



SHADOWS
OF
BREATH
RAVIKUMAR KASHI

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RANJUMAR YASH

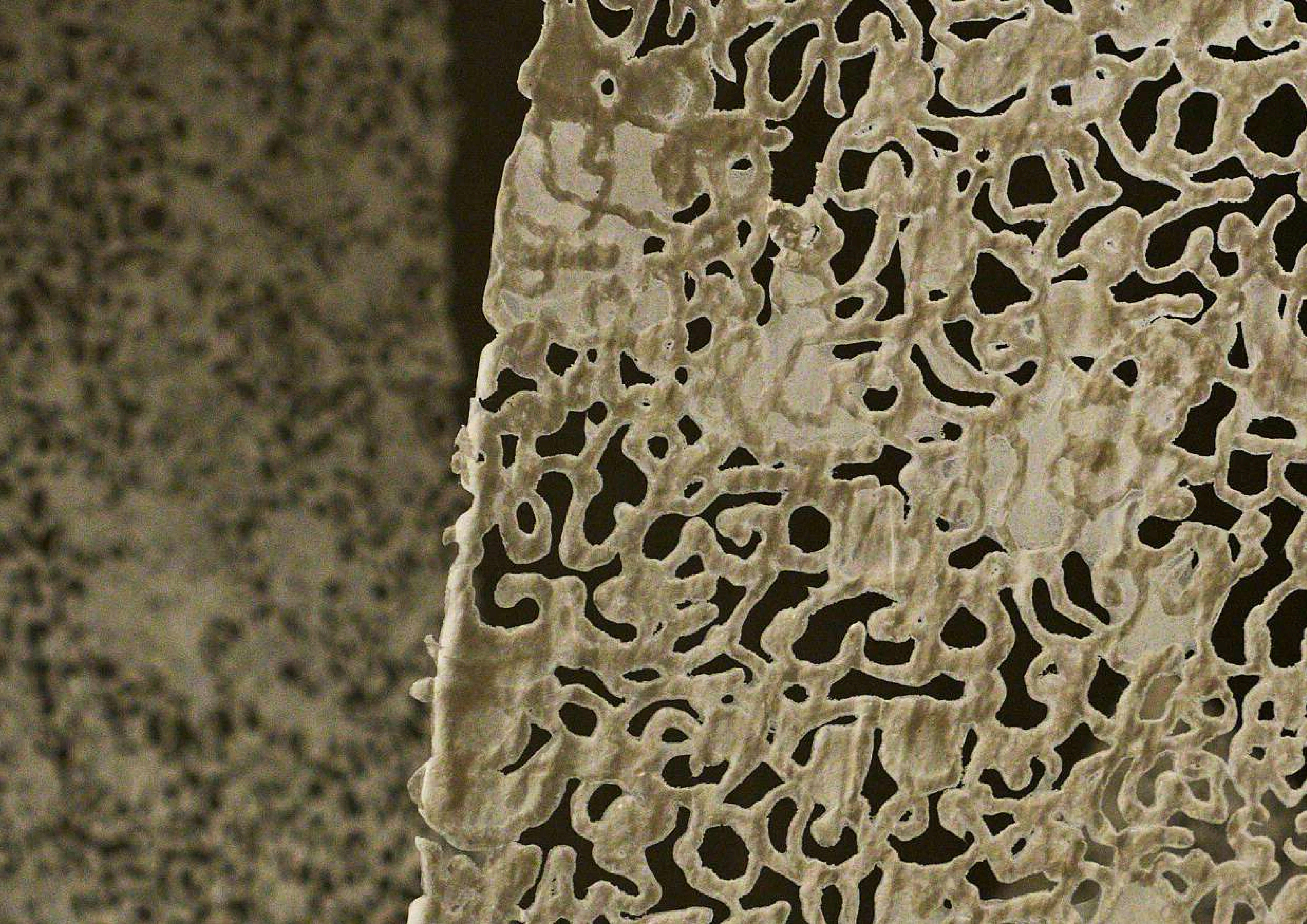


SHADOWS OF BREATH

ALTERNATIVES: FLEETING PRESENCES, UNFOLDING SILENCES

In Ravi Kashi's studio, in a residential neighbourhood of Bangalore that seems to be celebrating one festival or another at all times, with densely built houses and the smell of freshly cooked food in the air, paper takes on unexpected lives. Dripped, draped, seemingly woven, folded, skin-like in its thinness, appearing fragile, yet in its form remarkably resilient and enduring. These art works, born of pulp dripping onto thin polyester sheets, are a projection of the artist's mindspace, each undulation and crease recording a rhythm of attention, of thought, of gesture.

To watch these works emerge is to witness writing performed not with pen or brush, but with the body itself: hands controlling, releasing, repeating, returning to stillness.



Ravi Kashi is a multidisciplinary artist whose practice spans painting, sculpture, photography, and installation, with paper emerging as a defining medium in recent years. Alongside his studio practice, he has written extensively on contemporary art in Kannada and taught in art schools, bridging critical discourse with pedagogy.



Over the last decade, paper has become central to his practice. As Ravi often remarks, *"I work with paper, not on paper,"* signalling his approach to paper as a sculptural and expressive medium rather than a mere surface. His paper works, which range from delicate, patterned flat forms to robust sculptures, challenge the traditional perception of paper as fragile or insubstantial. By manipulating paper pulp, often incorporating different plant, textile fibres, and PLA filament, he creates intricate textures.



Work 30, from 'We don't end at our edges' | Cotton rag fiber pulp
3 scrolls of H 384" x W 24" | 2025

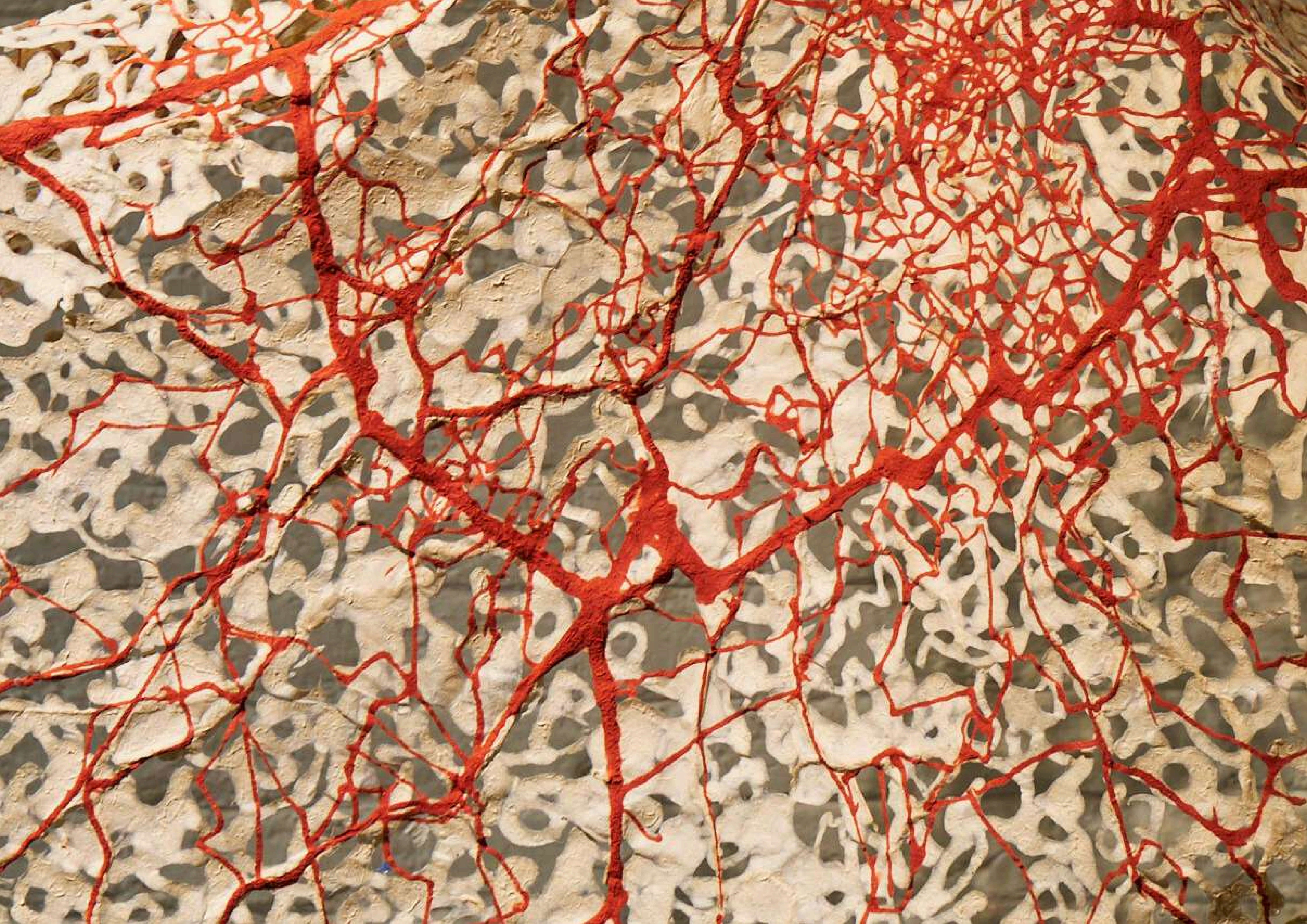
Paper, in Ravii's hands, is never inert. It carries memory as much as it carries form, its fragility paired with a stubborn endurance. It is porous, intimate, and tactile, a body and a trace at once.

What is paper, and when is it paper? His works unsettle this question. By layering pulp, letting it dry into delicate, semi-transparent membranes, or dripping it into script-like marks, he tests its limits, making the medium generative and expressive, an active participant in the work itself.



Ravi's work is deeply connected to his mother tongue: Kannada. In a city where the language is often contested politically, his attachment is intensely personal. It is not a matter of pride, but of belonging, of kinship, of memory. Family stories, early readings, poetry, and everyday conversations are all in Kannada, and they resurface in his work in ways that are sometimes legible, sometimes elusive, sometimes vanishing entirely. Letters and words appear as presence more than a message, less as inscription than as a reminder of a relationship.

Language, in this sense, becomes a companion: a friend to be nurtured, remembered, and held close even as it shifts or eludes.



A recurring theme in his recent body of work is the connection between language and its visual manifestation, interwoven with the visceral aspects of the body. Ravi transforms script into sculptural forms, dissolving its readability to focus on its material presence and gesture.

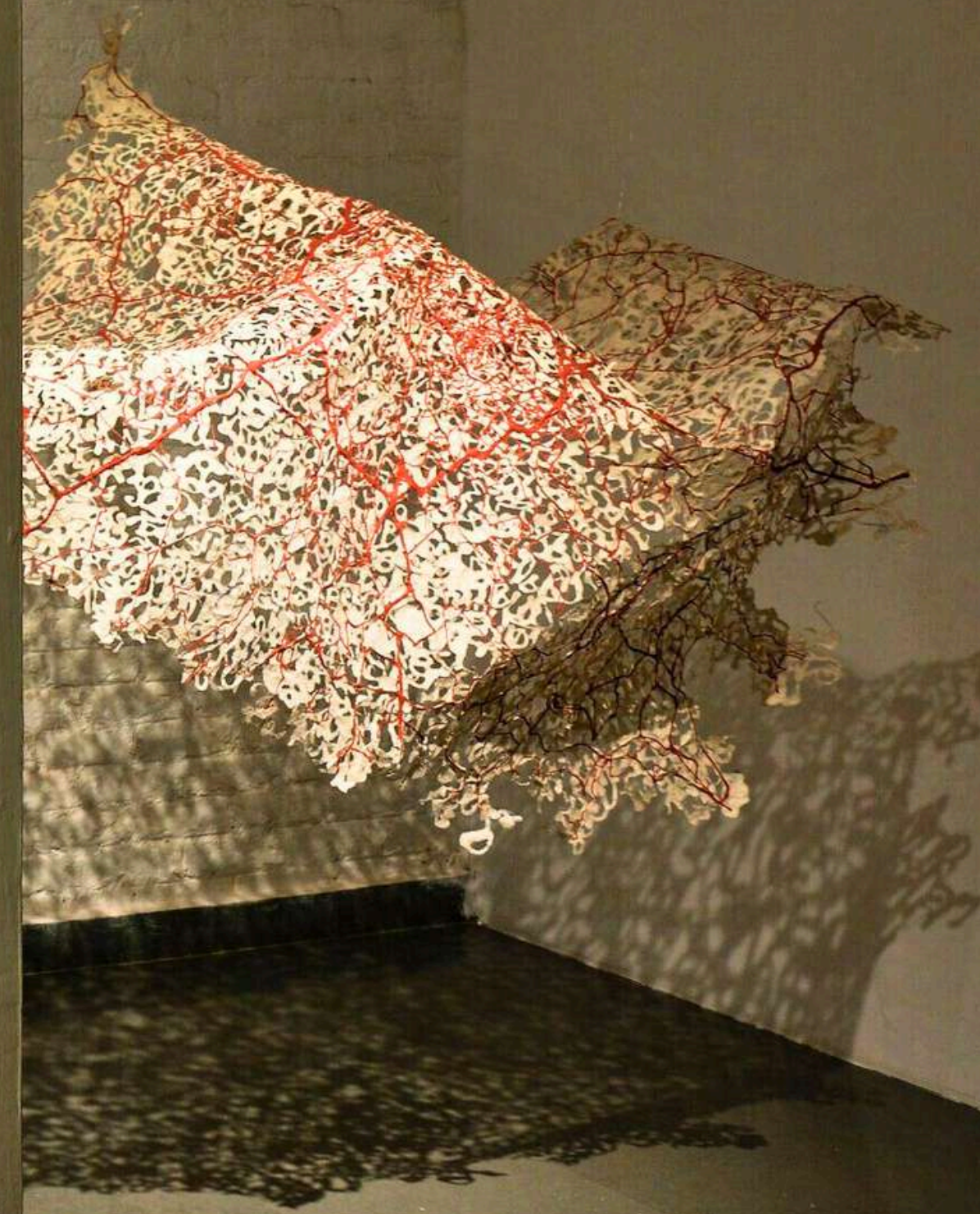
In his current series, largely titled "*We Don't End at Our Edges*," letters and words are crafted into three-dimensional structures where paper, normally a surface for writing, becomes text itself. In this approach, form, content, and material merge, emphasising the fluidity of meaning and matter.



Work 31, from 'We don't end at our edges' | Daphne and pigmented cotton rag fiber pulp
H 72" x W 72" | 2025



detail



The colours Ravi uses belong to Bangalore: deep rusts echoing government buildings, muted greens recalling gardens and parks. What at first seems like a map of the city also suggests veins, a living network that mirrors the body, connecting memory, place, and presence. These colours are not descriptive; they are recollective. They are fragments of a city remembered and held, glimpsed in moments of quiet reflection. Imagine walking through a large park, tilting your head back to see the sky through the treetops, feeling the light filter through leaves and branches, the colours, the shadows, the fleeting glimpses of movement become an index of memory, a way of holding place in the body.



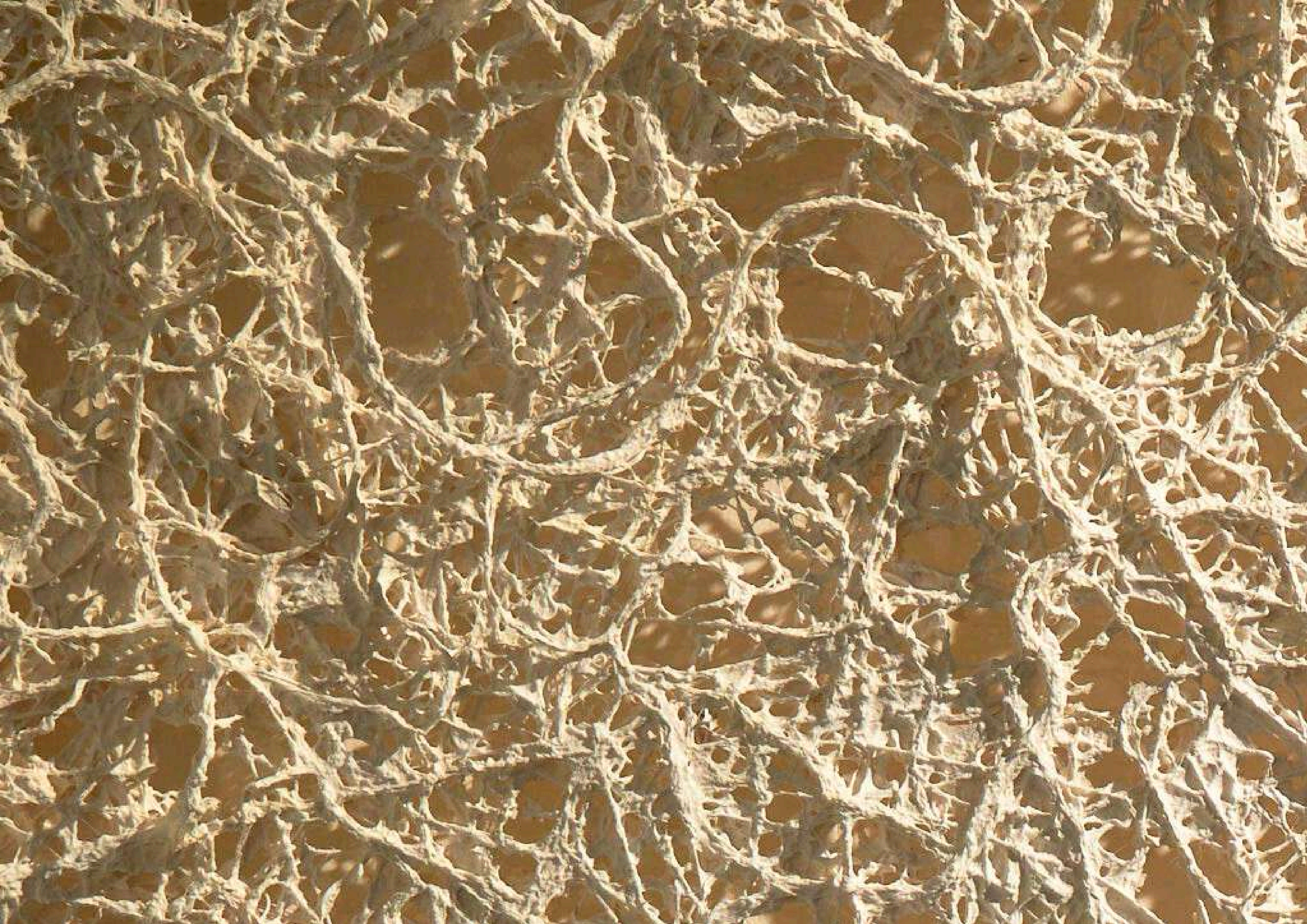
Where words bloom – 2 | Multiple pieces of different sizes
pigmented cotton rag fiber pulp | 2025







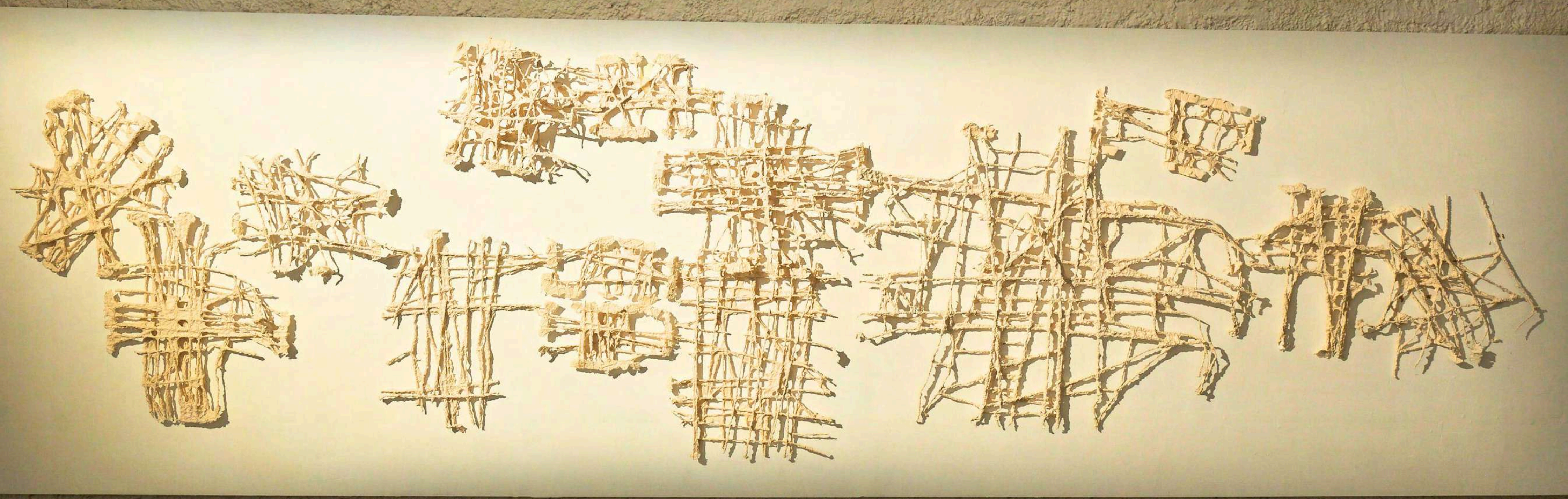
'Visceral Paths - 4 | PLA filament and Cotton rag fiber | H44" x W64" x D4" | 2024

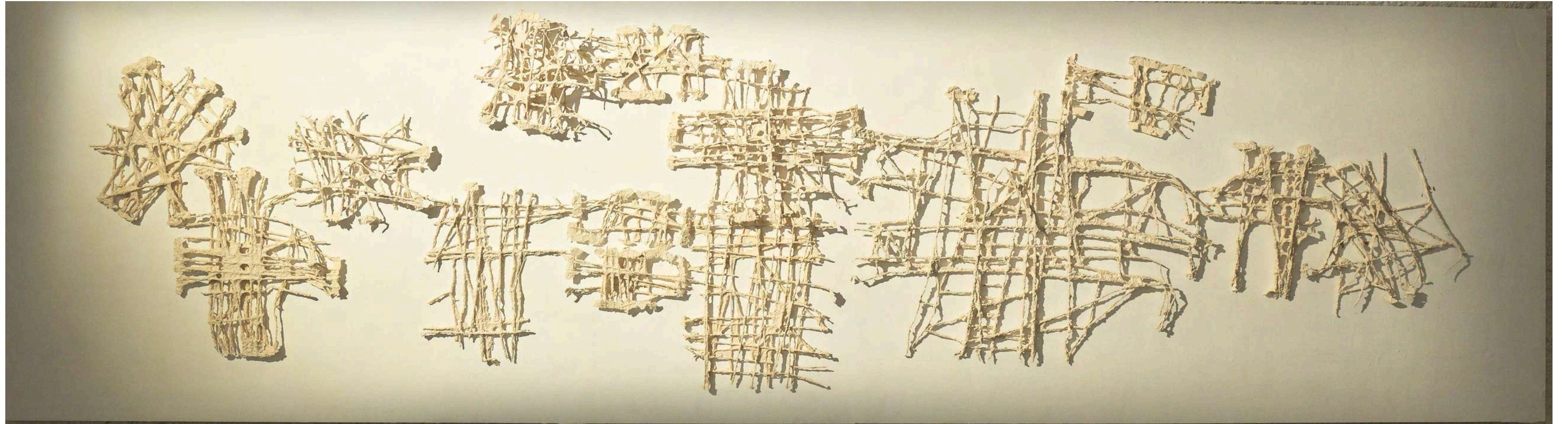




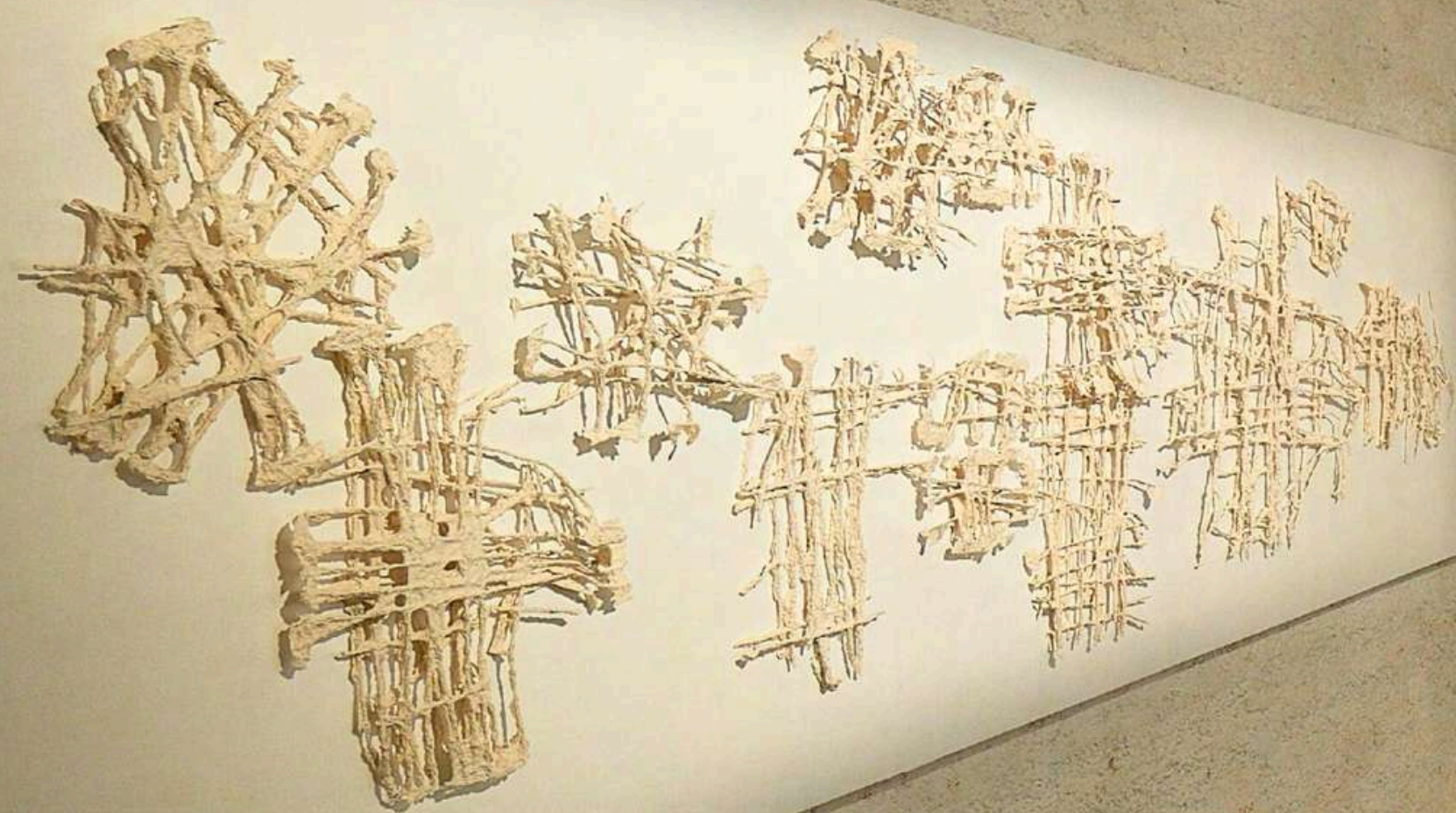
detail

Presence, too, is relational. Across his oeuvre, one finds echoes of other artists, such as Krishna Reddy or Akbar Padamsee, appearing not as homage or illustration but as companions in an ongoing conversation. These references are gentle, hints of friendship, reminders that art is never made in isolation.





'Labyrinth of destinies' – a tribute to Krishna Reddy | cotton rag fiber & thread
W 114" x H 42" x D 3.5" | 2025



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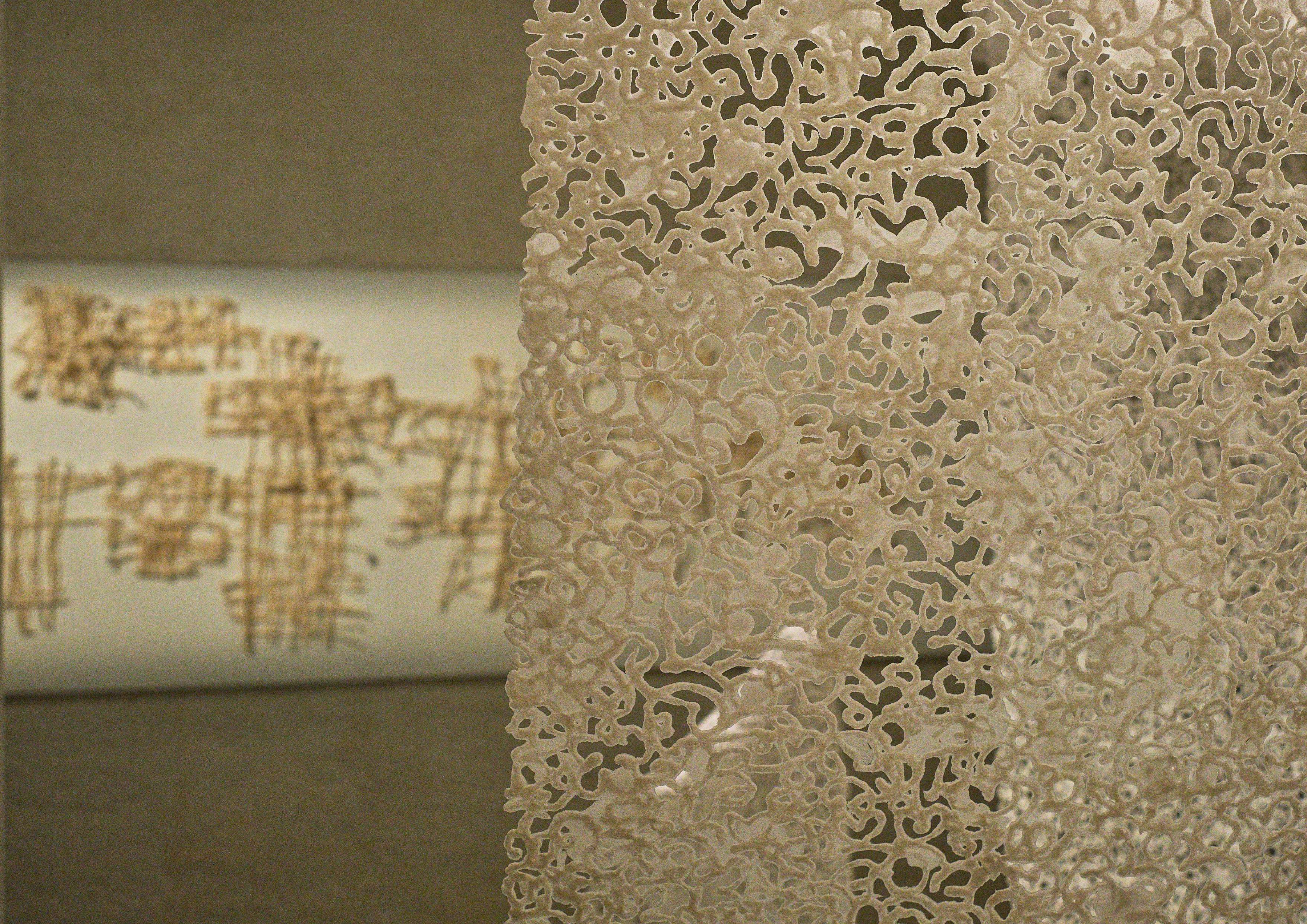
RAVINDRAN KASHI

detail





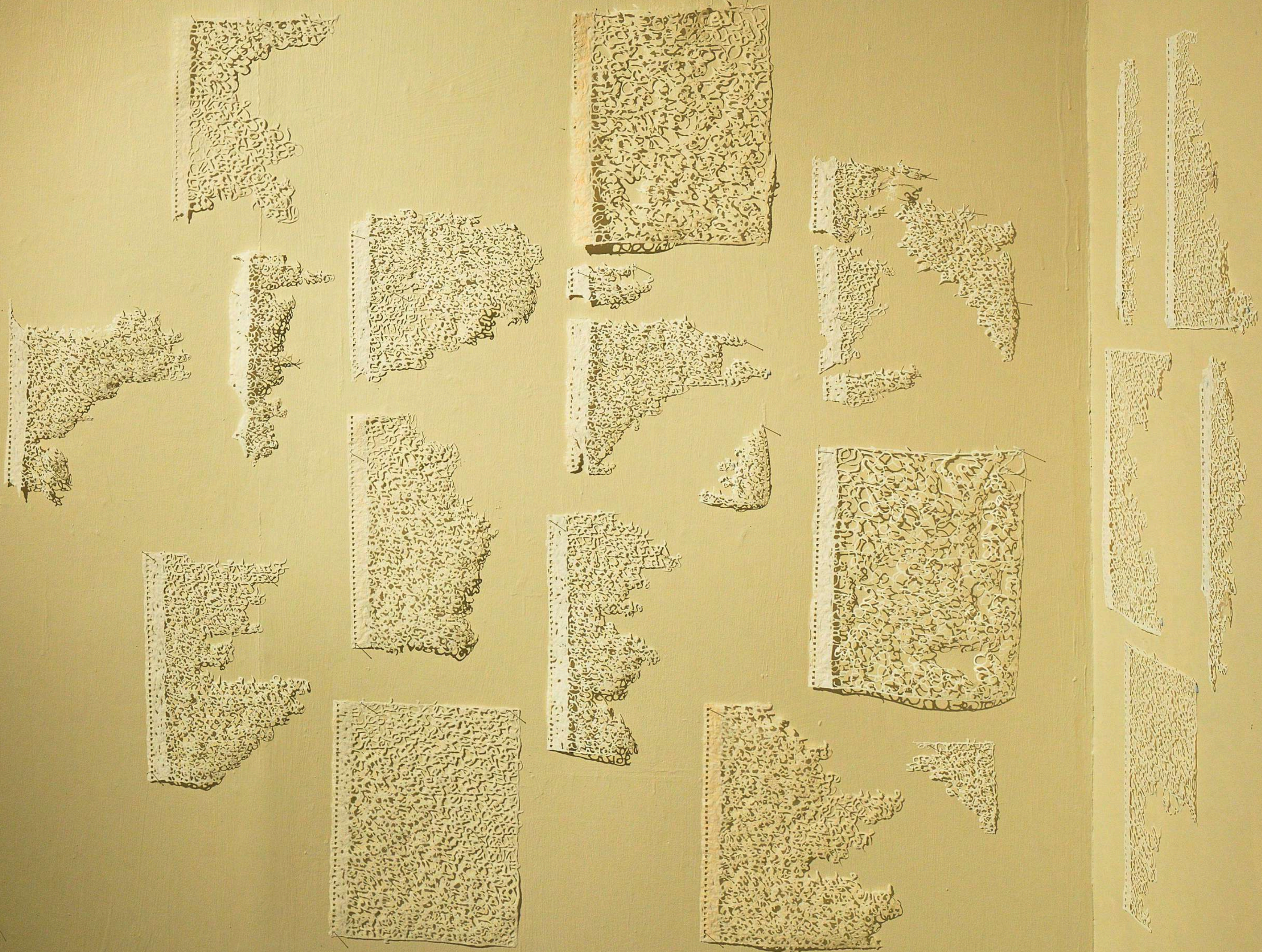
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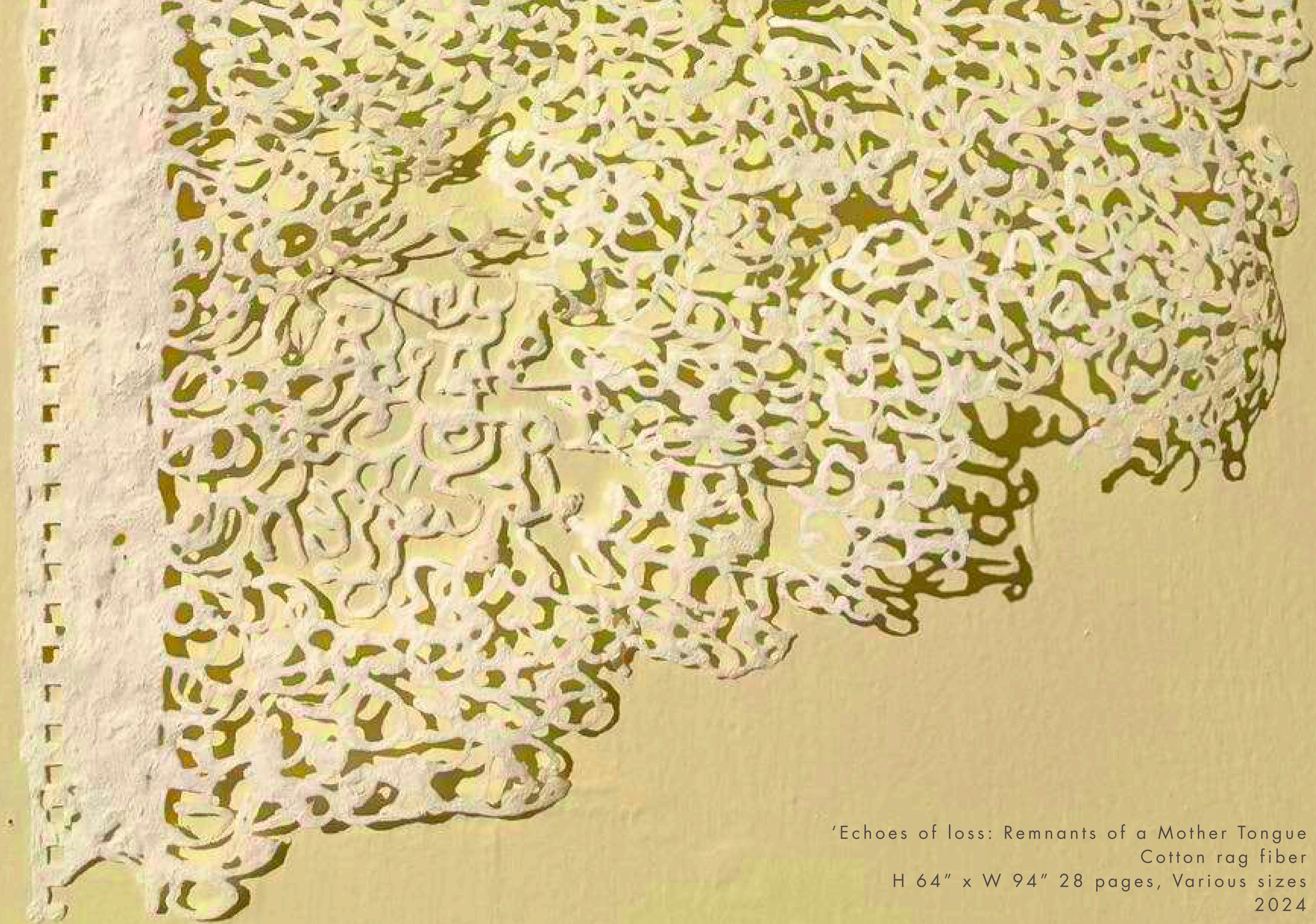
A striking feature of these works is the way they invoke imagery of the body, membranes, and cellular structures. Language itself becomes a membrane, a metaphorical identity for the self, porous and breath-like. The delicate nature of the paper echoes the vulnerability of both body and language, reinforcing the idea that *"We don't end at our edges."*

The breathability of the material, its fibrous structure, and the movement of letters and forms, all foreground this intimacy, emphasizing connection and permeability rather than closure.





At first glance, Ravi's works may seem to resist grasp. Each time one approaches comprehension, meaning slips away. They speak in suggestion, in connections felt more than understood, in hints rather than statements. This elusiveness is intentional, a reminder that nothing lasts forever. Cities transform, languages fade, paper frays, and the body ages. Ravi's works inhabit this same terrain of impermanence, asking us to stay with it, to linger in the ephemeral rather than attempt mastery over it.

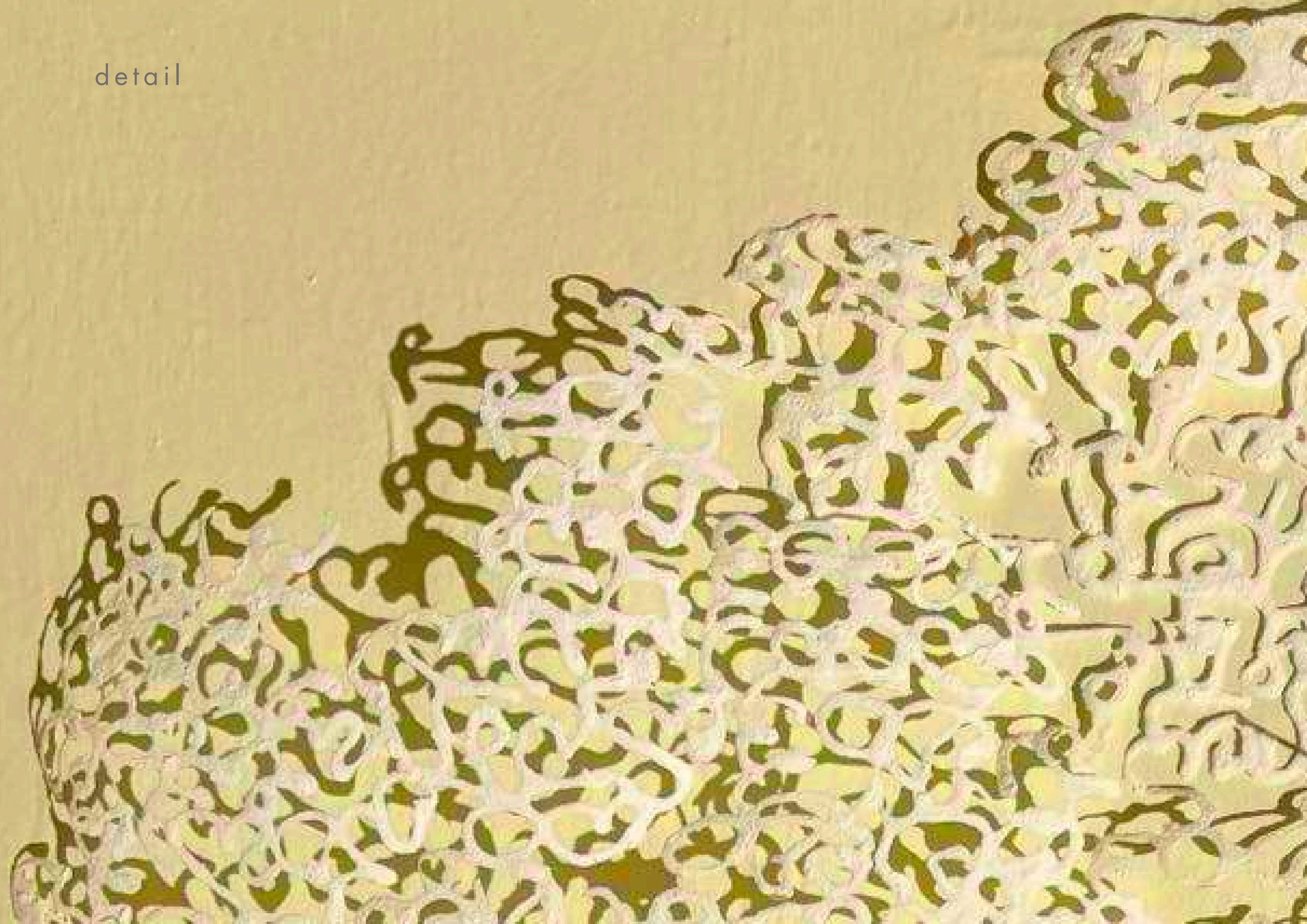


'Echoes of loss: Remnants of a Mother Tongue
Cotton rag fiber
H 64" x W 94" 28 pages, Various sizes
2024

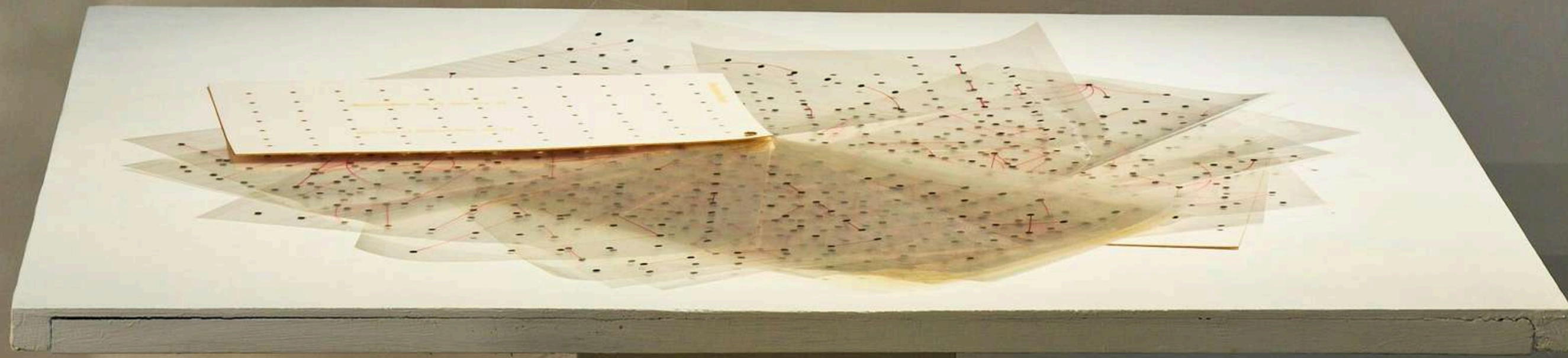
Loss, though quiet, threads through the work: the loss of language, of heritage or the city itself, of people, of time. Ravi holds these fragments in the same careful, attentive way that we, as viewers, attempt to hold on to the works themselves. There is a discipline in this act of remembrance: not to recover what is gone, but to make room for its presence, however fleeting, in the here and now.

The works are delicate, ephemeral, yet in their fragility lies resilience. Their endurance is in their very capacity to yield, to shimmer, to hover.

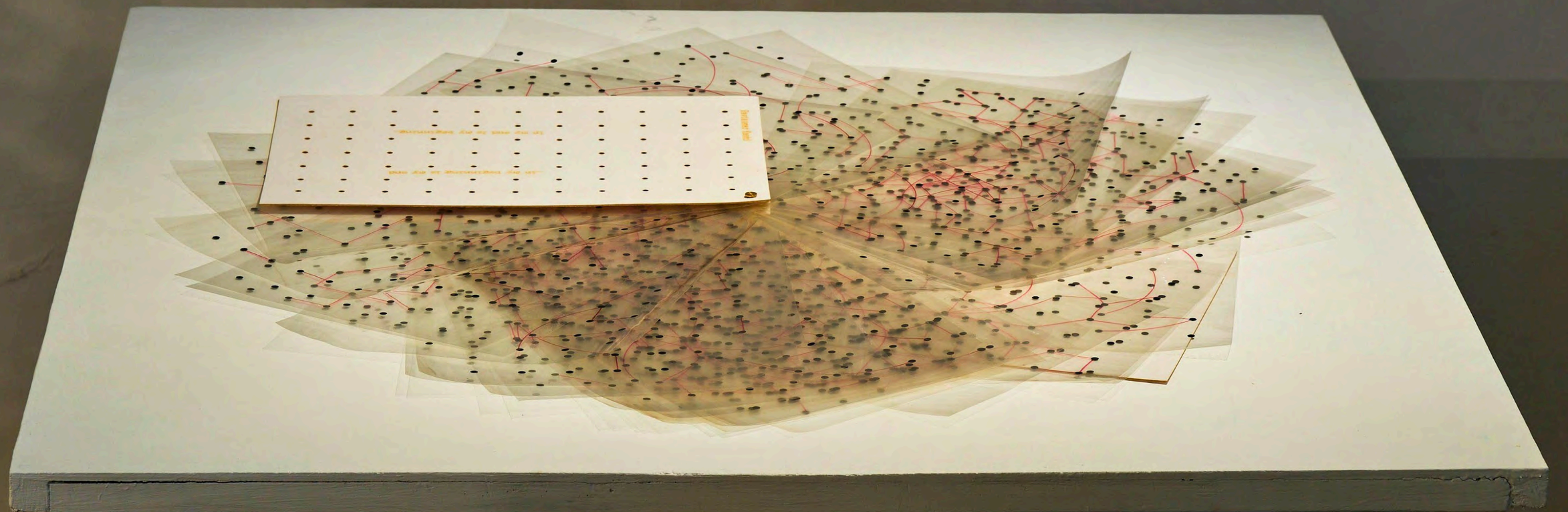
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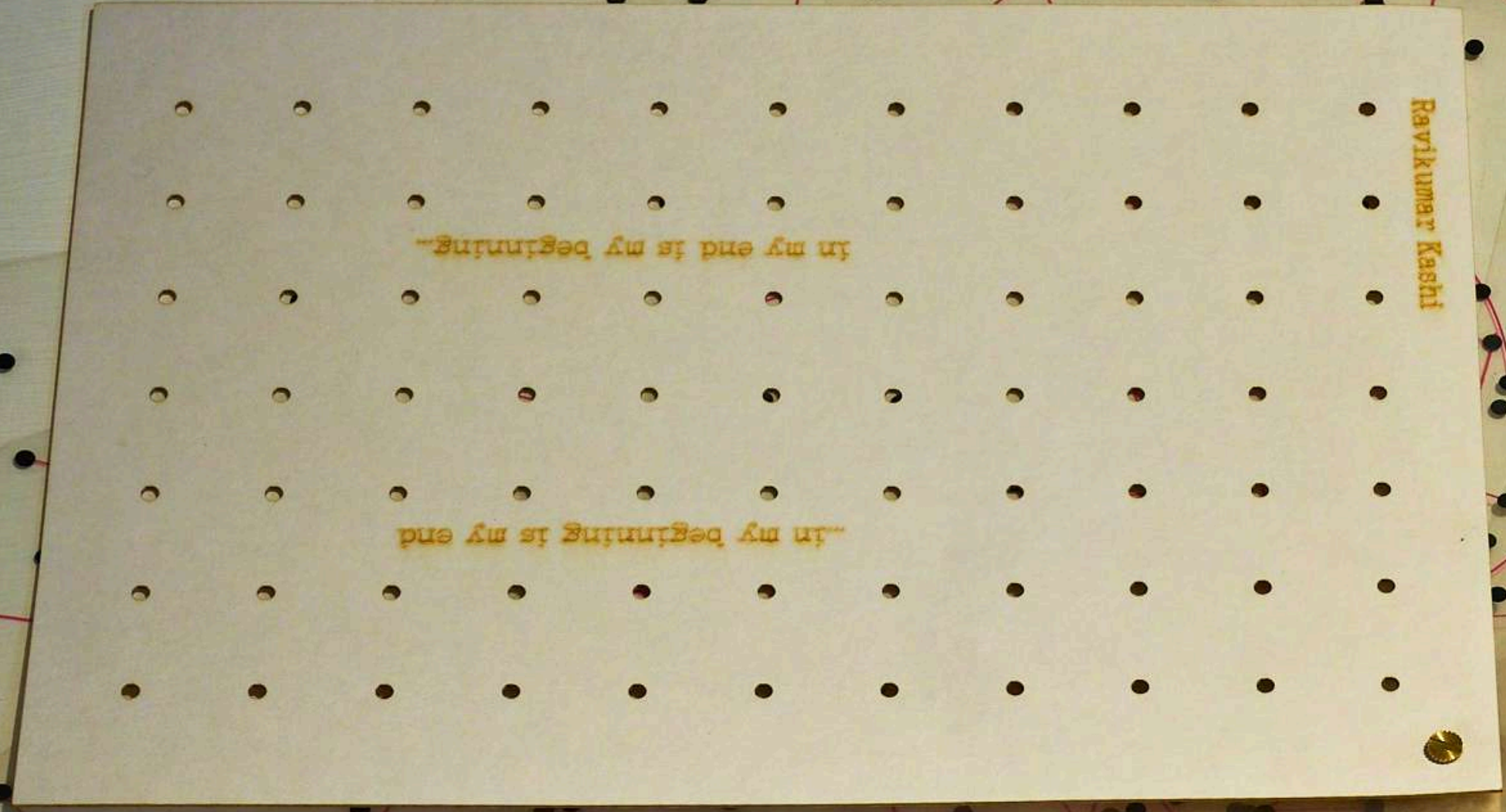


Books, notebooks, and pages are central to this practice. Ravi's innumerable idea notebooks are not merely preparatory; they are sites of origin, of accumulation, of exploration. Diagrams, sketches, words, and gestures coalesce into works that spill beyond the notebook into the gallery, into installations that cannot be fully contained. A book may act as a key, linking works, forming networks, and generating possibilities. The work is never truly singular; it is relational, expansive, and responsive.

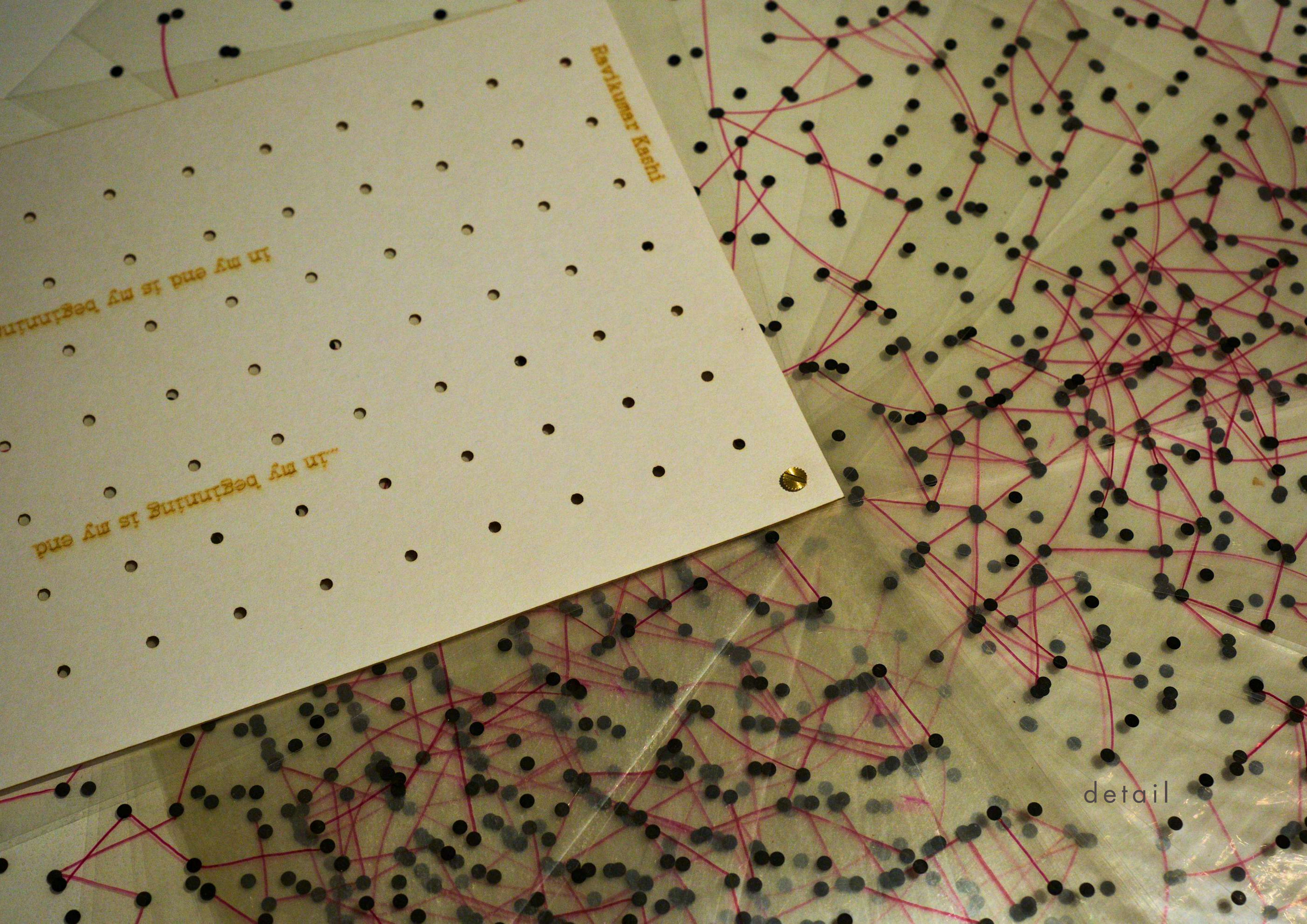


'In my beginning is my end... in my end is my beginning' white board,
plastic sheets, markers and screen print 8.5" x 11" | edn. of 5 | 2016





detail



Ravikumar Kashi

In my end is my beginning

In my beginning is my end

detail

Taken together, the works in this exhibition offer themselves as second skins: fragile, porous, intimate, and close to the body, bearing the weight of memory while remaining delicate enough to breathe. They do not seek permanence but remind us of the beauty of what passes, what changes, what refuses to be fully held. Like shadows of breath, they linger in the space, in the mind, and in memory, offering the possibility of presence precisely because they are ephemeral.

They are reminders that transience itself can be a form of endurance, that fragility can carry its own quiet strength, and that intimacy is often found not in grasping, but in attuning.

To encounter these works is to learn patience, to dwell in suggestion rather than certainty, to experience memory as layered, relational, and porous. The works do not hand over meaning on a platter- they unfold it, coax it, and leave spaces for reflection, reverie, and gentle wonder.

Paper becomes more than paper. Words become more than words. Colour, gesture, and form become carriers of presence, intimacy, and thought. And in the gallery, as in the studio, the works breathe, shimmer, and persist not as monuments, but as companions, traces, and second skins: fragile, ephemeral, yet indelibly present.

Dr. Arnika Ahldag

Director of Exhibitions & Curation

The Museum of Art & Photography, Bangalore



RAVIKUMAR KASHI
SHADOWS OF BREATH

31 OCTOBER - 30 NOVEMBER '25

threshold

- 1997 -

Ravikumar Kashi (b. 1968, Bangalore) is an artist known for his interdisciplinary approach to art. Holding degrees in Painting, Printmaking, English Literature, and trained in handmade papermaking in the UK and Korea, Kashi uniquely blends intellectual rigor with artistic practice.

Kashi received his B.F.A. in Painting from the College of Fine Arts, Bengaluru (1988) and his M.F.A. in Printmaking from the Faculty of Fine Arts, M.S. University, Baroda (1990), followed by a Master's in English Literature at the University of Mysuru (1995).

In 2001, he was awarded the Charles Wallace India Trust Grant, which enabled him to study handmade papermaking under J. Parry at the Glasgow School of Art. In 2009, he further pursued traditional Hanji papermaking during a residency in Jang Ji Bang, South Korea, supported by the InKo Centre, Chennai. Since then, paper has remained a central material in his practice.

His awards include first prize in *Ventipertrenta*, International Festival of Digital Art, Museo Internazionale Dinamico de Arte Contemporanea, Italy (2017); the Karnataka Sahitya Akademi Award for his book *Kannele* (2015); the National Award from the Lalit Kala Akademi, New Delhi (2000); Karnataka Lalit Kala Academy Awards (1990, 1999); and an award from Karnataka Shilpa Kala Academy (2000).

His most recent solo presentation was *We Don't End at Our Edges* at the Museum of Art and Photography (MAP), Bangalore (March–June 2025), curated by Dr. Arnika Ahldag and Khushi Bansal.

His recent publication, *Flexing Muscles* published by Reliable Copy was released in 2019.

Participations include the 10th Triennale of India, New Delhi; the 11th Asian Art Biennale, Dhaka; the Arad International Biennale, Romania; and the 4th European International Book Art Biennale, Goa. His works were part of the traveling exhibition *Edge of Desire: Recent Art in India*, presented in Perth, New York, and Mexico, as well as *Personal Histories*, Redlands Coast Museum, Queensland, Australia, and *Trajectories: 19–21st Century Printmaking in India and Pakistan*, Sharjah Art Museum (2014). He has further participated in international artist book fairs in Barcelona and Reggio Emilia, Italy, and in the Ninth Bharat Bhavan International Biennial of Print Art, Bhopal.

His solo exhibitions have been presented 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 exhibitions in Shanghai and Belforte del Chienti, Italy.

Kashi lives and works in Bengaluru, continuing his studio practice while teaching at the RV College of Architecture and Azim Premji University as visiting faculty.



Threshold is a New Delhi based contemporary art space led by Tuntty Chauhan, known for its thoughtful curation, long-term artist relationships, and commitment to nurturing reflective, process-driven practices. In its nearly three decades of existence, the gallery has supported both emerging and mid-career voices, offering not just exhibition opportunities, but sustained engagement with artists' evolving practices through dialogue, documentation and institutional visibility. These projects signal Threshold's commitment to supporting artistic practice as process and not just presentation.

Threshold has earned trust across the art world as a space where sincerity takes precedence over scale with an emphasis on curatorial rigor over trends. Landmark shows such as Humour, Wit and Satire, Bakhiya, Bind/Bound, and Lost in Translation exemplify Threshold's ethos - bridging traditional forms with contemporary inquiry, and inviting audiences into slow, resonant engagement.

To call Threshold simply a gallery would be to overlook the depth of its ambition. It is a cultural sanctuary, a place of integrity and considered maturity, that offers an alternative to dominant art world narratives. Through collaborations with museums, foundations, and the publication of artist monographs, Threshold continues to contribute meaningfully to the wider cultural ecosystem.



– 1997 –

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