

SCULPTED INDIA

DESIGN DEMOCRACY HYDERABAD

SEPTEMBER 18 – 20, 2026



MODERN & CONTEMPORARY INDIAN SCULPTURE



SCULPTED INDIA

DESIGN DEMOCRACY HYDERABAD

SEPTEMBER 18 – 20, 2026

VIEWING

18 – 20 SEPTEMBER 2026

HITEX Exhibition Centre — Booth C20
Izzat Nagar, Kothaguda, Hyderabad 500084
Friday to Sunday, 10:30 am onwards

ENQUIRIES

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THOTA VAIKUNTAM

b. 1942

Thota Vaikuntam is among India's most beloved modern figurative artists, celebrated for his luminous portrayals of rural Telangana life — above all its women, rendered with bold outlines, flattened planes and an unmistakable intensity of colour.

Born in 1942 in Boorugupalli, in the Telangana region, Vaikuntam took a diploma in painting from the College of Fine Arts and Architecture, Hyderabad, in 1970, followed by a diploma in painting and printmaking from the Faculty of Fine Arts, M S University, Baroda, in 1972. His fascination with the figure traces back to childhood evenings watching touring theatre troupes, where male actors impersonating female characters left a lasting impression on his imagination.

Vaikuntam works exclusively in primary colours, guided by his conviction that composite colours do not exist in nature. His figures — farmers, priests

and the women of Telangana adorned in vermilion bindis and vivid saris — have travelled from canvas into three dimensions, culminating in patinated bronzes and monumental sculptures in resinated fibreglass with automotive paint that carry his visual language into public space at architectural scale.

His first solo exhibition was held at Kala Bhavan, Hyderabad, in 1973, and his work has since been shown widely in India and abroad, including *Yes, I am He* at Jehangir Art Gallery, Mumbai (2007), *Telangana: Inheritance of a Dream Lost* at Art Alive, New Delhi (2007), and *Post Independence Masters* at Aicon Gallery, New York (2008). He received the Bharat Bhavan Biennale Award, Bhopal, in 1988–89 and the National Award for Painting in 1993.

SI

THOTA VAIKUNTAM

b. 1942

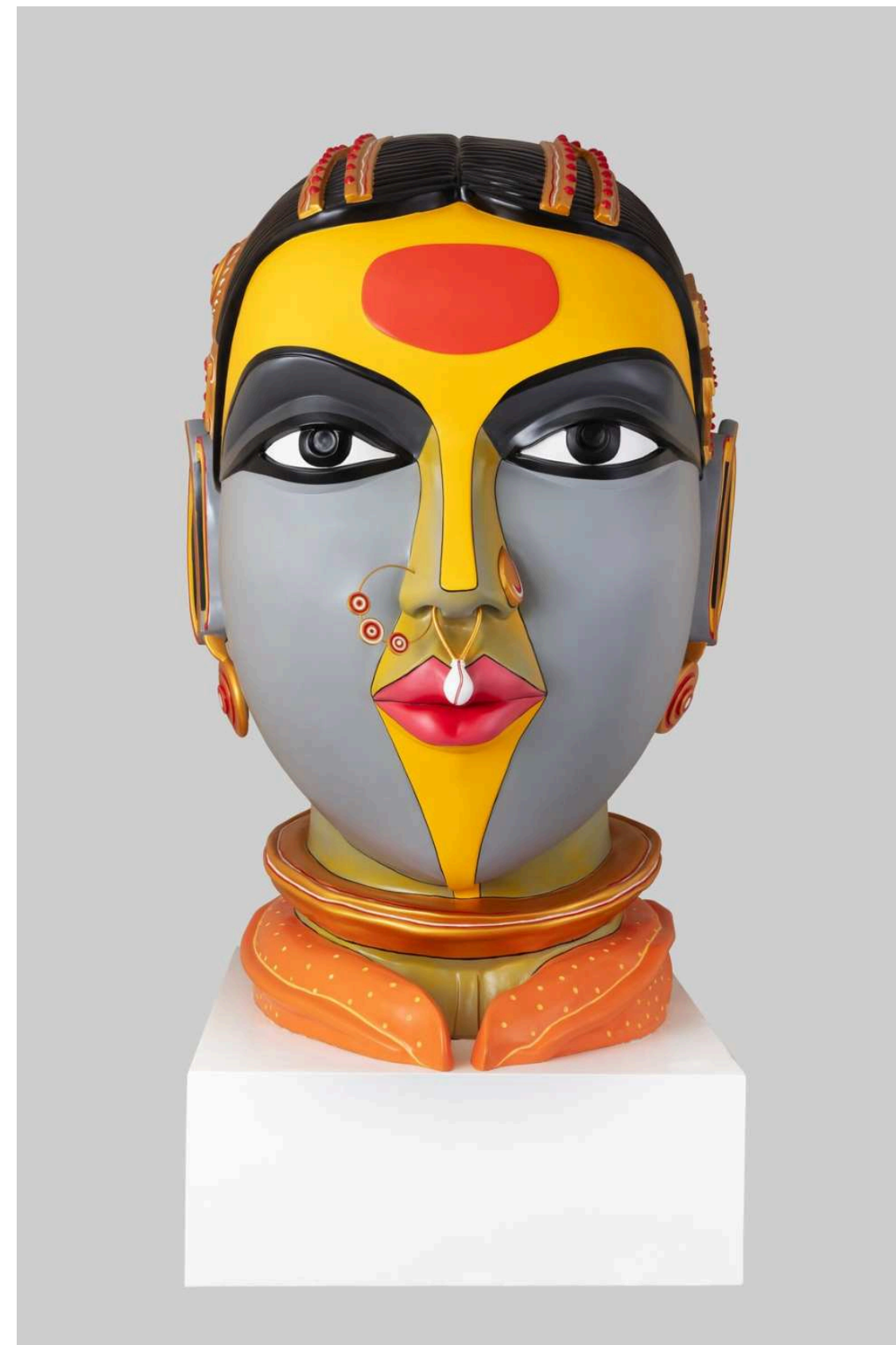
88 x 58 x 81 in

Pedestal 18 x 56 x 48 in

Overall height 106 in

Resinated Fibreglass with Automotive Paint; pedestal in

Painted Stainless Steel



THOTA VAIKUNTAM

b. 1942

1 60 x 18 x 24 in · Bronze · Edition of 9

2 59 x 24 x 23 in · Bronze · Edition of 9



1



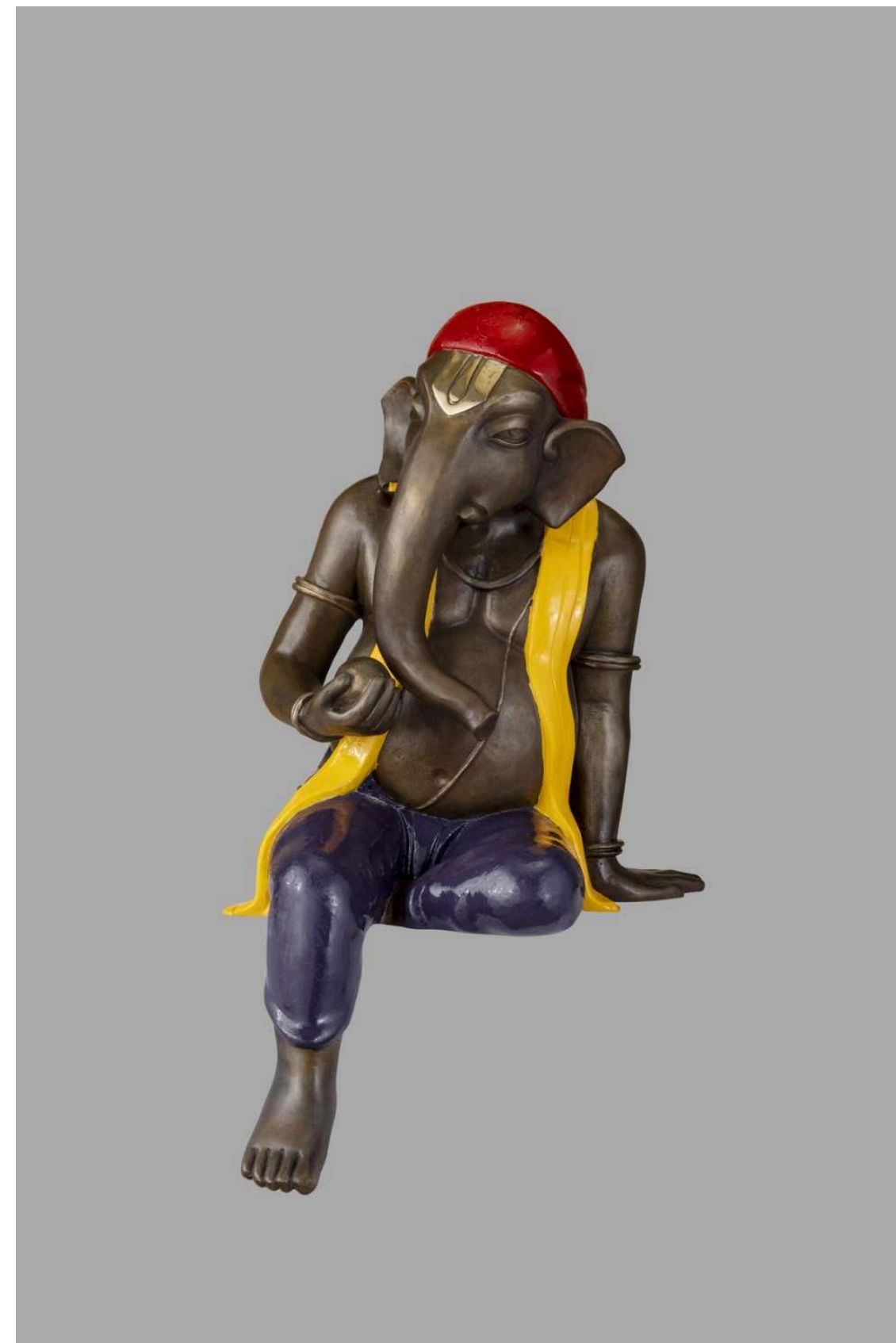
2

SI

THOTA VAIKUNTAM

b. 1942

25 x 15 x 14 in
Patinated Bronze
Edition of 9



SI

THOTA VAIKUNTAM

b. 1942

15 x 8 x 10 in

Bronze

Edition of 9



SI

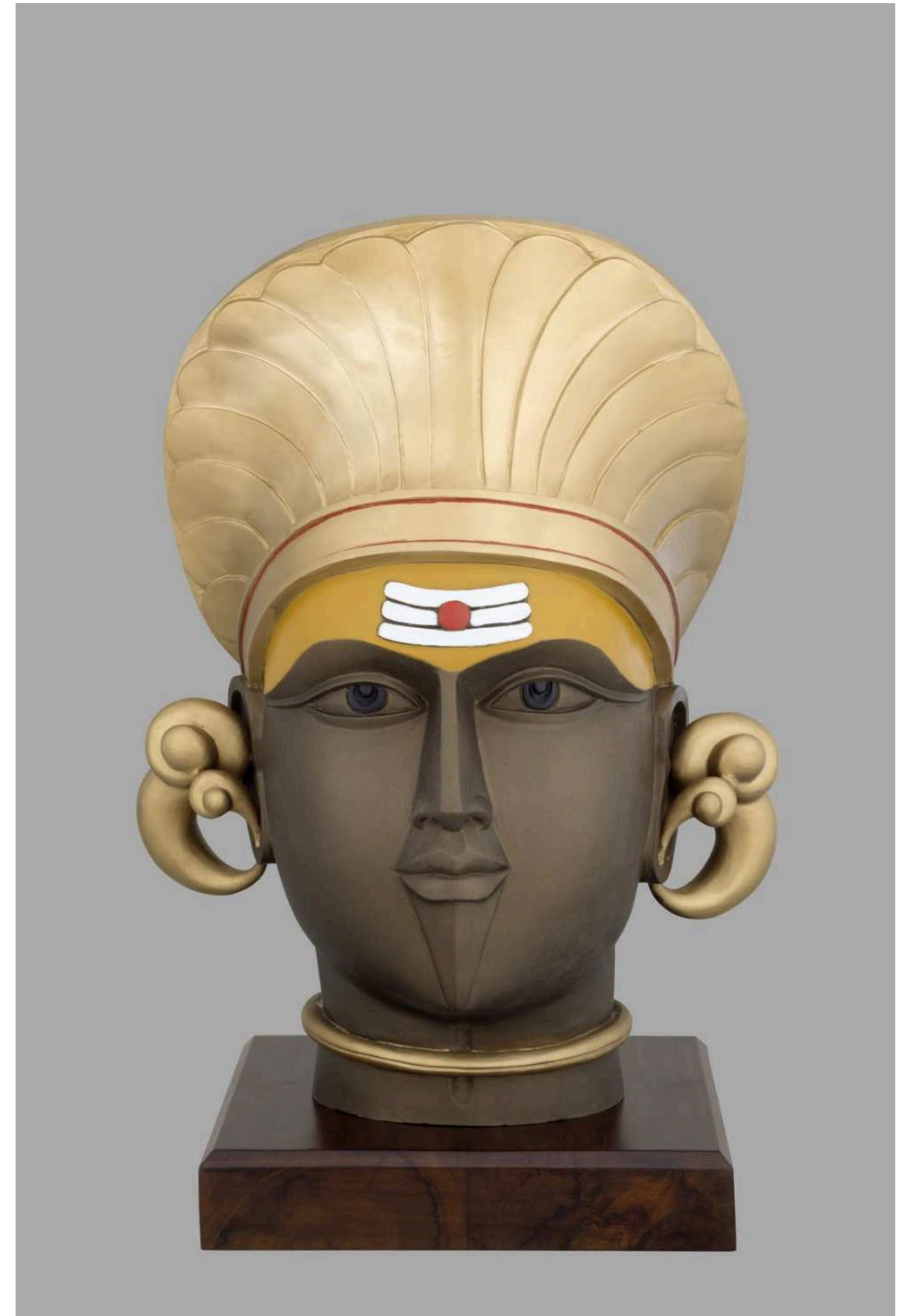
THOTA VAIKUNTAM

b. 1942

27 x 19 x 18 in

Bronze

Edition of 9



THOTA VAIKUNTAM

b. 1942

1 9 x 6 x 8 in · Bronze · Edition of 9

2 9 x 6 x 9 in · Bronze · Edition of 9

3 12 x 5 x 5 in · Bronze · Edition of 9

4 9 x 6 x 7 in · Bronze · Edition of 9

5 9 x 6 x 9 in · Bronze · Edition of 9



1



2



3



4



5

SI

THOTA VAIKUNTAM

b. 1942

7 x 12 x 2 in each
Patinated Bronze
Edition of 9





KRISHEN KHANNA

b. 1925

Krishen Khanna, who turned one hundred in 2025, is the last living member of the Progressive Artists' Group — a painter and sculptor who has spent seven decades insisting on the human figure, on "human beings caught up in their particular condition".

Born in 1925 in Lyallpur (now Faisalabad, Pakistan) and raised in Lahore, Khanna is largely self-taught. He studied at the Imperial Service College, Windsor, took his BA Honours at Government College, Lahore, and attended evening classes at the Mayo School of Art. The Partition of 1947 uprooted his family to Shimla, an experience that became the formative subject of his early work. A position with Grindlays Bank brought him to Bombay, where he was invited into the Progressive Artists' Group; he first exhibited with them in 1949, and soon left banking for painting altogether.

While his contemporaries pursued abstraction, Khanna remained resolutely figurative — narrative in impulse, expressionist in handling. His recurring

subjects — bandwallahs in their brass-buttoned uniforms, truck-loaders, scenes drawn from Christian iconography — dignify lives lived at the margins. In recent years the bandwallahs have stepped off the canvas into patinated bronze and monumental resinated fibreglass, extending his lifelong subject into sculpture.

His first solo exhibition was held at USIS, Chennai, in 1955; he was artist-in-residence at the American University, Washington DC, in 1964, and received a Rockefeller fellowship in 1965. A major retrospective was mounted by Saffronart at the Lalit Kala Akademi, New Delhi, in 2010, and *Krishen Khanna at 100: The Last Progressive* opened at NGMA Mumbai in November 2025. He was awarded the Padma Shri in 1990, the Lalit Kala Ratna in 2004 and the Padma Bhushan in 2011. He lives and works in New Delhi.

KRISHEN KHANNA

b. 1925

PRAKASH CHANDER HARAN WALE

75 x 53 x 73 in

Resinated Fibreglass with Automotive Paint



KRISHEN KHANNA

b. 1925

DAVINDER RAJ TUTU WALE

102 x 95 x 80 in

Resinated Fibreglass with Automotive Paint



KRISHEN KHANNA

b. 1925

DAVINDER RAJ TUTU WALE

82 x 49 x 53 in

Resinated Fibreglass with Automotive Paint



KRISHEN KHANNA

b. 1925

RAJA RAM TUBA WALE

82 x 64 x 47 in

Resinated Fibreglass with Automotive Paint



KRISHEN KHANNA

b. 1925

SHYAM PRATAP BHOMPU WALE

83 x 55 x 46 in

Resinated Fibreglass with Automotive Paint



KRISHEN KHANNA

b. 1925

1 **SHYAM PRATAP BHOMPU WALAE**

12 x 8 x 8 in · Bronze · Edition of 9

2 **RETD CAPTAIN RAMESH KUMAR ACCORDIAN WALAE**

12 x 8 x 12 in · Bronze · Edition of 9

3 **DAVINDER RAJ TUTU WALAE**

10 x 6 x 10 in · Bronze · Edition of 9

4 **RAJINDER KAKA HORN WALAE**

12 x 7 x 6 in · Bronze · Edition of 9

5 **SATWANT SHER SINGH CYMBAL WALAE**

14 x 5 x 6 in · Bronze · Edition of 9

6 **ADHIKARI DADA DRUM WALAE**

12 x 5 x 5 in · Bronze · Edition of 9



1



2



3



4



5



6

KRISHEN KHANNA

b. 1925

1 MAN OUT OF WALL WITH TRUMPET II

13 x 6 x 1 in · Bronze · Edition of 9

2 MAN OUT OF WALL WITH DRUM

13 x 6 x 4 in · Bronze · Edition of 9



1



2

KRISHEN KHANNA

b. 1925

1 **PRAKASH CHANDER HARAN WALA**

12 x 7 x 2 in · Bronze · Edition of 9

2 **RAMJI LALL TING TING WALA**

12 x 7 x 2 in · Bronze · Edition of 9



1



2



M F HUSAIN

1913–2011

Maqbool Fida Husain remains the most recognisable figure of Indian modernism — a self-taught painter whose restless line fused folk, tribal and mythological sources into a vividly contemporary language. “All forms of art,” he said, “are born from one’s roots.”

Born in 1913 in Pandharpur, Maharashtra, Husain arrived in Bombay in 1937 determined to paint, earning his living painting cinema billboards and designing furniture and toys. In 1948 F N Souza invited him to join the newly formed Progressive Artists’ Group, whose break with academic convention set the course for modern Indian art. Across seven decades his practice ranged through painting, printmaking, installation and film-making, returning again and again to his galloping horses, to Mother Teresa, and to cycles drawn from the Mahabharata.

Husain represented India at the Venice Biennale (1953, 1955), the São Paulo Biennale (1959, 1971) and the Tokyo Biennale (1959), with landmark exhibitions including *Six Indian Painters* at the Tate Gallery, London (1985), *Epic India* at the Peabody Essex Museum (2006–07) and *The World is my Canvas* at the Museum of Islamic Art, Qatar (2010). His works are held by the Museum of Modern Art, New York, the National Gallery of Modern Art, the Kiran Nadar Museum of Art and the Philadelphia Museum of Art, among others.

His honours include the Padma Shri (1955), the Padma Bhushan (1973) and the Padma Vibhushan (1989), as well as the Golden Bear at the 1967 Berlin International Film Festival for his film *Through the Eyes of a Painter*, later acquired by MoMA. Husain died in London in 2011.

M F HUSAIN

1913–2011

1 TROTTING HORSE

35.4 x 27.6 x 8.3 in · Patinated Bronze

2 SMIRKING HORSE

35.4 x 27.4 x 11 in · Patinated Bronze



1



2



HIMMAT SHAH

1933–2025

UNTITLED
47 x 26 x 20 in
Bronze
Edition of 5

A founding member of Group 1890 and one of Indian sculpture's most singular voices, Himmat Shah spent six decades interrogating material itself — clay, plaster, bronze and paper — with tools of his own design.

Born in 1933 in Lothal, Gujarat, Shah studied at the Faculty of Fine Arts, M S University, Baroda, under N S Bendre, and at Atelier 17 in Paris under S W Hayter. His most celebrated works are a series of

heads — incised with unreadable hieroglyphs, scarred and burnished — that meditate on texture, age and decay. The retrospective *Hammer on the Square* was mounted at the Kiran Nadar Museum of Art, New Delhi, in 2016; his honours include the Lalit Kala National Awards, the AIFACS Award and the Kalidasa Samman.

HIMMAT SHAH

1933–2025

1 **AQUA MOON**
7 x 9 x 4 in · Bronze

2 **LUNAR MALEK**
7 x 9 x 4 in · Bronze



1



2



JOGEN CHOWDHURY

b. 1939

Jogen Chowdhury's sinuous contour line is among the most recognisable signatures in Indian art — wrapping his figures in a slow, deliberate ink-and-pastel language that has now found its way into bronze.

Born in 1939 near Kotalipara in Faridpur district (now Bangladesh), Chowdhury studied at the Government College of Art and Crafts, Kolkata (1955–60), before continuing in Paris at the École des Beaux-Arts and William Hayter's Atelier 17, returning to India in 1967. He worked as a textile designer for the Madras Handloom Board from 1968, joined the Calcutta Painters Group in 1970, and in 1987 became Professor of Painting at Kala Bhavan, Santiniketan, where he continues to live and work.

His men and women — flaccid, swollen, caught in enigmatic postures within a dark dream-space — are modelled with dense cross-hatching and an unbroken outline. The work confronts violence, poverty and inequality, yet insists on hope: "I want my paintings to be like sunlight in the darkness."

A retrospective of his work was mounted at the National Gallery of Modern Art, New Delhi, in 2012, and in 2019 he unveiled his accumulated lifetime body of work at the Jogen Chowdhury Centre for Arts, Kolkata, which he founded and which also hosts artist residencies. He was awarded the Padma Shri in 2004 and the Padma Bhushan in 2014.

JOGEN CHOWDHURY

b. 1939

1 **COUPLE**

11 x 13 x 9 in · Bronze · Edition of 9

2 **UNTITLED**

11 x 9 x 8 in · Bronze · Edition of 9



1



2

DHANANJAY SINGH

b. 1977

MIRROR TREE-2

78 x 49 x 25 in
Stainless Steel Wire
2026

Dhananjay Singh builds near-human-scale figures and trees from intricately twined bronze, copper and stainless steel wire — works whose tendril networks hold fragility and monumentality in the same breath.

Born in 1977 in Hajipur, Bihar, Singh took his BFA in Sculpture at Banaras Hindu University and an MFA from M S University, Vadodara. His wire idiom took shape during a 2006 Commonwealth Foundation residency at Monash University, Melbourne. His

trees — canopies of countless welded strands rising from rooted trunks — stand at the centre of *Where Roots Remember*, his exhibition with Sculpted India at Travancore Palace, New Delhi, in October 2026. His honours include the National Lalit Kala Akademi Award (2002) and the Commonwealth Arts and Crafts Award, London (2005).



SI

DHANANJAY SINGH

b. 1977

THE TREE

38 x 27.6 x 22.5 in
Stainless Steel Wire and Bronze
2006





PHANEENDRA NATH CHATURVEDI

b. 1981

Phaneendra Nath Chaturvedi describes his work as provocative, stark and brutally honest — large-format drawings and sculptural forms that “unmask” their sitters to reveal what he sees beneath the surface of contemporary appearance.

Born in 1981 in Varanasi, Chaturvedi took both his BFA and MFA in Painting at the University of Lucknow. His meticulously rendered figures — skeletal beings dressed in bright clothing, some plugged into electrical outlets, some bound with barbed wire — stage a pointed critique of artifice and corruption in contemporary life, executed with a draughtsman’s precision that lends the grotesque an unsettling elegance.

In recent years his hybrid beings have extended into three dimensions, developing a sculptural vocabulary that carries the same forensic attention to anatomy and ornament into physical space.

His work has been exhibited at the National Academy of Art, Mumbai, the Inter-State Exhibition, Shimla, the AIFACS Annual Show, New Delhi, the 10th Harmony Show, Mumbai, and *Hybrid Trend* at the Hangaram Art Museum, Seoul Arts Center, South Korea. His honours include the AIFACS Award (2004), the Vishisht Pratibha Samman of the University of Lucknow (2005), the All India Award of the Ministry of Culture (2006) and an award at the 20th All India Art Exhibition, Nagpur.

SI

PHANEENDRA NATH CHATURVEDI

b. 1981

DVIRAYATAN

67 x 64 x 36 in

Stainless Steel

2026

Also suitable for outdoor display



SI

PHANEENDRA NATH CHATURVEDI

b. 1981

SHADANG

7 x 8 x 8 in

Corrosion-resistant high-grade stainless steel with
corrosion-resistant transparent colour

2023





YASHIKA SUGANDH

b. 1993

Yashika Sugandh keeps a visual diary of flora and fauna — a meticulous, meditative practice rooted in Indian miniature painting that has grown into a sculptural language of kites, gilli danda and garden creatures rendered at joyful scale.

Born in 1993 in Kolkata and raised in New Delhi and Noida, Sugandh took her BFA and MFA in Painting at Amity University, Noida. Each of her family's moves cost her a garden — the trees, birds and animals whose ecosystems are constantly displaced — and her work records what was lost. Tree branches dominate her compositions, cast as the elders of the household: givers, symbols of *paropkar*, selfless service. She frames the practice with a line she paraphrases from the Bhagavad Gita — to become humbler than a blade of grass and more tolerant than a tree.

Her tone is nostalgic, playful and deliberately hopeful. In recent years the diary has stepped into three dimensions — works in acrylic on PETG, nylon, wood and fibre resin, from *Gilli Danda* and *Meri Patang* to *Sukoon* — bringing childhood games and garden life into sculptural presence.

Her work has been shown at Art Mumbai, the India Art Fair, the Birla Academy of Art and Culture, Jehangir Art Gallery, ICCR, Lalit Kala Akademi and IGNCA, among others. She received the City Award for Delhi from the Prafulla Dahanukar Art Foundation in 2017 and its All-India Merit Grant in 2021. She lives and works in Delhi.

YASHIKA SUGANDH

b. 1993

SAB DIKHA

84 x 54 x 15 in

Pedestal 30 x 30 in

Acrylic on PETG and Fibre Resin

2026



YASHIKA SUGANDH

b. 1993

HYDERABAD

12 x 32 in

Watercolour on paper with embossing and integrated
rotational movement

2026



YASHIKA SUGANDH

b. 1993

GILLI DANDA III

12 x 10 x 5 in

Acrylic on Nylon

2025



YASHIKA SUGANDH

b. 1993

SAFAR

12 x 3 x 11 in

Acrylic on Nylon

2025



YASHIKA SUGANDH

b. 1993

MERI PATANG

12 x 9 x 5 in

Acrylic on Nylon

2025



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