

Print Portfolio



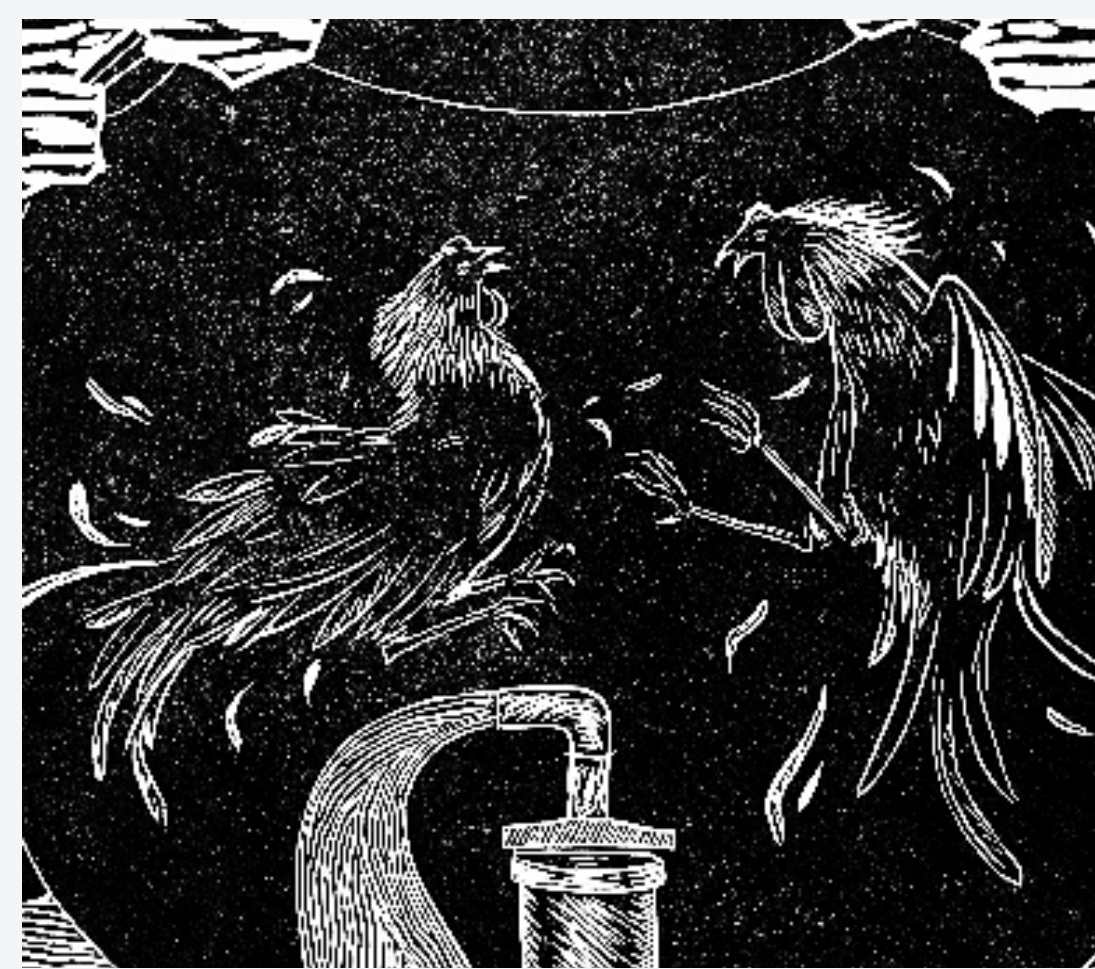
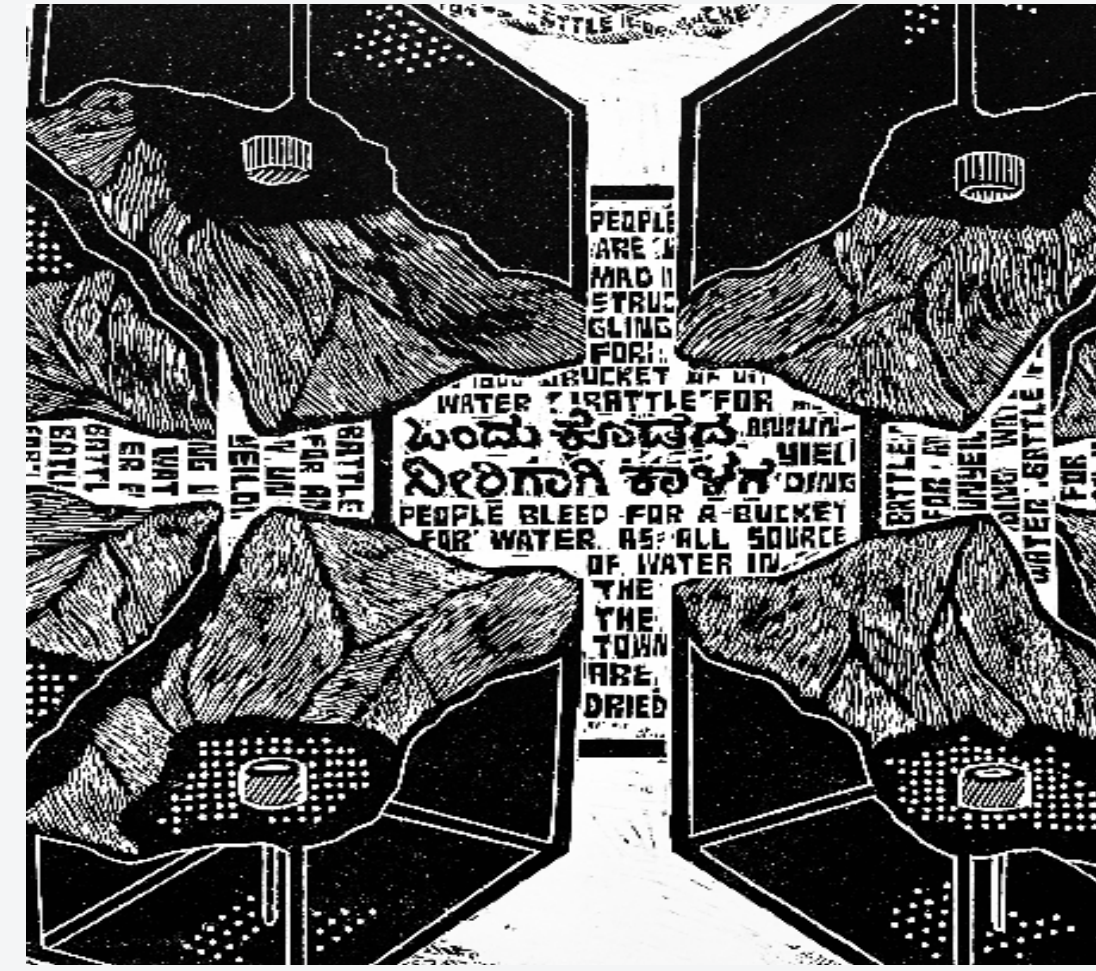
INK & ECOLOGY

ECO-STORIES FOR SUSTAINABLE FUTURE

Curated by: Shubhani Sharma

Chandrashekhar Waghmare | Krishnachari | Raja Boro | Tanujaa Rane | Sucheta Ghadge | Sachin Bonde | Tejswini Sonawane | Yogesh Ramkrishna

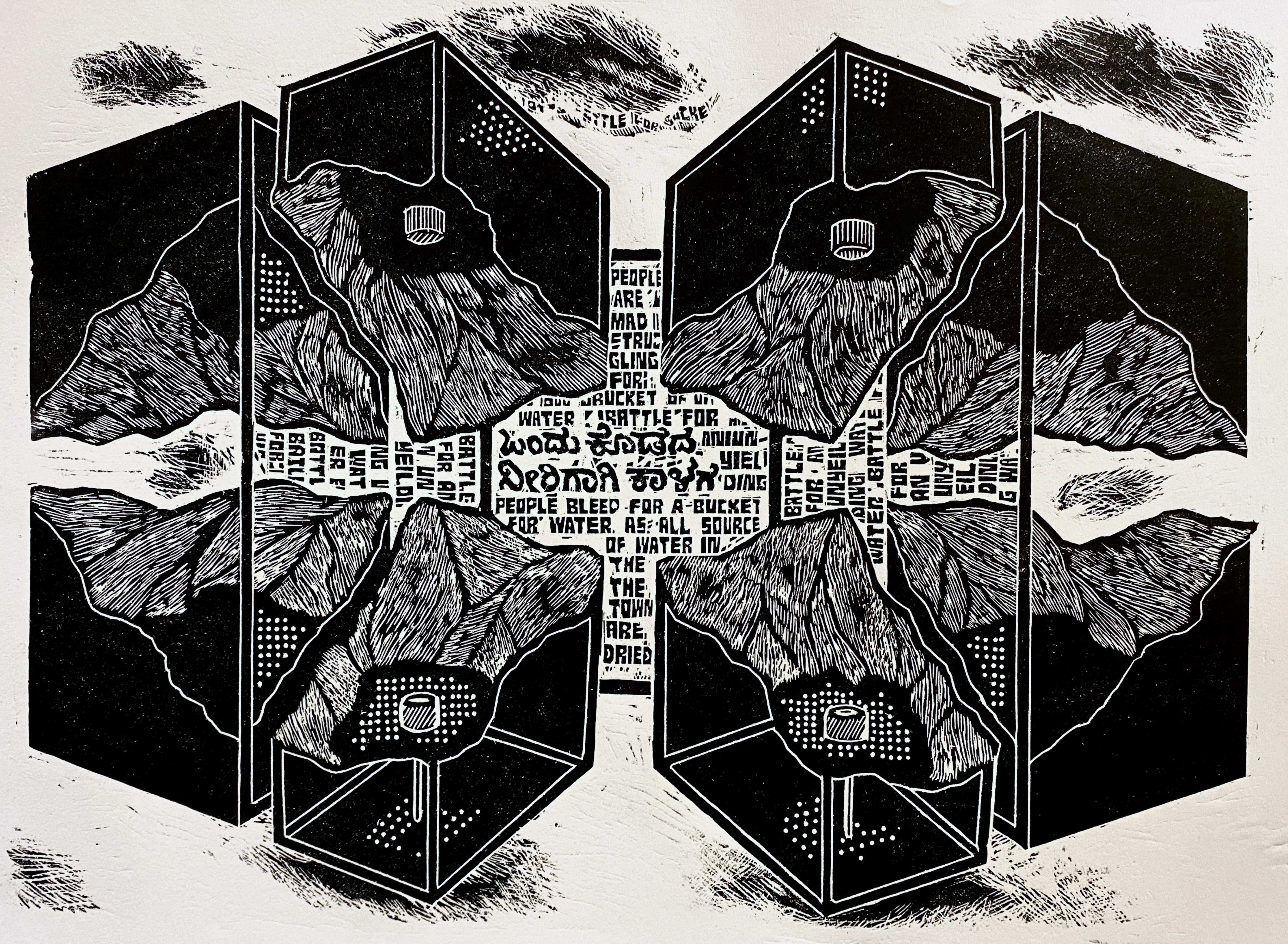




Stories have shaped our lives, connecting us to others and our surroundings, conveying complex ideas and emotions in a relatable manner. Hinduism, Buddhism, and Jainism have promoted an interdependent perspective of life, emphasizing the coexistence of humans, animals, and plants. The global environmental crisis has necessitated that religions address it through individual transformation and compassion for all living beings. Indian culture has long valued sustainability, evident in ancient scriptures and oral traditions. The practice of storytelling, including the art of woodcut printmaking, has revitalized our connection with nature, fostering empathy and unity. Through the sharing of our experiences, we have worked towards building a future that is more inclusive and sustainable.

As a collective, we shared our experiences, ignited change, and played a part in creating a more inclusive and sustainable world. It was an opportunity that should not have been missed, as we became integral members of a community devoted to the preservation of our environment.

The portfolio consists of limited edition works created during the workshop. Each print in this collection is a unique piece, with a total of seven editions produced. Out of these editions, three are available for sale. The prints are created using the mediums of woodcut and linocut, and they measure 22 x 30 inches in size. These prints were produced in the year 2023.



PEOPLE ARE MAD IN STRUGGLING FOR WATER

WATER BATTLE FOR

बोदु कौबुद
Dedna kalyan

PEOPLE BLEED FOR A BUCKET FOR WATER AS ALL SOURCE OF WATER IN

THE TOWN ARE DRIED

BATTLE FOR AN UNYIELDING WATER BATTLE FOR AN UNYIELDING WATER BATTLE FOR AN UNYIELDING WATER

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“Water and Mani’s Dream”

Story written by: Ananya, Annapurna, Rajeshwari . KB, Kaushik, Rakesh

Mani had a strange pride in himself. He had water facilities like no one else in the town. Four borewells were drilled for a four-acre farm. There was a well for drinking water besides the four borewells. One fine morning Mani goes to Shetru Hotel for tea. An image on the paper next to the teacup attracted him. He picked up the newspaper and started reading. The title of the article was “Battle for an unyielding water”. Out of curiosity, he began to read further. In one of them, a woman fought over water that was denied to her and due to that fight, blood was coming from the head of one of the women. Mani stops there to read. He said proudly, “Are these people mad? They bleed for a bucket of water. I have so much water that the entire village could be drowned”.

Since there were four borewells for the four-acre farm, he used to water the garden day and night. Water was not a concern. Thus all the sources of water in the town dried up. Then all the villagers came to him and advised him to use water sparingly. But he was not listening to anyone. A week passed, and all the village leaders came to Mani’s house and asked, “Mani Anna, there is no water in the village. You have four borewells and a well. You have enough water; please share with us,” However, Mani’s ego covered his ears.

That night, he turned on the borewell motor, came home, and slept. That morning he had a terrible dream. He could see only desert wherever he saw. He was very thirsty; there was not even a drop of water. Never seen a dream like this before. Suddenly he woke up and said, “God, what a big sin I have committed!?” He regretted that. The next day he had a change of heart and began to use it sparingly, providing water from his wells to all the villagers.

Story Visualised by : Sucheta Ghadge

Sucheta Ghadge, a Mumbai-based visual artist and Print-Maker, currently serves as an Assistant Professor at the Dept. of Design, Banasthali Vidyapith in Rajasthan. Hailing from the enchanting Satara-Western Ghats region of Maharashtra, she is known for her captivating exploration of two interrelated themes: the flow of rivers and the fragmentation of mountains. With a Bachelor’s degree from Bharati Vidyapith, Pune University (2007) and a Masters in printmaking from Sir JJ School of Art, University of Mumbai (2016), she has exhibited her work extensively in national and international exhibitions. Her talent has earned her accolades such as the ‘Ministry of Culture India’s Young Scholarship, State awards in Maharashtra, and the prestigious Kalasankranti Puraskar from Karnataka Lalitha Kala Academy. She has also participated in notable art residencies including Uttarayan Art Foundation in Jaspur and the Piramal artist residency in Thane, Mumbai.

Sucheta’s art skillfully intertwines philosophy and contemporary circumstances, offering a profound experience that explores their interconnectedness. Inspired by the philosophical underpinnings of existence, her works immerse the audience in the captivating interplay of vivacious rivers teeming with vibrant animal life and the disheartening reality of partitioning and draining nature’s precious resources. Through text within her works, Sucheta establishes a compelling dialogue between philosophy and current situations, acting as a catalyst for introspection and collective action. Her art reminds us of our intrinsic connection to the natural world and urges us to strive for a harmonious coexistence with the rivers that sustain us for generations.



“The King and the Royal Trees”

Story narrated by: ArunKumar HG

Source: Loon Laughter: Environmental Fables and Nature Stories by Paul Leit Aird

The King had a frightful dream. He dreamt that while riding his horse through the Royal Forest, the south wind called: “Beware of falling trees! Beware of falling trees!” Though the trees were beautiful and waved gently in the wind, the King was frightened. He turned his horse and galloped out of the forest. The next morning the King ordered his people to cut down all the trees in the kingdom. “We do not want the trees to fall down and hurt our children,” he reasoned. “We will remove the forest and grow vegetables instead.”

The people liked the King’s idea, for now they had their pick of the finest wood in the forest to build houses and furniture, and the rest of the trees were sold at handsome prices to neighbouring kingdoms. Once all of the trees were cut down, the King felt happy — and relieved. But the people were unhappy. They missed the trees, which had provided work for loggers and carpenters, and homes for birds. Although they sadly missed their work, they missed the birds most of all. Soon after the trees were gone, a dry south wind began to blow. It blew day after day. The vegetable crops began to wither and die. People huddled helplessly in their houses watching the wind uproot their gardens and scatter the dead plants across the land.

The King was worried. He called for his horse and rode through the fields to inspect the damage. There were no more trees to break the fury of the wind. As the wind blew faster, it swept withered plants and soil past the King, who watched dumbly as his kingdom blew northward. Lost in clouds of dust and drifting sand, fatigue overcame the King. Nodding asleep in the saddle, he heard the south wind call: “Beware of falling trees! Beware of falling trees!”

Story Visualised by : Chandrashekhar Waghmare

Chandrashekhar Waghmare, born in 1988 in Nagpur, is a remarkable artist with an impeccable academic background. He achieved great heights in Graphic Arts and was awarded the gold medal in 2013 at the Faculty of Fine Arts, M.S. University Baroda. Chandrashekhar has won numerous international awards and accolades, including the Grand Award at the 2nd Print Biennale in India in 2021 and the Third Prize Award at the Third International Print Biennale in Yerevan, in 2021. His exceptional works have been part of several national and international exhibitions, making him a prominent figure in the art world and his exceptional artistry has earned him a place in collections worldwide.

Chandrashekhar Waghmare’s artistic endeavours serve as a celebration of life, encompassing its myriad emotions and experiences. Through his work, he delves into the depths of his psyche, drawing inspiration from his everyday encounters. Nostalgic memories, suppressed emotions, anxiety, and uncertainty find expression in his art, as he seeks to explore the personal spaces and psyches of others. His compositions reflect a natural response to his immediate environment, offering a poignant glimpse into social issues and situations observed with a discerning eye. Employing animal forms as metaphors, Chandrashekhar skillfully conveys comprehensible messages, shedding light on the challenges and complexities of our society. His works resonate with viewers, as they are intimately familiar with the experiences depicted. With each new creation, he ventures into uncharted territory, continuously evolving his subject matter to provide a profound reflection of the world we inhabit. He currently resides and practices as a freelance artist in Nagpur, where his artistic visions are brought to life at the Orange Atelier India.



“A Bond of Solidarity”

Story written by: Aditya. N, Sujay. M. S, Annappa V, Pallavi

Once upon a time, there was a dense forest. It was so dark that the sun's rays did not reach the ground. All kinds of animals, birds and insects lived in the forest. The sounds of insects, including annoying beetles and scurrying mosquitoes, made the forest tremble. In one of the thickets of that forest, honey bees had built an elaborate nest. Ants built a nest in the hollow of the same tree. The queen said to the honey bees, “Isn't our nest full of juicy honey this time?” said. To which another bee said, “Yes”. Their discipline was a beehive of love.

One day two men came to the forest. He also had a sharp sickle in his hand. The sickle in their hands murmured, “When will we get freedom from these cruel hands? Swing it slowly, Man!” While walking in the forest, they both found a tree with a giant beehive and started approaching it. Sensing their motive, a butterfly got alert, came to the tree, and said, “Anna(brother), dangerous people have come to take the beehive. Do whatever you can to protect the hive.” Then the tree sent a subtle signal to the bees. Now they both came near the tree and started climbing the tree. While climbing, one stepped on an ant's nest in the hollow. Then an ant shouted, “Oh, save me, save me”. In the strength of unity, the ants, resembling Bhima, attacked and started biting both of them. Then the ants said to the bees, “Save the beehive.” Sensing the early warning, the queen bee shouted, “Attack”. All the bees attacked both of them like soldiers. They both fell to the ground. At the foot of the same tree were scorpions and leeches. They were intimate. A scorpion sleeping under a tree found them both and said this to the leech. “Imbalanna (Leech), your stomach is full of hunger, isn't it? Fill your stomach.” Imbalanna said, “Scorpion, the venom of your tail is also frozen green. Throw out the poison immediately.” Both of them attacked together and hurt both of them. Both of them ran screaming in fear. All the Bees thanked their friends for helping them in their hard times. They saved the tree, showing that there is strength in unity.

Story Visualised by : Tanujaa Rane

Tanujaa Rane is a distinguished artist born in Maharashtra in 1976. She holds a BFA in Fine Art with a specialization in Drawing and Painting (1997) and an MFA in Fine Art (Printmaking) from Sir J. J. School of Art, Mumbai (2000). Notable solo exhibitions include “Me-Mom” at Gallery Chemould Prescott Road, Mumbai (2008), “Epilogue for Light” at Chemould Prescott Road (2022), and Glasgow Print-Studio Gallery (2002). Tanuja has also participated in various group shows worldwide and received awards such as the H.K. Kejriwal Young Artist Award (2005) and the Lalit Kala Academy Scholarship for printmaking (2000-01). She actively contributes to the art community by conducting print classes and operating her print studio in Andheri, Mumbai.

In her creative process, she transforms personal stories into metaphorical representations. Her etchings become akin to paintings as she uses color intaglios to fill spaces within the lines, elevating forms to center stage as primary actors embodying various emotions. Her art aims to capture the “energy” within herself, revealing it in different guises and situations. Animals and insects support her work, contributing to the overall performance. Through dramatic aspects, she magnifies performers in her pieces, embracing scale by creating large prints that interweave like puzzles, inviting an engaging play of form and composition. The artist lives and works in Mumbai, India.



“Green Breath”

Story written by: Kaushik H.S, Raghavendra S.S, Preeti B.S, Kavya

There was a man named Soma in a town called Ramanagara. His job was to cut trees every day. He used to go to the nearby forest, illegally cut trees, and sell them to make a living. No matter how much wisdom he said, he did not stop cutting trees. Even though the forest department warned him many times, he did not give up his illegal work. Thus the number of trees in that forest was reduced due to cutting down of trees every day and eventually only one tree was left there. Due to the destruction of trees, Soma decided to cut down even the last tree and remained in the sun for a day. He got tired of cutting down the tree, and because he cut down only one tree there was no shade for him to rest. He was lying there for a long time because no one came that way. At last someone saw him and spread the news to the villagers; four or five people picked him up and took him to the hospital, where he was treated in time.

He was saved from danger by getting it. After Soma recovered, the chief of that town said that this happened because you had cut down the trees and because there were no trees, you could not get shade, so you collapsed. Yet another lesson learned. He said to do plantations where you have cut down trees and nurtured them; that is the atonement for your mistakes. He also realized his mistake, that he was wrong. He promised that he would not cut down the trees; instead, he would plant and grow them.

Story Visualised by : Sachin Bonde

Sachin Bonde, a remarkable visual artist originally from Darwaha, Maharashtra, but currently based in the vibrant art scene of Mumbai, is a true master of his craft. With a Bachelor of Fine Art and a Master's degree in Printmaking from the esteemed Sir JJ School of Art, University of Mumbai, Sachin's artistic prowess has garnered him prestigious accolades, including recognition from the Bombay Art Society and the Maharashtra State Art Award. As a member of the innovative Clark House Initiative and a valued member of the Shunya Collective, Sachin's captivating artwork has not only captivated national audiences but has also made waves internationally, including exhibitions at the renowned Kochi-Muziris Biennale. Sachin's dedication to his craft is further demonstrated by his participation in various art residencies, and his evocative creations have found their way into the pages of renowned art magazines, solidifying his position as a truly influential artist.

Sachin Bonde's thought-provoking artworks delve into the intricate dynamics of petroleum and kerosene, their movement networks, and their profound impact on geopolitics. By mapping underground pipelines fueling wars since World War II, he highlights the interconnection between the war for fuel and global conflicts, resonating with the notion of oil as a resource curse. Through innovative expressions and installations that defy conventions, his art offers a fresh perspective on the status quo, depicting far-reaching conflicts from Sudan to the South China Sea. Additionally, he illuminates the everyday impact of these conflicts, taking us to the humble ration shops of rural Maharashtra, urging introspection on the intricate interplay between resources, power, and the human experience.



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The people liked the King’s idea, for now they had their pick of the finest wood in the forest to build houses and furniture, and the rest of the trees were sold at handsome prices to neighbouring kingdoms. Once all of the trees were cut down, the King felt happy — and relieved. But the people were unhappy. They missed the trees, which had provided work for loggers and carpenters, and homes for birds. Although they sadly missed their work, they missed the birds most of all. Soon after the trees were gone, a dry south wind began to blow. It blew day after day. The vegetable crops began to wither and die. People huddled helplessly in their houses watching the wind uproot their gardens and scatter the dead plants across the land.

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Story Visualised by : Tejswini Sonawane

Tejswini Sonawane, an acclaimed printmaker and inspiring educator at Karnataka Chitrakala Parishath in Bengaluru, stands tall in the art world. Recognized for her exceptional talent, she has been honoured with prestigious awards such as the 61st Lalit Kala Akademi award (2020) and the Bendre-Hussain Scholarship from the Bombay Art Society (2017), along with numerous state and national accolades. Tejswini’s artistic journey has taken her across borders, showcasing her remarkable etchings and woodcuts in solo and group exhibitions held in India, Germany, South Korea, and England. Tejswini Sonawane has ingeniously crafted her artwork to embody the essence of womanhood, symbolized by the form of a bird with wings. Her creations reveal the innermost desires of women, their aspirations to soar high and achieve their dreams with serenity.

Tejswini’s exceptional artistic skills and profound understanding of a woman’s yearning to thrive in society are evident in her artworks, where she envisions women breaking free from societal confines represented by the metaphorical “Line of Control.” Her intention is to generate awareness and provoke contemplation, contributing to the realization of women’s dreams. Tejswini fearlessly delves into the depths of identity, creating mesmerizing artworks that fuse self-portraits with animal imagery, portraying a powerful narrative. Breaking through societal and religious barriers, her raw compositions expose the strength, desires, and fears of both humans and animals, intertwining their essences into a captivating reflection of her feminine reality. She currently resides and works in Bengaluru, where her artistic journey unfolds.



“A Fish that is a Story !”

Story written by: Shashank C, Nakshatra K R, Prajwal K B, Sneha, Keerthana

I was visiting my village home after many years. I just thought of refreshing my old memories of fishing in the farm pond and got out with the fishing rod that seemed unused for many days. While going like this, I was surprised to see the change in the village. Looking like this, I had to struggle to find some earthworms on the side of the paddy field and put them in a bag. Dinku, our dog, came with me.

I also stood on the bank of the lake and prepared the gana(fishing rod), put the gana in the lake, and sat in a calm state like a sage sitting for meditation. At that time my old friend Ranga came. He asked me happily and loudly how many fish I had caught, and I answered all his questions by gestures. Then Ranga went and sat near this lake and murmured. “You are crazy to do fishing in this pond, and you won’t get even a single frog here”. Ranga said that a few days ago, his uncle failed to catch any fish and had to buy fish from the town. By that time, Dinku saw someone coming in the distance and started barking loudly. I threw stones at the dog and fell on the bank. I realized that Dinku was not barking toward ranga’s movements, but it was Thimmappayya passing by holding an umbrella. He looked at us and asked, “What are you guys doing there?” I replied, “I was just trying to do some fishing; there was no single fish, uncle”.

To that, with a big laugh, he shouted, “Oh, stupid son, it is not our time to get all kinds of fish in our ponds; go to Borwell and do the fishing there” In our time, the fish used to say that I won’t get caught, now one or two fishes that remained there wants to be fished and don’t want to stay in the dirty, polluted ponds anymore”. “Now there are only borewells, no ponds, no fish. But in our time, fish, turtles, frogs, shrimps, tadpole, jobfish and other aquatic creatures were also seen in most water bodies. But now they are all without water. Now wherever there are, few waterbodies left are filled with plastic and other wastes, but there are no fishes or other aquatic creatures there”. Thimmappayya continued, “Now the fish are slowly diminishing. A few years from now, we too will diminish like the small creatures. Go home and sleep”. The fish in the pond looked at us and said, “Hey, my children, you are stupid. With all this science and technology, you are destroying the environment day by day by using toxic substances such as fertilizers and pesticides. Extinction is not far away. Think about it once!”

Story Visualised by : Yogesh Ramkrishna

Yogesh Ramkrishna is a dynamic visual artist who skillfully captures the essence of our contemporary world through diverse artistic mediums. With a bachelor’s degree in Painting from Sir J.J School of Arts and a Master’s degree in Graphic Arts from M.S. University of Baroda, Yogesh’s expertise spans traditional and contemporary printmaking, drawing, and installation. His immersive works blend interactivity, unveiling the intricate socio-political landscape, cultural propaganda, and post-truth behaviours.

Yogesh’s captivating art explores the clash of traditional Indian beliefs and urban life, delving into new identities and pandemic-induced anxieties through drama, comics, and stylized aesthetics, including a touch of eroticism. Fearlessly probing narratives shaping our realities, his mesmerizing visual stories reflect the essence of our social fabric, inspiring introspection and immersing viewers in our shared human journey. With humor and playfulness, he highlights the intricate complexities of post-truth behavior, inviting conversation and engagement with pressing issues. Through meticulously crafted characters, emotions and suppressed voices find expression, embodying the struggles and triumphs of the human experience. Yogesh’s visionary concept of “Safe Spaces” extends beyond drawings to incorporate sculptures, creating captivating compositions that breathe life into any available wall. His art is a testament to the transformative power of creativity, illuminating unfocused voids and elevating the voices that deserve to be heard.

Yogesh Ramkrishna finds his artistic home in Pune, Maharashtra, where he lives and creates captivating artwork.



“River Dolphin and Crocodile”

Story narrated by: Raja Boro

A long time ago, in a village there lived a beautiful and efficient young girl along the banks of Subansiri River. Her name was ‘Tamang’. As ‘Tamang’ grew up, her parents decided to marry her and started with the preparation. As the day of wedding came nearer, she was very worried, because she had a lover and she did not want to betray him or her parents. She then decided to end her life in the river bed of Subansiri. But she thought to herself ‘even if I jump into the river, I shall not die, as I know how to swim’. She thought and thought over it and then she tied a pestle (the ‘ural rod’) around her neck and the mortar to her stomach and decided not to look at any human being and jumped into the river. But still she did not die. However the ‘mortar’ took her to the bottom of the river, but she lived below the river. But gradually her body transformed to a dolphin. Because she tied pestle to her neck so the mouth of the dolphin became long and because the mortar was tied to her stomach so the stomach of the dolphin became big.

As the news of Tamang’s jumping into the river spread her lover ran to the banks of the river Subansiri. He shouted ‘Tamang, Tamang’ and ran on the banks as a mad person. But when he received no response, he tied a big stone on his back and thorns all over his body and jumped into the river. The boy too did not die and transformed into a crocodile in due time. The stone tied at his back became the hump on the crocodile’s back and thorny body. That is why Mishings people of Assam never kill dolphin or crocodile. The above folktale deals with the theme of conservation of wild life and indigenous conservation practice of endangered and unique river dolphins of Brahmaputra River among the Mishings community people of Assam. The river dolphins are found in the river Brahmaputra and their tributaries. It is commonly known as “Hihi” in Brahmaputra. They are aquatic mammals. They were found in large numbers before a few years. But now their number has come down considerably due to various human activities like fishing (gillnetting), poaching, damming, sand mining (in Kulsi river of Assam) and deforestation.

Story Visualised by : Raja Boro

Raja Boro is a highly accomplished artist, holding an M.V.A. from the Faculty of Fine Arts, M.S. University of Baroda, and a B.F.A. from Kala Bhavana, Visva-Bharati University. With an impressive exhibition record, Raja’s selected prints have been showcased in renowned events such as the Annual All India Fine Arts Exhibition and the International Sille Mail Art Exhibition in Turkey. His works have also been featured in group shows at esteemed galleries like the Shridharani Gallery in Delhi and Anant Art in Noida. Raja has actively participated in camps and workshops, continually refining their artistic skills and vision.

Raja Boro’s passion for capturing the ever-changing beauty of nature is reflected in their art, which portrays the enchantment and spirit of each season through intricate textures and vibrant colors. With a deep understanding of nature’s delicate nuances and moods, Raja’s woodcut prints convey the majestic beauty that exists in the natural world. Immerse yourself in their works to experience a sense of peace and connection, and appreciate the captivating splendor of nature. He continues to develop his artistic voice and contribute to the artistic legacy of the region at Shantiniketan, West Bengal.



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Story Visualised by : Krishnachari

Krishnachari is a highly accomplished visual artist who skillfully captures the essence of our modern world through his artistic pursuits. With a Bachelor’s degree in Painting from Nirmala School of Art in Hassan and a Master’s degree in Painting from M.M.K College of Visual Art in Kalaburgi, Karnataka, he has honed his skills in various mediums, including traditional and contemporary printmaking, drawing, watercolor, and installation. Going beyond mere visuals, his artworks incorporate interactive elements that provide an engaging and immersive experience, exploring the intricate connections within our socio-political and environmental landscape. By delving into the behaviors of consumeristic and capitalistic society, he uncovers the cultural interdependencies between human and non-human entities. Through a fusion of stylized aesthetics and minimalist touches, each of his creations becomes a captivating visual spectacle.

Krishnachari’s art reflects the ever-changing society, capturing complexities related to the environment and political ecology. Through his unique artistic language, he invites viewers to understand the intricacies of our cultural environment and skillfully portrays the transformation of once-nurturing soil into a toxic and lifeless entity due to pollution, while also showcasing the remarkable biological diversity found in the Western Ghats. His artworks give voice to non-human entities, bridging the disconnected spaces between humans and non-humans. Krishnachari finds artistic inspiration and home in Karnataka, where he resides and creates captivating artworks.

Images illustrating the art
of crafting and collecting
stories



Images illustrating the printmaking process



Images from Open Day

