

An *Alternative* Contemporary

a celebration of contemporary miniature art



This exhibition presents the new generation of miniaturists. It is a dialogue between the past and the present. From intricate Mughal illustrations to delicate Persian miniatures, to its extensions as this craft incorporates new syntaxes.

These artists are breaking new ground and renewing the miniature art form through experimentation through form, techniques, materials, iconographies, and narratives. In this show, we are seeing miniature in its new avatar, dynamic and constantly evolving in the contemporary art world.

Isheta Salgaocar

Patron, Sunaparanta Goa Centre for the Arts

An Alternative Contemporary not only showcases miniature in a contemporary context, it extends that by bringing in new vocabularies using literary and historical references and sources, and also subverting representations. It is such a privilege for our audience to gain access and exposure to the rich history and tradition of miniature artists that is being continued using contemporary language and formats.

Leandré D'Souza

Creative Director, Sunaparanta Goa Centre for the Arts

The Expanding World of the Contemporary Miniature

When most people hear the term “miniature painting”, what comes to their minds are small, often intricate, painted portraits and landscapes. The more knowledgeable might know that these originated as manuscript illustrations in both India and Persia, though the sophisticated refinements of the Persian Courts were in later years, brought back to India via the Mughal Empire. The style also arrived in the Ottoman Courts via both trade routes and scholars, reaching and influencing even European manuscript painters. However, India became known for its extreme wealth of the art form, largely due to the patronage of Mughal rulers and Hindu *Maharajahs* and Princes. Possessing a collection of miniature painting folios (by now mostly decoupled from the original manuscript tradition) was more than just a status symbol, but a way of preserving likenesses, narratives, and historical events in visual form.

This exhibition will surprise many. Though the original tradition of miniature paintings lives on and is here represented by artists such as **Mahaveer Swami** and **Rajaram Sharma**, the genre has also evolved. Some artists, such as **Vinita Sharma** and **Mandeep Meera Sharma** have pushed the boundaries a bit, creating seemingly traditional works, while exploring new techniques, subject matter, and composition. Other artists, such as **Yugal Sharma** and **Chhotu Lal** have pulled ideas based on legend and history yet morph their styles to a near-minimalist modernism. The UK-born **Olivia Fraser**, a long-time student of traditional technique in Jaipur, plunges fully into the abstraction of the meditative and tantric, a historical tradition among Indian miniaturists that is not as well known.

Miniature painting is not a fixed, codified, set of rules and formulas. It has always evolved, and it has always influenced the other arts of its time. Many of the works in this exhibition are not strictly miniatures, but rather, works inspired or derived from the miniature style. The UK-based artist **Jethro Buck**, who has studied in Jaipur, exhibits an animated video based on several of his painted works. The collaborative team of **Monique Romeiko** and **Vagaram Choudhary** present an animated video, created almost entirely digitally. **Manisha Gera Baswani** exhibits her pin incision works, inspired by her mentor and tutor **A. Ramachandran**, creating an homage to the late artist who was, in his later years, heavily influenced by Udaipur miniature lake iconography, specifically the lotus blossom. Pakistan-born **Khadim Ali**, now living in Australia, presents a painted and woven tapestry dealing with his family's flight from their native Afghanistan, and the many conflicts that surrounded that tragic history.

In other words, this is a show of surprises. Yet the common thread that binds all of these artists is their deep connection to the history, and too often overlooked meaning of miniature painting within our current times and culture.

Waswo X. Waswo
Curator



Alexander Gorlizki

Meenakshi Sengupta

Chhotu Lal

Monique Romeiko &
Vagaram Choudhary

Eeman Masood

Olivia Fraser

Ekta Singha

Piyush Sharma

Gargi Chandola

Promiti Hossain

Gopa Trivedi

Rajaram Sharma

Jethro Buck

Rajat Sharma

Jignasha Ojha

Rohit Chawla

Khadim Ali

Dr. Seema Bhalla &
Siddharth Gosavi

Leticia Alvares

Mahaveer Swami

Vinita Sharma

Mandeep Meera Sharma

Waseem Ahmed

Manisha Gera Baswani

Yugal Sharma

Manjot Kaur

Alexander Gorlizki

Gorlizki (b. 1967, London) is a New York-based artist known for his works inspired by Indian miniature painting. Collaborating with Pink City Studio in Jaipur, he blends traditional miniature techniques with his unique visual style. His recent solo exhibition, **What The Camera Didn't See**, was showcased at MAP Bengaluru in 2023-2024.

Gorlizki's practice centres around his fascination with Indian miniature painting, which he subverts through a contemporary lens. Working closely with master painter **Riyaz Uddin** at Pink City Studio in Jaipur, he creates intricate works on paper that blend traditional techniques with playful, surreal subjects and patterns. His collaborative process sees artworks evolve between New York and Jaipur, transforming into elaborate masterpieces. Gorlizki's practice balances meticulous craftsmanship with tongue-in-cheek humour, creating a unique fusion of traditional and contemporary art.



Alexander Gorlizki
Maquette for a Floral Monument, 2024
Pigment on wood
20 x 10 x 6 cm

Courtesy of Anant Design Pvt. Ltd.

Chhotu Lal

Born in Udaipur in 1957, Lal completed his post-graduation in drawing & painting from the University of Udaipur receiving a gold medal for his MA final. He learned traditional Indian miniature techniques and adapted it to suit his own style featuring a more contemporary imagery. He integrates symbols and signs of life, as it exists today, with renderings of mythological stories and religious icons.

At present, the content of his paintings derives from renowned mythological books, such as the *Shreemad Bhagwat Gita*, *The Sukh-Sagar*, *The Kabir Bani*, and other references. He strives to render their universal value and philosophy in modern compositions using Indian traditional miniature painting techniques, colours and brushes. During the process of creating these oeuvres, the philosophy of omnipresent meaning becomes apparent.



Chhotu Lal
Drops from the Ocean I
Gouache and gold on acid-free paper
14 in (diameter)
2021

Eeman Masood

Masood (b.1998, lives & works in British Columbia, Canada) graduated from the prestigious National College of Arts, Lahore in 2021 with a major in miniature painting. She was awarded a merit scholarship throughout her years at the NCA.

Masood's work revolves around the feeling of nostalgia that comes with loss over a period of time. Looking at the belongings of people who are no longer present, and feeling their presence, that flash of memory is like a dream. This clash between dream and reality evokes longing for the past which is mirrored in her delicately rendered work with faded but clear visuals. Muffled in images of ethereal jungles and floralscapes where mythical creatures flaunt in a paradise of personal pleasure and pain is how Masood constructs her narratives onto her laborious miniature paintings.



Eeman Masood
The Humming Willows
Watercolours and 24k gold leaf on arches paper
35.5 cm x 45.7 cm
2024

Ekta Singha

Singha draws inspiration from Mughal, Persian, and Rajput miniature paintings, weaving personal experiences and ancestral narratives into a layered pictorial surface. She completed her BVA in 2012 from the Government College of Art and Craft, Kolkata, and did an MVA in 2015 from the Faculty of Fine Arts, MSU, Baroda. Singha has been a part of many Solo Exhibitions like **A Note on Remembrance**, Kalakriti Art Gallery, Hyderabad, 2019; **To Heal We Must Remember**, Kala Chaupal - the environmental situational room and **Luminously Between Entities**, Gallery ARK, Vadodara.

Her current work in fresco highlights another facet of the miniature tradition.



Ekta Singha

Impression | ছাপ |

Natural pigment, gouache and gold foil on fresco

6 in

2023 - 2024

Gargi Chandola

Chandola is a visual artist based in New Delhi, India. Her work focuses, in no particular order, between observations of the self, the everyday, and her imaginings. Within these observations, she gravitates towards themes of feminism, personal history, violence, socio-political hierarchy, and often articulates these with a touch of humour. She creates paintings (primarily on paper), illustrated zines, and large-scale murals.

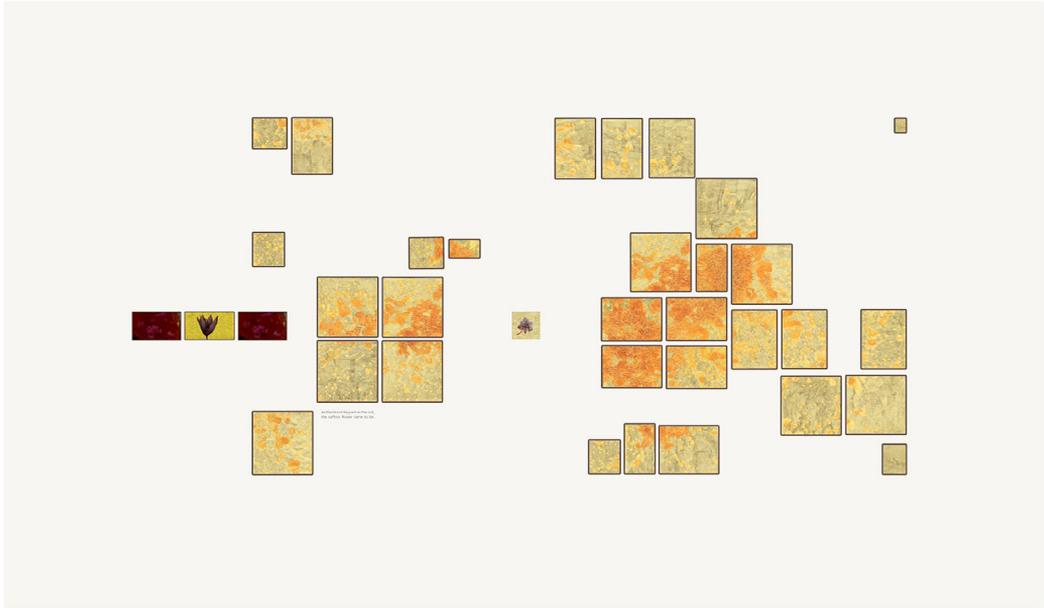


Gargi Chandola
Come Get None
Gouache on Wasli
34 in x 25 in
2024

Gopa Trivedi

Trivedi completed her BFA in Painting (2010) and MFA with a specialization in Painting (2012).

Her practice weaves the rhizomatic connections between her lived and intangible experiences – conversations, daily encounters, travels and so on. This practice of constantly drawing parallels has brought forth a porosity in the borders between what is considered personal or individualistic, and all that is culturally shared – be it visual, literary, or oral. Collective knowledge systems that take the form of histories, stories, myths, and fables, then seem to blur the distinctions between “Us” and “Them.” Her visual vocabulary often refers to nature, domestic spaces, and mundane objects, in an attempt to capture the transient essence of things by incorporating the ubiquitous cyclical aspects of degeneration, transformation, and mutations through sequential images, repetition, and patterns. Coming from Lucknow (known for being one of the cultural hubs in India), literature for her has always been an integral part of growing up. Owing to this, her experiences and observations often manifest as visual counterparts to figures of speech – analogies, metaphors, puns and so on – which then allow for something in between a ‘viewing’ and ‘reading’ of the works.



Gopa Trivedi

Thus the Flower Came to Be

Watercolour and gold leaf on paper

Variable, consisting of 31 paintings and 3 videos

2024

Jethro Buck

Buck is an artist who paints the natural world using traditional techniques, mostly Indian miniature ones to celebrate the wonder of the natural world. He studied miniature painting under the tutelage of **Ajay Sharma** in Jaipur as well as doing an MA at the King's School of Traditional Arts where he met his wife and fellow artist **Elisabeth Deane**.

"Wild Things was painted in a playful way where I decided to have fun and let my imagination go free. Gold seems to somehow facilitate my imagination. I see it as a metaphor for a field of infinite possibilities, I stare at the gold and see various images emerge from and return back into the light reflecting off the gold. In this instance in my mind's eye I saw various wild animals dance across the panels. I then scratched a snapshot of those fleeting scenes into the gold."



Jethro Buck
Wild Things
Still from video
2019

Courtesy of Sarmaya Arts Foundation

Jignasha Ojha

Ojha is an artist born and based in Vadodara, Gujarat. She received a BVA & MVA in Painting from M.S University of Vadodara, Gujarat. She has been honoured with many awards such as the Commonwealth Award London with residency in UK 2007, South Asia Pacific Award with residency in Seoul, and the World Bank Award in 2012.

“A married woman’s attachment to her home is deeply rooted in emotions, her dreams, memories, and relationships. Her home is often a reflection of her love, care, and dedication to her family, for her home represents security, stability, and a sense of belonging. Women often view their home as a sanctuary to nurture and care for their loved ones. Home decor and organization reflect her personality, tastes, and values.”



Jignasha Ojha
Dream-3
Watercolour & gouache on paper
22 x 15 in
2024

Khadim Ali

Ali was born in 1978 in Quetta, Pakistan, as an Afghan refugee. His family, belonging to the Hazara minority, fled Afghanistan to escape Taliban persecution. From 1998–99, he studied mural painting and calligraphy in Tehran, Iran. He earned a BFA at the National College of Arts, Lahore, Pakistan (2003), where he studied traditional miniature painting. He completed artist residencies in Japan through the Fukuoka Asian Art Museum (2006) and Arts Initiative Tokyo (2007). Ali moved to Sydney in 2010 and earned an MFA at the College of Fine Arts, University of New South Wales (2012).

The artist's works reflect his history as a refugee from areas immersed in cultural and physical conflict. He is now regarded as a leading artist in Australia.



Khadim Ali

The Other Gods and Goddesses

Machine and hand, embroidery and dye ink on fabric

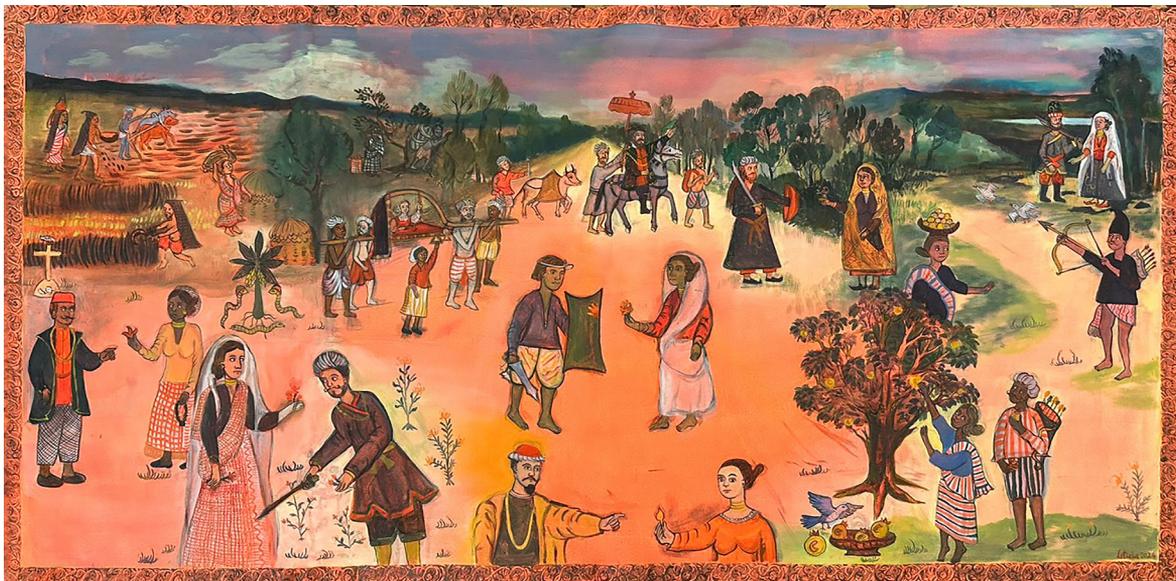
141.3 x 53.5 in

2020

Leticia Alvares

Alvares is a printmaker and multidisciplinary artist whose work reflects the slowness of everyday life through forms, patterns, and gestures. Drawing from autobiographical and cultural realities, her works explore human relationships and the interplay between art, emotion, and aesthetics. Her practice spans prints, charcoal, acrylic, oil, and sculpture, creating evocative humanistic narratives. She lives in Goa.

Inspired by the Codex Casanatense, **A Tapestry of Unity** presents a harmonious tableau of diverse couples from different cultures, beliefs, and professions. Each figure, rendered with careful brushstrokes, embodies a narrative of mutual interdependence and shared humanity. Historical figures come to life, blending into a vibrant societal mosaic that transcends boundaries.



Leticia Alvares
A Tapestry of Unity
Acrylic on canvas
91 cm x 183 cm

Mahaveer Swami

Swami, born in 1959 in Bikaner, Rajasthan, is a master of the Bikaner School of Painting. Trained under Shri Vedpal Sharma “Bannu,” Swami revives the refined Bikaner School with originality. Influenced by Mughal and Rajasthani styles, his work explores Indian mythology and daily life. He has received numerous awards, exhibited internationally, and continues to create in his Bikaner studio.

“In this current reimagining of the *Nāyikā*, I seek to bridge the ancient with the modern, where the essence of the *Nāyikā* remains but her visage and persona have evolved. The *Nāyikā* here is no longer confined to mythological or courtly ideals but is now portrayed through the lens of modern models. These women embody confidence, independence, and complexity — an empowered reflection of today’s ethos. Their expressions are bold, their postures assertive, and their attire — whether minimalistic or a fusion of traditional Indian textiles with contemporary flair — adds a layer of modernity while still evoking timeless emotions.”



Mahaveer Swami

Nāyikā

Natural pigments & pure gold ink on handmade paper

7 x 4 in

2020

Mandeep Meera Sharma

Sharma aims to bring out something new in the world of miniatures that has not been explored yet. He believes that one should have knowledge of drawing as an art and learn from experts to grow in this field. Mandeep, who grew up observing his father making paintings, took training from a reputed artist in Nathdwara for twelve years and eventually got conceptual clarity on various elements of drawing as a subject. Mandeep started with holding a pencil and drawing beautiful sketches. Managing his school and painting together, Mandeep worked at Kuber Handicrafts in Jaipur for eight years. He completed his BA and MA in drawing from Mohanlal Sukhadia University.

The painting Mandeep loaned for this exhibition is typical of his oeuvre: a painting of a young *Krishna* which breaks the modes of traditional representation and allegory.



Mandeep Meera Sharma

Untitled

Natural stone colour with original gold on paper

2022

Manisha Gera Baswani

Baswani is a visual artist exploring diverse expressions in painting, photography, sculpture, and poetic writing. Her perforated pin incision drawings emerged from her intensive acupuncture treatment. Paper perforations led her to the ancient craft of Chikankari. Inspired, she has effortlessly embraced textiles in her oeuvre. She is also the creator of the artist studio photo project, **Artist through the Lens**, and **The Partition Project: Postcards from Home** that honours the shared histories of artists from India and Pakistan and has been showcased at the Lahore and Kochi Biennale, Ashmoleon Museum, and Oklahoma Contemporary, USA.

“The realization that a painful pin incision, done repeatedly over a period of time on my skin, allowed for healing, made me start to look at pain differently. I found myself stimulated by this discovery. Furiously and almost driven, I started repeatedly incising and perforating large and small sheets of paper of varying sizes with sharp pins in my studio. As the perforations transformed the paper surface, bringing life and beauty to it, I began to find deep solace in the act of pinning paper. Many of these “lily” works reflect the never-ending gratitude I feel toward my teacher and mentor, **A. Ramachandran.**”



Manisha Gera Baswani

Shaant

Pin incision on paper

22.5 x 30 in

2024

Manjot Kaur

Kaur's drawings, paintings, and time-based media attempt to de-patriarchize the sovereignty of ecology and women's bodies. Her practice intersects the boundaries of speculative fiction, archetypal allegories, and precarious ecologies to push back against the centering of human as a protagonist and move toward a thinking that eradicates the hierarchy of being. She cross-pollinates ancient mythologies and histories to reflect on the relationship between humans and more than humans. Her paintings open up possibilities for a post-queer and post-human world where beings move towards an uncanny kind of becoming.

In this presentation visual stories intertwine to explore what it means to be human, what it means to be non-human, and where these meanings rupture and collide. Through imagery like plants gathering to invoke a goddess, women embodying endangered species, and ecosystems making seeds as a self-defense mechanism, I attempt to decolonize the sovereignty of ecology and women's bodies. By cross-pollinating historical miniature painting with contemporary themes, the symbiotic relationship between motherhood, ecology, and resistance to extractive habits, these works invite viewers to ponder over the relationship between nature and culture.



Manjot Kaur
I Wish I Could Love You More
Gouache and watercolour on paper
19.5 x 25.5 in
2024

Meenakshi Sengupta

Sengupta is an artist and educator based in Kolkata. She manipulates formal and aesthetic conventions of traditional pictorial practices, such as Indian miniature painting, to generate contemporary meaning. Wits, ironies, and puns are frequently employed in her work to explore gender relations in contemporary life.

“This particular work, **A Study of a Woman Body**, has been initiated to counter the existential crisis in the current scenario. The shape of parchment itself helped me to build the form of an open body dissection. The woman’s torso symbolizes the myth of a woman’s body and its vulnerability. All the scattered images in the middle resonate the unrest of our immediate society as well as a larger political instability. I deliberately used iconography of European illumination and Indian miniature painting to create a meaningful dialogue.”



Meenakshi Sengupta
A Study of a Woman Body
Gouache with natural pigment on parchment
75 x 67 cm (uncut parchment)
2024

Monique Romeiko and Vagaram Choudhary

Romeiko and Choudhary have been collaborating on various video and multimedia pieces since 2017, and have exhibited their collective works in Rajasthan, Kerala, Canada, and Nepal. Their works are a combination of constructed and manipulated video of dance / photography / painting and also painting on prints. Together they also organize and facilitate an international artist residency in Rajasthan for several months each year.

In their untitled video, partly influenced by *Kangra* miniature paintings, artists they have created a contemporary paradise for *Radha & Krishna* / Adam & Eve. The lovers play in an endless cycle amongst a tropical utopian setting. **Untitled** is an intricately layered moving collage with components of photography, performance, dance, video, digital and physical painting.



Monique Romeiko and Vagaram Choudhary

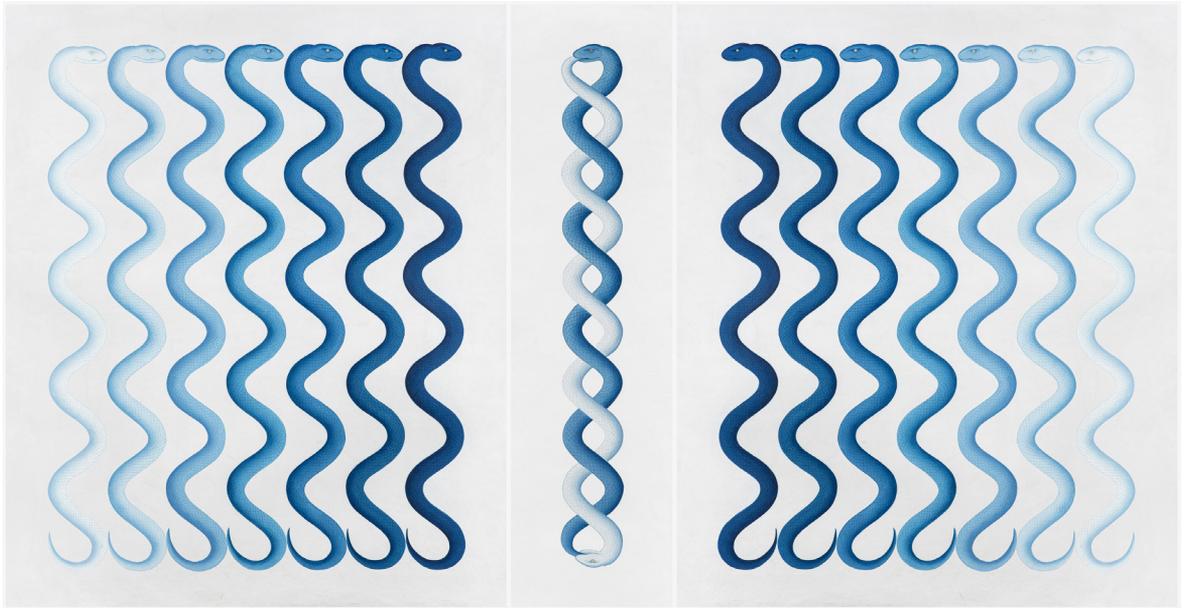
Untitled

Video

HD 1080 x 1080 projector

Olivia Fraser

After graduating with an MA in Modern Languages from Oxford, Fraser spent a year at Wimbledon Art College before moving to India in 1989. In 2005 she decided to study the traditional Indian miniature painting techniques under Jaipuri and Delhi masters, and now uses this in her work with its gem-like stone colours, its unique miniature brush work, and its elaborate decorative and burnished surfaces. Having been especially influenced by *Nathdwara Pichwai* painting and early 19th Jodhpur painting, Olivia has been exploring its visual language, reaching back to an archetypal iconography strongly rooted in India's artistic and cultural heritage that can breach borders and be relevant to her twin life between East and West.



Olivia Fraser

Anant

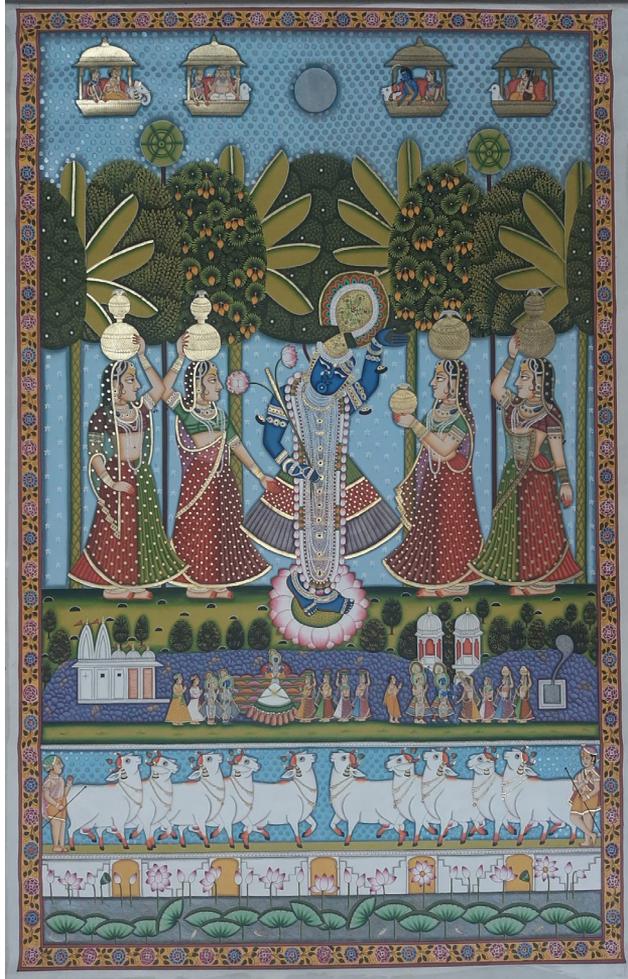
35 x 28.5 in, 35 x 9.25 in, 35 x 28.5 in (triptych)

2024

Courtesy of Olivia Fraser and Nature Morte, India

Piyush Sharma

Following in the footsteps of his great grandfathers, legendary artist **Gopilal Sharma, Amrit Lal Sharma,** and his father **Kanhaiya Lal Sharma,** Piyush represents the 14th generation of *Nathdwara Pichvai* artists dedicated to this sacred art form. Using traditional methods and materials from the preparation of the cloth to natural pigments and gold and silver, Piyush adheres strictly to time-honoured techniques and iconography while exploring ways to adapt to modern tastes. Sharma's work has been featured in exhibitions and hangs in private collections in India and around the world.



Piyush Sharma
Shrinathji Daan Pichvai
Natural watercolour on cotton cloth
4 X 6 Ft
2023

Promiti Hossain

Hossain is a Bangladeshi artist with a background of mixed nationalities and religious descent. Born in Bangladesh in 1991, she has spent her life mostly in Dhaka, Bangladesh and partly with her family in Santiniketan, West Bengal, India. She studied painting from Kalabhavana, Fine-Arts Department, Visva-Bharati University, Santiniketan (2010-2016). After completing her course in 2016, she continued her artistic pursuits in Santiniketan. She has participated in several national and International group exhibitions. She was a participant of a group exhibition of the twelve shortlisted young artists for Samdani Art Award in "Seismic Movement", Dhaka Art Summit 2020, curated by **Philippe Pirotte**.

She is the winner of the Samdani Art Award's first ever jury's special mention prize for her collaborative art project "personal and social", awarded by **Andrian Villar Rojas, Julie Mehretu, Eungie Joo and Carolyn Christov-Bakariev**. She has also been one of the 100 recipients from Asia, Latin America, the Caribbean, Eastern Europe and Africa of the prestigious Prince Claus Seed Award 2022.

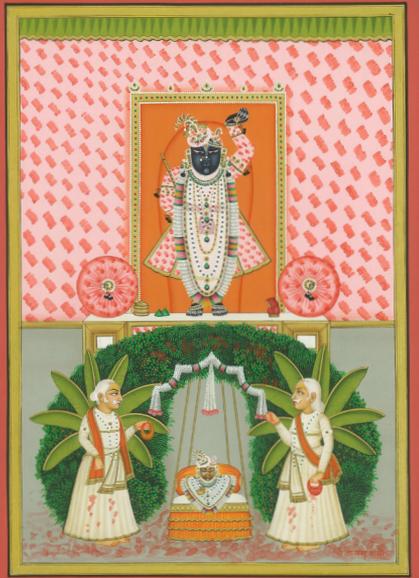


Promiti Hossain
Vijaynagar (Hampi) series
Ink, gouache, gold dust on indigo cotton rag paper
32" x 22"
(PH24)

Rajaram Sharma

Sharma is a celebrated *pichwai* artist, renowned for his expertise in this traditional Indian art form. *Pichwai* paintings originate from Nathdwara in Rajasthan and are intricately detailed depictions of *Lord Krishna*, especially in his form as *Shrinathji*. Rajaram Sharma's work is characterized by its vibrant colours, intricate detailing, and devotional themes. He has played a significant role in keeping the *pichwai* tradition alive, blending classical techniques with modern aesthetics to create pieces that resonate with both traditional and contemporary art lovers. His paintings are deeply rooted in spirituality and the rich cultural heritage of Rajasthan.

१ श्री कृष्ण देव "उत्सव"



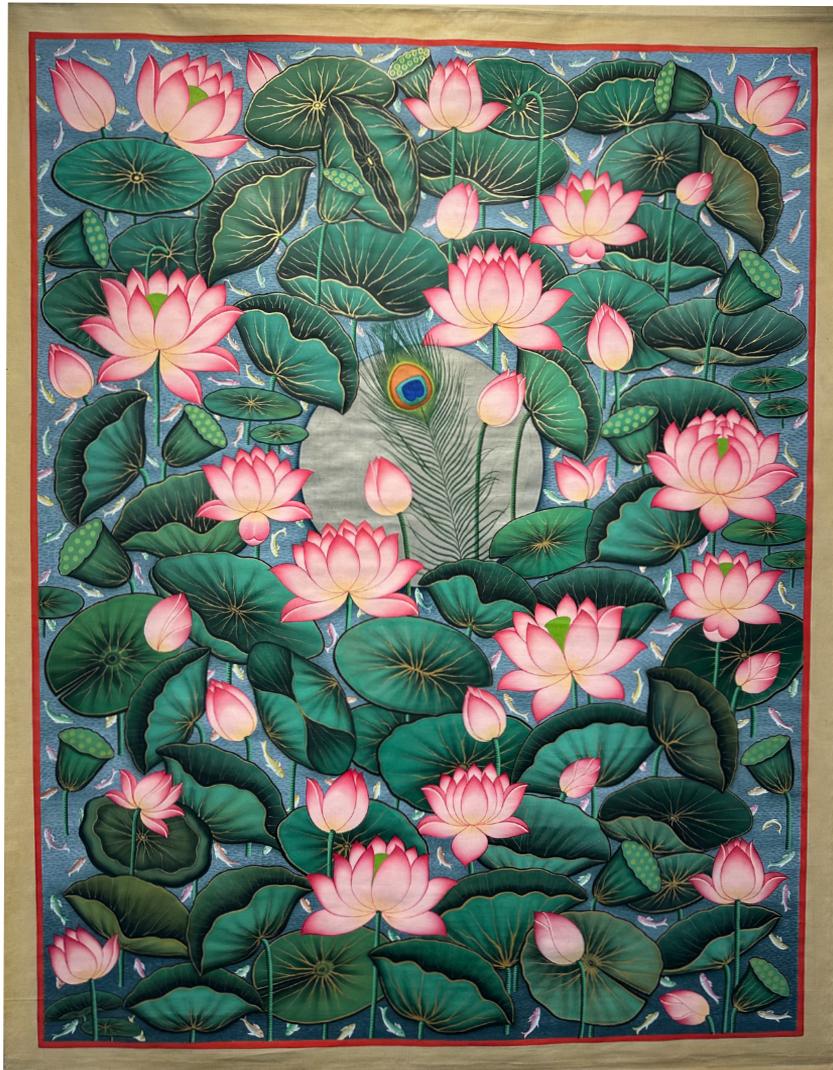
२ श्री बुद्धिह अवाती "उत्सव"



Rajaram Sharma
24 Swaroop Utsav series
Natural colour with real gold and silver on handmade paper
2010-11

Rajat Sharma

Sharma is a self-taught young artist excelling in many forms of painting, especially *pichwai*. He is keeping the art of miniature painting alive taking his father, Rajaram Sharma's legacy ahead. He, at his art studio, *Chitrashala*, along with his father, practice miniature painting with utmost tradition, using organic hand ground colours derived with great toil. Rajat, after doing his Master's in Arts, is moving ahead in this tradition, in a new and modern way, and at the same time also gives guidance to the people who are interested in the evolving tradition.



Rajat Sharma
Krishna's Eternal Presence
Natural colours with real gold and silver on cotton cloth
2024

Rohit Chawla

Chawla is an internationally acclaimed, contemporary Indian photographer, known for his brilliant portraits that break the stereotype of what portraits are meant to look like. Capturing people in their raw moments. A photographer of incredible skill and versatility, Rohit Chawla worked at the Art Direction department of the reputed advertising agency **J. Walter Thomas** for 20 years before moving on to editorial photography and founding his own design and film company. An avid traveller who considers travel the best antidote to stress, Chawla lives between Delhi and Goa with his wife.

Among his many endeavours, he has made an incredible series of photographic portraits whose inspiration stems directly from the miniature portraits of Mughal and Rajasthani Courts.



Rohit Chawla

Untitled

Archival prints on Hahnmuhle museum etching paper

2018

Dr. Seema Bhalla

Dr. Bhalla is an Art Historian, curator and artist. She holds the degree of Ph.D. in Indian Miniature painting – Traditional and Contemporary vocabulary in India. Her education includes Museum Studies - Redefined, Heritage Management and Heritage Capacity Building, Conservation and Research, and Business of Art. She has extensively published research-based essays on Art – (miniature, traditional, folk, tribal and contemporary art), Architecture, Costumes & Textiles, Jewellery, Culture and Heritage – Tangible and Intangible.

Her project is based on her academic research on Trade and Art of Dutch, French and British East India Companies who came to India towards the end of the 16th and the beginning of 17th centuries.



Dr. Seema Bhalla

Non-Brahmin Priest Couple

Gouache and water colour with natural pigment and pure gold on wasli (handmade paper)

Figures in central painting – 4.6 in (height)

with outer border – 24 x 22 in

Tanjore Company School

Collaborating artist(s): Tulsī Nimbarak, Ghanshyam (Chottu), Pawan, Raju Sharma, Sridhar, Kailash Chand, Siddharth Gosavi

Vinita Sharma

Sharma's approach to art is rooted in authenticity, following the original teachings of the Mughal style, and employing the same methods passed down through generations. She has a great commitment to preserving the rich heritage of this traditional art form by using original techniques with clay and stone colors.

Her paintings are an intimate portrayal of the artist's daily routine: juggling creative ambitions, family life, and the struggle to maintain balance. The layered styles in her artworks mirror the artist's journey, where the original purpose of creating the painting sometimes got lost in the process, evolving with every brushstroke. It is a testament to the everyday challenges and quiet strength that define her life.



Vinita Sharma

Wandering Thoughts

Water based stone and clay pigment colours on Indian Vasali handmade paper

10 x 14 in

2017

Waseem Ahmed

Ahmed is a Pakistani artist born in Hyderabad, Pakistan, in 1976. He graduated with honors in Miniature Painting from the National College of Arts in Lahore in 2000. Ahmed currently lives and works in Lahore, Pakistan. Ahmed hails from the generation of artists who initiated the movement of the 'contemporary miniature' in Lahore about fifteen years ago. In Pakistan, the traditional miniature has been a starting point for many contemporary artists who have honored the technique as cultural heritage, while reinterpreting and reinventing it in their own way.



Waseem Ahmed

Untitled

Dry pigment colour, tea stain on handmade archival Wasli paper

100.3 x 179 cm

2019

Yugal Sharma

Sharma was born into a family of traditional painters in Nathdwara, Rajasthan, and was immersed in the rich heritage of art from a young age. Growing up in an environment steeped in miniature painting and wall painting, he was naturally drawn to the intricate *Nathdwara* style.

“With formal art education shaping my vision, I now create contemporary works that seamlessly blend the timeless traditions of *Nathdwara* with modern aesthetics. My art reflects a harmonious fusion of the old and the new, utilizing natural pigments, silver and gold leaf, plus varnish on various mediums like handmade paper, cloth, and silver. Innovation lies at the heart of my practice, where I explore dynamic themes such as rhythmic lines, symbolic and layered curtain-like shadows, variations in space and texture, and multi-perspective compositions.”



Yugal Sharma

The Haveli-2

Gouache & gold leaf on handmade paper

15 x 15 in

2024



Cafe Mural by Waswo Karkhana -
Shankar Kumawat, Chirag Kumawat, Dalpat and Banti Jingar



in partnership with

APRE
ART HOUSE

ANANTART

GALERIE ISA

IRAM
ART

LATITUDE 28

NATURE MORTE

 SARMAYA

Artwork credits:

Front Cover - Rohit Chawla, *Untitled*, 2018

Page 6 - Monique Romeiko and Vagaram Choudhary, *Untitled*

Back Cover - Rohit Chawla, *Untitled*, 2018

This catalogue
is designed by

 @lafalab

 lafa.co.in





S u n a p a r a n t a
GOA CENTRE FOR THE ARTS

Sunaparanta Goa Centre for the Arts is a not-for-profit, process-based arts initiative founded by **Dipti** and **Dattaraj V Salgaocar**. It encourages creation, learning, understanding, appreciation and enjoyment of the multi-disciplinary art forms through outreach and dialogue in Goa.

The Team

Isheta Salgaocar - Patron & Program Advisor

Leandr  D'Souza - Curator & Creative Director

Nilima Menezes - Exhibition Manager

Justina Costa - Media Manager

Abigail D'Souza - Production & Program Assistant

Micheal Praveen - Photography

Follow us on



 Sunaparanta Goa Centre for the Arts

www.sgcfa.org | info@sgcfa.org

