

WHERE THE BODY BEGINS
BODY

24 OCTOBER - 21 NOVEMBER, 2026

Image Credit: Mohammad Sadikot, Negotiated Shape III (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.

BODY

24 October – 21 November 2026

Body considers the body not as image or physical form alone, but as a lived and continually changing space, one that carries memory, sensation, desire, vulnerability, inheritance, and transformation. The exhibition asks where the body begins and ends, and how it is shaped by what moves through it: time, touch, environment, experience, labour, material, and social structures. The body appears through anatomy and gesture, but also through surface, repetition, pressure, texture, movement, concealment, and fragmentation. Rather than presenting it as stable or self-contained, the exhibition understands the body as permeable, formed through contact with natural systems, personal histories, social structures, and the physical world.

Artists: Deepti Munot, Dhruti Mahajan, Gauri Gandhi, Gauri Kulkarni, Hansika Mangwani, Harshit Bondre, Ketaki Pimpalkhare, Manasa Priya Dhulipalla, Mandar Kadam, Michelle Boyle, Mohammad Sadikot, Radhesham Dhamal, Rajita Schade, Smruti Joshi, Soham Joshi, yasho, Yogesh Ramkrishna.

DEEPTI MUNOT

My painting practice explores the delicate relationship between nature, memory, and the inner self. I am drawn to fragile layers, organic forms, flowers, butterflies, and vast natural spaces, which become metaphors for emotions, transformation, resilience, and the continuity of life.

Working primarily through mixed media, layering, texture, and transparency, I create surfaces that hold traces of experience. These layers reflect the way memories and emotions accumulate within us, much like the body carries invisible traces of time, touch, growth, and change.

The butterfly, which has remained a recurring element in my work since childhood, represents metamorphosis and the continuous process of becoming. Nature, for me, is not separate from the human experience; it becomes an extension of the body and the inner landscape. A flower can suggest vulnerability, a fragile surface can suggest the sensitivity of the body, and expansive spaces can evoke freedom, stillness, and emotional release.

My work is an exploration of coexistence: between fragility and strength, the visible and the unseen, nature and the self. Through layers of material, colour, and texture, I create quiet dreamlike spaces where the physical body and the emotional self can find a dialogue.



DEEPTI MUNOT

***Fragile Layers*, 2025**

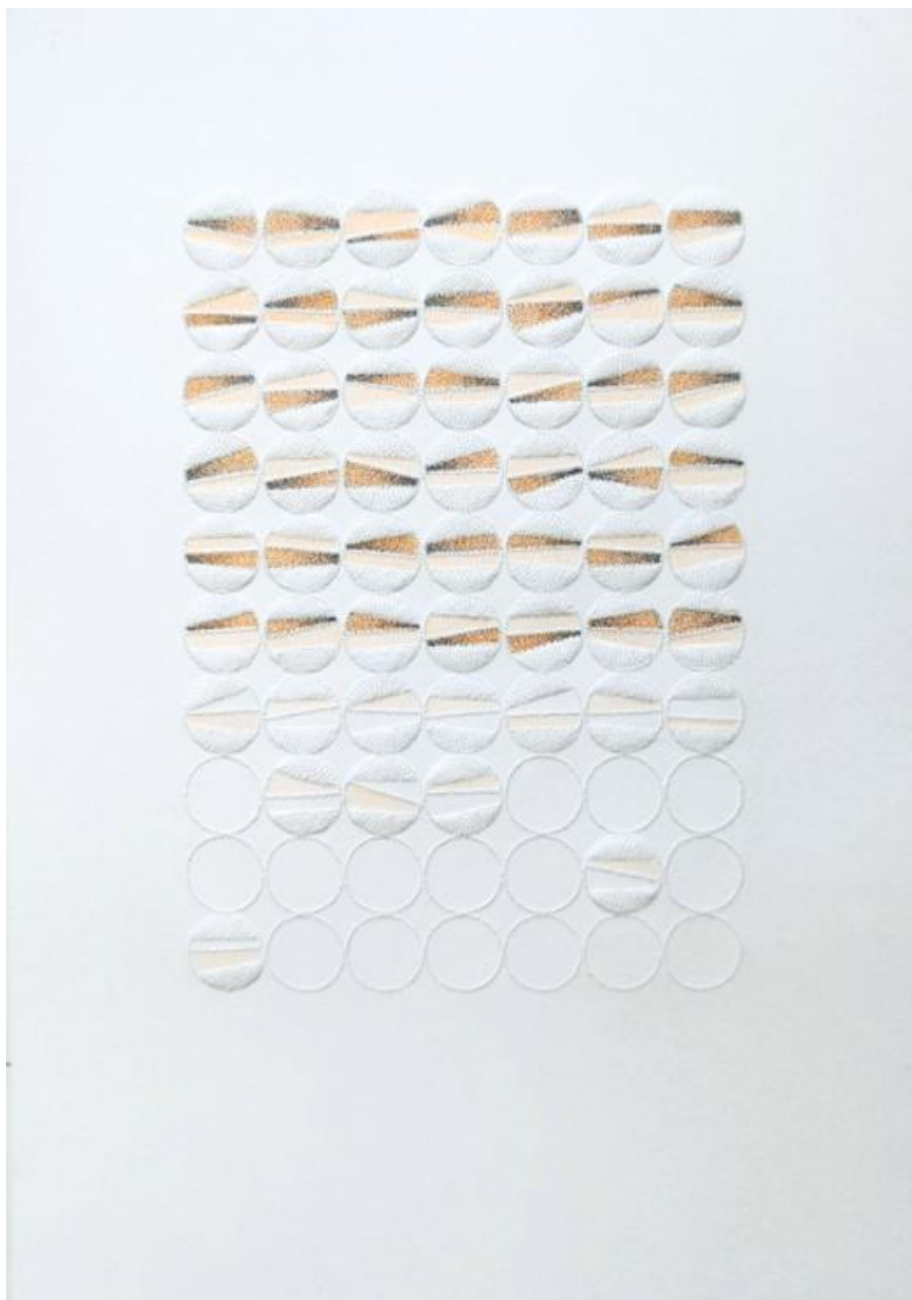
Seeds, Ink, Dry Pastel, White Corrector, Handmade Paper

35.5 × 30.5 cm (14 × 12 in)

INR 40,000

DHRUTI MAHAJAN

Structures in Stillness is an ongoing series that explores repetition as a means of constructing form and recording time. Working with paper as both surface and sculptural material, I use pinpricking and embossing to create tactile compositions that shift with light and the viewer's movement. Composed of gridded fields of hand-rendered circles, each work is built through thousands of individually pinpricked marks and subtle embossed interventions. Repeated gestures create quiet variations within a structured system, allowing rhythm to emerge through difference rather than uniformity. As light moves across the surface, relief and shadow become integral to the composition, extending the work beyond the drawn mark. Through this slow, labour-intensive process, the series transforms paper into a tactile field where time, material, and perception converge.



DHRUTI MAHAJAN

Untitled, 2026

Paper Piercing, Ink, Coloured Pencil, Paper

42 × 30 cm (16.5 × 12 in)

INR 75,000



DHRUTI MAHAJAN

Untitled, 2026

Paper Piercing, Ink, Coloured Pencil, Paper

42 × 30 cm (16.5 × 12 in)

INR 75,000

GAURI GANDHI

My Stranger series began with the thought that although we share a common origin, each of us is shaped by a different history: our upbringing, relationships, experiences, memories, and the invisible things we carry.

The heads in the series emerge from a single shared form. Yet as each figure develops, it becomes distinct, carrying its own presence and character. The familiar becomes unfamiliar; the stranger is not necessarily someone unknown, but can also be the person closest to us, or another version of ourselves.

As the work developed, my attention moved from the individual towards the space between people: how we approach one another, respond, adjust, hold on, make room, or sometimes lose ourselves in relation to another.

The works continue this exploration. Through gesture, proximity, surface, and the relationship between forms, I am interested in what passes between two people without necessarily being spoken.

I am less interested in defining the relationship than in observing what it reveals about the selves involved.



GAURI GANDHI

***Other Self*, 2026**

Stoneware

38 × 21 × 17 cm (15 × 8 × 6.5 in)

INR 2,10,000



GAURI GANDHI

***Making Room*, 2026**

Stoneware

41 × 38 × 30 cm (16 × 15 × 12 in)

INR 2,10,000

GAURI KULKARNI

The practice explores moments of stillness that exist between feelings of comfort and discomfort that one experiences while steering through their fair share of adulting. Although hesitation, tiredness, and contemplation are common feelings that everyone experiences in some way, the experience is subjective because every human is different.

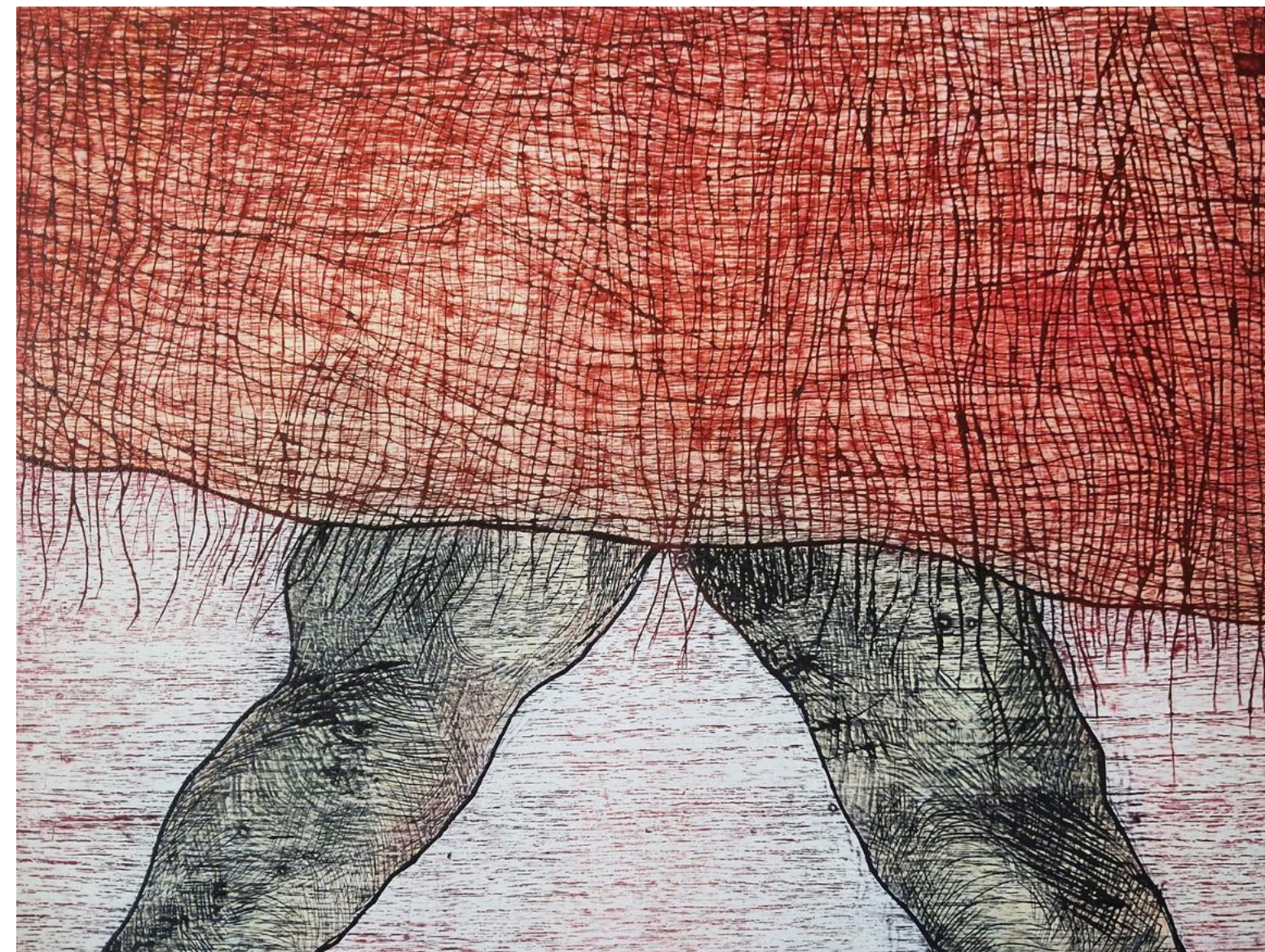
Working primarily through printmaking, drawing, and mixed media, the work depicts everyday objects and spaces such as beds, blankets, quilts, and temporary shelters, to which a person returns. These forms carry a sense of comfort while also holding emotional weight through their interaction with the body and personal memories of those interactions. They become places to rest, to hide, and sometimes simply to remain.

Drawn lines show the entanglement of a fabric, where the very same lines become etched on a matrix and reflect in a print, acting as carriers of the moments. The lower bodily forms are often in the in-betweens of an action of getting up or of lying down. The colours are inspired by the surroundings, sometimes showing two sides, such as a quilt holding warmth and care laid down on the cold, hard floor.

The works, rather than offering solutions, acknowledge a state of being that often goes unnoticed: sitting idle, searching for comfort, and trying to make sense of the present.



GAURI KULKARNI
Stepping Out, 2026
 Wood Intaglio
 43 × 59.5 cm (17 × 23.5 in)
 Edition 2/4
 INR 36,000



GAURI KULKARNI
Stepping Out II, 2026
 Wood Intaglio
 43 × 59.5 cm (17 × 23.5 in)
 Edition 2/4
 INR 36,000

HANSIKA MANGWANI

States of Containment explores the relationship between form and transformation.

The sculpture creates a boundary, a space that holds and defines the movement of light within it. Yet the work is not about containment as restriction. Instead, it considers containment as a condition that makes experience possible.

Nothing exists without some kind of vessel. A thought requires a mind, a feeling requires a body, a conversation requires a shared space. In the same way, the shifting field of light within this work relies on form to become visible. The sculpture acts as a temporary home for something inherently fluid and ever-changing.

As light slowly pulses, expands, and recedes, the form reveals a quiet tension between stability and change. What appears fixed is alive with movement; what appears contained is constantly transforming.

The work reflects on the idea that becoming may require a container. Not a rigid boundary, but a space capable of holding uncertainty, growth, and change. Within this luminous vessel, containment becomes an act of support rather than enclosure, a framework through which transformation can unfold.

States of Containment invites viewers to consider the structures that hold experience: the bodies we inhabit, the spaces we occupy, the relationships we move through, and the forms that allow something fleeting to take shape.



HANSIKA MANGWANI
***States of Containment*, 2026**
Custom Printed Glass, Microcontrollers, Custom Light
61 × 48 cm (24 × 19 in)
INR 3,60,000

HARSHIT BONDRE

I get inspired by observing multiple surrounding dimensions such as time, space, sound, shadows, shapes, different personalities and their behaviour, which helps me to create my version of the fourth dimension with unique art forms. In my perception as an artist, it is the illustration of a dimension which we can't see physically.

The Infinity Series is a perception of the world of the fourth dimension, which I tried to illustrate with forms that are created based on my observations. For example, sharp corners depict a particular nature of behaviour or act, or angles created in infinite lines represent the path of light. I observe landscapes or large fields and convert those forms into minimal line drawings.

I have used paper here to mould and crumple it easily to create visual depth. Each art piece in this series captures the effect of different situations, seasons, behaviour, etc., which I feel as a fourth dimension. The effects can't be seen through the eyes, but they can be felt.



HARSHIT BONDRE
The Infinity Series - 58, 2026
 Watercolour, Arches Paper
 51 × 43 cm (20 × 17 in)
 INR 70,000



HARSHIT BONDRE
The Infinity Series - 60, 2026
 Watercolour, Arches Paper
 51 × 43 cm (20 × 17 in)
 INR 70,000

KETAKI PIMPALKHARE

I founded Somatism as a form of Corporeal Abstraction, born from my own experience of chronic illness, medical study, and emotional transformation through art.

My work arises from the body, not as it is seen, but as it is felt. Within the solitary ritual of making, I enter a state where thought dissolves and the skin, nerves, and pulse take over. The canvas becomes a second skin, a membrane through which emotion, memory, and sensation pass. This is the heart of Somatism: a movement from intellect to embodiment, from language to texture, from control to release.

In Hemoflora, I navigate the fertile tension between beauty and rupture. Bloodlines of colour bloom into cellular forms, half wound, half garden. These shapes aren't representational; they're emotional fossils, evidence of what the body carries silently: grief, awe, resilience, and everything unnamed. I do not paint what I see. I paint what my body remembers.

I work intuitively, often without sketches, letting materials like paint, pen, and ink speak first. Brushes, knives, fingertips: all become extensions of the somatic current moving through me.

My art is not an explanation. It is an invitation: to feel more than understand, to witness what erupts when the self steps aside and the body begins to speak.



KETAKI PIMPALKHARE
***The Body Remembers*, 2026**
Acrylic, Canvas
45.5 × 45.5 cm (18 × 18 in)
INR 1,00,000

MANASA PRIYA

DHULIPALLA

While crocheting these newborn works, each knot felt like an act of caregiving. I was not just constructing a form; I was nurturing it, as one would a baby.

In one work, I used my own saree to drape and cover the child. Growing up, I saw how a woman's saree became everything: a cloth to wipe sweat, to cover a wound, to become a soft blanket for the baby. I wanted to hold that memory of tenderness and protection.

I wish for the viewer to first feel the tenderness of the baby, before seeing it as a form. And then to follow the lines and knots. My knots are not calculated; they are formed by emotion. Each loop carries what I felt while making it.



MANASA PRIYA DHULIPALLA

***Tranquil*, 2026**

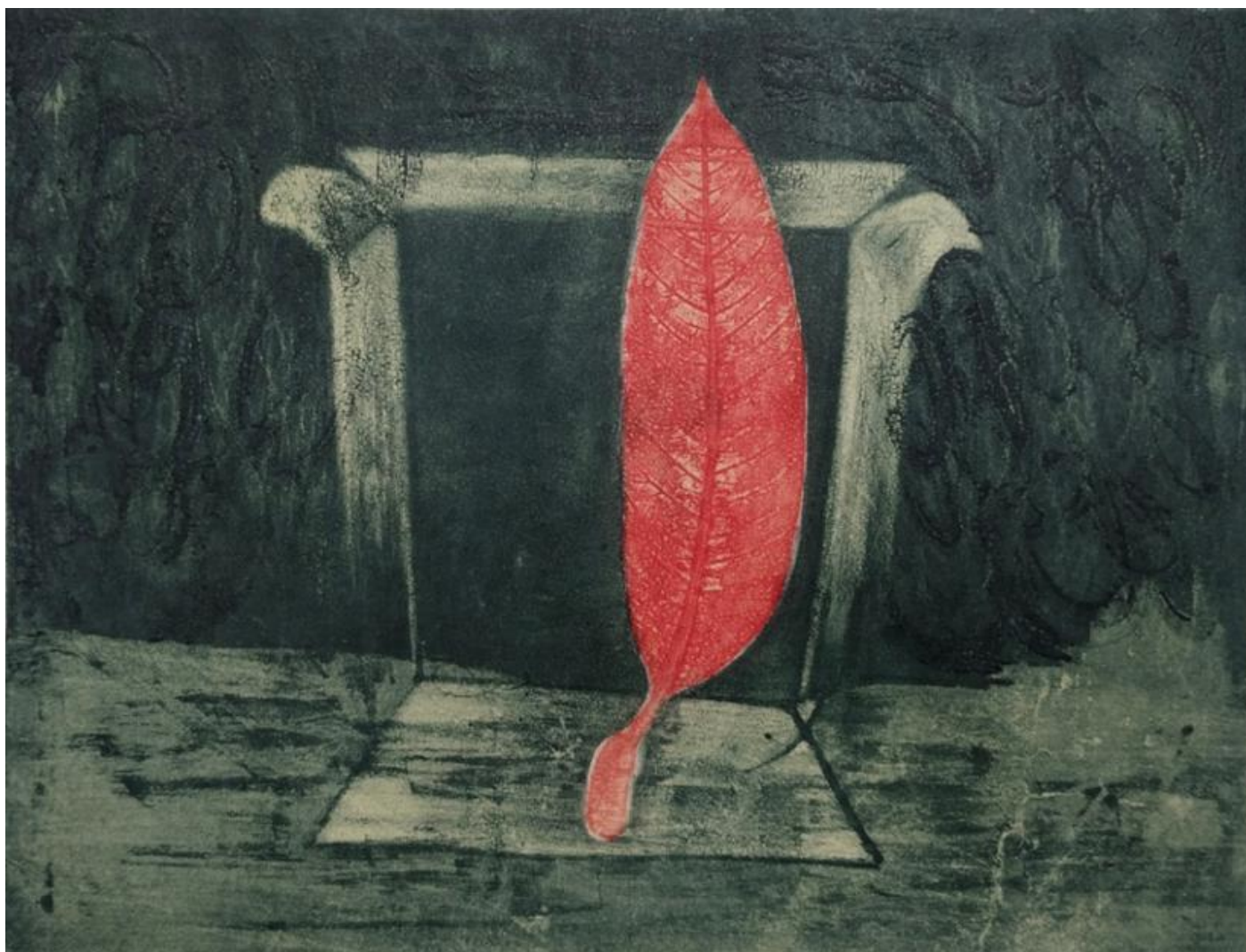
Wool, Thread, Fabric

55.5 × 69.5 cm (22 × 27.5 in)

INR 90,000

MANDAR KADAM

These works explore how societal and political disturbances influence our mental well-being. Visually, the composition is highly distracting and crowded, an uncomfortable space of competing forms and busy backgrounds that represent the anxieties of modern life. While creating these works, I was actively grappling with negative thoughts and external pressures. However, the creative process served a dual purpose: it was both a container for my anxiety and a therapeutic space where I tried to quiet my mind and find inner peace.



MANDAR KADAM

Energy, 2026

Etching

28 × 35.5 cm (11 × 14 in)

Edition 2/4

INR 10,000



MANDAR KADAM

Uncomfortable Peace, 2026

Etching

37 × 53.5 cm (14.5 × 21 in)

Edition 3/5

INR 15,000

MICHELLE BOYLE

Over the course of her 21-year practice, artist Michelle Boyle explores her sense of self through the intimate and creative space of her bedroom and studio. In the two works here, the artist presents the span of her emotion from vulnerable (The Visitor) to powerfully present, gazing directly at the viewer (This is where I belong... this exact spot). These works on paper are imagined compositions as the artist contemplates her sense of self from the double perspective of observer and observed.



MICHELLE BOYLE
This is Where I Belong, This Exact Spot, 2024
 Watercolour, 24 ct Gold, paper
 33 × 44 cm (13 × 17.5 in)
 INR 65,000



MICHELLE BOYLE
The Visitor, 2026
 Hand-finished Monoprint, Copper Leaf
 29 × 23 cm (11.5 × 9 in)
 INR 40,000

MOHAMMAD SADIKOT

I have always been interested in one question: how does a body change because of the space it lives in?

This question came to me from life, not from books. When I moved from Gujarat to Pune, I began noticing how profoundly a change of environment changes a person: not just habits, but something deeper. The way my family spoke changed. The way we moved through rooms changed. We were not simply adjusting. We were being shaped by our surroundings, dissolving into them and forming again, slightly different, every day.

This is what my practice is about. My two ongoing series, Negotiated Form and Negotiated Space, explore the relationship between the human body and the environments it inhabits. In Negotiated Form, the body merges with natural and organic forms. In Negotiated Space, it dissolves into architectural space and atmospheric voids. Both series come from the same belief: identity is not something we carry inside us alone. It is formed in the space between us and everything around us.

I work through drawing, ink, and mixed media on paper: layering, erasing, and repeated mark-making. These processes are not just technique. They are thinking. Each mark added and removed mirrors the quiet negotiations a body makes with its world every day.



MOHAMMAD SADIKOT
***Negotiated Shape III*, 2026**
 Mixed Media, Paper
 14 × 16.5 cm (5.5 × 6.5 in)
 INR 14,000



MOHAMMAD SADIKOT
***Negotiated Shape VIII*, 2026**
 Mixed Media, Paper
 15 × 20.5 cm (6 × 8 in)
 INR 14,000

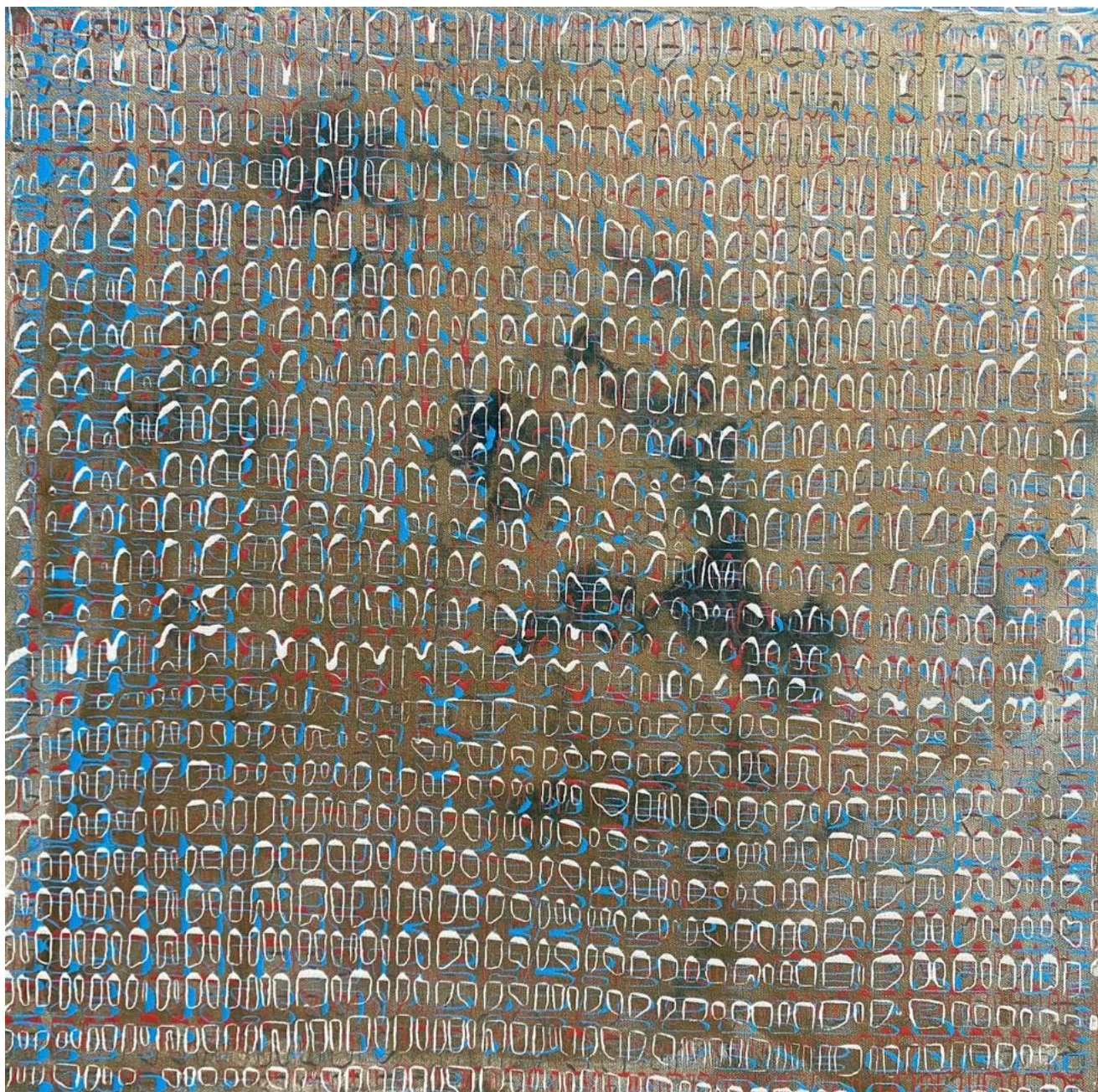
RADHESHAM DHAMAL

My process in the studio begins with an inner sense of spontaneity through colour. I envision what the painting will look like, starting with an empty canvas and a palette that reflects the infinity of my inner space. I intuitively add lines and adjust values and hues, allowing recognisable images to emerge. Often, lines and shapes reminiscent of barns intersect, creating new spaces and textures that evolve in my mind. Recently, these objects have become merged in layers of paint and gel, leaving only a distant memory of anything recognisable. However, the energy of these lines persists in the painting.

At a certain point, conscious lines and colours emerge, and the work becomes more deliberate. I add layers of paint and lines, sanding parts to create textures and depth, opacity and transparency. I seek a peacefulness in the work, balanced with tension and strength.

Lately, I find my process governed by fear, sadness, compassion, and distress. My paintings start in chaos, and I oscillate between embracing this disorder and bringing in a sense of peace and quiet.

The work explores the boundary between the known world and the infinite possibilities of the unseen. It invites the viewer to look past immediate realities, into the realm of imagination, spirituality, and hope, and to contemplate what lies just out of sight.



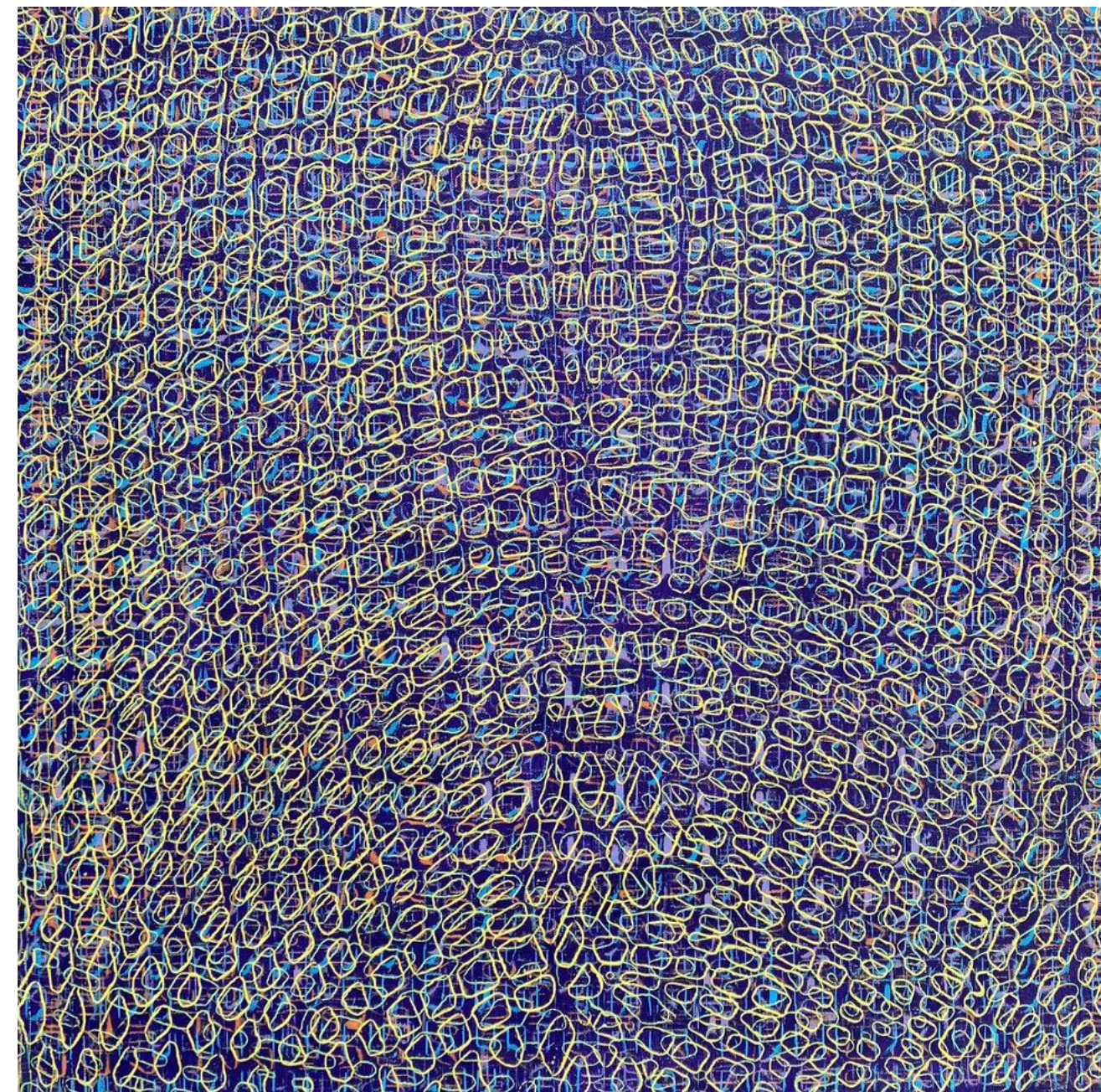
RADHESHAM DHAMAL

Untitled II, 2026

Acrylic, Canvas

61 × 61 cm (24 × 24 in)

INR 52,000



RADHESHAM DHAMAL

Untitled X, 2026

Acrylic, Canvas

61 × 61 cm (24 × 24 in)

INR 52,000

RAJITA SCHADE

These works delve into the unstable boundaries between plant life, the human body, and ecological systems. They are dense biomorphic abstractions in which botanical, anatomical, and organic structures become difficult to distinguish.

The works have evolved from years of close observation of plants and invasive species towards a more visceral language of flesh, membranes, growth, and transformation. Colour and material operate as active forces within these works, producing hybrid forms that question ideas of nature, containment, and separation. Increasingly, my practice engages with ecological disruption and the entangled relationship between human and non-human life, and its fragility.



RAJITA SCHADE
***Autumn*, 2026**
Oil, Birchwood Panel
61 × 28 cm (24 × 11 in)
INR 1,25,000

SMRUTI JOSHI

What does it mean to remain human in a world we have created?

My practice begins with this question.

The world around us is constantly changing. Many of these changes unfold so quietly that they become part of our everyday habits before we even notice them. As we gradually adapt to the systems, technologies, and structures we create, they begin to shape the way we think, remember, feel, and behave. It is within these subtle shifts that my practice finds its focus.

Through painting and mixed media, I bring together anonymous human figures, organic forms, mechanical fragments, found materials, and symbolic elements. These forms are not intended to illustrate fixed meanings or offer direct explanations. Instead, they suggest a state of continual transformation, where growth and decay, preservation and change, control and surrender, the organic and the constructed, exist in quiet tension.

Yet with every advancement, another question quietly emerges: as we continue to reshape the world around us, how is it reshaping us? And in that process, what becomes of our humanness?

In Search of Humanness does not seek to answer this question. It remains part of an ongoing search. Each work marks a moment within that search, where meaning is not fixed but continues to unfold through each encounter.



SMRUTI JOSHI
***What Holds Whom?*, 2026**
Wood, Acrylic, Ink, Scrap Metal, Nails
61 × 61 cm (24 × 24 in)
INR 64,000

SOHAM JOSHI

Sunil Gupta's 'We Were Here: Sexuality, Photography, and Cultural Difference' highlights how everyone who does not fit into a heteronormative system is thought to have an 'alternate sexuality', and to me, this thinking led to my camera.

The camera world intended for film sheets to sit sheltered within slides. These sheets are developed using chemicals and produce pictures of the highest standard through scans and prints. Anything that transgresses this traditional image-making procedure and its qualities is seen as an 'alternative' process.

While creating this work, I experienced a dysphoria of orientation brought on by using a large-format camera. Lines converged and focus blurred as the bellows moved to frame what the lens saw. In terms of their identity, the resulting pieces are wholly fluid. The darkroom paper I used doubled as an image-capturing surface while also becoming a print. Dents can be further seen on the pieces as they resist being confined in a camera slide. This is then made visible as they are processed through the chemical development process.

'Camera and The Queer Image' accounts for this tension of being pressed into a box, comparing it to my own experience.



SOHAM JOSHI

Camera and The Queer Image, 2023 - Ongoing

Paper Negatives made using Kentmere VC Select Darkroom Paper

11.5 × 10 cm (4.5 × 4 in)

INR 26,000



SOHAM JOSHI

Camera and The Queer Image, 2023 - Ongoing

Paper Negatives made using Kentmere VC Select Darkroom Paper

11.5 × 10 cm (4.5 × 4 in)

INR 26,000

YASHO

Let yourself play.

yasho's practice is rooted in movement, not as spectacle but as a way of thinking, feeling, and being. He draws from the physical language of athleticism: its rituals, repetitions, and rhythms. Within these gestures, he finds emotional states that cultivate presence.

His work contests the pressures of hyper-productivity. Instead, he brings something beautifully elemental: the courage to play. Not strategic, not performative, but the unmeasured, unguarded, open-ended play that precedes language: the play of breath, joy, and becoming.

Play, for yasho, is a soft rebellion. A practice of hope. An invitation to inhabit the world otherwise: with tenderness, freedom, and a return to the body. yasho's practice moves across formats and spaces. From walls to courts, from stillness to performance, always returning to the grounding intelligence of the body.

His gestures, painted, played, or performed, emerge from the same source: a faith in the transformative power of movement. His work offers to reconnect with bodies. To feel, to try, to fail, and to try again. It offers a vocabulary of tenderness in a world that rarely slows down enough to notice.



YASHO
***Second Light*, 2026**
Acrylic, Oil Pastel, Canvas
51 × 37 cm (20 × 14.5 in)
INR 75,000



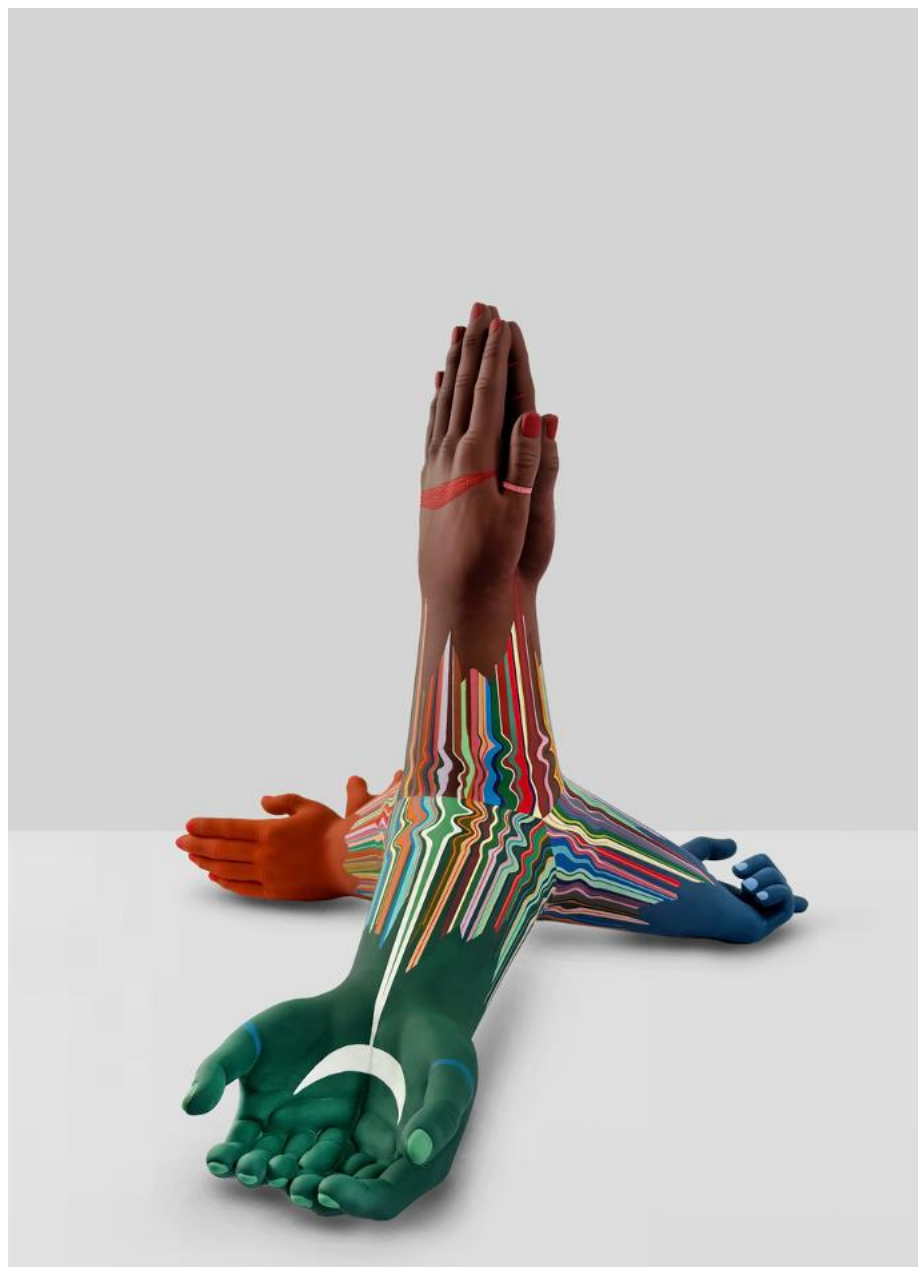
YASHO
***Light Second*, 2026**
Acrylic, Oil Pastel, Canvas
51 × 37 cm (20 × 14.5 in)
INR 75,000

YOGESH RAMKRISHNA

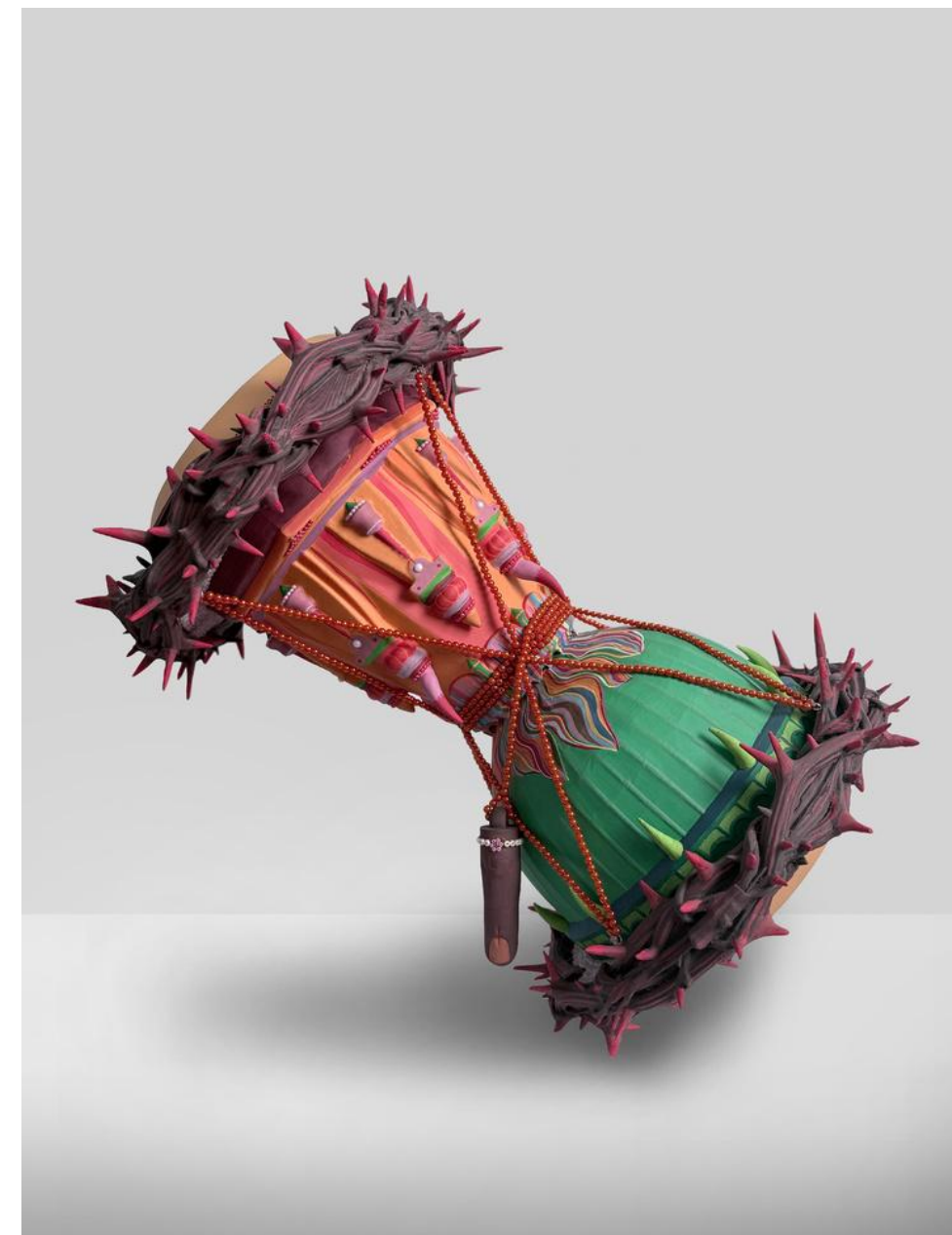
‘Khel Khel Mein’ is a Hindi phrase describing acts where mistakes, transgressions, or even harm are dismissed as ‘just part of the game.’ Drawing on childhood memories of toys and invented rules, the project uses play to examine the making of ‘Khouf’, an unexpressed, internalised fear within society.

The project investigates sites across Pune where past incidents have become embedded in collective memory and continue to shape the behaviour, perceptions, and social atmosphere of those places. Through site visits, oral accounts, photographs, and archival research, the project traces how incidents transform into invisible forms of fear that remain active in everyday life.

The artist responded by creating sculptural toys inspired by the ‘ingredients’ of these sites of incidents, the objects and monuments he scanned or photographed as reference. Unlike toys associated with innocence and joy, these objects carry the psychological memory of specific places. They are not meant to be played with; they play with our psychology, blurring the boundary between reality and fiction.



YOGESH RAMKRISHNA
The Great Indian Tetrapod, 2026
 Indian Chalk Paint, ABS Sculpture
 61 × 61 × 61 cm (24 × 24 × 24 in)
 Edition of 2 + 1 AP
 INR 6,00,000



YOGESH RAMKRISHNA
Jamru (From the 'Khel Khel Mein' project), 2026
 Indian Chalk Paint, Artificial Pearls, ABS Sculpture
 35.5 × 25.5 × 25.5 cm (14 × 10 × 10 in)
 Edition of 2 + 1 AP
 INR 4,50,000



DEEPTI MUNOT

Deepti Munot (b. 1982, Ahmednagar, India) is a painter. She holds a Diploma in Art from Abhinav Kala Mahavidyalaya, Pune (2004).

Her work takes the butterfly as a symbol of metamorphosis, built through layered and transparent surfaces.

She has received a National Scholarship from the Lalit Kala Akademi, New Delhi (2007), and the Prafulla Dahanukar Foundation Women Artist Award, Mumbai (2016). She has presented solo exhibitions in Ahmednagar, Mumbai, and Pune, including *Fluttering Memories*, Pune (2015). She has shown in group exhibitions in Mumbai, Pune, Nashik, and Kolkata.

Deepti Munot lives and works in Pune, India.



DHRUTI MAHAJAN

Dhruti Mahajan (b. 1981, Amalner, India) is an artist working in abstraction. She trained and practised as an advocate before leaving the law in 2010 to make art full-time, and completed her BFA at Bharati Vidyapeeth's College of Fine Arts, Pune, in 2016, and her MFA at Kavikulguru Kalidas Sanskrit University, Ramtek, in 2021.

After working on canvas for several years, she turned to paper in 2024. Her recent works are made through thousands of hand-made pinpricks, using repetition, geometry, and minimal forms to explore time, patience, and the interplay of light, shadow, and texture.

Her debut solo exhibition, *Incompletely Complete*, was held in Hyderabad in 2023. Her awards include the Prafulla Dahanukar Art Foundation City Award (2017), the 58th Maharashtra State Art Award (2018), and the Governor of Maharashtra Award and Gold Medal at the 128th Bombay Art Society Annual Exhibition (2020), and she holds a Junior Research Fellowship (2018 to 2019) and a Senior Research Fellowship (2026 to 2027) from the Centre for Cultural Resources and Training, Ministry of Culture, Government of India. She has shown in group exhibitions in Mumbai, New Delhi, Pune, Hyderabad, Jaipur, and Ahmedabad.

Dhruti Mahajan lives and works in Pune, India.



GAURI GANDHI

Gauri Gandhi (b. 1956, Amritsar, India) is a ceramic sculptor. She completed her BFA in 1979 and her MFA in Sculpture in 1982 at the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda.

Her practice has moved from metal and printmaking to ceramics, papier-mâché, found objects, and assemblage. She takes simple, playful, or familiar forms to reflect on the complexities of being human, with humour and quiet observation.

Her solo exhibitions include *Fleeting Encounters*, Pune (2023). She has shown in group exhibitions in Pune, Mumbai, and New Delhi, including the National Exhibition of Art of the Lalit Kala Akademi and the All India Art Exhibition of AIFACS, New Delhi, and has taken part in the Pune Biennale (2013, 2015). She founded the Pune Ceramics Collective, initiated Art Mandai, an annual public art event at Mahatma Phule Mandai, and established the FLAME Artist Residency while on the faculty of FLAME University.

Gauri Gandhi lives and works in Pune, India.



GAURI KULKARNI

Gauri Kulkarni (b. 2001, Pune, India) is an artist and printmaker. She completed her BFA in Painting at MIT ADT University, Pune, in 2023 and her MFA in Printmaking at Kala Bhavana, Visva-Bharati University, Santiniketan (2025).

Her work spans drawing, painting, printmaking, and writing, and centres on comfort and discomfort, care and rest, and emotional weight and stillness in a domestic setting. Her images combine simple, hesitant bodily gestures, etched soft lines, and the warm colours of fabric.

Her work has been shown at the Students' Biennale, Kochi-Muziris Biennale (2022), the Art Society of India, Mumbai, and the Bengaluru Print Exchange International. She received a gold medal for her BFA (2023) and the Lalit Kala Akademi Scholarship (2023).

Gauri Kulkarni lives and works in Kolkata, India.



HANSIKA MANGWANI

Hansika Mangwani (b. 1996, Pune, India) is a new media and mixed media artist, light artist, and art therapy practitioner. She holds a Bachelor's degree in Interior Design from the Unitedworld Institute of Design, Gandhinagar (2018), and a Master's degree in Design Innovation and Technology from RMIT University, Melbourne (2020).

Her practice explores the relationship between light, sound, space, the body, and emotional experience through immersive installations, light art, and sensory experiences. She is interested in making intangible internal experiences, such as emotion, perception, and physiological states, more perceptible.

She presented the solo exhibition Monsoon Rooms in Kolkata (2026), and was recognised among the Top 3 immersive installation artists at Kyoorius Design Yatra (2024). Her group exhibitions include RMIT University, Melbourne, and shows in Dubai, Mumbai, New Delhi, Pune, Hyderabad, and Gurugram.

Hansika Mangwani lives and works in New Delhi, India.



HARSHIT BONDRE

Harshit Bondre (b. 1986, Akola, India) is a conceptual artist. He completed his BFA in Drawing and Painting at Bharati Vidyapeeth College of Fine Arts, Pune, in 2010, with first class and distinction.

His work draws on sound, shadows, spaces, and shapes, and takes his understanding of the fourth dimension as the starting point for breaking reality into abstract forms. He works with lines, shapes, and colour, on paper that he moulds and crumples to create visual depth.

He has received an award from the Bombay Art Society (2018), the Prafulla Dahanukar City Merit Award (2020), Special Merit Award (2021), and Grant Award (2022), and an award from the Art Society of India (2022). He has shown in group exhibitions in Ahmedabad, Mumbai, and New Delhi.

Harshit Bondre lives and works between Pune and Kolhapur, India.



KETAKI PIMPALKHARE

Ketaki Pimpalkhare (b. 1977, Pune, India) is an artist working in painting and sculpture. She holds a Government Diploma in Applied Arts (1998) and an MA in Painting from SNT Women's University, Pune (2000).

Her practice, which she calls Somatism, takes the body as a site where physical sensation, memory, and emotion converge. She also works as a freelance medical illustrator, and her work has been used in orthopaedic publications.

She has held solo exhibitions in Mumbai, including Adimaya (2003) and Can I Show You Where It Hurts? (2022), as well as in 2024, and has shown in group exhibitions in Hyderabad, Prishtina, Marrakech, Istanbul, Salzburg, London, and Miami. She took part in the International Artists' Residency of the AGF Foundation, Paris (2019). She received State Awards for printmaking (1992) and photography (1994), the Woman Achievers Award in the Field of Art (2017), and the Times Women Achievers Award, Pune (2017).

Ketaki Pimpalkhare lives and works in Pune, India.



MANASA PRIYA DHULIPALLA

Manasa Priya Dhulipalla (b. 1985, Ballari, India) is an artist working in crochet portraiture. She holds a BFA in Painting from Potti Sreeramulu Telugu University, Hyderabad (2007), and an MFA in Printmaking from Bangalore University (2009).

She creates portraits of children, telling their stories through yarn, and has also been exploring landscapes in fibre.

Her solo exhibition, Warm Knots, was presented in Bengaluru in 2022. She has shown in group exhibitions in Pune, Bengaluru, Hyderabad, New Delhi, Coimbatore, and Kochi, including at the National Craft Museum and Hastkala Academy, New Delhi, and the Salar Jung Museum, Hyderabad.

Manasa Priya Dhulipalla lives and works in Pune, India.



MANDAR KADAM

Mandar Kadam (b. 2000, Mumbai, India) is a printmaker. He completed a Foundation Course and Diploma in Fine Arts at Sai Chitrakala Mahavidyalaya, Pune (2022), and a Post Diploma in Visual Arts (Graphics) at the Maharaja Sayajirao University of Baroda, Vadodara (2026).

His etchings explore how societal and political disturbances influence mental well-being.

Following his diploma, he spent a year practising printmaking at the Community Studio at Bharat Bhavan, Bhopal. His work has been shown in group exhibitions in Mumbai and New Delhi.

Mandar Kadam lives and works between Vadodara and Pune, India.



MICHELLE BOYLE

Michelle Boyle (b. 1967, London, UK) is a painter in oil and watercolour and an occasional curator. She holds a BA in Cultural Anthropology and History from NUI Maynooth (1995) and an MA (Hons) in Archaeology and Architecture from the University of Leicester (2001).

Her work explores people and place through research and artistic experimentation, in a method that is both analytical and intuitive. Identity and lived experience are central to it.

Her solo exhibitions include *The Clothes on Our Backs*, Mumbai (2022), *Freshwater*, Cavan (2023), and *Watermark*, Dublin (2024). Her work has been shown in group exhibitions in Dublin, Sligo, Oxford, London, Groningen, Bilbao, Krakow, New York, Los Angeles, and Mumbai, including at the Irish Museum of Modern Art, Dublin, and is held in the OPW Irish State Collection, the United Nations, New York, UNESCO, Paris, the University of Limerick, the Next Generation Self Portrait Collection, London, Microsoft International, the Contemporary Irish Art Society, the Siena Art Institute, Italy, and the Tartu Print and Paper Museum, Estonia.

Michelle Boyle lives and works in Cavan, Ireland and Pune, India.



MOHAMMAD SADIKOT

Mohammad Sadikot (b. 1998, Savarkundla, India) is an artist working in drawing, ink, and mixed media on paper. He holds Diplomas in Fine Arts (2023) and Art Education (2024) from Abhinav Kala Mahavidyalaya, Pune, and a Bachelor's in Visual Arts (2025) from Punyashlok Ahilyadevi Holkar University, Solapur.

His practice centres on the relationship between the human body and the spaces it inhabits, in two ongoing series, Negotiated Form and Negotiated Space. He works through layering, erasing, and repeated mark-making.

He is pursuing an MFA in Contemporary Art Practice at the JJ School of Art, Mumbai (2026 to 2028), and teaches at VCW Academy of Fine Arts, Pune. His work has been shown in group exhibitions in Pune.

Mohammad Sadikot lives and works in Pune, India.



RADHESHAM DHAMAL

Radhesham Dhamal (b. 1985, Ahmednagar, India) is a painter working in acrylic on canvas. He completed his BFA in Painting at Bharati Vidyapeeth College of Fine Arts, Pune, in 2010 and his Master of Visual Arts in Painting at Punyashlok Ahilyadevi Holkar Solapur University, Solapur, in 2024.

His abstract paintings take nature as their subject, working with size, space, image, texture, and colour. He describes his paintings as reflections of his inner self.

He received the Kokuyo Camlin Award in the Professional Artist category (2015) and the 6th Art Chitramayee Award of Sponsorship for a solo exhibition at the State Gallery of Art, Hyderabad (2025). He has shown in Mumbai, New Delhi, and Pune, including the annual exhibitions of the Bombay Art Society and the Art Society of India, Mumbai, and the Lalit Kala Akademi, New Delhi.

Radhesham Dhamal lives and works in Pune, India.



RAJITA SCHADE

Rajita Schade (b. 1972, Ahmednagar, India) is an artist working in painting, shaped surfaces, and three-dimensional forms. She completed her Bachelor of Applied Arts at the Faculty of Fine Arts, M.S. University of Baroda, in 1994.

Her practice moves between botanical life, the human body, and the larger ecological systems they inhabit. It has developed from an engagement with plant and invasive species towards increasingly visceral and anatomical forms.

Her solo exhibitions include MORPH, Bengaluru (2015), and Order Disorder, New Delhi (2017). She has shown in group exhibitions in New Delhi, Bengaluru, Pune, Mumbai, and Singapore, including at the Lalit Kala Akademi, New Delhi. Her work is featured in Shringara: The Many Faces of Indian Beauty by Dr Alka Pande (2011), and she took part in the Seed Stories residency with the Goethe-Institut, Pune (2025).

Rajita Schade lives and works in Pune, India.



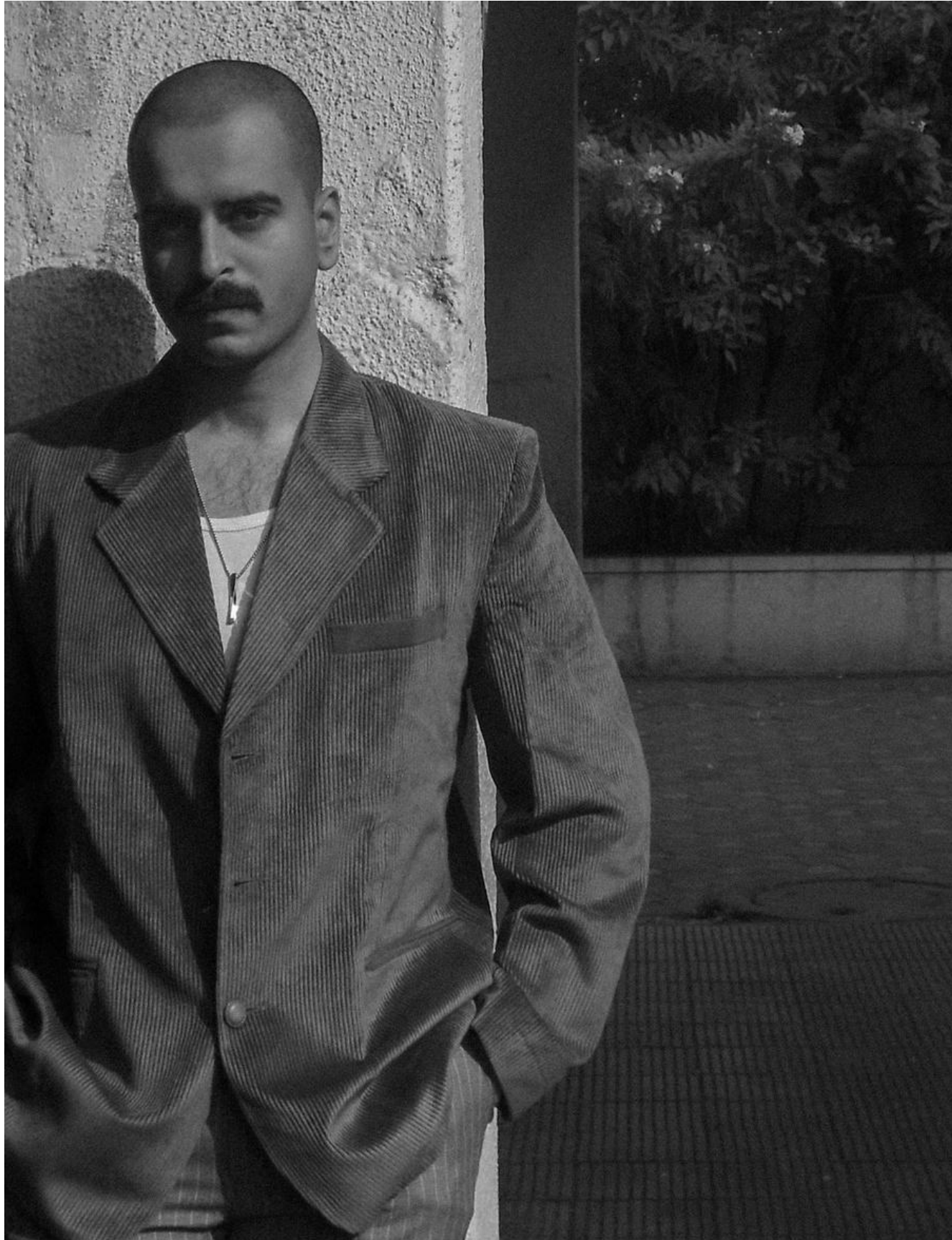
SMRUTI JOSHI

Smruti Joshi (b. 1993, Nanded, India) is an artist working in painting and mixed media. She completed her BFA (2016) and MFA (2018) at Bharati Vidyapeeth College of Fine Arts, Pune.

Through painting and mixed media, she brings together anonymous human figures, organic forms, mechanical fragments, and found materials to ask what it means to remain human in an increasingly technology-driven world.

She received the Prafulla Dahanukar National Award (2017), an art grant from The Curators.Art Gallery (2023), and the Rangasetu Fellowship of the Maharashtra Cultural Centre (2024), and has held residencies at Kalanirvana (2016) and at ICA Art Gallery in Jaipur and Faridabad (2024). Her work has been shown at the Students' Biennale, Kochi-Muziris Biennale (2016), the Albert Hall Museum, Jaipur, the 64th National Exhibition of Art, Lalit Kala Akademi, New Delhi, and the Chennai Biennale (2026), and in group exhibitions in Mumbai, Pune, and Gurgaon.

Smruti Joshi lives and works in Pune, India.



SOHAM JOSHI

Soham Joshi (b. 2000, Mumbai, India) is an artist working in photography. He holds a BA in Visual Arts and Photography from the Symbiosis School of Photography, Pune (2021), and an MA in Photography from the University of Brighton (2023).

Using cameraless and alternative photographic techniques, he explores urbanity and identity, with a research focus on the materiality of photography and how we situate ourselves within the urban landscape.

His work has been shown at the India Art, Architecture and Design Biennale, New Delhi (2023), the Chennai Photo Biennale (2025), Photo Fringe in Brighton, Silver Eye Center for Photography in Pittsburgh, and Photographic Center Northwest in Seattle. He has also shown in Bristol, Mumbai, and Pune, and with the London Alternative Photography Collective in Birmingham. He took part in the Photoworks and Chennai Photo Biennale Darkroom Residency (2025) and received a Special Mention in Art India magazine's 30 Artists Under 30 (2026).

Soham Joshi lives and works in Pune, India.



YASHO

yasho (b. 1991, Pune, India) is an artist and an athlete, working across painting, sculpture, and installation. He holds a Bachelor of Business Administration from the Symbiosis Centre for Management Studies, Pune (2012).

His practice draws on the physical language of athleticism, its rituals, repetitions, and rhythms, and holds that play is one of life's most honest forms of expression. He works with concrete, spray paint, oil pastel, and brushes built from unconventional matter.

His solo exhibition, Athletic Affair, was presented in Pune in 2023. He has shown in group exhibitions in New Delhi and Mumbai, and took part in the Innerbloom residency, Pune (2026).

yasho lives and works in Pune, India.



YOGESH RAMKRISHNA

Yogesh Ramkrishna (b. 1991, Latur, India) is an artist, researcher, and poet. He completed his BFA in Painting at the Sir J.J. School of Art, Mumbai (2014), and his Master of Visual Arts in Graphics at M.S. University, Vadodara (2016).

His multidisciplinary practice spans painting, prop sculptures, poems, and interactive elements, grounded in Maharashtrian theatre practices. His research-based projects investigate spaces, evolving culture, and collective memory, particularly in the context of obedience, belief, and resistance.

His solo exhibitions include Don't believe me! I am telling the Truth!, Baroda (2017), and Ulatbansi, New Delhi (2025). His residencies include Khoj Peers Share, Delhi (2016), Chaap, Vadodara (2017), the Kooshk Cultural Exchange Programme, Tehran (2017), Black Church Print Studio, Dublin, with the Irish Museum of Modern Art (2019), Space Studio, Vadodara (2019), and Piramal Arts, Thane (2020). His fellowships and grants include the Kanoria Centre for Arts fellowship residency in Graphics, Ahmedabad (2016), the Young Artists Scholarship in Graphics from the Ministry of Culture, New Delhi (2017), the Lalit Kala Akademi Travel Grant, New Delhi (2019), and the Rangasetu Artist Fellowship of the Maharashtra Cultural Centre, Pune (2023). He has shown in group exhibitions in New Delhi, Ahmedabad, Jaipur, Kochi, and Panjim.

Yogesh Ramkrishna 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



Marvel Alaina, Lane 8, Koregaon Park, Pune
vhc.art | [+91 85308 60888](tel:+918530860888) | info@vhc.art | www.vhc.art