



Second Nature:  
Hybrid Bodies, Hybrid Worlds

at



**GALLERY TIME AND SPACE**

03.04.2026 - 12.04.2026



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# BENGALURU ART WEEKEND

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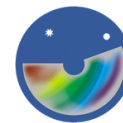
## GALLERY TIME AND SPACE

SECOND NATURE: HYBRID BODIES, HYBRID WORLDS

An art showcase exploring hybridity as instinct, ecology, and identity

Second Nature is often described as what becomes “natural” through repetition—habits, rituals, technologies, aesthetics, and social codes that settle into our bodies until they feel innate. In this showcase, Second Nature is treated not as comfort, but as a site of hybridity: where the human and non-human, the handmade and digital, the inherited and invented, the sacred and synthetic continuously fuse.

Across the practices of the participating artists, hybridity is not a trend or a theme—it is a lived condition. Their works emerge from in-between states: skin and surface, memory and myth, plant and machine, craft and code, home and world. The show proposes that contemporary life is no longer about choosing sides (nature vs culture, tradition vs modernity) but about learning to live inside blends—where new instincts form and new “natures” are made.



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## Second Nature: Hybird Bodies, Hybrid Worlds

### Participating Artists

Rakhee Shenoy  
Gurudas Shenoy  
Prasanna Kumar  
Paresh Hazra  
Sanjiv Sankpal  
Joydip Sengupta  
Obayya  
Durgaprasad Bandi  
Verodina DeSouza  
Nishil Mark Mathew

Aditya Basak  
Aparna Rajpandian  
Verodina DeSouza  
Urmila VG  
Arun Bain  
Kadambari Mehta  
Nadia DeSouza  
Smruti Gargi Eswar  
Monica D Prasad



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**Rakhee Shenoy**

*'Bits and pieces from  
nowhere in particular'*

Mix media on Canvas  
(hand embroidery, print  
and hand painting)  
30" x 40"

₹ 2,24,000

What initially appeared as a grab bag of unrelated visuals revealed a unifying thread, a playful tongue-in-cheek commentary on modern relationships and social experiences. “Bits and pieces from nowhere in particular” have blossomed into a narrative that is both personal and universally approachable. Humour and irony play key roles. By exaggerating and poking fun at real-life situations, Rakhee’s work creates a lighthearted commentary on the ways we connect, communicate, and sometimes miscommunicate in search of love and companionship. Each object’s scene is a short story in itself, but together they form a larger narrative arc like episodes in a comedy series. The artworks are a satirical mirror of her journey and her friend's anecdotes, proving that even the most scattered fragments can create a compelling story when viewed through a unifying lens. By blending media and reimagining objects as story vessels, Rakhee aims to create a visual experience, a feeling that gives us scenes from our own lives, rendered in vibrant colour and texture. In the end, the concept celebrates the idea that coherence in art and life doesn’t require perfection or linearity, it can emerge playfully from chaos.

-Rakhee Shenoy



**Gurudas Shenoy**

*Untitled*

Acrylic on Canvas

48" X 36"

2025

₹7,20,000

The series, "Timeless Narratives," unveils a reimagined collection of still-life charcoal drawings and paintings. Here, elements drawn from previous explorations ranging from the rugged terrains of Hampi and European urban landscapes to evocative scenes of boats on the ghats of Varanasi and domestic motifs are composed with harmonious precision.

This artwork offers an intimate foray into the artist's contemplative psyche and creative journeys. Viewers will discover a refreshing yet inherently familiar evolution in the work of a true master.

Gurudas's artwork explores the convergence of two seemingly contrasting worlds: the vibrant urban cityscapes and the serene, timeless beauty of still life. It delves into the coexistence of nature and humanity, and the organic versus the industrial. His artwork becomes a meditation on how human environments, both intimate and expansive, interweave to create a shared existence.

The still life, is an emblem of introspection and mortality, finds renewed vitality as it absorbs the hum of the city behind it. The foreground features an intricately arranged still life, composed of objects such as a vase of delicate flowers, ripe fruits, and vintage glass bottles. These items, with their tactile textures and warm hues, symbolize life, fragility, and timelessness. In the background, an urban cityscape unfolds, blurred yet vibrant. High rise buildings against the horizon, their geometric rigidity softened by the distant glow of the sun.



**Prasanna Kumar**

*P8*

*Sober grey*

Acrylic,Charcoal,Pencil on canvas

23" x 38"

2025

₹40,000

The present work titled 'Sober Grey' take us from a known to an unknown world. Deeply connected to 'Zen minded' philosophy it explores pure abstract energies. It ravel through chaos to create deep textures with bold scribble lines and fulfills the aesthetic sense by using minimal colors like light brown, dark grey, white, purple etc. Also they divide the entire canvas space to create a powerful contemporary drawing. The natural canvas whites manage light. The light grey tint is blended with solid forms or lines and celebrates breathing space evoking a calm mood.

And I would like to call it 'Sober Grey'.

My work and process suggest a direct or raw experience of understanding the truth (bliss) through intuition rather than logic or intellectual knowledge.

-Prasanna Kumar



**Paresh Hazra**

*Lady in Townhouse - IV*

Gouache on paper  
30" x 34"

₹5,00,000

In many Western countries, town houses stand in quiet rows—orderly, elegant, and self-contained, like stories waiting behind closed doors. During the time of the pandemic, when the world had retreated into itself, I found myself in America, staying with my daughter. Across from her home stretched a line of such town houses, each window holding a fragment of a life paused.

Among them lived a young unmarried woman. She had no visible companions, no voices drifting through the walls—only a cat, her sole confidant in those long, suspended days, the world outside had slowed to a standstill, and inside, she worked endlessly from home, her presence flickering through the soft glow of a screen.

From my window, I would often watch that house. It seemed less like a dwelling and more like a quiet nest—fragile, enclosed, holding within it a solitary bird. There was a stillness, almost poetic, in that isolation. The closed doors, the drawn curtains, the occasional silhouette moving past the light—it all spoke of a life both contained and yearning.

In that silence, I found my subject. The town house was no longer just architecture; it became a symbol of solitude, of unseen emotions, of lives gently unfolding behind barriers. What I witnessed from afar slowly transformed into the essence of my painting; a quiet narrative of isolation, intimacy, and the delicate rhythm of life lived within walls.

—Paresh Hazra



**Sanjiv Sankpal**

*ES3*

Ink on Paper  
12.5" x 12.5"  
2022

₹25,000

Then came 2020. A year of solitude and introspection. A front row seat to the calamities of the human condition. Frazzled figures began to appear on his canvases. This time, he chose to leave them bare. Uncloaked and unhindered. Sorrowful, pensive, agitated, restful, distraught, fatigued, amazed, and sometimes joyful. For it is the unconscious endeavour of the human spirit to seek out momentary comforts of joy, even in tragedy. The result was an oeuvre that struck a chord far deeper than human anatomy.

There is power in gestures. It facilitates our desire to communicate. To connect. Seeded deep within us is a primal need to belong in the natural world. To be a synchronous part of it.

Why else would we choose to walk barefoot on grass, or sink into wet sands that meet the sea?

Be it subtly sensuous, or decidedly erotic, Sanjiv's figures reflect this connection.

A heightened state of being. What it means to be truly comfortable in our own skin. It is a question that is especially relevant in an era of endless stimulation. He strips us down to basics. To find our place once again through the universal language of anatomy and gesture - a timeless force binding not only humans, but every living being on this planet.



**Joydip Sengupta**

*Across Seven Seas*

16" x 12"

Ink & watercolor on  
paper,  
2023

₹40,000



**Joydip Sengupta**

*The passage*

36" x 26"

Acrylic on canvas,  
2020

₹1,75,000

The Passage and Across Seven Seas emerge from an understanding of a world that is layered, multidimensional, and deeply interconnected. Experiences are shaped by memory, myth, lived experience, and the subtle construction of imagined possibilities, where the self becomes part of a larger field of relational interfaces. These works draw from an ongoing engagement with invisible pathways of energy that connect disparate forms, allowing seemingly unrelated entities to coexist and interact, held together by an underlying coherence.

In The Passage, the human figure becomes a nodal site, an interface where organic, geometric, and symbolic visual elements converge, suggesting transformation as a continuous, interlinked process. Across Seven Seas extends this into movement and migration, where the ship is structured through geometric elements that negotiate its relationship with surrounding forms, navigating both physical and psychological terrains.

Together, the works construct layered visual narratives that juxtapose the familiar with the speculative, proposing new paradigms that exist alongside and within existing frameworks.

~Joydip Sengupta



**Obayya**

*The Flying Fish*

Acrylic on arches paper  
30" x 22.5"

₹55,000



**Obayya**

Untitled

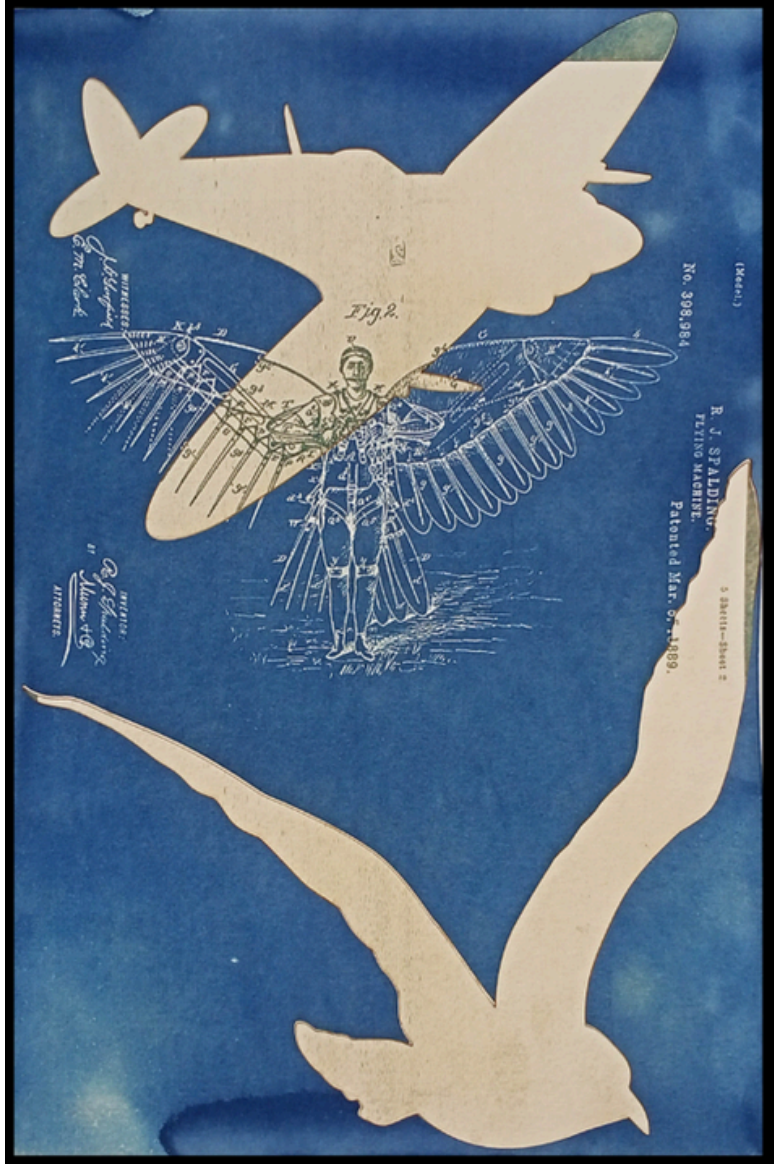
Acrylic on arches paper  
28" x 21.5"

₹55,000

Obayya translates mundane aspects of life that are most often taken for granted, uncelebrated; seemingly unimportant times become central subject matter as in the 'Untitled' work depicting his landlady. He visualises and expresses both simple and complex personal experiences, mixed with those perceived and understood from others. His paintings represent a visceral connection to his immediate surroundings as well as an autobiographical narrative that runs parallel to his documentary series. In 'The Flying Fish' he captures people: anonymous men, women and others, in typical stances and gestures. These renderings occupy the space in-between portraiture and imaginary creations. He dwells on contemporary realities, inducing the viewer to recognize and recall similar experiences. He has developed a distinct manner of depicting space and stylized figures within it.

Recently, he is also exploring non-figurative compositions, and the inclusion of subtle humour and satire as tools of engagement.

-Obayya



**Durgaprasad Bandi**

*Sky and Earth series*

Cyanotype on paper  
11" x 8.5"

₹7,500



**Durgaprasad Bandi**

*Sky and Earth series*

Cyanotype on paper  
11" x 8.5"

₹7,500

My recent works explore toned cyanotypes on paper through the theme of sky and earth. In this series, I metaphorically invert natural order: the sky, once belonging to birds, is now occupied by airplanes, while birds descend toward the suggested displacement caused by human intervention.

I juxtapose the forms of birds and aircraft. These shifting shapes—where birds become war planes—reflect the tension between nature and technology, and point to the violence and imbalance embedded in the present situation on the earth.

This body of work responds to ongoing environmental and climatic crises, evoking a sense of loss and estrangement from the natural world. Through the fluid and chemical nature of cyanotype, I attempt to capture a fragile landscape in transition—where boundaries between the organic and the engineered are increasingly unstable.

~Durgaprasad Bandi

Liver  
 Wash the liver first & then cut them into pieces.  
 1. Grind 4 livers 1 piece ~~\_\_\_\_\_~~ & a teaspoon of salt  
 2. Grind ~~\_\_\_\_\_~~ separately  
 Within ~~\_\_\_\_\_~~ minutes the water will be absorbed & the liver cooked  
 remove from fire (liver ~~\_\_\_\_\_~~ hard if more water is added) (cooked for  
 a ~~\_\_\_\_\_~~ long time)

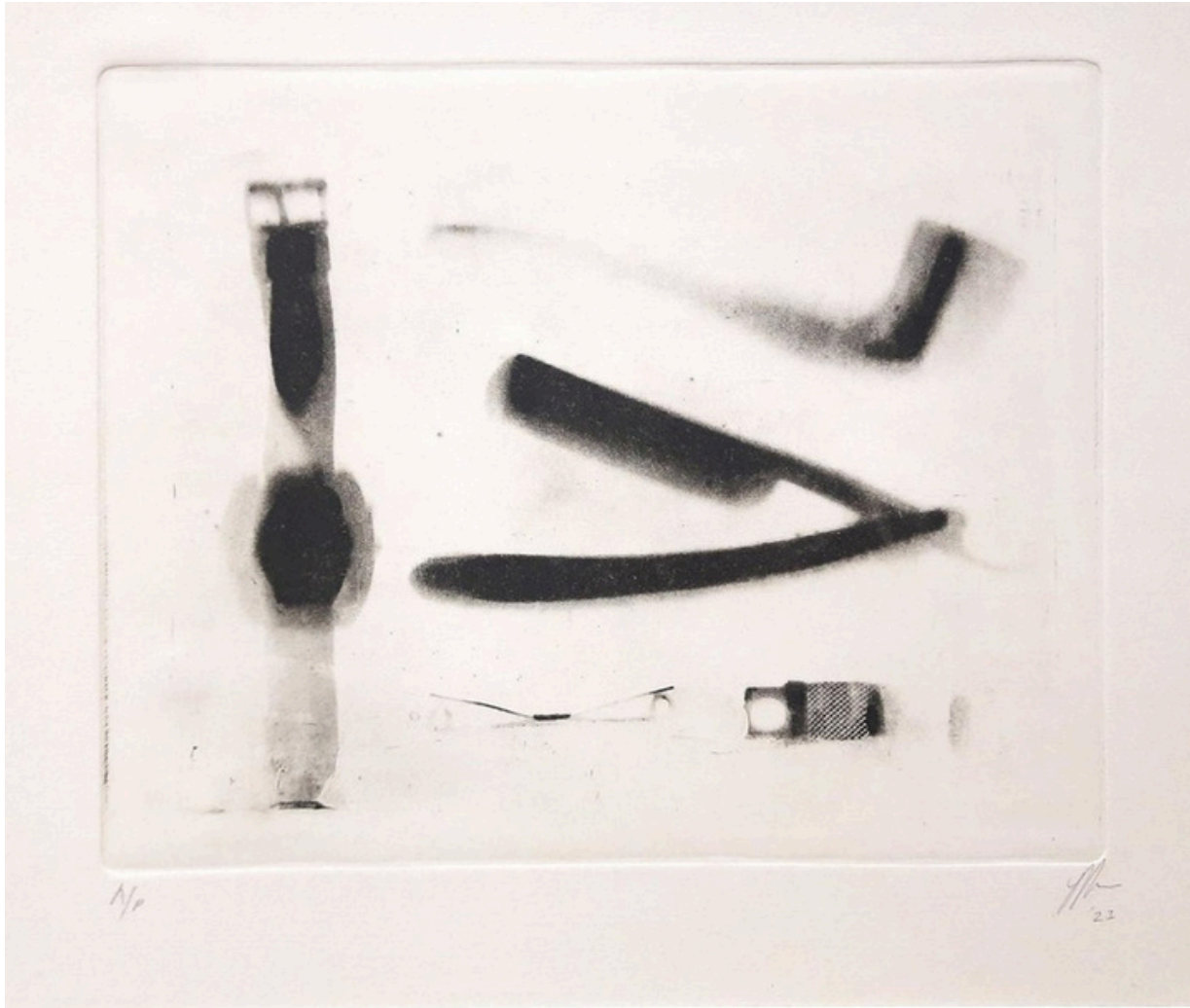
Shark ~~\_\_\_\_\_~~ Scramble  
 Wash clean & boil the whole shark in a little water ~~\_\_\_\_\_~~ remove the  
 skin & bones & take out the fleshy part & mash ~~\_\_\_\_\_~~ into a pulp  
 Stuffed Turkey or Duck  
 (Thread a needle to stitch stomach, cord ~~\_\_\_\_\_~~ wings + legs)  
 Wash bird thoroughly in ~~\_\_\_\_\_~~ water. dry well ~~\_\_\_\_\_~~ inside + out...  
 Stuff the bird, allowing ~~\_\_\_\_\_~~ for expansion when ~~\_\_\_\_\_~~, sew all  
 openings + secure with a strong cord (I used skin ~~\_\_\_\_\_~~ to stitch  
 stomach hole)

**Mark Mathew**

*Impressions of Impermanence –  
 IV*

2023  
 Photogravure, drypoint Plate  
 7.8" x 9.8"

₹20,000

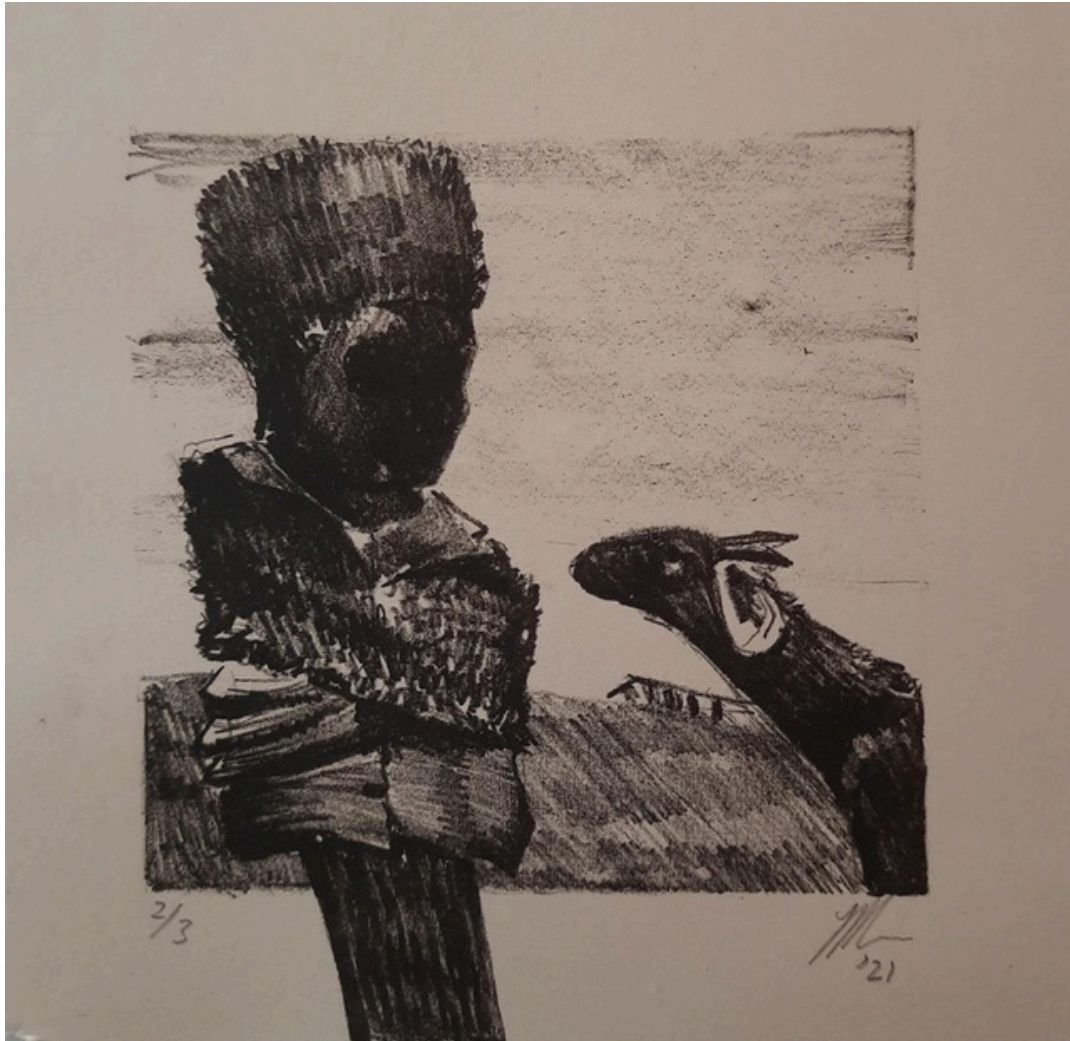


**Mark Mathew**

*Impressions of Impermanence*  
- VI

2023  
Photogravure from photogram  
7.8" x 9.8"

₹20,000



**Mark Mathew**

*Untitled*

2022  
Lithograph  
5.5" x 5.5"

₹7,000

## **Impressions of Impermanence**

This set of works addresses the idea of material memory.

Persistent and fleeting, memory is at once embodied and not, surviving in recollection. To remember, revisit, recollect one actively selects and discerns and is guided by the vagaries of time, space and communities that are in motion. To forget is an act of dismembering, scattering and departing and necessitates a return and reassemblage.

The site of memory is the material, palpable and tangible and evident of experience. The conveyor of memory is the materiel, conveying narratives and articulating histories through processes that are selective and conceal as much as they reveal.

The staccato, fragmented act of remembering is replicated in acts of photographic reproduction, processing that is a rearranging, re-sequentialising and therefore retelling of memories which then emerge as a final act of recollection or memory ... the creation of a print

The prints are a combination of photogravure, a 19th century photographic etching process, and digital images. The objects were photographed, the images were worked on and manipulated digitally, etched into the plates, the plates were further worked on manually, and finally printed. The result is an artefact that documents by means of its own materiality the influence of time on the materiality of the objects it depicts.

~Nishil Mark Mathew



**Aditya Basak**

*Face II*

Mixed media on canvas  
22" x 18"

₹1,35,000

Aditya Basak's canvases depict fantasies executed in color, his paintings have a strong grounding in reality responsible for their disturbing effect. He resorts to illusions while representing the figurative elements in his work. Anatomical contouring and the management of light and shade give his works a look of mystery and unreality. To explain the inexplicable, both in terms of the world within and beyond the self, is the aim of most of Basak's paintings. "Through the medium of the fantastic, I probe the dark alleyways of human consciousness bringing to light the depths of the unconscious," he says.



**Aparna Rajpandian**

*Oh! Don't Ask Why*

Polychromos Pencils, Winsor &  
Newton Pro Markers

21" x 29"

2025

₹65,000

'Oh don't ask why' is the only piece that I've left subjective to the viewer.  
This came into being from many different spaces in my mind but the common vein  
would be a fantastical illusory world.

~Aparna Rajpandian



**Aparna Rajpandian**

*Metamorphosis*

Polychromos Pencils, Winsor &  
Newton Pro Markers  
10.5" x 13.5"  
2026

₹30,000

'Metamorphosis' talks about transformation, when sometimes one has to curl up in the deep recesses of our mind, and inspect and introspect about our truths. Huge glaring lies emerge and profound truths as well. So it's upto us to accept what we really relate to be it ugly or beautiful, accept who we are and eventually emerge into an identity all our own.

~Aparna Rajpandian



**Verodina De Sousa**

*Tea Table Talk*

24" x 12" (each)  
Stoneware Ceramics

₹1,50,000

In an increasingly digital and fast paced world, 'Tea table talk' serves as a reminder of beauty found in organic connection. It celebrates small talk that builds the foundation of human relationships. The moment of being present for one another is captured as an intimate exploration of companionship and the unspoken language of friendship.

~ Verodina De Sousa



**Verodina De Sousa**

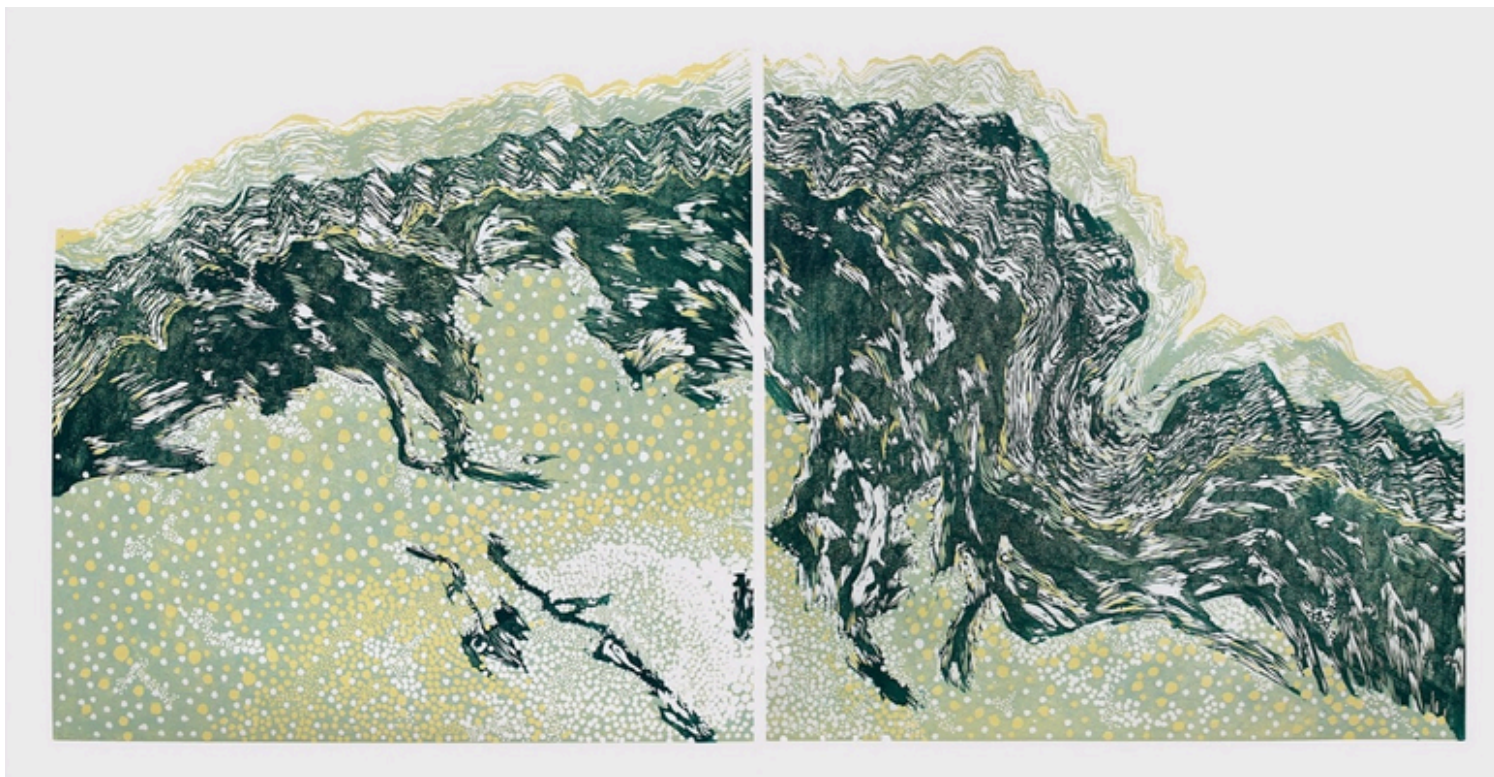
*Proposal*

14" x 10" (each)  
Stoneware Ceramics

₹60,000

'The Proposal' is not just about the question being asked, but about the space between two people who have decided to stand together. It captures the weight of choosing a partner, a relationship built to endure. The figures are done in a minimalist way which shifts the focus away from individual identity to a dual posture.

Verodina De Sousa



**Urmila VG**

*Biotic 26*

Woodcut (diptych)  
24" x 48"

₹80,000

We are in a constant conversation with everything around us; while our very existence is engaging with both the physical and spiritual world we live in, it instantaneously reminds us about the conflicts and dilemmas associated with it.

The recent series of works are mainly influenced by my preoccupation and concerns about the environmental issues in urban living. The imageries are evolved from natural forms and emphasise the co-existence of man and nature in the materialistic world. My focus is primarily on the organic structures and their minuscule forms. These images work as metaphor for the complex and the wide diversity of the social and geographical structures of our times.

~Urmila VG



**Arun Bain**

*Spring in my neighborhood - 2*

Mix media on canvas  
48" x 60"

₹2,50,000

A man sitting on a computer desk in a glass enclosed multi storied building looks lonely and seems to hold the aspiration of many people. A squirrel is sitting on the computer he works on. But he seems oblivious. It seems that man wants to merge himself with the truth of nature outside. His mind wanders to the flute player's tune. and seeks refuge in nature, escaping the maze of urban life. Seeing the plants planted in the flower pots brings some relief to his mind which like a butterfly spreads it's wings and flies away in search of spring.

~Arun Bain



3/10

Childhood

Kalambari 2016

**Kadambari Mehta**

*Childhood*

Woodcut Print

Edition 3/10

12.5" x 16.5"

₹17,000



**Kadambari Mehta**

*Couple*

Woodcut Print  
Edition 5/10  
11.5" x 9.5"

₹15,000

We can dream huge, gargantuan epics, and humble little potterings. Our garden dreams keep us going though the meanest winter weather, and in the most serious summer slumps. My Dream Perennial Garden? Dream gardens can be like private and personal miniatures, or reach to the distant horizon, way past any borrowed vista.

~Kadambari Mehta



**Nadia DeSouza**

*The skunk who stole a  
Ferrari*

Watercolour and Gouache  
on Paper  
10.5"x 14"

₹47,000

Inspired by the book title 'The Monk who sold his Ferrari', this painting is called 'The Skunk who stole a Ferrari',

The scoundrelly skunk, racing through the forest while the mouse who lived in the boot of the car is holding on for dear life.

The copper ducks are on high alert but will they outfly the skunk and his ferrari?

~Nadia DeSouza



**Smruthi Eswar**

*Two Trees*

Acrylic on Canvas  
48" x 48"

₹2,40,000  
(only for display but could  
be commissioned)

## Two Trees

The artwork talks of an old reference lost in folklore and myth.

Tree of Life and the Tree of Knowledge in coitus, each dependent on the other, each feeding the other. So much so that one can't tell which is which, or which depends on the other more, or even which came first. Here, painted in celestial union, with the sun and moon and the larger universe all a part of it. The coming together and the eternal rapture of Life and Knowledge.

~Smruti Easwar



**Smruthi Eswar**

*The Gift*

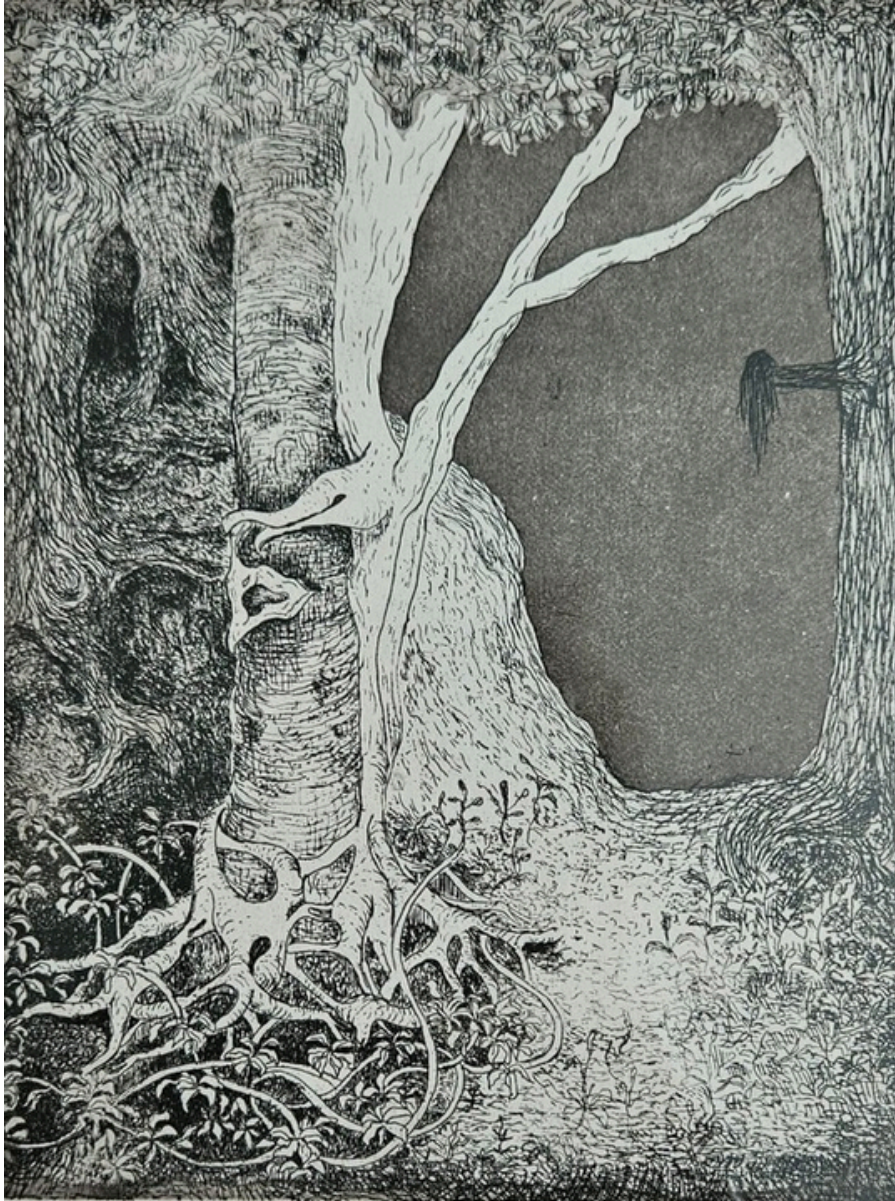
Acrylic on Paper  
26.5" x 22.2"

₹1,25,000  
(only for display but could  
be commissioned)

## THE GIFT

Engraved within our minds, and within the memory of our bodies, there is a path, that takes us back to nature. This piece talks of its overwhelming presence – its power and beauty when we are faced with it. The couple here, are us, seen as tender and fragile. Still, the woman (the carrier of nature herself), reaches out to touch the wild animal of the night. This is the gift we have been given. And we feel it within. Oceans moving through us, winds that fill, an eternal flame that resides and the soil that makes us. Even the larger universe that spreads across the sky – all a part of us.

~Smruti Easwar



**Monica D Prasad**

*Intricate is our intertwined lives*

Edition: 2 of 4

*Etching*

6.75" x 4.75"

₹10,000



**Monica D Prasad**

*Brief Entanglements*

Edition: 1 of 2

*Etching*

6.75" x 4.7"

₹10,000

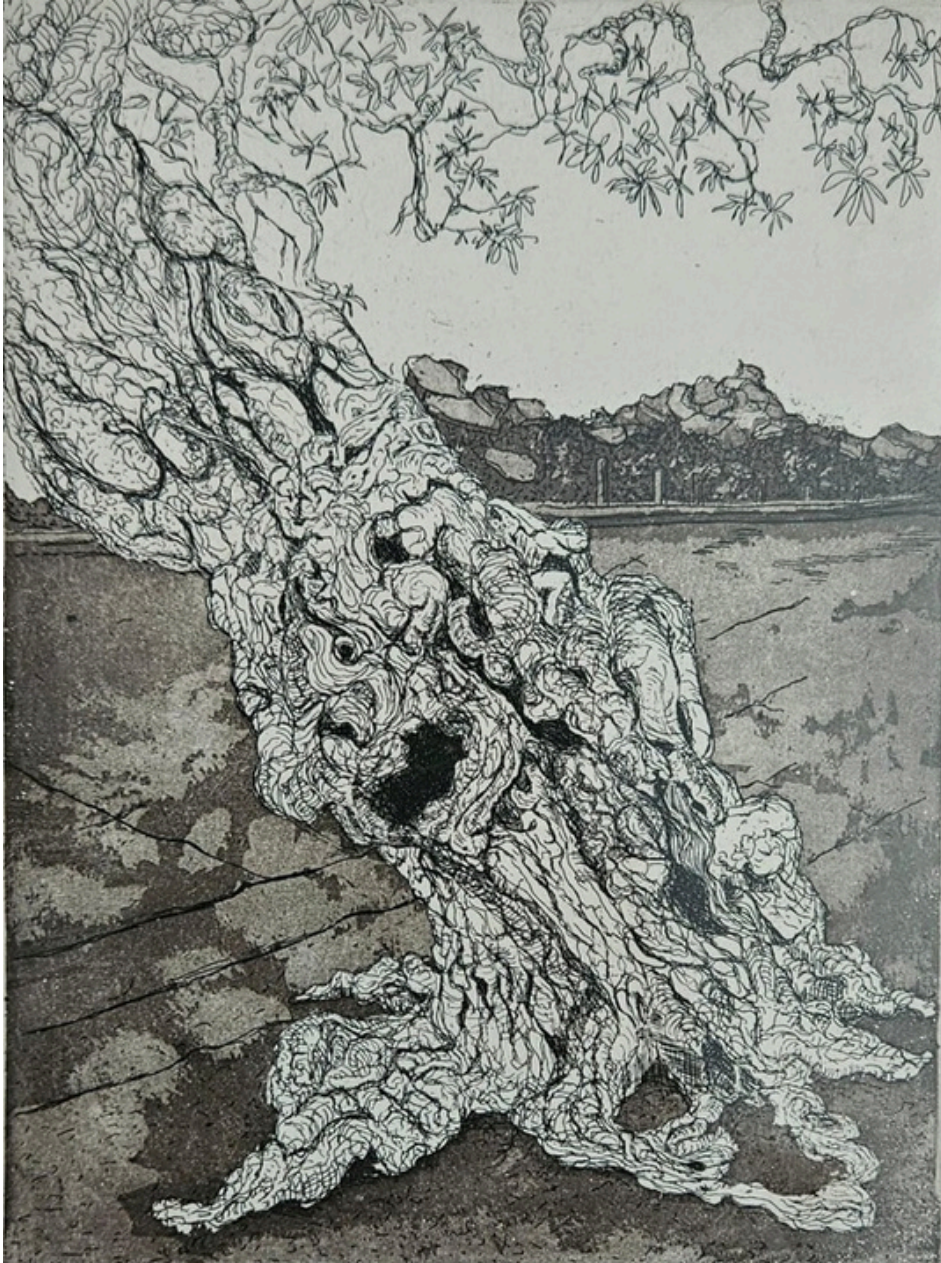


**Monica D Prasad**

In Limbo  
Edition: 2 of 3

*Etching*  
6.75" x 4.7"

₹10,000



**Monica D Prasad**

Entangled histories  
Edition: 2 of 3

*Etching*  
6.75" x 4.75"

₹10,000

My practice uses printmaking to explore impermanence, memory, and slow transformation. The works emerge from close observation of trees, roots, and urban flora, quiet forms that carry visible traces of time, erosion, and endurance. I bring these observations together with visual influences from old master etchings, borrowing their dense mark-making and atmospheric depth, and merging them with fragments of my own surroundings.

Through this process, different visual histories begin to overlap, creating a tension between the monumental and the intimate, the imagined and the familiar. By absorbing historical imagery into personal landscapes, I explore how meaning shifts and how the distant becomes immediate, and the everyday gains narrative weight.

Printmaking is integral to this exploration. The processes of incising, inking, and transferring embody repetition and transformation. Each print holds layered timelines, where images, memories, and environments continuously intersect and reshape one another.

~Monica D Prasad

