

Colour Canvas

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KOLKATA INTERNATIONAL ART FAIR (KIAF-2026) INAUGURATES 10TH JANUARY 2026

Spotlighting Unprecedented Value for Corporate Sponsors and Partners from 10th January 2026 at the Eastern Zonal Cultural Centre (EZCC)

Kolkata

The much-anticipated Kolkata International Art Fair (KIAF-2026) officially opens its doors 10th January 2026 at the Eastern Zonal Cultural Centre (EZCC), marking the beginning of a week-long celebration of global and Indian contemporary art. While the fair promises an immersive experience for art enthusiasts, its inauguration today particularly emphasized the significant, strategic value it delivers to its esteemed corporate sponsors and partners, positioning them at the forefront of cultural investment and business innovation. The opening ceremony, attended by prominent business leaders, art world dignitaries, government officials, and international media, underscored KIAF-2026 as more than just an art exhibition; it is a powerful platform for brand alignment, elite networking, and impactful corporate social responsibility. "KIAF-2026 represents a unique synergy between art and enterprise," stated Alok Roy, Secretary KIAF-2026 in his pre-launch address to investors, sponsors and partners. "Our vision extends beyond showcasing magnificent art; it is about creating a dynamic ecosystem where our sponsors and partners can achieve their strategic objectives. This fair provides an unparalleled opportunity for brands to connect with a discerning, affluent, and culturally engaged audience, fostering relationships that transcend conventional marketing."

Key benefits highlighted for KIAF-2026 sponsors and partners include: Enhanced Brand Prestige and Association with Excellence: By aligning with a world-class international art fair, sponsors like

Narayana Health significantly elevate their brand image. This association with creativity, intellectual discourse, and global cultural exchange resonates deeply with key stakeholders, projecting an image of sophistication and forward-thinking leadership.

Exclusive Networking Opportunities with Global Elites : KIAF-2026 offers meticulously curated VIP events, private previews, and exclusive lounges designed to facilitate high-level networking. Partners have direct access to international collectors, influential art dealers, renowned artists, major cultural institution representatives, and top-tier business executives, fostering invaluable connections for future collaborations and market expansion.

Targeted Visibility and Media Reach : With an anticipated footfall of thousands and extensive coverage from national and international media outlets, KIAF-2026 guarantees significant brand exposure. Sponsors benefit from prominent logo placements across all fair collateral, digital platforms, and dedicated media interactions, ensuring their brand message reaches a broad yet highly targeted demographic of art patrons and high-net-worth individuals.

Showcasing Commitment to Cultural Development : Partnering with KIAF-2026 demonstrates a powerful commitment to supporting the arts and contributing to Kolkata's cultural renaissance. This engagement enhances corporate social responsibility profiles, reinforces community ties, and positions companies as vital contributors to the city's intellectual and creative infrastructure. "We are in-



credibly proud to support KIAF-2026," commented Mr. Sourajit Adhikari, Communications Head, Narayana Health - "Health Awareness Partner". "This partnership allows us to not only contribute to the vibrant art scene in Kolkata but also to engage with our clients and partners in a truly unique and memorable setting. The exclusive access and networking opportunities have already proven invaluable." Over the seven days, KIAF-2026 will present a compelling program of exhibitions, artist talks, workshops, and panel discussions, providing continuous engagement opportunities for its partners. The fair is set to solidify Kolkata's position as a global cultural hub while offering its sponsors and partners an unmatched platform for strategic brand building

and business development. **About Kolkata International Art Fair (KIAF-2026) :** The Kolkata International Art Fair (KIAF-2026) is a premier art event bringing together leading galleries, artists, collectors, and art enthusiasts from around

the world. Hosted at the EZCC Kolkata, the fair aims to foster cultural exchange, promote artistic innovation, and strengthen the global art market through its diverse exhibitions and engaging programs.

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Colour Canvas**THE BEAUTY ISN'T THE POINT : A COLLECTION OF NON-OBJECTIVE WORKS BY R.B. MURARI****Solo Exhibition | December 8 - 14, 2025 | Karnataka Chitrakala Parishath, Bengaluru****Bangalore**

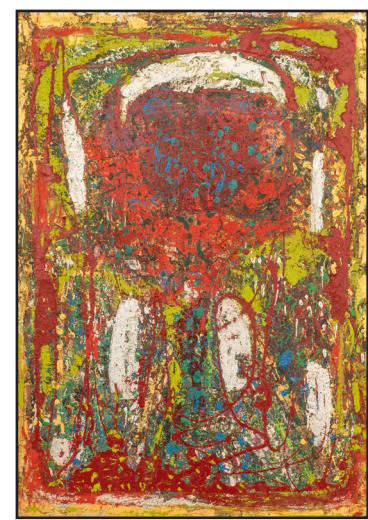
Held from December 8-14, 2025, at Karnataka Chitrakala Parishath, Bengaluru, *Beauty Isn't the Point* unfolded as a contemplative encounter with non-objective abstraction, presenting a compelling body of work by Chennai-based artist R.B. Murari. Rather than offering images to decipher or narratives to follow, the exhibition invited viewers into a space where feeling precedes form and perception gives way to presence.

Anchored in Murari's belief that art is an exploration rather than a conclusion, the exhibition rejected representation in favour of revelation. His canvases operated as fields of emotional energy—layered, erased, and rebuilt over time until they resonated with a quiet inner pulse. Colour, rhythm and tension replaced object and story, allowing the viewer to experience the work without the burden of interpretation. In a visual culture saturated with meaning, Murari's paintings asked for pause, attention and openness.

The exhibition traced Murari's instinctive process, where mark-making arises from intuition rather than intent. Lines and colour fields appeared as traces of movement and awareness, creating meditative surfaces that balanced silence and motion. These works did not seek beauty as an end goal; if beauty emerged, it did so inciden-

tally. What mattered instead was the encounter between viewer and canvas—an unmediated moment of recognition shaped by one's own emotional landscape.

Born into an influential artistic lineage as the son of painter R.B. Bhaskaran and grandson of sculptor Prof. S. Dhanapal, Murari's practice nonetheless asserts a distinct voice. As noted in the accompanying critical essay by Dr. Ashrafi S. Bhagat, his abstraction navigates three evolving visual



modes: structured, architeconic grids; organic, curvilinear forms suggesting calm and release; and subtle, spiritual tonalities that gesture toward transcendence. Together, these modes reflect a movement from control toward inner liberation, positioning abstraction as a process of emotional redemption.

Beauty Isn't the Point ultimately reaffirmed the relevance of non-objective art in contemporary times—not as

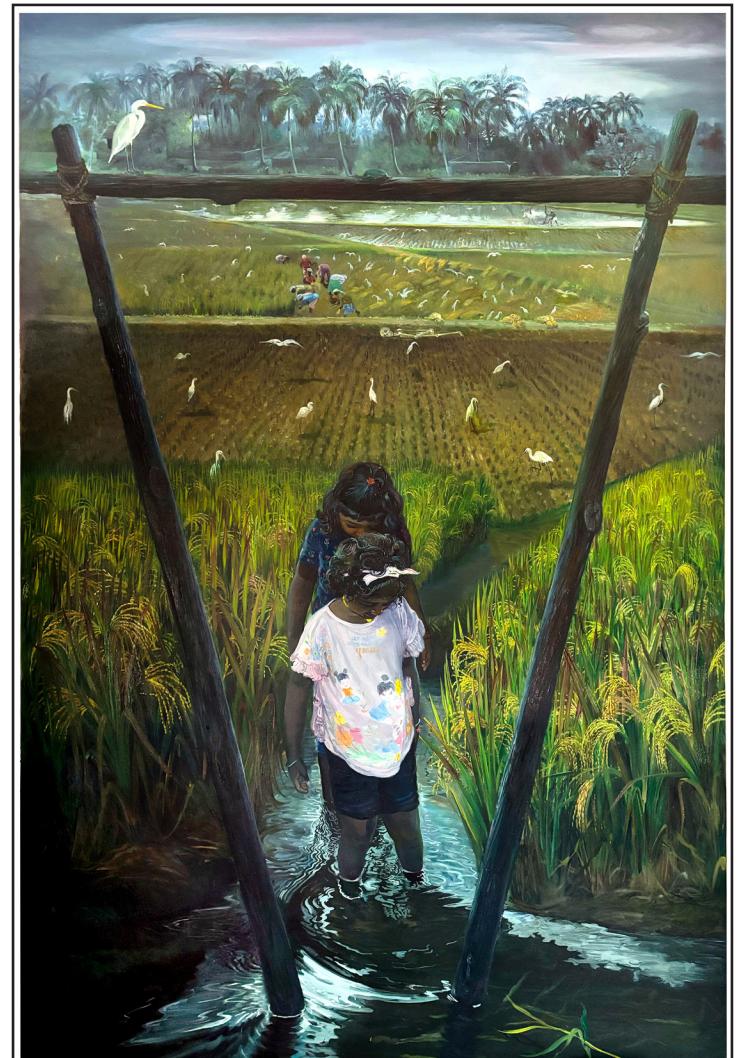
a retreat from reality, but as a return to what is essential. The exhibition fostered quiet dialogue rather than spectacle, encouraging viewers to engage with art as experience rather than explanation. In doing so, it expanded conversations around abstraction, silence and self-awareness, while introducing Murari's introspective practice to a wider audience of viewers and collectors.

BIRLA ACADEMY OF ART AND CULTURE ANNOUNCES ITS 59TH ANNUAL CELEBRATIONS**Kolkata**

The Birla Academy of Art and Culture, one of Kolkata's most enduring cultural institutions, is set to commemorate its 59th Annual Celebrations from 9 January to 8 February 2026, reaffirming its legacy as a vital platform for artistic dialogue across generations. Curated by Uma Ray, this year's edition reflects the Academy's long-standing commitment—since its founding in 1967—to nurturing artists, researchers, artisans, and performance practitioners from across India. At the heart of the celebra-

9 - 8 February 2026**Kolkata at Birla Academy of Art and Culture**

tions lies the 59th Annual Exhibition, a competitive showcase that has, over decades, become a defining opportunity for young and emerging artists nationwide. The Annual continues to function as a bridge between established masters and new voices, mirroring the evolving contours of contemporary Indian art while remaining grounded in rigorous artistic practice. The highlight exhibition, *Zameen*, curated by Ina Puri, brings together an influential group of artists whose practices engage deeply with questions of land, memory, identity, and resistance. Featuring works by Zarina Hashmi, Mithu Sen, Riyas Komu, Shambhavi Singh, K.R. Sunil, Sumedh Rajendran, Birendra Yadav, V. Vinu, Debasish Mukherjee, Ratheesh T, and Vikrant Bhise, the exhibition promises a layered and critical engagement with the idea of "ground" as both material and metaphor. A significant new addition this year is "Projects", a sec-



munity narratives, the Birla Academy's 59th Annual Celebrations stand as a compelling reflection on where Indian art has been—and where it is headed.

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9TH SAHAYOG CONTEMPORARY ART EXHIBITION UNVEILS THIS DECEMBER

the 9th Sahayog Contemporary Art Exhibition at Cymroza Art Gallery, Breach Candy, from 17th to 20th December 2025

Mumbai Bureau

The prestigious Sahayog Contemporary Art Exhibition returns this December with its 9th edition, bringing together artists from across the country in a celebration of creativity and social impact. Organised & curated by ace artist Satyendra Rane and co-curated by the 16-year-old art enthusiast Aaliya Thakker, the showcase is scheduled to take place from 17th to 20th December 2025 at the Cymroza Art Gallery in Breach Candy, Mumbai. Continuing its tradition, the exhibition will donate a portion of its sale proceeds to a charitable trust, with this year's contribution being directed towards Alert Citizen Forum.

The 9th Sahayog Contemporary Art Exhibition features a wide range of artistic forms and mediums. Photography is being introduced for the first time, alongside sculptures, and paintings in watercolour, oil, mixed media and abstract styles, including realistic and figurative portraits.

The showcase will feature over 70 artworks from 29 artists representing a wide geographic spread, from Bengaluru, Udupi, Nashik and Pune to

Mumbai, Gwalior and several other cities across India. The participating artists include Aaliya Thakker, Anupama Mandavkar, Bharti Dhawale, Deepa Hekre, Firoz Inamdar, Kamal Ahmed, Mukund Ketkar, Madhumita Basu, Nandita Desai, Nitin Kulkarni, Prashant Jadhav, Prashant Prabhu, Pehel Birawat, Raynah Hazari, Rhea Nadar, Ranjan Patel, Revathi Shivakumar, Sneha Nikam, Satyendra Rane, Smita Rane, Simran Sehgal, Suhas Manjarekar, Vibha Sharma, Satish Tayde, Shailaja Kamat, Shiresh R. Karralle, Sujata Mohidekar, Sub Lieutenant Parth C. Mahajan and Zakir Hussain Tanha.

"Sahayog continues to be a platform where upcoming artists get a chance to exhibit alongside established names in the art field. Taking this idea further, this year's edition brings together artists of different ages, personalities and professions, ranging from 16 to 78 years old, including defence personnel, doctors and professors. Their amazing artworks highlight the fact that creativity can exist across fields and backgrounds," imparts Satyendra Rane.



Aaliya Thakker, an academically gifted Grade 10 student of JBCN International School, balances her academic interests with a keen engagement in art, alongside activities such as coding club, student council and group projects. Having begun her artistic journey at the age of seven, Aaliya discovered during the pandemic that art became an important means of expression for her.

At just 16, her involvement in the exhibition goes beyond artistic contribution, marked by a clear intent to link creative expression with community support. Speaking about her participation in the show, she shares, "A part of the proceeds from the show will support education and developmental resources for tribal children. While curating the exhibition, it became clear to me that art

has the power to shift narratives, and I wanted that shift to be tangible. Tribal communities face some of the widest gaps in access, and contributing to their growth felt both necessary and meaningful. It is a cause rooted in empowerment, and I'm grateful that this show can play a small part in that."

AMA LAUNCHES ARTIST AWARD WITH UMAR RASHID AS INAUGURAL RECIPIENT

Delhi Bureau

Angus Montgomery Arts (AMA) has announced the launch of the AMA Artist Award, a new annual initiative aimed at supporting early to mid-career North American artists through significant international exposure. For its inaugural edition, the award has been presented to Umar Rashid, whose work will be showcased at two of Asia's most influential contemporary art fairs—India Art Fair, New Delhi (5–8 February 2026) and Tokyo Gendai (10–13 September 2026).

Conceived as a platform to expand artistic networks and audiences across continents, the AMA Artist Award reflects AMA's commitment to fostering cross-cultural exchange between North America and the Asia Pacific region. With over four decades of experi-

ence and a portfolio of nine market-leading art events worldwide, AMA is uniquely positioned to champion emerging and established voices on the global stage. The initiative seeks to connect award recipients with collectors, patrons and institutional leaders across Asia, while deepening AMA's engagement with the North American art ecosystem.

The recipient was selected by a distinguished curatorial committee comprising Rita Gonzalez (Los Angeles County Museum of Art), Yuko Hasegawa (curator and art critic, Japan) and Dr. Deepanjan Klein (Kiran Nadar Museum of Art, India). Their choice recognises Rashid's compelling practice, which merges real and imagined histories to interrogate colonial power, identity and the construc-

tion of historical narratives. For more than two decades, Rashid has developed an expansive fictional universe—most notably the Frenglish Empire—through painting and sculpture. Drawing on African cosmology, Native American ledger art, hip hop, classical and Egyptian mythology, and Afrofuturism, his works combine dense symbolism, lyrical storytelling and sharp humour to challenge dominant historical accounts.

Reflecting on the award, Rashid emphasised the importance of international engagement, noting that exposure to different cultures enriches artistic understanding and fuels future ideas. His upcoming presentations in New Delhi and Tokyo will include new paintings exploring colonial histories of India,



marking a significant moment in the artist's evolving global dialogue.

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New Delhi 1 - 15 December, 2025

Finetouch
PRESENTS



Finetouch presents an evocative exhibition of Indian Contemporary Art, bringing together masterful works by celebrated artists alongside the vibrant expressions of the country's most compelling emerging talent. Our intent is to offer audiences a visual feast—an ode to the enduring power and poetry of our artistic idioms.

GENESIS-26 unfolds through the works of 21 artists, charting a fluid time line of evolving styles, themes, and schools that shape the landscape of contemporary Indian art. Through paintings, sculptures, photographs, and mixed-media works, the exhibition reveals the varied visual languages that define today's creative milieu. Conceived as a curated journey, the exhibition brings together artworks that illuminate the pulse of India's current artistic movement. It



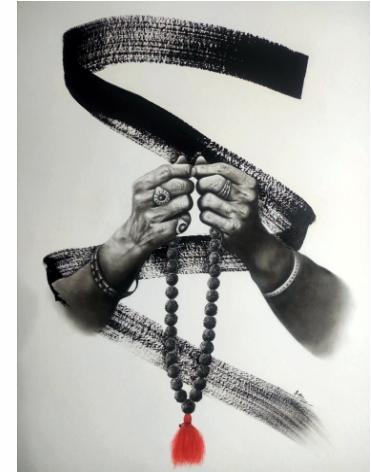
Adwaith P. Anil



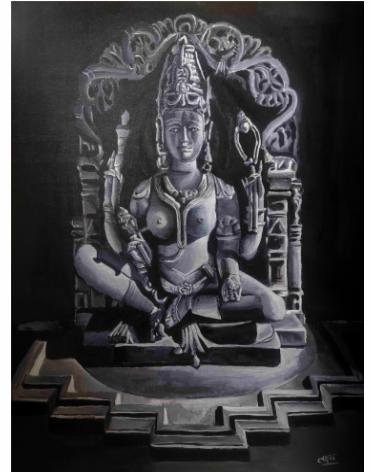
Chanda Bakshi



Pavit Saxena



Jay Sethia



Lakshay Kumar Gahlot



Kamal Kishor



Pooja

does not presume to be definitive, but strives to be a resonant reflection. What marks these works most distinctly is the way each artist navigates multiple cultural spheres while articulating the immediacy of India's social, cultural, and political narratives. Their canvases offer contemplative, at times unsettling, vistas into a rapidly transforming nation, yet remain unmistakably global in perspective. The exhibition acknowledges and honours the profound lineage from which this genre has emerged—where the boundaries shift fluidly between the figurative and the abstract, the restless and the serene, ancient spiritualities and contemporary sensibilities.

It is remarkable to witness the convergence of thought among artists from such varied



Sapna Aggarwal



Sharyu Amoda



Dr. Pardeep Kumar

GENESIS-26

2nd - 8th January, 2026 / An Art Exposition - 3rd Edition



Apoorva Verma



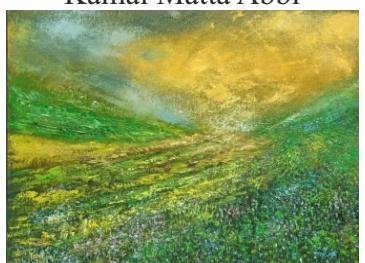
Rajesh Kumar Saluja



Swati Goel



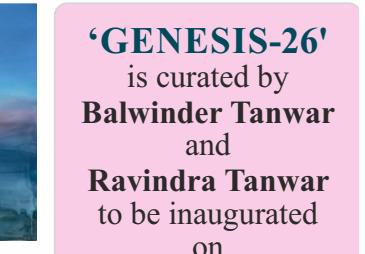
Kamal Matta Abbi



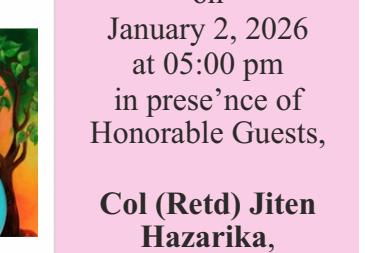
Mohd Tariq



Navita Kaushik



Dr. Shipra Bhatia



Kalon Celeste



CURATORS
Ms. Balwinder & Mr. Ravindra

'GENESIS-26'
is curated by
Balwinder Tanwar
and
Ravindra Tanwar
to be inaugurated
on
January 2, 2026
at 05:00 pm
in presence of
Honorable Guests,

Col (Retd) Jiten Hazarika,
Eminent Artist,
Smt. Santosh Jain,
Vice Chairperson,
AIFACS Gallery,
S. Dalip Hitkari,
Art Connoisseur,
Director, Shanta Art
Gallery, And many
more art
personalities.

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"CHITTADARSHANI" AN ART EXHIBITION BY DHIRAJ HADOLE, PRAVIN WAGHMARE, SWAPNIL SANGOLE

Sushma Sabnis, Mumbai



Artist Dhiraj Hadole

Dhiraj Hadole's work enters the long history of geometric abstraction not through utopian rigidity or formal bravado, but through a quieter, inward recalibration of what geometry can hold within. Where early modernist abstraction like Constructivism, De Stijl, Suprematism, often positioned geometry as a universal lan-



guage detached from subjectivity, Hadole belongs to a later, more reflective strain of abstractionists that allow structure to coexist with memory, affect, continuity, and care. His compositions recall the disciplined clarity of hard-edge abstraction, yet they resist its doctrinaire coolness. Unlike the mathematically assertive geometries of artists such as early Bauhaus painters, Hadole's planes feel lived-in. They are not declarations; they are settlements. The edges meet without aggression, and colour behaves less like a system and more like a mood. This places his work closer to artists who softened geometry through experience, where colour interaction became psychological rather than purely optical, like Josef Albers.

At the same time, Hadole's surfaces carry an unmistakable emotional register that aligns him with a lineage of felt abstraction, artists who used reduction not to erase feeling, but to distil it. One senses an affinity with quiet grids, where repetition functions as a form of attention rather than control. Hadole treats geometry as

a meditative framework, a way to steady the mind rather than dominate it. It is evident in the way he constructs the wood stretcher, and drapes the canvas over it deftly, almost like one was reenacting a childhood memory, shaping it to precision.

The stitched and layered qualities in his work also introduce a material memory absent from classical geometric abstraction. Here, the work quietly diverges from Western modernist purity and moves toward a more indigenous abstraction; one shaped by domestic knowledge, textile logic, and inherited labour. Hadole's quilt-inspired works situate



Pravin Waghmare

bition's spirit of Chitta-Chitra: the mind and heart translated into image, not through confession, but through construction.



These are paintings that behave like shelters. They do not shout to be understood. They stay, they steady, and they reward the viewer who is willing to slow down and meet them at their pace.

Artist Pravin Waghmare

Every moment in daily life carries a visual message forms, colors, textures, and emotions that quietly communicate with the mind. These subtle impressions touch me deeply, and from this inner vibration my creative journey begins.

In nature, in society, and in ordinary everyday scenes, I sense a silent narrative waiting to be heard. I search for this hidden whisper in shapes, hues, textures, and movements, and these experiences naturally evolve into the visual language of my art.

What makes Hadole's paintings quietly radical is their ethics. They insist that stability is not the enemy of life. They argue, without preaching, that a composed surface can still carry intimacy, that precision can still be soft. Dhiraj Hadole's geometry is not about control for its own sake; it is about building a space where inner turbulence can settle without being forgotten. In that sense, his work aligns with the exhibi-

Just as a ball rebounds back when it strikes a wall, every encounter in life every sight,

touch, sound, and sensation returns to me in the form of inspiration. Each line, each shade, each texture in my work is an echo of lived experience. Everything I see, feel, and absorb transforms into my artwork through an honest interplay of form, color, emotion, and texture. My artistic attempt is always to express these experienc-

replication, but through reinterpretation.

Working with stone and other tactile materials allows me to engage in a dialogue with time itself. Each chisel mark, each polished surface becomes a meditation on continuity and rupture. In this way, my sculptures serve as bridges-between the material and the metaphysical, the personal and the collective. I aim to create works that are not only seen but felt-embodied experiences that resonate across boundaries of language, geography, and belief.

In recent years, my focus has expanded to include collaborative practices and community-based projects. By inviting participation and co-creation, I aim to democratize the sculptural process, allowing multiple voices to shape the final form. These collective works reflect shared concerns, dreams, and histories, and are often displayed in public spaces where art can engage with everyday life.

Ultimately, my practice is guided by a desire to honor the sa-



Swapnil Sangole

es with sincerity and depth.

Sculpture Swapnil Vilasrao

Sangole

As I delve further into the practice of sculpture, I find myself increasingly drawn to the tensions between perma-



nence and impermanence, tradition and innovation, silence and expression. Indian temple architecture, with its intricate carvings and spiritual gravitas, offers not only aesthetic inspiration but a philosophical lens through which I view the world. My work seeks to carry forward this spirit-not through

cred while confronting the profane. I believe in the power of sculpture to bear witness, to question, and to heal. Whether through monumental installations or intimate objects, I strive to craft spaces -physical and emotional-that encourage introspection, resistance, and renewal.

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ADFF: STIR MUMBAI RETURNS WITH A BIGGER, BOLDER SECOND EDITION

Mumbai Bureau

The Architecture & Design Film Festival (ADFF: STIR) returns to Mumbai for its second edition from January 9–11, 2026, at the National Centre for the Performing Arts (NCPA), reaffirming its position as a landmark platform that transcends cinema to explore architecture, design, art and their intersections with storytelling. Building on its successful South Asian debut in 2025, the 2026 edition expands both in scale and ambition, offering a richer, more immersive cultural experience. Curated and co-organised by STIR, the award-winning global media house and curatorial agency, ADFF: STIR Mumbai Edition II is guided by four dynamic pillars—Films, the ~log(ue) Programme, the Pavilion Park and Special Projects. Together, they create

a participatory and cross-disciplinary environment that encourages dialogue, experimentation and collaboration across creative fields. At the heart of the festival lies a curated selection of international films—documentaries, docu-fiction and speculative works—that examine the built environment and its relationship with people, culture and the planet. Featuring diverse voices from the Global South, women and queer filmmakers, and narratives addressing climate concerns, the film programme challenges conventional perspectives while offering fresh ways of seeing and understanding contemporary realities. A major highlight is the Jaquer Pavilion Park, curated by Aric Chen, Director of the Zaha Hadid Foundation, under the theme Mumbai

Transcripts. Transforming the NCPA lawns into an open-air laboratory for architectural experimentation, ten selected pavilions by leading architects, designers and artists will explore the interplay of space, movement and urban life. Designed as participatory and cinematic fragments, the installations invite public interaction and are conceived for reuse and relocation, reinforcing the festival's commitment to sustainability. The ~log(ue) Programme, supported by JSW and under the patronage of Mrs Sangeeta Jindal and Tarini Jindal Handa, brings together influential voices from architecture, art, design, fashion, film and culture through innovative formats such as monologues, dialogues, panel discussions, performances and workshops. The programme



aims to dissolve boundaries between disciplines and audiences, fostering meaningful exchange. Adding to the festival's experiential depth are Special Projects, including LIVIN-SET, an immersive product gallery curated by Andrea Anastasio, culinary experiences linking gastronomy with design, and a curat-

ed POP-UP Shop inspired by museum stores.

With its expanded vision and global outlook, ADFF: STIR Mumbai 2026 positions itself as a fertile ground for creative exchange—celebrating Mumbai's energy, contradictions and cultural complexity through the language of cinema and design.

KHOJ ANNOUNCES ARE YOU HUMAN?: A MAJOR INTERNATIONAL ART & TECHNOLOGY EXHIBITION, AND NOTES FROM THE DIGITAL UNDERGROUND: A TWO-DAY SYMPOSIUM ON ART & TECHNOLOGY

Delhi Bureau



Pooja Sood

Khoj International Artists' Association announces Are You Human?, a two-site international exhibition that probes the increasingly porous boundaries between bodies, machines and public space. Presented at Khoj Studios, New Delhi (January 30 – February 28, 2026) and DLF Avenue Mall, Saket (January 30 – February 10, 2026), the exhibition brings together Indian and international artists to examine how rapidly evolving technologies are reshaping identity, intimacy and everyday life. Emerging from over a decade of Khoj's sustained inquiry into art, technology and embodied experience, Are You Human? invites

viewers to reconsider the relationship between the organic and the machine—not as opposing forces, but as interconnected systems. The exhibition explores how bodies become sites of data production, how interfaces encode bias, and how public spaces are increasingly governed by invisible infrastructures of automation, extraction and surveillance. At a time when digital mediation shapes perception, memory and even corporeality, the exhibition asks urgent questions about what it means to be human in the 2020s and beyond, across gendered, caste-based and socio-ecological realities. As Khoj Director Pooja Sood notes, the exhibition responds to contemporary moments of social change, particularly at the intersections of gender, ecology and technology. Developments such as AI, deepfakes and immersive media have intensified the blurring of physical and virtual realms, demanding new artistic languages to

address questions of power, democracy and resistance. Running alongside the exhibition is Notes from the Digital Underground: Bodies–Machines–Publics, a two-day symposium conceptualised by Khoj with Mila T. Samdub, taking place on January 31 – February 1, 2026, at Goethe-Institut / Max Mueller Bhavan, New Delhi. The symposium seeks to unpack and reframe digitality within the radically uneven geographies of contemporary India, while remaining in dialogue with global contexts. Bringing together artists, technologists, activists and scholars, it aims to critically examine infrastructures, affective terrains, gig economies and possible digital futures—asking how we might imagine and build alternative ways of living online and offline. Are You Human? features works and collaborations by artists including Anisha Baid, Ars Electronica Animation on Tour, Ben Andrews & Emma Roberts,

Dimension Plus, Hasan Shahrukh, Tactical Tech, Swarna Manjari, Tara Kelson, among many others. Public programming includes film screenings from the Ars Electronica Animation Festival, workshops on internet safety and digital addiction, curatorial walkthroughs and conversations.

Supported by international cultural bodies and presented in collaboration with DLF Avenue, Saket, the exhibition and symposium together reaffirm Khoj's commitment to art as a critical form of inquiry—one that reflects, challenges and reimagines our digital present.

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THE POPULAR MUSICAL SHOW "MUSIC FOREVER PART-4" WAS SUCCESSFULLY ORGANISED AT PYARELAL BHAWAN AUDITORIUM, ITO

Raju Bohra, Delhi

the popularity of the musical live show series "Music Forever" has been increasing with every edition. The show is organized by Delhi's well-known senior music show organizer Neeraj Gupta. The previous three parts were highly successful and well appreciated; they were held at the India Islamic Cultural Centre Auditorium, Lajpat Bhavan Auditorium, and Pyare Lal Bhavan Auditorium, where music lovers praised them wholeheartedly.

The fourth edition, "Music Forever Part-4," was also organized at the Pyare Lal Bhavan Auditorium. Like every time, numerous melodious singers from Delhi-NCR

and other cities across the country participated and mesmerized the audience with their live singing. Among the singers, performers, and guests who took part in Music Forever Part-4 were Amita Garia, Victor Haq, Mona Haq, Dr. S. P. Mishra (Allahabad), Mukesh Gupta, Dr. Manvi Gupta, Dr. Tahir Hussain, Ravi Joshi, Kalpana Rawat, Sanjeev Suri, Seema Narula, Venkat Rao Tata, Dr. Mridure Smita, Mahendra Sharma, Rakesh Babbar, Subhashri, M. K. Kamra, Vijay Bemnuyal, Rajanji, Duty, Parminder Singh, Naga Bhanu, Purnanand Bittu, Yashmeen, Arshad Khan, Ajay Goswami, Poonam Shri, Ashok Kumar, Suman, and many others.



The chief guests included Anil Bansal, Lion Rajkumar Sharma, Raj Paliwal, Dr. Vinod Babukar, Yogesh Malik, R. C. Sharma, Vimal Manuja, Subhash Gupta, Poonam ji, Sangeeta Rupesh, Sudha ji, Subham Thakur, Surender

Jain, Arjun Maharshi Rajesh Tiwari, Manoj Verma, among others. This time too, the program was anchored by Manju Tripathi. The live music was presented by Delhi's well-known Doremi Group (Satish Popli), while Prakash Arora handled the sound and Magnet provided the graphics. Organizer Neeraj Gupta said that the popularity of their live musical series Music Forever continues to grow with each event.

BLENDING CONTEMPORARY SPIRITUAL THOUGHT WITH LITERARY FICTION, KARTIKEYA VAJPAI UNVEils HIS BOOK 'THE UNBECOMING' IN NEW DELHI



The launch discussion featured a distinguished panel comprising Dr Karan Singh, Dr Murli Manohar Joshi, Acharya Sri Pundrik Maharaj and Geshe Dorji Damdul

Delhi Bureau

Marking a significant moment on the capital's literary calendar, debut novelist Kartikeya Vajpai launched his book The Unbecoming at an elegant evening curated by the Prabha Khaitan Foundation under its 'Kitaab' initiative. The event brought together thinkers, scholars, cultural leaders, and readers for an engaging dialogue on identity, purpose, and inner enquiry.

Among the dignitaries present were Padma Vibhushan awardees Dr Karan Singh and Dr Murli Manohar Joshi, Vaishnavacharya and Dharmaguru Acharya Sri Pundrik Maharaj, Director of Tibet House Geshe Dorji Damdul, and former Vice-President of India Shri Jagdeep Dhankhar.

The book carries forewords by His Holiness the Dalai Lama and Swami Sarvapriyananda, situating the novel within a living tradition of compassion, wisdom, and philosophical reflection. Speaking at the launch, Kartikeya Vajpai shared that The Unbecoming explores how attachment to imposed identities often becomes the root of human suffering, advocating inner enquiry as a path to clarity, freedom, and authentic living.

The panel discussion featured reflections on contemporary ambition, resilience, and the modern search for meaning.

Dr Karan Singh highlighted the harmony between spiritual depth and public life reflected in the novel, while Dr Murli Manohar Joshi not-

ed its unique integration of ancient wisdom with the discipline of cricket. Acharya Sri Pundrik Maharaj emphasized the book's inward approach to learning, and Geshe Dorji Damdul underlined its inclusive, compassion-driven philosophy aligned with Buddhist thought. The session was moderated by Kathak exponent Shinjini Kulkarni.

Published by Penguin Random House India, The Unbecoming is a contemplative novel exploring a guru-shishya relationship between a celebrated cricketer and his coach, examining identity, expectation, and self-realisation.

The book is now available across leading bookstores and online platforms in India.

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"CHITTADARSHANEE" ART EXHIBITION BY CONTEMPORARY ARTIST DHIRAJ HADOLE

From 23rd to 29th December 2025 at Jehangir Art Gallery, Auditorium Hall, Kala Ghoda, Mumbai

Mumbai Bureau



Artist - Dhiraj Hadole

Dhiraj Hadole's practice enters the lineage of geometric abstraction through restraint rather than proclamation. Instead of aligning with the utopian certainty or formal absolutism that defined early modernist movements such as Constructivism, De Stijl or Suprematism, his work reflects a quieter recalibration of geometry—one that allows structure to accommodate memory, emotion and care. In Hadole's hands, geometry is not a universal language emptied of subjectivity, but a lived framework shaped by attention and continuity. His compositions carry the visual discipline of hard-edge abstraction, yet they resist its ideological coolness. Where early Bauhaus-inflected geometries often asserted mathematical authority, Hadole's forms feel settled rather than imposed. Planes meet gently, edges hold without friction, and colour functions less as a

system than as an atmosphere. In this sense, his approach aligns more closely with artists who transformed geometry through experience, allowing colour relationships to operate psychologically rather than purely optically, echoing the sensitivity of figures such as Josef Albers. At the same time, Hadole's work belongs to a lineage of abstraction that understands reduction as a means of distillation, not erasure. His repeated forms and measured grids suggest attention rather than control, positioning geometry as a meditative structure rather than an instrument of dominance. This sensibility extends to his process: the careful construction of the wooden stretcher and the precise draping of canvas carry the quiet deliberation of a remembered gesture, as though technique itself holds personal memory. The layered and stitched qualities of his surfaces further complicate the legacy of geometric abstraction. They introduce material memory—an inheritance absent from classical Western modernism—and gesture toward an indigenous abstraction informed by domestic knowledge, textile logic and generational labour. While the work avoids direct references to craft, it absorbs its ethics: patience,

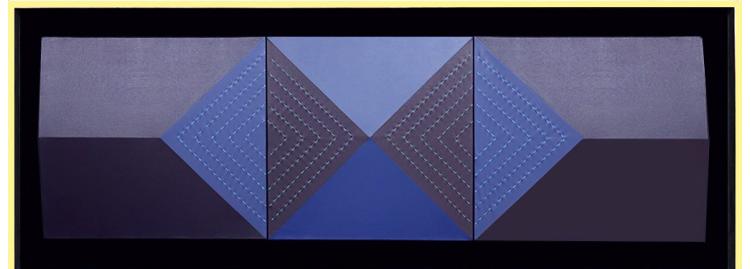


repair, assembly and warmth. Geometry here becomes a vessel for cultural specificity without slipping into illustration. Emotionally, Hadole's paintings reject expressive excess. There is no rupture or dramatics, only a sustained equilibrium in which intimacy is measured rather than diminished. This restraint places his work in dialogue with post-minimalist thought, where control becomes an ethical stance rather than a stylistic device.

What ultimately renders Hadole's paintings quietly radical is their insistence on stability as a generative force. They propose that precision can remain tender, that composure need not exclude feeling. His geometry does not seek domination; it constructs spaces where inner turbulence can settle without being erased. In resonance with the spirit of Chitta-Chitra, these works translate mind and heart



into image through construction rather than confession—paintings that function as shelters, asking only that the viewer slow down and meet them on their own terms.



PAINTING ENERGY: PORTALS OF HEALING AND COSMIC ALIGNMENT



Dr. Anjali Prabhakar is a Bhopal-based intuitive abstract artist whose practice is rooted in painting energy rather than form. Working primarily with acrylics, her artworks carry vibrations of healing, inner awakening, and cosmic alignment. Each canvas is approached as a sacred space, infused with Reiki frequencies, Tarot wisdom, and a continuous spiral of transformative power that invites deep reflection and energetic shift. Her art is not meant merely to be observed—it is meant to be felt. Anjali translates invisible emotions, subconscious patterns, and spiritual messages into powerful visual expressions. Through bold colors, flowing textures, and shimmering light, she creates compositions that resonate beyond the physical plane. Deep blues evoke introspection and calm, magenta tones suggest spiritual transformation, while golden highlights act as channels of illumination and higher guidance.

connection with one's inner truth and universal energy. Each artwork functions as a meditative experience, capable of shifting energy and opening pathways to clarity and healing. Through her intuitive process, Anjali Prabhakar offers art as a living, breathing force—one that nurtures consciousness, balances emotion, and illuminates the viewer's linear and spiritual journey.



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