



# the body speaks

curated by rahul kumar

ART INCEPT

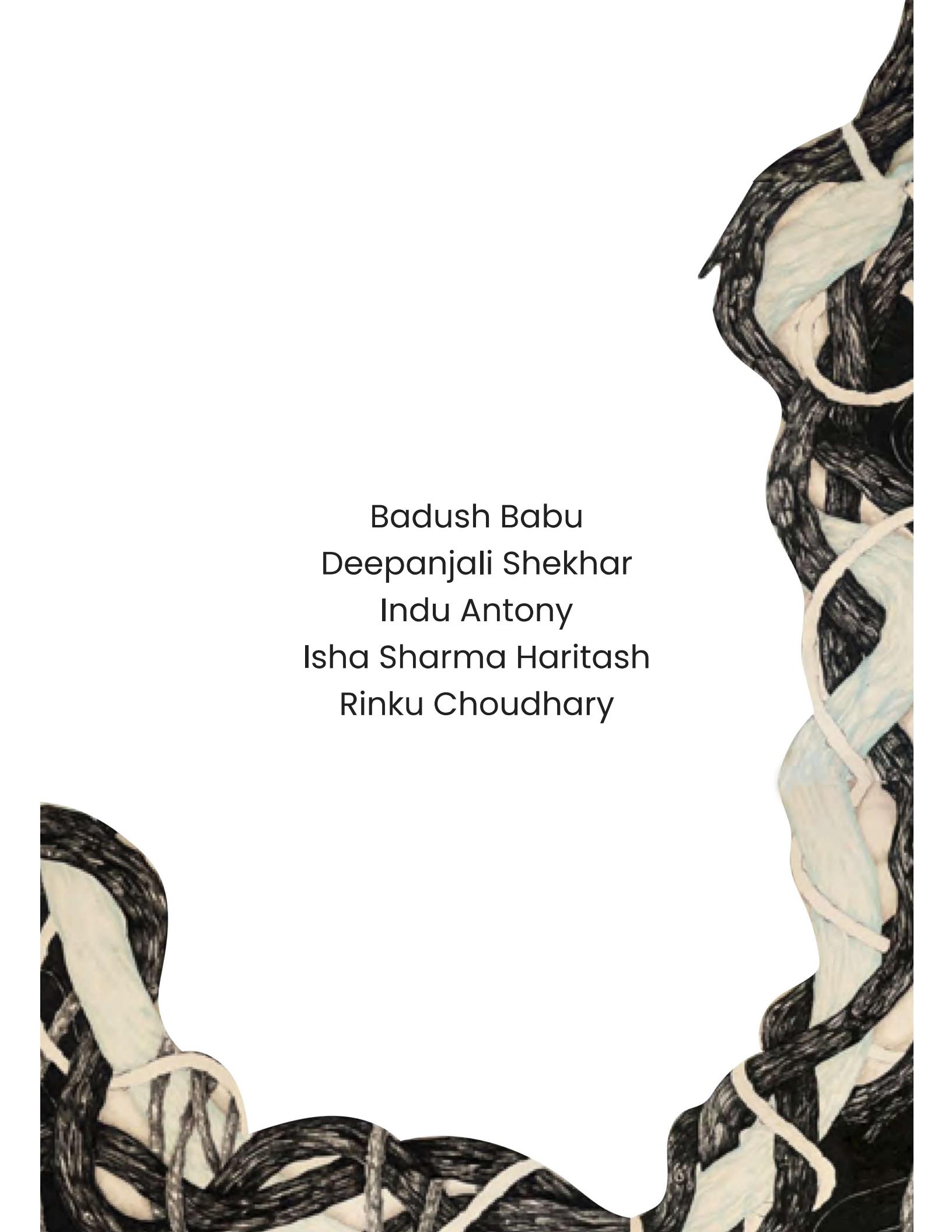
## Curatorial Note

The exhibition explores the human body's ability to convey emotions, stories, and ideas through works that present the body as a canvas, a vessel, and a voice, highlighting its complexities and vulnerabilities. Artists presented here examine the figure as an emotional landscape, aiming to reveal inner worlds through expressive forms or narratives, and to reference the role of the body in shaping identity, culture, and personal stories. They express vulnerability or strength through the body's fragility and resilience. The body is also used as a metaphor to symbolise the universality of human experiences.

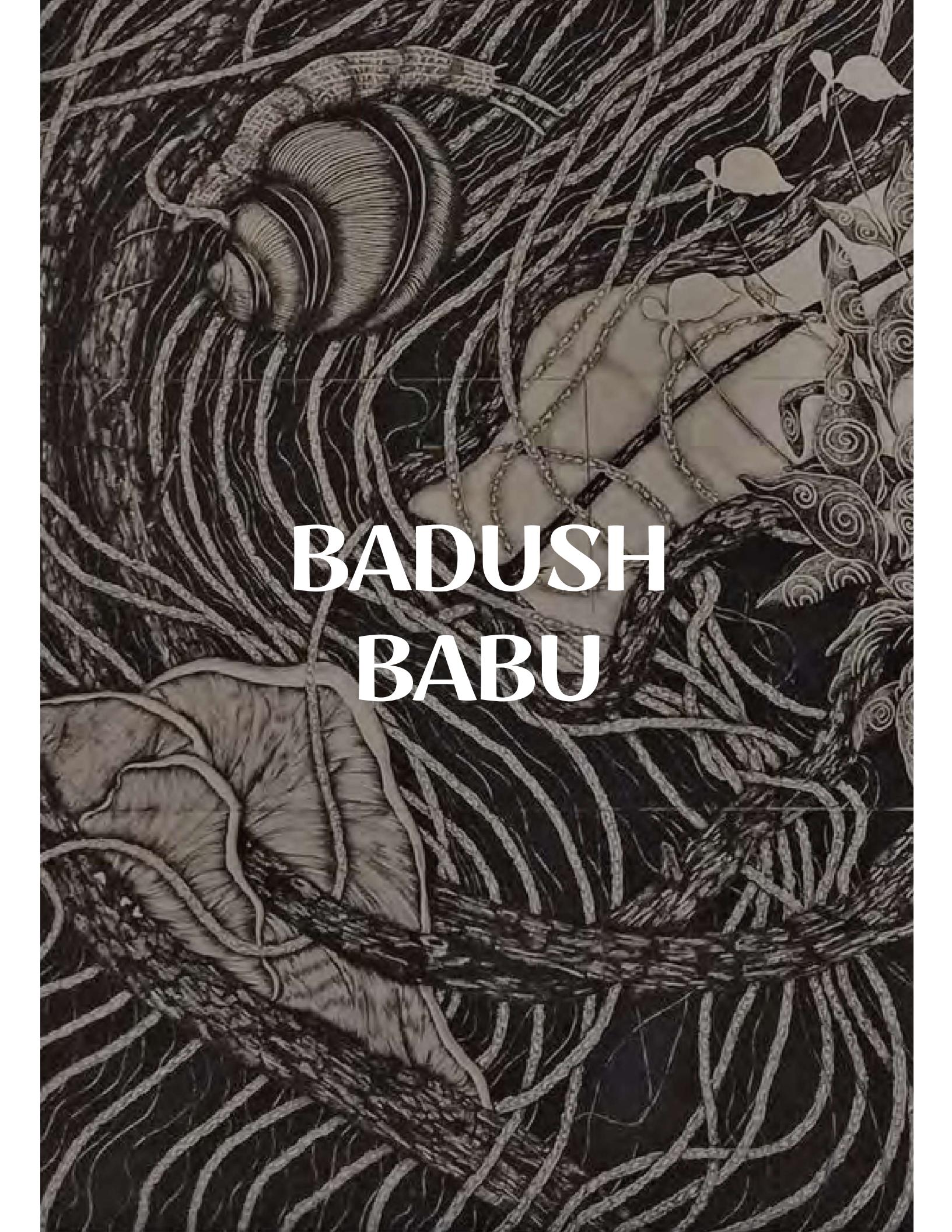
To approach the human body in visual arts is to enter an ancient and ever-renewing conversation, a dialogue between flesh and form, between the visible outline and the invisible interiority it contains. The body is our first landscape, the terrain through which we encounter the world, and the vessel through which the world encounters us. Artists return to it not merely to depict but to decipher, to understand what it means to inhabit a body, to move through space, to desire, to ache, to age, to transform. In every gesture, the body holds memory. Every contour carries the imprint of time, labour, joy, and grief. An artist listens to these traces, translating them into line, shadow, and texture. In this act of observation, the body becomes more than its anatomy; it becomes a metaphor for vulnerability, resilience, longing, and the fragile boundary between self and other.

Across centuries, the body has been celebrated, idealised, scrutinised, abstracted, broken apart, and rebuilt. Yet its mystery remains intact. Even in its simplest forms, a curve of a shoulder, the turn of a neck, it offers an entire universe of emotion. To study the body is to study humanity itself: its contradictions, its tenderness, its complications. In contemporary practice, the body expands further. It becomes political, technological, hybrid, fragmented, or fluid. It becomes a site of questioning – what does it mean to belong? To be seen? To be free?

Rahul Kumar



Badush Babu  
Deepanjali Shekhar  
Indu Antony  
Isha Sharma Haritash  
Rinku Choudhary



# BADUSH BABU



**Born in 1997 (Thiruvananthapuram, Kerala), Badush Babu completed BFA in Painting from Raja Ravi Varma College of Fine Arts, Kerala in 2020 followed by MFA in Painting from the College of Fine Arts, Thiruvananthapuram in 2023.**

His Silent Stories delves into the experiences arising from the complexities of physical and mental solitude as humans seek solace in nature.

**The works examine the cyclical nature of decay and growth, navigating the profound spectrum of uncertainty and impermanence as an inevitable part of life.**

He aims to vividly illustrate how one's surroundings exert a profound influence during these periods of intense pain, reflecting the individual's internal struggles. His biomorphic drawings become a metaphor for what the body holds.

He has participated in numerous exhibitions and residencies. Most recently, he had the privilege of being a part of Space Studio Residency Baroda 2024, the KGS Memorial Artist Residency in Sreekandapuram, Kannur, organized by Kerala Lalitha Kala Academy in 2024. Additionally, his work has been showcased at the Kerala Lalitha Kala Academy group show in Durbar Hall, Ernakulam, in 2024, and the Cochin Art Fair at the same venue in 2023. He also participated in the Kerala Lalitha Kala Academy's 51st state exhibition of Art + Awards held at Durbar Hall, Ernakulam, in 2022-2023.

His academic achievements include a degree show at the College of Fine Arts Kerala, Thiruvananthapuram in 2023, and an exhibition at the Rama Varma Art Gallery in Mavelikara, Alappuzha 2018-2019. Notably, he was awarded the Artist Rama Varma Raja Trust Scholarship for Best Student in 2017-2018.





*Silent Stories Series, 2025 | Charcoal on fabriano paper, 85.5 x 120.3"*



*Silent Stories Series, 2025 | Charcoal on acid free drawing paper, 65.1 x 52.6"*



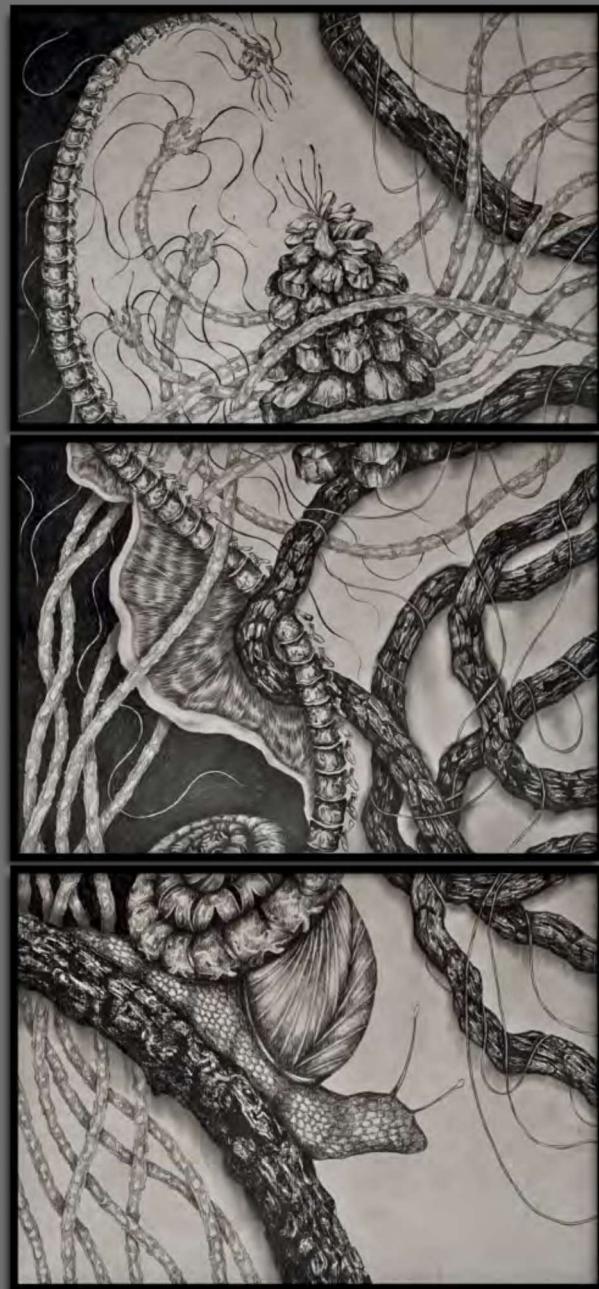
*Silent Stories I*, 2025 | Charcoal on acid free drawing paper, 74 x 61.5"



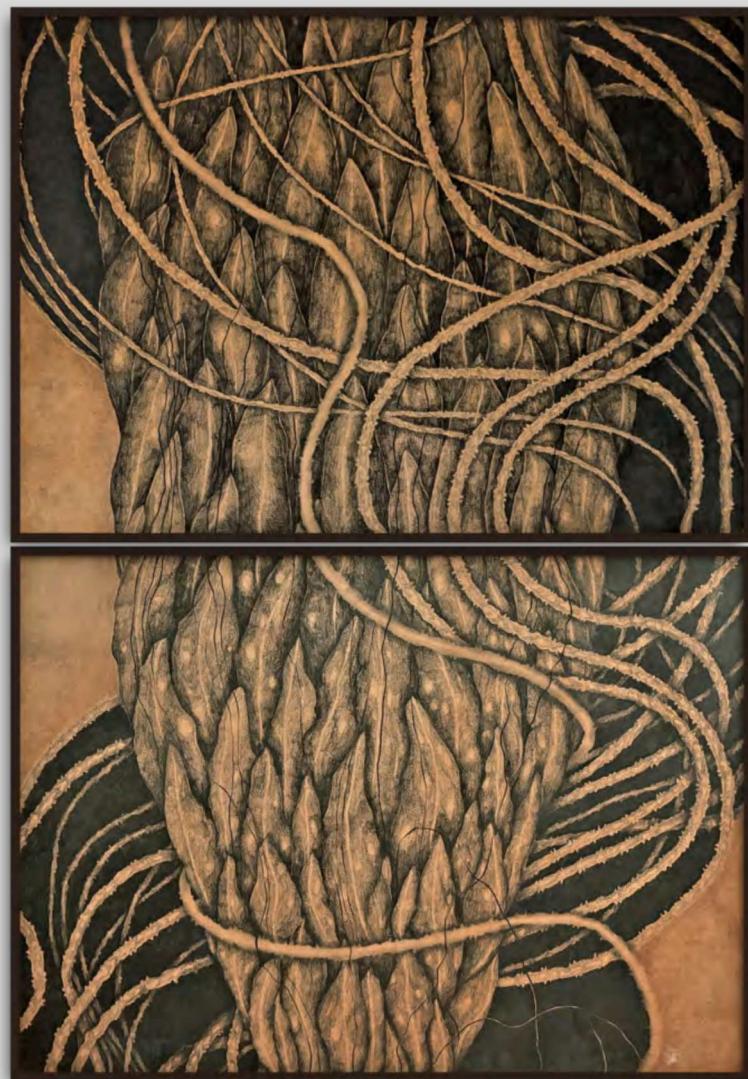
*Silent Stories II*, 2025 | Charcoal on acid free fabriano paper, 40 x 106"



*Silent Stories III, 2025 / Charcoal on acid free fabriano paper, 79 x 106"*



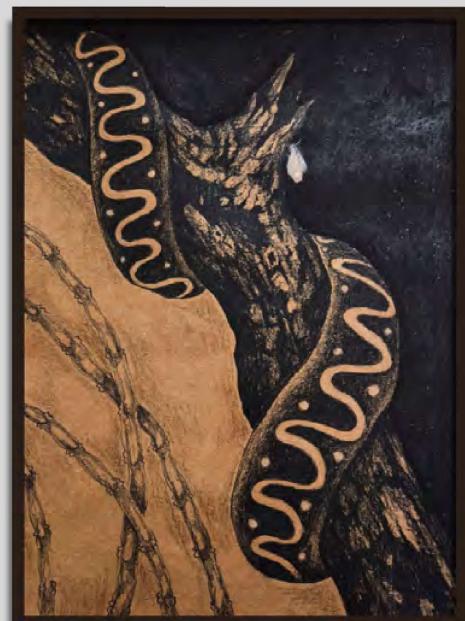
*Silent Stories Series*, 2025 | Charcoal on acid free artrex paper, 58.8 x 27.5



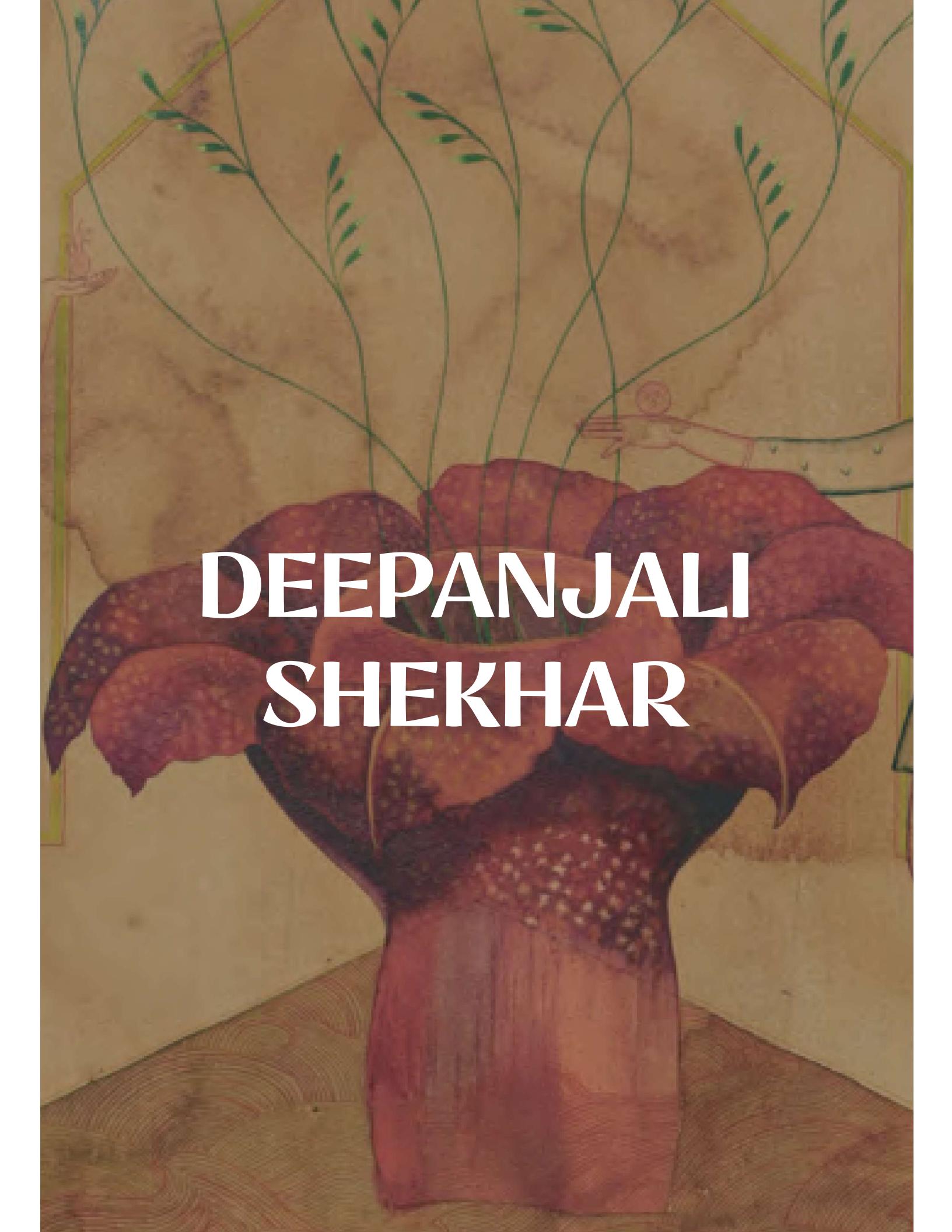
*Silent Stories Series, 2025 | Charcoal on acid free Khaki paper, 52.6 x 26.3"*



*Silent Stories Series, 2025 | Charcoal on acid free Khaki paper | 16.5 x 11.8 each*



Silent Stories Series, 2025 | Charcoal on acid free Khaki paper | 16.5 x 11.8 each



# DEEPANJALI SHEKHAR



**Born in 1992 (Bihar), Deepanjali Shekhar's artistic practice explores the expression of unspoken emotions through intricate drawings, often inspired by personal experiences as well as botanical and microbiological studies.**

## **She places the female figure, surrounded by botanical elements, at center stage.**

Each image represents women in their daily lives, their everyday emotions, struggles, and the subtle conflicts they face.

Through gestures, postures, and forms, the body speaks: sometimes as a reflection of the self, sometimes in dance as a metaphor for joy, sometimes in stillness or yoga as a meditative state of hope, and at times in moments of self-embrace as a celebration of beauty.

Botanical forms are interwoven with the figures, not only as metaphors of daily life but also as carriers of intimate stories.

Her choice of coffee or tea toned paper evokes a vintage, diary like quality, creating surfaces that carry her emotions, memories, and observations. The day-to-day imagery in her drawings often sparks reflections of past moments, transforming them into symbols of self. Her exploration of the body and nature merges these two forms, collapsing them into a unified representation of each other.

Having studied printmaking, etching, embossing, stop-motion animation, and videography, Deepanjali has expanded her practice to include painting – a medium that deepens her engagement with the themes of nature and self-discovery. Her time at Shantiniketan, surrounded by the rich flora and fauna, further nurtured her connection to nature, sparking new symbols and icons that continue to drive her creative process.





*Shower of Flower*, 2025 | Watercolor Gouache tea toning coffee pencil on paper, 26 x 20"



*Dance of Joy IV*, 2025 | Watercolor Gouache, tea toning, coffee & pen on paper, 26 x 20"



*Whisper beneath the tree*, 2025 | Watercolor Gouache tea toning coffee pen on paper, 26 x 20"



Left: *Both are growing inside and outside*, 2025 | Watercolor Gouache, tea toning, coffee & pencil on paper, 26 x 20"

Right: *Story of inside and outside*, 2025 | watercolor Gouache, tea toning, coffee, pen & golden color on paper paper, 26 x 20"



*They are welcoming nature*, 2025 | Watercolor Gouache tea toning coffee pen on paper, 20 x 26"



Top: *Stages of growing up*, 2025 | Watercolor Gouache tea toning coffee pen on paper, 20 x 26"  
Bottom: *Dance of Joy III*, 2025 | Watercolor Gouache tea toning coffee pen on paper, 20 x 26"



Top: *Dance of Joy I*, Bottom: *Dance of Joy II*, 2025,  
Watercolor Gouache tea toning coffee pen on paper, 20 x 26"

16  
17  
18

11'-4"

10'

11'-4"

# INDU ANTONY

My first hostel

We seven were the rebels

We just had one zero watt bulb in the room,  
so that I could find this easily when I had to

The wooden stairs had rounded edges due to

On Wednesdays the hostel had Pazhamponi  
notebook back. The sports quota students g

One day I bought a ten watt bulb and change  
The sisters were not happy and I finally left t





**Born in 1982 (Kerala), Indu Antony is a multidisciplinary artist based out of Bangalore and Kerala in India. Antony pursued her degree in medicine and then later on moved to learning and practising art full-time.**

Antony's 'Archive of Memories' is an intimate exploration of the spaces that have cradled her existence, shaped the contours of her identity, and provided a backdrop to the chapters of her life.

**She navigates this intricate topography of homes, prompting a reexamination of the emotional resonance embedded in the walls that bear witness to our personal narratives.**

Names they called uses the artist's own hair, exploring the eve-teasing faced by women. Embroidered words symbolize emotional scars and societal pressures, blurring the lines between form, medium, and message.

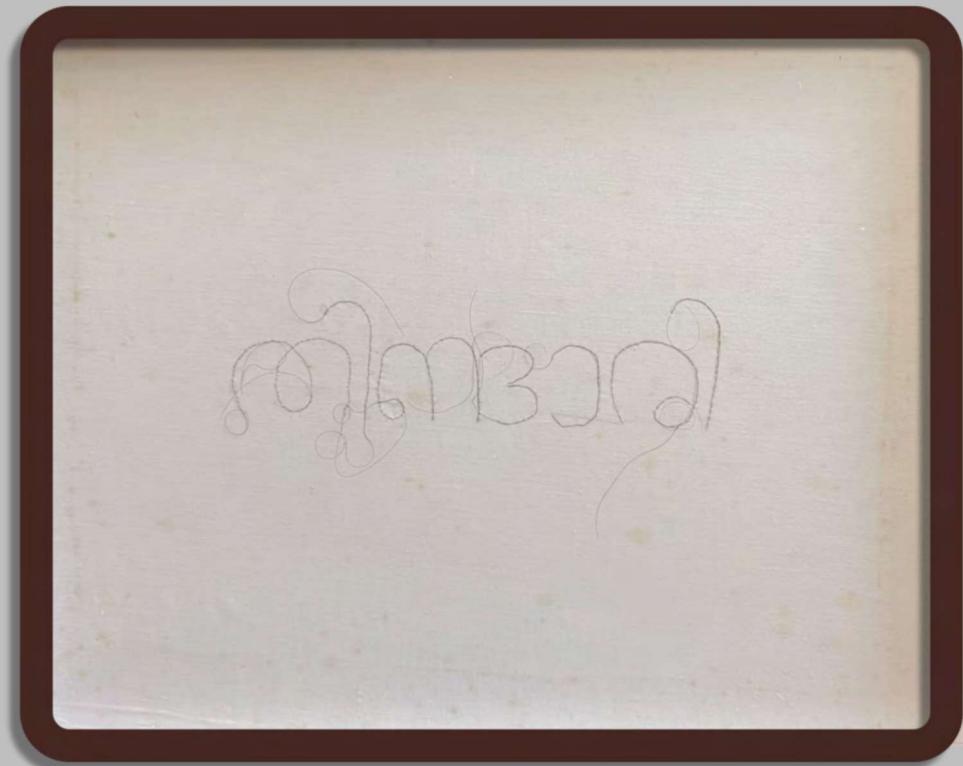
Over the years, the artist has presented solo exhibitions at major venues including the Museum of Art and Photography, Bangalore (2023); 1 Shanti Road, Bangalore (2022); Blueprint 12 Gallery, Delhi (2021); Ada Slaight Gallery, Ontario (2019); Kashi Art Gallery, Fort Kochi (2017); and Taboo at 1 Shanti Road, Bangalore (2012).

She also participated in notable group shows worldwide, such as Invisible Visible at MAP, India (2022); Gender Bender, India (2022); India Art Fair (2022–25); Art Mumbai (2024); Photo Australia, Footscray (2022); Monash Art Gallery, Australia (2021); Unsealed Chambers, Delhi (2021); UP Gallery, Taiwan (2021); and Lokame Tharavadu, Kerala (2021).

The artist's accolades include Artist Book of the Year at the Hello India Art Awards (2022), shortlistings for the International Public Art Award, China (2021) and the Paris Aperture Photobook (2021), and runner-up for the Al Kazi Foundation Photobook Grant (2020).

As a curator, the artist has led projects such as The Angadi Project (2020), To J Alfred Prufrock (2018), and The Bathroom Project (2016). They have received grants including the Experimenter Co-operative Grant (2020) and Wellcome Trust Mindscape grant (2020–23), and have conducted workshops and talks internationally. Publications include the books Why can't bras have buttons? (2021), Vasane (2021), Directory of the Outsiders (2023), and the zine 1.2...Ready? (2022).





***Theendari***, in Malayalam, refers to a person who menstruates—a word that should signify a natural cycle, yet in Kerala is often used as a slur. It marks someone as impure, dirty, or untouchable, reinforcing age-old taboos that restrict movement, touch, and participation in everyday life. The word carries the weight of generations of shame, an inherited vocabulary that quietly shapes how girlhood and womanhood are policed.

In this work, I stitch the word *Theendari* onto white cloth using my own hair. The whiteness of the fabric becomes a field of purity onto which the violence of the slur is inscribed, while the hair—intimate, bodily, and enduring—acts as both material and memory. This gesture transforms a term meant to degrade into an object of reflection, confronting the viewer with the quiet cruelty embedded in language.

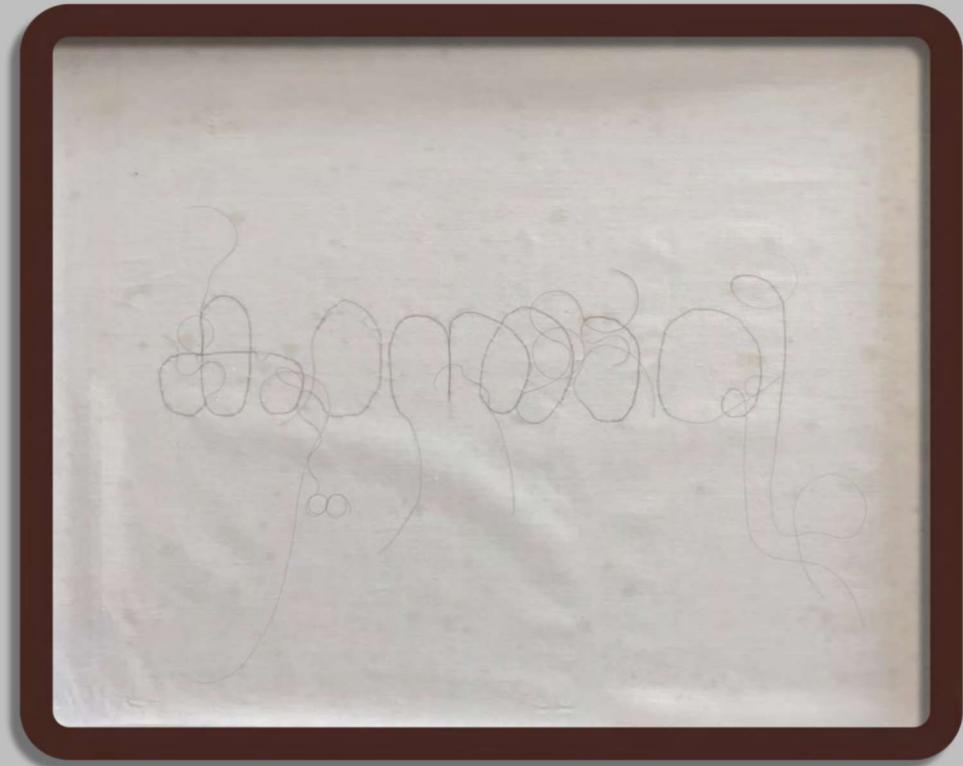
By reclaiming the word through my own body, the piece questions how societies stigmatize menstruation and how such seemingly simple words can define, diminish, and discipline those who menstruate. This work aims to expose and unmake the shame carried in these everyday linguistic violences.



**Feminichi** is a Malayalam slur once aimed at women who dared to have public opinions, speak assertively, or express feminist views. It was used to belittle women who stepped beyond the boundaries of acceptable femininity—those who questioned, resisted, or simply refused to remain silent. The word carried the sting of ridicule, meant to discipline women back into compliance and remind them that a voice of their own was unwelcome.

Over time, however, Feminichi has begun to shift in meaning. Many women have reclaimed it, wearing it as a badge of honour rather than an insult. In this redefinition, the term transforms into a title bestowed upon any woman who has an opinion—who asserts her presence in the world and refuses erasure.

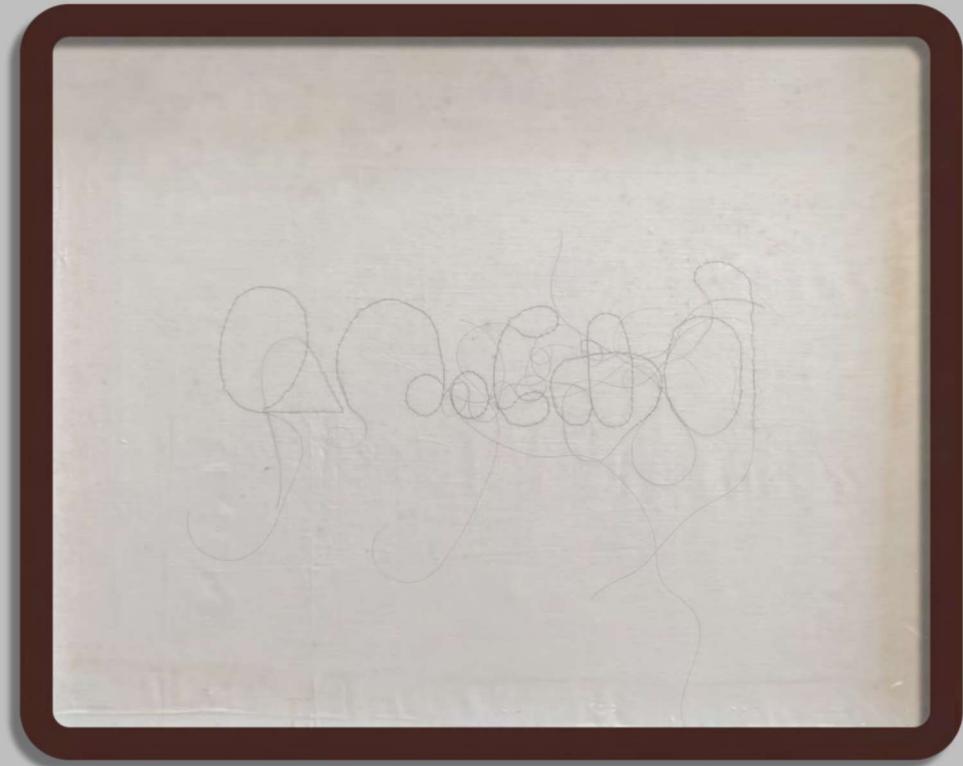
This work engages with that evolution, tracing how language that once sought to shame women can be reoccupied and recharged with strength. By holding the word up to scrutiny and reclaiming its power, Feminichi becomes a celebration of women who speak, question, and claim space despite the labels meant to contain them.



**Kaanthari**, named after the tiny, fiery bird's eye chilli of Kerala, is a word often hurled at women as an insult. While the chilli is known for its sharp heat and intensity, the term is used to deride women who are outspoken, assertive, or unwilling to soften themselves to meet societal expectations. To be called Kaanthari is to be told you are "too much"—too sharp, too loud, too difficult, too fiery for the comfort of others.

Embedded within the insult is a warning: women are expected to be mild, contained, and palatable. Anything resembling strength, anger, or decisiveness becomes a threat that must be named and diminished. Yet the word also carries, beneath its sting, an undeniable truth about resilience and force.

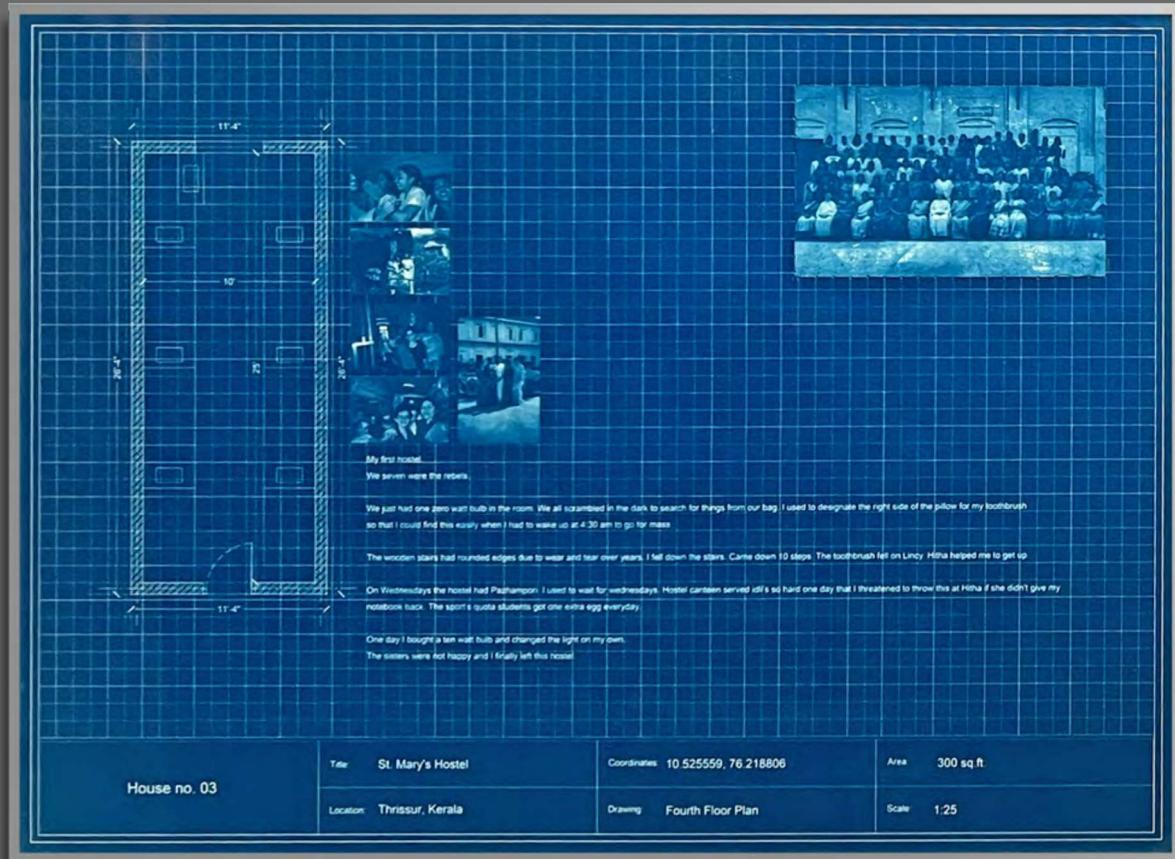
This work reconsiders Kaanthari not as a marker of unruliness but as a symbol of potency. By holding the term up to scrutiny, it celebrates the fierce, burning presence of women who refuse to be diluted. In reclaiming the word, the piece honours the heat of women who challenge, question, and inhabit their full intensity despite attempts to tame them.



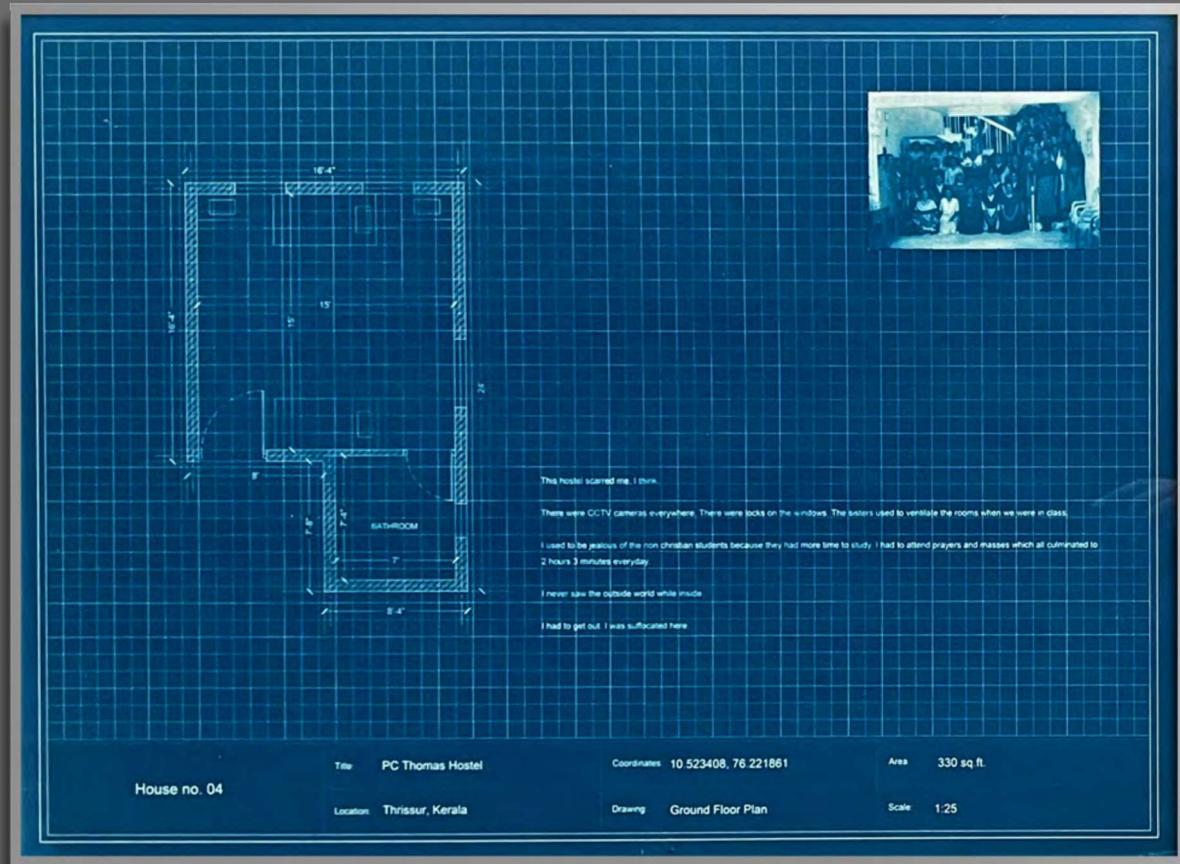
**Maramkeri**, in Malayalam, refers to women or girls who climb trees—a term often used mockingly for those who behave like “boys” or refuse to conform to expected ideas of femininity. The word carries an undercurrent of discipline and control, as if discouraging women from climbing trees was a way of preventing them from seeing the world from a different vantage point. It was a label frequently directed at me, a reminder of how deviation from prescribed behaviour is quickly named and contained.

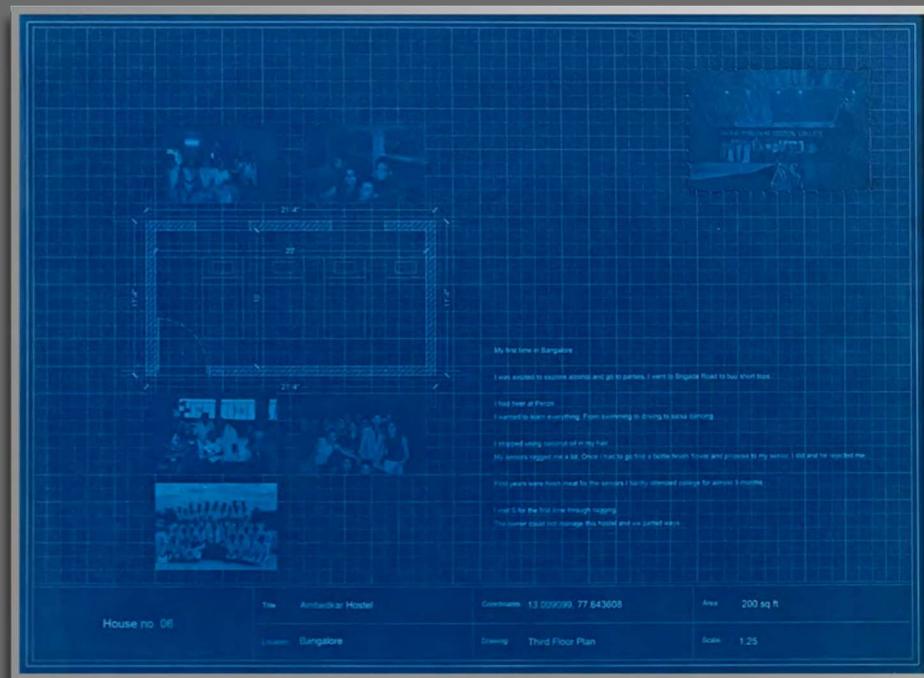
This work is dedicated to Suni Lee from Varkala, Kerala, who could climb a coconut tree—up and down—in under a minute. Despite her extraordinary skill, she was often mocked and dismissed with the same word: Maramkeri. This project reclaims that term, honouring the strength, agility, and defiance it truly represents.

Andrea

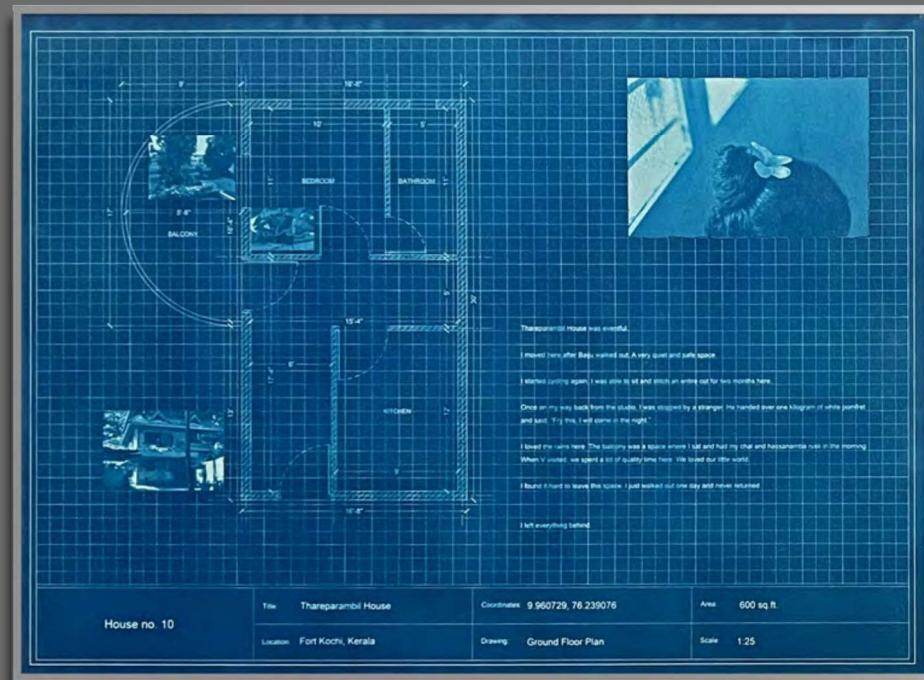


Archive of Memories III, 2023 | Cyanotype on Saunders 100% rag paper, Artist's hair, 15 x 22"





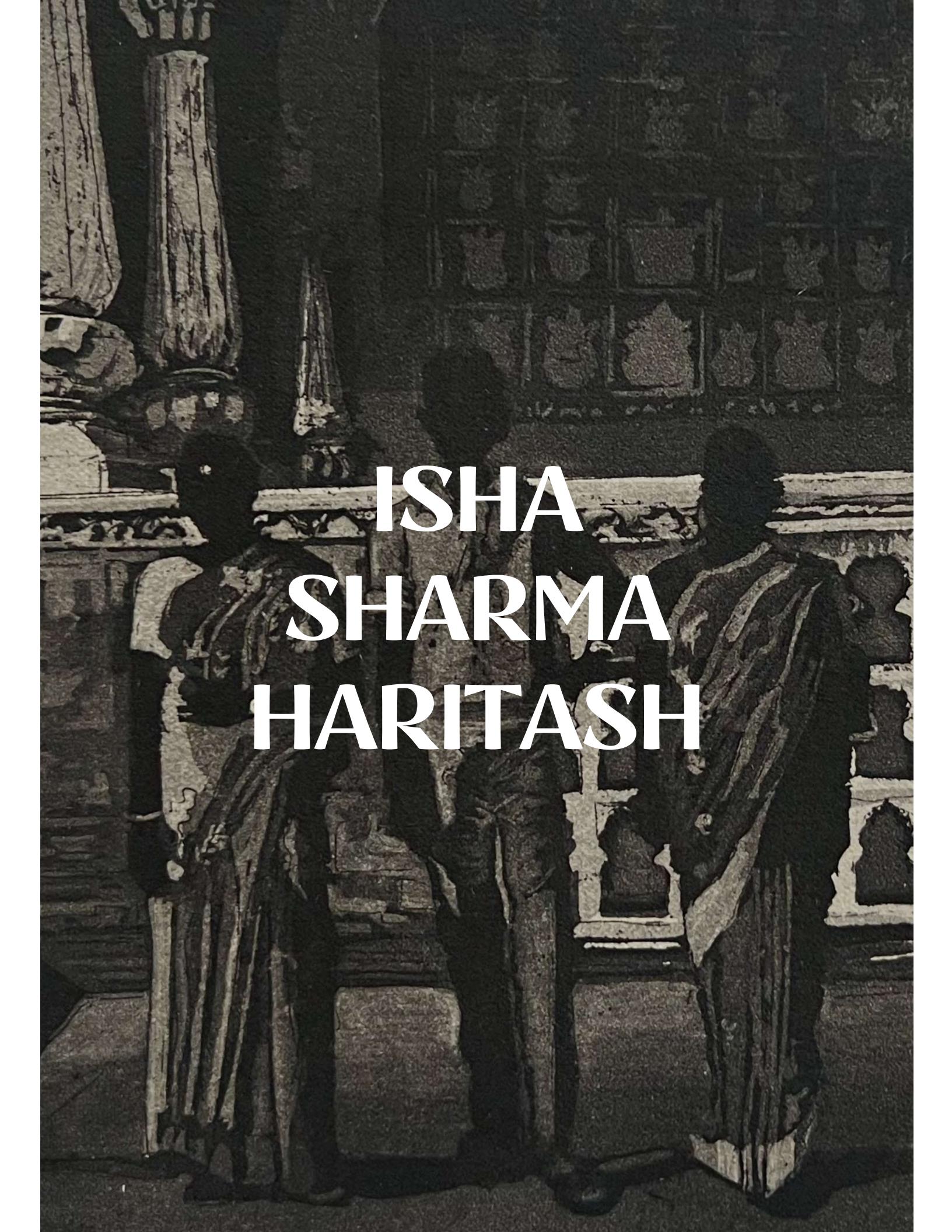
*Top: Archive of Memories I, Bottom: & Archive of Memories II, 2023  
Cyanotype on Saunders 100% rag paper, Artist's hair, 15 x 22"*



*Top: Archive of Memories IX, Bottom: & Archive of Memories X, 2023  
Cyanotype on Saunders 100% rag paper, Artist's hair, 15 x 22"*



*Top: Archive of Memories V, Bottom: & Archive of Memories VI, 2023  
Cyanotype on Saunders 100% rag paper, Artist's hair, 15 x 22"*



ISHA  
SHARMA  
HARITASH



**Born in 2000 (Delhi), Isha Sharma holds MFA degree in Printmaking from Kala Bhavana, Visva-Bharati University in Santiniketan.**

She explores the human body as an emotional landscape, a vessel that carries memory and personal history. Drawing from old family photographs, she investigates how the body conveys emotions, relationships, and stories across generations. Connecting with photos from one's own time allows her to transcend the limits of time and space; images become portals to the past, preserving fragments of personal and collective memory.

**Through nostalgia and storytelling, she seeks to understand how the body, as captured in these photographs, becomes both a witness and a narrator of lived experiences.**

Through subtle cues in body language and expression, her work reveals the emotional and psychological layers embedded in these ties, crafting poignant visual narratives.

Her practice is shaped by a deeply personal engagement—rooted in the experience of sorting through belongings and photographs of departed loved ones. Each object and image carries untold stories and silent memories, offering quiet glimpses into lives once lived. This emotional connection raises questions for her: why were these particular photographs saved? What moments or memories did they hold for those who preserved them?

In many of her works, Isha deliberately removes or obscures the faces of the figures—signifying absence, loss, and the inevitable passage of time. These faceless forms bridge the space between past and present, opening a visual dialogue between generations. Through this approach, she invites viewers to contemplate memory, identity, and the ephemeral nature of human presence.





*Untitled - (edition 1/3)*, Set of 4, 2025 | Etching, 22 x 22"



*Untitled - (edition 1/3), Set of 4, 2025 | Etching, 21.5 x 21.75"*



*Untitled - (edition 1/3), Set of 3, 2025 | Etching, 13.75 x 26"*



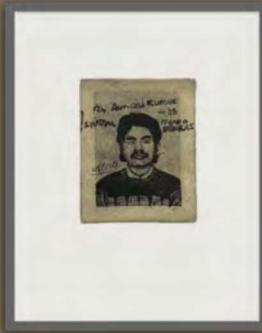
*Untitled* – (edition 1/3), Set of 4, 2025 | Etching, 18 x 25"



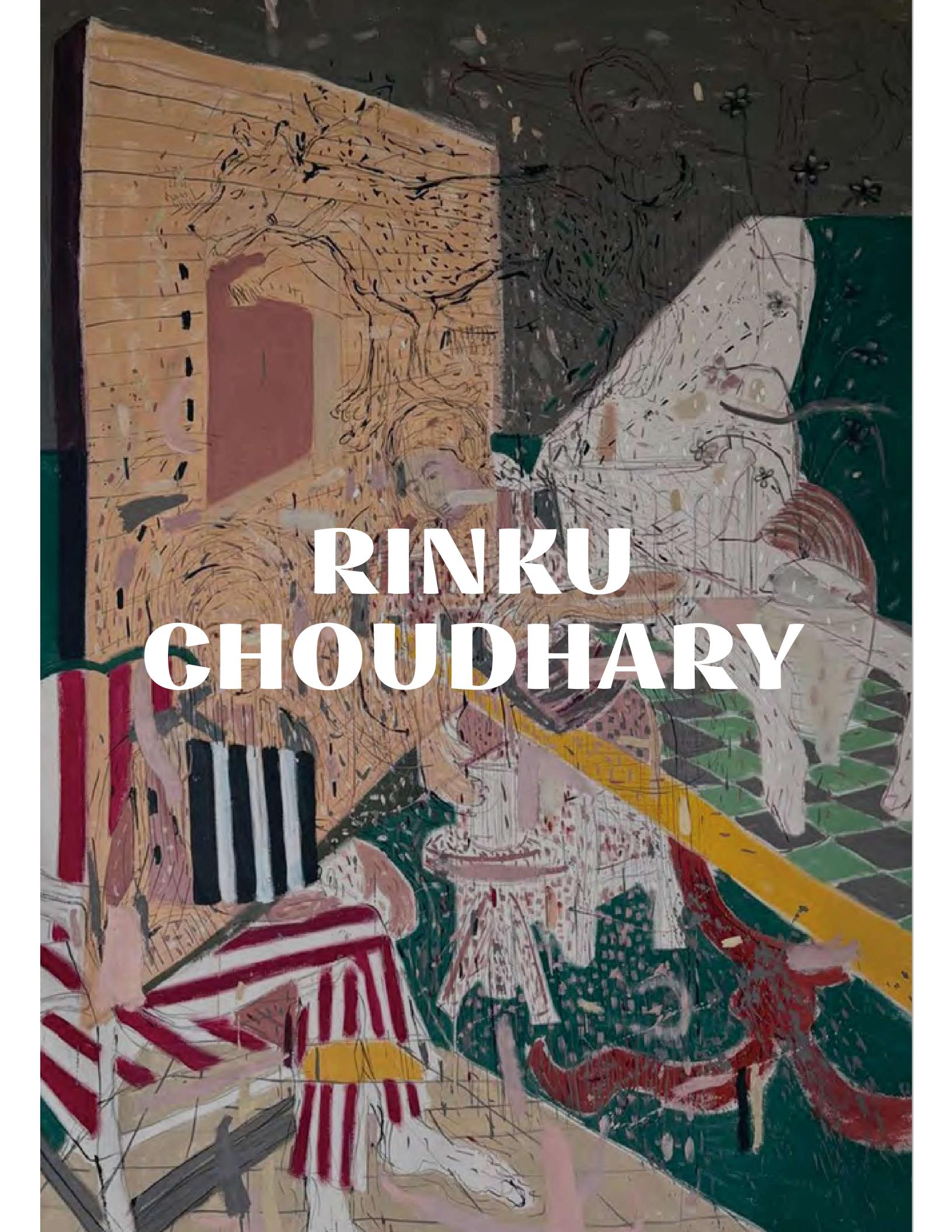
Untitled - (edition 1/3), Set of 2, 2025 | Etching, 8.5 x 12"



*Untitled - (edition 1/1)*, Set of 6, 2025 | Etching, 18 x 25.5"



*Untitled - (edition 1/2)*, Set of 5, 2025 | Etching, 14.5 x 23.5"



# RINKU CHOWDHARY



**Born in 1992 (New Delhi), Rinku studied painting followed by a Masters from College of Art, New Delhi.**

She celebrates the gentle, ever-shifting rhythm of a woman's everyday life. She portrays it both as present within the home and observant of it, moving through familiar spaces with awareness, curiosity, and ease.

The images overlap and blend to reflect the natural flow of daily moments, where tasks, thoughts, and gestures mingle without strict boundaries.

**Rather than depicting chaos as disruptive, she explores how she accepts it, adapts to it, and sometimes becomes a joyful part of it.**

The layered compositions highlight the harmony that can emerge from a busy life, revealing how routine, movement, and spontaneity coexist.

Her imagery often emerges intuitively, blending real and imagined elements to evoke stillness, longing, and contemplation.

Working primarily on canvas and paper with varied mediums, she explores how patterns, placement, and relationships between forms can transform ordinary experiences into meditations on presence, emotion, and human connection.

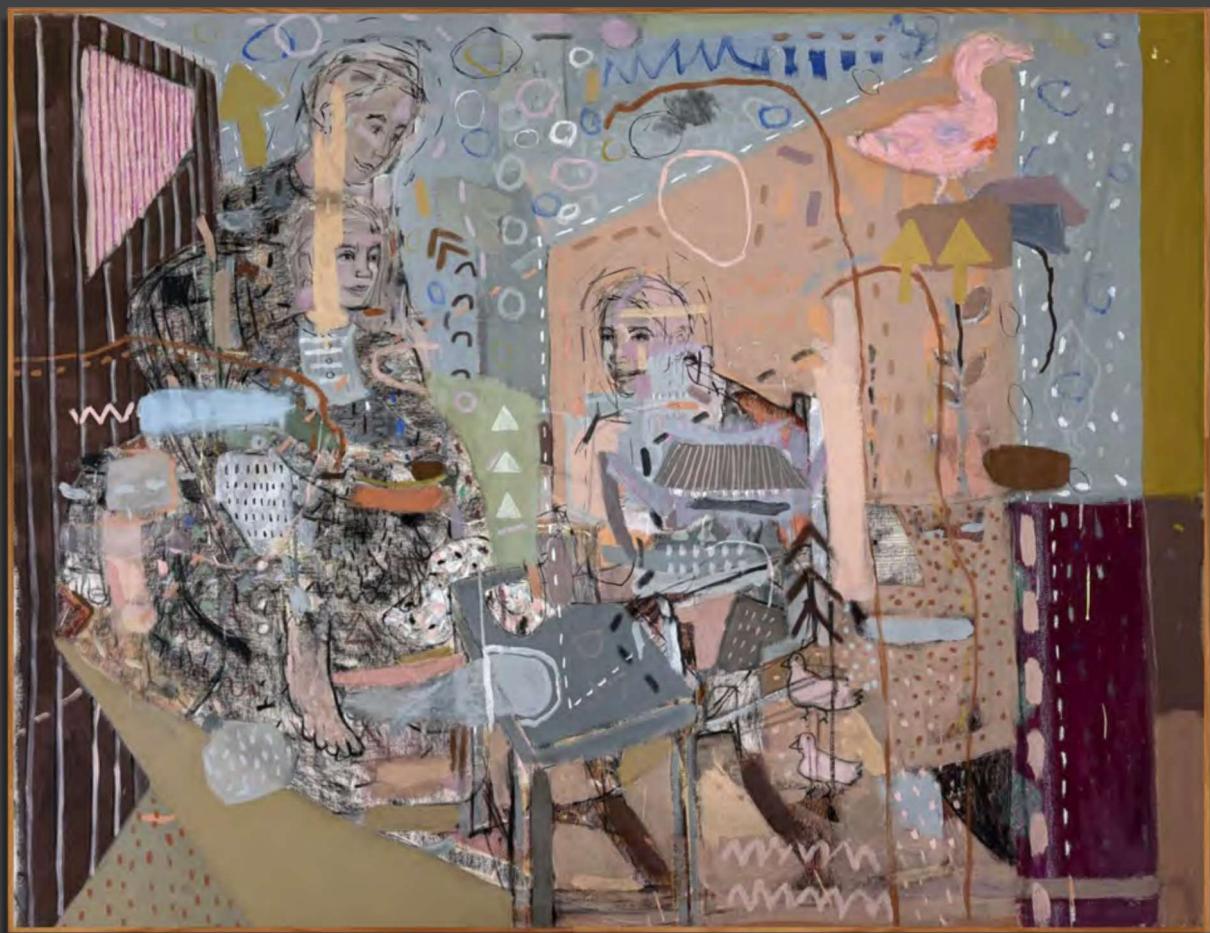




*Untitled, 2025 | Acrylic on Canvas, 72 x 89"*



*Untitled*, 2025 | Acrylic on Canvas, 72 x 48"



*Untitled, 2025 | Acrylic on Canvas, 48 x 60"*



*Untitled*, 2025 | Acrylic on Canvas, 10 x 8"



*Untitled*, 2025 | Acrylic on Canvas, 12 x 10" each

## CONTACT DETAILS

- 📞 +91 8178441084
- ✉️ info@artincept.com
- ⌚ @artincept
- 🌐 www.artincept.com

Address: 227, South Point Mall,  
Golf Course Road, Sec- 53  
Gurugram, India 122002

