

EMERGING PALETTES.15

Participating Artists

Aaryama Somayaji

Deepanwita Das

Farhin Afza

Hasanali Kadiwala

Manushya

Moumita Basak

Nayanjyoti Barman

Nirmal Mondal

Pathik Sahoo

Vishnu CR

Yogesh Hadiya



SRISHTI 25
www.srishti.art YEARS

Emerging Palettes.15

A Space for Discovery and Dialogue

Emerging Palettes, now in its 15th edition, brings together a fresh cohort of emerging voices in contemporary art. Organised in collaboration with Goethe-Zentrum Hyderabad, this annual showcase features artists who have completed their Masters in Art within the last four years, presenting works that explore the richness and complexity of materiality itself.

For the past 15 years, Goethe-Zentrum Hyderabad has been a consistent partner in supporting this platform. Their belief in nurturing young talent and fostering creative conversations has helped Emerging Palettes grow into a space for discovery and dialogue.

This edition is particularly exciting for me because it reveals how artists today are thinking beyond the canvas and traditional approaches. Each artist's practice becomes a dialogue with wood, textiles, ceramics, found objects, and more, pushing the boundaries of what art can be.

The 11 selected artists—Aaryama Somayaji, Deepanwita Das, Farhin Afza, Hasan Ali Kadiwala, Manu N, Moumita Basak, Nayanjyoti Barman, Nirmal Mondal, Pathik Sahoo, Vishnu CR, and Yogesh Hadiya—offer a kaleidoscope of practices that reimagine memory, identity, and collective experience through the materials they work with.

These voices were chosen from a large number of applications through a careful jury process. I was joined on the jury by Amit Kumar Jain, Varunika Saraf, and Jaiveer Johal, and I'm grateful for the time and care they brought to reviewing each application.

As you explore Emerging Palettes.15, I invite you to let these works speak to you through the materials, the memories, and the quiet power of making.

- Lakshmi Nambiar



AARYAMA SOMAYAJI

Born 1996, Delhi | Lives and works in Delhi and Singapore

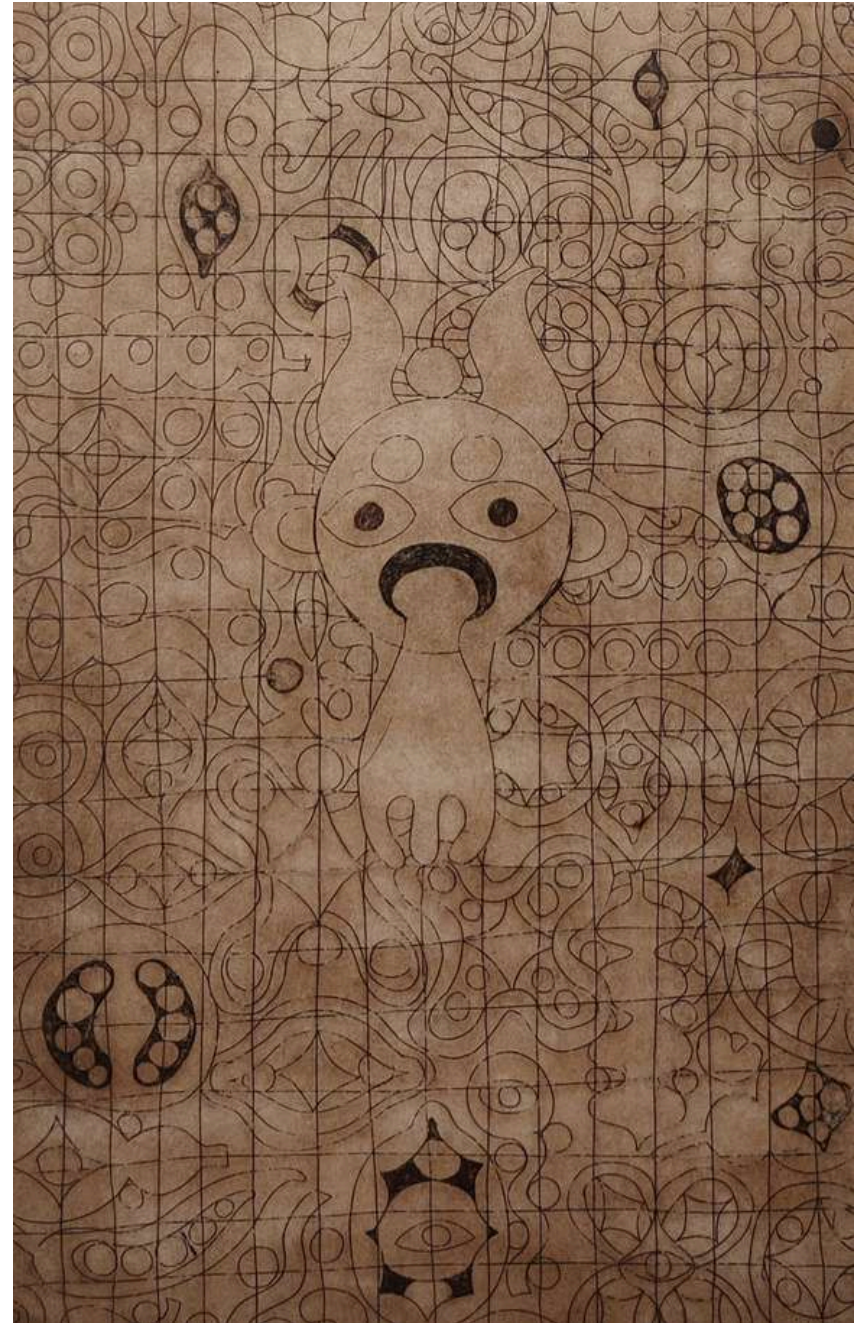
Aaryama Somayaji's practice explores themes of cultural identity, heritage, and imagined memory through a mix of ceramics, embroidery, painting, and paper-based media. Her works draw inspiration from folklore, rituals, food traditions, and archival traces, reflecting on how cultural knowledge is passed down, altered, or sometimes forgotten.

A central figure in her narrative works is 'The Traveller', a myth-like character who journeys through surreal landscapes, sending back fragments of memory, story, and observation. These works carry a folk-like quality, not through direct references, but through the feeling of oral traditions, everyday rituals, and symbolic forms. Dreamy scenes, strange creatures, and pattern-filled spaces reflect elements of folk art, but are reimagined through a contemporary and imaginative lens. Through the Traveller, Aryama explores the shifting space between personal memory and shared cultural histories, between what is real and what is imagined.

She holds a B.Des in Communication Design from the National Institute of Design (2019) and an MA in Fine Arts (Distinction) from LASALLE College of the Arts, Singapore (2024).



Self harvest bazaar
Acrylic gouache on canvas
10.0" x 9.1"
2024



Platter of patterns/ Portal way
 Copper etching on fabriano
 cold- pressed water colour paper, Ed.1/5
 Paper size: 19.7" x 13.1" each, Print size: 12.0" x 8.0" each
 2024



Heirloom Recipe Chart
Acrylic gouache on handmade banana fibre paper
26.0" x 20.5"
2024



Heirloom Recipe Chart
Acrylic gouache on handmade banana fibre paper
20.0" x 25.5" each
2024



DEEPANWITA DAS

Born 1998, West Bengal | Lives and works in West Bengal

Deepanwita Das's practice explores transformation—both natural and emotional—through printmaking, stitching, and layered surfaces. Her work draws parallels between botanical decay and psychological vulnerability, often centering flora as a metaphor for fragility, growth, and healing.

Using etching, lithography, and chine-collé, she constructs sparse compositions that evoke silence and suspended time. Thread and paper become tactile markers of residue and repair, while dried flowers and botanical forms embody moments of pause and poetic tension.

She holds a BFA and MFA in Graphics/Printmaking from Rabindra Bharati University (2023).



Conceal
Chine collé & embroidery on lithograph - Unique print
29.0" x 19.0" each
2023



Entity
Ink on stained paper
12.0" X 17.0" each
2024



Blanket
Chine collé & embroidery on lithograph - Unique print
29.0" x 19.0"
2023



FARHIN AFZA

Born 1996, Bihar | Lives and works in Telangana

Farhin Afza is a visual artist whose practice spans printmaking, photography, and installation to explore themes of home, memory, and marginal identity. Rooted in her lived experiences across Bihar, Delhi, and Hyderabad, her work reflects the tensions between tradition and modernity, visibility and erasure, and the intimate politics of domestic life. Drawing from her identity as a Muslim woman and member of the Ansari weaving community, Farhin constructs archival gestures and poetic assemblages that foreground resistance, belonging, and cultural reclamation.

In her artwork 'Dastarkhwaan', the artist reimagines the traditional dining spread found in many Muslim households as more than just a cloth for sharing meals. It becomes a vessel of memory and emotion — a quiet witness to everyday rituals of care, conversation, and togetherness. Through an installation of plates bearing stories, motifs, and handwritten text, the work offers a tender meditation on the complexities of being Muslim in contemporary India. This exploration continues in an accompanying woodcut and video piece, both rooted in the shared emotional and cultural landscape of the Dastarkhwaan.

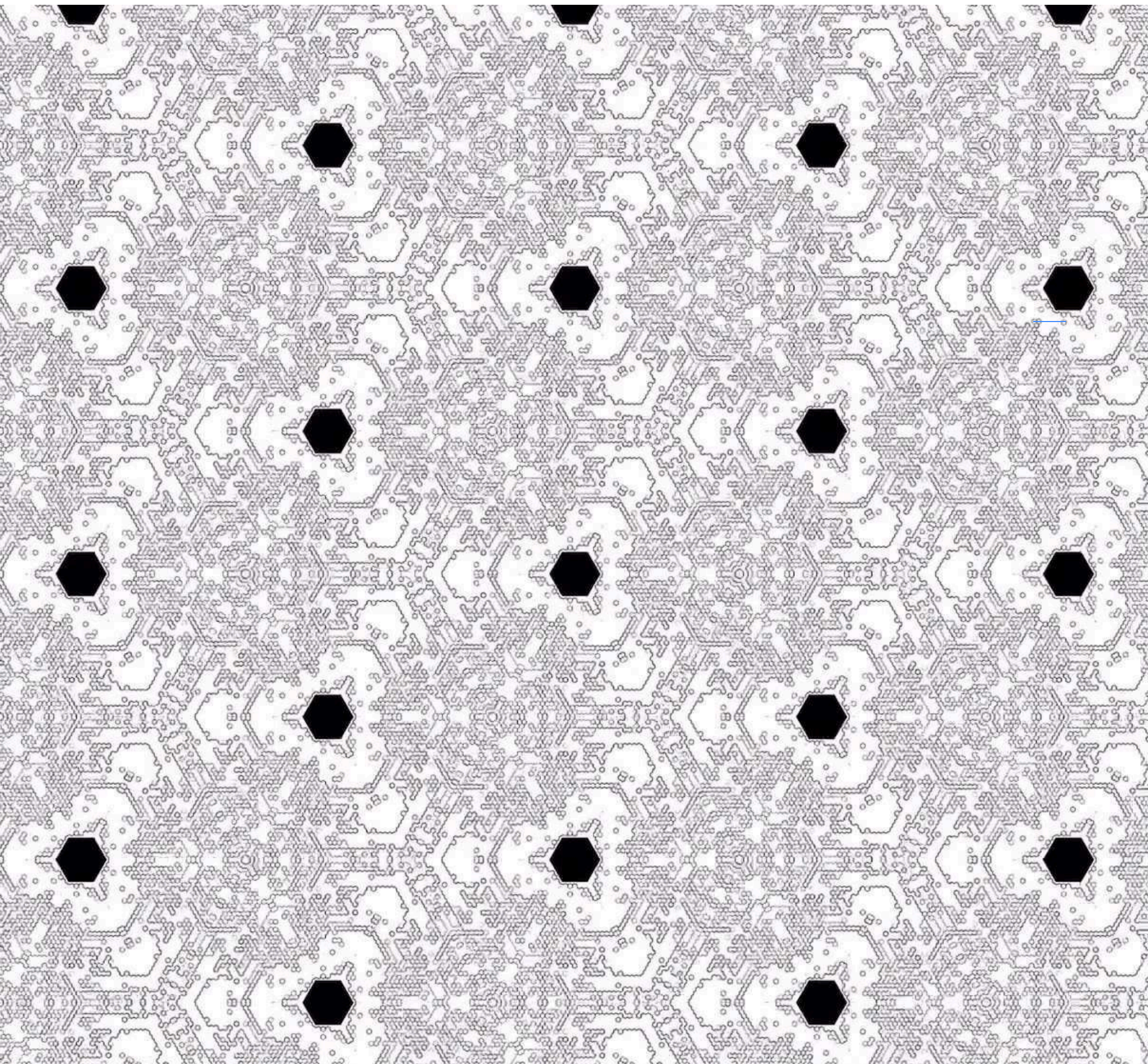
She holds an MVA in Graphic Arts from the University of Hyderabad (2024) and a BFA in Applied Arts from Jamia Millia Islamia (2020).



Dastarkhwaan
Hand painting on canvas cloth, plate, and text
30.7" x 31.8"
2024



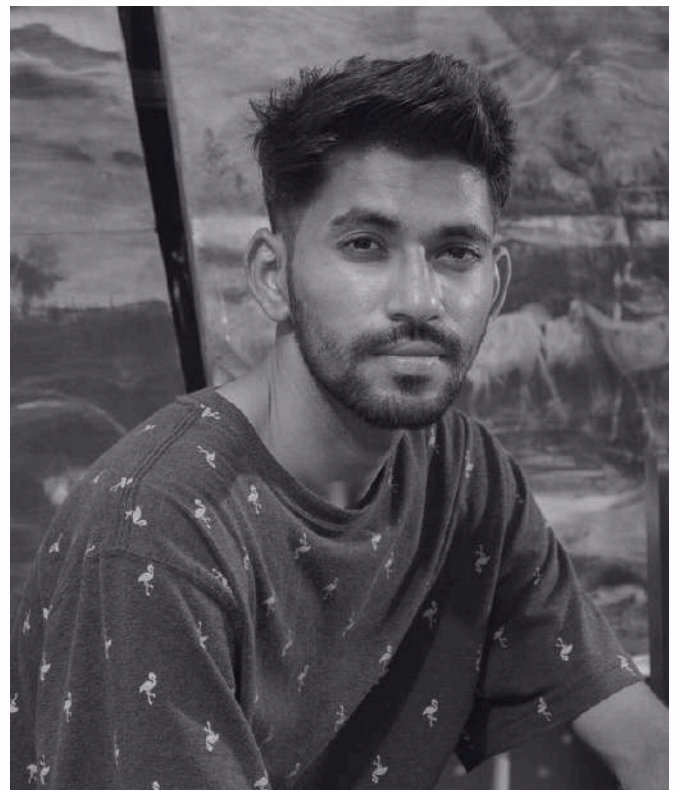
Dastarkhwaan
Woodcut print on paper, graphics of jcb as floral motif
11.6" x 16.5"
2023



Untitled
Video work
Kaleidoscopic patterns made by
using images of demolishing Muslim homes
Size variable
2024

HASAN ALI KADIWALA

Born 2000, Gujarat | Lives and works in Gujarat



Based in Vadodara, Hasan Ali Kadiwala is a printmaker whose quiet, contemplative works draw from themes of memory, displacement, and spiritual belonging. Working primarily with etching and lithography, his prints are marked by subtle lines, textures, and careful mark-making—inviting viewers into a space of poetic introspection.

His compositions often carry evocative titles like Gumashuda/Bichhadate Khushab (missing/separated Khushab) and Makaam (a place or destination), suggesting narratives of loss and longing, while remaining open to interpretation. These visual poems are shaped as much by absence as by presence, using the language of print to gesture toward fleeting moments and unspoken stories.

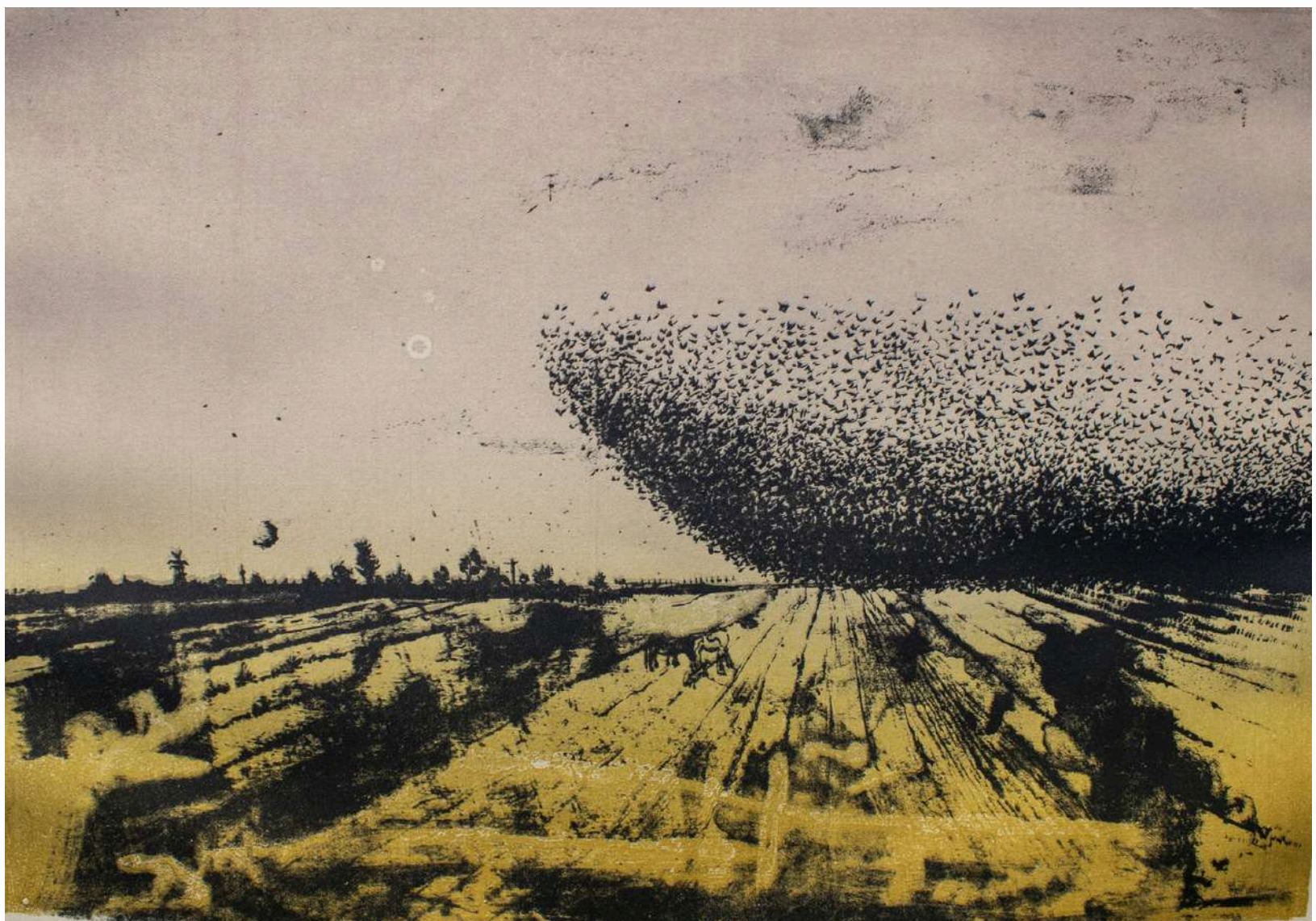
Hasan holds a BFA in Painting from M.A. Parikh Fine Arts College, Palanpur, and an MVA in Graphic Arts (Printmaking) from the Faculty of Fine Arts, M.S. University, Baroda.



Gumashuda/ Bichhadatee khushab
Etching, Ed. A/P
9.8" x 13.0" each
2025



Makaam
Etching, Ed. 2/3
9.8" x 13.0"
2025



Untitled
Lithograph, Ed. A/P and Lithograph, Ed. 3/6
9.8" x 13.0" each
2023 / 2022



Eid
Etching, Ed. 1/3
9.8" x 13.0"
2023



Untitled
Etching, Ed. 5/6 and Etching, Ed. 1/4
19.0 x 15.0" each
2023 / 2024



MANUSHYA

Born 1995, Karnataka | Lives and works in Karnataka

Manushya's sculptural practice explores the connection between material, memory, and the body. Trained in both biology and sculpture, his work brings together scientific sensitivity with a tactile, process-based approach.

In Emerging Palettes.15, he presents two distinct yet connected bodies of work. His large-scale steel structures evoke an industrial, engineered strength, drawing on structural precision and an interest in resilience. In contrast, his organic, coral-like forms—crafted from terracotta, plant debris, and paper pulp—suggest growth, decay, and regeneration, shaped by nature's fragility and transformation.

Together, these contrasting materials and forms invite viewers to reflect on how the body, like nature, carries both vulnerability and endurance. Through this duality, Manushya crafts a visual language that feels both intimate and elemental.

He holds a BFA from Karnataka Chitrakala Parishath and is currently completing his MFA in Sculpture from the Bengaluru School of Visual Arts.



Thorns
Terracotta and salt crystals
4.0" x 11.5"
2024



Golden Hour
Terracotta and salt crystals
9.0" x 18.0"
2024



Stomata
Paper pulp and salt crystals
4.0" x 10.2"
2024



Inflorescence
Stainless steel
216.0" x 192.0"
2024



MOUMITA BASAK

Born 1996, West Bengal | Lives and works in West Bengal

Moumita Basak is an eco-feminist artist from West Bengal whose practice engages with discarded textiles, embroidery threads, and waste cloth—materials traditionally associated with domestic spaces and women’s labor. Through her work, she reclaims these humble materials, transforming them into potent visual forms that speak to gender inequality and ecological urgency.

Her use of recycled fabrics serves both as a critique of fast fashion and a call for sustainability. By incorporating slow, tactile processes such as hand-stitching and layering, Basak creates intimate works that act as quiet yet powerful protests. Each piece reflects a deep commitment to material storytelling, where softness and resilience co-exist.

Her practice challenges the undervaluing of women’s work while offering a nuanced perspective on care, memory, and resistance. The resulting works are at once personal and political—introspective gestures that resonate with broader conversations around gender and environmental justice.



Whispers in the Moonlight (Tales of Freedom)
Hand Stitching, machine embroidery, waste cloth, yarn and
water colour on cloth
12.0" x 22.0"
2024



Fragmented Reflections of Femininity
Hand stitching, machine embroidery, waste cloth, yarn,
handmade paper and water colour on cloth
19.2" x 17.6"
2024



The In-between Self
Tea and coffee dying, hand stitching, machine embroidery,
waste cloth, yarn, and waste colour on cloth
23.0" x 34.0"
2024



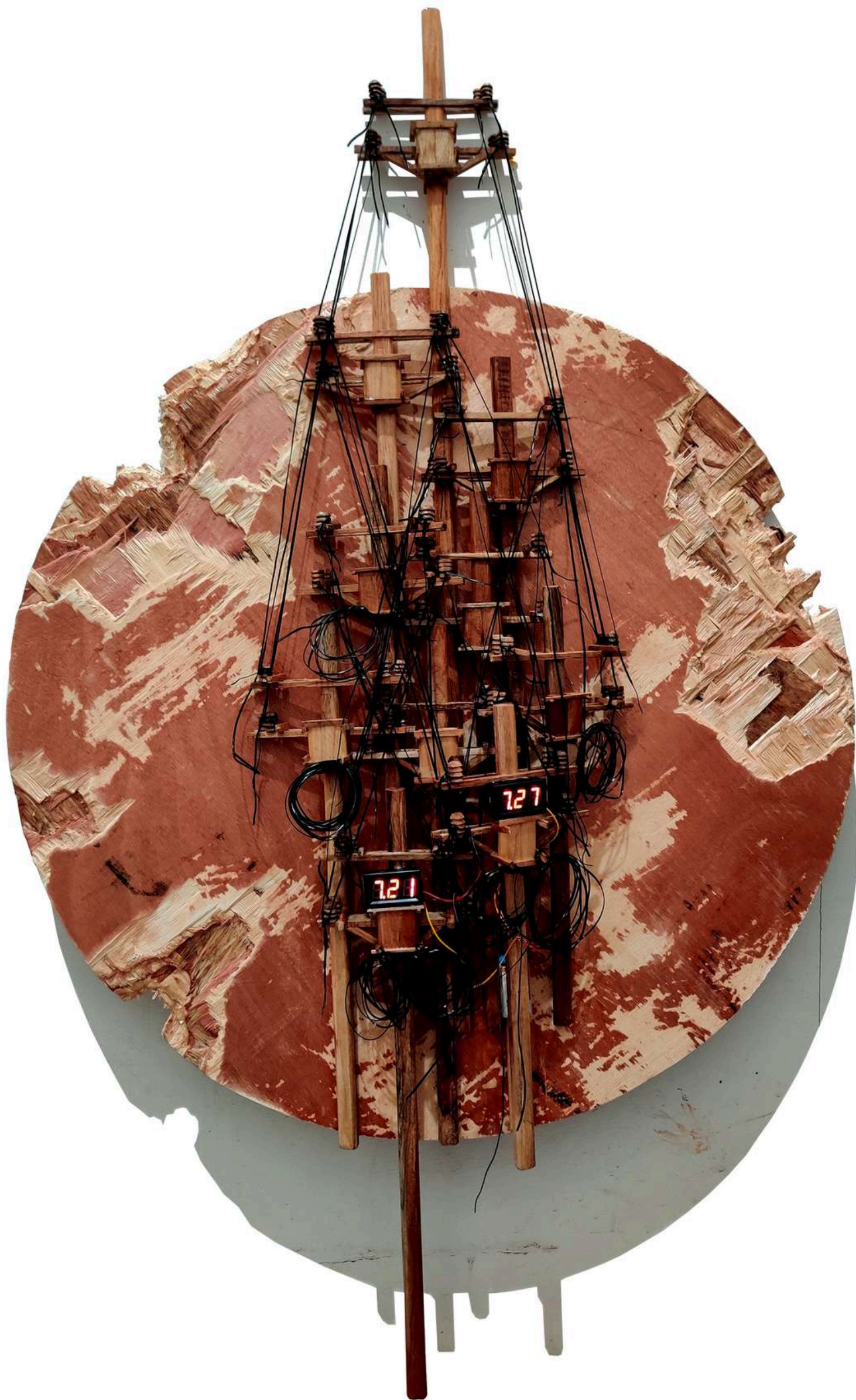
NAYANJYOTI BARMAN

Born 1994, Assam | Lives and works in Gujarat

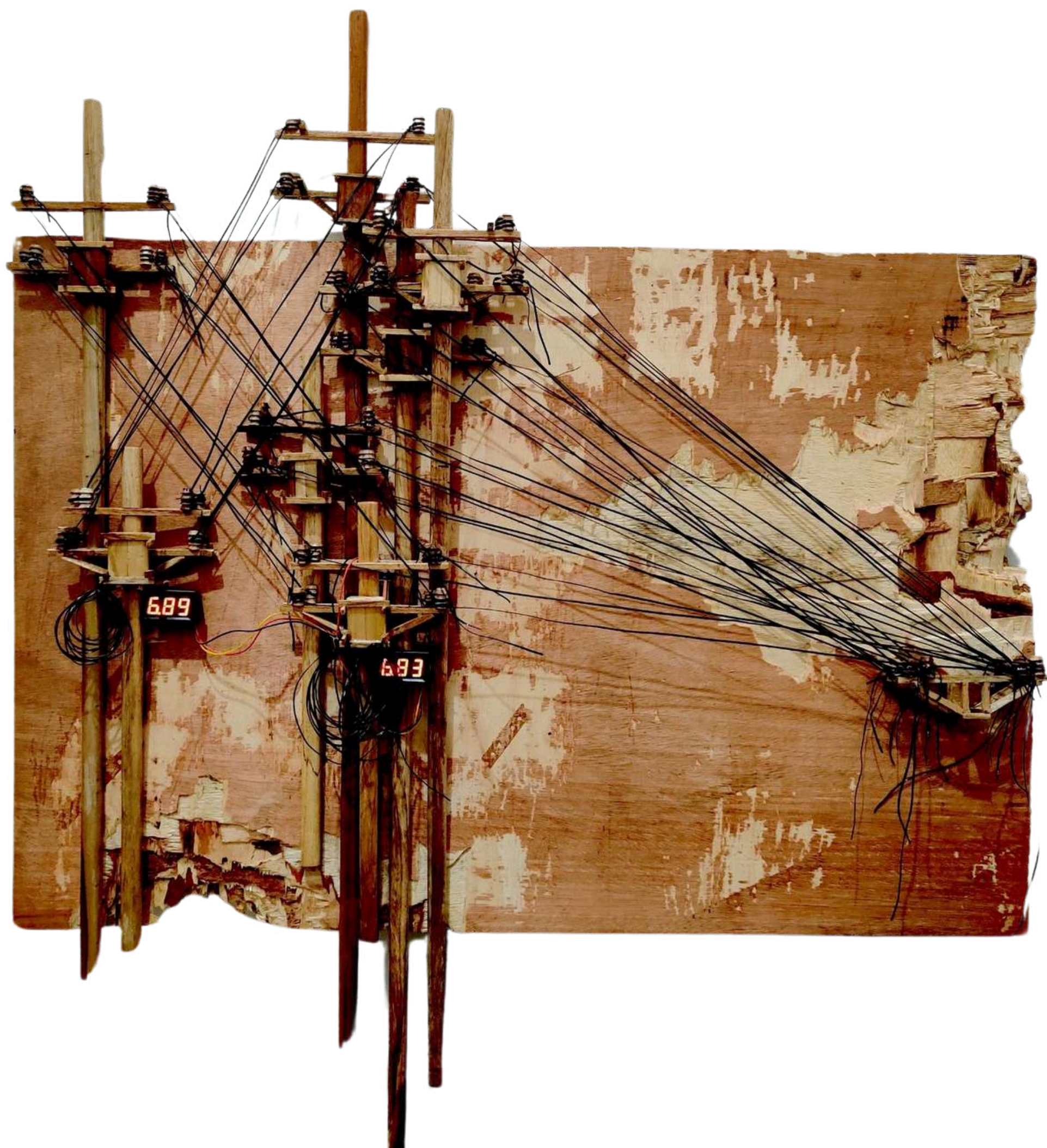
Nayanjyoti Barman's multidisciplinary practice merges visual memory, marginal politics, and the materiality of everyday life. Drawing from his upbringing in Assam and academic journeys across Baroda and Santiniketan, his works reflect on displacement, migration, and the shifting landscapes of Northeast India. Printmaking, sculpture, and installation become tools to archive personal and regional histories often left undocumented.

Through layering, repetition, and fragmented imagery, Barman addresses both internal migration and external perception, navigating the silences and stereotypes associated with the Northeast. His art acts as a form of counter-narrative where maps, domestic forms, and discarded materials find new life as vessels of belonging and protest.

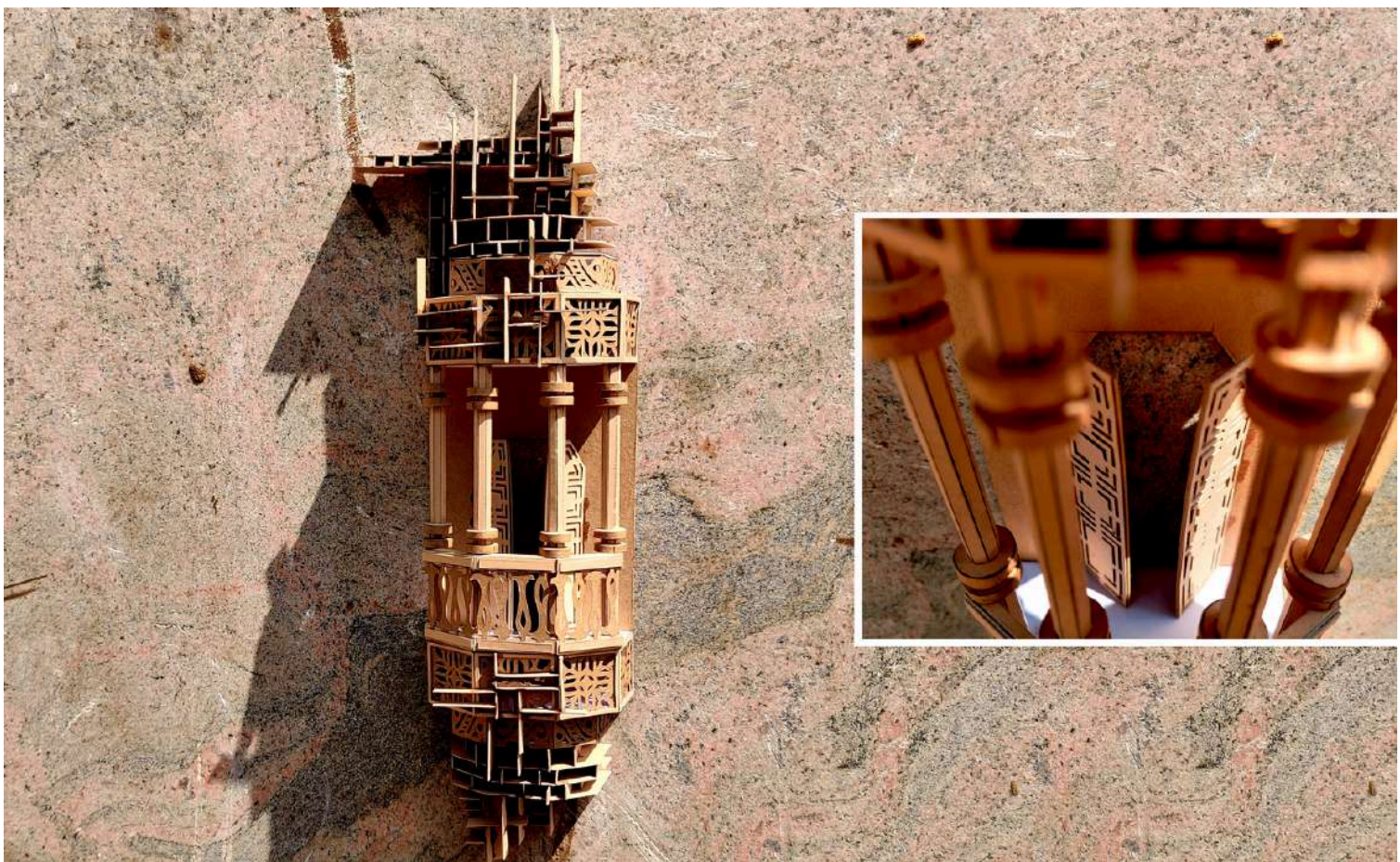
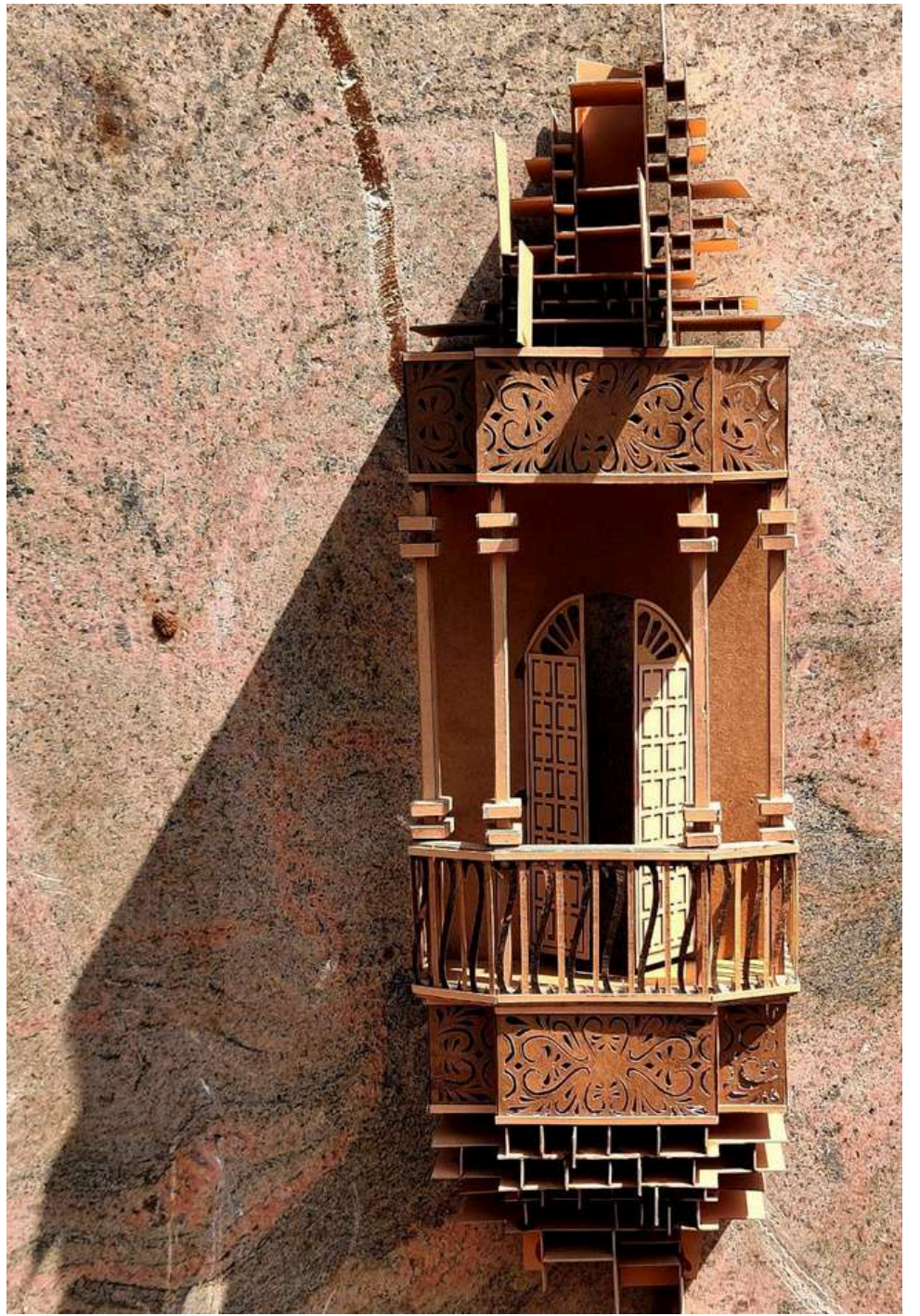
He holds an MFA from M.S. University, Baroda (2021), a BFA from Visva Bharati University (2019), and a degree in History from Gauhati University.



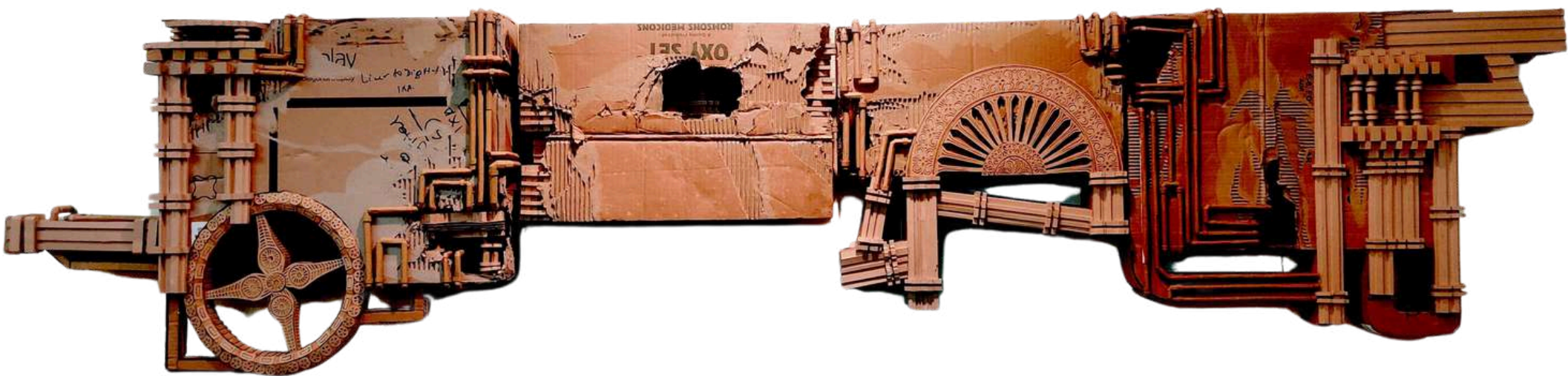
Teach Anxiety
Plywood, wire and digi meter
45.0" x 30.0" x 4.0"
2024



Teach Anxiety - III
Plywood, wire and digi meter
38.5" x 36.5" x 3.1"
2024



Replacement of the legacy
Mill board and rough board
24.0" x 12.0" x 3.5" each
2024



Structure of Meaning
Mill board and cardboard
21.0" x 98.5"
2023



NIRMAL MONDAL

Born 2000, West Bengal | Lives and works in West Bengal

Nirmal Mondal is a ceramic artist based in Santiniketan whose practice draws deeply from the architectural and spiritual heritage of Murshidabad. His sculptural forms reference temples and mosques—symbols that carry histories of faith, conflict, and coexistence. Through these structures, Mondal reflects on the layered realities of religious identity and generational belief systems in contemporary society.

His works are quiet and meditative, often resembling small monuments—minimal in form but dense with meaning. They hold space for memory and introspection, embodying the silent weight of cultural and communal histories.

Working with clay as his primary medium, Mondal uses its simplicity and tactility to evoke complex narratives of memory, belief, and belonging.

He holds a BFA and MFA from Kala Bhavana, Visva Bharati University (2024).



Inbuilt Memory
Ceramics
27.5" x 14.0 x 3.3"
2024



Size variable

Details:



Heritages of Murshidabad
Ceramics
10.0"× 8.0"× 6.0"
2024



Heritages of Murshidabad
Ceramics
7.0"× 7.0"× 6.0"
2024



Heritages of Murshidabad
Ceramics
12.0"× 8.0"× 6.0"
2024



Heritages of Murshidabad
Ceramics
8.0"× 7.0"× 8.0"
2024



Heritages of Murshidabad
Ceramics
10.0"× 8.0"× 6.0"
2024



Heritages of Murshidabad
Ceramics
10.0"× 8.0"× 6.0"
2024



Heritages of Murshidabad
Ceramics
10.0"× 8.0"× 2.0"
2024



Heritages of Murshidabad
Ceramics
5.0"× 8.0"× 2.0"
2024



Heritages of Murshidabad
Ceramics
8.0"× 7.0"× 8.0"
2024



Heritages of Murshidabad
Ceramics
8.0"× 7.0"× 2.0"
2024



Heritages of Murshidabad
Ceramics
7.0"× 6.0"× 3.0"
2024



Heritages of Murshidabad
Ceramics
7.0"× 6.0"× 3.0"
2024



PATHIK SAHOO

Born 1996, West Bengal | Lives and works in West Bengal

Pathik Sahoo's practice is rooted in his rural upbringing in Kotepura, where agriculture and communal rhythms defined daily life. His sculptural installations and prints explore themes of migration, industrial transformation, and ecological loss, particularly the abandonment of fertile land and disintegration of cultural festivals in his village. Using discarded tin sheets, welded materials, and layered prints, he builds haunting visual landscapes that hold the memory of vanished communities.

His works are a reflection on both nostalgia and anxiety questioning what is left behind in the pursuit of urbanization and mechanized farming. Through burnt remnants, ghosted figures, and rusted symbols, Sahoo's landscapes archive absence, posing urgent questions about value, memory, and renewal.

He holds a BFA and MFA in Printmaking from Rabindra Bharati University.



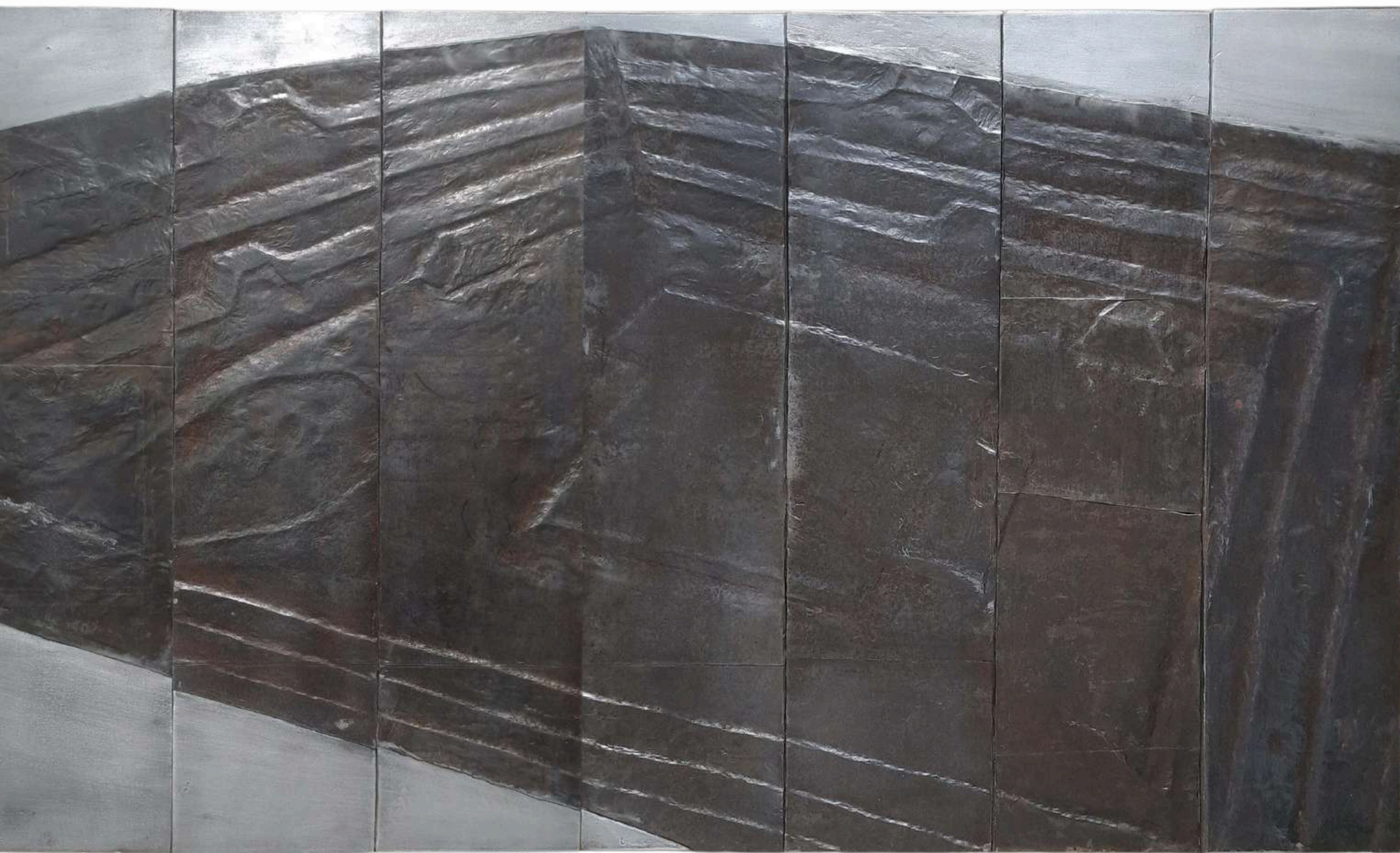
Utopian Landscape
Metal (Iron)
15.3" x 26.3" x 3.6"
2025



Beneath the Shape of Time
Metal (Iron and brass)
17.5" x 27.0" x 6.0"
2025



Landscape III
Metal (Iron)
11.0" x 23.0" x 3.0"
2025



Landscape II
Aluminium and tin
23.2" x 38.9" x 2.7"
2022



VISHNU CR

Born 1997, Kerala | Lives and works in Karnataka

Vishnu C.R.'s sculptural practice is deeply rooted in his familial lineage of carpentry, where tactile knowledge and material intuition have been passed down through generations. Working primarily with woods such as teak, rosewood, jackfruit, and rubberwood, he engages with both the material and symbolic dimensions of wood, drawing connections between tradition and contemporary form.

His ongoing *Puzzle Series* reinterprets childhood memories of handcrafted wooden toys as large-scale sculptures that challenge ideas of play, interaction, and structure. Alongside this, his inlay works explore the chromatic and textural range of various woods, creating surfaces that merge function with ornamentation.

Vishnu's process is grounded in manual labor and sustained attention to the behavior of materials. Through this, he crafts a visual language that honors traditional systems of making while pushing them into contemporary relevance. His works reflect a quiet but persistent inquiry into how inherited practices can be reimagined within modern sculptural discourse.

He holds a BFA from CAVA, Mysore, and an MFA in Painting from the College of Fine Arts, Trivandrum.



The Shooter
Wood inlay
57.5" x 46.7" x 3.0"
2024



Instrumentalist
Wood inlay
71.0" x 48.0" x 3.0"
2025



WoodCutters
Wood (Kumil)
28.7" x 41.7" x 2.3"
2024



YOGESH HADIYA

Born 1995, Gujarat | Lives and works in Gujarat

Yogesh Hadiya's interdisciplinary practice spans printmaking, painting, and digital media, drawing from his dual background in engineering and fine arts. Rooted in metaphor and satire, his work navigates the contradictions of modern life, labor, class, and identity often rendered through recurring motifs like monkeys that mirror the complexities of human behavior.

Raised in a farming family in rural Gujarat, Yogesh's early creative influences came from his uncle, a self-taught artist. This foundation informs his instinctive, layered approach to image-making, where personal memory, social critique, and pattern-based abstraction coexist. His large-scale woodcuts are charged with raw energy, often presenting scenes of protest, exploitation, or existential irony.

Engaging both visual and sonic elements, his art often carries a performative intensity, mechanical rhythms, repetitive textures, and forms that blur the line between chaos and control. Through this, he opens up questions around perception, repetition, and the absurdity of systemic structures.

He holds an MFA and BVA from the Faculty of Fine Arts, Maharaja Sayajirao University, Vadodara, and a Bachelor of Engineering from Bhavnagar.



Untitled
Woodcut, Ed. 2/5
32.0" x 48.0"
2024



The Grand Exploitation Circus
Woodcut, Ed. 1/10
48.0" x 86.0"
2025



Pawns of Prosperity
Woodcut, Ed. 1/10
36.0" x 48.0"
2025

ABOUT

SRISHTI 25
www.srishti.art YEARS

Located in the heart of Hyderabad, Srishti Art Gallery has been a vibrant force in shaping India's contemporary and modern art landscape. Known for showcasing both emerging voices and established masters, we present diverse artistic expressions that range from evocative paintings and sculptures to experimental digital works. Each exhibition offers a curated experience, sparking meaningful dialogue and connection between art and its viewers.

As we celebrate our 25th anniversary in 2025, we remain rooted in our Sanskrit namesake—Srishti, meaning 'creation'—with a mission to create spaces where art is not just admired but integrated into life. Our tailored services include bespoke art advisory and consultations for private collectors, architects, interior designers, and corporations, helping them curate collections that transform living and working spaces. Through artist talks, workshops, and collaborative events, we foster creative engagement, making art an immersive part of everyday experience.

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