



PRESS RELEASE

Open Fences

Presenting the works of **Bikash Chandra Senapati, Kapil Jangid, Sabiha Dohadwala, Sowat, Suruchi Choksi and Tomislav Topić.**

5 PM, Saturday, April 4, 2026

Gallery XXL, A-277, 2nd Floor, Defence Colony, New Delhi – 110024

Gallery XXL is pleased to announce ***Open Fences***, a group exhibition presenting the works of **Bikash Chandra Senapati, Kapil Jangid, Sabiha Dohadwala, Sowat, Suruchi Choksi, and Tomislav Topić**, on view from 4 April through 16 May 2026.

A fence is a line that binds and divides. It is through this form that the works in this exhibition hold the human condition at a distance precise enough to see it clearly: its existential angst, its silence, its disconnection. Yet that precise distance reveals an uncertain connection where liminality is not a threshold to be crossed but a condition to be inhabited, disorderly, entangled, and circling back on itself in a desire to find comfort and togetherness.

Open Fences holds both the structure and the rupture simultaneously. Fences and gates are woven to relinquish a memory of the past and rebuild it into the present, and in that opening, the viewer is invited to enter, to stand at the threshold, to feel the pull between enclosure and release, between what the line holds and what it lets through. It stands, and it opens.

Each practice in this exhibition returns to the line differently, yet each is bound by it. In her hand-woven jacquard and yarn works, Sabiha Dohadwala spans the distance between architectural rigidity and the tender, repetitive labor that unfolds behind it in *The Wall that Wore Lace*, *The Window that Grew a Garden* and *A Room that Breathed in Stitches*. Using threads to reconstruct memory by destructing the image, she chooses what details to keep or remove, finding *The Pattern that Sprouted in the Gaps* while *A Conversation Held in Hands*. Threads knot differently in the drawings and woodcuts of Bikash Chandra Senapati, whose lines delineate the silent landscapes of the mind alongside those we inhabit. In works such as *Apart from You is Me* and *A Straight Line*, he holds memory, transition, and the in-between, whereas he explores the distance between *Aligarh* and *Peace* where fluidity and structure coexist. That boundary dissolves in the acrylic, pastel, and ink works of Suruchi Choksi, where accidents shift shapes and lines to expose a world in flux. In her *Zero Plus Anything is a World* series and the ink works *What Shifts*, *What Follows*, coalesced bodies emerge as fleeting presences that display form becoming emptiness and emptiness becoming form. Kapil Jangid traces a harder line: the skyline that promises advancement while erasing the home beneath it. His *Urban Facades* series cast in cement, concrete, oxidised pigment, and black glass draft the distance between sterile planning and the informal architectures where bodies once lived. Tomislav Topić melts those architectures into colour and gestures moving between chaos and clarity, turmoil and ecstasy. Through *Painting 2025/01*, the *Study Goa* works on paper, the *Selbstläufer Goa* series, and the fiberglass installation *Coloropolis Echo II*, Tomislav's forms collapse and collide, marking a point of reflection at the threshold of the felt and the fleeting. Sowat pushes the line until language breaks in *Sun RA*, his typographic maze renders

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/xxl.gallery)

letters un-decipherable, dots and strokes a freedom from the grid, glistening ink catching light like the residue of something almost magical.

The exhibition brings these six practices into a shared space not by resolving what they hold in common, but by tracing what moves between them: memory, place, language, body, and the liminal space between absence and presence. The viewer is invited to enter, to move through the distance, and to find in that movement the possibility of connection.

About the Artists :

Bikash Chandra Senapati

Bikash Chandra Senapati is a Vadodara based artist from Odisha. He completed his BFA from Chitra Kala Parisath, Bengaluru, and his MFA from Indira Kala Sangeet Vishwavidyalaya, Khairagarh.

His early years in Bengaluru marked a significant transition navigating language, distance, and the unfamiliar rhythms of city life. After completing his undergraduate studies, he spent four years travelling across different cities, engaging closely with varied social and cultural contexts, a period that proved formative in shaping his sensitivity toward lived experiences and everyday narratives. His growing interest in materiality and process led him to experiment with diverse mediums, including printmaking, which he further explored during his postgraduate studies in Khairagarh.

Drawing lines remains his primary language — a meditative and grounding process through which forms open new directions to explore the conversations, tensions, and overlaps between past and present, nature and city, movement and stillness. He states, "*my lines emerge intuitively: sometimes quiet and organic, echoing the fluidity of rural terrain; sometimes structured and geometric, responding to the order and pressure of urban spaces.*"

His work reflects an ongoing dialogue between his upbringing in rural Odisha and his later urban encounters. Drawing from memories, observations, and interactions with people across different geographies, he constructs layered narratives that speak of displacement, belonging, and transition, capturing the subtle tensions and harmonies between rural life and the complexities of contemporary urban existence.

His solo exhibitions include *SAMA*, Udaipur (2025) and *NIROOPAN: Representation of Nature's Eternal Journey* at Triveni Gallery, New Delhi (2021). He has participated in group exhibitions widely across India including *Baroda Unbound: City as Studio* at Exhibit 320, New Delhi (2025), *HYD Art*, Hyderabad (2025), the New Delhi Satellite Event of the 8th International Biennale of Non-Objective Arts (2025), *Shape Shifters & Storytellers* at Archer Art Gallery, Ahmedabad (2025), *Voices From India* by SOS Art at Nine Fish Art Gallery, Mumbai (2025), *Print From Our Adda* at Nine Fish Art Gallery, Mumbai (2025), *IMPRINT* Printmaking Art Exhibition at The Art Route Gallery, Gurugram (2025), *Printed Voices From India* by SOS Art at Kennedy Heights Arts Center, Cincinnati, Ohio, USA (2024), *Memories 2: The Book Art Show* at The Art Route Gallery, Gurugram (2024), and the Kochi-Muziris Student Biennale, Kochi (2019), among others.

Bikash has been the recipient of several awards and fellowships, including the Chandraangan Residency, Udaipur (2025), Summer Residency at Space Studio, Baroda (2025), Junior Fellowship by the Center for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (2023–24), the 96th AIFACS Award in Drawing, New Delhi (2023), the ABIR First Take Award, Ahmedabad (2022), the State Award in Printmaking from Odisha Lalit Kala Akademi, Bhubaneswar (2021), the KHOJ Support Grant, New Delhi (2020), and the J.D. Gondhalekar Award at the Lokmanya Tilak 33rd Art Exhibition, Pune (2020).

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/galleryxxl)

Kapil Jangid

Kapil Jangid is an artist based between Vadodara and New Delhi. Growing up in Bajwa, a town on the outskirts of Vadodara surrounded by three industrial units of oil corporations, Kapil's observation of the stark contrast between the precise construction and sterile planning of industrial townships and the informal and unplanned structures in Bajwa led him to study the human conditions and socio-political realities of those who inhabit architectures.

His work explores the intersections of urbanisation, rural life, and socio-political dynamics, drawing from his family's history as migrant artisans from Rajasthan. The study of architecture and geometry anchors his practice, serving as tools to navigate and interpret the relationship between people and their environments. Working with found materials, concrete, collages, photographs, drawings, architectural models, image transfer, and installation, Kapil builds works that reference his father's occupational background as an artisan. The objects he creates act as a collection of small structures that act as a puzzle through which he examines the complex dynamics of labour, migration, and identity.

Kapil completed a BVA and MVA from the Faculty of Fine Arts at the Maharaja Sayajirao University of Baroda and has been showcasing his works across galleries and foundations since 2015. His works have been exhibited at *The Stillness That Spoke* at 079/Stories Gallery, Ahmedabad (2025); *Memory Palace*, curated by Ayaz Basari, at Muziris Contemporary Gallery, Mumbai (2025); *Temporal Resonance*, curated by Pranamita Borgohain, at Art Positive Gallery, New Delhi (2025); *Scratches on City Maps* with Gallery XXL at Art Mumbai (2024); *The Desired Scaffold* at Gallery XXL, Mumbai (2024); *Tracing Myths, Cosmologies and the Vernacular*, curated by Shristi Sainani, at Berth ICCI Gallery, Kochi (2024); *Up the Junction* by Soup Bowl in collaboration with Round Them Oranges, Jaipur (2024); *Urban Facade* at Abhivyakti City Art Festival, Ahmedabad (2024); *Immerse for the Young Collectors Programme*, curated by Satyam Yadav and supported by India Art Fair, New Delhi (2024); *Permanent Conference*, curated by Shristi Sainani, at Gallery Nvya, New Delhi (2023); *Embark* at Ark Foundation for the Arts, Baroda (2023); *Surface 07* at Artbuzz Studio, New Delhi (2022); *The Elephant in the Room*, a joint publication by Conflictorium — Museum of Conflict, India and Stroom Den Haag, Netherlands (2022); and *Immerse*, curated by Shaleen Wadhwa and supported by Somaiya Vidyavihar University in partnership with Carpe Arte and Young Art Support, Mumbai (2022).

Sabiha Dohadwala

Based in Mumbai, Sabiha Dohadwala approaches textile as a site of integrating and disintegrating memories, images, and histories. Her works address the human tendency to forget over time and advocate a renewed way of understanding memory. Sabiha captures cultural histories and lived experiences through the act of weaving, where the tactile materiality of textile is ingrained with acts of remembering in the face of erasure.

Weaving, for Sabiha, becomes a way of freezing a moment in time. In constructing the weave, a place is experienced once again — line by line, felt and unfelt, present and already passing. The places in her work are removed from their original context yet retain the details that have etched themselves into memory: the texture of a wall, the residue of years of use, the trace of a presence that has since moved on. These fragments, fleeting and impermanent, are what she seeks to preserve.

Sabiha has a Bachelor of Fine Art in fiber and material studies from the School of the Art Institute of Chicago (2018). She had an online solo viewing room, *Percolate* (2023), on terrain.art and a solo exhibition, *(Un)bound*, at Interim_ (2022). She has participated in numerous group exhibitions at Dhi Contemporary (2025), Bikaner House (2025), India Art Fair (2025), Stranger's House Gallery (2025 & 2024), Gallery XXL (2024), Space 118 (2024), Art Mumbai (2024), Melbourne Museum (2023), India Art Fair Parallel (2023), India International Centre, New Delhi (2022), National Museum, Delhi (2022) and Sullivan Galleries, Chicago (2018).

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/xxl.gallery)

Sowat

Sowat is a Franco-American artist who grew up between the south of France and Los Angeles and fell in love with graffiti culture as a teenager. His work draws inspiration from the long lost cuneiform scripts of Sumerian tablets and the contemporary Cholo Writing, a style of calligraphy invented by Californian Latino gangs to mark their territory. Sowat's canvases which he refers to as 'typographic mazes' blend the rawness of the streets with a refined exploration of form, shape and letters becoming a dynamic fusion of vibrant colours, fluid mechanics, abstract calligraphies and automatic writing.

A member of the Da Mental Vaporz crew, since 2010 Sowat has been collaborating with cult Parisian graffiti artist Lek with whom he has multiplied larger than life in situ projects across countries such as France, Hong Kong, India, and the UK.

Sowat has developed a skill for creating experimental videos which culminated in the films "Mausolée," "Underground doesn't Exist Anymore" and "Tracés Directs," which joined the permanent collections of the Pompidou Center in 2014. In 2016, Lek & Sowat were the first artists to emerge from graffiti and realize a project at the prestigious Villa Medici in Rome. Since then, they have collaborated with numerous prestigious French institutions such as the Pompidou Center, the Palais de Tokyo or Lyon's Opera House.

Sowat's solo exhibitions include *Ghost Writer* (2021), *Fluid Mechanics* (2019), *Tempus Fugit* (2016), and *Ars Longa Vita Brevis* at RLF Gallery, Geneva (2015), all held at Galerie Le Feuvre & Roze, Paris. His group exhibitions include *sans sentense* at Gallery XXL, Mumbai (2024), *Letters* at Urban Spree, Berlin (2021), *Hypergraphia* at BC Gallery, Berlin (2013), and *Dibujar Mata Violente* at RAS Gallery, Barcelona (2010). His collaborative works and installations with Lek have been presented at significant institutional venues, including *100% Paper* at Urban Signature Gallery, Paris (2024), *Metro! Le Grand Paris en Mouvement* at the Cité de l'Architecture, Paris (2023), *Capitales!* at the Mairie de Paris (2022), *Arcade on Fire* at the Lyon Opera House (2022), Urban Art Biennale, Völklingen, Germany (2022), and *Écrire c'est Dessiner* at Centre Pompidou Metz (2021). Sowat has undertaken residencies with Lek at the Centre des Monuments Nationaux, La Rochelle (2018), the Cité Internationale des Arts, Paris (2017), and the French Academy in Rome at Villa Medici (2016). His collaborative works with Lek are held in several permanent collections, including *Melatonine and Dopamine* in the agnès b. collection, Paris (2021), *Veni Vedi Vinci* at the Fondazione di Roma, Rome (2018), and *Direct Traces* — both a video work and a blackboard work made with Lek and Jacques Villeglé — in the Collection Centre Pompidou MNAM-CCI, Paris (2014).

Sowat lives and works in Paris and is represented by Galerie Le Feuvre & Roze.

Suruchi Choksi

Suruchi Choksi is a Mumbai-based artist whose practice spans painting, photography, sculpture, and multimedia. Driven by a sense of awe and reverence for the everyday, her work explores the magical within the mundane, moving between micro and macrocosms.

Suruchi's practice often originates in mark-making—traces of something emerging even as something else dissolves in form and presence. Grounded in Buddhist thought, her work reflects on interconnection, change, and the fleeting nature of experience. Moving between the tangible and the abstract, she works through a delicate interplay of addition and omission, acceptance and refusal, belonging and isolation. Extending this approach into text-based work and poetry, she explores the limits and possibilities of language. Through concrete poetry and asemic writing, she engages the fluidity of words and scripts, loosening them from fixed meaning.

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/xxl.gallery)

Suruchi has exhibited across India in solo and group exhibitions, including *Conjunctions* at Art Exposure, Kolkata (2024); India Art Fair, New Delhi (2016, 2025); Design AD Hyderabad with Art & Charlie, Mumbai (2025); Art Mumbai (2024); and *Reliquaries: The Remembered Self and Memento Mori* at Tarq Gallery, Mumbai (2015). Earlier exhibitions include *Unbelong: Illustrated Antipodes* (Afghan Church and What About Art?, Mumbai, 2014), *Memoir* at The Loft, Lower Parel, Mumbai, and *Burnt Sienna* at Hacienda Gallery, Mumbai (2006), among others.

Suruchi is also a published author. Her book *Svayam Se Parichay* is a translation of *Into the Heart of Life* by the Buddhist nun Jetsunma Tenzin Palmo (LTWA, 2022). She has also published a collection of poems, *Emptying the Void* (Red River Publishing, 2024), along with a limited-edition artist book of the same title.

In addition to her artistic and literary practice, Suruchi serves as administrator of Buddha Pada Institute in Kalimpong, is a board member of Siddhartha's Intent India and Tergar Nalanda Foundation, and a partner at Mesh Foundation, Mumbai, which supports marginalised communities. She is an active CBCT® (Compassion Training) teacher certified by Emory University.

Tomislav Topić

Born in 1985 in Hannover, Germany, Tomislav Topić is an artist whose practice delves into a comprehensive inquiry into colour and colour theory. After studying Colour Design at the University of Applied Science and Art, Hildesheim, Germany, as well as at the University of Wisconsin-Stout, USA, his curiosity was piqued by encounters with non-representational and American Expressionist art. Combined with a history of graffiti writing in his youth, this led Tomislav to develop an agile and rhythmic approach to painting — one that unites and transcends the boundaries between academic art and urban art.

His process involves a calculative approach to colour combinations, working across canvas and wall, diffusing a sharp gestural style with gradients created using a variety of paints. Colour and form are elevated to the sole and primary content of his work, enabling him to create paintings and installations that allow the viewer to experience art in a direct and immediate way.

While painting, Tomislav enters a state of deep immersion, almost a meditative act of control and letting go. He states, "*The process is a play between chaos and clarity, between turmoil and ecstasy. I allow my intuition to guide the gestures that make marks onto a surface, colliding two states of being the child who resists rules and seeks to preserve an untamed sensation and the adult who has absorbed colours, experiences, and moments, now distilling and merging into a united singular expression.*"

Tomislav's oeuvre as an independent artist and as part of the duo Quintessenz until 2020 includes numerous site-specific installations and murals worldwide. For more than a decade, his work has received increasing international recognition, having been exhibited with ArtNow Gallery, Berlin; DANYSZ Gallery, Paris; Straat Museum, Amsterdam; and Fondation Fiminco, Paris, among others. His work has been presented at public art festivals and artist residencies across Germany, Switzerland, France, Italy, the Netherlands, Spain, Greece, Mauritius, Qatar, Georgia, the USA, China, and India, where with Gallery XXL, he presented his first solo exhibition *Temperatures* in 2025.

About the Gallery

Established in 2023, Gallery XXL is an urban contemporary art gallery in New Delhi. Gallery XXL represents and showcases a roster of Indian and international artists whose practices are rooted in a variety of disciplines that broaden the understanding of established categories and catalyse diverse exchanges

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/galleryxxl)



through processual exhibitions, treating the gallery as a fluid institution which presents dynamic negotiations to the idea of a 'white cube.'

With its name echoing Jean-Michel Basquiat's city walk from Downtown 81 (Dir. Edo Bertoglio,) when he described his medium as "extra large," Gallery XXL extends a desire for imaginations to be XXL, an abbreviation for 'extra, extra, large' and brings it to the city of New Delhi in order to examine the ambitious scale of visuals and conversations prevalent in urban art.

Arjun Bahl, Giulia Ambrogio, Thanish Thomas, and the late Hanif Kureshi, the founders of St+Art India Foundation (established in 2014) came together to initiate the space-time for Gallery XXL. St+Art India has been supporting street art in the country through public art projects for over a decade. Leveraging this engagement and experience of creating artistic interventions in public as well as private spaces in order to widen engagement with urban art, aesthetics and culture work in the Indian context, St+art extends its vision to facilitate institutional representation for urban contemporary artists through exhibitions and events at Gallery XXL.

Team XXL

Akmal Shaik, Al Zahra Hanif, Aarti Jain, Adhya Singh, Archana Khurrana, Arjun Bahl, Ashu Khanna, Asif Kureshi, Deepak Kumar, Dinesh Kumar, Faraz Khan, Giulia Ambrogio, Kanishka Porwal, Mangan Sah, Rajan, Rutva Trivedi, Sarah Malik, Shweta Rathaur, Thanish Thomas.

Annexures

For additional information please contact sarah@galleryxxl.com or info@galleryxxl.com. The attached drive link contains artist portraits, high resolution artwork images, along with the artwork captions and credits.

Address

A-277, Second Floor,
Defence Colony,
New Delhi – 110024

Website

www.galleryxxl.com

Contact

info@galleryxxl.com
+91 9324857354
[@xxl.gallery](https://www.instagram.com/xxl.gallery)