

# Everything I Waited to Forget

A solo show by  
Km. Khushboo

Editing and Design: Prima Kurien



## Director's Note

At Art Incept, our purpose has always been to identify and nurture emerging voices that hold depth and promise beyond their years. We first encountered KM Khushboo at her college exhibition, and her quiet intensity, clarity of thought, and sensitivity to process immediately stood out. Her practice—rooted in reflection, patience, and philosophical enquiry—embodies the very spirit of an artist who listens deeply to the world within and around her.

It is with great pride that we present Khushboo's first solo exhibition, *Everything I Waited to Forget*, a body of work that reveals a rare maturity and grace. Supporting artists like Khushboo, as they take their first independent steps, reflects our continuing commitment to championing new talent and creating spaces where their voices can truly be seen, heard, and felt.

This exhibition is not only a celebration of Khushboo's journey but also an invitation to be part of the unfolding path of a young artist with immense promise.

Gayatri Singh  
(Director, Art Incept)

## Curatorial Note

by Shankar Tripathi

To chant is to remember through repetition. It is to utter a sound until it transcends sound itself, to return to a syllable until it opens a world within. Km. Khushboo's printmaking practice emerges from this interior rhythm, the steady pulse of a thought that transforms her sharp dry point—a medium that requires, nay, demands her patience and caution—into a fluid, ethereal form. Her art, at once prayer and process, does not seek representation as much as revelation; a revelation steep in literature and philosophy. Each work, with its verdant hues, layered textures, and playfully obscure composition, is a recitation of Khushboo's tireless search of her 'self': an echo of what is known, what is lost and what is revealed, and what continues to breathe beyond knowing. Everything I Waited To Forget is an autobiography, Khushboo's experiments in search of truth.

For the Gorakhpur-born artist today, image making, which began with focusing on the figure, on the body holding a mirror to the self, has transcended into the realm of the unfigured. Thinning the subject into pure form, and form into formlessness—as seen in the miasma of red mist in 'Breath made visible'—Khushboo's practice has slowly turned towards the invisible, the swaroop, the essence without form. Her prints remain in dialogue with the elemental, with mud, water, and fire: "माटी कटे कुम्हार से, तू क्या रोधे मोटे," the potter's clay reminds us, what is trampled today will one day reclaim its weight. In her hands, such couplets become gestures; the words of saints pressed onto the metal plate, with philosophy finding voice in the burr of the matrix. This is the artist at her most desirous, yearning for a preternatural connection with the universe. It is a desire made obvious in the majority of her landscapes, where every single file, mark, and notch becomes a mantra, repeated by the dry point until it loses individuality and becomes universal. Here, art-making is not labour but invocation, not construction but release. To make is to chant; to chant is to become one with what is made. And Khushboo chants in abstraction.

However, Everything I Waited To Forget is also a reminder that Khushboo's abstraction is not detachment from reality but another way of seeing, a spiritual Cubism that fractures perception not to confuse, but to multiply it. The artist gathers many planes of existence into one surface: life and death, presence and absence, the seen and the unseen. The image no longer remains an endpoint, but a threshold, a place from where one can cross into another dimension of perception. 'The Pause IV' makes this lyrically particular: is this a floodplain of abundance and nourishment, or the lines of fate, marking someone's hand—and destiny?

Another powerful example is the majestic quadriptych work 'पद्मव्यूह' or 'Padmavyuh', a cosmic multi-tiered defensive formation featured in the epic Mahabharata, a robust military stratagem that delicately blooms like a lotus when seen from above. It is here, in this precarious balance of the subtle and delicate, with the intense and destructive, that Khushboo's form grows intuitively, her abstraction not merely borrowing from history but becoming an architecture of meditation where the spirit (hers, her artwork's) rehearses its own entry and exit. Each artwork breathes through such dualities, carrying an awareness that life itself is a precarious equilibrium between stillness and combustion.

In her own words, Khushboo describes art as a search, "an understanding of that invisible spectrum of knowledge that can only be felt." This search begins in solitude, reminiscing the quiet hours before dawn when she once sketched at the Manikarnika Ghat in Varanasi, where life and death cohabit without conflict. That experience of watching bodies return to the elements became an early initiation, the awareness that creation and dissolution are the same gesture, merely reversed. Her later readings of the Bhagavad Gita reaffirmed this: that the end is not loss, but transformation; that the desire to know God's true nature is itself the act of becoming. In the end, *Everything I Waited To Forget* gathers these understandings into a single breath. To forget, here, is not an erasure but a release—the quiet unburdening of what the body and mind once held too tightly. It is the pause between two chants, where sound returns to silence, where the form empties itself to begin again. Through her works, Khushboo invites the viewer into this rhythm of release, to witness how an image dissolves into prayer, how a mark becomes meditation, how a body of work becomes a body of grace.

What we are left with, is not the image but its resonance; the hum that continues long after the chant has ceased. Her practice rests in that vibration: intimate, cyclical, unending.





Km.  
Khushboo

**Born in 2001 in Uttar Pradesh, Khushboo holds a Bachelor's in Painting from Banaras Hindu University, Varanasi, and a Master's in Printmaking from the Department of Graphic Arts, Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda, Gujarat.**

**Grounded in self-expression, her work evolves from personal experiences and intuitive responses to the world around her, delving into its spiritual and philosophical dimensions. What began as an exploration of death as the ultimate truth has grown into a deeper contemplation of transformation, transience, and renewal.**

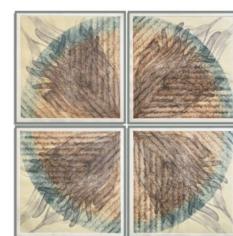
Printmaking—especially etching, drypoint, and woodcut—has become a meditative space for her. Each mark and layer embodies both presence and release, turning process into reflection.

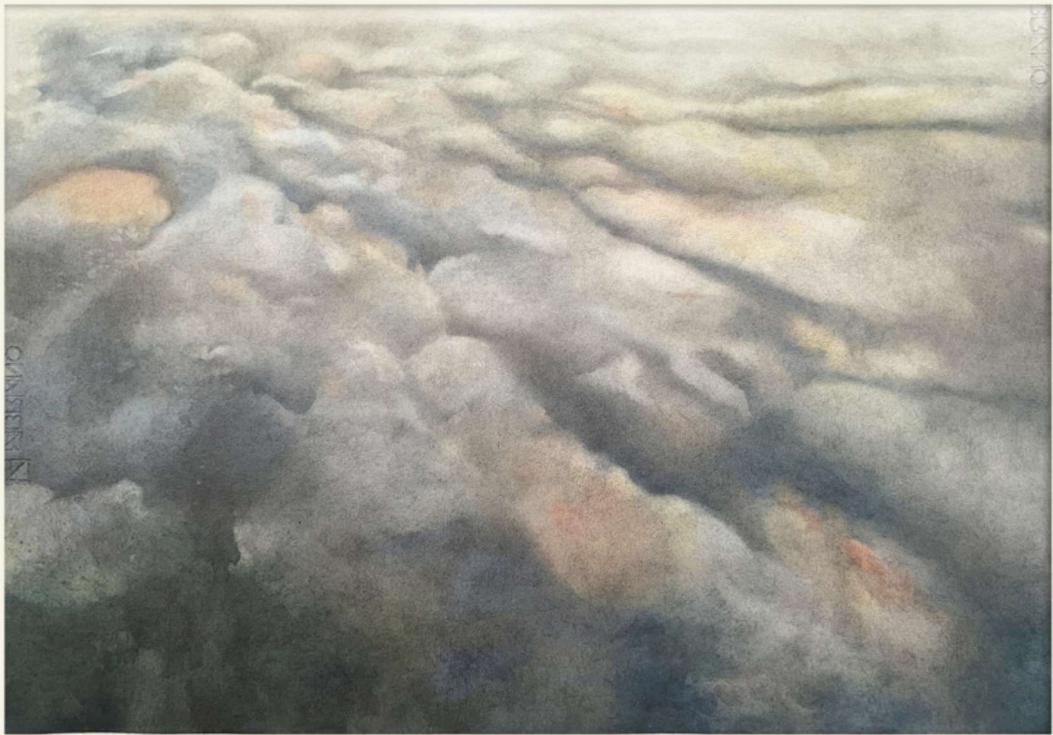
Through her engagement with text and image, Khushboo explores acts of leaving, releasing, and

accepting—embracing both wholeness and fragments while remaining open to change.

**Her work has been presented in several national and international exhibitions, including Voices from India (Cincinnati, USA), Nabh Sparsh (National Gallery of Modern Art, Delhi & Mumbai), At Crossroads (Tapi Festival, Surat), Without Cube (MSU Fine Arts Faculty Gallery), Incept in Baroda (Art Incept, Gurugram), and CIMA Awards Show 2025 (Kolkata). She has received the Jeram Patel Award (2024) and the Manorama Young Printmakers Grant (2025).**

Through these evolving experiences, Khushboo continues to deepen her understanding of the visible and the invisible—each work becoming a quiet meditation on impermanence, memory, and transformation.





*Inspired by fleeting forms that drift without beginning or end, this work create a circle of experience — open, persistent, and irrevocable. Time here is felt rather than measured, and the viewer encounters a rhythm that is both quiet and alive, where traces of the past linger as part of the ongoing flow.*



*Between movement and stillness, a quiet tension unfolds. On one side, There Isn't a Finish Line carries the sense of continuation, while on the other, With No Way Back holds the inevitability of irreversibility.*

*Together, they form a circle – nothing stops, yet nothing returns.*



*The Kiss*, 2025 | Watercolour and graphite on paper, 36 x 48"



शामित, 2025 | Drawing, 36 x 48"



*It's just a thing* - (edition of 3), 2024 | Etching and Dry point, 26.5 x 33.5"



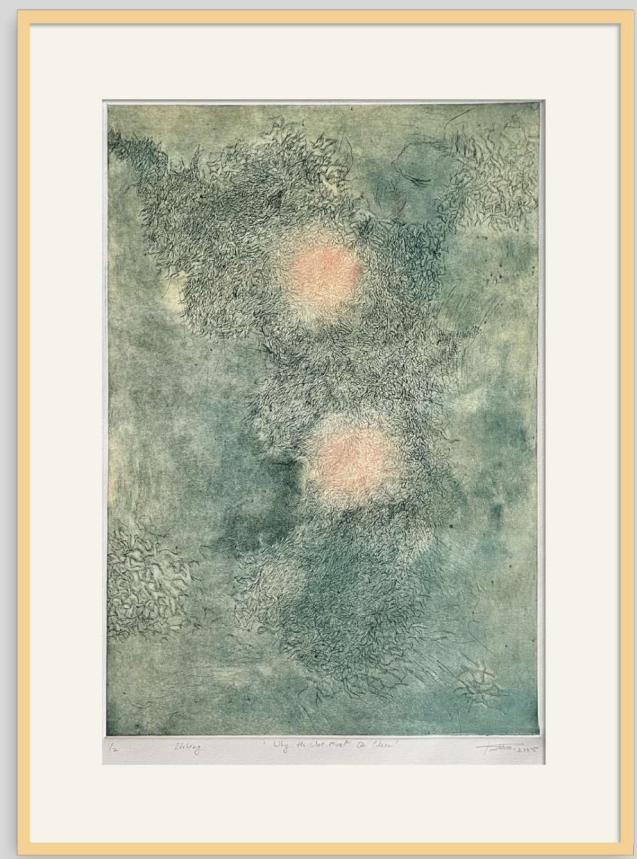
*It's time to enter the new season - (Unique edition)*, 2024 | Etching, 25.75 x 50"



*Upside-Down sayings* – (edition of 2), 2024 | Etching and Dry point, 20.5 x 25.25"



*What are you looking for - (edition of 2) (dyptic)*, 2024 | Dry point, 29.5 x 22.75" each



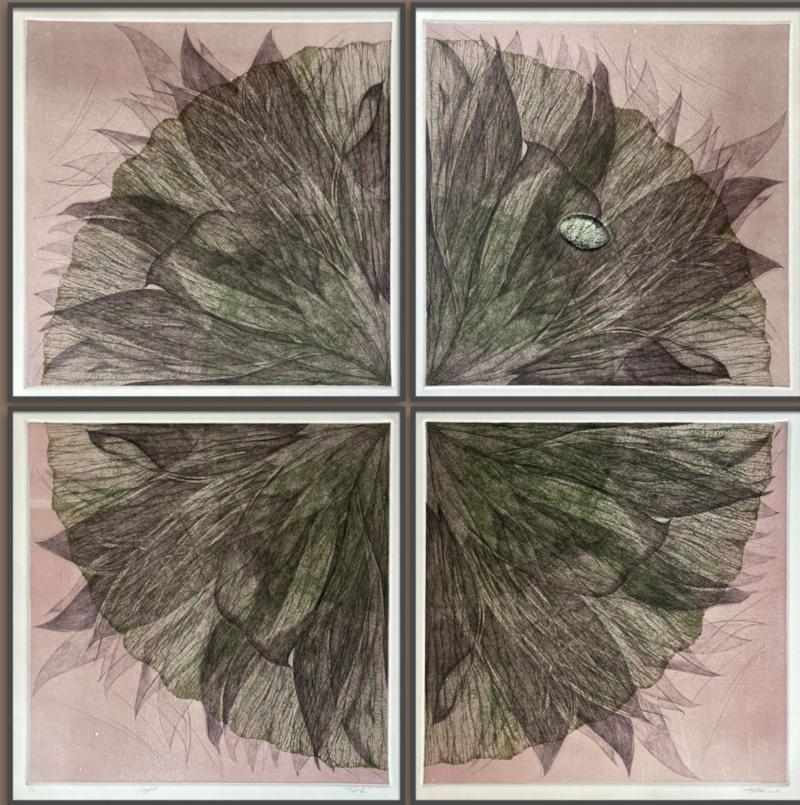
*Why the wall must be clean II & III*, (edition of 2), 2025 | Etching, 14 x 20" each



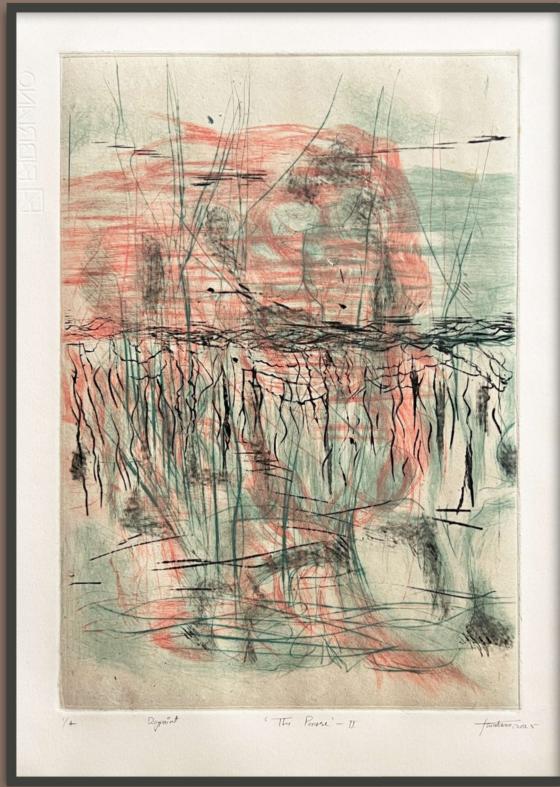
*Between presence and stillness, a quiet form unfolds. A quiet strength lingers in the stillness, where movement hides beneath calm. Forms seem to gather and dissolve at once, holding a silence that feels alive. Something turns gently toward light, carrying traces of what once burned bright. Between presence and absence, a sense of warmth remains – unspoken, yet deeply known.*



*The Wheel (unique edition)*, 2025 | Drypoint, 39 x 39"



The majestic quadriptych work 'पद्मव्युह' or 'Padmavyuh', a cosmic multi-tiered defensive formation featured in the epic Mahabharata, a robust military stratagem that delicately blooms like a lotus when seen from above. It is here, in this precarious balance of the subtle and delicate, with the intense and destructive, that Khusbhoo's form grows intuitively, her abstraction not merely borrowing from history but becoming an architecture of meditation where the spirit (hers, her artwork's) rehearses its own entry and exit.



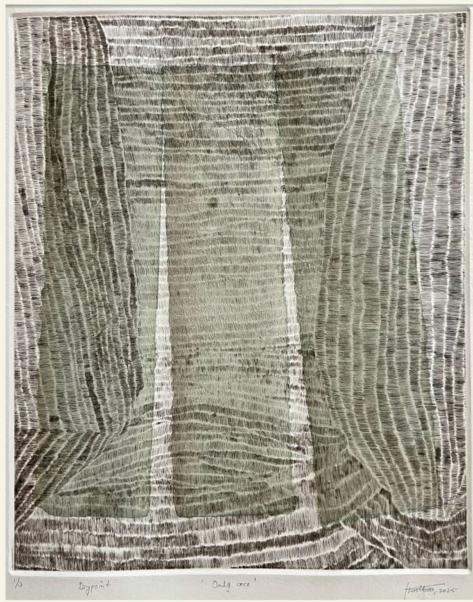
*The image no longer remains an endpoint, but a threshold, a place from where one can cross into another dimension of perception. 'The Pause IV' makes this lyrically particular: is this a floodplain of abundance and nourishment, or the lines of fate, marking someone's hand—and destiny?*



ஏஜ - (edition of 2), 2024 | Dry point, 30 x 23" each



Top: *The way of living* - (edition of 3), Bottom: *It's a secret* - (edition of 2), 2023 | Etching, 20.5 x 25.25" each



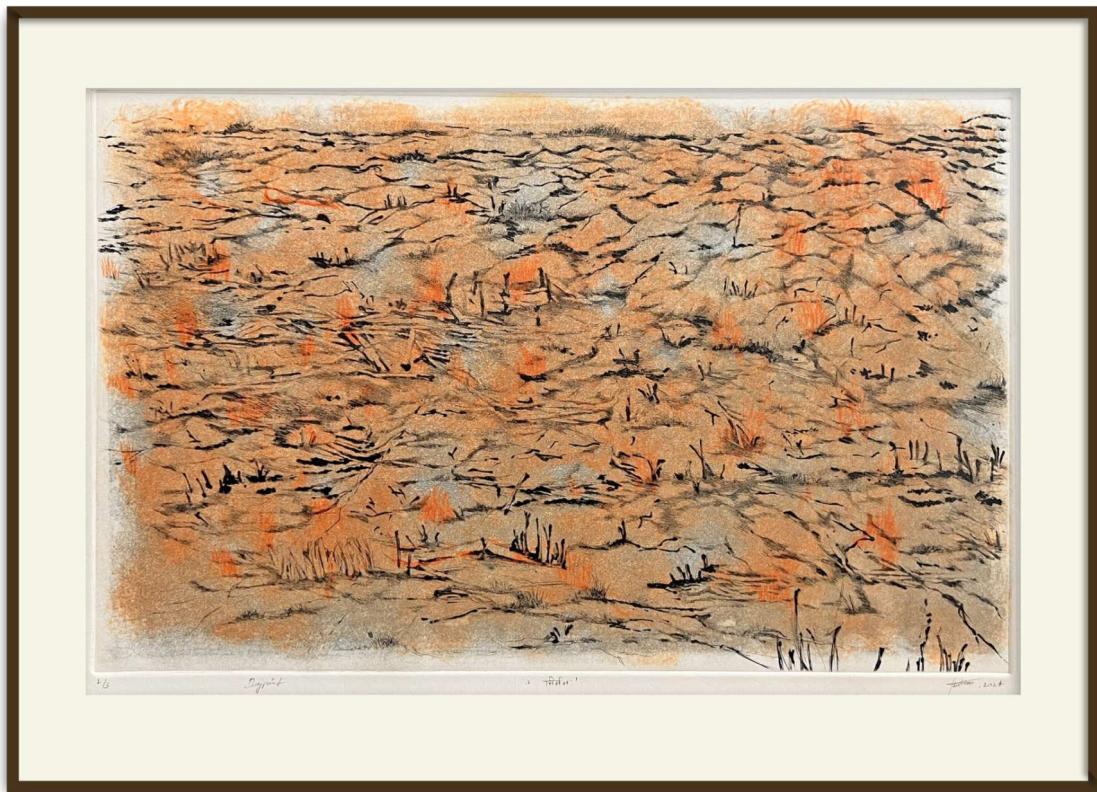
Left: *Only once* - (edition of 3), 20.5 x 17", Right: *Circle no more* - (edition of 2), 2025, 17.25 x 14" | Dry Point



Top: मर - I, Bottom: मर - II, 2025 | Watercolour and graphite on paper, 14 x 20" each



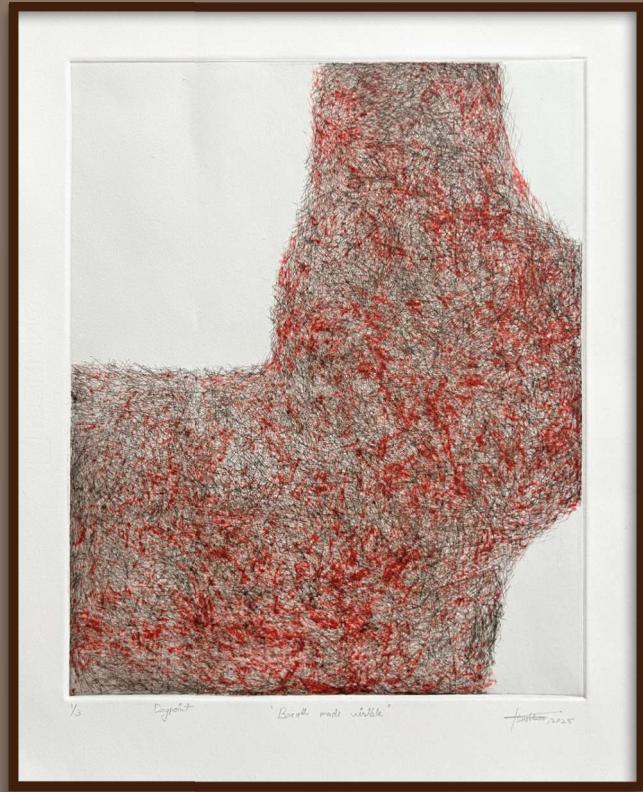
Top: *ਮਰ - III*, Bottom: *ਮर - IV*, 2025 | Watercolour and graphite on paper, 14 x 20" each



निर्मम - (edition of 3), 2024 | Etching, 22 x 29.5"



Left: *Unsaid* – (edition of 3), 17.25 x 13.75". Right: *The pause I* – (edition of 4), 19.5 x 13.75", 2025 | Dry point



Left: *The pause III* – (edition of 3), 19.5 x 13.75", Right: *Breath made visible* – (edition of 3), 17.25 x 13.75", 2025 | Dry point



Left: *Rewriting Lines - (edition of 3)*, 2025 | Dry Point, 32.5 x 26", Right: *Untitled*, 2024 | Watercolour and graphite on paper, 32.5 x 24.5"



*Overtaken by something - (edition of 2)*, 2024 | Dry point, 24 x 29.5" each



ਮੈਂ ਕਹਾ ਦੀ - (edition of 3), 2024 | Woodcut, 29 x 21"

*This series explores the relationship between space, memory, and perception. Each work emphasizes texture — a record of both material and process — reflecting presence, absence, and subtle traces of human experience.*

*Inspired by spaces that carry ritual and memory, the works consider how repeated visits to the same place never yield the same experience. Each encounter is shaped by individual aura, perspective, and moment, making familiar spaces feel different every time.*



*Why the wall must be clean-I* (edition of 2), 2025 | Etching, 14 x 20"

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