

Art Heritage Presents

INDIA ART FAIR
PARA◀◀EL



ALKAZI
1925-2025

Immiscible Impressions

Stone, Plate & Photolithography

Ajit Seal

Akbar Padamsee

Jyoti Bhatt

Kavita Shah

Sushanta Guha

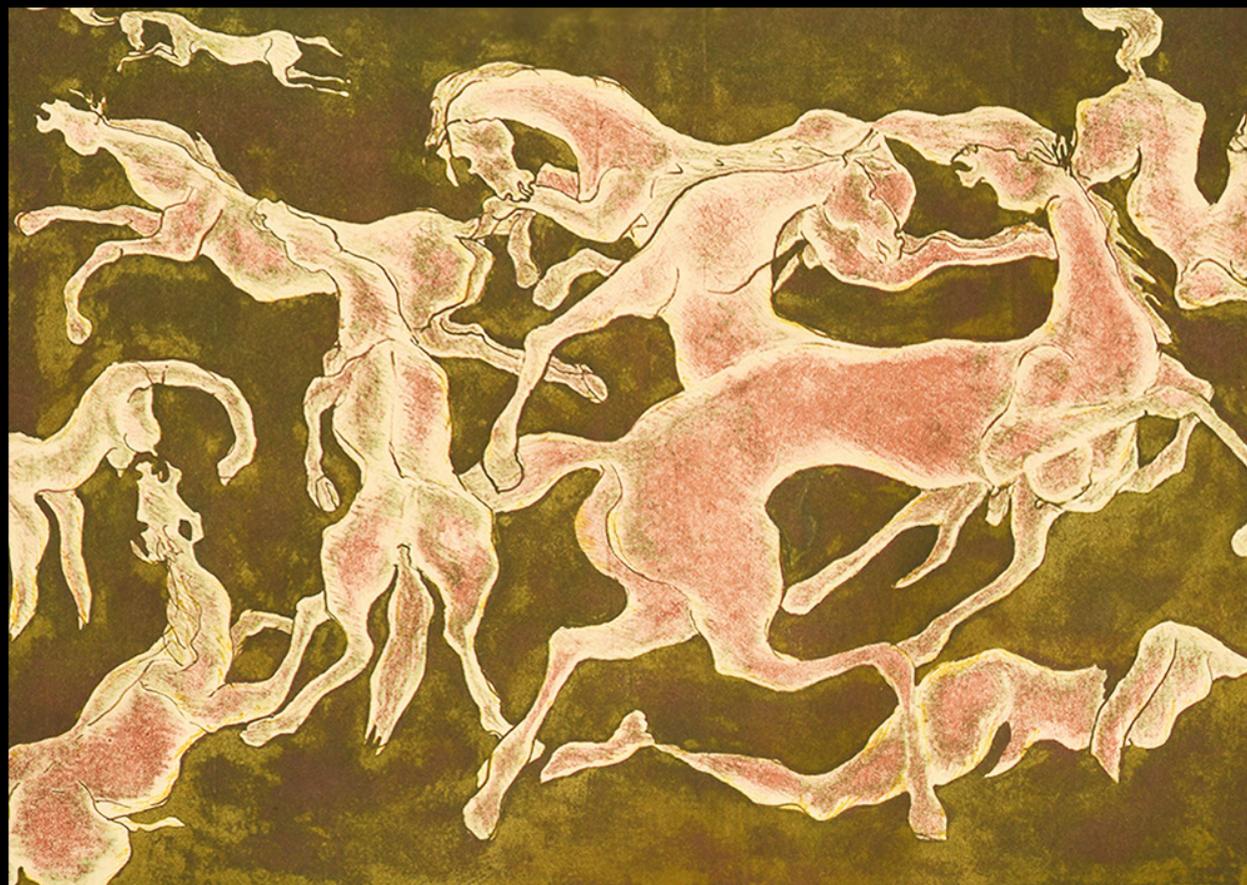
Aadya Kumari

Chhering Negi

Sidhartha SN

Subrat Kumar Behera

Wanhi i Challam



OPENING JAN 31, 5 PM

UNTIL MARCH 15

“The basic principle involved in the making of a lithograph is the antipathy of grease and water. The quality of the finished print is actually determined by the delicate, complex relationship between the materials used and by the skill with which the artist can manipulate and control the various chemical reactions.....The slightest intrusion of grease or dampness in the wrong place or at the wrong time can result in the ruin of the finished print.”

The Art of the Print, Preface, Fritz Eichenberg, 1975

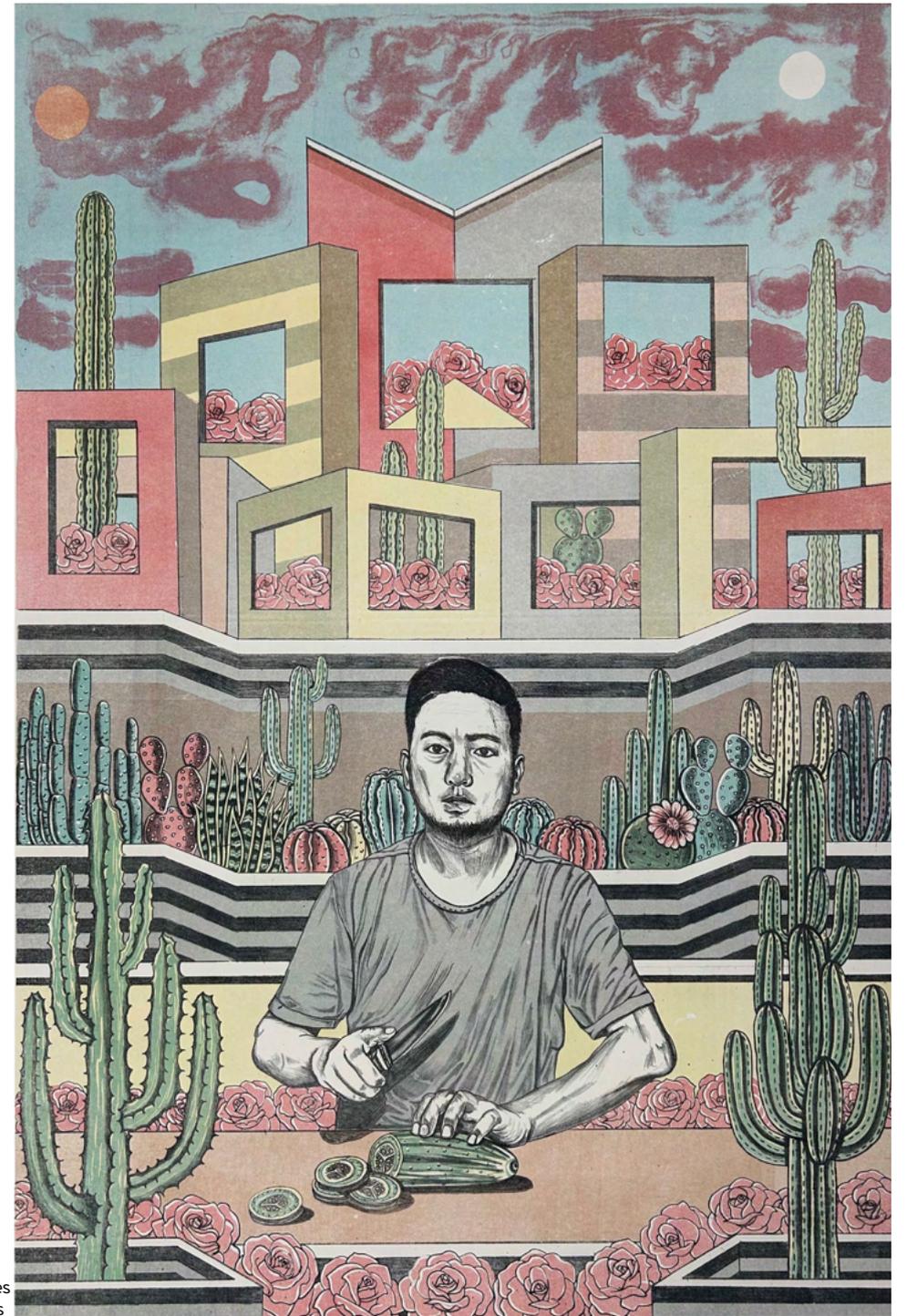


Sushanta Guha
Image II, 1982
Stone lithograph on Cartridge paper
(Edition 3 of 5)
Print size: 15 x 17.75 inches
Paper size: 22.5 x 23 inches

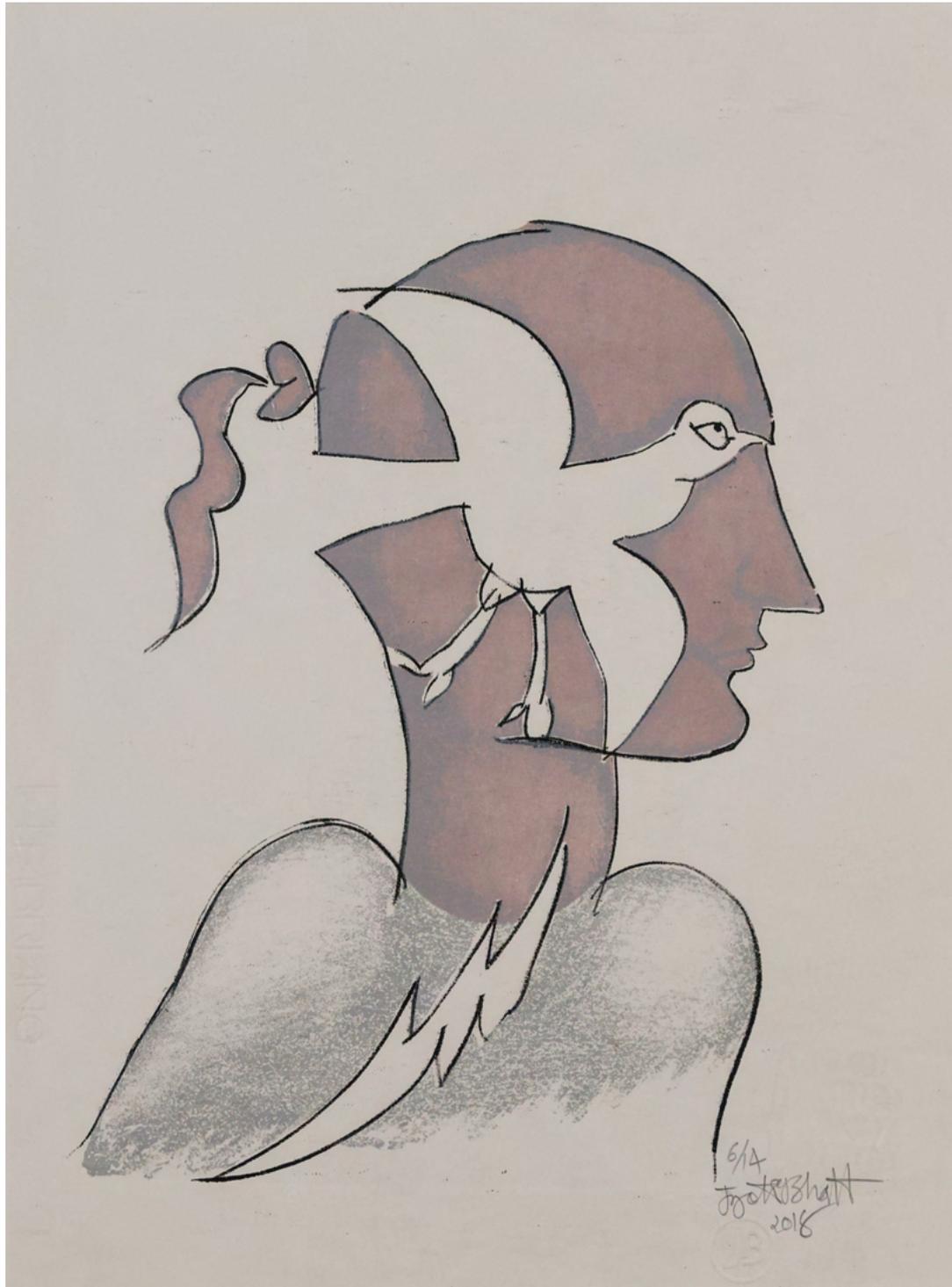
lithography, plate lithography, and photolithography, the latter incorporating photographic processes to merge mechanical reproduction with hand-drawn traditions.

Immiscible Impressions brings together the work of senior practitioners alongside that of emerging and mid career artists. **Ajit Seal, Akbar Padamsee, Jyoti Bhatt, Kavita Shah** and **Sushanta Guha** represent sustained engagements with lithography over decades of practice. They are joined by a younger generation that includes **Subrat Kumar Behera**—founder of the lithography-focused studio Litholekha—along with **Sidhartha SN, Chhering Negi, Aadya Kumari** and **Wanhi i Challam**, several of whom are recent graduates or currently pursuing postgraduate study. Across generations lithography emerges as a deeply committed practice, often central to how artists think, draw, and conceive images, even when it is not their primary medium. Artists value its immediacy, sensitivity, and close relationship to drawing, as well as its rich tonal range and capacity for layering. The medium is particularly suited to works grounded in atmosphere, narrative, memory, and subtle emotional registers. Lithographic practice balances intuitive, responsive mark-making with rigorous technical discipline, where repetition, precision, and close attention to proofing are essential. Labour, patience, and sustained engagement become integral to both the image-making process and the meanings the work ultimately carries.

Together, the works on view offer a broad survey of contemporary lithographic practice: from monochrome to richly layered colour prints; from works that remain rooted in the fundamentals of the medium to those that integrate newer technologies such as animation. Variations in scale, subject matter, and format—spanning abstraction and figuration—underscore the expansive visual language lithography continues to offer. Seen collectively, the exhibition affirms lithography not as a singular method, but as a dynamic field shaped by material choice, technical nuance, and evolving artistic intent.



Chhering Negi
Untitled II, 2024
Lithograph on Fabriano
Rosaspina paper
(Edition 1 of 5)
Print size: 36.5 x 23.5 inches
Paper size: 39.5 x 28 inches



Jyoti Bhatt
Untitled II, 2018
Lithograph on Fabriano paper
(Edition 6 of 14)
Print size: 14 x 10.5 inches
Paper size: 19 x 14 inches

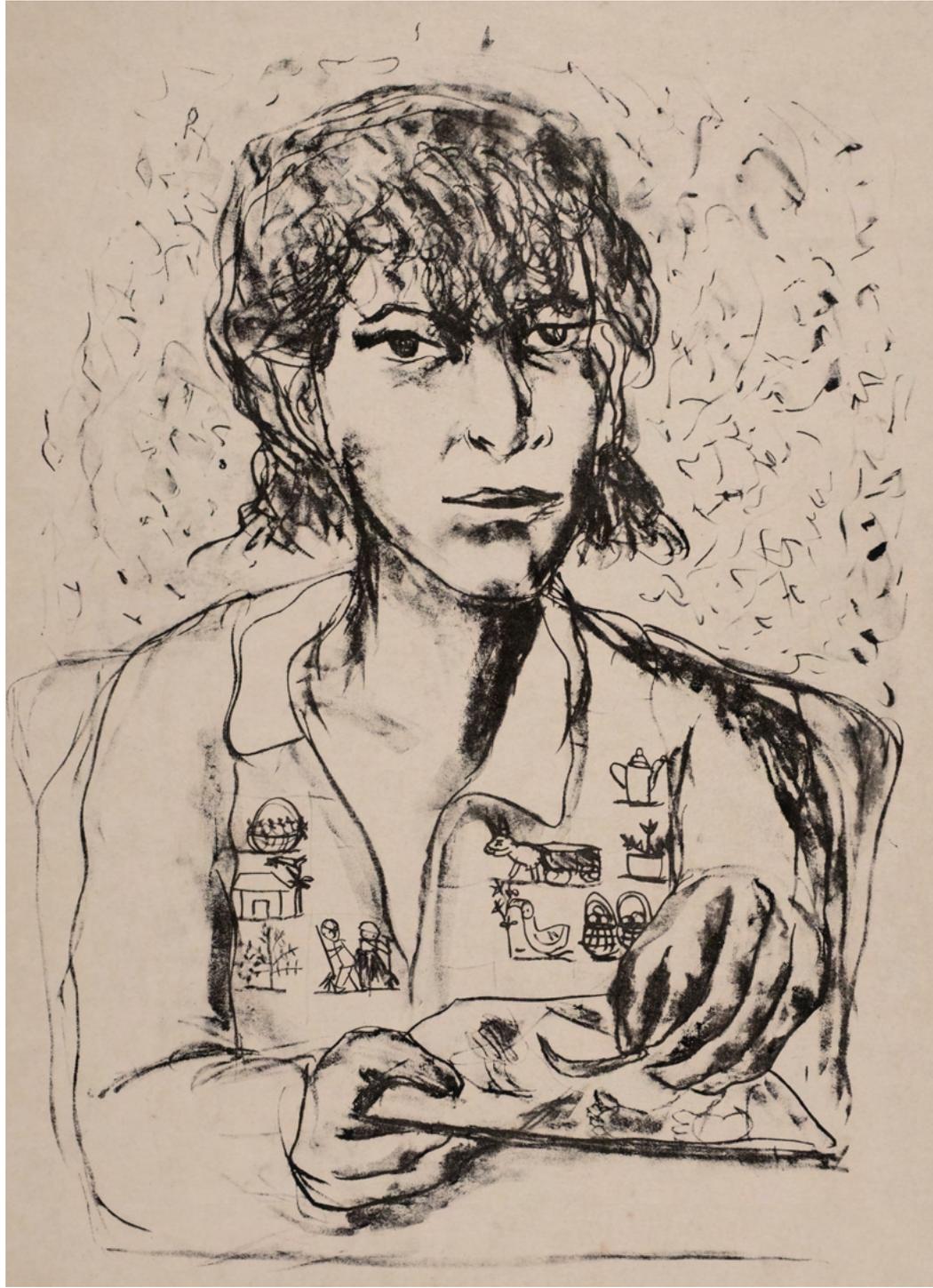
Notes on Lithography

Subrat Kumar Behera, Founder of Litholekha, an independent print studio in Vadodara, provides an overview of lithographic practices in India

Lithography occupies a paradoxical position in India today: historically central to the country's printmaking culture, yet increasingly peripheral within contemporary studio practice pursued by relatively few artists with sustained commitment. Serious, long-term lithographic practice is rare enough to feel almost countable, and much of the medium's present-day visibility is tethered to postgraduate programs—where access depends on whether stones, presses, and technicians remain functional. This scarcity sadly does not simply signal exclusivity – Lithography has thus been relegated to persists through intervals—short workshops, limited studio hours, occasional institutional opportunities—rather than as a continuous ecosystem. The result is a practice that is admired at a distance, often cited for its rigor, yet rarely inhabited with the consistency it demands.

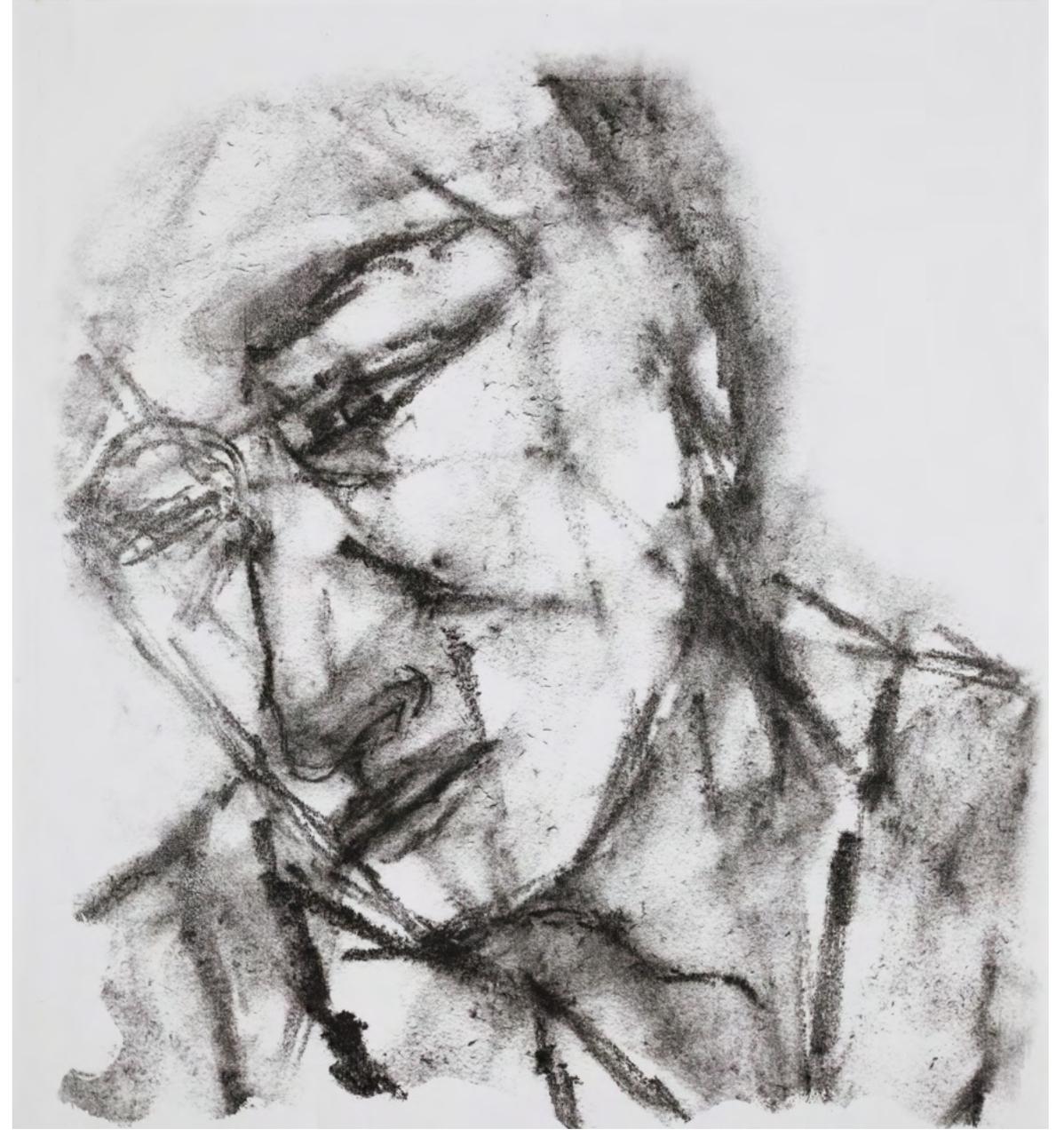
Training, and the centers that support the medium in a consistent manner, in this context, becomes more than a pedagogical concern; they become the medium's central vulnerability. In many educational settings, instruction is compressed into a schematic outline without the deeper guidance that helps students navigate the failures that inevitably define early attempts. Lithography punishes imprecision and rewards method,

but method is rarely learned without sustained feedback, and there remain too few teachers who can teach lithography in a way that is both technically sound and practically embedded. Even when excellent instruction is temporarily available – through the visit of Master Printers to an institution or a studio – it often fails to take root. Intensive workshops can demonstrate “proper” technique with clarity, yet the discipline required to maintain that standard frequently erodes once the workshop concludes. When steps are skipped—out of haste, fatigue, or a desire to simplify—the process becomes harder rather than easier. Without continuity, workshops risk becoming moments of inspiration rather than conditions for sustained practice. Why do so many emerging artists abandon lithography after graduation? Part of the answer lies in time. The transition from technique to fluency rarely happens quickly. The early period of practice is often dominated by materials and method—learning how the stone behaves, how processing affects image retention, how inking responds to surface condition, how paper and pressure translate a drawing into a print. Only after this foundation is absorbed does image-making truly expand. The first year is not primarily about perfect images; it is about learning how images



Kavita Shah
Vishakha, 1995
Lithograph on Cartridge paper
(Edition 1 of 4)
Print size: 20.5 x 15 inches
Paper size: 24 x 18 inches

Akbar Padamsee
Head 4, 2010
Lithograph on paper
(Edition 3 of 18)
Print size: 20 x 17 inches
Paper size: 29.5 x 22.25 inches



survive. That survival—so vulnerable at every step—is precisely what gives lithography its peculiar authority. It trains an artist to think in layers: chemical, tactile, temporal.

Yet lithography's present condition cannot be understood solely through education and infrastructure; it must also be read through the market's perception of printmaking itself. A persistent misunderstanding shadows the field: the assumption that printmaking is a cheap reproduction rather than a primary artistic language. Collectors may approach prints as secondary, and galleries—responding to that perception can hesitate to champion printmaking with the seriousness they reserve for painting.

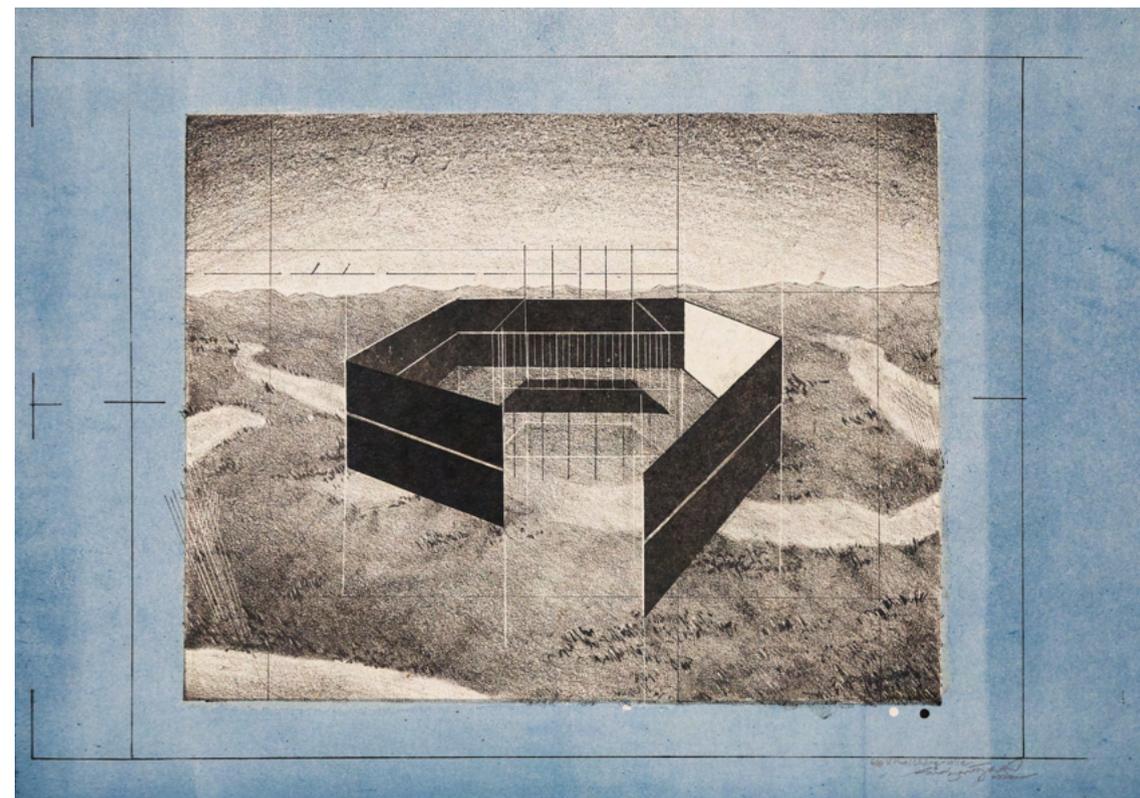
The power of printmaking lies in its capacity for multiples, and that capacity demands strict honesty about editioning, proofs, and production. In India, problematic practices have circulated widely enough to damage confidence: “artist proofs” sold without clear labeling; editions circulated without dependable counts; works appearing with duplicate edition numbers; and, in some cases, prints reproduced after an edition set has been sold, muddying any meaningful notion of closure. These practices do more than offend purists. They erode the conditions under which printmaking can thrive as a serious collectible medium. If clients cannot trust the integrity of an edition, and if galleries fear reputational exposure, printmaking is pushed further toward the margins—regardless of its aesthetic achievements. The edition is not merely a number. It is a promise: of transparency, of limits, of accountability. When that promise is broken, the medium's

cultural standing suffers.

As with any visual artform, the use of the suitable materials are essentials— without high-quality lithographic pencils and crayons, dependable colors, specialized inks the quality of the final impression can suffer. Earlier generations of artists in India often made their own inks, chalks, and crayons—prioritizing quality through knowledge and recipe. That handmade lineage did not disappear because it was ineffective; it weakened because knowledge stopped circulating. Commercialization widened access while also introducing cheaper alternatives and synthetic pigments whose long-term stability is uneven. Works produced with unstable inks may shift or fade after display. For a medium grounded in the promise of reproducibility, fading is not a minor technical inconvenience; it destabilizes confidence for artists and collectors alike.

And yet the material challenge is not without solutions. Many necessities can be sourced locally such as gum arabic and commonly used marker pencils, while others must be imported. What was once structurally difficult to obtain (decades ago) is now often achievable through conscious effort and financial commitment. High-quality inks may cost more upfront, but they can last for years and protect the work's archival life. This is where lithography's future becomes inseparable from education about value: connecting material decisions to legacy, not merely to immediate output. In lithography, permanence is part of the aesthetic, and the aesthetic is inseparable from the material.

Other technical challenges also plague this printmaking technique. In particular,



Sidhartha SN, *Untitled III*, 2020
Lithograph/Chine-Collé on Fabriano Rosaspina paper (Edition 6 of 6), Print size: 12 x 16.5 inches; Paper size: 11.75 x 17.25 inches

lithography carries a persistent fear of losing the image on the matrix. Unlike certain relief or intaglio workflows, where the matrix can feel physically secure once formed, lithography demands continual negotiation, often having to be reworked through the edition making process.

A further layer often overlooked is the degree to which lithography in India remains disconnected from robust international cross-talk. While artists do travel abroad to learn, and while certain institutes elsewhere possess strong foundations that may not require Indian expertise, there is

comparatively little sustained exchange that would keep techniques, standards, and material knowledge in active circulation across borders. The absence of such dialogue can be isolating and demotivating to an artist's lithographic practice as a whole.

Lithography need not be framed as an exclusive, life-long devotion in isolation from other forms. It can operate as one language among others—alongside painting, drawing, charcoal, watercolor—activated when a project calls for its specific capacities. Printmaking, at its strongest, is not a



Aadya Kumari, *Untitled 1 (Echoes of Dreams)*, 2024
Lithograph on Fabriano Rosaspina paper (Edition 2 of 6), Print size: 14 x 19 inches; Paper size: 17.75 x 22.75 inches

department set apart from “real” art practice; it is an expressive medium that can extend painting’s concerns into new registers of tone, layering, and repetition. One of the more revealing arguments within current print discourse is that separating printmaking too rigidly as an academic discipline can inadvertently diminish it—positioning it as technical training rather than artistic thinking. Integrating printmaking into painting pedagogy, rather than quarantining it, may be one route toward restoring its status as a primary mode of image-making.

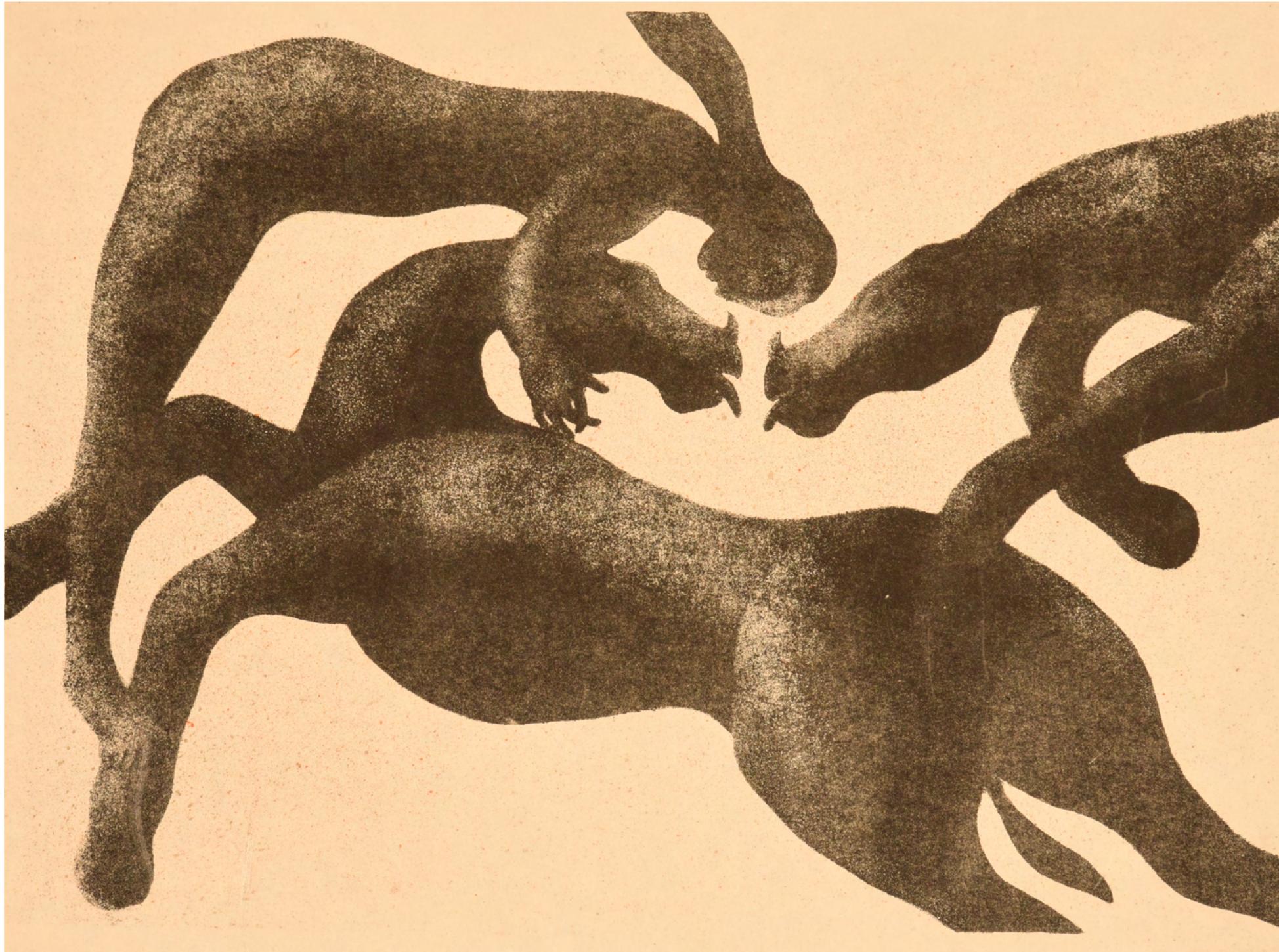
Against this backdrop, the emergence of dedicated lithography studios suggests a pragmatic response to systemic gaps. Such spaces are not merely workshops – they are at the same time centers of education, safe havens where a young practitioner can experiment and fail safely, and where a more seasoned established artists can explore the medium for the very first time under the guidance and support of a master printmaker. Within these emerging spaces, one shift is particularly significant: treating lithography not as a closed printmaking enclave, but as a medium studio that

welcomes artists from different disciplines—painters, sculptors, designers—inviting them to translate their sensibilities onto stone. This is not outreach for its own sake; it is a strategy for re-expanding lithography’s imaginative territory. This model also intersects with the market in a telling way. Inviting senior and widely recognized artists into lithography can increase the medium’s visibility and seriousness among collectors—not through spectacle, but through association and example. When respected artists commit to printmaking with material rigor and transparent editioning, they help recalibrate perception: prints are not “cheap reproductions,” but deliberate works that carry their own ethics and aesthetics. In this sense, the studio becomes not only a place of production but a place of cultural repair—restoring trust through standards. However, practical constraints of limited teams and technical staff remain.

Lithography, in this telling, is not dying. It is waiting—for conditions that make

commitment rational again. Those conditions are material (stones, inks, presses), educational (teachers who practice, methods that endure), institutional (studios that are maintained rather than neglected), and cultural (a renewed respect for slow craft within a fast image economy). They are also ethical: clear editioning, truthful proofs, and transparent trade practices that allow collectors and galleries to re-enter printmaking without suspicion. As these conditions align, lithography can reassert itself not as nostalgia, but as a contemporary discipline with distinctive force: a demanding process that, precisely because it requires care, carries images—and the ideas embedded within them—with unusual clarity and endurance.

The essay was a result of an in-conversation between Subrat Kumar Behera and Tariq Allana, Associate Director, Art Heritage in January 2026.



Ajit Seal
Joy of Life, 1981
Lithograph on Cartridge paper (Edition Artist's Proof)
Print size: 15.5 x 20.5 inches
Paper size: 20 x 24 inches

Artist's Note: Aadya Kumari

I would consider lithography as a medium I return to often rather than my primary medium. It is something I repeatedly come back to because of the way it helps me bring certain images to life. My approach to lithography results in images that often resemble watercolour paintings, particularly because of the subtle tonal variations the medium allows. I find the process deeply cathartic, the slow, step-by-step nature of preparing and printing demands patience and presence, which gives me a sense of calm and focus.

When I work with lithography, I do not begin with a fixed matrix or a predetermined layout. My approach is largely spontaneous and intuitive, with each layer developed one step at a time. This element of unpredictability is something I value deeply about printmaking and lithography in particular.

One of the main opportunities lithography offers me is the ability to work in layers, especially with colour. I am interested in how earlier layers continue to speak through the subsequent ones, and in the tonal variations that emerge through shifts in shade, light, and surface. The medium allows for softness and atmospheric depth, which aligns closely with how I build my images. At the same time, lithography presents certain challenges. I am often drawn to a more sculptural quality in my imagery, particularly within my landscapes, and lithography as a planographic, two-dimensional medium, can feel limiting in that sense. Despite this, lithography still allows me to suggest depth through tonal layering.

Lithography works best for the dream-like spaces and imagined environments that I'm interested in creating. The layered nature of lithography allows each layer to form a subtle film on the surface, contributing to a softness that feels closely connected to the logic of dreams, which is slightly blurred, layered, and emotionally charged.

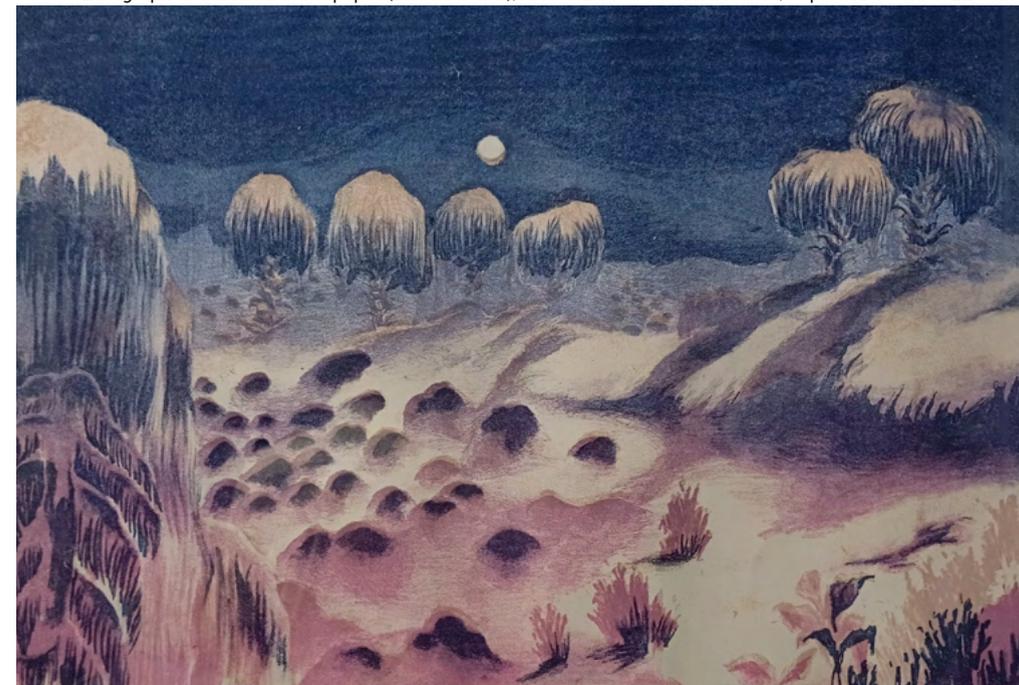
Echoes of Dreams Series: Over the past years, I've been curious about the subjective realm of human existence. Growing up, I've always daydreamed and found myself trying to escape reality, always a little closer to the otherworldly.

Through the landscapes shown in this exhibition, I am trying to re-address the nature of dreams, how they blur, distort, and reassemble the familiar. I capture the essence of natural environment and incorporate it into my drawings in a reimagined and spontaneous way, exploring the delicate interplay between imagination, emotion and escapism. At the same time, these landscapes function as portals, spaces for deeper understanding and re-engagement with reality.



Aadya Kumari, *Untitled 5 (Echoes of Dreams)*, 2024, Lithograph on Fabriano Rosaspina paper (Edition 6 of 8), Print size: 18.5 x 27.5 inches; Paper size: 21.5 x 30 inches

Aadya Kumari, *Untitled 2 (Echoes of Dreams)*, 2024
Lithograph on Fabriano Unica paper (Edition 6 of 6), Print size: 13.75 x 18.75 inches; Paper size: 16.75 x 22 inches

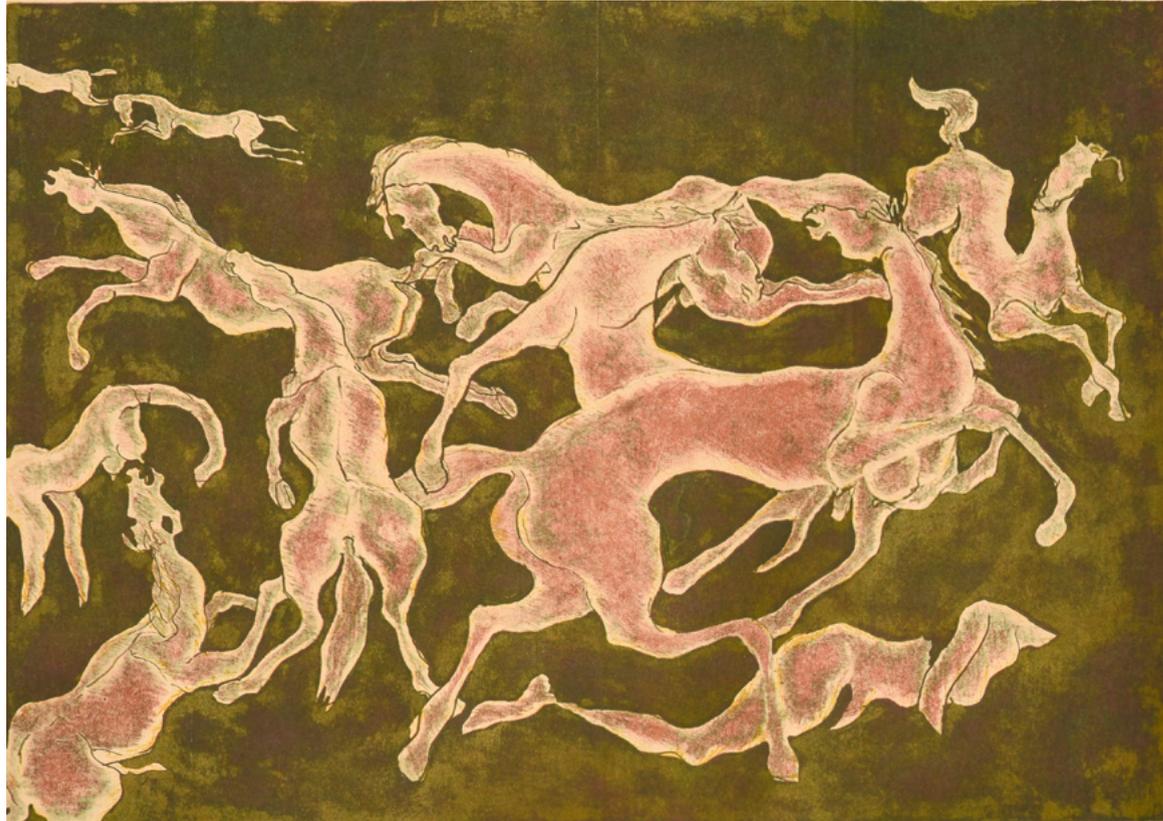


Artist's Note: Ajit Seal

As a printmaker, I see lithography as a core part of my practice. I move between different print processes, but lithography remains central because of its sensitivity and immediacy. I often return to it when I want a strong connection between drawing and print, or when the conceptual needs of the work demand a direct, hand-drawn quality.

Lithography offers immense opportunities in terms of mark-making. The medium allows for subtle tonal variations, fluid lines, and a wide emotional range that closely mirrors drawing. It also supports layering and revision, which is valuable for developing complex images. The challenges lie in its technical sensitivity. The process demands precision, patience, and a deep understanding of chemistry and timing. Access to well-maintained stones, presses, and proper studio facilities can also be limiting, especially in the Indian context.

My figurative and narrative-based works are best suited to lithography. The medium supports expressive line, nuanced texture, and atmospheric depth, which aligns well with works that explore memory, body, landscape, or social narratives. Lithography allows me to retain the



Ajit Seal, *Untitled*, 1980
Lithograph on Cartridge paper (Edition Artist's Proof)
Print size: 16 x 21.75 inches; Paper size: 20 x 25 inches



Ajit Seal, *Gallop*, 1980, Lithograph on glossy art paper (Edition Artist's Proof 4 of 10)
Print size: 18.75 x 24.75 inches; Paper size: 22.5 x 29.5 inches

intimacy of drawing while achieving the reproducibility of print.

I approach the matrix with the mindset of drawing rather than image transfer. Preparing the stone or plate is a meditative process, and I pay close attention to surface texture and cleanliness. During printing, I work slowly and responsively. Each proof informs the next decision, whether it involves adjusting ink density, pressure, or wiping.

Lithography in India exists in a fragile but significant space. Collaborative studios, residencies, and academic printmaking departments are playing a crucial role in keeping lithography alive. With greater institutional support and documentation, I believe lithography can continue to evolve meaningfully within contemporary Indian art practice.

Horse related works in the exhibition: Alongside other animal figures that recur throughout my printmaking practice, the horse has emerged as a central motif within my lithographic

work. Its form allows for an exploration of movement, tension, and controlled energy—qualities intrinsic to the medium itself. While historically associated with power and authority, I am drawn less to the horse's heroic symbolism than to its vulnerability and restraint. Through strategies of distortion, repetition, and fragmentation, the image is destabilized, shifting away from mythic grandeur toward psychological unease. The horse functions as a surrogate for the human condition, embodying suppressed force, inner conflict, and the pressures of control and containment.

Ajit Seal, *Paradise II*, 2024
Plate lithograph on Canson paper (Edition 1 of 3)
Print size: 40 x 55 inches
Paper size: 44 x 60 inches



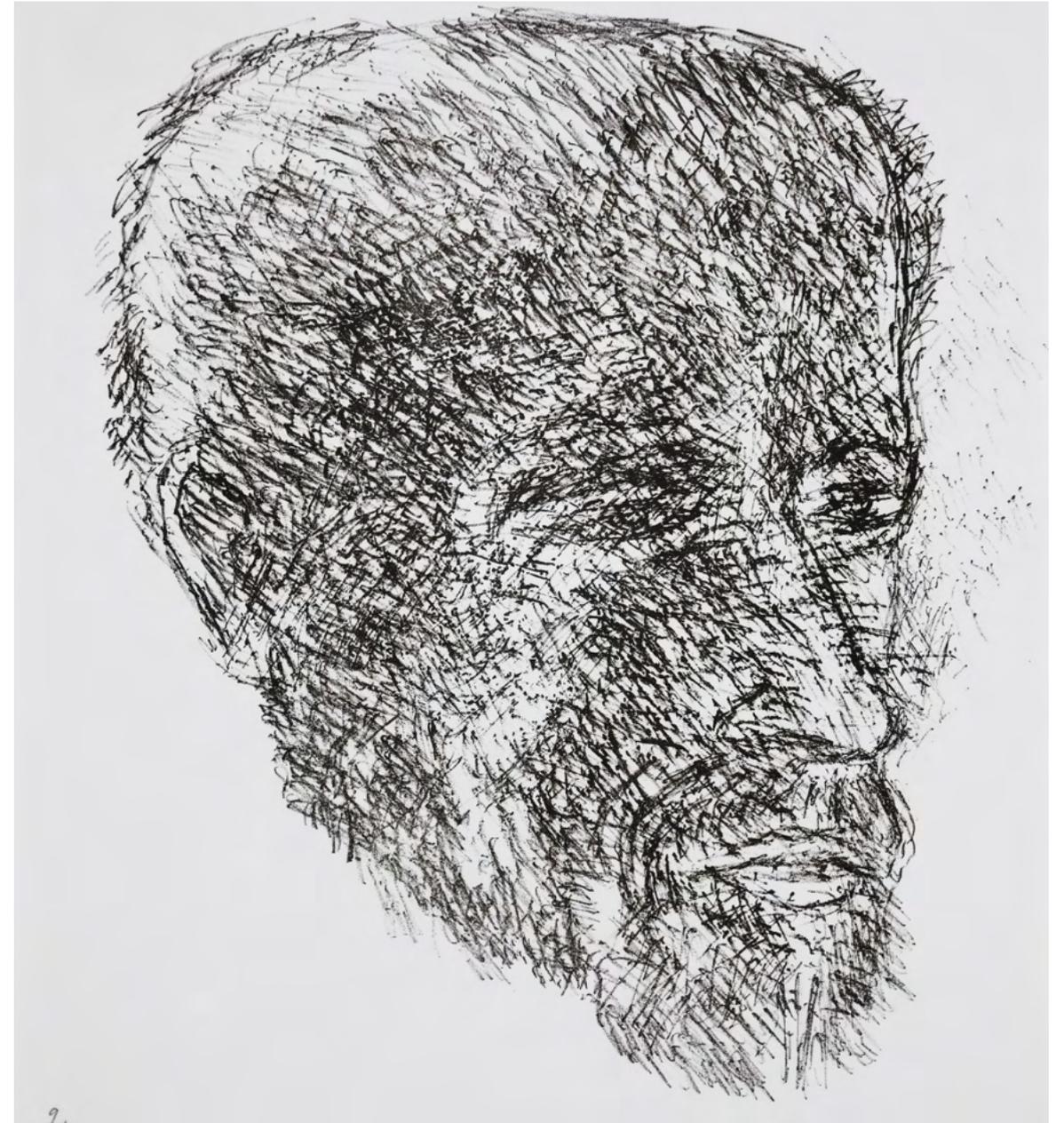
Akbar Padamsee

Akbar Padamsee's 'Faces' foreground the artist as the creator of portraits. These faces are not representations of humans from his day-to-day encounters, but they are faces of his artistic contemplations. The lithographs are monochromatic, incised or drawn with basic lines and marks. They explore the inner depths of human emotions and vulnerabilities. He delves deeper into the anxieties of these faces and projects their alienation in their gaze. These faces do not replicate or resemble the faces from the society or the cultural milieu to which the artist belongs. They are faces born in isolation. When asked about these new faces, he reflected that faces have been his favourite theme since the early days of his artistic career starting from the 1950s. By depositing unknown faces he discounts the possibility of replication of a face.

'Heads' embody a simple visual idiom. They are monochromatic with basic line drawings, at times darkened by bold strokes. A certain volume is rendered by the use of chiaroscuro. Most of these avoid any gender or religious references. Padamsee does not name his heads, leaving them as unknown figures who are fictional figures existing only in the creative recesses of his mind. They are characterized by brooding self-reflexive, and thoughtful postures with restrained pose. They appear to conceal something which they don't want to reveal to the viewers. Their stares are blank and mostly directed downwards which makes it difficult for us to guess their emotional state. These nameless faces emerge out of the surface as haunting figures with disturbing history. Padamsee takes credit for creating these faces and expresses that occasionally they may resemble each other but the intention is to make them 'faceless'. They claim anonymity with their blank stares.

In my conversation with him he mentioned that he begins his works with abstraction and slowly attains the form. Padamsee's works embody the dialectical relation between art and nature in a Kandinskyan manner. Furthermore, by resorting to non-representational art in the portrait genre itself, Padamsee achieves this latent tension between resemblance and abstraction. It is a much more sophisticated phenomenon in his lithographs. Here, he uses portraits which are representational in nature, to achieve abstraction by using minor distortions and also by creating fictional faces rendering them a realist quality.

The numerous 'faces', non-identical to one another, are the self-representations of the artist himself. They reflect Padamsee's anxieties and alienation. Padamsee restrains from extravagant deformations but renders abstraction in the execution of these faces by the use of simple strokes. 'Heads' reveal the technical mastery of the last of the modern artists of this country and affirms his affinity towards formalist aesthetics. 'Heads' is about inhibition, restraint, contemplation, melancholy, and interiority. Through his lithographs Padamsee resists nature by moving away from mimesis and restores the diversity of faces and thus defies monotony. Padamsee's 'faces' are portraits of an artist with many faces.



Akbar Padamsee, *Head 5*, 2011
Lithograph on paper (Edition 9 of 10)
Print size: 18 x 15 inches; Paper size: 29.5 x 22.25 inches

Excerpts, with minor edits, from Premjish Achari's 2013 article Representation and Resemblance: The Faces of Artistic Contemplation published in the companion catalogue to Art Heritage's exhibition

Artist's Note: Chhering Negi

Lithography is my primary medium of practice. I am drawn to it for its direct yet sensitive process, where drawing, surface, and chemistry come together. The medium allows opportunities such as rich tonal range, fluid drawing quality, and the ability to work with layers and repetition, which suit my visual language. The process encourages experimentation and allows subtle shifts between control and chance. However, it also presents challenges, including its technically demanding nature, dependence on precise chemical balance, and limited access to well-equipped studios. The physical demands of the process and the time-intensive preparation require patience and discipline, but these challenges ultimately strengthen my engagement with the medium and sharpen my practice.

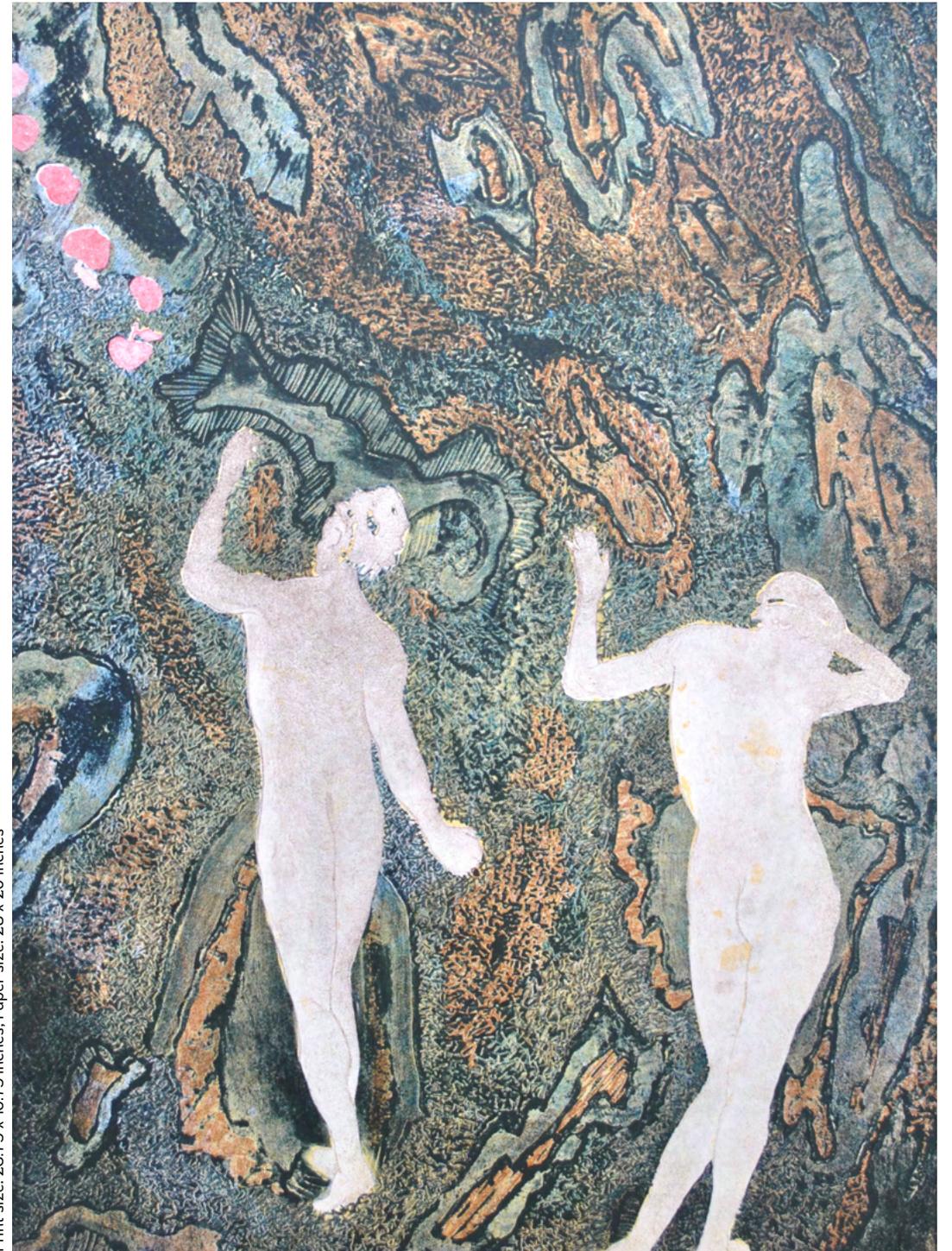
The lithographic medium is best suited to my works that rely on drawing, tonal depth, and layered imagery. It supports my interest in landscape, memory, and subtle transformations, allowing me to translate observational drawings and imagined terrains with sensitivity. The medium's ability to hold fine lines, textures, and gradual shifts in tone helps me convey fragility, movement, and atmospheric qualities that are central to my work.

At present, lithography in India remains largely academic in nature. There is also a general lack of information, exposure, and professional platforms dedicated specifically to lithography. As a result, despite its strong potential, the medium remains underexplored within the contemporary Indian art scene, practiced by a limited number of committed artists.

Works in the exhibition: My work is inspired by close observation of landscape and nature as something that is always changing. Walking through open meadows, fields, and hilly regions, I notice patterns formed by soil, water, and human activity. These observations slowly build into images that are not tied to one specific place, but reflect many layered experiences of land and time.

The Himalayan region plays an important role in shaping my thinking. In recent years, climate change has visibly altered this landscape. Melting glaciers, shifting river paths, erosion, and unpredictable weather have made the land feel fragile and unsettled. These changes appear in my work through flowing lines, broken forms, and moving boundaries, suggesting land in transition.

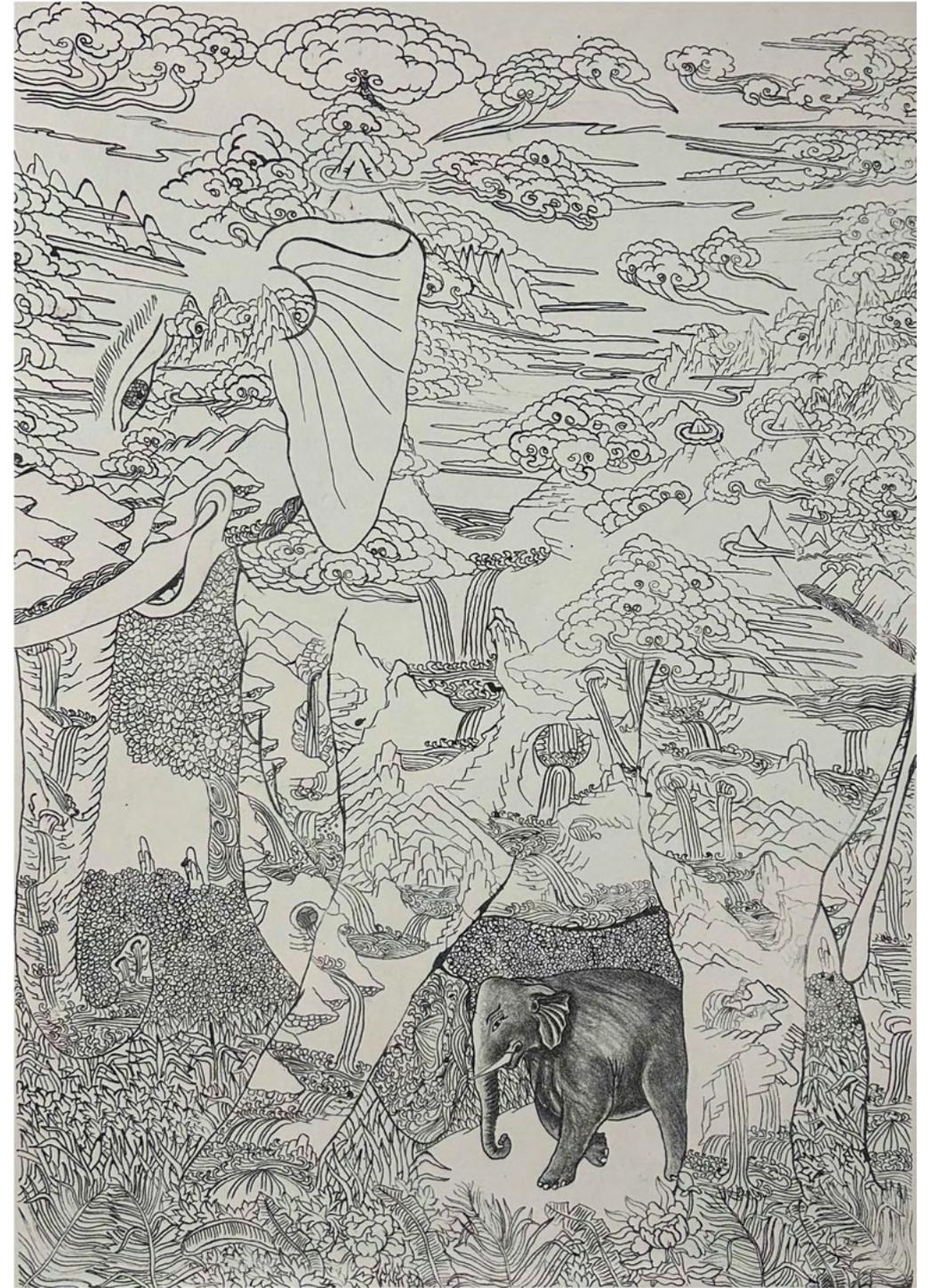
Through these landscapes, I explore ideas of change, memory, and vulnerability. The works reflect both the beauty and uncertainty of nature, and our deep connection to the environments we live within and depend upon.



Chhering Negi
Children of Heaven, 2012
Lithograph on Fabriano Rosaspina paper
(Edition 1 of 3)
Print size: 23.75 x 16.75 inches; Paper size: 28 x 20 inches



Chhering Negi
The Open Meadow II, 2023
Lithograph on Fabriano Rosaspina paper
(Edition 1 of 4)
Print size: 24.5 x 17.5 inches
Paper size: 28 x 20 inches



Chhering Negi
Motifs of the World, 2016
Lithograph on Fabriano Rosaspina paper
(Edition 1 of 4)
Print size: 25 x 17.5 inches
Paper size: 28 x 20 inches

“How should a beginner proceed to collect? It is best to adopt an experimental attitude. Start with something that appeals to you for any reason whatever, as, for instance, because you have read about it or seen it at a friend’s house. Look at it, study it, learn what you can about it and the artist who made it. Then go on to buy others in the same way. Have the courage of your own taste.”

*A Guide to the Collecting and Care of Original Prints, 1976
Carl Zigrosser and Christa M. Gaehde*

Artist's Note: Kavita Shah

Lithography is absolutely my primary medium—my first love among all printmaking techniques. Throughout my practice, I've sought out lithography in every studio where it was available, drawn to the intimate relationship between hand and stone. There's something irreplaceable about the crayon's soft resistance against limestone, the way it captures every nuance of pressure and gesture as I draw.

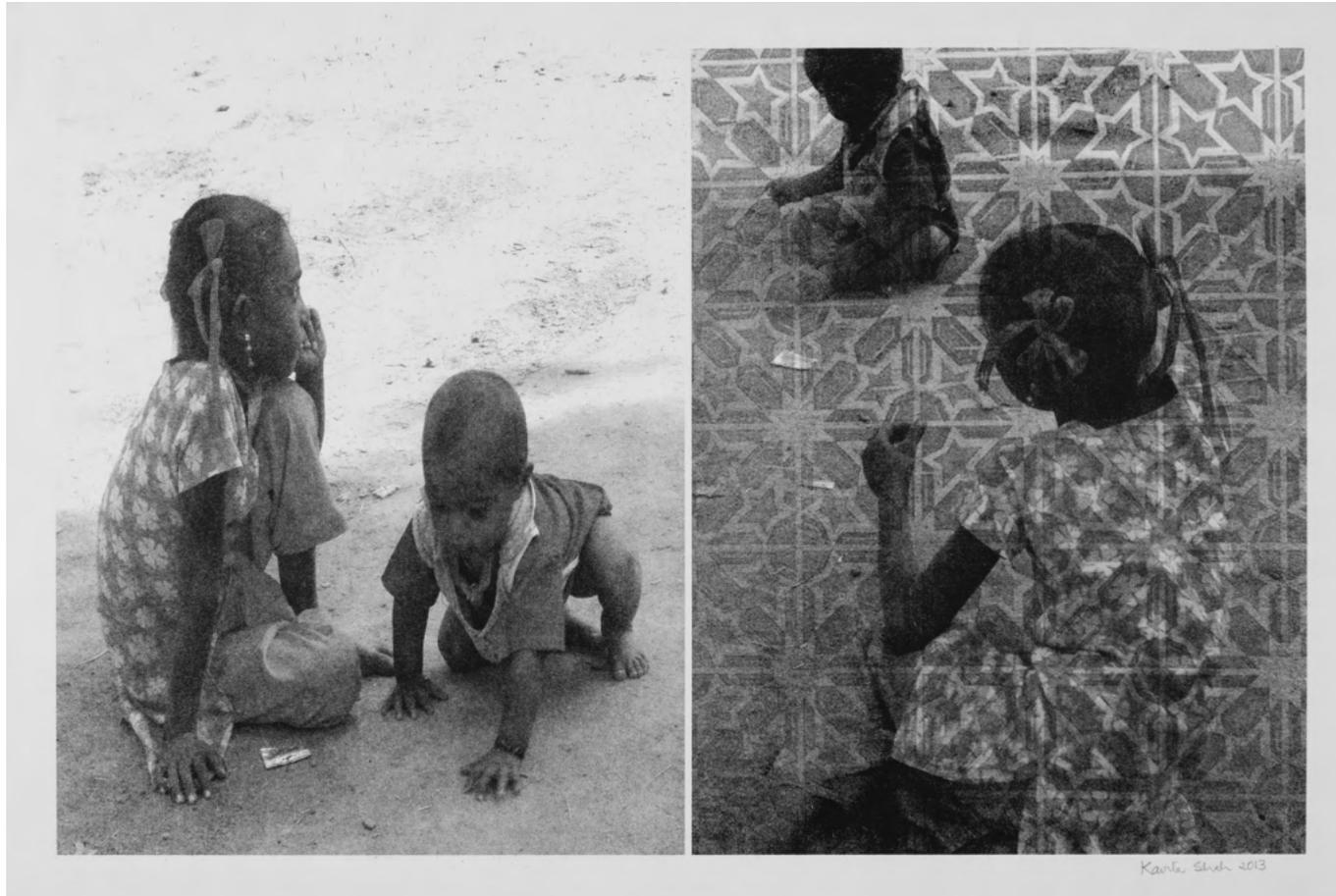
Lithography offers unparalleled subtlety in gradation and tonal range—qualities that are difficult to achieve in other printmaking methods. The medium allows me to create atmospheric depth and delicate transitions that feel almost painterly. However, it demands

constant vigilance: tones can get filled in and lose their luminosity after several prints, requiring careful monitoring throughout the edition. The physical demands are real too—working the manual press requires sustained pressure and attention, turning each print into a kind of performance.

Until now, I've focused on figurative work—capturing the people around me in particular moods and expressions, those fleeting moments of introspection or emotion that lithography's tonal sensitivity renders so beautifully. My practice has recently evolved to incorporate photographic images, patterns, and color, and I'm excited to explore how these new directions might translate onto stone.

The preparation of the lithographic stone is a ritual in itself—a full day's work of grinding, moving from coarse sand to fine, then through grades of carborundum from rough to fine powder. It's laborious, yes, but this extended meditation is where my images begin to form. The repetitive physical work creates a kind of mental clearing, and by the time the stone is ready, the image emerges almost fully formed from this deep silence.

Traditional printmaking techniques, including lithography, are facing a challenging moment in India. Yet I believe something irreplaceable is at risk of being lost: the deep material knowledge, the physical engagement, and the unique aesthetic qualities that only traditional methods can provide.

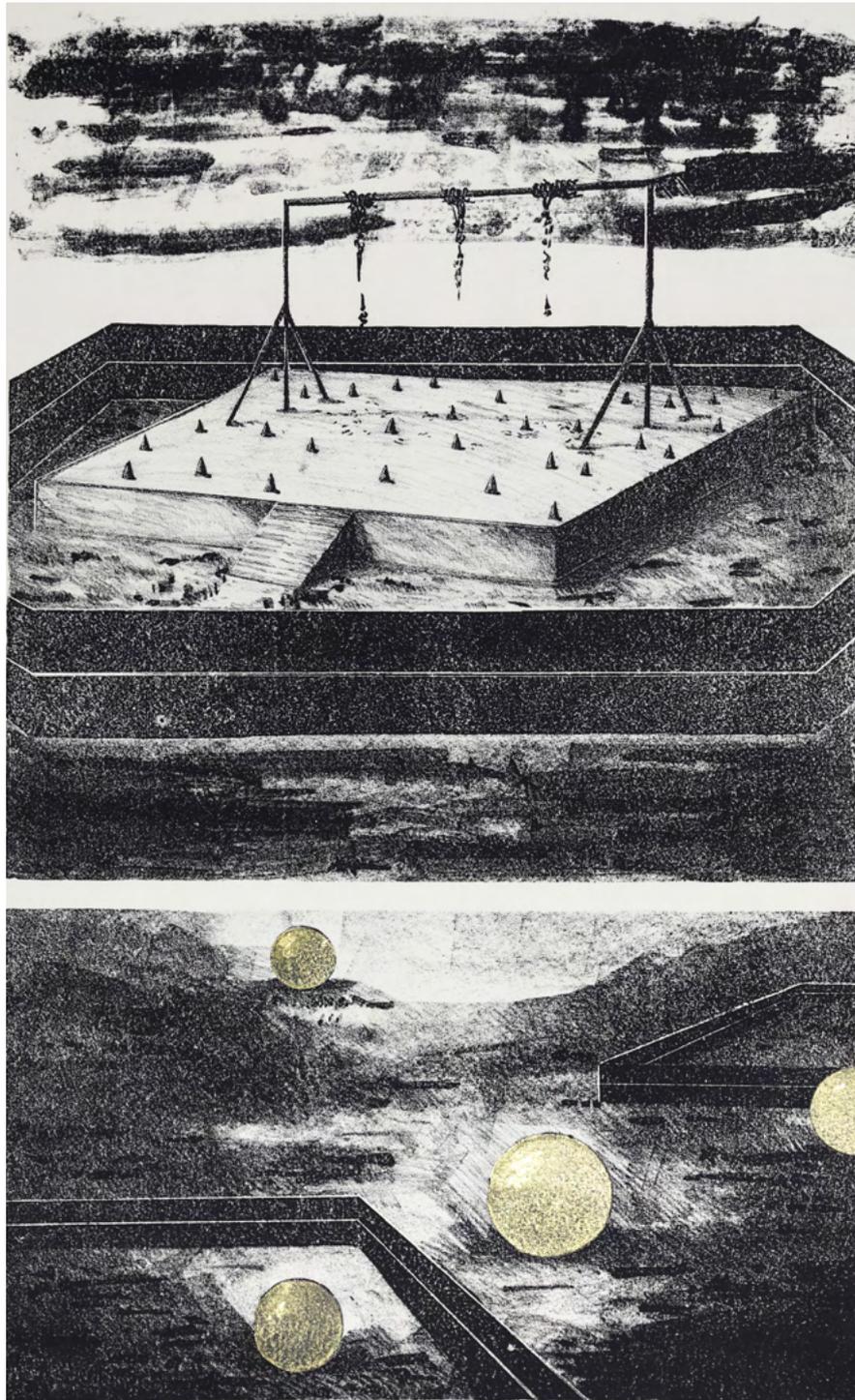


Kavita Shah, *Perceived Reality*, 2013
Plate Lithograph on Cartridge paper (Edition Artist's
Proof)
Print size: 14.5 x 22 inches; Paper size: 18 x 24 inches



Kavita Shah, *Game I*, 1990
Lithograph on Cartridge paper (Edition 1 of 5)
Print size: 15 x 20.5 inches; Paper size: 18 x 24 inches

Note on *Game*: Rooted in a rich tradition of figurative, narrative art from my studies in Fine Arts at MSU, my early work is profoundly autobiographical, reflecting the people and experiences that have shaped me. This piece captures the essence of hostel life, where we engaged in various games at night, confined indoors after 8 PM. It is part of a compelling series of three compositions centered around the theme of games. I draw inspiration from the iconic lithographs of Honoré Daumier and Henri de Toulouse-Lautrec, whose distinctive styles and emotive expressions resonate with me. The lithographic medium enhances my narrative, vividly conveying the movement, textures, and tonal subtleties that breathe life into these moments.



Sidhartha SN
Untitled I, 2019
Lithograph/Chine-Collé on Fabriano Rosaspina paper
(Edition 6 of 6)
Print size: 25 x 15 inches, Paper size: 27.75 x 19.5 inches

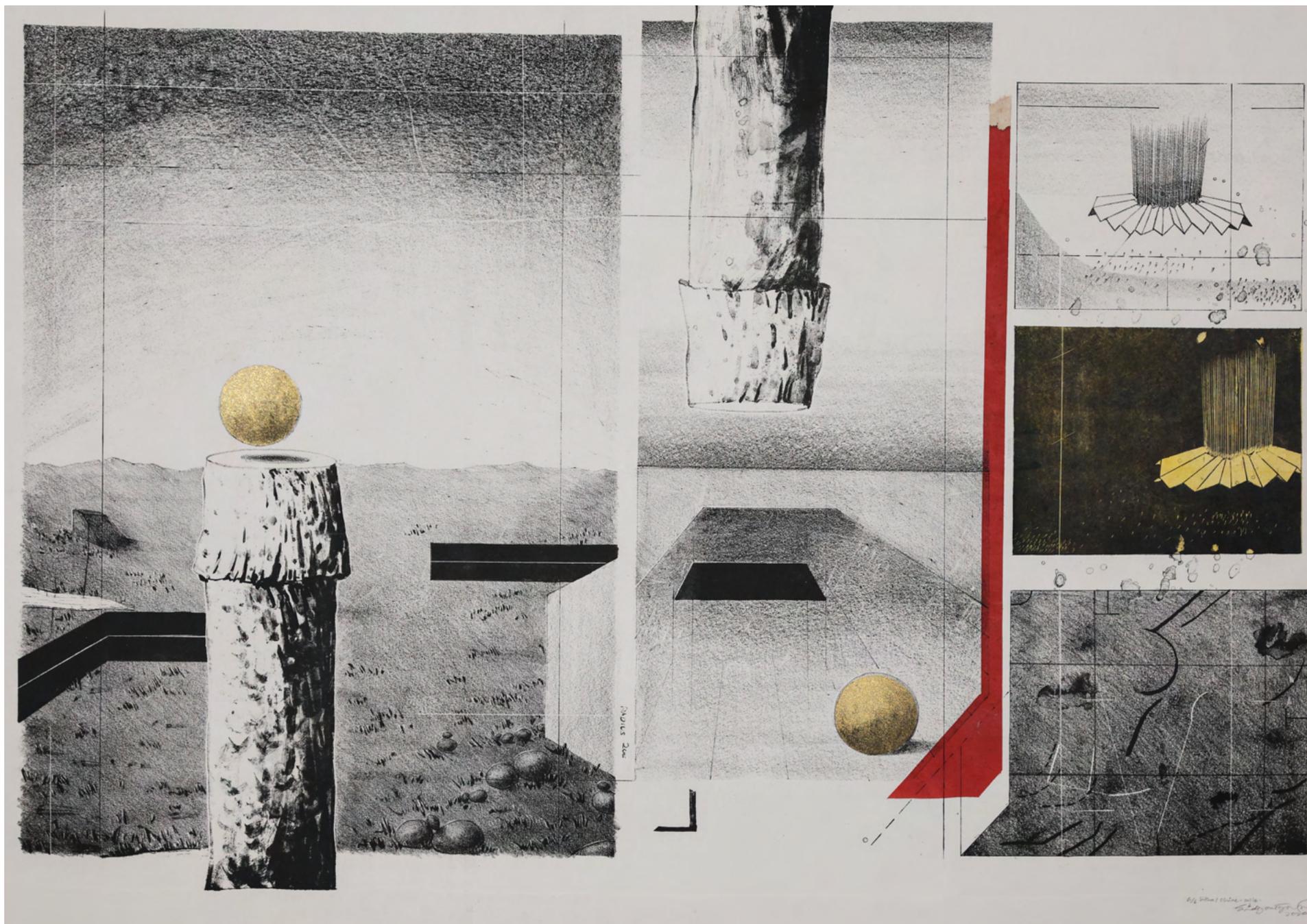
Artist's Note: Sidhartha SN

I consider lithography to be the primary medium of my practice. Even in my drawing work, I think through the language of lithography. I have become a bit attuned to the medium that the images I produce somehow carry qualities that make them print possible. What draws me to lithography is precisely this insistence on repetition. This repetition becomes the practice itself. Also, collaboration is also a significant part of my practice, particularly through collaborative printing. Lithography creates a shared space where different approaches to image-making can come together, and that collective engagement is something I value deeply in my work.

Coming from South India, lithography has also been part of my everyday visual environment. Many households still have Ravi Varma lithographs, and I grew up seeing these prints in my own home. This familiarity made it easier to understand what a lithograph is, how it was made, and why it holds such cultural and historical importance.

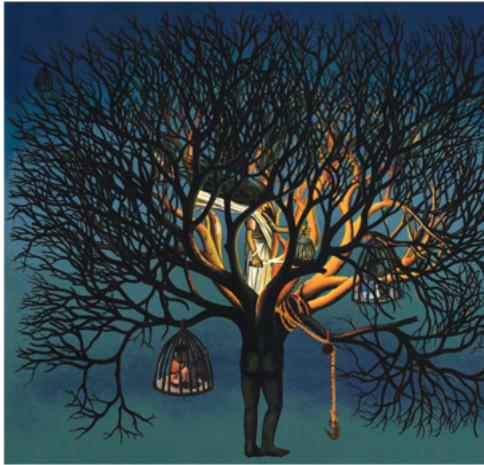
Lithography offers many opportunities, one of the most significant being its accessibility to artists who work primarily through drawing or painting. There is a direct translation of a drawn or painterly mark onto the printed image, which allows one to feel an immediate familiarity with the process. For an artist practicing today—at a time when image production and consumption operate at split second speed—lithography offers something grounding. The process is deliberately time-consuming and meticulous, which slows down the act of making and disrupt the idea of time in some sense.

I feel that the state of lithography in India is better than ever before. We are fortunate to have so many senior and master artists like Ajit Da and Devraj Dakoji who have dedicated a large part of their lives to this medium. There is a great deal for my generation to learn from them and this access creates a strong foundation—not just to learn from the past, but also to build upon it. At the same time, many artists are now making lithographs that hold their own market value, not necessarily by producing everything independently, but by embracing collaborative printing. This shift feels like an important and positive change in the printmaking ecosystem in the country.

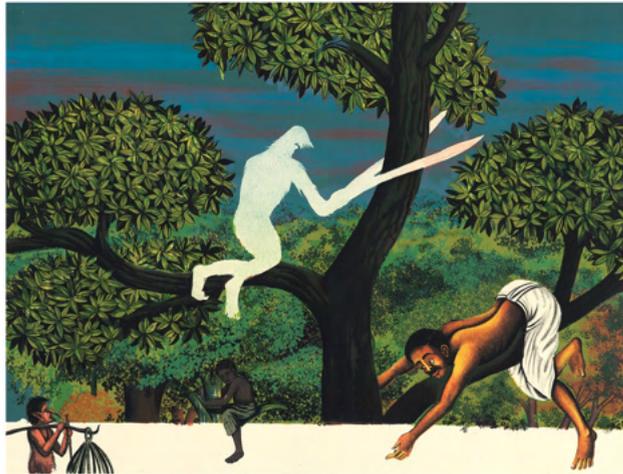


Works in the exhibition: These lithographs emerge from an engagement with the idea of landscape as a constructed and continuously unfolding condition. The works operate in a space where the real and the simulated begin to blur—where observation itself becomes a kind of architecture. The landscapes depicted are not direct representations of existing sites, but constructed environments that carry the sensation of place. They function as documents of what is felt rather than what is visibly present – what is known from something not seen—neither fully inside nor outside the landscape—occupying a mediated space of observation. There is a meta-at play here: a landscape that is aware of itself as an image, as an idea, and as a site of projection. What feels real is not necessarily what is seen, but what is inferred, remembered, or imagined. These works reflect on how landscapes are experienced—through layers of construction, perception, and interpretation—where the act of looking becomes as significant as the land itself.

Sidhartha SN, *Untitled II*, 2020
 Lithograph/Chine-Collé on Fabriano Rosaspina paper
 (Edition 6 of 6), Print size: 17.5 x 23.5 inches;
 Paper size: 19.75 x 27.75 inches



Subrat Kumar Behera
The Cursed Tree, 2022
 Lithograph on Somerset paper (Edition 6 of 8)
 Print size: 18 x 24 inches (2 Panels); 22.5 x 23 inches
 (1 Panel); Paper size: 19 x 24 (2 Panel); 19.5 x 23 inches
 (1 Panel)



Note on *The Cursed Tree*: My works are rooted in storytelling, oral histories, and personal memories, while remaining deeply engaged with contemporary social and cultural realities. *The Cursed Tree* draws from real incidents in my village and the folktales I heard in childhood. These stories once functioned as forms of protection, creating fear to keep children close to home and safe from wild animals or other dangers—what may now appear as blind faith was, in its time, practical wisdom.

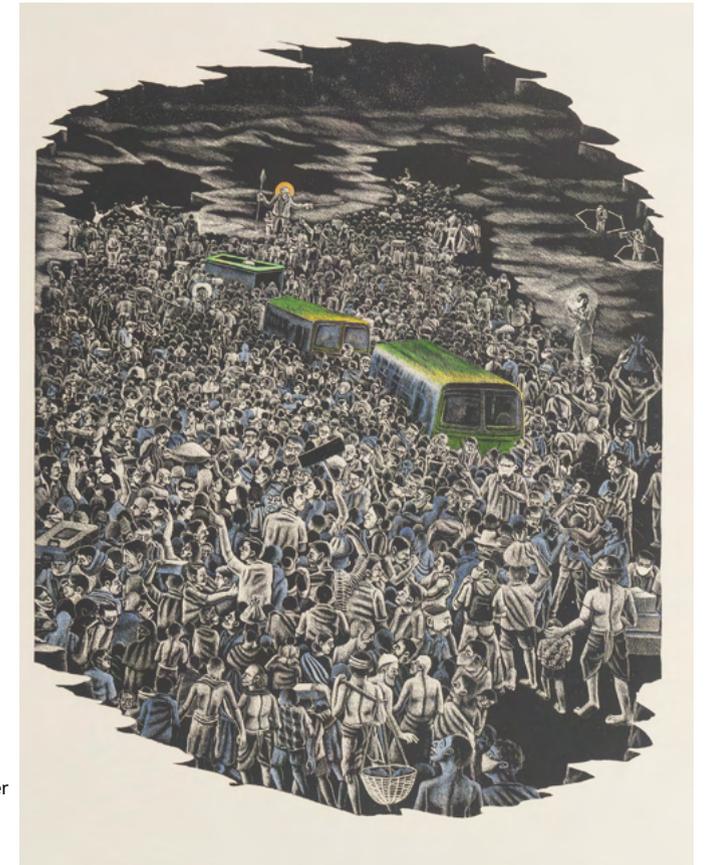
In this work, I bring together two narratives to explore how real events transform into stories, and stories gradually evolve into myths, bridging the ancient and the contemporary. One narrative recalls a true incident from my uncle's village, where a couple collecting wood in the forest was attacked by a bear—the husband survived by climbing a tree, but his wife could not. The other emerges from a folktale often told to children, warning that witches or spirits wait in the forest for those who wander alone.

By placing these narratives side by side, the work reflects on how storytelling adapts across generations. Even today, such fears are reshaped into new forms—like warning a misbehaving child that “the police will come”—revealing how the essence of these stories continues to guide and protect us.

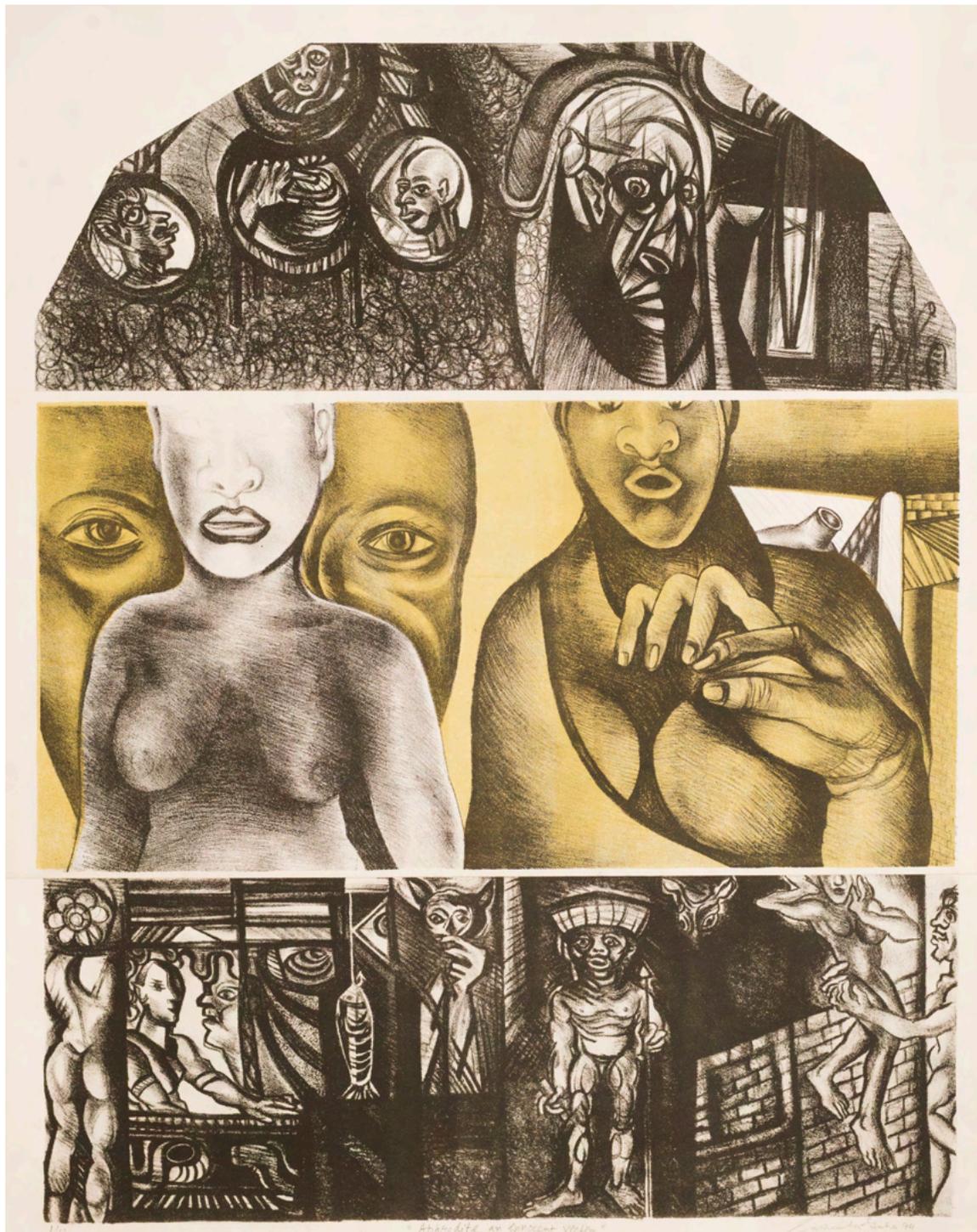
Artist's Note: Subrat Kumar Behera

I started lithography because of a lack of funding, but eventually I fell in love with the medium because of its unlimited possibilities. As a practicing artist, it later became an important part of my practice. Personally, I would say that I never consider any medium as a primary medium; instead, I choose the medium depending on the requirements of the content. However, in printmaking, lithography plays an important role in my practice. At present, it is the medium I primarily work with in printmaking.

According to me, every medium has its own pros and cons depending on one's practice. However, in lithography, the surface plays a very important role. The smooth surface and the drawing-like process give me a great advantage. One of the most challenging aspects of lithography is the constant fear of missing any step, as even a small mistake can spoil the entire image and all the hard work invested in it.



Subrat Kumar Behera
Let's Go Back to Home, 2020
 Lithograph and hand colour on Fabriano paper
 (Edition 9 of 9)
 Print size: 19 x 15 inches
 Paper size: 22 x 18 inches



Artist's Note: Sushanta Guha

At present, lithography is the primary medium of my artistic practice. I have been working consistently with lithography for the past sixteen to seventeen years, and over time it has become central to the way I think, plan, and execute my work. Rather than treating it as an occasional or experimental medium, I have developed a long-term engagement with lithography that allows me to explore its technical depth and expressive possibilities in a sustained manner.

One of the major opportunities that lithography offers is its ability to produce multiple impressions of the same image, allowing an artwork to exist as a print form rather than a single unique object. This reproducibility gives the medium a wider reach. However, lithography also presents significant challenges. Printmaking is inherently an indirect process when compared to mediums such as painting or drawing, as the artist does not work directly on the final surface. This indirect nature requires careful planning, technical knowledge, and patience at every stage.

There is huge scope for experimental Lithography around the world, some of which I have had a chance to explore in my career. My work is largely drawing-based, which makes lithography particularly suitable for my practice. For each image, I create a finished layout beforehand, which helps me transfer the image accurately onto the lithographic stone surface. This process allows me to retain a sketch-like quality in my prints. For this reason, I often work in black and white, as it closely aligns with the visual language of drawing.

In India, lithography is one of the oldest printing technologies, developed long before offset printing. Although it is not widely known among the general public, it continues to be practiced by artists. There is a strong need for more educational initiatives and awareness efforts by printmakers to sustain and expand this medium.

Sushanta Guha
Aphrodite on Innocent Victim, 1994
 Stone lithograph on Somerset paper
 (Edition 1 of 12)
 Print size: 28 x 22 inches
 Paper size: 31.75 x 26 inches (3 Panel)



Sushanta Guha, *Life on Street*, 1999
Stone lithograph on Somerset paper (Multicolour)
(Edition 1 of 6)
Print size: 19 x 22 inches; Paper size: 25 x 27.5 inches



Notes on *Indigestion of Civilization*: The work depicts the concept of devaluation of humanity with the atrocities, innocent killings and massacre taking place at present. Fight between the communities on the issues of religion cast and creed are increasing. From childhood we know that, in our country, people are living with diversity, different language and food habits. At present, our society is breaking into pieces with the individualistic ideology with personalised interest and ego. Thus men and women relations are also getting focused with, only achieving the personal interest, which breaking the bond in within us.

Sushanta Guha, *Indigestion of Civilization*, 2022
Stone lithograph on Somerset paper (Edition 2 of 10)
Print size: 18 x 59.5 inches; Paper size: 22.5 x 65.25 inches (3 Panel)

Artist's Note: Wanhi i Challam

While I maintain a habit of experimenting across various mediums, I extensively find myself returning to lithography. So, for now, yes—lithography is my primary medium. Beyond the visual output, the process itself is deeply personal for me. The physical labor involved in graining and moving the stones helps me balance my mental self; it is a grounding, meditative exertion. Furthermore, coming from the Pnar tribe where we have a tradition of erecting megaliths (Mawbynna) to archive memories, working with these heavy limestone slabs feels almost ancestral—like I am continuing that act of marking memory on stone.

Lithography offers a unique technical range that other print mediums struggle to match for me. It allows for incredible spontaneity—I can treat the stone almost like a sketchbook. The ability to use both addition and reduction methods, and to generate reticulated washes and intriguing organic textures, gives me immense freedom. The primary challenge is the “unforgiving” nature of the chemistry. The process demands absolute precision; missing a single step in the etching or processing can result in the disaster of losing the image entirely. The infrastructure is a major hurdle, as the materials are rare and expensive, and access is largely restricted to art colleges or a handful of government studios.

I find the medium best receives my works that rely on atmospheric depth—specifically those requiring subtle shading, tonal gradation, and soft washes. Because lithography allows me to erase and redraw on the same matrix relatively easily, I can alter an image, print it, alter it again, and print again.

Lithography in India is in a precarious but special position. In terms of accessibility, it is quite limited; outside of major institutions in places like Vadodara, Santiniketan, or specialized academics, high-quality lithography facilities are scarce. However, this scarcity creates a very dedicated community and the shared struggle creates a strong bond among Indian printmakers.

Note on the *Untitled Series*: The *Untitled* works explore the evolution of cultural and human creativity, focusing on how pop culture and technology intersect with and transform indigenous practices. Drawing on personal memory and the Pnar tradition of *theng theng* effigies used in the Behdeinkhlam festival, the series reflects on ritual, community participation, and the symbolic discarding of social ills through temporary sculptural forms. Referencing figures such as Ma (L) Kambel Shullai, whose visionary approach introduced a new layer of artistic interaction and playfulness to these effigies, the works examine play, cultural adaptation, and the tensions between preservation and change, questioning how contemporary influences reshape traditions and what this may mean for the future.

Wanhi i Challam
Untitled I, 2025
Lithograph on Chitrapat paper
(Edition 1 of 6)
Print size: 13.5 x 10.5 inches
Paper size: 19 x 15 inches





Wanhi i Challam
Untitled II, 2025
Lithograph on Chitrapat paper
(Edition 1 of 6)
Print size: 13.5 x 10.5 inches
Paper size: 19 x 15 inches



Wanhi i Challam, *Untitled III, 2025*, Lithograph on Chitrapat paper
(Edition 1 of 6). Print size: 13.5 x 10.5 inches. Paper size: 19 x 15 inches

Notable Contributions to Printmaking in India

Somnath Hore – Considered the doyen of Indian printmaking, in 1954 Hore, at the invitation of Atul Bose established the graphics department at the Indian School of Arts, and in 1958 moved to Delhi Polytechnic, as lecturer-in-charge of the graphics department. He is also credited for establishing the printmaking department at the College of Art, Delhi.

Atelier 17, Paris – A popular destination for Indian printmakers in the 1950s and 60s, including Kanwal Krishna and Krishna Reddy. Krishna introduced and taught many members of the Delhi Shilpi Chakra, and oversaw the initial establishment of the printmaking workshop at Garhi Studios, Delhi. Reddy pioneered a multitude of possibilities with viscosity and colour printmaking, and though settled outside India, from 1983, for 3 years conducted workshops, set up exhibitions and engaged with the print community in multiple cities.

Shilalekh Group, Mumbai (then Bombay), 1957 – Established by M F Husain, Ram Kumar, Tyeb Mehta and V. S. Gaitonde, to make lithographs that were available to large audiences at low cost.

Society of Contemporary Artists, Kolkata (then Calcutta), 1960 – Under the Society, established by Sanat Kar, Lalu Prasad Shaw, Shyamal Dutta and Amitabha Banerjee, printmaking activities significantly increased.

The Realist Group, 1980s and 90s – Members included Nirmalendu Das, Pinaki Barua, Suranjan Basu and Sushanta Guha.

Jagmohan Chopra – Somnath Hore's successor at the College of Art, Delhi, Chopra modernized the print studio. Other contributors to printmaking efforts at the College of Art in later years included Jai Zharotia, Anupam Sud and Jagdish Dey. Jagmohan Chopra also established the department of printmaking at the Government College of Art, Chandigarh (1976–92).

Group 8, 1968 – An 'association of working artists devoted to printmaking', its members included Jagmohan Chopra, Anupam Sud, Jagdish Dey, Prashant Vichitra, Paramjit Singh, Kishen Ahuja, Lakshmi Dutta, and others. The printing press, designed by Chopra, was set up in his living room so members of the group could make use of it.

Various cities, 1960s and 70s –

Chennai: Efforts to promote printmaking were undertaken by A. P. Paneer Selvam, R. B. Bhaskaran and Dakshinamoorthy. In 1982, R. B. Bhaskaran and R. Palaniappan established the printmaking studios at the Lalit Kala Akademi.

Baroda: Jyoti Bhatt, Vinod Ray Patel, V. S. Patel, P. D. Dhumal, Rini Dhumal, Jayanti Rabadia, Vijay Bagodi, Naina Dalal and Jayant Parikh actively promoted printmaking. P. D. Dhumal is credited with developing the printmaking department at the Faculty of Visual Arts in Baroda. In 1999, Chhaap, non-profit organization, was founded by Gulammed Sheikh, Vijay Bagodi and Kavita Shah, to create and promote wider appreciation of original prints and printmaking techniques.

Hyderabad: P. Gauri Shankar, Devraj Dakoji, K. Laxma Goud and D. L. N. Reddy worked together to promote printmaking. Dakoji in 1977 headed the Garhi Studios, New Delhi Printmaking Department.

Indian Printmakers Guild, early 1990s – Members of the Guild included Ananda Moy Banerji, Bula Bhattacharya, Dattatraya Apte, Jayant Gajera, Kavita Nayar, K. R. Subanna, Kanchan Chander, Moti Zharotia, Shukla Sawant, Sushanta Guha, Sukhvinder Singh and Subba Ghosh. The group conducted several workshops and exhibitions to promote the medium.

Atelier 2221, New Delhi, 1996–2003 – Run by Devraj and Pratibha Dakoji, the space provided training for young printmakers and collaboration between artists.

Multiple Encounters, 2004 onwards – Ananda Moy Banerji, Dattatraya Apte, Kavita Nayar, Moti Zharotia, and Sushanta Guha (associate members Vijay Kumar and K. R. Subanna), have worked over the last 20 years to promote printmaking. In addition to organizing exhibitions both within and outside India, the group has documented their work in multiple publications.

Print Biennale, Lalit Kala Akademi, 2018 (New Delhi), 2022 (Bangaluru) and 2025 (Kolkata).

A legions of dedicated and passionate printmakers, all of whom we are unable to acknowledge here, have moved forward the cause of prints in India. We are deeply thankful to their contributions and efforts.

Anatomy of a Caption: Print Work

Artist Name

Title, YEAR

Technique on Medium

Edition

Height x Width

Size of print
Size of paper

Commonly Referenced Techniques in Captions

The ink that makes the impression is held in the incised groves. A caption may note **Intaglio**, or specify the printmaking technique: **Engraving, Etching, Aquatint, Mezzotint or Dry Point**

Woodcut
Linocut

Relief Print - The ink that makes the impression is not in the groves, but on the raised surface.

Lithograph
Monotype

Plane Surface - Images are made on a flat surface, and the ink transfer is based on greasy and non-greasy surfaces

Serigraph - Ink is transferred through a stencil, adhered to a mesh screen.

The medium for prints is usually paper, but not all papers are suitable for every technique of printing. Canvas is also sometimes used.

Artist Proof - Can be more than one
Edition X of Y, denoted as X/Y:
X represents the print edition number of a total of Y editions
Editions up to 5 or 10, are considered limited editions.

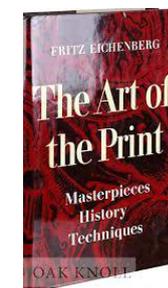
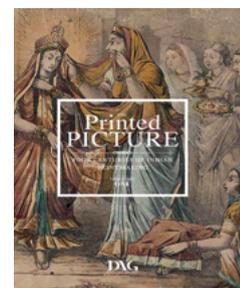
The World & Printmaking

Printmaking Podcasts



Publications on Printmaking

The Printed Picture, Paula Sengupta
The Art of the Print, Fritz Eichenberg
Prints and Their Makers, Phil Sanders



IFPDA Fair Talks

(International Fine Print Dealers Association)
Museum Directors and Curators speak about print collections



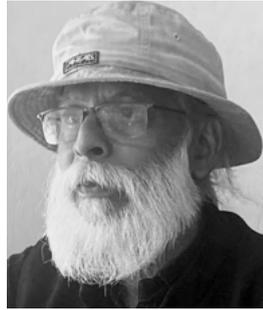
Mellon Lectures Series on Printmaking by Jennifer L Roberts





Aadya Kumari (b. 2002)

Education: B.F.A. (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (2024); M.F.A. (Printmaking), Visva-Bharati University, Santiniketan, West Bengal; (Ongoing). **Group Exhibitions:** *PURVA: Printmaking in Eastern India – Pedagogy to Practice*, Emami Art, Kolkata (2026); *Legacy of Kala Sakshi: Voices of New Generations*, Sameksha Art Gallery, New Delhi (2025); *10th Young Santiniketan Artist's Group Exhibition*, Santiniketan (2025); *Artscapes: 11th Annual Women Artist's Exhibition*, Chandigarh (2025); *9th Young Santiniketan Artist's Group Exhibition*, Santiniketan (2024). **Fellowships/Scholarships:** Kala Sakshi Memorial Trust Scholarship, New Delhi (2024). **Art Camps/Workshops/Residencies:** National Student's Printmaking Workshop (In Memory of Prof. Sanat Kar), Santiniketan (2025); Volunteer, Serendipity Arts Festival, Panaji, Goa (2023); National Workshop on Printmaking, Banaras Hindu University, Varanasi (2021); Crafts Awareness Workshop, Ministry of Textiles, Government of India; (2021). **Awards:** 10th Young Santiniketan Artist's Group Exhibition Award, Santiniketan (2025); Kalagaurav Award (Painting), Kalabharti Child Art Development Institute, Pune (2016); First Position, ISCE & ISC Zonal Painting Competition (2019).



Ajit Seal (b. 1958)

Education: Diploma (Painting), Government College of Art & Crafts, Assam (1979); Master Diploma (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (1983). **Solo Exhibitions:** *Whispers in Prints: Images of Ajit Seal*, Academy of Fine Arts, Kolkata (2025); *Expression Through Impression*, Srimanta Sankardeva Kalashetra, Guwahati (2023); *Idioms & Images*, Art Konsult Gallery, New Delhi (2019); Exhibition of Graphics, State Art Gallery, Rabindra Bhavana, Guwahati (2011). **Group Exhibitions (Abbrev.):** *Voices from India*, 9 Fish Gallery, Mumbai (2025); *Cultural Confluence: Weaving Artistic Tapestry Across Borders*, Srimanta Sankardeva Kalashetra, Guwahati (2024); *Rhythms of the Soil: Santiniketan Artistic Roots*, India Habitat Centre, New Delhi (2023); International Print Exchange Programme (IPEP), India (2020). **Fellowships/Scholarships:** Senior Fellowship, Government of India (1997). **Art Camps/Residencies (Abbrev.):** Artist Residency, Mumbai, Kanu Nayak Arts Foundation Pvt. Ltd. (2014); International Printmaking Workshop, Kolkata (2009). **Awards (Abbrev.):** Bishnu Prasad Rabha Award, Assam (2023); Lokmanya Tilak Award, Pune (2004); Professional Award, Camlin (2002); Millennium All India Art Exhibition Award, AIFACS (2001); Eastern Region Graphics Exhibition Award, AIFACS, Assam (2000); 50 Years of Art in Independent India Award, AIFACS (1996); All India Exhibition Awards, Manipur (1987), Chandigarh (1982), Hyderabad (1981). **Collections:** Cincinnati Art Museum, USA; Egypt Museum; Embassy of Israel; Chandigarh Museum; Delhi College of Art; Manipur Museum; Governor's House, Assam.



Akbar Padamsee (1928–2020)

Akbar Padamsee was a member of the Progressive Artists' Group founded in 1947. Rooted in European Modernism, he remained faithful to the significance and expressiveness of the human body, which he felt was capable of transcending its carnality to reach a pure, spiritual state as seen in his series Prophets, Heads, Couples and Nudes.

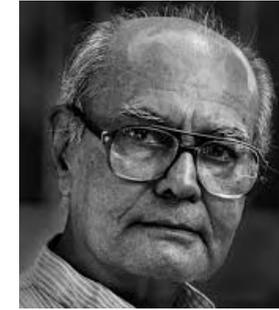
Resisting easy categorization Padamsee remained fiercely experimental and individualistic. Renouncing the rich colour palette of his early years, between 1959–1960 he chose to paint only in greys, creating his most monumental landscape works recognized for their poetic grace. In the 1970's he shifted to purely abstract landscapes – Metascapes – where he created eerie, uncanny landscapes of electrifying colours, exuding a hallucinatory, unearthly light. These formless landscapes pulsate and heave through his use of pure volume and colour. Padamsee also experimented with computer graphics, photography and digital printmaking through the late 1990s.

In Padamsee's series of lithographs entitled Heads (2011–12) the face is used as a site that reflects the inner, psychological makeup of the self. Here are brooding, urban philosophers and intellectuals who with eyes turned inward appear preoccupied, perhaps seeking answers in mental deliberations. The artist manifests their complex psyche through eruptions, scratches and marks of wounding etched on the surface of their delicate, translucent skins.



Chhering Negi (b. 1987)

Education: B.F.A. (Printmaking), Government College of Art, Chandigarh, Punjab University (2010); M.F.A. (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (2012). **Group Exhibitions (Abbrev.):** *The Art of India: An Initiative* by Times of India, Visual Arts Gallery, New Delhi (2026); *Inked Worlds*, Kathiwada City House, Mumbai (2024); *Hold the Dandelions: There is No One to be Found*, Gallery 27, Kochi (2024); Pulp Edition 2023, Pulp Society, New Delhi (2024); *Voices from India*, SOS Art, USA (2024); *Landscape in Flux*, Bikaner House, New Delhi (2023); *Portraits of Life*, Terrain.Art, New Delhi (2023); *Rekindled Spirits*, Bikaner House, New Delhi (2023); *The Image Multiplied*, Art Heritage, New Delhi (2021). Art Fairs: Art Mumbai, Modern Art Gallery (2024, 2023); India Art Fair, Modern Art Gallery, New Delhi (2022). **Fellowships/Scholarships (Abbrev.):** Junior Fellowship in Printmaking, Centre for Cultural Resources & Training (CCRT), New Delhi (2017–2019); Lalit Kala Grant Scholarship in Printmaking. **Art Camps/Workshops/Residencies (Abbrev.):** 17th National Printmaking Camp, Mind Tree School, Ambala (2025); Mudran Krti Uttar North Zone Printmaking Camp, Kurukshetra University, Kurukshetra (2024); Brushes & Beyond Art Camp, CMR University, Bengaluru (2023); Workshop, National Gallery of Modern Art, Chandigarh (2022); Banayan Hearts Open Studio Residency, Banayan Art House, Hyderabad (2022); National Art Symposium, VNSG University, Surat (2021). **Awards (Abbrev.):** Profulla Kalanand Silver Grant Award, Mumbai (2025); Art for Hope Grant, Hyundai, New Delhi (2025); First Take Award, Abir Art Space, Ahmedabad (2021). **Collections (Abbrev.):** Takshila Art Society, New Delhi; Birla Academy of Art & Culture, Kolkata.



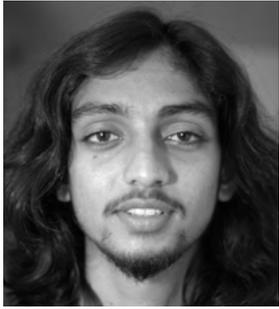
Jyoti Bhatt (b. 1934)

Jyoti Bhatt is a printmaker, painter, educator and an eminent photographer. He studied painting and printmaking at M. S. University, Baroda under the tutelage of master educators and artists N.S. Bendre, Shanko Chaudhuri and K.G. Subramanyan. He received a scholarship to study at the Accademia Di Belle Arti, Naples, Italy by the Italian Government in 1961–1962 and between 1964–66 he went on to learn printmaking while specializing in Graphics at the Pratt Institute and Pratt Graphic Art Center, New York under Fulbright & John D Rockefeller III Grants. He was one of the founding members of Group 1890, along with Jeram Patel, Himmat Shah and other contemporaries. Bhatt has exhibited widely, both nationally and internally and is the recipient of many prestigious national and international awards. His works are part of renowned collections including MoMA (New York), Pratt Graphic Art Centre (New York), Smithsonian Museum (Washington DC), British Museum (London) and the National Gallery of Modern Art (New Delhi), among many others. He currently lives and works in Baroda.



Kavita Shah (b. 1962)

Kavita Shah received a Masters in Printmaking from the Faculty of Fine Arts, MS University of Baroda (1985), and has over 35 years experience in printmaking, art education and mentoring, curation and international arts collaboration, and running a printmaking studio. She has taken part in more than 50 solo and group juried exhibitions on the national international stage. Shah has also worked in international studios in the USA, Germany, France, Italy, and Finland. She has championed international collaboration through the Chhaap Foundation and ResiArt Board, fostering cross-cultural understanding through curated shows, artist exchanges, and more than 35 international artist residencies, connecting artists from over 25 countries. Notably, she initiated an Indo-Iran artists exchange program through Chhaap. She has also consulted and supervised the restoration of a government printmaking facility in Jaipur. She has received several awards including Gujarat state Lalit Kala, Gulberga Academy, AIFACS, and her works are in the following collections National assembly of Paris, Vidhan Sabha of Bhopal and private companies.



Sidhartha SN (b. 1996)

Education: B.F.A. (Printmaking), Karnataka Chitrakala Parishath, Bangalore (2018). M.F.A. (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (2020). **Group Exhibitions:** *Voices from India*, Ninefish Art Gallery, Mumbai (2025); *Voices from India*, SOS Art, Cincinnati, USA (2024); National Printmaking Camp Exhibition, Lalit Kala Akademi (2021); Nandan Mela, Visva-Bharati University, Santiniketan, West Bengal (2019); Festival Carnival, Birla Academy of Fine Arts, Kolkata, West Bengal (2019); Asian Art Biennale, Dhaka, Bangladesh (2018); Drushyotsava, Annual Exhibition, Karnataka Chitrakala Parishath, Bangalore (2018); Nandan Mela, Visva-Bharati University, Santiniketan, West Bengal (2018). **Fellowships/Scholarships:** Student Scholarship, Karnataka Lalit Kala Academy, Bangalore (2017). **Awards:** First Rank Holder, M.F.A. (Printmaking), Kala Bhavana, Visva-Bharati University, Santiniketan, West Bengal (2020); Teacher's Award for Drawing, College of Fine Arts, Bangalore (2018).



Subrat Kumar Behera (b. 1988)

Education: B.F.A. (Printmaking), B.K. College of Art & Crafts, Bhubaneswar, Odisha (2008). Post Diploma (Printmaking), The Maharaja Sayajirao University of Baroda, Vadodara (2013). **Group Exhibitions (Abbrv.):** *Purvai: Printmaking in Eastern India – Pedagogy to Practice*, Emami Art, Kolkata (2026); *Purusha Prakriti*, Bespoke Art Gallery, Ahmedabad (2025); *Voices from India*, Cincinnati, USA (2024); *Baroda Annuelle*, Gallery White, Vadodara (2023); *Whose Memory? Whose Archive? An Empirical Survey*, Kalakriti Gallery, Hyderabad (2023); *Vichitra Desh: Queer Nation*, Visual Arts Gallery, India Habitat Centre, New Delhi (2023); *The Barbil Art Project V (Rupa-Loka: Incarnation of Ideas)*, Barbil, Odisha (2021); *Cloak & Dagger: India's Fictional Times*, Zuzeum Museum, Riga, Latvia (2021); *The Masters & the Modern*, Sandeep & Gitanjali Foundation, Bangalore (2021). **Fellowships/Scholarships:** National Young Artist Scholarship Award, Ministry of Culture, Government of India (2010). **Art Camps/Residencies:** Vande Vishwam – National Art Camp & Workshop, Karnataka Chitrakala Parishath (2025); Regional Printmaking Camp, Lalit Kala Akademi, Bhubaneswar (2013); Vice-versa National Student Printmaking Camp, Goa (2012); State Level Art Camp, Jajpur, Odisha (2008); State Level Art Camp, Jajpur, Odisha (2006). **Awards:** Certificate of Merit, 28th National Exhibition of Contemporary Art (Junior Category), South Central Zone Cultural Centre, Nagpur (2015); Gujarat State Lalit Kala Akademi Award (2013). **Collection:** Zuzeum Museum, Latvia; ARK Foundation, India; University of Iowa Museum of Art, USA.



Sushanta Guha (b. 1957)

Education: Professional Training in Non-Toxic Printmaking, Manhattan Graphic Center, New York, USA (2003); Advanced Research in Printmaking, Camberwell College of Arts, London, UK (1998); Post Diploma in Fine Arts (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (1982); Five-year Diploma (Fine Arts & Crafts), Visva-Bharati University, Santiniketan, West Bengal (1980); Founder, Atelier -12 (1980) **Solo Exhibitions:** Prints & Drawings, Gallery Art Consult, New Delhi (1997); Prints & Drawings, Triveni Kala Sangam, New Delhi (1995). **Group Exhibitions (Abbrv.):** The Art of India: An Initiative by Times of India, Visual Arts Gallery, India Habitat Centre, New Delhi (2026); *ANDHA YUG*, Jaipur Art Week, Jaipur (2026); *The Complexity of Democracy (Part 2): Kaladham as a Case Study*, Art Heritage, New Delhi (2025); *Revisiting Battala*, Birla Academy of Art & Culture, Kolkata & New Delhi (2025, 2024). Art Fairs: India Art Fair, Gallery Engendered & Italian Cultural Centre, New Delhi (2020). **Fellowships/Scholarships (Abbrv.):** Senior Fellowship in Visual Arts (Printmaking), Ministry of HRD, Government of India (2013–2014); Fulbright Fellowship Grant (Non-Toxic Printmaking), USA (2003); Charles Wallace India Trust Award, UK (1998); Junior Research Fellowship, Ministry of HRD. **Art Camps/Residencies (Abbrv.):** Multicultural Artist Residency, The Latymer School, Edmonton, London, UK (1992). Awards: National Award, Lalit Kala Akademi, New Delhi (2000); AIFACS Award, New Delhi (1995, 2006).



Wanhi i Challam (b. 2002)

Education: B.F.A. (Printmaking), Visva-Bharati University, Santiniketan, West Bengal (2025); M.F.A. (Printmaking), The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat (Ongoing). **Group Exhibitions:** Ravi Jain Memorial Foundation Group Exhibition, Dhoomimal Gallery, New Delhi (2025); Bachelor's Degree Show, Visva-Bharati University, Santiniketan, West Bengal (2025); World Art Day, Shillong, Meghalaya (2025); 10th Young Santiniketan Artist's Exhibition, Santiniketan Society of Visual Art and Design (SSVAD), Santiniketan, West Bengal (2025); Bengaluru Print Exchange International (BPEI), Lavaru Art Gallery, Bangalore (2025); Art Section, Winter Tales Festival, Meghalaya (2024); Ka Iew Khlem Jingthew, Meghalaya (2024); *Seen Anew*, Chola Art Gallery, Thrissur, Kerala (2024); *Unedition*, Imagine Art Festival, New Delhi (2024); Ibtida, Nandan Gallery, Kala Bhavana, Santiniketan, West Bengal (2024); Monolith Festival, Khasi Hills Autonomous District Council (KHADC), Mawphlang, Meghalaya (2024); FINEXT Awards & International Exhibition of Mini Artworks 2023–24, Yashasvini Shiksha Evam Jan Kalyan Sansthan, Indore (2024); *In Search of Imperatives: The Changing Landscape of Contemporary Art in Bengal*, AMI Arts Festival, Kolkata Centre for Creativity (KCC) / Emami Art, Kolkata (2023); Art Section, Winter Tales Festival, Shillong, Meghalaya (2023). **Art Camps/Residencies (Abbrv.):** National Printmaking Workshop, Kerala Lalit Kala Academy, College of Fine Arts, Thrissur (2025); Kala Sakshi Memorial Trust Workshop, Sanskriti Kendra, Aya Nagar, New Delhi (2025); Ramkinkar Baij Memorial Art Camp, Santiniketan Kala Bhavana Praktoni (SKBP) / RITI Academy of Visual Art, Santiniketan, West Bengal (2024).



ART HERITAGE