

Ravikumar Kashi

‘We don’t end at our edges’

Solo show of handmade paper works at
MAP Museum, Bangalore.

8 March 2025 to 15 June 2025

**We don't end
at our edges**



AN EXHIBITION FEATURING THE WORKS OF

Ravikumar Kashi

MARCH 8, 2025 - JUNE 15, 2025

INFOSYS FOUNDATION GALLERY,
MUSEUM OF ART & PHOTOGRAPHY,
BENGALURU

FREE ENTRY



For many who grew up in Bengaluru, the Visvesvaraya Industrial & Technological Museum is a site of childhood memories, one that sparked wonder and curiosity, through its narration of the history of the city through science. For artist Ravikumar Kashi, one such visit left a deep impression on him that would shape his artistic journey. The museum once featured a handmade papermaking live demonstration unit. As a visitor, he would watch paper being made in front of his eyes, introducing him to the material he would later embrace as central to his practice.

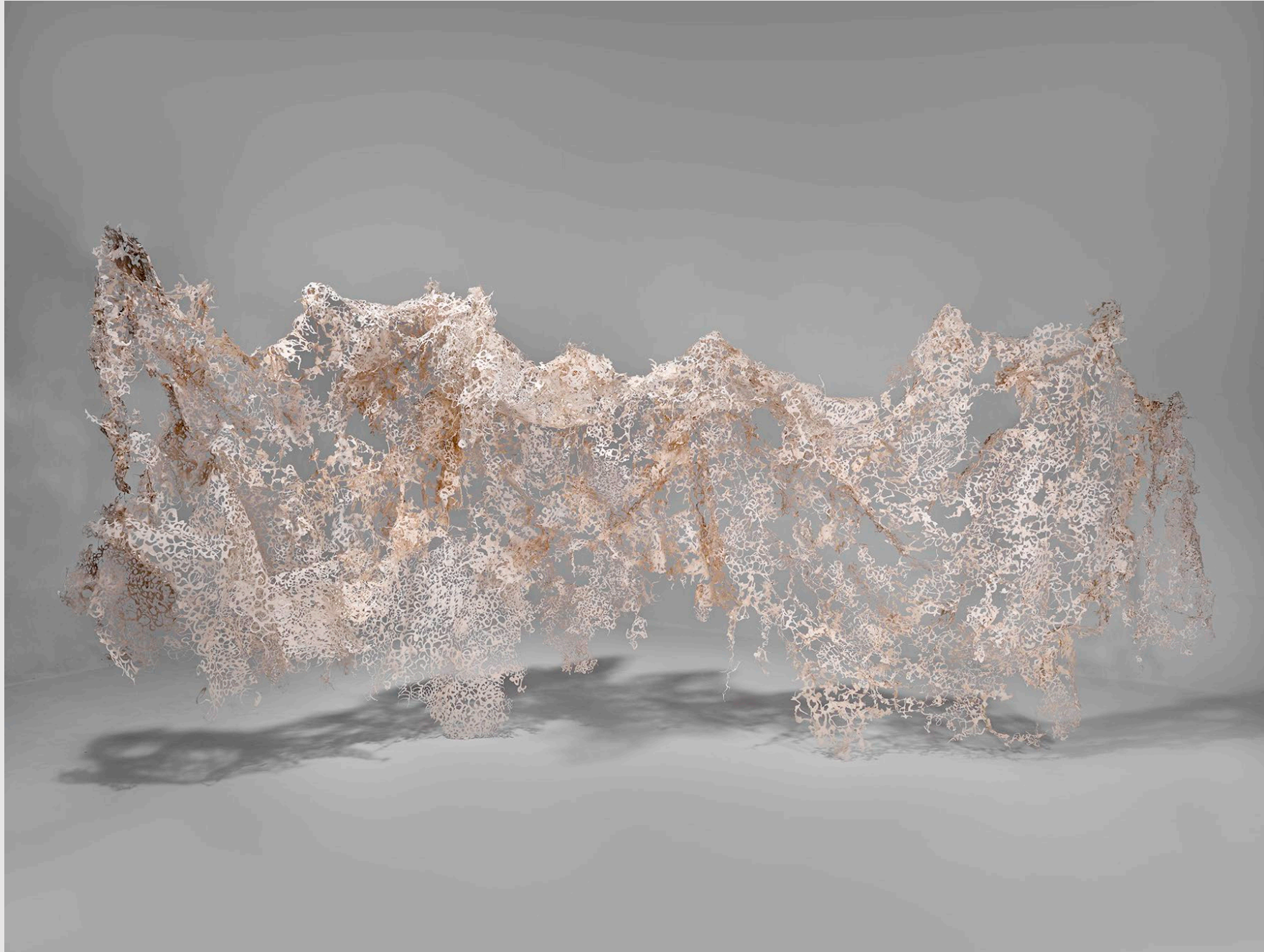
Paper, often perceived as flat and utilitarian, is anything but. From the sourcing of the raw materials (which can be any fibrous material) to its transformation, it is a labour-intensive process. An ordinary material of everyday use, manifested in books, newspapers, currency and letters, paper has a long history of communication and knowledge-transfer, legal systems and art. Ravikumar Kashi transforms these seemingly humble sheets into works that are both visceral and transient.

This exhibition, a segment of Kashi's larger body of work, *We don't end at our edges*, invites viewers into a space where mark-making, language and materiality intersect. The idea is to create "a wee bit of magic and surprise," a principle he also follows in his conceptual process. As he often says, he does not always know where the journey will take him; he goes with the flow, allowing the artwork to take on a life of its own.

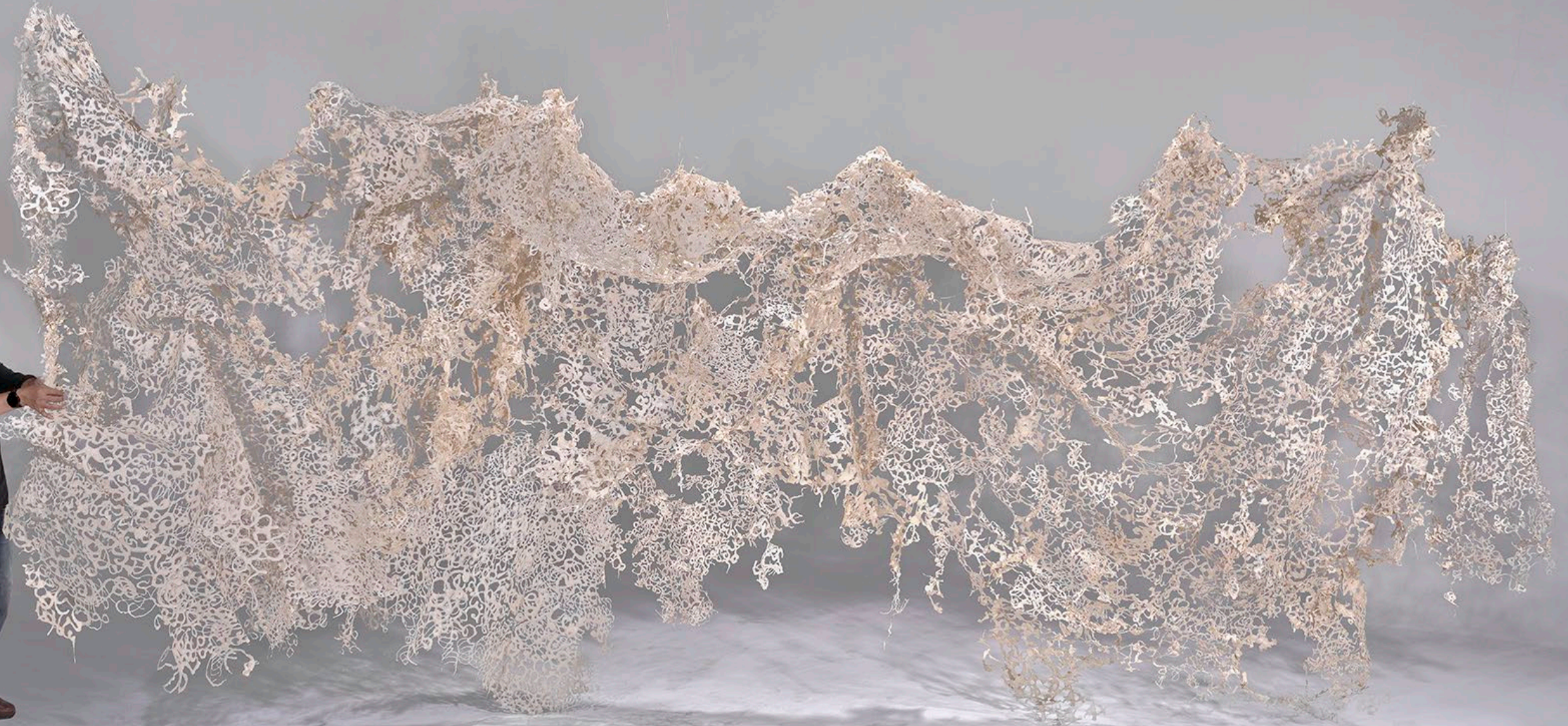
Days are marked with experiments; some lead to new beginnings and the others are just mere stops in the journey. Kashi carefully draws with paper pulp, much like paint, into letters of the Kannada script, forming delicate lattice structures that hover between the written and the sculptural. The paper becomes a metaphor for porous boundaries: between self and world, text and form, presence and disappearance. In Kashi's hands, words dissolve, re-form and breathe, much like language itself.

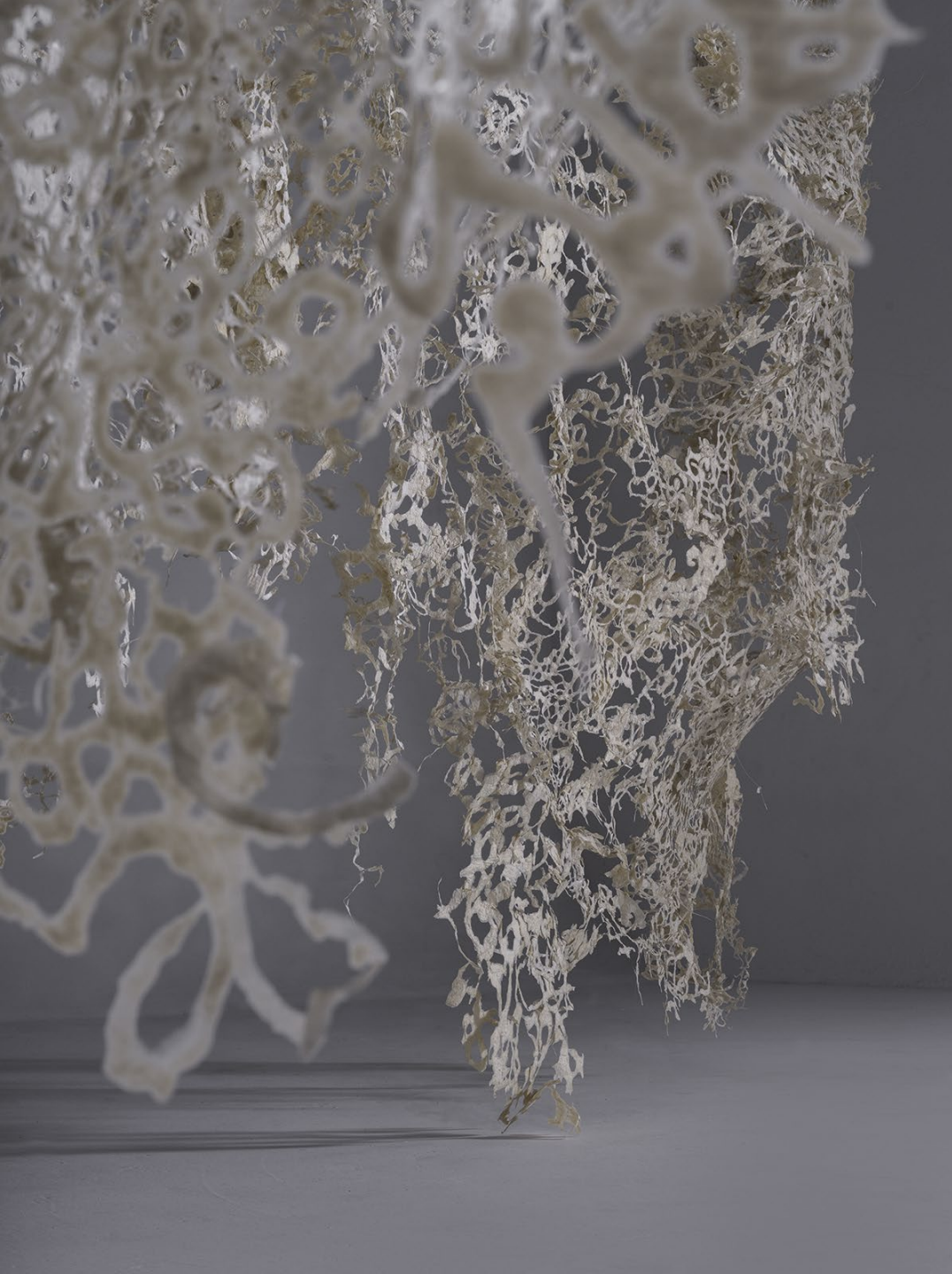
Blurring distinctions between drawing, painting and sculpture, his works hold a quiet tension: two-dimensional yet tactile, ephemeral yet grounded. The natural fibres, pulped and sculpted in his Bengaluru studio, cast shifting shadows, evoking the impermanence of language and the materiality of thought.

Kashi's deep engagement with the language and script of Kannada (his mother tongue) stems not only from personal experience, but also from the way he perceives it, which is a web that holds the precious memories of linguistic culture. Through his work, Ravikumar Kashi invites viewers to reflect on the interconnected nature of life. He says, "I am searching for a visually poetic zone which cannot be explained, but experienced with as little explanation as possible."

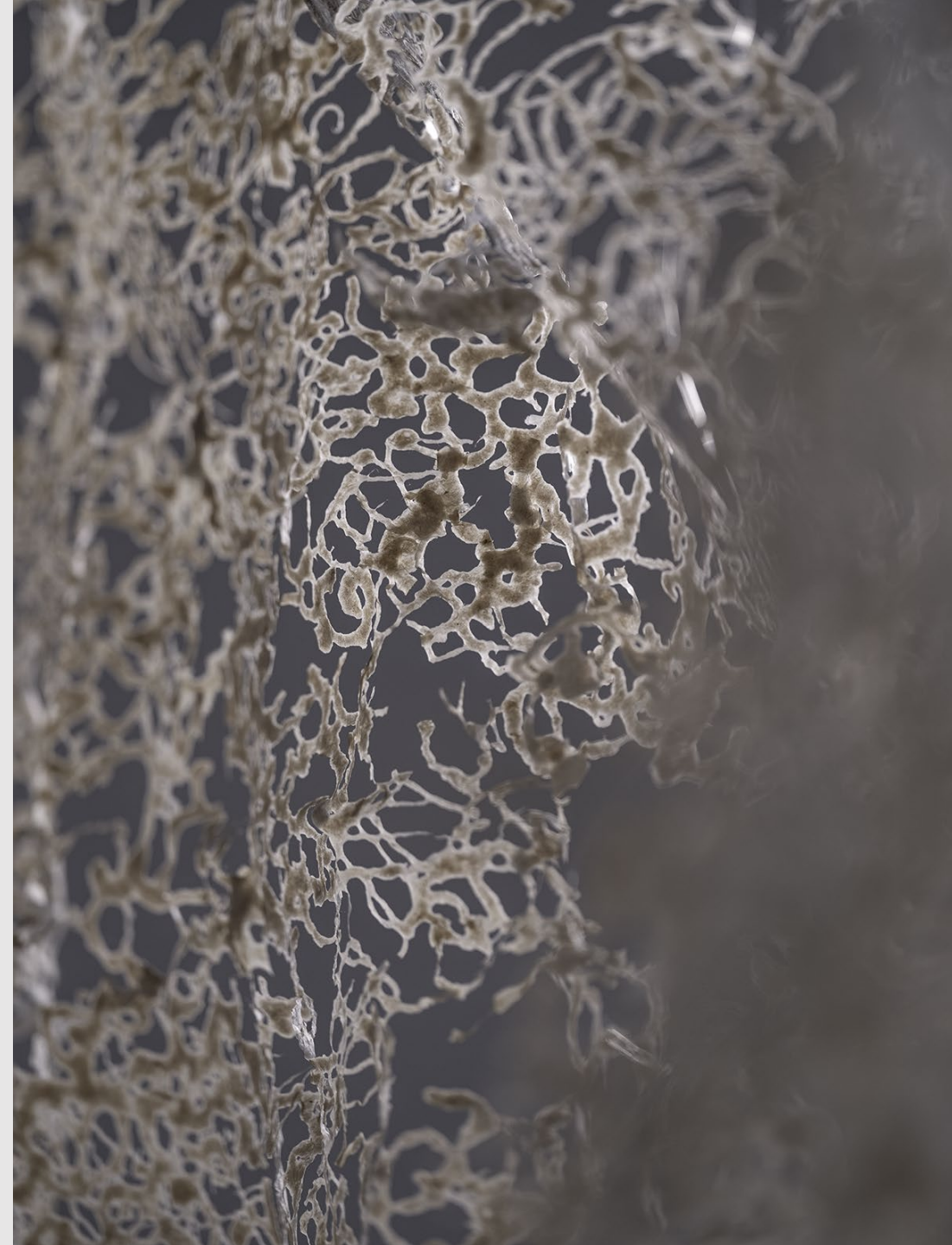


'Liminal membrane', Daphne fiber pulp,
H16'x W22", 2024





'Liminal membrane',
Close-up view



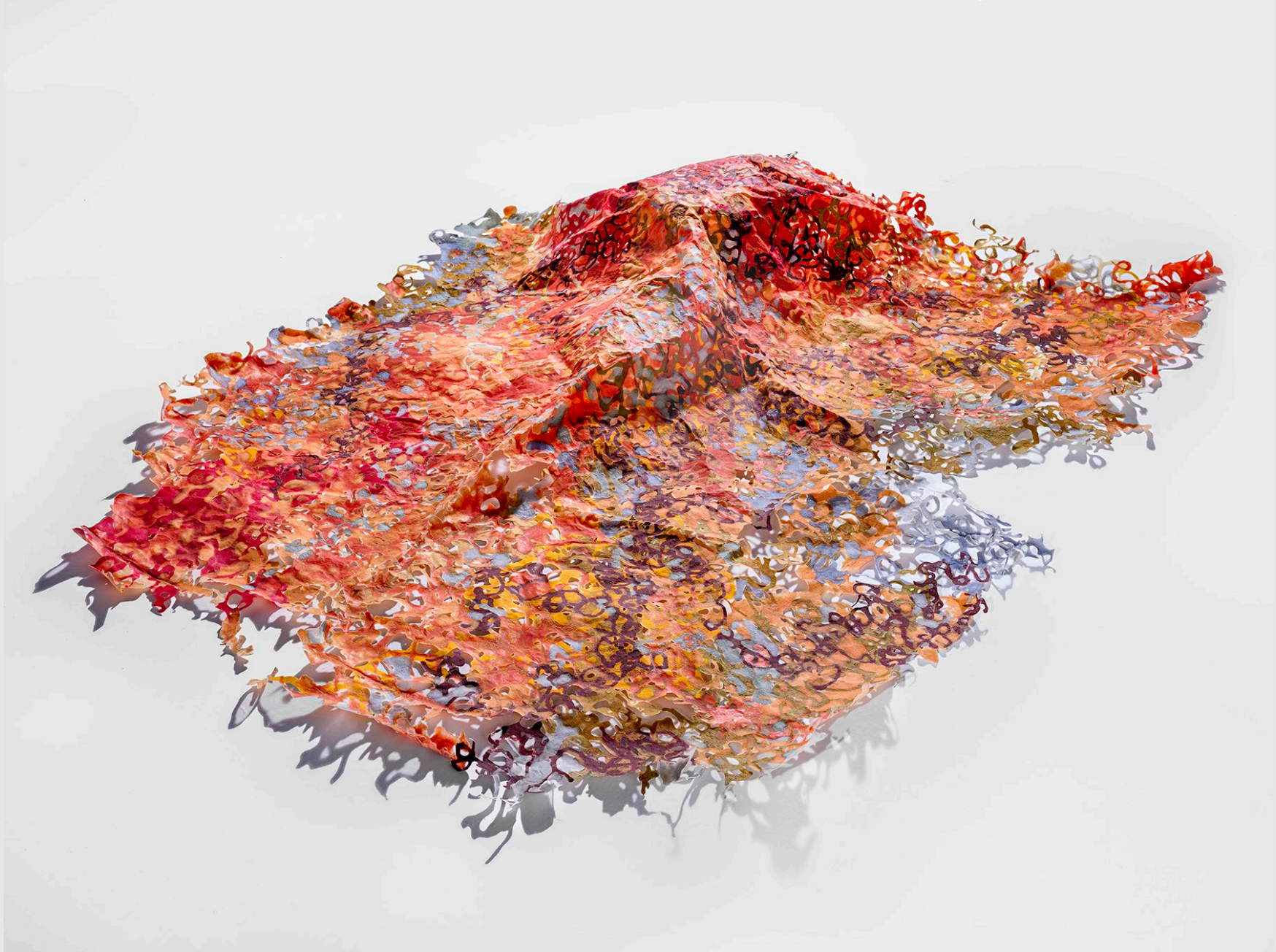
'Liminal membrane',
Close-up view



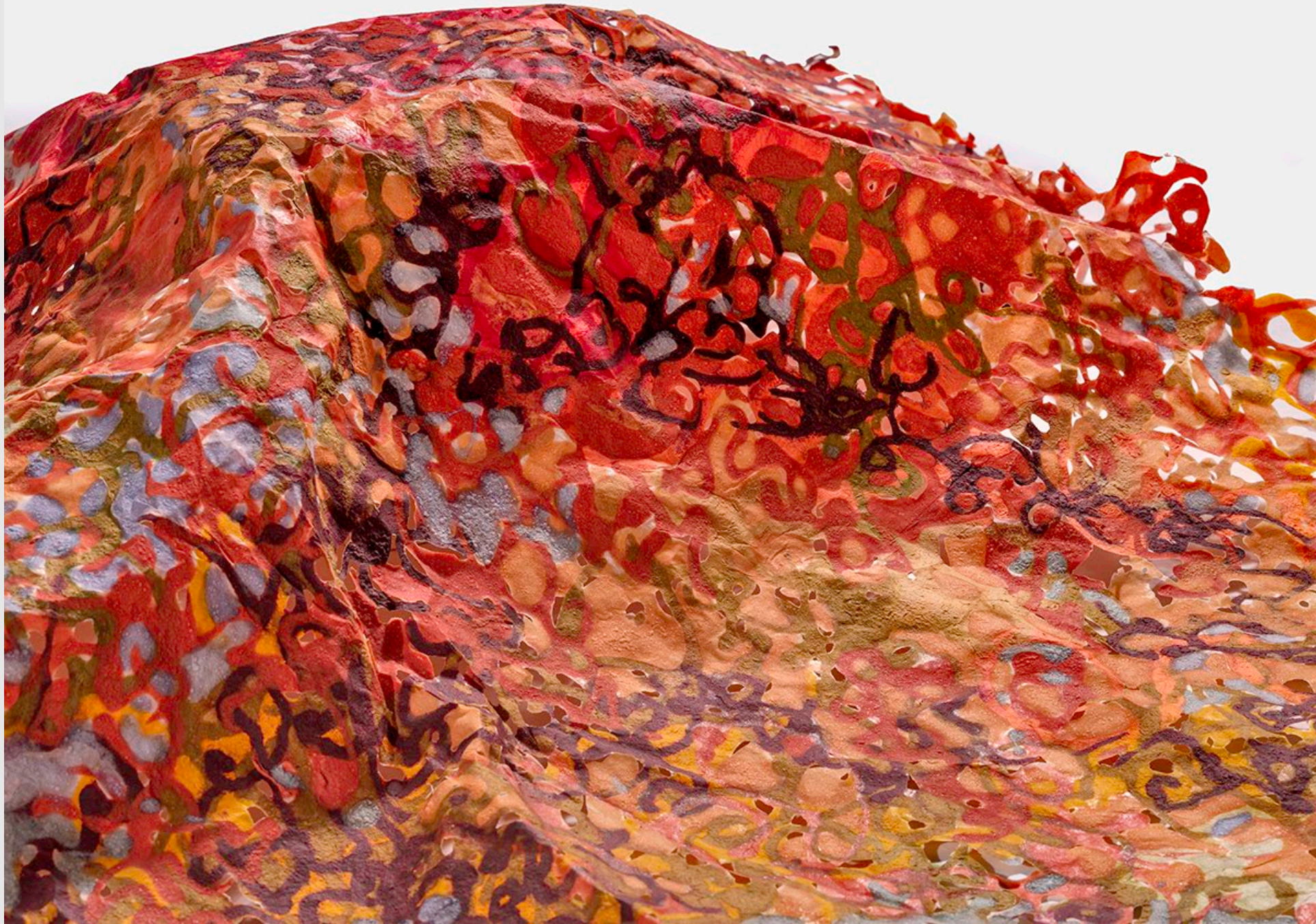
Work 20 from 'We don't end at our edges',
Cotton rag fiber pulp, H96" x W60", 2024



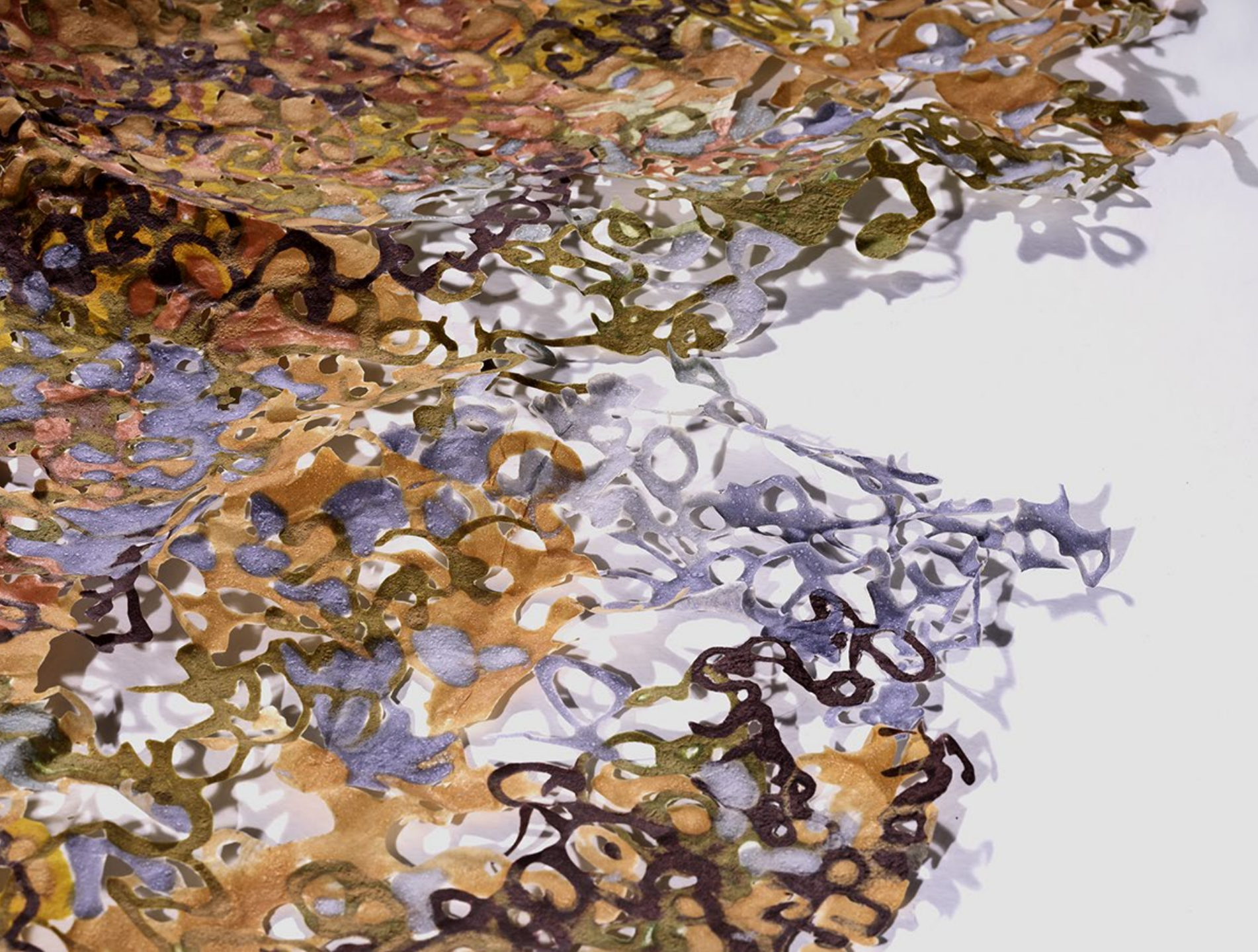




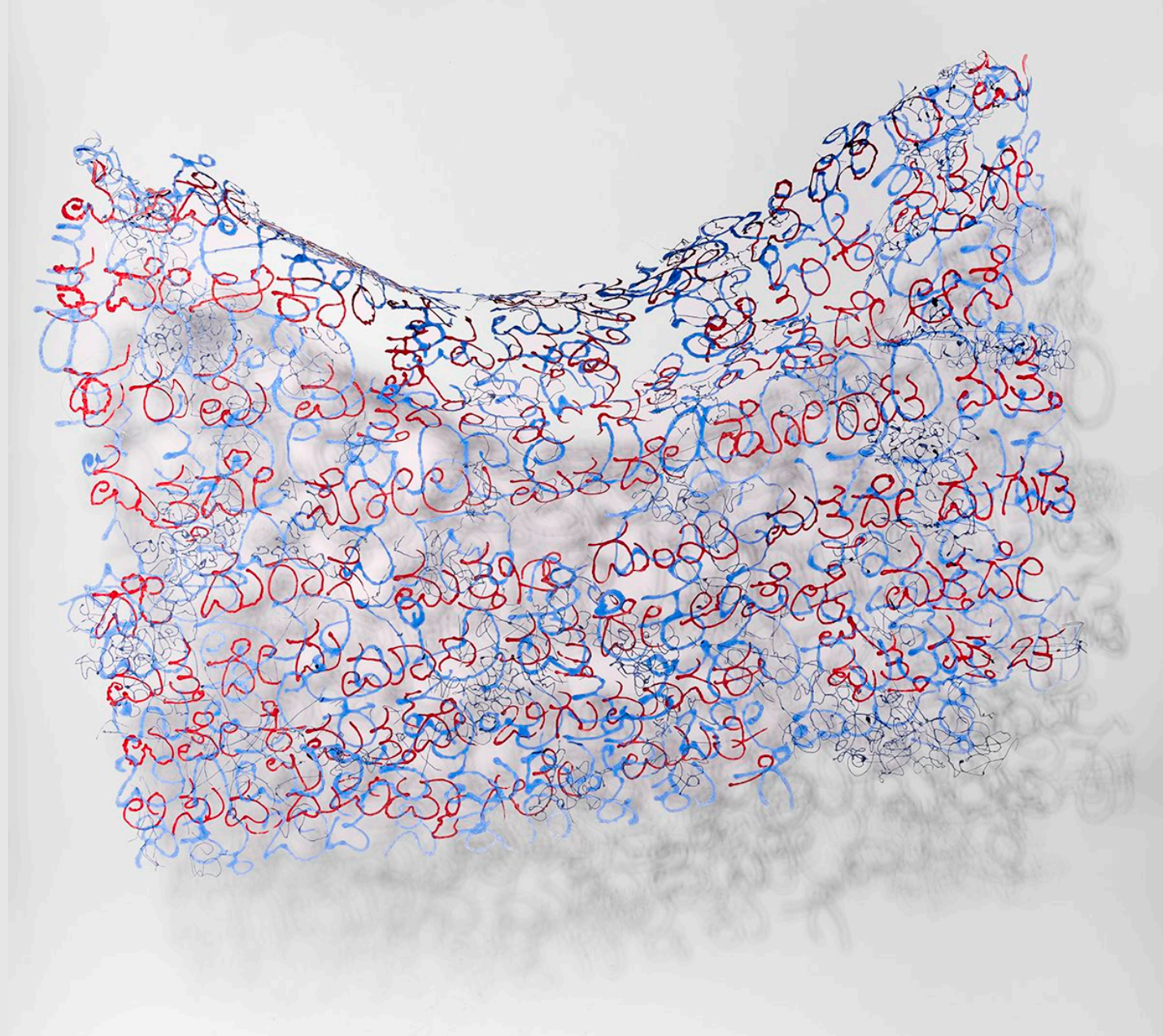
Work 13, from 'We don't end at our edges', Mix of pigmented cotton rag, Hanji, Daphne fiber pulp, 65" x 71", 2024



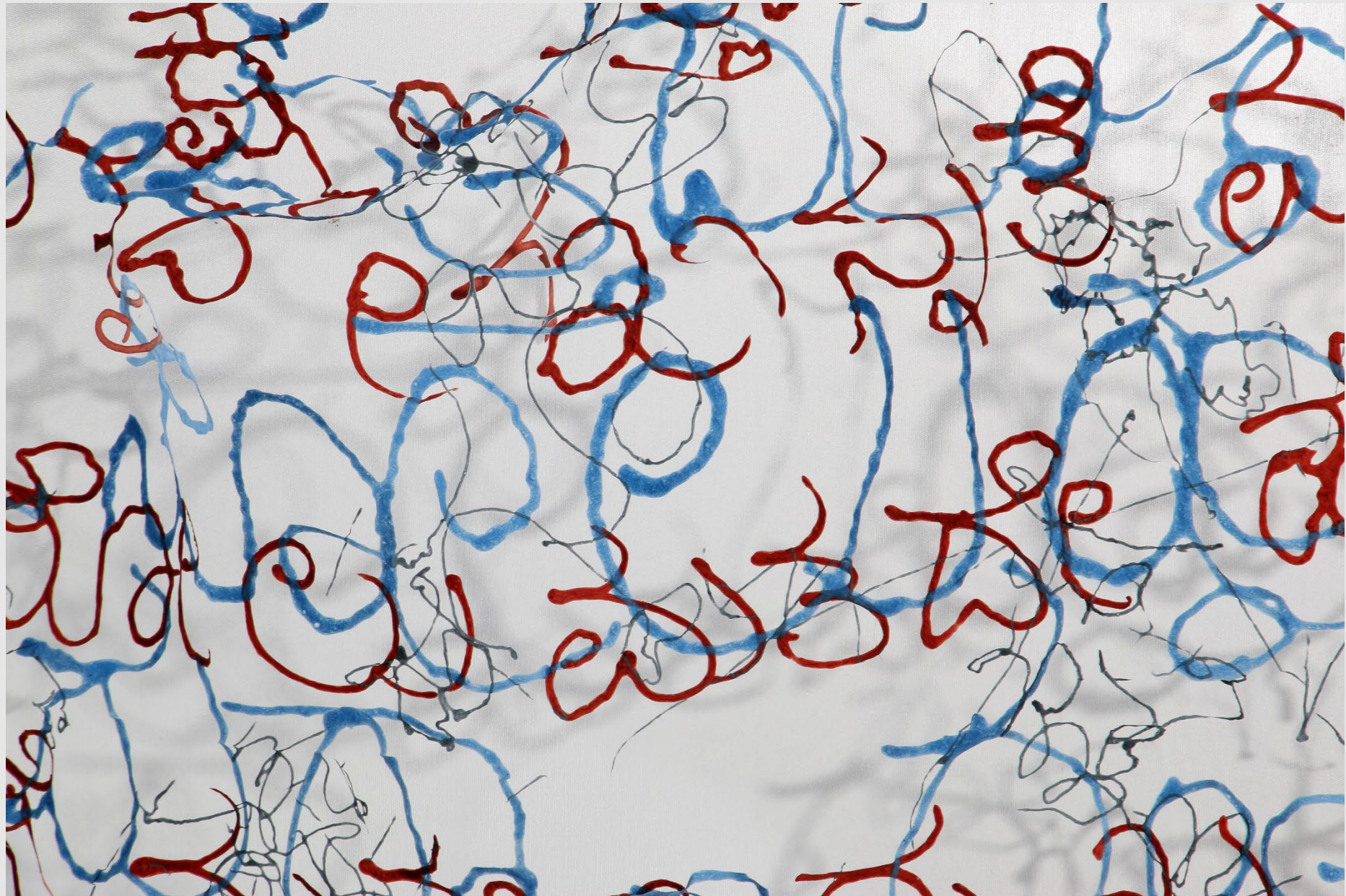
Detail of Work 13



Detail of Work 13



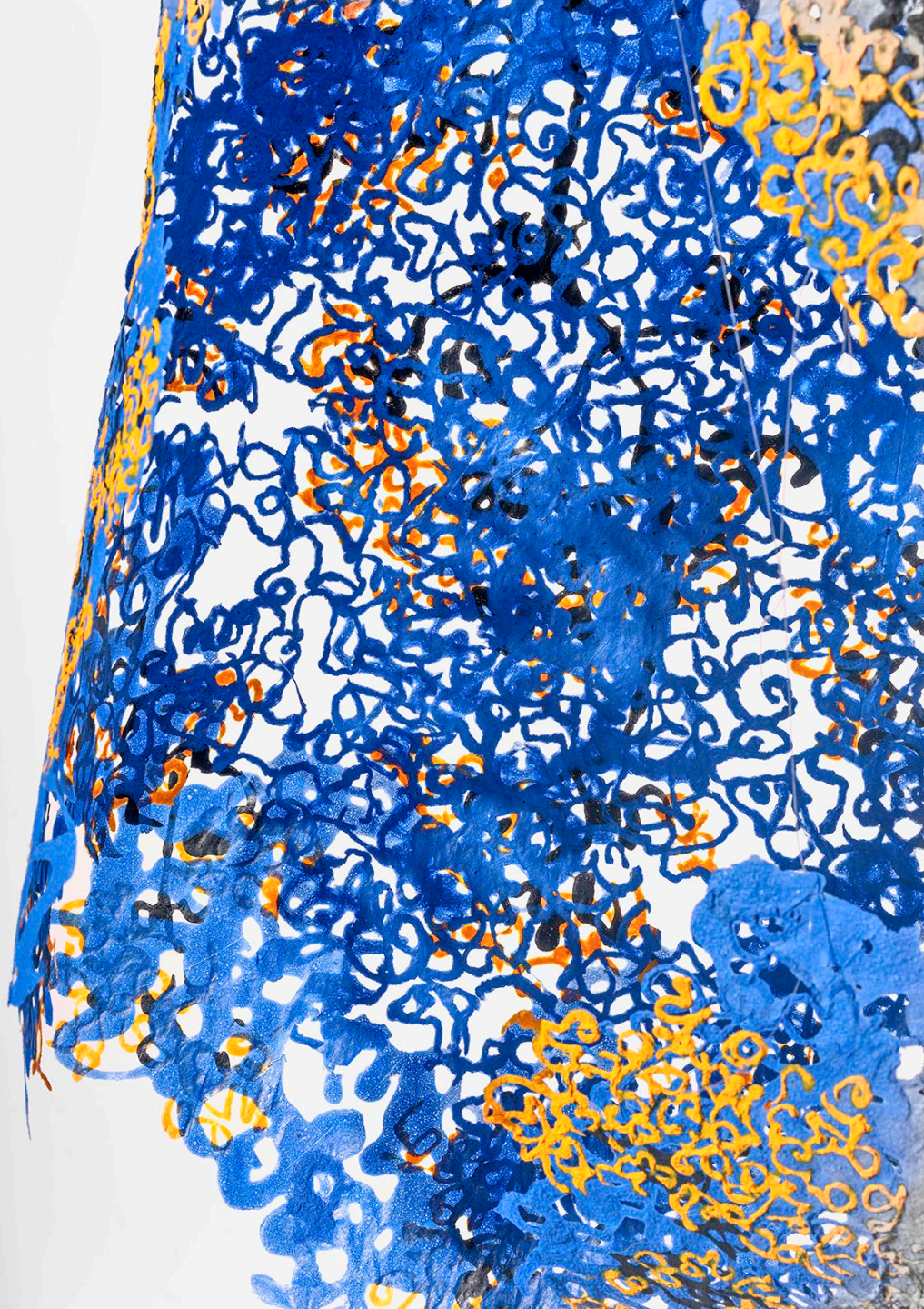
Work 14, from 'We don't end at our edges', Mix of pigmented cotton rag, Hanji, Daphne fiber pulp, H40" x W55" x D 6", 2024



Detail of Work 14

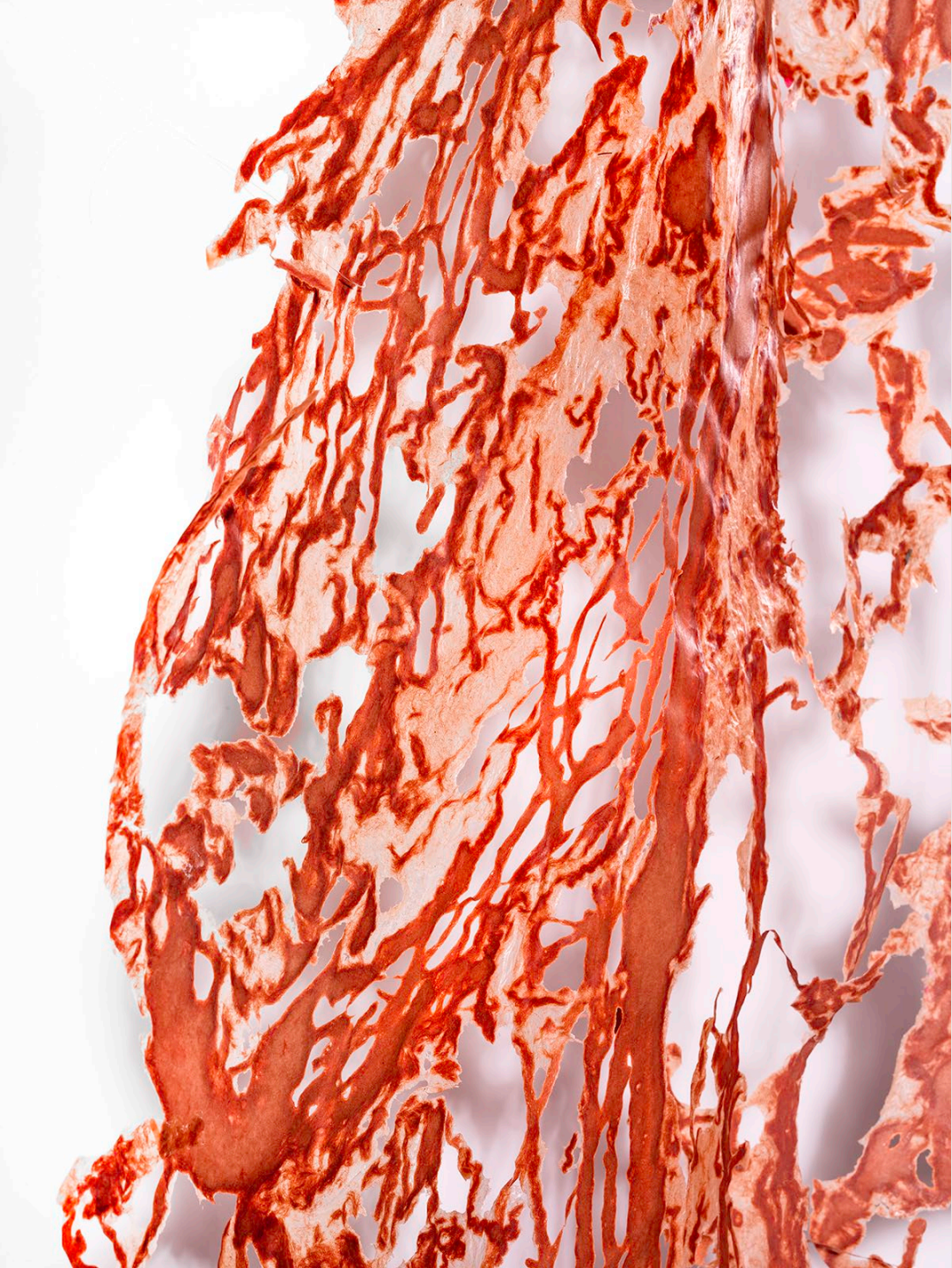


Work 23, from 'We don't end at our edges',
Mix of pigmented cotton rag, Hanji, Daphne fiber pulp,
H93" x W69", 2025





Work 18, from 'We don't end at our edges',
Mix of pigmented cotton rag, Hanji, Daphne fiber pulp,
H48" x W24" x D16", 2024



Detail of Work 18



Detail of Work 10

Work 10, from 'We don't end at our edges',
Mix of pigmented cotton rag, Hanji, Daphne fiber pulp,
20" x 24", 2023



WE DON'T END
AT OUR EDGES

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ಅಂತ್ಯವಾಗದೆ ನಾವು

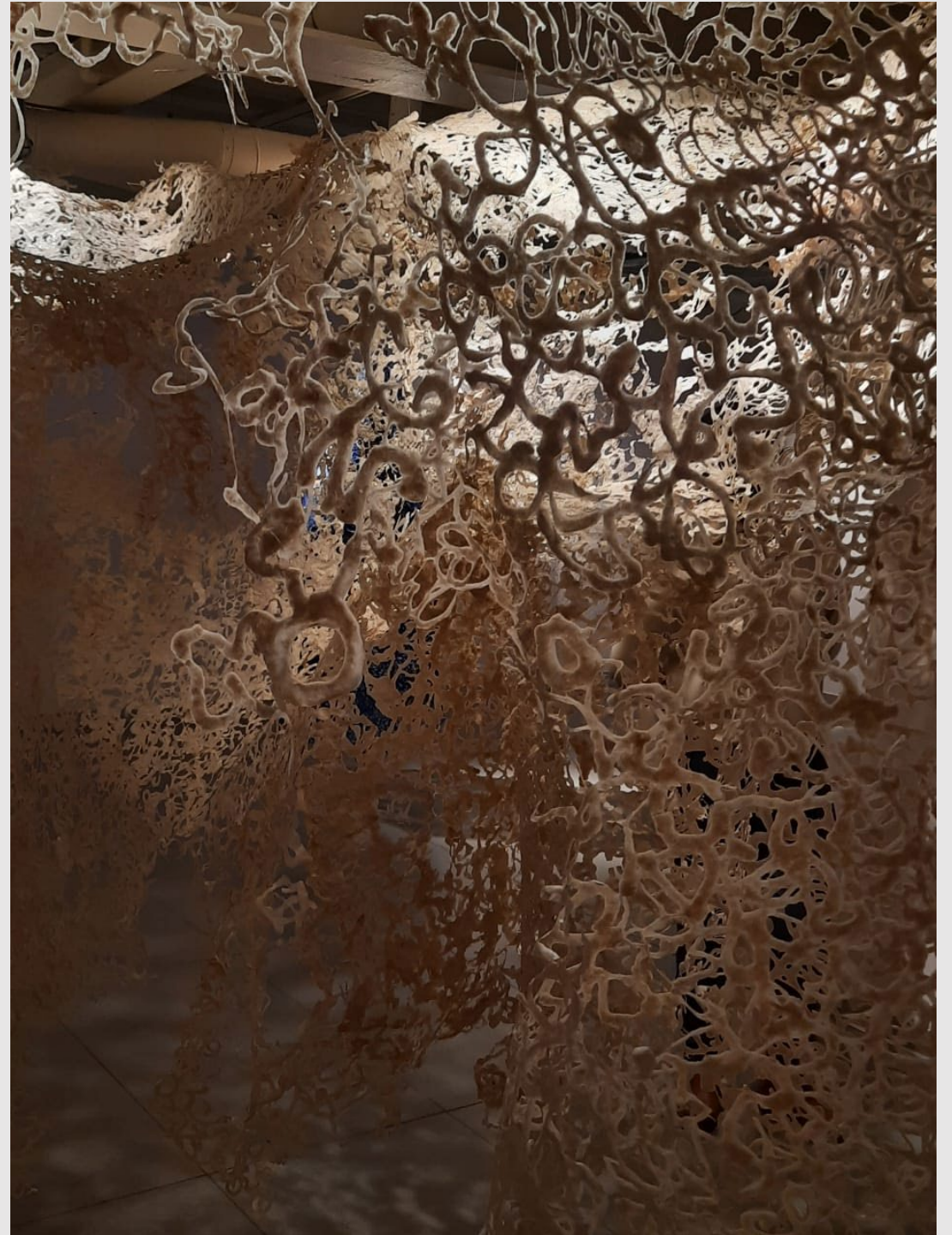
"A new day | chapter."

For 22 months now, Bengaluru educator, Ravikumar Kashi, has been exploring the intersection of *at our edges*, a body of work where form and materiality intersect. Kashi's work is a delicate lattice of paper pulp, forming letters of the alphabet and the sculptural. The paper boundaries: between self and other, and disappearance. In Kashi's work, he breathes, much like language.

Kashi has long maintained a journal of his fleeting thoughts – some records of his exploration. In this process, searching for a common thread in Bengaluru studio, which he has named 'movement and discovery'. He blurs distinctions between disciplines.

Gallery views of the exhibition

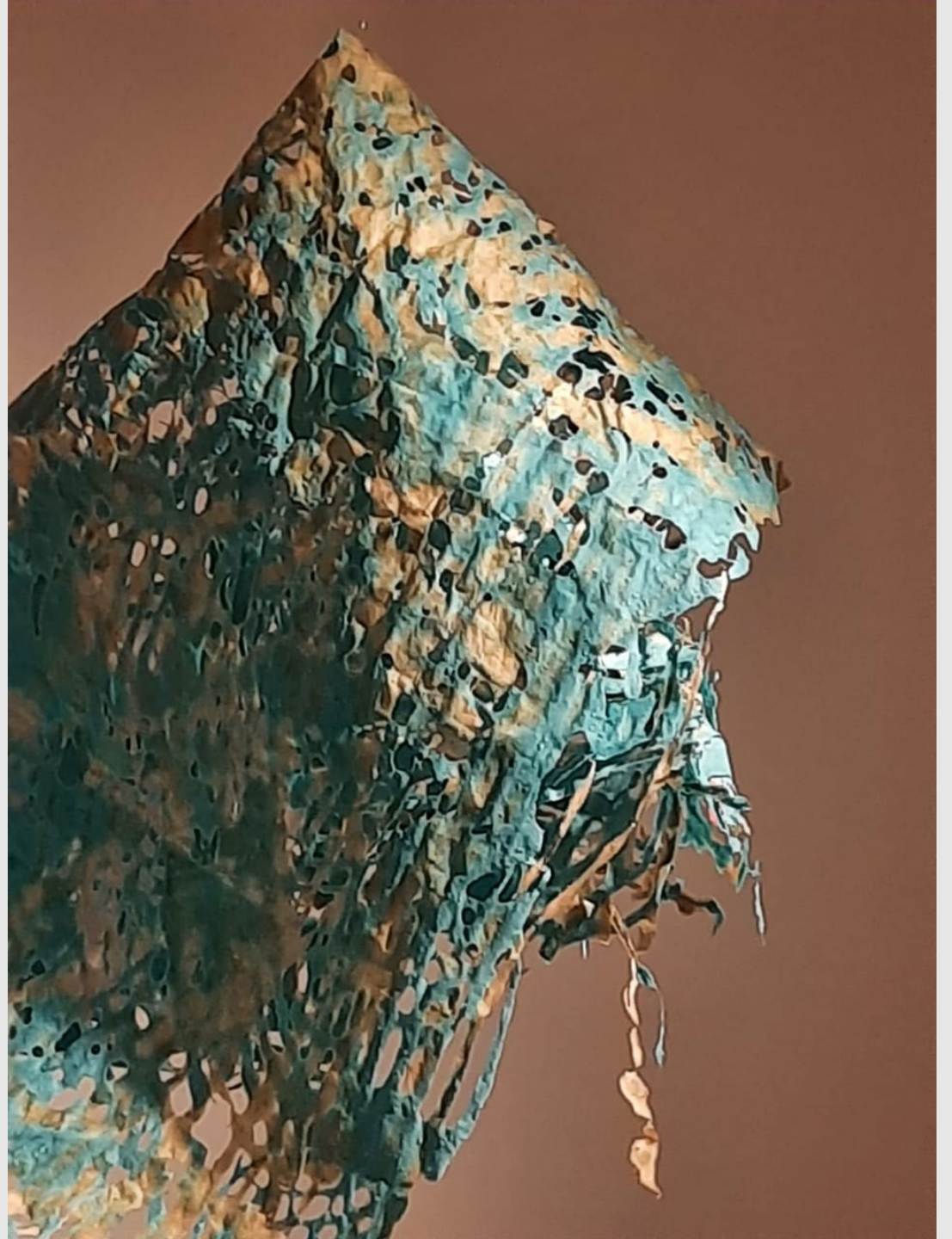














Word, Paper, Tether

Srajana Kaikini

The Power of Paper

John Locke famously talked about the idea of a *tabula rasa* – a blank slate, a sheet of paper erased of all marks, a space devoid of anything prior, a mind without any traces of the world. In short, a space that only ventures into the future and is full of possibilities. Presuming that the future is all that we can direct ourselves towards, the question of temporality is slowly fading. In a technocratic world moving fast towards singularity and enchanted in the global race to the future, Ravikumar Kashi's arts practice has come to play a critical role. Very simply, Kashi perforates this idea of singularity through his experiments with paper.

Paper, a thing that historically marked the start of human civilisation, is literally flat. Used in so many ways, the flatness of paper is rather deceiving. When in front of one, we are almost always tempted to either do something on and around it, but when presented with the idea of doing something to it, only post-facto acts of cutting, gluing, folding come to mind. Paper appears fragile. Ravikumar Kashi will tell you otherwise. During my visits to Ravi's studio, paper is everywhere, but also present in unexpected forms. "Paper is the most tenacious material there is..." Ravi goes on to show me the different kinds of paper that can be made from various plant fibres, each fibre lending the paper a distinct texture and life. What is most fascinating is the close relationship that paper has to life and decay. I stand there and wonder about it how much of



Ravikumar Kashi (b. 1968) is an artist, writer and educator whose practice revolves around exploring the mechanics of meaning-making. He holds a BFA in Painting from the College of Fine Arts, Bengaluru, an MFA in Printmaking from the Faculty of Fine Arts, MS University, Vadodara and a Master's in English Literature from the University of Mysuru.

In 2001, he received the Charles Wallace India Trust Grant, which enabled him to study handmade papermaking under artist and printmaker J Parry, at the Glasgow School of Art. In 2009, he furthered his engagement with the medium, during a three-week hanji papermaking residency in Jang Ji Bang, South Korea, supported by the InKo Centre, Chennai. Since then, paper has become central to his artistic practice, incorporating handmade papers made from diverse fibres such as cotton, banana, hanji and Daphne.

Kashi has presented his work in solo exhibitions at Gallery Sumukha (Bengaluru), Pundole Art Gallery (Mumbai) and Vadehra Art Gallery (New Delhi), as well as internationally at the Glasgow School of Art, Air Gallery (London), Aicon Gallery (Palo Alto) and at exhibitions in Shanghai and Belforte del Chienti (Italy). His works have also been featured in museum exhibitions, curated showcases, group shows and art fairs across India and internationally. Over the years, he has received several awards recognising his contributions to contemporary art.

In addition to his visual practice, Ravikumar Kashi is a prolific writer. He has authored several books and columns and lectures extensively on visual art and culture in both Kannada and English. His book on art in Kannada, *Kannele*, was awarded the Karnataka Sahitya Akademi Award in 2015. He teaches at an architecture college in the city of Bengaluru, where he continues to live and work.