



ARTS ILLUSTRATED





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Publisher's Note

Every artist tells a story. They speak to us in different ways and forms—they are quiet and they are loud, they converge into microcosms of reality or diverge into distances that we cannot fathom—but with every story there is the fundamental truth of 'being'. Every artist, speaking in a language that is his/her own, is asking us to recognise that stories are nothing but a place for us to meet, to have a dialogue, to reflect and to listen. In a crumbling, raging world, the power of stories is incumbent.

The theme for this edition of the magazine is very simply that: 'Stories'. Stories that speak to us with undeniable fervour, stories that are quiet in their power, stories that straddle time, space, history and culture with ease, and stories that inhabit our lives in unique, singular ways. In this issue, we explore the relationship between an artist and the story by/for/of himself/herself, and what it means to be a proactive and participative reader.

Vincent Adaikalraj



Cover Art



Bounding with the Nature, Oil, Acrylic and Mixed Media, 62" x 52", 2025

Bounding with the Nature began as a quiet thought—how do we carry old stories in today's world? In this painting, two women stand together, yet slightly apart, their faces partly obscured by blooming flowers. Around them, birds, gentle geometry and dreamlike forms drift across the canvas, like scenes from a half-remembered tale. I've always felt that stories don't need to be spoken aloud—they can live in colours, shapes and even in silence.

I come from Jamui, a small town in Bihar, where I grew up surrounded by myths, folktales and bedtime stories narrated by my mother. Those images created in the mind have never left me. They've simply grown, taking new shapes over time. Now, when I paint, I let the visual imagery of those memories guide me. I don't aim to replicate traditional styles, but the narrative rhythm of Indian scroll paintings and temple murals—where every object, be it a figure or a flower, has something to say—naturally finds its way into my work.

Surrealism, for me, isn't borrowed. It is inherited. As Indians, we live with it every day—whether it's Lord Ganesha blessing our doorways or a goddess painted onto a city wall. These are stories we don't just tell, we live them.

That is what this piece of art tries to capture—a sense of layered storytelling, where myth, memory and modern life blend together. I'm honoured that Bounding with the Nature appears on the cover of Arts Illustrated issue on Stories, because a painting is just another way of telling one.



Suraj Kumar Kashi

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Immortal Valor: The Hero Stones of Tamil Nadu

24 MAY TO 20 JULY 2025, CHENNAI

DakshinaChitra Heritage Museum, in collaboration with the Tamil Nadu State Department of Archaeology, Roja Muthiah Research Library and Yaakkai Heritage Trust, presents *Immortal Valor: The Hero Stones of Tamil Nadu*, a landmark exhibition that sheds light on the powerful legacy of hero stones or *Nadukal* which are memorial stones erected to honour the bravery and sacrifice of warriors, guardians and everyday heroes across Tamil history.

Inaugurated on 24 May by Chief Guest Dr. R. Sivanantham, Joint Director of the Tamil Nadu State Archaeology Department, with a special address by Prof. Dr. K. Rajan, the exhibition runs until 20 July at the Varija Gallery. Visitors are offered a rare opportunity to engage with over 40 hero stones, ranging from the 3rd century BCE to the 19th century CE. Highlights include the famed Pulimankombai inscription—one of India's earliest known memorials for a common man—and other stones representing battles with animals, self-sacrificial rituals, Sati practices and familial memorials.

Interactive elements such as replica stones with engraved inscriptions provide a sensory connection to the past, allowing visitors to touch and feel the intricate carvings. The exhibition also showcases regional and international variations, including hero stones from outside Tamil Nadu and even beyond India's borders. Every weekend, curated walkthroughs are offered for registered guests, deepening the educational and immersive experience.

Anchored in historical insight and cultural relevance, *Immortal Valor* is more than an archaeological display—it is a reflection on timeless values of courage, community and remembrance. Through the efforts of interns from the Department of Archaeology at Madras Christian College (MCC) in Chennai, and long-term contributors to DakshinaChitra, the exhibition underscores a collaborative spirit that keeps heritage alive.

Blending experiential storytelling with rare artefacts, this exhibition offers a compelling invitation to decode the silent stories of Tamil Nadu's stone sentinels – echoes of a past that still shapes who we are. This exhibition has been made possible with the efforts of Anitha Pottamkulam, Director of Culture and Cibi Sellappa—Program Officer.



Chief Guest Dr. R. Sivanantham, Joint Director of the Tamil Nadu State Archaeology Department



Prof. Dr. K. Rajan



Anitha Pottamkulam, Director of Culture



● Hero Stones

The Artist As

12 JUNE TO 14 AUGUST, 2025, MUMBAI

TARQ presents *The Artist As*, a landmark exhibition that brings together all eighteen artists from the gallery's program, exploring the multifaceted roles that define and animate artistic practice. Held at KK (Navsari) Chambers in Fort, Mumbai, the show opens with a preview on 12 June 2025, from 6p.m. to 9 p.m., and will be on view until 14 August 2025.

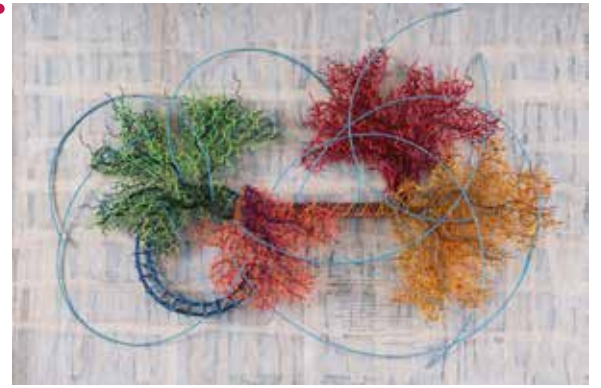
Curated by Vaidehi Gohil and Sonakshi Bhandari, *The Artist As* invites viewers into a reflective space where artists step into roles that are not only assumed, but deeply lived. From storyteller and dreamer to archivist and observer, the exhibition foregrounds the identity of the artist as a dynamic force in meaning-making. Each artist presents a body of work that centres around a chosen role, allowing for a constellation of perspectives to emerge through medium, concept and material.

Featuring Amba Sayal-Bennett, Apnavi Makanji, Areez Katki, Boshudhara Mukherjee, Garima Gupta, Nibha Sikander, Parag Tandel, Philippe Calia, Pratap Morey, Rah Naqvi, Rithika Merchant, Ronny Sen, Saju Kunhan, Sameer Kulavoor, Saubiya Chasmawala, Savia Mahajan, Soghra Khurasani and Vishwa Shroff, the exhibition offers an expansive view into the possibilities of contemporary practice.

Central to the curatorial vision is the emphasis on process as content. Alongside final artworks, visitors encounter a wealth of supplementary material such as notes, tools, research fragments and studio detritus that collapse the boundaries between the making and the made. This curatorial approach fosters intimate engagements and invites audiences to rethink the divisions between artwork and working process.

"This exhibition creates a new discursive space around artistic practice through collaborative conversations that unfold into shared experiences", writes co-curator Vaidehi Gohil.

Personal and collective, *The Artist As* becomes a site of becoming, where form, thought and intention come together to celebrate the ever-evolving identity of the artist.



Parag Tandel, **Archaic Fishing Net Series - 4**, Cotton and polyester yarn on Stainless steel wire, MDF Board, 43" x 65.5", 2025. Copyright Parag Tandel, 2025. Image Courtesy of Parag Tandel and TARQ

Pratap Morey, **UROBOROS**, Archival Prints, Acrylic Colour Hahnemühle Museum Board, 48" x 23.5", 2025. Copyright Pratap Morey, 2025. Image Courtesy of Pratap Morey and TARQ

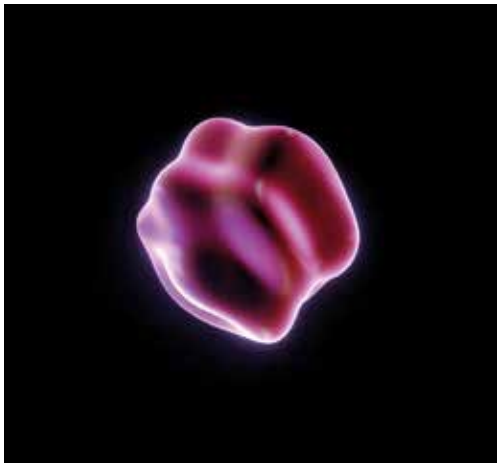
Photograph of the Installation, Traq Gallery

Curators: Vaidehi Gohil and Sonakshi Bhandari



Your Inner Symphony – Barbican Centre, London

Part of the Barbican's *Feel the Sound* exhibition, *Your Inner Symphony* by Kinda Studios and Nexus Studios is a pioneering immersive installation that transforms the biometric data of visitors—heart rate and skin conductivity—into evolving visual and sonic portraits. Running from 22 May to 31 August 2025, the work features interactive sensing stations and culminates



Inner Symphony Orb 2

in *The Well*, a central installation reflecting collective emotional resonance. Fusing neuroscience, technology and art, it explores how sound moves through the body and influences emotion. A full catalogue accompanies the exhibition, offering insight into the science and creativity behind *Feel the Sound*. A press preview was held on 21 May. Following its debut in London, the exhibition will tour internationally, including to the Museum of Narratives, Tokyo.

The Body Politic – Sakshi Gallery, Mumbai

Opened on 12 June 2025, as part of Art Night Thursday, *The Body Politic* at Sakshi Gallery, Mumbai, curated by Riya Kumar, brings together seven contemporary voices—Bhanu Shrivastav, Kshetrimayum Gopinath Singh, Jayanta Roy, Ritesh Ajmeri, Ritika Sharma, Salik Ansari and Siddhartha Kararwal—to explore the entanglements between bodies and the landscapes they occupy. On view until 19 July, the exhibition considers how bodies become sites of negotiation, resistance and memory within personal, urban and political terrains. From material experimentation to symbolic gesture, the works reflect on infrastructures of control, identity and lived experience. The preview was held on Art Night Thursday from 6 p.m. to 9 p.m.



Siddhartha Kararwal, *Games of Stone*, Dry Pastels on Acid Free paper, 6 Panels, 84" x 144", 2021

Disappearing Echoes of the Isolated – Kalakriti Art Gallery, Hyderabad

Satadru Sovan's solo exhibition, *Disappearing Echoes of the Isolated*, to be held at Kalakriti Art Gallery from 11 July to 7 August, 2025, offers a vivid fusion of ecological and gender-based narratives. Through surreal, chromatically rich landscapes inhabited by extinct species, Sovan reflects on climate collapse and environmental imbalance. His layered compositions combine bold visual language with performance and myth, turning ecological devastation into an immersive visual experience. Simultaneously, the exhibition explores queer identity and gender fluidity, challenging societal norms through the queer gaze and sensual imagery. Sovan's art transcends aesthetics, inviting viewers into a space of critical reflection and emotional engagement. Blending absurdity with urgency, he reimagines art as a site of resistance, transformation and inclusive futures.



Satadru Sovan, *Mountain Cry*, Acrylic with Gouache on Canvas 56" x 50", 2023

The Geometry of Ordinary Lives & Re-Figuring – Emami Art, Kolkata

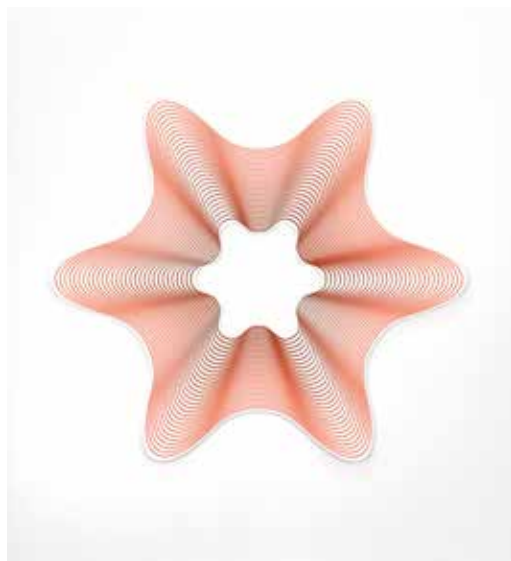


Prasanta Sahu, *Mapping My Neighbourhood*, Acrylic and photo transfer on acid-free paper, 40 3/4" x 59", 2024

From 25 April to 21 June 2025, Emami Art showcased *The Geometry of Ordinary Lives* and *Re-Figuring*, two exhibitions exploring memory, materiality and embodiment. In Gallery 1, Prasanta Sahu's solo exhibition offered a decade-long inquiry into rural and suburban life, where artisanal practices—blacksmithing, carpentry and pottery—served as living archives. Combining object casting, diagrammatic studies and interviews, Sahu employed cartographic logic and poetic sensibility to preserve generational knowledge through a research-driven visual language. In Gallery 2, *Re-Figuring* brought together recent works by Avishek Das, Bholanath Rudra, Janhavi Khemka, Swastik Pal, Priti Roy, Santanu Debnath, Sayanee Sarkar, Kushan Bhattacharya, Tapas Biswas and Ushnish Mukhopadhyay. Working across painting, video, sculpture, photography and drawing, the artists reimagined the figure as a shifting construct shaped by environment, surveillance and capitalist alienation. The body, no longer static, emerged as a discursive site of resistance, entangled with collapsing ecosystems, spatial politics and collective memory.

Philippe Decrauzat: Teatro Anatomico – Galleria Poggiali, Florence

Galleria Poggiali presents *Philippe Decrauzat: Teatro Anatomico*, a striking exhibition curated by Matthieu Poirier, featuring 25 works that expand the possibilities of the “shaped canvas”. With hand-painted forms like *Delay Inverted Pentagon*, *Broadcasting Delay Magenta*, *Vertical Wave Red Transmission* and the specially created *Still Double* series, Decrauzat transforms



Delay, **Broadcasting Delay Magenta**, Acrylic on Canvas, 66" x 75", 2022

traditional formats into sculptural, anatomical studies. Referencing the Florentine Renaissance’s fascination with the human body, the works turn the gallery into a visual arena, where wooden stretcher bars evoke skeletal systems and canvases become metaphorical bodies. Poirier’s curation highlights how Decrauzat’s manipulation of form, surface and perception creates a layered dialogue between physiology and abstraction. A catalogue with an essay by Poirier accompanies the show, on view from 17 May to 4 October 2025.

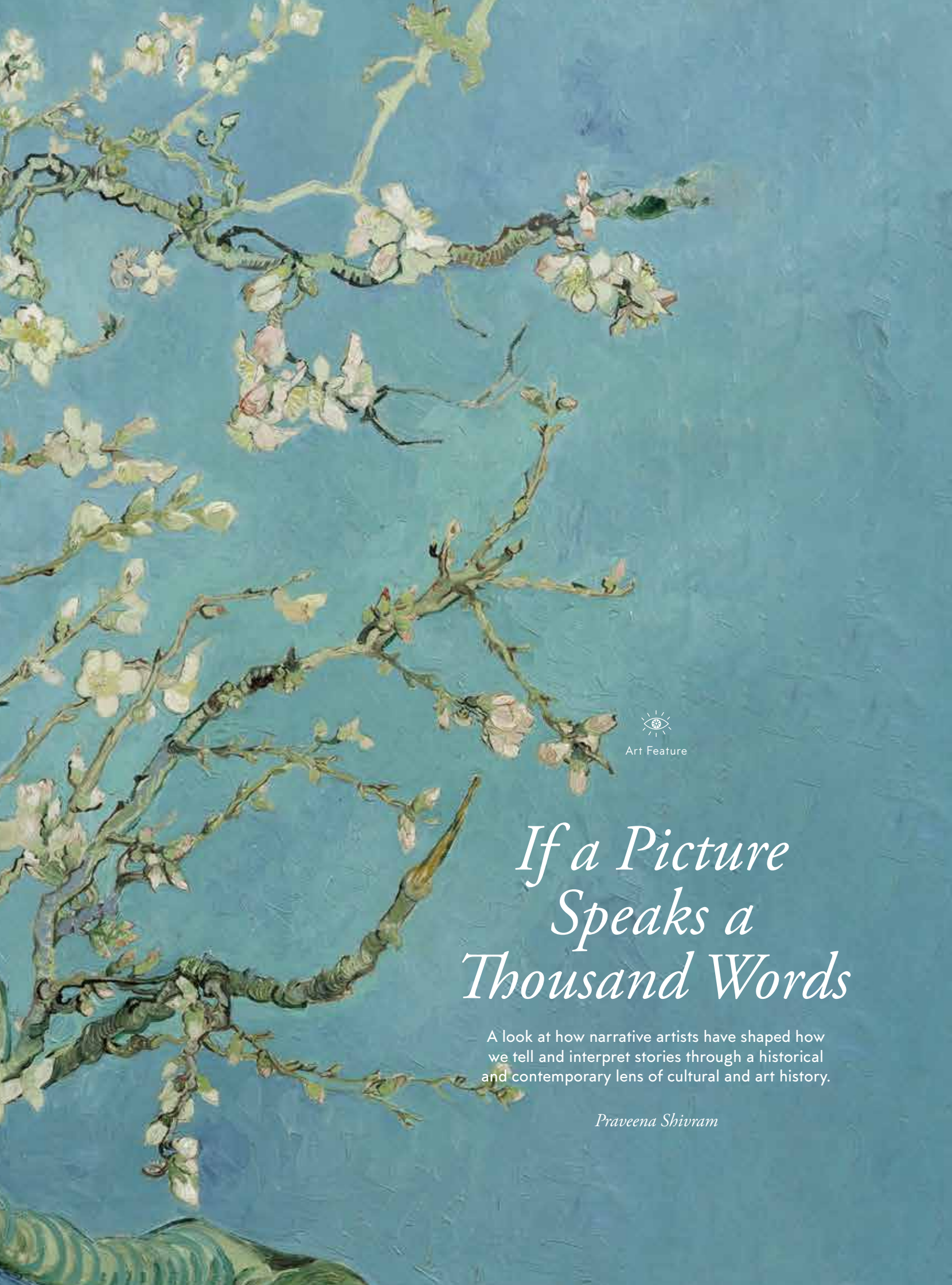
Narayan Sinha: Intimità Personale – Iram Art Gallery, Ahmedabad



Photograph of the Installation, Iram Art Gallery

Iram Art Gallery presents *Intimità Personale*, a solo exhibition by Narayan Sinha that opened on 19 May and continues through 1 August 2025. Featuring a compelling mix of sculpture, painting and in-situ installations, the show reflects Sinha’s intimate engagement with memory, material and form. Raised in the industrial town of Nalhati, Sinha draws on found objects—such as truck parts—and reimagines them through casting and assemblage, transforming the everyday into poetic, tactile experiences. The exhibition title, *Intimità Personale* (Italian for “personal intimacy”), encapsulates this emotional resonance—where objects hold unspoken memory and familiarity. His practice, rooted in intuition and experimentation, moves beyond formal abstraction to evoke personal histories and reflective encounters. *Intimità Personale* offers a space where industrial remnants meet inner landscapes, sculpting intimacy through process and perception.





Art Feature

If a Picture Speaks a Thousand Words

A look at how narrative artists have shaped how we tell and interpret stories through a historical and contemporary lens of cultural and art history.

Praveena Shivram

Walking through the Van Gogh Museum in Amsterdam—three glorious floors dedicated to the artist—is like walking through a story. It unfolds slowly, like an opera, stringing together a melody that ripples through you, inexorably pushing you deeper and deeper into the narrative arc. You see Van Gogh’s inevitable madness in his wild brushstrokes, his tenderness in the Blossoming Almond Tree, his love in his letters to his brother, his desperation mirrored in the faces he saw around him, and the over-arching theme of beauty in the world around him. Snatches of what he said are peppered around the walls of the museum denoting echoes of a voice that refuse to die. Even if all you know about Van Gogh is the *Starry Night* (ironically, that painting does not rest here) the museum offers a real window into the life of an artist who was deeply troubled and relentlessly inspired. In other words, it tells a good story.

One of the fundamentals of any art form is to be able to do that. To invoke in us a feeling that breathes narrative form and structure and leaves us wanting more. To raise endless possibilities where the story can be continuously redefined, reimagined and retold. While a lot of traditional artists and masters revelled in this—Rembrandt could tell a story simply with the play of light and shadow, Michelangelo strapped himself upside down to paint nine scenes from Genesis on the ceiling of the Sistine Chapel, Leonardo da Vinci gave us a very animated *The Last Supper*, and Claude Monet gave us a meditative expanse of lilies to ponder over... and yet, the post-modernist world of contemporary art became more and more insular. From allegorical and mythological stories, from nature’s exhaustible stores of feeling, from the definitive movement of Narrative Art that spanned from early cave paintings to the 20th century, story-telling is at the heart of a brush stroke.

‘Whatever may be said of the art world, it is not rotten. Painting is a faith, not created by the hands alone but by something which wells up from a deeper source in our souls...’—Van Gogh



Sistine Chapel, Michelangelo

Portrait of a Lady Wearing a Velvet Cap and Pearl Earring, Rembrandt



In an increasingly polarised world full of social detachment and individual obsession, art is no more faith. Time is not 'art' but 'money' as Arthur C. Danto says eloquently in his collection of essays, *The Wake of Art*. His famous phrase 'end of art' looked at the changing face of art as we know it. 'I used "end" in a narrative sense, and meant to declare the end of a certain story', he says in the essay titled 'Art After the End of Art'. 'My thought was that art came to an end when it

achieved a philosophical sense of its own identity and that meant that an epic quest, beginning sometime in the latter part of the 19th century, had achieved closure'. It marked the beginning of cinema or 'moving pictures' that 'left painting behind'. He also argues that commercialisation of art, the business of art as exemplified by Andy Warhol, also meant a destruction of the faith that Van Gogh talked about.

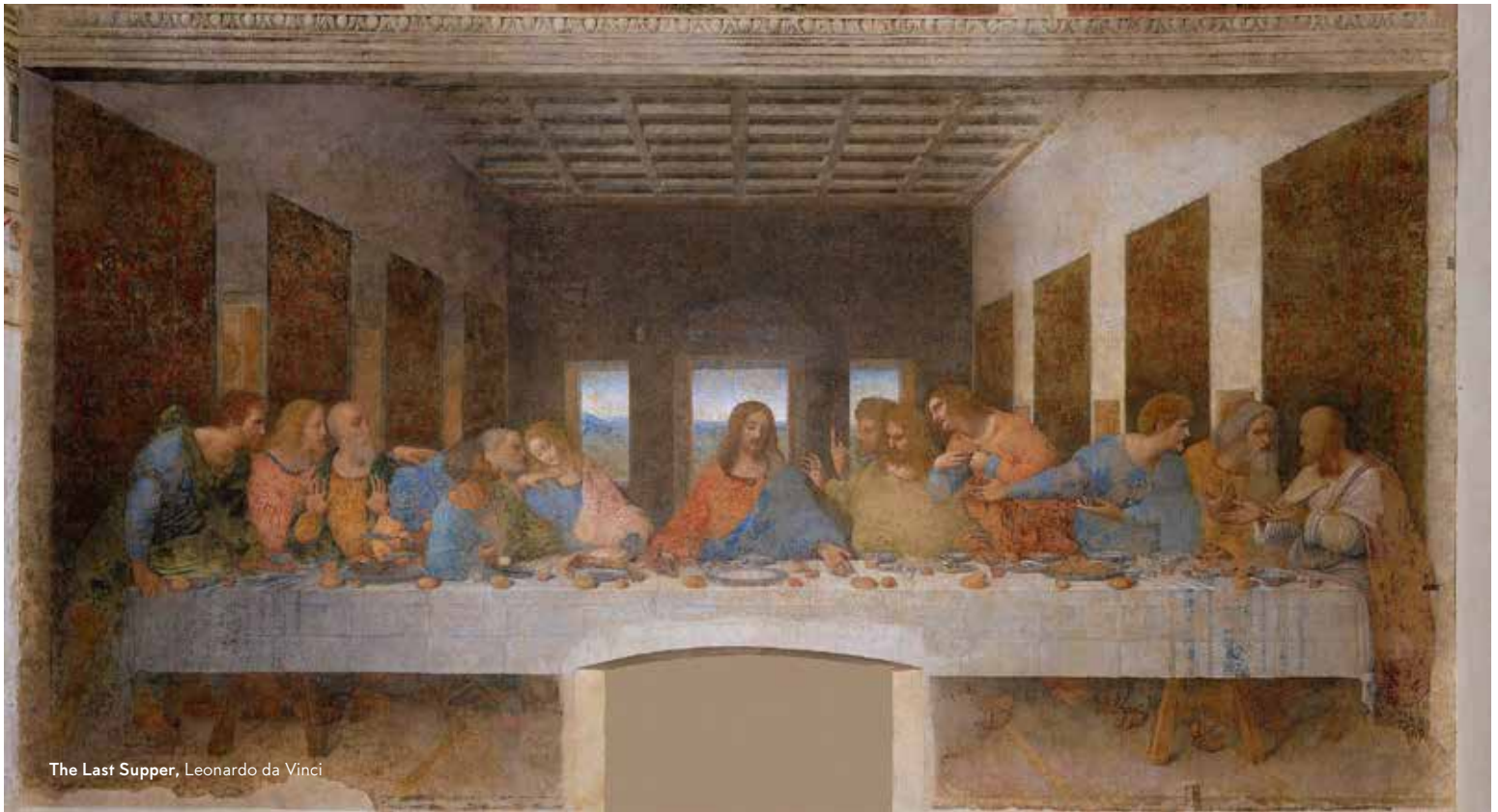


'It is not what the artist does that counts, but what he is'.—Pablo Picasso

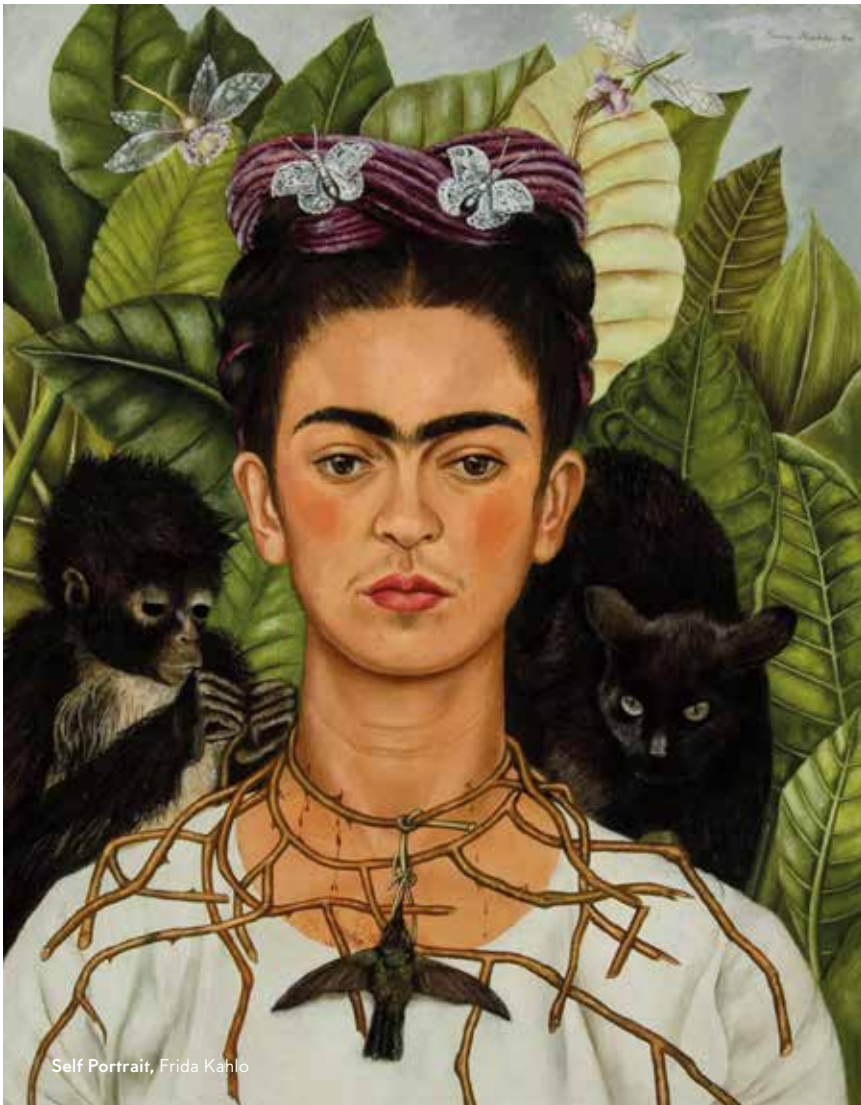
Where does narrative art sit in the contemporary world? Or rather, where do stories persist? Danto warns of art becoming something that is merely consumed, and not something that 'immortalise(s) the mortal'. William Blake in 1820 predicted, 'Where any view of money exists, art cannot be carried on'. Seventy years later Ganguin wrote, 'A terrible epoch is brewing in Europe for the coming generation: the kingdom of gold. Everything is putrefied, even men, even the arts'. I wonder what they would say about the world today. As we live in the crisis-of-stories era—even my breakfast becomes a story—the time and space for reflection, for quietness, is dissolved in the clamour of everyone becoming a story-teller. To live, to be human, is to tell stories, of course, but it

needs a sense of immortality. In the self-portraits of Frida Kahlo and Vincent Van Gogh, there is the sense of otherness that allows us—the viewer/reader—to inhabit that space. In that particular expression or moment (Van Gogh even painted a self-portrait with his bandaged ear), a universal agency is given to us. We can become them, because they are already altered. In the persistence of time and day, their stories, however transient, become solid. In the selfie-culture of 'stories', the solidity of life becomes ephemeral. There is no need to commit anything to memory, or to embark on journeys of self-hood, the erasing and rebuilding of it based on memory's elusive quality. Life becomes performative, a mortality that dies into its own sense of urgency. 'Today's postart seduces us to death not life', said Danto.

'When machines have come, art has fled'—Paul Gauguin



The Last Supper, Leonardo da Vinci



Self Portrait, Frida Kahlo

To be an artist today, among the threat of AI (Artificial Intelligence) looming large, the role of art and stories is incumbent to the sense of self. At the risk of sounding like a disgruntled curmudgeon lamenting the loss of the analogue way of life, there is a need to reassess and realign this faith, this 'deeper source' of what makes a story, a story. 'Who believes in the aesthetic contemplation when there is no time to contemplate and time is money? And what is sensuousness in a world of simulation and reason in a world of computers?' asked Danto in 1996. Almost 30 years later, we still don't know.

While walking through museums in Europe, where the Western masters of art reside, and watching people swarming around famous masterpieces with phones and poses to then post on their Instagram stories, it made me wonder how far away from contemplation we are and how precariously close to disruption. But if stories have taught us anything it is that they existed even before words did, and they will continue to morph and transfigure in deliciously playful and astute ways. It is up to us to keep pace, and in Van Gogh's spirit, keep the faith.

- From the essay, 'Mirror, Mirror on the World Wall, Why is art no longer the truest religion of all?: The god that lost faith in itself' by Donald Kuspit, 2004

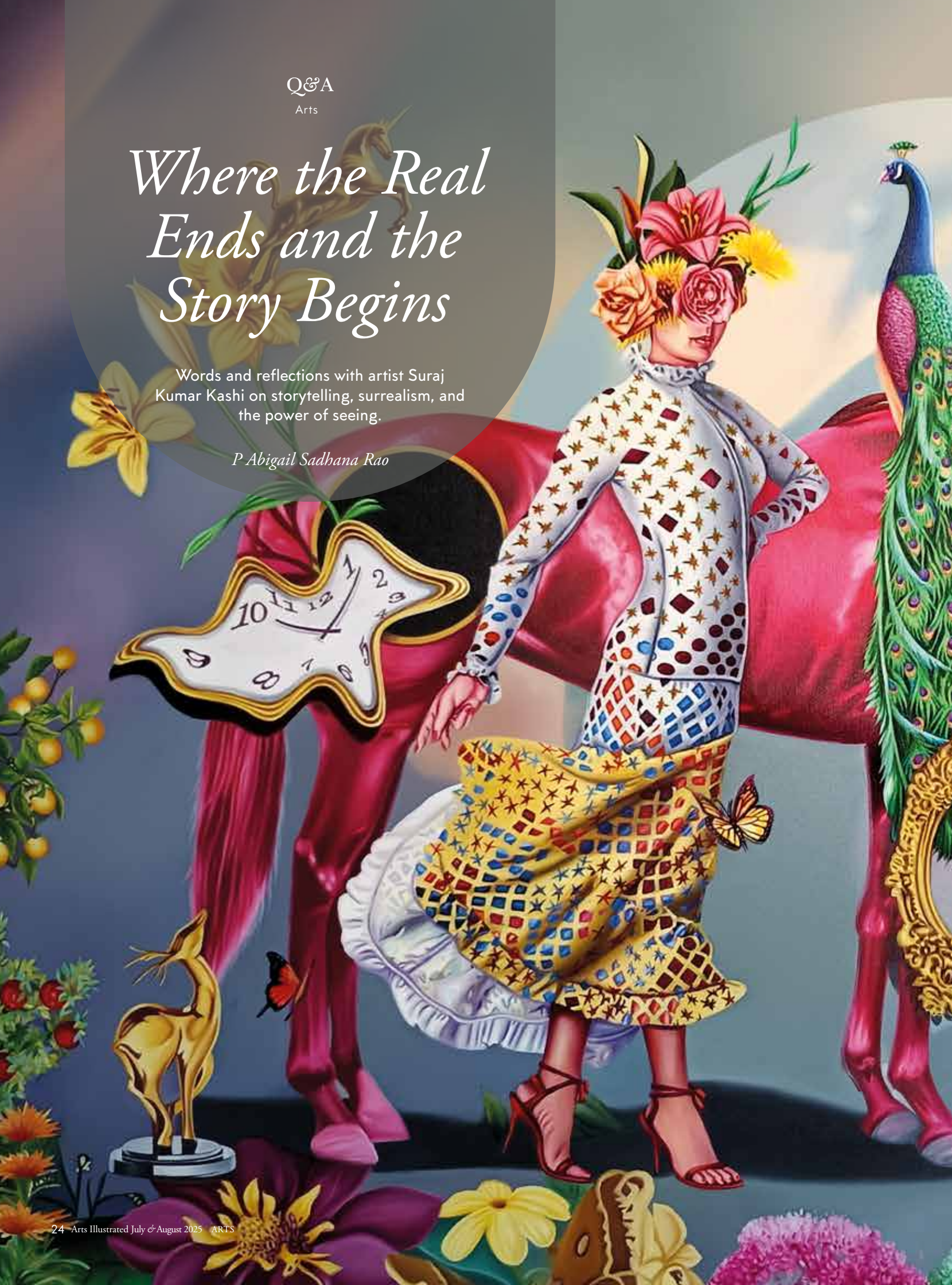
- 'Art After the End of Art' from 'The Wake of Art' by Arthur C. Danto, 1998

Q&A
Arts

Where the Real Ends and the Story Begins

Words and reflections with artist Suraj Kumar Kashi on storytelling, surrealism, and the power of seeing.

P Abigail Sadhana Rao







Organic Nature, Oil, Acrylic and Mixed Media, 48" x 60", 2025

In this fast-paced world, we are constantly in pursuit of dreams, happiness, and fleeting moments of nirvana. Yet, happiness often becomes a moving goalpost and the more we chase it, the more confined we become by the very idea of it. In our urgency to grasp life, we fail to see visceral truths, those hidden and tucked away in the folds of the mundane.

Within an ordinary life, meaning stirs and a story paints its way. A voice like that of Suraj Kumar Kashi emerges—not loud or forceful, but one of deep awakening. Speaking with him felt like perceiving the world in a different way—one shaped by surrealism, memory, emotion, and the radical power of observation. His canvases do not merely depict, they question, they reflect, and they provoke.

Drawing from the surreal, his storytelling takes on a visual form that invites us to pause, to feel, and to reflect. He reminds us that stories are everywhere. They are relics of human experiences, vessels of perspectives, and mirrors of

transformation. What matters is who tells a story, and how.

Through the medium of his work, he brings coherence to chaos. He invites us to look again, not just at the canvas, but at ourselves. His journey from a town to a city, reshaped his worldview, particularly in how he witnessed women's agency in urban spaces, and this evolution pulses through his artworks. In the passages that follow, the conversation with Khasi is not just an interview; it is an unfolding of the process, the philosophy, and the perception. It offers a rare glimpse into a mind that doesn't chase meaning, but creates it—frame by frame, story by story.

Excerpts from the interview:

Known for surreal, story-rich compositions, what guides the narrative of your paintings?

When I start painting, I begin by thinking about the concept, composition, and the story I want to

Night Cafe, Oil and Acrylic on Canvas, 54" x 42", 2021

tell. It is never fully formed at the beginning, but is always evolving. The canvas begins with the “big picture”. I sketch the initial concept first and then incorporate related elements. As I am painting, details that come to me intuitively seem like a storyteller adding subplots, which include smaller elements such as symbols, colours, and movements. Each detail that emerges expands the narrative. I want my art to be layered. You can look once and get a feeling. But if you look twice, maybe you will find a story.

Your work blends lived experience and surreal symbolism. How has your personal journey and cultural context shaped this visual language? Why does surrealism feel like the natural mode for telling your stories?

My journey from Jaumi (a small town in Bihar) to Delhi transformed the way I see the world, and it continues to shape everything I paint. The lifestyle, the mind-set, even the way people interact in my new dwelling, was all unfamiliar and fascinating. This cultural contrast between the two locations became the foundation of my storytelling. My art often explores urban life, not just how it looks but, how it alters people, especially women. I saw women in metro cities with confidence, freedom, and a presence I hadn't encountered before. While I don't focus on gender directly, women feature prominently in my work, for their evolving strength and the aesthetic charge they bring.

In earlier times, women were confined to their homes, and labelled “ghar ki Lakshmi” and carriers of family honour. Today, they are self-aware and independent. That transition—the rebirth of feminine identity—is profoundly inspiring, and surrealism is the language through which I express this sense of empowerment. A woman may not fly in real life, but in my paintings, she does. I depict her stepping out of frames, dancing on elephants, and blooming into wings, as visual metaphors for hope and liberation. I often paint faces like flowers. That gentle bloom speaks of beauty,



strength, and positivity. Even in metropolitan settings, people may be far from nature, but they still long for it and experience it; hence I weave nature, birds, trees, and animals into my work.

Rather than copying tradition, I create symbolism by reimagining it through the lens of a lived experience. Symbols like open cages, deer, trees and birds appear repeatedly in my work. Both open and closed cages represent personal liberation; we are our own captors, but we also hold the key. Clocks are another recurring motif inspired by Dali, symbolising the weight and fluidity of time. My concepts are not mere observations of the now, they span generations.

Surrealism is not foreign to India. Lord Ganesha—half-man, half-elephant—is surrealism at our doorstep. It is in our mythology and folktales. I don't escape into surrealism. I use it to understand the world I've come from, and the one I now live in.

Can you walk us through the story behind one of your most recent paintings—the one featured as the cover art? What were you seeing, thinking, or feeling while creating it?

My earlier works were more vibrant and loud, reflecting the vibrancy of metropolitan life and the evolving identity of women in that space. But my style has evolved with time. Now, I find myself drawn to muted earthy tones. They speak of hills and forests, dryness and growth, stillness and movement.



Tycoon, Oil and Acrylic on Canvas, 42" x 42", 2022

This painting is one of my most recent works, and it features two women living in a concrete jungle (metropolitan space), yet I show them immersed in nature's spirit. Their relationship with one another mirrors the kind of relationship they share with the natural world—quiet, grounded, and vital. It represents a meditation on how nature and human connection can coexist within an urban chaos. In the background, you'll notice rock textures that are muted, raw and earthy. That's deliberate! The entire composition draws from a sense of organic nature. The two women are clearly

from a metropolitan space as you can see their designer clothes and urban poise, but the palette is subtle and soft.

This work came from an experience I had during a visit to the hills and forest. I was struck not just by the animals, but by the textures of the leaves, moss, and rocks. They weren't glamorous, but they were alive. When I came back to the city, I carried that sensory experience with me. That contrast between raw nature and sleek urban life is depicted in this painting.

Even the medium matters. Acrylic gives me freedom. Oil gives me depth. Together, they let me build something that lives longer, both on the wall and in memory. For me, the choice of medium across my works plays a huge part in building the narrative as it helps carry the weight of the concept. This painting, like many others, marks a point in my journey—an evolution in how I see, and how I invite the viewer to see with me.

Apart from your paintings, your installations carry strong social commentary. What inspired those works?

My installations are an extension of my visual storytelling, rooted in social observation. They are a form of interactive art that is meant not just to be seen, but to provoke thought and action. One of my installations featured bricks painted as books with ornate covers—a visual paradox highlighting how those who sell books or make bricks often remain uneducated. It was about transforming symbols of labour and neglect into tools of learning. I used the money earned from that installation to buy real books for under-privileged children. Another installation depicted a large golden coin made of fibrous material. The concept behind that was the fact that people often ignore open manholes, which can be fatal for children, but tend to always notice a coin on the ground. It has a deep meaning and questions what we choose to see and what we easily disregard.

You've worked in both advertising and fine art. How do the stories you tell shift between those two worlds, and what do you want your audience to take away from your work?

When I worked as an art director in an advertising agency, the goal was clear: sell the product. Everything was crafted with that purpose in mind, often exaggerated and sometimes dishonest. I never felt fulfilled doing that work. On the contrary, art carries truth. What I paint comes from my own experiences, dilemmas and reflections. The intention is not to sell but to share something honest, something that touches the soul. It invites awareness, not persuasion. Unlike advertising, where meaning is dictated, art leaves space for interpretation. Viewers can find their own meaning in what they see. They may notice things I didn't consciously intend, and that's the beauty of it. I often tell people that each piece holds many stories, some even unknown to me, while I was creating it.

As an artist, I offer my truth, but I also value the viewer's agency. Their experience completes the

work. Just as I need freedom to express, they need freedom to feel. And that dialogue, unspoken yet deeply felt, is what gives art its power.

There is no end to stories, and how they are interpreted nor how they are felt. It is limitless.



Suraj Kumar Kashi

Ellora, India
Ancient ornamental monument in yard of
old palace. Photographed by Sanjiv Banga



Art Heritage

A Sublime Symphony in Stone

Among the greatest cultural legacies of India, the caves of Ellora, near the city of Aurangabad, stand as a testament to shared devotion and sculptural brilliance.

Sonia Kapoor