

Art Heritage Presents

WHAT PATIENCE REVEALS

*Oil Works
of Transition*



ANOOP PANICKER
DIPIN CHANDRAN
GAUTAM RAHUL
GOLAK KHANDUAL
NEERAJ SINGH KHANDKA
RAKA PANDA

SEPTEMBER 18
UNTIL OCTOBER 1, 2025

“.....When he is quiet and collected, he paints in oils, when an impulse seizes him then it is watercolours.....”

Partha Chatterjee in observance of B C Sanyal's practice

Birdsong, Art Heritage Catalogue, 1991-92

CONCEPT NOTE

Drawn by a poster or an invitation - whether by its title or its visual promise - an art lover steps into a gallery, where a set of artworks spark curiosity, desire, or even resistance. Inevitably or eventually, the viewer may wonder: why did the artist choose this medium to express the image? The answer may be practical, even economic, or it may be conceptual, philosophical.

For many, painting is synonymous with oil on canvas. Other familiar mediums include watercolour, celebrated for its capacity to channel exuberant energy through swift brushstrokes, and acrylic, often regarded as oil's practical substitute - precise, efficient, bold, capable of producing vibrant surfaces with sharp, unyielding edges.

Oil, however, remains singular. Pigments suspended in a drying oil binder cure slowly, through gradual oxidation that can take days or weeks. This very slowness grants the artist the opportunity of time - a space to reflect, to blend, to refine. It enables infinite gradations of colour, subtle transitions, and meticulous detail in pursuit of realism. Layer upon layer, oils acquire richness through depth, softness, and texture, reaching outward to interact with the viewer. Yet the same temporality that empowers experimentation also delays completion, holding back the work from readiness, frustrating both the maker and the viewer.

It is fitting, then, that this exhibition turns to time as its central concern. The artists here approach temporality in divergent, sometimes contradictory ways. **Anoop Panicker** explores nonlinear time as an abstract, subjective condition, while **Neeraj Singh Khandka** charts its forward march, bridging nostalgia for a vanished childhood with the inevitability of mortality. **Raka Panda** interrupts time, freezing fleeting moments that call attention to present rather than to past or future. **Golak Khandual** preserves time in the moment and perpetuity through portraiture - gazes and expressions suspended between memory, repetition, and anticipation. By contrast, self-drawings by **Gautam Rahul** dwell not on an instant but on transition itself, unfolding revelation through deliberate process. And in **Dipin Chandran's** work, time surfaces less as theme than as practice - his experiments in medium, form, and scale marking an early stage in an evolving trajectory.

In the works of this exhibition, oil becomes time made visible: patient in its making, infinite in its endurance, and luminous in its promise to outlast the moment of its birth. To paint in oil is to accept waiting as intrinsic to the process. It holds permanence, its capacity for blending evokes continuity, and its layering mirrors memory's sediment.



Anoop Panicker (b. 1961, Kerala)

The works in this exhibition form the second part of a larger project that reflects on the idea of time. In its first iteration, titled *Corridors of Lost Time*, sculptures and drawings completed over a decade ago dealt with the experience of fleeting or “lost” time—linear, measurable, and often associated with feelings of loss or despair in everyday life. In contrast, this new body of work turns toward a different understanding: a non-linear sense of time that unfolds in the present, shaped less by chronology and more by memory, perception, and lived experience.

Within the paintings, space becomes central. Architectural forms, both Asian and Victorian, intersect with ordinary objects such as coffee cups, books, ritual items, and signboards. These forms are presented as “things in themselves,” complete in their presence, rather than mere symbols. However, together they construct what Panicker calls a *psycho geography*: an environment that reflects not only the physical world we move through, but also the inner landscapes of imagination, memory, and awareness. A reciprocal relationship develops wherein the space influences how we feel and think, and our feelings and thoughts in turn shape how we perceive space.

Time appears here as a series of frozen moments around which these spaces are built. Human figures, when present, seem calm and detached, emphasizing the idea of existence rather than narrative. In this way, the works move away from mourning what is lost, toward a reclaiming of time—transforming despair into an expansive vision of the present as a place of possibility and depth.

Working with oil paints, Anoop Panicker notes: “Getting back to using oil as a medium, after my academic years in sculpture, facilitated me in discovering three dimensionality in the forms I’ve chosen to use as imagery. The medium of oil enables me to discover the feel of mass and volume on pictorial surface. Yet, there are several difficulties with using oils, including the uneven quality of pigment produced by different fine arts companies and the expense. Weather conditions, can be challenging, especially during humid weather and during rainy season - paintings when not fully dry and are vulnerable to fungus attack which spoils the surface of the painting altogether. Nevertheless, there are many such hindrances an artist has to face throughout one’s aesthetic quest and professional pursuit.”

Brief Bio Education: B.Sc. Zoology, University of Kerala (1982); B.F.A. Preparatory, Fine Arts College, Trivandrum, Kerala (1984); B.A. Fine, Faculty of Fine Arts, M.S. University of Baroda, Gujarat (1988); Post-Graduate Diploma in Creative Sculpture, Faculty of Fine Arts, M.S. University of Baroda, Gujarat (1990). **Solo Exhibitions:** *Geometry of Resilience*, Bombay Art Gallery, Mumbai (2006); *Circumnavigations*, NCPA, Mumbai (2007); *Oriental Maze*, Gallery Ashok, Amsterdam (2004). **Group Exhibitions (Abbreviated):** *Contextual Cosmologies*, as part of Kerala Cultural Festival *Keraliyam*, Government of Kerala, Kochi Biennale Foundation, Kerala (2023); *Lokame Tharavadu*, Kochi Biennale Foundation, Kerala (2021); *Transit*, Apre Art Gallery at Bikaner House, New Delhi (2021), Centre Genevois de Gravure Contemporain, Geneva (1987). **Art Camps/ Workshops/ Residencies:** Power Strokes Art Camp, Mulshi, Pune, organized by Tata Power Company (2025); Art Camp, Mexico, organized by Vinod Sharma and Ajai Tuli (2008); Art Camp, Turkey, organized by Popular Prakashan, Mumbai (2007); Art Camp, Mukteshwar, Kumaon, organized by Wieden and Kennedy, New Delhi (2010). **Awards:** Inlaks Foundation Award (1996–1998).



Anoop Panicker, *Psychogeographic Reflections 1*, 2023

Oil on canvas

24 x 33 inches



Anoop Panicker, *Psychogeographic Reflections 2*, 2024

Oil on canvas

24 x 33 inches



Anoop Panicker, *Psychogeographic Reflections 3*, 2024

Oil on canvas

24 x 33 inches



Anoop Panicker, *Psychogeographic Reflections 4*, 2024

Oil on canvas

24 x 33 inches



Anoop Panicker, *Psychogeographic Reflections 5*, 2024

Oil on canvas

24 x 33 inches



Anoop Panicker, *Psychogeographic Reflections 6*, 2024

Oil on canvas

24 x 24 inches



Dipin Chandran (b. 1995, Kerala)

Artist's Note

How does the social construct that we are involved in influence us? I am going through life scenarios that one may face while being part of a society. I try to analyse the consequences of my existence as a person and search my memories, experiences and imagination for explanations. By experimenting with different mediums, I try to connect my personal experience with the experience of nature. Alternating between forms, materials, and scale, and veering between figuration and abstraction became a basic part of works, I employ geometric pattern, ritualistic forms, symbolic icons, and repetitive mark-making to conjure sacred spaces that invite introspection and self-discovery.

These ritualistic forms, imbued with personal significance serve as conduits to the collective unconscious, bridging past and present. Through layered textures and evocative colours, I attempt to navigate through the mystery and complexity of human existence and identity. Using personal artifacts, I create collages depicting the fragmented body of memories in an attempt to examine the many facets of being human from our deepest fears to our most profound spiritual inquiries

Working with oil paints: For me, material is only a tool. While its presence can be perceived on a surface level, it is through such materials, especially oil paint that one is able to enter more deeply. Yet, the truth is that within that space, the material itself no longer exists as a distinct element. There, it is only colour, which in turn creates the possibility for forms to emerge. Eventually, even colour and form dissolve, and no limitation remains.

Brief Bio

Education: B.F.A. (Painting), Raja Ravi Varma College of Fine Arts, Mavelikkara, Kerala (2021); M.F.A. (Painting), The Maharaja Sayajirao University of Baroda (2023); **Group Exhibitions (Abbreviated):** *Embark*, Ark Foundation, Baroda (2024); *Final Display*, Faculty of Fine Arts, MSU Baroda (2023); *Print Exhibition*, Raza Foundation, New Delhi (2023); Kochi-Muziris Students' Biennale (2020–2021); Kerala Lalit Kala Akademi State Exhibition (2020); Raja Ravi Varma Art Gallery, Mavelikkara (2019, 2018). **Fellowships/ Scholarships:** Kala Sakshi Award (2021); Lalit Kala Akademi Art Students' Scholarship (2020); Rama Varma Raja Trust Scholarship (2020); Shrishti Art Gallery – AIF Grant (2020). **Art Camps / Workshops / Residencies:** Lalit Kala Akademi National Art & Design Camp (2019); Art Camp, Raja Ravi Varma College of Fine Arts, Mavelikkara (2019).



Dipin Chandran, *Untitled*, 2024

Oil on canvas

49.5 x 102 inches (Triptych)



Gautam Rahul (b. 1990, New Delhi)

Artist's Note

My practice has always been rooted in memory and detail. While my earlier works often revolved around figures from my surroundings, in recent years I have turned the gaze inward. By using my own unclothed body as the subject, I strip away preconceived notions and invite the viewer to encounter the figure in its rawest, most vulnerable form. In this way, my practice becomes both self-exploration and a mirror for shared human experience.

These more recent works were created during a period of quiet but profound loss — the kind that reshapes relationships without ceremony. *Sacrifice* (2023) depicts me shaving my own head, a ritual of grief and release, symbolizing the letting go of what was once cherished. *Layer by Layer* (2024) replaces my face with a slit onion, peeling away strata of identity and truth — sometimes tender, sometimes stinging. Together, these works reflect the fragile, unsettling process of transformation and renewal.

At the same time, I tell stories of others too, but always by keeping myself as the lead character in them. I try to step into their shoes and live — or borrow — their experiences, translating them through my own body and presence. In all my work, whether self-referential or borrowed, the

act is the same: a release, a peeling away of layers, and an attempt to connect more deeply with the world around me.

Working with oil paints: What I enjoy most is the smooth blending of colours that oil paints allow. Oil gives me time and flexibility to work with subtle transitions, to layer tones, and to capture depth in a way that feels almost limitless. This slow drying nature gives me the space to refine, correct, and build up surfaces until they resonate with the emotion I want to express. There is an organic quality in handling oil — the way it responds to touch, to pressure, and even to the rhythm of breathing while painting. It feels alive in the studio, and that liveliness often translates into the work itself. I also value the discipline that oil demands. At times, it feels easy and free-flowing, but it is also a sophisticated medium because it requires patience, structure, and technical care. When handled well, the colours remain luminous and fresh, giving the work an enduring presence that I find deeply satisfying. On the other hand, there are frustrations that come with oil painting. The very quality that makes it so rich — its materiality — also makes it demanding. Oils require very neat handling and careful storage. This means that beyond the act of painting, there is an ongoing responsibility of preservation. While this can sometimes feel burdensome, I also see it as a reminder of the fragility of art itself.

Brief Bio **Education:** B.F.A. (Painting), College of Art, New Delhi (2012); M.F.A. (Painting), College of Art, New Delhi (2014); NET & JRF (2019). **Group Exhibitions (Abbreviated):** *On the Threshold of Time – Immersion*, Art Heritage Gallery, New Delhi (2022); *Heirloom of the Senses*, Arts for All, New Delhi (2019); *One Soul Many Lives*, Artspeaks India, Bikaner House, New Delhi (2018); *Neel*, Arts for All, New Delhi (2017); *Cartist – Travel with Art and Literature*, Jaipur Literature Festival, Jaipur (2017). **Fellowships / Scholarships:** NET & JRF (2019). **Art Camps / Workshops / Residencies:** *Arte Vincit Omnia (National Art Camp)*, Sharda University (2019); *Cartist Art Residency*, Jaipur (2016). **Awards:** 1st Prize (Merit Award, M.F.A. Final Year), 61st Annual Art Exhibition, College of Art, New Delhi (2014); Topper, B.F.A. Painting, College of Art, New Delhi (2012, awarded 2014); 2nd Prize (Merit Award, M.F.A. 1st Year), 60th Annual Art Exhibition, College of Art, New Delhi (2013); Biswanath Mukherji Award (Special Award, B.F.A. Final Year), 59th Annual Art Exhibition, College of Art, New Delhi (2012); 1st Prize (Merit Award, B.F.A. 3rd Year), 58th Annual Art Exhibition, College of Art, New Delhi (2011); 2nd Prize (Merit Award, B.F.A. 1st Year), 56th Annual Art Exhibition, College of Art, New Delhi (2009).



Gautam Rahul, *Layer By layer*, 2024

Oil on canvas
48 x 72 inches



Gautam Rahul, *Sacrifice*, 2023

Oil on canvas
48 x 72 inches



Golak Khandual (b. 1959, Odisha)

Artist's Note

Now and then I nip out of a building sites to indulge in drawing and painting. Not only does it mean a break from my architecture practice, but it allows for an emotional connect with people that I love and people that I work with. Though I do studies from life, I hugely enjoy drawing from my imagination too. Sometimes I bump into characters in the street who seemed to have walked out of my paintings to ambush me. Having worked as a makeup artist I know how little it takes to transform people's personalities. It intrigues me no end to see how many masks people wear during the course of a single day. When I conjure up characters in my paintings, I continue being that makeup man, but with a greater sense of abandon.

I feel my work is more physical than cerebral. I work with a variety of mediums, that itself makes me experiment in a physical way; as I get more and more immersed in exploring the medium my mind starts rambling. Sometimes it is a nostalgic fragment of a past experience and at others it's to do with a utopian fantasy. Words and pictures start

playing shuttle cocks in my head and stories start emerging. These stories are, of course, underpinned with my beliefs and the idealism I follow in life.

Working with oil paints: Because I have not done many oil paintings, for me it's the joy of discovering all the different things I could achieve with it. I recognise the fact that watercolour is mercilessly dynamic and demanding, especially in its wet in wet form. In contrast, I find oil a medium that offers very many moments of stillness. I enjoy this experience of moving on from a feeling of instant gratification that watercolours and drawings offer to a deep sense of concentration that oil painting tends to give. I love the 'long duration' aspect of working in oil. I also rejoice the viscous shiny aspect of oil paint with which, to my greatest joy, I could work on pictures in an unhurried and mellow way. I find the slow drying process akin to working with clay. The malleable aspect of oil paint also allows me more time for contemplation.

If I am asked which aspect of oil painting frustrates me, I would say it's the same slow drying aspect I otherwise love. It might sound strange but this tends to come in my way of leading a nomadic life.

Brief Bio Education: B.A (Architecture), School of Planning and Architecture, New Delhi (1983). **Solo Exhibitions:** *Prakriti aur Pravritti*, Amdavad ni Gufa, Ahmedabad (2025); *Exodus: Chronicles of Our Time*, India International Centre, New Delhi (2024); *Ant Hills and Architecture*, focusing on architecture and ecology (2022); *One Man Show*, Sushant School of Architecture, Gurugram (2017); *Drawings from my Diary*, India International Centre, New Delhi (2016); *One Man Show*, 1 Shanthi Road Studio Gallery, Bengaluru (2015); *JOONO* (Private Show), Delhi and Gurgaon (2013); *New New Delhi, City of Games*, Visual Art Gallery, India Habitat Centre, New Delhi (2009); *Manscapes*, Academy of Fine Arts and Literature, New Delhi (2008); *Sixth Exhibition of Watercolours and Drawings*, Art India Style, New Delhi (1999); *Fifth Exhibition of Drawings*, Prithvi Theatre, Mumbai (1998); *Fourth Exhibition of Drawings*, New Delhi (1996); *Third Exhibition of Monoprints and Drawings*, New Delhi (1993); *Second Exhibition of Watercolours and Drawings*, New Delhi (1991); *First Exhibition of Watercolours*, New Delhi (1989). **Group Exhibition:** *Urgent Conversations*, Art Alive, India Habitat Centre, New Delhi (2008). **Art Camps/ Workshops/ Residencies:** Workshop and presentation, Architecture and Alchemy, GITAM University, Vizag (2024); Draw to Meditate, Gurukula Botanic Sanctuary, Wayanad and Nrityagram, Bengaluru (2015); Architects as Installation Artists, SPA, New Delhi (2015); Lecture and workshop, Ranganathan College of Architecture, Coimbatore (2014). **Collections:** Works in public and private collections including commissioned paintings for the Royal Government of Bhutan, Thimpu, and institutional holdings in India.

On Hold



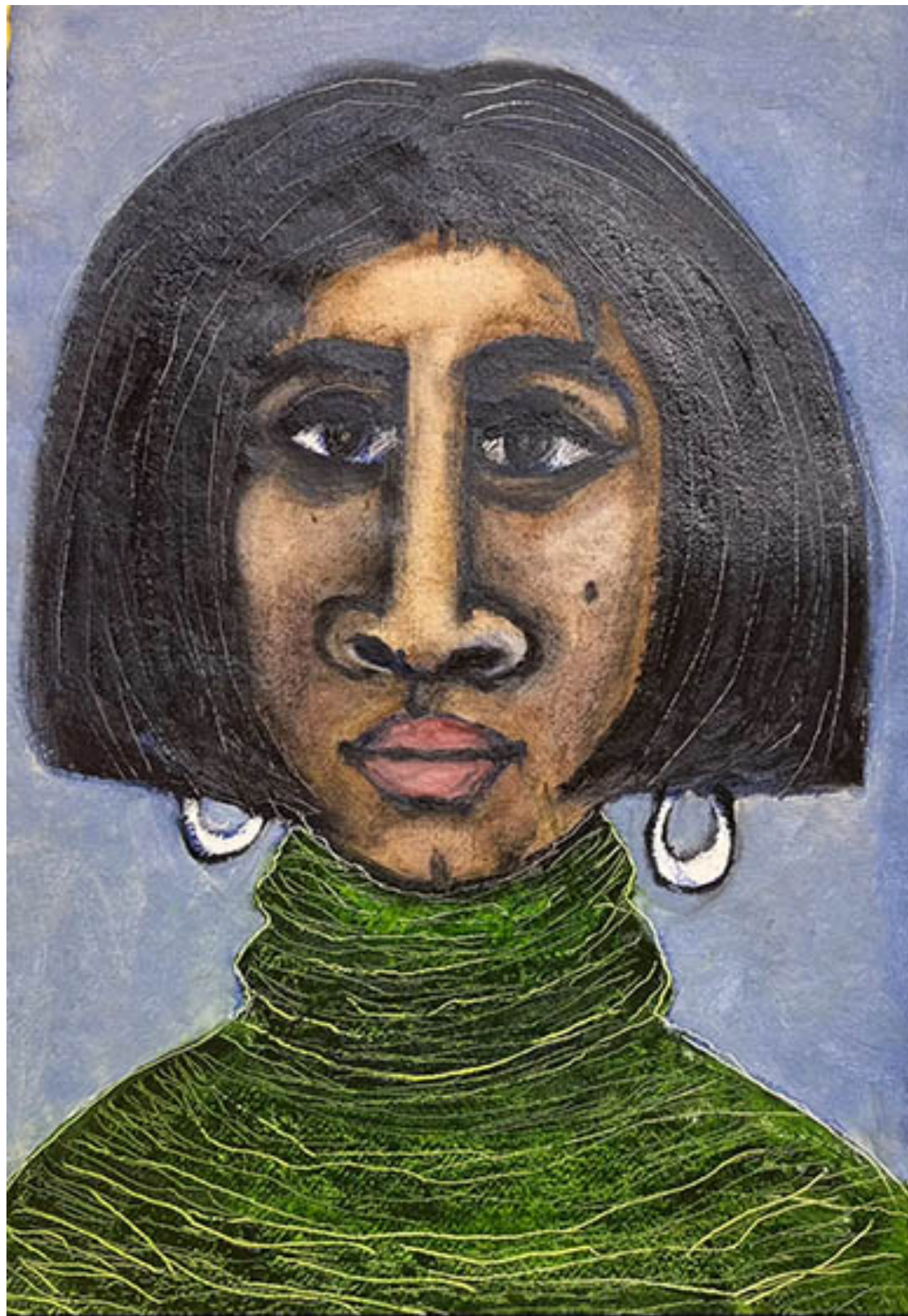
Golak Khandual
Brotherman Babli, 2023

Oil on rag paper

22 x 15 inches

Frame Size: 31.25 x 23 x 1 inches

On Hold



Golak Khandual

Girl in a Green Jumper, 2023

Oil on rag paper

22 x 15 inches

Frame Size: 31.25 x 23 x 1 inches



Golak Khandual
Fleeting Through the
Greens Like a Fairy, 2023

Oil on rag paper

29 x 22 inches

Frame Size: 38.25 x 29 x 1.25 inches



Golak Khandual
The Potter, 2023

Oil on rag paper
34 x 26 inches

Frame Size: 41 x 32.75 x 1.25 inches



Golak Khandual

Groping in the Greens, 2023

Oil on photographic paper

28 x 20 inches

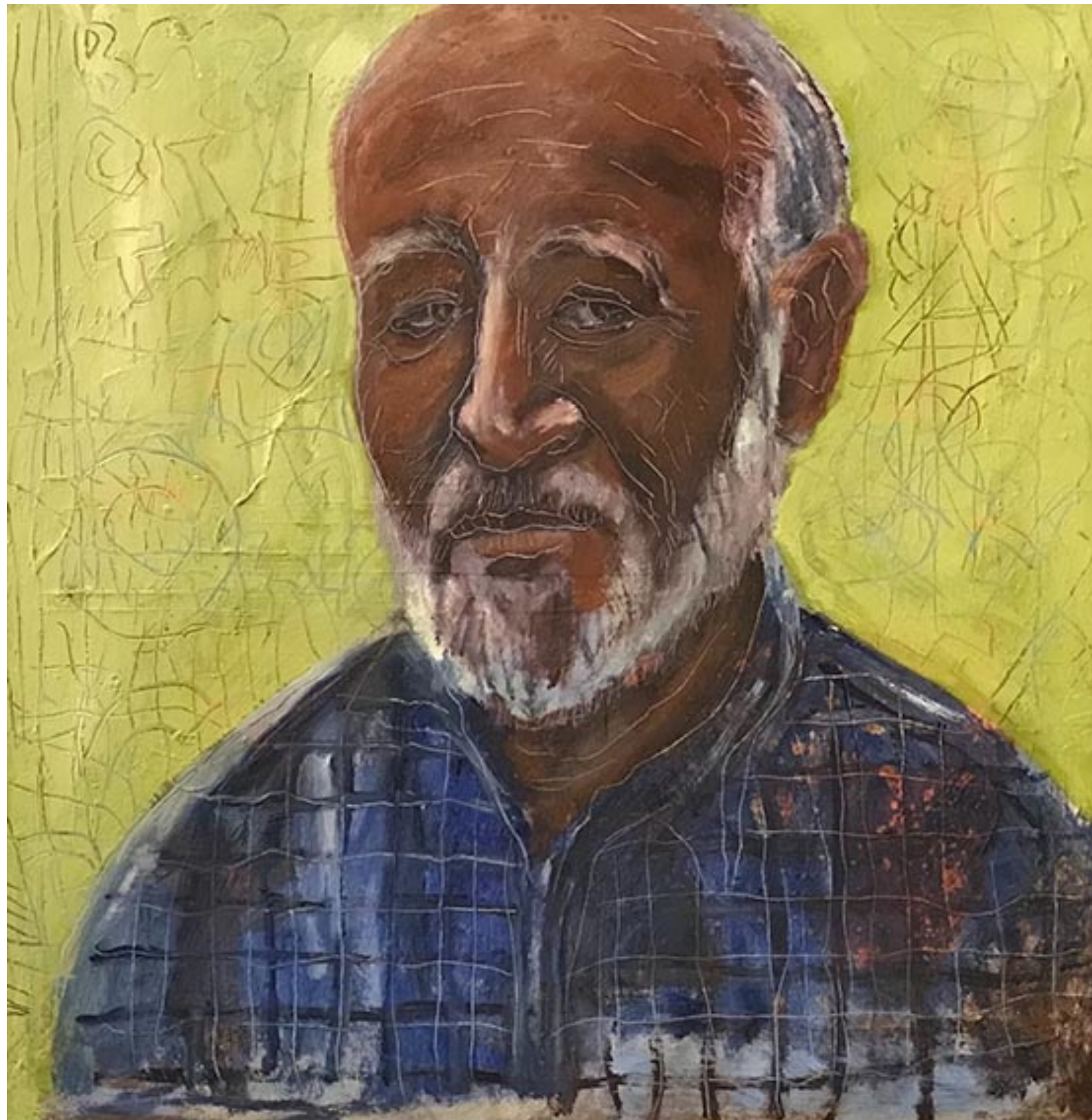
Frame Size: 38.25 x 29 x 1.25 inches



Golak Khandual, *Fear of Falling*, 2023

Oil on canvas

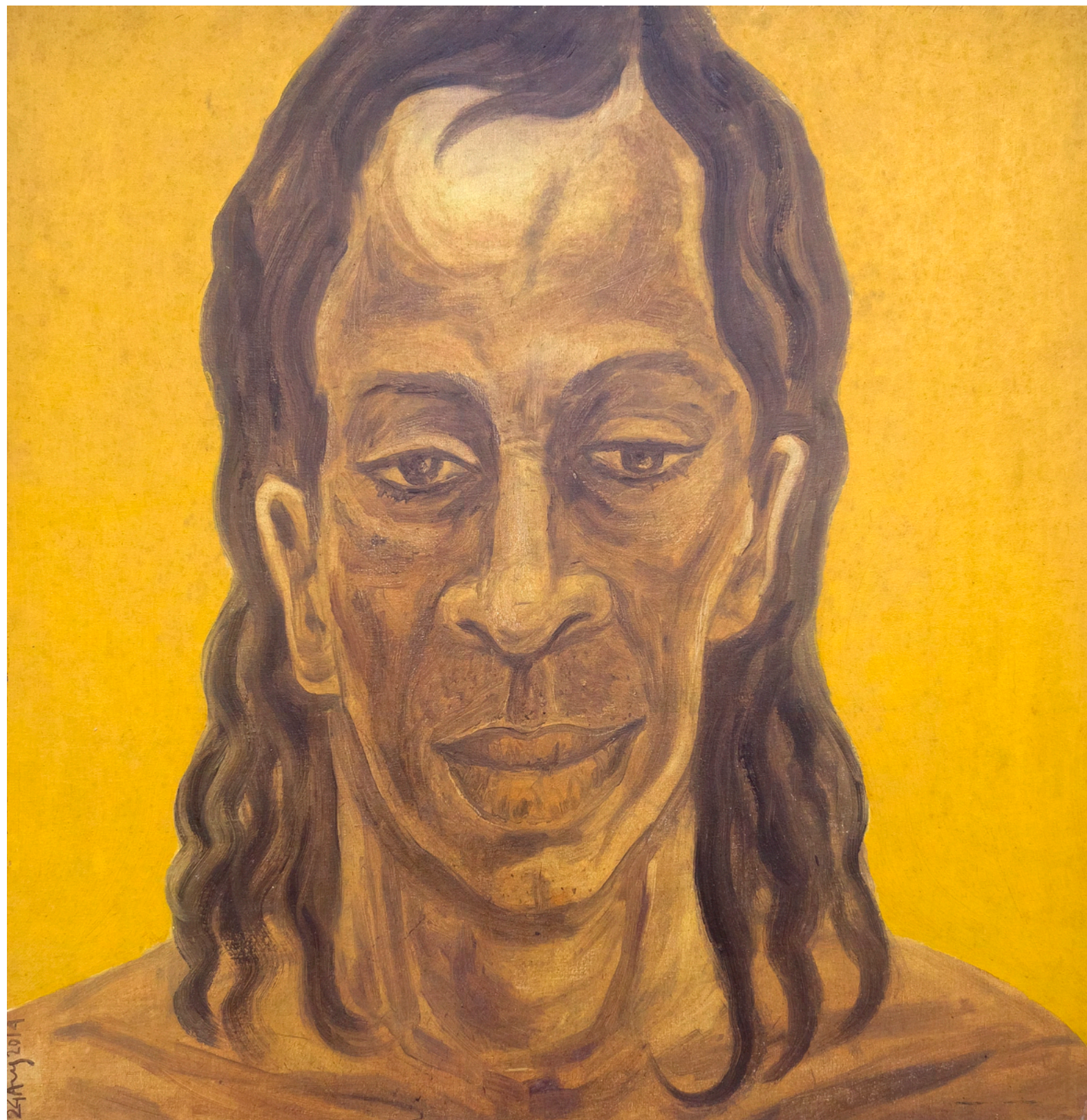
23.5 x 23.5 inches, Frame Size: 24.25 x 24.25 x 1.5 inches



Golak Khandual, *Prof. Unikrishnan*, 2020

Oil on canvas

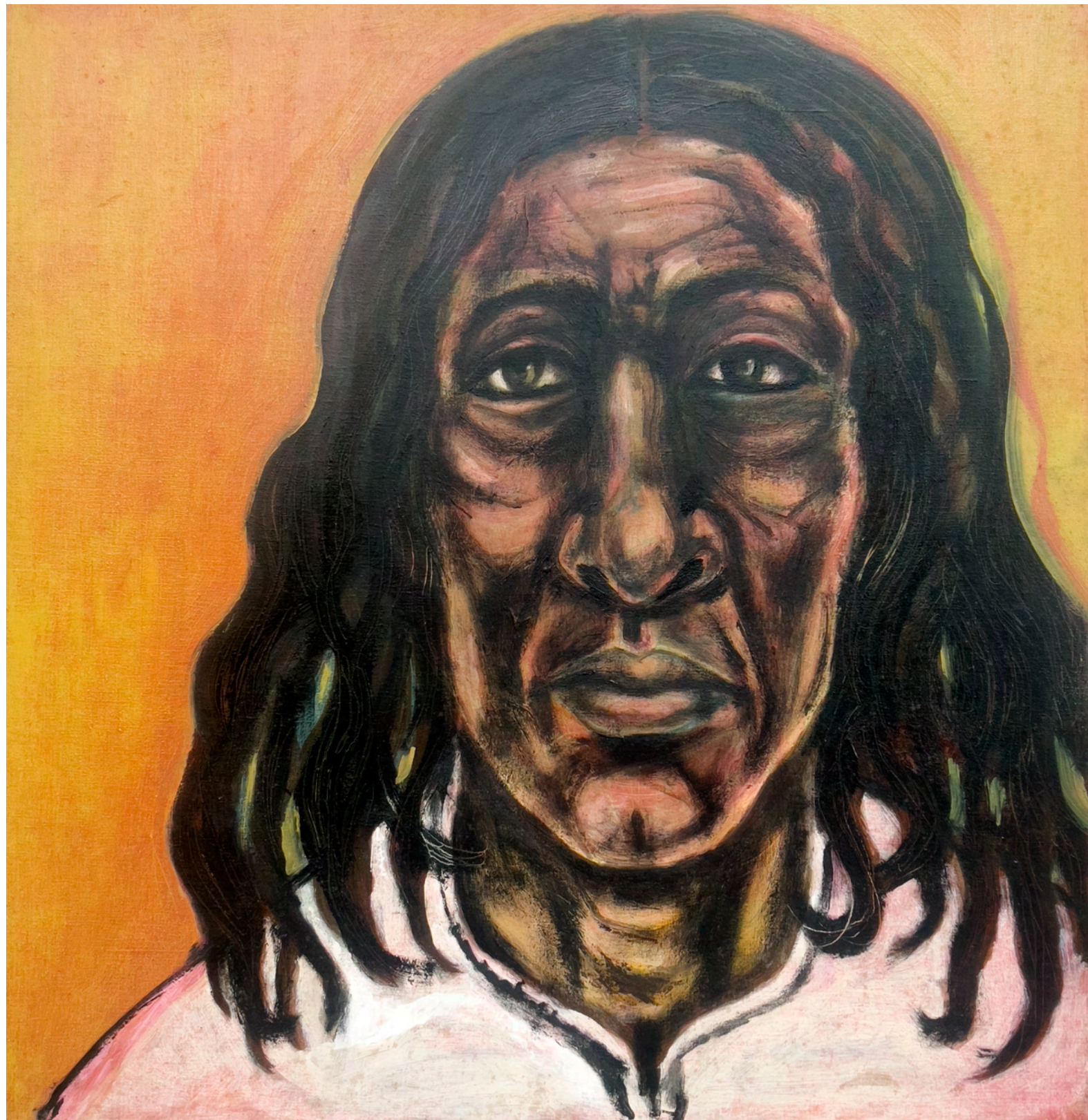
27 x 27 inches, Frame Size: 27.75 x 27.75 x 1.5 inches



Golak Khandual, *Untitled Head 1*, 2014

Oil on canvas

29.5 x 29.5 inches, Frame Size: 30.25 x 30.25 x 1.5 inches



Golak Khandual, *Untitled Head 2*, 2014

Oil on canvas

29.5 x 29.5 inches, Frame Size: 30.25 x 30.25 x 1.5 inches



Golak Khandual

Man with a Cup of Wine, 2004

Oil on canvas

32 x 25.25 inches

Frame Size: 32.75 x 26 x 1.5 inches



Neeraj Singh Khandka (b. 1983, Nainital)

Artist's Note

The imagery in *Putting One More Brick* emerges from my present experiences of living in a metropolitan city, shaped by its defined structures and detached rhythms, contrasted with a nostalgia of my early life, where nature was an inseparable companion. The figure in the foreground, surrounded by concrete, serves as a metaphor for humanity's materialistic pursuit, even as we ultimately leave this world with nothing. In contrast, the faint image of a childhood home painted behind the iron grills in the background recalls a sense of innocence, belonging, and closeness to nature. This juxtaposition reflects the dissonance between past and present, memory and reality, intimacy and alienation. The work thus becomes a compilation of scattered thoughts and layered emotions—pain of separation, longing for lost landscapes, and an ongoing reflection on the journey of life.

Working with oil paints: Oil has always felt like the most natural medium for me because of its expressive quality. At times, a few minimal brushstrokes are enough to convey a strong feeling or create meaningful imagery. The slow-drying nature of oils allows me to return to the canvas over time, blending tones and adjusting forms with greater ease. One of the most enjoyable aspects of painting in oil is the process of mixing colours on my

wooden palette. The creamy consistency of oil pigments, and the way they merge to create entirely new tones, gives me the pleasure of an explorer discovering something fresh. The physical act of painting also excites me: the textured quality achieved through hog-hair brushstrokes, the freedom of working with both thick and thin layers within a single work, and the balance that emerges without disturbing the harmony of the painting. Oils also allow me to achieve subtle shifts of perspective and tonal gradation. Importantly, once completed, the colours remain as vibrant as when first applied, retaining their luminosity for many years if the process is carefully followed.

However, working with oils also comes with its frustrations. At times, the very slowness of drying becomes an obstacle when I wish to progress quickly. Protecting unfinished works from dust during the drying process is another constant challenge. The smell and toxicity of certain pigments, solvents, and mediums are serious concerns as well, requiring a well-ventilated space—something difficult to maintain in small rented studios. Storage of finished works, especially larger canvases, remains a practical difficulty too. Yet, despite these challenges, oils instils discipline in my practice. Working in limited space requires me to be organized and methodical, while the medium itself offers me both permanence and spontaneity. For me, oil painting is not only a technique but also a way of life, shaping the rhythm and structure of my artistic journey.

Brief Bio Education: B.F.A., Government College of Art, Chandigarh (2010); M.F.A., Kala Bhavana, Visva - Bharati University, Santiniketan (2012). **Group Exhibitions (Abbreviated):** *Walking Past*, Gallerie Splash, Bikaner House, New Delhi (2025); *Go East*, Engendered, (2025); *Ephemerides*, APRE Art House, Mumbai (2025); *Between Yesterday and Tomorrow*, Travancore Palace, New Delhi (2025); *Metaphors for Land*, APRE Art House, Mumbai (2024); *Art for Hope*, Triveni Gallery, Triveni Kala Sangam, New Delhi (2024); *On the Threshold of Time: Immersion*, Art Heritage, New Delhi (2022); *Yours in Truth*, Space 118, Mumbai (2022); *Living in the Dark Night*, Gallery Espace, New Delhi (2022); *Home: A Dwelling*, Tao Art Gallery, Mumbai (2020); *State of the Art / Art in the State*, Kerala Lalit Kala Akademi (2020). **Fellowships/ Scholarships:** Shrishti - AIF Grant (2020). **Art Camps/ Workshops/ Residencies:** Art Ichol Artist Residency, Maihar, Madhya Pradesh (2025); Kala Bhavana, Santiniketan – 100 Years of Somnath Hore (2023); Lithography Workshop, Lalit Kala Akademi, Garhi (2013). **Awards:** Hyundai Art for Hope Artist Grant (2024); Prafulla Dahanukar State Award (Printmaking), Delhi (2019); Prafulla Dahanukar Central Zone Silver Medal Award for Drawing (2018); AIFACS Award (2015); Special Mention Award (Professional Category), Mojarto Ora (2020); Award in Printmaking, Outstanding Award in Printmaking, GCA Chandigarh (2009–2010); First Prize, Annual Art Exhibition, GCA Chandigarh (2006 - 2008). **Collection:** University of Iowa Stanley Museum of Art; China Printmaking Museum, Guanlan; Tama University, Tokyo; Collection of Indian Printmaking, Waswo X. Waswo; Panchayat Bhawan, Chandigarh; U.T. Guest House, Chandigarh; numerous private collections.



Neeraj Singh Khandka
Putting One More Brick, 2023
Oil on canvas
48 x 36 inches



Raka Panda (b. 1990, West Bengal)

Artist's Note

These works are from my Santiniketan days, created during my Master's program. At that time, I spent most of my days in crowded local spaces—drawing, sketching, and observing. I engaged with people, listened to their stories of daily life, and took note of their struggles and relationships within their surroundings.

In my large canvases, I attempted to capture entire visual narratives through structure and composition, while in my smaller works I focused on specific body parts. For me, this became a play of zooming in and out—moving from the stillness of a moment to the larger emotions captured in simple gestures.

Working with oil paints: Oil was central to the development of my visual language. The medium allowed me to respond instinctively and translate my impressions onto canvas with immediacy. The layered, overloaded experiences of crowded spaces found expression through its depth and fluidity, enabling me to convey the intensity of human presence, the rhythm of daily life, and the subtleties of social interaction. Its materiality let me build layers, merge colours, and create textures that reflected both density and intimacy.

Oil painting, then, was not only a technical choice but also a space of immersion. It allowed me to step into my experiences, confront them, and reframe them through a tactile, layered process.

Brief Bio Education: B.F.A. (Painting), Kala Bhavana, Visva Bharati University, Santiniketan (2014); M.F.A. (Painting), Kala Bhavana, Visva Bharati University, Santiniketan (2016).

Group Exhibitions (Abbreviated): *Devil is in the Details*, Kalakriti Art Gallery, Hyderabad (2025); *Young Collectors' Weekend Global*, Cultivate Art, Bengaluru (2025); *Ecriture*, Priyasri Art Gallery, Kamalnayan Bajaj Hall, Mumbai (2025); *Origin Story*, Kalakriti Art Gallery, New Delhi (2025); *Grant Finalist Show*, Gallerie Nvya, New Delhi (2025); *Raw Collaborative*, Art & Charlie Art Gallery, Ahmedabad (2024); *Can You See What I See?*, Kalakriti Art Gallery, Hyderabad (2024); *Lines, Stains, Grids & Words*, MAG Contemporary, Delhi Art Week, New Delhi (2024); *Space Studio Alumni Show*, Baroda (2023); *Lost Fragrance of Infinity*, fundraiser, Space 118, Mumbai (2023); *On the Threshold of Time*, Art Heritage, New Delhi (2023); *Inception Grant Finalist Show*, Art Incept, India Art Fair Parallel, New Delhi (2023); *Metireal*, Priyasri Art Gallery at Kamalnayan Bajaj Hall, Mumbai (2022); *Separation*, M.S.U. Gallery, Vadodara (2022); *Myth, Memory & Marvellous Realities*, Kalakriti Art Gallery, Hyderabad (2021); *In Transit*, Hutheesing Art Gallery, Ahmedabad (202). **Art Fairs:** Art Mumbai, Art & Charlie Art Gallery (2024). **Fellowships / Scholarships:** Junior Fellowship in Painting, Ministry of Culture, Government of India (2018–2019); The Elizabeth Greenshields Foundation (2015). **Art Camps / Workshops / Residencies:** Space Studio Monsoon Residency, Baroda (2022); Kalakriti Artist Residency, Hyderabad (2019); Painting Studio Residency with Fellowship, Kanoria Centre for Arts, Ahmedabad (2016–2018); *New Grammar Collaborative Residency*, Art Ichol, Madhya Pradesh (2017). **Awards:** Award, Emergent Art Space (Online Exhibition) *Calling Across the Distance* (2020); West Bengal State Award, Prafulla Dahanukar Art Foundation (2018); 3rd Prize, All India Women Artists' Contemporary Art Exhibition, Chandigarh (2013); Outstanding Merit Certificate, Group Exhibition, SSAVD, Santiniketan (2015–2016).



Raka Panda, *The Living Space*, 2016

Oil on canvas

58 x 35.25 inches



Raka Panda
***Rapidity*, 2016**
Oil on canvas
71 x 47 inches



Raka Panda

With Own World Series 1, 2016

Oil on canvas

47 x 35.5 inches



Raka Panda, *Passengers*, 2016

Oil on canvas

39.5 x 39.5 inches



Raka Panda

With Own World Series 2, 2016

Oil on canvas

24 x 18 inches



Raka Panda, *With Own World Series 3*, 2016

Oil on canvas

12 x 16 inches



Raka Panda, *With Own World Series 4*, 2016

Oil on canvas

12 x 12 inches

About Art Heritage



Founded in 1977 by Ebrahim and Roshen Alkazi, Art Heritage remains committed to promoting an awareness and appreciation of modern and contemporary Indian art. Located in the famous art complex, Triveni Kala Sangam, the gallery has held over 650 exhibitions and produced over 450 catalogues celebrating the work of both distinguished artists as well as new and emerging talent from India and abroad.

Art Heritage treats each exhibition as a unique event, transforming the physical space in the gallery to a design that is specifically meant to enhance the aesthetics and content of the exhibited work. The reworked space enables our patrons to 'experience' the artworks and the themes buried within them. In addition, extensive wall texts, video presentations, and our collateral programming – artist talks, webinars, lectures, and curated walks – that accompany the exhibition, further provide audiences with a full understanding of the artist's practice and the essence of the show.

Over the last four decades, we have established ourselves as a gallery that takes risks season after season. Young and emerging artists, authors, and designers are encouraged to try out new ideas and explore concepts. The gallery furthers artistic discourse while, at the same time, promoting the cultural criticism required of a burgeoning democracy.

A companion exhibition catalogue complements Art Heritage's anchor exhibitions. These publications, in addition to including works in the exhibition, are authored by scholars in the field who place the works of the artist and the medium within which they work in the context of the larger art ecosystem currently at play in India. The gallery's catalogues serve as a compendium of the Indian art movement. With the transition to the digital world, the gallery has also produced an audio and video series that capture detailed and often unexplored aspects of an artist's background and practice. We also co-sponsor publications and book launches, some with our sister organisation, The Alkazi Foundation for the Arts.

