

**death is nothing
but love**

A Solo
by **Arpan Sadhukhan**

Curatorial text by Deeksha Nath

SPISHTI



Kolkata-based **Arpan Sadhukhan** works across woodcut, drypoint, drawing, collage, and sculpture to probe the ideological contradictions that shape contemporary life. A graduate of the Indian College of Art (2018) and the Faculty of Fine Arts, Vadodara (2020), he approaches printmaking not merely as a medium but as a critical methodology. The carved block and the incised plate become sites of inquiry, where acts of cutting, inking, reversal, and pressure metaphorically echo the structuring forces of power, belief and capital.

Influenced by poetry and marxist philosophy, the writings of Rabindranath Tagore and R. Sivakumar, Sadhukhan understands modernism as historically contingent and regionally inflected, yet with universal address. His imagery draws from Kalighat painting and Battala woodcut traditions, set in dialogue with the politically charged figuration of Otto Dix, Bhupen Khakhar, and Nilima Sheikh.

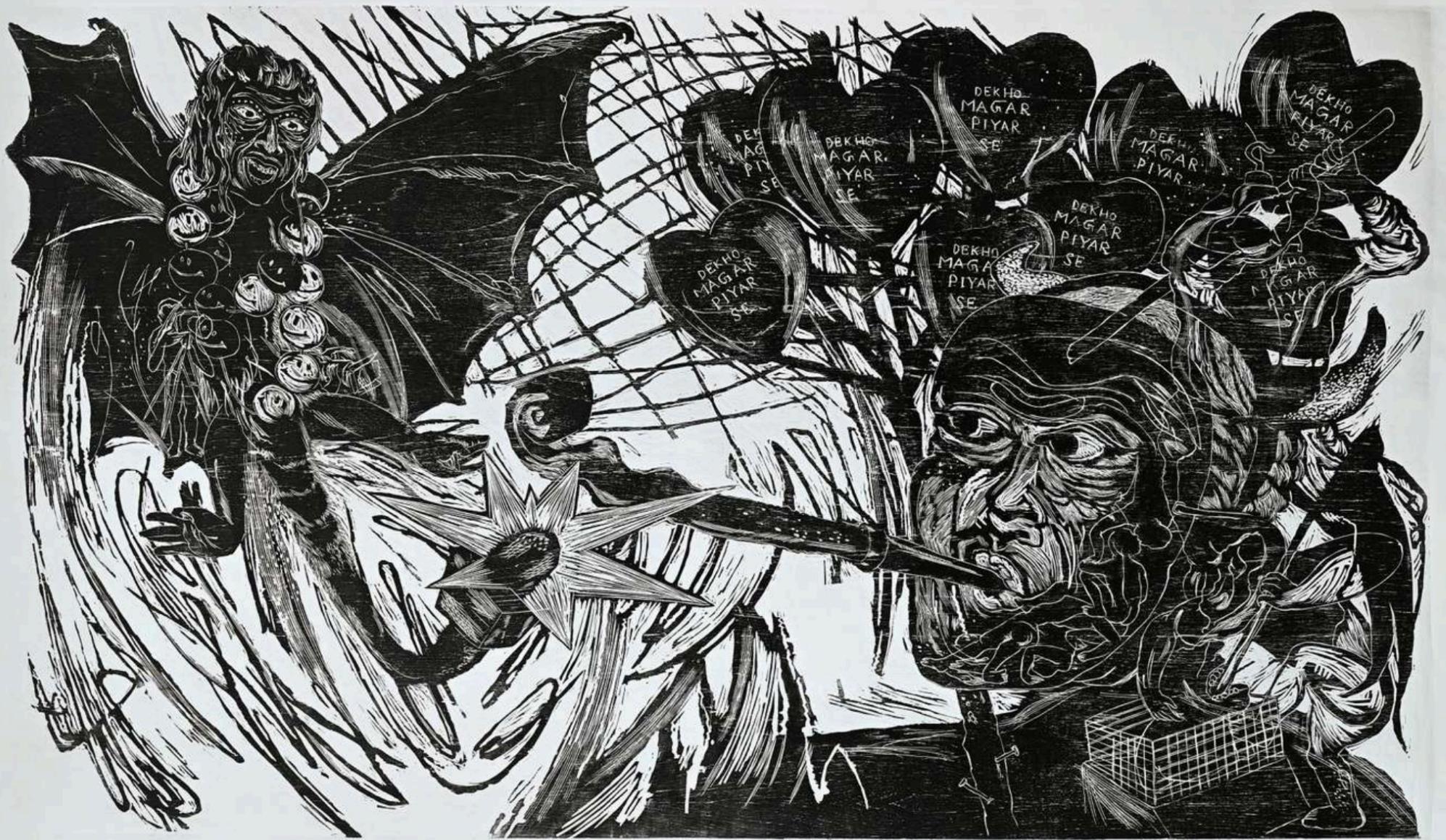
Working in black and white, Sadhukhan constructs hybrid, often grotesque figures that allegorize a world “consumed by greed,” its emotions “covered by neon lights.” His collages *Heterology of Ordinary*, incorporate fragments from his prints and Nabarun Bhattacharya’s poem *This Death Valley Is Not My Land*, evoking dystopian unease. Although sharply critical of capitalist inauthenticity, his position remains nuanced, acknowledging the inescapability of market structures - even within climate-conscious choices. In the drypoint *Searching for the New Born*, a burqa-clad policeman stands guard over an egg, staging a tense interplay of protection and surveillance that anticipates an already troubled future and ponders the role of belief and ideological guides in the age of AI. His Wooden sculptures, *The Art of Not Keeping the Promises*, composed of interlocking blocks, extend the logic of print into three dimensions, drawing the viewer into a fractured architecture of deferred belief.

Together, these works propose an ethics of critical attention, urging viewers to confront the unstable structures - political and economic - that underwrite our present.

Deeksha Nath



Death is nothing but love | Woodcut print Ed. 1/2 | 46.6" x 77.2" | 2026





The art of not keeping the promises (xxviii)
Carved plywood | 47.5" x 48.8" x 32.5" | 2026





Proud to be liar | Carved plywood | 47.2" x 40.3" x 0.6" | 2026



Proud to be liar | Alternate view



The art of not keeping the promises (xxvii)
Carved plywood | 15.3" x 15.5" x 12.0" | 2026



The art of not keeping the promises (xxvii) | Alternate views



The art of not keeping the promises (xxvi)
Carved plywood | 15.2" x 15.2" x 11.5" | 2026



The art of not keeping the promises (xxvi) | Alternate views



The art of not keeping the promises (xxiv)
Carved plywood | 11.0" x 16.0" x 9.0" | 2026



The art of not keeping the promises (xxiv) | Alternate views



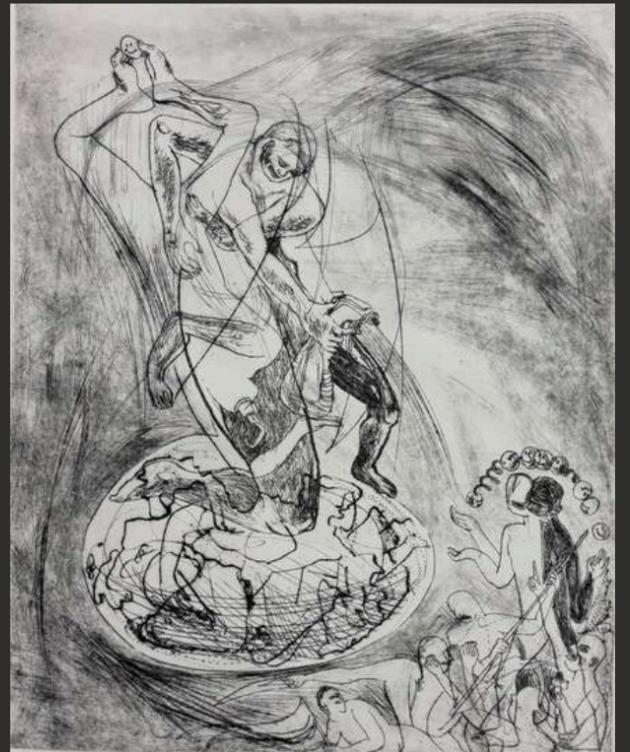
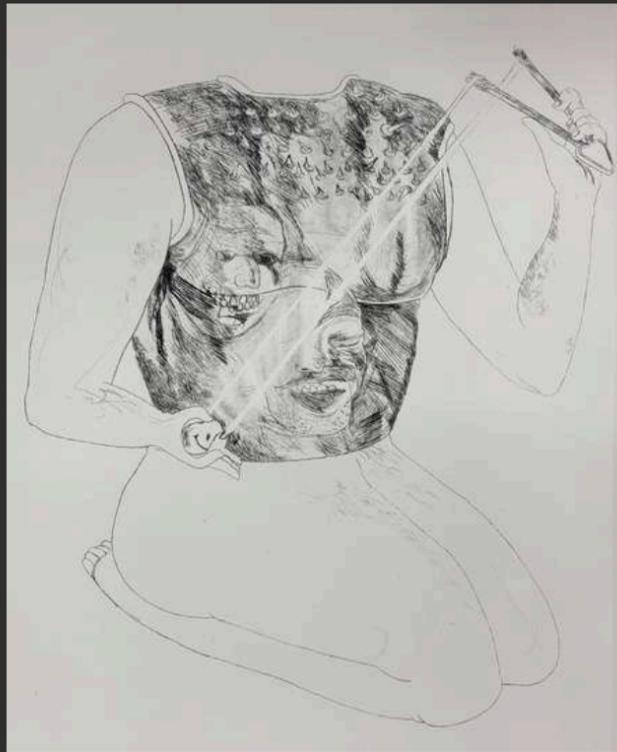
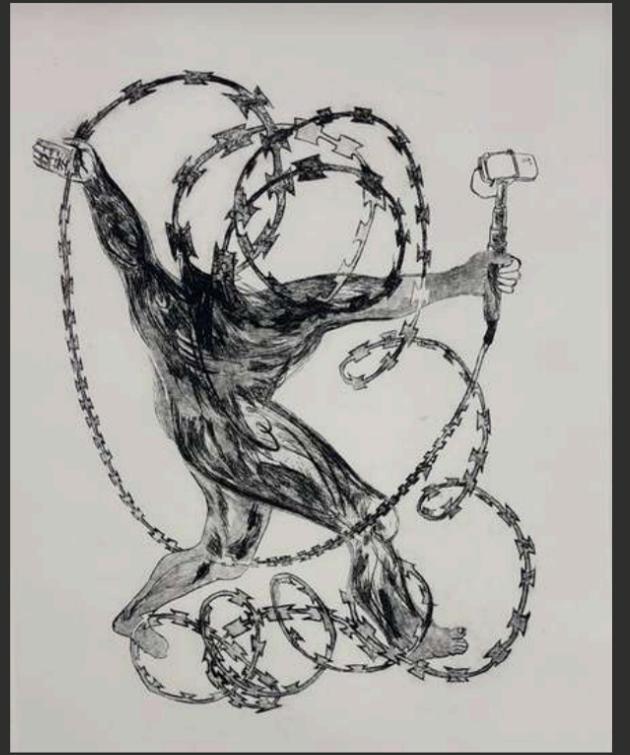
The art of not keeping the promises (xxv)
Carved plywood | 11.5" x 15.5" x 15.7" | 2026



The art of not keeping the promises (xxv) | Alternate views



Bulletproof Image | Dry point print Ed. 1/2 | 22.5" x 19.0" | 2026







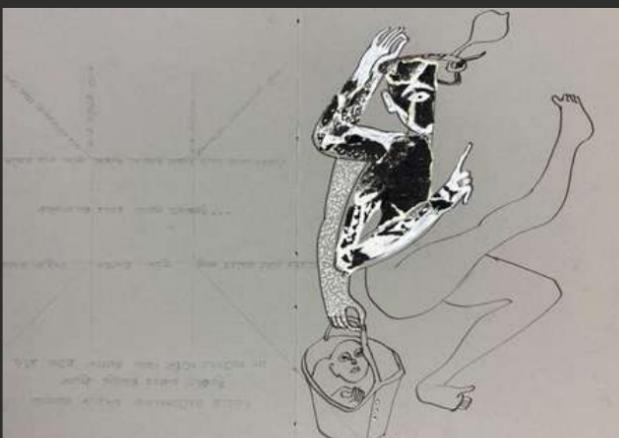
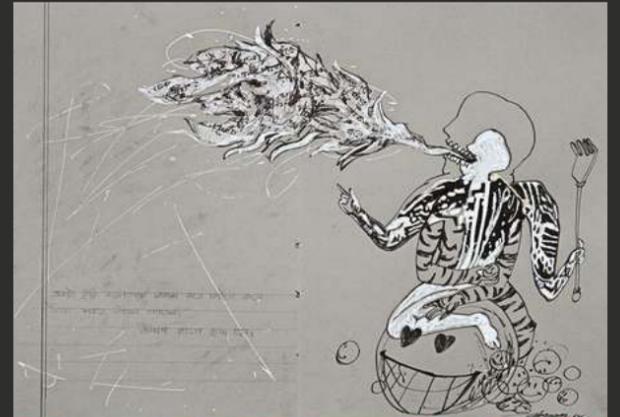
Anatomy of burden | Woodcut print Ed. 2/2 | 48.4" x 36.5" | 2026



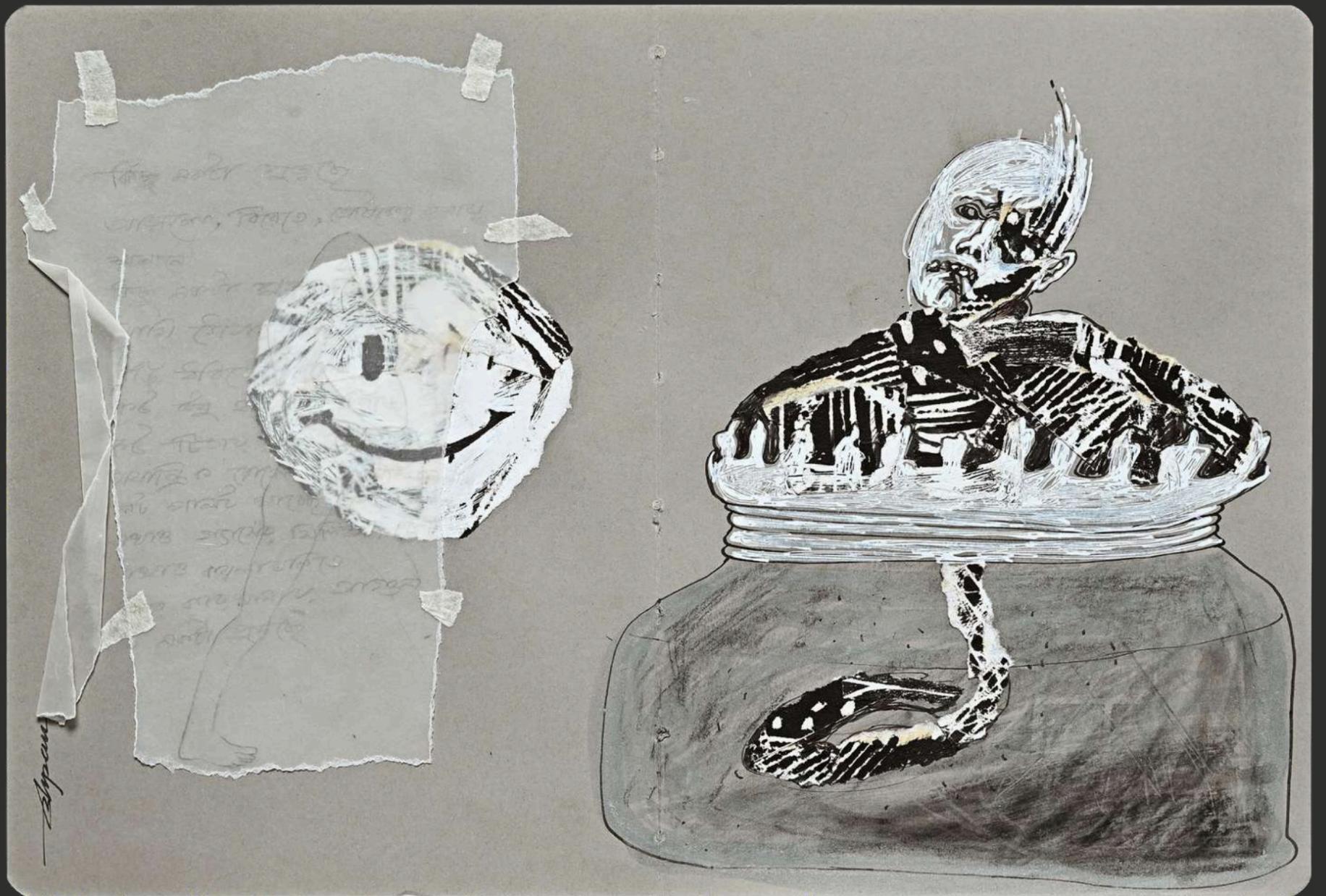
Mind under siege | Woodcut print Ed. 1/2 | 51.4" x 36.8" | 2026



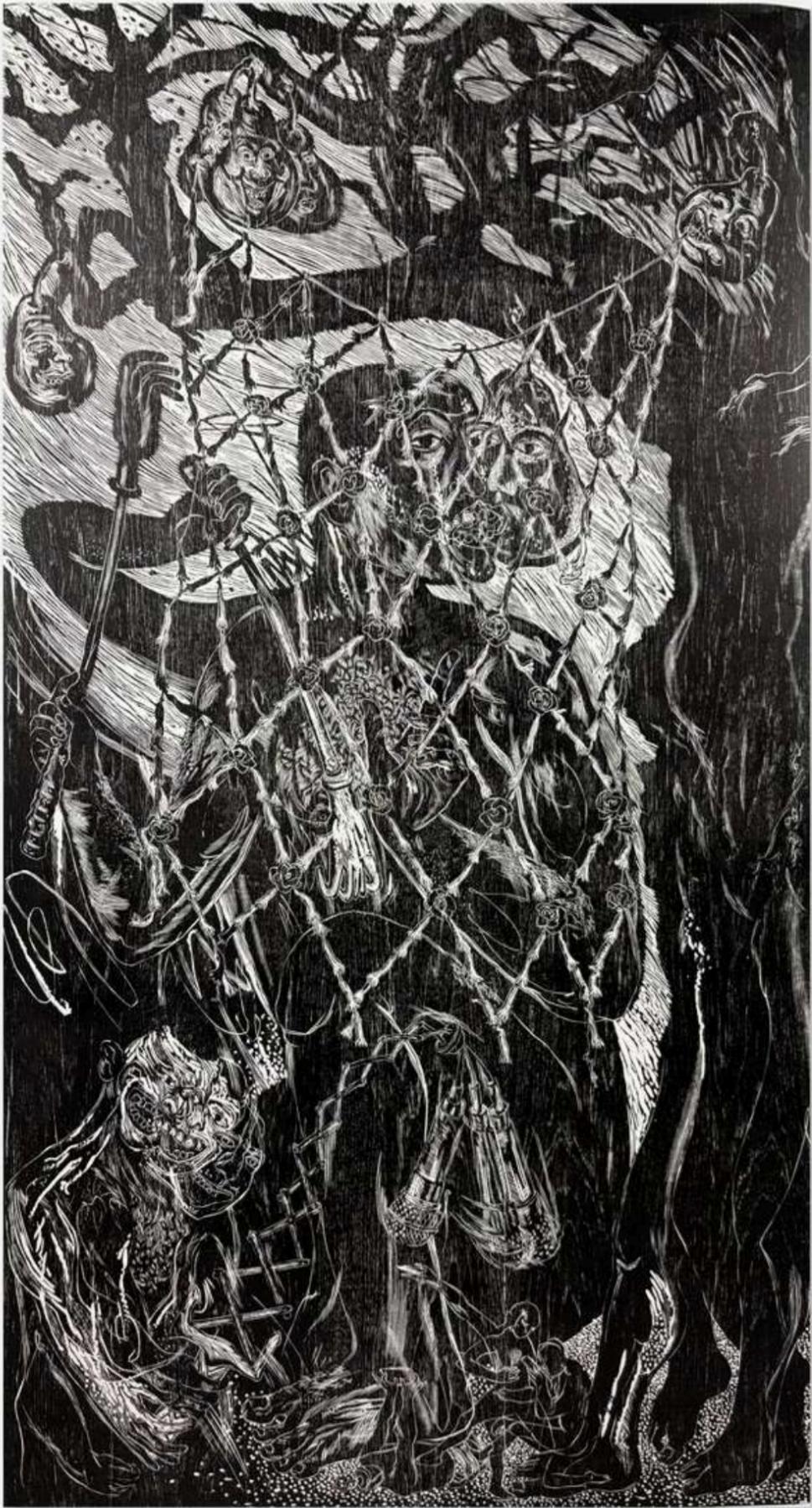
Heterology of Ordinary
Collage and drawing on acid free paper | 8.0" x 12.0" | 2026



Heterology of Ordinary
Collage and drawing on acid free paper | 8.0" x 12.0" each | 2025-2026



Heterology of Ordinary
Collage and drawing on acid free paper | 8.0" x 12.0" | 2026



On the edge of remembrance
Woodcut print Ed. 1/2 | 85.3" x 47.4" each | 2025



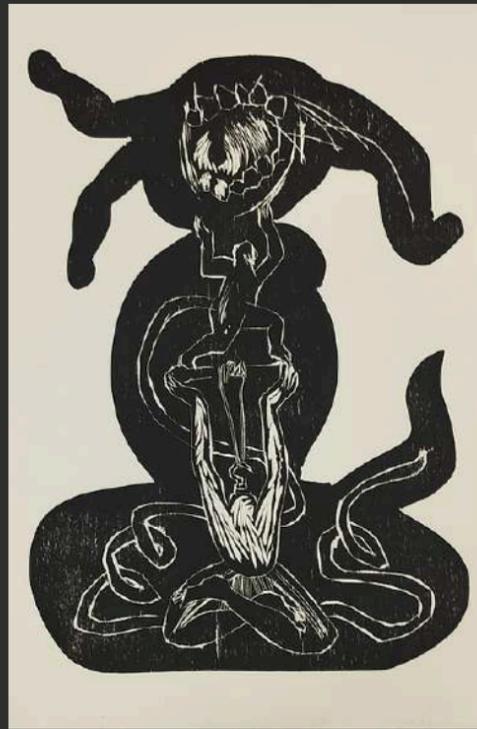
Bad new days | Dry point prints Ed. 2/10 | 12.6" x 16.6" each | 2025



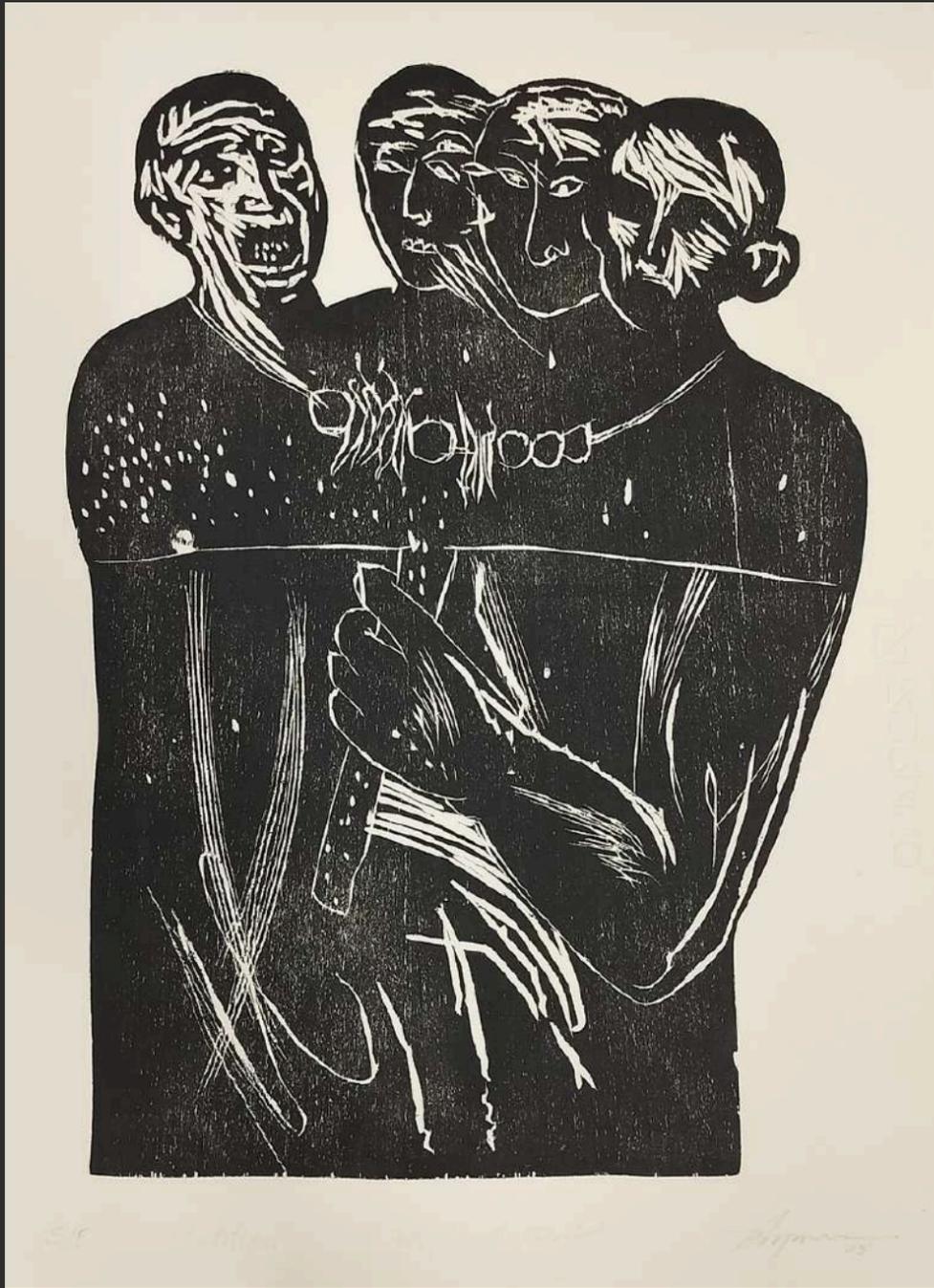
Detail of | Bad new days



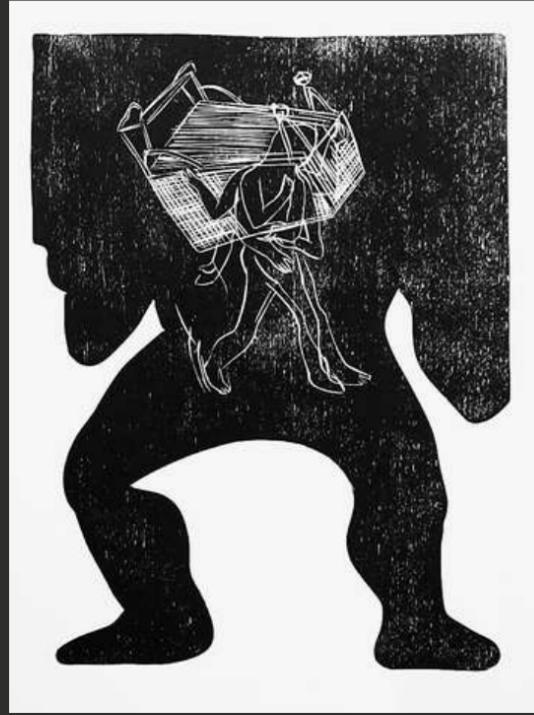
Bad new days | Dry point prints Ed. 2/10 | 12.6" x 16.6" each | 2025



Untitled | Woodcut prints, single editions | 19.5" x 13.6" each | 2025



Untitled | Woodcut prints, single editions | 19.5" x 13.6" each | 2025



Untitled | Woodcut prints, single editions | 19.5" x 13.6" each | 2025



Untitled | Woodcut print, single edition | 19.5" x 13.6" | 2025



ARPAN SADHUKHAN

Born 1996, West Bengal | Lives and works in Kolkata

Arpan Sadhukhan is a young printmaker whose ambitious woodcut practice has positioned him among the significant emerging voices working today. Having grown up in a family-run grocery shop, he observed early on how desire, consumption, and identity intersect in everyday exchanges - an experience that continues to shape his artistic language.

Working across prints and sculptures, Sadhukhan combines political commentary with subtle humor, creating works that are critical yet deeply human, rooted in lived experience.

He has received several recognitions for his academic excellence and growing artistic practice, including the Grant from The Elizabeth Greenshields Foundation (2026). He was awarded the C.R. Dasgupta Memorial Gold Medal in 2021 for securing the highest marks in MVA (Printmaking) at the Maharaja Sayajirao University (MSU) of Baroda, where he completed his Master's in Visual Arts (2018-2020). He earned his Bachelor's in Fine Art from the Indian College of Arts and Draftsmanship, Rabindra Bharati University (2014-2018). He also received the 7th Purushottam Public Trust Award (2019-2020), the West Bengal State Academy Annual Exhibition Award (2019-20), and the Ministry of Culture, National Scholarship (2018-19).

His first solo exhibition, *Comedy of Errors*, was held in 2023 at the Exhibition Gallery, Faculty of Fine Arts, MSU Baroda, and was supported by the Purushottam Public Trust. In 2024, he presented his solo exhibition *When the Moon Had Died in the Amazing Dark* at Annexe Gallery, IIC, New Delhi, also organised by the Trust. A body of his works is held in private collections, including those of Jean-Marc Decrop, noted specialist in Chinese contemporary art, and Rakesh Agrawal, Founder of the Uttarayan Art Foundation.

Sadhukhan has consistently presented his work at leading art fairs, including the 'India Art Fair' (2025, 2026) and 'Art Mumbai' (2025), represented by Srishti Art Gallery, where he has also been featured in exhibitions such as 'Emerging Palettes.14' (2024) and 'Triloka' (2025). His work has further been shown on significant institutional platforms, including the Annual Exhibitions at the Birla Academy of Art and Culture (2021-2026) and SPOTLIGHT by the Bengal Contemporary Art Foundation (2024), reflecting his expanding presence within contemporary art discourse.



About SRISHTI ART

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 marked 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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