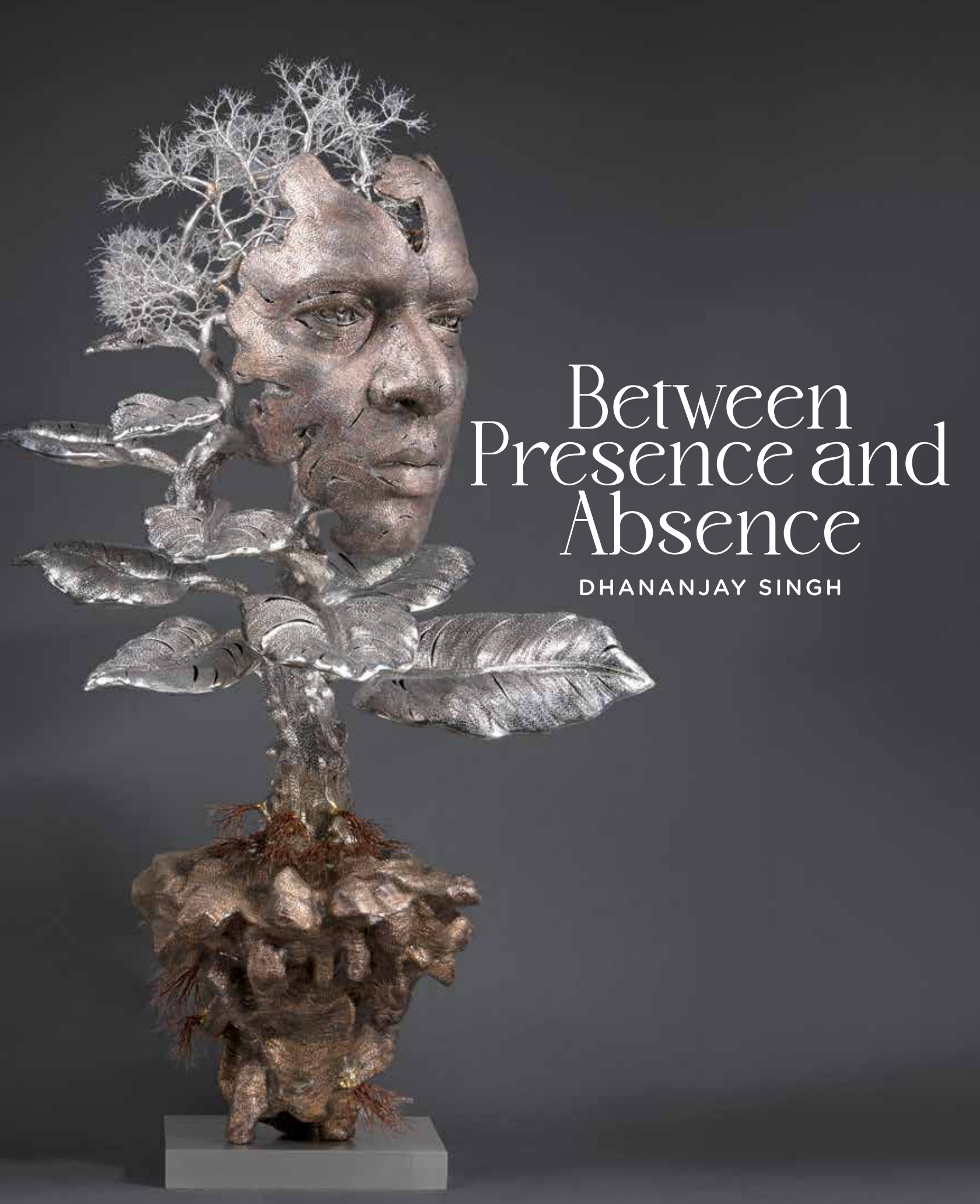


Between Presence and Absence

DHANANJAY SINGH

Between Presence and Absence

DHANANJAY SINGH





Between Presence and Absence

DHANANJAY SINGH

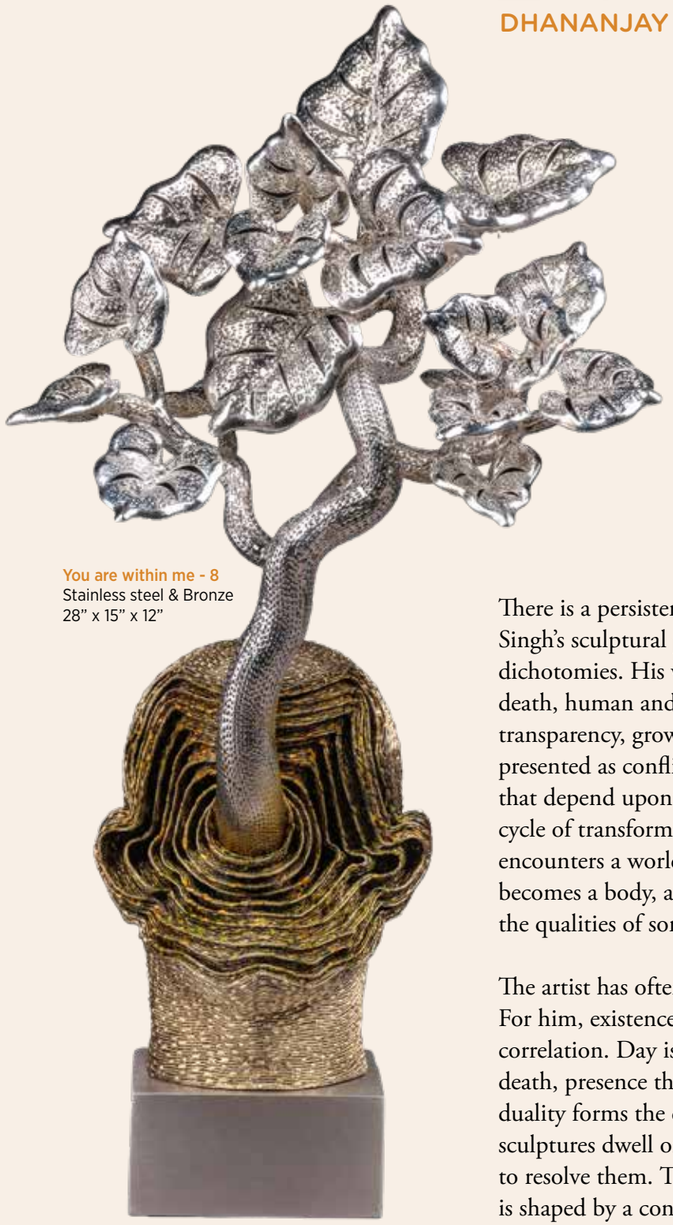


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Forms of Becoming

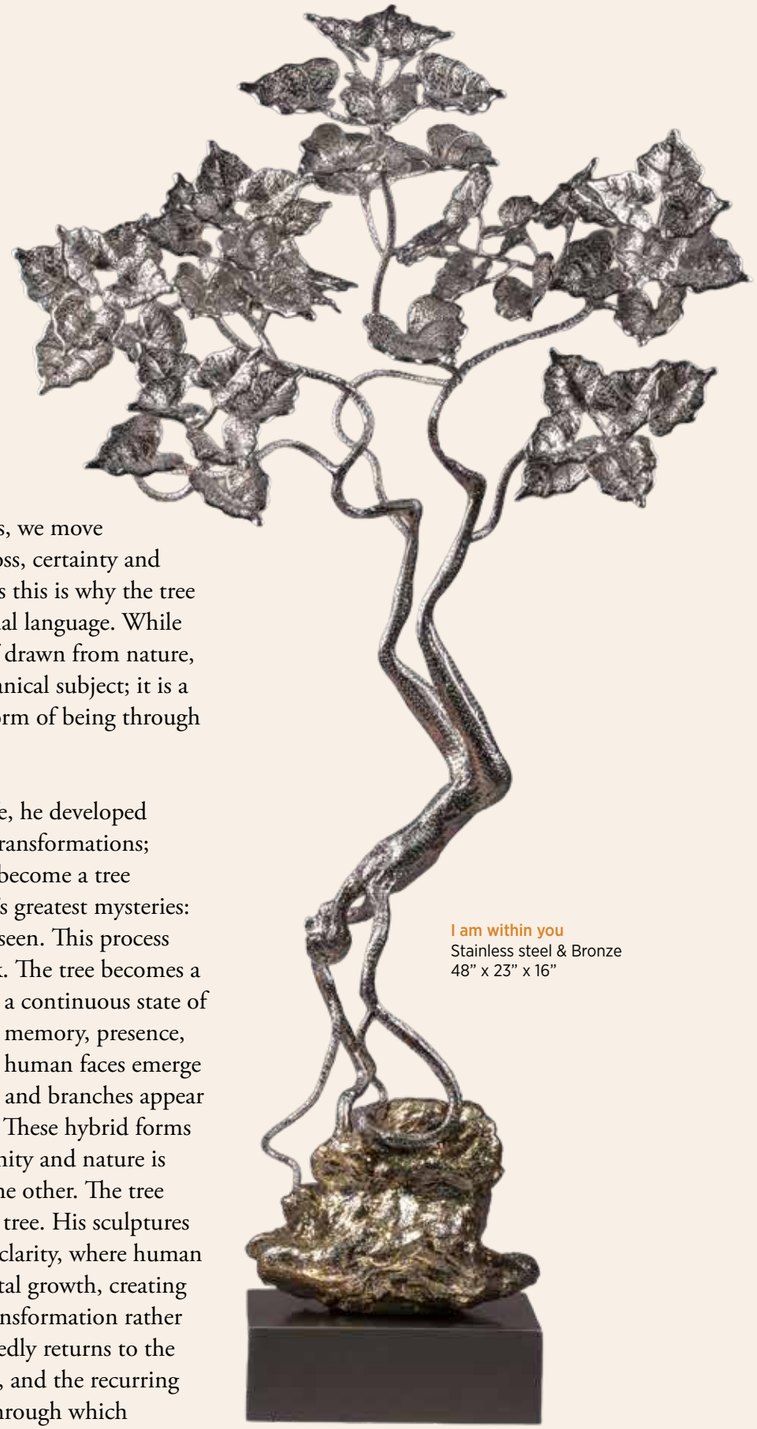
DHANANJAY SINGH



You are within me - 8
Stainless steel & Bronze
28" x 15" x 12"

There is a persistent tension that runs through Dhananjay Singh's sculptural practice: a state of being suspended between dichotomies. His works inhabit the space between life and death, human and nature, presence and absence, solidity and transparency, growth and decay. Yet these are not oppositions presented as conflicts, but rather they are revealed as conditions that depend upon one another, existing in an endless symbiotic cycle of transformation. Within Dhananjay's sculptures, one encounters a world where boundaries dissolve, where a tree becomes a body, a face becomes a landscape, and metal assumes the qualities of something organic and alive.

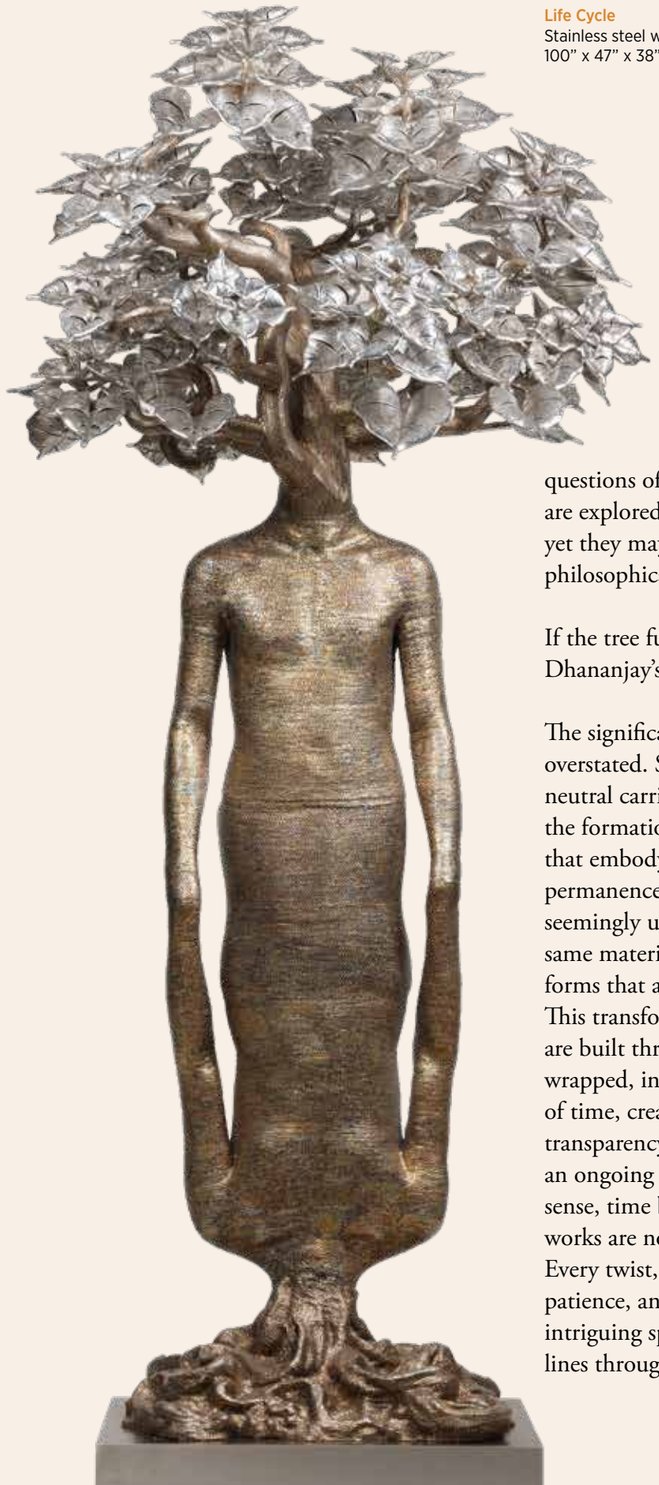
The artist has often spoken about his fascination with opposites. For him, existence is understood through comparison and correlation. Day is understood through night, life through death, presence through absence, and so on. This awareness of duality forms the conceptual foundation of his practice. His sculptures dwell on these contradictions, rather than attempt to resolve them. They acknowledge that human experience is shaped by a continual oscillation between states of being;



I am within you
Stainless steel & Bronze
48" x 23" x 16"

like a pendulum moving between extremes, we move constantly through cycles of growth and loss, certainty and doubt, emergence and dissolution. Perhaps this is why the tree occupies such a central position in his visual language. While it may initially appear as a recurring motif drawn from nature, the tree in his work is far more than a botanical subject; it is a mirror, an extension of himself, another form of being through which he understands his own existence.

Growing up in close proximity to plant life, he developed a profound awareness of its rhythms and transformations; watching a seed emerge from the soil and become a tree offered an early encounter with one of life's greatest mysteries: the transformation of the unseen into the seen. This process continues to resonate throughout his work. The tree becomes a metaphor for becoming itself. It embodies a continuous state of transformation, existing simultaneously as memory, presence, and future possibility. In many sculptures, human faces emerge from trunks, roots intertwine with bodies, and branches appear as extensions of thought or consciousness. These hybrid forms suggest that the separation between humanity and nature is ultimately an illusion. One exists within the other. The tree becomes the self, and the self becomes the tree. His sculptures articulate this relationship with particular clarity, where human physiognomy merges seamlessly with vegetal growth, creating forms that appear to be in the midst of transformation rather than occupying a fixed identity. He repeatedly returns to the idea of recognising himself within the tree, and the recurring arboreal form becomes a surrogate body through which



Life Cycle
Stainless steel wire
100” x 47” x 38”

questions of existence, memory, ancestry and consciousness are explored. These are not portraits in the conventional sense, yet they may be understood as self-portraits in a broader, philosophical way.

If the tree functions as a conceptual language within Dhananjay’s practice, materiality functions as its grammar.

The significance of material within his work cannot be overstated. Stainless steel, copper wire, and bronze are not neutral carriers of meaning; they are active participants in the formation of meaning itself. The artist chooses materials that embody contradiction; stainless steel possesses strength, permanence, and resistance with its industrial, rigid, and seemingly unforgiving qualities. Yet in Dhananjay’s hands, these same materials are twisted, woven, layered, and coaxed into forms that appear delicate, vulnerable, and alive.
This transformation lies at the heart of the work. The sculptures are built through countless repetitive gestures. Wire is wrapped, intertwined, and accumulated over extended periods of time, creating surfaces that oscillate between density and transparency. The process is laborious and meditative, requiring an ongoing negotiation between artist and material. In this sense, time becomes an essential sculptural component. The works are not simply made in time; they are records of time. Every twist, bend, and accumulation bears witness to duration, patience, and persistence. The resulting forms occupy an intriguing space between drawing and sculpture. Wire traces lines through space much as a pencil moves across paper, yet these lines gradually accumulate into volume, producing structures that are simultaneously linear and corporeal. One might think of the sculptures as drawings that have escaped the flat surface and entered the physical world as their surfaces reveal an intricate network of interconnected lines, resembling roots, veins, branches, neural pathways, or systems of growth. Through this language of line, he transforms metal into something unexpectedly organic.

Here again, dichotomy emerges.

The material is hard, yet appears soft. The forms possess weight, yet evoke lightness. Industrial matter becomes organic life. Solidity gives way to transparency. Strength reveals vulnerability. These oppositions are not merely aesthetic effects but conceptual propositions. They mirror the contradictions inherent within human existence itself. Just as steel can be transformed through sustained effort, identity is continually reshaped through experience, memory, and time.

Underlying these material and formal concerns is a profound engagement with the cycle of life and death. Dhananjay has spoken of existence not as a linear progression but as a perpetual cycle of transformation. He describes life as a spiralling movement in which forms continuously change while remaining connected to previous states, and this understanding permeates his work. The tree, nourished by soil, eventually returns to the earth. Human beings consume plant life in order to live, and in death become part of the same ecosystem that once sustained them. Life and death are not opposites in conflict but interconnected stages within a larger continuum. This cyclical understanding is visible throughout the sculptures; roots emerge from heads, branches rise from bodies, and forms appear caught between growth and decay. In his works, one encounters both vitality and fragility simultaneously through delicate branches that proliferate outward while twisted trunks suggest endurance shaped by time. Elsewhere, inverted trees and tangled root systems destabilise conventional understandings of growth, suggesting that beginnings and endings may be less distinct than they appear.



I am within you
Bronze, Copper &
Stainless steel wire
73” x 31” x 30”



The artist's reflections on ancestry further deepen this engagement with cyclical existence. He recognises himself as part of an ongoing chain extending beyond individual experience. The self becomes not an isolated entity but a temporary manifestation within a much larger continuum of life. His sculptures embody this awareness as they feel ancient and contemporary, personal and universal, rooted in lived experience yet reaching toward broader existential questions. Ultimately, what makes Dhananjay's work compelling is not that it provides answers to these questions, but that it insists upon asking them.

Who are we beneath the identities we claim? Where does one form end and another begin? What separates human life from the natural world that sustains it? How do we recognise ourselves amid constant change? What remains when a form disappears?

Dhananjay has described art as a language through which one attempts to find more suitable answers for oneself. Yet the works themselves resist closure; they remain open-ended, inviting viewers into a shared process of inquiry. In this sense, the sculptures function less as statements than as questions made tangible.

Standing before Dhananjay's sculptures, one becomes acutely aware of transformation as the fundamental condition of existence. The works remind us that change is not an interruption of life but its defining characteristic - we are constantly losing and reclaiming ourselves, becoming something new while carrying traces of what came before. Growth and decay, presence and absence, life and death are revealed not as opposing realities but as intertwined aspects of a shared experience.

Perhaps this is the deeper achievement of Dhananjay Singh's practice. Through metal, wire, trees, and human forms, he renders visible the invisible processes that shape our existence. His sculptures give form to questions that often remain unspoken as they invite us to confront the mysteries we frequently overlook in daily life: the passage of time, the inevitability of change, the fragility of identity, and our profound interconnectedness with the world around us. His works reveal beauty within uncertainty itself, whilst reminding us that existence is not a fixed state but an ongoing act of becoming, a continuous movement between dimensions, where every ending contains the possibility of another beginning.

SANYA MALIK



In conversation with Dhananjay Singh

Q. What is 'art' for you?

A. Art is a language among many where the process of imagining form acts as vocabulary.

Q. If so, does the need to create something come from a purpose of pleasure, to gain something, or something else entirely?

A. In my mind, those who speak this unique language opt for it because they are not satisfied with traditional answers to their questions. Rather, they keep trying to find answers in a language that is suitable. Questions arise when one is deeply absorbed by a subject, and in finding the answers, one desires to separate the essence from an observation in order to recreate it. This freezes the transient moments and states of mind we experience into forms.

Both questions and answers are in the form of forms. In comparison to verbal language, there are no direct or literal meanings associated with it. Art is vast, and every individual derives their own meanings from their experiences.

As someone who lives mostly in an imaginary world, my imagination is so strong that it almost replaces vocabulary in my mind. I first visualise, and then convert that into language. Maybe this happens in other fields as well, where focus is achieved by constant practice, and then the mind transfers that visual language into vocabulary to communicate efficiently through their work. One might recognise this as the linguistics of a creative mind.

Q. What drew you to sculpting?

A. As a child, I didn't speak until the age of 3. This made me an introvert, a silent observer in a small town. I watched the working people around me; the makers. Carpenters with wood, blacksmiths with iron, farmers harvesting, craftsmen working with bamboo and so on. I was filled with inspiration and would often try to create something of my own, using whatever materials I found around me. Physical sculptural material provides tangibility to play with form, creating something instantly in one's hands. It also gives a sense of life to a viewer that uses a combination of senses to receive sculptural forms with touch, along with a three dimensional experience that indulges the physical and mental simultaneously. This feeling attracted me to sculpting rather than two dimensional creations on a flat surface.

Q. How did the tree come to be the central form in your practice?

A. I felt a connection to plant life since my childhood, viewing them as my friends. It was a long and unspoken connection that drove me

to the point where I started recognising plants as another self. I saw them as a mirror, an individual identity yet an embodiment of myself, a shadow almost, unseparated from my body. They are symbols of my own presence, in both tangible and intangible form. One reminds the other of being present in another dimension. I am alive today by consuming plant life, and tomorrow it will consume me to grow. One is the present, and another is my future, unseparated throughout a lifetime.

Q. Are there any other subjects you are drawn to?

A. I am attracted to opposites, it makes me feel present in two realms simultaneously. Like the past and the present, we tend to keep coming back and embracing each other, like a pendulum. As human beings, we tend to see things in comparison. I am personally very conscious of the other and recognise the presence of opposites. Hard and soft, day and night, opaque and translucent, dark and light, life and death. This reflects in my forms, where my process of making emphasises duality. When we feel our own existence in this universe, we must acknowledge the things that surround us, animate and inanimate. This questioning of self-existence draws several paths that traverse through different forms of life that need to be understood in correlation with our surroundings. Life began the same way. From the unseen sperm entering into one realm from another, to finding a place to grow as a foetus in a womb, developing a heart beat before it enters into this visual world where I find myself as part of the chaos of this unending cycle of life, where the only constant is change.

Q. How does your sense of self come into being with this ideology?

A. We are present as independent beings, yet find interconnection with all other forms of life, reclaiming ourselves while we are awake, and imagine the rest in time and space. When we use the term 'I' for self, we refer to our body and minds, not realising how quickly this 'I' changes. At every point in time, we are losing a part of ourselves, and becoming anew, reclaiming ourselves again and again unknowingly, until we are confronted with a drastic change, wherein we take a pause and think we are then reclaiming ourselves. We have changed a million times in between.

And in this cycle, we cease to comprehend ourselves, losing and regaining body and soul in regular intervals of the conscious and unconscious. Time in this sense, could be felt in opposites too - short or long - just the way day and night correspond to growth and decay, or life and death.



Mirror Tree - 2
Stainless steel wire
78" x 49" x 25"

Vriksha

Anatomical articulations of Trees

"When I make my tree sculptures, I am bound by material limitations, so most often I feel my leaves are static, but overall my sculptural forms show sinuous movements that represent life.

There is no particular tree form that inspires me, I would say it is a collective observation that drives me to develop a particular form in process. I do not have a pre-planned beginning. You could say I begin with a vague idea and an impulse that becomes tangible and clear when I find no further scope to work on it. For me, each artwork is a journey made inside myself without specific intentions to reach somewhere. Perhaps the journey is more important than arriving at a destination."

Dhananjay Singh to Uma Nair August 2026

The Tree - 4
Stainless steel wire
78" x 46" x 44"



"Describing an artwork seems childish to me. It is self-realisation; a dialogue captured in material form. In the same way, a viewer can experience it. You can't transfer experience in words."

- Dhananjay Singh in an interview with Aashna Abrol

The Tree - 2
Stainless steel wire
73" x 48" x 45"





The Tree - 2
Stainless steel wire
73” x 48” x 43”



The Tree
Stainless steel wire
77” x 43” x 43”

“For me, each artwork is a journey made inside myself without specific intentions to reach somewhere. Perhaps the journey is more important than arriving at a destination.”

The Tree - 3
Stainless steel wire
73” x 46” x 41”





Mirror Tree - 2
Stainless steel wire
78” x 49” x 25”







Inverted Tree - 3
Stainless steel wire
52” x 28” x 28”

The Tree
Stainless steel wire
63” x 26” x 25”



"The tree of life is my source of inspiration. They are like mirrors to introspect. I look up to them to resolve my queries and achieve qualitative solutions."

- Dhananjay Singh in an interview with Aashna Abrol

The Tree
Stainless steel wire
65" x 45" x 35"





The Tree
Stainless steel wire & Bronze
38” x 28” x 23”



The Tree
Stainless steel wire &
Brass
36” x 21” x 20”



Inverted Tree
Stainless steel wire
103" x 40" x 53"





“Art is a language among many where the process of imagining form acts as vocabulary.”

Bronze and stainless steel wire
66” x 22” x 22”



Emblems of Harmony

Sculptor Dhananjay Singh travels miles all over India as well as different parts of the world, in search of inspiration for his sculpted trees that become emblems of harmony in the eyes of those who see them. He won the Lalit Kala Akademi National Award in 2002, and this coiled work at the Lalit Kala Akademi bookshop in Delhi reminded one of trees being silent witnesses to history, vessels of memories held through the tactile symbolism of coiled mediums like copper, steel and bronze.

In his evolution, Dhananjay celebrates and draws our attention to the timeless chord of continuity between man and the tree. Dhananjay is meticulous in his moorings, with his own signature in the armature and the design dictates he chooses. Created in steel and bronze, he roots man as the foundation and sprouts a tree from his inverted head at times and at others just creates a facet of a face with entwined branches that remind us of birth and death.

UMA NAIR



The Last Tree - II
Stainless steel, copper & Bronze
106" x 64" x 57"

"I am more interested in the transformation of form that occurs gradually in all stages of life; where one form transforms into another, from invisible to visible or vise-versa, which is an endless cycle."

- Dhananjay Singh to Dr. Christopher Headley for World Sculpture News published 2006

From Seed to Tree
Stainless steel wire &
Brass (Gold plated)
26" x 13" x 11"





Still Life - 1
Stainless steel wire
86" x 48" x 36"





"As human beings, we tend to see things in comparison. I am personally very conscious of the other and recognise the presence of opposites. Hard and soft, day and night, opaque and translucent, dark and light, life and death. This reflects in my forms, where my process of making emphasises duality."

Still Life - 2
Stainless steel wire
42" x 24" x 12"



Man and Nature

His modelling is pitch perfect whether it is the head of man created in brilliant bronze patina or just the fragments of a branch of a tree, his world has a Greco Romanesque identity about it, but he brings back the ideations of the great Renaissance Masters and modernists in the way he models the head. This head has a patina that suggests man as a perfect creation. It makes us think of those beautiful words by William Shakespeare in Hamlet;

"What a piece of work is a man! How noble in reason! How infinite in faculty! In form and moving how express and admirable! In action how like an angel! In apprehension how like a god! The beauty of the world! The paragon of animals!"

Dhananjay brings home all those qualities. The praise, the corollaries that make us think of man's role on this earth and how we need to preserve and conserve the forests if we have to live in continuity.

His leaves are sometimes sculpted in copper, sometimes in bronze and at other times in steel. They stand like porous incantations of time, living through the visions of an interconnected planet of botanics revealed by science.
For Dhananjay, a silent reclusive artist of intensity and depth, trees are like ancient Gods, who are the patriarchs of all beings. They are both nourishment as well as home. Their lifelong properties of sustenance and preservation maintain the balance held in a sanctuary that offers a home to sentient creatures.

UMA NAIR

I am within you
Stainless steel wire
44" x 25" x 20"



Feeling for Form

His feeling for the beauty of form, whether it be the trunk or branches or leaves, in its best sense is conveyed in so many ways — by contour, by shapes of leaves, by botanical patterns, and by technique. Any or all of these become the visible means for explaining the deeper feelings that influence the sculptor.

We can see that it is his perception that drives his selection which is yoked to his sensitivity. Of the various means at the disposal of a sculptor, it is his instinct for medium and his thirst for forms, that retains his desire for a harmonious arrangement of contours. Our instinct for contour becomes acute, even though we have learned to see dignity in times of light and shade, or to appreciate the rendering or suggestion of form by lines of metallic meticulousness.

UMA NAIR

Man in Nature
Stainless steel wire
46" x 30" x 28"



Nature's Tales in Form

Years ago at the exhibition iSculpt in Delhi, Dhananjay said: *"My mind has always been interested in form, but my natural instinct has been for the narrative that is built around the form because nature is always about a Katha. Every tree anywhere in the world tells a tale; and for this reason, it is the contour that seems so much more fascinating than the full form."*

Fine contours in either copper, steel or bronze can only be felt for Dhananjay through a certain intuitive consciousness. As an artist he subtly tells us that he is conscious of very definite laws that govern good contouring, and yet contours are so subtle that the introduction of new elements depend on a personal sense of mastery over the medium and composition.

Perhaps it's the individuality that must be insisted upon; the suggestion of a mood of nature, the heat of the day, the softness of the spring air, or the gusts of monsoon winds. Indeed one can imagine the artist understanding the resonance of the patterns of light as well as darkness to create his own ripples within the harmony of nature's accents.

UMA NAIR

You are within me
Stainless steel wire & bronze
37" x 26" x 20"



"When we use the term 'I' for self, we refer to our body and minds, not realising how quickly this 'I' changes. At every point in time, we are losing a part of ourselves, and becoming anew, reclaiming ourselves again and again. We have changed a million times in between."

I am within you
Stainless steel & copper wire
69" x 41" x 30.5"





I am within you - 19
Stainless steel wire
30” x 20” x 18”



I am within you - 20
Stainless steel wire
29” x 18” x 16”



I am within you - 16
Stainless steel wire &
Brass (Gold plated)
28” x 15” x 14”



I am within you - 18
Stainless steel & Bronze
26” x 13” x 11”



I am within you - 11
Stainless steel wire & Bronze
29” x 16” x 15”



We are within you - 1
Stainless steel wire & Bronze
48” x 31” x 26”

"I am not always conscious of idea or content. And, I don't feel a need to find a story behind every work. I believe art is a dialogue between an artist and the material. Your inner thoughts transfer in your material with your touch. An artist realises it when it manifests in a material form."

- Dhananjay Singh in an interview with Aashna Abrol (quoted in the interview)

I am within you
Stainless steel wire
67" x 40" x 34"



Contours and Higher Ideals

For Dhananjay, the individual parts must be interesting, each in its place, and must help to build up the grace and gravitas of the whole composition. Above all, nature's sentiment must be strongly stamped upon it. This is the impact that the sculptor aims for. Contours then for him are about the devotion to higher ideals in the grammar and process of sculpting. Of course we cannot see with his in-depth eyes, but we can study what he looks for when he composes his forms that combine the human head and the sapling of the young tree. Sometimes the tree will be shown to us as a mere outline of a trunk and a set of luscious steel porous leaves, but even that alone can express the rhythm of its contours — ones that would give us pleasure in just simply gazing, but also give us the beauty, dignity, or strength, as it may be, of that particular tree. We are invited to study the statuesque quality in which all details are submerged. We can seek out wonderful shapes, and through them appeal to our love of botanical and anatomical patterns as they extract its complete structure and intricacy of detail. Sometimes we are reminded of the great artist John Constable who painted his leaves with the real light of the sky upon them, as they reflected a rugged homeliness about them, free from all convention.

Dhananjay then has a larger view, strengthened with his absolute knowledge of their quiet, silent existence, using trees at will, weaving magnificent compositions with them as if he is utilising them for every device at the command of art. In one place as bits of small succulent branches, in another as links between single forms of a sturdy trunk seen against the massed sky.

UMA NAIR

I am within you - 9
Stainless steel wire
64" x 36" x 37"



Sustenance and Balance

The full tree in Dhananjay's hands is testament to trees sustaining life and turning into preservers that maintain ecological balance because they are the cycles through which matter and energy flow. Sometimes when he accentuates the sinuous lines he reminds us of the simplicity and peace that can be secured by the quiet and massive shapes of trees. Indeed with the sense of energy and fantasy is an austerity and aura of botanical bliss.

There's an air of stillness in some works. The symbolism of clouds hanging as if suspended over the forest–here is a quietness, though by no means lifeless. Reflections tremble a little in the suggestion that times may be dark and sombre. We can recall deep greens of the banyan trees and think of saplings growing out of the silvery bark elsewhere. Within the tranquillity of the sculptural scene, we know that Dhananjay is a faithful observer of the different species of trees and their forms, as shown in his timeless trajectory of works. He maintains a careful, anatomical construction; whether it be of a single prominent tree or just a branch with a human head in the middle distance, as the few leaves appear light and lithe.

UMA NAIR

I am within you
Stainless steel wire
60" x 44" x 16"



Bronze
28” x 10” x 15”





Back to Elements
Stainless steel wire &
Brass (Patinated)
20” x 15” x 11”

‘Genius is Patience’

When you gaze at a number of works you ascertain his development of foliage from branch structure quite clearly, and the fact that in his inclusion of foliage, he preferred gestural smallness of the subject. His patience in creating sculptures for more than two decades on the subject of man and nature is one that illustrates the truth of the great Michelangelo when he said: *‘Genius is patience.’* Interestingly, when you look at his works in different light tones within the cube of a gallery space, you can sense an exploration of transient light effects. There is an engagement that happens as we contemplate on prismatic indices of the *sandhya* (sunset).

The effect of the late dusk light is soft and sublime, as are the thin banks of cumulus clouds above, lit by the setting sun. His careful leaf-by-leaf and branch by branch depictions of different tree compositions generates distinct and life-like textures. We are reminded of the Lord Krishna tales and the five divine trees in Hindu mythology. Uppermost is the *Kalpavriksha* (wish-fulfilling trees that emerged during the churning of the cosmic ocean). In yet another tall creation of sumptuous leaves, we can recall the flute spot and the Kadamba tree where Lord Krishna played his flute and performed his divine dances *(leelas)* by the Yamuna river. Each of us can gain the contemplative signature of life’s learnings as we carry away images of deep satiety within his works. And nothing could be better than recalling the great Kahlil Gibran who wrote: *‘Trees are poems that the earth writes upon the sky.’*

UMA NAIR

Jungle
Stainless steel wire
107” x 53” x 49”





Gandhi Ji
Stainless steel wire
grade 316 L
56” x 42” x 42”





You are within me
Stainless steel wire
95” x 59” x 36”









Reclining Man
Stainless steel wire
16” x 60” x 23”



Mirror Tree - 3
Stainless steel wire
85” x 47” x 28”





Fallen Branch
Stainless steel and brass
91” x 105” x 62”







On display at Nisaba, New Delhi

Dhananjay Singh

Dhananjay Singh (b. 1977, Hajipur, Bihar) is a sculptor whose practice explores the expressive potential of metal and its tension between rigidity and fragility. He graduated with a Bachelor's degree in Sculpture from the Faculty of Visual Arts, Banaras Hindu University, and a Master's degree from M S University, Vadodara. Later in Singh's journey he was chosen for a residency at the Faculty of Art and Design, Monash University, Melbourne, proving formative. Here he encountered bronze and industrial metals which drew him toward the intricate, wire-based language that now defines his work. He extends this sensibility into drawing and watercolour as well.

Singh's sculptures are built from intertwined copper and metal wires, building two forms into a single. The tree is a recurring and central motif in his practice. In his hands, roots and branches become a meditation on growth, integration, and regeneration: where there is loss, there is also the possibility of life.

He is the recipient of the Commonwealth Arts and Crafts Award in London, 2005, the INLAKS Fine Art Award in 2005, the National Lalit Kala Akademi Award in New Delhi, 2002, and a Gold Medal from Banaras Hindu University in 2000. His work has been exhibited widely, including at the Gulf Art Fair, Dubai in 2007; Bronze at Gallery Espace, New Delhi in 2006; the Harmony Show at the Nehru Centre, Mumbai from 2004–2006; Generation to and Fro at Kaleidoscope Art Gallery, Baroda in 2005; and the All India Exhibition of Art, Nagpur in 2003. Recent solo presentations include The Last Tree at Jehangir Art Gallery (2014) and You Are Within Me at Art Pilgrim.

The artist works and resides in New Delhi.



The Tree (L) and Jungle (R) at Ojas Art, New Delhi

About Namtech Fine Art

Namtech Fine Art is committed to fostering a wider appreciation for Indian Modern and Contemporary Art through thoughtfully curated publications. With a focus on producing high-quality books, catalogues, and critical writings, the initiative seeks to document, preserve, and illuminate the diverse practices and legacies of Indian artists. Through its publishing efforts, Namtech Fine Art cultivates a rich dialogue between artistic heritage and contemporary thought, offering a platform that connects scholars, collectors, and wider audiences to the evolving narrative of Indian art.

NFA
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About Black Cube

Black Cube Gallery is a modern and contemporary art space that challenges conventional hierarchies by bringing together established and emerging artists in a shared dialogue. Founded on the belief that art should exist beyond structured divisions, Black Cube creates a space where different artistic languages interact, where tradition and experimentation coexist, and where critical discourse is extended to all artists, not just the historically recognized. The gallery remains committed to fostering meaningful engagement with contemporary art, offering exhibitions that challenge, provoke, and expand the way we experience visual culture. At its core, Black Cube is more than a gallery—it is a space of exchange, experimentation, and new possibilities for artistic thought and presentation.

BLACKCUBE

About Sculpted India

Sculpted India is a pioneering public art initiative and dedicated platform committed to advancing modern and contemporary Indian sculpture by giving it the visibility, recognition, and cultural presence it has long deserved. While sculpture has always been one of the most powerful and enduring forms of artistic expression, it has often remained on the periphery of India's broader art ecosystem. Sculpted India was founded to change that narrative—placing sculpture at the centre of contemporary cultural discourse and creating a platform where the medium can be experienced at its fullest scale, ambition, and impact.

SCULPTED INDIA

