WHERE THE BODY BEGINS
MEMORY

8 August - 12 September, 2026

Image Credit: Shilpa Bawane, Quiet Proofs II (Detail)

VHC
VIDA HEYDARI
CONTEMPORARY

WHERE THE BODY BEGINS One exhibition in three parts
8 August - 21 November 2026

Where does the body begin? With the physical self, the landscape it inhabits, the histories it carries, or the forces that move through it?
Where the Body Begins unfolds through three connected chapters: Memory, Nature, and Body. Together they consider the body as more than anatomy, shaped by what it remembers, by the environments it moves through, and by the material and social conditions that act upon it. Each chapter has its own atmosphere and set of concerns, and they form one continuous curatorial statement.
All participating artists are Pune-born or Pune-based. Pune functions here as shared ground rather than a defining identity, bringing distinct generations and practices into proximity and asking what becomes visible when artists connected by place approach shared questions from different positions.

MEMORY
8 August - 12 September 2026

The sequence begins with what remains. Memory may be carried through family, architecture, landscape, language, ritual, labour, or the everyday life of a city. It may persist within an object, an image, or a gesture, or survive less visibly as a trace, an absence, a pattern, or something held within material.

Memory here is not fixed. It fades, repeats, fractures, and is reconstructed. The works move between intimate histories and larger cultural memory, asking how the past continues to act upon the present even when its original form has disappeared.
The works approach memory through materials and processes that bear evidence of time: repeated marks and painted surfaces, worn architecture, inherited textiles, bodily imprints, stitched repairs, fired clay, inscribed copper, salvaged objects, ritual forms, and digital images that emerge and dissolve.

Artists: Abhishek Pandey, Aparajita JM, Charudatt Pande, Harshada Arvind Kolapkar, Kisalay Vora, Monali Meher, Nandakumar P K, Narendra Dengle, Parth Palsay, Ruby Ram, Ruddhi Vichare, Sameer Gorde, Shilpa Bawane, Uday Banerjee, Vaishnavi Walvekar, Yash Raj.

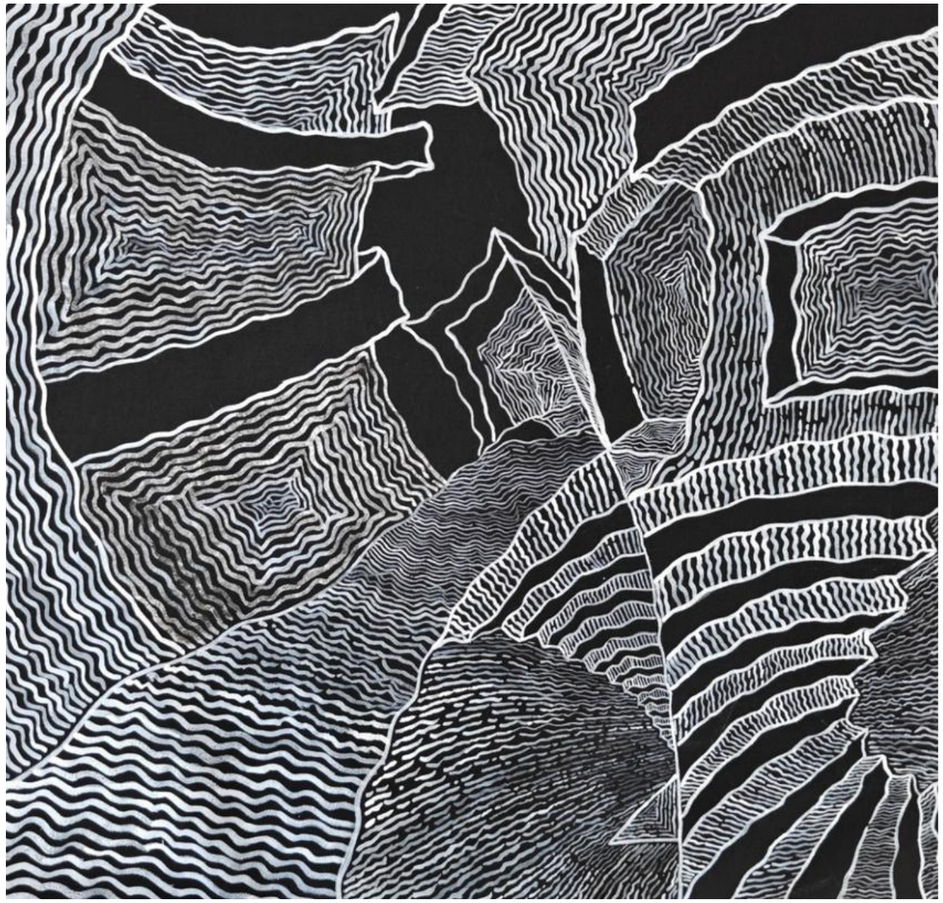
ABHISHEK PANDEY

My practice emerges from lived experiences shaped by spiritual cities like Varanasi and Sarnath, where the pulse of history, ritual, and everyday life deeply influenced my sense of place and perception. I am interested in both visible and invisible forces, spiritual, ecological, and technological, that shape our environment and consciousness.

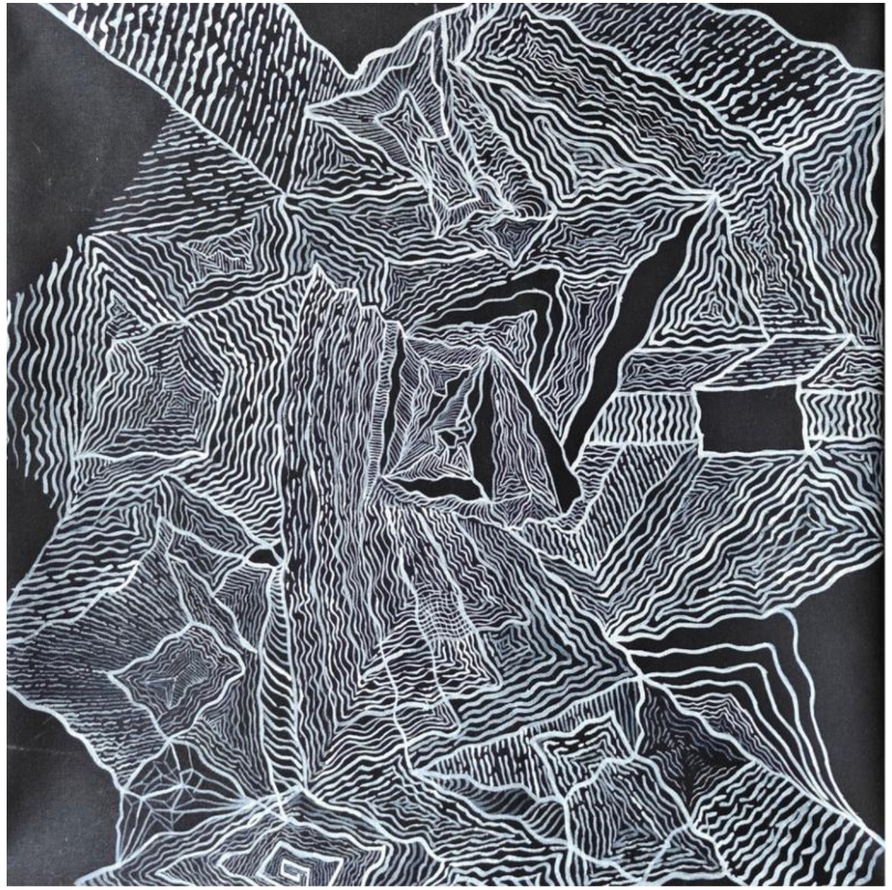
I explore shifting cityscapes, imagined futures, and personal geographies. The term Tandra, a Sanskrit word for the meditative state between sleep and wakefulness, echoes the threshold space my work often occupies. Using repetition and pattern, I create drawings, paintings, and sculptures that evoke the cyclical nature of time and consciousness. Concentric forms, hand-drawn lines, and abstracted landscapes become visual meditations, each line an attempt to hold presence, memory, and uncertainty.

My work operates as a kind of psychogeography, mapping not just the external world but my emotional and energetic responses to it. The environments I depict are often in transition: between sacred and urban, natural and altered, remembered and imagined. I am especially concerned about how modern intrusions, such as electromagnetic fields, mobile signals, and rapid development, disturb once-harmonious spaces.

My practice is a sustained inquiry into memory, energy, and transformation, constantly circling back to the central question: how do we shape the spaces around us, and how do they shape us in return?



ABHISHEK PANDEY
Antarpravah (Inner Currents), 2026
Acrylic, Canvas
64.5 × 64.5 cm (25 × 25 in)



ABHISHEK PANDEY
Anugoonj (Resonance), 2026
Acrylic, Canvas
56.5 × 56.5 cm (22 × 22 in)

APARAJITA JM

Held, Somehow

What happens to your sense of self when the person who once held you is suddenly gone?

Held, Somehow is a reflection of my experience with losing an anchor while becoming one for my daughter. Of being a new mother while grieving the loss of my own mother, when I found myself slowly losing parts of who I was, my sense of belonging. This new series is shaped by conversations with myself, with the strangers I met, her imagined voice, and chats with my daughter. Through the last decade, these moments led me to find balance, my centre, and myself.

I am interested in exploring these threads of conversations: the ones I remember and those that remained unsaid. As I wonder about the cyclical nature of things, and stand bemused as I see myself become my mother, and glimpses of myself as a child in my daughter, the layers of these thoughts, feelings, and emotions feel fragile, yet strong.

In this journey of re-searching for identity, my understanding of an anchor has become a tool for me to create forms that are knotted, tied, held, some inside cocoons, others revealing my strength and vulnerability. Within my materials lies a deep personal layer of memory, emotion, and quiet stories. They hold traces of my personal history. The colours and textures recall the world I grew up in. Tactility in the repetitive motion of knotting inherited fabric and thread has become both an act of grounding and a way to process emotion.

These intricate emotive topographies emerge from flat surfaces and extend into three-dimensional space. Experiential forms invite the observer to pause, reflect, connect, and trace their own paths within them.

APARAJITA JM
So I Spoke to Myself Instead 2, 2026
Inherited Textile, Thread, Gauze, Acrylic, Wire
40.5 × 61 cm (16 × 24 in)

APARAJITA JM
Held Within the Pause 2, 2026
Inherited Textile, Thread, Gauze, Acrylic, Wire
58.5 × 48.5 cm (23 × 19 in)

CHARUDATT PANDE

For the past six to seven years, I've been exploring the themes of migration and urbanisation through my art. Initially, I focused on capturing the lives of everyday people, those working in small businesses, and those living on the streets. However, I've now turned my attention to the broader impact of urbanisation.

I moved to Pune from a small town in Maharashtra. The shift from a standalone house with a courtyard and a sense of individuality to a flat in a metro city was profound. In Pune, I felt like I was living in a bubble, disconnected from the city around me.

Exploring Pune's older neighbourhoods, I found houses that reminded me of my hometown, sparking a wave of nostalgia. These contrasting emotions inspired me to start this architectural series.

Pune's old neighbourhoods, especially the Peth area, are a fascinating blend of the past and the present. These areas, once home to wealthy families, now house wholesale markets for electronics, fashion, and daily necessities. The contrast of these modern businesses operating out of centuries-old wadas (वाडा) is striking. These wadas, once symbols of a bygone era, now stand as silent witnesses to the city's rapid transformation. Due to the lack of basic amenities like proper roads and drainage, many of these old houses are now occupied by migrants from other states, particularly Bihar and Uttar Pradesh.

These wadas offer a dual perspective. On one hand, they are architectural marvels with exquisite carvings and craftsmanship, and on the other hand, they reveal the harsh realities of urban life.

I'm drawn to this contradiction and plan to explore it further in my art series. As I continue working on this project, I'm sure new ideas and perspectives will emerge.

CHARUDATT PANDE
Silent Witness, 2026
Oil, Acrylic, Canvas
61 × 61 cm (24 × 24 in)

CHARUDATT PANDE
Silent Witness, 2026
Oil, Acrylic, Canvas
61 × 61 cm (24 × 24 in)

HARSHADA ARVIND KOLAPKAR

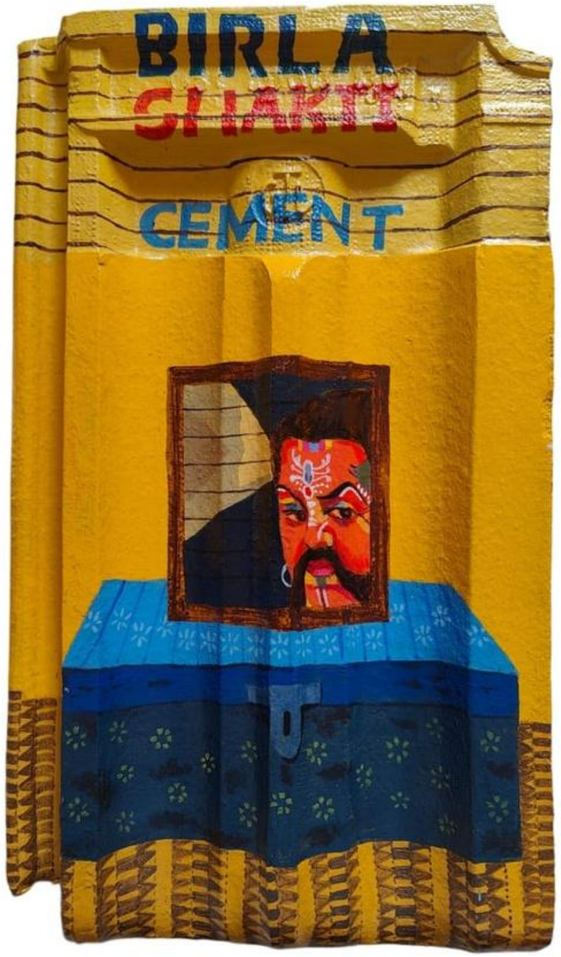
My artistic practice is rooted in my lived experiences in the Konkan region of Maharashtra, where the landscape, ecology, agricultural life, and folk traditions have profoundly shaped my artistic vision. Working across painting, installation, and performance, I explore the relationships between people, nature, memory, and cultural identity.

My paintings draw from everyday experiences in my native village of Talawade, Sawantwadi. Rather than depicting the landscape as it appears, I seek to translate its emotions, memories, and sensory experiences into a visual language. Human figures in my work reflect on labour, community, and the intimate bond between people and their environment, creating a dialogue between personal memory and collective experience.

Traditional knowledge systems, rural life, and cultural practices, including Konkan roof tiles (Kaul), Dashavatari theatre, village rituals, agricultural traditions, and everyday objects, frequently appear in my work as vessels of memory, resilience, and cultural continuity. Through installation and performance, I engage directly with space and materiality, often collecting and reinterpreting site-specific materials to reflect on ecological imbalance, displacement, and cultural change.

Environmental concerns within the Konkan landscape remain central to my recent practice. The impact of mining, deforestation, infrastructure development, and climate change on the region's ecosystems informs much of my work, highlighting the interconnectedness of human and non-human life. By drawing from the cultural and ecological realities of Konkan, I seek to connect local narratives with broader global concerns, inviting viewers to reflect on their own relationship with landscape, heritage, memory, and the environments that sustain us.

HARSHADA ARVIND KOLAPKAR
Dashavatar - I, 2025
Acrylic, Terracotta Roof Tile, Wooden Stand
40.5 × 23 × 42 cm (16 × 9 × 16.5 in)



HARSHADA ARVIND KOLAPKAR
Dashavatar - XI, 2026
Acrylic, Terracotta Roof Tile, Wooden Stand
40.5 × 23 × 42 cm (16 × 9 × 16.5 in)

KISALAY VORA

You are invited to a solo preview.
Title: In Between the Nonsense and Safe Residence
Studio Address: Five Elements Co-op Housing Society Plot
Space: In between the 3rd and 4th element.
Directions: Right between everyone and every day. Between a conclusion and a perception. Take a quick right just before a thought turns into a statement. Stop just in between a glance turning into a stare.
Paint Code 9820690660

KISALAY VORA
MH 12 EG 8742, 2026
Mixed Media
46 × 46 × 48 cm (18 × 18 × 19 in)
Diptych

MONALI MEHER

Imaginary Roots reflects on the memory, transformation, and fragility of landscape. It evokes a terrain that is both familiar and imagined, like a dream or an unknown landscape encountered at night.

The work originates from the residue of the performance My Foot presented at the SMAK Museum, Ghent, in 2021. The fabric bears the imprints of the artist's feet, preserving the physical traces of the performance. Crumpled through repeated footstamps, the cloth carries touch, pressure, and memory, becoming an archive of bodily presence.

The work embodies an ongoing process of transformation: from performance to residue, from residue to trace, and from trace into a mixed-media composition where 'repair' comes through hand-stitched threads and metal wire stitches. The acts of mending become integral to the work, suggesting both vulnerability and resilience.

Layered with shifting forms and textures, Imaginary Roots invites multiple readings. It reflects on roots and routes, on movement, belonging, and our enduring relationship with the landscapes that sustain us. The work proposes repair not as restoration to an original state, but as a visible, evolving process through which memory, place, and care become intertwined.

MONALI MEHER
Imaginary Roots 1A, 2026
Cotton Fabric, Threads, Metal Wire, Textile Paint
40 × 30 cm (15.5 × 12 in)

MONALI MEHER
Imaginary Roots 2A, 2026
Cotton Fabric, Threads, Metal Wire, Textile Paint
38 × 30 cm (15 × 12 in)

NANDAKUMAR P K

My practice explores the interconnectedness of beliefs, thoughts, material behaviour, and mystery, where form and content merge through continuous engagement with the medium. Each piece becomes both an expression of mystery and an act of self-interrogation. Rooted in rituals and myths, sculpting is my inevitable language of communication.

Entering the core of the medium and working with locally available materials evolved into a way of life. Carving stone brings composure; its delayed results allow time to revive and arrive at the desired form. This sustained interaction with the medium deepens the process into a profound experience.

NANDAKUMAR P K
Miracle Sharavashti, 2010
Copper
23 × 45 × 15 cm (9 × 17.5 × 6 in)
23 × 15 × 15 cm (9 × 6 × 6 in) Each

NARENDRA DENGLE

As someone who observes the happenings around and within, one is acutely aware of the senses feeding in all kinds of images and information. Impressions left by observations on one's consciousness are scrutinised and edited for their relevance to life holistically. The means of critiquing within oneself evolves along, restless with the processes and answers found previously. Whether art, architecture, or writing, the parts and the whole are all studied with great curiosity. They become the means of investigating the dynamic relationship between the self and the Self, the Self and the other, and the Self and the Universe. Each field has its distinct discipline for expression, and yet they curiously cross-fertilise one another. One finds this the most enduring and enchanting play for the artist within.

NARENDRA DENGLE
Untitled, 2021
Pen, Ink, Paper
19 × 18.5 cm (7.5 × 7 in)

NARENDRA DENGLE
Untitled, 2024
Pen, Ink, Paper
20.5 × 14.5 cm (8 × 5.5 in)

PARTH PALSAY

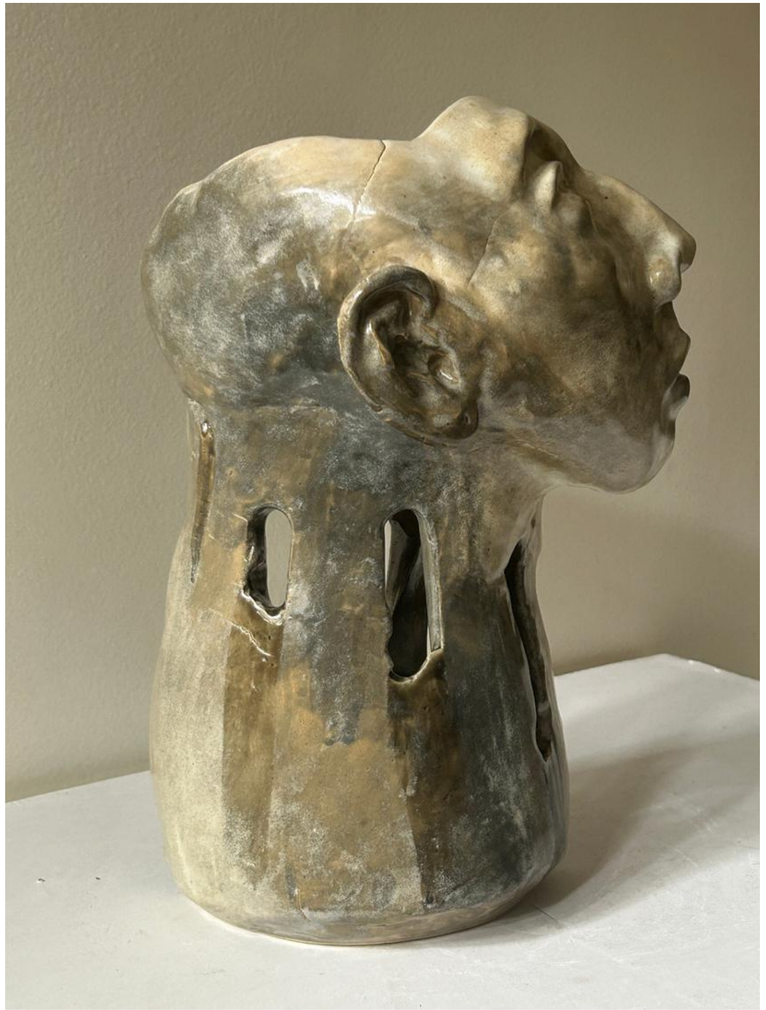
I begin with forms I want to encounter, objects shaped by longing, memory, observation, or aspiration that become tangible through clay. Making is a way of thinking; each sculpture develops through an ongoing dialogue with the material, where intuition, resistance, and chance continually reshape the work.

I am drawn to ceramics because of its permanence and its capacity to function as a document. I think of my sculptures as documents, not of events, but of what it feels like to inhabit the contemporary world. They emerge from the cumulative experience of inhabiting today's urban landscapes, where architecture, domestic objects, gestures, and imagined landscapes become inseparable from memory and emotion.

My visual vocabulary draws from the human figure, architecture, landscapes, and domestic vessels. Rather than treating these as separate subjects, I allow them to merge into forms that occupy an ambiguous territory between body, object, and built environment. The ambiguity belongs to the form, but the feeling it pursues is precise.

If these experiences could be fully articulated through language, I would have no need to make them. Sculpture allows me to pursue forms that unfold through movement and time, revealing themselves gradually through changing perspectives. Each work is part of an ongoing process of discovery, in search of the point where a sculpture evokes an experience before it describes an image.

PARTH PALSAY
From the Hornbill's Nest, 2026
Glazed Stoneware, 45% Recycled Ceramics
42 × 26.5 × 15 cm (16.5 × 10.5 × 6 in)



PARTH PALSAY
Around the Riverbend, 2026
Glazed Stoneware, 45% Recycled Ceramics
39.5 × 28 × 19 cm (15.5 × 11 × 7.5 in)

RUBY RAM

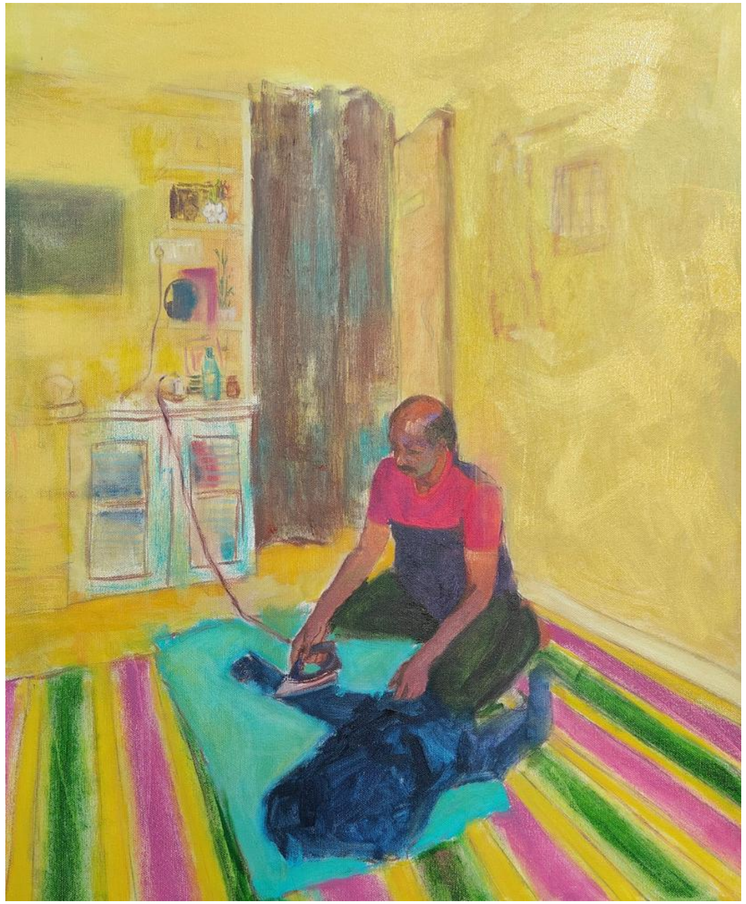
My artistic practice is a story waiting to be told, a memory to be shared, and an emotion to be felt. My art invites you to embark on a journey of discovery, explore the simplicity of the subject, and find relief in the beauty of our shared humanity.

In my practice, creating a human portrait is more than just capturing physical features. When I look at any human faces or gestures or their moments, the gift of a skin tone or an object shines out more. I respond to that moment with my colours and practice without the vision of the final outcome.

In my work, every element, object, and surrounding carries the human essence that occurs as the soul of my art practice. Regarding my exploration or technique, I enjoy working with oil paints and the environment around me.

Oil colour creates a time-space for me based on my mood, thoughts, and emotions. Oil paint has a variety of texture, opacity, and viscosity options, allowing me to achieve a wide range of effects, from thin glazes to thick impasto. The texture of the oil pigment colour captivates me deeply, making me fall in love with the medium.

In painting, I am constantly torn between the goals of rendering the painting and remaining true to the subject and the creative goal of artistic expression. I believe in staying true to myself, especially during difficult times; as artists, our true colours reflect our most honest thoughts and ideas.



RUBY RAM
Vocation, 2026
Oil, Canvas
61 × 50.5 cm (24 × 20 in)

RUBY RAM
Liminality, 2025
Oil, Mount Board
20.5 × 28 cm (8 × 11 in)

RUDDHI VICHARE

Ruddhi is drawn to the narrative aspect when making sculptures, and in the background there's an association of stories as per the subject. The works come into being either based on research or personal lived experiences.
Focus is given to the forms, certain colours or selected elements that are then exaggerated in her work. This process doesn't keep her restricted to a particular style; subjects can be as varied as possible, and her process is always a revelation from ideation to execution.

RUDDHI VICHARE
Hanuman Flying with Sanjeevani, 2025
Gas-Fired Stoneware
32 × 30.5 × 12.5 cm (12.5 × 12 × 5 in)

RUDDHI VICHARE
Airavata and His Clouds, 2025
Gas-Fired Stoneware
18 × 18 × 19 cm (7 × 7 × 7.5 in)

SAMEER GORDE

My environment has been my greatest teacher, subtly shaping my artistic vision. The people, places, and objects around me have become integral to my soul, profoundly influencing my work.

Growing up in a farming family that transitioned to city life due to my father's job, I've witnessed firsthand the changes that urbanisation brings. My father's journey from a labourer and farmer to working tirelessly for our family's well-being has had a lasting impact on me.

The social, cultural, and economic shifts I've observed in both my village and the city have fuelled my passion for painting. Memories of my village, its architecture, and the transition to urbanisation often find their way into my art.

I'm particularly drawn to old architectural structures and their textures, which hold stories and histories. However, I've seen many of these structures lost to development, leaving behind a void in our cultural heritage.

Through my art, I aim to capture the essence of my surroundings and the people who shape them. My work is a reflection of my daily life, the environment, and the changes that have influenced me.

SAMEER GORDE
Transition IV, 2022
Ink, Charcoal, Collage, Paper
42.5 × 33.5 cm (16.5 × 13 in)

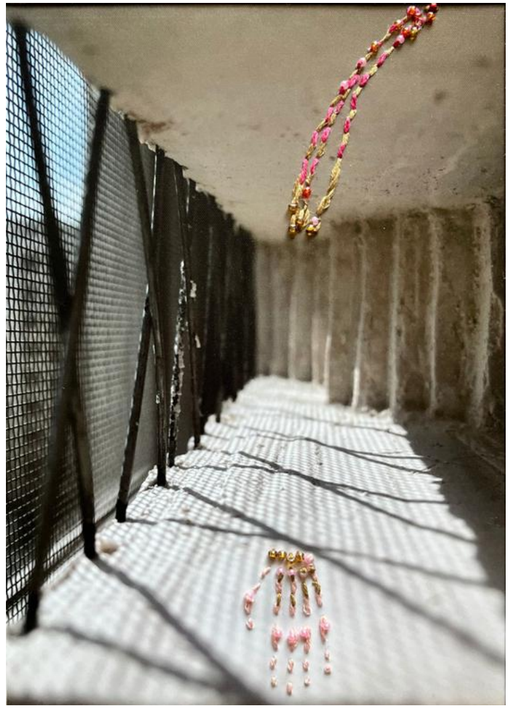
SAMEER GORDE
Self Portrait IX, 2020
Ink, Charcoal, Collage, Paper
42.5 × 33.5 cm (16.5 × 13 in)

SHILPA BAWANE

The works presented belong to an ongoing series of photographic and embroidered works. Through carving plaster of Paris, the artist constructs imagined architectural spaces that are photographed and later hand-embroidered with corporeal forms.

Bringing together body and architecture, the works explore how spaces hold memory and shape our sense of being, inviting viewers to reflect on their relationship with the environments they inhabit.

SHILPA BAWANE
Quiet Proofs II, 2026
Constructed Photography, Hand-Embroidery, Felix Schoeller Lustre Photo Paper
45.5 × 25.5 cm (18 × 10 in)



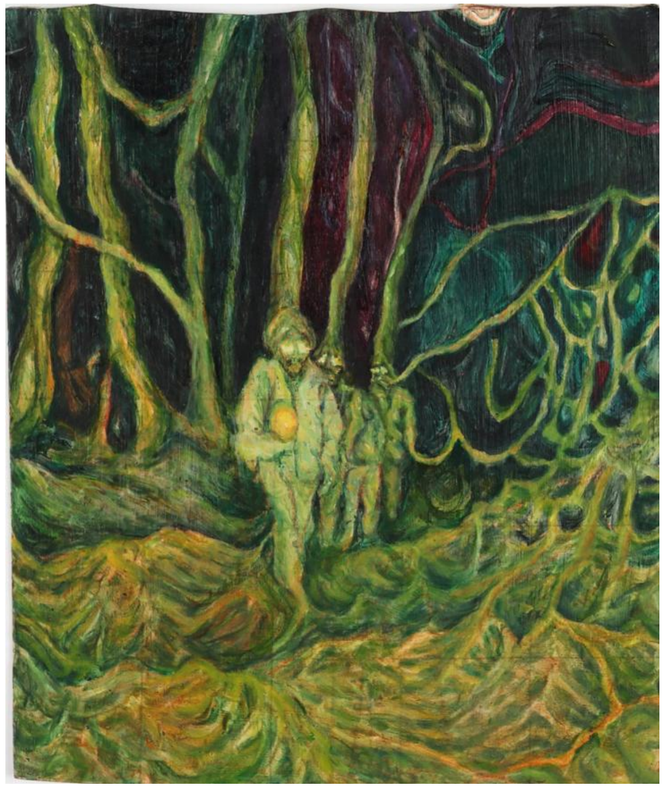
SHILPA BAWANE
Quiet Proofs I, 2022
Constructed Photography, Hand-Embroidery, Felix Schoeller Pyramid Paper
17.5 × 50.5 cm (7 × 20 in)
17.5 × 12.5 cm (7 × 5 in) Each
In 4 Parts

UDAY BANERJEE

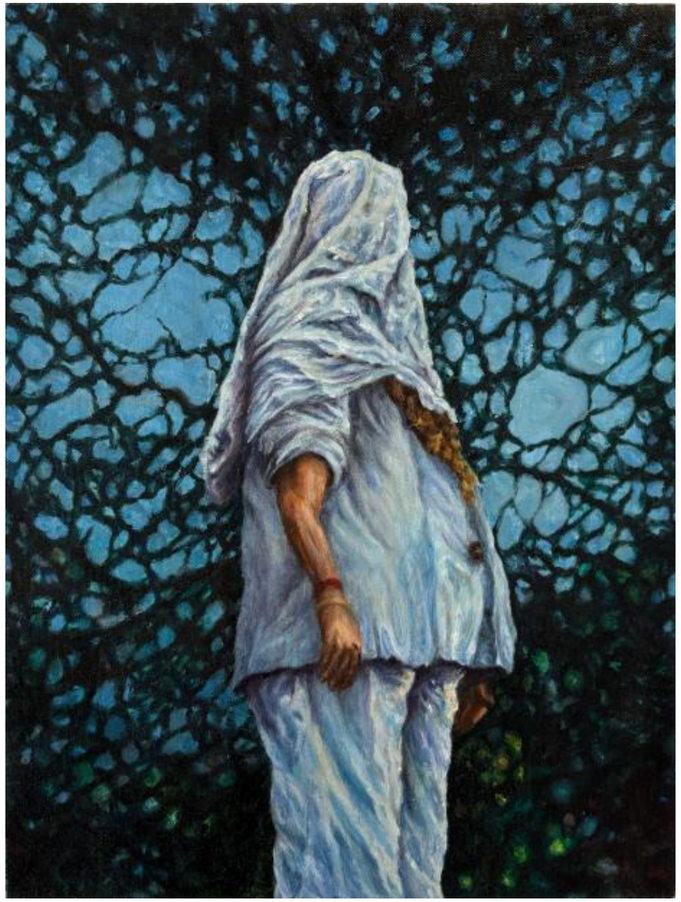
My work ranges across painting, film and photography, in different registers linked by a central interest in politics, conflict and the environment, particularly in the Indian context.

My paintings often explore the fragmented and complex relationship between humans and the landscape, and the permanent scars that are formed through this interaction. The natural landscape is approached as a living entity that scars in the same way that human skin would, and through this relation the work aims to explore the lasting impacts of human activity, from mining and colonial extraction to modern-day warfare.

My video and performance work approaches some of the same central ideas, but instead depicts conflict through the exaggerated, comedic lens of contemporary culture and the Internet as a stage for the theatrics of the modern world.



UDAY BANERJEE
Illegal Aliens, 2025
Oil, Mount Board
30 × 25.5 cm (12 × 10 in)



UDAY BANERJEE
Golconda, 2026
Oil, Canvas
46 × 36 cm (18 × 14 in)

VAISHNAVI WALVEKAR

I translate my Industrial Design background into an organic language, reinterpreting indigenous crafts into sculptural and functional art. My practice uses conscious, slow production where materials act as co-creators. Each piece exposes the medium's raw beauty and complexity through deliberate hand techniques, unfolding as forms that are sculpted, woven, deconstructed, or adhered.

Investigating the physical tension between raw material and narrative space, I work across contrasting mediums, from the fluid weight of sheet brass to the porous, tactile nature of papier-mâché and humble native textiles. At its core, Vāhe is a direct extension of my shifting internal moods. I create from a place of reflection, with my work often responding to the raw emotions stirred by the world around me, whether wonder, dismay, or an act of quiet defiance.

VAISHNAVI WALVEKAR
In Circles We Grow L-02, 2026
Manjarpat Textile, Papier-Mâché
35.5 × 23 × 15 cm (14 × 9 × 6 in)

VAISHNAVI WALVEKAR
In Circles We Grow L-06, 2026
Manjarpat Textile, Papier-Mâché
36.5 × 26 × 14.5 cm (14.5 × 10 × 5.5 in)

YASH RAJ

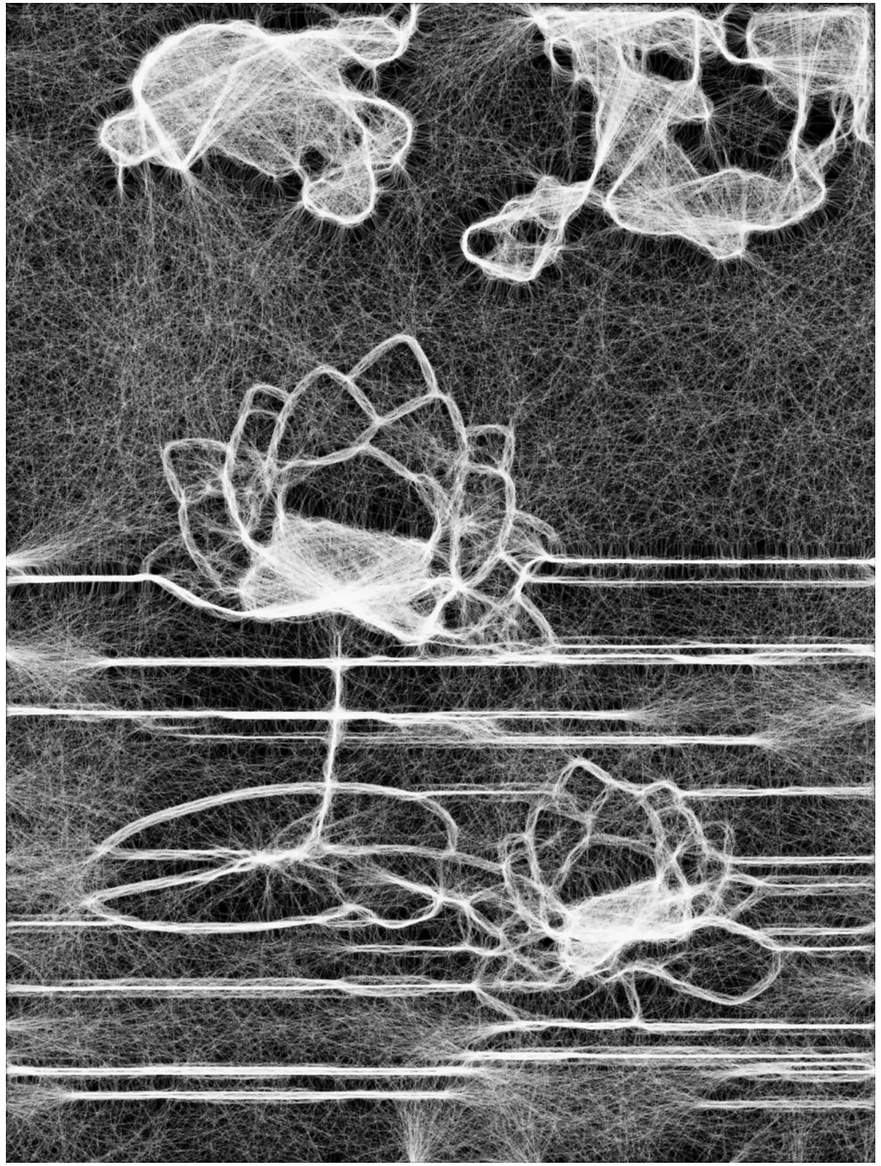
Awakening Padmini - Prāṇa

Awakening Padmini is a generative digital work in which thousands of autonomous agents continually generate a visual form that hovers between emergence and disappearance. It began with an image I inherited rather than witnessed, a painting by Raja Ravi Varma that was handed down the way certain images become part of a collective visual memory before you ever really encounter them firsthand. What struck me was that Varma had already made the lotus feel alive on a static canvas, and I wanted to ask what happens if you let that aliveness keep moving.

I think of memory as a restless thing. It does not preserve; it reconstructs instead. Each time we recall an image, we retrace it, and each retracing changes it a little. The first time, it feels almost whole. It feels present, breathing, and intact, still tethered to where it came from. But gradually, memory loosens its grip. The solid shape becomes outline, and outline becomes trace. Trace becomes something closer to feeling than to sight. What remains is no longer quite an image. It is a compressed residue, a searching motion, and a word echoing in empty space.

This work moves through those stages. It watches what happens to a form, to any inherited image, and to any memory as it passes through the body and mind. It shows how it stays recognisable while dissolving. It shows how the act of remembering is also an act of dissolving. It reveals how what we think we are preserving is actually being transformed in real time, becoming something both more abstract and somehow more true.

It is not a reproduction of Varma's painting, and it is not a documentation of a lotus. It is an attempt to be honest about what happens when an image lives inside you long enough. It is about how memory holds on and lets go at the same time.



YASH RAJ
Awakening Padmini - Prāṇa, 2026
Digital Generative Video
31 Seconds; 3000 × 4000 Pixels
Edition 1 + 1 AP

ABHISHEK PANDEY

Abhishek Pandey (b. 1992, Varanasi, India) is a painter. He completed his BFA in Plastic Arts at Banaras Hindu University in 2015.

His paintings explore the relationships between form, energy, memory and materiality, informed by the cultural and spiritual landscapes of Varanasi and Sarnath. Built through repetitive mark-making and geometric structure, the work considers continuity, transformation and the presence of unseen forces, treating the surface as a field of accumulation, erosion and renewal.

His solo exhibitions are Tandra in Pune (2025) and Me and My Shadow in Varanasi (2014), and he has participated in group exhibitions in Bengaluru, Mumbai, Delhi, Hyderabad and Pune. He has held residencies with the Kochi Biennale Foundation and Kalakriti, Hyderabad, and founded Kalaprabha Studio, an independent space for workshops, retreats and residency programmes.

Abhishek Pandey lives and works in Pune, India.

APARAJITA JM

Aparajita JM (b. 1980, New York, USA) is an abstract mixed-media artist. She received her BFA in Film, Animation and Video from the Rhode Island School of Design in 2003 and continued her studies at the Art Students League of New York.

Her practice spans textiles and paper, using mapping as a process of inquiry into memory, identity and experience. Her works often extend beyond the picture plane, evolving from two-dimensional surfaces into three-dimensional forms.

She presented her debut solo exhibition, Silent Meander, in Pune in 2025. Her group exhibitions include the Zapurza Museum of Art and Culture, Pune, the Garrett Museum of Art, Indiana, the India Habitat Centre, New Delhi, the Terrain Biennial, Chicago, and exhibitions in Mumbai, Delhi, and Chennai. She has also created animations for the Eternal Gandhi Multimedia Museum.

Aparajita JM lives and works in Pune, India.

CHARUDATT PANDE

Charudatt Pande (b. 1991, Nanded, India) is a painter and printmaker. He completed his BFA at M.G.M. College of Arts, Nanded, and his MFA at Bharati Vidyapeeth's College of Fine Arts, Pune, with printmaking training in lithography and viscosity printing at Bharat Bhavan, Bhopal.

His work considers migration, urbanisation and architectural memory. His current series documents the traditional and decaying wadas of Pune's Peth neighbourhoods, treating these houses as silent witnesses to the city's transformation.

He held his solo exhibition Shastri Rasta, Pune 30 in Pune in 2022, and has exhibited in group shows at the Museum of Goa and the Bombay Art Society. He received the Tagore Award, won ABIR's First Take in 2019, and received the Maharashtra State Award from the Prafulla Dahanukar Art Foundation in 2016. His work is held in private collections in India.

Charudatt Pande lives and works in Pune, India.

HARSHADA ARVIND KOLAPKAR

Harshada Arvind Kolapkar (b. 1979, Mumbai, India) is an interdisciplinary artist working across painting, installation and performance. She trained at Raheja School of Art, Mumbai, completing her G.D. Art in Painting in 1999 and a Diploma in Art Education in 2000.

Rooted in the landscape and living traditions of the Konkan region, her work engages ecology, folklore, ritual and cultural memory. She brings together natural materials, embodied action and inherited forms of knowledge to consider the relationship between landscape and lived experience.

She presented her solo exhibition, Eternal Journey, in Mumbai in 2017 and has participated in group exhibitions in Mumbai, Kolkata, and Jaipur. She received the Maharashtra State Award with fellowship from the Prafulla Dahanukar Art Foundation in 2018.

Harshada Arvind Kolapkar lives and works in Pune, India.

KISALAY VORA

Kisalay Vora (b. 1970, Mandvi, India) is a multidisciplinary artist and a graduate of Sir J. J. School of Art, Mumbai. He works across painting, installation, public art and curatorial projects.

His practice draws on mythology, ecology, everyday life and collective memory to examine the relationship between art, society and public space. In 2016 he established The Heal Project, a self-funded artist initiative to save trees, realised across multiple locations in India and the Middle East. In 2015 he made the installation Murdered by Civilisation in the Name of So-Called Development for the Save Aarey movement in Mumbai.

He presented EthnoMod at the Kala Ghoda Arts Festival in Mumbai in 2015 and curated the Young Biennale for the Pune Biennale in 2017. His solo exhibitions include So Be It in Mumbai (2024) and Now and Then in Pune (2013). His group exhibitions include the Indian Museum and Basu Foundation, Kolkata, the India Habitat Centre, Delhi, and exhibitions in Ahmedabad and Hyderabad.

Kisalay Vora lives and works between Mumbai and Pune, India.

MONALI MEHER

Monali Meher (b. 1969, Pune, India) is a multidisciplinary artist working across performance, installation, photography and video. She completed her BFA in Painting at Sir J. J. School of Art, Mumbai, in 1990.

She examines time, memory and transformation through repetitive action and vulnerable materials, where thread, fabric and residue carry personal and collective histories, as in her long-term public work The Bridge Is Open (2011) in Amsterdam.

Her solo exhibitions include Walking Root Route in Delhi (2026) and Pune (2024), Mindscapes and Hidden Places in Bruges (2024), Umbartha in Pune (2023), Falling Star in Ghent (2019) and Spirit House at the Museum Van Alle Tijden, Beugen (2016). Her work has been shown at Tate Modern, MAXXI Rome, Museum S.M.A.K. and museum STAM, Ghent, the Centraal Museum Utrecht, Museum Arnhem, and the Dr. Bhau Daji Lad Museum, Mumbai, and at the Thessaloniki, Dakar, Kathmandu, and Sinop Biennales. She received the NN Art Award in 2023 and has held residencies at the Rijksakademie in Amsterdam and KHOJ in New Delhi.

Monali Meher lives and works in Ghent, Belgium.

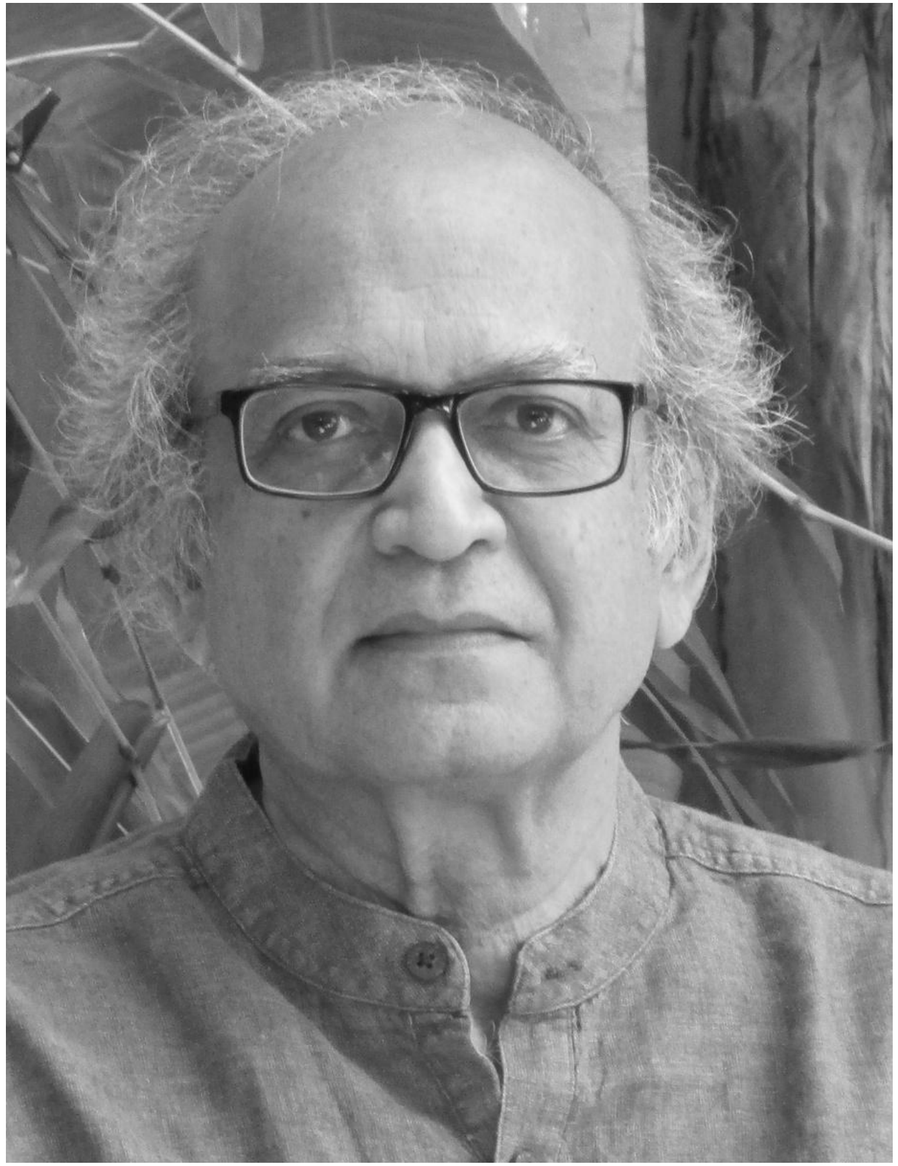
NANDAKUMAR P K

Nandakumar P K (b. 1965, Calicut, India) is a sculptor working principally in stone and locally available materials. He holds a BFA in Sculpture from the College of Fine Arts, Thiruvananthapuram, and an MFA from the Faculty of Fine Arts, Baroda.

His practice explores the interconnectedness of belief, thought, material behaviour and mystery. Rooted in ritual and myth, each work becomes both an expression of mystery and an act of self-interrogation. He is drawn to the slowness of carving, where delayed results allow time to arrive at the desired form.

His solo exhibitions include Tied to the Waves in New Delhi (2025), Never Enough in Pune (2010), and Serpent in the Sky in Mumbai (1996), as well as a solo presentation in Trondheim, Norway (2005). He participated in collateral presentations connected with the Kochi-Muziris Biennale in 2012 and 2014. He received the Birla Kala Kiran Puraskar, a Government of India Junior Fellowship and an Inlaks Fellowship.

Nandakumar P K lives and works in Pune, India.



NARENDRA DENGLE

Narendra Dengle (b. 1948, Mumbai, India) is an architect, author, artist and educator. Over five decades, his projects have been built in India and the Sultanate of Oman. He was a founding partner of The GRÜP, New Delhi, and is a Fellow of the Indian Institute of Architects.

His drawings and watercolours extend a wider inquiry into perception, history and the wholeness of life, considering how ancient knowledge and cultural memory find contemporary form across architecture, writing and visual art.

He has taught at the School of Planning and Architecture, New Delhi, held the Chair of Design at KRVIA, Mumbai, and served as Academic Chair at GCA Goa. His books include The Discovery of Architecture (2013) and Dialogues with Indian Master Architects (2016). He has exhibited in India and Europe.

Narendra Dengle lives and works in Pune, India.

PARTH PALSAY

Parth Palsay (b. 1996, Pune, India) is a ceramic artist working primarily in hand-built stoneware. He completed his Bachelor of Creative Arts in Contemporary Art Practices at the Srishti Institute of Art, Design and Technology in 2018.

His sculptures explore the relationships between the figure, the vessel and the built environment, drawing on contemporary urban landscapes, architectural fragments and domestic objects. Rooted in the permanence of ceramics and its capacity to function as a document, his forms occupy an ambiguous territory between body, object and structure.

In 2022, he was commissioned to create a carved ceramic tile for the New Parliament House in India, inspired by the sculptures of Nek Chand. He has participated in group exhibitions in Pune, Mumbai, Pondicherry, and Nottingham, and has received the Kalanand Bronze Grant from the Prafulla Dahanukar Art Foundation in 2025, a merit certificate from the Bombay Art Society in 2022, and first prize in the ICCR United Against Corona international art competition in 2020.

Parth Palsay lives and works in Pune, India.

RUBY RAM

Ruby Ram (b. 1999, Siwan, India) is a painter and educator. She completed her BFA in 2022 and her MFA in Painting with a specialisation in portraiture in 2024 at MIT ADT University, Pune, where she was awarded a Gold Medal.

In her work, every element, object, and surrounding carries a human essence that forms the core of her practice. Through bold brushwork on canvas, she pursues the depth of human emotion and the residue of memory, drawing on everyday life and the world immediately around her.

She has participated in national group exhibitions and competitions in Mumbai and across Maharashtra, and received a sponsorship award for a solo exhibition at an all-India art competition in Hyderabad in 2023. She placed third in VHC's inaugural Young Artist Grant in 2024 and is visiting faculty at MIT ADT University.

Ruby Ram lives and works in Pune, India.

RUDDHI VICHARE

Ruddhi Vichare (b. 1993, Pune, India) is a ceramic artist and sculptor. She graduated in business management and worked as an operations analyst before turning to drawing and clay, studying wheel-throwing at Golden Bridge Pottery in Pondicherry in 2018.

She is drawn to the narrative aspect of sculpture, with each work carrying stories associated with research or lived experience. Particular forms, colours and elements are exaggerated, a process that keeps her free of a fixed style and makes each work a revelation from ideation to execution.

She founded her studio, Koorm, where she makes sculpture alongside functional ceramics, blurring the line between art and design. She undertook a residency at the Ceramic Centre, Vadodara, in 2023 and has exhibited at the Australian Ceramics Triennale, Fremantle.

Ruddhi Vichare lives and works in Pune, India.

SAMEER GORDE

Sameer Gorde (b. 1991, Pune, India) is a painter. He completed his BFA in Painting in 2013 and his MFA in Portraiture in 2015, both at Bharati Vidyapeeth's College of Fine Art, University of Pune.

His paintings emerge from his daily surroundings and from the social and political questions they raise, with memories of his own past frequently entering the work.

He presented his solo exhibition Peripheral Encounter in Mumbai (2024) and Pune (2023), and has participated in numerous state and national exhibitions, including at the Indian Academy of Fine Arts, Amritsar, and in Bhopal. He undertook the Raigad Activista Residency at the Sane Guruji Rashtriya Smarak in 2019 and is a recipient of the Rangasetu Fellowship in Visual Arts.

Sameer Gorde lives and works in Pune, India.

SHILPA BAWANE

Shilpa Bawane (b. 1980, Nagpur, India) is an interdisciplinary artist whose background spans engineering, management, and fine art. She holds a Bachelor of Fine Arts in Painting from Sir J. J. School of Art, Mumbai, and a Master of Visual Arts from Karnataka Chitrakala Parishath, Bengaluru.

Working across installation, drawing, embroidery, sculpture and moving image, she investigates the relationship between body, architecture and memory. She carves imagined architectural spaces in plaster which are photographed and later hand-embroidered with corporeal forms, allowing intimate traces to interrupt rigid structures.

She was an artist-in-residence at Euroculture en Pays Gentiane in Menet, France, in 2025, and exhibited in a group show in Menet that same year. She received third prize in the sculpture and installation section of the Superioritas International Contemporary Art Award in Italy in 2026.

Shilpa Bawane lives and works in Pune, India.

UDAY BANERJEE

Uday Banerjee (b. 2004, Pune, India) is an artist working across painting, film and photography. He graduated with first class honours in Fine Art from the Slade School of Fine Art in 2026, with minors in political science and philosophy, and completed a painting programme at the New York Studio School.

His practice examines politics, conflict and environmental extraction, approaching the natural landscape as a living entity that scars as human skin would, and tracing the lasting effects of mining, colonial extraction and modern warfare.

His films include VINOD (2023), Akhilesh (2025) and The National Bird of India (2026), and he has published the artist books Making Faces and River (2026). His solo project National Highway 44 was presented at the Slade Undergraduate Degree Show in 2026, and he has exhibited in London, New York and Ahmedabad. He was a featured artist and cover subject for A-N's Class of 2026 degree shows guide.

Uday Banerjee lives and works between London, United Kingdom, and Pune, India.

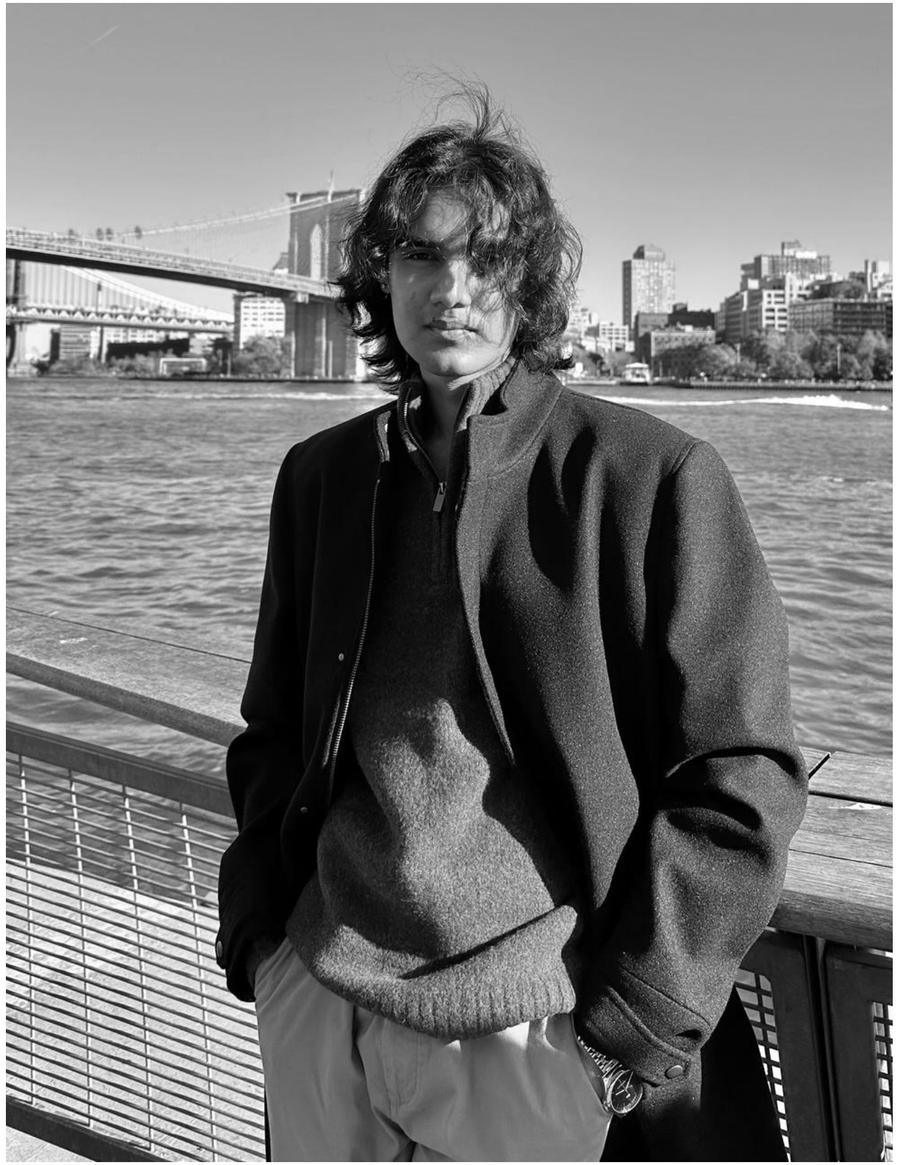
VAISHNAVI WALVEKAR

Vaishnavi Walvekar (b. 1990, Pune, India) is an artist and designer. She holds a Bachelor of Design from the Symbiosis Institute of Design, Pune, and an MFA in Industrial Design from the Academy of Art University, San Francisco.

Working through sculpture and functional art, she reinterprets indigenous craft practices in papier-mâché, brass and Manjarpat textile, bringing traditional material knowledge into contemporary forms while retaining evidence of handwork, irregularity and cultural memory.

She received the Contemporary Craftsmanship Award from Design Pataki in 2023, was a finalist for the Swali Craft Prize in 2025 and was selected for the Belgadia Palace residency in 2024. She is presenting work at Homo Faber in Venice in 2026.

Vaishnavi Walvekar lives and works in New Delhi, India.



YASH RAJ

Yash Raj (b. 2003, Ranchi, India) is a multidisciplinary artist working across film, interactive installation, sound and visual media. He earned a BS in Computer Science from NYU Abu Dhabi in 2026, where he also studied interactive media and film.

He selects his medium according to the mechanics a work requires, treating moving image, sound and spatial experience as different tools for the same objective. His practice centres on transmission, constructing environments that privilege intuitive recognition over explanation.

His interactive installation Love, The Universal Language was presented at the Louvre Abu Dhabi through the University Takeover programme in 2024. Other works include The Lyre of Thirst, a desert installation, and Awakening Padmini, a generative digital work reinterpreting a nineteenth-century Indian painting.

Yash Raj lives and works in Pune, India.

ABOUT VHC

Vida Heydari Contemporary is a contemporary art gallery shaped by a recurring inquiry: what becomes visible, and what remains hidden?

The artists the gallery represents approach this question from different positions, through memory and what time has obscured, through landscape and the systems embedded within it, through archives and what they conceal, and through the structures that shape how we perceive ourselves and one another. The question is the same. The practices are not.

Rather than defining itself through geography, medium, or category, Vida Heydari Contemporary is organised around this inquiry and the cultural contexts it has drawn towards it, contexts that are rarely placed in conversation and that the gallery holds together as a single curatorial position.

The gallery works with artists whose careers it is actively building alongside others with long institutional histories. What connects them is not a region of origin or a material form, but the quality of attention their work demands and the questions it continues to ask.

Tax applicable @5% on all artworks
Shipping and transport additional @actuals

VIDA HEYDARI
CONTEMPORARY

Marvel Alaina, Lane 8, Koregaon Park, Pune
vhc.art | +91 85308 60888 | info@vhc.art | www.vhc.art

© 2026 Vida Heydari Contemporary and the artists