and the present.

In a rapidly changing world, cultural memory can become fragmented. Traditional words and practices may remain around us while their deeper meanings become increasingly distant. Bajaj brings this tension into the visual field.



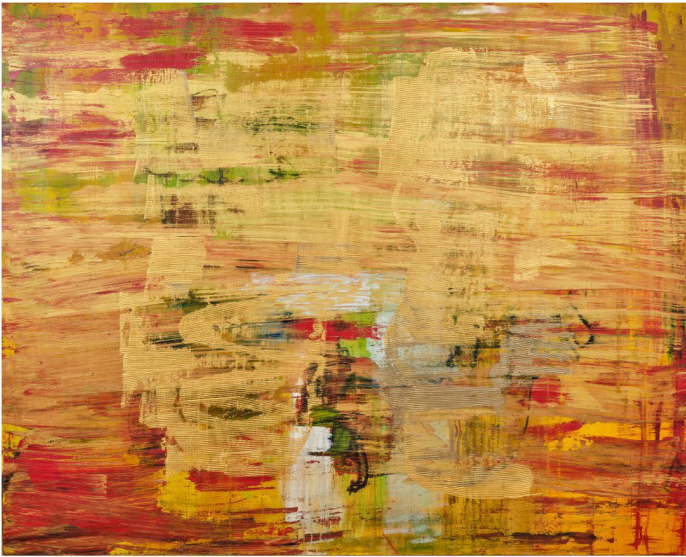
Her paintings consequently become spaces where memory survives—not as a fixed historical record, but as something fluid, fragmented and capable of being rediscovered.

The faint script, the submerged forms and the layers of colour all participate in this process. What has been forgotten is not completely lost; it remains somewhere beneath the surface, waiting to be encountered again.

The Poet behind the Painter
There is another important key to understanding Bajaj's work: she is also a poet.

Her poetry and her painting appear to emerge from the same emotional landscape. She writes motivational poetry that seeks to communicate positivity, hope, emotional strength and a belief in life.

These concerns naturally find their way into



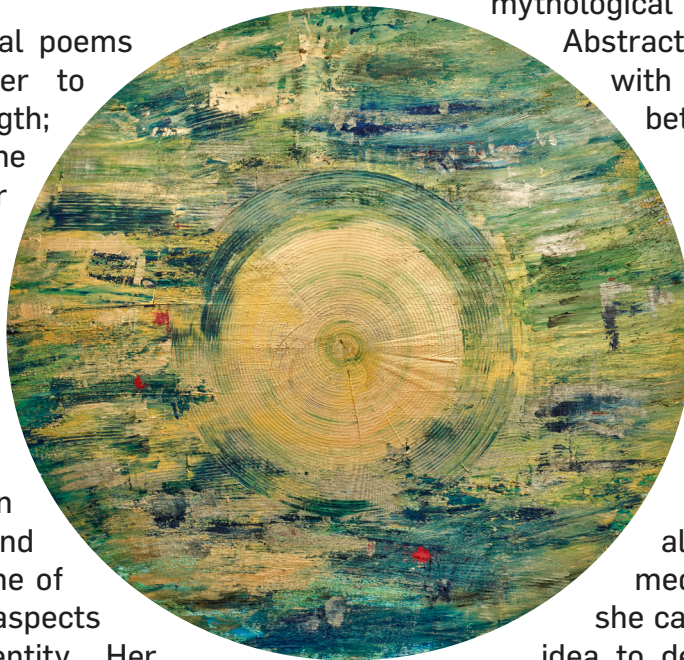
her visual practice.

In her paintings, poetry does not always appear as words. Instead, it exists as atmosphere.

There is a silent poetry within her canvases—a poetry made of colour, gesture, texture, fragments and spaces. Where a written poem uses words to create an emotional journey, Bajaj's paintings use colour and form.

Her motivational poems encourage the reader to find hope and strength; her paintings invite the viewer to discover similar possibilities through visual experience. Both practices share an underlying belief in life and its capacity for renewal.

This connection between poetry and painting is perhaps one of the most compelling aspects of her creative identity. Her canvases can be read almost like poems: not necessarily from beginning to end, but through pauses, repetitions, contrasts and moments of revelation.



The viewer does not simply look at a painting. One lingers over it.

And in that lingering, the painting begins to speak.

Art Without Boundaries

Sakshi has little interest in placing rigid boundaries around either subject or style. She may explore a human figure in one work, a psychological landscape in another, and a mythological character elsewhere.

Abstraction provides her with the freedom to move between these worlds.

This freedom is also reflected in her choice of media. Painting, sculpture, photography and dry point prints become interconnected parts of a larger artistic inquiry.

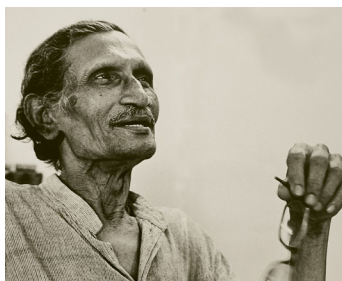
Rather than allowing a particular medium to dictate what she can say, Bajaj allows the idea to determine the medium.

This approach gives her practice a sense of openness. It is experimental without being restless, and expressive without losing its contemplative quality.

Joan Miró's Studio



A studio is a place where artists bring their creativity to life. This is Joan Miró's studio, where artworks are displayed in an intentionally unstructured and seemingly undisciplined manner, reflecting the artist's unique creative process. The studio is filled with paintings, sketches, and sculptures arranged in a casual way, giving the impression of a busy workspace rather than a gallery. Some of the artworks are unfinished, showing different stages of the artist's creative journey, while others are created only in black, highlighting the importance of line, form, and imagination before the addition of colour. Every corner of the studio reveals Miró's experimental approach and his constant search for new artistic ideas.



Rabin Mondal: Painter of Human Crisis and Resistance



Rabin Mondal (1932–2019) was one of the most significant figures in modern Indian art. Throughout his long career, he developed a distinctive visual language that explored the inner world of human beings, social contradictions, and the complex dynamics of power. Born in Kolkata in 1932 into the family of a government employee, Mondal decided to become an artist at the age of twelve after an accident confined him to bed for several months. He later earned a Diploma in Fine Arts from Vidyasagar Art School and went on to establish himself as one of the most original voices in post-Independence Indian painting.

The central concern of Mondal's art was the human condition—its loneliness, suffering, dignity, resilience, and resistance. Rather than depicting contemporary events literally, he transformed social and political realities into symbolic and psychologically charged images. The Bengal Famine, communal violence, industrial inequality, class divisions, hunger, oppression, and political conflict recur throughout his work.

His paintings are not documentary records of historical events; instead, they offer profound reflections on human experience that remain relevant across time and place.

Mondal is especially celebrated for his haunting faces and powerful figurative compositions. His figures embody fear, anxiety, determination, and defiance simultaneously. Their penetrating gaze appears to confront the viewer directly, inviting an intense psychological engagement. Through layered applications of paint, bold brushstrokes, and a restrained palette dominated by black, green, and red, he created works of remarkable emotional and expressive force. The strength of his paintings lies not in conventional beauty but in their emotional depth and intellectual intensity.

His work was frequently criticized for its distorted forms and unsettling imagery. Some critics argued that his grotesque figures alienated viewers and lacked aesthetic appeal. Yet such criticism overlooked the fundamental purpose of his artistic practice. Mondal consistently

maintained that painting was not meant merely for decoration but for communication. For him, art existed to provoke dialogue, raise difficult questions, and confront viewers with the realities of their own time. As he once remarked, painting is created for conversation and communication, not simply for ornamentation.

Many of his paintings feature queens, kings, and throne-like chairs. Although monarchy had long disappeared from contemporary India, these figures function as metaphors for power, authority, isolation, and the fragile condition of those who occupy positions of dominance. Mondal believed that queens, despite being part of the structure of power, often lived in profound loneliness, making them compelling subjects for his work. In contrast, paintings of mothers and children, or of two women—perhaps a mother and daughter—introduce tenderness, intimacy, and emotional complexity into his otherwise intense visual universe.

Mondal spent much of his life in Howrah, one of eastern India's major industrial cities. The city's sharp social contrasts—wealth and poverty, factory owners and workers, hunger, violence, and economic inequality—deeply shaped his artistic imagination. Consequently, his paintings transcend personal expression and become powerful meditations on the social realities of modern life.

During his formative years, Mondal was influenced by the folk-inspired visual language of Jamini Roy and the experimental, emotionally

charged paintings and drawings of Rabindranath Tagore. A major turning point in his artistic development came with an exhibition of French artists. He later recalled the experience as “opening a window onto an astonishing, shocking, and unexpected world.” This encounter with European modernism and the avant-garde encouraged him to expand his visual vocabulary while remaining deeply rooted in Indian social realities.

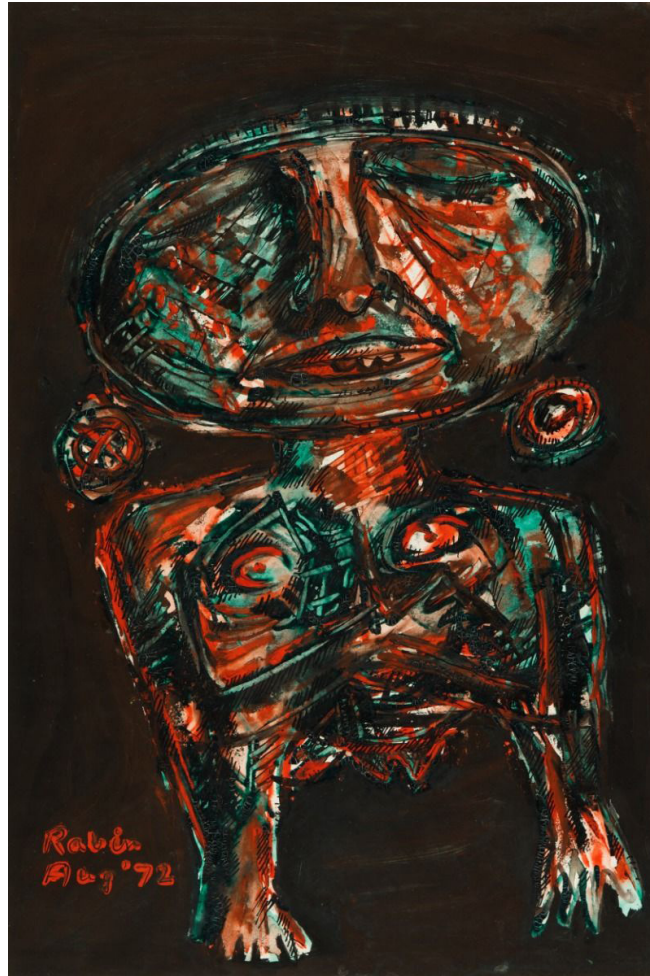
Mondal's works were first exhibited publicly in 1955 in a group exhibition alongside leading artists of Bengal. In 1961 he held his first solo exhibition at the Academy of Fine Arts in Kolkata, marking the beginning of a distinguished career that secured him an important place in the history of modern Indian art.

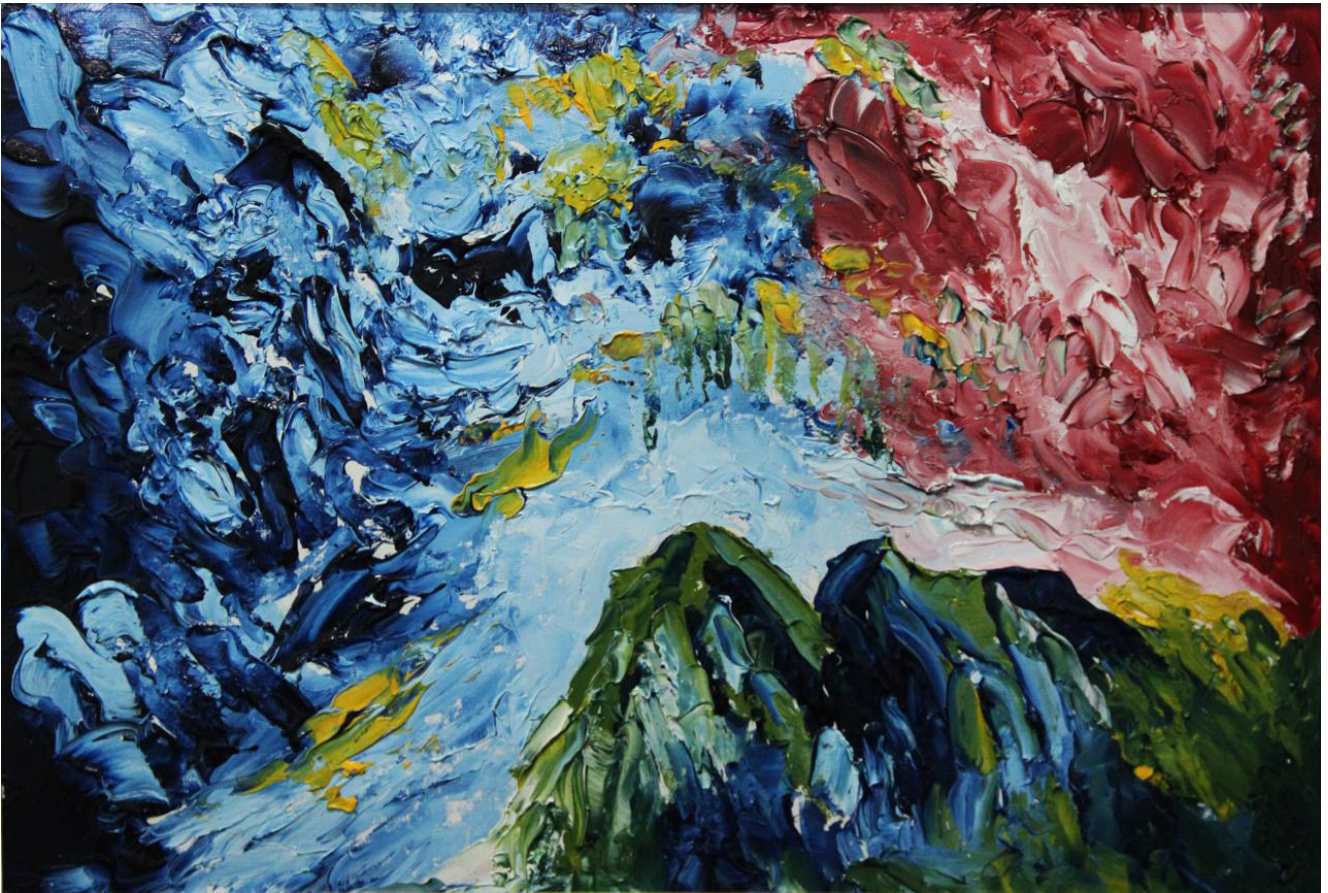
Narrative is rarely the defining feature of Mondal's paintings. Instead of illustrating stories, he constructed visual situations that remain open to multiple interpretations. His paintings resist fixed meanings and encourage viewers to engage actively with their symbolic, historical, and emotional dimensions. Their openness enables successive generations

to reinterpret them in changing social and cultural contexts, ensuring their continuing relevance.

Rabin Mondal passed away on 2 July 2019. His artistic legacy endures as one of the most compelling explorations of human dignity, social resistance, and existential experience in modern Indian painting.

- Dr Ved Prakash Bhardwaj





The Artistic Vision of Dr. Abid Hadi

In the contemporary Indian art scene, Dr. Abid Hadi stands out as an artist and art educator whose creative practice seeks to move beyond the visible surface of the world and explore its invisible and mysterious dimensions. Educated at Patna Art College, Dr. Hadi has established a distinctive identity in both teaching and artistic practice. As Chairman, Department of Fine Arts, Aligarh Muslim University, Aligarh, his contribution extends beyond art education. Through numerous solo and group exhibitions, art camps, and research-oriented writings, he has contributed significantly to both the practical and theoretical dimensions of art.

To understand Dr. Hadi's work, it is important to consider his approach to "form." For him, form is not merely a visual means of identifying an object or a person; it is also a way of understanding the world. In his works, figures sometimes appear in clearly defined forms,

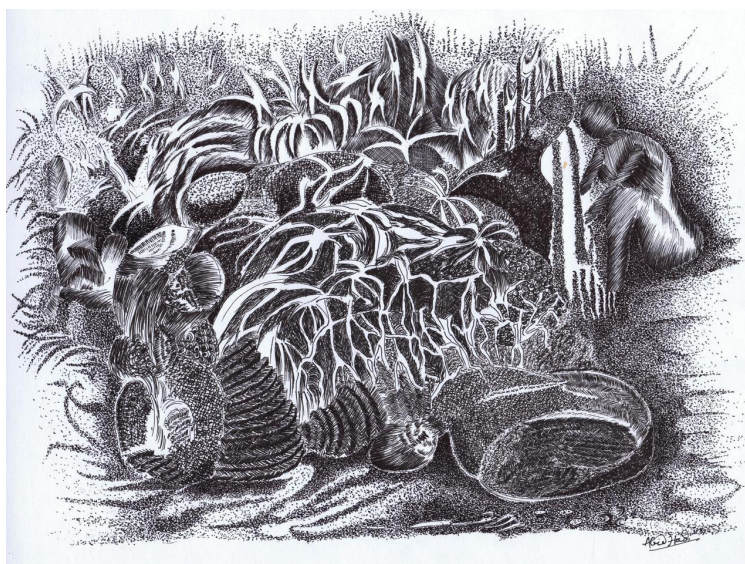
while at other times they are reduced to outlines or subtle suggestions. It is at this point that his pictorial language moves from visual reality toward philosophical reality. Form gradually begins to suggest formlessness, and the painting





becomes more than a representation of an object—it becomes a medium for exploring questions of existence.

Colour is another significant aspect of his artistic language. While many of his works are marked by the radiance of vivid colours, a substantial body of his work is rendered in black and white. This contrast cannot be regarded merely as a stylistic experiment. His movement between colour and colourlessness reflects different dimensions of human experience. Colour can evoke the joy, love, faith and surrender that make life meaningful, while the black-and-white works often suggest silence, solitude, inner conflict and mystery. Thus, both the presence and absence of colour acquire a distinct expressive significance in his art.



Philosophy, psychology and mystery exert a strong influence on Dr. Hadi's creative practice. He does not perceive life merely through its brightness and visible diversity; he also explores those psychological and spiritual dimensions that ordinary vision tends to overlook. The sense of mystery present in his paintings does not lead the viewer toward a single, predetermined conclusion. Instead, it encourages the viewer to pause, observe and search for meaning independently.

One of the defining characteristics of his work is that his forms, although present, do not always reveal their complete identity. They avoid being confined to clearly identifiable objects or figures and often become suggestive signs. This ambiguity is not a weakness in his visual language; rather, it is one of its strengths. By making familiar forms



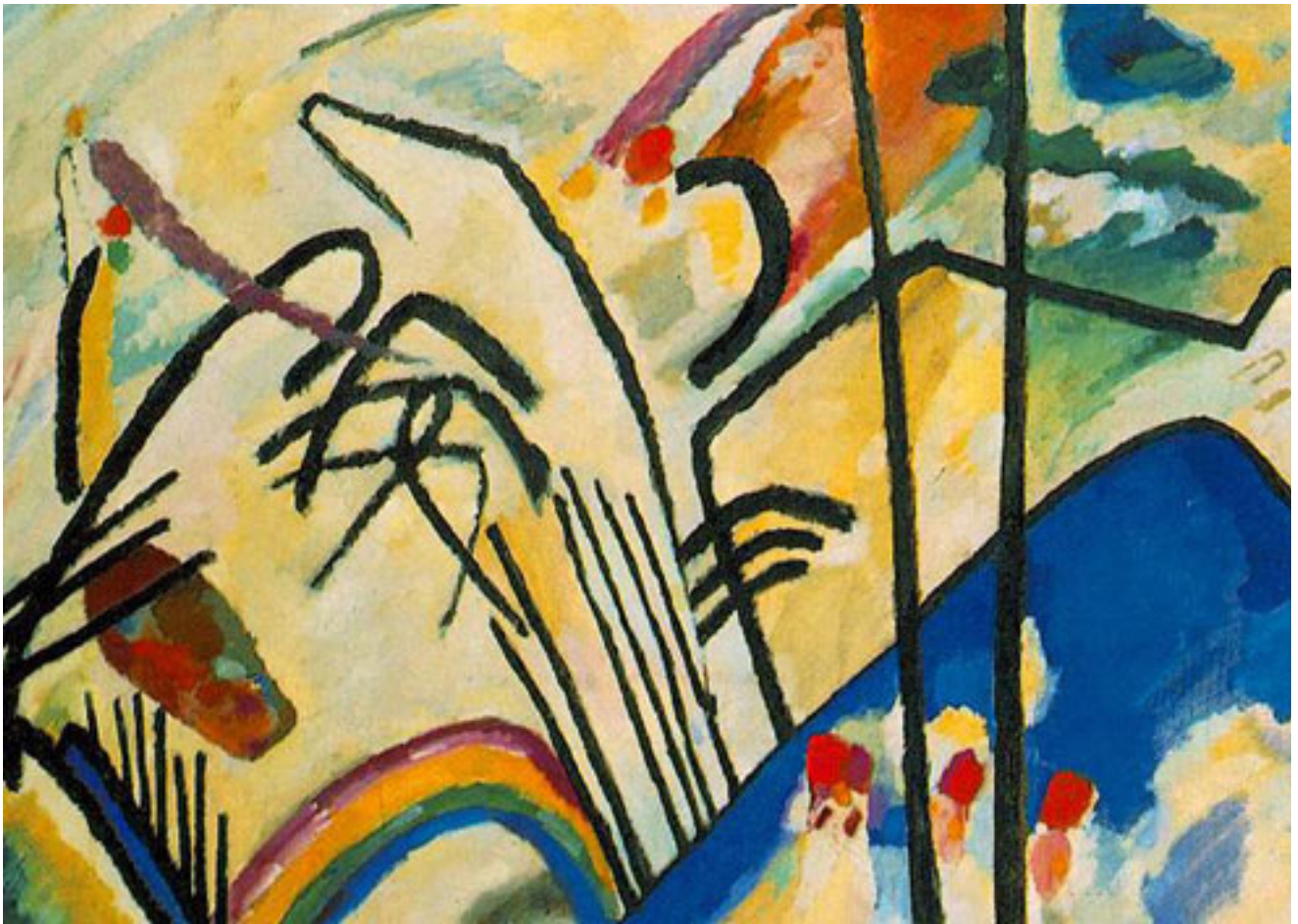
uncertain, the artist creates space for the viewer's imagination and consciousness to generate new meanings. The meaning of the painting, therefore, moves beyond the artist's intention and becomes part of the viewer's own experience.

The relationship between the visible and the invisible is particularly significant in Dr. Hadi's artistic practice. Many of his works seem to raise the question: Is what we see the whole of reality? The visible world is transient and perishable, while there may exist something beyond it that cannot be seen but nevertheless possesses an enduring presence. The fading of forms, or the survival of only their outer contours, conveys this idea. In this sense, his art becomes a journey from form to formlessness and from the visible to the invisible. Human consciousness and nature are also important foundations of his creative vision. Nature, in his work, is not merely an external landscape; it becomes a metaphor for an inner and living experience. Likewise, the human figure is not simply a represented form but an existence shaped by memory, emotion, consciousness and mystery. The dialogue between these two realms gives his works a layered and contemplative quality.

Although philosophical thought is central to his art, it would be inadequate to view his work only through the lens of ideas. Line, form, colour, black-and-white composition and the dissolution of figures are equally important elements of his artistic vocabulary. His achievement lies in bringing these formal elements into dialogue with his intellectual and philosophical concerns. As a result, visual structure becomes not merely a vehicle of aesthetic pleasure but also a foundation for contemplation.

Dr. Abid Hadi's art does not offer the viewer ready-made meanings; instead, it places the viewer before a series of questions. His works invite us to look beyond the visible world and ask what lies behind it, and how the human mind might experience an unseen reality. His artistic practice is therefore not simply an arrangement of forms, but a journey from form to formlessness, from the visible to the invisible, and from experience to contemplation. This journey constitutes the distinctive character of his art and establishes its meaningful presence in contemporary Indian art.

-Dr Ved Prakash Bhardwaj



Wassily Kandinsky, Composition V.
Image: Public Domain

“The deeper the blue becomes, the more strongly it calls man towards the infinite, awakening in him a desire for the pure and, finally, for the supernatural ...

The brighter it becomes, the more it loses its sound, until it turns into silent stillness and becomes white.”

-Wassily Kandinsky.





Haku Shah

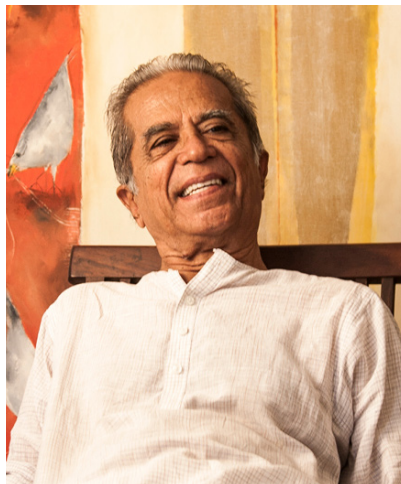
26 March 1934

21 March 2019

-Dr Ved Prakash Bhardwaj

It is not possible for any artist to remain silent about his art or the art of his time. Art is his primary language, and he or she can express themselves through art. However, some artists are able to express their feelings and thoughts in words as well. Haku Shah was one of them. He was a true Gandhian who believed in living according to his principles. Mahatma Gandhi had a profound influence on his life. The simplicity of his art, as well as his deep concern for folk, tribal, and even children's art, was solid proof of this influence.

We can say that the art of Haku Shah has been a journey from folk art to modernity. While he made folk art his base at the level of design and colour schemes, he used modern concepts as the basis for the subjects and presentation of his paintings. His subjects were generally tribal people, women, children, animals, etc. Along with the subjects of his paintings, his style of



portrayal was also influenced by folk art.

If you look at the figures in his pictures, they do not appear to show any kind of miracle; rather, they depict the surrounding reality of everyday life. We see animals being grazed by shepherds, children and women playing with birds, and scenes of folk life, such as lovers playing flutes in front of their beloved. His images do not show any kind of charged reality. Instead,

this quality can be seen in the movements of human figures and in the colour schemes of his paintings.

He also worked extensively on Gandhiji and his ideas. From this point of view, his art and life were closely connected. A few years ago, I had the opportunity to meet and talk with him during his solo exhibition in Delhi. It seemed that I was talking to a senior artist of my time, yet at the same time, it felt as if I were having



a conversation with a friend of my own age. There was no formality, no cover of fame, and no distance between us.

He lived Gandhism and his respect for folk and tribal arts through his art, while also keeping these perspectives alive in his life. He not only organised many exhibitions and museums dedicated to tribal and folk arts but also documented them. Along with this, from time to time, he continuously wrote about various concerns related to art.

On one occasion, he wrote about the idea of globalisation and Indian art. Despite continuous efforts, traditional arts and crafts of India were still not receiving the importance they deserved. According to him, the reason for this was that the gaze of the West had not moved beyond curiosity towards Indian art, especially folk and tribal art. He wrote that the winds of globalisation had not yet touched traditional artisans and artists. He did not agree with the idea that globalisation would necessarily spoil them.

He wrote, “Art has been a source of spiritual energy for our rural/tribal population for many generations. It has been an integral part of their lives. If the world knows about them and admires them, it certainly will not harm them. It can work in another way because we can

also learn about the traditional arts and crafts of other countries. But, as I said earlier, only those who are sensitive towards them should interact with them. Mass production of art to meet market demands will make it hollow and lifeless. Our ancestors possessed the skill, precision, and honesty of art. We should not lose them.”

Gandhiji had a profound influence on his vision of art education and creativity. He was not in favour of giving children an art education that would take away their individuality. He said that if a child can create a human figure in their own way, it may be inspired by their parents or someone else. However, our art teachers often pressure them to make something else, such as flowers or other conventional forms. For this, he considered the entire education system responsible. He also stressed that teachers should teach children while learning from them as well.

His view of the art education curriculum was that our courses should be designed in such a way that they provide children with opportunities to unleash their creative energy. They should be given knowledge of our rich cultural heritage. Visual elements such as clay sculptures, floral designs, and pottery should be included in the school curriculum. This would help boost their creativity.



Chicago Picasso

Standing in Chicago's Daley Plaza, the Chicago Picasso rises 50 feet into the air and weighs more than 160 tons. Yet for the people of Chicago, it is far more than a monumental work of art. The untitled sculpture has become an enduring symbol of the city and a landmark that continues to invite curiosity, debate, and interpretation.

When the sculpture was unveiled on August 15, 1967, thousands of people gathered in Daley Plaza to witness the event. At the time, public sculptures in major American cities typically honored historical figures, so Picasso's abstract creation represented a striking departure from tradition. Its unconventional form initially sparked controversy, but it also reflected the

cultural transformation taking place across the United States during the 1960s, when modern art was gaining greater prominence.

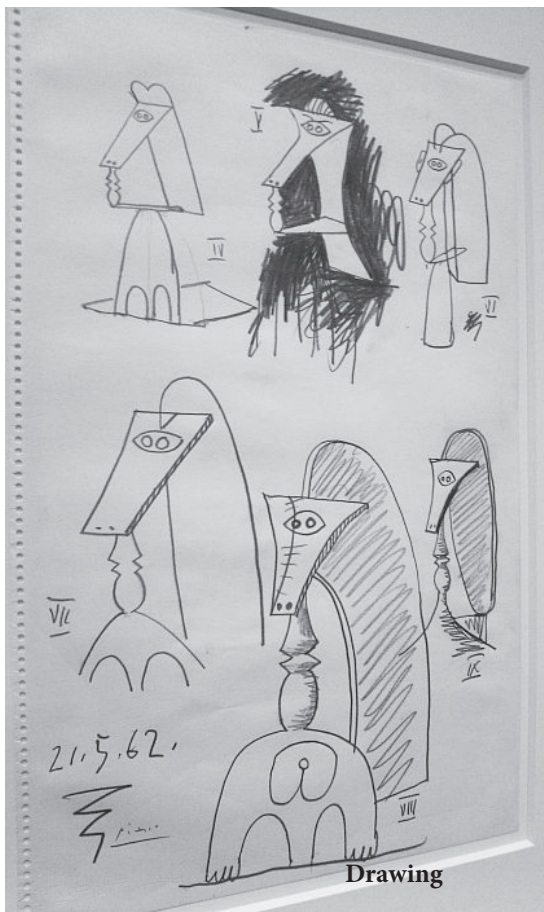
One of the sculpture's most intriguing qualities is its refusal to present a single, definitive image. Its appearance changes depending on the viewer's position and perspective. From one angle, it can suggest a woman's face; from another, the face of an animal; from yet another, an entirely abstract form. Picasso deliberately avoided giving the sculpture a title, allowing viewers the freedom to decide for themselves what they see. He never publicly explained exactly what the sculpture was meant to represent.

The story of its creation began in 1963, when the architects of the Richard J. Daley Center



Thousands of people gathered in Daley Plaza to witness the event.

All images from Art Institute of Chicago



proposed a monumental work of art to give a distinctive identity to the plaza on the building's eastern side. Rather than commissioning a traditional statue of a historical figure, they turned to Pablo Picasso, whose revolutionary approach to art was perfectly suited to the changing cultural landscape of the era.

Picasso spent approximately two years developing the project. He drew upon sketches, motifs, and ideas from his earlier works, adapting and transforming them as the design evolved. The process eventually produced a 42-inch-tall maquette, or small-scale model, which, along with preparatory sketches, can still be viewed at the Art Institute of Chicago.

The finished sculpture was constructed from Cor-Ten steel, the same weather-resistant material used on the exterior of the Daley Center. It was fabricated at a U.S. Steel plant in Gary, Indiana, just outside Chicago. Three charitable trusts provided funding for its creation. Picasso initially requested a fee of \$100,000, but ultimately changed his mind. In his letter of dedication, he

presented the sculpture as a gift to the people of Chicago.

Over the years, numerous theories have emerged about what—or whom—the sculpture depicts. Picasso's grandson, Olivier Widmaier Picasso, suggested that some of its features may have been inspired by Sylvette David, a French woman and close friend of the artist whom Picasso frequently portrayed. Another popular theory is that the sculpture incorporates elements inspired by Kabul, Picasso's beloved Afghan Hound. Viewers have also identified similarities to motifs and forms found in several of Picasso's other works.

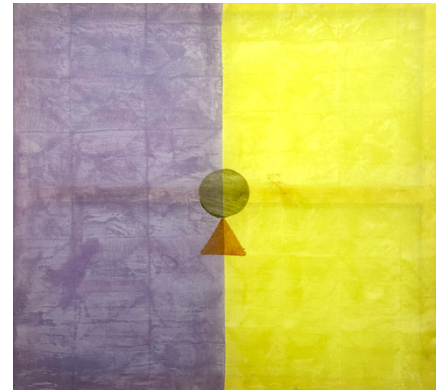
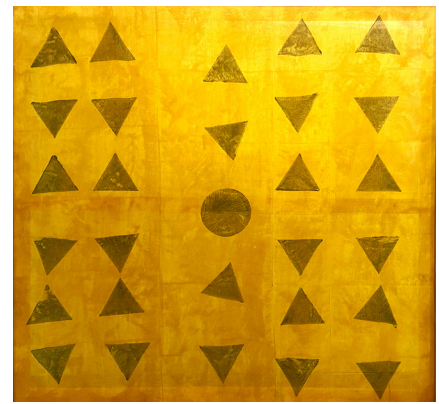
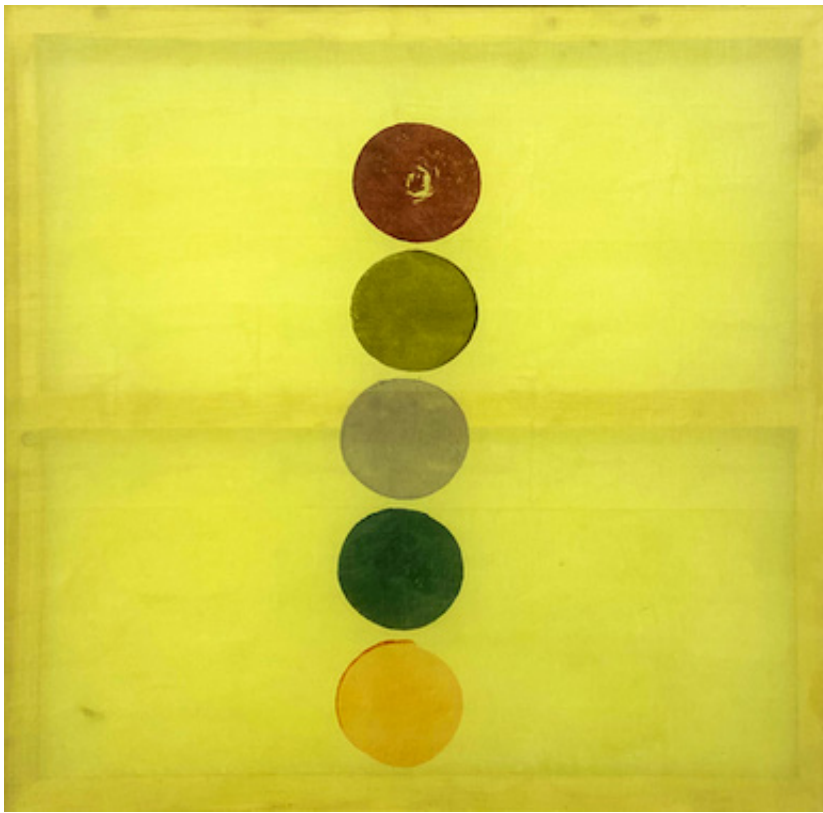
Ultimately, however, the mystery may be part of the sculpture's enduring appeal. Picasso left its meaning deliberately open, allowing every viewer to bring a different interpretation to it. More than half a century after its unveiling, the Chicago Picasso remains one of the city's most recognizable works of public art—a bold expression of modernism and an unmistakable icon of Chicago itself.

ANALYSIS/ DR VED PRAKASH BHARDWAJ

**Sayali Goyal****Form to freedom
of expression**

Sayali Goyal is a contemporary young artist who is developing a new visual language through her engagement with the concept of abstraction in art. In her language of abstraction, there appears to be a rejection of any kind of pre-established concepts. Rather than a visual composition, a sense of liberation from the visual itself becomes predominant in her works. This is why she rarely uses any pre-established or popular abstract imagery. In the works she has created using the block-printing technique, we encounter geometric forms, whereas such forms are absent from her other works. In these works, the use of an emotional image appears to be more prominent than that of visual imagery. There is no fixed form in her work; rather, she expresses the instability between constantly changing images shaped by the combined influence of media, the market, cultural institutions, politics, and contemporary life. No single image, meaning, or concept remains fixed anymore. This is why





we see a continuous transformation in the pictorial language of Sayali Goyal's art.

Working on paper and canvas in various media, she has kept herself free from the confines of fixed imagery. The layers of colour on paper, or the use of different tonalities of a single colour, evoke a profound philosophical dimension and a sense of Indian mysticism in her works. The influence of Indian philosophy is also visible in her recent works, in which she has collaborated with traditional block-printing artisans from Sanganer, Rajasthan. These works contain geometric forms that, at times, recall the imagery of Tantric art. In this way, she brings tradition, history, and the present onto a common plane, presenting them through a visual language that is compelling and engaging.

At the global level, contemporary

art has witnessed numerous experiments with fabric as an artistic medium. Sayali has incorporated an additional dimension into these experiments by bringing in India's traditional textile-making practices. Yet, in doing so, she has preserved the artistic integrity of the medium. She has broken away from the commercial equations of block printing and connected it with a contemporary artistic language. This is why works of this kind in her practice exist beyond the realm of utilitarian and decorative objects.

Sayali's works reward close observation. At first glance, their geometric forms and restrained palette may suggest simplicity. Yet, as the viewer looks more carefully, layers of printed marks, fabric textures, seams, overlaps, repetitions, and variations begin to emerge.





The surface retains evidence of how the work was made. This is significant because the process has not been concealed. The viewer is therefore invited to consider not only what the work represents, but how it came into being. This visibility of process gives the works a tactile and almost intimate quality. Their quiet surfaces contain the memory of hands, materials, repetition, and time.

Geometry as Rhythm

One of the distinctive characteristics of Sayali's work is her use of elemental geometric forms—circles, squares, lines, and repeated known or un-known shapes. Simple in themselves, these forms acquire complexity through their arrangement across the fabric surface. They are placed, displaced, repeated, overlapped, and reorganised, creating a delicate tension between order and irregularity.

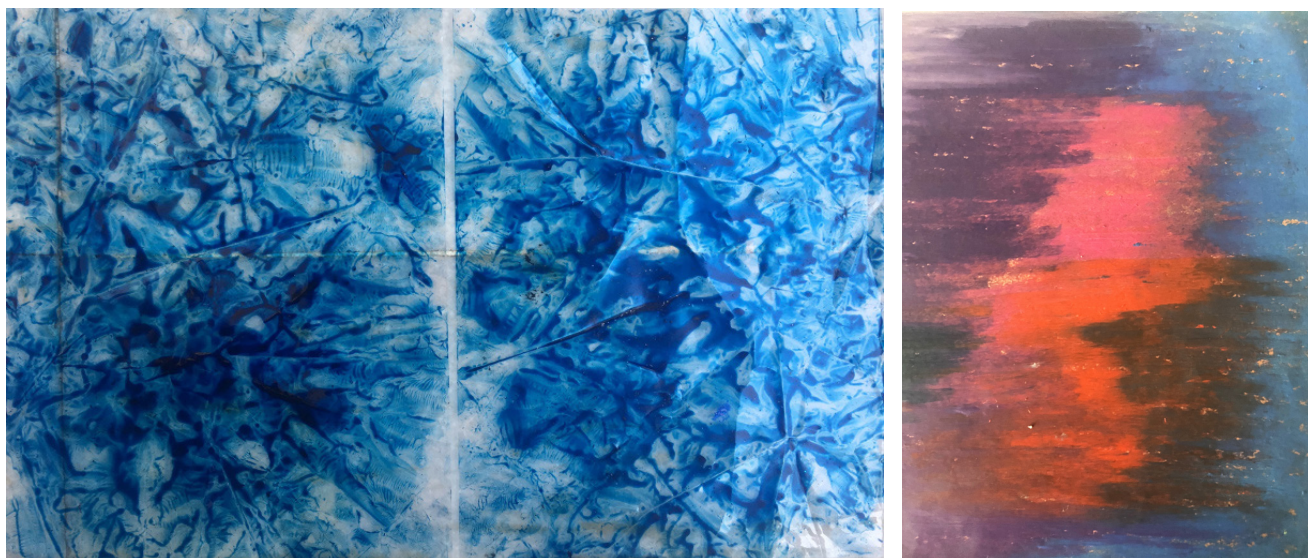
The circle and the square, for example, may appear visually elementary, yet their relationship can generate rhythm, movement,

balance, and visual tension. By reducing the image to essential forms, she moves away from direct representation and towards abstraction. The geometry becomes less about depicting something recognisable and more about creating relationships between shape, space, rhythm, and surface.

Repetition is especially important here. In block printing it is a naturally produces recurring motifs, the technique carries an inherent sense of rhythm. She embraces this characteristic but introduces subtle changes in placement, scale, colour, overlap, and combination. Repetition therefore never becomes mechanical. Small differences accumulate, creating movement and visual complexity. Repetition of colour or overlapping gives a new effect to painting and it transform a new visual. In this transformation, a traditional principle becomes a contemporary abstract vocabulary.

The Quiet Power of Colour

Colour plays an equally important



role in Sayali's compositions. Rather than depending exclusively on intense contrasts, she often works with soft, restrained combinations. These quieter tones create a contemplative atmosphere and allow other aspects of the work—the texture of the fabric, the printed marks, the seams, and the arrangement of forms—to speak with equal clarity.

Colour consequently functions as more than ornament. It becomes part of the structure and emotional character of the work. The subtle palette encourages the viewer to look slowly, to notice relationships that might otherwise be overlooked, and to appreciate the delicate interaction between colour, material, and form.

The Surface as a Record of Making

Sayali's works reward close observation. At first glance, their geometric forms and formless compositions' restrained palette may suggest simplicity. Yet, as the viewer looks more carefully, layers of printed marks, textures, seams, overlaps, repetitions, and variations begin to emerge.

The surface retains evidence of how the work was made. This is significant because the process has not been concealed. The viewer is therefore invited to consider not only what the work represents but also how it came into being. This visibility of process gives the works a tactile and almost intimate

quality.

Evidence of the Making Process: The Surface

One truly grasps the essence of Sayali's work only by observing it closely. At first glance, the limited colour palette used in her geometric shapes and amorphous compositions might appear simple. However, as the viewer looks closer, layers of printed marks, textures, joints, overlaps, repetitions, and variations begin to emerge.

The surface itself bears evidence of how the work was created—a crucial aspect, as the process of making remains unconcealed. Consequently, the viewer is prompted to consider not only what the artwork depicts but also how it came into being. This visibility of the process imbues the work with a tactile quality that feels deeply intimate.

The texture created by these layers of colour often evokes the granular patterns that naturally appear on various surfaces—such as the shifting hues of tree bark, the changing textures of leaves, the effects of rust on iron, or moss growing on a wall—interspersed with abstract forms that stir personal recollections. In this way, Sayali's work appears to evoke memories on multiple levels.

ANALYSIS/ DR VED PRAKASH BHARDWAJ



Anjali Prabhakar

Abstraction is the confronting of life



Abstract paintings are often associated with mystery, spirituality, the subconscious, and the unknown. Yet abstraction does not necessarily mean an escape from reality. On the contrary, abstract art can become a powerful way of confronting the complexities, contradictions, and emotional realities of everyday life. In Anjali Prabhakar's new paintings, abstraction functions as a visual language through which the artist examines the absurdity of existence and the fragmented nature of contemporary life. Her paintings do not describe reality literally; instead, they allow reality to appear through emotion, tension, memory, thought, and psychological experience.

Her works engage with drama, the interplay of thoughts, psychological states, uncertainty, conflict, and the many layers of human existence. There is a sense of



movement between inner and outer reality: what happens in the world around us and what happens within the mind are not always separate. She transforms these experiences into an abstract visual space where forms, gestures, textures, and colours carry the emotional weight of lived experience. The viewer is therefore not given a single narrative or fixed meaning. Instead, the paintings invite us to enter a psychological space in which different thoughts, memories, fears, desires, and tensions can coexist. This openness is important to abstraction because the painting can communicate an experience without having to explain it through recognizable objects or conventional storytelling.

Some of her works prominently feature the colours Red and Blue, bridging the gap between personal





and universal experiences. Every human life encounters moments of intensity—moments of desire, anger, love, loss, struggle, fear, and transformation. Thus, the fire inherent in the color red can be understood as an image of existence itself—at times controlled, at times explosive, and always in flux. Through this colour, Anjali brings the psychological and emotional dimensions of life into the visual realm. Conversely, the use of blue symbolically evokes tranquillity, an aquatic consciousness, and spirituality.

Titles such as Sacred Emergence, Create Power, Whisper of Light, Celestial Flow, Rise of the Divine, Radiant Energy, Anahata Resonance, Cosmic Invocation, Crimson Consciousness, and Beyond Energy suggest that Anjali's artistic practice is deeply connected with life, philosophy, spirituality, and the unseen forces that shape human existence. Energy, cosmic voices,

divine forces, light, and consciousness become recurring elements through which she explores the relationship between the inner self and the larger universe. Her works can be understood as a visual samvad—a dialogue between the visible and invisible, the physical and spiritual, and the personal and cosmic. Through colour, form, movement, and abstraction, Anjali transforms these intangible experiences into visual expressions, inviting the viewer to experience not merely an image but a sense of inner resonance, transformation, and connection with the larger energy of life.

This use of Red also connects the personal with the universal. Every human life contains moments of intensity—moments of desire, anger, love, loss, struggle, fear, and transformation. The fire suggested by red can therefore be understood as an image of existence itself: sometimes controlled,



sometimes explosive, and always changing. Through this colour, Anjali brings the psychological and emotional dimensions of life into the visual field.

Anjali's new paintings therefore demonstrate that abstraction can be deeply connected to reality. Their mystery does not necessarily originate in spirituality alone; it emerges from the complexity of being human. The absurdity of life, the instability of thought, the drama of everyday existence, and the psychological tensions that remain hidden beneath ordinary experience become the substance of her abstract language. Her paintings encourage us to look beyond the question, "What does this represent?" and instead ask, "What does this make me feel, remember, or think about?" In this way, abstraction becomes not an escape from reality, but another way of seeing and experiencing it.



संस्कृत

भारतीय कला

कुछ कुछ
होता है

डॉ. वेद प्रकाश भारद्वाज



COMING SOON...

Solo show by Kanchan Mehra
(Contemporary art exhibition)



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