WHERE THE BODY BEGINS
NATURE

19 September - 17 October, 2026

Image Credit: Veena Chandran, Onion I (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.

NATURE
19 September - 17 October 2026

Nature considers the natural world not as subject or scenery but as force: something that acts upon us, moves through us, and shapes how we experience time, place, and the body. The exhibition asks what it means to be within nature rather than to observe it from a distance.

The works engage with land, atmosphere, flora, growth, decay, and ecological transformation. Some begin with close observation; others move towards abstraction or interiority. Structures found in plants, cells, bodies, and landscapes often mirror one another. Nature is not presented as passive, pristine, or separate from human life. It is unstable, generative, vulnerable, and continually shaping and being shaped by the bodies and environments within it.

Artists: Deepashri Dixit, Priyanka Bardiya, Puneeta Ranjan, Rachana Bajaj, Saloni Lodha, Saurabh Talekar, Shamira Dharap, Shubhankar Chandere, Smita Kinkale, Snehal Kulkarni, Sujyot Parkhe, Veena Chandran.

DEEPASHRI DIXIT

Initially, I was working on nature painting, trying to capture its colours, forms, and atmospheric changes. During my MVA studies, discussions with my teachers introduced new subjects to my work.

After some introspection and discussion, I returned to nature, particularly the eucalyptus trees I had painted earlier. At first, I painted landscapes of these trees without finding a concrete theme that resonated with me. I enjoyed painting them simply because I liked them, but over time I began to discover my own concerns within them. Whenever I went outside, my eyes were drawn to the eucalyptus trees and to the changes they underwent with each season. I began comparing myself to them and became increasingly involved with them.

I see the eucalyptus, or Nilgiri, tree differently in every season. The shedding of its leaves, the sprouting of new shoots, and the peeling of its bark all feel meaningful to me. It felt like how, when girls experience puberty, their bodies undergo transformations, and they appear more beautiful. Similarly, I noticed the bark of the eucalyptus trees gradually peeling off, and I began to think that perhaps as the tree matures, it becomes more attractive, its surface shining with a new glow.

Through these changes, I try to express my emotions and rediscover myself. My work on this subject is ongoing, and I continue to study it.

DEEPASHRI DIXIT
Uday, Maddhyam, Astha, 2024
Oil, Paper
17 × 39 cm (6.5 × 15.5 in)
17 × 13 cm (6.5 × 5 in) Each
Triptych

PRIYANKA BARDIYA

“Life exists in several dimensions; what we see is a small fraction…
The constantly changing world comprises the seen and unseen, and somewhere in here lies its story.
Ever changing.
Ever evolving.
Decaying.
Re-emerging…
My walk into nature; my musings…
I walk on this earth, the earth we come from, the earth we rise from…
Me, you,
The grass, the corn,
The bug, the thorn,
The tree, the flower…
It is a gentle collective… breathed in and breathed out…
The earth beneath my feet,
The voice of my thoughts,
The distant sound of arthropods,
The music of nature,
The constant burst of life,
The decay and the elusiveness,
It exists right between all this,
You, me, the cloud and the moon, the bird and the ant, the heaven and the hell,
It exists right between all this…
It is a gentle collective… breathed in and breathed out…”

My art practice is a tool through which I see the world and come closer to it. My works are both a diary in which I record what I see and a way to explore and discover it.

PRIYANKA BARDIYA
Spring, 2022
Watercolour, Pen, Pastel, Wire, Paper
49.5 × 25.5 cm (19.5 × 10 in)

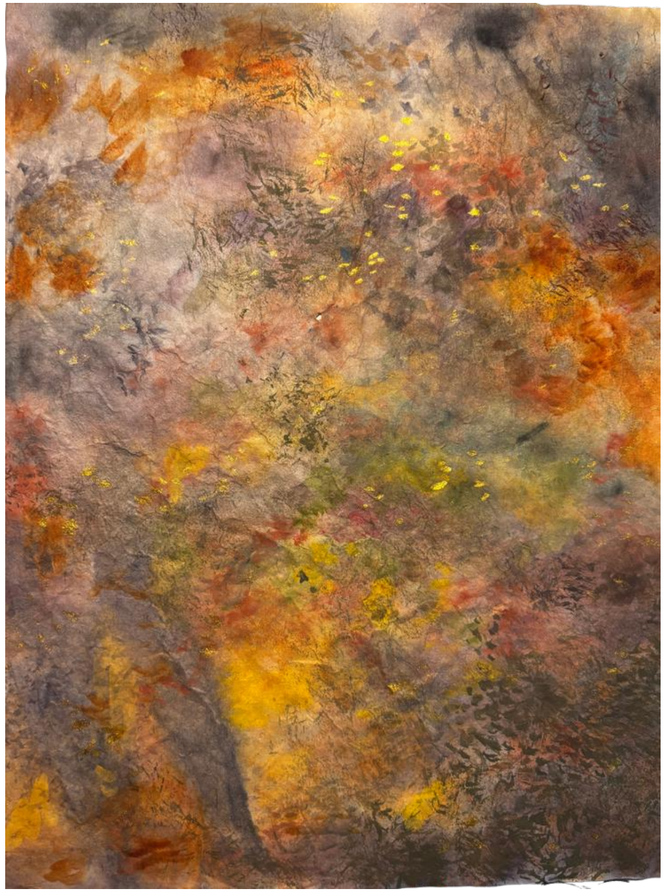
PRIYANKA BARDIYA
Summer, 2022
Watercolour, Pen, Pastel, Paper
51 × 35.5 cm (20 × 14 in)

PUNEETA RANJAN

My artistic practice is rooted in a deep, lifelong dialogue with nature. I do not see the natural world as separate from us, but as a quiet presence that reflects our emotional cycles, ancestral imprints, and spiritual longings. From the tall Ashoka trees of my childhood garden to the rhythmic chants of Buddhist monks, my earliest experiences were marked by an enduring sense of stillness and an awareness of organic forms that continue to guide my creative process.

I am drawn to forms that speak without urgency: seeds, foliage, layered landscapes and weathered textures. Through them, I explore themes of continuity, fragility, adaptation and regeneration. In my recent work, I have explored Gasenshi, a delicate Japanese paper, with Japanese pigments. Its translucency and absorbency have opened up a more atmospheric language, allowing colour, movement and surface to interact. I am increasingly interested in suggesting rather than describing nature: its rhythms, shifting light, and movement through foliage and texture, creating quiet, meditative zenscapes that embrace natural paper imperfections. How can we reimagine our relationship with the environment not as dominion, but as kinship?

Beyond the studio, I am deeply engaged with environmental awareness through public art and education. Working on community street art projects, transforming neglected spaces, and conducting workshops for children and schools has grounded my belief that art is not only a mode of self-expression but also a form of civic care. I see my work as an evolving archive of experience, a space where observation is not static but continually reinterpreted, and where the natural world becomes a partner in storytelling.



PUNEETA RANJAN
Colours of the Soil, 2026
Gansai, Gasenshi Paper
34.5 × 26.5 cm (13.5 × 10.5 in)

PUNEETA RANJAN
Subterranean, 2026
Gansai, Gasenshi Paper
34.5 × 26.5 cm (13.5 × 10.5 in)

RACHANA BAJAJ

For me, creation is not a destination but a state of becoming. My practice emerges from a dialogue between the inner and outer worlds: the body, nature, memory, material and the environments we inhabit.

I am drawn to plateaus, hills, mountains, valleys, rivers, oceans and rocks, not as representations to reproduce but as living processes of change. Their surfaces hold traces of erosion, movement, rupture, growth and renewal. In them, I recognise our capacity to adapt, endure and transform.

Create, Destroy, Create is central to my practice. Nature constantly builds and breaks down; bodies change; landscapes shift; memories accumulate and disappear. Destruction is not necessarily an ending. It can be a condition for something new to emerge.

My process follows this rhythm. I work with acrylic on canvas alongside paper, textiles and found objects. I add, layer, cover, scrape, tear, cut, erase, and reconstruct my paintings by crocheting threads, as if the painted surface were created only to be disrupted. What is removed is never entirely absent; traces remain embedded within what follows.

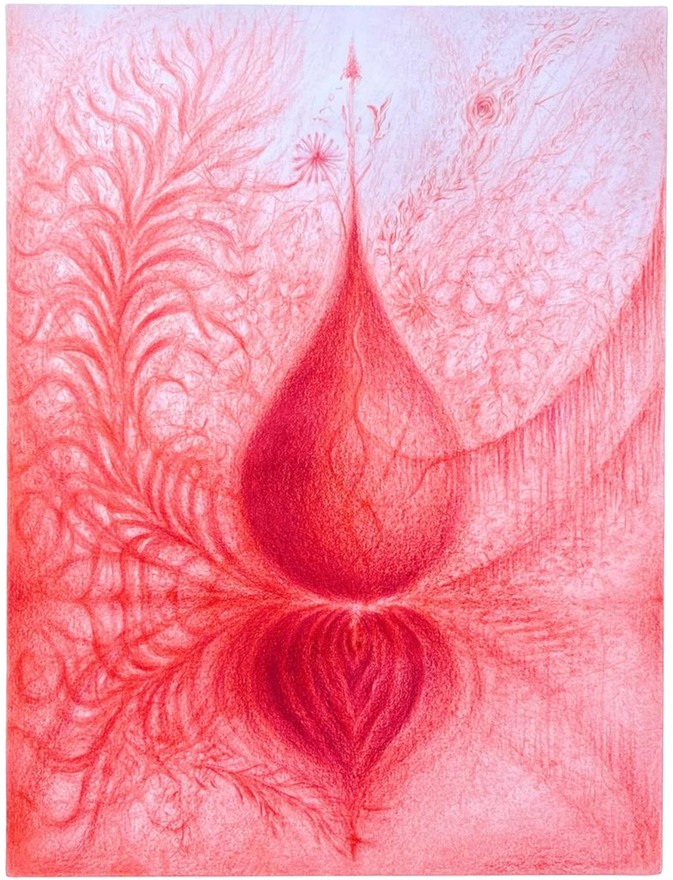
For me, people are not separate from nature but a continuation of it. We carry landscapes within us: their rhythms, disruptions, textures and traces. Create, Destroy, Create becomes a way of inhabiting uncertainty, in which every ending contains the possibility of another beginning.

RACHANA BAJAJ
NatureXtract_55, 2024
Acrylic, Canvas, Thread, Embroidery, Wooden Ring
47 cm (18.5 in) Diameter

RACHANA BAJAJ
NatureXtract_58, 2024
Acrylic, Canvas, Thread, Embroidery, Wooden Ring
26 cm (10 in) Diameter

SALONI LODHA

Saloni Lodha's practice explores the relationship between human experience and the larger patterns and systems that shape the natural world. Working primarily through meticulous drawing and painting on paper, she traces correspondences between bodily and organic forms, collapsing distinctions between the human and the more-than-human. Grounded in bodily sensation, her enquiries are informed by diverse artistic and literary traditions, as well as wider research that deepens and expands her understanding of these connections. Through her works, she considers what it might mean for humans to experience states of oneness with the universe, as we understand ourselves as part of a continually unfolding whole.



SALONI LODHA
Sanctum, 2023
Coloured Pencil, Paper
28 × 21 cm (11 × 8.5 in)

SALONI LODHA
Necklace, 2023
Coloured Pencil, Paper
20.5 × 30 cm (8 × 12 in)

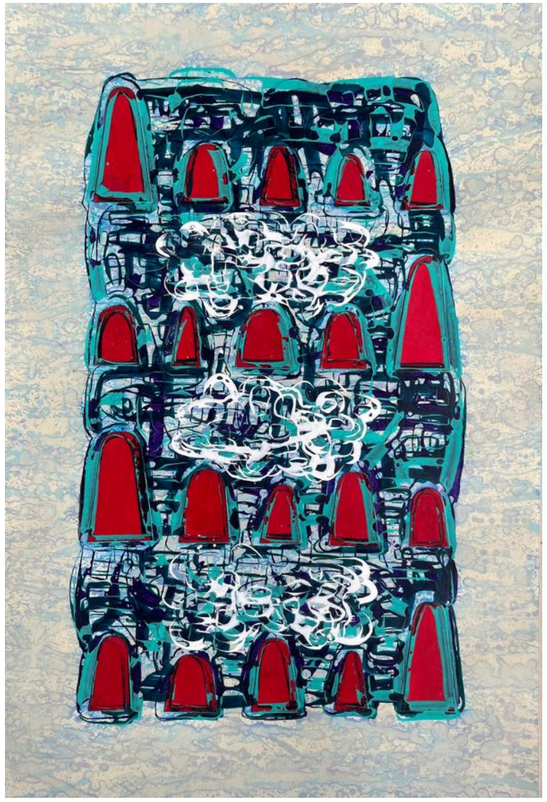
SAURABH TALEKAR

Nature is not something I paint; it is something I experience. My work does not seek to represent landscapes as they appear, but to express how they are remembered, felt, and transformed within me. Encounters with changing climates, mountains, oceans, forests, and the movement of travel become the foundation of my paintings.

I work intuitively, without predetermined compositions, allowing each painting to evolve through layers of colour, texture, and gesture. For me, painting is another way of thinking, a process of questioning, discovering, and responding to the moment. Abstraction allows me to move beyond representation and explore relationships between space, time, movement, colour, and emotion.

Natural elements become metaphors rather than subjects: water suggests space and movement, mountains embody strength, the sky reflects time, air evokes freedom, and fire becomes energy and the transformation of colours. Through this process, I do not paint the nature I see; I paint the nature I carry within me, inviting viewers to experience their own connections between the external world and their inner landscape.

SAURABH TALEKAR
Massif I, 2024
Acrylic, Collage, Paper
76 × 56 cm (30 × 22 in)



SAURABH TALEKAR
Massif II, 2026
Acrylic, Collage, Paper
56 × 38 cm (22 × 15 in)

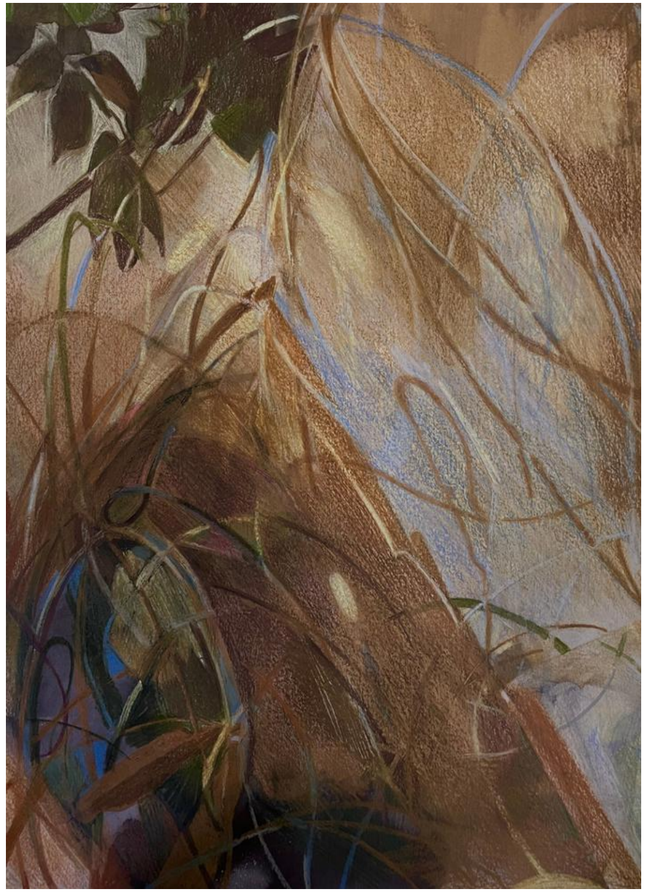
SHAMIRA DHARAP

On my way to the studio every day, we drive along a high compound wall. The flat upper edge of this wall is obscured by a corpus of tree branches, rusty fencing and telephone lines. The tangle of growth seems like an outcome of decisions around planting, planning and architecture. Some seem deliberate, most random or incidental.

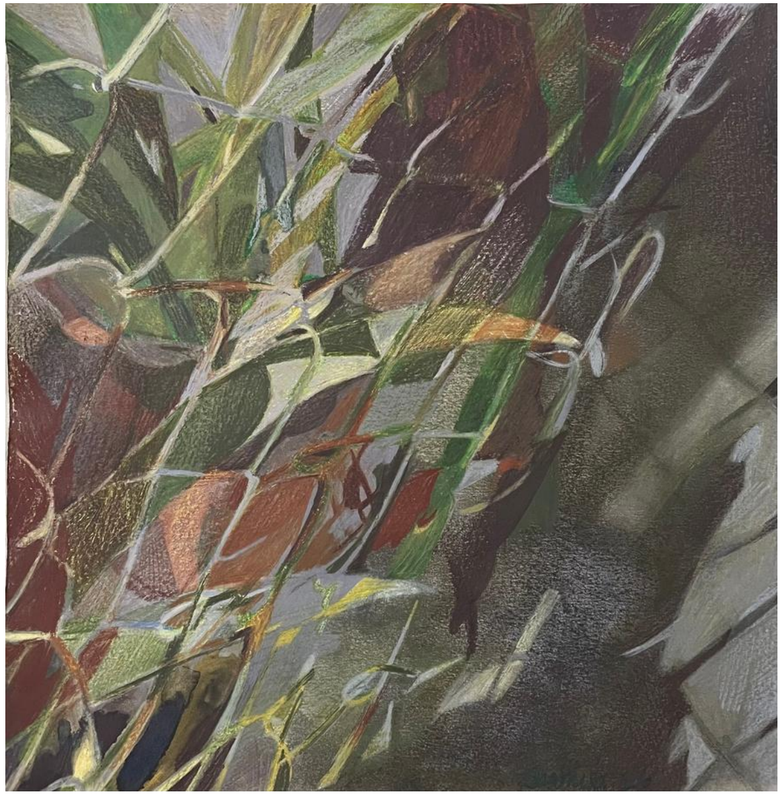
Each component of this entanglement is veinlike, channelling water, heat and information (among other materials) back and forth. I like to observe these networks in relation to one another. As unlikely allies or neighbours.

My paintings and photographs of streetside landscapes centre this composite, and often absurd, ‘foliage’ of networks.

My favourite time to document it is at the peak of summer, when the intense sunlight dissolves the various branches into one another, although I can't imagine tiring of it at any other time of year.



SHAMIRA DHARAP
Colour Study of Black Telephone Wire, 2026
Ink, Coloured Pencil, Paper
42 × 30 cm (16.5 × 12 in)



SHAMIRA DHARAP
Friendly, 2026
Ink, Soft Pastel, Coloured Pencil, Paper
29 × 30 cm (11.5 × 12 in)

SHUBHANKAR CHANDERE

Poetry, both expressed and unexpressed, is the foundation of my artistic practice. My work operates as a continuous inquiry into human nature, systemic socio-political structures, and our fractured relationship with the natural world. Central to my research is an interrogation of the systemic entanglements that marginalise Bahujan society, specifically observing how working-class communities and women are subjugated by institutional mechanisms. I am deeply preoccupied with the phenomenological bond between the labourer and their labour, an affective relationship mediated by care, imagination, and utopian dreams. These interior longings construct a site of somatic and psychological resilience, enabling the subaltern subject to endure structural violence.

For me, the “body” encompasses everything that possesses existence: humans, animals, trees, soil, and mountains. The body acts as a vessel and a bearer of memory, where physical movement leaves behind marks of ancestral evolution, laments, and grievances that urgently demand to be heard. This acute awareness of suffering is, in itself, poetry.

As a human being and an artist, I confront the hidden layers of exploitation and humanity's destructive ambition to exert dominion over the ecosystem. To critique the mechanisms that mechanise humanity and devastate the environment, I incorporate physical evidence and raw materials from my immediate surroundings into my visual art. Ultimately, painting is a release of raw emotion and an intimate internal dialogue. It is an act of taking form, where my thoughts find validation through an inherently poetic visual language.

SHUBHANKAR CHANDERE
Farm Worker and Abandoned Structure, 2025
Watercolour, Red Oxide, Paper
39.5 × 49.5 cm (15.5 × 19.5 in)

SHUBHANKAR CHANDERE
Burned Field & Woman, 2025
Lime, Watercolour, Charcoal, Paper
23.5 × 47.5 cm (9 × 18.5 in)

SMITA KINKALE

Residual Permanence: Veins of Memory

At the centre of my artistic journey is the memory of nature. Growing up in the landscape around the Tansa forest, nature was never separate from me; it was an inseparable part of my lived experience. The forest, streams, fertile soil, changing seasons and shifting rhythms of the landscape shaped my way of seeing and understanding the world. Nature became my first school and my first teacher, laying the foundation for my visual memory.

As time passed, I noticed the increasing presence of plastic within this landscape. Mixed with the soil, scattered across fields and forests, and carried through streams, it seemed to alter the texture and life-sustaining capacity of the earth. I did not see it merely as pollution. I began to sense invisible wounds inscribed upon the inner life of nature.

This experience led me to work with discarded industrial polyethylene. The material continues to exist long after its original purpose has ended, becoming a residue of industry, consumption, time and humanity's changing relationship with nature. The medium is the object. For me, the medium is not merely a means of making art; its existence, permanence, history, and the memories embedded within it become the subject of the work itself.

Through layering, melting, stretching, tearing, cutting, piercing, scraping and controlled burning, polyethylene gradually undergoes transformation. It begins to evoke living structures: roots, veins, neural pathways and fungal mycelium.

Fire is not simply an instrument of destruction; it is a creative moment of transformation. Marks of burning, scars, folds, stretched surfaces and ruptures become a visual language of nature's wounds, memories, resilience and capacity for regeneration.

Residual Permanence: Veins of Memory explores the invisible interconnections between nature, memory, material and human existence. What begins with an encounter with the pain of nature gradually transforms into a quiet, introspective experience of change, regeneration and the possibility of hope.

SMITA KINKALE
Residual Permanence: Veins of Memory – I, 2026
Recycled, Treated Polymer
61 × 61 cm (24 × 24 in)

SMITA KINKALE
Residual Permanence: Veins of Memory – II, 2026
Recycled, Treated Polymer
61 × 61 cm (24 × 24 in)

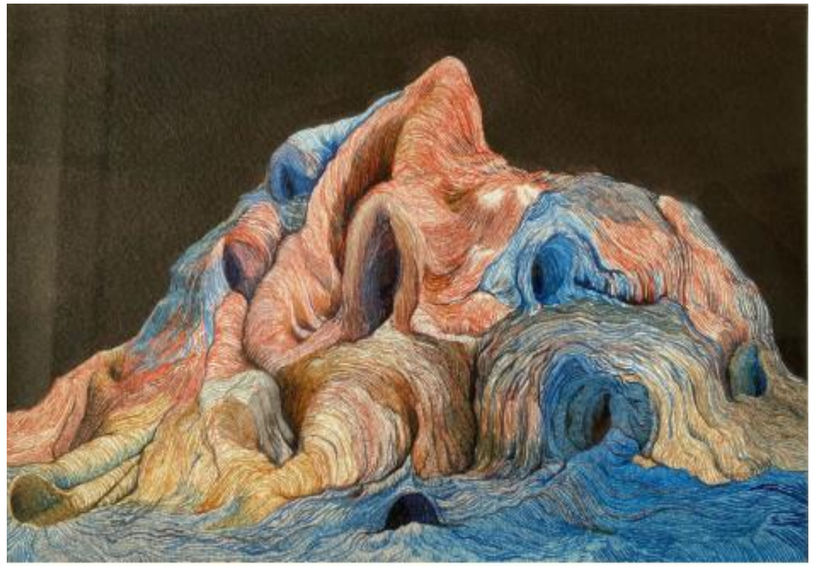
SNEHAL KULKARNI

Caves, Ideas of Hermits, Connections in Existence

Caves represent a space of solitude, both physical and internal. It is a metaphor for the inner field where one becomes aware of their thoughts, emotions, and sensations. Within this space, the mind is not controlled but observed, allowing a deeper understanding of the self.

It is from this inner realm that action and interaction with the outer world begin. Every response, every movement, finds its origin here.

The current work is an attempt to visually explore that unseen dimension of existence that exists only in the form of experience.



SNEHAL KULKARNI
Caves, Ideas of Hermits, Connections in Existence, 2025
Watercolour, Paper
18 × 25.5 cm (7 × 10 in) Each
Diptych

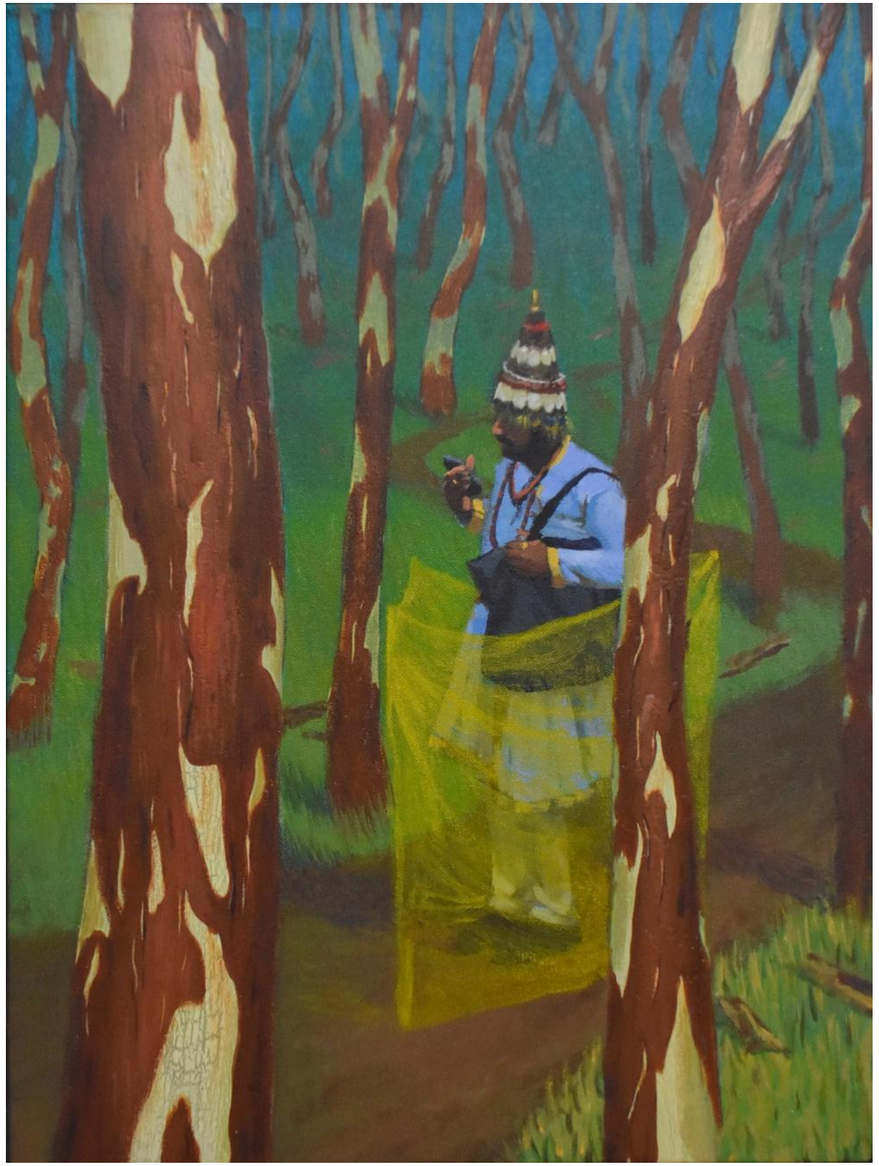
SUJYOT PARKHE

In my practice, for the past few years, I have closely studied native and non-native species. Initially drawn to their visual beauty, my perception shifted through research and travel across different regions of India. While travelling, I observe my surroundings and respond to them through visual experiments. In my process, the visuals emerge from personal experience, philosophy, travel diaries, and elements of research.

At its core, my practice reflects on how memory, experience, and perception shape our relationship with trees and how that distance creates loss. While trees are often understood through their utility, decoration, or economic value, I approach them as individual living entities with their own presence, existence, and internal life.

My experiences construct layered perceptions, so transparent that they go unnoticed. Through my practice, I attempt to reveal these hidden layers, both within myself and in the way we understand the natural world. Through observing the social life of trees, I find reflections of human behaviour: adaptation, coexistence, conflict, and survival. At times, trees appear almost philosophical, embodying forms of silent knowledge. Yet in human society, we often engage with trees through names, images, and symbols rather than their living reality. Visual memory becomes tied to language, distancing us from direct experience.

Alongside this conceptual inquiry, my work also reflects on the economic and social dimensions of tree plantations. I aim to create visuals that carry a sense of calm, awareness, and quiet reflection.



SUJYOT PARKHE
Vanishing, 2025
Acrylic, Canvas
61 × 46 cm (24 × 18 in)

VEENA CHANDRAN

Veena perceives the world as an intricate composition of lines and planes, a harmonious interplay of shapes that converge to form a transcendent universe. Within this realm, she finds her sanctuary, where the tactile process of sculpting clay brings order and meaning to her existence. Though flexible in approach, she remains unwavering in her artistic vision and convictions.

In this dimension of creation, clay nourishes her spirit and artistic identity.

Nature serves as her perpetual muse, with its endless capacity to inspire. A single tree reveals new secrets to her imagination across changing seasons and contexts. She meticulously recreates the earthy palettes discovered in soil formations and stone textures. The complex patterns of fissures across drought-stricken terrain captivate her artistic eye, while the organic choreography of branches and foliage presents an endless source of mystery and wonder.

Through clay, itself an element of nature, she translates these familiar yet profound visual experiences. This medium becomes the vessel through which her deepest thoughts and aspirations find expression, merging external inspiration with internal reflection in each created piece.

In the moment of creation, fragments of her essence transmute into clay, giving voice to the ineffable.

VEENA CHANDRAN
Onion I, 2023
Gas-fired Stoneware
39 × 28 × 28 cm (15.5 × 11 × 11 in)

VEENA CHANDRAN
Onion II, 2023
Gas-fired Stoneware
20.5 × 30.5 × 23 cm (8 × 12 × 9 in)

DEEPASHRI DIXIT

Deepashri Dixit (b. 1989, Thane, India) is a painter. She completed her BFA in Painting at Bharati Vidyapeeth College of Fine Arts, Pune, in 2012 and her MVA at SNDT Women's University, Pune, in 2022.

Her paintings follow the eucalyptus tree through its seasons. The shedding of leaves, the emergence of new shoots and the peeling of bark become a way of thinking about growth, vulnerability and renewal.

Her solo exhibitions are Atmashodh in Mumbai (2026) and Praroh in Pune (2026), and she has participated in group exhibitions in Pune and Mumbai. She received the Zonal Award and the National Award at the Camel Art Foundation Annual Art and Design Contest in 2021.

Deepashri Dixit lives and works in Pune, India.

PRIYANKA BARDIYA

Priyanka Bardiya (b. 1975, Delhi, India) is an artist working primarily in drawing. She completed her BFA in Painting at the University of Rajasthan, Jaipur, in 1997 and her MFA in History of Art at Kala Bhavana, Visva-Bharati, Santiniketan, in 2000.

Walks in nature are both her subject and a contemplative practice. Through line and colour, she moves past literal representation, and paper, the medium closest to her hand, extends into paper and clay sculpture, drawing on fabric, digital drawing and animation.

She taught in the Fine Arts department at International College for Girls (ICG), Jaipur, from 2000 to 2005 and received an award at Kala Mela, Jawahar Kala Kendra, Jaipur, in 2001. She has participated in group exhibitions in Pune, Kolkata, Kochi and Jaipur, including at the Birla Academy of Art and Culture, Kolkata.

Priyanka Bardiya lives and works in Pune, India.

PUNEETA RANJAN

Puneeta Ranjan (b. 1975, Gaya, India) is a self-taught artist working in drawing, painting and mixed media. She trained as a chartered accountant and began her professional life in finance before devoting herself full-time to her practice.

Botanical forms, especially seeds and foliage, recur in her work as carriers of continuity, transformation and embodied time. Her recent works in Japanese pigments on Gasenshi paper suggest rather than describe nature, its rhythms, shifting light and movement through foliage.

Her work was presented at the Serendipity Arts Festival, Goa, in 2025, in a section curated by Raqs Media Collective, and she has participated in the Pondicherry Biennale (2023) and in group exhibitions at the Allahabad Museum and in Mumbai and Pune. Her public murals in neglected urban sites and her workshops for children extend her practice into environmental education.

Puneeta Ranjan lives and works in Pune, India.

RACHANA BAJAJ

Rachana Bajaj (b. 1975, Karanja, India) is a self-taught multidisciplinary artist. She holds a degree in computer science from Amravati University and worked in the IT sector for a decade before turning to art full-time in 2016.

Her practice is rooted in experimentation across materials, combining acrylic with fabric, thread, crochet, embroidery and found objects. Upcycled fabrics are cut and reconstructed by hand into layered, tactile works that draw on landscape, ecosystems and human resilience.

Her solo exhibitions are NatureXtract in Amravati (2024) and Terrains in Pune (2023), and she has participated in group exhibitions at the Zapurza Museum of Art and Culture, Pune, and Casoria Contemporary Art Museum (CAM), Casoria, Italy, and in Mumbai and New Delhi. She undertook an art residency at Kirloskar Ferrous Industries, Hampi, in 2022.

Rachana Bajaj lives and works in Pune, India.

SALONI LODHA

Saloni Lodha (b. 2000, Pune, India) is an artist working in drawing and painting. She completed her BFA in Painting at MIT ADT University, Pune, in 2022, graduating with a silver medal, and her MFA in Fine Art at Kingston University, London, in 2024.

Her meticulous works, often executed slowly on paper, reflect the intrinsic relationship between the human body and the natural world. Attentive to forms and patterns that recur across scales, from the microscopic to the cosmic, her biomorphic compositions evoke enduring conceptions of the body as a microcosm of the universe.

She was a finalist for the Trinity Buoy Wharf Drawing Prize 2023, which toured venues across the UK over a year. She has participated in group exhibitions in London and Mumbai, and in 2026 was a visiting artist and lecturer at MIT School of Fine Arts, Pune.

Saloni Lodha lives and works in Pune, India and London, United Kingdom.

SAURABH TALEKAR

Saurabh Talekar (b. 2000, Pune, India) is a painter. He completed his MFA in Painting at MIT School of Fine Arts, Pune, in 2024, after a Government Diploma in Painting at Bharati Vidyapeeth Kala Mahavidyalaya, Pune, and a BFA Bridge Course at Dr Babasaheb Ambedkar Marathwada University, Aurangabad.

His paintings approach nature through abstraction, transforming memory, landscape and lived experience into layered compositions of acrylic and collage. Working without a predetermined composition, he allows each painting to evolve through colour, texture and gesture.

He received the Late Shri Gopal Adivrekar Award for Best Painting at the 132nd Bombay Art Society Annual Exhibition in 2024 and the 64th Maharashtra State Art Award in 2025, and was selected for the Gen Z Going Beyond residency, Pune, in 2026.

Saurabh Talekar lives and works in Pune, India.

SHAMIRA DHARAP

Shamira Dharap (b. 1998, Pune, India) is a painter. She completed her BFA in Painting at Maharaja Sayajirao University, Vadodara, in 2021 and her MFA in Painting at the Rhode Island School of Design (RISD), Providence, in 2025.

Her current work, based on photographs taken in her hometown, explores the polarities of distance and nearness, movement and stillness, and the romantic and the unremarkable. The study of light, and how its presence translates across painting, photography, drawing and video, lies at the heart of her material investigations.

At RISD, she received the RISD Institutional Fellowship and the Vikram and Geetanjali Kirloskar Scholarship Award, and in 2024 she co-curated the RISD Painting Biennial, Second Sight. She was a finalist for the AICAD Teaching Fellowship in 2025.

Shamira Dharap lives and works in Pune, India.

SHUBHANKAR CHANDERE

Shubhankar Chandere (b. 1996, Pune, India) is a painter who also works in photography, film and written field notes. He completed his BFA in Painting at Abhinav Kala Mahavidyalaya, Pune, in 2018, where he received the gold medal, and his MFA in Painting at the University of Hyderabad in 2021.

Working in charcoal, natural pigments and watercolour, he attends to life, landscape, body and power structures, and to the bond between the labourer and their labour. Landscape in his work is never a neutral setting.

He participated in the Kochi Students' Biennale in 2021 and has been artist in residence at Our Sacred Space, Secunderabad (2021) and Canary Project Space, Pune (2023). He received the Best Entry Prize at Abir India in 2022 and has conducted workshops at the Kiran Nadar Museum of Art, New Delhi.

Shubhankar Chandere lives and works in Sus Gaon, Pune, India.

SMITA KINKALE

Smita Kinkale (b. 1977, Pune, India) is a visual artist and educator. She holds a Bachelor's degree in Fine Art (Painting) and a Diploma in Art Education from Sir J. J. School of Art, Mumbai, and a Master's degree in Fine Art (Creative Painting) from Kavikulaguru Kalidas Sanskrit University, Nagpur. She is pursuing a PhD at Banasthali Vidyapith, Rajasthan, and has taught at Sir J. J. School of Art since 2006.

Working primarily with discarded industrial polyethylene, she transforms waste through layering, melting, stretching and controlled burning into organic forms that evoke roots, vascular systems, fungal networks and geological landscapes. Her work reflects on the relationship between human intervention and nature, questioning permanence, resilience and the ecological afterlife of materials.

Her solo exhibitions include Residual Permanence in Mumbai (2026), Earthrise in Seoul (2023), Die visuelle Brücke mit Polymer in Hafenpreppach, Germany (2023), C2H4n Encoded Poetry in Mumbai (2019) and Neo Nature in Mumbai (2015). She has exhibited at Kunsthalle Darmstadt, in the India Korea Biennale, Mumbai, and in the Kochi-Muziris Biennale Collateral Projects. Her works are held in the Lakshmibai Pitre Devrukh Museum and in private collections in India and abroad.

Smita Kinkale lives and works in Mumbai, India.

SNEHAL KULKARNI

Snehal Kulkarni (b. 1985, Pune, India) is an artist working across painting, installation and performance. She completed her BFA in Painting at the University of Pune in 2007 and her MFA in Painting at Sir J. J. School of Art, Mumbai, in 2009.

Her work delves into the relationship between ancient knowledge and modern existence, and into coexistence with an ever-evolving world. Through it, she invites viewers to question and observe the impact of time on memory and evolution.

Her solo exhibitions are Uprooting the Aboriginals, an installation with Butoh performance, in Pune (2014) and Birds and Feathers in Pune (2008). She presented a sculptural installation at the Pune Biennale in 2013 and the collaborative land art and performance project Prakruti and Purusha at the Pune Biennale in 2015; she took part in a Khoj International Artists' Association working group in Pune in 2015, and has participated in group exhibitions at Lalit Kala Akademi, Chennai, and Chitrakala Parishath, Bengaluru.

Snehal Kulkarni lives and works in Pune, India.

SUJYOT PARKHE

Sujyot Parkhe (b. 1999, Pune, India) is a painter. He completed his BFA in Painting in 2022 and his MFA in Creative Painting in 2025 at Sir J. J. School of Art, Mumbai, where he also held a fellowship, and in 2024 took part in an exchange programme at the St Petersburg Academy of Fine Arts, Russia.

His practice studies native and non-native tree species through travel across India, approaching trees as living entities with their own presence rather than through their utility or symbolic value. In the social life of trees he finds reflections of human behaviour: adaptation, coexistence, conflict and survival.

He received the Mayo Memorial Award at the Sir J. J. School of Art annual exhibition 2020 (awarded 2021), the Art Society of India award for landscape in 2022 and the Art Heart Award from Sir J. J. School of Art in 2025. He has participated in the India Art, Architecture and Design Biennale at the Red Fort, New Delhi (2023), and in group exhibitions in Mumbai and New Delhi.

Sujyot Parkhe lives and works in Pune, India.

VEENA CHANDRAN

Veena Chandran (b. 1983, Bahrain) is a ceramic artist. She completed a Bachelor of Architecture at the University of Pune in 2006 and worked as an architect before training in ceramics at Golden Bridge Pottery, Pondicherry, under Ray Meeker and Deborah Smith, in 2009 and 2010. She set up her studio in Pune in 2010.

Nature remains her fundamental source. She extracts abstract elements from soil and stone, from fissures across drought-stricken terrain and from the choreography of branches and foliage, and translates them into wood- and gas-fired stoneware.

She was artist in residence at Reedy Marsh Pottery, Tasmania, with Neil Hoffmann in 2013 and participated in the Kohila Wood Firing Symposium, Estonia (2016) and the International Wood Firing Symposium at Guldagergaard, Denmark (2019). She has exhibited at the Royal Society of British Artists, London, the Cluj International Ceramics Biennale, Romania, the India Habitat Centre, New Delhi, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai, and has participated in exhibitions in Pune, including the collaborative installation Alchemy at FLAME University in 2017.

Veena Chandran 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

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