

ART HERITAGE PRESENTS

UNTIL MAY 29, 2026

Continuity Without Stasis

Works That Traverse Generations



Jai Zharotia
Tina Bopiah
Neeraj Singh Khandka
Avijit Dutta
B R Pandit, Abhay &
Khushboo Pandit



205 Tansen Marg, Triveni Kala Sangam, New Delhi

Continuity Without Stasis: Concept Note

A solo exhibition offers a snapshot of an artist's practice at a given moment, while a retrospective allows a fuller understanding of its evolution—marking periods of growth, pause, or transition. It reveals sustained preoccupations as well as shifts in inquiry. **Continuity Without Stasis** brings these perspectives together across multiple artists and generations. It presents the works of **Jai Zharotia, Tina Bopiah, Neeraj Singh Khandka, and Avijit Dutta**—representing older and younger cohorts—alongside the ceramics of **B R Pandit, Abhay and Khushboo Pandit**, where an intergenerational dialogue unfolds within a single family over decades.

The younger artists engage closely with their immediate environments. **Avijit Dutta's** work emerges from the industrial landscape of Howrah, where labor is both subject and material. His use of iron dust, soil, and industrial debris binds the figure to its surroundings, collapsing the distance between representation and lived experience. **Neeraj Singh Khandka** similarly navigates the tension between past and present, constructing spaces where urban density coexists with residual traces of nature. In both, the self is shaped through proximity to place and its pressures.

Moving along this arc, the inquiry expands toward both the interior and outward complexity without losing its grounding in lived reality. **Jai Zharotia's** practice unfolds through an intuitive, process-driven approach, where forms remain fluid and continuously evolving. It is the outer world conceived of in metaphors. His recurring motifs—horses, clowns, acrobats, hybrid beings—function as mutable presences, carrying emotional and psychological charge within suspended, dreamlike spaces shaped by memory and imagination. In his work the internal and the external playfully interact. **Tina Bopiah** is invested in interiority, approaches it through a more socially inflected lens. Drawing from personal history and mixed-identity experience, she brings together the intimate and the political, addressing womanhood, religion, and social conformity through layered, psychologically charged images. Her shifting use of materials reflects a practice in constant adaptation.

Within this trajectory, the practice of **B R Pandit** introduces another dimension—situating artistic development not only within an individual



lifespan but across generations. Rooted in ceramics, his work reflects decades of sustained engagement with a single medium, where mastery emerges through repetition, experimentation, innovation, and deep material knowledge. This engagement extends into a familial continuum, with **Abhay and Khushboo Pandit** contributing to and transforming the practice. Here, the arc is cumulative: techniques and sensibilities are transmitted, reworked, and renewed.

What emerges is not a fixed distinction between generations, but a shared trajectory—initial proximity gradually opens into an expanded capacity to hold temporal, material, and psychological complexity.



JAI ZHAROTIA

Jai Zharotia's practice unfolds as a sustained exploration of life, where memory, imagination, and lived experience converge to form a distinct pictorial language. Working across painting, drawing, and sculpture, he constructs a world that resists fixed narrative, instead inviting viewers into a space where forms shift, merge, and reconfigure. Figures, animals, and objects appear suspended in ambiguous environments, untethered from naturalistic perspective and governed by a logic closer to dream than observation.

Emerging from a background rooted in artisanal traditions and shaped by his long engagement with the College of Art in Delhi, Zharotia developed a mode of working grounded in process rather than prescription. His images often begin intuitively, evolving through accumulation, erasure, and transformation. This approach produces compositions that feel at once deliberate and spontaneous, where line, colour, and gesture carry equal expressive weight. As noted in later reflections on his studio practice, his work consistently privileges experimentation and the material possibilities of form over adherence to stylistic conventions.

Central to his visual vocabulary is a recurring cast of hybrid beings—part human, part animal, part apparition—alongside motifs such as clowns, horses, acrobats, and masked figures. These are not fixed symbols but mutable presences that register shifting emotional states. The clown, in particular, operates as a vehicle through which questions of identity, performance, and vulnerability are explored. Similarly, the horse appears across decades, alternately as companion, alter ego, and force of motion, embodying both restraint and release.

Zharotia's compositions are marked by a careful tension between flatness and depth. Forms are often outlined with precision yet filled with areas of colour that disrupt spatial continuity. This produces a hovering quality, as if elements are in a constant state of becoming. His use of colour ranges from muted tonalities to sudden chromatic intensity, creating rhythmic contrasts that echo musical structures—an affinity reinforced by his engagement with classical music and its temporal unfolding.

Underlying this formal experimentation is a sustained inquiry into the human condition. His works evoke tenderness, disquiet, humour, and introspection, often within a single frame. Rather than illustrating specific events, they stage encounters—between self and other, memory and present, control and freedom. In doing so, Zharotia constructs a deeply personal yet expansive visual field, one that continues to open onto broader questions of perception, emotion, and the possibilities of artistic expression.

Jai Zharotia (1945–2021) is part of a family of Rajasthani artisans. Between 1967–71, he studied Fine Arts from the College of Art, Delhi. Zharotia has participated in numerous prestigious group shows and workshops in India and abroad and has had more than 25 solo shows across the globe, most recently at the Bihar Museum. He worked on educational projects for children at Bal Bhavan before becoming a lecturer at his Alma Mater in 1974, from where he retired as Professor and Head of the Painting Department in 2005. He has received several awards: two Sahitya Kala Parishad Awards, 1979 & 1980, Silk Screen Prints Award, AIFACS Award, 1987, (Ceramics and Drawing), Lalit Kala Akademi National Award, 1993. Jai Zharotia's paintings have been acquired by institutions and private collections in the country and outside – The Alkazi Collection, KNMA Collection, DAG Collection, and his works have been showcased at the India Art Fair.

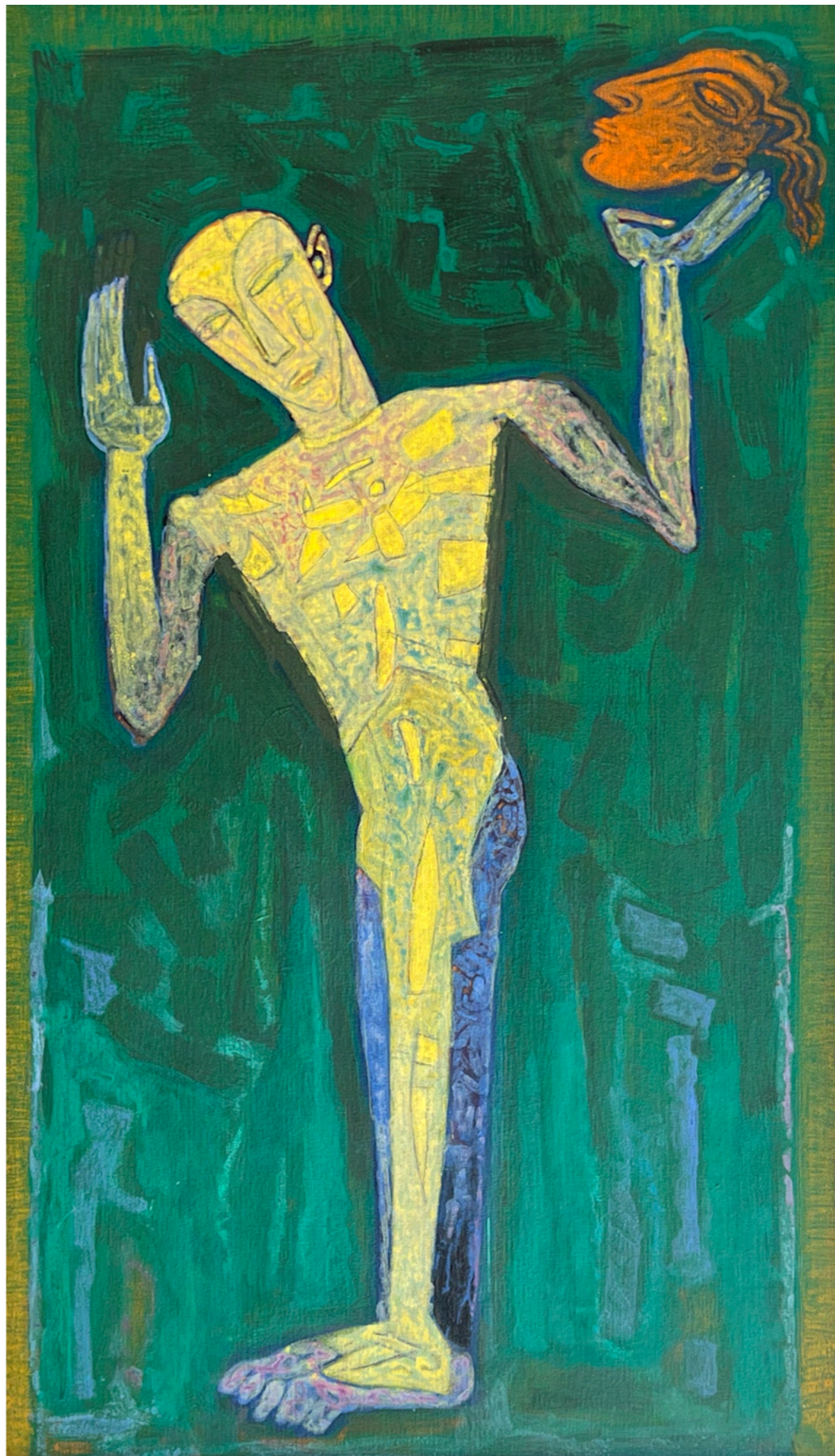




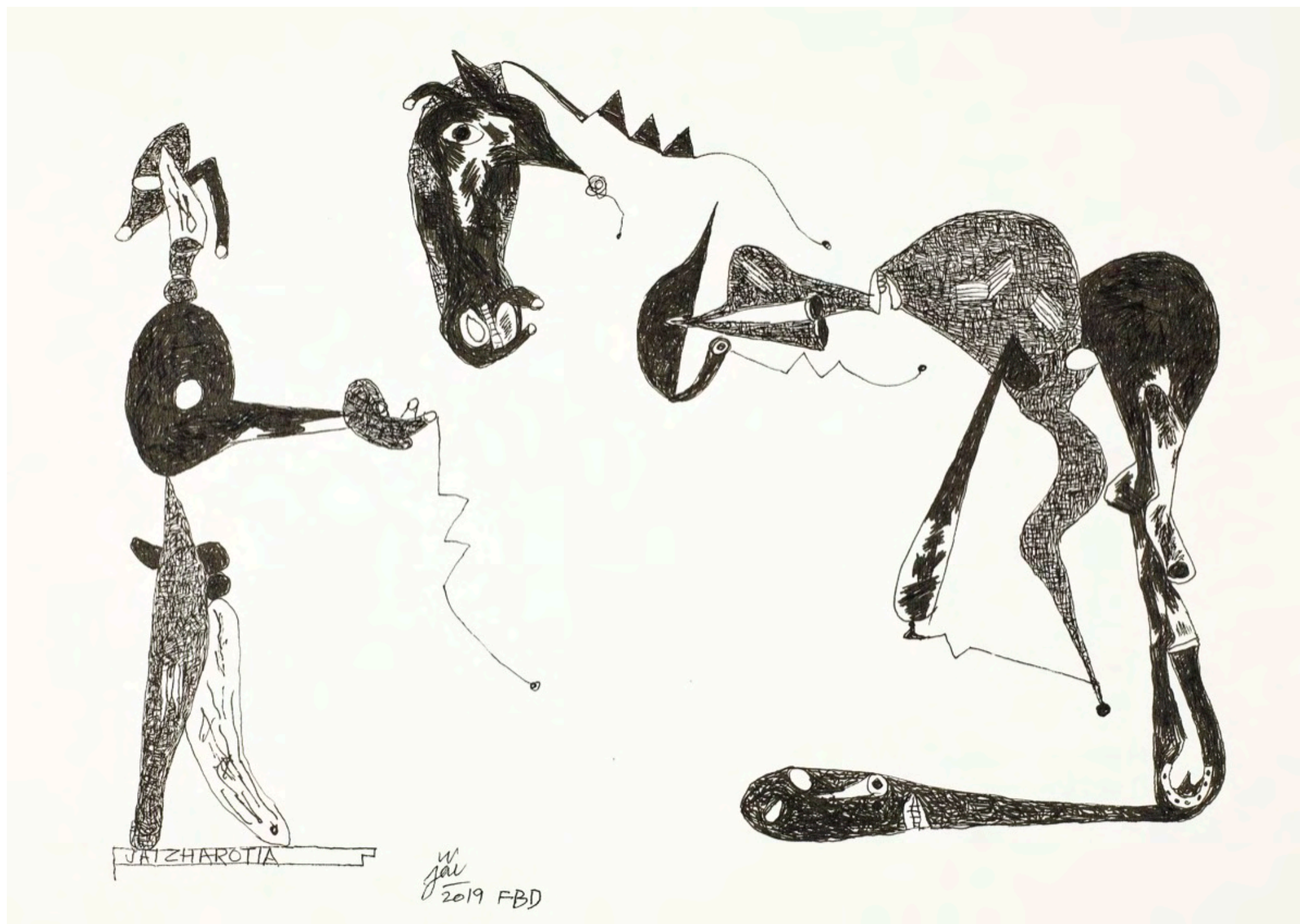
Jai Zharotia, *Untitled 2*, 2009

Acrylic on canvas

48 x 36 inches



Jai Zharotia
Untitled 3, 2009
Acrylic on canvas
42 x 24 inches



Jai Zharotia, *Horse 3*, 2019

Pen and ink on paper

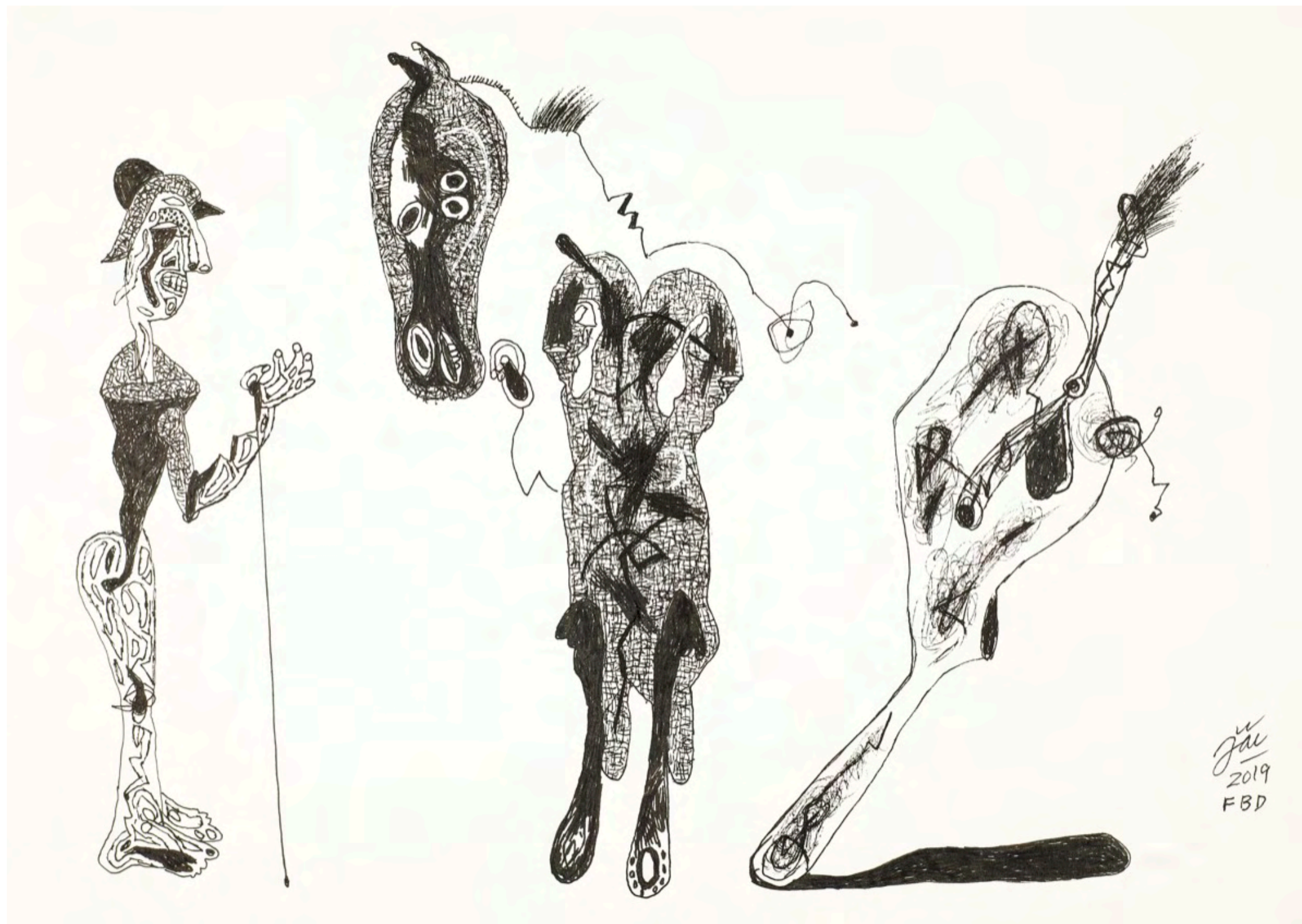
8 x 12 inches



Jai Zharotia, *Horse 19*, 2019

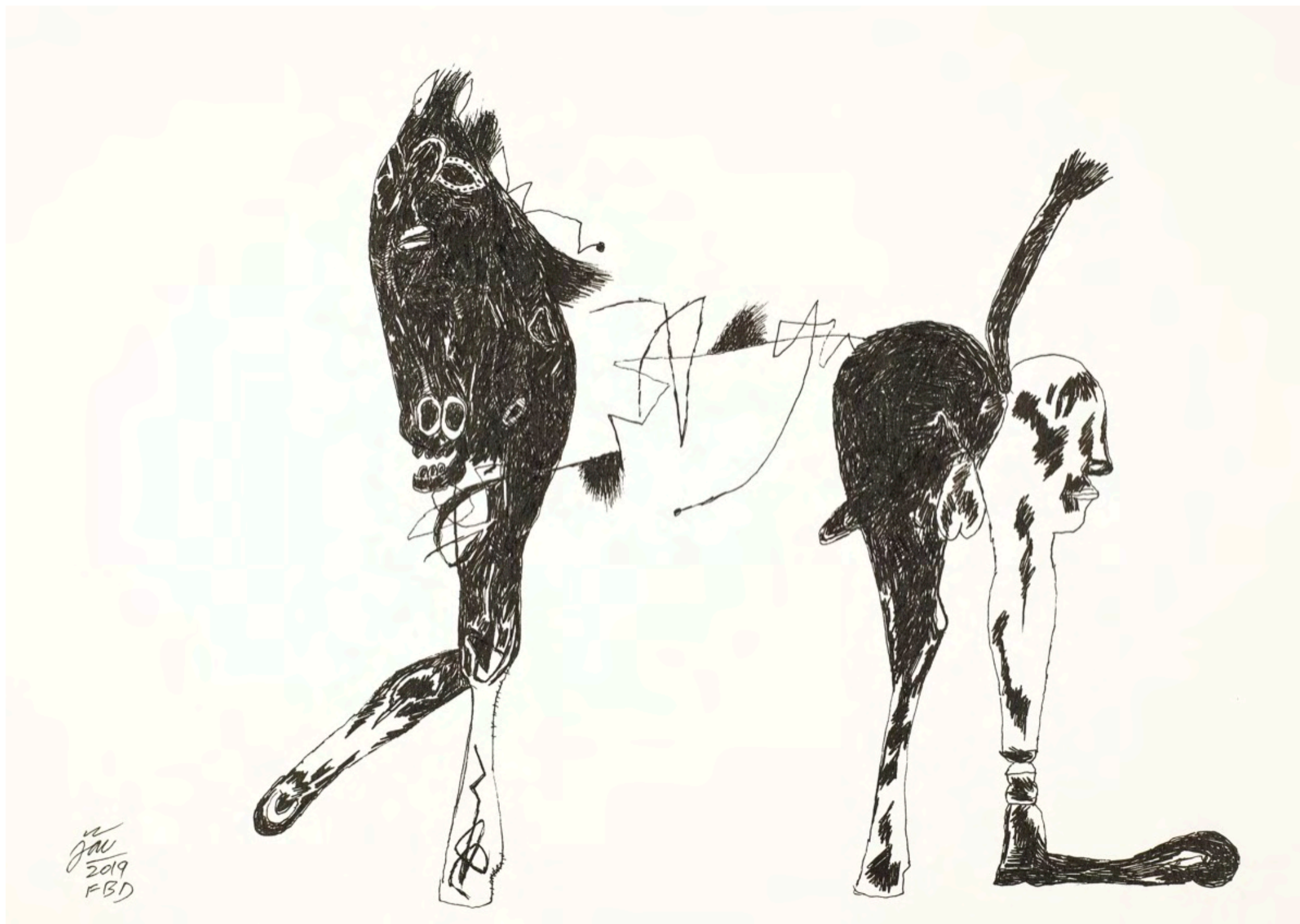
Pen and ink on paper

8 x 12 inches



Jai Zharotia, *Horse 22*, 2019

Pen and ink on paper
8 x 12 inches



Jai Zharotia, *Horse 25*, 2019

Pen and ink on paper

8 x 12 inches



TINA BOPIAH

Tina Bopiah's practice emerges from a deeply personal negotiation with identity, memory, and the textures of everyday life. Largely self-taught, her artistic trajectory developed outside formal institutions, shaped instead by years of close observation and an inner life that steadily demanded expression. Beginning with portraits of those immediately around her — family, neighbours, domestic companions — she built a disciplined foundation that trained her eye and hand long before she found her own artistic voice. It was only when the obligations of domestic life receded that she gave herself fully to the task of working out what she wanted to say and how, precisely, to say it.

The shift, when it came, was a deliberate departure. Moving away from the conventions of realist genre painting, Bopiah developed a visual language capable of holding psychological complexity — images that accommodate ambiguity, irony, and emotional truth simultaneously. Rather than a limitation, her distance from institutional art training became a condition of freedom: a space in which no received methodology had to be unlearned.

Her subject matter draws from the full breadth of lived experience. She examines the pressures that accumulate around women's lives across generations — marriage, motherhood, aging, self-determination — alongside the larger structures that shape and distort them: social conformity, religious conditioning, cultural belonging, and the animal instincts that persist beneath the surface of respectability. Her sustained engagement with mixed-identity identity traces a community's experience of displacement and erasure, while her paintings of women living at the margins of Bombay's social order extend that same unflinching empathy outward. Throughout, the personal and the political remain inseparable.

Her transition across materials reflects a similar restlessness of inquiry. Working variously in watercolour, ink, acrylic, collage, and mixed media — and for a significant period in the exacting discipline of egg tempera, built up in fine translucent layers over time — Bopiah has adopted and set aside media according to their expressive capacity. Each technique is a tool for meaning rather than an end in itself.

The resulting body of work resists easy categorisation. It is at once autobiographical and critically engaged — intimate in its origins but expansive in its reach. Memory, in Bopiah's practice, is never sentiment; it is the active material through which identity is examined, contested, and remade. "Even when hitting bottom," she says, "we artists burrow ever deeper to explore uncertainty and the art that can be created from it."

Tina Bopiah (b. 1943, Bangalore) is self-taught and has developed a distinctive technique using egg tempera. Bopiah held her first solo exhibition at Art Heritage in 1995, followed by solo shows in 1998, 2000, and 2011. She has presented her work in numerous solo and group exhibitions, including at Indar Pasricha Fine Arts, London; the National Gallery of Modern Art and Pundole Art Gallery, Mumbai; the Metaverse Biennale, Dubai; and Gallery Katayun, Kolkata. Her work is held in collections including the Jehangir Nicholson Collection and the collection of Lady Antonia Fraser.





Tina Bopiah, *Two Hounds*, 2012
Egg tempera on canvas board
26 x 21 inches



Tina Bopiah, *Rowing*, 2008

Egg tempera on board

24 x 30 inches



Tina Bopiah, *Dai (Village Midwife)*, 2009

Egg tempera on board

24 x 30 inches



Tina Bopiah, *Bird Woman*, 2018
Paper, thread and acrylic on board
24 x 30 inches



Tina Bopiah, *Yoga Days - The Bent Spine of Long Haul Travel*, 2007

Egg tempera on board

24 x 18 inches



Tina Bopiah
Baraat - The Wedding Procession (Diptych), 2007
Pen and ink on paper, 25 x 20 inches each



Tina Bopiah

The Sadhu, 2017

Paper and acrylic on canvas

33 x 24 inches



Tina Bopiah, *Chasing Butterflies*, 1999

Watercolour, pen and ink on paper

19.5 x 27.75 inches, 22.75 x 31 inches (With Frame)



Tina Bopiah, Untitled
Paper, thread, and acrylic on canvas
17 x 25 inches



NEERAJ SINGH KHANDKA

Neeraj Singh Khandka constructs a visual language that holds two conditions in tension: the immediacy of urban life and the lingering presence of a remembered, more expansive natural world. The compositions are structured through a careful orchestration of perspective, where foreground, middle ground, and distance remain distinctly articulated. Figures occupy the front plane—still, often self-contained—while behind them, built environments recede into layered, modular arrangements, and beyond that, an open horizon or sky insists on depth. This spatial sequencing creates both physical and psychological distance, reinforcing a sense of separation between the individual and their surroundings.

The figures, locked in a forward-facing, often emotionless stare, do not engage with the spaces they inhabit so much as endure them. Their direct gaze suggests detachment; at times, locking eyes with them causes the rest of the painting to recede. In this context, the presence of technological mediation—headgear that obscures vision and renders the eyes insect-like or ‘bugged out’—introduces another layer of dislocation.

Nature persists across these works, both in full form and in isolated patches, depending on the plane of view. Trees breaking through constructed boundaries, waterlilies floating within contained spaces, and potted plants positioned as substitutes for larger ecosystems provide glimmers of existence beyond the human figure. These elements function as signs of life, possibly hope, but also as reminders of reduction. Nature is not absent, but constrained, reshaped, and often symbolic. The recurring vibrancy of the sky resists this compression—remaining expansive, luminous, and emotionally charged, holding the memory of openness and continuity.

Isolation and longing thread through these scenes. In this set of Khandka’s work in particular, figures are few and far between, dispersed, and rarely in relation to one another. The architecture, though communal in form, does not produce connection; instead, it frames solitude. What emerges is a condition of quiet estrangement, where the present—structured, dense, and mediated—sits uneasily against a nostalgic past that continues to exert emotional force.

Neeraj Singh Khandka (b. 1983) is a contemporary visual artist whose practice centres on printmaking and mixed media, exploring memory, materiality and transformation. He holds a BFA from the Government College of Art, Chandigarh (2010) and an MFA from Kala Bhavana, Visva-Bharati University, Santiniketan (2012). He has exhibited nationally with recent group shows including CIMA Award Show (Kolkata, 2025), What Patience Reveals: Oil Works of Transition, Art Heritage, New Delhi (2025), Ephemerides, APRE Art House, Mumbai (2025), Metaphors for Land, APRE Art House, Mumbai (2024) and Art for Hope, Triveni Gallery, New Delhi (2024) among others. Honours include the Hyundai Art for Hope Artist Grant (2024), Prafulla Dahanukar State Award (Printmaking) (2019) and a Special Mention (Professional Category) at Mojarto Ora (2020). He was awarded the Shrishti-AIF Grant (2020) and has completed residencies such as Art Ichol (Maihar, 2025) and the Kala Bhavana: 100 Years of Somnath Hore programme (Santiniketan, 2023). His work is held in public and institutional collections including the University of Iowa Stanley Museum of Art, China Printmaking Museum (Guanlan), Tama University, Tokyo, Art Heritage, New Delhi, the Collection of Indian Printmaking (Waswo X. Waswo) and various public and private collections.





Neeraj Singh Khandka
***Virtual Reality*, 2022**

Acrylic on canvas
48 x 36 inches



Neeraj Singh Khandka
Enjoying Green From My Space, 2023
Acrylic on canvas
48 x 36 inches



Neeraj Singh Khandka
Everyone Has Its Own Owl, 2022
Acrylic on canvas
48 x 36 inches



Neeraj Singh Khandka

Urban Garden, 2025

Acrylic on canvas

7 x 5 inches



AVIJIT DUTTA

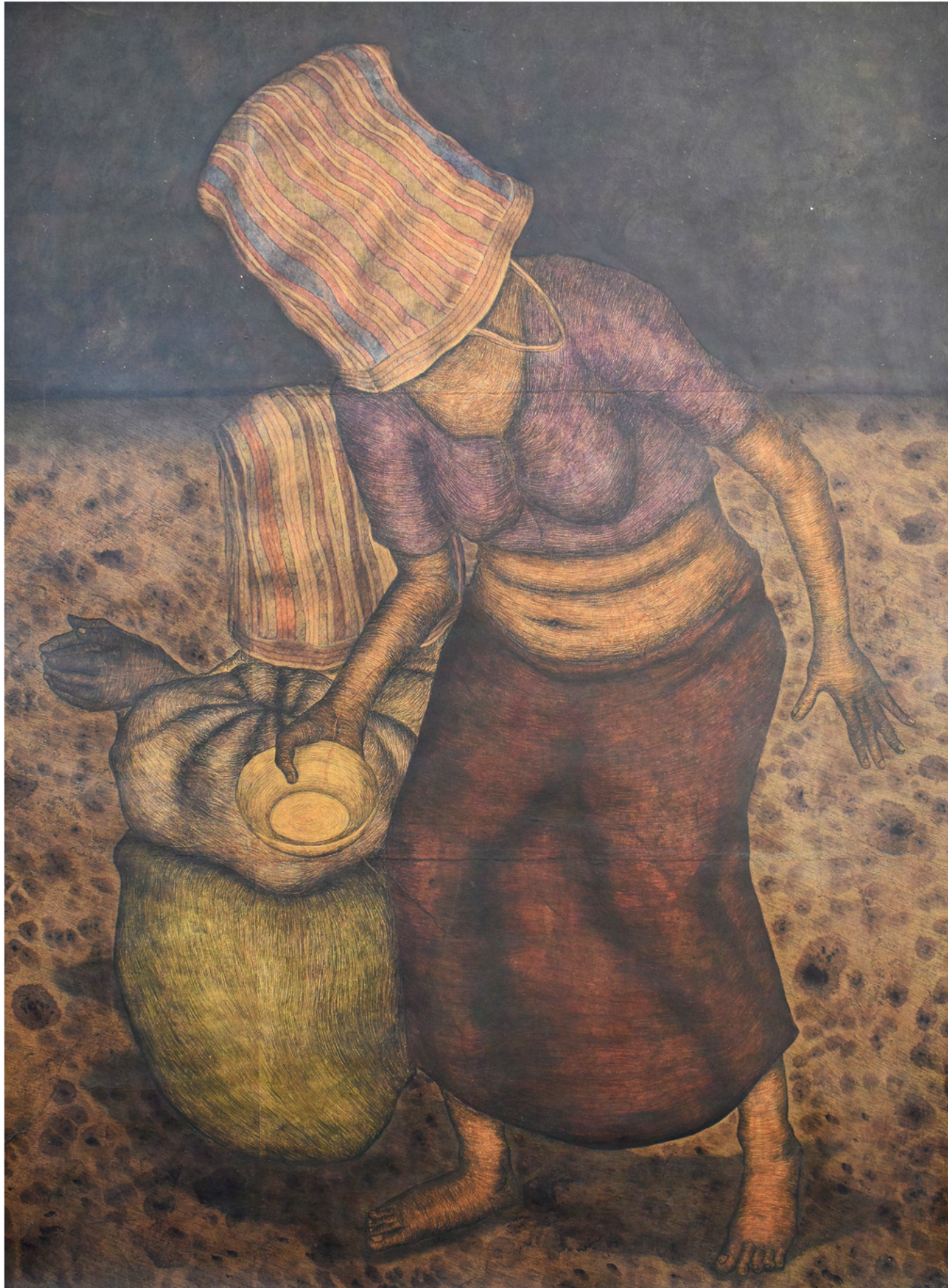
Avijit Dutta's practice is deeply rooted in his lived experience of Howrah, West Bengal—an urban industrial landscape often called the “Sheffield of the East.” Born and raised amid the hum of small factories, and in a family connected to his father's thonga (paper bag) business, Avijit learned the meaning of labor and long observed the endurance of daily workers. His visual language grows from this environment of resilience, struggle, and human spirit, forming the foundation of his practice: bridging art and livelihood, aesthetics and the everyday. Using locally sourced materials such as iron powder, brick dust, soil, and industrial debris, Avijit anchors his work in the textures of Howrah's working-class reality. His palette of

rust and earthen tones reflects both the physical environment and the psychological weight of industrial life.

His imagery captures the complex world of factory labor, where survival itself becomes a daily negotiation. Faceless figures, often hidden within thongas or nylon sacks, speak to the anonymity and identity crisis of industrial workers whose individuality is absorbed into the machinery of production. By concealing the workers' faces, Avijit does not erase them but exposes the systemic forces that obscure their humanity. Through surreal yet grounded depictions, he portrays a community that finds fleeting humor, solidarity, and dignity amid hardship. His ongoing engagement with Howrah's industrial hubs—its railway yards, foundries, and iron workshops—reveals a deep empathy for the people who inhabit them. A second series by Dutta is about what lies beneath the surface, reflecting the “inner glow” of people – what their aspirations and hopes are. Scratching the surface of his objects and paintings, both literally and figuratively, Dutta's aim is to expose the positive values that often lie just below a dull, beaten down exterior. Ultimately, his work stands as a tribute to the common man: a meditation on labor, survival, and the unyielding fight for existence that defines the human condition.

Avijit Dutta (b. 1997, West Bengal) holds a BFA degree in Painting from the College of Visual Art, Kolkata (2020), and an MFA degree in Painting from the Government College of Art & Craft, Kolkata (2022). He has exhibited widely, including his global debut at NADA Miami (2024) and participation in the India Art Fair (2025) with Art Heritage, New Delhi. Recent group exhibitions include SVIKRITI, Birla Academy of Art & Culture, Kolkata (2025), 58th Annual Exhibition, Birla Academy of Art & Culture, Kolkata (2025), Abir First Take, Huthesing Visual Art Centre, Ahmedabad (2024), IMAGINARIUM 4.0 (2024), Emami Art, Kolkata, Emerging Palettes 14 (2024), Srishti Art, Hyderabad, The Observer's Reflection (2023) and On the Threshold of Time (2023), Art Heritage, among others. His recognitions include the Elizabeth Greenshields Grant, Canada (2025), Abir First Take Award (2024), First Award at IMAGINARIUM 4.0 (2024), the Rabindranath Tagore Award (2022), and the Most Promising Artist award from the Art Society of India (2020–2021). In 2023, he presented a solo online exhibition, Beyond the Industrial Veil: Metaphors of Howrah, on Terrain.art.





Avijit Dutta,
Beside the Rail Gate, 2022

Nepali handmade paper, charcoal, acrylic, pen
and soil on Cartridge paper
54 x 42 inches (Unframed)



Avijit Dutta, *Areal Glow I*, 2022

Acrylic, pen, soil and scratching by knife on paper
36 x 72 inches (Unframed)



Avijit Dutta, *Lost Nest*, 2023

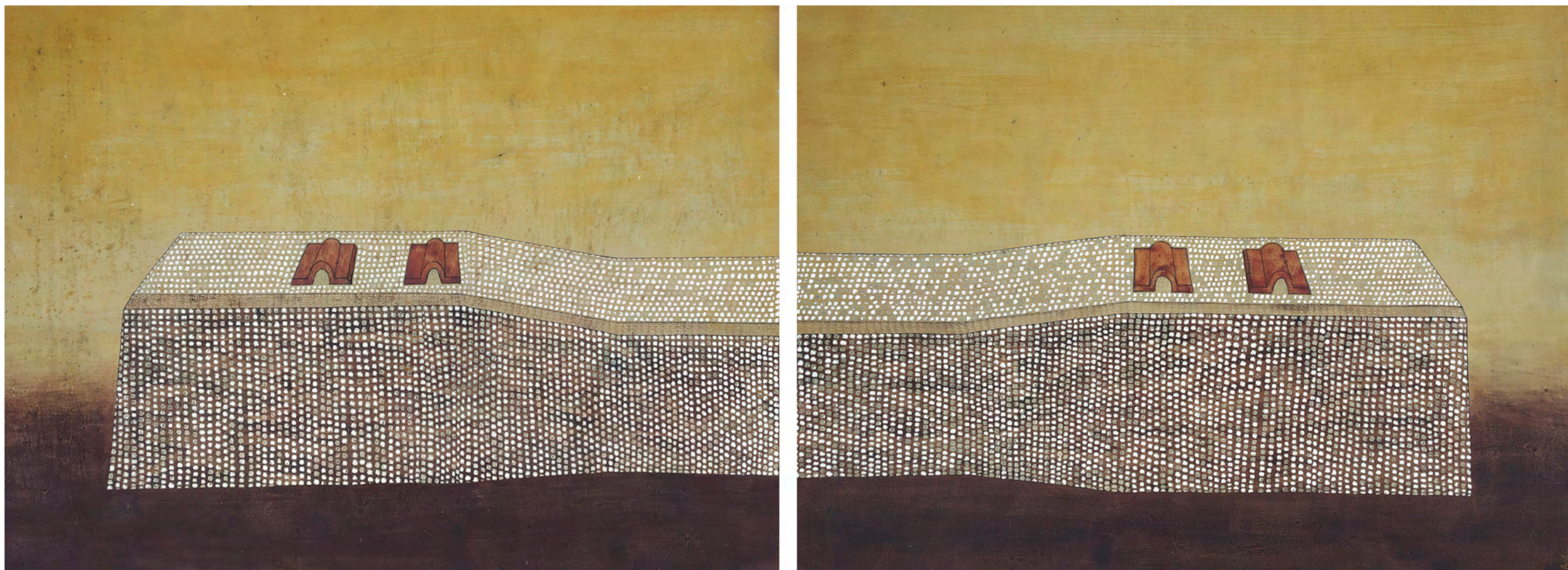
Soil, acrylic, charcoal and scratching by knife on Fabriano paper
36 x 48 inches (Unframed)



Avijit Dutta

Areal Glow III, 2022

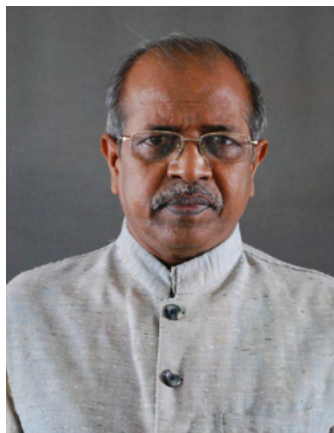
Soil acrylic and scratching on paper
43.5 x 34.5 inches



Avijit Dutta, *Areal Glow II*, 2022

Soil, acrylic and scratching on Fabriano paper (Diptych)

22 x 58 inches



B R PANDIT, ABHAY & KHUSHBOO PANDIT

B. R. Pandit, a renowned ceramic artist with a 75-year legacy, is celebrated for his exceptional glazes and mastery of techniques such as raku, smoke firing, copper reduction, and soda firing. For many years, his work was primarily focused on traditional vessel forms. Recently, Pandit has embraced a more sculptural approach, using ceramics as a medium for expressive freedom rather than adhering to specific shapes. This shift has led him to continually expand the boundaries of the form, showcasing an enduring capacity for artistic reinvention.

Naman Ahuja, noted scholar and curator – and a ceramic artist himself – articulated in his 2018 essay on Panditji's studio, *The Pandit Studio: Another Indian Modern*, "[B R] Pandit's studio stands as an important embodiment of a hundred years of social change in the Indian art world[his] is the trajectory of someone born into a caste of potters, who lost their calling in the village to the intensive agricultural demands of the Green Revolution, yet, profited from the slew of policies still in existence in a post-Gandhian India for the preservation and improvement of the lot of Indian craftspeople, which allowed him to grow into an artist who is today represented in art museums and by gallerists."

The works presented here are those by B R Pandit with significant contributions by Abhay Pandit and Khushboo Pandit.



B.R. Pandit (b. 1949, Bihar) is a master ceramic artist with a career spanning over five decades. Trained at prestigious institutions such as Sir J.J. School of Art, Mumbai (1976), and Lalit Kala Akademi, Garhi, New Delhi (1981), his formative years included rigorous traditional training under noted ceramicist Shri L.R. Ajgaonkar and across pottery institutes in Maharashtra, Karnataka, and Bihar. His expertise has led to international demonstrations and workshops organized by the Government of India in Spain, Germany, Nigeria, and Japan. Over the years, Pandit has received several prestigious honours, including the Padma Shri (2013), the Shilp Guru Award (2008), and the Kamaladevi Chattopadhyay Lifetime Achievement Award (2007), in recognition of his significant contribution to Indian pottery and ceramic arts. Renowned for revitalizing studio pottery in India, Pandit has held solo exhibitions at prominent venues including Unconstrained Alchemy (2024), The Shape of Things (2018), and Cityscape (2003) at Art Heritage, New Delhi. He has participated in numerous group exhibitions across India, including Illuminations (2021), Art Heritage; and Pottery in Clay (2015), Cymroza Art Gallery, Mumbai, among others. In 2025, his works were presented by Art Heritage at the India Art Fair, marking his continued relevance in contemporary craft circles.





B R Pandit, Abhay Pandit & Khushboo Pandit

Turquoise Bowl Sculpture, 2026

Ceramic, 7 x 16 x 16 inches



B R Pandit, Abhay Pandit & Khushboo Pandit
Platter, 2026
Ceramic, 2.5 x 19 x 19 inches



B R Pandit, Abhay Pandit & Khushboo Pandit
Turquoise Ceramic Canvas, 2025
Ceramic, 3.5 x 17.5 x 17.5 inches



B R Pandit, Abhay Pandit & Khushboo Pandit
Mangroves Fossils Ceramic Canvas, 2026
Ceramic, 3 x 13.25 x 14 inches



B R Pandit, Abhay Pandit & Khushboo Pandit
Platter, 2026
Ceramic, 2.5 x 18 x 18 inches



B R Pandit, Abhay Pandit & Khushboo Pandit
Ceramic No. 4 (Green Vase), 2023
Ceramic, 7 x 8 x 8 inches



ART HERITAGE
(NEW DELHI, INDIA)

Since its inception in 1977, Art Heritage has championed experimental approaches, providing a space wherein artists can be vulnerable and exposed at the same time. Located in the iconic Joseph Allen Stein–designed Triveni Kala Sangam in New Delhi, Art Heritage is dedicated to advancing modern and contemporary Indian art. Established with a dual mandate of commerce and education, we seek to foster both the appreciation and acquisition of art, creating a deeper engagement between artists and audiences.

Over nearly five decades, Art Heritage has presented more than 650 exhibitions and produced over 450 catalogues, celebrating the work of both distinguished masters and emerging voices from India and abroad. Our annual programming includes six to eight curated exhibitions and participation in art fairs in India and the United States. Many of our exhibitions highlight the practices of unrecognized artists who have made significant contributions to particular media or art forms. In addition, several exhibitions showcase less frequently represented mediums within the Indian gallery ecosystem, such as printmaking, ceramics, and photography. Several of our educationally focused projects are developed in collaboration with foundations and institutions, complemented by public talks, webinars, artist interactions, and curated walkthroughs that encourage accessibility and dialogue.

Through our initiatives, we support artists, engage collectors, and cultivate audiences, furthering artistic discourse and the cultural criticism essential to a vibrant and evolving democracy.

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