

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



ALKAZI  
1925-2025

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



lifespans 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.



## 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.*



INR 2,10,000 inclusive of GST



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

Acrylic on canvas  
48 x 36 inches

INR 2,10,000 inclusive of GST



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

INR 2,10,000 inclusive of GST



**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

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.

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