CHAMPATREE

ART GALLERY

NEW DELHI • HYDERABAD



Where We Continue

A group exhibition

Abhijit Saikia | Appalachari C | Chandan Agrawal | Dindi Praveen Sagar | Harish Ojha
Keerti Pooja | Lalit Bhartiya | lokanath Pradhan | Loknath Sinha | M D Musthafa
Nandini Patel | Neha Dey | Ravi Chunchula | Samir Mohanty | Sonal Varshneya
Sonali Laha | Srinivas Pulagam | Venkatesh Dhuli | Yashvant Singh

ARTYK

CURATED LIVING

HYDERABAD

Founded by Archana Sapra and Pooja Bahri, ChampaTree Art Gallery grew out of the Art For Art Foundation (A4A), established in 2011. The Foundation's commitment to mentorship, dialogue and sustained engagement with artists continues to shape the gallery's programme.

In a year marking 15 years of A4A and 10 years of ChampaTree, the gallery opens its second space in Hyderabad, with an independant year-round contemporary art programme. The new gallery occupies the lower-ground floor of ARTYK, a design destination housed in a Jubilee Hills bungalow, bringing together contemporary European design and Indian craftsmanship.

Where We Continue brings longstanding associations into conversation with new artistic voices, the exhibition considers continuity as an ongoing exchange between artists, places and audiences. Each artist brings a distinct visual language and perspective. The exhibition's coherence lies in the conversations, trust and continued engagement that connect the gallery to these practices.

NEW DELHI / HYDERABAD
www.champatree.com



Abhijit Saikia

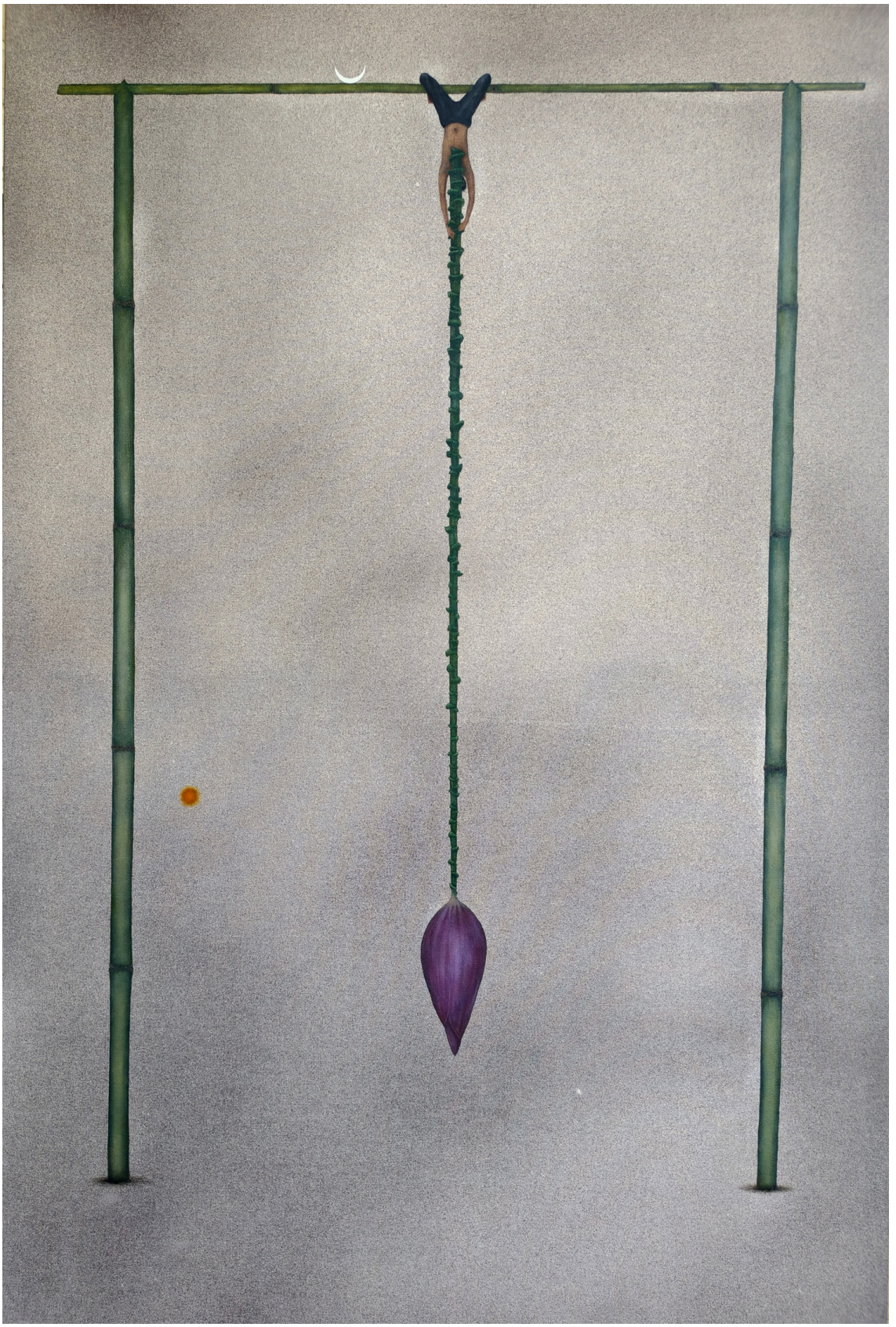
Lives and works in New Delhi

Abhijit Saikia (b. 1989, Assam) is a contemporary artist based in Delhi. He holds an M.F.A. in Painting from the College of Art, New Delhi and a B.F.A. from the Government College of Art and Craft, Guwahati. His work has been exhibited at the Bishnu Prasad Rabha Art Exhibition at the State Art Gallery, Assam (2009), and the 7th North East Exhibition at Srimanta Sankardev Kalakshetra (2011). He has also participated in national artists' workshops, including the Unexplored Spaces National Artists Camp in Haryana. Saikia received a Fine Art Scholarship in 2014, along with several recognitions during his academic career. His works are held in private collections in India as well as internationally.

"My work begins from an attempt to locate the image within experience rather than outside it. Painting, for me, is not a process of depiction but of construction,where the image emerges through layering, erasure, and reworking. I am interested in how fragments accumulate over time, how gestures interrupt one another, and how meaning remains provisional rather than fixed. The landscape that appears in my work is not a place in any direct sense; it is shaped by memory, distance, and the persistence of lived experience. While I am based in Delhi, my formative years in Assam continue to inform the work, not as a site to be represented, but as something carried and reconstituted over time."



Within
Gouache on canvas
72 x 72 inches



What Holds Tomorrow
Gouache on canvas
72 x 48 inches



Half Circle above the Land
Acrylic and Oil on canvas
72 x 96 inches

Abhijit Saikia



Lifeline
Oil on canvas
72 x 96 inches



Appalachari C

Lives and works in Visakhapatnam

Appalachari Chalapaka (b. 1987, Andhra Pradesh) is a printmaker and painter based in Visakhapatnam. He holds an M.F.A. in Printmaking from Visva-Bharati University, Santiniketan (2013), after a B.F.A. from Andhra University (2011). Since 2007, his practice has explored depth and perspective through intricate drawing techniques and crosshatching, drawing from the visual language of printmaking. His work has been exhibited at the 63rd National Exhibition of Art, Lalit Kala Akademi, New Delhi (2023); the 131st All India Art Exhibition of The Bombay Art Society, Mumbai (2023); and the 55th Annual Exhibition of Birla Academy of Art & Culture, Kolkata (2021). He has received several awards, including the Prof. Vissa Apparao Memorial Gold Medal (2014) and the Sri Varada Venkata Ratnam Award (2020). His works are part of private collections in India.

"Using intricate line work, earth tones, and fluid motifs, I map out psychological landscapes—treating memory as an evolving, tactile terrain rather than a static archive. My paintings carve pathways reminiscent of neural networks, maps, and geological strata. My paper sculptures extend these ideas into physical space, folding and layering acrylic-painted paper into dynamic, vessel-like forms. Grounded in my rural roots, pieces like the 'Terrain of Memory' series examine how internal experiences shape our perception of reality. Constructed from banana paper, desi cotton, and acrylics, these works translate natural elements—watercourses, seasonal shifts, and weathered flora—into layered textures that reflect the bond between human experience and the environment."





Terrain of memory- I
Acrylic on paper
22 x 12 x 12 inches

Terrain of memory- II
Acrylic on paper
33 x 16 x 10 inches

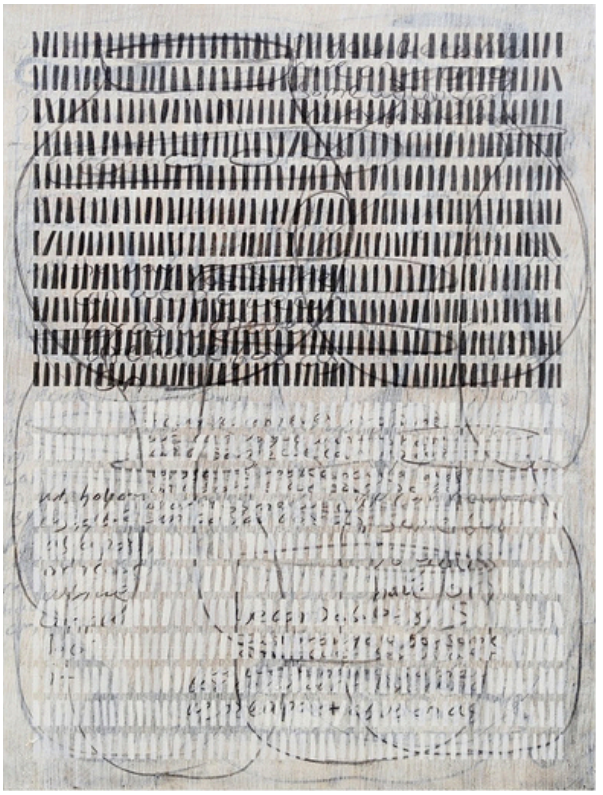


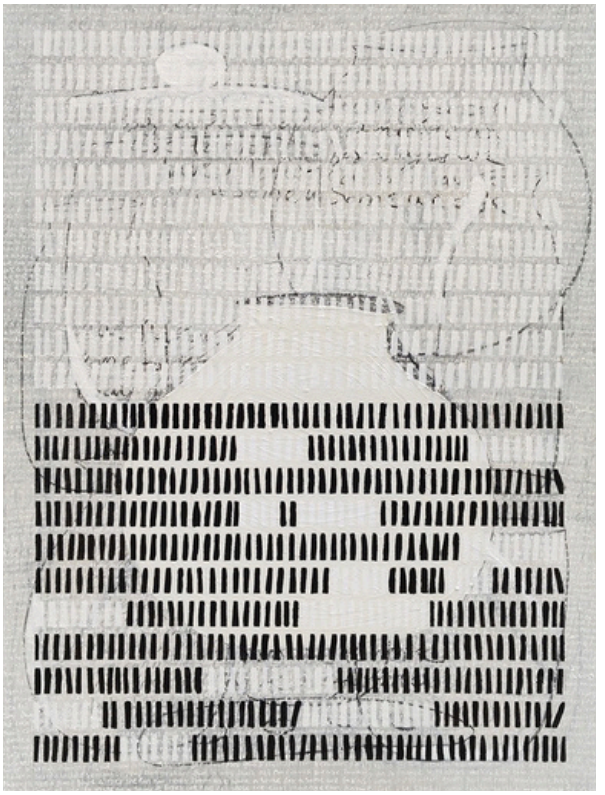
Chandan Agrawal

Lives and works in Indore

Chandan Agrawal (b. 1987, Uttar Pradesh) is a contemporary artist based in Indore. He holds a Master's and Bachelor's Degree in Visual Arts in Painting from the College of Arts and Craft, Lucknow. Agrawal is a recipient of the State Award from the Prafulla Dahanukar Art Foundation and has participated in solo and group exhibitions since 2007. His recent exhibitions include AkhbaarAkhbaar at Kala Srot Art Gallery, Lucknow. He has also participated in art camps including the First South Asian International Art Camp in Nepal and the AIFACS Junior Artist Camp, New Delhi. His works are held in private and institutional collections in India.

"My artistic practice draws from the memories of ancient civilisations and the lived textures of rural India. I am particularly drawn to the rawness of the earth, the surfaces of mud-plastered walls, handmade objects and the quiet rhythms of everyday life. At the centre of this visual world is the Ghara, or earthen vessel, which for me becomes a metaphor for history, labour, culture and the passage of time. I work through layers of graphite, charcoal, pigments, lines and abrasions, building surfaces that recall archaeological fragments, ancient walls and traces of forgotten scripts. Grids, repetitions and marks emerge from rural architecture and traditional craft, but are transformed into an abstract language where memory and imagination meet. Through my work, I explore how the past continues to exist within the present—not as a fixed history, but as fragments, traces and memories that remain embedded in the world around us."





Untitle3
Mixed Media on Canvas
48 x 36 inches each



Dindi Praveen Sagar

Lives and works in Hyderabad

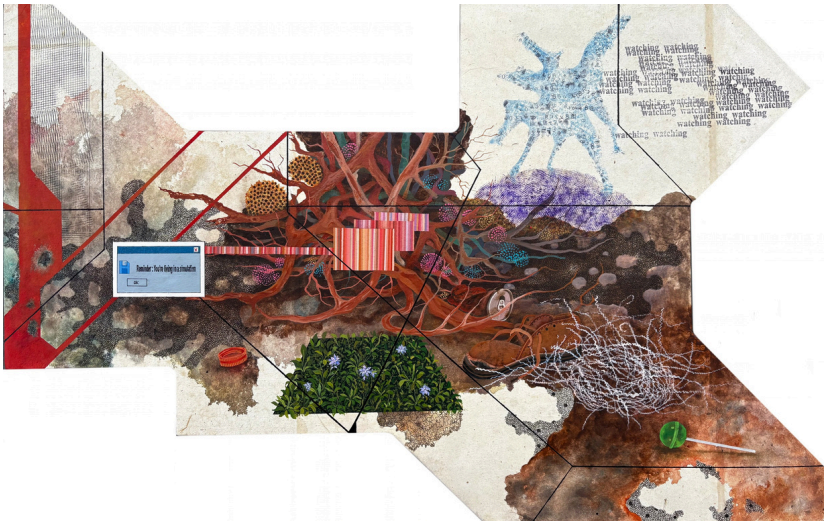
Dindi Praveen Sagar (b. 2000, Telangana) is a contemporary artist based in Hyderabad. He holds an M.F.A. (2025) and B.F.A. (2023) from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad. His recent exhibitions and projects include Pedagogy as Practice (2026), the Students Biennale (2025–26), and the A4A Virtual Residency (2025) followed by the A4A Virtual Residency Open Day (2026). He has also participated in Lonely Planet – 2 (2024), the Arthshila Residency at Parivartan, Bihar (2024), and the ASLI Art Fair (2023, 2024). Sagar received the Third Cash Award at the All India Art Competition and Exhibition – 6th Edition (2024) and the Best Painting Award at Banyan Hearts, JNAFAU (2023), and was shortlisted for the 34th Ravi Jain Memorial Foundation Award (2025). His work is part of important private collections in India.

"*My practice investigates the entanglement of human agency, ecological systems and social- Crisis structures through drawings and Paintings mixed media on canvas, The present works operate within an abstracted spatial logic, employing illusory depth and fragmented forms to evoke traversing nature in decay. Spaces deteriorating under the pressures of urbanization and pollution, populated by scattered remnants of human excess, mutilated forms, plastic debris and urban waste become my sites for exploration as dystopia, with Musi River of Hyderabad as central focus. The conceptual thrust of my work interrogates the consequences of capitalism, globalization, and overconsumption on the natural environment, framing human activity as both destructive and unsustainable. By juxtaposing organic and abstracted forms, I explore the paradoxical relationship between human innovation and ecological collapse, emphasizing the inevitability of nature's reassertion over human systems.*"



Untitled
Terracotta
Varied Sizes
(2 x 2 X 2 inches - 9 x 4 x 3 inches)







Untitled
Mixed Media
32 x 48 inches | 24 x 38 inches | 32 x 48 inches



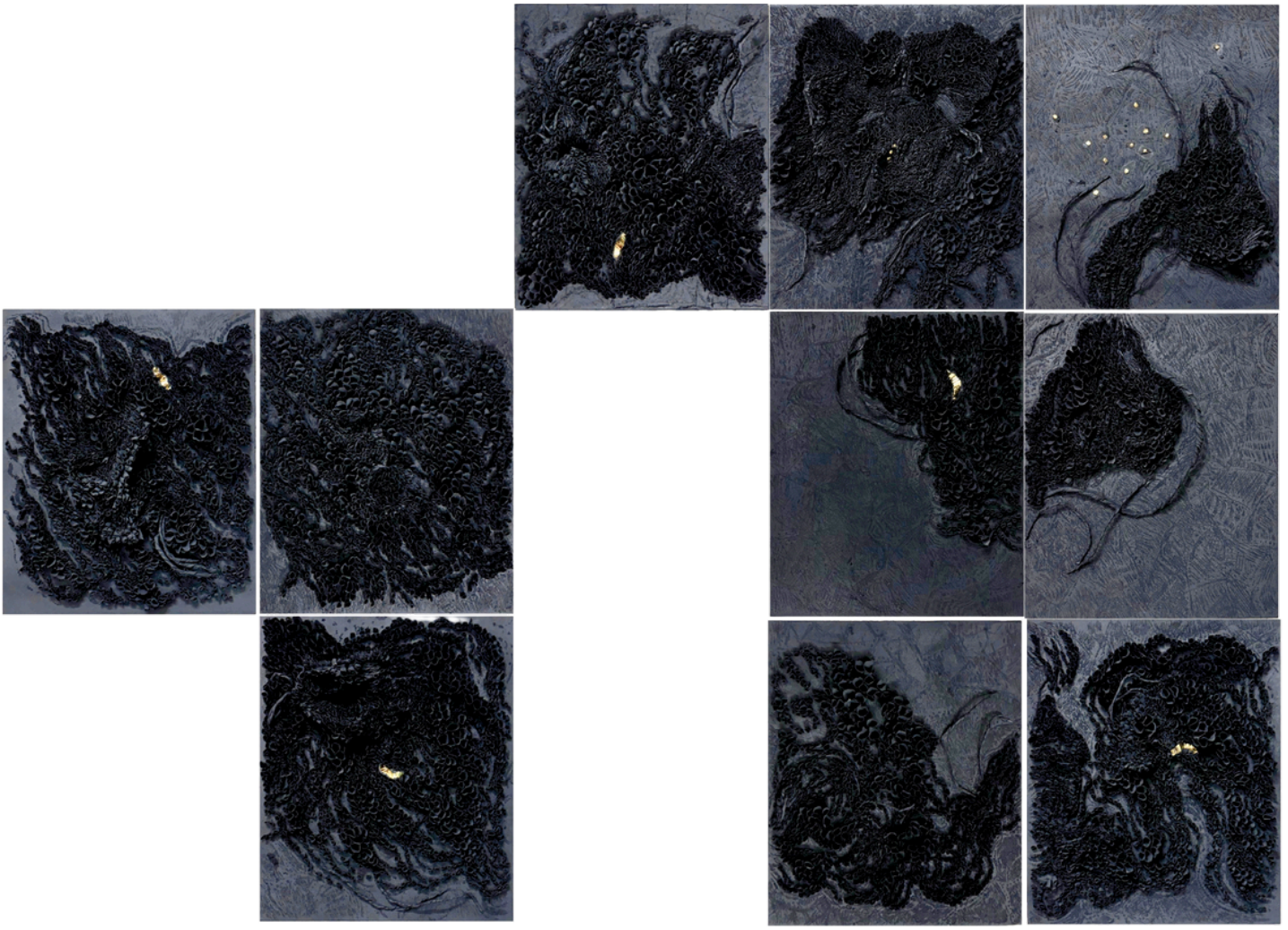
Harish Ojha

Lives and works in Lucknow

Harish Ojha (b. 1984, Uttar Pradesh) is a visual artist based in Lucknow. He holds a B.F.A. in Painting and Mural from the University of Allahabad, Prayagraj (2006). His work has been presented at international art fairs including FOCUS Asian Contemporary Art Fair at Saatchi Gallery, London (2025), Art SG, Singapore (2025), and India Art Fair, New Delhi (2018–23). His solo exhibitions include Jehangir Art Gallery, Mumbai (2015), Triveni Kala Sangam, New Delhi (2011, 2013), and Sejong Art Gallery, South Korea (2011). He has participated in residencies at Piramal Art Residency, Mumbai (2019), and Sejong Visual Art Studio, South Korea (2011). Ojha received the 58th National Academy Award from Lalit Kala Akademi (2017) and the Junior Fellowship in Visual Art – Mixed Media from the Ministry of Culture (2021–22). Harish's works are part of leading private and institutional collections across the country.

"*My creative practice is a visceral exploration of memory, materiality, and the cyclical rhythms of agrarian life. Rooted in my upbringing within a rural farming family, my work navigates the liminal space between semi-figurative representation and pure abstraction. I draw deep inspiration from the decorative lyricism of traditional Indian painting, reinterpreting its essence through a stylistic lens closely aligned with Abstract Expressionism. For me, the canvas is a site where technique, visual immediacy, and the socio-temporal realities of the environment I inhabit converge.*
The agricultural cycles witnessed during my formative years exert a powerful, enduring pull on my artistic consciousness. To unpack this preoccupation, I turn to abstraction, utilizing paper—a medium born of organic origins—as a conduit to express the quiet alchemy of life generating from mute earth."

Harish Ojha



Where Seeds become Culture
Black Archival Paper Ink on Canvas Board
50 x 36 x 2.5 inches



Keerti Pooja

Lives and works in Vadodara

Keerti Pooja (b. 1995, Jharkhand) is a contemporary artist based in Vadodara. She holds an M.F.A. in Printmaking from M.S. University, Vadodara, after a B.F.A. in Painting from Andhra University, Visakhapatnam. Pooja is a three-time recipient of awards from the Prafulla Dahanukar Art Foundation, including the Visakhapatnam City Award for Painting (2016), Women Artist Award for Andhra Pradesh (2017), and Andhra Pradesh State Award (2018). Her work has been exhibited extensively in India and internationally, and is held in collections including the Museum of Sacred Arts (MOSA), Belgium. She continues to explore the relationship between traditional and contemporary printmaking techniques. Her works are held in notable collections, both private and institutional.

"A fading garland becomes a quiet metaphor for memory, presence, and loss. The marigold flowers begin as a dense, vibrant form and gradually dissolve into faint traces, suggesting how moments once held with certainty slowly become fragmented and distant. Alongside this fading gesture, the two hands evoke touch, connection, ritual, and the human need to hold on to what is disappearing. The empty space surrounding the imagery is equally significant. It creates a sense of silence and separation, allowing absence to become visible rather than simply suggesting what is missing. Through the relationship between flowers, hands, and emptiness, the work reflects on how memories are carried through gestures and everyday rituals, even after the people, places, and moments connected to them have faded. The garland is no longer only an object of celebration; it becomes a trace of something once present, moving between remembrance and disappearance."



The Fragility of Holding
Watercolor on Wasli paper
35 x 13 inches each



Anatomy of Absence
Watercolor on Wasli paper
18 x 60 inches | 8 x 12 inches



Lalit Bhartiya

Lives and works in New Delhi

Lalit Bhartiya (b. 1981, Delhi) is a contemporary sculptor based in New Delhi. He holds an M.F.A. and B.F.A. in Sculpture from Jamia Millia Islamia, where he was awarded a gold medal. Bhartiya has exhibited in National Art Exhibitions organised by Lalit Kala Akademi and group exhibitions across New Delhi, Mumbai, and Kolkata. He has received the National Scholarship from the Government of India, awards from the All India Fine Arts and Crafts Society (2010, 2023), and the Garhi Grant from Lalit Kala Akademi. He has also participated in residencies and workshops including the Khoj International Artists' Association residency and the National Metal Camp by Lalit Kala Akademi. His works are held in private and institutional collections, including Dhoomi Mal Art Gallery, Jamia Millia Islamia, and Delhi College of Art.

"*My work emerges from a landscape that no longer exists in the form I once knew. I grew up in Saboli Bagh in North-East Delhi, in an environment defined by fields, water bodies, and open land, conditions that have since been overtaken by rapid urban expansion. What remains of that landscape is not its image, but its absence. My practice begins from this point of loss. Working with welded copper through the direct metal technique, I construct forms that do not represent nature, but register its transformation. These structures appear organic, yet they are fractured, dried, and incomplete - suggesting a condition where life has been altered rather than simply removed.*"



Organic Forma IX, XI- XIII
Patina on Copper
61 x 11 x 8 inches each



Organic Forms VII
Patina on copper
67 x 12 x 10 inches



Foliage Fall II
Patina on copper
63 x 27 x 23 inches

Foliage Fall IV
Patina on copper
64 x 26 x 25 inches



Lokanath Pradhan

Lives and works in New Delhi

Lokanath Pradhan (b. 1987, Odisha) is a contemporary artist with a PhD from the China Academy of Art, Hangzhou. He holds an M.F.A. in Printmaking from the Delhi College of Art and a B.F.A. from Utkal University of Culture, Bhubaneswar. Pradhan received the 57th National Award from Lalit Kala Akademi (2016), along with awards from the Prafulla Dahanukar Art Foundation, IFACS, Kala Sakshi, and other national institutions. He has also received the Junior Fellowship from the Ministry of Culture, an MFA Scholarship, and a Research Grant Scholarship from Lalit Kala Akademi. His practice has been presented through numerous exhibitions, workshops, residencies, and art camps. Lokanath's works are part of several private collections across India.

"*In "The Forgotten Giant," an enormous elephant looms over a sprawling metropolis, symbolizing memory, wisdom, and lost wilderness amidst relentless human expansion. The detailed cityscape contrasts with the ghostlike elephant, while scattered birds suggest freedom, migration, and the passage of time. Similarly, "The Silent Guardian of the Concrete Jungle" presents a majestic lion rising above an endless cityscape, symbolizing strength, pride, and resilience. Surrounded by towering skyscrapers and accompanied by soaring birds, the artwork explores the contrast between nature and urbanization, inviting reflection on coexistence, progress, and humanity's place between nature and industrial development.*"

Lokanath Pradhan



The Forgotten Giant
Plywood carving in 4 layers
24 x 48 inches

Lokanath Pradhan



The Silent Guardian of the Concrete Jungle
Plywood carving in 4 layers
24 x 48 inches

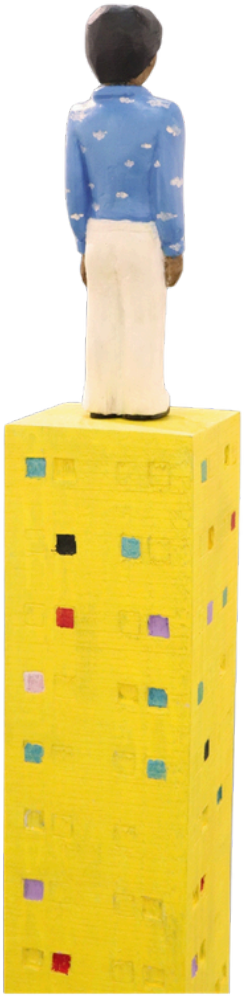


Loknath Sinha

Lives and works in Vadodara

Loknath Sinha (b. 1975, Jharkhand) is a contemporary sculptor based in Vadodara. He holds a Degree in Fine Arts in Sculpture from M.S. University, Baroda (2000), and a qualification in Multimedia from CDAC-NMRC, Pune (2001). Working across sculpture, installation, animation, and mixed media, his practice has developed through an extensive engagement with public art, materials, and three-dimensional forms. He received the 32nd Mind Creative Award by Andpersand Magazine (2011). His recent exhibitions include The Garden Makers (2026), the 19th edition of Baroda March (2026), and the Lineage as Language (2025) at Rukshaan Art, Mumbai. His major public-art projects include sculptures for Vadodara Municipal Corporation, a sculpture installed at Rajkot International Airport, and large-scale dinosaur sculptures for government nature parks in Gujarat. His works are part of many collections within India.

“I am an artist exploring emotion and humanity. I believe that everything touched by humans carries a human presence—whether it is a mechanical object or an organic form. Objects silently absorb our experiences, becoming witnesses to our lives, memories, and relationships. When we pray, we often feel that we are speaking to God and that God is listening. In the same way, I see the world around me as alive with presence. The objects we live with, use, and discard are not merely things; they become extensions of human existence. Through my work, I attempt to reveal these invisible connections between people and the material world. My artistic practice is rooted in sculpture, but it moves freely across different mediums of expression. My early career in stop-motion animation introduced me to plasticine clay as a sculptural medium, where I developed an affinity for color, form, and storytelling. The bright and expressive qualities of clay continue to influence my sculptural language, particularly in my wood sculptures and public artworks. Over the years, I have explored sculpture, drawing, painting, animation, and public art as ways of understanding human behavior and emotion.”



Detail Back



Detail Front



Untitled Feelings
Painted Wood
72 x 6 x 6 inches
Pedestal 10 x 10 x 2.5 inches



Lady with her Dog
Painted Fibreglass
Lady- 33 x 16 x 9 inches
Dog- 14 x 4.5 x 8 inches



Lady
Painted Fibreglass
16.5 x 7 x 6 inches





Couple on Sofa
Painted Fibreglass, Canvas and Board
15 x 30 x 16 inches

My Girlfriend Watching TV and I am watching her
Painted Fibreglass and Painted Wood
13 x 11 x 11 inches



M.D. Musthafa

Lives and works in Baroda

M. D. Musthafa (b. 1997, Telangana) holds an M.V.A. in Painting from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda (2026), after a B.F.A. in Painting from Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad. His recent exhibitions include the Master's Final Display at MSU Baroda and Necropolis of Remains at Priyasri Art Gallery, Mumbai (2026), supported by India Art Fair as part of Mumbai Gallery Weekend. He has also exhibited at Priyasri – The Artist's Studio and the Master's Midterm Show (2025), and the ASLI B.F.A. Final Display (2024). His work is held in collections including the Mothadaka Foundation and ARK Baroda. He received the Nasreen Mohamedi Display Award (2026) and the Runner-up Prize from the India Government Mint, Hyderabad (2022). Musthafa has, also, been recently awarded the Dotwalk Ajitara Art Residency.

"*The main idea of labour in contemporary times, as reflected in my practice, lies in the tension between its visible necessity and its invisible condition. Labour sustains and builds the modern world it is foundational to urban growth, infrastructure, and daily life yet the people who perform it often remain unrecognized within dominant social narratives. In today's context, ideas of work ethic, productivity, and dignity of labour are widely emphasized and intellectually idealized. They are presented as universal values, suggesting fairness and opportunity. However, my work questions whether these ideals genuinely operate in reality, or whether they function as a concealment of deeper, persistent inequalities. Structures of class, caste, religion, and hierarchy continue to shape access, agency, and visibility, often in subtle but powerful ways. These systems are not always overt; instead, they are embedded within everyday life, normalized to the point of seeming invisible.*"





Imte[haan zaar]
Watercolour on handmade paper
34.5 x 26.5 inches

Fursat-se-Il
Watercolour on prepared surface
12 x 12 inches





Gehraime
Watercolour and Cain on paper
22 x 32 inches

Faisala
Watercolour on prepared handmade paper
6 x 8 inches

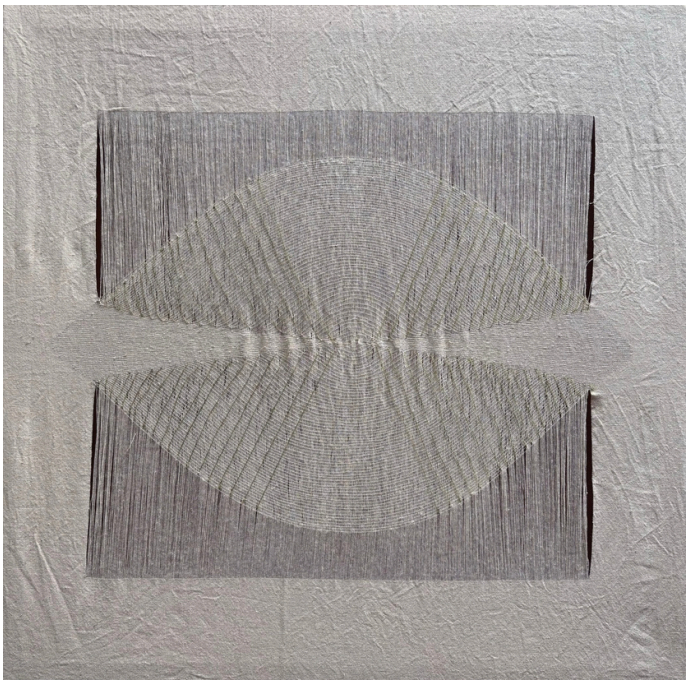


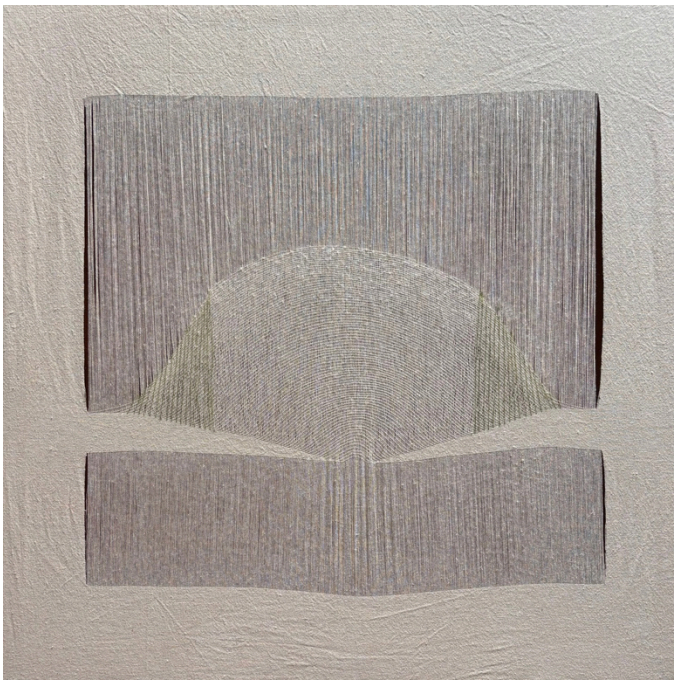
Nandini Patel

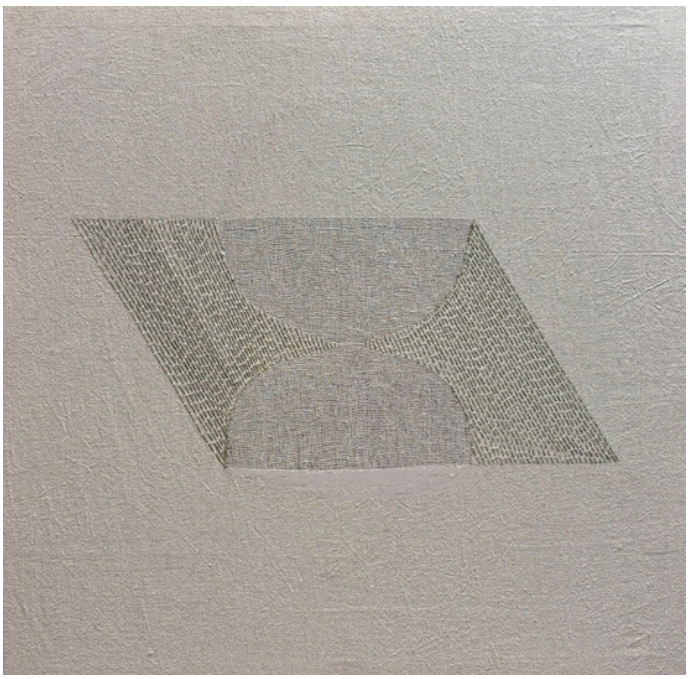
Lives and works in Baroda

Nandini Patel (b. 2003, Gujarat) is a contemporary artist based in Baroda. She holds an M.V.A. in Painting from the Faculty of Fine Arts, M.S. University of Baroda (2026), after a B.F.A. in Painting from Veer Narmad South Gujarat University, Surat (2024). Working primarily with textile, her practice explores absence, tension, fragility, and intuition through a subtractive process of removing threads from woven fabric. Her recent exhibitions include Future Tense at Art Heritage Gallery, Delhi (2026), the Annual Degree Show at M.S. University of Baroda (2026), and the Nasreen Mohamedi Scholarship Show at the Faculty of Fine Arts, M.S. University of Baroda (2025). She received the Nasreen Mohamedi Scholarship Award (2025–26) and the Best Painting Award at the Annual Display, VNSGU (2024), and participated in the Lalit Kala Art Camp (2023). At such a young age, her works have already found their place in numerous private collections within India.

"*My practice is rooted in textile as a medium and is developed through a subtractive, process-led approach. I work by removing threads from woven fabric, allowing forms to emerge from within the textile structure itself. Rather than adding imagery or surface decoration, I engage with the fabric as both image and material, where absence, tension, and fragility play a central role in shaping form.*
The visual forms in my work are derived from crystal rhyolite stones that I collect from Pavagadh. I am deeply fascinated by their process of formation—how these stones are shaped over time through natural forces such as pressure, heat, fragmentation, and erosion rather than through deliberate design. This geological process strongly resonates with my own way of working, where form evolves gradually through interaction with material and time."







To Sow Again I-III
Cotton Cloth and Acrylic Colour
19 x 19 inches each



Neha Dey

Lives and works in Kolkata

Neha Dey (b. 2000, West Bengal) is an artist based in Kolkata. She holds an M.F.A. in Painting from Government College of Art and Craft, Kolkata (2025), after a B.F.A. in Painting from Rabindra Bharati University, Kolkata (2023). In 2025, she participated in the Summer Illumination Residency at Dotwalk Ajitara Art Residency, Delhi, and exhibited in New on New · Edition 2 at ChampaTree Art Gallery, New Delhi; A Rising Tide: Women Artists from the Alkazi Collection at Art Heritage and Shridharani Gallery, New Delhi; The Stillness That Spoke at 079 Stories, Ahmedabad; In The Small, Infinite at Method Art Space, Mumbai; and the 58th Annual Exhibition of Birla Institute of Art and Craft, Kolkata. She received the Certificate of Merit at the 159th Parampara Annual Exhibition (2024) and the Young Artist Scholarship from the Ministry of Culture (2023).

"My work explores the relationship between people, place, and memory, with a particular interest in how ordinary moments and encounters become emotionally significant over time. The places I have lived in and called home, along with conversations, journeys, observations, and personal experiences, often become starting points for my work. I am drawn to the quiet aspects of everyday life- moments of waiting, travelling, working, gathering, caring, or simply being together- and to the traces these moments leave behind.
Rather than depicting specific individuals or illustrating complete narratives, I construct scenes from fragments: gestures, bodies, objects, clothing, surroundings, and fleeting interactions. These fragments allow different experiences to coexist without being reduced to a single story."









Where We Call Home I-IV
Acrylic on Nepalese Paper
20 x 14 inches each

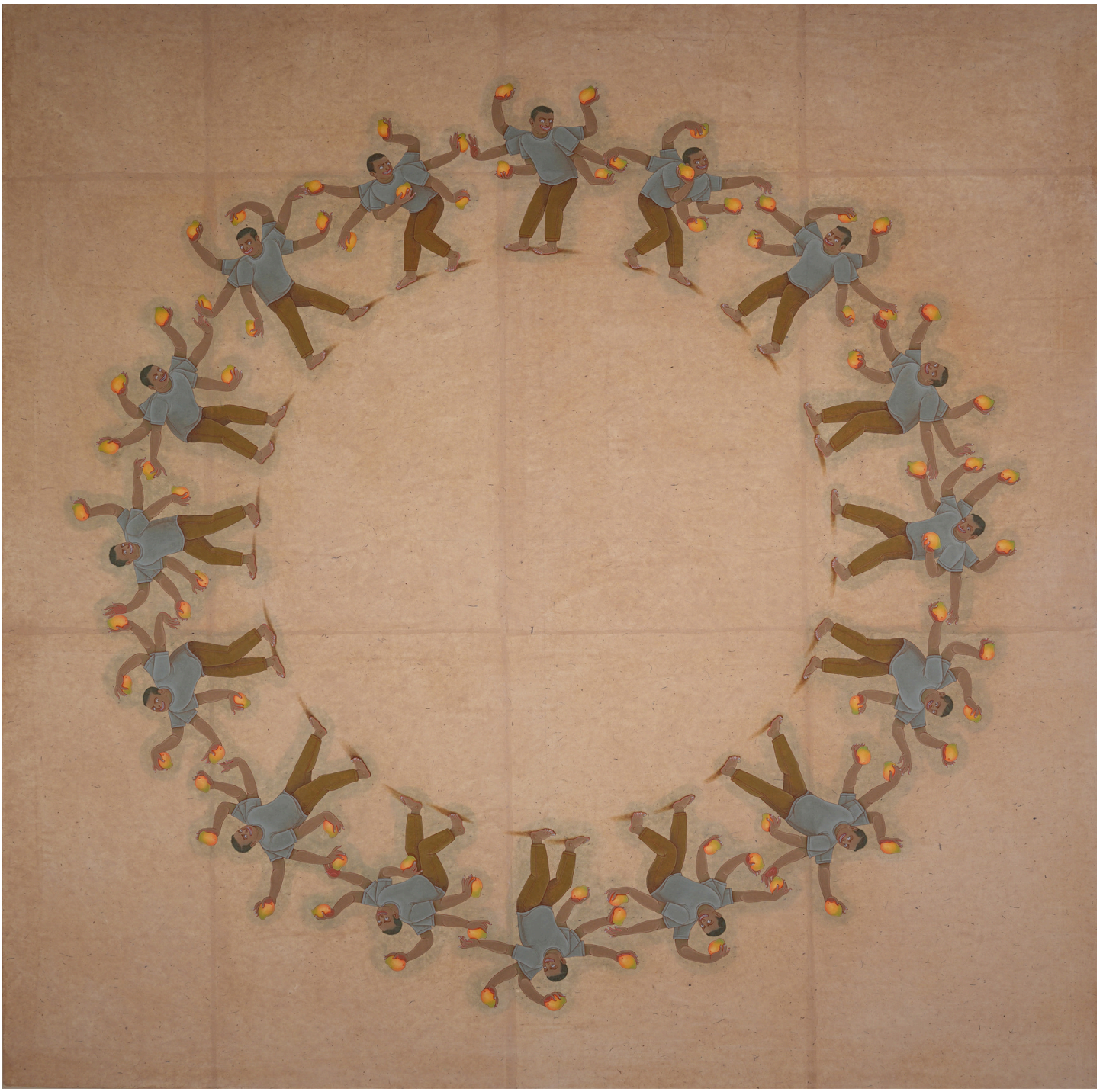


Ravi Chunchula

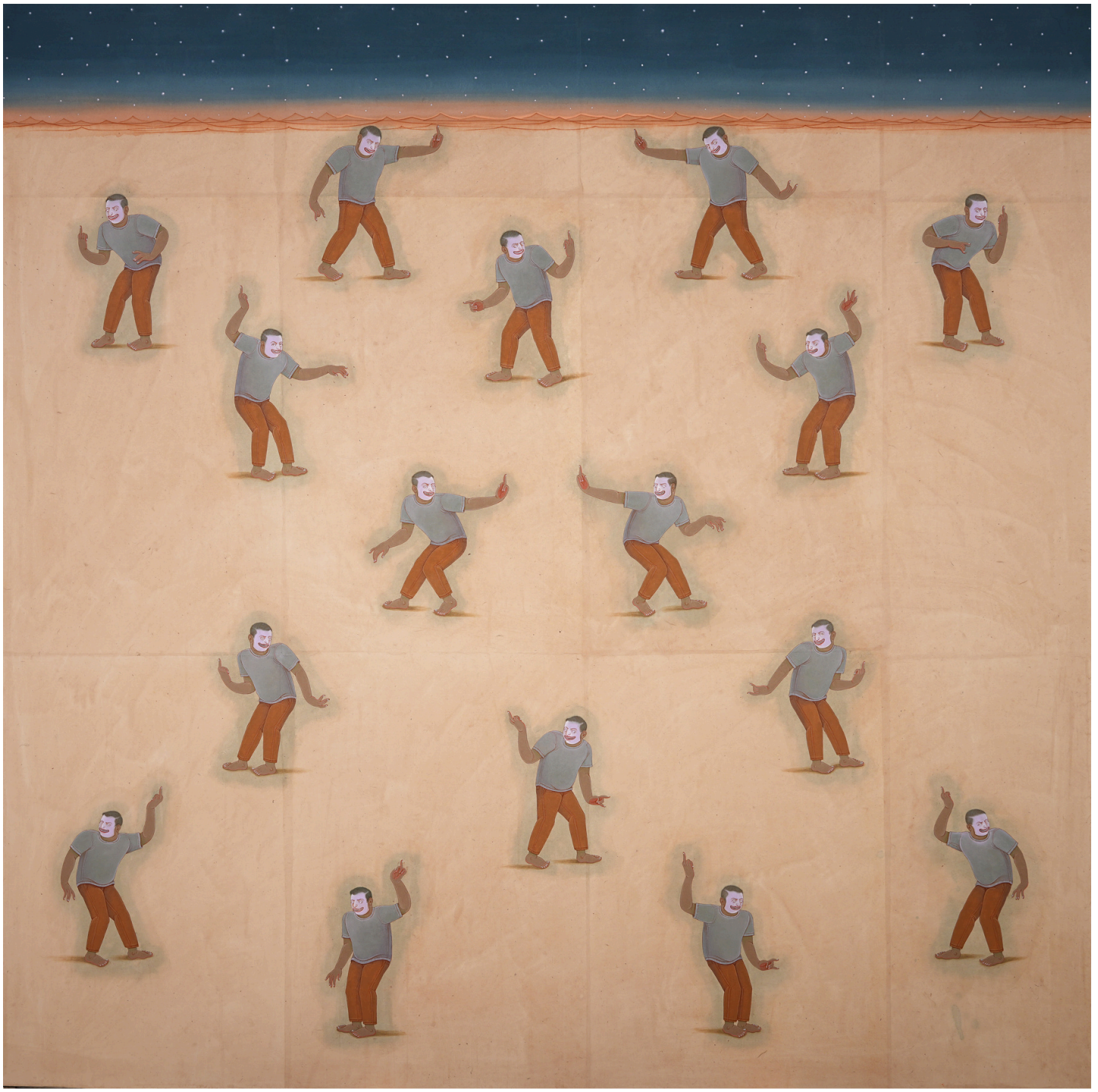
Lives and works in Hyderabad and New Delhi

Ravi Chunchula (b. 1989, Andhra Pradesh) is a contemporary artist based in Hyderabad. He holds an M.F.A. in Printmaking from the University of Hyderabad and a B.F.A. in Painting from Osmania University. Working across satire, performance, and surreal invention, his practice explores the political, cultural, and social textures of contemporary life. Early in his career, he worked as an illustrator for the BBC and undertook commissioned projects including large-scale murals and restaurant design. He is, also, a recipient of the Young Artist Scholarship from the Ministry of Culture, Government of India. Ravi has exhibited widely across India and internationally, including in Belgium, Lithuania, South Korea, and France, and his work is held in the permanent collection of the Museum of Sacred Arts, Belgium, as well as private and institutional collections in India including MAP Bangalore.

"*My satire does not depend on caricature or a punchline. It emerges through repetition, improbable juxtaposition and the slight wrongness of otherwise ordinary actions. A window becomes both architecture and stage. An object used to conceal a face makes the act of hiding more visible. Familiar domestic forms become screens between what is shown and what remains withheld. Working with gouache on fragile rice paper, images remain crowded, unstable and unresolved. I use satire not to make light of the world, but to reveal its contradictions. Through theatrical situations and surreal imagery, I try to understand a reality where conflict, politics, culture, entertainment and everyday life often exist together.*"



A Man for Mango
Gouache on rice paper, mounted on canvas
72 x 72 inches



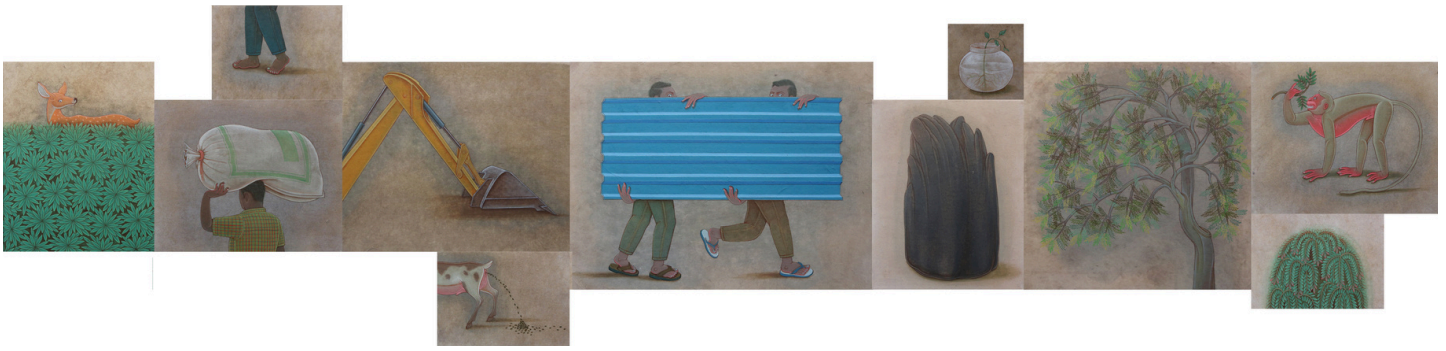
A Man Silently Performing
Gouache on rice paper, mounted on canvas
72 x 72 inches



A Golden Shroud I, II, III
Gouache & newspaper collage on rice paper, mounted on canvas
22 x 15 inches each

Ravi Chunchula





Corridors of Contemplation I
Gouache on rice paper, mounted on canvas
18 x 78 inches

Corridors of Contemplation II
Gouache on rice paper, mounted on canvas
18 x 76 inches



Samir Mohanty

Lives and works in New Delhi

Samir Mohanty (b. 1989, Odisha) is a contemporary artist based in New Delhi. He holds an M.F.A. in Painting from the S.N. School of Arts and Communication, Hyderabad Central University, and a B.F.A. in Painting from B.K. College of Art and Crafts, Bhubaneswar, Utkal University of Culture. Mohanty has participated in group exhibitions across India and has received the Elizabeth Greenshields Foundation Grant (Canada) twice, in 2008 and 2011. His work has been presented through exhibitions and art initiatives across the Indian art scene, and he currently lives and works in New Delhi. Samir's works are a part of several notable collections within India.

"*The series equilibrium is an expression of a balanced environment, where I use urban industrial materials with materials that I collect from nature and found sustainable objects. I try to work with resources that are valuable for their originality: a minimized and romanticize landscape/ still life, a detailed semi-abstract form that expresses my imagination.*"





Untitled
Jujube twigs, brick dust, cement, acrylic, rice paper, copper wire
16.5 x 14.5 inches each



Untitled
Jujube twigs, brick dust, cement, acrylic, rice paper, copper wire
11.5 x 13.5 inches



Sonal Varshneya

Lives and works in Lucknow

Sonal Varshneya (b. 1985, Uttar Pradesh) is a contemporary printmaker. She holds an M.V.A. in Printmaking from Kala Sansthan, Agra University. Varshneya has received several national and international awards, including the 1st International Print Biennial Award from Lalit Kala Akademi, New Delhi, the International Award at the International Biennial Print Exhibition, Taiwan, and the Merit Award from Karnataka Lalit Kala Academy. She has also received the Junior Fellowship in Visual Art – Graphics and the Scholarship to Young Artists from the Ministry of Culture, Government of India. In 2013, she participated in the Korea Print International Residency Program, South Korea. Her work is held in both private & public collections including the National Museum of Taiwan, International Print Center Serbia, International Print Society China, Bharat Bhavan, Bhopal, the South-Central Cultural Zone, Nagpur, and the Museum of Sacred Arts (MOSA), Belgium.

"I have been influenced by all the women around me who have played a significant role in my life, and whom I have observed over the years. They are the first to wake up and the last to go to sleep, constantly thinking about the next task while completing the current one, and managing to finish everything on time. Every woman inwardly questions herself, "This is done, now what's next?" As I've depicted in the scene of braiding hair, which is based on my own memories of how my mother used to braid my hair every day while talking about all the tasks she had to do throughout the day. A woman performs everything with such ease, like flowing water, without stopping. Just as high tide and low tide come and go in the waves of the ocean, that's its inherent nature, similarly, this becomes the nature of women, exhibiting great ease and grace."



The Therapy of Women's Rights
Etching
20 x 18 inches each (Triptych)



Sonali Laha

Lives and works in Bangalore

Sonali Laha (b. 1983, West Bengal) is a contemporary artist based in Bengaluru. She holds an M.F.A. in Painting from the University of Hyderabad (2012), after a B.F.A. in Painting from the University of Burdwan, West Bengal (2010). Working primarily with traditional Indian tempera on handmade wasli, her practice explores memory, mindfulness, self-love, and the relationship between the mind, body, and broader social and political conditions. Her recent exhibitions include Between Yesterday and Tomorrow at Aem Contemporary, New Delhi (2025); Mirror Mirror on the Wall at Champatree Gallery × EKCHITRA, Delhi (2024); Measuring Life with Coffee Spoons at APRE Art House, Mumbai (2024); and the Art and Architecture Design Biennale at the Red Fort, Delhi (2023). Laha received the Junior Fellowship from the Ministry of Culture, Government of India (2019) and the All India Emerging Artist Award from Odisha Lalit Kala Academy (2012). Sonali's works are held in private collections across the country.

"*My practice explores the relationship between landscape, memory, the body, time, and transformation. I do not approach landscape as a depiction of a particular place; rather, I use natural forms as a visual language through which inner experiences and the cycles of life can take shape. Rivers, forests, mountains, rocks, roots, and organic forms recur throughout my work because I experience them as extensions of the body and as metaphors for memory, growth, change, and continuity. A landscape in my work can therefore exist simultaneously as an external world and as an intimate psychological space.*"



The River Connecting Two Lands
Tempera and Gold Leaf on Canvas
52 x 24 inches



Srinivas Pulagam

Lives and works in Vadodara

Srinivas Pulagam (b. 1989, Andhra Pradesh) is a contemporary artist based in Vadodara. He holds an M.V.A. in Printmaking from M.S. University of Baroda and a B.F.A. in Painting from Andhra University. He has received several awards, including the South-Central Zone Cultural Centre Award and the AIFACS Award. Pulagam has exhibited in group exhibitions across India, including in Bengaluru, Ahmedabad, Lucknow, and Delhi, and has participated in workshops, residencies, art camps, and the Kochi-Muziris Biennale. His work is part of the permanent collection of the Museum of Sacred Arts (MOSA), Belgium as well as a part of various private collections in India & overseas.

My practice explores the relationship between human existence, nature, memory, and the search for self. I am interested in how we construct our understanding of reality through culture, inherited traditions, personal experiences, and the landscapes we inhabit. Nature in my work is not simply a background; it becomes a psychological space and an extension of the mind. Trees, water, animals, architecture, patterns, and human figures coexist as fragments of memory and consciousness. I use these elements to create imagined landscapes where the familiar and unfamiliar meet. The solitary human figure often represents an individual moving through layers of experience, questioning identity, belonging, desire, and the meaning of existence. My compositions bring together traditional visual languages and contemporary ways of seeing, allowing past and present to exist simultaneously. Through this visual world, I reflect on the constant tension between what we see and what we experience, what we inherit and what we become, and the external world and the inner self. Ultimately, my work is an ongoing attempt to understand how we live, remember, change, and search for meaning within a constantly shifting reality.



Mithya
Watercolour and gouache on paper
24 x 60 inches each



Antara
Ink and Acrylic on Canvas
50 x 36.5 inches each



Venkatesh Dhuli

Lives and works in New Delhi

Venkatesh Dhuli (b. 1994, Delhi) is a contemporary sculptor based in New Delhi. He holds an M.F.A. in Sculpture from Jamia Millia Islamia, New Delhi (2018), after a B.F.A. in Sculpture from Andhra University, Visakhapatnam (2016). His recent exhibitions include a group show with TAQ Gallery at AIFACS, New Delhi (2026), Abir India at India Art Fair, New Delhi (2025), and New on New ’25 at ChampaTree Art Gallery, New Delhi (2025). He has also exhibited at the 64th National Exhibition of Art, Lalit Kala Akademi, New Delhi (2023), and The Bombay Art Society’s 130th All-India Annual Art Exhibition, Mumbai (2022). He received the HRD Young Scholarship (2018–19) and the Delhi City Award from the Prafulla Dahanukar Art Foundation (2017). His works are held in notable private collections across the country.

“I am inspired by childhood memories and the innocent questions of childhood thoughts. My work mainly reflects the inner self and society, where personal experience and collective reality intersect. I explore the conflict between reality and thoughts, and the presence of love and emotions that remain unexpressed. Through my art, I give form to these innocent questions and emotional anxieties, allowing them to exist visually as reflections of both inner and outer worlds.”



Protector
Velvet on fibreglass
41 x 26 x 12 inches



Beyond the Fragrance
Velvet on fibreglass
37 x 21 x 18 inches



Beyond the Fragrance- II
Velvet on fibreglass
34 x 15 x 14 inches

Venkatesh Dhuli



Yesterday
Velvet on fibreglass
19 x 21 x 21 inches



Yashvant Singh

Lives and works in New Delhi

Yashvant Singh (b. 1986, Uttar Pradesh) is a contemporary artist based in New Delhi. He holds an M.F.A. in Painting from the Government College of Fine Arts, Gwalior (2012), after a B.F.A. in Painting from the same institution (2010). His work has been exhibited in solo exhibitions at Triveni Kala Sangam, Lalit Kala Akademi, and ChampaTree Art Gallery, New Delhi, as well as group exhibitions including the National Exhibition organised by Lalit Kala Akademi and exhibitions at Jehangir Art Gallery, Mumbai. Singh received the 61st National Award from Lalit Kala Akademi (2019–20) and has participated in art camps, residencies, and workshops across India. His works are held in public and private collections in India and internationally.

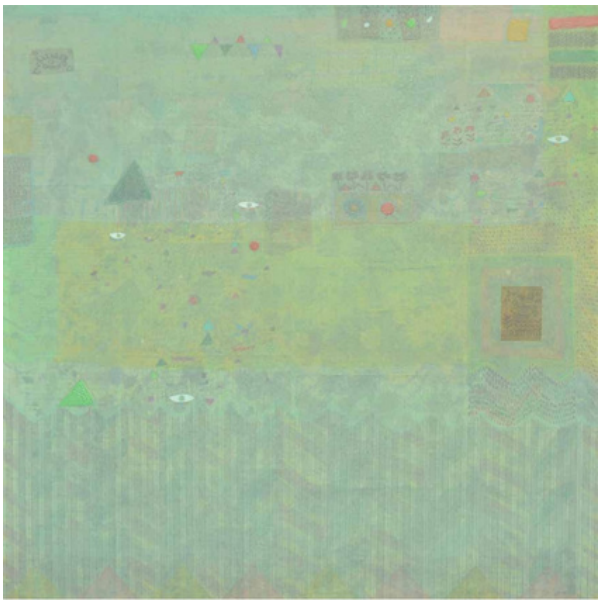
"My canvases offer a space to feel, reflect, and rediscover silence. While my work is deeply inspired by tribal aesthetics, particularly the indigenous visual cultures of India, it is not an act of replication or documentation. Instead, I filter these inspirations through my memory, intuition, and lived experiences. Over the years of studying tribal art and interacting with rural artisans, I have absorbed the spirit of their forms—the organic rhythms, the reverence for nature, the symbiotic relationship between the sacred and the everyday. In my work, these influences are transformed into an intuitive calligraphy—a script that is both personal and universal, rooted in ancient rhythms yet speaking through a contemporary voice.

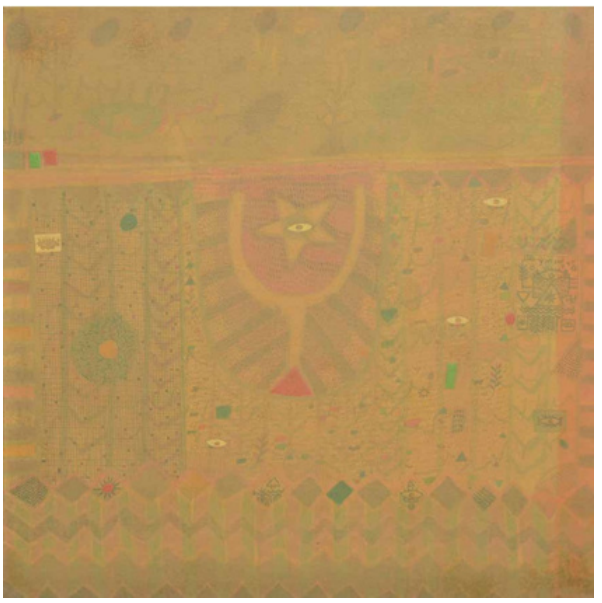
Through my paintings and drawings, I want to create spaces where viewers can experience visual beauty and a deeper encounter with time, memory, and inner silence. My work is a humble offering to the ongoing continuum of human creativity—a small gesture of hope carved into the vast cave wall of existence. This practice has sustained me through adversity."

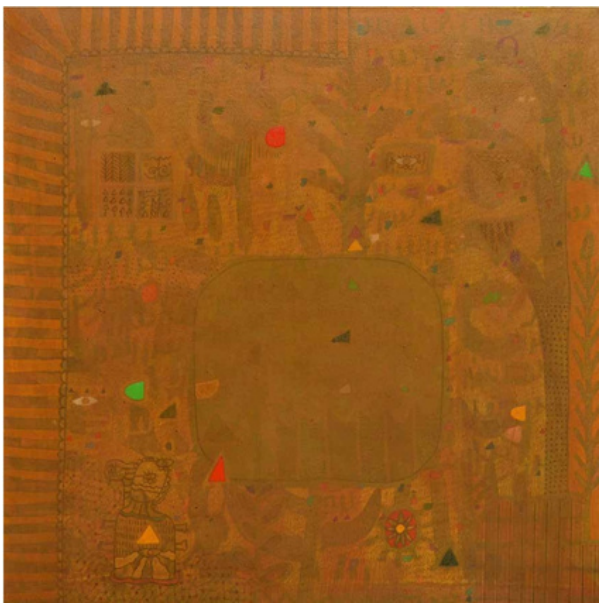
Yashvant Singh

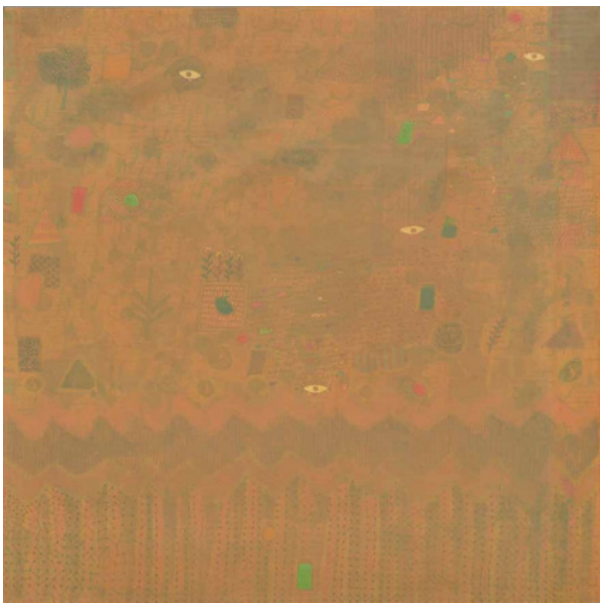


Untitled
Mixed Media on canvas
55 x 84 inches











Untitled
Mixed Media on canvas
30 x 30 inches each

CHAMPATREE

ART GALLERY

NEW DELHI • HYDERABAD

Enquiries, introductions, and proposals are welcome, and the gallery is happy to share further material on request, whether for a specific work, a viewing, or ongoing dialogue.

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