

YASHIKA SUGANDH

Yashika..

“Tareya Jahan Lahiya Abhimaan Jinni Darshan Paya
Jinni Tudhnu Dhan Kahiya Tin Jam Ner Na Aaaya”



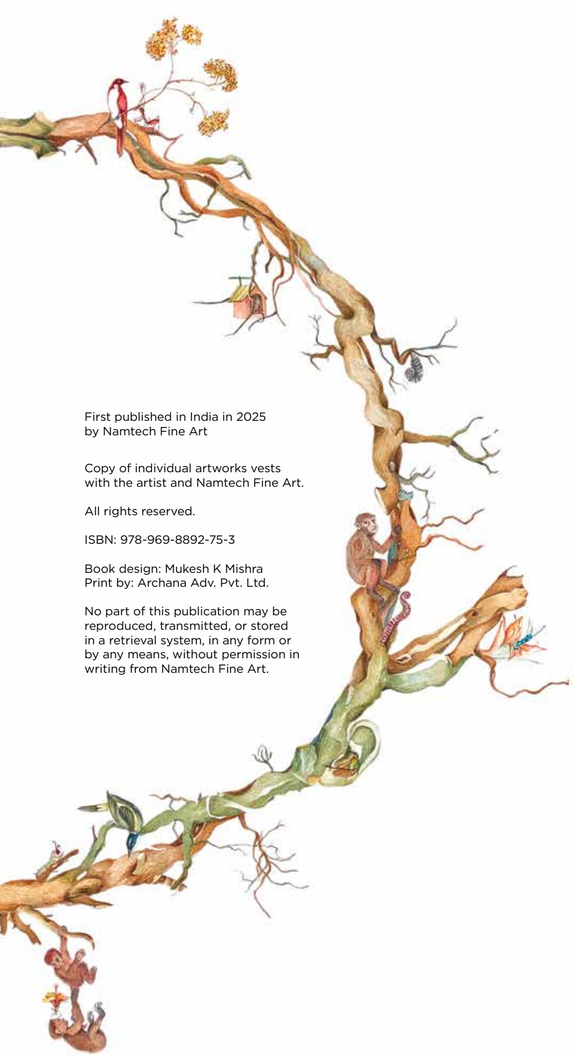


VARTAMAN

YASHIKA SUGANDH

BLACKCUBE

In association with *Namtech Fine* Art



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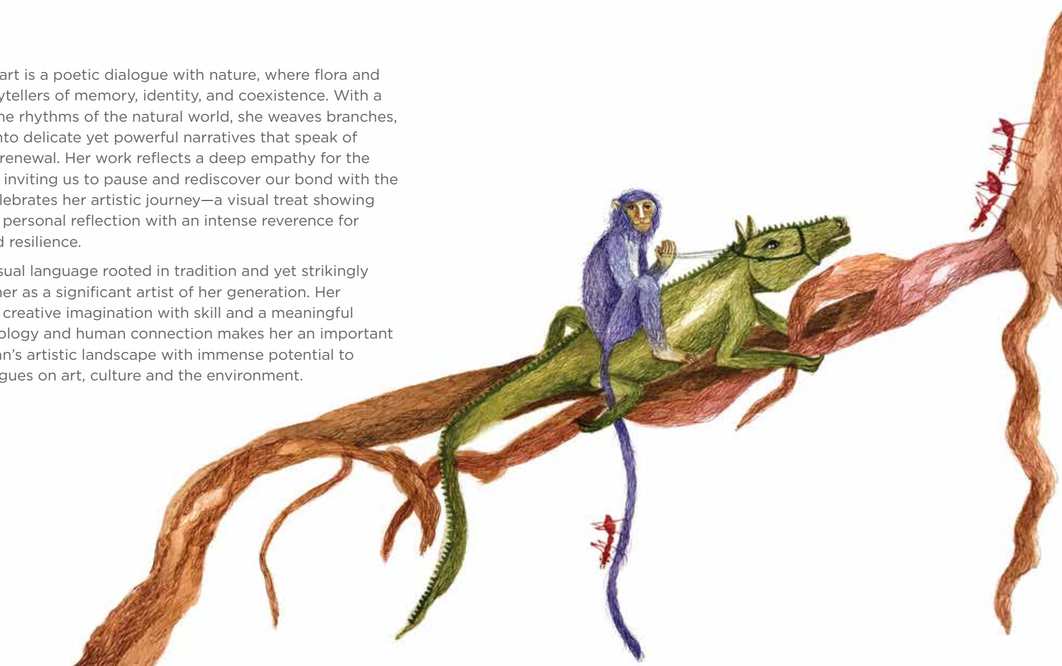
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Foreword

Yashika Sugandh's art is a poetic dialogue with nature, where flora and fauna become storytellers of memory, identity, and coexistence. With a rare sensitivity to the rhythms of the natural world, she weaves branches, birds, and foliage into delicate yet powerful narratives that speak of harmony, loss, and renewal. Her work reflects a deep empathy for the living environment, inviting us to pause and rediscover our bond with the earth. This book celebrates her artistic journey—a visual treat showing her ability to blend personal reflection with an intense reverence for nature's beauty and resilience.

Yashika's unique visual language rooted in tradition and yet strikingly relevant positions her as a significant artist of her generation. Her ability to blend her creative imagination with skill and a meaningful commentary on ecology and human connection makes her an important contributor to Indian's artistic landscape with immense potential to shape further dialogues on art, culture and the environment.

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In The Smallest Things

Sanya Malik

There are some artists whose work you look at and understand with your eyes. Then there are those whose works you feel in your chest before you even try to make sense of it. Yashika Sugandh belongs entirely to the latter.

A visionary in the truest sense, not because she invents fantasy, but because she sees what most others fail to. Sugandh builds delicate, slow universes where animals stretch, fumble, and bloom in ways they were never meant to. A turtle becomes a tomato. A giraffe sprouts from a snail's shell. A monkey bites into a watermelon tail. The anatomical fusions are charming, yes, whimsical, even, but what makes them enduring is the undercurrent of care and curiosity that pulses beneath each delicate, skilled hand-drawn line.

Sugandh's work is driven not by spectacle but by observation. Not by declarations, but by listening. And the world she listens to is often the world we forget to hear.

To say Sugandh is technically skilled would be an understatement. Her years of rigorous training in miniature painting, especially her early, near-spiritual apprenticeship with Badrinarayan ji at Jaipur's City Palace - reveal themselves in her soft but precise linework, her economy of gesture, and her meditative repetition. But to overemphasize craft would miss the point. What sets her apart is not that she can paint this well, rather it's that she uses that precision in service of intimacy, not display.

For Yashika, symbolism is birthed through her delicate observation of things – living and inanimate. Her works collapse the boundary between drawn and lived worlds.

Whether she's using woven twigs she found, creating an ecosystem around it with her imagined or experienced moments with little creatures, or giving a giraffe a home in a blue snail shell, Sugandh does not "represent" nature; she collaborates with it. Her hybrid creatures are not just mutations; they are dreams in the language of ecology. With every brushstroke, Sugandh asks: What if every creature had what it needed to survive on its own body? What if no one had to be hungry, hunted, or homeless?



Yashika's practice is built on wonder and curiosity for the unseen, the fragile, the easily broken. This is not simply thematic; it is method, ethic, and rhythm. She notices how a wasp builds its nest over a year, destroying and rebuilding until it finds the strongest hold. She tends to her work as one tends to a garden: with patience, attention, and a curious hand.

This ethos of wonder and attention to the smallest things becomes especially apparent when framed within the feminist space she quietly inhabits. Her work does not shout its activism, rather it enacts it: through her honouring of animals, her tactile softness, her refusal of spectacle. In an art world often obsessed with the monumental, she offers the miniature. Where others assert, she notices. Where others name, she nurtures.

This is not to say her work is without edge. It is deeply emotional, even volatile at times. Her kinetic pieces, for instance, often build from clock mechanisms, turning paper into time itself. Movement becomes a metaphor for ephemerality; how little time we have, how tenderly it must be spent. Her Hindi series (with works titled *Ann, Ghar, Seva,* and *Sukh* and *Hum*) continues this thread - literally - using rotational movement to conjure memory, devotion, and rhythm, all the while resisting translation. This is deliberate. For her, Hindi is not just a language of fluency, but of feeling. Words like *aap,* she says, carry a softness that the English *you* cannot. Her language choices are part of her feminism; not the loud, didactic kind, but the lived, embedded kind. A feminism of practice, not proclamation.

Time is everywhere in Sugandh's practice: not as chronology, but as presence. Whether through kinetic movement, the growth of a wasp's nest, or the aging of found objects, her artworks are slow conversations with time. And perhaps that is her greatest gift - she teaches the viewer how to wait.

Sugandh's studio is her sanctuary. She speaks



of it as a cocoon, a place she returns to daily as others return to prayer. It is no surprise then, that her mornings begin with art the way some begin with meditation. She describes the act of making as her *Amrit Vela,* the sacred dawn hours in Sikh tradition. The studio is not a site of production; it is a ritual. This is not metaphorical. Her works, particularly her kinetic pieces, embody this devotion to slowness. Clocks and kinetic elements appear not as novelty, but as meditations on repetition, ephemerality, and return.

In her kinetic works like *Ardaas* (meaning "prayer"), every cycle of the work; its moving components, its hidden mechanism - reveals one more syllable of a prayer, not all at once, but patiently, in rhythm with life, requiring patience to witness the works completion. Time is not a threat in Sugandh's world. It is a medium. *Ardaas* took Sugandh a year to prototype, proving that she honours her practice with the same time and patience that she teaches us to embody.

Vartaman ("the present"), extends this philosophy. Made with touch sensors and interactive sound, it uses sensory responses to create emotional recall. Elements move in response to touch, echoing her belief in the sensory archive of memory and the idea that our hands remember what our minds might forget.

Here, time is not a linear force. It is a spiral. A rhythm. A softness. Each movement in her kinetic works is not just a technical achievement; it is a ritual gesture. A viewer touches a chameleon, and you hear the sound it makes, by touching a frog, you feel the heartbeat. The moment becomes more than visual, it becomes felt.

Sugandh's belief in the body's intelligence, its capacity to remember, is embedded in her process. Listening to a podcast while painting, she returns the next day and recalls the exact line she heard when working on a particular corner. In this way, her surfaces are not inert, rather they act as visual diaries. She



often paints plants growing from trumpets, chairs, sewing machines, PlayStation remotes. In doing so, she animates the inanimate. This recurring visual strategy does not simply blur the boundaries between object and organism; it unearths a deeper philosophy. What if life refuses to be contained? What if curiosity and wonder, and not design - is the principle through which anything can be a host for life?

In her world, chairs sprout flowers, suggesting perhaps that they miss the trees they once were. A trumpet curls with vines, as if reclaiming the breath it once channelled. Inanimate objects from our childhood become a site of green emergence, reminding us that life is everywhere. This is not nostalgia; it is reclamation. Sugandh builds a speculative ecology where the artificial does not erase the natural, but absorbs it. Her art suggests a future where concrete doesn't kill roots, and machines do not negate memory. These works are not just hopeful; they are unapologetically alive.

Unlike mythological hybrids that are often fearsome, exalted, or cautionary, Sugandh's creatures are emotionally legible. They giggle, stumble, stretch. They seem as surprised by their own morphologies as we are. A deer with a watermelon tail is caught mid-chomp by a cheeky monkey. A pink turtle carries a tomato for a shell. These are not just visual games she plays; they are declarations of a different kind of logic: one where survival, wonder, and joy are entangled. What emerges from this is a theory of cohesive imagination. In her visual grammar, everything is relational. The animal is not separate from the fruit, the machine not separate from the seed. Her morphologies are emotional more than anatomical; they allow her to sketch a world in which difference coexists without domination, and in this cohesion, we find a deeper pedagogical impulse: what if play is not a distraction from seriousness, but its clearest expression? This childlike play in her practice - not the kind that distracts, but the kind that heals, brings to life her imagined ecosystems populated with mischievous birds, crossbred creatures, and fruit-bodied animals.



These elements are not escapist, rather they are re-imaginings of belonging. They are a portal into what her childhood should have been, and if her works remind you of yours, she asks of you to recall the value of your privilege.

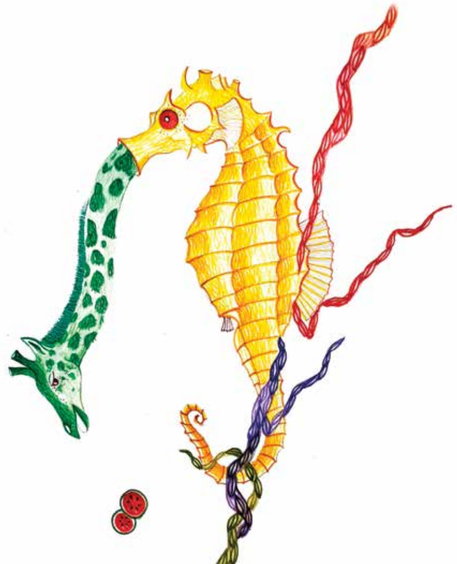
Sugandh's early years were perhaps not as full of play as they should have been. Being all of 32 years old, she has been through a few emotionally disruptive phases in her early years. These incidents slowly created a void in her worldview, which she is now trying to heal. Through her practice, she delves into a deep subliminal innocence, a kind that she is trying to live with now through her artworks. An innocence that might have unfortunately been stolen from her as a child. So she returns to it, not nostalgically, but with a kind of protective devotion.

It was during the coronavirus pandemic that Sugandh truly found herself within her work. She found time to be still in her memories of her past, and to re-evaluate her outlook on life. This is when she turned to acceptance, and that is what significantly impacted her unique and recognisable style of work today. In a way, this was her rebirth. She gave in to form, scale, themes and colours that lived in her mind, and with that, she started putting brush to paper, with intent. This intent can be seen clearly in her choice of materials. Working across scales from 3-inch paper drawings to 15-foot panels and towering pea pod sculptures, Sugandh allows form to follow feeling. The found butterfly cocoon she tenderly carried home, only to bury it later with a red flower and a name *(Sitara),* lives on in her work, with real branches, twigs, nests, seeds, even ephemeral dust - all being invited in. Her sculptures, kinetic mechanisms, and large-scale pieces are not departures from painting, they are expansions of the same language, one that values vulnerability and transformation, and one that can be viewed as an act of sovereignty. She does not obey spatial expectation; a pea pod becomes a life-sized sculpture *(Matar),* a fruit becomes a clock, a cocoon becomes an altar. Her use of biodegradable materials and found organic objects signal a deeper ecological ethic: one that is embedded in practice, not illustrated by content.

In a time when many young artists are shaped by commercial cycles and online trends, Sugandh stands apart, not just because she resists these pressures, but because she seems entirely unmotivated by them. Her work doesn't follow a formula, nor does it chase a style. It evolves organically, like a nest being built, or a creature shedding its skin. To borrow her word, her work is built on *zidd* - not stubbornness for the sake of ego, but the sacred insistence to keep going, to keep creating, to keep caring.

Sugandh sees what most do not. Her works are love letters to insects, wasps, birds, roots, trees, and memories that never grew up. In works like *Can I Grow Back Again, Taking Back What Belongs to Them, and Continue Walking Each Other Home,* her protagonists are not humans reclaiming nature - they are animals, spirits, and hybrid beings reclaiming space, time, and dignity. Her world is not utopian, but attentive.

It reminds us that seeing is a form of touch. To experience an artwork by Yashika Sugandh is to invite tenderness into your everyday. It is to be reminded that growth is possible even on old machines, that chairs remember the trees they came from, that animals might yet grow fruit, that even the smallest creatures are building homes, that even drawings can hold breath and a clock can turn prayer. In a world that often demands speed, and asks us to look away, her work invites us to notice, to slow down, to soften, to stay a little longer, not out of resistance, but out of reverence.



In conversation with Amisha Chowbey

AC: I have seen your works grow and evolve over the past few years, but I would like to know more about your earlier years, how did this journey of art start for you?

YS: My earliest memories of my relationship with art are not pleasant to begin with. When I was in grade 4, we lived in a joint family so there was a sense of shared responsibilities, and I was taken care of by different family members. Once, a close relative took me to a local religious figure to take part in being an oracle for the community, to receive riches in return. Every week for one year, I participated in this process where they would smoke my mouth



with dhoop (incense) and while I was conscious, I would answer questions for others on behalf of this religious figure. I was bribed with chocolates to keep this a secret from my parents. As time progressed, I became more and more fearful of being taken and finally told my mother, who was livid and refused for me to go anymore – for me, her finding her voice at the time in an extremely male-driven society to protect me was the beginning of a support system that continues till date. I had stopped talking or walking due to this trauma, and the doctors I was taken to confirmed that this was nothing physical, but possibly depression. My mother eventually took me to a psychiatrist, who asked me to fill in a questionnaire. In my anger, I took the pencil and ripped it apart, wanting to be left alone. Very patiently, he gave me another piece of paper which ended up in shreds again. This process continued during my subsequent visits, where I would scribble and rip apart writing pads, until one day, I found my voice through drawing. Those scribbles turned into trees sometimes, or maybe a house. I started drawing incessantly, on any blank space I could find, and thus my two-year healing process started in therapy. By the time I was in grade 6, walls had become my favourite canvas. Armed with my Rangeelas, I dipped socks and created massive paintings at home, shielded by my mother who never let anyone stop me again. The first painting I ever made was that of an underwater scene with fishes and a submarine, on a large wall in my home. Once the wall was repainted, I went at it again and painted a Ganesha figure, which was a crowd pleaser in a Hindu household and since then, there has been no stopping me.

Being in therapy that early on in life led to being bullied, with a whole lot of name-calling, and it didn't help that I was always slacking in school and ranking at the bottom of my classes. There was a build-up of anger that found ways of rebellion in the form of cheating and skipping classes. At the brink of being thrown out of school in grade 11, Fine Arts was introduced as a subject and it turned out to be the most important intervention in my life. I believe it was fate, as I naturally excelled at the subject. Soon I started topping my classes and got appreciation for every artwork I created. There was a guiding force that gave me the strength and lead me to the Arts. When I scored a 95 in Fine Arts, my name and photograph was mentioned in the newspapers, and a big flex was displayed outside my school with my name on it. I was finally able to see pride in my parents, who used to drive by the road outside my school with relatives and friends to show-off my achievements. This support continues till date, and them being proud of my work is one of my biggest achievements.

AC: So, the influences have been a mix of the good and the bad, ultimately helping you find yourself...

YS: Yes, all these influences have shaped me and my practice. For example, my English teacher in school once asked us to learn a paragraph, an excerpt of which I remember till date – it said "Nature created all the living beings to be free and live in their own harmony. But we, with our superior intelligence have tamed birds and animals and misused the rest." This one piece of my learning stuck with me and somewhere became a part of my artistic practice.

AC: So that's where your relationship with nature began...

YS: As a child, I always had low self-confidence and felt a lack of acceptance and love, causing me to cut off from human connection. Instead, I found that comfort in nature. For instance, just beyond the boundary wall of our house, there was a big tree that I used to call Bunny. I would have picnics with the tree, serving two plates of chips and two glasses of coke, offering it to my friend who never judged and accepted me. I remember that I used to blow bubbles around it as well, and Bunny became my source of comfort, connection and enjoyment.

AC: Yes, you have a unique view on the world, and your unique perception of nature and living things around you is evident in your work. What is your oldest memory of interacting with animals, insects? When did you start becoming more aware of being surrounded by nature?

YS: When I was very young, probably a little over two years old, I remember having a red colouring book, almost as tall as me, featuring characters from The Jungle Book. I was very fond of Baloo, and I always carried it with me. While colouring, I saw a ladybird fly in and sit on a white bedsheet. I had never seen a ladybird before, it was so vibrant and pretty that I was very drawn to it, but even as a child my imagination ran wild and I thought it would probably crawl into bodies, so the unknown was scary too.

AC: I think I still see it appear in your works.

YS: Yes, it usually makes an appearance on and off. It got lost in the works I did during my college days, when I was doing women-centric works and trying to find an identity, that's when the ladybird disappeared but it comes back from time to time.



AC: I remember your figurative works. How did you make the transition from there to what you do now?

YS: During Covid, there was a lack of materials and resources. I borrowed some watercolours in a box of Altoids from a friend at the studio I worked out of just before the lockdown came into place, and I always kept some paintbrushes at my home. I picked the thinnest brush to make the most of my paints as I was unsure of how long the lockdown would last and when I could go across the border to access more paints.

My first work that shifted from human figures was that of a bird. There was a bird that came to our balcony and started chirping extremely loudly. I looked at my husband, Rohit and said that it felt like she had a gramophone on her head that was amplifying her voice. I then created an artwork that depicted a bird perched on a chair with a gramophone growing on its head. To conserve paint, I used fine lines instead of filling in entire areas, and this eventually led to the development of my current style.



AC: Did you start working with only the theme of nature from then on? Did you experiment with any other themes?

YS: I rediscovered myself during Covid and I feel like it was the



beginning of my second life. I learned to talk more, communicate with my loved ones, I learned to laugh louder. We started hearing about dolphins returning to shores, deer on the roads, which made me happy thinking that they are back to where their homes used to be and that they still remembered their way back in. That's when it must've hit me subconsciously. Suddenly, our balcony was filled with different birds that we had never seen before. I started thinking about animals and birds reclaiming what belongs to them. What if they take away the wooden chair we had since it belongs to their jungle, and we stole it from them? While it started off with a little humour, I started painting these ideas – a swarm of birds taking away a wooden chair – some of them had pieces of



lungs in their beaks, prompted by the pandemic.

While we were all surrounded by death and disease, shifting from a dominating position to being caged in our homes, I felt joy knowing the animals were finally free, they had clean air to breathe and could venture back into where their homes used to be. Seeing this dichotomy, I started rediscovering myself. I was creating artworks as a purely emotional response to the shifting environment I was in at that moment. When I made those birds and monkeys, whether anyone saw these artworks or not, they just made me very happy.

AC: Another thing that I really like about your current body of works is that colours are very fluid, the monkeys can be blue, pink or orange. What significance does colour hold when you are painting these creatures?

YS: For me, colour is free. And so am I. There's nothing pre-decided, I always pick a colour subconsciously and spontaneously. I live in this different world I have created, where there are no boundaries. Why does a monkey need to be brown? Usko kabhi blue karke toh dekho. Ussmein hee maza hai. [Try painting it blue sometime. That's where the fun is]





AC: I have heard so many stories about animals from you – tell me some from the lockdown days.

YS: I have a small balcony at home, but it attracts so many insects and birds. We had a birdhouse that we made for all our visitors, but we also got visits from a wasp. They usually make their home, and when they are done, they destroy it and move again. One of these abandoned nests also made its way into my artwork in its true physical form. Like a ritual, they used to come back, and the last nest they made took them almost a year to finish and housed a whole lot of wasps as well. Patiently and with so much precision. I used to be afraid in the beginning, but slowly I watched their patterns. I observed that they don't hurt without prompting and I also read that they start recognizing faces and registering who is going to threaten their safety, so it was like we became friends.

One season, we got sparrows visiting our birdhouse from time to time. During Diwali season, a group of seven sparrows had made their nest in the birdhouse – probably



because they feared the noise from firecrackers and lights. We used to love their chirping every morning and I used to always wish for them to stay and be a part of my world – making my home theirs.

AC: Do you also collect some souvenirs from nature – like the wasp's nest?

YS: Of course, I do! I am always on the hunt to find those rare gifts from nature that might be overlooked by any passersby. I worked on one series with found objects and had been looking for a discarded butterfly cocoon for months – all with no luck. I then visited Cholamandal Artists' Village in Chennai, where I coincidently found a cocoon on a Japanese artists' sculpture and carried it back with me. It was still warm and a little translucent amber colour. I carefully wrapped it in tissue paper, but by the time I reached the hotel, it had a metallic tinge on it, and I could see some movement and by morning it turned silver. We brought it back with us, made a home for her in a jar with some leaves and branches. When she started coming out from the cocoon in a few days, we saw her stretching her antennae out like we do after a long nap. We kept a lookout for her all night, but she was unable to fully let go of the cocoon. We buried her in a flowerpot, put a red flower on it and named her Sitara [or star]. While she didn't survive physically, I will try to keep her around in







my artworks, where I can make a home for her and keep her memory alive forever.

AC: Throughout your works, there is an overarching theme of "home". What does home mean to you?

YS: I was born in Kolkata, in an area surrounded by a lot of greenery, birds and chirping. When we shifted to Noida, the greenery became less, and it was replaced by buildings. No one would talk to each other, and no one would play with the dogs on the streets. I thought about how we have made our homes by replacing theirs, breaking their families and harming them when they would make their way in. When the animals started returning to the streets during Covid, I questioned whether they were coming back looking for their home which we made them abandon. Subconsciously, I started making homes for them – birdhouses in my balconies and their permanent homes in my artworks. They are always very happy and playful in the artworks in their attempt to reclaim their homes. Like you'll spot a monkey with a house in a balloon, mischievously taking it away to make it his own.

I don't know why, but I'm always searching for a home. At the end of a busy day, even the most expensive bed would not give you the peace as much as your own bed at home. Animals keep changing their homes and their beds, but they remain so happy.

AC: What painting techniques have influenced your style? How did you arrive at this technique of painting with multiple strokes?

YS: In 2014, I visited my sister's home in Jaipur. She took me to City Palace where they teach miniature paintings, where I found a Guruji named Badrinarayan ji and asked him if he could teach me. When he refused due to lack of





space, I sat there for a few more hours and went back the next day and asked him to teach me again. He kept refusing through the day, and so did everyone else I asked. I did not give up and went again the next day with paper, pencil and pen. He looked at me, picked up a brush and drew a line on a piece of paper and told me to sit in the corner without a fan and copy it exactly. That line was a bit thick on the top and narrowed down by the bottom. I spent the entire day making lines but couldn't come even close to what he had made. The next day, I did the exact same thing and kept making lines, finally making one that was close to what he had made. He told me to repeat it on a full page. The next day, he taught me to make line drawings using a brush and taught me how to mix colours. One of my biggest learnings at his studio was how to control pressure while using a brush and how to keep it light. In a short time, Badrinarayan ji taught me a lot – after a few days, he also shifted his own fan to my workspace! When I was leaving, he gave me a caricature that he made of me, laughed and said, "Tum bahut ziddi ho" [You are very stubborn]. I kept practicing the controlled light brushstrokes in fear of forgetting what he taught me, and I think that's where they made their way into my artworks a few years later. I think I must have drawn at least a billion lines by now!

AC: I think they make for fabulous artworks! I also notice a lot of fruits throughout the works, sometimes fused with the animals. What is your thought process behind that?





YS: During the lockdown, my dog Olive was not well and had to be operated on. She required blood, and we luckily found an Indie named Cookie at an NGO who could help. After this, we always carried dog food with us to feed stray dogs. I wondered what would happen to them if we didn't come one day, and a thought crossed my mind – wouldn't it be nice if they could grow food on themselves and never sleep hungry again? Soon after, my artworks had happy animals that would grow food on themselves and whenever they are hungry, they can just turn around and feed themselves! You see that deer in my new work that has a watermelon for a tail? The monkey is running away since he's very naughty and took a bite of it without the deer knowing. I have a very active imagination. Once while eating a banana, I thought the peel looks like an octopus's tentacles ready to walk, so I fused both. These things can get missed if I don't give a home to these small stories, but I think on these lines before making the images. For example, one day it was raining, and I saw a dove who was completely drenched and trying to dry her wings. I saw her and thought how nice it would be if she had an umbrella on her head to shield her from the rain, and so I painted a bird with an umbrella – come rain or sun, she can protect herself from anything! These artworks come from actual thoughts that I have in a world I have created. It might seem a bit mad, but that's the creativity I live in.

AC: What are you working on now? I see some works in progress with nests.

YS: The current series of artworks that I am creating are on the theme of finding a place to live. The one I just completed has a bird's nest, a home for the birds but also other animals that can played around. The next artwork in



the series is called Zidd, which I'm working on now and has a wasp's nest in it. When wasps build their nest, they start with one small circle. If that first part is not made well, it breaks and falls. And then they begin the process again on a stronger surface. This continues again and again till they make a strong foundation – they never give up. I relate my life journey a lot to this zidd – like the wasps, I never gave up. Maybe that's why this creativity and stories that come out of nowhere find me – due to the zidd.

I never really got to be a child. I feel that I missed my childhood and there are parts of it that I lost, so I try to recapture that in my artworks – the playfulness, the carelessness, and even the naughtiness. I enjoy the process and stories, which might sometimes feel childish, but I love them. They are my source of joy, and I will keep trying to share it with everyone else.

AC: I love these little stories. Let's talk about your Hindi series, how did you come up with those and what role does language play in your works?

YS: The Hindi series came up very organically. I can express myself freely in Hindi and no other language gives me that comfort. If I use the word aap, it has a very soft and caring tone to it, versus the "you" in English, which in my opinion is a very static word. When I communicate in Hindi, I feel it comes closest to being true to myself and genuine – my emotions feel justified in expression.

The first artwork I made in the Hindi series was called Ann [grain], which followed the thought that no one should sleep empty stomach. This concept has always been very close to my heart. This first one was followed by others titled Ghar, Seva, Sukh and Hum, that define key points in my life.

Ghar means to have a home where you can be safe and play without any worries. We have ceilings in our houses, but all animals live under the sky – can we co-exist?

Seva is a major part of my life, to help others. My mother always used to say that if you help someone with your right hand, even your left hand shouldn't get to know, it should be done quietly. What if everyone had seva-bhav [the will to help each other]? How beautiful would life be if we practiced this – or at least tried – with our heart every day?

AC: You have also done quite a few sculptures as well recently. What is it like to work on a three-dimensional surface?

YS: After working for a few years on paper, I made a sculpture of a horse-snail, my first sculpture. I discovered 3D printing in the process, progressing from a sketch to a model and then the final print which was blank. When I got it to the studio and started working on it, it took me some time to make



the paint work in my technique on curved surfaces, but it was an exciting new direction to be working in!

Following this, I made the Matar [Pea] sculptures after finding a caterpillar inside a pea pod. It was his home, so with that thought I made a larger-than-life sculpture of eight and a half feet, making the pea pod a home to my characters, their safe space where they can stay and play. In some respects, the sculpture gives a different movement and realism to my characters, they can be more real.

AC: I see you are doing a lot of kinetic works as well, where did that begin from and how is it evolving as you make more of these works?

YS: My works have a lot of movement in them in terms of content and story, I organically started experimenting with clock machines. I realized that we need to play with the weight of the paper and kept using different papers – laser cuts, thin painted paper, thicker card paper, OHP sheets – and seeing their effect on the movement and smoothness



of the mechanism. Even if there was a 0.5 mm difference in the material, the disc would stop moving so we had to find the right balance. Through trial-and-error methods, we started narrowing on the materials. The first work of this kind was done by placing disks with elements stuck on it, it worked beautifully and the movements we achieved were very smooth. That work found its home with Krishen Khanna ji, something that I am grateful for.

After the series with discs, we started working on the Hindi series with the same movement concept. I made an artwork called Arth [meaning] through which I tried to find answers and meaning to my own life and journey by comparing it to the purpose of life for animals. We developed a mechanism where elements moved side to side within their fixed positions. This took a while – about 4 months – to figure out how the movements will be fixed. To get the result I want in the kinetic works, it takes a while, but the results usually come out just how I visualize them.

AC: There is so much process that goes behind all the kinetic works, it sounds exciting how you transform your ideas into these amazing works through experimentations and that zidd you spoke about earlier to get the results.

YS: As an artist, it is an extremely exciting time for me. I did this work called Vartaman [the present], which is also the title of my show. It's an acknowledgement of the happiness and peace I



feel in the present, at this time in my journey where I have tried to figure out who I am. I am not alone in this process, I am a product of everyone who is a part of my life and has helped me at every step to get closer to finding myself, they have such an important significance. Those who remained, they are still a big part of this present, and those who left, came with a purpose – either to show me a direction or to push my limits that led to an outburst of creativity. To each one of them, I am thankful because they motivated me and helped me understand what makes me happy.

With this thought, I made Vartaman to spread a little bit of my whimsy and happiness through touch sensors. There are some elements that react to touch and create a sound, that in turn triggers a memory. Our organs have great recall value, like some smells bring about a nostalgia. If you touch a chameleon and it makes a slurping sound, maybe you'd hear that or feel it when you see a chameleon in a painting in front of you. We teach children this connection with books that would have textures of animals to touch and relate. That is the feeling I'm trying to create with this work.

Another kinetic work called Ardaas [or prayer] that brings to life my belief in praying. The elements rotate for one round and move one step further than the starting position in the next round. At the



end of one cycle, you can read the whole word “Ardaas”. Every time you pray, or do some good, it brings you one step ahead in life, and that is what I wanted to depict.

AC: You work a lot with paper, even the large works are on paper. How do you feel working with this medium?

YS: Paper makes me feel free. I used to work on canvas when I began painting but somehow very different thoughts and things come to life on paper. They bring about two very different aspects of my practice. Since you can erase and re-do on paper, it is a very forgiving medium, and the flow of movement and drawing becomes easy.

There are times that I think of something, draw something else and the final product is completely different and maybe even better than where the thought started from. All in all, I am constantly enjoying the process and how I end up surprising myself in most instances.

AC: Being in flow is one of the most fantastic feelings, and so is surprising yourself with results! What does the future look like for you as an artist?

YS: I think the biggest blessing is to work and having a career that you love. My happiest hours are at the studio, it is like fuel for me. There is new excitement every day to wake up and come to the studio. It’s a constant and comforting feeling to return every morning – this is my peace and my cocoon. I just wish to keep working and creating more experimental works that challenge me and push my imagination, because I love the process of my thoughts turning into things. In Punjabi, the morning hours are called Amrit Vela [time of the nectar] where one is supposed to pray to God and chant. For me, working is a form of praying – there is no bigger spiritual experience for me than my work, it gives me immense power. This is what makes me feel alive and art is the only fuel I need to be happy and share my happiness with the world.

There is gentleness is all, if you find it in yourself, you will see it everywhere.

~



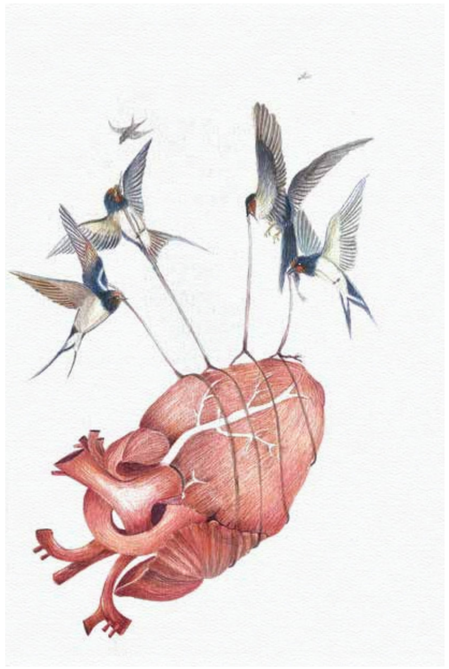

2020





ATTACHED | WATERCOLOR ON PAPER | 12" X 8" | 2020
LOCKDOWN | WATERCOLOR ON PAPER | 12" X 8" | 2020





CAN YOU HEAR ME | WATERCOLOR ON PAPER | 12" X 8" | 2020
WILL I FLY | WATERCOLOR ON PAPER | 12" X 8" | 2020

TAKING BACK WHAT BELONGS TO THEM | WATERCOLOR ON PAPER | 12" X 8" | 2020






2021



A PATH OF CONTINUANCE 1 | WATERCOLOR ON PAPER | 30" X 22" | 2021





A PATH OF CONTINUANCE 2 | WATERCOLOR ON PAPER | 30" X 22" | 2021







A PATH OF CONTINUANCE 3 | WATERCOLOR ON PAPER | 30" X 22" | 2021



A PATH OF CONTINUANCE 4 | WATERCOLOR ON PAPER | 30" X 22" | 2021

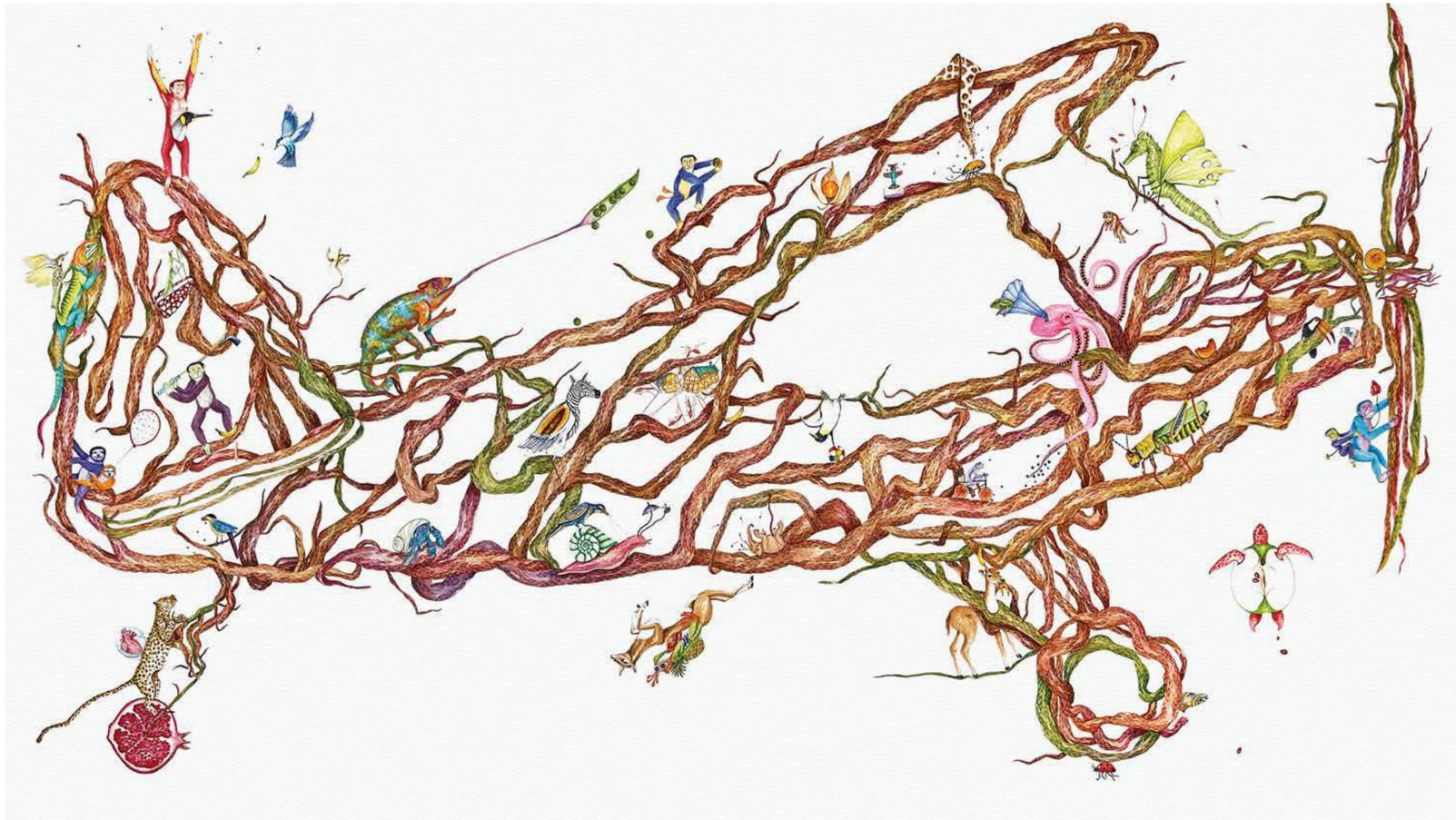




A PATH OF CONTINUANCE 5 | WATERCOLOR ON PAPER | 30" X 22" | 2021



GHUMAKKAD | WATERCOLOR ON PAPER | 48" X 60" | 2021



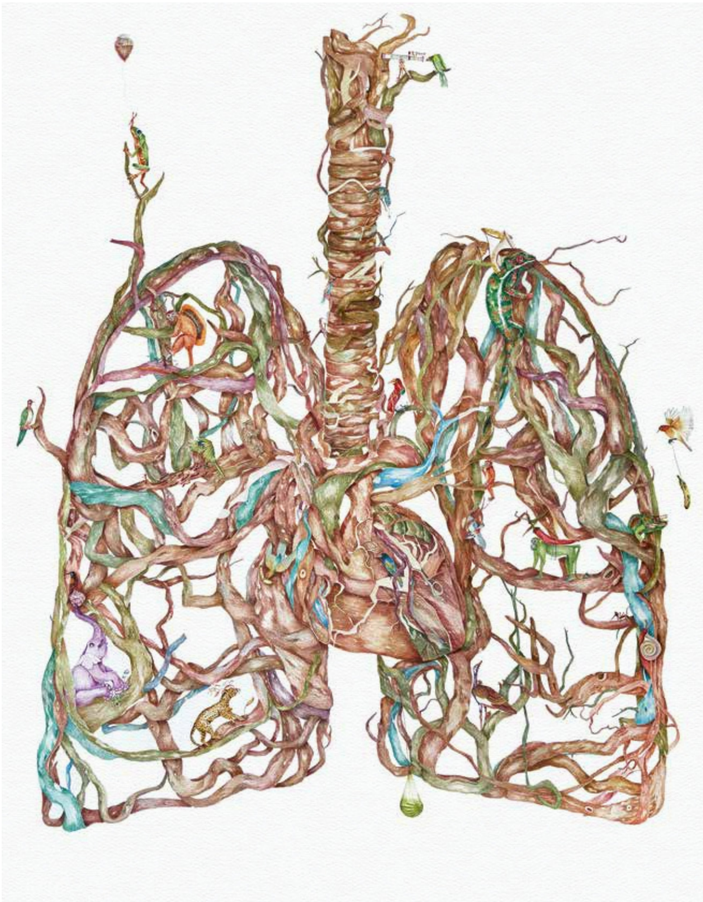


BAJA | WATERCOLOR ON PAPER | 48" X 48" | 2021





BREATHING THE SAME AIR | WATERCOLOR ON PAPER | 50" X40" | 2021



CALCUTTA SE DILLI | WATERCOLOR ON PAPER | 30" X 22" | 2021





THANK YOU FOR CALLING! | WATERCOLOR ON PAPER | 48" X 48" | 2021





THINK WHAT MATTERS | WATERCOLOR ON PAPER | 50" X 40" | 2021







TRUMPET 1 | WATERCOLOR ON PAPER | 39.5" X 9.5" | 2021

TRUMPET 2 | WATERCOLOR ON PAPER | 39.5" X 9.5" | 2021

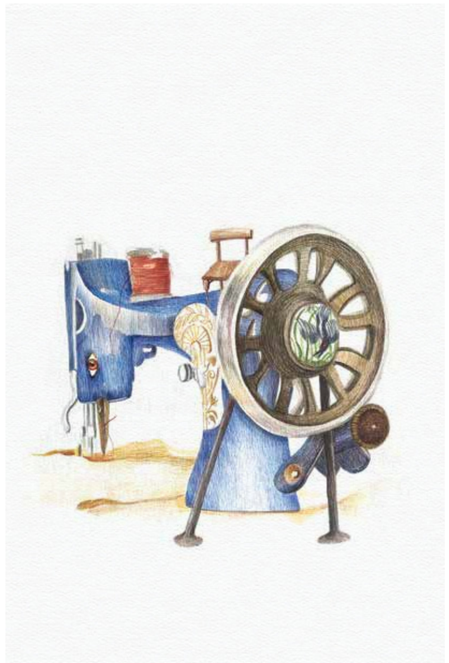


It comes very naturally, beyond my control; when the pencil meets paper, it flows, and the playfulness begins. It is truly enjoyable. It is a part of me.

~









UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021





UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021



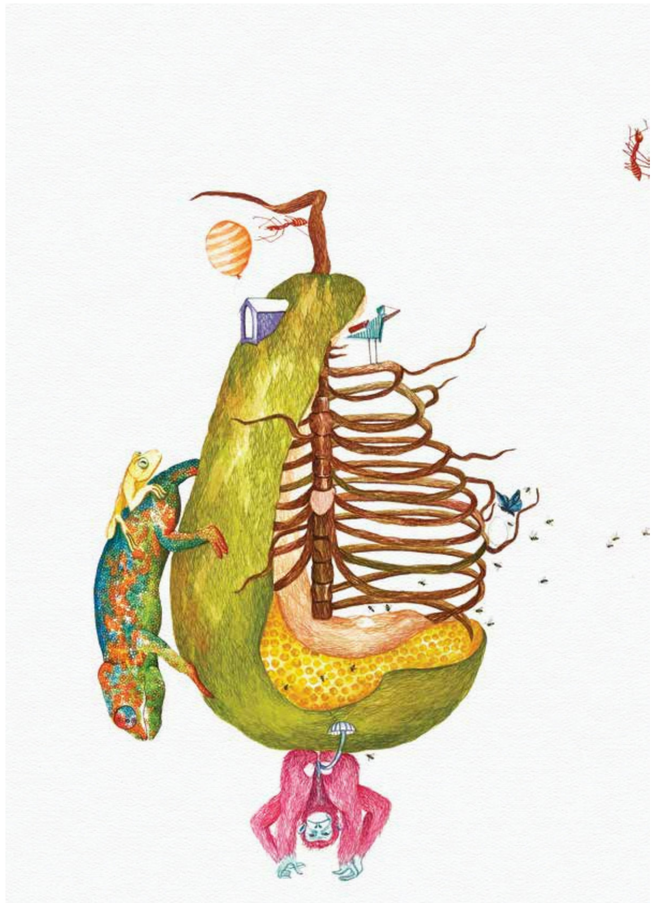


UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021





UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021



UNTITLED | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2021



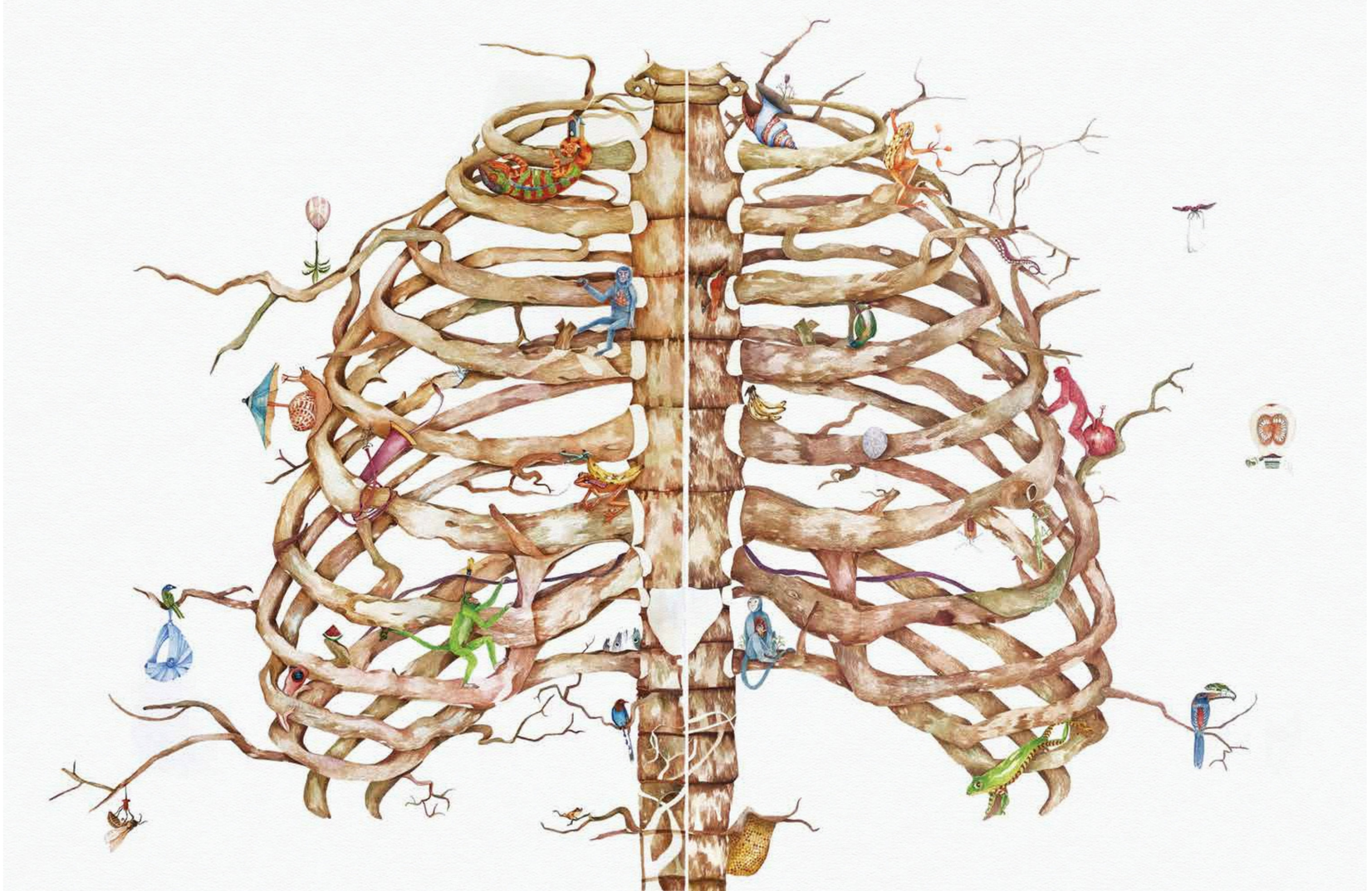
UNTITLED | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2021
UNTITLED | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2021



UNTITLED | WATERCOLOR ON PAPER | 12" X 40" | 2021



UNTITLED | WATERCOLOR ON PAPER | 15" X 30" | 2021



UNTITLED | WATERCOLOR ON PAPER | 29.5" X 44.5" | 2021





BOUNCE BACK | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021
CAN I KEEP YOU | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021





FIKA | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021
MONKEY FLOWER | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021





THE MISSING ELEMENT | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021
CAN I KEEP YOU 2 | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021





UNTITLED | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021
UNTITLED | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021





UNTITLED | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021
YOU CAN'T MOVE ME | WATERCOLOR ON PAPER | 8.27" X 6.69" | 2021



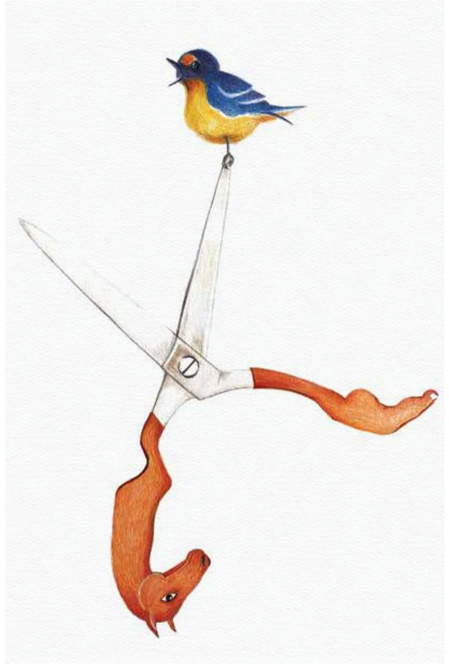
HORSE SERIES | WATERCOLOR ON PAPER | 6" X 6" | 2021





UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021





UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021





UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021
UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021



UNTITLED | WATERCOLOR ON PAPER | 12" X 8" | 2021


2022



BARKAT | WATERCOLOR ON PAPER
48" X 120" | 2022



CAN I GROW BACK AGAIN - I | WATERCOLOR ON PAPER | 30" X 22" | 2022



CAN I GROW BACK AGAIN - II | WATERCOLOR ON PAPER | 30" X 22" | 2022







CAN I GROW BACK AGAIN - III | WATERCOLOR ON PAPER | 30" X 22" | 2022

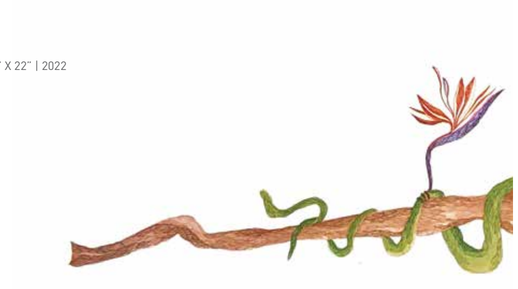


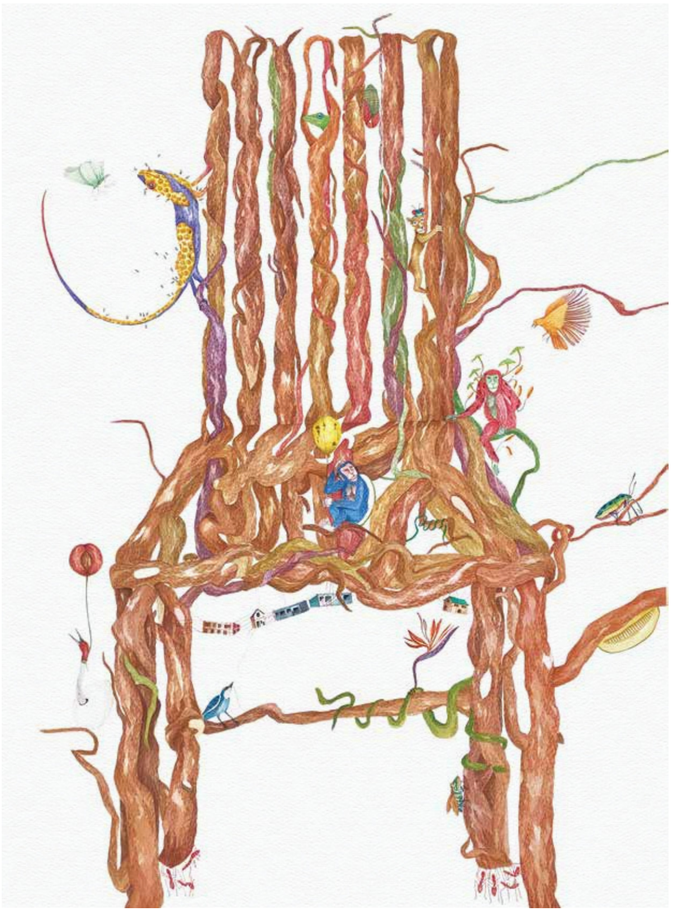
CAN I GROW BACK AGAIN - IV | WATERCOLOR ON PAPER | 30" X 22" | 2022





CAN I GROW BACK AGAIN - V | WATERCOLOR ON PAPER | 30" X 22" | 2022











CONTINUE WALKING EACH OTHER HOME | WATERCOLOR ON PAPER | 10" X 14" EACH | 2022

CONTINUE WALKING EACH OTHER HOME | WATERCOLOR ON PAPER | 10" X 14" | 2022





DARZI | WATERCOLOR ON PAPER | 40" X 65" | 2022



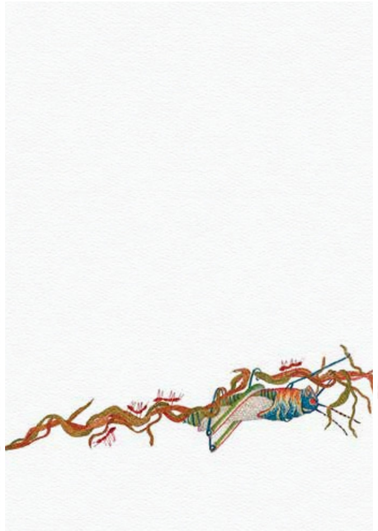
MANMANI | WATERCOLOR ON PAPER | 15" X 6" EACH | 2022





OON | WATERCOLOR ON PAPER | 10" X 21" | 2022









FROGS | WATERCOLOR ON PAPER | 3.7" X 2.5" EACH | 2022

I've been guided to trust
the process and always stay
connected to my roots.

~

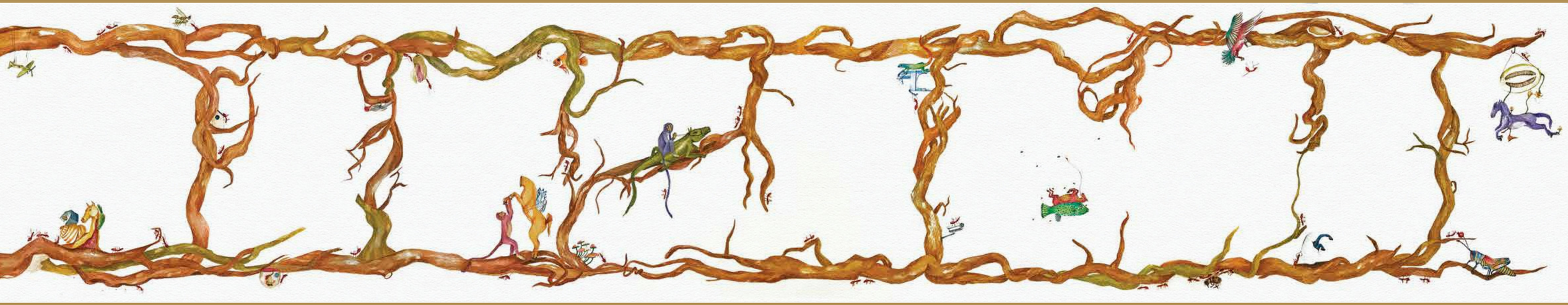




SARANGI | WATERCOLOR ON PAPER | 40" X 15" | 2022







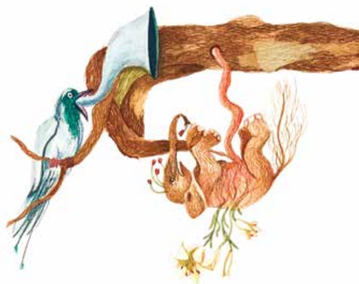
UNTITLED | WATERCOLOR ON PAPER | 18" X 96" | 2022



THE BEND 1 | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2022







THE BEND 2 | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2022

THE BEND 3 | WATERCOLOR ON PAPER | 14.25" X 10.25" | 2022







WALKING EACH OTHER HOME
WATERCOLOR ON PAPER
60" X 120" | 2022



YOU DON'T SEE WHAT I SEE
WATERCOLOR ON PAPER | 9.8" X 3.9" EACH | 2022



YOU DON'T SEE WHAT I SEE
WATERCOLOR ON PAPER | 9.8" X 3.9" EACH | 2022



YOU DON'T SEE WHAT I SEE
WATERCOLOR ON PAPER | 9.8" X 3.9" EACH | 2022



YOU DON'T SEE WHAT I SEE
WATERCOLOR ON PAPER | 9.8" X 3.9" EACH | 2022



YOU DON'T SEE WHAT I SEE | WATERCOLOR ON PAPER | 9.8" X 3.9" | 2022
YOU DON'T SEE WHAT I SEE | WATERCOLOR ON PAPER | 9.8" X 3.9" | 2022





TYOHAAR | WATERCOLOR ON PAPER | 14" X 14" X 14" | 2022



Connecting with my inner child
is the best discovery of my life
that I'm living.

~









UNTITLED | ACRYLIC ON POLYLACTIC ACID POLYMER
(BIODEGRADABLE FILAMENT) | 60" X 48" | 2022


2023



BARAAT | WATERCOLOR ON PAPER | 18" X 68" | 2023

BRKT | WATERCOLOR ON PAPER | 10" X 14" EACH | 2023





ANN | WATERCOLOR ON PAPER | 22" X 30" | 2023



GHAR | WATERCOLOR ON PAPER | 22" X 30" | 2023



HUM | WATERCOLOR ON PAPER | 22" X 30" | 2023



SEWA | WATERCOLOR ON PAPER | 22" X 30" | 2023

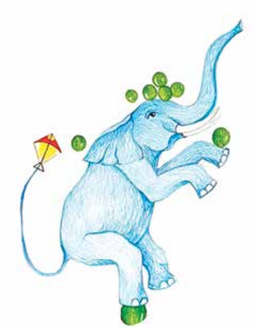


SUKH | WATERCOLOR ON PAPER | 22" X 30" | 2023

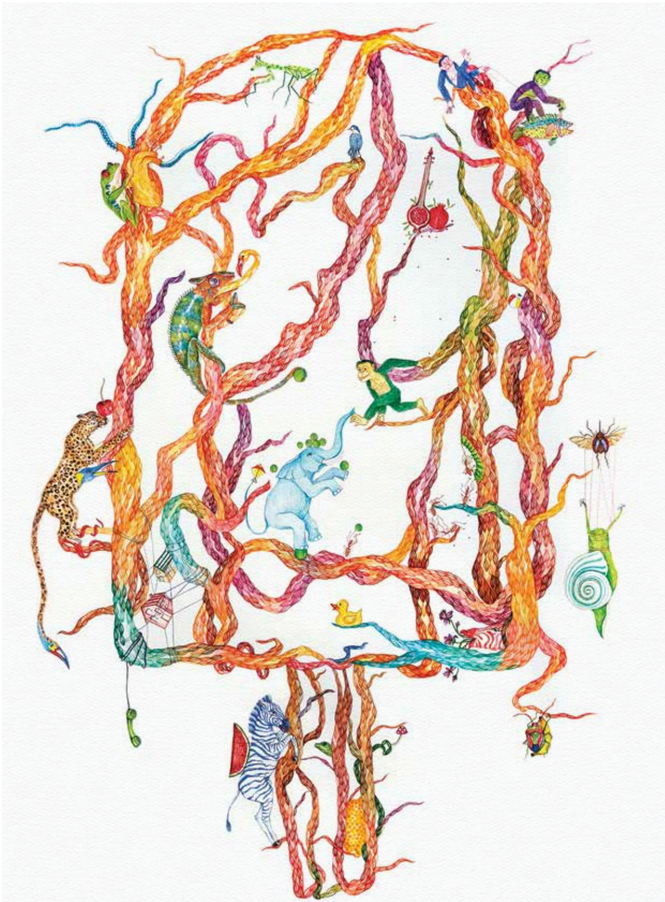




CHULBULA | WATERCOLOR ON PAPER | 3.7" X 2.5" EACH | 2023



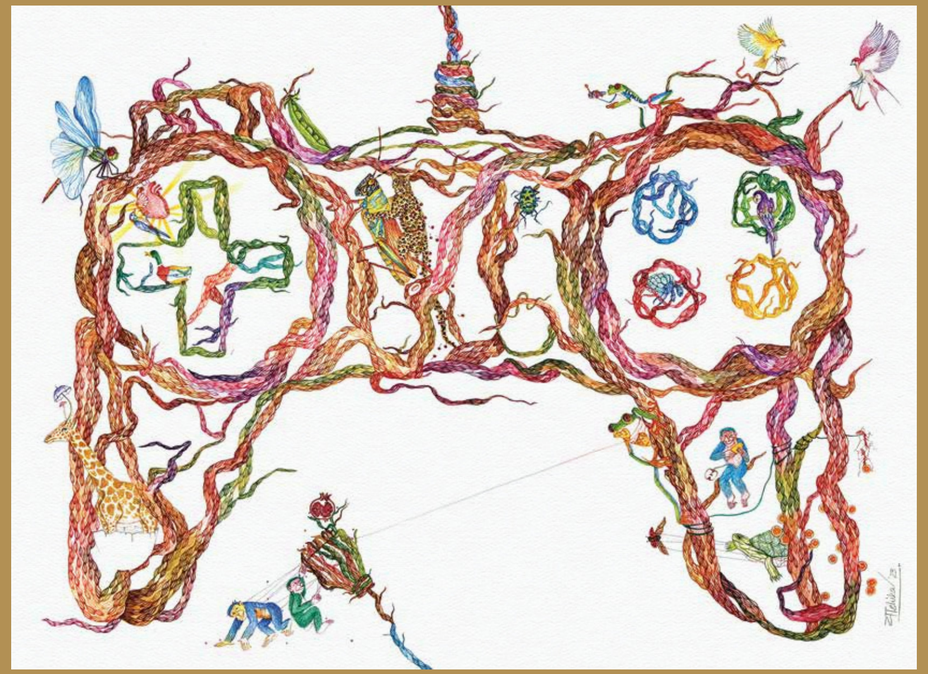
SERIES-GARMI KI CHUTTI | BARF | WATERCOLOR ON PAPER | 30" X 22" | 2023





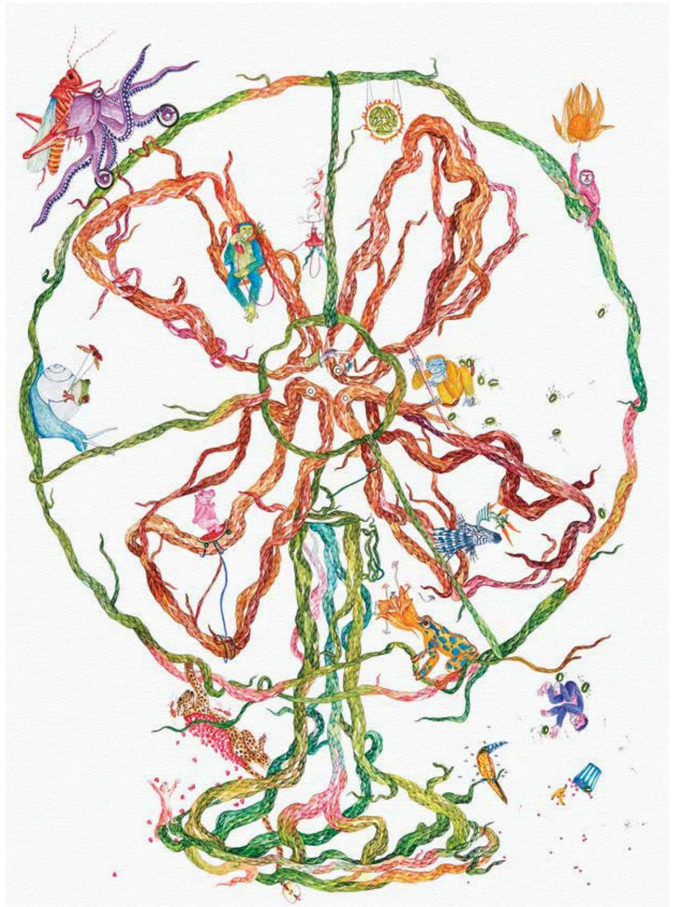
SERIES-GARMI KI CHUTTI | CASSETTE | WATERCOLOR ON PAPER | 30" X 22" | 2023



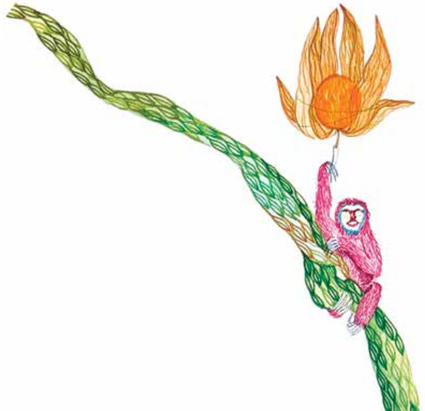


SERIES-GARMI KI CHUTTI | NANI HOUSE | WATERCOLOR ON PAPER | 22" X 30" | 2023



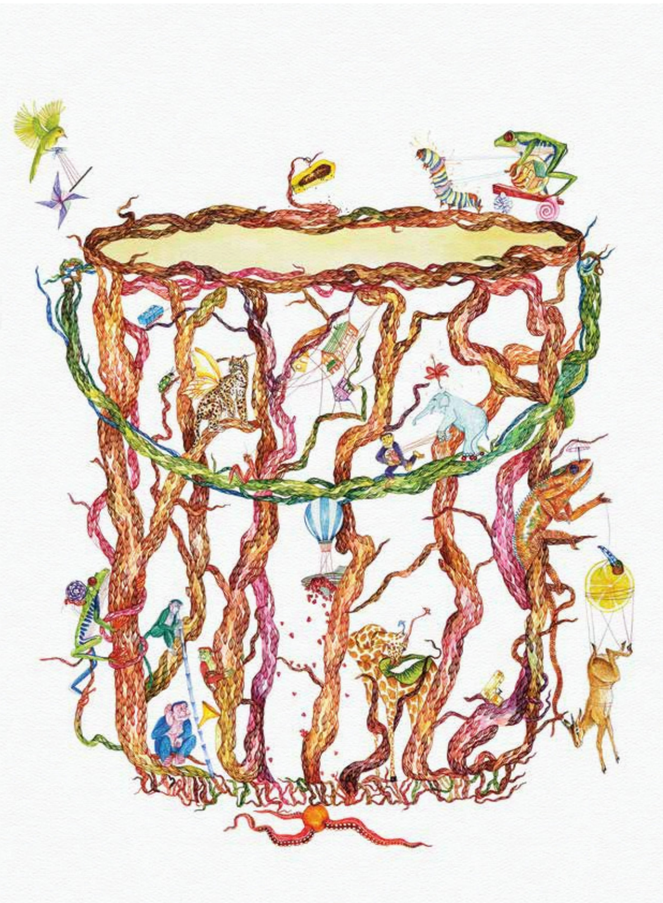


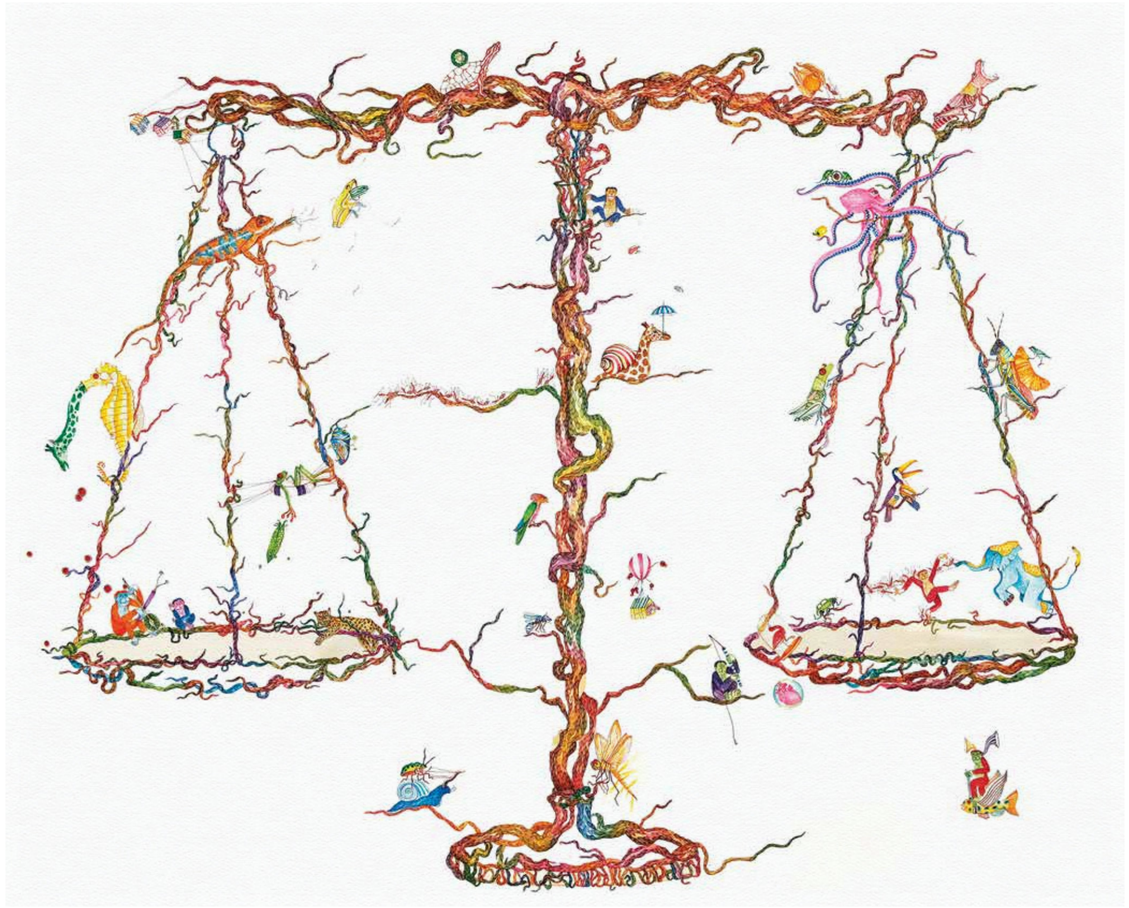
SERIES-GARMI KI CHUTTI | PANKHA | WATERCOLOR ON PAPER | 30" X 22" | 2023



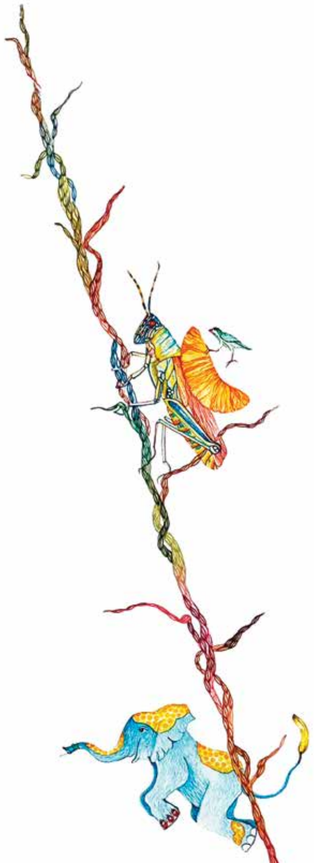


SERIES-GARMI KI CHUTTI | THANDA PAANI | WATERCOLOR ON PAPER | 30" X 22" | 2023



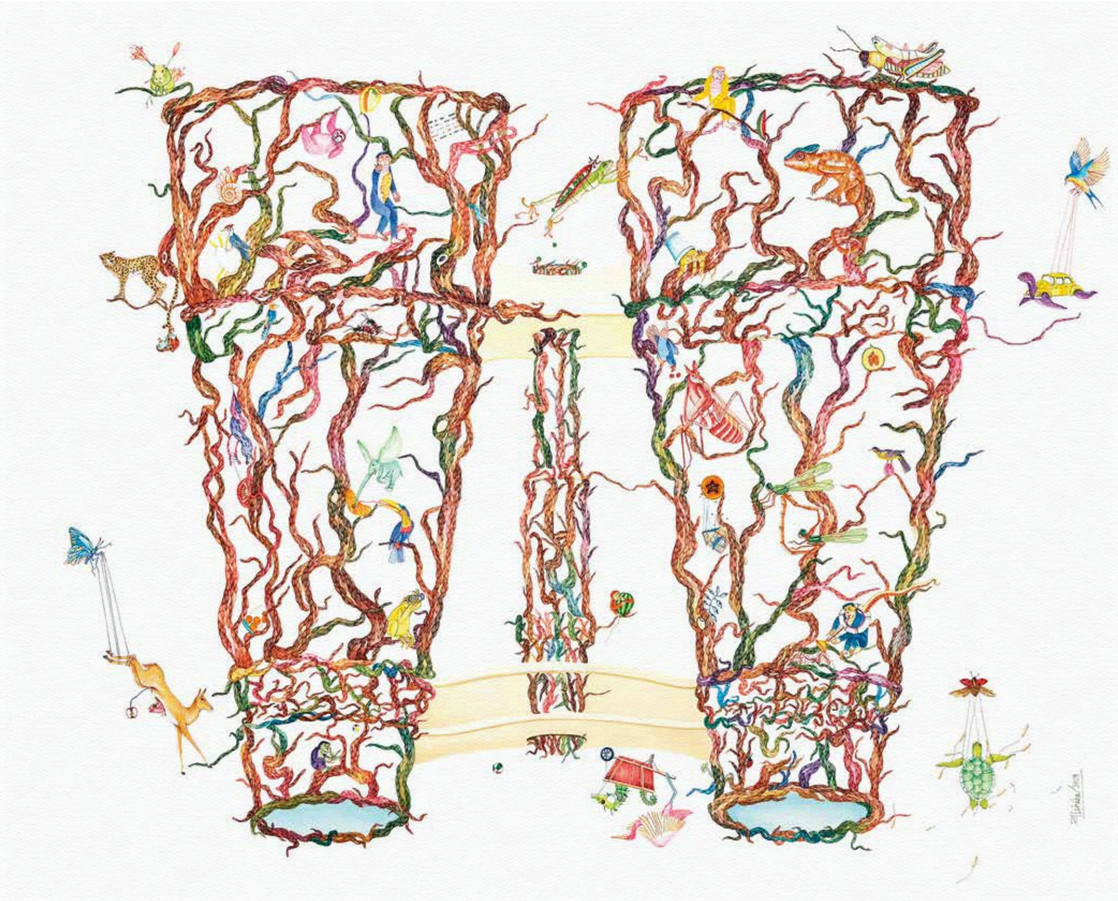


SANTULAN | WATERCOLOR ON PAPER | 40" X 50" | 2023





KUCH DIKHA | WATERCOLOR ON PAPER | 40" X 50" | 2023



One of my biggest learnings was how to control pressure while using a brush, and how to keep my hand light.

~





















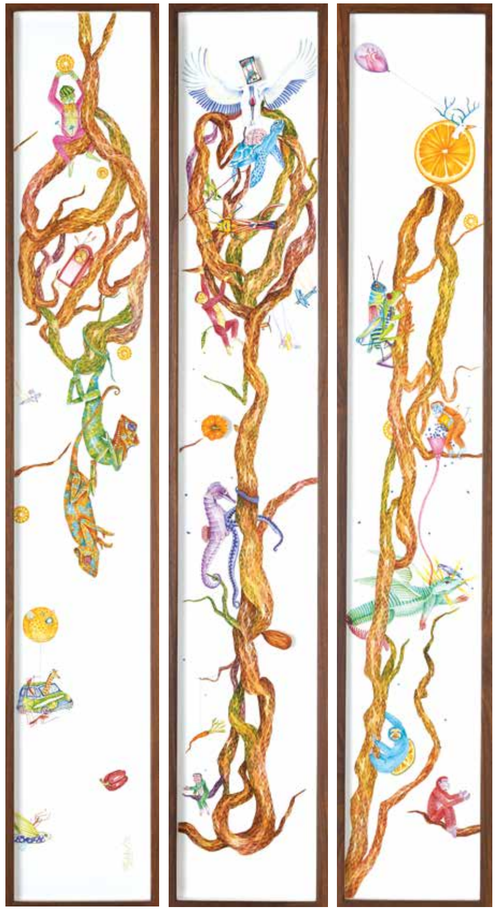



OVERTHINKING SERIES | WATERCOLOR ON PAPER | 6" X 6" | 2022-23



ARTH | WATERCOLOR ON PAPER WITH
MOTORIZED KINETIC ELEMENTS | 50" X 24" X 8" | 2023





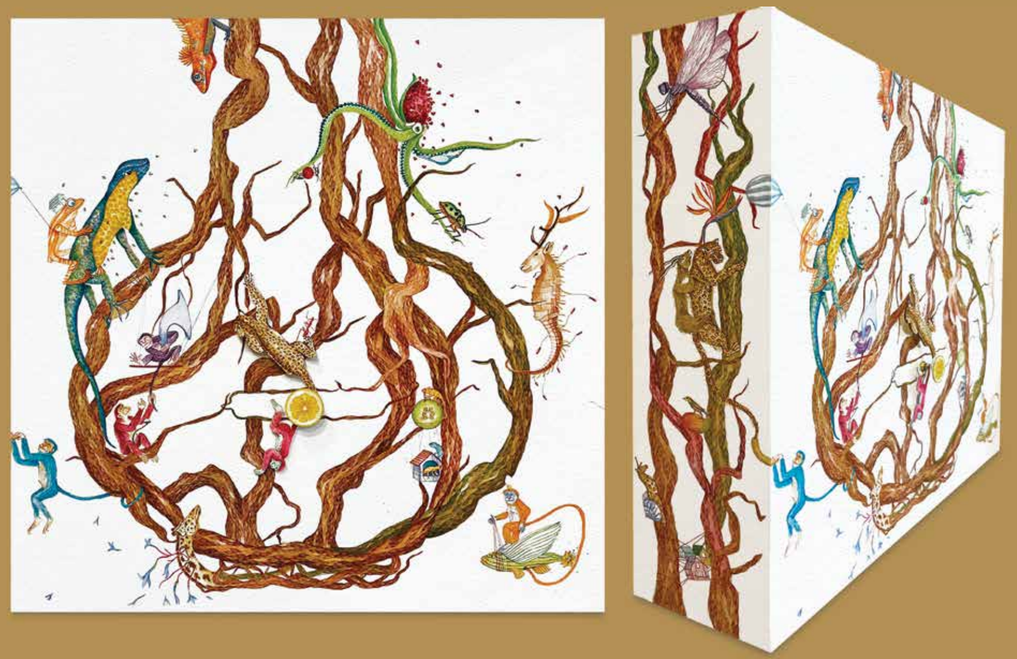
BORN WITH A WOODEN SPOON | WATERCOLOR ON PAPER
WITH INTEGRATED CLOCK MECHANISM | 67" X 8" X 8" | 2023







LEHER | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 11" X 11" X 78" | 2023



SITAR | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 18" X 18" X 6" | 2023



दादी-पोती | WATERCOLOR ON PAPER | 14" X 10" X 10" AND 7" X 5" X 5" | 2023





UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 13" X 9" - DIAL 4" X 4" | 2023



UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 13" X 9" - DIAL 4" X 4" | 2023



UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 13" X 9" - DIAL 4" X 4" | 2023



UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 13" X 9" - DIAL 4" X 4" | 2023



UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM
13" X 9" - DIAL 4" X 4" | 2023





UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 11" X 11" | 2023



UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 7" X 7" | 2023





UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 6" X 6" | 2023
UNTITLED | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 7" X 6" | 2023


2024



DILLI | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



DILLI | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



MUMBAI | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



MUMBAI | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2025



DUBAI | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024





SINGAPORE | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024





LONDON | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024





BER | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



FALSA | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



JAMUN | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



PAPITA | WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



SHEHTOOT | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 10" X 7" EACH | 2024



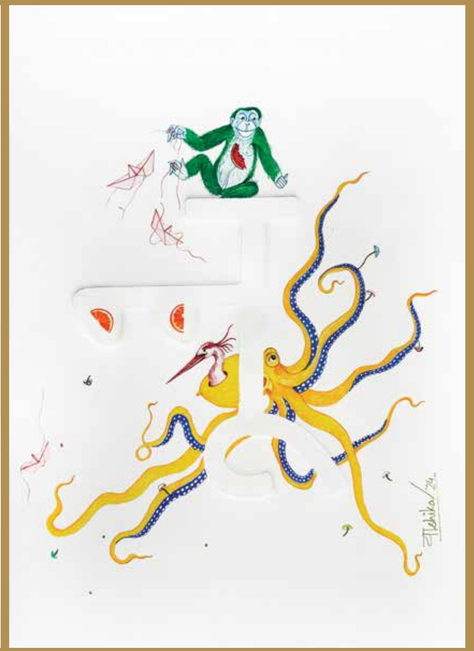
ANJEER | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM
14" X 10" EACH | 2024





KINNU | WATERCOLOR ON PAPER WITH
EMBOSSING | 14" X 10" EACH | 2024



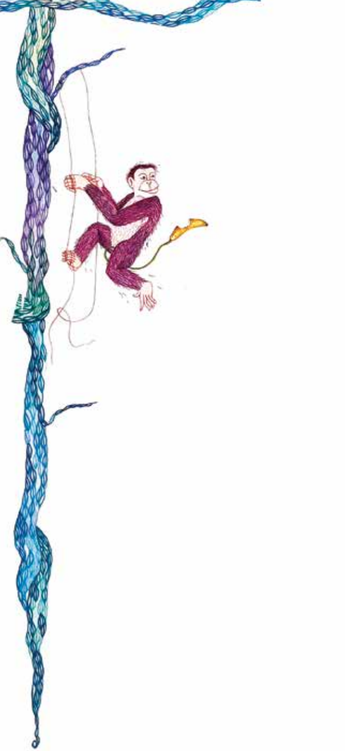


Creation is a gift for all, everyone
who creates is gifted.

~





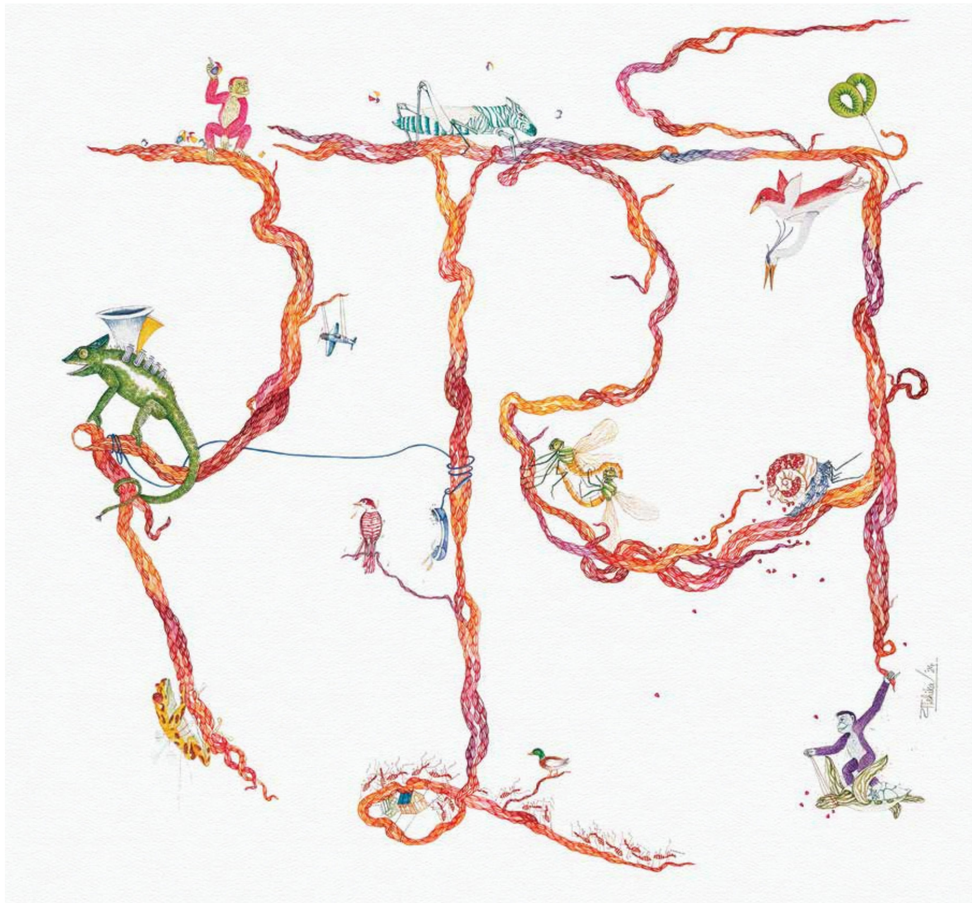


JAL | WATERCOLOR ON PAPER | 22" X 30" | 2024





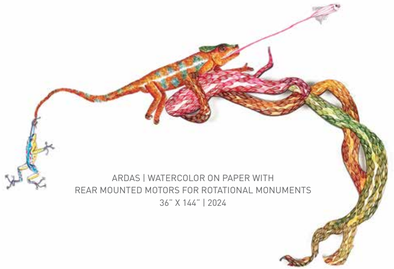
SURYA | WATERCOLOR ON PAPER | 28" X 30" | 2024







AADU | WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 14" X 10" | 2024



ARDAS | WATERCOLOR ON PAPER WITH
REAR MOUNTED MOTORS FOR ROTATIONAL MONUMENTS
36" X 144" | 2024





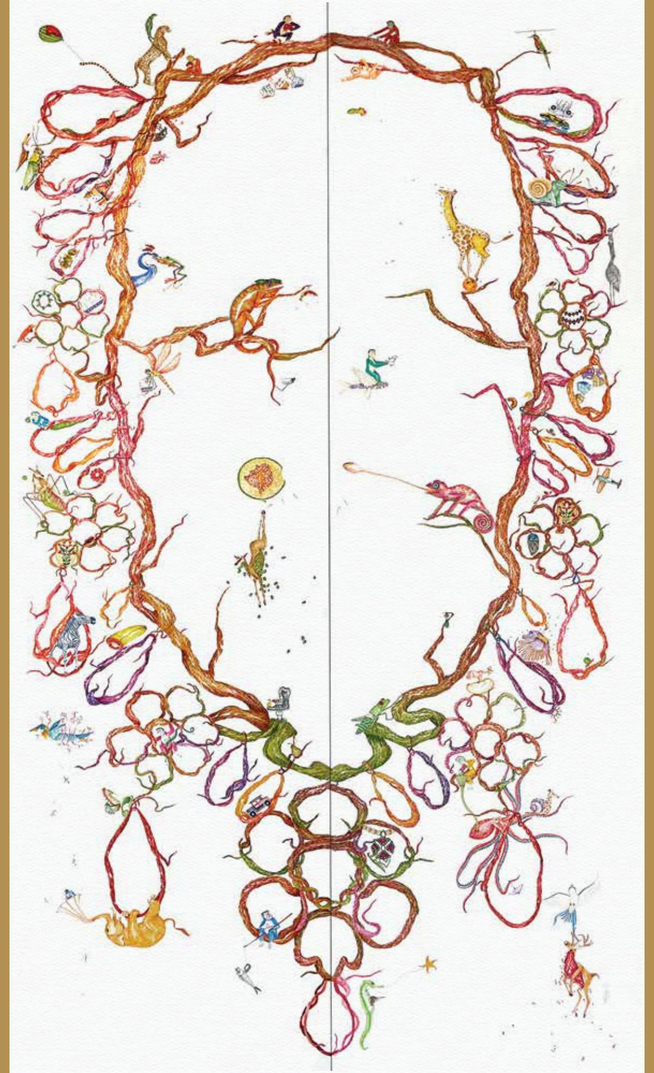


LUKAACHHIPEE | WATERCOLOR ON PAPER | 14.5" X 10.5" | 2024



VARTAMAN | INTERACTIVE WATERCOLOR ON PAPER WITH CAPACITIVE TOUCH AND AUDIO RESPONSE | 30" X 72" | 2024

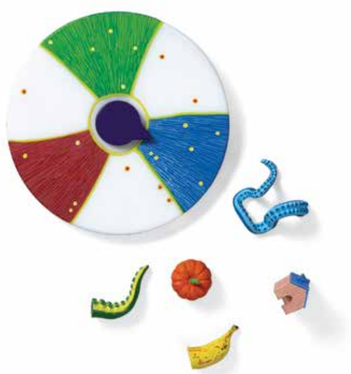


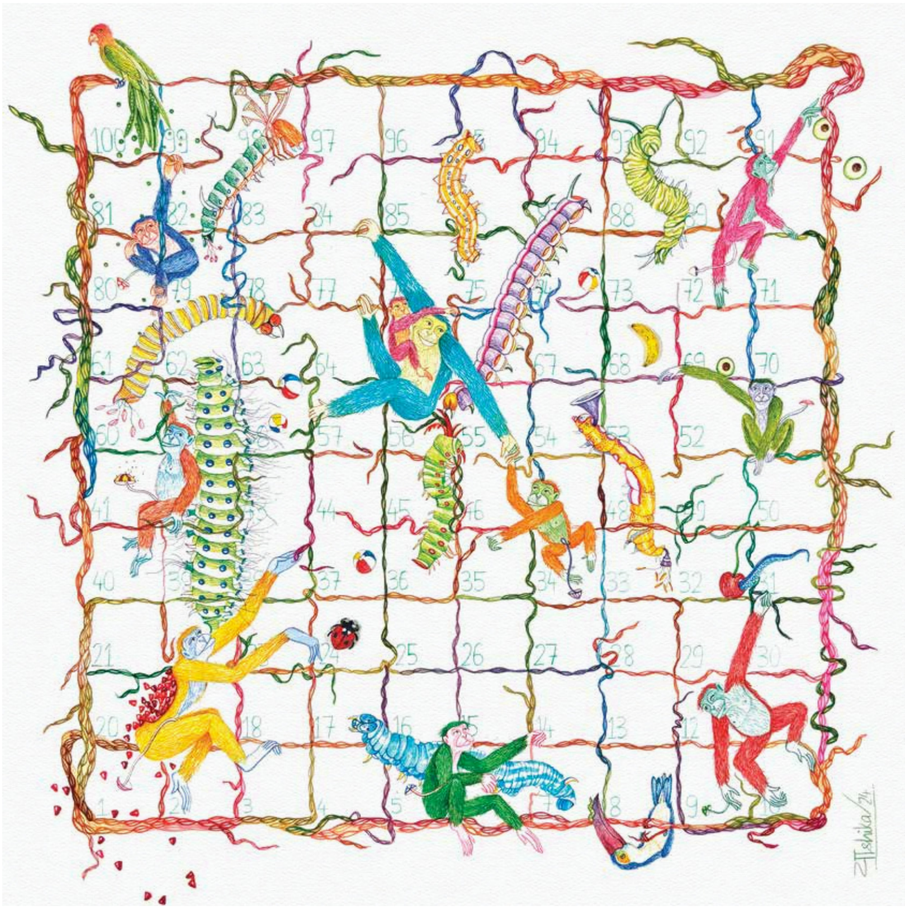


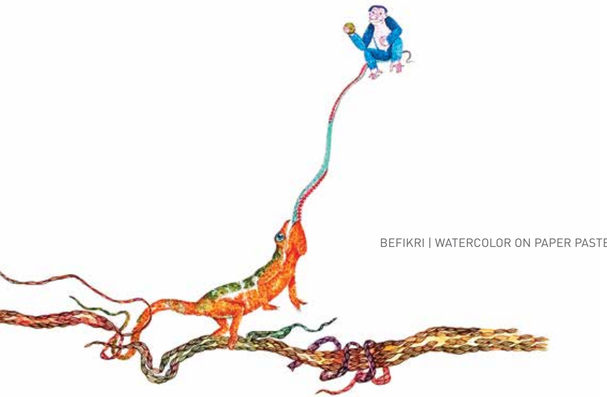
UNTITLED | WATERCOLOR ON PAPER | 84" X 48" | 2024



UPAR NEECHE | WATERCOLOR ON PAPER | 15" X 15" | 2024





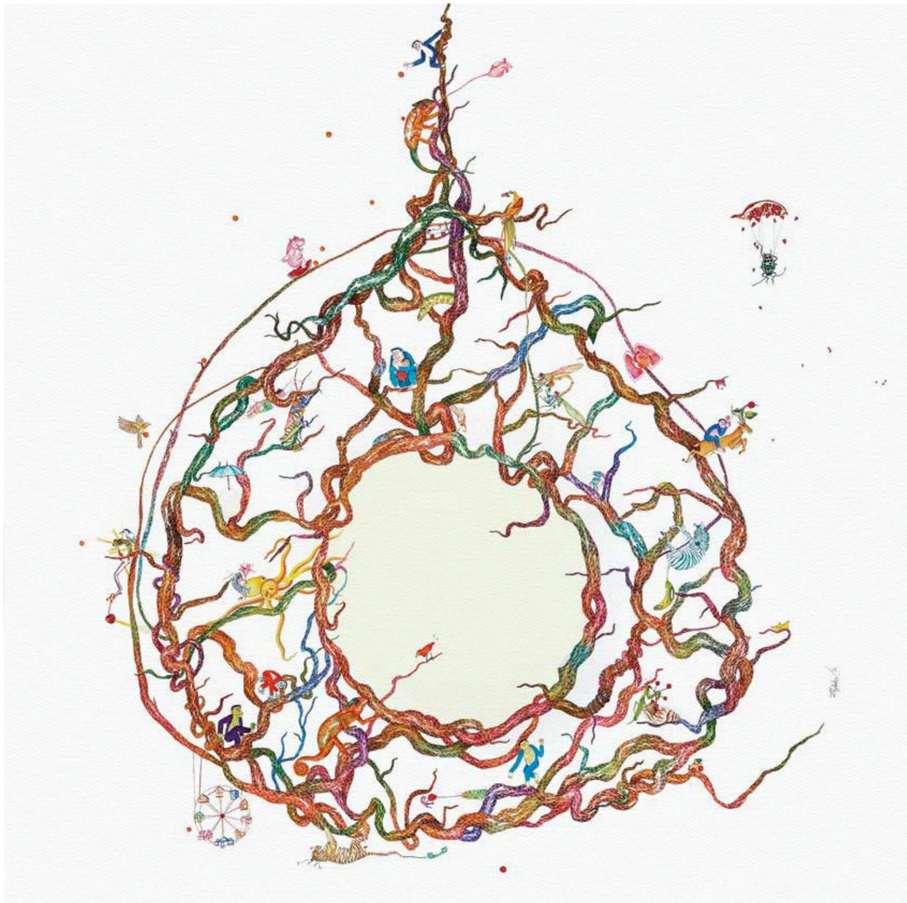


BEFIKRI | WATERCOLOR ON PAPER PASTED ON ALUMINIUM COMPOSITE PANEL | 60" X 60" | 2024





CHATT | WATERCOLOR ON PAPER PASTED ON ALUMINIUM COMPOSITE PANEL | 60" X 60" | 2024





ZIDD | WATERCOLOR ON PAPER PASTED ON ALUMINIUM COMPOSITE PANEL | 60" X 60" | 2024



NAYA GHAR | WATERCOLOR ON PAPER PASTED ON STAINLESS STEEL | 42" X 8" X 8" | 2024









A PIECE OF ME IS NOW YOURS-1 | WATERCOLOR ON PAPER WITH MIX MEDIA ELEMENTS (NATURAL OBJECTS) | 7.1" X 5.7" | 2024
A PIECE OF ME IS NOW YOURS-2 | WATERCOLOR ON PAPER WITH MIX MEDIA ELEMENTS (NATURAL OBJECTS) | 14.2" X 10.2" | 2024





A PIECE OF ME IS NOW YOURS-3 | WATERCOLOR ON PAPER WITH MIX MEDIA ELEMENTS (NATURAL OBJECTS) | 10.2" X 7.1" | 2024
A PIECE OF ME IS NOW YOURS-4 | WATERCOLOR ON PAPER WITH MIX MEDIA ELEMENTS (NATURAL OBJECTS) | 10.2" X 7.1" | 2024

A PIECE OF ME IS NOW YOURS-5 | WATERCOLOR ON PAPER WITH MIX MEDIA ELEMENTS (NATURAL OBJECTS) | 14.2" X 10.2" | 2024







I AM GROWING BACK AGAIN 1 | ACRYLIC ON WOOD AND NYLON | 30" X 22" | 2024
I AM GROWING BACK AGAIN 2 | ACRYLIC ON WOOD AND NYLON | 15" X 22" | 2024



I live in my own rainbow
of playfulness.

~











MATAR | ACRYLIC ON FIBER RESIN AND NYLON | 102" X 30" X25" | 2024
MATAR | ACRYLIC ON NYLON | 10.2" X 2" X 2" | 2024

MATAR 2 | ACRYLIC ON FIBER RESIN AND NYLON | 102" X 30" X 25" | 2024



MATAR 3 | ACRYLIC ON FIBER RESIN AND NYLON | 102" X 30" X 25" | 2024





UDAAN | ACRYLIC ON PVC AND NYLON | 18.5" X 6" X 5" | 2024



UNTITLED | ACRYLIC ON NYLON AND PVC AND WATERCOLOR ON PAPER WITH INTEGRATED CLOCK MECHANISM | 7" X 2" | 2024

GOING HOME | ACRYLIC ON NYLON AND WOOD | 18" X 24" X 15" | 2024













UNTITLED | ACRYLIC ON NYLON AND STEEL AND WATERCOLOR ON PAPER WITH
INTEGRATED CLOCK MECHANISM | 9.5" X 5" X 3" | 2024




2025



I AM GROWING BACK AGAIN 3 | ACRYLIC ON WOOD AND NYLON | 30" X 22" | 2025
I AM GROWING BACK AGAIN 4 | ACRYLIC ON WOOD AND NYLON | 30" X 22" | 2025

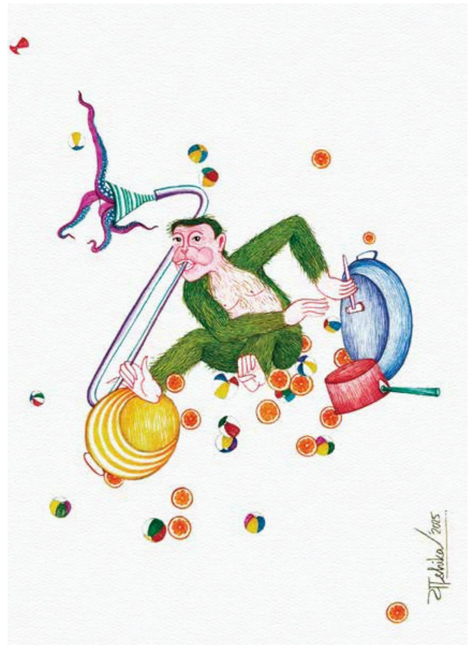






LAGE RAHO 1 | INTERACTIVE WATERCOLOR ON PAPER WITH CAPACITY TOUCH AND SOUND RESPONSE | 10" X 7" | 2025
LAGE RAHO 2 | INTERACTIVE WATERCOLOR ON PAPER WITH CAPACITY TOUCH AND SOUND RESPONSE | 10" X 7" | 2025





LAGE RAHO 3 | INTERACTIVE WATERCOLOR ON PAPER WITH CAPACITY TOUCH AND SOUND RESPONSE | 10" X 7" | 2025
LAGE RAHO 4 | INTERACTIVE WATERCOLOR ON PAPER WITH CAPACITY TOUCH AND SOUND RESPONSE | 10" X 7" | 2025

LAGE RAHO 5 | INTERACTIVE WATERCOLOR ON PAPER WITH
CAPACITY TOUCH AND SOUND RESPONSE | 10" X 7" | 2025





LHS ≠ RHS 1 | √7 = MONKEY'S BUM | WATERCOLOR ON PAPER PASTED ON MOUNTBOARD | 15" X 22" | 2025



LHS ≠ RHS 2 | E = MY TWO PISTACHIOS | WATERCOLOR ON PAPER PASTED ON MOUNTBOARD | 15" X 22" | 2025

LHS ≠ RHS 3 | NOW THE ORANGE IS IN MY COURT | WATERCOLOR ON PAPER PASTED ON MOUNTBOARD | 15" X 22" | 2025







LITCHI | WATERCOLOR ON PAPER INCORPORATING
MONOPRINT AND EMBOSSING | 14″ X 10″ EACH | 2025





SHAREEFA | WATERCOLOR ON PAPER INCORPORATING
MONOPRINT AND EMBOSSING | 14" X 10" EACH | 2025

PITRA | ACRYLIC ON WOOD AND METAL WITH WATERCOLOR ON PAPER
WITH INTEGRATED CLOCK MECHANISM | 74.5" X 17" X 11.5" | 2025











SUKOON | ACRYLIC ON WOOD AND NYLON | 39" X 24" X 35" | 2025

MATAR 2 | ACRYLIC ON FIBER RESIN AND NYLON | 12" X 2.5" X 3" | 2025



MATAR 3 | ACRYLIC ON FIBER RESIN AND NYLON | 12" X 2.5" X 3" | 2025



MATAR 4 | ACRYLIC ON FIBER RESIN AND NYLON | | 12" X 2.5" X 3" | 2025



Paper is a very forgiving medium, just like the trees they come from.

~







FLYING TURTLE BROOCH
SIZE: 80 X 28.36 MM

GOLD WEIGHT:
GROSS WEIGHT: 16.805 G
NET WEIGHT: 15.739 G

DIAMOND WEIGHT: 1.290 CT
EMERALD: 0.230 CT
RUBY: 3.810 CT



ZEBRA FLY BROOCH
SIZE: 57.2 X 44.5 MM

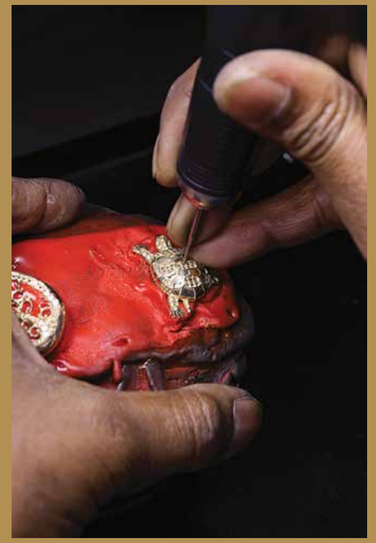
YELLOW DIAMONDS: 0.54 CT
WHITE DIAMONDS: 3.97 CT
PINK SAPPHIRE: 0.20 CT

GOLD WEIGHT:
GROSS WEIGHT: 20.330 G
NET WEIGHT: 19.424 G









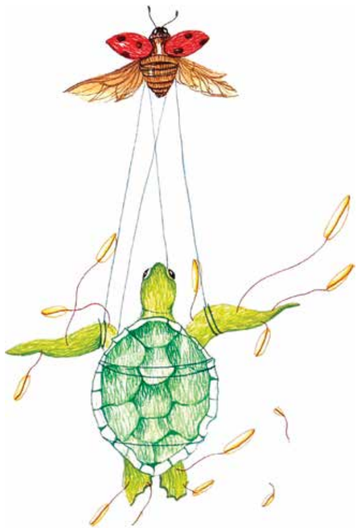



Yashika Sugandh

Yashika Sugandh (b. 1993, Kolkata) is a contemporary Indian visual artist whose work reflects a deep, intuitive connection with nature and the unseen lives of flora and fauna amidst urbanization. Raised in New Delhi and now based in Noida, Sugandh holds both a BFA and MFA in Painting from Amity University, Noida. Her artistic journey began at the tender age of four, when her mother recognized her early inclination toward drawing, a passion that has since evolved into a deeply personal and evocative practice.

Sugandh's art serves as a visual diary, rooted in memory, movement, and emotional landscapes. Her compositions, often anchored by recurring elements like tree branches, reflect the artist's empathy for the natural world and its silent resilience in the face of rapid environmental change. Drawing on the visual language of Indian miniature painting, she constructs intricate, meditative works that blend conscious observation with subconscious reflection. Her subjects are both imagined and real; an ecosystem of beings displaced, adapting, and quietly resisting. Motivated by the question of coexistence, her work explores what it might mean for nature to reclaim its space: Can trees grow through furniture? Can animals grow their own food on what we've taken from them? These speculative, poetic inquiries offer both critique and comfort, inviting viewers into a space of nostalgia, playfulness, and profound respect for nature's selfless generosity. Through her art, Yashika Sugandh channels a spirit akin to the teachings of the Bhagavad Gita; calling for humility, tolerance, and compassionate service, much like the trees she honours: quiet, enduring, and generous.

Her practice has been showcased in notable group exhibitions including Art Mumbai, India Art Fair, Birla Academy of Art and Culture, Black Cube Gallery, Jehangir Art Gallery, ICCR, Lalit Kala Akademi, IGNCA, HT City Imagine Fest, and Artbuzz Studios. She has also shown internationally through platforms like Emergent Art Space. Sugandh was invited by renowned international brand Hermés to design and produce artwork for their store windows at their flagship store in Mumbai in 2024. Sugandh has received accolades such as the City Award for Delhi in Kalanand Art by the Prafulla Dahanukar Art Foundation (2017) and the All-India Merit Grant for Lockdown Art (2021).



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

Black Cube Gallery | G12A, 2nd Floor,
Hauz Khas, New Delhi

