

Overland,
there's
shorter time
to dream.

Overland, there's shorter time to dream.

Migration, often seen as movement from place of birth to a foreign destination, is a measure of global bilateral flows. The country of destination becomes the migrant's new refuge. We speak to the migrant in soft whispers to say, You are welcome, we accept you in your alien. Perhaps, another - the other - but with warmth of our arms, you are invited to rest. We ask them, Who did you come with and who did you leave behind? Did anyone come ahead of you? Where do you find strength? Do you carry an anthem under your breath? Does the water seem safer than land? Have you brought along pocketed pickles, bonafides, grains, warrants, dreams?

Lur Alghurabi in her finely crafted essay, *'You Either Die a Refugee or Live Long Enough to See Yourself Become the Diaspora Writer'* writes *"We are a family of survivors. That's the price of staying alive. We have lived to tell the tale or loved through another one. We lived to see how much candy we could fit into our mouths, each piece growing stiff and hard like rocks until the insides of our cheeks erupted with blood. We have lost feeling, but not enough to forget that we are grieving. What emptiness"*.

'Overland, there is shorter time to dream' is a group exhibition that is borne from a need to empathise with the various shifts in tongue, body, land, traits, space, frames and scapes that happen as a result of migration. There is a need to examine the intersections that distort language as a means of prolonged exile, the fissures and fault lines that serve as birthing sites for war, violence of socio-political unrest, processes/processing of the disparaged, a demand for silence, an adoption of surveillance and a homesickness, a constant yearning that comes along with. The exhibition came to fruition because, of an ache to define the peripheries of home being a third-culture child, as well as a constant inclination to study narratives of diasporas associated with the act of deracination.

'Overland, there is shorter time to dream' is a presentation incurred as a result of sustained research on migratory practices and an inquiry of subsidiary motives, rituals, aftermath, consequences in and around resettlement. The exhibition is curated by Shristi Sainani.

Shristi Sainani
Independent Curator

“no one leaves home, unless home is the mouth of a
shark”

-Warsan Shire

DEVU NENMARA

(B. 1963)

Devu Nenmara is a painter, born in Nenmara, Kerala. Hailing from a traditional weaver family, she grew up with an instinct for colours, shapes and patterns. Though she worked as a labourer throughout her life, she started painting during the Covid period, when confined to her home. With the materials provided by her artist son Unnikrishnan, her experiments with painting began.

Her early works were gouache drawings of trees, animals and lush terrains on art paper. Soon, she moved to acrylic colours, as each colour mixed with that of earth. Her paintings depict flora and fauna, festivities and rituals, labour and seasonal changes rooted in her village.

Her canvases are dense with dotted, rhythmic patterns, drawn from an intimate connection with nature.

Devu Nenmara's group exhibitions include Flowering Trees and 'Vining-Wands', a story

of Two Women, their Art, Memories and Labour by artists, Madhavi and Devu Nenmara, Kerala Lalit Kala Akademi, 2025; 52nd state Exhibition of Art & Award Kerala Lalitkala Akademi, 2025; Karu group exhibition, Gallery Neighbour, Thiruvananthapuram, 2025; Me, Amma, we by Devu Nenmara and Unnikrishnan C, presented by Gallery Sumukha, 2024.

Devu Nenmara lives and works in Nenmara.



DEVU NENMARA



UNTITLED, 2024
ACRYLIC ON CANVAS
24 X 30 IN
INR 1,00,000



UNTITLED, 2024
ACRYLIC ON CANVAS
24 X 30 IN
INR 1,00,000

KANCHANA GUPTA

(b. 1974, Patna, India)

Kanchana Gupta is a contemporary visual artist whose multidisciplinary practice spans painting, sculpture, installation, photography, and video. Moving from India to Singapore, her work is deeply informed by the personal and social pressures of migration, urbanisation, and gendered experience.

Her practice engages materiality as both subject and method, examining how everyday substances carry social histories and psychological residues. She subjects materials like paint, jute, tarpaulin, lace, vermilion, henna, silk, and sandalwood to rigorous physical acts of tearing, burning, stretching, piercing, and compression. Through these intense interventions, familiar materials are displaced from their inherited contexts and reconstituted, revealing layers, scars, and residues that foreground the tension between permanence and loss.



Gupta received her Bachelor's degree from Patna Women's College, where she was awarded a Gold Medal, and later completed her Master of Fine Arts from LASALLE College of the Arts, Singapore. A 2024 Sovereign Asian Art Prize finalist, her solo exhibitions include FOLDED PIERCED STRETCHED (2022) and 458.32 Square Meters (2019) at Sullivan+Strumpf, Singapore; Traces and Residues at Richard Koh Fine Art, Singapore (2017); and Identity II at the Institute of Contemporary Arts Singapore (2011). Her work has also been presented internationally at the Fukutake House Asian Gallery in Shodoshima, Japan.

Kanchana Gupta lives and works in Singapore.

KANCHANA GUPTA



OPEN AND CLOSE #41
OIL PAINT SKIN BURNT AND STRIPPED OFF FRENCH
MACHINE MADE LACE
48.8 X 2.4 X 41.6 INCHES
INR 1,000,000



OPEN AND CLOSE #42,
OIL PAINT SKIN BURNT AND STRIPPED OFF FRENCH MACHINE
MADE LACE
47.6 X 2.7 X 39.7 INCHES
INR 1,000,000

Gaurang Naik

(b. 1996, Goa, India)

Gaurang Naik is a contemporary artist whose practice spans painting and sculpture to examine the material and psychological traces left by the encounter between human activity and the natural world. Drawing from his upbringing between South Goa's iron ore mining belt and its historic settlements, his work functions as a meditation on extraction, habitation, transience, and decay.

Naik approaches the environment as a repository of accumulated histories, extending the conventions of still life to explore how objects carry memory. Ancestral artefacts, found objects, and fragments of material culture recur



throughout his practice, serving as evidence of lived experience and portals to collective histories. Through careful observation and accumulation, he captures textures, dust, and residue, foregrounding the afterlives of things and exploring how memory persists through material transformation. Naik completed his BFA from the Goa College of Art (2019) and his MVA from MSU Baroda (2021), where he received the Late Milind Madhukar Bhade Gold Medal. He has participated in the IMMERSE 3.0 Residency (2024) and the SAIL Mentorship Programme at Sunaparanta Goa Centre for the Arts (2022). His work has been presented at the India Art Fair, New Delhi (2022), HH Art Spaces, Goa (2022–23), and the Museum of Goa (2019).

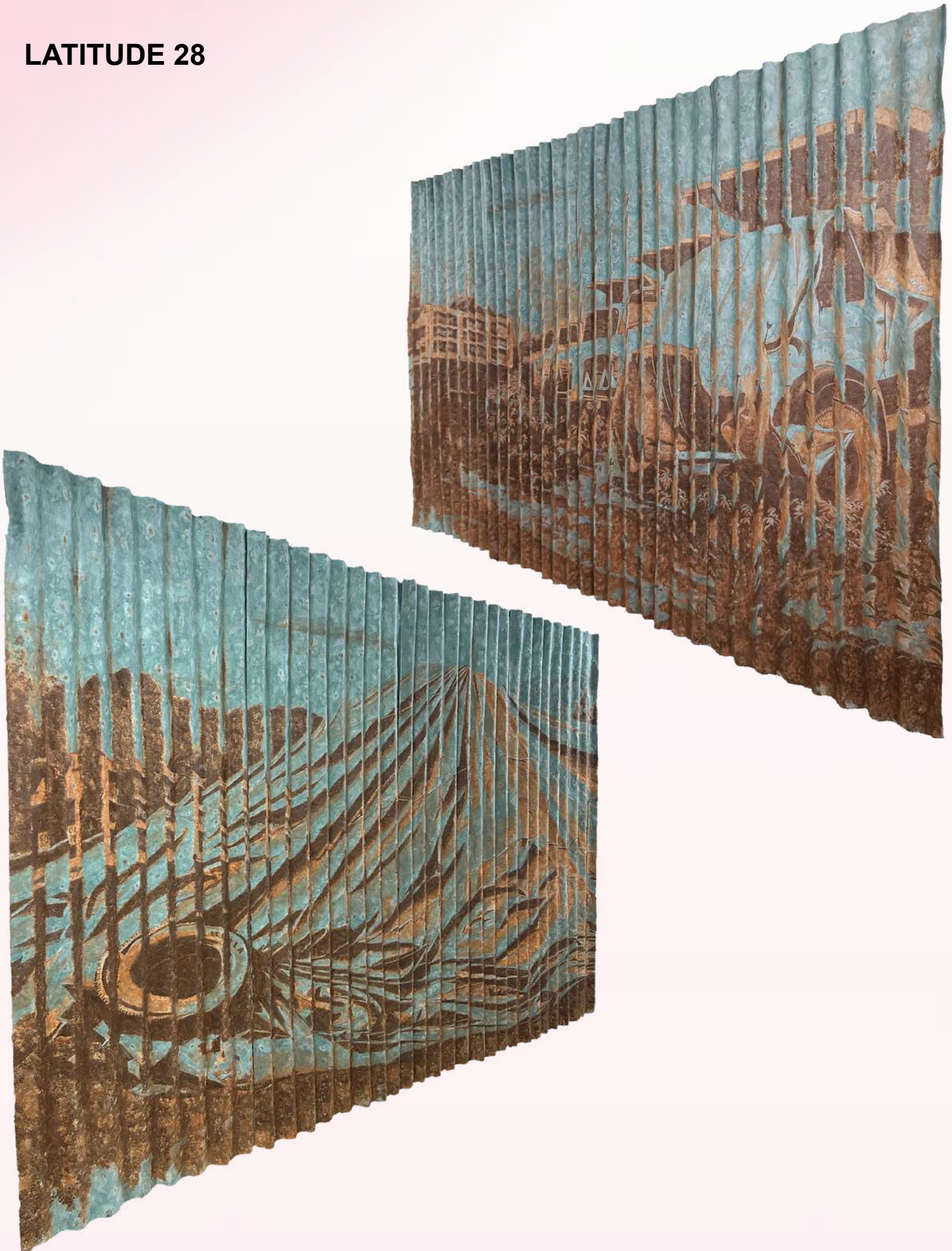
Gaurang Naik lives and works in Goa, India.

GAURANG NAIK



WHEN THE DUST SETTLED, 2025
ACRYLIC EMULSION ON CORRUGATED
SHAPED TARPAULIN CANVAS
(SET OF 4 SHEETS)
86.6 X 57 INCHES
₹ 300,000

LATITUDE 28



Juhikadevi Bhanjdeo

(b. 1986, Jagdalpur, Chhattisgarh, India)

Juhikadevi Bhanjdeo is a practicing visual artist and educator whose work navigates the intersections of memory, identity, and material culture. Influenced by her upbringing in Bastar and her family's heritage, her practice stems from the metaphor of the “pocket”, a symbolic space that holds stories, beliefs, and social identities.

Her work has evolved from literal representations of object-filled pockets into abstract explorations of layered compositions, textiles, and motifs. Utilizing unpredictable materials such as fabric, clay, velvet, yarn, safety pins, and Bhanjdeo holds an MVA in Painting



from MSU Baroda (2012) and is pursuing a Ph.D. in Indigo, where she explores how personal and collective histories are encoded in form and color. In her practice, fabric serves as a central narrative device embodying both protection and prejudice, memory and transformation, acting as both witness and storyteller of lived experience.

She holds a Ph.D. at AURO University, Surat, where she serves as an Assistant Professor. She has been awarded prestigious residencies, including the Glenfiddich Artist Residency, Scotland (2012), Khoj PEERS (2013), and the Inlaks Residency at UNIDEE, Italy (2015). Her accolades include the Glenfiddich Emerging Artist of the Year (2012). Her work has been shown at the Dhaka Art Summit, India Art Fair, and with LATITUDE 28 at Delhi Contemporary Art Week (2025) and Dramaturgies of Space (2025).

Juhikadevi Bhanjdeo lives and works in Surat, Gujarat, India.

JUHIKADEVI BHANJDEO



MEMORIES IN SKIN, 2026

COTTON/, SILK, SYNTHETIC FABRIC, COTTON YARN & ACRYLIC BUTTONS

60 INCHES X 72 INCHES



Jyothidas K V

(b. 1987, Kerala, India)

Jyothidas K V is a visual artist and researcher whose interdisciplinary practice varies from drawing-based installations, prints, and text to photographs, performances, and community gatherings. His work investigates the politics of belonging in urban spaces, examining the intimate relationships between food, memory, geographical locations, and social identities. Alongside his studio practice, he conducts extensive academic research into the history of modernist printmaking in India.

Trained as a printmaker, Jyothidas extends his practice beyond the press to treat spaces and food as active mediums. He focuses particularly on food ingredients from the Western Ghats, exploring their elementary role in the formation of community identities and commensalities (the act of eating together). His performance-based works and installations function as live visual conversations and collaborations, turning ordinary acts of preparation and consumption into sites of social inquiry, critique, and shared human connection.

Jyothidas completed his formal training in printmaking and fine arts in India. His collaborative projects, research, and performances have been presented across diverse academic and contemporary art spaces nationally. His work frequently brings together artists, researchers, and public audiences to participate in site-specific interventions that question cultural inheritance and cross-regional migrations.

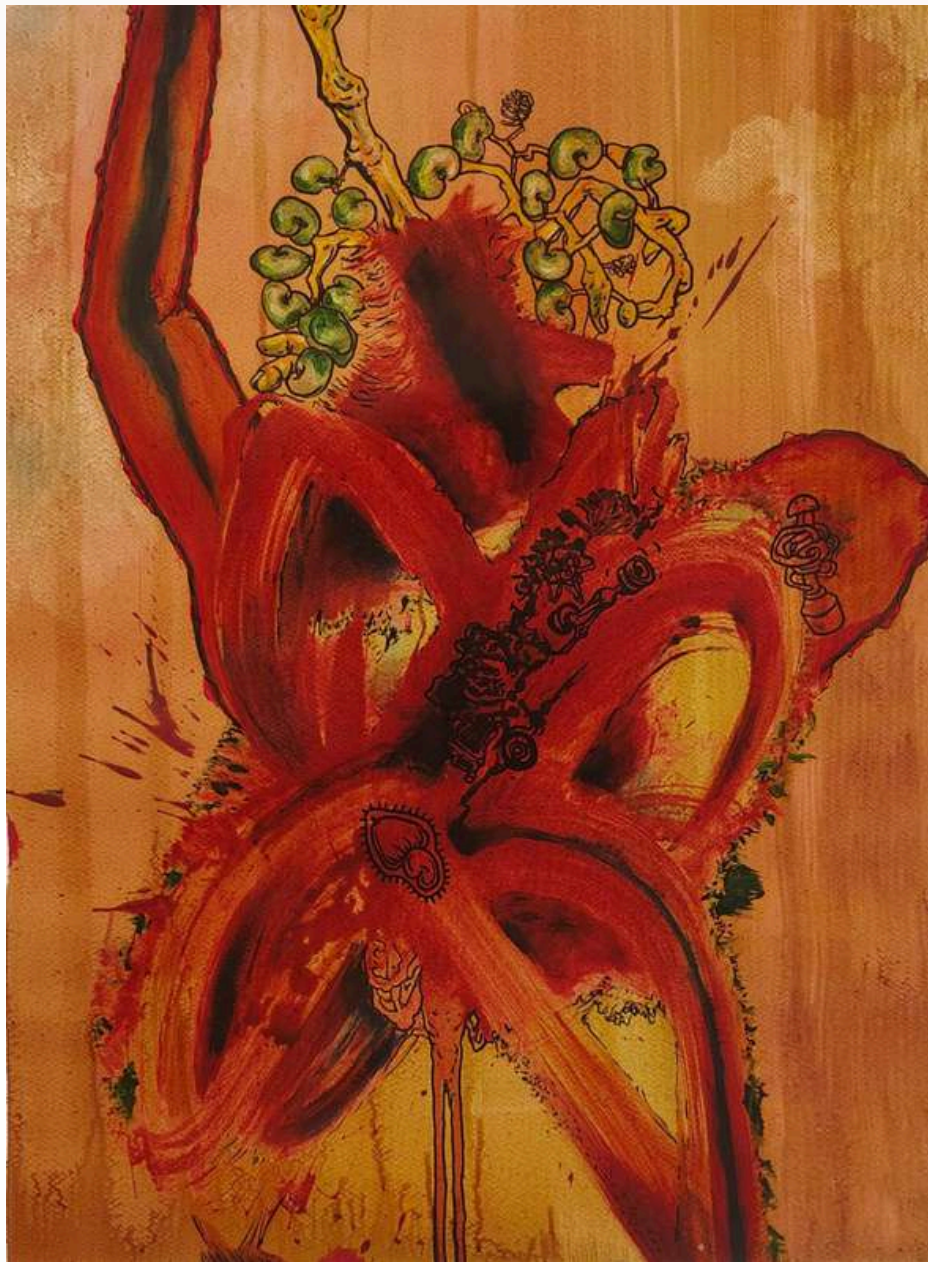
Jyothidas K V lives and works in New Delhi, India.



JYOTHIDAS KV



LATERITE MOORINGS: NUTS AND GLORY (1), 2026
ACRYLIC ON PAPER
21 X 28 INCHES
INR 80,000



LATERITE MOORINGS: NUTS AND GLORY (2), 2026
ACRYLIC ON PAPER
19 X 25.2 INCHES
INR 80,000

Kavitha Balasingham

(b. 1994, Kent, United Kingdom)

Kavitha Balasingham is a contemporary visual artist whose multidisciplinary practice spans sculpture, installation, and expanded material processes. Exploring second-generation displacement, diaspora identity, and digital intimacy, her work builds speculative environments where pop culture, science fiction, and cartoon physics destabilize familiar realities. She is a Lecturer in Fine Art and the founder of London's ongoing Ghost Show exhibition series.

Balasingham's practice engages the absurd, the uncanny, and the speculative to explore questions of belonging and home-making. Her installations juxtapose organic and synthetic elements, creating dreamlike landscapes populated by provisional structures and animated forms where the grotesque operates alongside moments of tenderness. Her recent work investigates the materiality of telecommunication, utilizing references like black hole spaghettification, old iPhones, and portals to examine the disorienting mechanics of reconnecting with an inherited homeland.

Balasingham earned her BA from the University of Westminster (2017) and an MFA from Goldsmiths, University of London (2022). She has received multiple Arts Council England grants, the Gilbert Bayes Sculpture Grant, and the New Futures Award (2023). Her recent exhibitions include her debut solo show Love Island at Alice Black Gallery, London (2025), and group presentations at Turner Contemporary, Margate (2024), San Mei Gallery (2023), Bow Arts (2025), and Sadie Coles HQ Shop (2022).

Kavitha Balasingham lives and works in London, United Kingdom.



KAVITHA BALASINGHAM



DO YOU EVER WONDER WHAT IT'S LIKE TO BE A TULIP? , 2022
MDF, RESIN, NYLON FLOCK, LCD SCREEN,
ARDUINO NANO, CABLES, PLUG.
8 X 8 X 3 INCHES
INR 1,60,000





HEY HEY HEY HEY HEY, 2025
HAND WOVEN COTTON FABRICS BY
NEWAROW, UPHOLSTERED BY ARTIST AND
MOTHER INTO TAPESTRIES, PLYWOOD, WIRES.
45 X 35 INCHES



HEY HEY HEY HEY, 2025
HAND WOVEN COTTON FABRICS BY
NEWAROW, UPHOLSTERED BY ARTIST AND
MOTHER INTO TAPESTRIES, PLYWOOD, WIRES.
45 X 44 INCHES

Khadim Ali

(b. 1978, Quetta, Pakistan)

Khadim Ali is an artist of Hazara origin whose multidisciplinary work is rich in traditional and modern motifs of Eastern and Western art history. Born as an Afghan refugee in Pakistan, his family fled Taliban persecution in Afghanistan. Prompted by a distinguished talent visa from the Australian Government, he relocated to Sydney in 2010. His practice is deeply informed by perpetual migrations, trauma, and his responsibility as an artist to address the discrimination and ethnic cleansing of minority communities.

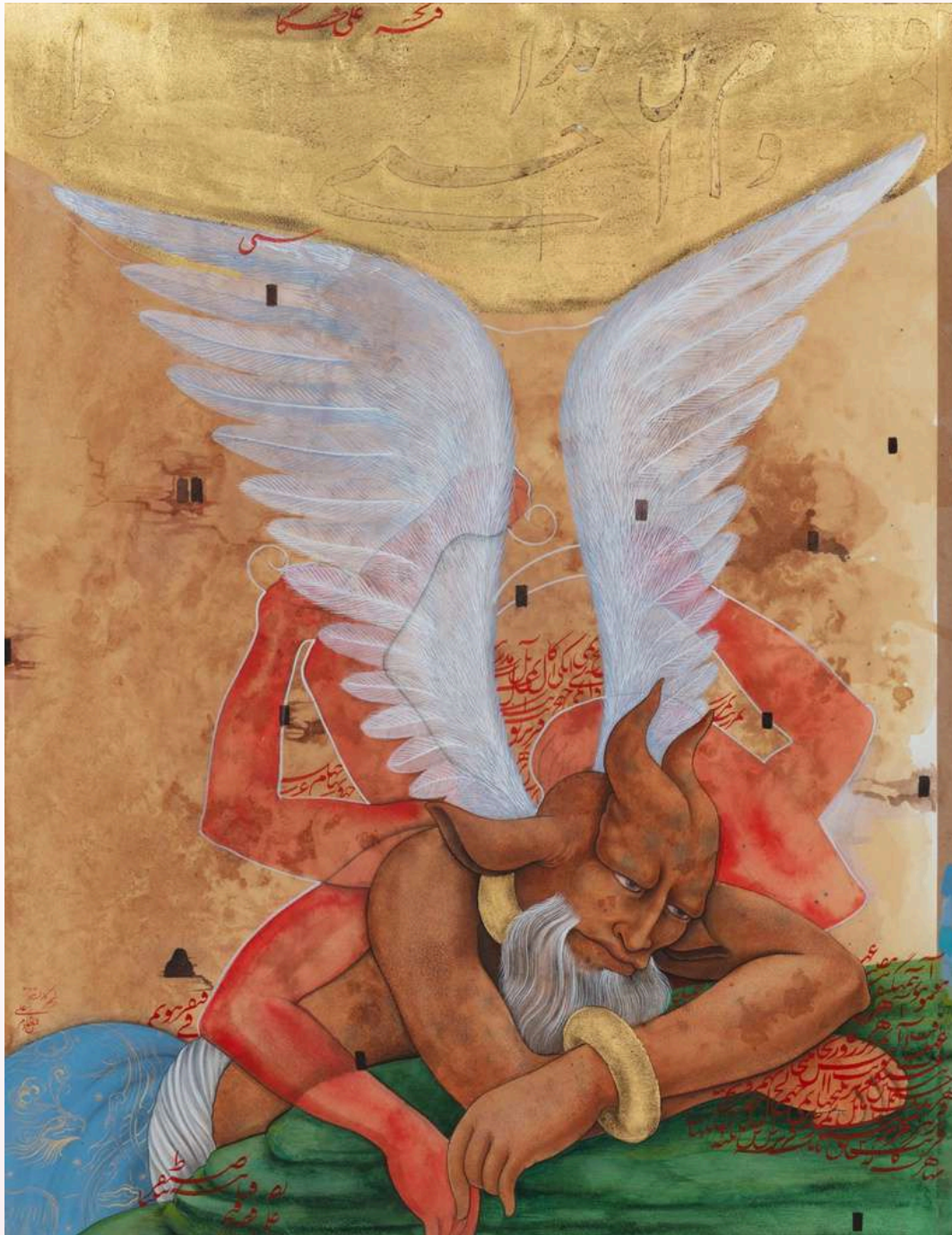
Ali's practice demonstrates a deft combination of mediums and concepts, blending delicate handwork with large-scale tapestries and miniature traditions. Having learned carpet-weaving as a refugee during the Afghan War, he incorporates intricate textiles alongside painting. Drawing heavily from the 10th-century Persian epic *Shahnameh* (Book of Kings), Ali reinterprets its heroes and villains to explore contemporary politics, the nature of self and other, and how ideological adoption twists cultural icons into tools of conflict.

Ali completed his BFA at the National College of Arts, Lahore (2003), studied calligraphy at Tehran University, and earned his MFA from the University of New South Wales, Sydney (2012). His major international presentations include the Bukhara Biennial (2025), Venice Biennale (2009), Documenta 13 (2012), and Sharjah Biennial 14 (2019). His work is held in prestigious public institutions, including the Solomon R. Guggenheim Museum, New York, and the British Museum, London.

Khadim Ali lives and works in Sydney, Australia.



KHADIM ALI



WANDERING WISDOM II, 2025
GOUACHE AND GOLD LEAF ON PAPER
30 X 22.25 INCHES



WANDERING WISDOM 3,2025
HAND EMBROIDER ON FABRIC
39.5 X 47.5 INCHES
INR 1,525,000

Malavika Rajnarayan

(b. 1982, Hyderabad, India)

Malavika Rajnarayan is an artist and educator whose practice centers on the human figure and the exploration of individual and collective realities. Drawing from Asian and Indian miniature traditions, her visual language is infused with feminine sensibilities that celebrate histories of care, hope, and the reclamation of personal narratives. Based in Vadodara, her background in Indian classical music informs an improvisational approach to painting, where she explores the relationship between patterning, rhythm, and everyday routines.

Working primarily in painting, Rajnarayan conjures imagined worlds

where poignancy is conveyed through grace and poetry. Her inquiries are deeply rooted in her interactions with diverse communities, particularly through her extensive work as an arts educator. By conscious use of motifs and layered narratives, she seeks to reflect the subtle shifts in contemporary social fabric while maintaining a connection to traditional knowledge systems.

Rajnarayan studied painting at the College of Fine Arts, Karnataka Chitrakala Parishath (BFA, 2003) and the Faculty of Fine Arts, M.S. University of Baroda (MVA, 2006). Her solo exhibitions include *Some Stories Listen* (2024) and *Building Beginnings* (2008) at Anant Art, New Delhi. She has been an artist-in-residence at CAMAC, France (2013) and ZK/U, Berlin (2017), and was the recipient of the Nasreen Mohammedi Scholarship (2005). Rajnarayan also serves as a visiting faculty member at Azim Premji University, Bhopal, and works on developing pedagogical approaches for arts education in non-urban contexts.

Malavika Rajnarayan lives and works in Vadodara, Gujarat, India.



MALAVIKA RAJANARAYAN



OUTGROWN, 2025
ACRYLIC ON CANVAS
54 X 47 INCHES



BEYOND OURS, 2025
ACRYLIC ON CANVAS
36 X 36 INCHES



HERE WE ARE (2), 2026
ACRYLIC ON CANVAS
20 X 16 INCHES



HERE WE ARE (2), 2026
ACRYLIC ON CANVAS
14 X 14 INCHES

Mihika Poddar

(b. 1996, Nepal)

Mihika Poddar is a contemporary visual artist whose interdisciplinary practice spans painting, drawing, sculpture, and mixed media. Drawing upon psychoanalytic frameworks, cinematic horror, and mythic narratives, her work constructs psychologically charged worlds where the boundaries between the conscious and unconscious become unstable. Rather than treating horror as a genre, she utilizes it as a methodology to examine repressed emotions and inherited anxieties, tracing how formative fears transform into sites of vulnerability and agency over time.



Poddar's practice frequently centers on the figure of the monster as a site of psychological projection and self-recognition. Through recurring motifs, such as entangling bedsheets, disembodied hands, and figures suspended between revelation and obscurity, she articulates the complex tensions between intimacy and unease. Heavily influenced by the visual drama of Baroque painting, she employs saturated color, theatrical lighting, and layered surfaces to navigate spaces where attraction and repulsion coexist. Reimagined folkloric figures, particularly the childhood monster Habu, emerge in her practice as symbols of the repressed self through which desire, autonomy, and selfhood are negotiated.

Poddar received her Bachelor of Fine Arts from Parsons School of Design, New York. Her work has been featured in international art publications and included in notable exhibitions, such as Summer Solstice and Concrete Myths at Van Der Plas Gallery, New York (2025).

Mihika Poddar lives and works in New York City, United States.

MIHIKA PODDAR



NIGHTLIGHT, 2024
OIL ON CANVAS
29.75 X 39.75 INCHES
INR 500,000

Rupaneethan Pakkiyarajah

(b. 1991, Batticaloa, Sri Lanka)

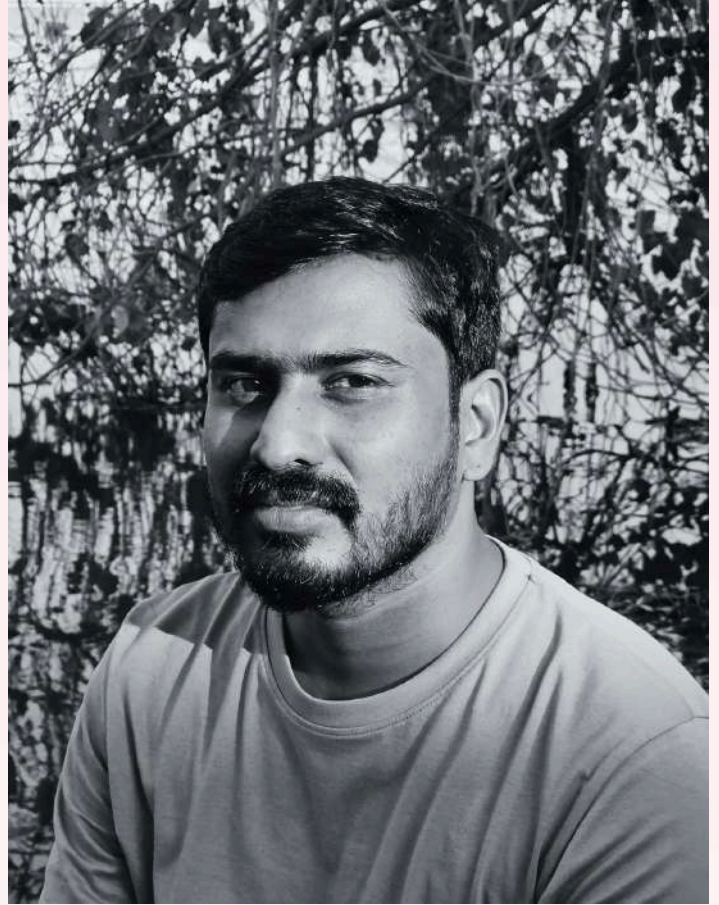
Rupaneethan Pakkiyarajah is a contemporary visual artist and educator whose practice spans painting, sculpture, and installation to examine landscape as a site of identity, connectivity, and ecological transformation. Observing the post-war Sri Lankan landscape, his work uses infrastructural networks, like electrical and telephone wires, as metaphors for how systems shape relationships between people and the natural world amidst political and environmental change.

Pakkiyarajah approaches the landscape as an active field embedded with histories of caste, class, ethnicity, and territory.

Through recurring motifs of boundaries and expanding terrains, he articulates the tension between connection and division, or development and displacement. His works highlight the impact of human intervention on the environment, juxtaposing infrastructural growth with the erosion of ecosystems to investigate the possibilities of shared futures.

Pakkiyarajah completed his BFA from the University of Jaffna (2016) and a Public Art program from Beaconhouse National University, Lahore (2020). He currently teaches Sculpture and Drawing at Eastern University, Sri Lanka. His work has been presented at Colomboscope (2017), the 9th URONTO Exchange in Bangladesh (2019), and in his solo exhibition *In Search for Connectivity* at Paradise Road Galleries, Colombo (2021).

Rupaneethan Pakkiyarajah lives and works in Batticaloa, Sri Lanka.



RUPANEETHAN PAKKIYARAJAH

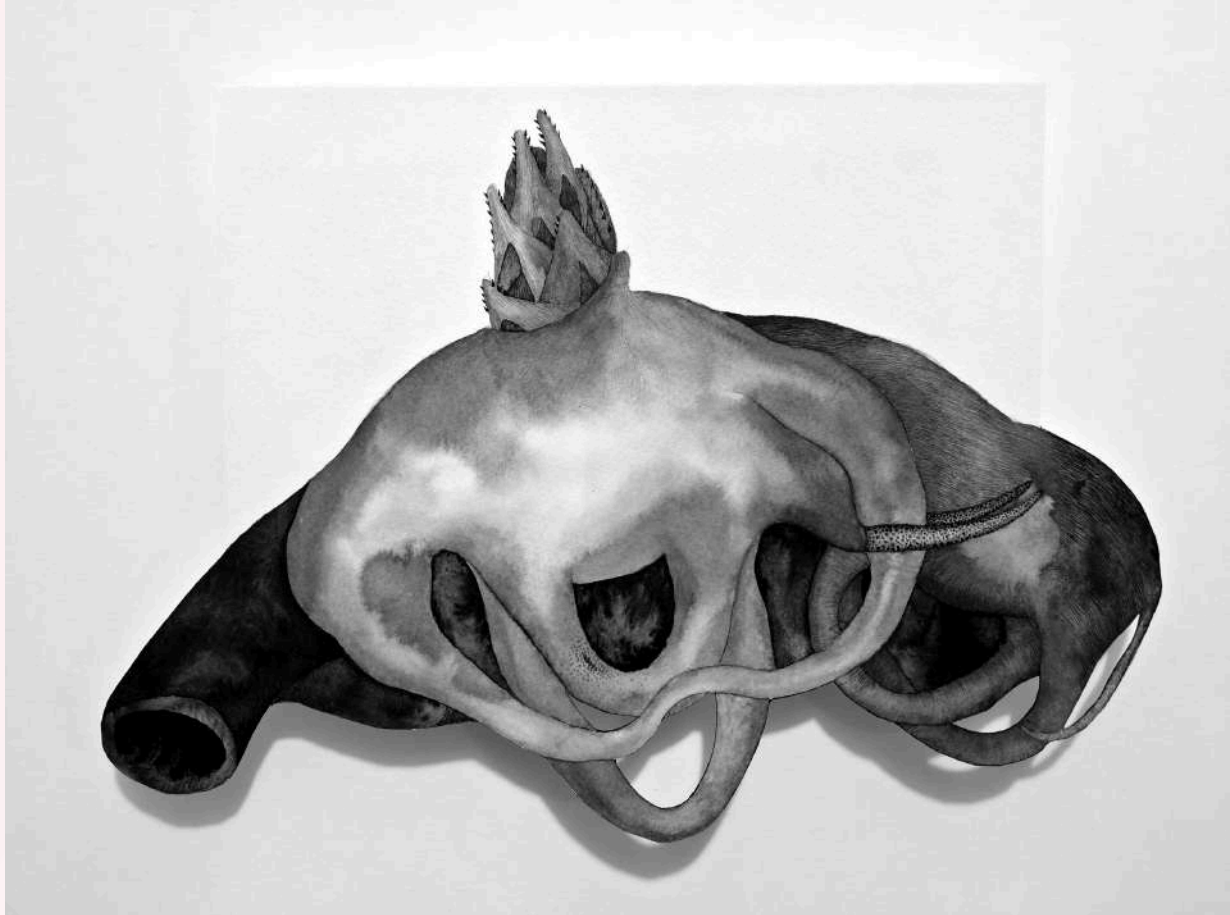


TEMPORARY SANCTUARIES I, 2026

INK AND BRUSH ON PAPER

8.27 X 11.69 IN

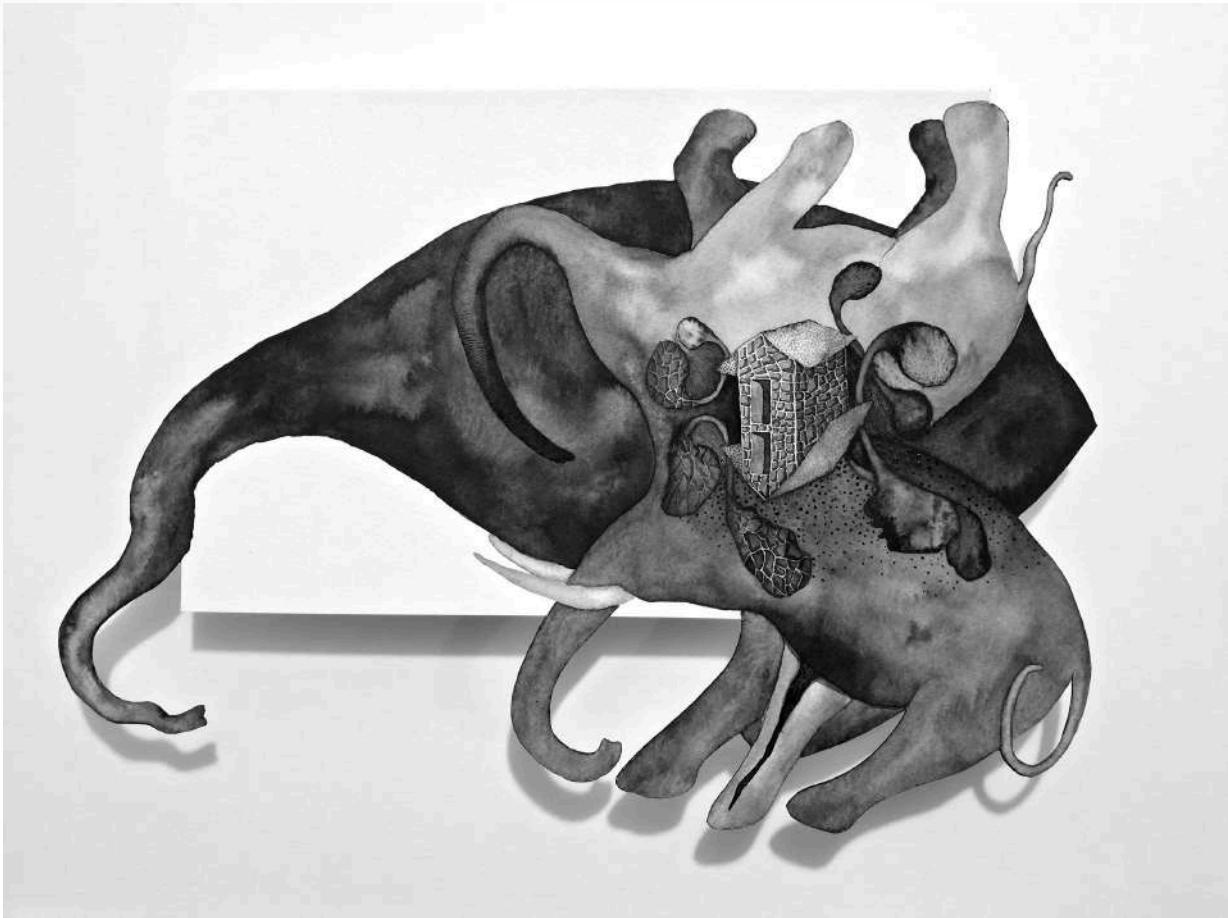
INR 175,000



TEMPORARY SANCTUARIES II, 2026
INK AND BRUSH ON PAPER
8.27 X 11.69 IN
INR 175,000



TEMPORARY SANCTUARIES III, 2026
INK AND BRUSH ON PAPER
8.27 X 11.69 IN
INR 175,000



TEMPORARY SANCTUARIES IV, 2026
INK AND BRUSH ON PAPER
8.27 X 11.69 IN
INR 175,000

Sajeev Visweswaran

(b. 1982, Kerala, India)

Sajeev Visweswaran is a contemporary visual artist whose practice spans printmaking, drawing, and mixed media to examine the relationships between personal memory, social structures, and everyday experience. Drawing from his experiences moving between rural India and urban, international artistic contexts, his work investigates the intersections between the domestic and the public, the personal and the political, and presence and absence.

Visweswaran's visual language is characterized by restraint, precision, and an economy of means, using minimal lines and subtle spatial relationships to privilege suggestion over direct

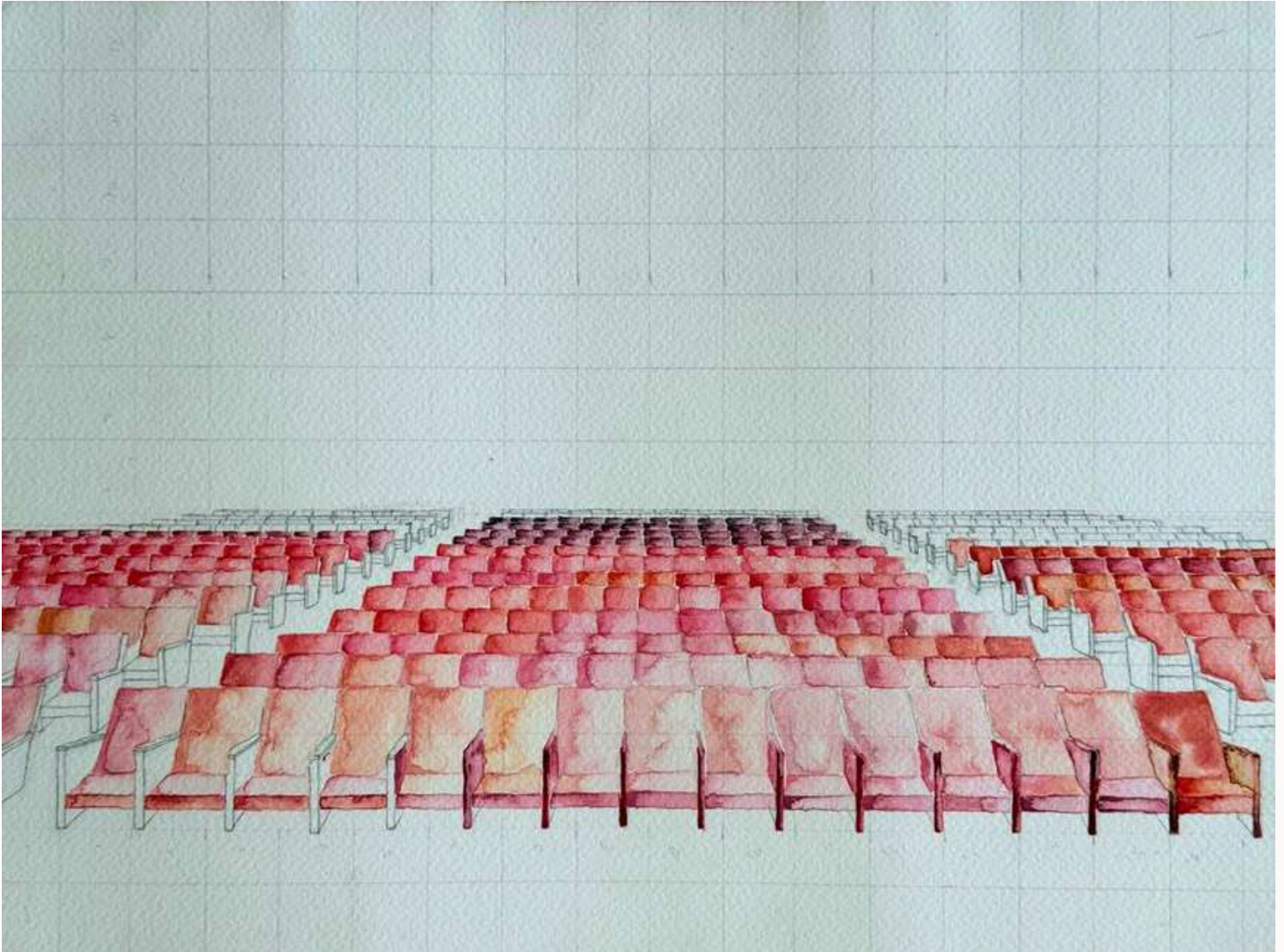
narrative. His compositions attend closely to the rhythms of daily life, transforming mundane situations into quiet reflections on identity, labor, and belonging. Through these formal strategies, his images balance intimacy with social critique, exploring how ordinary environments become sites through which larger cultural and ideological conditions are revealed.

Visweswaran received his BFA from the College of Art, New Delhi, and his MVA from the Faculty of Fine Arts, M.S. University of Baroda. His work has been presented in solo and group exhibitions across India, South Korea, and France, including a solo presentation at 1Shanthiroad Studio/Gallery, Bengaluru (2014). He was an artist-in-residence at the 13th Biennale Internationale de Gravure de Sarcelles, France (2008), and his works are included in the prestigious Waswo X. Waswo Collection of Indian Printmaking.

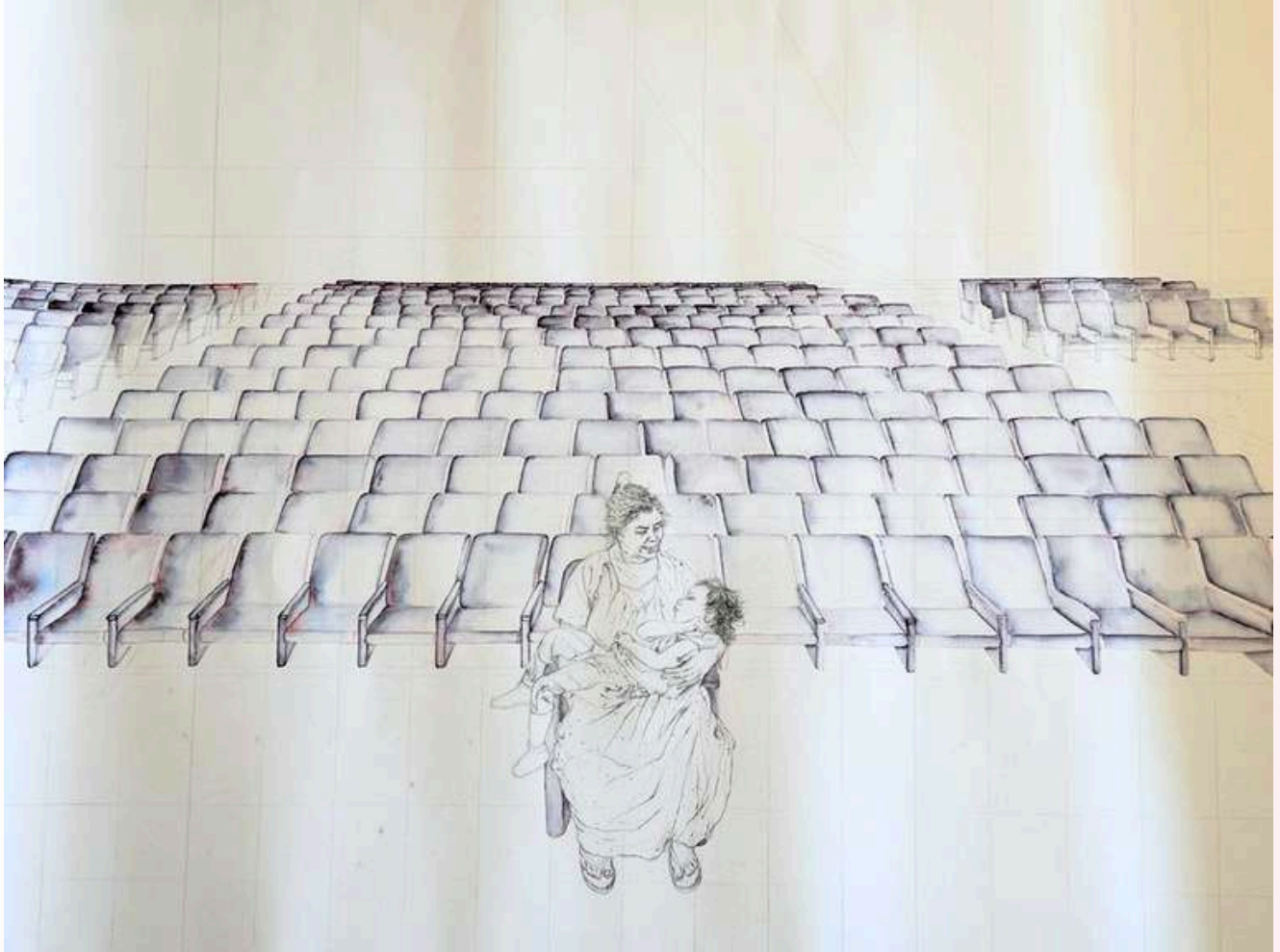
Sajeev Visweswaran lives and works in Ann Arbor, Michigan, United States.



SAJEEV VISWESWARAN



THEATRE STUDY 3, 2015
PENCIL & WATER COLOUR ON FABRIANO PAPER
12 X 9 INCHES
INR 65,000

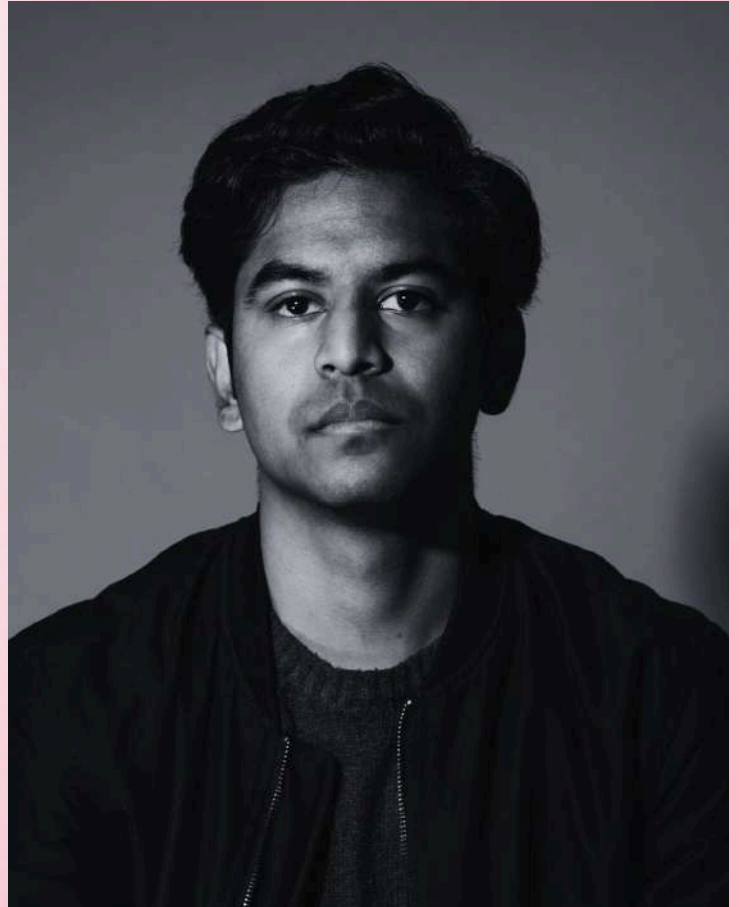


AMMAYUM BHASIYUM (MOTHER & GRANDSON), 2026
GRAPHITE & COLOUR PENCILS, SUMI INK ON BFK RIVES PAPER
29 X 41 INCHES
INR 135,000

Rhimon Bose

(b. Kolkata, India)

Rhimon Bose is a contemporary visual artist whose lens-based practice utilizes photography, reconstruction, and staged imagery to investigate the psychological dynamics of control. Introduced to visual storytelling at a young age, Bose turned to photography as a powerful means of expression after being diagnosed with learning differences, including Dyslexia and ADHD. His highly staged and conceptual images interrogate the unseen dissonance between acceptance and acknowledgment, exploring situations where control is continually negotiated, surrendered, or reclaimed from external forces.



Drawing heavily from surrealist and hyperrealist approaches, Bose constructs layered visual environments rich in symbolism and iconography. His work operates at the intersection of art and fashion, moving beyond conventional aesthetics to address personal and collective identity. Through a meticulous process of composition, he translates internal struggles with neurodivergence into striking visual narratives, such as his series *I am disLeesiC*, which uses experimental portraiture and textured distortions to capture the sensory and psychological weight of navigating a world built for the neurotypical.

Bose graduated with a degree in Fashion Photography from the University for the Creative Arts, United Kingdom. His work has gained significant recognition within the contemporary Indian art circuit, culminating in his first solo exhibition, *Handbreak*, at the India International Centre, New Delhi (2025). His conceptual series *I am disLeesiC* (2023–24) was also selected and prominently exhibited at the Serendipity Arts Festival in Goa (2025).

Rhimon Bose lives and works in India.

RHIMON BOSE



IMAGE 1, WAITING ROOM, 2024-2025
ARCHIVAL PIGMENT PRINT ON HAHNEMÜHLE
24.8 X 32.6 IN
EDITION 1/5 + 1 ARTIST PROOF
INR 125,000



IMAGE 2, WAITING ROOM, 2024-2025
ARCHIVAL PIGMENT PRINT ON HAHNEMÜHLE
24.8 X 32.6 IN
EDITION 1/5 + 1 ARTIST PROOF
INR 125,000

Janhavi Khemka

(b. 1993, Varanasi, India)

Janhavi Khemka is an interdisciplinary artist whose practice engages sound, vibration, and perception through the expanded language of printmaking. Navigating the world as a person with a hearing impairment, she investigates the relationship between the visual and the acoustic, examining how movement, rhythm, and resonance can be translated across material forms.

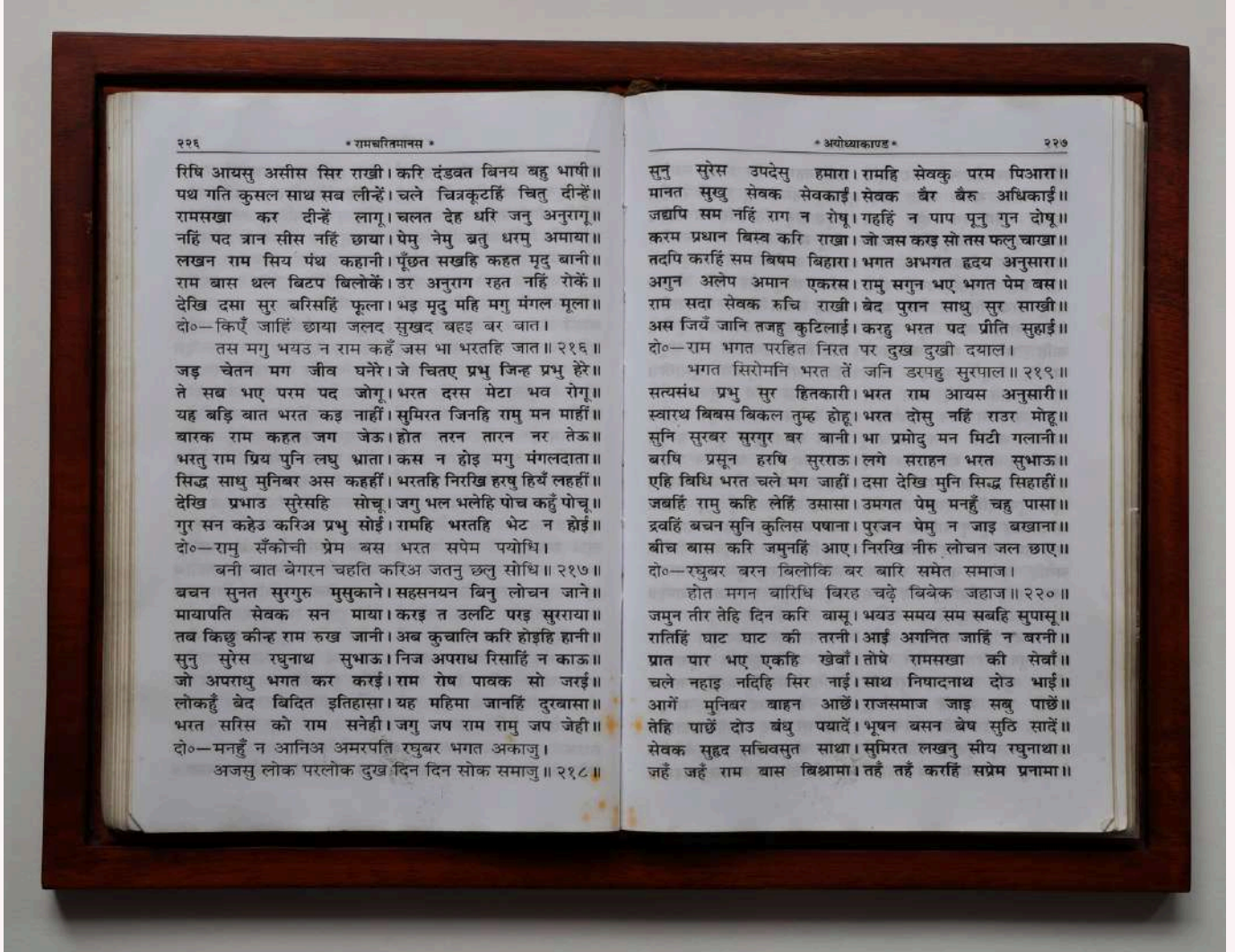
Woodcut remains central to Khemka's approach, providing a foundation for exploring the energetic capacities of mark-making. Her practice extends into installation, animation, performance, and sound, incorporating vibratory materials that allow audiences to



experience perception through tactile-aural encounters. By reimagining gesture and spatial experience, she visualizes and embodies sound as a physical phenomenon, often reflecting on personal memory and the sensory dimensions of navigating an able-bodied world. Khemka completed her BFA in Painting from Banaras Hindu University (2015), an MFA in Graphics from Kala Bhavana, Visva-Bharati (2017), and an MFA in Studio Arts from the School of the Art Institute of Chicago (2023). Her work has been exhibited internationally, including the Hyde Park Art Center Biennial, Chicago; India Art Fair, New Delhi; and the Museum of Contemporary Art Chicago. She is the recipient of the UC Berkeley South Asia Artist Prize (2024) and the Lalit Kala Akademi Award (2022) for her installation Sapna.

Janhavi Khemka lives and works in Chicago, United States.

JANHAVI KHEMKA



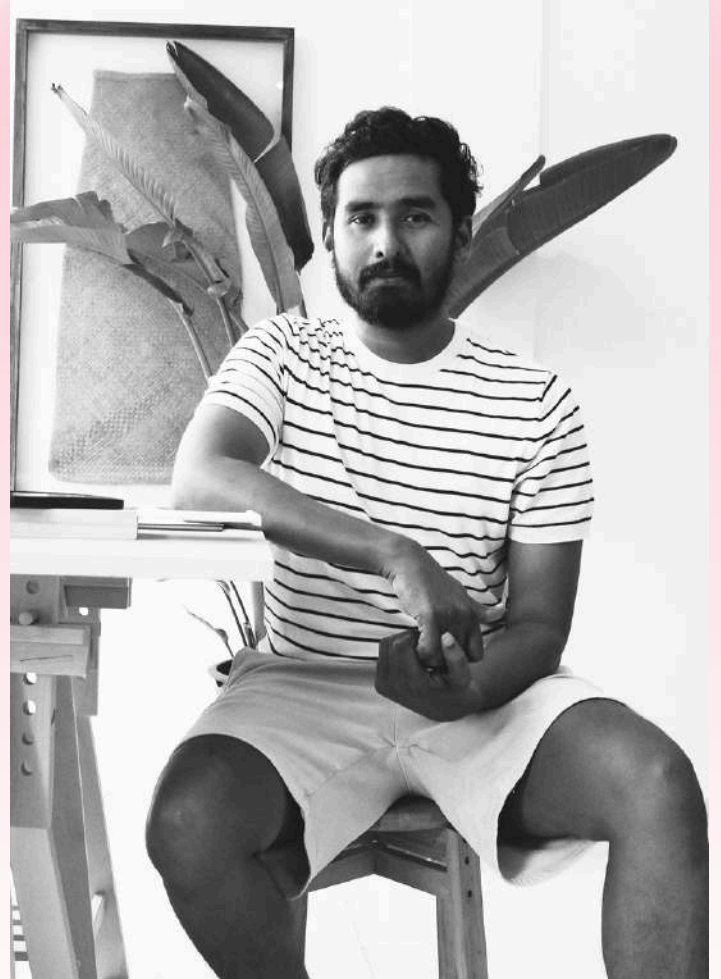
ELEMENTS FROM INSTALLATION
INR 66,500

Firi Rahman

(b. 1990, Colombo, Sri Lanka)

Firi Rahman is a multidisciplinary artist whose practice spans painting, drawing, installation, and sculpture to address migration, identity, gentrification, and the Anthropocene. He is the Co-founder of the community collective 'We Are From Here' and an alumnus of the U.S. International Visitor Leadership Program (2023).

Often utilizing the symbolic presence of animals and architectural fragments, Rahman explores shifting landscapes and the preservation of community memory. His work draws parallels between animal displacement, such as the parakeets of Paris—and human experiences of exile, grief, and resilience. Through monochromatic paintings and cage-like structures, he captures the vulnerability, nostalgia, and complex attachments associated with home.



Rahman studied at City and Guilds, Manchester College, UK. His work has been presented at the Dhaka Art Summit (2023), Colomboscope (2015–2022), and with LATITUDE 28 at Art Mumbai (2025). He has held numerous solo exhibitions at Saskia Fernando Gallery, Colombo, including *Swept Away Like Leaves* (2024), and his art is featured in the Cinnamon Life Hotels Artist Spotlight.

Firi Rahman lives and works in Colombo, Sri Lanka.

FIRI RAHMAN



PANDEMONIUM 02, 2026
ACRYLIC ON CANVAS
120 X 38 IN
NR 475, 000



ACROSS THE SEA 03, 2026
ACRYLIC ON CANVAS
60 X 38 IN
INR 200,000



DISPLAY IMAGE

Samia Dzair

(b. 1992, France)

Samia Dzair is a filmmaker and interdisciplinary artist whose practice interlaces memory, identity, and movement through the languages of cinema, traditional animation, and drawing. Rooted in a deep connection to her Algerian heritage and her family's history of migration, her work weaves personal narratives with broader socio-political threads to explore the fragile yet resilient fabric of exile. Her practice draws heavily on ancestral knowledge, questioning the effects of industrialization, cultural uprooting, and the invisibilization of craft to find ways to reconstruct memory, reassert agency, and resist erasure.

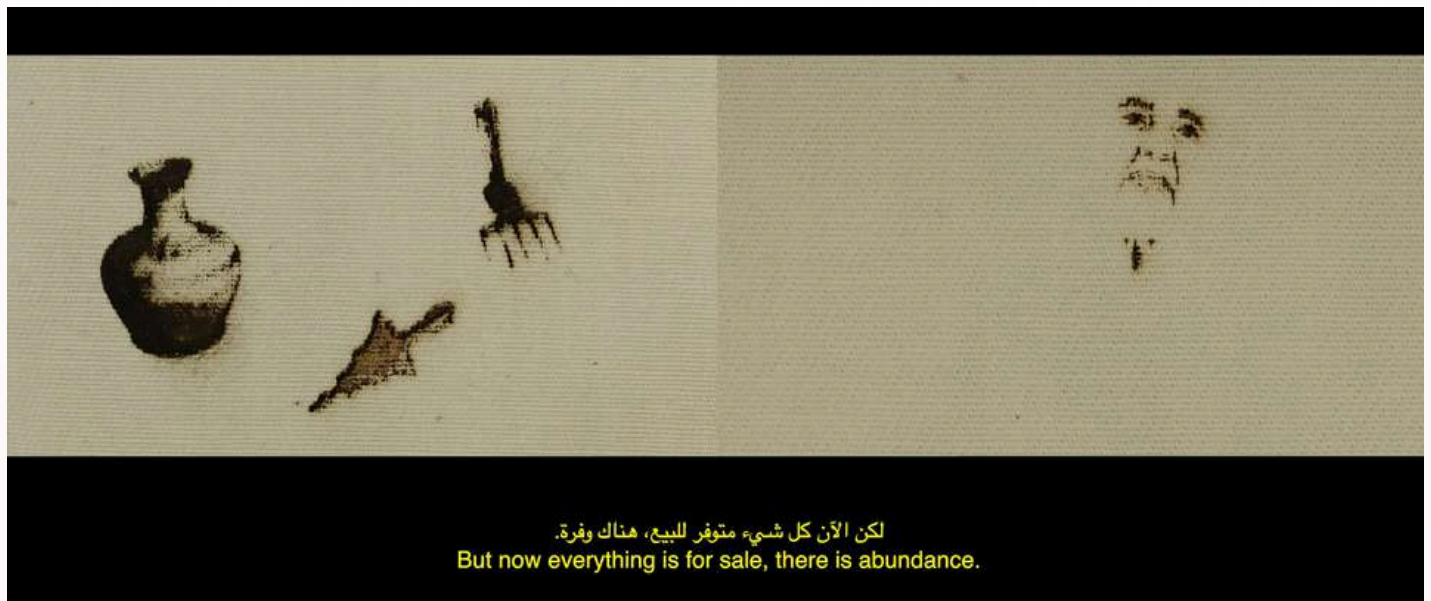


Trained in animation and cinema, Dzair fuses moving images with hand-crafted techniques to create hybrid visual worlds where textures play a central narrative role. Her films often center on diasporic voices, feminine legacies, and the intimate politics of transmission. This aesthetic vision is continually nourished by familial ties, the landscapes of the North of France where she grew up, and the broader Mediterranean region, allowing her to tell stories that cross geographic, material, and emotional borders.

Dzair is the creator and writer of *The Blue Wedding* (*Les Noces bleues*), an animated series currently in development. This project expands her exploration of cultural exile and feminine legacy through the lens of ancestral myth—notably the figure of the primordial ogress. Reflecting her growing international profile, *The Blue Wedding* is supported by the Doha Film Institute (Qatar) and Pictanovo (France).

Samia Dzair lives and works in France.

SAMIA DZAÏR



STILL FROM VIDEO

INR 235,800

Sudipta Das

(b. 1985, Assam, India)

Sudipta Das' practice revolves around the tenacity, fragility, and historical weight of paper, examining how it shapes human identity. Deeply affected by the recurring floods in her native Assam, her work addresses the geopolitical and ecological realities of forced and voluntary migration, climate refugees, and the loss of ancestral roots. She explores the vulnerabilities of communities in transience as they navigate displacement and shifting notions of citizenship.

Das transforms Hanji and archival paper into intricate, doll-like sculptures using a methodology inspired by the traditional Korean Dakjee doll-making technique,

which she learned during a 2017 residency. By layering, tearing, and molding paper, she constructs dense, monumental installations populated by tiny human figures. The contrast between the fragile, weathered texture of the paper and the scale of the collective masses emphasizes the staggering magnitude of the humanitarian crises faced by displaced people globally.

Das earned her BFA (2009) and MFA (2011) in Painting from Kala Bhavana, Visva-Bharati, Santiniketan. Her work has been showcased globally at venues including the International Paper Triennial, Switzerland (2020), and Kunstcentret Silkeborg Bad, Denmark (2022). Her work has been regularly presented at the India Art Fair, Art Dubai, and Art Mumbai. She was awarded the Alpine Fellowship, Sweden (2019), and a Visual Artist Fellowship at the Mittal Institute, Harvard University (2021).

Sudipta Das lives and works in Vadodara, Gujarat, India.



SUDIPTA DAS

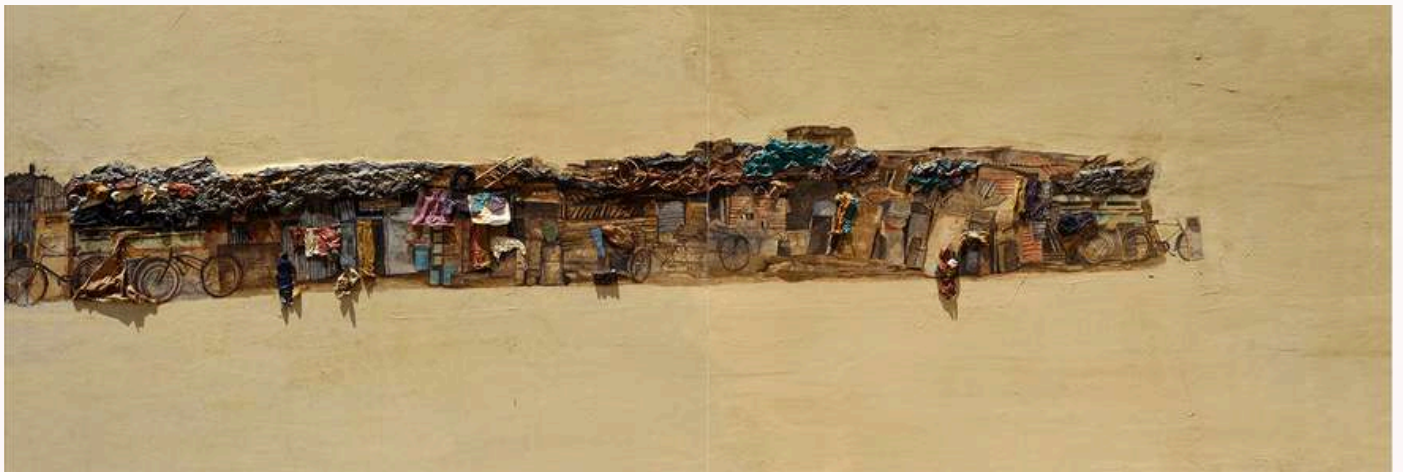


BETWEEN DEPARTURE, 2025

CERAMIC

21 X 4 X 6 INCHES

INR 610,000



SOMA TALAV, 2026
WATERCOLOR ,COFFEE ,CLAY AND PAPER
92 X 32 IN
INR 900,000

