

CELEBRATING  
**10**  
YEARS



**సర్దుబాటు: Sardhubaatu**  
*Put Together, Somehow*

A Solo Exhibition by  
**RAVI CHUNCHULA**

6<sup>th</sup> - 14<sup>th</sup> March 2026 Main Gallery, Bikaner House



This year marks 15 years for **Art for Art Foundation** and 10 years for **Champatree Art Gallery**. These milestones offer a moment to pause and acknowledge the relationships that have shaped this journey.

Art for Art Foundation began with a commitment to sustained artistic practice. From the outset, the focus is on mentorship, dialogue, and long-term engagement with artists across regions and stages of practice. Over time, this approach has grown into a platform built on trust and continuity.

Champatree Art Gallery is evolving alongside this vision. As a space for exhibition and representation, it supports artists in bringing their work into the public realm while remaining rooted in process, integrity, and thoughtful exchange. **The Foundation and the Gallery continue to grow side by side, distinct in purpose yet closely connected.**

You have been part of this journey for years and your support has taken many forms, from sustained patronage to meaningful engagement with artists at critical moments. This note is a humble expression of our gratitude for that presence.

*With thanks for the years behind us and anticipation for what lies ahead.*

A handwritten signature in blue ink, appearing to read 'Archana'.

Archana Sapra  
Curatorial Director

A handwritten signature in blue ink, appearing to read 'Pooja'.

Pooja Bahri  
Artistic Director

*Sardhubaatu, Put Together, Somehow* emerges from what I see, feel, and silently absorb from the world around me. These recent works are not built from ideas alone, but from lived experience, human faces encountered in daily life, restrained gestures, shared silences, social codes, and familiar environments that enter the body almost unnoticed and remain there. The work grows from observation rather than narration, from presence rather than explanation.

The figure of the man does not arrive naturally on the surface. He is slowly formed through layers of pigment, of memory, of pressure. As colours settle and the surface accumulates marks, the surroundings begin to weigh upon him. He is not placed freely within space; he is arranged by it. This process mirrors human life itself, where existence is shaped gradually through family, society, belief systems, labour, expectations, and unspoken rules.

The shifting backgrounds reflect the environments we inhabit every day social, cultural, political, and psychological spaces that are never neutral. Fragments of tradition, habit, faith, conflict, and memory appear intuitively, not as declarations but as traces. These elements are painted as they are felt: sometimes heavy and oppressive, decorative and seductive, and sometimes unresolved. Like life, they are neither fully chosen nor entirely avoided.

Human struggle in these works is not shown through dramatic action, but through stillness. The body often appears composed, controlled, or silent, while the space around it feels restless and unstable. This tension reflects the condition of contemporary human life where individuals learn to contain emotions, adjust behaviour, and survive within systems that continually shape and reshape them.

Colour becomes a language of pressure and response. Dark tones carry weight, silence, endurance, and suppression. Brighter pigments interrupt the surface as moments of resistance, confusion, longing, or inner conflict. They do not resolve the image; instead, they disturb it, much like fleeting desires or doubts disturb the routines of everyday life.

The use of rice paper is central to this expression. Its fragility, absorbency, and translucence echo the vulnerability of human existence. Pigments sink, bleed, and stain the surface, much like experiences imprint themselves onto the body and mind. The material does not allow complete control; it responds, resists, and records time. In this way, the process itself becomes a metaphor for human life marked by accumulation, erosion, and endurance.

*I am not attempting to define who the man is. I am interested in how he exists, how he adapts, absorbs, negotiates, and survives within layered social realities. The man becomes a reflection of a shared human condition, where identity is not singular or fixed, but slowly assembled through repetition, exposure, compromise, and expectation.*

These paintings do not offer answers or conclusions. They remain open, layered, and incomplete like the lives they reflect. What matters is the act of seeing and holding this arrangement, allowing space for the viewer to feel the quiet unease, the beauty, and the weight of being human in a world that is constantly shaping us, even as we try to remain present within it.

--Ravi Chunchula



*The Smile is Watching You*  
Gouache on rice paper, mounted on canvas  
48 x 96 inches



*A Man Arranged*  
Gouache on rice paper, mounted on canvas  
48 x 96 inches



*Approximates of an Ancient Hiatus*  
Gouache on rice paper, mounted on canvas  
48 x 96 inches

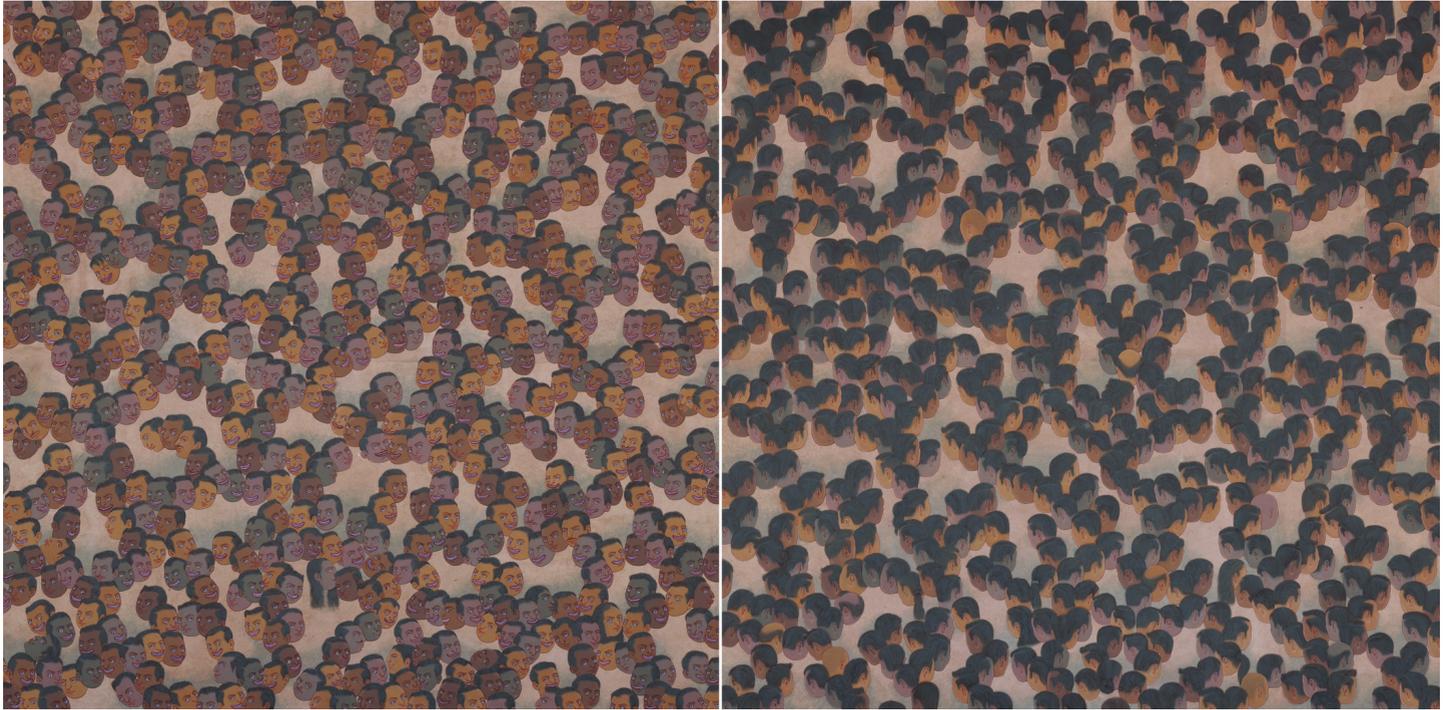


*The Mouth as Arrangement*  
Gouache & newspaper collage on rice paper, mounted on canvas  
60 x 60 inches



*Decorated Faces*  
Gouache on rice paper, mounted on canvas  
60 x 60 inches





*Lost in the Crowd*  
Gouache on rice paper, mounted on canvas  
36 x 72 inches (Diptych)



*Arranged to Carry*  
Gouache on rice paper, mounted on canvas  
60 x 60 inches



*Right Hand and Left Hand*  
Gouache & newspaper collage on rice paper, mounted on canvas  
36 x 48 inches (Diptych)



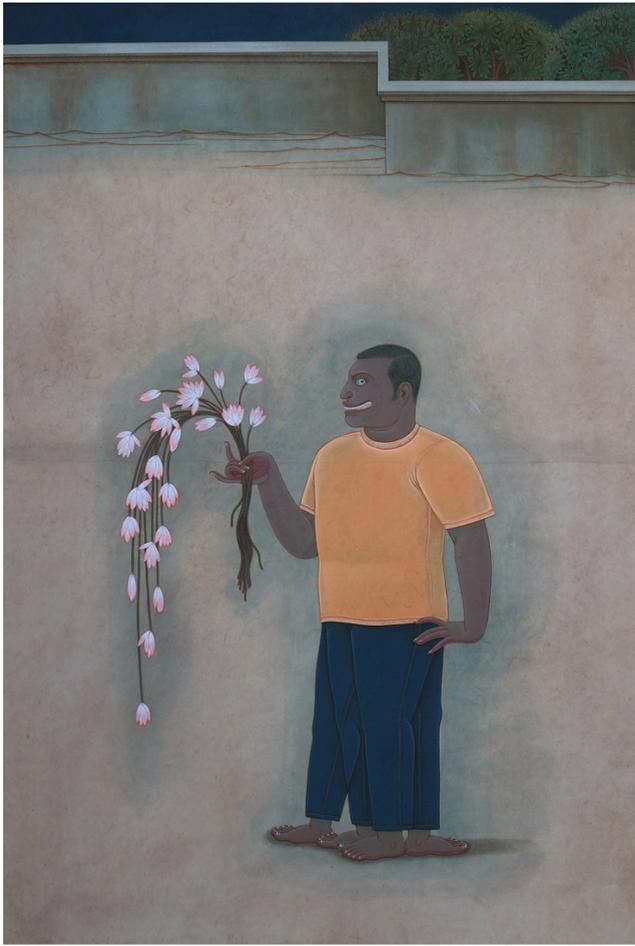


Detail

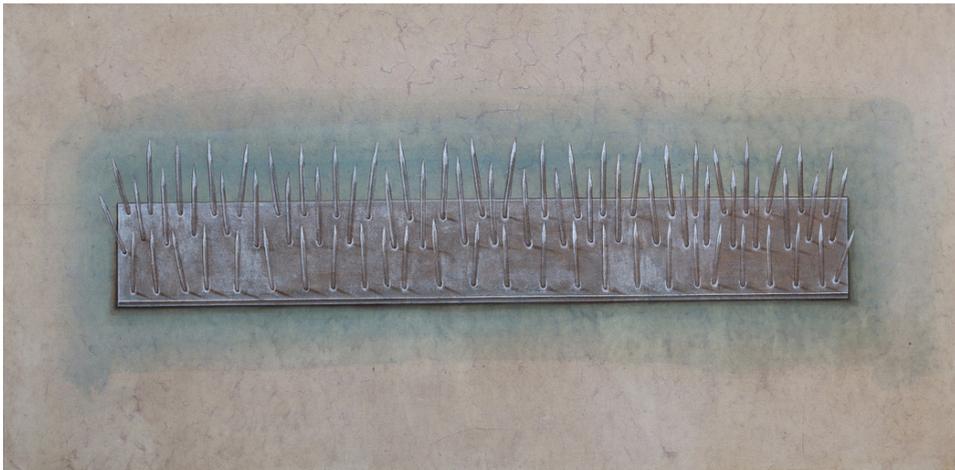
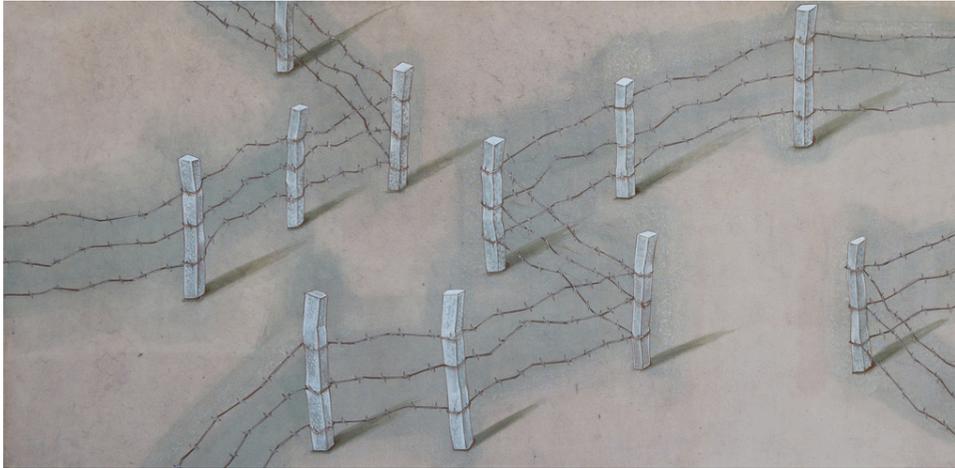
*You and Me in Between*  
Gouache on rice paper, mounted on canvas  
18 x 84 inches (Diptych)



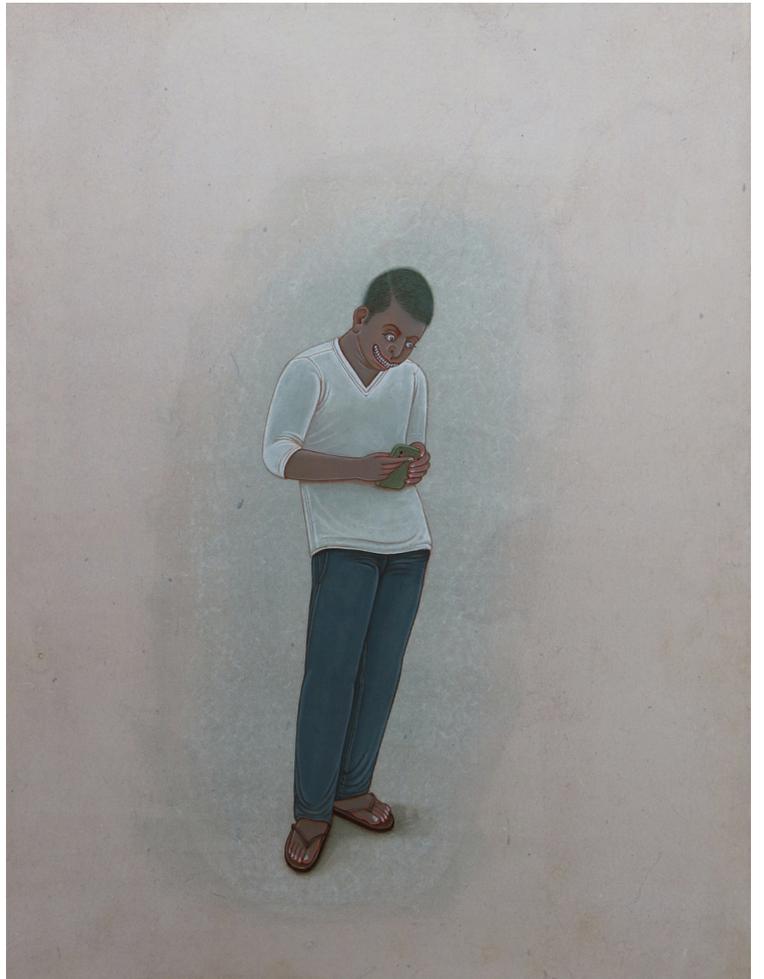
*Looking out from the Dark*  
Gouache & newspaper collage on rice paper, mounted on canvas  
12 x 10 inches each (10 pieces)



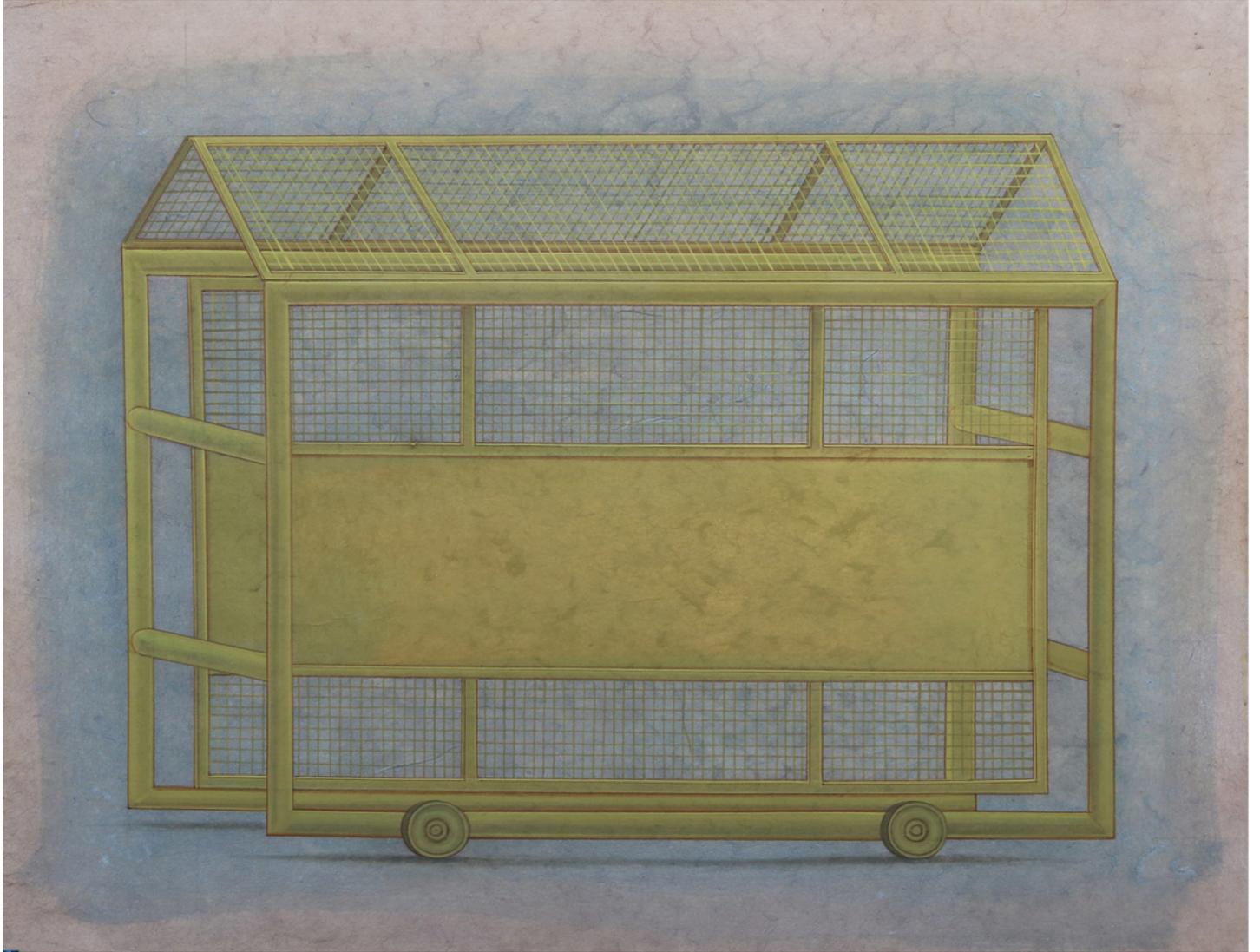
*Two Truths of the Same Body II*  
Gouache on rice paper, mounted on canvas  
72 x 24 inches (Diptych)



*Between the Eyes and the Street*  
Gouache on rice paper, mounted on canvas  
12 x 24 inches each



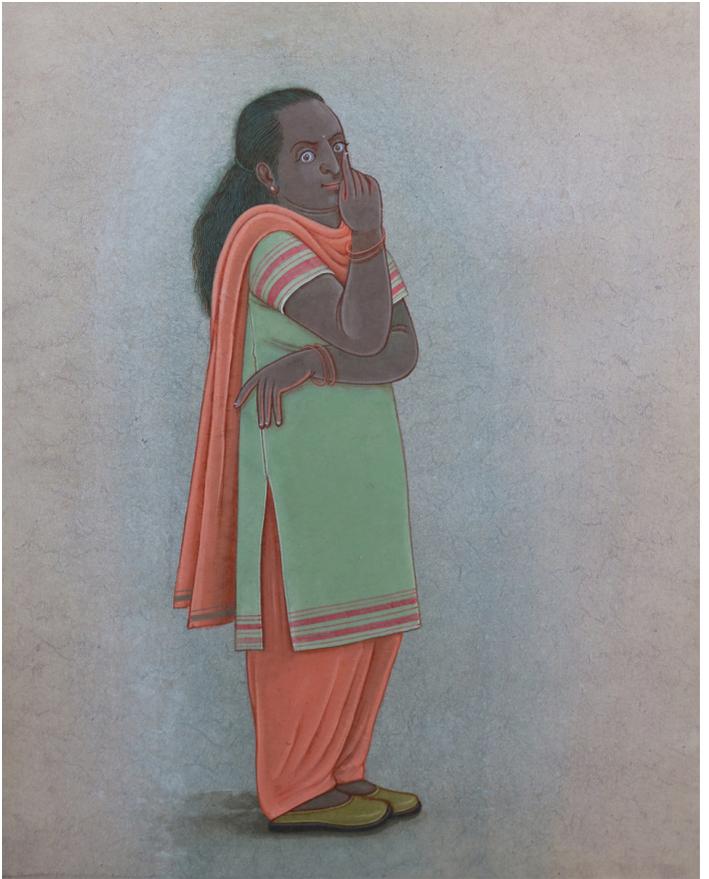
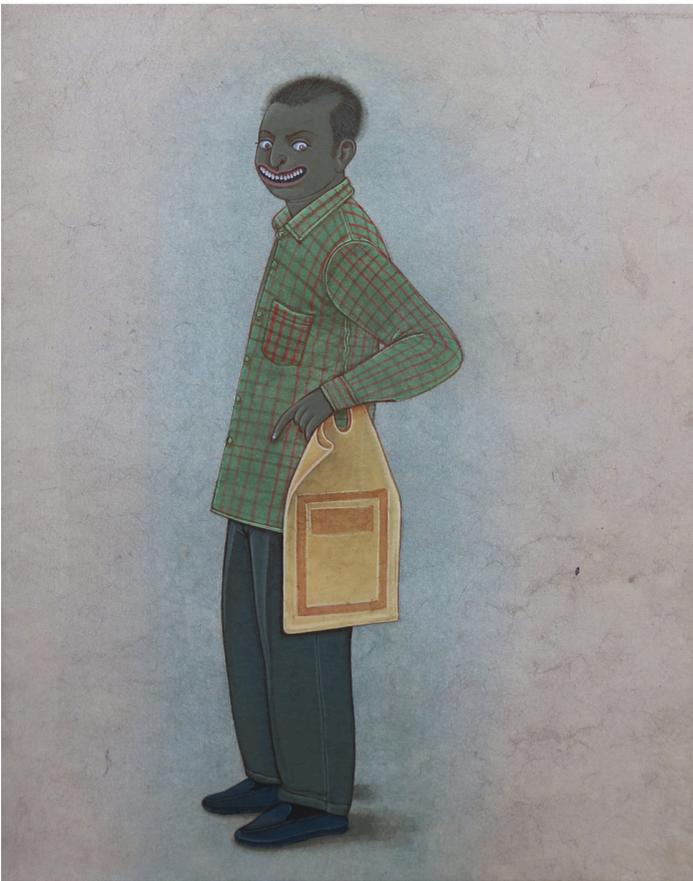
*Between the Eyes and the Street*  
Gouache on rice paper, mounted on canvas  
12 x 16 inches each



*Between the Eyes and the Street*  
Gouache on rice paper, mounted on canvas  
14 x 18 inches



*Between the Eyes and the Street*  
Gouache on rice paper, mounted on canvas  
12 x 12 inches each



*Between the Eyes and the Street*  
Gouache on rice paper, mounted on canvas  
10 x 8 inches each



## **Ravi Chunchula**

(b. 1989, Rayadurg, Andhra Pradesh, India)

Lives and works in Hyderabad and New Delhi

Ravi Chunchula is an Indian artist whose multidisciplinary practice spans painting, printmaking, and sculpture. He received an MFA in Printmaking from the University of Hyderabad and a BFA in Painting from Osmania University.

Working across mediums, Chunchula develops layered visual narratives that draw from satire, folklore, and historical image-making traditions. His practice is deeply informed by his early professional experience as a conservator of old master paintings, which cultivated a rigorous attention to surface, technique, and material longevity. A subsequent engagement as a political cartoonist with the BBC sharpened his sensitivity to narrative structure and visual wit — elements that continue to animate his work through complex, often allegorical compositions.

Ravi's paintings frequently evoke the intricacy and storytelling strategies of miniature traditions, while embracing the luminosity and textural precision of gouache, a medium central to his practice. Through these formal choices, he constructs densely populated pictorial worlds that explore memory, social commentary, and the fragile architectures of contemporary life.

He is a recipient of the Young Artist Scholarship from the Ministry of Culture, Government of India. His work has been exhibited widely across India — including in Hyderabad, Chennai, Mumbai, Bhopal, Bengaluru, and New Delhi and internationally in France, Lithuania, South Korea, and Belgium.

Chunchula has undertaken major commissioned projects, including large-scale public murals and illustrated publications. His works are held in significant private and public collections, including the Museum of Sacred Arts (MOSA), Belgium. His practice has also been commissioned by the Ministry of Culture, Government of India.



## About the Gallery

Founded by Archana Sapra and Pooja Bahri, Champatree Art Gallery is a contemporary art gallery based in New Delhi, India. It grew out of the Art For Art Foundation (A4A), established in 2011 to support sustained artistic practice through mentorship, dialogue, and long-term engagement.

Champatree functions as the gallery platform within this ecosystem—working with artists as their work enters wider public, institutional, and collector-facing contexts. The programme is built through close collaboration, careful research, and clear presentation, with a commitment to rigorous documentation and lasting relationships. Champatree works closely with emerging artists and, increasingly, with mid-career artists whose practices have developed through time and focus.

Enquiries and introductions are welcome. Works lists, images, further material and private viewings can be arranged on request.

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