

Indian Artists Artwork

Sunil Padwal



My drawings are fictional, but the source of each drawing is rooted in things we see every day. All our memories and personal experiences add layers to our vision. We create structures in our minds—one attempt to keep improvising within these structures, like in Indian classical music. The viewer’s engagement and imagination add their dimensions to these semi-fictional stories. The drawings overwrite or add additional narrative to the existing accounts of the found book.

Title: 65 pages of eloquent silence  
Medium: Isograph pen, Micron pen, charcoal, pencil, ink on found book pages  
Size: 271 x 128 cm  
Year: 2023

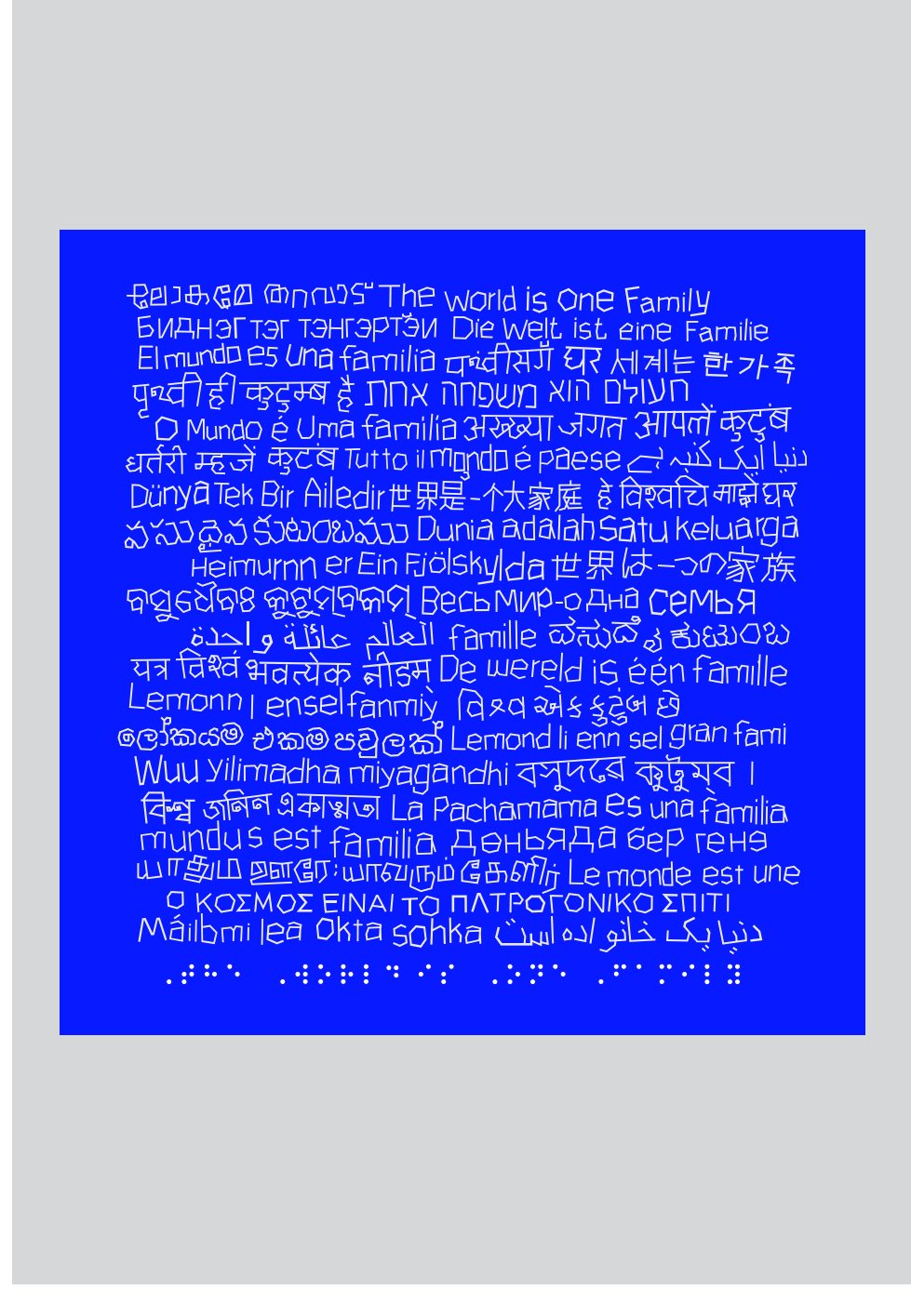
Subodh Gupta



Spiritual tools (mala) is a form of meditation that involves the repetition of a mantra or divine name often using a string of 108 beads. The practice is common in Buddhism, Hinduism, Jainism, and Sikhism, and like most meditation, is intended to foster self-realization and or intimacy with a divine power. In this work, Gupta has not just enlarged the handheld Spiritual tools (meditation necklace), but also replaced the beads with small brass utensils, known as lotas, commonly used for ablutions and personal hygiene. The artist thereby draws parallels between practical forms of cleansing, as enacted through a lota, and spiritual forms of cleansing, that one achieves through jaap, and closes the gap between the sacred and the functional.

Title: Spiritual Tools  
Medium: Brass, copper, found rock, stainless steel, paint and steel  
Size: 80 x 14 x 10 inches  
Year: 2022

Bose Krishnamachari



'Vasudeva Kudumbakam' - The World is One Family, encapsulates the essence of diversity and coexistence in India, the largest democracy in the world. Through the production process of creating a multilingual poster, I aim to remind people of their mother tongue translated into 38 languages, with the possibility of adding more. It acknowledges that some communities and tribes do not have a written language. By employing multiple languages, my work expresses my unwavering belief in universal brotherhood and a secular world, embracing and celebrating pluralism.

Title: The World is One Family  
Medium: Mixed Media  
Size: 3 x 4  
Year: 2023

Ayesha Seth Sen

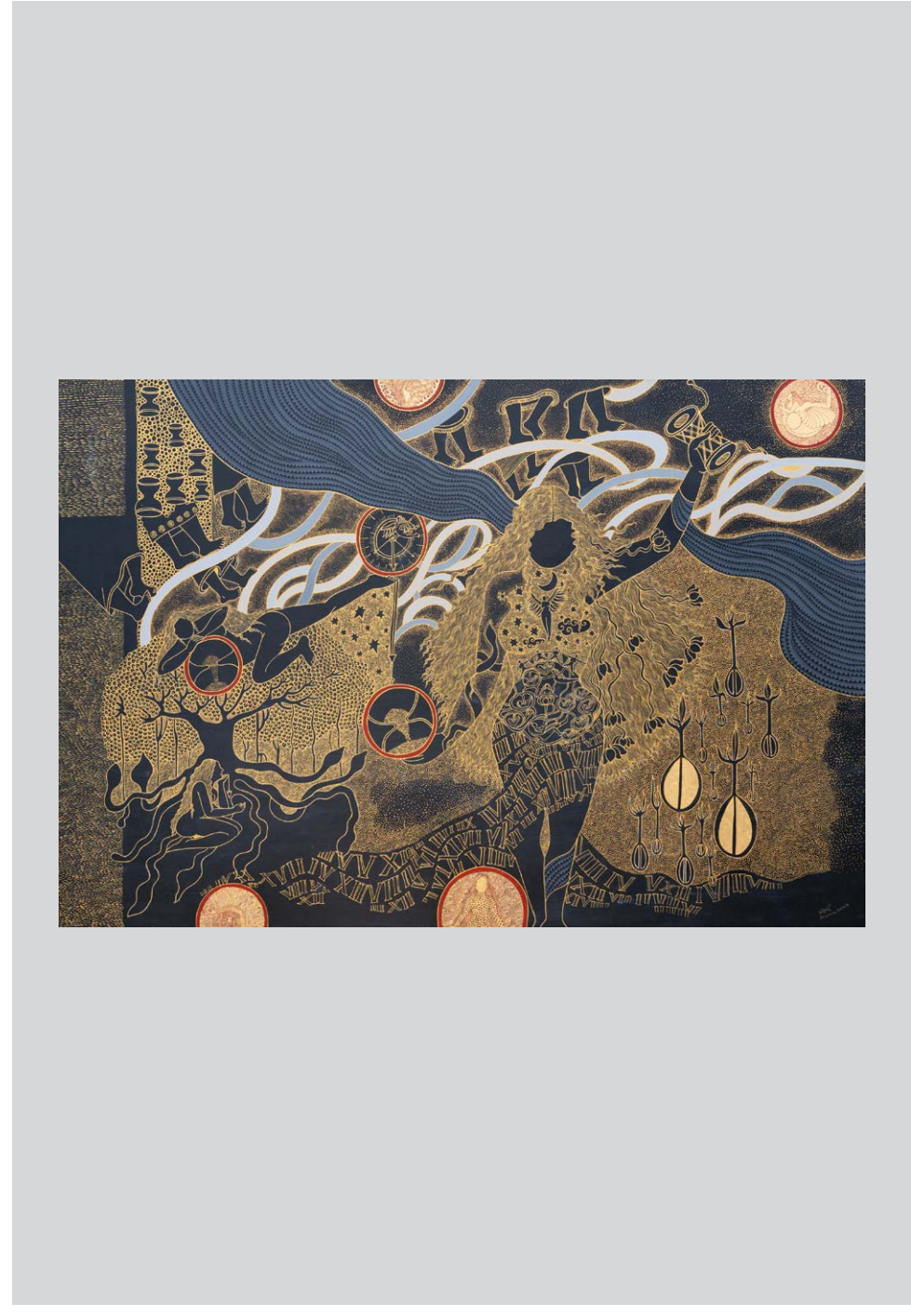


“The world is one”  
  
The canvas is a 46 inch in diameter circle which is the base that is then enclosed in a dome both of which are representative of “the world”  
  
On the base of this canvas is the map of the world on the top side and a group of people from different ethnicities at the bottom to reiterate the fact that there is unity in our diversity.

Central to this piece is a massive human heart whose tentacles extend over the world, embracing it in the oneness of one love.

Title: Vasudhaiva Kutumbakam  
Medium: Mixed Media Collage on Acrylic Base  
Size: 46” Diameter Enclosed in a dome  
Year: 2023

Seema Kohli



The overarching theme of this painting is a commentary on the Karmic Cycle कर्म चक्र and Vasudhevyva Kutumbakam. We are all like the branches, leaves, roots of one Universal Consciousness which surpasses all biases. We are all unique, different, at the same time existing because of each other. Our interdependence is also unique. I put forward a different version of the universal understanding the Karmic cycle. The idea that the end of the Karmic cycle will put an end to all the sufferings is not the central point. But, it is by going through this life cycle, living life to its fullest with conviction will help us achieve eternity and salvation.

Title: Heartbeat of Universe, quicksand's glitter  
Medium: Acrylics and Inks on Xnax with 24ct Gold and Silver Leaf  
Size: 4 x 6 ft  
Year: 2023

KS Radhakrishnan



At the crest of waves in a turbulent sea one could see boats being tossed up and down and in each boat there are tiny human figures almost resembling the short-lived moths of monsoon, rising up like foams, absolutely helpless in their movements. This is the story of the present times where global migration of dispossessed people has become a daily staple for the well settled and rooted. These boats partly submerged however struggle towards a lamp post, a metaphor of good hope, a sculptural stand in for a welcoming terra firma. But the precariousness is palpable for none including the artist/creator knows whether those hapless creatures in the boats would ever reach the destinations they always dream of.

Title: Ephemeria  
Medium: Bronze  
Size: 96 x 96 x 48 inch  
Year: 2018

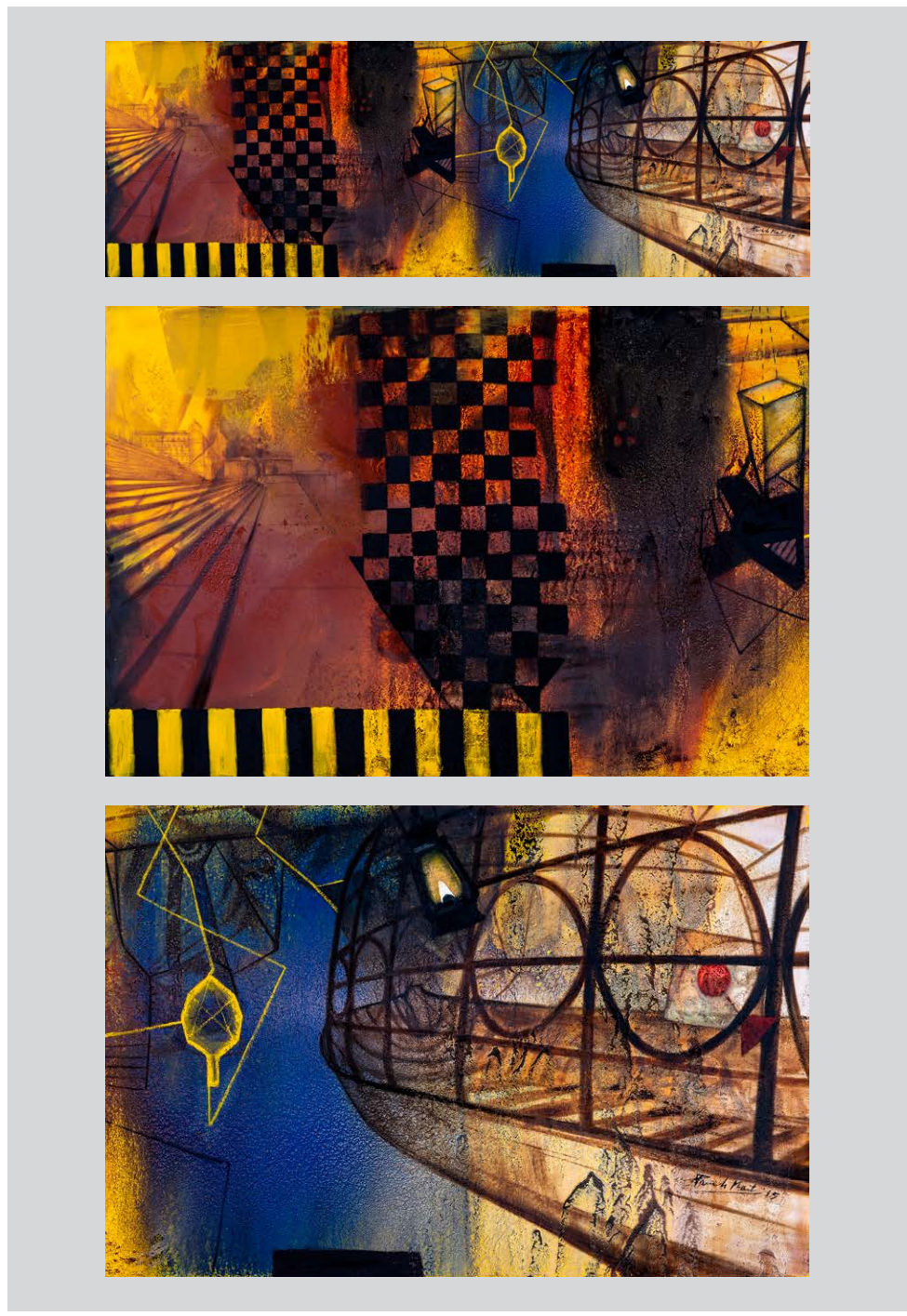
Sudarshan Shetty



The pair of vases is coming together of two distinct materials - porcelain and wood. The porcelain piece is bought from the market that sells imitation vases as decorative objects one may find in various homes. The porcelain vase is then deliberately broken and the cracked piece is manually mapped over its replica in wood. The wood is used to complete the pot in an attempt to bring the broken vase back to life. The wood used here is collected from second hand markets that would have belonged to the dismantled structures in and around the city that may embody myriad stories of their past. The ceramic part of the vase which appears to have an antique value, is in fact only imitative and is new, and the reused teak wood that is used to complete the shape of the vase must come with some unknown histories of its own.

Title: Untitled  
Medium: Teak wood and ceramic vase and found cabinet  
Size: 43 x 34 x 14 Inches  
Year: 2015

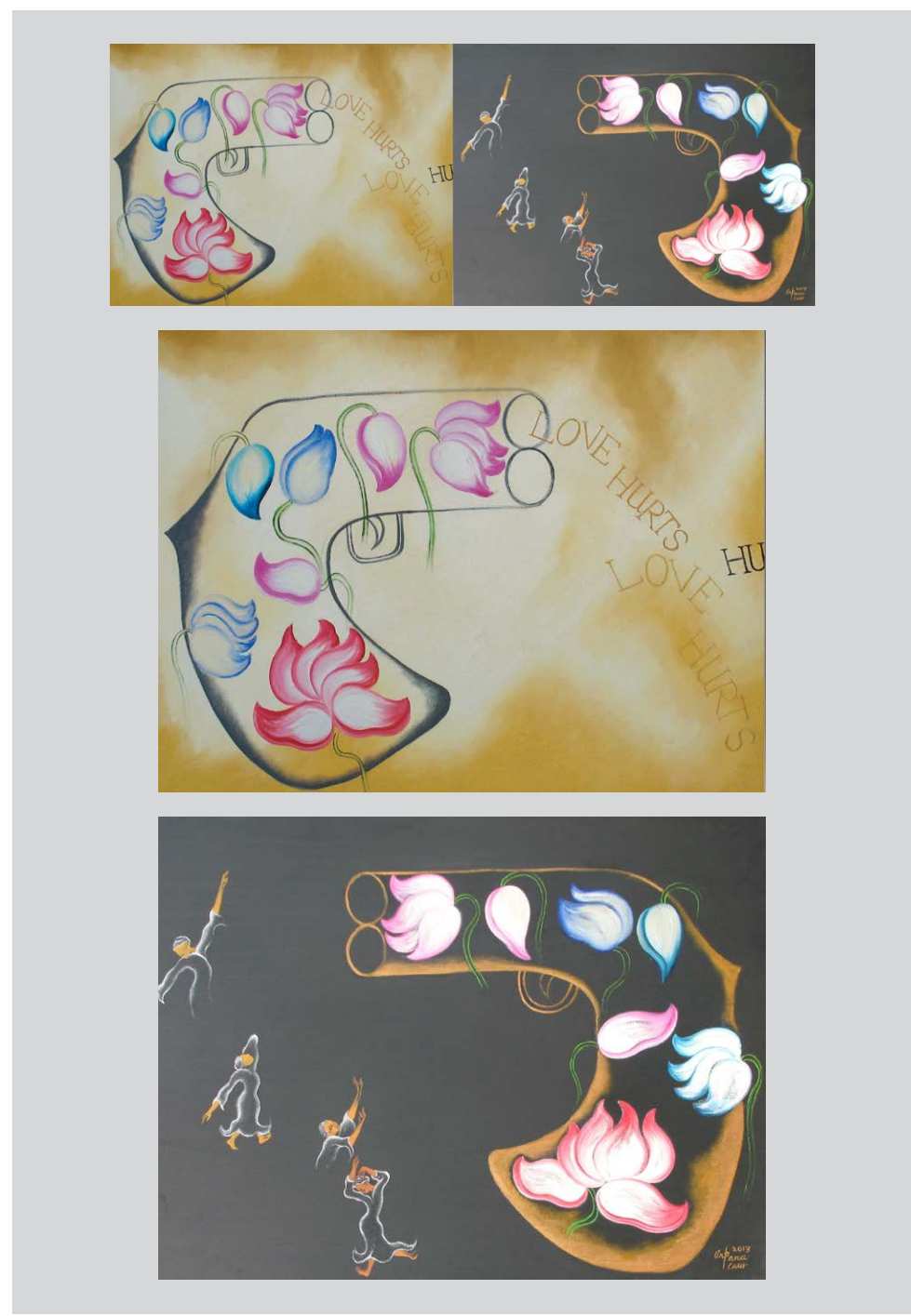
Paresh Maity



Light of Faith by Paresh Maity is symbolic of the unity of India, its togetherness and the myriad colours of its cultures, bound by the idea of vasudhaiva kutumbakam. Maity's canvas is dominated by the varied motifs that signify the diversity of India as a country. The painting is rendered in hues of red, yellow, blue and browns where the colours define the broad spectrum of cultures, languages and people that has shaped the vibrant character of the nation. The idea of unity is depicted by the artist as all the colours blend into each other bringing forth a sense of uniformity in the final composition. The visual language of the painting sends a message that the world is one and united in all senses.

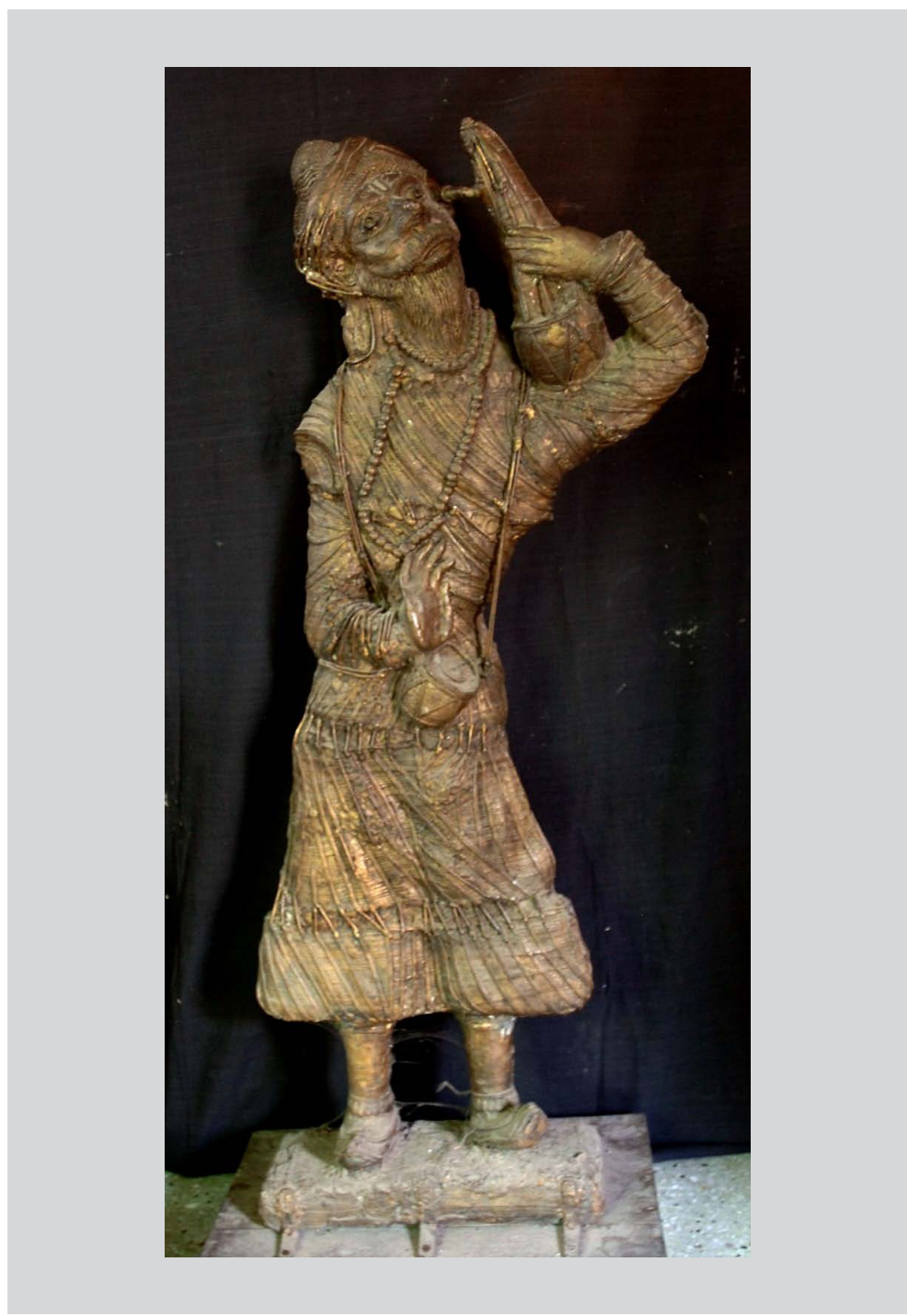
Title: Light of Faith

Arpana Caur



Title: Love Lifts  
Medium: Oil on Canvas  
Size: 33 x 96 inch  
Year: 2013

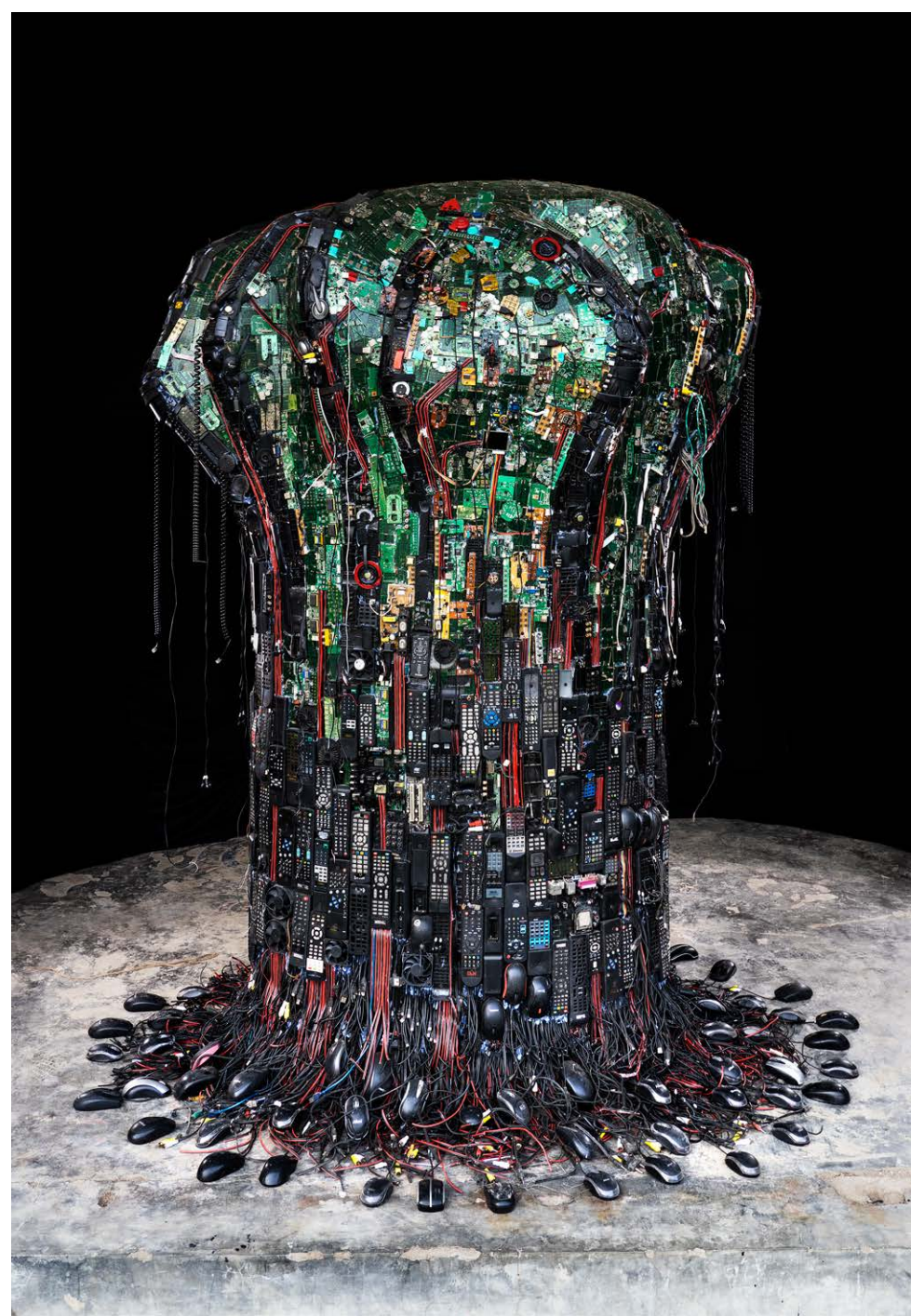
KS Radhakrishnan



Baul is a folk song. Bengal is its birthplace. The Baul music of Bengal is famous all over the world. He sings hymns in such a devotion to God that people call him Pagal or Baul. Although Bangladesh is the birthplace of Baul music, today Baul music is moving forward with a different identity in West Bengal. During a visit in 1990 I reached the village of Purna Das Bowl. Ballygunge Kolkata is famous all over the world for Birbhum Baul music. Purna Das has given a different height to Baul music with his singing. I was very impressed to see a village of people singing Baul songs. People come out in droves from the village to sing Baul music.

Title: Baul  
Medium: Bronze  
Size: 115 x 48 x 31 cm  
Year: 2004

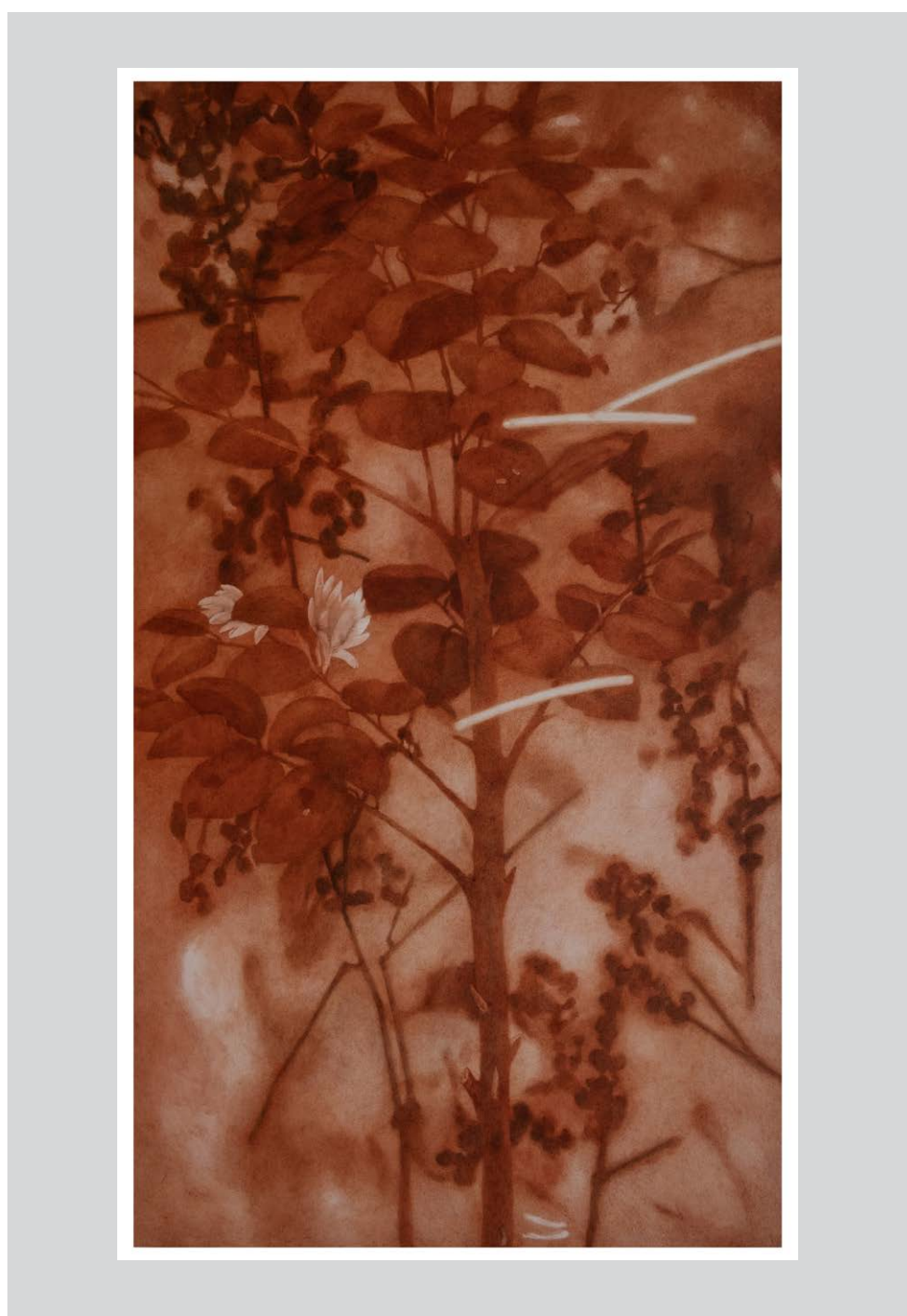
Sanatan Dinda



This work of art points a finger in that direction. Those non-recyclable toxic plastic boards once brought progress in global communication and engaged us with entertainment and comfort. We just acquired a delicate taste of life with time. Issues have gone unnoticed. Some of them are irreversible. Since the beginning of civilization, the human species have adopted the law of nature and its free flow, that added to our survival. Sitting in a cozy corner, mastering how to control everything, we didn't notice when the dance of destruction begun. Remote control and mouse feed us the notion that we can dominate every discipline. Arrangements didn't go as we had planned. The humongous amount of e-waste we produce in the name of progress engulfs our space to breathe. The hues of green is only left on the motherboards of computers.

Title: Bodhi Tree  
Medium: E-Waste  
Size: 89 x 16 x 32 Inches  
Year: 2023

Chandra Bhattacharji



Chandra Bhattacharjee's body of work in Veins of The Earth is reminiscent of a primitive landscape, an untamed terrain, evasive of human intervention. Classified by muted tones and modest shades that define his palette, Chandra Bhattacharjee's surrealist canvasses are imbued with depictions of the natural world where we encounter flora and fauna, humans, animals, vegetation, manmade forms and terrains coexisting in tranquil compositions rendered in a rich spectrum of greys calibrated between pearl white and charcoal black.

Title: Untitled (from Veins of the earth series)  
Medium: Acrylic on Canvas  
Size: 84 X 48 Inch  
Year: 2023

GR Irrana



The use of dust in my painting holds significant spiritual and symbolic meaning. Dust and ash to me, are associated with impermanence, transformation, and the cycle of life and death.

In spiritual and religious traditions, dust is seen as a symbol of mortality and the transient nature of existence. It represents the physical body's eventual return to the earth and the inevitable decay and dissolution of all things. This symbolism can be found in various idioms "ashes to ashes, dust to dust"

Title: धूल ( Dust to Dust )  
Medium: Ash Acrylic Brick dust on Tarpaulin  
Size: 5.5x7 Ft  
Year: 2023

Ravinder Reddy



Gavva Ravinder Reddy's remarkable sculptures of heads are celebrated for their extraordinary fusion of popular and vernacular aesthetics, as seen in his Gauri sculpture with its golden hue, emotive expressions, dramatic effects, detailed hairstyles, and floral adornments. The intricate details of the sculpture and expressions refer to the fervent intensity of a passionate gaze. These captivating expressions transcend cultural and societal boundaries, reminding us of our shared humanity, cultural plurality, and the level playing terrain of craft, popular culture, and fine art.

Title: Portrait of Gauri  
Medium: Painted and Gold Gilded on Polyester Resin Fiberglass. Unique Piece.  
Size: 40 x 25 x 37 Inches  
Year: 2017

PR Daroz



The Sea Bed reliefs evoke the Anthropocene, the new, present day epoch where we have significantly altered the Earth through human activity that includes global warming. Coral reefs are the rain forest of the oceans and the current changes of coral bleaching, habitat loss of marine species and mineral deficiencies due to the warming of the earth's temperature is alluded to in Daroz's works that draw you into experiencing by sight as well as touch.

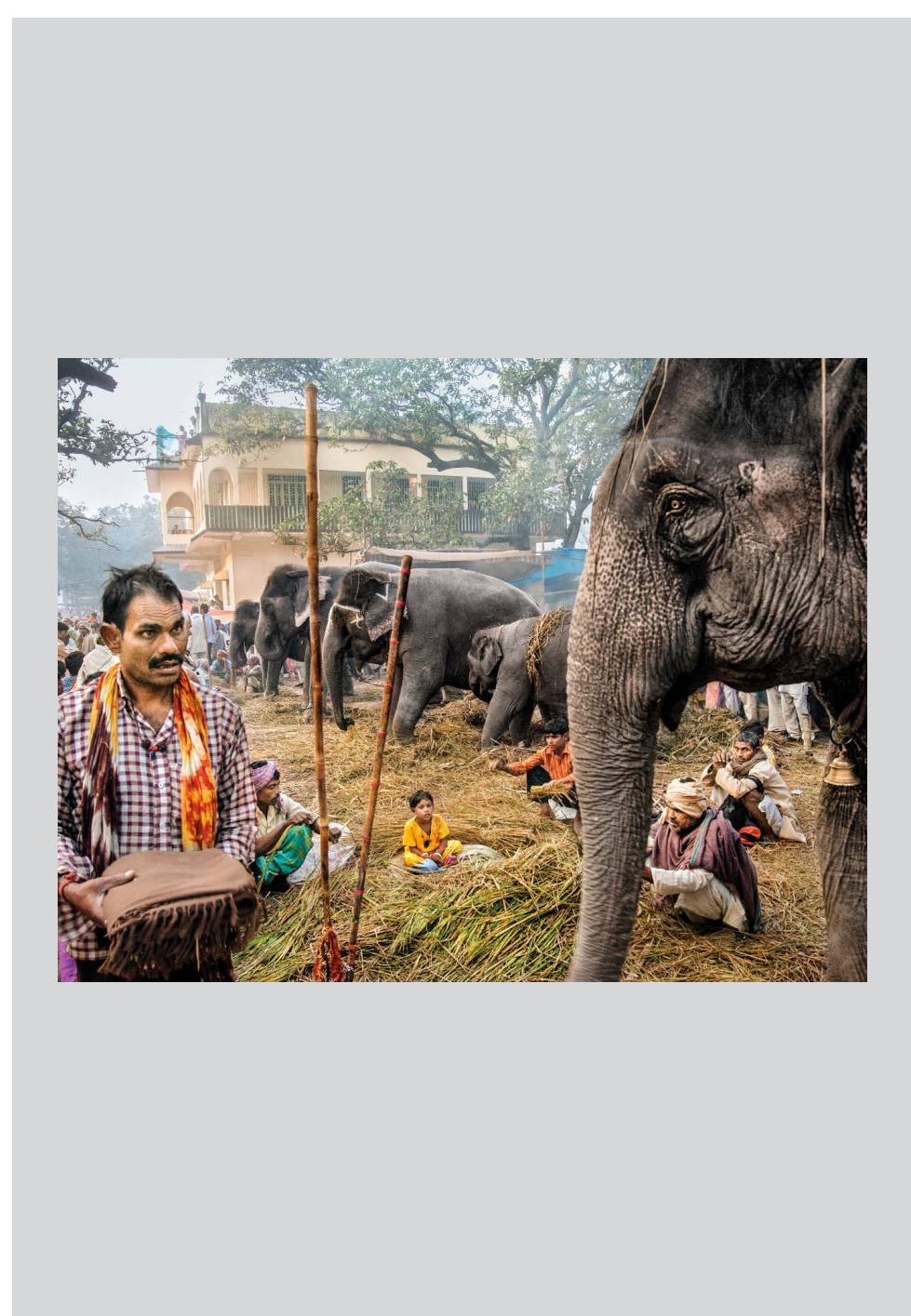
Title: Sea - Bed  
Medium: Ceramic  
Size: 47 x 60 x 4 Inches  
Year: 2022

Himmat Shah



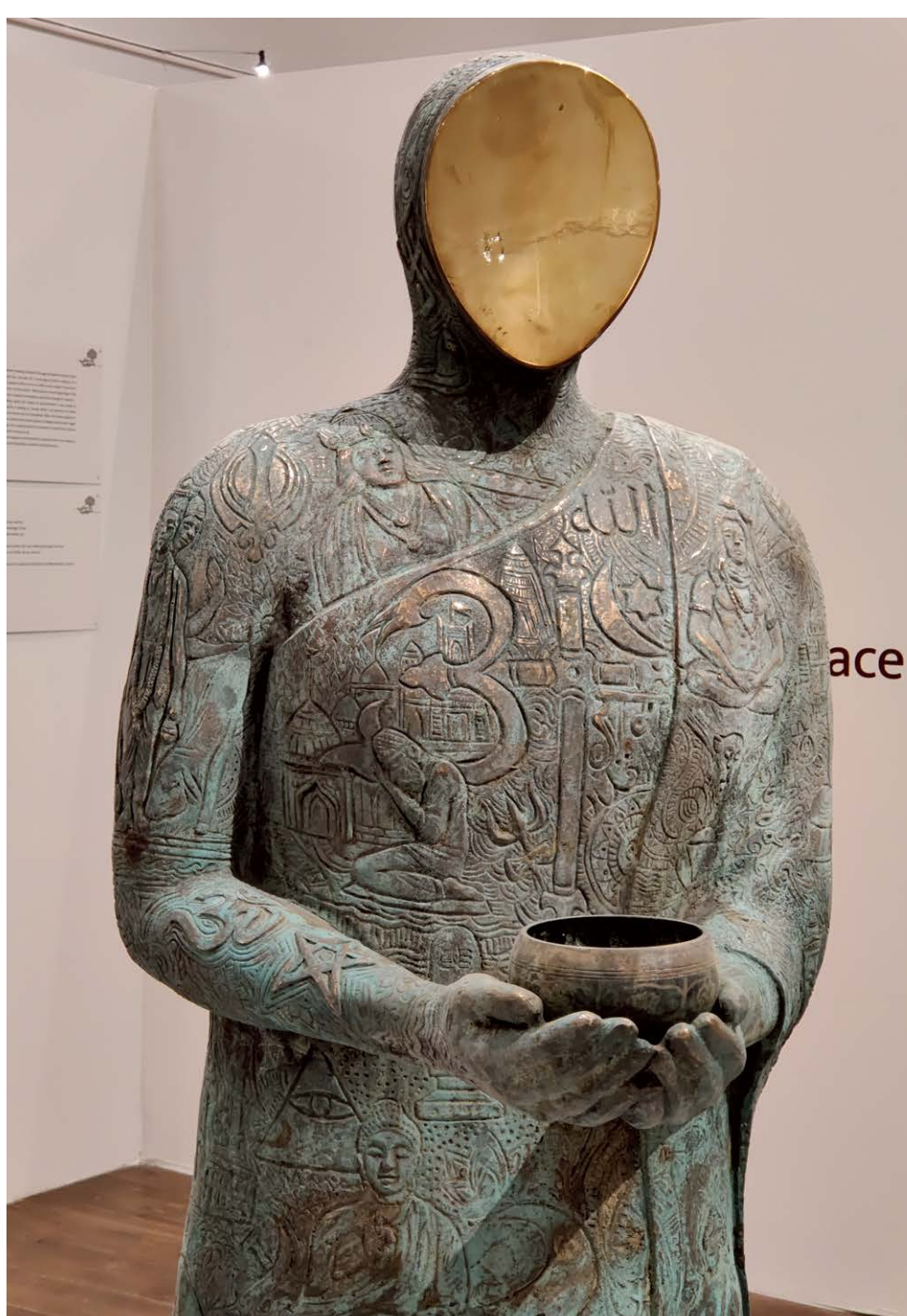
Title: Untitled  
Medium: Bronze  
Size: 18 Inches  
Year: 2019-20

Raghu Rai



Title: Sonepur Mela, Bihar  
Size: 20 x 30 inches on 24 x 34 inch paper  
Year: 2008

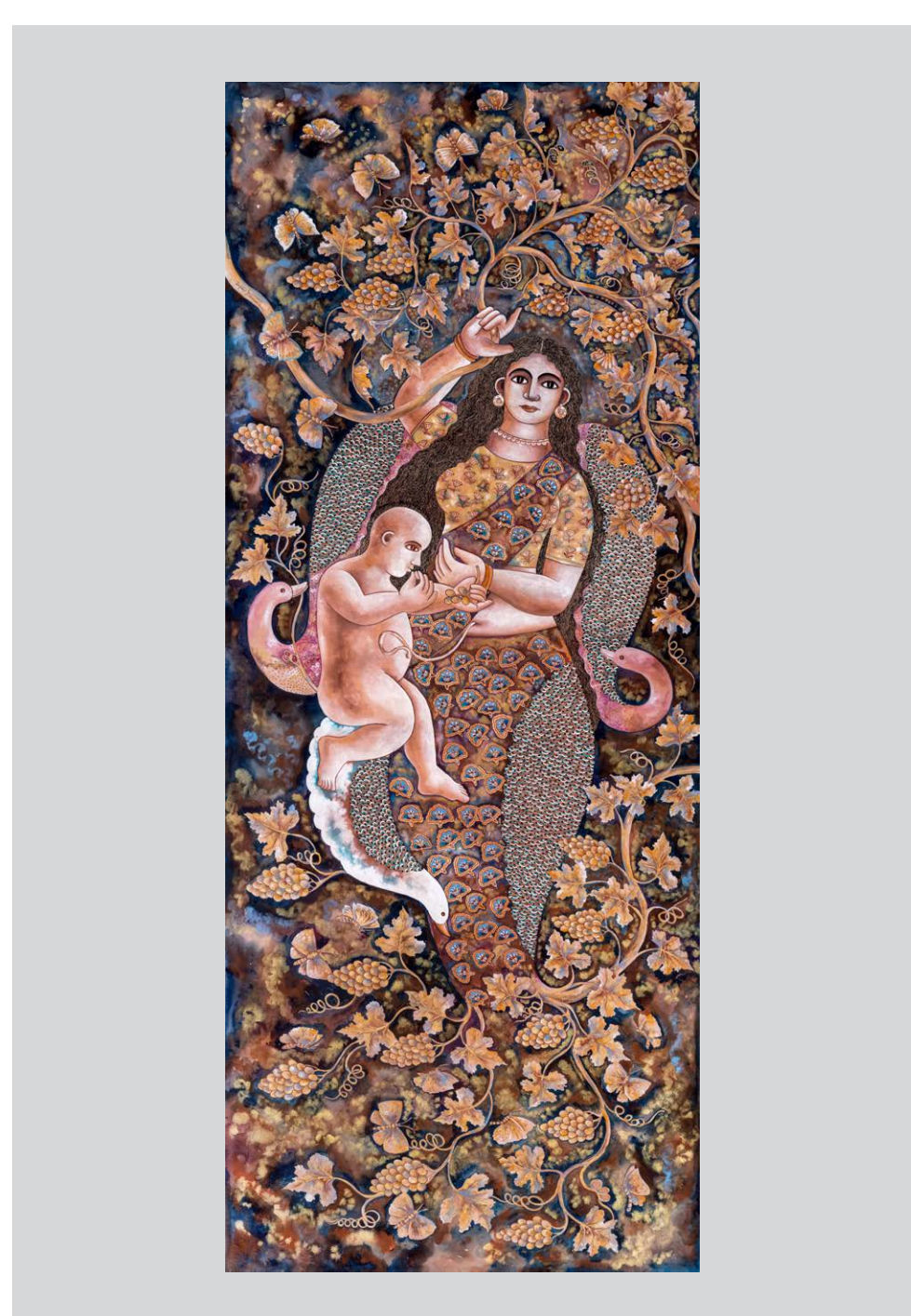
Sanjay Kumar



The life size freestanding sculpture is cast in bronze by lost wax technique. It is a humanoid form devoid of a specific gender or identity. Rather the robe adorns iconic forms from all religious faiths in India and globally symbolises a merger into a mutually respecting universal faith of humanity.

Title: Statue of Peace  
Medium: Bronze Casting  
Size & Weight: 5'5" approx and 200 kg  
Year: 2022

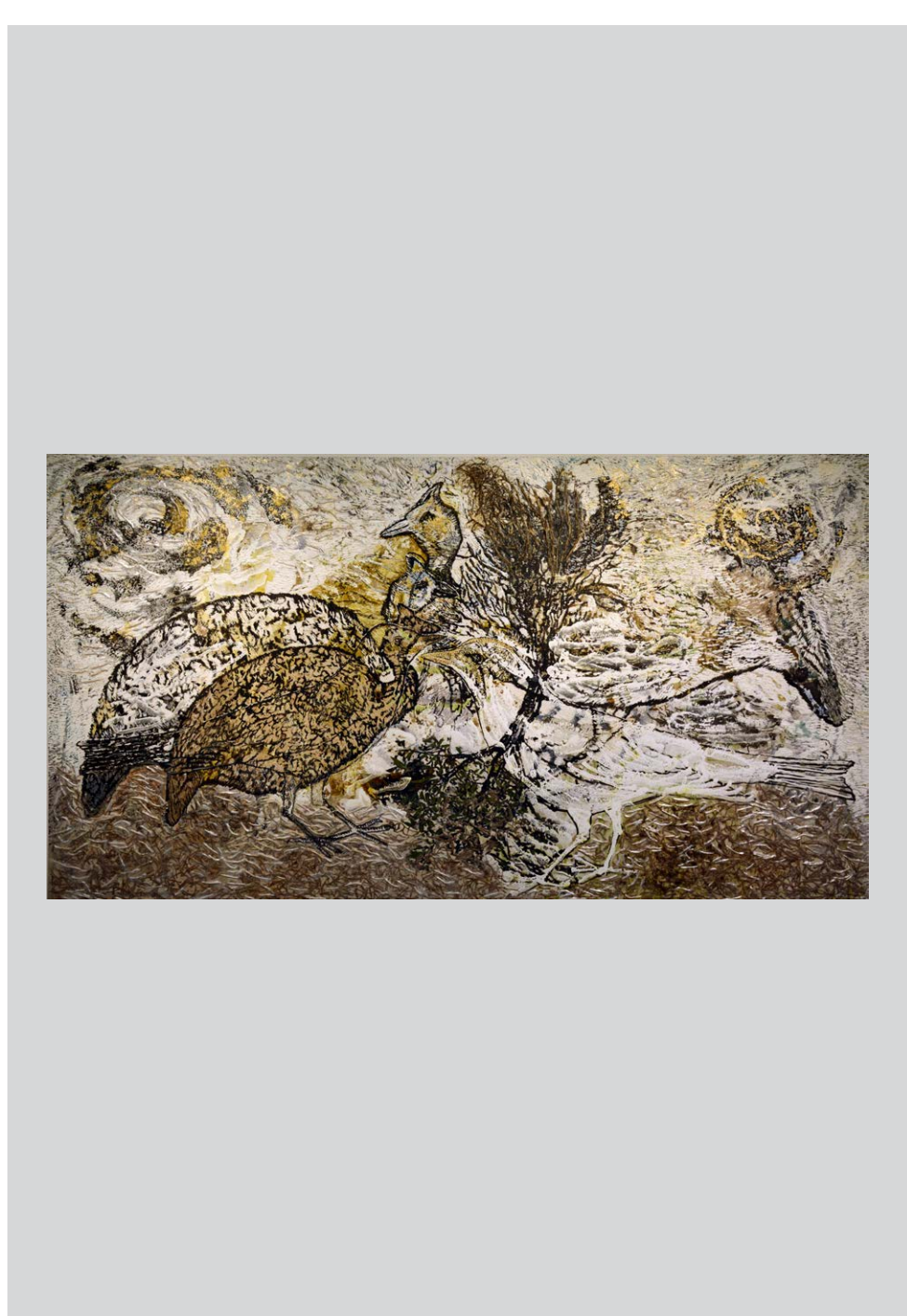
Jayasri Burman



Prasav (watercolour, ink, and pen on paper pasted on lucobond board, 48x120 inches, 2022) speaks of the nurturing bond between motherhood and infancy. The bejeweled woman metaphorically stands for nature and is shown merging to the pinks of the rich background. The baby by her side picks up a fruit in a blissful state. A sense of the miraculous lingers in the painting as a means to address the wonders our surroundings are capable of offering. Simultaneously, motherhood is projected as a role equivalent to nature emphasising the power of creation and nurturing.

Title: Prasav  
Medium: Water Colour Pen an Ink  
On Paper Pasted On Lucobond Board  
Size: 48 x 120 Inches  
Year: 2022

Jayasree Chakravarty



The Nature Whispers is a large-scale canvas with a composition of some of the extinct birds. The canvas carries raw furrows of paint that the artist directly creates on the canvas with rare brilliance, unpremeditated and messy, but capturing the palpable connectedness of natural forms. The oil canvas is inlaid with treated organic materials such as jute, leaves, twigs, seeds, shell, cotton, tea and coffee stains etc to add to their textural quality. Her densely composed canvases in the past few decades, exploded with excessive imagery both gestural and visceral, drawing the viewers in the vortex of unsettling inchoate landscapes, colliding aerial and frontal views, subverting any static vantage point. From roots to stems, from textures to armatures, twigs to creepers, the continuity of linear patterns and their formations have always fascinated the artist. To her, they symbolise Nature's immanence as a 'wired ecology'.

Title: Nature Whisper  
Medium: Oil, acrylic jute, leaf, cotton, paper on canvas  
Size: 76 x 137 Inches  
Year: 2018