



Art Heritage

IN THE QUIET OF COLLAPSE

JUNE 28 - JULY 25, 2025

CONCEPT NOTE

In the practices of Nilanjana Nandy, Pallav Chander, Rajneesh Singh and Sweety Joshi, abstraction becomes a vessel through which to examine inner states, embodied time, and emotional resonance. While each artist arrives at this space through distinct materials and methods, they share a concern with how structure—or its absence—can shape the act of meaning-making. Moving from the tactile constraints of grid and gesture to the fluid intuition of natural rhythms, these four artists trace a continuum of artistic inquiry.

At one end of this arc are Sweety Joshi and Nilanjana Nandy—artists who embrace structure not as limitation but as a generative constraint. Joshi’s work builds on the friction between material and emotion. Using fire, thread, and paper, her compositions live the realm of contrasts—opaque and transparent, rough and smooth, dark and light. Her process is both intuitive and rigorous, as she layers, scorches, binds, and assembles. In Joshi’s work, form is earned through repetition and resistance, and structure becomes a container for emotional intensity. In the current works, Joshi engages with circular forms that are interconnected. The act of “connecting the dots”, layering, and blurring shapes, results in a cosmos of relationships between the large and the small, the seen and the unseen. For Joshi, these circular patterns are more than aesthetic decisions—they are maps of the inner world, charting how thoughts and emotions unfold, evolve, and ultimately reveal new spatial experiences. The process is intuitive, but not incidental; through it, the subconscious becomes a bridge—linking her to conscious thought. In this, her work gestures toward a deeper sense of interconnection emerge—between the self and material, emotion and form, and finally, structure and surrender.

Nilanjana Nandy, too, works with structure, though hers is drawn from the geometric grid of graph paper. In this body of work that is predominantly abstract, the grid operates as a visual-spatial tool, and also a philosophical one: a space where the structured and the organic, the repetitive and the free-flowing, meet in quiet tension. Nandy does not merely reiterate the grid’s geometry; often, it functions as an anchor, wherein each mark, be it a dot or a cross, unearths a moment of negotiation and presence. Her drawings require constant zooming in and out, a shifting of scale that mirrors emotional attention. Drawing from stitchwork, cartography, and educational diagrams, Nandy’s aesthetic reflects the hidden architecture of knowledge, repetition, and memory. Especially in the aftermath of pandemic-era isolation and digital detachment, her work affirms the necessity of small, sustained acts of connection—through line, rhythm and intention. In tending to each intersection of the grid, she creates an image of time not as linear progress, but as layered presence—a holding space for both order and affect.

Pallav Chander occupies a different point on this continuum—his *scratch* series of work began with structure, but have, over time, resulted in its unraveling. As Chander himself shares, his artistic journey has always been rooted in



neurodivergence—in the hum of ADHD, the layered perception of dyslexia, and the quiet chaos of an internally overactive mind. His early series, *Obscuria*, emerged as an attempt to contain that chaos: through sharp geometrical repetition and calculated pattern, he constructed a space of balance and order. Each motif was a meditation, precise yet spontaneous—a language of structure speaking through compulsion. Over time, however, that structure began to chafe. *Obscuria* became too neat, too symmetrical, a shell too tight to hold the energy it was meant to express. His evolving process of scratching, layering, and repeating marks became less about symmetry and more about sensation. In his new series of work, entitled *The Antithesis of Peace*, has resulted in strokes that are raw, intuitive and unconstrained – and tension lives alongside stillness. The surface, once clean and calculated, became rough, porous, and emotionally resonant. The shift from the architectural to the organic, is both deliberate and unintended.

At the far end of the spectrum is Rajneesh Singh, whose abstraction is untethered from formal systems entirely. His work arises from intuition, memory, and the cyclical rhythms of nature. Rooted in the cultural landscape of his rural upbringing, Singh’s visual language emerges not from the imposition of structure but from the sensory residue of lived experience. He draws upon seasonal transitions, village rituals, folk songs, and oral histories—moments where landscape, language, and body merge. Singh’s brush follows the trajectory of memory rather than geometry. There is no repeated motif, no premeditated form—only the quiet trace of rain, the hush of water, or the warmth of a harvest song. In refusing codification, Singh affirms a way of being in the world that honors the ephemeral, the felt, and the deeply personal.

What binds these four artists together is not style but sensibility. Each navigates abstraction as a way of listening inward, a method for making meaning from emotion, repetition, rhythm, and rupture. Together, they ask us to reconsider how form is constructed and how emotion is embedded in labor. In this arc—from the tightly held to the freely offered—abstraction becomes a spectrum of experience. It reflects the many ways artists negotiate control: sometimes by asserting it, sometimes by dissolving it, and sometimes by stepping away entirely.



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NILANJANA NANDY RAJNEESH SINGH
PALLAV CHANDER SWEETY JOSHI



ART HERITAGE

Nilanjana Nandy





Nilanjana Nandy (b.1979, Kolkata)

Brief Bio:

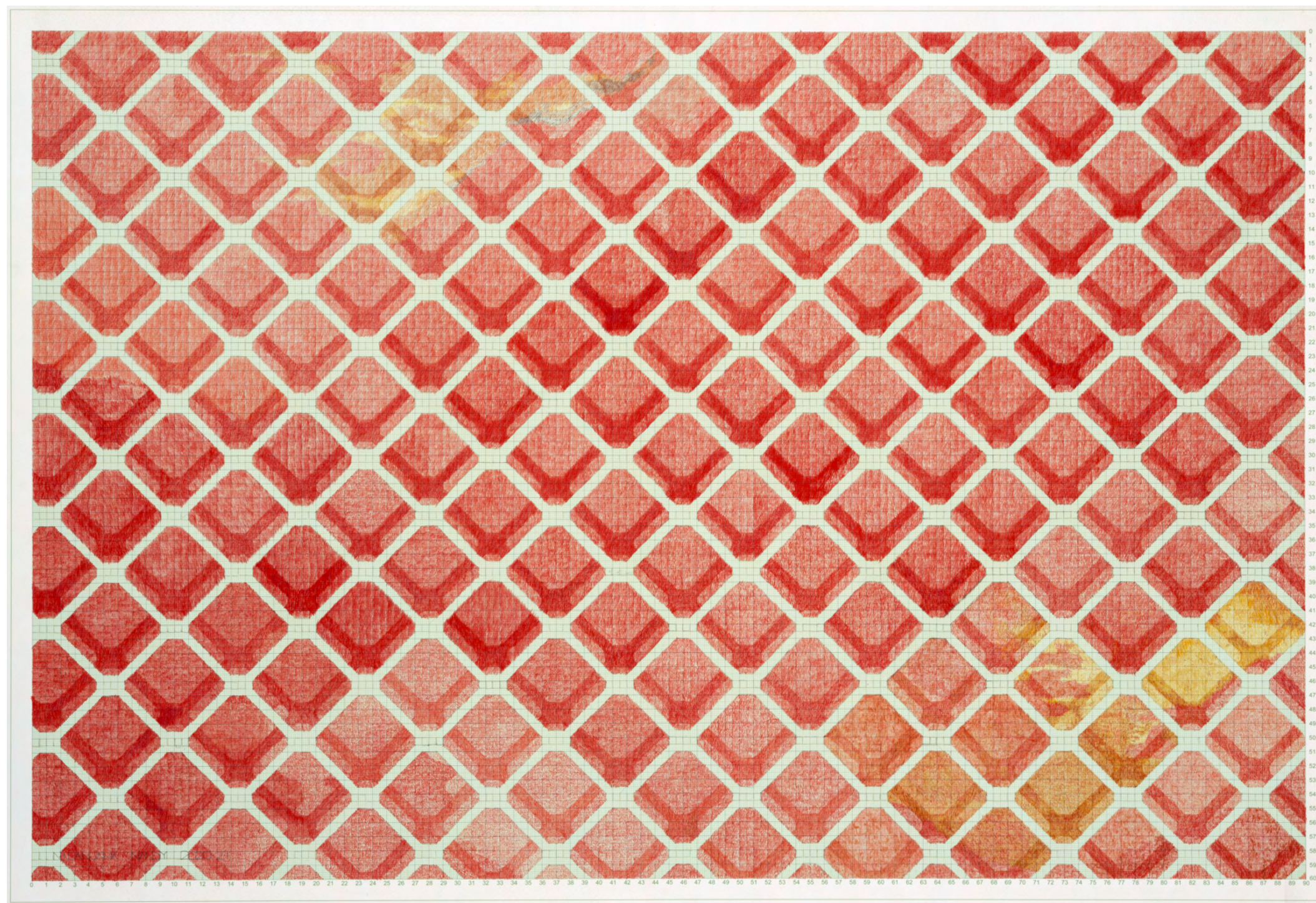
Education: MFA (Painting), Faculty of Fine Art, M.S. University, Baroda (2003); Advanced Painting, Pont-Aven School of Art, France (2002); BFA (Painting), College of Art, New Delhi (2001). **Group Exhibitions:** *Critical Constellations*, FICA, New Delhi (2019); *Cover – Uncover: Five Million Incidents*, Goethe Institute & Raqs Media Collective, Kolkata & New Delhi (2019); *One Soul Many Lives*, Bikaner House, New Delhi (2018); *Pepper House Residency Exhibition*, Kochi-Muziris Biennale, Kochi (2018); *In-Between*, Exhibition Proposal Contest, Korean Cultural Centre, New Delhi (2017); *Celebrating The Transit*, College of Art, Chandigarh Lalit Kala Akademi, Chandigarh (2017); *Display II: Shield Initiative*, NIV Art Centre, New Delhi (2016); *Aboutturn*, Alliance Française, Gurugram (2016); *Red Moon Songs*, Apeejay Media Gallery, New Delhi (2016); *Bartered Collections*, Cona & Mumbai Art Room, Mumbai (2015); *New Models for Common Grounds*, INSERT, Raqs Media Collective, New Delhi (2014); *Archiving – Voices and Expressions*, Gurushaday Dutta Museum, Kolkata (2014); *Sarai Reader 09*, Raqs Media Collective, Devi Art Foundation, Gurugram (2013). **Residencies:** Photoktm Residency, part of PhotoKTM5, Nepal (2023); *Ways of Seeing Workshop*, India Art Fair (2023); *Art Educators in Residence*, Documenta Fifteen, Germany – CAMP Notes on Education (2022); *Learning Paradigm*, Workshop for Artist Educators, Asia Art Archive & FICA (2020); *Pepper House Residency*, Kochi-Muziris Biennale (2018); *Art Walks for Children*, FICA (2018); *Sunday Art Classes at Urban Settlement*, Dilshad Garden, New Delhi – FICA & CFAR (2017/18); *Doing It Differently*, Workshop for Art Educators, FICA (2017); *How Big Are We?*, Workshop with Childscape Educators, FICA (2017); *Encounters*, Art Mediation Program by Lucerne University, Kochi-Muziris Biennale (2017); *Equilibrium Residency*, Sandarbh & Walpodenakademie, Mainz (2014); *Book Making Workshop*, CONA, Mumbai (2014); *Body Temperature – Performance Workshop*, Pro Helvetia & GATI,

New Delhi (2013); *Black Box Project*, Khoj Studios, New Delhi (2006). **Awards:** National Scholarship, Garhi Studios, Lalit Kala Akademi (2013); Junior Fellowship, Painting (Visual Art) (2011); Grant for solo show, Kerala Lalit Kala Akademi (2011); Scholarship, Summer Workshop in Advanced Painting, Pont-Aven School of Art, France (2002).

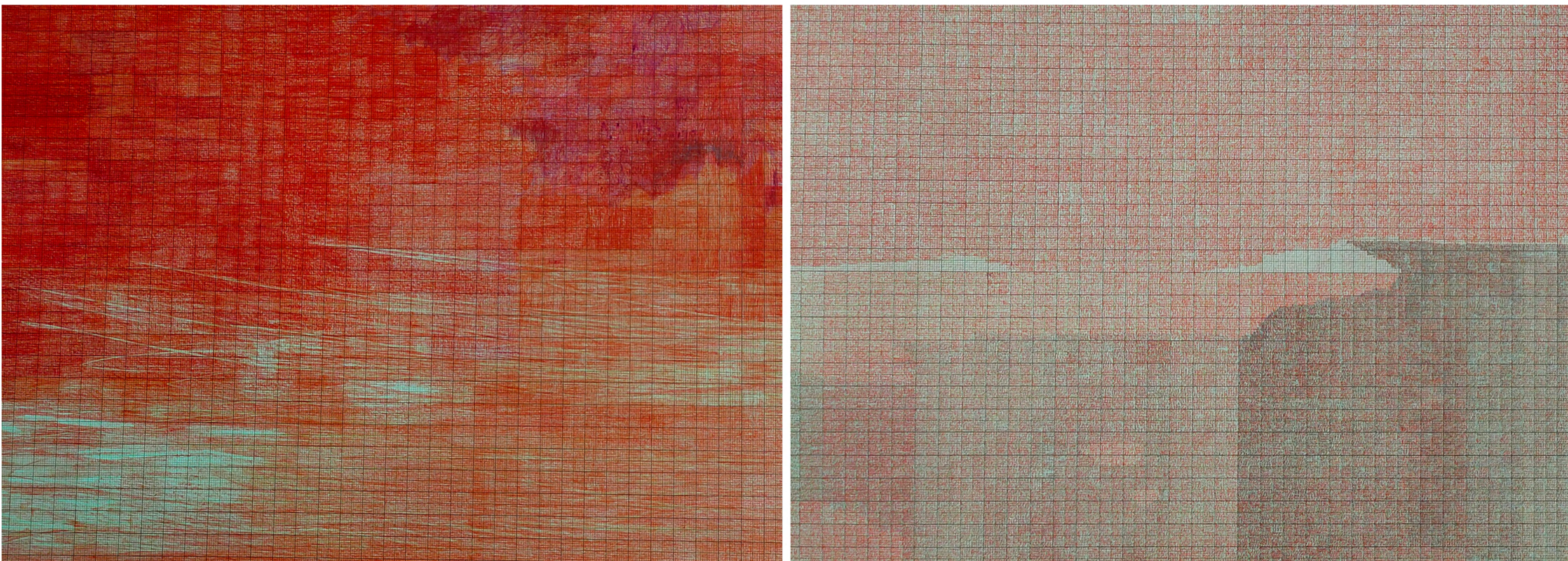
Concept Note:

Nilanjana Nandy's works shown here center on the grid—not just as a geometric framework, but as a conceptual and emotional space. She explores its duality: at once structured and open-ended. The grid serves as both anchor and threshold, mediating between the blank page and the act of drawing. Rather than simply reinforcing its structure, Nandy engages in a process of negotiation with it, allowing each mark—a cross or dot—to uncover nuances within seemingly identical units of space. This meticulous process becomes a meditation on time, care, and the labor of artmaking.

Three different series exhibited in the show reveal an evolution of this foundational inquiry. *Liminal Spaces* (2016) initiates her exploration of “in-between” zones—neither figure nor background, but active, shifting spaces of perception. These ambiguous areas challenge what we choose to see, and how. *The Redfield* (2020–2021), developed during the pandemic's early phase, reflects a yearning for forbidden space. It evokes both the eerie stillness of lockdown and the trauma of mass displacement, especially of migrant workers. Her most recent series, *This side–That side* (2021–2023), continues these themes by examining otherness and alienation. Made during successive lockdowns, it interrogates how fear and algorithmic conditioning shape our perceptions of the “enemy.” The grid becomes a metaphorical mesh through which inclusion and exclusion are navigated—each mark reinforcing or resisting this dynamic.



Nilanjana Nandy, *The Redfield*, 2020 - 21
Colour pencils on Archival print graph paper
35.5 x 24 inches; Frame Size: 29.75 x 38.25 inches



Nilanjana Nandy, *This side - That side*, 2021 - 23

Colour pencils and graphite pencils on Archival print graph paper
35.5 x 24 inches each (Diptych); Frame Size: 30 x 40.5 inches each



Nilanjana Nandy

Liminal Spaces 2, 2016

Graphite pencils and colour pencils
on Archival print graph paper

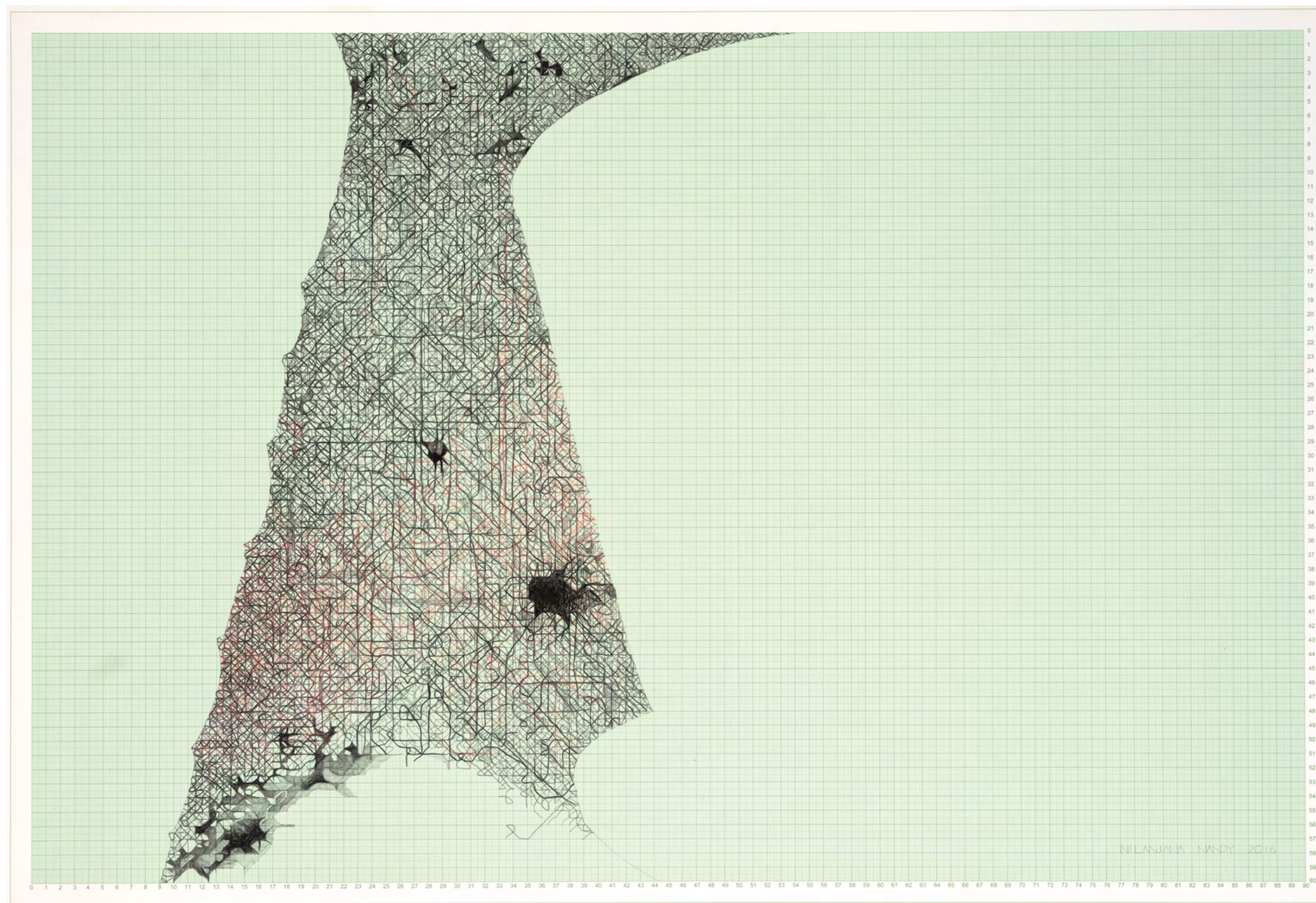
35.25 x 23.5 inches

Frame Size: 27.75 x 38.75 inches



Nilanjana Nandy, *Liminal Spaces 1*, 2016

Graphite pencils and colour pencils on Archival print graph paper
23.5 x 35.25 inches; Frame Size: 28 x 38.25 inches



Nilanjana Nandy, *Liminal Spaces 3*, 2016

Graphite pencils and colour pencils on Archival print graph paper
23.5 x 35.25 inches; Frame Size: 28.25 x 38.25 inches

About Art Heritage



Founded in 1977 by Ebrahim and Roshen Alkazi, Art Heritage remains committed to promoting an awareness and appreciation of modern and contemporary Indian art. Located in the famous art complex, Triveni Kala Sangam, the gallery has held over 650 exhibitions and produced over 450 catalogues celebrating the work of both distinguished artists as well as new and emerging talent from India and abroad.

Art Heritage treats each exhibition as a unique event, transforming the physical space in the gallery to a design that is specifically meant to enhance the aesthetics and content of the exhibited work. The reworked space enables our patrons to 'experience' the artworks and the themes buried within them. In addition, extensive wall texts, video presentations, and our collateral programming – artist talks, webinars, lectures, and curated walks – that accompany the exhibition, further provide audiences with a full understanding of the artist's practice and the essence of the show.

Over the last four decades, we have established ourselves as a gallery that takes risks season after season. Young and emerging artists, authors, and designers are encouraged to try out new ideas and explore concepts. The gallery furthers artistic discourse while, at the same time, promoting the cultural criticism required of a burgeoning democracy.

A companion exhibition catalogue complements Art Heritage's anchor exhibitions. These publications, in addition to including works in the exhibition, are authored by scholars in the field who place the works of the artist and the medium within which they work in the context of the larger art ecosystem currently at play in India. The gallery's catalogues serve as a compendium of the Indian art movement. With the transition to the digital world, the gallery has also produced an audio and video series that capture detailed and often unexplored aspects of an artist's background and practice. We also co-sponsor publications and book launches, some with our sister organisation, The Alkazi Foundation for the Arts.

