

2026
19/04 — 21/06
Thapar Contemporary



WILD, ORDINARY, ENCHANTING, EXCRUCIATING BEAUTY

Amitabh Kumar, Bhrigudev Ranade, Chandrashekhar Koteswar
Harmeet Singh Rattan, Harsha Durugadda, Jagadeesh Tammineni
Madhurjya Dey, Raj Jariwala, Vanshika Babbar, Vasudha Kapadia
Yogesh Ramkrishna

Curated by **Vaibhav Raj Shah**
In collaboration with **Jasone Miranda-Bilbao**

Thapar Gallery



Wild, ordinary, enchanted, excruciating beauty

Participating artists, Amitabh Kumar, Chandrashekhara Koteswar, Bhargudev Ranade, Harmeet Singh Rattan, Harsha Durugadda, Jagadeesh Tammineni, Madhurjya Dey, Raj Jariwala, Vanshika Babbar, Vasudha Kapadia, Yogesh Ramkrishna.

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We are told to triage our despair, to sort daily grief into manageable categories – there are small problems, and there are big problems. Yet as that distinction begins to blur, it reveals itself less as clarity and more as evasion. When systemic failures seep into the air we breathe, when institutions falter, public discourse fractures and uncertainty becomes ambient, the boundary between the intimate and the catastrophic dissolves. In that collapse of scale, what emerges is a *wild, ordinary, enchanted, excruciating beauty* that binds the so-called small and the so-called big into a single, contradictory texture of lived experience.

To place artworks inside a white cube under such conditions can register as both ordinary and absurd. The gesture is familiar in the art world, yet in this moment, hanging new work while the world outside is literally and metaphorically burning feels closer to a risky wager than a neutral act. It is within this tension that this exhibition takes shape. Eleven artists continue to work in the midst of an atmosphere marked by exhaustion and slow-moving collapse. Across sculpture, moving image, installation, and drawing, they track the uneasy zone where private worries brush up against shared political and social realities.

Wild, ordinary, enchanted, excruciating beauty arises from the friction between the artist's ongoing studio practice and the quieter destabilisation of the world outside it. The works do not promise escape. Instead, they open up other ways of looking – brief pauses, sideways glances, and flickers of resistance within a reality that increasingly asks us to pay closer attention.



लूज़र



Loser, 2022
Screenprint on T-shirt
S, M, L, XL (T-shirt sizes)
Edition 01 and 02 of 20

INR 16,000 (each edition)

Amitabh Kumar (b. 1984)

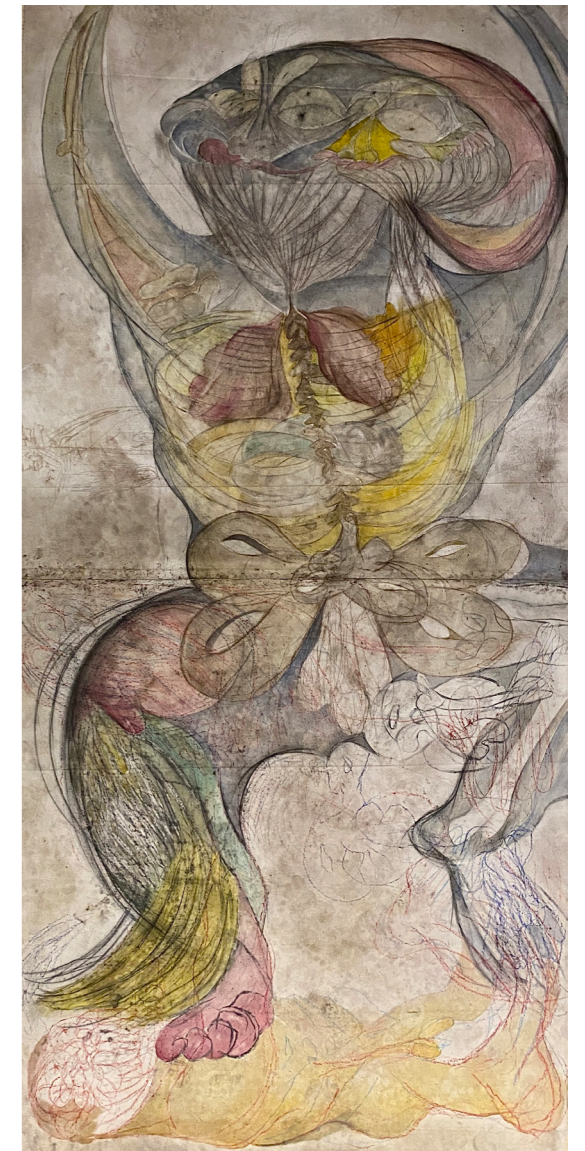
Amitabh is a Bangalore based artist and educator. In the past, he has worked with the Sarai Media Lab, is a founding member of the Pao Collective - an Indian comics ensemble and for the last decade he has been painting large public murals across the country. He is Faculty at the Srishti Manipal Institute of Art Design and technology, Bangalore.



Bhigudev Ranade (b. 2001)

Bhigudev is a multidisciplinary artist whose practice explores the visceral Intersection of urban decay and spiritual ascension.

A graduate of the School of the Art Institute of Chicago (SAIC), Bhigu brings a sophisticated understanding of materiality to his practice, utilizing excavated mud, industrial enamel, and white clay to birth his signature "Monsters." His work has been recognized with first-place honors at Rachana Sansad and spans painting, sculpture, and printmaking.



Skeleton King and the City, 2025
Oil on Canvas
102 x 48 inches

INR 4,00,000



Chandrashekar Koteswar (b. 1985)

Chandrashekar is a distinguished contemporary sculptor and multi-disciplinary artist whose practice navigates the intersection of materiality, memory, and the “unidentified” object. Currently based in Vadodara, Gujarat, Koteswar’s work is characterized by a deep technical rigor, a trait honed through a robust academic foundation and extensive experience in museum conservation and ancillary techniques.

His contributions to contemporary Indian sculpture have been recognized with numerous accolades, including the Shenoy Art Foundation’s Emerging Artist Grant (2021), the Shrishti American India Foundation Grant (2020), and multiple merit awards from the Prafulla Art Foundation. From stone and metal to terracotta and public art, Koteswar continues to explore the “luminous reveries” of material, creating a body of work that acts as a bridge between the historical archive and contemporary consciousness.





Silent Couple, 2023
Terracotta
11.5 x 7.5 x 2 inches

INR 90,000



Cosmo, 2023
Terracotta, salvaged wood, graphite and gold leaf
26.5 x 24 x 18 inches

INR 6,00,000



Harmeet Singh Ratan (b. 1987)

Harmeet is a Delhi NCR-based artist whose practice spans sculpture, painting installation, and site-specific interventions. Rooted in the climate-stressed agrarian landscapes of Punjab and shaped by the expanding urban ecology of North India, his work engages with ecological precarity, migration, and the erosion of vernacular knowledge systems. Working with materials such as wood, stone, earth, natural pigments, and text, Rattan approaches matter as both medium and archive—foregrounding processes of transformation, decay, and inscription.



Hands of Time, 2025
Wood Carving (Ash Wood)
48 x 48 x 30 inches

INR 14,00,000

Harsha Durgadda (b. 1987)

Harsh's work primarily focuses on sculpture and performance art, exploring visual language on a meta-level and drawing references to human behaviour. He invites participants to introspect by peering inside my sculptures to connect with their emotions. A significant theme in art is the performative aspect of sculpture. He has created numerous pieces that transform on-site captured sound into tangible, tactile sculptures using stone and glass. Through participation, he encourage viewers to question their perceptions and experience the sensations evoked by the work. Often, his creations lack recognisable forms, allowing for multiple interpretations as their meaning is thoroughly explored.





Vase of Plenty, 2025
Layered Wood and Aerated Concrete
Size: 72 x 30 x 6 inches

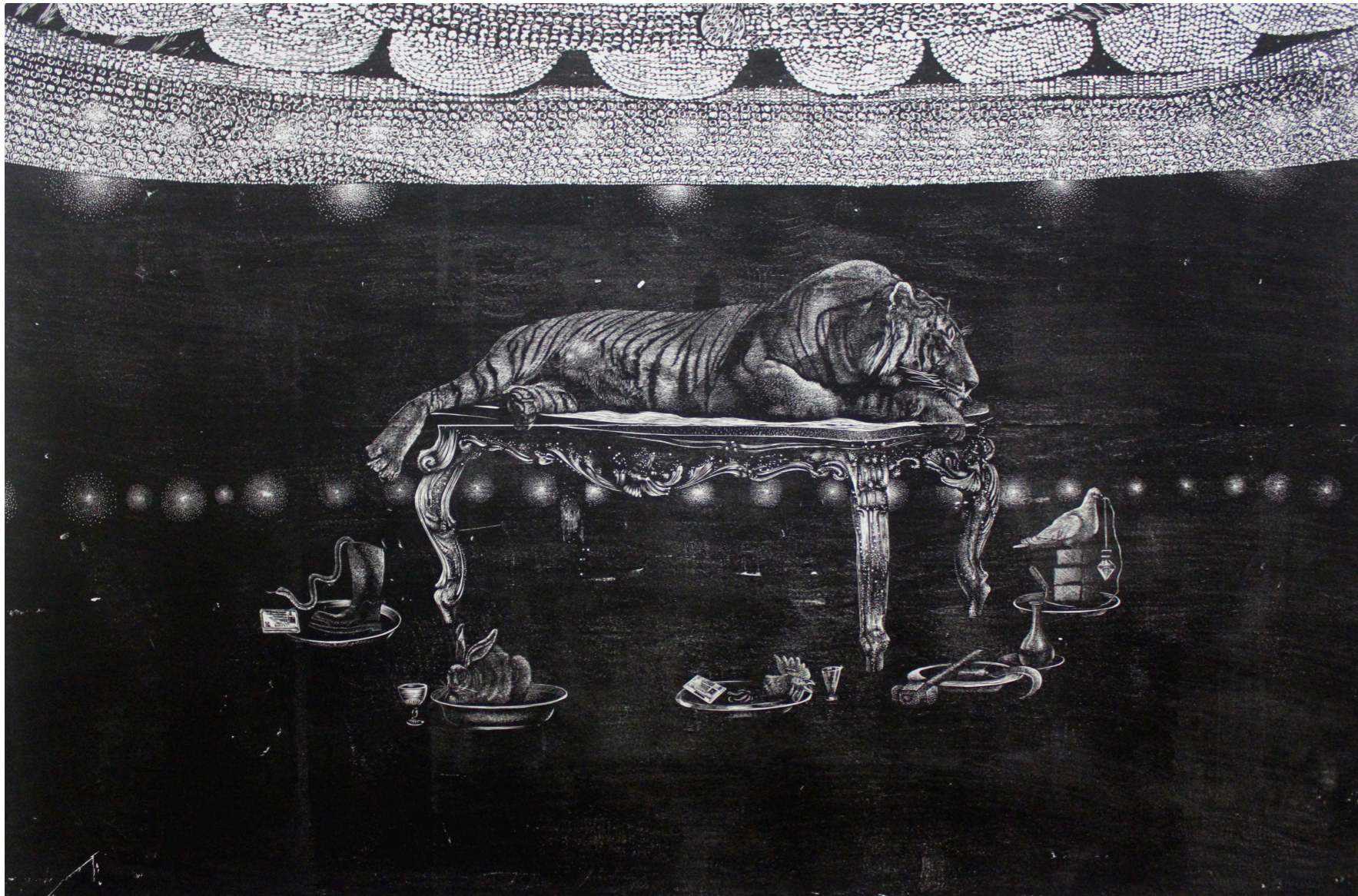
INR 8,00,000



Trailing Face 2, 2025
Layered Wood
24 x 29 x 2 inches

INR 2,75,000





Under Control, 2023
Woodcut print on paper
24 x 36 inches
Edition 05 of 05

INR 95,000

Protest, 2025
Woodcut print on paper
10 x 32 inches
Edition 01 of 04

INR 75,000

Jagdeesh Tammineni (b. 1988)

Jagadeswara Rao Tammineni from Andhra Pradesh India. He completed his B.F.A in printmaking from Andhra University, followed by a M.V.A from the Faculty of Fine Arts, MSU Baroda. Known for his mastery in printmaking and pen and ink drawings, Jagadeesh has received notable accolades including the 1st National Sankranti Kala Puraskar from Karnataka Lalit Kala Academy (2017), and the 2nd International Print Biennale India Grand Award by Lalit Kala Akademi, New Delhi (2021). He has had solo shows at Kashi Art Café, Fort Kochi, Kerala (2023) and Gallery Threshold (2025). His works are a part of the esteemed collections at Museum Of Art, University Of Iowa and the Waswo X Waswo Collection of Indian Printmaking. Jagadeesh's works deal with the dichotomy of life and power, as he subtly reveals the distinction and gives voice to the visible versus invisible through his artistic expression.







Madhurjya Dey (b. 1996)

Madhurjya is a painter based between Goa and Assam. He holds a BFA and MFA in Painting from MSU of Baroda. He makes representative paintings, texture-mapped sculptures and fictional texts highlighting dead/forgotten instances from the common past. He is interested in the idea of close calls: all that did not happen. His fictional/speculative narratives feed on ruptures in past events: acts, policies, referendums, movements; personal and national archives; the making and unmaking of a state and its political future. He is also a recipient of Jeram Patel Award, Degree Show, MSU Baroda, 2018; KHOJ Artist Support Grant - 2020 and FICA Emerging Artist Award (EAA+) 2022. He is currently working with HH Art Spaces (Co-curator at the Sixth Edition of Kochi Muziris Biennale) and is based between Assam, Goa and Kochi.



The Sentinel digital desk.
Assam's Dima Hasao district is the most forest fire-prone district in the country, followed by Lunglei, Jaintia and Maiti districts in Mizoram. This was revealed in an independent study on forest fires by the

Representative Image in Print Media IV, 2023
Oil on Wood
4.5 x 5.7 inches

INR 20,000



Telegraph File Picture.
A total of 360 cadres of DHD(J), on Friday formally deposited their arms at a ceremony at Haflong, headquarter town of southern Assam's North Cachar Hills district. The cadres handed over 148 weapons,

Representative Image in Print Media I, 2023
Oil on Wood
4.1 x 5.7 inches

INR 20,000



Representative Image
GUWAHATI: For the first time in the history of the oil sector in Assam, OIL (Oil India Ltd.) has started oil and natural gas exploration in lower Assam. The Directorate of Mines and Minerals, Assam, expects that this venture will not only

Representative Image in Print Media II, 2023
Oil on Wood
5.7 x 2.9 inches

INR 20,000



Representative Image
Dima Hasao: Recovery Of Student's Body In Haflong
Prime facial observations from the local police pointed out that the body be

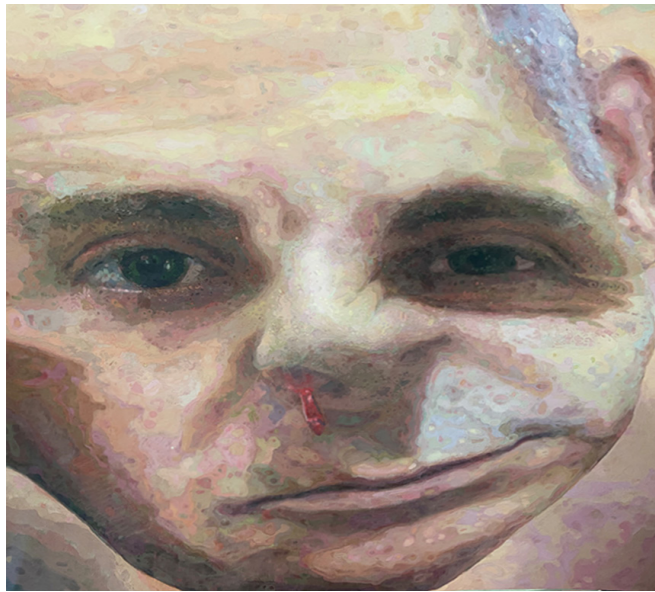
Representative Image in Print Media III, 2023
Oil on Wood
2.8 x 3.9 inches

INR 12,000



Vanshika Babbar (b. 1998)

Vanshika is a multidisciplinary artist based in and from New Delhi; working with painting, video and video/AR installations, zines, to name a few. She pursued her B.V.A. from M.S.U., Baroda, and M.V.A. from S.C.C.E, Ambedkar University, Delhi. She has received awards/residencies such as Experimenter Generator Grant, Inlaks Fine Art Award, A4A Virtual Residency, and participated in exhibitions such as Critical Zones at Goethe Institute, Students' Biennale 2022 and 2020, TEXTXET at Fica Reading Room, to name a few. Her material ranges from found footage and objects collected from popular media sources and domestic spaces respectively. While her thematic concerns have varied, her underlying interests emerge out of the need for interrogating the condition of middleclassness, the social absurdities of life under the Capital Relation, and the ideological mediations that pervade everyday life at the levels of the personal, familial and social.



Blood, 2023
Mixed media on paper
10.7 x 11.9 inches

INR 60,000



Trickle Down Economy, 2024
Medium: Gouache on paper
11.8 x 19.5 inches

INR 80,000



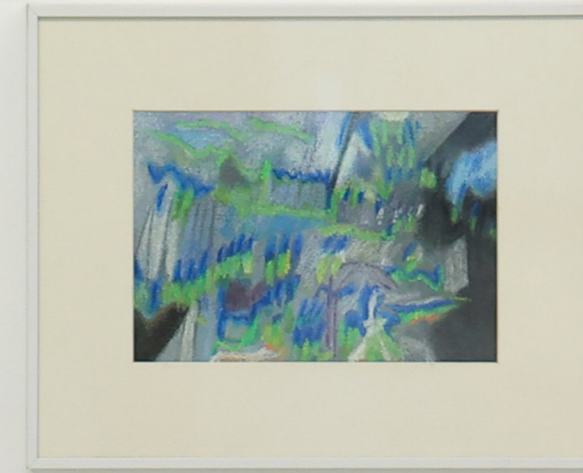
'It is not contrary to reason to prefer the destruction of the whole world to the chip on my fingernail.', 2025
Mixed media on paper
11.8 x 14 inches

INR 70,000



Tears, 2023
Mixed media on paper
13.9 x 11.8 inches

INR 70,000



Vasudha Kapadiya (b. 1995)

Vasudha is a visual artist from India, living between India and Switzerland. She works across various mediums in drawing, painting, text and research. Vasudha (b.1995) has a Bachelors and Masters in Visual Arts from Maharaja Sayajirao University (2019) Vadodara, India. Her work employs slow processes of drawing to work through personal experiences and societal conditions; and the anxieties, observations and desires that emerge therefrom. Conceptually, she excavates and historicizes the invisibilised, decaying and discarded material; which are placed in a theatrical light, to draw attention to systems that govern memory and identity, and their oppression and control. In her ongoing works she intends to research into process based exercises, extending into walking, listening, cultivating, collecting; learning from intimate modes and sustained actions. These are observational, circumstantial and learnt from nature. Drawing provides her the agility to move across time and conjure new ways to represent histories through processes of recollection, imitation, abstraction and drawing from memory. She continues to mine from social interactions and stories of friends, strangers and literature and goes back to the primitive origin of drawing as a language to understand and survive the world.

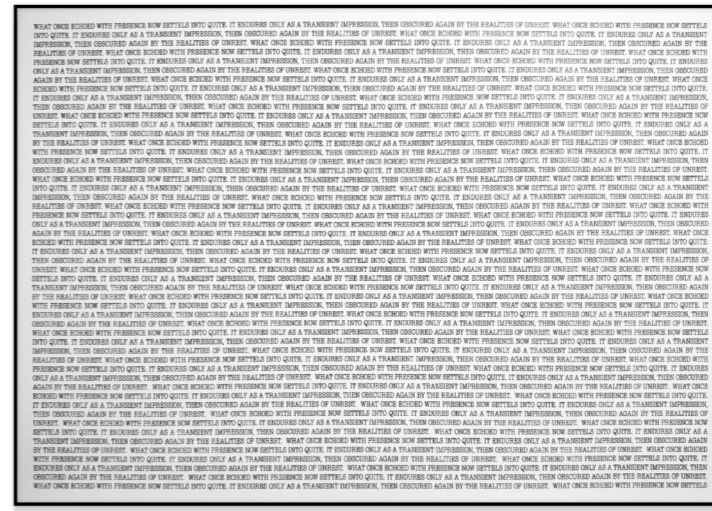
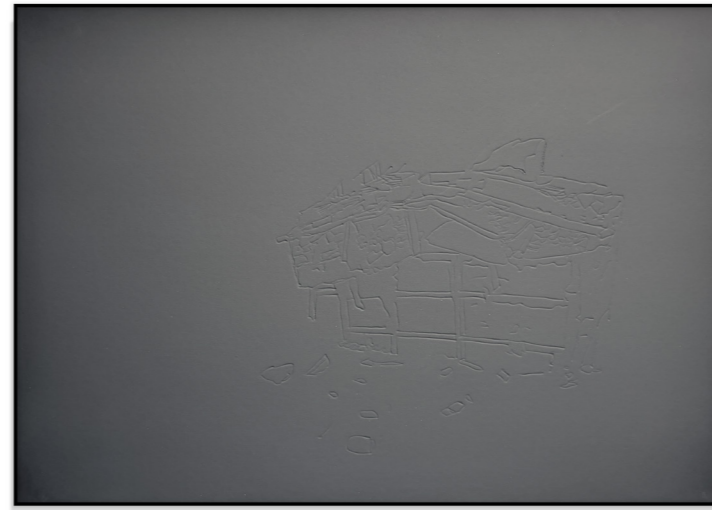
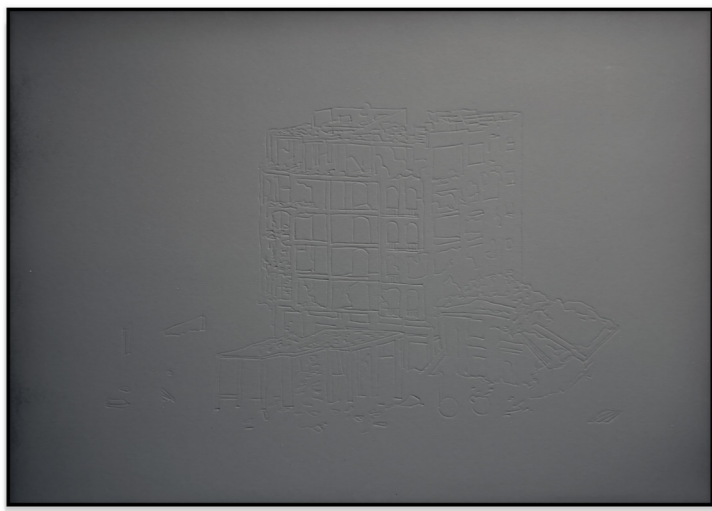
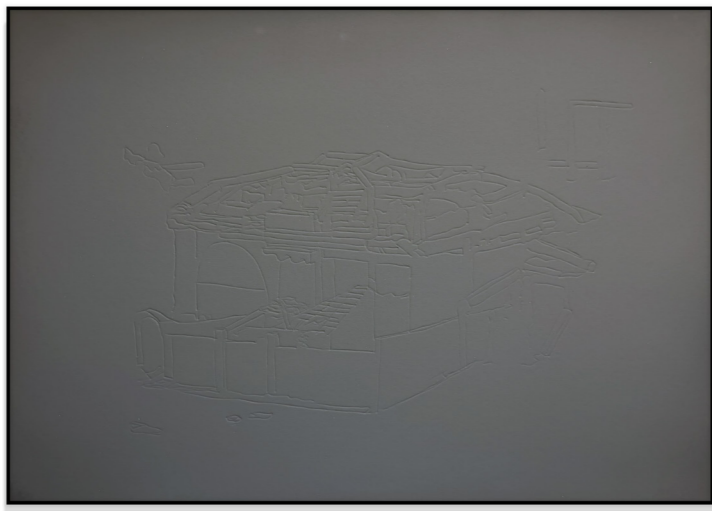
Synthetic Landscapes, 2022
Gouache and pastels on arches paper
9 x 6.3 inches

INR 80,000 (each)

Raj Jariwala (b. 1993)

Gujarat-based artist Raj Jariwala earned his Bachelor of Fine Arts from Veer Narmad South Gujarat University (2015) and a Master of Visual Arts from Shiv Nadar University, Delhi (2017). His practice has been developed through Art residencies including Space Studio, Baroda (2017-18) and Studio 24, Residency by The Gujarat Foundation in collaboration with Shrine Empire Gallery (2019). Jariwala's work has been featured in significant institutional and commercial contexts, including the Kiran Nadar Museum of Art (2017), Sakshi Art Gallery (2017 & 2018), and the India Art Fair (2018). Most recently, his work was represented by Shrine Empire at Delhi Contemporary Art Week at Bikaner House (2025) and Art Mumbai (2025). His recent show is on view at Gallery Espace titled "Unmapped Pauses", curated by Dr. Satarupa Bhattacharya.





Home, 2026
Hand-engraved lines and
pigment on Archival Paper
8.3 x 11.7 inches

INR 44,000 (each)

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Curated by VAIBHAV RAJ SHAH in collaboration with JASONE MIRANDA-BILBAO

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Yogesh Ramkrishna (b. 1991)

Yogesh is a visual art practitioner based in Pune, Maharashtra, India. Having grown up within Pune's vibrant cultural landscape, the city continues to play a central role in shaping his artistic language and conceptual framework.

He holds a Bachelor of Fine Arts in Painting from the prestigious Sir J. J. School of Arts and a Master of Visual Arts in Graphics from M.S. University of Baroda, Gujarat. His academic training has laid a strong foundation for his interdisciplinary and concept-driven practice.

In his recent body of work, Yogesh constructs theatrical situations and sculptural as satirical reflections on contemporary socio-political conditions in Indian society. Positioning Pune as both subject and stage, he creates prop-like sculptures and gouache paintings infused with subtle absurdity and dark humor. His practice navigates irony, spectacle, and cultural memory, often blurring the line between performance and object.





Carrier Extension-I, 2024
Chalk paint on P.L.A. sculpture
45 inches

INR 5,00,000



Props of the Post-truth Society-II, 2026
Chalk Paints on ABS Print
8 x 12 x 4 Inches (each)

INR 6,00,000



The Gallery

Thapar Contemporary is committed to cultivating a space where bold, critical, and experimental artistic practices can flourish. Based in New Delhi and rooted in the vibrant, multifaceted context of India, the gallery serves as a platform for both emerging and established artists working across geographies, disciplines, and mediums.

At its core, the gallery privileges the process of art-making over spectacle, supporting artists who take creative risks, challenge dominant narratives, and engage with the complexities of our time. Our programming resists formulaic trends in favour of rigour, depth, and nuance – offering audiences intimate, thoughtful encounters with contemporary art.

Positioned as an Indo-European project rooted in mutual exchange, Thapar Contemporary fosters bidirectional conversations between South Asia and Europe. We believe that too few Indian artists have opportunities for meaningful engagement with their European counterparts. Our mission is to cultivate an arena for deeper, process-oriented dialogue that moves beyond surface-level visibility to enable richer, more nuanced cross-cultural engagements centered on inquiry rather than recognition.

Founded by Ashish Thapar, the gallery builds on a legacy of engagement with Indian modernism while decisively turning its focus toward the present. In doing so, it seeks to blur boundaries between the local and the global, the commercial and the conceptual, the aesthetic and the political. As both a site of exhibition and a space of inquiry, Thapar Contemporary aims to foster dialogue, long-term collaboration, and sustainable support for artists navigating today's rapidly shifting cultural and economic landscape.



Past Exhibition
The Engineering of Rubble - 31.01 - 04.04, 2026.



**INDIA ART FAIR
PARA<<EL**
02 — 08 FEB 2026
BIKANER HOUSE



Past Exhibition
SupaStore x Thapar by Sarah Staton - 02.02 - 09.02, 2026.



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