

NEWSLETTER

2025



In Contradiction (1)' by Manonita Karar



PURUSHOTTAM
PUBLIC TRUST

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Note from the Trustee

Dear Friends of Purushottam Public Trust,

Art, in its many forms acts as both a beacon and a bridge; illuminating new ways of seeing while also connecting us to deeper truths within ourselves and society. It helps shape our culture and often challenges us to grow – a powerful catalyst for reflection, innovation, and dialogues that inspire individuals and communities alike.

We deeply believe that for art to truly thrive, the artists themselves must be nurtured and supported, more so during those early stages where the journey is often quite difficult and uncertain. The road to recognition is rarely ever smooth, but with encouragement and opportunity, emerging talents can transform challenges and obstacles into breakthroughs. Keeping this in mind, Purushottam Public Trust remains steadfast in its mission to uplift printmakers and graphic artists, honouring the legacy of P.D. Dhupal. Guided by our board of trustees along with various significant figures in the fields of art and culture who make the work we do possible, we continue to strive to build platforms where artists can learn, collaborate, and engage with artistic communities at both a national and global level.

This year, we look forward to expanding our programs further with the inclusion of more workshops apart from our annual exhibitions and scholarship, designed to foster creativity and advance the rich tradition of printmaking.

It is through these efforts that we hope to empower artists and further enrich the cultural fabric we all cherish so much.

We invite you to join us in this journey; whether by participating in events, sharing our vision, or simply celebrating the transformative power of printmaking. Together, we can help ensure that this unique art form continues to flourish and inspire for generations to come.

With warm regards and gratitude,
Rahul Subberwal
Trustee, Purushottam Public Trust

Exhibition Recap: Purushottam Public Trust at the India Art Fair 2025

‘K G Subramanyan – Centennial Celebration’

6th to 9th February 2025

Venue: NSIC Exhibition Grounds, Okhla,
New Delhi

Showcasing Pedagogy in Art through Modern and Contemporary Practices



K G Subramanyan working on a sand-cast mural
Photograph Courtesy of Jyoti Bhatt

The Purushottam Public Trust celebrated K G Subramanyan's centennial at the **India Art Fair 2025**, with the exhibition focusing on the profound impact of Subramanyan's pedagogy on Indian art through the works of his eminent students from the Maharaja Sayajirao University, Baroda. A rare collection of works by Subramanyan along with works by his students were showcased, emphasizing the enduring legacy of his unique approach to art education.

A tribute to K G Subramanyan's illustrious career over 60 years of teaching, the exhibition traced pedagogic lineage amongst Subramanyan's students today and their works, which hum the harmony of explorations that stand testimony to time.

With expertise in intaglio, lithography, drawings and etchings, and sculpture as well as paper cuts, our exhibition booth reflected the masterful balancing of tradition with innovation.

Each artist merges creativity and technique to form a haven for contemporary practices in the art of printmaking and other forms and techniques of art illustrations

The Purushottam Public Trust upholds the vital importance of printmaking techniques that span across decades and continents, including collaborations with iconic artists like **Vivaan Sundaram, Thota Vaikuntam, Laxma Goud, Rini Dhumal, Sheela Gowda, Gulam Mohammed Sheikh** and **Nilima Sheikh**.

Through dedication to collaboration, the Trust continues to push the boundaries of printmaking, nurturing a vibrant gallery space where artists and skilled printers bring ambitious projects to life.

INDIA ART FAIR
DELHI 6—9 FEB 2025

 **PURUSHOTTAM**
PUBLIC TRUST

'K G SUBRAMANYAN - CENTENNIAL CELEBRATION'
Showcasing Pedagogy in art through Modern and Contemporary Practices

BOOTH L08
6-9 FEBRUARY 2025
NSIC Grounds, Delhi



K G Subramanyan
Gulammohammed Sheikh
Jaidev Thakore
Jyoti Bhatt
Laxma Goud
Mrinalini Mukherjee
Nilima Sheikh
P D Dhumal
Rini Dhumal
Sheela Gowda
Vaikuntam
Vivan Sundaram





Our Booth at the India Art Fair 2025

Our booth showcased the world of K G Subramanyan (1924-2016), a leading figure in Indian modernism, with a particular focus on his influential work in printmaking. While a master across multiple mediums, Manida's exploration of printmaking techniques has left an indelible mark on the Indian art scene.

We aimed to delve into the artistic legacy of K G Subramanyan, a towering figure in Indian contemporary art, by presenting his works alongside those of his students, and to stand as a testament to his profound impact on generations of artists, and the diverse artistic landscape that he helped shape.



Historian, art critic and author
Geeti Sen



Photographer and photojournalist,
Raghu Rai



K G Subramanyan. Reverse Painting on Glass. 13" x 16.25"



K G Subramanyan
Wooden Carved Toys
13.75" x 19.5"

K G Subramanyan's engagement with printmaking wasn't merely a facet of his artistic practice; it was a driving force. Inspired by diverse traditions, he utilized the medium to create a powerful visual language. He was a dedicated educator who believed in nurturing artistic heritage while fostering experimentation and instilled in his students a deep appreciation for India's long-standing artistic traditions and crafts. He actively encouraged his students to explore new methods and push the boundaries of their artistic expression. This philosophy is evident in his instrumental role in establishing the Fine Arts Fair at the Faculty of Fine Arts, Baroda. Subramanyan envisioned these fairs as a space where artistic performance and contemporary art practices could come together, all while staying grounded in the rich tapestry of Indian craft traditions, and making art first and foremost accessible to even the common person.

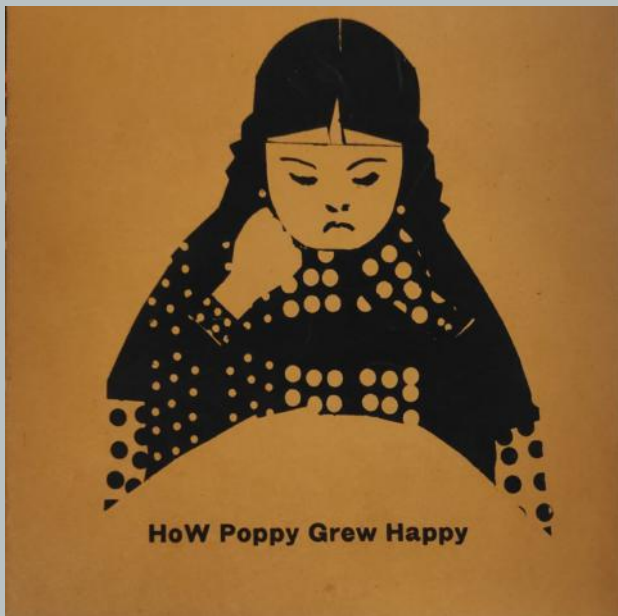
The **K G Subramanyan – Centennial Celebration** at the India Art Fair 2025 was more than simply a commemorative showcase, it was an opportunity to witness how an artistic philosophy continues to thrive through the practices of succeeding generations.

We were deeply encouraged by the overwhelming response to the exhibition. Visitors – artists, students, art historians, and collectors alike, engaged meaningfully with the works on display, and many shared their personal reflections on how K G Subramanyan's pedagogy has shaped their understanding of Indian art. This enthusiastic reception reaffirmed the enduring relevance of his teachings and the depth of his influence, not just as an artist, but as a visionary educator.

For us at the Purushottam Public Trust, this show was an enriching and humbling experience. To see Manida's legacy reflected in the wide spectrum of practices across printmaking, sculpture, drawing, and beyond, was a vivid reminder of the expansive, and inclusive framework he championed throughout his life. It was especially meaningful to present his rare prints and paper works alongside those of his students, who carry forward not only his techniques but also his spirit of inquiry and experimentation.

For example, Sheela Gowda's **caricatures** of Manida gave us a glimpse into everyday life at the art school, where students and teachers worked, and learned, alongside each other.

Equally important were the **children's books** printed by K G Subramanyan, graciously provided to us for the show by Gulammohammed Sheikh. These books, made for children but adored by all, are a testament to how Manida for an every-person's artist, who deeply believed that the power of art extends to all, even children. The books are short stories, simple to comprehend and aided with his signature style of illustrations, a blend of folk abstraction, and yet, the meaning behind all is deeply impactful, and the images are certain to be ingrained in one's mind.



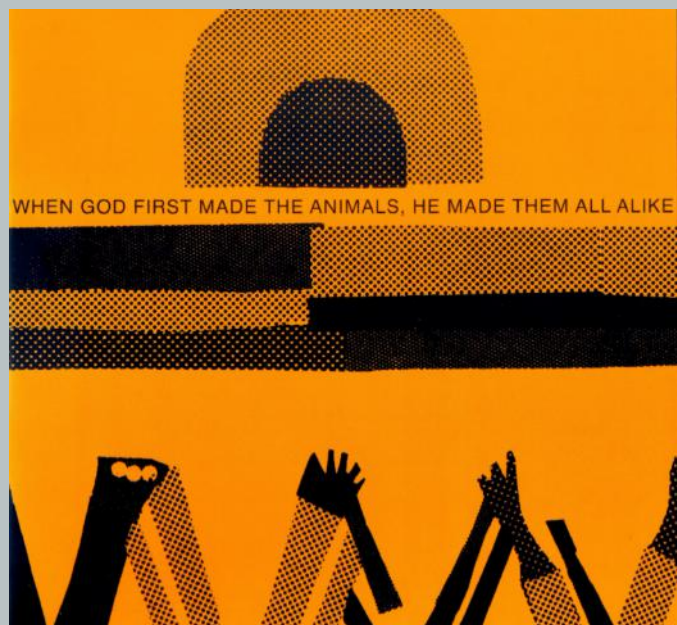
K G Subramanyan. *How Poppy Grew Happy*. Children's Book, handpainted.



K G Subramanyan. *Cat's Night And Day*. Children's Book, handpainted.

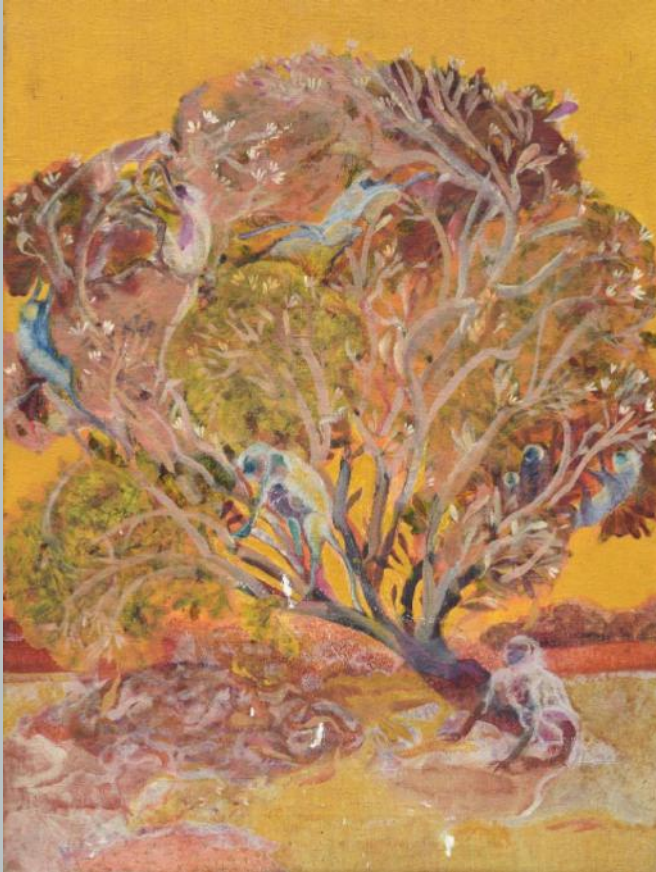


K G Subramanyan. *The King and the Little Man*. Children's Book, handpainted.

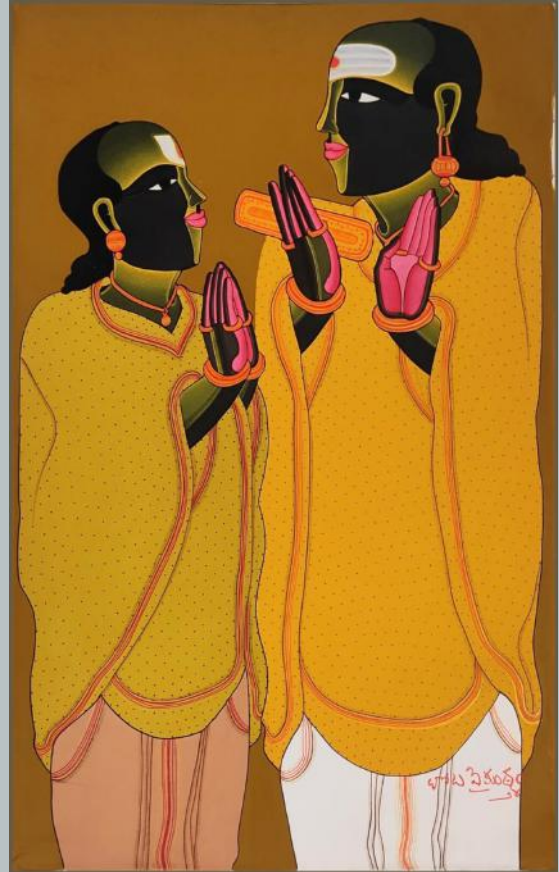


K G Subramanyan. *When God First Made the Animals, He Made Them All Alike*. Children's Book, handpainted.

It was an honour to showcase K G Subramanyan's legacy as a teacher through the works of so many of his students; Thota Vaikuntam's etchings and paintings, Nilima Sheikh's last oil painting along with hers and Gulammohammed Sheikh's illustrated children's story books, Jyoti Bhatt's photograph of a K G Subramanyan mural and numerous other works by artists like Mrinalini Mukherjee, Jaidev Thakore, P D Dhumal, Rini Dhumal and Vivan Sundaram; all equally important in relaying to the audience the influence Manida had on his students and the various ways we see his teachings manifest in these multifaceted works.



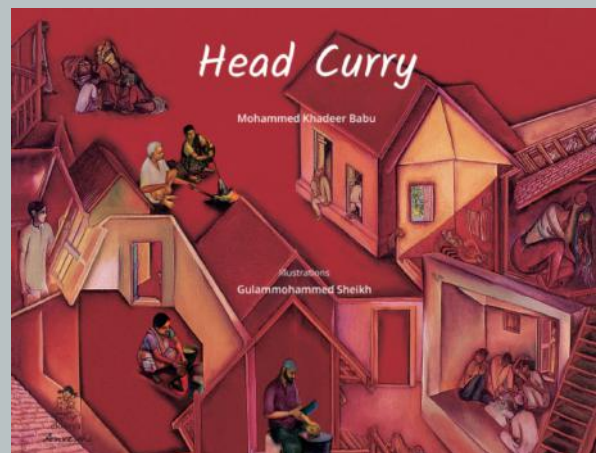
Nilima Sheikh. Oil on Canvas. 18.5" x 22.5"



Thota Vaikuntam. Acrylic on Paper. 24" x 36"



Jyoti Bhatt. Ink on Paper. 11.5" x 10.75"



Gulammohammed Sheikh. *Head Curry*. Illustrations. 11.5" x 10.75"

As well received as the art was this year, we were happy to see an equal amount of enthusiasm for the merchandise and memorabilia was also made available at the booth, to take home as keepsakes, celebrating artists and their works through more personalized items like pocket-sized notebooks, tea-light lamps, K G Subramanyan brooches, cushions, magnets and the biggest hit at the booth was the bespoke K G Subramanyan puzzle.





We are inspired by the conversations this exhibition opened up on tradition and innovation, on mentorship and evolution, and on the vital role of pedagogy in shaping the future of Contemporary Indian art. The engagement we experienced at the Fair has strengthened our resolve to continue building spaces that honour the complexities and richness of printmaking and contemporary practice in India.

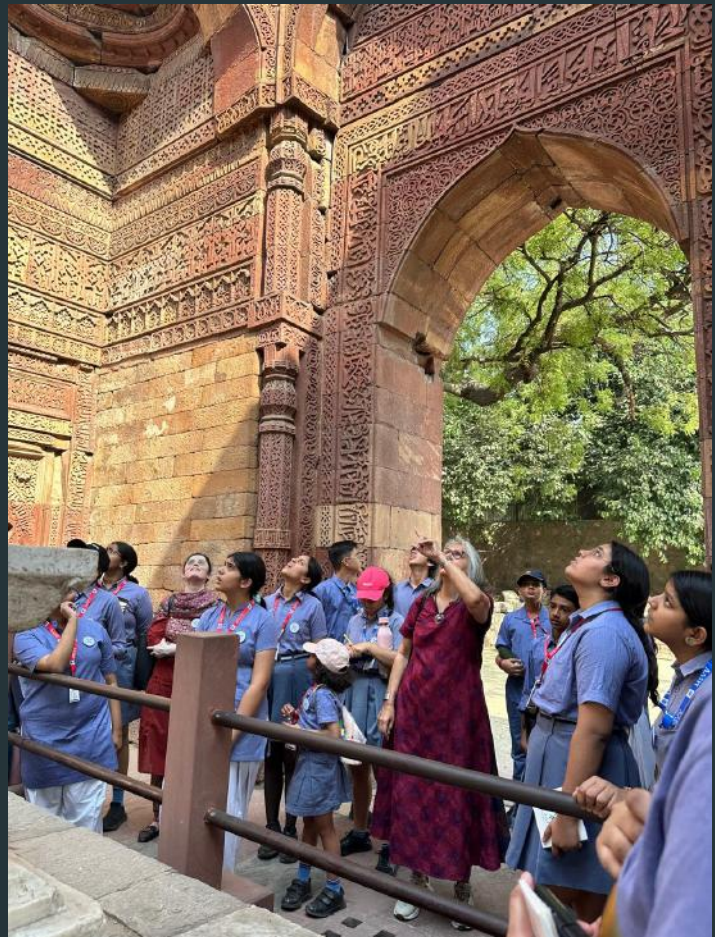
It cannot go without saying just how important the support of various artists was in bringing this show together, and we would like to extend our heartfelt gratitude to **Geeta Kapur, Gulammohammed Sheikh, Naveen Kishore of Seagull Books, Nilima Sheikh, P.D Dhumal, R. Siva Kumar, Sheela Gowda, Vaikuntam T.,** members at **The Mrinalini Mukherjee Foundation,** and of course, **India Art Fair.**

As we look ahead towards our upcoming programmes, including our participation in the India Art Fair 2026, we carry forward this momentum, driven by the same curiosity and commitment that defined K G Subramanyan's extraordinary legacy.

Heritage Walk at Qutb Minar with The Heritage Club of Modern School, Vasant Vihar

29th April 2025

Venue: Qutb Complex, Mehrauli, New Delhi.



The Purushottam Public Trust teamed up with the Archeological Survey of India and Smita Makhija, a conservation architect to organise a guided Heritage Walk at the Qutb Complex for the students of the Heritage Club of Modern School, Vasant Vihar.

The students were taken around the complex for a guided tour by Smita Makhija who also brought along a puzzle for the students that elucidated on the 12 settlements of Old Delhi in an interactive manner.

We would like to thank Dr. Rawat, Director General of the Archeological Survey of India, Smita Makhija and the members of the Heritage Club of Modern School, Vasant Vihar for putting together a successful and educational event for the young students so keen on learning about our heritage and cultural history.







A Printmaking Workshop for the students of Modern School

29th & 30th April 2025

Venue: Modern School, Vasant Vihar, New Delhi.

April-end of this year, the Purushottam Public Trust sponsored an engaging **Printmaking workshop** for students from grades V to XII, with the aim to foster sensitivity towards artistic practices like that of printmaking, and to educate young minds on the various techniques of printmaking.

We were thrilled by the number of students who showed such keen interest in wanting to learn and by their inquisitive spirit.

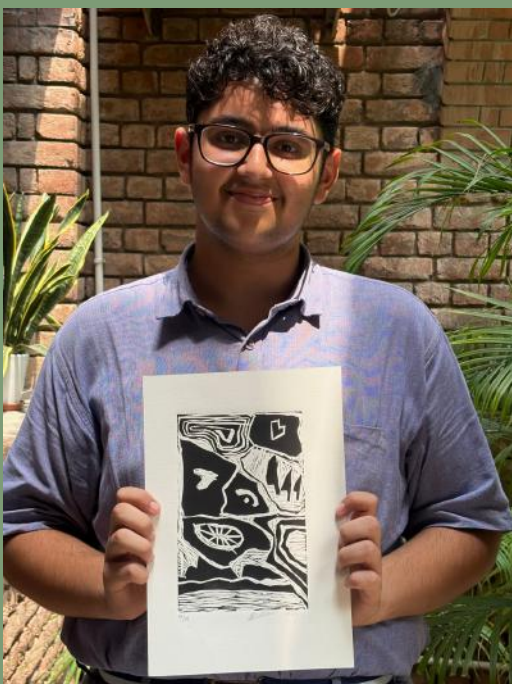


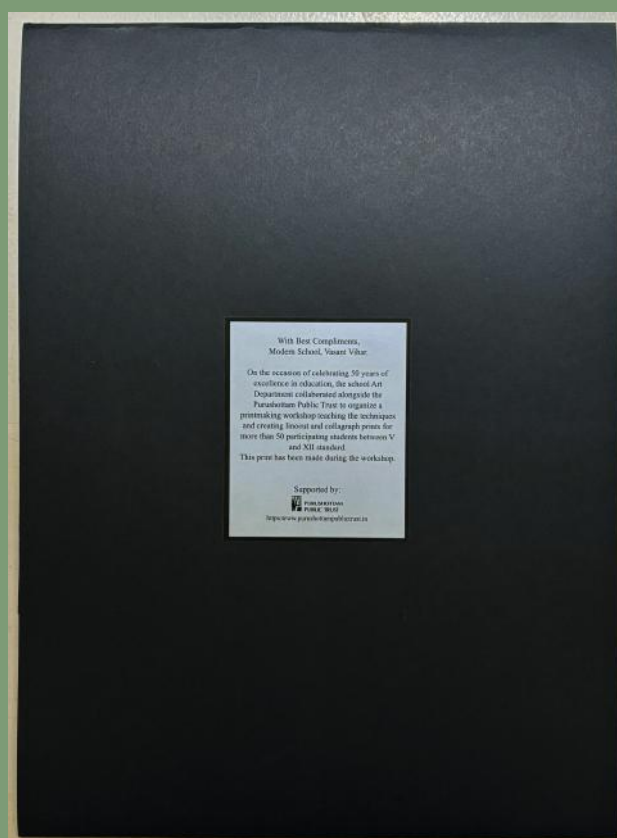
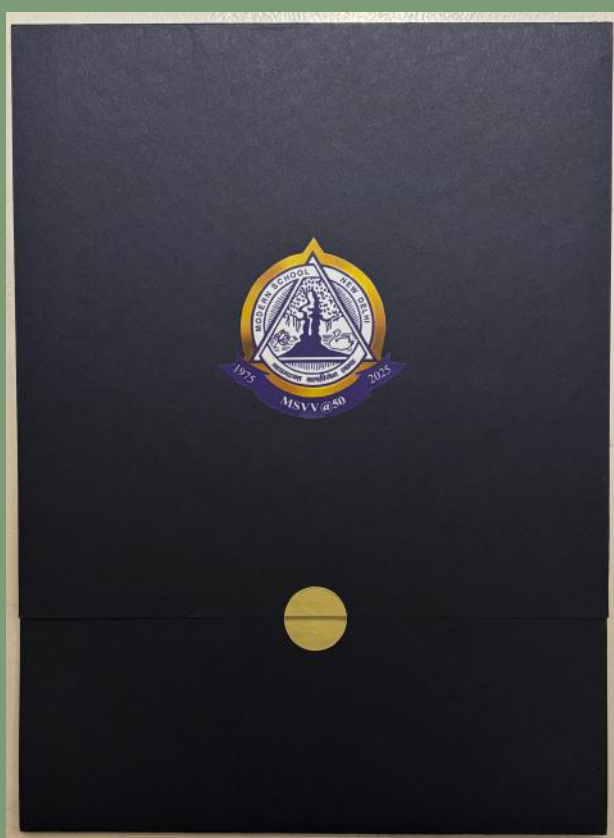
Few of the participating students from the Workshop with teachers and staff of Modern School, Vasant Vihar's Art Department and their prints behind them



In this, we are also deeply thankful to the school's Art Department as without their dedication and help it would have been a difficult task to materialise this extensive project, involving around 50 students across various grades. The two-day workshop consisted of teaching graphic arts, making linocuts and collagraph prints, from which a select few have been turned into limited edition prints.

For this series of print editions, we selected the works by students, Zara Shroff, Aparajita Singh, Saanvi Singh, Aanshika Prasad and Siddh Walia. We created an edition of 10 per student and were able to get the students to sign their prints too.





Of these signed prints, one from each edition had been framed, along with which the prints were individually packaged with care in handmade files we made to give to the school and the artists on the occasion and in honour of the 50th anniversary of Modern School, Vasant Vihar.

While we often work in exhibition and art spaces with endeavours like the **Purushottam Merit Scholarship** that aim to uplift young and emerging artists, this workshop was an important reminder that it is equally crucial to educate and inculcate artistic sensibilities to the uninitiated, the young students who may not always have access to information, material or techniques and mentorship that often tend to act as a barrier when it comes to beginning any artistic practice – especially one as complex and intensive as printmaking.

This workshop is but one step towards bridging that gap and offering an entry-point into printmaking, and art education at large, specially catered towards the young.

After the promising Printmaking Workshop we organised in collaboration with the school's Art Department, and seeing the enthusiasm shown by the students – many of whom have reached out asking for more such workshops to be held, too – The Purushottam Public Trust was pleased to donate our graphic printmaking press to the Art Department, which we believe is another step in making graphic art education more accessible.

The table-top printmaking press was prepared by Ravi Engineering - a specialised Baroda-based fabricator who have been making such presses for 45 years. The press can be used to make graphic prints a little larger than the A3 sized sheet and is the safest possible option of a press, compatible for use by young students with some guidance and supervision.

It is our hope that the students of Modern School, Vasant Vihar make use of this press to build upon their artistic skillset, and that it is a tool that opens many more avenues for them. We also look forward to being of help in that process and hope to organise many more workshops encompassing the various aspects around printmaking.

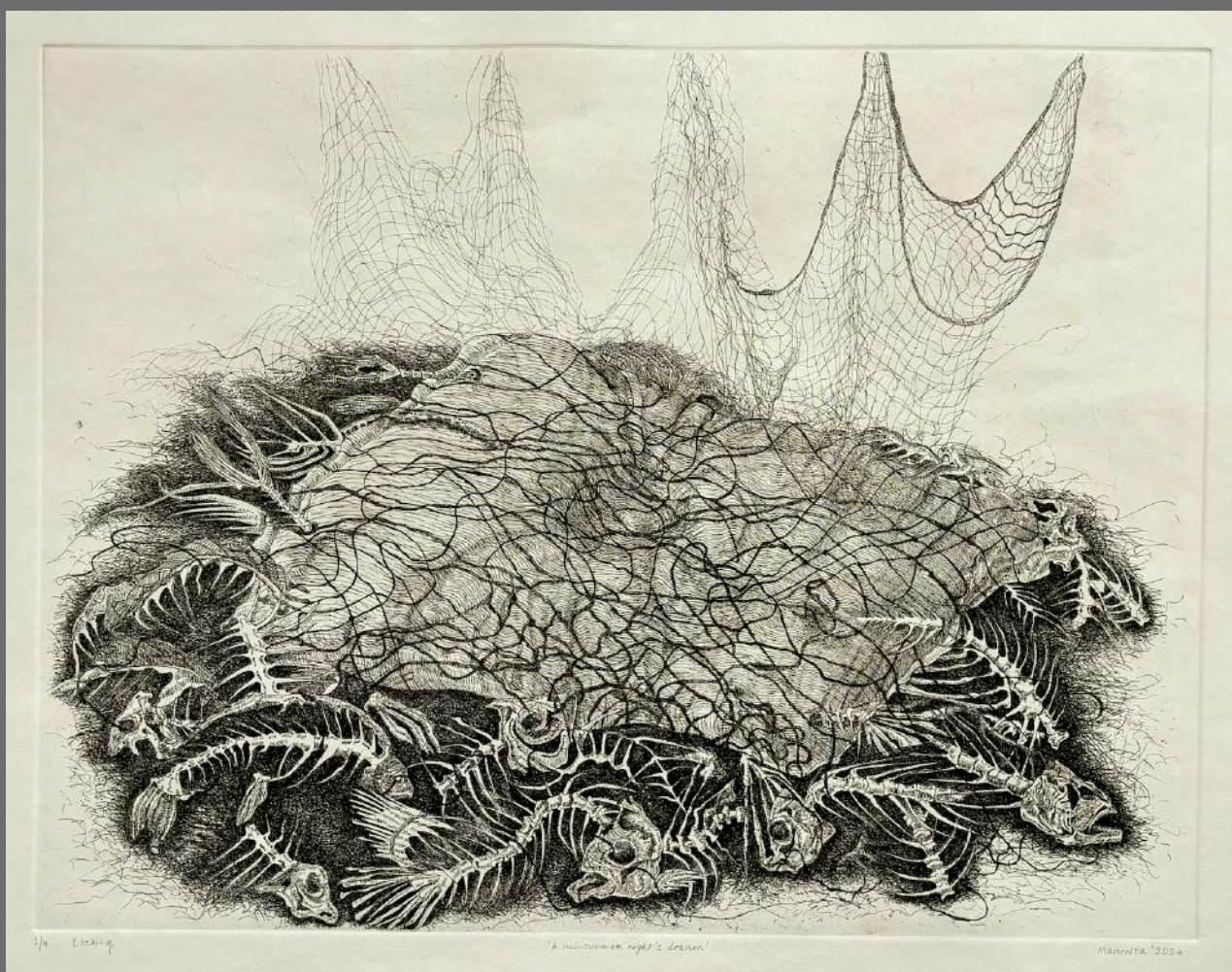


The Purushottam Public Trust Annual Merit Scholarship 2024

Awarded to
MANONITA KARAR



Manonita Karar is a visual artist whose practice explores the intersection of introspection, emotion, and metaphysical inquiry that started through the enduring medium of printmaking but has taken on its own form as she inches beyond the graphic arts practice with her experimental take, exploring various materials to create more tactile landscapes – physically and emotionally.



A Mid-Summer Night's Dream. 2024
Etching. 25" x 19"



Spectacled. 2023
Etching. 12" x 15"



Orange is the New Black (2). 2024
Linocut. 24" x 34"



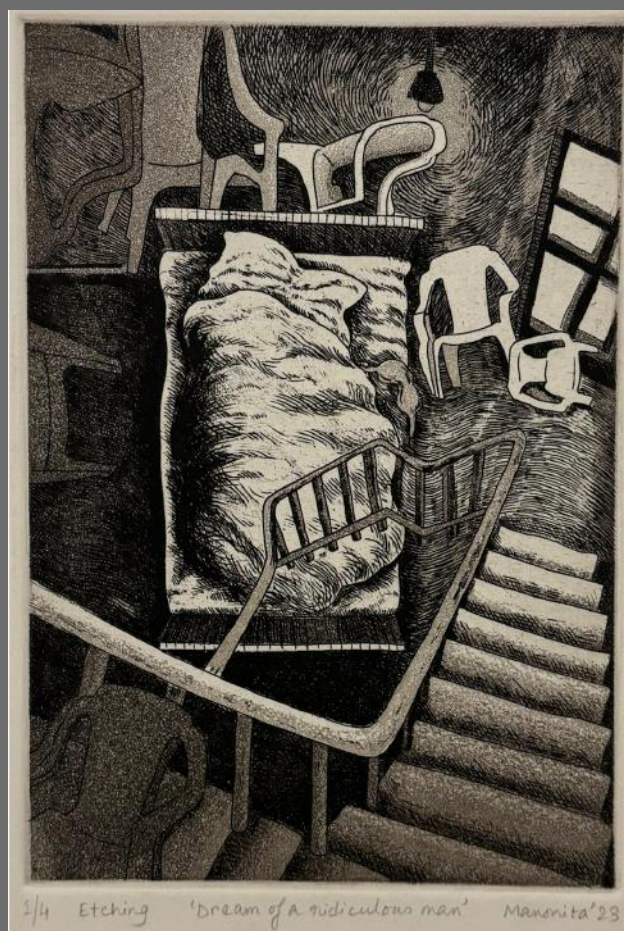
Deluded, 2023
Drypoint. 11" x 12"

With a foundational degree in illustration from Rabindra Bharati University and postgraduate studies in Graphic Arts at Maharaja Sayajirao University, she brings both technical proficiency and conceptual depth to her work. She specialised in traditional printmaking techniques such as woodcut, drypoint, and etching – mediums she engages with now not just as tools, but as tactile collaborators in her creative process.

These are some of the works from the artist's Final Year display that won her the Scholarship award, and it is interesting to see the trajectory of her work that we shall see in her solo show.



Orange is the New Black (2), 2024
Linocut. 24" x 34"



Orange is the New Black (2), 2024
Linocut. 24" x 34"



Vistas (2). Oil on plywood. 2.5 ft x 4 ft



Vistas (3). Oil on plywood. 2.5 ft x 4 ft

Manonita Karar's visual language is shaped by her deep engagement with the self, in part by the evolving environments she inhabits and her work stands out for its ability to articulate personal and emotional complexity while inviting viewers into a shared space of contemplation.

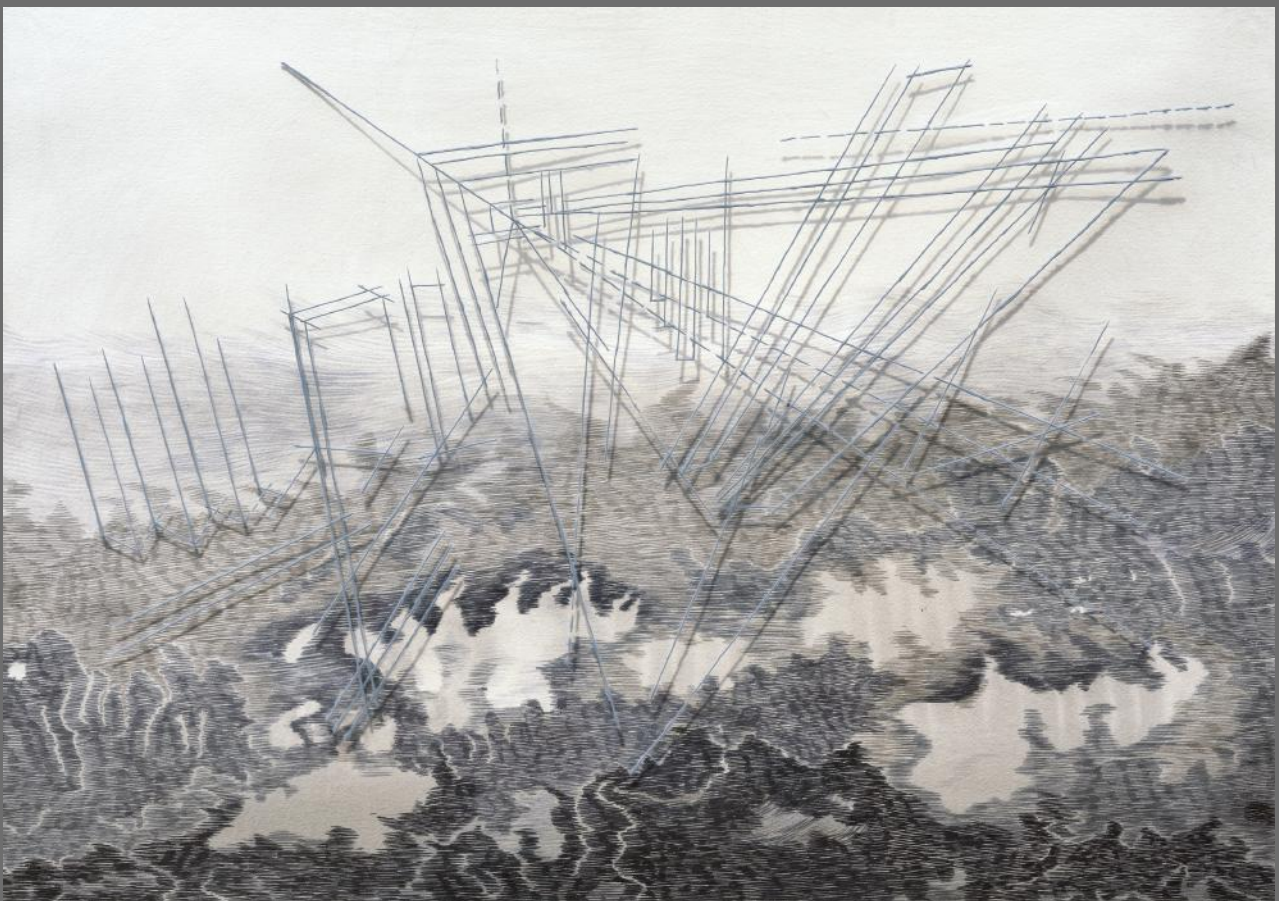


Recto. Acrylic on Relief. 4 ft x 8 ft

As an artist deeply rooted in process, she treats each print as a site of transformation, where internal chaos is methodically distilled into poetic form.



Daily Dreams. Oil on Canvas. 2 ft x 2.5 ft



In Contradiction (4). Mix Media. 2 ft x 2.5 ft

Exhibition Recap: Manonita Karar's First Solo Show

5th to 7th September 2025

Venue: Exhibition Hall at the Faculty of Fine Arts,
The Maharaja Sayajirao University of Baroda

As the recipient of the **Purushottam Public Trust Annual Merit Award 2024**, we presented a large body of **Manonita Karar's** works for the first time at her very own Solo Show that inaugurated on 5th September until 7th September.

We also took the opportunity to felicitate **Spandan Mundhe** at the opening, who is the recipient for the award for the year **2024-25**

We are grateful to the Graphics Department of the Faculty of Fine Arts, MSU Baroda for their help in organising the show, which had a great turnover with engagement from a varied group of young students, Faculty teachers, collectors like Tejal Amin, galleries such as Bespoke and important artists the likes of Dattatreya Apte, Indrapramit Roy, Jyoti Bhatt, P. D. Dhumal, Sasidharan and Vijay Bagodi.



Detail. *Fragments*, Oil on Relief. 3 ft x 3 ft





Purushottam Public Trust prides itself on nurturing young talents through our scholarship endeavour, which not only provides the awardees each year with financial aid to further advance their practice, but also the chance to showcase their works on a platform that offers them greater visibility as up-and-coming artists amongst collectors and galleries, setting them up to do great things in the future!

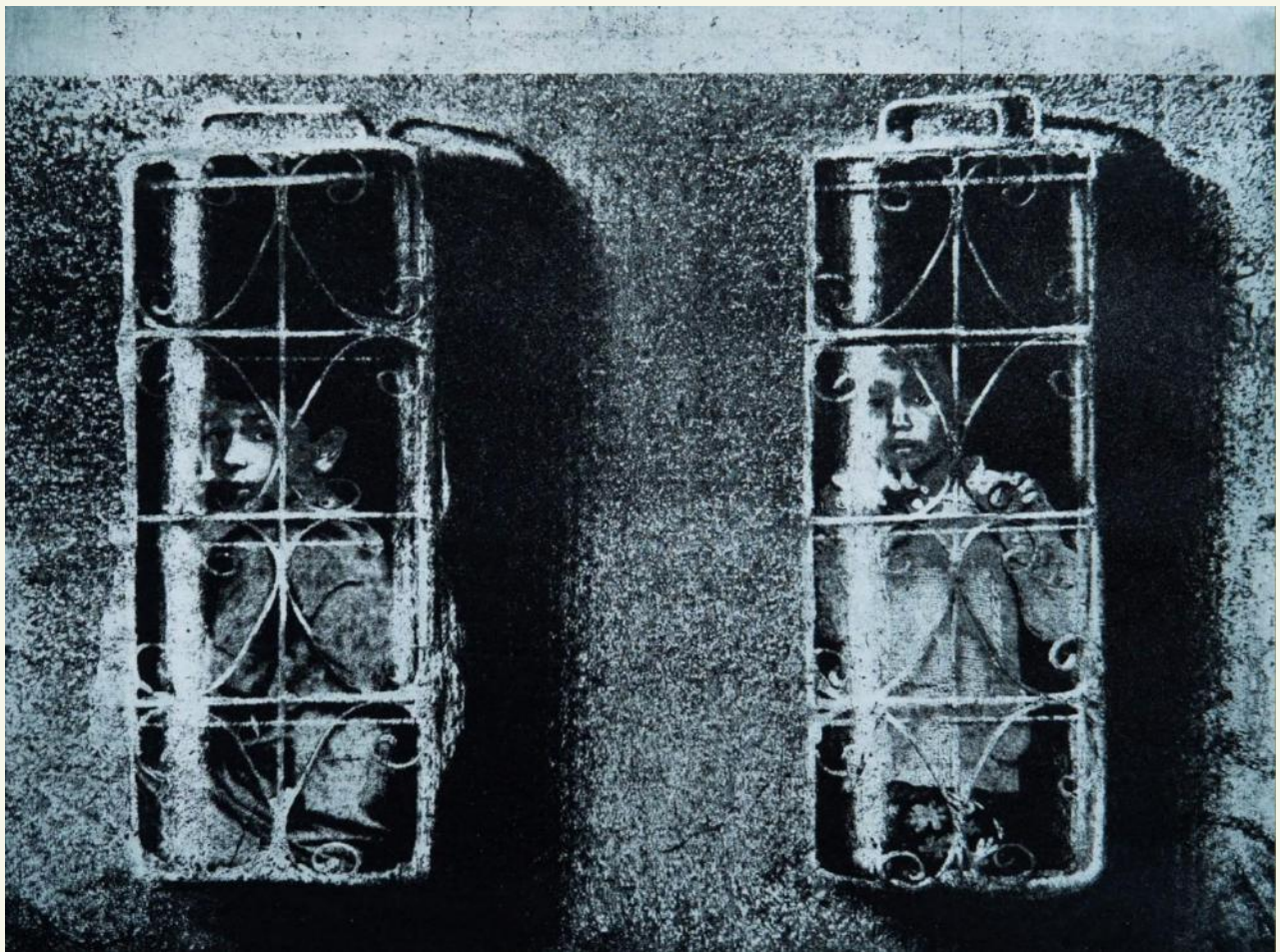


The Purushottam Public Trust Annual Merit Scholarship 2025

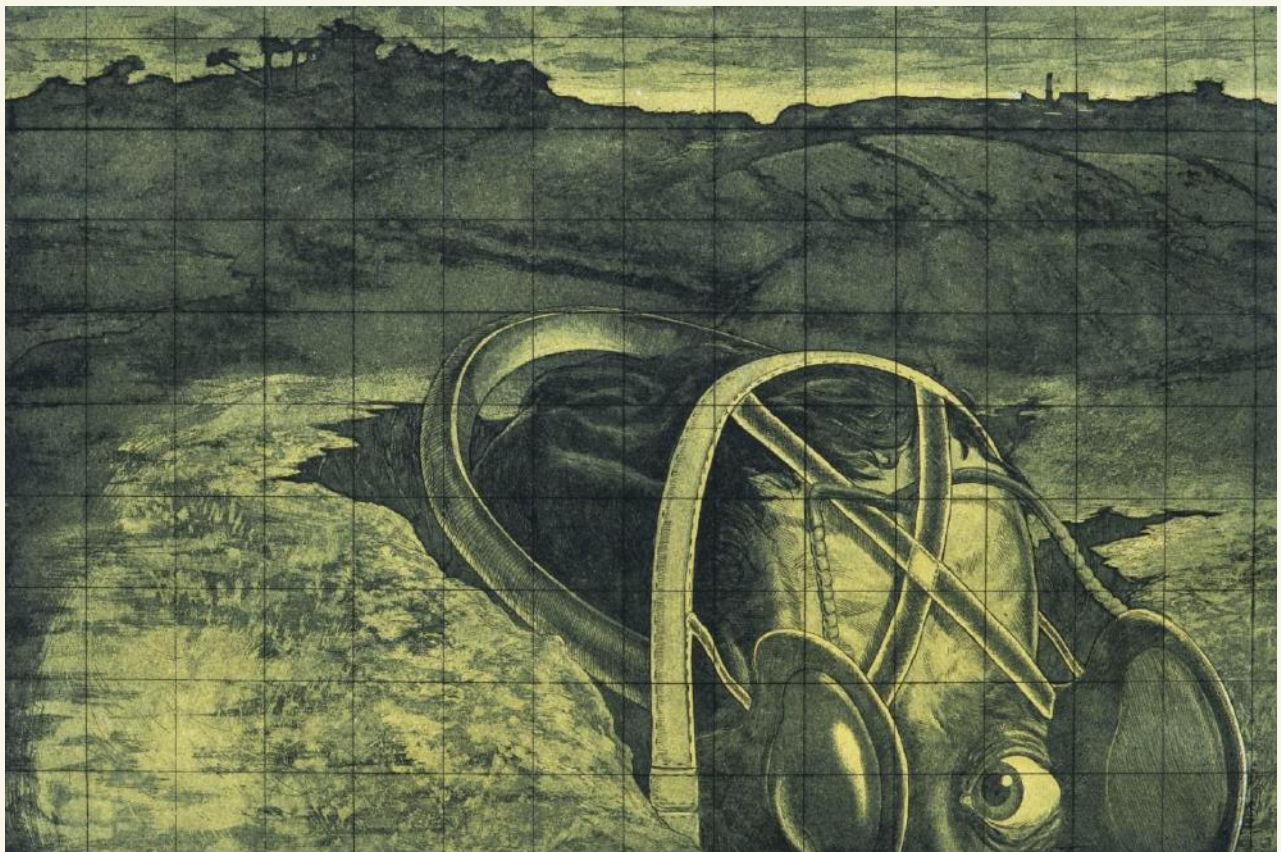
Awarded to
SPANDAN MUNDHE



Spandan Mundhe reflects on his immediate surroundings and the finite aspects of existence. His reflections unfold across multiple levels of humanistic understanding, questioning human behaviour in its various social, political as well as individual contexts.



If I Die, You Must Live. 2024. Photo Etching. 1/5 Edition. 14.8" x 17.3"



Harvest Failure. 2024. Etching (Aquatint). 19.5" x 21"



Sonic Revving. 2025. Viscosity. 8" x 10"
part of a portfolio of 8 viscosity prints.

Spandan Mundhe's visual language involves the struggles and the mundane he witnesses within society, using elements of satire and a camouflaged narrative style. This masked approach holds viewers to decode their own positions and responses towards past, present, and potential future realities. His critical examination of humans' ever-changing values, morals, and ethics, highlights the influential relationship between the powerful and the insignificant. He interprets and responds to these experiences through a deeply humanistic lens.



In April 2025, he completed his Post Graduation Program of Graphic Arts from the Faculty of Fine Arts, Maharaja Sayajirao University of Baroda, with the highest rank in his grade, earning him this year's award.



The Revisit. 2024. Etching. 1/35. 12.5" x 9.5"



Haar ni-maanenge. 2024. Serigraphy. 1/6. 11" x 7.5"



Untitled. 2024. Etching. 1/3. 14" x 23"

Several of his works have been exhibited in Cincinnati (Ohio), Yerevan (Armenia), Fantapia.M (South Korea), BIGAI International (Argentina) and we look forward to organising his Solo Show in the following year too.

Exhibition Recap: When the Moon Had Died in the Amazing Dark - Arpan Sadhukhan

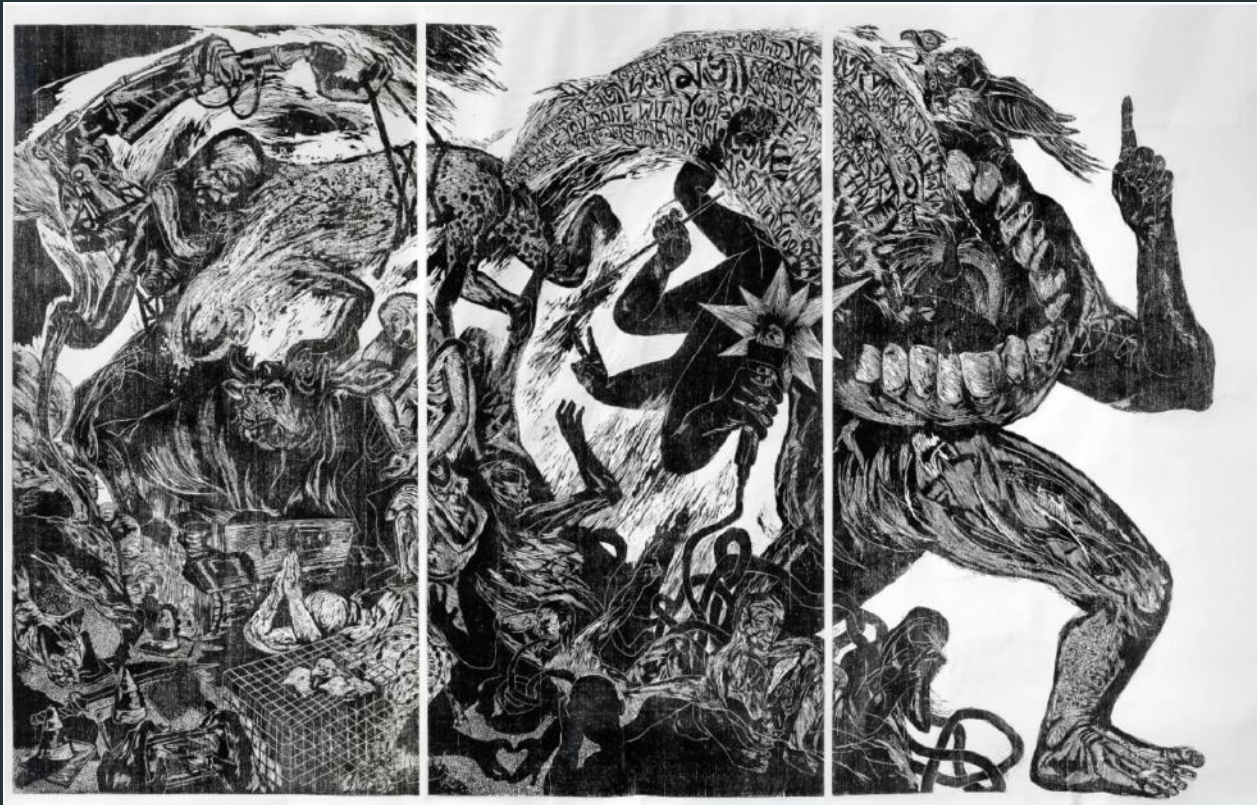
23rd to 30th July 2024

Venue: The Annexe Art Gallery, IIC, Lodhi
Estate, New Delhi

We presented **When the Moon Had Died in the Amazing Dark**, Arpan Sadhukhan's solo exhibition, held at IIC's Annexe Art Gallery. This show followed his first solo, *A Comedy of Errors*, held in 2023 at the Faculty of Fine Arts, Baroda, as part of his 2020 Purushottam Public Trust Annual Merit Scholarship.



Bad News Days. Drypoint Prints. 12" x 16"



Return of Gargantua. Triptych Woodcut Print. 96" x 120"

The body of work continued Arpan's exploration of the relationship between consumerism, aspiration, and everyday life.

Drawing from his background, growing up in a household that relied on earnings from their small suburban grocery shop outside Kolkata, his prints, drawings, and sculptures reflect a world that is shaped by advertising, economic pressure, and also social media. His figures are often distorted or exaggerated, occupying scenes that are at once humorous and unsettling.



Sweet Terrors. Collagraph Print. 13.5" x 18"



Untitled. Drypoint Prints. 8" x 6"

We see revealed in his works, a mix of satire and introspection. Across woodcuts, drypoints, watercolours, and carved sculptures, Arpan's work looked closely at how desire, faith, and identity are shaped – sometimes warped, even, by the systems we live in.

When the Moon Had Died in the Amazing Dark offered an important step forward in the artist's practice, and we were glad to support its development and presentation.



Love You Till the End of My Tail. Etching. 7" x 9"



Endless Myths. Etching. 7" x 9"





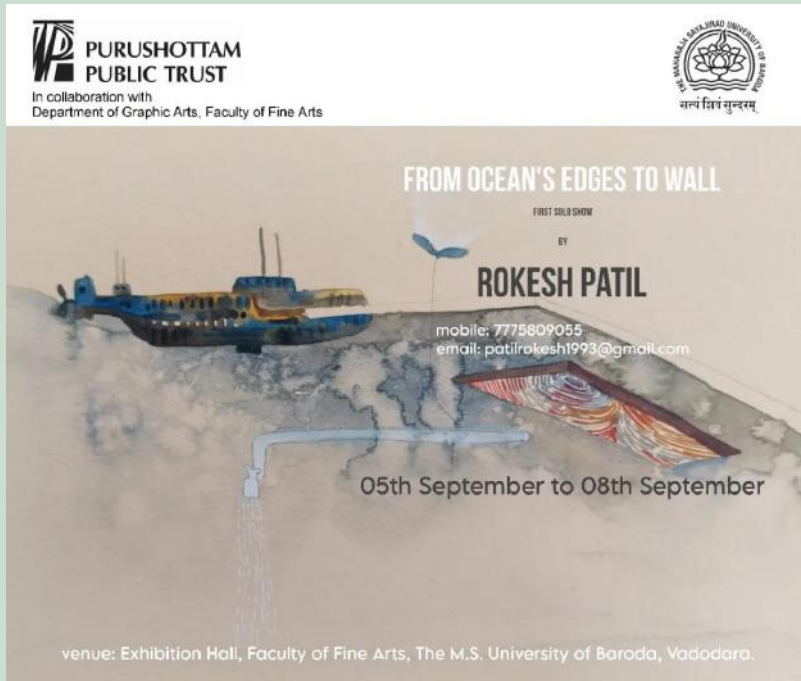
Exhibition Recap:

From Ocean's Edge to Wall - Rokesh Patil's First Solo Show

5th to 8th September 2024

Venue: Exhibition Hall at the
Faculty of Fine Arts,
The Maharaja Sayajirao
University of Baroda

The Purushottam Public Trust hosted **From Ocean's Edge to Wall**, the much-anticipated first solo show of artist Rokesh Patil. The exhibition marked the culmination of Patil's journey as the recipient of the **2022 Purushottam Annual Merit Award**, which recognises excellence in printmaking.



Raised on Arnala Island in Maharashtra, Patil's deep-rooted connection to the sea resonates powerfully throughout his work. As a member of the Koli fishing community, he draws from a rich well of cultural memory and personal experience, revisiting the rhythms and rituals of coastal life in both subject and technique. His works, ranging from color intaglio prints to paper mache, metal and wooden sculptures, reflect a sensitive engagement with the marine world, seen not only as a landscape but as a lived space filled with history and resilience.

At the heart of the show was his recent body of work titled **Kharidi**, a moving tribute to the seasonal pause observed by the Koli community during the monsoon. Through intricately layered compositions and tactile surfaces, Patil parallels the ecological and emotional cycles of fishing life with his artistic process.



Arya. Wood. 2023. 5" x 14" x 32"



Jetty. Drypoint. 2021. 12" x 16"



Pari. Wood, Mild Steel. 2024. 7" x 30" x 55"

His treatment of material, especially in drypoint and in his sculptures, echoes the care, precision, and preparation parallel and inherent to the Kharidi period. The distinctive approach to printmaking, particularly his self-developed technique for building colour matrices, underscores both technical finesse and conceptual depth in his work. Though the artist is now based in Baroda and distanced from the sea, his practice continues to be shaped by memories of coastal life – boats, nets, submerged forms, translated through subtle marks and textured surfaces.



Jyothi (Amma). Drypoint. 2022. 48" x 24"

From Ocean's Edge to Wall offered viewers a window into this practice that is both personal and deeply reflective of a larger cultural narrative, a dialogue on the lives and the occupations of communities much like his, that sustain societies in important ways and are yet largely ignored – oftentimes the first to be affected by the backlash of modern progress, with changes in climate, encroaching of their land and the waters that are their livelihood.

Rakesh Patil's work stands as a compelling testament to how tradition, memory, and technique can intertwine to produce a resonant contemporary voice in printmaking.

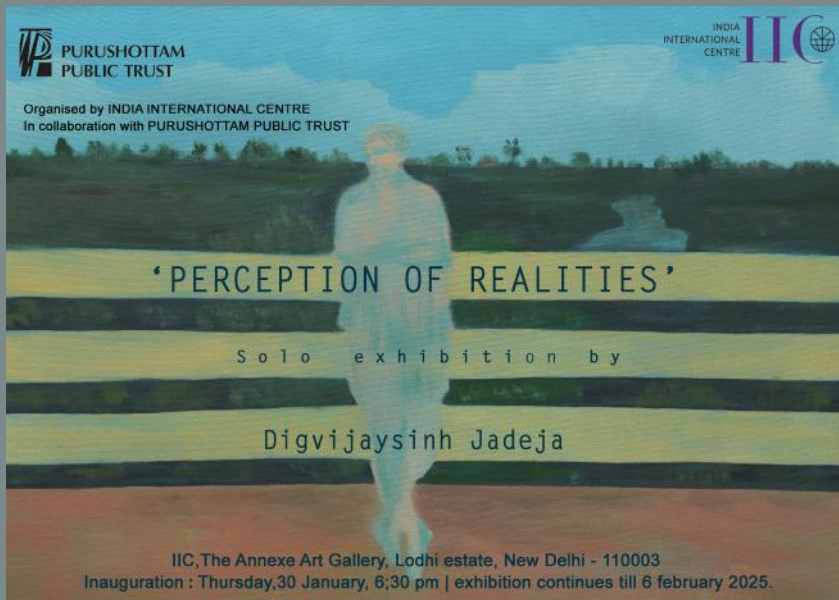


Soda. Drypoint. 2022. 24" x 36"





Exhibition Recap: Perception of Realities — Digvijaysinh Jadeja



30th January - 6th February
2025

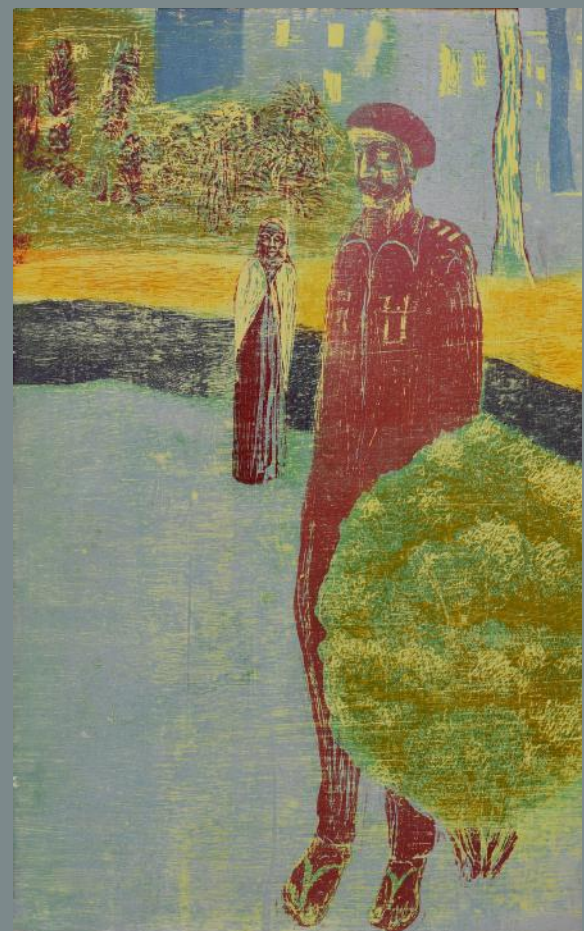
Venue: The Annexe Art
Gallery, IIC,
Lodhi Estate, New Delhi

As part of the **Purushottam Annual Merit Award for 2022–2023**, artist Digvijaysinh Jadeja presented *Perception of Realities* – his second solo exhibition with the Trust.

Held at the IIC Annexe Art Gallery , and as an **India Art Fair 2025 Parallel show**, the exhibition brought together a selection of works that offered glimpses into Jadeja’s take on the emotional undercurrents of everyday life that is often shaped by memory, fantasy, and fleeting moments of recognition.



Nostalgia. Woodcut print on Canvas. 2022. 16" x 20"



Demise. Woodcut print on Linen. 2022. 48" x 30"



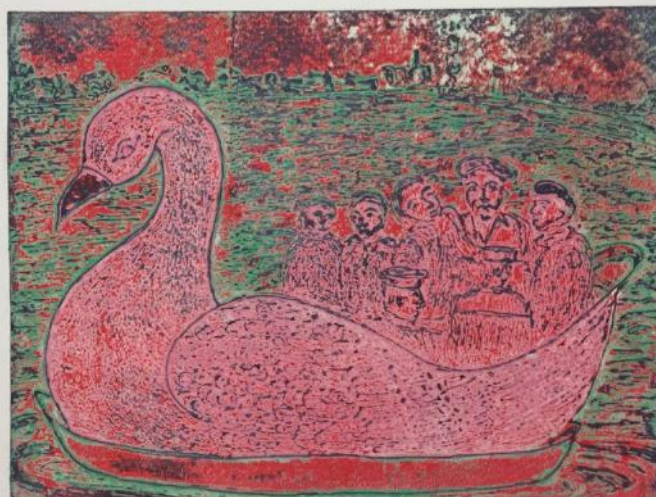
Evocation. Woodcut on Paper. 2022. 24" x 42"

Born in Bhavnagar, Gujarat in 1999, Jadeja's work is grounded in the richly textured terrain of human emotions. With a formal training in painting and printmaking from the Maharaja Sayajirao University of Baroda, he moves fluidly between mediums – woodcut, lithography, oil, graphite – crafting imagery that feels at once intimate and disorienting.

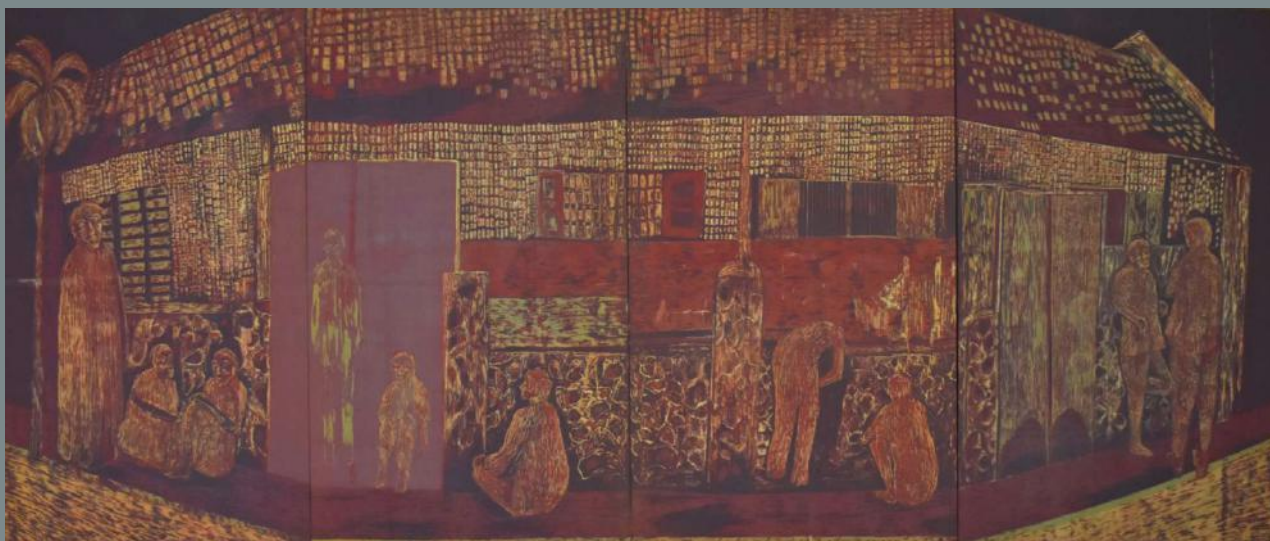
In this exhibition, those shifts in medium echoed the thematic contrasts he so often navigates: between past and present, real and imagined, the seen and the deeply felt. His figures – vague, distorted, hovering, seem to emerge from memory itself. They are not portraits in the traditional sense but placeholders for feeling. In one work, a soft, dreamlike figure stands in a loosely rendered interior; in another, a wide landscape stretches out, not geographic but psychological in nature. His compositions reflect a deep interest in how stories, both personal and shared, leave impressions that blur the boundary between what happened and what is recalled.

This concern with memory and perception was heightened during Jadeja's MacDowell Fellowship in 2024, where he created large-scale color woodcuts based on his observations from daily life there.

That sense of observation – quiet, layered and open-ended – runs through the show **Perception of Realities**.



Once Upon a Time. Collography. 2021. 14" x 19"



Souvenir. 2 of 2 Woodcut Print on Canvas. 2023. 48" x 120" (Quadriptych)

Jadeja's work has garnered significant recognition, from the Nasreen Mohamedi Scholarship early in his academic journey, to the Hyundai India Art for Hope grant, the CCRT Young Artist Scholarship, and multiple awards for excellence in printmaking. These accolades reflect not just technical skill but a distinctive voice, one that remains curious about the human condition and unafraid to dwell in ambiguity.

In Perception of Realities, Digvijaysinh Jadeja offers us atmosphere; worlds suspended between presence and memory. Through subtle tonal shifts and emotionally charged and deeply moving visuals, the exhibition became a space to pause and consider how we carry our stories, and how sometimes, they carry us.



Dream. 1 of 3 Woodcut Print on Canvas. 2023. 48" x 60" (Diptych)



Floating.
Pastels on Linen. 2023. 16" x 120"



Remembrance of Navratri.
1 of 6 Colour Lithograph. 2021. 14" x 10"



Upcoming Workshop: Exploring the Art of Lithography

Vadodara & New Delhi

Towards the end of this year, Purushottam Public Trust will host a dedicated workshop on lithography, spotlighting both its historical roots and contemporary practice in India. The workshop will unfold in two phases – Plate Lithography and Stone Lithography, with each offering participating artists an opportunity to engage with one of the most technically demanding yet rewarding printmaking processes.

Plate lithography is a more accessible, contemporary version of the technique which uses metal plates in place of traditional stone. This method allows for easier handling and greater adaptability while preserving the subtle tonal gradations that define lithographic work.

Stone lithography, which is the original and more complex process, involves drawing directly onto a fine-grained limestone surface using greasy, oil-based media. The physicality and labor intensity of stone lithography demands precision and patience, qualities deeply respected by generations of printmakers in India.

The workshop aims to honour that lineage while fostering new conversations around the medium. It will bring together a diverse group of established and emerging artists, including Vijay Bagodi, PD Dhumal, Jayanti Rabadia, Murali Chinnasamy, Abhishek Narayan Verma, Yogesh Ramakrishna, Ketaki Sarpotdar, Jayati Kaushik, Arpan Saudukhan, Asavari Gurav, Rakesh Patil, and Digvijaysinh Jadeja, to name a few.

The workshop will serve not only as a platform for the making of new lithographic editions, but also as a space for artists to exchange knowledge, experiment, and document processes. Select works produced during this workshop will be featured at the India Art Fair 2026, offering a rare opportunity for audiences to see the outcome of this intensive engagement with the medium.

Through this initiative, the Trust reaffirms its commitment to preserving and advancing printmaking practices in India, celebrating lithography not just as a historical artifact, but as a living, evolving art form.

Preparing for India Art Fair 2026: Lithography

An Exploration into the History, Practices, and
Pedagogical Approaches in Indian Printmaking

5th - 8th February 2026

Venue: NSIC Exhibition Grounds, New Delhi

As we prepare for our participation in the upcoming **India Art Fair 2026**, the Purushottam Public Trust is proud to announce its curated presentation on Lithography – a focused, multi-faceted exploration of printmaking in India. The exhibition, set to be held in February 2026, will trace the evolution of printmaking not just as a technique, but as a pedagogical, historical, and conceptual journey.

Our booth will shine a spotlight on lithography, a process with deep roots in India, dating back to its introduction by the East India Company in the 19th century. From the early presses in Calcutta to the exquisite oleographs of Raja Ravi Varma, lithography has served as a democratizing force in Indian visual culture. The works on view will include both historical lithographs and contemporary editions, some of which will be outcomes of our two-part **Lithography Workshop** (Plate and Stone) held towards the end of 2025.

However, our exhibition extends far beyond the boundaries of a single technique. At the centre of the exhibit is a deep respect for the Baroda school of Printmaking, with its legacy of experimentation, cross-medium exploration, and rigorous pedagogy.

The exhibition will include dedicated rooms for iconic figures; **K G Subramanyan, Jyoti Bhatt, Jayanti Rabadia, P. D. Dhumal, and Vijay Bagodi** – artists who were not only master practitioners but also extraordinary mentors. We also look forward to showcasing work by a new generation of printmakers and multidisciplinary artists, including **Murali Chinnasamy, Abhishek Narayan Verma, Yogesh Ramakrishna, Ketaki Sarpotdar, Jayati Kaushik, Arpan Saudukhan, Asavari Gurav, Rakesh Patil, and Digvijaysinh Jadeja**, among others.

Their work reflects how printmaking continues to evolve – borrowing from painting, sculpture, drawing, and installation – while remaining grounded in the precision and materiality of the print process.

More than a showcase, the exhibition is designed as a learning experience. In keeping with the Trust's educational ethos, it will include archival displays charting key milestones in Indian printmaking history, a spotlight on MSU Baroda and its approach to teaching printmaking, Artist talks, reading sessions, and guided walkthroughs and behind-the-scenes footage from recent workshops, offering rare insight into process.

From Bhupen Khakhar's iconic prints to rare early 20th-century lithographs, the exhibition will offer both context and continuity, revealing how a medium once used to reproduce images has become a space for critical thought, experimentation, and personal expression.

The Purushottam Public Trust has always stood for creating platforms that honour both legacy and innovation. With this exhibition on Lithography, we aim to provide visitors with a layered, immersive experience that pays tribute to printmaking's storied past while imagining its vibrant future.

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