

Rubric



GALLERY G

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IN THE COMPANY OF ART

Gallery G is a space where art is encountered as part of lived experience rather than isolated display. Masters and modernists, seasoned collectors and first-time viewers come together here, united by the belief that artworks are not static objects but carriers of memory, inquiry, and presence.

Over the past year, this approach has shaped exhibitions that moved fluidly across time and medium. Heritage furniture once found in princely courts stood alongside contemporary paintings; rare aquatints and lithographs were placed in proximity to abstraction. Rather than categorisation, the emphasis remained on continuity – on how works from different moments speak to one another.

To be in the company of art at Gallery G is to witness history and the present coexist with ease. Tradition is neither preserved in isolation nor overshadowed by the new. Instead, each encounter reinforces the idea that art remains vital through companionship – between works, spaces, and people.



Whispers on Paper

M*ystical Strokes* opened in July 2023 as a focused presentation of ten works on paper by V. S. Gaitonde, shown at The Atrium and loaned by a private collector. Executed in ink and ink wash, the works revealed the precision and restraint that define his practice, offering viewers an intimate encounter with abstraction at its most distilled.

The exhibition continued with *Mystical Strokes 2* in May 2024 at The Inner Gallery, featuring three rare works from Gallery G's private collection. Reduced in scale but heightened in intensity, the presentation invited close viewing and sustained attention.

Shown at a moment when Gaitonde's work commands significant recognition internationally, these exhibitions allowed audiences in Bengaluru to engage directly with his paper works – objects that quietly affirm the depth and discipline of his vision. ■

Founder's Note

Gallery G was conceived not merely as a commercial space, but as a living conversation between history, scholarship, and the evolving present of Indian art. Over the years, our journey has been shaped by a deep respect for provenance, rigorous research, and a belief that great art demands both care and context.



From championing modern masters to nurturing important contemporary voices, Gallery G has remained committed to integrity – of process, of relationships, and of vision. Each exhibition, acquisition, and collaboration has been guided by the conviction that art must be stewarded responsibly, with clarity and courage.

This year, as we look back on our growing footprint across cities, fairs, and conversations, we remain grateful – to artists, collectors, scholars, and our extended community – who share this commitment. Gallery G continues to evolve, but our purpose remains constant: to honour legacy while shaping the future of Indian art with confidence and care.

- Gitanjali Maini, Founder - Gallery G

Treasures of Time

Timeless Splendour (October 2024) brought together South Indian artistic traditions spanning several centuries. From Tanjore paintings of the 20th and 21st centuries to sculptural works dating back to the 16th and 17th centuries, the exhibition traced continuities in craftsmanship, devotion, and form.

Drawn from the collection of a distinguished private collector, the works were entrusted to Gallery G after years of careful stewardship. Their historical and artistic significance was reaffirmed by art historian Dr. Choodamani Nandagopal and Tagore Fellow Lakshmi Krishnamurthy, whose assessments underscored the collection's depth and authenticity.

Rather than presenting heritage as static, *Timeless Splendour* positioned these works as living inheritances – objects shaped by time yet fully present in contemporary viewing. ■



The Language of COLOUR

Chromatic Rhythms marked Prabhakar Kolte's Bengaluru debut, transforming the Mezzanine into a concentrated field of colour and surface. His paintings, built through layered pigment and deliberate restraint, revealed abstraction as a precise and rigorous language.

The exhibition offered audiences a rare opportunity to engage closely with one of India's significant modern abstractionists. The works balanced immediacy with depth, reaffirming Kolte's continued relevance and his sustained inquiry into colour, structure, and perception. ■



Gurdas Shenoy, Prabhakar Kolte with Gitanjali & Sandeep Maini

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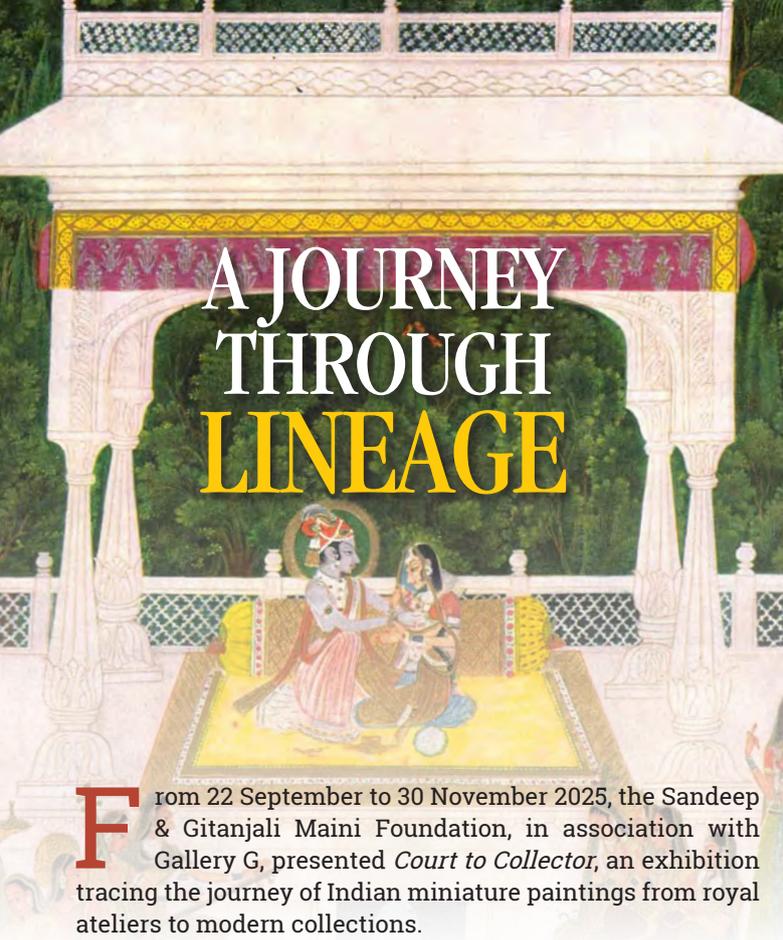
Bridging Eras

The *Masters and the Modern 2025 – South Edition* unfolded as a large-scale survey bringing together over 50 works by nearly 40 artists. The exhibition placed pioneers of South Indian art alongside modern and contemporary voices, allowing formal and conceptual connections to emerge across generations.

At its centre stood S. M. Pandit's *Descent of Ganga*, a work of enduring significance within Gallery G's collection. Surrounding it were works by artists such as K. M. Adimoolam, P. Perumal, and Achuthan Kudallur, shown alongside younger contemporaries including Gurudas Shenoy and Harisha Chennangod.

Together, the exhibition articulated a shared artistic lineage – one shaped by inheritance, experimentation, and renewal.





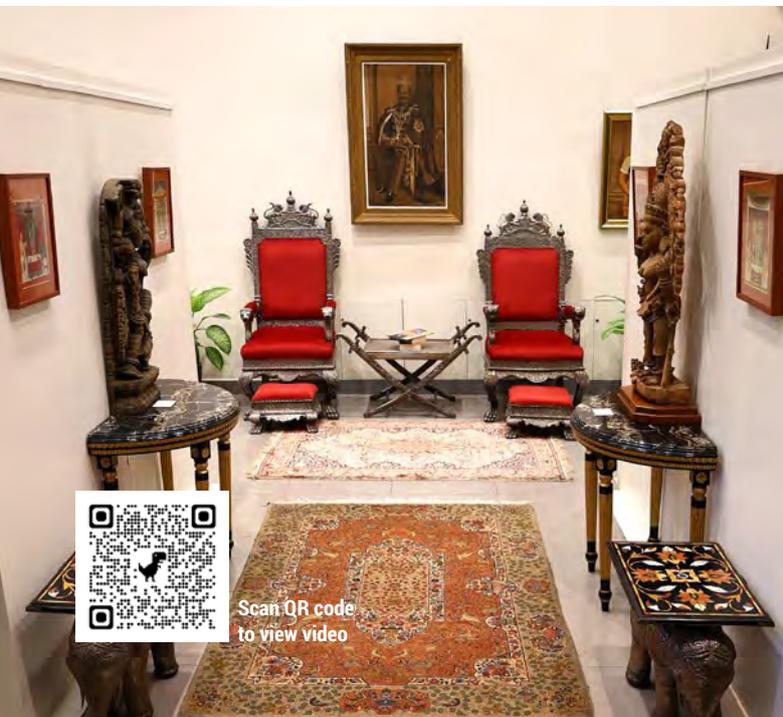
A JOURNEY THROUGH LINEAGE

From 22 September to 30 November 2025, the Sandeep & Gitanjali Maini Foundation, in association with Gallery G, presented *Court to Collector*, an exhibition tracing the journey of Indian miniature paintings from royal ateliers to modern collections.

Drawn from the Virji family collection, the exhibition brought together folios from major schools including Kishangarh, Bundi, Mewar, Basholi, Deogarh, and Amber-Jaipur. Displayed on the Mezzanine, the works revealed shifting histories of patronage, circulation, and meaning.

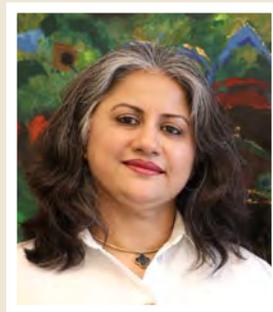
The Atrium expanded the narrative through heritage furniture and sculptures from private collections, highlighting craftsmanship shaped by lineage and use. Together, the folios and artefacts traced movement across time – objects travelling from courts to collectors, sustained by acts of care and custodianship.

Court to Collector positioned heritage not as preservation alone, but as continuity – art that survives through deliberate attention, responsibility, and passage. ■



Curator's Note

Over the past five years, Gallery G has evolved from a well-regarded art space in Bangalore into a dynamic institution shaping India's contemporary art narrative while preserving its classical roots. Navigating unprecedented disruptions like the pandemic, the gallery has consistently adapted, innovated, and reaffirmed its role as a space for artistic dialogue, cultural heritage, and creative experimentation.



During the 2020–2021 period, Gallery G responded swiftly to global challenges by pivoting to hybrid exhibitions and digital programming. Initiatives such as Split & Share, which combined physical sculpture showcases with online viewings, reflected this agility. Alongside, the gallery launched webinars, AV series, and podcasts in partnership with the Sandeep & Gitanjali Maini Foundation and the Raja Ravi Varma Heritage Foundation, reinforcing its commitment to inclusive outreach and intellectual engagement even during lockdowns.

In 2022–2023, the gallery embraced the Japanese concept of *Ikigai* – a sense of purpose – as a thematic anchor. This principle informed curatorial direction, programming tone, and audience engagement, resulting in a thoughtful curation of exhibitions that bridged tradition and modernity. The gallery's identity matured into that of a cultural incubator, not just a marketplace, actively supporting emerging artists while curating heritage showcases with equal care.

Recent years have seen a strengthening of public engagement and institutional credibility. Gallery G's exhibitions have ranged from contemporary group shows like *On the Go* to heritage-focused presentations that celebrate the legacy of Raja Ravi Varma. Importantly, the gallery has reinforced its role as a custodian of authenticity – ensuring works are acquired through a rigorous vetting process, while offering transparent pricing and artist support.

What sets Gallery G apart is its multi-layered role: a physical gallery, a digital content producer, a heritage promoter, and an ecosystem builder. Through initiatives such as curated walks, public performances, and educational collaborations, it continues to position the audience as a participant in the artistic journey. This curatorial ethos is inclusive, informed, and rooted in dialogue.

Looking back, Gallery G's trajectory is defined by resilience, thematic depth, and a seamless blend of the classical and the contemporary. Whether through championing new voices or preserving iconic legacies, it stands today as a hub where purpose, practice, and public interest converge – solidifying its place at the forefront of India's evolving art ecosystem.

- Archana Shenoy, *Director, Curatorial Practices - Gallery G*

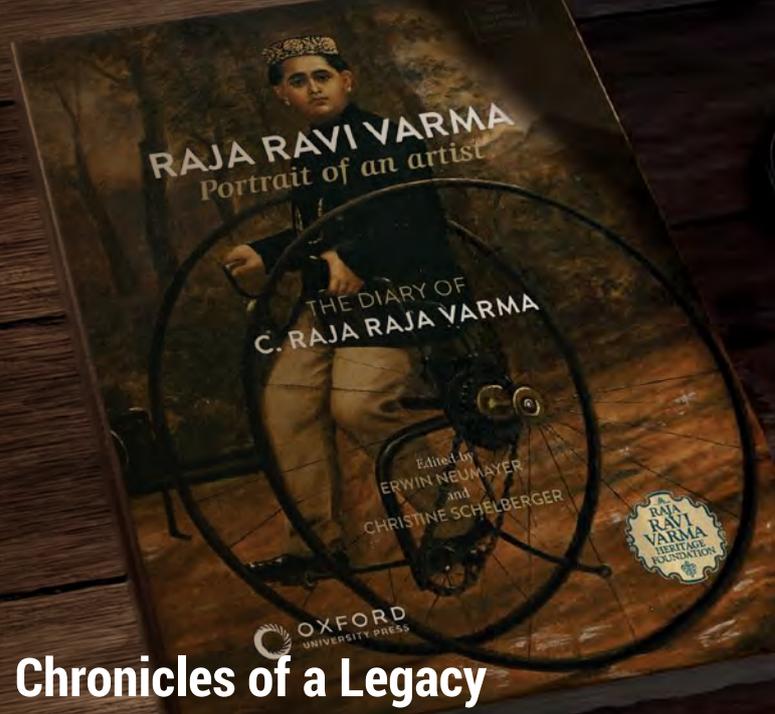


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Beyond the Easel

The Raja Ravi Varma Heritage Foundation is the world's only institution dedicated exclusively to the research, documentation, authentication, and education of Raja Ravi Varma's life and work. Collaborating with museums, historians, conservators, collectors, and publishers, the Foundation ensures that every trace of his practice is preserved with scholarly rigour and shared responsibly.

Beyond conservation, the Foundation actively repositions Ravi Varma within contemporary cultural discourse – through exhibitions, publications, and digital initiatives that bring historical material into active public engagement. In recent years, this commitment has taken shape through three landmark projects that reaffirm heritage as a living, evolving presence.



Chronicles of a Legacy

The Last Queen of Travancore

Unveiled in Bengaluru on 29 April 2024 to mark Raja Ravi Varma's 176th birth anniversary, *Daughter of Providence* paid tribute to his granddaughter, Maharani Sethu Lakshmi Bayi – the last female ruler of Travancore. Structured as a biographical journey, the exhibition traced her life from early years to regency, and finally to her later life in Bengaluru.

Rare photographs, archival material, and artworks – including a portrait by Ravi Varma – formed the core of the presentation. Historian Manu Pillai led a curated walk that contextualised the exhibition through narrative and historical insight.

The exhibition travelled to Bikaner House, Delhi, on 1 August 2024, where it adopted a more performative storytelling format. Pillai's public address transformed the Ballroom into a space of historical inquiry, followed by an informal gathering in the Chandni Bagh. Across both cities, the exhibition drew strong public engagement, reaffirming the enduring relevance of the Maharani's legacy.

On Dhanteras, 29 October 2024, the Foundation – alongside Oxford University Press – launched a new edition of *Raja Ravi Varma: Portrait of an Artist – The Diary of C. Raja Raja Varma*. First edited by Christine Schelberger and Erwin Neumayer, the diary returns to its original publisher in an expanded and enriched form.

Written by Ravi Varma's younger brother, collaborator, and confidant, the diary remains one of the most authentic records of the artist's final decade. Its detailed entries document artistic practice, travel, and the operations of the Fine Arts Lithographic Press, offering rare insight into both creative and entrepreneurial dimensions of the period.

With over a thousand entries supported by photographs, drawings, and newly added paintings, and featuring contributions by Partha Mitter, Schelberger, Neumayer, and Manu Pillai, the publication reasserts itself as an indispensable resource for scholars and collectors alike.

From Diary to Dimension

On 26 February 2025, the Foundation extended the diary into a new experiential format through an AI- and AR-enabled installation. The project translated archival text into a contemporary digital encounter, expanding access beyond traditional readership.

The experience opened with an eight-minute abstract film, followed by two interactive pathways – one mapping Ravi Varma's public achievements, the other exploring his private world of relationships and personal struggle. Rather than replacing the diary, the project reimaged it, allowing audiences to encounter history through movement, image, and interaction.

Crucially, the initiative drew in younger and non-specialist audiences, offering an accessible entry point into Ravi Varma's life and work. In doing so, it reaffirmed the Foundation's commitment to bridging scholarship and public engagement. ■





Scan QR code to view
Call to the Mystic

A Tapestry of Culture

The Sandeep & Gitanjali Maini Foundation operates on the belief that culture flourishes when art is supported, contextualised, and made accessible. Rooted in philanthropy, the Foundation works across exhibitions, education, research, and international collaboration to strengthen India's cultural ecosystem.

Over the past year, this mission has materialised through projects that fostered cross-cultural exchange, supported contemporary practice, and expanded platforms for artistic visibility – positioning SGMF as a bridge between heritage and the present.

Across Sites, Across Practices

During the Kochi–Muziris Biennale period, SGMF supported key contemporary projects that extended artistic engagement across institutional and independent spaces in Kochi.

Canopy of Voices

In July 2024, SGMF launched *Mosaic of Modernity* with eight artists working across diverse media and themes. Spread across Gallery G's Atrium, Inner Gallery, and Mezzanine, the exhibition presented multiple contemporary positions without forcing a singular narrative.

A curated walk led by participating artists added depth, offering audiences insight into process and intent. The second edition, presented in August 2025, adopted a more intimate scale, featuring three artists whose works engaged rural life, everyday experience, and abstraction.

Together, both editions established *Mosaic of Modernity* as an annual SGMF platform – one that nurtures emerging voices while reflecting the varied textures of contemporary Indian art.

The Resonance of Surfaces

SGMF's *Call to the Mystic* brought Mexico-based artist Eva Malhotra to Bengaluru from 14 June to 13 July 2025, marking 75 years of diplomatic relations between India and Mexico. The exhibition featured seven works created specifically for Indian audiences.

Malhotra's practice involves building thick paint surfaces and carving into them with chisels and wood-working tools. Drawing from Mayan cosmology and Indian spiritual traditions, her canvases functioned as both image and inscription. Visitors were invited to engage physically with the works, reinforcing her belief that touch is integral to understanding.

Inaugurated in the presence of diplomatic and cultural representatives, the exhibition foregrounded shared ritual, mythology, and materiality – positioning contemporary practice as a site of cultural convergence.



Among these was Ibrahim Mahama's *Parliament of Ghosts*, a large-scale installation addressing labour, material circulation, and postcolonial histories. Mahama – recently ranked at the top of *ArtReview's* Power 100 – continues to be a defining contemporary voice. Also supported was Dineo Seshee Bopape Raisibe's *Mme Mmu, Bhumu Bhumu*, an immersive installation rooted in land, memory, and ancestral presence.

In parallel, SGMF supported two independent exhibitions presented by Aazhi Archives and Uru Art Harbour: *Figure, Fact & Field*, a retrospective of sculptor Shilpi Rajan, and *Archaeological Camera* by Mohamed A. Drawing on archaeological sites across Kerala – from rock art and paleoart to megalithic landscapes and Muziris–Pattanam—the latter combined photography and artefacts to examine archaeology as cultural narrative.

Together, these initiatives reaffirmed SGMF's commitment to enabling contemporary practice across sites, disciplines, and modes of inquiry. ■



Scan QR code to view
Ibrahim Mahama's
Parliament of Ghosts



MOSAIC OF MODERNITY
EXPLORING DIVERSITY IN ART



(Left): Artist Runa Biswas & her sculpture • (Right): Eva Malhotra (centre) with H.E. Federico Salas, Ambassador of Mexico to India and Sandeep & Gitanjali Maini

Beyond the Gallery Walls



In 2025, significant cultural moments unfolded across national institutions and large-scale platforms, shaping how art was encountered and discussed.

At the National Gallery of Modern Art, Bengaluru, *Caravaggio: Magdalene in Ecstasy* was exhibited from 14 June to 6 July 2025 – the first presentation in India of a painting attributed to Caravaggio. Accompanied by a standalone virtual reality experience, the exhibition offered audiences contextual insight into the artist's life and the cultural conditions of 17th-century Rome.

India Art Fair, Delhi, continued to function as a key site for exchange among galleries, artists, collectors, and institutions. Among the standout works was Subodh Gupta's *Mars Kitchen*, which transformed everyday stainless-steel utensils into a speculative landscape reflecting consumption and aspiration. Also notable was Gogi Saroj Pal's *Hathyogini-Kali*, a sculptural work that reimagined feminine power through mythology and yogic form.



(Left:) Caravaggio's *Magdalene in Ecstasy* • (Above:) Subodh Gupta's *Mars Kitchen* & Gogi Saroj Pal's *Hathyogini-Kali*

Where Time is Mended



What appeared to be a modest *Mother and Child* by Mangala Bayi Thampuratti revealed itself as a complex conservation challenge. X-ray examination uncovered an earlier male figure beneath the surface, requiring careful removal of over-painting and structural restoration.

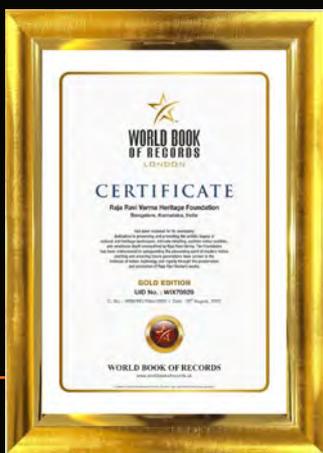
Led by conservator Rupika Chawla, the process addressed both material damage and historical intent. The reused, extended canvas reflected the constrained conditions under which Mangala Bayi worked – offering insight into gendered disparities within artistic practice of her time.

The restoration returned the painting to visibility not as a perfected object, but as a layered record of resilience, material economy, and overlooked talent.

Marking the Moment

On 5 August 2025, the Raja Ravi Varma Heritage Foundation marked its tenth year with recognition from the World Book of Records – Gold Edition, announced at the British House of Commons and formally conferred in London.

The honour acknowledged a decade of rigorous research, conservation, authentication, and public engagement dedicated to Ravi Varma's legacy. It also recognised the collaborative ecosystem – scholars, conservators, patrons, and institutions – that sustains this work, including Gallery G, which supported the Foundation from its inception. ■





Art on the Move

On the Go (OTG) is Gallery G's travelling exhibition initiative, designed to bring art into cities beyond Bengaluru. Hosted in neutral, welcoming venues – often in partnership with hospitality spaces – the format prioritises intimacy, access, and meaningful engagement.

Since its inception, OTG has travelled to Kochi and Hyderabad, with editions aligned to major cultural events such as Art Mumbai and Madras Art Weekend. Each iteration has introduced new audiences, fostered unexpected connections, and expanded the geography of collecting.

The Road Ahead

In 2026, *On the Go* will travel to Raipur, Indore, and Chandigarh, extending its reach to new collector communities. The year also marks the return of *Expert Hour*, now evolving from an audio podcast into a video-first series.



Launched during the pandemic, *Expert Hour* continues SGMF's commitment to accessible knowledge, bringing together voices from art, conservation, history, and investment. Together, these initiatives signal a future shaped by movement, inquiry, and sustained cultural exchange. ■



(Above:) OTG Kochi: Riyas Komu • Gitanjali Maini with Bose Krishnamachari



OTG Hyderabad: Manu S. Pillai's talk • The Gallery G team



Gallery G's Booth at Art Mumbai 2025



Gallery G at Madras Art Weekend 2025

Artists Corner



"Gallery G has been a constant partner in my journey – through group shows, their On-The-Go formats, and the various fairs they participate in across the country. What keeps me deeply comfortable with them is their energy and absolute transparency. It is a thriving space for artists, one that never takes advantage of

us. In fact, it is often we who argue with them for taking too little profit. Every rupee they do retain goes back into their foundational, not-for-profit work that supports and promotes artists across communities. Working with Gallery G feels like being part of an ecosystem where we contribute, we grow, and we give back together."

– Jai Khanna

Collectors Corner

"My recent acquisition of a K. C. S. Paniker from Gallery G was an exceptional experience. What stood out for me was the depth and honesty of the provenance they shared – not just a written history, but photographs of the artwork in the original collector's home, and a clear lineage from the artist's studio to every subsequent custodian. In all my years of collecting, I have rarely encountered such clean, transparent documentation. Gallery G gave me complete comfort and confidence, especially for a work by a deceased master. Their integrity in presenting provenance is, in my view, unparalleled."

– Shri Madhusudan

"What I value most in Gallery G is their transparency. Here is finally a gallery that does not inflate prices or mask margins, even in cases where they own the pieces. They focus on doing what is right – for the artists, for their estates, and for the collectors. That honesty builds enormous trust. As a buyer, I know I'm not paying for a gallery's agenda, but for the true worth of the artwork. It gives me immense confidence to make significant acquisitions through them."

– Suresh Chukkapalli

Editor's Note

It feels wonderful to bring back *Rubric* – five years on, yet with the same spark that first made this newsletter our way of staying connected. That pause was less an interruption and more a breath between brushstrokes, giving us the chance to reflect on where we've been and to gather energy for what lies ahead.



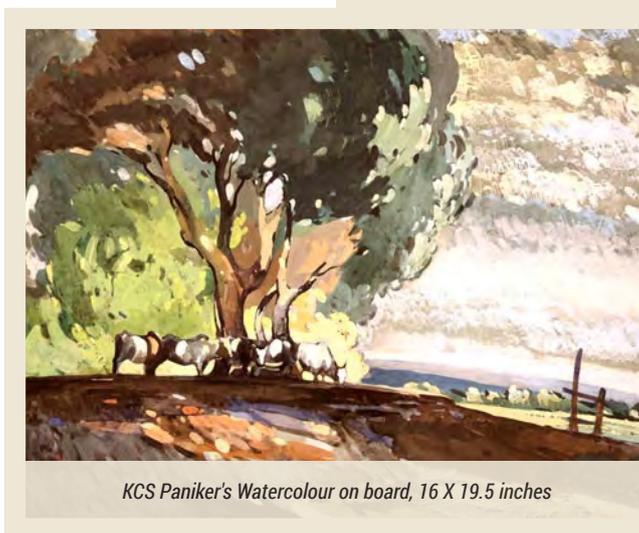
This 19th edition arrives at a moment of renewed vibrancy. Gallery G, the Raja Ravi Varma Heritage Foundation, and the Sandeep & Gitanjali Maini Foundation are each opening new chapters. From the meditative quiet of *Mystical Strokes* to the historic gravitas of *Timeless Splendour*, from the landmark *The Masters & The Modern* to the travelling spirit of *On the Go*, the past year has been a tapestry woven with ideas, collaborations, and meaningful encounters.

This year is particularly special for Gallery G as it turns 23. It was my decision to bring back *Rubric* to mark this milestone, recognising the integral role Print Brew has played in shaping the newsletter's creative identity. Reviving *Rubric* allows us to honour our past while framing a renewed conversation with the art, artists, and collectors we engage with today.

In these pages, you'll find not just updates from our foundations and gallery, but also windows into the wider art world, and a glimpse of what awaits in 2026. To those who have been with us since Issue 1, thank you for walking this journey with us. And to our new readers, welcome – may *Rubric* become your touchstone into the world of Gallery G and the many creative circles we are privileged to be part of.

Here's to more art, more dialogue, and more discovery in the year ahead.

- Aakash Menon, *Senior Partner – Development and Execution, Print Brew*



KCS Paniker's Watercolour on board, 16 X 19.5 inches