

# The River of Many Drops

Curated by Aishwarya Suresh

SRISHTI  
[www.srishti.art](http://www.srishti.art)

## WORKS BY

Anil Thambai | Dibin Thilakan  
Kumaresan Selvaraj  
Meghana Gavireddygar  
Ratna Gupta | Trespassers



# Curator's Note

A river is a landscape, a collective consciousness that serves as both metaphor and methodology. This landscape, consisting of innumerable drops, each with its own behaviour, flow, weight, character and carried memories, perceptions and histories, forms a larger landscape within which everything exists through different bodies and lived experiences. The codependency between the river and the drop continually reflects the relationship between the individual and the collective.

Bringing together six artists whose practices engage with landscape as both subject and method, the exhibition approaches landscape not as a background or distant view, but as a way of understanding, experiencing and mapping lived reality. Here, landscape extends beyond geography. It is understood as physical and imagined, ecological and emotional, political and intimate. It exists both externally and internally.

Every body is a landscape. Through the body as a tool, we map, encounter, perceive and make sense of the world. Through this process, landscapes are remembered and transformed. No two bodies inhabit the same terrain in the same way, each carrying its own internal topographies. Every drop becomes a landscape in itself, holding distinct terrains through which the world is understood.

Materials, objects and gestures become tools of communication, carrying traces of contact, erosion, intimacy, displacement and care. Material itself functions as a form of cartography, recording the relationship between body, place and time.

The exhibition understands mapping not as the act of defining boundaries, but as an evolving process of relation. Internal and external landscapes continually shape one another in the act of creation, each becoming both witness and maker of the other, while individual memory and landscape merge into a collective footprint, forming the histories through which places are inhabited and understood. New terrains emerge as the drops converge, creating spaces where communities, relationships and political realities unfold and continue to evolve.

Landscape here is neither fixed nor complete. It remains in the constant ebb and flow between fragmentation and wholeness, the intimate and the expansive, the remembered and the imagined. The body becomes a cartographic instrument through which these shifting landscapes are navigated. This reciprocal relationship reveals both internal and external terrains as a living process.

'The River of Many Drops' embraces landscape as a collective consciousness formed through many individual perspectives, moving between the microcosm of the drop and the vastness of the river. Landscape is not a terrain we merely occupy, but an entity we continually create through our bodies, memories, relationships and imagination.

**Aishwarya Suresh**



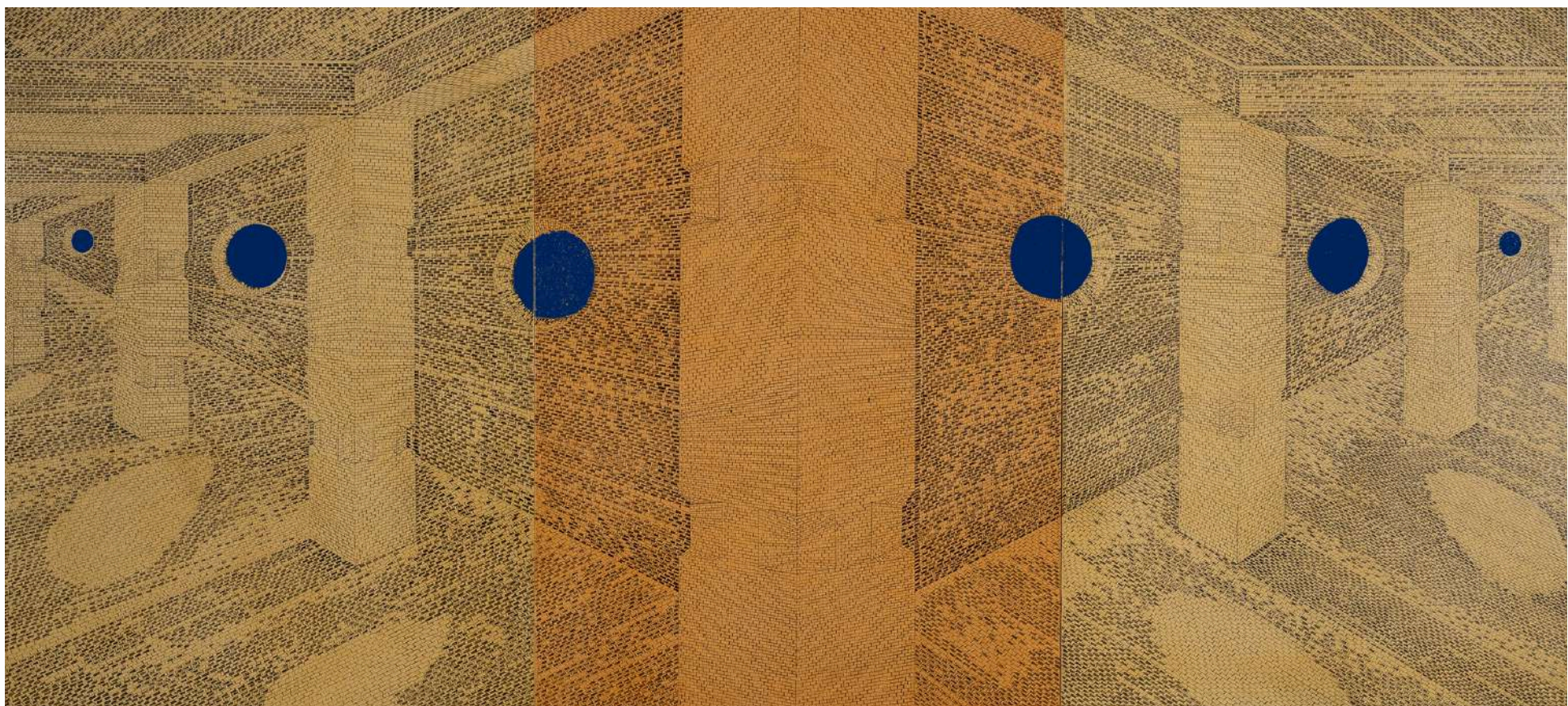
## ANIL THAMBAI

Born 1980, Kasaragod | Lives and works in Baroda

Anil Thambai's works look at architecture not simply as a structure, but as a landscape of information, memory, labour and lived experience. In 'Basement' and 'Homebody-02', fragments of walls, windows, passages and thresholds are translated through dense fields of graphite, allowing architecture to shift between image, material and memory. The spaces carry traces of the objects, labour and everyday lives that have shaped them, while the act of drawing becomes a way of decoding and reconstructing what is seen. There is a movement here between the physical structure and the ways in which it is remembered, observed and experienced. The internal and external meet within the architectural space, creating another terrain through which place is understood. His works make visible the layers that exist within a structure, where technology, embodied memory and spatial experience come together. Architecture becomes less a fixed landscape and more an ongoing process of seeing, remembering and inhabiting.

Anil holds a BFA in Painting from the College of Fine Arts, Thiruvananthapuram (2005) and an MVA in Painting from the Faculty of Fine Arts, Baroda (2007). His work has been exhibited widely, including at *Absence in the presence* at One New street art gallery, Herne Bay UK (2026), *Thresholds of Transition* at Ekami art gallery Kannur (2026), *Walking past* in Gallery Splash New Delhi (2025), *Dtale Archist* curated by Bose Krishnamachari at Dtale Archivist Gallery Bengaluru (2025), India Art Fair by Palette art gallery (2022, 2024), Hortus Kochi-Muziris Biennale Pavilion at Calicut (2024), Art Mumbai by Palette art gallery (2023, 2024), and many more. His recognitions include the Hyundai Art for Hope Grant (2024), Upadhyaya Foundation Grant (2023-24), Junior Artist Fellowship (2018), and Shrishti AIF Grant (2020).

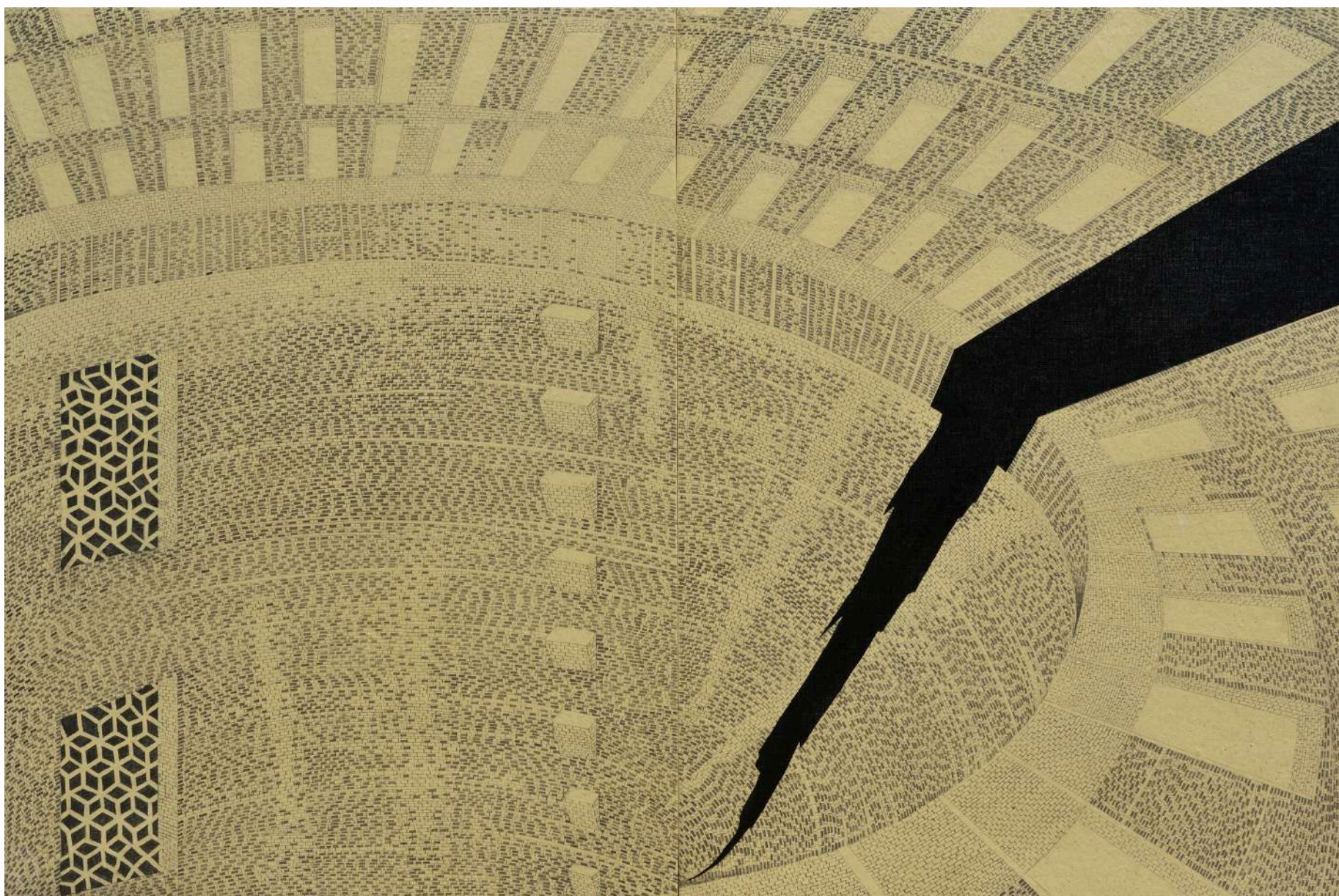




**Basement**

Graphite, gouache on multi-color sun hemp paper board  
24.0" x 54.0" | 2026





**Homebody-02**

Graphite on multi-color sun hemp paper board  
24.0" x 36.0" | 2025





## DIBIN THILAKAN

Born 1989, Thrissur | Lives and works in Kochi

Dibin Thilakan approaches the human figure as a landscape, carrying within it the social, political and material conditions of its time. In *The Doors* and *Descendants of the delights and dismay*, the door becomes both a physical object and an archival motif, carrying histories of labour, use, damage and time. It is a threshold between spaces, but also between intimacy and restriction, where access, class and belonging are negotiated through the body. The carved figures inhabit this material landscape quietly, their gestures holding a tension between care and vulnerability, between the need for connection and the conditions that make it fragile. The marks, cracks, holes and ruptures remain visible, allowing damage to become part of the history of the material rather than something to be erased. The landscape of the body and the landscape of the object begin to mirror one another, holding histories of use, survival and passage. What remains is a fragile space where vulnerability itself becomes a political condition.

Dibin holds a B.F.A. in Painting from the Government College of Fine Arts, Thrissur (2010) and an M.F.A. in Painting from the S.N. School of Arts and Communication, University of Hyderabad (2013). His practice has been featured in several solo and group exhibitions. Some of his solo exhibitions include *Descendants of Delights and Dismay* (2026) and *Descendants of Delights* (2024) at Gallery OED, Kochi, and *Ties That Bind* (2023) at Gallery OED Memoir, Kochi. His group exhibitions include *Edam* at the Kochi-Muziris Biennale (2025), curated by Madhusudhanan and Aishwarya, *Shared Memories* at Gallery Ekami (2025), and the Kochi-Muziris Biennale Pavilion at Hortus Festival, Calicut (2024), curated by Sujith S. N.





**Descendants of delights and dismay**  
Acrylic on carved reclaimed wood panel  
47.0" x 75.0" | 2026





Detail of - Descendants of delights and dismay

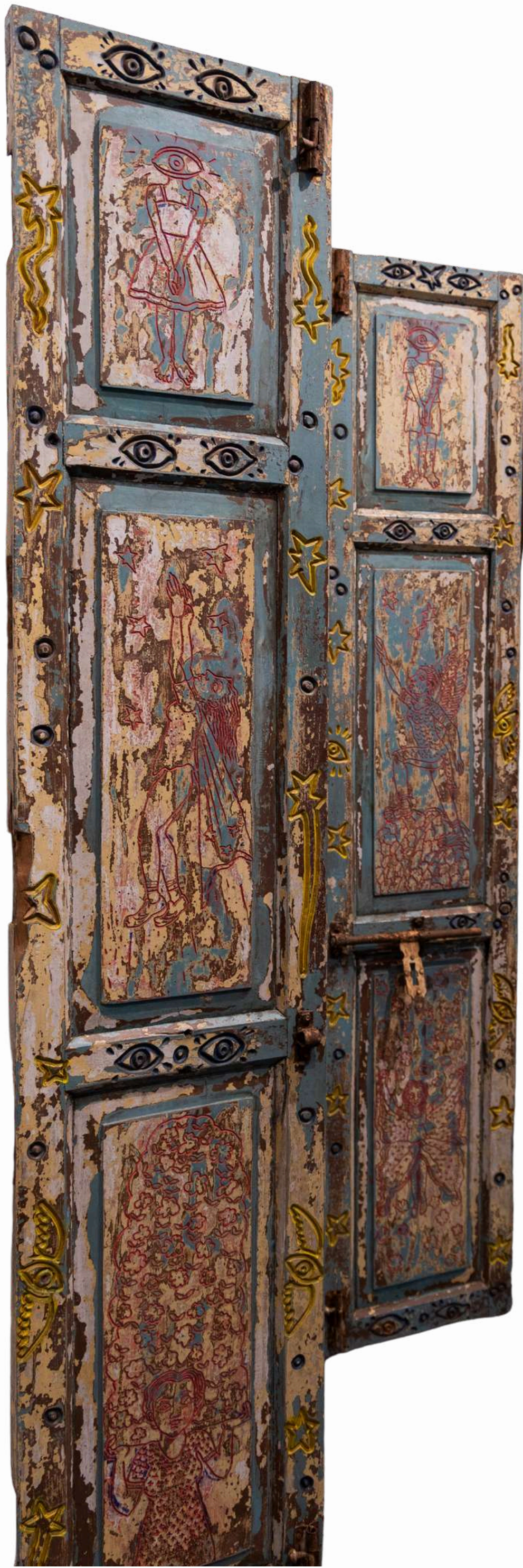




### **The Doors**

Acrylic and enamel on carved reclaimed wooden door  
~72.0" x 15.7" each - 4 pieces | 2026





Detail of - The Doors





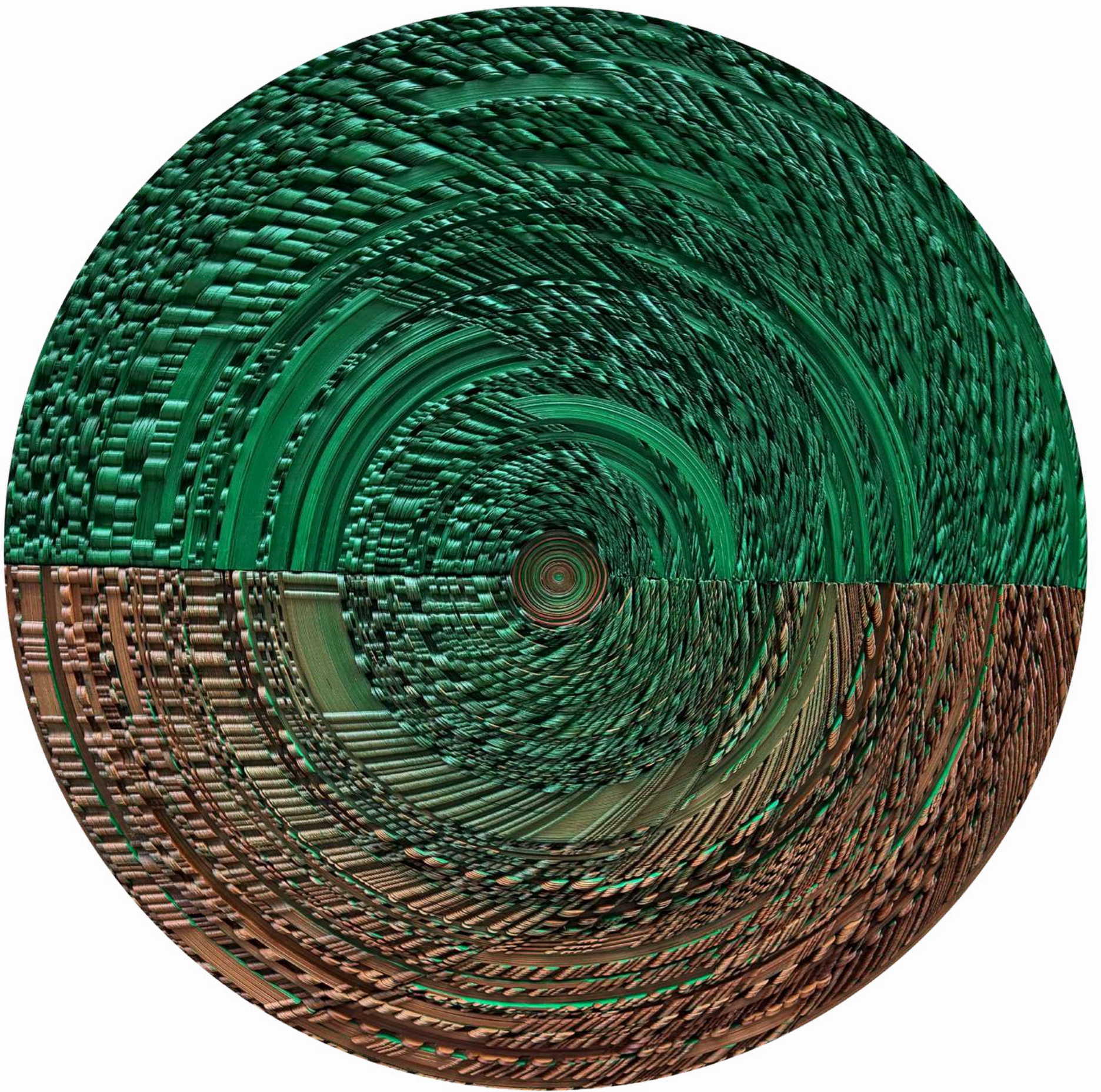
## KUMARESAN SELVARAJ

Born 1983, Chennai | Lives and works in Chennai

Kumaresan Selvaraj's *Elevations in Depth* enters the landscape through the relationship between what rises and what supports it. The circular forms move between elevation and depth, creating a rhythm of expansion and contraction where the centre and the edges remain connected. His understanding of elevation moves away from hierarchy, allowing height and depth to exist as interdependent conditions rather than opposites. The layered material builds a landscape that appears to move both inward and outward, where order and disorder coexist much like the shifting conditions of nature. The repeated circular forms create a sense of continuity, while the changes within the surface hold movement, difference and instability. Depth becomes not something beneath elevation, but a condition through which elevation itself can exist. In this relationship, the work opens another way of understanding landscape, not as a fixed space but as a system of relationships where highs and lows, movement and stillness, and difference and unity continually shape one another.

Selvaraj completed his B.F.A. in Painting with First Class from the Government College of Fine Arts, Chennai, under Madras University (2005) and has been exhibiting extensively across major art platforms and galleries, including Art Mumbai (2025), India Art Fair with Exhibit 320 (2016-2025), India Design (2024) at Exhibit 320 and Apparao Gallery, and exhibitions with Kinetics Madras at Gallery Veda, Chennai, Palette Art Gallery, Delhi, and Bikaner House, Delhi. His recent exhibitions include *Imaginary Truth*, presented by Kinetics at Gallery Veda (2025), *The Yellow Brick Road*, curated by Lina Vincent at Eikowa Contemporary, Delhi (2025), and *The Significance Within* at Gallery Veda, Chennai (2024).

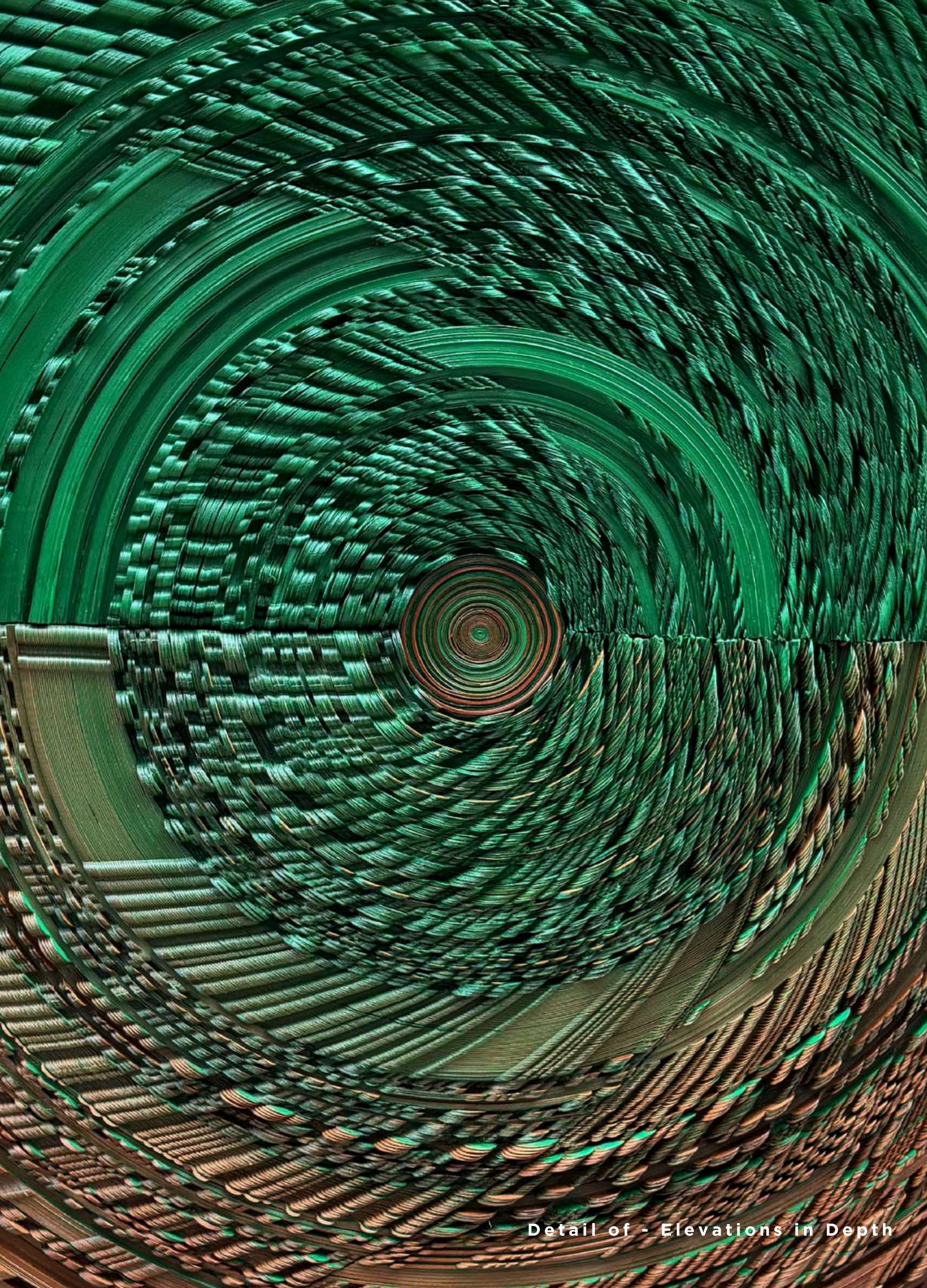




**Elevations in Depth**

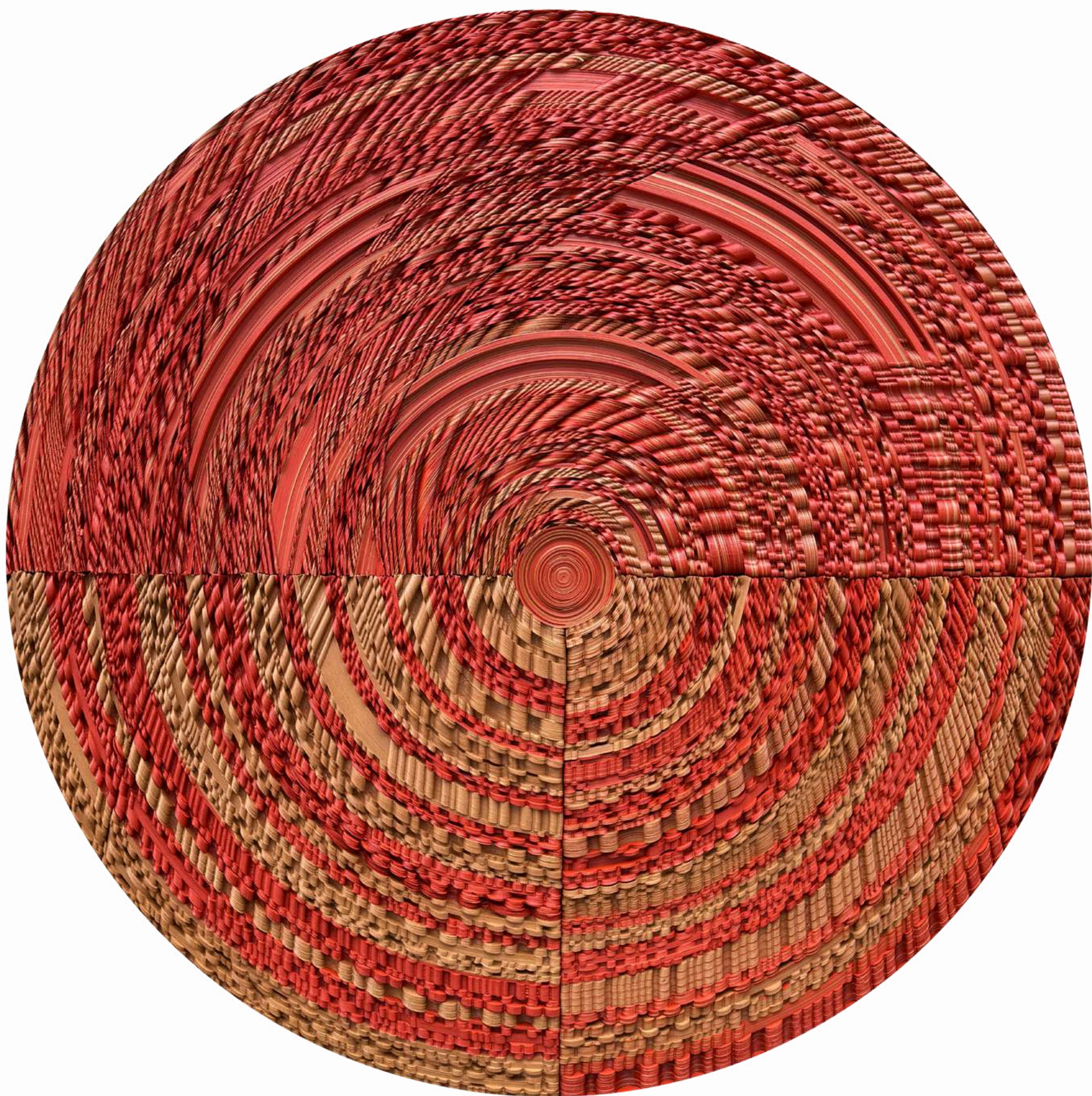
Paper and synthetic resin adhesive in wood  
48.0" x 48.0" x 2.2" | 2026





Detail of - Elevations in Depth





**Elevations in Depth**

Paper and synthetic resin adhesive in wood  
48.0" x 48.0" x 2.2" | 2026





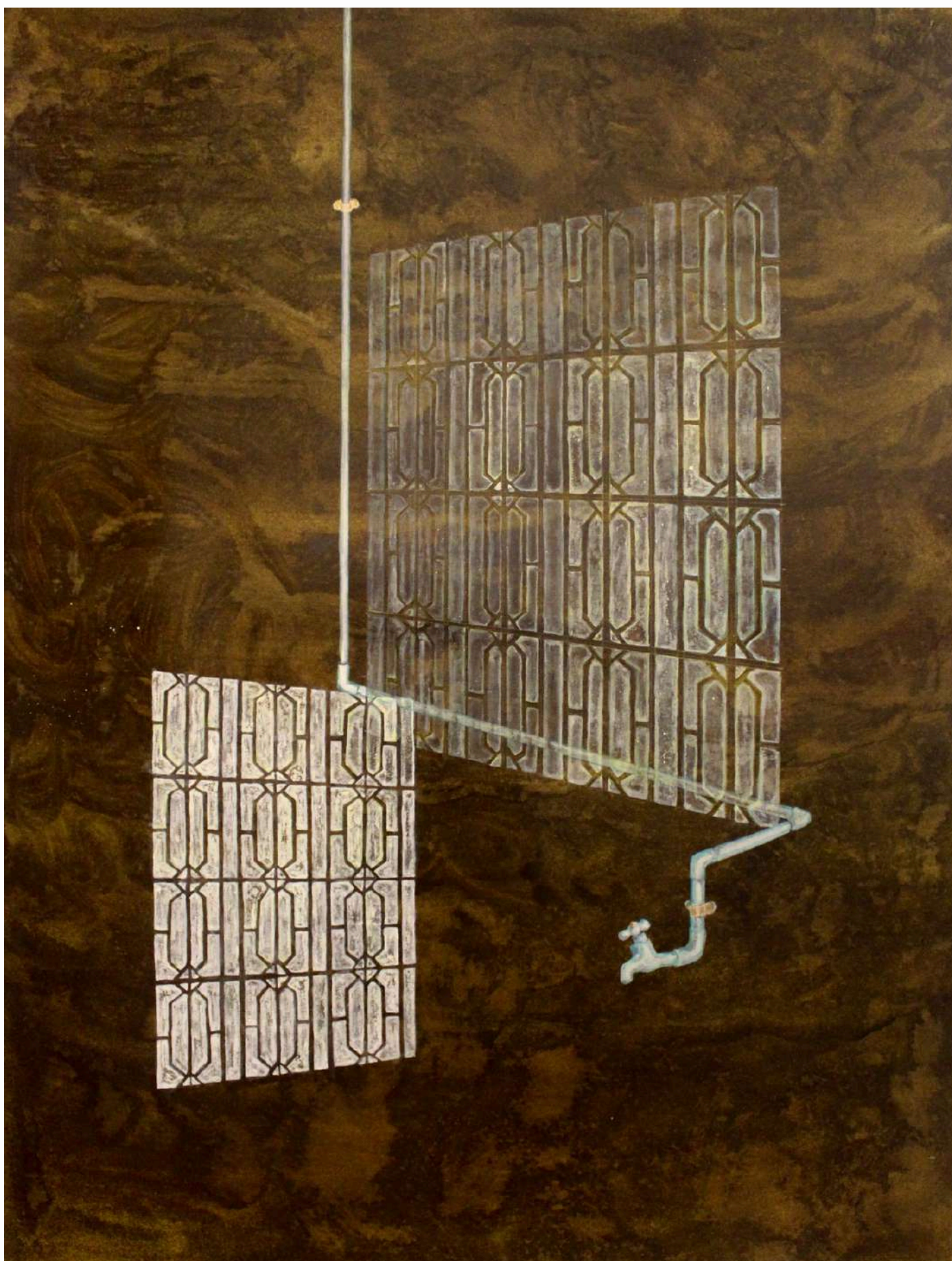
## MEGHANA GAVIREDDYGARI

Born 1996, Anantapur | Lives and works in Hyderabad

Meghana Gavireddygari approaches the landscape through the home, where personal memory and larger histories continually meet. Her works move through domestic and architectural spaces, tracing the remnants of colonial structures that continue to exist within the ways we inhabit, remember and understand our surroundings. Staircases, windows, walls and passages become carriers of stories of family, education, labour and inherited histories. The home becomes both an intimate space and a larger historical landscape, where the personal and political begin to overlap. Through her material processes, surfaces hold, conceal and reveal traces, much like memory itself, where something is never entirely lost or entirely present. The architectural image becomes a way of mapping what has been inherited and what has been lived, allowing the past to enter the present through the spaces we continue to occupy. Her works move between the internal landscape of memory and the external landscape of the structures that shape it.

Meghana holds a BA in Economics and a BA in International Relations from Boston University (2018) following, an MFA in Masters in Interdisciplinary Fine Arts from Maryland institute College of Art (2020) and was awarded the Mount Royal Emerging Artist Award. Over the next five years, her work was exhibited at several galleries including Blueprint12; New Delhi, Space118; Mumbai, Dhoomimal Gallery; New Delhi, Dhi Contemporary: Hyderabad, and in large scale exhibitions such as India Art Fair and Delhi contemporary Art Week, in New Delhi, and Art Mumbai in Mumbai. Meghana's work was featured in several publications, notably Platform Magazine, Architectural Digest, Ocula Art, BMore Art Magazine, and Indian Express. In 2022, Gavireddygari was awarded the YFLO Young Achiever's award in the field of Fine Arts. Meghana recently spent a year and a half in London to further her practice and conduct research.





**Evening Verandah**  
Ink and pencil on paper  
31.0" x 23.5" | 2024





**Inside/Outside I & II**

Ink, khadi, white chalk and gold leaf on canvas  
69.7" x 31.0" x 1.5" each | 2024

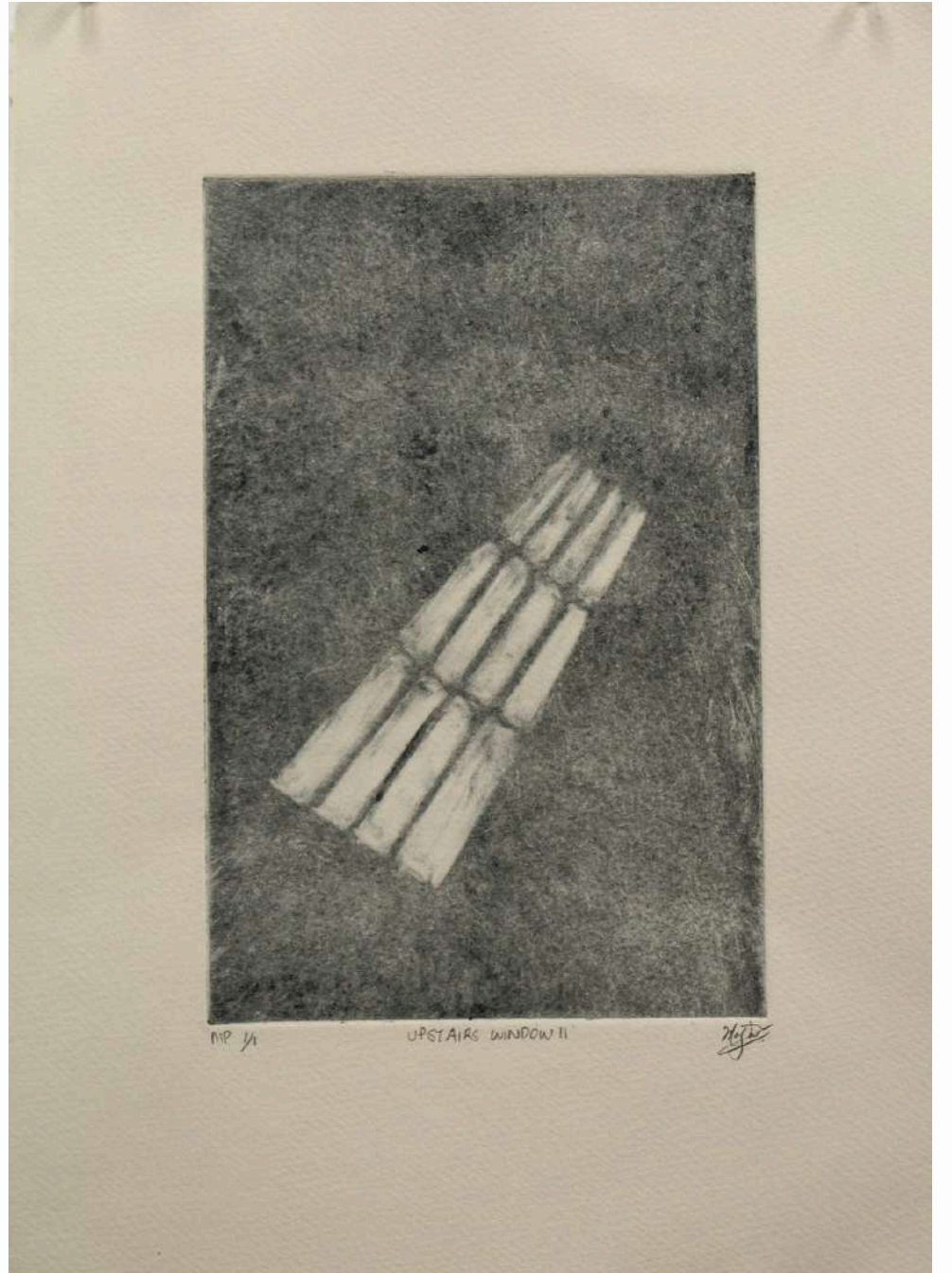
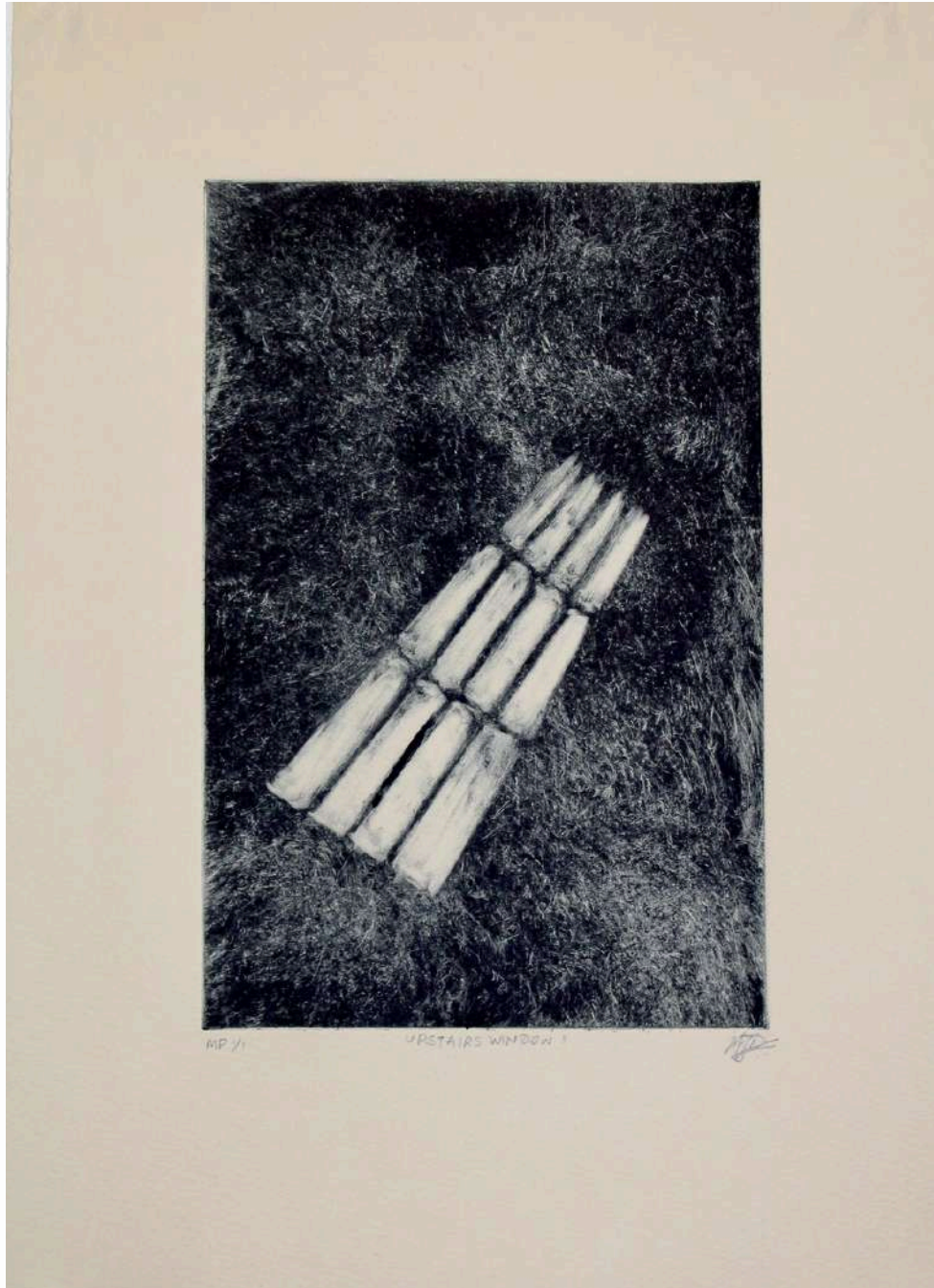




**Inside/Outside III**

Ink, fabric, chalk and gold leaf on canvas  
69.0" x 31.0" x 1.5" each | 2024



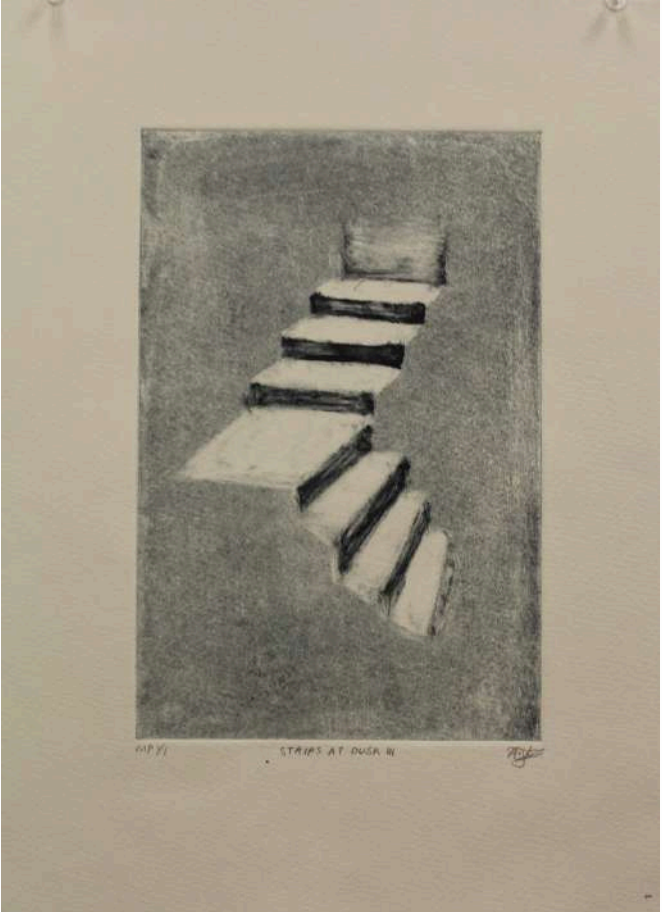
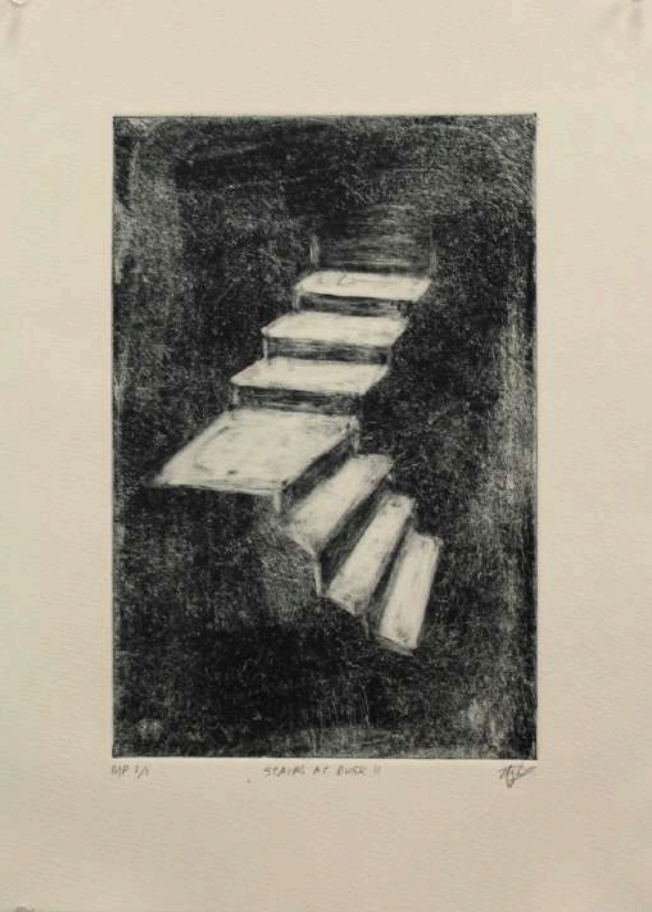


**Upstairs Window I & II**

Monoprint 1/1

Plate size: 9.1" x 5.9" each, Sheet size: 13.7" x 10.0" each | 2026

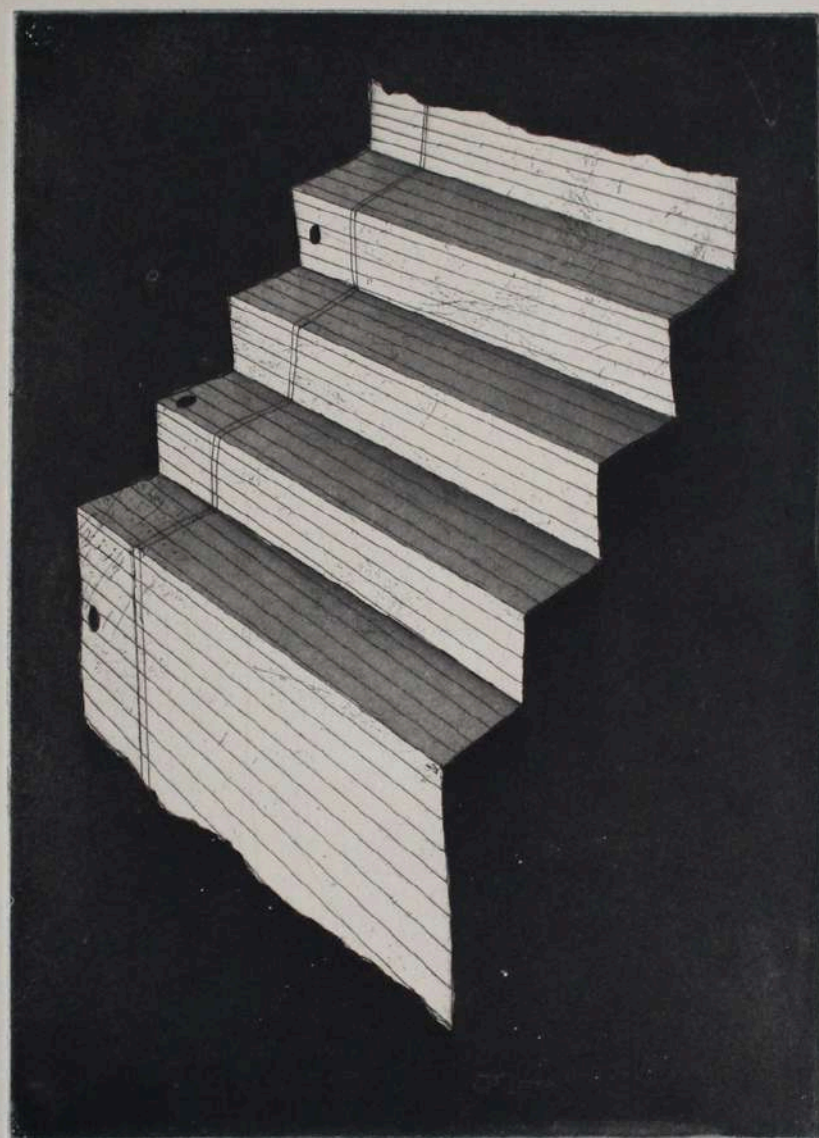




**Stairs at Dusk I, II & III**  
Monoprint 1/1

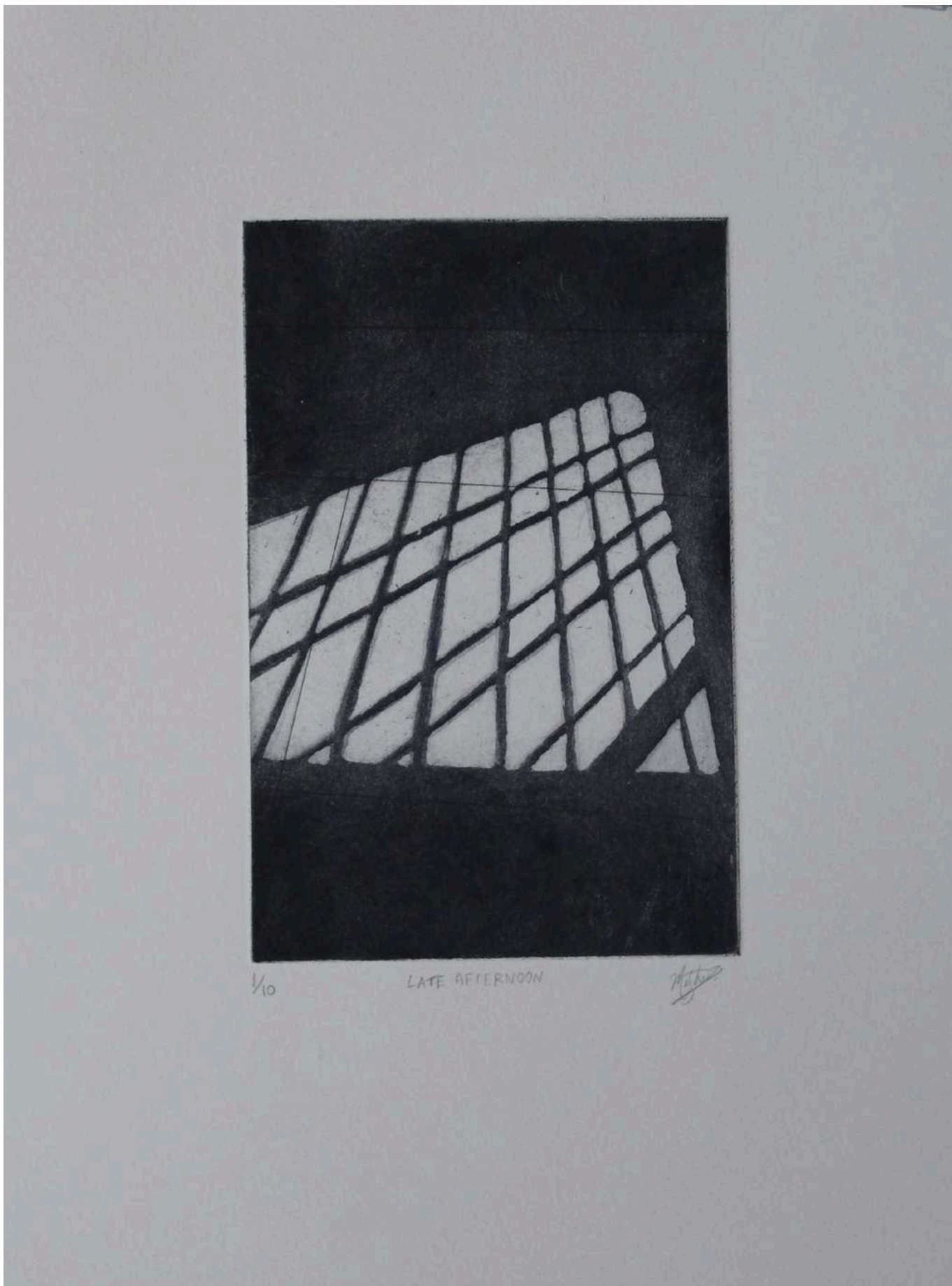
Plate size: 9.1" x 5.9" each, Sheet size: 13.5" x 10.0" each | 2026





**Ascension I**  
Etching/ Aquatint Ed. 1/10  
9.0" x 6.8" | 2023





**Late afternoon**

Etching/Aquatint, Ed. 3/10

Plate size: 5.9" x 3.9", Sheet size: 10.3" x 7.7" | 2024



## RATNA GUPTA

Born 1979, Chennai | Lives and works in Mumbai



Ratna Gupta's works enter the landscape through the body, moving between states of rest, memory, thought and making. In *North*, the experience of sleep after childbirth becomes a terrain of fragmentation and wholeness, where the body exists simultaneously within the attempt to rest, the movement of thoughts and the awareness of being awake. The different stages of sleep become shifting landscapes within the body, each carrying its own rhythm and movement. *Pillows* moves through memory, looking at its softness, permanence and ability to leave marks. The pillows become witnesses to what has rested upon them, holding memories that move from one chapter to another, between the individual and the world outside. In *Cocoon* and *Untitled*, discarded materials, threads and gestures come together, forming another landscape through which relationships, consumption, time and collective histories are held. Across these works, the body and its surroundings remain in a continual process of becoming.

Ratna holds a B.A. from St. Xavier's College, Mumbai (2000), followed by Graphic Design from Wigan and Leigh College (2001) and a B.A. (Hons.) in Book Arts and Crafts from the London College of Communication (2005). Her practice has been presented through several notable solo exhibitions, including *while i make, i am waiting for time to pass* (2023) and *Everything Is Precious* (2018) at Sakshi Gallery, Mumbai. *This Will Last and One Must Not Forget* (2021) and *You Will Die Soon* (2017) at Felix Frachon Gallery, Brussels. She has also participated in numerous group exhibitions across India and internationally in France, Singapore, New York, and Brussels.





**Cocoon**

Found old discarded plastic, wire, thread, yarn, wool, ribbon, cord and fabric  
58.0" x 27.0" | 2021

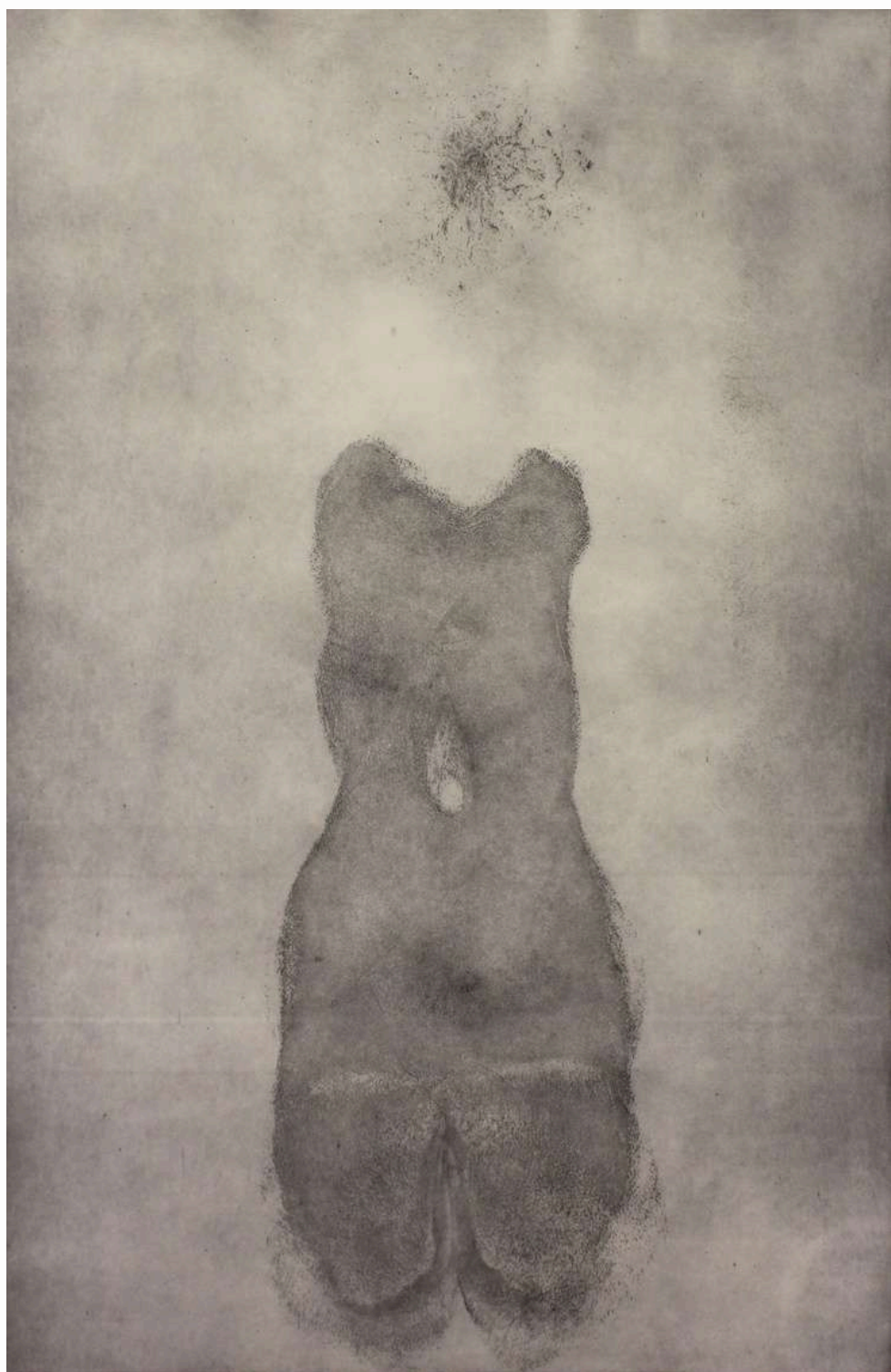




**Untitled**

Found old discarded plastic, wire, thread, yarn, wool, ribbon, cord and fabric  
40.0" x 21.0" | 2025





**North 1 & 3**

Soft ground lift, etching on Fabriano bianco 220 gsm Ed. 10/10  
35.0" x 23.5" each | 2022





**North 5**

Soft ground lift, etching on fabriano bianco 220 gsm  
Limited edition of 10 + 2 AP | 35.0" x 23.5" | 2022





**Pillow**

Mixed media

Size variable ~1.5" x 6.0" x 5.0" each | 2022-23





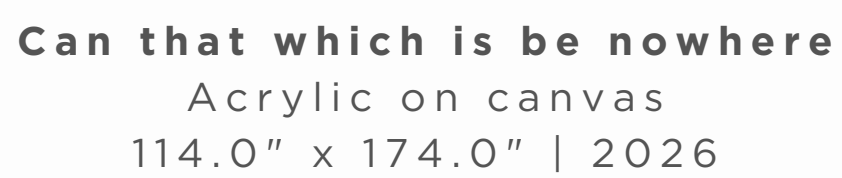
## TRESPASSERS

2019, Kerala

Collective Consciousness begins with the act of making together, where seven artists enter the same canvas without a predetermined composition. The image emerges through memory, intuition and lived experience, allowing each gesture to respond to what is already present. Fragments of places, bodies, rituals, landscapes and everyday life move across the surface, with one image often finding its continuation in another artist's gesture. The canvas becomes a shared landscape where individual experiences begin to shift into something collective, and where different temporalities and ways of seeing can exist simultaneously. The work brings into question where one landscape ends and another begins, as personal memories are transformed through the presence of others. There is no single narrative holding the work together, but a continuous movement between colour, form, memory and gesture. In this sense, the work becomes a landscape of many experiences, held together without losing the differences within them.

Since 2019, the collective has created over 80 public artworks across Kerala and other parts of India, working with institutions, communities, schools, festivals, and cultural organisations. Their projects have been initiated or commissioned by organisations including St+Art India, the Kochi-Muziris Biennale Trust, Kerala Lalithakala Akademi, Sanskrit University, Waste Warriors, and various local governments and educational institutions. Their practice extends beyond public art to include numerous workshops, visual art camps, mural projects, and community-based initiatives, engaging students, artists, and the wider public across diverse locations.









Detail of - Can that which is be nowhere



## 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

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