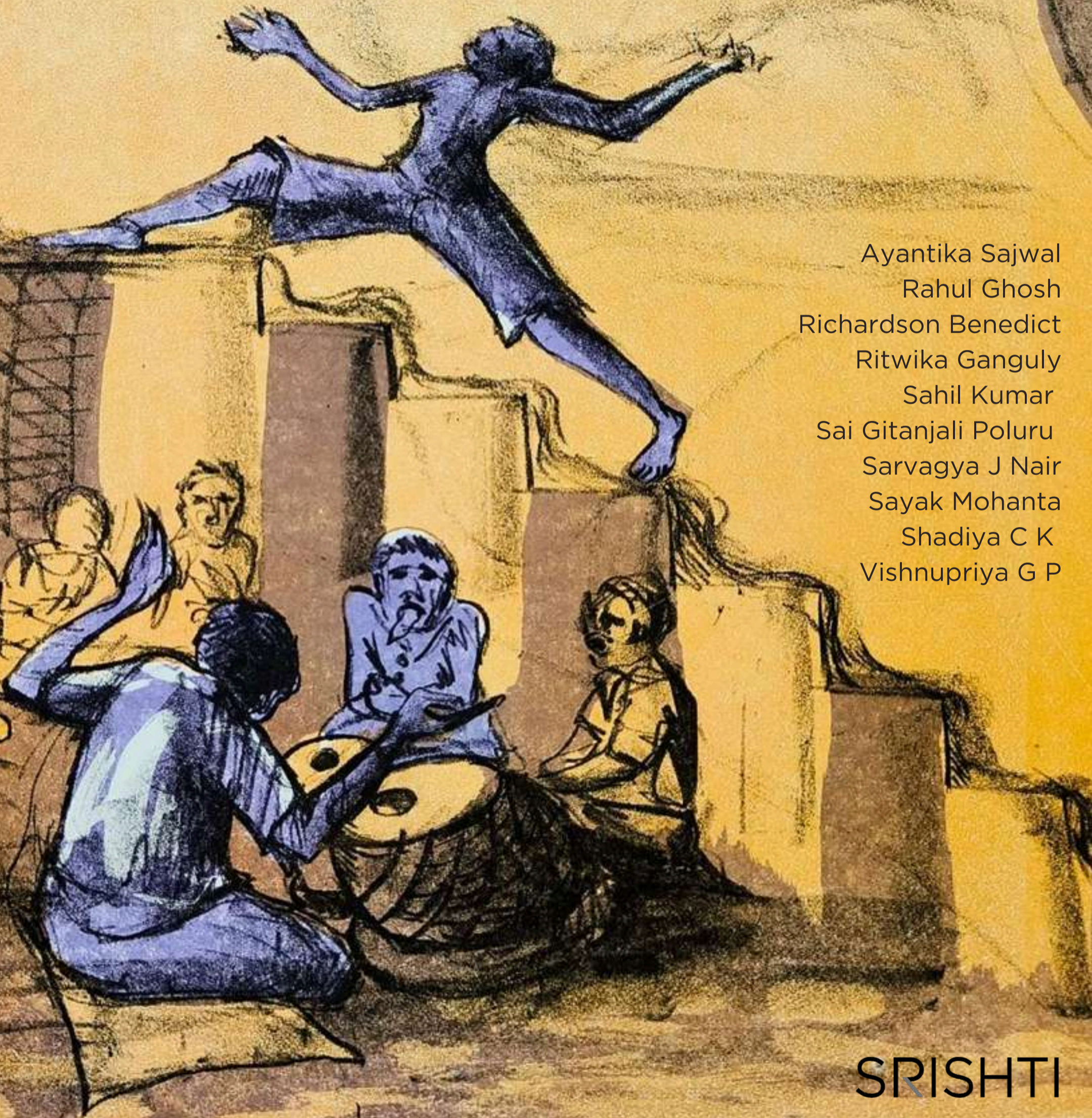


EMERGING PAlettes.16



Ayantika Sajwal
Rahul Ghosh
Richardson Benedict
Ritwika Ganguly
Sahil Kumar
Sai Gitanjali Poluru
Sarvagya J Nair
Sayak Mohanta
Shadiya C K
Vishnupriya G P

SRISHTI



Emerging Palettes.16 - Sixteen Years and Counting

A note by Lakshmi Nambiar | Gallerist, Srishti Art

When my mother, the late Remani Nambiar (Founder SRISHTI ART), and Amita Desai, Founder of Goethe-Zentrum Hyderabad, started Emerging Palettes, the idea was straightforward: Hyderabad had no dedicated platform for young artists to show serious work. Emerging Palettes was built to be that space. We focus specifically on artists who have completed a Master's degree in Fine Arts not as a bureaucratic threshold, but because these are artists who have chosen to spend years seriously honing their practice.

When I took over Srishti, we extended the programme beyond Hyderabad to artists across India. This year, we received over three hundred applications.

The selection

Amit Kumar Jain, cultural manager and longstanding collaborator of Srishti Art, and I read every application, scoring each on idea and skill, arriving at a shortlist of twenty-five. That shortlist went to the full jury, who scored independently. The final ten were chosen by combining all scores.

The ten artists

They were born between 1997 and 2002 and trained across institutions that carry very different traditions; Kala Bhavana, Visva-Bharati University, Santiniketan, The Maharaja Sayajirao University of Baroda, Shiv Nadar University, the Sarojini Naidu School of Arts and Communication at the University of Hyderabad, and Bengaluru School of Visual Arts, among others. Each institution shapes artists differently, and you can see it in the range of work here: deep material practice alongside expanded media, printmaking alongside sound installation, painting alongside performance.

What connects them is not medium or geography but a seriousness of intent. Several are working with the body. its memory, its fatigue, its ritual dimensions. Others are examining systems of power and belonging, asking who is included and who is left out. Others still are as interested in what the process of making leaves behind as in the finished work.



Where the journey continues: Triloka

Emerging Palettes is where the journey begins. But for some artists it does not end here. Each year, three of the selected artists are invited to develop a larger body of work over the following year, supported by a grant from Srishti and Goethe-Zentrum. That work is presented as a dedicated show under the name Triloka, now in its fifth year.

The three artists who will continue this journey from Emerging Palettes 16 will be announced at the end of the show.

My gratitude to Amita Desai for her unwavering support of this programme over sixteen years; to Amit Kumar Jain for the careful eye he brought to the shortlisting process; and to every member of this jury for the seriousness and generosity with which they engaged with the work. And to the ten artists in this catalogue thank you for trusting us with yours.

Lakshmi Nambiar

Jury

Amit Kumar Jain - Cultural Manager | Amita Desai - Director, Goethe-Zentrum Hyderabad | Jaiveer Johal - Art Collector | Jaya Asokan - Fair Director, India Art Fair | Lakshmi Nambiar - Gallerist, Srishti Art | Shefali Varma - Chairperson, The Ardee Foundation | Varunika Saraf - Artist & Art Historian



AYANTIKA SAJWAL

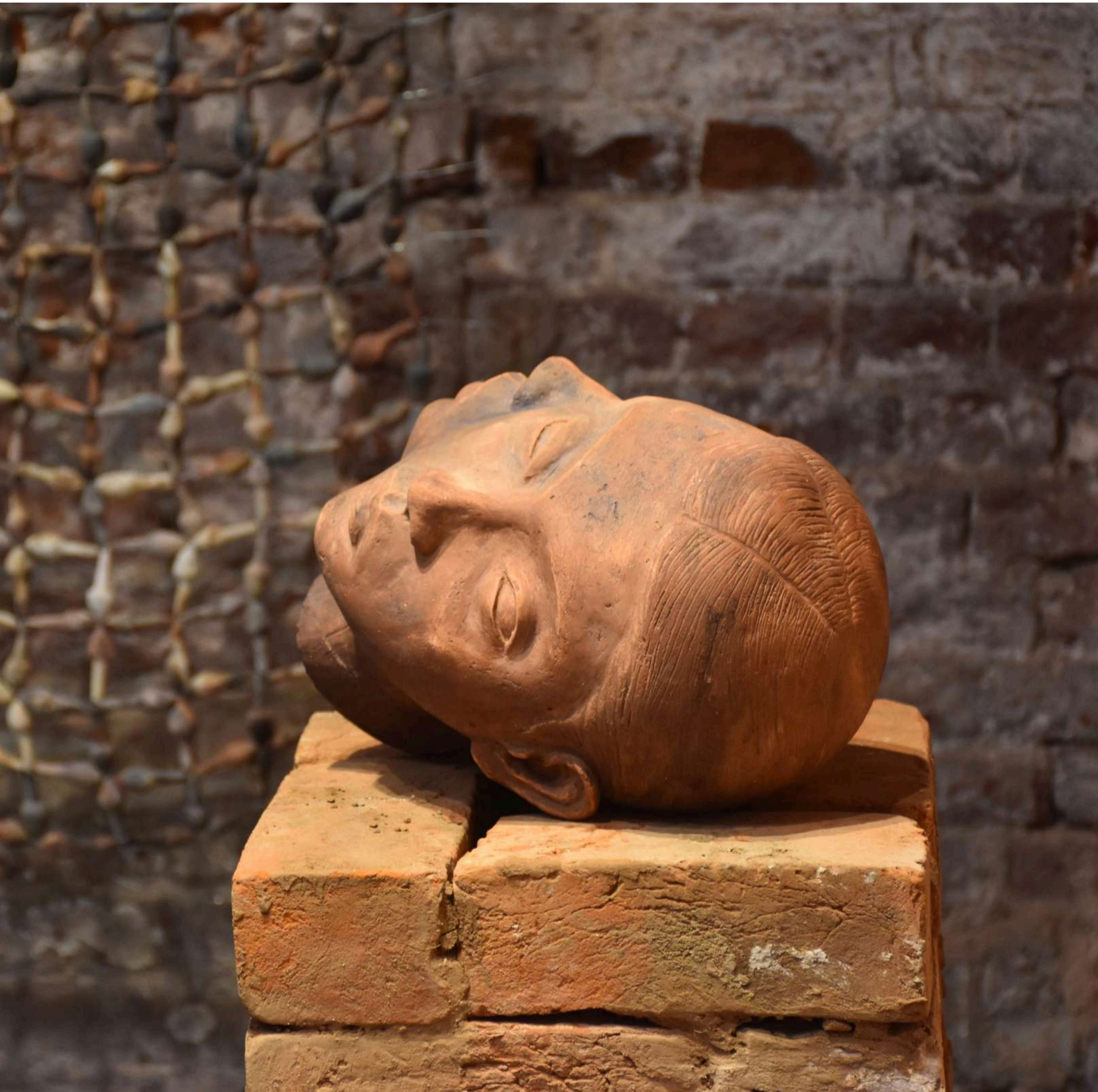
Born 2002, West Bengal | Lives and works in Vadodara

Ayantika Sajwal is a visual artist primarily working with clay alongside organic materials such as feathers, animal skin, and found objects. Her practice has been shaped by the cultural and academic environments of Santiniketan and Vadodara, drawing from memory, familiar objects, bodily suggestions and inherited cultural references to create works that explore intimacy, control, and transformation.

Working through unconventional firing techniques, Ayantika allows the clay body to absorb traces and imprints created during the process itself. The dual-headed figure suggests a divided self, where one consciousness seems to witness itself from two directions at once. The bird forms, created through the Raku firing process, carry marks left by fire and smoke, connecting ideas of change, passing time, and the body as something temporary. Across her works, repetition, ritual and sensory experience remain central to her practice.

Ayantika has been awarded the Gold Medal for Academic Excellence from Maharaja Sayajirao University of Baroda along with the Maati Foundation Award. She is also a recipient of the Kalasakshi Scholarship and Residency and an alumna of the Space Studio Artist Residency, Baroda. Her works are part of the private collection of Indigo Art Museum. She has exhibited at Bikaner House, Exhibit 320, Conflictorium, Jaipur Art Week 5.0, and Serendipity Arts Festival curated by Raqs Media Collective.

She completed her BFA in Ceramics & Glass from Kala Bhavana, Visva-Bharati University in 2023, and her MVA from the Department of Sculpture at Maharaja Sayajirao University of Baroda in 2025.



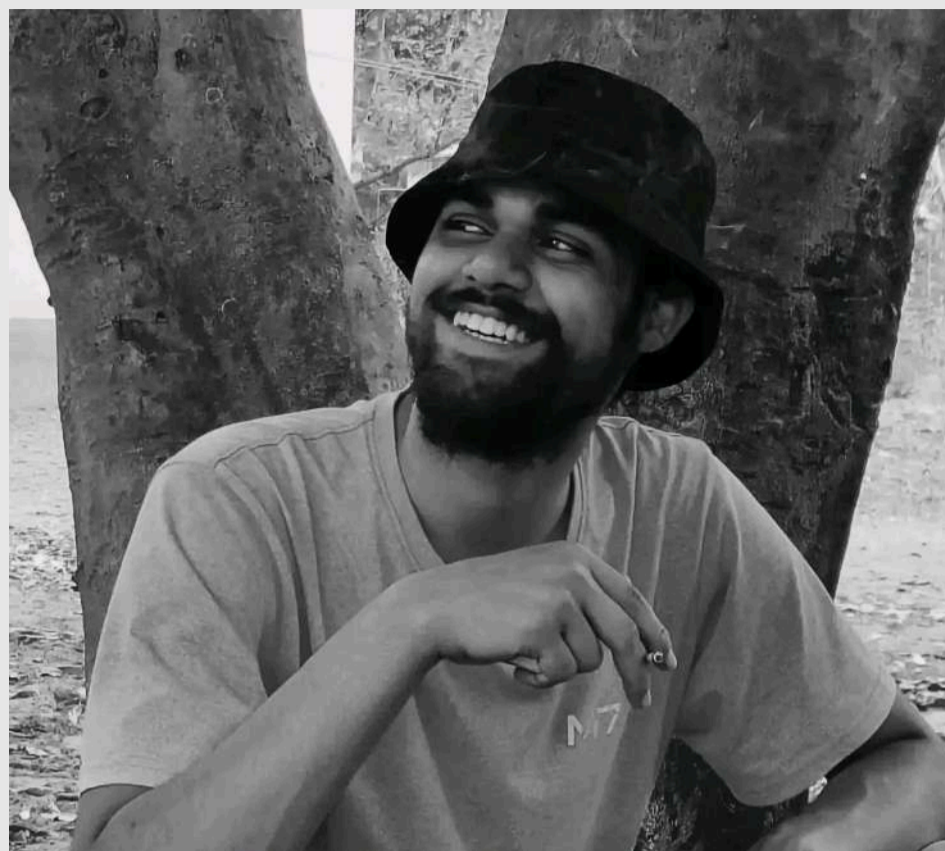
Self Portrait I
Terracotta | 12.0" X 10.0" X 9.0" | 2026



Different angles of self portrait



Cremation of Birds
Obvara fired ceramics | 30.0" x 44.0" X 11.0" | 2026



RAHUL GHOSH

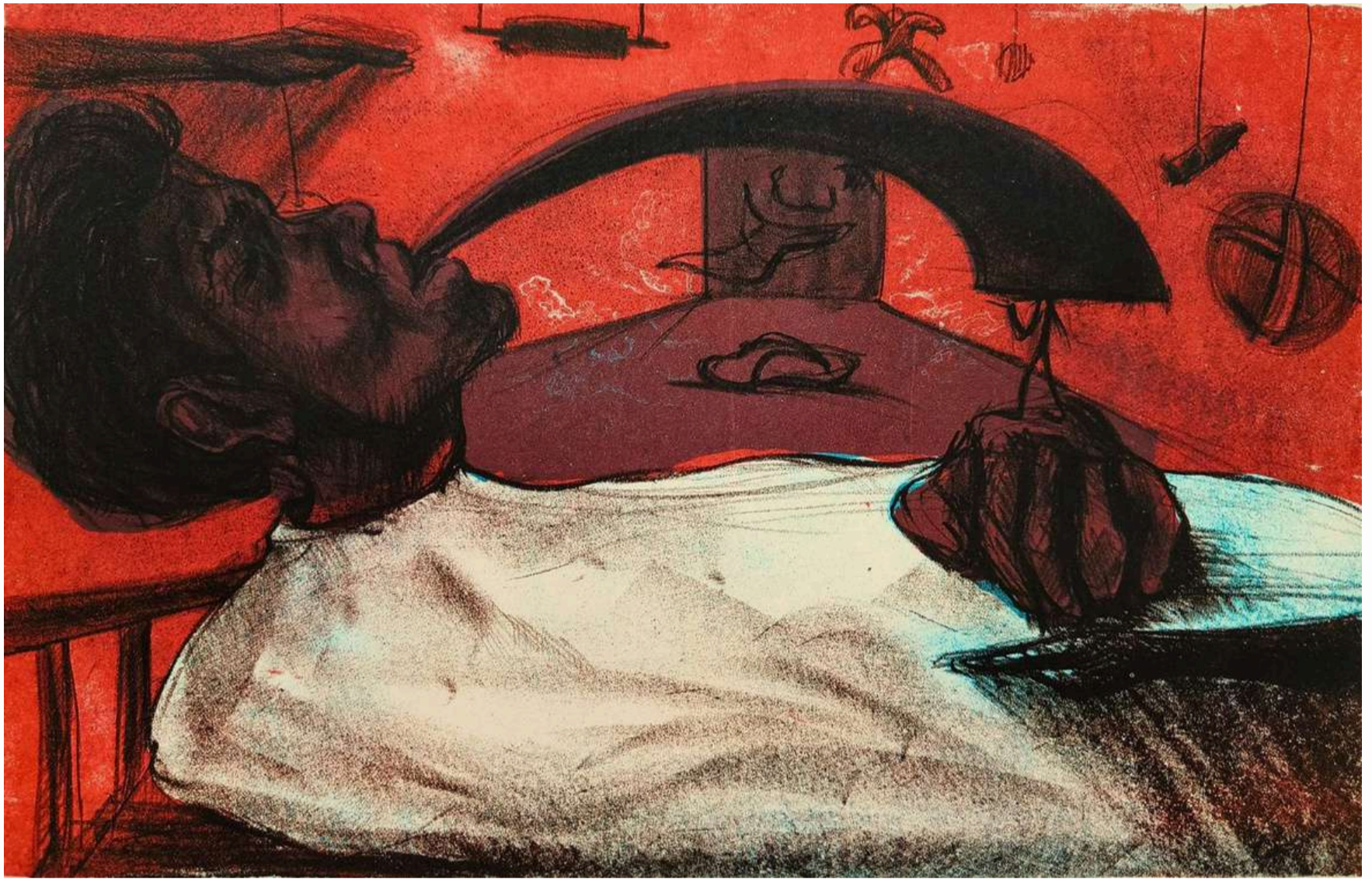
Born 1999, Bolpur | Lives and works in Santiniketan

Rahul Ghosh's practice emerges from years of observing and engaging with the artistic environment of Kala Bhavana, where he developed an early connection to drawing, printmaking, and visual storytelling. Surrounded by artists, students, and everyday creative activity, he gradually built a language rooted in observation, memory, and personal experience.

His work draws from everyday life, human behavior, and social interactions, often approached with quiet humor and reflection. Working primarily through drawing and printmaking, Rahul uses line as his central language to shape characters, emotions, and spaces, while color introduces layers of playfulness and contrast. His works explore the subtle tensions and contradictions within society through an intuitive and reflective process.

He is a Platinum Award recipient from Lalit Kala Kendra (2022) and has participated in exhibitions including the Bengaluru Print Exchange International and the SSVAD Young Artist Exhibition in Santiniketan. Ghosh has also conducted and participated in several workshops, including the National Student Printmaking Workshop at Kala Bhavana, the Eco-friendly Durga Idol Making Workshop at Victoria Memorial, and the Stone & Mosaic Camp at the Kingdom Botanical Garden in Hyderabad.

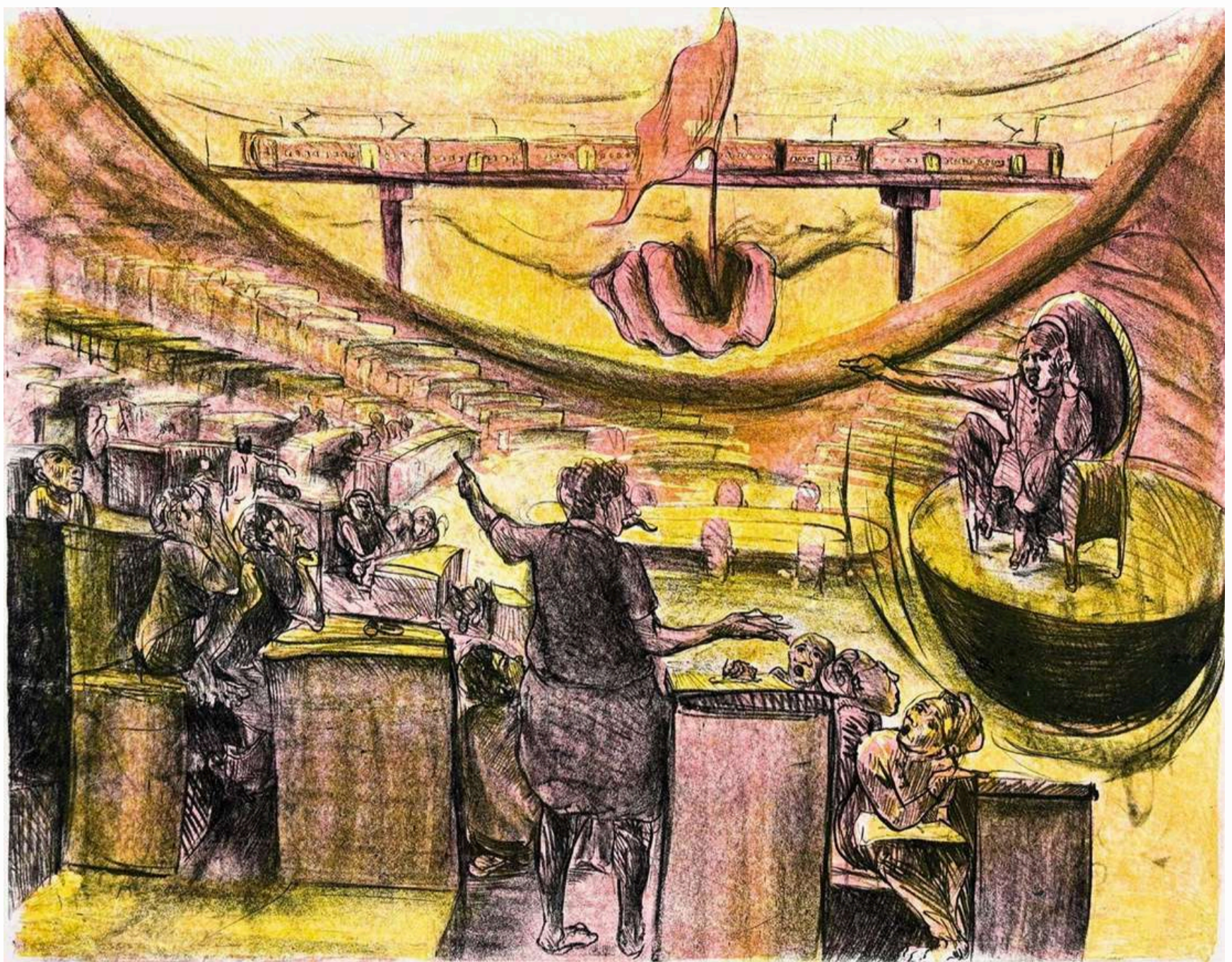
He completed his Bachelor of Fine Arts in Graphic Art (Printmaking) from Indira Kala Sangeet Vishwavidyalaya (2022) and pursued his Master of Fine Arts at Kala Bhavana, Visva-Bharati University (2025) in Graphic Art (Printmaking).



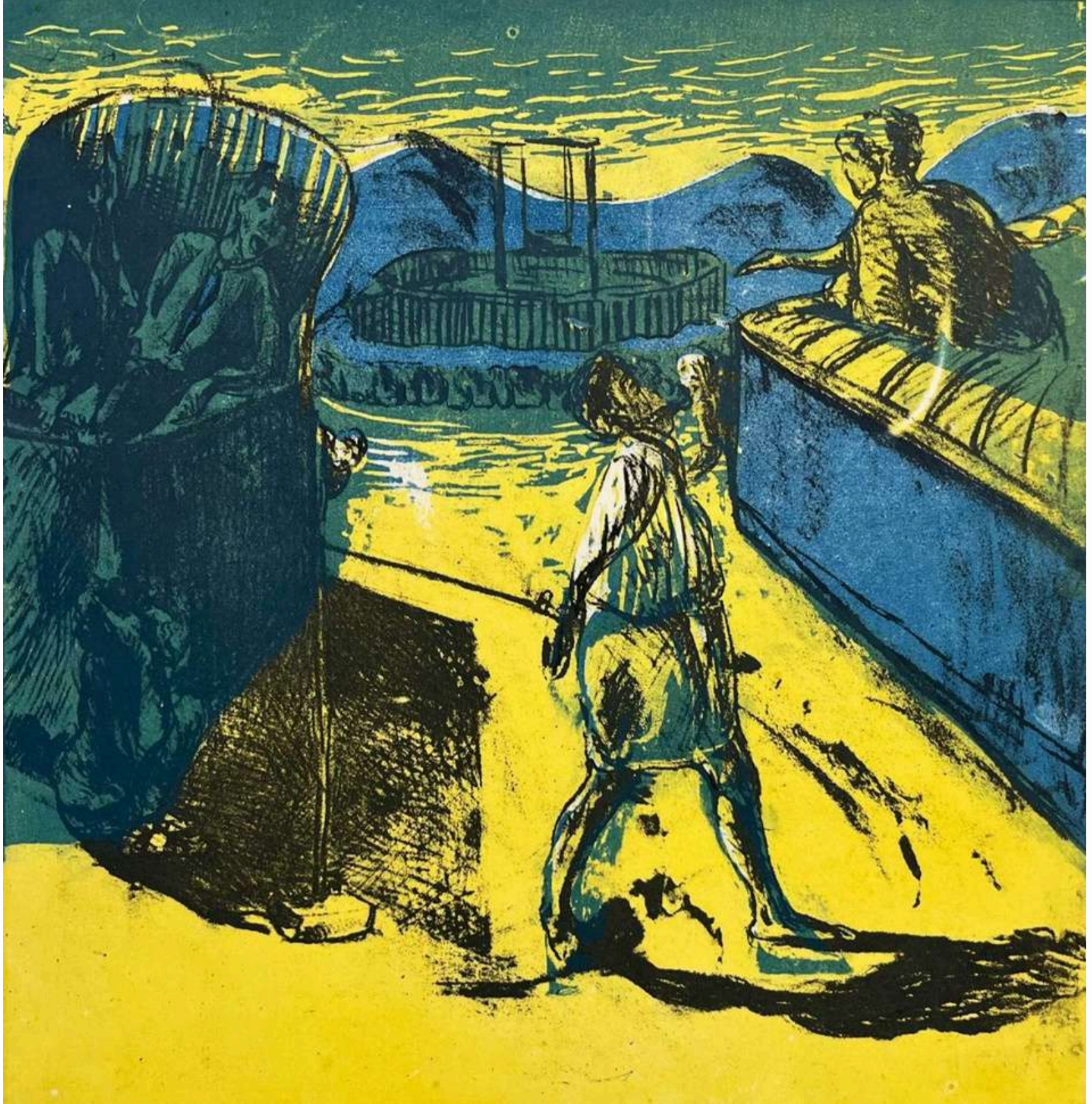
Untitled
Lithograph print Ed. 3/6 | 9.0" X 13.0" | 2024



Dance in a redeem
Plate-Lithograph print Ed. 1/4 | 12.5" x 17.0" | 2025



Statement
Lithograph print Ed. 2/5 | 18.5" x 23.2" | 2025



Untitled
Plate-Lithograph print Ed. 2/4 | 12.7" X 11.9" | 2025



Formation

Lithograph print Ed. 1/4 | 18.7" X 25.0" | 2025



Religion/ Crisis
Plate-Lithograph print Ed. 1/4 | 11.4" X 19.7" | 2024



RICHARDSON BENEDICT

Born 1997, Kerala | Lives and works in New Delhi

Richardson Benedict's artistic practice explores material memory, spatial politics, and everyday realities through sculpture and installation. Working with discarded and found objects, he assembles and repositions familiar forms to create works shaped by memory, use, and human interaction. His process allows ordinary objects to shift beyond their original purpose and take on new associations.

At the centre of his work is an interest in how spaces are organised and influenced by systems of power, labour, and social conditions. Through fragmentation and instability, Richardson reflects on the hidden relationships between people, objects, and their surroundings, creating works that invite reflection and multiple interpretations.

He has participated in several group exhibitions, including Cartographies of Unsettlement at Dr B.R. Ambedkar University (2024), the 52nd and 51st State Exhibitions by the Kerala Lalithakala Akademi, Unbounded and Sensitive at Chola Art Gallery in Thrissur, and Aesthetics of Presence/Absence (2023). In 2024-25, he received the Kerala Lalithakala Akademi Scholarship for Art Students and interned at Asia Art Archive, contributing to research on the Jyoti Bhatt archives. He has also participated in several workshops led by artists such as G. Reghu, Sandeep Manchekar, and Prakash Moorthy, engaging with terracotta, ceramic sculpture, glazing techniques, graphic novel and filmmaking.

Richardson completed his Bachelor of Fine Arts in Sculpture from Government College of Fine Arts, Thrissur (2023) and earned a Master's degree in Visual Arts from Dr. B. R. Ambedkar University Delhi (2025).



Conflicts of the Unseen Order
Indian Ink on 200 GSM Paper | 34.0" x 30.0" | 2025



Through Shifting Realities
Indian Ink on 160 GSM Paper | 25.0" x 35.0" | 2024



I am the People, The Mob
Bronze and wood | 17.0" x 10.5" x 8.0" | 2024



Strangled Screams
Bronze | 5.9" x 5.9" x 2.8" | 2024



RITWIKA GANGULY

Born 1999, Kolkata | Lives and works in Baroda

Ritwika Ganguly is a visual artist working across drawing, animation, video, and projection mapping. Her practice draws from everyday observations, subconscious gestures, and fleeting social moments, often translating them through sketching, audio-visual documentation, and moving image.

‘The Last Day of Solitude’ is a series of watercolour wash paintings through which Ritwika reflects on subtle physical and emotional shifts within the body and everyday surroundings. Through quiet and ambiguous imagery, the artist draws attention to moments and situations that often go unnoticed or are accepted without questioning. The series explores human behaviour, perception, subconscious thought, and the ways in which emotions and experiences shape our understanding of reality.

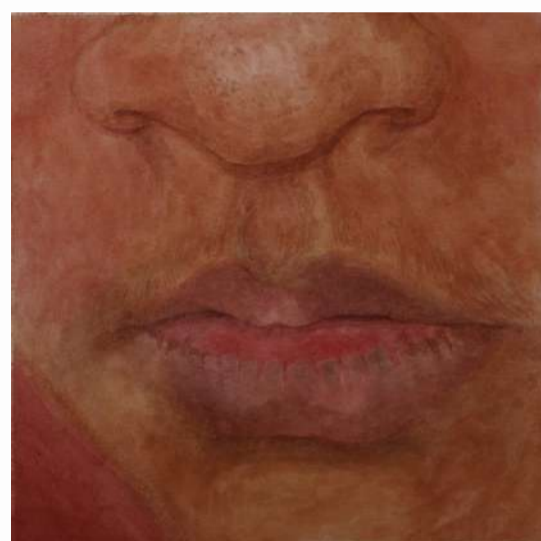
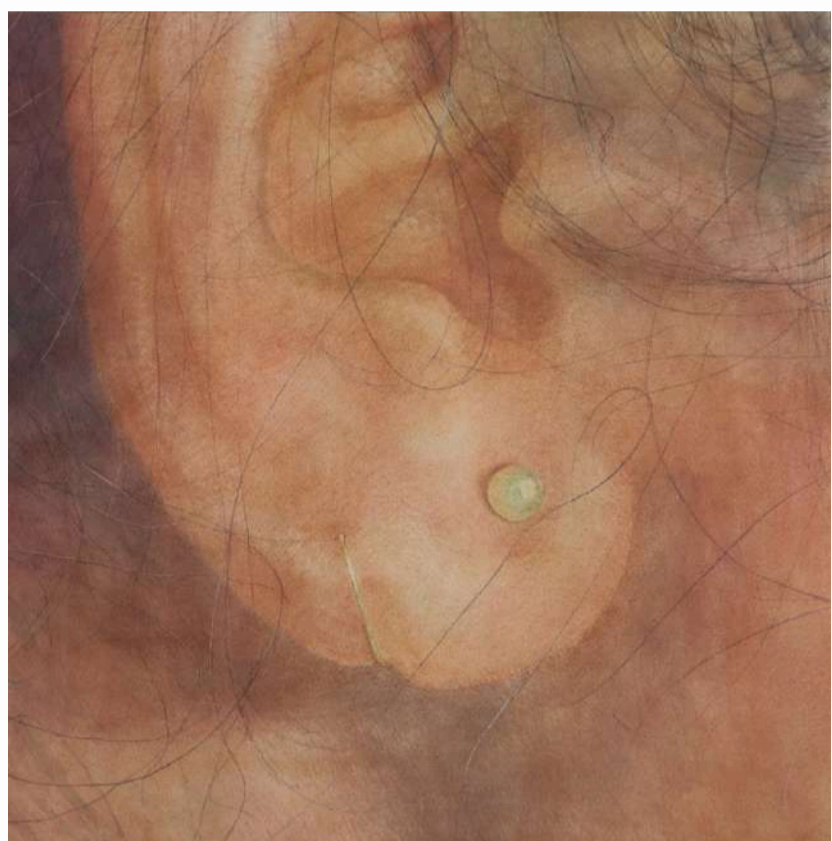
‘In-between’ is Ritwika’s 180-frame hand-drawn animation exploring memory, absence, and perception. Inspired by the repeated gesture of hands around an unspecified object, the work unfolds through frame-by-frame experimentation using graphite, ink, watercolour, and charcoal exploring how simple gestures and movements can create different emotions, meanings, and memories. The work reflects on how people try to understand unfamiliar situations even when there is no clear explanation or context.

Her works have been exhibited at the Kochi-Muziris Students’ Biennale, Anant Art, Emami Art, Hong Kong Baptist University, and LASALLE College of the Arts. Her animation films have also been screened in festivals and exhibitions across India and Germany. She has participated in residencies including Kala Sakshi, Tropical Lab 18 Singapore, Khoj Peers Residency, and Dotwalk Ajitara Art Residency.

She completed her BFA in Painting from Kala Bhavana, Visva-Bharati University (2022) and her MVA in Creative Painting from the Maharaja Sayajirao University of Baroda (2024).



Click to view animation :
<https://drive.google.com/file/d/1WZMZu-K9Nkc5ClRyBEi1TBTfXlRbibTY/view?usp=sharing>



The Last Day of Solitude

Watercolour on Paper | Sizes range from 6.1" x 6.1" to 18.9" x 18.9" | 2023-24



SAHIL KUMAR

Born 2001, Jharkhand | Lives and works in New Delhi

Sahil Kumar's multidisciplinary practice is informed by personal experiences and a curiosity toward the invisibility of healing, care, resilience, and human endurance. Through drawing, photography, and installation, he reflects on the emotional journeys individuals undergo while pushing beyond physical and psychological limits. Often using clinical objects and ephemeral materials as metaphors, Sahil gives equal importance to the processes of making, display, and viewer interaction, allowing each work to evolve through shared human experience and collective memory, which further adds to the meaning of the works.

'The Exhaustion series' emerged from a ten-day durational drawing performance in 2024, during which Sahil created over one hundred charcoal drawings through continuous mark-making. Through fragmented bodies, hair-like forms resembling fallen eyelashes as metaphors for wishes and shifting negative spaces, the series reflects on exhaustion, memory, impermanence, and the ways human experiences become collectively embodied through time and participation.

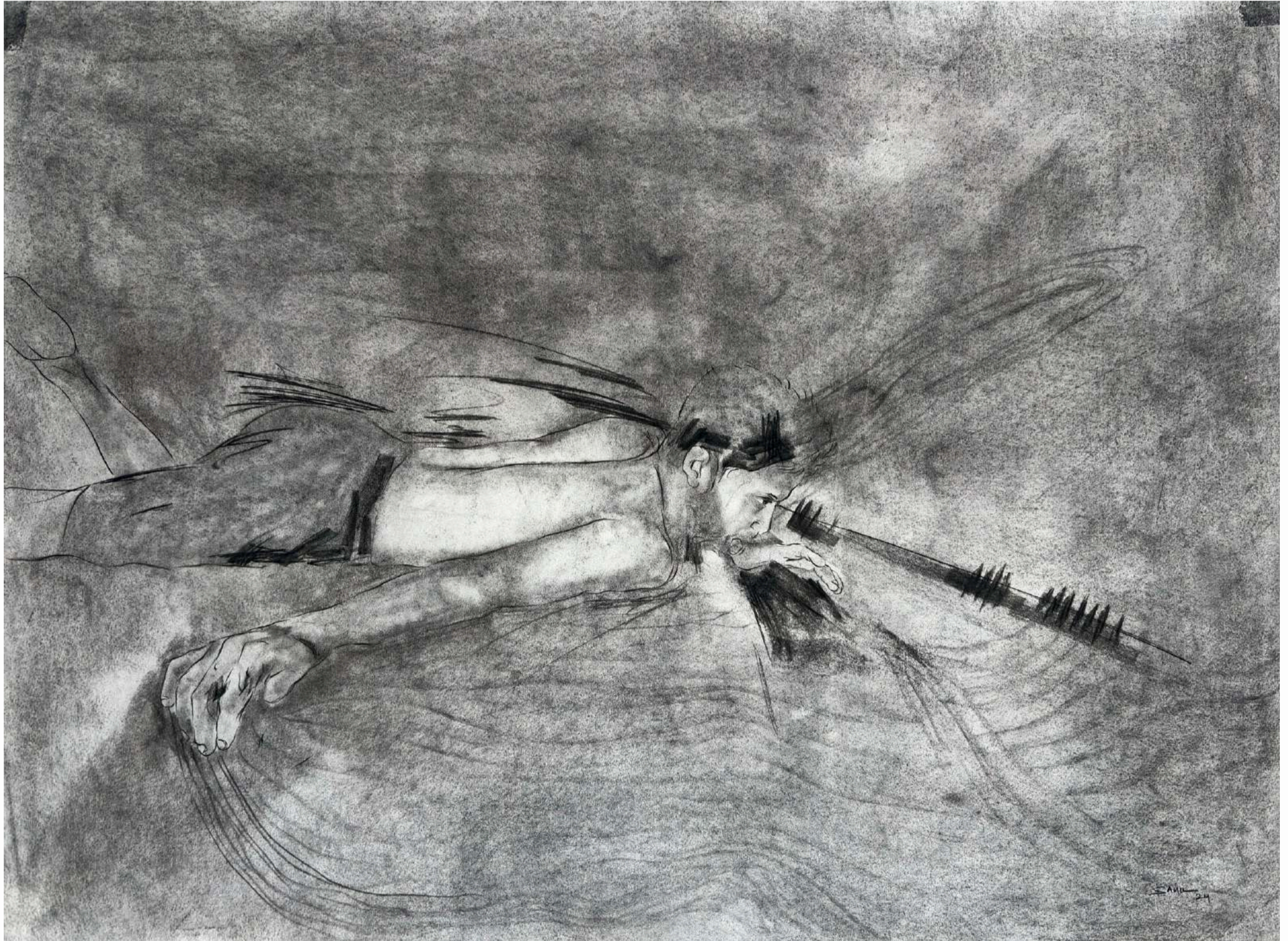
'Can You Hear Us' explores care and emotional memory through staged photographic processes centred around hospital partitions and dividers, which Sahil personifies as extensions of the human body. Witnesses to both care and institutional absence, these structures are relocated into surreal landscapes where they appear as silent carriers of lived experiences. By physically layering and re-photographing images without digital manipulation, Sahil creates works that reflect on transformation, silence, and the unseen emotional residues embedded within spaces of care.

He has participated in residencies and exhibitions including Khoj Peers, Immerse 5.0, Dotwalk Ajitara Residency, Kala Sakshi Residency, and the Serendipity Arts Festival with Raqs Media Collective. He was featured in 30 Under 30 by Art India Magazine and has exhibited with Vadehra Art Gallery and Sameksha Gallery, alongside mentorship programmes with Akara Contemporary and Inlaks x Arthshila. He received the Ravi Paranjape Foundation National Art Award and the Best Exhibit Award at the National Lalit Kala Exhibition, Indore.

Sahil completed his BFA in Painting from Indira Kala Sangeet Vishwavidyalaya, Khairagarh in 2023 and received his MFA in Painting & New Media, with a focus on drawing into expanded Media and Installation, from Shiv Nadar Institution of Eminence in 2025.



Exhaustion - XXI (Series)
Charcoal on paper | 21.0" x 28.7" | 2024



Exhaustion - XVII (Series)
Charcoal on paper | 21.0" x 28.7" | 2024



Exhaustion - XV (Series)
Charcoal on paper | 21.0" x 28.7" | 2024



Exhaustion - XVI (Series)
Charcoal on paper | 21.0" x 28.7" | 2024



Can you hear us?

Photograph print on archival paper | 7.9" x 12.0" each | 2025



SAI GITANJALI POLURU

Born 2000, Ahmedabad | Lives and works in New Delhi

Working across sculpture, sound installations, and experimental generative codes, Sai Gitanjali Poluru explores the relationship between sound, movement, and sculptural form, with a particular interest in how imagined or unheard sounds can take shape through material, gesture, and space.

Through immersive installations, she combines sound technology with sculptural experimentation to create sensory environments that respond to resonance, vibration, silence, and memory. Her works reflect on how sound can influence emotional and physical experiences, encouraging viewers to become more aware of the connection between the body, space, and listening.

She has been a recipient of the Tata Trusts Students' Biennale International Award (2025-26) and the Modern Art Gallery Contemporary Young Artist Grant (2025). Her works have been featured in the Young Collectors Programme display at the Shridharani Gallery during the India Art Fair, as well as in Takshanam, organised by NGMA Delhi for World Sculpture Day. She has presented sonic performances at platforms like Kochi Biennale and the Listening Biennale at Khoj Studios, alongside artist talks and lectures on the history and contemporary practices of sound art at institutions including Maharaja Sayajirao University, Baroda, and Anant National University, Ahmedabad.

She completed her Master of Fine Arts from Shiv Nadar University in 2025 and earned her Bachelor's degree in Sculpture from Maharaja Sayajirao University of Baroda in 2023. She is currently working as an Associate Researcher for the project Experiential Sonic Architecture under the research grant of La Fondation Dassault Systèmes at Shiv Nadar University, integrating VR, sculpture, sound, and architectural acoustics.



Woven Sounds

Sound, paper mache, stainless steel mesh and galvanized wire

27.0" x 25.0" x 31.0" | 2025



Sonic Chimaera
Terracotta, stain and color | 20.0" x 17.0" x 21.0" | 2025



Untitled
Glazed ceramic | 6.5" x 6.6" x 6.0" | 2023



SARVAGYA J NAIR

Born 1997, Raipur | Lives and works in Raipur

Sarvagya J. Nair is a visual and performance artist whose multidisciplinary practice spans drawing, installation, photography, film, found materials, and performance. Rooted in lived experiences and social realities, his work often examines the body as shaped by labour, memory, and systems of exclusion, creating process-based and open-ended narratives that emerge through experimentation and engagement.

“Fundamental Blank” explores the gap between the promises of the Constitution, and the realities people experience in everyday life. Across six framed prints, words from the Preamble appear as reminders of equality, dignity, and freedom, while the images themselves are broken, unclear, or missing. The final empty frame represents those who continue to feel excluded from these rights and opportunities. Through absence, distortion, and silence, the work reflects on who is truly included within the idea of citizenship, and who still remains unseen or unheard.

Sarvagya has presented performances and exhibitions in several spaces and festivals, including collaborations with the Hexxyduxxybox at the International Behavioural Art Festival, Conflictorium, the Hyderabad Literary Festival, and Imagery Art Space. His performance-based documentary film *The Nobel Man* was officially selected for the Goa Short Film Festival.

He completed his BFA (2019) from Indira Kala Sangeet Vishwavidyalaya and his MVA from the Sarojini Naidu School of Arts and Communication, University of Hyderabad (2025).



Who's freedom are we celebrating in the 79th year of independence?

Are we still celebrating independence from colonial rule or are we willing to confront the fact that independence from labour exploitation, caste discrimination, and manual scavenging is still unfinished, still denied, still fought for on the streets and in the sewers? What does nationalism mean to us today- a genuine collective belonging, or a hyper-nationalism that silences dissent and glorifies the flag while ignoring the struggles of those at the margins?

“Mera Bharat Mahaan.”

We all have said it, heard it, sung it proudly. But is it truth or just a propaganda shield hiding the cracks of our social reality?

“Mera Bharat Mahaan” gives us hope.

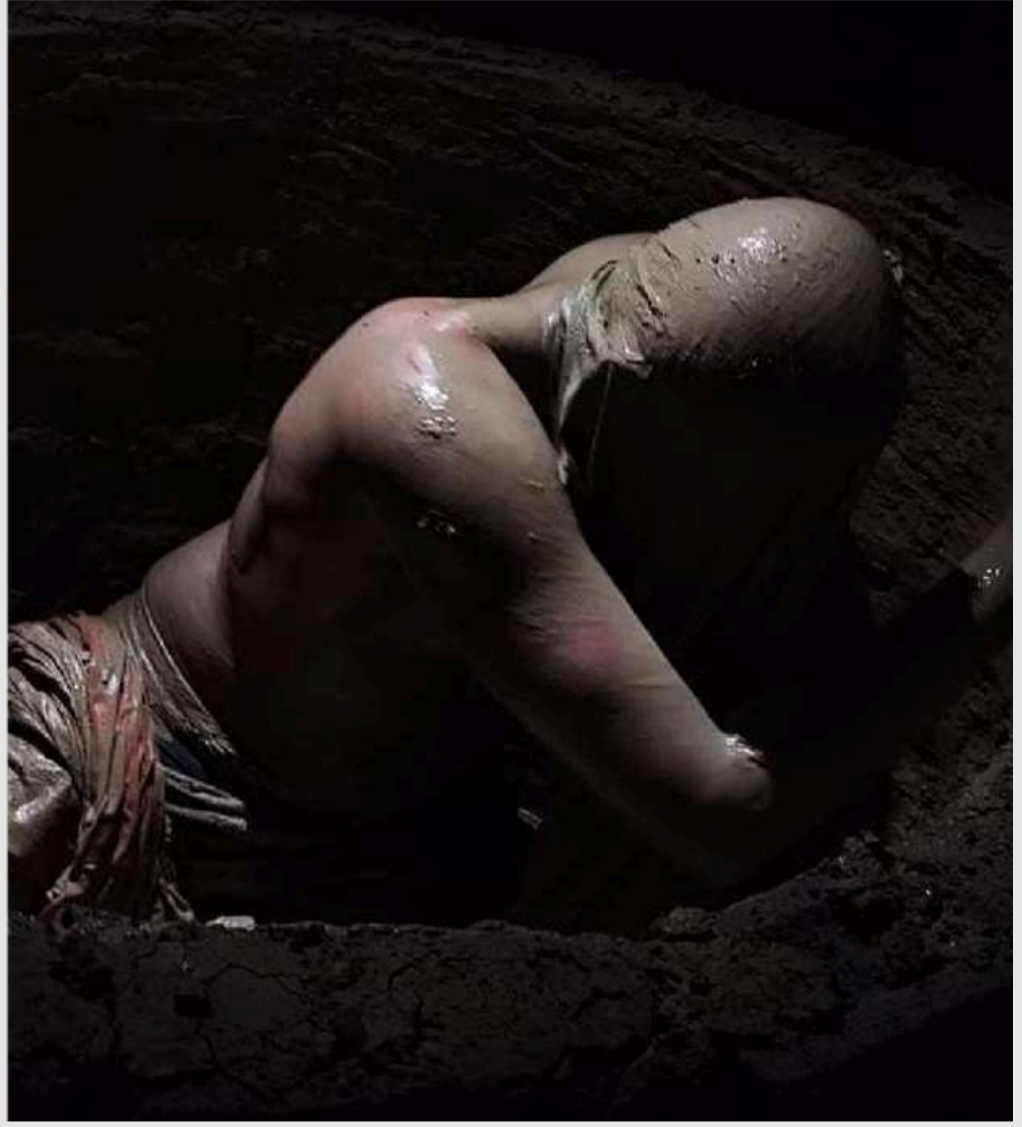
A fragile, shimmering hope that one day reality will match the slogan. But hope too often is asked to carry the weight of systemic negligence, caste-based atrocities, labour discrimination, the marginalisation of the poor, the deaths of manual scavengers and sanitation workers whose lives are treated as disposable.

What freedom we are celebrating?

And for whom?

मिट्टी का झंडा (Flag of soil) 2025

Installation + Performance | Museum of Conflicts, Raipur Chhattisgarh | 2025





Peace arrives in the breaking of false hope; a new hope awakens, and the flag, once stained, now speaks the truth.

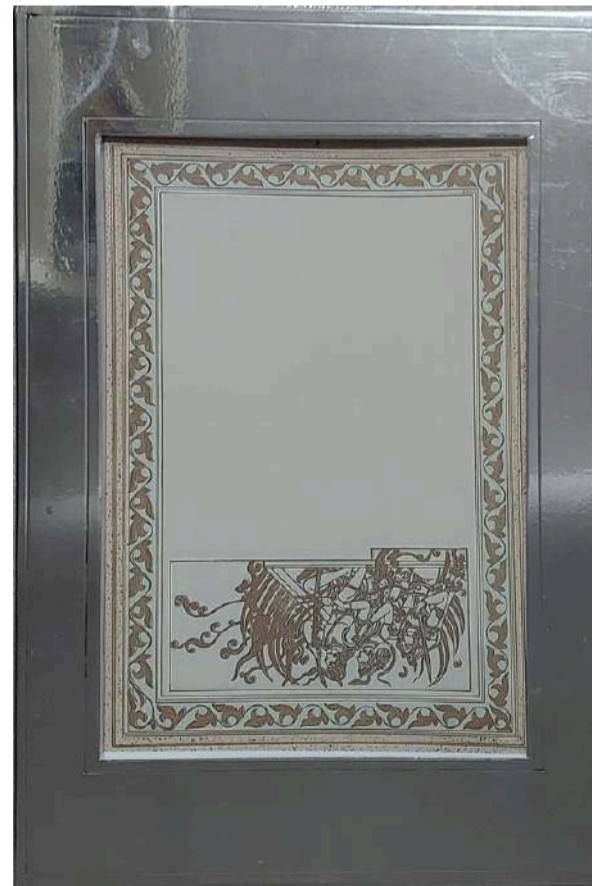
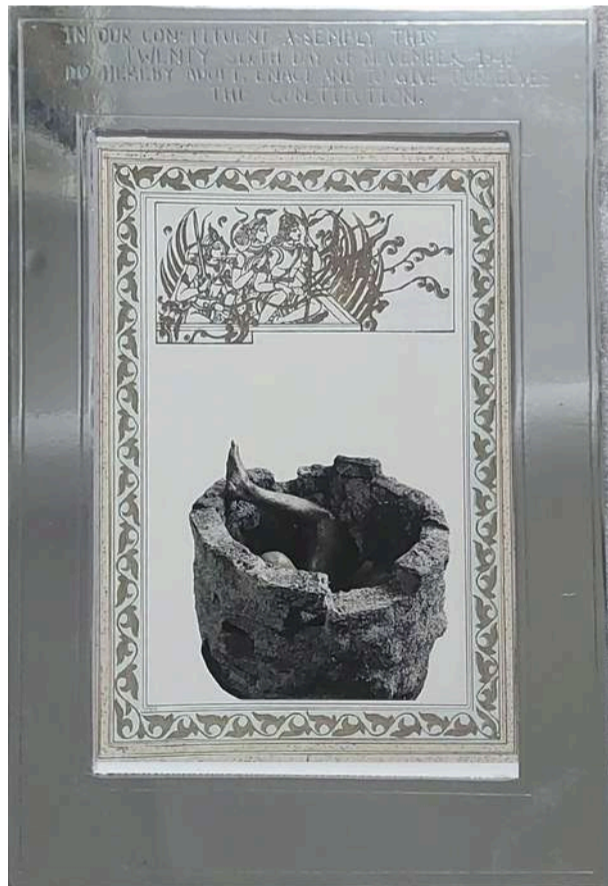
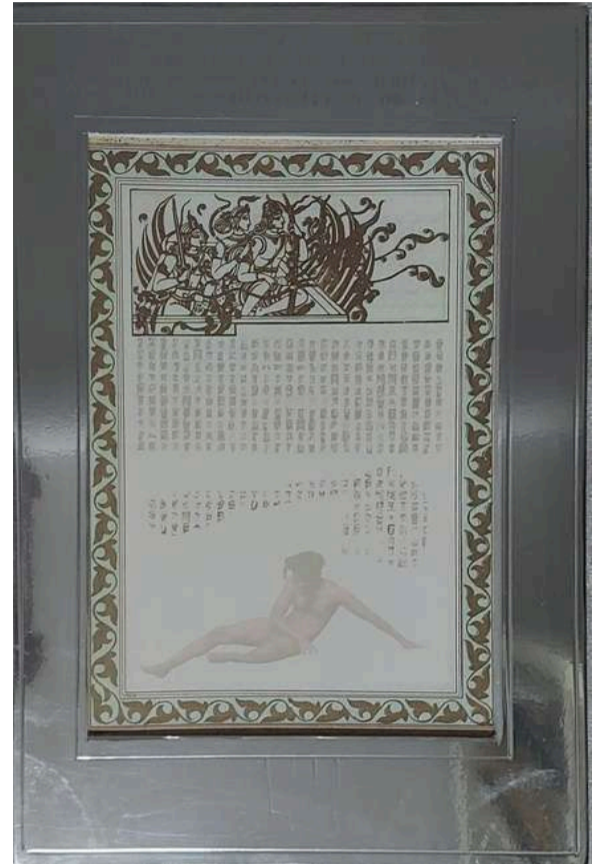
Click to view the performance:

Part 1: <https://www.instagram.com/reel/DRc1JNJkoda/?igsh=MW56c3VuNGtubGk5bQ==>

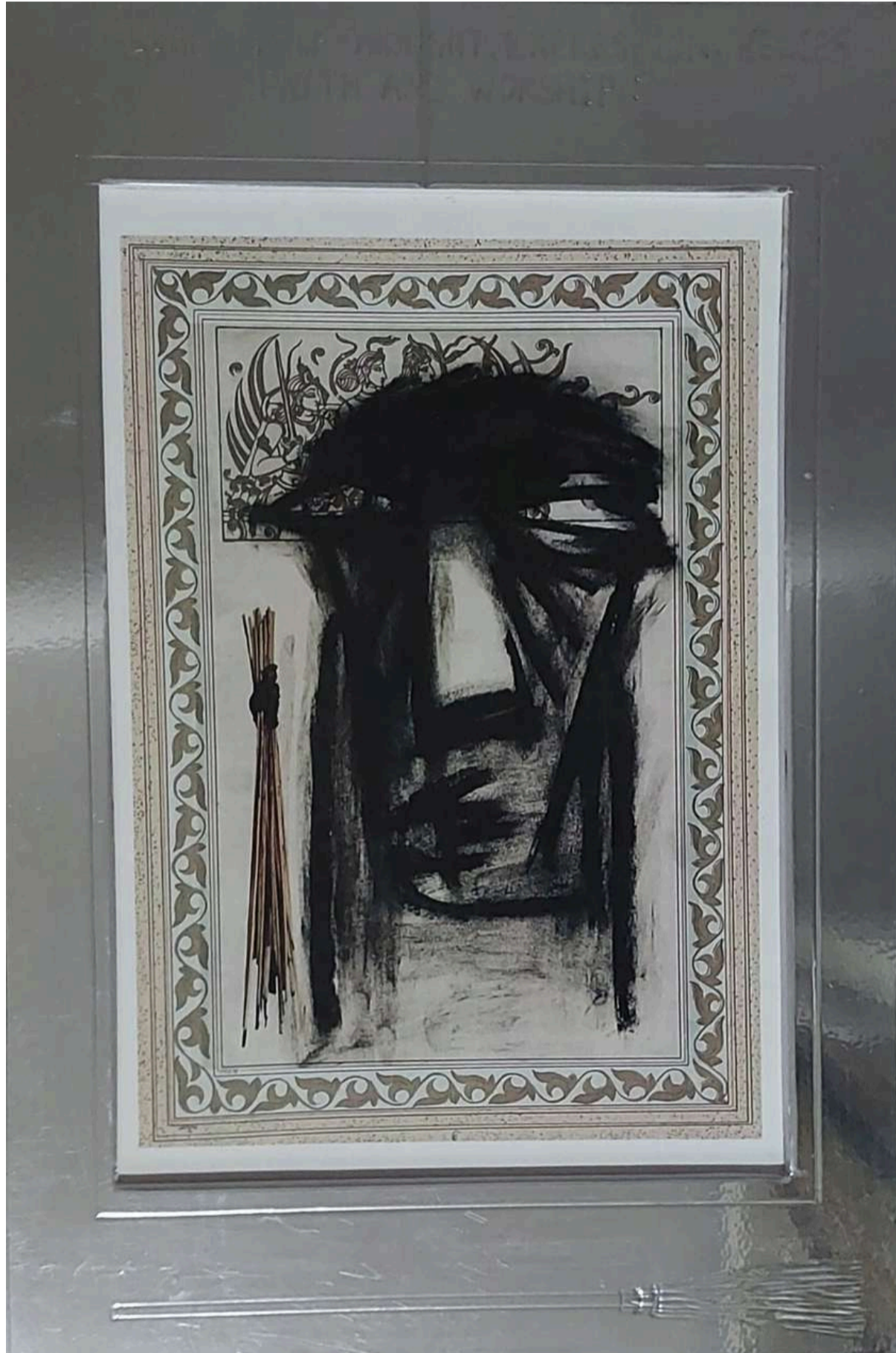
Part 2: <https://www.instagram.com/reel/DRe6F6IDBwA/?igsh=ZnN1ODA2aDVya2dt>



रोशनी क कारण / Don't look at the finger pointing to the moon, look at the moon
Digital photomontage | Size variable | 2025



Fundamental Blank
Digital photomontage Ed. 1/3 | 15.6 x 12.2" each | 2025



Detail of Fundamental Blank



SAYAK MOHANTA

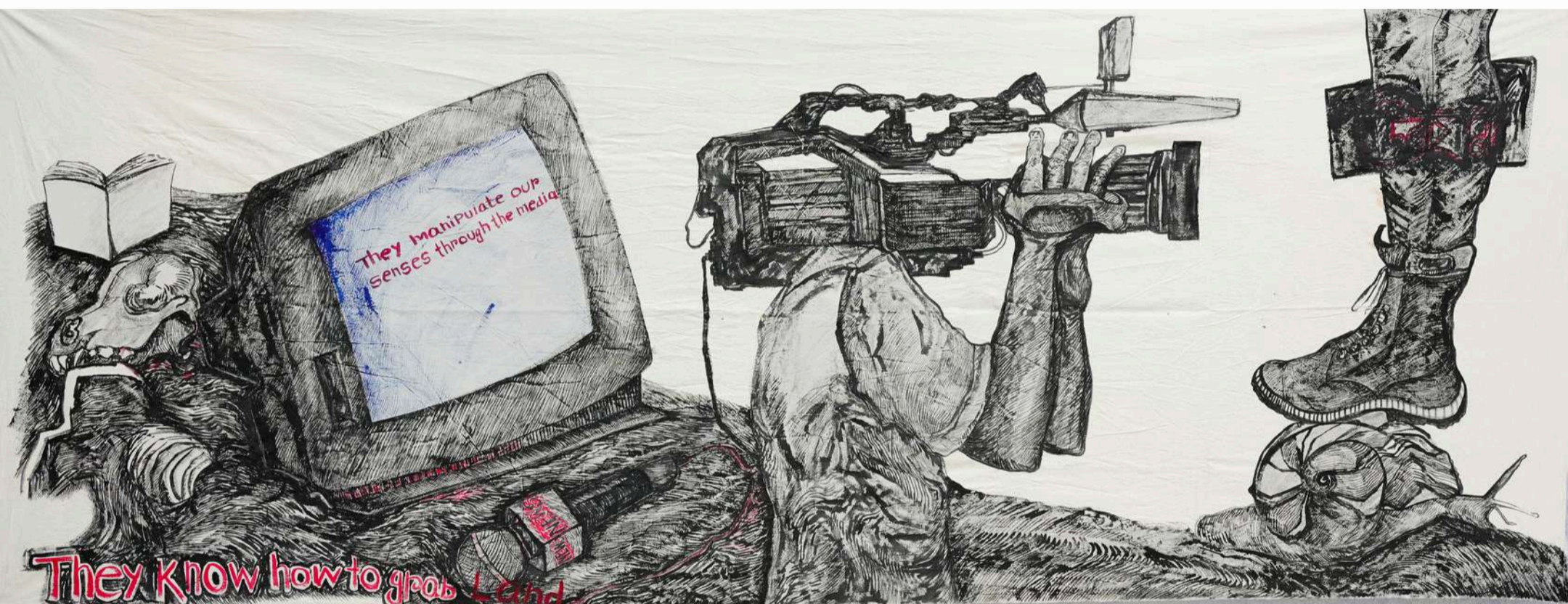
Born 2000, West Bengal | Lives and works in Uttar Pradesh

Sayak Mohanta's multidisciplinary practice brings together drawing, painting, printmaking, sculpture, coding, and raw video documentation to explore socio-political and ecological concerns. His works often reflect on slow violence, environmental instability, extinction, and the coexistence of landscape, water and the human body.

His recent series of drawings developed during 2025-26 responds to the political and social climate shaped by the SIR Act and mass migration in Bengal. Through hand-drawn posters and banners, the works reflect on oppression, displacement, silence, and marginalisation.

Currently, his practice-led research focuses on creating counter-monuments for extinct animal species from the landscape. He is associated with Dadri Forecast Research Initiative and Khandera Art Space, and has participated in the SARA Pro Seed Artist Residency. His works have been featured in several significant group exhibitions, including the Kochi-Muziris Biennale collaboration with Panjeri Artist Union (2025-26), Serendipity Arts Festival with Raqs Media Collective's Silent Corridor, and the 46th Exhibition at Halisahar Sanskriti Sanstha, West Bengal. His works have also been published in the poetry book *A Dead Ram* by JINN Publication.

He completed his BFA in Painting from College of Art and Design, University of Burdwan in 2022, and his MFA in Art, Media, and Performance from Shiv Nadar Institution of Eminence in 2025.



Who Oppressed by Whom
Black pigment and fabric on markin cloth | 48.0" x 96.0" | 2025



What Documents Proof I Belong To The Land
Black pigment and Ink on markin cloth | 72.0" x 84.0" | 2025



The Brainless Mob
Black pigment and Ink on markin cloth | 72.0" x 84.0" | 2025



A Piece Of Earth For His Eternal Sleep
Black pigment on markin cloth | 65.0" x 60.0" | 2026



Castle In the Sky
Serigraphy on markin cloth | 25.0" x 31.0" | 2025



Lady Hastings Water Hyacinth
Acrylic and Black Pigment on Primed Canvas | 73.2" x 85.2" | 2025



SHADIYA C K

Born 2000, Kerala | Lives and works in Hyderabad

Through her practice, Shadiya reflects on the quiet relationship between landscape, absence, memory, and material. Working with fragile and impermanent forms, she creates contemplative works that carry traces of emotion, time, and transformation. Her artistic process becomes a way of holding onto fleeting experiences and exploring how feelings and histories remain embedded within objects and spaces.

Working across printmaking, sculpture, and installation, Shadiya creates contemplative works using fragile and impermanent materials such as tissue paper and broken lithostone fragments. Her practice reflects on gravestones, monuments, plants, and rituals of remembrance, exploring the tension between permanence and vulnerability, presence and absence. Through slow and minimal forms, she investigates how memory and emotional histories become embedded within objects, landscapes, and acts of making.

She has participated in exhibitions and residencies including the 6th edition of the Kochi-Muziris Biennale, Kerala Lalithakala Akademi State Exhibitions, Next-Step Artist Residency supported by the Sher-Gil Sundaram Arts Foundation, and Immerse 5.0 Fellowship at Somaiya Vidyavihar University. She is also a recipient of the Kerala Lalithakala Akademi Special Mention Award for Art Students (2025) and the Kerala Lalithakala Akademi Scholarship for Art Students (2024).

She completed her MVA in Printmaking and Expanded Media from the Sarojini Naidu School of Arts and Communication, University of Hyderabad in 2025 and earned her BFA in Painting from the Government College of Fine Arts, Thrissur in 2023.



Inclined series
Etching Ed. 1/2 | 11.2" x 17.5" | 2022



In-between
Charcoal on paper | 7.0" x 7.0" each | 2023-26



Untitled
Charcoal on cloth | 180.0" x 72.0" | 2023



VISHNUPRIYA G P

Born 1999, Kerala | Lives and works in Bengaluru

Vishnupriya G P's artistic practice explores memory, silence, emotional displacement, and the fragile spaces between presence and absence. Working primarily through painting, she creates introspective visual narratives shaped by personal recollections, psychological landscapes, and subtle observations of everyday life. Through muted palettes, layered surfaces, and symbolic imagery, her works evoke intimacy, vulnerability, and contemplation.

The Theyyam series is rooted in Vishnupriya's childhood memories and emotional connection to the ritual traditions of Theyyam in Kerala. Instead of directly portraying the ritual, the paintings hold fragmented impressions of costume, gesture, colour, and transformation shaped by memory and symbolism. Feelings of fascination, fear, devotion, and wonder exist alongside ideas of identity, myth, and lived experience.

She has participated in several exhibitions and art initiatives including What the eye(I)forgot at 1ShantiRoad Studio/Gallery (2025), Silence Between the Lines organized by Kerala Lalithakala Akademi (2025), Whitefield Art Collective, Bengaluru (2025), Catalysis 3.0 at Chitrakala Parishath Art Gallery (2024), and Out of Syllabus curated by Vaibhav Raj Shah at Frida Art House, Pune (2024). Her solo exhibition Soul of Odyssey was presented in Thalassery in 2021. She was also awarded the Kerala Lalithakala Akademi Student Scholarship in 2020.

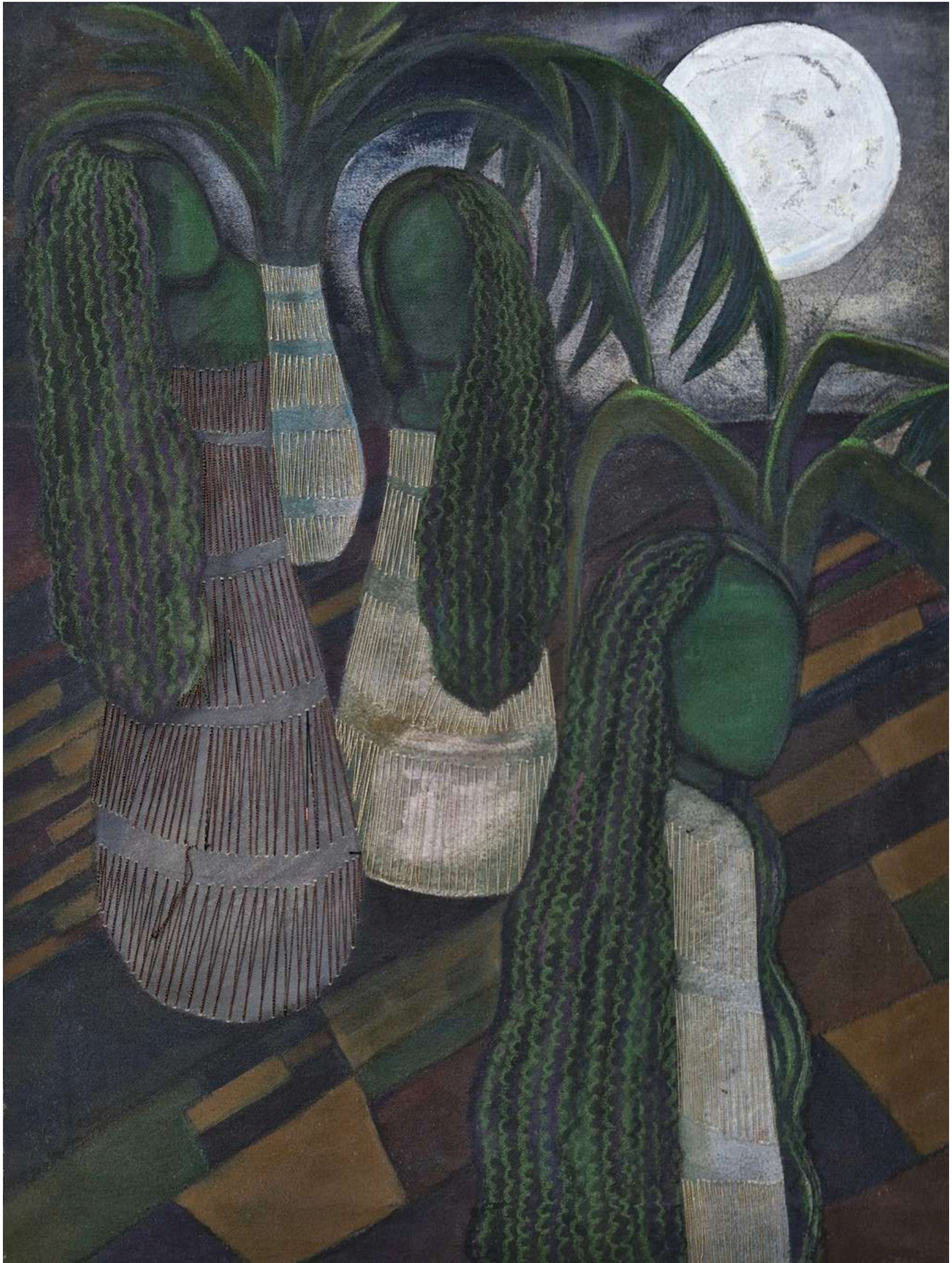
She completed her Bachelor of Visual Arts in Painting from Raja Ravi Varma College of Fine Arts, Mavelikara (2021), and her Master of Visual Arts in Painting from Bengaluru School of Visual Arts, Chitrakala Parishath (2024).



I Speak In Red
Mixed media | 72.0" x 48.0" | 2025



Memory of a Sacred Evening
Watercolor and Brush pen on Paper | 10.6" x 7.0" | 2025



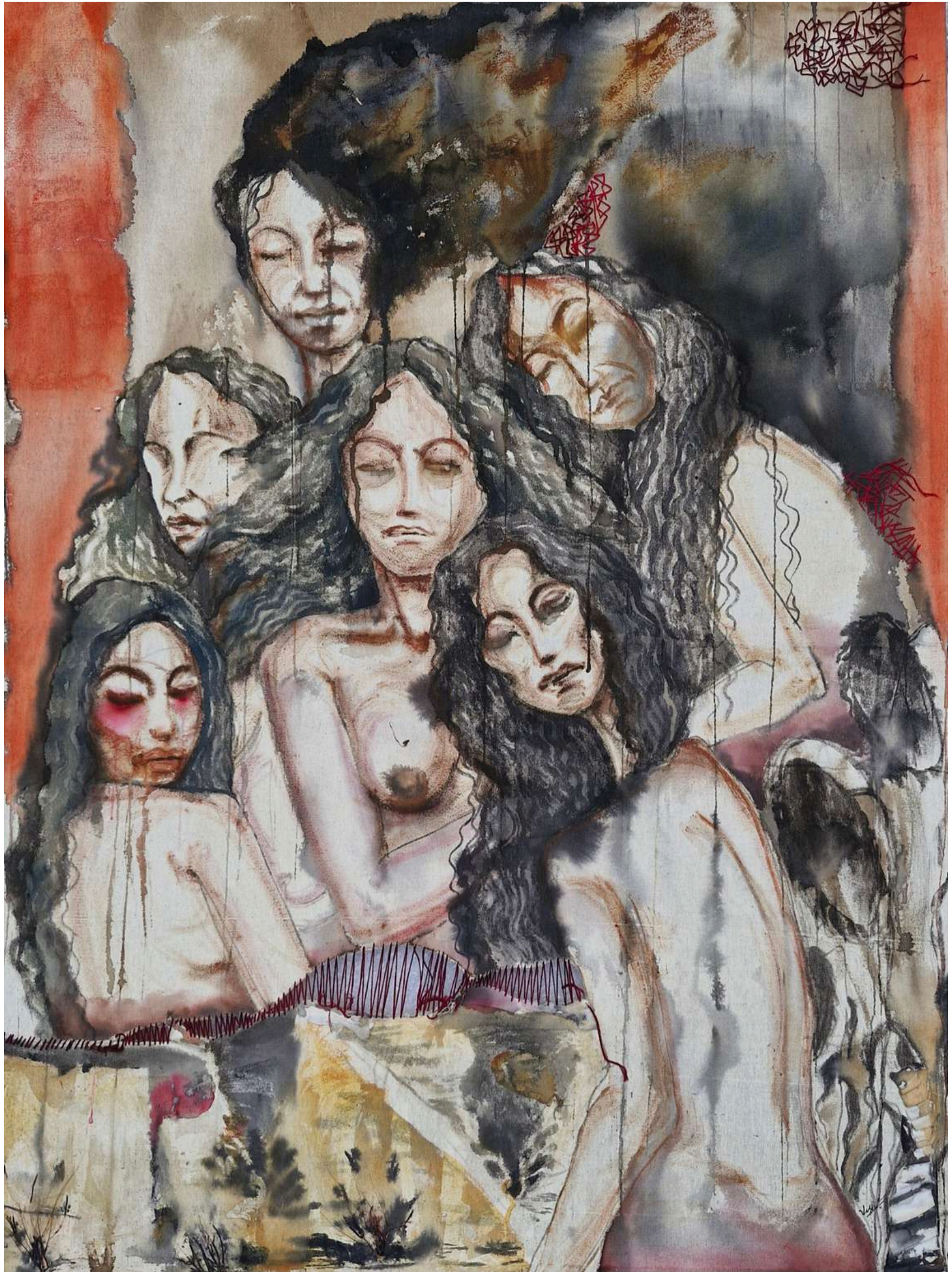
Neeli

Acrylic, thread and pastel on canvas | 36.0" x 27.5" | 2025



Untitled

Ink, coffee, turmeric and thread on cloth | 24.0" x 24.0" | 2025



Untitled
Coffee, Ink, natural colors and thread | 48.0" x 36.0" | 2024

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.

SRISHTI

SELAVU KANDUKURI

gallery@srishti.art

+91 81793 10208

WWW.SRISHTI.ART

267 Road no 15, Jubilee Hills
Hyderabad 500033, India

EMERGING PAlettes.15

Aaryama Somayaji | Deepanwita Das | Farhin Afza
Hasanali Kadiwala | Manushya | Moumita Basak
Nayanjyoti Barman | Nirmal Mondal | Pathik Sahoo
Vishnu CR | Yogesh Hadiya

