



Experimenter

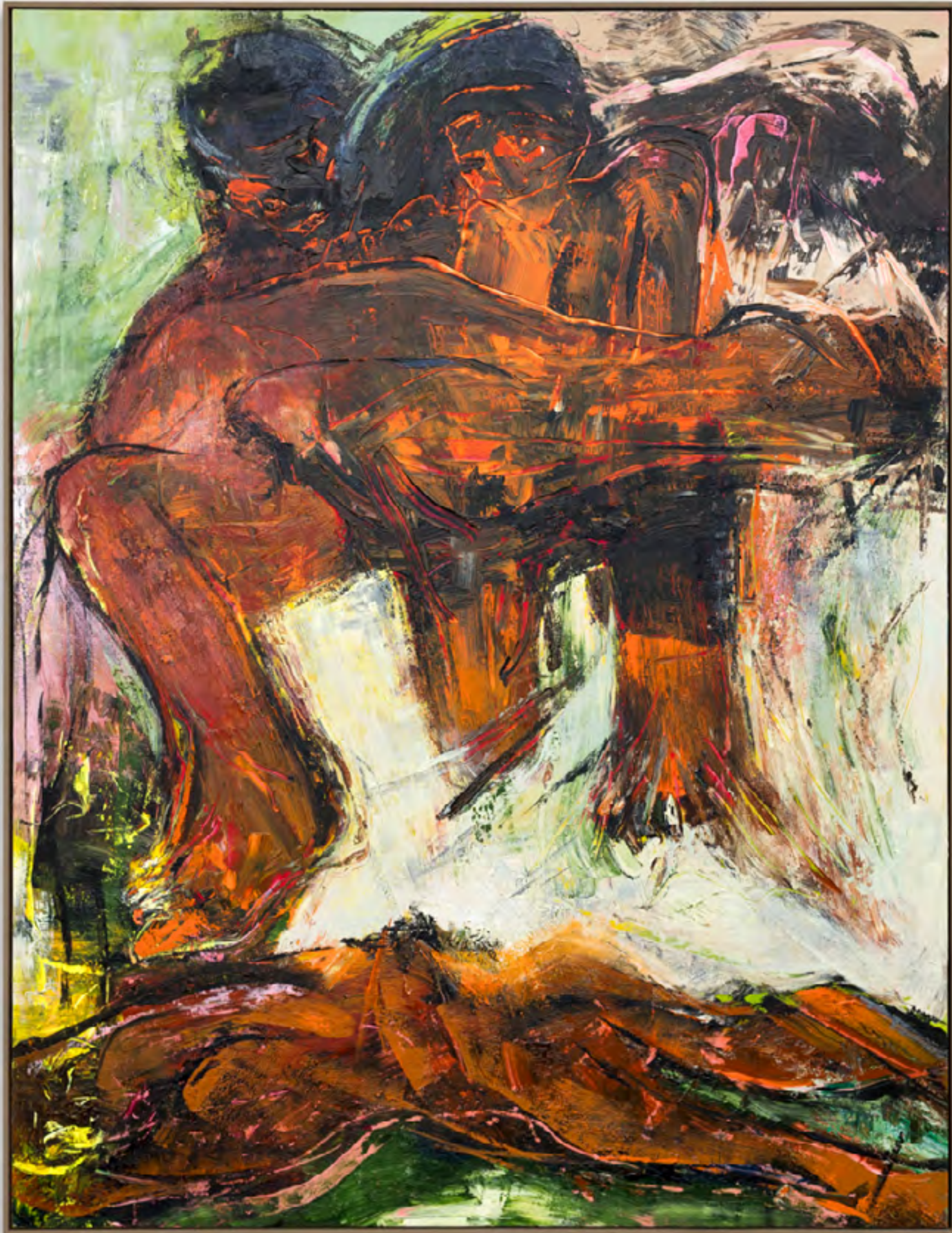
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Christopher Kulendran Thomas, Krishna Reddy, Praneet Soi, T. Vinoja, Biraaj Dodiya, Vikrant Bhise, Bhasha Chakrabarti, Rathin Barman, Julien Segard, Adip Dutta

Christopher Kulendran Thomas

Christopher Kulendran Thomas' paintings metabolise Sri Lanka's colonial history, compressing multiple art historical timelines onto a single canvas. He is an artist of Tamil descent, who spent his formative years in London, after his family left Sri Lanka during the escalating ethnic oppression there. Through immersive film installation, painting and sculpture, Kulendran Thomas' practice explores lost histories, alternative possibilities and Sri Lanka's colonial art history. He uses advanced technologies across multiple disciplines and often through fluid collaborations with architects, writers, technologists, designers, musicians and activists from around the world.

His work is part of important public and private collections including that of The Museum of Modern Art (MoMA) in New York and Kiran Nadar Museum of Art (KNMA), Delhi. Recent solo exhibitions of the artist's work have been held at Experimenter, Colaba, Mumbai (2025); WIELS, Brussels (2024); Kunsthalle Zürich (2023); KW Institute for Contemporary Art, Berlin (2022); Institute of Contemporary Arts, London (2022); Schinkel Pavillon, Berlin (2019); Institute for Modern Art, Brisbane (2019); Spike Island, Bristol (2019); and Tensta konsthall, Stockholm (2017). Kulendran Thomas' work has been included in the 5th Timisoara Biennial (2023); the 2nd Front Triennial, Cleveland (2022); and the 7th Bi-City Biennale, Shenzhen (2017); as well as the 11th Gwangju Biennale; the 9th Berlin Biennale; and the 3rd Dhaka Art Summit (all 2016).



CHRISTOPHER KULENDRAN THOMAS

ft-ckt-131f03dc-0014-st-20-cfg-6.9-seed-0171941323.png, 2025

Acrylic on canvas

84 5/8 x 65 x 1 3/4 in

215 x 165 x 4.5 cm

(CKT073)



CHRISTOPHER KULENDRAN THOMAS

ft-ckt-243a04fd-0022-st-20-cfg-6.3-seed-7420018653.png, 2024

Acrylic on canvas
84 5/8 x 65 x 1 3/4 in
215 x 165 x 4.5 cm
(CKT072)

Krishna Reddy

Krishna Reddy (1925 - 2018) consistently experimented with form, technique and application. Initially trained in Tagore's Santiniketan under the tutelage of the influential Ramkinkar Baij, Reddy moved to London in 1949 studying sculpture at Slade School of Fine Art in Henry Moore's class. Thereafter he spent over two decades in Paris, first at the studio of Ossip Zadkine and then eventually co-directing Stanley William Hayter's Atelier 17, which was at the time (1960s), a thriving hub for stalwarts like Joan Miro, Constantin Brancusi, Pablo Picasso, and Alberto Giacometti, with all of whom he closely worked. At Atelier 17, he developed and invented the process that he is most well-known for – simultaneous multicolour viscosity printing and broke new ground in intaglio printmaking.

In collaboration with Hayter, Reddy developed a new technique in multi-colour printing by utilizing variable viscosities of the printing inks. He was able to control the viscosity of the inks by altering the oil consistency in each impression, thereby allowing the inks to occupy different depths without mixing with each other, a process never done before. Using a range of rollers, he pushed the inks to desired parts of the plate, making spectacular unique mono-prints, rich in their textural quality and dimensionality. Reddy constantly pushed the boundaries that were not only confined to the formal process of printmaking but a revolutionary way of thinking on how to develop a new form.

Through the 1960s Reddy travelled the world giving lectures and conducting workshops. After the Paris demonstrations of 1968, he began to spend more time in the US and finally moved to New York in 1976 as Director of Graphics & Printmaking in New York University and went on to teach until retirement dedicating his practice to pedagogy. Reddy's practice found sanctuary in experimentation with printmaking and sculpture in a lifelong pursuit to understand form.

Select exhibitions include: Krishna Reddy: Heaven in a Wildflower, Print Center, New York (2025); Of Friendships: Krishna Reddy & His World, Experimenter, Mumbai and Kolkata (2024); In Search of Simultaneity, Experimenter, Kolkata (2020); To a New Form, Experimenter, Kolkata (2019); Bauhaus Imaginista, curated by Grant Watson and Marion Von Osten, Tokyo & Kyoto (2018-19), Workshop & Legacy, curated by Navina Najat Haidar, The Metropolitan Museum of Art New York (2016-17); The Embodied Image, Indira Gandhi National Centre for the Arts, New Delhi (2011-12) curated by Roobina Karode; Krishna Reddy: A Retrospective, Bronx Museum of the Arts, New York (1982). Reddy's work is in the permanent collections of The Tate Britain London, The Metropolitan Museum of Art, New York & MoMA, New York, The Kiran Nadar Museum, New Delhi, Cincinnati Art Museum and M+ Museum, Hong Kong, among others.



KRISHNA REDDY

Reclining Figure, 1950

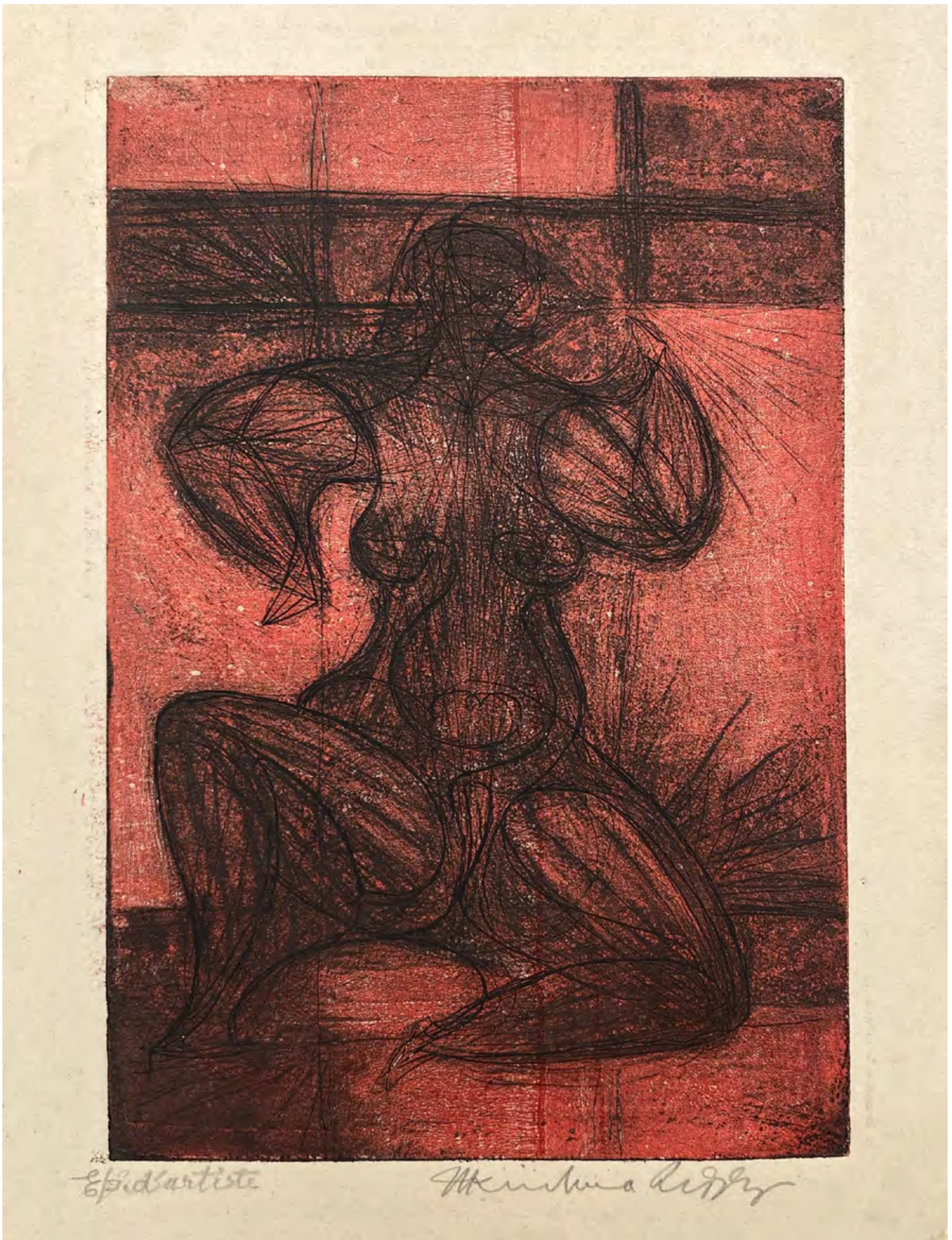
Etching with aquatint on paper

Suite of 2

11 x 8 5/8 in each approx

27.9 x 21.9 cm each approx

(KR646)



KRISHNA REDDY

Reclining Figure

Etching with aquatint on paper

Ep. d'artiste

11 x 8 5/8 in

27.9 x 21.9 cm

(KR646)



KRISHNA REDDY

Reclining Figure, 1950

Etching with aquatint on paper

Ep. d'artiste

11 x 8 5/8 in

27.9 x 21.9 cm

(KR646)



KRISHNA REDDY

Discerning, 1953, 1954

Etching with aquatint on paper
Suite of 2
12 7/8 x 10 in each approx
32.7 x 25.4 cm each approx
(KR647)



KRISHNA REDDY

Discerning, 1953

Etching with aquatint on paper

Artist Proof

12 7/8 x 10 in

32.7 x 25.4 cm

(KR647)



Ep. d'artiste: "Discerning" Krishna Reddy
Paris: '54

KRISHNA REDDY

Discerning, 1954

Etching with aquatint on paper

Ep. d'artiste

12 7/8 x 10 in

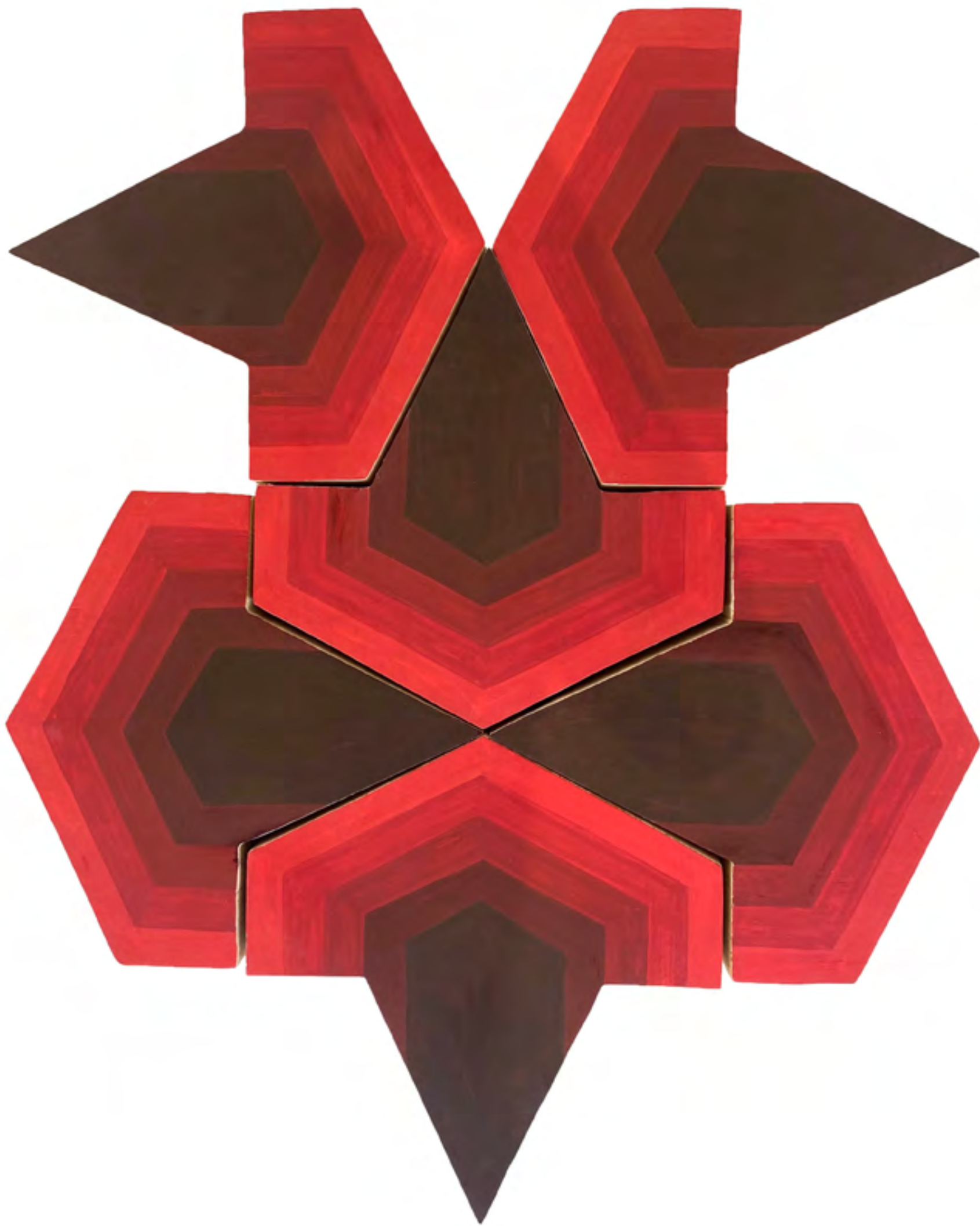
32.7 x 25.4 cm

(KR647)

Praneet Soi

Praneet Soi's presents a new work created in his ongoing immersion with craftsmen in Kashmir. The craft of painting on wood cuts and papier-mache, introduced to Srinagar by Sufi preachers traveling to Kashmir from Central Asia in medieval times, captivated Soi to work with the master craftsman Fayaz Jan in the traditional Karkhana, or studio to produce wood cuts or hand-made papier-mache tiles and painting upon them traditional Kashmiri motifs. Ever since his first immersion with the craftsmen in 2014, Soi has been returning to Srinagar to intertwine himself within the Karkhana's working rhythm, making decisions with the craftsmen pertaining to the motifs, such as their color and composition, that are historically recognizable within the region's craft industry, but which push away from their original decorative trajectory into what might be described as experimental compositions. Soi often-times introduces his own imagery into the conversation, opening up interesting possibilities to explore with craftsmen. These are hybrid constructions, containing within them not only conversations between Soi and the craftsmen but also the histories of patterns as they migrated across geography and culture in times gone by.

Praneet Soi was born in Kolkata in 1971. Soi moved to the Netherlands in 2002 to attend the Rijksakademie van beeldende Kunsten, a two-year international residency program for artists and currently divides his time between Amsterdam and Kolkata. This oscillatory movement impacts his practice. Soi identifies over time, patterns that emerge from an investigation of his extended social and economic landscape and explores these across a multidisciplinary oeuvre. Interactive processes are important to Soi. He designed for certain of his installations drawing machines encouraging audiences to draw. The artist, in partnership with the Mondrian Foundation, set up in his hometown of Kolkata a residency for Netherlands based artists, thus connecting his two environments. Recent activities include participation at the 12th Berlin Biennale (2022) with an installation titled "Paraphernalia", "Centurion" at Positions # 6: Bodyworlds at the Van Abbe Museum in Eindhoven, (2020-21) and "Anamorphosis: Notes from Palestine, Winter in the Kashmir Valley" at the Mosaic Rooms in London (2019). This exhibition was followed by an eponymously titled publication with Book Works UK. He was in 2021 resident at the Luceberthuis in Bergen, North Holland. Soi is participating in a long-term residency titled Aspects of Madness granted by the Al Qattan Foundation in Palestine which has him visit the region for a month annually for the coming 3 years.



PRANEET SOI

Untitled, 2025

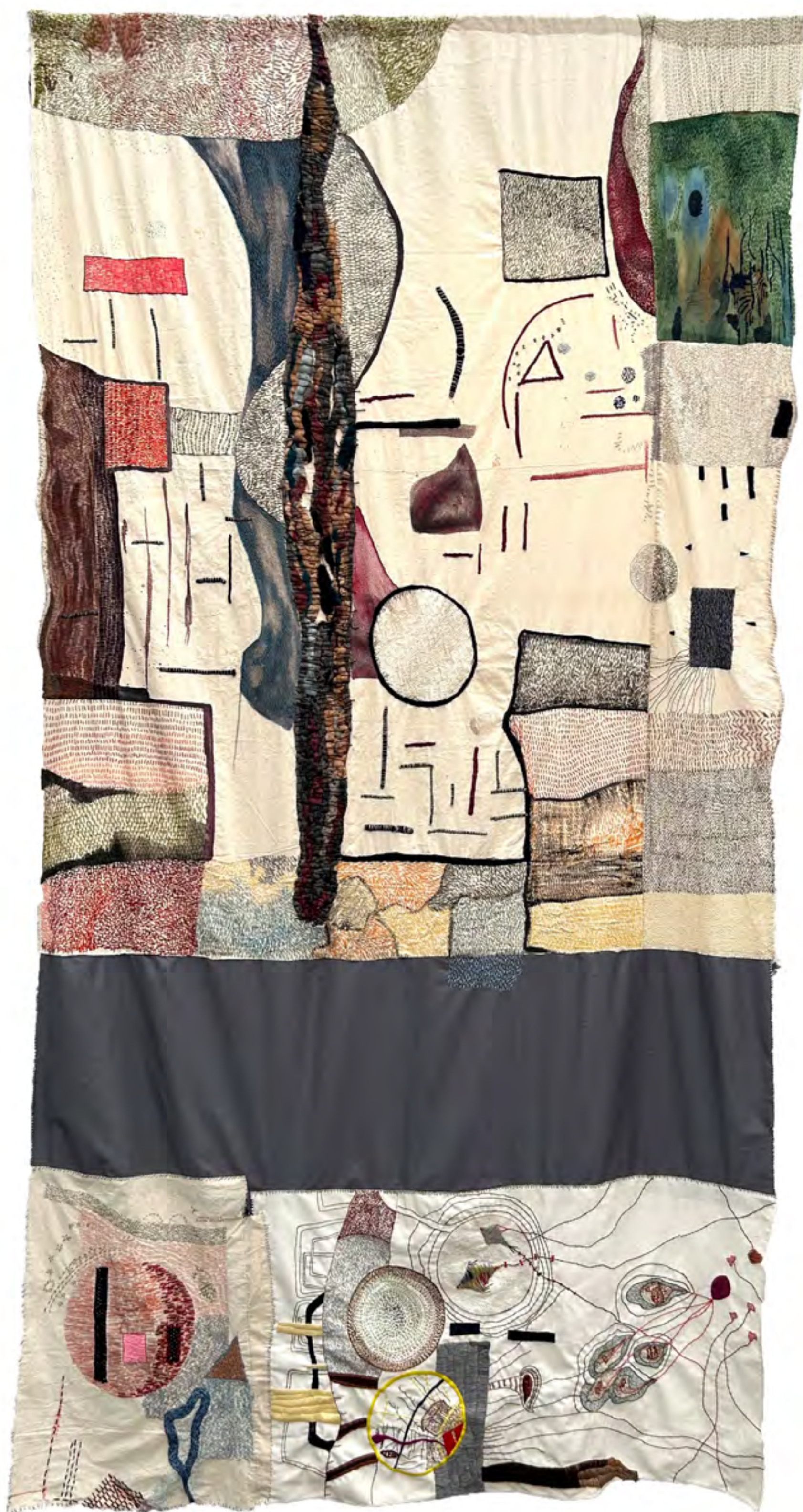
Painted wood
31 x 24 x 3 in
78.7 x 61 x 7.6 cm
(PS101)

T. Vinoja

Vinoja's trajectory as an artist is shaped by internal displacement and forced migration since childhood. Her textiles, and installations examine how sites and material archives convey experiences of loss, forced abandonment and shattered realities, especially during the final chapter of the civil war in Sri Lanka's North East and its prolonged aftermath.

Her work explores the interplay of place and memory, particularly how war transforms the environment and affects human experience. Vinoja's work offers a poignant reflection on the impact of war, not just on individuals, but on the very land they inhabit, showing how displacement and division permeate both memory and geography.

Vinoja's recent exhibition participations include Sharjah Biennial 16 (2025); Unravel: The Power & Politics of Textiles in Art at the Barbican, London and Stedelijk Museum, Amsterdam (2024-2025); Anatomy of Remembrances, Experimenter, Kolkata, India (2023); Language is Migrant, Colomboscope, Colombo, and Warehouse421, Abu Dhabi (2022); Exploring identities and histories: Looking at Ourselves, Future of Peace, Kilinochchi and Jaffna, Sri Lanka (2021); A Timeless Heritage, Tolworth Recreation Centre, Fuller's Way North, United Kingdom (2020); Differently able, Non-Violent Living Artist Group and OBR, Batticaloa, Kilinochchi and the University of Jaffna, Sri Lanka (2017-20); Expressing Post War Struggles through Painting, SVIAS, Eastern University, Batticaloa, Sri Lanka (2017).



T. VINOJA

Endless edges, 2025

Silk Paint, wool, stitching on fabric

138 x 72 1/2 in

350.5 x 184.2 cm

(VT061)

Biraaj Dodiya

Biraaj Dodiya presents a series of collaged drawings on paper. Combining images from the artist's point and shoot camera, with watercolor and ink drawings - the works construct a cryptic geography, connecting body and landscape, imagined and urban. The immediacy and physical lucidity of water-based materials, combined with images of exterior worlds (mostly shot in close surroundings of current or past studio spaces) evoke a sense of transparency – of material and of making. These function as a prequel to larger paintings; they contain diagrams, suggestions, clues, questions, spontaneous conjurings and ways of looking. Construction, decay, formation and collapse become verbs of a poetic interchangeability; the image arrived at is a tentative map of the world charting a choreography for searching.

Biraaj Dodiya (b. 1993) lives and works in Mumbai. Education: 2018 Master of Fine Arts, New York University, New York; 2015 Bachelors of Fine Arts with an emphasis in Painting and Drawing, School Of The Art Institute Of Chicago, Chicago; 2013 Summer Program, Painting and Art History, specializing in Italian Pre-Renaissance and Renaissance Art history, Syracuse University, Florence, Italy. Solo exhibitions: 2022 Every bone a song, Experimenter; 2020 Stone is a Forehead, Experimenter; 2017 Burn your finger, And kiss it yourself, 80WSE, New York. Group exhibitions: 2024 News from home, Galerie Derouillon, Paris; 2024 Passages, Encounter, Lisbon; 2023 Shadow Speak, Bureau New York; 2022, Civitella Ranieri Chapel Show, Umbria, Italy; 2022, Can You Hear Me?, Vermont Studio Center, VT, USA; 2022, A Handful of Dust, Vadehra Art Gallery, New Delhi; 2021 Transitory Forms, Art Basel, Basel, Switzerland; 2021 The Profound Object, Vadehra Art Gallery, New Delhi; 2021, Frieze New York OVR; 2021 08:01, Art Dubai, Dubai; 2021 Do You Know How To Start A Fire?, Experimenter, Bikaner House, New Delhi; 2021 (ME)(MORY), Vadehra Art Gallery, New Delhi; 2020 Rupture, Frieze London OVR; Do you know how to start a fire, Art Basel OVR: 2020; In Touch Edition 1: Together We Survive, Experimenter OVR; Fragmented Views, Art Basel Hong Kong, Hong Kong; Off Plane View, Frieze New York OVR; Remnants as Traces, Art Dubai OVR; India Art Fair, New Delhi, India; 2019 Architectural Digest Design Show, Mumbai, India; 2018 NYU Performance Video Art Show curated by Sue de Beer, Center for Ballet and the Arts, New York; NYU MFA Thesis Show Part I, 80WSE, New York; 2017 in medias res, 80WSE, New York; Send Your Location, 33 Orchard, New York; NYU MFA First Year Exhibition, 80WSE, New York; 2016 Xenophilia, Eye on India, Fulton Street Collective, Chicago, Illinois; Luminarts Cultural Foundation: Visual Arts Fellowship Exhibition, Union League Club of Chicago, Chicago, Illinois; 2015 Still Collisions, Localcollective, Chicago, Illinois; Bed, Bath and Beyond, Johnson, Vermont, USA; Cubical the Musical: A Survey of Work by Advanced Painting Class, Chicago, Illinois; Advanced Pain, Crybaby Gallery, Chicago, Illinois; Spring Undergraduate Exhibition, Sullivan Galleries, Chicago, Illinois; 2014 Or, Just Come Over, Outhouse, Chicago, Illinois; PickleJuiceJeanJacket curated by Ursula Andreeff, Stone Soup Ashland Cooperative, Chicago, Illinois; 2013 IceCreamPaintJob curated by Ursula Andreeff, Stone Soup Ashland Cooperative, Chicago, Illinois; Photograph Chicago, Nuveen Center, SAIC, Chicago, Illinois. Residencies and awards: 2022, Civitella Ranieri Visual Arts Fellow, Italy; 2018, Jack Goodman Scholarship in Art and Technology; 2015, Vermont Studio Center Visual Arts Fellow, USA.



BIRAAJ DODIYA

Atlas of Holding Together (IV), 2025

Watercolour, ink, acrylic and archival print on paper

30 x 22 in

76.2 x 55.9 cm

(BD188)



BIRAAJ DODIYA

Atlas of Holding Together (II), 2025

Watercolour, ink, acrylic and archival print on paper

30 x 22 in

76.2 x 55.9 cm

(BD189)



BIRAAJ DODIYA

Atlas of Holding Together (III), 2025

Watercolour, ink, acrylic and archival print on paper

30 x 22 in

76.2 x 55.9 cm

(BD190)



BIRAAJ DODIYA

Atlas of Holding Together (I), 2025

Watercolour, ink, acrylic and archival print on paper

30 x 22 in

76.2 x 55.9 cm

(BD191)



BIRAAJ DODIYA

Atlas of Holding Together (V), 2025

Watercolour, ink, acrylic and archival print on paper

30 x 22 in

76.2 x 55.9 cm

(BD192)

Vikrant Bhise

Vikrant Bhise's artistic practice iterates his commitment to the revolutionary spirit inherent in the Ambedkar consciousness, and struggles against caste-based domination and its vertiginous implications on land, liberty, and labour. The dynamic narratives demur to violation of social justice, hoping to inspire reform through activism while remembering episodes of fundamental struggles that include but are not limited to caste, class, and gender-based oppression.

"As someone deeply engaged with the Phule-Ambedkar movement, I've spent years living, working, and reflecting within spaces that have been shaped by Dalit resistance and assertion. Today, I find myself witnessing a quiet but urgent crisis—the neighbourhoods where this movement has lived and thrived are now facing redevelopment.

In my new body of work, I've focused on Siddharth Colony in Chembur—one of several Dalit strongholds in Mumbai. I've painted it in layered shades of blue, drawing from the symbolism of Ambedkarite thought. The royal blue here becomes more than color—it speaks of memory, dignity, and collective strength. It holds stories of celebration and struggle, and it stands quietly against the forces that seek to erase them.

Neighbourhoods like Matunga Labour Camp, BDD Chawls (Worli), Ramabai Nagar (Ghatkopar), Sion Koliwada, Kannamwar Nagar (Vikhroli), and Siddharth Colony (Chembur) have been living archives of Dalit political and cultural life. These were not just housing spaces but vital grounds for community-led education, Ambedkar Jayanti processions, study circles, theatre, music, and public readings. Namdeo Dhasal's poetry was read and performed in these spaces—not in galleries, but in courtyards and lanes, charged with urgency and fire.

On paper, redevelopment promises better housing and infrastructure. In practice, it risks fracturing communities, replacing rich cultural ecosystems with vertical isolation. Shared lives, political conversations, and informal learning spaces may shrink into compartmentalised living units.

This moment raises difficult questions: What happens to a movement when its geography is disrupted? Where does cultural memory go when the walls it lived within are pulled down?

Yet, the future of Dalit activism is not easily silenced. The movement has always found ways to evolve. The future of the Dalit movement lies in how we adapt. Even as physical spaces transform, our ideas, memories, and resistance will take new forms—in art, speech, organising, and daily life.

The blue continues—not just as a color, but as a living force." — Vikrant Bhise

Vikrant Bhise is an artist who lives and works in Mumbai, India. He is an alumnus of the L. S. Raheja School of Art (2010) and The Sir J. J. School of Art (2011), Mumbai. Select exhibitions include The 13th Berlin Biennale for Contemporary Art (Berlin, 2025); We Will See, Experimenter - Colaba (Mumbai, 2024); Human, curated by Katharina Domscheit-D'Souza, Jehangir Art Gallery (Mumbai, 2019) and Sense and Sensibilities: A Reflective Realisation, curated by Dr. Y.S. Alone, Anant Art Gallery (Noida, 2024). He is the recipient of a National Award by Lalit Kala Akademi for the series Impressions, in 2018.



VIKRANT BHISE

Crushing Voices, 2025

Mixed media on canvas

Diptych

72 x 96 in

182.9 x 243.8 cm

(VB098)



VIKRANT BHISE

Shahid Smarak Chawk - Siddharth Colony, 2025

Oil on canvas
 29 x 22 in
 73.7 x 55.9 cm
 (VB100)



VIKRANT BHISE

Are 'WE' the people 1, 2025

Oil on canvas

14 x 12 in

35.6 x 30.5 cm

(VB104)



VIKRANT BHISE

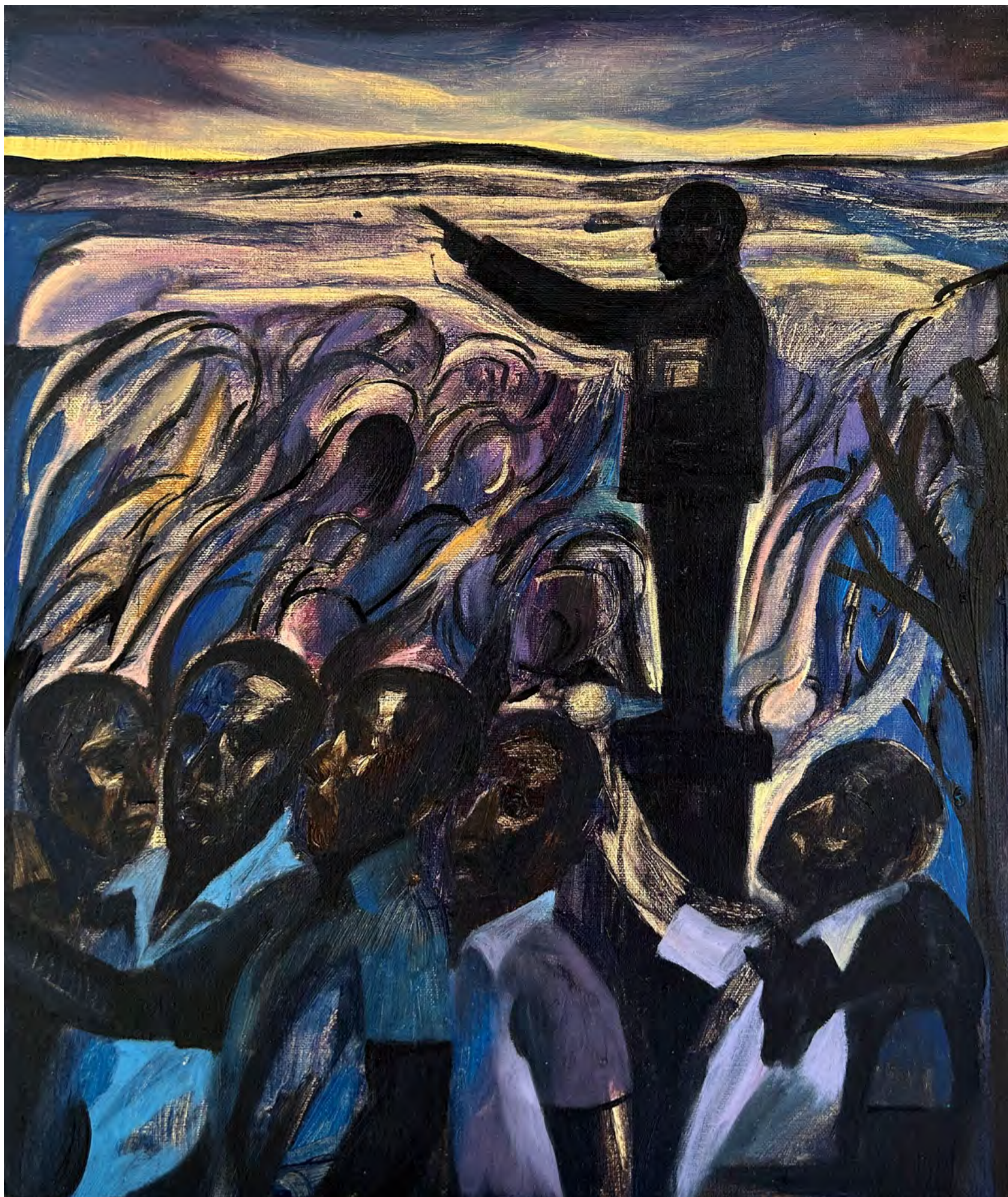
Are 'WE' the people 2, 2025

Oil on canvas

14 x 12 in

35.6 x 30.5 cm

(VB102)



VIKRANT BHISE

Are 'WE' the people 4, 2025

Oil on canvas

14 x 12 in

35.6 x 30.5 cm

(VB105)

Bhasha Chakrabarti

Bhasha Chakrabarti presents 'Oceanic Feelings', part of a new and ongoing series titled 'The Ship as Co-Conspirator (to capitalism and to its undoing)', which is based off of a series of visits that Chakrabarti has done to the shipbreaking yards across South Asia, where over 85% of the world's ships are broken down and recycled. While there are ships of all kinds dealt with here, a large number of them are immense container ships which ferry the world's commodities across the seas. Oceanic Feelings is a triptych of embroidered and needle-felted works, done on used and discarded clothing based on the eroded and barnacled surfaces of these mammoth vessels, which have reached the end of their lives. The embroidered pieces are set within brass portholes which she has collected from the shipyards themselves, and they were, of course, taken from the bodies of these same vessels. Rather than looking out into a distance, when one looks into these windows, one is faced with a tactile surface and immediate reality. It's a reality that forces us to reckon with the violence of mass consumption and the inherent impossibility as well as unsustainability of the systems that are there to support globalised capitalism, even under promises of recycling.

Bhasha Chakrabarti has been based in Honolulu, New Delhi, New York, and now New Haven. She is interested in exploring how artwork, even when grounded in local materials and symbols, can speak to issues beyond the local by situating her practice within global conversations around race, gender, and power. By crossing many genres, she explores art-making as a mode of discourse and her work generates dialogues between subaltern tropes and feminine forms of labor from the global South and the agendas of resistance movements of marginalized communities in the global North.

Bhasha Chakrabarti (b. 1991, Honolulu, HI) graduated with an MFA in Painting and Printmaking from the Yale School of Art in the Spring of 2022. The artist has exhibited in solo and group shows at Experimenter (Kolkata and Mumbai), Jeffery Deitch (New York & Los Angeles), Hales (New York), M+B (Los Angeles), Museum of Art and Photography (Bangalore) and Lyles & King (New York). Chakrabarti is the recipient of the South Asia Artist Prize (SAAP) awarded by University of California, Berkeley. She was a semi-finalist in the Smithsonian's 2022 Outwin-Boochever Portrait Competition and was awarded a Beinecke Research Fellowship in 2021 and the Fountainhead Residency in 2020. Her works have been written about in The New York Times, Hyperallergic, and The Art Newspaper. Bhasha Chakrabarti currently lives and works in New Haven, CT.



BHASHA CHAKRABARTI

Oceanic Feelings I, 2025

Silk thread, cotton thread, used clothing, found brass porthole

11 3/4 diameter x 4 1/4 in depth

29.8 diameter x 10.8 cm depth

(BC0130)



BHASHA CHAKRABARTI

Oceanic Feelings II, 2025

Silk thread, cotton thread, used clothing, found brass porthole

11 3/4 diameter x 4 1/4 in depth

29.8 diameter x 10.8 cm depth

(BC0129)



BHASHA CHAKRABARTI

Oceanic Feelings III, 2025

Silk thread, cotton thread, used clothing, found brass porthole

11 3/4 diameter x 4 1/4 in depth

29.8 diameter x 10.8 cm depth

(BC0128)

Rathin Barman

Rathin Barman (b.1981) examines the nuances of the modern built environment as a tool for understanding socio-political history. Architecture is characteristically perceived as a fixed entity, central to validating history yet simultaneously existing outside it. To Barman however, architectural form has also served as an anthropological tool, in building a collective recollection of a place and its people. For over a decade, Barman, trained as an engineer and then a sculptor, has been working on understanding urban sprawl and how the built environment and architecture adapts itself to a growing influx of people over extended periods of time.

Rathin Barman (b. 1981 in Tripura) lives and works in Kolkata, India. Education: 2010 Master of Fine Arts, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 2008 Bachelor of Fine Arts, Faculty of Visual Arts, Rabindra Bharati University, Kolkata. Solo Exhibitions: 2023 Unsettled Structures, Arts Club, Chicago; 2022 There is Now a Wall, Experimenter, Kolkata; 2020 Dimensional Distortion, Experimenter, Kolkata; 2019 The Thinking Forest is Not a Metaphor, Experimenter, Kolkata; 2018 Exhibition at Art Basel, Basel; 2017 Making of a Home, Final exhibition of IFA Museum Fellowship 2016 – 17, IGRMS Bhopal, India; 2016 Home, and a Home, curated by Suman Gopinath, Singapore Biennale, Singapore; 2015 No ... I Remember It Well, Experimenter, Kolkata; 2014 A House With A View, Kochi-Muziris Biennale Collateral Project, Kochi; Landscape from Memory (Situation 1), curated by Diana Campbell, Dhaka Art Summit; A Goldfish Bowl, GALLERYYSKE, Bangalore; 2012 Untitled, curated by Tom Eccles, Frieze Art Fair, New York Sculpture Park, New York; Untitled, deCordova Sculpture Park and Museum, Massachusetts, US; 2011 And My Eyes Fill With Sand..., Experimenter, Kolkata; Involvement with Green & White, Sandarbh, Rajasthan. Group Exhibitions: 2023 Eyes of the Skin, Experimenter, Mumbai; 2022 Inner Life of Things: Around Anatomies and Armatures, Kiran Nadar Museum of Arts, Noida; 2021 The 10th Asia Pacific Triennial of Contemporary Art (APT10), Queensland Art Gallery, Brisbane, Australia; Drawing Salon at On Site, Bikaner House, New Delhi; 2020 City Tales, Kiran Nadar Museum of Arts, New Delhi; 2019 Deeper within its Silence, curated by Sumakshi Singh, Devi Art Foundation, New Delhi; By All Estimates, 4A Centre for Contemporary Asian Arts, Sydney; Searching for Stars Amongst the Crescents, Experimenter, Kolkata; Burnish/Tarnish curated by Girish Shahane, Palette Art Gallery, New Delhi; 2018 I Wish to Let You Fall Out of My Hands (Chapter II), Experimenter, Kolkata; 2016 Raster – Emerging from the Grid, Experimenter, Kolkata; 2015 Land of No Horizon – II, Experimenter, Kolkata; India Art Fair, presented by Experimenter, Kolkata; 2014 Urban Utopia, curated by Lyla Rao, Birla Academy of Art & Culture, Kolkata; Midnight's Grandchildren, Studio X, Mumbai; Land of No Horizon, Nature Morte (in association with Experimenter, Kolkata), New Delhi; 2011 53rd National Exhibition of Art; 2011 – 2012 Lalit Kala Akademi, Chennai; The WhyNot Place Residency Show, Religare Art Initiative, New Delhi; 2010 Unbounded, Gallery Kolkata, Kolkata; Students' Annual Exhibition, RBU, Victoria Memorial Hall, Kolkata. Residencies / Grants / Biennales: 2019 Civitella Ranieri Foundation, Umbria, Italy; 2016 IFA Museum Research Fellowship; 2015 Lyon Biennale; Vancouver Biennale.

RATHIN BARMAN
Arbitrary Spaces 1, 2025

Brass and charcoal on cast concrete
19 1/4 x 18 x 4 in
48.9 x 45.7 x 10.2 cm
(RB344)



RATHIN BARMAN

Arbitrary Spaces 1, 2025

Brass and charcoal on cast concrete
19 1/4 x 18 x 4 in
48.9 x 45.7 x 10.2 cm
(RB344)

RATHIN BARMAN
Arbitrary Spaces 2, 2025

Brass and charcoal on cast concrete
19 1/2 x 18 x 4 in
49.5 x 45.7 x 10.2 cm
(RB345)



RATHIN BARMAN

Arbitrary Spaces 2, 2025

Brass and charcoal on cast concrete
19 1/2 x 18 x 4 in
49.5 x 45.7 x 10.2 cm
(RB345)

RATHIN BARMAN
Arbitrary Spaces 3, 2025

Brass and charcoal on cast concrete
20 1/2 x 18 1/2 x 4 in
52.1 x 47 x 10.2 cm
(RB346)



RATHIN BARMAN

Arbitrary Spaces 3, 2025

Brass and charcoal on cast concrete

20 1/2 x 18 1/2 x 4 in

52.1 x 47 x 10.2 cm

(RB346)

RATHIN BARMAN
Arbitrary Spaces 4, 2025

Brass and charcoal on cast concrete
16 1/4 x 19 1/4 x 7 1/4 in
41.3 x 48.9 x 18.4 cm
(RB347)



RATHIN BARMAN

Arbitrary Spaces 4, 2025

Brass and charcoal on cast concrete

16 1/4 x 19 1/4 x 7 1/4 in

41.3 x 48.9 x 18.4 cm

(RB347)

Julien Segard

Julien Segard carefully considers the urban environment, the crevices where the constructed meets the natural, and how the two become inseparable. His works feature an assemblage of found elements and architectural structures that exist because of humans, but are bereft of human presence. The intimate, symbiotic, and oftentimes destructive relationship between man, nature and architecture become points of introspection for Segard in his works. Rooted in experiences of solitude and silence, Segard's practice immerses the viewer in the minuteness of their elements while simultaneously operating as the entry points into vast infinite spaces.

Julien Segard (b. 1980 in Marseille, France) lives and works in Goa, India. Education: 2004 – 2008 Master of Arts, École nationale supérieure des Beaux-Arts, Paris; 2002 – 2004 Bachelor of Arts, University of Provence, Aix-en-Provence, France; 1999 – 2002 Graphic Design Diploma, Lycée Saint Joseph les Maristes, Marseille, France. Solo Exhibitions: 2021 A View From Nowhere, Experimenter, Kolkata; 2020 Dark Was The Night, Experimenter, Kolkata; 2019 A Second Coming, Experimenter, Kolkata; 2015 Anywhere But Here, Experimenter, Kolkata; and with Birla Academy at India Art Fair, New Delhi; 2012 Kuwait, Partapur, Rajasthan, India; Between the shelter and the temple, The Rose project space, New Delhi; 2010 Peregrinations, Ilan Engel, Paris. Group Exhibitions: 2023 Eyes of the Skin, Experimenter, Mumbai; 2019 Searching for Stars Amongst the Crescents, Experimenter, Kolkata; Sex toys for collectors, New Delhi; 2018 I Wish to Let You Fall Out of My Hands (Chapter II), Experimenter; Art Dubai, Experimenter, Dubai; India Art Fair, Experimenter, New Delhi; Sensorium, Sunaparanta, Goa Centre for the Arts, Goa, India; 2017 India Art Fair, Experimenter, New Delhi; Art Basel, Experimenter, Hong Kong; Art Dubai, Experimenter, Dubai; 2016 India Art Fair, New Delhi; Art Dubai, Experimenter, Dubai; Raster – Emerging from the Grid, Experimenter, Kolkata; 2014 Urban Utopia, Birla Academy, Kolkata; 2013 Lateral, Kona, New Delhi; Dessins contemporains, PHAKT, Rennes, France; W113, New Delhi; 2012 Subliminal Metropolis, Latitude 28, New Delhi; Sarai Reader, Devi Art Foundation, Gurugram, India; 2011 Open Studio #02, W113, New Delhi; Open Studio #01, W113, New Delhi; 2010 Jardin ephemere, Saint-Ouen, France; School of Arts, Fine Arts School, Dresden, Germany; Lignes de chance, Fondation d'entreprise Ricard, Paris.



JULIEN SEGARD

The edge of memory V, 2025

Charcoal on cotton canvas

122 7/8 x 169 1/4 in

312 x 430 cm

(JS284)



JULIEN SEGARD

Dialogues intérieurs à la périphérie XIV, 2025

Graphite on paper

7 1/2 x 11 1/2 in

19 x 29.3 cm

(JS285)



JULIEN SEGARD

Dialogues intérieurs à la périphérie XV, XVI, XVII, 2025

Charcoal on paper
3 panels
11 3/4 x 24 3/4 in approx overall
29.84 x 63 cm approx overall
11 3/4 x 8 1/4 in each
29.7 x 21 cm each
(JS291)



Detail

JULIEN SEGARD

Dialogues intérieurs à la périphérie XV, 2025

Charcoal on paper

11 3/4 x 8 1/4 in

29.7 x 21 cm

(JS286)



Detail

JULIEN SEGARD

Dialogues intérieurs à la périphérie XVI, 2025

Charcoal on paper

11 3/4 x 8 1/4 in

29.7 x 21 cm

(JS287)



Detail

JULIEN SEGARD

Dialogues intérieurs à la périphérie XVII, 2025

Charcoal on paper

11 3/4 x 8 1/4 in

29.7 x 21 cm

(JS288)



JULIEN SEGARD

Dialogues intérieurs à la périphérie XVIII, 2025

Charcoal on paper

7 1/8 x 11 1/4 in

18 x 28.6 cm

(JS289)

Adip Dutta

Over several years Adip Dutta (b. 1970, Kolkata) has immersed himself in the nightscape of the city, relooking at the sculpturality of form left behind in empty spaces of bustling footpaths, wares sold on streets tightly packed with tarpaulin and discarded items of daily use. Often, he sculpts trees and fallen branches in bronze in an extension of his exploration of form, but also as witnesses to his ethereal vision of the nightscape. Evident in the bronze sculptures is Dutta's gaze that invites the viewer to renew value, we assign as a society, to objects that are everyday and occupy our field of vision.

Adip Dutta is currently a member of the Faculty of Visual Arts at Rabindra Bharati University, Kolkata. Education: 2000 Master of Visual Arts (MVA), Dept. of Sculpture, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 1998 Bachelor of Visual Arts (BVA), Dept. of Sculpture, Faculty of Visual Arts, Rabindra Bharati University, Kolkata; 1994 Bachelor of Arts, Sociology Honours, University of Calcutta, Kolkata. Solo Exhibitions: 2017 By Darkling Ground, Experimenter, Kolkata; 2013 Of Cages, Trappings & Pain, Selma Feriani Gallery, London; 2012 In Pain I Redeem Love, Experimenter, Art Dubai. Group Exhibitions: 2021 Nestled: Adip Dutta & Meera Mukherjee, Experimenter, Kolkata; 2019 Shadow Lines: Experiments with Light, Line and Liminality curated By Meera Menezes, Shrine Empire, Delhi; 2019 Searching for Stars Amongst the Crescents, Experimenter, Kolkata; 2018 I Wish to Let You Fall Out of My Hands (Chapter II), Experimenter, Kolkata and Experimenter at Art Dubai, Dubai; 2015 Soft City, Range Gallery, Kolkata; Ramaniyam, Shrishti Art Gallery, Hyderabad; Land of No Horizon – II, Experimenter, Kolkata; Multimedia Works, Birla Academy of Art and Culture, Kolkata; 2014 War or Peace, curated by Mrinal Ghosh, Gallery Kolkata, Kolkata; Drawings, for 25 years of Gallery Espace, Gallery Espace, New Delhi; Beneath the Black, a drawing show, Gandhara Art Gallery, Kolkata; Land of No Horizon, Nature Morte, New Delhi; Invented Identities, curated by Paroma Maiti, Shrine Empire, New Delhi; 2013 Urban Narratives, curated by Nanak Ganguly, Espace Louis Vuitton, Tokyo; 2012 Drawings, Gallery Espace, New Delhi.



ADIP DUTTA

Topographic Specimens (13), 2020

Bronze

19 3/4 x 7 1/4 x 4 in

50.2 x 18.4 x 10.2 cm

(AD088)



ADIP DUTTA

Topographic Specimens (14), 2020

Bronze

20 1/2 x 10 3/8 x 2 1/2 in

52.1 x 26.4 x 6.3 cm

(AD089)



ADIP DUTTA

Topographic Specimens (20), 2020

Bronze

17 x 7 3/8 x 1 in

43.2 x 18.8 x 2.5 cm

(AD127)



ADIP DUTTA

Topographic Specimens (11), 2020

Bronze

23 1/4 x 7 3/4 x 1 in

59.2 x 19.8 x 2.5 cm

(AD086)



ADIP DUTTA

Topographic Specimens (9), 2020

Bronze

21 1/2 x 6 1/4 x 1 in

54.6 x 15.9 x 2.5 cm

(AD084)

