



ART HERITAGE ON THE THRESHOLD OF TIME:

FUTURE TENSE

PAINTINGS, TEXTILE WORKS & SCULPTURES BY
EMERGING ARTISTS WHO IMAGINE REALMS
BORN OF SUBTRACTION, THE UNSEEN &
THE INTERCONNECTED

ABHIRAM B
NANDINI PATEL
SHIVANSH SHAH
SOVAN GORAI

JULY 3 - AUGUST 22, 2026

205 Tansen Marg, New Delhi

www.artheritagegallery.com | Insta: @artheritagegallery | +91 9818696193



ART HERITAGE

ON THE THRESHOLD OF TIME SERIES

The first exhibitions in which artists participate as they near graduation or in the years immediately following it often mark a significant inflection point. Unencumbered by many of the expectations and limitations that may confront them later in their careers, artists at this stage are freer to test ideas, refine conceptual concerns, and explore the possibilities and nuances of different mediums as they begin to develop increasingly distinct artistic positions.

These early exhibitions also coincide with an artist's entry into the professional art world. Emerging practitioners must navigate questions of presentation, pricing, framing, conservation, and the complexities of working with galleries, while simultaneously introducing their work to a broader public. For galleries, sustained engagement

with emerging artists can be equally vital. Such engagement offers an opportunity to encounter new ideas and evolving artistic languages, while fostering a dynamic dialogue between established histories and contemporary practices. Finally, formative exhibitions also allow collectors to engage with an artist's practice close to its inception and, over time, build a more comprehensive representation of that evolving body of work. For those beginning to collect, such moments can also serve as accessible entry points into the art market.

For more than a decade, Art Heritage's *On the Threshold of Time* exhibition series has been dedicated to identifying and supporting emerging artistic practices. Conceived as an annual platform for young artists, the series embraces this formative moment of emergence, recognising that compelling artistic trajectories rarely begin with certainty alone, but rather through experimentation, intuition, and sustained inquiry.

The current iteration, *Future Tense*, brings together four artists whose practices span a wide range of mediums, from oil on canvas and watercolour on paper to textile-based and mixed-media sculptural forms. This diversity of material approaches reflects both the continued relevance of traditional mediums and the expanding material vocabularies that characterise contemporary artistic practice. Equally varied are the concerns that animate these works, encompassing questions of memory, psychology, ecology, and labour.

In her textile-based practice, **Nandini Patel** works through processes of unravelling and reconstruction, carefully deconstructing woven surfaces to reveal forms and meanings embedded within their structure. Through these acts, textiles become sites of memory, concealment, and revelation. **Abhiram B** turns inward, examining the emotional and psychological terrains that underlie everyday experience and bringing to the surface moments of vulnerability, resilience, and introspection. **Shivansh Shah** explores relationships between natural, spiritual, and built environments, tracing connections among plants, water, architecture, and sacred spaces to reveal networks of interdependence linking human and non-human worlds. **Sovan Gorai** foregrounds the body as a site of labour, making visible lives and histories that frequently remain obscured within contemporary urban existence.

Together, these practices invite viewers to look beyond immediate appearances and consider the complexities that shape contemporary experience. In doing so, *Future Tense* offers not definitive statements, but glimpses into artistic futures that remain still in formation.



On the Threshold of Time, Edition 10, 2023-24 Season



ABHIRAM B

Drawn to oil since his earliest encounters with still-life painting, Abhiram found in the medium's fluidity and extended drying time a material language uniquely suited to his practice. Working with a palette often anchored in burnt sienna and Prussian blue, he employs subtle tonal transitions, expressive brushstrokes, and carefully orchestrated colour contrasts to evoke emotional and psychological tension.

Situated between observation and introspection, Abhiram's work transforms seemingly mundane activities into points of departure for deeper reflections on the human condition. The Laundry, a familiar domestic chore associated with cleansing and renewal, becomes a metaphor for guilt, regret, and the impossibility of fully washing away psychological burdens. The Florist transforms the act of arranging flowers into a meditation on impermanence, renewal, and the cyclical nature of life, while Stacked, set amidst the intensity of Mumbai's local trains, examines the collective and deeply personal struggles carried within the routines of urban existence.

Through portraiture, subtle surreal interventions, and increasingly abstract forms, Abhiram seeks to reveal what often remains unseen: the complex psychological landscapes that exist beneath outward appearances. His paintings invite viewers to pause, look closely, and recognise that within the repetitive rituals of daily life lie profound moments of self-reflection, vulnerability, and human connection.

Abhiram B (b. 2001, Kerala) completed his Bachelor of Architecture from the School of Planning and Architecture, New Delhi (2024). He has participated in exhibitions including the Genocide: In Conversation, We Stand Together, Lalit Kala Art Gallery, Kozhikode (2026); the Shashwat Group Art Exhibition, India Habitat Centre, New Delhi (2024); Samunnati Students Biennale, Lalit Kala Academy, New Delhi (2023). Workshop participation includes Kala Nila: ABC Art room Pedagogy & Dialogues, Neighbour, Trivandrum (2025); Places and Dialogues: Comics Making Workshop as part of the Kochi-Muziris Biennale, Kochi (2025); Paper Reimagined: From Nature's Leftovers to Sheets, Kochi (2025); The Art of Sew-Free Draping Workshop, Kochi (2025); and the Thangka Painting Workshop, Kochi (2025). He also received recognition as a Top 10 finalist in the NASA HUDCO Trophy (2022), won the Innovation Showcase Award for e-Carriage in the Visualization category, Devon, United Kingdom (2023), and was shortlisted for the publication of his thesis synopsis for the International Cruise Terminal, Vizhinjam, Trivandrum (2024).

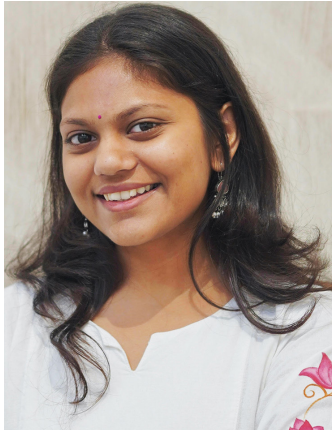
Oil on canvas (Rs. 27,500 and above)



*The Florist, 2024
Oil on canvas
60 x 48 inches*

NANDINI PATEL

Textiles (Rs. 20,000 and above)



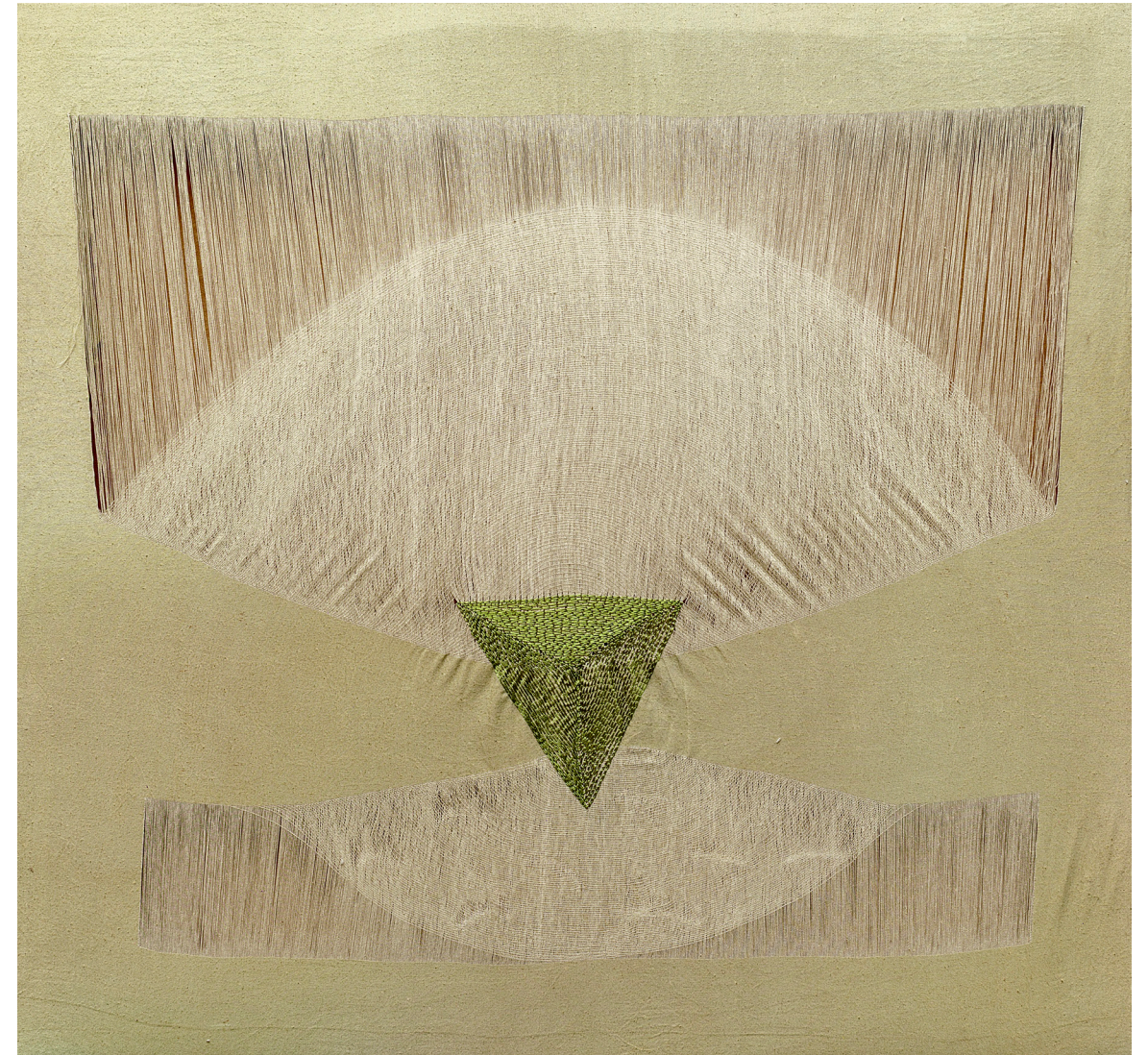
Early drawings gradually led Nandini to recognise an affinity between the drawn line and the individual thread. This transition from line to textile felt instinctive, informed in part by her upbringing in Surat, a city deeply connected to India's textile industry. Growing up amidst the presence of textile mills, the rhythmic sounds of looms, and watching her mother stitch garments at home fostered an enduring familiarity with cloth as both material and lived experience.

Central to her practice is a subtractive, process-led approach. Working primarily with raw cotton cloth produced in Gujarat, she removes threads from the woven fabric, allowing forms to emerge through absence rather than addition. This process transforms destruction into a generative act: forms are revealed rather than imposed, and absence becomes a productive force through which new meanings arise. The imagery that emerges is informed by Nandini's sustained engagement with the landscape of Pavagadh Hill, where she regularly collects crystal rhyolite stones. Rather than depicting these stones directly, her works respond to their material presence and geological formation. The slow processes through which these stones are shaped—pressure, heat, fragmentation, erosion, and the passage of time—resonate deeply with her own method of making. Her muted palette of weathered browns, soft greys, ochres, and other mineral tones is similarly derived from these stones, reinforcing the meditative and material qualities of the work.

For Nandini, textiles possess a unique capacity to embody both structure and vulnerability, offering a means to explore questions of transformation, material memory, and the delicate balance between control and surrender.

Nandini Patel (b. 2003, Gujarat) completed her BFA from The Surat School of Fine Arts, Surat (2024), and is currently pursuing her Masters in Visual Arts at Maharaja Sayajirao University of Baroda, Baroda. She has participated in exhibitions including Aagam, MSU Fine Arts Gallery, Baroda (2025); RAAG-II, Nine Fish Art Gallery, Mumbai (2024); Out of Syllabus, Frida Art House, Pune (2024); and the Kala Partisthan Gujarat Exhibition, Surat (2023). She has also participated in the Lalit Kala Art Camp (2023). Nandini is also a recipient of the Nasreen Mohamedi Scholarship (2025–26) and the Nasreen Mohamedi Scholarship Award (2025–26), and received the Best Painting Award at the Annual Display of Veer Narmad South Gujarat University, Surat (2024).

*Untitled, 2025
Cotton cloth, Silk thread and acrylic
28.5 x 30 x 1.25 inches*





SHIVANSH SHAH

Watercolour on paper (Rs. 25,000 and above)

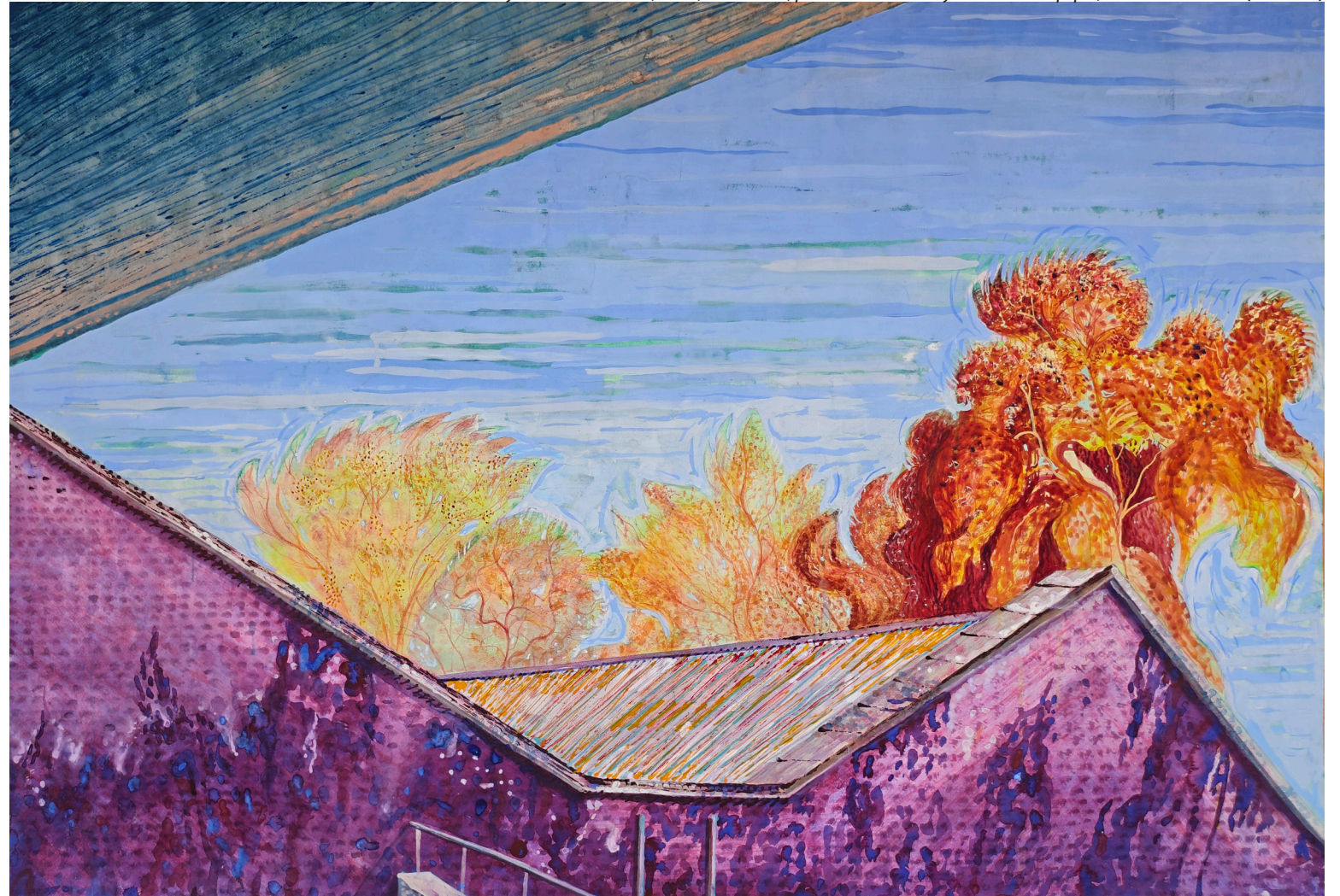
Shivansh Shah's practice emerges from sustained encounters with the natural world, where trees, plants, water, and sky become active participants in a quiet, unfolding drama. He is particularly interested in the relationships that exist within nature—the silent exchanges between trees, the distinct personalities of individual plants, and the subtle energies that animate the landscape.

As his engagement with nature continues to evolve, new elements continually enter his practice. Recent works, for instance, move beyond trees and plants to explore reflections on water, investigating the shifting interplay between stillness and movement, the changing play of light, and the layered realities contained within aquatic environments.

Although he experiments across media, watercolour remains central to his practice. Drawn to its fluidity and transparency, Shivansh values the freedom the medium affords. The interaction between water, pigment, and paper allows him to build delicate layers and create subtle textures, fostering an intuitive and experimental approach to image-making. Colour also plays a central role in his process. Rather than faithfully reproducing the colours found in nature, Shivansh responds emotionally to what he observes, selecting hues that evoke the moods and energies he experiences. At times, prolonged observation reveals colours and luminous presences beyond visible reality, experiences that further inform his chromatic language.

Underlying this engagement with nature is a deeply held spiritual sensibility. Shivansh perceives nature not merely as a collection of physical forms, but as a manifestation of an unseen, divine energy. Spiritual experiences, dreams, and moments of heightened perception often shape the way he understands and represents the world around him, allowing the visible and invisible to coexist within his paintings.

Beyond the Studio Door, 2024, Watercolour, poster colour and acrylic on Fabriano paper, 39.75 x 57.5 inches (Unframed)



Shivansh Shah (b. 2001, Gujarat) completed his BFA in Painting from the Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda, Baroda (2024), and is currently pursuing his MFA in Painting at the same institution. He has participated in exhibitions including AAGAM, MVA 1, Fine Art Gallery, Baroda (2025); TACAE – Third Annual Contemporary Art Exhibition of Gujarat Artists, Sarjan Art Gallery, Baroda (2024); the International Staff Meet at the Hungarian University of Fine Arts, Budapest, Hungary (2024); P. M. Modi School & Prerna School Museum, Vadnagar, (2024). He has participated in a Miniature Painting Workshop at the Faculty of Fine Arts, MSU, Baroda (2023). He has received the Nasreen Mohamedi Scholarship (2024).



SOVAN GORAI

Sovan Gorai's practice emerges from materials that already bear traces of lived experience—clay, wood, metal, paper pulp, discarded objects, and found materials. It is therefore unsurprising that labor and the worker remain central concerns in his work. Growing up in a village before moving to the city, Gorai closely observed the lives of farmers, artisans, daily wage laborers, and migrant workers, leading him to consider how bodies carry the marks of work, movement, and endurance.

The combinations of images and objects in his sculptures function as visual metaphors. Gorai frequently merges the human body with wheels, tools, animal forms, architectural fragments, and found objects to create hybrid figures that move between reality and symbolism. The wheel, in particular, recurs as a symbol of cyclical struggle, labor, and migration.

Through the amalgamation of diverse materials and symbolic forms, Gorai constructs layered narratives that reflect on migration, dignity, and social justice. Seamlessly combining rural craft traditions with contemporary sculptural language, his practice extends sculpture beyond conventional boundaries.

Sovan Gorai (b. 1999, West Bengal) completed his BFA in Sculpture from Rabindra Bharati University, Kolkata (2024), and is currently pursuing his MFA in Sculpture at the same institution. He has participated in exhibitions including the Student's Biennale, Kochi, as part of the Kochi-Muziris Biennale Project: The Unseen Protagonists (2025–26); the National Art Exhibition, Aligarh Muslim University, Aligarh (2026); the 59th Annual Exhibition, Birla Academy of Art and Culture, Kolkata (2026); the Annual Art Exhibition of West Bengal Raiva Charukala Utsav, Academy of Fine Arts, Kolkata (2024); the Annual Art Exhibition of the West Bengal State Academy of Dance, Drama, Music & Visual Arts, Kolkata (2024); and the Student's Annual Exhibition, Faculty of Visual Arts, Rabindra Bharati University, Kolkata (2022–2026). He has participated in the Kala Sakshi Workshop, New Delhi (2024), the Stone Carving Workshop, Odisha (2024), and the Mask Making Workshop, West Bengal (2023). He also received the Kala Sakshi Scholarship (2024), the KIFALC Young Artist Fellowship Certificate of Merit (2026), the Sculpture Award at the Annual Art Exhibition of the West Bengal State Academy of Dance, Drama, Music & Visual Arts, Kolkata (2024), and Certificates of Merit in Sculpture from Rabindra Bharati University, Kolkata (2023 & 2026).

Mixed Media Sculpture (Rs. 35,000 and above)



Empowerment, 2024
Terracotta
21 x 9.25 x 8 inches

ABOUT ART HERITAGE

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.



[Find Us on Artsy](#)

ART SY



[Click HERE to follow us on Instagram](#)