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P R E S E N T S

**tattva**

*Elements in Conversation*

B JAYA LAKSHMI  
GOPA ROY  
NEHA PURI DHIR  
PIYUSHA PATWARDHAN

In Collaboration with

  
TAKSHNI

Curated By  
LUBNA SEN

29th March to 30 April, 2025  
11:00 AM - 6:00 PM

(Closed on Sundays and Public Holidays)



## CURATOR NOTE

The Sanskrit term 'tattva', integral to various Indian philosophical traditions, embodies the fundamental reality of human experience. Concepts such as "purusha-prakriti," "shuddha-ashuddha," and "panchatattva" all revolve around a unifying principle: our reality emerges from the interplay between our understanding of universal truth, individual experiences, and our relationship with elemental forces. At its core, these ideas encourage a deeper exploration of the connection between consciousness and matter. Inspired by this rich philosophical tapestry, Tattva: Elements in Conversation brings together the work of five women artists and creative individuals—B. Jaya Lakshmi, Gopa Roy, Neha Puri Dhir, Piyusha Patwardhan, and Richa Uppal, founder of the art collaborative Takshni. The exhibition serves as an inquiry into the nature of materials and how they respond to manipulation, through either elemental forces or deliberate touch of the artist's hand. Each artist offers a unique perspective, guided by an intimate engagement with the chosen medium. The selection of materials is intentional, forming a critical part of the conceptual and aesthetic framework of her art. Every medium carries its own narrative and texture reflecting the dual nature of existence- the ethereal spirit and the tangible world.

Through their engagement with diverse elements, the artists invite viewers to witness the transformation of matter into art, challenging and redefining our relationship with the material universe. A common thread uniting their work is the profound reverence for craft and tradition. Jaya's encaustic practice employs the ancient technique of applying pigmented beeswax to a surface, transforming it into a textured visual language through layering, scraping, and heat manipulation. Inspired by Japanese shibori, Neha's work on stitch resist dyeing involves binding and stitching silk cloth to create resistance areas for dyeing—resulting in unique, handcrafted patterns and textures. Gopa creates handmade paper from the pulp of organic materials like bamboo and sugarcane, mixing and pouring it onto a mold to form a unique, textured sheet of paper. Piyusha crafts intricate textiles from paper yarn, using crochet techniques to twist and thread paper twine into complex patterns and shapes, creating a rich, tactile quality. Takshni, founded by Richa, is committed to empowering and uplifting the skilled craftsmen of our heartland. By seamlessly blending handcrafted metal with diverse materials such as ceramic and textile, Takshni creates contemporary artworks that elegantly merge timeless craftsmanship with contemporary aesthetics.

The dialogue that emerges from this exploration transcends materiality through creation, transformation, and expression. By honoring the timeless wisdom of artisanal practices, these creative individuals invite us to reconsider the delicate relationship between maker, material, and the human experience. Tattva: Elements in Conversation is an invitation to witness the convergence of tradition and innovation, where the exploration of the material itself becomes the primary inspiration.

LUBNA SEN

tattva

*Elements in Conversation*





**RICHA UPPAL**  
(FOUNDER, TAKSHNI)

## TAKSHNI

Takshni is a vibrant studio based in New Delhi, founded in 2019 from a profound reverence for Indian craftsmanship and a passion for contemporary artistry. Dedicated to interpreting age-old legacies through a modern lens, Takshni weaves together global sensibilities and Indian traditions. Each artwork and installation is a testament to the studio's unwavering bond with artisans, celebrating the beauty of collaboration between craft and design. What began as an exploration of the intersection between art and design has evolved into a movement of its own. Today, Takshni showcases an extraordinary array of craft techniques, from the enchanting landscapes of Kashmir to the serene shores of Pondicherry, narrating the rich tapestry of India's heritage. Each creation breathes life into ancient narratives, seamlessly integrating them into modern life and allowing the warmth of craft to reach communities far beyond traditional boundaries. For those who appreciate detail and aesthetics, falling in love with India's diverse crafts is inevitable. These traditional techniques infuse warmth and color into every space they grace, becoming an everlasting source of inspiration. Understanding these intricate practices begins with a visit—a journey within a journey. Every element, material, technique, and product at Takshni is the result of a passionate pursuit, inviting people to appreciate the memories and stories embedded in each creation. The journey of creating every piece begins long before the first brushstroke or chisel strike, reflecting a deep commitment to craftsmanship. Takshni proudly collaborates with artisans from seven diverse states, steadily building a community rooted in trust and creativity. The studio continues to honor the artistry of Indian crafts while fostering meaningful connections within its vibrant community. Founded by Richa, who studied in London, Takshni—meaning "chisel" in Sanskrit—embodies her vision that craft is the heartbeat of art and design. She believes that while craft can be an end in itself for artisans, when intertwined with an artist's or designer's vision, it becomes a powerful medium of expression, creating a dialogue between the two. At Takshni, the studio unites to co-create, connecting to its roots and honoring the valuable lessons of the past through the stories of Indian culture.



**Prithvi** | Brass and wooden base | 31 x 32 x 26 inches | 2024

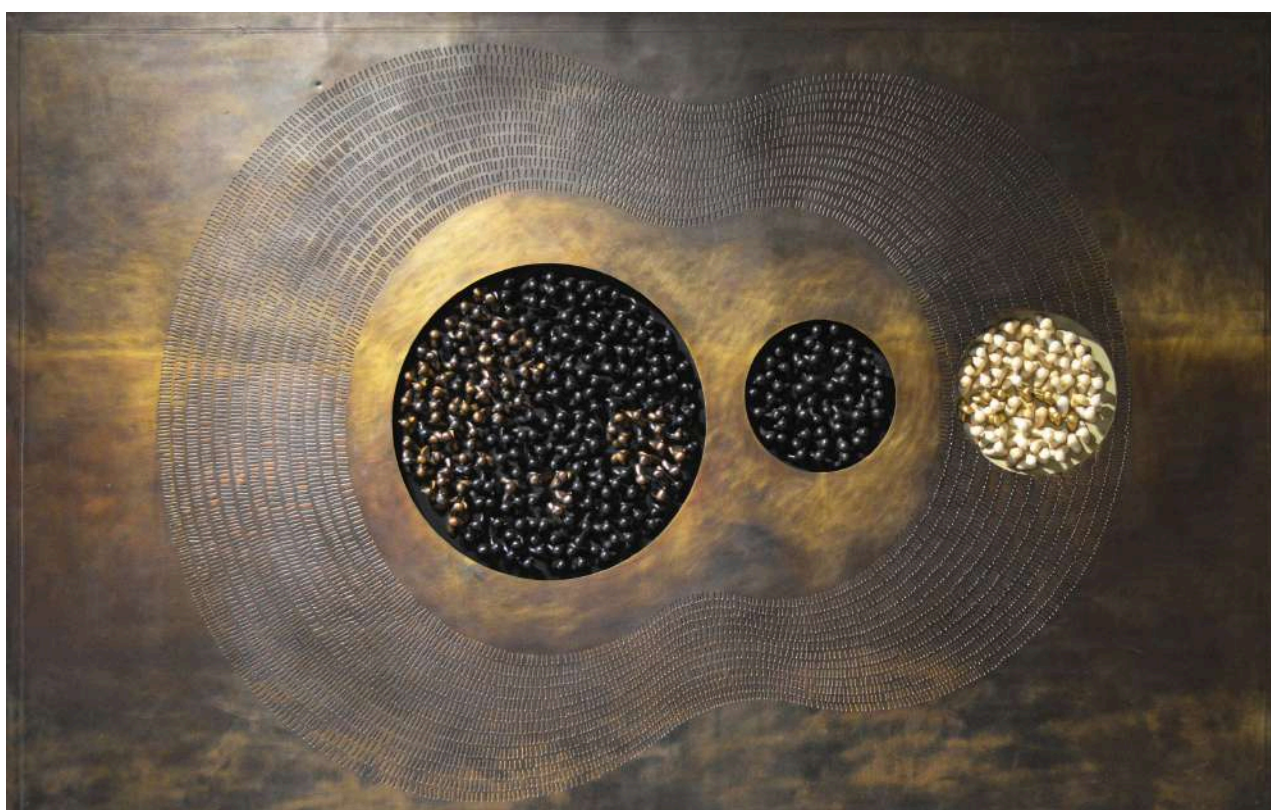
*Yatharoop reveals that recognizing our smallness within the vast universe magnifies our existence. It emphasizes our interconnectedness with the cosmic flow, fostering humility, presence, and awareness. By embracing our role as a particle, we find peace, purpose, and a deeper connection to the ever-changing reality that surrounds us.*





**Concentration** | Ceramic and Cotton Fabric | 48 x 48 x 3 inches | 2024

*'Concentration' directs consciousness, ensuring a focused, purposeful flow toward higher awareness, clarity, and self-realization. Mental energy of humans, when focused, can lead to a deeper, more powerful engagement with life and a journey toward greater understanding and enlightenment.*



**Eclipse of Bastar** | Brass and ceramic | 42 x 66 x 2 inches | 2023

*Life, like the cosmic dance, is ever-changing and impermanent. Joys and struggles, like an eclipse's darkness, always pass. Even Bastar's once-unyielding storm fades with time's quiet wisdom. Embracing both light and shadow, we find hope in knowing nothing lasts forever - beyond every eclipse, the sun returns, and renewal always lingers.*





B JAYA LAKSHMI



## BIOGRAPHY

B. Jaya Lakshmi, an artist based in Delhi, was born in 1960. After a 23-year career as a mathematics and science teacher, she left academics to pursue her lifelong passion for painting. She holds a Senior Diploma in Painting from an institute in Delhi affiliated with Rabindra Bharathi University. Her artistic journey took a transformative turn in 2010 when she discovered the encaustic medium in Denver, Colorado. Fascinated by its unique possibilities, she trained under renowned encaustic artists Caryl St. Ama, Linda Robertson, and Lanette Duncan in the United States. Creativity has always been an integral part of her life—during her teaching years, she explored it by designing large backdrops, props, costumes, and directing plays for school Annual Day celebrations. While these experiences were deeply fulfilling, her true calling lay in painting. Over the years, she has held 11 solo exhibitions and participated in several group shows across India and internationally. In 2019, she was part of an art residency in Miami during Art Basel, a significant milestone in her career. Her work is part of the permanent collections at the Museum of Encaustic Art in the United States and the Museum of Sacred Art (MOSA) in Belgium. In November 2024, she showcased her work at the Singapore Affordable Art Fair. She has also been featured in "108 Portraits of Indian and Contemporary Art" by Dr. Alka Pande, and her paintings are held in private collections both in India and abroad. Her artistic practice is driven by a deep curiosity to explore the dialogue between material and imagination, with each work reflecting her enduring commitment to the transformative power of art.

## ARTIST STATEMENT

My artistic expression reflects the rich experiences I shared with my students, the people around me, and the insights gained from my extensive travels. I often depict nature and its abundance, which I miss while living in the concrete landscape of Delhi. I work with the encaustic medium, an ancient technique practiced by the Egyptians, Greeks, and Romans, which involves the use of heat in the painting process. The Egyptians used this method for creating funerary portraits as early as the 1st century AD, while the Romans employed it for durable, waterproof frescoes. My work, created using beeswax, plant resin, and pigments, is both abstract and representational, marked by rich textures and layers achieved through a process of adding and subtracting the medium. This material is difficult to manipulate and unpredictable, which inspires my continued exploration and innovation. Over two decades, I have developed unique methods and techniques with this versatile yet rarely used medium in India. Only a few Indian artists, such as Shanti Dave and Sohan Qadri, have explored encaustic, and even they used it sparingly. My practice embraces the complexity of this ancient craft, allowing the medium's fluid nature to guide my creative process.





**Untitled** | Encaustic on Board | 36 X 48 inches | 2022

*The artwork delves into the complexities of the human experience, with each layer evoking the intricate, ever-shifting tapestry of emotions that define us. Each dot reflects the intricate layers of personality, revealing the highs and lows of emotion that define every living being.*





**Untitled** | Encaustic on Board | 36 X 48 inches | 2021

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**Green Coral** | Encaustic on Tree Bark | 18 X 48 inches | 2024

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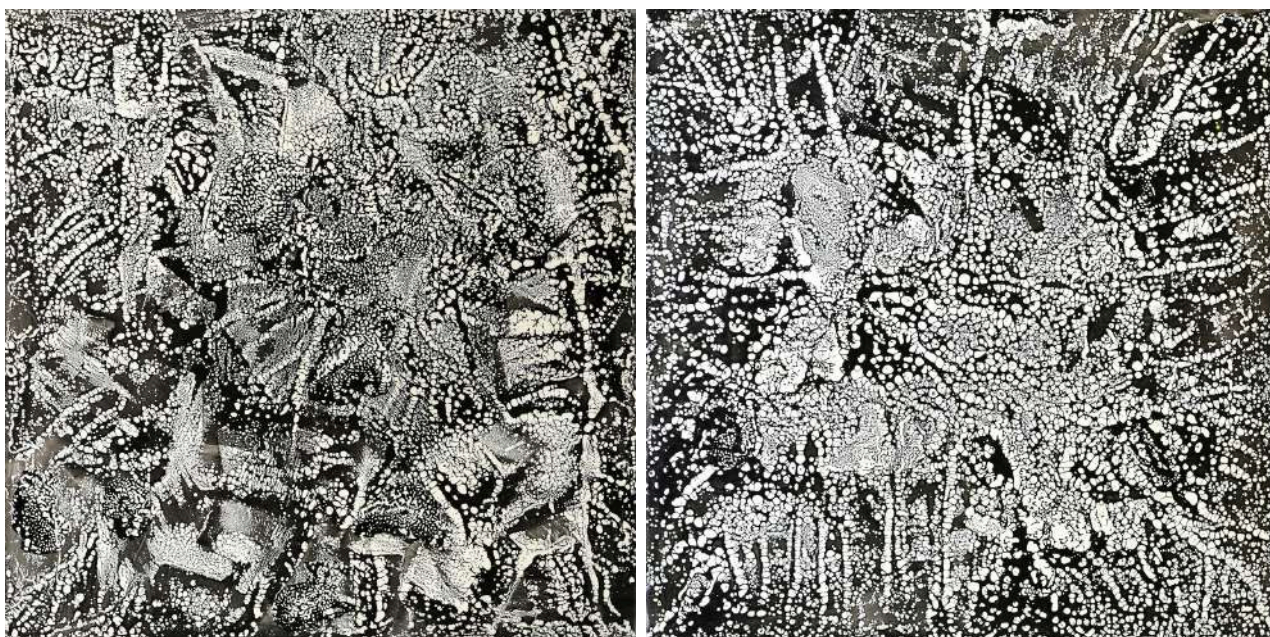




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**Untitled** | Encaustic on Board | 24 X 24 in each | 2023

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GOPA ROY



## BIOGRAPHY

Gopa Roy, a Delhi-based visual artist from Tripura, holds an MFA from Santiniketan. Her work explores the intricate relationship between land, memory, labour, and materiality, drawing inspiration from the farming culture and crafts of Tripura. Her multidisciplinary practice spans land art, installations, drawings, papermaking, photography, video documentation, and community-based engagements. She has participated in prominent residencies and projects, including the ongoing Gästeatelier Krone Residency Program in Aarau, Switzerland (January to June 2025), Khoj Peers (2023), NIV Art Residency (2024), and Artreach India at Loka, Bihar (2022 & 2023). Her work has been exhibited in significant shows such as "Peers Continuum" at Khoj (2025), "Baroda Buzz" at Gallery Art Positive, Delhi (2024), "Landscape Parables" at Gallery Ekami, Kerala (2024), "SVIKRITI" at BAAC, Kolkata (2024), "Conjunction with the Agriforum" at Vadehra Art Gallery, Delhi, and "Rice Eaters" at Emami Art, Kolkata (2021). Her solo exhibition, "Existence," was held at Triveni Kala Sangam, Delhi (2021). Gopa Roy has collaborated on impactful projects such as AgriForum by FICA and the Sher-Gil Sundaram Foundation (2022), and "The Scars You Can't See" by Doare Studio, supported by Art Varta in Tripura (2023). Her achievements include the Birla Award for Painting (2024), the ArtReach-KNMA Fellowship (2023), and FICA's Emerging Artist Award (2020). Rooted in place, memory, and the transformative potential of materiality, her work offers a profound exploration of the intersections between culture, environment, and identity.

## ARTIST STATEMENT

I am a visual artist deeply connected to the landscapes of Tripura, India, now based in New Delhi. My creative journey is shaped by the interplay between my artistic vision and Tripura's rich cultural heritage. The natural beauty of my home state informs the textures, patterns, shapes, and colors that bring my work to life. My practice spans drawing, papermaking, found objects, land art, and site-specific installations, grounded in field surveys and a profound bond with my native village. Through diverse materials, I explore evolving landscapes, ecological concerns, agriculture, and farmers' lives. Living near the Bangladesh border, geopolitical complexities subtly influence my work. While I avoid direct political commentary, my interactions with the border infuse my depictions of farming life with reflections on resilience and adaptability. The border becomes a metaphorical space where personal and political realities intertwine, shaping my exploration of social issues. I create pulp from paddy straw collected from our farm, along with sugarcane and bamboo leaves, crafting organic textures that reflect the environment. By integrating sustainable materials, my work remains deeply rooted in my village and heritage. These elements merge tradition and place, forming tactile expressions of identity, resilience, and environment.





**THE LINE - YOU CAN'T CROSS I** | Sugarcane & straw pulp, dried roselle, tree branches, natural fibers  
& ink | 55 X 25 inches without frame | 2024

*This series explores the socio-political and geographical realities of my native village in Tripura, near the India-Bangladesh border. The Line - You Can't Cross highlights farmers who risk climbing barbed wire daily to harvest on No Man's Land, reflecting uncertainty and resilience through materials like sugarcane, straw pulp, and metal wires.*





**THE LINE - YOU CAN'T CROSS II** | Sugarcane & straw pulp, dried roselle, tree branches, natural fibers & ink | 55 X 25 inches without frame | 2024

*This series explores the socio-political and geographical realities of my native village in Tripura, near the India-Bangladesh border. The Line - You Can't Cross highlights farmers who risk climbing barbed wire daily to harvest on No Man's Land, reflecting uncertainty and resilience through materials like sugarcane, straw pulp, and metal wires.*





**THE LINE - YOU CAN'T CROSS III** | Sugarcane & straw pulp, dried roselle, tree branches, natural fibers & ink | 55 X 25 inches without frame | 2024

*This series explores the socio-political and geographical realities of my native village in Tripura, near the India-Bangladesh border. The Line - You Can't Cross highlights farmers who risk climbing barbed wire daily to harvest on No Man's Land, reflecting uncertainty and resilience through materials like sugarcane, straw pulp, and metal wires.*





**Untitled** | Straw and sugarcane pulp, natural fibers, stitching and ink | 4.5 X 6.5 in each without the frame | 2023

*This work captures that reality, reminding me of how my mother and grandmother used to mend our torn clothes repeatedly. While working, I recalled that memory—seeing the land being torn and stitched back together like fabric. Through layered straw paper and sewing, I connected past and present, weaving memory into artistic expression.*





**My Native Land II** | Pulp of Paddy Straw, Sugarcane & Rubber Leaf, Thread, Dried leaves & Grass, Iron rust, Ink and Watercolour | 15 x 15 inches each with frame | 2018 - 2024

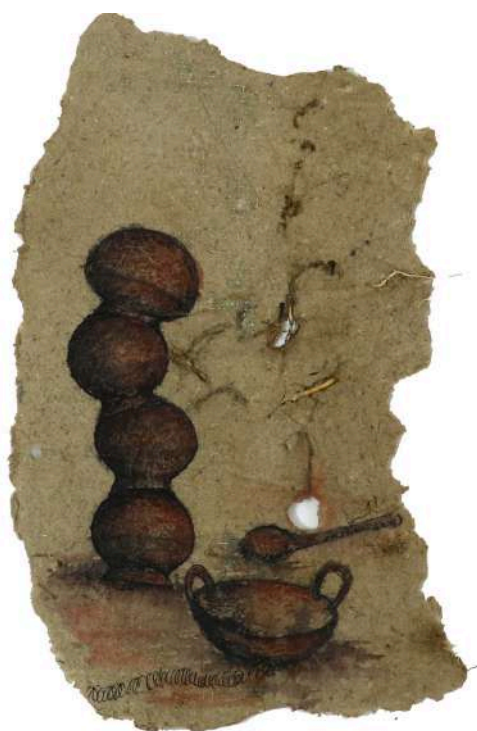
*Using an organic papermaking process, I depict Tripura's land and daily survival realities in my village. By replicating diverse textures, I construct a metaphor of resilience. The interplay of organic materials and tactile surfaces transforms the landscape into a layered narrative, capturing the deep connection between land, life, and expression.*





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**Echoes of Consciousness V (7)** | Straw & paper pulp, tissue paper, natural fibers, and thread |  
16 x 14.3 inches | 2024

*I create pulp from paddy straw collected from our farm, along with sugarcane and bamboo leaves, crafting unshaped surfaces that embody organic textures. By integrating sustainable materials, my work remains deeply rooted in my village and heritage.*



**UNTOLD V** | Straw pulp, tea leaf, GI wire, bandage, iron dust, natural fibers, ink, and watercolor | 14 inches diameter each | 2023

*'Untold' explores material and process to highlight socio-political boundaries, class, and everyday violence. While the language is simple, it reflects the unspoken realities that divide people and nations. The use of straw pulp symbolizes land, while cracked lines made with a knife reveal the harsh truths of a silent society.*





**UNTOLD V** | Straw pulp, tea leaf, GI wire, bandage, iron dust, natural fibers, ink, and watercolor | 14 inches diameter each | 2023

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NEHA PURI DHIR



## BIOGRAPHY

Neha Puri Dhir is a textile artist who primarily works on Resist Dyeing. She is a Graduate in Textile Design from National Institute of Design (2002-07), Masters in Strategic Design from Politecnico di Milano, Italy (2008) and MA Textile Design from Central Saint Martins College of Art & Design, London (2009-10). Her work has been exhibited across geographies including India, Canada, Mexico, Latvia, Portugal, Australia and the USA. Her work forms a part of many celebrated art collections globally including Bass collection, USA; The Tapi Collection, India and Mark Rothko Art Center, Latvia. Apart from having won many accolades, she holds the distinction of being the first Indian artist to exhibit at World of Thread Festival, Canada; Browngrotta Arts, USA; Contextile, Portugal; International Art Textile Biennale, Australia. Along with art practice, she has been associated with numerous art and design schools in India and abroad with the sole aim of encouraging creative thinking in young and older minds.

## ARTIST STATEMENT

My journey as an artist has been a quest to impart a visual language to the varied influences and interactions that have left a mark on my mind. Having worked closely with traditional textile craftspeople across India, the heart has always appreciated the labor of love. The visual language of my work echoes many age-old resist dye techniques, including Shibori from Japan, Bandhej from India, and Adire' from Nigeria. The philosophy at its core, has been influenced by the Japanese aesthetic of Wabi-Sabi, centred on the acceptance of impermanence and imperfection. The laborious process of resist dyeing involves multiple stages. I exclusively work with handwoven fabric sourced from various weaving clusters across India. The beauty of the process lies in crafting a creation, which begins its journey in its absolute contradiction, its polar opposite, its negative. To add to this complexity of working in reverse, the art also requires planning a precise chemistry of colours, envisaging their interaction with each other and with the fabric itself. Each inimitable artwork bears the mark of many hands it has passed through; from the spinners and weavers of the fabric to the artist herself. The process of the art is laborious, but it is also one of love and care, of nurturing a thought from its conception through to its realisation. Being the spouse of an Indian Air Force pilot - the impermanence and unpredictability in my practice resonates with my personal life as well. The frequent moves bring along an exposure to diverse cultural facets of India and an opportunity to experience their multifarious interactions. It is the reflection of these distinctive interactions which I see in my sui generis artworks.





**Shared Bubbles** | Patchwork and stitch-resist dyeing on Handwoven silk | 56.69 × 38.19 inches | 2023

*This textile work explores the ephemeral yet impactful nature of human interactions, akin to Venn diagrams. The piece features a series of colourful and textured bubbles each representing a conversation or interaction between two people. These bubbles intersect and overlap, symbolizing the varied and nuanced levels at which our body, mind and soul are touched during these moments of glimmer or trigger.*





**Overflow** | Stitch-resist dyeing and running stitch with plastic on handwoven silk |  
37.4 × 50.39 in (First Component), 37.4 × 12.6 in (Second Component) | 2022

*The work is an expression of angst, of disquiet which the artist experiences when she sees her memories being ruined. It symbolises human thoughtlessness and infestation of oceans with plastics. It is not only aesthetic ruination, the mass mortality of aquatic life due to oceanic dead zones, recurring oil spills and overfishing, has been externalised here.*



**Besmirch** | Masking and stitch-resist dyeing on handwoven silk | 28.74 × 43.31 inches | 2019

*This textile artwork vividly captures the pollution of our water table through layers of fabric and intricate stitching. With hues ranging from clear off-whites to murky grays, it reflects the gradual contamination of natural resources. Through its delicate textures and subtle hues, the piece invites viewers to contemplate the fragile balance between human activities and the health of our planet's vital resources.*





**Dolphin of the Ganges** | Irregular pleating and stitch-resist dyeing on handwoven Balkal silk |  
16.54 × 31.50 inches | 2017

*The Ganges Dolphin that once thrived in the Ganges waters has now disappeared - a victim of the pollution from indiscriminate development in this hilly region. This textile work 'Dolphin of the Ganges' is a memorial to a majestic creature and a warning against the irreversible damage caused by human activity.*

*The brown base is the natural colour of Balkal silk.*



**Parched** | Crumpling and stitch-resist dyeing on handwoven silk |  
25.20 × 33.46 inches | 2020

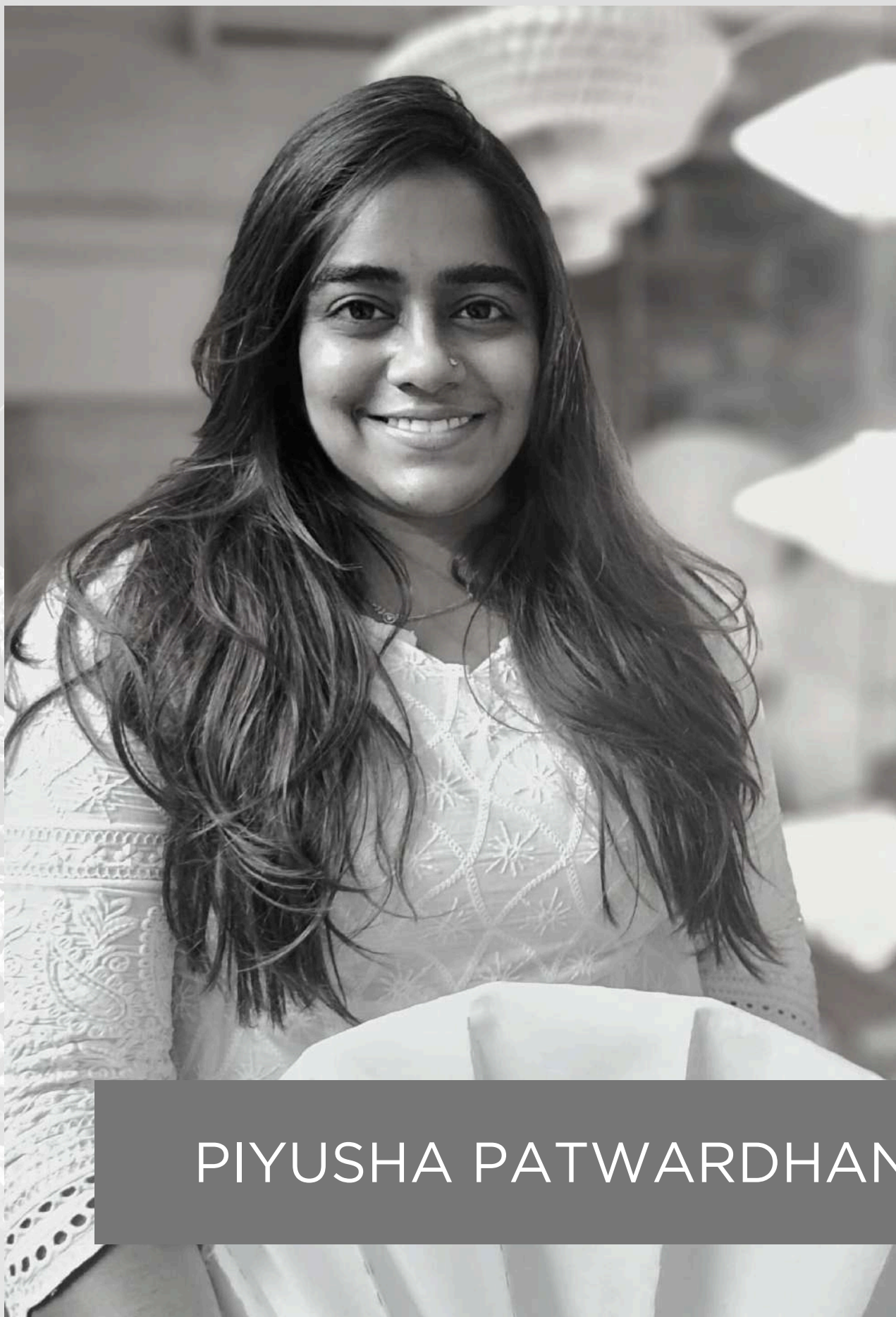
*When I look around, it hurts me to see the noxious human greed manifesting in the felling of splendid trees. The land that was once lush with greenery is parched today. The artwork is emblematic of exploited land devoid of natural life but not devoid of hope. The crumpled texture symbolizes the resilience of nature, which holds life in every form together till it can.*





**Rainforest** | Pinching, Crumpling and Stitch-resist dyeing on handwoven silk |  
18.90 × 34.65 inches | 2022

*'Rainforest' reflects the fragile state of the world's rainforests, threatened by deforestation and climate change. It emphasizes global restoration efforts and the power of individual actions - supporting sustainable brands and advocating for stronger policies. The artwork urges viewers to recognize our interconnectedness and the collective responsibility to preserve these vital ecosystems.*



PIYUSHA PATWARDHAN



## BIOGRAPHY

Piyusha Patwardhan is an architect, designer, and artist based in Pune, India. She creates immersive illuminated art installations that blend craft, geometry, and material exploration. Using techniques like crochet, origami, and intricate metalwork, she transforms interior spaces into evocative experiences. Piyusha's artistic journey began in her childhood, where her mother's needlework accompanied her as she diligently completed her homework. This early exposure to handcraft nurtured her appreciation for intricate detailing. Drawn to origami, she found joy in folding structured beauty, a fascination that later defined her artistic language. Studying architecture refined her spatial thinking, but it was her professional experience in New Delhi that gave her the confidence to push boundaries. Traveling to Shanghai, Bali, Dubai, and New York deepened her artistic perspective, exposing her to global influences that she seamlessly weaves into her work. Today, she continues to shape the future of spatial art, creating transformative works that evoke deep, lasting connections.

## ARTIST STATEMENT

Piyusha Patwardhan's installations are a dialogue between light, material, and intricate craftsmanship. Blending traditional techniques like origami, crochet, and weaving with contemporary materials, she creates sculptural forms that embody movement, rhythm, and sensory depth. At the intersection of art, design, and architecture, her illuminated compositions respond to their environments, casting shifting shadows and dynamic reflections that transform spatial perception. Her practice is a study in material poetry—where metal wire flows like liquid, folded paper expands into sculptural landscapes, and woven textures capture air and motion. Drawing inspiration from rich Indian cultural history and nature, her installations echo the cyclical forces that shape our world. Through meticulous handcrafting and experimental construction, Patwardhan redefines the boundaries between art and design. Whether crocheting constellations or folding tessellated origami waves, she weaves immersive narratives that invite contemplation. The act of folding, layering, and interlacing becomes a meditation on time, memory, and the unseen energies that shape experience. Her work is not merely decorative—it disrupts, reframes, and transforms. It poses questions: How does light sculpt perception? How do patterns become stories? And how can a crafted form embody both intimacy and grandeur? In answering these, her luminous installations transcend the visual, becoming immersive, living experiences—felt, remembered, and continually rediscovered.



**Red Opulence** | Crocheted installation woven from Red poly Silk | 120 x 48 x 36 inches | 2024

*Red Opulence is a crocheted installation of red poly silk, celebrating movement and fluidity. Its flowing contours echo air currents, while translucent layers interact with light. Blending tradition with contemporary craft, it symbolizes passion, resilience, and nature's impermanence, inviting contemplation of the unseen forces shaping our world.*





**Strot, “स्त्रोत”** | Paper twine | 72 X 60 X 36 inches | 2024

*Inspired by the Modhera's Sun Temple, 'Strot' reflects the cosmic dance of light and its earthly imprint. Drawing from the gear-like pattern on the Nrityamandapa's ceiling, she meticulously crochets geometric waves using paper thread. White symbolizes the birth of light, while brown represents its touch on the earth, with each wave radiating from the गर्भ-स्त्रोत (origin) of the sun, echoing its eternal essence.*

# tattva

*Elements in Conversation*

A GROUP SHOW

CURATED BY

**LUBNA SEN**

**ASSISTANT CURATOR**

PRATIMA PANDEY

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PRESENTED BY

the  
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