

Ankit Ravani

Portfolio 2026

Working with the tension between contexts— found and fictional, often my responses are reactionary and play with metaphors and irony. I probe materials and visuals to reveal inherent contradictions within the mundane, using artistic gestures that are craft-based, processual, and observational. A lot of my work is engaged in playing with the mute yet evocative qualities of objects and material which I find resonating with puppetry.

As an artist, puppeteer, educator, illustrator, my practice is situated at the intersection between the illustrative and the painterly, the generic and the subjective, guided by retrospection and spontaneous making. Addressing the absurdity linked with the often overlooked, I curate fragmented narratives through immersive installations, moving images, books, drawings amongst others.

Baila बाईला

Interactive book object, laser print on 180 gsm paper
5.83 x 8.27 inches when closed
2026

This work was created at the Vila Sul Residency, at Goethe Institut, Salvador, Brazil.

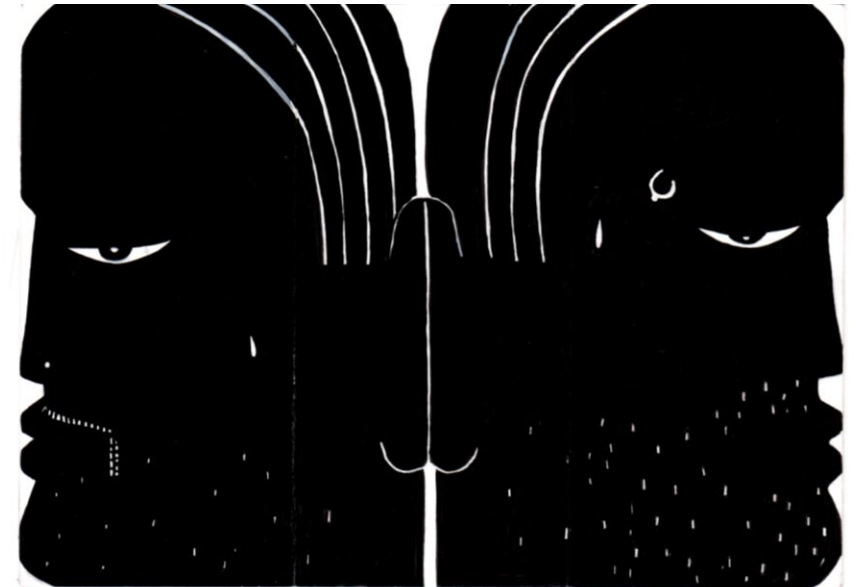
Baila (Gujarati, Marathi) is an insult for an effeminate man. The same word means 'to dance' in Spanish.

Queijo (Portugese) is a grilled cheese snack sold by hawkers, the most heard word at a Brazilian Beach.

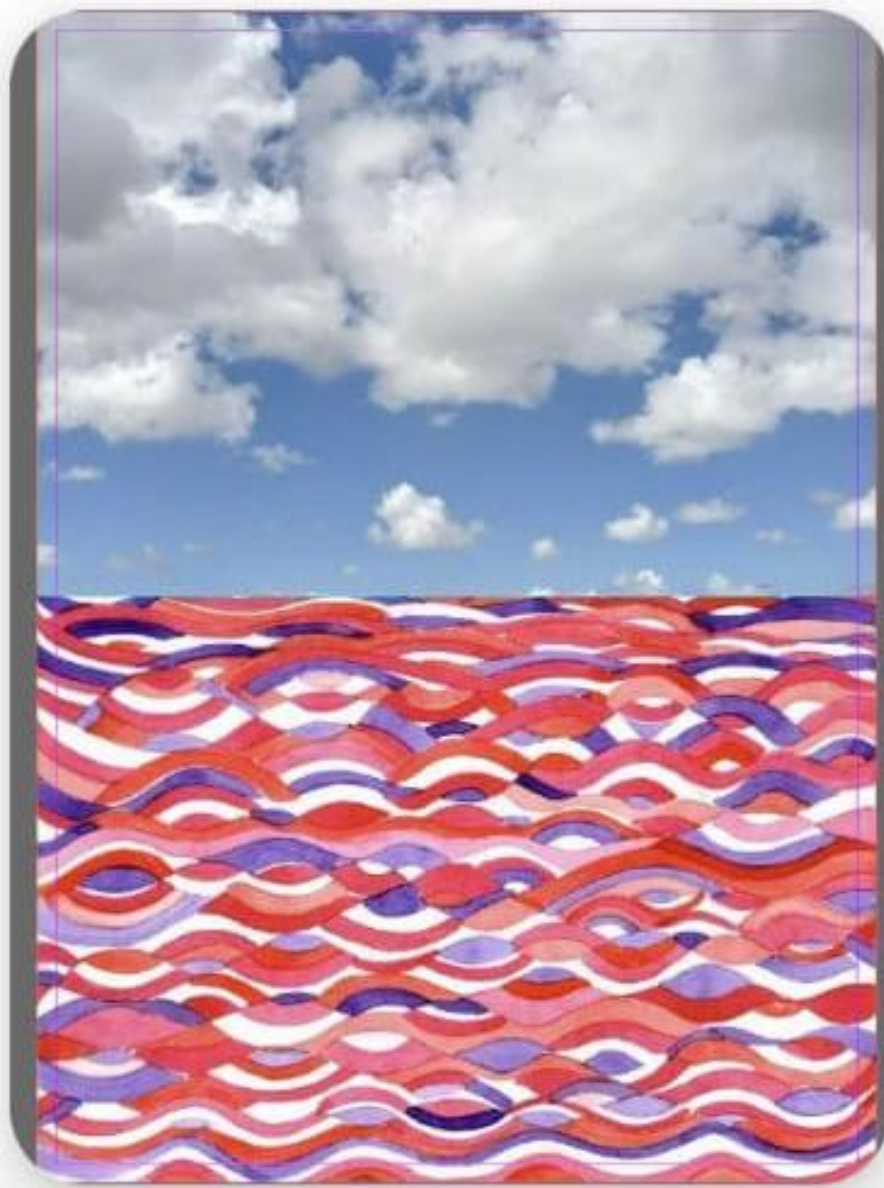
Beijo (Portuguese) is a kiss.

The work is a paper that folds into a puppet, a landscape, a closet, a 3D altar, a toy. I witnessed for the 1st time, two men kiss in public, under the open sky in Salvador, Brazil. This sight became a symbol of celebrating liberation for me, in contrast with my home country where displays of affection and homosexuality are still taboo. I painted the sea in colours of the men's mouths, and I borrowed stylistically from African masks, and Brazilian artists like Carybé, and Juarez Paraiso.

In *Baila बाईला* the sky becomes a roof, the beach - society, the sea - mouths that send waves back and forth, and the men can become rivals, strangers, friends or lovers – based on how one interacts with them.



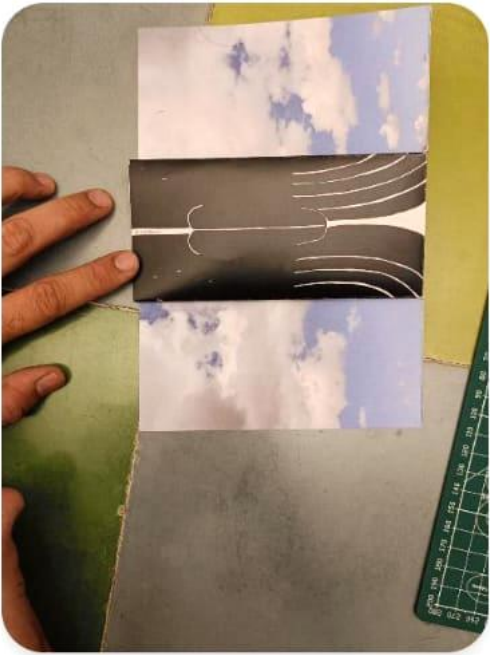




*BELO * "QUELLO!" * BELO *

Ankit Ravani
2026

"QUELLO!" * BELO * "QUELLO!"



Pierce Purge Perch

Drawings : Gouache on Paper, MDF board, acrylic stands

Print: Matte laminated 300 gsm paper

Double side printed cards as an interactive Artist book

4.13 × 5.83 inches

2026

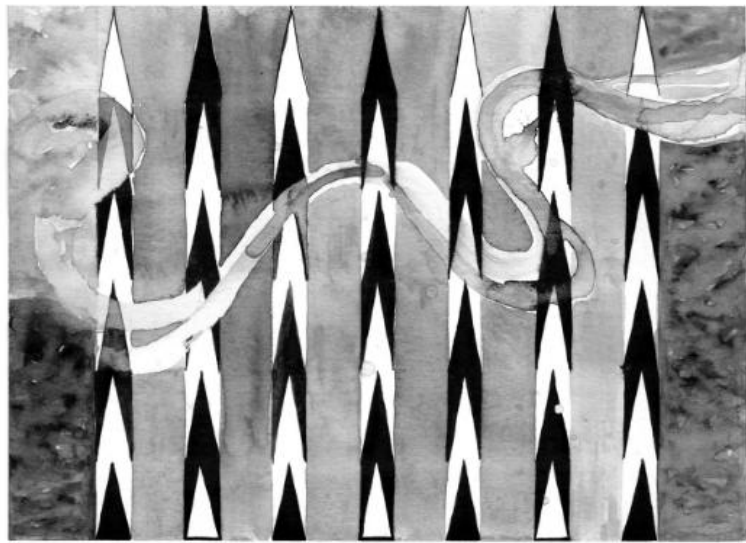
This work was created at the Vila Sul Residency, at Goethe Institut, Salvador, Brazil.

This work exists in a space between intuition and logic, control and surrender, language and image, the physical and the metaphysical.

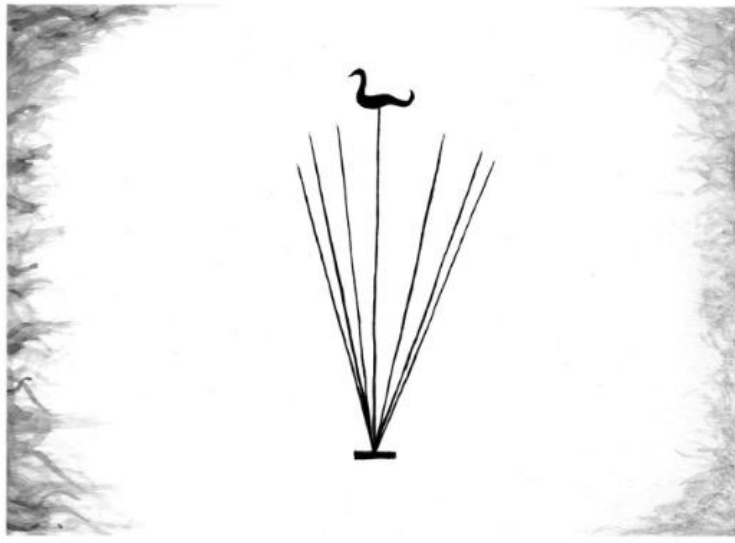
Inviting the viewer to arrange the cards, this is a game of making a wordless non-linear narrative. This book is a formal response to an iron sculpture (a symbol of the Orixá Ossain), a gentle bird atop seven spikes. The book comes from my research about this figure and experiences of Terreiros and Candomble during my stay in Salvador, Bahia, 2026.

The work initially was an accordion book with a linear narrative. Each image had a title for me, and the inability to translate those words to Portuguese led me to make my symbols behind each card that correspond to the image. The invention of such glyphs and the choice to make them into individual cards was to let go of a strict linear narrative and give that agency to the viewer. The green colour of the envelope is a nod to the colour of Ossain – the Orixá of leaves and medicine.

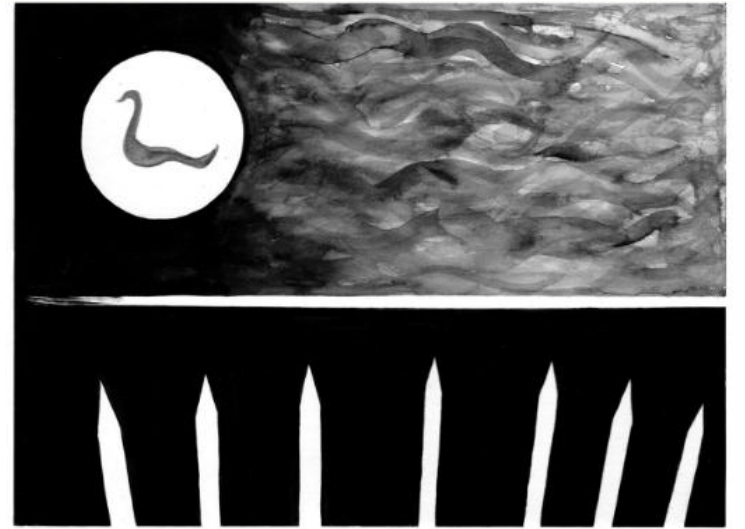




24h



27



27/2



IDADE PARA INTERAGIR COM
OU COM A MESA! ↗→





Popcorn People

[Link](#)

4 minutes 58 seconds, Single Channel

A film by Ankit Ravani and Adheep Das

Drawing and writing by Ankit

Animation by Adheep

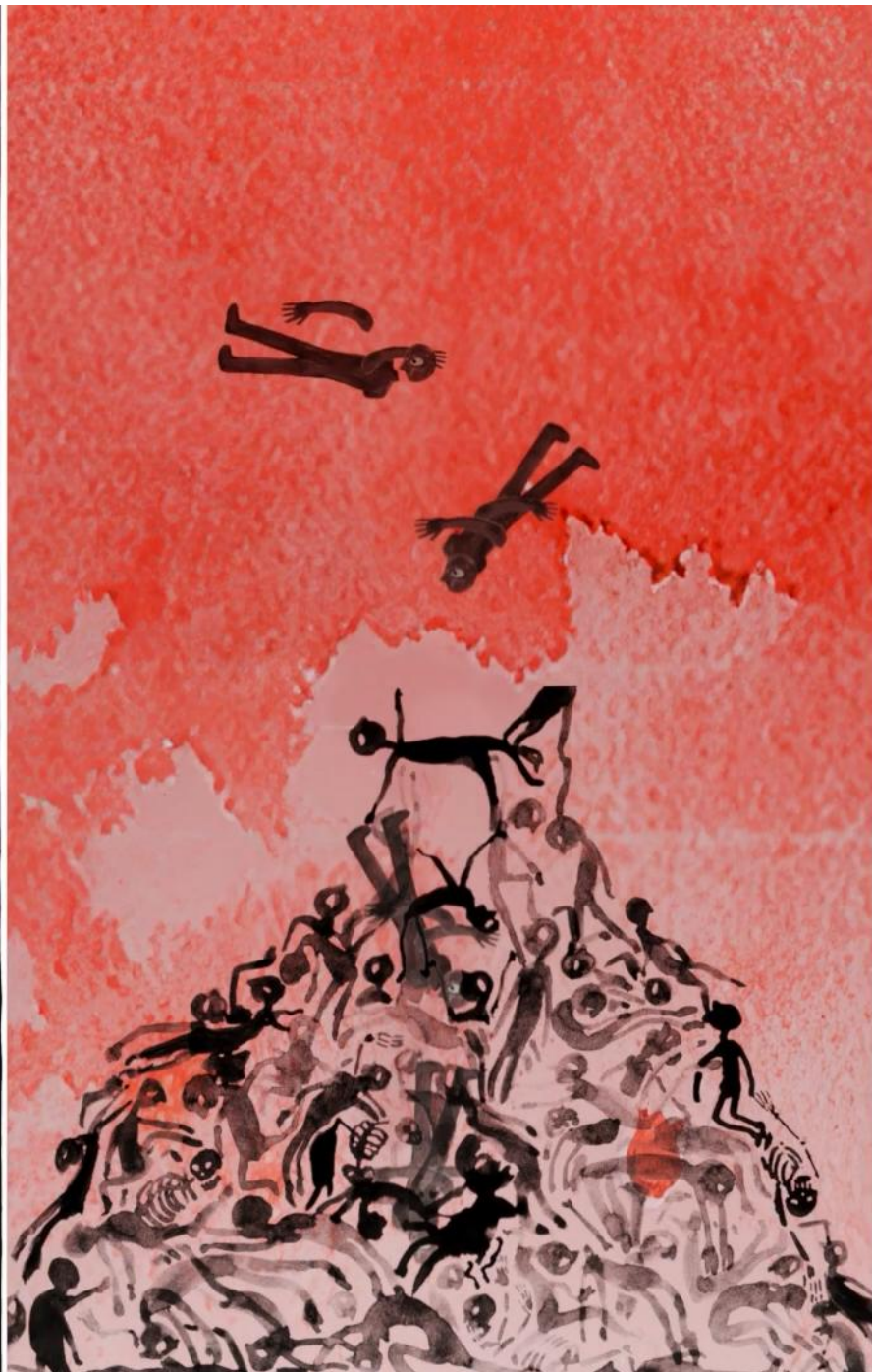
Sound by Shivpal and Adheep

Popcorn People is an experimental hand-painted animation in which some humans puff up with air and heat, float into the sky, and casually turn evil. This is a wordless narrative that brings together our interest in moving images, puppetry, and visual art. We started making this film as a commissioned video for a theatre play, but after the client rejected it, we edited, expanded, and reclaimed it.





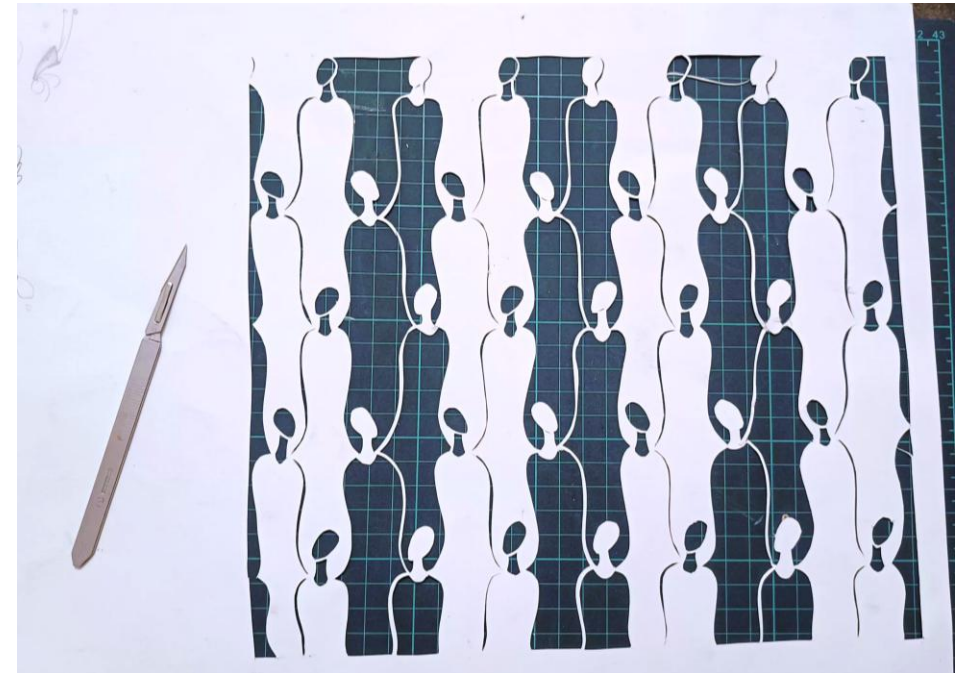




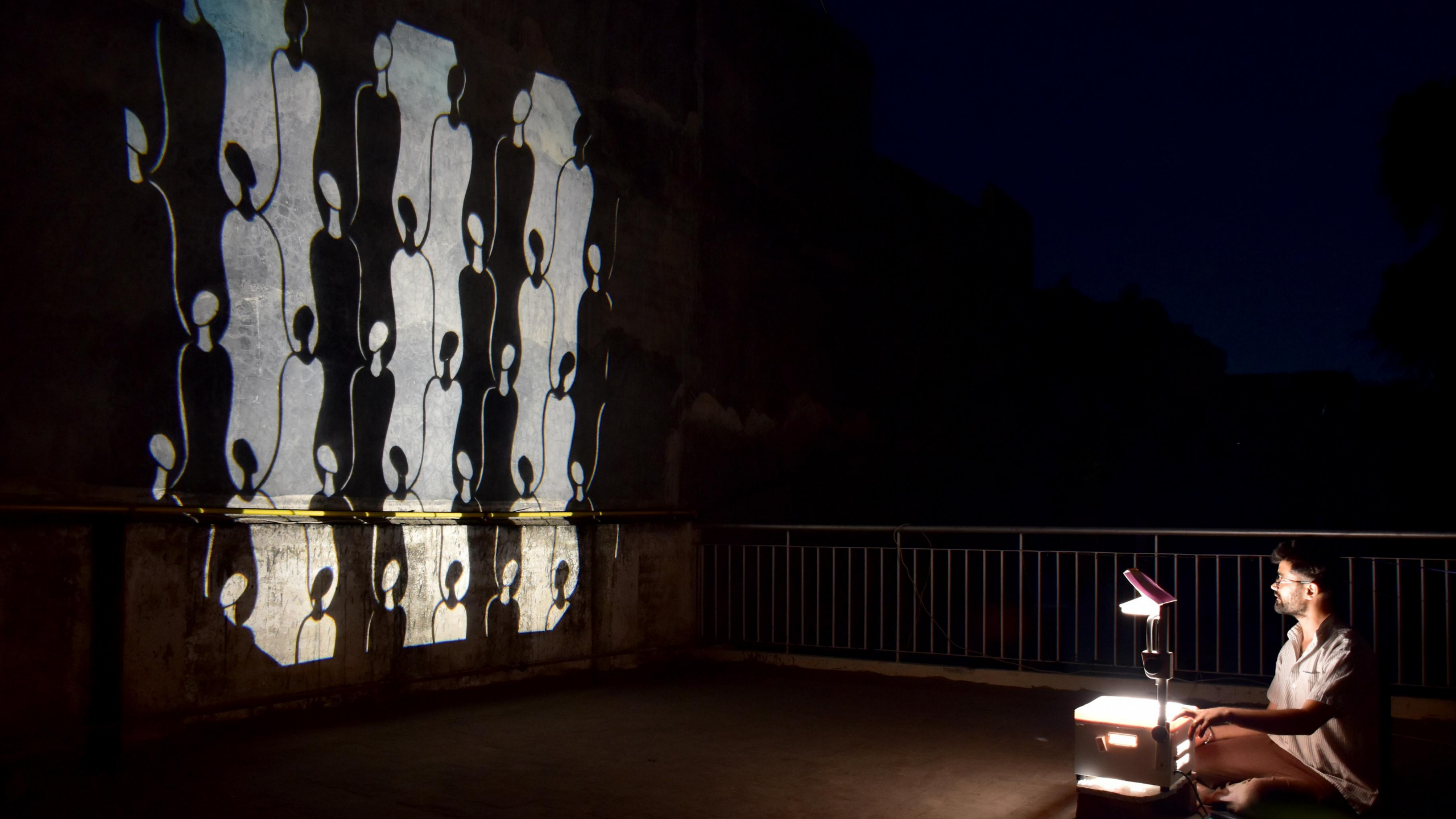
Isolate Tessellate Desolate

Interactive Shadow puppet slide, Overhead projector, instruction.2025

The viewer is invited to play with this handmade slide on the overhead projector by arranging the slide autonomously or by following instructions: to divide the crowd horizontally, drop the lower crowd, and then let the top crowd occupy the screen. Regardless of their actions, the continuity of the pattern and the use of black and white reflects on the recurrence and irrationality of discriminatory behaviour. Acts like playing with the crowd, rearranging or magnifying it reflect on the absurdity of othering and dominating over fellow human beings.







The creation Loop: Self portraits

Guoache on Acid free 300 gsm paper

5.8 x 8.3 inches |set of 4

2025

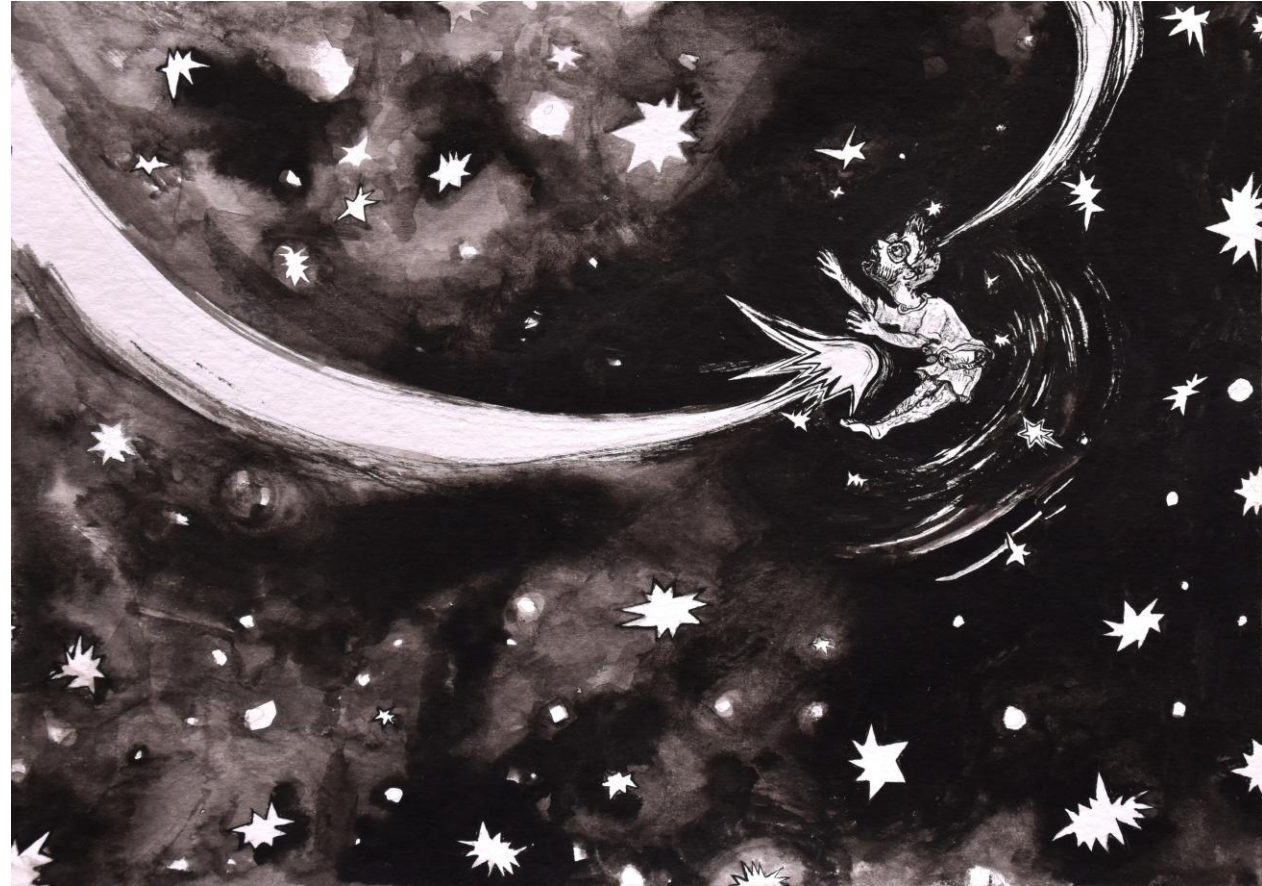
These allegorical self-portraits engage with the escapism and inner conflict that arises from thinking about making art while the world is in turmoil. Repetitive experiences of ignorance, dissociation, disbelief, and inspiration make up for the creation loop. The title 'Incredulity of Ankit' borrows the title from Caravaggio's Incredulity of Saint Thomas.



The incredulity of Ankit



Shot in the dark



Nest in the corridor

Site specific installation with Found objects, poem

In response to an exercise to make a nest At SKAP – 'Theatre as atmosphere machine' at Kasoli Art Centre, 2025

'Solidifying' the swirling white mist and bringing it in conversation with the jutting architecture of the houses in the hills, this work reflected the architecture of the Ivy Lodge in Kasoli. To speak in the language of the space- the work was made entirely with discarded materials found on site and held itself together only by tension between two points of the bamboo and the stone walls, while some dangling bits moved with the breeze.

The site being a frequently visited corridor in the backyard of the house making the work prone to change. Visitors put the elements back in place when moved, finding newer points of tension with the material. The performative gesture of bodies navigating an interrupted corridor accentuated the precarity of the space and the absurd structures inhabiting it.



to hang.

to breathe

to gather & place.

to temporarily belong

long

for a better space,

or twig.

to go into the act,

to respond to availability

& dance with affordence.

to claim, momentarily,

to nest is to prepare to unsettle.

- A nest is an open secret.





The Enchanted Walk 2024

*By Katkatha Puppet Arts Trust, commissioned
for the KNMA Theatre Festival, New Delhi, India*

Trailer Link

This site specific, immersive puppet theatre responded to the festival's theme: the power of vulnerability. It looks at the underseen and overlooked lives of insects, and combines it with ideas from *Alice in Wonderland* by Lewis Carroll. The performance gave the participants a peek into their next lifetime: for which they need to learn and observe the life of insects. I played Mr. Mayfly, one of the 3 masked performers that guided the audience through the series of installations.

While co-designing several aspects of the interactive cupboards I tried to speculate how the insect would build their worlds combining factoids with imagination.









The story of Antony: His dream is to travel to Antarctica unlike the other Ants who are either Workers or Soldiers.



The Dung Beetle puppets/ saguna Hodu

Hand-made Goat Skin leather, inks

Togalu Gombayetta inspired puppets

2025

*Togalu Gombayetta. Residential Workshop, Organised
by UNIMA India and Katkatha Puppet arts Trust, India*

In order to engage further in a craft tradition and understand their grammar- I applied for a 15- day Togalu Gombeyatta workshop with Gundu Raju in Hassan, Kanataka. The tradition did not have any insect puppets and these dung beetles that are a new addition to their language – they reflect elements from several other puppets and multiple drawings .

Gundu Raju Ji is internationally celebrated and he, along with his family has been performing and making puppets in the last seven generations at least, and he is keeping the tradition alive.



Saguna Hodu: The Dung Beetle puppets
Hand-made Goat Skin leather, inks
Togalu Gombayetta inspired puppets 2025





Zig Zags to Earth 2024

Shadow play, run time 40 mins

Direction: V Aarti, Design: Ankit Ravani, Sound: Adheep Das

Supported by Katkatha and Goethe institute, New Delhi

[Trailer Link](#)

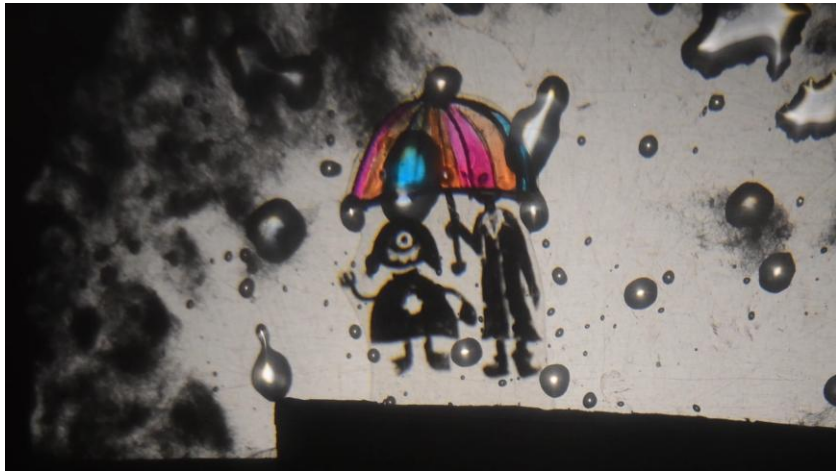
Synopsis:

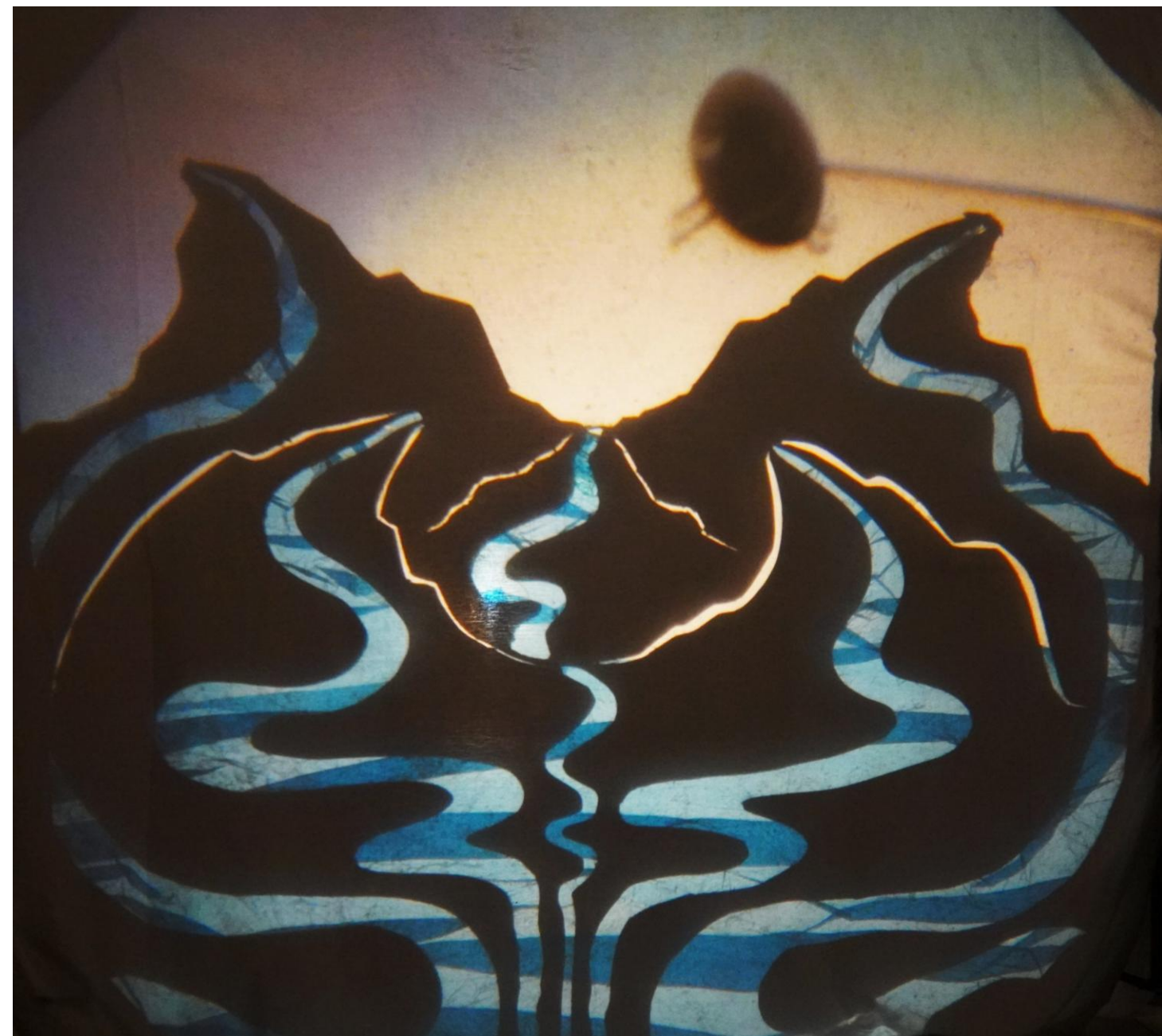
Zig is on an intergalactic mission to save his planet. He is searching for a miraculous liquid which leads him to Earth. Here, Zig discovers that the miraculous liquid he was looking for is water. He begins a journey to understand where it comes from, tracing it back from a tap to its natural origins and processes. Zig is spellbound with the journey of water on Earth and all the forms and shapes it can take. But when he sees how humans treat this miraculous liquid, he decides that the best thing to do is to transport all the water on Earth back to his planet. He is told that he shouldn't do that because water is necessary for the survival of human beings on Earth. Zig is full of questions for the Earthlings—but the biggest one is about our attitude towards this life-saving liquid.

This collaboration began during the Katkatha Puppet Incubation Lab in 2023, and takes forward my interest in light, illustration, theatre and puppetry.











Pyrocumulus

Wordless comic book

61 pages, 5 .7 x 4.2 inches

2021-ongoing

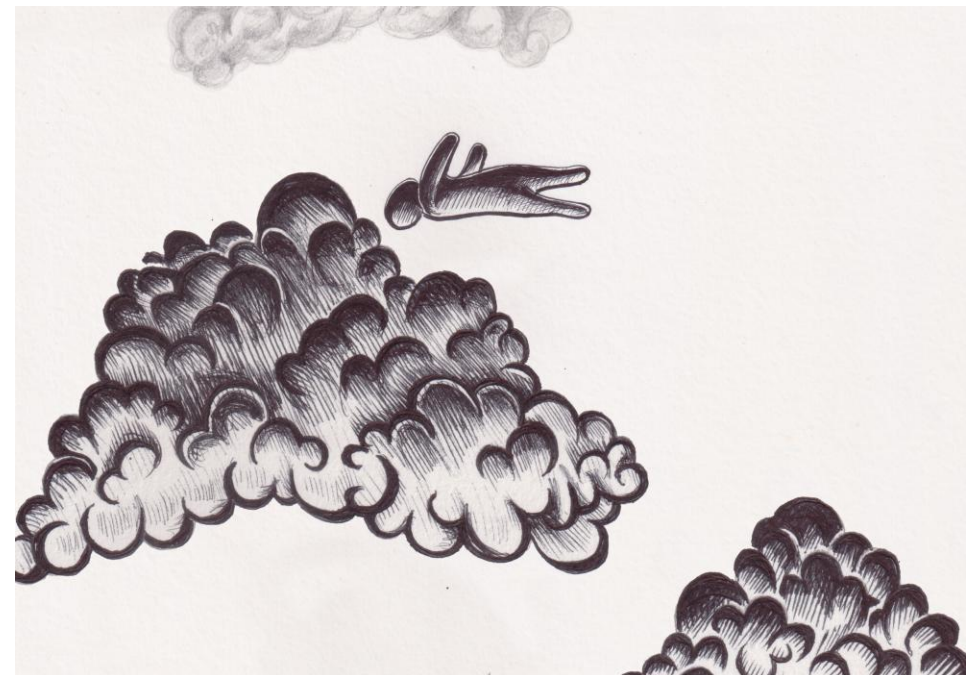
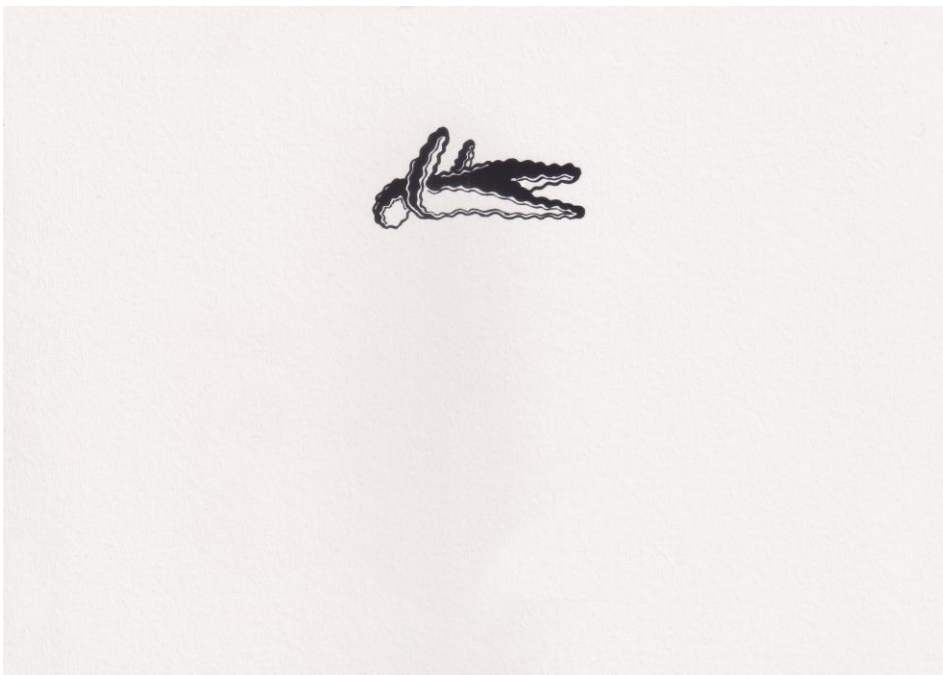
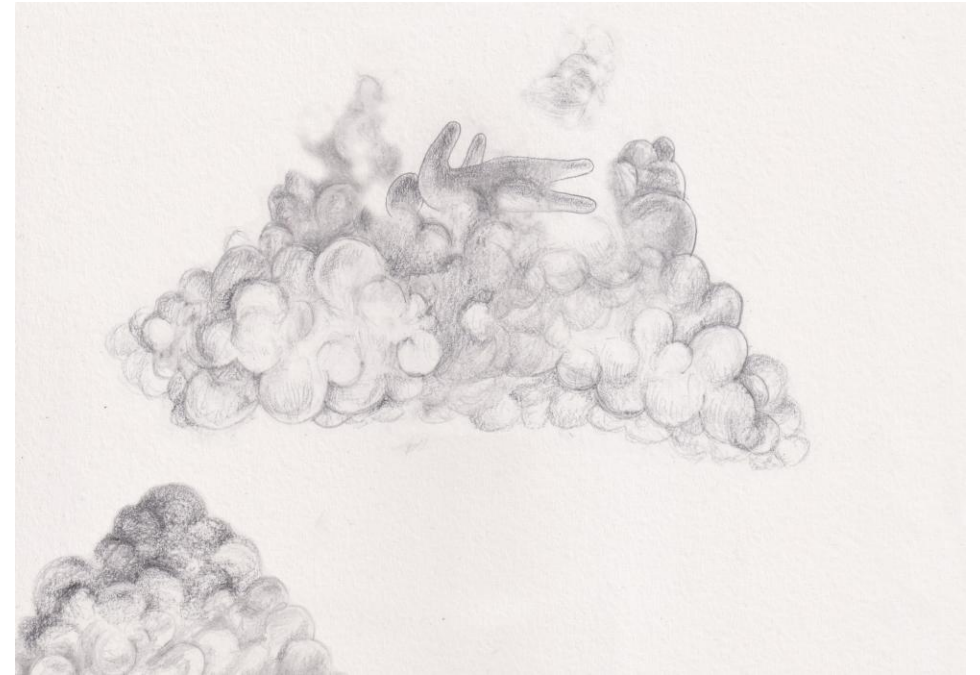
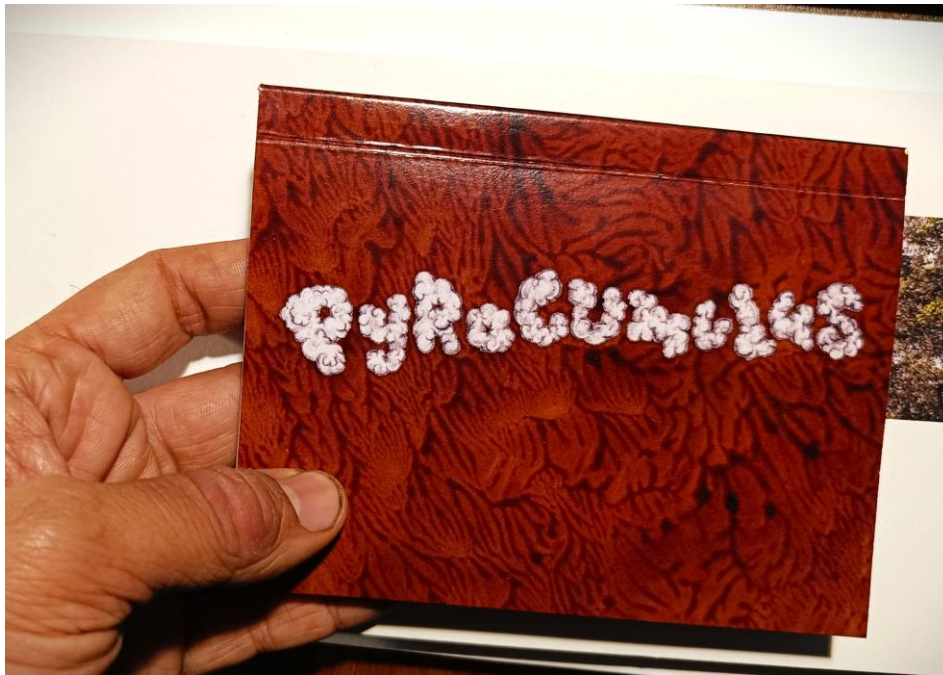
[PDF Link](#)

Responding to gathered images of frequent fires – mass funerals, riots, blasts and protests from the news and other media. Pyrocumulus became a formal exploration of the way fire illuminates the body depending on its distance from it. Devoid of text, the comic is an attempt to speak satirically about irrationality, isolation, apathy, desire and simply – man’s obsession with a magical yet destructive element like fire.

Beginning with the image of a man falling through fluffy clouds, the narrative soon takes a dark turn as the source of the cloud is traced back to what fuels it.

Pages from *Pyrocumulus*

[PDF Link](#)



Pages from *Pyrocumulus*



To Shiva

Collaboration with Shagun Butani (Odissi Dancer)
and Anurupa Roy (Puppetry)

2025

An ode to Shiva's destructive side, and a personal
narrative performed by Shagun Butani, Umesh,
Asha, Puppet direction Anurupa Roy, and
designed by Ankit Ravani



- Design details (Sati)







Saau

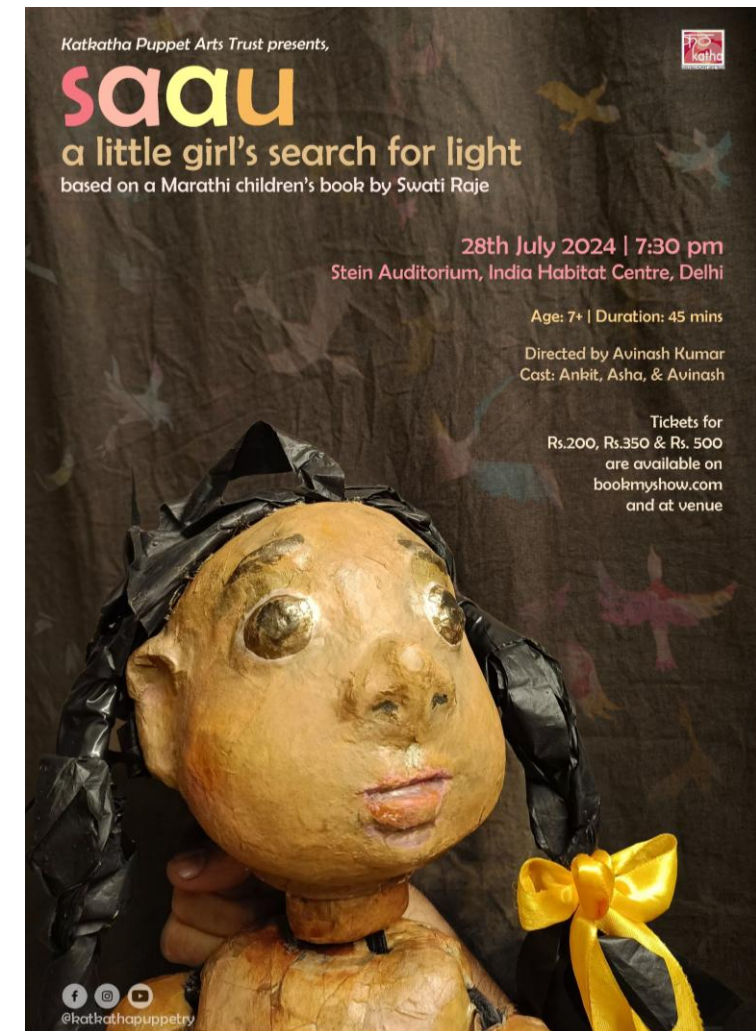
Presented by Katkatha productions

Puppet theatre using shadow play, and BunRaku style puppets.

Cast: Ankit, Asha, Avinash.

2024-ongoing

This is a play I am performing in along with doing the production design. Saau is based on a Marathi children's book by Swati Raje, Inspired by Savitri Bai Phule's life, it is a story of a little girl who struggles to bring back the lost light to her village of darkness. It reflects on authoritarian rule, suppressing on voices, a girl child's fears and the state of women.











Covalent

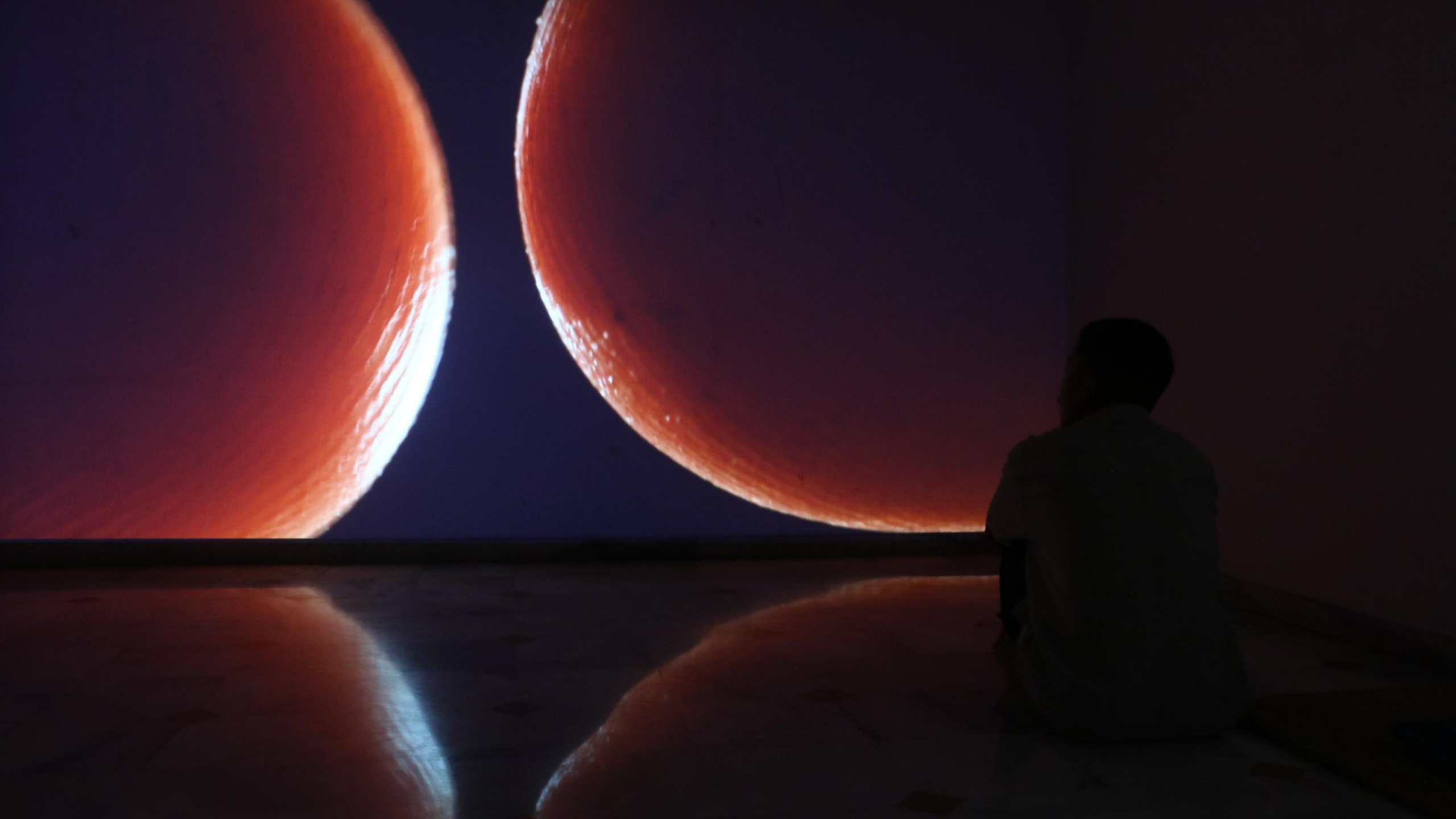
Projection of a video performance

11mins 24 secs

2023

[Link](#)

Covalent records a repulsion and attraction between two bodies, negotiating and sculpting the space between them. This micro performance thinks about touch and its lack, malleability of distance and its expansive nature. It deals with an invisible force that keeps two bodies suspended in a liminal space, holding a queer desire that is interplanetary, yet simultaneously atomic.



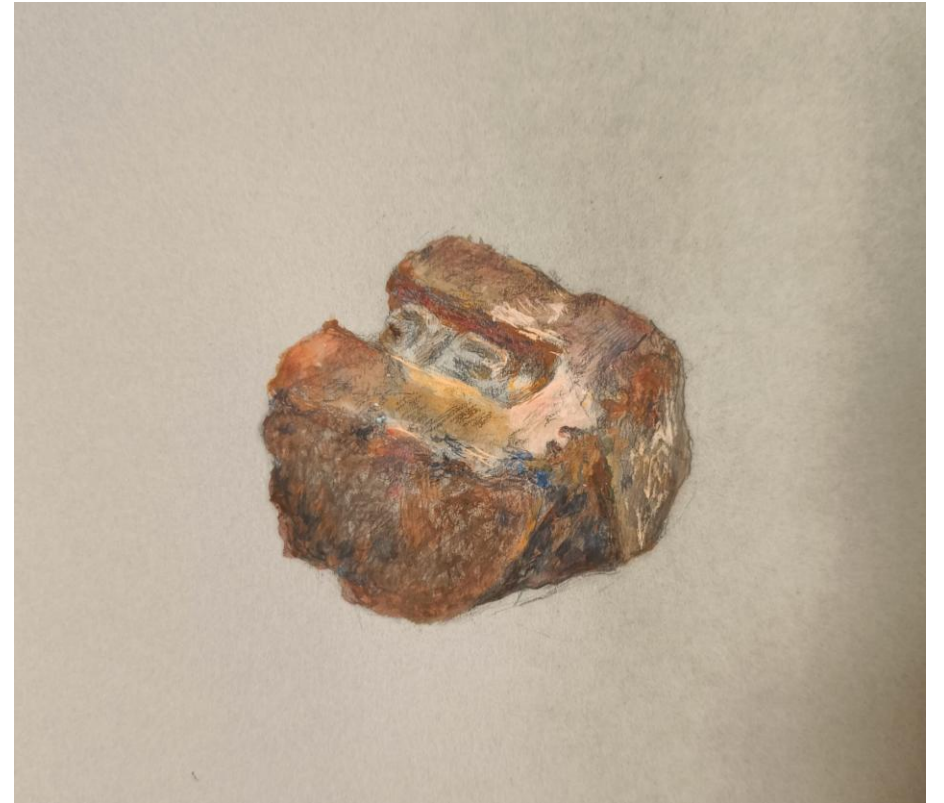
Tacit Tetris

11.7x11.7 inches each

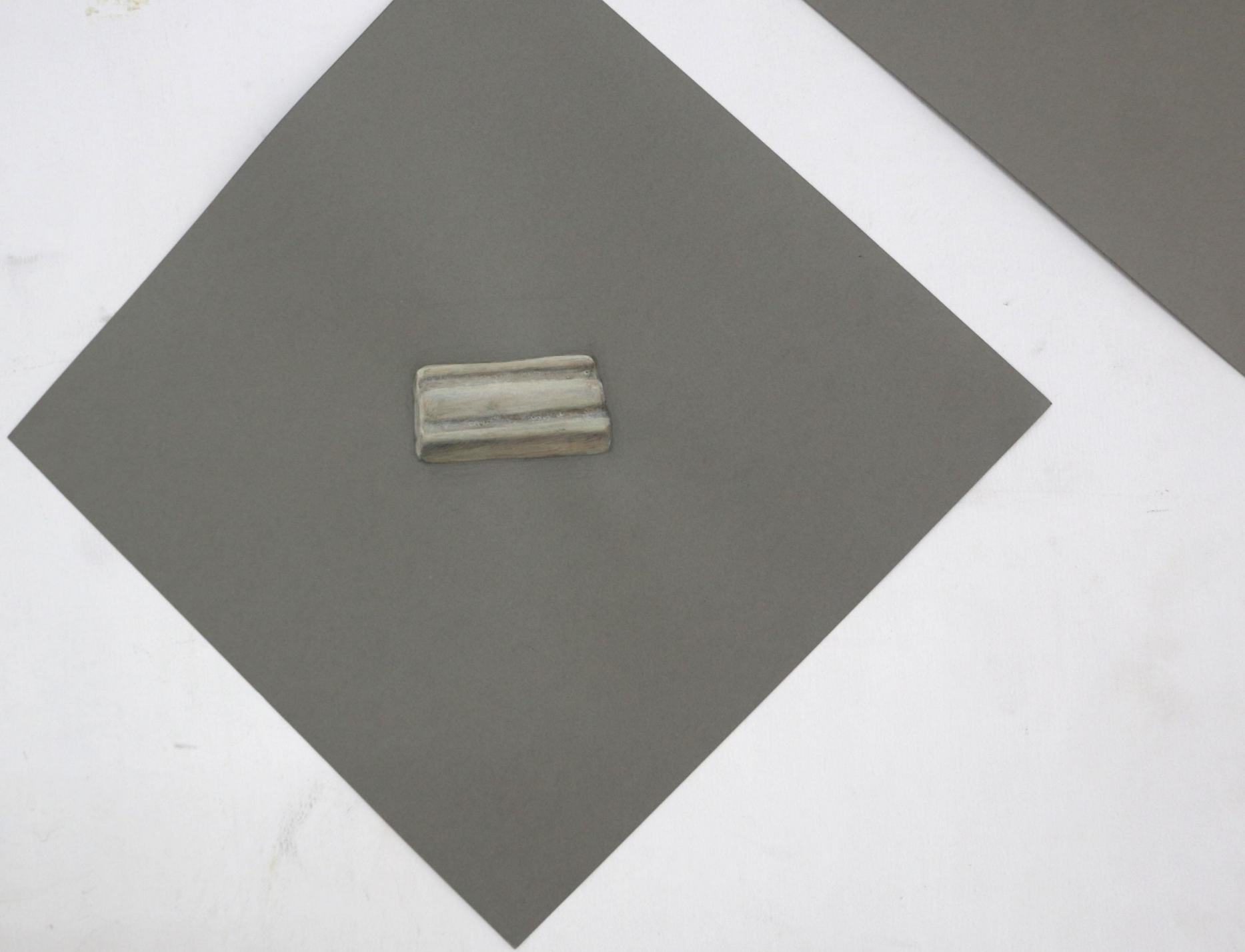
Gouache, pencil, pastel on tinted paper, found objects.

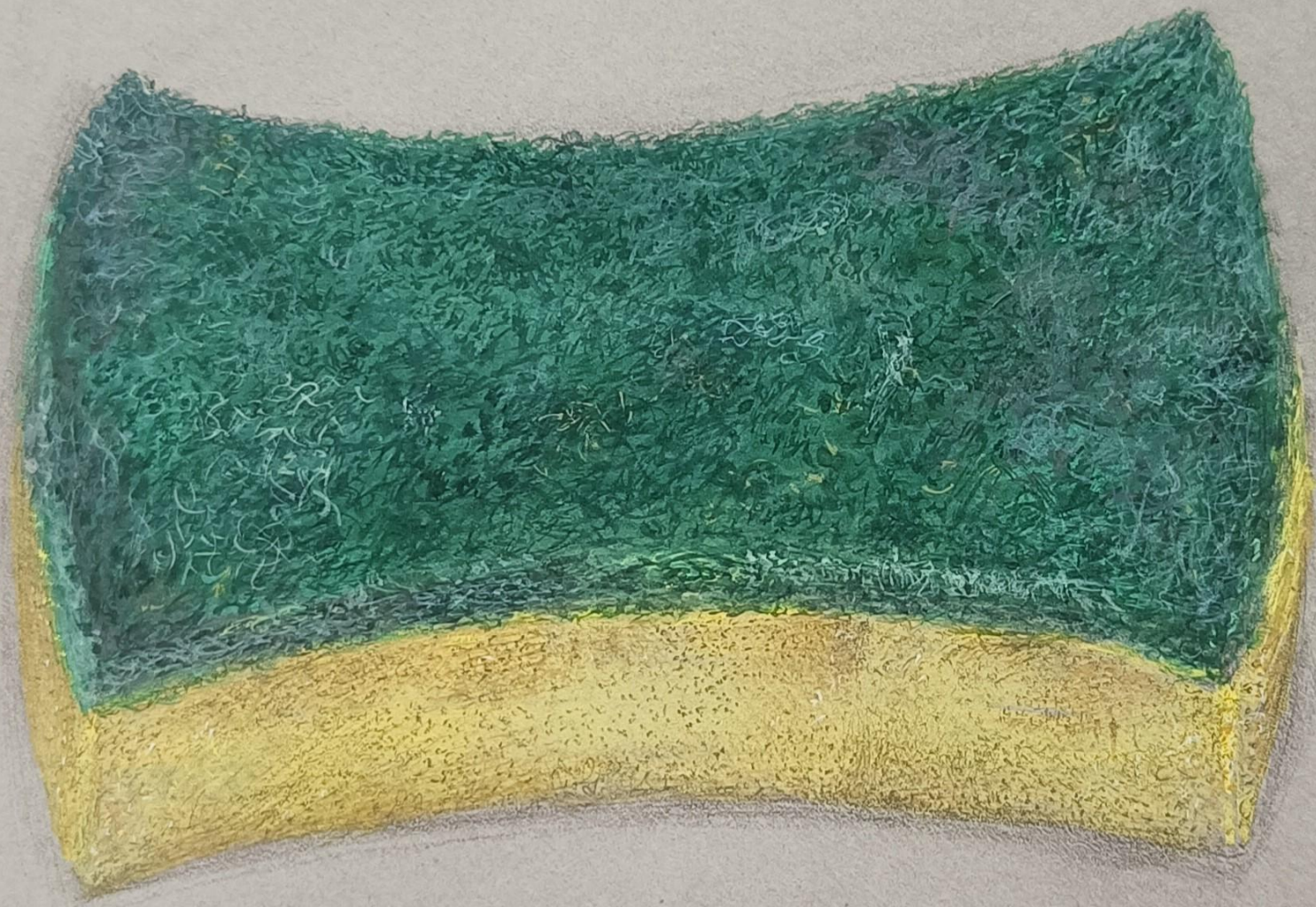
2023

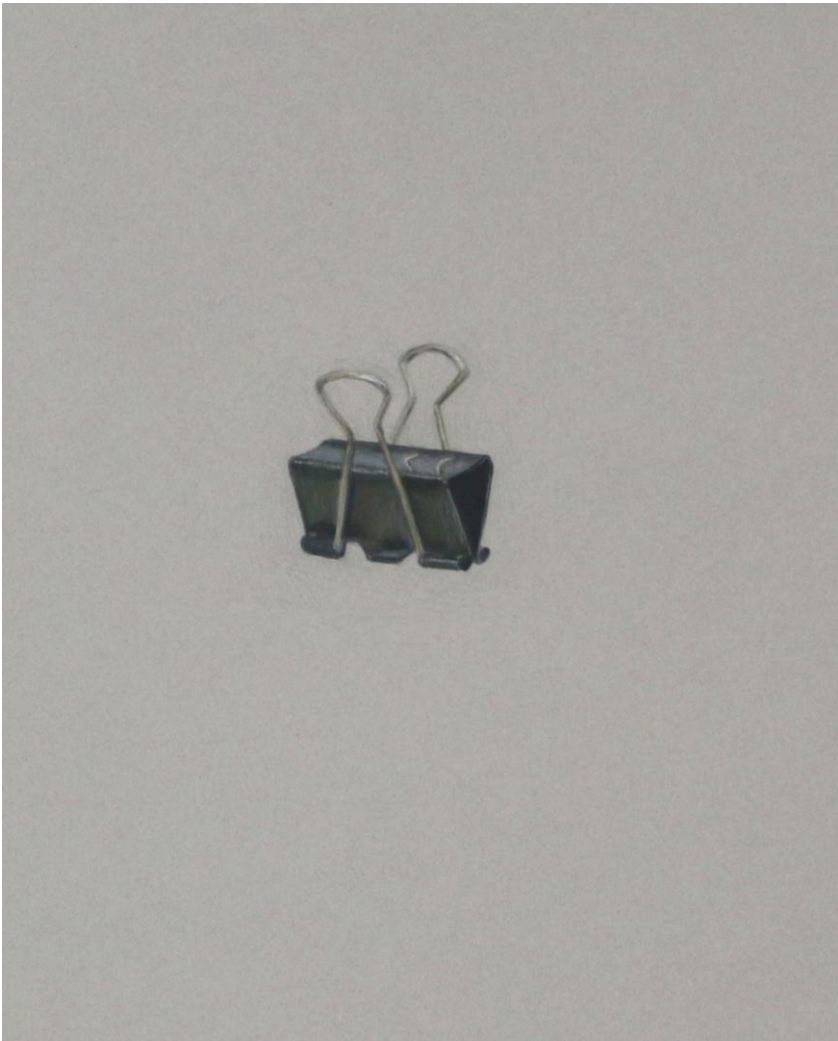
Although carriers of interactions and familiarity, objects stripped of context converse with the essay "Generic objects" by Gene Moreno and Ernesto Oroza, and reflect on alienation and speculate possibilities with re-location. "The generic is globalisation's inevitable aesthetic" the essay says, and painting became a tool to relook the object's smooth, standardized existence into something tactile, visual, non-utilitarian perhaps. Made this in a period of 'figuring it out' after quitting a full-time job, Tacit Tetris is an enquiry into blankness arising from withdrawal from a system of relations through quotidian, utilitarian objects.











Pneumatic Paintings

16.5x23.4 inches

Mixed media, Gouache on hot
pressed cotton rag paper

2023

Pneumatic (air that is mechanized and pressured) suggested a buildup of an internal monologue – proliferating, occupying space and yet beyond one's grasp. The objects deal with elements being protected from similar elements in their surroundings – contained and at the risk of losing their identity on exposure. The caught up air- visually or literally is what interested me in these objects.







Smart-Objects

(exploring blankness through mock-ups)

Oil on canvas, Found images

2022 - ongoing project

Taking cues from my project (A site in space) , this ongoing work explores a state of blankness through Mock-ups: an open digital file that allows for rebranding blank products for marketing purposes. These Trompe l'oeil 3-D renders attempt to simulate landscapes, textures, and bodies in their idealized forms – refusing to take part in entropy.

Referring to the realism in the tradition of Dutch still life painting, the work looks at a visual culture that persuades, tricks, and sells through idealization and homogenization by exporting these virtual files that facilitate start-up culture into a traditional physical form. The title takes from a photoshop feature and is a pun on the intelligent capacity of these malleable files to adapt to branding









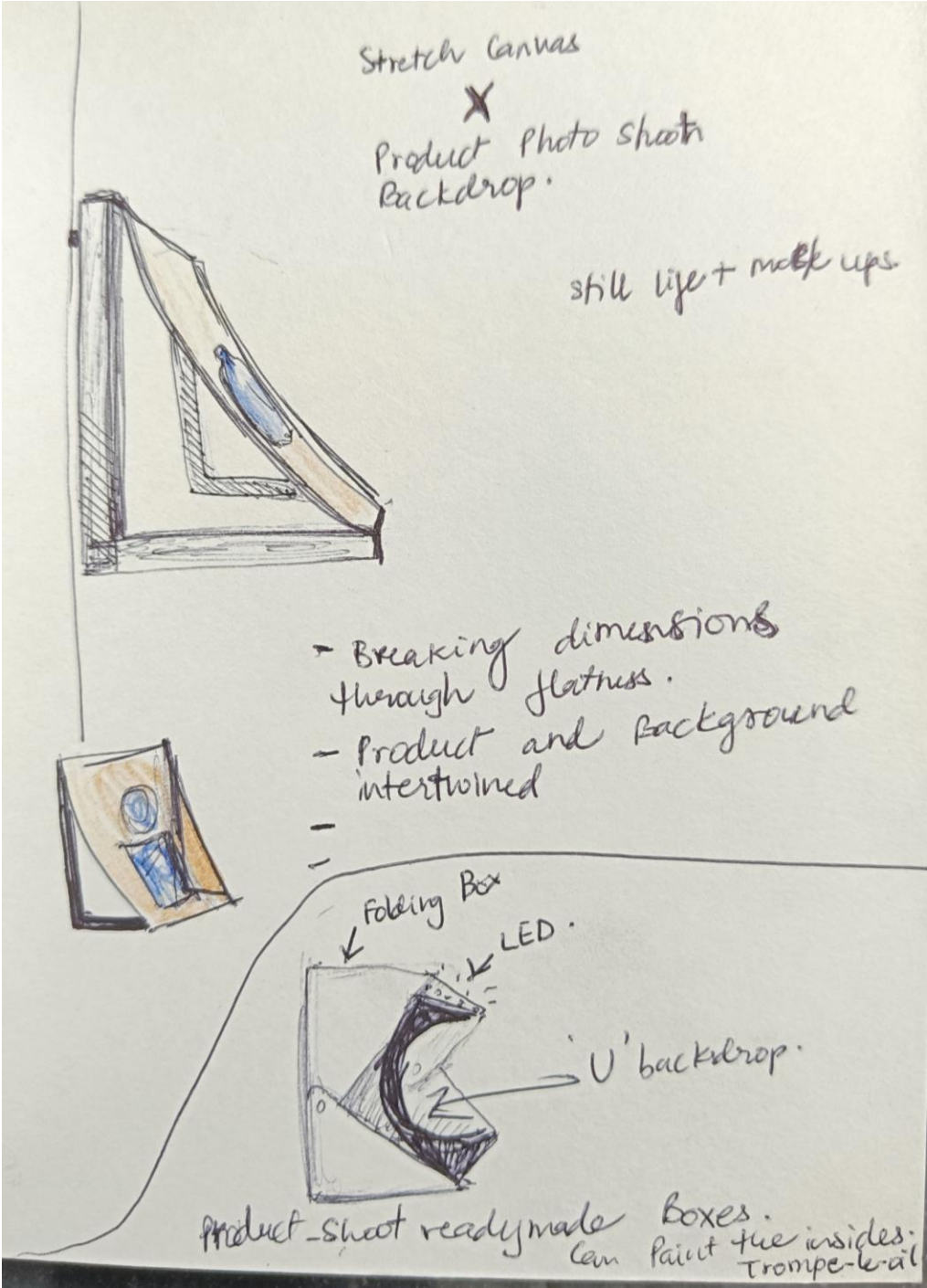
Sweep

Oil on Linen, pasted on Paper with an acrylic
armature, from the *Smart Object Series*





Preparatory sketch and research material for Sweep, from Smart Objects

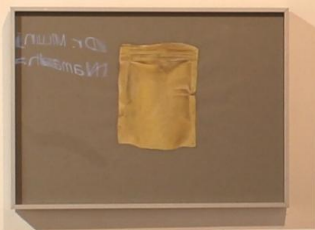
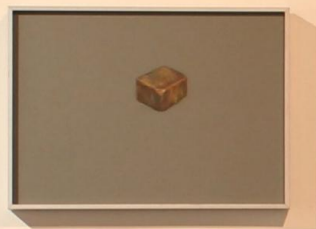


A sign in space

Paintings, found object, text by Italo
Calvino, crochet and archival prints
8.4 x 11.7 inches, 8.3 x 5.8 inches
(drawings), 16.5 x 23.4 inches
2021

‘A sign in space’ explores the loss and leak of individuality through states of blankness, and formation. Evolving from my urge to have a daily practice, the studies here aim to negotiate with a vacuity through reflections on form, material and surface. As initial signs of creating form from homogenous matter, the sculptural objects are my first attempts at crochet and knotting.

The title borrows from a story in Cosmicomics by Italo Calvino that shares the sense of wonder of watching matter evolve from a state of void, and looks at evolution theories and mathematical formulae through a fictional lens. Interjected with personal histories, the objects here refer to mock-ups used for design- blank visuals that seem intimate yet banal and can be re-imagined, re- interpreted to create a sense of belonging and familiarity.



...on the Earth or in space, it made no difference, because through the signs a continuity had been established with no precise boundaries anymore. In the universe now there was no longer a container and a thing contained, but only a general thickness of signs superimposed and coagulated, occupying the whole volume of space; it was constantly being dotted, minutely, a network of lines and scratches and reliefs and engravings; the universe was scrawled over on all sides, along all its dimensions.



Detail
Archival print on paper
16.5x23.4 inches



Detail
Gouache on paper

There was no longer any way to establish a point of reference: the Galaxy went on turning but I could no longer count the revolutions, any point could be the point of departure, any sign heaped up with the others could be mine, but discovering it would have served no purpose, because it was clear that, independent of signs, space didn't exist and perhaps had never existed.



Detail
Found object and crochet with found electric wire.

Haala waala - Hummed Lullaby
Sound played near entrances and stairs
2022

[Link to audio](#)

Haala Waala is a popular Gujarati Lullaby, that I am humming to eliminate meaning and shift the focus onto its core – the tune, the pace and the sound. The hypnotic quality in the tune acts as a tool of persuasion, as way to force upon a state onto the listener.

The intent is to play these in places that lead one to an exhibit, and lull them into a state of rest, rendering the viewers inactive. Besides being an exercise in gathering tools of persuasion and spill over the exhibition, this is an antidote to the usual expectation of an alert viewership in an exhibition space.



[Link to audio](#)

Getaway

Part of project ***Free Transform***

Digital collage, printed on pearl finish paper.

Displayed with reference links to the source material.

2021-2022

The collage *Getaway* is a satirical response to rampant state sponsored manipulated media reports and an empathy fatigue that resulted from influx of disturbing imagery.

The images used here in the collage come from reports about violence inflicted by the Indian Government on protesting Farmers in 2021 against new laws passed that affect the farmers directly. The violence was denied by the state. Here I picked pleasant parts of images that prove otherwise: a rainbow caused by water cannons used to attack the farmers, tear gas presented as a misty morning fog, boulders kept on the streets to block the path of the farmers and the milk poured on the streets in protest etc. to comment on the selective gaze. These ideal landscapes also become a way to deceive the viewer and bring back the reports into circulation.

Getaway



Process and References

1. Collection of
news imagery that I
found triggering



2. Select parts from
the image that do
not retain violence



Select Image sources (hyper-linked):

[Milk](#)

[Boulders](#)

[Rainbow](#)

[Misty landscapes](#)

3. Digitally stitch the
images into a collage
resembling an ideal
landscape.



Flight-mode

Site specific kinetic sculpture, video documentation

2020

[Link](#)

As I was situated in an institute that encroached upon the wetlands, I responded to the rich fauna surrounding this space by making these generic-looking mechanical birds. They were installed on the ceiling of the building and were built to look as if they had no direction and were trapped in a loop. Besides decorating the institutional space, their presence fictionalized the ceiling into a make-believe, synthetic sky.

Screen-grab of the documentation video

[Link](#)



Gariyadhar No Delo

2018 -19

Mixed media installation

Size Variable

This project deals with the inability to hold on to material history, and failure of being able to archive, while also digging into memory of lived experience like looking at changing light, fragrance, navigating through space, and tracing architectural patterns with fingers.

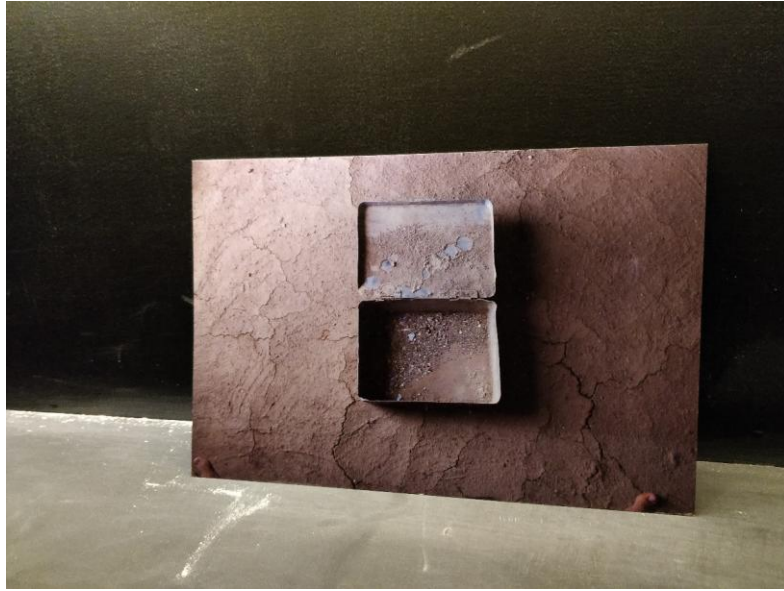
My ancestral home in the village of Gariyadhar, Gujarat has housed multiple generations of my maternal family being over 120 years old. Materials gathered from my last trip to the house are arranged informed by various family stories; the past family business in perfumes, and magical myths about this house. The work here is a mobile, malleable archive that shifts form and reconstructs memory each time it is exhibited.

(conceived at *The Storytellers* by FICA and Serendipity Arts Foundation, Delhi, 2018)



Gariyadhar No Delo

2018 -19



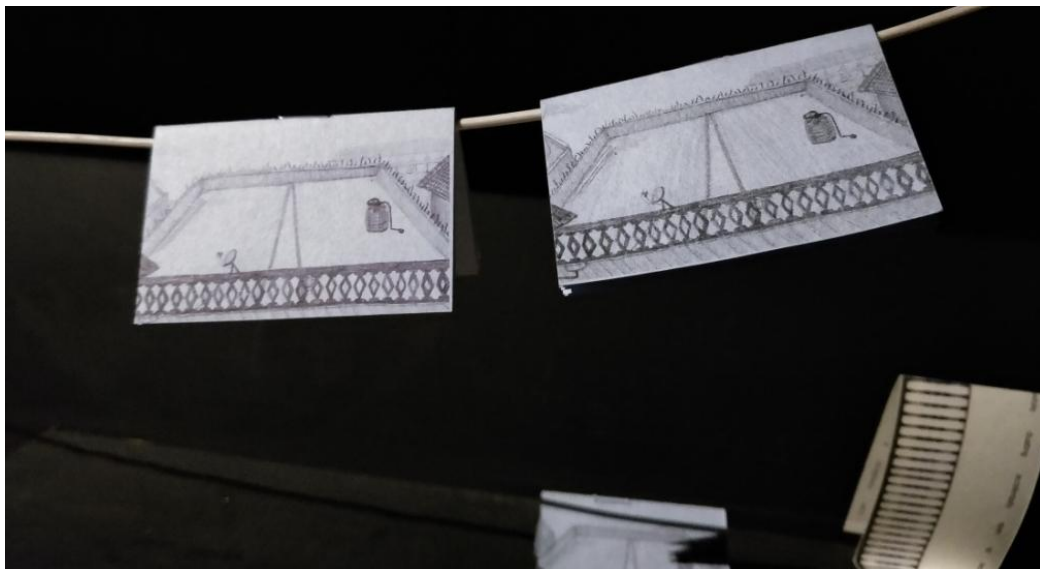


Details



Front and back of an accordion zine. The copies were take-aways and formed a part of the installation.

The folding zines use photographs to make a fence that positions the viewer inside the house. The take-away stickers and zines aim to scatter and re-orient the memory and pieces of the house and let the viewers reform it in their own ways.



Another small zine in Gujarati and English, that shares a childhood story about causing rains by dancing on the terrace with a touch of magic realism. The size of the zine is inspired by a prayer book I saw my mother use.



Take - away stickers. Drawings of *ittar* bottles with dry *ittar*.

Galicha Laadi (carpet tiles)

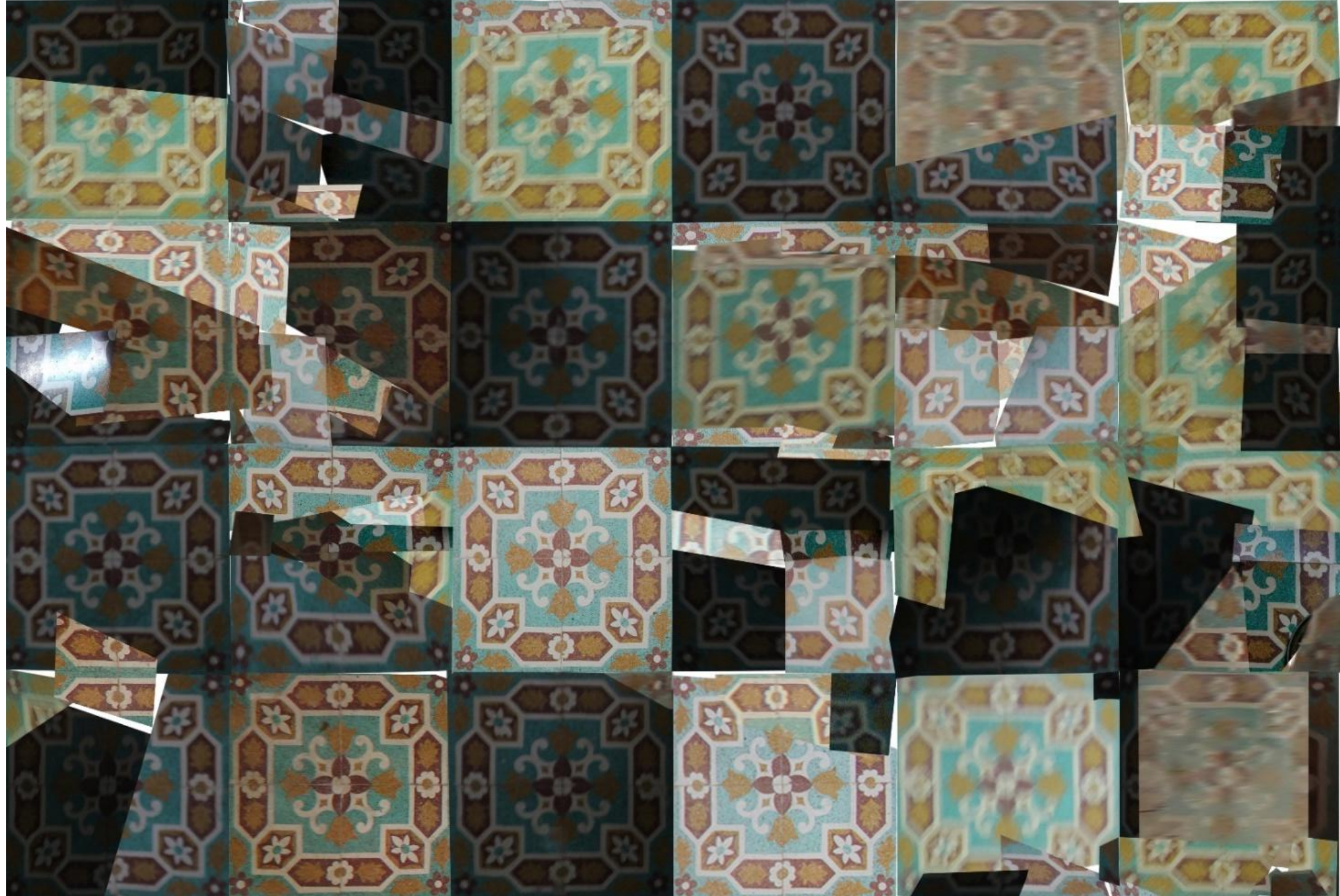
Part of *Gariyadhar no Delo*

Digital Collage (pasted on the floor) and Artist book

2019

This pattern is that of the terrazzo floor tiles of my ancestral home in Gariyadhar, Gujarat. In order to make up for the lack of its photograph, I created this digital collage using fragments from family photographs. Each piece of tile is gleaned out and morphed flat digitally to create a continuous pattern. Collage becomes a method and metaphor of reconstructing memory and making evident the incoherence in the process, like terrazzo. When exhibited, it is pasted on the floor along with an artist book.







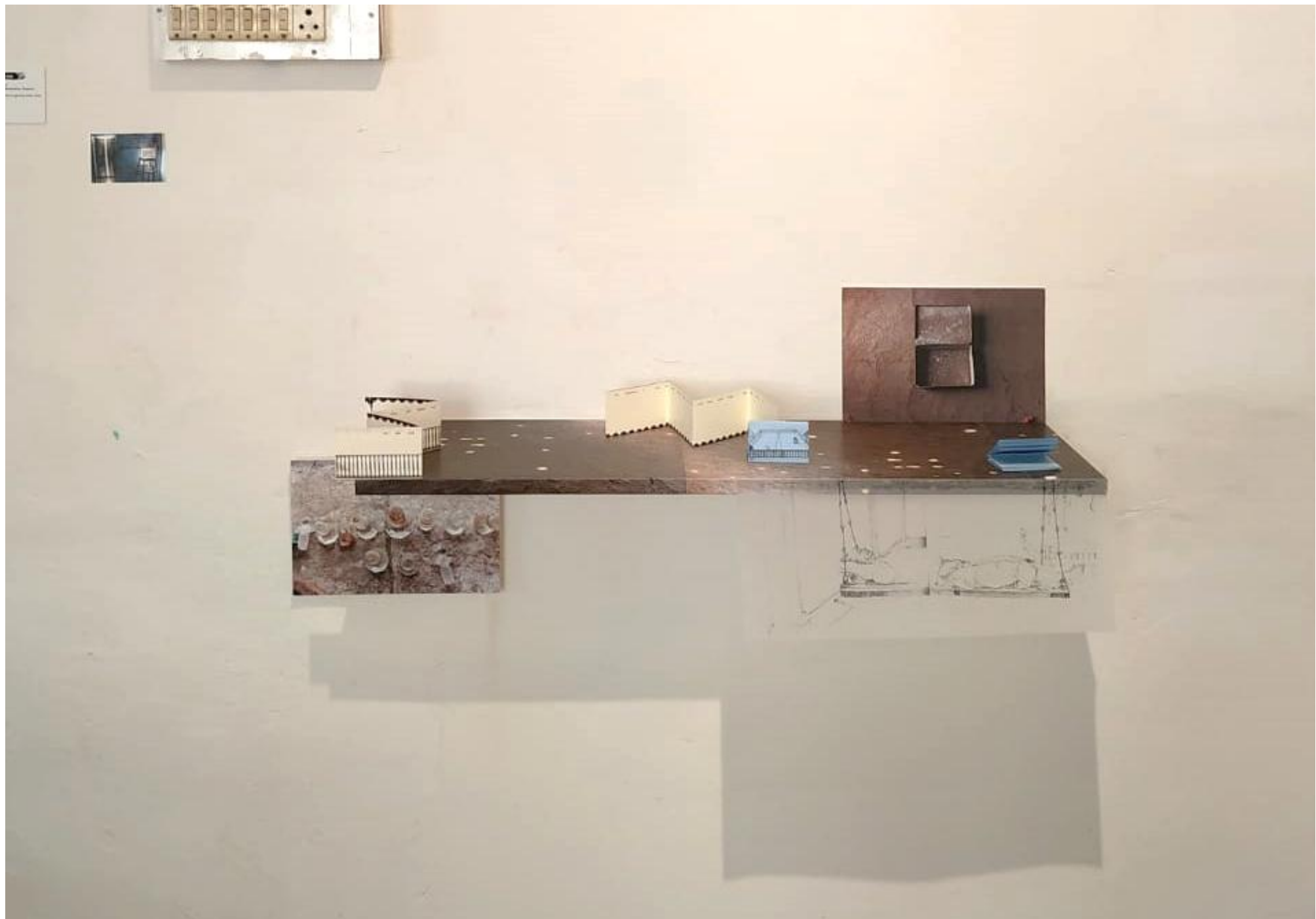
Original photograph from family archives



Select Pages of the artist book: Digitally cropped and digitally flattened image cuts from the photographs.

101 of the photoshop layers that made up the collage became pages of an artist book that restricts the viewer from forming the entire pattern due to the opacity of paper and get a fragmented experience of a continuous pattern.

Detail from an iteration of the
Gariyadhar no Delo - displayed at
the Serendipity Arts Festival, Goa
2019



Kintsugi bush

(site specific display view)

Zari thread on garden hedge

2019

In this work titled, Kintsugi bush, golden *zari* is used to 'fix' or 'repair' a drying up garden hedge through the act of crafting and ornamentation. This became a way to visibilize the often-overlooked element of labour behind the perfection-driven aesthetic of a corporate institution.

This work was executed at Shiv Nadar University, Greater Noida.



Process and Detail



Trail

3.94 (h)x 2.6 (d) inches, 3.6 inches x 2.8 (d)

Plastic Ready-mades, tap water left to dry

2017

I let the tap water from Shiv Nadar university dry up in these plastic containers undisturbed and still. The university is infamously built on a wetland, and the studio here faced a drying up lake – seen through these objects mimicking the state outside the window.

This mark making exercise created residue records and ghost like objects became a way to confront the unseen and dissolved into something evident and tangible, thinking about our relationship with our surroundings.



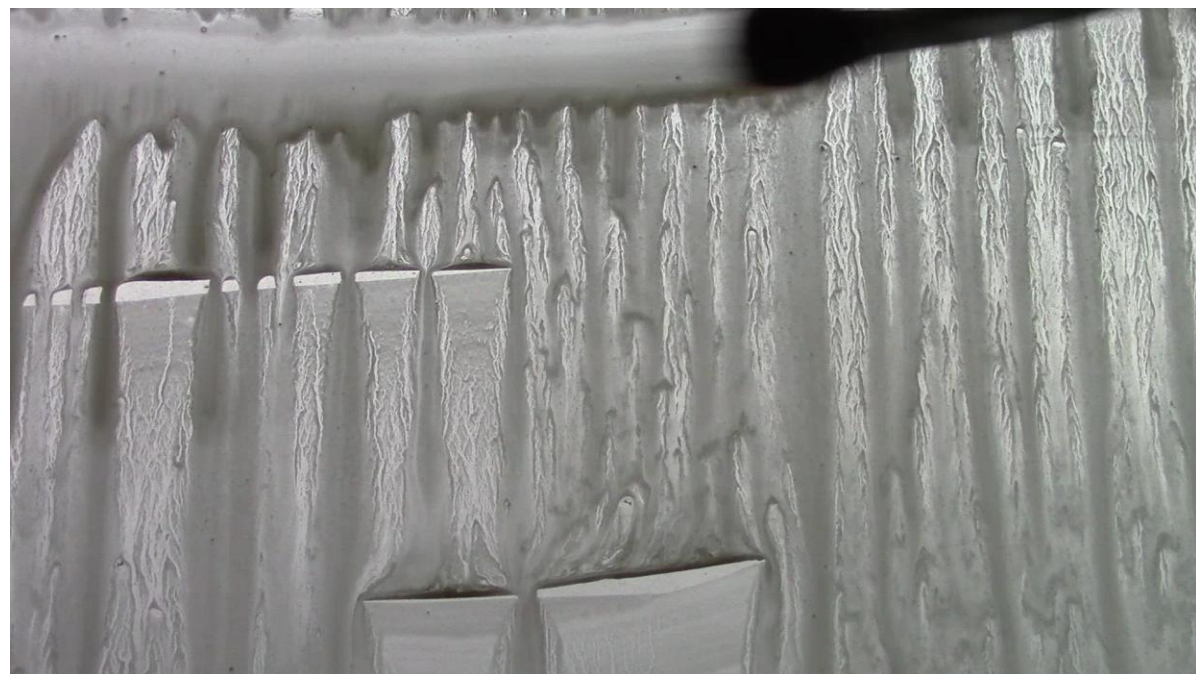
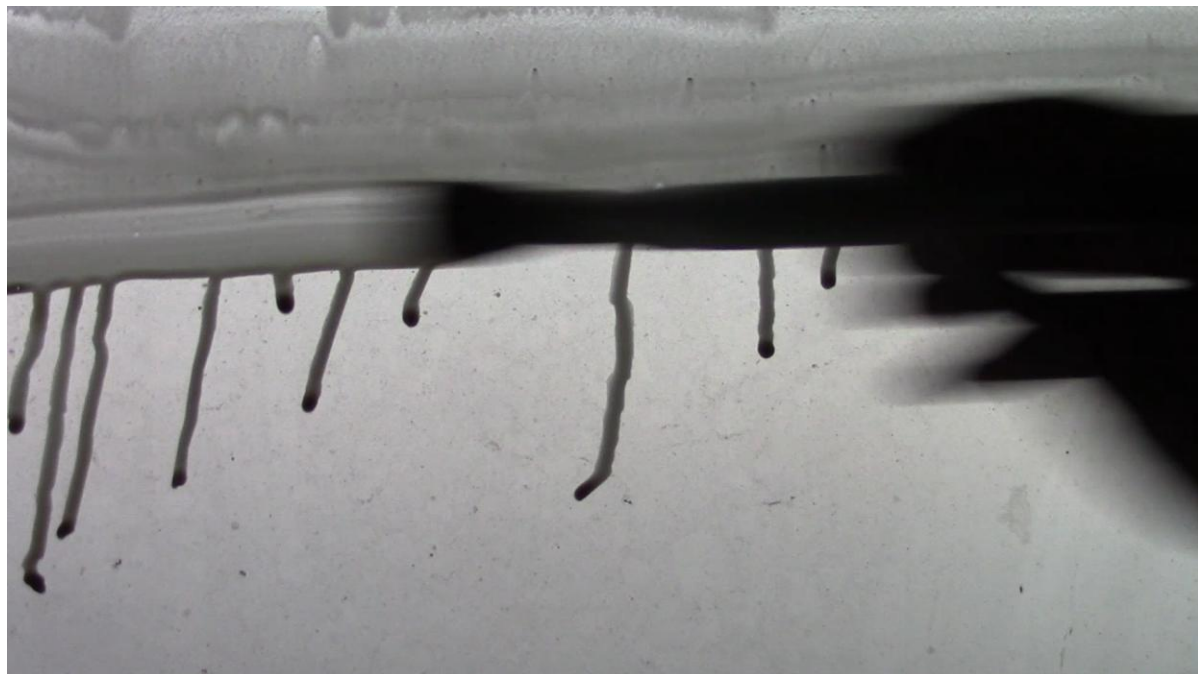
Underpaint

Single channel video, looped.

7 minutes 9 seconds

[LINK](#)

Responding to the encroachment and erosion of the lake visible from my studio windowpane, and combining it with the tradition of underpainting, I layered the windowpane with Khadiya (a white clay used in miniature paintings to sensitize the surface for painting). I indulged in the hypnotic visuals of watching clay slip away, split and slip due to its refusal to adhere to the smooth surface. Painting became a testimony of futility and a failed sensitization – being unable to change what is seen and bearing witness to a changing landscape.



Screengrabs from *Underpaint*

Anesthesia Studies

Styrofoam and pigment powder, fragrance

(Ponds talcum powder)

2018-19

'Anesthesia Studies' deals with numbness, seen through the medical gaze. In response to Ingmar Bergman's *Cries and Whispers* - I borrowed the white and red in the film as well as the cold distant nature of the characters, and saw them materially in cold flesh-like texture of the EPE foam. I injected the foam with brick powder, and pigment to evoke an inflicted, and aroused sensitivity in a synthetic body – implanting mute inward bleeding.



From Ingmar Bergman's film *Cries and Whispers*.







Untitled (Care as Malign studies)

Copper wire, found paper bag, acrylic,
fabric, and iron pedestal

2017 -2018

In a spontaneous attempt to strengthen a fraying medicine bag, I stitched it with copper – a material that is considered to have healing properties, further damaging the paper. The pedestal of this work visually borrowed from the Ventilator machines and an incubator. Stemming from personal experiences with loss, hospitals, and the clinical- I use the medical gaze to reflect on the violence held in acts of care . These material studies step into the grey areas and perforate notions attached with with benign seeming ideas like repair. *Care as malign studies* observe forces at play and blur boundaries between making – unmaking that often lead to distortions in attempts to make perfect.





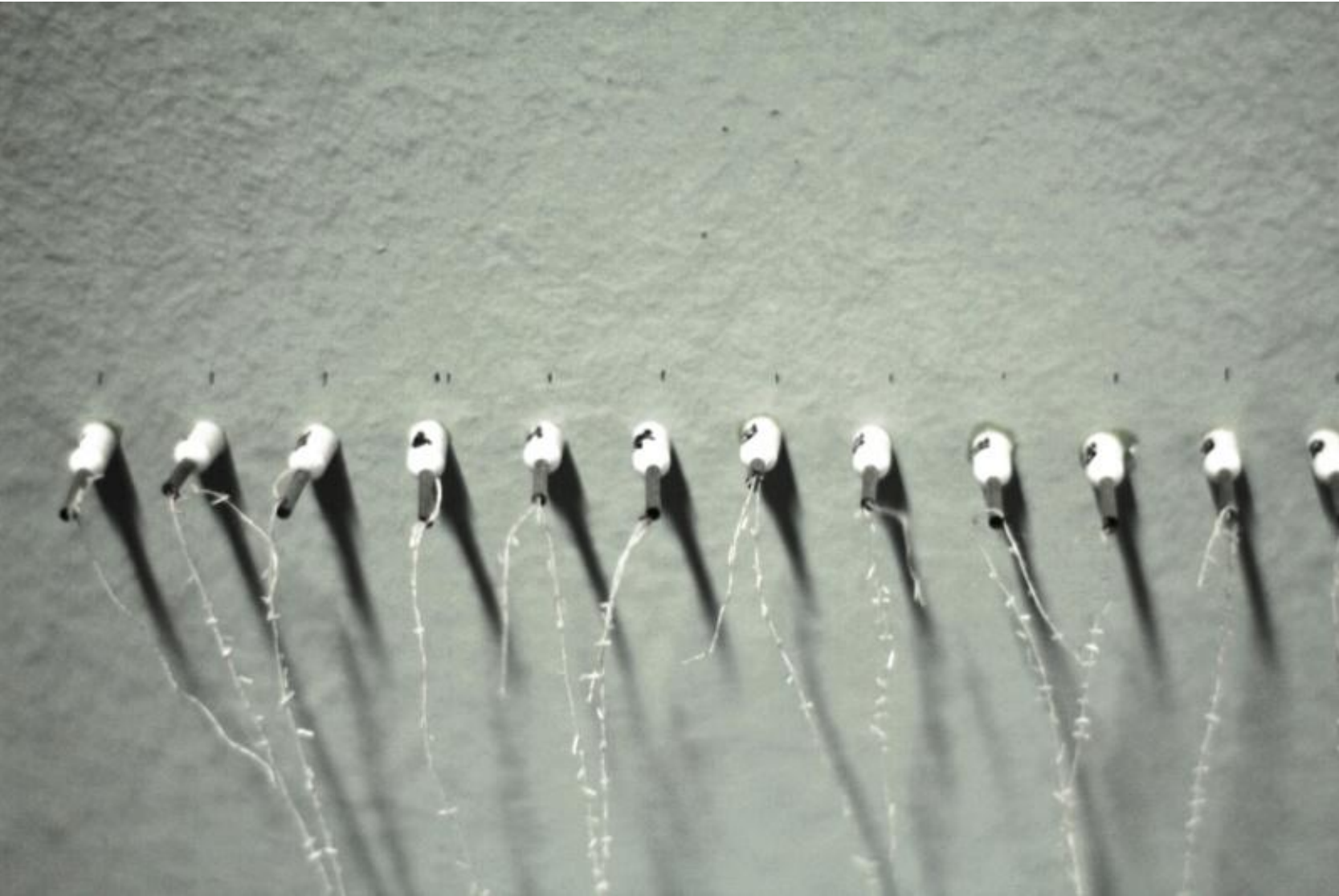
Untitled Care as Malign studies)

Cut Gauze bandage, glue, and numbered plastic parts with copper wire
2018

Process: <https://vimeo.com/257904768>

Gauze – a material used to bind wounds is made frail and displayed clinically with utmost care. The cut open thread of the warp is attached to fragments of weft, numbered to keep true to its authentic state, a postmortem of some sort – a reflection on surgery, museumization and conservation that leads to a conflict with posterity and authenticity, repair and damage.





Separated threads of the gauze numbered according to their place in the weave.



While cutting gauze, the accidentally snipped parts were collected and displayed in a plastic jar.

Fringe (Care as Malign studies)

Reworked readymade unbleached cotton fabric

2018

[Process link](#)

This is an attempt to correct the found cloth through the pushing of warp (the spine) of the fabric tightly close with the support the weft (the skin).

As a maker I take on the role of a fundamentalist and through this performative act of manipulating a material by force. An ideal is imposed upon the vulnerable surface that morphing it to 'perfection'.





Fringe (detail)

The perfect pick

Archival print on Luster paper
2018

The title is an excerpt from a text that explains the psychological reason behind Dermatillomania- a nervous habit of picking at skin. The habit proliferates as one constantly tries and get the perfect pick at the skin. The application of make- up on the thumbs bring forth a confrontation of the act of picking that accumulates inflictions – these uncanny images of examination aim to focus, as well as distract one from the issue at hand.





Writing on the Wall (screen grab)

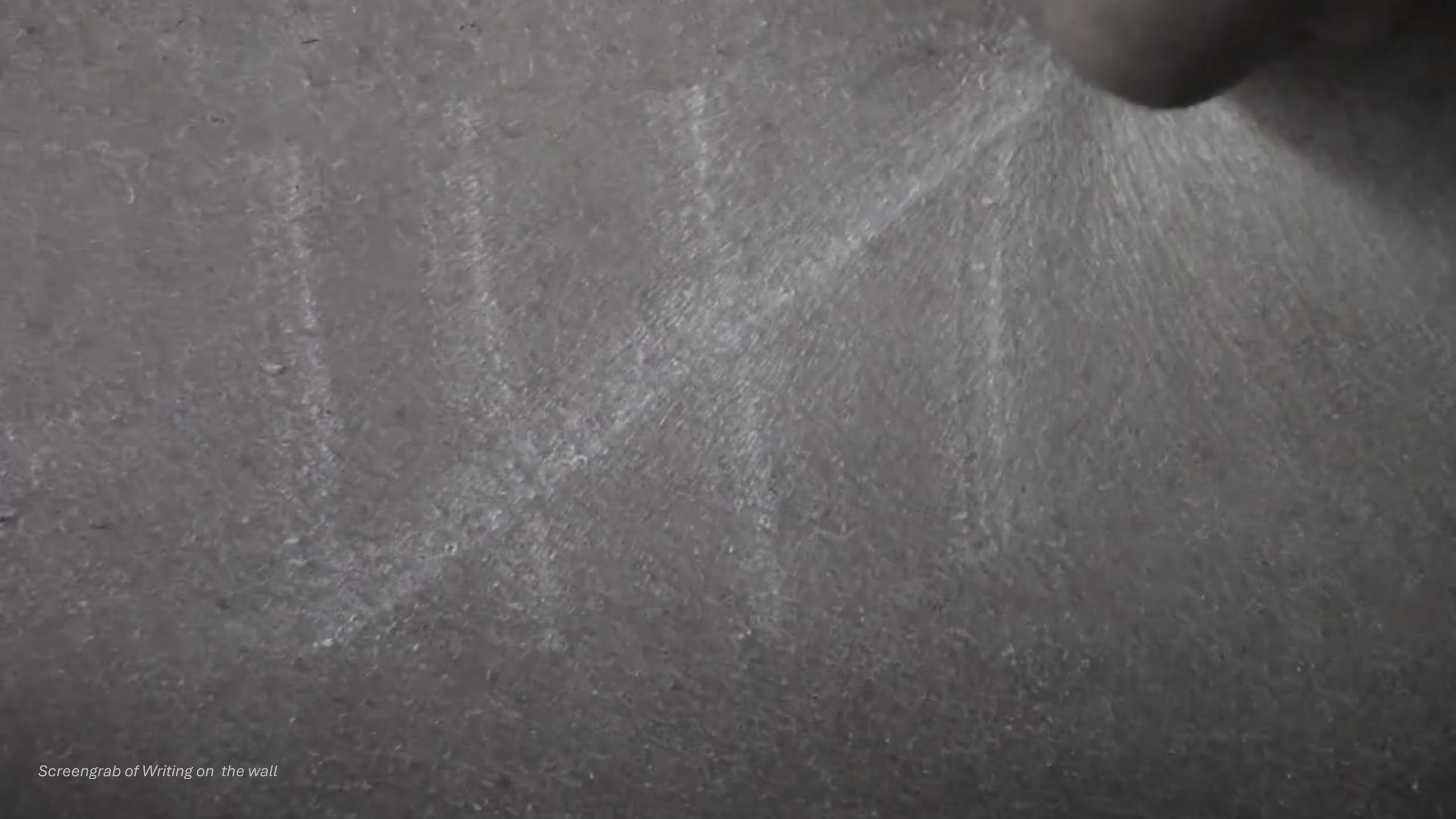
1minute 28 seconds, looped

Single channel video

Played on a touch screen Phone

[Link](#)

Erasure and infliction are displayed on a touch screen as a video - to take away the physicality of the body and expand the mundane into something surreal. The work *Writing on the Wall*, looks at my experience with skin disease and the feeling of being trapped inside one's own skin.



Screengrab of Writing on the wall



Display view





Untitled
Archival Print on Matte paper
2018

Pyromania

2018

(Site specific installation)

This project stems from the image of laughing in front of a fire. Made in the winters in Delhi, The project aimed to make one experience a fire without its warmth. It looked at the the banality of rituals, the idea of transcendence, mortality and the intertwining of the landscape and body. The installation heavily borrowed from Vedic texts that inform the Hindu crematory rites now performed, as the ambience attempted to make one contemplate about fire, while not sensing its warmth.

While surrounded by a volatile fire-like flicker simulated by L.E.D lights and pungent camphor smell, an absence of a body is conjured through images and texts. Camphor evoked various meanings linked with preservation, rituals and a potential blaze. The funeral fire is one whose heat announces departure, loss, and a sense of foreboding doom. The irony sought is within the expectations from a fire and its symbolic function.

The Man and the Garden.
Site Inspired fiction, narrated in a reading performance.

After hearing a fictional narration about a man with a garden on his back and his memory of a fire, the viewers enter an immersive space. This piece of written fiction while drawing from the architectural setting of this space, set an enquiry into amnesia and pyromania with magical imagery through the words, combined with a blank dry tone of narration.

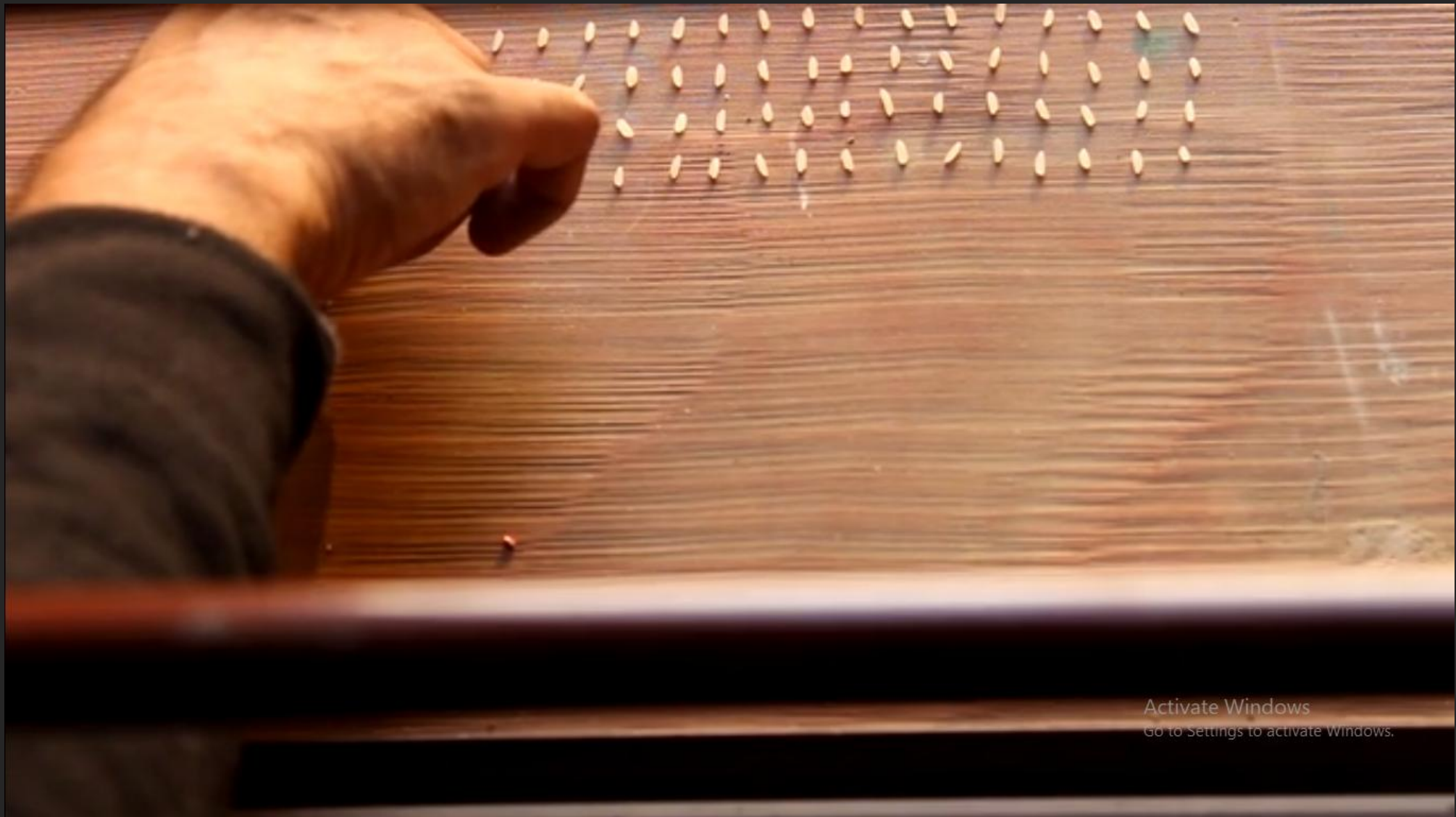
Oscillating between elemental magic and logic - the story of a man with a garden on his back, his fear of snakes and his memory about a fire was read out through the large grasses surrounding the site, to make it appear as if flames were consuming a body.



Viewers heard '*Man and the Garden*' and encountered a strong smell of camphor, with fire like flickering light as they entered the room



5 videos on backlit screens of varied sizes, flickering LED lights, Camphor, found objects, drawings on paper, printed texts, Reading performance of a site informed fiction.



Offering

4 minutes, 38 seconds.

Single channel video looped.

<https://vimeo.com/257257454>

2018

Played in juxtaposition with *Burnish* for the *Pyromania* installation.



Burnish
2 minutes ,12 seconds
Single channel video , looped
<https://vimeo.com/256563640>

Played in juxtaposition the *Offering*, for the *Pyromania* installation.

The common sight of burning grass in winters in the fields of Uttar Pradesh, informs the choice of material. A *Chatai* doubles up as a half-burnt pyre and acts as an illustration of the fields where the grass comes from, an object to mark a space in an act of temporary encroachment.

The circumambulation of the central motif lets one unfold the contradiction and the similarities of the story just heard while the ritualistic arrangement of burnt found objects and the pungent camphor evoke a corpus engulfed in fire.

Detail.

Found grass from burnt fields surrounding college campus tied into a mat with coir rope.





Looped videos
played on Mobile
phone screens.

Thaw part 2 -
[https://vimeo.com/u
ser18315803](https://vimeo.com/user18315803)

Thaw part 3-
[https://vimeo.com/1
8315803](https://vimeo.com/18315803)



Found burnt coconut (a symbol for the head) placed on an EPE foam box, lit with a bulb

Placed in North.



Thaw part 3-
<https://vimeo.com/18315803>. Video of the feet

Placed in South

Texts on display:

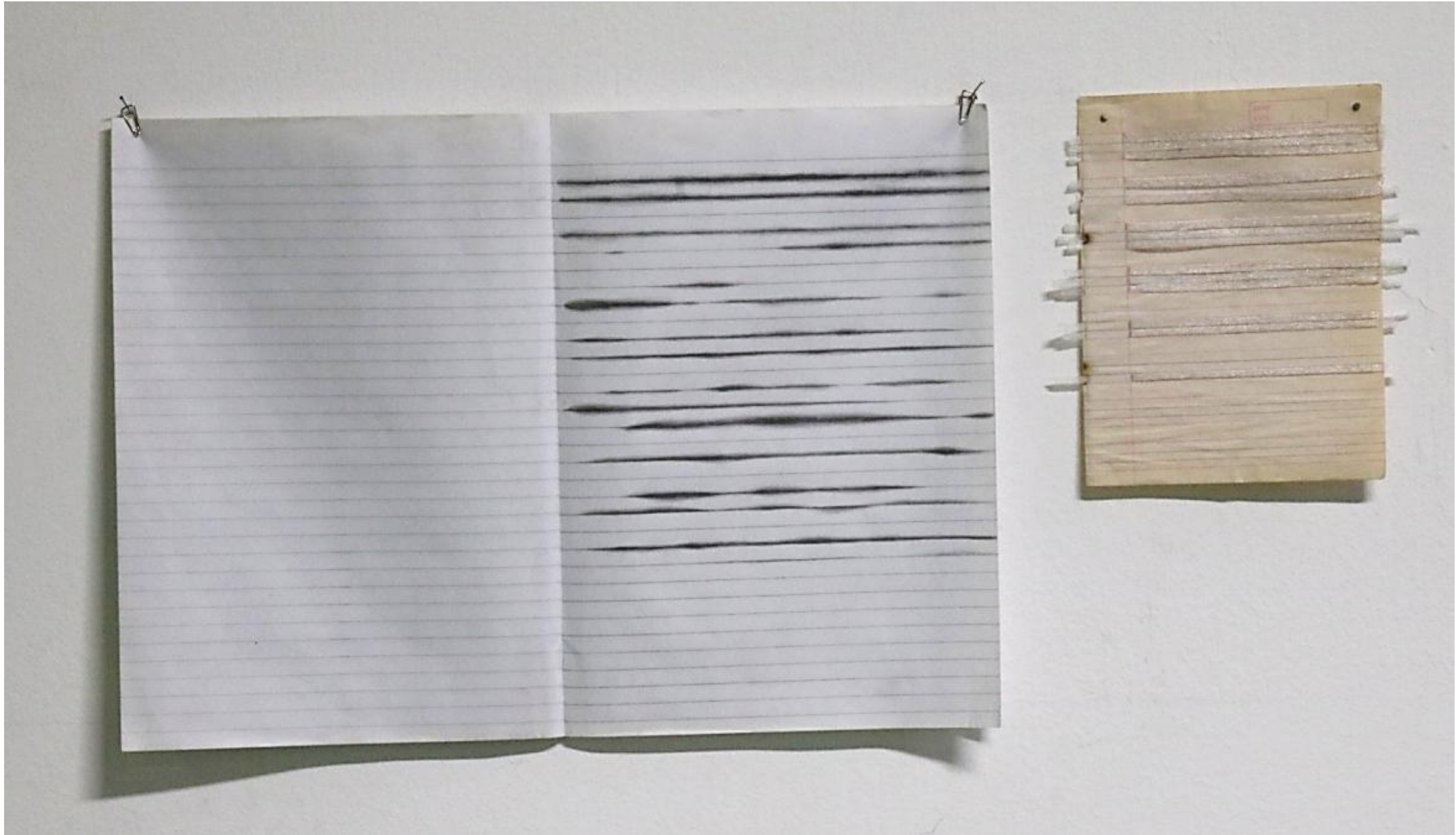
- 1. It all came together and became a single thing in his mind. After a long time of floating on the land and short time of floating in the river he knew why he must never burn again in his life.
The sun burned every day. It burned Time. The world rushed in a circle and turned on its axis and time was busy burning the years and the people anyway, without any help from him. So if he burnt things with the firemen, and the sun burnt Time, that meant that everything burned!
One of them had to stop burning. The sun wouldn't, certainly.
-FAHRENHEIT 451, Ray Bradbury
- 2. Clear One space to mark another.
- 3. Burn him not up, nor quite consume him, Agni: let not his body or his skin be scattered, O all possessing Fire, when thou hast matured him, then send him on his way unto the Fathers.
When thou hast made him ready, all possessing Fire, then do thou give him over to the Fathers,
When he attains unto the life that waits him, he shall become subject to the will of gods. The Sun receive thine eye, the Wind thy *Prana* (life-principle, breathe); go, as thy merit is, to earth or heaven.
Go, if it be thy lot, unto the waters; go, make thine home in plants with all thy members.—
Rigveda 10.16^[10]
- 4. ***om andhakaara mahaa ghore mahattaa tamas-aavrute;
tamo nivaaran arthaaya imam deepam dadaamyaham***
"O deceased one, surrounded by a terrible darkness, encompassed by the mode of nescience, for the removal of that darkness, I offer this lamp to you"
- 5. Dr. Marc, of France, has published a memoir on the subject; he gives the name of *pyromania* to it, and considers that, like other insane propensities, it may be the result of instinct, or it may be the result of delusion--reasoning upon erroneous principles.

Ruled Paper

(L) Graphite on ruled paper.

(R) Styrofoam cut and woven into old notebook paper.

2017



- *Antipathy*
- *2017*
- This project was executed at the Shiv Nadar University, Greater Noida, and the site caused and overlooked a diminishing lake. Using the dried-up wetlands as a starting point, the project explored the antipathy of oil and water. It invoked the co-existence of dry and moist qualities that become a portrait of a space. I connected these phenomena with diseased skin – and the cold white lighting attempted to create clinical atmosphere like that of a hospital.
- The room where it was conceived had shiny enamel painted walls, which I painted with a wet clay – and several other elements added to the mise-en scene.

A butter paper column
around the fan, with
suspended scraps
inside created a rustling
suffocation building up
the atmosphere of
dryness.



Underpaint

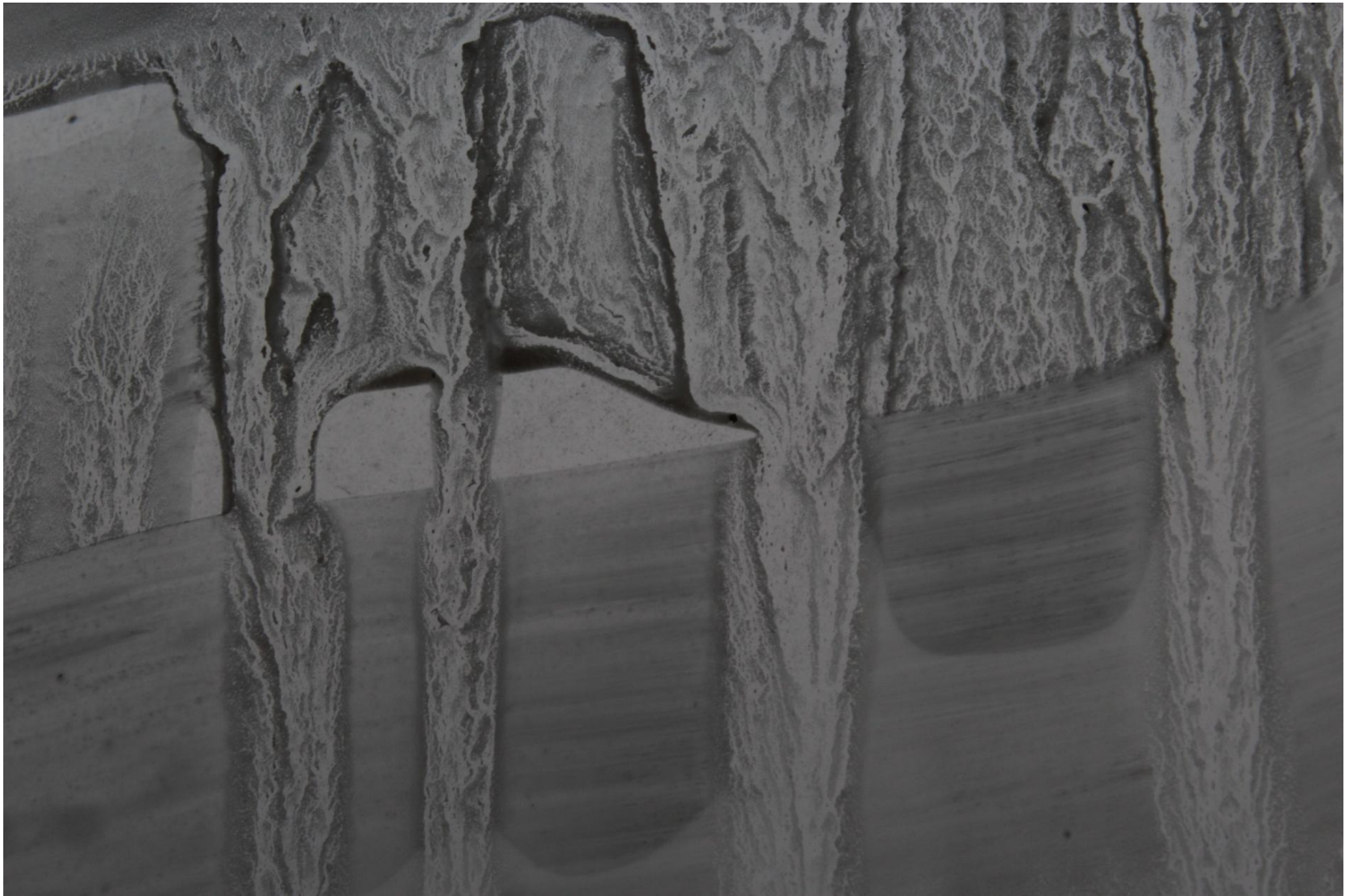
Single channel video, looped.

7 minutes 9 seconds

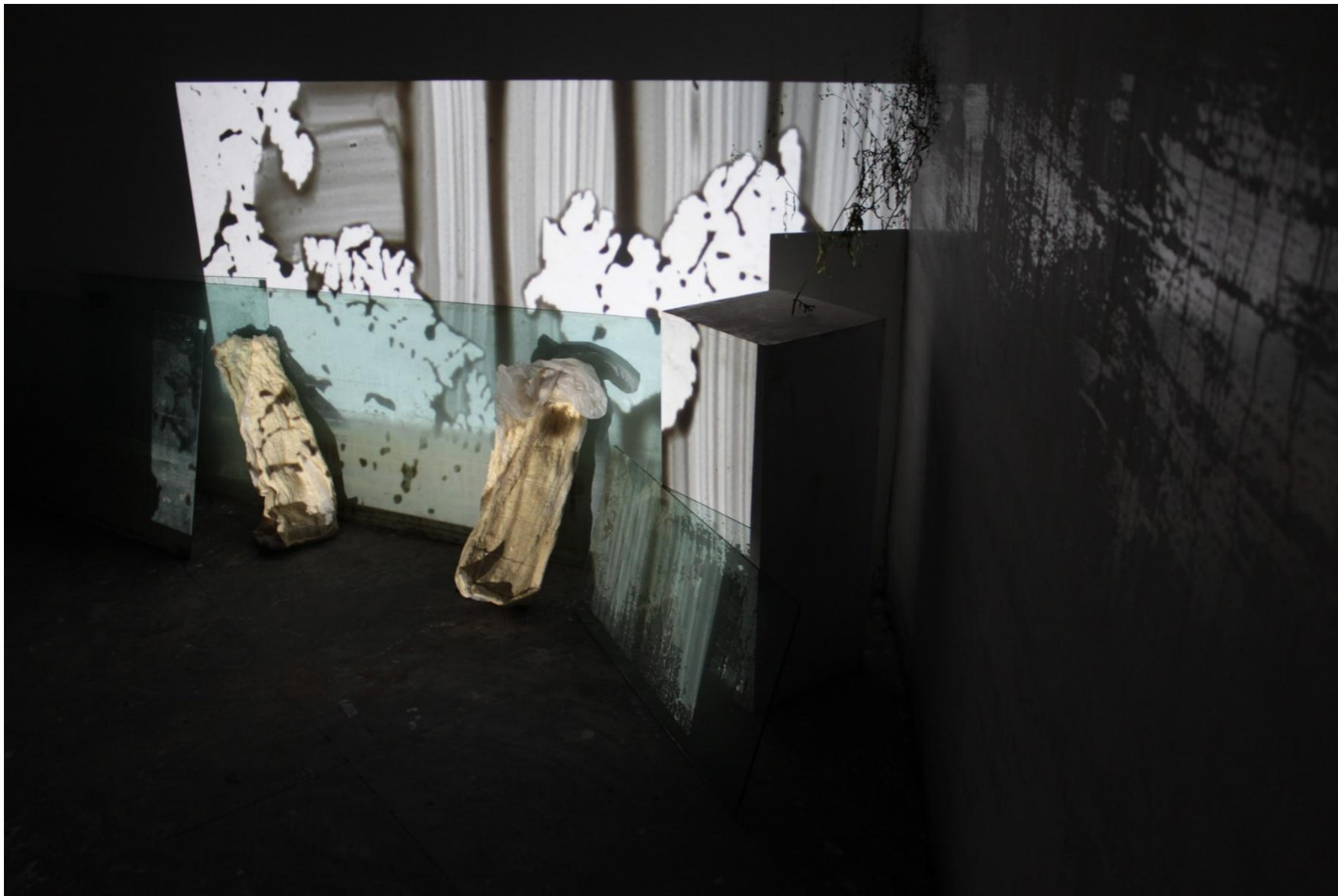
2017

[Link](#)

Painted over a window overlooking the drying lake, *Underpaint* borrows from the tradition of under-painting. It emphasizes on the material *Khadiya* that became a metaphor for the wet land. Khadiya is white clay that is mixed with gum Arabic and used to prime and sensitize the paper for miniature paintings.



Underpaint
projected over
found objects

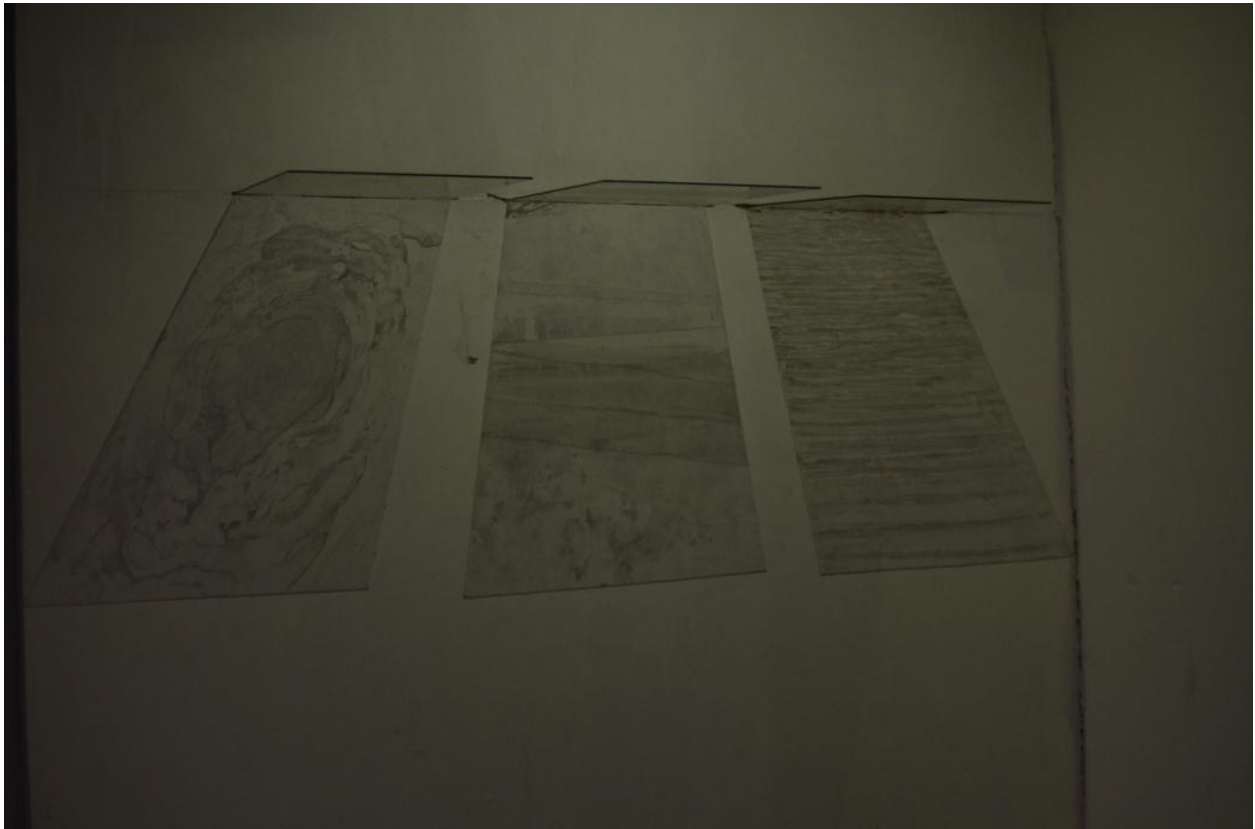


Gelatin filled in containers were cover with plaster. The plaster actively hardened by absorbing up the gelatinous moisture. These self-cast sculptures were residuals of a moisture loss.



Descend
Gelatin, water from the Dadri lake and Plaster,
Archival Print on Paper.
2017





Drawings made by drying water on glass sheets
(12h x 9L inches)

2017

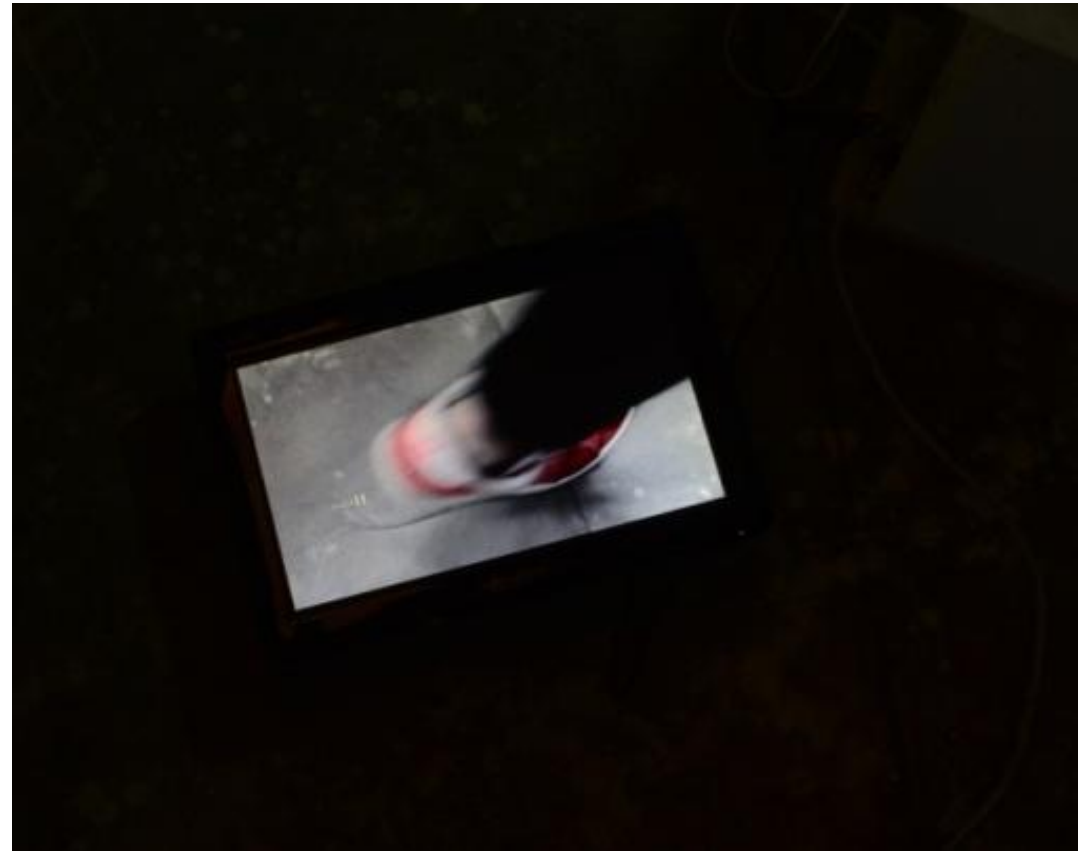
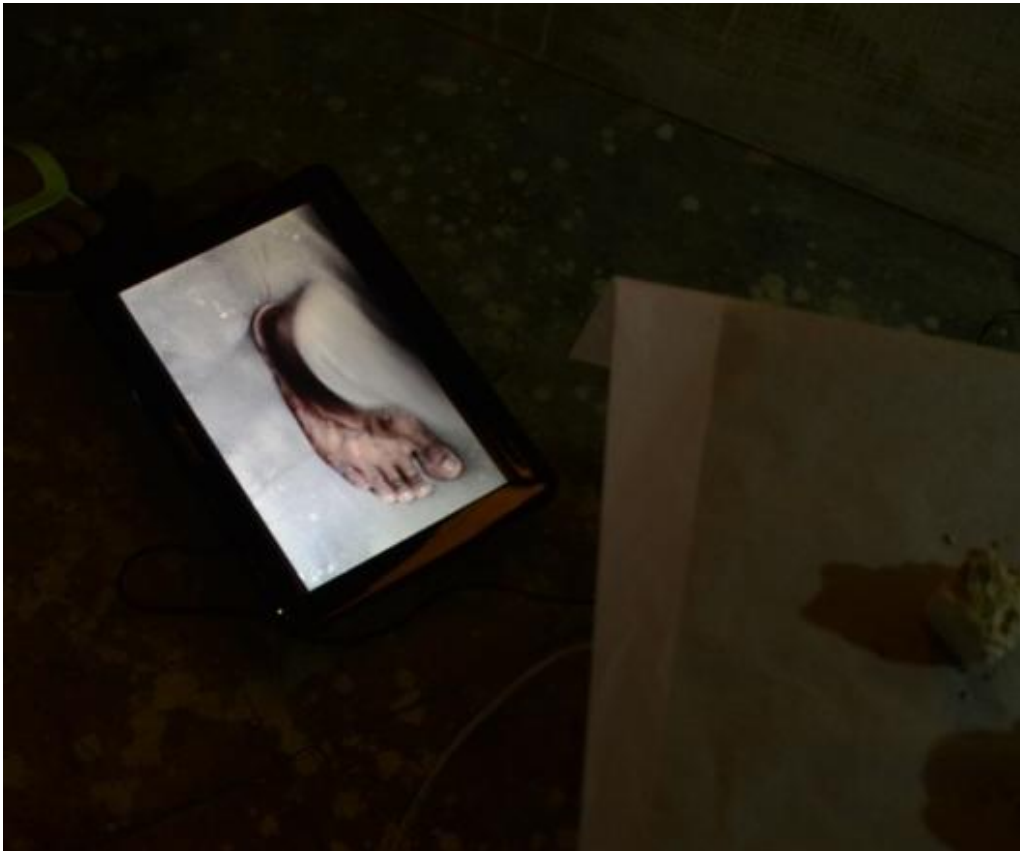
Squish

Stills from a single channel site specific
video

Displayed on a TV screen kept flat on the
floor

2017

[Link](#)



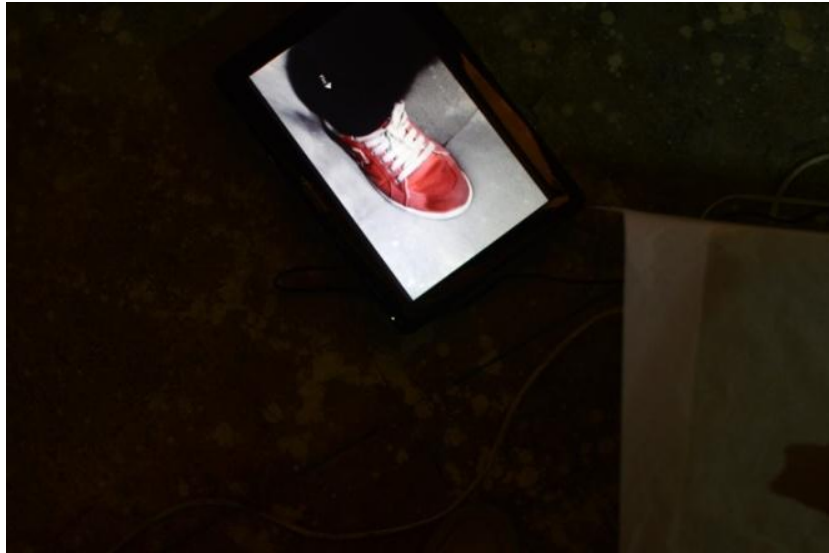
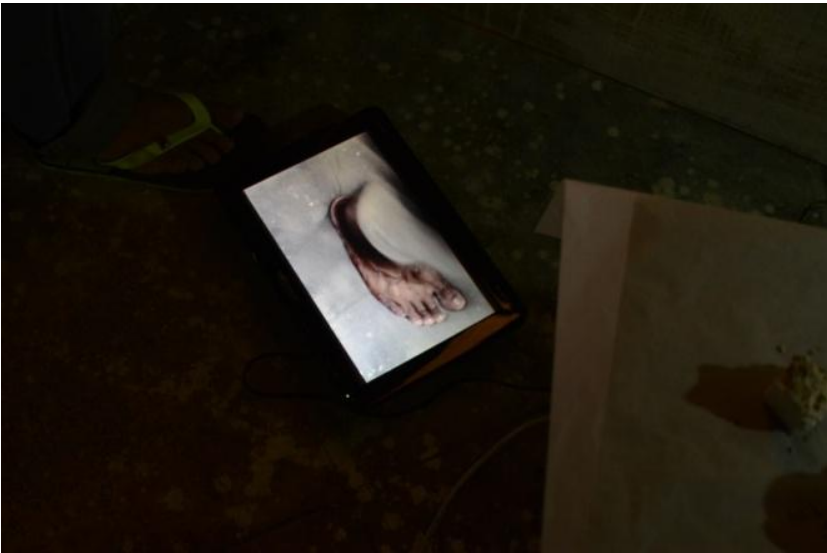
Squish

Display view

Stills from a single channel site specific video,
played on a TV screen kept flat on the floor.

<https://vimeo.com/257681668>

2017



Guarding Monument

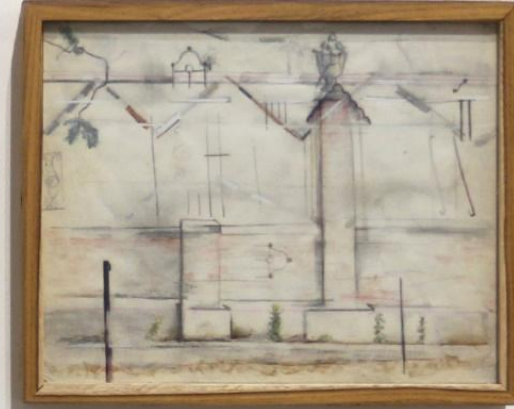
11 x14.6, 5.35 x7.15 inches

Khadiya, Water colour, pencil, and
gouache on old notebook paper

2016

The work reacts to the breach of security, and the futility of structures meant to protect. The fences fade and chip to let elements from the road outside merge with the space of the institute, reducing them to frail ornamental structures.

This work was made and displayed in the Faculty of Fine Arts, MSU, Baroda.





Bachelor's Display, Baroda

Stitched and plastered Foam sheets, found objects and mixed media

2015 -2016

Explorations in hardening of foam, reflecting on disease, invasion and ruptures of skin.



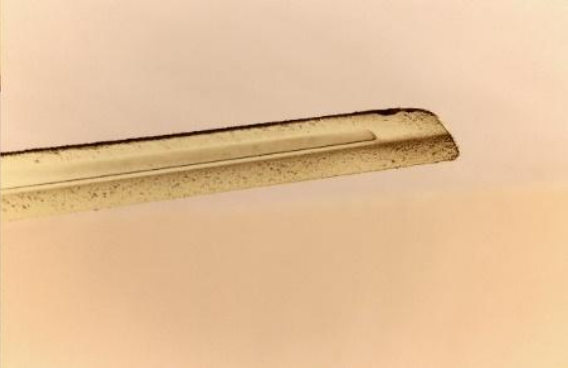
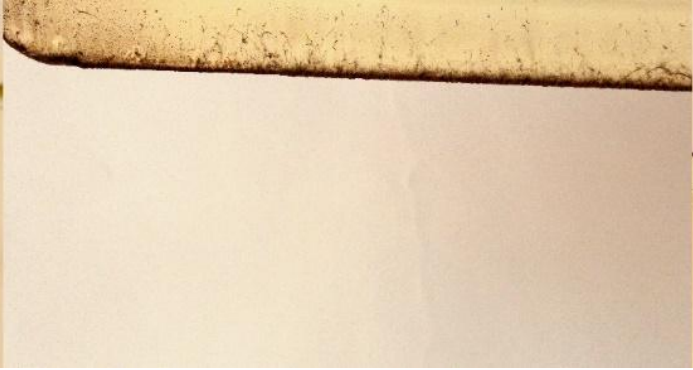
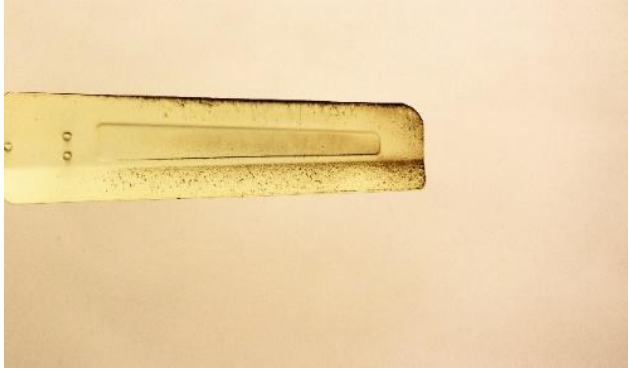
701/ 5A

Archival prints, size variable

2016-20

The images attempt to address an absence within a domestic space. The interiors are framed like landscapes and galaxies in attempts to re-imagine their intimate nature. They map the growth that occurs as a results from an absence of touch within a home, and these settings further generate their own narratives.

The souvenirs and collectibles highlight neglect, and their arrangements attempt to add 'life' and 'touch' corners of the house to embrace a change in routine.





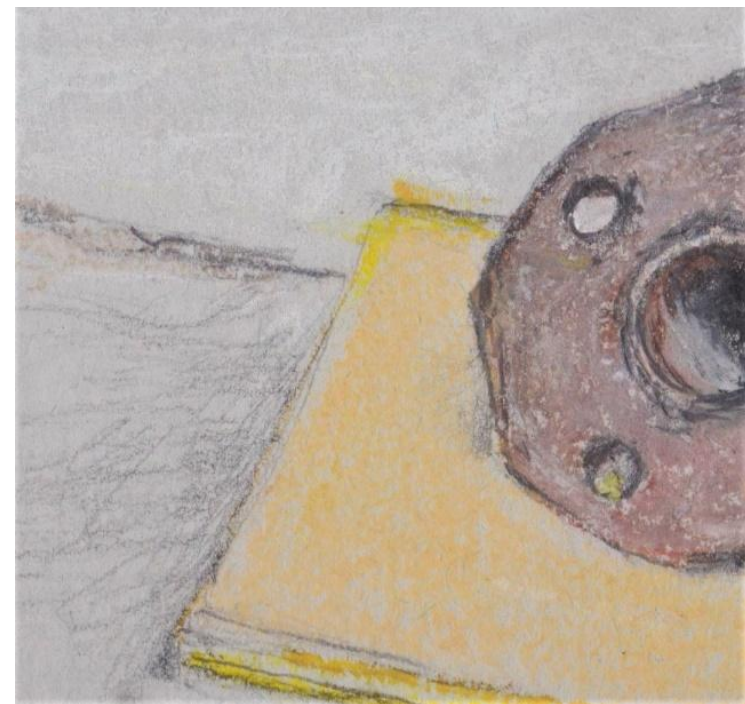


Studies

Mixed media on paper

2017

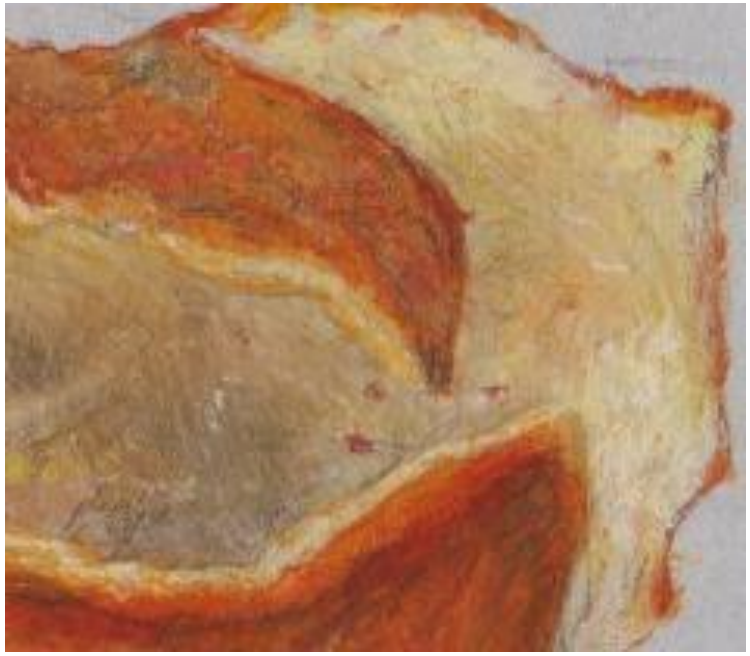
These drawings are observational records of phenomena that help me ideate and share my fascination and engagement with objects. My studio is an evolving archive of objects, and I play with their arrangements and interactions to indulge in their qualities. Their form, material and arrangement invoke the body.



Rest (Study of found object experiments in the studio)
8.26 x 11.69 inches.
Soft pastel, oil pastel and pencil on tinted paper.
2017



Weight (Study of found object experiments in the studio)
8.26 x 11.69 inches.
Soft pastel, oil pastel and pencil on tinted paper.
2017



Peel

8.26 x 11.69 inches.

Khadiya, guoache, watercolour and pencil on tinted paper.

2017

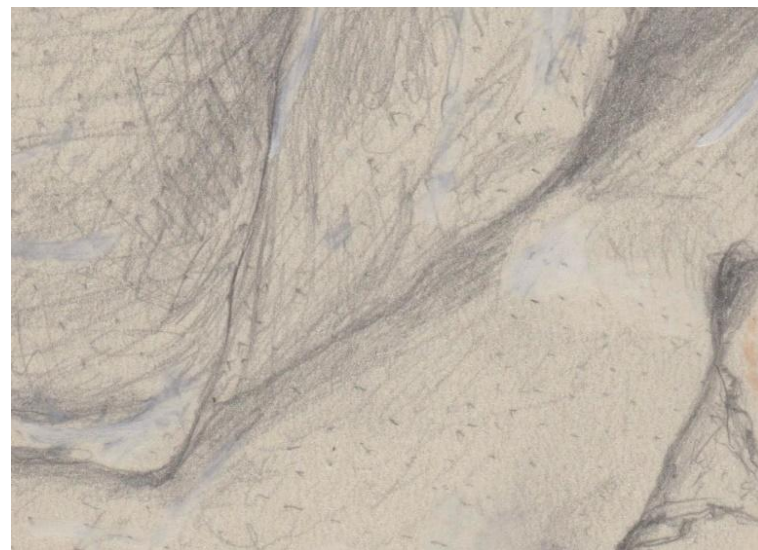


Ostereoporosis

8.26 x 11.69 inches.

Khadiya, guoache, watercolour and pencil on paper.

2017

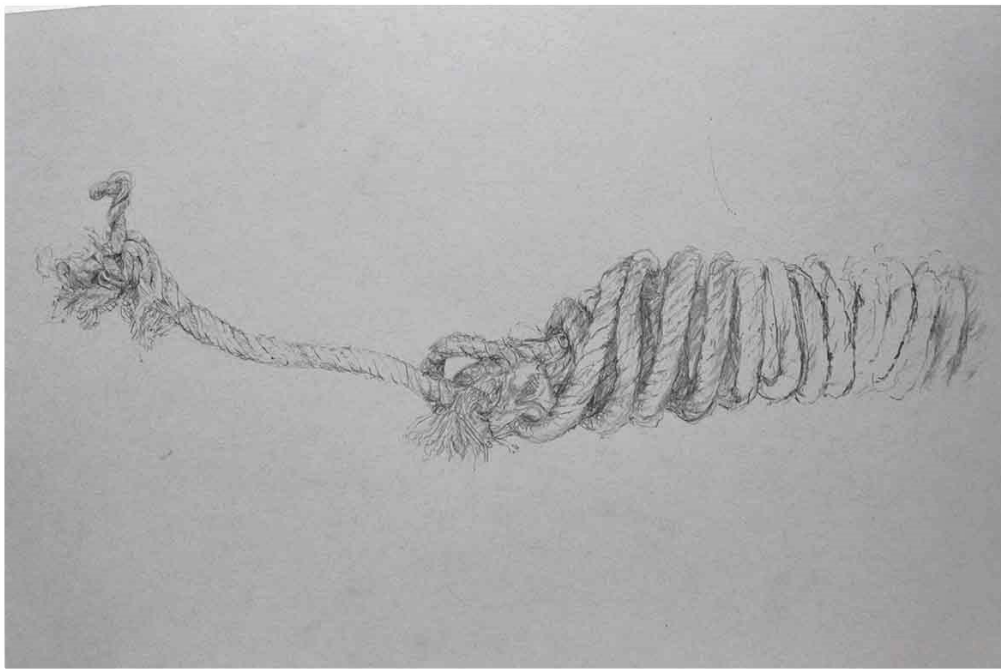


Wipe

8.26 x 11.69 inches.

Soft pastel, oil pastels and pencil on
glossy sparkle paper.

2018



Knot studies
Set of 4, 8.3 x 11.7 inches each
Khadiya, water colour, gouache,
oil pastel and pencil on tinted paper
2017

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