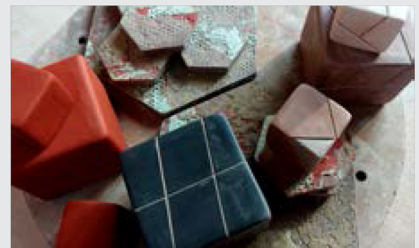
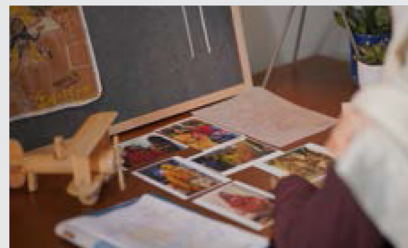
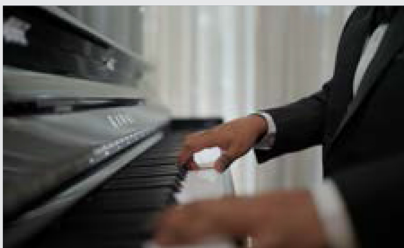
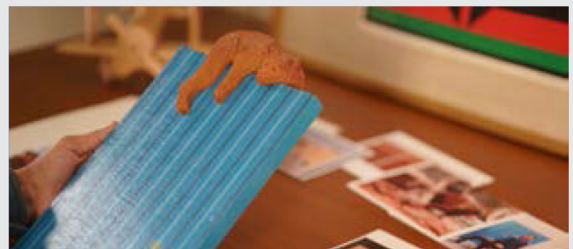
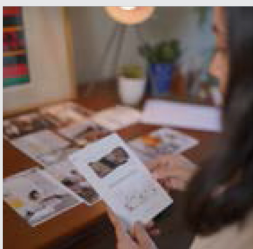


Art for hope 2025





Art Inspires Change.

We believe art has the power to ignite conversations and drive meaningful transformation. Hyundai Motor India Foundation, through the Art for Hope initiative, continues to reaffirm its commitment to empower artists as catalysts for social change and innovation. Now in its fourth year, this initiative has nurtured creativity, fostered inclusivity, and supported artistic expression on pressing societal and environmental issues, while ensuring the rich cultural diversity of Bharat is celebrated and preserved for generations to come.

Together, let's continue sowing #SeedsOfGood and shaping a more vibrant, conscious and compassionate world through the power of art.

Mr. Unsoo Kim

Managing Director
Hyundai Motor India Limited

Art for hope

Hyundai Motor India Foundation

Hyundai Motor India Foundation: Driving Progress for Humanity

Since its establishment in 2006, Hyundai Motor India Foundation (HMIF) has been a key force in driving positive societal transformation, aligning with Hyundai's global vision of Progress for Humanity. Through its firm commitment to sustainable development, inclusive growth, and community empowerment, HMIF has implemented high-impact initiatives that have transformed lives across India.

At the core of HMIF's mission is Hyundai's Creating Shared Value (CSV) philosophy—CONTINUE, which focuses on three fundamental pillars:

- Earth – Environmental sustainability, green mobility, and climate action.
- Mobility – Road safety, skill development, and technological inclusion.
- Hope – Education, healthcare, and community empowerment.

Impactful Initiatives

Guided by these principles, HMIF has launched transformative programs that create meaningful change:

- Art for Hope – Empowering artists and artisans through cultural preservation and economic support.
- Sparsh Sanjeevani – Providing doorstep healthcare services in rural India through telemedicine and mobile medical units.
- Hope Scholarship – Supporting meritorious students from underprivileged backgrounds, enabling access to higher education.
- Ioniq Forest – Driving large-scale afforestation and environmental conservation to promote sustainability.
- Samartha – Initiative towards creating a more aware and inclusive society for people with disabilities in India.
- Ecogram – A holistic rural sustainability initiative promoting waste management, renewable energy, and climate resilience.
- Vidya Vahini – Bringing quality education to children in remote areas, bridging the digital divide.

Driving Meaningful Impact

With over 2 million lives impacted, HMIF's initiatives have created a legacy in healthcare, education, sustainability, and community development. From establishing state-of-the-art telemedicine centres to fostering climate resilience through green initiatives, HMIF continues to scale its reach and deepen its impact.

As Hyundai Motor India accelerates towards a carbon-neutral and socially responsible future, HMIF remains dedicated to empowering communities, nurturing young talent, and championing sustainable change.

The journey of transformation is ongoing—because progress must CONTINUE.

Art for hope

How has Art for hope evolved over the years?

Since its launch in 2021, the Art for hope initiative has come a long way from being a platform for undiscovered talent across the field of art, craft and culture to a catalyst for dialogue, collaboration and innovation in the artistic landscape. As it continues to evolve, its mission has expanded towards a more holistic approach— one that not only amplifies artistic voices but also empowers them with the right education for long-term sustainability.

Through structured learning modules and online workshops, the initiative now equips artists with essential knowledge on safeguarding their work, and building a strong market presence in an ever-evolving cultural landscape.



Art is a kaleidoscopic representation of Bharat. Through the Art for hope program, we empower talented artists to nurture a society where creativity sparks positive change, bridges divides, and transforms communities for the greater good.

Gopalakrishnan CS

Whole-time Director &
Chief Manufacturing Officer - HMIL
Trustee - HMIF



Creativity fuels progress and innovation. When artists flourish, humanity prospers. Our commitment to supporting art across India will ignite transformative change, strengthen communities, and shape a brighter future where imagination knows no bounds.

Saravanan T

Vice President (Finance) - HMIL
Trustee - HMIF



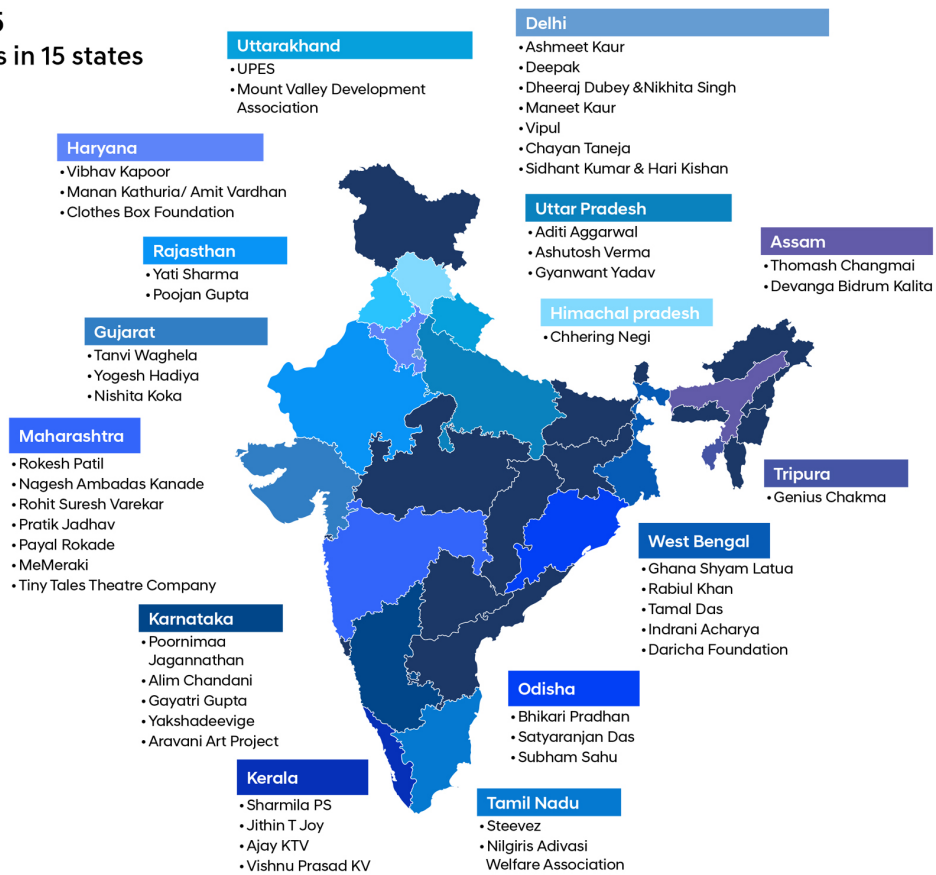
As a responsible corporate citizen, we recognize the transformative power of creativity and collaboration. By supporting art and artists, we are championing the spirit of imagination and innovation. This commitment to artistic expression is integral to our vision of Progress for Humanity, as we strive to create a more vibrant, equitable, and inclusive world.

Puneet Anand

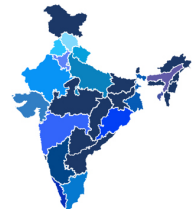
AVP & Vertical Head,
Corporate Communication & Social - HMIL

Journey so far

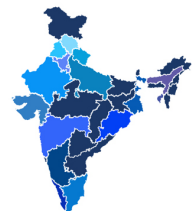
2024-25
50 grants in 15 states



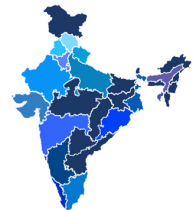
2021-22
25 grants in 10 states



2022-23
35 grants in 17 states



2023-24
40 grants in 20 states



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Stories of Us

Communities are more than just people—they are histories, traditions, and shared dreams woven together over time. Through sculpture, painting, and mixed media, artists present their work that explore themes of resilience, kinship, and the unseen threads that connect us all.



Ajay KTV (1995), born in Payyanur, Kerala, completed his B.Tech in Mechanical Engineering from Kannur University. His early interest in drawing and painting led him to pursue Fine Arts at RLV College, Ernakulam, after the unexpected passing of his father. There, he explored various mediums, including painting, printmaking, and sculpture, which profoundly influenced his artistic perspective. In 2019, he joined the National Institute of Design for an M.Des in Film & Video Communication. His directorial projects at NID received recognition at national and international film festivals.

Ajay KTV
Haryana

Theyyam: Ritual and Resistance

The documentary explores the socio-political context of Theyyam, the ritualistic dance performance of North Kerala, and its role in social reformation movements in the North Malabar region. It examines the challenges of Theyyam being manipulated and exploited, undermining its original purpose. Additionally, the film also highlights the renewed hopes and growing public interest in this art form.



Visual Art : Sculpture



18 | Stories of Us



Bhikari Pradhan (1996), completed his Bachelors in Visual Art (Sculpture) from Utkal University of Culture, Bhubaneswar, and his Masters in Fine Arts from Kala Bhavan, Visva Bharati University, Santiniketan. Based in Bhubaneswar, his work is rooted in community engagement, focusing on the intersections between local architecture, indigenous cultures, and the artifacts of displaced and domestic workers.

Bhikari Pradhan

Odisha

Stories in Clay: Bridging Cultures through Earthenware

Bhikari created 200 earthenware bowls in Bhubaneswar, each adorned with Jhota Chita designs. These bowls were exchanged with the local labour community for personal stories, highlighting the cultural significance of hospitality and community connection through this barter system. He also conducted workshops at a government school for children of labourers, using drawing, mask-making, games, and drama to explore their lives in slums and experiences in school, developing their creativity and connecting with their families. The project culminated in an exhibition showcasing the bowls before distribution, along with video and photographic documentation of the children's workshops.



Traditional Arts & Culture



Daricha Foundation, a Kolkata-based NGO, has spent the last eleven years researching, documenting, and disseminating folk and tribal arts of West Bengal, particularly lesser-known and vanishing genres. Founded by Ratnaboli Bose, Daricha's governing body includes award-winning filmmaker Goutam Ghose, along with other experts in fields like management, finance, music, architecture, literature, and film. Ratnaboli Bose leads Daricha's field research, visiting artists in their villages and disseminating her findings.

Daricha Foundation West Bengal



The Traditional Gomira Mask Project

This project aims to resuscitate the craft of traditional Gomira masks in Uttar Dinajpur and upskill its artisans. Gomira masks, used in a Kali-centric masked ritual dance rooted in Shaktism and animist cults, are known for their ferocious expressions and primitive simplicity. While the ritual has gained attention, commercialization has led to a decline in mask quality, with untrained artisans using synthetic dyes and bright enamel paint, diluting the traditional craft. Master craftsmen Sachindranath Sarkar and Dulal Das Sharma, with decades of experience, led an 8-day workshop, training a small group of lesser-skilled artisans in traditional mask-making techniques and painting methods, abstaining from synthetic dyes.



Audio :
Visual



Dheeraj Dubey (1994), is a media researcher and writer interested in visual mediums like film and imagery. He holds an MA in Media and Cultural Studies from TISS, Mumbai, and has over six years of experience driving media initiatives for non-profits. Passionate about storytelling and cultural preservation, he has been involved in projects bridging traditional narratives and contemporary audiences. Nikhita Singh is a writer, director, and educator working across theatre, film, and digital media, focusing on gender and culture. Her work ranges from research and writing to executive production of YouTube shows, podcasts, animation, and digital learning modules.

Dheeraj Dubey & Nikhita Singh

Delhi



Parrot House aka तोता घर Podcast

“Parrot House aka तोता घर” is a podcast series delving into folklore through narratives and expert discussions. This one-month project produced a short series blending storytelling with expert insights, bringing traditional tales to life. The project seeks to preserve and celebrate folklore, making these stories accessible and relevant to modern audiences. Through narrative and commentary, the podcast explores the cultural implications of these tales, highlighting their significance beyond entertainment.



Visual Art : Drawing



Genius Chakma (1993), a Ph.D. candidate at Graphic Era Hill University, Dehradun, has showcased his work in national and international exhibitions, art camps, and workshops, with publications in various journals. His art explores lines, installations, and the interplay of tangible and intangible forms, aiming to bridge the real and imaginary while connecting with nature.

Genius Chakma Karnataka



Monk Series: The Collection of Reinterpretations of Lines Defining Forms

The “Monk Series” is a drawing-based project that transforms paper into an immersive, interactive 3D experience focused on monk culture. Featuring detailed drawings of Buddha’s teachings, spirituality, and philosophy, it invites viewers to explore intellect, reality, and subconsciousness. The monks, as central motifs, inspire themes of tranquillity, self-reflection, and inner peace in modern life.



Visual Art : Installation



Jithin T. Joy (1990), born in Thannickal, Padichira, Wayanad, Kerala, is a multidisciplinary artist. Growing up amidst the farming landscape of his village, the connection between nature, agriculture, and daily life became a core influence on his art. His work revolves around self-realization, social observation, and the repetitive patterns of everyday life. He holds an MFA in Sculpture from Rabindra Bharati University, Kolkata, a BFA from Raja Ravi Varma College of Fine Arts, Kerala, and a degree in Computer Science from Bangalore University, Karnataka.

Jithin T. Joy Kerala



The Doors

This project explores the intersection of rural life, agriculture, and contemporary art. Drawing from his experience growing up in a farming community, Jithin aims to create work reflecting the rhythms of nature and the cultural significance of agriculture. Using sculpture, installation, and mixed media, he presents farming as a metaphor for life cycles and human connection to the land. His vision is to create works that celebrate the dignity of agricultural labour and foster conversations around sustainability and environmental consciousness. The project challenges traditional views of art experience, with site-specific installations in non-gallery settings like farms or open landscapes.



Traditional Arts & Culture



Founded in 1958 by Padmashri Dr. S. Narasimhan, the Nilgiris Adivasi Welfare Association (NAWA) is a non-governmental organization committed to the well-being of tribal communities in the Nilgiris. NAWA's extensive network of medical centres, hospitals, clinics, and outreach programs provides free healthcare, with a focus on critical initiatives like sickle cell anemia screening and child protection. Beyond healthcare, NAWA operates educational facilities and provides homes for both senior citizens and children, demonstrating its holistic approach to community development.

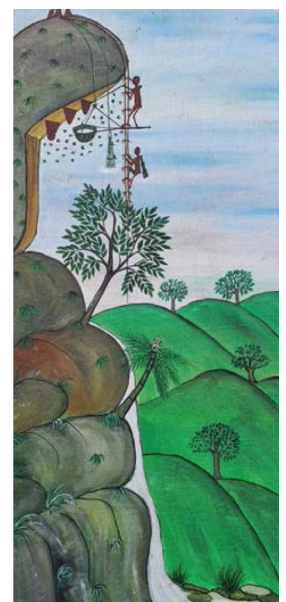
Nilgiri Adivasi Welfare Association

Tamil Nadu



Preservation of Kurumba Painting

The project aims to preserve and promote Kurumba painting, a traditional art form from the Nilgiris, through community engagement and skill development. It includes workshops, exhibitions, and marketing efforts to enhance artists' skills, create sustainable economic opportunities, and raise awareness. The initiative fosters cultural pride, improves livelihoods, and ensures the legacy of Kurumba painting in the region.



Performing Arts



Pratik Jadhav (1996), is a visual artist with a degree in Fine Arts, Sculpture from the Sir J J School of Arts, Mumbai. Following graduation, he embarked on a four-year bicycle journey across India, exploring traditional and tribal art forms, including mask-making, puppetry, sculpture, and painting. Immersing himself in the artistic heritage of numerous villages, he now lives a sustainable lifestyle on a farm in a small tribal village in Maharashtra. There, he explores artistic possibilities with local children, using puppetry and mask-making as alternative educational tools through theatre and visual art, fostering their creative, cultural, and artistic development.

Pratik Jadhav Maharashtra



Puppetry and Masks Making: An Educational Visual Art via Theatre for Rural Children

This project develops a performance-based educational theatre for children, utilizing puppetry and mask making. The core idea is to design a play where puppets and masks are integral to the storytelling, combining traditional art forms with contemporary educational methods to create a unique learning experience for tribal children. This project is significant as it provides an innovative approach to education, using puppetry and masks to enhance learning. By integrating these art forms, the project preserves traditional practices while making education more engaging and accessible, contributing to cultural preservation, creativity, and community development.

Visual Art : Installation



Sidhant Kumar, a multidisciplinary artist from Bihar, India, explores nuanced narratives embedded within landscapes. With degrees from the College of Art, Delhi, and Maharaja Sayajirao University of Baroda, Sidhant reinterprets mythology and tradition within contemporary contexts, reflecting on societal and environmental concerns. His work blends sustainable practices, ecological materials, and new media art forms.

Hari Kishan Prajapat, a Delhi-based artist, finds inspiration in soil, having grown up in a potter's family. With a visual art education in painting and a master's in printmaking, his artistic journey has explored various mediums and techniques, maintaining a strong connection to sculpture.

Sidhant Kumar & Hari Kishan Prajapat

Delhi

Lakdi ki Kathi

“Lakdi ki Kathi” reimagines our relationship with resources, highlighting the values of sharing and community. A monumental, toy-like wooden horse, evocative of childhood nostalgia, symbolizes the weight of our daily necessities, both emotional and physical, drawing inspiration from society's give-and-take. Constructed from reclaimed wood, the horse features a hollow space and wheels, enabling it to be moved through local areas, collecting excess goods and offering objects of necessity. A traditional announcement (“कुछ ज्यादा हो तो रखो और बदले में जरूरत का सामान ले जाओ”) is used to draw attention and raise awareness.



Multidisciplinary Art



Subham Sahu's (2000), visual art practice is deeply rooted in the cultural heritage of his land, particularly the rich and diverse traditions of western Odisha. He is drawn to the region's musical heritage, recognizing it as a vibrant yet vulnerable aspect of the culture.

Subham Sahu Odisha



Mud to Music

This project aims to receive and preserve endangered musical traditions of western Odisha through documentation, research, and the use of terracotta. Subham travelled across western Odisha, immersing himself in the cultural landscape, visiting remote villages, and interacting with local musicians, singers, and artisans to document their songs, instruments, and stories. He collected visual and auditory references, engaging with local scholars and musicians to ensure accurate documentation. He then created a series of terracotta works inspired by these documented musical traditions.



Functional Innovative Arts & Crafts



Tamal Das (1985), is a traditional folk artist passionate about preserving cultural heritage through modern, eco-friendly practices. His work transforms discarded and scrap materials into beautiful sculptures, blending creativity with sustainability. He aims to explore new artistic horizons while ensuring his craft provides a sustainable livelihood for himself and others from marginalized communities.

Tamal Das

West Bengal



Training of Youths from Raggickers' Community to Reuse Iron Scrap Metal for Artistic Work

The project creates art pieces from reusable scrap materials for exhibition, promoting environmental sustainability and innovative artistry. The showcased sculptures highlight the beauty of upcycled materials, raising awareness about waste reduction. The project also includes training sessions for youth and fellow artisans, teaching scrap sculpture techniques to ensure the continuation of this eco-friendly art form and create new livelihood opportunities.

Audio :
Visual



UPES (University of Petroleum and Energy Studies) is a private university in Dehradun, India, specializing in energy and petroleum education, under which HILL (Himalayan Institute for Learning and Leadership) is established to foster sustainable solutions for the complex challenges faced in the Himalayan region. It promotes collaboration between academia, R&D institutions, and local communities to drive innovative solutions..

University of Petroleum and Energy Studies Uttarakhand



Himalayan Calling

"Himalayan Calling," submitted by the HILL Institute, explores and documents the oral traditions, folklore, and environmental narratives of the Lagapokhri, Anini, and Naugaon villages in Uttarakhand, India, through audio and visual storytelling. Harnessing the power of sound, the project captures the voices of local communities, elders, and storytellers, weaving their stories into a tapestry reflecting the cultural heritage and environmental challenges of the Himalayas. The vision is to create an immersive audio experience that entertains and educates about the importance of preserving both cultural heritage and natural resources.





Vibhav Kapoor (1999), is an artist working with photography and printmaking. He studied Philosophy and Artificial Intelligence at the University of California, Irvine, and earned an MFA in Photography and Related Media from the Rochester Institute of Technology in 2023. His work has been exhibited in India and internationally..

Vibhav Kapoor

Haryana



Darshan for Community

“Darshan for Community” is a portrait studio project in Delhi where Vibhav creates wet plate collodion photographs (tintypes) of the local community. Using a large format camera and a portable darkroom, he captures unique, one-of-a-kind images on metal plates. This collaborative process invites subjects to pose as they wish, fostering a connection between photographer, camera, and subject. The slow, conscious act of photographing, with its long exposures, imbues the images with an elemental essence, akin to aura pictures. The project will culminate in a book and exhibition, showcasing the diversity of the community through these unique portraits.



Performance Art : Theatre



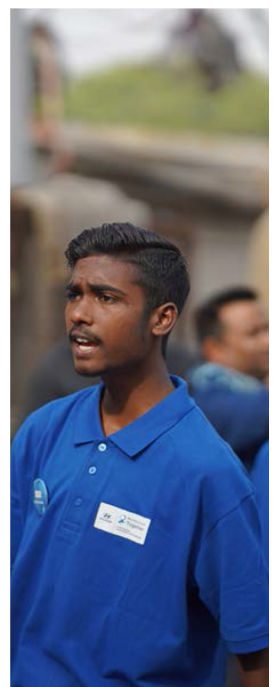
Vipul (1992), is a passionate theatre curator and the founder of the Ibaarat Nukkad Festival, Delhi's largest street theatre festival. For over a decade, he has used theatre to engage marginalized and vulnerable communities, creating performances that spark change, raise awareness, and foster unity. His work amplifies unheard voices, using art as a tool for social good. Vipul has collaborated with numerous NGOs, schools, and community organizations, witnessing firsthand theatre's power to heal, empower, and build resilience.

Vipul
Delhi



From Shadows to Stage

"From Shadows to Stage" is a theatre-based initiative empowering youth in the high-crime neighborhood of Coolie Camp, New Delhi. Addressing challenges like substance abuse and violence, the project engages local youth in a month-long workshop to create a play exploring these issues. Participants will write, direct, and perform, gaining life skills like teamwork and self-expression while raising community awareness and fostering positive change.



Between the Concrete & the Sky

Urban spaces are built on stories—some written in steel and glass, others in graffiti, footprints, and whispers carried by the wind. This section highlights artists who uncover the rhythms of city life, from the quiet corners of solitude to the chaotic energy of streets that never sleep.

Digital Art : Photography

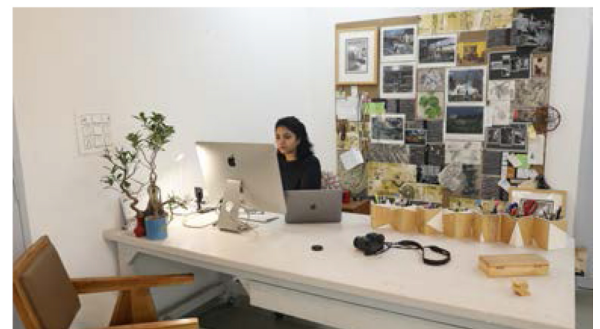


Aditi Aggarwal's (1987), work stems from an awareness of overlapping time frames, attempting to participate in all of them. She captures the noise, speed, time, and duration of urban experience through free association, abstracting time and space, and articulating spaces of anxiety and dysfunction. Working on images for extended periods allows her to explore the possibility of the image losing meaning under the weight of spectacle. She responds to and archives her surroundings, including objects and memories.

Aditi Aggarwal Uttar Pradesh

Echoes of Light (in Context of Kaladham Complex)

"Echoes of Light" is an interdisciplinary project exploring time, space, and memory through pinhole photography, conducted at Studio A89, Kaladham, by Aditi in collaboration with her father. It documents contemporary artists' portraits and studio spaces, blending archival practices with creative storytelling to construct a visual narrative bridging past, present, and future while reviving traditional photographic techniques. The project explores the intersections of time, space, and technology using handmade pinhole cameras with customizable cell configurations to produce multi-exposure images.



Visual Art : Mixed Media



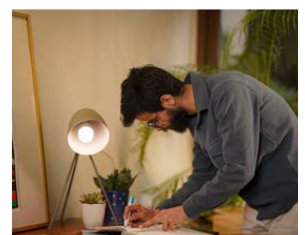
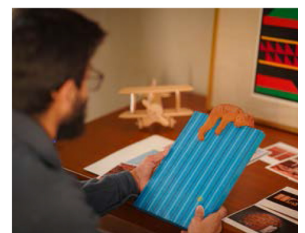
Deepak (1993), a multidisciplinary artist, works across painting, sculpture, video, and digital mediums, focusing on the intricate relationship between humans and nature. His art captures how nature evolves in response to modern challenges, drawing inspiration from animal behavior and social narratives. He uses unique techniques, such as traditional brick-making with clay and ash, to reflect construction and change.

Deepak
Delhi



Urban Echoes

This project creates an immersive art installation exploring the interaction between animals and humans in urban environments. Through oil paintings on canvas, brick structures, and ceramics, Deepak illustrates the impact of human activities on animal habitats. He visited various urban locations and studios to document these interactions and gather local materials. The artwork employed diverse media, including painting, sculpture, and digital art, reflecting the layers of urban construction and the historical context of animal behavior.



Visual Art : Drawing



Growing up in an agrarian family instilled in Ghana Shyam Latua (1992), a deep environmental concern. He is fascinated by the intricate relationship between rural communities and their land. His art is an empathetic response to the exploitation of the natural world, employing a unique paper-excoriation technique to represent the damage inflicted by human greed and our detachment from the divine.

Ghana Shyam Latua West Bengal



Territory in Transition

“Territory in Transition” captures the disintegrating landscapes and fragmented narratives of rural life. By visiting peripheral regions of West Bengal, engaging rural communities, and documenting their perceptions of rapid landscape transformation, Ghana Shyam aims to amplify the voices of those most affected by environmental degradation. The project hopes to increase awareness of the need to care for the landscape, ensuring space for future generations. “Territory in Transition” testifies to the ephemeral nature of our relationship with the land—a fragile balance that demands attention, empathy, and collective action. The process involves sketching, drawing, and photographing interviews to capture the essence of rural experience; printing and layering these documents to create a surface for the final work; and encroaching upon this surface with sharp tools, symbolizing humanity’s destructive impact on the land.



Multidisciplinary Art



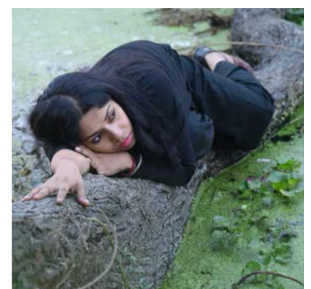
Indrani Acharya (1986), is a multidisciplinary environmental artist dedicated to community development and global peace through art. Her creative expressions span painting, sculpture, mural, performance art, installation art, and public art. Her artistic journey includes international residencies and cultural preservation programs in Georgia, China, Vietnam, and Thailand. Working nationally and internationally, Acharya's art advocates for environmental consciousness, community engagement, and peaceful coexistence.

Indrani Acharya West Bengal



Ponds Reborn: An Artistic Journey to Preserve Urban Water Bodies

"Revitalizing Urban Ponds" is an immersive installation art project aimed at raising awareness about neglected urban ponds and promoting community engagement for their preservation. By transforming a deteriorated local pond into an art piece, this initiative inspires collective action. The project cleaned and revitalized a chosen pond, incorporating a water installation, interactive elements for viewer engagement, and community involvement. The objectives were to raise awareness about urban pond degradation, inspire community-led conservation efforts, and showcase art's potential in environmental advocacy, bridging art, nature, and community to highlight the urgency of preserving these vital water bodies.



Visual Art - Textile Art



Payal Rokade (1994), an artist from Umred, Maharashtra, has been working in the field for the past seven years. Growing up surrounded by natural beauty instilled in her a close relationship with nature, which is reflected in her art. Her experiences in larger cities like Nagpur and Mumbai are marked by a disconnect from nature. During the pandemic, she worked with readily available materials like khadi cloth and leftover sewing scraps. Her work continues to explore the relationship between nature and humans, focusing on how to preserve this vital connection.

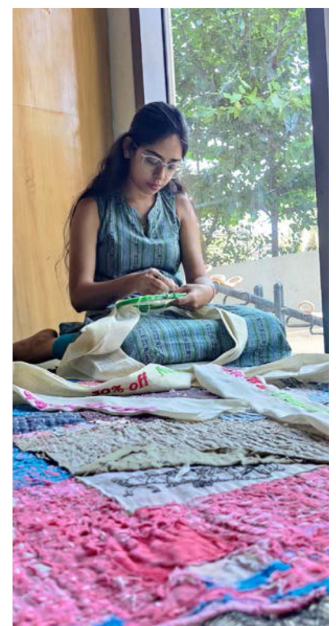
Payal Rokade

Maharashtra



Rebirth

"Rebirth" addresses the problem of textile waste and its impact on the environment. Recognizing that food, clothing, and shelter are basic human needs, the project highlights how overconsumption and the rise of fast fashion have led to a surge in textile waste, contributing to pollution and global warming. Inspired by the traditional Indian practice of repurposing old clothes into items like baby clothes and blankets, the project seeks to revive these forgotten practices. Payal visited textile factories to observe their processes and collect waste materials, traveled to rural areas to collaborate with local farmers, learning about their traditional methods and the cultural significance of repurposing textile and created an installation based on the research.



Multidisciplinary Art



Poornimaa Jagannathan's (1988), artistic journey began with early encouragement to explore her creativity. Formal art education deepened her understanding and broadened her perspective. Fascinated by both contemporary and traditional approaches, she developed an artistic language blending old and new, experimenting with diverse materials, techniques, and concepts. Growing up amidst rapid urbanization sparked a curiosity about the tension between the city's dynamism and the human longing for nature. This duality drives her work, exploring how urban spaces can embrace harmonious relationships with nature.

Poornimaa Jagannathan Chandigarh



Shifting Cityscapes : PLEASE DO TOUCH

"Shifting Cityscapes" is an interactive installation featuring modular ceramic cuboids of varying sizes and colors, arranged in flexible geometric patterns over a woodcut-printed drape mimicking greenery. Visitors touch, rearrange, and reconfigure the cuboids, symbolizing how cities evolve through human intervention. The installation transforms over time, reflecting the organic, ever-changing nature of urban environments. This interactive piece fosters a deeper connection between participants and their urban spaces, highlighting the fluidity of cities and the influence of human intervention. It challenges traditional artist/viewer boundaries, creating a collaborative, evolving artwork that mirrors organic urban development.



Traditional Arts & Culture



Rabiul Khan (1997), holds a BFA and MFA in Painting from Kala Bhavana, Visva Bharati University. Growing up in rural Birbhum, he is the first in his family to graduate from school and university. His ancestors, who migrated from Afghanistan, and their history in Birbhum inform his work within the local socio-political context. For the past few years, Rabiul has been deeply engaged with his locality, exploring its diverse identities through interdisciplinary, community-based practices.

Rabiul Khan West Bengal

Construction of Home : Kanthar Ghar

“Construction of Home : Kanthar Ghar” is a long-term engagement with local homemakers, focusing on the creation of an auto-constructed “home” using kanthas (embroidered quilts). Each kantha features autobiographies of homemakers, stitched by the women themselves. The project will collaborate with these kantha makers to construct the “Kanthar Ghar,” while also addressing questions of architectural ownership and accessibility in Santiniketan, where locals are losing land to those who own large houses but only visit occasionally. By covering the building with these kanthas, Rabiul and his collaborators intend to create a living space for shared research and mutual learning, accessible to the public. To ensure the sustainability of the project, the kanthas will be repurposed into textile products (bags, jackets, etc.) after their initial use, creating an opportunity for economic sustenance for the women involved.



Visual Art : Sculpture



Rokesh Patil (1993), a Koli community member from Arnala Island, Maharashtra, creates art inspired by the sea. With a Bachelor in Painting from Raheja School of Art, Bandra, and a PDVA in Printmaking from M.S. University of Baroda, Rokesh's sculptures, prints, and paintings often incorporate elements of the sea, focusing on local inhabitants, fish, waves, boats, and the water itself. His current sculptural work involves submerging miniature boats in the deep sea for several months to observe the natural processes of deterioration and colonization, mirroring the fate of larger vessels and showcasing the cyclical nature of marine life. These sculptures are then displayed on the seashore, their visibility dependent on the tides.

Rokesh Patil Maharashtra



Maji Boat

The project explores the profound relationship between fish, boats, and the Koli community through sculpture, community engagement, and environmental advocacy. Sculptures blend the forms of fish and boats, symbolizing their inherent connection. Prior to creation, dialogues with Koli fishermen inform the designs, capturing their perspectives and ensuring authenticity. Inspired by these observations, the sculptures reflect natural fish movements and boat propulsion. Submerged in a specific area with tidal flow, the sculptures encourage coral growth. After underwater exposure, an on-site seashore exhibition showcases the coral-adorned sculptures.



Digital Art : Photography



Steevez (1993), is a Chennai-based photographer and visual artist specializing in documenting cultural narratives and socio-political landscapes. His work explores themes of memory, identity, and social justice, often focusing on caste-based discrimination and other inequalities. His expertise in photobook-making allows him to create tangible, immersive works that highlight significant social issues.

Steevez
Tamil Nadu



Auto Impressions: Capturing Chennai's Rear View Art

"Auto Impressions" documents the unique visual and typological characteristics of Chennai's auto rickshaws. These ubiquitous vehicles serve as moving canvases, displaying personal expressions ranging from family names and religious symbols to depictions of Tamil cinema heroes and vibrant graphic designs. The project systematically photographs the backs of these autos in a consistent format, and over four months, capturing a wide range of autos and their visual details and turning it into a photobook.

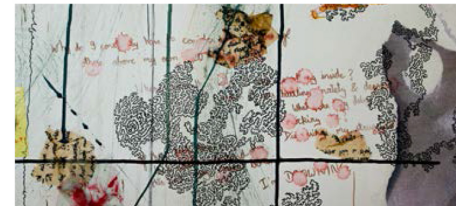
Visual Art : Mixed Media



Tanvi Waghela (1999), is an emerging Baroda-based artist known for her evocative explorations of social issues and mental health through sculpture. With BFA and MFA degrees in Sculpture from MSU Vadodara, she expresses complex emotions and societal concerns through her art. Waghela's practice illuminates overlooked aspects of mental health, sparking critical conversations. Investigating the impact of significant events on emotional and mental states, her art spans both conventional and unconventional practices, challenging societal norms.

Tanvi Waghela

Gujarat



The Taboo Canvas : Painting the Realities of Mental Health

"The Taboo Canvas" is an immersive art experience confronting the stigma surrounding mental health. Through visual art, sound, and digital media, the project illustrates the complexity of mental health struggles, making these experiences tangible and relatable. By transforming silenced conversations into vibrant artistic expressions, it seeks to normalize conversations, raise awareness about mental health signs, and empower vulnerability.

Visual Art : Printmaking



Yogesh Hadiya (1995), is a printmaker and painter inspired by metaphorical representations of society. His work captures the essence of the human experience. With a background in both fine arts and engineering, Yogesh pushes the boundaries of creativity, exploring diverse media and techniques, from woodcut printing and lithography to canvas painting and digital art. This versatility allows him to convey his perspectives through compelling visuals, experimenting with texture, light, and depth.

Yogesh Hadiya

Gujarat



Voices of the Fields

“Voices of the Fields” is a contemporary art initiative highlighting the challenges faced by farmers. The project features four woodcut blocks addressing issues such as middleman exploitation, inadequate agricultural education, inefficient government policies, lack of market information, and land ownership problems. Using traditional woodcut techniques, the project emphasizes the raw nature of the medium against the backdrop of modern agricultural struggles, creating compelling visual narratives that evoke empathy and provoke thought.

The Weight of the Whisper

A space where art amplifies voices often left in the margins. These works explore themes of identity, resilience, and belonging, offering a window into personal and cultural narratives that shape our evolving world.

Visual Art



Alim Chandani (1978), is a globetrotter working to create change within Deaf communities worldwide. With 18 years of experience, he has orchestrated projects from urban centres to the heart of India, collaborating with Deaf leaders to amplify expressions and foster accessibility. As a consultant, he shares his expertise to foster the growth of Deaf communities globally. His visual art explores the connection between everyday gestures and Indian Sign Language (ISL), using storytelling to challenge perceptions, encourage inclusivity and transform gestures into a bridge for deeper communication.

Alim Chandani

Karnataka



Beyond Signs: The Power of Gestures

Living in India for over five years, Alim observed the widespread use of gestures in daily interactions and recognized a natural connection between these gestures and Indian Sign Language (ISL). This inspired the idea to leverage familiar gestures as a bridge to learning ISL. By raising awareness of commonly used gestures, he hopes to encourage more people to learn basic ISL, creating a naturally inclusive society. His visual art features over 100 gestures drawn from Indian cinema, highlighting similarities between these gestures and ISL signs. Through this project, he demonstrated how gestures can facilitate greater understanding of ISL, fostering inclusivity in an affordable and accessible way.



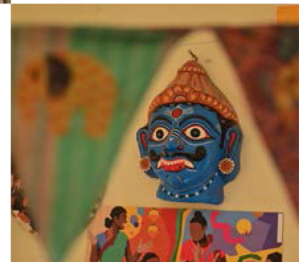
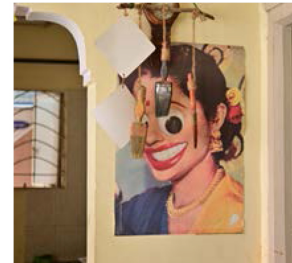
Aravani Art Project, a trans-women and cis-women-led art collective, embraces transgender individuals, LGBTQIA+ community members, and cis allies, fostering consciousness, well-being, awareness, and social participation through art. Founded in 2016 by artist and activist Poornima Sukumar, Aravani empowers transgender individuals by providing a platform for creation, collaboration, and artistic projects. Transgender artists, trained by the collective, create and execute commissioned art, including public art installations, murals, and performances that explore themes of gender identity, equality, and social justice, challenging societal norms, combating discrimination, and promoting inclusivity.

Aravani Art Project

Karnataka

Beyond the Binary: Nature's Tapestry

"Beyond the Binary: Nature's Tapestry" is an empowering art project where five transgender women explore their identities through the lens of nature and the five elements—Earth, Water, Fire, Air, and Space. This creative retreat provides each participant a canvas to connect with and express how each element resonates with their experiences, blending art, nature, and self-reflection. Each artist creates a personal narrative mirroring nature's cycles, adaptability, and transformative power. Earth may represent stability, Water fluidity, Fire courage, Air freedom, and Space boundlessness. Together, these elements form a tapestry that transcends societal binaries, capturing the authentic essence of each individual.



Performing Arts



Chayan (2002) is a musician with autism, who connected with music before he could even speak. At a tender age of nine, he instinctively pointed to a drum kit, marking his journey into percussion. A year later, he started formal drumming lessons at school, where his natural sense of rhythm quickly became evident. Trained in Western and Hindustani music, he has performed with the Tata Foundation and Special Olympics. Now, he leads Chayanit – The Chosen Ones, a band championing neurodiverse talent.

Chayan Taneja

Delhi



Rhythms of Awareness: Empowering Autistic Talent through Music

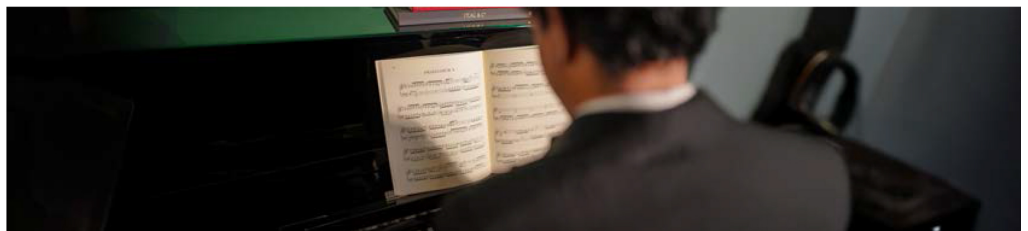
“Rhythms of Awareness” uses music to create public awareness about autism while empowering autistic individuals. Led by Chayan, the project established a small band composed of autistic individuals, providing a platform for creative expression. The band aims to perform at public events, schools, and community centres, highlighting the capabilities of autistic individuals, challenging stereotypes, and promoting inclusivity. The project envisions creating a model enabling autistic individuals to become professional musicians, contributing to their financial independence.

Performing Arts



Devanga Bidrum Kalita (1995), a specially-abled pianist from Dibrugarh, Assam, has a specific learning disability due to a lack of oxygen during birth. Doctors predicted limited physical and intellectual development. However, at age 10, he began learning piano, which transformed his life. With no Western classical music school in Dibrugarh, he traveled weekly to Guwahati for lessons. Through hard work and perseverance, and with family and teacher support, he earned an MA in Music from Martin Luther Christian University, Shillong, and a BA (Hon) in Music (Western Classical Piano) from Middlesex University, London, in collaboration with AR Rahman's KM Music Conservatory.

Devanga Bidrum Kalita Delhi



MusicAbility Piano Recital

Devanga's MusicAbility Piano Recital, an inclusive space of hope and inspiration for specially-abled people, builds a narrative of dignity, autonomy, and joy. By sharing his story, he wishes to advocate for disability rights and support for specially-abled musicians, highlighting their potential when provided with encouragement and resources. He also collaborates with schools and organizations working with specially-abled children and adults, holding interactive music sessions before the recital and inviting other specially-abled musicians to perform.



Digital Art



Bangalore-based artist Gayatri Gupta (2001), expresses herself through photography, digital art, and acrylics, with her work finding a global audience. Travel is a passion, fueling her creativity and connecting her with diverse communities. As a self-advocate, Gayatri inspires others through her 'Mindless Art' workshops, sharing her unique perspective with corporations across India. Gayatri, who has Down syndrome, lives by the principle that "Life is Love and Gratitude," a philosophy that permeates her art.

Gayatri Gupta

Karnataka

Busting Boundaries

The project aims to raise awareness about the beauty of neurodiverse art through photography and digital art. By capturing high-resolution images of neurodiverse artists at work and transforming them into digital art, the project seeks to showcase the artistic and technical skills of neurodiverse individuals.



Performing Arts



Manan (2000), is a dreamer and student of life, living in a world of observations where every moment is a canvas. As a photographer, filmmaker, theatre-maker, and writer, he weaves stories through the lens, frame, and pen, crafting expressions of beauty and introspection. His calm presence reflects a profound understanding of the human experience. His resilience and perseverance have shone through despite recent challenges. Each achievement testifies to his belief in the power of dreams.

Manan Kathuria
Delhi



Hearing the Fingers

“Hearing the Fingers” embodies the transformative power of art, giving voice to the unheard, particularly in the typically sound-dominated theatre space. This unique interdisciplinary performance promotes inclusivity and expression, bridging communication gaps through lights, visuals, and emotions. The project began with a documentary film about Amit Vardhan, a deaf and mute painter/artist who aspired to perform on stage. The performance is structured in three parts: a stage performance, the documentary film screening, and an art exhibition, inviting audiences to experience Amit’s world and communicate beyond words.

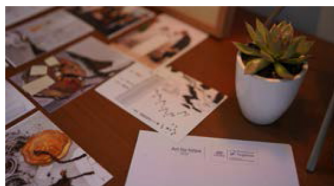


Multidisciplinary Art



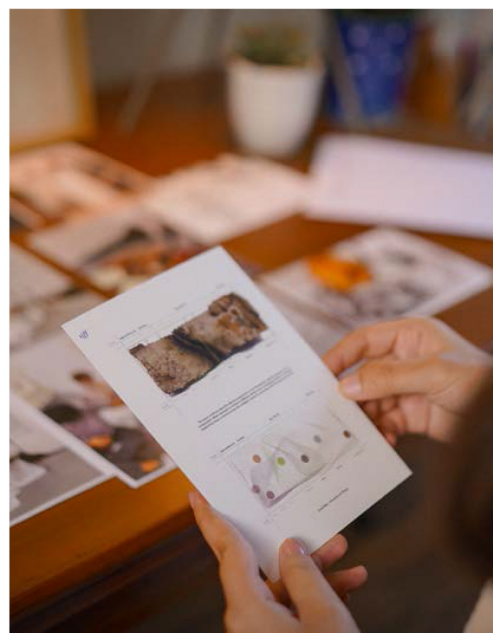
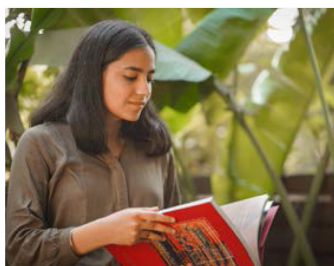
Yati Sharma (2002) is an Indian artist working with diverse sensory mediums to capture experiences and tell stories. Her practice explores the intersection of technology and human connection, emphasizing multisensory integration. Trained at the Royal College of Art and Delhi Technological University, Yati's work has been exhibited at prominent institutions like the BBC Television Centre and the National Gallery of Modern Art.

Yati Sharma Rajasthan



The 'Lost Self' Portrait

"The 'Lost Self' Portrait" is a multisensory installation exploring cultural identity through the power of smell. Creating a reflective space, the project invites "migrants of identity" to reconnect with lost aspects of themselves. By integrating scent with other senses, the installation challenges cultural stereotypes and offers a new perspective on diversity and belonging.



Timeless Hands, Endless Stories

Craft is a living archive of tradition, innovation, and cultural continuity. In this section, artists merge heritage with contemporary expression, showcasing the evolving nature of handmade and performative arts in an increasingly globalized world.

Multidisciplinary Art

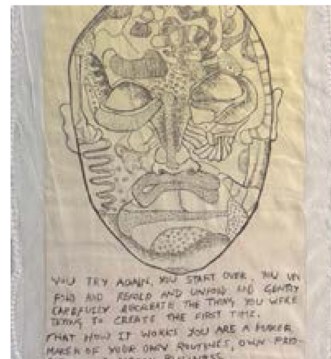


Ashmeet Kaur's (1998), is a graduate of the College of Art in Delhi, specializing in the discipline of printmaking. Her art observes the world and creates a sublime representation of her inner thoughts and emotions. Her dreams are her art, a documented expression of a perspective communicated through an accessible medium. It is her reaction to life, a conscious and subconscious expression of ideas, beliefs, feelings, or the spirit of the times. Drawing from both her conscious and subconscious minds, her art embodies her truth, a self-liberating process where lines and dots converge to depict her tragedies, desires, fears, and feelings.

Ashmeet Kaur Delhi

Threads of Hope

Ashmeet's master's degree program led her to explore fabric as a new surface for printmaking. Textiles provide a unique emotional and tactile experience. With this project, she created a life-size textile work using dry point, symbolizing the importance of memories and emotions. The project also explored how textiles create a very deep and tactile dimension to her art practice, upcycling materials that would otherwise find themselves in the waste system.



Traditional Arts & Culture



Ashutosh Verma (1997), a sixth-generation artist immersed in the folk art of Sanjhi since the age of five. This art form, initiated by his great-grandfather nearly three centuries ago, has earned his family state and national acclaim. At just 20 years old, Ashutosh continues this legacy, collaborating with his father to create works that blend tradition with innovation, reflecting Mathura's rich artistic heritage.

Ashutosh Verma Uttar Pradesh



Cutting through Waste: Sanjhi Art for a Cleaner Yamuna

"Cutting Through Waste" uses the traditional Sanjhi paper-cutting craft to address plastic pollution and its impact on the River Yamuna's ecosystem. Rooted in Ashutosh's deep connection to both Mathura and the river, the project depicts the dire consequences of plastic waste on aquatic life. Through the intricate beauty of Sanjhi art, the project aims to inspire behavioral change and promote sustainability, sparking a "Clean Yamuna" drive within the local community and beyond.



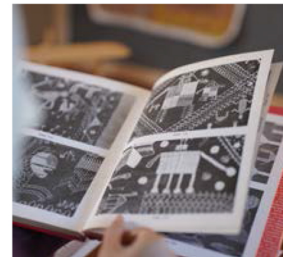
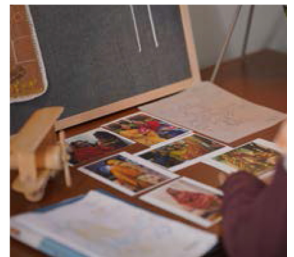


Dr. Maneet Kaur (1980), is an independent researcher, artist, and academician specializing in traditional visual art and crafts for over a decade. She uses stitches and patterns on fabric to communicate her experiences with the environment. Her Ph.D. research focused on the evolution of motif and color in Ikat textiles. Mentored by artist faculty from Kala Bhavana, Visva-bharati Santiniketan, she developed an understanding of the environment and its representation in visual arts. Continuing a family tradition, she is the fourth generation to practice Phulkari embroidery, exploring its traditional derivations and narrating the lives of farmers through stitching.

Dr. Maneet Kaur
Delhi

Womanhood Aesthetics in Traditional Art and Craft of Phulkari

Archival collections of Phulkari in national and private museums offer insights into motifs, colors, materials, and dyes, but rarely capture the skills and thoughts behind these intricate patterns. Traditionally, all Phulkari variations used pat-silk floss, a biodegradable material expressing harmony with nature. However, contemporary Phulkari often uses synthetic viscose due to its availability, contributing to the textile industry's significant pollution, a departure from the original heritage textile craft's reuse and renewal practices. The project involved meeting with families possessing heirloom Phulkaris, documenting technical details, and organizing talks, walks, and workshops on these techniques. This research culminated in an artwork reflecting the womanhood embodied in these traditional techniques.



Traditional Arts & Culture



MeMeraki, a 'culture-tech' platform, is dedicated to showcasing and preserving India's rich artistic heritage by connecting over 350 master artists with a global audience. They aim to provide new income opportunities for artisans while bringing Indian art into diverse spaces through technology and augmented reality. They aim to provide digital and financial inclusion for India's digitally marginalized artisans.

MeMeraki

Haryana



Chhaya Adhoori: The Incomplete Shadow

"Chhaya Adhoori" is a thought-provoking art installation utilizing Kalamkari art from Andhra Pradesh to reflect on the erosion of human values in modern society. The project juxtaposes hollow human casts draped with intricately designed Kalamkari cloth, symbolizing the disintegration of empathy, kindness, and compassion.

Traditional Arts & Culture



Nishita Koka (1985), is a highly motivated conceptual designer with over 18 years of experience in architecture and interior design. Her background has instilled in her adaptability, empathy, and integrity. Driven by innovation and committed to mindfulness, she brings a positive attitude to her projects. Outside of design, she enjoys art, reading, cooking, and traveling, and values perseverance. She strives to make a significant impact in her community..

Nishita Koka
Gujarat

Reviving Lippan Art

“Reviving Lippan Art” is a cultural heritage preservation initiative aimed at reviving, documenting, and promoting Lippan art, a traditional Indian folk art form from Kutch, Gujarat. The project preserves Lippan art techniques and history through interactions with veteran artisans. It also enhances skills and livelihood opportunities of Lippan artisans training programs, workshops, and mentorship. It promotes Lippan art globally through exhibitions and digital platforms, showcasing its beauty and cultural significance. Community engagement and cultural appreciation are fostered through workshops and interactive events.



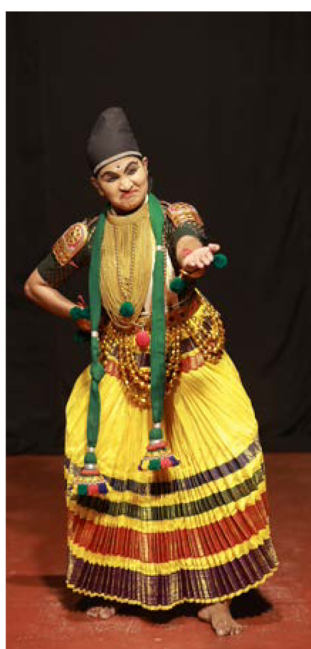
Performing Arts : Dance



Sharmila PS (1985), is a Thullal performer and performing art enthusiast. Beginning her Thullal training at the age of thirteen at Kalamandalam under Sri. Kalamandalam Geethanandan, she made her Arangettam in 2000 with Kunchan Nambiar's "Kalyana Sougandhikam." Since 2007, she has served as a Thullal faculty member at Kerala Kalamandalam and has performed on over 1000 stages, both in India and abroad.

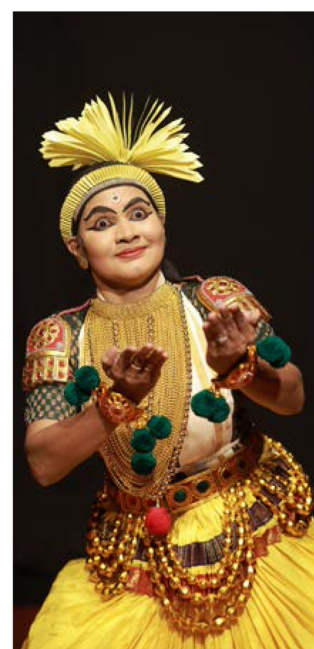
Sharmila PS

Kerala



Thouryathrikam (Performance Exploring the Art Form Thullal)

"Thouryathrikam" is a new Sithangan Thullal performance that aims to preserve and promote the true beauty of this traditional art form. Created by Kunchan Nambiar 300 years ago to combat social and cultural decline, Thullal combines acting, diverse rhythms, and music. This project addresses the proliferation of performances that compromise Thullal's artistic values. Through satire, the performance, features a dialogue between master and disciple, will explore Thullal's lessons, techniques, contemporary social relevance, and social issues like gender equality. It seeks to showcase the unique qualities of the three Thullal types (Ottan, Sheethankan, and Parayan) for the art form's survival and appreciation.

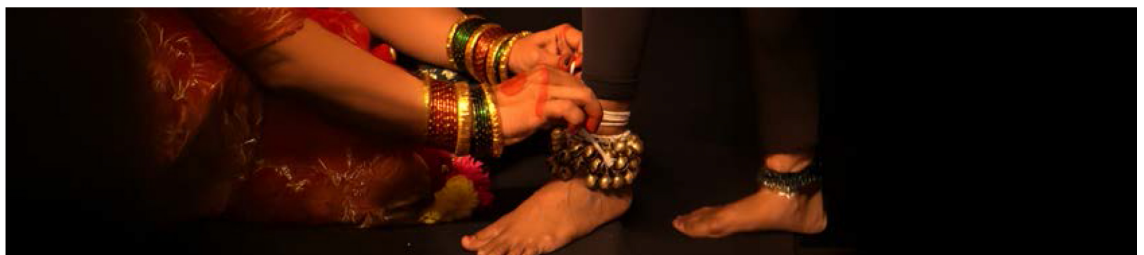


Performing Arts : Dance



Kalpesh Samel, co-founded Tiny Tales Theatre Company, aiming to explore the landscape of professional and experimental theatre across India, with a focus on underrepresented voices. A theatre artist from Dombivli, Maharashtra, Kalpesh is the first in his Agari Koli community to pursue a career in the arts. A theatre graduate from Lalit Kala Kendra, Pune University, he has over a decade of experience in various theatrical forms, collaborating with artists like Sabitri Haisnam and German director Caroline Sanders.

Tiny Tales Theatre Company Maharashtra



Lavani Reimagined: A Tribute to Tradition by Theatrical Performance

“Lavani Reimagined” is a theatrical performance honoring the rich tradition of Lavani, a vibrant folk dance and music form from Maharashtra. The project seeks to elevate the voices and artistry of Lavani artists, who often lack recognition, through collaborative performances that blend traditional Lavani with contemporary storytelling.



Performing Arts : Dance



Yakshadeevige, a Tumkur-based trust, has spent the last decade fostering the vibrant art of Yakshagana. Training rural enthusiasts of all backgrounds, they empower individuals to perform across Karnataka. Beyond performances, Yakshadeevige also provides instrumental training and explores innovative themes, including environmental protection and adaptations of classic works. Led by Smt. Arathi Patrame, a trained Yakshagana artist and writer, the trust is dedicated to preserving and evolving this 800-year-old art form.

Yakshadeevige Karnataka

Cultivating Water Consciousness through the Theatre of Yakshagana

This project uses Yakshagana to raise awareness about water conservation in drought-prone Tumkur. Through a newly created 90-minute "prasanga" (performance), Yakshadeevige addresses the urgent need to protect and improve water resources. Combining research, artistic development, and traditional performance techniques, the project aims to educate and inspire audiences to take action.



Echoes of Change

This section features works that document the visible and invisible effects of climate change. Through organic forms and evocative storytelling, artists highlight environmental shifts, urging reflection and collective action.

Visual Art : Printmaking



Chhering Negi (1987), grew up immersed in nature, deeply connected to the mountains, rivers, skies, and forests. These experiences and traditions shaped his being. He completed his Masters from Kala Bhavana, Visva Bharati University, Santiniketan, in 2012 and his Bachelor's degree from the Government College of Art, Chandigarh, in 2010. He currently lives and works in New Delhi at the Lalit Kala Artist Studio, Garhi.

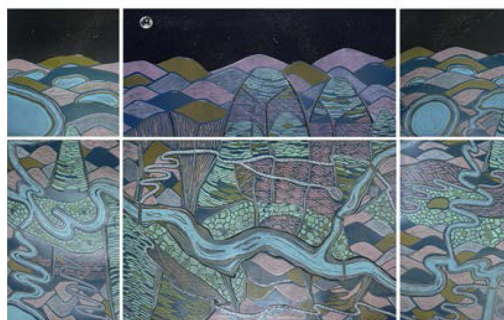
Chhering Negi

Himachal Pradesh



Climate Change in Himalayas

"Climate Change in Himalayas" explores the factors driving global warming, from the greenhouse effect to rising carbon emissions, and their consequences. The project focuses on the unique impact of climate change on the Himalayan region, where melting glaciers and changing weather patterns threaten ecosystems, water resources, and local communities. His work on this project has been ongoing for several years. Project documentation included images and videography. Negi explored lithography, appreciating the gifts of nature even more through this printmaking process.



Functional Innovative Arts & Crafts



For a decade, the Clothes Box Foundation, under the leadership of Sajjan Veerr Abrol, has been a force for positive change, transforming textile waste into resources for the underprivileged. The Foundation provides clean, accessible clothing to those in need and creatively repurposes textile waste into useful products. They empower underprivileged women through industrial stitching training, generating livelihoods while simultaneously diverting textile waste from landfills.

Clothes Box Foundation Haryana



RPACK

RPACK tackles plastic and fabric waste by recycling plastic into yarns for sustainable e-commerce packaging, reducing environmental impact. The initiative also creates job opportunities for rural women, providing training in stitching and manufacturing, thereby empowering marginalized communities and promoting social equality.



Multidisciplinary Art



Born in Chandpur village, Pratapgarh, Uttar Pradesh, Gyanwant Yadav (1992), grew up working alongside his farmer parents, gaining deep insight into the challenges of rural life, which strongly influences his art. He completed his Bachelor's degree in 2017 and his Master's degree in 2019 from the College of Art, Delhi. These studies shaped his identity as a contemporary artist. He currently lives and works in Delhi, expanding his practice and experimenting with various media, focusing on connections with spaces and exploring the dynamics of structures.

Gyanwant Yadav
Uttar Pradesh

Yamuna Landscape : A Space for Interaction of Floods and Farmers

"Yamuna Landscape: A Space for Interaction of Floods and Farmers" examines the changing Yamuna landscape, focusing on the complex relationship between floods and farmers. Farmers near the Yamuna, mostly migrant labourers renting land, face challenges due to floods, including reduced agricultural space, displacement, and pollution. The project explores the materiality of the Yamuna, focusing on agricultural waste management. Materials collected from the riverbank and migrant communities were repurposed into new forms, highlighting the region's organic values. Grass was transformed into paper along with other installations, paintings, and drawings made using local tools and objects.



Functional Innovative Arts & Crafts



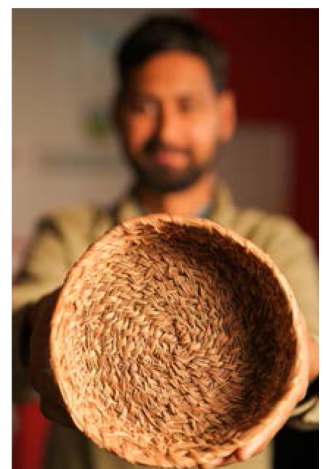
Functional Innovative Arts & Crafts
The Mount Valley Development Association is a non-profit organisation that works to strengthen rural communities in Uttarakhand through integrated programs in agriculture, education, livelihood generation, and sustainable development. Focusing on women, children, and youth, they provide opportunities for skill-based training and organic agriculture techniques, promoting social harmony, justice, and overall development.

Mount Valley Development Association (MVDA) Uttarakhand



Natural Threads Collective by Uttranjali

MVDA, through its “Natural Threads Collective,” worked with several artists to create artwork using pine needles and bhimal fiber. The project empowers women farmers who collect pine needles, mitigating the risk of forest fires, and transforms these needles into valuable products. Utilizing selu, a local grass traditionally used in crafts, women artisans create handmade items like pen stands, baskets, key rings, lamps, coasters, and bottle covers. By preserving these traditional skills, the project provides a sustainable income source for the artisans, empowering them economically.



Visual Art : Sculpture



Nagesh Ambadas Kanade's (1999) work blends contemporary themes with a narrative inspired by Indian art and architecture. A graduate of Sir J.J. School of Art, Mumbai (BFA Sculpture, 2018-21) and currently pursuing an MVA in Creative Sculpture (2023-25) at The MS University, Baroda, his work investigates simultaneous history, particularly focusing on historical monuments and their present context. His practice explores how visual and material evidence functions, using materials metaphorically. His art reflects personal observations and questions, aiming to spark dialogue and introspection about our place in the world.

Nagesh Ambadas Kanade Gujarat



Anthropogenic History of the 21st Century

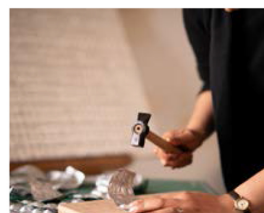
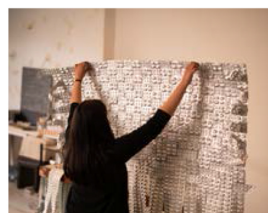
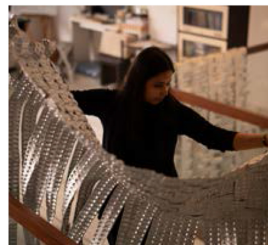
"Anthropogenic History of the 21st Century" explores humanity's impact on nature, focusing on the growing crisis of ocean pollution. A sculptural installation features a large boar covered with everyday objects, which act as "memories" of human consumption and prompt viewers to introspect their actions. Inspired by the Varaha avatar, this contemporary version represents humanity's complex relationship with the environment. Photographic documentation of pollution, used as reference material for the sculpture, is displayed alongside the installation.

Visual Art : Installation



Poojan Gupta's (1998), creative practice explores the intersection of everyday human actions, ritualistic transcendence, and the aesthetic value of discarded materials. Her work is driven by the relationship between minimalist art, the environmental impact of medical science, and his upbringing. Working between Jaipur, Santiniketan, and London, she addresses present-day anxieties, the unrecognized beauty of everyday objects, and the transformational experience of the numinous. She uses plastic dosage trays as her chosen medium, transforming this disposable packaging through contemporary sculpture and installation, adding value to something previously discarded.

Poojan Gupta Rajasthan



Wished II

"Wished II" expands upon the artist's ongoing work responding to the global environmental problem of waste pharmaceutical packaging. Using a growing reserve of discarded blister packs, Poojan creates sculptures and installations aimed at shifting perceptions about medical waste. Building on her 2024 work "Wished," a 3.5-meter high sculpture made from pill pockets and inspired by mauli tied around temples and trees, "Wished II" will be a larger, immersive environmental work that transforms an ecological hazard into a sacred shrine. Alongside this expanded physical manifestation of "wishing" better health for the planet, the project includes researching and writing theoretical articles with contacts at the Oxford Centre for Hindu Studies, publishing in peer-reviewed journals and engaging social media platforms.

Visual Art : Sculpture



Rohit Suresh Varekar (1999), a visual artist based in Sawantwadi, Sindhudurg, bridges traditional craft practices with contemporary artistic expression. Rooted in his cultural heritage, Varekar's art creates a dialogue between past and present, exploring the intersection of memory, history, and cultural identity. His practice centres on found objects from abandoned spaces, representing life, death, and transformation. He explores the relationship between cultural heritage and modernity, valuing traditional practices while embracing new ways of thinking. Through aged wood, sculptures, and installations, he crafts narratives reflecting societal and environmental changes, questioning the future and engaging with urbanization's impact.

Rohit Suresh Varekar Maharashtra



"Fragments of Time" : Reconnecting with Cultural Roots through Sculptural Dialogues

"Fragments of Time" addresses cultural decay and the erasure of local traditions in rapidly urbanizing environments. Inspired by wooden toy-making crafts, the project explores history, memory, and nature through sculptural installations. Using found objects, aged wood, and organic materials, the project crafts forms conveying a dialogue between past and present, highlighting the need to preserve intangible cultural heritage. The sculptures narrate the intersection of memory and modern life, bringing to life stories of communities that once thrived on traditional practices.



Visual Art : Mixed Media



Satyaranjan Das (1993), in Brahmansuanlo, Odisha, is an artist whose practice blends his rural upbringing with his current urban experience in Delhi. With a BFA in Painting from B.K. College of Art, Bhubaneswar, and an MFA in Painting from the College of Art, University of Delhi, Satyaranjan's approach is driven by a passion for watercolor, but also encompasses mixed media, video, installations, and found objects. Inspired by Odisha's traditional art forms, particularly Pata and palm leaf paintings, he strives to create a new artistic language reflecting contemporary life.

Satyaranjan Das Delhi

Echoes of the Past: Landscapes and Cultures Under Siege

Pata Chitra artists in Odisha. Exploring their unique craft and cultural legacy, the project sheds light on the challenges these artists face due to economic hardship, commercialization, and declining traditional patronage. Through visual art, storytelling, and interactive installations, the project honors the artists and advocates for the preservation of Pata Chitra as an essential part of Odishan heritage. The project also investigates the impact of urbanization on the availability of palm leaves, a crucial material for Pata Chitra, and the broader issue of farmers selling land to developers.



Visual Art : Sculpture



Thomash Changmai (1997), is a multidisciplinary artist from Assam exploring the intersection of nature, culture, and socio-political issues. Using sustainable materials, his installations address environmental threats like coal mining and deforestation. By integrating digital and tangible mediums, he aims to inspire action and promote sustainability through immersive storytelling..

Thomash Changmai

Assam



The Elephant Sofa

The installation combines traditional Assamese cane craftsmanship with contemporary ecological art to depict human dominance over wildlife. An interactive elephant-shaped sofa, crafted from sustainable cane and reused materials, highlights the environmental challenges facing Assam's Dehing Patkai elephant reserve, where deforestation for coal mining disrupts elephant corridors and leads to human-elephant conflict. The project aims to raise awareness of these issues and encourage reflection on human encroachment on natural ecosystems.



Multidisciplinary Art



Vishnu Prasad KV (1997), is an accomplished animator and visual storyteller with a Bachelor of Fine Arts degree from the Government College of Fine Arts, Thrissur. Passionate about bringing stories to life through diverse animation techniques, Vishnu draws inspiration from both traditional and contemporary art. His work explores themes of culture, identity, and emotion, weaving them into compelling narratives. With a keen eye for detail and a unique visual style, he transforms ideas into captivating and inspiring animations.

Vishnu Prasad KV

Karnataka



Shadow of Obscura

"Shadow of Obscura" is an interactive zoetrope installation that explores animation and perception. This immersive experience invites visitors to engage with the concept of motion through this historical artistic medium. Featuring three captivating loop animations, the project delves into the dynamic nature of human experiences, portraying themes of connection, solitude, and transformation. By blending traditional animation with contemporary themes, "Shadow of Obscura" aims to evoke reflection on how our experiences shape our perception of reality.

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Grantee 2025

Aditi Aggarwal : aditeeaggarwal@gmail.com

Ajay KTV : ktvajay@gmail.com

Alim Chandani : alim@enableindia.org

Aravani Art Project : aravaniartproject@gmail.com

Ashmeet Kaur : Ashmeetkaur135@gmail.com

Ashutosh Verma : sanjhichitrakari@gmail.com

Bhikari Pradhan : bhikaripradhan14@gmail.com

Chayan Taneja : archanataneja@yahoo.com

Chhering Negi : tsering572@gmail.com

Clothes Box Foundation : sajan@clothesboxfoundation.org

Daricha Foundation : darichafoundation@gmail.com

Deepak : deepakclay207@gmail.com

Devanga Bidrum Kalita : devanga.bidrum.kalita@gmail.com

Dheeraj Dubey + Nikhita Singh :

dheeraj@centreforcontemporaryfolklore.org

Gayatri Gupta : Shalinig1414@gmail.com

MeMeraki : yosha.gupta@memeraki.com

Mount Valley Development Association :
navprabhat@mvda.org.in

Nagesh Ambadas Kanade : nageshkanade22@gmail.com

Nilgiri Adivasi Welfare Association : nawaktg@gmail.com

Nishita Koka : tvastadesignstudio08@gmail.com

Payal Rokade : jjpayal19@gmail.com

Poojan Gupta : poojangupta.11@gmail.com

Poornimaa Jagannathan : poornimaaaj1502@gmail.com

Pratik Jadhav : Kalapravaas@gmail.com

Rabiul Khan : ckhan356@gmail.com

Rohit Suresh Varekar : rohitvarekar99@gmail.com

Rokesh Patil : patilrokesh1993@gmail.com

Satyanaranjan Das : satyanaranjan.studio@gmail.com

Sharmila PS : sharmilaps1985@gmail.com

Sidhant Kumar & Hari Kishan : sidhantportfolio@gmail.com

Genius Chakma : geniuschakma2@gmail.com
Ghana Shyam Latua : ghanashyamlatua@gmail.com
Gyanwant Yadav : gyanwentyadav761@gmail.com
Indrani Acharya : artist.indraniacharya@gmail.com
Jithin T Joy : jithintmist@gmail.com
Jithin T Joy : jithintmist@gmail.com
Manan Kathuria + Amit Vardhan :
manankathuria07@gmail.com
Maneet Kaur : onejunglekraft@gmail.com
Vishnu Prasad KV : vishnuprasadkv50@gmail.com
Yakshadeevige : arathipatrame@gmail.com

Steevez : ssteevez@gmail.com
Subham Sahu : subhamsahu963@gmail.com
Tamal Das : tamal.the.007@gmail.com
Tanvi Waghela : waghelatanvi13@gmail.com
Thomash Changmai : dreampix1234@gmail.com
Tiny Tales Theatre Company : contact.tinytales1@gmail.com
UPES University : seemashuk@gmail.com
Vibhav Kapoor : vibhavkapoor99@gmail.com
Vipul : vipul.klr@gmail.com
Yati Sharma : yatisharma2002@gmail.com
Yogesh Hadiya : hadiyayogesh15@gmail.com

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Irrugattukottai, NH No. 4, Sriperumbudur Taluk, Kanchipuram District, Tamil Nadu : 602117
For more information, visit our website www.hyundaiartforhope.com.