

CHAMPATREE
ART GALLERY

Presents

NEW

ON

NEW

EDITION 2

CATALOGUE

Introducing Fresh Voices & Diverse Practices

Archisman **Roy** | Ariba **Khatoon** | Bibhu **Nath** | Deepika **Sakhat** | Deparna **Saha** | Debojit **Roy** | Dindi **Praveen Sagar**
Intaz **Ansari** | Jyotiprakash **Pradhan** | Krishna **Gouda** | Jyotsna **Kolamkar** | Manoj **Darekar** | Neha **Dey** | Ratul **Guchhait**
Rishabh **Jain** | Rupankar **Haldar** | Sai **Karnekota** | Sakhi **Chauhan** | Sayema **Shaikh** | Suhani **Jain**

ChampaTree Art Gallery presents *NEW ON NEW · Edition 2*, a curated exhibition introducing **20 emerging artists from across India, showcasing diverse contemporary practices through our annual open-call initiative**. The exhibition spans painting, drawing, sculpture, installation and mixed media, reflecting distinct visual languages and approaches.

New on New is created to confront a reality that is often overlooked. Many young artists in India possess a strong technical foundation and a deep commitment, yet access to professional galleries often depends on visibility and established networks. This exhibition creates a space where the practice can be encountered on its own terms. In this edition, our focus is simple and firm. We look for artists who demonstrate care for their material, clarity of intention, and a steady, disciplined engagement with their craft. Their mediums differ, but each brings a thoughtful, grounded approach that deserves public attention.

NEW ON NEW emerges from the ethos of the Art For Art Foundation, where mentorship, critique and community form an important part of artistic development. ChampaTree maintains this platform, positioning the exhibition as a point of entry for artists to share their work within a professional gallery environment.

New on New stands for recognition based on substance. It invites viewers to meet these artists with the seriousness their work merits.

Exhibiting Artists:

Archisman **Roy**, Ariba **Khattoon**, Bibhu **Nath**, Deepika **Sakhat**, Deparna **Saha**, Debojit **Roy**, Dindi **Praveen Sagar**, Intaz **Ansari**, Jyotiprakash **Pradhan**, Jyotsna **Kolamkar**, Krishna **Gouda**, Manoj **Darekar**, Neha **Dey**, Ratul **Guchhait**, Rishabh **Jain**, Rupankar **Haldar**, Sai **Karnekota**, Sakhi **Chauhan**, Sayema **Shaikh**, Suhani **Jain**

Archana Sapra
Curatorial Director

Pooja Bahri
Artistic Director

Archisman Roy

Archisman Roy (based in Kolkata) is a sculptor and mixed-media artist whose practice examines how everyday objects carry emotional, cultural, and social histories. He holds an M.F.A. (2021) and a B.F.A. (2019) in Sculpture from Rabindra Bharati University, Kolkata. Roy has exhibited across India, including at Birla Academy of Art & Culture, Dhoomimal Gallery, Shrishti Art Gallery, Kalakriti Art Gallery, Gallery Dotwalk, and Space 118, with recent presentations such as *Luminous Reveries* (Dotwalk, 2024) and *The Future of Imagination* (Space 118, 2024). His recognitions include a Certificate of Merit from the West Bengal State Academy (2023), Jury Special Mention from Birla Academy (2022), and the RBU Merit Award (2019). In 2025, he participated in the Space-Studio Monsoon Residency, Baroda. Roy's practice transforms functional objects into symbolic forms that reflect lived experiences and the politics of everyday life.

" My work begins with ordinary objects like taps, bags, jerrycans, ladders, stools, familiar things that hold quiet stories of survival, aspiration, and memory. By altering scale, material, and context, I aim to reveal the emotional and cultural weight embedded in daily gestures. Whether recalling childhood play, tracing desires for comfort, or confronting social hierarchies and resourcefulness, I reimagine these objects as metaphors for resilience and shared experience. Through sculpture and mixed media, I hope viewers rediscover the extraordinary within the mundane."



Archisman Roy



A Journey Towards Comfort
Reused sal and gamelina wood
23 x 20.5 x 6.5 inches
2025

Archisman Roy



Reclaiming The Banal Series (1, 2, 3, 4)
Stoneware and earthenware
10.5 x 8 x 2.5 - 10.5 x 9.5 x 3 inches
2025



Seesaw Perspective over Time and Needs

Brass and reused wood

17 x 10 x 5 inches

2025

Archisman Roy



Untitled
Paint and epoxy compound on a glass-fibre jerrycan
12 x 10 x 7 inches
2025

Ariba Khatoon

Ariba Khatoon is a visual artist born in Naihati, West Bengal, whose practice engages with the poetic relationship between space, absence, and perception. She completed her Bachelor of Fine Arts in Painting at the Government College of Art & Craft, Kolkata, where she is currently pursuing her Master of Fine Arts (1st semester). Working through layered materiality and subtle spatial interventions, Khatoon constructs visual environments that unfold through semi-transparent and transparent surfaces. These fragile thresholds operate simultaneously as architectural and emotional passages, mediating between concealment and revelation. Her minimal yet immersive compositions investigate the quiet depth of voids, proposing that emptiness holds narrative, memory, and psychological resonance equal to physical form. Khatoon's emerging practice invites viewers into contemplative encounters, foregrounding slowness, introspection, and the shifting tension between presence and disappearance.

" My work unfolds through layered fabric panels that trace a dialogue between void, landscape, and minimal architectural form. Semi-transparent surfaces create shifting passages of light and shadow, where what is hidden and what is revealed coexist. Moving through these delicate thresholds, I explore how memory, presence, and absence shape perception. I aim to build quiet spaces for slow-looking places where viewers can pause, reflect, and find their own meaning within the subtle stories embedded in emptiness."



Ariba Khatoon



Untitled
Mixed media
28 x 48 inches
2025

Bibhu Nath

Bibhu Nath is a sculptor and interdisciplinary artist born in Cuttack, Odisha, and currently based in New Delhi. He received his Master of Fine Arts in Sculpture from the College of Art, New Delhi, following his formal training in sculpture at the BK College of Art & Crafts, Bhubaneswar. Working across sculpture, mural installations, and land art, Nath engages with themes of politics, mythology, climate, and collective rural memory. His work has been recognised with the Scholarship for Young Artists (2014–2016) and the AIFACS Annual Award (2014), and has been presented at prominent platforms including India Design (2019 & 2024), India Art Fair (2022–2024), and the 7th Geumgang Nature Art Biennale Video Exhibition, Korea (2016). He has participated in notable residencies such as the 3rd Piramal Art Residency, Mumbai, and the Crack International Art Camp, Bangladesh (both 2016). Nath's practice is celebrated for its distinct visual vocabulary that transforms lived rural experiences into poetic, symbolic, and contemporary narratives.

" My work draws from the memories and stories of village life that shaped my early years. I explore the intersections of nature, imagination, and human resilience through fragmented forms, symbolic objects, and surreal arrangements. Whether in Spring Walk, which celebrates renewal and the playful rhythm of spring, or in Rural Mural III, which reflects the improvisational spirit and complexity of rural existence, I seek to reinterpret everyday gestures into poetic metaphors. Through my practice, I invite viewers to wander through layered narratives where tradition, creativity, and human spirit converge."





Spring Walk
Plywood, paper pulp, cement, adhesive, watercolour
16 inches diameter, 2 inches breadth each
2025



Rural Mural III
Plywood, paper pulp, cement, adhesive, watercolour
Variable Sizes
2025

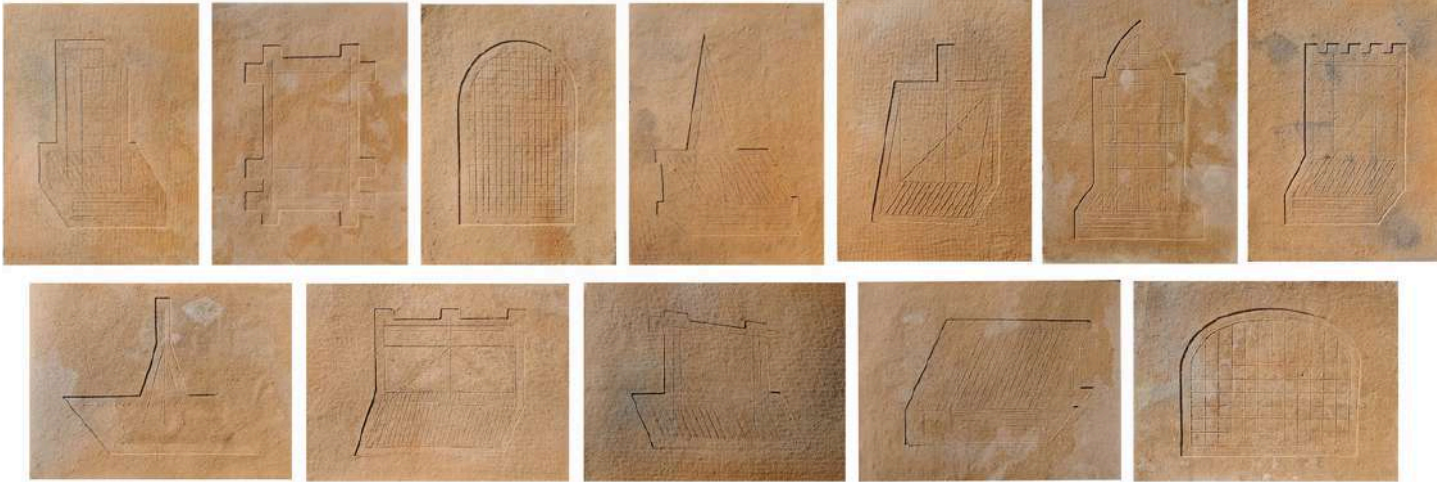
Debojit Roy

Born in Kolkata, Debojit Roy is an abstract sculptor whose practice explores structural logic, material memory, and the conceptual potential of line within three-dimensional form. He holds a Master of Fine Arts in Sculpture (2021) and a Bachelor of Fine Arts in Sculpture (2019) from Rabindra Bharati University, Kolkata. Roy has participated in numerous exhibitions including the CIMA Awards Show (2025), the 133rd Bombay Art Society Annual Show (2025), Amar Nath Sehgal Private Collection, New Delhi (2025), and the 105 Arts Group Show, Chandigarh (2025). His works have been recognised with the 56th Annual Exhibition Award, Birla Academy of Art and Culture (2023), the JK Paper Award (AFA Awards), The Anant Foundation for the Arts, Noida (2023), and a Merit Award from Rajya Charukala Parishad (2023). His works are held in collections including the Birla Academy of Art and Culture, Dolly Dabriwal, and Anant Design Pvt. Ltd. Roy's sculptural language synthesises ethnographic structures, architectural systems, and meditative linear sensibilities to construct abstract spatial environments.

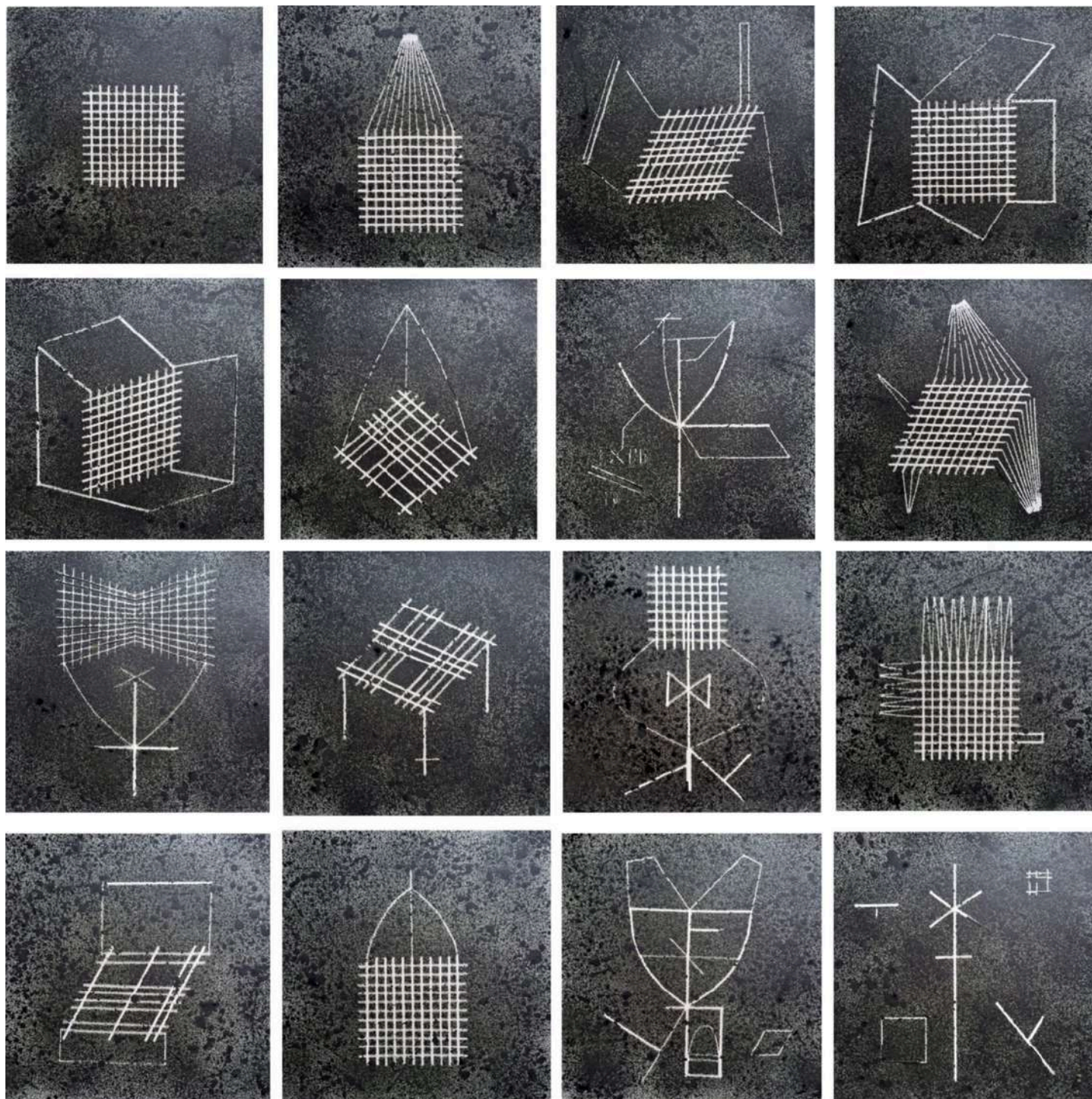
" As an abstract sculptor, I understand abstraction as a space of complete freedom. My work is rooted in the rural structural forms that shaped my surroundings, particularly the bamboo-and-wood frameworks used in traditional clay idol construction, known as Katham, and the Boome, a pigeon-sheltering structure built using similar techniques. I reinterpret these ethnographic objects through a sculptural process that merges architectural logic, blueprint-like drawing, and meditative linear structures. By transforming functional rural constructions into independent abstract forms, I explore sensitive line, minimal relief, and spiritual tension. Each work becomes a site where lived memory and structural intelligence converges, revealing how ordinary materials and traditional craftsmanship can evolve into contemplative and self-sustaining abstract design."



Debojit Roy



Sculptural Drawing III
Terracotta
5.6 x 7.6 inches each
2024



Untitled
Acrylic on paper
12 x 12 inches
2025

Deepika Sakhat

Deepika Sakhat is a visual artist based in Baroda, India. She holds a Master's degree in Visual Arts with a specialisation in Printmaking from the Maharaja Sayajirao University of Baroda (2019), following her Bachelor's degree in Visual Arts from Vasai Vikasini Visual Arts College, Mumbai (2017). Her work has been recognised through notable honours, including the Abir First Take Award (Abir Foundation, Ahmedabad, 2018) and the Baroda Best Display– Graphic Department Award.

Sakhat has exhibited widely across India, with recent group exhibitions at the National Gallery of Modern Art, Delhi (2024), VHC Art Gallery, Mumbai Art Fair (2024), Apparao Galleries, Chennai (2022), Shrishti Art Gallery, Hyderabad (2022), and others. Her practice has been supported by significant residencies, most recently at Hampi Art Labs, Karnataka (2025), Space Studio Baroda (2022), and Art for Change Foundation, New Delhi (2016). Her works are sought after for their poetic spatial experience and immersive engagement with memory and place.

" This work was created during my residency at Hampi Art Labs, where I responded intuitively to the organic architecture, the landscape, and the spiritual atmosphere of the Tungabhadra region. My interactions with people there, the sense of freedom I experienced, and the connection I felt with the environment shaped my process. Through layered spatial gestures and natural forms, I express how I instinctively engage with place, memory, and energy."





Hampi Art Labs
Watercolour, ink and pen on paper
44.5 x 64.5 inches
2025

Deparna Saha

Deparna Saha (b. 1998, Nabadwip, West Bengal) is a multidisciplinary artist whose practice explores climate change, coexistence, identity, and cultural heritage through the relational aesthetics of food. She recently completed Fine Arts at the Sarojini Naidu School of Arts and Communication, University of Hyderabad (2023), following her Bachelor of Fine Arts in Painting from The Indian College of Art and Draftsmanship, Rabindra Bharati University, Kolkata (2021). Her work has been exhibited at the Birla Academy of Art & Culture Annual Exhibition (2021), Emerging Palettes Edition 14, Srishti Art Gallery (2024), and EQUILIBRIUM, Takhman Art Gallery, Udaipur (2024). Saha has participated in residencies including 1Shantiroad NEXT-STEP Residency (2024), EQUILIBRIUM Edition 3 Arts Incubator, Partapur (2025), and is the recipient of the inaugural Project Development Residency with Arthshila & Colomboscope (2025). She currently lives and works in Nabadwip, West Bengal.

" My practice examines food as a site of identity, ecological memory, and coexistence. Drawing from the women in my family and their traditions of care, sustainability, and resistance, I work with natural dyes, hand stitching, and organic materials to honour overlooked feminine knowledge systems. Food becomes a means of tracing relationships between land, culture, and the body, questioning how power disrupts these bonds. Through my work, I reflect on inequality, environmental crisis, and the need to imagine new modes of coexistence and collective responsibility."





A Piece of Land Called Home
Stitching, photo transfer on found fabric
8 x 13 inches each
2024



Unknown ways from the Sea to the River
Photo transfer and painting with iron solution on turmeric dye cloth
12 x 14 inches each
2025

Dindi Praveen Sagar

Dindi Praveen Sagar is a visual artist from Hyderabad, currently pursuing a Master's in Visual Arts in Painting at the Jawaharlal Nehru Architecture and Fine Arts University, Hyderabad (2024–2026). He completed his Bachelor of Fine Arts at JNAFAU, Hyderabad (2022). His practice investigates the intersections of ecological crisis, human agency, and urban transformation through drawing and mixed media. Sagar's work examines landscapes deteriorating under the pressures of industrialisation, pollution, and material excess, with the Musi River as a recurring site of inquiry. He has participated in exhibitions such as Lonely Planet, State Art Gallery, Hyderabad (2024), and residencies including the Arthshila Residency at Parivartan, Bihar (2024) and the A4A Virtual Residency (2025). He was selected for the Kochi Students' Biennale (2025). Through abstraction, fragmentation, and spatial tension, Sagar constructs speculative visual worlds shaped by environmental decline and post-human possibility.

" My work explores the entangled relationship between human impact and ecological collapse, centred on the dystopian transformation of the Musi River in Hyderabad. Using fragmented forms, deteriorating surfaces, and illusory spatial structures, I respond to landscapes overwhelmed by pollution, industrial debris, and the consequences of overconsumption. Creature-like abstractions emerge as metaphors for adaptation and survival, questioning the paradox between progress and destruction. Through drawing, I aim to translate the emotional weight of the environmental crisis, while imagining speculative futures shaped by ecological responsibility."



Dindi Praveen Sagar



Where Beauty Dies
Pen on Paper
36 x 24 inches
2024

Dindi Praveen Sagar

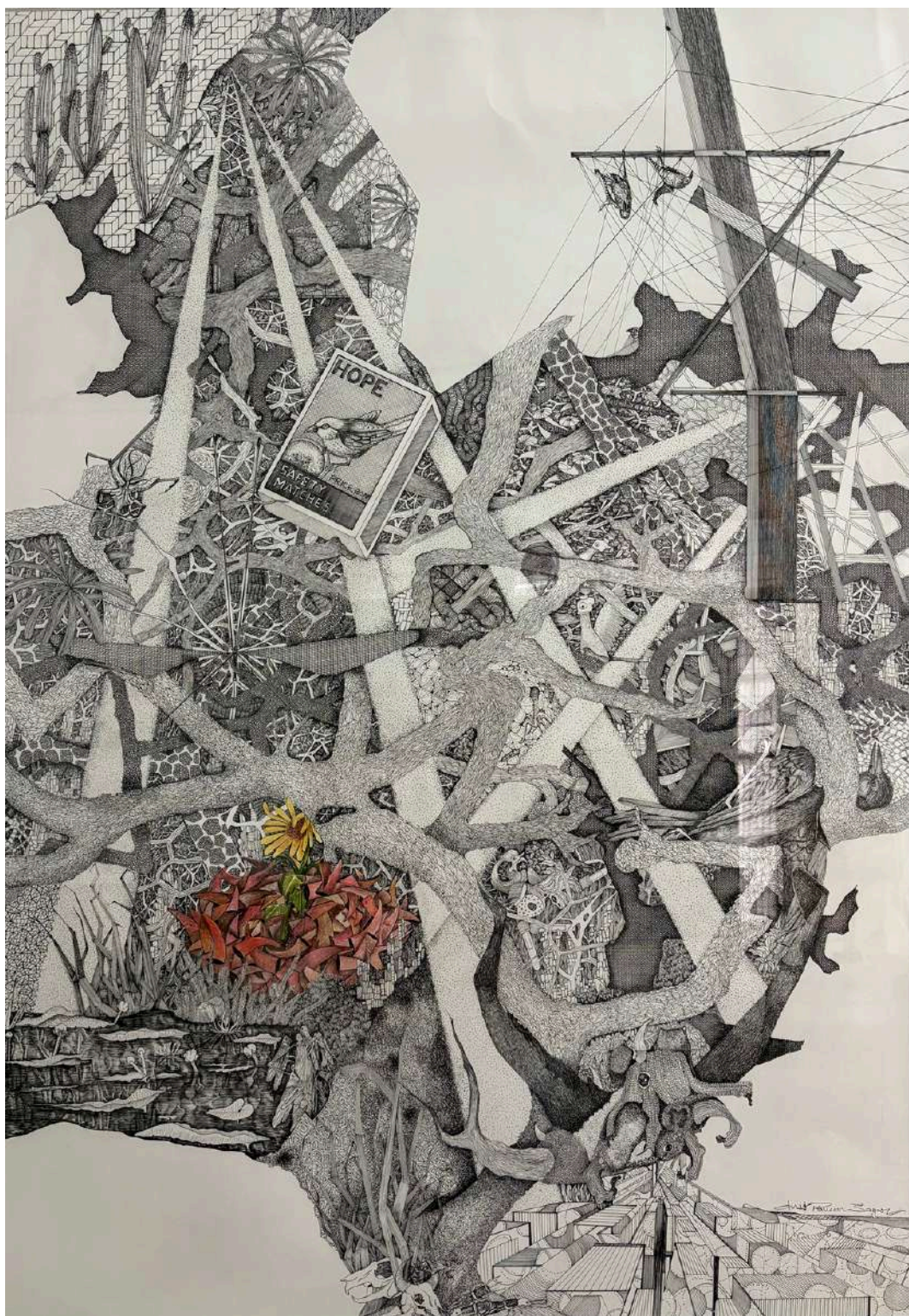


The Biohazard Paradox

Pen on paper

50 x 40 inches

2024



Entangled Belief
Pen on paper
50 x 40 inches
2024

Intaz Ansari

Intaz Ansari is a mixed-media artist whose practice investigates urban transformation, material memory, and the evolving relationship between place and identity. He holds an MFA (2019) and BFA (2017) from Visva-Bharati University. His work has been exhibited widely, including the CIMA Awards Show (2025, 2023), the 62nd National Exhibition of Art, Lalit Kala Akademi (2022), and at institutions such as Gallery Espace, Ganges Art Gallery, Shridharani Gallery, Birla Academy of Art & Culture, and Tsechu Lamo Art Gallery, Ladakh. Ansari is the recipient of multiple honours, including the FICA Emerging Artist Award (2021), the Kalasakshi Memorial Trust Award (2018), and recognitions from Rajya Charukala Parishad (2023). He has participated in residencies such as Sonalika Arts for All (2019), Space Studio Summer Residency, Baroda (2020), and Toxicity International Art Symposium (2020). Ansari currently works professionally in design and visual culture, based between Kolkata and multiple travelling sites.

" My work explores the transformation of place over time and the emotional spaces that emerge between past and present. When I witness a site undergoing redevelopment, it triggers memories of what once existed, generating an imagined "in-between" space that becomes the foundation of my work. I use materials collected directly from these transforming environments, dust, broken tiles, wood, discarded metal, and other found objects, to construct mixed-media forms that embody material memory. This recycling process becomes a way of documenting disappearance while honouring what remains. Moving between village life and expanding cities influences my visual language, shaping traces of transformation as a reflection on how the environment shifts, erodes, and rebuilds itself through time."





Transformation 3
Paper pulp and coffee
29 x 40 inches
2025



Transformation 4
Mixed media on paper pulp
36 x 30 inches
2025

Jyotiprakash Pradhan

Born in 1995 in Odisha, Jyotiprakash Pradhan is a visual artist based in Trivandrum, Kerala, whose practice examines the shifting relationships between urban life, agriculture, and plant ecologies. He holds a Master of Fine Arts in Painting from the College of Fine Arts, Kerala (2023) and a Bachelor of Visual Arts from B.K. College of Art and Crafts, Bhubaneswar (2016). Pradhan's work reflects on sustainability, material culture, and the visual language of migration through layered imagery that interweaves vegetation, architecture, and human presence. His work has been exhibited nationally and internationally, including presentations at Lalit Kala Akademi, the Chuncheon Art Museum, South Korea, and the Raza Foundation, among others. Through painting, he constructs spatial dialogues that interrogate belonging, displacement, and the emotional transitions between rural quietude and urban intensity.

" My practice emerges from personal experience and daily observation. I grew up in a rural landscape surrounded by mountains, rivers, and cultivated fields, a world defined by silence, spaciousness, and slow rhythms. Moving to the city changed everything. The constant movement, noise, and unfamiliarity created a sense of dislocation, even as I sought new opportunities. In this environment, I became an observer, watching how people live, work, and transform their surroundings. My paintings navigate the tension between where I come from and where I am now, bringing together memories of rural life with the chaotic density of the city. Through these layered images, I search for moments of stillness within movement, spaces to reflect, breathe, and rediscover the beauty that often disappears in the speed of modern life."



Jyotiprakash Pradhan



Untitled
Oil on paper
29 x 21 inches
2025

Jyotiprakash Pradhan



The Path Beyond the River
Oil on Paper
29 x 21 inches
2025

Jyotsna Kolamkar

Jyotsna Kolamkar is a contemporary visual artist from Chhindwara, Madhya Pradesh, currently pursuing her Master of Fine Arts in Painting at the Government Institute of Fine Arts, Indore, affiliated with Raja Man Singh Tomar Music & Arts University, Gwalior. Her practice examines the intersection of food, lifestyle, and human behaviour, transforming everyday objects into conceptual metaphors that invite viewers to reflect on emotional, cultural, and social relationships embedded in the ordinary. Kolamkar frequently magnifies fruits and domestic materials, integrating tiny human figures that navigate these imagined landscapes, creating a distinctive visual language grounded in scale, perception, and narrative intuition. Rooted in personal observation and lived experience, her compositions explore domesticity, memory, and shared cultural rhythms, revealing how daily rituals shape identity and collective experience. As an emerging voice in contemporary Indian art, Kolamkar continues to refine a practice marked by sensitivity, wit, and thoughtful visual storytelling.

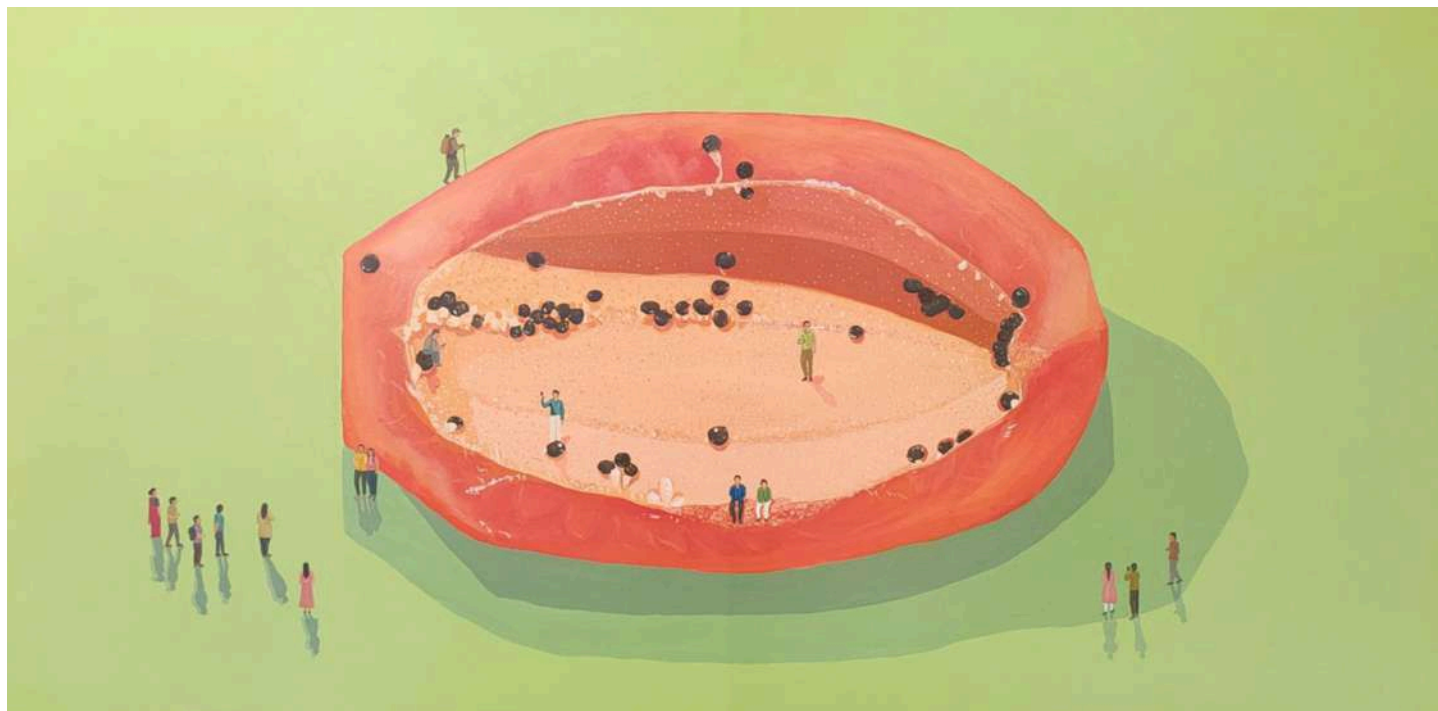
" In this series, everyday fruits become reimagined landscapes where miniature human figures explore, gather, and interact. By enlarging familiar objects like papaya and coconut, I reflect on the essential role food plays in our lives, holding memory, emotion, and shared experience. The contrast between monumental scale and tiny figures creates a playful yet contemplative space, revealing how the most ordinary things can connect us. Through these paintings, I invite viewers to rediscover curiosity and intimacy within the simplicity of daily life."





Coconut
Acrylic on canvas
36 x 72 inches
2025

Jyotsna Kolamkar

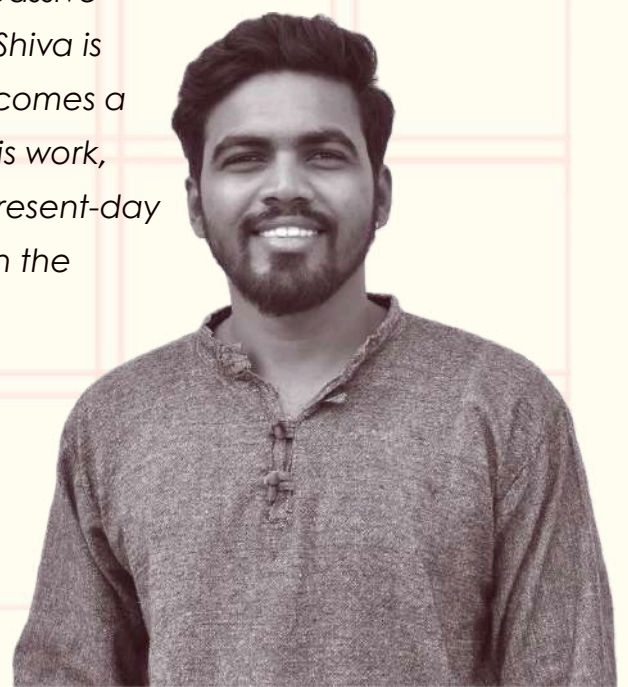


Papaya
Acrylic on canvas
36 x 72 inches
2025

Krishna Gouda

Krishna Gouda is an interdisciplinary visual artist based in Bangalore, originally from the Konkan village of Mavinkurve–Honnavaara, Karnataka. He is currently pursuing a Master's degree in Painting and Expanded Media at the Sarojini Naidu School of Arts and Communication, Hyderabad, and holds a Bachelor's degree in Painting from the College of Fine Arts, Karnataka Chitrakala Parishath, Bengaluru. Gouda's practice reflects on the conditions of the Anthropocene, engaging with themes of science and technology, environmental crisis, socio-political structures, and cultural imbalance intertwined with mythological and regional narratives. Drawing deeply from rural heritage and the rapid transformations shaping his community, his work spans collage, digital photomontage, video, and performance. His ongoing series employs Kaavi, a traditional mural form native to coastal Karnataka, Goa, and parts of Maharashtra, as both a preservational gesture and a contemporary critical framework.

" In my series Kaavi, I draw upon the visual language of a traditional regional folk form I grew up witnessing closely, and which is now fading from cultural life. Using crushed laterite stone mixed with synthetic glue and gouache on canvas, I reinterpret mythological figures within contemporary ecological and social realities. In Srusti–Stiti–Laya, I reconsider the Trimurti through the lens of the Anthropocene: Brahma's idea of creation transformed into mass production, detached from intuition or emotion; Vishnu as a passive observer witnessing continuous destruction, and Shiva is replaced by a human agency, where silence becomes a metaphor for an impending collapse. Through this work, I connect the ancestral Kaavi tradition with the present-day environmental crisis, searching for meaning within the tension between preservation, transformation, and erasure."



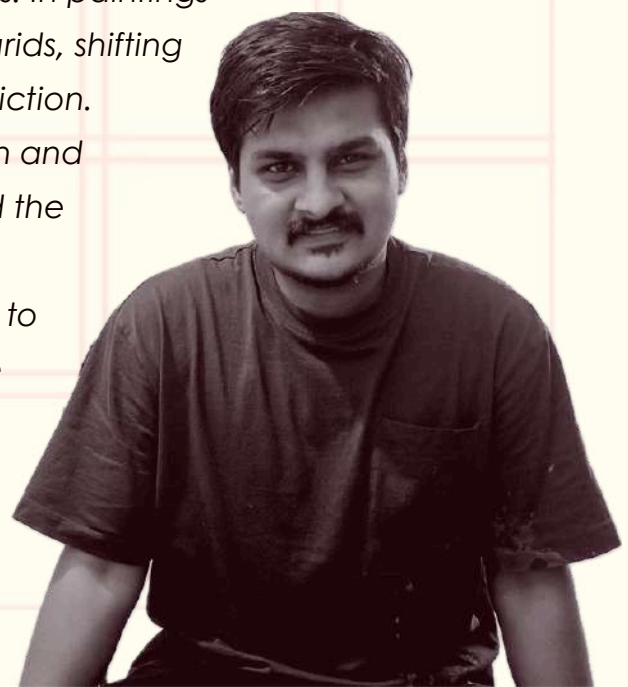


Srusti, Stiti, Laya
Kaavi powder, gouache, glue and emulsion on canvas
60 x 48 inches
2025

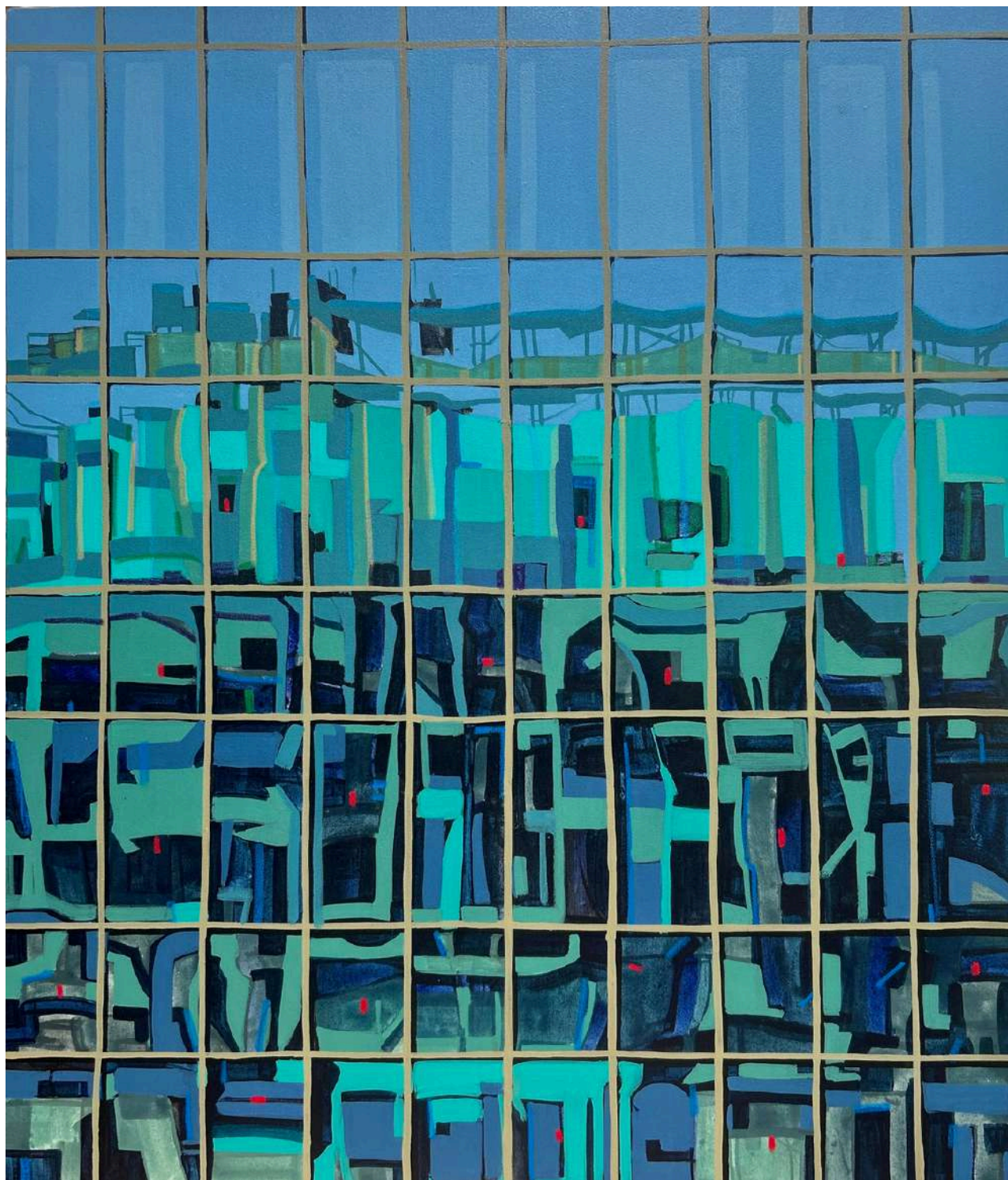
Manoj Darekar

Manoj Darekar (b. 1992, India) is a contemporary visual artist whose practice investigates the psychological and emotional undercurrents of rapidly shifting urban environments. He holds a Master's degree in Painting from Bharati Vidyapeeth College of Fine Arts, Pune, where he also completed his Bachelor's degree in Painting. Fascinated by pareidolia, the human tendency to perceive faces within abstract forms and architectural structures, Darekar constructs visual narratives that reflect how memory, communication, and human presence surface within the built landscape. He participated in the Students' Kochi-Muziris Biennale (2016–17) and received the Prafulla Dahanukar National Award (2017). His recent solo exhibition, *Changing Landscape* at Sudarshan Kaladalan, Pune (2023), marked a pivotal moment in his exploration of urban psychology. His works have gained international attention, including a recent series that sold out in France. Darekar continues to exhibit across India and abroad, with upcoming presentations at ICA Gallery, Jaipur, and Sidhartha Art Gallery, Kathmandu (2024). He currently lives and works in Pune.

*" My work reflects the tension between what cities appear to be and what they actually conceal. I observe construction sites where green nets wrap unfinished buildings—surfaces that imitate nature while hiding the disappearance of real trees and landscapes. From a distance, the colour suggests safety and renewal, yet up close it reveals dust, fragmentation, and loss. In paintings like *Wrapped Realities* and *In-Betweenness*, I use grids, shifting forms, and synthetic greens to expose this contradiction. I explore the unstable space between construction and erasure, progress and displacement, memory and the imagery of development. Through these surfaces, I question the comfort of illusion and invite viewers to confront what is quietly disappearing beneath the appearance of growth."*



Manoj Darekar



In Betweenness
Acrylic on canvas
55 x 47 inches
2025

Manoj Darekar



Wrapped Realities
Acrylic on canvas
48 x 72 inches
2025

Neha Dey

Neha Dey (b. 2000, Chittaranjan, West Bengal) is a visual artist whose practice navigates personal narrative, memory, and the emotional residue of everyday life. She earned her Master of Fine Arts in Painting from the Government College of Art and Craft, Kolkata (2025) after completing her Bachelor of Fine Arts in Painting at Rabindra Bharati University, Kolkata (2023). Dey's works often take the shape of garments, dresses, frocks, skirts, and pyjamas, using clothing as an intimate archive of lived experience and identity. Her works have been presented at major platforms including Alkazi 100, Ebrahim Alkazi Centenary curated by Nancy Adajania at Art Heritage & Sridharani Gallery, New Delhi (2025); The Method, Mumbai (2025); 079 Stories, Ahmedabad (2025); Art Heritage Gallery, New Delhi (2024); Birla Academy of Art & Culture, Kolkata (2025); and the AMI Art Festival, Kolkata (2023). She participated in the Summer Illumination Residency at Dotwalk Ajitara Art Residency, Delhi (2025) and received the Young Artist Scholarship from the Ministry of Culture (2020–21). Dey's evolving material language positions clothing as a vessel for memory, tenderness, and psychological transformation.

" My work reflects on memory, longing, loss, and the quiet renewal that surfaces through the relationships we carry, especially between mother and child. Encounters with children often bring back fragments of early comfort and care, reminding me of the roles we inherit and eventually inhabit. Through figures and organic forms, I explore the journey from innocence to responsibility, like a flower's bloom that slowly softens with time. These paintings become spaces where personal history and emotional transformation intertwine, revealing how our inner landscapes continue to shift and reshape themselves."





The breath of joyfulness
Acrylic, pen and charcoal on paper
30 x 45 inches
2025



The breath of joyfulness II
Acrylic, pen and charcoal on paper
30 x 42 inches
2025

Ratul Guchhait

Born in West Bengal and currently based in Kolkata, Ratul Guchhait is a multidisciplinary artist whose practice spans painting, sculpture, performance, and sound. He is presently completing his Bachelor of Fine Arts in Painting at Rabindra Bharati University, Kolkata, where his work has received multiple recognitions, including Merit Awards at the University Exhibitions of 2023 and 2025, and an award at the Rabindra Bharati University Exhibition 2025. Guchhait has exhibited at Gallery T93, where he received a Merit Award, and has participated in workshops and platforms such as the Students' Biennale 2025 and EMAMI Art. Rooted in social and experiential research, his practice explores themes of labour, migration, resilience, and the emotional weight carried by ordinary lives. Through material and performative experimentation, he brings visibility to overlooked narratives within contemporary social realities.

" My work is grounded in the lives of rural labourers who travel to the city in search of work, carrying hopes of a better future. Many return home with empty hands and exhausted bodies, yet they hold onto something powerful, an enduring sense of hope that keeps them moving forward. What draws me to their journey is not just hardship, but also resilience: their shared laughter, playful moments, and ability to find joy amid struggle. I work with the everyday objects and symbols that fill their routines, using them to honour these fragile, celebratory spaces. Through sculpture, painting, performance, and sound, I try to capture the rhythm of their lives and the intersections of different classes and professions within urban environments. I intend to create a space where viewers can witness both the weight and the beauty of these experiences, and to recognise strength where it is often overlooked."





Hustle in the Hum
Wood, aluminium, copper, steel, digital print, photo transfer
38 x 26 inches
2025

Ratul Guchhait



Space Scarcity
Fibre, aluminium, digital sound, ink on paper
32 x 69 inches
2025

Rishabh Jain

Born in Delhi, Rishabh is an artist and a 2025 MFA graduate from Shiv Nadar University. His work integrates painting, sculpture, and technology to resist the “black box” nature of contemporary electronics and planned obsolescence. Driven by the question, “ye chalta kaise hai?” (How does this work?), he deconstructs devices. Using ‘jugaad’ and non-traditional materials, he builds transparent, rudimentary forms in an “act of repair.” These handmade components are then painted large-scale, affording them the reverence of portraiture. His practice is both a formal investigation and a critique of disposable culture.

“ These works dismantle the way we recognise everyday technology. Driven by the question “ye chalta kaise hai?”(how does this work?), I deconstruct historic, everyday technology. A “radio” or a “light” becomes unfamiliar when reduced to its basic components, coils, carbon rods, and electromagnetic force.

Using the spirit of ‘jugaad,’ I reconstruct these mechanisms into transparent, rudimentary forms, using non-traditional materials. This process functions as both an act of repair and a critique of disposable culture, resisting the “black box” nature of modern electronics by exposing how signals, light, and power move through matter, making invisible forces visible, tactile, and immediate.”





1802
Oil on canvas
36 x 48 inches
2025



1895
Oil on board
36 x 48 inches
2025

Rupankar Haldar

Rupankar Haldar is a visual artist based in Nabadwip, Nadia, West Bengal. He completed his Bachelor of Fine Arts at the Government College of Art and Craft, Kolkata (2025) and is currently pursuing his Master of Fine Arts at the same institution. His works have been presented at the 57th Birla Annual Exhibition (2024), the Parampara Annual Exhibition, and the 9th Edition of Abir First Take (2025), Abir India, Ahmedabad. Haldar is also a recipient of the Ravi Jain Memorial Scholarship. Rooted in autobiographical memory and informed by the socio-economic realities of lower-middle-class life, his practice investigates themes of migration, precarity, and emotional resilience. Working with materials such as tin, enamel, paper, GI wire, and watercolour, he reconstructs fragments of domestic architecture and personal history into tactile narratives of survival and identity.

" My artistic practice is deeply shaped by childhood memories and the instability of constant migration. As a child, I would transform myself into gods and goddesses, painting my skin and crafting bamboo bows, performances that nurtured my early sense of visual storytelling. Growing up in a lower-middle-class family, shifting homes with tin roofs, peeling walls, and cracked floors left a lasting imprint on my understanding of space and belonging. I work with materials drawn from these environments, especially tin, which embodies both fragility and resilience. Through my art, I reflect on the lived realities of families like mine, tracing transitions between past and present, and creating spaces for empathy, strength, and shared memory."





Untitled
Gouache, enamel on unfolded tin sheet
12 x 48 inches
2024



Zone of transformation
Gouache on paper
15 x 22 inches
2024

Sai Karnekota

Sai Karnekota is a practicing sculptor currently pursuing a Master of Visual Arts in Sculpture at the Maharaja Sayajirao University of Baroda (2024–2026), following a Bachelor of Fine Arts in Sculpture from JNAFAU, Hyderabad (2018–2023). His practice examines the transformation of rural terrains, shifting social structures, and the emotional and physical tensions of contemporary urban life. Karnekota has received notable recognitions, including the Master of Concours Award (2024) and the 3rd Cash Award from Chitramayee State Gallery (2024), along with Excellence / Highly Commendable Awards from the Hyderabad Art Society (2020, 2022). He has participated in residencies and exhibitions across India, such as the Nidarshana Art Residency (2024), Abhivyakti– 7th Edition of City Arts Project, Ahmedabad (2025), Bird's Eye View, Hyderabad (2025), and the Kala Sakshi Memorial Trust Art Camp, New Delhi (2023). His technical proficiency spans terracotta, metal casting, paper pulp, wheel pottery, and natural dyeing, informing a practice grounded in material experimentation and conceptual inquiry.

" My work challenges the pervasive sense of inferiority reinforced by traditional and digital media. The act of taking one's own picture, often dismissed as vanity, becomes, in my view, a radical gesture of self-acceptance. This sculpture series centres on the contemporary ritual of the selfie, particularly the figure who intentionally conceals their face. In a culture shaped by artificial beauty standards and digitally constructed ideals, hiding the face becomes an assertion of authenticity rather than shame. It is an act of resistance. Through these works, I celebrate the courage to inhabit one's lived body without apology, honouring the powerful truth of "as I am". "



Sai Karnekota



Self Assured Series
Coloured terracotta
10 x 8 x 22 inches
2023

Sai Karnekota



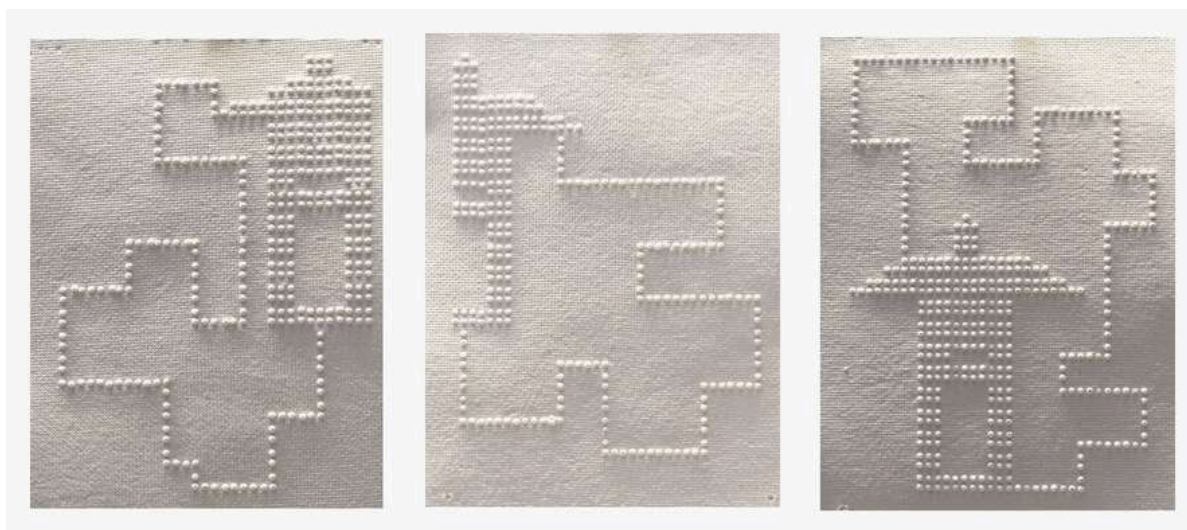
Self Assured Series
Bronze (Edition 1/2)
11 x 10 x 19 inches
2025

Sakhi Chauhan

Sakhi Chauhan, born in Chamba, Himachal Pradesh and moved to Delhi, is a multidisciplinary artist whose practice is shaped by a personal relationship to touch and surface, deeply intertwined by *Dermographism*. This heightened tactile sensitivity led her to an intuitive connection with Braille, now central to her visual language. Chauhan holds a Master of Fine Arts in Art Education from Jamia Millia Islamia, New Delhi, where she graduated with distinction and received the University Gold Medal, having studied Painting, Graphic Arts, and Photography. Her work has been nationally recognised through selection for the National Art Exhibition by Lalit Kala Akademi, and she is a recipient of the National Scholarship from the Ministry of Human Resource Development, Government of India. She has presented research at an international seminar organised by the British Council, and recently participated in the A.M.M.M.A. Workshop at KNMA (2025). Chauhan has shown her work in group exhibitions and art camps across Mumbai, Kolkata, and Delhi, and is known for her innovative paper-based practice rooted in sensory perception and material intimacy.

" The first time I touched Braille paper, it felt like touching my own skin. It has truly become a form of therapy for me. My art is deeply intertwined with my thoughts and emotions, transforming simple ideas into tangible forms. This whole journey is so complete in itself that I find myself totally content at the end. A Loop Called Home reflects the cyclical journey, referencing a return to the familiar comforts of home, or stuck in repetition of daily routines."





A Loop called Home
Braille on paper
41 x 78 inches (Set of 96)
2025

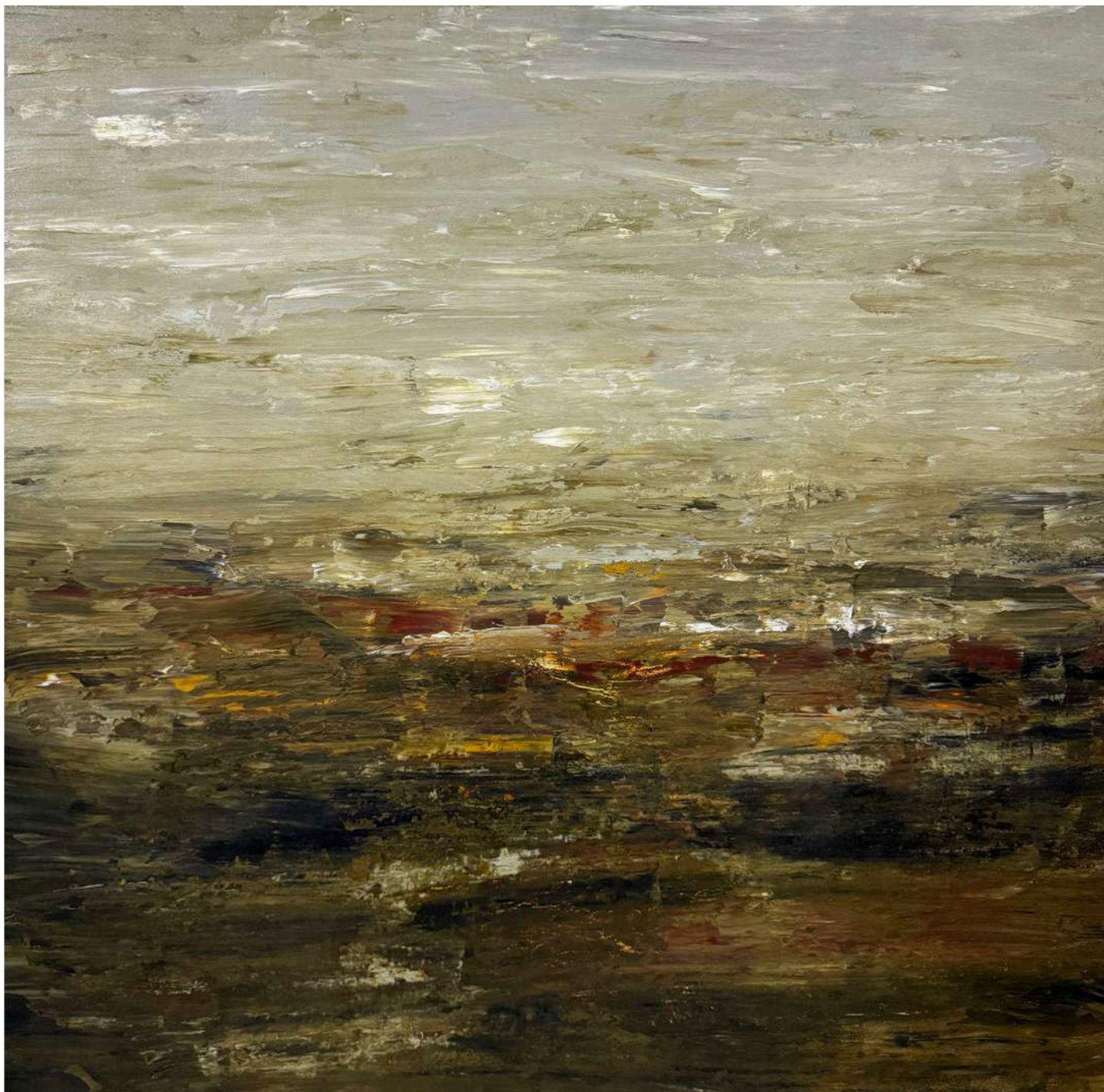
Sayema Shaikh

Sayema Shaikh (b. 2000, Surat, Gujarat) is an abstract artist whose practice is rooted in emotional experience, memory, and the quiet influence of nature. Her work employs abstraction as a language to articulate internal states that resist direct representation, constructing visual environments where motion and stillness coexist. Shaikh's atmospheric compositions combine muted tonalities with gestural mark-making and textured surfaces, creating spatial tensions between calm and disruption. Her evolving practice transforms intuitive emotional responses into contemplative landscapes that invite introspection and interpretive engagement, foregrounding the shifting relationship between self and environment.

" My paintings emerge from emotion, memory, and the subtle presence of nature. I turn to abstraction as a way to express feelings that are layered and intangible, allowing space for personal interpretation. Through quiet, neutral tones contrasted with bold strokes and textured surfaces, I explore the paradox between stillness and movement, calm meeting chaos, softness intersecting with uncertainty. Each work becomes a contemplative space shaped by intuition, where my inner world unfolds visually yet remains open to the viewer's own experience. I hope the works offer a pause, an invitation to breathe, reflect, and engage with the complexities that sit beneath the surface of everyday life."

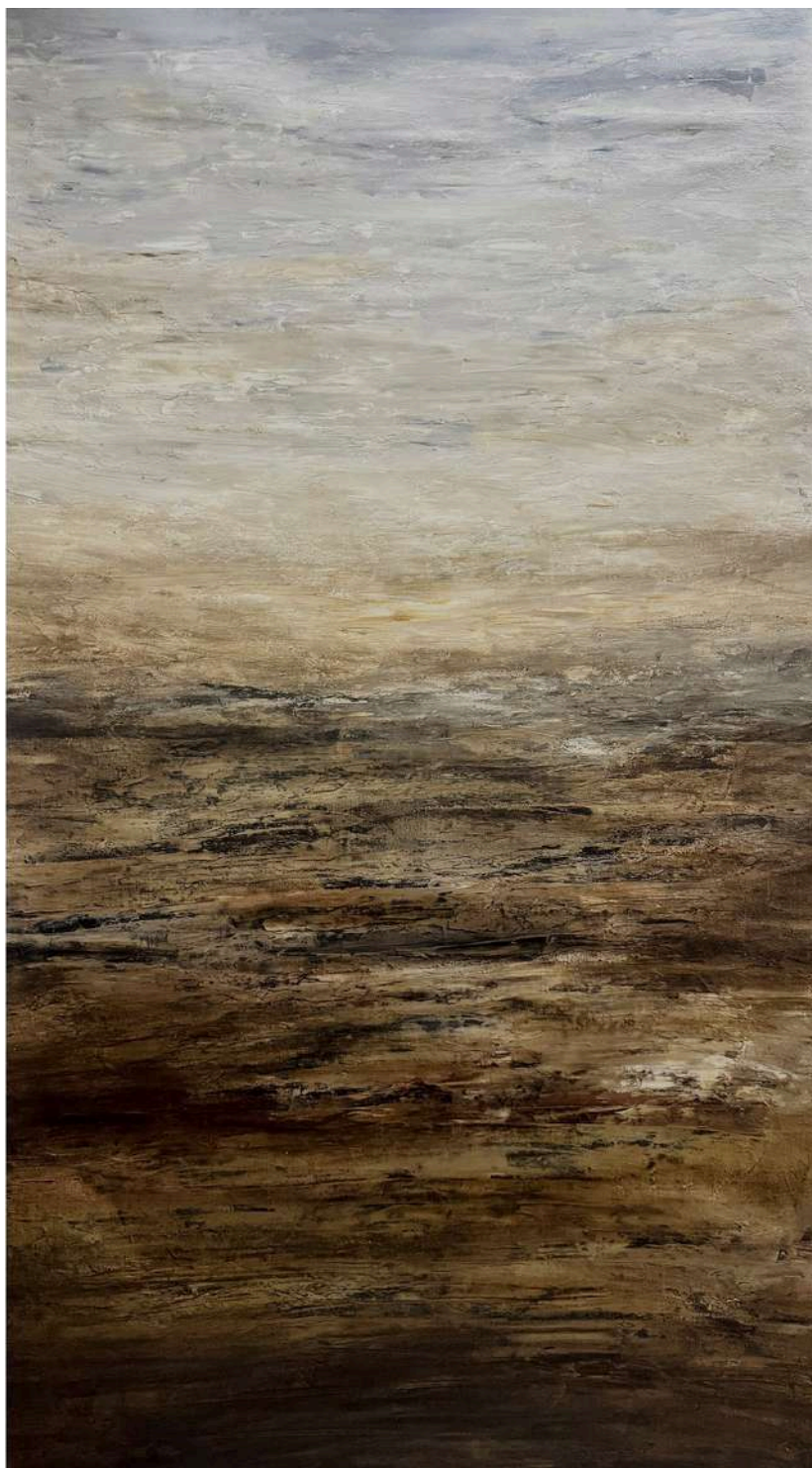


Sayema Shaikh



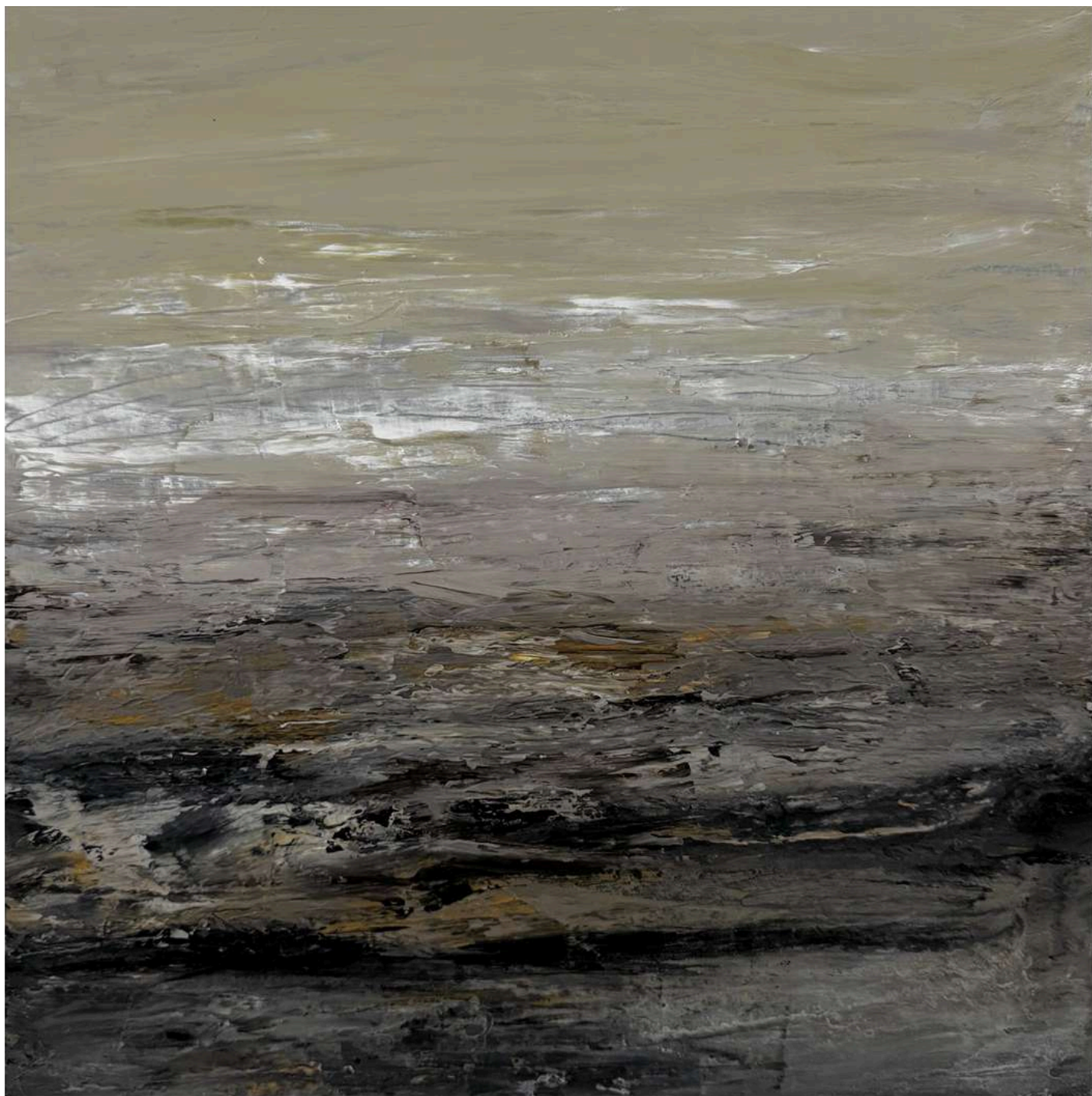
What the Soil Holds
Acrylic on canvas
30 x 30 inches
2025

Sayema Shaikh



Untitled
Acrylic on canvas
57 x 28 inches
2025

Sayema Shaikh



Untitled
Acrylic on canvas
18 x 18 inches
2025

Suhani Jain

Born in 1986 in Gwalior, Madhya Pradesh, a city rich in cultural and architectural history, Suhani Jain is a visual artist whose practice examines the fluid emotional terrains of memory, time, and human experience through the language of line. She holds a Master of Fine Arts and Bachelor of Fine Arts in Visual Arts from the Government Institute of Fine Arts, Madhya Pradesh (2010, 2008). Her work has been showcased on national and international platforms, including solo exhibitions at the Habitat Centre Convention, New Delhi (2023), Economy Summit, Singapore (2019), and Namik Kemal University, Turkey (2018). Jain received the Junior Fellowship, CCRT, Ministry of Culture, Government of India (2017–19), and has been recognised with distinctions such as the Amrita Sher-Gil Award (2024), the State Gallery of Art Award, Hyderabad (2023), and the Woman of the Year International Award (2020). Through intricate mark-making and meditative spatial structures, her work transforms intimate recollection into universal reflection. She currently lives and works in Nagpur, Maharashtra.

"My practice reflects on memory and emotion through the movement of lines, symbols of time, rhythm, and transformation. In Memory of My First Love, I return to a feeling that continues to resonate with clarity. I chose black and white to evoke distance and nostalgia, using layered, intersecting, and directional lines to create depth, tension, and the illusion of colour. Working solely with black and white ink allows me to explore how joy and sorrow coexist and evolve. I hope viewers encounter the quiet emotional spaces embedded within these marks with the same attentiveness through which they were made."





My First Love- 18
White ink on paper
11 x 24 inches
2025

Suhani Jain



My First Love- H
Pen and ink on hot paper
17 x 12 inches
2025



My First Love- A
Pen and ink on hot paper
17 x 12 inches
2025

CHAMPATREE

ART GALLERY

Established in 2016, Champatree Art Gallery stands as a vibrant and immersive art space that offers a diverse range of exceptional artworks created by talented artists from various corners of the world. At the heart of its mission is the not-for-profit initiative, the Art for Art Foundation, which serves as a nurturing ground for talent, providing mentorship and fostering creative expression.

The gallery's collection is thoughtfully curated to encompass a wide array of artistic styles, mediums, and cultural influences, providing a rich tapestry of visual experiences for art enthusiasts. With a strong emphasis on accessibility and affordability, Champatree Art Gallery aims to serve as a welcoming and inclusive hub for individuals passionate about art, positioning itself as a rapidly rising destination of choice for art connoisseurs, collectors, and creators alike.

The name "ChampaTree" is a tribute to the tree, which is highly regarded for its symbolism of growth, resilience, and the limitless potential found in every artistic endeavour. Like the Champa tree, ChampaTree Art Gallery sees art as a catalyst for transformation, a powerful force that, when nurtured, can bloom, inspire, and drive positive change.

On view till 4th January 2026

All days except Sundays and public holidays

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